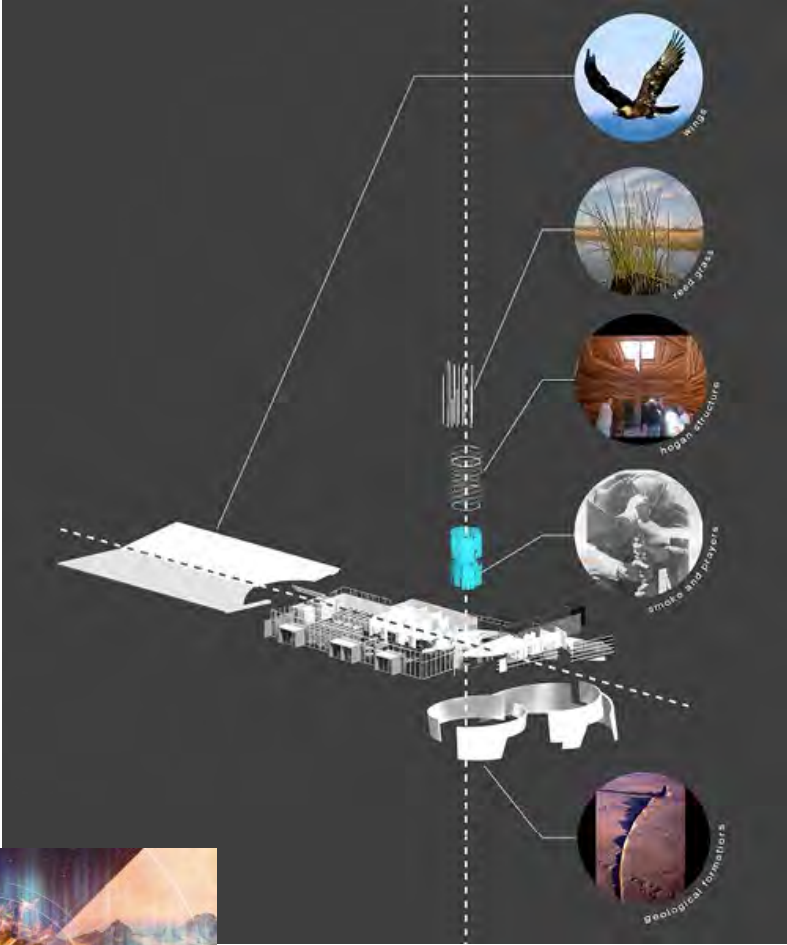




RIVER CLUB First Nations Report



Acknowledgement

The author hereby wish to acknowledge the contributions of the Kai Bi'a, Queen, Paramount Chiefs, Chiefs and Representatives of the following First Nations:

- Gorinhaiqua
- Gorachouqua
- Cochoqua
- Griqua Royal Council
- San House of N||nǀe

Without them this report would not have been possible.

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FOREWORD

"Indigenous means of the land. As Indigenous people, we have a symbiotic relationship with the land and with each other. Rather than separated from nature, or above nature, we are nature. The spirit of the land flows through all life, including ourselves, and we are governed by natural law.

I am Anishinaabe, and what I learned through my elders was how to regard each individual with respect and care. We extend that to all the herbs, medicines, plants, water, fish, birds and animals, all of which we consider as our relations. With this world view, we have a distinct approach to architecture and planning.

The architecture of the dominant culture reflects the hierarchical world view of power and control over human nature and nature itself. Since it is hierarchical, planning comes from the top-down, where the will of the dominant culture is an imposition on human nature and our natural environment.

The Indigenous planning process is from the bottom-up, where people and their needs are our primary focus. It is the user of the space and the vision of the people who will be served that, from which the architectural form is established. Each cell or space is interconnected to each other, and the study of these connections creates a matrix in which an organism begins to evolve. Placing that organism on the site, it is developed with respect not only to the internal forces of the program that are shaping it, but to the external forces as well, such as the topography, landscaping, sun angles and wind patterns.

When the form naturally takes shape around the needs of all people and the environment, then when it is placed in its natural environment it extends that respect to all the life that surrounds it. If we draw on nature as our source of inspiration and entwine natural forms with our own human forms, then we arrive at works of art that elevate the spirit of all who enter the spaces we create.

*We must achieve balance and harmony with each other as well as all life around us. We need beauty and harmony around us. As human beings, we all aspire to create or build environment with that in mind."*¹

Douglas Cardinal



Douglas Cardinal is a world-renowned Canadian Indigenous architect who's been at the forefront of Indigenous architecture and design. Some of his projects include: The Smithsonian National Museum of the American Indian, Canadian Museum of History, Discovery Park of America and the First Nations University in Saskatchewan. In recognition of his work, he has received many national and international awards including 20 Honorary Doctorates, Gold Medals of Architecture in Canada and Russia, and an award from the United Nations Educational Scientific and Cultural Organization (UNESCO) for best sustainable village. He is also titled an Officer of the Order of Canada, one of the most prestigious awards given to a Canadian, and he was awarded the declaration of being 'World Master of Contemporary Architecture' by the International Association of Architects.

¹ 2018: *The Handbook of Contemporary Indigenous Architecture*

Statement of Independence

The River Club First Nations 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 Liesbeek Leisure Properties Trust to engage the First Nations (the Khoi and San)², interchangeably referred to as Indigenous people, or the Indigene, with regard to their intangible cultural heritage in terms of the River Club project site.

The report emanating from this engagement (this document) constitutes a Supplementary Report to the River Club Heritage Impact Assessment.

B. Project Brief

The brief was to:

1. Understand the significance of the River Club site to the First Nations by identifying Indigenous intangible cultural heritage specific to the River Club.
2. Locate the River Club site within the Indigenous narrative of the broader TRUP cultural landscape.
3. Identify First Nations aspirations with regard to Indigenous cultural heritage and the River Club site.
4. Implement the recommendation of the TRUP First Nations report that *"acknowledging, embracing, protecting and celebrating the Indigenous narrative be a heritage related design informant that informs"* planning and development of the River Club site.

² As was the case with the TRUP First Nations Report, 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.

C. Assumptions, Limitations and Exclusions

Indigenous informants of this report, self-identified as First Nation peoples.

Indigenous informants were:

1. First Nation representatives who were historically involved in TRUP-related processes;
2. First Nation representatives who contributed to the TRUP First Nations Report;
3. So as not to be exclusionary, inputs from other First Nation groupings and representatives with an interest in the Two Rivers and River Club, were also included.

D. Terminology

As a mark respect, terms such as 'Indigenous', 'First Nation', and 'Indigene' are capitalized.

E. Definition of First Nation

The report adopts the following United Nations working definition of 'Indigenous communities, peoples and nations':

"Indigenous communities, peoples and nations are those which, having a historical continuity with pre-invasion and pre-colonial societies that developed on their territories, consider themselves distinct from other sectors of the societies now prevailing on those territories, or parts of them. They form at present non-dominant sectors of society and are determined to preserve, develop and transmit to future generations their ancestral territories, and their ethnic identity, as the basis of their continued existence as peoples, in accordance with their own cultural patterns, social institutions and legal system.

This historical continuity may consist of the continuation, for an extended period reaching into the present of one or more of the following factors:

- a) Occupation of ancestral lands, or at least of part of them;*
- b) Common ancestry with the original occupants of the lands;*
- c) Culture in general, or in specific manifestations (such as religion, under a*

tribal system, membership of an Indigenous community, dress, means of livelihood, life-style, etc.);

d) Language (whether used as the only language, as mother- tongue, as the habitual means of communication at home or in the family, or as the main, preferred, habitual, general or normal language);

e) Residence on certain parts of the country, or in certain regions of the world;

f) Other relevant factors."

"On an individual basis, an Indigenous person is one who belongs to these Indigenous populations through self-identification as Indigenous (group consciousness) and is recognized and accepted by these populations as one of its members (acceptance by the group). This preserves for the communities the sovereign right and power to decide who belongs to them, without external interference (United Nations Permanent Forum on Indigenous issues 2004:2)

According to the South African Traditional and Khoi-San Leadership Bill *"Khoi-San" means any person who lives in accordance with the customs and customary law of the Cape-Khoi, Griqua, Koranna, Nama or San people, or any subgrouping thereof, and is consequentially a member of a particular Khoi-San community as contemplated in section 5."*

F. Methodology

A phased methodology was used.

Phase One: In order to understand First Nation intangible heritage significance and Indigenous "sense of place and meaning" of the River Club site, key informant interviews were held with First Nation knowledge keepers and traditional custodians of the Goringhaiqua, Gorachouqua, Cochoqua, Griqua Royal Council and the San House of Nǀnǀe.

Phase Two: The Indigenous narrative of the River Club, generated in phase one, was located in the broader TRUP cultural landscape through multi-layered and multi-dimensional contextualizing - spatial, temporal, cognitive (memory and cognitive map of historical Indigenous landscape), epistemological (based on Indigenous knowledge structure), ontological (Indigenous ways of being) and cosmology (world view). This was achieved by deconstructing the TRUP cultural landscape.

Phase Three: To give expression to, and effectuate, First Nation aspirations vis-à-vis the River Club site, precedent studies and state-of-the-art analysis were used to develop Indigenous-inspired

site planning, design and development informants that acknowledge, embrace, protect and celebrate the Indigenous narrative.

G. First Nation Informants

First Nation interviewees and key informants were the Kai Bi'a, the Queen, Paramount Chief, Chiefs and representatives of the Gorinhaiqua, Gorachouqua, Cochoqua, Griqua Royal Council and the San House of N||nǃe. These informants, as Indigenous knowledge keepers and traditional custodians, constituted a First Nations Collective, whose voice is denoted by italicized verbatim text in quotation marks in the report.

H. First Nations Collective

The First Nations Collective comprise the majority of senior Indigenous Khoi and San leaders and their councils in the Peninsula. This includes the:

1. Gorinhaiqua (Chief !Garu Zenzile Khoisan, Mr. Ron Martin)
2. Gorachouqua (Kai Bi'a !Kora Hennie van Wyk, Bi'a Jeannette Abrahams)
3. Cochoqua (Chief John Jansen, Chief Tania Kleinhans-Cedras)
4. Griqua Royal Council (High Commissioner and Deputy Secretary General of the Congress of Traditional Leaders of South Africa [Contralesa], His Excellency, Aaron Martin William Messelaar.
5. San Traditional Royal House of N||nǃe (Queen Katriena Esau, Prince Titus³)
6. National Khoi and San Council (Chief Cecil le Fleur)

The First Nations Collective through Chief Zenzile Khoisan explained to Mr. Tauriq Jenkins, Supreme High Commissioner of the Goringhaicona Khoi Khoi Indigenous Traditional Council and spokesperson for Paramount Chief Delrique Dextery Aran (Impose Arendse), the position taken by the Collective, and invited the Goringhaicona to participate and join the Collective. Cautioning the Goringhaicona that refusing to formally engage, would constitute a voluntary extrication from the consultation process. Akin to a self-imposed exile.

The social facilitator, subsequently, twice engaged (met) the Supreme High Commissioner of the Goringhaicona; urging formal engagement, consultation and dialogue. On both occasions the social facilitator was informed that the meetings did not constitute formal engagement or consultation. Consequently, the social facilitator informed the Supreme High Commissioner that the Goringhaicona would not be reflected in the First Nations Collective.

³ Prince Titus informed Advocate Erasmus who represented his interest at the Western Cape Heritage Tribunal, that he (Prince Titus) is no longer opposed to development at the River Club site, and that he (Prince Titus) had joined the First Nations Collective, in support of development.

Members of the First Nations Collective, Indigenous activists, and members of the Indigenous Resurgence Movement, alerted the social facilitator to public utterances and social media pronouncements by Paramount Chief Aran of the Goringhaicona Khoi Khoin Indigenous Traditional Council, that called into question the credibility of the Paramount Chief; as leader, as a keeper of Indigenous knowledge and tradition, and as voice of the Indigene. The voice articulated through his spokesperson, the Supreme High Commissioner, Mr. Tauriq Jenkins.

Some of Paramount Chief Aran's public pronouncements include:

- The real Nelson Mandela died on Robben Island, and the person released in 1990 was an imposter.
- That he (Paramount Chief Aran) contacted the Queen of England.
- Jan Van Riebeeck was a prisoner.
- Paramount Chief Aran's grandmother, Elisabeth Dawson, was British Royalty, and the sister of Queen Victoria.
- The Goringhaicona have *"traded the language Khoekhoegowab used on the coat of arms which gives money value."*
- Former President F.W. De Klerk lied under oath to the United Nations.
- Former President Nelson Mandela lied about using his mother's Khoi DNA and passing it off as Xhosa.

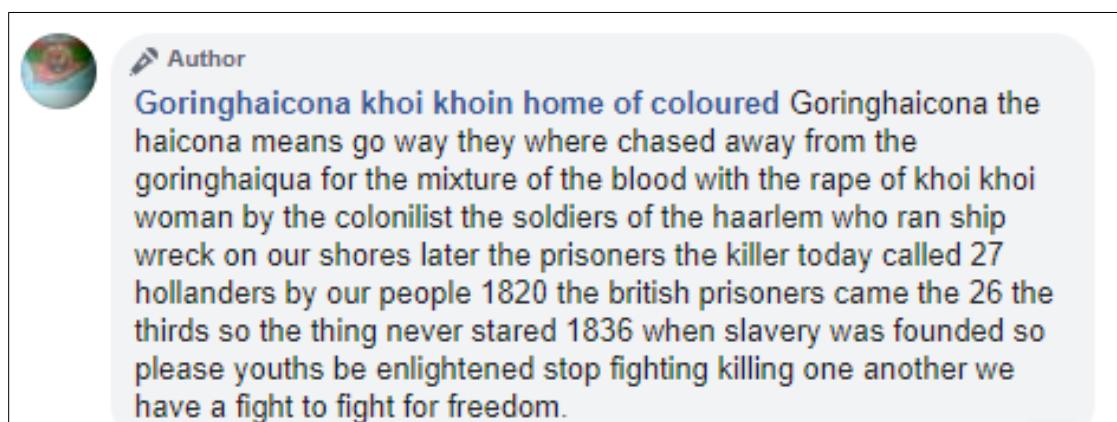


Figure 1 - Goringhaicona means "go [a]way."



Figure 2 - Paramount Chief Aran contacted the Queen of England and his grandmother is related to the Queen of England.



Figure 3 - Former President F. W. De Klerk lied to the United Nations.

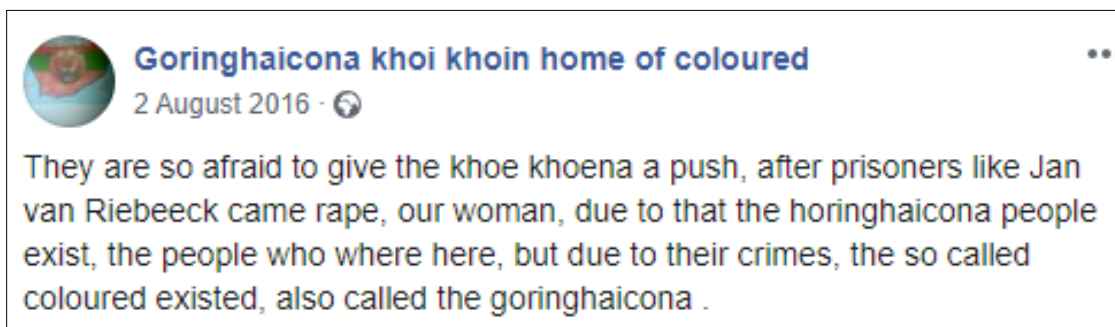


Figure 4 - Jan van Riebeeck was a prisoner.



Figure 5 - Paramount Chief Aran's grandmother was the sister of Queen Victoria.

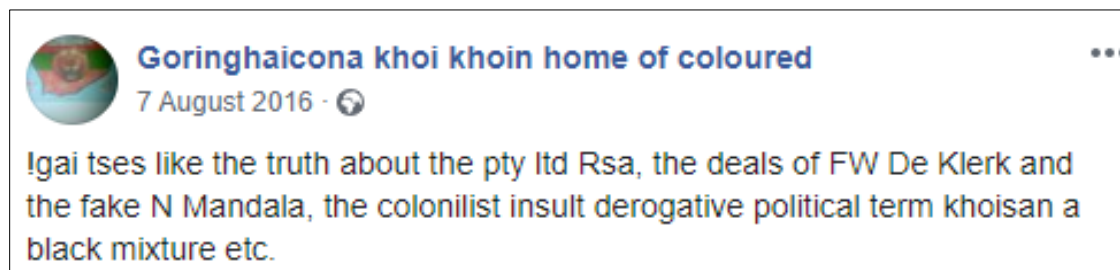


Figure 6 - Fake Nelson Mandela.

<https://www.facebook.com/Goringhaicona-khoi-khoin-home-of-coloured-818871421553844/>

The concern from the First Nations Collective was that the above pronouncements by Paramount Chief Aran of the Goringhaicona will undermine First Nation interests and cause ridicule of the entire Indigenous narrative.

I. Structure

This report is divided into an introduction and 8 sections. The introduction provides a preamble to the study. Section 1 describes the First Nations narrative of the TRUP cultural landscape. Section 2 deconstructs the TRUP cultural landscape in order to understand the temporal and spatial relationships between different tangible and intangible heritage elements and the River Club site. Section 3 deals with the Indigenous narrative and First Nations agency. Section 4 articulates First Nation aspirations. Section 5 converts Indigenous aspirations into an Indigenous Imperative vis-à-vis the River Club site, Section 6 identifies global precedents where Indigenous Intangible cultural heritage informants informed building and site design and development. Section 7 deals with implementing the Indigenous Imperative. The report ends with Section 8, the conclusion and recommendations, which is followed by the bibliography and annexures.

J. Study Area



Figure 7 - Project Study Area

K. Locality



Figure 8 - River Club locality

SECTION 1: FIRST NATIONS NARRATIVE OF TRUP CULTURAL LANDSCAPE

This section of the report describes the Indigenous narrative of the TRUP cultural landscape as articulated in the TRUP First Nations Report.

It serves as analytical framework for understanding the significance of both the TRUP landscape and the River Club site to the First Nations, and as contextual framework for locating the River Club site in the broader TRUP cultural landscape.

The Indigenous heritage significance of the River Club cannot be dislocated from the broader TRUP landscape, and any understanding of the River Club as Indigenous cultural landscape requires an understanding of the TRUP Indigenous landscape.

For this reason, this section is a detailed recount of the Indigenous voice and aspirations as articulated in the TRUP First Nations Report.

