

**INTO
THE
BLUE**



Michelle van der Rijst - 2018348652 *A hand-painting ceramics studio for re-interpreted blue china in the V&A Waterfront, CPT.*

Figure 01: Reintegrating traditional intentions into contemporary Cape Town (author).



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INTO THE BLUE

by
Michelle van der Rijst | 2018348652

This dissertation is submitted in partial fulfilment of the requirements for the degree
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Declaration

I, Michelle van der Rijst, declare that the Master dissertation that I herewith submit at the University of the Free State, has not been previously submitted for a qualification at another institution of higher education. All the work contained in this document is my own except where otherwise acknowledged with a reference.

Signature:

A handwritten signature in black ink, appearing to read 'mvdR', is written over a horizontal line.

Date:

11 October 2023

Abstract

The Victoria and Alfred Waterfront (V&A Waterfront) Development in Cape Town is transforming the port into a playground. With the notion of globalisation and replicating international waterfront-scapes, the V&AW is at risk of becoming a creative destruction. *How can a phenomenological appreciation of blue china ceramics inform the architectural densification of a colonial heritage ensemble, by considering the habitual and material experience of transforming clay into ceramics, thereby reintegrating traditional intention between culture and the contemporary technology into the working harbour of Cape Town?* The project proposes a hand-painting, blue china studio as an adaptive reuse of the ensemble of heritage and existing synchrolift buildings within the Marina District of the V&AW. Viewing craft as a method of purposeful play, the project will aim to condense the artistic potential within the ceramics-making process while preserving elements of its local habitual and material engagement. These phenomenological theories will be used to support the design decisions and contextual orientation to arrive at an appropriate architectural response to the historically rich environment of the Victoria and Alfred Waterfront. Consequently, the theoretical lens will add layers of complexity to the heritage site and the proposed design becomes inseparably moulded into the cultural fabric, regenerating the Victoria and Alfred Waterfront in Cape Town. The document explores contextual analysis, precedent analysis, and theoretical framework to inform the design development and technical resolution. Ultimately, the thesis dissertation will present a contemporary interpretation of craft in urban manufacturing and adaptive reuse projects.


Keywords: globalisation, waterfront-scapes, phenomenology, heritage, hand-painting, adaptive reuse, synchrolift, habitual and material engagement.

'I find it harder and harder every day to live up to my blue china' (Rubin, 2019: online).



Figure 02: Oscar Wilde, an Irish poet and playwright (Rubin, 2019: online) (edited by author).

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Figure 03: Collage of different blue china plates (The Brooklyn Teacup, 2023: online) (edited by author).

INTRODUCING

GROUNDING



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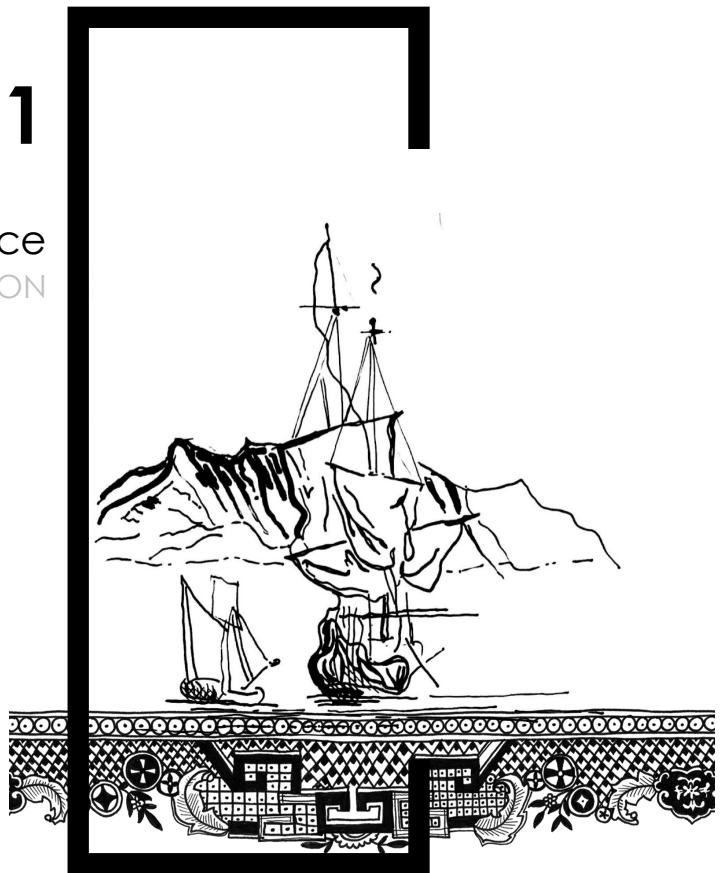
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PART 01

Scratch the Surface
INTRODUCTION



CHAPTER 01: Scratch the Surface_INTRODUCTION

01.1 Introduction

“Nothing actually disappears, it is just a matter of finding it” (Schrire, 2015: 232). Found at historical Cape Town sites, the broken blue and white ceramic shards become the seeds of the past, present, and future. These material remnants of the Dutch East India Company or Vereenigde Oostindische Compagnie (VOC) at the Cape mirror the role and identity of its occupants and creators, both voiced and voiceless. The eventual amalgamation of the material residues in archaeological sites in Cape Town makes it challenging to separate rich from poor – masters, servants and slaves all mingled. Society overlooks this rich, shared heritage of the VOC Cape and the impact of the colonial society on the Cape (Schrire, 2015: 11-29).

01.2 Theoretical stance

Tradition can be developed by challenging its shortcomings. The project aims to achieve the difficult and delicate balance between the local traditional ceramics-making process and contemporary technology. Similarly, the once foreign and exotic blue and white china received from the passing VOC ships required an event of appropriation, rooting it in the Cape's tradition and culture. Consequently, the Cape's locally made ceramics helped perpetuate the visual image of colonial domestic traditions (see Figure 05). At the same time, the differences in these ceramics reflected subtle yet powerful changes in the cultures, traditions, and tastes at the tables of the Cape settlement (Schrire, 2015: 212).

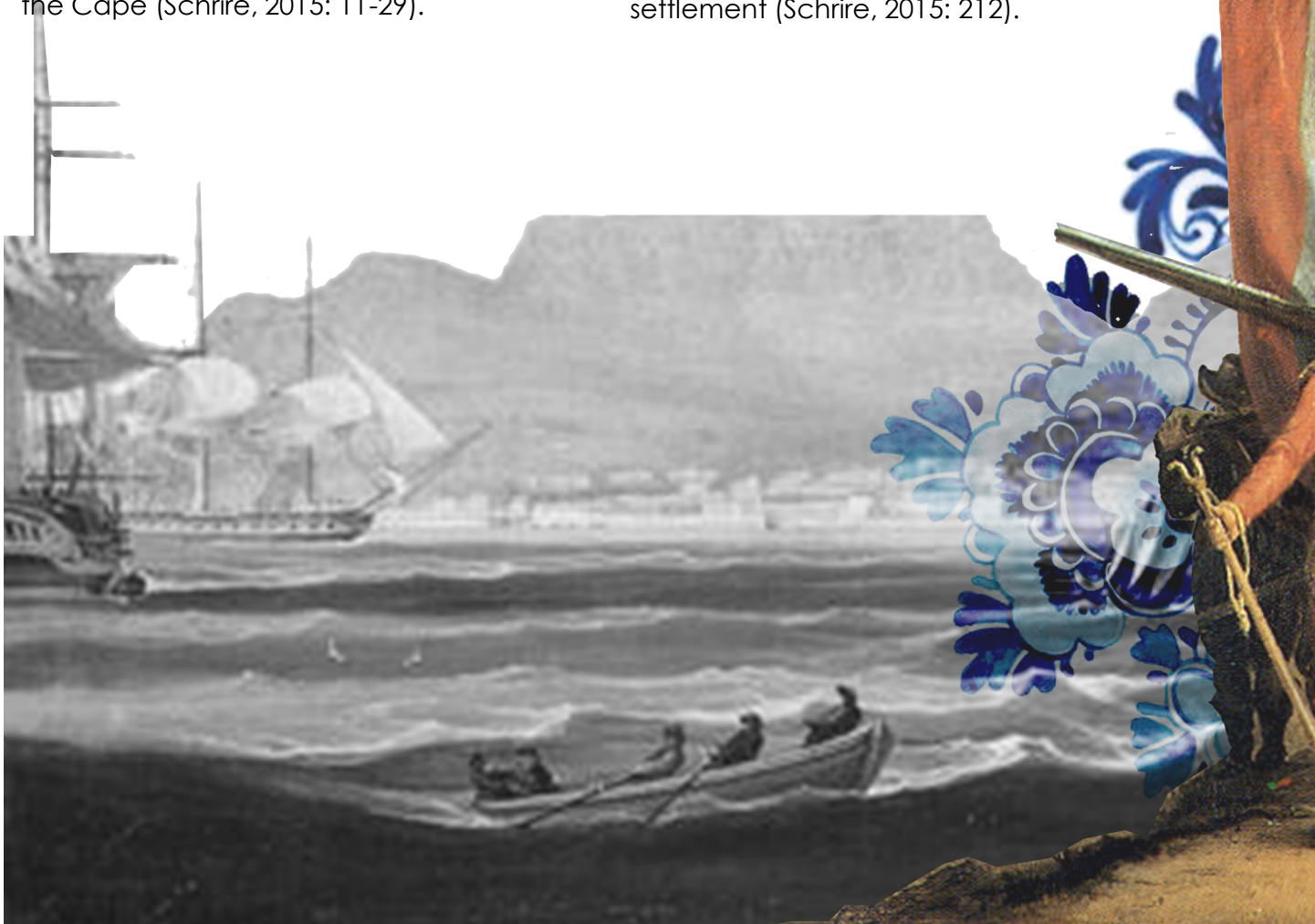


Figure 05: Collage of the rich history of blue china at the VOC Cape—early encounters at the Cape between the Khoikhoi herders and the Dutch settlers, who brought blue china from China and later Europe



(Bell, 1850: painting) (Huggins, 1819: painting) (edited by author).



Figure 06: Collage of Jan van Riebeeck pointing towards the site in its context near Zeits Mocoa in Cape

01.3 Site

The site is in a region with a rich and diverse cultural heritage. Cape Town's dynamic culture reflects its historical past. The early European settlers influenced the traditional indigenous cultures. From 1600 to 1652, there was vibrant, multicultural interaction at the refreshment station that would become Cape Town. The VOC ran the colony. In 1652, the VOC established its Cape station under the command of Jan van Riebeeck. By this time, the VOC had already been in operation for 50 years and had another 150 years to go (Schrire, 2015: 11). The shipping business boomed. Goods, including blue china,

were imported to the Cape to fit the VOC, garrison and settlers' needs or conveniently received from the passing ships (Groenewald & Worden, 2005: xix-xxi).

Amidst this culturally vibrant location, the two-storey ensemble is on Erf 150 240 in West Quay Street, Victoria and Alfred Waterfront (V&A Waterfront), Cape Town, South Africa (see Figure 06). The site becomes a threshold between land and sea. From the lively V&A Waterfront, visitors enter the building from West Quay



Town (Alberton Record, 2016: online) (edited by author).

01.4 Client

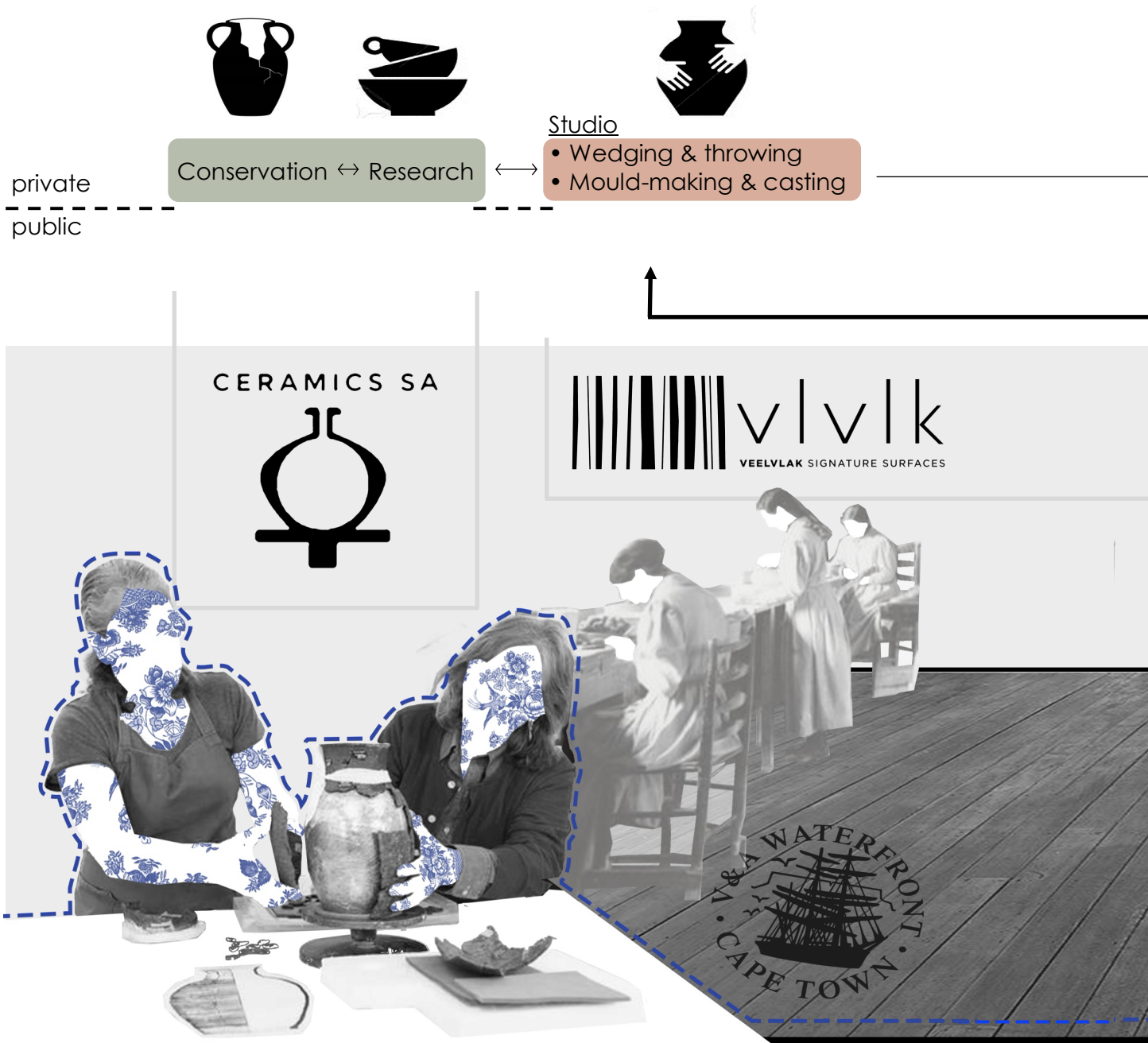
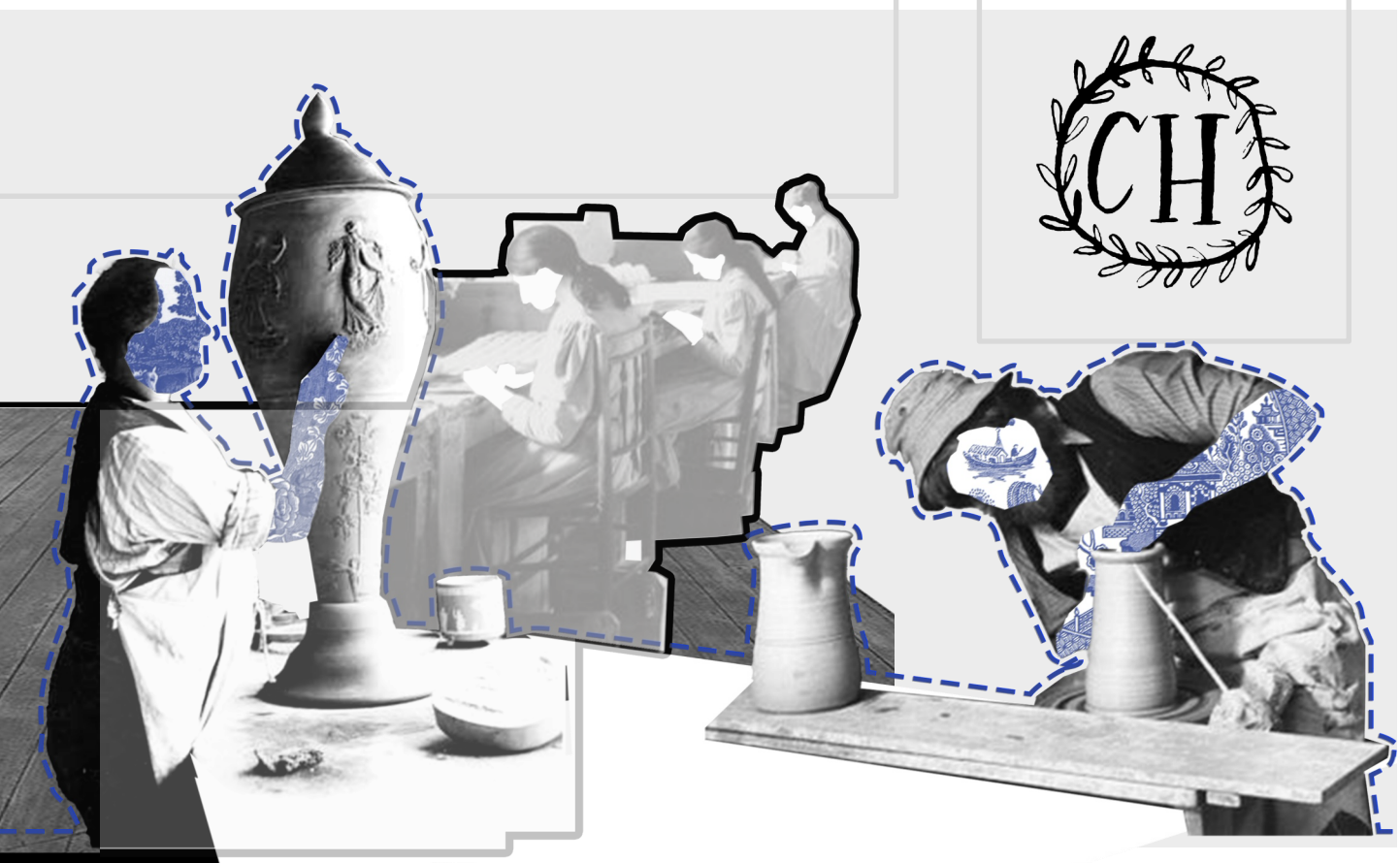
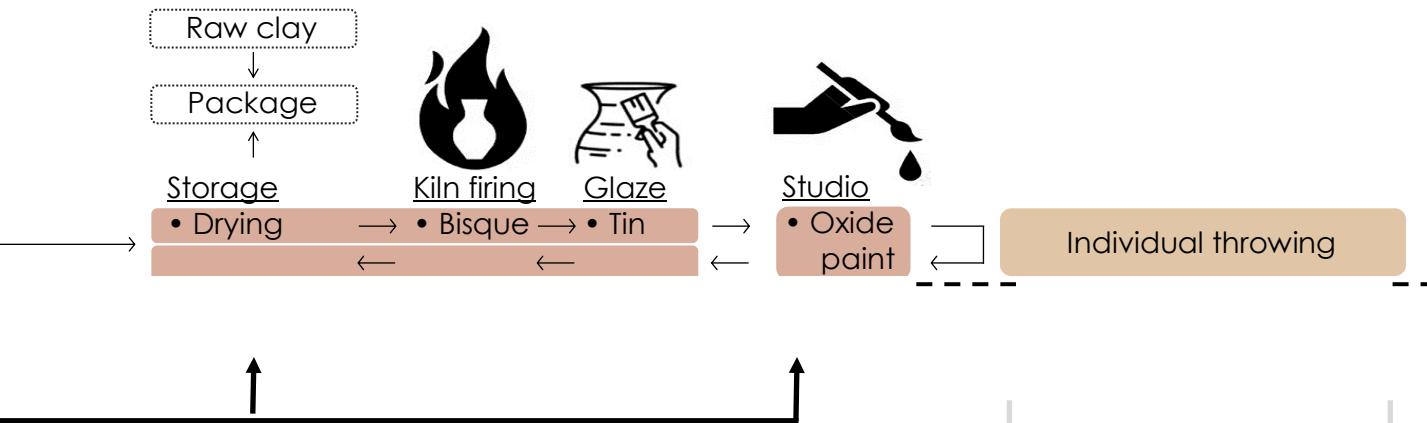


Figure 07: Diagram of the programme and flow of functions of *Into the Blue* (author). **Figure 08:** The clients

Working within the Cape Town Harbour context, the **V&A Waterfront** became *Into the Blue*'s umbrella client. The V&AW is redeveloping the oldest working harbour in the Southern Hemisphere into a mixed-use area. Its many heritage sites and tourist landmarks make it a unique setting, focusing on retail, tourism, and

residential development within the historical docklands. It is a vibrant place to play, live, shop, dine and work. Furthermore, the project combines three South African ceramicists as the clients: **Ceramics South Africa, Veelvlak** and **Chandler House**. They explore and celebrate the traditional craft of handcrafting ceramics and the way



include V&AW, Ceramics Southern Africa and ceramic studios in South Africa including Veelvlak, Chandler

people have made and innovated through time (see Figure 08). They draw inspiration from historical and contemporary ceramic sources. Ceramics South Africa focuses on quality and the general public's interest in locally produced ceramics; Veelvlak crafts large-scale ceramic tile installations; and Michael Chandler is an

artist and ceramicist who handcrafts bespoke commissions of tiled murals and prints (see Figure 08). Combining the V&AW and the three ceramicists will allow a relationship between the industrial main production warehouse and the community within the surrounding context.

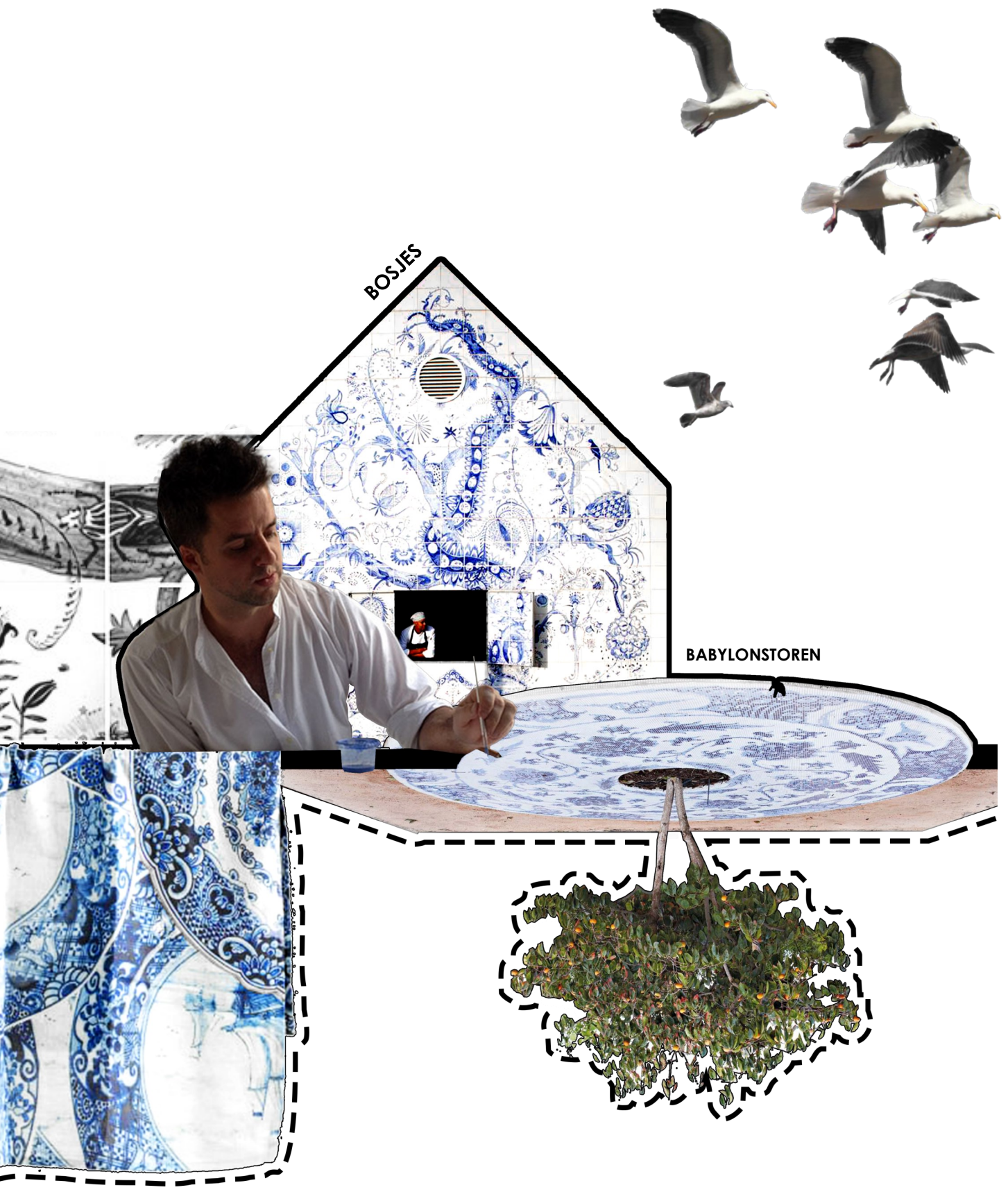
01.5 Contemporary blue china

The smudges of blue on a white background bring nostalgia and authenticity. It is historical and has a classic nature, which is strangely contemporary. The tradition of blue and white ceramics - porcelain, earthenware, and fine bone china, stayed popular, and today, again, are fashionable on Cape tables (La Motte, 2013: online). Treasuring the past and seeking value can discover new ways to make history relevant to contemporary life. Heritage, particularly Cape Dutch style and the artefacts and decor that fill its historic buildings, is a constant and relevant inspiration for South African design. Blue

china visually celebrates Cape Town's unique history (Lynch, 2012: online). Today, the nostalgia-tinged crockery is not only found when rummaging through one's grandmother's crockery cabinet or an antique store. Instead, several artists living in and loving the Cape have reinterpreted the vibrant blue and white china and its timeless patterns. The contemporary take on traditional designs ranges from creating jewellery out of found objects to delft-inspired wallpaper, fabric, local ceramic pieces, and hand-painted tiled murals (see Figures 09 and 10).



Figure 09: Contemporary application of blue china influences and re-interpretations in South Africa—Bosjes Restaurant mural wall by Michael Chandler, Babylonstoren table cloth and tiled courtyard spaces

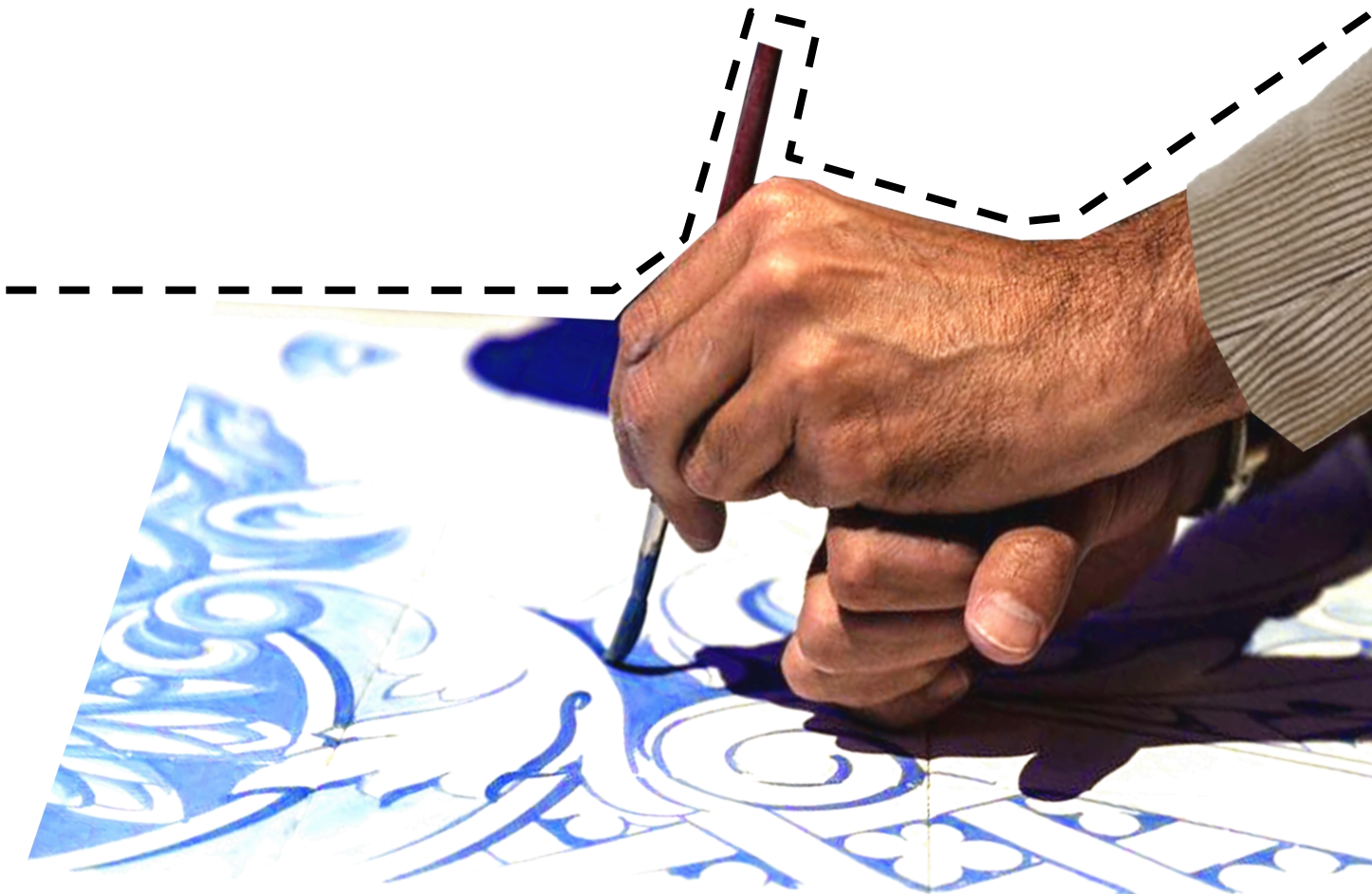


(Babylonstoren, 2023: online) (Chandler, 2023: online) (edited by author).

01.6 Brief and Programme

The Cape culture is entrenched in blue china and traditional ceramic-making methods. To face forward, looking backwards, the cultural principles are assimilated, exchanged, and preserved. Into the Blue's three primary functions include a ceramics conservation laboratory, a production warehouse, and a public market space (see Figure 07). The conservation of ceramic artefacts recalls Cape Town's colonial VOC past; the production

craftsmen employ an ancient ceramics process accommodating the entire clay transformation process; and the public market echoes the historical selling of ceramics in Cape Town. Ultimately, *Into the Blue* aims to reinterpret the historical blue china into contemporary Cape ceramics. The secondary functions latch onto the primary functions and include a restaurant, shop and exhibition space, public workshop studios, and individual or small-scale production studios.



01.7 Research Question

How can a phenomenological appreciation of blue china ceramics inform the architectural densification of a colonial heritage ensemble, by considering the habitual and material experience of transforming clay into ceramics, thereby reintegrating traditional intention between culture and the contemporary technology into the working harbour of Cape Town?

Figure 10: Re-interpretation of the tradition of hand painted blue china into a contemporary Cape wine



01.8 Aims

The document aims to clarify and give insight into how the research question was unravelled towards forming a design proposal. Chapter 02 gives a brief overview of the historical and cultural flux of blue china internationally and later at the Cape. Chapter 03 views the context and its influences on different scales, including the city, the precinct, and the site. Chapter 04 investigates the theoretical lens of craft as purposeful play within the traditional methods of creating blue china objects. In Chapter 05, the conceptual approach analyses the site conditions and explores initial ideas based on the phenomenological lens of habitual and material engagement of working with clay. Chapter 06 analyse precedent studies to abstract architectural elements from the surrounding urban environment and the different concepts. Chapter 07 correspond to traditional blue china production line to develop the accommodation list and brief and illustrates the design development towards the final design proposal. Chapter 08 explores the technical aspects as a final design synthesis.

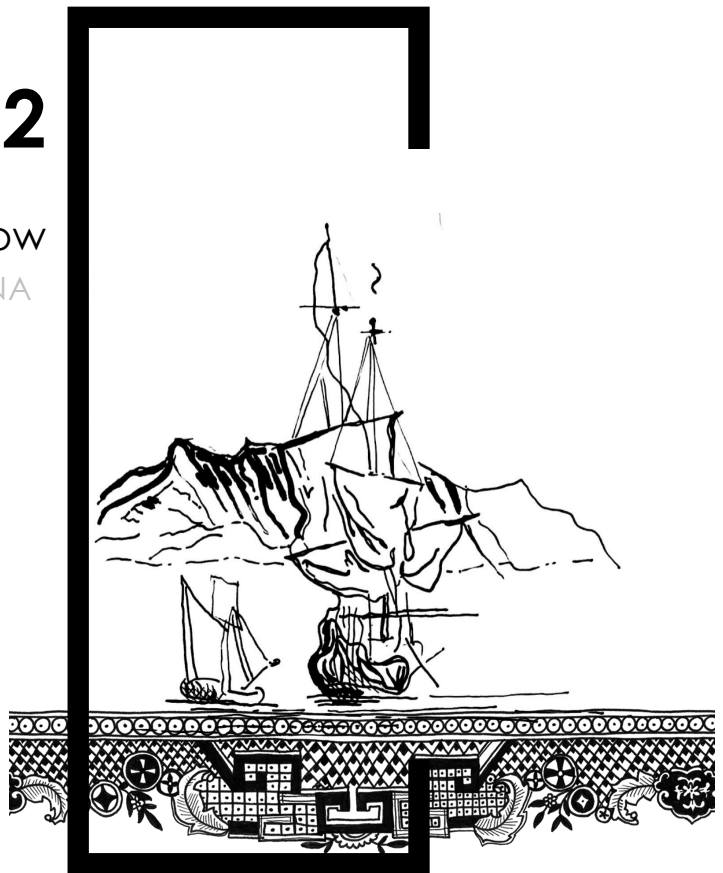
01.9 Conclusion

To make sense of blue china ceramics, a cultural context where it is embedded is needed. The traditional are reintegrated into the contemporary Cape Town Harbour as a hand painting, ceramics studio. Craft linked to the phenomenological theory of habitual and material experience is an important design methodology and further investigation in the document will focus on how the design can reinterpret the traditional ceramics-making and will develop parallel to the contemporary technology through different portions of the building.

bottle label designs (Boca do Lobo, 2019: online) (Durbanville Wines, 2023: online) (edited by author).

PART 02

Travelling Willow
CULTURAL FLUX OF BLUE CHINA



CHAPTER 02: TRAVELLING WILLOW _ CULTURAL FLUX OF BLUE CHINA

02.1 Introduction

The imported blue and white china introduced by the VOC ships points to cultural ascendancy and change. The VOC ceramics originally dictated the material stamp of wealth, status, and subaltern voices of slavery at the Cape. Today, it allows for a shared appreciation and has become a visual signifier of belonging. The shape and form, the patterning and decoration of these objects are the wallpaper to our lived

experiences (Randle, 2015: online). Chapter 02 provides a brief history of blue china's origins in the East and its imitation in the West. The chapter will focus on the history of 18th and early 19th-century ceramic signatures at the Cape. It will specifically reference the indigenous, various types of imported blue china brought to the Cape by the VOC and used by the early settlers and the settlers' locally made ceramics.



Figure 11: Collage of the interactions of indigenous peoples, Dutch, and the changing landscape.

02.2 Shards of different worlds

Ceramic pieces, once cherished, now lie broken, misplaced, dispersed, and ignored. The shards collected at the Cape reveal the trade of blue china between the two worlds of the East and West. Archaeologists frequently uncover fragmented pots during excavations since ceramics have commonly served in daily human activities like food preparation and storage. Many blue china shards have been collected on historic sites or alongside streams. This is because inhabitants of these sites discarded their household blue china ceramics near streams, thinking the

stream would take them back to the ocean. The shards range from Chinese porcelain that the VOC ordered to the later tin-glazed Delftware and the British transfer printed, refined earthenware (Babylonstoren, 2023: online). Archaeologists study these remains of material cultures to interpret and understand the activities that characterised past societies. This residue reveals details of the ordinary lives of everyday people within the broader interactions of indigenous peoples, Europeans, and the changing landscape (see Figure 11).



(Ngcukaitobi, 2021: online) (Robben Island Museum, 2022: online) (edited by author).

02.3 History of blue china

The affinity for blue and white ceramics is an age-old phenomenon. It started with finely decorated Chinese ceramics, impacting Europe when first exposed (La Motte, 2013: online). The story begins in 1602 when the VOC, founded to protect Dutch trading interests in the Indian Ocean, stumbled on white porcelain with blue decorations, similar to Ming vases, in China. The Blue China was fired in special imperial kilns in Jingdezhen and decorated in blue for the emperor and elite of China. Their rarity outside of China endowed them with an exotic, almost magical quality characterised by delicacy, transparency, fine artwork, and vivid colour clarity (Jameson, 2018: online). When global maritime trade

expanded, the imperial kilns produced porcelain for export to the Middle East and Europe. Portuguese and Dutch imported this Chinoiserie back to Europe, stimulating the production of blue china, including Delft, Maiolica and Faience. They attempted to replicate or imitate Eastern porcelain, serving as an alternative to the expensive Blue China. It was not porcelain, but it looked similar, giving it the name of 'the poor man's porcelain' (Babylonstoren, 2023: online). Soon, the Dutch flooded the international market with Delftware pottery, bringing it to the Cape by the Dutch East India Company ships (Malan, 2009: 20) (see Figure 12).

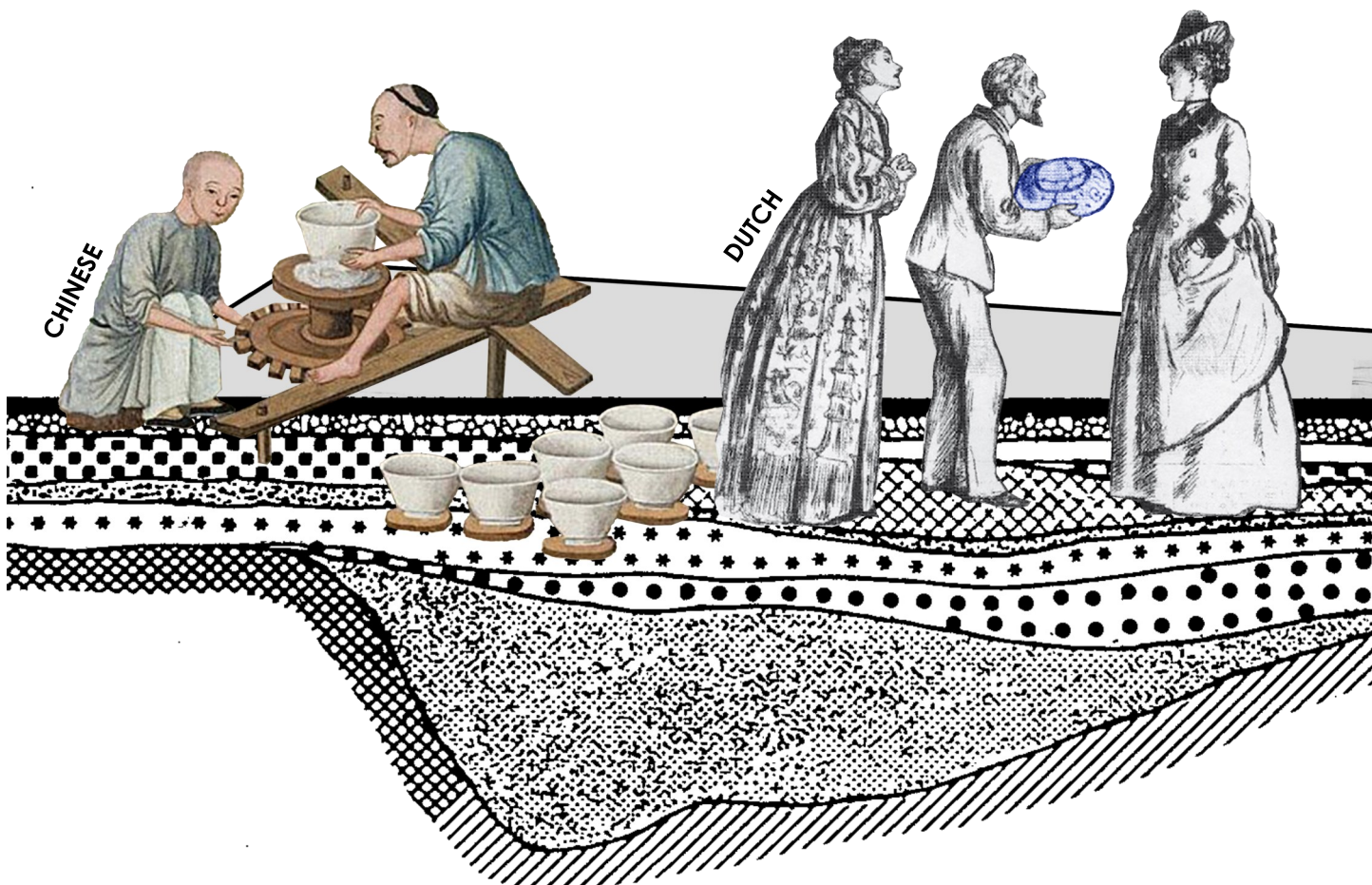


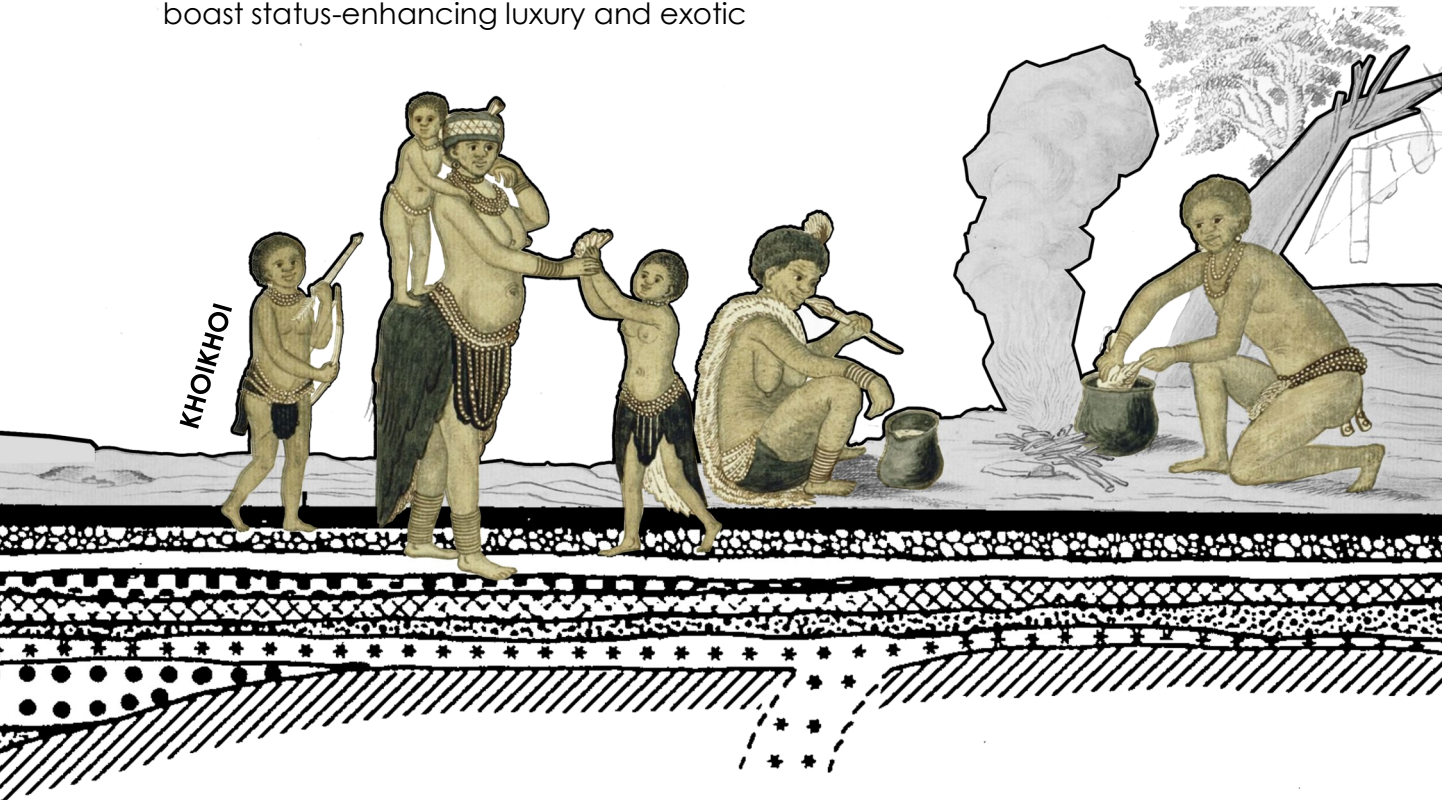
Figure 12: Collage of the China, Europe and Khoikhoi, leaving their ceramic residue on archaeological sites

02.4 The Cape's Ceramic Signature

The Cape of Good Hope was a convenient halfway point on the intercontinental trade route between the East and West. Before the arrival of the Dutch during the 17th century, the Khoikhoi inhabited the Cape. The indigenous Cape Khoikhoi, the potters of the Cape, made ceramic vessels and continued to do so even after the establishment of the VOC colony (Gordon, 1779: 32). Even though the Khoikhoi traded cattle and other livestock with the Dutch, they kept the ceramic vessels for their own domestic and ceremonial purposes (Robben Island Museum, 2022: online). Instead, the Dutch imported or conveniently received utilitarian household goods to meet the needs of the VOC, garrison, and settlers from the passing ships. The ceramics were inexpensive, and all social classes could boast status-enhancing luxury and exotic

ceramics. Although imported blue china adorned the Cape tables, shelves, and cupboards, it was insufficient for food preparation (De Wet, Hattingh & Visagie, 2017: 293). Consequently, in 1654, Jan van Riebeeck requested European potters to come to the Cape to produce ceramic vessels for immediate local use (Jordan, 2000: 6).

The Dutch potters' locally made Cape coarse earthenware denotes the Dutch custom and injects nostalgia. Since VOC controlled the distribution of pottery and constraints on material, the ceramics remained undecorated. They intended to sell the ceramics to local people at the Cape Town markets rather than for trade. It reminded the consumer that their home in the Cape was just as good as their distant home in Holland (Malan, 2009: 15).



at the Cape (Abrahams, 1996: 91) (Philip, 2019: online) (Rijksmuseum, 2023: online) (edited by author).

02.5 Blue china timeline

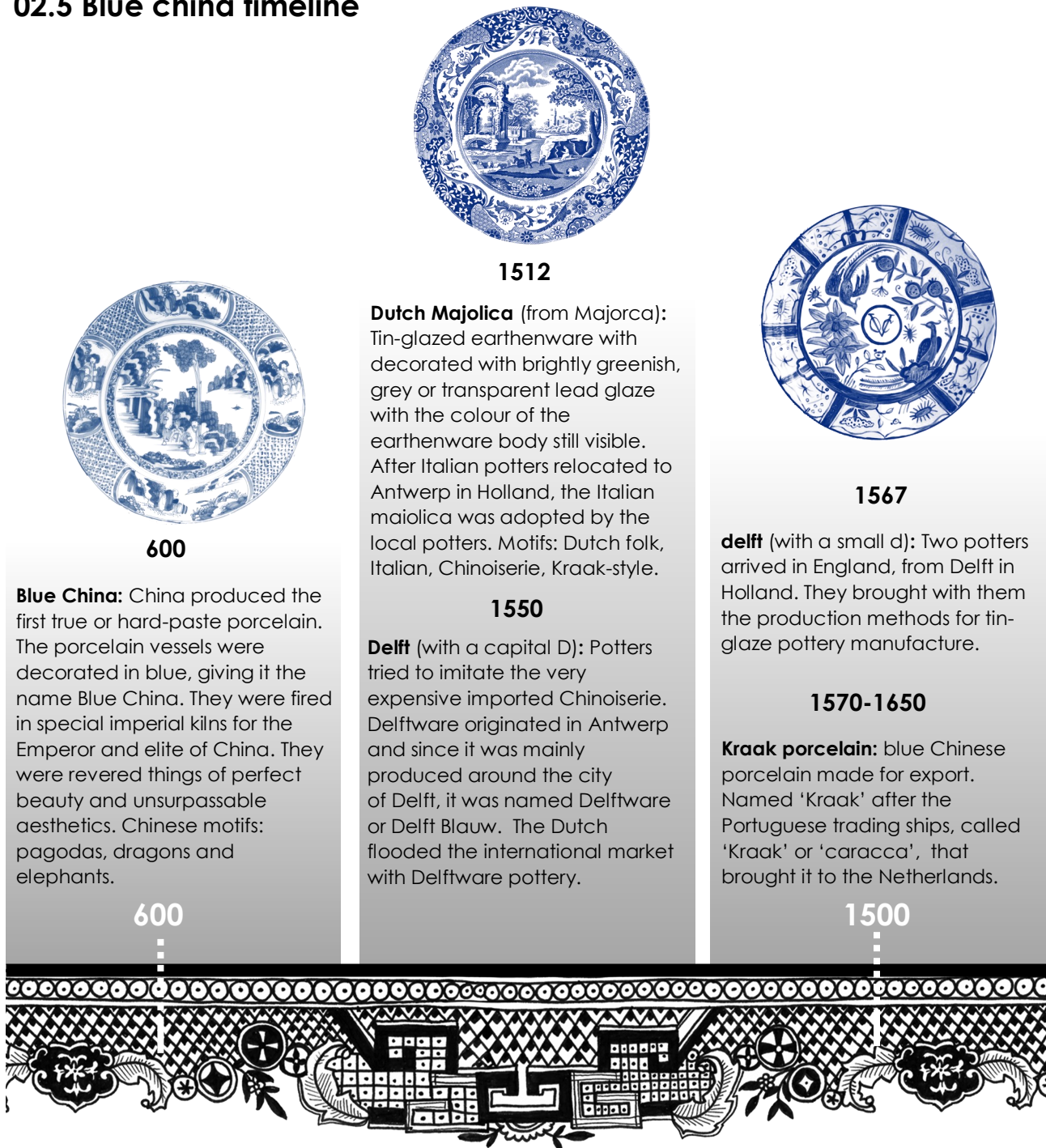


Figure 13: Timeline of the development of blue china in the world in grey and in South Africa in blue with the associated blue china plates produced at the given date: Blue China, Majolica, Japanese 'Company plate,



1602—1624

VOC was founded. **Refined porcelain**: a very limited number of Chinese porcelain pieces were imported into Europe and were usually owned by the very wealthy. The first ships carrying Chinese porcelain arrived in the Netherlands.

1620

Dutch Fayence or Faience (from Faenza): improved and more finely potted and painted than majolica; white tin-glazed on both sides.

1645

The supply of exported Chinese porcelain to the Netherlands was interrupted by the civil war in China.

1600



1653

The Delft factory De Porceleyne Fles was established and in 1919 renamed **Royal Delft**. The copies were popular. Soon the Dutch artists began replaced the Chinese motifs for Dutch folk patterns of windmills, tulips and cows.

1750

English Creamware: refined white earthenware with a clear pale yellow lead glaze was developed and perfected in England. It copied the chinoiserie motifs. It had blue in the glaze to give the impression of whiteness.

1800

English Bone china (with a small c): true porcelain modified by the addition of bone ash.

1700



2023

1652

VOC arrived at the Cape.

1725-1775

A smattering of fine wares: Individuals approached ship's officers on their route to Asia to acquire rare porcelain pieces. Only a few could afford these exclusive, costly wares imported through private trade, such as dining sets with family coat of arms or plates featuring Table

1735

The Last VOC order shipped from Asia.

1748

Equipmaster Möller had an astonishing collection 800 pieces, including 19 cupboard sets, surpassing all other estate inventories (De Wet, Hattingh & Visagie, 2017 : 293)

Cape Delft & Boerendelft:

ceramics depicting South African Cape flora, landscapes and vernacular architecture.

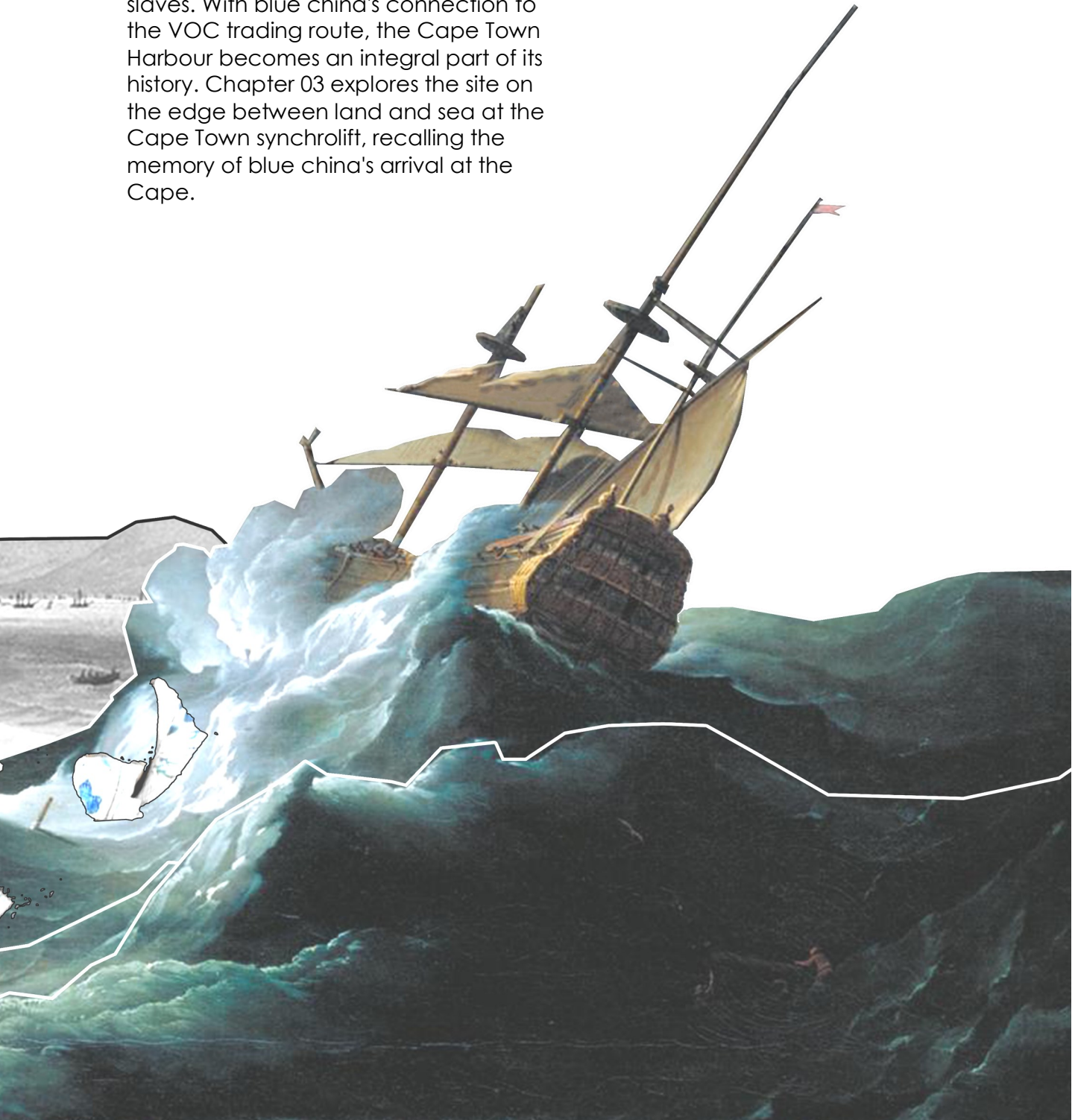
faience, Creamware, Cape Delft (Chandler, 2023: online) (Klose, 1997: D1-D14) (The Brooklyn Teacup, 2023: online) (edited by author).



Figure 14: Collage of blue china's connection to the VOC trading route and the Cape Town harbour

02.6 Conclusion

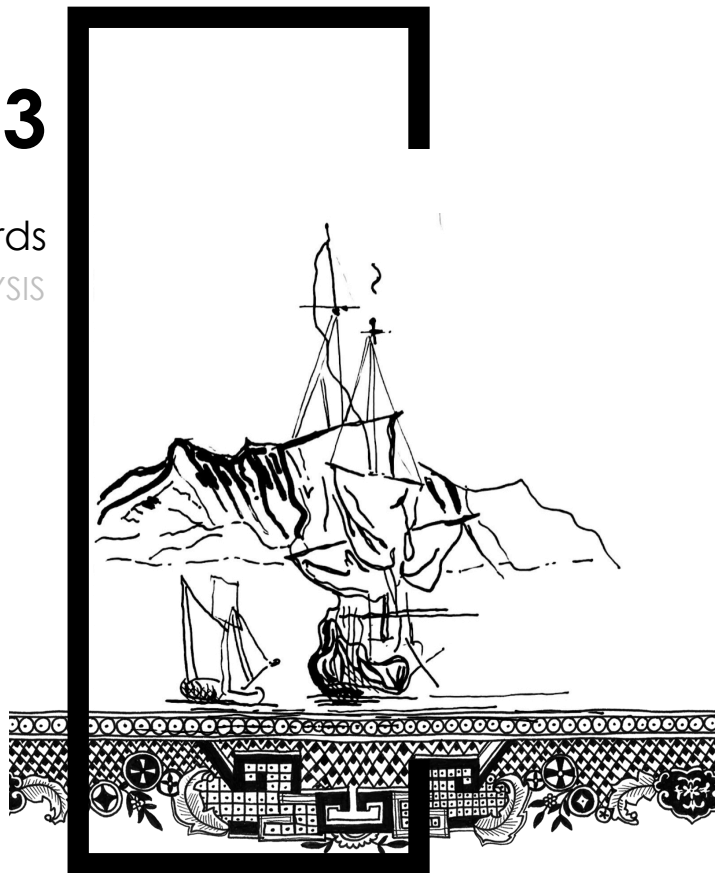
The ascendancy of the VOC at the Cape is traced in the broken ceramics. The shards reveal something about the society in which they once functioned and the multiplicity of cape communities, ranging from the rulers to the indigenous people to the imported slaves. With blue china's connection to the VOC trading route, the Cape Town Harbour becomes an integral part of its history. Chapter 03 explores the site on the edge between land and sea at the Cape Town synchrolift, recalling the memory of blue china's arrival at the Cape.



integral part of its history (Swingler, 2021: online) (Tate, 2016.: online) (edited by author).

PART 03

Seeds of shards
CONTEXTUAL ANALYSIS



CHAPTER 03: SEEDS OF SHARDS_CONTEXTUAL ANALYSIS

03.1 Introduction

After identifying the rich, shared heritage of the blue and white china at the Cape and giving a brief background on the VOC footprint at the historical Table Bay Harbour, chapter 03 provides an in-depth understanding of the context to reveal opportunities within the existing context of the V&A Waterfront in Cape

Town. The chapter uses three levels of contextual analysis: macro (the city), meso (the precinct), and micro (the site). In section 03.2, the macro site analysis considers the urban conditions of Cape Town; in section 03.3, the meso site analysis studies the broader precinct of the site; in section 03.4 the site.

