

Radical Other

Living In Transition
Ruvimbo Nyamupanedengu
2022

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Living In Transition

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Ruvimbo Nyamupanedengu
19 February 2022

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I am eternally grateful for my supervisor, Kirsten Dormann for the patience, constant support and advice. Vedhant Maharaj for listening, supporting and being the best mentor throughout my postgraduate studies. My parents, Mr & Mrs NS Nyamupanedengu for the gift of education. This project would not have been possible without the unfailing support, inspiration and encouragement from many people to whom I am forever indebted.

Abstract

A mental illness unravels only within a social space that in turn explains its form regardless of whether that mental illness was initially related to neurological difficulties. The form adopted by a mental illness is dictated by the structure of relations in which an individual is capable or unable to participate and therefore by external institutional and social forces. The treatment of individuals whose behavior deviates from what society perceives as ideal is not about their 'misconduct' but about conserving our society from falling below the minimum level of decency. Contemporary society struggles to handle social disorders in an organic way so it creates spaces where deviation can be managed such as prisons, psychiatric hospitals and care homes- heterotopias of deviation. Deviants, the structures they inhabit and the landscapes in which these structures exist are treated as the other- an isolated part of society.

'Munhu munhu nekuda kwevanhu' means a person is a person through other people. We are not fully human until others make us human. The primary research focuses on how society deals with individuals who are mentally ill. It looks at the impact of social and cultural factors on the development of mental illnesses.

Today, the existence of individual Zimbabweans is characterized by the experience of varied nervous conditions. Zimbabwe has become a place of nervous conditions. The impact of approximately two decades of

socioeconomic and political instability has had an overwhelming mental, emotional and physical toll on the majority of Zimbabweans who can no longer cope with the hardships of the meltdown. The project seeks to understand the definition and the experience of nervous conditions through a multiplicity of spatial, social, cultural, political and historical constructs. This is done in order to comprehend the development of mental disorders, the spatial response to mental disorders and the influence of society through different layers.

Ultimately the intervention attempts to explore how the space between community and the Radical Other can be reconstructed from a tensional line into a transformative space that facilitates the integration of two groups in society that are traditionally perceived as disjointed. The project aims to create a structure and landscape that offers alternative treatment for mental illnesses of different intensities which result from cultural, political, historical and everyday nervous conditions while fostering constructive interactions between patients and the community.

Preamble

He is detached and highly alert at the same time. He is lucid but lost to everyone else around him. He maintains we are what he perceives. He insists he is not what we say he is. While the rest of us call him a madman, he has embraced both power and security. He has found liberty in his solitude and safety from our misconceptions. After all when we accept him, we deny his freedom.

Peter was born a few years before me. My grandfather, who was a village chief, married a third wife in his later years who was Peter's mother. I only knew of him and his two younger sisters a few years after the death of my grandfather. Their mother died a few years after their father passed on. People said she died of an HIV related complication. The events that followed are a bit blurred to me but I will share what I remember.

After their mother died, young Peter and his siblings must have stayed alone for days or months. Their desperate circumstances were further exacerbated by the position of their mother in the family, a third and illegitimate wife. It's hard to imagine how they would have managed daily. What I remember from visiting my mother's village in the early 2000s is the absence of electricity, a convenient water supply point, indoor bathrooms and toilets. I remember walking long distances to get to the nearest grocery store or neighbor's compound. While I enjoyed my trips to bath in the river, I can only imagine how difficult it was for three young siblings. They could have been taken in by their mother's relatives for some time. What I know for certain is they were finally bought to their

Figure 0.1: 'He has decided to live alone in an unfinished and isolated farm brick room. He has no neighbours. He refuses to come out because he fears that death awaits in daylight with the rest of us'. Illustration by author.



father's first wife, my grandmother, and that was the first time I heard of them.

From this time, Peter's life was characterized by a series of abrupt changes and constant transitions. Despite the love and acceptance of their stepmother, Peter and his siblings had to move one more time. They went to live with their older stepbrother and his family. After some time Peter dropped out of school without completing his secondary school education. He started working on his stepbrother's farm or attending to whatever he was responsible for around the homestead. Rumors of mistreatment ensued. I did not hear much about Peter from this time but every time I did, it was a tale of nervous conditions. One time I heard he stole a chicken but he claimed he owned it. He was



Figure 0.2: 'One time I head he stole a chicken but he claimed he owned it'. Illustration by author.

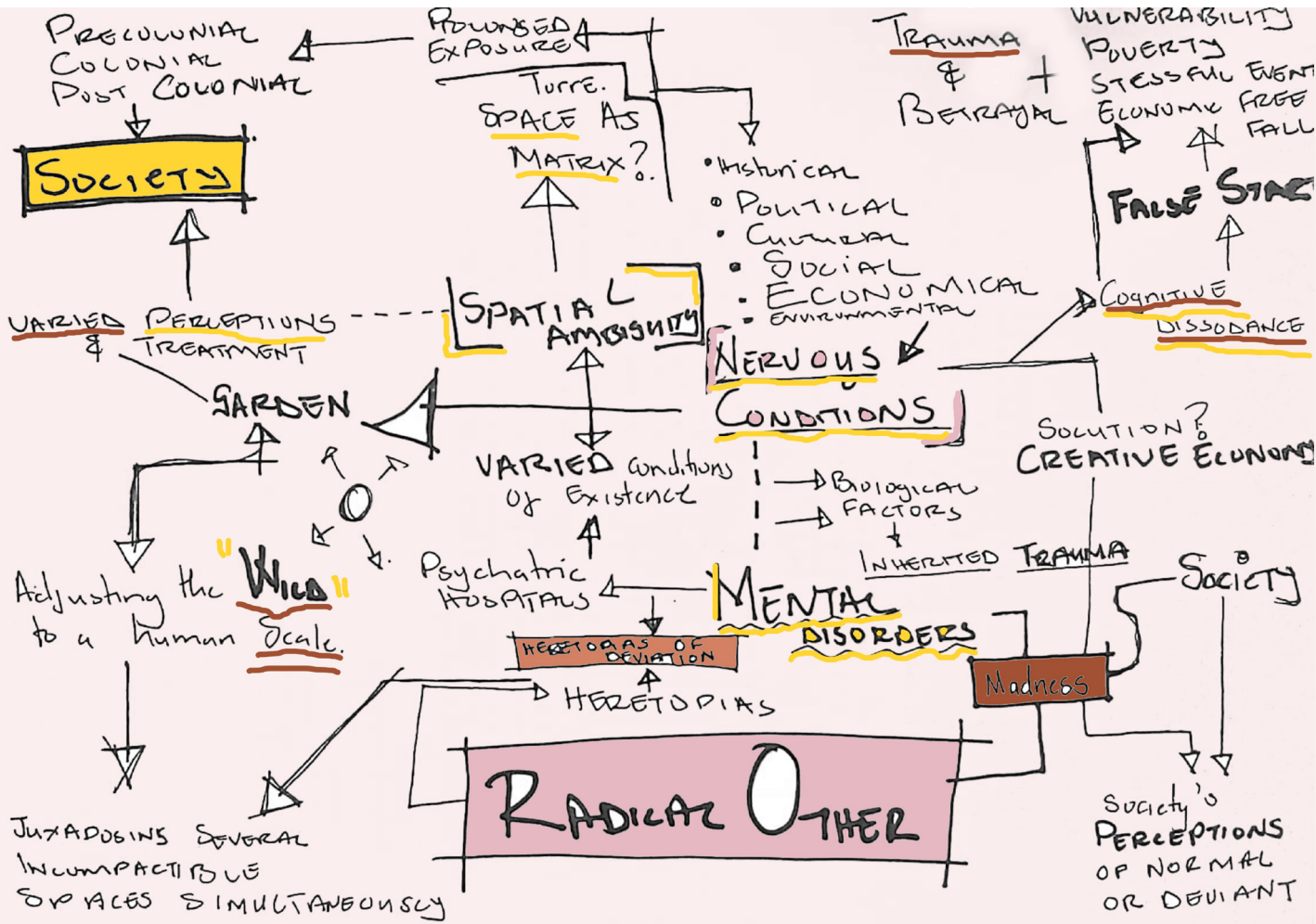
arrested, his hands cuffed together with the chicken's feet.

Lately, he is convinced someone is trying to kill him. I am certain that these thoughts were encouraged by past experiences but even if he explains I am sure we will dismiss his thinking as that of a mad man. He has decided to live alone in an unfinished and isolated farm brick room. He has no neighbors. He refuses to come out because he fears that death awaits in daylight with the rest of us. He sleeps and eats in that room. He bathes and defecates in that same room. He has no toilet or any water supply channeled to this room. He was forcibly taken and admitted to a hospital once but I do not know why they let him go.

One of our cousins died last year. It is not customary for one to bring their own food to the funeral. It is also not respectable for one to refuse food offered to them at a funeral. Peter came to the funeral with a few mango fruits in an old plastic bag. He refused any food that was offered to him for the fear of being poisoned. He refused to wash his fruits with the water that was available in the compound. He refused to drink it. One of our uncles offered to buy him a better and more secure door for his room. People tried to offer him food from the same plates that they ate from. He still refused anything that was offered to him. Peter carried his fruits to wash them in the river.

Is he mad or are we mistaken? What triggered his mental dissolution?

Ruvimbo Nyampanedengu
28-06-2021



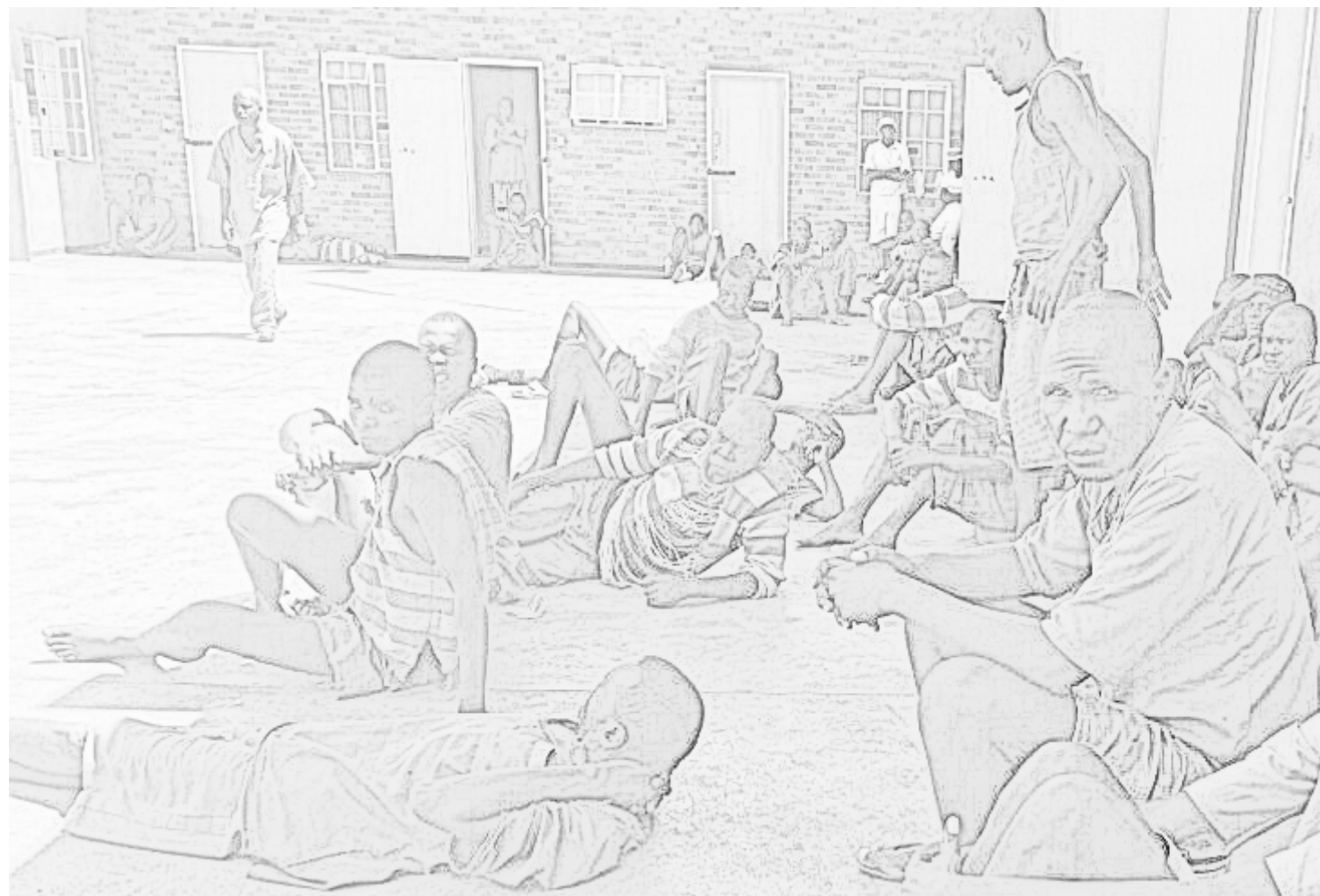
Rhizome

A rhizome illustrates many ways to approach a sequence of interconnected ideas. In rhizome 'any point can be connected to any other point despite the fact that they are similar or different. To think with a rhizome is to give up beginnings and endings. The rhizome can be broken down at any point but it can start up again. It can be thought of as a map that's open and can be entered at any point. (Mambrol 2017: [sp]; Three Minute Theory 2014: [sp]).

In an attempt to provide a spatial intervention on how the space in-between society and Radical Other can be developed from a barrier into a transformative space, the research explores different but interconnected ideas. These ideas include historical, political, cultural, social, environmental factors that encourage the development of nervous conditions. It seeks to understand the relation between nervous conditions and mental illness. The research looks at the influence of society's perceptions or treatment on an individual suffering from a mental illness. It also explores the possibility of biological transformation due to prolonged exposure to nervous conditions which then can be inherited by the next generation. The research also seeks to understand heretopias, particularly those of deviation and those that juxtapose several incompatible spaces at the same time.

While ideas in this research might appear to be fragmented or have no logical pattern, they are interconnected and inform a possible spatial intervention.

Figure 0.3: Approach: Fragmented but interconnected ideas that inform a possible spatial intervention. Illustration by author.





Introduction: Nervous Conditions

Michel Foucault created six principles to explain heterotopias. The first principle is that heterotopias are spaces where norms of behavior are suspended. This can be divided into heterotopias of deviation and those of crisis (Foucault 1997:333).

Heterotopias of crisis are privileged, sacred or forbidden spaces for individuals who are in crisis in relation to the society they dwell in for example pregnant women, adolescence or the elderly. In this context we may understand crisis as a turning point due to the examples that Foucault uses rather than an actual crisis (Jones 2010). In today's society, these heterotopias of crisis are consistently vanishing despite the fact that a few remnants of them will undoubtedly endure. They are being replaced by heterotopias of deviation (Foucault 1997:333).

Heterotopias of deviation are places where behavior that is not considered normal can be exercised. Society struggles to handle social disorders in an organic way. It struggles to contain any form of deviant behavior so it creates spaces where that deviation can be managed

Figure 1.0: Heterotopias of deviation: Mentally ill inmates in Mlondolozhi Prison. Illustration by author. Sebastian. Mhofu (Photographer).

such as prisons or psychiatric hospitals but also other spaces like amusement parks which aren't necessarily prisons but people can act in contrast to their normal behavior in these spaces (Foucault 1997:33; Utopia and Heterotopia 2010: [sp]). Society perceives the behavior of individuals with mental illnesses as unnatural or radical. These 'deviants', the structures they inhabit and the landscapes in which these structures exist are treated as the Radical Other- an isolated part of society. This essay attempts to establish a connection between the Radical Other's immediate environment- past and present, the development of a mental illness and the impact of their society's perceptions or actions during these transitions.

In *The Genesis of Nervous Conditions*, this essay looks at how and why Zimbabwe has historically, politically, socially and economically become a place of nervous conditions. The essay provides a concise historical account of nervous conditions resulting from the political and economic situation in Zimbabwe that have made it a place of nervous conditions.

A nervous condition can be defined as a situation that disturbs an individual's emotions or state of mind. When one is nervous, they are scared or stressed over something that is occurring or that may happen to the degree that the presence of dread or stress is clear in an individual's conduct. A nervous individual is tense, uneasy and easily triggered. They are edgy, delicate and profoundly strung. These negative passionate states then, at that point become the individual's condition, a

nervous condition. These conditions are experienced as distressing and undesirable (Dangarembga 2018:2-8).

In *Society and Madness*, the essay recognizes mental illnesses as a genuine encounter that people endure. The discussion also recognizes that it is an experience that is affected by society and culture. It is therefore conceivable that madness is directly or indirectly connected and possibly aggravated by nervous conditions in an individual's immediate environment. The essay also looks at how the Radical Other's mental illness unravels within a social space that in turn explains its form. The intention of this perspective is to understand the impact that a society riddled with nervous conditions has on the mental health of an individual in Zimbabwe like Peter or Dambudzo.





The Genesis of Nervous Conditions

Tsitsi Dambarembga, a fiction writer from Zimbabwe, argues that European colonization of Africa has simply been altered rather than being abolished. She maintains that ‘a system that transforms itself into another version of itself’ cannot be defined ‘as being post itself’ (Dangarembga 2018: 5). While most of the colonial system’s extreme practices such as apartheid structures, genocide, perceiving indigenous populations as less human and direct rule have been modified, the purposes of colonization are still being served in our time. This is accomplished through frameworks that were made in order to be embraced when direct colonization was terminated (Zartman 1976: [sp]; Dangarembga 2018:5; Diouf 2020: [sp]).

The impact of approximately two decades of an economic collapse has had an overwhelming mental, emotional and physical toll on the majority of Zimbabweans who can no longer cope with the hardships of the meltdown. Zimbabweans have endured violence for almost a millennium from precolonial intertribal battles between rival Shona kingdoms, Rozvi and Nguni incursions, colonization, a brutal liberation struggle and internal colonization (Dangarembga 2018:12; Needham, Mashingaidze & Bhebe 1984:41-44, 69-70, 111-129, 152-154, 194-201).

Figure 1.1: Zimbabweans protesting the hyper-inflation that turned them into “starving billionaires”, (Photographer Unknown). (Cronin 2016)

Figure 1.2: Galloping price increases rendered Zimbabwe’s currency nearly worthless by 2008, (Photographer Unknown). (Zimbabwe Profile.....2019).

If the European colonization of Africa is essentially a 'transforming colonization', it is therefore possible that the goals of colonization are being served today by new powers inside the previously colonized nations (Dangarembga 2018:5). One way perceives the new governments as assistants of the colonizer, hell-bent on extricating wealth from Africa to the north for the benefit of the north. The subsequent viewpoint considers the new governments as new colonial agents themselves whose aim is to extract wealth from the south for their own advantage. While this wealth regularly winds up in the north, their primary concern is to excerpt wealth from the country for themselves. The trajectory of events in Zimbabwe places the Zimbabwean government, and conceivably governments elsewhere on the continent, into the subsequent class (Dangarembga 2018:5; Dearden 2017: [sp]; Where are Africa's Billions 2019: [sp]).

The Zimbabwean armed struggle against the British was pursued from 1966 to 1979. The individuals who left Zimbabwe to lead from a distance became in actuality the heads of an establishment that can be considered as a 'Zimbabwean state in Exile'. This state raised an army while estranged abroad. It demanded donations from Zimbabweans both inside the pre-independence state and outside of it. These donations were important to the ousted state in order for it to accomplish its objectives. The installments demanded by the banished state can be viewed as a sort of tribute or tax. Such commitments were usually freely given (Dambarembga 2018:7). Nonetheless, inside the colonial state, brutal sanctions often followed the inability to consent to the demand for





contributions. It is this guerrilla state that recreated itself as a political party called ZANU-PF which eventually gained formal control of the country to become the Zimbabwean government at independence. The control of a country by an extractive guerrilla state that had recently professed to wage a guerrilla battle for the sake of the people it occupies is internal colonization (Mugabe 2017: [sp]; Dangarembga 2018:8).

The Zimbabwean public conspired in this internal colonization. Most Zimbabweans were too joyous at what they took to be the defeat of the colonial regime to interrogate their new government at independence. There were no objective voices raised in the country when the victorious guerilla state and its militaries marched into Zimbabwe at the start of the internal colonization process. What occurred in Zimbabwe is that after independence, ZANU-PF embarked on scheme with the aim of entrenching itself in power while simultaneously engaging in social reforms. Through engendering a ‘magnificent deliverer’ legend of it’s rising to power, the ZANU-PF government bought time in which to establish its rule (Dangarembga 2018:9-10; Needham et al 1987: 201).

The scheme of entrenchment had three principle components. The first one was and remains the control of the populace. This was and continues to be accomplished by controlling the media and employing

Figure 1.3: Fitness is the bedrock of every guerrilla war. Zimbabwe African National Liberation Army (ZANLA) Company in training, (Photographer Unknown). (Makotore 2018).

intimidation tactics which is characteristic of the guerrilla war. The second principle aimed at neutralizing rivals either through buying them off or eliminating them where other strategies fail. The third component was the holding of regular elections. The elections provided information about the opposition and legitimized the standing government. To better analyze this unpleasant state of affairs in Zimbabwe, Dangarembga looks at three ideas which are ignorance, trauma and vicarious gratification (Dangarembga 2018:9; Guruza, Chigora and Ndimande 2015: 4-23).

Ignorance is identified with the control of people. The ignorance of the people comes from their desire for a supreme government that frees them from the responsibility of individual commitment and obligation regarding the undertakings of their country. In this manner the populace has no understanding of itself as the citizenry of an advanced country, nor of the jobs and commitments of the residents of such a state. The colonizing guerrilla state identifies a power vacuum and happily assumes control. It presents a specific picture of itself and builds a specific story around itself. Rising out of a tribal society into a time of direct colonial rule followed by a savage war, in the absence of information to the contrary, individuals accept the myth of the guerrilla state. (Dangarembga 2018:11).

The oppressive nature of the colonizing guerilla state becomes visible with time. With the help of free press, information on state atrocities comes in bits and pieces. The atrocities themselves happen against individuals perceived in some way as 'other'. They are 'nonconformist'

frequently because of their ethnicity, they are the opposition, infantry of the European colonizing powers, rural people who were an asset for the guerilla state and are considered to have no importance all by themselves. Today they are Zimbabweans who have no liberation war credentials. Over time, such classes of otherness expand to incorporate more and more citizens. In the end every individual in the populace is confronted with the reality of the abusive nature of the internal colonizers. Each individual is confronted, at some point or another, with the decision of accepting the new proof concerning the country's preeminent power or denying the presented evidence. Regardless of whether the new proof is acknowledged or dismissed, its reality produces outrageous degrees of cognitive dissonance in the populace as old convictions become shaky. (Dangarembga 2018:11).

Fanon states that sometimes individuals hold a core belief that is very strong (1952:[sp]). At the point when they are presented with evidence that works against that conviction, the new information can't be acknowledged. It would create an extremely uncomfortable feeling which is cognitive dissonance. In light of the fact that it is so essential for one to protect their core beliefs, they will rationalize, ignore and even deny whatever doesn't agree with their core belief (Fanon 1952: [sp]). This cognitive dissonance is 'experienced as conflict and tension' which in other words is a nervous condition that aggravates preceding nervous conditions leading to the second idea of trauma (Dangarembga 2018:12).

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NOW WE'RE ZIMBABWE

Exciting scenes at Rufaro as nation is born

THE NATION OF ZIMBABWE was born at midnight, when the Union Jack was lowered at Rufaro Stadium, Salisbury, and the green, red, gold, black and white flag took its place as a 21-gun salute and an Air Force fly-past thundered a welcome to the world's newest Republic.

After almost six hours of entertainment for the packed 40 000 crowd, the solemnity of the occasion was signified as Archbishop Patrick Chakaipa blessed the flag and the Chief Justice, Mr. Justice Macdonald, swore in the Rev. Canaan Banana as the first President of Zimbabwe.

In turn, President Banana swore in Mr.

10.00 p.m., local diplomatic representatives joined them. The only discordant note of the evening came when police outside the stadium released tear gas to disperse a crowd of youths trying to climb a fence to get in. Some of the fumes drifted into the stadium, causing a section of the crowd to move away from their places. The Minister of Home Affairs, Mr. Joshua Nkomo, and his wife were among those affected and moved from their seats to the

from South Africa to ease the transport situation. As the representatives from nearly 100 overseas countries began arriving at the stadium, the mood of the packed crowd began to change from one of carnival to the solemnity the Prime Minister had asked for in his broadcast to the nation earlier in the evening. Between 11.00 and 11.15, the major figures invited to attend the ceremony arrived. The heads of state of Botswana, Nigeria, Pakistan and Zambia joined the



Prince Charles chats with some of the former guerrillas and national servicemen who are training together at Uxessing. Also: Mike Shute, Commander 1 Brigade, and the Governor, Lord Soames.

GALA DAY AS CITY MARKS 'BIRTH'

Chronicle Reporter
BULAWAYO is ready to celebrate Independence Day in fine style. A full programme has been organised for the Harbourfields soccer stadium, where the new flag of Zimbabwe is to be raised at noon today. The Prime Minister's message broadcast from Salisbury last night, is to be read before 30 000 ticket-holders expected at Harbourfields by the Deputy Prime Minister, Mr. Simon Muzandu. Celebrations start at 4.30 a.m. when young torch-bearers will start a march through the streets towards Harbourfields. Tribal dancing starts at 8 a.m. and about an hour later national songs are to be sung, followed by folk dancing. Children from the Ross Camp take over the entrance from 11 a.m. and at 1.30 p.m. the singing of the national anthem begins. The raising of the



Trauma is an emotional response or behavioral state resulting from severe emotional, mental or physical injury or stress. Trauma can be a result of an event or a progression of events or from a situation unsafe or dangerous in any capacity, as experienced by the individual. Unsafe or dangerous occasions are by definition violent. Consequently the experience of violence is a main source of trauma. Anxiety, anger, sadness and emotional outburst are identified as some of the typical manifestations of trauma. These effects can last for long periods and influence the person's functioning and emotional, physical, mental or spiritual wellbeing. Zimbabweans have experienced violence for nearly a thousand years. Zimbabweans went through suppression and oppression under Robert Mugabe's government after the end of the liberation struggle. Today, Zimbabweans endure the same hardships under the current government. The trauma perpetrated on citizens of Zimbabwe

Figure 1.4: Chronicle front page 18 April 1980 reflects the hopes of Zimbabwe's citizens. Paul Hubbard (Photographer). (Hubbard 2020).

Figure 1.5: Zimbabwe 1980 Independence celebrations Crowd jump for joy. The trauma perpetrated on citizens of Zimbabwe by the ZANU-PF government has an element not present in other traumas. This is the component of betrayal of individuals' confidence. (Photographer Unknown). (Hubbard 2020).





by the ZANU-PF government has an element not present in other traumas. This is the component of betrayal of individuals' confidence. While managing the trauma of the atrocities themselves, individuals are additionally trying to deal with the effects of betrayal which include shock, misfortune and grief, injured self-confidence, self-doubt and outrage (Dangarembga 2018:12; "You Will Be Thoroughly Beaten" The brutal...2006: [sp]; Moyo 2020: [sp]).

Research has additionally uncovered that lengthened exposure to trauma can alter the hormonal climate in the body, and such hormonal changes can influence both the conduct of a traumatized individual as well as the growth of a fetus inside the traumatized individual (Dangarembga 2018:12). This process is called epigenetics, where the articulations or

Figure 1.6: Post-election violence: A vendor scurries for cover with her wares as soldiers disperse demonstrators who were Zimbabwean citizens disputing election results. Auntony Zinyange (Photographer). (Laurent 2018).

Figure 1.7: Post-election violence: An injured man screams in pain as soldiers disperse demonstrators on August 1 in Harare. While managing the trauma of the atrocities themselves, individuals are additionally trying to deal with the effects of betrayal which include shock, misfortune and grief, injured self-confidence, self-doubt and outrage. Auntony Zinyange (Photographer). (Laurent 2018).

expressions of genes is altered without changing the DNA code itself (Henriques 2019: [sp]). The epigenome negotiates a lifelong discourse between genes and the environment. The chemical tags that turn genes on and off can be affected by one's diet, medication and chemical exposure. The arising epigenetic adjustments can ultimately lead to disease for example when they turn off a gene that creates a tumor suppressing protein.

Social experiences can also cause epigenetic changes. In an experiment where a mother rat wasn't paying enough attention to their pups, genes in the babies that assisted them in managing stress were methylated and turned off. Such a development might not end with that generation. While most epigenetic marks are eliminated when egg and sperm cells are formed, researchers have observed that some of those imprints survive passing those epigenetic characteristics to the next generation (Guerrero-Basagna 2016). Thus it is conceivable 'that the traumas we have experienced in our part of the world have been encoded into our being through genetic material'. Zimbabweans and different groups of people whose history involves colonization are traumatized individuals whose conduct showcases the impacts of traumatization (Dangarembga 2018:13).

The concept of vicarious gratification comes from the idea of trauma. When one acknowledges that they are vulnerable and have experience trauma, a state of powerlessness is induced. The person who is

experiencing the feeling of powerlessness may identify with the powerful entity, consciously or unconsciously. This identification allows the powerless individual to open up emotionally and psychologically in order to gain a vicarious experience of power when the power holder exercises their authority over the powerless. The powerless will therefore participate in violence against others when sanctioned to do so by the power holder. The powerless become excited at the brutalization of other people who are identified as powerless. With the understanding that the powerless are always ready to step into the shoes of the power holder, the power holder becomes more oppressive towards the powerless. It is important to note that the entire Zimbabwean citizenry and its leaders have experienced the state of powerlessness. During colonization, the leaders of Zimbabwe were among the powerless and also experienced extreme forms of trauma. Dangarembga concludes that 'ignorant, traumatized people who perceive themselves as powerless build dysfunctional nations'. This crisis of personhood is a condition that 'culminates in crises in the nation's social, political and economic institutions. (2018: 14).

