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TRUP First Nations Report

"//hapo ge //hapo tama/haohasib dis tamas ka i bo"
"A dream is not a dream until it is shared by the entire community"
Extinct Khoi Proverb

'Ka mua, ka muri'
"Walking backwards into the future"
Māori proverb



Pre-colonial



AFMAS Solutions
25 September 2019

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- Gorinhaiqua
- Goringhaicona
- Gorachouqua
- Cochoqua
- Chainoqua
- Korana
- Nama
- Griqua

Without them this report would not have been possible.

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Statement of Independence

The TRUP First Nation Report submitted here was conducted by Mr. Rudewaan Arendse of AFMAS Solutions.

The views expressed in the report are the objective, independent views, assessments and findings of Mr. Arendse. He does not have any business, personal, financial or other interest in the project apart from remuneration for the work submitted. Mr Arendse have not been influenced by the views and opinions of other parties.

Signed R Arendse

INTRODUCTION

A. Project Preamble

AFMAS Solutions was appointed by the Western Cape Department of Transport and Public Works (DTPW) as social facilitator to engage the First Nations (the Khoi and San)¹, interchangeably referred to as indigenous people, with regard to their oral history of the Two Rivers Urban Park (TRUP).

The report emanating from this engagement (this document) constitutes a Second Supplementary Report to the TRUP Phase 1 Heritage Baseline Study.

B. Project Brief

The brief was to:

1. Understand the significance of TRUP to the First Nations by identifying indigenous intangible cultural heritage specific to TRUP, through Khoi and San oral history, as articulated by indigenous custodians.
2. Identify collective First Nation aspirations with regard to celebrating First Nation intangible cultural heritage at TRUP.
3. Incorporate the indigenous narrative - of First Nation intangible cultural heritage specific to TRUP - into the spatial governance of TRUP, by developing heritage related design informants (HRDIs), informed by the indigenous narrative.

C. Assumptions, Limitations and Exclusions

The indigenous informants of this social engagement, self-identified as First Nation peoples. It was not the brief of the project, nor its prerogative, to determine who constitutes the First Nations, and how membership or inclusion in the First Nation community was determined.

However, interested parties in this matter did need to be established. Without being in any way exclusionary, the primary groupings and individuals initially approached to join the workshop discussions were identified by DTPW: Special Projects Team by consulting with Heritage Western Cape as to which parties and individuals had indicated an interest in the

¹ Given the ongoing debate about appropriate terminology to use when referring to the indigenous people of South Africa, representatives of the First Nations were consulted. It was agreed that South African official parlance will be used, and the First Nations will be considered, and referred to, as the Khoi and San.

TRUP area. The DTPW Special projects team also requested the PGWC: Dept. of Cultural Affairs and Sport to make enquires as to whether any groupings listed with their data base had an interest the Two Rivers environs. Further than that, anyone who was interested in joining the workshops was welcomed.

D. Methodology

A phased methodology comprising selected ethnographic methods, indigenous knowledge systems, a narrative approach, grounded theory, and the case study method, was used.

Phase One: Key informant interviews were held with ten (10) Chiefs, Paramount Chiefs, activists and a Supreme High Commissioner of the Goringhaiqua, Goringhaicona, Gorachouqua, Cochoqua and the Korana, in order to identify different strands of First Nation oral history related to TRUP.

Triangulation was used to determine consistency of content from different informants. These individual strands of oral history were then used to weave an indigenous narrative of TRUP, which was interrogated and confirmed by a First Nation collective, through two focus group discussions with Khoi and San leaders, in the form of workshops. The First Nation Collective comprised additional members of the aforementioned Khoi Houses, and leaders and representatives of the Nama, the Hessequa and the Griqua Royal House.

This indigenous narrative, articulated through Khoi and San orature, is supported and undergirded by concatenated historical sources (maps, records, and journals), studies and contemporary investigations.

An indigenous knowledge systems approach and narrative analysis were used to analyze the significance of TRUP in terms of Khoi and San cosmology.

Phase Two: Grounded theory was used to construct the evolution of the TRUP cultural landscape, which was then used to contextualize the indigenous narrative.

A case study method was used to mine the plethora of studies on TRUP and its different precincts, for information related to the First Nations.

Phase Three: Precedent studies and state-of-the-art analysis was used to inform the development of a spatializing methodology, informed by international conventions on intangible cultural heritage.

E. Structure

This report is divided into an introduction and five sections. The introduction provides a preamble to the study. Section 1 reviews precedent studies and the state-of-the-art with regard to embodying and spatializing First Nation intangible cultural heritage. Section 2 identifies international and South African conventions for dealing with intangible cultural heritage. Section 3 discusses the evolution of the TRUP cultural landscape. Section 4 espouses the significance of TRUP to the First Nations as articulated in Khoi and San oral history (narrated key informants and authenticated by the First Nation collective). Section 5 proposes an approach to embodying and spatializing intangible cultural elements of the indigenous narrative, as a way of celebrating the intangible cultural heritage of the First Nations at TRUP. The report ends with the conclusion, which is followed by the bibliography.

F. Study Area

This part of the report deals with the delineation of the TRUP indigenous landscape.

The TRUP project boundaries are not contiguous with indigenous understandings of the boundaries of the historic TRUP-area landscape. Rather, the project boundaries are a frame through which to look at the indigenous landscape, which extends beyond TRUP as a bounded geographical space and all that it contains, and temporally drills deep down to a pre-colonial territory imbued with indigeneity.

Also, the indigenous landscape, is not circumscribed by precinct boundaries - considered by indigenous custodians as value-laden lines that designate formal political and economic divisions between outsider-designated and imposed territorial units, which are viewed by First Nations as zones of contestation between the establishment and the subaltern.

For the purposes of this report, the boundary of the indigenous landscape is defined as a line instantiated by the indigenous collective memory of the footprints of the ancestors. Where the official boundaries of TRUP provide a frame that demarcates a particular segment of that indigenous landscape and which can be equated with the tip of a pyramid or ziggurat. Where the framing boundary is an "inch wide" and extends a "mile deep" through history - broadening through time - to a historic base cultural landscape, tied to contemporary indigenous identity and actualization of the First Nations.

The indigenous landscape - viewed as a terrace of time - rolling back, and expanding through history, with each successive step down to the next terraced landscape, leading to the indigenous pre-colonial landscape.