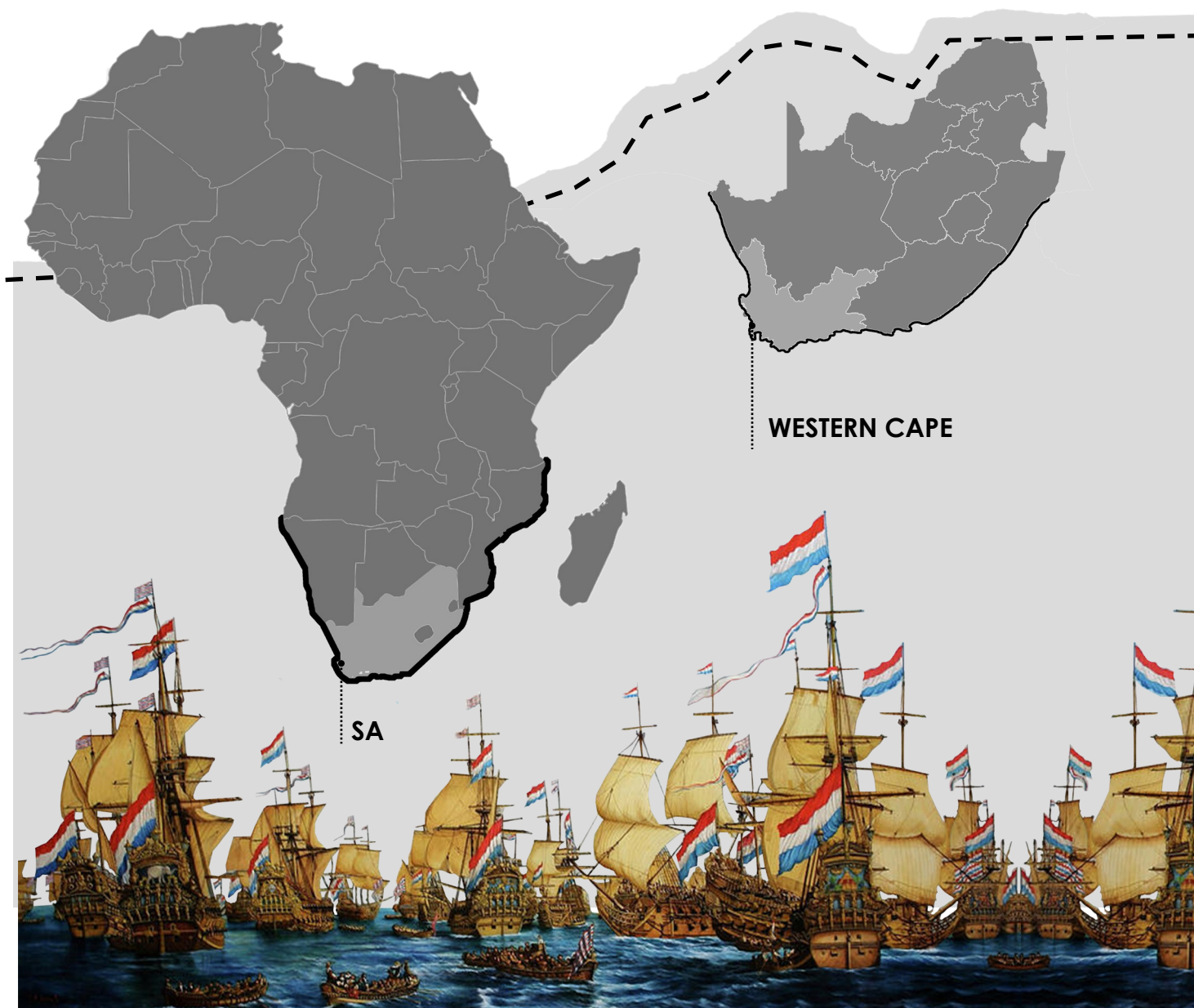
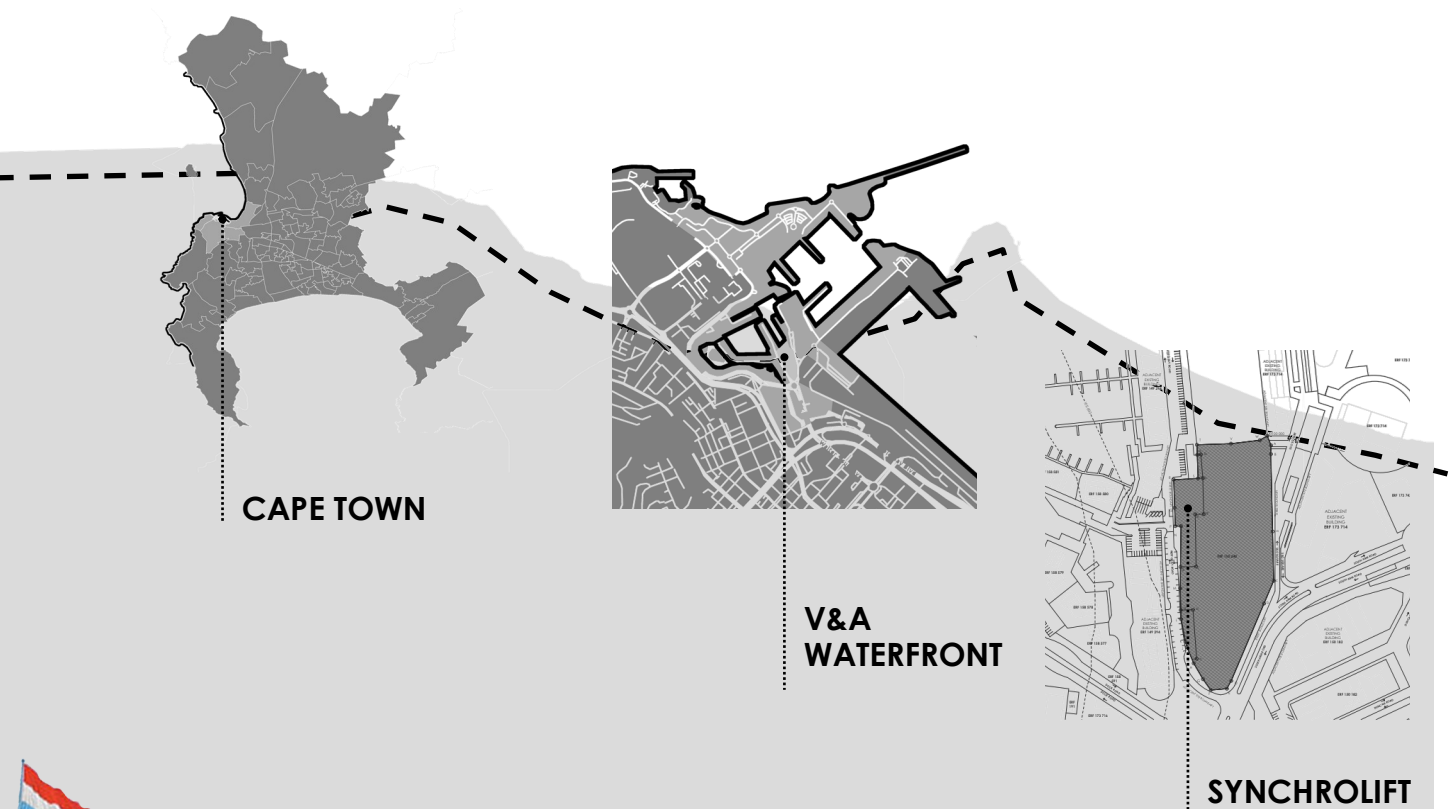


Figure 15: The synchrolift site within its broader context with the influence of the VOC at the Cape (CFM, 2023: online) (edited by author).

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Erf Nr: 150 240



03.2 Macro Site Analysis - The City and the Original Shoreline

03.2.1 The developing settlement

Originally only intended to be a temporary refreshment station, the colony grew (see Figure 18). In 1652, Jan van Riebeeck arrived in this relatively safe bay at the foot of Table Mountain. The VOC needed to supply fresh water, vegetables, and meat to the passing ships on their arduous and lengthy journey to their outposts in the East (see Figure 17). The settlers laid out vegetable gardens and orchards in the Company's Gardens; channelled water from the Fresh River, which descended from Table Mountain, into canals to provide irrigation; and bartered with the native Khoikhoi for their sheep and cattle. Forests in Hout Bay at Table Mountain's southern and eastern flanks provided timber for ships and houses. The Castle was built in 1666 to defend the few who tended the garden, supplied the ships, and kept law and order among the settlers.

03.2.2 Between land and sea

To create a safer bay and accommodate the development of the settlement, the shape of the land that meets the water was obscured, reconfigured, and developed (see Figure 18). Table Bay developed from 1654's small jetty to reclaiming land from Table Bay and replacing the old harbour with the Foreshore in 1930. Consequently, the original shoreline shifted from the Castle of Good Hope in the east to the V&A Waterfront in the west (Ingpen, 2015: online).

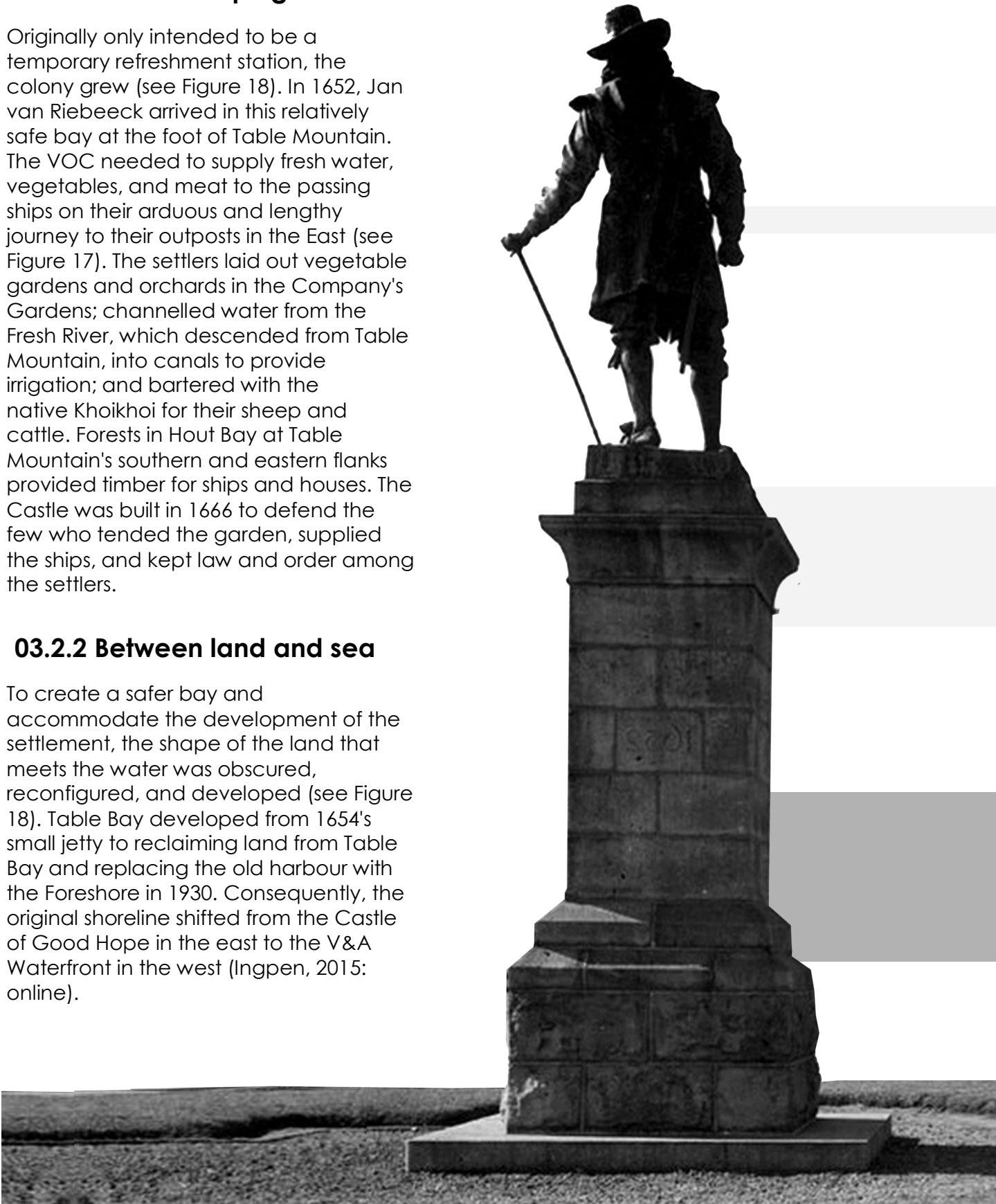


Figure 16: The Jan van Riebeeck statue on Heerengracht Avenue, looking over the developing city of Cape



Figure 17: The intercontinental trade route between the Netherlands, South Africa as half point and China and Japan (edited by author).

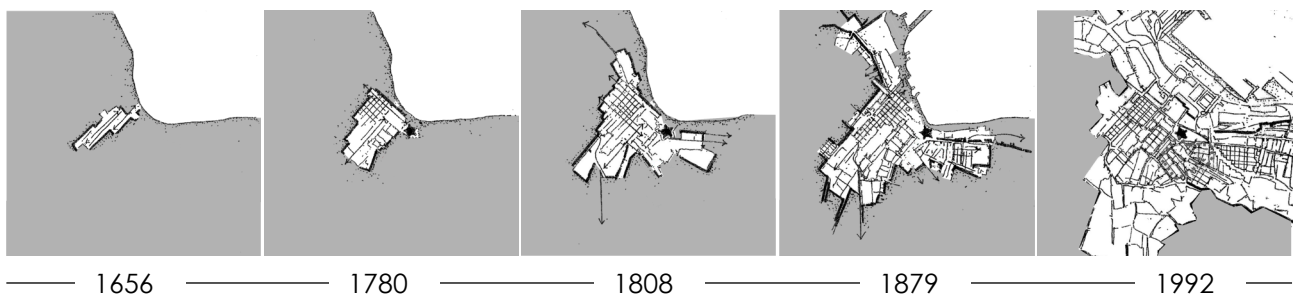
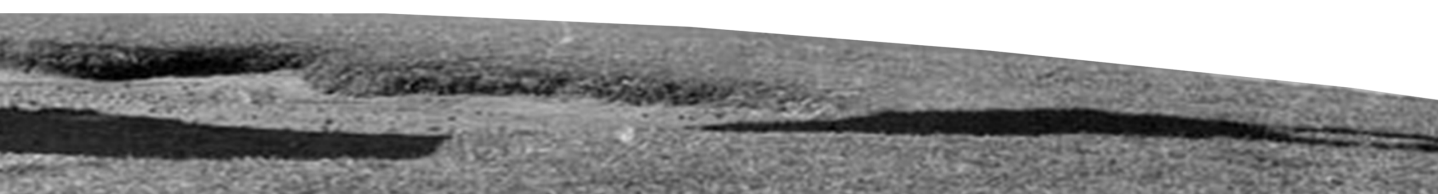


Figure 18: The development of the settlement at the Cape (Muller, 2014: 24-25) (edited by author).



Town (Alberton Record, 2016: online) (edited by author).

03.2.3 The Foreshore

The Dutch reclaimed land from Table Bay for industrial and commercial development. The material for this massive landfill operation comprised sand, mud, and broken rock dredged from the newly excavated basin and pumped to the shore. In addition, the scheme entailed depositing clean and selected building rubble and municipal waste from around Cape Town (Hiltron, 2010: online).

The Cape Town Heritage Trust initiated the original shoreline project as a public space and digital storytelling that traces the original shoreline. Blue ceramic tiles along the V&A Waterfront sidewalk mark and connect different geological, natural, historical, and social landmarks along the physical route between land and sea. The route starts at the Castle of Good Hope, moving through the Cape

Town city centre and ending at the V&A Waterfront. The Voicemap Audio Tour seeks to use the power of storytelling by combining the sight and sound of the original shoreline. The line rich with history comes to life with stories (The Original Shoreline, 2023: online).

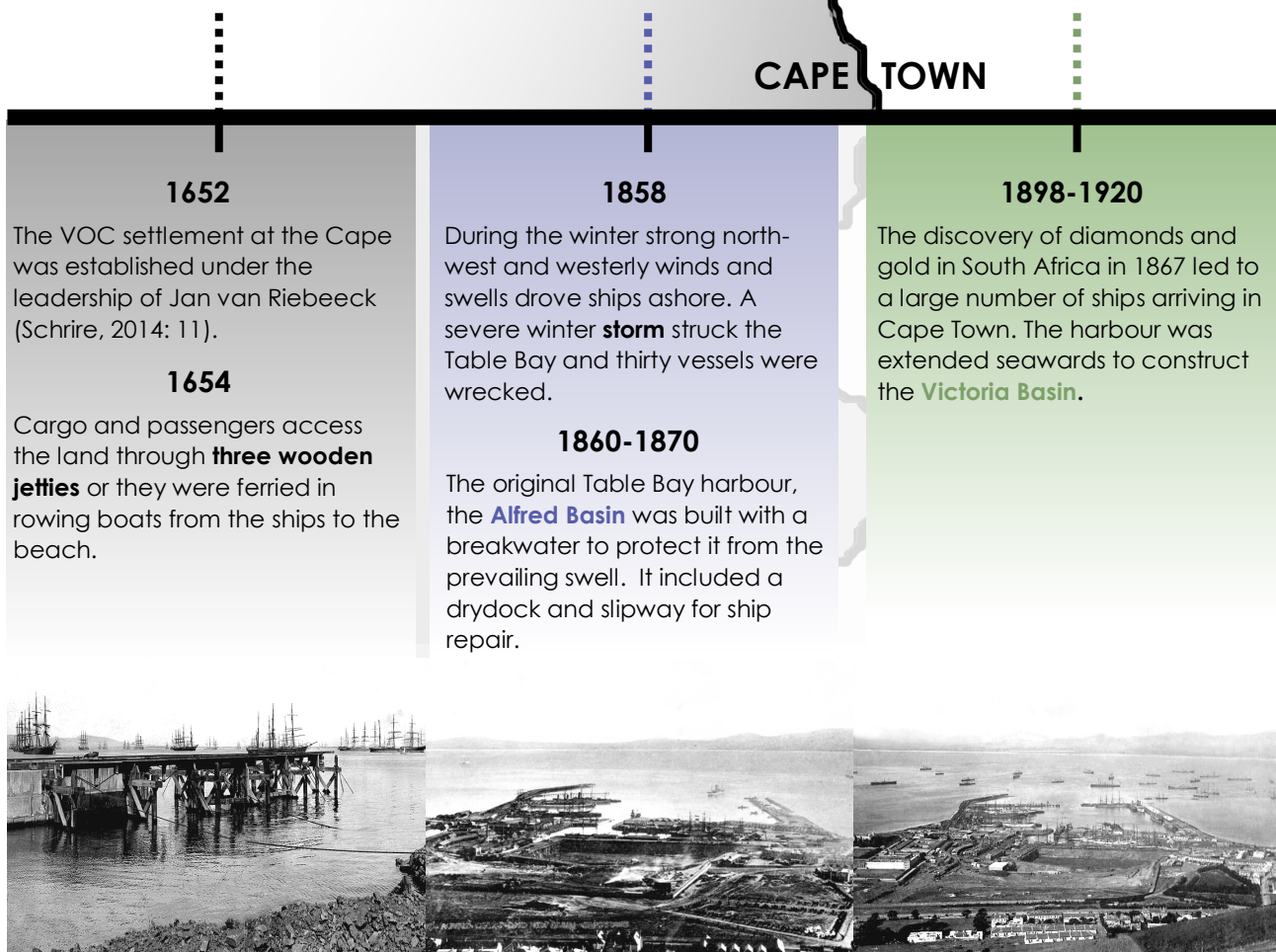
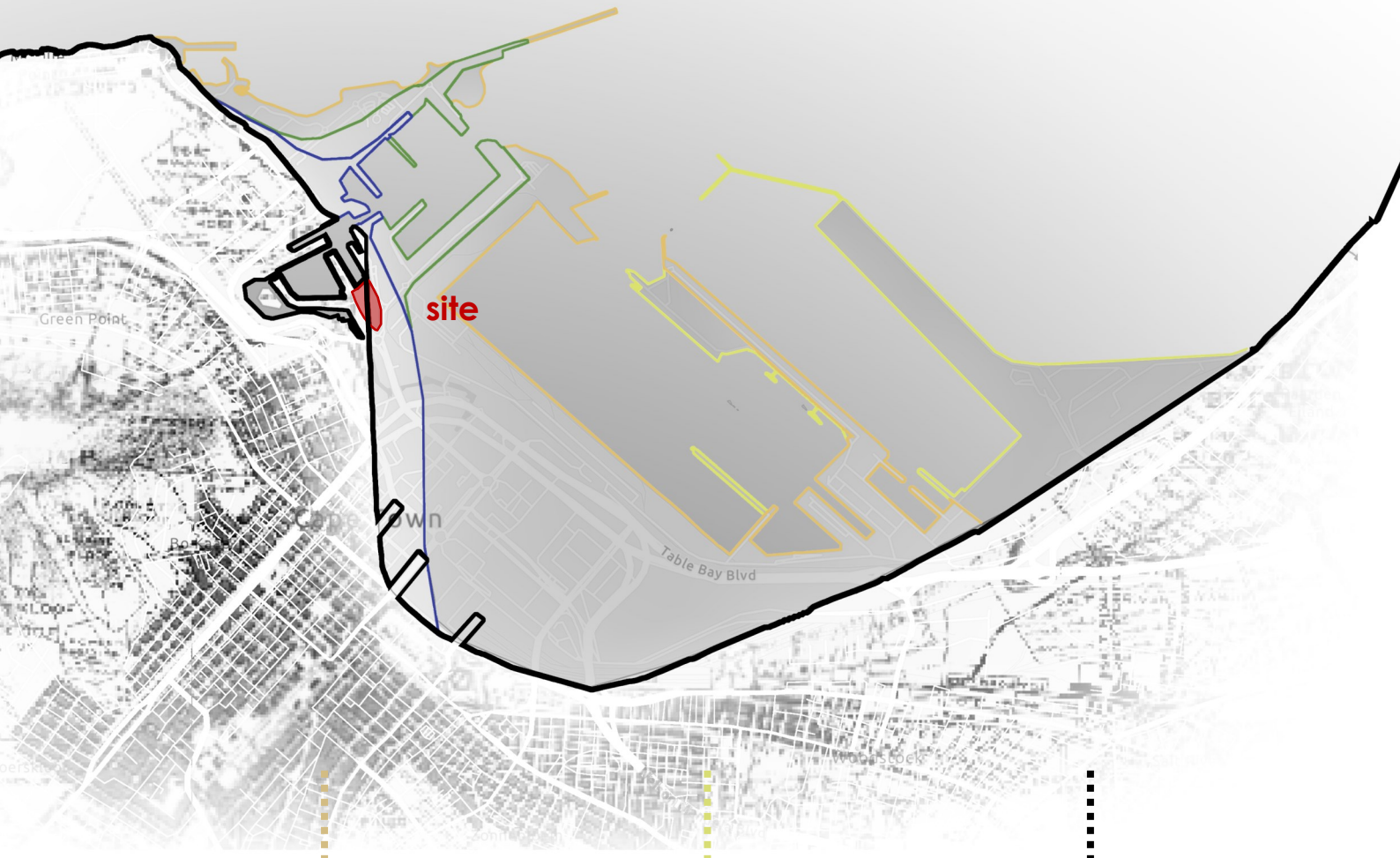


Figure 19: The Cape Town harbour development diagram (CFS, 2023: online) (edited by author). **Figures 20-25:** Historical photographs: the three wooden jetties, Alfred Basin, Victoria Basin, Duncan Docks, Sturrock



1938-1945

With the arrival of the WWII convoys, the harbour was extended along the coast, reclaiming a large area—the **Foreshore**. The **Duncan Docks** and **Sturrock drydock** was constructed.

1962

Tanker Basin and **Elliot Basin** was built for the importing crude oil and the maintenance of small vessels.

1977

The **Container Basin** was constructed to prepare for the longer and deeper-draughted container ships. Large gantry cranes were installed to load and discharge the containers.

1980

Gabriel Fagan proposal of Cape Town harbour development.

1988

V&A Waterfront Development started.



drydock, Tanker Basin, Elliot Basin, Container Basins (Hiltron, 2010: online) (edited by author).

V&AW Districts

- Site
- 1 & 3 Quays District
- 2 Granger Bay
- 4 & 5 Marina District
- 6 & 11 South Arm District
-
-
-
-

V&AW Movement

- Pedestrian, bicycle & skateboard
- Car & buss
- - - - -
- - - - -

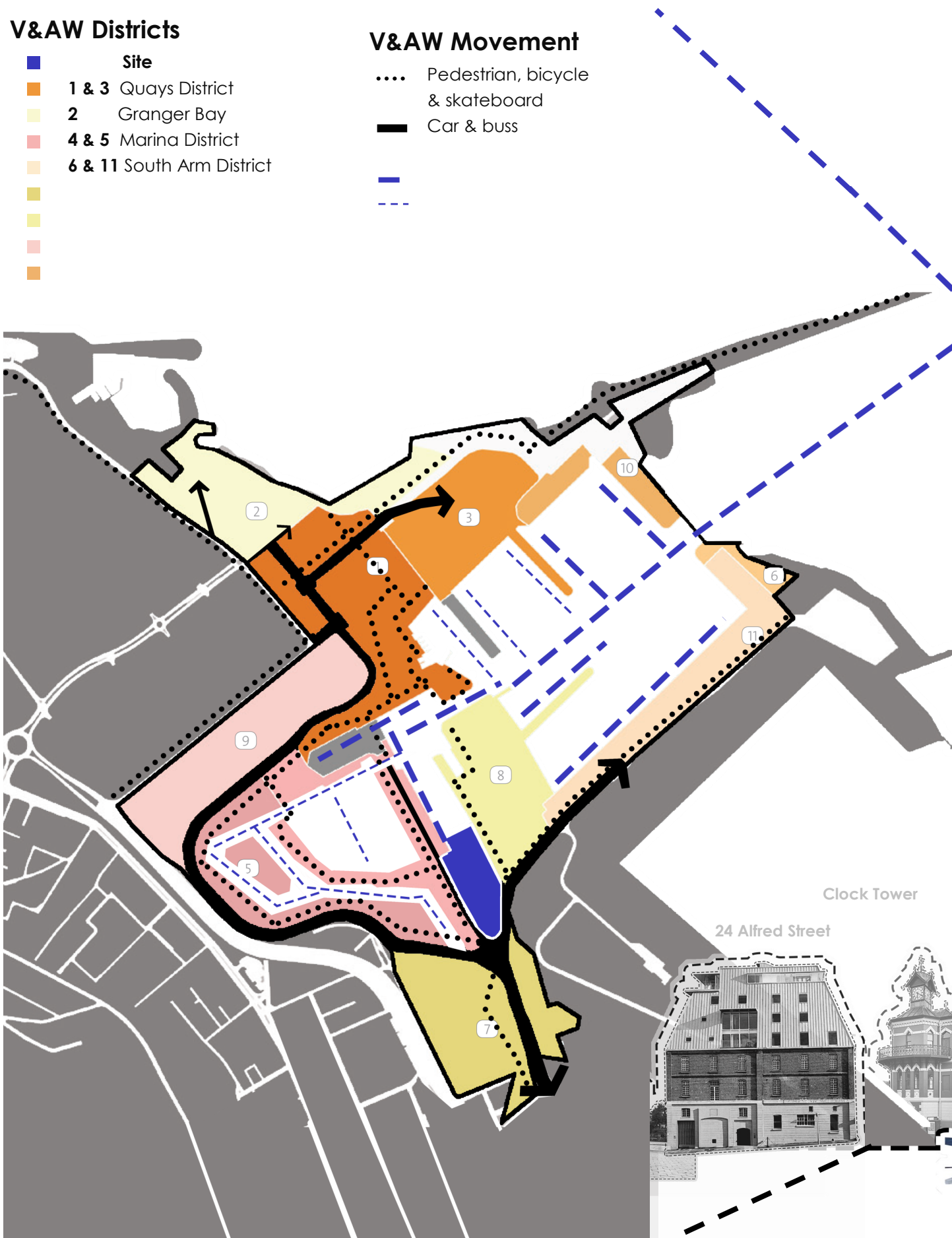


Figure 26: Site analysis: The Cape Town V&AW districts and movement (edited by author).



03.3 Messo Site Analysis

03.3.1 Line of Movement

The V&A Waterfront is nestled within the bustling working harbour beneath the majestic Table Mountain. A diverse array of vessels can be spotted, including cruise ships, yachts, cargo vessels, pleasure boats, and fishing vessels. For centuries, the port of Cape Town has served as a harbour for a

wide variety of maritime traffic. Moving onto land, public transport of busses and pedestrian linkages connects the V&A Waterfront's nine districts. The strolling pedestrians, cyclists, skateboarders, and rollerbladers move along the walkable streets, enjoying the scenic environment (see Figure 27). In terms of both private and public transport, the V&A Waterfront, being the threshold

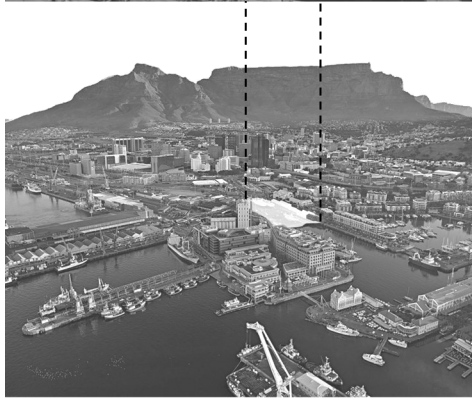
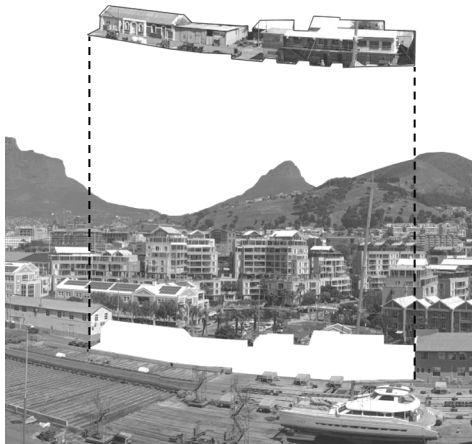


Figure 27: Collage of the modes of uses of V&AW: work, play, live (edited by author).

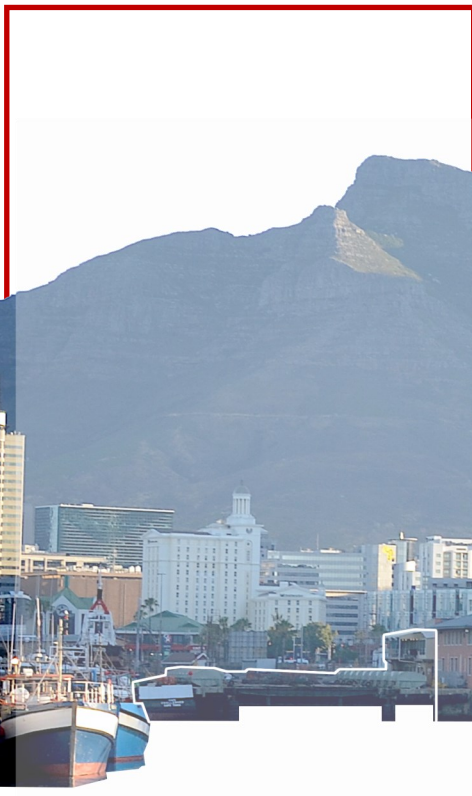
03.4 Micro Site Analysis - The Site

03.4.1 Edge conditions

Moving from the lively V&A Waterfront, visitors enter the building from West Quay Street and passengers by sea from the dry docks on to the east. Erf 1 436 ensemble consists of contemporary and historically layered elements in a variety of building typologies, including commercial, education and recreation.



Site



Ship to dry docks access from harbour.

Pedestrian movement to V&A Waterfront .

Vehicular movement to South Arm District.

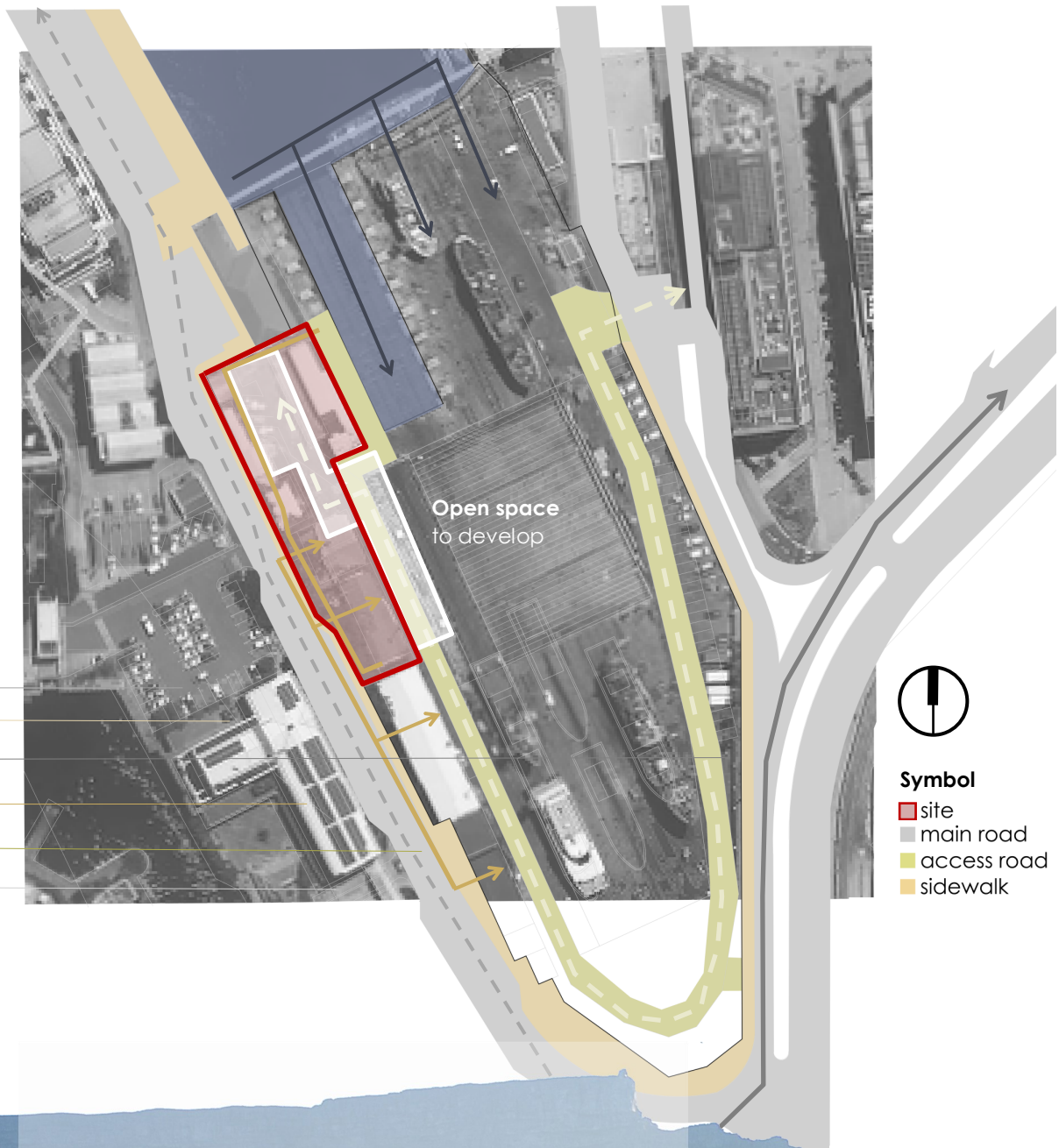
Pedestrian access from street.

Vehicular access to site via East Quay Street.

Vehicular movement via West Quay Street.



Figure 29-32: The site's location within the V&A Waterfront precincts in CPT (edited by author). Figure 33: Site



plan: the synchrolift erf within the V&A Waterfront (Google Earth, 2023: online) (edited by author).

02.4.2 ICOMOS Burra Charter

Heritage gives a glimpse into our past. With a historically significant building, a strategy of conservation is needed. The ICOMOS Burra Charter is a document that defines the basic principles and procedures for heritage conservation (Australia ICOMOS, 2019: online).

“Heritage resources have lasting value in their own right and provide evidence of the origins of South African society and as they are valuable, finite, non-renewable and irreplaceable they must be carefully managed to ensure their survival.” (South Africa. National Heritage Resources Act 1999: 16)

A) Identify place and associations

THE HERITAGE BUILDING:

built of the typical bluestone harbour building with corrugated iron roof.

DUST EXTRACTION SYSTEMS

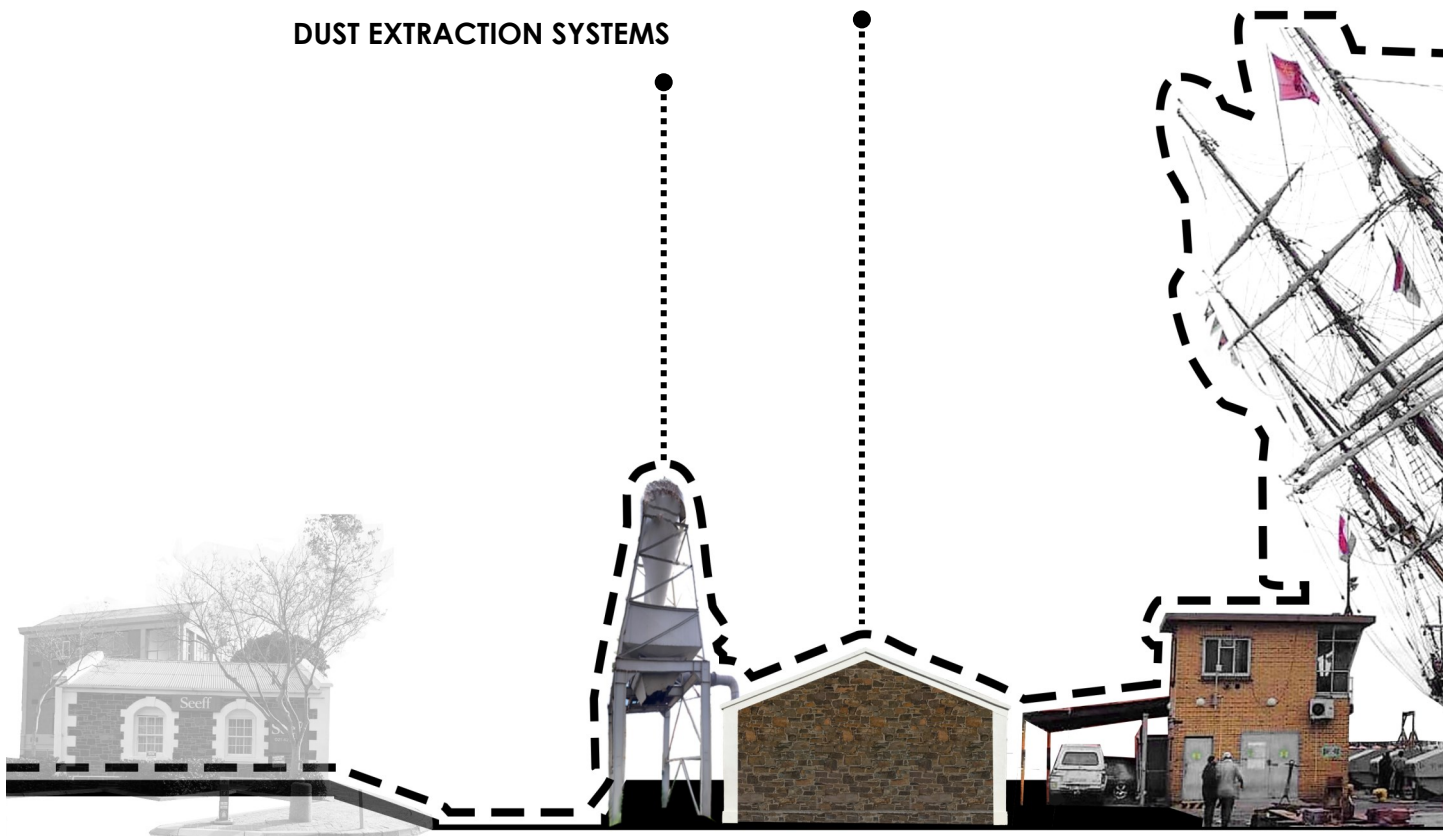


Figure 34: Burra Charter: Identify place and associations of the site (edited by author).

THE SYNCHROLIFT, SHIPS & CRANES:
the synchrolift repairs boats and smaller ships (Logistics Cluster, 2022: online).

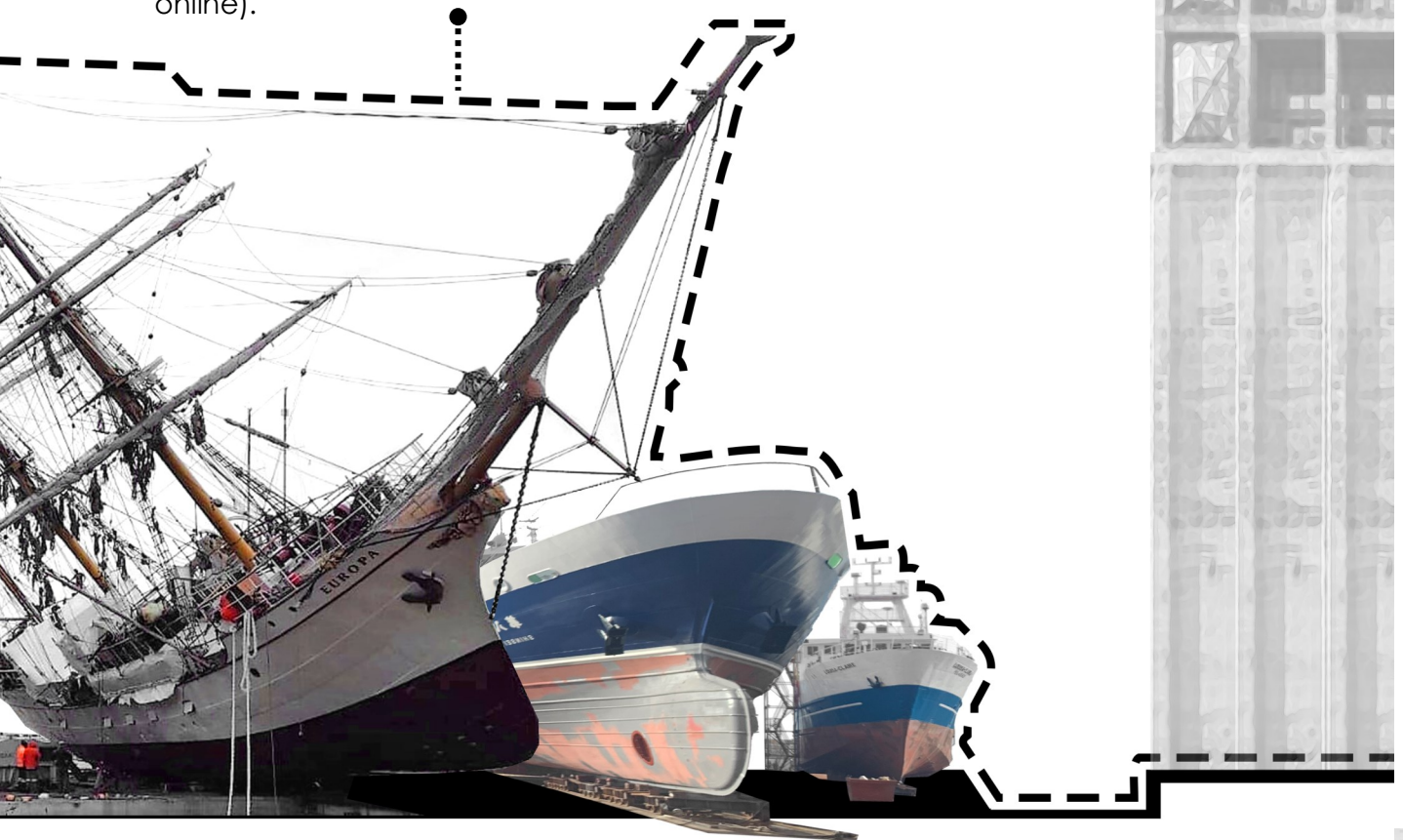


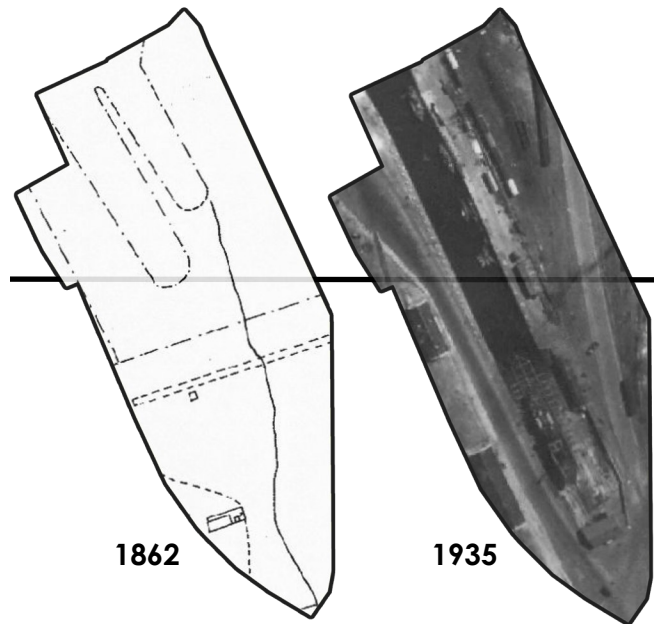
Figure 35-39: The synchrolift site within the historic Cape Town (Hiltron, 2010: online) (edited by author).

B) Understanding significance:

Gather and record information about the place sufficient to understand significance.

- **The patent slipway**

The synchrolift provides insight into the shiplift technology in South Africa. It is one of the three shiplifts in South Africa, with the other two in Simonstown and Durban. Ships are initially constructed on land and are launched downhill using greased timber. However, ships need periodic inspections, maintenance, and repairs to their underwater structure, and bringing them to dry land involves the complex uphill procedure of dry-docking. In the late 1950s, Raymond Pearlson introduced the modern shiplift, utilizing steel wire rope winches powered by synchronous electric motors, resulting in the 'Synchrolift' trade name. These slipway advancements paralleled the shift from timber to steel for cradle construction, shaping the characteristic Cape-type slipway (Mackie, 2007: 47-56).

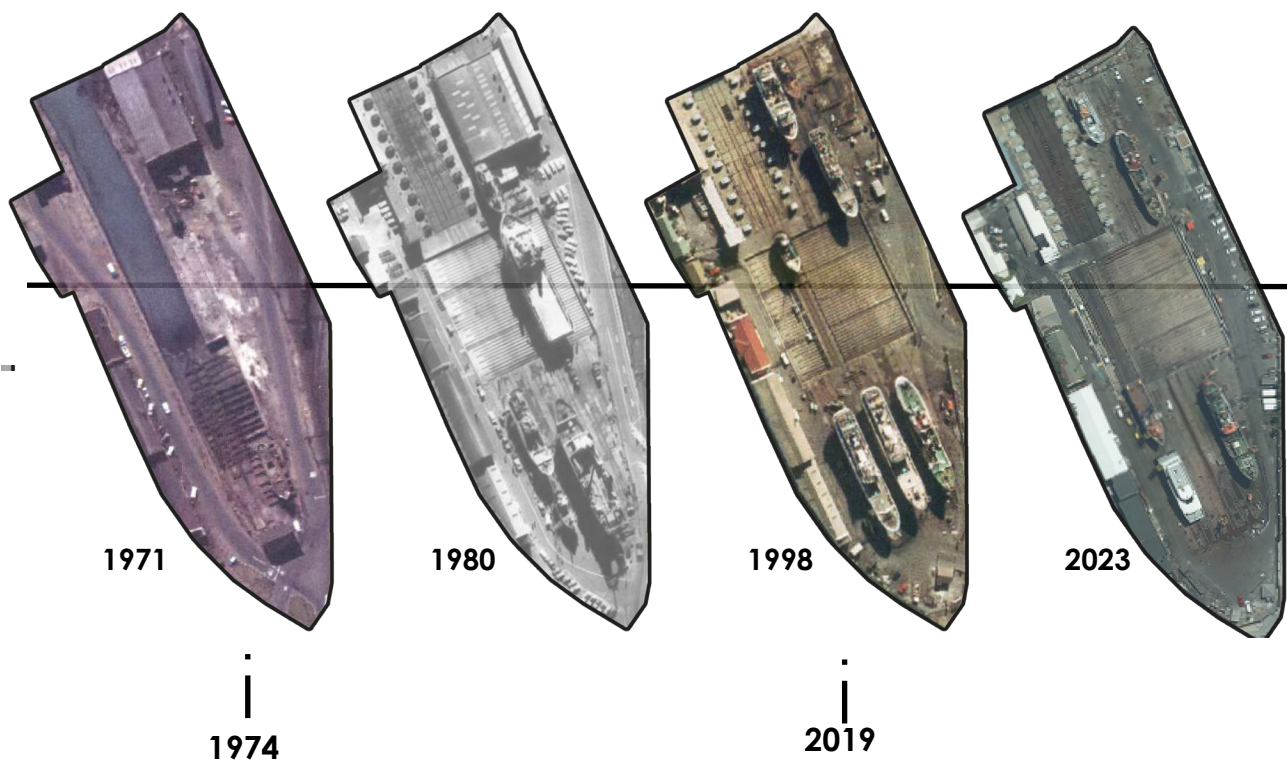


1862

Patent slipway: As part of the harbour construction project, a **patent slipway** was constructed at the head of the Alfred Basin. Ships were winched out of the water to work on their hulls.



Figure 40: The development of the synchrolift site from 1862 to 2023 (CFM, 2023: online) (edited by author).



1971

1980

1998

2023

1974

2019

Synchrolift: The old patent slip was replaced by **Edwin Clark's hydraulic Synchrolift shiplifts**. The development of these slipways coincided with the introduction of steel to replace timber. A moveable platform which lifts the ship to ground level.

Durability improvement: Replacement of the Synchrolift rails with more durable connecting mechanism. Improvement of the drainage of the concrete slabs in the parking bay area.



Figure 41: The synchrolift site within the context of the V&AW (Google Earth, 2023: online) (edited by author).

- **Heritage building**

Built in 1860, the heritage stone building forms part of a collection of historic utility buildings at the original Table Bay harbour, the Alfred Basin. It is one of the first buildings built within the Table Bay Harbour. The building, situated next to the ship repair slipway, is presumed to have functioned as an administration facility. The heritage building on site, as many

historic buildings in the V&A Waterfront area such as the Caste De Goede Hoop, are built of the blue quartzitic slate Malmesbury group - locally sourced from Strand Street Quarry in the Bo-Kaap. The quality of construction decreases from stone to plastered brick to steel infill buildings.

C) Understanding significance: Assess significance & prepare a statement of significance.

The site speaks of the colonial footprint at the Cape seen in the harbour's rare early 19th century slate block (bluestone)

construction, the foreshoring of the site, and the developing synchrolift technology in South Africa.

D) Develop policy: Identify obligations arising from significance

The original 1860 building has largely been preserved in original state and new additions are added over the years. From 1959 and onwards, new additions were built on the North portion of the erf, along West Quay Road for retail and offices. The original 1904 building is a typical

harbour slate stone structure with white plastered exterior corners. It has a parapet east façade with two arched windows on both sides. The new additions were done in plastered brick and steel structures in-between.



Figure 42: The synchrolift site within the context of the V&AW (Google Earth, 2023: online) (edited by author).

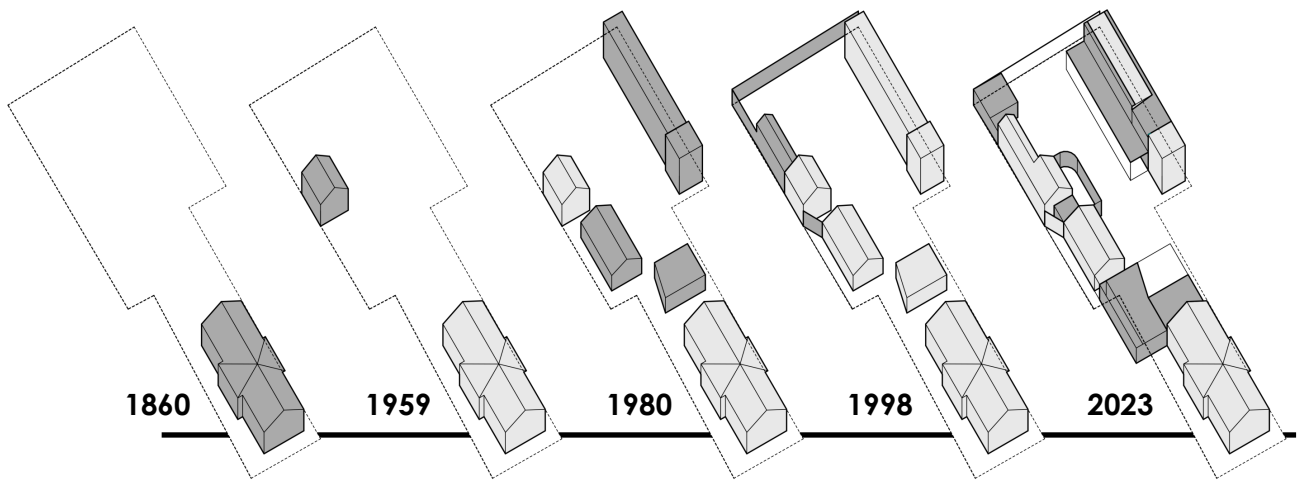


Figure 43: The development of the proposed portion of the synchrolift site from 1860 to 2023 (author).

D) Develop policy

- After Covid-19 lockdown, the buildings on the proposed portion of the synchrolift site, excluding the 1980s building to the East, lost their internal functions. The buildings added to the site, north to the heritage stone building, are overgrown and in the interior, the ceilings are badly damaged.
- The heritage stone parapet wall is in good condition. A portion of the East façade is damaged and bricked up. The internal floors and ceiling are badly damaged. The original openings need to be repainted white.

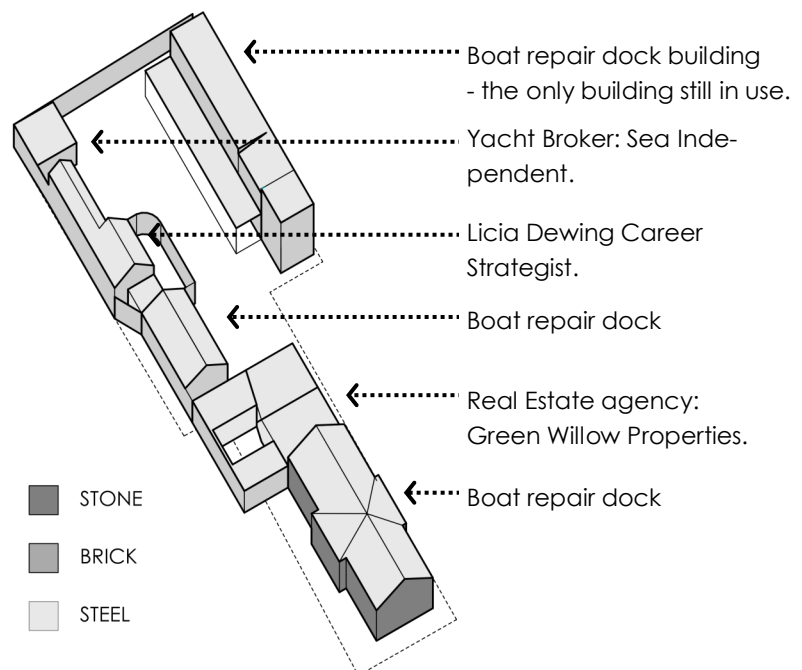


Figure 44: The last functions before site was abandoned due, leaving only the boat repair dock admin function (author).



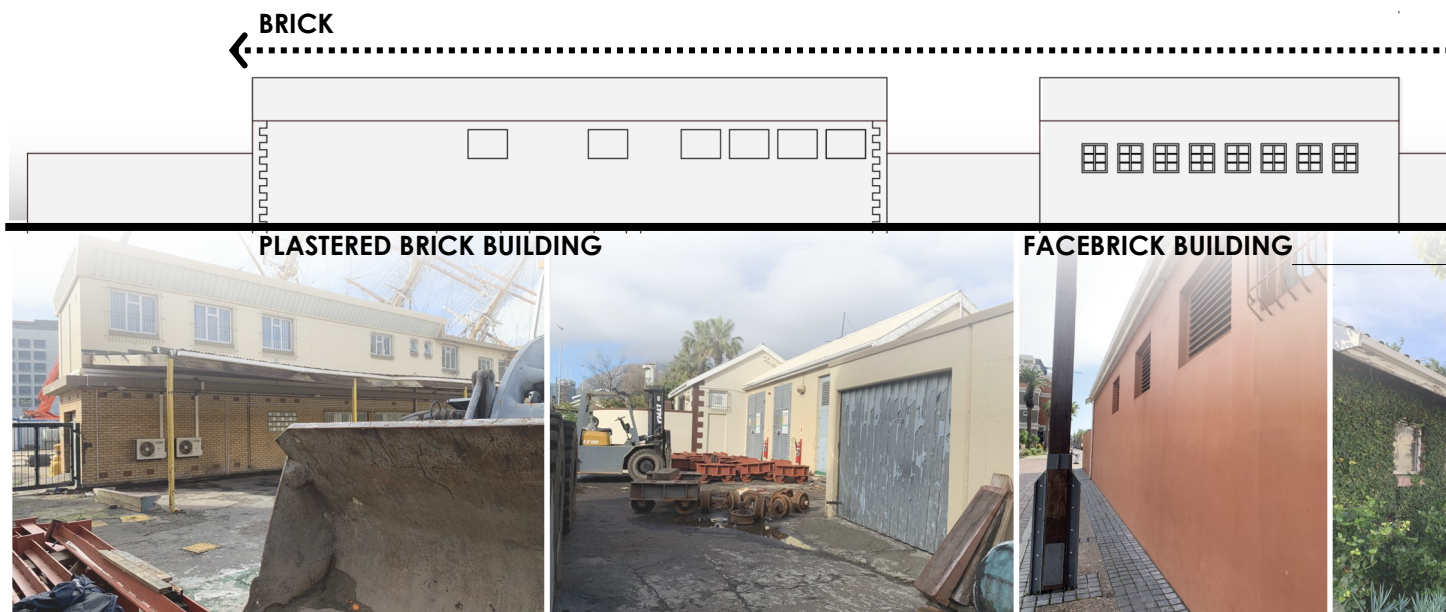


Figure 45: West Elevation: Existing buildings on the proposed portion of the synchrolift site (author).

E) Develop policy: gather information about factors affecting the future of the place; identify options & prepare a statement of policy

- The heritage stone façade with the arched windows forms an important part of the ensemble and should be conserved in its original condition. Reconstruct the broken wall, replace the broken windows and repaint the frame, replace and repaint the roof green.
- Provide new entrance receptions for visitors
- on the west façade, towards West Quay Road.
- Use the newer additions' structure and walls as far as possible, and demolish and replace the infill steel structures to create a coherent architectural language throughout the ensemble.

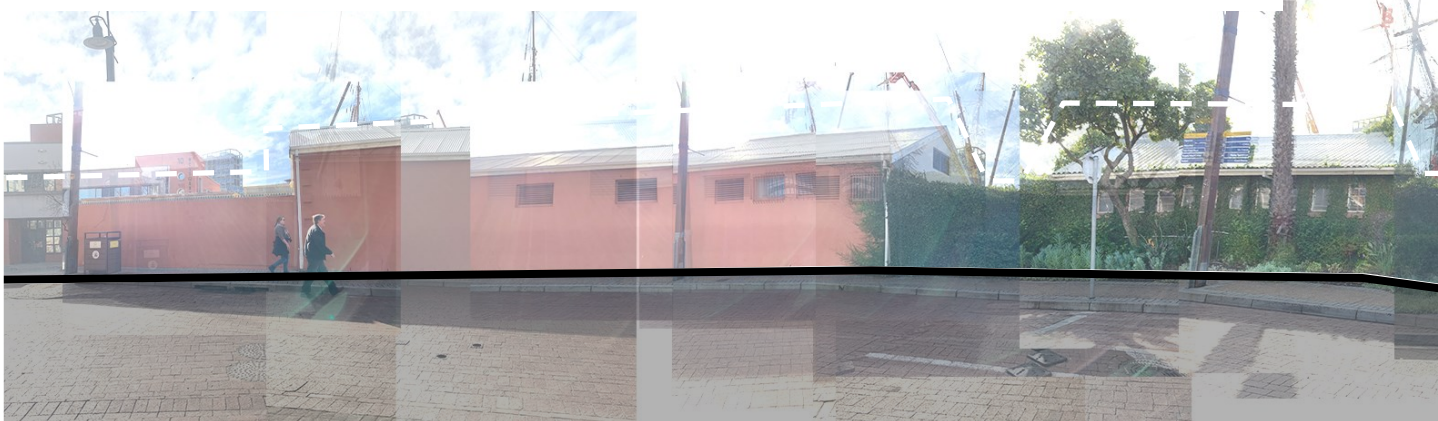


Figure 54: Collage of the existing West elevation of the proposed portion of site (author).

H) Manage: in accordance with policy & monitor and review

- Management and maintenance are the responsibility of the owner of the erf.
- The project should follow the guidelines and regulations of the V&A Waterfront redevelopment scheme.
- The completed project should aim to have a coherent architectural language throughout the ensemble – for example adding shading devices to the old and new.
- Record all buildings prior to change.

STEEL

STONE



Figure 46-53: Existing buildings on the proposed portion of the synchrolift site (author).

G) Other factors

Extensive historical layering is an essential characteristic of the working V&A waterfront. However, uncontrolled

commercialisation threatens the waterfront's functioning integrity and the preservation of its heritage qualities.



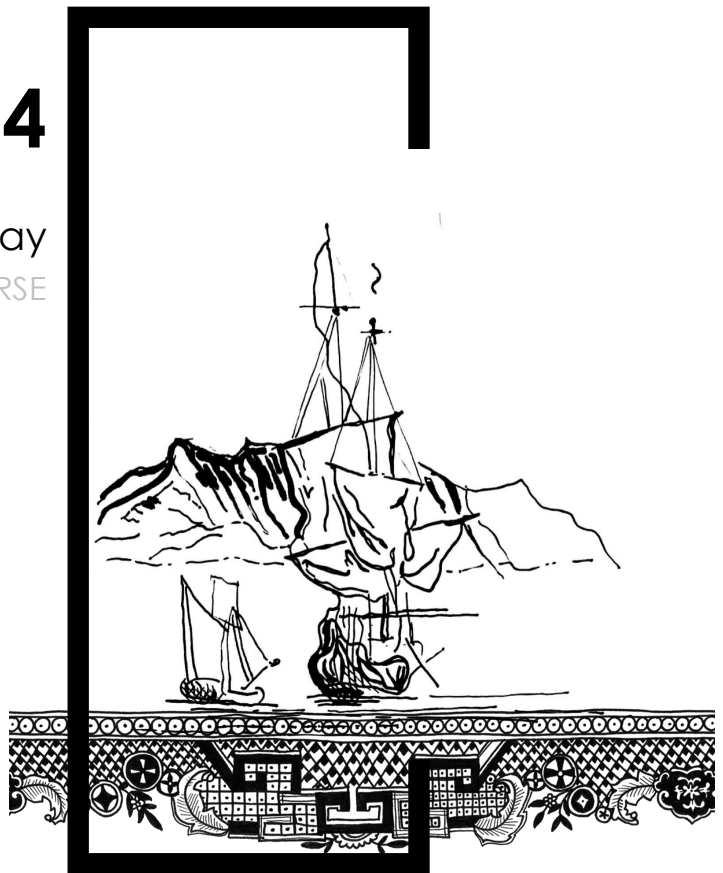
03.5 Conclusion

Analysing the city, precinct, and site revealed the dynamic life at the harbour and the interaction between land and sea. An adaptive reuse approach can safeguard the historic significant site, contributing to the harbour's character and improving the urban fabric. The

following chapter will discuss how the theoretical discourse of combining traditional and contemporary craftsmanship can reveal the interconnectedness between the urban fabric and dwellers.

PART 04

Gathering the Clay
THEORETICAL DISCOURSE



04.1 Introduction

The cultural heritage is linked to its traditional forms of craftsmanship. They tell stories of lives lived, of the past, and of a way of being. Crafts signify the evolution of existence and point us towards the role of rituals and traditions (Direct Create, 2016: online). Understanding local tradition as fluid rather than static is essential for its survival in contemporary urban landscapes. Traditional handmade and painted blue china is part of the Cape culture. However, with the development of technology, traditional manual ceramics were gradually replaced by industrial ceramic products. **How can a phenomenological appreciation of blue china ceramics inform the architectural densification of a colonial heritage ensemble, by considering the habitual**

and material experience of transforming clay into ceramics, thereby reintegrating traditional intention between culture and the contemporary technology into the working harbour of Cape Town? The project explores the embodied knowledge, expertise and mastery of craft involved in the creation of blue china ceramics and is concerned with achieving the difficult and delicate balance between the traditional and the contemporary ceramics-making process in South Africa. This chapter will give a brief insight into the traditional ceramic-making process of Asia, Europe, the indigenous Khoikhoi, and the settlers at the Cape. In response, the production line will facilitate the material's natural cycle ranging from the source and type of clay; ceramic body forming methods



Figure 55: The theorists (edited by author).

04.2 Theory precedent study

04.2.1 Strong in the broken places

In many aspects, human beings can be as fragile as ceramics. Surprisingly, as archaeologist Carol Kaufman has noted, among all materials, fired clay endures the test of time. The world may break everyone, yet some are stronger at the fractured seams. This idea finds a parallel in the Japanese pottery technique

known as Kintsukuroi or Kintsugi, where gold is used to repair the cracks in broken pottery. Once reassembled, the pottery is considered even more exquisite and valuable. Although not as seamless as the original skin, scar tissue is frequently stronger than the original tissue (Chandler, 2023: online).



Figure 56: Kintsugi (edited by author).

Figure 57: Reforming the shards (edited by author).