What then is the relationship between a society riddled with nervous conditions like Zimbabwe and the mental dissolution of an individual that dwells in such a society? Do society and culture have an impact on the onset of mental disorders in individuals?



Society and Madness

Frantz Fanon was offered a unique experimental case when he started working at Blida-Joinville hospital in November 1953 (Gibson 2018: [sp]). The mentally ill patients at Blida-Joinville were probably viewed as incurable. Wards were divided along ethnic lines which were Europeans and indigenous people. Fanon discovered that while social therapy brought amazing results among European women, it completely failed among Algerian men. Exploring beyond the distinct colonial experiences of each group, he discovered the answer was not in racial features but in the fact that attributions of meaning can only be attained within certain frames of reference and that these are not universal but culturally determined. The content utilized in the film club, music society and hospital journal, all of which were managed by patients, was most likely of European origin and hence Algerian male patients could not relate. The Cinema must not merely a succession of images accompanied by sound. It must become the unfolding of a life story which the viewer can relate to and therefor extract meaning. (Karklins 1999:68; Khalfa 2015: 65, 68).

In September 1955, Fanon and Raymond Laccation addressed the subject of mental illness in North Africa through the analysis of a legal problem (Gibson 2018: [sp]). While most 'European' criminals confessed once the evidence against them was presented, North Africans rarely confessed

Figure 1.71: Many years of economic hardship have taken a toll on many Zimbabweans. Chipo was a victim of domestic violence and fell into depression, leaving her with mental health challenges which reduced her to a "laughing stock" in her community. Chipo said she was hospitalized, which really hit her. She was stressed. When her husband went out, he left her and her children without anything to eat. She felt sick and almost died. (Photographer Unknown). (Hungwe 2016).

even when confronted with undeniable evidence. They did not try to prove their innocence either. The police and the public naturalized this behavior by concluding that the North African was a liar by constitution. 'Primitivist' psychiatrist like Antoine Porot tried to explain it in a subtle way by citing a racial inability to 'integrate the data of experience into a common objectivity' on the part of the North African. This was compared to when young children deny misdeeds they have seen their parents observe. The explanation presented the North Africans as a people that had remained at an earlier 'primitive' phylogenetic stage. However, Fanon argued that a confession can make sense only within a homogeneous group which is acknowledged by the individual and which recognizes the individual. (Khalifa 2015: 66-67).

In his book *Black Skin White Mask*, Fanon emphasizes on the importance of language as a focal component of community revitalization and agency. Not only does language structure the mind, we also make meaning through language. Being understood through our home language is vital to our mental prosperity (Stevens 2018: [sp]). These examples- Algerian male patients, the North African criminal and the power of language all reinforce the importance of belonging to a group. They amplify the significance of society of an individual's wellbeing. Zakes Mda states that as a child growing up in South Africa, the elders taught that humanity was not something anyone was born with. Rather it was endowed to them by other people. One was not fully human until others made them human. He

mentions that we receive humanity when others give us bounties of compassion, generosity and tolerance (Mda 2018: 35-36). The aim is not to create characters that are formulaically good or bad, but characters who are understandable in light of their experience (Dangarembga 2018: [sp]).

Frantz Fanon insists that even if related initially to neurological troubles, a mental illness unfolds only within a social space that in turn explains its form. The forms that a mental illness takes determined by the structure of relations in which an individual is able or unable to participate and therefore by external institutional and social forces. The neurological trouble can be considered a cause only when it dissolves some higher functions like the ability to learn or controlling motion which then alter the possibility of social relations. As time goes on, the mind will respond by reconstructing the individual's personality with what has been left after the mental dissolution and in many patterns that we clarify as different types of mental illnesses. (Khalifa 2015: 56).

In traditional African culture, duties that define daily objectives and prescribe the expectations of family members, friends, associates and strangers are of great importance in traditional life. Culturally prescribed social rules govern the behavior of family members, social groups and the rest of the community. Individuals are trained early in their childhood concerning the socially acceptable ways of greeting, interacting within and out of peer groups, comprehending different social group distinctions, accomplishing specific duties, responsibilities and social obligations. Those who fail to engage the social and spiritual domains appropriately are susceptible to illness because they are 'out of sync with community norms and the balance and protection it offers. Some causes of illness are infractions of societal social bounds regarding relations and social roles. Binary thinking is not part of the general African belief system rather complementary beliefs dominate. The human spiritual root is thought to control and be responsible for the varied manifestations of both health and illness. (Monteiro & Wall 2011: 236).

When one is in good health it reflects on the harmony and serenity within one's spirit. However this does not mean that African belief consolidates all characteristics of self while ignoring specific traits. It is in fact a harmonizing view that acknowledges 'holism but not at the expense of individualism'. It is also important to note that most theories in the African belief system are culture specific. In traditional African societies, ailments that manifest in mental symptoms are presumed as a disturbance in the natural order of interactions between humans and the spirit world depending on the religion. This disruption can develop due to various reasons such as lack of suitable connection with God, failure to honor one's ancestors, losing personal faith in God and not carrying out prescribed prayers, rituals or religious ceremonies. The causes and related negative traits are not internalized by the afflicted individual. The ailment is considered to originate from outside the individual and does not represent who he or she is. In African societies, the causes of mental illness are not limited to social causes in terms of an individual's interaction with their community but also to the spiritual world. (Monteiro & Wall 2011: 235-237).

When faced with mental illness, sociocultural factors play a significant role in 'the help-seeking behaviors' of individuals in Zimbabwe. Several Zimbabweans ascribe supernatural explanations for mental wellness. A recent study concluded that nearly 75% of individuals in need of mental health care in Harare consulted both traditional and biomedical care providers. The Zimbabwe National Traditional Healers Association





assumes a critical role in organizing traditional healers who often manage psychosomatic and anxiety disorders (Zimbabwe WHO Special Initiative.....2020:6).

The acceptance of a society that one acknowledges as theirs is important for their mental wellness. The impact of society's perceptions and actions towards individuals and their mental health is of crucial importance for their wellbeing. Nervous conditions, negative perceptions and rejection by one's society can be detrimental to one's mental health. This is illustrated in the life of Dambudzo Marechera.

Figure 1.72: Jacob (34) is experiencing mental health problems. He lives in the streets of Harare, walks around in shabby clothes, and prowls for food in the city's garbage bins. Despite suffering from a crippled line of thought, Moto sometimes distinctly narrates how he ended up in that condition. "I was attacked by ZANU PF supporters back in 2013 just before the presidential run-off, for allegedly being an MDC-T supporter. I was living in my home village; Dande Valley in Mount Darwin, the place is a stronghold of the ruling party, and opposition party members are attacked or even killed." Jacob is pictured in the hands of a well-known Zimbabwean prophet who is offering a prayer. (Photographer Unkown). (Mabhena 2016).

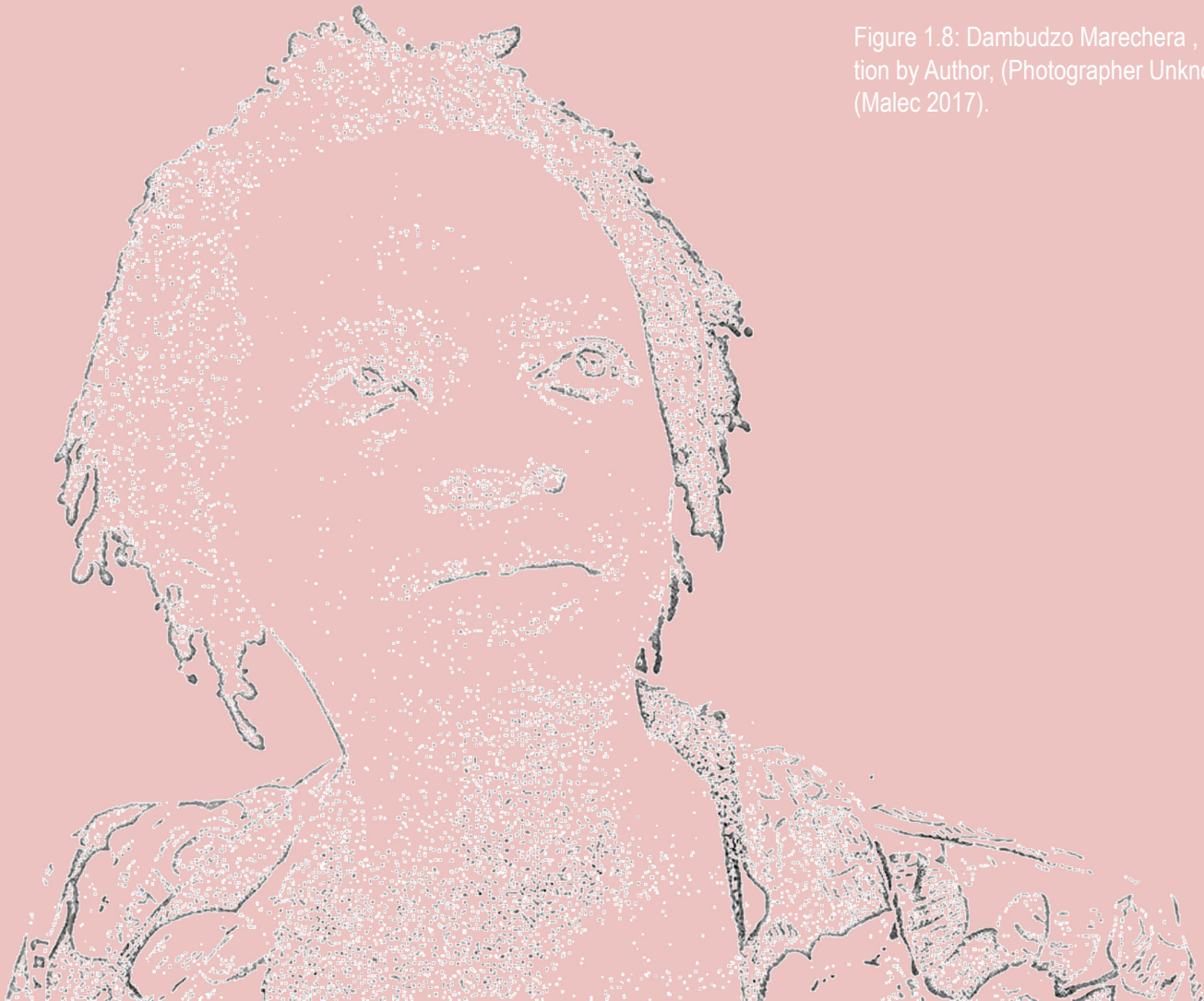


Figure 1.8: Dambudzo Marechera , Illustration by Author, (Photographer Unknown). (Malec 2017).



Figure 1.9: Dambudzo Marechera In his apartment at 8 Sloane Court, Harare. March 1986, Ernst Schade (Photographer). (Mushakavanhu 2020).

Figure 1.10: Dambudzo Marechera , Illustration by Author, Ernst Schade (Photographer). (Dambudzo Marechera 2015).



The Case of Dambudzo Marechera

Much discussion since the mid-1960s has focused on the role of a writer in the modern African society. These discussions were to a greater extent aroused by the writing of Franz Fanon. Fanon identified three stages in the evolutionary growth of the black African writer. The time of 'unqualified assimilation' in which the writer showed a total assimilation of the culture of the colonizer. A second term follows in which those gained values are questioned, a period assigned by Fanon as 'just before the battle'. The battle referred to here is the struggle for independence. Fanon identifies the third and last element as the 'fighting phase' when the author goes about as 'awakener of the people' producing revolutionary literature. (Fanon 1963: 222-223).

Pattison (1994:224) argues that Fanon could have added a fourth stage, that of 'after the battle'. However Fanon actually perceived that the author, even after the fight, would confront hardships in establishing a national identity for the people as well as an individual identity for himself. He states that the native scholarly who wishes to make a valid masterpiece should understand that 'the truths of a nation are in the first place its realities'. He should go on until he has tracked down the seething pot out of which the learning of the future will arise.' (Fanon 1963: 225).

In fleeting terms, if not philosophical, Dambudzo Marechera's profession as an author connected the third and fourth stages and mirrored the profound anxiety of an individual craftsman, viably stateless, caught between the Rhodesia from which he had 'escaped' and the Zimbabwe to which he returned. That same Zimbabwe had prohibited his books. He was battling to find a voice and to establish an identity as a writer (Pattison 1994: 224). Evidently Marechera trusted it was a battle he had lost as reflected in a statement made shortly before his passing in 1987, 'I have been an outsider in my own biography, in my own country's history, in the world's terrifying possibilities' (Marechera 1987: 102). In this statement, it seems Marechera sought to be acknowledged by a society that he recognized as his own. However in a different statement he refused to be identified as a writer for a specific race, culture or nation. He was an extreme individualist, an anarchistic thinker (Muchena et al 2015: 417). Here is the embodiment of Marechera, the popular iconoclasm, the arrogant dogma, the ferocious individualism and most importantly the insistence to be perceived as a writer without an identity of or obligation to a particular place or group of people. While it seemed he wanted to belong, he simultaneously valued the freedom of an individual which he considered to be of absolute importance (Muchena et al 2015: 417). Pattison contends that it is Marechera's refusal to acknowledge an African Literature and his longing to follow up on the world stage that, incidentally, defines his place in African writing (1994:222).

Marechera's paradox and perhaps identity crisis can be explained



through the concept of social interest. Social interest can be defined as a ‘communal feeling’ or communal sense (Ansbacher 1968/1994: [sp]). As indicated by Adler, social interest ensures people against sensations of inadequacy and encourages better coping mechanisms and a healthier attitude toward upsetting circumstances (Meyers, Moore and Viljoen 2017: [sp]). Richardson and Manaster (2003:124) argue that “the ideal of social interest is intended to inspire a way of life that counters such disconnectedness and helplessness with a sense of wider belonging and purpose”. An individual should be able to foster the feeling of community, fortitude, optimism, and the fearlessness that comes precisely from a feeling of belonging. ‘It is the self in the creative aspect of personality that interprets and makes meaning out of the constitutional attributes and environmental factors’ (Muchena et al 2015: 415; Ansbacher & Ansbacher 1956: [sp]; Meyer et al 2017: [sp]). However Muchena, Howcroft and Stroud (2015: 417) also argue that Marechera’s writings cannot be interpreted as an expression of an identity crisis endured by an African exiled in Europe.

Marechera’s dramatic rise to international acclaim and similarly his sensational plummet into isolation and mental instability is an experience not unique to him but also true for many other prodigies (Ponterotto 2012: [sp]; Schultz 2011: [sp]). The Zimbabwean novelist and poet was born as Dambudzo Charles William Marechera on 4 June 1952, the third child of Isaac and Musvotwa Venezia Marechera. The family lived in a low-pay area in the modest community of Rusape, around 170 kilometers east of

Figure 1.11: Marechera reading in First Street Mall, Harare, during the International Book Fair Harare in August 1983, Tessa Colvin (Photographer). (Mushakavanhu 2020).

Harare, Zimbabwe. His father was an unskilled worker who worked as an assistant driver for a groundnut factory in the early 1960s. His mother worked as a housemaid and then for an extended period as a nanny at a crèche (Veit-Wild 2004: [sp]). Marechera had eight siblings, three boys and five girls who were all born between 1948 and 1964. He was a ‘quiet and withdrawn child’ who nurtured an enthusiasm for reading from a tender age. His passion for reading provided a form of escapism from the neediness and viciousness around him. Marechera gathered books, an old typewriter and comic strips from garbage dumps – proposing a sharp craving for literary works. (Marechera 2009:5; Fraser 1988: [sp]; Habila 2006: [sp]).

Marechera’s personal functioning may have been influenced by the early demise of his father. He was hit by a vehicle while heading back home around evening time from the neighboring town of Headlands east of Harare. This mishap significantly affected the 13-year-old Marechera. For a few days he would not talk and would later fabricate the story that his father had been killed by “the Rhodesian Light Infantry” (Muchena et al 2015:416). He later reinvented the story that his father was run over by a train:

The old man died beneath the wheels of the twentieth century. There was nothing but stains, bloodstains and fragments of flesh, when the whole length of it was through with eating him. And the same thing is happening to my generation (Marechera 2009: 60).

Figure 1.12: Dambudzo Marechera , Illustration by Author, Ernst Schade (Photographer). (Dambudzo Marechera 2015).



Marechera's writing had a creative way of twisting reality. What is more interesting is how he utilized his intelligence and environmental factors in autobiographical fiction. If his father's demise is reviewed as a transitional experience, where for a few days after his father's death he wouldn't talk, it was because, confronted with the unspeakable, he would not open his mouth. Having done this, he understood that he was no longer free to talk. Marechera's stammer can be deciphered as the "half-quieted" voice of the colonized individual. (Muchena et al 2015: 417). His advancing psychosis became clear in his early high school days (Sadock and Sadock 2007: [sp]). Initially he was 'quite popular' and his classmates elected him to be the monitor. However in form three and four he developed into a 'withdrawn and eccentric' individual (Muchena et al 2015: 416). One of his former classmates, Catherine Mauchaza remembers that:

He was very brilliant and almost abstract in his thinking. But towards Form 4, he started having problems with authority. So he fought with Father Williams, one of the Community of the Resurrection fathers..., and called him 'Napoleon Bonaparte'. When I asked him why he said he would write about it (Veit-Wild 2004: 62).

He later developed symptoms of what can be depicted as a mental psychological disorder (Barlow and Durand 2010: [sp]). He said of himself:

There had been four of them; three men in threadbare clothes and the woman of the faded shawl. This happened a few weeks before my sixth form examinations – which I then wrote with the assistance of white tranquillizers and pink triangular pills. At first the three men and the woman followed me about the school saying nothing but just being there ... One day this terrified me that I rushed stark naked out of the showers screaming my head off. Their attacks after that became more mischievous. They began to talk. (Marechera 2009:41–42).

The manifestation of imaginary figures proposed an individual in emotional turmoil, a person with an unmistakable feeling of ahistoricity (Barlow and Durand 2010: [sp]; Corey 2009: [sp]). The pinnacle of Marechera's mental deterioration may be the occurrence that prompted his removal from Oxford College in 1976. He attacked students and the domestic staff. He threatened to murder people and setting the school ablaze. He started a small fire. Pattison (1994: 221) maintains that this incident was related to Marechera's refusal to 'accept a rigorous academic life'. This incident brought about him being given the option of deliberately going for mental treatment or leaving the school; he picked the latter. Marechera frantically needed to remain at Oxford however the suggestion that he was deranged was a tremendous affront and repudiated his view that it was the Oxford environment that was 'insane' instead of himself. He maintained a simplified version of events in which he insisted that he invited them to expel him. (Marechera 2009: 2; Muchena et al 2015:416).



The *House of Hunger* (1978) was Marechera's first major published work. The book had clear themes of personal turmoil. Marechera stated that his underlying motivation was just one of absolute depression. He felt that he had lost everything. He was in exile and seemingly with no future. He began asking himself what had befallen his generation. A sort of lost generation feeling. (Veit-Wild 2004: 177). After the publication of *The House of Hunger*, he was invited to take part in the Berlin International Literature Days where he was to accept the Guardian Prize for fiction. He then appears to have fostered a 'delusion of grandeur' (Butcher et al 2010: [sp]; Sadock and Sadock 2007: [sp]). He alleged that he was 'a communist party member in England and would be arrested for that in Rhodesia' (Veit-Wild 2004:227).

Since Marechera was homeless after his expulsion from Oxford, James Currey, the publisher at Heinemann African Writers Series helped him attain the position of a writer in residence in order to improve his living conditions. During Marechera's stay at the University of Sheffield, Reverend R. D. de Berry who was a vicar in Sheffield recognized that it was practically difficult by all accounts to assist Mr Marechera despite the fact that he needed help. The vicar questioned if Marechera would be alive for long as 'he hardly eats and only drinks'. He further states that part of *The House of Hunger* 'stands out like jewels' and was obviously Marechera's own 'tortured autobiography'. (Muchena et al 2015:417; Veit-Wild 2004: 227).

Figure 1.13: Dambudzo Marechera in Harare. March 1986 , Illustration by Author, Ernst Schade (Photographer). (Dambudzo Marechera 2015).

He is sick, doctor
Sick of himself, An actor
Aggrieved of his lot;
The undying endurance
Of magnificent impermanance.

In any case, Marechera presented a significant degree of ‘intellectual processing’ as he continued to make ‘insightful observation’. Marechera examines questions of reality from multiple points of view, of man’s ability to discern reality, of illusion and delusion, and of the obligation of the artist in relation to every one of these in his novel *Black Sunlight* (1980) (Marechera 1980: 68). In *Mindblast* (1983), a satirical work, Marechera depicts with humor, knowledge and distinctive symbolism his perspective on the recently independent Zimbabwe: the materialism, the political bigotry, the stupidity and corruption, the socialist mottos, and how only a couple become rich while many become more impoverished. (Muchena et al 2015: 417).

Marechera’s reputation was that of a rebel artist, who gave his life to imaginative creation, was ill-fated by misconception during his life and considered to have died before his time. He is frequently addressed as the enfant terrible of the Zimbabwean artistic scene (Shaw 2006: [sp]). He is stereotyped as a ‘tortured artist’ or a ‘flawed genius’ (Pattison 1994:221). He is viewed as an unclaimed prospect that, due to his mental dissolution and arduous sociopolitical environment that he was living in, couldn’t reach ‘optimum development’. Marechera dismissed the belief of a better future for Zimbabwe, maintaining that colonialism had infiltrated all degrees of reality in a pronounced manner (Marechera 1984: [sp]). In light of his expressed negativity, Marechera’s work was scrutinized in Zimbabwe as being apolitical and uncertain. With time, the author has been raised to a cult like status and the earlier critiques have been

Figure 1.14: Dambudzo Marechera *Cemetery of Mind* (1994) in his own writing, Dambudzo Marechera (Artist), Photographer Unknown. (Tichawangana 2014).



dismissed as they are believed to have been founded on misconception. (Muchena et al 2015: 417).

Marechera's personality development seems to echo what the theory of individual psychology would consider as profoundly troubled – the psychotic and desolate individual. His early experience of poverty, war and brutality became the premise of his fiction writing. It can't be questioned that he was exceptionally skilled however the mental disintegration heavily impacted his self-improvement (Muchena et al 2015: 417-418). Marechera's short but eventful life was characterized by the experience of varied nervous conditions which all fueled his mental disintegration. The ensuing treatment by the society he acknowledged as his own further accelerated this dissolution.

His memory is set apart by a fascinating strain between victimhood and heroism which proposes that Marechera's figure embodies the meaning of both the disappointments and potentials of Zimbabwe, a country of nervous conditions. With his sensitivity, he could not endure the constant, aggressive blows of his social environment through the incredible and mystical exorcism of the written word. He failed to escape from the 'House of Hunger'. (Muchena et al 2015: 417-418).

Figure 1.15: He failed to escape from the 'House of Hunger'. Dambudzo Marechera's grave: No: 1237, Section E, Warren Hills Cemetery, Harare, Zimbabwe. Photographer Unknown. (Dambudzo Marechera 2021).



Examples: A nervous State of Mind

An estimated 70% of Zimbabwe's population is living below the poverty line and 34% of the country's citizens are living in extreme poverty. The agriculture sector and inflation rates have been drastically affected by shortages in electricity and fuel, drought and other climate related events in recent years. After experiencing years of austerity policies, economic decline and the 2008 hyperinflation crisis, Zimbabwe's health system has suffered decreased government funding, high workforce emigration and human rights violation. While Zimbabwe's mental health care system has several apparent strengths and challenges, ongoing socioeconomic and political instability remain a primary challenge. The country faces difficulties in treating people with mental illnesses (Zimbabwe WHO Special Initiative.....2020:1).

In such a state, the relationship between society and the radical other continues to be strained. Norman Magaya, a mental health nurse at Harare Central Hospital Psychiatric Unit, states that discrimination against patients with mental health illnesses is rampant in Zimbabwean communities. He maintains that people lack information on mental health in communities that he works in (Magaya 2017: [sp]). In addition to Peter and Marechera, this part of the research looks at more examples that reflect the nervous conditions surrounding the mentally ill in Zimbabwe

Figure 1.151: The shortage of psychiatrists in Zimbabwe poses a threat to the national health sector as psychiatrists are overwhelmed by the increasing number of cases of mental illness nationwide. There are only 17 psychiatrists in Zimbabwe. (Photographer Unkown). (Pembere 2018).

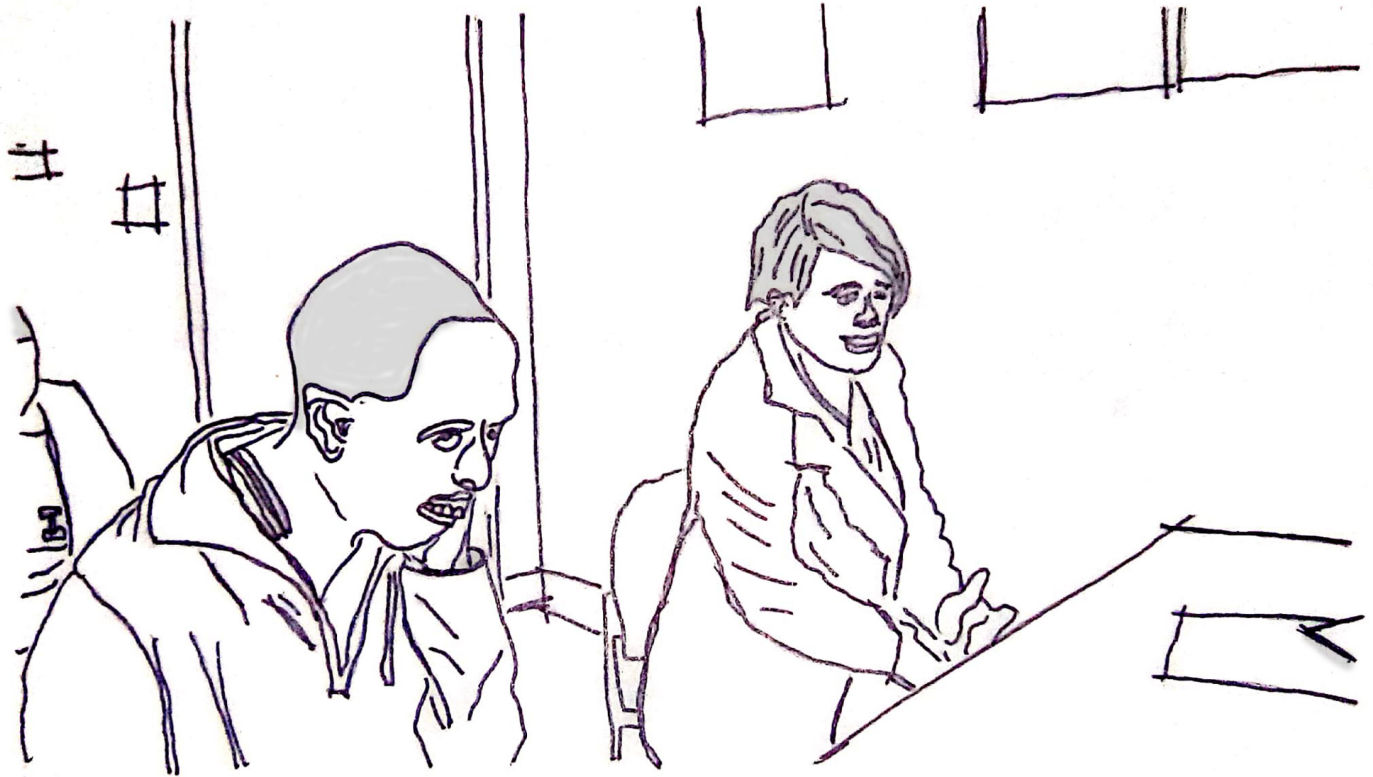
Examples: A nervous state of mind

and an unusual solution to dealing with mental health in the community. It places further emphasis on the effects of society's perceptions and treatment of its mentally ill patients.

'State of Mind' is a documentary by Zimbabwean Journalist Hopewell Chin'ono that looks at mental disorders in Zimbabwe and how they are treated. The documentary follows the work of psychiatrist, Doctor Dixon Chibanda and his daily encounters with patients. (Chin'ono 2019).

Initially Tafadzwa would go out to play with other children of his age. However he would disappear and end up at the police station where his mother would be summoned to collect him. His mother resolved to keep him locked up inside their compound. She had a razor wire installed on the boundary wall since he would jump over it. He was only allowed to play inside the compound or watch television. The psychiatrist, Doctor Chibanda asks Tafadzwa's mother if she would let other children come inside the compound to play with Tafadzwa. She informs him that once their neighbors were aware of Tafadzwa's condition, they barred their children from playing with him. She tried taking him to facilities where children of his age, who suffer from the same condition can spend their day together. She insists that the available facilities are not conducive for children like Tafadzwa. At some point she sent him to such a place. He was left unattended and would drink water from the toilet bowl. She insists that the workers in these institutions are often 'hired from the street' and are not trained to take care of children like Tafadzwa. (Chin'ono 2019).

Figure 1.16: He failed to escape from the 'House of Hunger'. Dambudzo Marechera's grave: No: 1237, Section E, Warren Hills Cemetery, Harare, Zimbabwe. Photographer Unknown. (Dambudzo Marechera 2021).



Examples: A nervous state of mind



It is not clear what mental illness Tafadzwa is suffering from. After the consultation, Doctor Chibanda states that most of the issues affecting mental health patients are social. He emphasizes that what the country needs is to strengthen the mental health system at a community level- 'We need to take mental health to the community'. (Chin'ono 2019).

Doctor Chibanda founded the Friendship Bench, an unconventional response to the high levels of depression and common mental health disorders in the Zimbabwean communities. The Friendship Bench's clinical team has equipped more than 400 grandmothers with training for evidence talk therapy in order to assist community members who are suffering from mild to moderate level common mental health disorders. These grandmothers sit with patients outdoors, under trees on wooden park benches in discrete and safe spaces in the community. (Nuwer 2020: [sp]).