A. Background to TRUP First Nations Report

The Western Cape Department of Transport and Public Works (DTPW) appointed a social facilitator to engage the First Nations (Khoi and San) with regard to their oral history and intangible cultural heritage vis-à-vis the Two Rivers Urban Park (TRUP).

The report constituted a Second Supplementary Report to the TRUP Phase 1 Heritage Baseline Study.

B. TRUP Project Brief

The brief of the engagement 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 Nations 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. First Nations Consulted

For the TRUP First Nations report, knowledge keepers and traditional custodians from the following First Nation groups were consulted: Gorinhaiqua, Gorachouqua, Goringhaicona, Cochoqua, Chainoqua, Korana, Nama and Griqua.

D. TRUP Study Area

The TRUP project boundaries were not contiguous with the First Nations' understanding of the boundaries of the historic TRUP-area Indigenous landscape. According to the Indigenous narrative, the historic landscape was much larger, and the existing TRUP project area was a mere remnant of a more encompassing landscape.

The following graphic illustrates the First Nations' cognitive map of the historic TRUP-area cultural landscape.

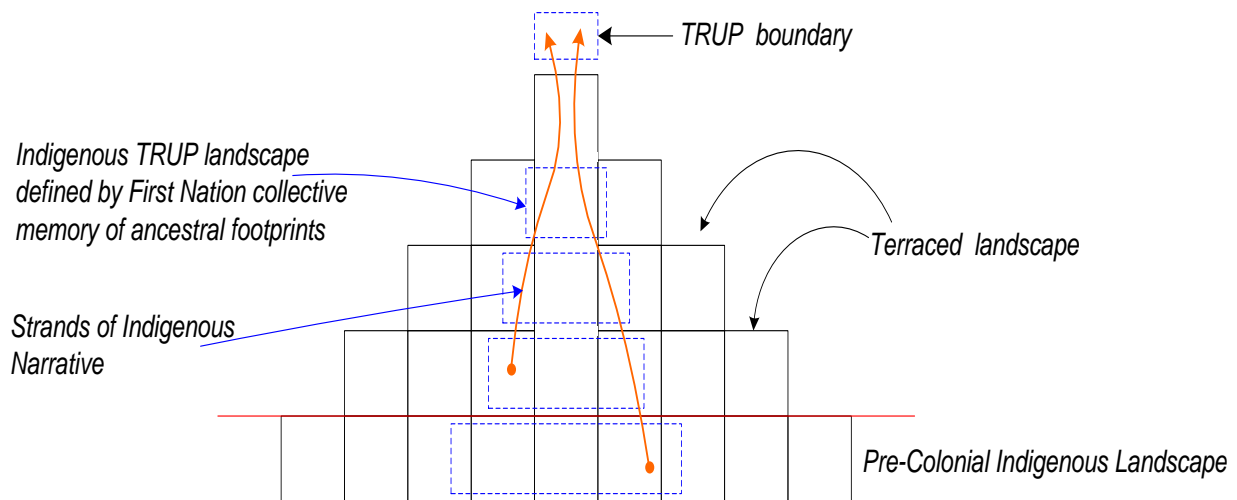


Figure 9 - TRUP Boundary and Pre-Colonial Indigenous Landscape

"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." (AFMAS TRUP First Nations Report. 2019:3)

E. Precedents

The TRUP First Nations report looked at precedents that dealt with embodying and spatializing of intangible cultural heritage of First Nations.

The following precedents were identified:

South African

- Newtown Cultural Precinct - *"Public art as place-making device for both memorial celebration and facilitating of Indigenous and public discourse."*
- Langa Cultural Precinct - *"The engage-imagine-design-develop approach to place-making where project champions, proponents and developers are non-state actors."*

Global

Urban Redevelopment of Christchurch (New Zealand) - *"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."*

'Reclaiming Indigenous Planning' - This collection of precedent case studies *"espouses Indigenous planning with its hallmark being the centrality of the Indigenous worldview."*

'Legacies of Space and Intangible Heritage' - This collection of precedent 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."*

'Intangible Heritage Embodied' - This collection *"examines international cases of intangible cultural heritage, thematically, in terms of: voice and performance, landscape and space, and new technologies and media."*

Case 1 - 'Towards integrating Indigenous culture in urban form'

"This case explores Indigenous-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 how Indigenous buildings such as aboriginal friendship centres and longhouses (wharehenui), 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."

Case 2 - 'Coexistence in Cities: The Challenge of Indigenous Urban Planning in the Twenty-First Century'

"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. The case contends that Indigenous issues cannot merely be considered as that of just another stakeholder."

Case 3 - 'Settlement Patterns, Intangible Memory, and the Institutional Entanglements of Heritage in Modern Yucatán'

"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 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 has the "potential to inform the imbuing and "activating" of the TRUP landscape through First Nation "usufruct" of the landscape."

Case 4 - 'Hopi Ancestors Lived in These Canyons'

"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."

Case 5 - 'Gardens and Landscapes: At the Hinge of Tangible and Intangible Heritage'

"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 illustrates how First Nation believes, practices and world-view of the natural environment at TRUP, can potentially be concretized and embodied.

Case 6 - 'Preserving the Cultural Landscape Heritage of Champaner-Pavagadh'

"This case investigates a multivalent landscape... that has both tangible and intangible heritage dimensions associated with contesting layers of Hindu and Muslim heritage... The case advocates the preservation of the traditional knowledge base and skills that were used

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.

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."

Case 7 - 'The Heritage of Kunqu: Preserving Music and Theater Traditions in China'

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

F. Conventions and law regarding Intangible Cultural Heritage (ICH)

The TRUP First Nations Report used the intangible cultural heritage domains proposed by the UNESCO 2003 Convention for the Safeguarding of the Intangible Cultural Heritage, as organizing framework to structure the intangible heritage of the First Nations vis-à-vis TRUP.

These ICH domains 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.

G. Evolution of the TRUP Cultural Landscape

The TRUP First Nations Report traces the evolution of the TRUP cultural landscape from a Pre-colonial time through three epochs of colonial and "race-based place-making, dispossession and displacement," and illustrates via time-slice analysis, the 'ethnic cleansing' of the Indigene population.

The following graphic provides a chronological overview of historical developments and illustrates the evolution of the TRUP cultural landscape.

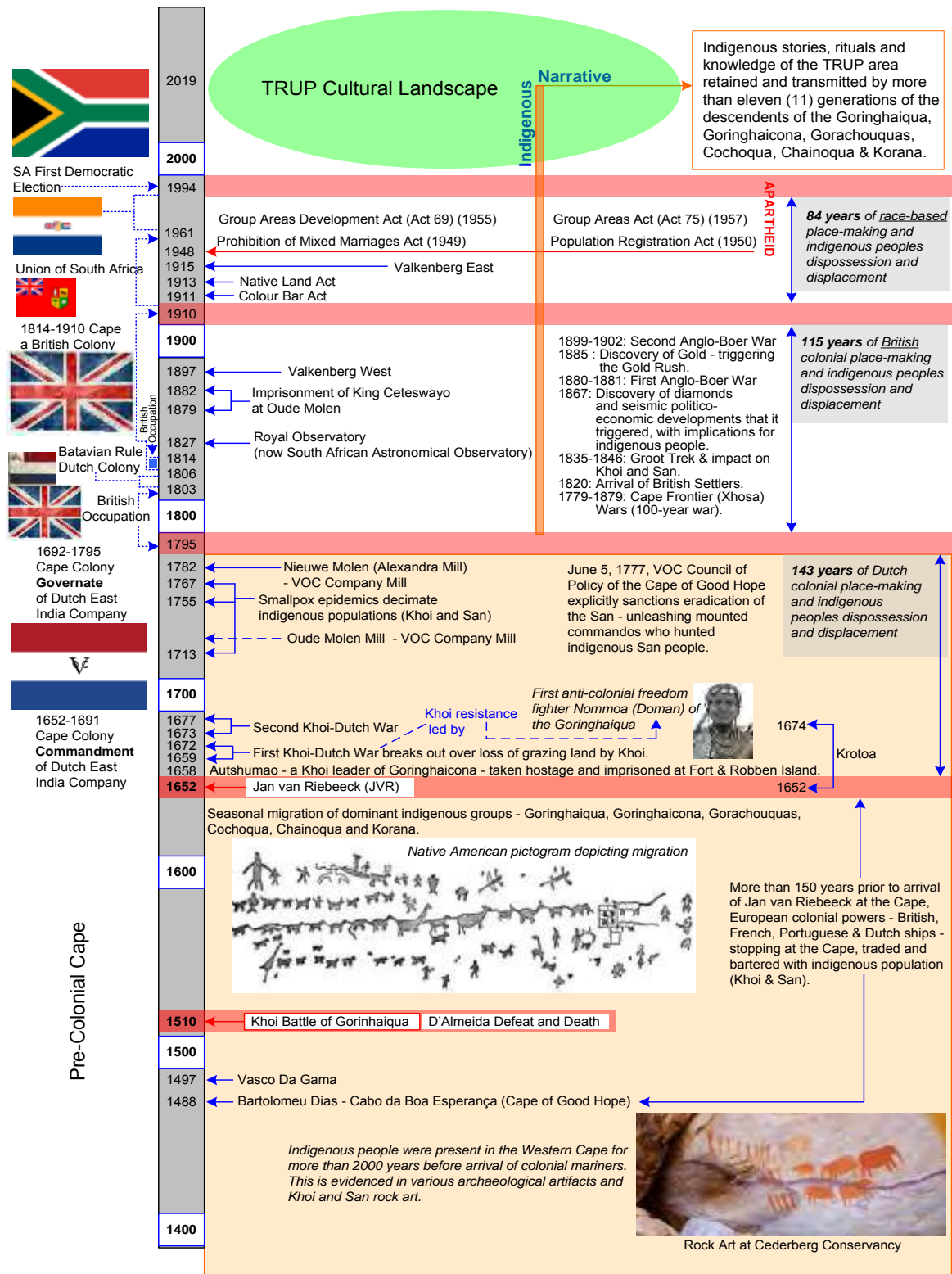


Figure 10 - Evolution of TRUP Cultural Landscape

H. Voices of the First Nations - Indigenous Narrative of TRUP

This section of the TRUP First Nations report dealt with the multivalent Indigenous narrative that articulated the significance of TRUP to the First Nations.

The following excerpts, are the words of Indigenous knowledge keepers and traditional custodians:

First Nations claim to the TRUP landscape

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

"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 Gorachouhuas, 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."

*"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."*

An Indigenous knowledge keeper recounted a First Nation gathering in the Greater Namaqualand where Indigenous elders entrusted him with 'sacred sand,' imbued with the spirit of the ancestors

and the history of its people, which he had to restore to its historic landscape - so as to bind the people to the land of their ancestors.

"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."

Gogosoa was a Chief of the Gorinhaiqua.

Indigenous Worldview

"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."

Fauna and flora were central to the Indigenous sense-of-self in relation to the landscape - *"Khoi and San commingled with plants and animals."* Certain plants were used for food, healing and ritual purposes. Certain animals played defining roles in Indigenous cosmology and folklore. For example, the Eland is significant in both Khoi and San traditions.

"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."

"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."

"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."

"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."

Ceremonies and Rituals

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

"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."

Resistance and 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..."

"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-mane 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."

"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."

I. Aspirations of the First Nations

In terms of the TRUP First Nations report;

"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)."

Indigenous informants articulated the following vision for TRUP.

"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."

"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"

First Nation aspirations for TRUP include:

1. Acknowledging:

- That TRUP is part of the landscape of events that led to the *"Battle of Gorinhaiqua where the Indigenous Khoi defeated the Portuguese Viceroy, D'Almeida on 1 March 1510."*
- *"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."*

2. Providing a gathering place for Indigenous cultural performances such as the Rieldans.

3. Making provision for ceremonies and other ritual practices.

4. Incorporating Indigenous plants - used as food, medicine and ritual purposes - into the TRUP landscape.

5. Having an Indigenous Heritage Centre at TRUP.

J. Spatializing the TRUP Indigenous Narrative

This section of the TRUP First Nations report:

1. Proposes an approach to, *"indigenizing the TRUP landscape"* and
2. Holds that *"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."*

In this way the *"materialized Indigenous landscape would then be activated and enlivened through negotiated and enshrined Indigenous cultural practices and heritage activities."*

Methodology for Implementing Indigenous Narrative

The TRUP First Nation report proposes the following 4-step methodology for implementing the Indigenous narrative:

- Step 1- Structuring the narrative according to the intangible cultural heritage (ICH) domains prescribed by UNESCO.*
- Step 2- Embodying the intangible "through using land, space and physicality to give it form, structure and functional expression."*
- Step 3 - Activate and enliven "(culturally cultivate)" "the landscape through Indigenous cultural practices and heritage activities."*
- Step 4 - Enshrining access to the landscape, which will facilitate "ensoulment and reconstituting of Indigenous identity through the First Nations reconnecting their identity with place-based Indigenous spirituality and the ancestral domain."*

According to the TRUP First Nation report *"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."*

Blueprints

The TRUP First Nations report proposed the following blueprints for implementing the Indigenous narrative:

- *"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."*
- *"A heritage centre - inspired by Indigenous architecture"*
- *"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)"*
- *"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."*
- *"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."*
- *"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 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."*

K. Recommendations

The TRUP First Nations report recommends that:

- *"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."*

SECTION 2: DECONSTRUCTING THE TRUP CULTURAL LANDSCAPE

This section of the report deals with deconstructing of the TRUP cultural landscape.

The rationale for deconstructing the landscape is to:

1. Identify and assign contemporary tangible and intangible heritage elements of TRUP to specific historic periods;
2. Understand the temporal and spatial relationships between various heritage elements.

This will allow the report to locate and integrate the River Club site into the broader TRUP cultural landscape.

A. Analytical Framework

The cultural landscape was deconstructed using an analytical framework that was developed through adapting and applying a 3-dimensional coordinate system which allows the display and spatial referencing of fragments of the past in 3-dimensional space.

In the framework, the Z-axis deals with the temporal dimension, or chronology, where the point '0' denotes contemporary time.⁶ A negative value on the Z-axis refers to a point in time in the past i.e. a historical point. A positive value on the Z-axis refers to a point in time in the future.

The unit of measurement for the Z-axis is number of years demarcated in centuries and decades.

Given the focus of the project on the past - heritage -, specific historic events are referenced on the Z-axis.

At a specified point on the Z-axis - a designated period in time, or point of heritage enquiry -, the X & Y axes create a 2-dimensional Cartesian plane on which a particular cultural landscape is reconstructed and spatially referenced, using fragments of the archaeological record, oral history, and archival, ethnographic and historical research.

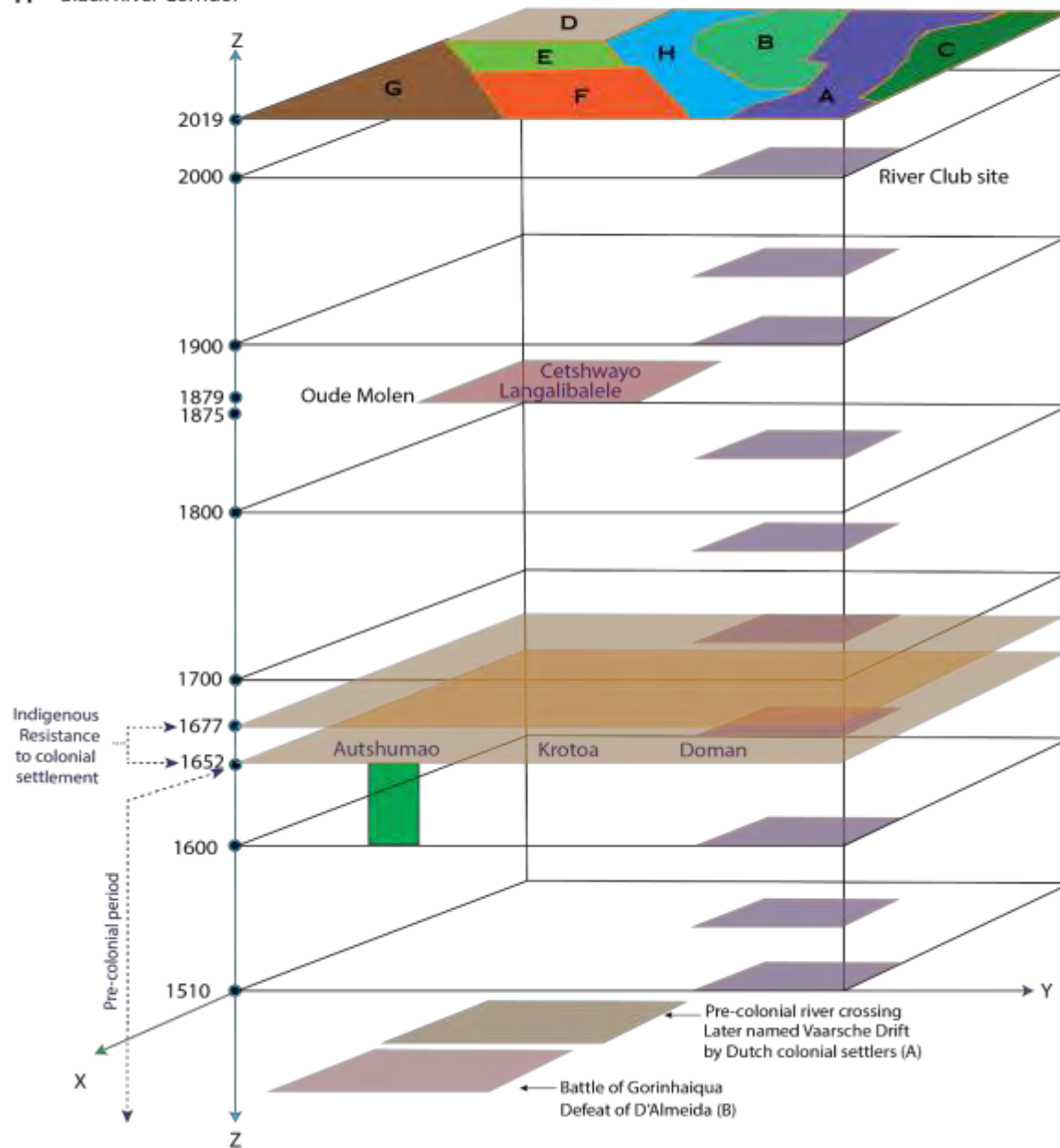
Multiple points of interest along the Z-axis can be elucidated through linked X-Y Cartesian planes with associated cultural reconstructions.