04.3 The Narrative of Water

04.3.1 Water in a broken pot

Water and the ocean serve as the unifying thread, akin to the Kintsugi's gold, weaving together the shards of the Cape's blue china history. Water completes a seamless cycle, commencing with the arrival of VOC ships and brought inlands. Clay sought from the riverbeds to craft local ceramics, and those discarded by the rivers eventually return to the embrace of the sea. Even during the foreshoring, to lift the floor above the ubiquitous ground water, the site was filled using municipal waste that included shards.

04.3.2 Changing Water Edge

Many settlements start at changing water edges but are systematically stabilised by urbanism (Xie, Bie, & He, 2017:1). The richness and complexity of the natural landscape systems with their change and uncertainty together with their associated memories are erased and denuded by the stability and permanence of contemporary cities (Reed, 2013: online). Waves crash against the rocky shore at the Cape of Good Hope and Cape Town's stormy weather and rough seas left a trail of shipwrecks. Initially called Cape of Storms by the Portuguese explorer, Bartolomeu Dias in 1488, it gave the hope of reaching the Indies by sea and simplify trade with the East. To create a safer bay and



Figure 58: Connection between blue china and the site through water (Alberton Record, 2016: online) (edited by author).

accommodate the development of the settlement, the shape of the land that meets the water was obscured, reconfigured, and developed. The narrative of water changed from a raging storm and rough tides to the gentle crashing of waves against the rocky shores. It became a safe halfway point in the extensive trading route, from a dangerous bay to a haven for lowering anchor.

04.3.3 Framing Memories

The project, *Into the Blue*, proposes the shaping and reshaping of land next to Cape Town Synchronlift in response to historical relationship between blue china and water at the Cape. It will recall this memory by incorporating harbour

tectonics but also allow rainwater to cut through the site, to frame the memories of the blue china studio. The extended waterbody and harbour tectonics are treated as the edges to the ceramics studio to accommodate interaction between land and sea and to frame the memories of the ceramics process. The different users interacting with the ceramic stages, framed by the water and harbour tectonics. The rainwater accumulates at the high points, flowing down the waterways that cut through the site in East-West axes. The process ends with the outlet to the Synchronlift Waterbody (see Figure 19). The steel structures allow for a series of open spaces to move in-between, facilitating movement and interaction across the site .



04.4 The Changing Waterscape

04.4.1 Rescripting the narrative of V&AW

The way of living with the water in the Table Bay continuously change. Rescripting the narrative of the urban landscape is essential to cater of the changing needs of the harbour. The V&AW in Cape Town is transformed from port to playground. The port of Cape Town had become underutilised because of changing shipping technology, which has led to the re-imagining of the dock as a flexible urban space. The former industrial and harbour facilities were redeveloped into various

land uses and was transformed from places where shipping and heavy industry dominated to a primary focus on residential, commercial, recreation and leisure activities. The V&AW has remained a working harbour. The dry dock and ship repair facilities, the fishing industry and the harbour operations all contribute to providing a theatre of movement for visitors to assist in ensuring that it functions as a real peoples' place (Van Zyl, 1999: online).

04.4.2 Reflection on the V&AW

New tensions arise over the use of these spaces. Concerns of the V&AW development include the appropriateness, lack of originality and loss of place identities. The development

should move beyond the sameness of the globalised and replicated waterfront-scapes, towards embracing a unique tourist-scape.

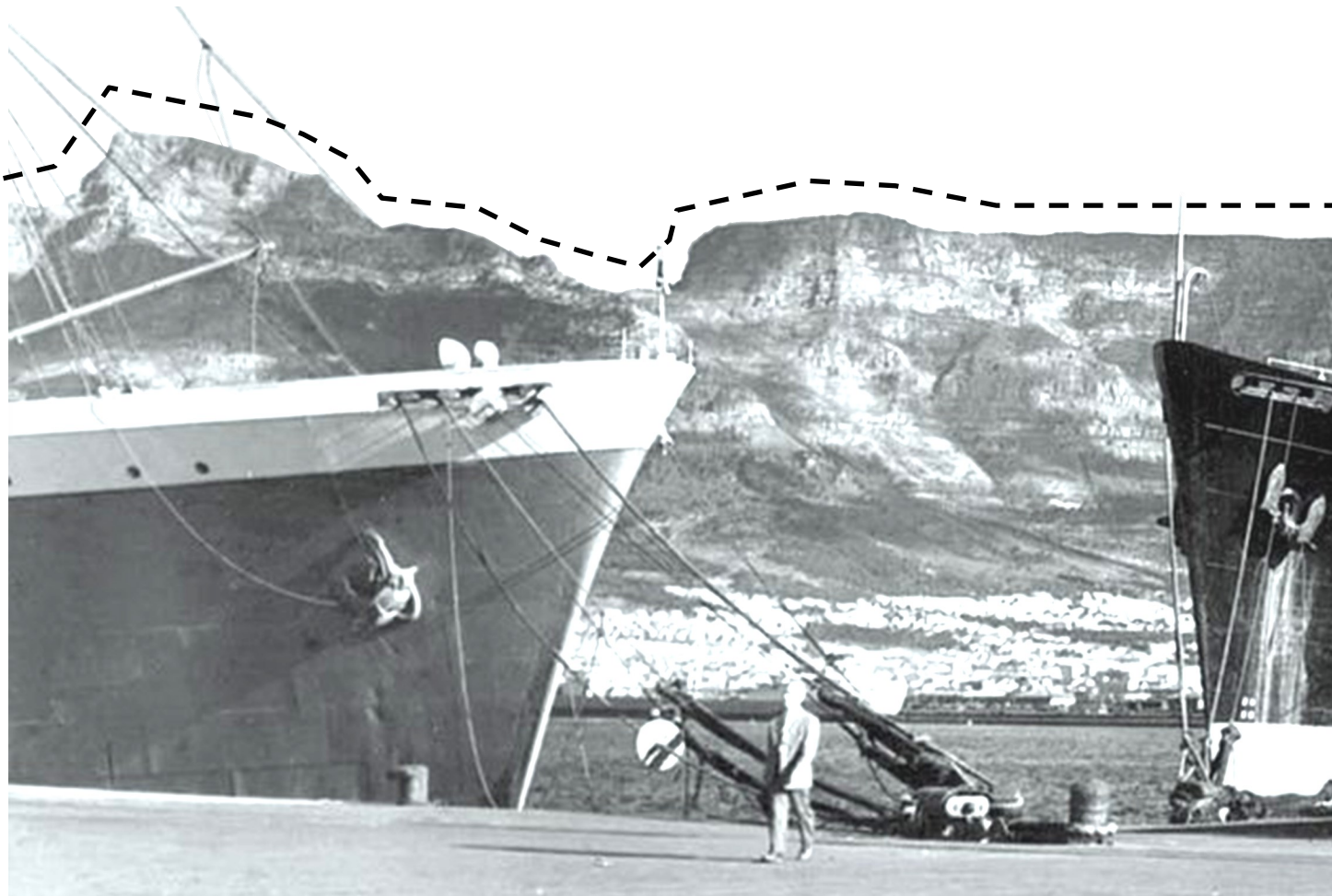
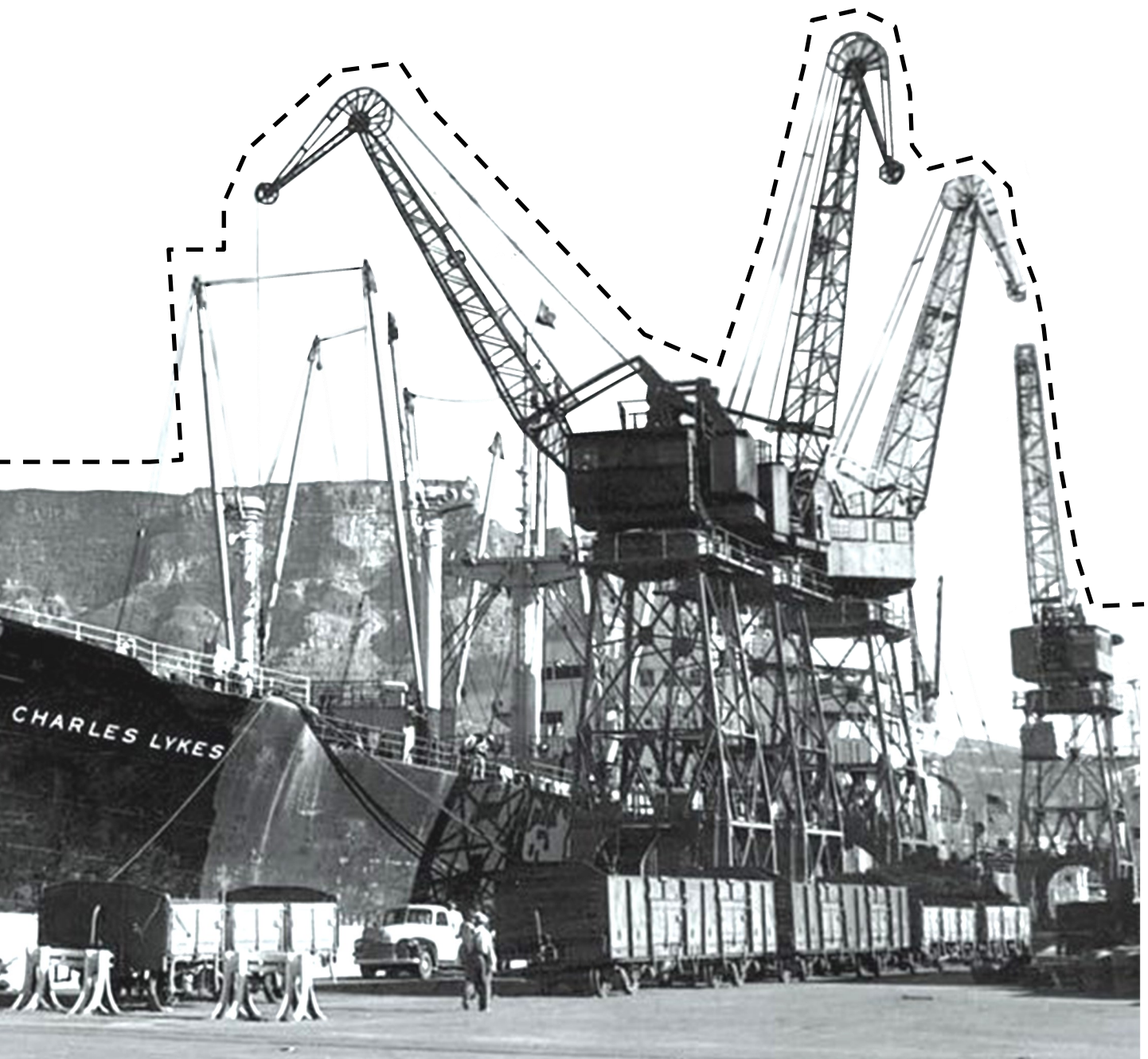


Figure 59: Cape Town harbour tectonics (Hiltron, 2010: online) (edited by author).

04.4.3 Urban renewal building & shared identity

The heritage of the docklands was largely overlooked by residents of Cape Town before the V&AW development, which aims to retain the original identity and distinct character in the heritage spaces of the dock-scape that has come to the fore. Jorge Otero-Pailos, a Spanish architect theorist and artist, states in his

book *Experimental Preservation* (2016), that historic preservation is the transition towards a shared, uncertain future (Otero-Pailos, 2016: online). Similarly, the project will add a layer of emerging local identities to the heritage building. This will facilitate the emergence of a shared cultural identity constituted by diversity.



04.5 Material Technology

04.5.1 Contemporary SA ceramics

Contemporary South African ceramicists are working the different types of clays and primary wares; different firing techniques; a wide range of glazes, slips and many other decorative options to

create works for function or as a means of expression. They find inspiration in a wide range of historical and modern sources (Clayman, 2007: online).

04.5.2 Transformation of clay to ceramics

Mud, water, earth, and fire all interact to create and transform clay into ceramics. The ceramics industry, which is still thriving, came into being when humans discovered that they could form clay mixed with water into objects that could then be made more durable by subjecting them to heat. The technique remained unchanged for thousands of years. Ceramics as a craft mediate between the nature-culture relationship and connects the natural material to the cultural objects that are produced

through it. The project facilitates the material relevant to its context and reference its historical cultural application. Consequently, it celebrates the hybridity of culture and nature that has always existed. It's about what the raw ingredients are (the clay body), how hot it was fired, and how the objects were decorated. It informs the production line: source of clay, stages, bodies, and kiln used within the design proposal.

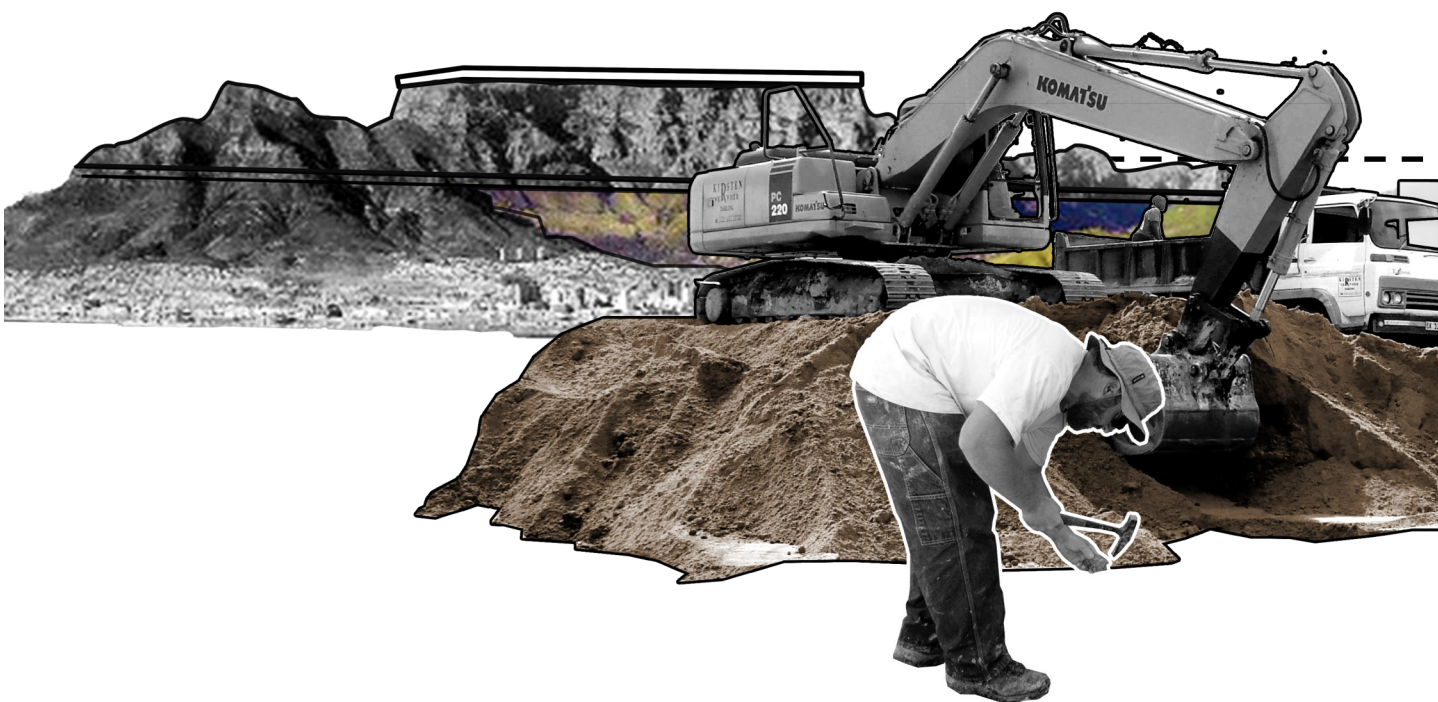


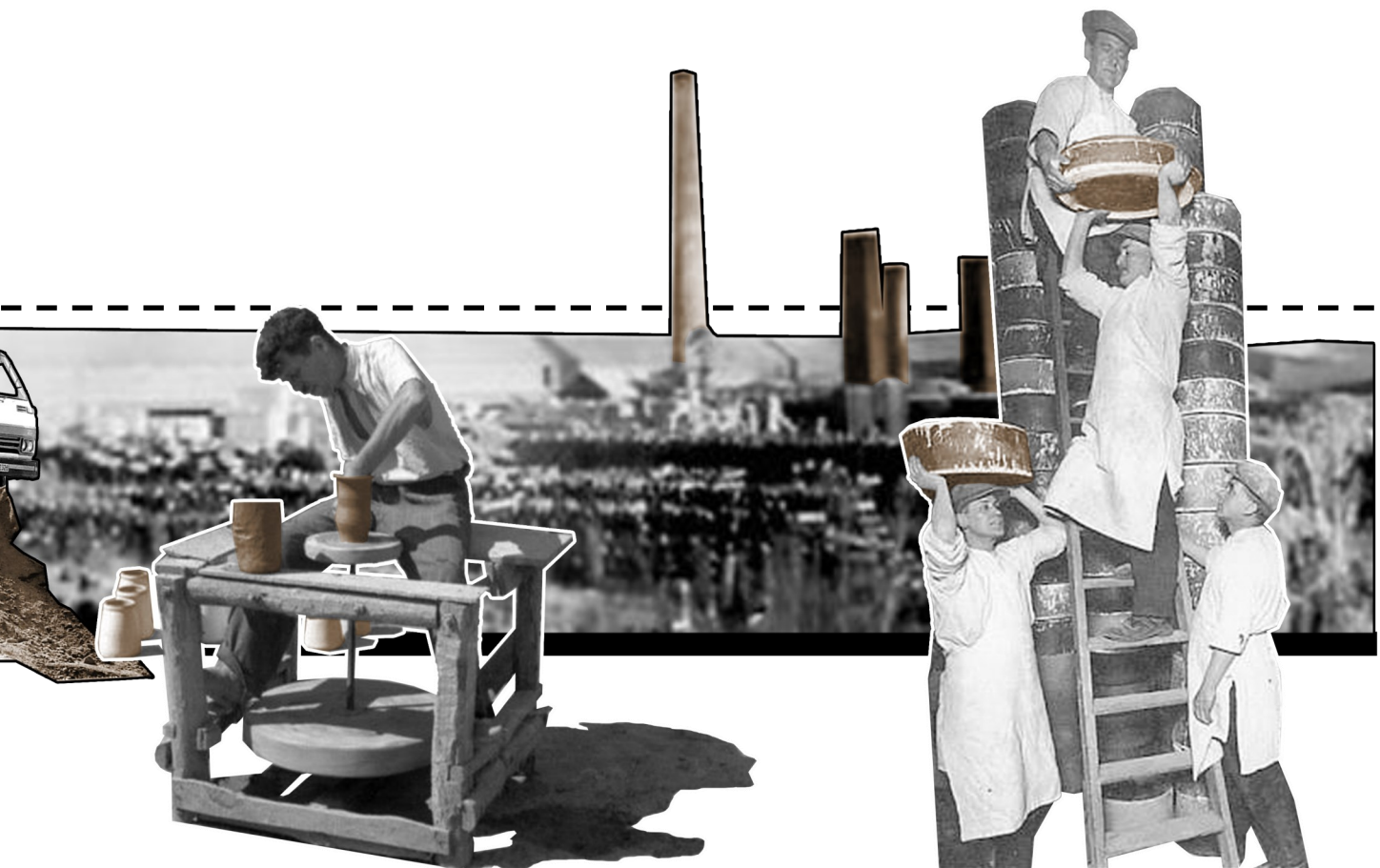
Figure 60: Process in Cape Town and ceramics ((Harrison, 2014: online) edited by author).

04.5.3 Sources of clay

Ceramics have the power to bring you back to the ground. Before it is fired, the clay has the unique plastic quality of being deformed under pressure and retained a new shape without cracking. Geologically, there are two types of clay: primary or residual, found near igneous rock formation which has few or no impurities and secondary or sedimentary, the product of displacement of weathering and erosion, found downstream from the original site (Gingras & Sneed, 2018: online).

The Khoikhoi used the sedimentary clay sourced from the banks of rivers. Their skills to produce pots have been passed down from one generation of female

specialists to another. In contrast, the VOC Pottery, South-west of the Company's Garden, produced ceramics using the residual clay formed by the alteration of Malmesbury shales from table bowl, the mountain ringing the Cape settlement. The iron rich clay produced coarse, dark red bodies. Since 1953, kaolin has been mined from the feldspar cape basal granite in the Noordhoek valley, on the slopes of Chapman's Peak. The mined clay is filtered until pure and then compressed into cakes for easy handling. The compressed clay will be delivered weekly to the site and flow from this communal clay delivery area into the individual and main ceramic-making production line.



04.5.4 Stages of clay

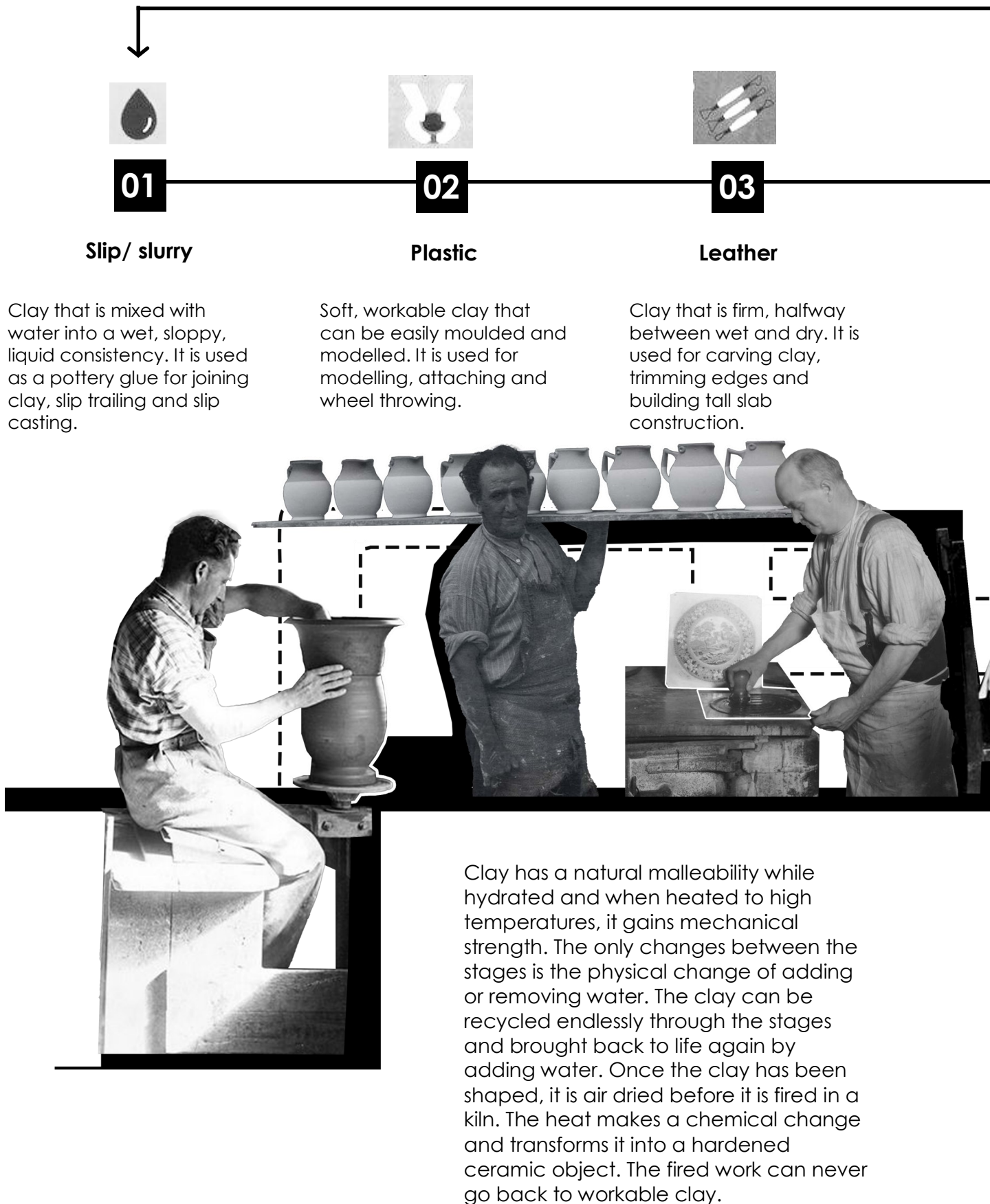


Figure 61: Stages of clay (Harrison, 2014: online) (edited by author).

Recyclable



04

**Bone-dry/
greenware**

Clay that is completely air dried and ready to be fired. It is very fragile.



05

Bisqueware

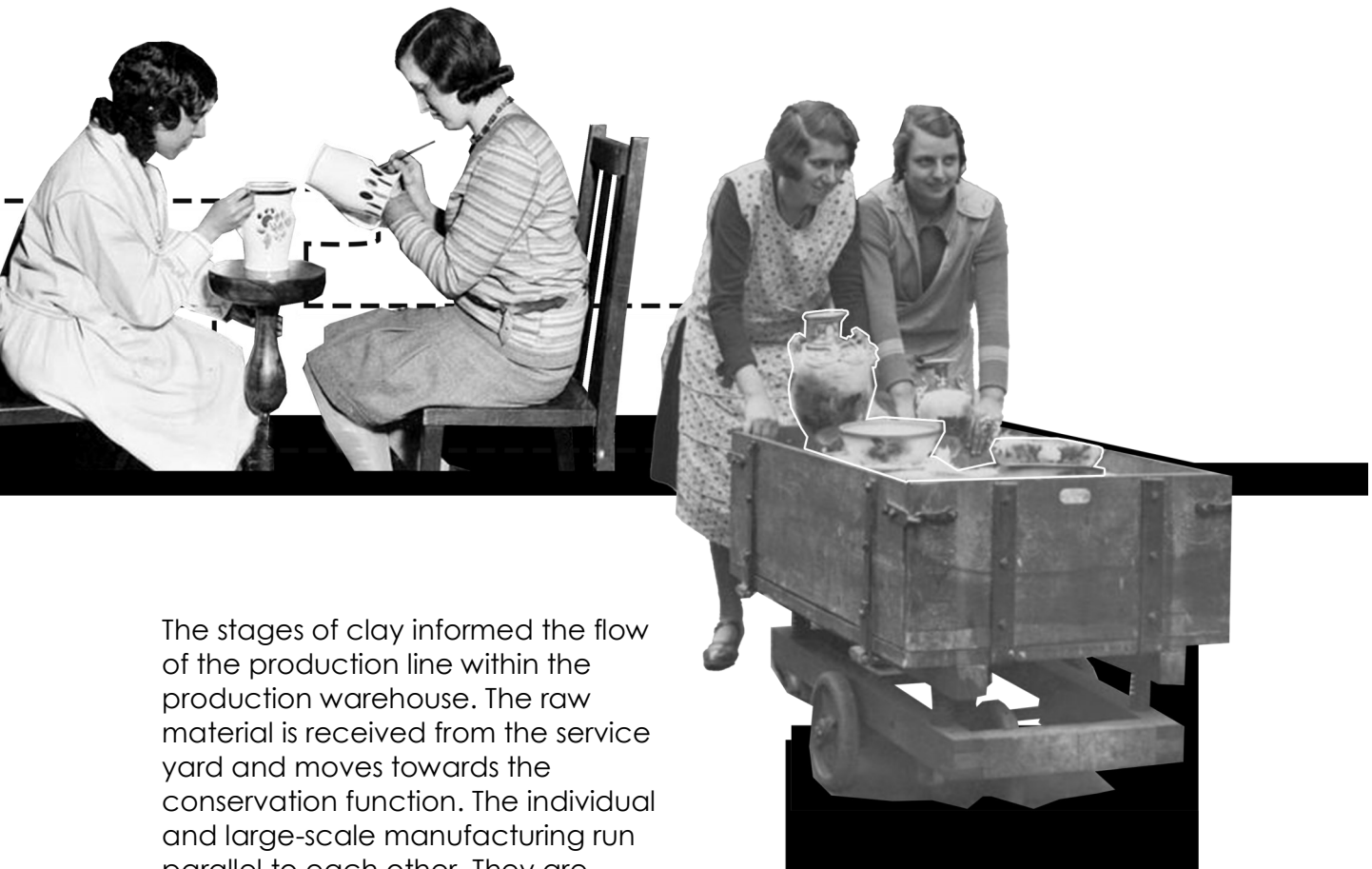
Clay that has been fired once in the kiln. It is transformed into ceramic material and cannot be turned back into wet clay. It is ready to be glazed, stained or painted.



06

**Glazeware
& painted**

Colour is added to the ceramic material and glazed to seal, waterproof and decorate it. It is fired in the kiln for a second time.



The stages of clay informed the flow of the production line within the production warehouse. The raw material is received from the service yard and moves towards the conservation function. The individual and large-scale manufacturing run parallel to each other. They are separated by courtyard spaces, helping the drying process. At the end of the cycle, the cut offs are reclaimed and can be used again.

04.5.5 Types of Primary Wares

There are three types of primary wares. They are classified according to the raw ingredients of the body, the firing temperature, and the decorations.

Earthenware

Temperature

- **Temperature:** Low-fire clay (bonfire).
- **Strength & workability:** Coarse, opaque, easily workable clay and can be scratched and chips easily when fired.
- **Porosity:** Porous when fired
- **Colours:** available in red, orange, brown, white.

Khoikhoi

Khoikhoi ceramic vessels were coarse earthenware stained with red ochre. Exposure to open flame during the firing process and cooking blackened the vessels. Khoekhoe decorations include slip-painted and decorated with carved motifs of arrows and zigzag motifs in graphite (Clayman, 2007: online).



Figures 62-63: Khoikhoi coarse earthenware ceramic vessels (Stewart, 2005: 106) (edited by author).

Local

The locally made ceramic vessels were coarse, dark red earthenware with a clear lead oxide glaze. Since the VOC controlled the distribution of pottery and placed material constraints, the ceramic pieces remained undecorated.



Figures 64-65: locally made coarse earthenware ceramic vessels (Malan, 2009: 42) (edited by author).



Figure 70: The three primary ware—three types of clay body types (Harrison, 2014: online) (edited by author).

Stoneware

- **Temperature:** Mid-fire and High-fire clay.
- **Strength & workability:** Stone-like, strong, hard, durable and difficult to scratch.
- **Porosity:** Non-porous, holding water without glazing when fired.
- **Colours:** white, grey, brown.

Imports from Europe

The ceramics imported from Europe were originally tin-glazed earthenware. Europeans were fascinated with the delicate porcelain and its detailed designs. To imitate porcelain, Dutch craftsmen created a white body by using pale clay or by coating the whole object with a white glaze, on which they painted blue decoration. It was not porcelain but looked similar, named 'the poor man's porcelain.'



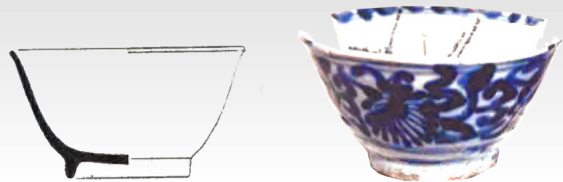
Figures 66-67: Imported European tin-glazed earthenware ceramic vessels (Malan, 2009: 30) (edited by author).

Porcelain (Asia)

- **Temperature:** Very high fire clay
- **Strength, workability & porosity:** Strong, durable, smooth, glossy and translucent when fired (light can pass through). Difficult to work with.
- **Porosity:** Vitrified—water cannot pass through.
- **Colours:** white

Imports from China and Japan

The ceramics imported from the East were blue and white hand-painted porcelain. Originally produced in China, true porcelain was rare and hardly found outside the emperor's palace. The Chinese export fine porcelain found at the Cape was made in private kilns in Jingdezhen.



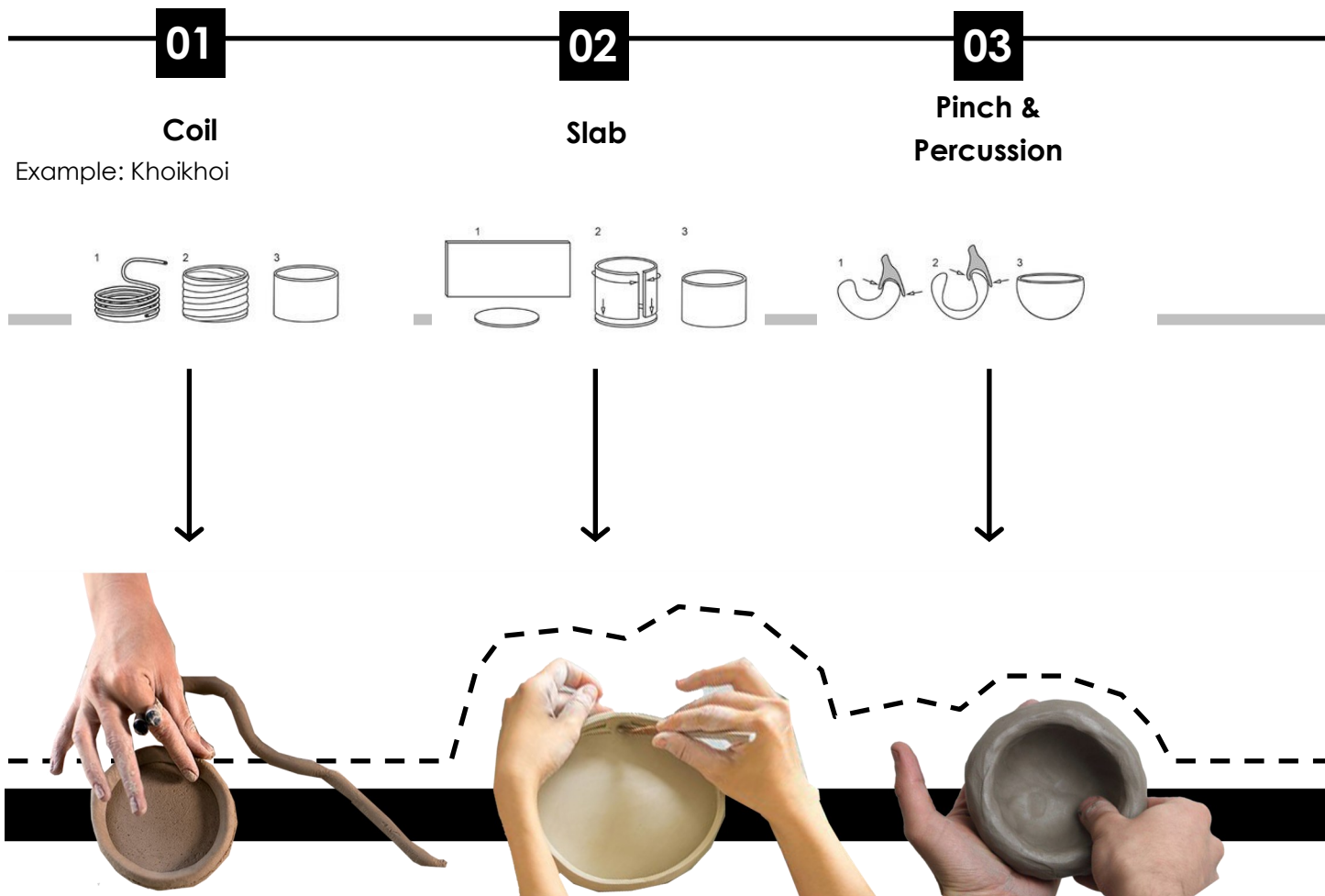
Figures 68-69: Imported Chinese porcelain (Malan, 2009: 30) (edited by author).



04.5.6 Vessel forming techniques

There is an imperfect repetition in manufacturing handmade commercial ceramics. The French phenomenological philosopher, Merleau-Ponty engages in his book *Phenomenology of Perception* (1945) with the theory of habitual engagement. It refers to the general and involuntary reaction to the environment of the body. The ceramist forms the same shape over and over to understand its shape more intimately. Although a level of consistency is required, each piece is unique. There is a close link between craftsmanship and habitual engagement. Instead of viewing craftsmanship as the generalised notions of a mastered skill that becomes a restriction in the making physical things, it can be expanded to a

freedom to experiment. In his book *The Craftsman* (2009), Richard Sennett, an American professor of Sociology and Humanities, states that a good craftsman finds a rhythm between problem solving and problem finding. The ceramicist understands the boundaries and find freedom within, push, manipulate, and transcend the rules. The three concepts in chapter 05 will translate the process of forming a ceramic vessel into architectural elements. The forces of the ceramicist that wedge, throw and cut the clay into an individual ceramic vessel, becomes the connection between the new additions and the existing, and different spaces within the building.



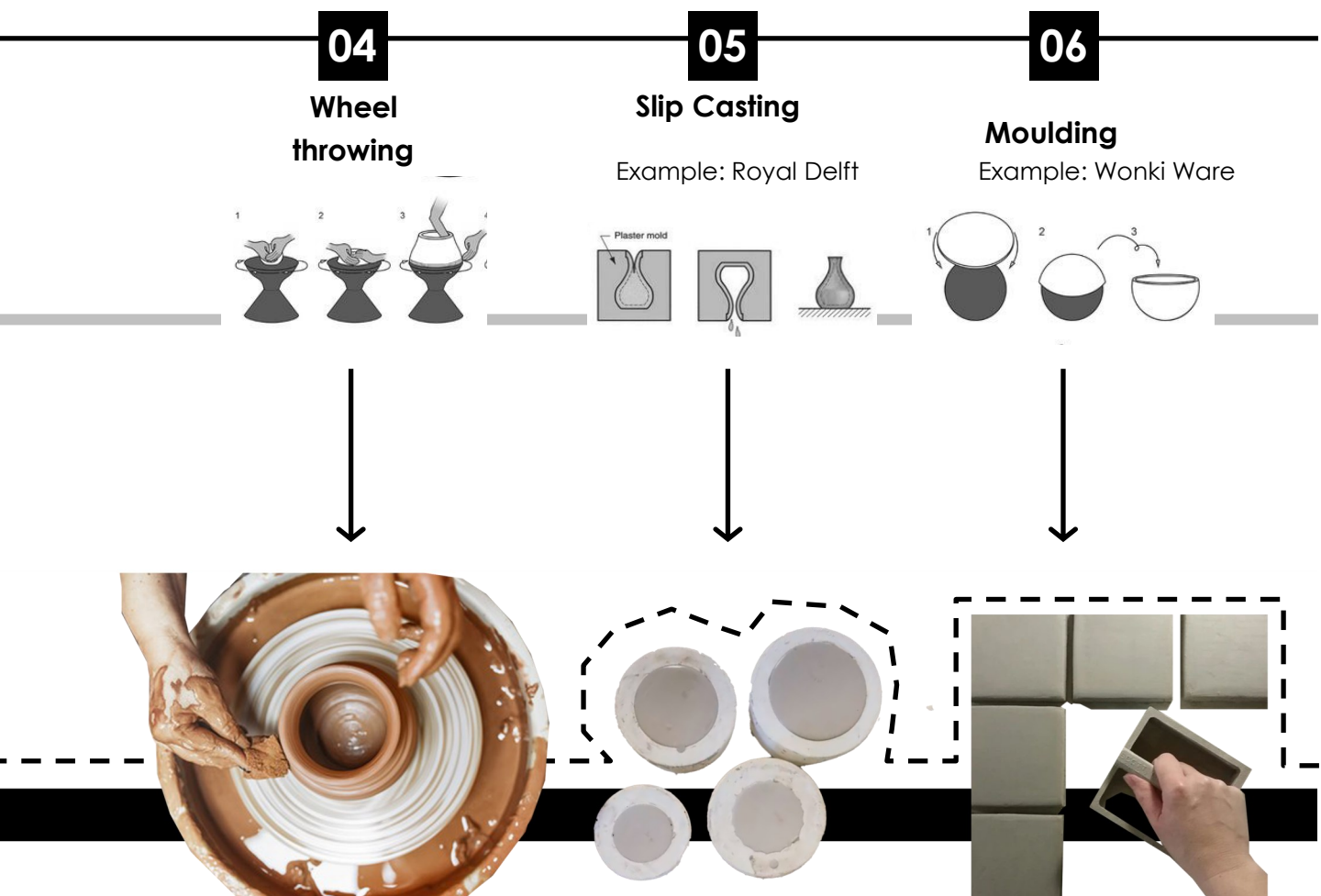
Figures 71 & 72: The different vessel forming techniques (edited by author).

04.5.7 Form & use

Khoikhoi vessel forms are exclusively amphora-shaped jars with restricted necks, pointed bases and perforated lugs on the shoulder through which handles could be attached for carrying (Stewart, 2005: 110). They were used for domestic purposes – storage, serving and consumption of food and ceremonial purposes – part of burial practices, rain-making ceremonies. The indigenous vessels represent a considerable investment in time and energy and were ordinarily kept in use until damaged beyond repair (Clayman, 2007: online).

The European potters at the Cape shaped the locally made wares similarly

to their European designs. It injected nostalgia and reminded the consumer that their home in the Cape was just as good as their distant home in Holland (Schrire, 2015: 239). Although the vessels shapes perpetuate the visual image of Dutch domestic traditions, the contents of these pots reflected subtle yet powerful changes in the cultures, traditions, and taste at the tables of the Cape settlement, where the cuisine blended ingredients, cultural, tradition and people. These settlements focused on mutton diet and combined with an influx of new staples like rice and spices from the East, differed from the dairy-rich North-West European diet.



04.5.8 Painting and glazing

Blue china is a functional vessel in being an aesthetic ritual object with an ascribed function ritual object carrying meaning. It originated as a utility object but now acts as an aesthetic object carrying the meaning in association with the use. Blue china, Delftware, faience, blue porcelain, pearlware, and bone china – this signature blue hand-painted delicate designs are known by many names. The blue, originally black,

pigment can be used to decorate a ceramic body that undergoes extremely high firing temperatures. The clear, lead glaze that is applied as a protective layer on top of the paint, reacts with the black oxide pigment, and turns it into the cobalt blue. Stencils and transfer prints are typically used in large production warehouses, however, the project will use the traditional method of hand-painting.



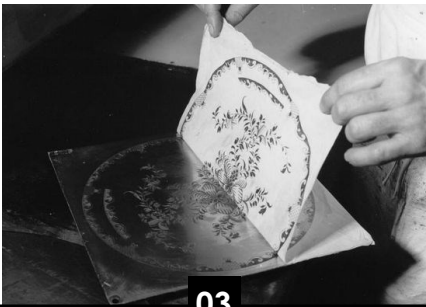
Figures 73-76: Stamp process (Jameson, 2018: online).



Figure 77: There are as many versions of the Standard Chinese Willow Design's story as there are of the pattern, but it undoubtedly contributed to the design's lasting appeal to the masses (The Brooklyn Teacup,

04.5.9 Storytelling

Blue china patterns have been reproduced in numerous ways and on various materials. Beyond its material form, they have far-reaching roots in the memories and hearts of many. Not bound to social class, the blue china patterns allowed for a shared appreciation and became a visual signifier of belonging.



03

Press stamp with charcoal to transfer to ceramic body.

04

Paint over charcoal outline on ceramic body.

05

Glaze over painted design.

06

Fire ceramic body.



01

The Tea House under the Orange Tree

Long ago, in the days when emperors ruled China, a wealthy Chinese emperor lived in the magnificent pagoda under the branches of the orange tree.



02

A Graceful line of the Crooked Fence

The emperor's beautiful daughter had fallen in love with his humble accountant. He dismissed the young man and built a high fence around his house to keep the lovers apart.



03

The Drooping Willow

He was planning for his daughter to marry an elderly, powerful duke. The Duke arrived by boat to claim his bride, bearing a box of jewels as a gift. The wedding was to take place on the day the blossom fell from the willow tree drooping over the bridge.



04

Three crossing the bridge

The young accountant, disguised as a servant, slipped into the palace unnoticed. As the lovers escaped with the jewels, the alarm was raised. They flee across the bridge, chased by the three men with whips.



05

Safe Shore

The lovers escaped on the Duke's ship to the safety of a secluded island.



06

Pair of Doves

The Duke learned of their refuge and sent soldiers, who captured the lovers. The lovers transformed into a pair of doves, symbolising true love.

2023: online) (edited by author).

04.5.10 Firing

A) VOC pottery and kiln development at the Cape

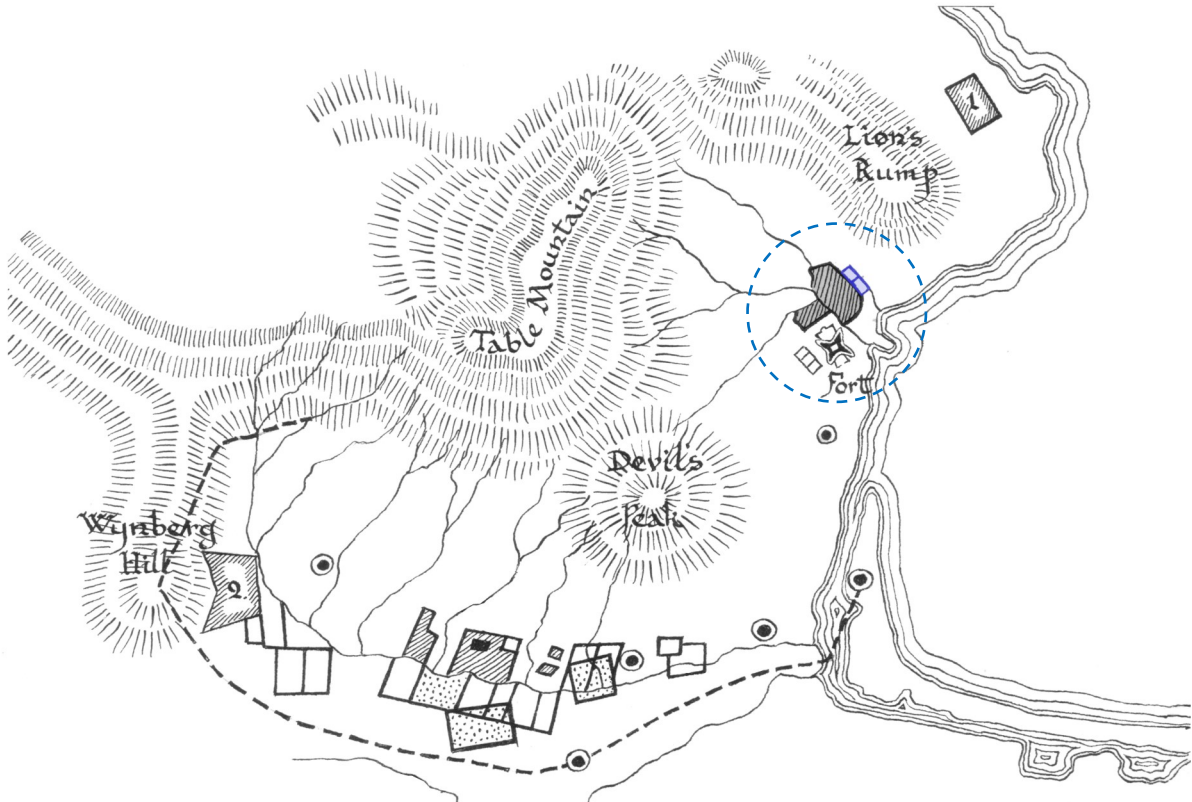


Figure 78: In 1654, the VOC pottery was located South-west of the Company's Garden (Schrire, 2015: 143).

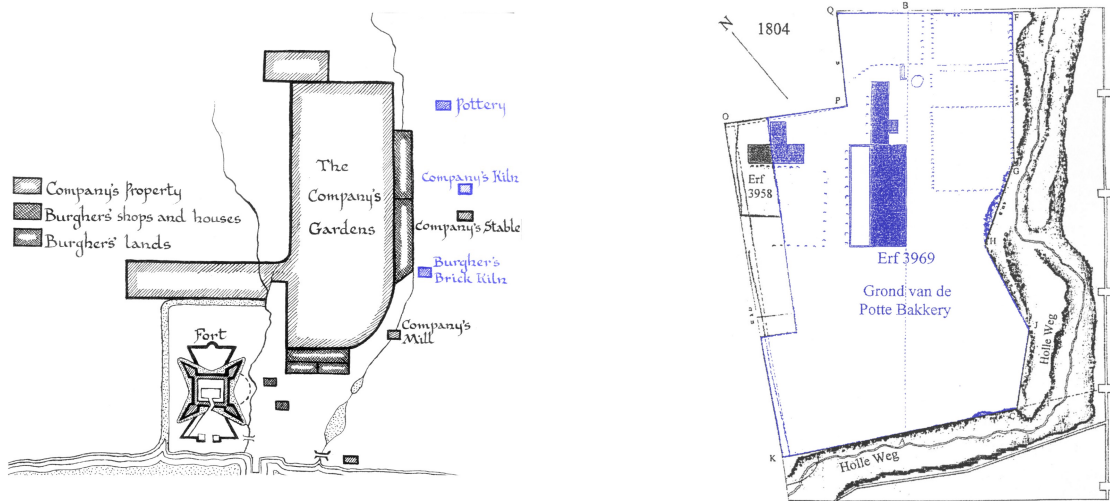


Figure 79-80: The VOC pottery located South-west of the Company's Garden (Schrire, 2015: 143).

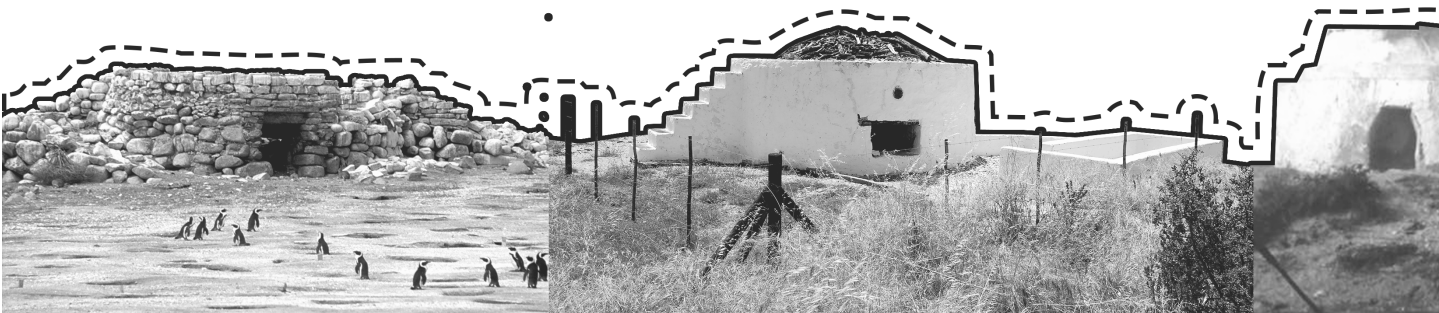


Figure 81: Typically used to fire lime, the kilns in the Western Cape can be found at Dassen Island near Yzerfontein, De la Rey lime kiln in Yzerfontein, Klein Zoar in Cape Town, Blouhoogte kiln in Robertson,



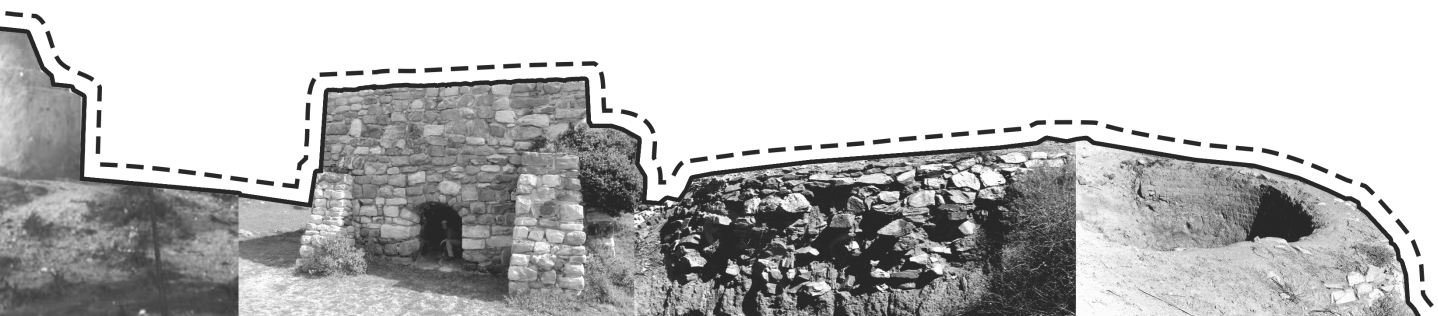
Figure 82: Map of the locations of kilns in the Western Cape (edited by author).

B) Kilns in the Western Cape

A kiln is an enclosure to contain heat, in which clay is fired to transform it into ceramics. Kilns can be differentiated by their four requirements – insulation, loading area, fuel and oxygen. In 1653, Jan van Riebeeck erected the first kiln at the Cape and although the most kilns built at the Cape were used to produce building lime, they typically transitioned between functioning as pottery, brick and tile kilns. From the wide variety of kilns built at the Cape, most have fallen into decay or have been demolished (Walton, 1965: 23).

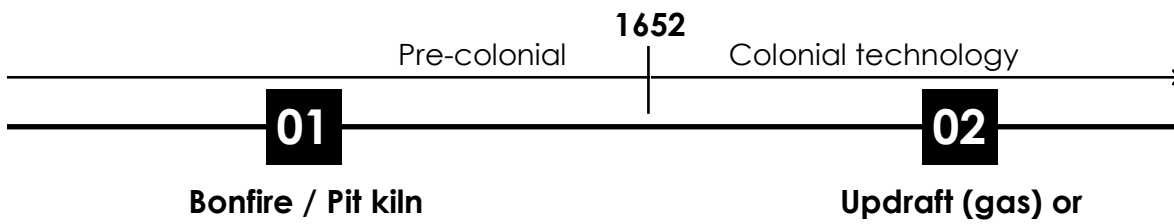
Typically, the production process of traditional, wood fired kilns is

accompanied by high pollution, which has a great impact on human health and the ecological environment. On the other hand, the use of electric kilns has the additional complexity of loadshedding. Heating up an electric kiln to the correct temperature takes up to twelve hours. The power supply needs to remain constant during the firing to achieve the desired artistic results. Consequently, to minimise the negative impact of pollution and the need for consistent power supply, the kiln development informed the choice of gas as a fuel for the project which is linked to a specific kiln typology.

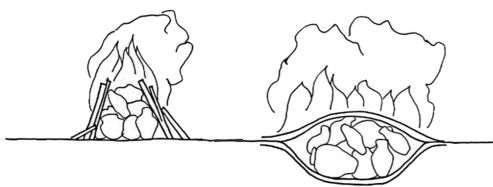


Kleurkloof lime kiln in Robertson (Walton, 1965: 23) (edited by author).

C) Kiln development in the Western Cape

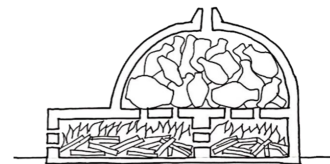


A shallow pit is dug in the ground; the pots are stacked loosely on top of each other; combustible materials are placed around and above the pottery and the fire was allowed to burn down. After cooling, the pots were cleaned of the ash and residue and were then used. Advantages: ease of 'construction' and low cost. Disadvantages: many pieces break during the firing process



KHOEKHOE DUNEFIELD MIDDEN (Eland's Bay).

Fuel & fire: below the ware, Insulation: in the form of an arch on top, retaining the heat better; Loading area: pots are stacked within this chamber allowing greater retention of heat; Oxygen access is restricted - flue is the hole at the top of the kiln; damper is the device that regulates the size of the opening of the flue; fire burns, the hot air rises and leaves the kiln through the flue and cool air enters



DASSEN ISLAND; KLEIN ZOAR (Brooklyn, CPT).

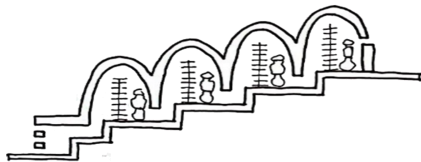


Figure 83: Kiln development: Bonfire, pit kiln, beehive kiln, cat kiln (Walton, 1965: 23) (edited author).

03

Cross-draft: Single or Multiple chamber kiln

Multiplied the chambers so that total kiln capacity could be increased. Chambers are joined so that the draft passes through from one chamber to the next. After the first chamber has been fired to its ultimate temperature, the potters begin stoking firewood into the firebox at the base of chamber two. The process is continued until all chambers have reached temperature.



BOOISESKERM (False Bay); NIETGEGUND (Stellenbosch).

04

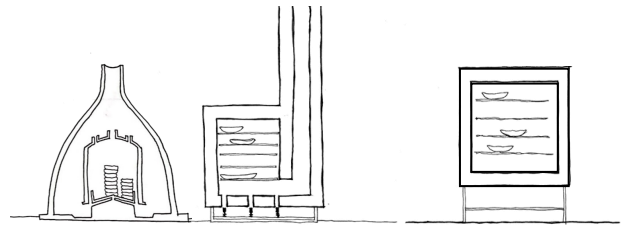
Downdraft (gas) kiln

Although the ultimate draft is up, the draft is down during parts of the cycle.

05

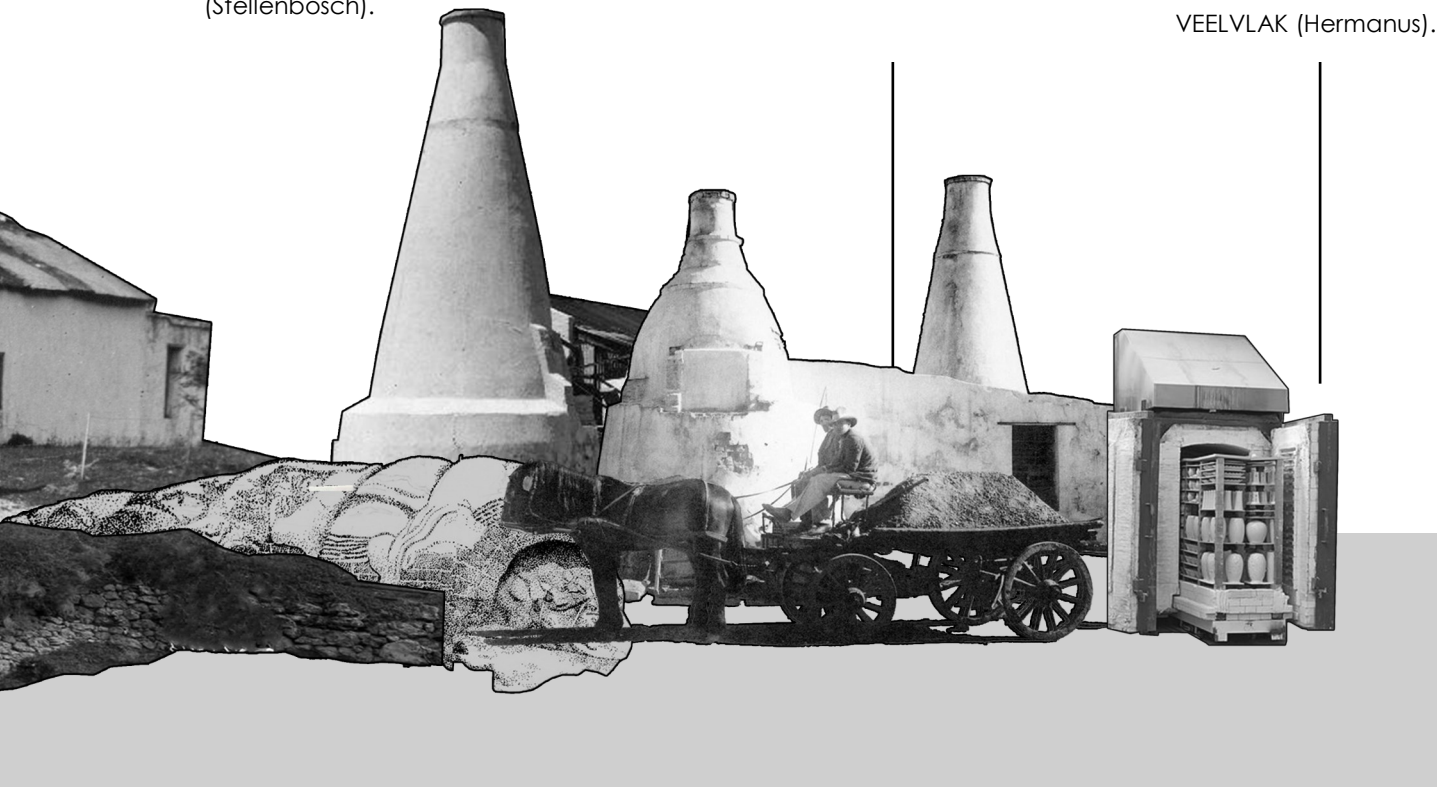
Electric kiln

The electrical current passing through coiled wires generates radiant heat.



HARE'S KILN (Mowbray, CPT).

VEELVLAK (Hermanus).



04.6 Application

Forming and painting ceramics by hand, Merlau Ponty's embodiment theory informed the exploration and creation of a spatial quality between the users and the building for this project. The different masses and voids, loads and forces, and implied direction of movement of throwing clay are extracted and translated into architectural elements. The threshold of the production stages are the events creating a dialogue with the harbour tectonics through contrasting materiality. The synchrolift tectonics of the ships and cranes are articulated as the exposed steel beams,

separate from the walls and at some places, touch the walls lightly. The interior spaces explore the boundaries between the body and building with angled steel columns and stepping and half floor levels so that space flow into each other. The contrasting materiality and spatial quality create a constant flow exchange between outside to inside and the different the ceramics-making spaces. This opening between the different storeys creates an uncertain edge to enhance natural ventilation.

