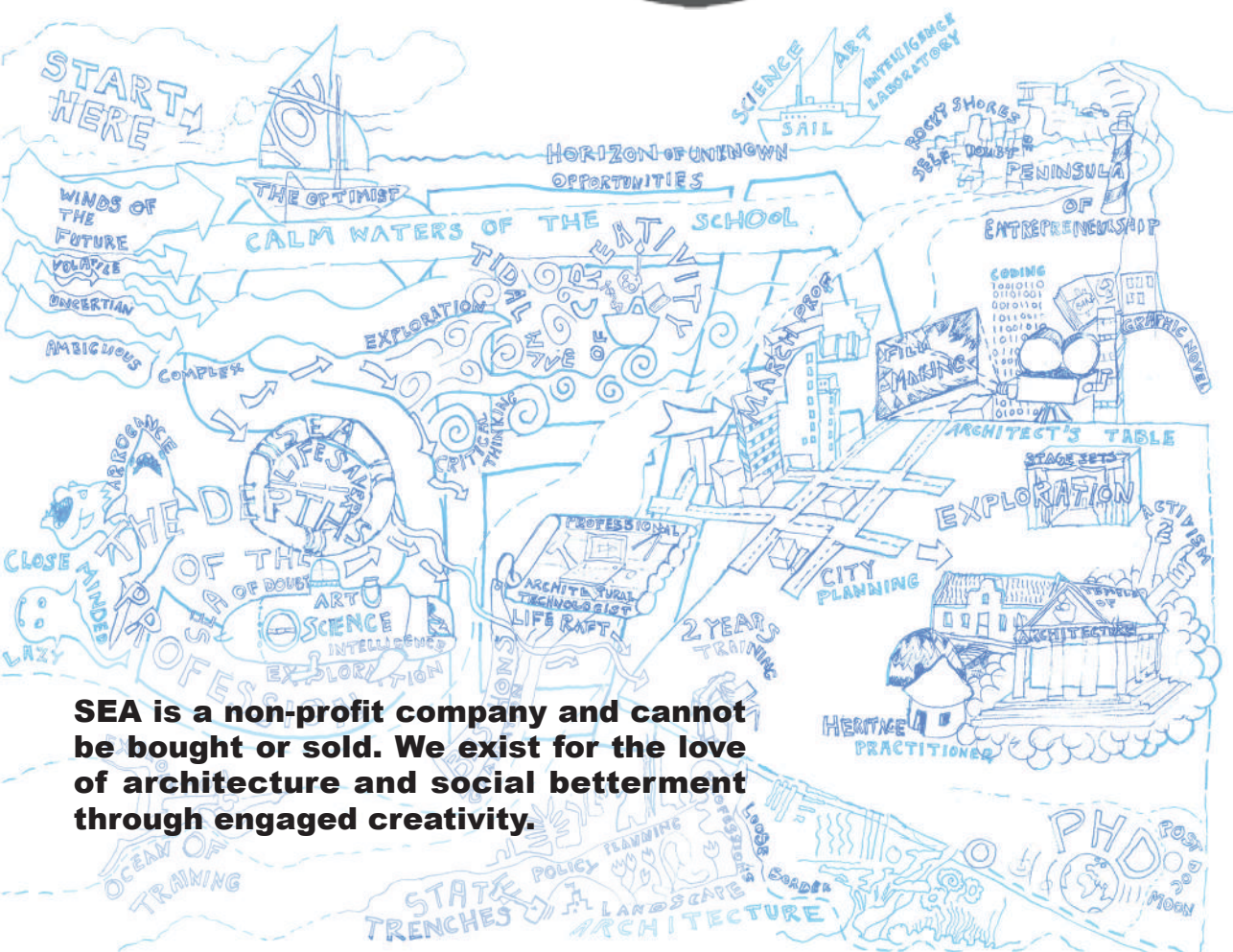


sea



SEA is a non-profit company and cannot be bought or sold. We exist for the love of architecture and social betterment through engaged creativity.

**school of
explorative
architecture**



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Introduction

Studying architecture is no joke.

by Nic Coetzer

Studying architecture is no joke. It is the most challenging and stressful degree out there. People often explain it as the challenge of holding ‘art’ and ‘science’ or, left-brain / right-brain, in equal balance at the same time, focused on the same task. While this is true – we measure and analyse like scientists but talk and create like artists – it doesn’t quite get to the intensity of the challenge. To learn architectural design is not only to learn how a building is put together, but it is also to learn a completely new way of thinking and doing, a new obscure and arcane language: That well-ordered and thought out drawings and models are a pretty good representation of the building to come, but that the building to come has to be an elegant synthesis of a multitude of often contradictory and contrary requirements that range from gravity and earth, to earthly beings and Being, from material to material matters and matter that matters for the planet, from space to deep space (not what you think), from money and building codes to mummies and building cogs. Oh, and did we mention that there is no right or wrong answers in design, but there are good and not so good projects (although you can only really know the difference once you know the difference!)? Oh, and are you sure that that green you are using on your model is really a good way to represent, you know, green grass (because the Impressionist painters taught us that green is never really green, right?)? Right?)

?([that’s an unhappy SEA-Pirate with an eye-patch. You see, studying architecture can be a joke].

“So when 18 students arrived at SEA-world in 2022 and registered to study a Bachelor of Architectural Studies with us, I don’t think they knew what they were signing up for..!”

Not only were they giving themselves over to the most challenging kind of degree programme in the world, but they were also giving themselves over to... us. (more about us later). This was an act of courage on their part, perhaps emboldened by the sense of an adventure, recognizing that we were going somewhere, even if we were all not exactly sure where or how!

This good SEA-ship set sail on the 28th March 2022 and so began an amazing adventure – not without its misadventures and near tragedies (veering close to falling off the edge of a flat earth, which thankfully turned out to be round). When I say ‘this good SEA-ship’ I mean that the SEA-ship was a good idea but was perhaps not quite 100% SEA-worthy, not 100% where we wanted it to be and where we have (mostly) started to get to in this our graduating year. Nevertheless, these 18 SEA-Cadettes joined us, these 2 or 3 space-cadettes (the number is



debatable, and we have been joined by many more since), and did not seem to complain too much and were apparently having fun despite the outrageous expectation of pure exemplary brilliance that we demanded of them. They helped us build this institution while we were all at sea and for this we will be forever grateful.