In this way, the analytical framework enables time-slicing of the cultural landscape, which is the first step in the deconstructing of the TRUP landscape.

⁶ For the purposes of this River Club First Nations report, contemporary time, or the '0' point on the time line, is November 2019.

- A** - Liesbeek River Corridor & River Club
- B** - Valkenberg Estate & SAAO
- C** - Sports-fields
- D** - Oude Molen / Pinelands Station
- E** - Maitland Garden Village
- F** - Alexandra Institute
- G** - Berkley Road Industrial Triangle
- H** - Black River Corridor

TRUP Indigenous Cultural Landscape



A and B are outside the geographic project boundaries of TRUP but inside:
 (1) the collective First Nation memory and cognitive map;
 (2) the historic pre-colonial indigenous landscape.

Figure 11 - TRUP Cultural Landscape deconstructed

The Two Rivers project area, with all its constituent precincts, is part of a larger historic Indigenous landscape, and can be located, or nested, within this larger landscape:

- *Spatially*, in relation to other features (approximate locations of Indigenous settlement areas, early colonial settlement in Table Bay) of the pre-colonial and early-colonial landscape;
- *Geographically*, as the surviving remnants of a historic Indigenous landscape;
- *Temporally*, as a location of early colonial encounters;
- *Cognitively*, in the collective memory and cognitive map of First Nations, as the historic Indigenous landscape of their ancestors;
- *Epistemologically*, based on Indigenous knowledge structures that comprises knowledge handed down from “the old people,” and acquired through dreaming, trancing, divination, “presentiments”, from stories, and “reading” the landscape (Van Wyk 2016:38).
- Ontologically, through the First Nations' deep, existential connection to the historic TRUP landscape - “*the land is not ours, we belong to the land.*” (Ibid)
- Cosmologically, through the Khoi and San sense of self, in relation to the environment (landscape, fauna and flora), and the moon.
- Historically, as an area where history-making and epoch-defining pre-colonial and early colonial events occurred.

Similarly, the Liesbeek River Corridor precinct can be located, or nested, in the broader TRUP landscape. And the River Club site, in turn, nested in the Liesbeek River Corridor precinct.

B. Pre-colonial (pre-1652) Inhabitants of the Cape

The pre-colonial peninsula was first inhabited by the San, before they were displaced by pastoral Khoi groups; the Grigorigqua, Chainouqua, Cochouqua, Gorinhaqua and the Gorachouqua.

Another different kind of offshoot, the Goringhaicona made up of drifters and outcasts from all the aforementioned clans and assisted by the English, established themselves, first on Robben Island as a community of traders and later, on the mainland banks of the Camissa River (*//ammi ssa*) in Table Bay,¹⁵⁵ still as a trading community. They were neither a tribe nor a clan but a totally new creation of entrepreneurs formed to meet the needs of passing ships.

Interestingly, with reference to the Nama dictionary when you break down the components of the name Gorinhaqua to its three parts (*!Uri - //ae - khoe*), it means white - coming together - with people.¹⁵⁶ The slightly disparaging term Goringhaicona means “our kin who drifted away from us”.¹⁵⁷ Hidden social history may be discerned in clan names and by the practices that set formations or clans and tribes apart from other indigene communities.

Figure 12 - Mellet description of the Gorinhaicona

(Mellet: 81)

The Gorinhaiqua and the Gorachouqua became permanently settled in the area that is today known as the Liesbeeck, Mowbray and Rondebosch. (Ibid)

In 1613 the Gorinhaiqua Chief, Xhore (a.k.a. Coree, Corey, Corree) was kidnapped by a Captain Towerson of the *Hector*, and taken to England with the intention to teach him the "English language and manners" so that, on his return to the Cape, he would become the principal agent (*comprador*) and interlocutor for the bartering of livestock between the Khoi and the British East India Company.

Chief Xhore returned to the Cape in 1614.

According to Walter Peyton, who was at the Cape in 1615, Chief Xhore's *"'village' was eight miles (approx. 13 km) from the bay and consisted of 100 huts; and there was another consisting of 10 huts on the east side of Table Mountain"* (Wilson, M.L. 1990:19) quoting Raven-Hart (1967: 72).

According to (Mlambo, A.S. and Parsons, N.: 2018) Chief Xhore *"founded a village of 100 houses on the Liesbeeck and Swart rivers - the first substantial settlement in the area of future Cape Town. It was described with some exaggeration in February 1617 by a sailor arriving on what is now the Groote Schuur hospital ridge:*

...when we were come to the top of the hill, some four miles from our tents, we saw in the valley below about 10,000 head of cattle, and by judgement about 5,000 people which fled not for fear of us."

C. Indigenous Resistance to Colonial Settlement (1652 - 1677)

Groups at the Cape at the time of Jan van Riebeeck

On his arrival at the Cape in 1652, Jan van Riebeeck encountered and had various dealings with the Indigenous groups, particularly, the peninsular Khoi groups, the Gorinhaiqua and the Gorachouqua.

There was also the Goringhaicona whom Jan Van Riebeeck describes in a memorandum *"for information and guidance of his successor Z. Wagenaar."*

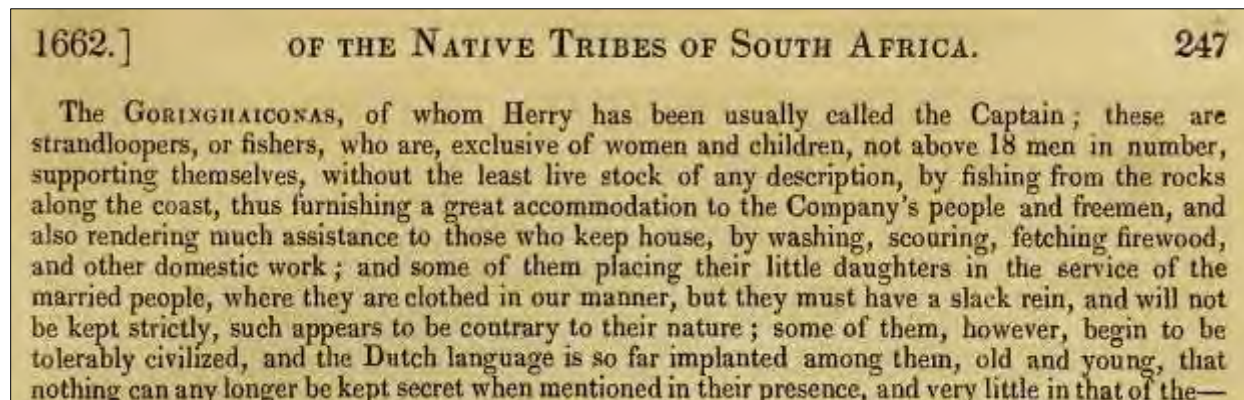


Figure 13 - Jan Van Riebeeck description of the Gorinhaicona 1662

(Moodie: 247)

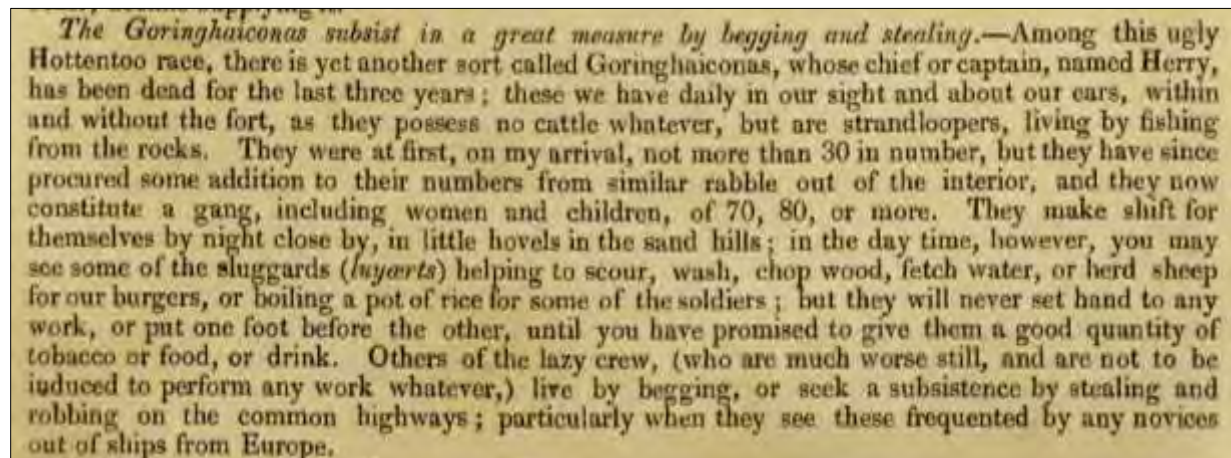


Figure 14 - Jan Van Riebeeck description of the Gorinhaicona in 1666

(Moodie: 291)

Whilst the initial engagements between the Dutch colonials and the local Indigene were viewed by the Indigenous groups as just a continuation of a decades-long bartering and trade between locals and the passing ships of European nations, it soon became apparent that the Dutch intended to occupy and settle the land, and claim its natural resources.

As the Dutch East India Company (DEIC) started to grant land to freeburghers (colonial settlers) they set in motion a series of events that would culminate in escalated conflict with Indigenous groups.

On 5 July 1658 the Gorinhaiqua were ordered east of the Liesbeek boundary and 'fence,'

"That Caepman [Gorinhaiqua] shall continue to live with his camp on the East side of the Salt and Fresh River Liesbeecq, because on this side the pasture is too confined for us alone," (Moodie:133).

In 1659 Doman (of the Gorinhaiqua) initiated guerrilla-style attacks on the free burghers who had claimed Indigenous custodial land along the Liesbeek valley, for themselves. Thus starting the First Khoikhoi-Dutch War.

On 6 April 1660

"Caepmans [Gorinhaiqua] engaged to do their best to induce other tribes to bring us as many as possible out of the interior in due time. They dwelt long upon our taking every day for our own use more of the land, which had belonged to them from all ages, and on which they were accustomed to depasture their cattle, &c.

They also asked, whether, if they were to come into Holland, they would be permitted to act in a similar manner, saying, "what would it signify if you remained here at the Fort, but you come quite into the interior, selecting the best for yourselves, and never once asking whether we like it, or whether it will put us to any inconvenience." They therefore insisted very strenuously that they should be again allowed free access to the pasture.

It was at first objected that there was not grass enough for their cattle, and for ours also ; they said in reply,— " have we then no cause to prevent you from procuring any cattle ? for, if you get many cattle, you come and occupy our pasture with them, and then say the land is not wide enough for us both ! who then can be required, with the greatest degree of justice, to give way, the natural owner, or the foreign invader ?

They insisted much upon their natural right of property, &c. and that they should at least be at liberty to gather for their winter food, the bitter almonds, and roots which grew there naturally ; but this also could not be acceded to, because on the one hand, it would give them too many opportunities to injure the colonists, and on the other, because we this year had need of the bitter almonds ourselves, for the purpose of planting the projected hedge or live fence—(a reason which was not stated to them) but they insisted so much on this point, that this word must out at last :—that they had now lost that land in war, and therefore could only expect to be henceforth entirely deprived of it, the rather because they could not be induced to restore the cattle which they had, wrongfully and without cause, stolen from us ; that their country had thus fallen to our lot, being justly won by the sword in defensive warfare, and that it was our intention to retain it." (Moodie: 205)

The mind-set, policy and practice of the colonial settlers, as reflected in the above excerpt from Jan Van Riebeeck's diary, caused much discontent amongst the Indigenous groups and was to cause the Second Khoi-Dutch war from 1672-1677.

D. TRUP Cultural Landscape and the Indigenous Heritage Premium of its Precincts

Given that the entire TRUP project area was part of the historic Indigenous landscape, each of the precincts that make up TRUP has a measure of Indigenous cultural heritage⁷. And because of this, determining and apportioning the Indigenous heritage value, or cultural capital, of each precinct becomes paramount.

One way to do this, is to ascertain what tangible and intangible cultural elements are precinct-specific, and which elements cut across two or more precincts.

E. Determining the River Club's Share of the Indigenous Heritage Premium of TRUP

The River Club site is one of many sites within the Liesbeek River Corridor Precinct, which is one of eight precincts of TRUP.

At 15 hectares, the River Club site is a small part (5%) of a much larger TRUP cultural landscape that extends to approximately 300 hectares.

The River Club site cannot be dislocated from the broader landscape, and the extent to which the site bears testimony to its Indigenous cultural heritage, is determined by the amount of Indigenous cultural capital that can be assigned to the site. This assignation of Indigenous cultural capital, takes place through ascertaining and attributing, site-specific and cross-cutting tangible and intangible cultural elements.

F. Cross-cutting Cultural Elements

The following strands of the Indigenous narrative cuts across all precincts of TRUP:

Dominion of the Gorinhaiqua

TRUP was part of the area that historically used to be settled by the Gorinhaiqua, Gorachouqua and the Cochoqua.

First Nation informants concurred that the TRUP area was the dominion of the Gorinhaiqua.

"The area where the Two Rivers Urban Park development is taking place is Gorinhaiqua."

⁷ The presence of cultural artefacts of subsequent place-making (Dutch colonial, British colonial and Apartheid) on some precincts, does not negate the shared foundational historic Indigenous landscape of these precincts, nor does it absolve the contemporary custodians of these precincts and their land parcels, of "*acknowledging, embracing, protecting and celebrating the Indigenous*" foundational elements and dimensions of precinct-specific cultural landscapes.

"That area is under the auspices of the Gorinhaiqua."

"All those places at the Two Rivers fall under the jurisdiction of the Gorinhaiqua."

"The Gorinhaiqua and the Gorachouqua often camped together in that area"

Before the movement of the Khoi groups (Gorinhaiqua, Gorachouqua, and Cochoqua) into the area, the San used to traverse the landscape.

Battle of Gorinhaiqua

In the Comment Objection: River Club Redevelopment Pre-Application BAR made on 16 September, 2019, the Goringhaicona Khoi Khoi Indigenous Traditional Council asserts that;

*"The first patriotic battle of resistance against a colonial power **occurred on the precinct**⁸ on March 1, 1510. This is a battle the Goringhaiqua fought against Portugal's Viceroy Francisco De'Almeida."(2019:24)*

The assertion that the Battle of Goringhaiqua "*occurred on the precinct*" is understood to mean the River Club site. The notion that the Battle of Goringhaiqua "*occurred on the [Liesbeek River Corridor and River Club Precinct and/or River Club site]*" is refuted by the First Nations Collective, and is not borne out by any historical record or evidence.

There is a big difference between what is referred to as the Liesbeek River Corridor and River Club Precinct, and the area under discussion, which is the River Club site.

According to the First Nations Collective, TRUP is part of the "*pathway of assault*" followed by D'Almeida's party when they attacked the Gorinhaiqua settlements in the vicinity.

"This is the corridor that represents the pathway of the assault of 28 February 1510, when the Portuguese militarist, Francisco D'Almeida, sent his troops inland to steal livestock and abduct woman and children from our Indigenous settlement, located close to the proposed development area. Consequently, this resulted in one of the most successful anti-colonial battles in Africa, known as the Battle of Gorinhaiquau, in which D'Almeida and a large contingent of his forces died on the shores, close to the estuary of the confluence of the Black and Liesbeek Rivers." (Gorinhaiqua Cultural Council: 2019)

⁸ Author emphasis.

Colonial-settler 'Grilagem'

The TRUP landscape is where the first colonial-settler 'grilagem'⁹ occurred in South Africa.

"The proposed development area is also most sensitive because it falls within the framework of a Heren XVII letter of authorisation of 1656, granting the governor of the then Fort, the right to usurp the lands of the Peninsular Khoi for the benefit of the colonists who were co-travelers of Jan van Riebeeck." (Gorinhaiqua Cultural Council: 2019)

The establishment of colonial-settler farms on the historic Indigenous landscape triggered the ethnic cleansing of the Indigene from the landscape.

Resistance to 'Grilagem'

The TRUP landscape holds the memory of resistance by the Indigene to the colonial-settler 'grilagem'. This resistance manifested in the actions of different individuals, in different forms, at different times and at different scales. Most notably being Doman, the Gorinhaiqua resistance leader, and the two Khoi-Dutch wars. Significant others amongst the Indigenous cast of characters during this period were Autshomao and Krotoa. The narratives of the Indigenous protagonists, Doman, Autshomao and Krotoa, are intertwined, and traverse the TRUP cultural landscape.

Appraisal of Cross-cutting Elements of Indigenous Narrative vis-à-vis River Club Site

Whilst the River Club site is part (albeit, a small part) of the larger TRUP cultural landscape that holds the memory of the Indigenous narrative, no cross-cutting, narrative-defining event for any of the strands of the Indigenous narrative; be it, the dominion of the Gorinhaiqua, Battle of Gorinhaiqua, Colonial-settler 'grilagem', or resistance to 'grilagem,' can be attributed specifically to the River Club site.

In terms of dominion of the Gorinhaiqua, no tangible or intangible reference has been made to the Gorinhaiqua having settled specifically on the River Club site.

In terms of the Battle of Gorinhaiqua, no tangible reference in the historic record, or intangible reference in the First Nation oral history, has been made to any element of the encounter with D'Almeida's party specifically taking place on the River Club site.

⁹ 'Grilagem' is a Portuguese term for land grabbing that has a "dark, heavy, violent meaning, involving abuses and arbitrary actions against the former occupants... with forced loss of possession by the taking of land". Grilagem encapsulates sanctioned violent destruction of the Indigene, ethnocide, expropriation, dispossession and displacement with "irregular procedures, illegal landholding associated with violence, exploitation of wealth, environmental damage and threat to sovereignty." (https://en.m.wikipedia.org/wiki/Land_grabbing)

With regard to colonial-settler 'grilagem' the River Club site was most likely part of an early pre-colonial landscape from which the Indigene was displaced and/or precluded from having access to.

In terms of resistance to 'grilagem,' no specific act of resistance, battle or encounter, whether tangibly manifested or intangibly articulated, have been attributed specifically to the River Club site.

G. Site-Specific Cultural Elements

This part of the assessment of the River Club landscape seeks to determine whether there are any Indigenous cultural elements specific to the River Club site.

G.1. Burial Grounds

In the Comment Objection: River Club Redevelopment Pre-Application BAR made on 16 September, 2019, the Goringhaicona Khoi Khoi Indigenous Traditional Council contends that the River Club site holds;

"Culturally significant and sacred Khoi burial grounds"

This determination addresses the issue of whether there could be Khoi or San burial sites on the River Club site.