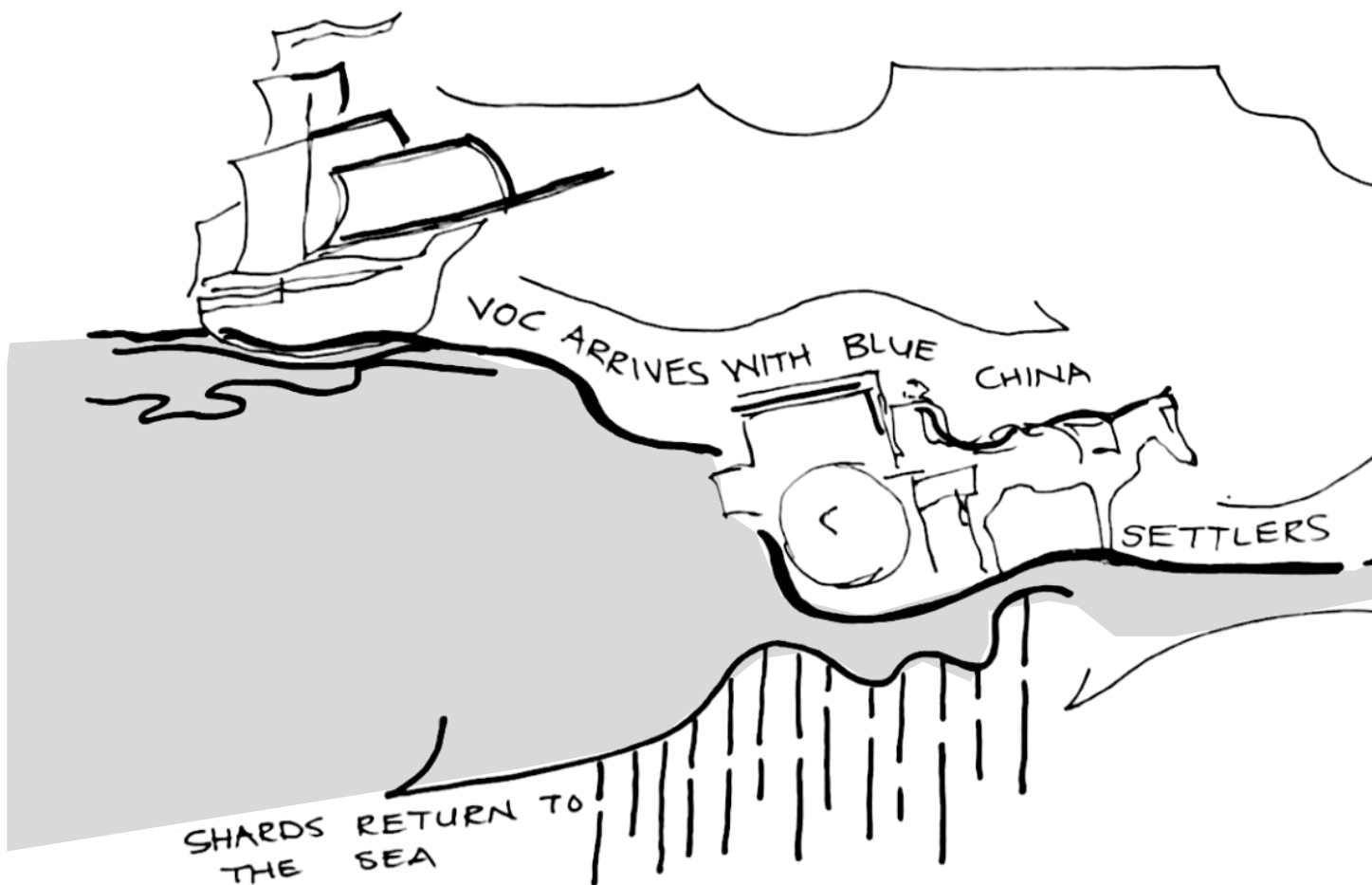
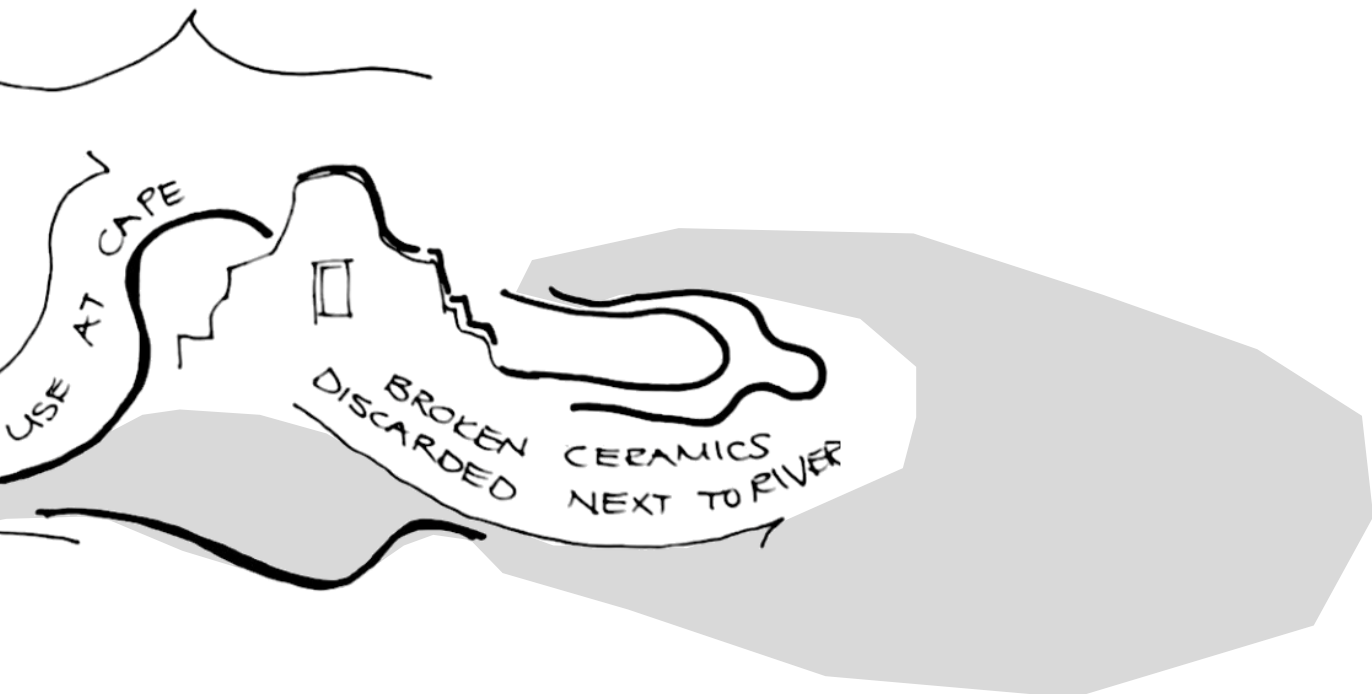


Figure 84: Reflection drawing of water carrying the narrative of blue china (author).

04.7 Conclusion

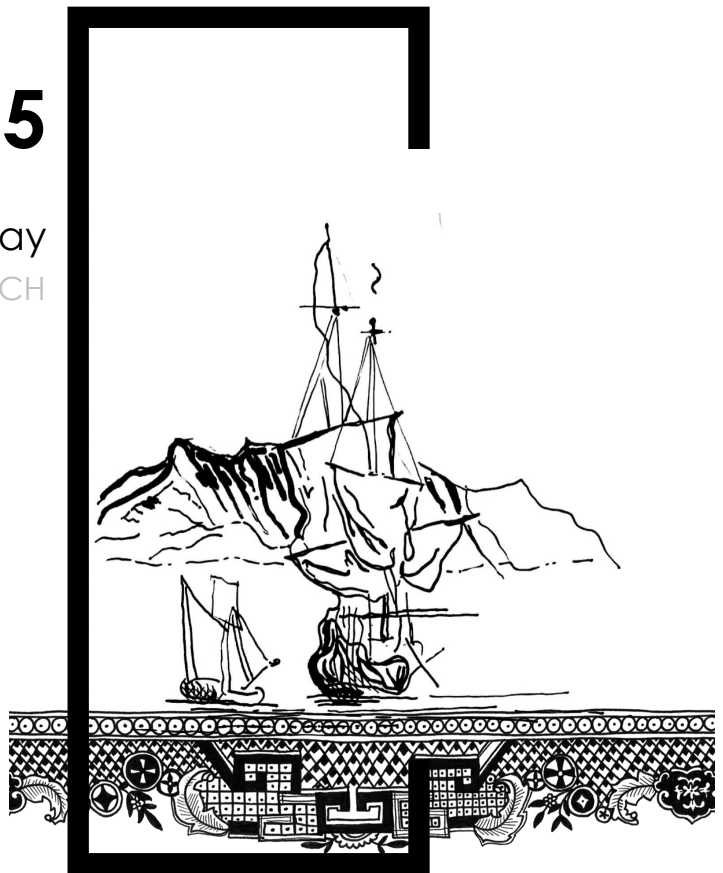
Settling next to the water's edge of the harbour, the water framed and retained memories of the natural and social landscape. *Into the Blue* re-establishes natural elements within urban environments, while allowing a contemporary interpretation of craft, to form new memories. The rainwater channels cutting through site frame and celebrate moments of the different stages of ceramics-making on site. The traditional process is transformed by technology to improve production efficiency, make sustainable development of the traditional industry technology and adapt to the market's demand. *Into the Blue* responds to the

interlacing history of water and blue china at the Cape by rescripting the narrative of water on site to frame the contemporary interpretation of craft. Framing the different ceramics-making stages with steel structures, the building captures the tones and atmosphere of the synchrolift, linking it to its history of being imported by the passing VOC ships. The ever-present contrast between the ceramic studio spaces and the harbour tectonics as urban connection tissue causes a shift in understanding and appreciation of the historical, ultimately paying homage to the historic harbour.



PART 05

Preparing the Clay
CONCEPTUAL APPROACH



CHAPTER 05: CONCEPTUAL APPROACH

05.1 Introduction

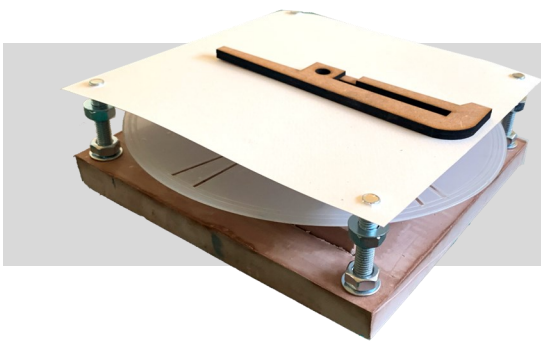
Chapter 05 investigates possible conceptual approaches using a phenomenological lens of habitual and material engagement. In section 05.2 the touchstone attempts to capture the layering of cultures within the blue china motifs. In section 05.3 the three concepts investigate how the embodiment of the different ceramic-making stages can be translated into architectural elements.

05.2 Touchstone— Cultural Vessel

Ceramics have been the medium of recording and translating different stories and events throughout human history and across different civilisations. Since Cape Town consists of many layered narratives and cultures, the touchstone explores how ceramics allow different languages to speak to each other on the same piece. It recomposes the distinct European and Asian patterns



and motifs that have been reproduced in numerous ways and on a vast array of materials over the years. It is not a re-creation of the past, but a re-interpretation and evoke contradictions and new juxtapositions. Ceramics, and by extension the spaces it is created in, becomes a vector for storytelling and sharing of the experience.



Embossed Fabriano—languages speak on the same plate as a shared story

Laser cut perspex motifs— different distinct Chinese and European motifs

VOC plate laser-cut Perspex as base framing different languages on upper level

Red plaster of paris base — micing the red clay body of the earthenware

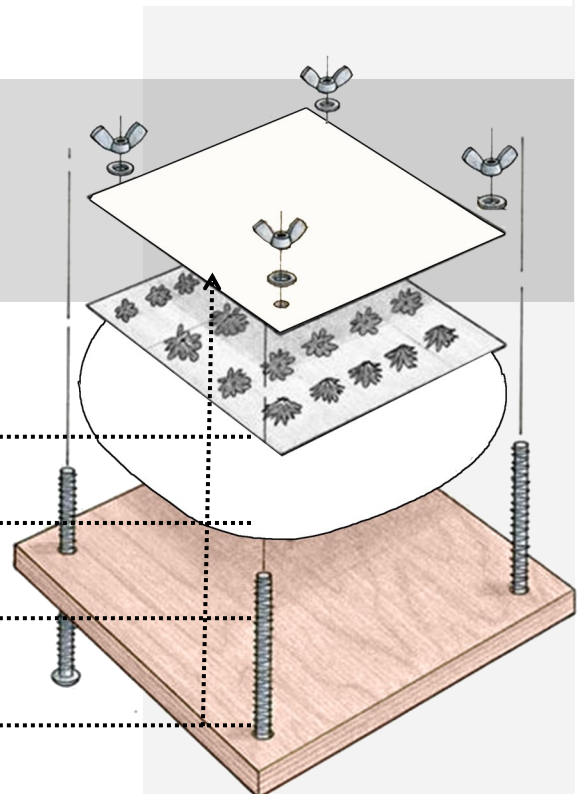


Figure 85: Touchstone (author).

Figure 86: Touchstone: ceramics as a medium for different languages to speak to each other (author).

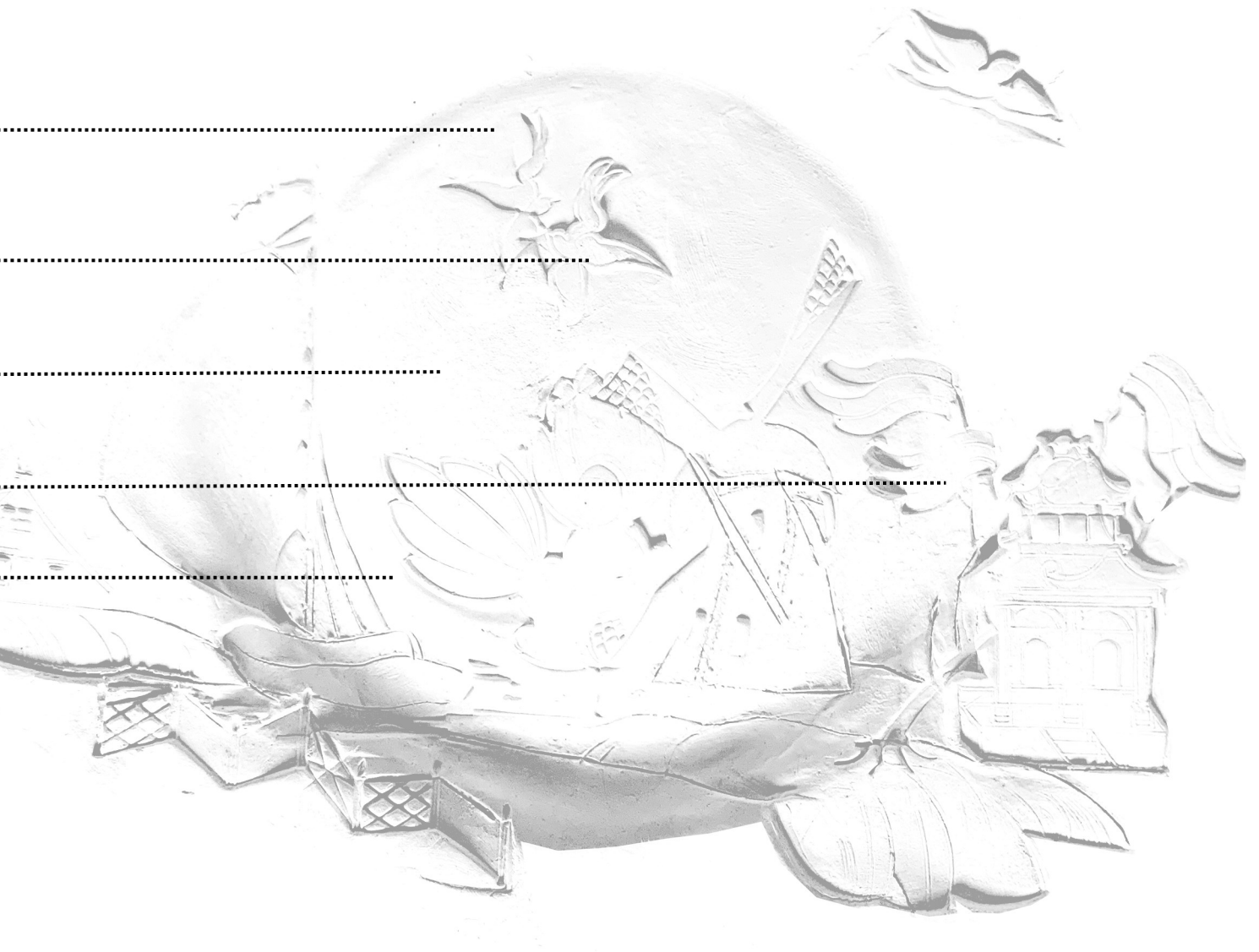


Figure 87: Reinterpreting the blue china motifs as embossed, 3D motifs on a ceramic body. It mimics the traditional Khoikhoi vessel patterning by pressing and carving textured into the vessel body. Different distinct Chinese and European

motifs are laser-cut perspex and pressed into the fabiano to create a new landscape where different worlds and languages speak on the same plate as a shared story (author).

05.3 Concepts

As explored in the touchstone, ceramics can become a medium to transcribe a story. In this section, the concepts shift from stories of different cultures through motifs, to the stories of the hands that have shaped the clay into an individual ceramic vessel. The three concepts focus on the phenomenological stance of bodily and material engagement within ceramics-making. The three concepts have been developed to

narrow the scope of research and include *the Wedge*, *the Thrown* and *the Cut*. The different masses and voids, loads and forces, and implied direction of movement of each stage are extracted and translated into architectural elements. Each concept model has the same Plaster of Paris base with a thickened edge as the existing façade and groove of the synchrolift.

05.3.1 The Wedge

The bodily engagement of the ceramist pressing the clay with their hand palms at a forward and downward angle onto the table, forms the first concept, *the Wedge*. The ceramist's body is in flow and no longer aware of the actions required to complete the rhythmic task of to-and-fro of wedging. The air

bubbles are removed to increase the strength of the vessel and prevent possible cracking when fired. The diagonal forces from the sky to the ground becomes the connection between the new additions and the existing.



Figure 87: Drawing of the wedging process (author).

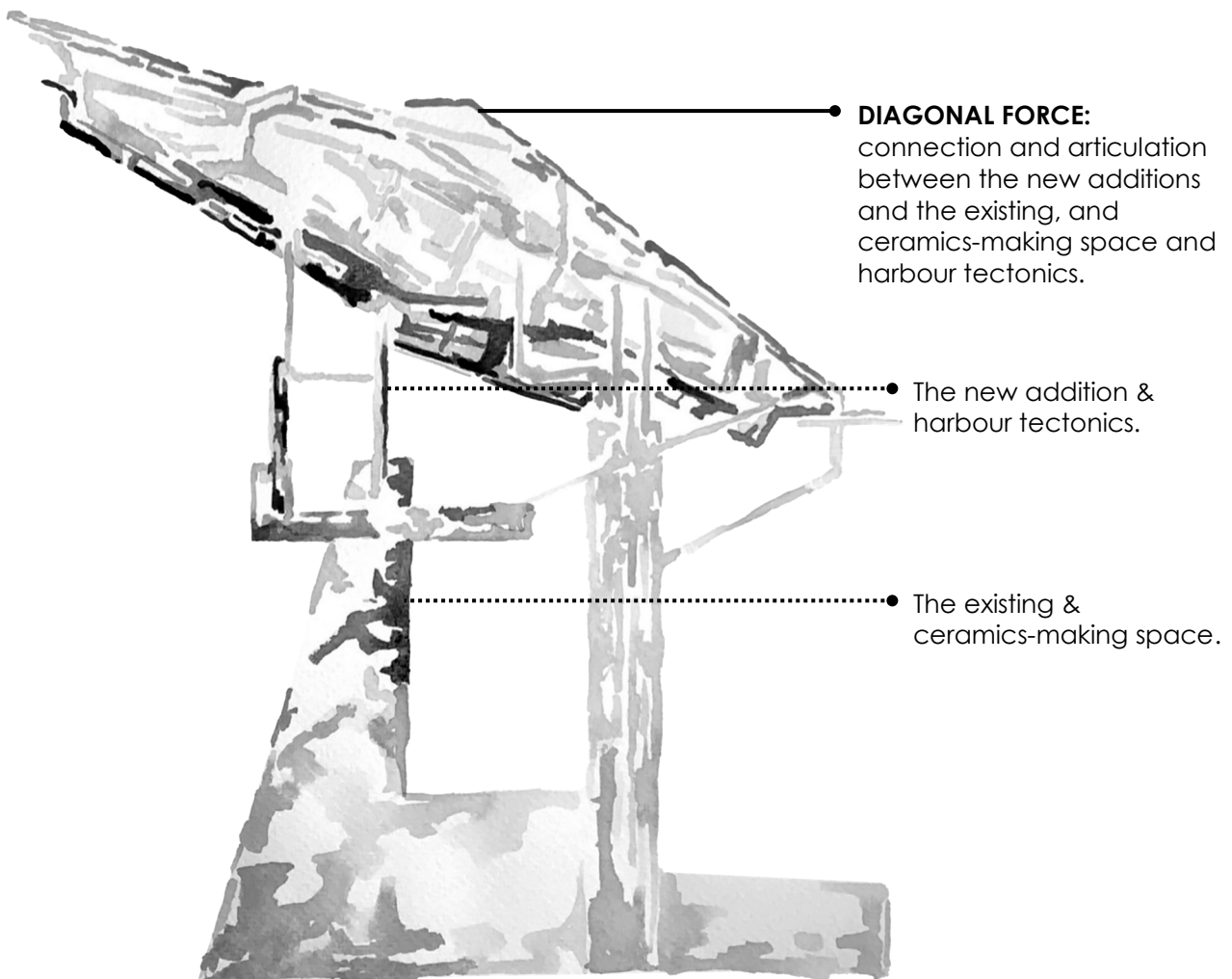


Figure 88: Drawing of the Wedge (author).

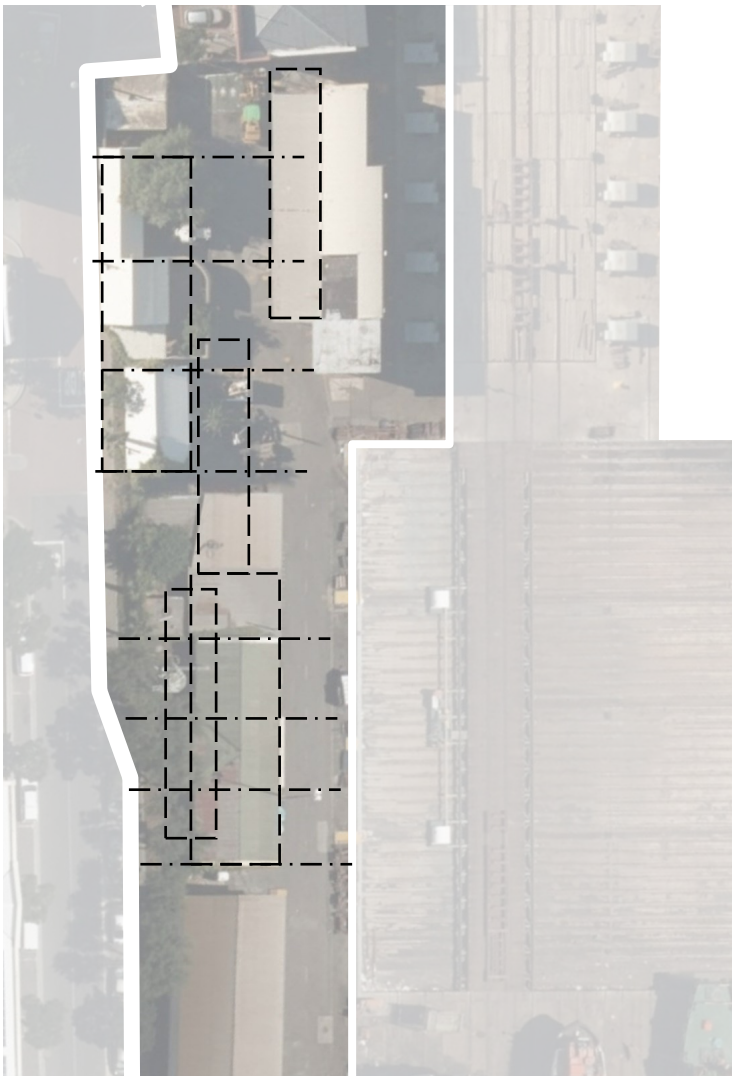
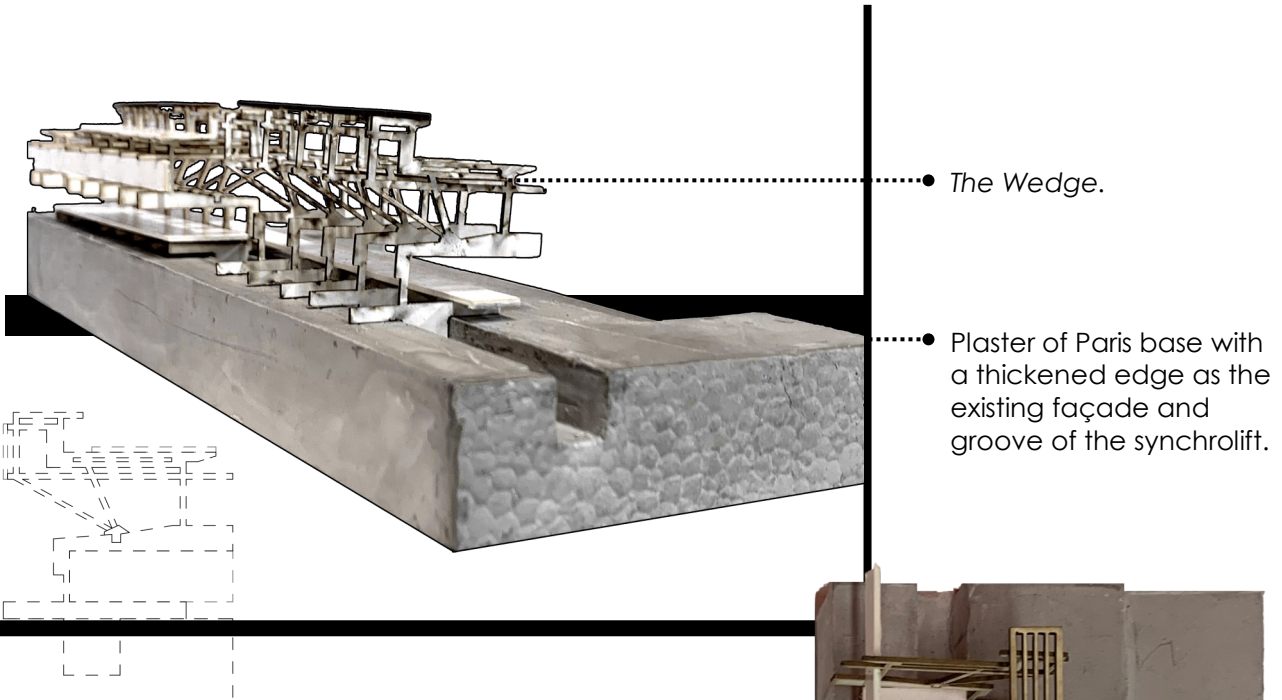


Figure 89-91: Model of the Wedge (author).

05.3.2 The Thrown

The ceramicist, placing one hand inside and other on the outside of the pot to engage with the material of clay and shape it into a vessel, forms the second concept, *the Thrown*. With immense delicacy and focus, moving both hands at the same speed, pulling the clay horizontally upwards the vessel is formed into the desired shape. There is nothing

between the ceramicist and the clay. *The Thrown* becomes a method of connecting different spaces within the building. The walls of the main functions perpetuate the feeling of being pulled out of the ground. The top structure and the adjacent spaces are articulated from these heavy walls using tectonics that sit over or latching on it.

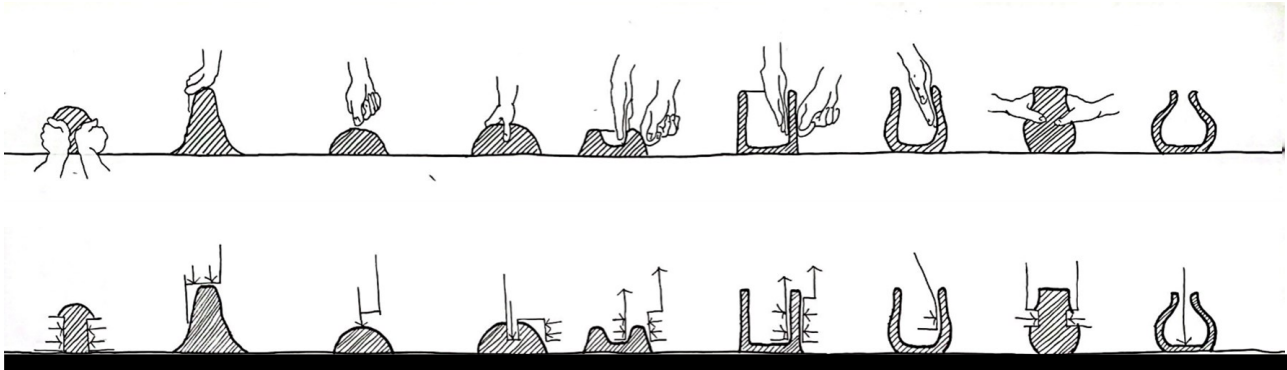
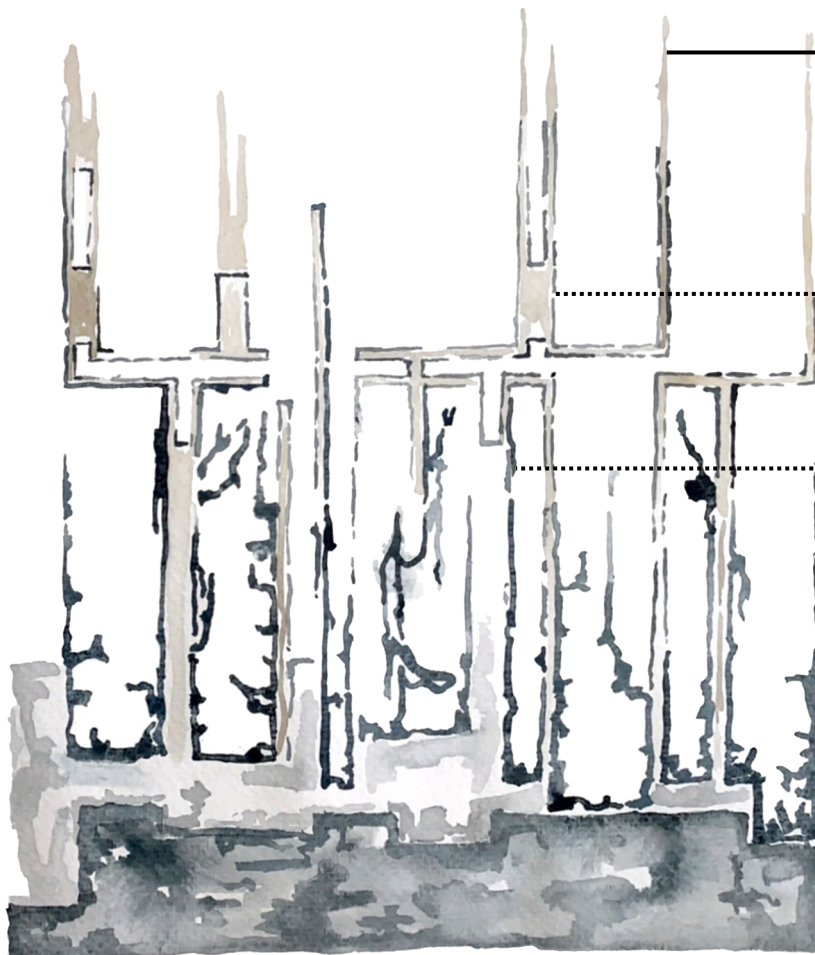


Figure 92: Drawing of the Thrown (author).



UPWARDS PULL:

connection between different spaces within the building.

The top structure and the adjacent spaces sit over or latching on the heavy walls

The walls of the main functions perpetuate the feeling of being pulled out of the ground.

Figure 93: Drawing of

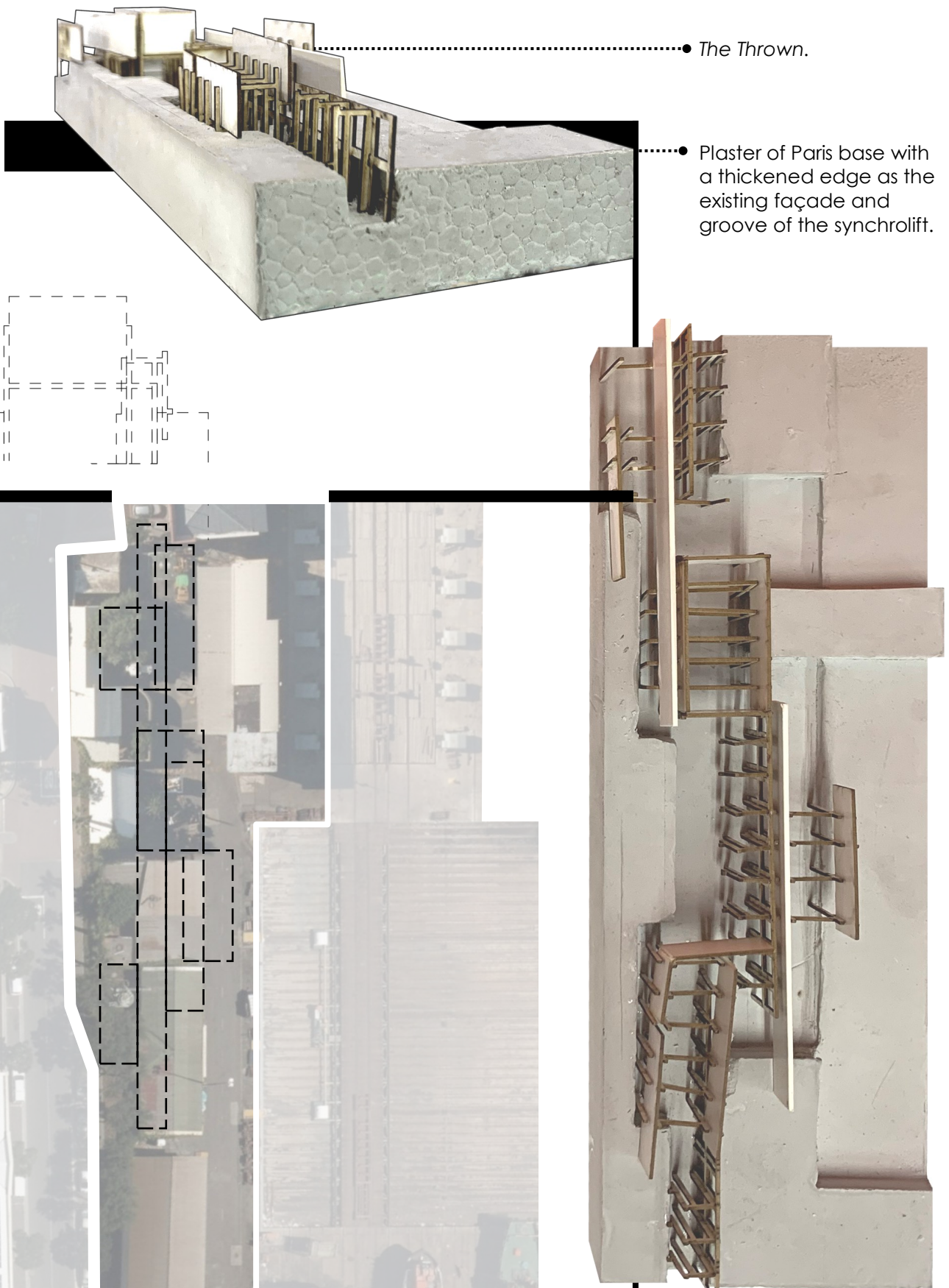


Figure 94-96: Model of the Thrown (author).

05.3.3 The Cut

The tensioned wire used to divide the clay, forms the third concept, *the Cut*. The cut-off wire becomes a sharp element of precision when used under tension. It is used to cut clay into smaller bodies and to cut the clay work off the wheel. Holding the string horizontally, it is fed into the bevelled ridge of the bottom of the piece, rotating the wheel

slowly. *The Cut* becomes the spaces between the different functions. The length of the project is orientated towards East and West. For climate control and to get sufficient natural light into most spaces, *the Cut* as East-West axes, separates the building mass into the different spaces.

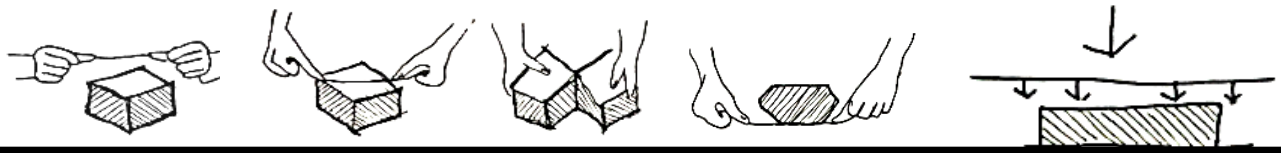


Figure 97: Drawing of the Cut (author).

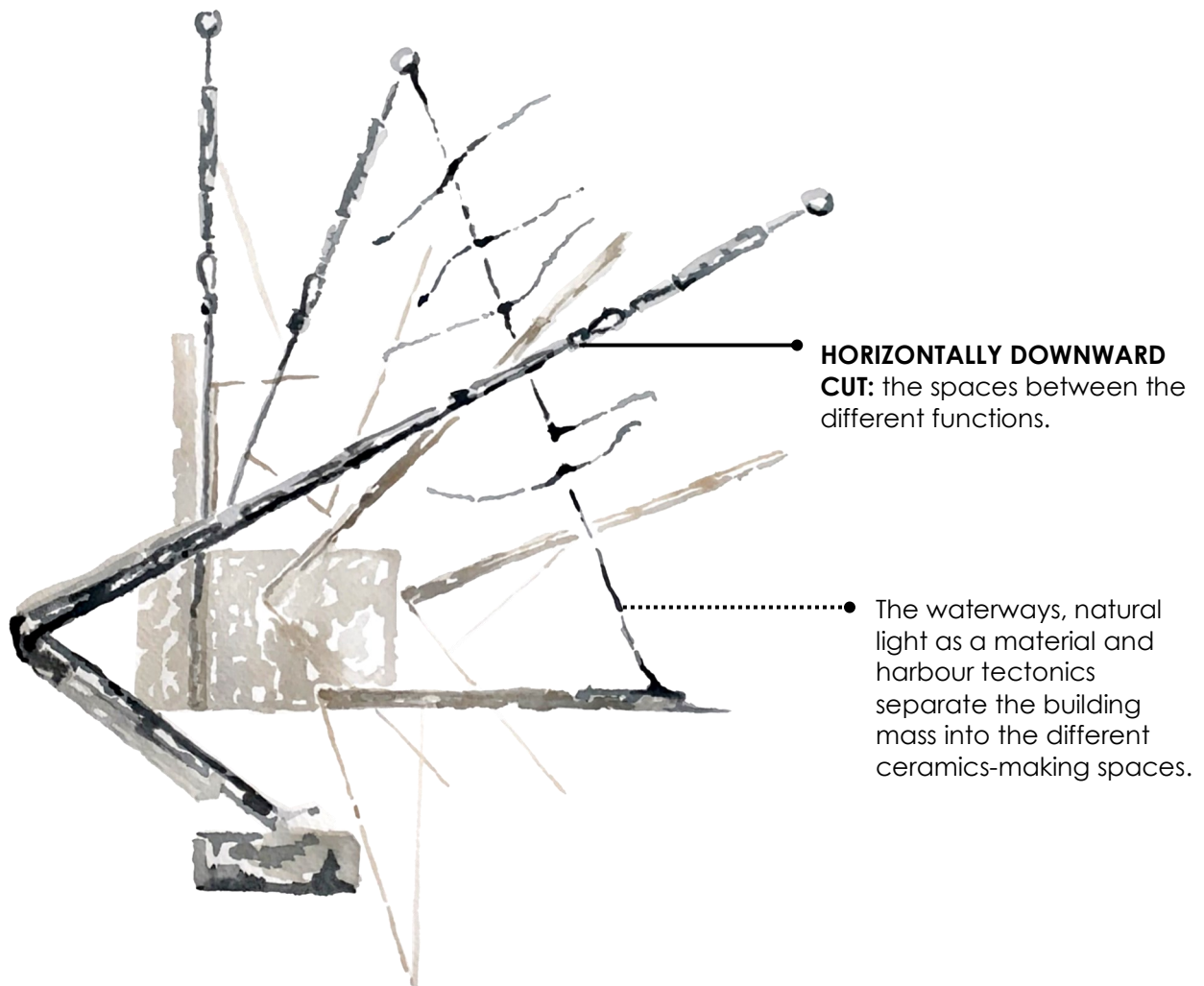


Figure 98: Drawing of the cutting wire (author).

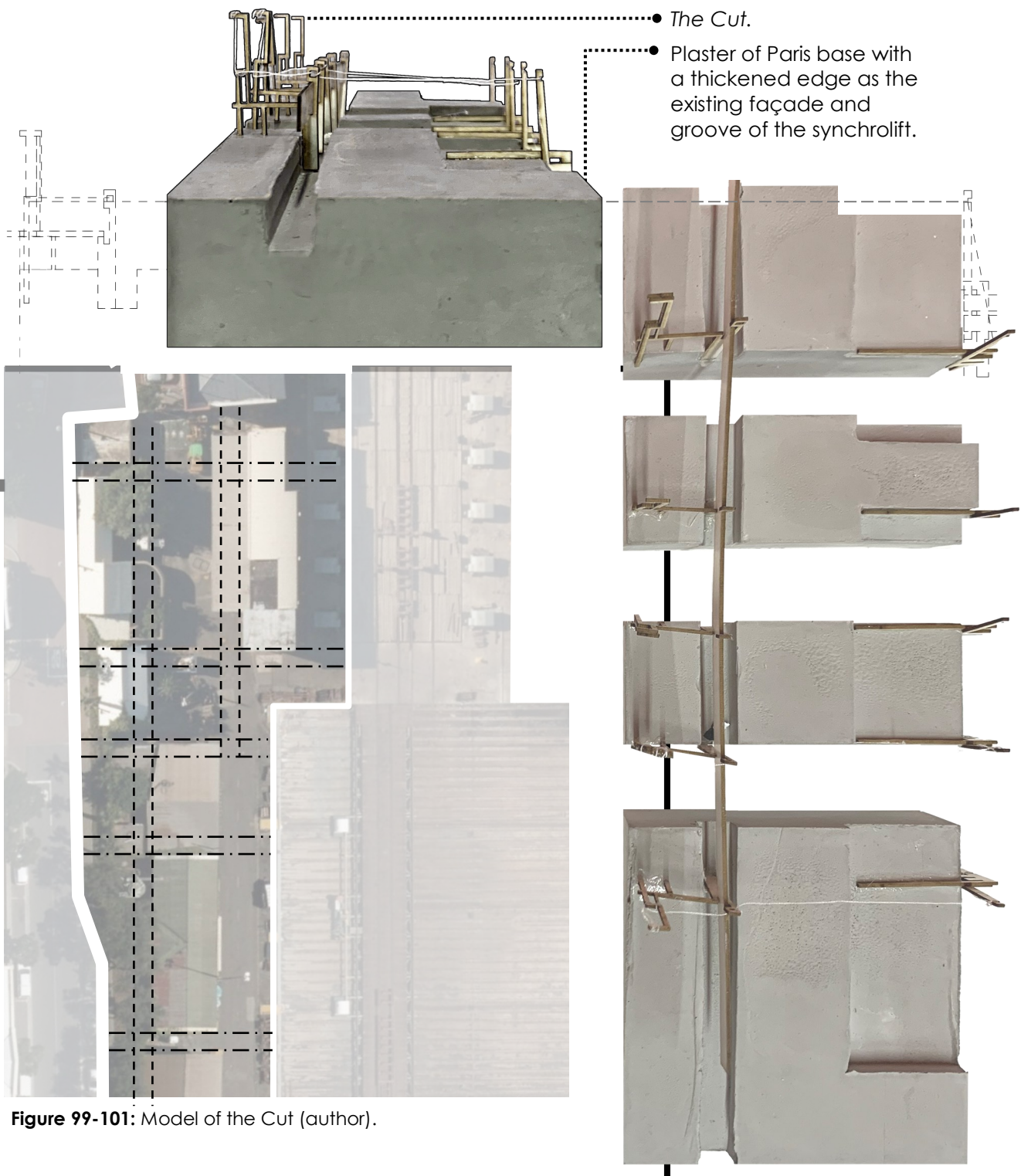


Figure 99-101: Model of the Cut (author).

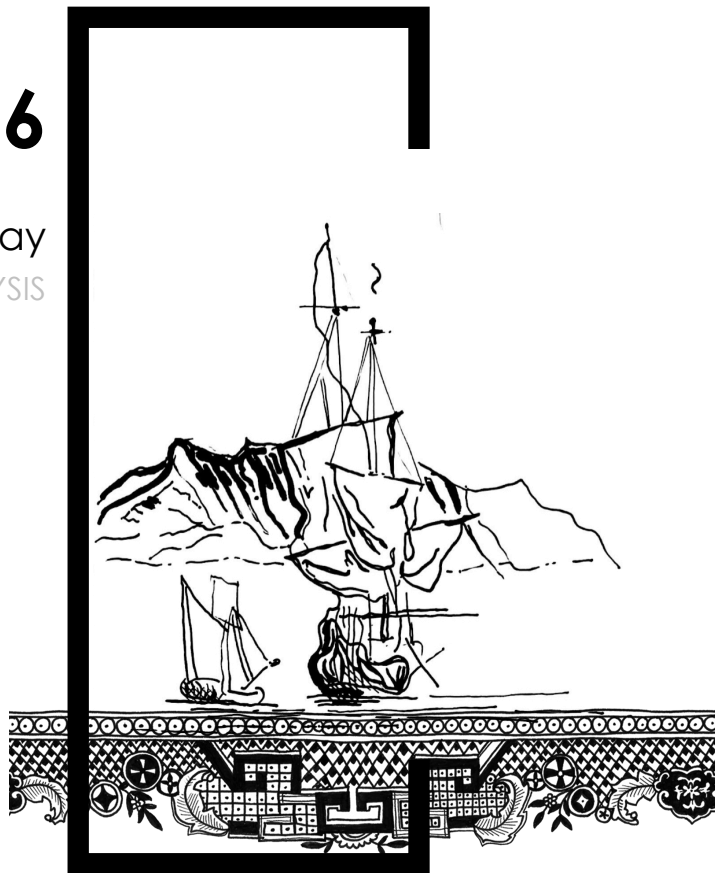
05.4 Conclusion

The touchstone gave clues of how re-interpreting rather than mimicking the tradition of distinct blue china motifs. From a phenomenological lens, each concept dealt with a different relationship between ceramicist and clay or ceramic piece. Starting each

concept model with the same base of the site, the different bodily and material engagement of each ceramics-making stage can easily be compared. The architectural element can be recognised within the concept models and drawings.

PART 06

Reclaiming Clay
PRECEDENT ANALYSIS



CHAPTER 06: Reclaiming Clay_ PRECEDENT ANALYSIS

06.1 Introduction

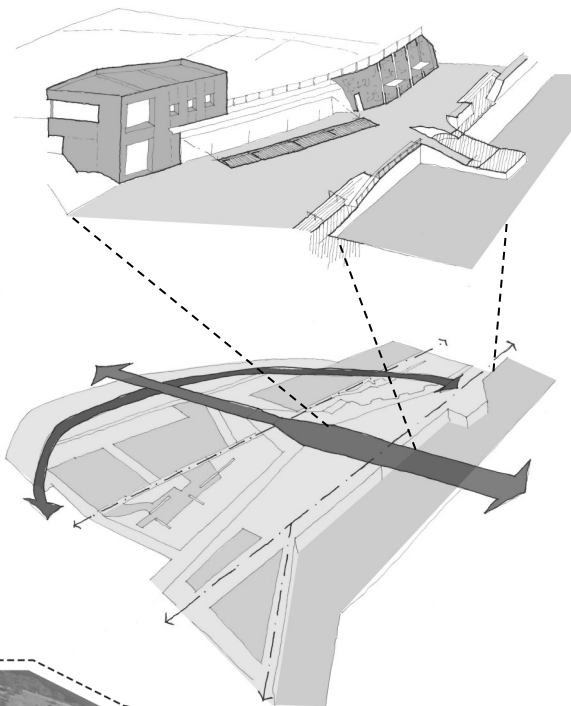
In chapter 06, precedent studies will be discussed and analysed in terms of the different elements and guidelines that influenced the design proposal. Firstly,

the urban precedent and secondly structural precedent studies relating to the three concepts discussed in chapter 05.

06.2 Urban case study

06.2.1 Battery Park & Piazza

Architect: **dhk Architects**
Location: **Cape Town**
Year: **2018**



- **Accessibility to reconnects the park to the urban flesh:** The site is accessible with the city's buses, water taxis and train networks with the incorporation of many pedestrian access points via Dock Road, Fort Road, Ebenezer Road and Alfred Street. The previously under-utilized Canal District was developed into a public space to provide a link between the V&A and the CBD.
- **Different levels to react to water's edge:** The park level of the canal side piazza gradually steps down towards the canal edge. It emphasises the scale between the two levels and provide and offers a glimpse of the park while visitors meander along the canal edge.
- **New material contrasts the old:** The contemporary materials and elements juxtapose the old, referencing the battery rather than replicate its heritage. Hard materials such as concrete, stone and steel contrast with timber and planting.
- **Suspended stone gabion walls to reinterpret historic stone walls:** Loosely packed stones, excavated during the park's construction, fill out sloping suspended gabion walls that reference the battery's original ramparts façade.

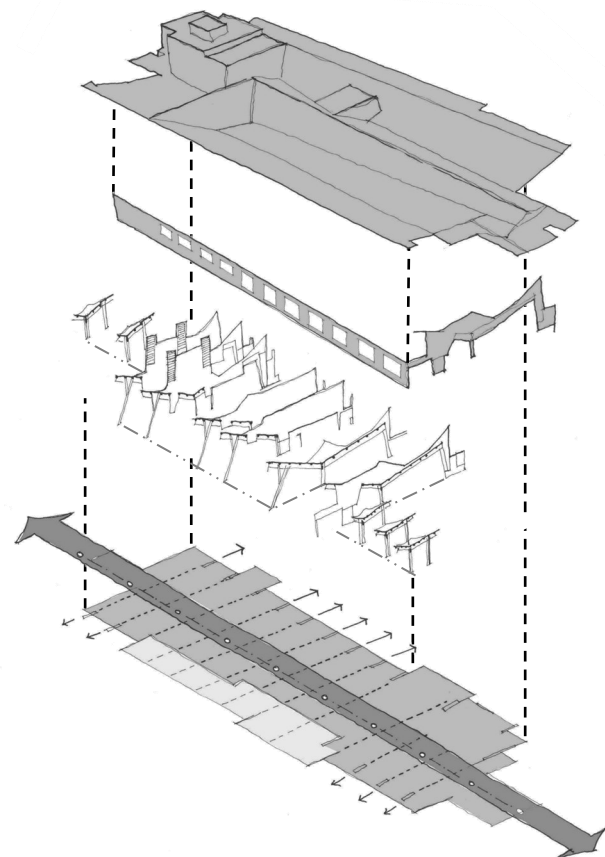


Figures 102-106: Urban precedent, Battery Park, near site (Gutter, 2019: online) (edited by author).

06.3 Structural precedent study

06.3.1 Newton Library

Architect: **Patkau Architects**
Location: **Surrey, Canada**
Year: **1992**



- **Butterfly roof structure - natural light and perceived movement:** the butterfly roof opens towards the street to give the building greater presence on the street. It allows natural light to enter the building on the south side through carefully controlled openings, and on the north through a glass curtain wall that allows a soft ambient light to fill the interior.
- **Circulation:** the main circulation spine is along the valley of the roof, running the entire length of the building. The valley helps to reflect the natural light deep into the interior.
- **Materiality - concrete & timber:** The construction of the building begins with a laminated timber frame on a concrete base. The tectonic qualities of this construction establish the primary character of the building shell. To reflect natural light deep into the interior of the library, a complementary clad construction of white painted gypsum board on the interior, and stucco on the exterior, is overlaid on portions of the building.

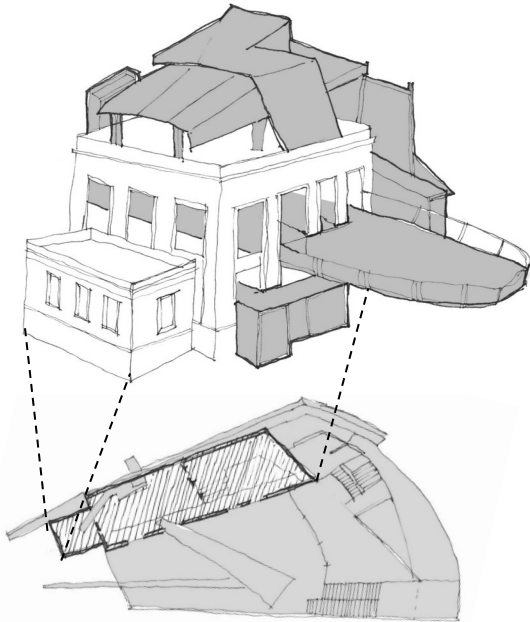


Figures 107-111: Precedent of concept the wedge in Newton Library (Dow, 1994.: online) (edited by author).

06.3.2 Carlson-Reges Art Hub

Architect: **Roto Architects**
Location: **Los Angeles, CA**
Year: **1996**

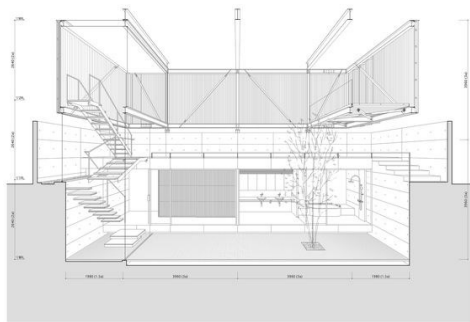
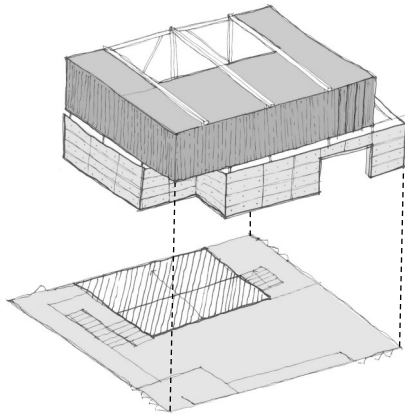
- **Function:** the existing concrete building is repurposed as a mixed-use building that functions as a residence, art gallery and show dog kennel.
- **Reflect on the industrial location:** the site is located in an industrial area in Los Angeles, next to the railway. To reflect on the site's location, the client requested an urban industrial exterior with a warm interior with both grand and intimate spaces.
- **Industrial material:** scrapped metal and other recycled industrial materials are repurposed to create a feeling of naked nature as a jungle of heavy industrial steel. The recycled metal reflect on its previous industrial use to create a meditative experience—cut up liquid storage tanks turned into swimming pool and other invented programs and functions. It stands in contrast to the existing Classical, concrete building.
- **Permutation of a deconstructed structure:** it is a transigrity structure of various parts piled on top each other to form one component. The new steel structure move freely around, on top and within of the existing 19th century concrete shell. The user moves into the whole, while transiting this highly artistic



Figures 112-115: Concept 02—the Thrown in Carlson-Reges Art Hub (Rotundi, 1996: online) (edited by author).

06.3.3 Gallery of Patio

Architect: **Yaita & Associates** •
Location: **Tokyo, Japan**
Year: **2011**



Privacy: the site is located in a dense residential area with a lack of private green breathing spaces. The building masses are arranged towards the site's edges, to provide a thin, private courtyard and floating internal patio space.

- **Materiality— concrete & corrugated iron:** a heavy, concrete wall wraps the site's edge at ground level, with a light steel structure clad with corrugated iron sheeting, that floats above.
- **Natural ventilation:** wind move in-between the floating steel mass above the concrete wall, into the internal courtyard. The operable hinged panels integrated with the façade, also increase the natural ventilation through the site.
- **Greenery—trees and plants on the deck:** trees are arranged throughout the outdoor area. The half levels of the wooden decks increase the usable floor area and allow the spaces to flow into each other and an occupation at multiple heights.



06.4 Conclusion

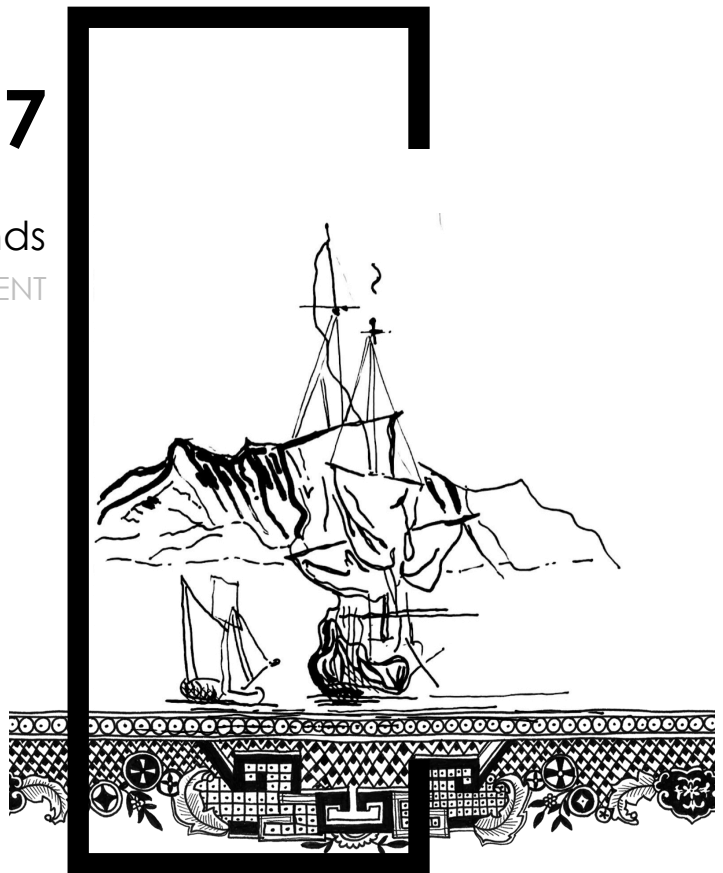
The precedents revealed ways the new additions can be in dialogue with the existing structures and the urban context. Battery Park gave urban clues of how accessibility can reconnect the park to the urban flesh, reacting to water's edge with different levels, reacting to the existing with contrasting materiality, reinterpreting the historic bluestone as a suspended stone gabion wall. Newton library's butterfly roof

creates perceived movement, reflect the natural light deep into the interior. Carlson-Reges Art Hub's industrial materiality reflects on the broader context with the new steel additions reading separate from the existing concrete building but creating a flow between different spaces. Gallery of Patio uses courtyard spaces for privacy, greenery, and natural ventilation on an intimate site.

Figures 116-120: Concept 03—the Cut in Gallery of Patio (ArchDaily, 2014: online) (edited by author).

PART 07

In the Potter's Hands
BRIEF AND DESIGN DEVELOPMENT



CHAPTER 07: In the Potter's Hands BRIEF AND DESIGN DEVELOPMENT

07.1 Introduction

This chapter will document and analyse the development of the final design proposal of *Into the Blue*. The developments are based on the application of precedent studies and the underpinning of the theoretical discourse.

07.2 Brief & Programme development

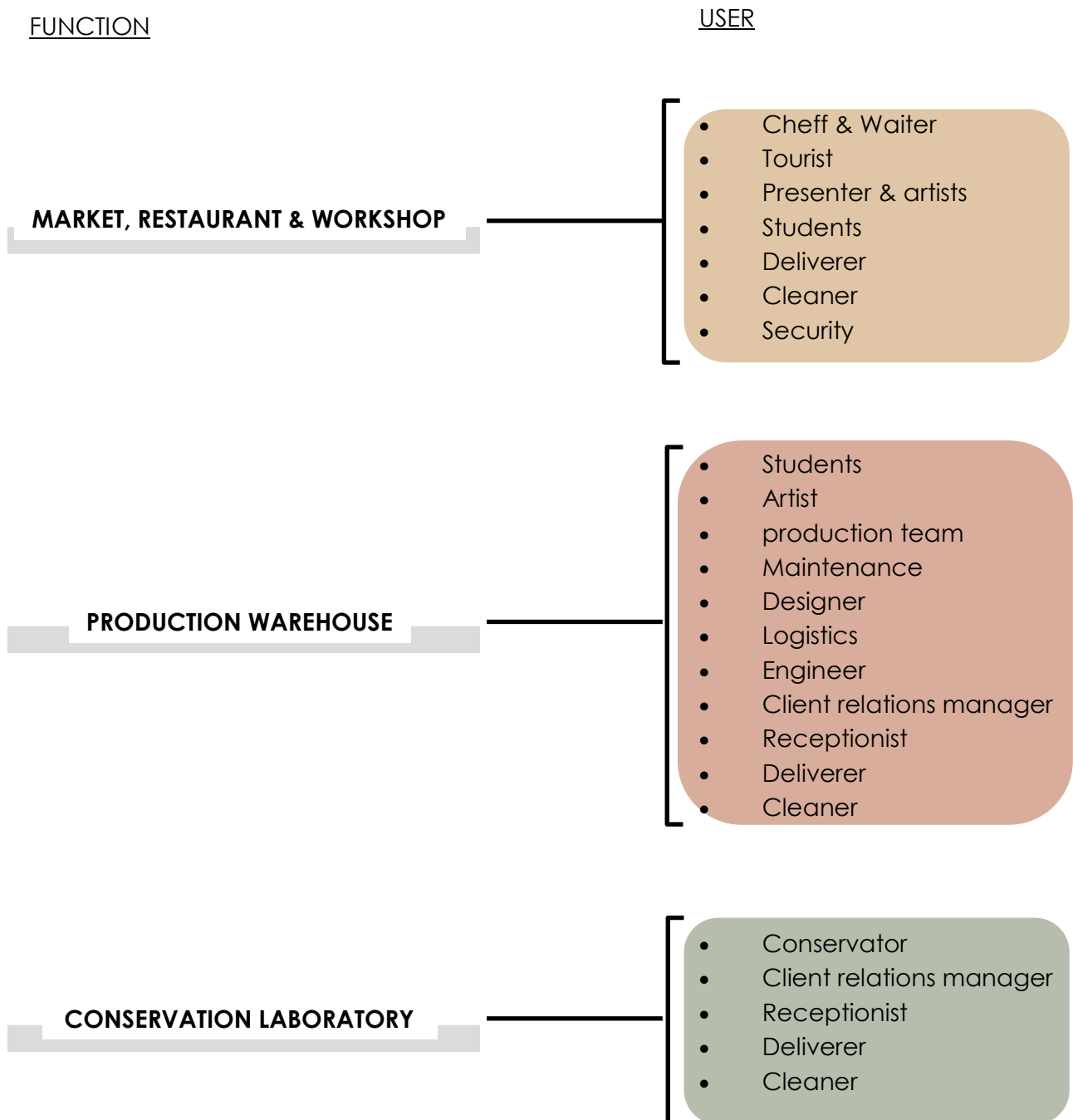


Figure 121: The accommodation list excluding the ablution and entrances (author).