So, if we have reached our first island, our first port of call (graduation!), then what exactly does SEA want to be and go to next? The clue is in the name 'explorative' which is obvious but needs constant reiteration and acknowledgement. We want to set in motion a range of engagements and ways of working and thinking that no one knew they needed to know, that surprises everyone. Sure, learning architecture requires lots of training and skills (the 'empty vessel' approach), but really the point of an education is to explore wildly, to get somewhere vastly different whilst learning the skills along the way. We realise that our SEA 'explorer' metaphor is not without its problems, not without its excess baggage, but we believe that this is a key definition of an education. To go where no one has gone before. And if that is too much, then at least to go where you have not gone before. In other words, we are not only interested in teaching students how to design buildings. No, no, no. We are also interested in helping people get over themselves by becoming empowered to be who they want to be. In fact, the etymological origins of 'education' is to grow out of yourself, in both senses of the phrase. You are the fertile soil of your growth but you are also able to leave that soil – potentially, as you wish – as you become the you that a true education introduces you to, the you that was always there, the one that can take control, the one that can make things happen and act on the world. For the

world surely needs kindly and careful acting upon by thought leaders, doers, makers, change agents. How will you shape it unless you are emboldened, inspired?

And if that all sounds too serious (as education should be!) then not to worry, next year we are definitely heading the good SEA-ship into some areas that are about elevating PLAY and FUN. This is the best way to learn. This is the easiest way to learn. For example, we want to put the FUN back in functionalism, and if there is room, we will put the FUNC back there too. We want to put more more into the less is more. And if we ask a brick what it wants to be and it says 'clay' then surely we will listen.

*“ So here is to you
intrepid SEA-explorers,
pioneers (and all the
kindly people who have
helped get you here)
who started out with us
in 2022 and who are
now graduating...! ”*

You should be proud for studying the most challenging degree, and with dealing with us on top of it. Well done! So even if we lost a few of you on the way, or have left a few temporarily on an island to restock your supplies and that requires a return pick-up, we want to acknowledge and thank you all: thank you *Alunga*, Ant, Benji, Daleel, Gizelle, *Ivory*, Jasmine, Justine, Kelly, *Kirsten*, *Lara*, Mbali, Nelsia, Prettyntes, Simone, Tess, Tristan, Venus, Wes, and Zander.

Class of 2024

first year



Jana Beukes



Shannon Jacobs



Thasha Govender



Thamina Davids



Amy Ligthelm



Hayley Vanderwalt



Danielle Moodley



Daniella Balt



Xaviere Mauvis



Emma Steyn



Dana Rose



Karla Langenhoven



Anke Oosthuizen



Thomas Pringle



Thinabantu Lindokhule



Mandisa Nyawo



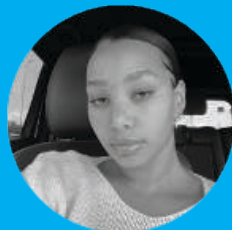
Inga Majokweni



Michaela Gosling



*Kepeden Nana
Eva-Cassandra*



Larne Landsman



Zaidah Conrad



Gabriel Rosslee



Stephanie Langebrink



Wafeeq Brink



Tayla Mackrill



Mia Codrai



William Summers



“Adapting to visual learning and new tools has boosted my creativity, resilience, and shown me that architecture is a language beyond words.”



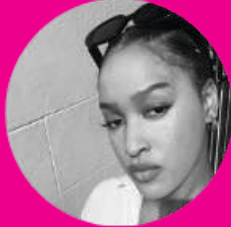
‘Each project has expanded my thinking and inspired me to approach challenges with fresh perspectives.’

Class of 2024

second year



Seth Davies



Faith Pietersen



Rutendo Mangwiro



Abigail Correia



Joy Chiamaka



Tylo Barends



Thando Jacques Zwane



Shannon Oesch



Devoux Kruger



Hannah Loudon



Leigh Jansen



Faranah Sage



Khanya Mhlati



Sophie Brouckaert



Benjamin Smith



Matthew Tullis



Chloe Landsberg



Dominic Harris



Mika'eel Mayet



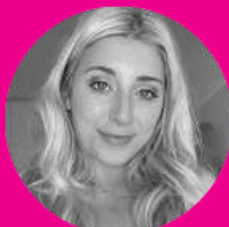
Thabo Ntai



Vuyo Mukosa



Alunga-Tesla Nomfenge



Scarlett Hogan



Kirsten Michaels



Yacine Danpoulo Baba



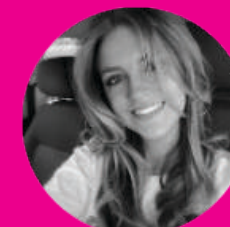
Aidan Schwartz



Rania Rhoda



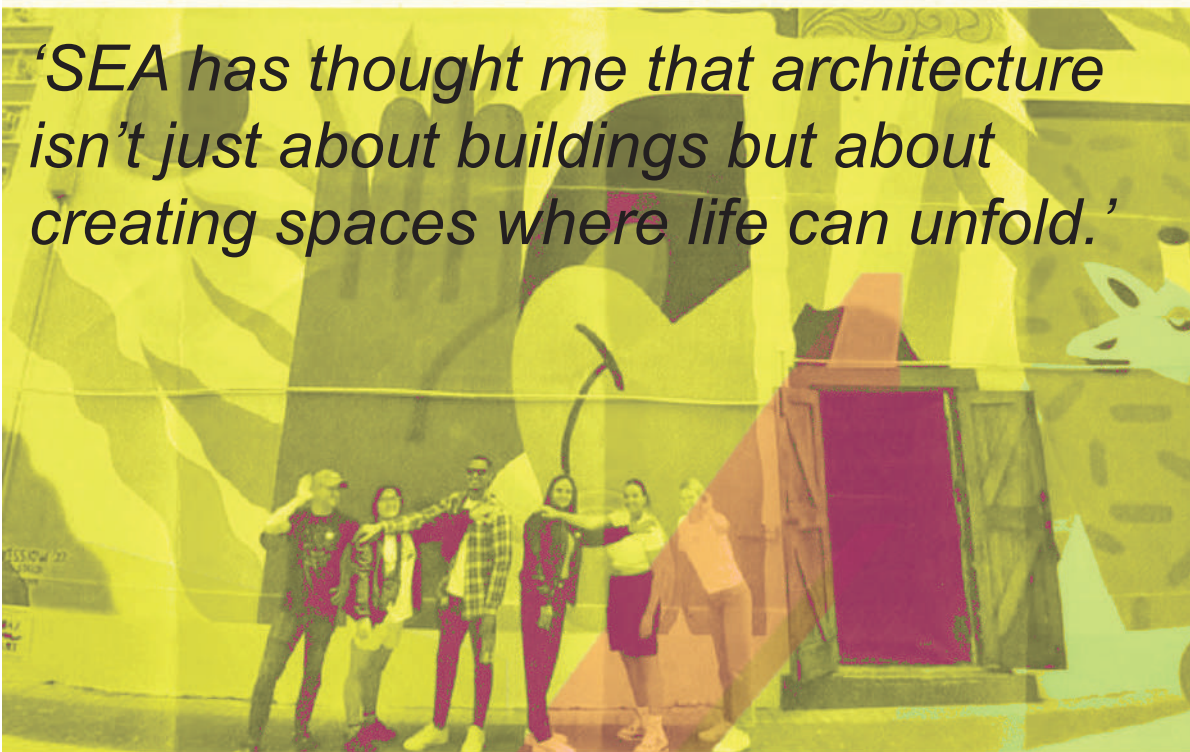
Anel Tallie



Eugenie Groenewald



‘SEA has thought me that architecture isn’t just about buildings but about creating spaces where life can unfold.’