Engagement with First Nation knowledge keepers and traditional custodians indicated that:

1. The Khoi and San do not have a tradition of burying their dead in places prone to flooding, nor are there any references in their collective memory of Indigenous burial sites at water-logged locations, or places at risk of flooding.
2. Based on their oral tradition and the memory of historic practice of the First Nations Collective, there are no Indigenous sacred burial grounds on the River Club site that the Indigenous knowledge keepers and tradition bearers are aware of.

"We do not bury our dead in a wetland."

"Do you think our ancestors will bury their dead where their bones will be washed away by the waters, and the graves of the dead will be trampled on by thousands of cattle and sheep during the seasonal migration?"

Old burial grounds tended to be at the higher points of a landscape, elevated spaces, rocky outcrops and caves.

In addition to the narrations of Indigenous informants, no account or intimation of Khoi or San burial grounds in flood-prone areas could be found in any historic, ethnographic or archaeological reference.

An archaeological assessment of the site that was conducted in 2015 concluded the following:

The subject property has been dramatically altered and transformed. Apart from the northern portion, most of the site has already been developed. The 'undeveloped' northern portion, alongside the railway line is severely, degraded. There is likely a long history of disturbance in this area. It comprises mostly fill material, probably from when the railway line was constructed, and also from the Black and Liesbeek River when they were canalized. Extensive dumping has also probably taken place prior to development of the River Club.

No archaeological or historical objects or remains were encountered during the baseline study. Most of my attention was focussed on the northern portion of the site, alongside the Black River and the railway line.

The probability of locating significant archaeological heritage during implementation of the project is therefore considered to be very low.

No visible graves were noted, and it is highly unlikely that these occur on the property.

Indications are that there in terms of archaeological heritage, there are no constraints (nor opportunities) associated with the proposed redevelopment of the River Club in Observatory.

Figure 15 - Excerpt from Kaplan archaeological assessment

(Jonathan Kaplan: 2015)

The River Club site was part of a historic and pre-colonial wetland that *"encompassed the Black River, Salt River and Liesbeek estuary (incorporating land in the confluence of the rivers)"* (Schietecatte and Hart 2015), is within a flood plain, and *"is currently subject to repeated seasonal flooding."* (Attwell 2017: 77)

Figure 16 shows the River Club site with wetlands in 1899.



Figure 16 - Cape Northcott Military sketch 1899 which indicates the river Club site with vegetation and wetlands, CCT 2016 in O'Donoghue: 2016)



Figure17: 1934 Aerial photograph of River Club area.



Figure 18 - 1934 aerial photos of the River Club site

According to Hart (2019) the aerial photograph shows *"that almost all the land that makes up the River Club is in fact an artificial island that has been reclaimed from the estuary. On the North West side is land just reclaimed for the railway yards. The River Club is a trapezium shaped land parcel surrounded by artificial drainage canals. In the wetland area (flooded) one can see the tell-tail work of a dragline excavator that has dug sand from the estuary to create the reclaimed land. What we have referred to as the old Liesbeek is not a river at all but an early artificial drainage canal which a second man-made canal surrounds the River Club trapezium on all sides.*

The River Club is almost all on an artificial island, it's not grazing land and it's very much not a burial ground. It is an engineered landscape that has become softened by time and in places has developed some natural qualities.....nothing is original, only the Observatory hill."



Figure 19 - Flooding of Liesbeek Sportsgrounds

Source: Church, 1994



Figure 20 - Flooding of Raapenberg Bird Sanctuary and the Black River

Source: Church, 1994

Given the refutation of the First Nations Collective who are the Indigenous Khoi and San knowledge keepers and custodians of tradition, the archaeological assessment of Kaplan, the archaeological appraisal of the historical record by Hart, the absence of any reference or intimation in ethnography, and given that the site is part of a historical wetland, there is a strong unlikelihood of there being any Indigenous burial sites on the River Club site.

G.2. Pre-colonial River Crossing Points

In the Comment Objection: River Club Redevelopment Pre-Application BAR made on 16 September, 2019, the Goringhaicona Khoi Khoi Indigenous Traditional Council refers to *"cultural routes and itineraries"* as one of four categories *"in which places associated with intangible heritage values have been inscribed onto the World Heritage List."*

The submission proceeds to reference an excerpt from the 2016 Two Rivers Urban Park Baseline Heritage Study.

"The Varsche Drift crossings are worthy of further physical heritage survey and assessment albeit that the area lies within a milieu of railway and freeway crossings. The confluence of the Black and Liesbeek Rivers has special significance as it this is possibly the least untransformed wetland in the study area."

(Attwell October, 2016)

In pre-colonial times (and well into colonial times), a combination of the Salt, Black and Liesbeek rivers formed an inter-riverine zone and estuary that divided the Cape landscape into the Table Bay part of the Peninsula, and the hinterland. At the time, river crossings were the entry points between the western and eastern landscapes, and tended to move seasonally.

Any remnant of these pre-colonial river crossings in the contemporary landscape would have considerable heritage significance, in that it would hold the memory of pre-colonial events, the footprints of the Indigenous cast of characters associated with the landscape, and would be touchpoints for First Nations to connect with their ancestral landscape.

Given the aforementioned potential living heritage value and cultural capital of a historic river crossing in a contemporary landscape, ascertaining whether the River Club site was part of, or contained a **pre-colonial** river crossing, becomes paramount.

Whilst a mid-18th century map of the project area shows a river crossing (Figure 21), it's impossible to:

1. Determine whether the crossing is on the River Club site;
(Personal communication, Tim Hart 6 Nov 2019)

2. Determine whether the crossing is pre-colonial. Given that, at the time of the development of the map (circa 1760), the Indigenous population who traversed the landscape in pre-colonial times, had been displaced by 1660 already, i.e. a century before the drawing of the map, and the area would have had 100-years of Dutch-colonial place-making.



Figure - 21 mid-18th century map

Historical enquiry, backed up by evidentiary support, locates a pre-colonial river crossing north of the historic confluence of the Liesbeek and Black rivers.



Figure 22 - Undated map of the area

The mapped crossing north of the confluence of the Liesbeek and Black rivers, is supported by historical enquiry that references the Vaarsche Drift crossing as a likely area of pre-colonial crossing.

The area north of the TRUP site is potentially *"of high heritage value in terms of precolonial movement patterns and patterns of settlement as a cattle route from the north is likely to have crossed the river system at the point where the Black and (original) Liesbeek River became the Salt River Lagoon. This would (subject to changes in the riverine spaces) have been in the vicinity of Vaarschedrift area and the railway bridge."* (Attwell:2016)

The following excerpt from the "Abstract of Criminal Convictions before the Court of Justice, Cape of Good Hope.—1662—1672" references the Keert de Koe guardhouse.

"1663, Feb. 6. —Jacob Egbert, soldier; for buying 3 sheep from the Hottentoots at the guard house, Keert de Koe, of which he had charge, and worse still, buying them for the freemen, whom it was his duty to prevent and report; sentenced to be dismissed, and shipped as a sailor, to be flogged, and to pay a fine of 10 reals." (Moodie 311)

Keert de Koe was a redoubt or defensive watchtower that guarded a river crossing along the river.

The following references places Keert de Koe north of the confluence of the Black and Liesbeek rivers.

According to Schietecatte and Hart (2015:3), whilst *"The positions of forts and outposts are difficult to determine. Indications are the Keert de Koe was situated close to the railway crossing of the Black River in Maitland..."*

The following *"un-transcribed map of 1661 ...gives some clues as to the position of parts of the early defensive line. It extended from the Salt River Mouth where the redoubts Keert De Koe and Duinhoop were built to keep watch over the northern cattle crossing at Varsche Drift. The term Keert de koe means "Turn the Cow" a direct reference to the need to control the movement of cattle from the DEIC held area. It is thought that Keert De Koe was built in Maitland, which makes sense because it was close to the crossing point to Table Bay. Cannon Road in Maitland may be a direct reference to the outpost."* (Schietecatte and Hart 2015:18)



Figure 3 This un-authored 1661 map shows the early land grants as well as some of the outposts. The Salt River estuary and Paarden Eiland is also depicted (after Atlas of Mutual Heritage).

Figure 23 - Un-transcribed map of 1661

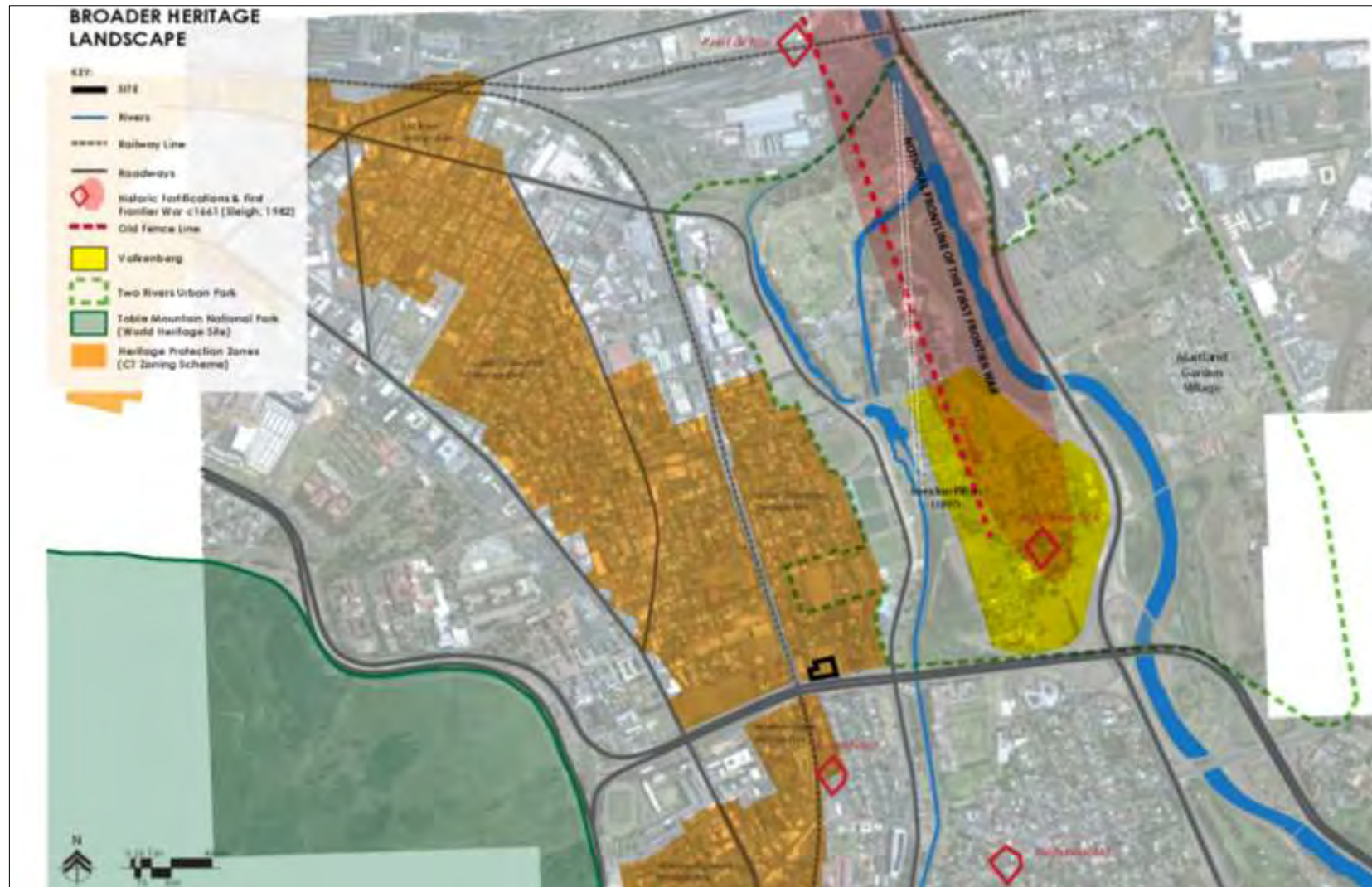


Figure 24 - Map of 1661 fortifications overlaid onto contemporary aerial photography (Jaggers HIA: 2016)

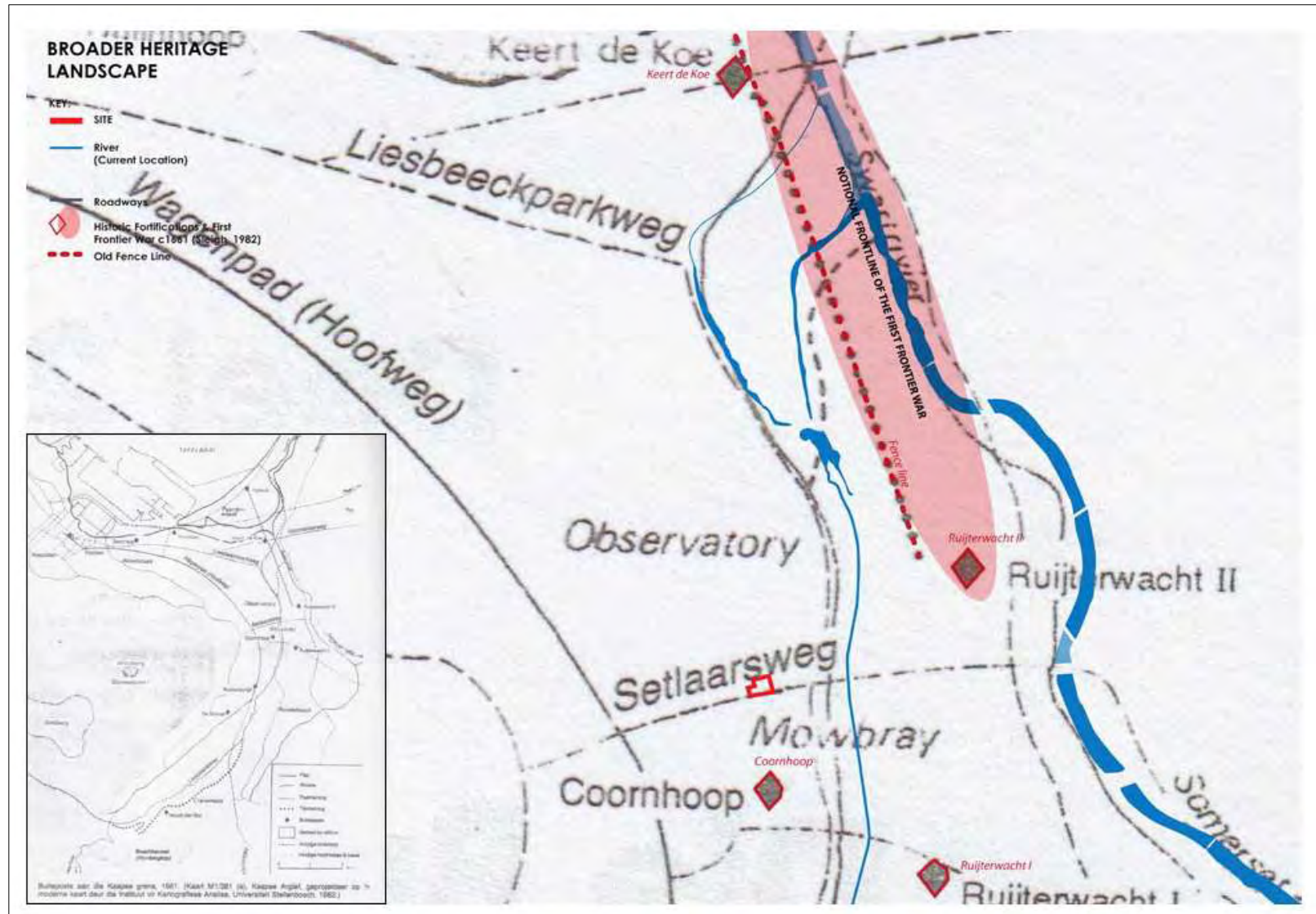


Figure 25 - Map of Dan Sleigh's line of fortifications in the Cape, scaled over the current alignment of river and roads (Jaggers HIA: 2016)

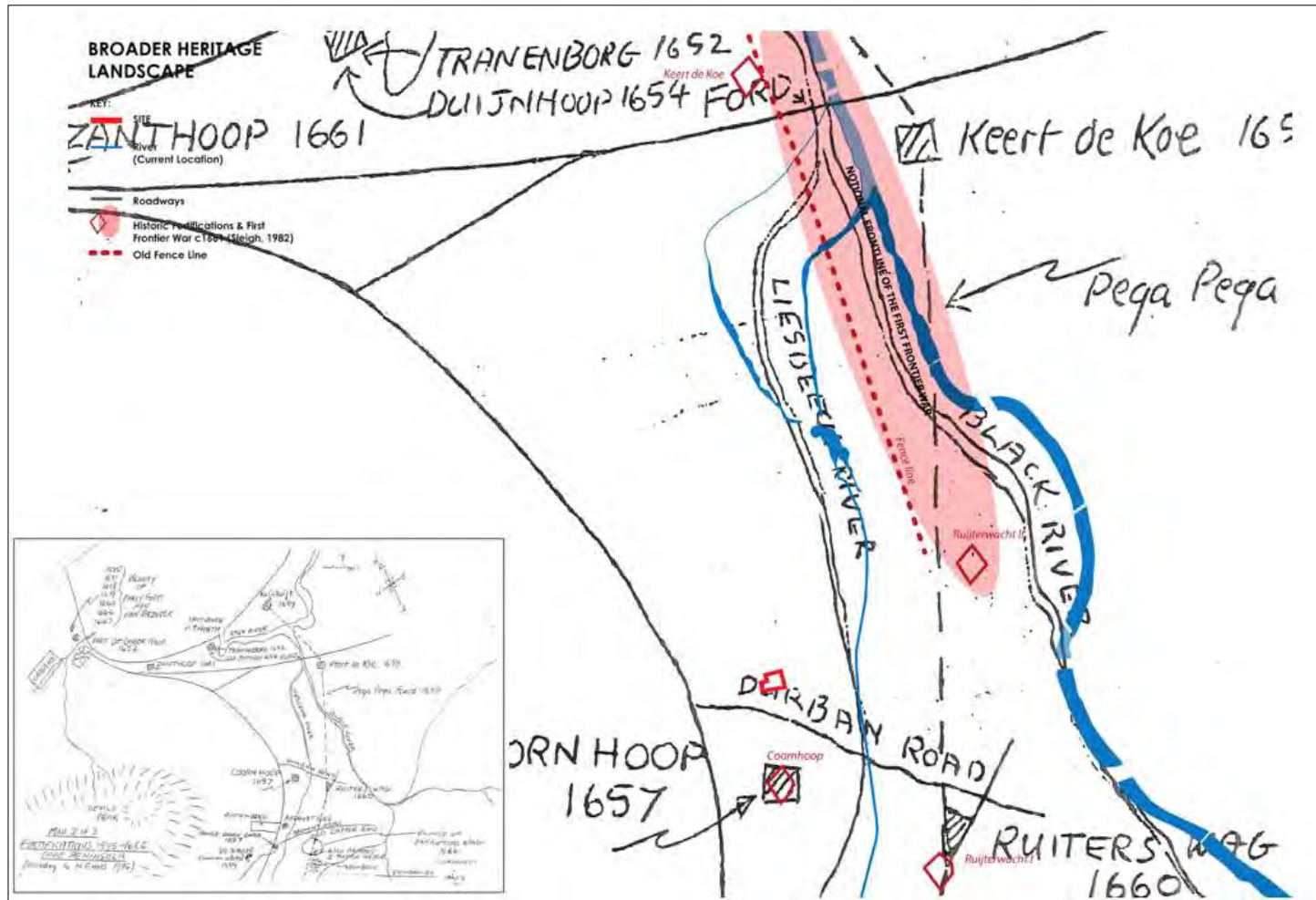


Figure 26 - Map of Mervin Emms' line of fortifications in the Cape, scaled over the current alignment of river and roads (Jaggers HIA: 2016)

The aforementioned cartographic references place the approximate location of a pre-colonial river crossing north of the confluence of the Liesbeek and Black rivers, i.e. north, and outside the River Club site, the Liesbeek River Corridor Precinct, and the TRUP project area boundaries.

