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Reclaiming ilitye lika Gompo: connecting to a hidden heritage through the design of an Indigenous Knowledge Centre in East London

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Reclaiming ilitye likaGompo

Connecting to a hidden heritage through the design of an Indigenous Knowledge Centre in East London.

Yolani Pulane Kwaza

“Zemk' Inkomo magwalandini!”

DR. W. B Rubusana, 1906

English Translation: There goes the cows, you cowards.

Meaning: “There goes your heritage, you cowards”

Cover Page: Author, 2021.



Fig. 1.1: Naudé, D. 2013. Zebu 1. Cattle market, Ambalavao, Haute Matsiatra, Madagascar.

Reclaiming

ILITYE LIKA GOMPO

English Translation: Gompo's Rock

Connecting to a hidden heritage through the design of an Indigenous Knowledge Centre in East London.

By:

Yolani Pulane Kwaza

Submitted as part of the requirements for MArch(Prof), Faculty of Engineering and the Built Environment The University of Witwatersrand, South Africa

Supervisor: Dr Sechaba Maabe

Course Coordinator: Hilton Judin

Fig1.2: Author , 2021, *Ilitye Lika Gompo*

DECLARATION

I, Yolani Pulane Kwaza, am a student registered for the course Master of Architecture [Professional] in the year 2021. I hereby declare the following:

I am aware that plagiarism [the use of someone else's work without permission and/or without acknowledging the original sources] is wrong. I confirm that the work submitted for assessment for the above course is my own unaided work except where I have stated explicitly otherwise. I have followed the required conventions in referencing thoughts, ideas, and visual materials of others. For this purpose, I have referred to the Graduate School of Engineering and the Built Environment style guide.

I understand that the University of the Witwatersrand may take disciplinary action against me if there is a belief that this is not my unaided work or that I have failed to acknowledge the source of the ideas or words in my own work.

This document is submitted in partial fulfilment for the degree: Master of Architecture [Professional] at the University of the Witwatersrand, Johannesburg, South Africa, in the year 2021.

KWAZA YP

Project Summary

Address:

Cove Rock, East London

GPS Coordinates:

S33°03'07.3"; E27°48'17.8"

Research Field:

Heritage

Theoretical Premise:

Investigating how architecture can be used as a tool to connect people to their heritage.

Architectural Approach:

Using Architecture as a design implementation for a new typology to the preservation of heritage.

ACKNOWLEDMENTS

Firstly, I would like to thank God Almighty for giving me this opportunity and guiding me through this process.

I would like to acknowledge and give my warmest thanks to my supervisor Dr Sechaba Maabe who made this work possible. Thank you to our course coordinator, Hilton Judin, for providing invaluable guidance, comments, suggestions and keeping us on track.

Special thanks to my mother Vuyelwa Kwaza, you are my greatest inspiration and role model. Thank you for continuously teaching me about my history and heritage. Your storytelling is the best I have ever come across. Thank you for your continuous support. Your prayers for me were what sustained me this far.

Last, but certainly not least, I would like to thank my family, friends, colleagues and special strangers I met along this journey.

Ndithi kuni nonke…Nangomso!

Definitions

Amasiko nezithethe – Xhosa rituals and customs. These are sacred teachings adhered by AmaXhosa.

AmaXhosa – Descendants of Nguni people in Southern Africa. They migrated from North Africa. Today they are found mainly in their homelands of present-day Eastern Cape province of South Africa. They speak the language of IsiXhosa, which is recognized an official national language in South Africa.

Emini emaqanda – Dawn to Dusk. Used to describe the prime stage of the life of AmaXhosa. This is the stage were most events take place in the life of the Xhosa individual.

Ilitye lika Gompo – Gompo's Rock. A sacred site in East London with historical, cultural and heritage connections to AmaXhosa.

Imbeleko – To give birth or to carry on your back. Ritual performed 10 days after a baby is born to detach the umbilical connection from the mother and introducing the child to the ancestors

Intonjane – Rite of passage ritual welcoming girls into womanhood after the first period.

Iqaba – "Uneducated". A red blanket Xhosa to does not conform to the Modern and Christian ways of life.

Lobola – Dowry. Given to the family of the bride as a symbol of relationship building and thanking the family of the bride for raising this woman.

Qamata – All knowing, spiritual God of AmaXhosa.
Thixo

Ulwaluko - Xhosa male initiation rite of passage.

Umtshato – Wedding and Marriage

Umnqa wobomi – Life cycle.

UmXhosa – A Xhosa individual. Derives their history and heritage from that of AmaXhosa.

Ukufa - Death

Ukuphuma Kwelanga - Sunrise. Used to describe the beginning stages of the life of AmaXhosa.

Ukutshona kwelanga – Sunset. The final stages of one's life cycle, leading to death.



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ABSTRACT

Through historical racial and colonial displacement, people have lost touch with their sacred sites now surrounded by privately owned land. How do we reveal these sites of significance? How do we reconnect people with their sacred sites connecting them to their heritage? Spirituality is an important and integral part in the lives of indigenous people of various cultures, as seen throughout the world. It is how they express themselves, how history is preserved, passed on, and used in everyday life and spheres such as politics and agriculture.

Spirituality is practised in life's rites of passage such as birth, marriage, and death. This spiritual heritage, through different rituals and ceremonies forms a cultural cord, weaving together the past with future generations. Defining indigenous people has proved to be problematic historically, for the sake of this study, we will use the definition given by (Corntassel, 2003). Corntassel states that indigenous peoples "are ancestrally related and identify themselves, based on oral/ written histories, as the descendants of the original ancestral homelands" (p. 92). I chose to use this definition with the intention to situate the understanding of indigenous people. In indigenous Xhosa culture, spirituality is seen as a naturing relationship that exists, connecting a person, to other people whether or not they are related by blood and connecting them to nature. Generally, indigenous people are described as people who partake in traditional cultural norms and rituals with strong links to territories and surrounding natural resources. They trace their ancestry to land which before the arrival of the setters was autonomous.

During this post-colonial era, they continue to fight for individuality and self-determination. Integral to the spirituality of indigenous people, its experience and practice, are living aspects such as God, land, nature, animals as well as the non-living aspects. Among indigenous communities, spirituality is viewed as the interconnectedness and relationship one has with these aspects and the ability to live in harmony with them (Ohajunwa, 2019).



East London Coast - 1870's

Fig. 1.3: Skolmen, D, 2019. East London Coast 1870s



East London Coast - 2019

Fig. 1.4: Knobel, G, 2017. Cove Rock Lifestyle Estate.

PART 1A

INTRODUCTION AND PROJECT BACKGROUND

01. INTRODUCTION

Owners of coastal properties along Cove Rock have extended the edge of their properties onto public coastal land, thereby encroaching so significantly blocking access paths. This has led to limitations on the public's right to access their sacred site of *ilitye lika-Gompo*. The land that is left is a protected natural for-est, which people cannot walk through to get to the sacred site.

The Gompo Rock does not only act as an important biodiversity res¬ervoir but is a spir-itual sacred site for Xhosa people in East London. For religious and spiritual people throughout the world, there exists certain places that are sacred, where humans can go and ac-tively practise their religions. Some of these places are Jerusalem, Mt. Calvary and Mecca. These are places of great reverence, spirituality, and sacredness. People venture to these places to heal, contemplate, pray and sacrifice. Humans go to these places to experience the supernatural. These places in the physical world con-nect people to their religions and they try to find meaning in their lives. These spiritual sacred places are es-¬sential to indigenous people and are often part of the natural landscape.

Long before colo¬nialists and missionaries brought the concept of the Christian God to *amaXhosa, Qamata* was the all-powerful Xhosa creator. Humans could not approach *Qamata* directly but had to approach him through the ancestors. AmaXhosa are deeply spiritual people with elab¬orate and lengthy Rites of Passage traditions *(Amasiko nezi-Thethe).* Spiritual messages are received in pathways such as dreams and visions. To-temic animals in some Xhosa clans can also be seen to be carrying spiritual messages or significance. The natural environment plays a special role in Xhosa spirituality, the earth, animals, rivers, moun¬tains, and forests play a vital role in the expression of spirituality. This relationship is often seen in many rites of passage ceremonies and rituals. Forming part of these cere-monies and rituals are the soil, rivers, oceans, forests, plants and ani-mals, serving to connect the living and non-living (Ohajunwa, 2019). Ancestors are highly venerated and respected by their descendants, as they are believed to have powers to protect or punish the family. Ancestors are called upon during rituals and ceremonies, their presence is of paramount im-portance as they are seen as representations of peace and prosperity (Adamo, 2011).

This is what makes sacred sites like these ones of great importance as they are places where ancestors are said to reside. Some value these spaces in a Modernist sense, fol-lowing and favouring modern ways and tendencies of relating to the natural landscape. These modern tendencies advocate and practice departing from traditional styles and values. The Xhosa value these sites as part of their spirituality and cultural heritage. Our modernist contemporary reality has pollut-ed and exploited the sea, this paper seeks to reclaim a time in the past when human beings were in harmony with Mother Earth and the oceans.

PROJECT RATIONALE AND BACKGROUND

In 2020, the Eastern Cape Provincial Geographical Names Committee proposed the city of East London to be renamed KuGompo. This sparked many debates from residents as to the relevance of this name. Many residents of East London thought this name comes from an existing township named Gompo in East London. Gompo is in fact a large aeolianite coastal sandstone promontory traditionally called ilitye lika Gompo and known locally as Cove Rock. The effects of colonialism in East London cannot be avoided as it is one of the defining historical events that led to indigenous people facing alienation and subsequently disconnecting from their lands, their sacred sites and from the tangible and intangible heritage practices tied to these sites. It must be mentioned that, historically, Gompo was the original name of East London before the arrival of white settlers.

Ilitye lika Gompo is not only an important spiritual and healing place in Xhosa tradition but has historical relevance in Xhosa folklore and culture. The questions raised by residents as to the significance of this name demonstrated to me that some people are not aware of the history and significance of the Gompo Rock. This could also be attributed to the lack of access and limited visibility people have to this sacred site due to being surrounded by gated private communities who have privatized this space. This indigenous knowledge is slowly dying, and people are losing touch with their history and heritage. The intention of this paper is to reveal the cultural significance and history of the Gompo Rock and how its memories can be reimagined, interpreted, and represented. This paper also argues against the privatization of sacred sites created by these gated estates and proposes an architectural intervention that facilitates connecting people to their heritage.

This research report seeks to represent an act of reclaiming and reconnecting, not only to Ilitye lika Gompo as a place of significant cultural heritage, but, also, with reconnecting to point in history when human beings lived in harmony with nature.



Fig. 1.5: Timms, G, 2021. Even though East London had a Xhosa name, eMonti, the now proposed East London name change is KuGompo.

AIMS AND OBJECTIVES

The individual has lost connection with his environment and heritage. This investigation identifies this as a problem and its objective is to find a solution that can offer the individual opportunities of reconnecting to their heritage and the sacred sites connected to them. These aims and objectives do not only look at the physical environment but also encompasses contexts within which individuals are located, such as the cultural and historical aspects. The location of the intervention requires a well considered solution. The biophysical environment of the sacred site needs to be handled in a manner that is culturally sensitive and respectful. Significant visual and ecological resources also need to be considered in this process.

The intention of this research paper is to define a contemporary Indigenous Knowledge Systems Centre, formalizing the pilgrimage route to the sacred site of Ilitye likaGompo, guided by the cultural and heritage knowledge of AmaXhosa, enhancing the experience of this spiritual journey. It is my wish for indigenous people to re-establish the relationship and state of synergy they had with the natural environment. It is my wish for indigenous people to access and connect with the natural resources as they did before the arrival of settlers. This research report follows a theme of cultural re-appropriation and reclaiming our heritage. With this research report I wish to pay respect to my ancestors and elders.

RESEARCH QUESTION

How can Architectural design be used as a tool to connect people to their cultural heritage?



Fig. 1.6: Author, 2021. Collage

PROJECT OUTLINE

This research report is arranged in a matter and order which reflects the process I followed when approaching this kind of project. I began this process by investigating theoretical components involved in this project. I utilized my theoretical investigations to inform my approach to the process of site selection and subsequently the design.

Part 01 A:

Provides an outline of the project, as well as its aims and objectives.

Part 01 B:

Through unpacking the theoretical framework, I attempt to give an overview of the scope of the research report. This section, looking through the lens theoretical research conducted, also serves as an introduction into the identified problem.

Part 02:

Analysis of the context of East London, its history and how these have contributed to the problem identified and being investigated. Here, I explain my understanding regarding various forces that have led to how East London is functioning today as a city. This section also looks at case studies and the research I conducted in the form of precedent studies.

Part 03:

Offers a more focused discussion on the context of the proposed design intervention. Explains the process I underwent to select the appropriate site for the nature of the project. I investigate different concepts and how they inform the design. A more detailed description of the physical site where the intervention is proposed to take place, is investigated thoroughly.

Part 04:

Contains the process of the concept development, documents the design process, and concludes with the technical resolution of the final design.

Part 05:

Conclusion to the research report

LIMITATIONS

Due to the nature of the proposed intervention, there are several limitations. I have used the following criteria to set out issues that could restrict the design project:

Such restrictions to the design project have been set out according to the following criteria:

1. Designing and implementing a contemporary spiritual pilgrimage experience which cuts through an existing residential gated estate in Cove Rock.

2. Designing the essential auxiliary spaces related to an Indigenous Knowledge Systems Centre.

3. Designing spaces that are more interactive as one while need to experience the culture of AmaXhosa as they navigate through the building.

4. Designing the threshold spaces between the centre space and the bridge space taking you to the pilgrimage route.



.....my pilgramige to Ilitye lika Gompo

Fig. 1.7: Author, 2021. Pilgrimage to Ilitye lika Gompo.

PART 1B

1B

THEORETICAL APPROACH

02. POSTCOLONIAL THEORY

In her book Indigenous Modernities released in 2005, Jyoti Hosagrahar rejects the idea of alternatives to the accepted existing dominant. She further negates this idea stating that even just the notion of a single modern which doesn't take into consideration 'other' experiences of modern life as being worthy to be on par with conventional ones is completely unacceptable. Considering and recognizing its spatial forms, and cultural expressions as valid is crucial. Hosagrahar takes the position of multiplicity, recognizing and legitimizing the concept of 'indigenous modernities' stating the entirety of modernities as "indigenized interpretations of an imagined ideal", including Western Europe moderns. I am of the opinion that one cannot escape the fact that there is a "dominant" and a single modern. There needs to be alternatives to the already established dominant. Disputing this would make one somewhat out of touch and contradictory.

Critical to the ideas and nature of postcolonial theory is the dismantling and destabilizing of Western ways of thinking, to create spaces for the marginalized to be heard. Through this, producing alternatives to the discourse dominating current ways of thinking. These ideas in scholarship began in the 1950s with a strongly opposing colonial rule, with the intention of giving the marginalized and oppressed a voice, simultaneously exposing those in power and the violence and brutality inflicted by them. More difficult to characterize, Postcolonial thought interrogates the focus on Western Europe and North America in scholarship in architecture and urbanism, it further interrogates universalizing paradigms and the simplistic categorizations in architectural education. In essence, it began as a movement which questioned those in colonial rule and the adverse effects of colonialism. People lost their freedom to express the practices associated with their culture through the slow and painful process of colonialism. The relationship with the land was severely interrupted and lost as a result of this process (Minguzzi, 2021). The historical displacement of people from their landscapes has been one of the most adverse and corrosive effects. Through historical and cultural domination, Postcolonial scholars have identified power as an engine used to control people's lives and identities, amongst other things. Thus, postcolonial thought can include other analyses on domination to include gender, race, class, ethnic, or religious groups (Hosagrahar, 2012).

The term postcolonial may be looked through two lenses – it may refer to the historical period after World War two, during this time when many previously colonized countries were gaining their independence and established as national states. This term can also refer to a set of related theories. Thus, postcolonial theory as a way of thinking, does not follow a chronological order of events of occurrences after colonialism but rather, seeks to look at the relationship between the colonizer and its subjects. Postcolonial theory in architecture is perhaps, when

defining postcolonial theory in architecture as a term, one could start by looking at it as referring to a new way of realizing the concept of ‘non-western’ contexts. Ironically, due to the nature of the extent of the area of analysis covered by these studies, it may seem contradictory that the basis of this definition rests upon exclusion. The use of the term non-West encourages the ideology of the West being different from its other, it refers to an exaggerated difference between the two, while at the same time denying the relationship within these implied others (Akcan, 2014). Hosagrahar, 2012, states that the postcolonial debate in reference to architecture and urbanism is limited in that there is no distinct area of study, there are no agreed clear parameters of beginning, boundary, or path. Different scholars focus it on European colonization, while others include nations such as Turkey which have never been colonized.

Nalbantoglu (Towards Postcolonial openings) wrote:

“Writing postcoloniality in architecture does not merely entail an engagement with previously colonized cultures...(but) with the boundaries that guard architecture’s cultural and disciplinary presuppositions; boundaries that remain intact through certain exclusionary practices, that remain unquestioned once the institutional structure of the discipline is established. Writing postcoloniality in architecture questions architecture’s intolerance to difference, to the unthought, to its outside”.

Themes of postcoloniality are seen throughout different geographical and cultural terrains, with influences from a variety of disciplines. The intellectual discourse extends across broad realms of diverse artforms to philosophy and the social sciences. As mentioned earlier, representing postcolonial theory architecturally has proved to be rather difficult and somewhat unclear. Despite all those uncertainties, postcolonial theories in architecture are of prime importance. The aspirations of postcolonial theories are of a global agenda, they aim for an architecture which will be well equipped for a global future, with the hopefulness that globalization does not develop into a new form of imperialization. Globalization continues to shape architecture. Architectural practise has become a globally tradeable commodity. The development in new legal arrangements, agreements in trade and sophisticated technologies which allow communication between different countries, one can successfully achieve a transnational practice.

Despite all these progressive developments architects still find themselves falling short and coming out unprepared. This can be attributed to lack of architectural knowledge beyond the lens of European and American countries, resulting in limited theoretical and historical knowledge. Postcolonialism and its cultural fusion encourages and promotes a new multi-cultural, hybrid culture. By doing this, creating spaces for multiple voices and marginalized groups to have their say and seeking alternatives to dominant discourse. This approach is critical to my research report. The coastal gated estates in East London lie on extremely contested land with very rigid Western Modernist ideologies. Postcolonial perspectives challenge these imposed modernist ideologies, questioning the notion of a universal modernism. The nature of these ideologies validates their right to impose central values, policies, operations, and identities,

benefiting those in power and authority (Hosagrahar, 2012). As such, penetrating these gated estates, to add more than one layer of meaning is imperative. The aim is to create multiple values, which can coexist within this context. My proposed strategy to achieve this aim is giving people access through land restitution strategies, achieving cooperative and collaborative methods. This approach necessitates the contribution of the postcolonial quest placed front and centre, to question the basic disciplinary and professional boundaries of Architecture (Akcan, 2014).

In this paper, I confront the legacies of colonialization and historical racial inequalities. When talking about the colonization of Asia and Africa by the West, the issue of race cannot be ignored as this was central to the agenda, this means that racial difference is an important part in postcolonial analysis. I seek to argue against these ideological containers and aim to reject these spaces that are based on hegemony. With architecture becoming more global as mentioned earlier, the need to address global concerns has also become equally important. The global issue of sustainability is one needing urgent review, the postcolonial theory discourse becomes an important tool in the realization of the worlds interconnections in addressing issues related to environmental resources, accessibility, and equity. identities, benefiting those in power and authority (Hosagrahar, 2012).

Through writing and theorizing, also the planning and design of an appropriate intervention, this paper seeks to create a building which responds to the cultural and historical diversity of the people of East London, revealing and declaring the voice of the marginalized, making them active agents of social change. The question of heritage preservation in postcolonial theory is an important one. Henry Louis Gates a literary critic, in 2006 identified the cultural prejudices that exist in literary theory. He argued that instead of measuring Black American literature against the Eurocentric literary canon, it should rather be evaluated on its own criteria based on it's origins. Opposing this opinion of what is considered to be aesthetically appropriate in the black community, another critic, Kwame Anthony Appiah in 2003 criticized the idea of Afrocentrism, likened it to Eurocentrism and stated that it is similarly concerned with ancient histories. These wide-ranging observations on black culture and this idea of "African-ness", has greatly impacted identity politics.

In Architecture and urbanism, instead of objective and universal measures for evaluation, these debates have given rise to questions about experiencing things in a subjective manner and the issue of aesthetics being culturally relative. Timothy Mitchell's seminal work, Colonising Egypt in 1988), has argued that colonial displays deeply afflicted the view of the West of the urban life in the spaces they colonized by simulating and creating a frame of mind which combines sensual pleasures with the assurance of safety. He critically interrogates Europe's encounter with the Orient, looking at the biases and experiences on both sides. He analyzes the representation of Cairo in 1889 at the World's Fair in Paris.

Modernists have often dismissed modernity in heritage spaces as they view it as a sign of disappointment and lacking authenticity. This imagined authenticity is of central concern to them as they are in pursuit of the comforting binary of traditional and modern. Locals are usually excluded from parts of the city as a result of this illustrated representation of heritage and tradition. Locals are compromised over achieving visual appeal in these spaces. The construction of this exotic and picturesque heritage has, at times, created falsified places. The result is inconsistent with modernization and change, and creates spaces that seen to belong to another epoch (Hosagrahar, 2012).

In the existing urban fabric, how is culture and heritage preservation achieved in the colonized city without heritage and conservation according to standards of Western values of preservation. In addition, achieving moving away from the nostalgia of the mother city, by replicating their styles or superficially imitating local styles replicating traditions without inquiry or improvement. We have seen with colonial architecture how architects have proved their limitations in sustaining critical building practice within a context of a particular dominance. They were confronted with certain local building traditions in addition to issues of race, ethnicity, and sexual segregation. Working on the urban fabric of the colonized city proved to be constraining architects to that particular hegemonic setting, forcing them to work within certain parameters. When other architectures enter the architectural discipline, postcolonial perspectives reveal that there is an already established grand narrative (i.e., the canon). These other architectures find that they have already been stereotyped and limited.

These discussions open more discussions, more especially regarding questions around the re-evaluation of architectural history. Positioned in global interconnections, postcolonial

perspectives have demonstrated how certain forms and histories such as Western European modernisms, which were previously presumed to be universal, are in fact provincial and particular. Despite all this, the standard practice for teaching architectural history remains in the pedagogy of the grand narrative. Many have theorized regarding this issues and Hosagrahar proposed, the solution would be firstly in revealing people and landscapes previously not seen, legitimizing their non-Eurocentric histories. Even the most ignored and looked over, every population forms and structures the spaces they occupy, recognising these facts would be the second solution (Hosagrahar, 2012).

Poststructural postcolonialist have worked hard to expose these exclusions in architecture. Postcolonial Space(s), edited by Gulsum Nalbantoglu and C.T.Wong in 1997 advances these ideas with their questions with regarding exclusions based on geography, gender, race and class – from histography, the architectural profession also being included here. In my research, I use the word colonial metaphorically and attempt to use “postcoloniality” in a broadened sense to include previously marginalized groups such as women, minorities, or non-architect builders, to add to “non-Western” and colonized subjects.

Postcolonial perspectives, however, despite these strides, in the teaching of the architectural history syllabus are still yet to dominate. Buildings and urban spaces are negotiated and constantly changing, postcolonial theory recognizes these trends in the built environment and encourages our spaces to be culturally symbolic landscapes, rich and grounded in history, culturally constructed and political artifacts to reflect these trends. The constant traditional approach with its religious and cultural characteristics has continued to impede the growth of existing cultural diversity of postcolonial contexts. The transformation of power relations and the nature of democratic governance have necessitated new institutions in support of Postcolonial forces in their agenda. This agenda significantly encouraging producing new building types, that reflect the African identity and demonstrate local interpretations thereof. On a quest aimed at celebrating and representing the essence of Senegalese culture, through the design of a cultural centre, French anthropologist, Peter Dujarric and the Alliance Franco-Senegalaise in Kaolack studied Senegalese traditional motifs and crafts as well as village architecture.

Postcolonial perspectives look at the features of the region, site, and context as an important approach to respond appropriately to a design. This approach argues for a response that is particular to a place, simultaneously maintaining a modern identity. Many architects around the world have been concerned with homogenisation and have attempted design solutions that appropriately respond to their contexts, to achieve modernism that is localized in its interpretation. Architects such as Glenn Murcutt have taken this approach, responding to Maori architecture by developing modified vernacular spaces and building practices. Designs by Ken Yeang and T.R. Hamzah, or William Lim, working in tropical areas, have taken note of the climatic conditions, and attempted to respond accordingly, in a modern way.

Community development projects involving the Postcolonial agenda add an important component as they empower the communities by partnering with them, as a result, instead of increasing dependency, people become actively involved in transforming and improving their communities.

03. INDIGENOUS KNOWLEDGE SYSTEMS

Indigenous knowledge systems have been marginalized and left out without being given adequate attention. For a long time, mainstream society has excluded Indigenous knowledge systems, over the years this has greatly impacted its development. This is seen in all spheres of living and learning.

In November 2004, in attempts to recognize, establish, expand, endorse, and safeguard Indigenous Knowledge Systems in South Africa, The Indigenous Knowledge Systems (IKS) Policy was adopted by cabinet. This is also in line with the aspirations of the CAPS (2011), IKS Bill (2016) and now the IKS ACT (2019) which has identified Indigenous Knowledge Systems as a national asset, a key component of human capital, decolonization, social cohesion, transformation, and sustainable development. As part of the Socio-economic and Cultural advancement of the region and promoting the aspirations of these national policies, I have considered the chosen site as the most suitable and appropriate space for the proposed project, for the rejuvenation of this area.

This project aims to secure the development of an Indigenous Knowledge Centre with Tourist Facilities in the area to cater for the need for business facilities and to provide a much-needed Tourism component in this pristinely beautiful area. Often, indigenous knowledge systems are linked to poor people, perceived as extremely rural, unrefined, and outdated. (Waldron 2002; Ocholla, 2007). This misrepresentation of Indigenous knowledge systems is hindering its preservation, growth, and development. To be considered progressive or modern, a community has to forgo their heritage and stop practising anything linked to their indigenous knowledge systems. This rejection of one's culture and heritage to be recognized as 'modern and civilised' has created many people who are out of touch with their culture, who do not understand their culture therefore do not see the value in the use of indigenous knowledge systems. Many Xhosa people are deeply cultural and believe in raising their children to know and respect their culture. Spirituality forms an important component in this where rituals and ceremonies are performed through slaughtering and brewing Xhosa beer in reverence of ancestors and cultivating a connection to God (Jansen, 1973; Mji, 2012, pg. 223-226).

Indigenous knowledge systems are embedded in the community and imparting indigenous knowledge provides a powerful means of protecting, preserving our heritage and promoting cultural diversity. This knowledge is unique as it is knowledge that is independent and developed prior to the arrival of the modern scientific knowledge system. The scientific knowledge system has now taken over our daily lives. This knowledge from the various originating cultures can be seen as a broad and comprehensive knowledge, which addresses different issues and challenges in society. This is important in human survival and the quality of life that is lived by people, as it is a holistic approach. The extensive history and practise of Indigenous Knowledge systems provide rich history and cultural identity for its people.



04. AMAXHOSA AND SPIRITUALITY

Fig. 1.8: Elliot, A, 1970. Photograph of young Xhosa women by the river.

INTRODUCTION TO XHOSA SPIRITUALITY

Trigger warning: *The derogatory terminology used in this chapter could potentially case extremely negative reactions due to its contents. This terminology is used to give a full picture of the colonizer and their lexicon of further degrading the African Body and Mind/being.*

Xhosa spirituality rest on three aspects, the deity (the hidden presence), the living dead (Ancestral spirits) and malevolent spirits. These make the foundation for spirituality in AmaXhosa, everything else emerges from and converges on them.

When the settlers arrived, as part of their colonial project, they sought to evangelize AmaXhosa under the pretence of educating. The sprirtuality of AmaXhosa was not appropriate in the eyes of the colonizers, they viewed this spirituality as heathen and uncivilized. This tendency is seen throughout the regions colonized by the settlers in Africa. They condemned the religion of the indigenous people and this manifested in the writings and representations produced by their explorers.

This struggle that the early missionaries had with the concepts of African spirituality was evident and they franticly tried to wipe out Xhosa spirituality and all its manifestations. Fuller (1907, pg. 12) can attest to this by making the following statements:

> *"Religion is a real new ideal also, if by Religion we mean the systematic application of theology and moral laws to human life, physical and spiritual. Often enough people see it stated that the Kafirs have a religion of their own. Some call it "excellent," others "complete"; but those who have studied this so-called religion in its various forms, become convinced that its only power is to degrade, and the only hope for its devotees is to escape from it. They have had a belief in a first Creator, but know nothing about Him. They worship, if they do worship, the ancestor who was the first of their particular branch of the tribe; they people the earth with numerous spirits of the living and dead, who seem according to them to exist for the purpose of doing harm; they have tribal customs which may once have meant well, but are now disgusting. It seems a pity to call this Religion."*

In the colonizer's mind, the African religion was blatantly denied as a real religion. Thus, they dismissed the people they found in these areas they colonised as real people but rather subhuman or even animals. This is evident in subsequent comments made by Fuller (1907, pg.7):

> *"There are certain distinct convictions of the white people that must be taken account of. The Dutch as a class say that it can never be right to teach the Native or to make him a Christian. Their position is that he is either not human, or in some way is of a lower humanity than the white man. The Colonials as a class say that the Native has been spoiled and is being spoiled by 2 education. The educated Kafir, who to them is the same as the Christian Kafir, is a good thing made utterly worthless. But both Dutch and Colonials know the value of the Kafir as a labourer, and from the point of view they treat him well. As they put it, they treat him very much as they would their horse and their dog. The English as a class have no uniform method; one day they treat the Kafir almost as an equal, the next as less than worthless. They believe that he is theoretically human; but they treat him according as the whim of the moment suggests."*

Junod (1938, pg. 125), contradicts the above statements and in fact, validates the African religions with his explanation of religion:

> *"Religion is the manifestation of the best in human thought in the sense that it tries to relate human life to God or to the highest spirits. Religion differs from magic in that religion exists only where there is a feeling of dependence or subordination, an act of prayer and propitiation, that is, when man tries to propitiate a force or forces in a personal way, the force or forces being really conceived as also having a personal nature... As soon as the individual believes in spiritual forces with which he can come into personal contact, through ritual, sacrifices or prayers, we have a manifestation of religion".*



Fig. 1.9: Elliot, A, 1970. Photograph of Traditional healer, Lalambela Mlangeli, and his son at ILityе lika Gompo.

THE RED BLANKET XHOSA

Often called iqaba or amaqaba (plural), the red blanket Xhosa does not belong in churches or shrines. This Xhosa respects their ancestors and pays homage to their departed spirits through the act of sacrificing animals to them. You will typically find this Xhosa adorned with his red blanket, this Xhosa is never a Christian.

The moment he abandons his red blanket, he abandons his beliefs and surrenders to the adornment of the white man. When Christianity is accepted by this Xhosa, the adornment must be surrendered. This is mostly due to the fact that the Xhosa red blanket regalia is symbolic of magic of some form, and this goes against the Western Christian beliefs. The Red Blanket Xhosa takes pride in being a true tribesman,

> *"…they have very vague and indefinite ideas of a Supreme Being, and very confused notions of a future state; but that they recognise the immorality of the soul is evident from the fact that they believe in a supernatural agency, having an influence over the affairs of this life, such as health and sickness, prosperity and adversity, and to conciliate these overruling spirits they frequently sacrifice cattle to them. These spirits are those of their ancestors"*

Thixo is the supreme being of AmaXhosa. He created all things on heaven and earth and all the people. When one escapes a life-threatening dangerous situation, all praises go to uThixo. When it pertains to their everyday life, of their health and wealth, including their animals and crops, they look more to their ancestral spirits for their blessings and guidance. The ancestral spirits are departed members of the family, therefore closer to man. God is the supreme being who watches over the entire universe. Their ancestral fathers, which are the departed male heads watch over them, their children, crops and animals. In most cases it is the male head, however, there are cases where the spirit of a strong mother or grandmother has been shown as much reverence. The views of AmaXhosa of the departed spirits is different to that of how the white people see the departed spirits of their relatives. The latter, view the departed spirits as offering love, guidance and protection. The Xhosa spiritual ancestors also play this role, however, to the Xhosa, their ancestors need to be kept happy where they are through rituals, ceremonies, and sacrifices. If no sacrifices are made or rituals are not done properly, one may deal with misfortunes in their lives. The ancestral spirits communicate to their family members through dreams or visions.

When one does not understand certain dreams, they can go see a witchdoctor who can interpret these dreams by acting as mediums. To *AmaXhosa,* the ancestral spirits can become angry and bring sickness and misfortunes to one's life. Homage needs to be paid to ancestors, this is crucial to the life of the red blanket Xhosa. These sacrifices are a way to appease the displeasure of the spiritual world, countering the evil of pollution. Sacrifices comes in all different forms depending on the ritual. Major sacrifices are cattle. When the cow is slaughtered, the loud bellow it usually gives, is believed by *AmaXhosa* to be communication with the ancestors. The loud bellow ascends to the ancestors, who's attention immediately goes to the people, sacrifice being made, and the ritual being performed. '*Camagu!*', the people in attendance will shout. They say in isiXhosa: "isiXhosa asitolikwa" translating to "you cannot translate Xhosa. The same could be said for the term '*Camagu!*', it is untranslatable, however it implies 'I be appeased' and 'be propitious!'.

The cow's blood is thoroughly preserved in liquid form and buried in dry cow dung of the cattle-fold. T. B. Soga states that the innocence of the spilled cow blood, is a representation for expecting prosperity and wellbeing as this blood absorbs all the vile cases which has occasioned the ritual and sacrifice. This ritual cleanses and restores the natural harmony (Peires, 1987).



Fig. 1.10: Broster, J, A, 1967. Photograph of a Red blanket Xhosa man.

UMNQA WOBOMI

(life cycle)

Xhosa people have various rites of passage traditions, initiations, and feasts related to life's transitions and coming of age. These include ritual sacrifices which approach Qamata through ancestral intermediaries who are honoured through ritual these sacrifices.



IMBELEKO

Ukuphuma Kwelanga

When a Xhosa child is born, they are introduced to the ancestors. During the process of this ceremony the child is welcomed and recognised by the ancestors.



INTONJANE *ULWALUKO*

Emini Emaqanda

When girls get their first period, a rite of passage ritual of Intonjane is performed. This ritual welcomes girls into womanhood and symbolic of a girl's sexual maturity and ability to conceive. Relatives that are elders preside over the initiate. The girls are secluded at her homestead and taught about the responsibilities and rights of being a wife, a mother, and a leader.

When boys reach the age of 18, they go through this ceremony of circumcision. They are mentored by their elders in preparation from boyhood to manhood. This ritual prepared them for their lives ahead, with regards to leadership and being custodians of their culture passing these teachings from generation to generation.

UKUFA

Ukhutshona kwelanga

When a Xhosa person dies, rituals of death are performed. A bull is slaughtered in the event of a family head dying. This bull is meant to accompany his spirit. After a year, another bull is slaughtered which will bring his spirit back to his family to live amongst them and protect them. Black is a prominent colour in the process of mourning in Xhosa culture. When a spouse dies, during the one-year mourning period, women wear black and men wear a black button covered in black or a black cloth pinned to his shirt, either the sleeve or the front. The ritual of cleansing is also important, this would take place after the mourning period.



NATURE/ COSMOS

ANCESTORS

When a man is ready to marry, he will approach his family to go and ask for the woman's family to ask for the woman's hand in marriage. This is all done on his behalf by his family. However, before this ceremony can the completed, the man needs to give the bride's family lobola. The intention of Lobola is to build a relationship with the bride's family by thanking them for bringing up this woman.



UMTSHATO

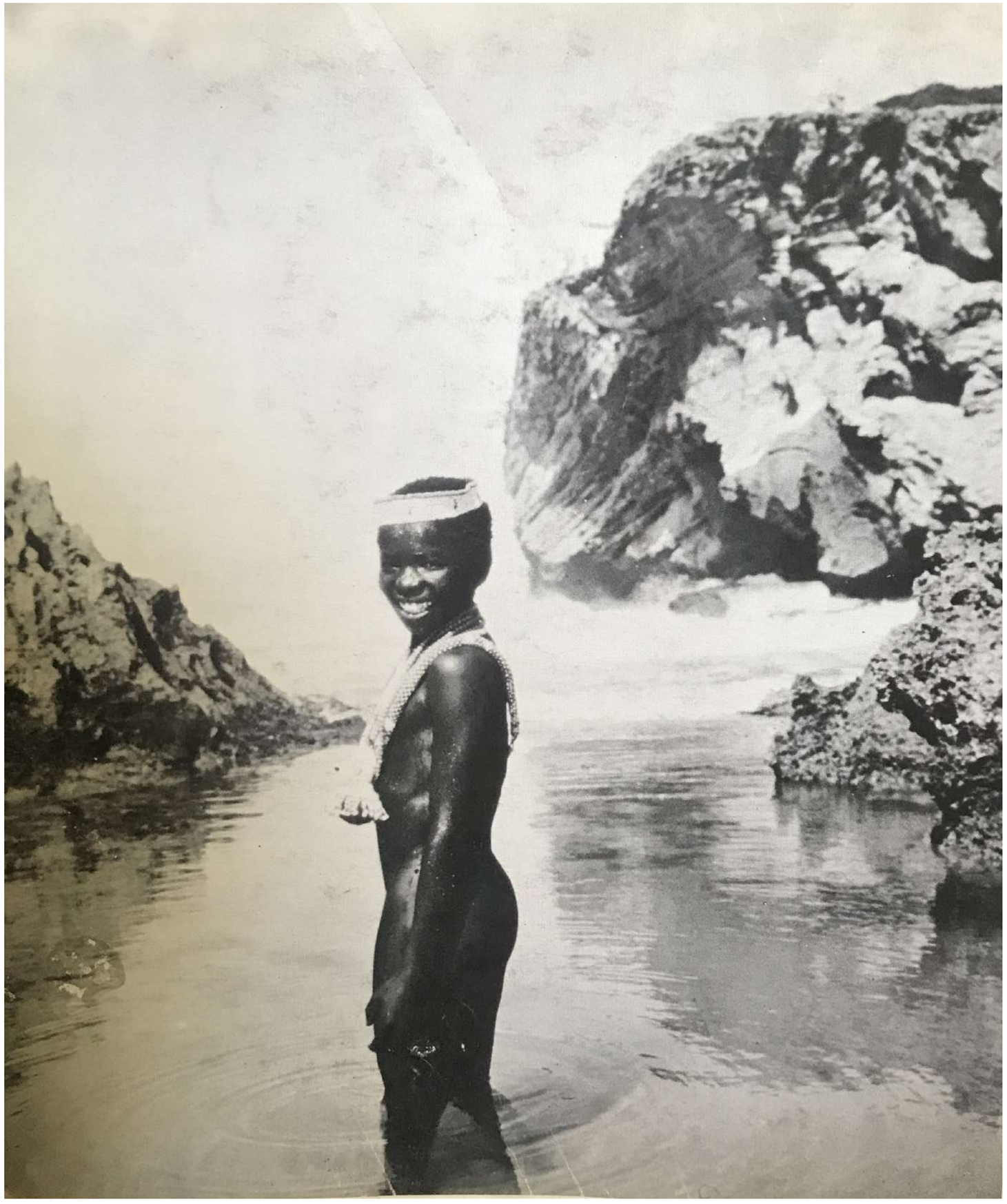


Fig. 1.11: Elliot, A, 1970. Photograph of Lalambela Mlangeli's son at ILitye lika Gompo.

RESEARCH METHODOLOGY

This research report involves a research methodology aimed at a build form product and the experience thereof, as the culminating objective. The development of the researched theory will result into a proposed physical design product.

The research methodology will be used to investigate the range of the problem, in order to formulate the design question leading to the solution. The ‘theoretical statement’, unidentified during the initial stages of the project, evolved from the data collected and how it was interpreted in the initial stages of the project.

Due to the need to undergo the experiences of site visits, recordings and the relevant literature that would need to be reviewed, it was deemed that the appropriate research methodology that would be needed to be carried out would be a simple qualitative- quantitative investigation. Conversations with family members, friends, and my own experiences as *umXhosa* are a significant part of the research methodology.

Even though I am not designing a museum, my visits to museums and exhibitions in Gauteng and in the Eastern Cape informed me about the character of museums and the experience of the museum visitor. The information gathered during these excursions proved fruitful in trying to curate spaces for people to experience history, heritage, and culture.

The theoretical component of the study investigates the question of heritage and connection. In order to justify the end product of the design, these previously mentioned findings are synthesized through the process of formulating a logical argument and graphic analysis. I have tried to apply the above-mentioned process in a way that, the architectural theory discussed is implied in the biophysical and cultural setting of the proposed intervention. Thus. the ideas that the design proposal is built upon are elevated by theory.

The Quantitative data is understood in the site analysis conducted, through investigating site and environmental characteristics including the physical and numerically definable. The sensitivities of the site further direct the research towards a qualitative approach. These potential sensitivities and opportunities for development and programming will need to be investigated. All these factors, through a theoretical argument continually shaped and fed by them will conclude in a relevant design solution. In essence, these methods are all in an effort to determine a product, a theoretical framework in a procreative method, which will result in a solution that responds to a particular situation (Trochim, 1999). The proposed design intervention presented at the end of the research report, results from the information and data collected together with the studies conducted.



Fig. 1.12: Atom, 2017. East London. Bathing beach.

The Gompo Rock is surrounded by private residences and gated estate houses and is not easily accessible. Sacred sites such as these ones have had their heritage and cultural meanings stripped off them. Thus, the historical, architectural, cultural, or heritage-related importance of these sacred sites has been completely ignored. It was challenging getting to Gompo Rock, using the access through the gated estates, as this is the shortest route. I was being sent from the body corporate to the complex manager and eventually, without much luck, gave up. The gated communities surrounding this sacred site have created somewhat of a private beach of this sacred space. They have not completely closed off access to the sacred site but have subtly implied that it is for their own private use, by strategically positioning themselves.