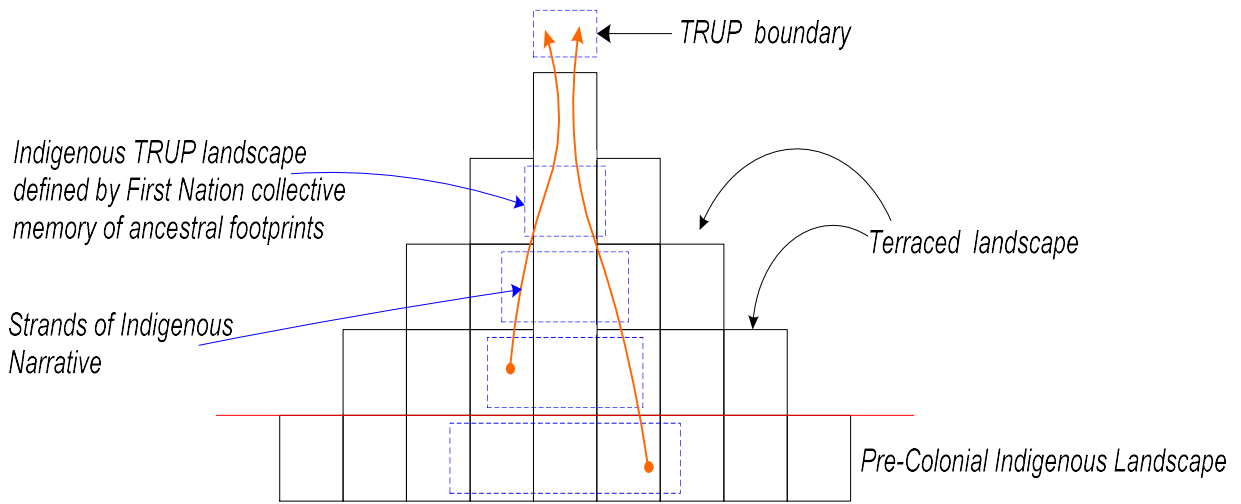


Figure 1 - TRUP Boundary and Pre-Colonial Indigenous Landscape

Locality

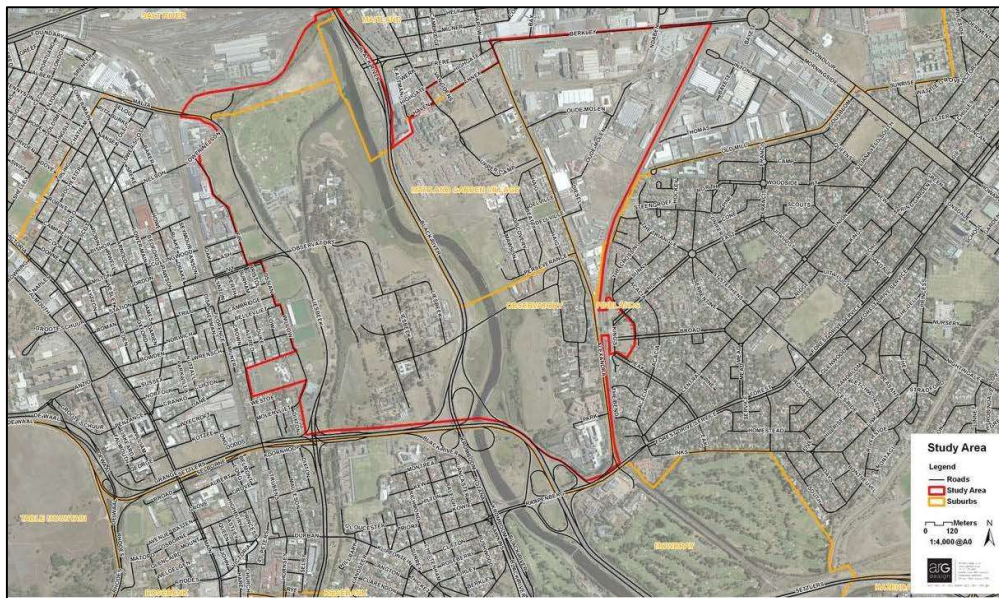


Figure 2 - TRUP Study Area

The Two Rivers Urban Park (TRUP) is located approximately 5km from the City CBD, at the intersection of the N2, M5 and N1 freeways and at the confluence of the Black and Liesbeek Rivers. The Two Rivers Urban Park is approximately 300ha in extent and includes Western Cape Government owned properties such as Alexandra Psychiatric Hospital; Valkenberg Psychiatric Hospital and Oude Molen. City of Cape Town owned properties include Maitland

Garden Village, the Maitland Abattoir Site, Diesel Road and land within the Black and Liesbeek river floodplain corridors. Privately owned land is located mainly in the Ndabeni Triangle, includes other properties such as the River Club, the South African Astronomical Observatory, etc. The area is served by the Southern and Cape Flats railway lines and has access to at least five stations.

SECTION 1: PRECEDENT STUDIES

This section of the report looks at precedents that deal with embodying of intangible cultural heritage of First Nations, landscapes and space.

South African Precedents

A review of South African case studies found no precedent for the embodying and spatializing of the intangible cultural heritage of First Nations.

However, two cases that celebrated traditional culture and heritage through place-making (a key precept of this report), was looked at. They are: the Newtown Cultural Precinct (NCP) in Johannesburg, and the Langa Cultural Precinct in Cape Town.

Newtown Cultural Precinct

The Newtown Cultural Precinct, a cultural hub with a rich artistic history - envisaged as a cultural-led urban regeneration initiative of the City of Johannesburg - has a heritage walking trail with landmark buildings, illustrated story panels and public art; where artistic work serve as an expression of memorial celebration, and facilitator of civic dialogue. See, for example, picture 1 of a life-size bronze sculpture of the legendary musician Kippie 'Morolong' Moeketsi and picture 2 of a large Eland, which the artist hoped would be *"an emblem that prompts reflection on our relationship to the past and to the interconnectedness of environmental, cultural and spiritual destinies."* (Van den Berg, C. <http://www.newtown.co.za/heritage/art>)



Picture 1 - Kippie 'Morolong' Moeketsi



Picture 2 - Eland

The relevance of this case to TRUP, is that of public art as place-making device for both memorial celebration and facilitating of indigenous and public discourse.

Langa Cultural Precinct

The Langa Cultural Precinct in Cape Town comprises the Guga S’Thebe Theatre and Arts and Culture Centre; the Old Pass Office Museum and Post Office, and Marikana Park. The precinct promotes local art, culture, design and economic development of the area.

The name Guga S’Thebe is derived from the name of a traditional Xhosa platter known as isithebe, around which people traditionally gather to share a meal. It signifies a meeting place of traditional African values. Similarly, the centre and theater (which can be used for plays, music, dance and film), are public spaces where communities can gather to share stories and experiences.



Picture 3 - Theatre (creativecitysouth.org)



Picture 4 - Arts and Culture Centre (RTCT)

Traditional Xhosa symbolism and motifs were also used to decorate public landscape street furniture in the precinct.



Picture 5 - Street Furniture (City of Cape Town)



Image 1 - Xhosa Motifs (City of Cape Town)

The relevance of this case to TRUP, is the *engage-imagine-design-develop* approach to place-making where project champions, proponents and developers are non-state actors.

International Precedents

Globally, there are a number of project precedents that deal with the embodying of First Nation intangible cultural heritage and space.

Urban Redevelopment of Christchurch (New Zealand)

After an earthquake destroyed significant parts of urban Christchurch in 2011, the city embarked on a comprehensive recovery framework that embraced indigenous Māori cultural values and heritage. It included the development of an official framework articulating the indigenous narrative - "*The Public Realm of Central Christchurch Narrative.*" This was a historical narrative that weaved together "*Ngāi Tahu [Māori] cultural values, stories, and traditional knowledge of Ōtautahi (Christchurch)*" into a cognitive map of an indigenous landscape, which informed the designing of a public realm that integrated and connected with the indigenous landscape.

"The cultural significance of central Christchurch to Ngāi Tahu is evident in the many oral traditions and historical manuscripts that have recorded the knowledge of traditional customs, whakapapa and histories of this area. Acknowledging, protecting and celebrating cultural histories and values within the public realm will have many benefits to the community of Christchurch as a whole. Building pride in Ngāi Tahu identity and culture will have a beneficial effect on the wellbeing of Māori and their sense of belonging, and build shared pride and community cohesiveness. A visible cultural identity within the public realm is experienced by all. Ngāi Tahu identity has formed through whakapapa and this identity is unique to this place and, through design, art and language, it can inform a unique and meaningful sense of place, which will enrich the experience of the city:

Tūrangawaewae – *Sense of Belonging: This principle is primarily about recognising and giving expression to Ngāi Tahu's place of standing/tūrangawaewae in Christchurch/Ōtautahi. It is about acknowledging those who connect by whakapapa (blood lines) to the many wakawaka (places of settlement) in the area, having particular regard to their cultural knowledge, needs and aspirations." (Tikao, D. The Public Realm.2011: 6)*

Māori Aspiration

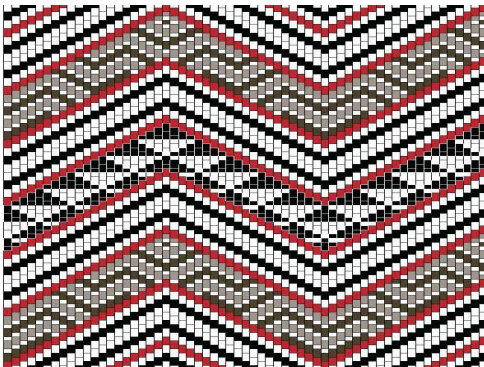
"When I walk through the city I wish to see my Ngāi Tahu heritage reflected in the landscape. Our special indigenous plants that we use for scents, weaving, food and medicine are something unique that we can all celebrate." (Māori informant)

Integrating the indigenous narrative into the public realm was achieved *through "formally acknowledging landmarks in the Māori language; construction of a cultural precinct; planting of native shrubs important to local Māori; making shared histories visible; introducing locally specific Māori symbolism and a Māori design ethic; and making space for Māori ceremonies and performances in the centre."* (Puketapu-Dentice, Connelly & Thompson-Fawcett, M, 2017:1)

The following are examples of the embodying and spatializing of intangible Māori cultural elements in the redeveloped Christchurch urban landscape.

A literary trail was installed along the river precinct's promenade with panels displaying quotes and traditional greetings, introductions and stories, with *Ngāi Tahu* texts elucidating culturally significant sites.

Traditional *whāriki manaaki* (woven mats of welcome) were installed at specific locations along the river. Mats were built using various coloured paving stones in the style of woven mats, and were located at specific places of cultural significance. Integrated with pathways, the series of *whāriki* tell the story of the indigenous *powhiri* process of welcoming visitors to Christchurch in the traditional Māori way.



Picture 6 - Māori woven mat of welcome (Ōtākaro) Picture 7 - Mat design in public realm (Ōtākaro)

The literary trail included a series of sculptures that illuminated the history of the river and celebrated its rich cultural heritage.