“I’ve found great joy in exploring construction and the problem-solving challenges it presents, uncovering solutions that bring ideas to life.”

Class of 2024

third year



Kelly Fortuin



Simone Atties



Justine Holtmann



Venus Chamunorwa



Nelsia Massuanganhe



Daleel Hendricks



Ant Swanepoel



Prettynes Marawu



Tristan Link



Mbali Mbense



Tess Houston



Zander Venter



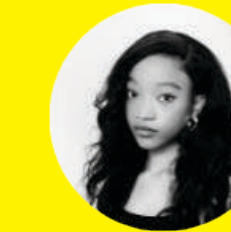
Benji Ashfield



Gizelle Van Der Westhuizen



Wes Walbrugh

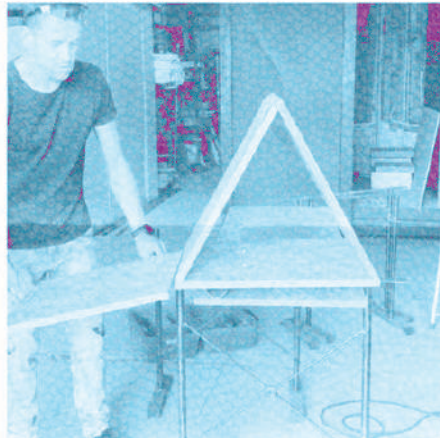


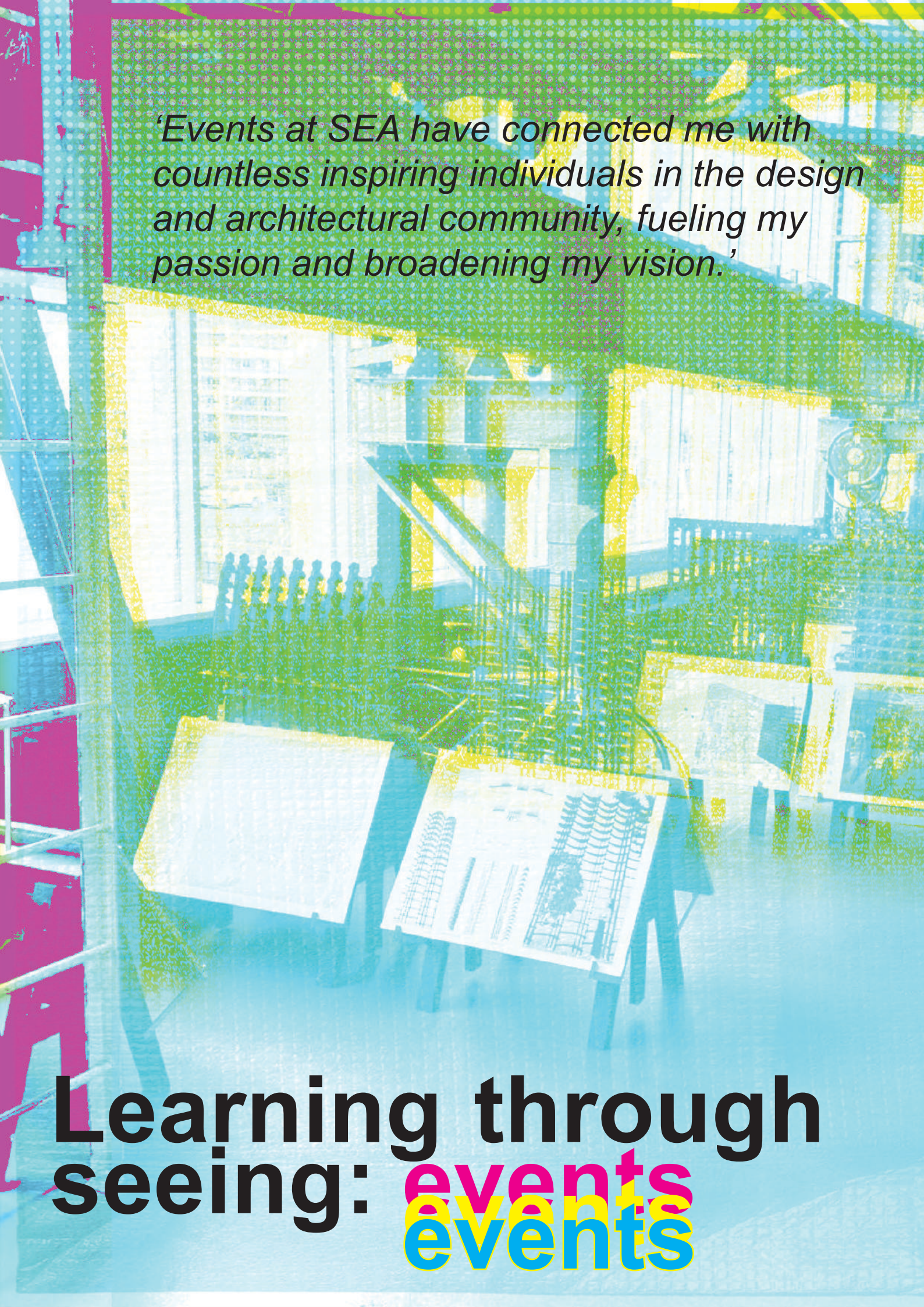
Jasmine Kalambayi

' I discovered that architecture is about redefining the rules, merging innovative ideas with a deep respect for tradition, and crafting stories that forge meaningful connections between people and their spaces.'



Three years at SEA, crafting dreams one brick at a time, fueled by coffee and countless late nights— but I gained so much knowledge and passion for architecture.'





'Events at SEA have connected me with countless inspiring individuals in the design and architectural community, fueling my passion and broadening my vision.'

**Learning through
seeing: events
events**



Architectural Competitions

7 February 2024



Winter Show

06 June 2024

Student Winter Showcase



Open Studios

16 October 2024

SEA x Open Studios



Print your own 'T'

2 May 2024

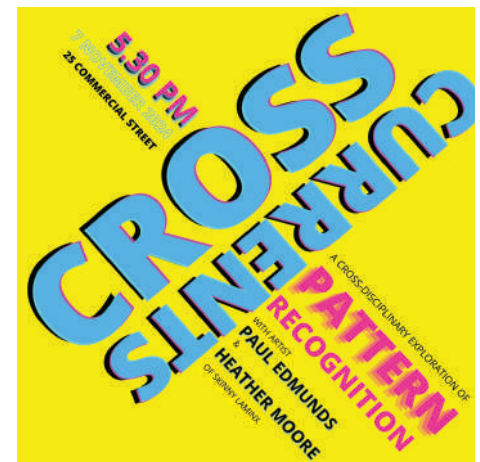
Print your own T(shirt) at SEA led by our second year students.