Indigenous Sacred sites on private land and gated communities face many different types of threats. These sites have had the heavy blanket of indifference fall upon them, as with time, they have become increasingly physically and psychologically hard to reach. They concurrently exist on territorial and social margins, as if suspended in a spatial-temporal dimension which can be reached and kept alive only through the memories, passed down generation after generation through story telling (Minguzzi, 2021). These gated communities do not only gate houses but also gate ideologies. Very little is evident to indicate that these houses exist in Africa. White South Africans have used strategies to implement spatial plans which maintain the identities they aspire to in the places they live in.

In today's language, this identity is 'Western' and 'modern' (Ballard, 2005). These gated estates have become ideological containers. There exists a privatized fear of mixing, this fear originating from colonial and apartheid state projects, since that is no longer the agenda hence this fear has now become privatized (Ballard, 2004).

Baker (1982, p.235), states that, these old and still existing ideologies shape time and space, and our landscapes result from action and reflect our ideas. When trying to understand Apartheid, it was a strategy that perpetrated the sense of Europeans being "home away from home". White minority controlled and managed the "others" for their comfort. Aletta Norval (1990) and Melissa Steyn (2001) have contended that this identity of white superiority and its identity was constructed through the identity of establishing others who are racially inferior to their ideals.

Transition to democracy in 1994 did not evaporate the natural tendencies of the colonizers to manipulate and control living environments in order to be aligned with what they consider to be their identity. This was no longer the mandate of the state; however, it was still critical. The black middle- class has been allowed into this white "European" comfort zone in exchange for the peace of mind of the residents, filtering out all the "undesirables". However, in South Africa we have seen this not to work, as successfully demonstrated by squatters and street traders, that land in the city can be seized with very little consideration and regard for private property rights and the comfort of white people. This proves the irrelevance of the re-affirmation of this "European" ideal in the physical environment. Nor does the physical environment pander to the residents as a source of security and safety anymore. Those seeking such guarantees are better off relocating to countries which accord better with the identity to which these residents aspire (Ballard, 2005).

East London's spatial planning, and layout is visibly structured in a way that the closer to the N2 freeway, or Settlers Way and the township you are, the blacker the area. The coastal properties closer to the beaches mean the whiter the suburb. This is also related to property prices and the perception of exclusivity and separateness. These spatial strategies show the evolution of East London suburbs, they have been used to facilitate this idea of being removed from people, behaviours and environments which contradict this envisioned identity, holding on to the European sense of being themselves.

Middle-class exclusivity and the deep-rooted discourse around it, has not been solely about the hatred of poorer people in the city but rather an aspirational identity of the meaning of living in a suburb.

Cove Rock and Winterstrand are leafy residential areas in tranquil coastal living which offer a life in a resort-like setting for its residents. Through the spatial strategy of emigration, individuals are able to relocate themselves to areas in the world which they consider to be explicitly 'First World'. Alternatively, dubbed emigration, which tries to offer best of both worlds, in these spatial lstrategies, individuals have access to living in gated communities. Here they can withdraw from the uncontrolled mixing of urban life, they can distance themselves from the atmosphere of urban life which is progressively becoming more and more 'African' and 'Third according to their standards and ideals (Ballard, 2004). On their website, Cove Rock Country Estate is described as follows: "This prestigious development lies within the Cove Rock Conservatory and is a stone throw's away from the beach…and it not only offers you luxurious seaside living, but also the convenience of quick access to city schools, businesses and amenities". It is finished off with the tag line "for a new lifestyle".

This issue is not only seen in East London, but in different cities along the coast. Richard Ballard (2005) and Grant Saff (2001) in their earlier studies have argued and demonstrated that when it comes to race or class mixing, in any form, the white middle-class has been opposed to such. Establishing an active relationship between the majority white, minority black suburbanites and those residents in the adjacent area to the suburb, of which majority is the poor and less advantaged, could prove very tricky to achieve. Outside of nurturing that relationship is nurturing the relationship people have with their heritage and the sacred sites taken "ownership" by private occupants, which connect them to their heritage.

People are disconnecting from their heritage. Sacred sites around private land is quite controversial as it involves the issue of control. This control is around who gets to use these sites and who's control are these sacred sites under. The difficulty of the issue is compounded by its magnitude.

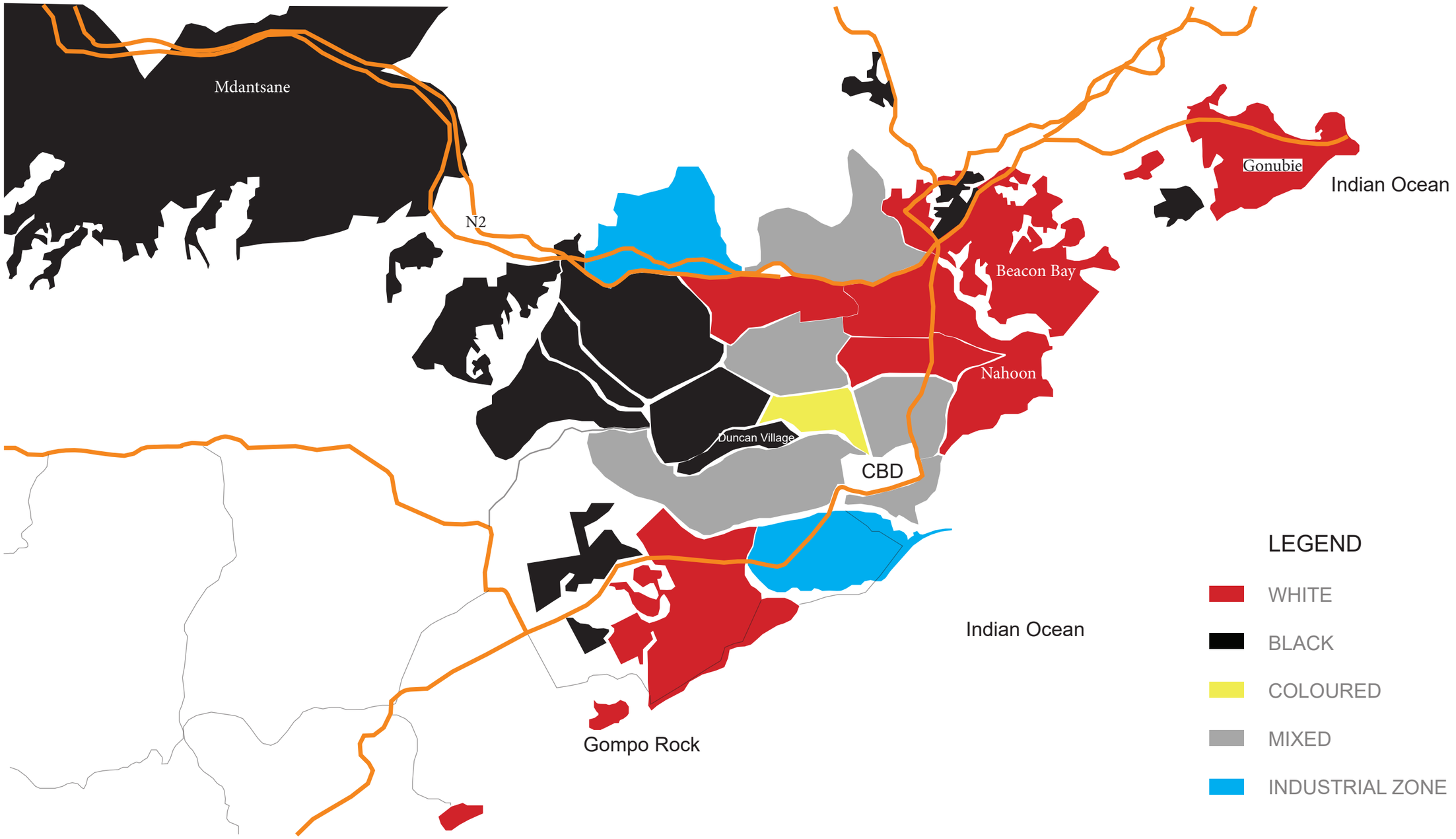


Fig. 1.13: Author, 2022. Racialized Morphology of East London.

Racialized Morphology of East London

Umhlaba ngowethu

(the land is ours)

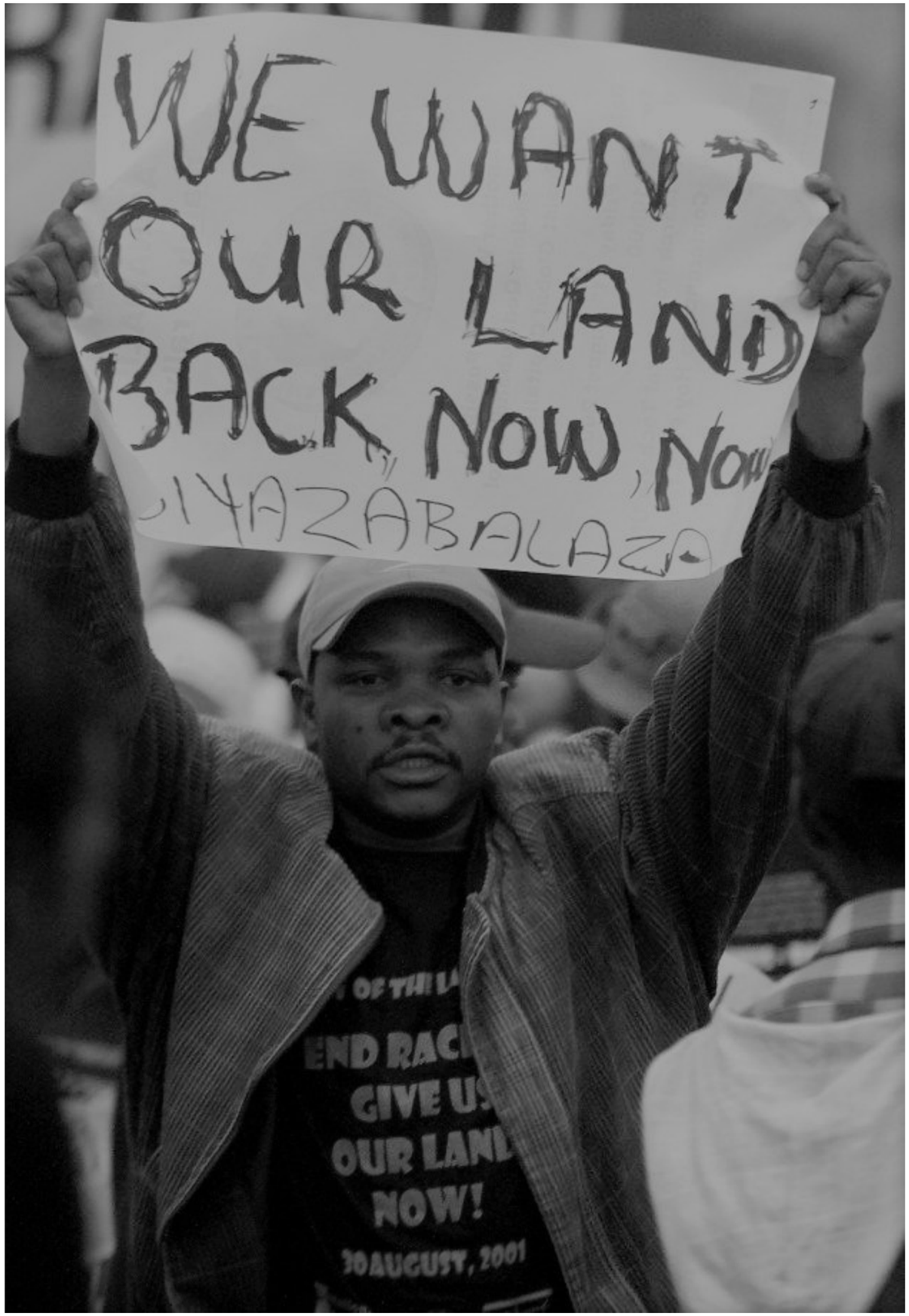


Fig. 1.14: Matiwane, N, 2019. Photograph of land expropriation protester.



Fig. 1.15: Atom, 2017. East London, 1940. Tent camp along the coast



Fig. 1.16: New Zimbabwe, 2019. Black land protesters at a private white residence.



Fig. 1.17: Orderson, C, 2019. Private land ownership remains firmly in the hands of white South Africans.

The Land Debate

It has been 27 years since the emergence of democracy and the fall of white power, South Africa's land remains securely in the private ownership of the hands of white people.

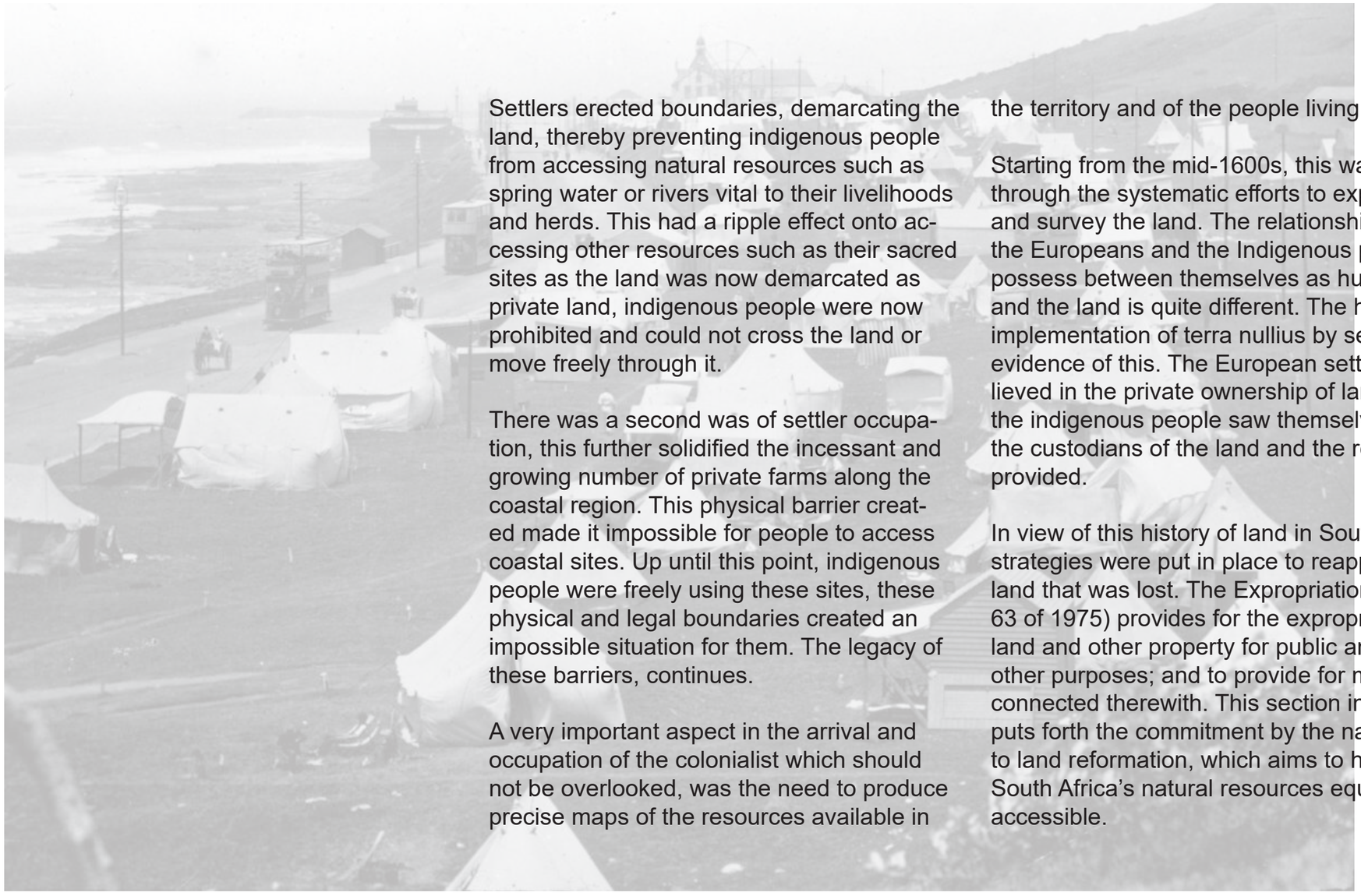
As mentioned, access to these sacred sites surrounded by private land is a major issue. People cannot freely and easily access these sites, permission is sometimes needed, which is a long-winded process, which I also went through when I tried to access Ilitye likaGompo, eventually giving up and taking the longest route around to get there.

There is no clear legislation in the realm of cultural heritage and especially sacred sites like Ilitye likaGompo. This results in a fear linked to the fact that there is no clear legislation regarding scared site surrounded by private land and the possibilities of land reform and expropriation processes should a sure sign of Indigenous heritage be confirmed.

The potential of the project of land reform offers hope to those who are not in possession of land, however, it strikes fear in those that do have land and run the risk of losing these assets. This is proof of the very sad reality that the indigenous people have very limited rights over their sacred sites and the cultural heritage possessed by them.

When the waves of settlers arrived, they implemented what was called "*de facto terra nullius".* This "legal fiction" was a tactic which founded strategies for the colonization and dispossession of Indigenous territory. This land ownership and private property strategy was based on the premise of land belonging to no one. It was prevalent in Europe with its inception during the agrarian revolution right through to the industrial age. When settlers had conquered certain lands, they would impose this rule. Structured by a capitalist approach, it poses an egocentric view of the territory (Jakob 2009, Rose 1996).

Colonial settlers possessed a false narrative of the nomadic way of life lived by indigenous people. Land was occupied according to this false narrative, that due to the constant moving of the nomadic way of life, this proved the instability of the indigenous people. Thus, the indigenous people could not claim permanent occupation rights, as they could not put the land to good use (Bartolomei 2014).



Settlers erected boundaries, demarcating the land, thereby preventing indigenous people from accessing natural resources such as spring water or rivers vital to their livelihoods and herds. This had a ripple effect onto accessing other resources such as their sacred sites as the land was now demarcated as private land, indigenous people were now prohibited and could not cross the land or move freely through it.

There was a second was of settler occupation, this further solidified the incessant and growing number of private farms along the coastal region. This physical barrier created made it impossible for people to access coastal sites. Up until this point, indigenous people were freely using these sites, these physical and legal boundaries created an impossible situation for them. The legacy of these barriers, continues.

A very important aspect in the arrival and occupation of the colonialist which should not be overlooked, was the need to produce precise maps of the resources available in the territory and of the people living there.

Starting from the mid-1600s, this was done through the systematic efforts to explore and survey the land. The relationship that the Europeans and the Indigenous people possess between themselves as humans, and the land is quite different. The historical implementation of terra nullius by settlers is evidence of this. The European settlers believed in the private ownership of land, while the indigenous people saw themselves as the custodians of the land and the resources provided.

In view of this history of land in South Africa, strategies were put in place to reappropriate land that was lost. The Expropriation Act (Act 63 of 1975) provides for the expropriation of land and other property for public and certain other purposes; and to provide for matters connected therewith. This section in essence puts forth the commitment by the nation to land reformation, which aims to have all South Africa's natural resources equitably accessible.

The dysfunctionality of some areas is evidence of the historical uneven distribution of infrastructural resources, which is still visible today. Post-apartheid South Africa has inherited historical injustices resulting from the land dispossession of the black majority.

Thus, land reform is a necessary step in the quest for social and economic justice. Restitution is necessary in addressing the historical issues of forced removals, resulting in individuals and communities who lost their homes and land. This process also seeks to create a more equitable pattern of land ownership.

By the time apartheid was coming to an end, White people made 11 percent of the population, however, 87 percent of the land was under their ownership. In 1994, the newly elected South African government initiated laws and attempted to implement a programme for land reform in order to address the constitutional imperatives. This consisted of three dimensions, these three key elements of South Africa's comprehensive land reform programme were as follows:

1. Redistribution, which involved transferring white owned commercial farmland to African users.

2. Restitution which attempted to settle claims for land lost under apartheid measures by restoration of holdings or compensation.

3. Land tenure reform which aimed to provide more secure access to land in the former bantustans. Thus far, only a few restitution claims have been so far resolved.

Fast forward to 2018, twenty-four years later, a decision was taken to amend the relevant constitutional provision, Section 25 of the Constitution of the Republic of South Africa, Act 108 of 1996.

During this period, there was a ten-month consultation process that asked groups across the country for their opinions on land reform. Results were presented in December of the same year. They presented some key recommendations. Advocate Tembeka Ngcukaitobi, who was part of the committee detailed that there are some vulnerable communities that could be caught in the crossfire. There are communities which could be targeted by the mining industries, such as Hlabisa in KwaZulu-Natal and Eastern Cape and Hlabisa.

These communities should be able appeal to the Constitution to demand they be compensated. Ngcukaitobi futher stated, "It is true we are concerned mostly with a debate [on] how to take from the whites because they took the land unfairly, which is perfectly understandable, but I don't believe we can design a clause that will make non-compensation the default position."

A land expert from the University of Western Cape, Professor Ben Cousins, criticized the reliance on the notion of expropriation, stated to the Africa Report: "Acquiring land through expropriation in some instances can form part of the solution [but] it's unlikely to be the main method for acquiring land. It'll be too slow, too cumbersome, too hedged in by legal challenges and so on. market through negotiated purchase –

possibly at less than market value because if we use the criteria of equitable and just compensation it might be somewhat less than market value, but still not an expropriation." Neva Makgetla, an Economist pointed out at a land colloquium, the dangers of making decisions arbitrarily: "Expropriation is legal in virtually every country, with or without compensation depending on the circumstances. [It must be] structured into system that ensures that it's not arbitrary, that it's not seen as being based on corruption or based on individual desires to take over somebody's farm but rather that it's clearly linked to a process where the social benefits outweigh the social costs."

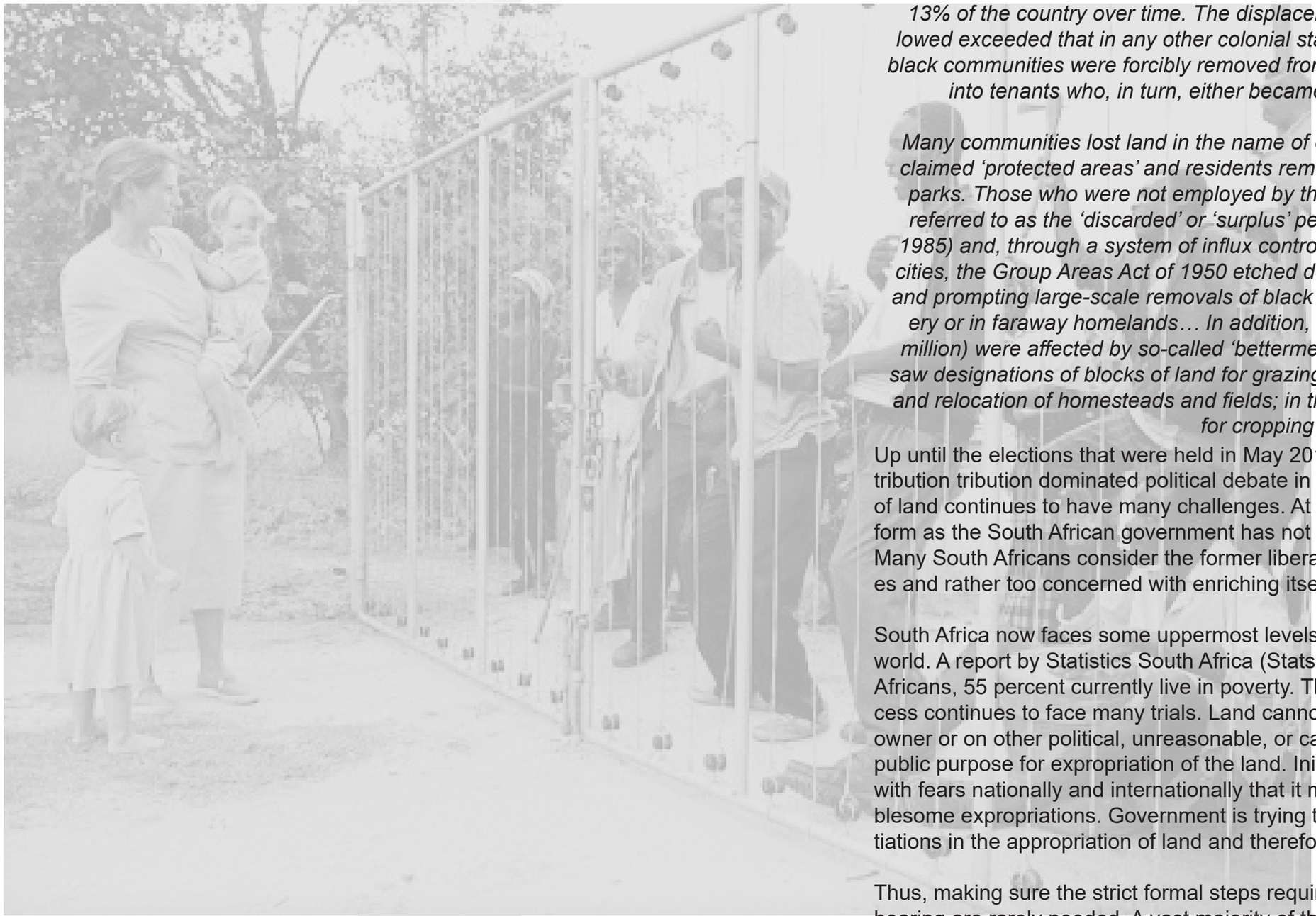
Ultimately, rising victorious amongst these recommendations was an amendment to paragraph 25 of the South African Constitution, which explicitly defines under what conditions land can be expropriated without compensation. Such an opportunity was already provided for in the South African constitution and the National Assembly stood in agreement and agreed to amend section 25 to make expropriation of land without compensation more explicit in the Constitution. So, it is no longer a question of whether compensation will be payable or not. Now, what is on the forefront is how and on what basis no compensation will be determined.

The second part of this section is the consideration of nil compensation for such expropriation. The expropriation of land without compensation' was pledged accordingly during the ANC's 'January 8 Statement' in 2018, this decision was made with the objective that the expropriation process would meet constitutional requirements of redress and promote economic development in the agricultural production and food security sector. Thus, land may be expropriated in the public interest and not arbitrarily, despite the above proposals being made to the section. Such proclamations, however politically motivated, occurred against the harsh backdrop of the overwhelming reality of ever-growing socio-economic inequalities.

South Africa's oppressive past, colonial and apartheid policy that were put in place to enforce land dispossession and injustice has resulted in many inequalities which are still seen today in access to property and especially land or lack thereof. Ben Cousins and Ruth Hall puts it into summary below:

"The loss of black land rights in South Africa occurred through a protracted and complex process of direct coercion and indirect pressures spanning more than three centuries.

Although conflict over land predated European colonialism, the long history of dispossession was shaped by the establishment of a Dutch settlement at the Cape in 1652, followed by the movement of both British and Boer settlers into the hinterland and the series of 'frontier' wars that this provoked growing competition between white farmers and mine-owners for cheap labour following the discovery of diamonds and gold in the late nineteenth century prompted measures to undermine the relatively successful and independent black peasantry (Bundy 1988). Most significantly was the introduction of legal restrictions on black land



ownership through the Natives Land Act of 1913. This law designated land on a racial basis and prohibited black South Africans from acquiring, leasing or transacting land outside small 'native reserves', later formalised as ethnic 'homelands', which were scattered around the country. The 1913 Act designated some 7% of the country for these reserves, and the Native Trust and Land Act, a [1938] follow-up to the 1913 Land Act, set quotas for additional land to be added to the reserves … to bring the total area to approximately 13% of the country over time. The displacement of the indigenous population that followed exceeded that in any other colonial state in Africa. Through the twentieth century, black communities were forcibly removed from their land and independent farmers turned into tenants who, in turn, either became landless laborers or were displaced.

Many communities lost land in the name of conservation when large regions were proclaimed 'protected areas' and residents removed to make way for national or provincial parks. Those who were not employed by the mines, farms or factories were variously referred to as the 'discarded' or 'surplus' people (Desmond 1970, Platzky and Walker 1985) and, through a system of influx control, deported to the homelands. In towns and cities, the Group Areas Act of 1950 etched deep divisions, segregating residential areas and prompting large-scale removals of black residents to townships on the urban periphery or in faraway homelands… In addition, large numbers of people (possibly several million) were affected by so-called 'betterment' planning in the African Reserves, which saw designations of blocks of land for grazing, crop production and residential settlement and relocation of homesteads and fields; in the process many people lost access to land for cropping purposes."

Up until the elections that were held in May 2019, the issue of land and its equitable distribution tribution dominated political debate in South Africa. Till this day, the expropriation of land continues to have many challenges. At the top of the political agenda is land reform as the South African government has not delivered the equal opportunity it promised. Many South Africans consider the former liberation movement to not lived up to its promises and rather too concerned with enriching itself economically.

South Africa now faces some uppermost levels of social and economic inequalities in the world. A report by Statistics South Africa (Stats SA), states that out of the 60 million South Africans, 55 percent currently live in poverty. There has been some progress, but the process continues to face many trials. Land cannot be expropriated as a punishment to the owner or on other political, unreasonable, or capricious grounds. There must be a clear public purpose for expropriation of the land. Initially, the agenda of land reform was met with fears nationally and internationally that it might be accompanied by vicious and troublesome expropriations. Government is trying to achieve collaborative and generous negotiations in the appropriation of land and therefore trying a careful and sensitive approach.

Thus, making sure the strict formal steps required in the process, which include a public hearing are rarely needed. A vast majority of these cases have been satisfactory at the very least. Up until now, this process has proved to be democratic and orderly due to steps taken by Pretoria. When negotiated in good faith and both sides reaching resolutions, following the legislative framework, this can be a very fruitful and successful process.

The Land Debate

Ilitye lika Gompo (Cove Rock)
- A contested space -

Makhanda's Prophecy

"Then our ancestors came to me in visions to help me interpret these teachings for our people. They promised to appear to me out of the sea, at Gompo. So, I came to that place with many of our people We killed our cattle, and danced, and entered the water to purify ourselves. Then we called out to them but they were silent and did not show themselves."

Ilitye lika Gompo (Cove Rock)

In his book "the magic world of the Xhosa", Aubrey Elliot defined Cove Rock as the centre of many Xhosa myths. This is said to be the home of the chiefs and where the "People of the River" reside, they watch over treasures from the ship wrecks that have occurred over the centuries (Elliot, 1970). The Cove Rock has been a prominent feature in the religious and spiritual lives of *AmaXhosa* and ancient stories of Makhanda using it as his personal spiritual place. Members of different congregations of African Independent Churches are popularly seen meeting and baptizing in the vicinity of Gompo Rock. I have seen Amaziyoni or Zionist churches around the vicinity of Cove Rock embarking on their pilgrimage journey to Gompo Rock. The Zionist believe in the curative properties of water as it is the origin of all things. The rock is a landmark visible for many miles up and down the coast. Seven-eighths of its mass is in the sea and its peak rises to a height of perhaps a seventy-storey building. And, at this point, it has split down from top to bottom and (seen from the shore) the left-hand portion has keeled over and settled low in the surf so that there is a wide gateway leading out to sea between the two parts.

Gompo Rock can be physically described as "A cavern on the seaward side of Cove Rock. Deep in this cavern, the mythical "People of the sea or River" are said to reside. The "People of the River" live in large halls with their servant, a big amphibious monitor lizard. The lizard smears the floors and walls lizard with fresh cow dung he brings from the land. During windy days when the sea crashes onto the hollows of the cavern, the echo resulting from this thunders up to the coast, this is said to be them talking in their drums (Elliot, 1970). There has been a suggestion that it is possible, that the term ''coffin'' has nothing to do with the word "cove", and that the word "cove" is a descriptive one, in that the gap in the rock forms a cove. Rev Pettman, puts forth the argument in his work "South African Place Names: Past and Present" which suggests that the term "coffin'' was changed into "cove", but adds that "the how, when and by whom" is not known. Some of the earliest documented mentions of Cove Rock go back to 1687, when the Stavenisse was wrecked there, and its sailors were rescued by the crew of the Centaur.

The surrounding area of the proposed site also has close historical ties to the 1856 story of Nongqawuse, the young Xhosa prophetess who prophesized the 'Cattle Killing' to remove the white man from Xhosa territorial land. The 'Cattle Killing' resulted in the deaths of more than 40,000 Xhosa and over 400,000 of their cattle. It is believed that the Cove Rock area was an important place where cattle were ordered to be chased off the cliffs by Xhosa 'seers' to meet the demands of the ancestors. The 'Cattle Killing' is believed by many to have been the major event that resulted in the Xhosa becoming a 'wage-paid labor nation' to the Colony (Milton 1983).

Regarding the term Gompo, it is not known when this term was first applied to the Rock. The earliest recorded reference to its use that I have been able to find was by Rev. William Shaw in 1828. The Xhosa word Gompo means to “plunge in and disappear”. It has been suggested that possibly the Xhosa people who were with the survivors of the Stavenisse, saw them “plunge and disappear” when they went out to meet the Centaur on their raft. People have mentioned other explanations they have come upon for the use of the term Gompo. It is reputed that the origin of the name is onomatopoeic and that Gompo represents the sound of a wave crashing upon the rocks.

The late Dr Jack Skead, former director of the Kaffrarian (now the Amathole) Museum and scientist of considerable repute who received an honorary doctorate from the former University of Port Elizabeth in 2004, for his lifelong contribution to the study of the natural history, ecology and cultural history of the Eastern Cape, tends to add weight to the latter explanation as he stated: “Gompo is also used as the name for Black Rocks on the Bathurst coast between Port Alfred and the mouth of the Great Fish River.” The general opinion there is that it reflects onomatopoeically the boom of the surf crashing against the rocks.

The historical township of Duncan Village, which grew out of East Bank Location in East London, also has strong heritage ties to this sacred site. According to Mr T B Biyana, a former councillor and Deputy Mayor of the Gompo Town Council, unofficially Duncan Village, was always known as Gompo, even when it was still the East Bank Location. It is reputed that those coming from rural areas associated Cove Rock with East London, and the name Gompo was applied to the residential area of East Bank Location.

On 22 March 1979, the Community Council of East London was elected and met for the first time on 10 April 1979. Soon after, Duncan Village was officially re-named Gompo Town.

PART 2

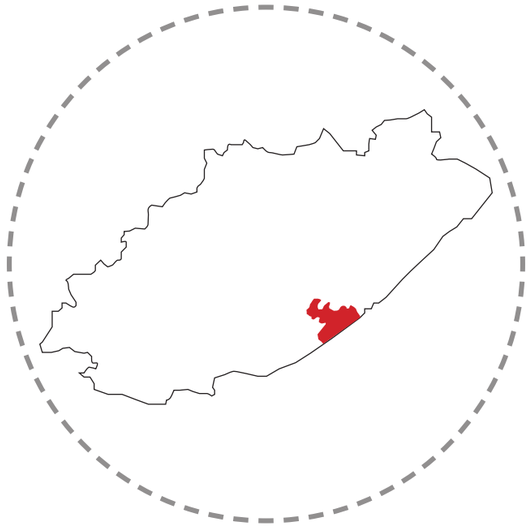
2

HISTORICAL CONTEXT

06. EAST LONDON CONTEXT



SOUTH AFRICA



EASTERN CAPE



EAST LONDON

Fig. 1.18: Author, 2021, African Map.

Fig. 1.19: Author, 2021, Map of the Eastern Cape.

Fig. 1.20: Author, 2021, Map of the East London.

Colonial aggression and Xhosa resistance – 100 years of war

The origins of the city of East London can be traced back to the era of the Frontier wars. The British settlers used the city to establish a military garrison for the Imperial forces from the wars that would follow against the Xhosa nation (Nel, 1990).

In their fight against Afrikaaner and British colonial settler forces, Xhosa people were subjected to nine wars and events which took place between 1779 and 1879. Historically, these events and wars in the colonization of Africa became the longest-running military action. In 1820, with the arrival of numerous groups of British settlers, competition for land ensued.

When the Europeans noticed that the land originally seized by them, was restricting their stock farming activities from expanding, they invaded using force.

German settlers arrived in East London in 1878. When talking about colonization, they cannot be ignored as their influence is still visible in the names of suburbs and buildings around. This is seen throughout the Eastern Cape in the names of towns such as Berlin, Hamburg, Potsdam and Stutterheim. This desire for more land saw land being defended, lost, and won. One can imagine the misery inflicted by those who were attacked and displaced or heroism as they defended and won.

Still today, we see the repercussions of history in the smug conquerors, and the conquered that is displaced. Amongst these nine wars, was the “War of Nxele” which was the fifth frontier war. This war was initially about the restitution by the Xhosa of stolen cattle.

Colony government developed a judgement which initiated the war. The Xhosa lost this war and withdrew, leaving about 1,000 dead warriors.

After the defeat at Grahamstown, the Xhosa warrior, Prophet Makhanda Nxele retreated to Gompo Rock, where he embarked on a new strategy: summoning the ancestors to rise from the sea to wipe the colonial presence from the Eastern Frontier. Makhanda promised that he would jump over the chasm between the two parts of the rock to summon the ancestors from the sea. He collected one cow from each of the participants as a fee. As part of the ceremony, Makhanda gathered everyone at Gompo Rock. It is here where he was set to raise the ancestors to life, those that were guilty of witchcraft would fall into the sea. It was not to be. Makhanda sat all day contemplating the impossible.

The crowd became restless, urging him to jump, but to no avail. As night fell, the Xhosa people began lighting bonfires and feasting on their cattle before eventually retreating into the interior, leaving the prophet to contemplate his next move.

Though Makhanda’s reputation appears not have been adversely affected by the Gompo Rock incident, he had no choice but to surrender to the British forces. He was duly arrested, and later shipped off to Robben Island. He died in 1820 in the cold waters of the Atlantic Ocean while attempting to escape from the island. In 2018, the Eastern Cape town of Grahamstown officially had its name changed to Makhanda. The wars over territory and control continues and the legacies are still visible.



Fig. 1.21: Author, 2021, Detailed map of the East London.

EAST LONDON TIMELINE

1781 - 1st Frontier

1793 - 2nd Frontier war

1803 - 3th Frontier war

1812 - 4th Frontier war

1819 - 5th Frontier war - "War of Nxele"

1835 - Arrival of British in Buffalo City

1836 - 6th Frontier war

1847 - 7th Frontier war "War of the Axe" or the "Amatola

1847 - Permanet Settlemnet emmerges in EL

1849 - Establishment of location / village

1853 - 8th Frontier war

1857 - Xhosa Cattle Killing

1878 - East London German Settlers

1879 - 9th Frontier war - "Fengu-Gcaleka War" or "Ngcayechibi's War",

1895 - EL Ammendment Act

1913 - Natives Land Act

1923 - Native (Urban Areas Act)

1927 - Coloured people relocated to Parkside

1937 - Thornton Commision put in place to solve overcrowding in East Bank, East London - Duncan Village setablished.

1948 - National Party Comes to Power

1950 - Group Areas Act

1951 - Land tenture advisory board proposed black people to be placed North end and Parkside (excl. Duncan Village, Westbank and Cambridge)

1952 - Riots in African locations for poor living conditions.

1955 - Amalinda zoned as White Group Area

1956 - H.R Verwoerd visits EL, forbids Duncan Village extention and sanctions a new

1958 - New Location Of Mdantsane

1959 - Bantu Self Governing Act

1961 - North End and Buffalo flats established as Asian and Coloured areas

1963 - State Commision appointed with brief. Construction of Mdantsane commences

1964 - First 1404 houses in Mdantsane completed .Westbank disestablished (5615 houses removed)

1966 - Mdantsane demarcated as separate homeland.

1967 - 5548 houses completed in Mdantsane. 40 000 people (mostly from Duncan Village) are relocated. 681 dwellings demolished.

1969 - Increased opposition to the removals

1970 - North End zoned as a white and commercial area.

1971 - Phase 2 of Mdantsane commences

1972 - Proclamation of Ciskei as a self governing territory within SA

1973 - Disestablishment of part of Duncan Village and Braelyn. Extention of Buffalo Flats and Pefferville coloured areas

1976 - Mdantsane overtake EL in population - R170 000 people.

1980 - 19 775 more houses are built in Mdantsane for 80 000 people.

1981 - Ciskei accorded formal political independence from SA. Resistance compaigns continue. 38 000 people still remain in duncan Village

1983 - Removals of Africans from Duncan Village Suspended.

Fig. 1.22: Skolmen, D, 2019. German Settler Monument at East London Beach Front





Fig. 1.23: SA History, 2011. Nongqawuse (right) with fellow prophetess, Nonkosi.

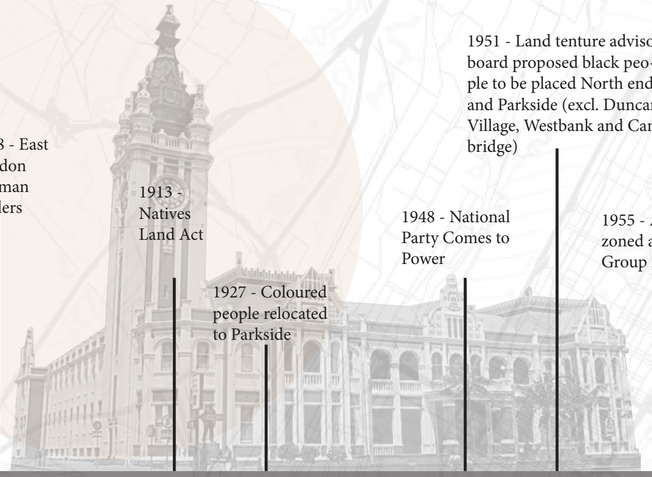


Fig. 1.24: Travel Planner, 2020. East London City Hall.



Fig. 1.26: Schadeberg, J, 1955. "We won't move!", Sophiatown in defence.



Fig. 1.25: SA History, 2011. Photograph of Chief Maqoma.

A SEGREGATED CITY

The core of apartheid policy and power revolved around land. Today the overall structural planning of East London reflects the evolutionary forces which determined its current form. Coastal regions in South Africa, just like the rest of the country have been shaped by the socio-ecological formations of the landscapes of deep historical racism, this is important to recognise when looking at them.