The indigenous narrative is enunciated through sets of visual presentations of Māori cultural concepts of the *Mahinga Kai*² (*Ngāi Tahu* interests in traditional foods, natural resources, places where they're obtained, and associated cultural practices). These presentations include depictions of indigenous flora and fauna, with historical events and traditional stories edged into stone walls that define the boundaries of particular spaces.

² <https://ngaitahu.iwi.nz/ngai-tahu/the-settlement/settlement-offer/cultural-redress/ownership-and-control/mahinga-kai/>

Mana Motuhake

The Māori concept of self-determination and autonomy, *mana motuhake*, was symbolically embodied through traditional public sculpture with carved figures inside, which was conceived as the city's principle tribute to the Māori signatories of the Treaty of Waitangi of 1840. The treaty, signed by the British Crown and the Māori, acknowledged and enshrined the autonomy and right of self-determination of the Māori, and formalized the relationship between the Crown and the Māori. The *mana motuhake* sculptures were symbolically installed at Victoria Square, next to a statue of Queen Victoria.



Picture 8 - Mana Motuhake

(Ōtākaro)

Kereru

The picture shows how the Kereru pigeon, which is held in particular reverence in Māori tribal myth and folklore, was incorporated in public art with the reconstruction of Christchurch.



Picture 9 - Kereru

(Thompson-Fawcett)

The case shows how the previously invisible Māori in the urban landscape of the city of Christchurch, was made visible following the 2011 earthquakes. The case highlights the significance of indigenous knowledge in the design and development of public space, and the importance of place making i.e. reconnecting the indigenous identity to the landscape, as a means of achieving spatial justice in urban contexts. The case further contends that urban locations tend to retain minimal connections to indigenous identities, making indigenous place-making all the more important (Puketapu-Dentice, Connelly & Thompson-Fawcett, M, 2017:1).

This case highlights the importance of indigenous place-making at TRUP.

Collections of Case Studies

Three collections of precedent case studies that were also looked at are:

(1) *Reclaiming Indigenous Planning.*

Walker, R., Jojola, T. & Natcher, D. (eds) 2013. Montreal: McGill-Queen's University Press.

This collection espouses indigenous planning with its hallmark being the centrality of the indigenous worldview. It differs from mainstream planning practice in that it incorporates traditional knowledge and cultural identity, in a participatory manner, in the planning process. The cases in this collection deal with different aspects, challenges and opportunities of indigenous planning in different "*colonial-settler states.*"

(2) *Legacies of Space and Intangible Heritage: Archaeology, Ethnohistory, and the Politics of Cultural Continuity in the Americas.*

Armstrong-Fumero, F. & Hoil Gutierrez, J. (eds) 2017. Boulder: University Press of Colorado

This collection of case studies are interdisciplinary explorations of the intersection between physical sites and landscapes, and the "*reproduction of intangible cultural legacies*" in different settings in the Americas.

(3) *Intangible Heritage Embodied.*

Fairchild Ruggles, D. & Silverman, H. (eds) 2009. New York: Springer

This collection examines international cases of intangible cultural heritage, thematically, in terms of voice and performance, landscape and space, and new technologies and media.

The following are synopses of selected case studies in the aforementioned collections and their relevance to TRUP.

Case 1 - "Towards integrating Indigenous culture in urban form"³ Puketapu-Dentice, K., Connelly, S. & Thompson-Fawcett, M. Spatial Justice, Number 11, March 2017, <http://www.jssj.org>

This case explores indigenously-grounded urban design and development principles in urban contexts by looking at First Nations engagement in urban planning interventions in Canada and New Zealand. It shows how, in both the Canadian and New Zealand contexts, traditional values and motifs are integrated in contemporary structures, and indigenous buildings such as aboriginal friendship centres and longhouses (wharenuī), located in urban landscapes, are not just amenity facilities. They serve as cultural hubs "*whose identity, presence and purpose embody the essence of the Indigenous community,*" and they "*perform the role of community focal points, and provide a medium for bringing people together and rooting a sense of place and identity within the landscape.*" (Puketapu-Dentice, Connelly & Thompson-Fawcett, M, 2017:12)

This case shows how despite overlays of subsequent place-making, pockets of indigeneity can be established in contemporary urban environments.

Case 2 - "Coexistence in Cities: The Challenge of Indigenous Urban Planning in the Twenty-First Century," by L. Porter in Walker, Jojola & Natcher (eds) 2013.

This case looks at the conceptual and practical challenges of coexistence of indigenous planning with established "colonial-state" planning regimes in urban contexts in Melbourne, Australia. It shows the general lack of involvement of indigenous people in urban planning processes, and the specific lack of engagement between the traditional First Nations, as owners of the landscape that would become Melbourne, and municipal and state-level planners. And shows that engagement have been limited primarily to a social welfare model that seeks to address social issues such as poverty, homelessness, unemployment and substance abuse amongst indigenous residents of the city. The case contends that indigenous issues cannot merely be considered as that of just another stakeholder.

This case speaks to the nature of engagement of First Nations in TRUP.

Case 3 - "Settlement Patterns, Intangible Memory, and the Institutional Entanglements of Heritage in Modern Yucatán," by F. Armstrong-Fumero & J. Hoil Gutierrez in Armstrong-Fumero & Hoil Gutierrez (eds): 2017.

This case highlights the contestation between the state, which has eminent domain over heritage landscapes, and the indigenous peoples - Mayan descendant communities - of the rural Yucatan, whose traditional agricultural practices on the landscape validate their living heritage - through

³ This case is not part of any of the afore-referenced collections.

working and physically engaging the site. Where the landscape is "activated," and pre-Hispanic artifacts and remnants both acquire and ascribe meaning, by indigenous "usufruct"⁴. Here, the intangible heritage of landscape use is embodied in vernacular practice, and it's through these practices that the landscape becomes relevant to the contemporary indigenous communities.

This case is relevant to TRUP for its potential to inform the imbuing and "activating" of the TRUP landscape through First Nation "usufruct" of the landscape.

Case 4 - "Hopisinmuy Wu'ya'mat Hisat Yang Tupqa'va Yeesiwngwu" (Hopi Ancestors Lived in These Canyons), United States of America.

Hopkins, M.P., Koyiyumptewa, S.B., Hedquist, S.L., Ferguson, T.J. & Colwell, C. in Armstrong-Fumero & Hoil Gutierrez (eds): 2017.

"The Hopi people have strong and abiding cultural ties to the lands where their ancestors lived in ancient times. They recognize these lands as Hopitutskwa (Hopi land), a cultural landscape marked by the numerous archaeological sites and named places that figure into Hopi oral traditions as their metaphorical "footprints." Today much of Hopitutskwa has passed from Hopi ownership into private property and public lands managed by multiple federal agencies. Access to ancestral sites has thus become increasingly restricted, making it difficult for the Hopi people to maintain their historical traditions based on cultural practices embedded in the land." (Hopkins, M.P., Koyiyumptewa, S.B., Hedquist, S.L., Ferguson, T.J. & Colwell, C., 2017: 33)

This case describes how different historic preservation projects enabled the Hopi First Nation to trace a physical connection to the Hopi Mesas⁵ in Arizona and Glen Canyon in Utah. It illustrates how a Hopi sense of identity and continuity is inextricably linked to historical events across the landscape, and how contemporary Hopi customs and place-based ceremonies "activate" and enliven the landscape. It shows how stories connect past and present places, how the cultural landscape was created through generations of experiences and encounters, and how *"members of the Hopi Tribe understand the land in relation to specific events and historical conditions that provide the context for cultural comprehension...In this way, the Hopitutskwa landscape represents a collection of experiences that cohesively binds the Hopi people to the land and to each other."* (*ibid*)

In a governance context, the enshrining of the Hopi's strong and abiding connection to the landscape, is accomplished by the Hopi's participation in the government's historic preservation programme.

⁴ Direct quotation meaning having negotiated rights to use without ownership or altering the land.

⁵ A mesa is an elevated landscape with steep sides.

This case is relevant to TRUP because of the similar existential connectivity between the First Nations and the TRUP landscape.

Case 5 - "Gardens and Landscapes: At the Hinge of Tangible and Intangible Heritage" by Michel Conan in Fairchild Ruggles & Silverman (eds) 2009.

This case explores the notion of gardens as the result of *"the interlacing of nature and culture,"* and investigates how historic and contemporary gardens and municipal parks in different locations - China, Japan, India, Britain, and Guadeloupe - are cultural configurations that transform over time as a result of the intangible cultural elements and value systems of those who make and transform them. The gardens serve as a link between the past and the present by providing meaning through historic and indigenous garden rituals and traditions that would have to be negotiated in contemporary public space settings. The case concludes with the suggestion that *"the conservation of gardens and landscapes does not depend so much on their material continuity with the past, but rather on the existence of strong cultural symbols and citizen's initiatives."*

This case is relevant to TRUP for its potential to concretize and give physical expression to First Nation beliefs, practices and world-view of the natural environment at TRUP.