This, combined with the fact that the area was a wetland (as previously argued) makes it strongly unlikely that the River Club site was part of, or contained a pre-colonial river crossing.

G.3. Significance of the River at the River Club

"The river tells the broader story of nationhood.

The waterways connect us to ourselves and they connect us to rest of the world.

The river becomes a story-telling trajectory, you use the river, or the places of repose along the river, to tell the stories of not only the Khoi and San, but also of the broader nation.

These are important spaces.

The rivers are spaces that tell important stories, but the river must tell its own story, we must allow the river to guide us in telling its story."

It is part of the path.

Along the river, you start at one place....

The river ties all the precincts of TRUP together.

The river takes you further than TRUP, and tells you about your ancestors, and about the descendants of the people who were driven from here.

The river unlocks the pathway from dislocation to relocation.

The river holds the key to the right of return.

The river holds the master key. It is inside the river that we find ourselves again.

And it's also in the river, as the rivers flows into the big sea, that we find who we are in the broader sea of humanity.

So there is no disconnect between who is here and who is on the other side.

The river is the interconnecting element.

It is central to the reimagining of the site and the TRUP landscape."

SECTION 3: INDIGENOUS NARRATIVE AND FIRST NATIONS AGENCY

This section of the report deals with First Nation ownership of the Indigenous narrative, radical reconciliation and the exercise of First Nation agency, and places on record the position of the First Nations Collective (Gorinhaiqua, Gorachouqua, Cochoqua, San Traditional Royal House of N||nꞑe, the Griqua Royal Council, and the National Khoi and San Council) with regard to the proposed River Club development.

First Nations as sole owner of the Indigenous narrative

Tauriq Jenkins, the chairperson of the Observatory Civic Association said: "This is a battle of restorative justice (It) has deep historical roots. It's important for all the stakeholders to take note. This is a very sacred ground."

Figure 27 - <https://www.iol.co.za/capeargus/news> 14 August 2019

Chairperson of the Observatory Civic Association, Tauriq Jenkins, said: "This is a battle of restorative justice. It has deep historical roots. It's important for all the stakeholders to take note. "This is a very sacred ground."

Figure 28 - Cape Argus, 22 Nov. 2019

First Nations made it clear that they, and only they, own the Indigenous narrative.

Also, only they have the right to deploy the Indigenous narrative.

*"For these detractors who usurp our narrative.
 You are part of the problem.
 You are standing in our way.
 Who are you, to use our narrative?
 It's an indictment of you to say we oppose development.
 We don't oppose the development.
 We can't stop people building - placing one brick on top of another.
 The question is: Does that brick bear our name?
 Or, does that brick tell a part of our story?
 We are not against development.
 It is paternalistic of the Observatory Civic Association (OCA), composed mostly of people who have no knowledge or experience of First Nation praxis.
 It's not for OCA and TRUPA to usurp the First Nation narrative to further their own agenda."*

Radical Reconciliation

"I want to articulate why we are in it [support the development].

We don't stand under the developer's flag.

We stand under our own flag.

We are not in it to break this.

We are in it to ensure that our concerns are taken onboard and that the development reflects a heritage that has been eviscerated."

"We have nothing against the development, we are not going to fight against the clock."

"Our people are not protesters.

We don't see why we should stand outside and make a noise.

Why must we be that undignified?"

"Can you imagine?

If the developer is able to read a foundational script into a multi-billion rand development.

A foundation script that centers the development.

With a protected enclave inside the space.

It also says that we are not driven to the margins.

The conventional narrative is you drive the Indigenes to the margins.

Why should we be the backwater and not the mainstream?

Make the Indigene the center, and give them dignity.

That must be a space of rebuilding dignity.

Part of the narrative document is about rebuilding dignity.

Our participation and support of the development tells you...

Broadcasts to the world that we are anchored.

Our participation and support of the development, not only activates this site, but all the other precincts that come after us.

This development activates all the other elements.

Oude Molen and the rest.

We are tired of standing on the margins.

We want to be placed at the centre because our narrative is the stone that the builder of our democracy removed.

Part of the reason TRUP is unstable, is because it has no corner stone.

The Indigenous narrative is the corner stone to this entire development.

When they lay that cornerstone [incorporate the Indigenous narrative] it is the blessing of this development.

*We are not standing in the way of development,
Not standing in the way of building buildings.
That's brick and mortar.
The question is: on what do you stand?
You stand on the 'bloedspoor' of our ancestors."*

"We have engaged ...to ensure that the footprint of the Khoi and San's history of resistance, and its modern day resurgence is incorporated into the development plan."

"Ensuring that the spiritual and cultural symbols of the Khoi and the San finds resonance within the proposed development plan."

*"Ours is not a narrative of rancour.
You see, people think Indigeneity is about protest.
It has nothing to do with protest.
Indigeneity has to do with restoration.
Firstly, it has to do with restoration of human spirit, and key thing of restoration of spirit is to reconcile the people to the land."*

*The reason this development is good for us, is that the developer has taken the concern of rehabilitating the rivers.
When you purify the water, you open up the way through which life can regenerate,
When you purify water, you purvey the sense that life can regenerate where death has come.
Regenerate at so many levels. At individual level, as a collective, and the environment"*

*"We can't return to Eden, because Eden happened a long time ago, but we can give vision.
This site must be the optic realization of a vision of realization, restitution, reconciliation and recognition."*

We bless this development by ensuring that the wells that were poisoned, the waters that were poisoned, once again regenerate life and reflect as close as possible as we can come to what gave life to that sweet water."

*"Structures of the development are also testimony to our heritage.
The Eland is symbolic and is the most majestic of all of the animals.
The eland is a symbol of hope.
The Eland is central to most of the First Nations (Khoi and San) cosmology.
The Indigenous iconography can be interspersed with a range of things, throughout the development."*

"The Eland is a majestic animal.

We talk of using, majestic instruments, to begin to tell our story.

The largeness of the building is actually good.

Our story can be seen from, and on, every story of that building.

That this, is a tribute to the people that were here.

It is also a beacon.

Like a lighthouse, a beacon of hope."

First Nations exercising Indigenous agency



Figure 29 - Page 1-5 Gorinhaiqua letter (See Annexure 1)

As a cultural council it is without any doubt a most critical factor that the proposed development is located within an area which indisputably is part of the terrible history of our land, which caused the foundational peoples of that area to be put to the sword, dispossessed of their historical land, dispersed into the margins and subjected to a cultural and social genocide.

This is the corridor that represents the pathway of the assault of 28 February 1510, when the Portuguese militarist, Francisco D'Almeida, sent his troops inland to steal livestock and abduct woman and children from our indigenous settlement, located close to the proposed development area. Consequently, this resulted in one of the most successful anti-colonial battles in Africa, known as the Battle of Gorinhaiqau, in which D'Almeida and a large contingent of his forces died on the shores, close to the estuary of the confluence of the Black and Liesbeck Rivers.

The proposed development area is also most sensitive because it falls within the framework of a Heren XVII letter of authorisation of 1656, granting the governor of the then Fort, the right to usurp the lands of the Peninsular Khoi for the benefit of the colonists who were co-travelers of Jan van Riebeeck.

Needless to say, this act of aggression against the foundational indigenous peoples sparked the First Khoi-Dutch War of 1659-1660.

There are numerous other points of historical significance, but it suffices as reference here to note that it was the dispossession wrought on the Khoi peoples who historically were the custodians of this place that was once paradise, which is only now, 25 years into democracy, grudgingly recognized.

The significance of this area and the adjoining Oude Molen site, is that it has been the subject of intense engagement between ourselves and numerous senior state officials, including but not limited, to Premiers of the Western Cape government, Provincial Ministers of several Western Cape government administrations, Mayors of the City of Cape Town, the Chief Land Claims commissioners, several ministers of the National government and even the apex of governance, namely the Presidency.

We have also engaged several entities of the State in connection with this broad area and have been relentless in our efforts to bring cognition of our excised narrative within the ambit of our national culture, political, social and economic narrative.



Figure 30 - Page 2-5 Gorinhaiqua letter (See Annexure 1)

All our efforts in this regard have fallen on deaf ears, have been subjected to ridicule and, or bludgeoned with the arrogant silence of invisibility, which means being treated as never having spoken and not worthy of being heard.

It is this very phenomenon of always being trivialized, never being acknowledged and always having to contest the distortion, lies, obfuscations and the extremely disturbing fact that our narratives have been excised from the national story, our claims to recognition, restitution and restoration being relegated to the back burner and our essence as the descendants of the foundational peoples of this land being ransacked by mercenaries of all stripes that has caused us to draw a line in the sand.

This line in the sand we have drawn follows a very clear and signposted pathway, which includes sentinel events in which we have played a very definite role, including the National KhoiSan Consultative Conference in Oudtshoorn (April 2001) the World Conference Against Racism in Durban (September 2001), and, pertinently, more than two decades of engagements, meetings and workshops with the departments of cooperative government and traditional affairs, the department of Arts and Culture, the Department of Justice and the department of rural development and land reform. Issues related to this site have also been specifically raised in the context of the Kimberly 1 and Kimberley 2 summits between national Khoi and San leaders and top representatives of the South African government.

At a personal level, matters related to the searing histories of our people have been the subject of significant coverage in the print and electronic media where I have served at senior level in many local and international newsrooms. This also specifically includes my tenure as editor of both the Eland and the Eerste Nasie Nuus/News, which are the only fully-fledged newspapers ever to be published that were exclusively dedicated to the issues of recognition, restitution and restoration of South Africa's foundational peoples

Breaking the cycle of invisibility

A thoroughgoing assessment of what has occurred in these long, drawn out and disconcerting engagements with the principal players who are bound by international law and the South African Constitution to end the discrimination against the descendants of the Khoi and the San is that no one listened with intent and that not one of these entities cared to act definitively to break this cycle of abuse.

What emerges is a pattern of delay, of placing in abeyance that which must be resolved with urgency, and a complete lack of the political will required to break the logjam. Our view therefore is that rather than place our destiny in the



Figure 31 - Page 3-5 Gorinhaiqua letter (See Annexure 1)

hands of those who have no interest in our future or the future of the seven generations to come, for which we bear responsibility, we now, in our own interest, have elected to exercise our own agency.

As Steve Biko stated many years ago: "Blacks are tired of standing at the touch line, watching a game that they should be playing, blacks want to do things for themselves and by themselves."

For us, it is therefore appropriate to state here and now, that the Khoi and the San, particularly those in this Peninsula, whose forebears bore the most severe blows of colonial aggression, are refusing to hand over our destiny to others. To paraphrase Biko, in our context, we are saying the Khoi and San are tired of standing by the touchline watching a game that we should be playing.

It is with the knowledge of having been trivialised, silenced and bludgeoned into invisibility that we as the Gorinhaiqua Cultural Council, have elected to directly engage the entity involved in the proposed River Club Development. What we have discovered in the process of this engagement, specifically with Mr Jody Aufrichtig, is that the developer has been open, empathetic and attenuated to our concerns, which were placed on the table in a frank exchange of views.

Through this process, two pertinent results of the discussions, over a long period of time, have persuaded us to take a position in support of this proposed River Club development.

The first is that we believe that the developer has grasped the intense pain that has been associated with the bludgeoning of our narrative. As such, this developer, unlike any other government, corporate, or social entities with which we have engaged, has made a firm commitment to ensure that the footprint of the Khoi and San's history of resistance, and its modern day resurgence is incorporated into the development plan.

Of the many commitments that the developer has made, a most significant commitment has been to allocate an area in the centre of this development, which is of great cultural significance to us, to be earmarked for the building of a World-First International Indigenous Media and Communication Centre.

In doing so, the developer, unlike any other government department, has honoured one of the central planks of the United Nations Declaration on the Rights of Indigenous People (UNDRIP) which calls for indigenous peoples to have the capacity to record, report on, as well as print and broadcast matters and events of concern to them.



Figure 32 - Page 4-5 Gorinhaiqua letter (See Annexure 1)

As a veteran journalist with more than 30-years experience in the local and international print and electronic media, this will be the realisation of the dream we have fought for throughout the resurgence, which is to tell our own story, to train our own people and to ensure that our voices find traction within the South African Nation and in the community of indigenous people around the world.

The second point that has swayed us to give our unambiguous support to the development proposal, is that both at the level of the ecology of the area – which the developer had committed to cleaning up and indigenising – and in terms of ensuring that the spiritual and cultural symbols of the Khoi and the San finds resonance within the proposed development plan.

We have arrived at this position after much consideration and consultation with many of the senior indigenous leaders and their councils in the Peninsula, as also with prominent national leaders of the Khoi and the San. Among these we can clearly cite Khoi elder statesman, K'bia Hennie van Wyk, chief of the Gorachoiqua tribal council; Chiefs John Jansen and Tania Kleinhans-Cedras of the Cochoqua; High Commissioner Aaron Messelaar, of the Griqua Royal council, and Chief Cecil le Fleur, chairman of the National Khoi and San council.

We are aware, without a doubt, that there will be detractors, including those who believe that indigenous people stand diametrically opposed to development and are best served by being relegated to an anthropoid fetishised state where they roam perpetually in antiquity without the tools to navigate the modern world.

Others, for their own reasons, will try to maintain the area as a golf course and the riverbanks as rustic, undeveloped spaces, where women and children can be attacked at will.

Our position is that they are entitled to their views, but we must emphasise that indigenous people are not the perpetual children that the colonist and colonial mentally would have us be. On the contrary, it is our view that such paternalistic notions must by themselves be put to the sword, because we, the ones who had been at the frontline of fighting for recognition, restitution and restoration, have elected to exercise agency in our own interest and our progeny.

Kei gan gans


Chief !Garu Zenile Khoisan
(On behalf of the Gorinhaiqua Cultural Council)

Figure 33 - Page 5-5 Gorinhaiqua letter (See Annexure 1)



Date 8th November 2019

Heritage Western Cape
Protea Building
Greenmarket Square
CAPE TOWN
8001

To Whom It May Concern

IGaitses

I Kai Bi'a Hennie van Wyk, in my capacity as head of the Gorahouqua Tribal Council herewith place on record our endorsement of the letter by Chief IGaru Zenzile Khoisan of the Gorinhalqua Cultural Council in support of the River Club Development proposal, which will be located within the broader Two Rivers Urban Parkway corridor.

We agree with the position put forward by the Gorinhalqua Cultural Council that the decision in support of the development proposal follows a pathway of engagements with several spheres of government, Chapter 9 Institutions, State entities and the private sector.

Our support for the project does not come lightly, as the area under consideration for the proposed development is a most sensitive location both in terms of its ecology, as also its deep heritage significance.

We fully concur that this decision is a strategic act of indigenous cultural agency to secure a legacy for those who suffered the indignity of dispossession and cultural genocide.

The fact is that we believe this is a wise decision,, through which we will all be able to both celebrate our history and heritage, including our history of resistance in major battles such as the war against Francisco D'Almeida in 1510 and the first Khol-Dutch war of 1659 – 1660, which were the first major acts of resistance against colonial aggression in our country.

Figure 34 - Page 1-2 Gorahouqua letter (See Annexure 2)

Together with the Gorinhalqua Cultural Council we have engaged government, chapter 9 institution and a range of other entities in our cause to get recognition, restitution and restoration for our people and we concur with Chief Zenzile that "our efforts in this regard have fallen on deaf ears, have been subjected to ridicule and, or bludgeoned with the arrogant silence of invisibility, which means being treated as never having spoken and not worthy of being heard."

We therefore fully support the decision of the Gorinhalqua Council to exercise agency and to directly engage the entity involved in the proposed River Club Development.

Through this process, two pertinent results of the discussions, over a long period of time, have persuaded us to take a position in support of this proposed River Club development.

We celebrate the fact that this engagement has been fruitful and that the developer has made a firm commitment to ensure that the footprint of the Khoi and San's history of resistance, and its modern day resurgence, is incorporated into the development plan.

For us it is important that a significant commitment this been made that an area within the proposed development is to be earmarked for the building of an International Indigenous Media and Communication Centre.

This directly shows that the developer is conscious of the United Nations Declaration on the Rights of Indigenous People (UNDRIP) which calls for indigenous peoples to have the capacity to record, report on, as well as print and broadcast matters and events of concern to them.

It is these types of engagements and outcomes which must be celebrated and emulated not only by government but also by the private sector, to ensure that justice triumphs, that the descendants of the first people are treated with respect and that the first peoples of this country are restored and recognized.

We therefore give our support and endorsement to this development proposal.

Kel gangans

Kai bi'a Hennie Van Wyk

Signature: 

Figure 35 - Page 2-2 Gorahouqua letter (See Annexure 2)

"Ons is nie gekand teen die River Club ontwikkeling nie. Ons wil nie baklei nie. Ons is saam in die proses. Ons moet praat en adviseer" (His Excellency, Aaron Messelaar, Griqua Royal House & Deputy Secretary General of the Congress of Traditional Leaders of South Africa (Contralesa).