The surrounding rural area and informal settlement close to Cove Rock and Winterstrand are seen as having an undesirable impact on their coastal properties. This perceived negativity is mitigated by the fact that they are a sizeable distance from them. Within this distance, there exists a buffer in-between, the ideal scenario being to maintain this buffer. The buffer is a main road which cuts in between separating them. In other parts on this city, the buffer might mean a commercial centre or several black owned suburban houses resulting in a suburban black belt.

This “buffer” also separates people from their sacred site located at the beach. And thus, what would be the appropriate intervention to connect Xhosa people back to their sacred site and their heritage?

I have lived in East London all my life. It is a beautiful city, rich in history and heritage. Throughout my life, through observation and experience have noticed the racial inequalities and segregated spatial planning that had become normalized, like many South African cities. South African urban areas have developed unique characteristics. These distinctive urban features resulting from the structural control exercised within them. The resulting urban structure is visibly distinct in the formation of the outskirts of townships lying on the periphery adjacent to the country’s cities and towns.

“Apartheid planning in East London illustrates not only the inherent complexity and absolute control over communities exercised at the urban, but at the regional level as well…The physical expression of the segregated black locations, in East London, standing in stark contrast to the rest of the urban form, bears testimony to the effects of apartheid planning upon the city (Nel, 1990, pg. 1)”.

East London was originally inhabited by the Khoi-San, later followed by amaXhosa. The town was first established in 1836, this proved to be a failed attempt. However, in 1847, this was somewhat more successful as a permanent settlement emerged. By 1849, the seeds of racial residential segregation had been planted as the colonial authority in charge sanctioned a new location to be established for the Africans. This place was called East Bank Location, which is today known as Westbank. As the powers shifted from colonial to municipal authorities, the principles of racial affairs and control were further implemented and manipulated in favour of those in power.

The municipality legalized the de facto segregation of the African community by securing a passage of the East London Municipal Amendment Act in 1895, this also allowed them to implement similar measures against the Asian community (Nel, 1990). This allowed the municipality formal control to establish such locations or villages as they deemed necessary. This act also gave them powers to control the lives and movements of the residents. Racial segregation in East London was long practised before its formal implementation and the advent of apartheid. If you had stopped by in 1910, East Bank Location was postcard worthy. East Bank Location was the native space in the city, it appeared neatly arranged with the hut and a number of galvanized iron houses. This area appeared to have great potential as the East London Municipality had seemingly managed to define and manage the native space in the city (Judin and Vladislavic, 1998). It was stated by Charles Lloyd at a committee gathered on 20 November 1917 that initially when the East Bank Location was established, 40’ by 40’ spaces were assigned for the construction of round huts. However, according to Lloyd, the native mind congested the space by putting up square houses instead of the intended round huts.

The idea behind the establishment of East Bank Location was a leasehold tenure kind of system, here the Municipality were to allow the ‘natives’ to rent these sites and take over model dwellings. Although this system was running to some degree, most people in East Bank Location were living in houses they had built themselves. People were living in land officially owned and leased to them by the municipality, the issues of overcrowding prevailed and residents became somewhat unofficial ‘squatters’. The overcrowding became so awful and unsanitary, the place was labelled a slumyard, with the houses referred to as shacks, hovels, warrens or pondokkies. This posed a big threat to the perfectly arranged white city, this threat was the big black blemish in the city, with its ‘primitive’ ways. This problem had to be attended and the native rooted out from the city.

”The Thornton Commission of the late 1930s said that East Bank was perhaps the worst location in the Union, and that it was ‘a blot on our civilization that such a place exists (Thornton, 1937, pg. 2).” The East London Municipality had to respond to this and in the late 1930’s the same commission recommended the establishment of Duncan Village to solve the housing crisis on the East Bank Location. The wood and iron dwellings in the East Bank Location were to be demolished and new houses to be constructed that were to adhere to town planning lines. The map of the city was redrawn according to racial distinctions (Judin and Vladislavic, 1998).

By the 1940’s, the municipality had implemented a system whereby every year they constructed houses. To much of their pleasure, the State had not intervened at this time, the white municipality of East London had independently and somewhat successfully managed to racially segregate the city, before the Group Areas Act. This created a city form that is noticeably spatially segregated, evident to this day in our cities. As a result of this, we see today clear pockets of black residence which have become known as the townships. These, in essence, exist within a larger context of the former “white city”.

The implementation of the Group Areas Act cannot be regarded as an isolated event in history but rather a progression a vision and the destiny of the Asian and Coloured communities. By establishing Duncan Village, the municipality had succeeded in planting the seeds of spatial segregation in East London. Duncan Village began to experience sanitation issues as the government was failing



Fig. 1.27: Atom, 2017.
Corner Oxford Street and Argyle Street 1890.



Fig. 1.28: Oxford Street
1899



Fig. 1.29: Oxford Street



Fig. 1.30: “The Native Space” in the city.
East Bank Location (Now Duncan Village)
1910



Fig. 1.31: Oxford Street, East London
circa 1920 - ca. 1930



Fig. 1.32: Overcrowding in Duncan Village in the
1940’s and a lack of the most basic facilities

CONTEXT

THE ORIGINS OF THE EAST LONDON TOWN

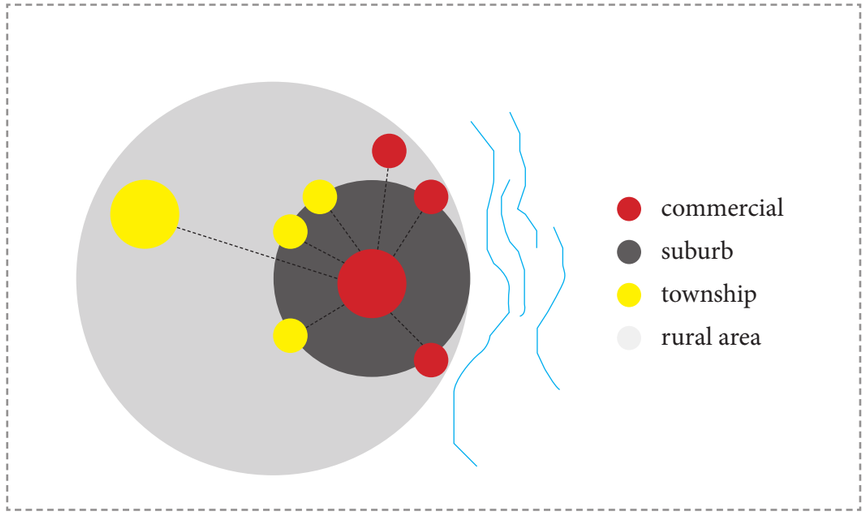


Fig. 1.33: Author, 2021, East London's layout

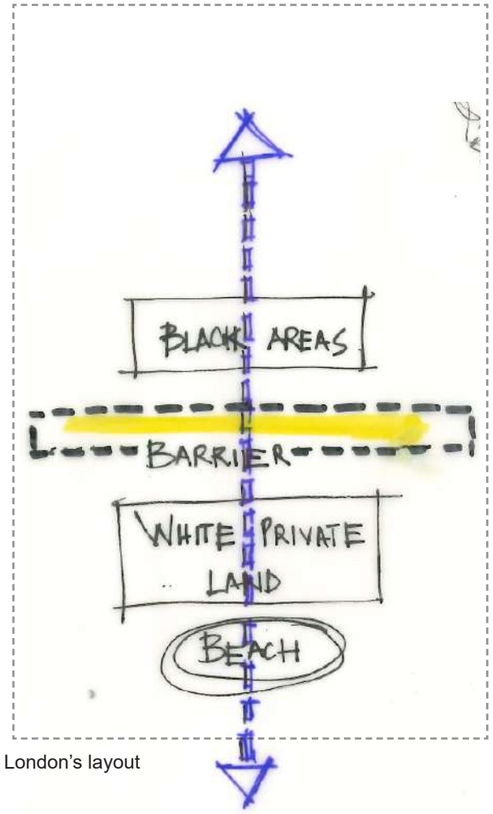


Fig. 1.34: Author, 2021, East London's layout

maintaining the streets and sanitation. Infrastructural facilities were minimal, and densities were extremely high.

Later on in the 1940's, what was termed "the pondokkie" threat had developed and was threatening the white settlement. The 'pondokkie' developed to such an extent that it became unsightly and intolerable to the white residents. It was everywhere and was viewed as a malicious invasion of the white residents. "First there was the spectacle of filth. The visible 'mess and filth' of the pondokkie slum offended the senses (Judin and Vladislavic, 1998, pg. 205)".

Also during this time, the area had developed a serious case of tuberculosis. The sanitation issues became so severe that by the late 1940s, every third child born could not survive these dire circumstances and poor hygiene conditions, and eventually died. When the National Party came into power in 1948, the mandate to implement apartheid was now formally official.

There developed a set criteria for the urban redesign of the city, this development concretised the spatial expression of apartheid at an urban level (Nel, 1990). The city of East London was now under the mandate of restructuring the city in line with underlying philosophical motivations of apartheid, with the Group Areas Act in 1950 being utilized as the primary instrument to implement this. The Group Areas Act together with the ever-growing compounding issue of overcrowding and hygiene in Duncan Village and the Bantu Self—Government act later implemented in 1959, meant that they were now in a position where they could place the bulk of the African Population in their own separate homeland locations. By this time the central government could interfere with the internal affairs of East London, and they did. The local authorities at this time were not in support of this, nor were they now in support of racial segregation.

The motivation is unclear, whether they didn't like the interference of central government, that was sure to come with financial expenses or had had a change of heart about the racial segregation agenda.

In 1952, riots broke out protesting to the poor living conditions experienced in the African locations, amongst other things. This caused much disruption and unrest. To protect the white ratepayers, the government intervened and had initially proposed an extension to Amalinda, an adjacent area. However, this area was zoned as a white area. White residents living in Amalinda were strongly opposed to this and in an effort to appease these white residents, such plans were dismally unsuccessful.

East London was in dire need of housing and just the general betterment of living conditions of black people. Amalinda was the only viable option and after these plans had to be terminated, the government had to look at alternatives. "Official and public discourse was thus simultaneously about constructing new spaces in the city and about fixing new racial identities and boundaries (Judin and Vladislavic, 1998 pg.)".

In 1956, H.F Verwoed came to the city to assess the situation. Upon getting to East London, he was in strong agreement with the white residents of Amalinda rejecting the extension of Duncan Village into Amalinda. He sanctioned a completely new location to be built, this was to be at Umdonzonia (later called Mdantsane), completely divorced from the city of East London. This location would not only accommodate the surplus of Africans who could not be accommodated in East London, this location would become the place of residence for all Africans. The city placed numerous appeals as this did not seem like a realistic endeavour, however, Verwoed was extremely domineering and resolute in the decision. The city had no choice but to approve Verwoed's plans.

The location of Mdantsane began construction in 1958. It became apparent that the city could not afford the construction of such a ‘satellite’ city.

While this was happening, under the Group Areas Act, council rejected major replanning of the city stating the decision to be hasty. This delayed the replanning of the city and as a result East London was one of the last cities in the Cape to undergo segregation restructuring because of all these manoeuvres. There was pressure to resume the replanning of the city in accordant with the new criteria and agenda.

During his visit to East London in 1959, the Chairman of the Group Areas Act implored upon the city that this replanning had to recommence. Up until that point, the municipality had treated the issue of implementing the Group Areas Act and that of improving living conditions as separate issues.

The proposals put forward by Verwoed emphasised the relationship between space and race. This brought to light that territorial apartheid cannot be looked at in isolation without relating it to the control employed in the apartheid spatial planning of the city. Both can be manipulated as those in power so please.

The creation of the Ciskei and Transkei homeland cannot be excluded from the broader goals of territorial apartheid. New plans for the city were drafted in 1961. These were more comprehensive in that they allowed for an Asian and Coloured residence. The 1959 Bantu Self—Government now fully implemented, was a way to enforce the politically motivated ideals of Verwoerd amongst others. This act imposed self-government on black people with the agenda of creating distinct racial wedges. North end was for the Asian residents and Buffalo Flats for the coloured residents. East Bank location had been successfully disestablished and those remaining residents moved to the new location.

By 1966, plans for the replanning of the city and the construction of the new location in Umdonzania were well underway, it had been formally demarcated and defined as a separate homeland township.

Prospects for racial purity were looking very promising. It was decided that the residents of Duncan Village were to all be moved to the new homeland location of Umdonzania. Duncan village was to be re-utilized to absorb the remainder of the Asian and Coloured population. The Daily Despatch newspaper (18/8/1966) described the aforementioned plans as “The biggest in the city’s history”. This sounded like a perfect plan, however, the population of Duncan Village now constituted half of the entire population of East London. This was going to cost the city a tremendous amount of money.

By 1967, only 5548 houses had been completed in Mdantsane and only 40 000 people had been successfully relocated and 681 dwellings demolished. There was some racial segregation that had been achieved, as most of the city had been replanned and restructured. Majority of the city belonged to the white people. North end was still awaiting for the disestablishment of Duncan Village, however this area was later zoned for white residence and commercial use.

The removals from Duncan Village were initially voluntary. Later these became more enforced as the pressure grew and residents no longer wanted to move as the inconvenience of the new location became more apparent. From the initial optimism, living in the new location proved to be more exorbitant and troublesome, rent was higher and significantly greater transportation expenses (Nel, 1990).

Residents grew more hostile towards the removals as they were not working out as initially promised. The council had proclaimed that, “The idea of removing all Bantu from their dwellings in the urban area and re-siting them in Bantu dorps which

belong to the Bantu trust is part of the government's Ideology and has nothing to do with the city council" (Daily Despatch, 10/9/1965).

Forced removals in Duncan Village continued right up until 1973, part of the location had been successfully disestablished and new Coloured and Asian residents placed here. The Braelyn area proclaimed an Indian area. Extension of Buffalo Flats and Pefferville were declared as coloured areas. After many protests and resistance campaigns against the forced removals, the state eventually failed at implementing the ideal apartheid city, the removals ceased to continue and were suspended in 1983.

This rigidly racialized spatial planning is still visible today and is the root of many tensions. The spatiality of the locations enabled this separation and difference, but so did too the materiality of space within them (Nel, 1990). Societal ramifications of the implementation of territorial apartheid are visible especially around coastal areas, as these areas were reserved for white residents only.

The coastal areas in East London are majestic and beautiful. Those who own property around these areas are very protective over them, as though they exist only for their exclusive use. An interesting debate took place a few years ago in one of the coastal suburbs of East London, Beacon Bay. This debate was originated by the Provincial Department of Education. The Department was intending on purchasing land in Beacon Bay to build a school for the Nompumelelo Township (Daily Dispatch, 2009). This decision was necessitated by the overcrowding that was being experienced by the school children in the current school and the lack of space in the township for building such a school (Daily Dispatch, 2009). This proposal was met with will give rise to crime and increase the already existing traffic in the Beacon Bay area. A resident told the Daily Dispatch, "Those children are from Nompumelelo and the fact that they are from there will show in their behaviour ... They are ill-disciplined (Daily Dispatch, 2009)." This proposal by the department was viewed as quite disruptive to the "ideal suburban environment".

There is a fear of the residents not being able to consider there suburb as 'elite' or 'up market', which is where most of these strong opinions are coming from. The neighbourhood is a European place, and its character must always be modern and civilized. Much of this push back is in resistance to the defence of the neighbourhood character. "The resistance is based on what the suburbanites' accord to the idea of staying in Beacon Bay, so therefore will be viewed as backward and not in line with the norms and standards of the area (Buku, 2014, pg. 77)."

Similarly, the land at Cove Rock is extremely contested. Mainly rooted in the white middle-class's unease and discomfort with the racial transformation of the arrangement of the suburb, especially use of the surrounding amenities i.e., the beach. Different people visit these sites for different reasons. Whether to practise or preserve their indigenous heritage, connection is what one is seeking. There are spiritual connections that exist between indigenous peoples and the earth which form an integral part of ethnic identity, more than just reflecting traditional views on nature.

These sacred sites connect people to the cosmos, connecting them to their spirituality. There is a strong belief amongst many different societies in the ability for nature to provide powerful symbols which can nurture strong connections between the natural and social aspects of life. There is no space for people to be segregated from their culture and heritage anymore.

PART 3

3

CONTEXT AND SITE

07. SITE SELECTION

I identified 3 possible sites for my architectural interventions.

With these I had to consider several factors. The first one being the standard criteria for choosing an appropriate site, such as visibility, connection, accessibility, circulation, etc. the nature of this project also propelled me to consider cultural and heritage appropriateness, so I had to look at things such as: The site spiritual significance and its ability to connect people to their heritage, connect people to each other and to the sacred site. Its visibility and presence. Ability to Protect and respect this sacred site, amongst other things. I came to 3 sites.

SITE SELECTION CRITERIA

VISIBILITY

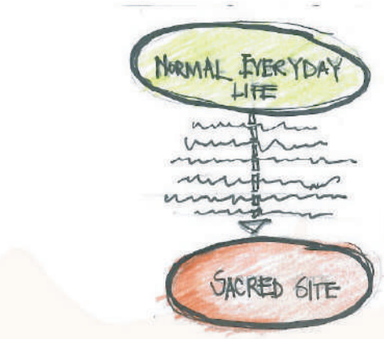
ACCESSIBILITY

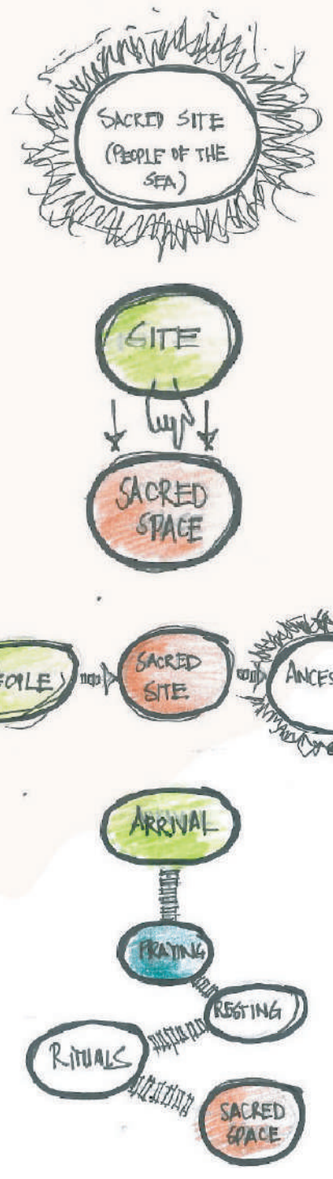
CIRCULATION

NEIGHBOURHOOD CONTEXT

TOPOGRAPHY

SENSORY EXPERIENCE





PROXIMITY

Sacred sites are often animated places, vivified by the anticipation of, or belief in, the presence of gods, divine ancestors, or spirits, their further deepened through ritual activities. (Barrie, 2010) Xhosa people are superstitious people who believe in omens and t aboos, getting too close to a sacred site at certian times is believed to bring upon misfortune.

INTERFERENCE

Interference with the workings of the ''People of the sea" or any sacred sites is completely condemned. (Elliot, 1970). Safeguarding of the Intangible Cultural Heritage protects cultural knowledge and practices that may be associated with particular landscapes.

ORIENTATING POSITION

The setting of sacred architecture is critical to its power and meaning. Often sacred rituals were linked with specific sites – sacred centers such as Mecca, Jerusalem, and Varenasi have an annual round of events. (Barrie, 2010)

SPRIITUAL CONNECTOR

Xhosa people reside in various places (Rural, Township, Surburb) – Connecting the people and connecting people to the rock

SPIRITUAL MEDIATOR

Xhosa people are deeply spiritual people who believe that ancestors are the spiritual mediators to Qamata (Higher Being). The site is envisioned as a Spiritual mediator between people and Iltye lika Gompo.

SPIRITUAL PILGRIMAGE ROUTE

The spatial sequences and symbolic narratives of the entry paths of sacred places often symbolized shared beliefs and facilitated communal rituals. (Barrie, 2010) Sacred architecture employs a variety of means to establish a place that is both separated and connected to its contexts. (Barrie,2010)

PRESENCE & VISIBILITY

Re-establishing an autonomous presence and visibility in the conquered territory of Cove Rock.

RESPECT *UKUHLONIPHA*

To Xhosa people rivers preserve a certain magic which calls for cause to hlonipha them in one respect or another. (Bongela, 2001) Xhosa people approach scared sites with deep reverence and repect.

ANCESTRAL CEREMONIES

The ancestors were thought to be present in and around the homestead, but they were also believed to be living in a spirit world, either below the ground or water". (Hodgson, 1982).

PROTECTION

Protects spiritual and religious rights, including 'the right to maintain, protect, and have access in privacy to their religious and cultural sites. Also privacy and freedom to conduct religious ceremonies

VISIBILITY -

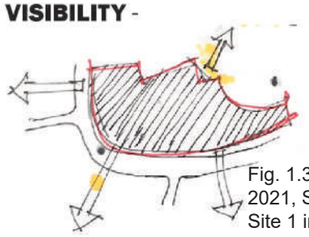


Fig. 1.34: Author, 2021, Sketch of Site 1 in Gompo's visiblility.

CONNECTION -

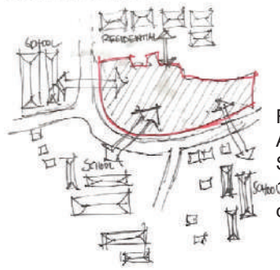


Fig. 1.35: Author, 2021, Sketch of Site 1 in Gompo's connection.

ACCESSIBILITY AND **CIRCULATION**

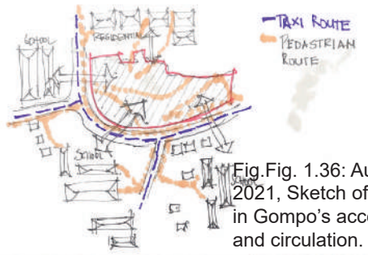


Fig.Fig. 1.36: Author, 2021, Sketch of Site 1 in Gompo's accessibility and circulation.



Google Earth Pro 7.3, 2021. Gompo Site 1's proximity







Fig. 1.41 - 43: Author, 2021, Photograph of Gompo Site 1

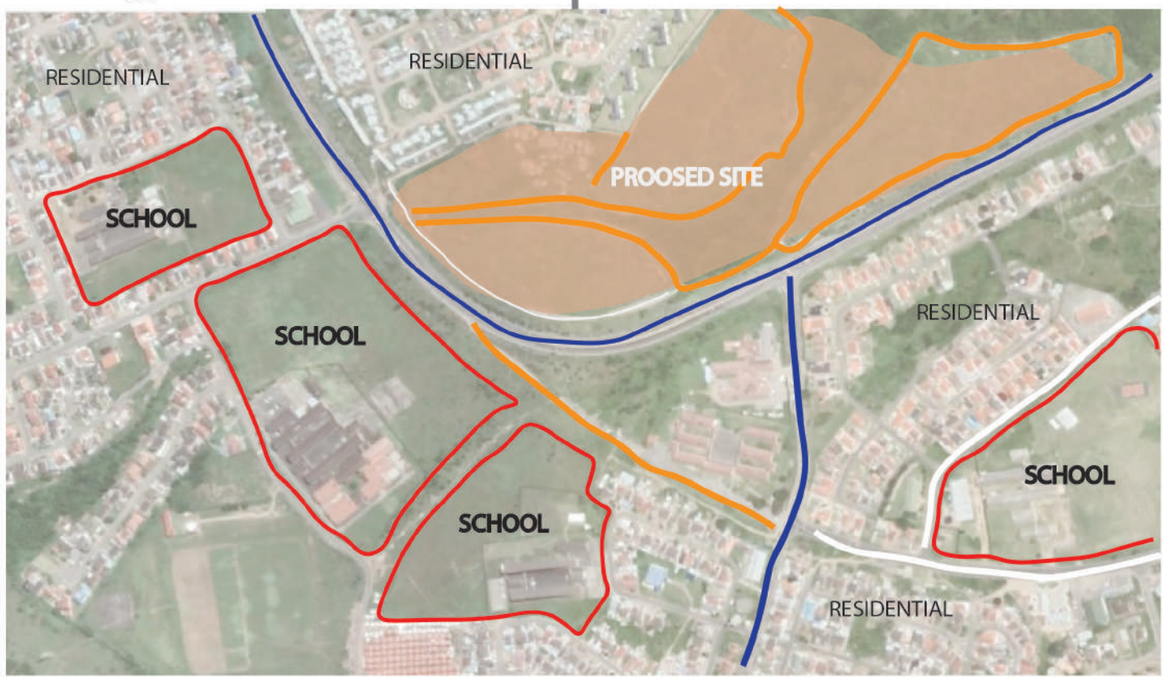


Fig. 1.38: Google Earth Pro 7.3, 2021. Gompo Site 1

Public Transport

Pedastrian Routes

NEIGHBOURHOOD CONTEXT
Site is located in a township context. Close to schools.

SENSORY EXPERIENCE -
Noise from school children at certain hours and the traffic.

TOPOGRAPHY -

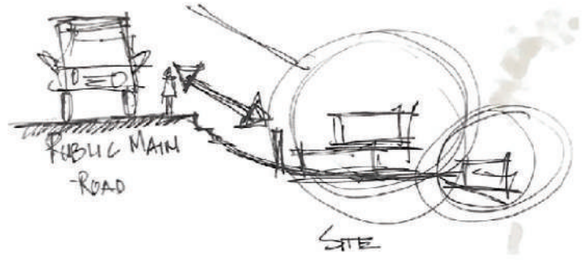




Fig. 1.40: OneMap. Gompo Site 1 contours

SLOPE -

The site has quite a slope, especially going towards the eastern side. This will create a few challenges but I believe also some opportunities to create some interesting spaces on that side of the site. This could also make that side of the site less immedi-atelyvisible from the main road creatin some private spaces that could be placed.



COVE RIDGE EAST RURAL
This is the closest community to the site. It is more rural than other communities in east london.





Public Transport

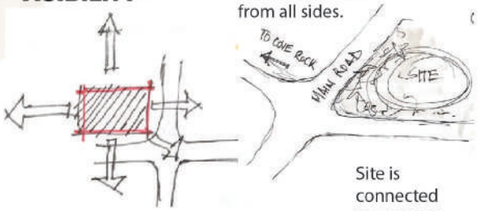
Pedestrian Routes

Gravel Road

Fig. 1.50: Author, 2021, Sketch of Site 2's visibility.

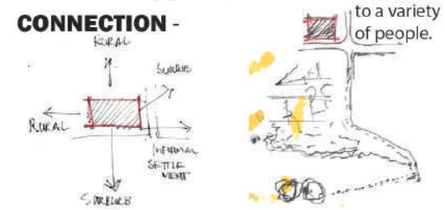
VISIBILITY -

Site is very visible from all sides.



CONNECTION -

Site is connected to a variety of people.



NEIGHBOURHOOD CONTEXT –
The site is located on a main road. Nearby are some rural, suburban and informal settlements.

SENSORY EXPERIENCE -
There is some noise from traffic and cars.

TOPOGRAPHY -



Fig. 1.51: Author, 2021, Sketch of Site 2's connection.

ACCESSIBILITY AND **CIRCULATION** -

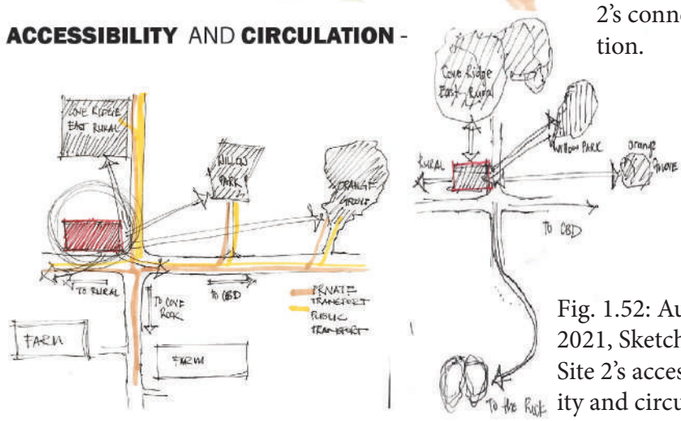


Fig. 1.52: Author, 2021, Sketch of Site 2's accessibility and circulation.

PROPOSED SITE



WILLOW PARK



ORANGE GROOVE INFORMAL SETTLEMENT

Fig. 1.44 - 48: Photographs of Site 2 and surrounding context.

Fig. 1.49: Google Earth Pro 7.3, 2021. Gompo Site 2, 33° 02'31.26 S, 27° 51'08.47 E elevation 75m.

SITE 3



ACCESS ROUTE 1



ACCESS ROUTE 2

VISIBILITY -

Site is not visible until you reach the beah

Fig. 1.53 - 54: Photographs of Site 2 and surrounding context

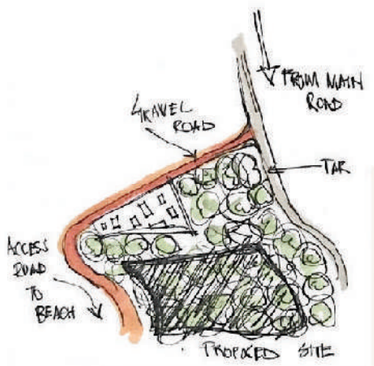






Access to Proposed Site 3

CONNECTION AND **ACCESSIBILITY** -





VIEW TO THE BEACH

CIRCULATION -

Fig. 1.55: Author, 2021, Sketch of Site 2's connection and accessibility

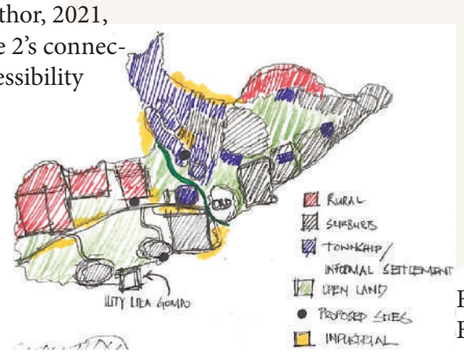


Fig. 1.56: Author, 2021, Sketch of East London's morphology.

NEIGHBOURHOOD CONTEXT – Trees and private wealthy residencies and you move away from the site North.

SENSORY EXPERIENCE - The sensory experience is quite magical and a multisensory one. Very-pleasnt and tranquial.

TOPOGRAPHY - Plenty of trees and vegetation throughout the site. Major construction could interfer with the natural environmnet and biodiversity.



Winterstrand



Proposed Site 3

Fig. 1.57 - 60: Author, 2021, Photographs of proposed site 3 and surrounding context.

Public Transport
Pedastrian Routes
Gravel Road
Tar Road

Fig. 1.61: Google Earth Pro 7.3, 2021. Site 3, 33° 04'08.55 S, 27° 48'56.18 E elevation 55m

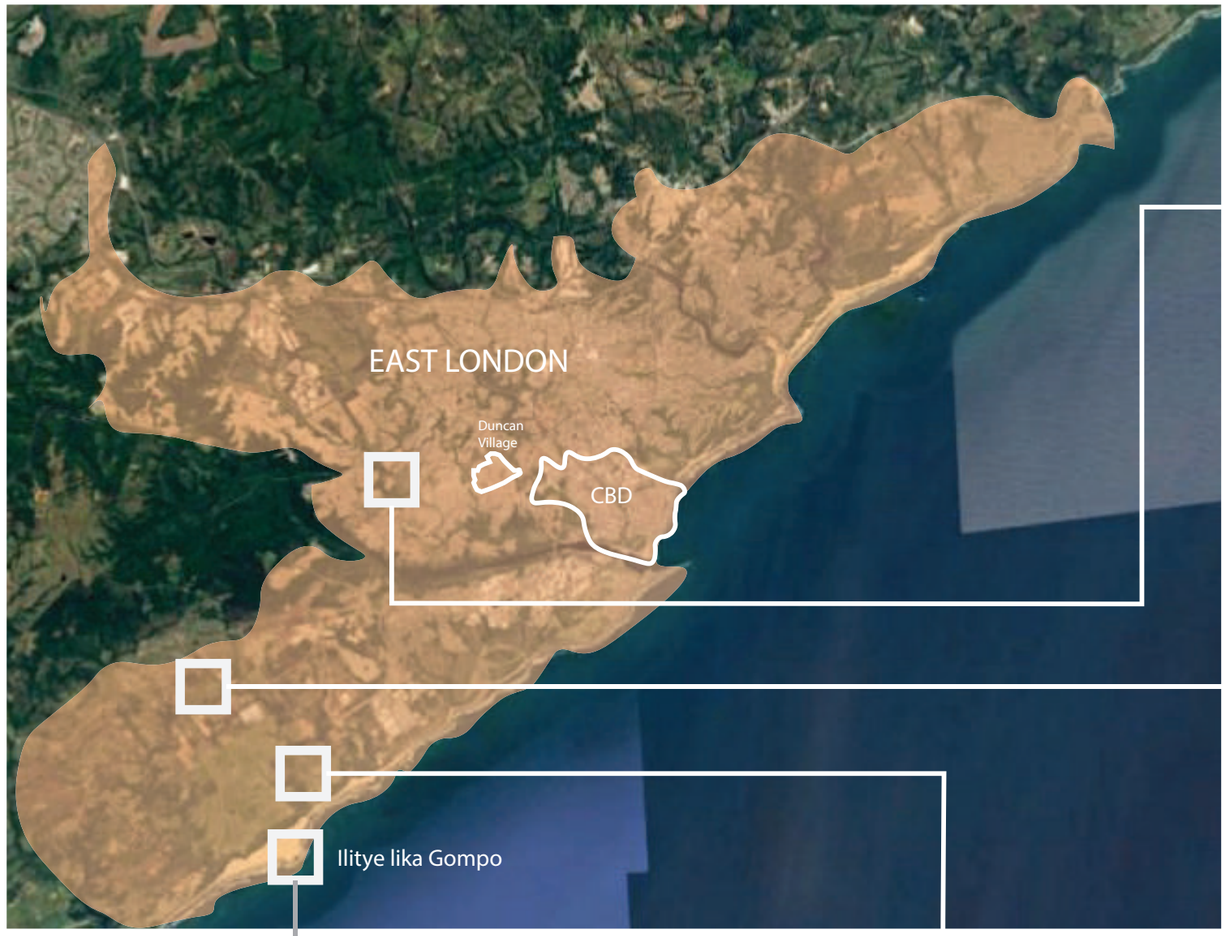


Fig. 1.62: Google Earth Pro 7.3, 2021. East London, 33°01'44.97 S, 27°51'16.51 E elevation 45m



PROPOSED SITE 1



PROPOSED SITE 2



ILITYE LIKA GOMPO (COVE ROCK)



PROPOSED SITE 3

08. SITE SELECTION

Fig. 1.63 - 66: Author, 2021, Photographs of proposed sites and surrounding context.

Location

The proposed site is situated at co-ordinates S33°03’07.3”; E27°48’17.8”, the site consists of an approximate area of 8.38ha, described as Portions 22 of Farm 925, Cove Ridge, East London, BCMM, Eastern Cape.

The proposed site is located within the West Bank Zone of the BCMM, approximately 1.2km west of the East London Airport, bounded by the R346, the Mount Coke Road, to the east, the DR02106 and the Cove Ridge informal settlement to the north-west and by smallholdings and the R72 to the south.

The West Bank Local Spatial Development Framework (2004) identifies the area between the R72 and Mount Coke Road / Buffalo Pass Road as a potential second order node, defined as areas where mixed-use developments, including high intensity activities involving retail, office, industrial and residential development can take place specifically considering locality at transport interchanges. Theis will generate new growth and development and provide maximum access to users.

Ownership

The proposed property in is Portion 22 of Farm 925, is owned by Creditsmith Capital Partners (Pty) Ltd (Creditsmith), an investment company primarily based in Cape Town.

Zoning

The proposed site is currently zoned for Agricultural Use. The land is currently used for small scale agricultural activities and a few private residences can also be seen. Because of its nature, the design proposal will need to go through consolidation and rezoning applications. The incorporation of agriculture can also be considered in the proposal.

Services

The proposed site falls outside the existing reticulated areas of the Buffalo City Metropolitan Municipality – so there are no municipal services are in place. The design proposal will need to take into consideration and make provision for bulk services (water supply, electricity, and stormwater).

Water supply will most likely be serviced by the Fort Grey Reservoir (Umzoniana Reservoir) Supply Zone (A). An inceptor sewer from the existing Zamnyama inceptor (B) or a privately operated pump station and rising main which will connect to the Willowpark inceptor (C) will provide sewerage services.

Solid waste could possibly be collected regularly by the BCMM for disposal at the nearest waste disposal site. There is existing electrical infrastructure, however this would probably need to be upgraded. There is a single access point off Buffalo Pass which may need to be upgraded to accommodate the anticipated future traffic growth.

Geology

Ilitye lika Gompo sits to the fore of a protected state forest and private residences. The rock itself is a classic half-heart beyond a large mobile dune field unique to the East London environment. It is a distinct sandstone headland, consisting of wave-cut platforms.

SURROUNDING CONTEXT OF SITE.



Fig. 1.67 - 74: Author, 2021, Photographs of proposed sites and surrounding context.

SURROUNDING STRUCTURES.










Fig. 1.75 - 82: Author, 2021, Photographs of proposed sites and surrounding context.

PART 4

4

Concept and Development

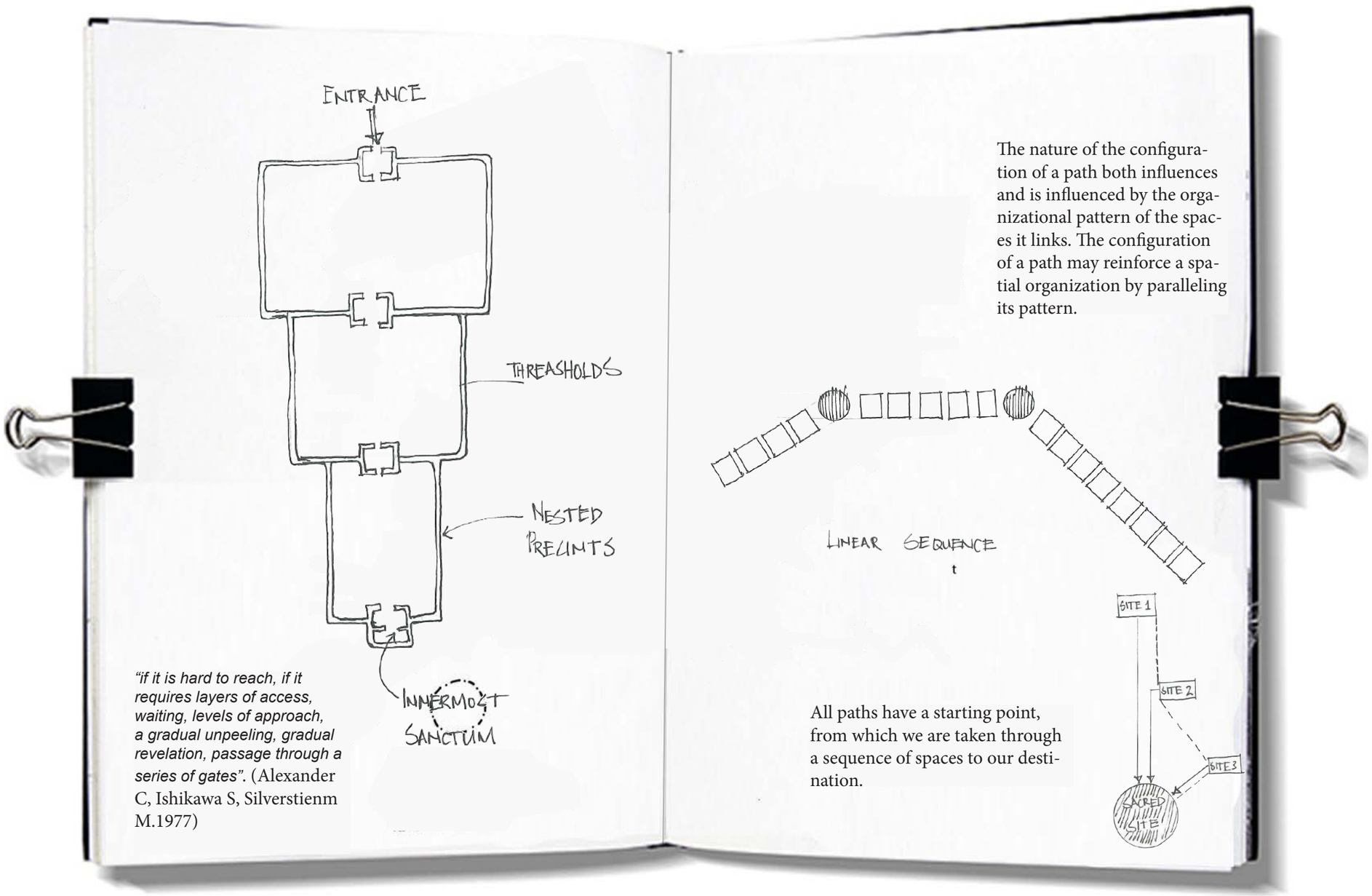


Fig. 1.1: Author, 2021, Design concept.

Nested precinct:

Christopher Alexander talks about embellishing sacred sites in a way which intensifies their public meaning. He believes that the best way to intensify a site is through a progression of areas which people pass through as they approach the site.

This is the principle of "nested precinct". This layering, or nesting of precincts, seems to respond to a fundamental aspect human psychology.

Every community, regardless of it's particular faith, regardless of whether it even has a faith in any organised sense, needs some place where this feeling of slow, progressive access through gates to a holy centre may be experienced. Which brought me to the idea of formalizing the existing pilgrimage route.

08. Design Concept

Architecture, Pilgrimage and Meaning



Fig. 1.2: Camino ways. The Camino de Santiago.

In view of the contemporary world we now live in, when looking at the modern day pilgrimage, spirituality and sacredness have been overshadowed by the profane and secular.