Case 6 - "Preserving the Cultural Landscape Heritage of Champaner-Pavagadh", Gujarat, India.
by D, Fairchild Ruggles & A, Sinha in Fairchild Ruggles & Silverman (eds) 2009.

This case investigates a multivalent landscape, Champaner-Pavagadh, a designated World Heritage Site, that has both tangible and intangible heritage dimensions associated with contesting layers of Hindu and Muslim heritage. The landscape is the abode and site of pilgrimage for the Hindu Goddess, Kali, and comprises remnants of a historic Islamic city. The case advocates the preservation of the traditional knowledge base and skills that were used to produce the historic architectural monuments. Given that it's the *"cultural knowledge and traditional technologies that produce the material world."* The authors argue that proponents *"could do much to preserve intangible heritage by creating suitable conditions for its enactment. This involves ensuring a physical locale for ritual movement and performing arts, craft production, and valued landscape experiences."* (Fairchild Ruggles & Sinha, 2009:97)

This case is relevant to TRUP for its potential to address multiple elements of First Nation intangible cultural heritage by providing appropriate places, spaces and structures.

Case 7 - "The Heritage of Kunqu: Preserving Music and Theater Traditions in China." by I.K. F. Wong in Fairchild Ruggles & Silverman (eds) 2009.

Kungu is a vocal art, with intricate vocal traditions, and a form of Chinese musical theatre that was prominent around the mid-sixteenth century during the Ming dynasty. As a prominent component of Chinese intangible cultural heritage, *Kungu* managed to endure Manchu rule and the Qing dynasty to the nineteenth century, when its survival was threatened by rapid social changes, widespread upheavals and the rise of a new form of popular musical theatre in China. These seismic changes also affected *Kungu* patronage structures that used to ensure its survival. When the patronage life-line was severed, there was a severe decline in *Kungu*, and it reached near extinction. Given that actors used to transmit *Kungu* theatrical convention orally, preservation of the chain of transmission and the oral performance heritage itself, had to be ensured. For this reason, *Kungu* training centres were established as part of a drive to revive Chinese traditional arts.

This case is relevant to TRUP for its potential to inform celebrating First Nation singing, dancing and performance aspects of their intangible cultural heritage.

SECTION 2: CONVENTIONS AND LAW REGARDING INTANGIBLE CULTURAL HERITAGE (ICH)

International

UNESCO's 2003 Convention for the Safeguarding of the Intangible Cultural Heritage proposes five broad 'domains' in which intangible cultural heritage is manifested.

These are,

- a) Oral traditions and expressions, including language as a vehicle of the intangible cultural heritage;
- b) Performing arts;
- c) Social practices, rituals and festive events;
- d) Knowledge and practices concerning nature and the universe;
- e) Traditional craftsmanship.

National

The South African National Department of Arts and Culture developed a Draft National Policy on South African Living Heritage⁶ which acknowledges the significance of South Africa's intangible cultural heritage and aligns itself with the UNESCO prescribed ICH domains.

Heritage Western Cape considers intangible heritage in terms of Clause 2 (xxi) of the National Heritage Resources Act, which defines "living heritage" as the "intangible aspects of inherited culture, and may include:

- a) cultural tradition;
- b) oral history;
- c) performance;
- d) ritual;
- e) popular memory;
- f) skills and techniques;
- g) indigenous knowledge systems; and
- h) the holistic approach to nature, society and social relationships."

⁶ In South Africa "intangible cultural heritage" is used interchangeably with the term "living heritage."

SECTION 3: EVOLUTION OF THE TRUP CULTURAL LANDSCAPE

Pre-colonial Period

Before the arrival of colonial powers, the Cape was inhabited by the Khoi and San indigenous peoples who were herders and hunter-gatherers who moved around the territory seasonally in search of game, grazing land and water sources. Vast bodies of historic and contemporary research show that the Cape, the Western Cape, and South and Southern Africa were inhabited by different groups of indigenous peoples⁷.

Three historic encounters during this period involved Portuguese mariners; Bartholomeu Dias (1488) - considered the first European to arrive at the Cape, Vasco da Gama (1497) - who sailed via the Cape to the East, and the colonial Viceroy Fransisco D'Almeida (1510) who was defeated and killed at the Cape, by local Khoi who responded to aggression by D'Almeida.

More than 150 years prior to the arrival of Jan van Riebeeck at the Cape, European colonial powers - British, French, Portuguese & Dutch ships - stopped at the Cape, traded and bartered with the indigenous population.

Dutch Colonial Period: 1652 - 1795

The period 1652-1795 saw the European presence at the Cape transition from way station to replenish Dutch East India Company (DEIC) ships, to settlement and colony under Dutch control. This changing status affected the nature of the relationship between indigenous peoples on the one hand, and the colonial authorities and settlers, on the other hand, who increasingly usurped land and subjugated the local people. This led to protracted conflict that would lead to the near decimation of the indigenous peoples (Adhikari, M. 2010).

Colonial settlers established political, social and economic dominion over the landscape.

The colonial powers also brought with them slavery and institutionalized dominant and subaltern classes at the Cape.

⁷ See, for example, the Papers From The Pre-Colonial Catalytic Project Volume 1 (Ntsebeza, L. and Saunders, C. Eds. 2014), Five Hundred Years Rediscovered: Southern African Precedents and Prospects (Esterhuysen, A., Swanepoel, N. and Bonner, P. Eds: 2008), Boonzaier, E., C. Malherbe, A. Smith, and P. Berens. 2000. The Cape Herders: A History of the Khoikhoi of Southern Africa. Athens: Ohio University Press.

British Colonial Period: 1795 - 1910

The British occupied the Cape from 1795 to 1803 when it came under Batavian rule until a second British occupation from 1806 to 1814 when the Cape became a Colony of the British Empire. The Cape would remain a British Colony until 1910.

During this period a series of catalytic events occurred that inexorably changed what was left of the indigenous Cape landscape, and had a genocidal impact on indigenous people.

These events were the:

- Cape Frontier (Xhosa) Wars from 1779 to 1879 (100-year war).
- Arrival of British Settlers in 1820.
- Groot Trek between 1835 and 1846 and its implications for the Khoi and San.
- Discovery of diamonds in South Africa in 1867 (Eureka Diamond) and the seismic politico-economic developments that it triggered, with concomitant implications for the indigenous people.
- First Anglo-Boer War (1880-1881).
- Discovery of Gold in 1885, triggering the Gold Rush.
- Second Anglo-Boer War from 1899-1902.

Race-Based Place-Making, Dispossession and Displacement: 1910 - 2019

The Union of South Africa, constituted in 1910, saw the Cape, Natal, Transvaal and Orange Free State colonies become provinces in the Union. In 1961 South Africa became a Republic and in 1994 the country had its first democratic elections.

Though racial discrimination have deep roots in South African society since the 1700s, following the proclamation of the Union of South Africa a series of racially-based discriminatory and segregationist policies and legislation were introduced by successive governments that culminated in the Malan government of 1948 implementing its Apartheid manifesto that sought to *“ensure the survival of the white race.”*

Race-based legislation had a profound impact on the indigenous landscape and people.