The San, through the Traditional Royal House of N||nǀe, under the leadership of Queen Katriena Esau, also indicated their support for the proposed development at the River Club (See Letter of Support - Annexure 3)

SECTION 4: INDIGENOUS ASPIRATIONS

This section articulates First Nation aspirations with regard to the River Club site.

*"We need a place where we as Indigenous people can meet.
Where we can have intense dialogue and celebrations.
Where we can describe local Indigenous groups and their history."*

*"A First Peoples Museum or Cultural Centre,
South Africa's first specialist Museum dedicated to celebrating the rich heritage of the First
Indigenous Peoples, the Khoi and San.
It will specialise in the respectful and equitable curatorship and conservation of all the cultural
and heritage symbols of the Khoi and San."*

*"Om te kan ervaar van kultuur op die erfenis gebiede"
"Uitbeelding van die kunste"*

"n plek waar die inheemse tale geleer kan word."

*"Ek stem saam met dit, ek is tevrede met wat hy will doen,
Dit sal goed wees as dit gebeur, dan bly alles gehoue,
Daar waar die kinders kan leer, nie net kinders nie, maar mense kan leer die taal,
"N|uu"¹⁰*

"Plekke vir n samekoms,

*Die eland is baie belangrik.
Die eland is n heilige dier.*

*Die ystervark, hy is die apteek, hy dra binne sy maag, die medisyne.
Die mis van sy maag is die medisyne,*

Buchu en hoodia is belangrik. Dit is kos en water."

"We need a place where we can tell the story of the genocide of the San."

*"We want to be able to bring about a space through which the descendants of those who
suffered that abrogation can begin to speak into a bigger space."*

¹⁰ The "N|uu" language is considered one of the original languages of Southern Africa, and a "critically endangered" language by the United Nations.

Speak the Indigenous narrative.

A space from which we can broadcast.

A space where we will collate the documentary base, whether archival or contemporary.

A space for archiving of research and a distillation of that which can be broadly disseminated. A digital publications space, with sound and video gathering capabilities, from where we can build an online newspaper and other digital publications. So we can tell our story, and from where we can communicate with First Nations from other parts of the world."

An Indigenous media and communication centre will contribute to the First Nation's capacity to tell their own story."

"Part of the process of building a re-imagined River Club, is understanding Indigeneity and Indigenous knowledge systems interwoven with Indigenous fauna and flora.

For the Khoi and the San critical to these are the plants of our ceremony.

For instance, the 'kooigoed', the plants of our 'reiniging,'plants we use for cleansing and plants that are part of our spiritual Khoi and San cosmology.

Those plants like buchu. There are a range of others: sour figs, buchu, 'always', lavender,

"Part of rebuilding a people, is educating them about the Indigenous knowledge and imbibing in them an inner understanding of the landscape, the environment.

So people can migrate back to their source, back to their roots,

This means bringing these roots on stream,

Cultivating a process of indigenizing,

Of explaining Indigeneity, of living Indigeneity.

It's creating an Indigenous universe in and around the spaces and places where we are articulating our story and building our narrative."

SECTION 5: INDIGENOUS IMPERATIVE

"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"

Khoi and San First Nations Collective

This section of the report provides the rationale for, and demonstrates how, the owners and custodians of the Indigenous narrative - the Khoi and the San - exercise agency that translates their narrative (of intangible cultural/living heritage) into an Indigenous *imperative*, that acknowledges, embraces, protects and celebrates Indigenous intangible cultural heritage of the First Nations.

This Indigenous imperative applies to all TRUP precincts.

In this instance, the Indigenous imperative speaks to the River Club site.

Indigenous Imperative Unpacked

The Indigenous imperative comprises three linked elements; an aspiration (A), the rationale (B) and modus operandi (C).

1. The aspiration (A) articulates the wish of the Indigene/First Nation.
2. The rationale (B) explains the significance of the aspiration and what it means to the Indigene/First Nation.
3. The modus operandi (C) spells out how the aspiration can be accomplished.

Indigenous Imperative as a means to Spatial Justice

First Nations exercised Indigenous agency by claiming the Indigenous narrative with regard to TRUP and all its constituent precincts. They, then constituted and centered an Indigenous Imperative that converted the narrative into a coherently articulated, Indigene-defining set of practical aspirational interventions that serve as touchpoints to Indigenous actualization and spirituality, the ancestral domain, and the pre-colonial Indigenous landscape. In this way, the Indigenous Imperative is applied in a manner that reconnects the Indigenous identity to the TRUP and River Club landscape.

The application of the Indigenous Imperative provides the First Nations a means of achieving spatial justice in a contemporary urban context. In this instance, Indigenous spatial justice vis-à-vis the Two Rivers area.

Reconnecting the Indigene, the land and the environment

A - Aspiration

"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..."

The River Club, as a precinct of TRUP, is to be authenticated as an *"Indigenous commemorative landscape"* that has *"spaces of engagement and Indigenous place-making."*

B - Rationale

Authentication involves reconnecting the Khoi and San to the River Club land through Indigenous usufruct that can take different forms.

This reconnecting with the land and Indigenous usufruct fills the "absence of being" experienced by the Khoi and San, and facilitates the *"reproduction of [their] intangible cultural legacies"* as manifested in the form of their Indigenous usufruct of the River Club site.

"The intangible heritage of landscape use is embodied in vernacular practice [Khoi and San use of Indigenous plants], and it's through these practices that the landscape becomes relevant to the contemporary Indigenous [Khoi and San] communities."

The cultivating and use of Indigenous plants would validate the living heritage of the First Nations and "activate" the River Club cultural landscape.

C - Modus operandi

"Part of the process of building a re-imagined River Club, is understanding Indigeneity and Indigenous knowledge systems interwoven with Indigenous fauna and flora."

"For the Khoi and the San critical to these are the plants of our ceremony."

"Part of rebuilding a people, is educating them about the Indigenous knowledge and imbibing in them an inner understanding of the landscape, the environment."

For instance, the 'kooigoed', the plants of our 'reiniging,' plants we use for cleansing and plants that are part of our spiritual Khoi and San cosmology.

Those plants like buchu...sour figs, aloe, and lavender.

So people can migrate back to their source, back to their roots.

This means bringing these roots on stream.

Cultivating a process of indigenizing.

Of explaining Indigeneity, of living Indigeneity.

It's creating an Indigenous universe in, and around, the spaces and places where we are articulating our story and building our narrative."

"Buchu en hoodia is belangrik. Dit is kos en water."

Indigenous plants that are used by the Khoi and San for medicinal, food, ritual and ceremonial purposes (Indigenous usufruct), can be planted in demarcated areas. These demarcated places could also be used to educate and raise awareness amongst both Indigenous communities and the general public.

The provision of Indigenous gardens, or places with Indigenous flora on the River Club site, is one way of Indigenous place-making.

The following pictures show San rock paintings depicting the presence of Indigenous plants in the cosmology of the Indigene and some common plants used for medicinal and ceremonial purposes by the Khoi and San.



Figure 36 - San rock painting depicting aloe

"Bitter aloe is one of the few recognizable plants found in San rock paintings. Early European travelers documented its medicinal use by the Khoekhoen [Khoi]." (Medicinal Plants Exhibition: DCAS 2019)



Figures 37 & 38 - San rock art with Indigenous plants

(Medicinal Plants Exhibition: DCAS 2019)



Figure 39 - Buchu



Figure 40 - Wild Dagga



Figure 41 - Kooigoed



Figure 42 - Cancer bush

Rooting a sense of place and Indigenous identity within the landscape

Creating Indigenous Community focal point in urban landscape

A - Aspiration

*"We need a place where we as Indigenous people can meet.
Where we can have intense dialogue and celebrations.
Where we can describe local Indigenous groups and their history."*

*"Om te kan erleef van kultuur op die erfenis gebiede"
"Uitbeeling van die kunste"*

"n plek waar die inheemse tale geleer kan word."

*"Ek stem saam met dit, ek is tevrede met wat hy will doen,
Dit sal goed wees as dit gebeur, dan bly alles gehoue,
Daar waar die kinders kan leer, nie net kinders nie, maar mense kan leer die taal,
"N|uu"¹¹
"Plekke vir n samekoms,*

"We need a place where we can tell the story of the genocide of the San."

*"We want to be able to bring about a space through which the descendants of those
who suffered that abrogation can begin to speak into a bigger space."*

¹¹ The "N|uu" language is considered one of the original language of Southern Africa, and a "critically endangered" language by the United Nations.

Speak the Indigenous narrative.

A space from which we can broadcast.

A space where we will collate the documentary base, whether archival or contemporary.

A space for archiving of research and a distillation of that which can be broadly disseminated. A digital publications space, with sound and video gathering capabilities, from where we can build an online newspaper and other digital publications. So we can tell our story, and from where we can communicate with First Nations from other parts of the world."

An Indigenous media and communication centre will contribute to the First Nation's capacity to tell their own story."

B - Rationale

A First Nations Cultural, Heritage and Media Centre (FNCHMC) would not just be an amenity facility, it would serve as a cultural hub *"whose identity, presence and purpose embody the essence of the Indigenous community,"* and would *"perform the role of community focal point, and provide a medium for bringing people together and rooting a sense of place and identity within the landscape."*

This will be accomplished through various First Nation cultural practices, heritage activities, media and communications initiatives, and awareness and educational programmes that would be offered at, and through the centre.

A First Nations Cultural, Heritage and Media Centre would facilitate the empowerment of the Khoi and San by providing a base and enabling institutional infrastructure (media and communications, and meeting and educational places) from which the planning, implementation and management of the Indigenous Imperative on the River Club and the rest of TRUP can be organized.

C - Modus operandi

A First Nations Cultural, Heritage and Media Centre can be established at a spatially and symbolically strategic location on the River Club site.

The Centre would comprise the following:

Cultural component: To be actuated through a place where First Nations can meet and have dialogue, where local Indigenous groups can describe and celebrate their history, display Indigenous art and teach Indigenous languages. A key objective of this component is to revitalize, preserve and promote First Nation languages and living heritage.

Heritage component: To celebrate Khoi and San heritage, curate and conservation of cultural and heritage symbols of Khoi and San, illuminate Indigenous pre- and proto-history, tell the stories of the D' Almeida incident, pre-colonial genocide of the San, Grilagem (colonial land grab with associated decimation of Indigene), First Frontier, the first Khoi-Dutch, Aushumao, Doman and Krotoa.

These stories connect past and present places, show how the landscape was created through generations of experiences and encounters, and how the Khoi and San *"understand the land in relation to specific events and historical conditions that provide the context for cultural comprehension...In this way, the [River Club] landscape represents a collection of experiences that cohesively binds the First Nations to the land, and to each other."*

A key project of the heritage component will be the establishment of an online platform for the identification, inventorying and safeguarding of Khoi and San intangible cultural heritage (ICH). The platform will also facilitate the exchange of know-how and expertise on Indigenous ICH. It will be a knowledge hub for all Khoi and San communities and Councils, tradition bearers and knowledge keepers, organizations and experts involved in ICH of the Khoi and San. A key objective of this initiative is to strengthen Khoi and San communities through safeguarding their ICH.

Media component: To give effect to Article 16.1 of The United Nations Declaration on the Rights of Indigenous Peoples (UNDRIP), which established Indigenous voice as a right: *"Indigenous peoples have the right to establish their own media in their own languages and to have access to all forms of non-Indigenous media without discrimination."*

First Nations narrowcasting and media will provide a voice for Khoi and San communities and will promote cultural awareness, pride, and education. It will also keep Indigenous culture alive and preserve it for future generations.

Content will include Indigenous information, education, news and current affairs, documentaries and oral histories, interviews, music, community events, messaging and Indigenous stories.

An electronic newsletter, a monthly e-News bulletin, weekly website updates, reports on current events, daily social media posts, and podcasts will be developed.

This will enable First Nations to help keep Khoi and San culture alive by creating culturally rich environments and by recording, preserving and digitally disseminating the Indigenous culture in a targeted way.

Indigenous media and narrowcasting will also enhance Indigenous cohesion amongst the different First Nation groups and build Indigenous community resilience.

A digital platform to share media will be established. It will be a means of connecting stories, language and culture. The platform will also be an *"online communications resource for First Nations organisations and individuals, providing an appropriate portal for media producers to distribute and access content in a connected digital economy."*

An ongoing focus will be the digitization of media archives.

The media component to include an electronic publishing and video production unit who will, amongst other things, develop educational First Nations resources in digital and video format. Its focus to be digital publication of educational material rich in Indigenous content with particular attention given to First Nation intangible cultural heritage, histories and Indigenous languages.

Potential products to be produced by this unit, are digital Indigenous story books, posters, textbooks, manuals and multimedia projects. A key project of the media component will be the compilation of an electronic Indigenous language thesaurus and dictionary.

The following logic model shows how a properly constituted Indigenous Cultural, Heritage and Media Centre, can lead to stronger Indigenous communities and the strengthening of Khoi and San culture.

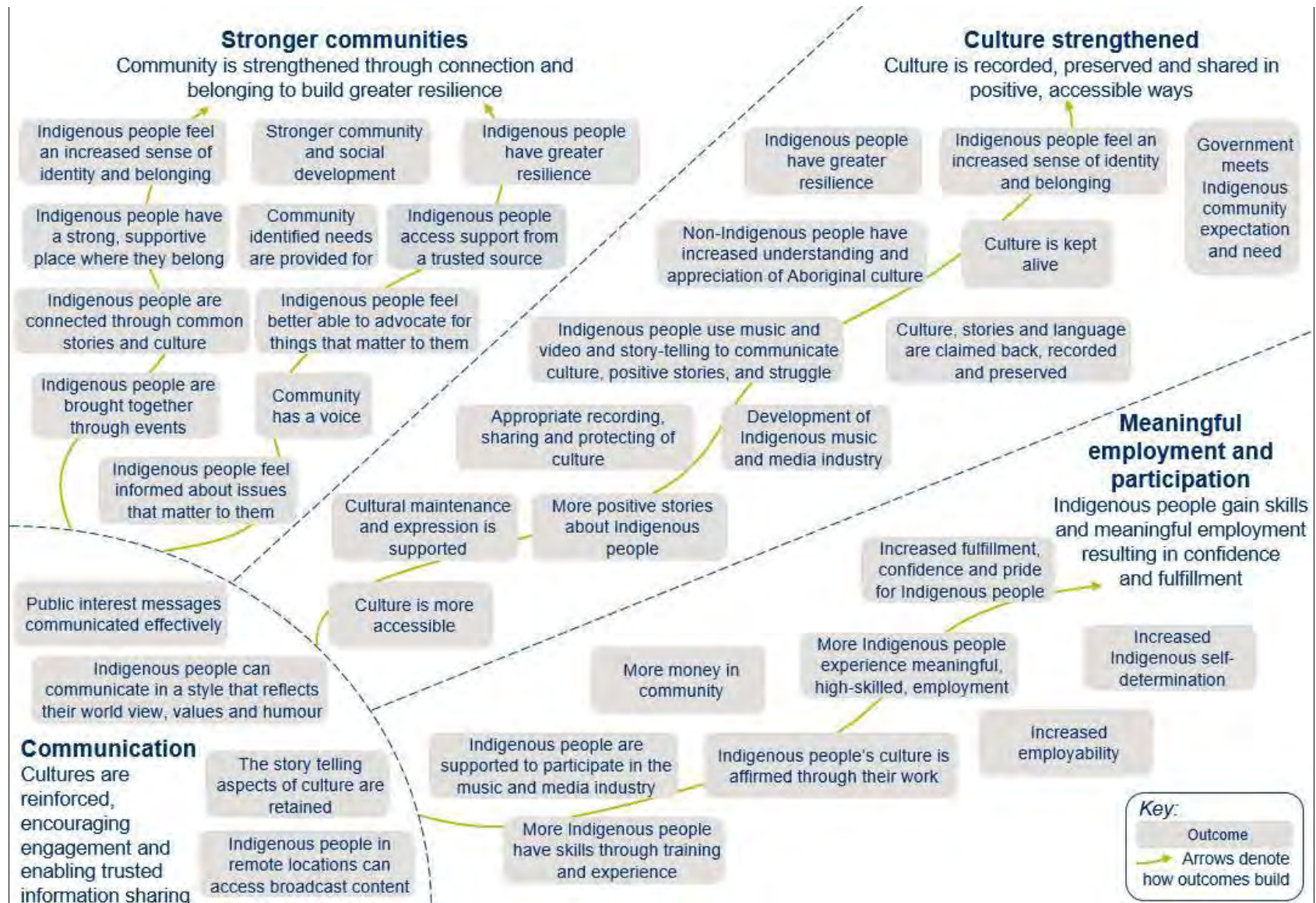


Figure 43 - (SVA 2017)

Analysis

The input and determination - based on oral tradition and praxis - of the First Nation knowledge bearers and traditional custodians, that the River Club site does not contain "*sacred burial grounds*," and borne out by historical assessment and available archeological determination, there is a strong unlikelihood that Indigenous narrative-defining events or occurrences, or heritage artifacts, are to be found on the River Club site, a fractional portion (15-hectare) of a much larger 300-hectare TRUP landscape. Where oral tradition and historic record suggest is a greater likelihood of the occurrence of narrative-defining events and heritage artifacts.

Based on the above, the First Nations' exercising Indigenous agency through the Indigenous Imperative vis-à-vis the River Club, is a considered move, based on a pragmatic assessment of the TRUP contextual environment, to gain a strategic foothold or bridgehead on the TRUP landscape, from which the Indigenous Imperative can be deployed and activated on the rest of the TRUP precincts.

SECTION 6: PRECEDENTS

This section of the report looks at global¹² precedents that deal with Indigenous architecture and design, and how the Indigenous narrative and intangible cultural heritage of First Nations have been incorporated into developments and landscapes.

Precedents were analyzed through book reviews, examination of conferences and exhibitions, and project and development appraisals.

Our Voices - Indigeneity and Architecture

Kiddle, R., Stewart, L.P. & O'Brien, K. (ORO eds) 2018.

This edition looks at Indigenous voice and architecture through multiple Indigenous perspectives on architecture and design theory and practice. Indigenous practitioners, informants and authors from Australia, Aotearoa¹³ New Zealand, Canada, and the USA, explore the making and keeping of places and spaces informed by Indigenous values and identities.

The golden thread emanating from these diverse Indigenous perspectives is that the frame of reference that roots the architecture and design in its site context, must be the local Indigenous narrative.

The Handbook of Contemporary Indigenous Architecture

Editors: Grant, E., Greenop, K., Refiti, A., Glenn, D. (Eds.) 2018. Singapore: Springer.