Ancient Greeks used to perform Panathenaic Procession which were festive pilgrimages where a procession took place to the sacred temples of the Acropolis, led through the urban agora. By the Middle Ages, a new form of the pilgrimage had ascended, during this time the ultimate act toward God was seen as Santiago de Compostela. This was a solitary and arduous form of pilgrimage. In his book The Eyes of the Skin: Architecture and the Senses in 2005, Juhani Pallasma, writes “architecture relates, mediates and projects meanings. . . Significant architecture makes us experience ourselves as complete embodied and spiritual beings.” When one seeks meaning and meaningfulness in one’s life, the pilgrimage is one the oldest forms in achieving this. Its is also one of the oldest forms in which individuals show reverence to their gods.

The concept of the pilgrimage is closely tied with the nature of human beings to desire to become “complete embodied and spiritual beings (Pallasmaa, 2005).” Similarly, architecture can also be said to be deeply involved with our ability as human beings to find a meaningful existence and occupy it.

This research report explores this concept of the pilgrimage, with the intention of demonstrating how in conjunction with architecture can be used in facilitating and anchoring meaning and meaningfulness. The most prevalent research done into the concept of pilgrimage has mostly had religious connotations, with assistance from contemporary studies, there has been an embrace of a broader sociological view in the nature of the pilgrimage. The investigation in this research report, aims to examine identified issues and solutions though the design of an indigenous knowledge centre along the route to the sacred site of Ilitye lika Gompo. Meaning in pilgrimage is significant, however, the quality of the experience, its ‘authenticity’, is also quite significant. As in architecture, the centre of the body organizes and articulates this experiential world the user experiences (Pallasmaa, 2005), the experience of the pilgrimage is centralized around the experiential world. This experiential world becomes organised and articulated around the pilgrimage.

Contemporary pilgrims have emphasised the importance of walking and being in and of the landscape. Ritualisation is what Coleman and Eade (2004) would refer to this form of movement as. When one goes through a pilgrimage, there is the repetitive movement of placing one foot in front of another, this is not just conceived as a technique of transporting oneself in the search of this meaning but rather it is an investment of self, and a ritual act which authenticates the pilgrimage journey. If we can understand a pilgrimage as a journey in which ones intention is to find meaning, it is can also be said that any journey with the intention and desire for meaningfulness can be considered as a pilgrimage. When one undergoes the means of finding meaning and meaningfulness in their lives, the pilgrimage has a way of working and facilitating this on many levels.

This reflective ability is also possessed by architecture as a language and an art form, significant architecture has the ability to “make us experience ourselves as complete embodied and spiritual beings” (Pallasmaa, 2005). The conceived design is a testament of how this anchoring could occur. Architecture and pilgrimage possess similarities in that they are both concerned with humanity’s search and desire for meaning and meaningfulness. Pilgrimage, when envisioned as a metaphor for life with the physical act of journeying in order to find meaning can be paralleled to the physical bodily manifestation of what architecture should be about. Architecture gives us opportunities to create, have and become these meaningful experiences within our everyday lives.

The quality of the experience of these spaces is dependant the kinds of architectural spaces we encounter as well as our own ability to find the meaningfulness within them.

Pilgrimage, as a sacred journey conducted with the intent to find meaning, requires a destination. Typically, that destination is a physical location, a sacred place of some description. In the case of some spiritual journeys, that location can also be an internal state of being (Morinis, 1992). There exist spiritual journeys which are completely internally focused with the location itself being internal state of being. This particular journey has no geographical goal in end. However, typical sacred sites are physical sites. Morinis’s discussion in 1992, on the pilgrimage, refers to pilgrimage in terms of culturally ‘valued ideal’ rather than dwelling on the different aspects of sacredness. He identifies pilgrimage as a “quest for a culturally validated ideal”, that is his best summary and understanding of what best constitutes pilgrimage. Morinis further clarifies the ‘valued ideal’ as a term which is “an intensified version of some ideal that the pilgrim values but cannot achieve at home”.

So, in essence, the pilgrimage relates to our search for meaning and the ‘valued ideal’, be it linked to aspects of healing, spirituality or identity. Bell (2002) points out Identity and personal experience as being the two aspects that are locators of meaning within our lives. As Coleman (2002) argues that instead of breaking pilgrimage down into its religious or secular components, the pilgrimage should rather be understood as the individual’s search for meaning and meaningfulness in their lives. In this way, the pilgrimage can be understood as a case study in trying to understand human behaviour.

Isinuka Mud Caves and Sulphur Pools

Isinuka village located in OR Tambo District Municipality, Eastern Cape, South Africa.



Fig. 1.3: Author, 2022, Map showing Proposed intervention to the Mud Caves.

Everyone hopes for health and wealth in their lives, or just the opportunity to shed some bad luck. Throughout different cultures in the world from mythological to religious rituals, water has played a significant role in most spiritual belief systems.

Symbolism involving water, differ between cultures, however the most common themes include the healing, purification, and the life-giving properties of water. Pilgrims would go on pilgrimages to oceans, lakes, springs, and rivers and would bath in the water or drink it with hopes that their illnesses would be cured.

Isinuka Mud Caves and Sulphur Pools is one such sacred site located in Pondoland Port St Johns area of the Eastern Cape of South Africa. The charm of this sacred site is the pink colour of the spring waters that assisted in convincing many people across provinces to visit the secluded place. This pink water is believed to bring one well-being and prosperity in their lives. This ‘miracle water’ is also seen as a way of connecting individuals to ancestors and revitalizing one’s soul. The name ‘isinuka’ translates to “place of the smell”, this name was given to the springs by the Mpondo people in the area to refer to the odour of the sulphur radiating from the springs. Mpondo people regard this area as a very sacred space.

The history of this sacred site goes so far back, my grandmother was Mpondo and used to tell me stories of people who would travel from far and wide to embark on a spiritual pilgrimage to this sacred site. She used to tell me stories about how people would travel there to get healed from different matters, including curing stomach and skin ailments or even just to shed bad luck.

Local people also use the mud and spring water for cosmetic purposes. They would spend a few days there bathing in the pink water, the thick mud and bubbling water is believed to contain chemicals which are capable of curing all ailments.

Xhosa communities in and around the area have put great stock on the healing abilities is isinuka. The use of this water and clay is unlikely to cease as local people from surrounding villages believe that the clay is a gift which has been passed down from their ancestors. When you pass the main road, you can see it being sold in bottles if you do not want to travel down to the traditional healing sacred site. Visitors are cautioned to pay respect to local culture and tradition by watching what they step in, if they do venture up to the springs. In order for one to reach this sacred site consisting of pure spring water, visitors need to climb an enormous rock face using a fig tree as an improvised staircase.

This is a unique cultural experience, and this sacred site has seen a wide and diverse range of people visiting it from different parts of the country.









Fig. 1.4: Zweni, Z, 2021. Pilgrims the Mud Caves. Covid-19 does not get here, say visitors at EC healing pools.

Fig. 1.5 - 1.7: Riddle, S, 2021. Pilgrims the Mud Caves. Isinuka Spring: Pink water believed to bring health and wealth.

LESSONS

Based on the above research and in response to the questions posed in this research report, theories were researched as informants for the appropriate architectural response. These theories and their relevance and applications are as follows:

1. Connection

Reconnecting people to their heritage and the sacred site of Gompo Rock through the design of an Indigenous Knowledge Centre which connects to the sacred site, connecting people to their spirituality and cultural heritage.

2. Access

The issue of land restitution was stressed in the document as land restitution strategies need to be implemented more in these kind of heritage projects. People were displaced from their land and denied access to access to them, thereby losing cultural heritage connected to sacred sites.

3. Inclusion/exclusion

Inclusion of the surrounding communities previously isolated from the sacred site.

4. Visibility (hidden history)

Revealing the hidden history of Gompo Rock through letting the spirit be pulled through by formalizing the pilgrimage route. By creating a visible route to the rock, the spirit of the sacred site comes alive through the route.

5. Architecture and Pilgrimage

Norburg- Shulz pronounces that a meaningful environment forms a necessary and essential part of a meaningful existence (Norberg-Schulz, 1980). If one looks at the concept of the pilgrimage and uses it as a metaphor for life, going on a journey as a physical activity to find meaning, they way the physical body manifests is what architecture ought to be about.
Since both architecture and the pilgrimage are concerned with humanity's quest and desire for meaning and meaningfulness, they feed into each other easily due to their natural connection.

6. Path as Place

Integral to the pilgrimage is the journey and the destination. The view of the traditional pilgrimage is changing to one that is more modern and relevant, however there are still aspects that are key in the architecture of pilgrimage, giving legitimacy to each other. Kathryn Rountree (2002) notes that in the light of contemporary insights, beliefs and agendas the sacred essence of sacred sites remain unchanged, however they are always in the process of being written. Camino De Santiago a contemporary pilgrimage in Spain, here the borders of what constitutes to a site being considers sacred are undergoing a process of being re-written. The path itself becomes place.

7. Existential and Lived Existential Space

Pallasmaa's theories about Existential and Lived Existential Space, will inform the memory and experience themes. These are memories and experiences shared by cultural groups on heritage, at present and in the past., and subsequently became a collective identity. These embodied values will inform how the building will be conceptualized. This also relating to Indigenous Knowledge Systems or Local knowledge. Theories regarding language, space, and materiality by Noble and his referral to Hannah Arendt's work titled "The Human Condition" expressing the need for Community Representative Institutions, will inform the democratisation of space (returning spaces back to the hands of the people) to allow these spaces of dialogue to be expressive.

The making of a public space in an urban context will require considered processes that will be informed by this. Cooks argues against the use of superficialities, cliches and generalisations to portray what is considered to be "africaness" and Nobles theory on materiality supports this. What is an appropriate way of representing or expressing that which is "African" and portraying African Heritage.

All the above-mentioned theories will be considered as spatial informants for the architectural response of the proposed intervention.

Indigenous Architecture of the African People

The discourse of Architecture as African is one that is thought provoking and interesting, mainly because architecture is considered a European phenomenon. It is sometimes argued that one cannot speak of indigenous buildings as architecture. When referring to African architecture, it seems it would be more appropriate to use terms such as ‘dwellings’, ‘huts’, ‘beehives’, etc. I find this to be quite patronizing. The word ‘building’ does not even feature. These ideological interpretations seem to suggest that the architecture of African Indigenous people, when it comes to the topic of advancing the contemporary built environment, has not played a role.

It seems that architecture of African Indigenous people has just been used as a catalyst to drive tourist trade and essentially showcasing the racial and economic class disparities. There have been relatively small studies done on the indigenous architecture of South Africa. There have been some academics and practitioners who have shown a keen interest in this topic, people such as Derborah Whelan (2001), Peter Rich (1995), Jeff Guy (1982), Omer-Cooper (1978), Martin Hall (1981,1984), Huffman (1982) and Frescura (1981,1984,1985).

Indigenous architecture has all the components to validate it as a relevant building method. Its texts and codes are able to be understood by whomever is in the know about its denotations. In essence, all architecture, including indigenous African architecture is open to being read and culturally interpreted, all depending on the context in which this is taken from. The white totalitarian ideology that previously dominated the discourse, denied the value that exists in traditional black society. There have been many who have tried to resist this ideology and push the black consciousness agenda. Even though not part of my generation, the likes of Stephen (Steve) Bantu Biko and the Black Consciousness Movement instilled in people a feeling of being proud of all that is associated with being black and being African, at a time when it was not fashionable. Such an individual opened the eyes of many people to question the fundamentals of the education system, its mandate and how it will continue in the dawn of the brave new democracy.

Education, including Architectural education has been deeply embedded in Western systems and ideologies. These British ideologies reflect the sentiments of a colonial system that is long-gone. There have been efforts to have an integrated approach interpreting European and African traditions, however, never solely based on African values reflecting us as African people. This research report is my attempt, as a Xhosa woman, to tackle the mentioned issues and reflecting the Africanist viewpoint. Western ideology has contributed to my own thinking, due to the nature of the kind of education I received and that is something I cannot escape nor deny.

Through my own education and the lessons, I have learnt from others, I have picked up some shortcomings and this research report is my contribution to addressing those shortcomings.

I have gone through the works of pioneers like Walton, he has tried to express the Africanist viewpoint, however, naturally because of their nature could not escape the western lens they look through which shape their perceptions. Because of this, I found their work to be lacking. Not taking away from his work though and his contributions to the recognition of South African indigenous architecture. He produced clear and concise drawings, worthy of being studied as any other architecture.

Frescura (1986), took a revivist approach which advanced this process even further, referring to the origins of indigenous architecture. He went further, exploding how the architecture of indigenous people is often surrounded by numerous ‘white’ myths perpetrating these misinterpreted ideas, going into the rural settlements cosmology and the nature of their decorations. To bring archaeological legitimacy, Huffman creatively interpreted the spatial planning, reinterpreting of Mapungubwe as a kingdom, its nature and history.

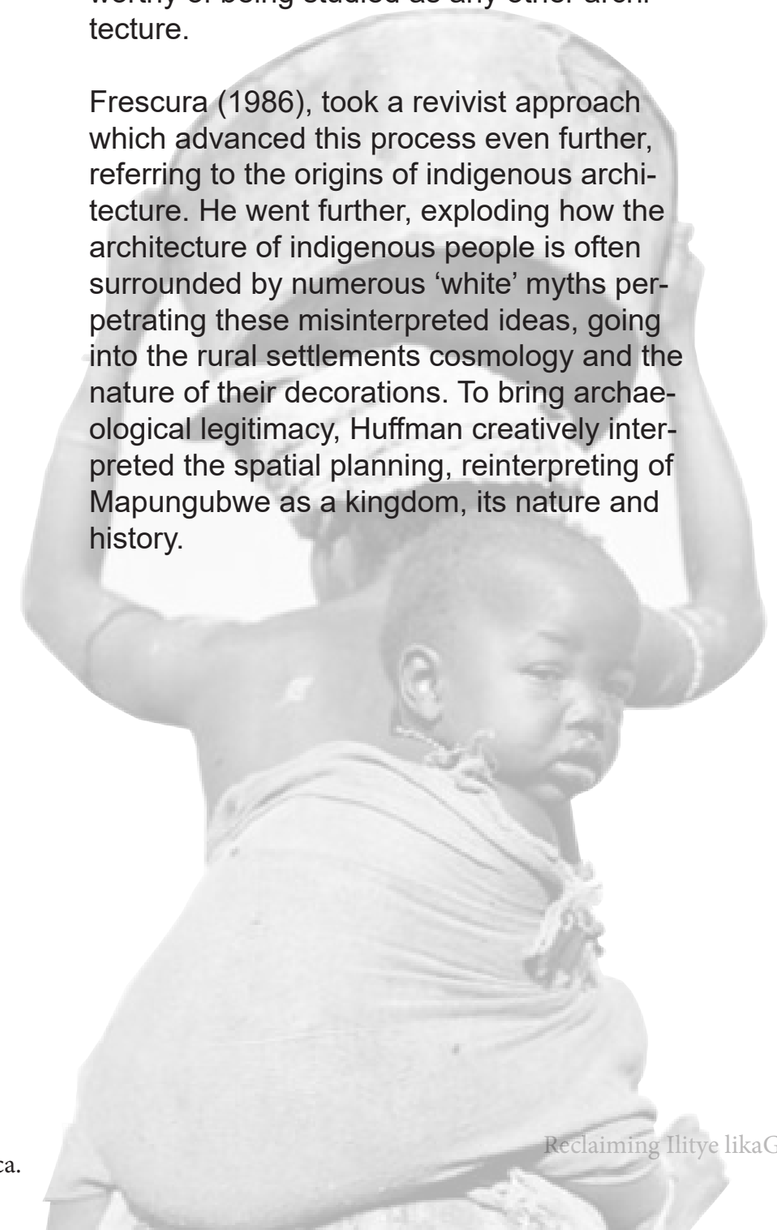


Fig. 1.8: Fischer, A, 1940-1960. Xhosa woman with child on back, carrying water, Transkei, South Africa.

International design philosophers such as Papanek and Rapoport have influenced and strengthened various principles, such as those of the Black Consciousness Movement locally. These teachings have emphasised the solutions to our problems lie in our own value systems and structures, instead of the neo classist ideology that has dominated our thinking to local problems. Most notably was the wider cross disciplinary approach architecture was taking.

The involvement of a wide range of researchers from different national backgrounds was indicative of this new approach to the interpretation of architecture, not limited to the Western ideal or even that of just Africa.

The definition of indigenous architecture has many interpretations. Diverse writers have come forward with many classifications and analyses. A major debate being what is to be considered as ‘indigenous’, or African architecture. Opinions of the structural Darwinism of the 1940s and 50s limited indigenous architecture and stated that it is a product of environmental and economic factors (Forde 1934). Laugier (1977) emphasised the importance of indigenous architecture stating that, essentially, all the important lessons that could be learnt in Architecture were to be found in the “humble hut”. Rudolfski (1977) differed in his definition as he defined it as just a self built architecture. In contrast to Rudolfsk’s somewhat bland interpretation, Bourgeois (1983) took a different stance and chose to focus more on the spectacular and visual components of indigenous architecture. Frescura’s (1986) definition identified the architecture of indigenous people having cultural values of its builders, which are guided by various codes and visual cues. More recently Papanek (1985) and Huffmann (1982) have analysed indigenous architecture and through this analysis have pointed to a built environment of indigenous people with broader interpretations, which is rooted in strong spiritual and cultural principles and beliefs, with many facets to it.

The work of Rapoport (1969), also alluded to this. The more generally accepted term of architecture as being an art or practice of designing and construction of a building, acknowledges that the level of sophistication of the building being designed or constructed is immaterial. It recognizes that that particular building went through phases of being conceptualized by a person and taken further into construction and finally right through to realization.

(Oliver,1997) attempts at giving a more inclusive definition of the term, he takes historical references of the meanings of the word ‘architecture’ from Greek and Latin. The Greeks put emphasis on ‘chief or master builder’. This definition does not restrict the chief builder’s art to just a profession. Denyer acknowledges the challenge that the latter achieves limiting architecture to a Eurocentric definition, he states that it is so hard for people to accept that’s traditional African buildings are worth more than just passing consideration.



Fig. 1.9: Asanda Photography. Two young Xhosa women Infront of their mud hut homestead

This distorted and selective perception is so evident that even the vocabulary used to refer to them encourages such to an extent that this perception, even for those who respect other aspects of African culture, it becomes inescapable (Denyer, 1978).

The forms of African architecture can be seen to be a resultant of social and environmental conditions. The form is also seen to be strongly connected to the values of particular societies. Africa is diverse in its cultures, these differences in people are reflected in their traditional architecture, form, detailing and adornment. During this research I realized that in traditional African architecture the predominant typology is that of residential buildings, despite contemporary designs, I did not uncover any commercial or public buildings of traditional construction. There are stratification in these societies which differentiate the structures, whether through power, wealth, or age. In cases of royal compounds, these would be larger and have more retainers and cattle. The basic house structures remained the same, even though homestead were differentiated accordingly in terms of their status. (Rapoport, 1969, pg. 11). The cultures of the dwellers were defined in the shapes and forms of these dwellings. The layouts of the homesteads were also an expression of these cultural values.

This research report tries to focus on the indigenous architectural and construction techniques of amaXhosa in the Eastern Cape, while trying to design a public building. Indigenous is defined by The New Oxford Dictionary of English as “originating or occurring naturally in a particular place” (Pearsall, 1998).

Thus, this research report refers to indigenous architecture with reference to the construction techniques and design concepts that have originated locally. These develop as and when necessary, in response to several environmental aspects social and external influences. Oliver, 1997, alludes to these ideas when defining vernacular architecture. Such an approach to architecture reflects the originality and unique identities of indigenous people of South Africa. The unique nomenclature and perceptions of the people of South Africa and the rest of the continent, has developed through our socio-political history. One such case is the use of the term ‘indigenous’, this can be used when referring to rural built environments.

Historically, for a long time in the continent it has also been associated with poverty because of the economic state of the communities in rural areas. Due to this, the general understanding of the term ‘rural’ has been used to refer to African community that is underdeveloped and/or poor. This, of course excludes the rural houses which belong to rich white farmer’s away from town.

There have been numerous definitions of the African homestead. The New Oxford Dictionary of English recognizes a definition uniquely South African, which is “… a hut or cluster of huts occupied by one family or clan, standing alone or as part of a 16 traditional African village” (Pearsall, 1998). In other social contexts, this would be generally considered to be a house. Whelan supports this argument, stating: “… the beehive dome (iqhugwana) was once rather the architecture of a particular clan, and a regional vernacular of an area (Whelan,2001).

CONSTRUCTION TECHNOLOGY

In the construction of dwellings and the building methods used, traditional African architecture considered the availability of local materials and labour skills. Out of these limited resources, much efficiency was achieved in that these methods produced stable buildings. Throughout different African cultures, a variety of technologies exist which are associated with these different cultures. The framework is the most differentiating feature.

Principles of Making

Using indigenous ideas of making, my technical approach seeks to look at these in detail in order to come to a resolution of the complex roof construction. This approach will be in conjunction with modern technology to achieve the expression of the roof canopy. The main idea is to have a roof canopy, with spatial activities taking place beneath it. Community participation is a major component of the construction process, this can be achieved through the use of suitable materials.

Materiality

Most African rituals and ceremonies take place under trees, in the open landscape, the aim of this roof canopy is to create that sense of being under trees. Timber will be a suitable and relevant choice for this. Timber has the aesthetic qualities I am aiming for, the material is also lightweight and working with timber in construction is easier that many other materials, it is a familiar material so all these reasons make it an obvious choice. The concept of basket weaving is studied for the design of the grid shell structure as well as for the cladding of the building. The hand woven baskets seen in many African culture, including AmaXhosa, is an indication as to its structural integrity that is achieved through the use of a lightweight material. This is what I am hoping to achieve in the construction of the proposed roof structure.

Structural Layout

The nature of this structure will have structural zones along to support the roof canopy. This will be an informal layout instead of a rigid one. I will however, have a grid, where the zones will be laid, to allow for the structural zones. Along these structural zones, the columns will be placed to make sure to maintain the support that will be required.

Roof Canopy Construction Roof Cover

The roof canopy that will be constructed of timber will consist of layers some of which will be covered at different parts of along the roof. Some of the parts of the roof canopy will be covered with an opaque membrane to allow for sufficient light to filter through illuminating the area, while also keeping the rain out. The multipurpose hall will need to be covered according to the geometry of the roof with an iron sheet.

Timber structure

A grid shell structure was chosen due to the fact that this kind of system allows for bending in multiple directions. Through a flexible joint structure brazed by steel cables, this system is achieved. The shape of the structure is achieved through the use of cables. This system also allows for the structure to be rigid at the same time allowing for modifications.

CHARETTE EXPLORATION



RITES OF PASSAGE
RTUALS
INITIATIONS
ADORNMENT
WEAVING

Fig. 1.10 - 11: Author, 2021, Woven grass items sold on the road in Lusikisiki.

THE INITIATION HUT





Fig. 1.12 - 13: Xhosa initiation hut

THE XHOSA HUT



Fig. 1.14: Xhosa hut





Fig. 1.15 - 16: Author, 2021. Photograph of abandoned shelter in Lusikisiki.

THE KRAAL







Fig. 1.16 - 18: Xhosa Cattle Kraal

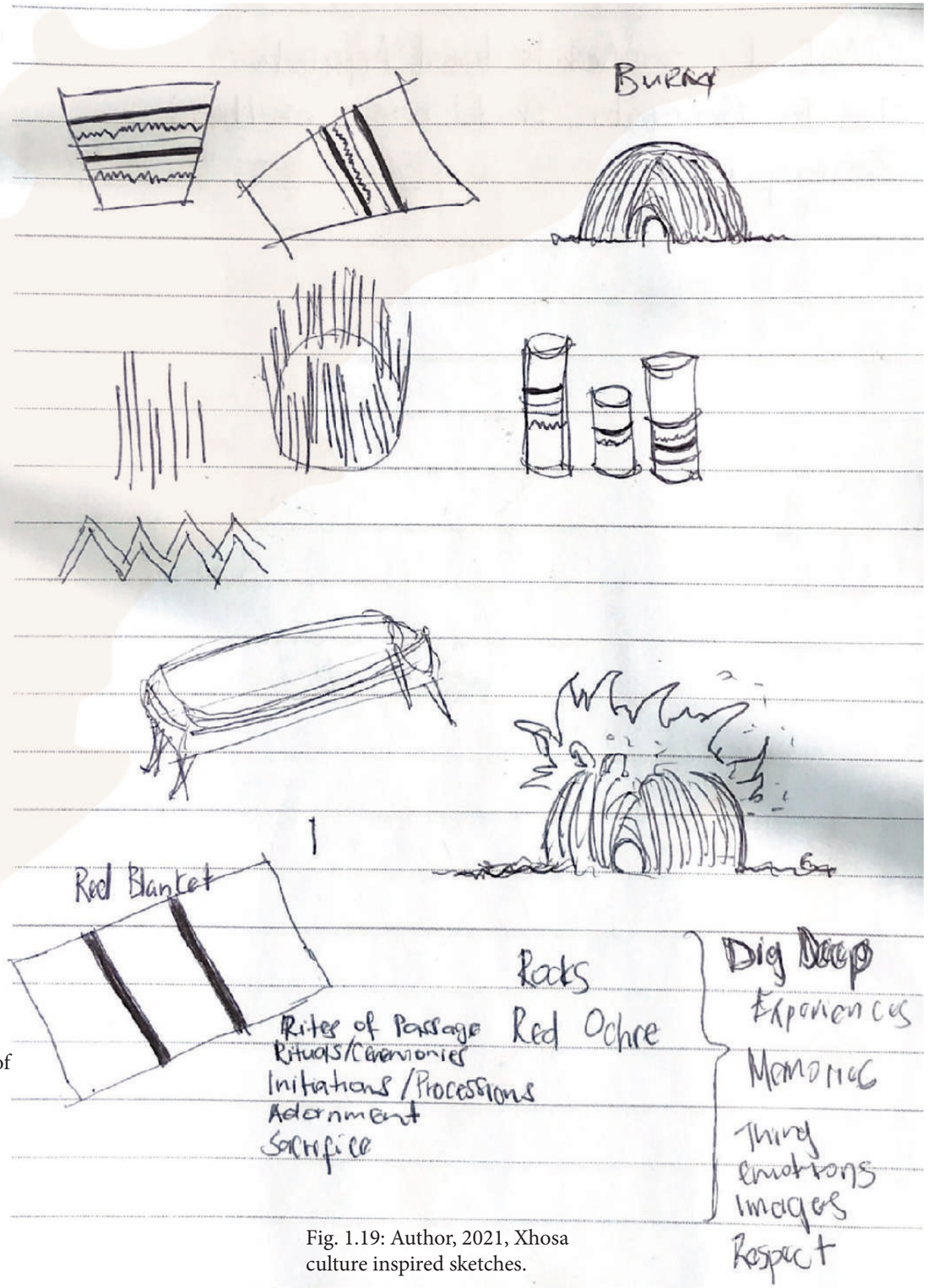
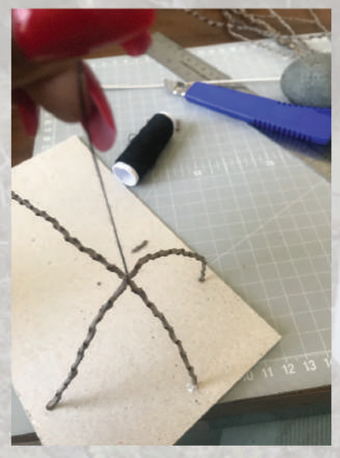


Fig. 1.19: Author, 2021, Xhosa culture inspired sketches.

CHARETTE EXPLORATION





The Initiation Hut
18 Poles, 19th is the anchor they start with, which is called intsika.
Add intungo (directly translates to sewing or weaving) around the poles where the grass will be











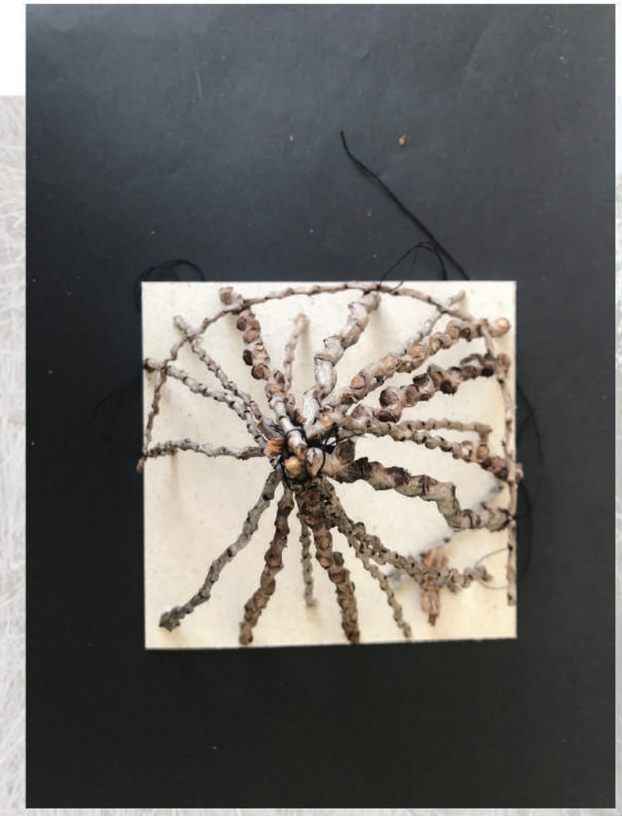


Fig. 1.20 - 26: Author, 2021, Charette exercise.

CHARETTE EXPLORATION





The Kraal
The kraal is a space where, firstly, cows are kept, and secondly, certain rituals take place, thirdly, expresses the wealth of that family. Functional, symbolic, and spiritual space. When the boys come out of the bush and go to their final graduation, the celebration where they are introduced back to the family, they go to the kraal and get advice. Lobola also takes place in this space. The Xhosa people make rectangular kraals; it's only in Zululand that they make round kraals. The expression Interlacing, connecting, intertwining to create structure is clearly visible.



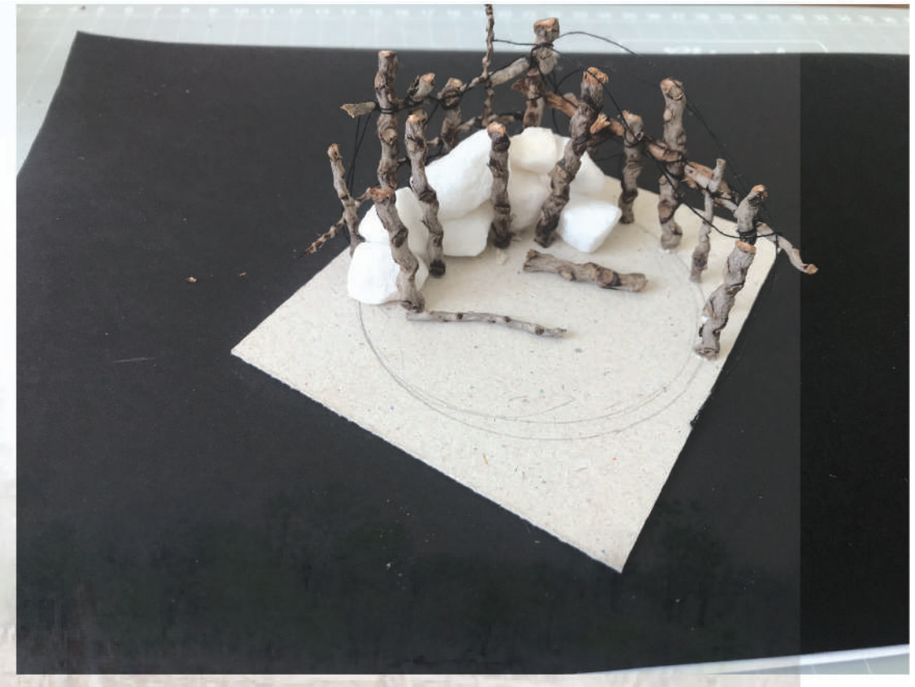






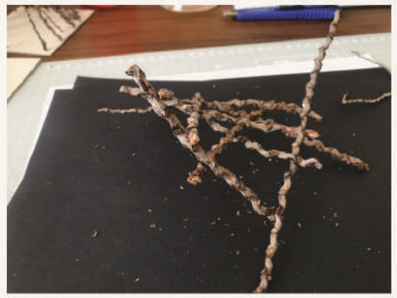


Fig. 1.27 - 33: Author, 2021, Charette exercise.

CHARETTE EXPLORATION





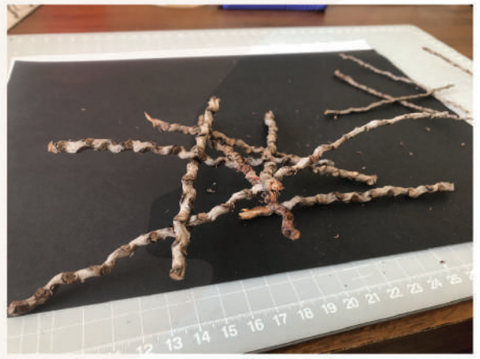




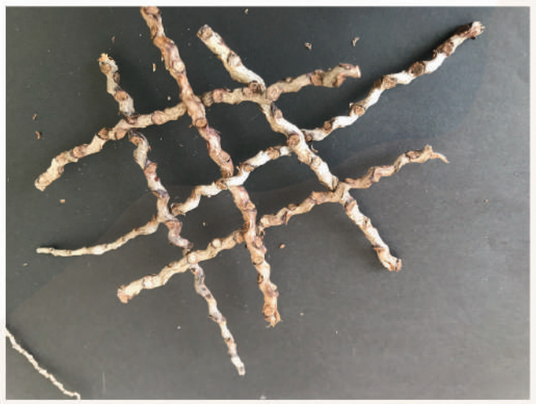




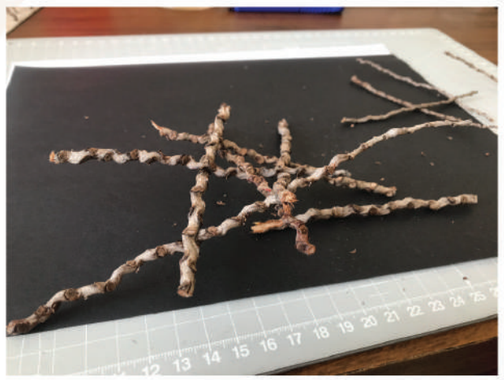
DIFFERENT CONFIGURATIONS SHOWING
HOW THE STICKS BEHAVE UNPREDICTABLY.











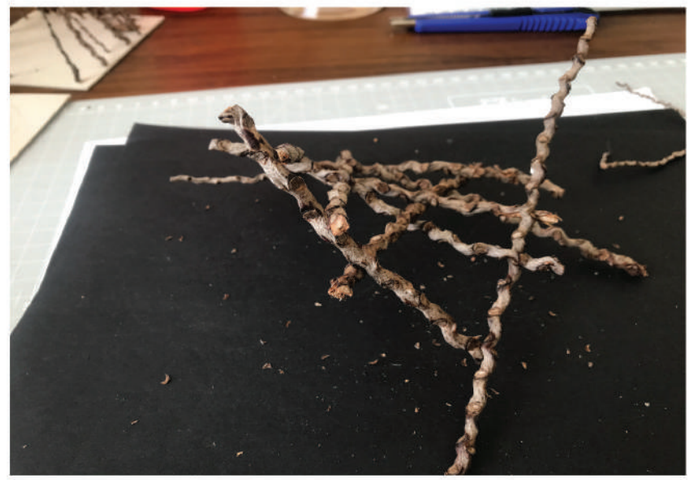


Fig. 1.34 - 45: Author, 2021, Charette exercise.



Fig. 1.46

- !Khwa ttu San Heritage Centre, KLG Architects 2019

This is essentially a museum, but more than just a collection of historical archives. The most beautiful and authentic aspect of it is that it allows the San people to tell their own stories from their own experiences. The structure is intriguing being embedded into the landscape. The issue of cultural restitution is a big issue in South Africa and I feel it is addressed in this centre. KLG Architects has succeeded in its goal to sensitively integrate this impressive building in its surroundings. The museum is a reminder that architecture can be used as a device to tell human stories. The result is a museum experience that not only

Some of the themes explored in the various exhibition spaces are human origins, colonial encounters, hunting and gathering, storytelling, star lore, traditional remedies and play. This is done through rock art, artefacts, a recording of ambient sounds of nature, and a life-size video installation depicting various aspects of San life.

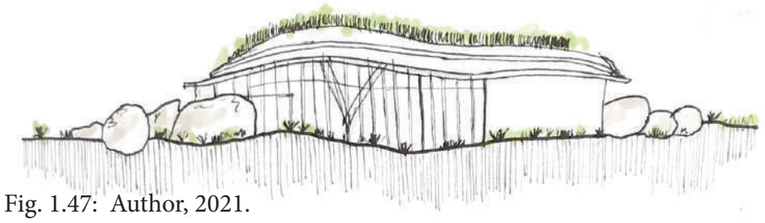


Fig. 1.47: Author, 2021.

The building conceived as an organic landscape with an emphasis on sustainable and ethical design. The undulating structure is embedded within the landscape along a granite ridge overlooking vistas towards the Atlantic Ocean

Surrounding indigenous vegetation comes up to and into the space, and also covers the roof of it.

A space that comes from the natural landscape and consist in essence of a floor and a roof.

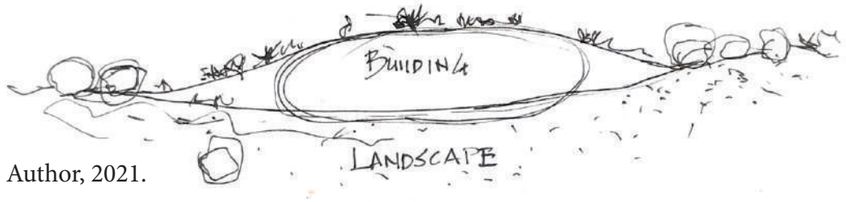


Fig. 1.48: Author, 2021.

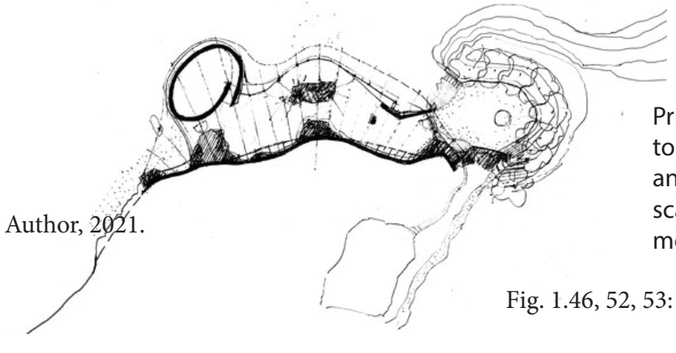


Fig. 1.49: Author, 2021.

The building has a glass facade and a curved roof, and an organic oval shape, a reference to traditional nomadic San shelters and the role of the ostrich egg in San culture. The building is located on previously farmed land.

Principles adopted by this precedent include its sensitivity to site and its external nature that promotes stimulating and encouraging interactionbetween people and landscape. Healthy environments are created to allow for moments of reflection, recreation and contemplation.

Fig. 1.46, 52, 53: Letch, A, 2019. !KHWA TTU San Heritage Centre.



Fig. 1.50: Author, 2021.

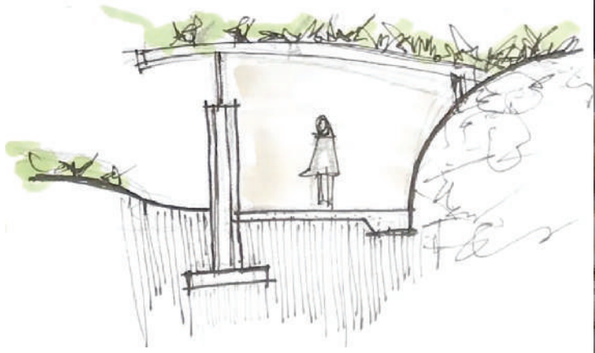


Fig. 1.51: Author, 2021.