As the documentary continues, Doctor Chibanda walks towards an isolated bench in a garden where one grandmother in the Hatcliffe community is sitting with a young man. The young man initially approached mbuya (grandmother) with suicidal thoughts that had been triggered by unemployment and failing to provide for his big family. Mbuya states that the structure of the Friendship Bench sessions consist of Kuvhurwa Pfungwa 1(Open the mind 1), Kusimudzura 2 (uplifting 2), Kusimbisa 3 (strengthening 3), Kusimbisa 4 (more strengthening 4) and

Figure 1.17: Elizabeth, fifty six, works as a Friendship Bench counsellor in the Zaka location, servicing rural clinics in the location. She is a lay health worker who's paid through the Ministry of health however her revenue is less than 2 dollars. She is seen at the bench with patient Sophia, 34, in Sophia's first of six sessions. Sophia was quickly red flagged in this consultation as she expressed a desire to kill herself due to her husband's neglect and abandonment of her and her children. The grandmothers work as voluntary counsellors for people who would otherwise have no access to mental health services. They listen and have the trust of the patients due to the cultural traditions of older women being beacons of trust and confidentiality. The Grandmothers say that they're also benefitting, their issues gain perspective and they have a better sense of community. Illustration by author, Brent Stirton (Photographer). (Stirton 2020).

Examples: A nervous state of mind

finally Circle Kubatana. In Circle Kubatana is a workshop where patients are trained to make bags with recycled materials. (Chin'ono 2019).

Another patient interviewed in the documentary is Doctor Francis Sibanda, a former national head of dentistry. He states that he works and functions like everyone else without a hint of mental illness when he is taking his medication. He explains that one of the challenges he faced as a director was indiscipline or insubordination from colleagues who refused to take orders from a mentally ill director. Sometimes Doctor Sibanda stops taking his medication because it affects his speech, handwriting and the way he walks. He loves to read and write so he stops taking medication for a few days when he has important essays or books to focus on. His wife further emphasizes that while he is taking his medication he functions like every 'normal' person but when he stops taking his medication he desires to live in isolation and refuses to interact with the people around him. (Chin'ono 2019).

Several patients are interviewed in the documentary. All cases show that mental illnesses unravel within a social space that explains their development despite that fact that they might be initially related to neurological problems. Mbuya from the Friendship Bench, states that some mental illnesses such as depression and anxiety are triggered by day to day social and economic problems.

Figure 1.18: Volunteer grandmothers for friendship Bench (FB) are seen at the Mbare Poly Clinic. Shelter, 72, has been volunteering for FB since 2006, She was part of the initial group. The grandmothers work as volunteer counsellors for those that would otherwise have no access to psychological services. The participants are educated on the use of a structured approach to identify issues and to seek out practicable solutions. Illustration by author, Brent Stirton (Photographer). (Stirton 2020).





Conclusion

Zimbabwe is economically and politically a place of nervous conditions. While these nervous conditions trigger mental illnesses, it is important to realize that the mental illness itself is a nervous condition. The effects of that mental illness on the patient and those surrounding them are nervous conditions.

‘Munhu munhu nekuda kwevanhu’ means we are not fully human until others make us human. This Shona proverb emphasizes on the importance of society on the well-being of an individual. The importance is further exacerbated with regards to mental illness. The acceptance, rejection or treatment of an individual in mental turmoil by the society they acknowledge as their own can cause great changes to their mental well-being. This explains why a simple but well thought intervention such as the Friendship Bench has positively transformed the lives of surrounding community members.

How can a spatial intervention be a catalyst to reconstructing the space between two groups commonly perceived as disjointed, community and radical other, from a tensional line to a transformative space that encourages their integration?

How can space ease nervous conditions?

Figure 1.19: Economic hardships fuel mental health difficulties: Six out of ten patients admitted to Zimbabwe’s mental health institutions have drug-related problems as the wobbling economy fuels drug abuse. (Photographer Unknown). (Mpofu 2021)

Zimbabwe: A History of Nervous Conditions

In order to develop a spatial intervention that eases nervous conditions and seeks to transform the space between the community and the Radial Other, it is important to understand the nature of these nervous conditions and how they have developed over time. In Zimbabwe: A history of nervous conditions, the research looks at these nervous conditions in more detail so as to substantiate the assertion that Zimbabweans have experienced violence for almost a millennium from precolonial intertribal battles between rival Shona kingdoms, Rozvi and Nguni incursions, colonization, a brutal liberation struggle and internal colonization (Dangarembga 2018:12).

This part of the research gives a brief history of Zimbabwe as a place of nervous conditions from precolonial times to the colonial era up until independence. This is done in order to understand the social, political, economic and historical narrative surrounding the site. While it is not clear which suburb the site is located in, it exists as a central location to the high density suburbs of Dangamvura, Hobhouse and the affluent Weirmouth plots in Mutare Zimbabwe. The experience of nervous conditions post-independence has been discussed in The Genesis of Nervous Conditions.





While there is much written on the states in Pre-colonial Zimbabwe, it is important to realize that most of the information has been passed down through oral tradition. Due to the nature of the transmission itself, oral tradition may be biased or exaggerated. However most of these stories reflect on the state of affairs in Zimbabwe at that time.

Figure 2.0: Are we mourning ourselves, each other and this state we are in ? Author of Nervous Conditions Tsitsi Dangarembga and a friend holding banners as they are arrested amid a protest over media repression and government corruption on the 31st of July in 2020. Zinyange Autony (Photographer). (Nsele 2020).





Pre-Colonial Zimbabwe

Shona tradition states that one of the reasons for the decline and abandonment of the Great Zimbabwe was due to King Munembiri Mudadi's pride and refusal to have a 'great wife'. The spirit mediums encouraged rebellion and migrations from the state due to the King's unbecoming behavior. Spirit mediums, were an essential part of the state's political, social and religious organization. After the King's death, Great Zimbabwe was plunged into a succession crisis which was difficult to resolve.

Shona traditions also attributes the decline of Great Zimbabwe to an extreme shortage of salt. This indicates that salt must have been an important element of the trading economy in Zimbabwe at the time. However the shortage of salt, despite it severity, could not have single-handedly provoked the fall of Great Zimbabwe. The scarcity of salt, which has been dismissed by some historians as a myth, might have been an indication of a greater deficit in food supplies, fuel and pastures (Needham, Mashingaidze & Bhebe 1984:18). Trade competition with rivals also lead to the shortage of gold, copper, ivory and salt resulting in a depleted income base. These rivals included the people at Ingobe

Figure 2.1: Remains of the Great Enclosure. The most prominent explanation for Great Zimbabwe's decline is a shortage of food, pastures and natural resources. (Photographer Unknown). (Koutonin 2016).

illede which had progressed into a significant market place for local and foreign trade (Needham, Mashingaidze & Bhebe 1984:14) as well as the Portuguese and Swahili Arabs. The inadequacy of natural resources may also have been due to overpopulation of the state, natural disasters such as consecutive droughts (1420 to 1430 and 1465 to 1493) and a locust plague which also weakened the state.

Peace and stability were fundamental for the accomplishment of the far-reaching material growth at Great Zimbabwe. In addition to succession disputes and incompetent leadership, the state failed to enforce the payment of tribute from vassals who became disloyal, disillusioned and rebellious. The shortage of natural resources and failure of



the King to control the political configuration of the vast state must have been a gradual progression that reached a threatening intensity towards the middle of the fifteenth century. It is during this time that the ruler of the state decided to move in search of greener pastures. (Needham, Mashingaidze & Bhebe 1984:18).

The origins of the Mutapa state are obscured therefore historians can only speculate from the archaeological and oral evidence. There are various traditions amongst the Shona with regards to the beginning of the Mutapa state. One of these traditions mentions the name Chikura also known as Chikura Wadyambewu. Very little is known about him but he is believed to have been the first chief to gain authority over many chiefdoms. His control was only in the Guruhuswa area with the capital still at Great Zimbabwe. (Needham, Mashingaidze & Bhebe 1984:40).

Other traditions identify the ruler who decided to leave Great Zimbabwe as the Mbire ruler Mutota also Mutota Nyatsimba. Traditions state that Mutota lead his people north to the Dande area in search of salt, gold, ivory, and trading opportunities after the decline of Great Zimbabwe (Needham, Mashingaidze & Bhebe 1984:18, 40). The search for salt has been dismissed as another myth to reinforce the importance of salt. According to oral tradition there were violent succession disputes at Great Zimbabwe between Mutota and his brothers after the death of his father Chikura Wadyambewu. After he failed to succeed his father, Mutota left great Zimbabwe with his loyal friend, Chingowo. Some traditions still

Figure 2.2: Site plan of Great Zimbabwe (modified from an original plan by National Museums and Monuments of Zimbabwe). Illustration by Neil Rusch. (Chikure and Pikirayi 2015: 978).

maintain that he left in search of the source of salt after failing to take over his father's throne. (Munyati [sp]: [sa]).

It is not known if Mutota and his Karanga people were peacefully accepted by the Korekore and Tawara people of the Dande and Chidema area. Traditions states that Mutota was a man with high aspirations, stern moral beliefs and was also an exceptional political and military commander. There could have been resistance from the Korekore and Tawara people. However Mutota and his people were victorious in any battle that followed the resistance. Tradition states that the conquered tribes were so 'fascinated' with Mutota and they nicknamed him Mwene Mutapa which means 'owner of conquered lands or Master pillager'. (Needham, Mashingaidze & Bhebe 1984:41).

The Mwene Mutapa dynasty was born during the reign of Mutota. Mutota could have adopted an extreme expansionist policy to prevent the eventual scarcity of resources that happened at Great Zimbabwe. Tradition mentions that Mutota went on several hunting expeditions or expeditions to distant lands in search of natural resources, fertile soils and much salt. His actions facilitated the genesis of a vast empire. Numerous tribes were conquered and assimilated into the Mutapa or Mwene Mutapa state. Mutota, also Mwene Mutapa I ruled from around 1420 to 1450 when he died. Nyanhewe Matope who was Mutota's son, succeeded his father. He ruled from about 1450 to 1480. Matope continued with his father's expansionist policy. He was so prosperous to the extent that he





Figure 2.3: Nyatsima Mutota who left Great Zimbabwe around the 15th century led his people to Chisora Village in the Mbire province where he established another kingdom which was a smaller and less astounding walled enclosure constructed with slabs of rocks. The site would later provide a hiding place for women, children and freedom fighters during the liberation struggle. (Photographer unknown). (Lupande 2022).

was the most powerful ruler in Central Africa, south of the Zambezi by the time he passed away. Tradition believes that his territory expanded from the Zambezi in the north to the Limpopo in the south. However Mutota and Matope build a far-reaching empire, too extensive for any of their successors to maintain. Furthermore, their successors didn't have their qualities and abilities. Due to this, the the Mwene Mutapa state was almost destined to disband. (Needham, Mashingaidze & Bhebe 1984:42).

Matope died around 1480 and was succeeded by the less able and inexperienced Nyahuma, his own son. Nyahuma was younger than some of his vassal chiefs, such as Changa of the Guruswa province and Togwa of the Mbire province. The loyalty of these two provincial chiefs was of crucial importance. However Changa and Togwa had their own personal political ambitions. In 1490, during the reign of Nyahuma, they rebelled against the rule of the Mwene Mutapa encouraged by the knowledge that Nyahuma was young and inexperienced in the matters of the state. In addition, the communication system of the vast state was inefficient. Nyahuma was defeated and killed. Changa declared himself emperor and overlord, establishing the Changamire ruling house which later replaced the Mwene Mutapa dynasty on the high veld. (Garikai 2015: [sp]; Needham, Mashingaidze & Bhebe 1984:43).

In addition to the rise of the Rozvi Empire of the Changamire ruling house, several factors also contributed to the fall of the Mwene Mutapa state. Attacks by Mfecane groups and raids by the Ndebele further weakened

Figure 2.4: The baobab tree which was used to host meetings by spirit mediums and traditional ceremonies by the Mutota people. (Photographer unknown). (Lupande 2022).



the state. The Portuguese took advantage of the internal power struggles to further their own political interest. They supported one rival against the other to weaken the state. Internal struggles and disunity made the state valuable to European Imperialist. However Changa's rule was short-lived because he was himself killed by Nyahuma's successor and son in 1494, Chikuyo Chomunyaka. Chikuyo ruled from 1494 to about 1530 but he failed to recover full control of the whole empire. This indicates that the Mwene Mutapa state with which the Portuguese were to deal from the sixteenth century onwards was not the original one. The Portuguese did not find a vast Mwene Mutapa empire still in existence, it was a much smaller and weaker state.





A false start: From Colonial to Post-Colonial Zimbabwe

It is believed that in his song 'Dzoka Uyamwe' which translates to 'come back to suckle', Oliver Mtukudzi was reflecting on the struggles of migrant laborers in colonial Zimbabwe who lost their land and were forced to move to crowded reserves. They were forced to leave their homes in order to earn money to pay tax. In the song, Mtukudzi reflects on the discrimination faced by the colonized due to the color of their skin- 'Mandiona kusviba mati kuora'. This directly translates to 'You see how dark my skin is and you say it's rot'. Due to this discrimination the protagonist is thinking about going back to Dande where they belong. Their home. A motherly figure responds, encouraging the protagonist to come back and suckle. She assures them that they can come home and pick up from where they left.

Colonial railways took men away from their homesteads to farming operations and copper mines to make money for the Europeans. Women were left behind to look after the children and cultivate the crops that would feed the family. The status of Shona women deteriorated during the

Figure 2.5: Squatters invaded hundreds of white-owned farms in a government-supported campaign. Africans were left with very little land during the colonial period, (Photographer Unknown). (Zimbabwe Profile.....2019).

colonial period. Women served as mediators in local disputes, mediums and even heads of communities before colonization. However by the late 1930s women took on task formerly reserved for men, very few headwomen remained in power. Men's status increased due the wages they earned as migrant laborers whilst the role of women deteriorated and their workload mounted. (Schmidt 1992: 83, Khader 2000: 298).

The British Prime Minister Benjamin Disraeli once described England as 'The two nations'. The rich and the poor. Central Africa was also two nations during colonial times. The whites and the Africans. The whites relished in the benefits of economic growth. They enjoyed high living standards that were reflected in high salaries, nutritious diets, spacious homes in suburbs and automobiles. Africans suffered the indignities of second class citizenship. Many of them remained poor while only a few benefited from the education and job opportunities offered by the colonial system. They were obliged to pay high tax prices suited to the high salaries of the whites and not their own low wages. They lost their land and were crowded in reserves. The reserves were large areas of relatively useless land which was infested with tsetse fly, without water and miles from line-of-rail markets. They could not take part in the political system and were made to feel inferior. (Needham, Mashingaidze & Bhebe 1984:153).

Zimbabwe, then known as Southern Rhodesia was governed by the British South Africa Company. In theory Africans could vote for members



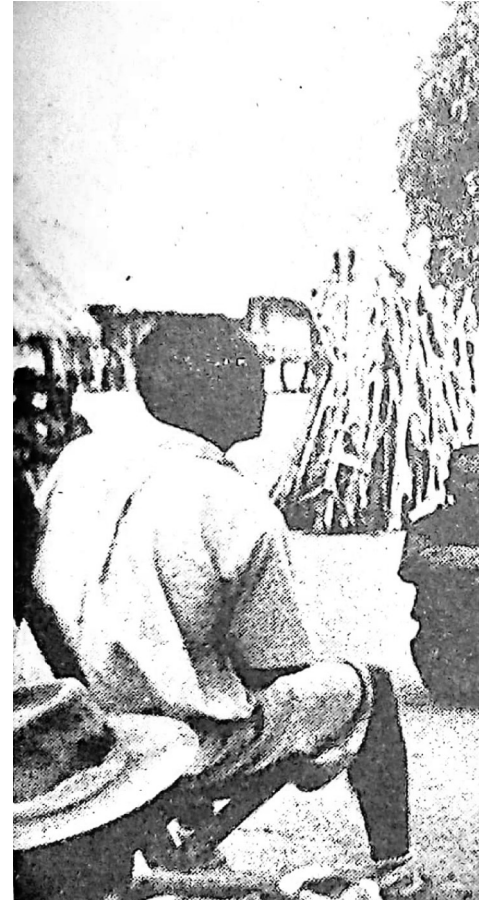


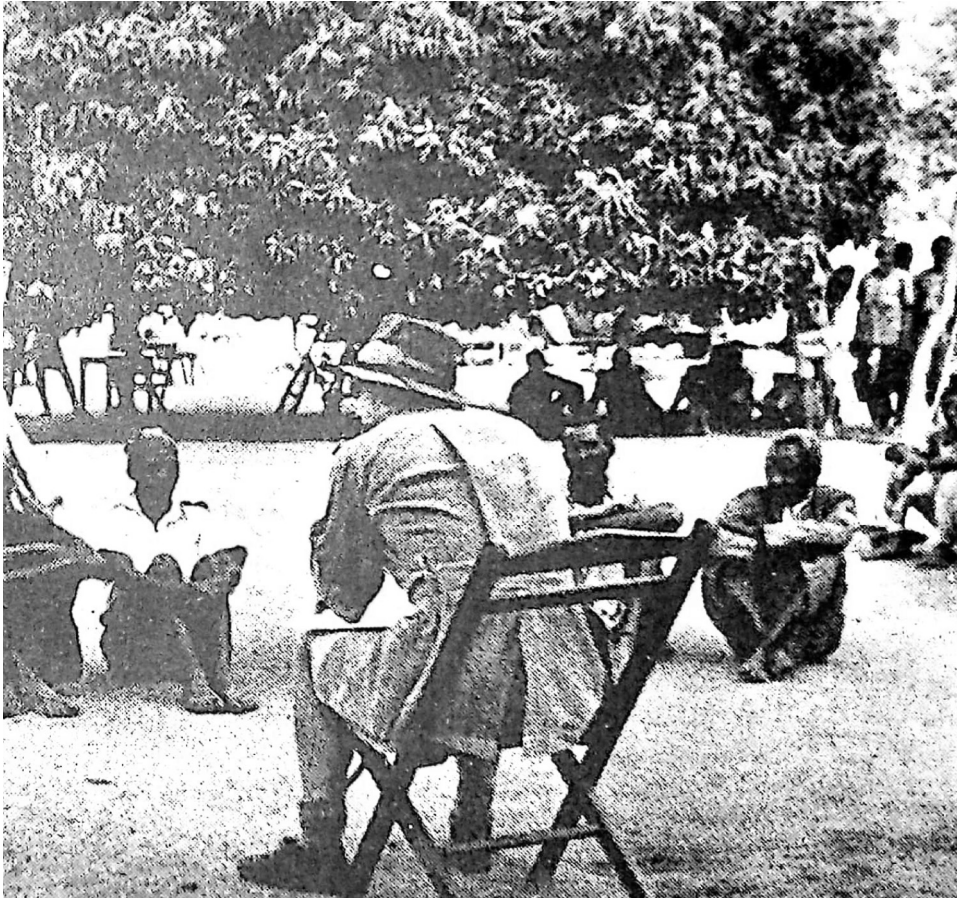
of the Legislative Council but in practice few of them met the qualifications. An application had to be completed in English for one to vote. In addition one had to occupy a house worth seventy-five pounds or earn fifty pounds a year. In 1912 when it looked as if Africans might begin to qualify, the property qualification was doubled. Chiefs were stripped of their traditional powers and became officials of the white regime. They could be disposed at any time and their chiefdoms divided or joined to other chiefdoms. The chiefs were no longer the true leaders of their people. (Needham, Mashingaidze & Bhebe 1984:153).

Figure 2.6 In colonial times, even a bench was reserved for white people only, (Photographer Unknown). (Romanticising Rhodesia is Ignorance 2015).

In addition to political power, the whites also took the best land in Zimbabwe. As white settlers moved North through South Africa they Destroyed African societies, took their land and claimed it as their own farms. Following the Ndebele defeat of 1896, their land was handled the same way. Every white man who had fought the war was given more than a thousand hectares of Ndebele land. The Ndebele were charged rent to live on their own land, their villages were broken up and they were evicted in their thousands. By 1923 more than 12 million hectares of the best Zimbabwean soil had been taken by whites. The whites took red and black soils traditionally favored by the Ndebele in Matebeleland. They put their Tobacco farms on the sandy soils long used by the shona in Mashonaland (Needham, Mashingaidze & Bhebe 1984:167).

It is hardly surprising that Africans in Zimbabwe were disenchanted with white rule and with the 'two nations' system on which it was based. They had many grievances against white rule. Most of which are obvious at this point in this discussion. The Chief Native Commissioner observed that Africans suffered from economic stagnation. Prices were high and consumer goods were scarce. Education was poor and Africans were trained for specific jobs. More schools were provided for whites than for blacks. There was overpopulation in the reserves. Land was a big grievance. The African community unanimously demanded more land. Even after a commission was appointed to hear the evidence on the land issue, Africans were still left with very little land. Africans were also against the Maize Control Board which discriminated against their produce on





the market. Overstocking of cattle in the reserve was also another great problem by 1938. Faced with underused white ranches, the Africans were unwilling to heed the white settler's calls to destroy some of their cattle. (Needham, Mashingaidze & Bhebe 1984:167).

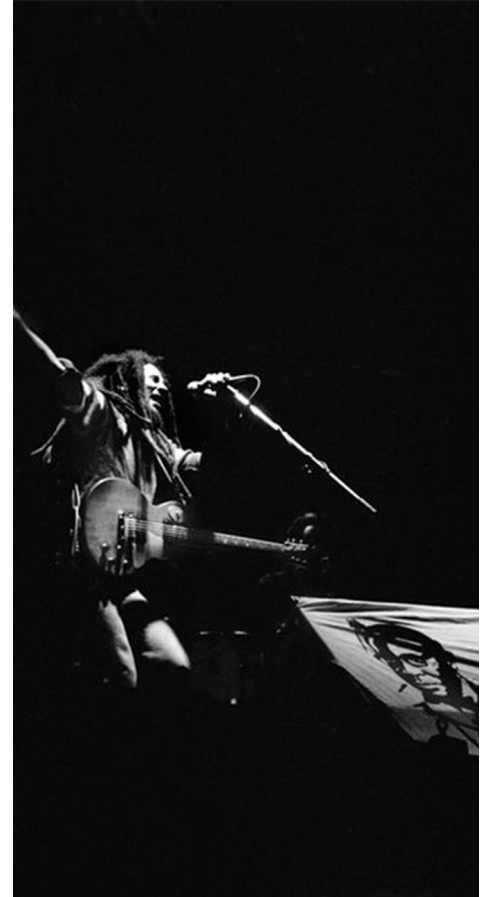
After winning her independence through an armed struggle, Zimbabwe faced problems arising not only from colonialism but from the aftermath of the war. These problems included the provision of land for peasants, the expansion of educational facilities, the resettlement of refugees, and the joining of different political and military organizations that

Figure 2.7: A chief, stripped of his traditional powers, sits with a district officer (Photographer Unknown). (Needham, Mashingaidze & Bhebe 1984:153).

had fought in Zimbabwe over the previous sixteen years. (Needham, Mashingaidze & Bhebe 1984:201).

Bob Marley arrived to headline the independence celebrations that saw Rhodesia become Zimbabwe in April 1980. His song 'Zimbabwe' was the highlight of the 'survival' album and was the foremost well-liked foreign song within the country. That night, once Marley performed, he shed tears while the Rhodesian flag dropped and Zimbabwe's went up, then the local musician Thomas Mapfumo took the stage. Mapfumo was a driving vocalist of chimurenga music, the music of struggle. Despite the fact that it was late, and that some of the important guests had cleared out. The freedom fighters remained behind, waving their weapons. Laborers who could not afford to attend the event joined in dancing to the chimurenga music till morning. (Dwamena 2018: [sp]).

In a flashback BBC news night video to April 1980 several black Zimbabweans were asked what Mr. Mugabe was going to do for them. They conveyed their high hopes and expectations. One woman responded, "Employment for my husband. Betterment for my husband. Schools, clinics, peace- I think these are the things that I want". The interviewer asks what she would do should Mr. Mugabe fail to give her these things. Once again she responds, "I don't expect it. I don't want to think about it. I am sure he won't disappoint us. I am sure of it."(Mulenga 2017).

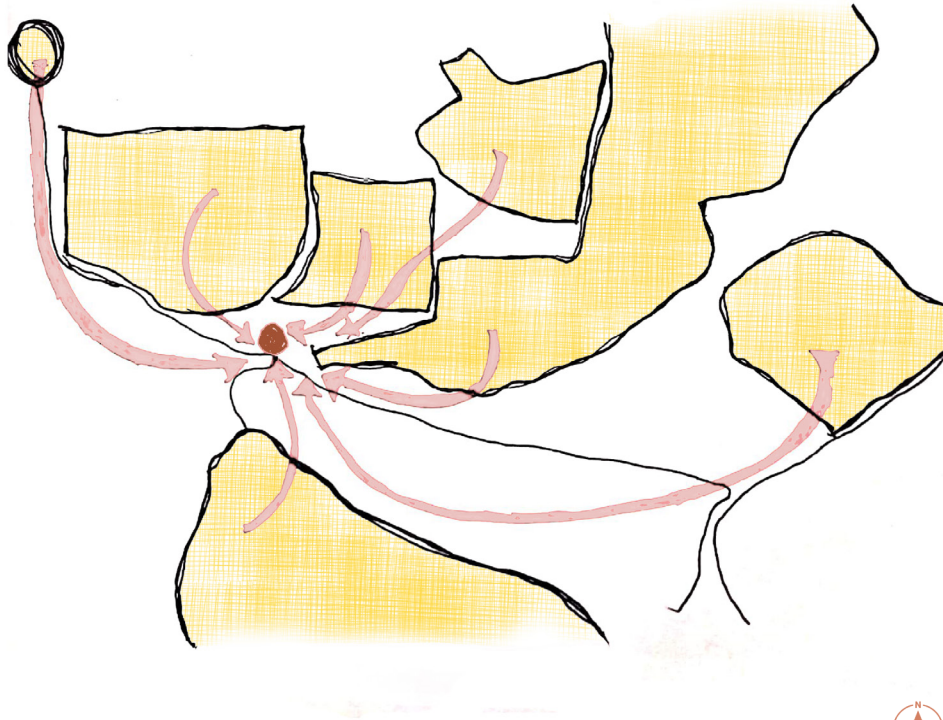




The unpleasant state of affairs in Zimbabwe continues for years despite its independence. The effects of the following disappointment of the hopeful populace is discussed in *The Genesis of Nervous Conditions*. The events in April 1980 can be described as a false start since the goals of the colonial powers are still being served inside the former colony. As Thomas Mapfumo states, “It’s still the old train that we’re riding but they’ve got a different driver.” (Dwamena 2018: [sp]).

Figure 2.8: Bob Marley, Zimbabwe Independence celebration in April 1980. Stan Winer (Photographer). (Bob Marley.....:1980).

Figure 2.9: Relieving Zimbabwe’s independence celebration. (Photographer Unknown). (Guvamombe 2014).