RESTAURANT	680	
Reception	20	
Coffee bar	26	
Dining	200	
Kitchen	150	
Dry storage	10	
Cold storage	10	
Service yard	210	
EXHIBITION & SHOP	44	+_ 10 visitors
Homeware retail	20	
Unique work	10	
Storage	14	
CLAY PREPARATION		
Damp storage	20	Raw clay material sourced from Kaolin Group in Noordhoek, Cape Town.
Clay forming		Raw clay runs through wedging machine, ready to be thrown.
THROWING & MOULDING IN + ON	280	
Mass production	100	Mould-making; casting hand-made moulds (royal delft); vessel: moulding clay on mould (wonki ware); tile-making: moulding clay into mould in (veelvlak).
Informal studio	40	Individual prototype development – throwing vessel on wheel and mould-making.
Public workshop	140	8 to 12 students
FIRING (Bisque & final glaze)	38	
Storage	60	Thrown and moulded ceramics before glazes and paint; ceramics with paint and glazes.
Kilns (baking)	30	Packing and unpacking of kilns
Drying	60	
Packing & dispatching area		Packing: making sure that our ceramics are ready for transport and delivering.
SURFACE FINISHING	38	
		Scrubbing and smoothing out surface.
Hand painting (combined with restaurant)	200	Hand painting on ceramic of choice.
Glazing area (Dipping & glaze painting)	60	Surface covering: mixing glazes; dipping in white, tin glaze before paint; protective clear, lead glaze
Storage	20	Material storage
CONSERVATION	192	Heritage preservation
Reception / Consultation	60	Intake Processing, Particulate Room, Pamphlet Storage and Staging, Educational Accommodation
Circulating Collections Care	80	Repair
Wet Treatment Area	12	Washing, Chemical and Aqueous Treatment (eg for mould removal), Humidification, Light Bleaching, Leaf-Casting
Special Collections Care	20	Advanced Repair, Photo-Documentation,
Storage	20	Materials Storage

07.2 Design development

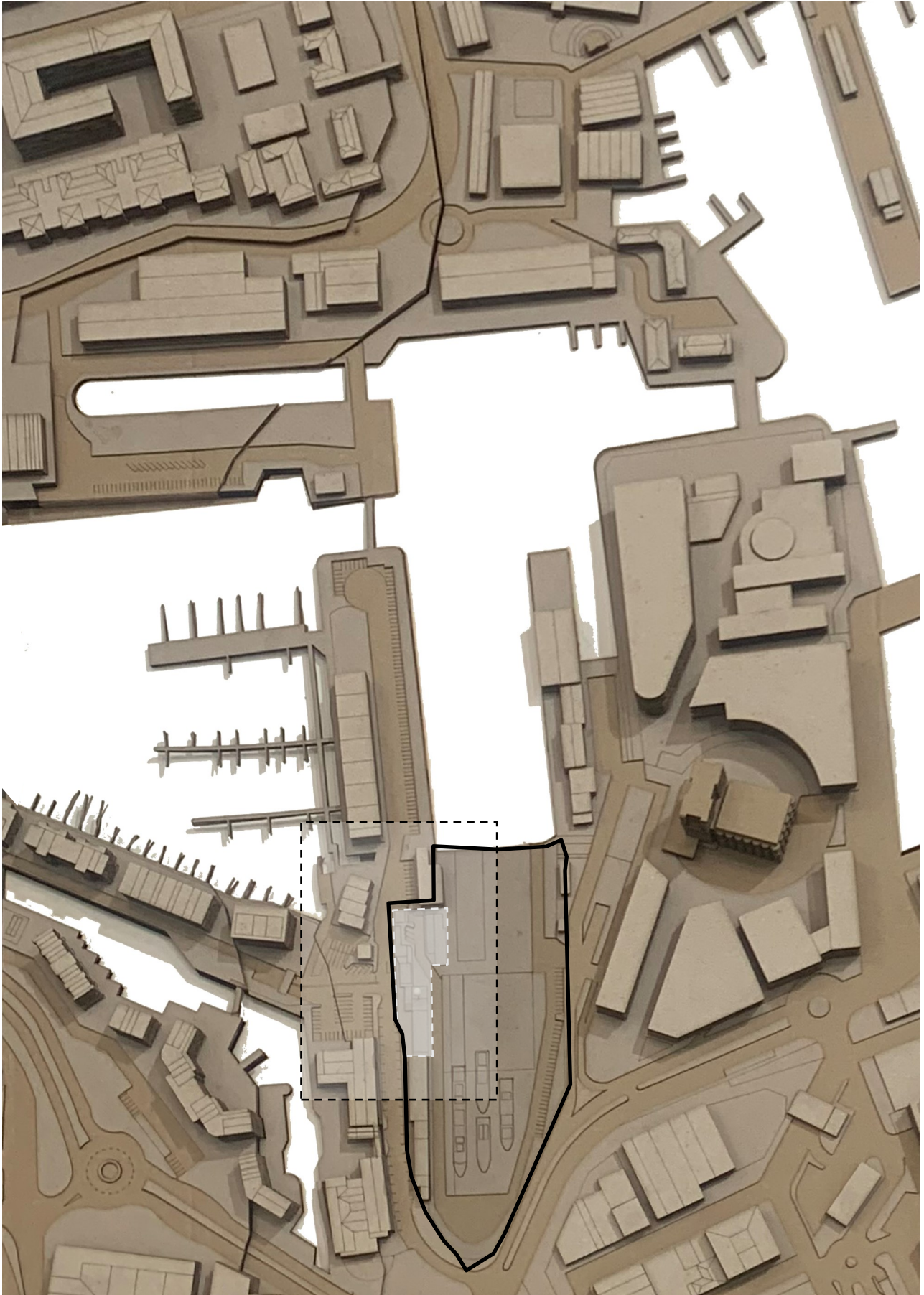
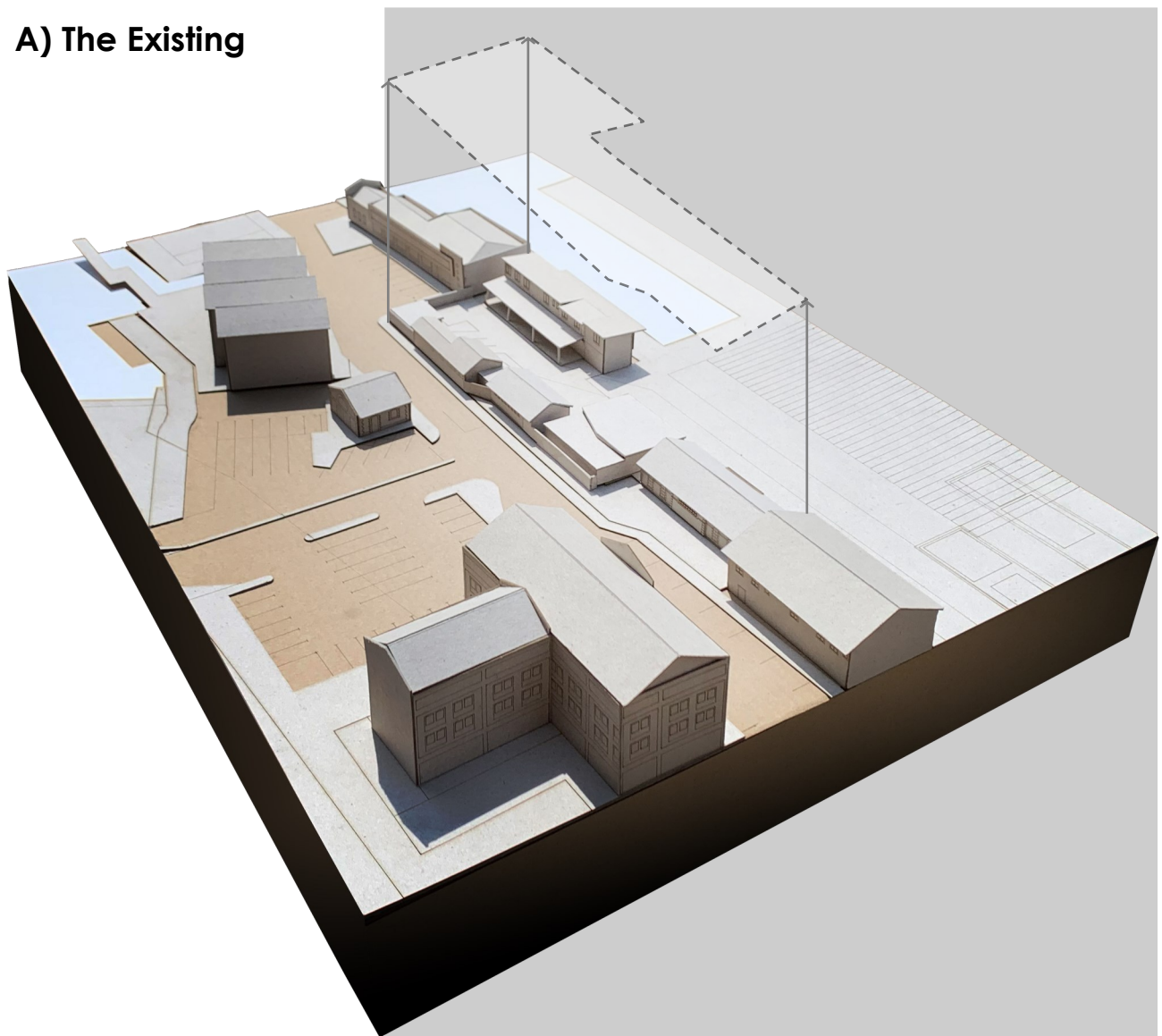


Figure 122: Context model 1:1000 (author).

A) The Existing



Proposal of new additions to the heritage building

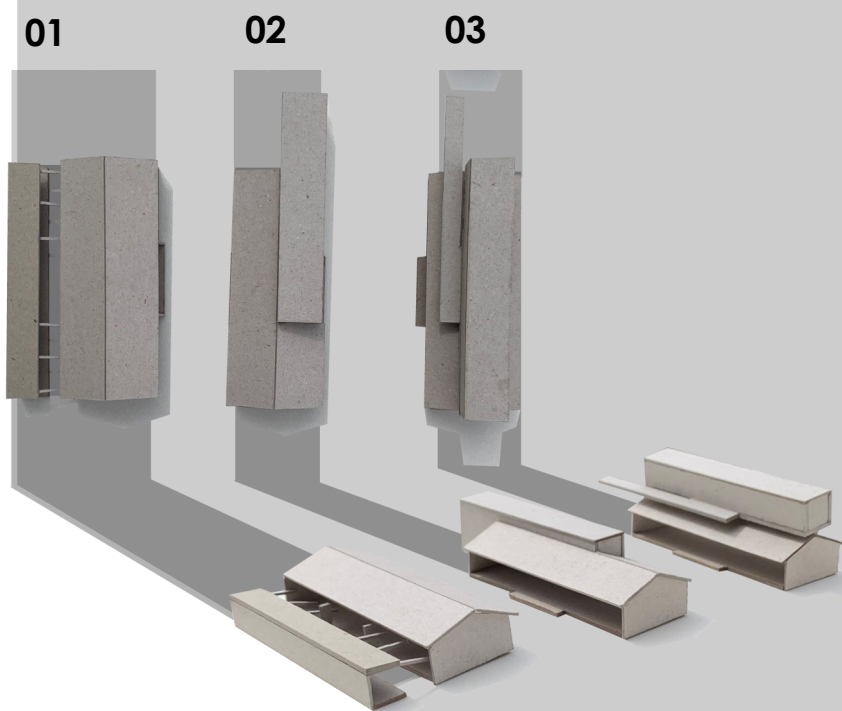
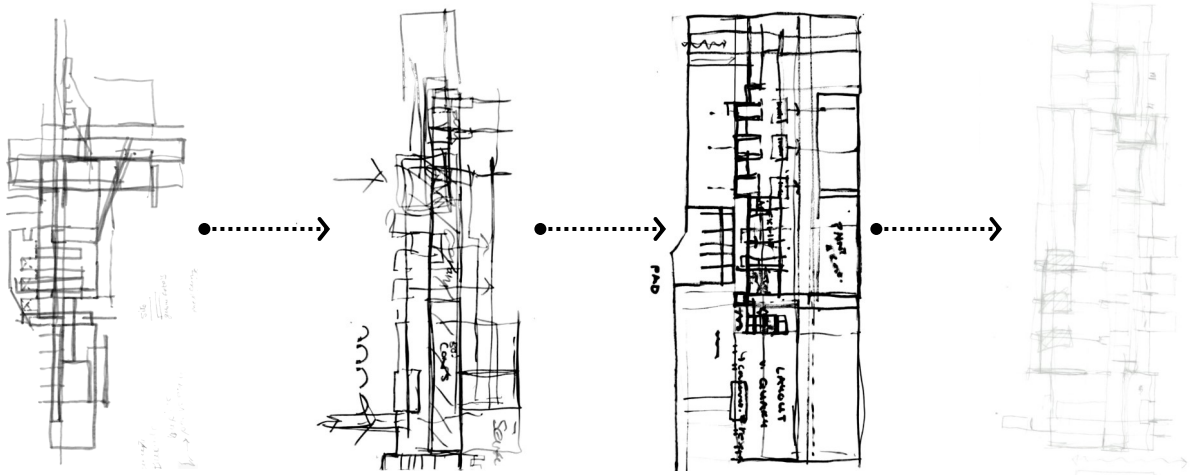


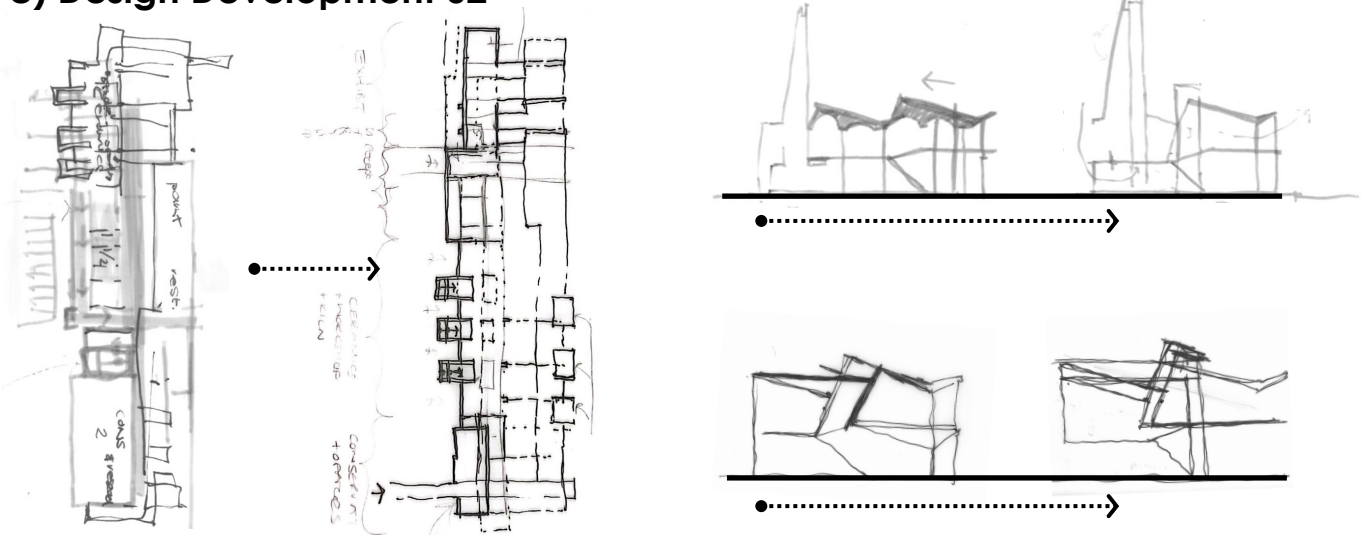
Figure 123: Model of existing buildings on site within context (author).

Figure 124: Experimentation of new additions to the heritage building (author).

b) Design Development 01



c) Design Development 02



d) Design Development 03

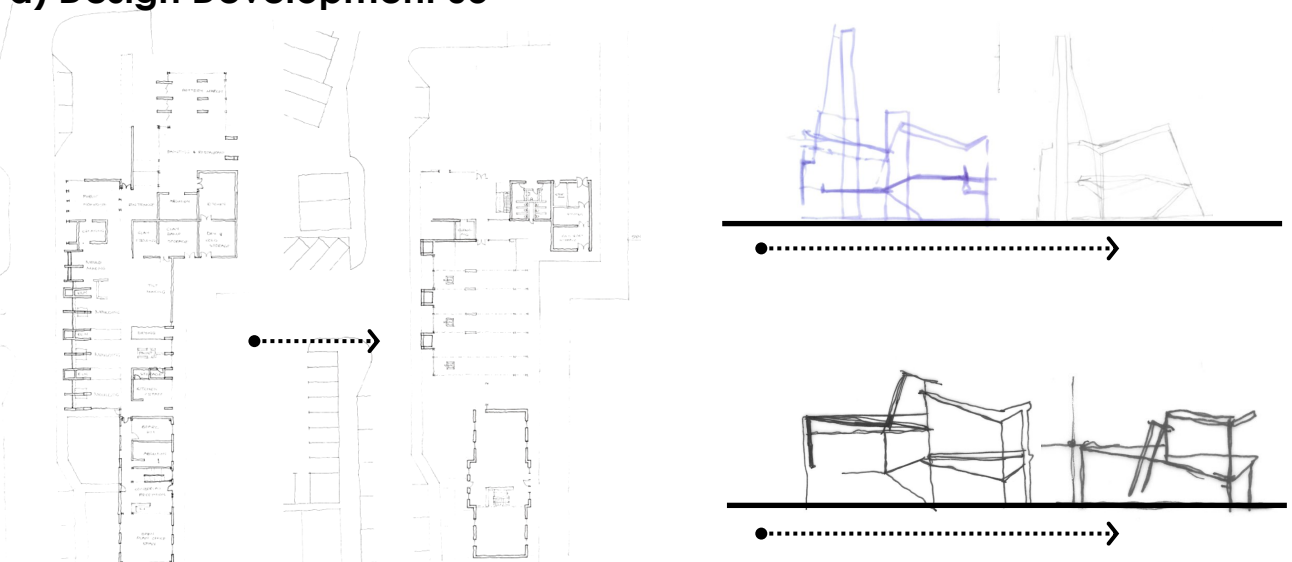


Figure 125: Floor plan development (author).

Figure 126: Section development (author).

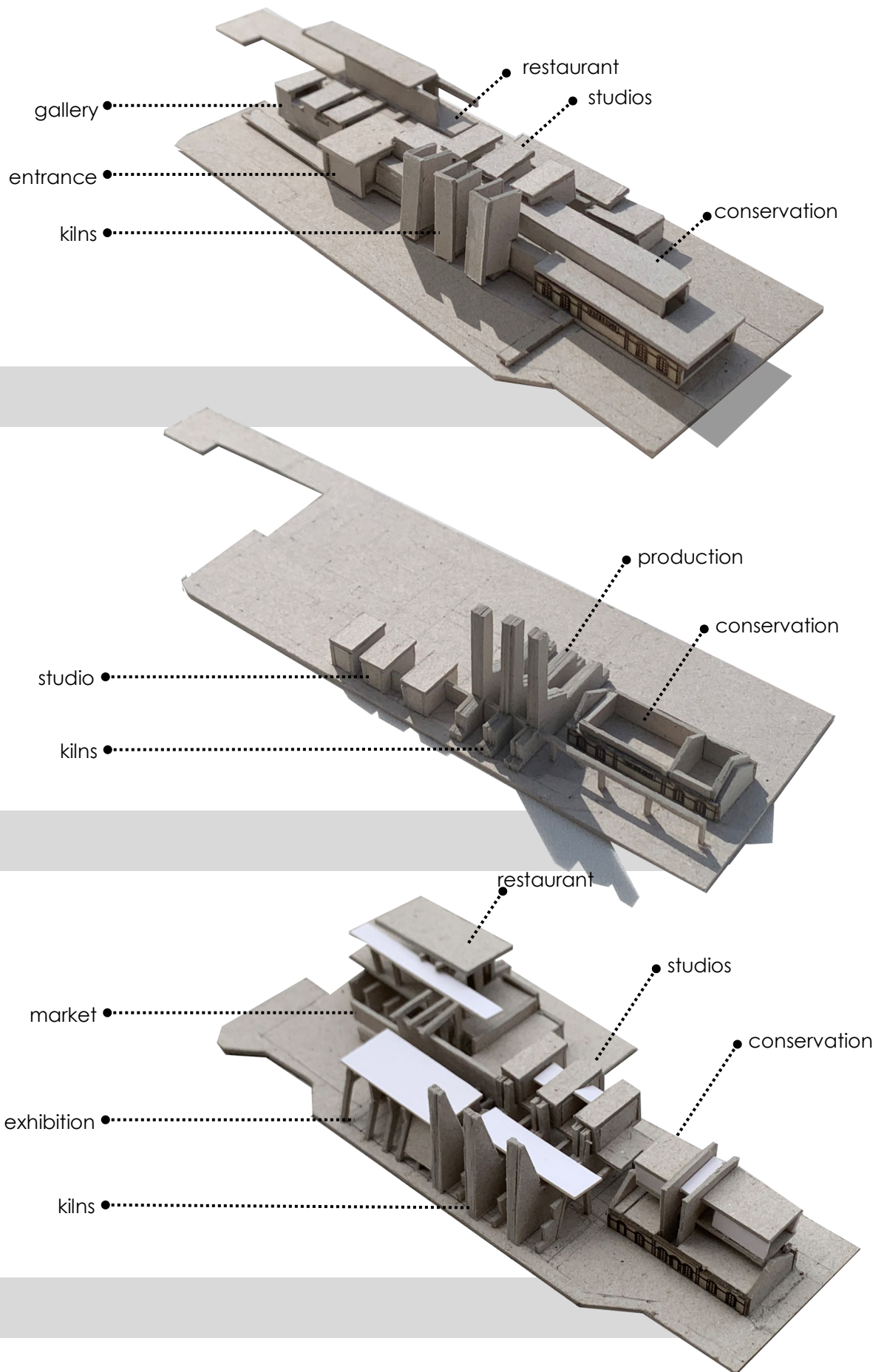
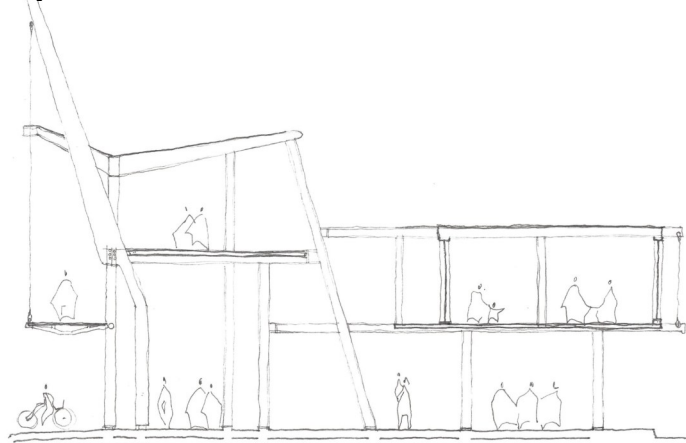
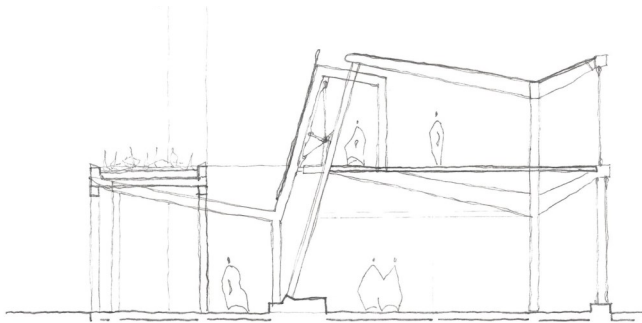


Figure 127: Model development (author).

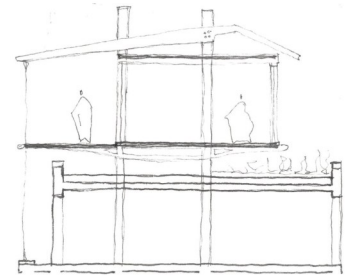
e) Design Development 04



SECTION A-A: WORKSHOP, MARKET + RESTAURANT



SECTION B-B: PRODUCTION WAREHOUSE



SECTION C-C: CONSERVATION

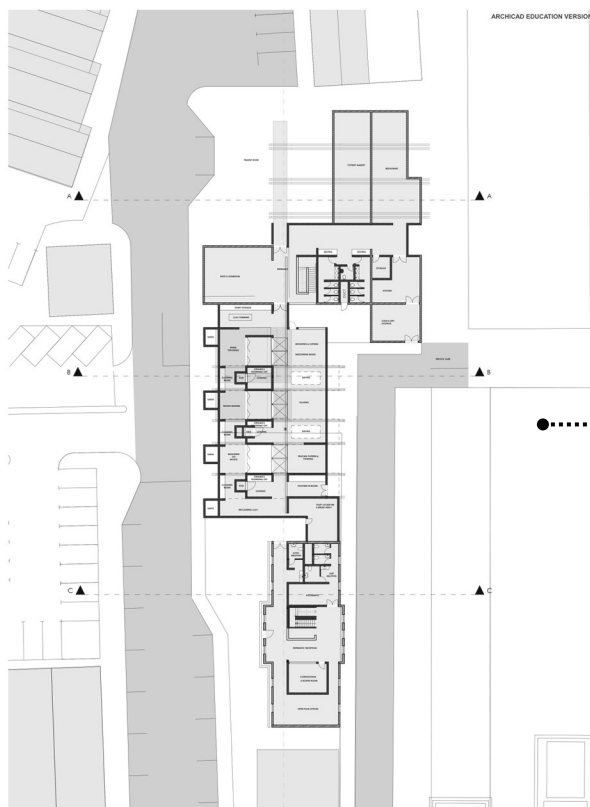


Figure 128: Floor plan development (author).

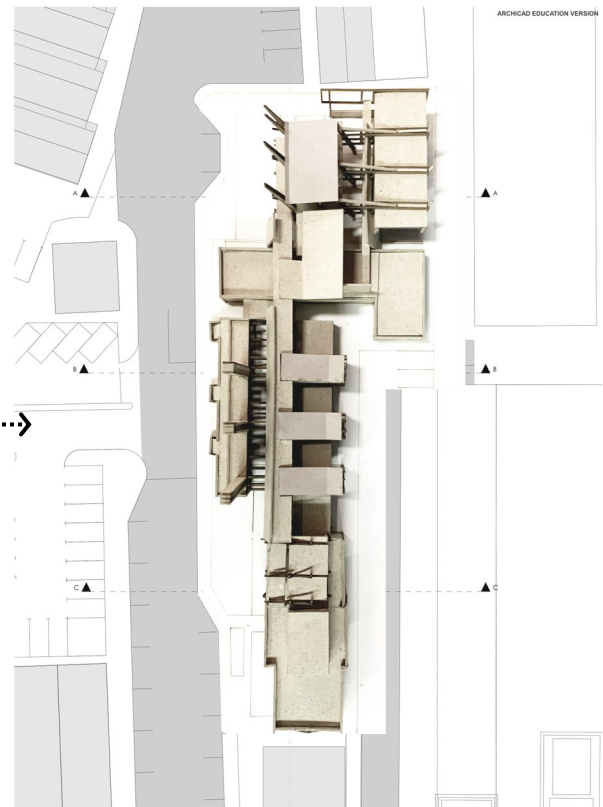


Figure 129: Section development (author).

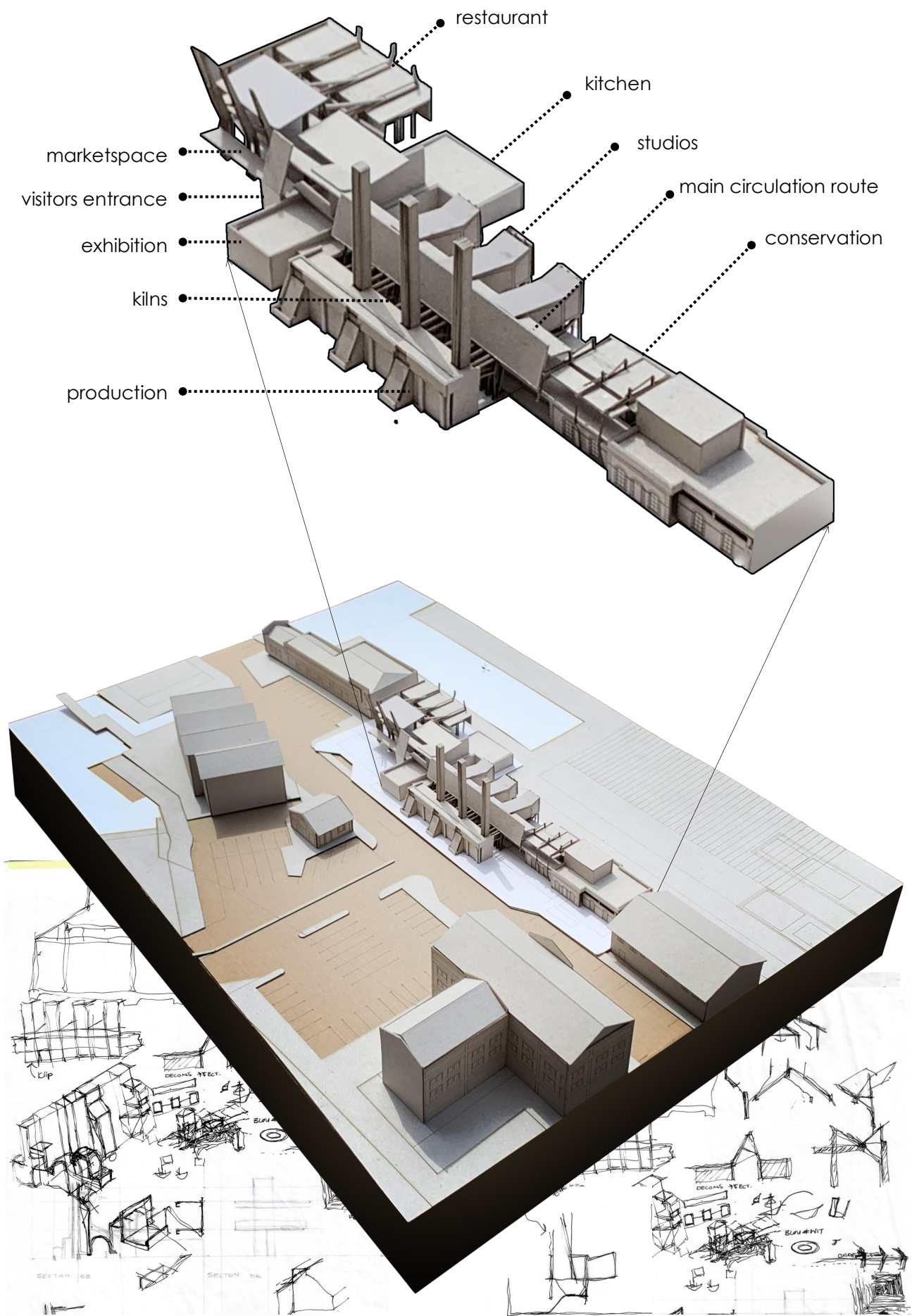


Figure 130: Model development (author).

f) Design Development 05

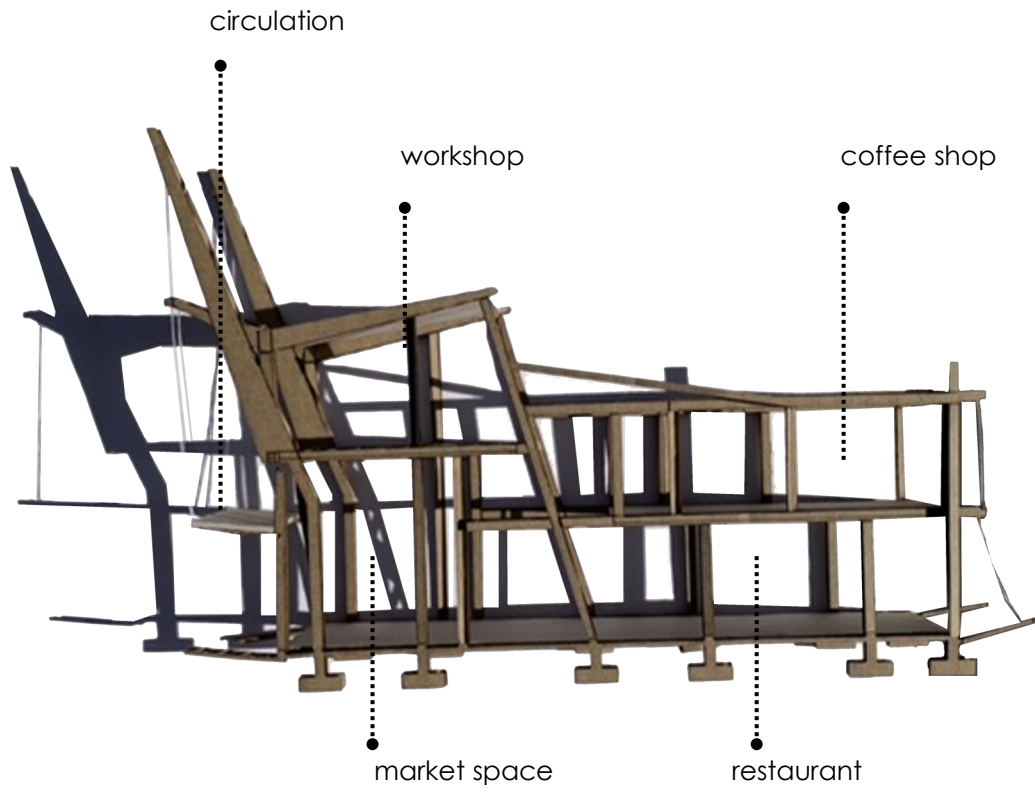


Figure 131: Sectional model through the market space (author).

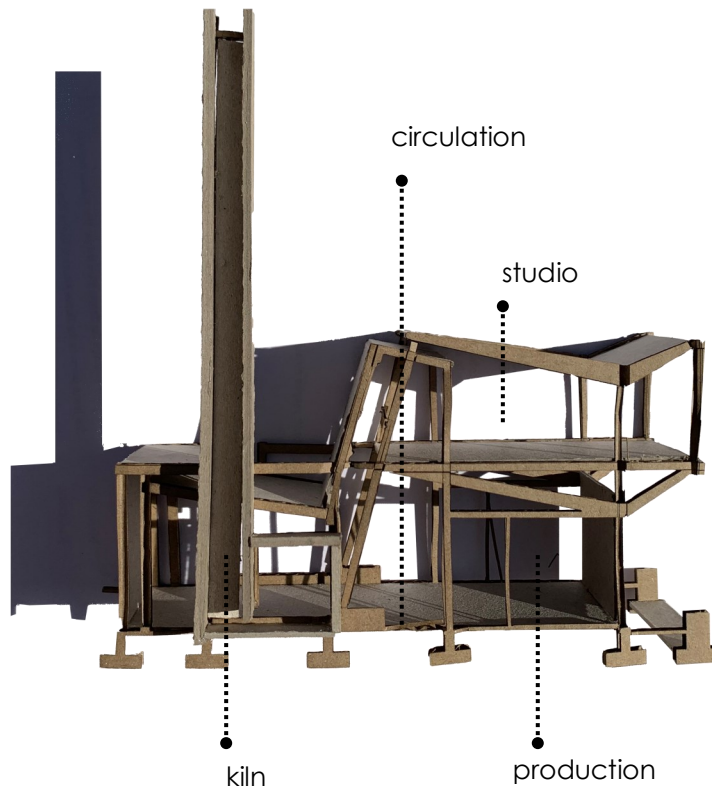


Figure 132: Sectional model through the kiln and studio space (author).

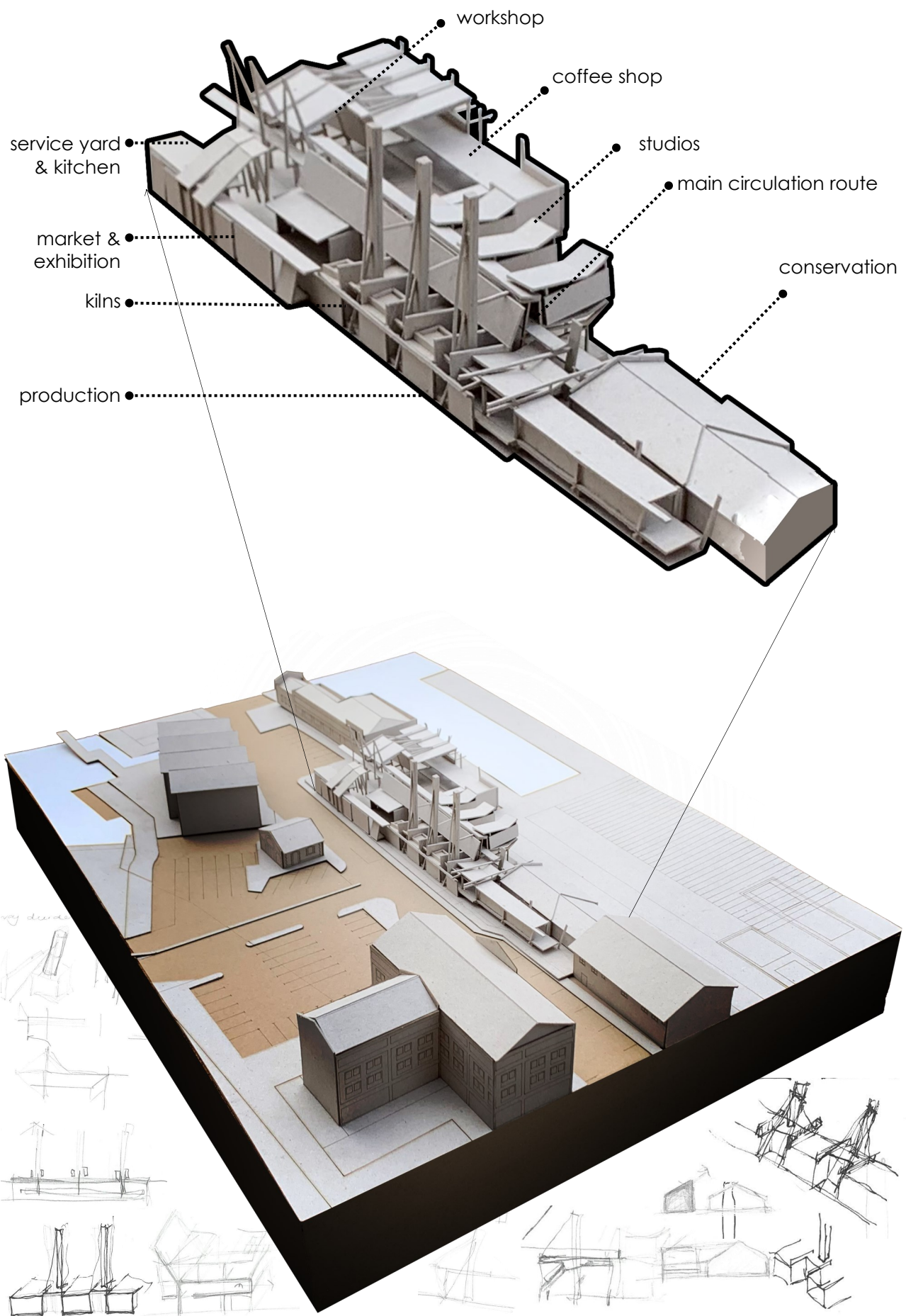


Figure 133: Model (author).

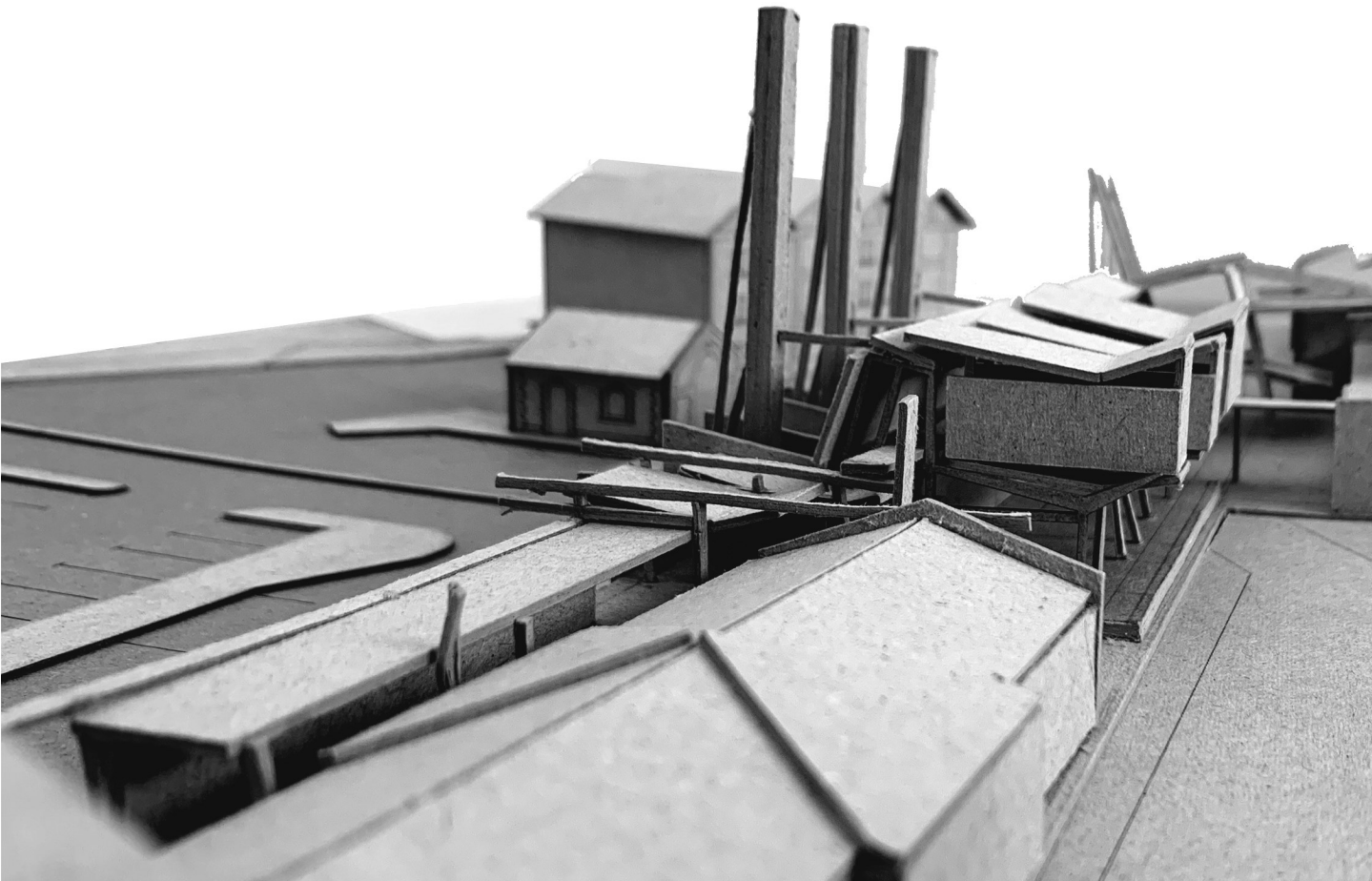
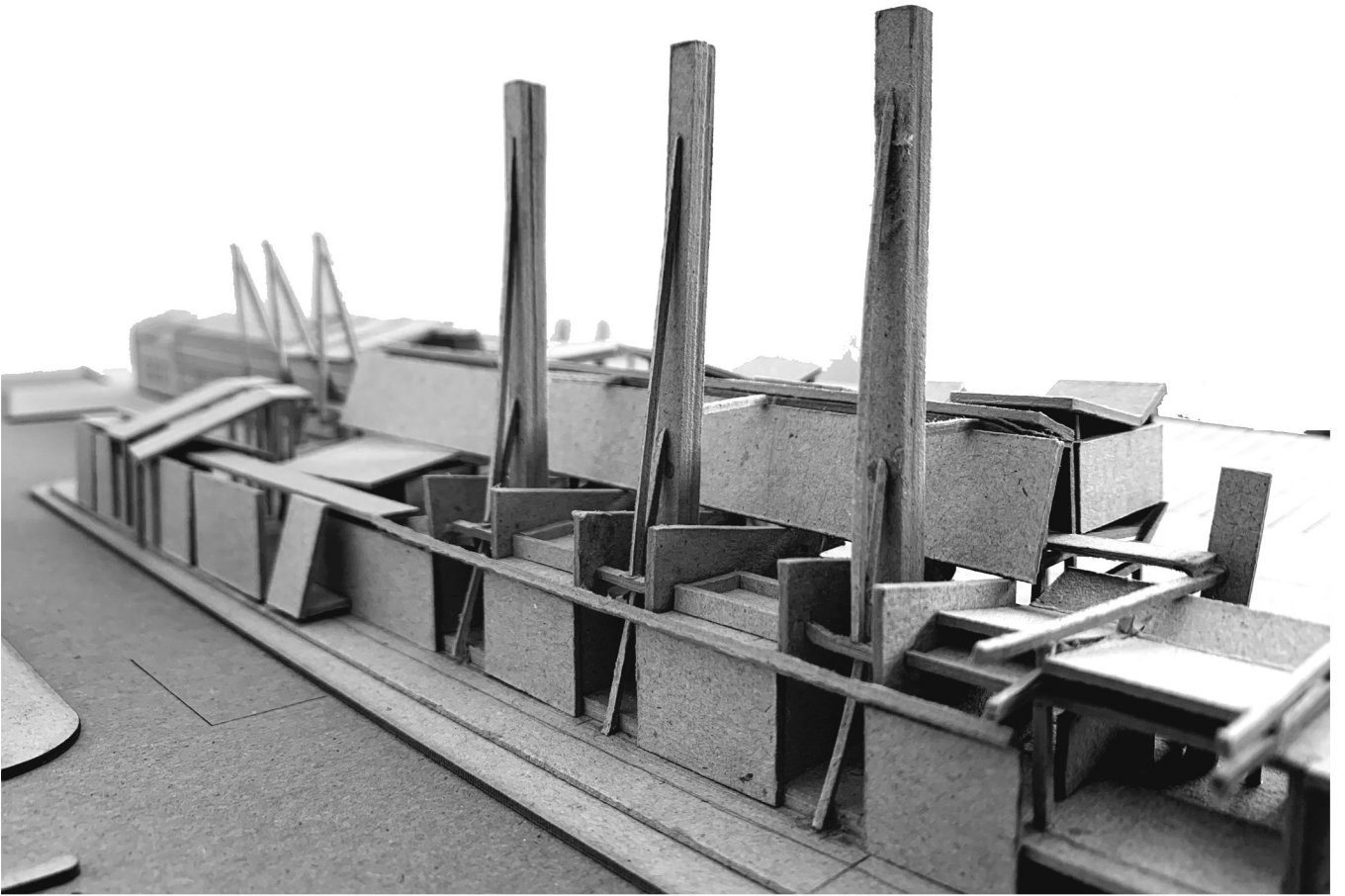
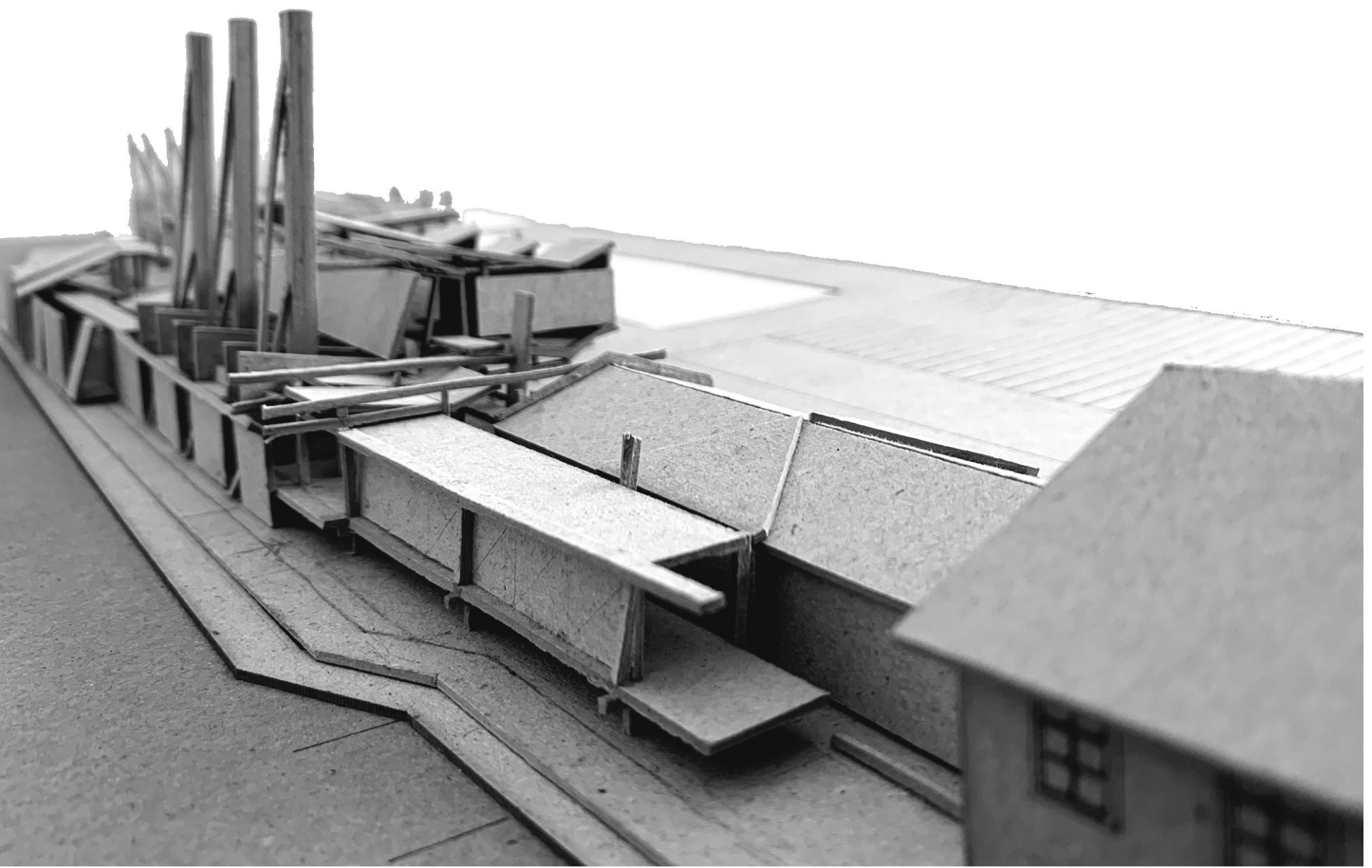
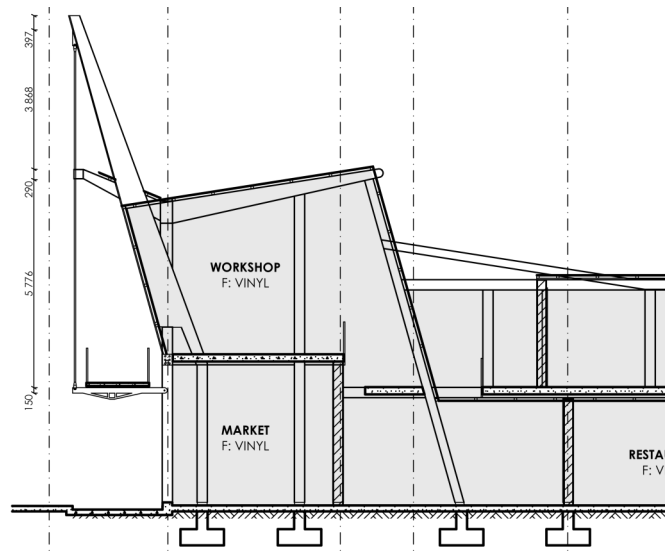
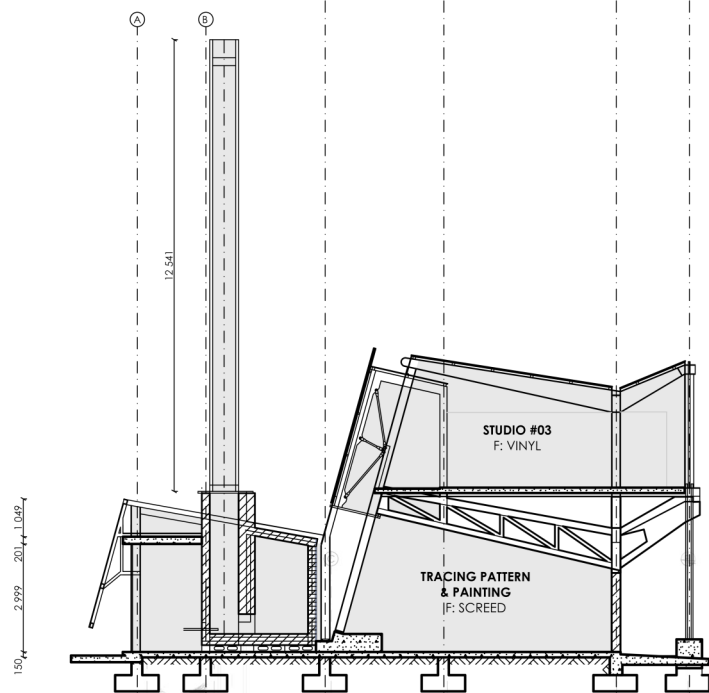


Figure 134-137: Model (author).

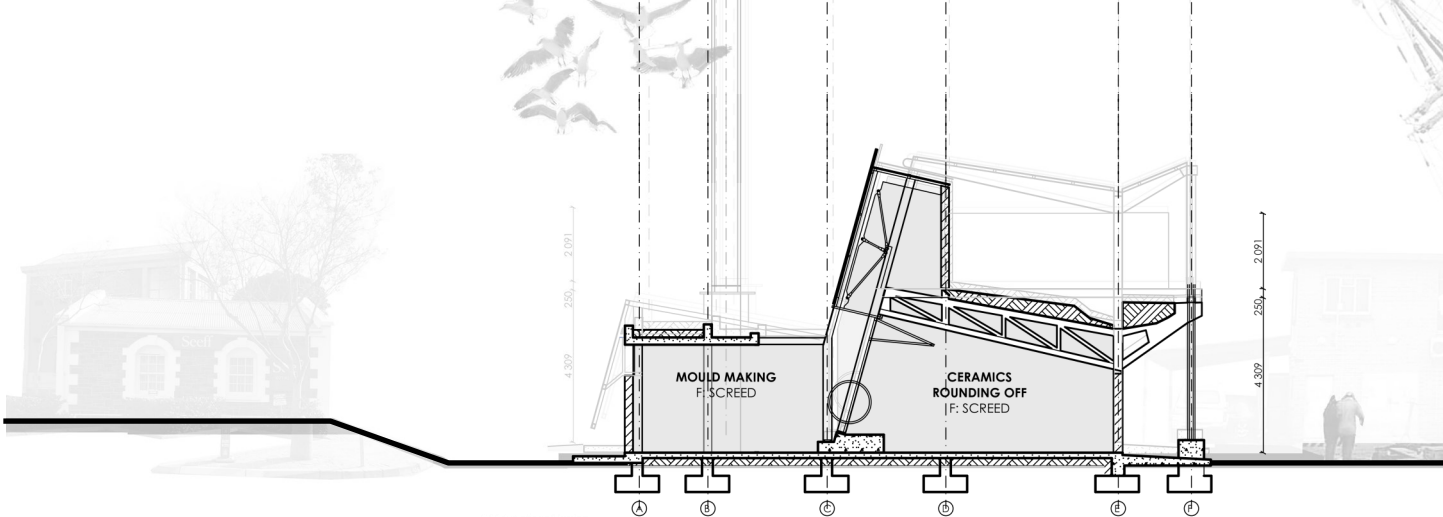




SECTION A-A: WORKSHOP, MARKET & RESTAURANT

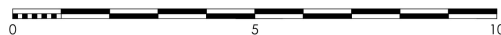
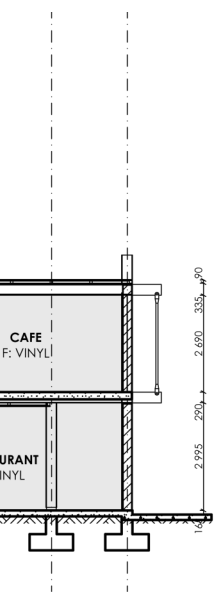


SECTION B-B: PRODUCTION WAREHOUSE - KILN & STUDIO



SECTION C-C: PRODUCTION WAREHOUSE - IN-BETWEEN

Figure 138: Sections (author).

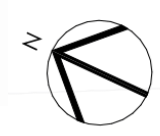


07.3 Final design proposal



GROUND FLOOR PLAN

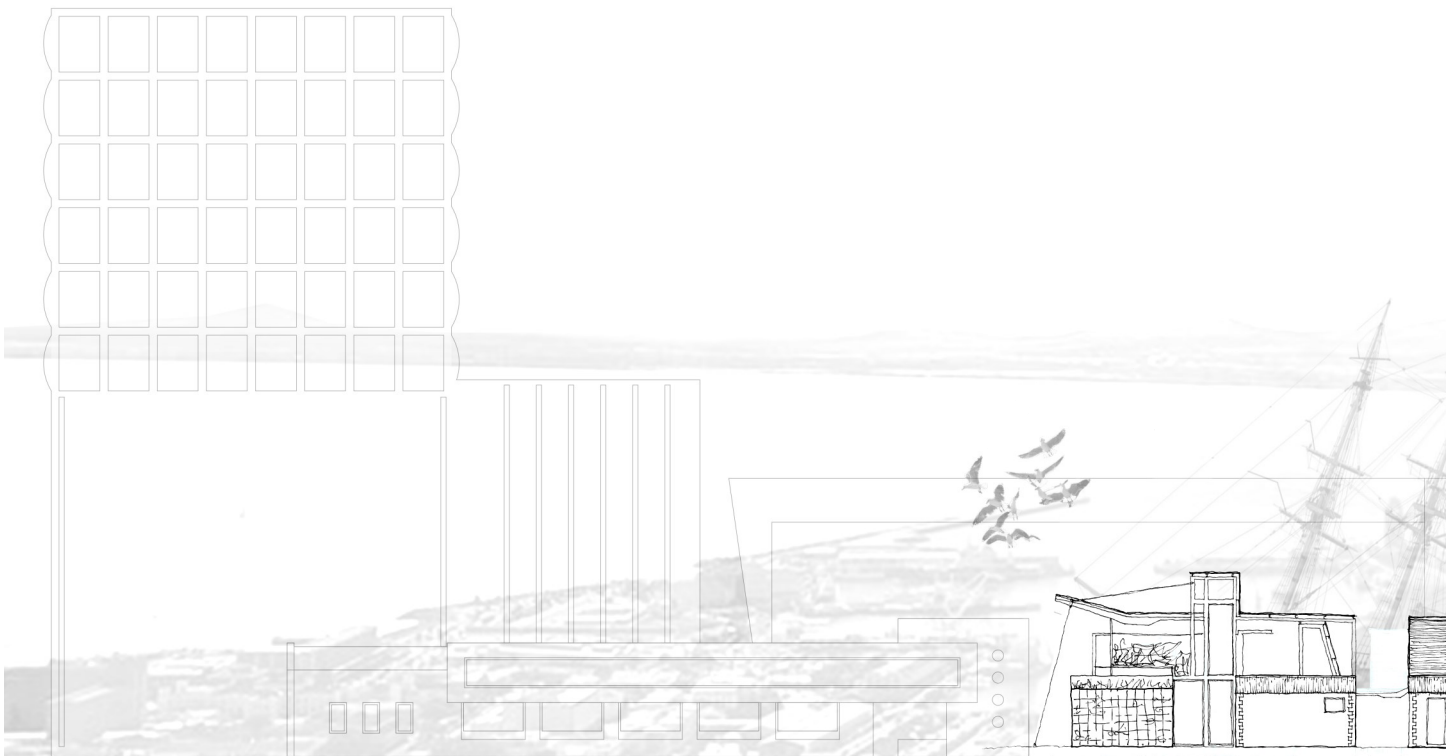
Figure 139: Ground floor plan (author).



D

D3

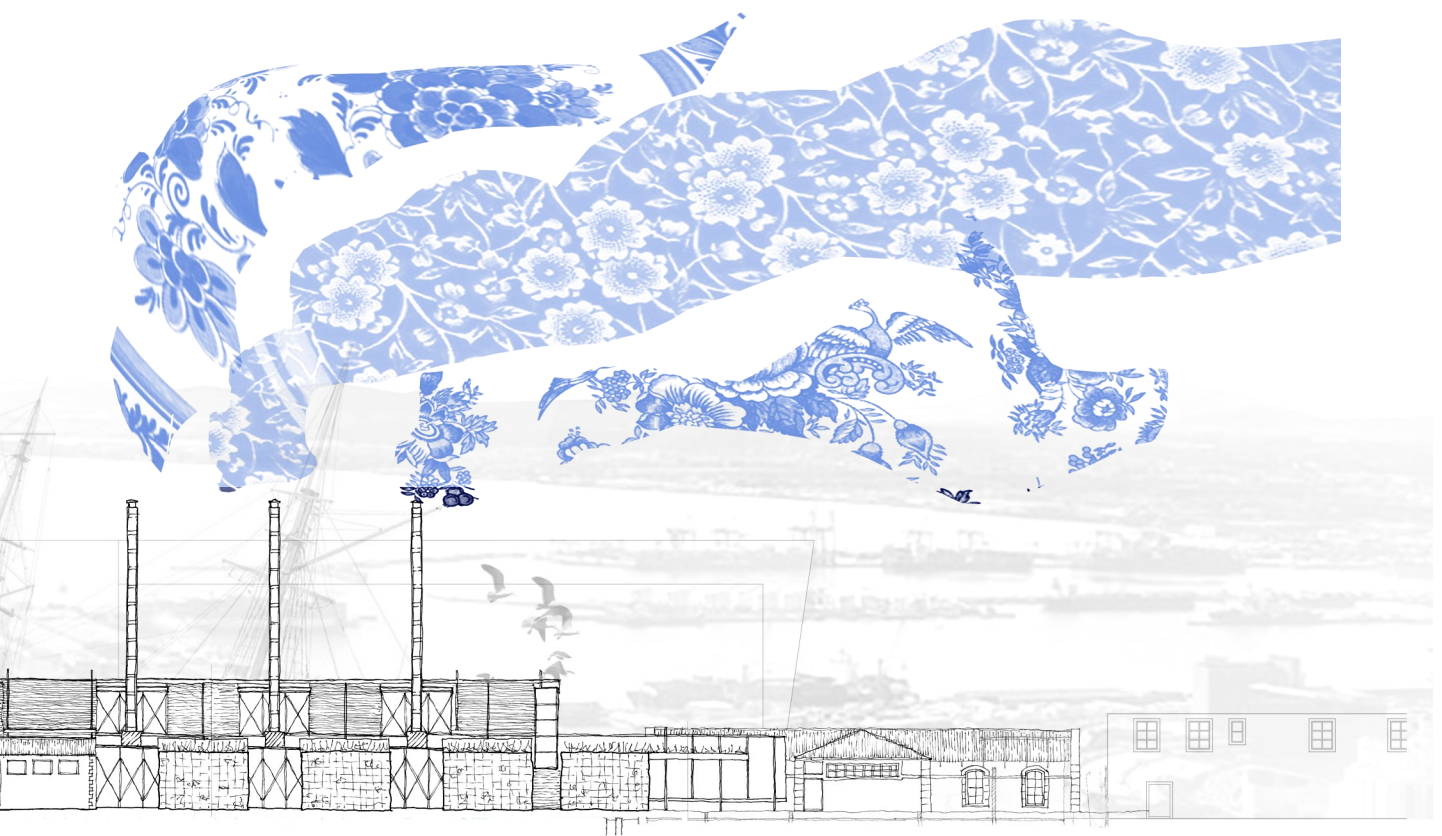
07.3 Final design proposal

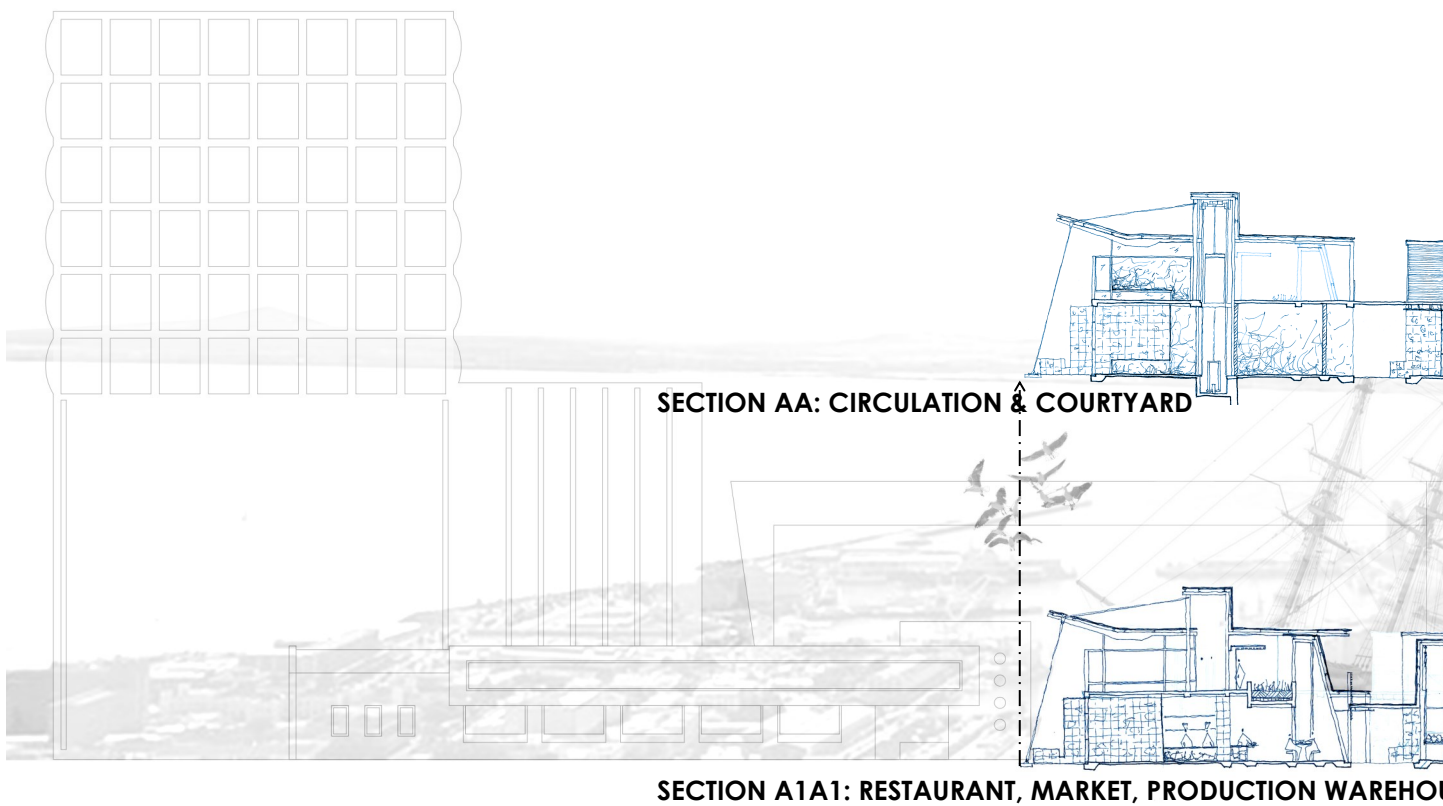


WEST ELEVATION: RESTAURANT, PRODUCTION WAREHOUSE & CONSERVATION



Figure 140: West elevation (author).