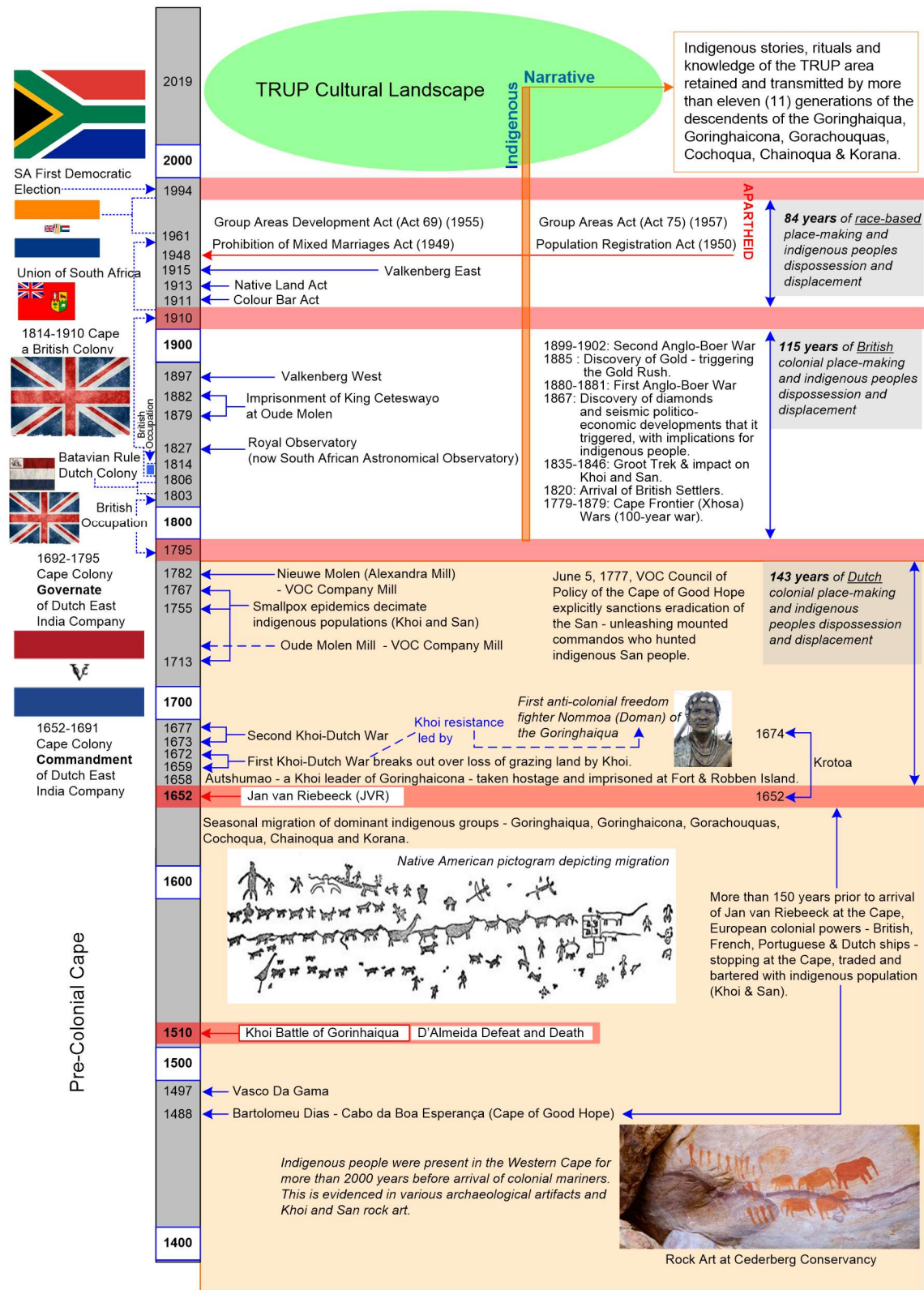


Figure 3 - Evolution of TRUP Cultural Landscape

SECTION 4: VOICES OF THE FIRST NATIONS - INDIGENOUS NARRATIVE OF TRUP

This section of the report presents the indigenous narrative of TRUP; i.e. the significance of TRUP to the First Nations, as articulated by the First Nation knowledge Keepers⁸ and traditional custodians, and authenticated by the First Nation collective.

The narrative is presented thematically, in order to demonstrate the multi-faceted significance of TRUP to the First Nations.

Indigenous Worldview

In order to understand the significance of TRUP to the First Nations, it's critical to have an understanding of the indigenous world-view.

"The Khoi and the San have the most exquisite symbiotic relationship with the soil, with the river, with the stars, with |Kaggen, who's the mantis. And, when you look at the Liesbeeck River, the flow of that river and the land next to it. When I talk about a symbiotic relationship, I'm saying that the river is flowing within; it's embodied within the consciousness of the Khoi, and so is the land. You can't separate the two. So, when you separate the Khoi from the land permanently, you separate a part of the body itself. It's disembodiment of the physical body; the physical manifestation that's imbibed in them. By dislocating the Khoi permanently from the land and from its proximity to the river, you're completely; you're ripping the soul out of them. It was physical, visceral dislocation, because of the understanding, the integral understanding of connectivity."

In the First Nation cosmology, |Kágǃen (Cagn) is the Supreme Being or God. According to indigenous world-view, |Kágǃen is a trickster who shape-shifts and often manifests as a praying mantis.

Fauna and flora were integral to indigenous cosmology and folklore. Khoi and San commingled with plants and animals. Vegetation was a significant part of the ethnobotany associated with indigenous food, healing (medicine) and ritual practices. For example, buchu, which is used as a healing herb and is an essential ingredient to various herbal preparations, and "Khoigoed" - traditional herbs - burnt in certain rites and rituals.

Certain animals which used to be part of the historic local landscape, such as the eland, the rhinoceros, the black-maned lion, the jackal, and the praying mantis, all played a role in indigenous cosmology and folklore. For example, the eland is significant in both Khoi and San traditions, amongst others, as part of a rite of passage to manhood in indigenous society. Also, in both Khoi and San tradition, tales of the lion and the jackal are used as metaphor to subvert settler

⁸ Interviewees and key informants are referred to as knowledge keepers and traditional custodians.

dominance and forces that impinged on indigenous society (Wittenberg 2014). With its "substitutive logic" where the lion equals the "Boer" and the story reflecting contemporary lived reality "with the outwitted lion becoming a symbol for the duped Boer" (ibid). Thus, reflecting satire and resistance in Khoi folklore and San narratives.

"When we go to that site, we consider that site a sacred site, an important site. It's a site where we go and ask; where we herald our forebears because, we don't worship our ancestors you know, we herald them. 'Soos hulle se in Afrikaans, ons aanbid nie ons voorouers nie.' We only give thanks and praise to Almighty God. To us, our God is invisible when we say the Creator, we refer to the Creator. We refer to the Author of the universe. That's the place we give thanks to the Author of our universe. We give thanks for the fact that our forebears were given the responsibility of custody. You see, the Khoi and San language has nothing to do with ownership of land, it's to do with custody. You can't own the land; the land is owned by Almighty God. The Author did not give title deeds; the Author gave you the responsibility to take care of paradise, to take care of this paradise on earth. When you go to the evermore, when you go to dwell closer to our Author, closer to our Creator but first of all we go and give praise and thanks to almighty God. It's a sacred site."

"We also go and remember. It's a place to remember. To remember, is to put the body together again. If you say to remember, it's to restore the narrative. So that's an important place of us coming together. It's a place where we come to restore to each other; our right to be associated with the culture and the knowledge systems and the heritages that our ancestors have gifted us. Then we go and we also do what we call the !Nau ceremony, in which we do specific things; we burn specific herbs. There is a specific way in which we slaughter to remember a whole range of things. There are certain things we do on that site, which are part of our cultural belongings. It's a place in which we go and give cognition to people of different levels in the Khoi and the San way of thinking, in our cosmology, in our world view."

"Through this name, 'Huriꞑoaxa [Hoerikwaggo', meaning 'mountain in the sea'], our ancestors gave us a whole description of how this place came about. It was first under the sea and then owing to the memory. They had the memory, it appeared out of the sea in the form of islands initially. It was islands peering out of the sea - like Robben Island."

"Through a name, they've encapsulated a memory."

"Culture has set certain things in place to trigger the memory. So these names are triggers. They're triggering memory. They are helping people to remember because of this erasure. These are giving us clues- some form of invitation what was used for this."

"Places where rivers are coming together, are special places. Those rivers are connected with people and memory. Water holds memory. So, wherever rivers are coming together, at that point is a ceremonial place. So the Two Rivers, at that point, is one of them, because of the rivers coming together there. So that space holds a huge memory."

"When it comes to the equinox, there's a phenomenon that happens. The sun sets on Lion's Head. ...you can only see it from that point from the Two Rivers. Only from there. We had a ceremony then. When it comes to the time around the equinoxes, you find that the sun sets on the head of the lion. So on those days, something is happening in the cosmology of the Khoi and their worldview."

"There's also a !Nau [ceremony] when some of the leaders are taken through a process when they are given their positioning within the tribe - given their title...'gamdanab.' 'Danab', is the head and 'gam' means lion in the Khoi language. 'Danas' also means head. So 'gamdanab' or 'danas,' would be lion's head. [When the leader is given their position in the tribe, they're given the title, lion's head.] This is when the lion [metaphorically the tribe] is crowned. The lion is crowned when the sun sets on Lion's head."

"The lion is of great significance in Khoi mythology and folklore. Just think about it. These people lived their code systems with lions. Specifically, the black-mane lion."

"I feel we should speak to the memory of lions being here. How a mountain was given a name like lion's head because of the lion's presence and all the lions that used to be here. And also, how that space with the sun sitting on the head with the equinoxes...I call that the crowning or some coronation of the lion. So that space at the Two Rivers, where you can see that happening in March and September, those are huge days of ceremonies that should be held in that space, because you can't see that in any other place. Only from there."

"They were cognizant of the weather changes, main elements like the moon, full moons, the new moons, and the cycles. That's how they sealed cycles of time. Also, the mountains were not just elevated spaces. They actually held some memory that was connected to it. For instance, the idea of Elephant's Eye [cave] further on, on the other side. The mountain literally is shaped like an elephant. Perfectly located by the head, is the eye which is the cave. They saw also what other people - knowledge keepers - called the simulacra. The mountains take the shape of animals. Humans and other animals."