Vertical Studio

01 August 2024

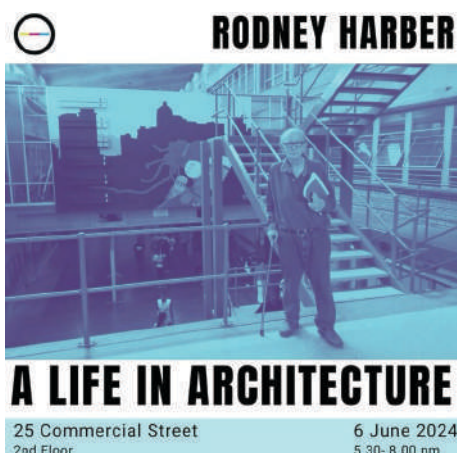
Student Exhibition



Cross Currents

7 November 2024

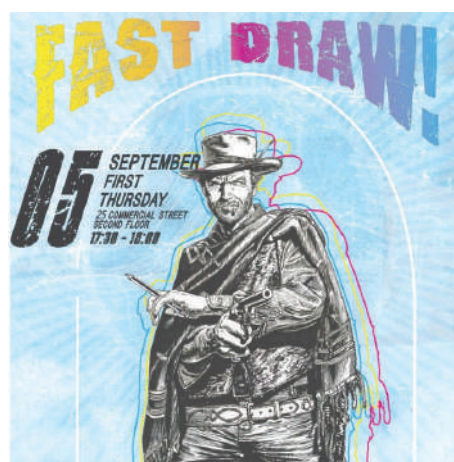
Conversations with Paul Edmunds & Heather Moore



Rodney Harber

06 June 2024

A life in architecture



Fast Draw

05 September 2024

Interactive night of drawing led by our first year students



SEA's Summer Show

05 December 2024

Student Summer Showcase

Learning Together:

community engagement
community engagement
community engagement

‘Attending SEA has shown me how architecture not only shapes communities but also fosters connections and creates spaces that genuinely respond to people’s needs.’



This year was an amazing one for witnessing the social power of architecture. Our design elective, Other Magical Things, was involved in a design-build at the Langa Agrihub in collaboration with architect Kevin Kimwelle and Kurt Ackerman of the SA Urban Food and Farming Trust. Meanwhile, our Vertical Studio project allowed students to engage with the community members of Pniel through workshops, fostering dialogue and collaboration around design ideas.

‘The studio is where we create and experiment, bringing our imagination to life.’

**Learning through
making: studio
studio
studio**



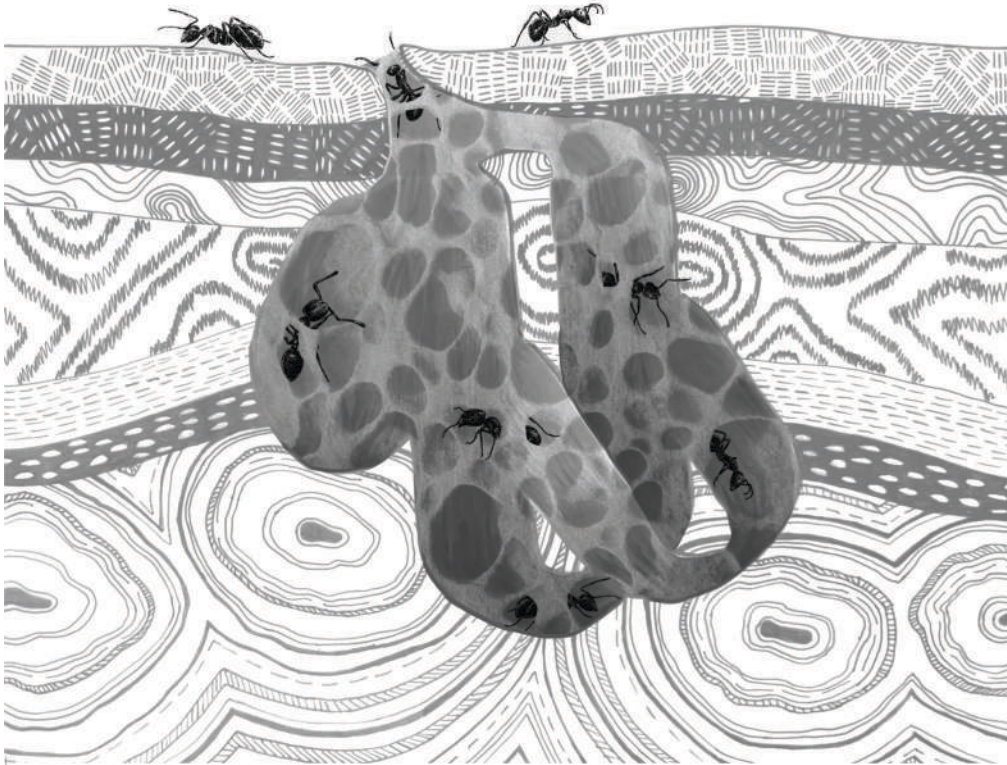
The studio is vital in architecture as it blends conceptual thinking with hands-on making. Our shared studio space serves as a mode of thinking through making, supported by our basement workshop. This year, students explored their ideas through models, movies, laser cutters, and more.

Pile of junk

'pile of junk' challenges the students imaginative and rational skills through spatial world building.

Students created their assemblages composed of 'junk' materials and then transformed these abstract compositions into inhabitable sections through a series of explorations. This project introduces the notion of understanding and representing space, inhabitation, scale, and architecture as a language.

This task challenged the class to then was to imagine what activities were drafted. They were aware that certain spaces suggested a certain kind of inhabitation; in other words, they were to 'read' their spaces to find an appropriate activity to take place there. A level of simplification may have been necessary. As part of this task, they were to develop a narrative (a narrative is like a story to have particular characters or people in mind) about the inhabitation of the spaces. Again, the challenge was one of imagination and representation: what they did NOT want was a set of labels saying 'bedroom,' 'ballroom,' 'abattoir,' etc. Another difficulty they had to deal with was the 'top' of the object/space. They had to decide if some of the object/space would be located below ground and if some of the planes or pieces of the object were to be transparent or translucent.



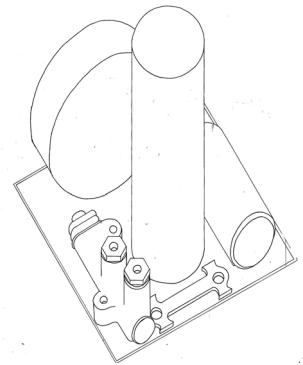
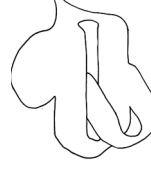
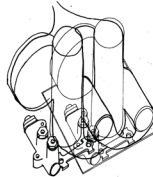
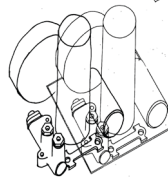
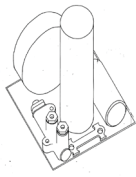
Antocalypse

The Mutant Soil Eaters

After a rare genetic mutation, large soil eaters have arisen. These tunnelers are not only devouring soil but consuming everything in their path. As they erode the ground beneath our feet, the very foundation of civilization is at risk.