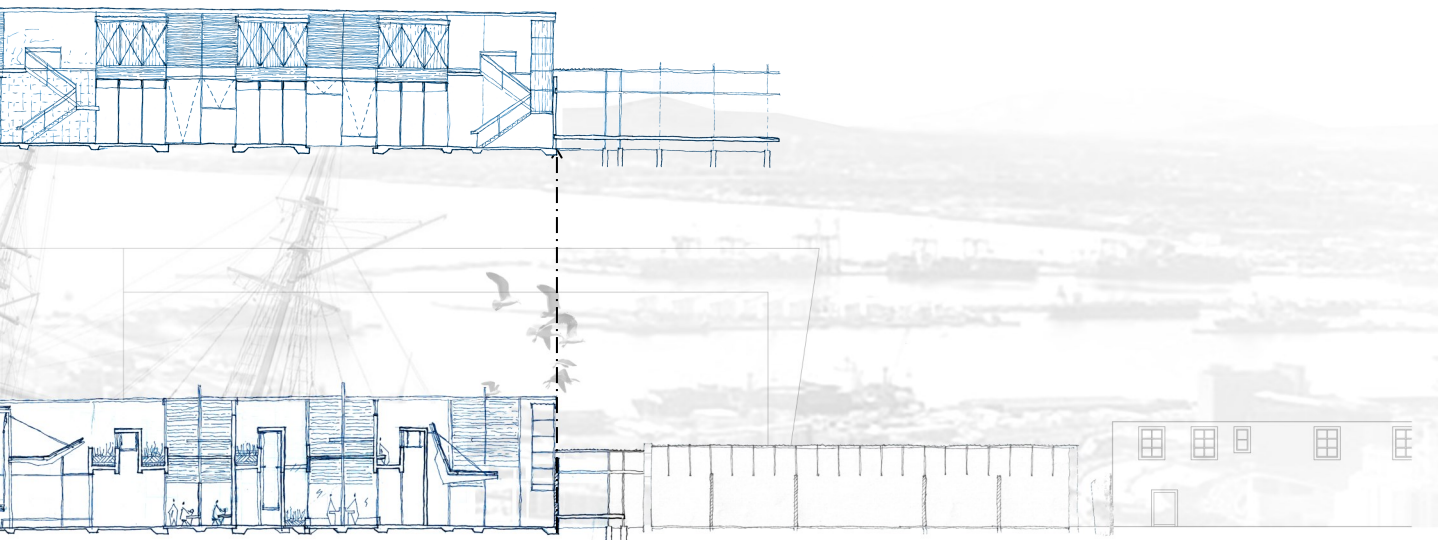




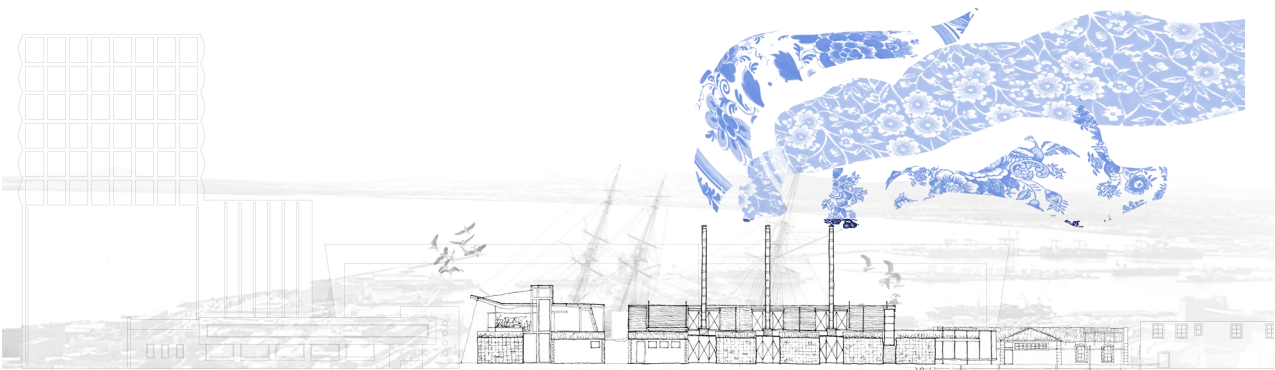
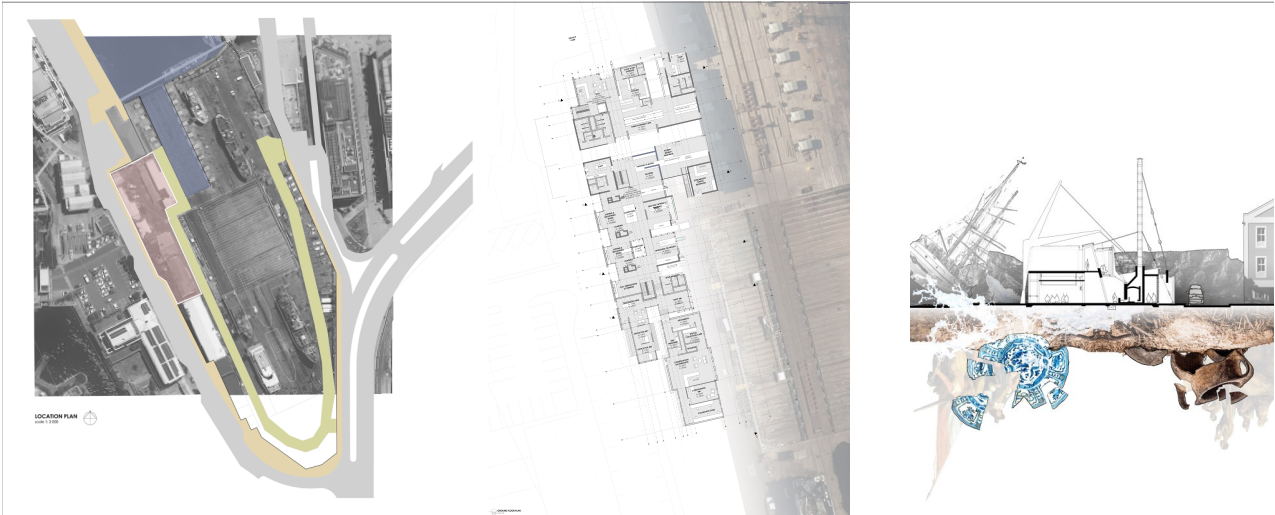
SECTIONS: RESTAURANT, PRODUCTION WAREHOUSE & CONSERVATION



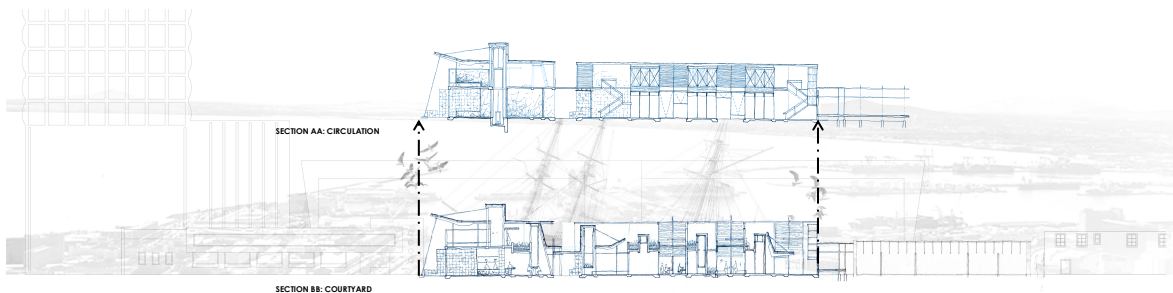
Figure 141: Longitudinal sections (author).



USE & CONSERVATION



WEST ELEVATION: RESTAURANT, PRODUCTION WAREHOUSE & CONSERVATION



SECTIONS: RESTAURANT, PRODUCTION WAREHOUSE & CONSERVATION

07.5 Final model

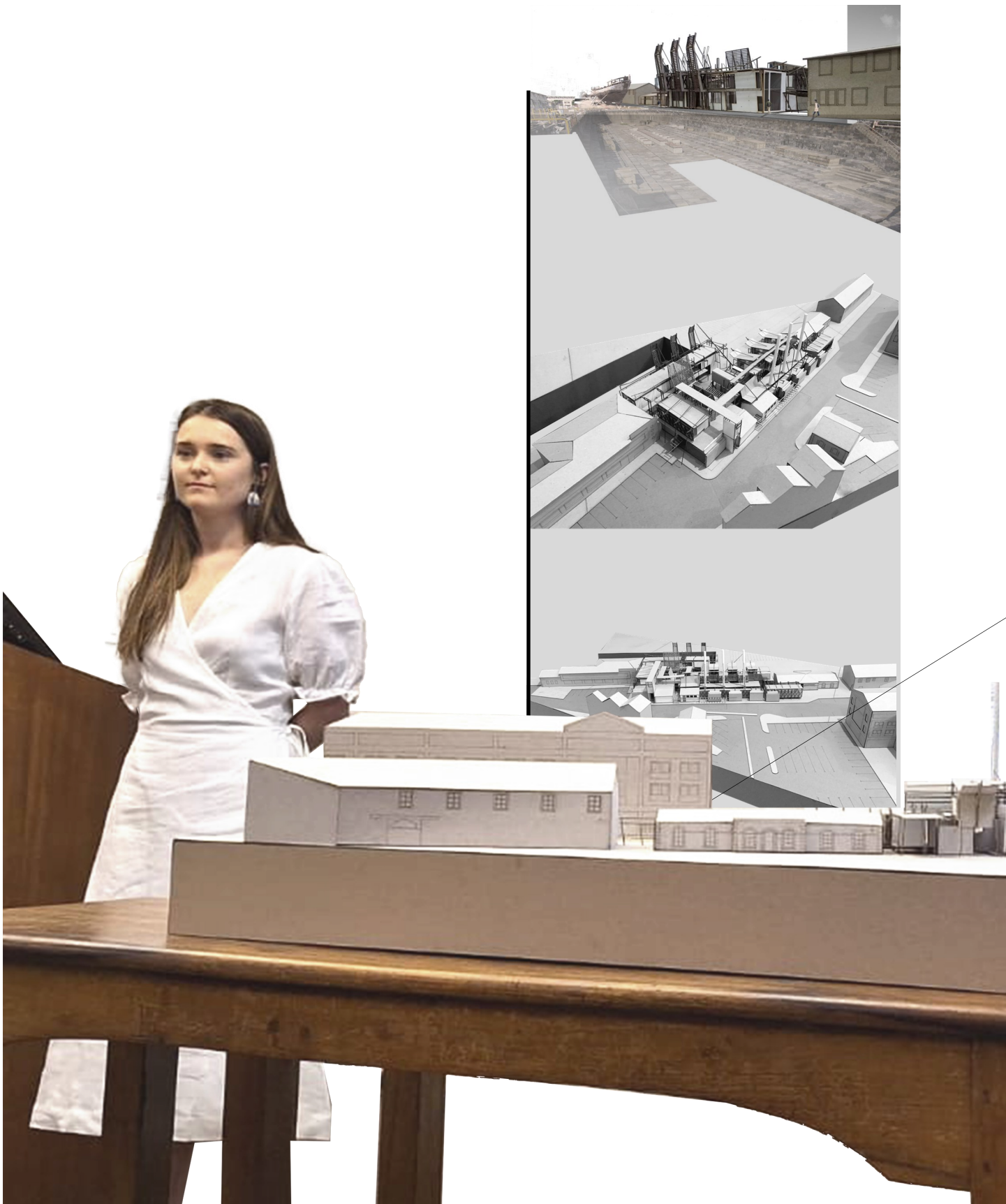
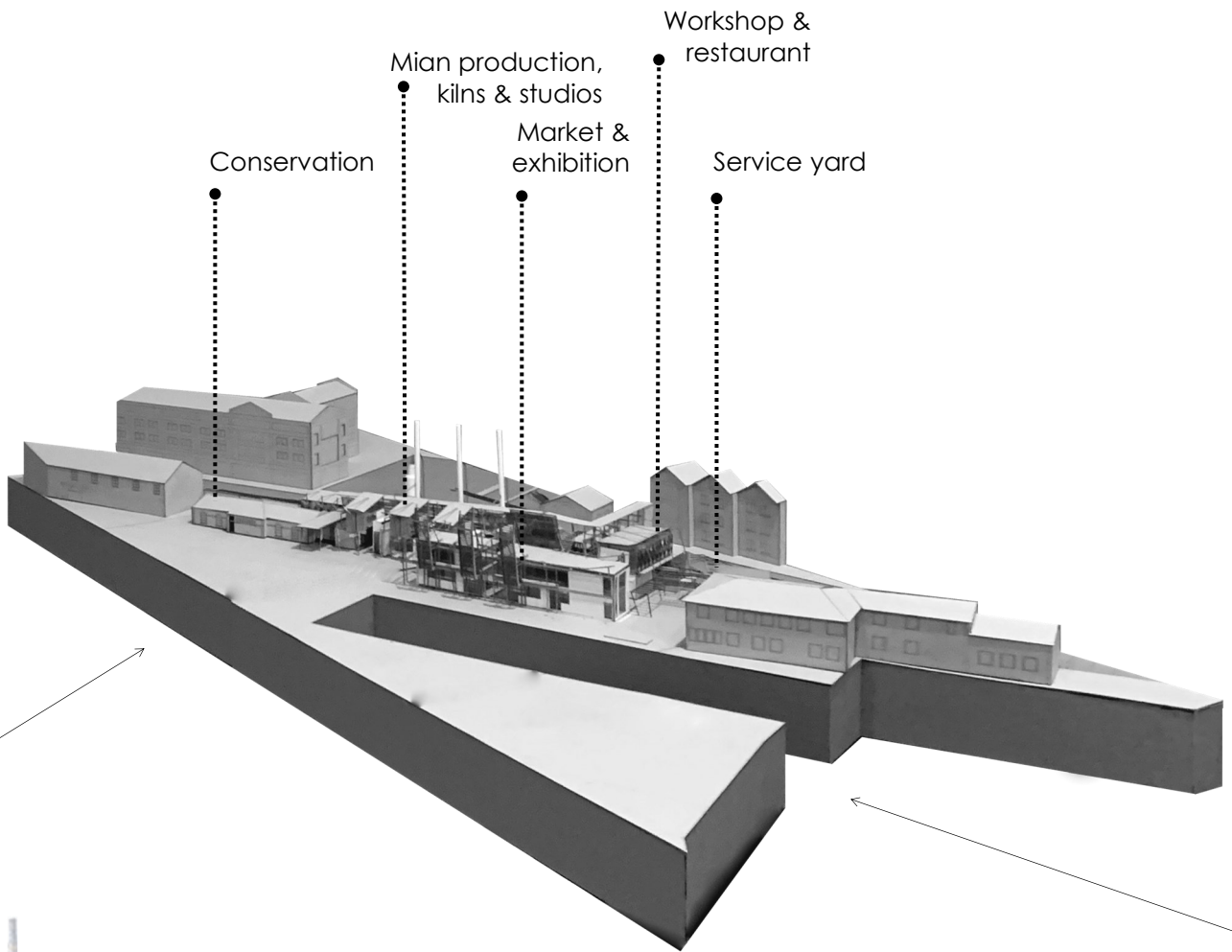
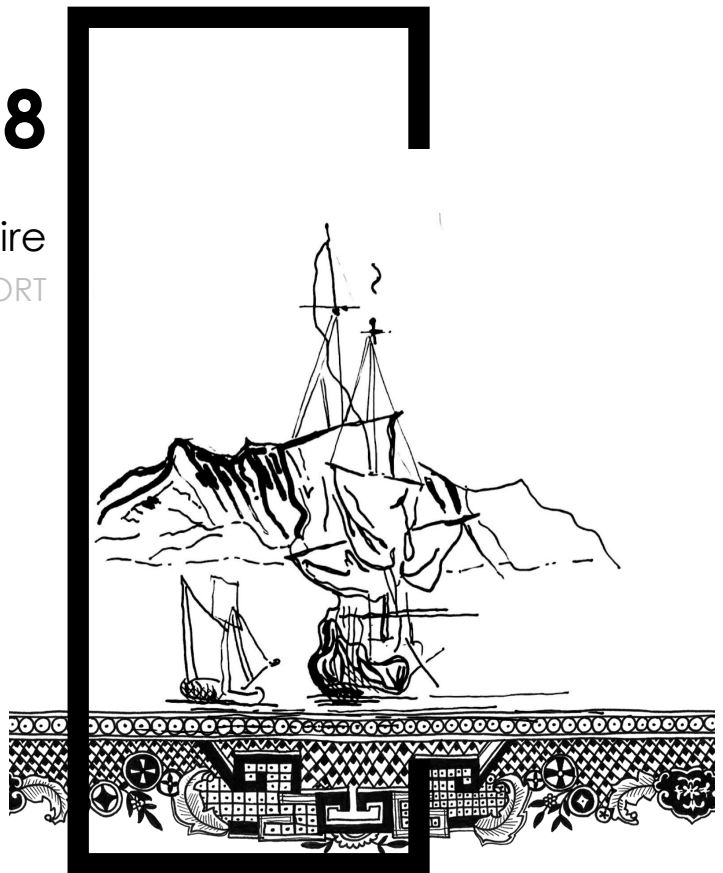


Figure 143: Final model (Smit, 2023: photograph) (edited by author) (author).



PART 08

Start a Fire
TECHNICAL REPORT



CHAPTER 08: TECHNICAL REPORT

08.1 Introduction

The chapter explores the structural and technical details as poetic emplotments within the proposed building. Each detail reveals a narrative of connecting the physical elements and materials and different spaces. The technical report explores the site and existing buildings. It investigates the structural system regarding the project's sustainable function and theoretical approach to explain the sub-structure, top-structure, and roof structure.

STEEL STRUCTURE:

captures the tones and atmosphere of the synchrolift, linking it to its history of being imported by the passing VOC ships.

FAÇADE:

heritage stone with the gabion and stone filled polycarbonate echoing the old as the different ceramics-making stages.

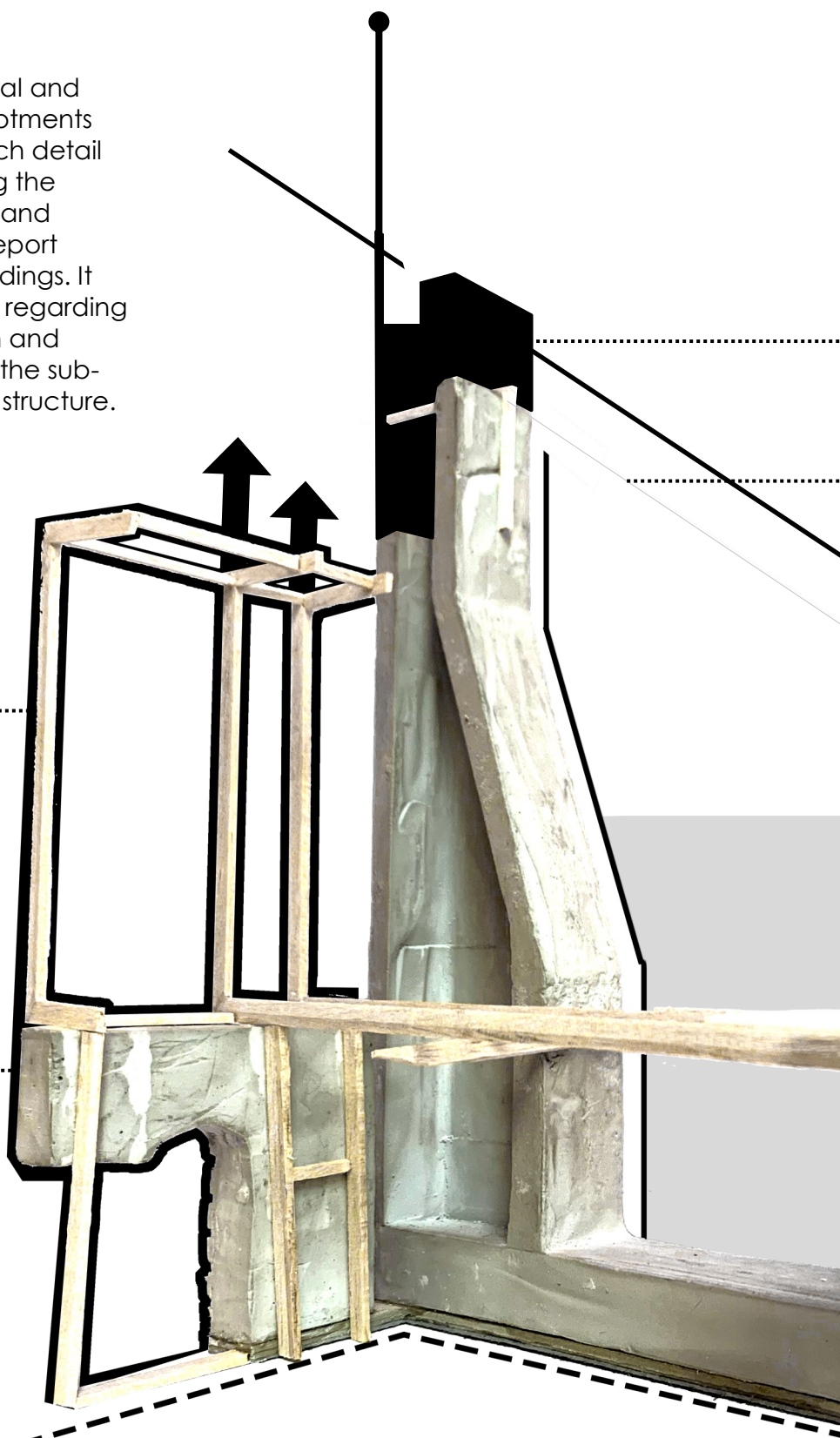
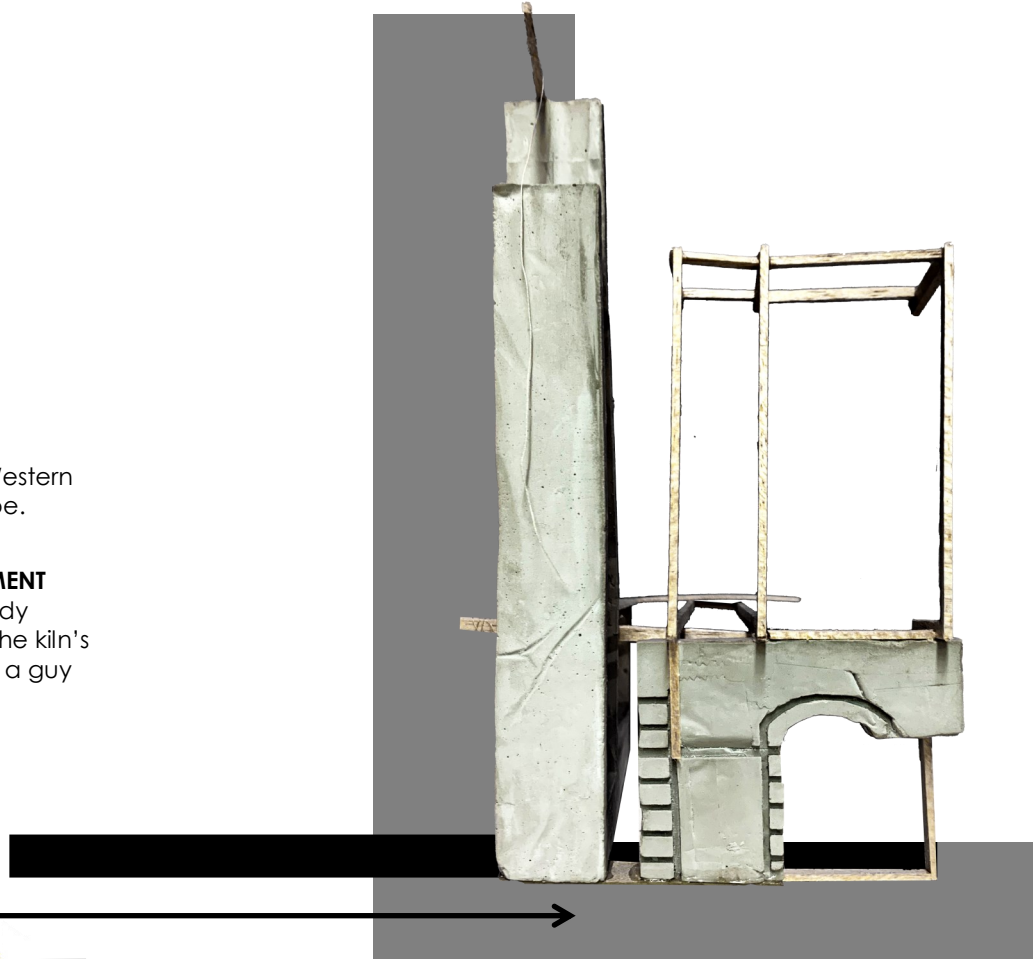
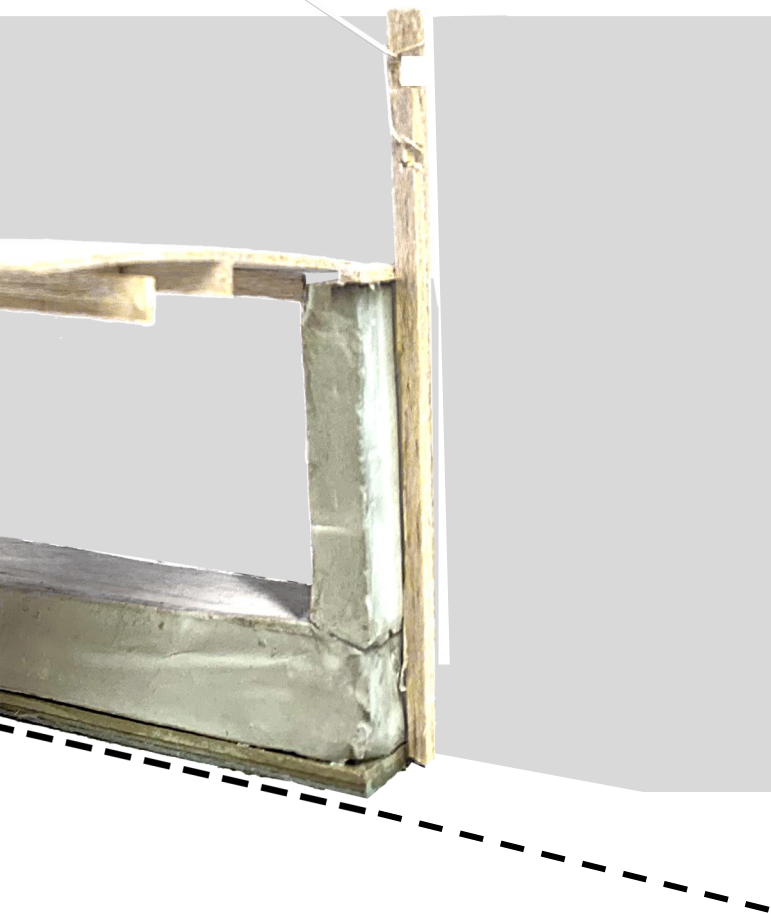


Figure 144: Structural touchstone (author).

.....● **KILN TYPOLOGY:**
informed by the kiln
development in the Western
Cape and the fuel type.

.....● **KILN FLUE REINFORCEMENT
SYSTEM:** within the windy
Cape Town harbour, the kiln's
flue are secured using a guy
wire system.



08.2 Structural touchstone

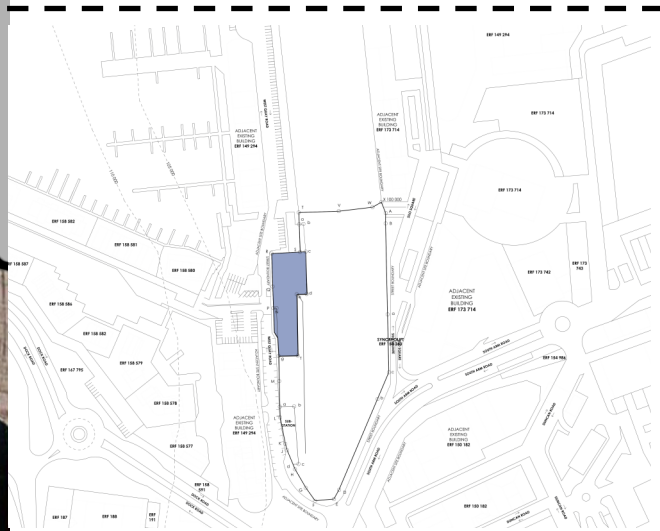
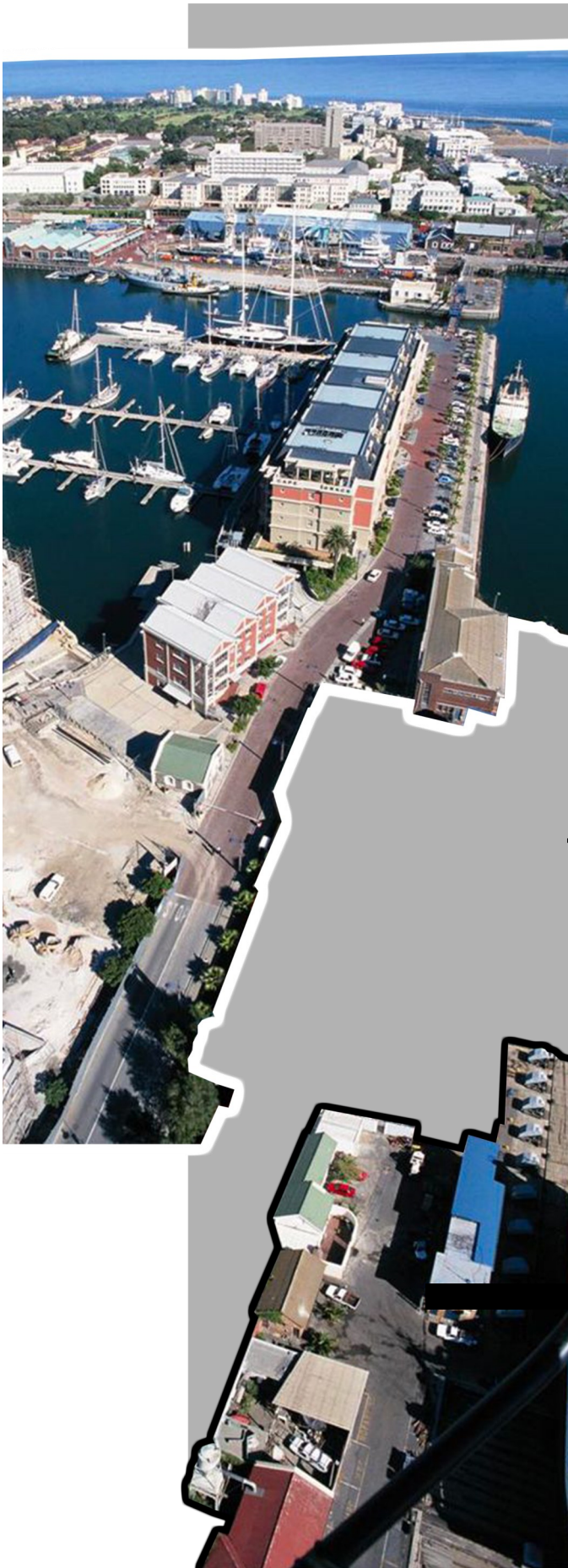
The building relates to the dynamic life at the harbour and is as much about wind and tide as about the blue china artefacts. The ceramic production line kilns create a vertical hierarchy, with the steel tectonics mimicking the upward stretch to create a rhythmic follow throughout the ceramics-making spaces. The building also echoes the traditional building material of stone as a contemporary gabion and stone-filled polycarbonate façade. The contrasting materiality and ever-present play between the thrown ceramic studio spaces and the steel harbour tectonics serve as the connective tissue that links the isolated site to the broader urban context of the V&A Waterfront.

Figure 145: Structural touchstone (author).

08.3 Site Boundaries

Zoning designates property for specific use and applies rules to land, buildings, and structures. The building is rezoned from the Limited Use Zone (LU) to the V&A Waterfront Mixed Use Zone of the V&A Waterfront (CFM, 2023: online).

“The LU zone is a transitional mechanism to deal with land that was zoned as undetermined in previous zoning schemes. Existing lawful uses may continue, but no other uses are permitted. The aim is to progressively phase this zone out and so no property should be rezoned to this zone. Any development that requires additional use rights beyond the existing limited use shall require rezoning from LU to another more appropriate zone.” (CTZS, 2013: 81)



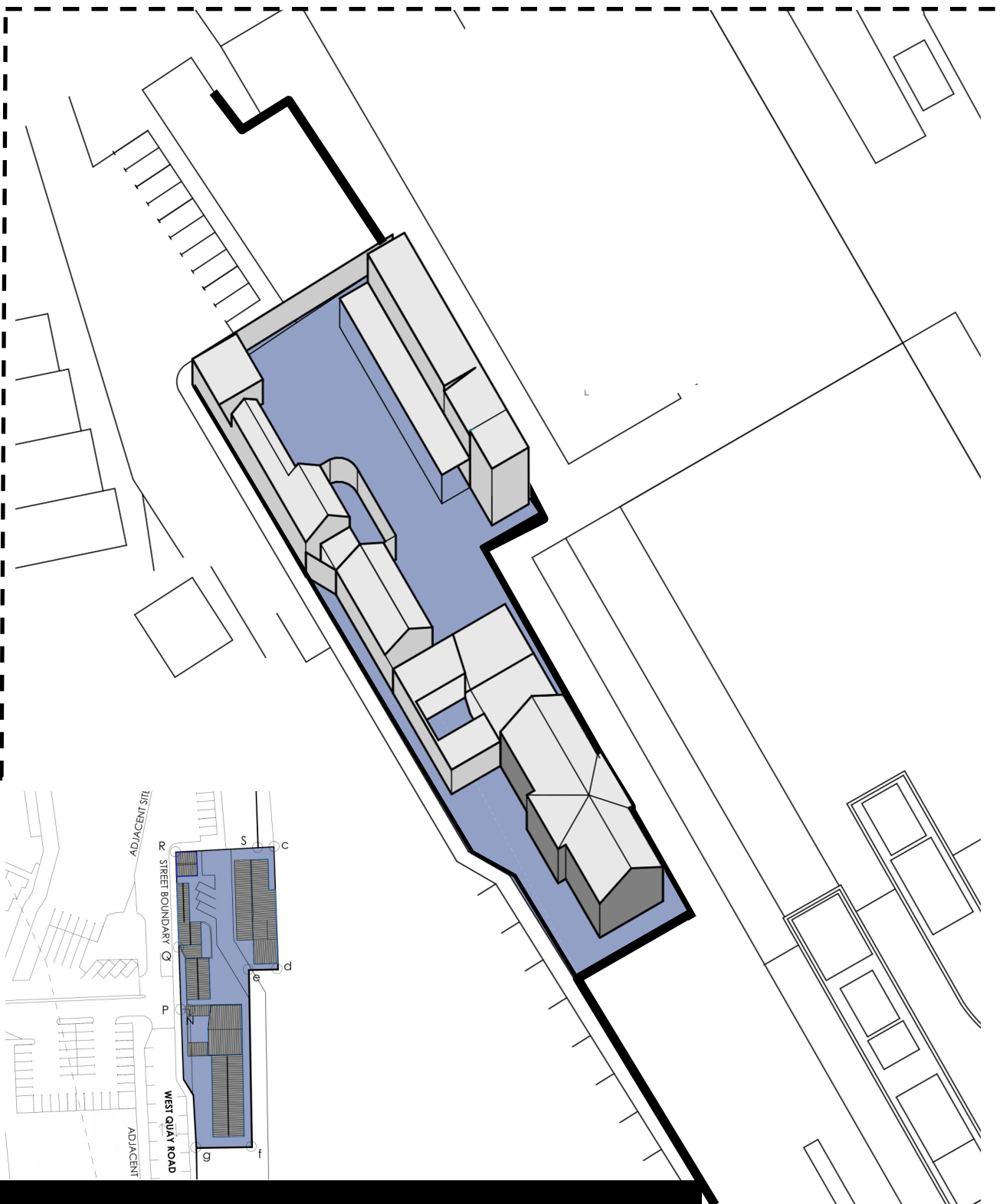


Figure 147: Site plan (author).

Figure 148: Existing buildings on the proposed portion of the synchrolift site (author).

08.4 Site environment

Understanding the site's environment and the constantly changing forces of nature in the harbour is essential for comprehending the development of the ceramic studio. The building is essentially connected to its location and, in that sense, is an authentic part of it. Coastal

areas are subject to high winds, salt air, and the potential for flooding, all of which can impact the structural integrity of the building. The soil condition, water table, sun, wind load, corrosion, and synchrolift technology will be discussed.

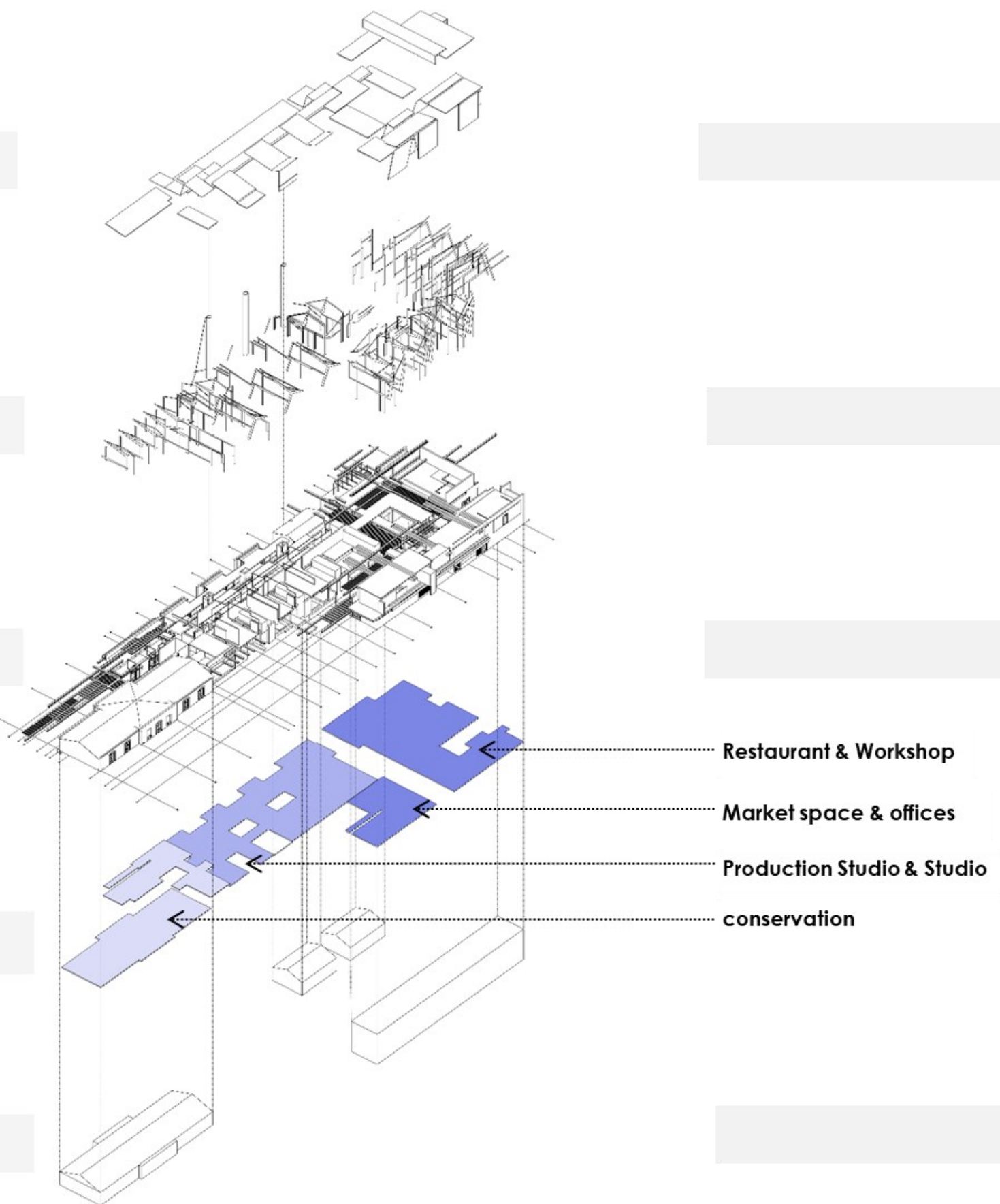
Steel structure

Massing

Floor plan

Existing

Figure 149: Exploded view (author).



08.4.1 Sun & orientation

Orientating the layout of the buildings to face towards the north, the benefit of sunlight is maximized. Cape Town's optimal orientation of buildings true north is +20° E and 8° W. The length of the site is oriented towards East and West. For climate control and to get

sufficient natural light into most spaces, the East-West axes separate the building mass into the different spaces. The main facades of buildings face north and south, making shading easier and allowing maximum use of winter solar gain.

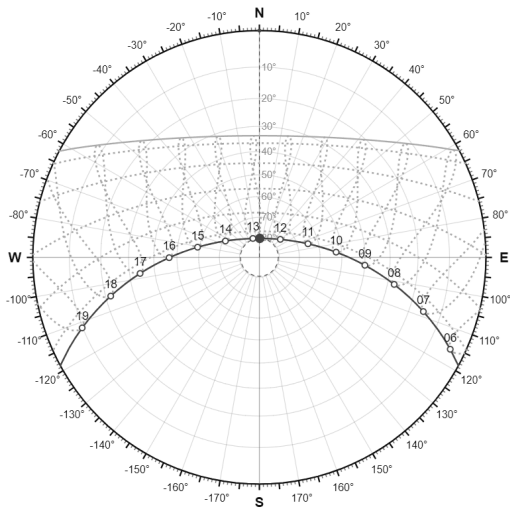


Figure 153: Sun path diagram (Marsh, 2023: online).

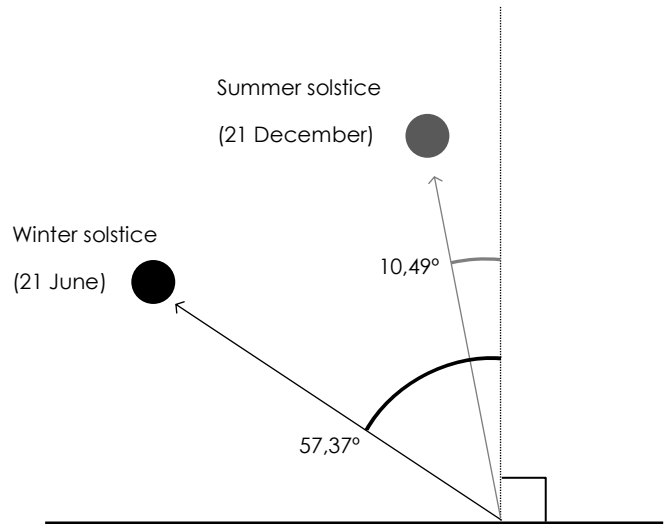


Figure 152: Sun path on section (author).

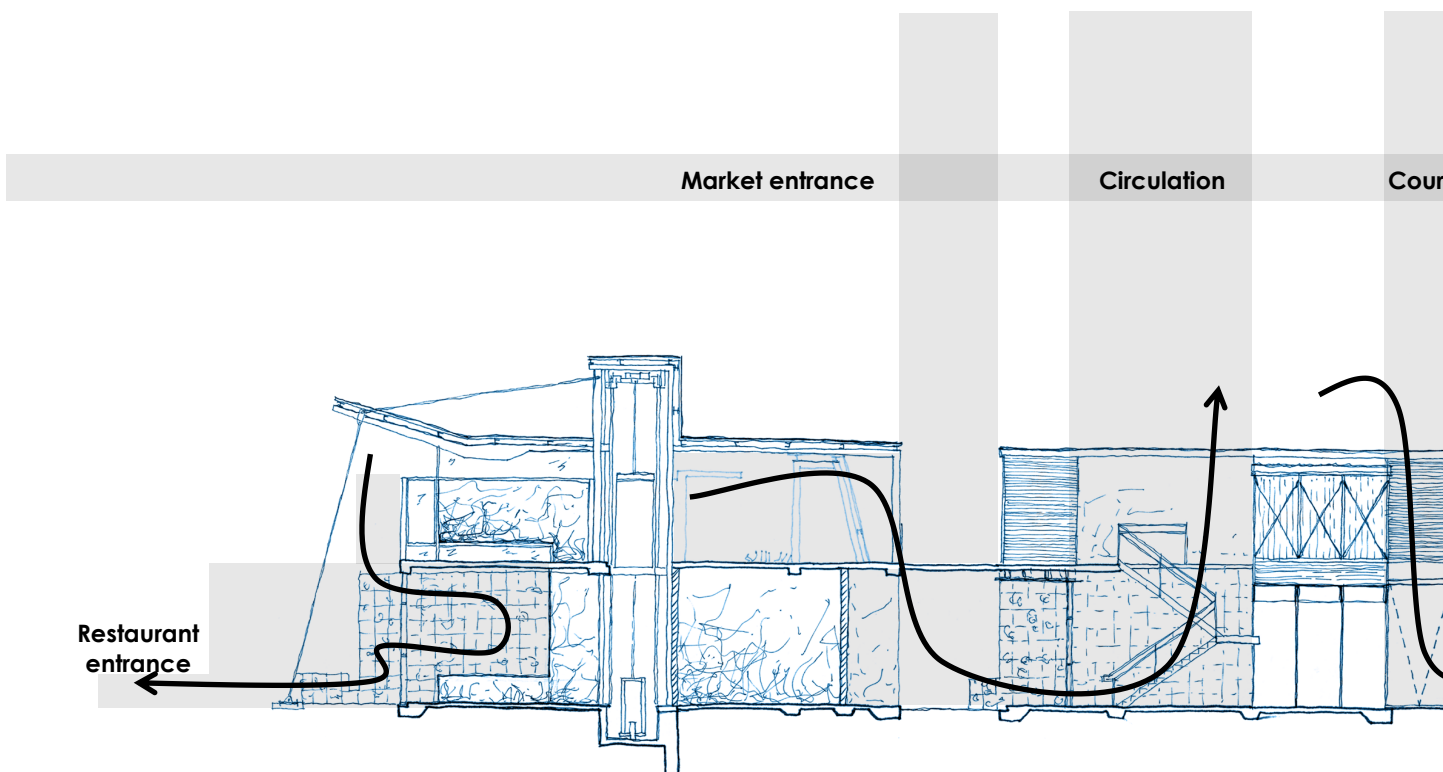


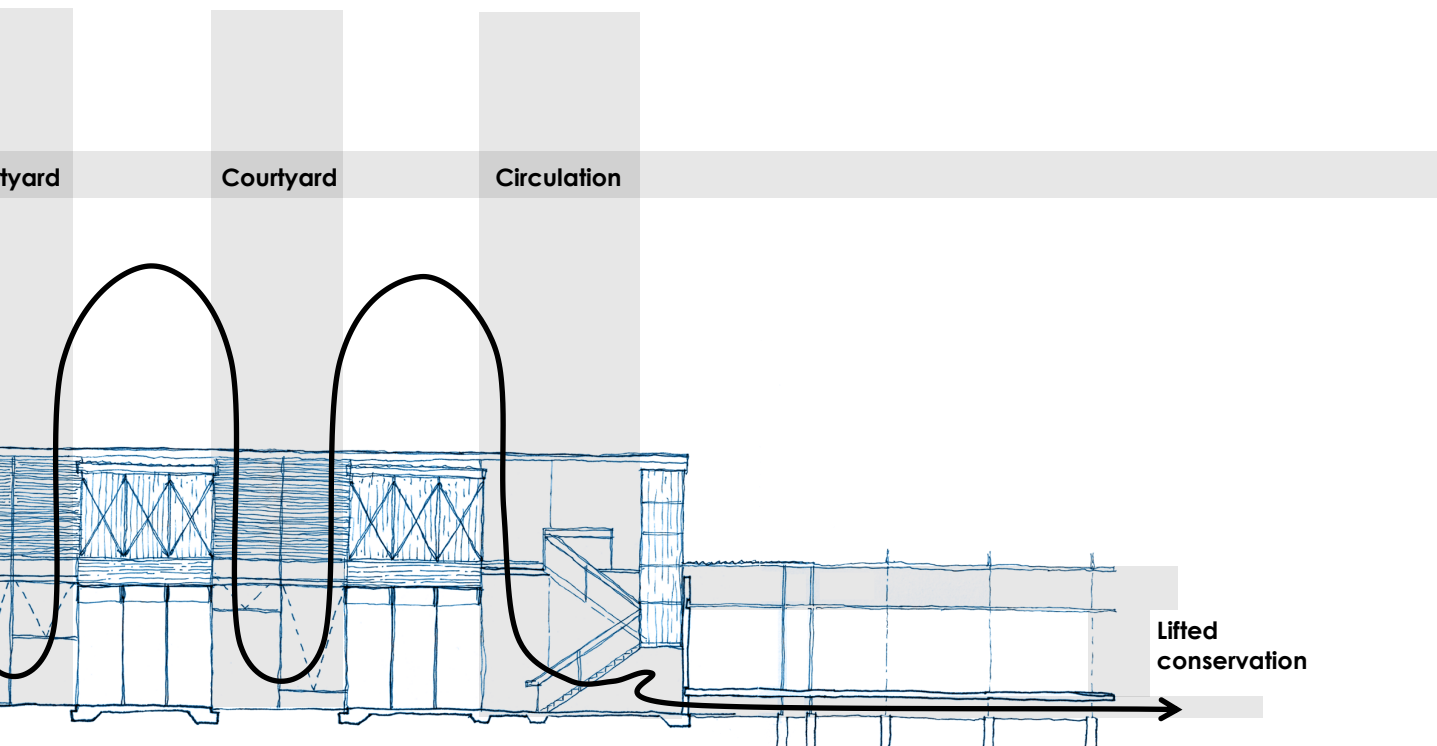
Figure 150: Section with natural ventilation throughout the building (author).



Figure 150: Plan - circulation (author).



Figure 151: Plan - flow of the production line (author).



08.4.2 Site climate

The Cape Town harbour falls within the temperate coastal climatic region, with hot summers and mild winters. It showcases diverse microclimates, often leading to jests about encountering all four seasons in a day.

Summer (December to February):

- warm, low rainfall
- 20-26°C

Zone	Climatic conditions
1	Cold interior
2	Temperate interior
3	Hot interior
4	Temperate coastal
5	Sub-tropical coastal
6	Arid interior

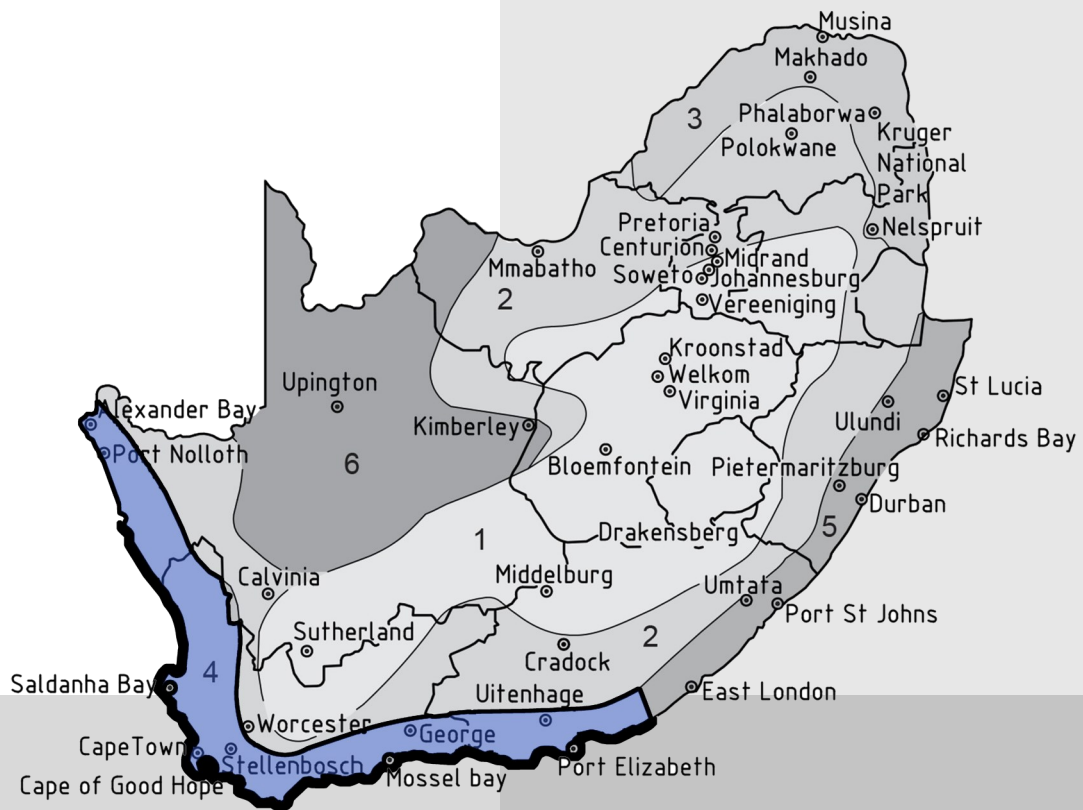


Figure 154:-157 Cape Town climate (author).

08.4.3 Soil conditions

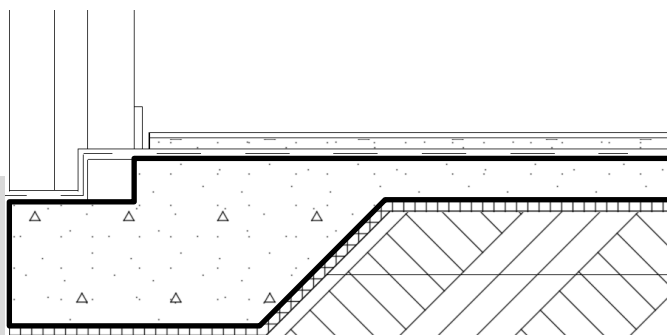
Not only do the climatic conditions play a part in the substructure, but also the soil conditions. The soil's nature and bearing capacity influences a building's structural requirements. The soil settlement consists of 750 mm deep Podzolic soils on hard or weathering rock. It has a sandy texture, leached with subsurface accumulation of organic matter, iron and aluminium

oxides and a clay content of less than 15%. Buildings can be built on sandy soil, but the design should spread the bearing load evenly. Sand is unstable and needs to be mixed with other suitable materials before compaction to provide better strength. A reinforced raft foundation is proposed instead of a wide strip footing.

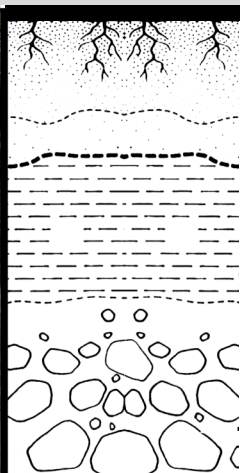
08.4.4 Water table

Tidal forcing of adjacent groundwater is a common feature in coastal environments. Being next to the Cape Town Synchrolift, the water table is higher than in other regions. The Alfred Basin is exposed to the extreme environment of the open sea to a lesser extent to become a threshold for safe anchorage. Water flows into or out of the harbour as the tides change. The average swell of

the sea waves between high and low tides is 2.5 meters. The different levels of water will influence the site water table levels. The foundation must be designed to withstand groundwater pressure and potential flooding. Vapour control layers or barriers of polyethene sheeting provide additional moisture barriers to control constructional water.



- FLOOR FINISH
- 25mm THICK SCREED
- BASEBOARD
- 55 x55 x 5L ANCHORED TO FLOOR
- 100mm THICK CONCRETE SLAB
- 250 micron WATERPROOFING MEMBRANE
- 25mm INSULATION
- 150mm COMPACTED FILL



- Mor humus
- Top soil
- Eluviated horizon
 - Ash-grey—fine material with no organic material
 - Black
- Illuviated horizon
 - Red—hard pan
 - Yellow—redeposition of organic matter
- Parent material
- Bed rock

08.4.5 The Cape Doctor & load

The wind is one of the most destructive natural phenomena and imposes loads on structures. The dominant wind direction in Cape Town Harbour during summer is from the southeast, and the opposite is during winter, being from the northwest. Though this is just the average wind direction within Cape Town, one could expect wind from any direction.

The wind can cause drag, suction, downdraft, or upward suction forces in structures from the ground floor and up. The high winds can create lateral and uplift forces on the foundation. Therefore, the foundation design must consider these loads to ensure the structure's stability.

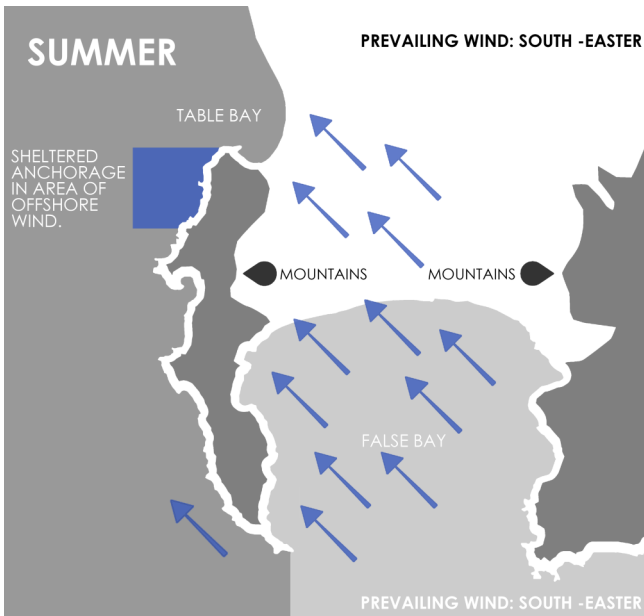


Figure 158: The dominant summer wind direction is from the southeast (author).
PREVAILING WIND: NORTH-WESTER

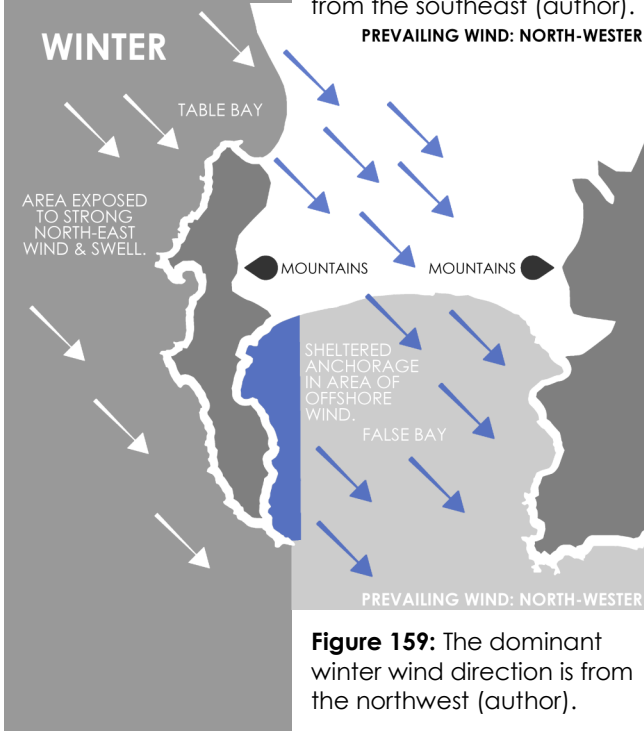


Figure 159: The dominant winter wind direction is from the northwest (author).

Figure 160-163: Kiln reinforcement (author).