Site Motivation

The high density suburb of Dangamvura is located south of the city of Mutare and hidden from the view of the rest of the city by a series of hills. The chosen site sits adjacent to this suburb. It also exists as a central location to the Mutare Farm Prison and the high density suburbs of Hobhouse, Chikanga, the Wermouth plots and Dangamvura itself. The prison and the suburb are separated by unused land, seasonally planted land, hills and valleys. This essentially isolates the site from

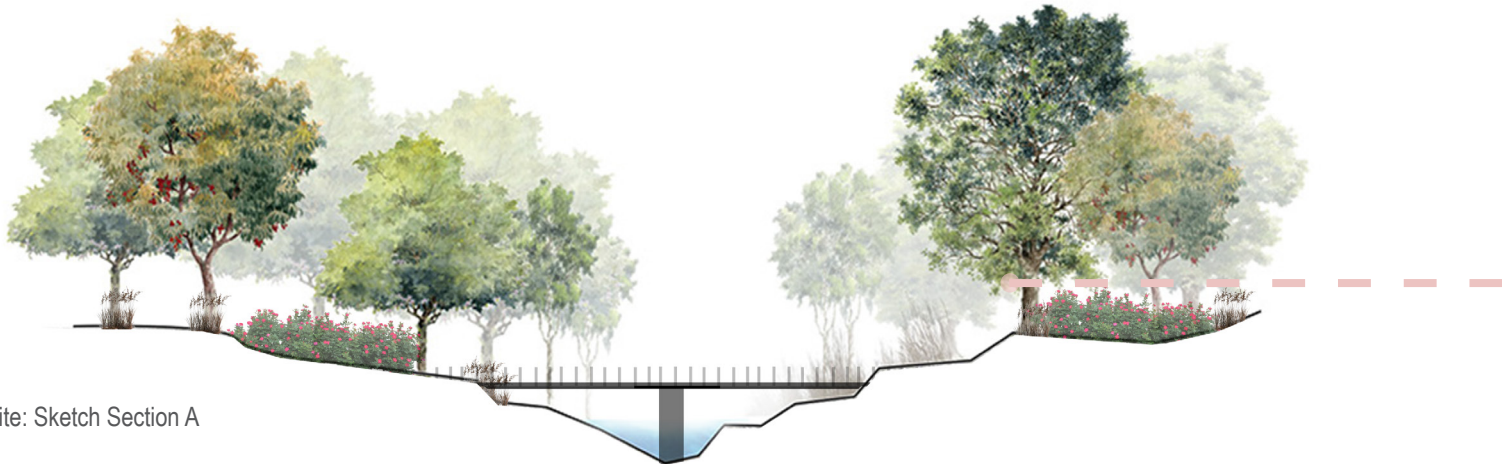


Sketch illustrating Site Motivation

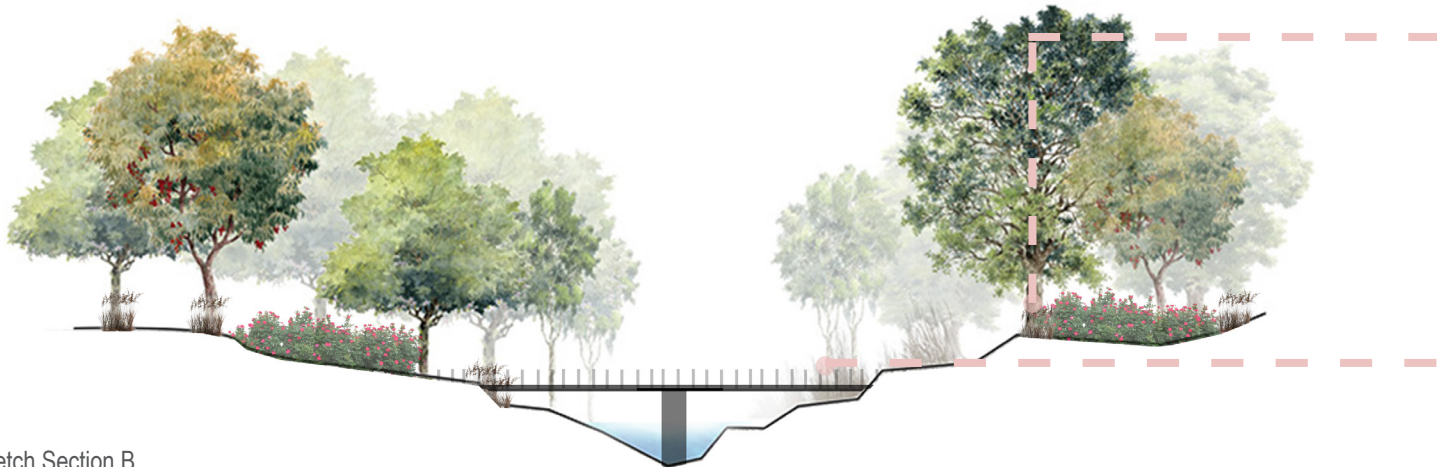
Site Conditions



Sketch illustrating Site Motivation



Site: Sketch Section A



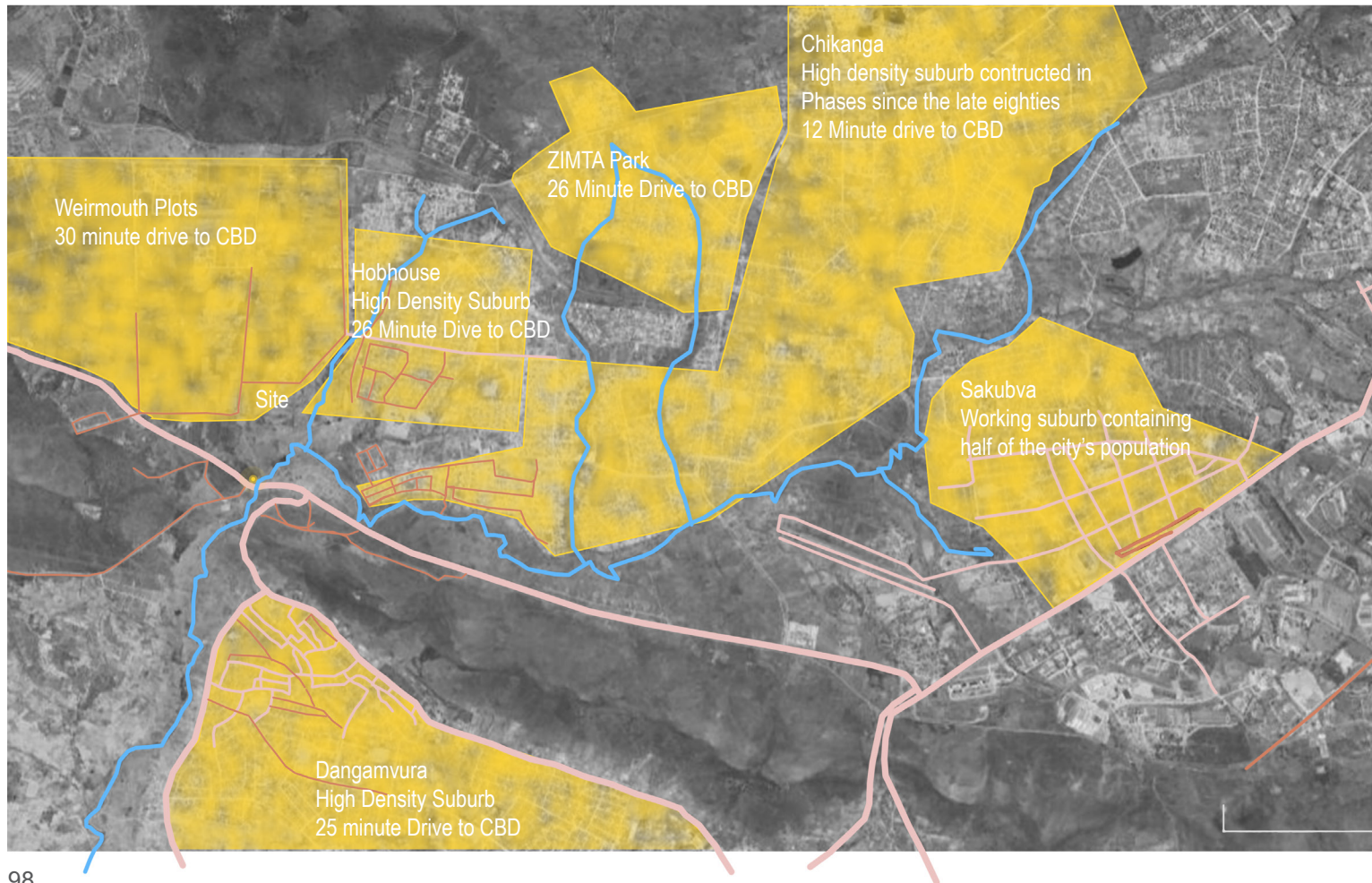
Site: Sketch Section B
96



Mutare Master Plan 1993

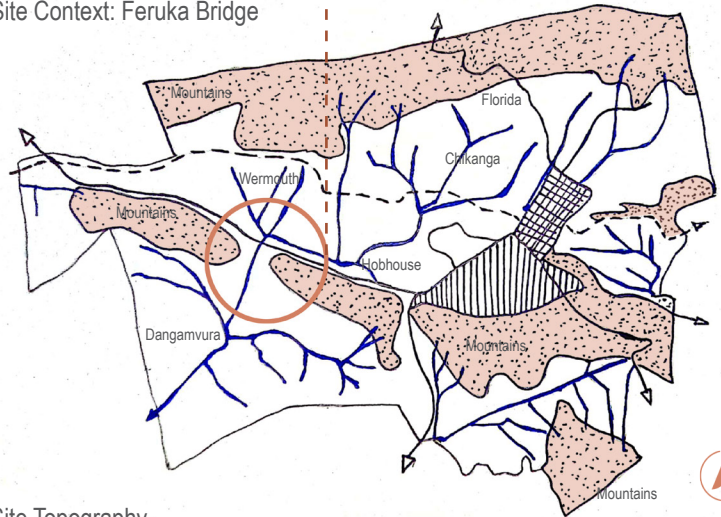
the rest of the surrounding society. However the site is still easily accessible from all the surrounding neighborhoods and farm prison. Its location enables the reduction of noise pollution on site and hence moderate stimulation for patients.

While still isolated from the rest of the community, the site is located at a point where new residential plots developments are taking place and one also beginnings to see signs of the presence the rest of the community. A design intervention on this site can also be considered and used a 'halfway point' or transitional point in the prisoner's journey from being in prison to being introduced back into the society.





Site Context: Feruka Bridge



Site Topography



● Site

● Bus Stops/Bus Rank

— Tarred Roads

— Gravel Roads

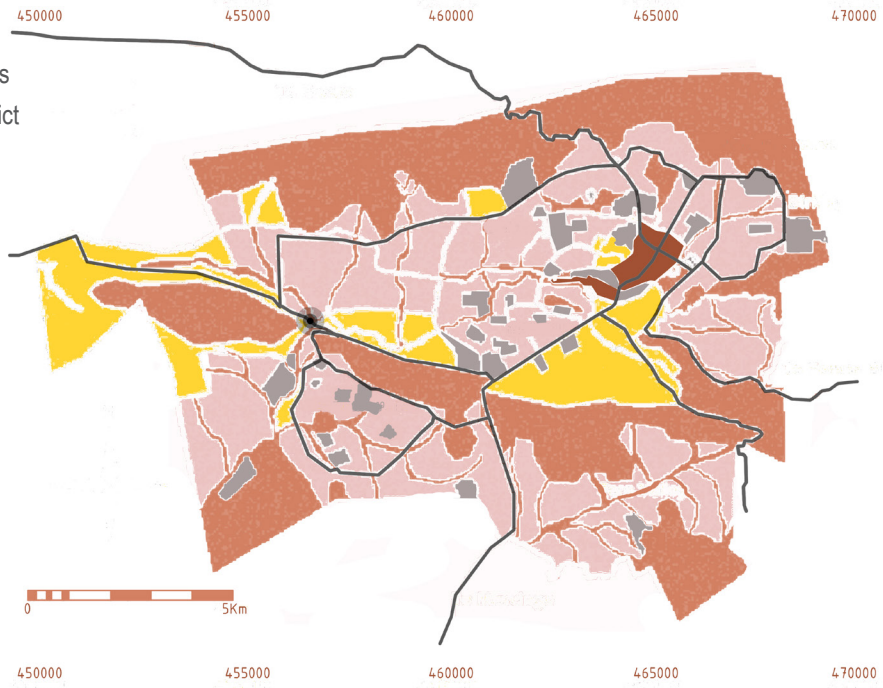
— River



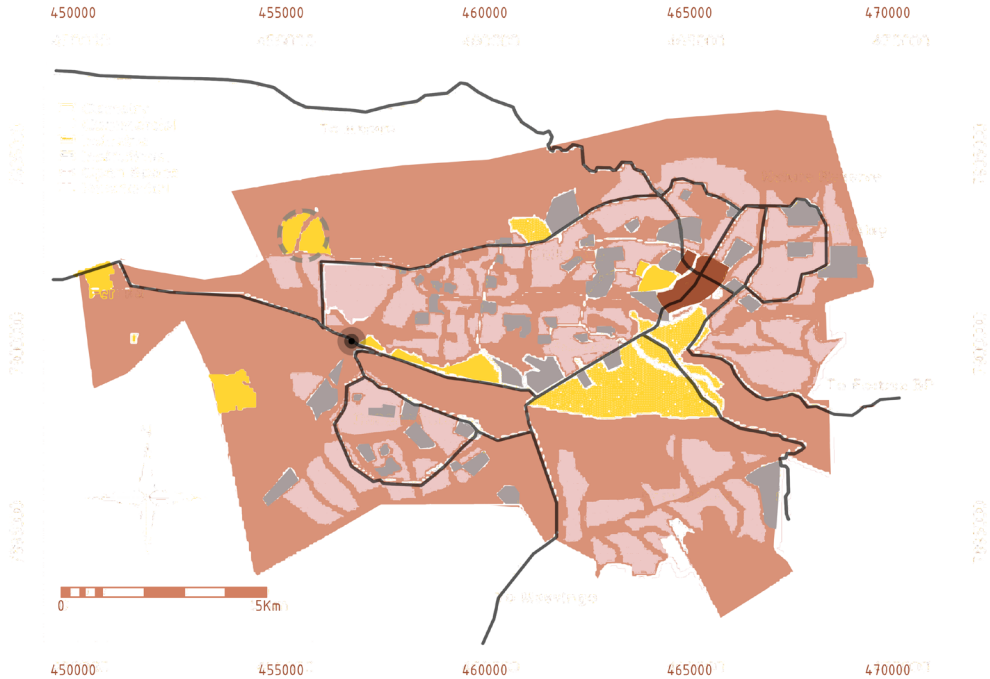
Contact Map: Circulation Mapping.

The site also exists as a spatial accessory that reinforces the isolation of Mutare Farm Prison and its surrounding communities. The architectural intervention transforms the empty in-between space that was a barrier into a transformative space for the Radical Other. This architectural space transforms an in-between space that was a barrier into a transitional space for the radical other that facilitates their rehabilitation and re-integration back into society.

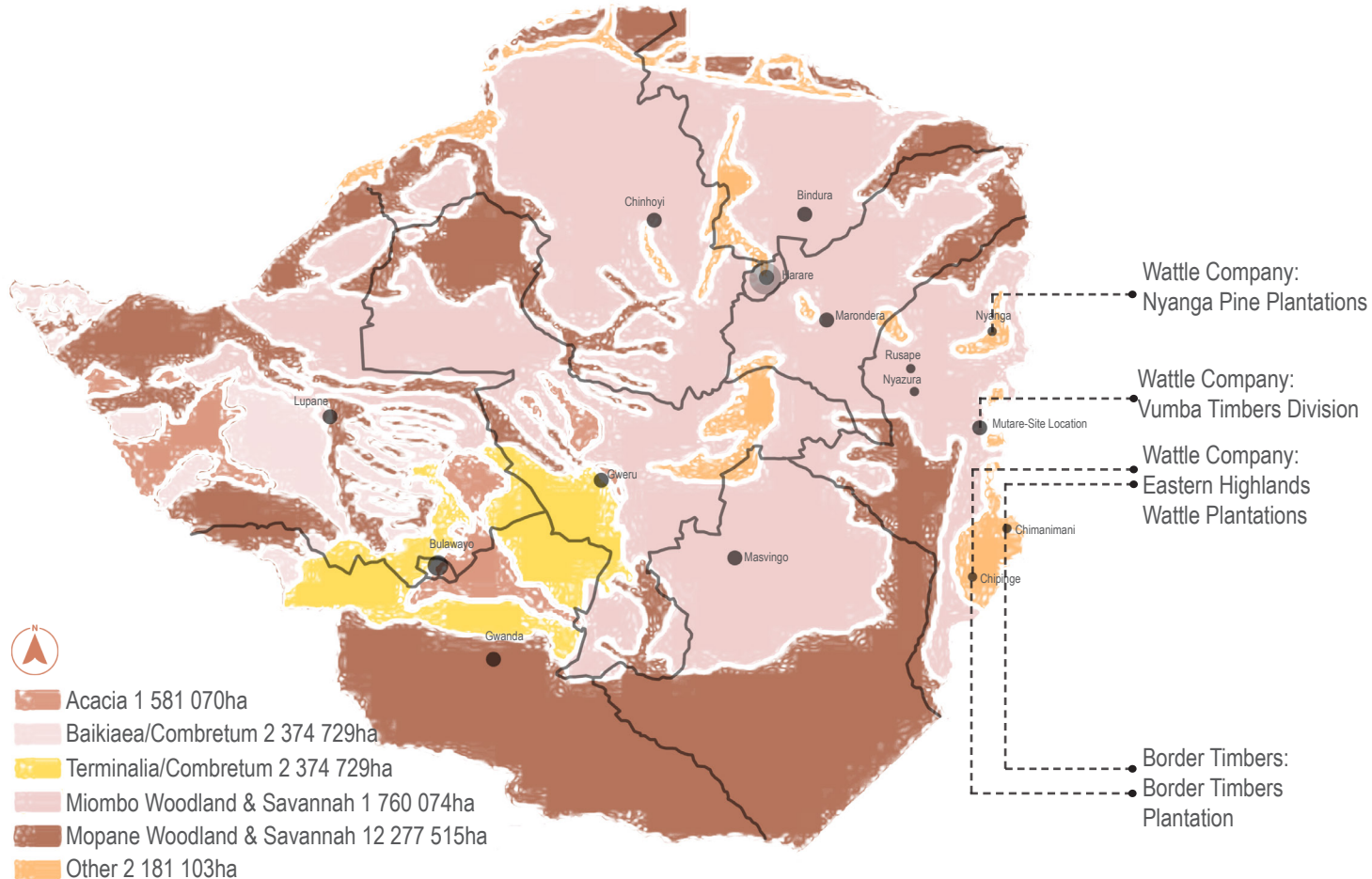
- Industrial
- Open Space/Mountains
- Central Business District
- Institutions
- Residential



Mutare Master Plan 1993



Mutare Master Plan 2014





Mapping Materials

Two main companies produce Timber in Zimbabwe's manicaland province where the site is located.

Since 1924, Border Timbers Limited has conducted the business of growing, milling and manufacturing timber from plantations in the eastern highlands. The soils and climate of Zimbabwe's Eastern Highlands encourage positive growing conditions for forestry plantations. The company's current plantation size is 47 886 hectares with a saw milling division that has the capacity to process 300 000 cubic metres of saw logs annually. Their Nyakamete pole treatment plant in Mutare produces varied specifications of treated poles.(Habeenza 2020; [sp]). (Border Timbers [sa]).

The Wattle company's Nyanga Pine Plantations are situated at the company's Nyanga and Dunsinane Estates which are relatively 65 Kilometres and 35 Kilometres north of Mutare respectively. Logs gathered from these plantations are managed on a 20 to 25 year rotation. Four hundred and fifty hectares are harvested and subsequently planted annually with a potential capacity of 150 000m³ of saw logs. (Wattle Company [sa]).

Boarder Timbers eastern Highlands Plantations. (Photographer Unknown). (Boarder Timbers [sa])

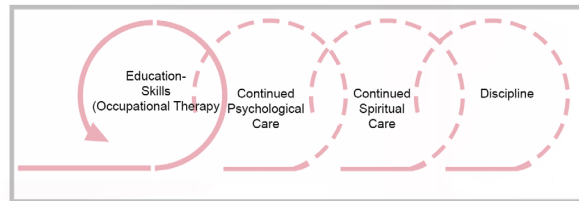
Timber Production in Zimbabwe in relation to site and species grown in the country. Illustration by Author based on The State of the World's Forest Genetic Resources: Country Report Zimbabwe (Nyoka et al 2010: 20).

The Brief

Design a facility central to the surrounding suburbs that eases the resulting mental illness of nervous conditions and facilitates the re-integration of the radical other back into their society in a space of nervous conditions. The facility would have the capacity to treat seventy-five patients at a time who are suffering from conditions resulting from the experience of nervous conditions. These are patients experiencing mild to moderate symptoms of stress, depression and anxiety disorders. This facility would also provide living units for at least twenty-five trained care givers. It would also have a day clinic, in-patient clinic, studio spaces for sculpting and painting, exhibition spaces, administration spaces and designated gardening areas.

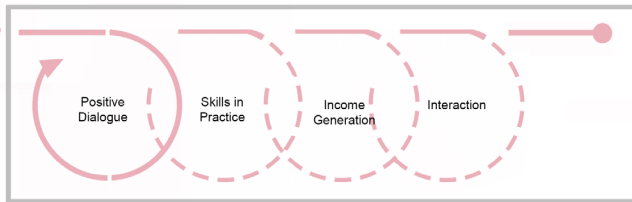


CARE-HEALING



DEVELOPMENT-HEALING

PROGRAMME



INTEGRATION-HEALING

Release

Living in Transition

The process of healing and reconstructing the space between Radical Other and the community from a boundary to a transformative space that encourages their integration is not a linear process. It is therefore important to understand that while healing is naturally a progression process where the patient advances from one stage to another, there is always the possibility of backsliding. This is especially true in an environment riddled with nervous conditions. One of the aims of the intervention is to explore how a space can ease nervous conditions. However while the intervention might accomplish this goal, it is important to account for external factors than might possibly disrupt the progression of healing and integration. This is why the processes of Care, Development and Integration are represented as circular with the possibility of advancement or repetition at some stages.

This circular nature, the possibility of growth and repetition introduces the idea of constant change throughout the healing process hence the Radical Other are living in transition.

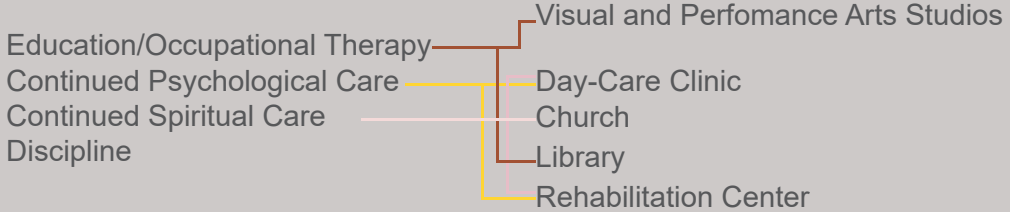
In response to the brief, the programme is divided into 3 phases: Care-Healing, Development-Healing and Integration-Healing. The aspect of healing is present in all phases as it encompasses the whole intervention.

Figure 3.0: Programme: Transitions through the healing process. Illustration by author.

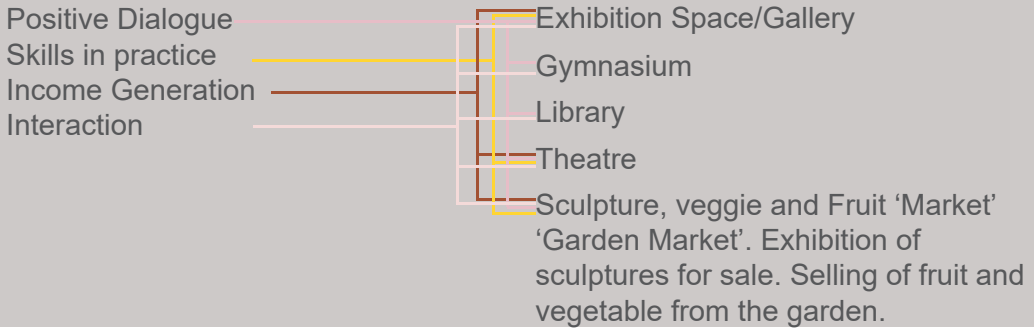
Care- Healing



Development- Healing



Integration- Healing



COMMUNITY

Daily Out-Patient mental
Healthcare for surrounding
community members

Fruit and Vegetable market at close
proximity

Fellowship

Community Functions or gatherings

Local theatre- Dance, Poetry
and more. Venue for community
gatherings and functions
Workshops on Pottery, sculpting
and painting

Fellowship

Community Functions or gatherings

Gymnasium

Recreational Garden

A place that eases nervous conditions facilitates the care of the radical other. It helps them develop in different aspects of their lives and fosters their integration with the community they acknowledge as their own. Their healing is a constant component in all these phases.

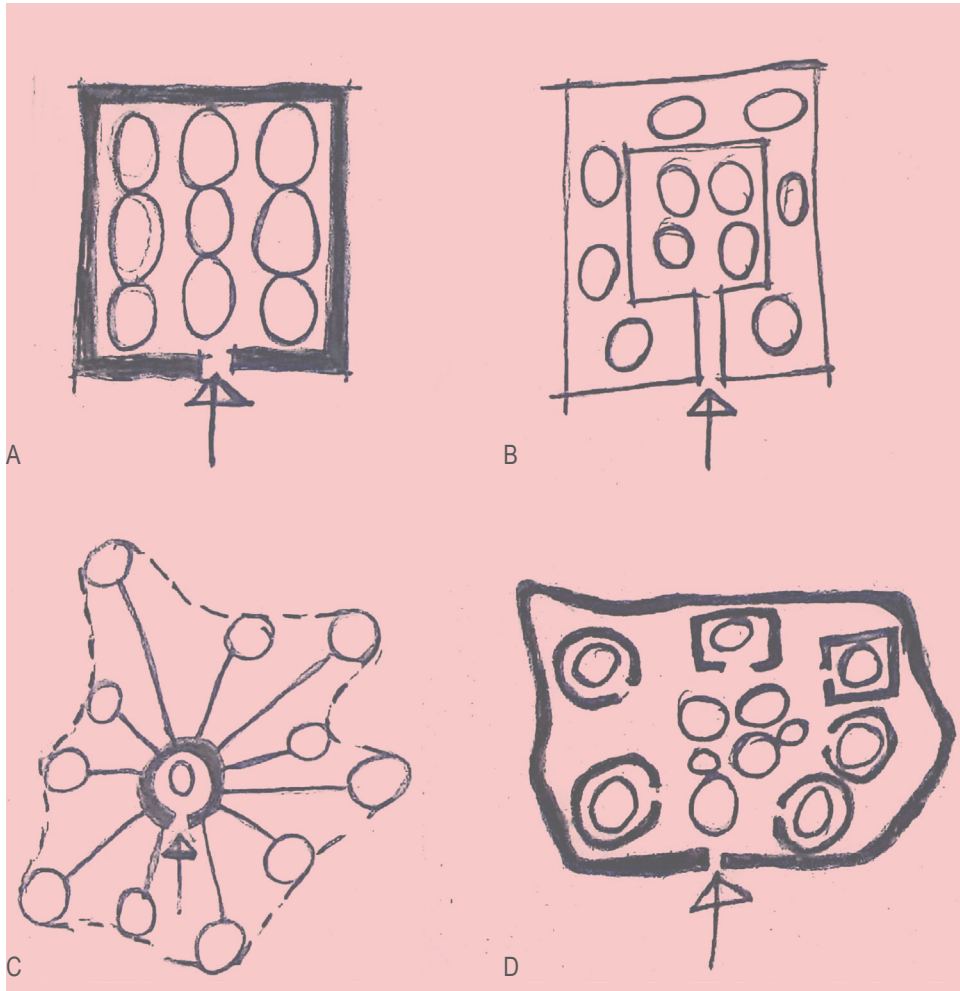
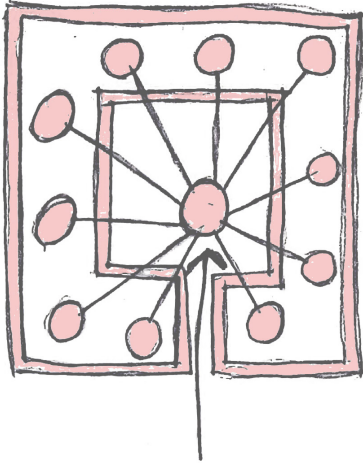


Figure 4.0 Dwelling described by means of systems of activities and system of settings. Based on Rapoport. A- Detached House (e.g. United States). B- Courtyard House (e.g. India). C- 'Minimal' House (e.g. M'Buti). D- Compound (e.g. Nigeria). (Rapoport 2007: 59).



Design Principles: Courtyards

The sky has carried a deep and sacred significance throughout the history of mankind. Mankind has instinctively perceived the sky as the sanctuary of their Gods. The journey to the top of the hill, where the Gods dwell, is a paradigm of such mythic power that it has been central; to the beliefs of almost every society since the beginning of time. This intuitive perception of the sky extends to architectonic vocabulary and has greatly influenced the relationship between build form and open space in the case of different courtyards around the world. (Afrin 2016: 50).

The healing of mental disorders of different individuals begins by looking inside the mind of those individuals in order to understand causes and figure out possible solutions. Similarly Rapoport (2007: 58) describes a settlement based on courtyard houses or compounds as a form that he calls the 'inside-out city' which is essentially different from the one where building or houses face outwards, relating more to the street. This and the following principles will inform design decisions in creating courtyard spaces:

1. Nature of Privacy Mechanism

Walls rather than distance are used as a privacy mechanism in designing leading to 'abrupt transitions' (Rapoport 2007: 58).

Figure 4.1 The courtyard as a means of access.
Illustration by author based on Rapoport.
(Rapoport 2007: 59).

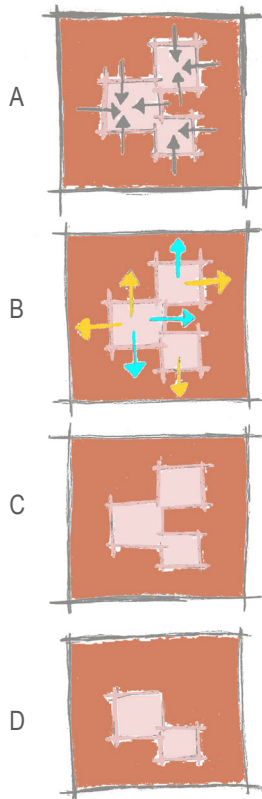


A



B

Figure 4.2 Courtyard compounds forming a settlement fabric (illustrations not to scale). Illustration by author based on Rapoport. A- Part of the Chimu Capital of Chan Chan in ancient Peru. B-Illustration showing the plan of part of a Yoruba City in Nigeria, based on various written descriptions. (Rapoport 2007:60).



2. Courtyard Setting(s).

The courtyard in itself offers an extremely crucial setting or subsystem of settings. Specified activities occur in this setting or subsystem of settings as part of an extended system of activities within an even larger system of settings which would be the dwelling. (Figure 4.0). (Rapoport 2007: 58-59).

3. Courtyards as a means of access

Another characteristic of courtyard housing is that when it is a central space, the courtyard provides access to other spaces. (Figure 4.1) (Rapoport 2007: 59).

4. 'Packed Houses'

This described the capability of courtyard houses or compounds to be packed resulting in the formation of a dense urban tissues. This means the courtyard house or compound allows for the efficient use of space thereby reducing the area occupied by the settlement. (Figure 4.2) (Rapoport 2007: 59).

5. Principles of Charles Correa (Figure 4.3)

Views are generated from all parts of the building towards the courtyard(A), the courtyard provides light and ventilation to the building(B), the courtyard acts as a community space (C) and it also makes future expansions possible (D) (Afrin 2016: 57).

Figure 4.3 Principles of Charles Correa: Advantages of the courtyard. Illustration by author based on Afrin. (Artist Unknown). (Afrin 2016:57).



Figure 4.4: Rock garden, Ryōanji, Kyoto, Japan. Vincent Briccoli (Photographer). (Seo [sa])

Garden

In *The Meaning of Gardens*, Frances and Hester (1990: 7-8) emphasize on the rich intricacy of the garden. They maintain that traditionally the garden has been perceived independently as an ‘idea’ by design theorist, philosophers and theologians, as a ‘place’ by landscape architects, geographers and historians and as an ‘action’ by sociologist, medical researchers and psychologist. They also maintain that the power of the garden is found in its simultaneous existence of all three facets as an intricate ecology of spatial reality. It is this this infusion of a rich intensity of form, function, and meaning along with a profound spatial ambiguity that seems to define gardens (Johnson 2012: [sp]).

Hunt (2000: [sp]; 1999: [sp]) tries to set a theoretical framework by tracing the diverse languages that surround the conception of the garden through different eras and cultures. Despite the different etymologies, Johnson (2012: [sp]) states the perception of a space set apart for a specific protective purpose remains at the heart of all definitions of the garden and supports Foucault’s idea that they are probably one of the oldest examples of a special place marked off from the everyday.