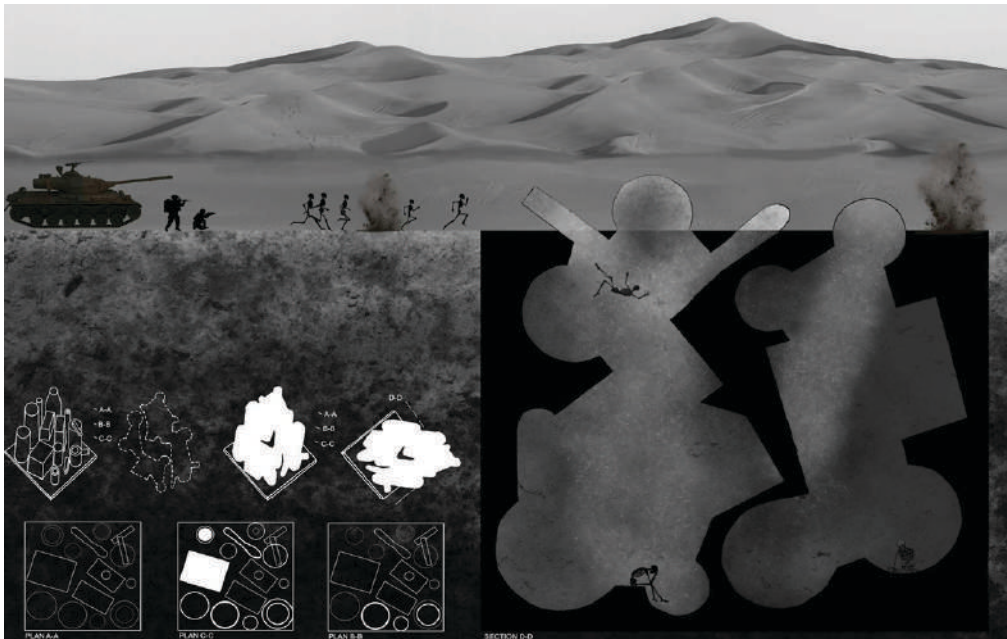


1.1

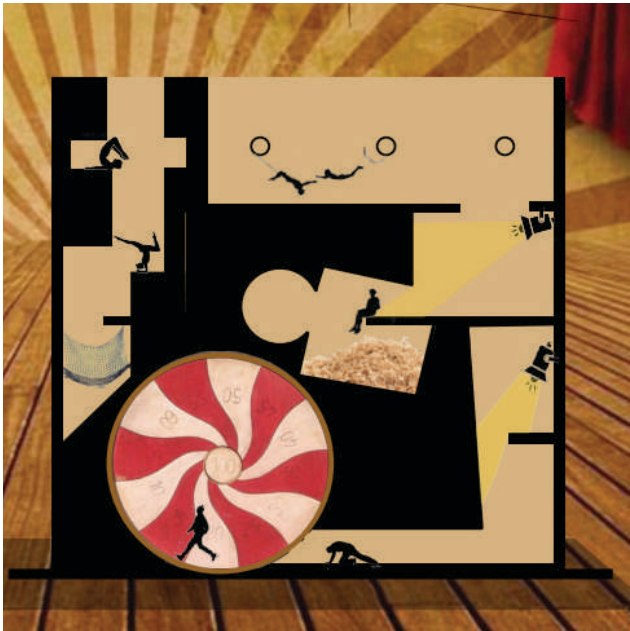


1.1 Emma Steyn

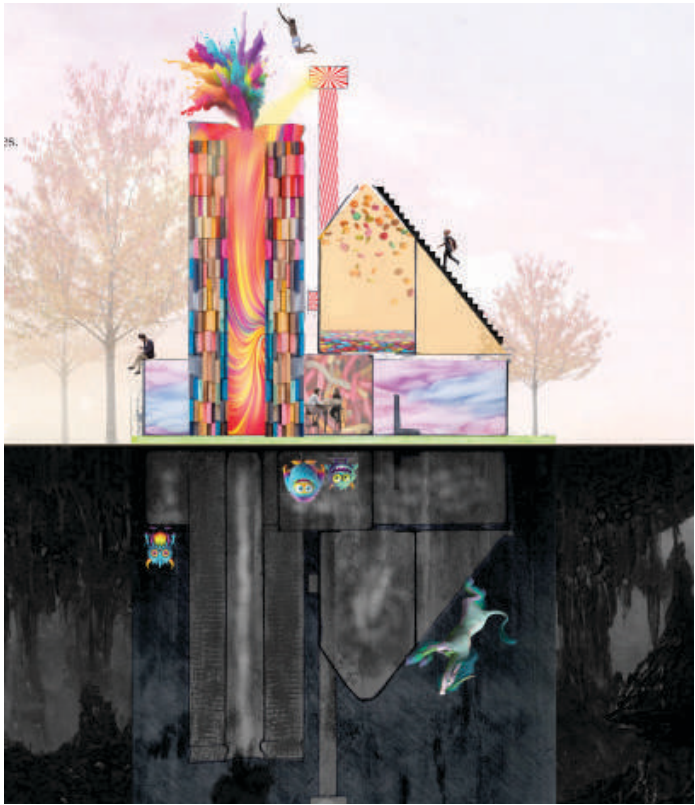
1.2 Karla Langenhoven



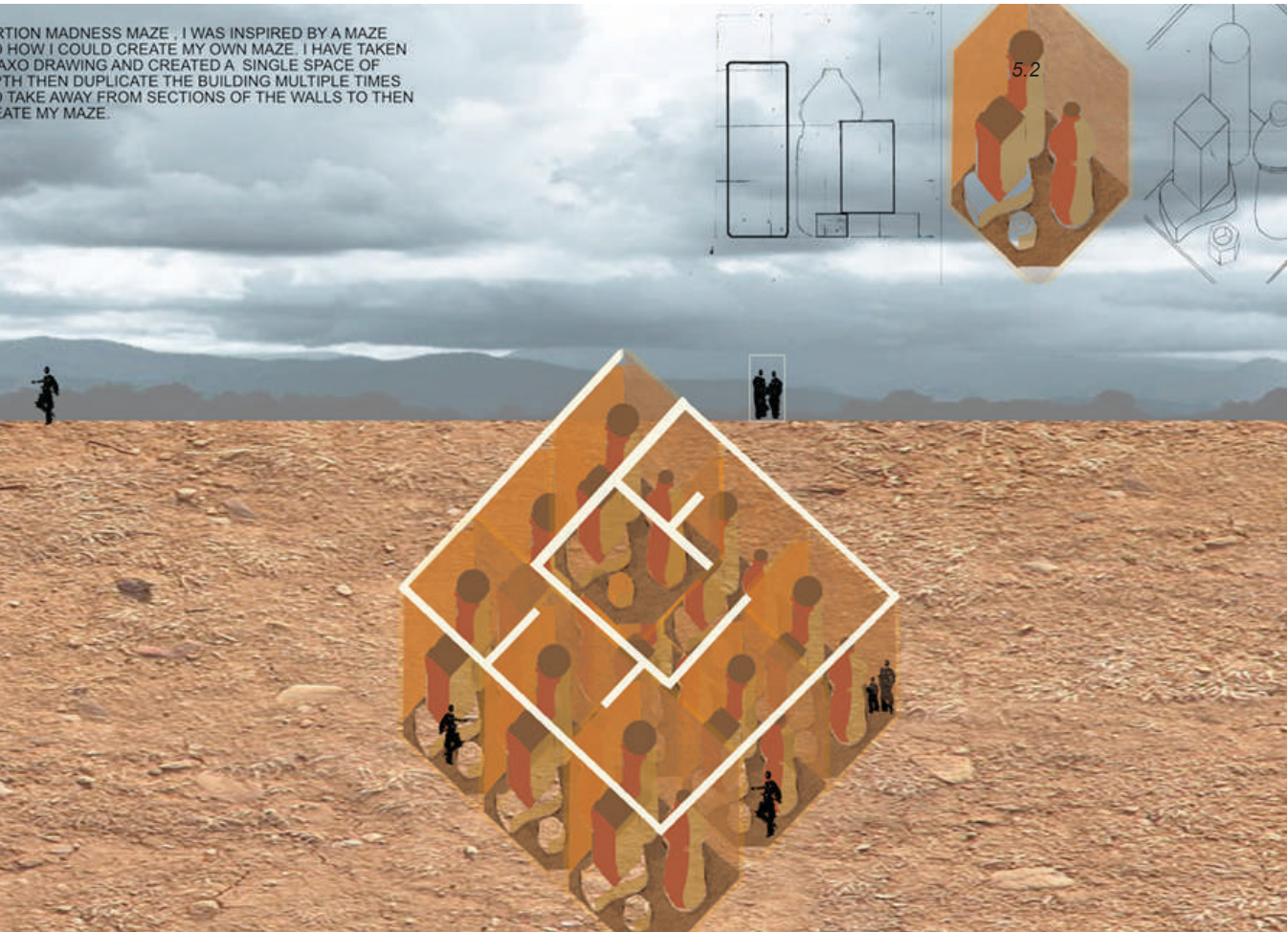
1.2



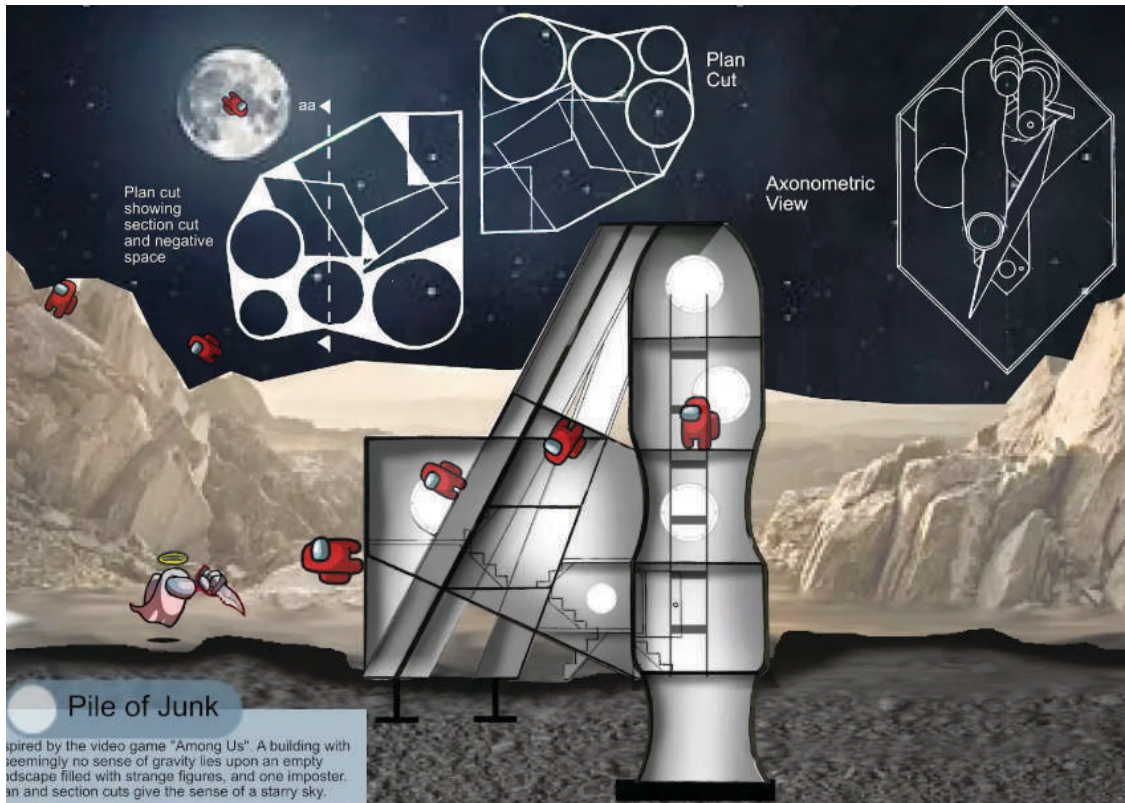
1.3



1.4



1.5



- 1.3 Eva Kepeden-Nana
- 1.4 Thasha Govender
- 1.5 Zaidah Conrad
- 1.6 William Summers
- 1.7 Larnè Landsman

1.6



1.7

In the Spirit of Competition:

Architectural Explorations Shaping the Next Generation

Architectural competitions have long been a platform for innovation, pushing participants to blend creativity, skill, and bold ideas. At the SEA, these challenges inspired a three-week project in early 2024. Students participated in twice-weekly studio sessions, with final designs showcased during the First Thursday event in March. A public vote determined one winning project, which SEA entered into an international competition, offering the chance for recognition and prize money.

Maternity Hospital *led by Kevin Fellingham.*

A proposal for a maternity center in Southern Senegal, aimed at providing women with safe, sanitary conditions and essential medical care delivered by qualified professionals.

Villa on the Moon *led by Paul Elliott.*

An experimental project exploring architectural innovation on the moon, with a focus on sustainability, self-sufficiency, and the human experience in an extraterrestrial environment.

Helsinki St Gobain *led by Amélie de Bonnières.*

A residential development near the Viikki research farm in Helsinki, commissioned to address future growth and collaboration between researchers and the local community.