"The eland is one of the special animals. The eland wanes. 'Dit ween in Afrikaans.' It's a weeping. When it accepts its death, it wanes, cries. So, the Khoi and the San people have a special place for the eland, and it is always thought that upon reaching manhood, a young boy, he would hunt the eland to attain manhood."

"There was a famous story that another elder told me. The eland had a special migration route into the Cape basin. What now is the N2 going on to Sir Lowry's Pass. That was Eland pad. That's the road that the eland used to walk out actually. The story goes that the elephants followed the elands on the migrations into the Cape Basin. The presence of the elephants changed the landscape because of their size and their numbers. According to the story, the lions decided to flank the elephants and then move them out again onto the eland road. They shepherded them out. This story is told within the mountains. You see Elephants' Eye. That elephant is looking south. There's another elephant looking north and the mountains on both sides are peering in on the elephants. That's how the old man ones told me the story...the landscape is telling us a story. So that's one of the stories that is basically told through the mountain. How the mountain is shaped."

"We've located for instance, that was the settlement of the Goringhaiqua. The Gorachouchuas often also camped together in that vicinity."

In 2008 the knowledge keeper was privy to the !Khowese Heroes Day Festival celebrated by the !Khowese Nama people in Gibeon at the "drinking place of the Zebra" in Greater Namaqualand.

"Now those people use that space as their settlement place. It was huge, almost like a family reunion, or a reunion of memories. Almost like memories from the Cape reconnecting. I was like transporting that memory from the Cape, there, and reconnecting with an 18-century, 18-generation old memory of the Cape that they celebrated.

People cried, myself included....

The Goab, Hendrik Witbooi, asked me to speak.

I spoke....of my experience growing up, my environment. And how I was always asking questions that was never answered, or could be answered by the elders, old people here.

I had to go there to find the answers for the place here.

Those people assigned me with a big thing... They gave me sand from their special graves. They have a gravesite of their prominent leaders. They took me to their graves and then they gave me sand and they said; 'Take the sand with you to Cape Town. The sand is a symbol of uniting of people that walked on the sand. The dust of the ancestors are in there.'

It holds memory, the sand holds memory. They said: 'Take this sand home because these ancestors...their family line is linked to here, to Cape Town. Because in their lifetime, they could not come back, having left here. The sand was a symbol of how the dust of our ancestors and the memories are also held in that sand.'

I have the sand.

This is part of the story. I looked far and wide. I could not find a place that I could entrust it. You see, this is a task given to me by Goap King Henry Witbooi. He said: 'Take this sand and take it to Cape Town. Find a place for it.'

This was in 2008. I couldn't find a place. That sand is in my house.

I haven't found it because I also felt within me...They told me, 'You'll know where is the right place and the right time for the sand to be held.'

I felt connected - at Oude Molen. When I came there, I felt boom!

Chief Basil Coetzee, he was telling me about the son of Gogosoa, Osinghkamma, that was killed when an elephant stampeded him around the grounds there at the Liesbeeck.

I felt there's so much memories, it's like. This! Is the space. But the time was never right."

Ceremonies and Rituals

The TRUP landscape is considered by the First Nations as a sacred site.

"I've had many experiences there, good and bad. Many !Naus, rituals and ceremonies."

"We put beads on people on that site; we do the initiation ceremonies; we slaughter on that site; I do it almost every year."

"There are different !Nau ceremonies that we perform. Today we use it as a way of reconnecting people with their indigenous identity..."

"This whole area is a space of engagement, a place of memory. A foothold for the indigenous people. There is no other space we can go and engage in. We're going to have a !Nau there, have cultural events. We need cultural festivals, indigenous cultural festivals, it needs a setting."

"The confluence of the Black River and the Liesbeeck River, that embankment area is the place where the Khoi would engage in marriage ceremonies and burial rites, cremation and these kinds of things. It's also a political hotspot, because that's where the tribes would gather and meet... So symbolically, confluences for the Khoi, had a tremendous resonance."

The !Nau ceremony is a rite of passage performed at different stages of transition in the life of an individual member of the indigenous community - at birth, puberty, adulthood, marriage and death. The !Nau is also performed at the indigenous collective level, where it's central to indigenous practices pertaining to cleansing, healing, reconciliation, seasonality, celebrations and heralding.



Picture 10 - !Nau of dedication at Oude Molen. (Matthew Hendriks)

Performing Arts

According to the indigenous knowledge keeper interviewed, the rieldans is one of the surviving cultural dances of the Khoi.

"Die rieldans is nogal baie popular....daar is selfs n rieldans kompetesie in die Paarl wat deur die ATKV⁹ georganiseer word."

"Dancers of the rieldans are called 'stoftrappers, want hulle skop stof as hulle dans.'"

"Dan kry jy die Namastap wat n bietjie anders is. Daar is ook die San met hulle verskillende danse."

"Whenever I watch these dances, it takes me back, just seeing it."

'Ek was by die Kalahari woestyn, by Beeshoek en Witdraai waar ek gesien het hoe die verskillende groepe dans. Hoe daai mense dans. Hulle het nog daai originality. En toe dans daai mense, daai aand, om die vuur.'

"It's transcendental watching them dance. You're not a watcher, you're a participant. You're there; just you. Just seeing it, it draws you in. We experienced some things around that fire, that's more than what I can experience out of a riel dance on my own."

'En daar was 'n Nama vees, toe kry hulle een van die top rieldansers daar. Ek het gestaan met my kamera en gefilm ne. Ek staan daar, en die trane loop net. Kyk...iemand het die kraan oopgemaak. Die trane het geloop van hoe daai kinders dans, en die musiek, en die gevoel wat dit vir jou gee - it stirs something in you.'



Picture 11 - Rieldans

(Ian Landsberg)

The "Rieldans," an ancient celebratory dance with performers called "stoftrappers," has its roots in Khoi and San hunting celebrations and harvest festivities. The dance is a portrayal of the wooing between male and female through the imitation of animal and bird movements. It's a combination of ingenious and frenetic footwork, animal-like movements and courtship rituals which all combine into a highly energetic and entertaining dance form, which is used to tell a story.

⁹ Afrikaanse Taal en Kultuur Vereniging

Traditional Craftsmanship

Indigenous knowledge keepers and traditional custodians had a deep understanding of art as a cultural expression, and expressed a collective aspiration to preserve and promote traditional craftsmanship and know-how.

"Throughout my travels, I've had the opportunity to make contact with a number of Khoi and San people who are artistically inclined, whether it's from the San or Khoi communities; the !Kung people from Kimberley, the N!uu speakers from Upington, those [Komani San] from Andriesvale close to the Botswana border. Then coming to Namaqualand, the Namas in the Richtersveld and Steinkopf.

There's a lot of interest. There's a number of amazing artists that I know of that's in painting, sculpture, crafting and curios..., specifically around Khoi and San art. The artists and crafters actually have the skill sets. They also have the product. They lack in the area of exhibition, sales promotion, further development of the artwork, and then also exposure nationally, or even internationally. So, there's a number of artists that have skill sets that's within the indigenous knowledge."

There's also a dying of [traditional] skills.

We've lost the knowledge of making huts here. Those people have maintained it. The Nama people in the Richtersveld; those oumas, they produce the 'matjies.' [Huts made of reed mats placed over a light frame of bent sticks] There's a special skill set to making the 'matjies. They have kept the tradition and they know how to make the huts. It's specialised knowledge, indigenous knowledge. These oumas living in Khubus in the Richtersveld. Those people, that side, have a very localized knowledge of making huts - that knowledge is still preserved among them.

We can bring those people here - bring their skill sets. They bring the raw materials and the end-product; and they can show the local people how to make it.

The vegetation of the Cape changed with the invasion [of colonial settlers] so some of the plants that were initially here, disappeared in this vicinity. Some of the plants, like the grass that was used for the huts, are different. It's not here anymore. Because of the changing environment.

My idea was for our community here, to learn from other communities. There are two very localised communities with specialist knowledge and skills - 'die latte kom van Rooiwal en die matjies kom van Khubus.' There's a procedure to make, and a specific type of tree is used. There's a methodology how to bind it. All the Khoi, whether it's Korana, Griqua, Cape Koi; whatever grouping, the Gorachouquas, or any other, they used the same knowledge around huts. So, they had a prototype

hut they shared among them. The only people still maintaining it today, is the Nama. The practical aspect is basically how to make it. This is where the old people facilitate that process. They are the knowledge-keepers of the culture.

So they, the elderly, have the skills. How do they carry on that knowledge systems for the youngsters? The younger people, because there's no economic benefits within these knowledge sets. [The knowledge and skills] the old people have, [the younger people] don't find the value. They don't see the value and the necessity of continuing those artworks, because; 'daar is nie geld in it nie. Ons gaan liever stad toe. Ons gaan liever werk vir Pick n Pay.'