Keane observes that the connection between what Deleuze and Guattari (2004:[sp]) would possibly describe as rhizomatic and striated space: a map of time in the garden would develop that way: dizzy spirals,

thousands of them, twisted around each other, intersecting, falling away, regrouping – in the end, mazelike scribbles.... (Keane, 2002: 25)

Keane further states that gardens were a way to adjust the wild to a scale of human measurement. These gardens contained not only organized and vast measured structures, but also continuous diversity and movement. The walls surrounding the famous dry and beautiful garden of Ryoanji Temple in Kyoto show an example of how the garden incorporates a smooth, striated space (Parkes, 1989: 132). Walls made of oil-boiled clay have created surprisingly complex patterns and landscapes for centuries as the oil gradually leaked out. Therefore, the wall divides and connects the outside world and the interior of the garden. (Johnson 2012: [sp]).

In the garden, we can ‘let ourselves go’ in a variety of ways either voluntary or involuntary just like in in brothels, elderly housing, theaters, prisons, saunas, or, in the most extreme case, graveyards. The garden forms an intimate shelter that imaginatively reflects and transforms the outside world. (Johnson 2012: [sp]). All the characteristics of the garden discussed above make it an effective spatial component of healing spaces. Its spatial ambiguity makes it a suitable tool in facilitating the healing of different individuals as it can simultaneously exist as anything to different people at the same time while inducing the experience of indeterminate time without origin or destination, beginning or end (Johnson 2012: 9).



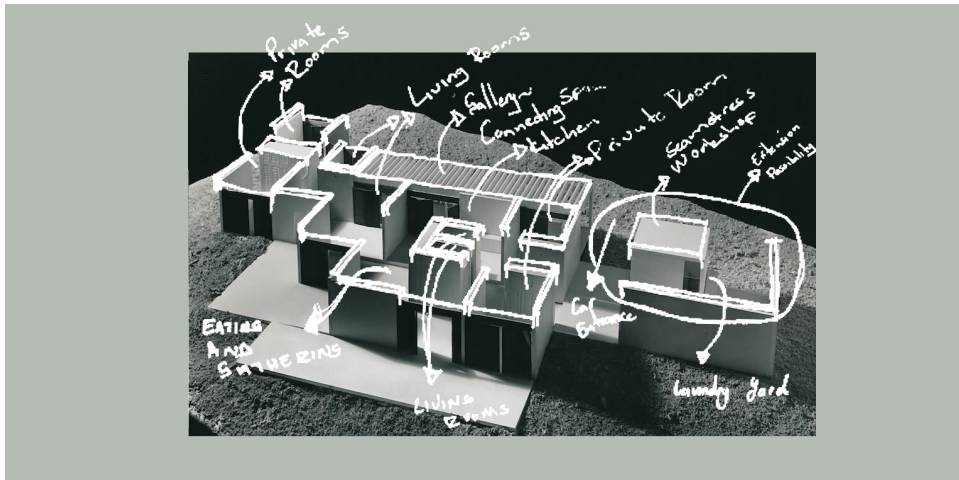
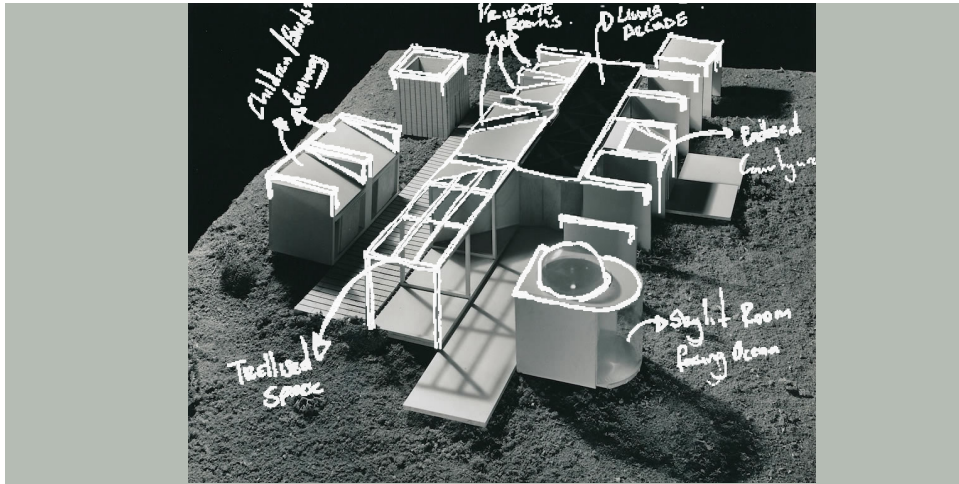


Figure 4.5 Type A. Susana Torre (Architect), House of Meanings. Carboneras Community.

Figure 4.6 Type B. Susana Torre (Architect), House of Meanings. Carboneras Community.

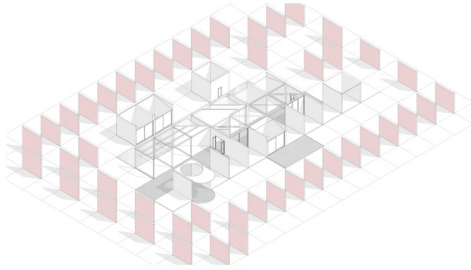


Figure 4.7 Type A. Patterns. Illustration by author based descriptions by Torre. (Torre 1959: 51-52).

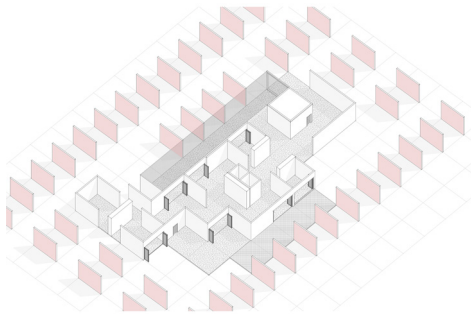


Figure 4.8 Type B. Patterns. Illustration by author based descriptions by Torre. (Torre 1959: 51-52).

Precedent: House of Meanings

The core principles analyzed in the House of Meanings are: Program, Patterns, Public-Private, multifunctional spaces, house within a house, spatial continuity and archiving spatial opposites.

The first principle in designing the house of meanings is space as matrix. This is the critique of the traditional partitioning of space into rooms which reinforce an uncompromising hierarchy of importance amongst individuals in a shared space. The idea of space as matrix aims to deconstruct traditional perceptions of the relationship between personal, shared and public through redesigning for interaction between opposing spatial conditions. Space as matrix also criticizes open plan design and seeks to achieve opposite objectives in the same design proposal by attaining both spatial continuity and spatial hierarchy. (Torre 1959:51).

The second principle in Torre's design of the house of meanings is the design of multi-functional spaces. Torre states that the separation of functions and specific use of spaces upholds a form of rigid segregation between public, shared and private spaces (Torre 1959:52).

The last principle is an attempt at accommodating the constantly changing and temporary patterns of dwelling in a completed architectural project. It

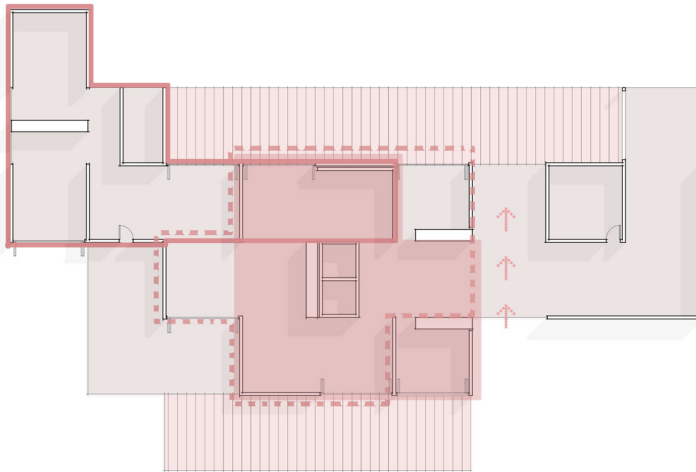
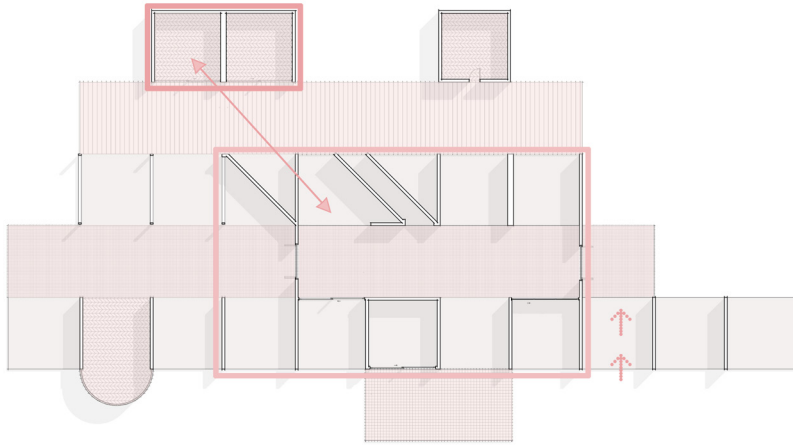


Figure 4.9 Type A. Program- House within a House. Illustration by author based descriptions by Torre. (Torre 1959: 51-52).

Figure 4.10 Type B. Program- House within a House. Illustration by author based descriptions by Torre. (Torre 1959:51-52).

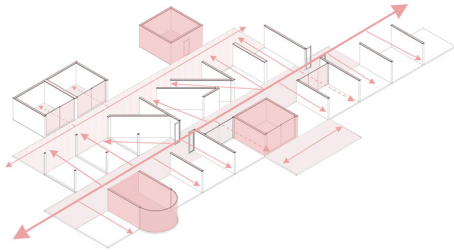


Figure 4.11 Type A. Spatial Continuity.
Illustration by author based descriptions by
Torre. (Torre 1959:51-52).

is the consolidation of the formal integrity and fullness of a design with the continually changing conditions of living (Torre 1959:52).

Patterns

While providing architectural solutions, the pattern doesn't necessarily impose them and also allows for continuity. The only fixed element in both designs is the grid. Torre combines the formal integrity of a completed architectural design with the continually changing patterns of dwelling (Torre 1959: 52).

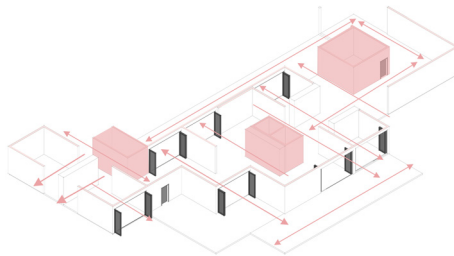


Figure 4.12 Type B. Spatial Continuity.
Illustration by author based descriptions by
Torre. (Torre 1959:51-52).

Program- House within a House

Both arrangements disrupt the rigid hierarchy of importance caused by the traditional division of space into enclosed rooms by leaving most spaces opened up or by the use of sliding or folding doors. This breaks down the conventional distinction between private and public, individual and shared and proposes an interaction between these opposites

Spatial Continuity

Space as a matrix is a critique of open plan design as it lacks differentiation and hierarchy but it also critiques the traditional division of spaces. In the design of both typologies, Torre mediates both issues by achieving spatial continuity and spatial hierarchy in the same designed form (Torre 1959:51).

Multi-functionality

The juxtaposition of functions in spaces added to the absence of a fixed partition wall or no wall at all allows for the overlapping of spaces and their functions. Overlapping spatial arrangements promote the fluidity of the general house plan allowing for cross-programming. Cross-programming breaks down the traditional perceptions of architectural space. Each function is well integrated within the architectural space but the space does not dictate its definite use.

The architect also uses the wall not only as an element to divide spaces but as a spatial entity itself by also using it as a storage space

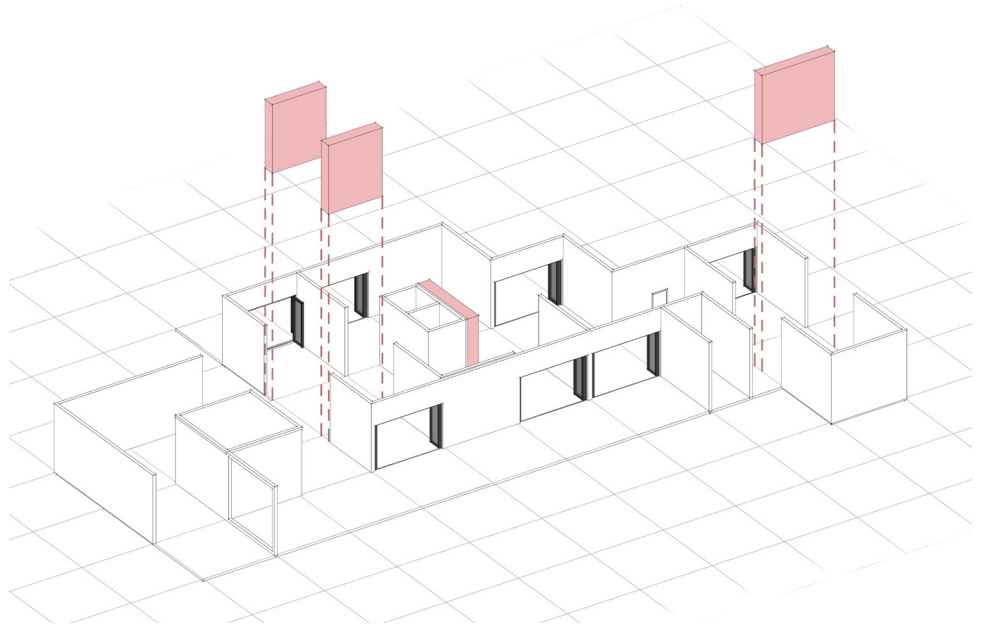


Figure 4.13 Type B. Multi-Functional Wall.
Illustration by author based descriptions by Torre. (Torre 1959:51-52).

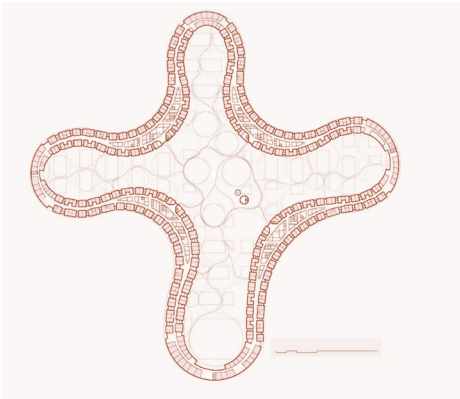


Figure 4.14: Repeated arrangement of the interior courtyards and the consistent room sizes. Herzog and De Meuron (Architect). (Stevens 2014: [sp])

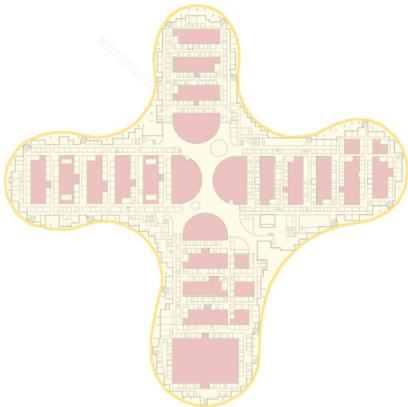


Figure 4.15: Voids and Solids. Herzog and De Meuron (Architect). (Stevens 2014: [sp])

Precedent: Nature Infused healing

The Nyt Hospital Nordsjaelland is a nature infused acute care facility in Denmark designed by Herzog & de Meuron and Vilhelm Lauritzen Architects. The 124 square meter facility has twenty-four departments and caters for over 660 patients. A void at the center of the structure allows for a big garden space while another garden is installed on the hospital roof.

Form and Landscape

The hospital's soft and flowing form organically extends itself into the wide landscape while simultaneously binding the many elements of the hospital. The design is a consolidation of two apparently antithetical objectives: the establishment of short internal connections and the need for a large central courtyard. The product is an organic cross shape that allows the interior garden to become a flowing space (Rosenfield 2014: [sp]).

Circulation and Connections

The organic cross shape allows for shorter connections. The more frequented spaces in the hospital are located at the central areas of the plan to ensure short internal connections (Stevens 2014:[sp]).

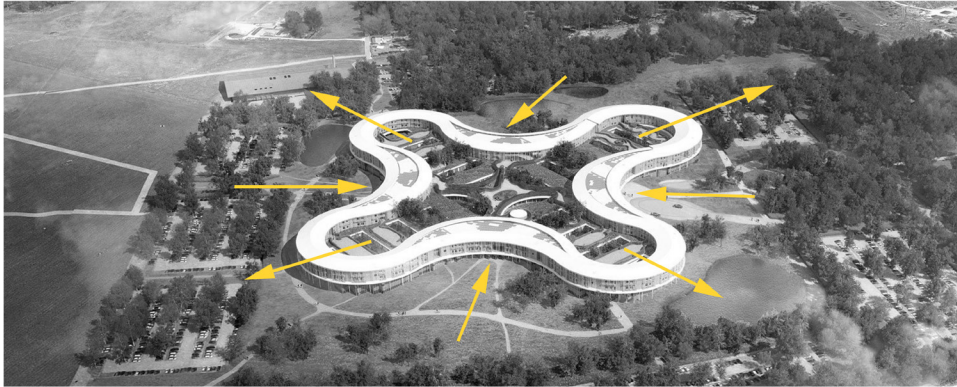


Figure 4.16: The hospital's soft and flowing form organically extends itself into the wide landscape. Illustration by Author. Herzog and De Meuron – Vilhelm Lauritzen Arkitekter (Photographer). (Stevens 2014: [sp])

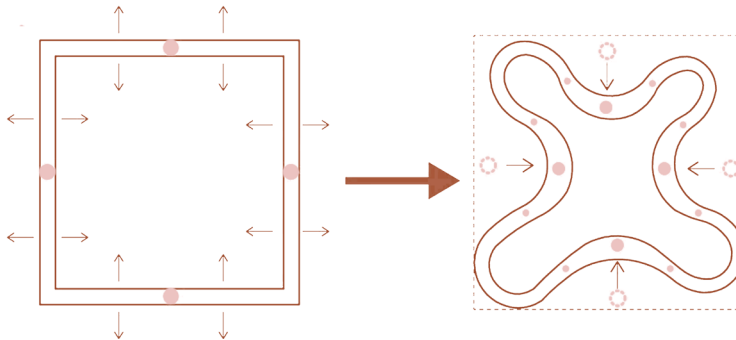
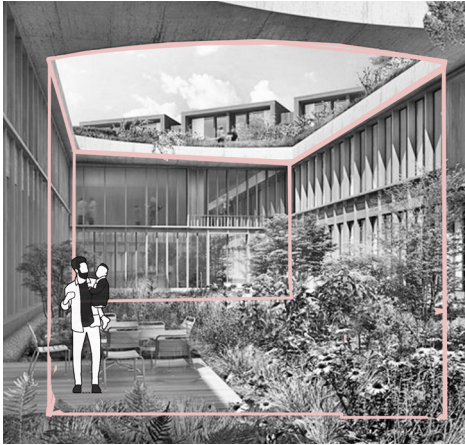


Figure 4.17: From one large central garden to an organic cross shape allows for shorter connections. Illustration by Author based on Architect's sketch. Herzog and De Meuron (Architect). (Stevens 2014: [sp])



Spatial Continuity

The central interior garden becomes a connecting space for the hospital while simultaneously flowing into the surrounding natural environment. The use of a transparent façade adjacent to the courtyard allows for a visual continuation of space. Patient's rooms allow for views of treetops or across the vast central garden that connects the hospital structure (Stevens 2014:[sp]).

Multi-functionality and Repetition

The repeated arrangement of the interior courtyards and the consistent room sizes present a high degree of flexibility. Changes of room functions is therefore possible. (Rosenfield 2014: [sp]). This flexible design can be adapted for the future expansion of the hospital. The architects utilize large and uniform floor plates that allow for changes in usage and function (Stevens 2014:[sp]).

Scale

Despite its very large size, the hospital is a low rise building that encourages interaction between the staff, patients and surrounding landscape. The undulating structure creates a low-rise, flexible environment that provides easy access between patients and nature (Rosenfield 2014: [sp]). The building never exceeds for storeys in height (Frearson 2014:[sp]).

Figure 4.18: Scale - The undulating structure creates a low-rise, flexible environment that provides easy access between patients and nature. Illustration by Author. Herzog and De Meuron – Vilhelm Lauritzen Arkitekter (Photographer). (Stevens 2014: [sp])

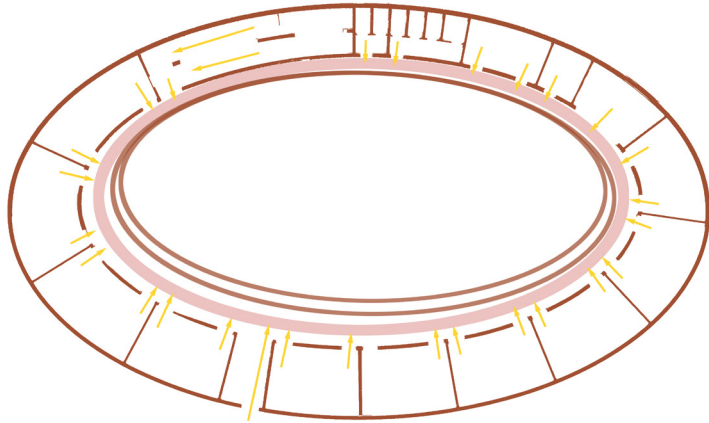


Figure 4.19: (Right) Spatial Continuity. Illustration by Author based on architect's drawing. Diana Kellogg Architects (Photographer) (Mehta 2021)



Figure 4.20: (Left) The creation of patterns through repetition. Illustration by Author. Diana Kellogg (Architect). Vinay Panjwani (Photographer). (Diana Kellogg Architects 2021).

Figure 4.21: (Right) Context and symbolism. Concept Sketch by Architect. Illustration by Author based on architect's drawing. Diana Kellogg Architects (Photographer) (Mehta 2021)



Precedents: Ovals in the Sand

Patterns and Layers

The 836 square meter fort-like building is composed of three circular elements. These include the large exterior wall that surrounds the school perimeter, the interior wall that wraps around the classroom as well as an oval courtyard. The courtyard punctuates the center of the school and mirrors the shape of the surrounding walls. (Parkes 2021: [sp]).

The stone wall sections which were perforated to cool down and shade the courtyard from the sun create a pattern on the wall. When daylight comes through the space the pattern is also reflected on the floor or adjacent walls through light and shadows. Clerestory openings create a checkered light effect in the classrooms during the day. (Parkes 2021: [sp]).

Symbolism

The architect considered feminine symbols across different cultures at the beginning of the design process. The complex consist of three ovals which are symbols of strength and symbolize the power of femininity and formulation of infinity while also replicating the planes of the sand dunes in the Jaisalmer area (Diana Kellogg Architects 2021: [sp]). The oval symbols and the depiction of the sand-dune place fuse to create a fort-like structure that blends with the natural landscape and also grow out of it



Figure 4.22: The option of privacy. Illustration by Author based on architect's render. Diana Kellogg Architects (Photographer) (Mehta 2021)



Figure 4.23: (Left) Contrast. Diana Kellogg (Architect). Vinay Panjwani (Photographer). (Diana Kellogg Architects 2021).

Figure 4.24: (Right) The creation of patterns through repetition. Illustration by Author. Diana Kellogg (Architect). Vinay Panjwani (Photographer). (Diana Kellogg Architects 2021).



just like the Jaisalmer sandstone(Parkes 2021: [sp]).

Spatial Continuity and Circulation

The structure's wooden doors lead from the courtyard through to a computer center and a collection of ten classrooms that are connected by a series of winding corridors.

Cooling and Ventilation

The clerestory openings in the classrooms allow for natural ventilation. The architect positioned the building to maximize the breeze from the wind and make it work with the structure's elliptical form so as to passively cool the building. Solar panels that supply energy for lighting and fans were fitted to a steel structure on the roof which also doubles as a shaded canopy area and play space for children. (Parkes 2021: [sp]).

Contrast

The blue tiled-mosaic floors that covers the walkway adds a bright cool and contrast against the yellow stone (Parkes 2021: [sp]).

Personal, shared and public

The perforated parapet that wraps around the exterior of the walkway tapers in height. Its design is a reinterpretation of latticed Jali screens which used traditionally to provide privacy.

Concept

The design concept for this intervention is 'Living in Transition'. As discussed in the 'Programme' section of this research, the process of healing the Radical Other's mental health and their bond with society is not a linear process. This journey to restore one's mental health and their social relationships is embarked on with a desire for change, often major. This change is often extensive and usually does not occur at once. Healing usually takes place in small changes which then accumulate to something bigger. The journey to heal is often through both small and big changes, frequently going back and forth hence the Radical Other are living in transition. The concept is also informed by the fact that they are not to stay at this institution forever.

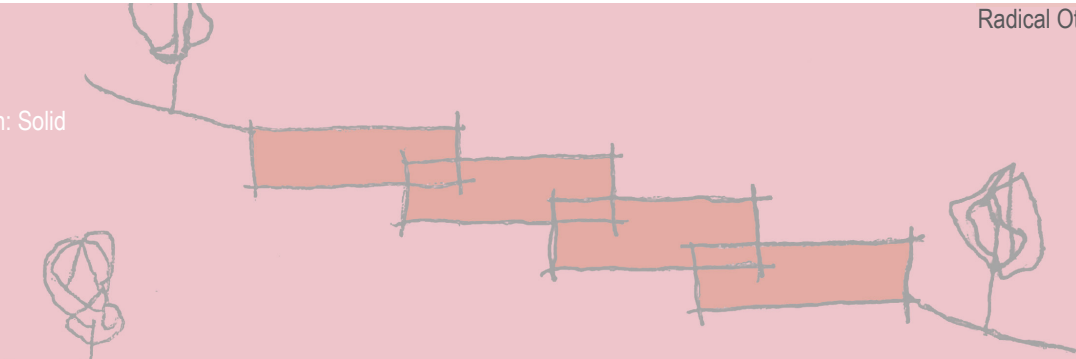
The concept of living in transition is informed by the following design principles

1. The Illusion of freedom in a confined space

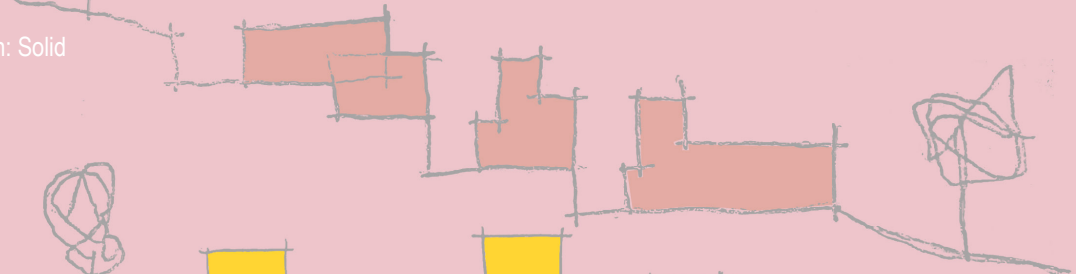
The design intervention seeks to convey the illusion of freedom in a place that requires a certain level of security. The topography of the site can be particularly useful in creating a level of security around the facility. If the design intervention is immersed into the ground, the surrounding topography creates a walled settlement. The retaining wall's top level

Figure 4.26: (Right). Manipulating solid, subtraction, void and movement (raising solids) to create the illusion of constant transition. Illustration by Author.

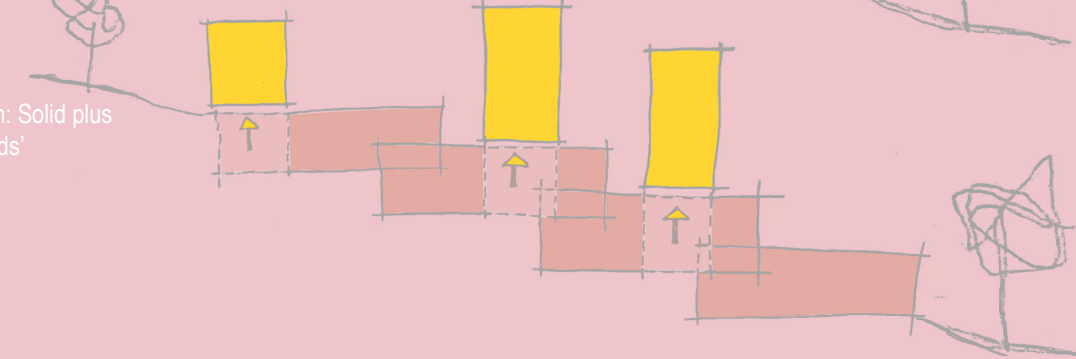
Concept Section: Solid



Concept Section: Solid minus Voids



Concept Section: Solid plus 'transitioned voids'



is the surrounding context's ground level hence the patient could be standing in the secure facility but still have a visual connection with anyone or anything outside the facility. This is different from a boundary wall on the ground level that would prohibit any visual interaction. Patients should feel they have some level of control and freedom gives the illu

2.The Illusion of Transition

The creation of the illusion of constant transition in the physical form of the building is achieved by playing around with the ideas of solid, subtraction, void and movement (raising solids).