This handbook provides a comprehensive overview of significant contemporary Indigenous architecture and design, practice, and discourse, showcasing established and emerging Indigenous authors and practitioners from Australia, Aotearoa New Zealand, Canada, the Pacific Islands, USA and other countries.

Topics include: Indigenous place-making, identity, cultural regeneration and Indigenous knowledge. Topics are dealt with through regional overviews, case studies and discourse analysis on: the nature of Indigenous architecture, Indigenous agency in architecture, Indigenous traditional knowledge, inter-cultural design, living heritage and the shaping and re-shaping of the built environment; place, people and architecture. And Indigenous place-making and climatically responsive design.

¹² A survey of local and national contexts could not find any South African precedent where Indigenous intangible cultural heritage have been incorporated into the design and development of a site. 'Voices from the Forest' by T,Dold and M,Cox (Jacana: 2012), explores the relationship between the environment and the cultural and spiritual landscapes of the Xhosa people in the Eastern Cape, but is limited to pointers to innovative sustainable practice and the potential this holds for biodiversity conservation.

¹³ Aotearoa is the Māori name for New Zealand.

This handbook provides precedents of how Indigenous people have translated their cultures into a built environment.

Royal Architectural Institute of Canada (RAIC) International Indigenous Architecture and Design Symposium. Ottawa: 2017.

The symposium hosted 160 Indigenous architects, designers, and other professionals working in Indigenous contexts.

Sessions dealt with case-studies from New Zealand, respecting the land and identity, creating consensus and engagement, and Indigenous design: tools, methods and processes.

Overarching themes that emerged were:

- "Architecture has an important role in giving agency back to Indigenous people to reclaim their heritage, reconnect with their learnings and traditions, and express their culture and aspirations.
- Architecture is a powerful means to imprint on the urban, rural and Northern landscapes the thousands of years of knowledge and presence of Indigenous peoples.
- The design process in Indigenous architecture and community planning is fundamental where Elders, community, architects, and designers together create a common vision.
- Indigenous values of culture, connection, community, respect, reciprocity, harmony with the natural world and environmental sustainability are at the heart of the process and the design.
- These designs resonate and contribute positively to healing, cultural transmission, and reconciliation when they are rooted in Indigenous teachings and cultures, values, themes, symbolism, form, and natural materials.
- Indigenous architecture is an international movement, providing mutual learning, support, and effective practices, such as the Maori Responsiveness Design Principles for decision-making on design, planning, procurement, and service delivery adopted by Auckland, New Zealand.
- Through education and practice, Indigenous architecture offers a regenerative voice and new solutions to challenge and amend the colonial worldview that dominates the architecture and community design landscape." (RAIC:2017)

Figures 44 and 45 show building form as a metaphor for traditional knowledge, where the elders guide the treatment of traditional icons and symbols that are embedded in the building to ensure authenticity and realism. In this way Indigenous knowledge, stories and engagement with First Nations grounded the building in the landscape.



Figure 44 - Traditional icons and symbols that are embedded in the building



Figure 45 - Building form as metaphor for traditional knowledge

UNCEDED - Voices of the Land

Canada's Official Entry to the 2018 Venice Architecture Biennale



Figure 46: UNCEDED - Voices of the Land exhibition at the 2018 Venice Architecture Biennale

"The UNCEDED exhibition is a showcase of the tools, methods and world-views that allow these incredible architects to shape our built environment in ways that foster loving and caring for the Earth and all people. UNCEDED presents the combination of Indigenous teachings, cutting-edge technology, and the paradigm-shifting architecture of contemporary Indigenous people."

"The Indigenous people of Turtle Island (Canada/USA) have a great contribution to make to the world. We believe in living with balance and harmony with our natural environment. We had a symbiotic relationship with the land, the waters, the plants, the fish, the birds, and the animals. We saw ourselves as an intrinsic part of the beautiful creation around us, because we honored and respected their mothers, who were an extension of the life-giving power of mother earth itself. We believe in a culture of loving and caring, and respect for each individual and all life around us."

Douglas Cardinal

UNCEDED celebrated Indigenous architecture and featured the innovative design talent of 18 Indigenous architects and designers whose work epitomized Indigenous architecture as *"a way of thinking and a practice guided by ancient principles and knowledge rooted deep in Turtle Island."*

Indigenous architecture and design principles, derived from the precedents of UNCEDED, are:

- "the architect's intentions are guided by the wisdom of the Elders;
- their conduct of self and to others is done in a good way;
- their effort is always in the service of others;
- their design decisions must be respectful of community traditions and protocols;
- their architecture aligns itself with natural forces and accepts the gifts that Mother Earth and her surroundings have to offer; and
- their architectural forms are inspired by the spirit of nature."

(UNCEDED: 2018 <https://www.unceded.ca/>)

Lessons Learnt from Precedent Case Studies¹⁴

- Designs resonate and contribute positively to healing, cultural learning and transmission.
- Designs instill a sense of belonging and pride.
- Designs are responsive to cultural needs.

Heritage Informants

Indigenous heritage informants can manifest through the following:

1. Architectural Design Features

- Ancestral/Indigenous building forms and symbolism.
- Traditional materials.
- Anchored to nature and seasons - siting, orientation, natural light, and cardinal directions.
- Energy efficiency and conservation - insulation, natural heating, cooling, and air circulation.

2. Landscape Architecture

- Informed by Indigenous fauna and flora.
- Storytelling places.

¹⁴ Refer to Annexure 4 for Precedent Case Studies

3. Interior Design Spaces

- Interior spaces anchored in cultural references, shapes and materials.
- Carefully designed to facilitate how the space would be used.
- Commissioned art and artist's installations.
- Historical and contemporary artifacts and spaces to convey culture and facilitate traditional practices and teachings.

Three-Step Formula for Creating Indigenous Places

Step 1 - Connect with Historic Indigenous + Contemporary References

- Start with natural and cultural materials.
- Combine with Indigenous plants (Indigenous fynbos).
- Reference traditional structures (Matjieshuis).
- Add space for gathering, ceremony, storytelling and imbibing Indigenous culture.

Step 2 - Infuse with Indigenous Art + Graphics

- Identify and understand Indigenous symbols and icons.
- Develop Indigenous storyboard.
- Tell Indigenous stories through symbolic art and imagery (San rock art).
- Enliven landscape and built form with Indigenous graphics.

Step 3 - Incorporate Indigenous Eco-Philosophy

- Articulate First Nation existential connection to the land as foundation for Indigenous eco-philosophy.
- Unpack Indigenous eco-philosophy in terms of living (plants and animals) and non-living (air, soil, water) elements of the natural environment.
- Apply First Nation philosophy of sustainability and respecting the environment in planning and design.

SECTION 7: IMPLEMENTING THE INDIGENOUS IMPERATIVE

The Indigenous Imperative, articulating First Nation aspirations, if implemented at the River Club, can transform the site from a culturally barren golf course, to an Indigenous cultural landscape where the Indigene finds ensoulment and reconnecting with Indigenous identity, through usufruct¹⁵ of the land. As they live their heritage.

A priori landscape

The Indigenous landscape can be conceived as a processual sequence of indoor and outdoor spaces, throughout which materiality and craft are considered. Where each building and location is also rooted in the precolonial landscape by means of strands of the Indigenous narrative that are presented through design.

Landscape surfaces can be used for telling stories through thematic metaphors - Indigeneity, custodial ownership, colonialism, resistance, resilience, and sovereignty and suzerainty.

Landscape becomes a register of hope and pride for First Nations.

In his way, Indigenous intangible culture and heritage manifests in the landscape.

Social Compact

Concurrent to the study, the First Nations Collective engaged the developer in terms of applying the Indigenous Imperative at the River Club site.

The outcome of these engagements, as communicated via the First Nations collective, was a social compact between the First Nations and the developer that comprises indigenizing the site through the following place-making mechanisms:

1. Establishing an Indigenous Garden for medicinal plants used by the First Nations;
2. Establishing a Cultural, Heritage and Media centre at the location of the Heritage information hub;
3. Establishing a Heritage-Eco trail that goes around the site;
4. An Amphitheater for use and cultural performances by both the First Nations and the general public.

¹⁵ Negotiated rights to use without ownership or altering the land.

5. Commemorating the history of the First Nations in the area, by:

- a. Establishing a Gateway Feature inspired by symbols central to the First Nations narrative at the road crossing the eco-corridor; and
- b. Incorporating symbols central to the First Nations narrative in detailed design of buildings (e.g. pillars / supports, facades, building names, etc.); and
- c. Naming internal roads inspired by people or symbols central to the First Nations narrative.

Operationalizing the Social Compact

The First Nations Collective led by the Gorinhaiqua Cultural Council, in discharging its traditional duty of custody over not only the River Club site, but all of the precincts of the Two Rivers area; and in exercising its internationally recognized right of Indigenous cultural agency, is in the process of establishing a legal entity that will be responsible for the post-establishment governance, planning, management, operations, maintenance and sustainability of the aforementioned Indigenous place making mechanisms.

This entity will be a fully autonomous Indigenous entity, whose Indigenous access and negotiated rights, as articulated above - as the elements of the First Nations Imperative - will be enshrined in a formal agreement between the envisaged First Nations legal entity led by the Gorinhaiqua Cultural Council, and the Community Property Association of the development.

Envisaged Indigenised River Club Cultural Landscape

The envisaged indigenized River Club cultural landscape, agreed by the First Nations Collective, is reflected in the following images.



Figure 47 - The First Nations Culture, Heritage and Media Centre spatially and symbolically at the centre of the site.

The following pictures show how the Indigenous narrative of the Eland, as a critical figure in Khoi and San cosmology, is used as informant for the architecture of the First Nations Culture, Heritage and Media Centre in the foreground.



Figure 48 - First Nations Culture, Heritage and Media Centre

(Source: Vivid Architects)



Figure 49 - Eland-horn inspired architectural features.

(Source: Vivid Architects)



Figure 50 - Close-up of Eland-horn inspired architectural features.

(Source: Vivid Architects)



Figure 51 - View across the eco-corridor.

(Source: Vivid Architects)

Figure 52 - **Eland Horns Eco Corridor Gateway feature at the centre of the site**

The eland horns - the eland being a cross-cutting power animal of all First Nation groups - is an iconic feature authenticating the River Club site as an Indigenous cultural landscape.



(Source: Vivid Architects)

Figure 53 - **The Eland Horns Eco Corridor Gateway feature** is one of many elements of Indigenous place-making found throughout the site.

(Source: Vivid Architects)



Figure 54 - **Heritage Centre Amphitheatre**

(Source: Vivid Architects)



Figure 55 - **Concept Landscape Plan**

Includes indicative location of the amphitheatre/ stage in the eco corridor, traditional medicine plant display garden and First Nations cultural, heritage and media centre.

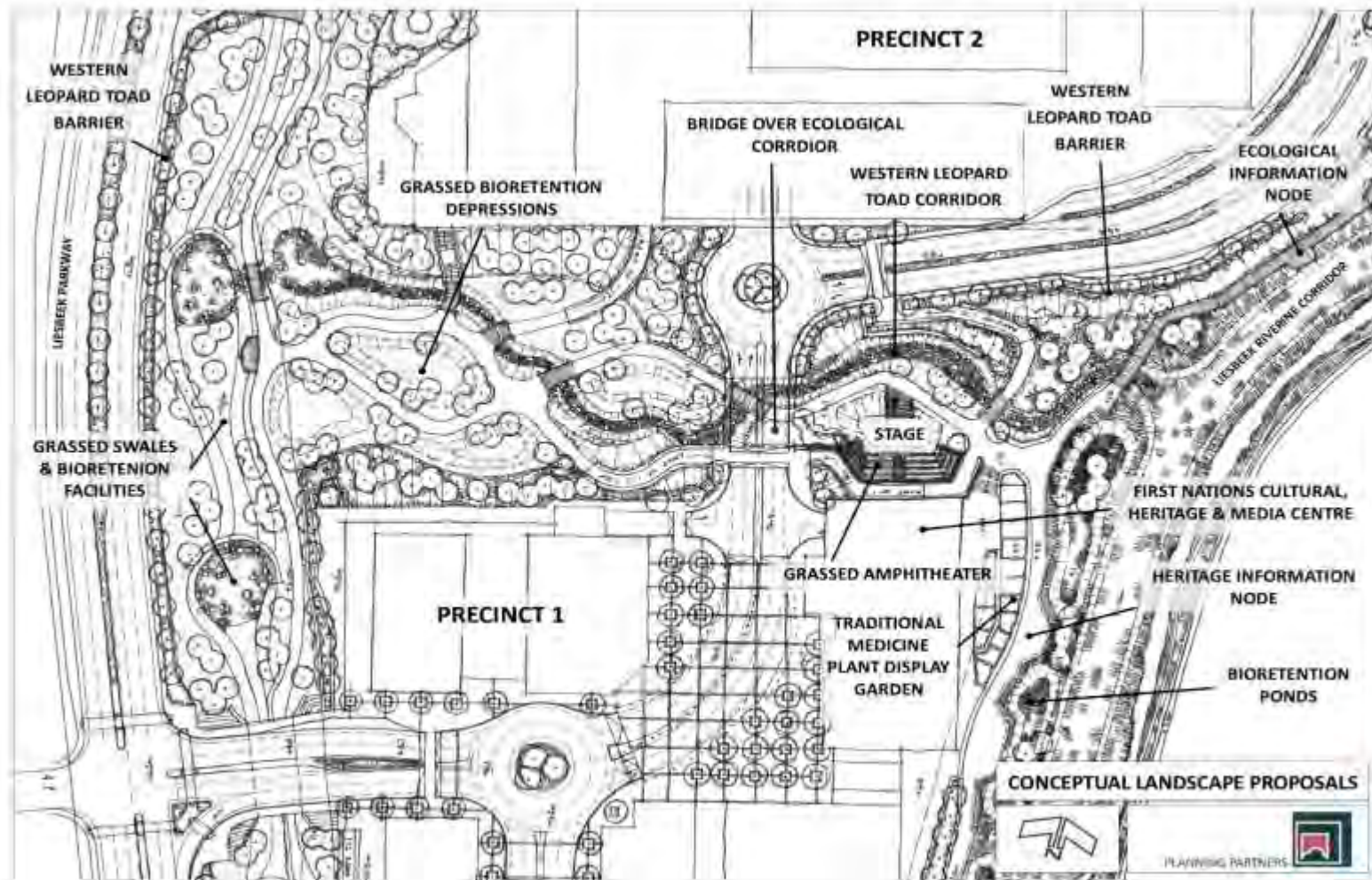
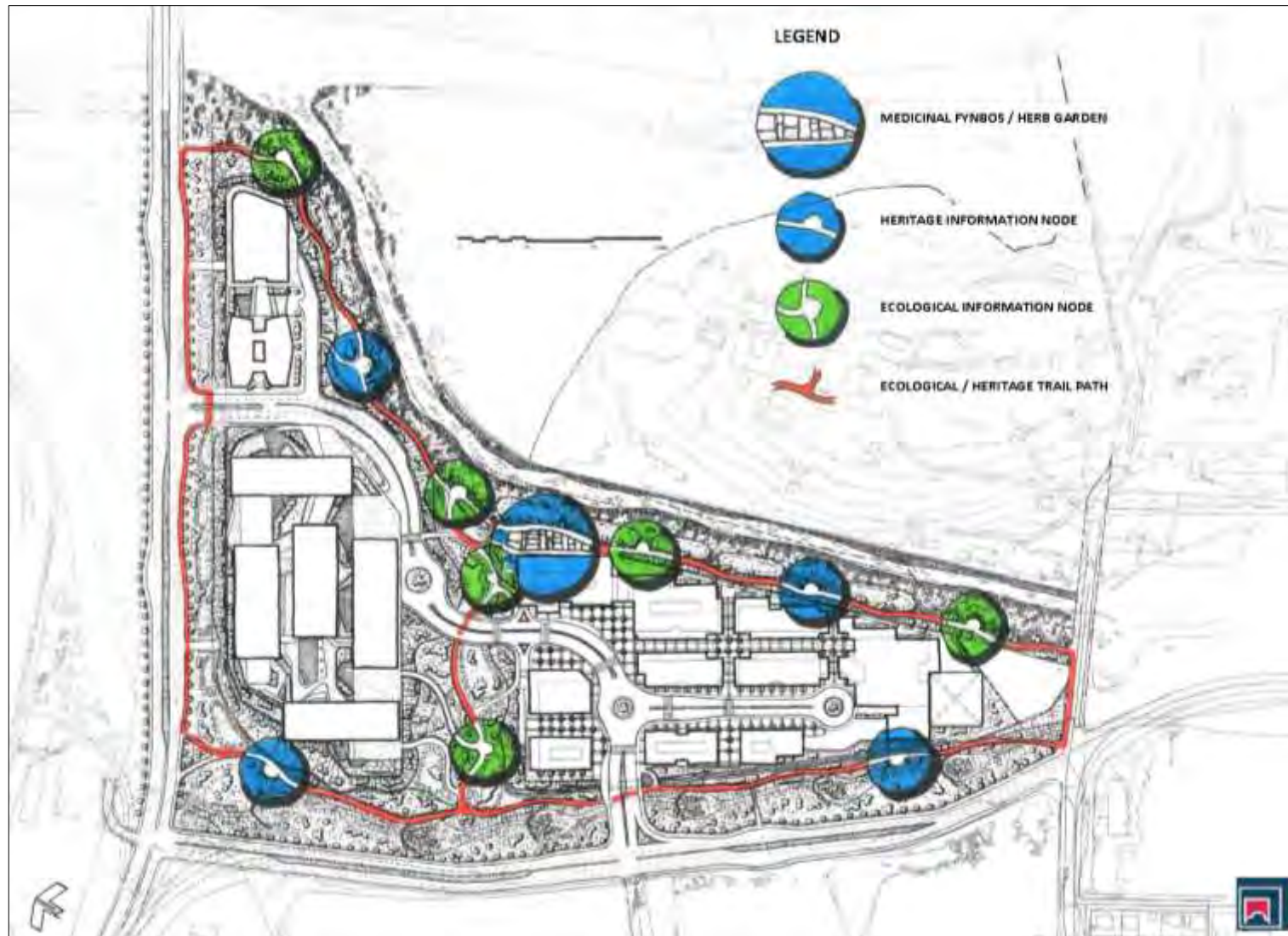


Figure 56 - Indigenous Heritage and Eco Trail



SECTION 8: CONCLUSIONS AND RECOMMENDATION

Conclusions

The report concludes the following:

Deconstructing the TRUP Cultural Landscape

- The Gorinhaiqua Indigenous group, today represented by the Gorinhaiqua Cultural Council, were the traditional custodians of the historic landscape that encompasses the River Club site and the broader Two Rivers area.
- The Goringhaicona, today represented by the Goringhaicona Khoi Khoi Indigenous Traditional Council, *"were made up of drifters and outcasts"* and *"were neither a tribe nor a clan but a totally new creation."*
- Each of the precincts and sites of TRUP, by virtue of being part of the larger Indigenous cultural landscape, has a measure of Indigenous cultural heritage, and because of this, determining and apportioning the Indigenous heritage value, or cultural capital, of each precinct and site becomes paramount. This is particularly important, given that, at 15 hectares, the River Club site is a small part (5%) of a much larger TRUP cultural landscape that extends to approximately 300 hectares.
- Determining the River Club's share of the Indigenous Heritage Premium of TRUP can be determined by assigning Indigenous cultural capital to the site. This takes place through ascertaining and attributing, site-specific and cross-cutting tangible and intangible cultural elements to the site.
- Whilst the River Club is part of the broader landscape, it is highly unlikely that the Battle of Gorinhaiqua / Defeat of D' Almeida occurred on the River Club site.
- Whilst the River Club is part of the broader landscape, in terms of resistance to 'grilagem,' (dispossession of land, and Indigenous displacement) no specific act of resistance, battle or encounter, whether tangibly manifested or intangibly articulated, have been attributed specifically to the River Club site.
- There is a strong unlikelihood of there being any Indigenous burial sites on the River Club site.
- There is a strong unlikelihood that the River Club site was part of, or contained, a pre-colonial river crossing.