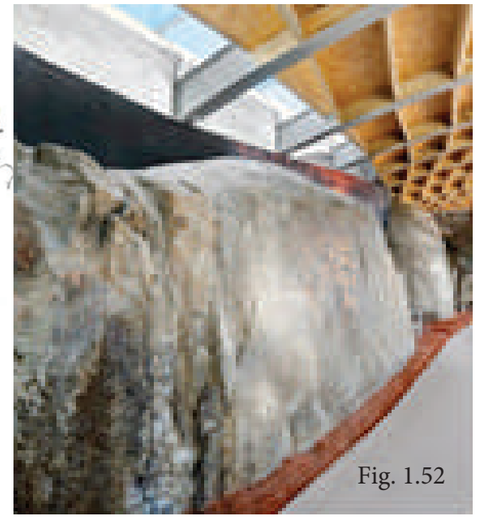


Fig. 1.52

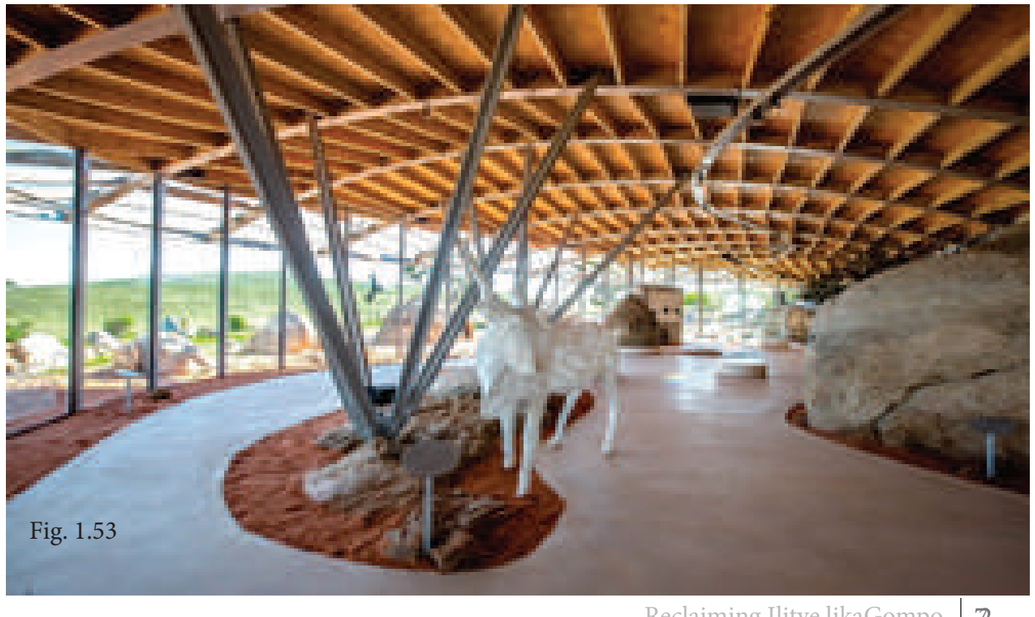
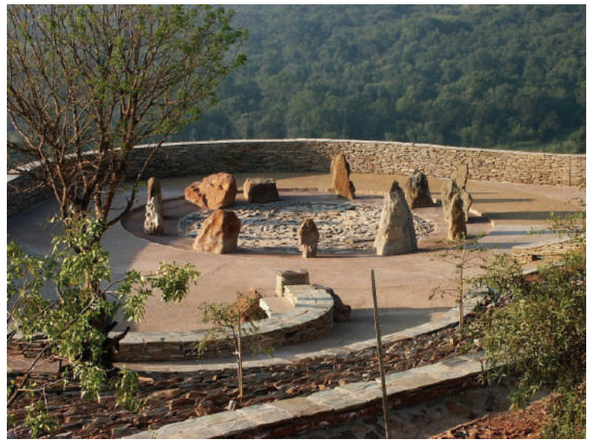


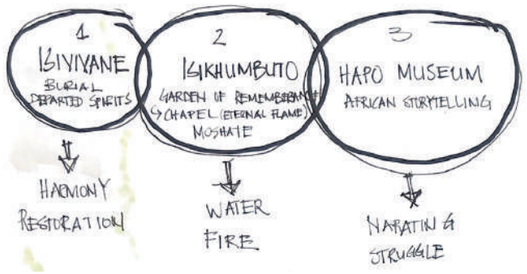
Fig. 1.53

- FREEDOM PARK



Location : Pretoria
Architects: MMA, Mashabane Rose, and GAPP Architects
Date : 2008

Freedom Park will "celebrate the achievement of democracy and freedom and stand as a beacon of hope for the future… a place of pilgrimage, renewal and inspiration for South Africans and all humanity".



Drawing on indigenous knowledge systems and advice from traditional healers, the landscape architects succeeded in creating a harmonious and unforced design.

Narrating the country's pre-colonial, colonial, apartheid and post-apartheid history.

It is also a superb interaction between African culture and landscape architecture to create a place that engages people spiritually. The design challenge was to reintegrate and introduce people to African culture, symbolism and spiritual meaning through a narrative that expresses the place

Fig. 1.56: Author, 2021.





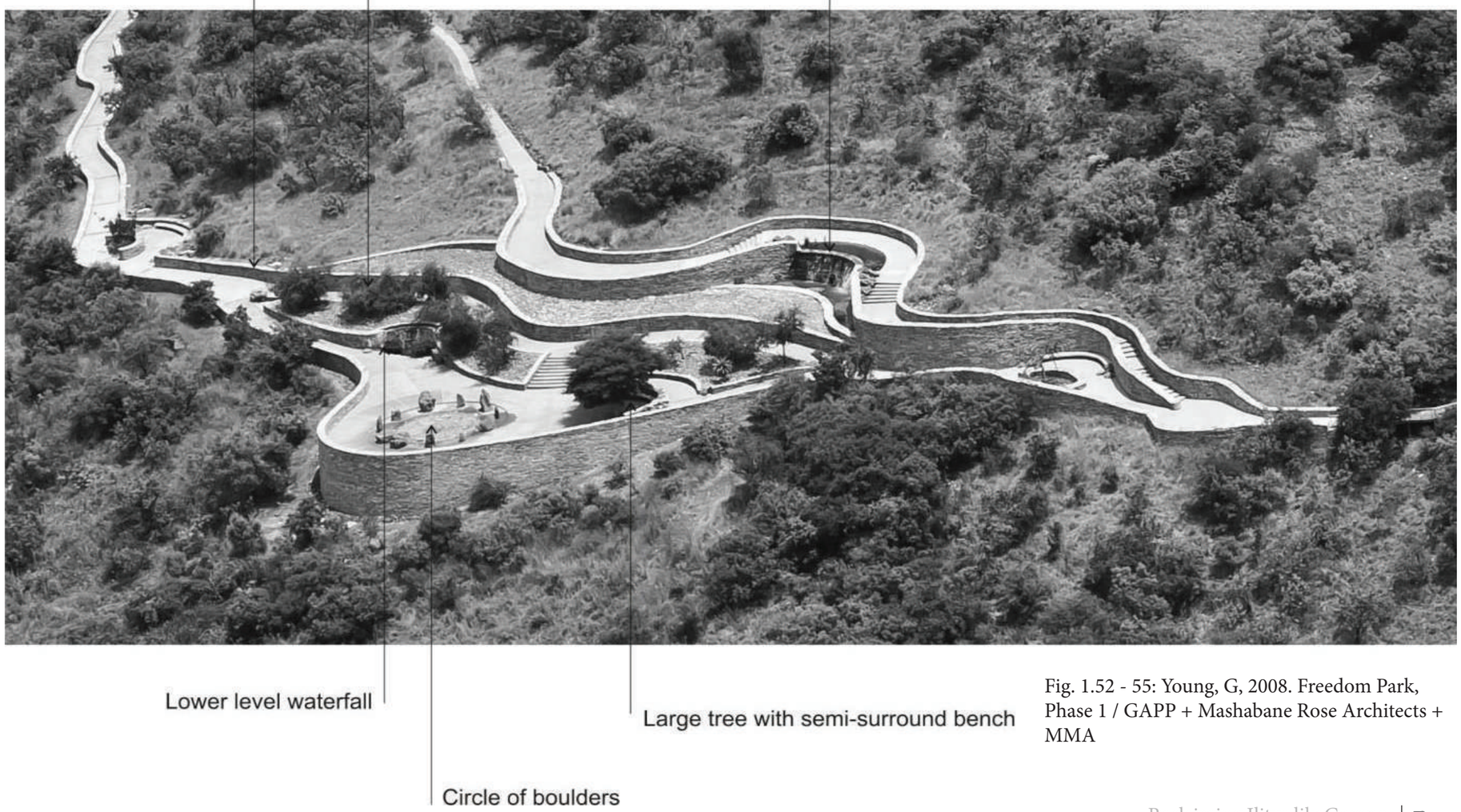


Fig. 1.52 - 55: Young, G, 2008. Freedom Park, Phase 1 / GAPP + Mashabane Rose Architects + MMA

- Ruta Del Peregrino



Location : Jalisco Mountain range, Mexico
Urban Design : Rozana Montiel and Dellekamp
Artist/ Architect : Ai Wei Wei & Dellenkamp Arquitectos
Date : 2009







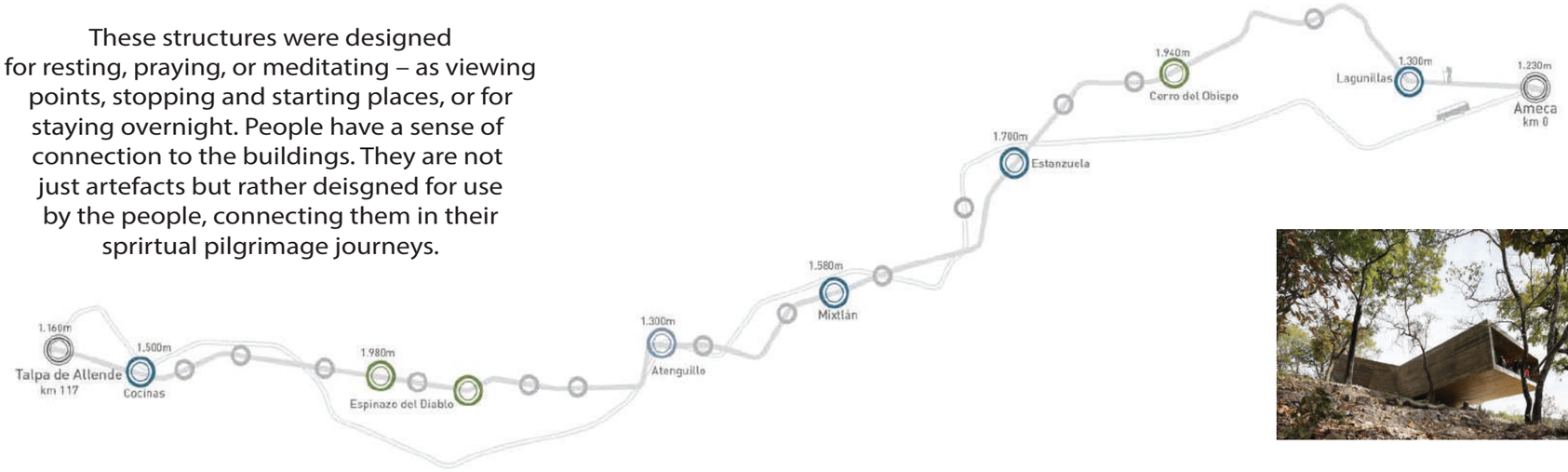
Mexican Tourism Ministry commissioned a number of Mexican and international architects to design sites of great symbolic significance along the pilgrimage route in the region of Jalisco. Along the 117 kilometre route from Ameca to Talpa de Allende, site of the church of the Virgin of the Rosary, the architects built buildings with a celebratory function to officially organise the spontaneous flow of pilgrims in Holy Week. Dellekamp Arquitectos from Mexico City developed a master plan that "complemented and enhanced" the existing route and "accentuated its relationship with the landscape."







These structures were designed for resting, praying, or meditating – as viewing points, stopping and starting places, or for staying overnight. People have a sense of connection to the buildings. They are not just artefacts but rather deisgned for use by the people, connecting them in their sprirtual pilgrimage journeys.



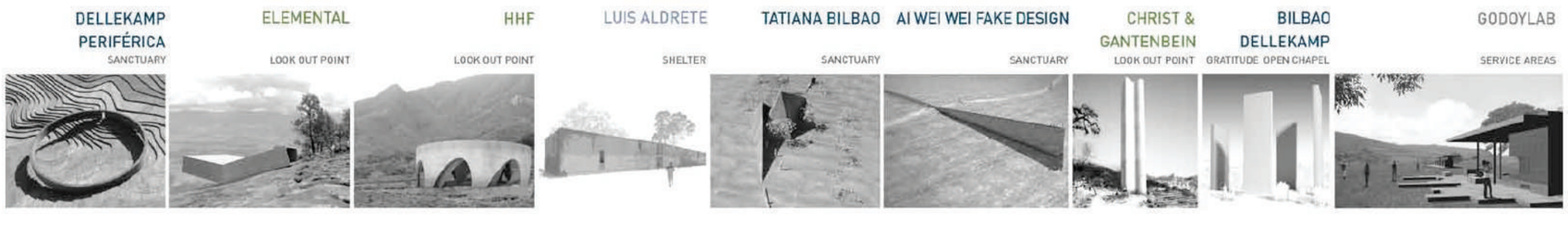


Fig. 1.57 - 66: Baan, I, 2010. Ruta del Peregrino (Route of Pilgrim) HHF Architects as Architects.

09. DESIGN DETAIL

- ITERATION

1.

The Proposal:

My proposal in an Indigenous Knowledge Centre in East London, the building forms part of a pilgrimage route to the sacred site of Gompo Rock.

This design seeks to connect people to this scared site which has been taken over by private land and gated estates. The design proposes formaliz-ing the existing pilgrimage route, however it cuts through the private gated estate of Cove Rock. The problem of the gated estate is that it has become ir-relevant as an urban mor-phology and neighbourhood typology. The proposed inter-vention addresses how the gated estate of Cove Rock as a typology has in-fringed on the public's right to access natural re-sources.

A number of pavilion structures are dispersed through the landscape along the route. For resting, rituals, prayer and meditating. The pilgrimage route starts at the Centre and moves through to a bridge and through to Gompo Rock.
This proposal is, strategically positioned in an orientating position to the sacred site, as well as in close enough position to service the intended people. This project to be placed around three low-income areas in East London. These are Cove Ridge informal settlement, Willow Park and Orange Groove informal settlement. The building is envi-sioned to maintain a strong tie to the landscape, it needs to enhance the experience of the user and connection to the landscape. This intervention will en-hance the experience of ceremonies and rituals as one embarks on their spiritual journey.

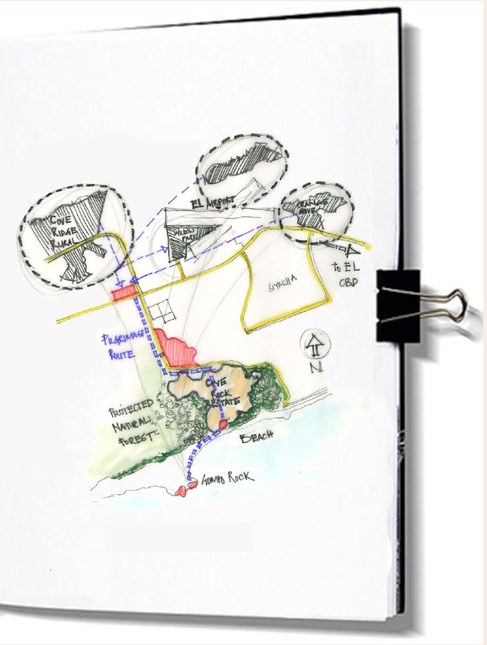


Fig. 1.67: Author, 2021.

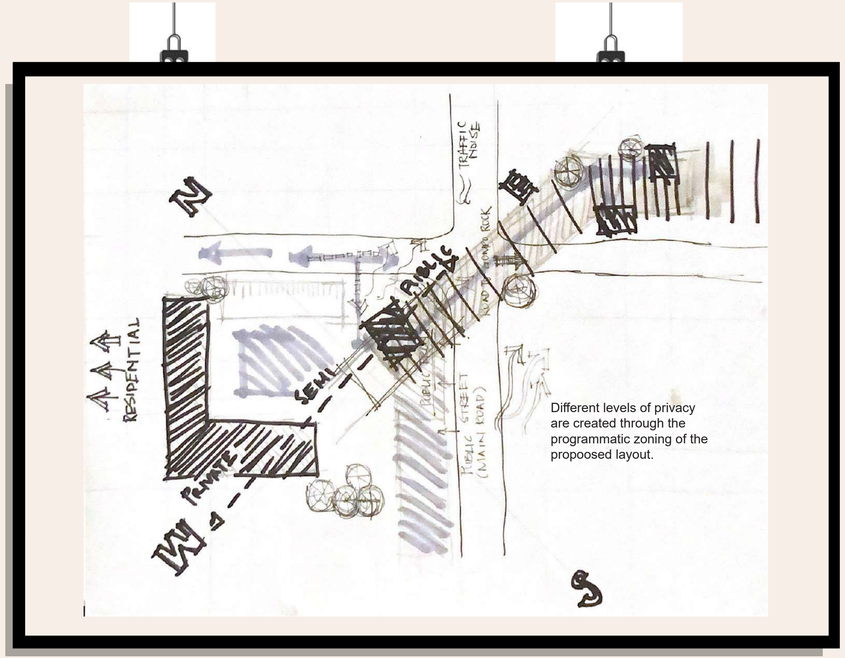


Fig. 1.68: Author, 2021.

CONCEPTUAL DIAGRAMS

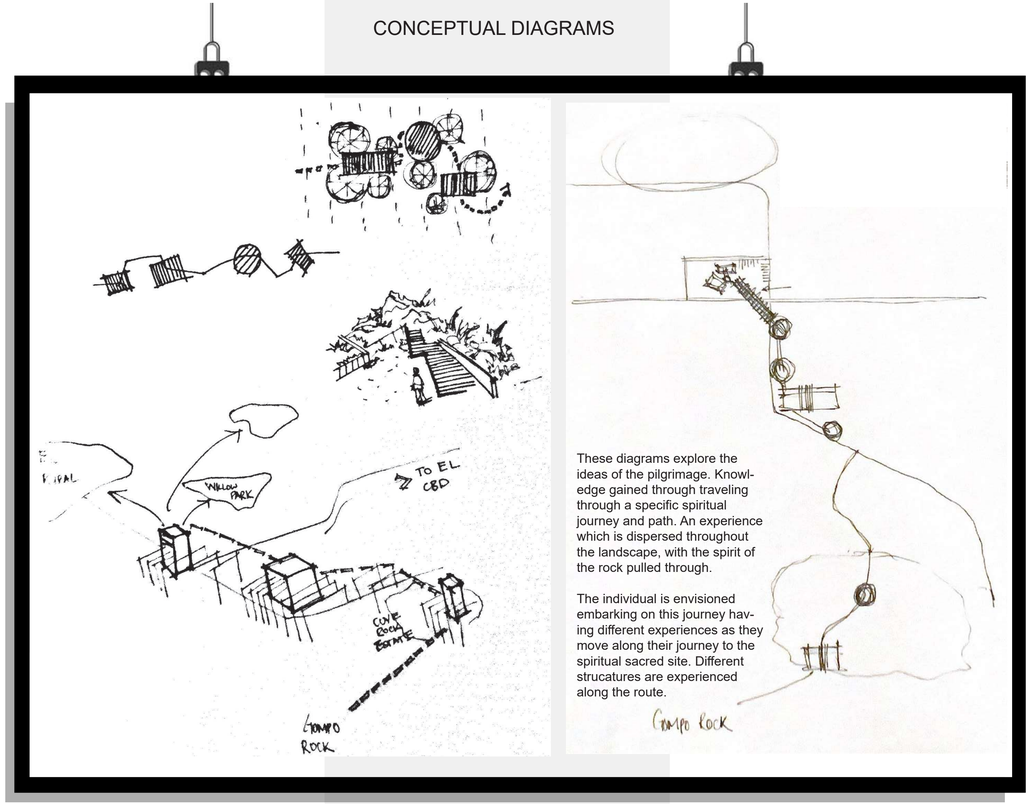


Fig. 1.69: Author, 2021.

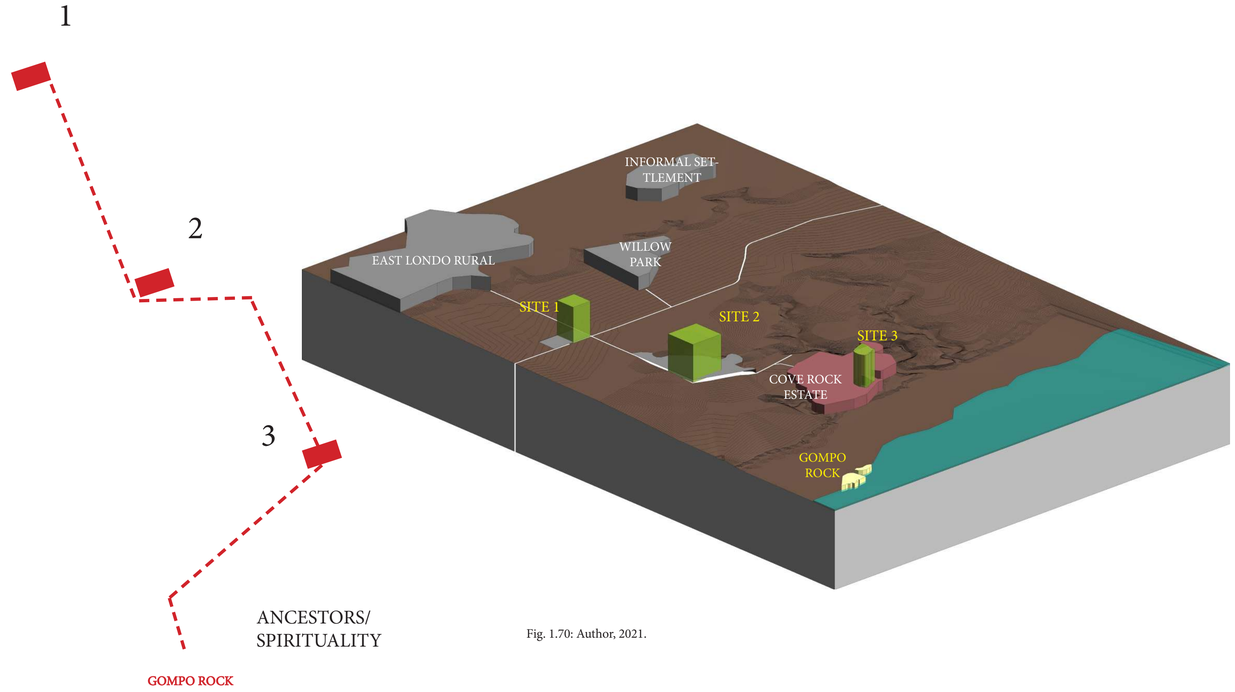


Fig. 1.70: Author, 2021.

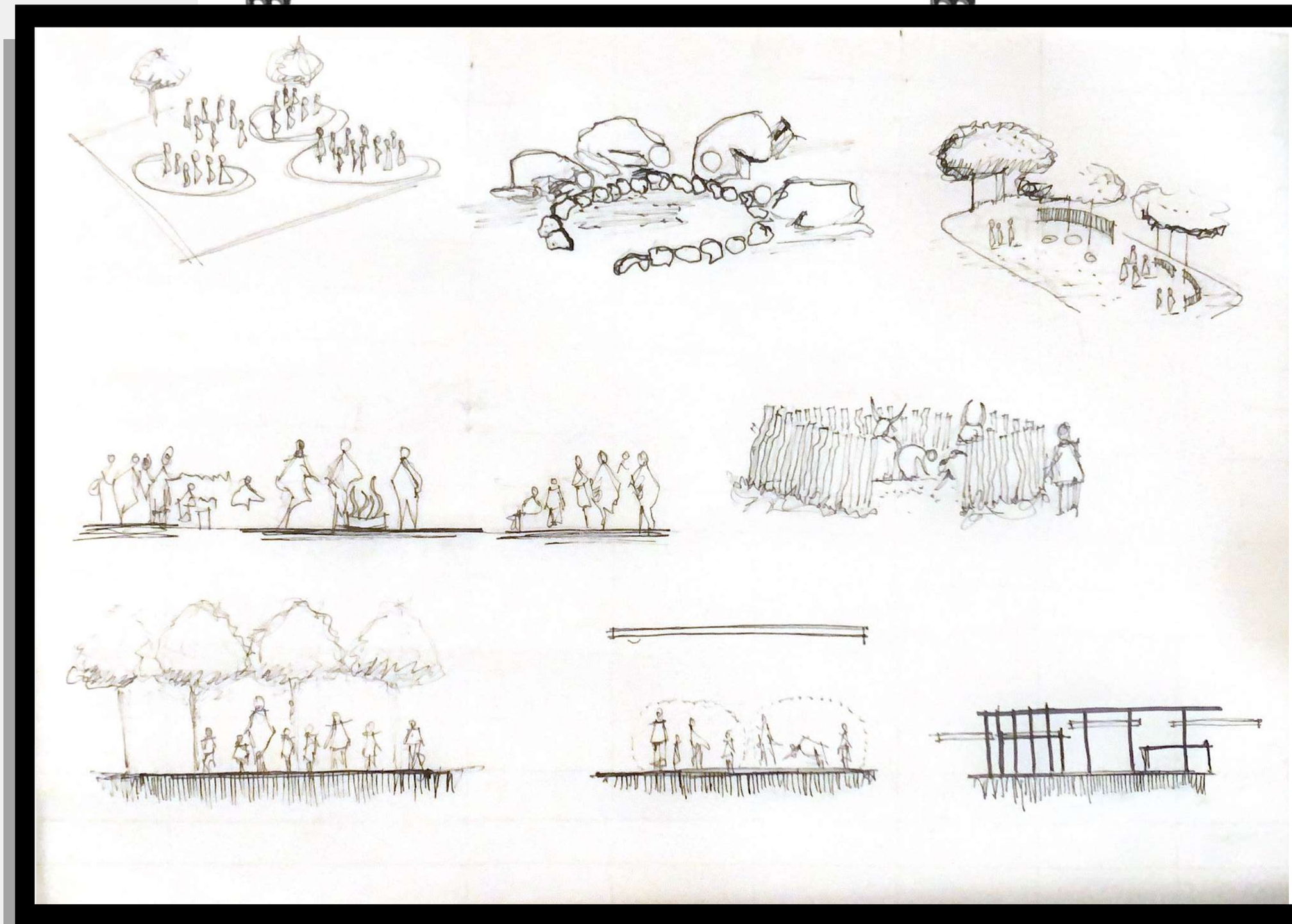


Fig. 1.71: Author, 2021.

- ITERATION 2.

This iteration explored a more formal approach to the design. I looked at creating a conventional building with conventional and non-conventional spaces in a building of this nature. I looked at having a building which provided clues and reverences to the sacred site. I explored having mono-lithic strutures which tried to take clues from the two monolithic rocks at the sacred site.

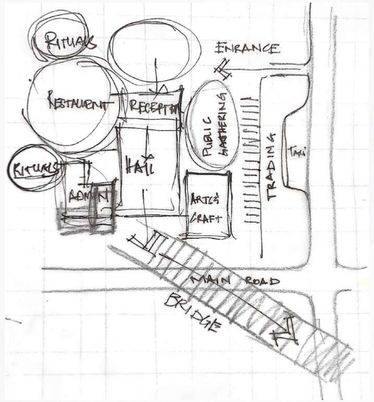


Fig. 1.72: Author, 2021.

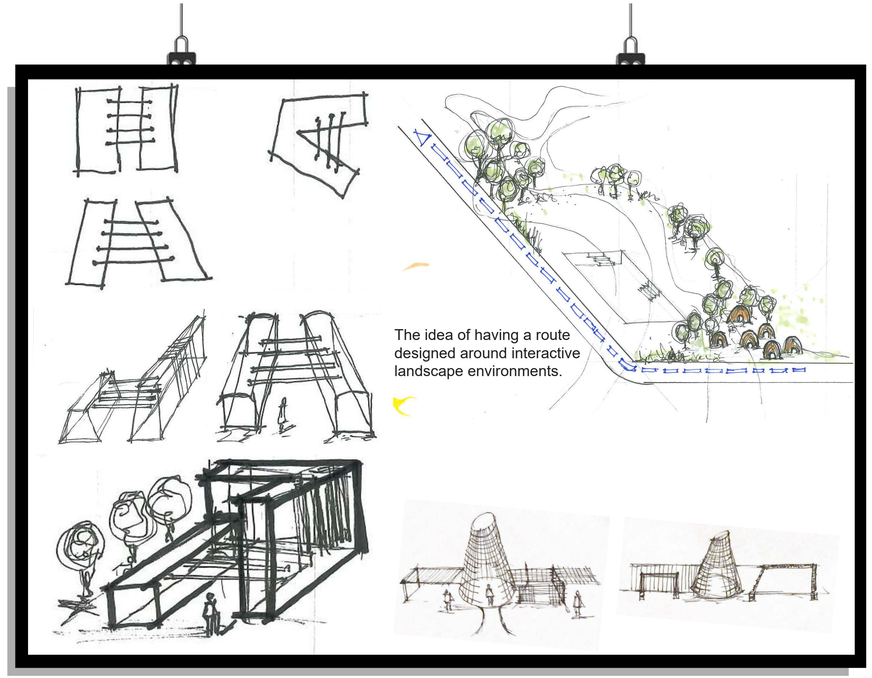
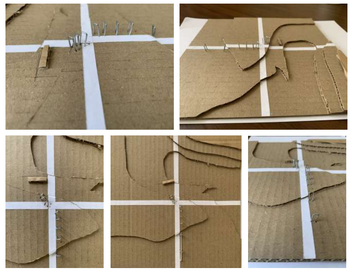


Fig. 1.73: Author, 2021.



MODEL EXPLORATION

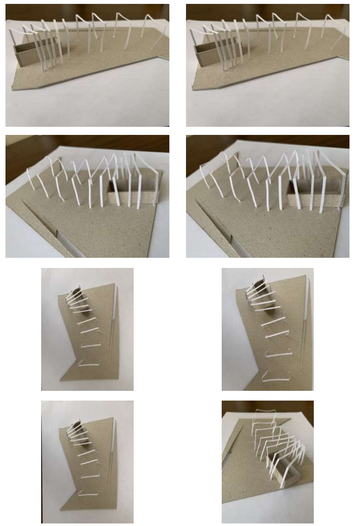


Fig. 1.74 – 85: Author, 2021.
Model exploration.

CONCEPTUAL DIAGRAMS



Fig. 1.86: Author, 2021.

SPATIAL ORGANIZATION

Pilgrimage route that interacts with nature.

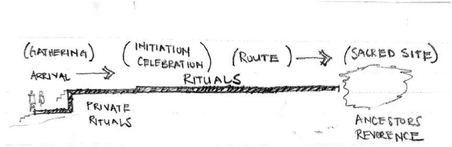
These interactive landscapes are designed to encourage pilgrims, visitors and staff members to immerse themselves with the natural environment, therefore benefitting from the spiritual qualities of connecting with nature.

Restaurant as central spaces

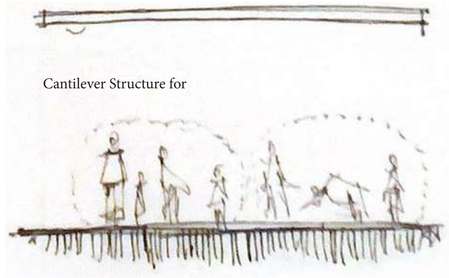
Openness

Obstruction-free internal space in the bridge and the building.

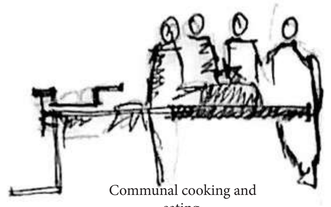
Experience Xhosa culture as it happens



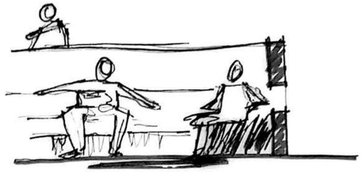


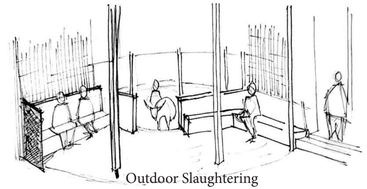


Cantilever Structure for



Communal cooking and eating.





Outdoor Slaughtering and ritual spaces :
Exploring spatial requirements for a ritual



Outdoor gathering spaces and cooking

Fig. 1.87: Author, 2021.

Programmatic Requirements

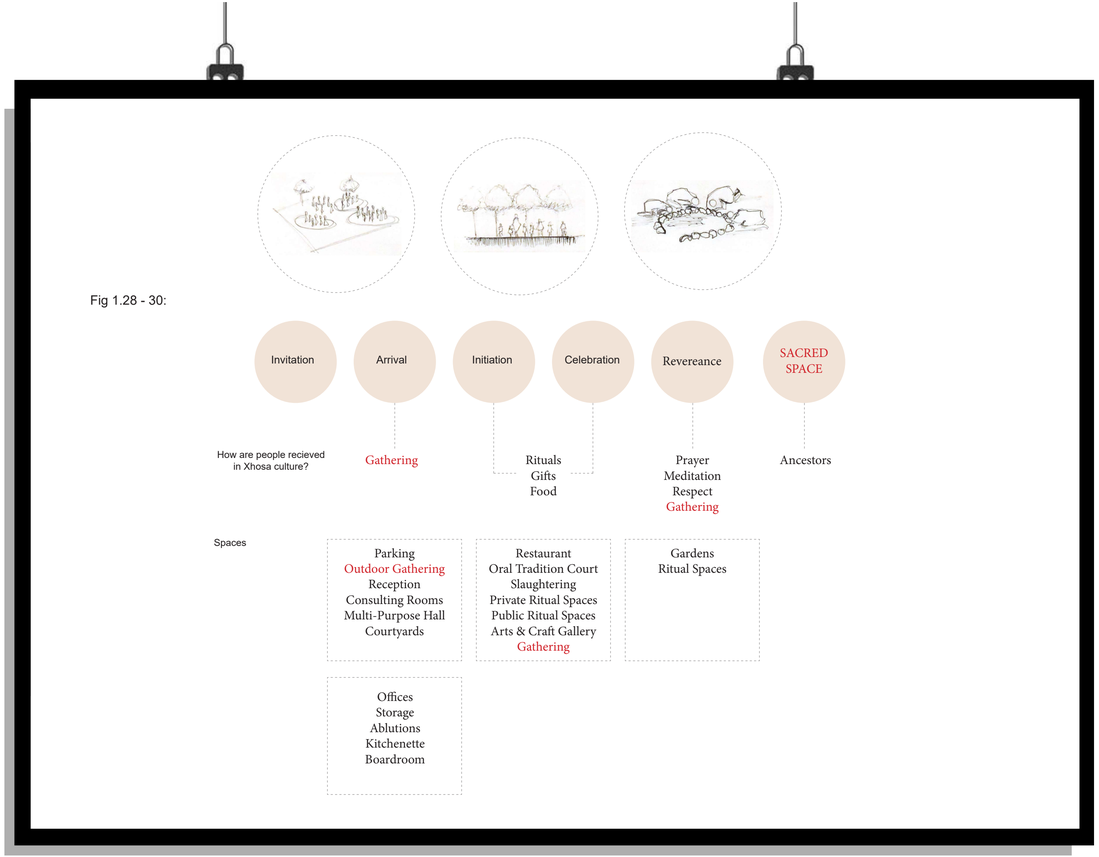


Fig 1.28 - 30:

The Indegenous Knowledge centre is designed and positioned to sit romantically in the middle of the two opposing worlds of the gated communities and the township area, responding to the inequalities experienced by people living in this area. This building is intended to seamlessly integrate with the surroundings and creating a fluid transition between architecture and landscape.

The new building was designed much smaller with a limited programme with the intent to create a private and linear perceptive journey towards the spiritual sacred site. The building sits on the edge of the site and cantilevers over the road leading you on your path of the spiritual pilgrimage.

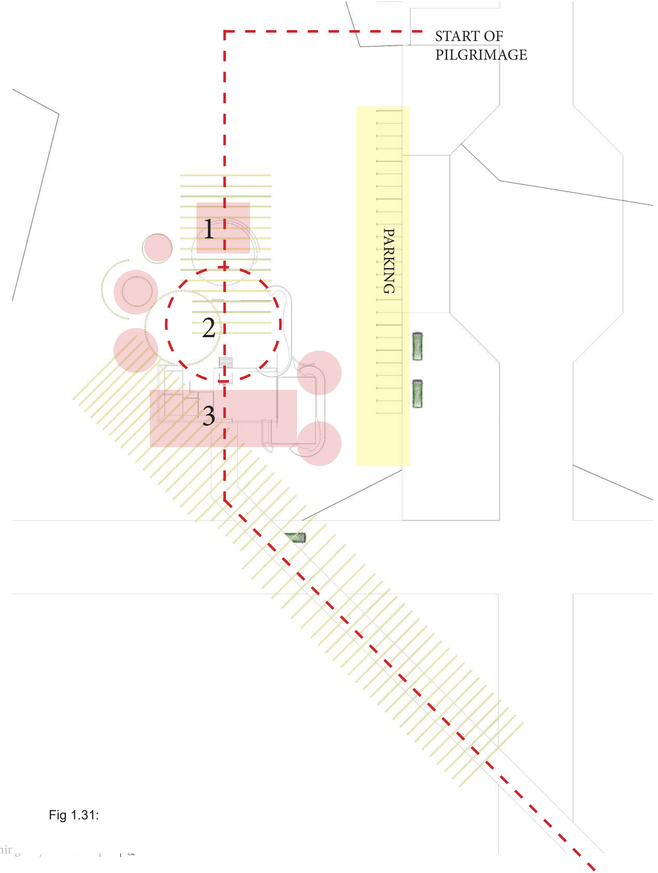


Fig 1.31:

PHYSICAL EXPRESSION

STRUCTURAL INTENTION

The intention is to acomplish a contemporary physial expression with references to traditional Xhosa culture and construction techniques.

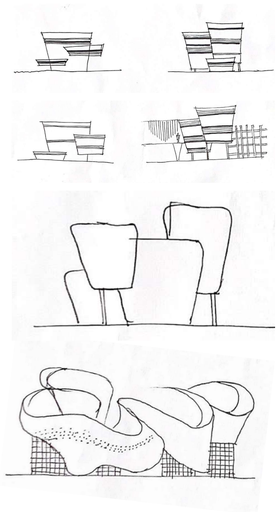


Fig. 1.87 - 93: Author, 2021.

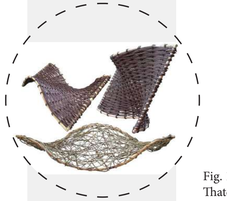


Fig. 1.95: Woven Thatch Panels

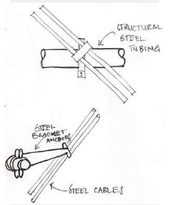


Fig. 1.96: Author, 2021.



Fig. 1.97: Basket Weaving



Fig. 1.98: Gridshell structure

TECHNICAL CONCEPT

Woven thatch panels

Created by local artisans. The panels serve to create an aesthetic which directly references local traditional architecture. In the event that the ministerial facility is demolished, the roof stucture will become a large pavilion and the woven panels create shading whilst allowing light to filter through. The secondary structure which holds these panels in place is based on a system created by EMBT for their Spanish pavillion (2010).
The system utilises rigid steel cube cables of 20mm diameter. The steel bracket which anchors the cables vary with the curvature of the roof profile. This bracket is then connected to the triangulated steel structure.

Weaving

Referencing back to African weaving techniques. For the exercise of designing a timber gridshell structure, the ancient craft of basketry weaving is studied . The structural integrity of the hand woven reed baskets is evidence that the use of a light weight material in the construction of the proposed roof structure can be achieved.

Gridshell Cantilever Structure

In many African cultures, rituals and ceremonies take place in the natural landscape under trees. The design intention is to create this natural sense of being under the trees.

STRUCTURAL MAKEUP

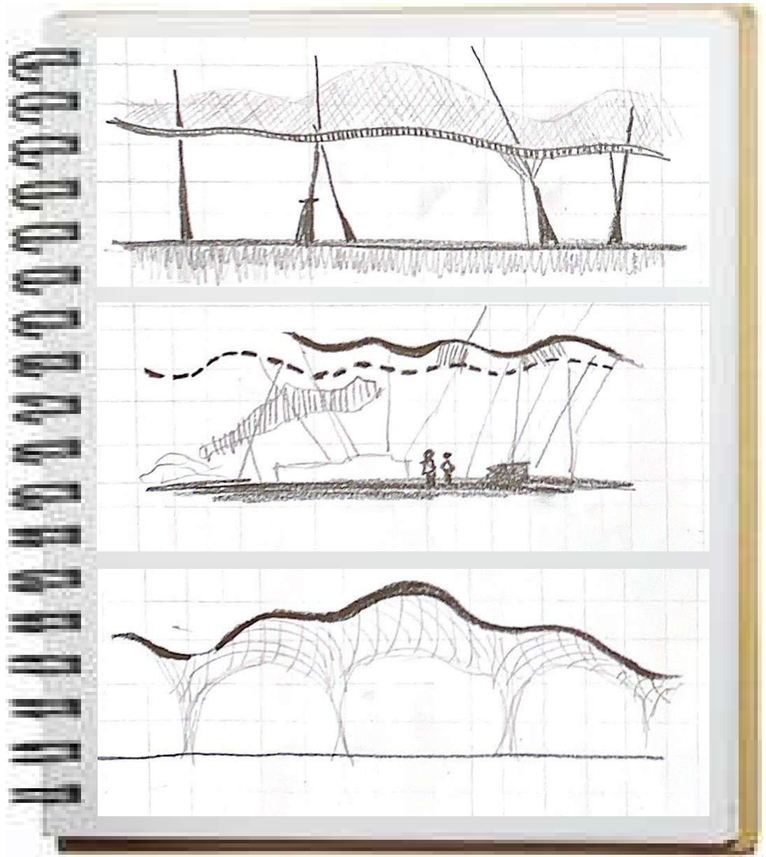
Drawing parralles from the structural anatomy of trees found in nature.



Fig. 1.99: tree skeleton



Fig. 1.100: Tree



TECHNICAL CONCEPT

Canopy

Firstly the roof canopy needs to create a natural sense of being under trees. The material choice for the structure is simply timber. This an obvious choice because of the aesthetic qualities it provides, the lightness of the material, the ease of working with timber in making and construction.

For the exercise of designing a timber gridshell structure, the ancient craft of basketry weaving is studied .

The structural integrity of the hand woven reed baskets is evidence that the use of a light weight material in the construction of the proposed roof structure can be achieved.

Fig 1.101 - 103: Author, 2021. Canopy structure technical concept.