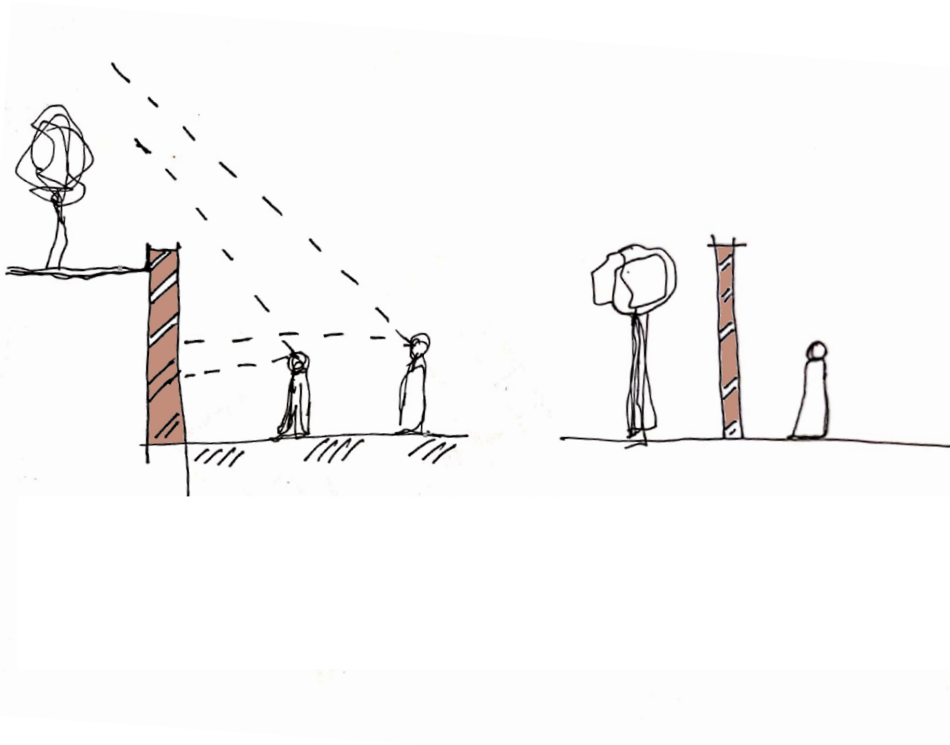
3.Courtyards

Courtyards are utilized as a means of access, creating 'packed housing', facilitating community interactions and creating different thresholds of privacy.

4.Patterns and Repetition

The essence of a pattern is repetition. A pattern is created when one or more 'forms' repeats themselves in a way that is usually structured in order to partially or wholly fill up a space. The repetition can either be regular or irregular. (Schank 2018: [sp]). As discussed earlier, the pattern

Figure 4.27: (Right). The surrounding topography creates a walled settlement allowing visual access to surrounding context. Illustration by Author.



does not necessarily impose itself but the placement forms can occur in a way that allows for the creation of unique pockets of space, different levels of hierarchy, differentiation and varied thresholds of privacy. Patterns in physical form can be utilized to accommodate changing patterns of dwelling. (Torre 1959: 51-52).

5. Designing spaces for Multi-Functional use

6. Encouraging spatial and visual continuity.

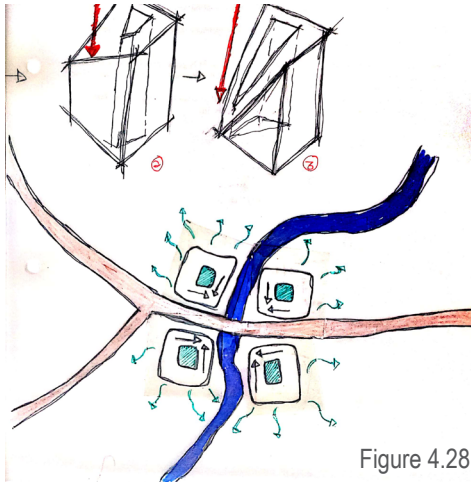


Figure 4.28

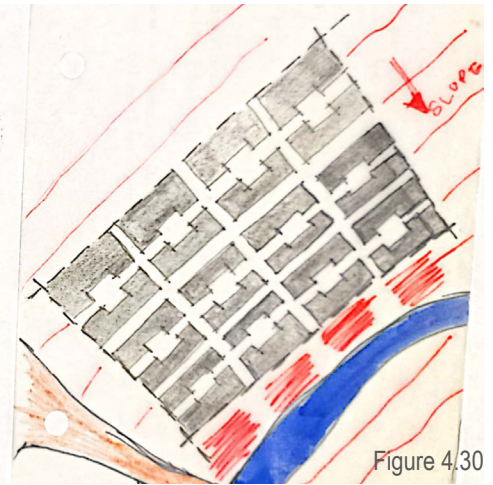
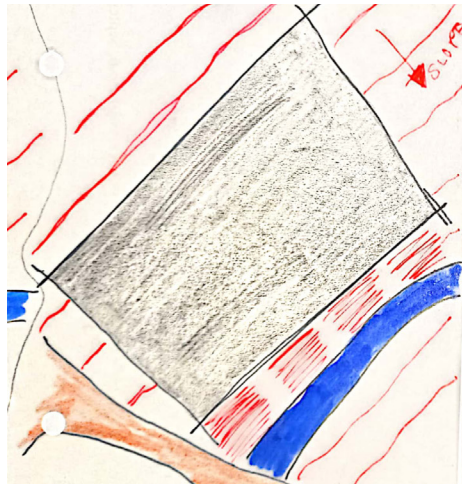


Figure 4.30

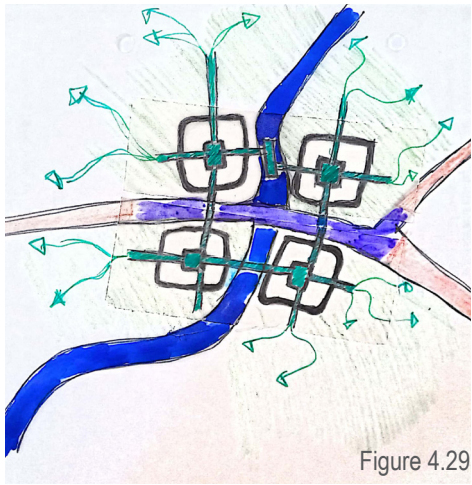


Figure 4.29

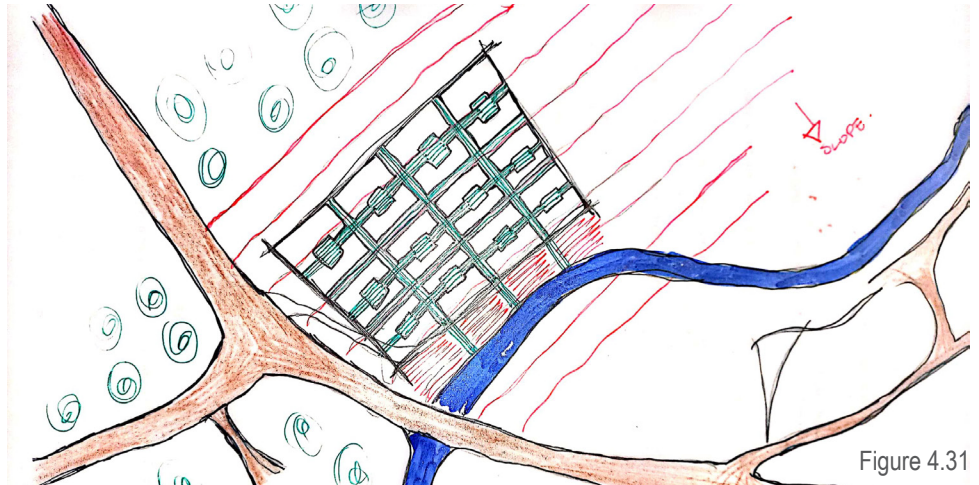
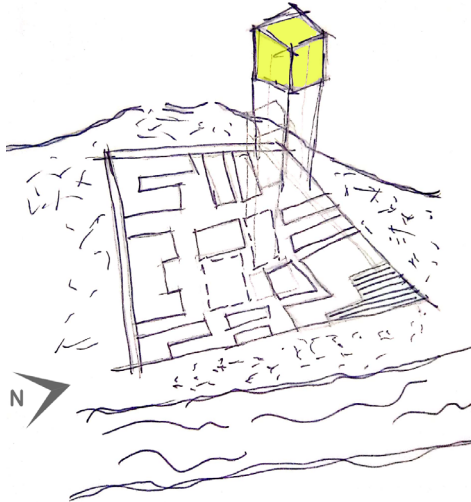


Figure 4.31



Design Development

The design development is presented as a storyboard that illustrated the development of the design intervention throughout the year.

Storyboard 01

Figure 4.28: the first conceptual sketch shows the design solution divided into four parts surrounding the Feruka Bridge. The sketch of the individual building unit attempts to create a soft edge on app the four parts on the sides facing a central outdoor courtyard divided by the road and river. However interactions between the four parts would be difficult due to the division by the road and river which could possibly act as barriers. It would also compromise on the facility's security.

Figure 4.29: The four parts start to create a pattern and are symmetrically divided by pathways. The idea of a pedestrian bridge across the river is introduced. The tarred road dividing the site is paved in an attempt to slow down traffic. However it would still be difficult to integrate the different functions in the separate buildings.

Figure 4.30: Redesigning- The building is first designed as one solid using only one side of the previously four occupied parts. This is then transformed into a pattern through subtraction and a series of voids and solids.

Figure 4.31: Gardens are introduced into the void spaces. The pattern is maintained while creating a matrix of voids and solids with the garden flowing through the void.

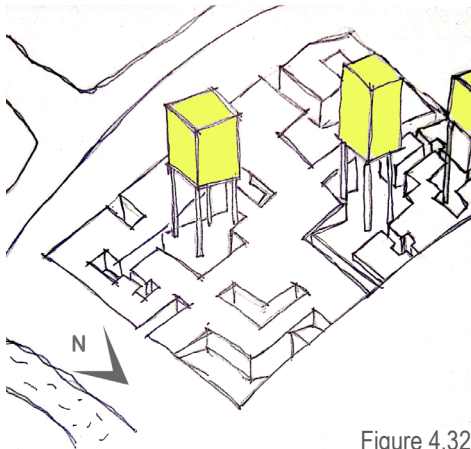


Figure 4.32

Figure 4.32: Instead of having a regular pattern, the pattern is now irregular with solids subtracted

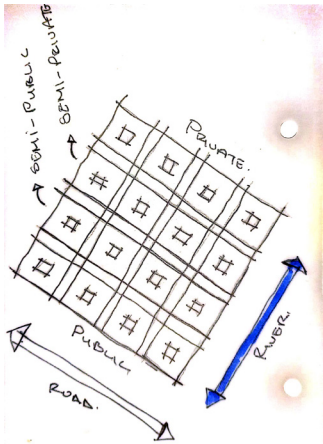


Figure 4.33

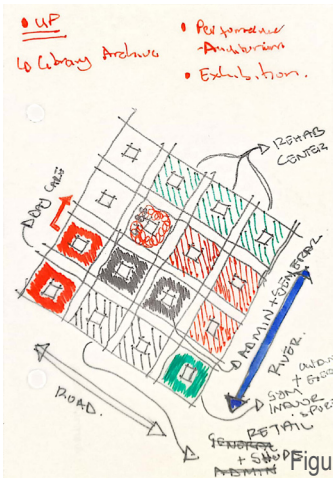


Figure 4.34

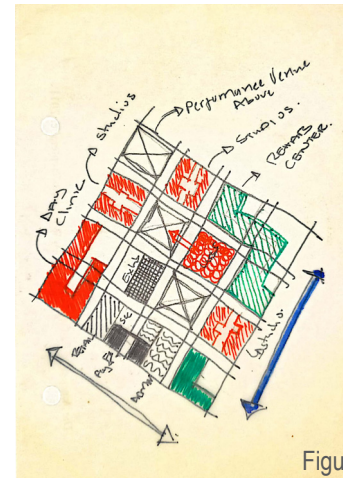


Figure 4.35

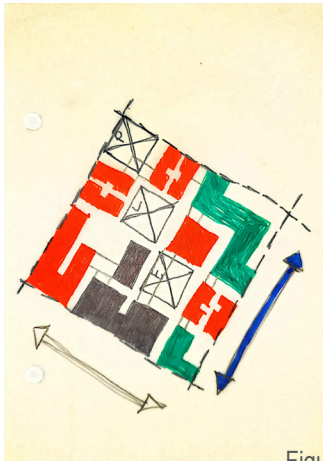


Figure 4.36

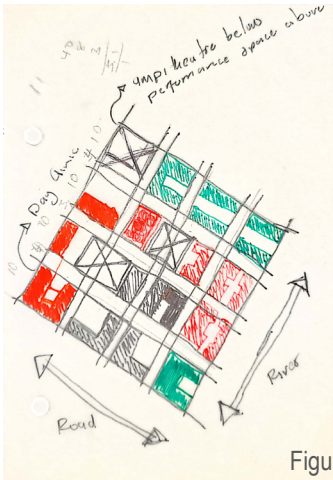


Figure 4.37

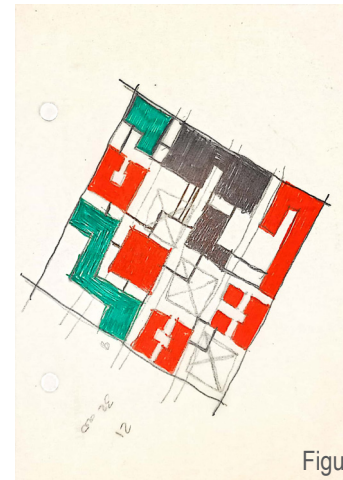


Figure 4.38

randomly to create voids. The solid parts that are subtracted are not eliminated but they are transitions upwards with the aim of creating the illusion of constant transition.

Figure 4.33: Different levels of privacy with reference to context.

Figure 4.34 – 4.38: The design goes back to a more regular pattern which again develops into an irregular arrangement through the allocation of different programs. The garden is no longer structured and flowing through the building but is now randomly placed.

Figure 4.39: Sketch section showing the possible depth of the building below the ground level. This would mean most of the spaces inside the building are dark and might require artificial lighting and ventilation. Slope not to scale.

Figure 4.40: Revised sketch of the building section. The structure only goes down one level below the ground level. Slope not to scale.

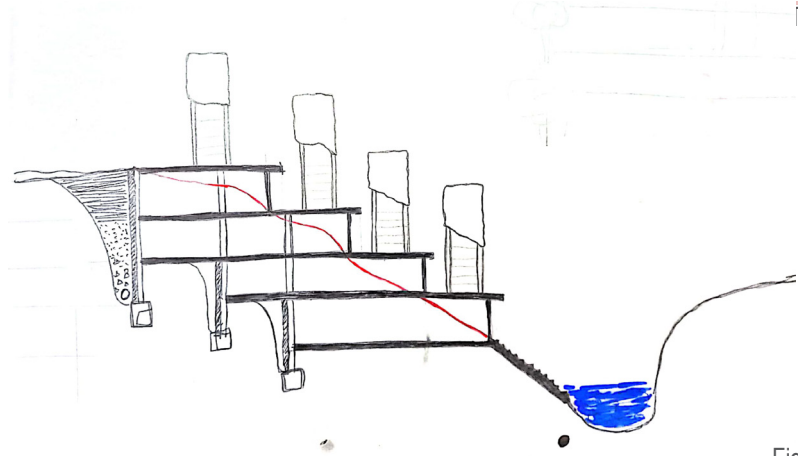


Figure 4.39

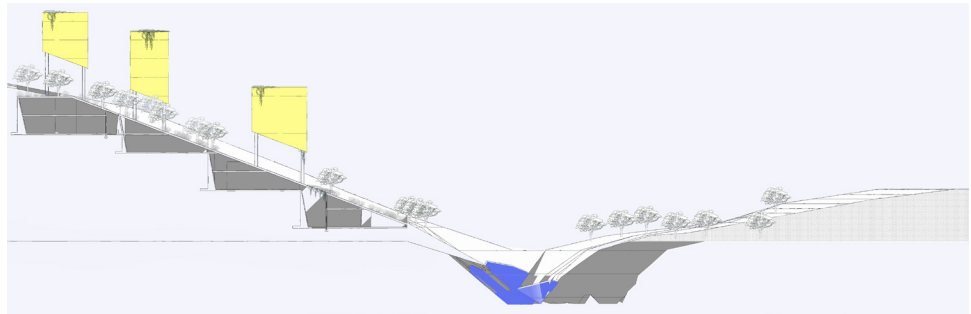


Figure 4.40

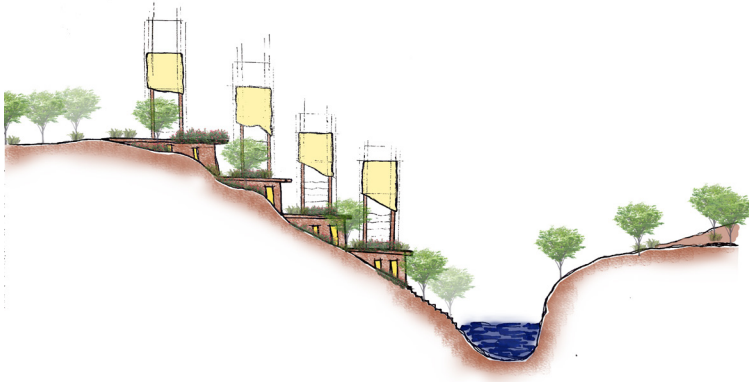


Figure 4.41

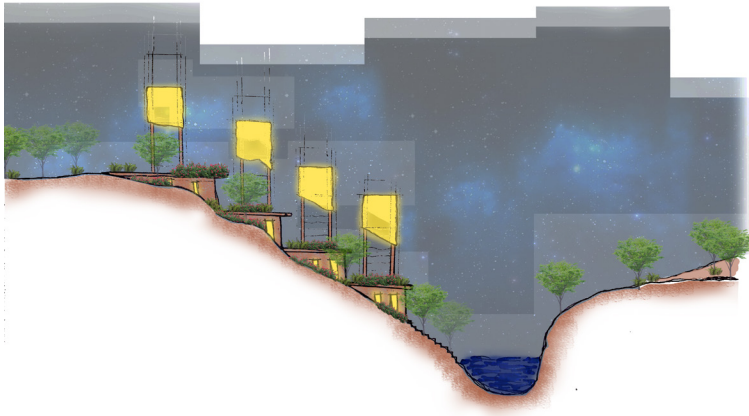


Figure 4.41 – 4.42: Day and night sketch illustration of the elevation. Slope not to scale.

Technical Exploration

Figure 4.43: Building Meets Sky- Possible detail of polycarbonate cubes (Transitioned Voids: See Figure 4.26) roof.

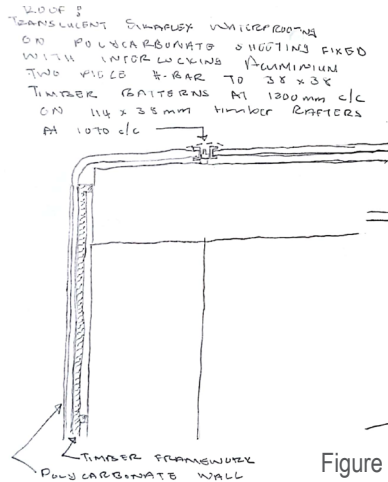


Figure 4.43

Figure 4.44: Building Meets Sky- Sketch detail of roof garden adjacent to the bottom of a polycarbonate cube.

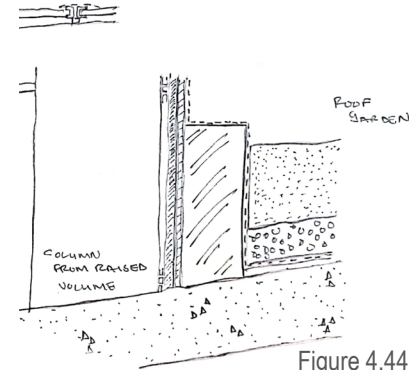


Figure 4.44

Figure 4.45: Building meets ground- Possible detail of roof garden sloping to ground level.

Figure 4.46: Building Meets Sky- Roof garden detail showing façade.

Figure 4.47: Building Meets Sky and ground- Retaining wall and roof detail.

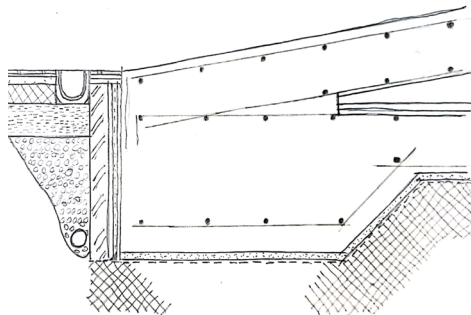


Figure 4.45

Figure 4.46: Building Meets Sky- Roof garden detail showing façade.

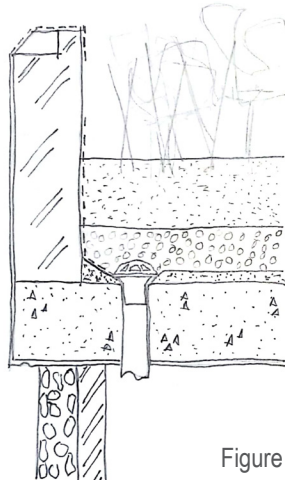


Figure 4.46

Figure 4.47: Building Meets Sky and ground- Retaining wall and roof detail.

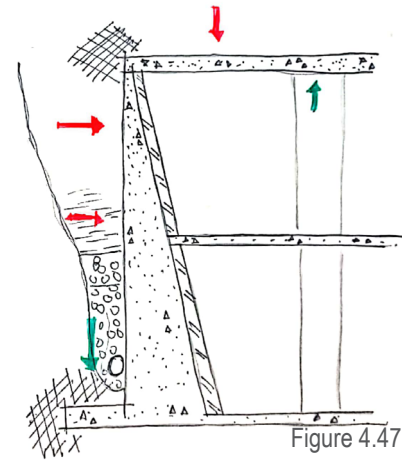
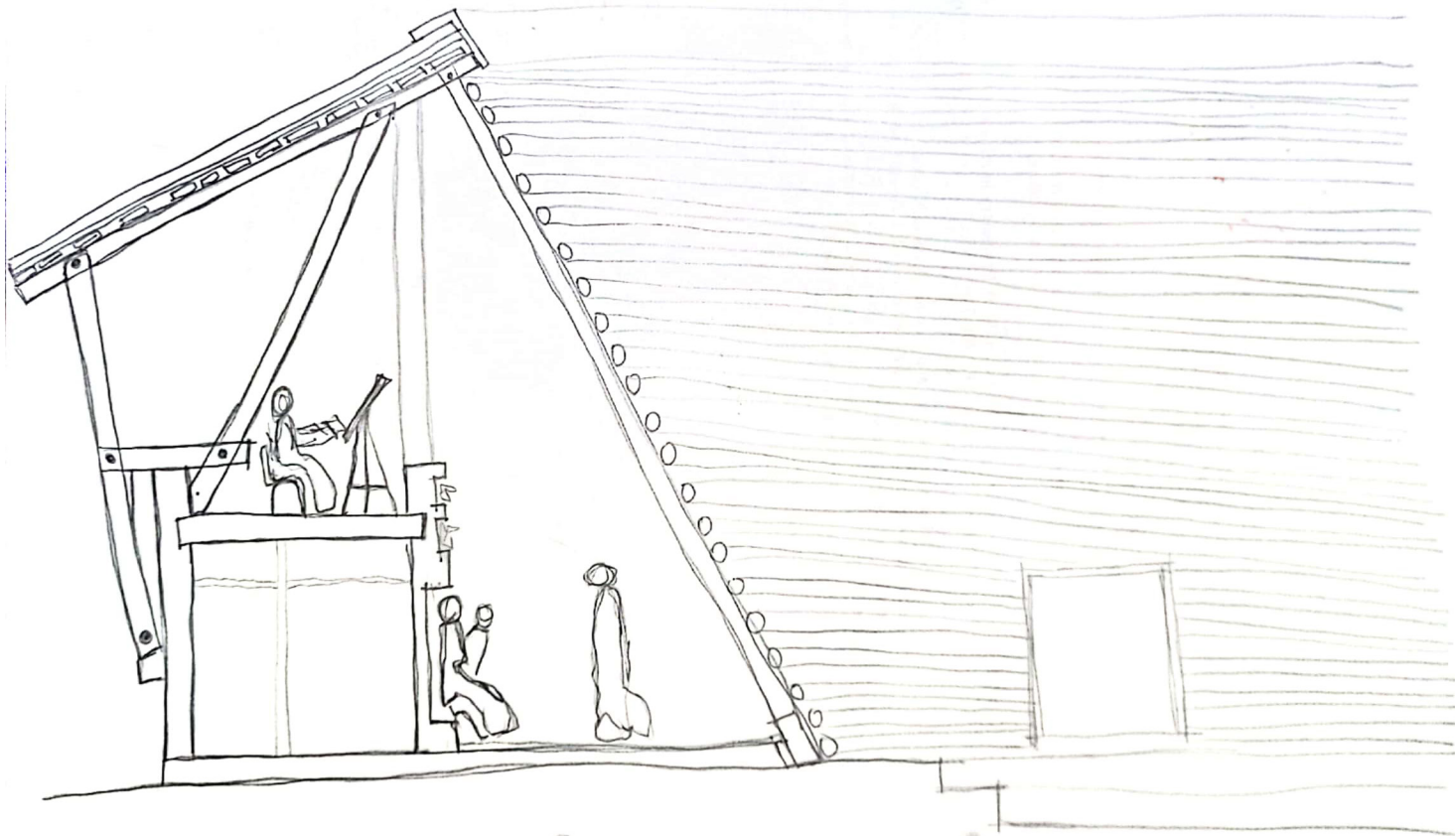


Figure 4.47



Storyboard 02

Figure 4.48: This part of the design development starts to focus on the living units of the patients and their care takers. The basic structure is a bedroom and bathroom constructed using locally sourced brickwork. A timber shading structure allows for the roof of this bedroom to be used as an outdoor or indoor space depending on the material used. In this image polycarbonate sheeting is used to cover the timber shading structure. The roof space can be used and as meeting area, individual or shared art studios. This sketch explores the idea of a double functioning thickened wall in the shared passages.

Figure 4.49: This section shows a variation of the living spaces in which the timber structure is not covered by polycarbonate sheeting. This roof area can therefore be used as a roof garden since the structure allows for light and water penetration.

Figure 4.50: Sketch Section showing technical exploration.

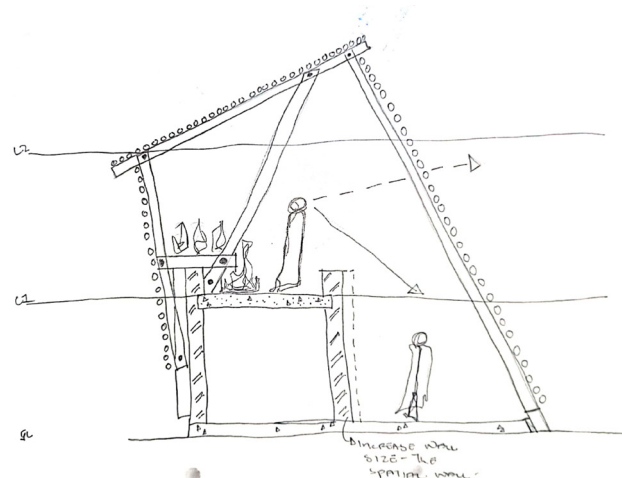


Figure 4.49

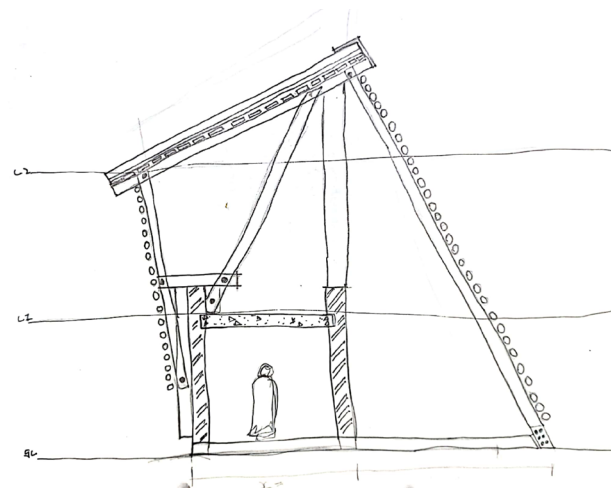


Figure 4.50

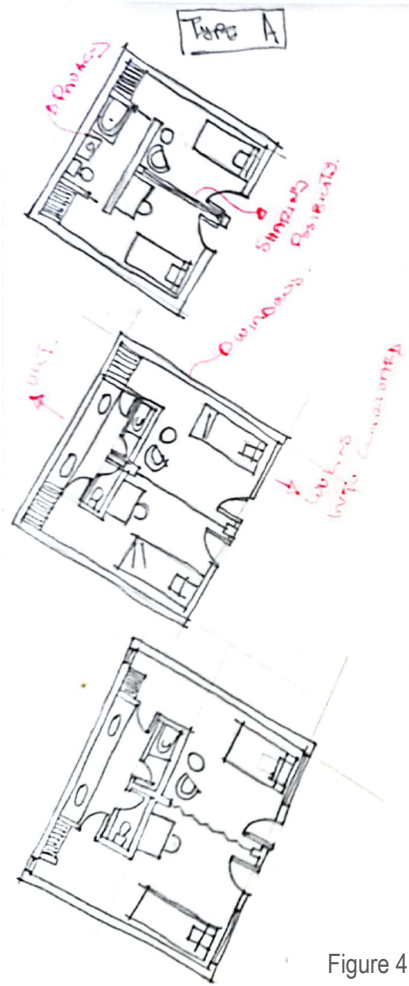


Figure 4.51

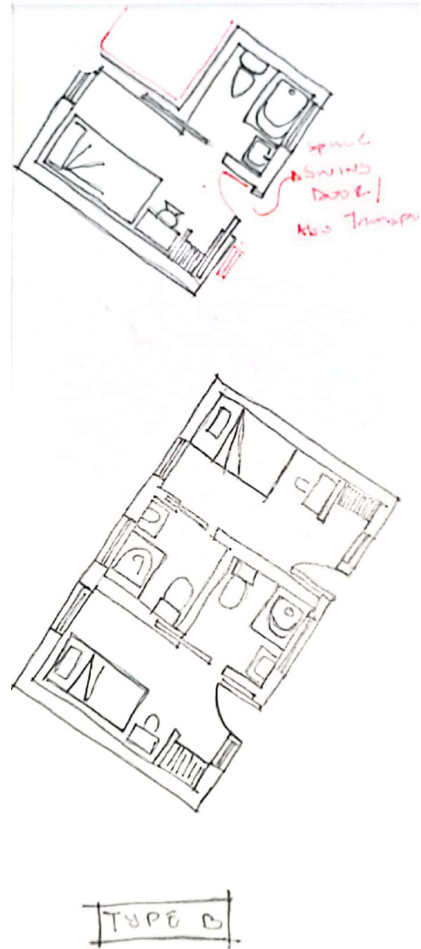


Figure 4.52

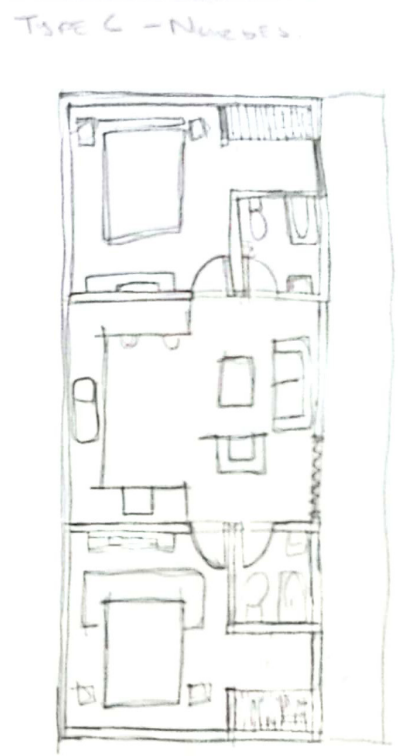


Figure 4.53

Figure 4.52: Type B- This is an individual unit that can be repeated to create a pattern and some level of 'packed housing'.