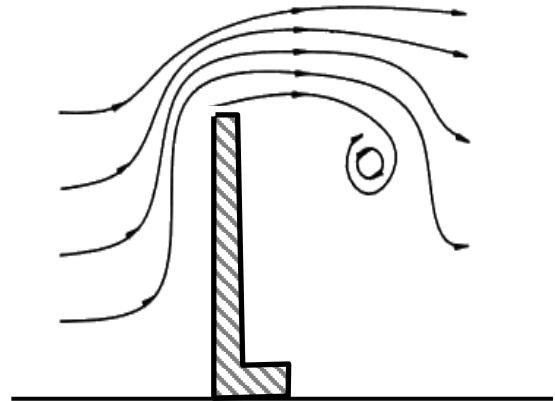


Figure 00: Sectional diagram of wind load (author).

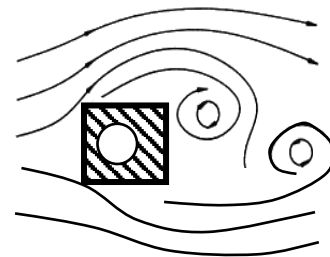
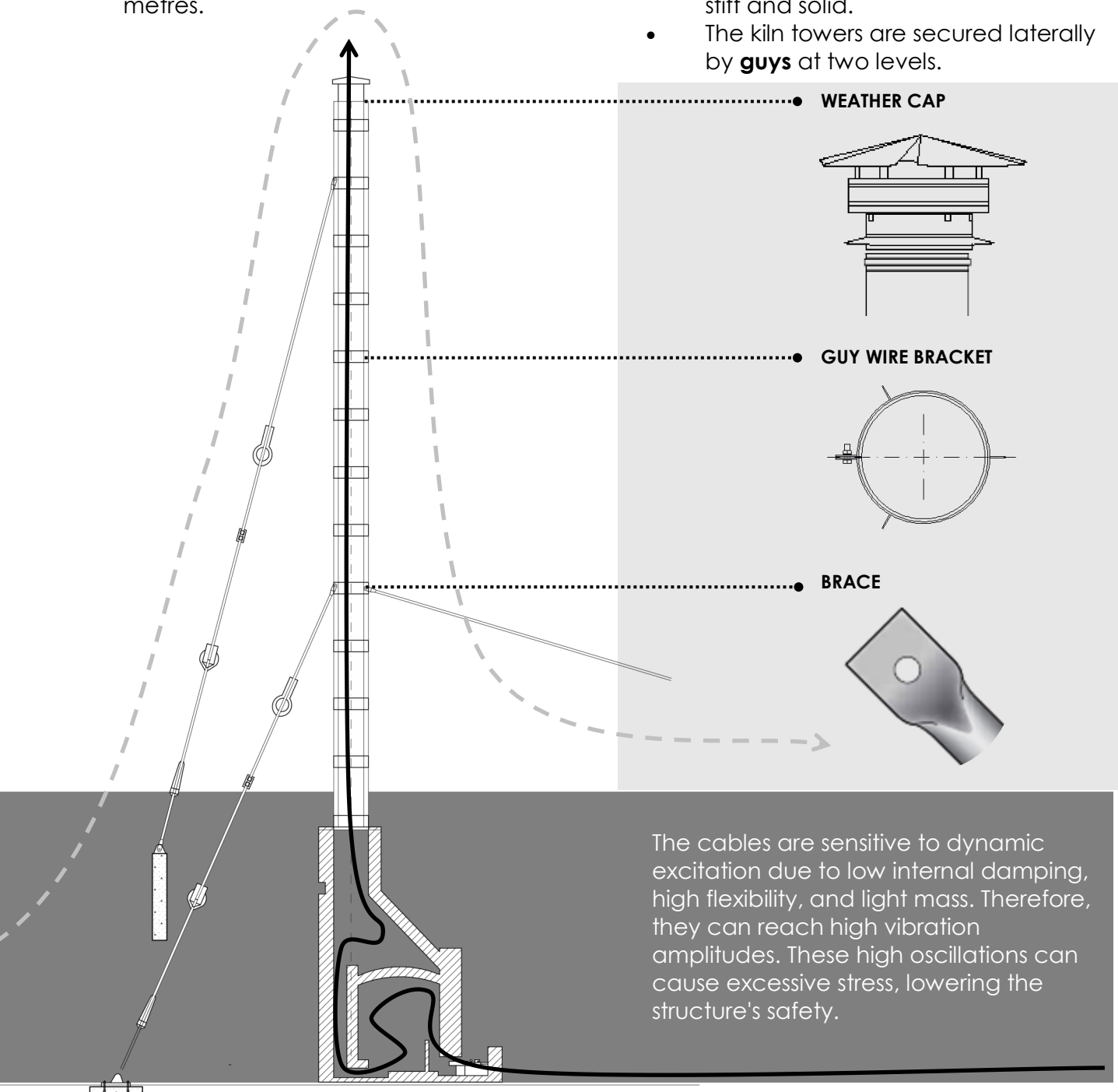


Figure 00: The wind load on plan (author).

Tower structures are influenced by aerostatic wind loading and act as vertical cantilevers. The kiln chimneys are freestanding steel tubes, one metre in diameter, built to a height of eighteen metres.

Different stability structures are explored to mitigate the forces of the wind:

- The chimneys are fixed at their foundations with a **reinforced square base** to make the structure stiff and solid.
- The kiln towers are secured laterally by **guys** at two levels.



The cables are sensitive to dynamic excitation due to low internal damping, high flexibility, and light mass. Therefore, they can reach high vibration amplitudes. These high oscillations can cause excessive stress, lowering the structure's safety.

08.6 Materials

The antiquated elements are juxtaposed with contemporary insertions referencing the harbour rather than replicating its cultural heritage. They are transforming the traditional through technological and contemporary materials from

surroundings to suit the required needs of the building. The material palette includes a selection of hardy elements that suit the robust nature of the syncrolift, namely, concrete, stone, and steel.

08.6.1 Steel_the Mechanical Ship Tectonics Heritage

The heritage of the site's industrial ship and crane tectonics is reinterpreted and translated into an architectural system as a series of steel profiles. The building

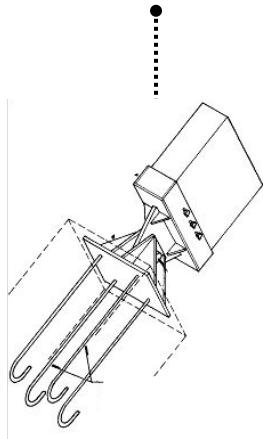
exploits the structural quality of the ribs, or in this case, the angled steel trusses supported by steel columns.

A) Corrosion

Buildings in coastal environments are prone to damage from corrosion, moisture-related decay, and termite damage to building materials. Metals

corrode at a much faster rate in coastal areas. 40 to 50 mm thick galvanized steel elements are used.

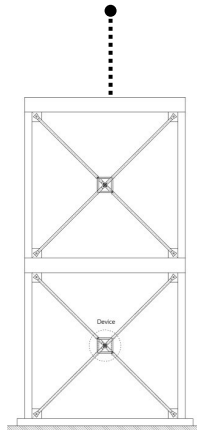
WELDED STEEL PLATE BOLTED INTO CONCRETE BASE



Bascule Bridge



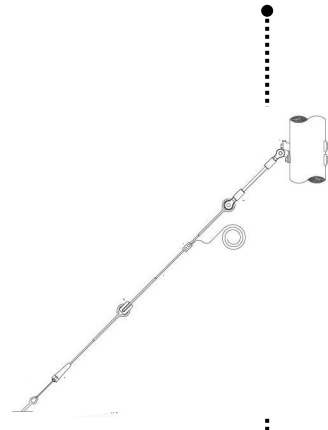
CROSS-BRACING STRUCTURES



No. 01 Silo Bridge



TENSIONED WIRES



Marina Swing Bridge



Figure 164-169: Harbour tectonics (author).

08.6.2 Heritage Stone

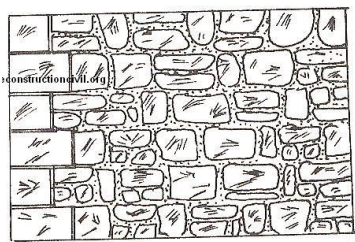
Natural stone is one of the oldest building materials because it is generally readily available, enduring, and long-lasting. It contributes to the preservation of traditional crafts, and the materials reflect the local character of the environment. The heritage building on site, as many historic buildings in the V&A Waterfront area such as the Castle De Goede Hoop, are built with the blue quartzite **slate** Malmesbury group – locally sourced from Strand Street Quarry in the Bo-Kaap.

To accentuate the look and feel of the heritage building, stone-filled gabion walls have been used throughout the design proposal. Referencing the heritage building's original façade, stone-

filled gabion walls shroud the market space.

The conservation offices, facing the heritage stone building, reinterpreted the stone façade and the blue china shards as material remnants collected on historic sites or alongside streams at the Cape. The walls are a timber frame lined internally with plywood and externally with translucent polycarbonate sheeting. The wall cavities are filled with stone, pebbles, shells, and ceramic shards. The stone strata create a unique pattern in each wall, providing thermal mass and privacy. The clear polycarbonate lining at the top section of the walls allows sunlight to enter the office spaces.

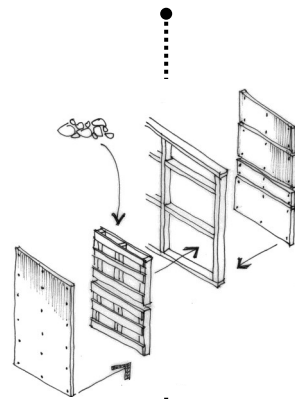
HISTORICAL BLUE SLATE STONE WALLS



Hertiaae building on site



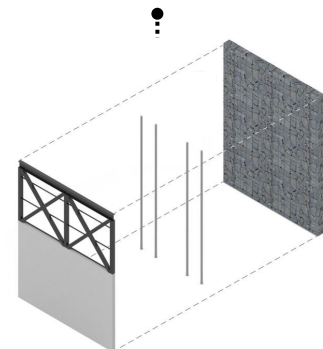
STONE FILLED POLYCARBONATE SHEETING STRUCTURE



New Beach Hut_Pedder & Scampton



STONE GABION WALLS



Dominus Winery_Herzog & De Meuron



Figure 170-175: Stone uses (author).

A) Kloof 119A

Architect: **SAOTA**
 Location: **Cape Town**
 Year: **2017**

- **Stone wall with floating planter:** Planter sits in-between the stone wall and concrete beam.
- **Floating concrete beam:** the extended concrete beam emphasise the entrance.
- **Slate stone wall:** the stone wall is built in a traditional Cape way.

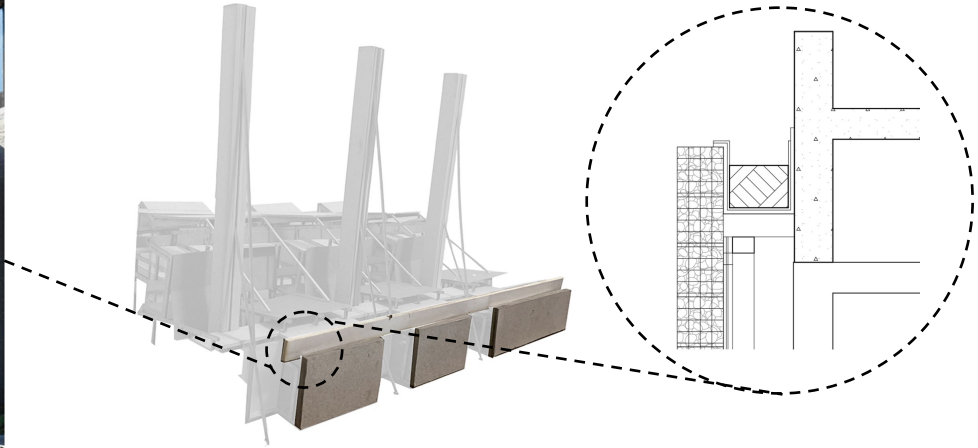


Figure 176-178: 119A Kloof stone wall with the floating planter detail (SAOTA, 2018: online) (author).

B) New Beach Huts

Architect: **Pedder & Scampton**
 Location: **Shoeburyness, UK**
 Year: **2013**

- **Stone strata:** the wall cavities will then be filled with pebbles, crushed glass, shells to create unique pattern. It forms a strong rhythm and profile, a sense of variety and individuality within the overall pattern .
- **Asymmetrical plan:** it creates sitting space at the front overlooking the view on the beach.

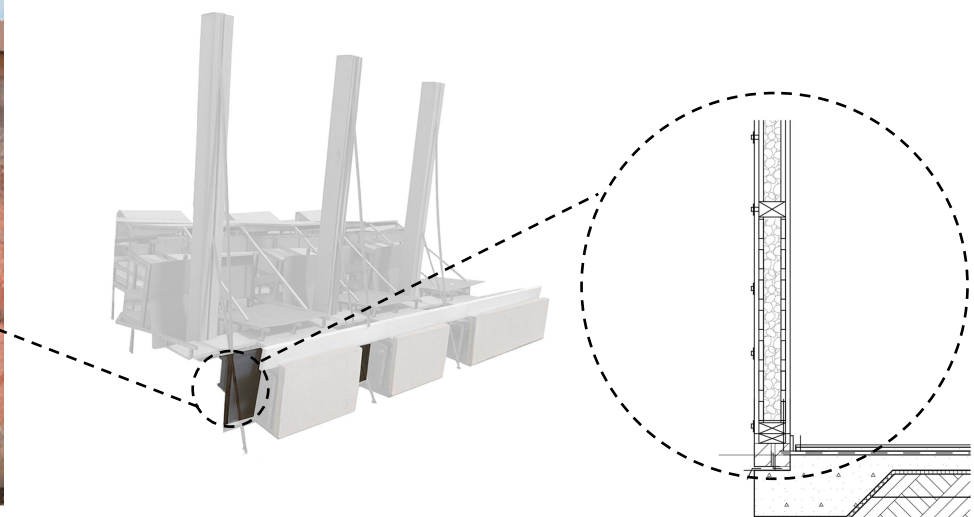


Figure 179-181: New Beach Huts with stone strata (Kennedy, 2014: online) (author).

C) Lucerne Station Hall

Architect: **Santiago Calatrava**
Location: **Bahnhofplatz, Luzern**
Year: **1993**

- **Light-weight glazed structure**—independent volume extending the length of the station facade.
- **Tension wire supports**—a transparent glass construction with a roof that cantilevers from prefabricated concrete columns, braced by a row of interconnected steel tension-spindles.

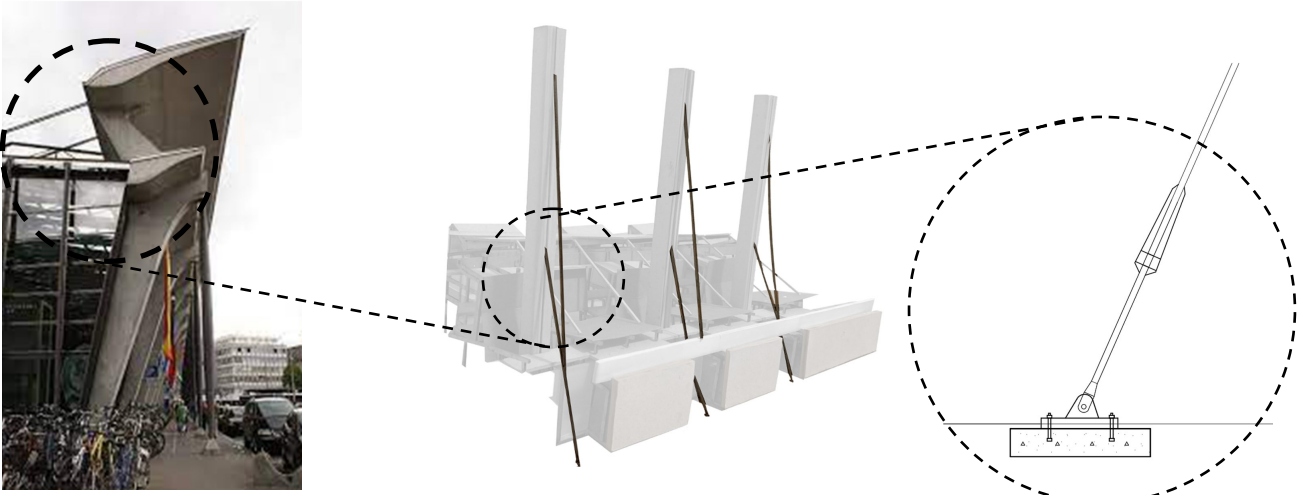


Figure 182-184: Lucern Station hall tension wire support structure (SAOTA, 2018: online) (author).

D) Harvard Art Museums Renovation and Expansion

Architect: **Renzo Piano Building Workshop + Payette**
Location: **Cambridge, US**
Year: **2014**

- **Overlap of spaces and services:** the hub of activity and circulation allows visitors to explore new research connected to the objects on display.
- **Contrasting materiality**—The extension was constructed using concrete, structural steel and wooden louvres, contrasting the existing brick façade.

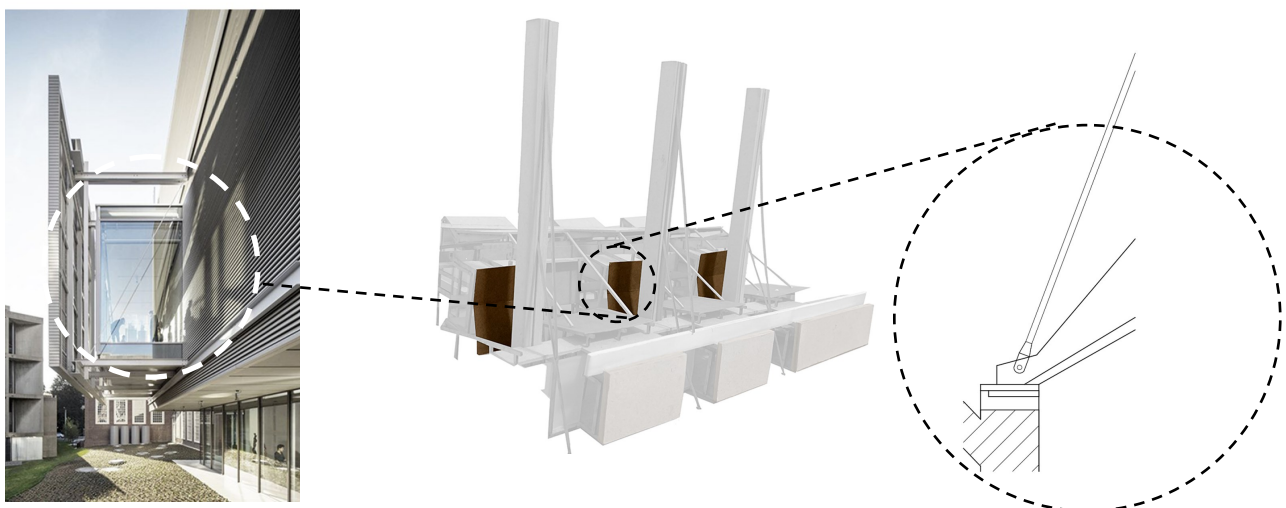


Figure 185-187: Stone uses (ArchDaily, 2014: online) (author).

08.7 Services

08.7.1 Kiln—firing vessel

The ceramics industry is currently challenged by the high cost of electricity and a lack of energy security, primarily due to unreliable electricity supply because of load-shedding. Ceramic manufacturers require high temperatures and clean burning fuel for their kilns. Downdraft natural gas kilns are used within the main production warehouse.

A) Kiln type

The Updrafr Natural Gas is designed for use in workshops and has a volume of 1000 litres. The kiln is designed for long-term and continuous use at temperatures up to 1320°C, making it suitable for earthenware firing applications—vertical venting through the roof deck.

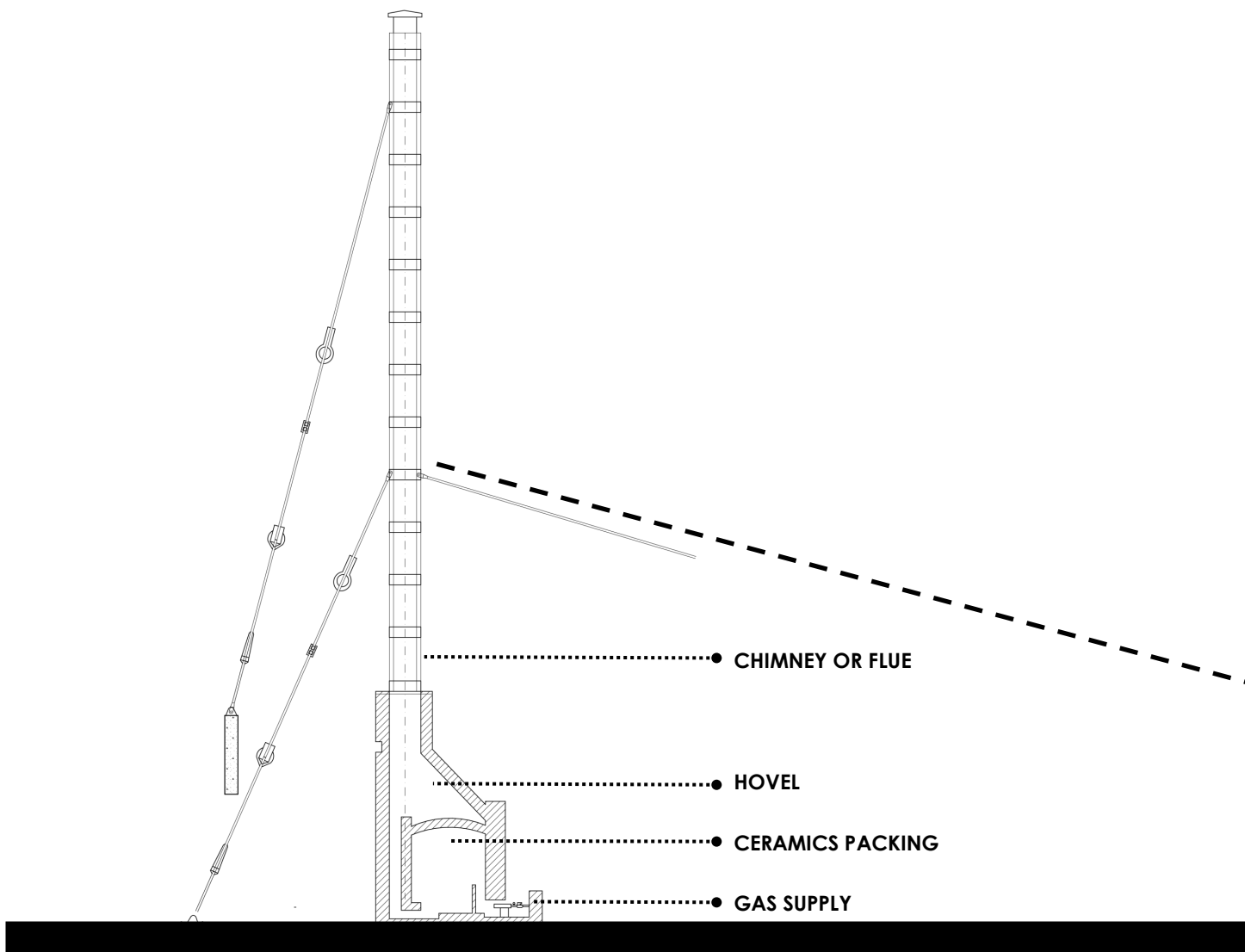


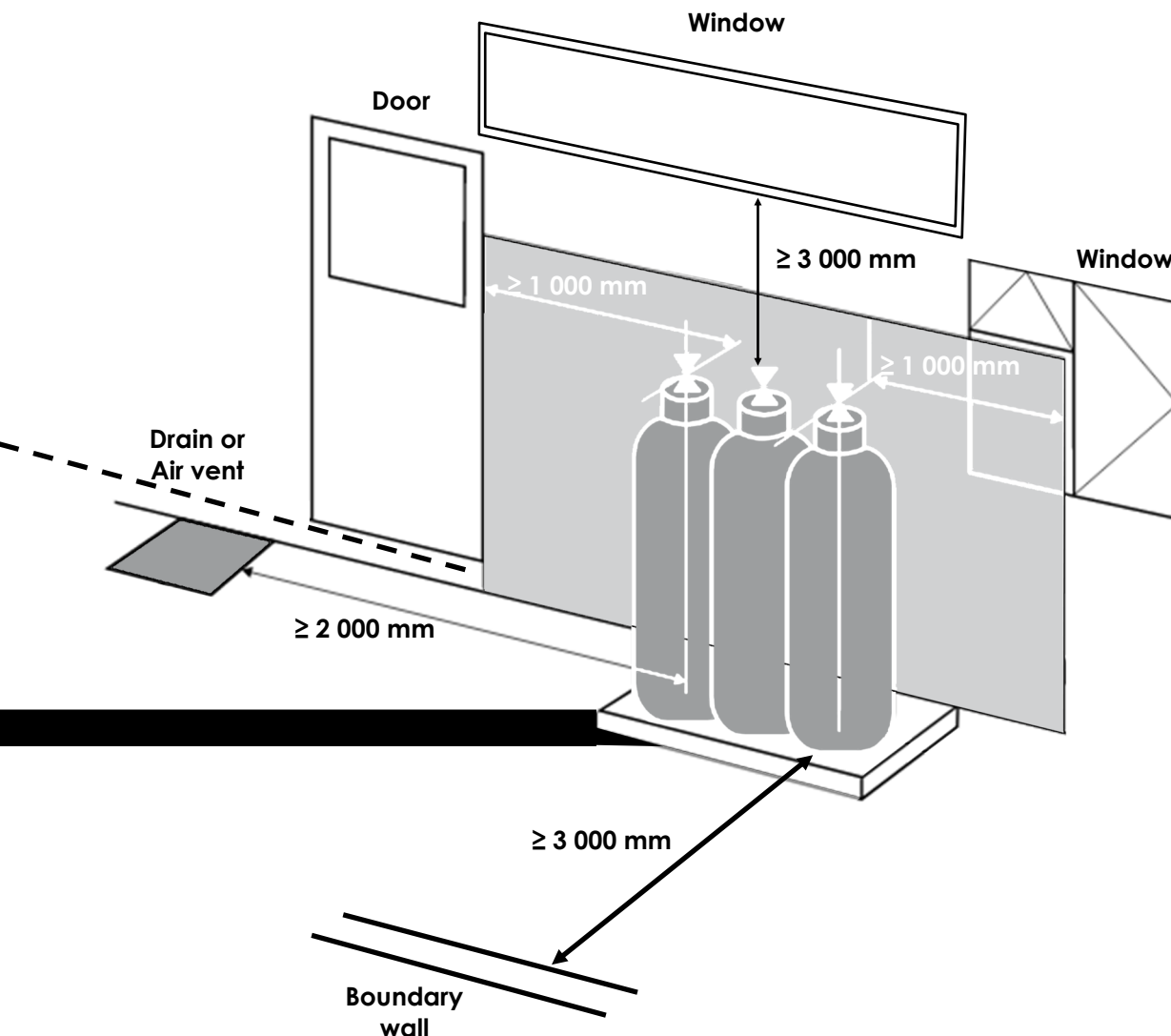
Figure 188-189: Kiln technology and gas regulations (author).

B) Fuel

Natural gas is relatively inexpensive, efficiently burning at a high temperature and is a clean fuel for kiln applications. Natural gas is lighter than air and is not toxic, but incomplete combustion will produce carbon monoxide, hence the importance of correct burner and flue installations. A distinctive odour is added to the gas, as it has no detectable smell in its natural state. In compliance with the rules and regulations as laid out in the South African National Standards (SANS) 10087-1, the kiln is connected to the 90kg

natural gas tanks that are fully ventilated in wire cages on the exterior of the building, towards the service yard. Other applicable regulations are that the gas bottles may not be installed:

- less than 1 meter sideways from doors and windows
- less than 2 meter from drains
- less than 3 meter below windows
- less than 3 meter from the property boundary wall (SANS 10087-1:2013).



08.8 Synchrolift technology

The synchrolift repairs boats and smaller ships (Logistics Cluster, 2022: online). The ships access the synchrolift ship lift dry-docking system via the Alfred Basin. The synchrolift ship lift mechanism is repeated within the production warehouse's drying racks.

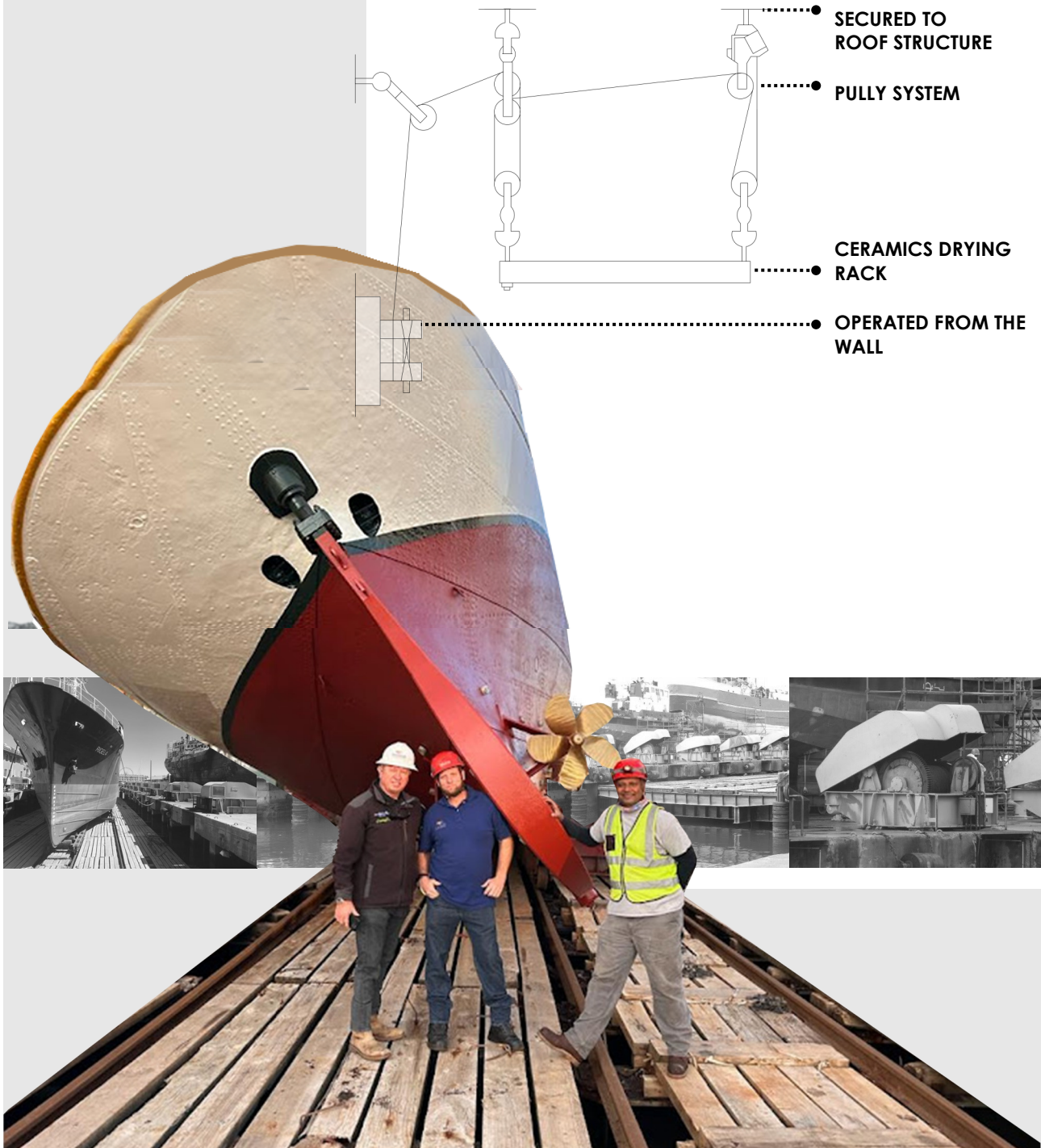


Figure 190-195: Synchrolift technology used in drying racks (author).

08.9 Conclusion

The technical report illustrates the development of the design on a technical level while illuminating the application of the conceptual approaches. There is beauty in being precise and in how details impose order nothing can be added or subtracted.

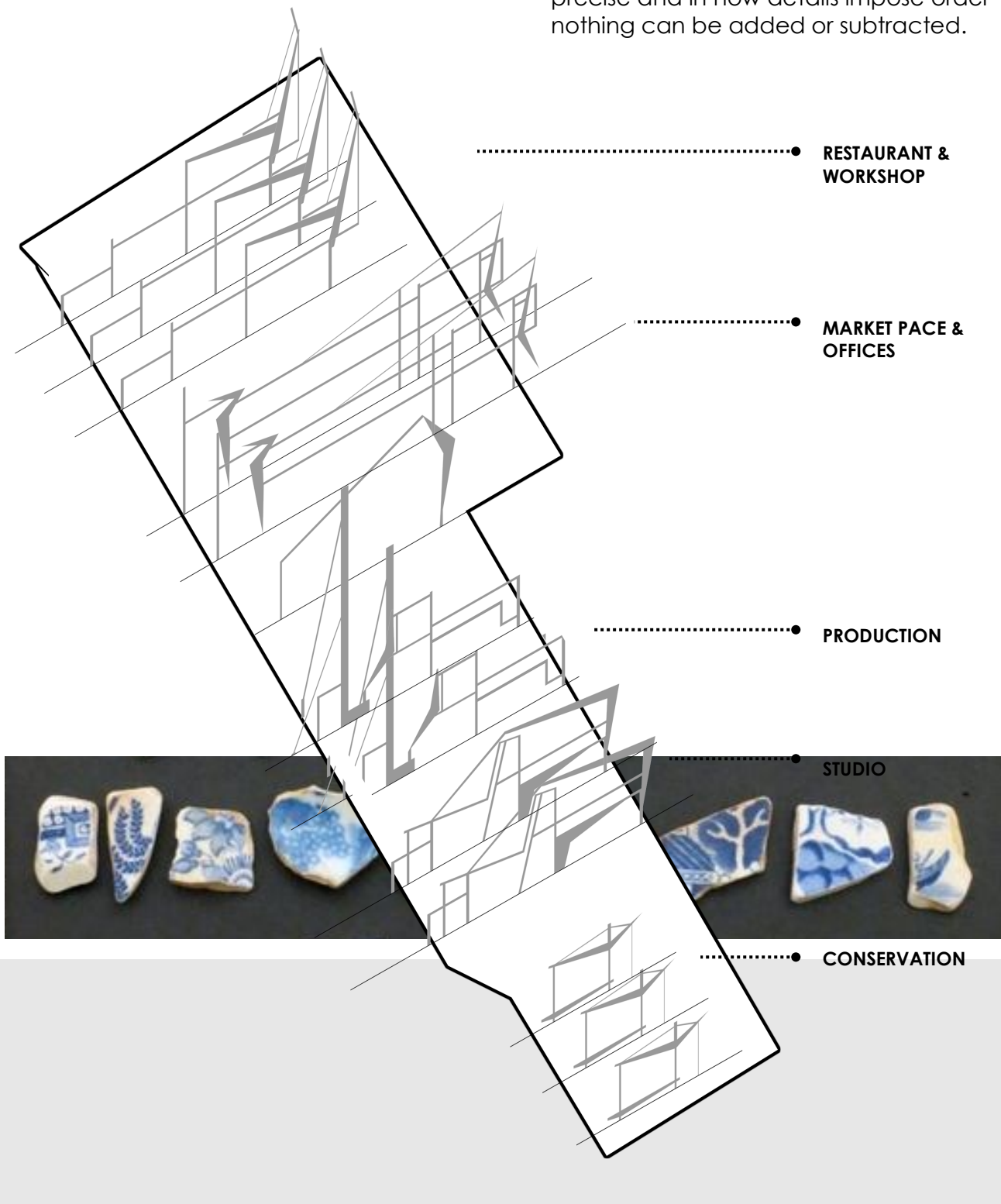
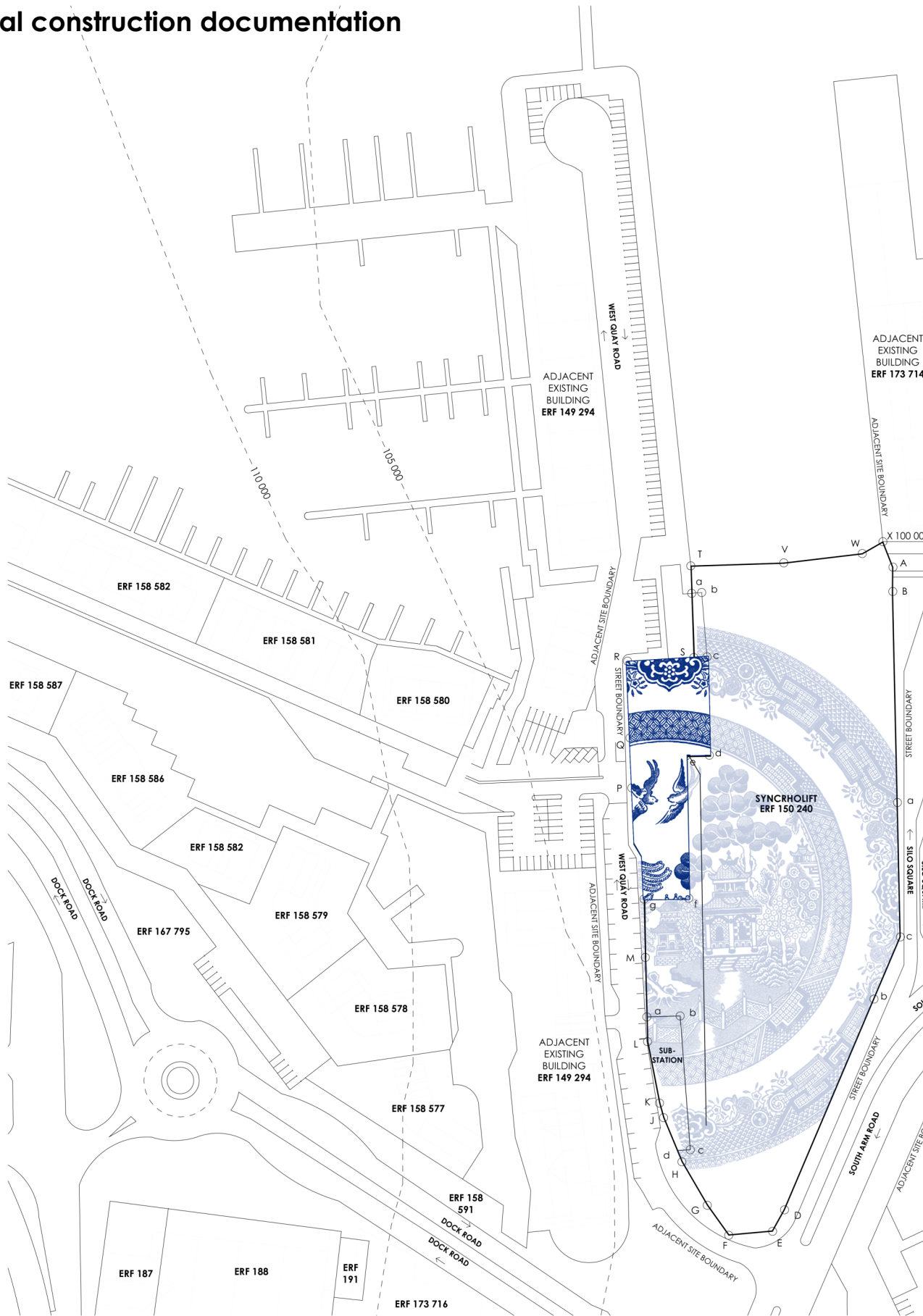
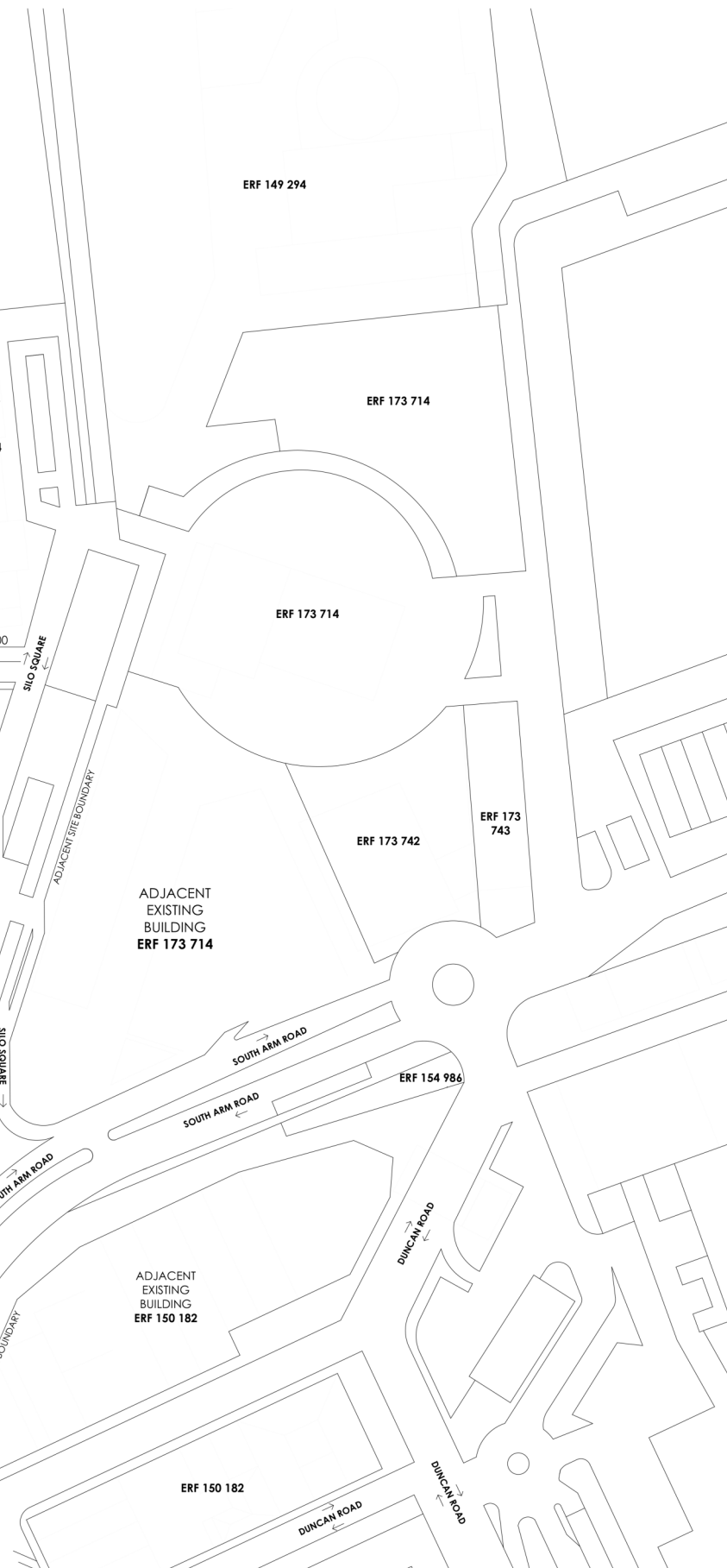


Figure 196: Steel structure (author).

08.10 Final construction documentation





All building work and drainage are to be executed in strict accordance with the NBR.
SABS standards will apply to all trades engaged in the project.
The regulations pertaining to the occupational health and safety act apply to contract.
Cavity wall with cavity of width at least 50mm between leaves.
All dimensions to be checked on site before any building work is commenced.
Standard strip foundation with width not less than 600mm (load-bearing walls) or 400mm (non-loadbearing walls).
Timber purlins @ 1200mm for corrugated iron roof.

NOTES

FOUNDATIONS: Mass concrete footings, 25mpa concrete to sizes indicated on drawings, laid in trenches free of any vegetable matter, with a minimum of 300mm ground cover above the top of the footings.

WALLS: To be built true and level to sizes indicated on the drawing with brickwork every 4 vertical courses for the full length of the wall. Cavity walls to have Tescra perimeter built in 6 per m² with regular weepholes at ground level. Continuous strip dpc to be built into brickwork at slab level. Stepped down at cavity walls and window cills, as shown on drawings. No. 2 coats smooth sand/cement plaster to walls and pointed.

FLOOR SLABS: Floor finishes as indicated on plan on 30mm sand/cement screed on 100mm 25mpa concrete slab on 250 micron sheet dampproofing membrane with 200mm overlapped and bonded joints and turned up at slab edges on 100mm well watered, sandbed on compacted fill free of any vegetable matter.

CELLS: Internal cills to be plastered, external to be sloped as part of the plaster mould to all windows, with slip dpc to be built in under all windows.

CEILING: 6mm skimmed miniboard fixed to 38 x 38 bracing fixed to roof structure to all areas.

LINTELS: Prestressed precast concrete lintels to be built in over all door and window openings to bear minimum 110mm on brickwork.

ROOF: Roof design by specialists, and as specified on drawing PVC gutters & downpipes.

WINDOWS & DOORS: To be top hung open out by Swatland or equal approved. Hinged panelled doors to be by Swatland or equal. Plastered moulded cills & heads to windows.

RAINFALL: Half round PVC gutters & round PVC downpipes

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REVISION NO.

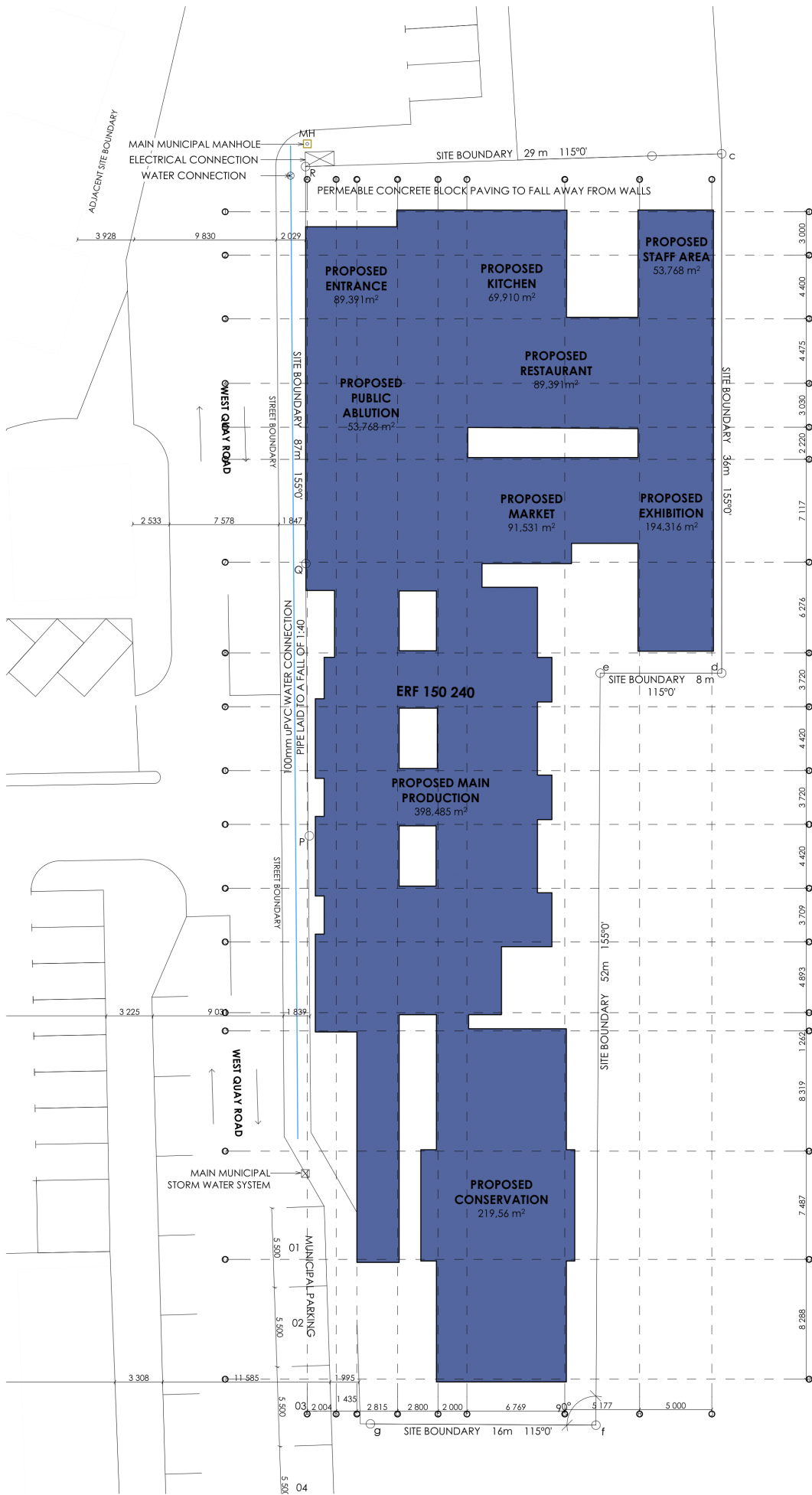
AREA PLAN

DRAWING NO. A100

DATE Friday, 27 October 2023

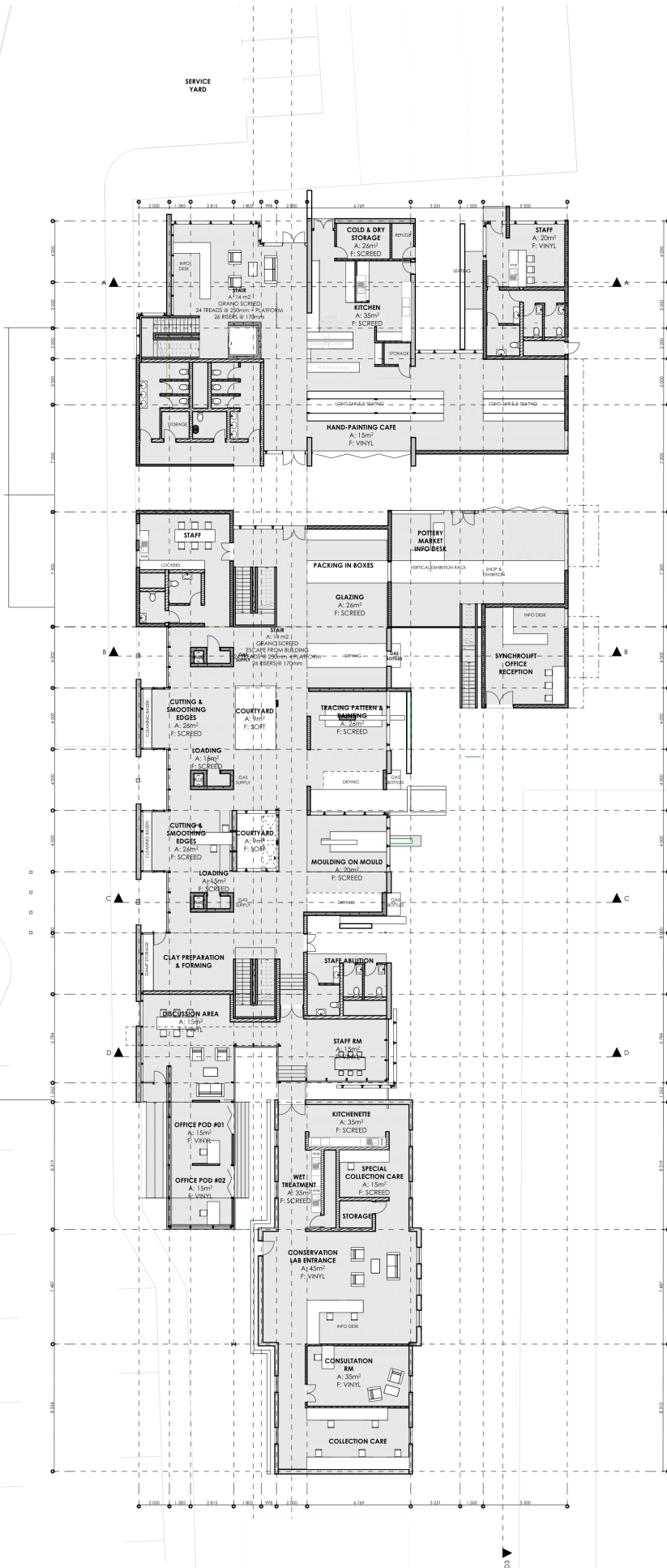
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NORTH POINT 





**MICHELLE
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M.Arch. (Prof) Student



All building work and drainage are to be executed in strict accordance with the NBR SABS standards will apply to all trades engaged in the project. The regulations pertaining to the occupational health and safety act apply to contract.
Cavity wall with cavity of width at least 50mm between leaves. All dimensions to be checked on site before any building work is commenced.
Standard strip foundation with width not less than 400mm (load-bearing walls) or 400mm (non-load-bearing walls).
Timber gutters @ 1200mm for compacted iron roof.

NOTES

FOUNDATIONS: Mass concrete footings, 25mpa concrete to sizes indicated on drawings, laid in trenches free of any vegetable matter, with a minimum of 300mm ground cover above the top of the footings.

WALLS: To be built true and level to sizes indicated on the drawing with brickface every 4 vertical courses for the full length of the wall. Cavity walls to have 'Exaco permalite' built in 6 per m² with regular weepholes at ground level. Continuous strip dpc to be built into brickwork at slab level, stepped down at cavity walls and window cills, as shown on drawings. No. 2 coats smooth sand/cement plaster to walls and painted.

FLOOR SLABS: Floor finishes as indicated on plan pn 30mm sand/cement screed on 100mm 25mpa concrete slab on 200 micron sheet waterproofing membrane with 200mm overlapped and bonded joints and turned up at slab edges on 100mm well watered, sandbed on compacted fill free of any vegetable matter.

CILLS: Internal cills to be plastered, external to be sloped as part of the plaster mould to all windows with strip dpc to be built in under all windows.

LINTELS: Prestressed precast concrete lintels to be built in over all door and window openings to bear minimum 110mm on brickwork.

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WINDOWS & DOORS: To be top hung open out by Swartland or equal approved. Hinged paneled doors to be by Swartland or equal. Plastered moulded cills & heads to windows.

RAINWATER: Half round PVC gutters & round PVC downpipes

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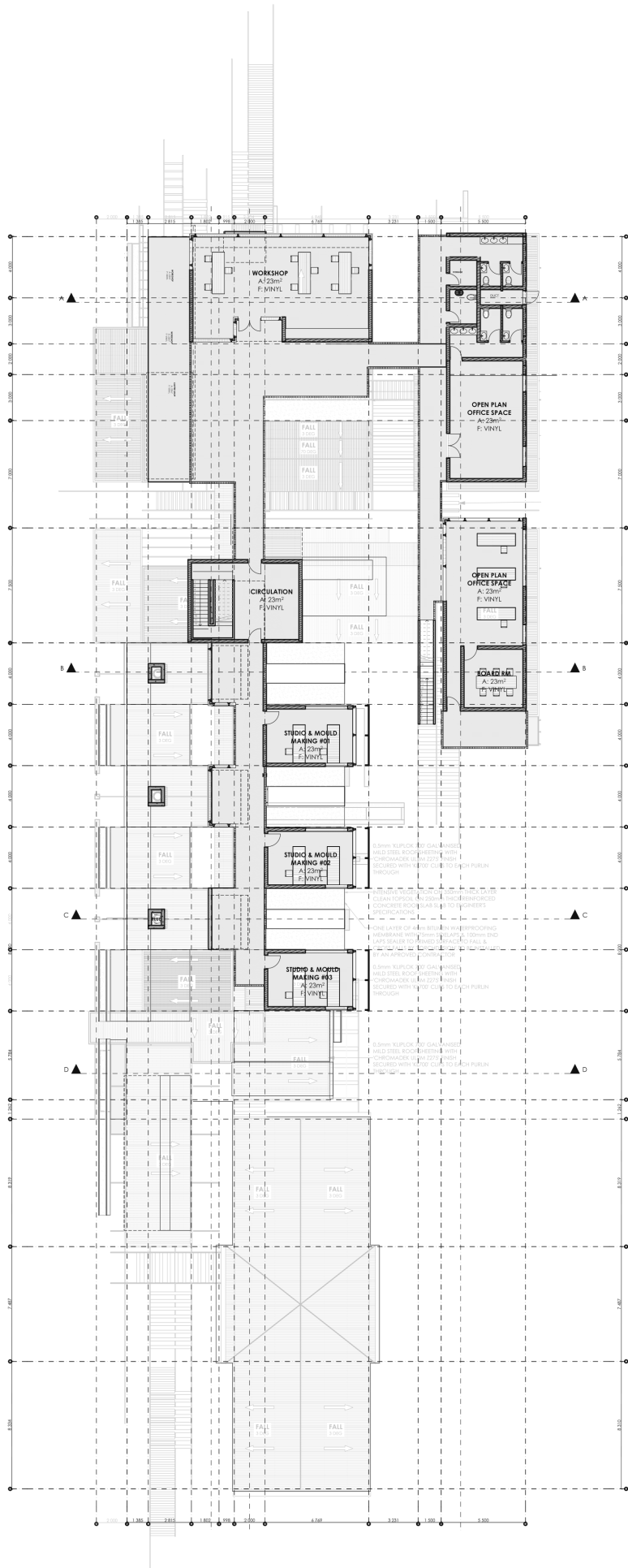
STUDENT NO. 2018348652
DRAWN BY MS MICHELLE VAN DER RIJST
REVISION NO.

Plans

DRAWING NO.
DATE Thursday, 30 November 2023
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NORTH POINT

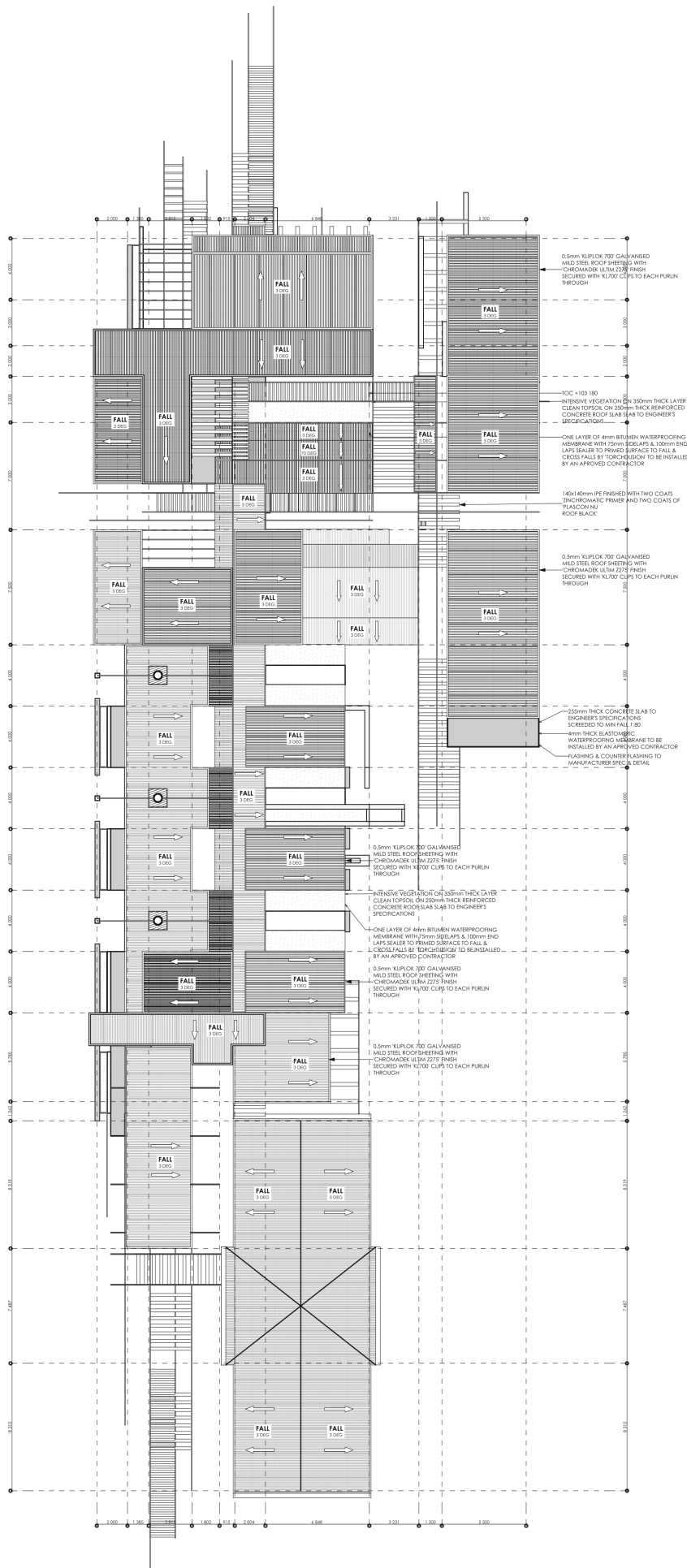
GROUND FLOOR PLAN





1st FLOOR PLAN
A104 0 5 10





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NOTES

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FLOOR SLABS: Floor finishes as indicated on plan on 30mm sand/cement screed on 100mm 25mpa concrete slab on 200 micron sheet compounding membrane with 200mm overlapped and bonded joints and turned up at slab edges on 100mm well watered, sandbed on compacted fill free of any vegetable matter.

CILLS: Internal cills to be plastered, external to be sloped as part of the plaster mould to all windows with strip spc to be built in under all windows.

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ROOF: Roof design by specialists, and as specified on drawing PVC gutters & downpipes.

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RAINWATER: Half round PVC gutters & round PVC downpipes

COMPANY DETAILS

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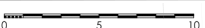
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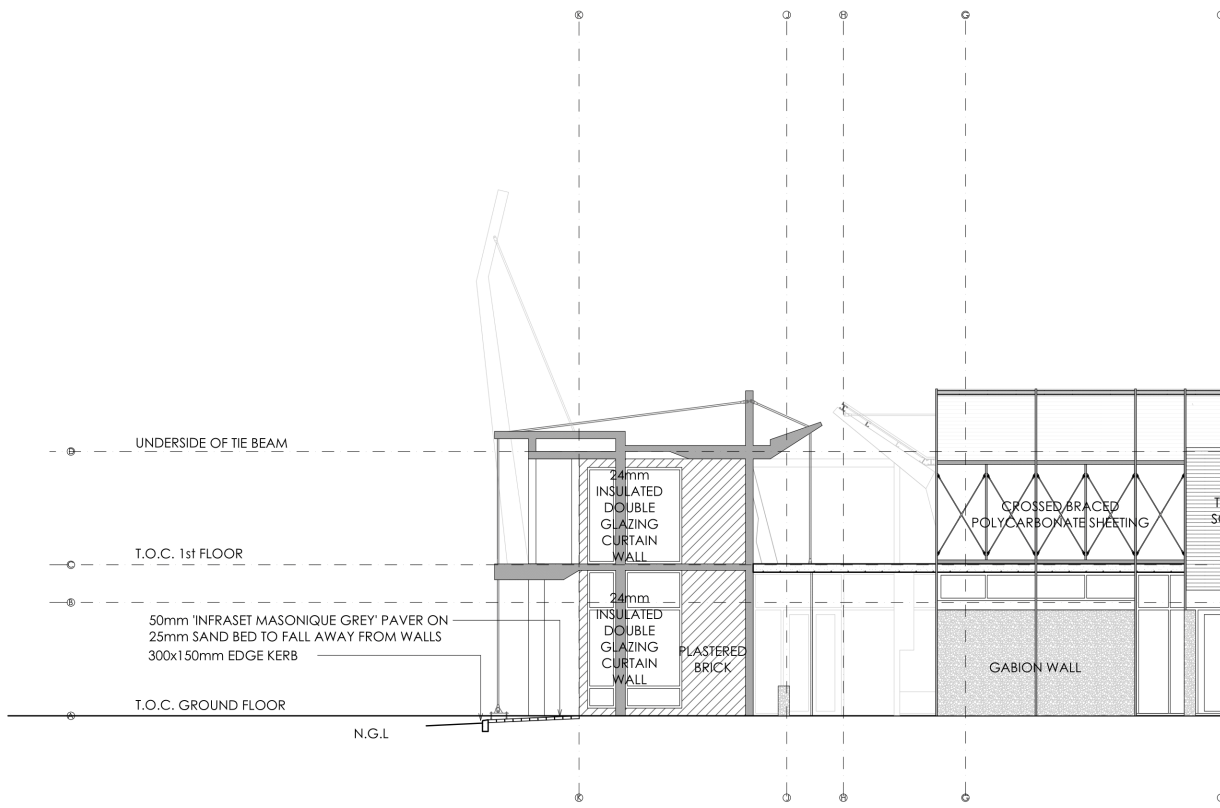
STUDENT NO. 2018348652
DRAWN BY MS MICHELLE VAN DER RIJST
REVISION NO.