The Last Nuclear Bomb Memorial: *led by Katya Krat.*

A memorial design challenge within a decommissioned nuclear testing site of student choice. Submissions required a focus on form and concept, excluding descriptive text.

Language Museum Caesarstone *led by Nic Coetzer.*

A museum celebrating South Africa's linguistic diversity, aimed at preserving endangered languages and decolonizing narratives of cultural heritage. This competition was led by Caesarstone.

NowNow - Khayelitsha *led by Alma Holm.*

A vision for Spine Road in Khayelitsha, reimagining it as a thriving urban thoroughfare by 2030, with a focus on redistributing wealth and opportunity to local residents.

iKhaya le Langa *led by Kevin Kimwelle.*

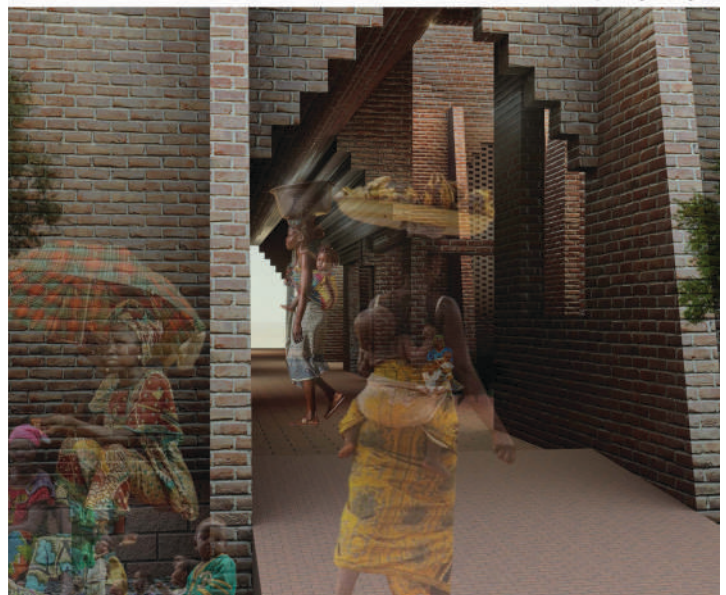
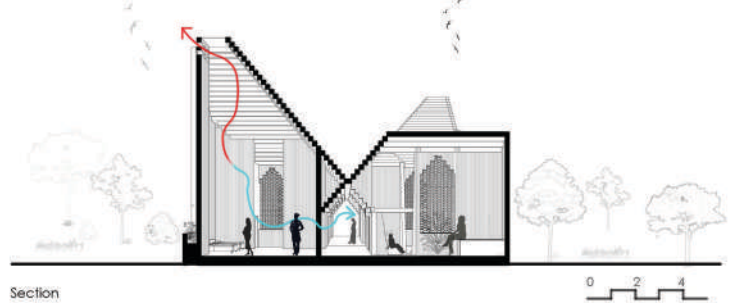
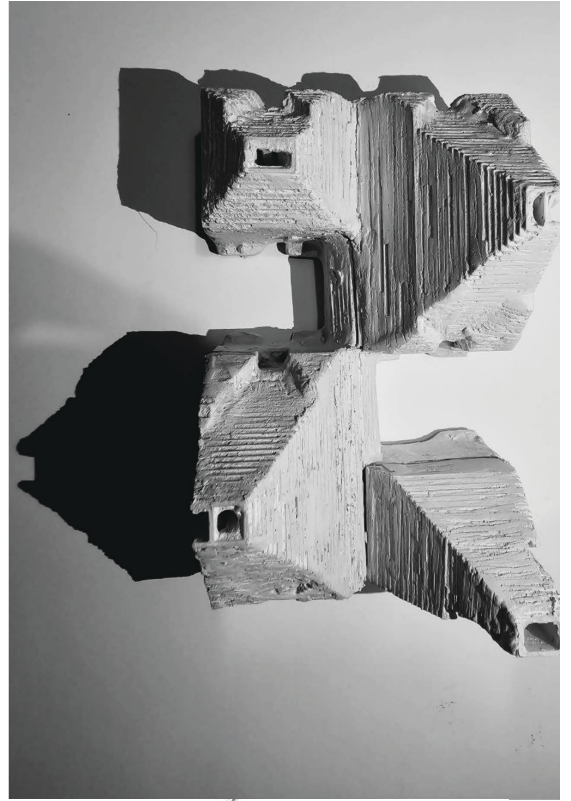
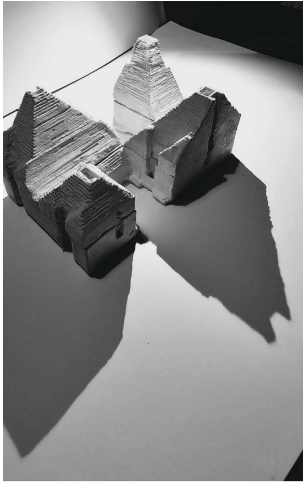
A collaboration to transform a Langa house into a multi-use economic space. Designs were presented to homeowners, with the goal of constructing the most viable proposal.

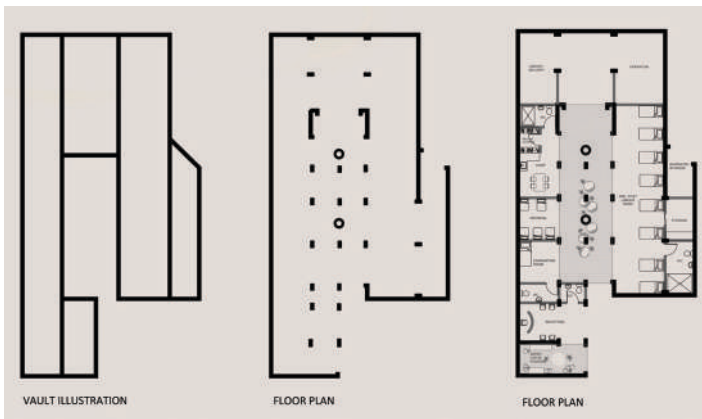


We celebrated the three-week design competition effort with an exhibition on First Thursday, allowing the public to view the students' work. The event culminated in a prize-giving ceremony, where the projects were critiqued by a panel of external professionals and practitioners.