Figure 4.53: Type C- A private unit for live-in caretakers.

Figure 4.54: A block arrangement of units A, B and C. The repetition and pattern creates a dense settlement fabric and allows for efficient use of the space on the site

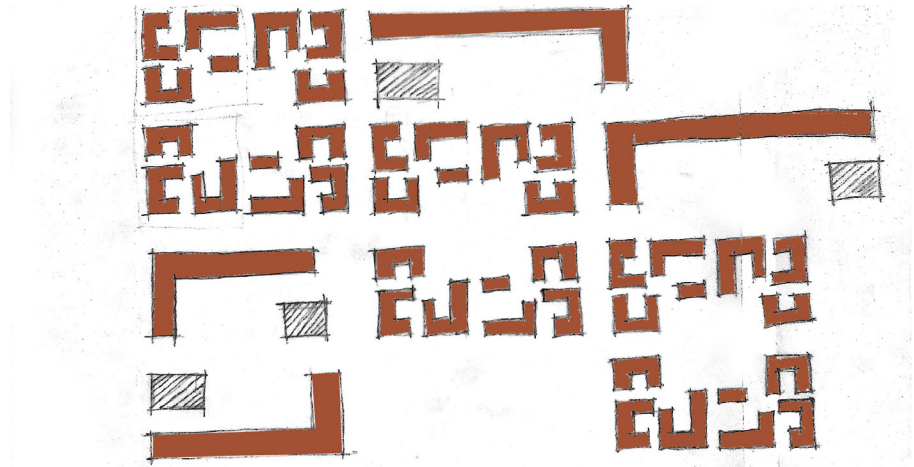


Figure 4.54



Figure 4.55: The pattern created in Figure 4.54 allows for the development of unique pockets of space with different thresholds of privacy. The brown spaces can be defined as access courtyards. The pink spaces can be access and activity courtyards. These activities being limited to smaller groups that have direct access to the compound. The yellow spaces are access and main activity courtyards where activities for the whole compound (which is a combination of smaller compounds) can occur.

Figure 4.55

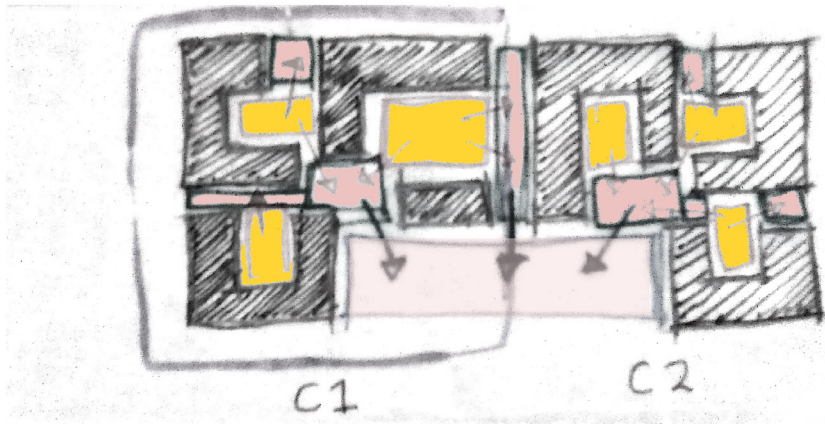


Figure 4.56
Figure 4.56a: A detailed illustration of how two smaller compounds join to create a bigger compound forming a pattern that creates different spaces of interaction.

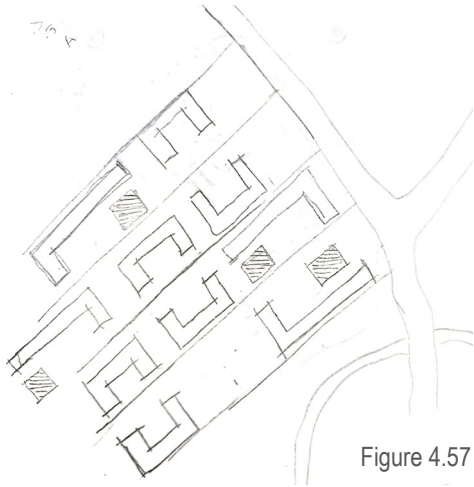


Figure 4.57

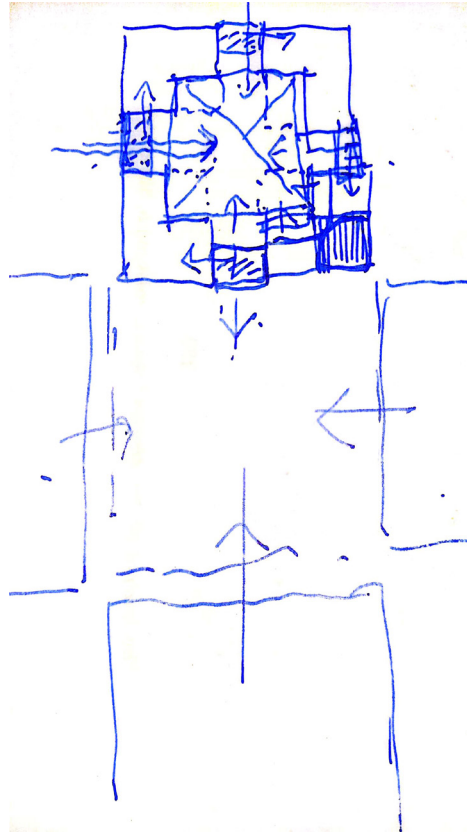


Figure 4.59

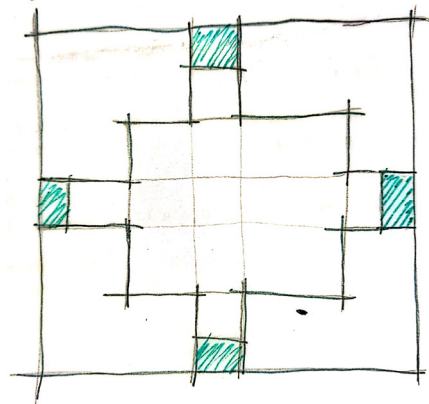


Figure 4.58

Storyboard 03

Figure 4.57: Exploration of a new pattern of layout.

Figure 4.58: Design development of a simplified compound with one central courtyard.

Figure 4.59: Development of an orthogonal pattern when the compound designed in Figure 4.58 is repeated.

Figure 4.60: Variations of the compound designed in Figure 4.59 are repeated to create a linear pattern with the possibility of a central pathway through the whole site.

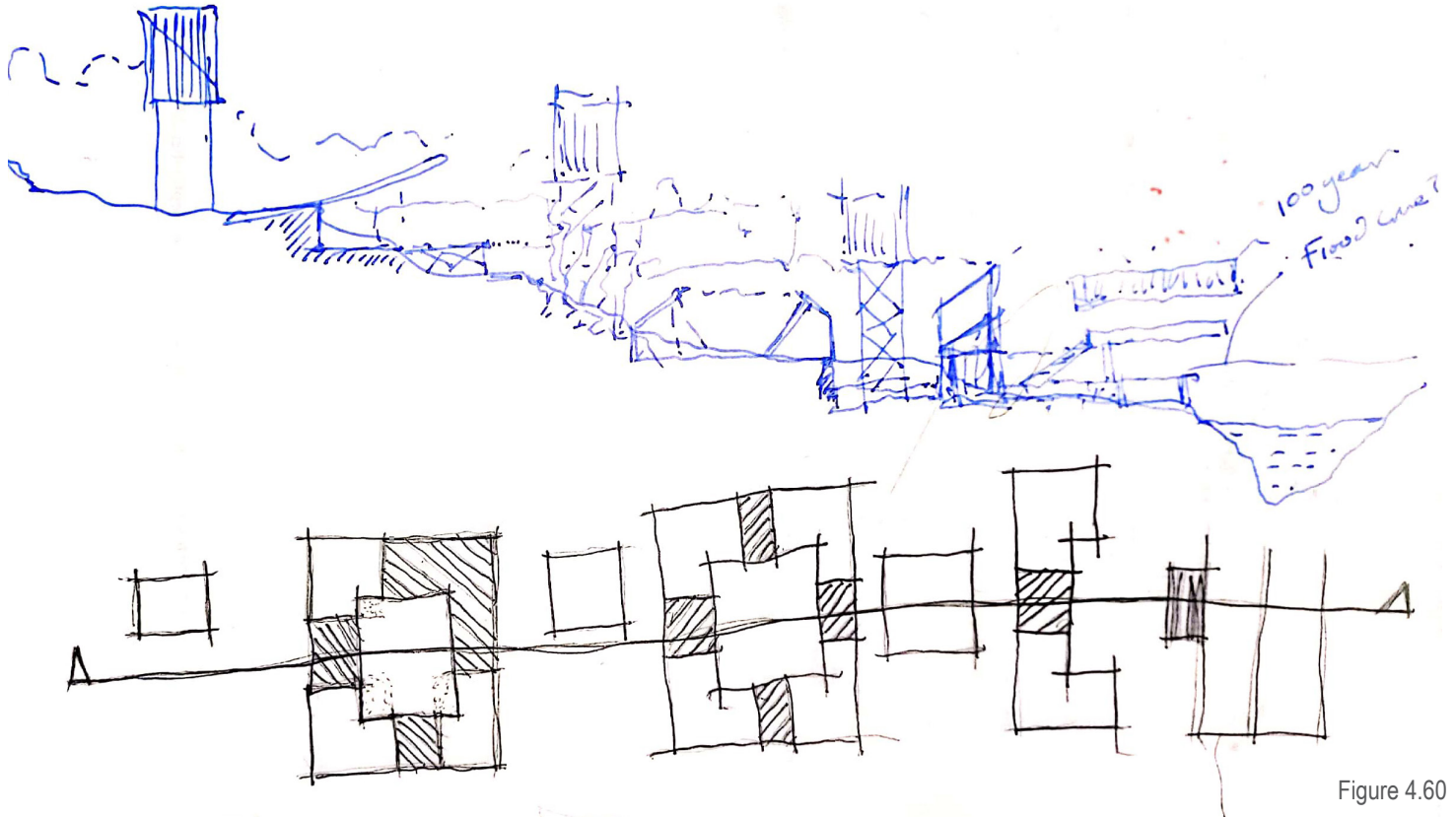


Figure 4.60

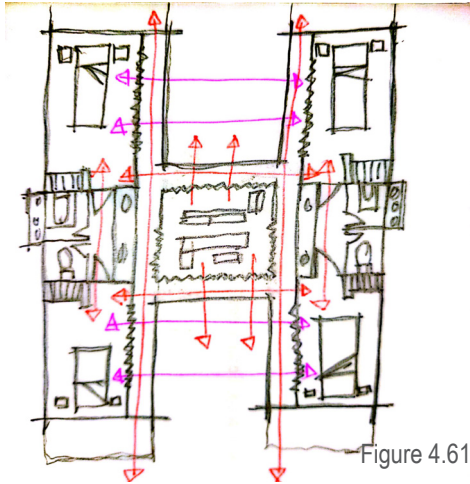


Figure 4.61

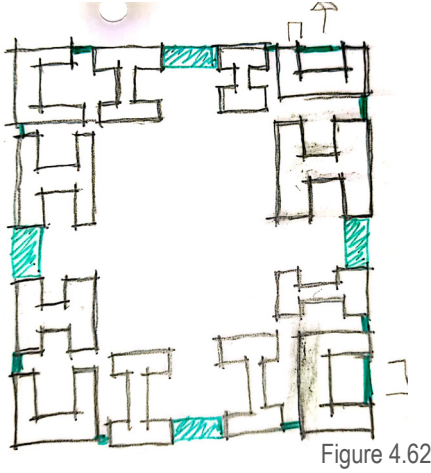


Figure 4.62

Figure 4.61: Design Development- sketch of a new unit. In this unit all bedrooms are single bedrooms. However in a scaled drawing the space allows for the flexibility of creating a shared space. This unit allows individuals to share bathrooms with a different door for each individual. The bathroom interior still allows for different levels of privacy. The continuous passages and folding doors allow for both spatial and visual continuity. Different courtyard settings can be created in the two courtyards. The kitchen and entertainment room also acts as a situational courtyard and can also extend itself to the adjacent courtyards through the folding doors.

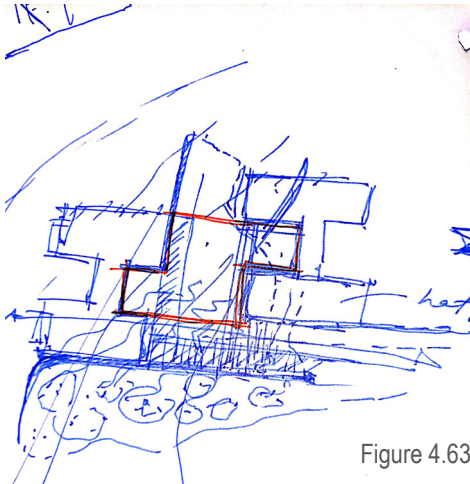


Figure 4.63

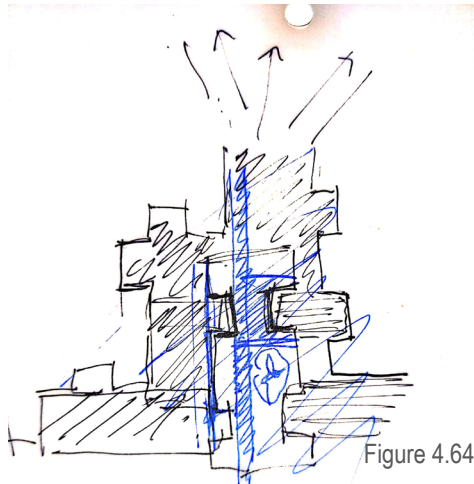
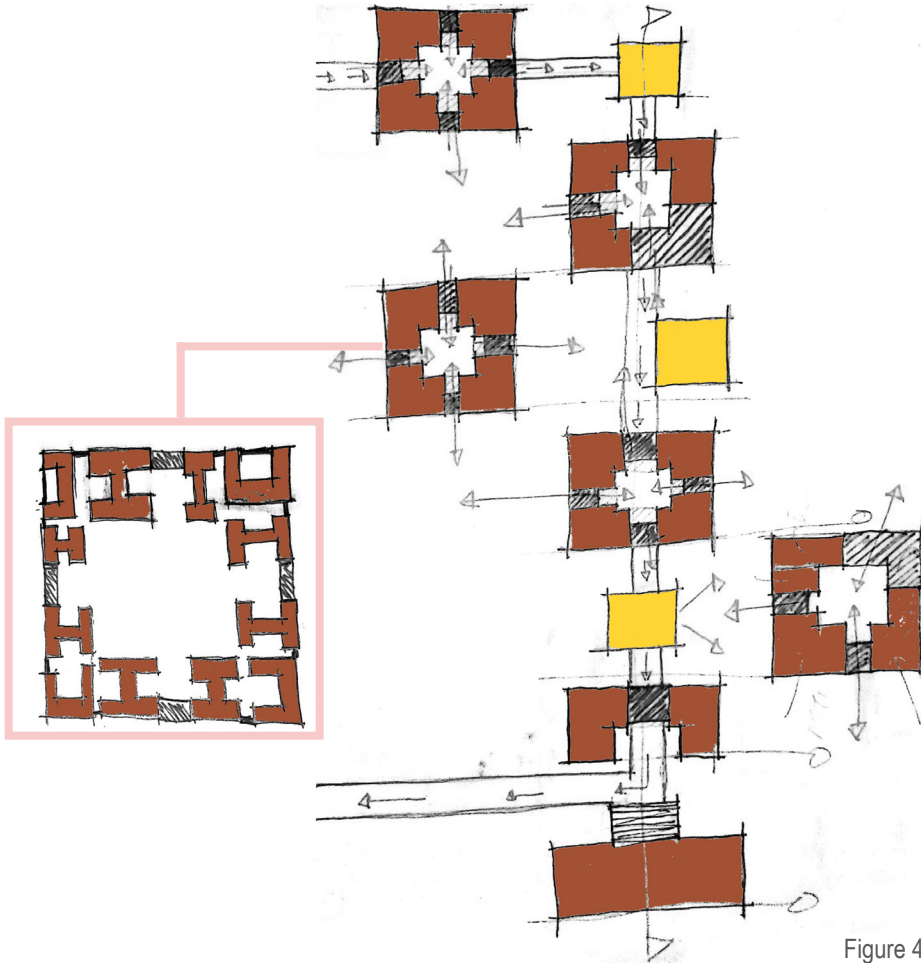


Figure 4.64

Figure 4.62: Variations of the unit in Figure 4.61 are placed in a way that creates a compound with a central courtyard. The smaller access courtyards have different levels of privacy depending on the directions they face. A courtyard open to the inside of the compound is more private than the one open to the outside.

Figure 4.63: Possible spaces created with the placement of units and circulation.

Figure 4.64: Possible spaces created with the placement of units and shading. The idea of a shading structure that extends itself through the site is introduced. This structure also acts as a



navigational aid.

Figure 4.65: Design Development- Courtyard compounds forming a settlement fabric (illustrations not to scale).

Figure 4.65

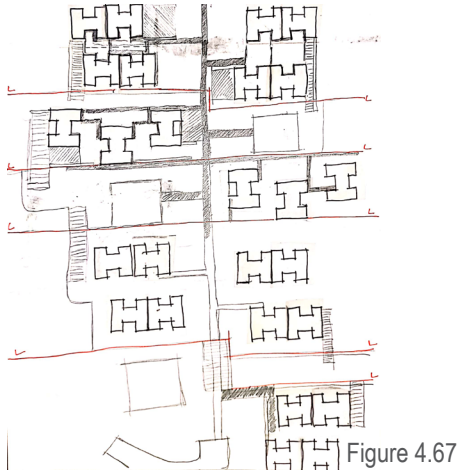
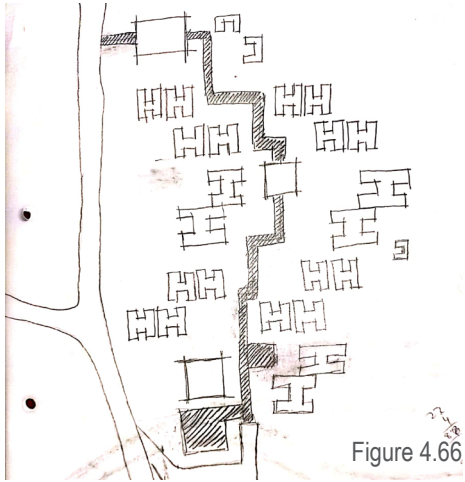




Figure 4.69

Figure 4.66-4.67: Design Development- Manipulating the repeated placement of units and towers to create an irregular pattern of units, garden and courtyard spaces.

Figure 4.68: Concept Sketch- Transition through Gardens, Courtyards and Towers.

Figure 4.69: Design Development- Transition through Gardens, Courtyards and Towers.

Design Intervention and theory

As discussed in the beginning of this research, nervous condition can be defined as a situation that disturbs an individual's emotions or state of mind (Dangarembga 2018:2-8). Nervous conditions are stressful situations which occurs when there is an 'imbalance of environmental demands and human resources' (Evans & Cohen 1987: [sp]). This section of the research focuses on architectural characteristics that have the potential to ease nervous conditions.

Stimulation

Stimulation refers to the volume of information in a setting or object that has come significant influence on the human user. Architectural design qualities that are relevant to stimulation are complexity, mystery, intensity, variety and novelty. While the inadequacy of stimulation leads to boredom and a fragile connection to space, excessive levels of stimulation can result in distraction and overload which can possibly impede cognitive processes that require concentration or effort. Therefore patients operate favorably under modest levels of stimulation with reference to colors, light, noise and patterns (Wohlwill 1974:[sp], Makki [sa]: [sp], (Evans & Cohen 1998: 88).

Crowding and inappropriately intimate interpersonal distances inflate the levels of stimulation (Berlyne 1971: [sp]). Exposure to visual and acoustic stimulation is greatly inspired through layout, circulation systems, and the individual's location within the area. The form and orientation of space directly affects stimulation degrees (Archea 1977: [sp]). The visual and acoustic characteristics of barriers also can have an effect on stimulation degrees with reference to the level of shielding they offer. People like small amounts of change but they do not adapt well to extensive amounts of variation. Thus, familiarity will affect reactions to stimulation degrees. People need enough complexity and mystery to offer difficult possibilities in order that significant trouble fixing can happen. Complexity refers to the level of variety and diversity in a setting. Mystery suggests the promise of more information with persisted exploration. Partial vistas, areas that aren't absolutely understandable without exploration contribute to mystery. (Kaplan & Kaplan 1982: [sp]).

The topography of the chosen site creates a walled settlement since the design intervention is 'submerged' into the ground. The retaining walls provide a high degree of protection and security around the site. However the retaining wall allows for visual access with the outside hence providing come level of stimuli. This can also create a certain level of the feeling of freedom and control.

The site is located as a central location to the surrounding suburbs. While the site is fairly isolated, it is of a small distance from the surrounding

neighborhood and is easily accessible. The isolation allows for low levels of noise pollution from the neighboring high density suburbs which might otherwise cause overstimulation.

The partial visibility of the tower's interiors allow for the creation of partial vistas. While all activities occurring in the tower are not fully comprehensible from the outside they can be fully observed with further exploration there creating level of mystery around the site. The use of patterns and repetition creates both similar and different vistas around the site. The pattern is only changed once on the different level and then repeated interchangeably with the same basic element. This is done in order to create a certain level of complexity but still with modest stimulation. This principle is also applied in the design of the same basic unit that is repeated throughout the site but with or without the shading structure.

While the overall pattern creates a degree of complexity with the courtyards, housing units and gardens, it is important to note that there is a simplified central route that divides the site into two parts. This central pathway allows for easier access compared to the pattern of gardens and courtyards with might demand moderate levels of concentration. This central pathway also allows for spatial continuity which is a reoccurring theme in the design of the whole layout.

The structure of the towers can be defined as fairly complex. However the

interior layout is very simplified. This is done in order to create a balance and provide a manageable level of stimuli. The same idea is used in the choice of material which are Timber and farm brick. These materials are commonly used around the site and the whole city therefore they would be highly familiar to the patients which the design offers a moderate level of complexity.

Coherence and Legibility

Coherence refers to the lucidity or comprehensibility of building elements and form. Vagueness, the lack of organization, and disorientation are major impediments to coherence. Coherence grants users the ability to compose reasonable conclusions with regards to the identity, significance and location of either spaces or objects inside that space. While coherence is directly related to the clarity of the underlying pattern of stimulation, it is inversely related to complexity. Varied repetitive features, thematic continuity and underlying expression of rules all have a positive contribution towards coherence (Kaplan & Kaplan 1982: [sp], Lynch 1960: [sp]).

When the constant modification in physical surroundings hinders the user's ability to make predictions, stress occurs. Incoherence can also be a result of unordered settings where it becomes arduous to ascertain the underlying form or pattern of spaces. (Evans & McCoy 1998: 87).

At times the organization of space can be perplexing to users.

Legibility refers to the easiness with which a user can discern the spatial arrangement of a space. This is a crucial element of a building's coherence. Legibility can be enhanced by constant geometric building shapes (Weisman 1982: [sp]), unique markings (Evans 1980: [sp]) and views of the exterior surrounding environment (Garling et al 1986: [sp]). Good signage and several other navigational support can be used to assist positively towards building legibility. However their capacity to make up for an already disorienting space is fairly limited (Zimring & Gross 1991: [sp], Passini 1984: [sp]).

As illustrated in the design development (Figure 4.54 – Figure 4.69). The overall layout on the site develops into a highly organized and fairly simplified pattern with regards to the placement of housing units and the towers. As discussed earlier such multiple and repetitive features contribute positively to coherence (Lynch 1960: [sp]). The pattern changes after one level but still with the same components it is then repeated again on the next level hence there are minor disruptions in the pattern with the aim to limit the stress of the user.

The shading structure that runs through the whole site is introduced as a navigational aid thereby enhancing the legibility of the whole site and its building components (Figure 5.13). As discussed earlier the users should be afforded some level of complexity. They should be also allowed to have control over their environment. The patient has to remember the

level their unit is located, whether it is on the right of left side and then follow the shading structure.

The distinctive façade of the towers (Figure 5.14-5.16), the regular geometric shapes of the building (exterior and interiors) all contribute towards positive enhancement of a building's legibility. The applied design principles of visual continuity and spatial continuity through the use of repetition and patterns allow for extended views of the exterior surrounding environment enhance the legibility of the design intervention. Circulation patterns are regularly aligned to the building facades or retaining walls at right angles (Figure 4.63, 4.69 and 5.5) thereby providing legible visual hints and suggestions with regards to progression towards a certain goal.

The whole configuration is designed with an aim for spaces to be coherent, fairly predictable and legible hence allowing the user to discern appropriate boundaries that allow them to differentiate spaces.

Affordances

Misaffordances occur when the user fails to readily anticipate the functional characteristics of a space (Heft 1997: [sp]). Such uncertainty of misinformation pertaining to the functional meaning of elements can occur for several reasons including rapid changes in visual access as a result of movement across sharp barriers causing one to be disoriented.

When corners, entryways and stairs are designed in such a way that little is evident about the impending space until one has crossed the barrier. Numerous disasters in buildings are owed to this misaffordance (Archea 1985: [sp]).

The basic design of the individual units (Figure 4.61 and Figure 5.1-5.2), the spatial layout of the library towers (Figure 5.14), the spatial layout of the exhibition or studio tower (Figure 5.15) and the spatial configuration of the clinic towers are designed with the principles of multi-functionality, visual continuity and spatial continuity. Spatial continuity allows the user to have an extended visual access of their surroundings. This limits the number of misaffordances when moving around these buildings.

The stepped characteristics of the site topography allows the users to the partially or fully predict what is ahead of them as the move around the site also removing incidences of misaffordances 9Figure 5.33, 5.19-20).

Control

Patients should be able to feel that they have some control over their surrounding environment have to be allowed to interact and alter this space (Makki [sa]: 130). Control refers to the ability to either adjust the physical environment or govern their exposure to the surrounding area (Glass & Singer 1972: [sp]).

The unit itself is a compound. A patient can be provided with their own room. Despite the design principles of spatial and visual continuity, the user has the ability to regulate the levels of interaction and privacy. In their room, the patient can open the full wall length folding door. This allows their private space to continue into the courtyard and possible the other patient's room if their door is open. While having their own room the patient would share a courtyard with one more patient and the kitchen with two more patients forming their own compound. One of these can be the care giver. Therefor the patient can control their levels of interaction or privacy inside the compound.

This compound is then joined to another compound and then another possibly forming a dense urban fabric with the ability to keep on growing. What is important is the increase in compound size is gradual allowing for minor progressive changes in size. This way the level of stimulation is controlled. It also allows for different thresholds of privacy and different amounts of social interaction which the patient can control.

One of the project's design principles is creating the illusion of freedom in a place that requires a certain level of security. Freedom is directly linked to control. Despite the fact that the retaining wall secure the facility, the patient still has visual and audio access with the surrounding context thereby granting them some level of control and freedom.