Plans

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DATE Thursday, 30 November 2023
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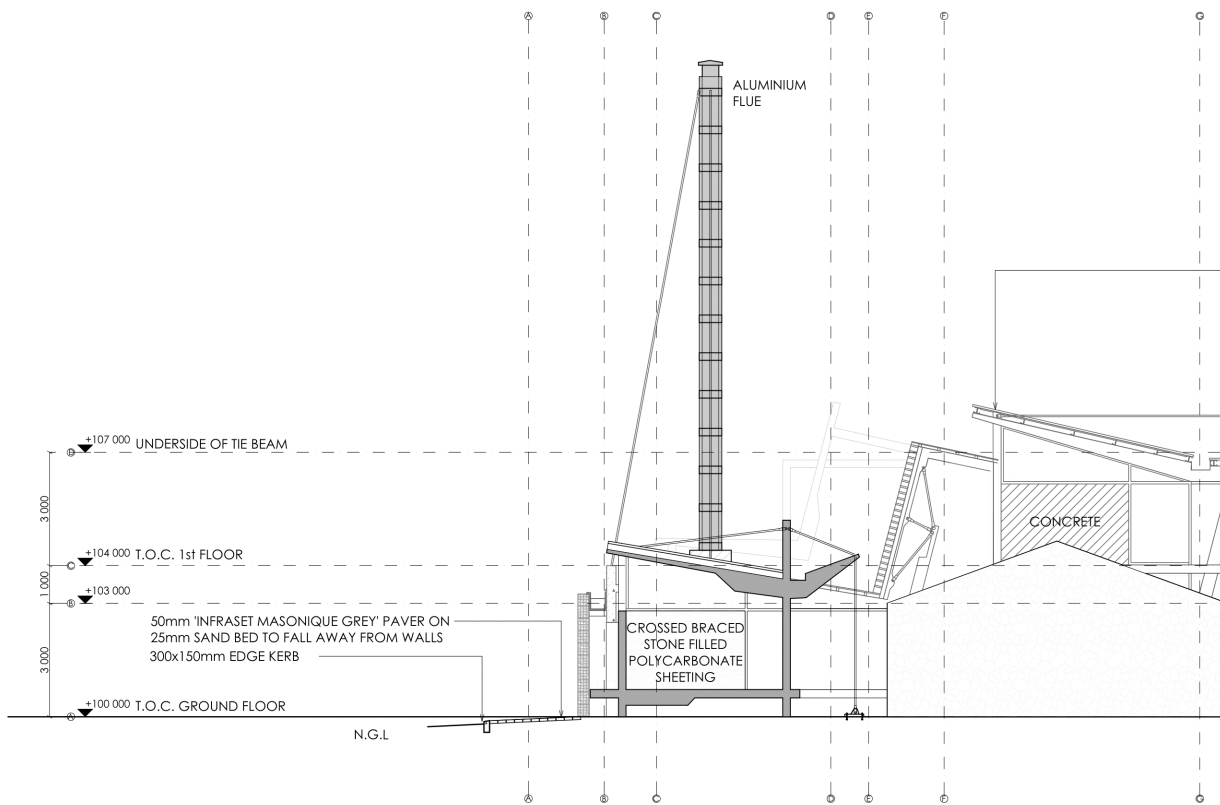
ROOF PLAN





A201

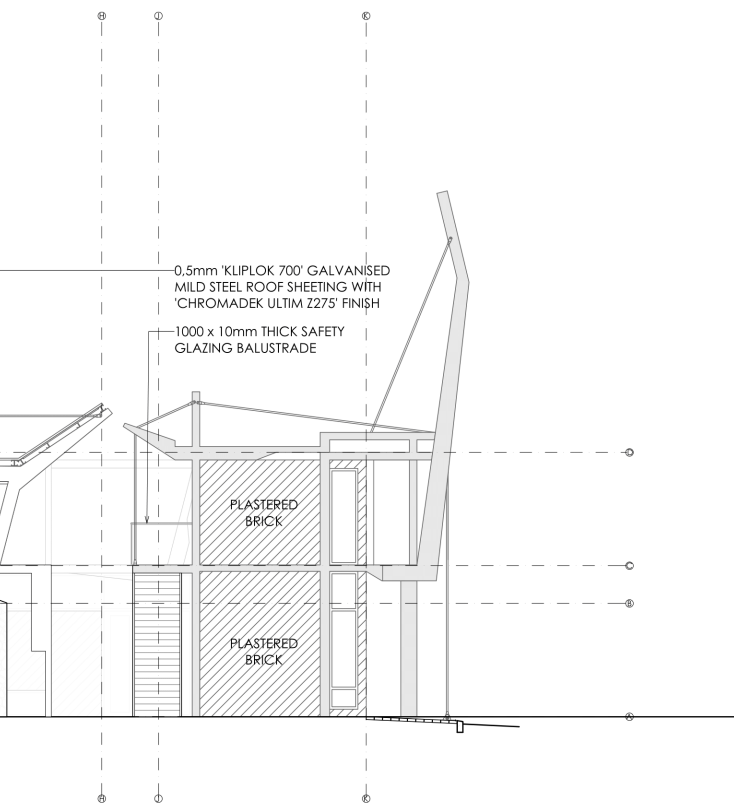
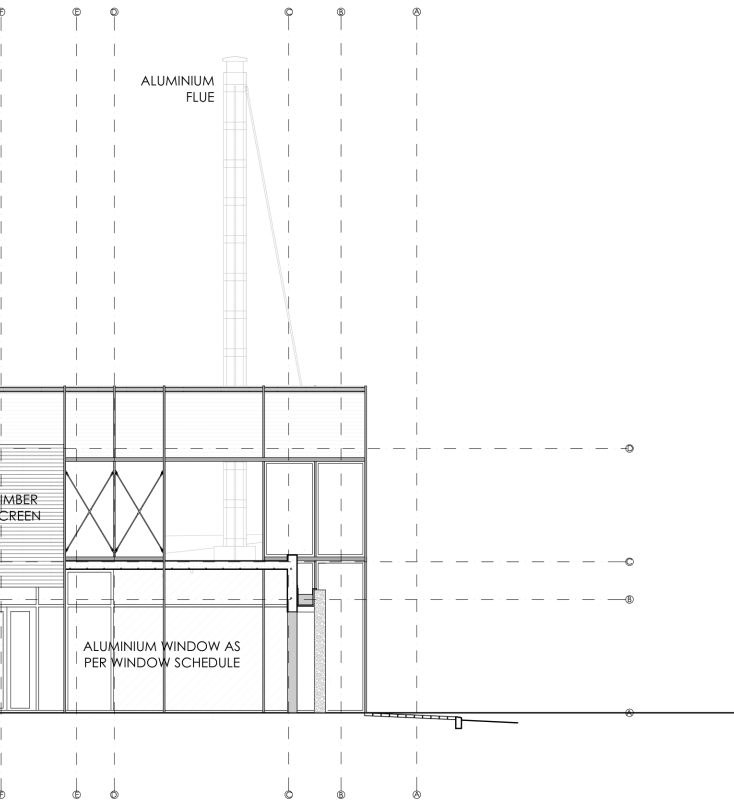
NORTH ELEVATION



A201

SOUTH ELEVATION





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Timber purlins @ 1200mm for corrugated iron roof.

NOTES

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FLOOR SLABS: Floor finishes as indicated on plan on 30mm sand/cement screed on 100mm 25mpa concrete slab on 250 micron sheet waterproofing membrane with 200mm overlapped and bonded joints and turned up at slab edges on 100mm well watered, sandbed on compacted fill free of any vegetable matter.
CILLS: Internal cills to be plastered, external to be sloped as part of the plaster mould to all windows, with strip dpc to be built in under all windows.
Ceilings: 4mm skimmed fibroboard fixed to 38 x 38 battenwork fixed to roof structure to all areas.

LINTELS: Prestressed precast concrete lintels to be built in over all door and window openings to bear minimum 110mm on brickwork.
ROOF: Roof design by specialists, and as specified on drawing PVC gutters & downpipes.
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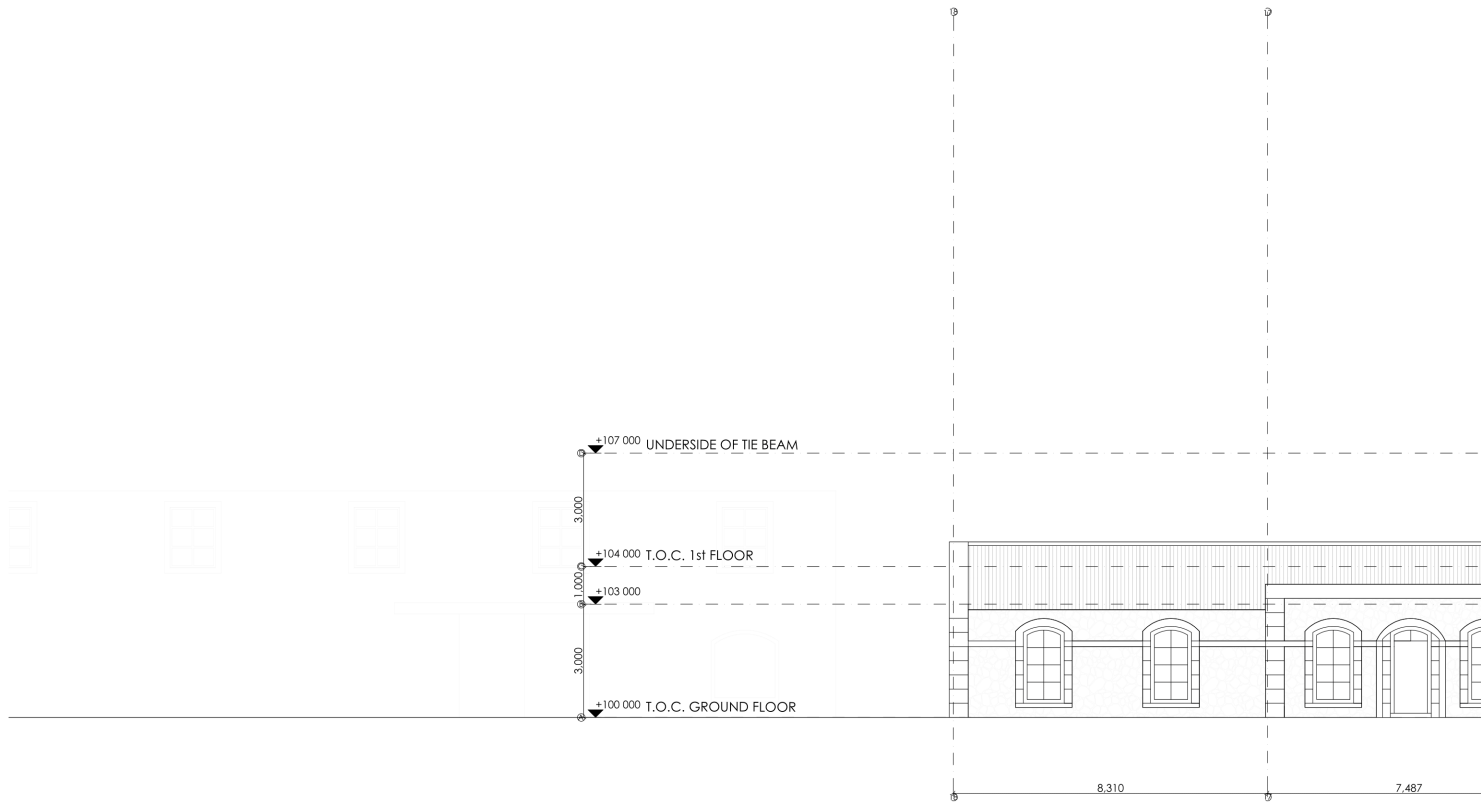
INTO THE BLUE

ADDRESS: WEST QUAY ROAD
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Elevations

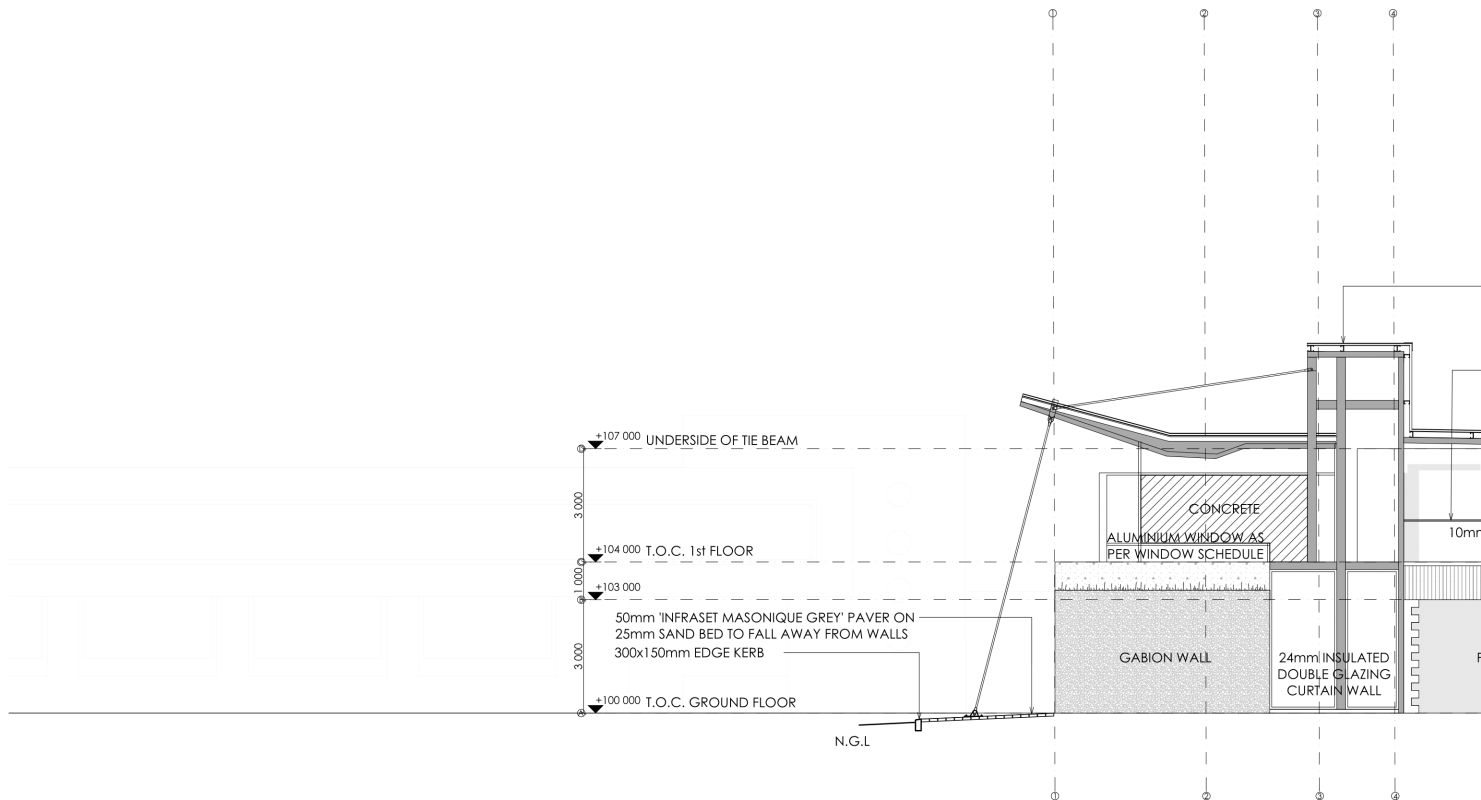
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DATE Thursday, 30 November 2023
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NORTH POINT



EAST ELEVATION

A201

0 5 10



WEST ELEVATION

A201

0 5 10



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Standard strip foundation with width not less than 600mm (load-bearing walls) or 400mm (non-load-bearing walls).
Timber purlins @ 1200mm for corrugated iron roof.

NOTES

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FLOOR SLABS: Floor finishes as indicated on plan on 30mm sand/cement spread on 100mm 25mpa concrete slabs on 250 micron sheet dampproofing membrane with 200mm overlapped and bonded joints and turned up at slab edges on 100mm well watered, sandbed on compacted fill free of any vegetable matter.

CILLS: Internal cills to be plastered, external to be sloped as part of the plaster mould to all windows, with strip dpc to be built in under all windows.

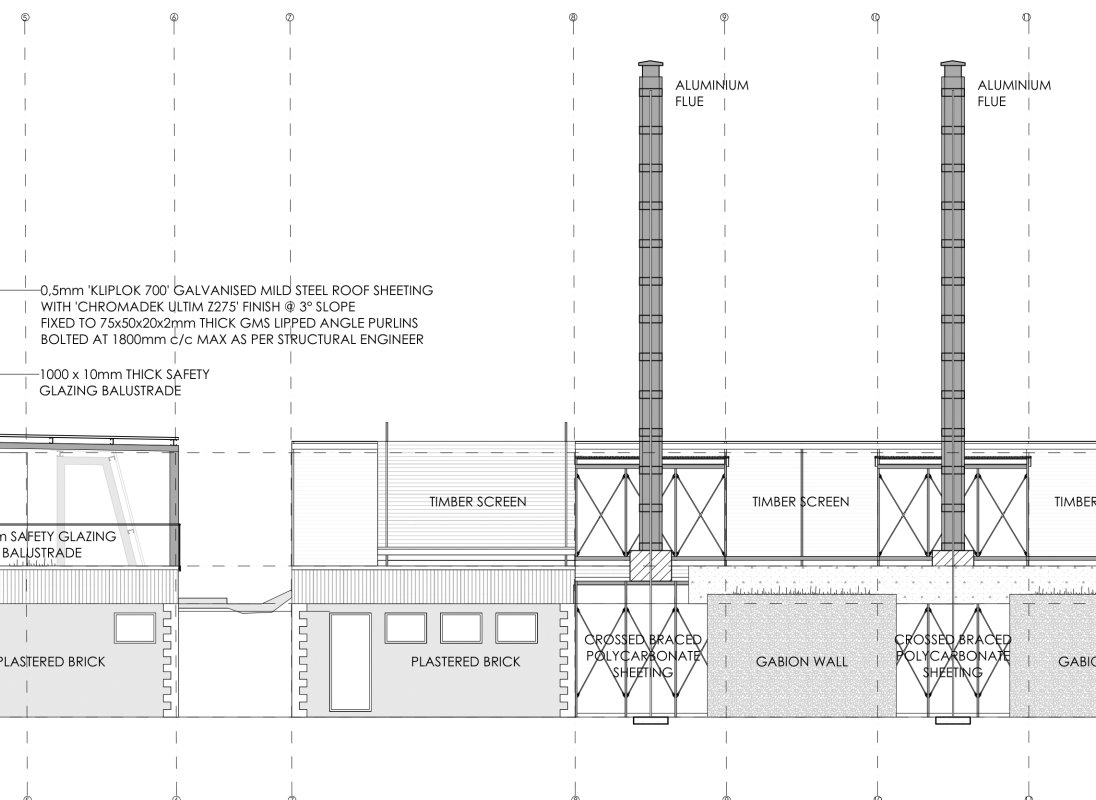
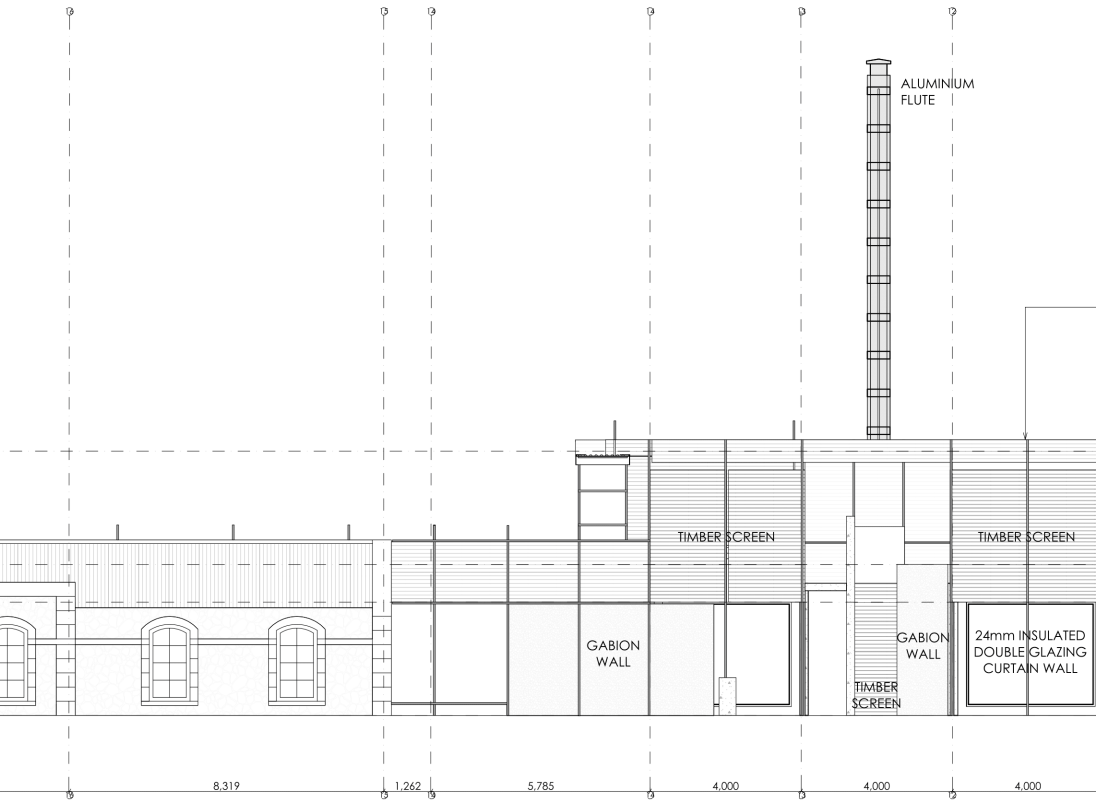
Ceilings: 6mm skimmed rhinoboard fixed to 38 x 38 bridlebeams fixed to roof structure to all areas.

LINTELS: Prestressed precast concrete lintels to be built in over all door and window openings to bear minimum 110mm on brickwork.

ROOF: Roof design by specialists, and as specified on drawing PVC gutters & downpipes.

WINDOWS & DOORS: To be top hung open out by Swartland or equal approved. Hinged panelled doors to be by Swartland or equal. Plastered moulded cills & heads to windows.

RAINWATER: Half round PVC gutters & round PVC downpipes



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STUDENT NO.

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MS MICHELLE VAN DER RIJST

REVISION NO.

Elevations

DRAWING NO.

DATE

Thursday, 30 November 2023

SCALE

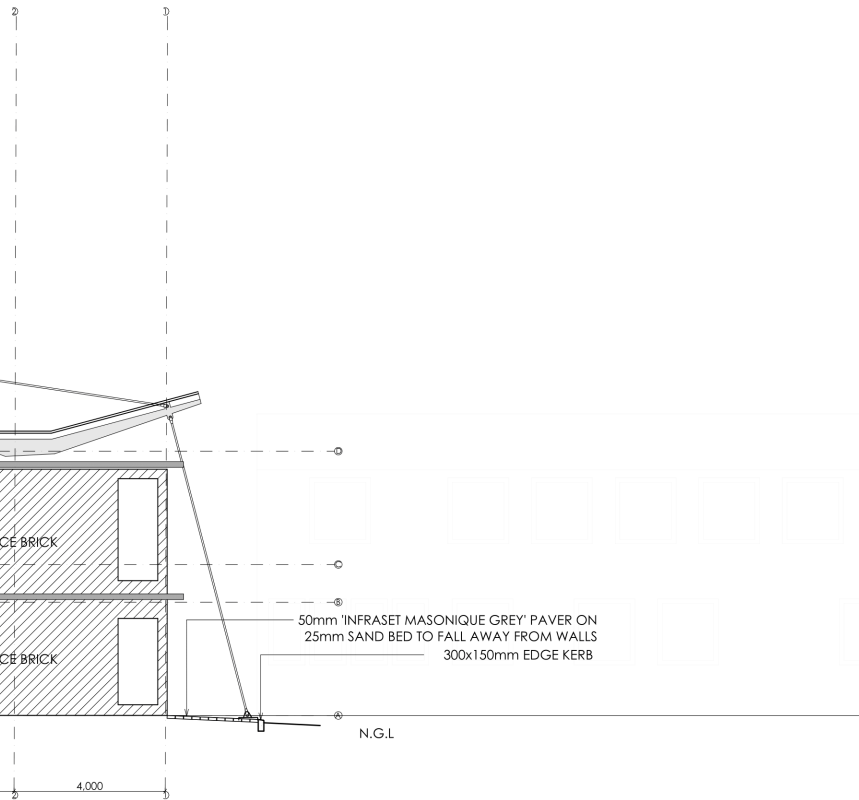
1:100

NORTH POINT





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VD RIJST**
M.Arch. (Prof) Student



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Cavity wall with cavity of width of least 50mm between leaves. All dimensions to be checked on site before any building work is commenced.
Standard strip foundation with width not less than 400mm (load-bearing walls) or 420mm (non-load-bearing walls).
Timber purlins @ 1200mm for corrugated iron roof.

NOTES

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CILLS: Internal cills to be plastered, external to be sloped as part of the plaster mould to all windows, with strip dpc to be built in under all windows.
CEILINGS: 6mm skimmed rhinoboard fixed to 38 x 38 bridleboard fixed to roof structure to all areas.

LINTELS: Prestressed precast concrete lintels to be built in over all door and window openings, to bear minimum 110mm on brickwork.

ROOF: Roof design by specialists, and as specified on drawing PVC gutters & downpipes.

WINDOWS & DOORS: To be top hung open out by Swartland or equal approved. Hinged panelled doors to be by Swartland or equal. Plastered moulded cills & heads to windows.

RAINWATER: Half round PVC gutters & round PVC downpipes

COMPANY DETAILS

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INTO THE BLUE

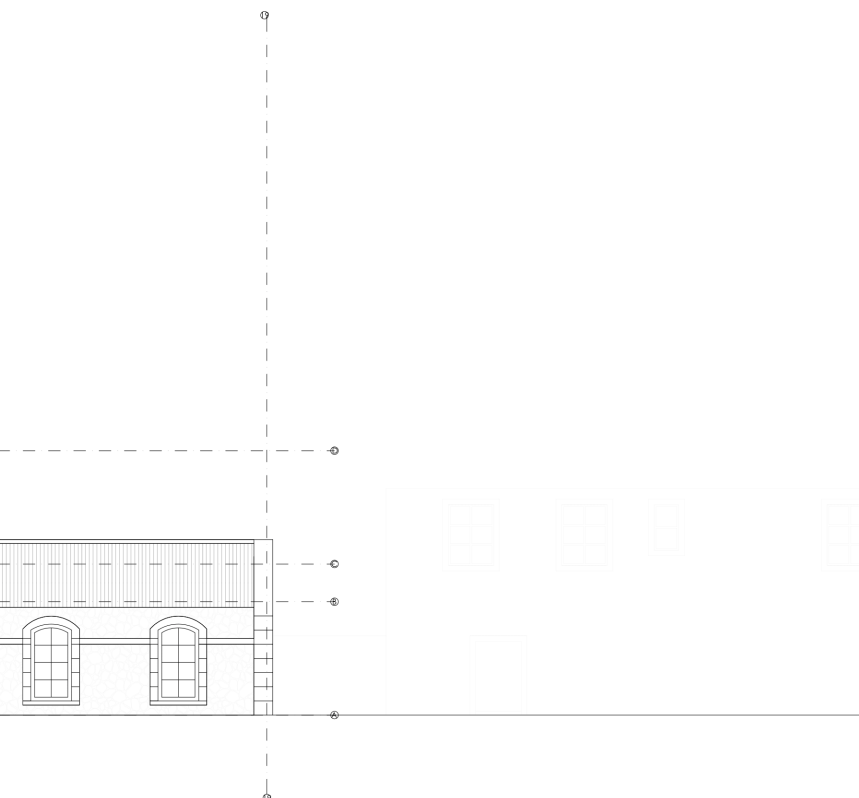
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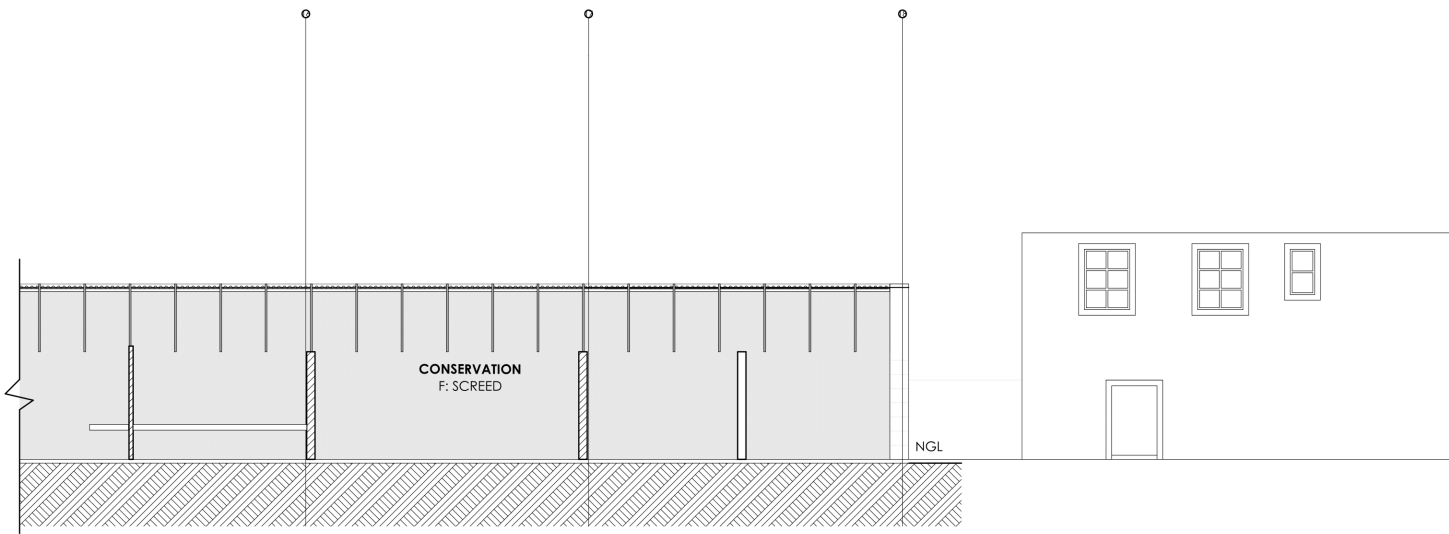
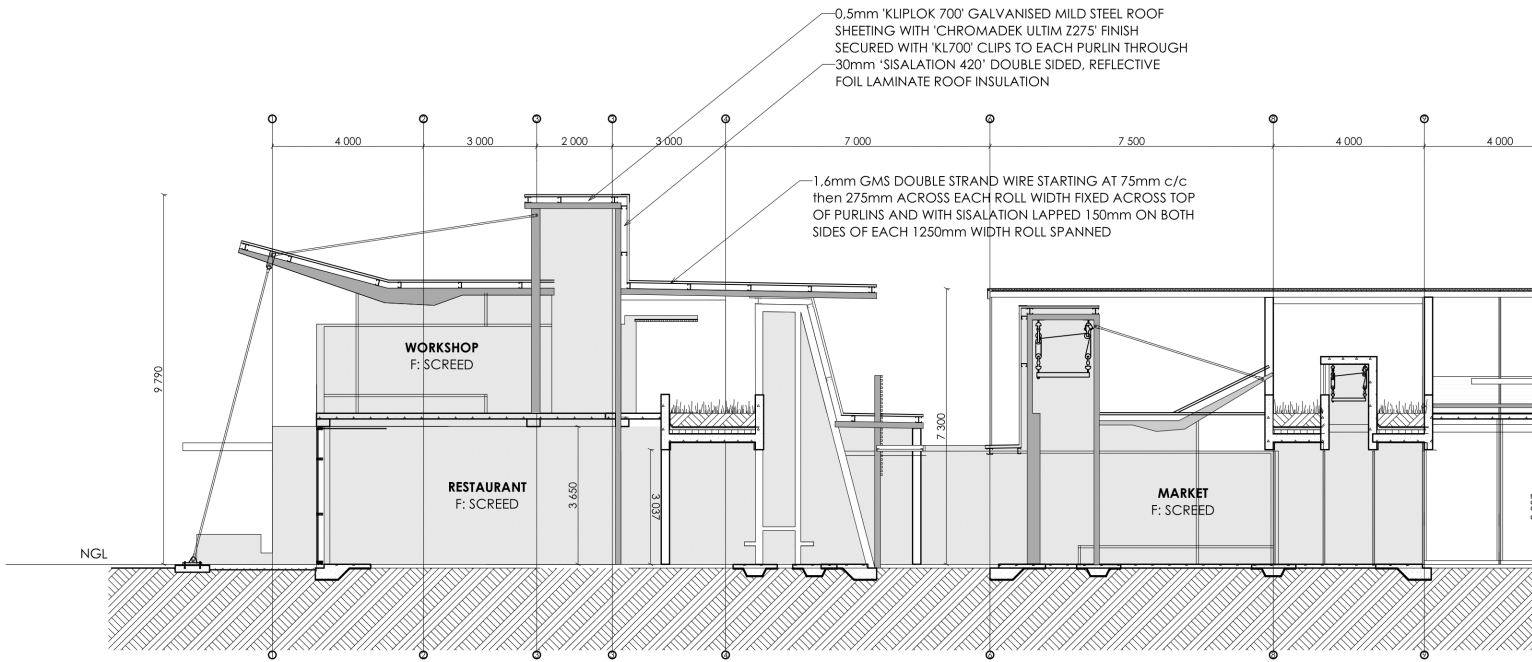
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STUDENT NO. 2018348652
DRAWN BY MS MICHELLE VAN DER RIJST
REVISION NO.

Elevations

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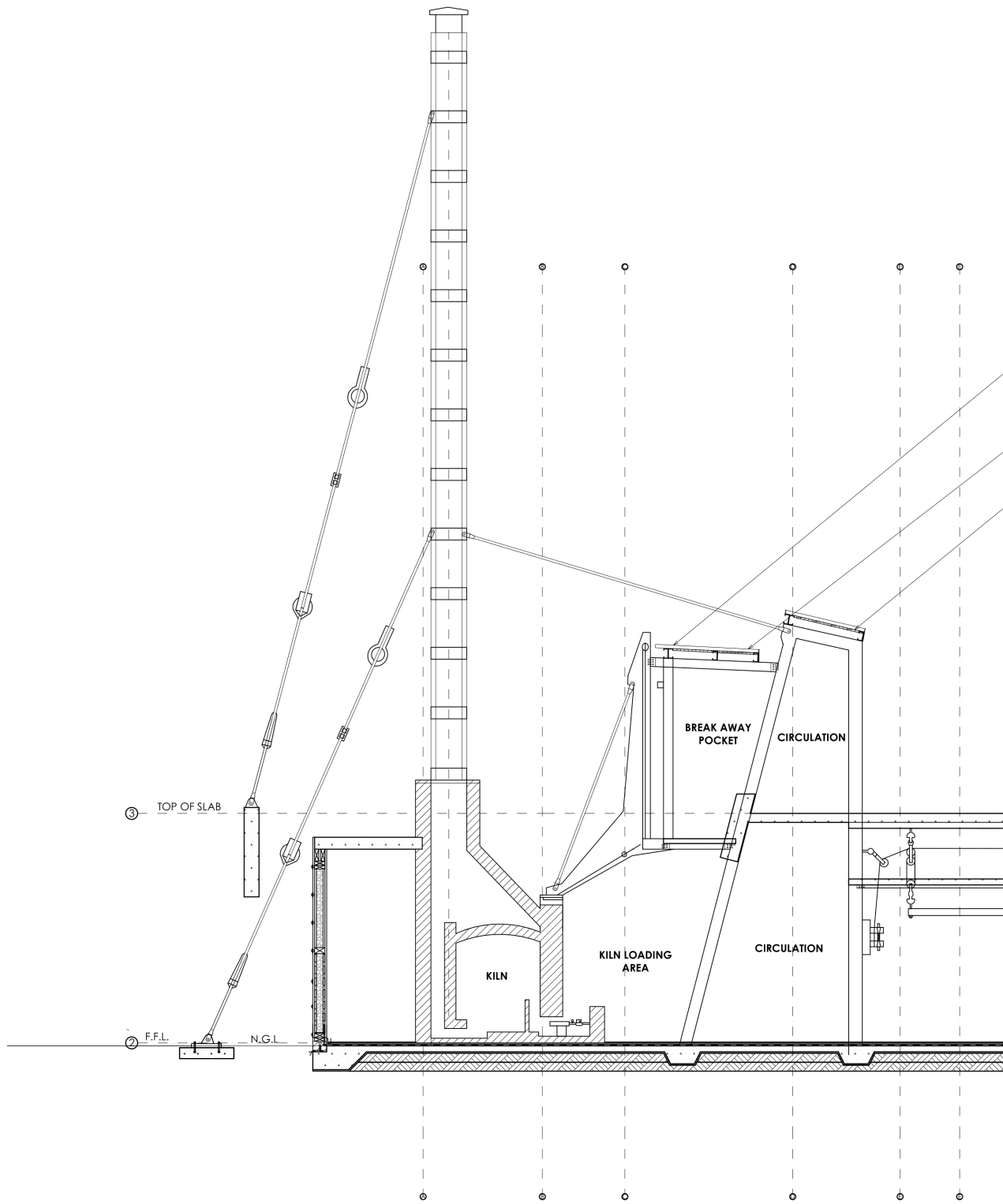




A301

SECTION AA





A301

SECTION BB





All building work and drainage are to be executed in strict accordance with the NBR SABS standards which will apply to all trades engaged in the project. The regulations pertaining to the occupational health and safety act apply to contract.
Cavity wall with cavity of width of at least 50mm between leaves. All dimensions to be checked on site before any building work is commenced.
Standard strip foundation with width not less than 600mm (load-bearing walls) or 400mm (non-load-bearing walls).
Timber purlins @ 1200mm for compacted iron roof.

NOTES

FOUNDATIONS: Mass concrete footings, 25mpa concrete to sizes indicated on drawings, laid in trenches free of any vegetable matter, with a minimum of 300mm ground cover above the top of the footings.

WALLS: To be built true and level to sizes indicated on the drawing with brickwork every 4 vertical courses for the full length of the wall. Cavity walls to have 'Exacro permalite' built in 6 per m² with regular weepholes at ground level. Continuous strip spec to be built into brickwork at slab level, stepped down at cavity walls and window cills, as shown on drawings. No. 2 coats smooth sand/cement plaster to walls and painted.

FLOOR SLABS: Floor finishes as indicated on plan pn 30mm sand/cement screed on 100mm 25mpa concrete slab on 200 micron sheet waterproofing membrane with 200mm overlapped and bonded joints and turned up at slab edges on 100mm well watered, sandbed on compacted fill free of any vegetable matter.

CILLS: Internal cills to be plastered, external to be sloped as part of the plaster mould to all windows with strip spec to be built in under all windows.
CEILINGS: 6mm skimmed rhinoboard fixed to 38 x 38 branding fixed to roof structure to all areas.

LINTELS: Prestressed precast concrete lintels to be built in over all door and window openings to bear minimum 110mm on brickwork.

ROOF: Roof design by specialists, and as specified on drawing PVC gutters & downpipes.

WINDOWS & DOORS: To be top hung open out by Swartland or equal approved. Hinged parallel doors to be by Swartland or equal. Plastered moulded cills & heads to windows.

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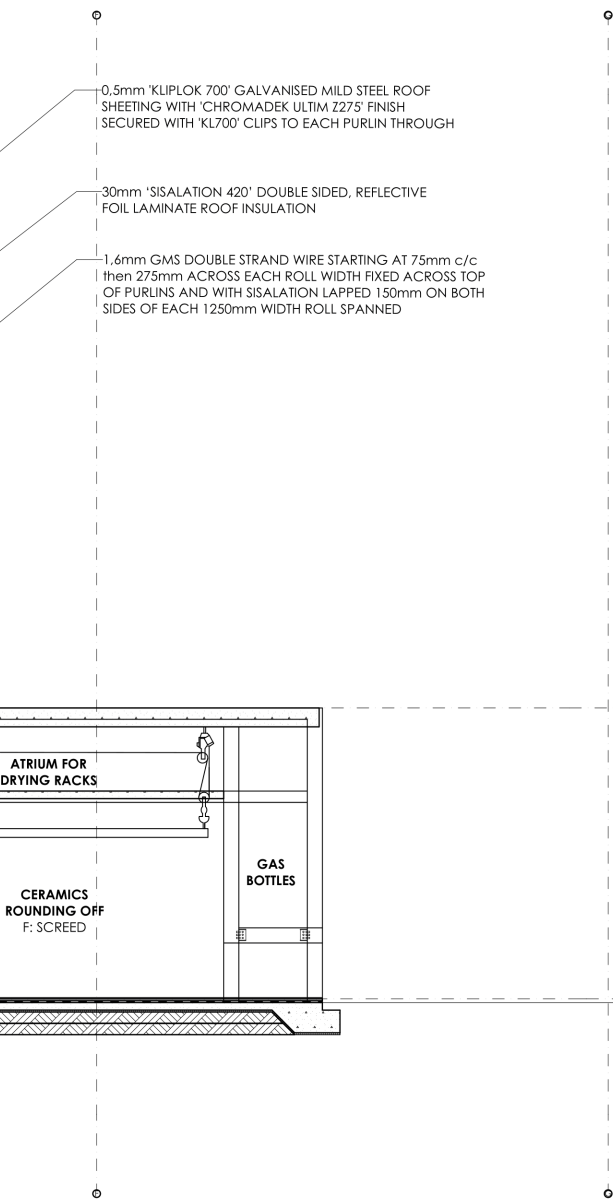
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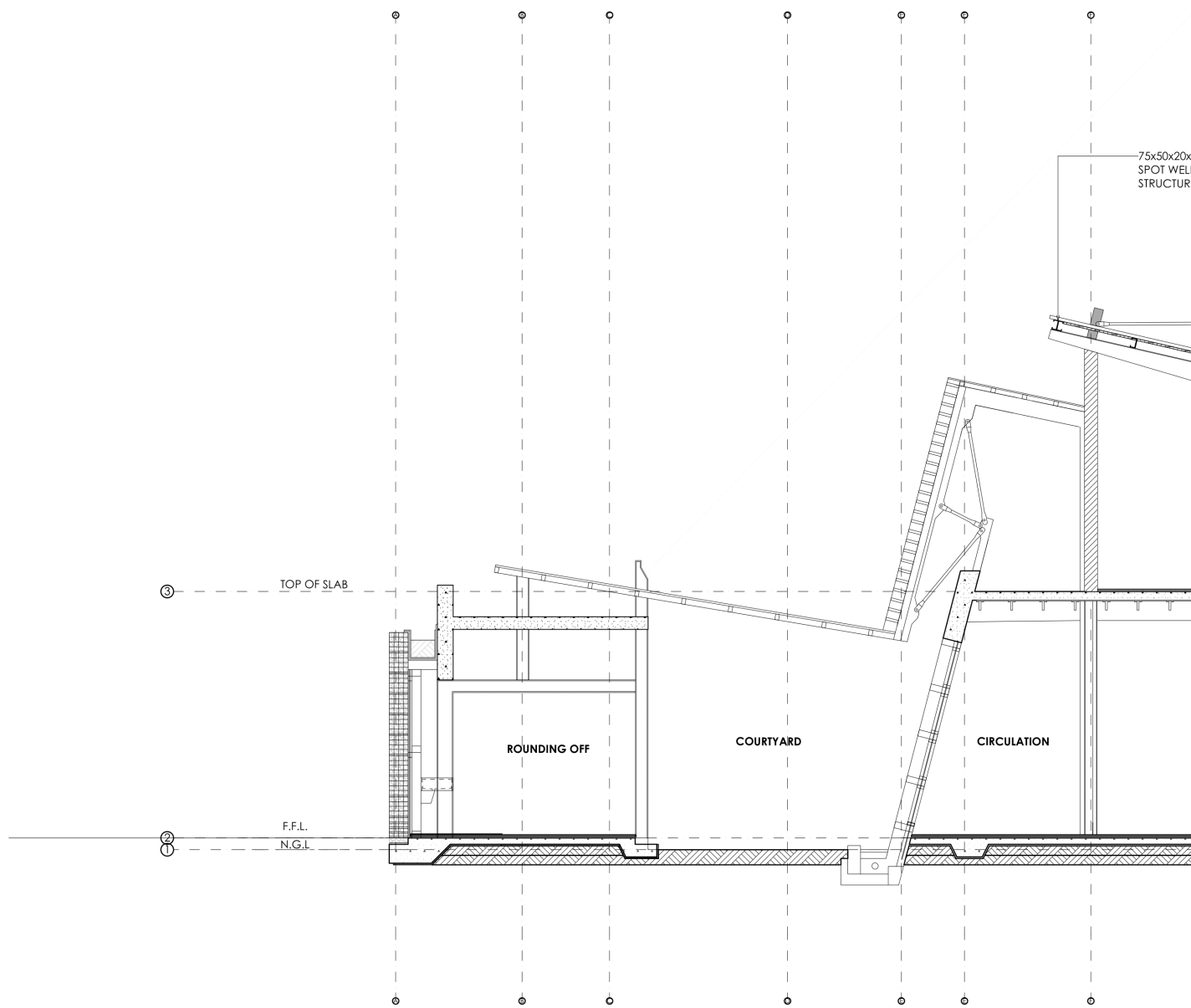
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REVISION NO.

Section BB

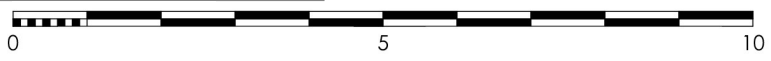
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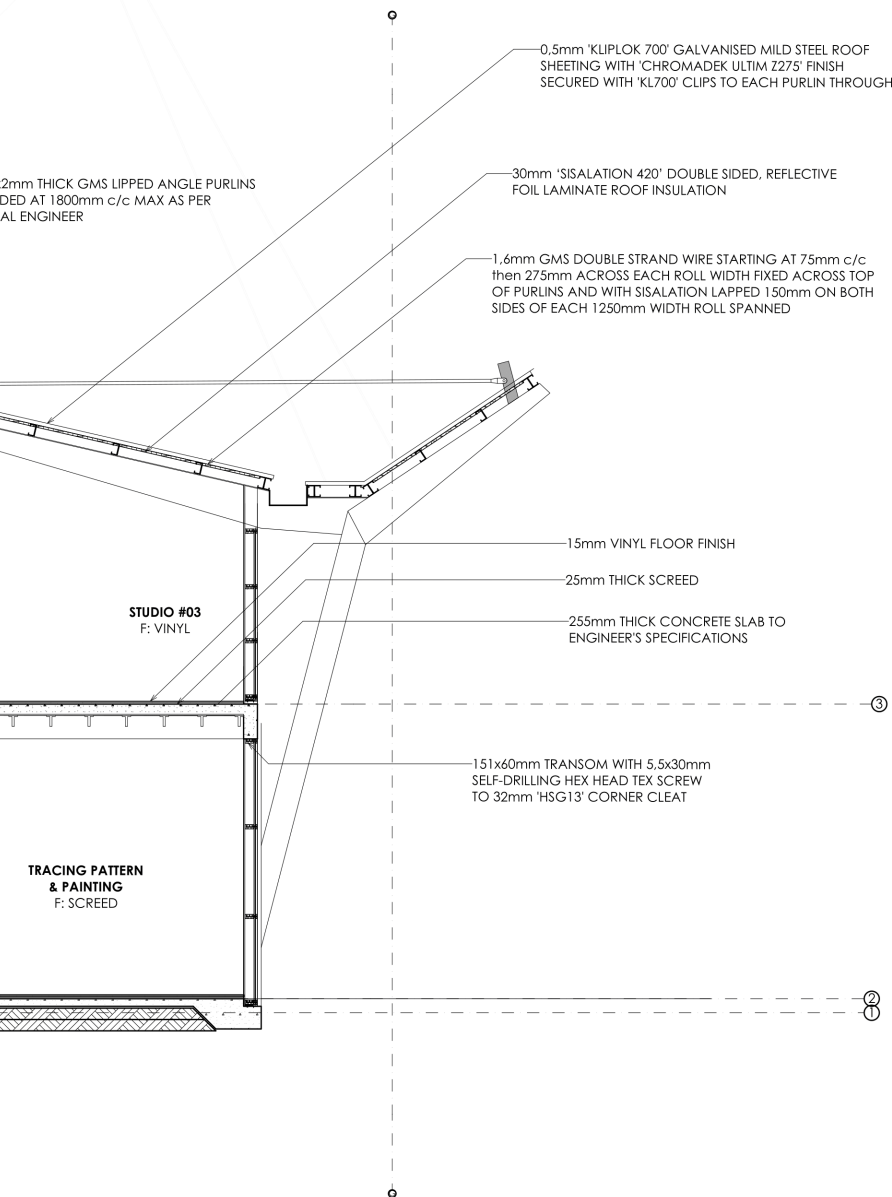




A301

SECTION CC





All building work and drainage are to be executed in strict accordance with the NBR SABS standards will apply to all trades engaged in the project. The regulations pertaining to the occupational health and safety act apply to contract.
Cavity wall with cavity of width of least 50mm between leaves. All dimensions to be checked on site before any building work is commenced.
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FLOOR SLABS: Floor finishes as indicated on plan on 30mm sand/cement screed on 100mm 25mpa concrete slab on 200 micron sheet waterproofing membrane with 200mm overlapped and bonded joints and turned up at slab edges on 100mm well watered, sandbed on compacted fill free of any vegetable matter.

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Section CC

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PART 09

Wide Blue Yonder
CONCLUSION

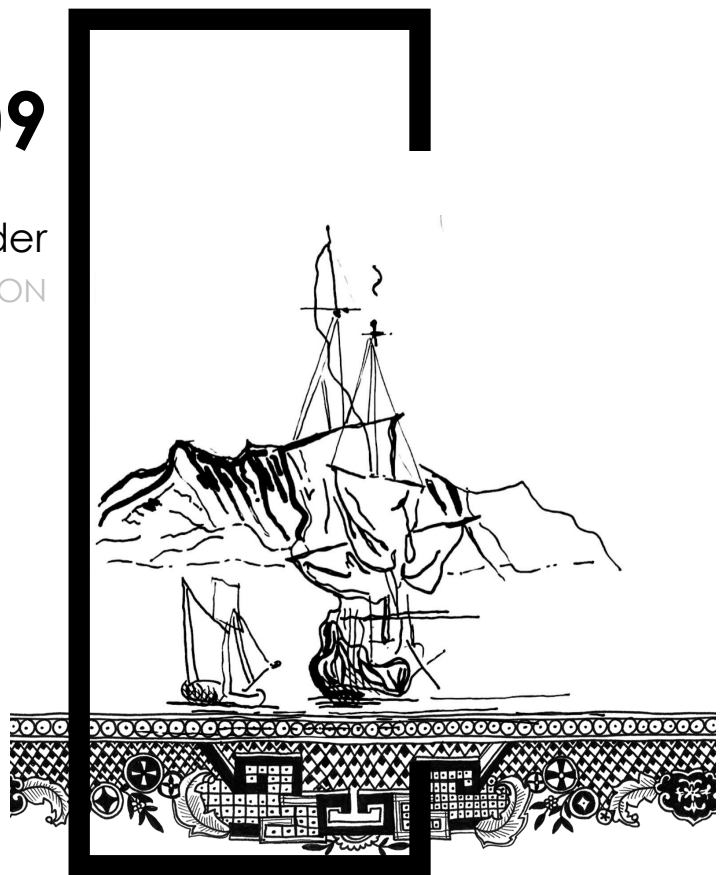


Figure 04: The Cape de Goede Hoop in eighteenth century (Sargent, 2015: online)(edited by author).

CHAPTER 09: Wide Blue Yonder_CONCLUSION

09.1 Conclusion_the Wide Blue Yonder

Scratching the surface of the Cape culture, the blue china shards reveal not the VOC's colonial stamp, but a tradition entrenched in Cape culture. Bringing blue china back to its arriving point, at the edge of the water, adding a layering of Cape culture to the contemporary harbour. Into the Blue responded to the evolving landscape of the Victoria and Alfred Waterfront in Cape Town, by integrating a phenomenological appreciation of blue china ceramics and emphasizing the

significance of traditional craftsmanship within a contemporary context. The harbour tectonics are echoed in the steel structure, framing the ceramic-making spaces. The site softens its edge with a marketspace luring visitors from the surrounding V&A Waterfront. The architectural densification. Ultimately, Into the Blue represents a contemporary interpretation of craft in urban manufacturing, mending the shards of tradition and technology in



Figure 182: Collage of Khoikhoi women with pot with blue china halo (Randle, 2015: online)(The Brooklyn

09.2 Reflection_ the Colour of Memories

Scratching just below the surface of my mother's flowerbed, I found the little blue and white puzzle pieces. Since then, I have been fascinated by the blue-and-white ceramics and I started to collect the little shards at my home in one of the Western Cape towns lined with majestic oaks. With my father's work being next to

Stellenbosch River, he would occasionally march up to me while delightfully placing a newly found gem in my hands. It became a small ritual of checking whether it might perhaps be one of the missing pieces of shards I already had. I did not grow up with walls filled with blue china plates. When visiting the farms behind the grape valance, there is rarely a wall without blue china found . It almost makes you uncomfortable. Something is lacking, but you cannot really place a finger on it. Realising that blue china is such a significant part of the Cape's heritage, it became clear that a blue china studio was where my time was going to be spent this year.



CHAPTER 09: REFERENCE LIST

09.3 Reference list

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09.4 Proof reader report

Natania du Plessis

Translating, Editing, Formatting, Writing

CONFIRMATION OF LANGUAGE EDITING

I hereby confirm that I edited and proofread the language and style of the following article:

Into the Blue

by

Michelle van der Rijst – 201834 8652

Please note: The edited work referred to here may not be identical to that submitted. The author, at their sole discretion, has the prerogative to accept, delete or change amendments made or suggested by the editor before submission.

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09/10/2023

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09.5 Originality report

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ATRE7904 MAIN On

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PART 10

Into the Blue
SUMMARY FOR EXAMINERS

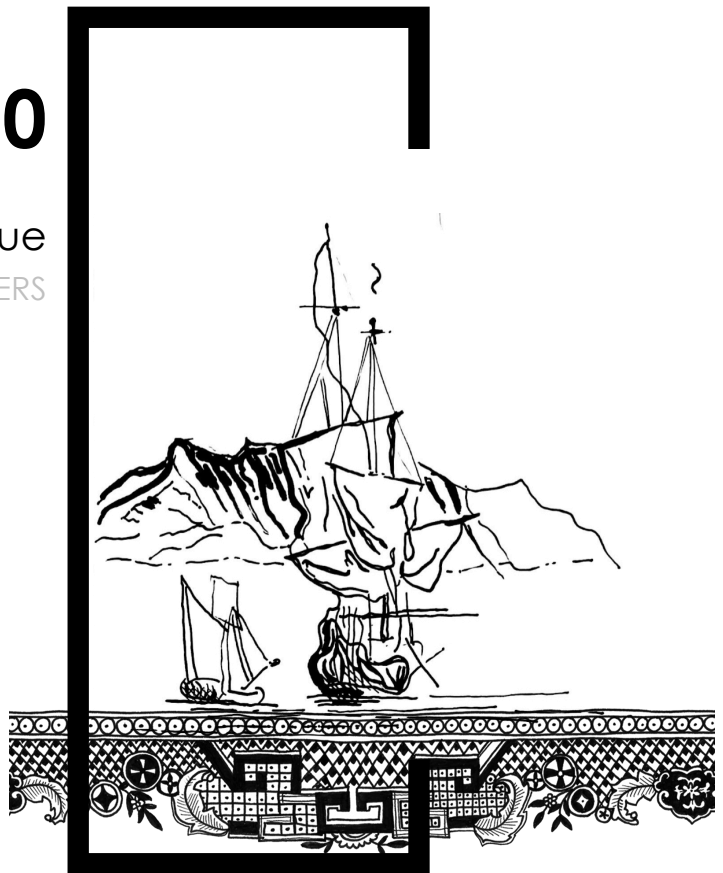
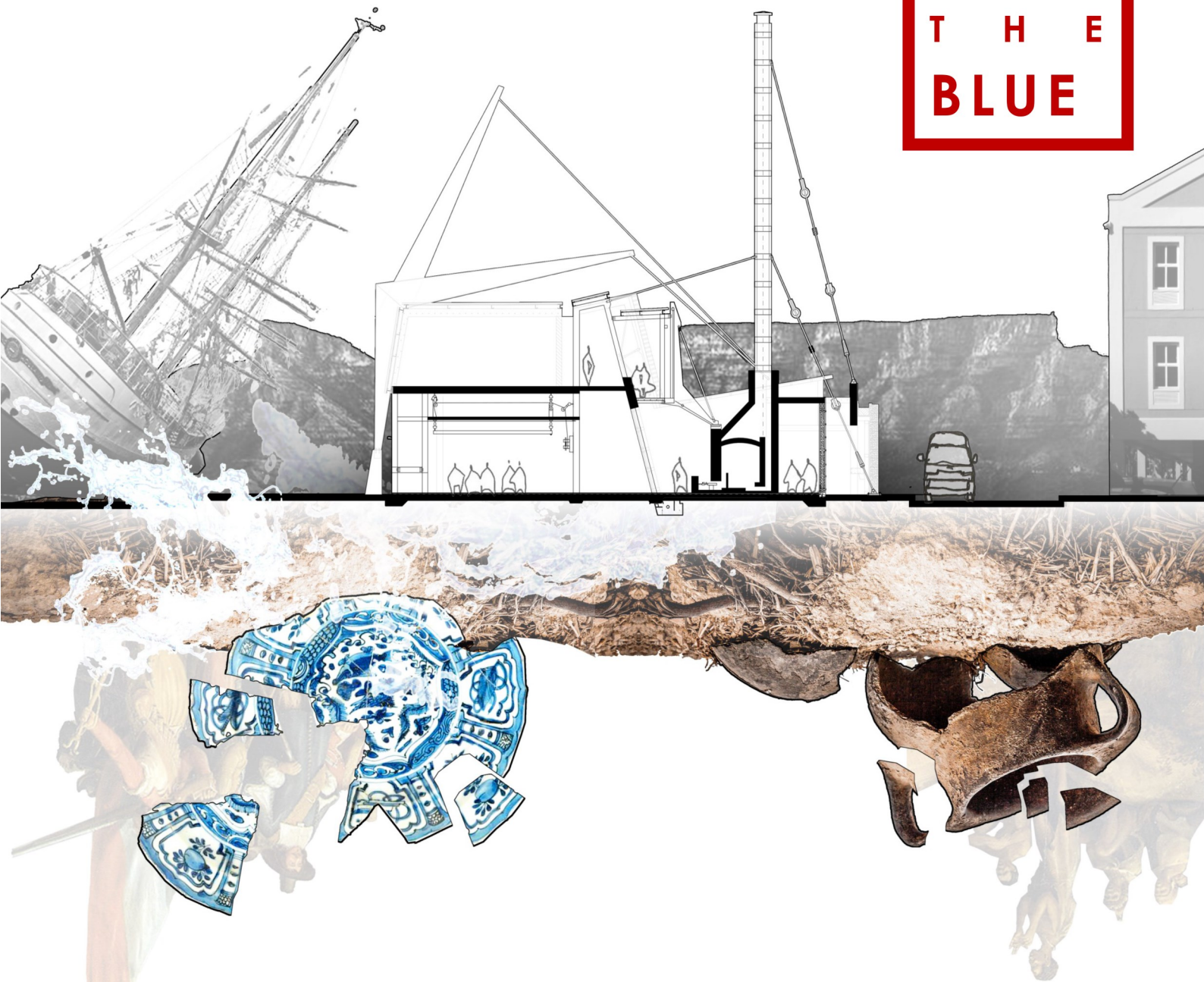


Figure 04: The Cape de Goede Hoop in eighteenth century (Sargent, 2015: online)(edited by author).

Michelle van der Rijst – 2018348652 A hand-painting ceramics studio for re-interpreted blue china in the V&A Waterfront, CPT.

INTO THE BLUE



The Victoria and Alfred Waterfront (V&A Waterfront) Development in Cape Town is transforming the port into a playground. With the notion of replicating international waterfront-scapes, the V&A Waterfront is at risk of overlooking its rich harbour heritage, identity, and associated memories. Found at the historical reclaimed land of Cape Town Harbour sites, the nostalgia-tinged blue and white ceramic shards visually celebrate the city's unique history. **How can a phenomenological appreciation of blue china ceramics inform the architectural densification of a colonial heritage ensemble by considering the habitual and material experience of transforming clay into ceramics in the working harbour of Cape Town?** The project proposes a hand-painting, blue china studio as an adaptive

reuse of the ensemble of heritage and existing synchrolift buildings within the V&A Waterfront. The project next to the water's edge, draws inspiration from the historical connection of blue china with the sea. It strings together the shards of the Cape's blue china history into a cyclical journey from its arrival on VOC ships, brought inland, discarded by the rivers, and eventually returned to the sea's embrace. The project views craft as a method of purposeful play to condense the artistic potential of ceramics-making while preserving elements of its local habitual and material engagement. Ultimately, it presents a contemporary interpretation of craft in urban manufacturing. The proposed design becomes inseparably moulded into the cultural fabric, revitalising Cape Town's V&A Waterfront.

Figure: Overview of *Into the Blue* of reintegrating traditional intentions into contemporary Cape Town (author).