So right. That's the thing!

That is understandable. Once the people in those communities can see the viability for them to obtain these skills, and there's avenues of exposure of exhibition sales, or whatever, then they'll say ok; this is a definite possible skill that we can benefit from.

So, there's definitely a need for these skill sets to be connected to economic empowerment."



Picture 12 - Matjieshuis

(Cape Town Castle)

Knowledge keepers and custodians also expressed a concern around the loss of cultural nuances and expressions that goes with the erasure of memory. Erasure of memory also leads to a dwindling indigenous world-view, or diminished cultural visioning (cultural sights), and sites.

"There's also a lack of cultural sights [worldviews] ...and sites, because of the erasure of memory; and erasure, along with that memory, of people's cultural expressions. It's not only the people that is, sort of, moved and erased, but also all those cultural nuances that goes along with them."

Preserving and promoting indigenous art and craft is a means of preventing erasure of memory.

Resistance and Liberation

A dominant theme in the indigenous narrative of TRUP is that of resistance and struggle for liberation.

"Here you can actually identify for the first time where the act of land grab occurred, and then you can also identify for the first time where, without a leasing arrangement, without brokered arrangement, land was ostensibly stolen. You must also understand, this particular land is layered with a sedimentary pain of the first violation of the fence that was put up, which started the first Khoi war, which started the first forced removal

When that first war started.....it started that process of movement and elimination which over a 130-year period started from this war...the annihilation and extinction of the Cape San, we trace it back specifically to these people here."

"What about the holocaust of the first nations, about the genocide? So it's not just the recognition of this space, because coming with the recognition of this space, comes a responsibility..."

"It can be an example of how we as a country will do everything to allow for our healing; it can be memorialized. It can be a beautiful sanctified space where the whole world can come and join us in the deep history of who we are; as opposed to ...the most contentious space of unresolved conflict; this spot where the first conflict happened."

"On the broader spectrum it is, to us, a very significant period because of the amount of damage and decimation and destruction that it caused. For thousands of years integration with other groupings didn't result in this. You know that leopard toad, was not extinct, or close to extinction, before the Dutch came. So, when we talk in terms of environmental preservation, we had the black-maned lions here, hippos, and a whole range of elephants. These were shot out, and eventually with the fencing, the elephants just changed their route. The shooting of our animals that were also part of the symbiotic relationship of the Khoi. You can't just place the Khoi outside of its environment and say, that's the environment [You can't remove the Khoi from its environment]. The Khoi in itself has an environment.

There was tremendous pain when there were no more live animals. There was tremendous pain when the hippo colonies were wiped out. There was tremendous pain. Not only were the Khoi dislocated, but the sentient beings around them, with whom they had these kinds of relationships, were also shot..."

"The whole description of D'Almeida speaks about that area when they basically came down the river to attack Khoi settlements in that vicinity. So, there's a lot of significance there... massive significance."

"That particular space is the epicentre of the first, the most successful, anti-colonial battle on the African continent. The battle of 1510, with D'Almeida. We call it the Battle of Gorinhaiqua."

"It's the first scene of the first Khoi-Dutch war. Doman led and was injured in that war."

"It's also the first site where the Heeren XVII in Holland, gave van Riebeeck and his people the equivalent of a papal bull - a letter of authority - to allow them to grant land to colonial settlers. That's where it began."

"The first scene of major conflict of a group that had come to settle, to take over, to usurp occurred in those areas broadly known as the Two Rivers Urban Park. To us the confluence of the Black River and the Liesbeeck River are critical historical spaces."

"The historical footprint is very clear. There's historical evidence that, that place was a settled place and that the Gorinhaiqua were there, and that the only other people who interfaced with that site, were the Goringhaicona to some degree, because they are the people who came out of the Gorinhaiqua and the Gorachouquas, which were a people who located in the south of the peninsula, in and around, Elephant's Eye going up to the areas known as the watered area, the Zeekovlei area and further up south up to Fish Hoek. There's a presence. And their traverse route, their migratory route landed them from time to time on that site."

We go to the epicentre of the site which is located at the Oude Molen side. That whole area, that site is heritage laden but our whole fight has been around Oude Molen and its surrounding precinct which now is known as the Two Rivers Urban Park."

"Actual battles occurred or started on that particular site. The D'Almeida battle started because D'Almeida's men came onto the site, they came down the river and they stole cattle from that particular site where you know the Two Rivers Urban Park is. From that particular place they stole, then they abducted children and they were bringing them to the beach and that's where the battle of 1510 occurred."

The battle of 1659 occurred because of the letter of the Heeren XVII granting van Riebeeck the right to give his fellow colonists land that did not belong to him, that belonged to the indigenous people. So, two major wars occurred there."

"D'Almeida was their fiercest outlaw who had responsibility for putting indigenous peoples to the sword, and we were the ones who brought this great and fearsome militarist to heel. That's the significance of that site."

"Then there are other related narratives. There are people, there are Xhosa leaders, Zulu kings who were brought to that site, but they were brought to that site and they were housed there temporarily. The owners of that site were put to the sword. Our people had no problem with these other people. We had problems with those people. So there were Zulu kings and Xhosa leaders that, over time, were brought to that site, but that site is a Khoi site. The only ones who were not given recognition on that site. Wherever, you go on that site, everybody, except the descendants of the Khoi and the San are benefitting from that site. Everybody, except the descendants of the Khoi and the San are living on that site. Everybody, except the descendants of the Khoi and the San are allowed to use these buildings and everything ...

It's not that we Gorinhaiqua want the land; that we want to take the land, and we want to throw everybody off. We want that land to be the space for repair and recognition. This site, is the memory of how, and where our ancestors were put to the sword."

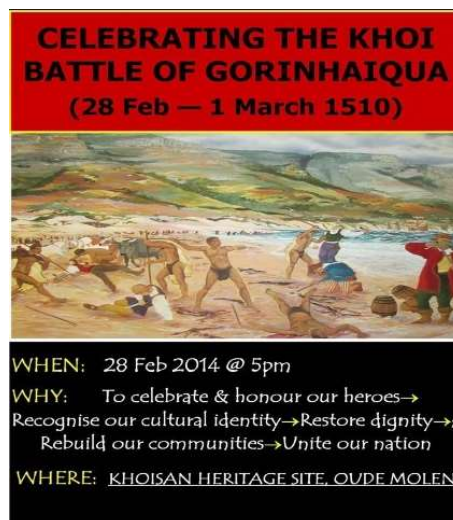


Image 2 - Battle of Gorinhaiqua

SECTION 5: SPATIALIZING THE TRUP INDIGENOUS NARRATIVE

This section seeks to integrate the intangible cultural elements of the indigenous narrative into the spatial planning of TRUP in a way that makes the indigenous narrative practical for planning, whilst at same time, maintaining its integrity and authenticity as a complex indigenous knowledge system, and acknowledging and respecting both the indigenous narrative and its custodians.

Centrality of Indigenous Worldview in Constituting a Commemorative Landscape

As shown in the indigenous narrative in Section 4, First Nation identity, cultural values and heritage are inextricably linked to the TRUP landscape. In the indigenous narrative, the entire TRUP landscape is the element of memory. However, there's a recognition that much of the original indigenous landscape have been altered by three waves of colonial (Dutch and British) and race-based place-making, dispossession and displacement - acting in tandem with a cross-cutting wave of commercial and capitalist enterprise. Giving rise to the present-day fragmented landscape with remnants of colonial heritage.

It's the collective aspiration and contention of the First Nations, that this remaining - fragmented - landscape, be authenticated as an indigenous commemorative landscape with distributed spaces of engagement and indigenous place-making, spanning different precincts (whilst acknowledging the co-existence of other, non-indigenous layers of heritage).

Indigenizing the TRUP landscape and transformation to a commemorative landscape, can be achieved by using land, space and physicality, to give form, structure and functional expression, to the intangible cultural heritage of the Khoi and San. This materialized indigenous landscape would then be activated and enlivened through negotiated and enshrined indigenous cultural practices and heritage activities.

Heritage Related Design Informant (HRDI)

The precept of acknowledging, embracing, protecting and celebrating the indigenous narrative, is to be a prescribing principle (the HRDI) that informs planning at different scales.

At local and precinct levels, the indigenous narrative to be in integrated into planning frameworks through:

- Indigenous cultural mapping of the site, precinct or local area. (Including tangible and intangible heritage)
- Indigenous map biographies and composites. (Including mapping indigenous use, knowledge and occupancy of the land over time)
- Intangible cultural heritage (ICH) inventory with ICH domains, of the site, precinct or local area.

Methodology for Implementing Indigenous Narrative as HRDI

The following methodology demonstrates how the indigenous narrative, as a heritage related design informant, can be implemented.