Figure 5.4: Context Site Plan



Figure 5.5: Site Plan

1. Park Entrance
2. Day-Care Clinic Tower
3. In-patients Clinic Tower
4. Library
5. Exhibition and Studios Tower
6. Deck

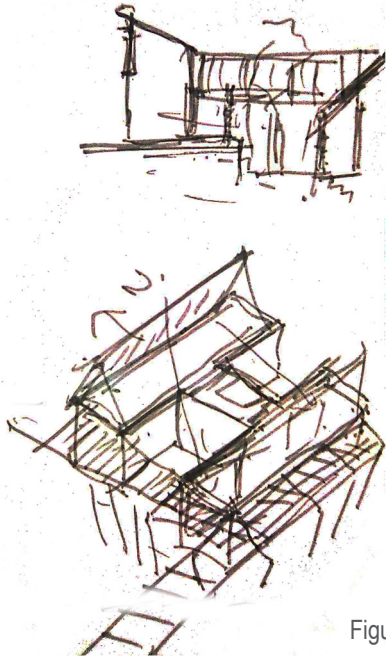


Figure 5.0

Housing Unit:

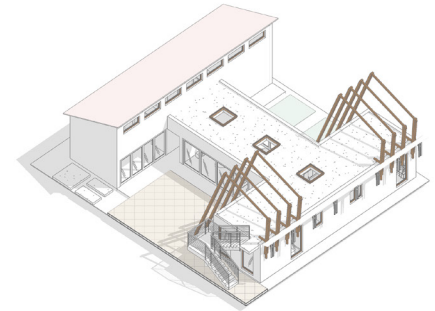
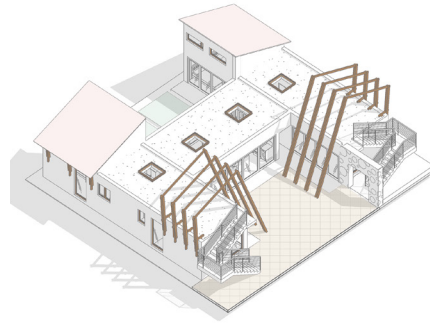
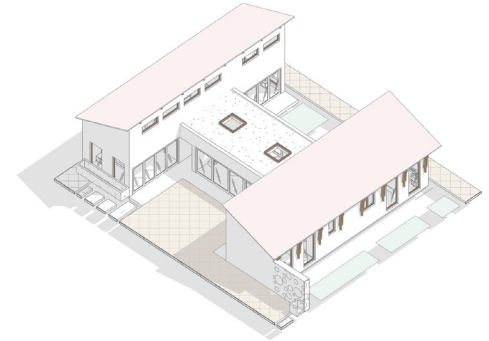
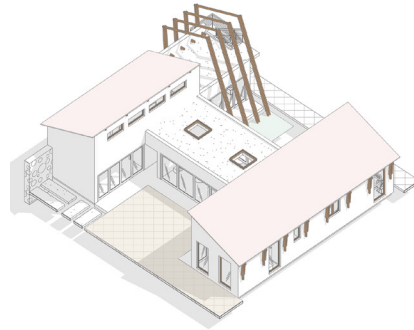
- 1. Shared Bedroom
- 2. Shared Bathroom
- 3. Kitchen, Dining and Sitting Room
- 4. Single Bedrooms
- 5. Shared Courtyard space



Figure 5.1: Spatial and visual continuity. Shared Kitchen as a 'situational' courtyard.



Figure 5.2



Housing Unit
Principles:
Spatial Continuity
Visual Continuity
'Situational Courtyards'
Courtyard Settings

Figure 5.3

Figure 5.6: Level 01

1. Gardens
2. 'Intensive' Care Accommodation
3. Deck
4. Exhibition Tower Security and Bathrooms
5. Park





Figure 5.7: Level 03



Figure 5.8: Level 04

1. Library Entrance





Figure 5.9: Level 05

- 1. Library First Floor
- 2. In-Patients Clinic Ground Entrance



Figure 5.10: Level 06

- 3. In-Patients Clinic Reception and Bathrooms

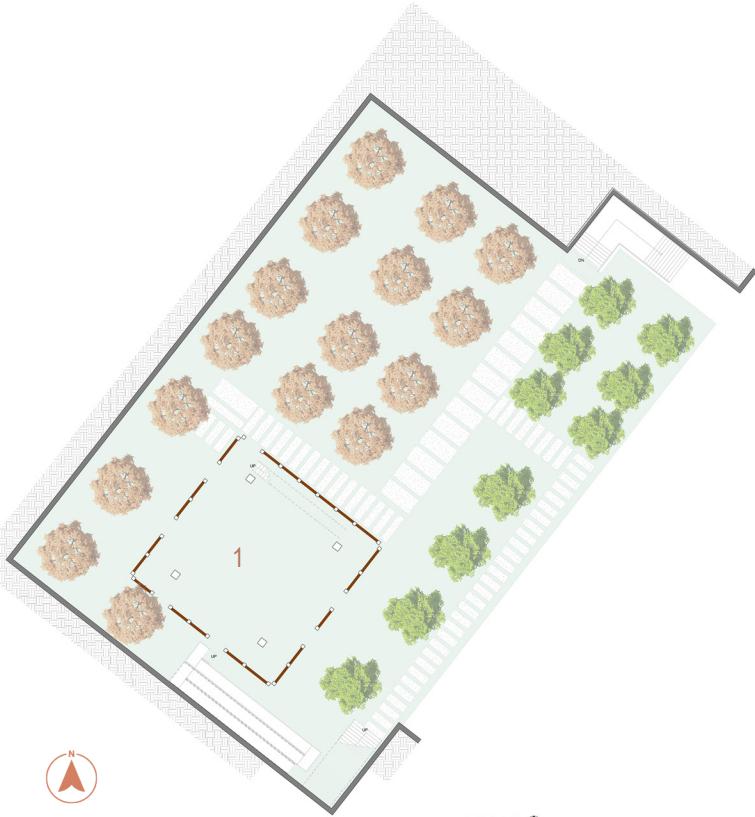


Figure 5.11: Level 07

1. Day Care Clinic Entrance



Figure 5.12: Level 09

2. Day Care Clinic Group Session Offices
3. Park

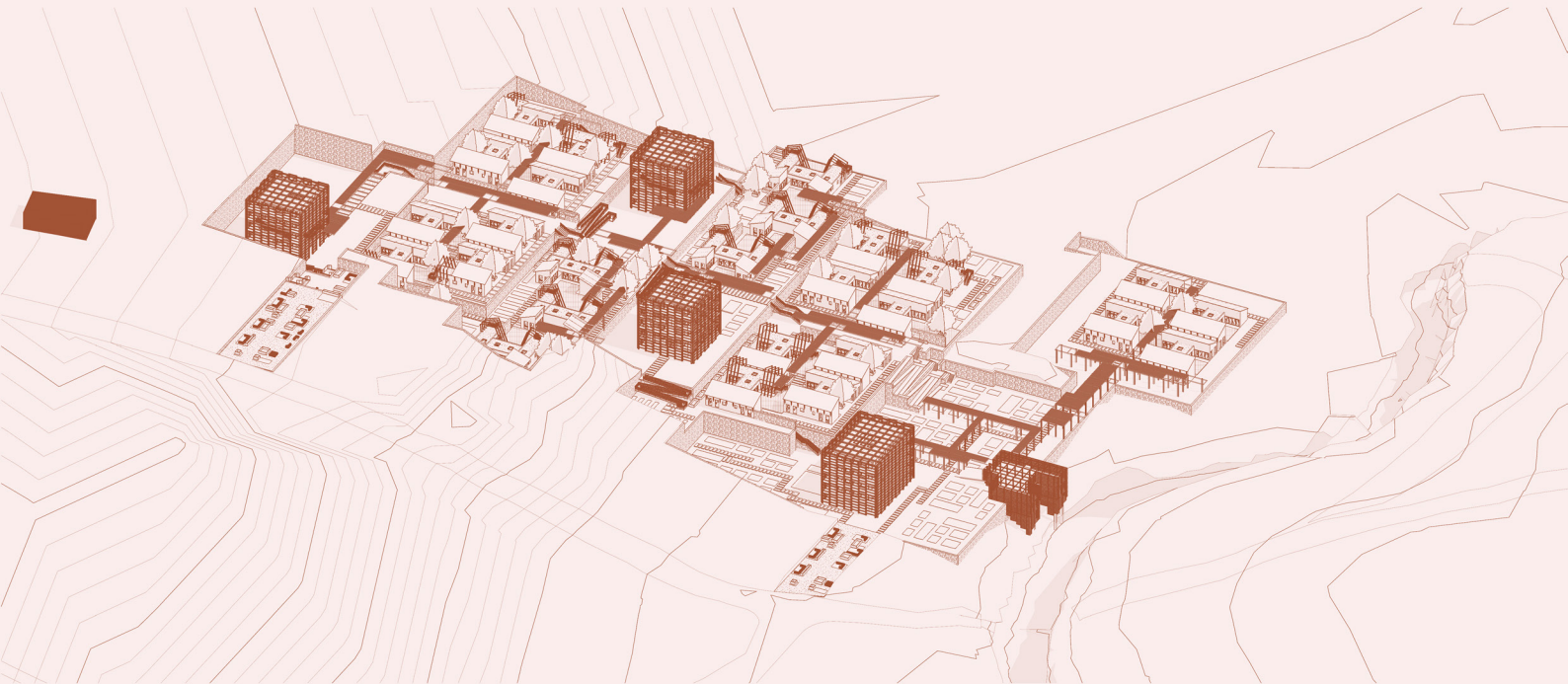


Figure 5.13: Site Model

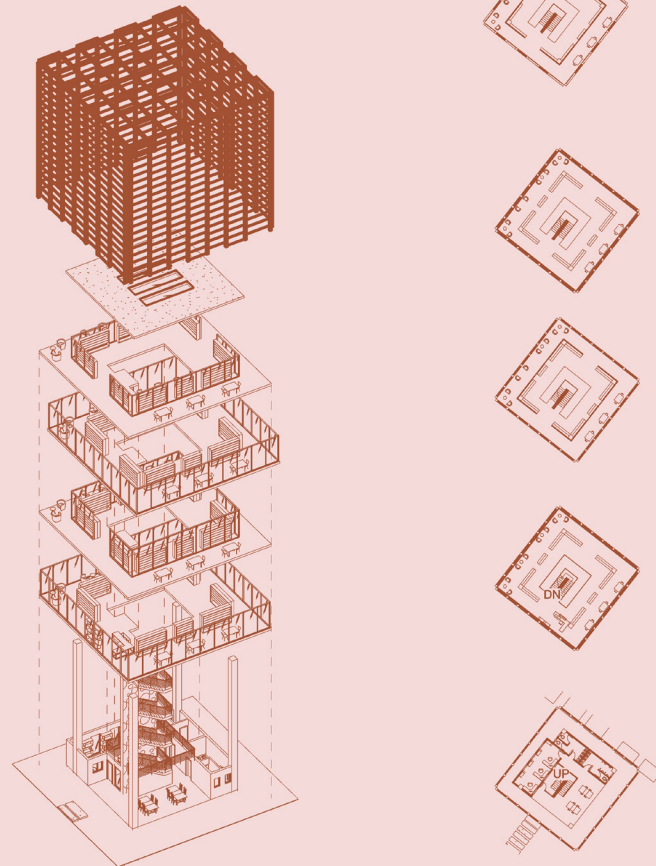


Figure 5.14: Library Tower Axo-
Principles:
Vertical and Horizontal Spatial Conti-
nuity
Visual Continuity

Figure 5.15: Exhibition and Studio Tower Exo-
Principles:
Vertical and Horizontal Spatial
Continuity
Visual Continuity

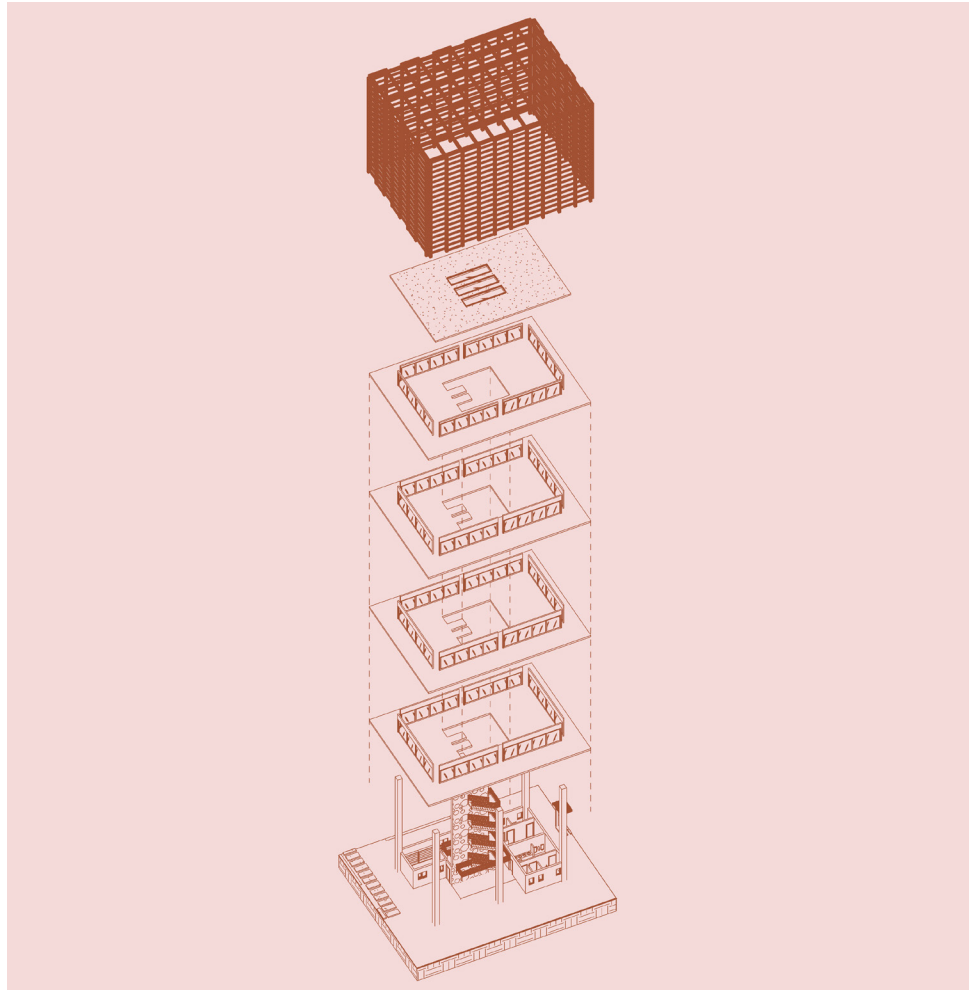


Figure 5.16: Clinic Tower-
Principles:
Vertical and Horizontal Spatial
Continuity
Visual Continuity
Multi-Funtional Spaces

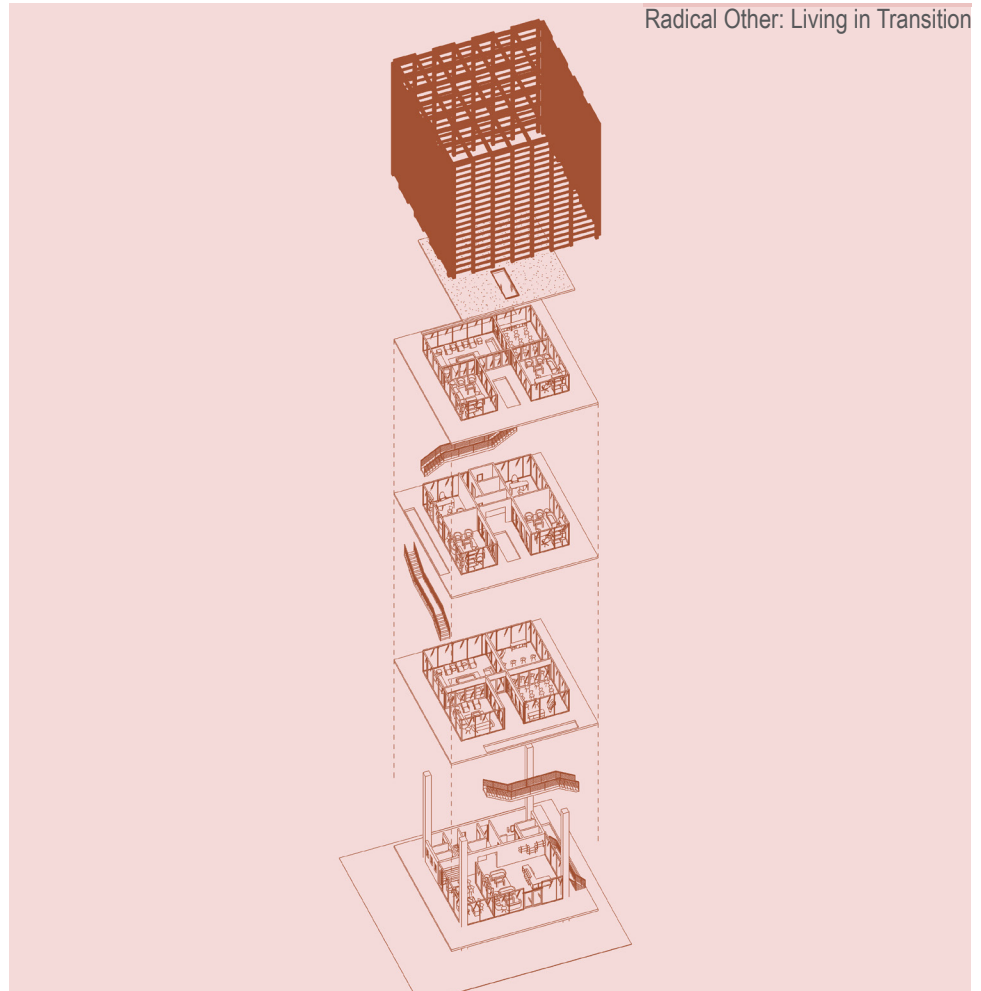




Figure 5.17: North East Elevation



Figure 5.18: North West Elevation



Figure 5.19: South East Elevation



Figure 5.20: South West Elevation



Figure 5.21: Section AA

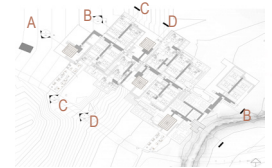


Figure 5.22: Section BB

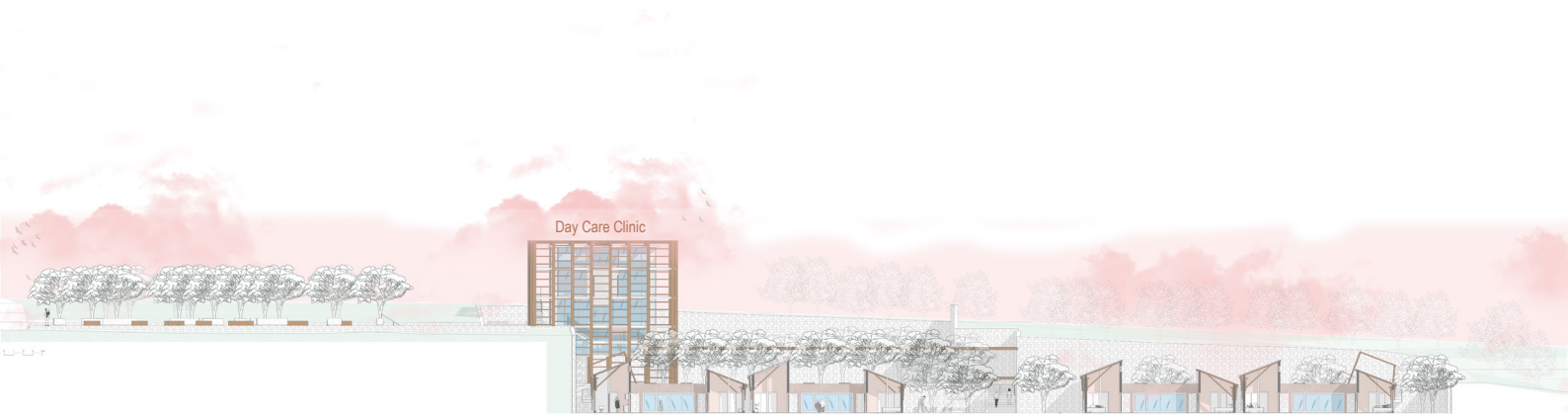


Figure 5.23: Section CC

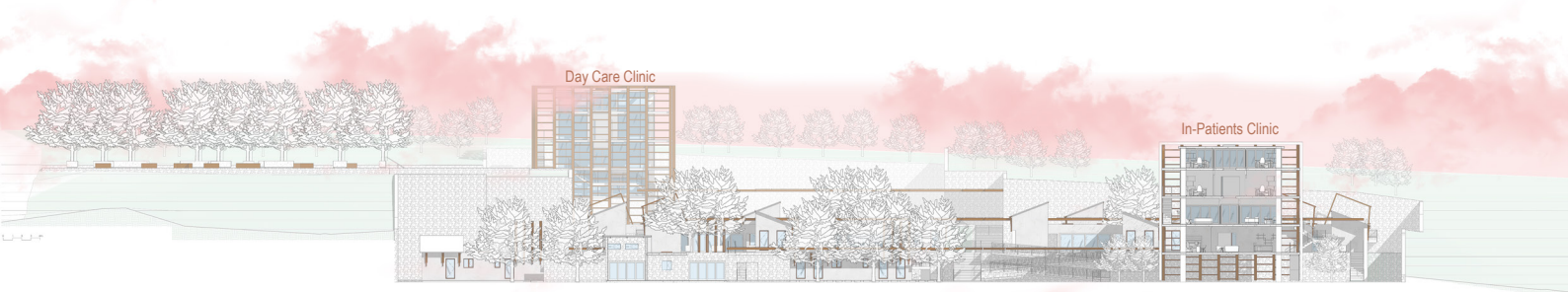


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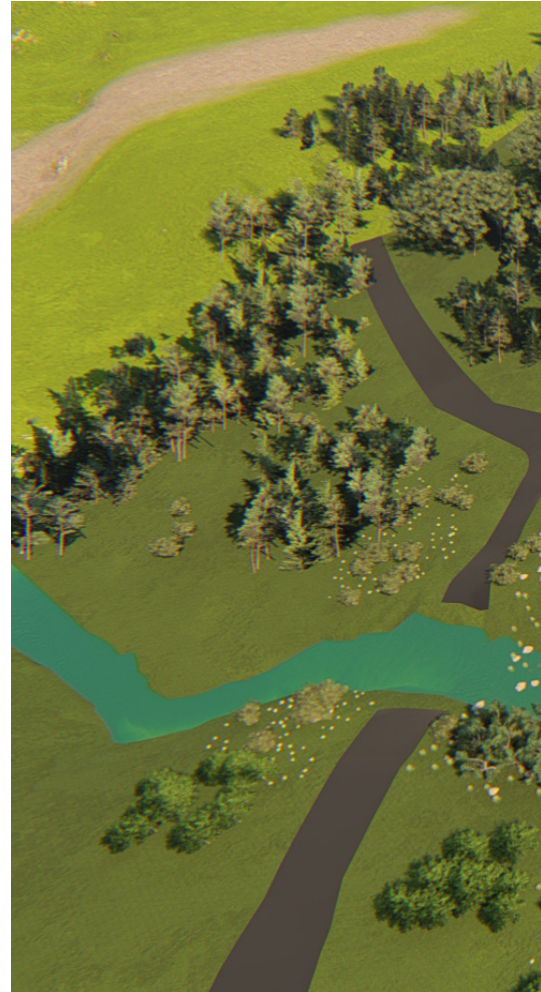






Figure 26



Figure 27



Figure 28



Figure 29



Figure 30



Figure 31

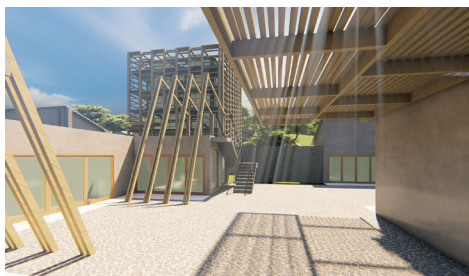


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Figure 33





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References

The grandmothers work as voluntary counsellors for people who would otherwise have no access to mental health services. They listen and have the trust of the patients due to the cultural traditions of older women being beacons of trust and confidentiality. The Grandmothers say that they're also benefitting, their issues gain perspective and they have a better sense of community. Illustration by author, Brent Stirton (Photographer). (Stirton 2020).

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Figure 4.21: (Right) Context and symbolism. Concept Sketch by Architect. Illustration by Author based on architect's drawing. Diana Kellogg Architects (Photographer) (Mehta 2021)

Figure 4.22: The option of privacy. Illustration by Author based on architect's rendering. Diana Kellogg Architects (Photographer) (Mehta 2021)

Figure 4.23: (Left) Contrast. Diana Kellogg (Architect). Vinay Panjwani (Photographer). (Diana Kellogg Architects 2021).

Figure 4.24: (Right) The creation of patterns through repetition. Illustration by Author. Diana Kellogg (Architect). Vinay Panjwani (Photographer). (Diana Kellogg Architects 2021).

Figure 4.26: (Right). Manipulating solid, subtraction, void and movement (raising solids) to create the illusion of constant transition. Illustration by

Author.

Figure 4.27: (Right). The surrounding topography creates a walled settlement allowing visual access to surrounding context. Illustration by Author.

Figure 4.28: the first conceptual sketch shows the design solution divided into four parts surrounding the Feruka Bridge. The sketch of the individual building unit attempts to create a soft edge on all the four parts on the sides facing a central outdoor courtyard divided by the road and river. However interactions between the four parts would be difficult due to the division by the road and river which could possibly act as barriers. It would also compromise on the facility's security.

Figure 4.29: The four parts start to create a pattern and are symmetrically divided by pathways. The idea of a pedestrian bridge across the river is introduced. The tarred road dividing the site is paved in an attempt to slow down traffic. However it would still be difficult to integrate the different functions in the separate buildings.

Figure 4.30: Redesigning- The building is first designed as one solid using only one side of the previously four occupied parts. This is then transformed into a pattern through subtraction and a series of voids and solids.

Figure 4.31: Gardens are introduced into the void spaces. The pattern is maintained while creating a matrix of voids and solids with the garden flowing through the void.

References

Figure 4.32: instead of having a regular pattern, the pattern is now irregular with solids subtracted randomly to create voids. The solid parts that are subtracted are not eliminated but they are transitions upwards with the aim of creating the illusion of constant transition.

Figure 4.33: Different levels of privacy with reference to context.

Figure 4.34 – 4.38: The design goes back to a more regular pattern which again develops into an irregular arrangement through the allocation of different programs. The garden is no longer structured and flowing through the building but is now randomly placed.

Figure 4.39: Sketch section showing the possible depth of the building below the ground level. This would mean most of the spaces inside the building are dark and might require artificial lighting and ventilation. Slope not to scale.

Figure 4.40: Revised sketch of the building section. The structure only goes down one level below the ground level. Slope not to scale.

Figure 4.41 – 4.42: Day and night sketch illustration of the elevation. Slope not to scale.

Figure 4.43: Building Meets Sky- Possible detail of polycarbonate cubes (Transitioned Voids: See Figure 4.26) roof.

Figure 4.44: Building Meets Sky- Sketch detail of roof garden adjacent to the bottom of a polycarbonate cube.

Figure 4.45: Building meets ground- Possible detail of roof garden sloping to ground level.

Figure 4.46: Building Meets Sky- Roof garden detail showing façade.

Figure 4.47: Building Meets Sky and ground- Retaining wall and roof detail.

Figure 4.48: This part of the design development starts to focus on the living units of the patients and their care takers. The basic structure is a bedroom and bathroom constructed using locally sourced brickwork. A timber shading structure allows for the roof of this bedroom to be used as an outdoor or indoor space depending on the material used. In this image polycarbonate sheeting is used to cover the timber shading structure. The roof space can be used and as meeting area, individual or shared art studios. This sketch explores the idea of a double functioning thickened wall in the shared passages.

Figure 4.49: This section shows a variation of the living spaces in which the timber structure is not covered by polycarbonate sheeting. This roof area can therefore be used as a roof garden since the structure allows for light and water penetration.

Figure 4.50: Sketch Section showing technical exploration.

Figure 4.51: Type A- This is the developing design of a shared unit that allow for an individual's privacy with also affording them companionship. The introduction of the folding partition wall allows for this change. The bathroom design also allows for different levels of privacy.

Figure 4.52: Type B- This is an individual unit that can be repeated to create a pattern and some level of 'packed housing'.

Figure 4.53: Type C- A private unit for live-in caretakers.

Figure 4.54: A block arrangement of units A, B and C. The repetition and pattern creates a dense settlement fabric and allows for efficient use of the space on the site.

Figure 4.55: The pattern created in Figure 4.54 allows for the development of unique pockets of space with different thresholds of privacy. The brown spaces can be defined as access courtyards. The pink spaces can be access and activity courtyards. These activities being limited to smaller groups that have direct access to the compound. The yellow spaces are access and main activity courtyards where activities for the whole compound (which is a combination of smaller compounds) can occur.

Figure 4.56: A detailed illustration of how two smaller compounds join to create a bigger compound forming a pattern that creates different spaces of interaction.

Figure 4.57: Exploration of a new pattern of layout.

Figure 4.58: Design development of a simplified compound with one central courtyard.

Figure 4.59: Development of an orthogonal pattern when the compound designed in Figure 4.58 is repeated.

Figure 4.60: Variations of the compound designed in Figure 4.59 are repeated to create a linear pattern with the possibility if a central pathway through the whole site.

Figure 4.61: Design Development- sketch of a new unit. In this unit all bedrooms are single bedrooms. However in a scaled drawing the space allows for the flexibility of creating a shared space. This unit allows individuals to share bathrooms with a different door for each individual. The bathroom interior still allows for different levels of privacy. The continuous passages and folding doors allow for both spatial and visual continuity. Different courtyard settings can be created in the two courtyards. The kitchen and entertainment room also acts as a situational courtyard and can also extent itself to the adjacent courtyards through the folding doors.

Figure 4.62: Variations of the unit in Figure 4.61 are place in a way that creates a compound with a central courtyard. The smaller access courtyards have different levels of privacy depending on the directions they face. A courtyard open to the inside of the compound is more private than the one open to the outside.

Figure 4.63: Possible spaces created with the placement of units and circulation.

Figure 4.64: Possible spaces created with the placement of units and shading. The idea of a shading structure that extends itself through the site is introduced.

Figure 4.65: Design Development- Courtyard compounds forming a settlement fabric (illustrations not to scale).

Figure 4.66-4.67: Design Development- Manipulating the repeated

placement of units and towers to create an irregular pattern of units, garden and courtyard spaces.

Figure 4.68: Concept Sketch- Transition through Gardens, Courtyards and Towers.

Figure 4.69: Design Development- Transition through Gardens, Courtyards and Towers.

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Appendix

Appendix 1: Ethic clearance approval letter. Clearance/Protocol number SOAP025/2021



21 September 2021

Faculty of Engineering and the Built Environment:

Ethics clearance letter:

Dear Ruvimbo Nyamupanedengu (1364897), this letter confirms that your ethics application has been cleared. Your clearance/protocol number is SOAP025/2021

Yours sincerely

Lerato Nkosi

A handwritten signature in black ink, appearing to read 'Lerato Nkosi', is written over the printed name.