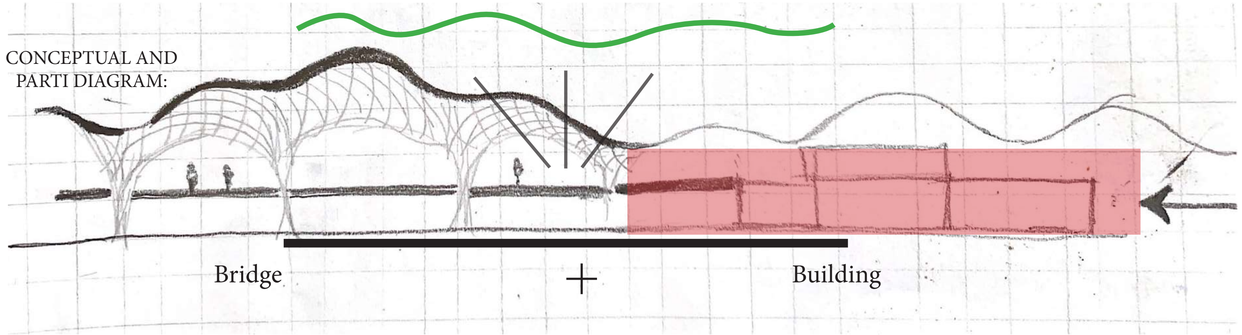
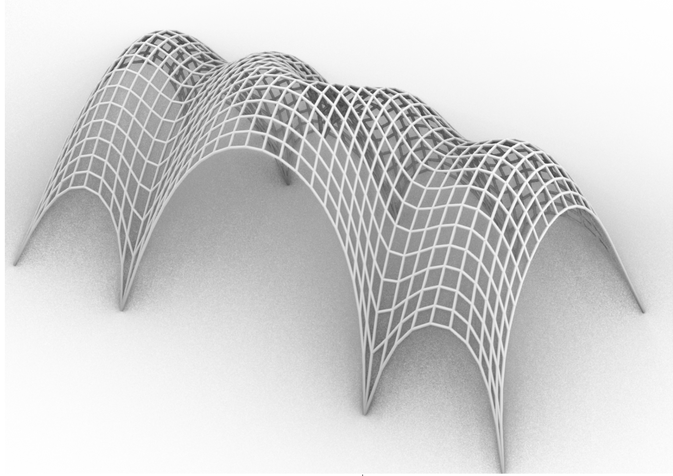


Fig. 1.104: Author, 2021. Canopy conceptual and parti diagram.





BRIDGE + BUILDING

The design proposes a building that becomes the bridge and the bridge becomes the building. These are invisioned seamlesly flowing into each other and creating an organic transition and transportation to the spiritual sacred site. The bridge building forms part of the pilgrimage route. This is where the pilgrims will start their spiritual pilgrimage to the sacred site.

This 3D model was modelled of Rhino as a conceptual representation of the envisioned structure

Fig. 1.105 - 108: Kubeka, T & Author, 2021. Advanced Digital Applications (ARPL 7001A) Form exploration.

GRIDSHELL STRUCTURE

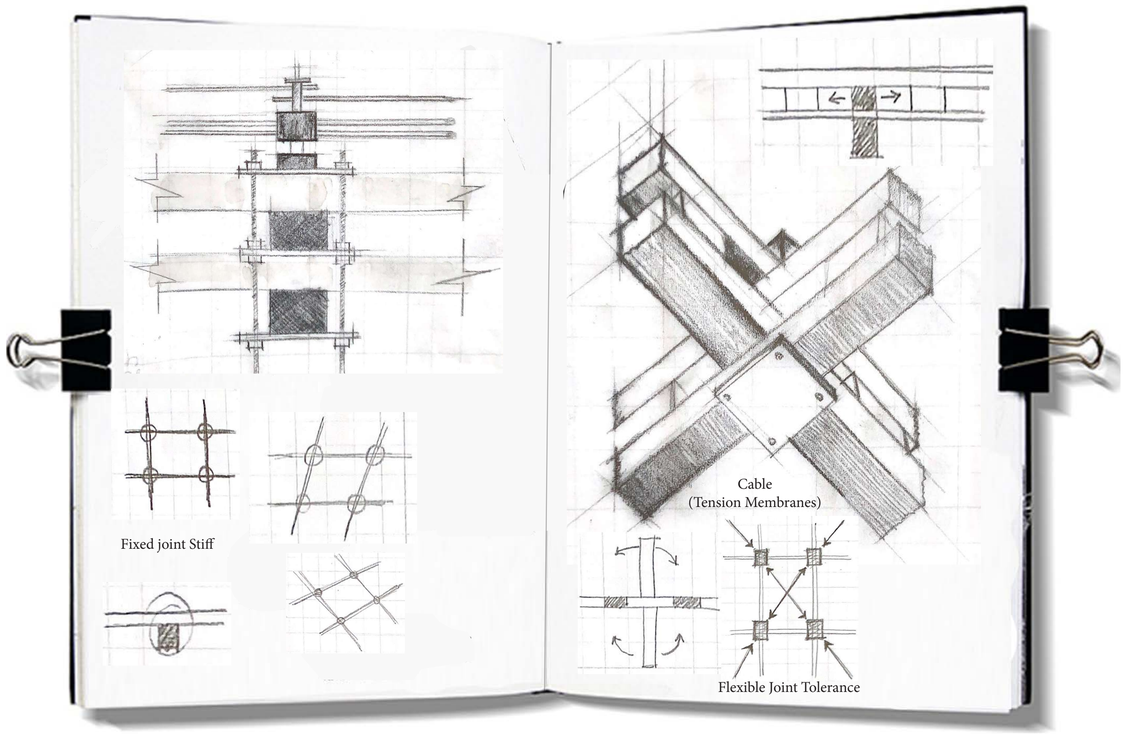


Fig. 1.109: Author, 2021. Gridshell structure technical connections.

MATERIALITY



Fig. 1.110: Kerto



Fig. 1.111: Steel

Materials:

Kerto – dimensionally stable laminated timber lumber uses multiple layers of thin wood assembled with adhesives (LVL) used in a variety of applications.

Steel – used in beam and columns.

MATERIAL PALETTE

CONNECTIONS

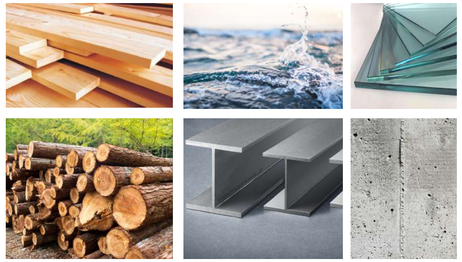


Fig. 1.112 - 117: Material Connections.

- ITERATION

3.

Iteration 3. focused on formalising the spatial arrangement of programmes and creating the tangible and intangible links to the landscape. The building will be designed to extend as far out to benestled in al parts creating a visual connection and link to the sacred site.

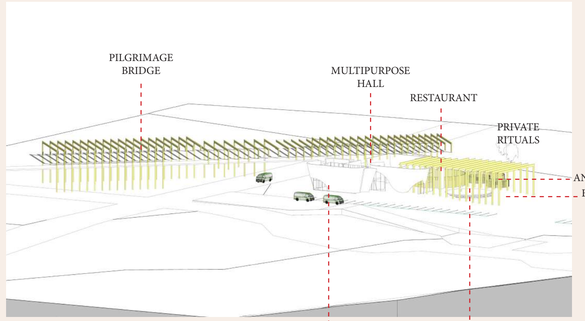


Fig. 1.118: Author, 2021. Aerial View of spatial requirements.

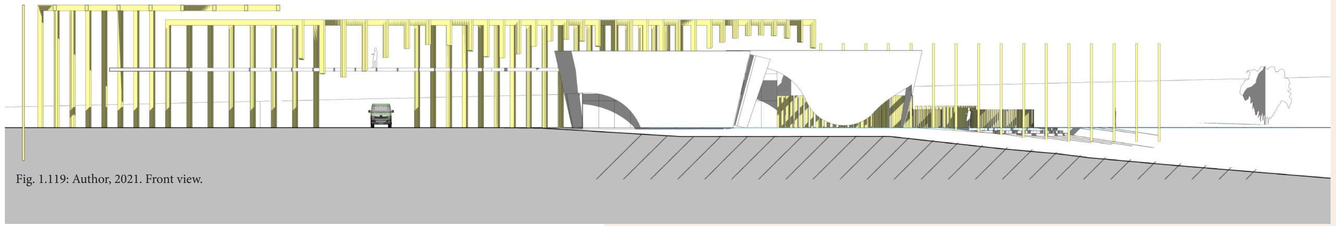
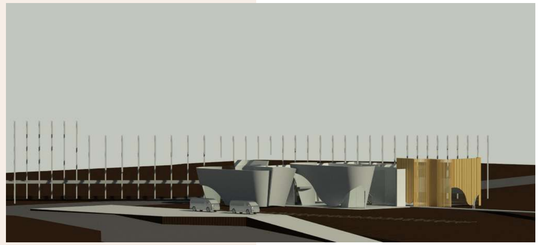
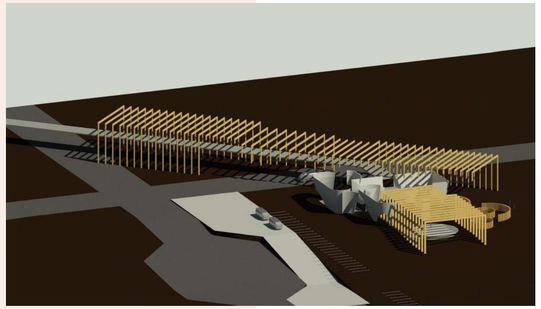


Fig. 1.119: Author, 2021. Front view.







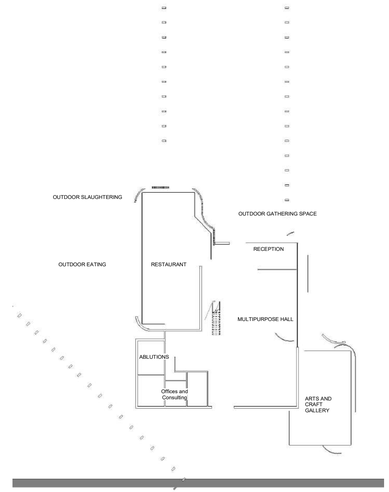


Fig. 1.120 - 122: Author, 2021. 3d renders of iteration 3.

- ITERATION.

4.

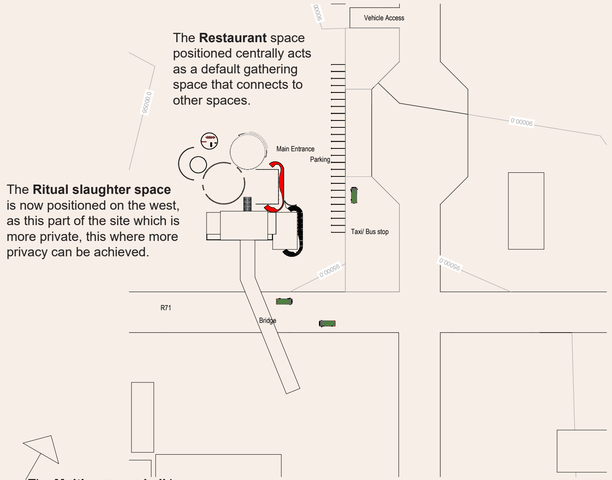


Fig. 1.123: Author, 2021. Spatial arrangement of Iteration 4.

Critique:

The building became too big. There was a lack of a sense of control. There are too many programmes, they should be narrowed down to essential necessities. The building became a destination building and very self focused and in celebration of itself, instead to connecting one and transporting them to the sacred site.

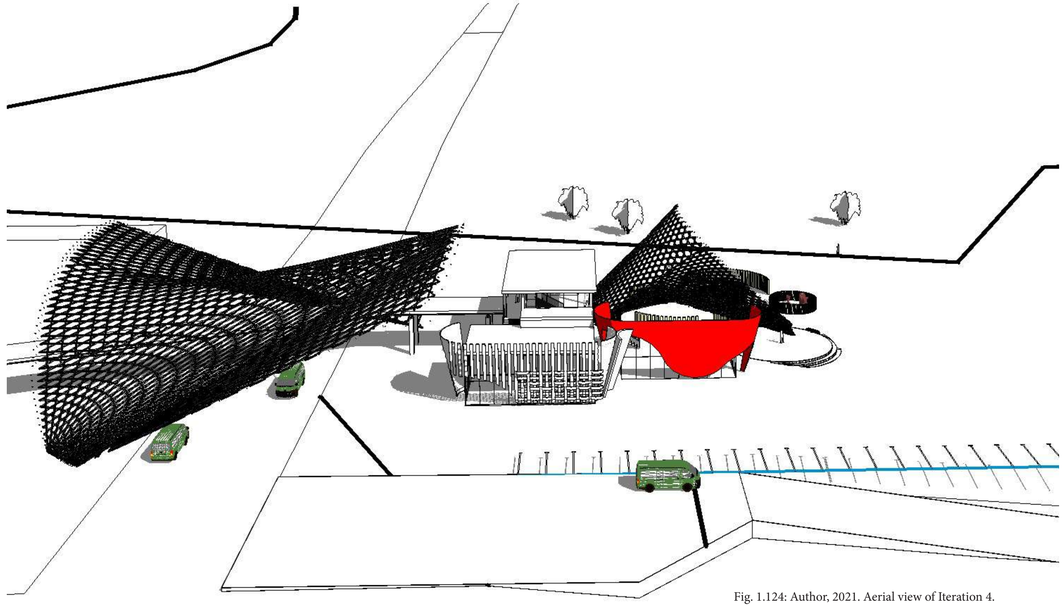
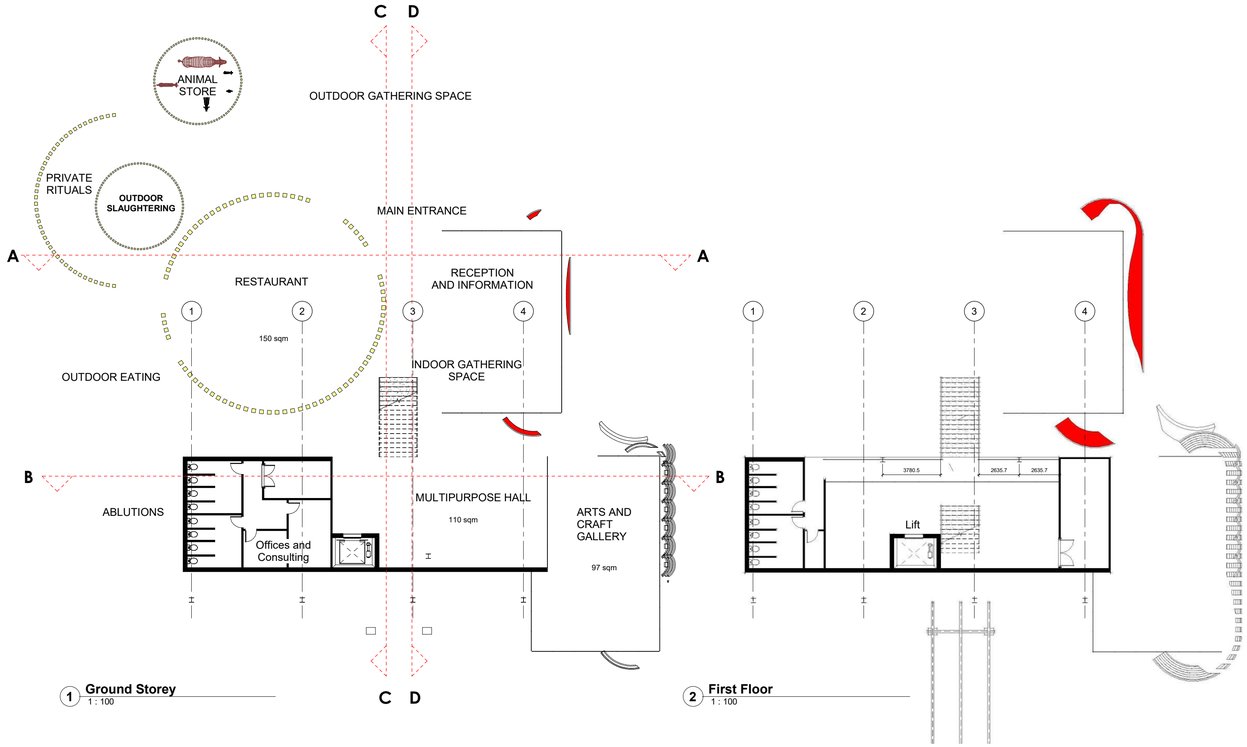


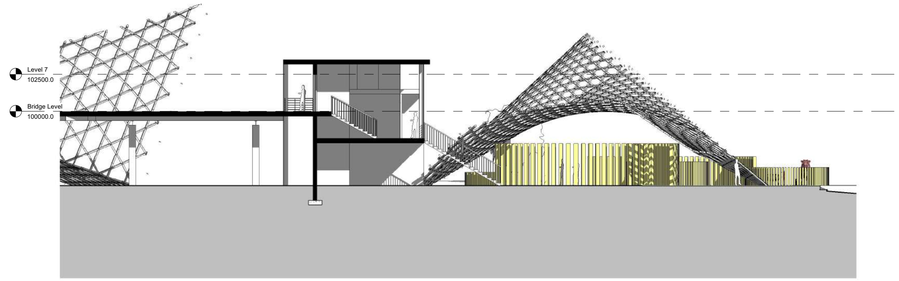
Fig. 1.124: Author, 2021. Aerial view of Iteration 4.



1 **Ground Storey**
1 : 100

2 **First Floor**
1 : 100

Fig. 1.125: Author, 2021. Floor Plan of Iteration 4



1 **Section C-C**
1 : 100

Fig. 1.126: Author, 2021. Section C-C.

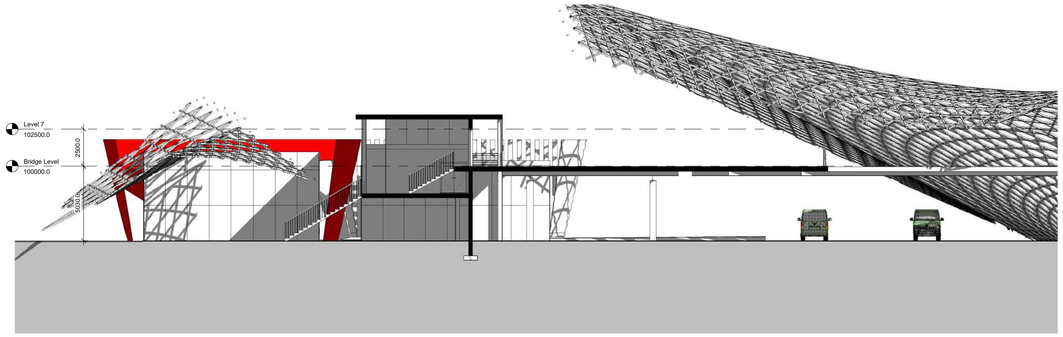
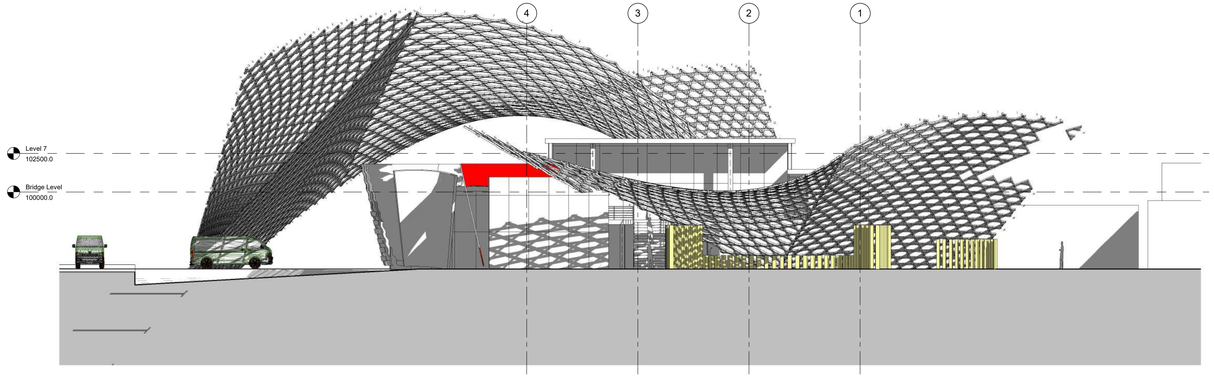


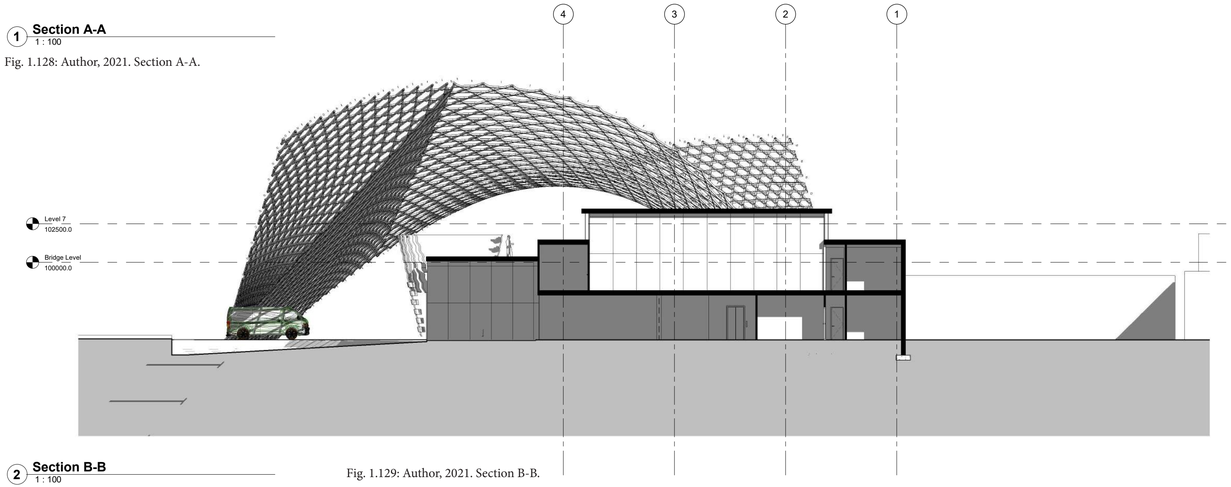
Fig. 1.127: Author, 2021. Section D-D.

2 **Section D-D**
1 : 100



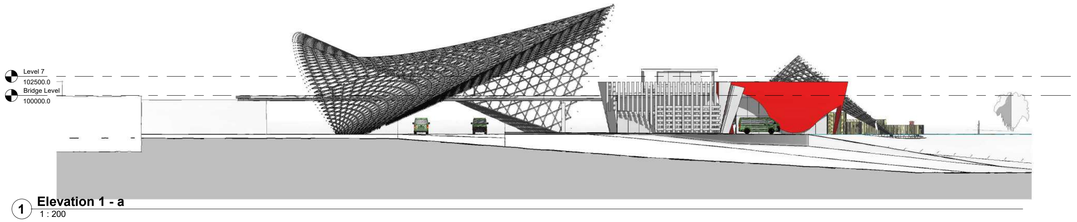
1 **Section A-A**
1 : 100

Fig. 1.128: Author, 2021. Section A-A.

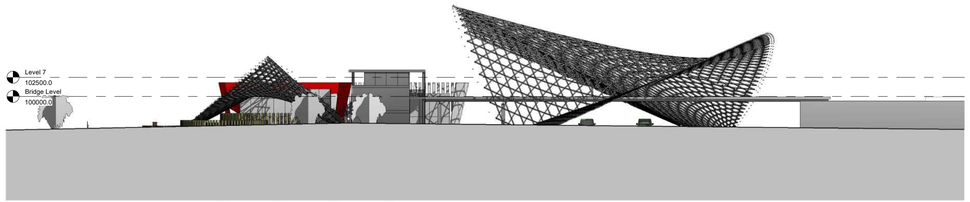


2 **Section B-B**
1 : 100

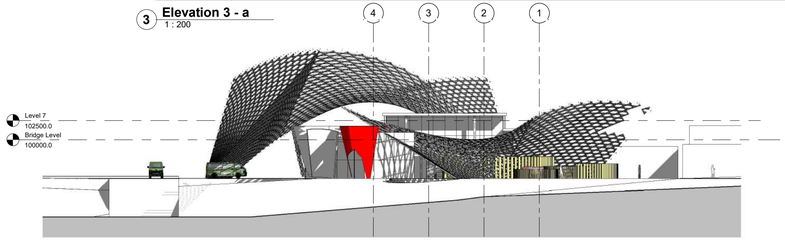
Fig. 1.129: Author, 2021. Section B-B.



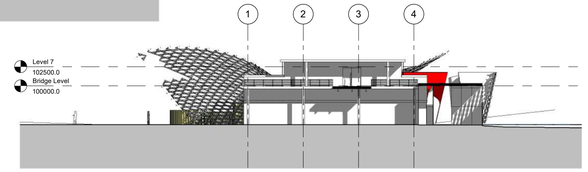
1 **Elevation 1 - a**
1 : 200



3 **Elevation 3 - a**
1 : 200



2 **Elevation 2 - a**
1 : 200



4 **Elevation 4 - a1**
1 : 200

Fig. 1.130 - 33: Author, 2021. Elevations Iteration 4.

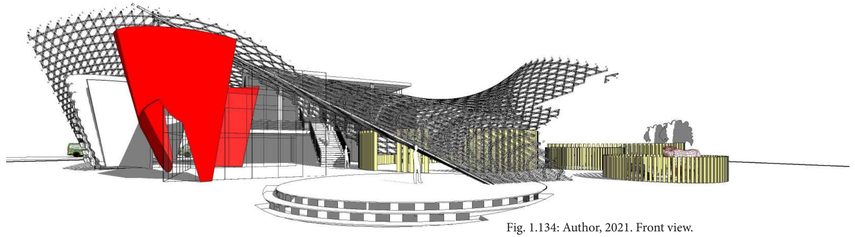


Fig. 1.134: Author, 2021. Front view.

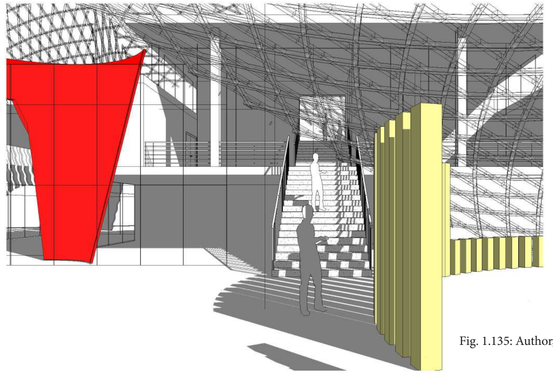


Fig. 1.135: Author, 2021. Entrance.

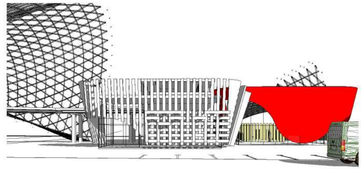


Fig. 1.136: Author, 2021. Side view.

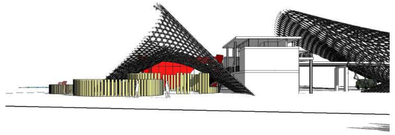


Fig. 1.137: Author, 2021. Back view.

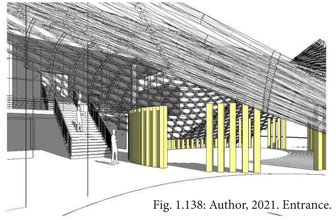


Fig. 1.138: Author, 2021. Entrance.

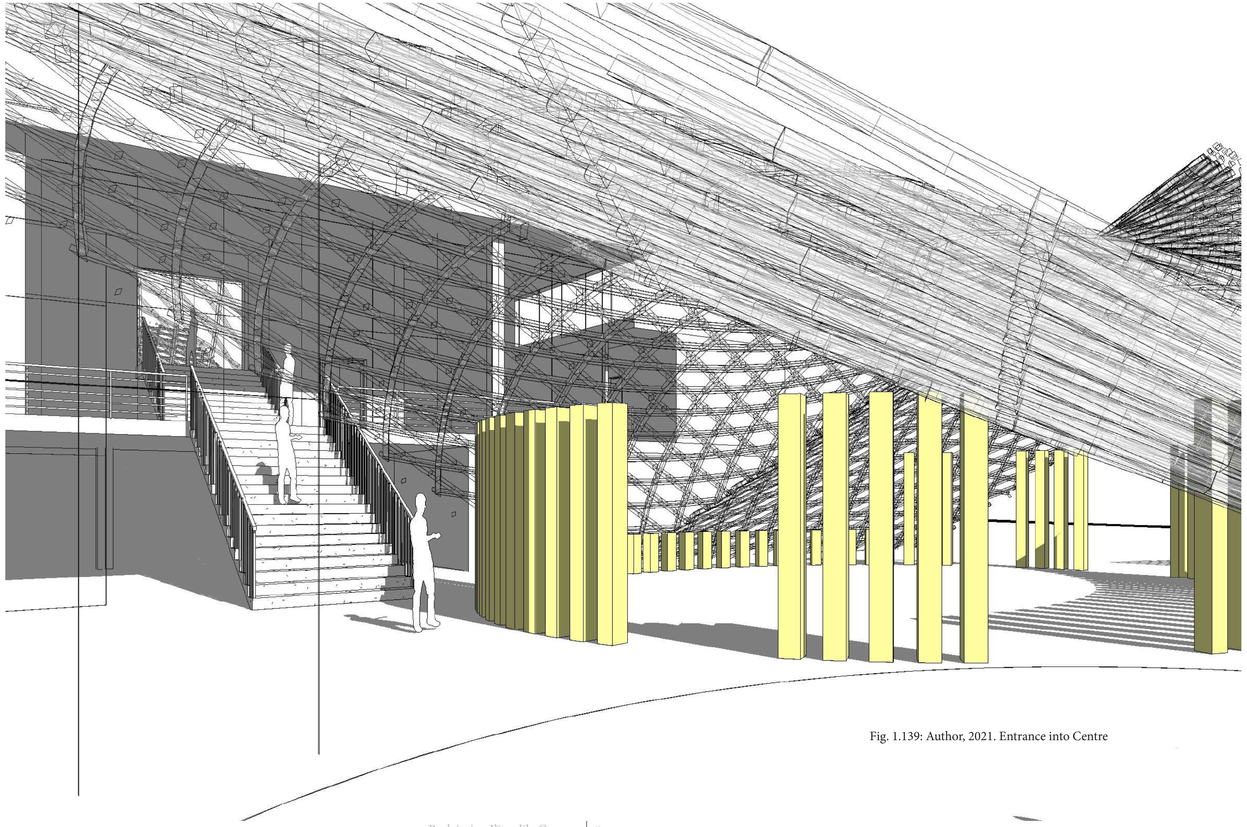


Fig. 1.139: Author, 2021. Entrance into Centre

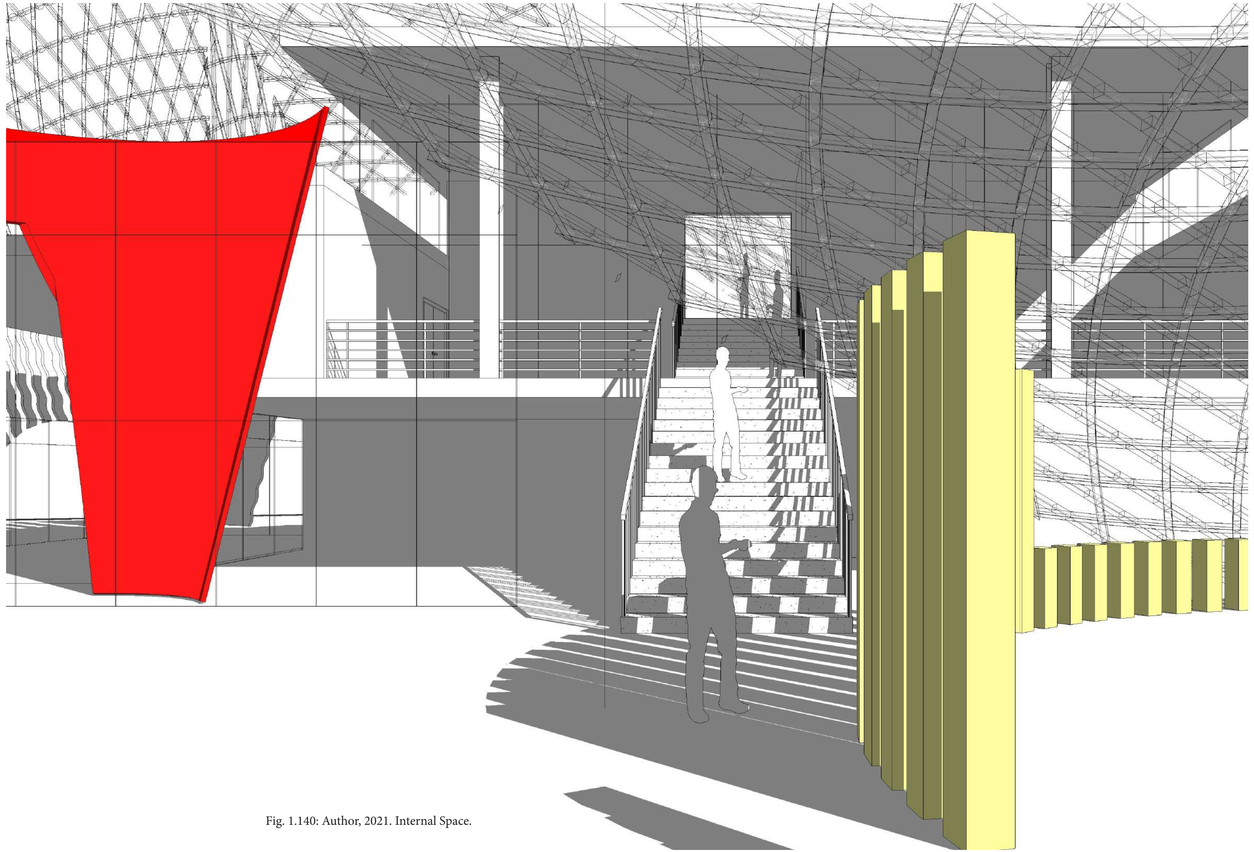


Fig. 1.140: Author, 2021. Internal Space.

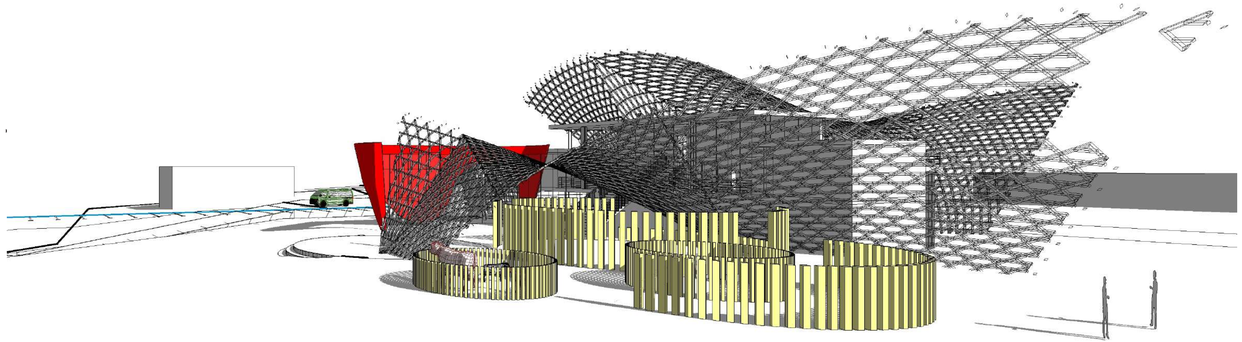


Fig. 1.141: Author, 2021. Side view

Fig 1.46 - 49:

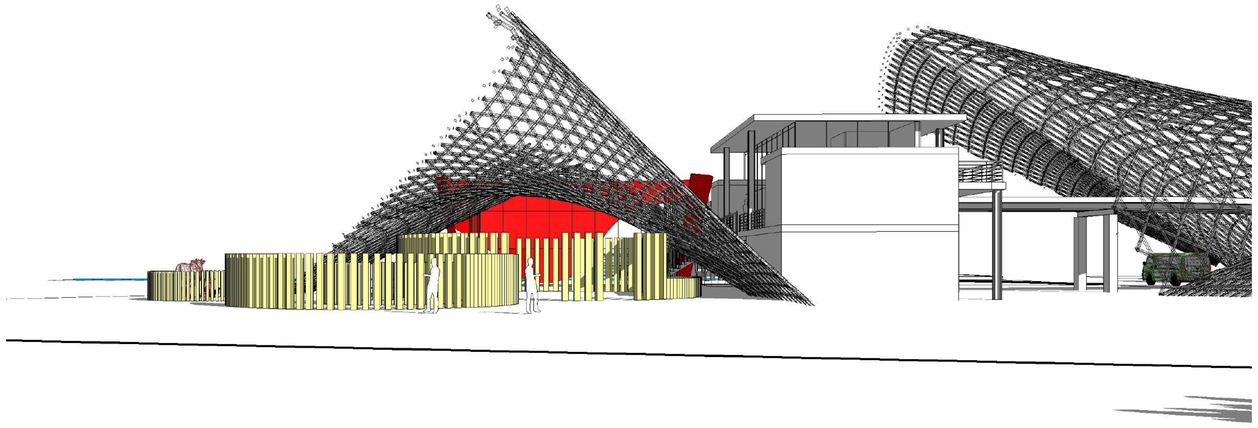


Fig. 1.142: Author, 2021. Back view.

Critique:

The building became too big. There was a lack of a sense of control. There are too many programmes, they should be narrowed down to essential necessities. The building became a destination building and very self focused and in celebration of itself, instead to connecting one and transporting them to the sacred site.

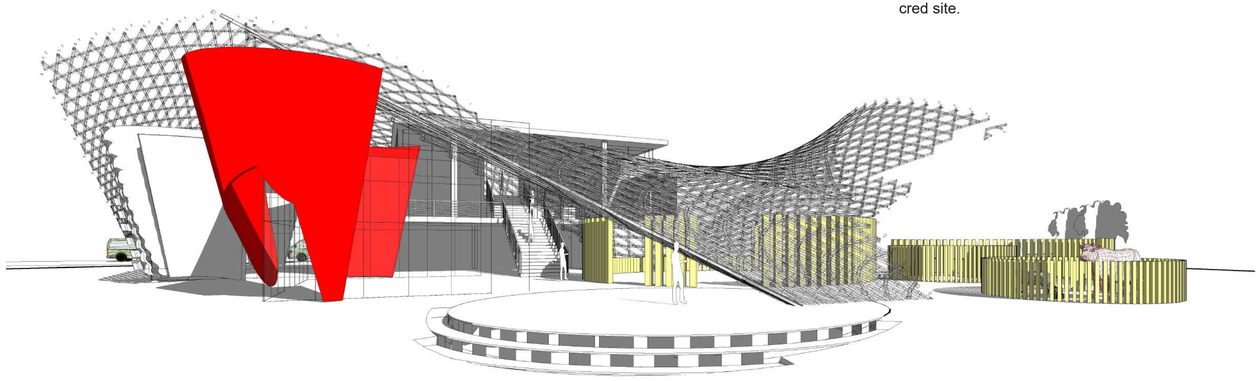
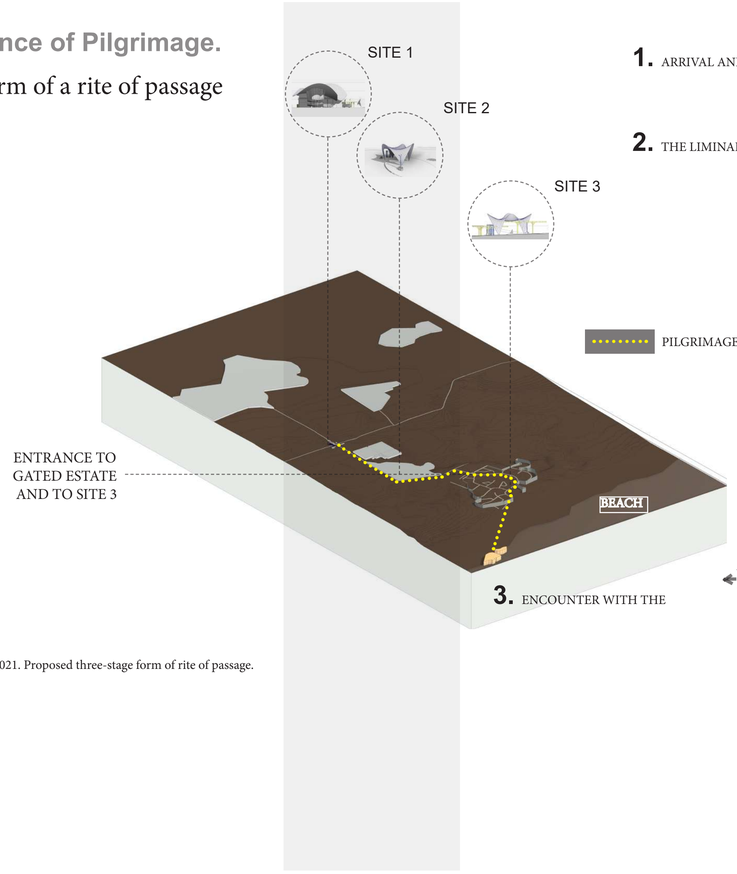


Fig. 1.143: Author, 2021. Entrance.

FINAL DESIGN.

The Experience of Pilgrimage.

Three-stage form of a rite of passage



1. ARRIVAL AND START OF JOURNEY

2. THE LIMINAL STAGE

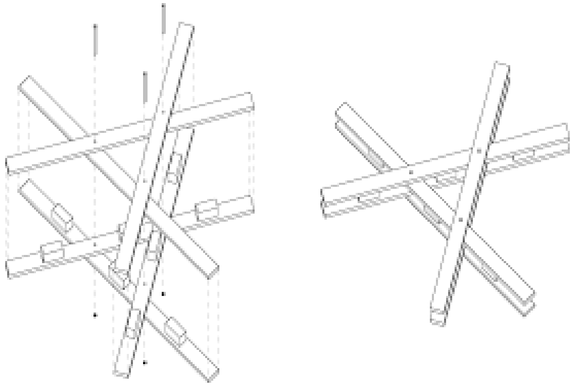
3. ENCOUNTER WITH THE

Fig. 1.144: Author, 2021. Proposed three-stage form of rite of passage.

SPIRITUAL PILGRIMAGE
TO ILITYE LIKA GOMPO



Fig. 1.145: Author, 2021. Graphical collage illustrating the emotive intention.



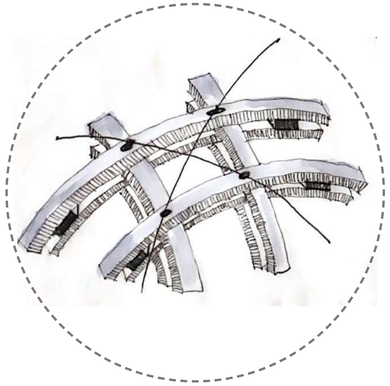
The key feature of the building is an undulating gridshell organically shaped roof. It is a series of timber elements that have been manipulated and locked into a shape, creating a strong, yet flowing roof. The 4 layered roof has domed shapes, with a tubular steel beam running around the perimeter, all held in place by steel quadruped legs.