- The river is a significant memory holder and tells the Indigenous stories linked to the landscape.

Indigenous Narrative and First Nation Agency

- The 'Owners of the Indigenous Narrative' and the 'Voice of the First Nations' with regard to the Two Rivers area and the River Club site, is the First Nations Collective under the leadership of the Gorinhaiqua Cultural Council.
- The First Nations Collective, under the leadership of the Gorinhaiqua Cultural Council, the Indigenous custodians of the land, supports the proposed development at the River Club site.
- First Nations support for the River Club development is a strategic act of Indigenous cultural agency.

Indigenous Aspirations

- First Nations need a place where they can gather and reconnect with the Indigenous cultural landscape.
- The key to building a re-imagined River Club, is understanding Indigeneity.

Indigenous Imperative

- Entails reconnecting the First Nations to the land and the environment.
- There's a need to root a sense of place and Indigenous identity within the landscape.

Precedents

- There are many global present case studies of how the Indigenous narrative and intangible cultural heritage of First Nations have been incorporated into developments and landscapes.
- Designs resonate and contribute positively to healing, cultural learning and transmission; instill a sense of belonging and pride, and are responsive to cultural needs.
- Indigenous heritage informants can manifest through architectural design features, landscape architecture and interior design spaces.

Implementing the Indigenous Imperative

The First Nations Collective concluded a social compact with the developer in terms of applying the Indigenous Imperative at the River Club site.

This includes:

1. Establishing an Indigenous Garden for medicinal plants used by the First Nations;
2. Establishing a Cultural, Heritage and Media centre at the location of the Heritage information hub;
3. Establishing a Heritage-Eco trail that goes around the site;
4. An Amphitheater for use and cultural performances by both the First Nations and the general public.
5. Commemorating the history of the First Nations in the area, by:
 - a. Establishing a Gateway Feature inspired by symbols central to the First Nations narrative at the road crossing the eco-corridor; and
 - b. Incorporating symbols central to the First Nations narrative in detailed design of buildings (e.g. pillars / supports, facades, building names, etc.); and
 - c. Naming internal roads inspired by people or symbols central to the First Nations narrative.

The First Nations Collective, led by the Gorinhaiqua Cultural Council, will establish a legal entity that will be responsible for the post-establishment governance, planning, management, operations, maintenance and sustainability of the Indigenous Imperative at the River Club.

The First Nations Collective 'owns' the Indigenous Narrative and exercises Indigenous agency though seeking to implement their aspirations in the form of an Indigenous Imperative.

The First Nations Collective, by virtue of being the owners of the Indigenous Narrative, claims the prerogative over how Indigenous heritage should be acknowledged, protected and celebrated at the River Club site.

Recommendation

Based on the studies and findings in this report it is recommended, given the unprecedented opportunity for:

- a. The First Nations to be reconnected with their historic landscape;
- b. The hidden history of the Khoi and San to be made visible;
- c. The cultural empowerment of the First Nations;
- d. Implementing the Indigenous Imperative;
- e. The intangible cultural heritage of the First Nations, expressed via the Indigenous Narrative, to be acknowledged, protected and celebrated;

That the implementation of the social compact between the First Nations Collective, led by the Gorinhaiqua Cultural Council, and the developer be made a condition attached to the approval of the development proposal.

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Heritage Western Cape
Protea Building
Greenmarket Square
CAPE TOWN
8001

7 November 2019

To Whom It May Concern

!Gai tses

I herewith place on record the support of the Gorinhaiqua Cultural Council for the River Club Development proposal, which will be located within the broader Two Rivers Urban Parkway corridor.

Our support, as a custodial Khoi Indigenous Council, follows a pathway of engagements with several spheres of government, Chapter 9 Institutions, State entities and the private sector.

Our support for the project does not come lightly, as the area under consideration for the proposed development is a most sensitive location both in terms of its ecology, as also its deep heritage significance.

Our support for this project has been extensively pondered and is primarily a strategic act of indigenous cultural agency where we, as an integral part of the Khoi and San resurgence, act in our own interest to secure a legacy for us and for seven generations into the future for which we are responsible.

A handwritten signature in black ink, located in the bottom right corner of the page.

As a cultural council it is without any doubt a most critical factor that the proposed development is located within an area which indisputably is part of the terrible history of our land, which caused the foundational peoples of that area to be put to the sword, dispossessed of their historical land, dispersed into the margins and subjected to a cultural and social genocide.

This is the corridor that represents the pathway of the assault of 28 February 1510, when the Portuguese militarist, Francisco D'Almeida, sent his troops inland to steal livestock and abduct woman and children from our indigenous settlement, located close to the proposed development area. Consequently, this resulted in one of the most successful anti-colonial battles in Africa, known as the Battle of Gorinhaqau, in which D'Almeida and a large contingent of his forces died on the shores, close to the estuary of the confluence of the Black and Liesbeek Rivers.

The proposed development area is also most sensitive because it falls within the framework of a Heren XVII letter of authorisation of 1656, granting the governor of the then Fort, the right to usurp the lands of the Peninsular Khoi for the benefit of the colonists who were co-travelers of Jan van Riebeeck.

Needless to say, this act of aggression against the foundational indigenous peoples sparked the First Khoi-Dutch War of 1659-1660.

There are numerous other points of historical significance, but it suffices as reference here to note that it was the dispossession wrought on the Khoi peoples who historically were the custodians of this place that was once paradise, which is only now, 25 years into democracy, grudgingly recognized.

The significance of this area and the adjoining Oude Molen site, is that it has been the subject of intense engagement between ourselves and numerous senior state officials, including but not limited, to Premiers of the Western Cape government, Provincial Ministers of several Western Cape government administrations, Mayors of the City of Cape Town, the Chief Land Claims commissioners, several ministers of the National government and even the apex of governance, namely the Presidency.

We have also engaged several entities of the State in connection with this broad area and have been relentless in our efforts to bring cognition of our excised narrative within the ambit of our national culture, political, social and economic narrative.



All our efforts in this regard have fallen on deaf ears, have been subjected to ridicule and, or bludgeoned with the arrogant silence of invisibility, which means being treated as never having spoken and not worthy of being heard.

It is this very phenomenon of always being trivialized, never being acknowledged and always having to contest the distortion, lies, obfuscations and the extremely disturbing fact that our narratives have been excised from the national story, our claims to recognition, restitution and restoration being relegated to the back burner and our essence as the descendants of the foundational peoples of this land being ransacked by mercenaries of all stripes that has caused us to draw a line in the sand.

This line in the sand we have drawn follows a very clear and signposted pathway, which includes sentinel events in which we have played a very definite role, including the National KhoiSan Consultative Conference in Oudtshoorn (April 2001) the World Conference Against Racism in Durban (September 2001), and, pertinently, more than two decades of engagements, meetings and workshops with the departments of cooperative government and traditional affairs, the department of Arts and Culture, the Department of Justice and the department of rural development and land reform. Issues related to this site have also been specifically raised in the context of the Kimberly 1 and Kimberley 2 summits between national Khoi and San leaders and top representatives of the South African government.

At a personal level, matters related to the searing histories of our people have been the subject of significant coverage in the print and electronic media where I have served at senior level in many local and international newsrooms. This also specifically includes my tenure as editor of both the Eland and the Eerste Nasie Nuus/News, which are the only fully-fledged newspapers ever to be published that were exclusively dedicated to the issues of recognition, restitution and restoration of South Africa's foundational peoples

Breaking the cycle of invisibility

A thoroughgoing assessment of what has occurred in these long, drawn out and disconcerting engagements with the principal players who are bound by international law and the South African Constitution to end the discrimination against the descendants of the Khoi and the San is that no one listened with intent and that not one of these entities cared to act definitively to break this cycle of abuse.

What emerges is a pattern of delay, of placing in abeyance that which must be resolved with urgency, and a complete lack of the political will required to break the logjam. Our view therefore is that rather than place our destiny in the



hands of those who have no interest in our future or the future of the seven generations to come, for which we bear responsibility, we now, in our own interest, have elected to exercise our own agency.

As Steve Biko stated many years ago: “Blacks are tired of standing at the touch line, watching a game that they should be playing, blacks want to do things for themselves and by themselves.”

For us, it is therefore appropriate to state here and now, that the Khoi and the San, particularly those in this Peninsula, whose forebears bore the most severe blows of colonial aggression, are refusing to hand over our destiny to others. To paraphrase Biko, in our context, we are saying the Khoi and San are tired of standing by the touchline watching a game that we should be playing.

It is with the knowledge of having been trivialised, silenced and bludgeoned into invisibility that we as the Gorinhaqua Cultural Council, have elected to directly engage the entity involved in the proposed River Club Development. What we have discovered in the process of this engagement, specifically with Mr Jody Aufrichtig, is that the developer has been open, empathetic and attenuated to our concerns, which were placed on the table in a frank exchange of views.

Through this process, two pertinent results of the discussions, over a long period of time, have persuaded us to take a position in support of this proposed River Club development.

The first is that we believe that the developer has grasped the intense pain that has been associated with the bludgeoning of our narrative. As such, this developer, unlike any other government, corporate, or social entities with which we have engaged, has made a firm commitment to ensure that the footprint of the Khoi and San’s history of resistance, and its modern day resurgence is incorporated into the development plan.

Of the many commitments that the developer has made, a most significant commitment has been to allocate an area in the centre of this development, which is of great cultural significance to us, to be earmarked for the building of a World-First International Indigenous Media and Communication Centre.

In doing so, the developer, unlike any other government department, has honoured one of the central planks of the United Nations Declaration on the Rights of Indigenous People (UNDRIP) which calls for indigenous peoples to have the capacity to record, report on, as well as print and broadcast matters and events of concern to them.

As a veteran journalist with more than 30-years experience in the local and international print and electronic media, this will be the realisation of the dream we have fought for throughout the resurgence, which is to tell our own story, to train our own people and to ensure that our voices find traction within the South African Nation and in the community of indigenous people around the world.

The second point that has swayed us to give our unambiguous support to the development proposal, is that both at the level of the ecology of the area – which the developer had committed to cleaning up and indigenising – and in terms of ensuring that the spiritual and cultural symbols of the Khoi and the San finds resonance within the proposed development plan.

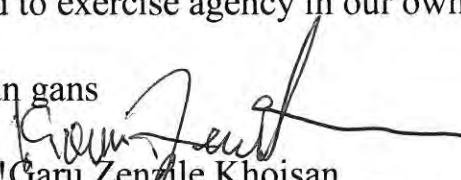
We have arrived at this position after much consideration and consultation with many of the senior indigenous leaders and their councils in the Peninsula, as also with prominent national leaders of the Khoi and the San. Among these we can clearly cite Khoi elder statesman, K'bia Hennie van Wyk, chief of the Gorachoiqua tribal council; Chiefs John Jansen and Tania Kleinhans-Cedras of the Cochoqua; High Commissioner Aaron Messellaar, of the Griqua Royal council, and Chief Cecil le Fleur, chairman of the National Khoi and San council.

We are aware, without a doubt, that there will be detractors, including those who believe that indigenous people stand diametrically opposed to development and are best served by being relegated to an anthropoid fetishised state where they roam perpetually in antiquity without the tools to navigate the modern world.

Others, for their own reasons, will try to maintain the area as a golf course and the riverbanks as rustic, undeveloped spaces, where women and children can be attacked at will.

Our position is that they are entitled to their views, but we must emphasise that indigenous people are not the perpetual children that the colonist and colonial mentally would have us be. On the contrary, it is our view that such paternalistic notions must by themselves be put to the sword, because we, the ones who had been at the frontline of fighting for recognition, restitution and restoration, have elected to exercise agency in our own interest and our progeny.

Kei gan gans


Chief !Garu Zenzile Khoisan

(On behalf of the Gorinhaiqua Cultural Council)



Date 8th November 2019

Heritage Western Cape
Protea Building
Greenmarket Square
CAPE TOWN
8001

To Whom It May Concern

!Gaitses

I Kai Bi'a Hennie van Wyk, in my capacity as head of the Gorahouqua Tribal Council herewith place on record our endorsement of the letter by Chief !Garu Zenzile Khoisan of the Gorinhaiqua Cultural Council in support of the River Club Development proposal, which will be located within the broader Two Rivers Urban Parkway corridor.

We agree with the position put forward by the Gorinhaiqua Cultural Council that the decision in support of the development proposal follows a pathway of engagements with several spheres of government, Chapter 9 Institutions, State entities and the private sector.

Our support for the project does not come lightly, as the area under consideration for the proposed development is a most sensitive location both in terms of its ecology, as also its deep heritage significance.

We fully concur that this decision is a strategic act of indigenous cultural agency to secure a legacy for those who suffered the indignity of dispossession and cultural genocide.

The fact is that we believe this is a wise decision,, through which we will all be able to both celebrate our history and heritage, including our history of resistance in major battles such as the war against Francisco D'Almeida in 1510 and the first Khoi-Dutch war of 1659 – 1660, which were the first major acts of resistance against colonial aggression in our country.

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Together with the Gorinhaiqua Cultural Council we have engaged government, chapter 9 institution and a range of other entities in our cause to get recognition, restitution and restoration for our people and we concur with Chief Zenzile that "our efforts in this regard have fallen on deaf ears, have been subjected to ridicule and, or bludgeoned with the arrogant silence of invisibility, which means being treated as never having spoken and not worthy of being heard."

We therefore fully support the decision of the Gorinhaiqua Council to exercise agency and to directly engage the entity involved in the proposed River Club Development.

Through this process, two pertinent results of the discussions, over a long period of time, have persuaded us to take a position in support of this proposed River Club development.

We celebrate the fact that this engagement has been fruitful and that the developer has made a firm commitment to ensure that the footprint of the Khoi and San's history of resistance, and its modern day resurgence, is incorporated into the development plan.

For us it is important that a significant commitment has been made that an area within the proposed development is to be earmarked for the building of an International Indigenous Media and Communication Centre.

This directly shows that the developer is conscious of the United Nations Declaration on the Rights of Indigenous People (UNDRIP) which calls for indigenous peoples to have the capacity to record, report on, as well as print and broadcast matters and events of concern to them.

It is these types of engagements and outcomes which must be celebrated and emulated not only by government but also by the private sector, to ensure that justice triumphs, that the descendants of the first people are treated with respect and that the first peoples of this country are restored and recognized.


We therefore give our support and endorsement to this development proposal.

Kei gangans

Kai bi'a Hennie Van Wyk

Signature: -----






House of Nḻṉe

Leader: ꞤXuu Katrina Esau

HOUSE CHAIRPERSON: Prince Charles Tieties

HOUSE SECRETARY: Richard Sauls



Nḻṉe Com Dev Forum NPO: 173-208

Date: 10 October 2019

To: Jody Aufrichtig: Liesbeek Leisure Properties Trust



Dear sir

Herewith, the **Traditional Royal House of Nḻṉe**, under the leadership of Queen Katriena Esau, pledge its support to the Liesbeek Leisure Properties Trust for their property development purposes.

Hope you find this in order

Thanking you

Queen Katriena Esau



RIVER CLUB

FIRST NATION REPORT

Australia

1. Ngarara Place at the Royal Melbourne Institute of Technology (RMIT)





Indigenous plant species are seen at Ngarra Place at DMIT city campus by Greenway Architects.



A sculptural lower cut smoke pit at Ngarra Place at DMIT City Campus by Greenway Architects.

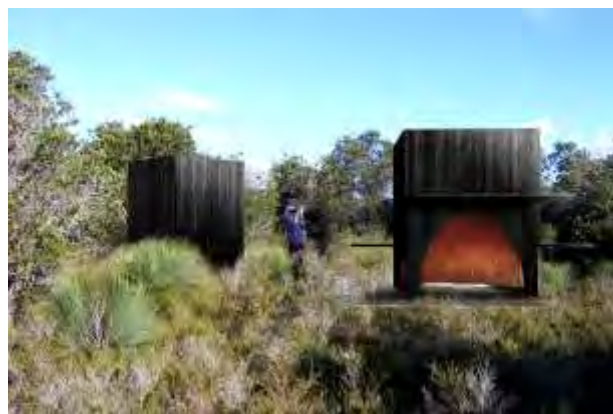
2. Karratha Revitalisation





Miscellaneous





Aotearoa New Zealand

1. Christchurch Redevelopment



Right side lifts



Left side lifts



Kokupa

Tui

Kākāpo

Tūi

Pākura
Pukeko

2. Kopupaka Reserve



3. Auckland Art Gallery



4. Commercial Bay



The **Sky Terrace/Sky Garden** (located outside Sky Lobby on level 6 of Commercial Tower) is a key landscape design feature of Commercial Bay. An urban rooftop space that promotes views out to Rangitoto and the Waitematā, the terrace provides ample space for planting and the opportunity to connect the development with the wider cultural and natural landscape. The elevation of the terrace allows users with a unique experience of the city's contemporary meeting point with the Waitematā.

Canada

Aboriginal Learning Centre, Calgary, Alberta.



First Peoples House, University of Victoria, BC.



Squamish Lil'wat Cultural Centre



USA

Native American Cultural Centres





Community School