Step 1 - Structuring the Narrative

This task involves structuring the narrative into its compositional elements. This deconstruction of the narrative allows for the articulation, ordering and classification of the different elements i.t.o. the five intangible cultural heritage (ICH) domains prescribed by UNESCO: oral traditions and expressions, performing arts, social practices, rituals and festive events; knowledge and practices concerning nature and the universe, and traditional craftsmanship.

Step 2 - Embodying

This task involves embodying of the intangible/s in each of the ICH domains; which is achieved through using land, space and physicality to give it form, structure and functional expression.

Step 3- Activating the Landscape

Embodied intangibles allow for the landscape to be activated and enlivened (culturally cultivated) through indigenous cultural practices and heritage activities. For example, both dedicated and shared (public realm) places and spaces, allow for local folklore, stories and manifestations of the intangible indigenous narrative, to be told, retold, and reinterpreted. In this way, making provision for '*voices past, voices present and voices future*' with regard to the indigenous narrative of TRUP.

Step 4 - Enshrining Access

Enshrining indigenous people's physical access to a TRUP landscape, as field of materialized intangible cultural heritage, facilitates ensoulment and reconstituting of indigenous identity through the First Nations reconnecting their identity with place-based indigenous spirituality and the ancestral domain - '*This is where we go to herald the ancestors.*' Enshrining indigenous access to an embodied, activated and enlivened (culturally cultivated) TRUP landscape, will support the "*reproduction of the intangible cultural legacies*" of the First Nations.

Implementing the Indigenous Narrative at TRUP

Using the afore-mentioned methodology, the indigenous narrative can be implemented, as follows:

Step 1 - Structuring the Narrative

The indigenous narrative can be structured into the following elements:

1. Stories of resistance, including the defeat of the Portuguese Viceroy D'Almeida in 1510 and the Khoi resistance and fighting for freedom against colonial encroachment and dispossession.
2. The "Rieldans," an indigenous cultural dance.
3. The !Nau ceremony as an indigenous rite of passage.
4. Fauna and flora as integral to indigenous cosmology and folklore.
5. Indigenous "matjieshuise" made of reed mats placed over a light frame of bent sticks.

The aforementioned elements of the indigenous narrative can be ordered into the intangible cultural heritage (ICH) domains as follows:

ICH Domain	TRUP Indigenous Narrative Element
1. Oral Traditions & Expressions	Stories of resistance & indigenous folklore
2. Performing Arts	Rieldans cultural dance
3. Social Practices, Rituals & Festive Events	!Nau ceremony
4. Knowledge & Practices Concerning Nature & the Universe	Indigenous ethno-botany & orature i.t.o. eland, lion and jackal, praying mantis.
5. Traditional Craftsmanship	"Matjieshuis" traditional hut made of reed mats and bent sticks.

Table 1 - Intangible Cultural Heritage Domains

Step 2 - 4 Embodying, Activating & Enshrining

1. Oral Traditions and Expressions

Intangibles in this domain can be addressed by using land, space and physicality to embody indigenous narratives of resistance and fighting for freedom and liberation.

Key events and figures in the historical narrative that needs to be memorialized include:

- The Battle of Gorinhaiqua where the indigenous Khoi defeated the Portuguese Viceroy, D'Almeida on 1 March 1510. Considered the first and most-successful anti-colonial battle on the African continent.
- The TRUP area as the epicenter of the dispossession of land that kick-started centuries-long processes of indigenous dispossession and displacement, with the Dutch East Indian Company (DEIC), via Jan van Riebeeck, granting land along the Liesbeeck River - that was used for hundreds of years by indigenous people for grazing cattle - to colonial settlers.
- The TRUP area as site of resistance to colonialism where indigenous heroes and heroines like Doman, Autshmao and Krotoa - whose narratives are inextricably linked to the area - are commemorated.

Land can be used to tell the events of resistance with a beginning, a middle and an end laid out along a path that visitors can follow - with landscape as backdrop to the story. The landscape can be punctuated with a combination of (1) solid memorial public art/sculpture (providing physicality to the intangible) in public space and (2) memorial with accessible internal space. Fostering engagement and generating dialogue throughout.

This can be augmented with a heritage centre - inspired by indigenous architecture - that displays, reveals and interprets the pre-colonial indigenous landscape and its evolution through the three waves of colonial and race-based dispossession and displacement. The heritage centre could also be a place for engaging the different dimensions of indigenous culture and heritage, including demonstrations of indigenous languages, Khoi and San herbal and traditional food preparations, tastings and cures; photographic exhibitions, and film screenings.

2. Performing Arts

Providing place and space for the Rieldans and other indigenous cultural performances.

An open-air amphitheater - inspired by the layout and configuration of a traditional Khoi kraal - can be established as a place for public and indigenous cultural performances (dance, music, theatre) such as the Rieldans.

3. Social Practices, Rituals and Festive Events

Providing place and space for the !Nau ceremony and other ritual practices.

A ceremonial and ritual circuit around the TRUP landscape can be developed, where identified spaces imbued with indigeneity and ritual significance can be demarcated for the practice of indigenous ceremonies and rituals such as the !Nau.

4. Knowledge and Practices Concerning Nature and the universe

Significance of Indigenous Fauna and Flora

Indigenous knowledge and practices concerning nature and the universe can be given tangible manifestation and expression through the provision of dedicated land and spaces that can be used for indigenous allotment gardens for the growing of indigenous food and medicinal plants used by the Khoi and the San. These indigenous allotment gardens would be curated by individuals and practitioners of the Khoi and San community who will be using the plants for personal consumption, healing purposes, ceremonial and ritual use, and community supply.

The indigenous allotment gardens could form part of a larger TRUP Bio-Cultural Diversity Initiative - incorporating indigenous vegetation and knowledge programmes - that supports Target 13 of the Plant Conservation Strategy of the South African National Biodiversity Institute (SANBI) that speaks to indigenous knowledge, and which stipulates that *“Indigenous and local knowledge innovations and practices associated with plant resources be maintained or increased as appropriate to support customary use, sustainable livelihoods, local food security and healthcare.”* (Raimondo, D. (ed.) 2015. *South Africa’s Strategy for Plant Conservation*. South African National Biodiversity Institute and the Botanical Society of South Africa, Pretoria.)

Public sculptures or life-sized bronze castings of wildlife (eland, lion, jackal, praying mantis) that are part of the Khoi and San cosmology and folklore, and historically used to be part of the TRUP indigenous landscape, would constitute the embodiment of intangible heritage. Their locations throughout the different precincts would be places where indigenous folklore and stories could be told, retold, and reinterpreted over time. The presence of sculptures or bronze castings of historic indigenous wildlife, interspersed amongst other TRUP places and spaces, would add missing elements to the historic landscape. It would facilitate dialogue and reflection, and enhance visitor experience of the site, through combining indigenous narratives, art works and conservation.

5. Traditional Craftsmanship

Providing place and space for the "Matjieshuis."

Traditional arts and crafts of the Khoi and San can be preserved, developed and promoted through the establishment of an Indigenous Arts and Crafts Training Centre and Gallery at TRUP. This will not only ensure the transmission and preservation of indigenous crafting skills and know-how, such as making reed mats and "matjieshuise", it could also serve as a vehicle for economic empowerment of the indigenous youth.

The centre would comprise a gallery with flexible exhibition and display areas including moveable walls, studios for artists and craftsmen, arts and crafts shop (including e-commerce), and artist residency programmes. Activities at the centre would include training and workshops in different Khoi and San arts and crafts, outreach programmes, organizing art and craft fairs and festivals, art tours and artist talks. Including accepting private, public and corporate indigenous art commissions.

The centre could be managed by an Indigenous Arts and Crafts Cooperative who will also be responsible for promoting indigenous art and craft production, referrals and networking, advocacy and lobbying, marketing and promotion, storing and publicizing artworks produced by community members; fomenting new talent, and training young professionals to work in the sector. And resourcing and supporting indigenous Khoi and San artists throughout South Africa.

CONCLUSION AND RECOMMENDATIONS

The report concludes the following:

- That the TRUP project area is the historic landscape of the indigenous First Nations, is irrefutable.
- That the indigenous narrative of TRUP, as articulated by the First Nations Collective, is congruent with the historic record.
- That spatializing the indigenous narrative, is one way of acknowledging the indigenous narrative; which is the primary aspiration of the First Nations.
- In the words of a First Nation traditional custodian; that, *"The space warrants an indigenous name, which will also give it that indigenous presence."*

Based on the studies and findings in this report it is recommended that given the opportunity to create a unique environment that embodies highly significant intangible heritage values of the site;

- The precept of acknowledging, embracing, protecting and celebrating the indigenous narrative be a heritage related design informant that informs planning at all scales;
- A TRUP renaming process be introduced to the relevant competent authorities as an integral part of the indigenizing of the TRUP landscape.

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