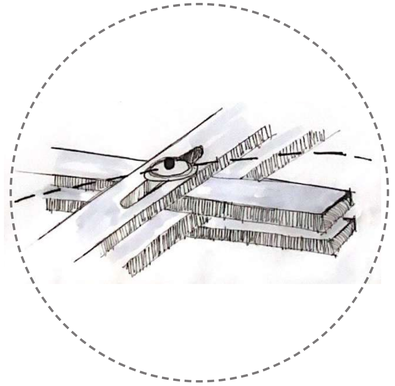


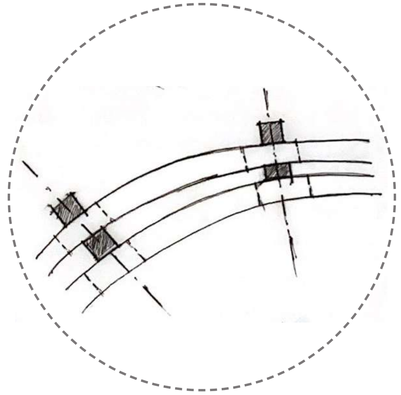
Instead of 2 layers, the lattice is composed of 4 layers to permit bending of the lattice into desired geometry.

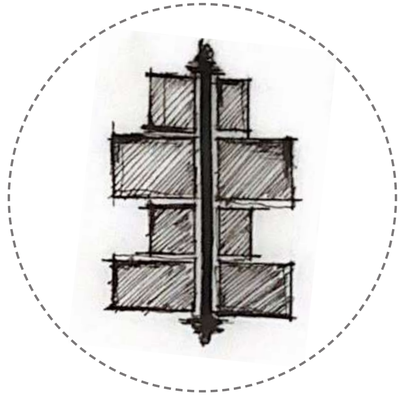
Timber sheer block were positioned between lath layers to increase the overall stiffness.

DETAILS:









Nodal Connection:

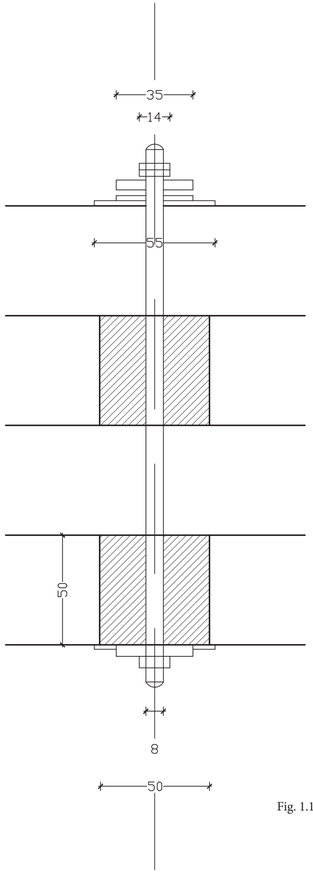
This fixes the central layers in position so that the nodes are constantly apart.

Fig. 1.146 - 149: Author, 2021. Gridshell structure technical connections.

Fig. 1.150 - 153: Author, 2021. Gridshell structure nodal connections.

DETAILS:

TECHNICAL SYSTEMS



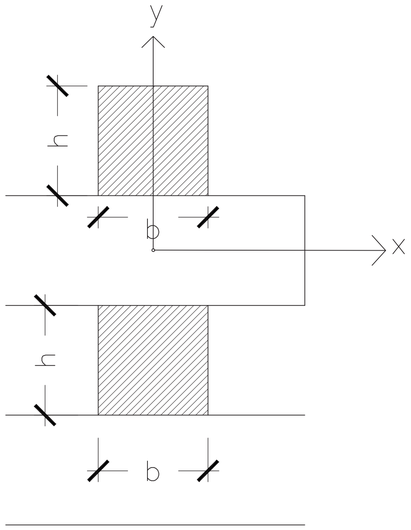
8mm DIAMETER THREADED BAR
35mm DIAMETER DISC SPRINGS

55mm DIAMETER PLAIN WASHER

50mm X 50mm LATCHES OF HEMLOCK

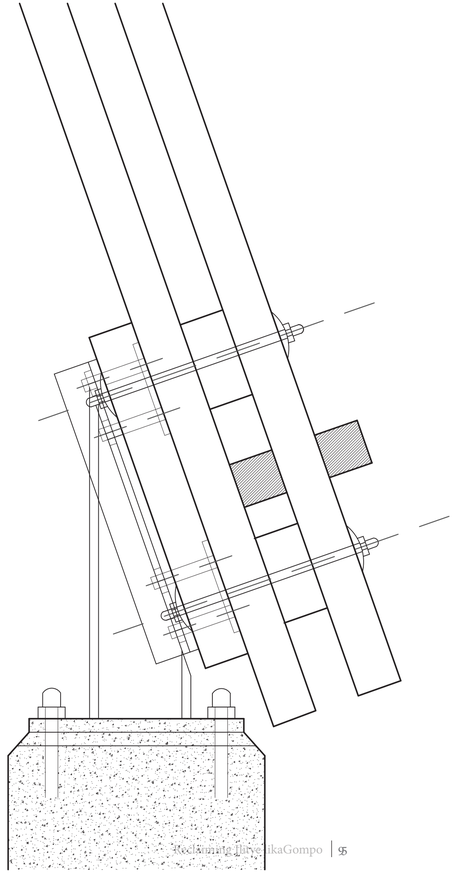
PLAIN WASHER
DISC SPRING

Fig. 1.151: Author, 2021. Gridshell structure connection detail.



Local system orientation for the buit-up cross-section.

Fig. 1.152: Author, 2021. Gridshell structure local system orientation.



50mm X 50mm LATCHES OF
LATTICE SHELL

PLYWOOD EDGE BOARD

SPECIAL 16mm DIA. BOLTS FOR CONNECTING
PLYWOOD EDGE BOARD TO STEEL BRACKET

SYSTEM POINT

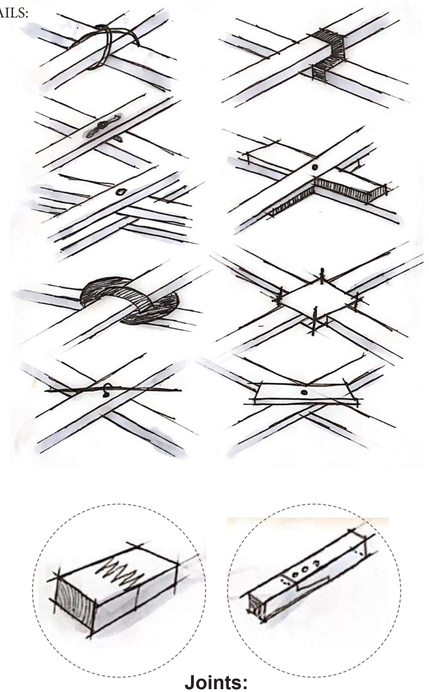
10 mm DIA. BOLTS CONNECTING
LATTICE TO EDGE BOARD

STEEL BRACKET FOR CONCRETE BOUNDARY

Fig. 1.153: Author, 2021. Gridshell structure connection detail.

TECHNICAL SYSTEMS

TIMBER GRIDSHELL
NODE DETAILS:



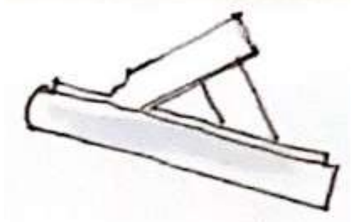
Joints:

finger joints – larch was bonded into continuous lengths using the finger joint.

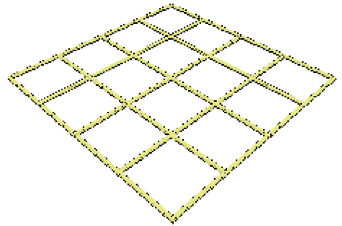
Scarf joint – high quality lengths are scarf jointed to make the main structural lathes.

Fig. 1.155: Author, 2021. Joint details.

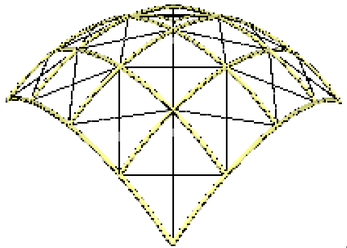
PROCESS / METHOD OF CONSTRUCTION:



Steel ring beam with steel plate edge along the wooden shell were attached to each other. Steel ring beam is supported by slanted steel columns. The gridshell is then erected within the steel beam.



The lower two layers of the lattice together with the shear blocks were set out at 1 meter intervals on scaffoldings for bending. The height of the scaffolding is adjusted to manipulate the lattice into the desired form. Shear blocks positioned between the lath layers were fixed with screws. It increased the shell's stiffness. This technique enabled greater spacing of the layers, leading to greater strength and stiffness.



The upper two layers together with the shear blocks were then fixed on top of the form, bolted together at the node point. Four layers gridshell were used in this building to permit bending into desired geometry more easily.

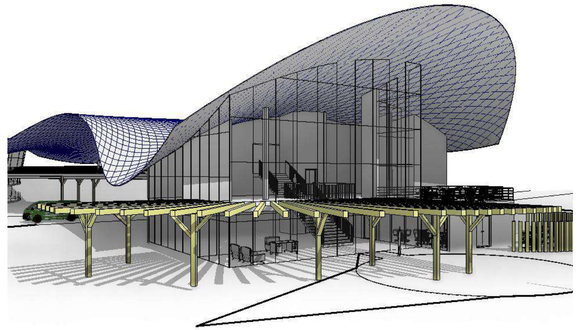
Fig. 1.156 - 158: Author, 2021. Gridshell structure method of construction.



SITE PLAN

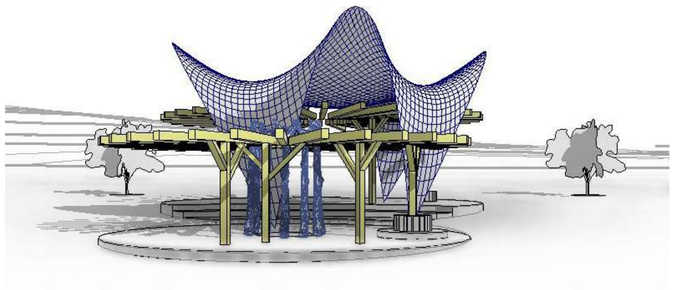
SCALE BAR 1:500

1 SITE 1



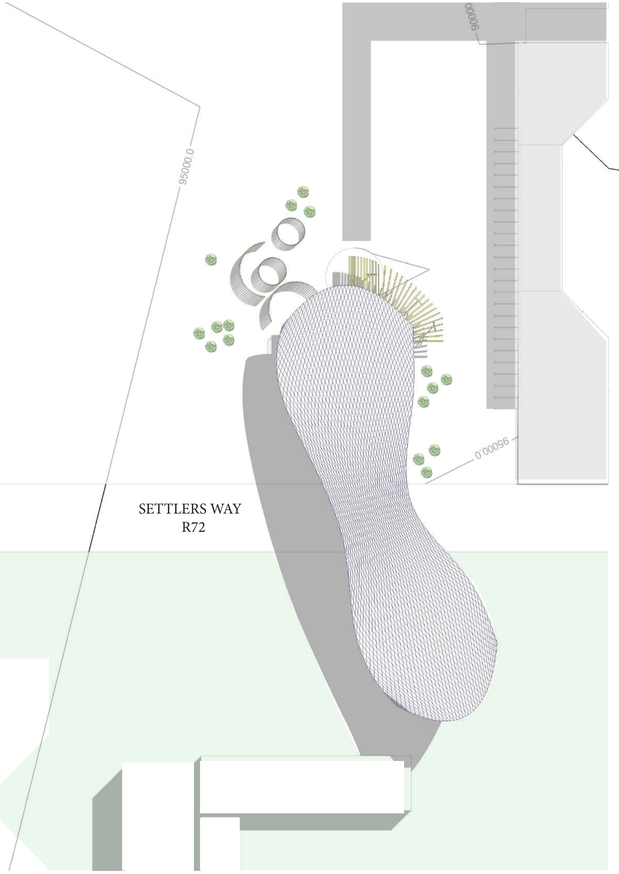
2 SITE 2

3 SITE 3

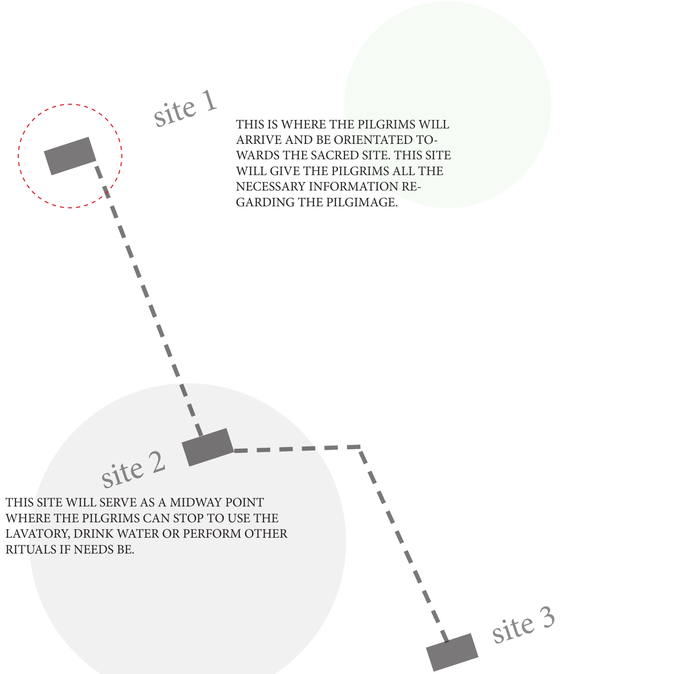


4 SACRED SITE

SITE 1



THE CENTRE COMPRISES OF 3 SITES AND FOLLOWS THE EXISTING PILGRIMAGE ROUTE TO THE SACRED SITE OF ILITYE LIKA GOMPO. HOWERE, THE PROPOSED ROUTE CUTS THROUGH AN EXISTING PRIVATE GATED ESTATE. THIS PRIVATE GATED ESTATE CURRENTLY BLOCKS PEOPLE FROM EASILY ACCESSING THE SACRED SITE.

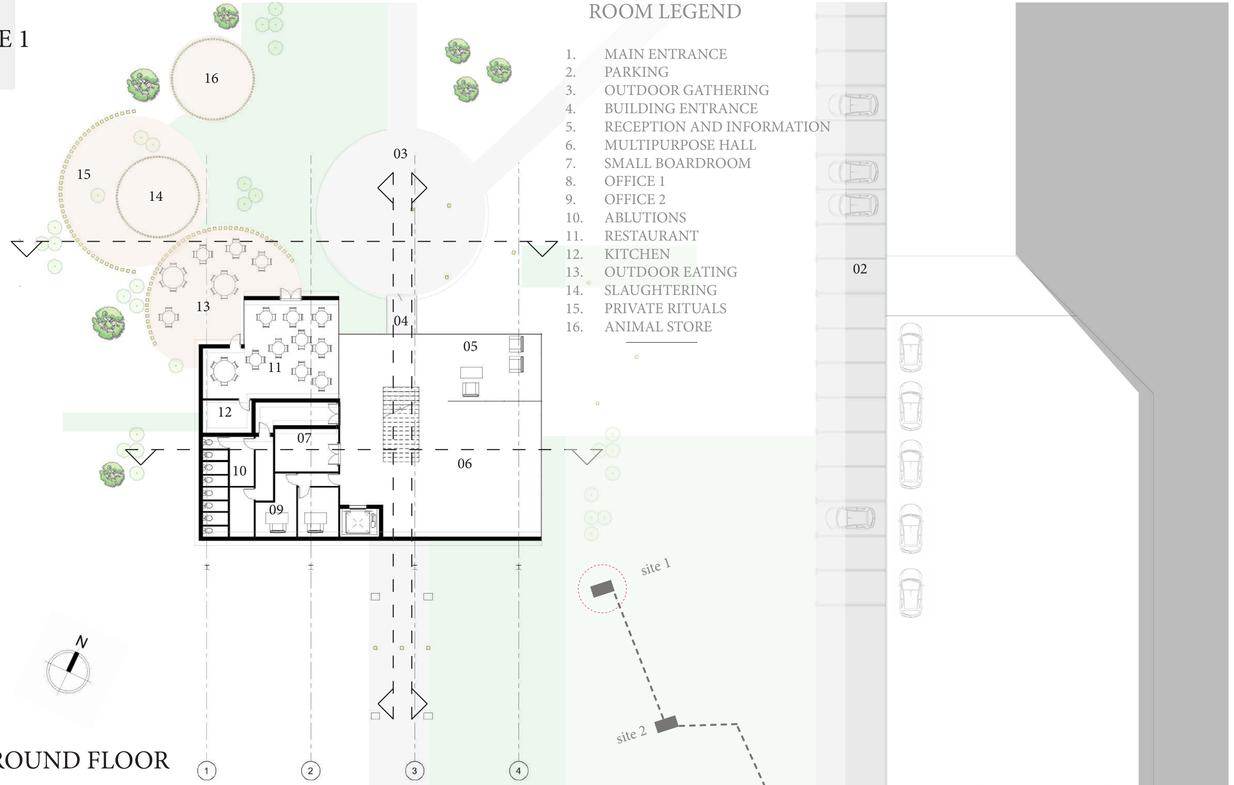


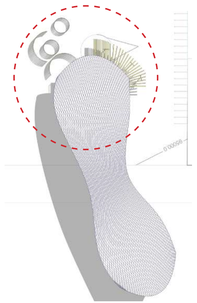


ROOF PLAN



SITE 1





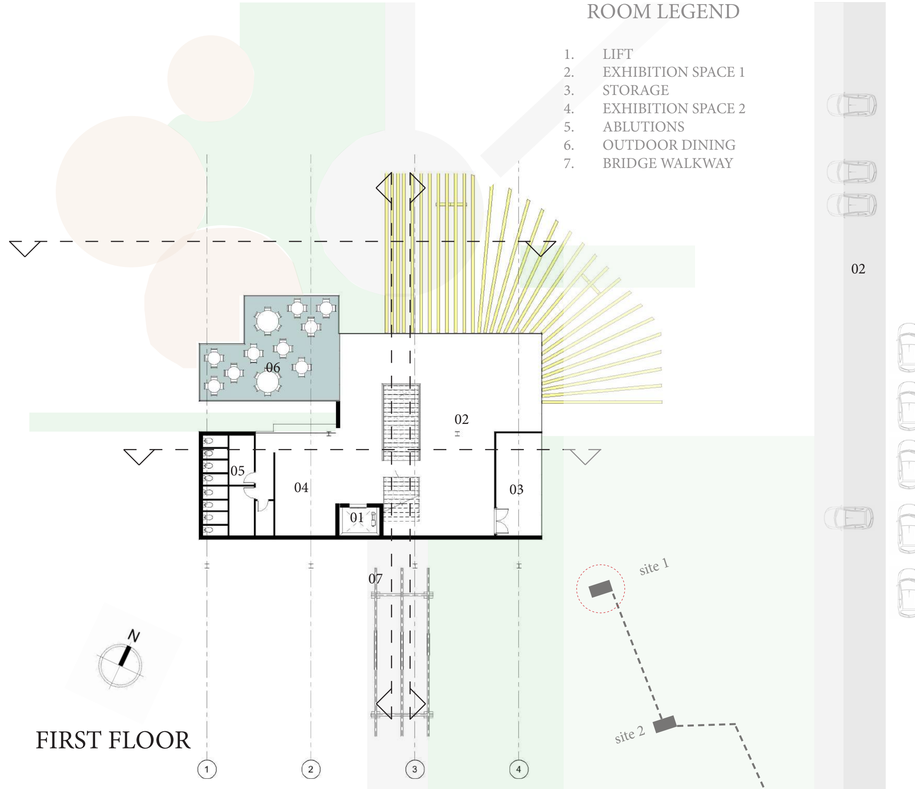
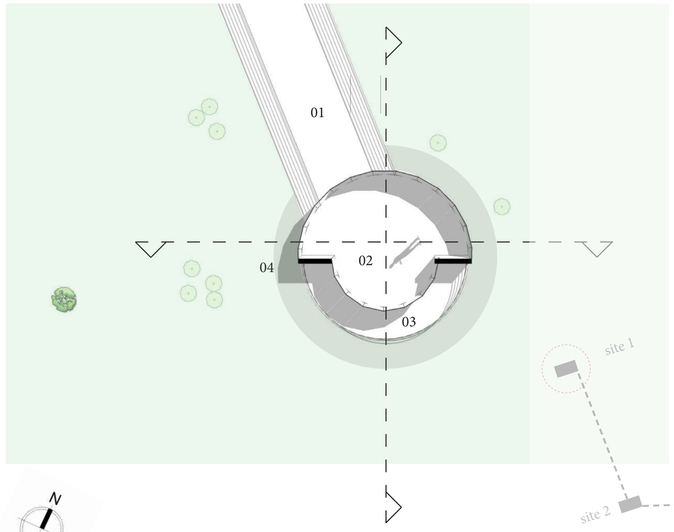


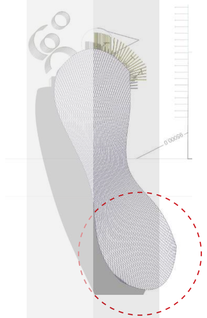
Fig. 1.159 - 160: Author, 2021. Site 1 Floor Plans.

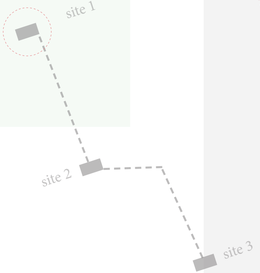
SITE 1

ROOM LEGEND

1. BRIDGE WALKWAY
2. EXHIBITION SPACE 3
3. RAMP
4. OURTDOOR GATHERING









BRIDGE LEVEL

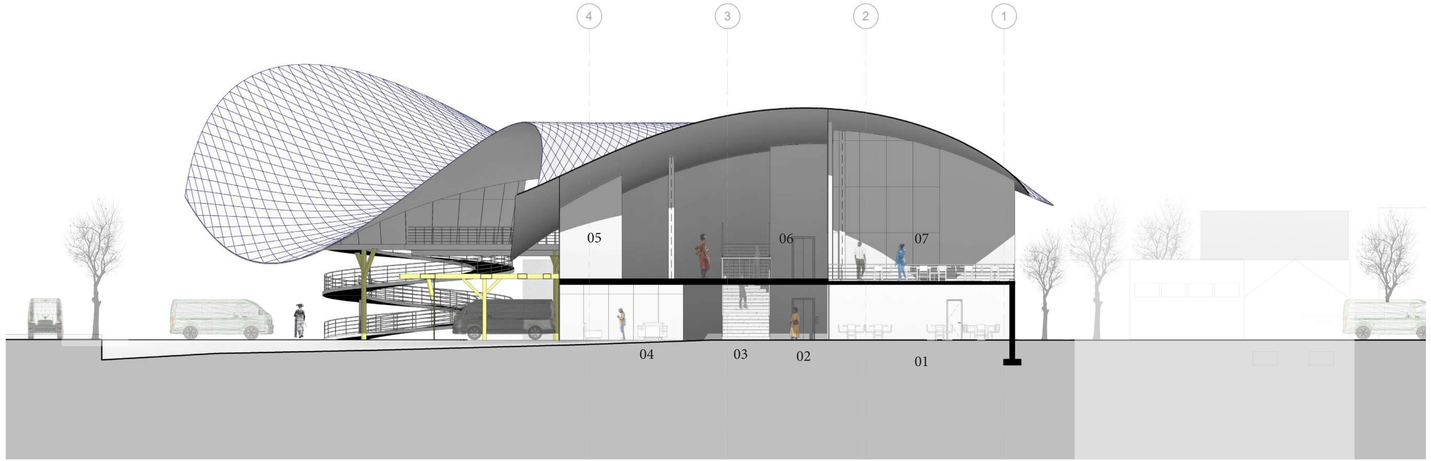
SCALE BAR 1:200

0 5 10 20 30 40

Fig. 1.161: Author, 2021. Site 1 Bridge Level Floor Plan.

ROOM LEGEND

1. RESTAURANT
2. PASSAGE
3. LIFT
4. MULTIPURPOSE HALL
5. EXHIBITION SPACE 1
6. EXHIBITION SPACE 2
7. OUTDOOR DINING



SECTION A-A

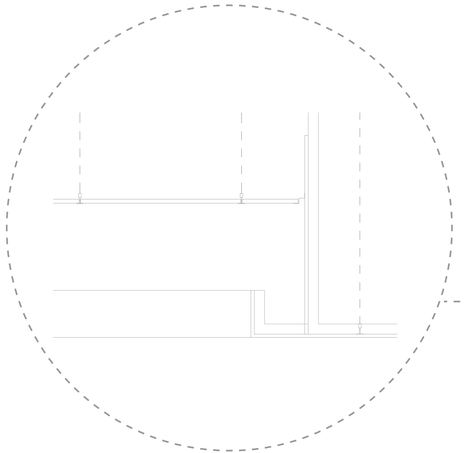
SCALE BAR 1:100

0 5 10 15 20

Fig. 1.162: Author, 2021. Section A – A.

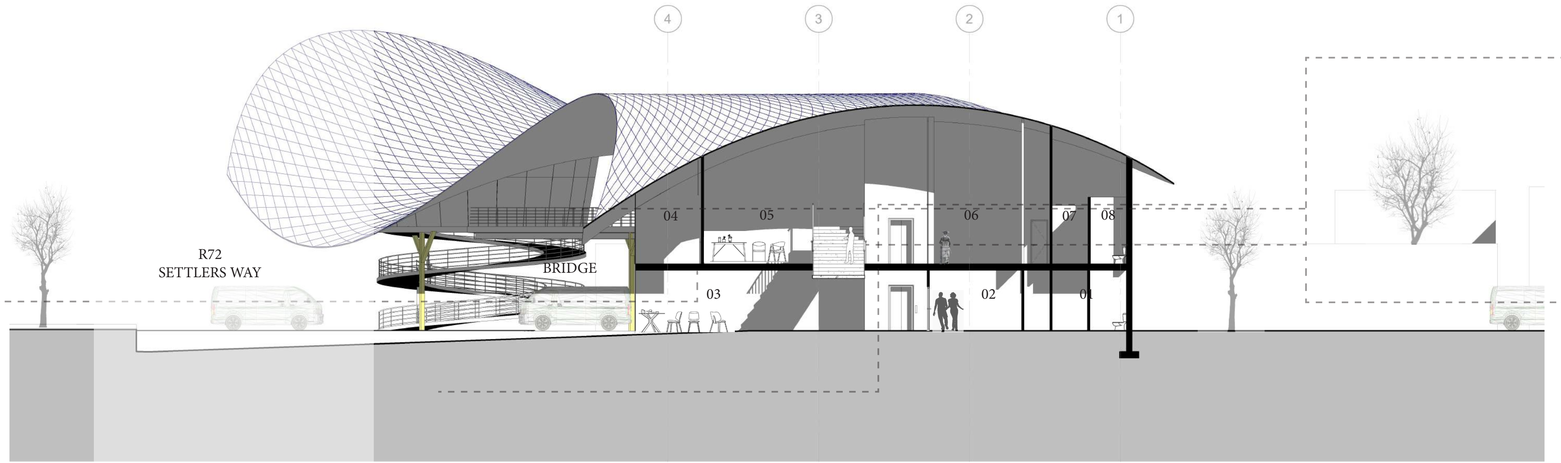
ROOM LEGEND

1. ABLUTIONS
2. BOARDROOM
3. MULTIPURPOSE HALL
4. STORAGE
5. EXHIBITION SPACE 1
6. EXHIBITION SPACE 2
7. PASSAGE
8. ABLUTIONS



DETAIL A

Fig. 1.163: Author, 2021. Detail A Ceiling Detail.

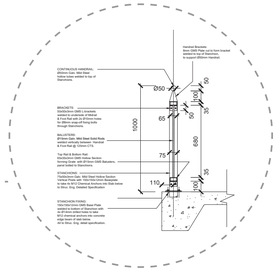


SECTION B-B

Fig. 1.164: Author, 2021. Section B – B.

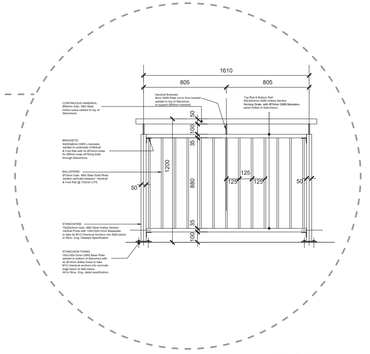
SCALE BAR 1:100

0 5 10 15 20



DETAIL B

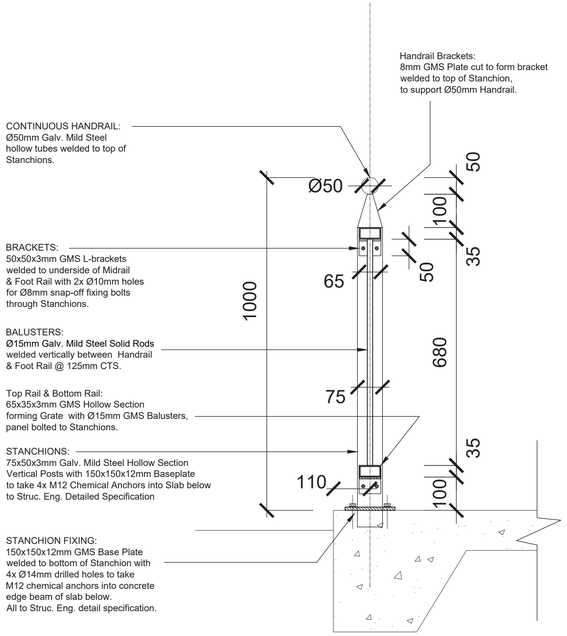
Fig. 1.165: Author, 2021. Detail B Ramp Balustrade Detail.



DETAIL C

Fig. 1.166: Author, 2021. Detail C Ramp Balustrade Elevation.

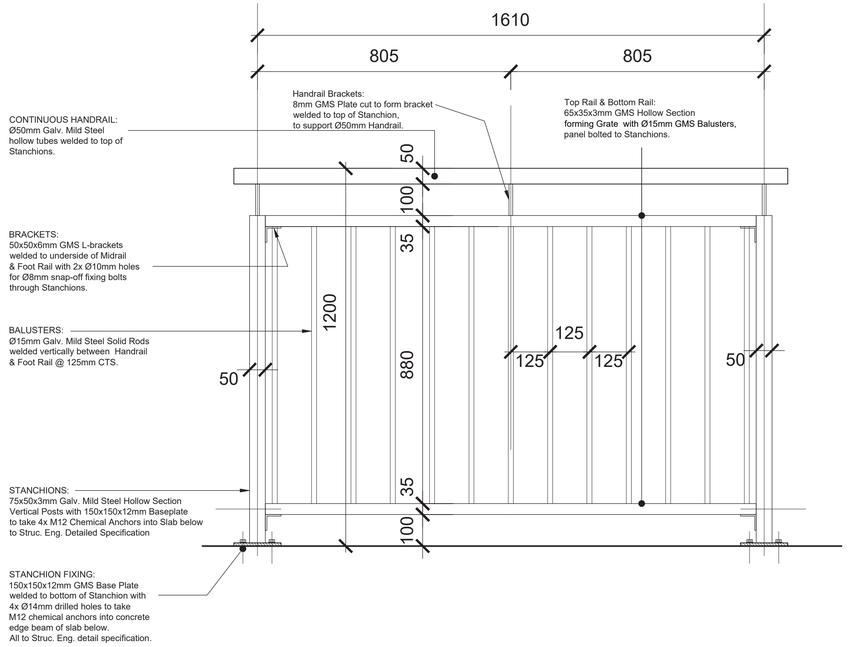
DETAIL A



TYPICAL RAMP BALUSTRADE
EDGE SECTION
1:10

Fig. 1.167: Author, 2021. Detail A.

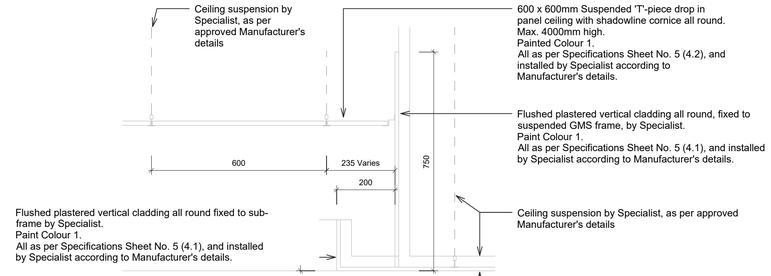
DETAIL B



TYPICAL HORIZONTAL & RAMP BALUSTRADE ELEVATION
1:10

Fig. 1.168: Author, 2021. Detail B.

DETAIL C

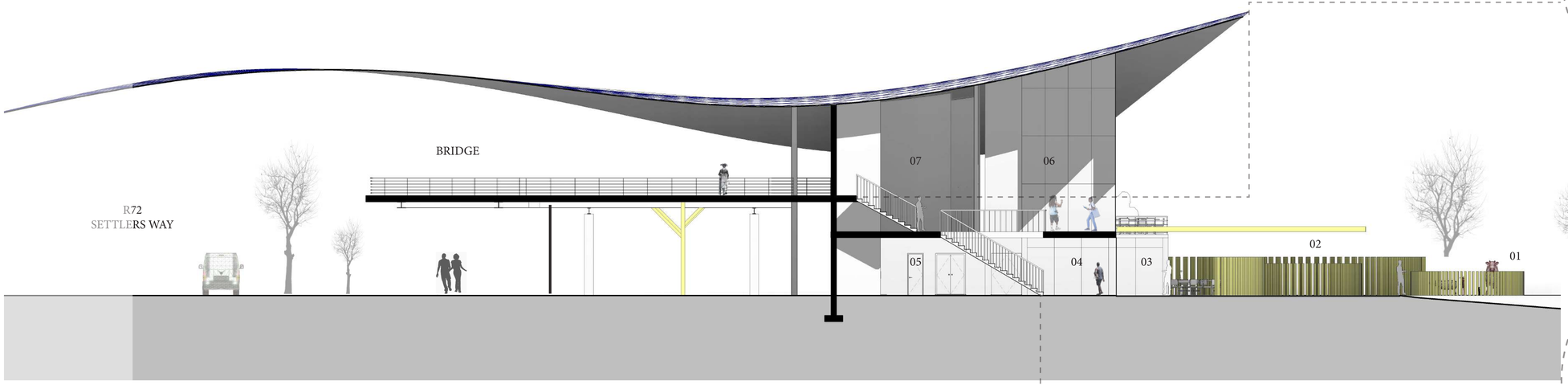


RECESSED CEILING
NTS

Fig. 1.169: Author, 2021. Detail C.

ROOM LEGEND

1. ANIMAL STORE
2. OUTDOOR EATING
3. OUTDOOR GATHERING
4. RECEPTION AND INFORMATION
5. MULTIPURPOSE HALL
6. OUTDOOR DINING
7. EXHIBITION SPACE 2

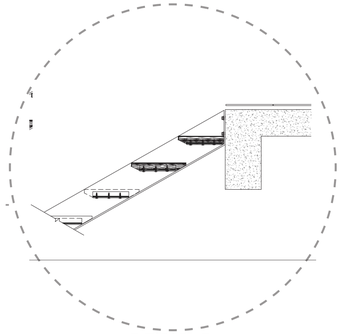


SCALE BAR 1:100

0 5 10 15 20

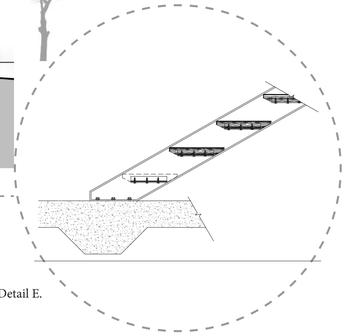
SECTION D-D

Fig. 1.170: Author, 2021. Section D – D.



DETAIL D

Fig. 1.171: Author, 2021. Detail D.



DETAIL E

Fig. 1.172: Author, 2021. Detail E.

DETAIL E

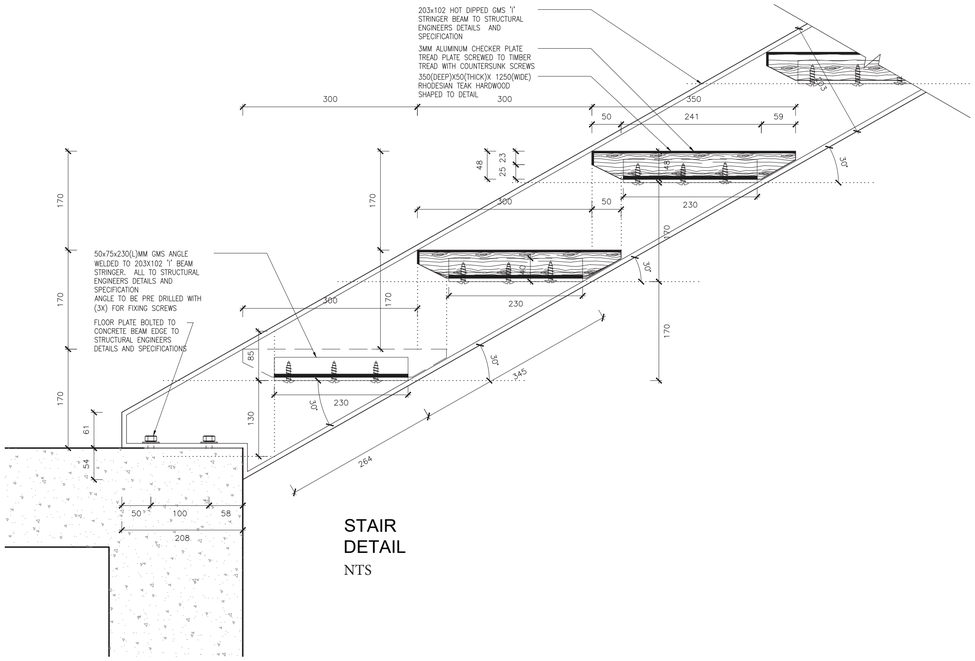


Fig. 1.173: Author, 2021. Detail E.

DETAIL F

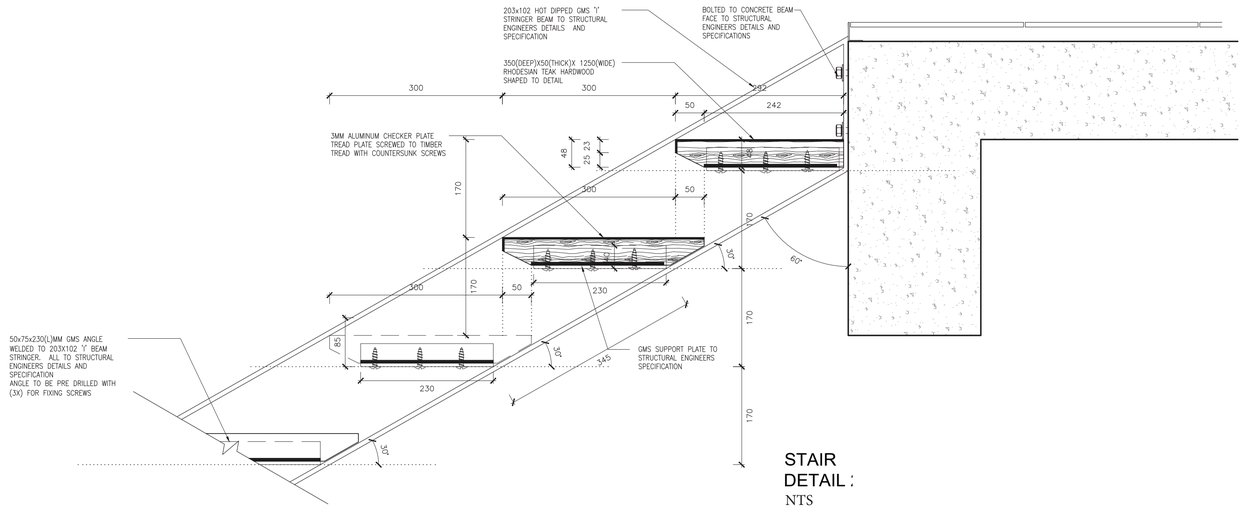
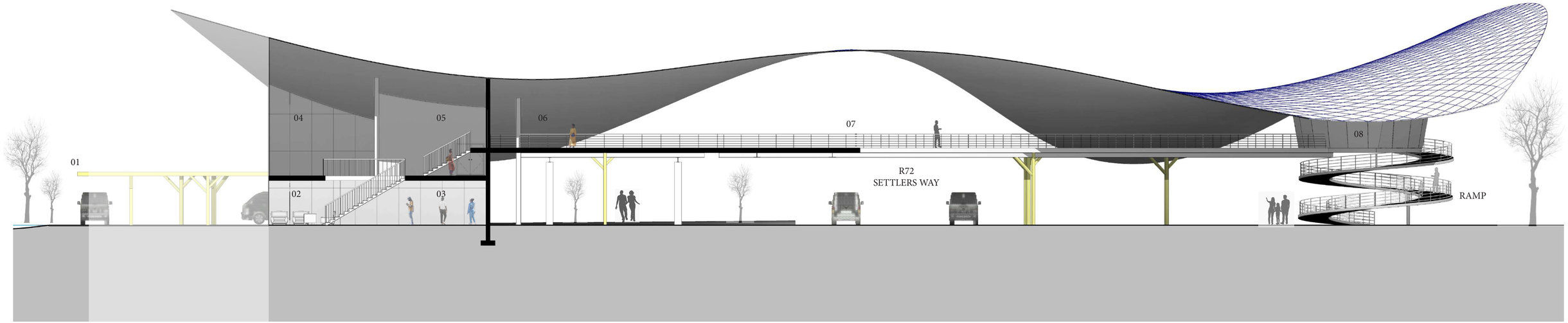


Fig. 1.174: Author, 2021. Detail F.

ROOM LEGEND

1. OUTDOOR GATHERING
2. RECEPTION AND INFORMATION
3. MULTIPURPOSE HALL
4. OUTDOOR SEATING
5. EXHIBITION SPACE 2
6. BRIDGE WALKWAY
7. BRIDGE WALKWAY



SECTION D-D

SCALE BAR 1:100

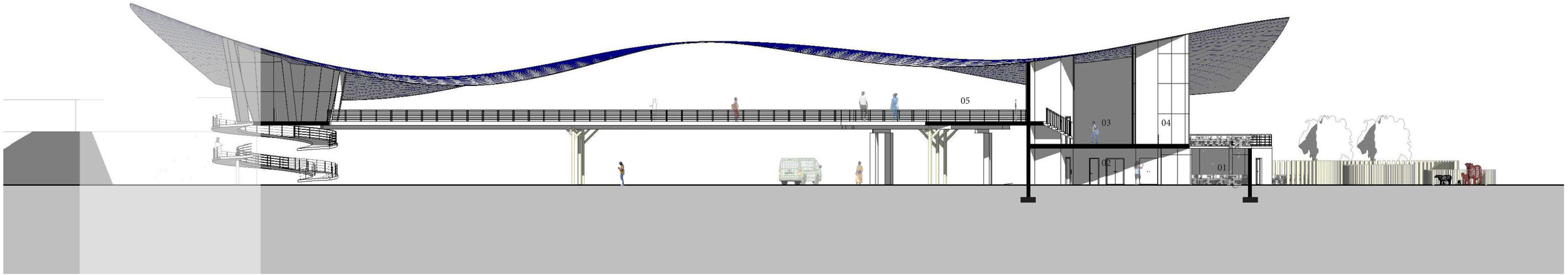
0 5 10 15 20

Fig. 1.175: Author, 2021. Section

Fig 1.106:

ROOM LEGEND

1. RECEPTION AND INFORMATION
2. MULTIPURPOSE HALL
3. STORAGE
4. EXHIBITION SPACE 1
5. BRIDGE WALKWAY



SECTION D-D

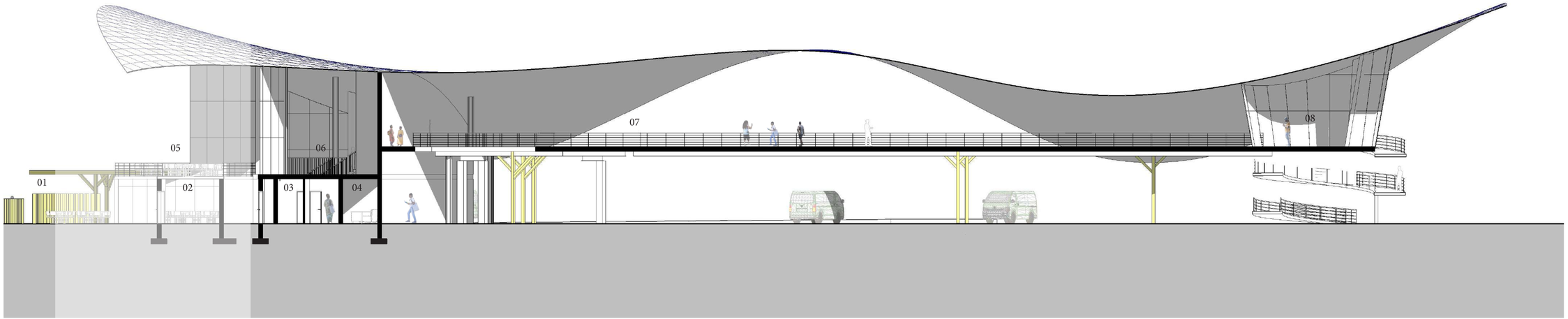
SCALE BAR 1:100

0 5 10 15 20

Fig. 1.176: Author, 2021. Section.

ROOM LEGEND

1. OUTDOOR EATING
2. RESTAURANT
3. SMALL BOARDROOM
4. OFFICE 2
5. OUTDOOR SEATING
6. EXHIBITION SPACE 2
7. BRIDGE WALKWAY
8. EXHIBITION SPACE 3



SECTION D-D

SCALE BAR 1:100

0 5 10 15 20

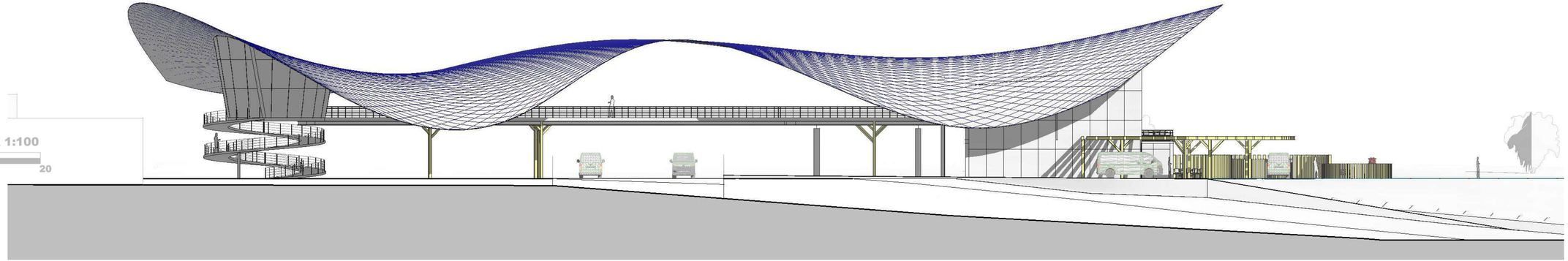
Fig. 1.177: Author, 2021. Section.

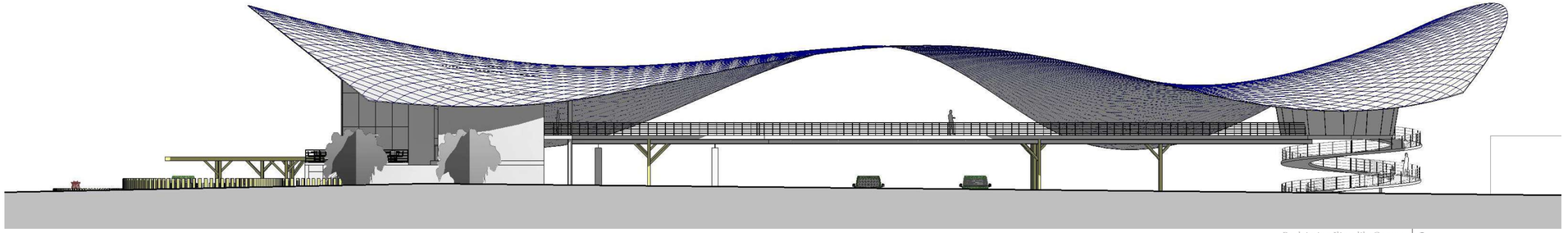
Fig 1.107:

EAST ELEVATION

SCALE BAR 1:100

0 5 10 15 20





WEST ELEVATION

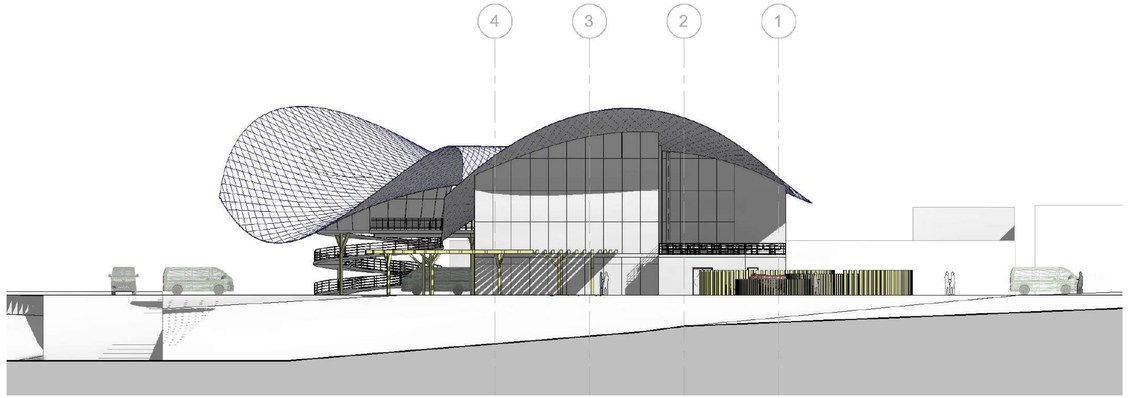
SCALE BAR 1:100

0 5 10 15 20

Fig. 1.177 - 178: Author, 2021. Elevations.

ROOM LEGEND

1. MAIN ENTRANCE
2. PARKING
3. OUTDOOR GATHERING
4. BUILDING ENTRANCE
5. RECEPTION AND INFORMATION
6. MULTIPURPOSE HALL
7. SMALL BOARDROOM
8. OFFICE 1

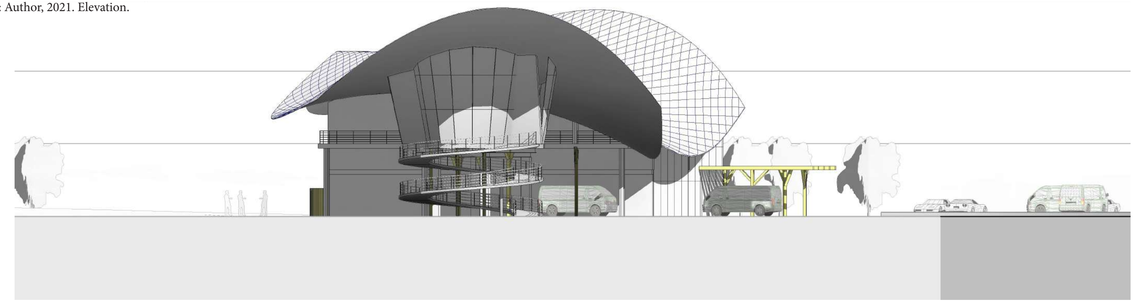


NORTH ELEVATION

SCALE BAR 1:100

0 5 10 15 20

Fig. 1.178: Author, 2021. Elevation.

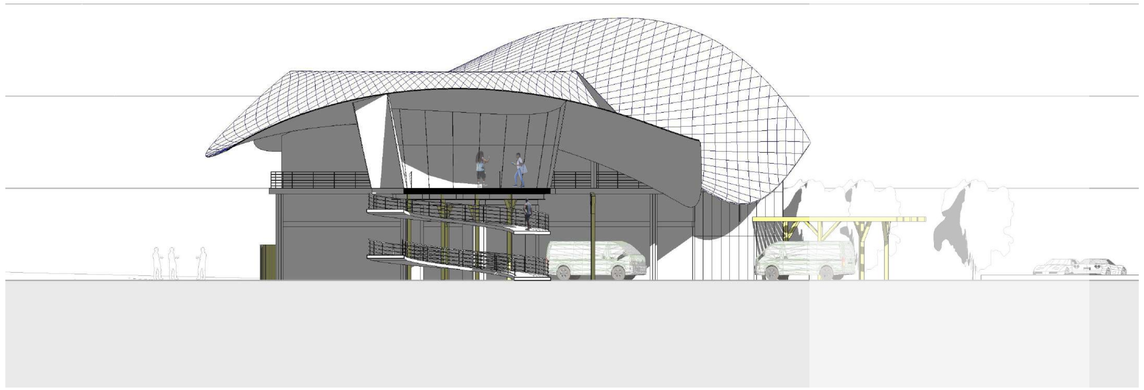


SOUTH ELEVATION

SCALE BAR 1:100

0 5 10 15 20

Fig. 1.179: Author, 2021. Elevation.



SECTION E-E

SCALE BAR 1:100

0 5 10 15 20

Fig. 1.180: Author, 2021. Section E - E.

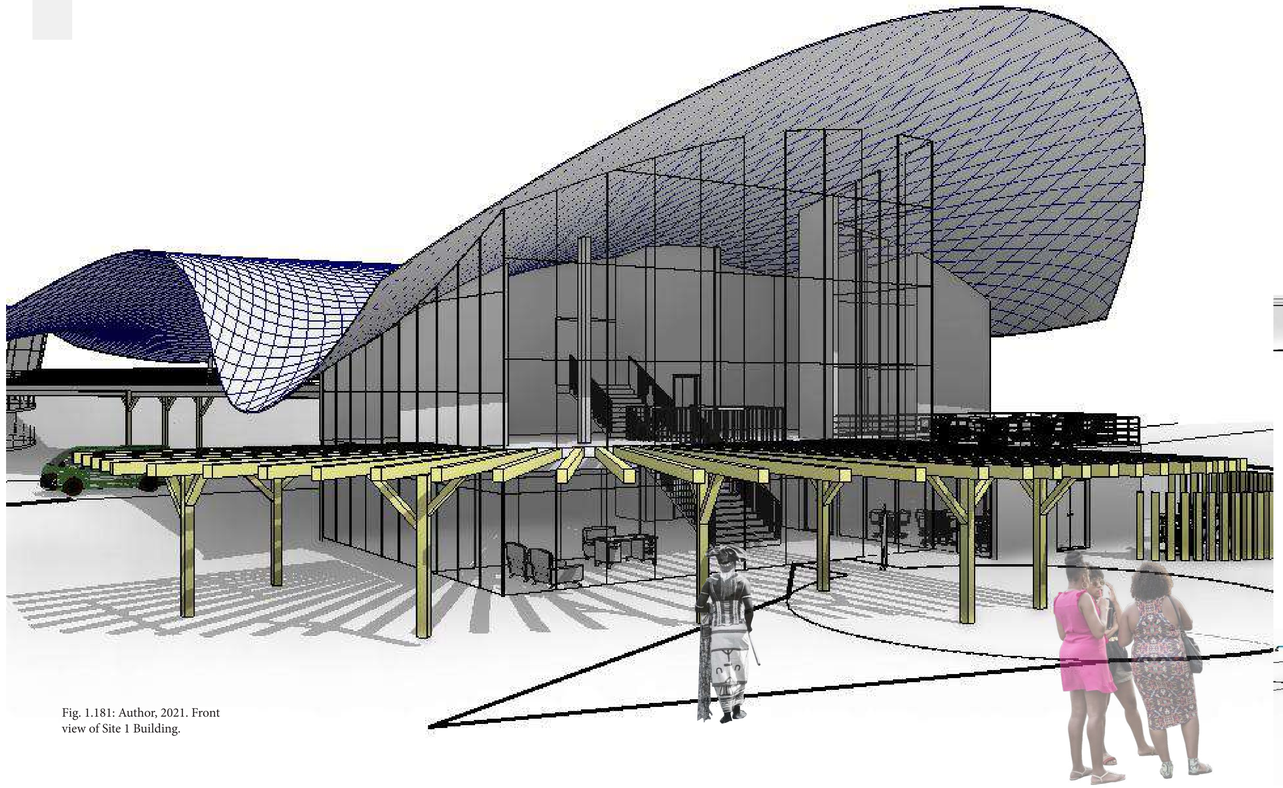
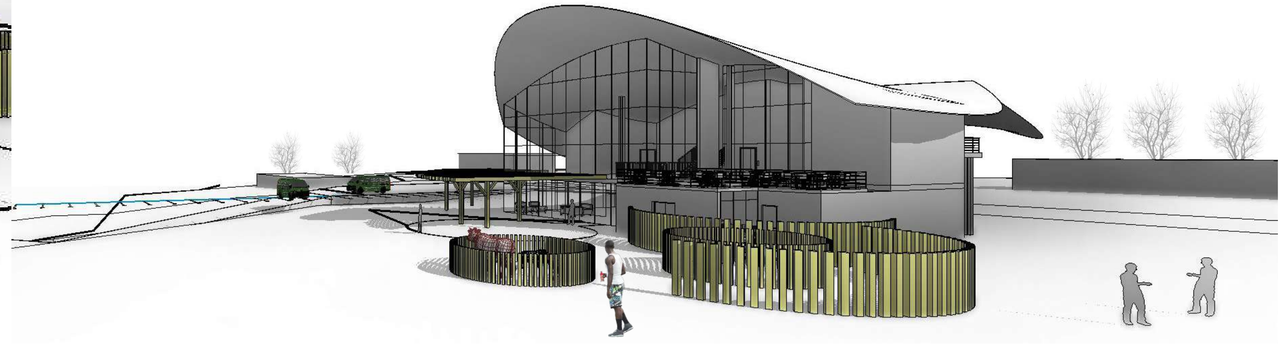


Fig. 1.181: Author, 2021. Front view of Site 1 Building.





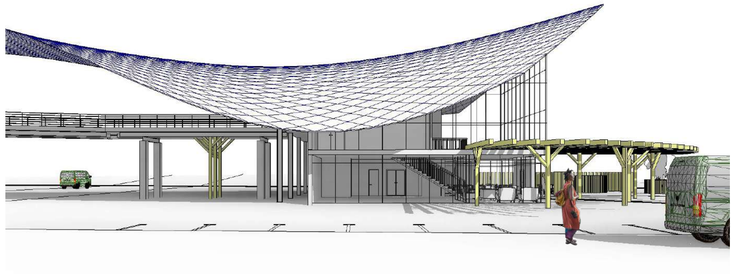
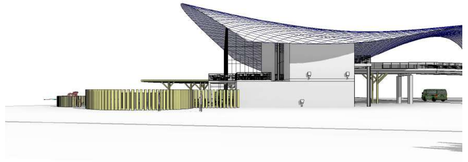


Fig. 1.182 - 83: Author, 2021. Side view of Site 1 Building.





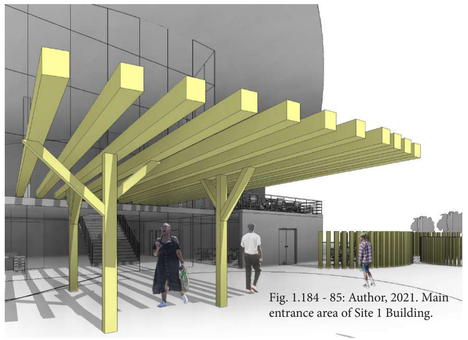


Fig. 1.184 - 85: Author, 2021. Main entrance area of Site 1 Building.

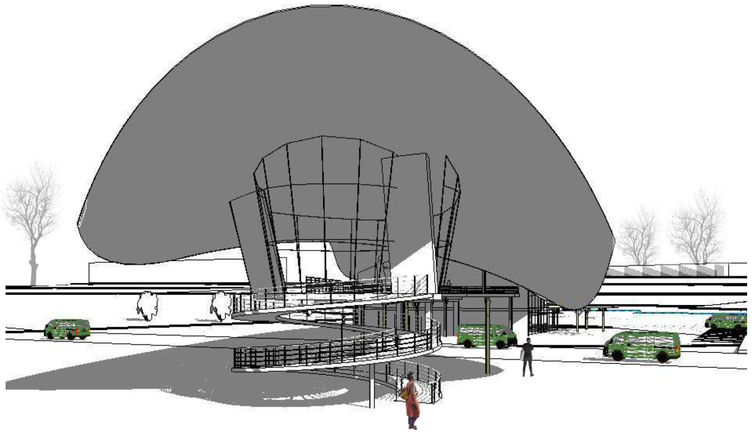
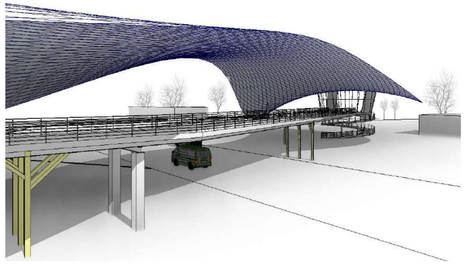
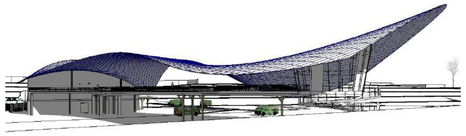


Fig. 1.186: Author, 2021. View of Bridge building on Site 1





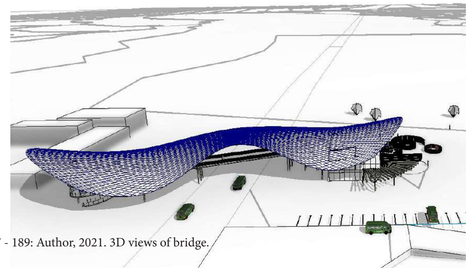


Fig. 1.187 - 189: Author, 2021. 3D views of bridge.

SITE 1



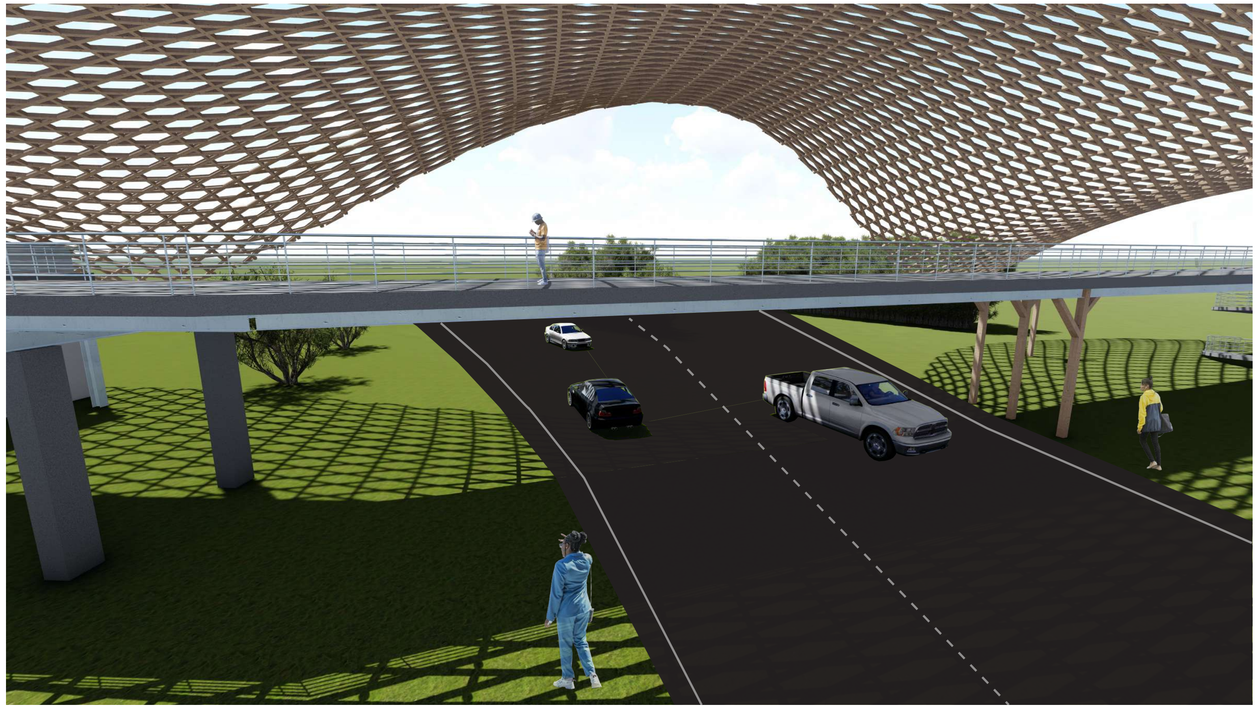


Fig. 1.190 - 191: Author, 2021. 3D renders of bridge.

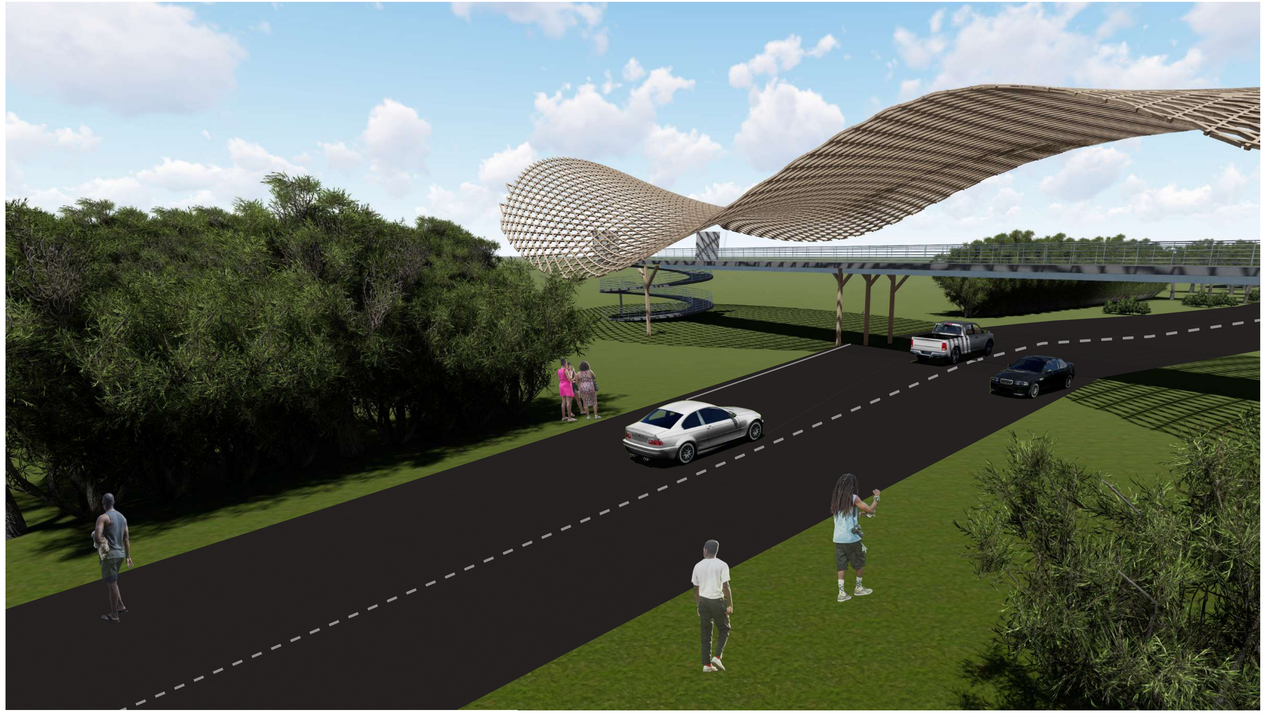
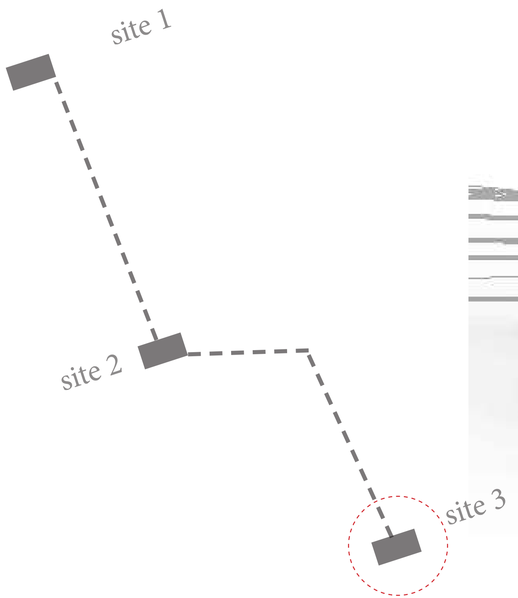
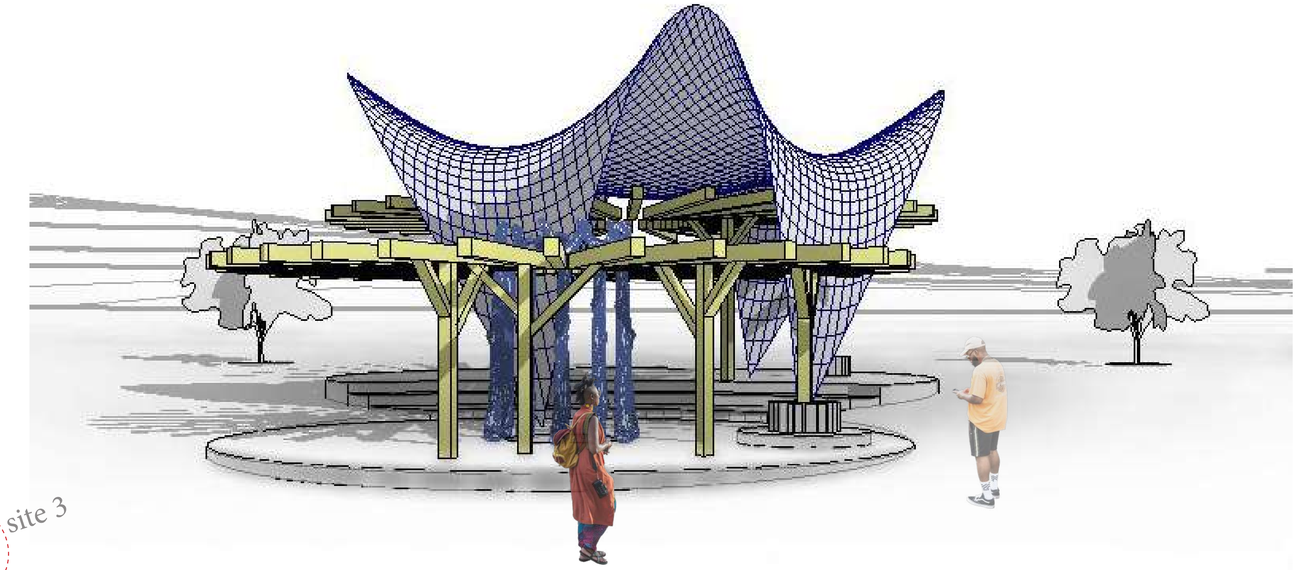
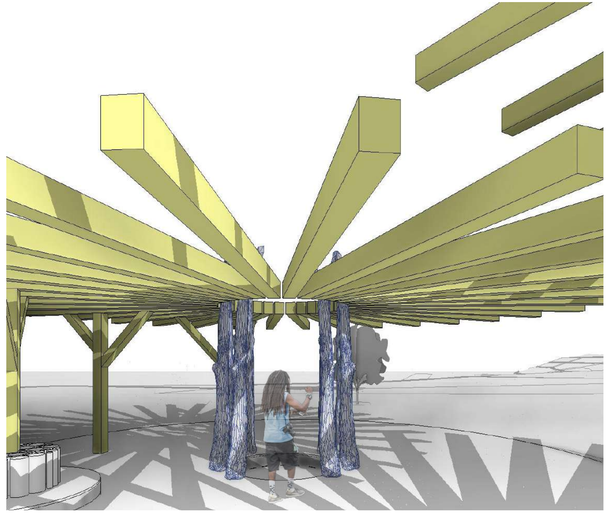




Fig. 1.192 - 193: Author, 2021. 3D renders of bridge.







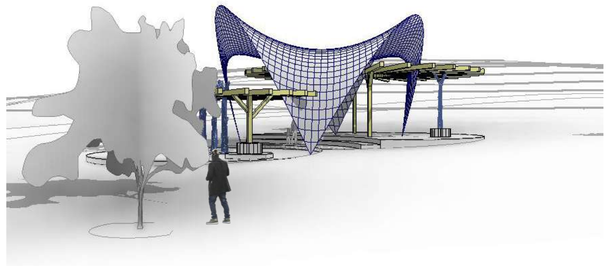


Fig. 1.194 - 196: Author, 2021. 3D views of Site 3.

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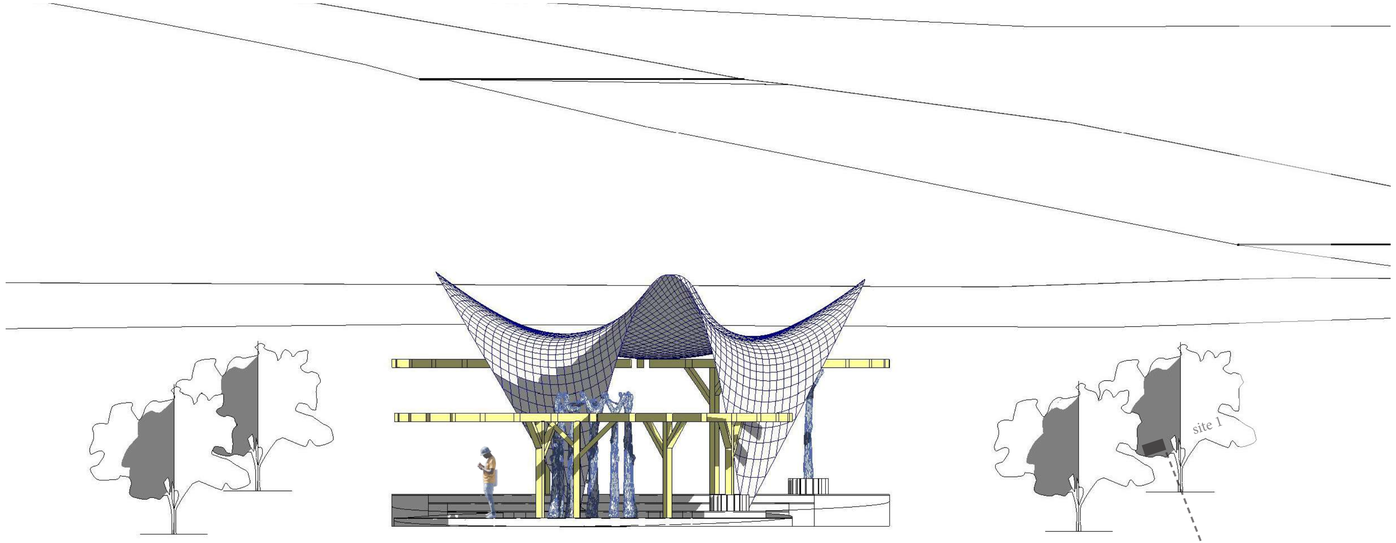
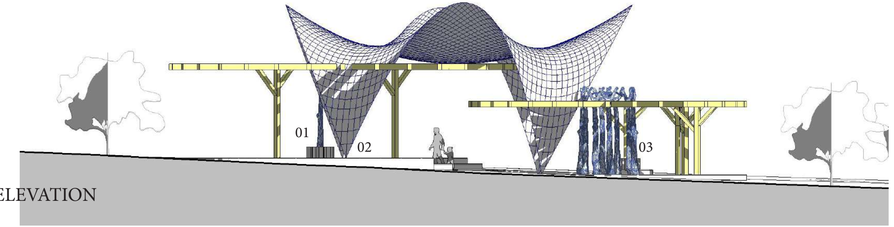
LEGEND

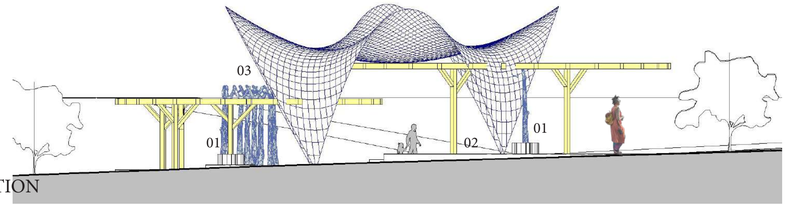
1. SEATING
2. RITUAL SPACE 1
3. PRIVATE RITUAL SPACE 2



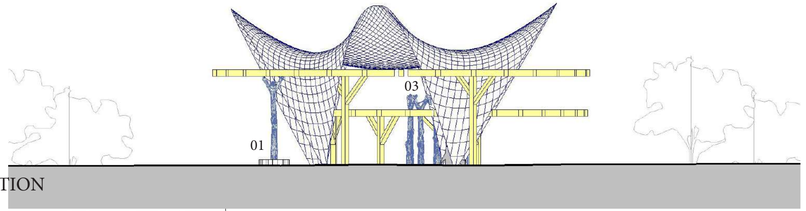
FRONT ELEVATION



SIDE ELEVATION



SIDE ELEVATION



BACK ELEVATION

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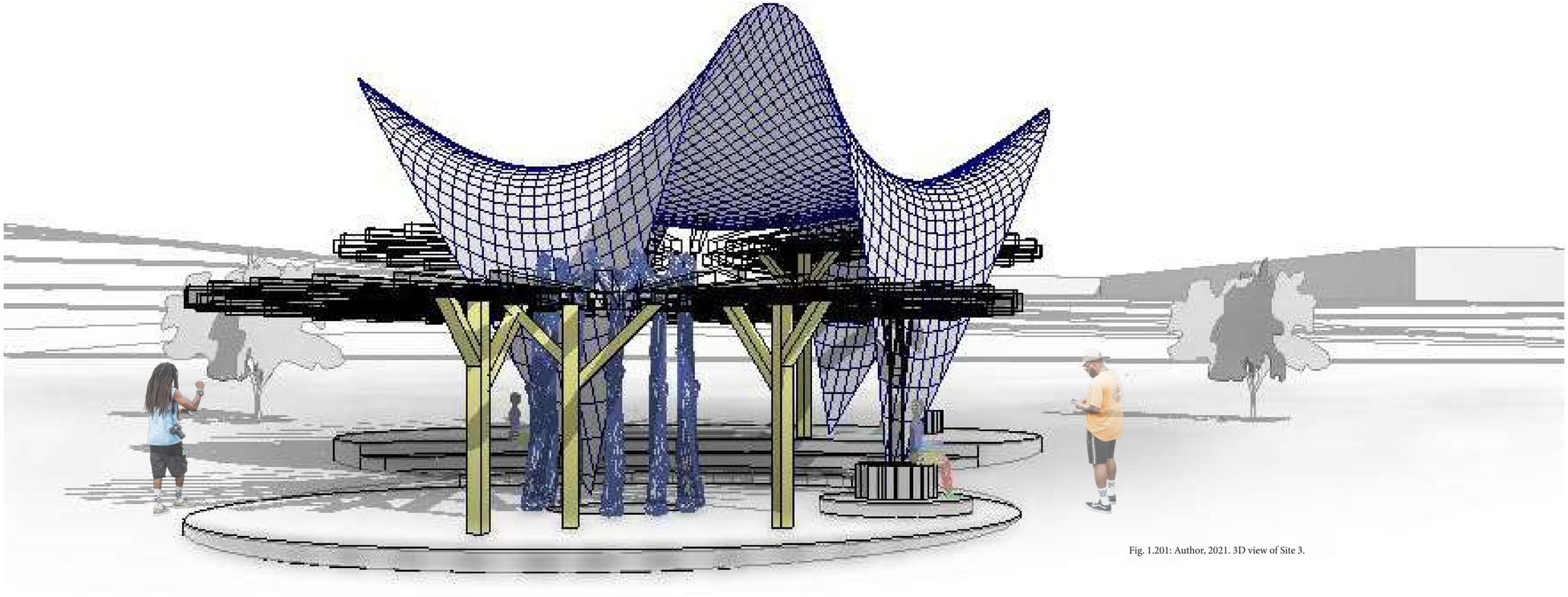
SITE 3



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SITE 3





Fig. 1.202 - 203: Author, 2021. 3D renders of Site 3.

SITE 3





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10. Conclusion

Conclusion

The issue of dispossession and the colonial conquest of land in South African cities is a very contentions issue. It is however a very important step in addressing the legacy of colonial dispossession.

Historically, Western conceptions of property have harmed the indigenous people of South Africa. The earliest settlers used their understanding of property and ownership to expropriate tribal lands. Within these lands exist sacred sites that were used by indigenous people to connect to their heritage and spirituality. What are the suitable architectural interventions in preserving these sacred sites? How can Architectural design be used as a tool to connect people to cultural heritage?

African people have a right and an obligation to protect their spiritual and religious rights. They have the right to maintain and protect their sacred sites. In doing this they have the right to privacy in accessing their religious and cultural sacred sites. Within African communities, spirituality is a way of existing, doing and being all knowledge comes from a spiritual place (Posey, 1999). Sacred sites accessed through private land, face many different challenges, access and visibility ranking high.

Protecting and preserving both the tangible and the intangible cultural heritage, protects cultural knowledge and practices that may be associated with those landscapes. In indigenous cultures, very often, the protection of the connection between people and the natural environment is also linked to the conservation of biodiversity and these links cannot be separated. These sacred natural sites cannot be said to be owned by any of these traditional indigenous peoples. Through traditional beliefs and practices, they are valued and guarded by people. Most of the land around and through to these sites is under private ownership.

The proposed site for the intervention, was strategically chosen to be closer to the people who will be using the building and who the building is meant for. Also, by placing the building slightly further from the sacred site, this extends the sacred site by creating a sacred route.

This achieved by forming a procession or pilgrimage to the site to connect people to each other and their heritage. Popularly, a pilgrimage is a search of significance whether moral or spiritual and would typically be in the form of a journey. This journey is predominately to a spiritual place of importance, this could be in the form of a shrine or any other places depending on the culture or religion of a person's beliefs and faith. This is not a new concept to the Xhosa way of doing things.

Historically, amaXhosa would travel far and wide to spiritual places of meaning. Along this spiritual route to the sacred site, spiritual heritage symbols for rituals, praying, resting, and meditating are envisioned. This re-appropriation of 'ancestral' lands can also be achieved by incorporating spiritual strategies. This intervention is not a radical one to cause strife, tensions or forced removals but rather sensitively trying to encourage cooperative ways in which people of different cultures and beliefs can coexist. The discourse of these seemingly conflicting ideologies needs to take place.

A case in point I read about is of the Basotho people who had identified certain spaces as 'sacred to the ancestors'. These included highland caves and their environs by pilgrims. Local white landowners wanted to expel their pilgrims. This was, however, unsuccessful. Basotho people were able to re-occupy these highland caves and their environs. This served as proof that in South Africa's 'new frontier', right of access to religious and heritage sites cannot be avoided for the

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UNIVERSITY OF THE WITWATERSRAND, JOHANNESBURG | SCHOOL OF ARCHITECTURE PLANNING

21 September 2021

Faculty of Engineering and the Built Environment:

Ethics clearance letter:

Dear Yolani Kwaza (0613470t), this letter confirms that your ethics application has been cleared. Your clearance/protocol number is SOAP014/2021

Yours sincerely

Lerato Nkosi

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