Maternity Hospital

Students: Anel Tallie, Chloe Landsberg, Faith Pietersen, Hannah Loudon, Sophie Brouckaert, Tess Houston, Tylo Barends





2.2



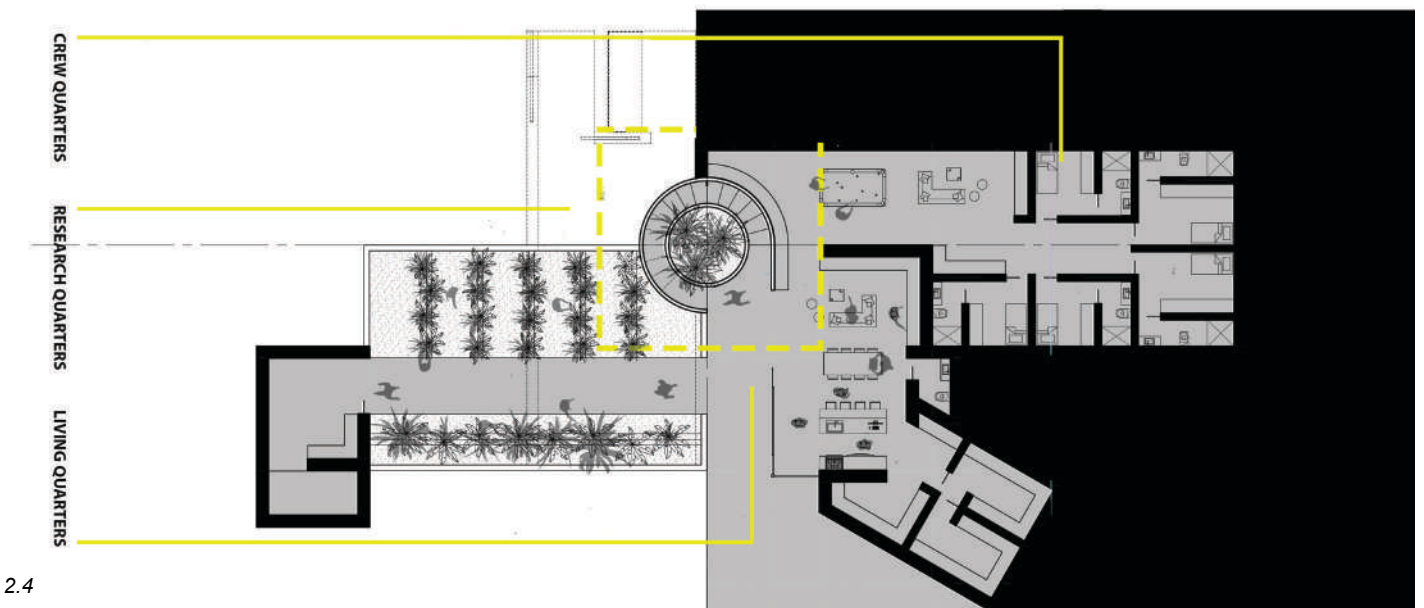
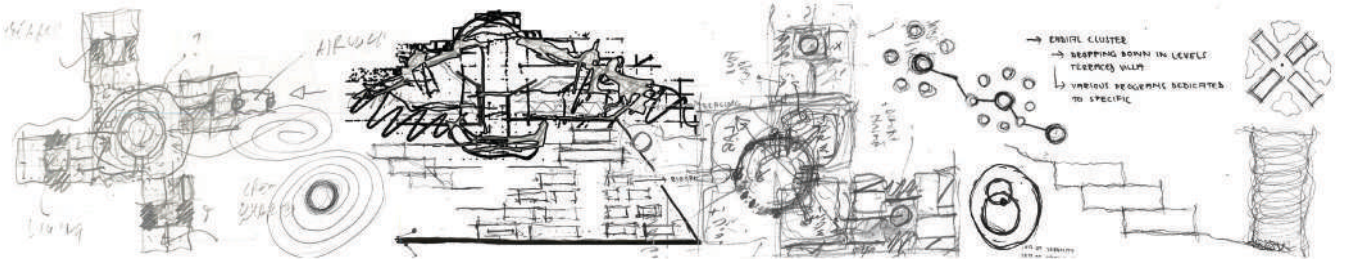
2.3



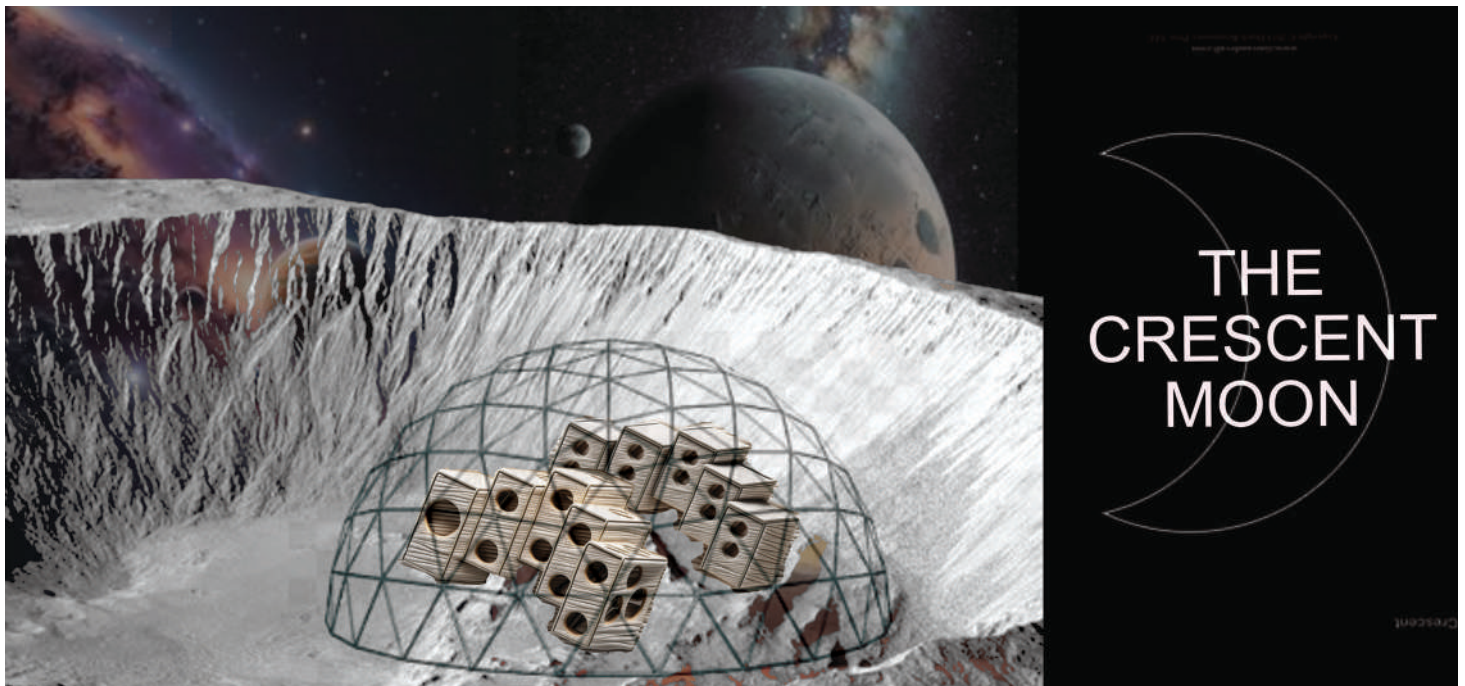
2.1 Tylo Barends
2.2 Tessa Houston
2.3 Hannah Loudon

Moon-Villa

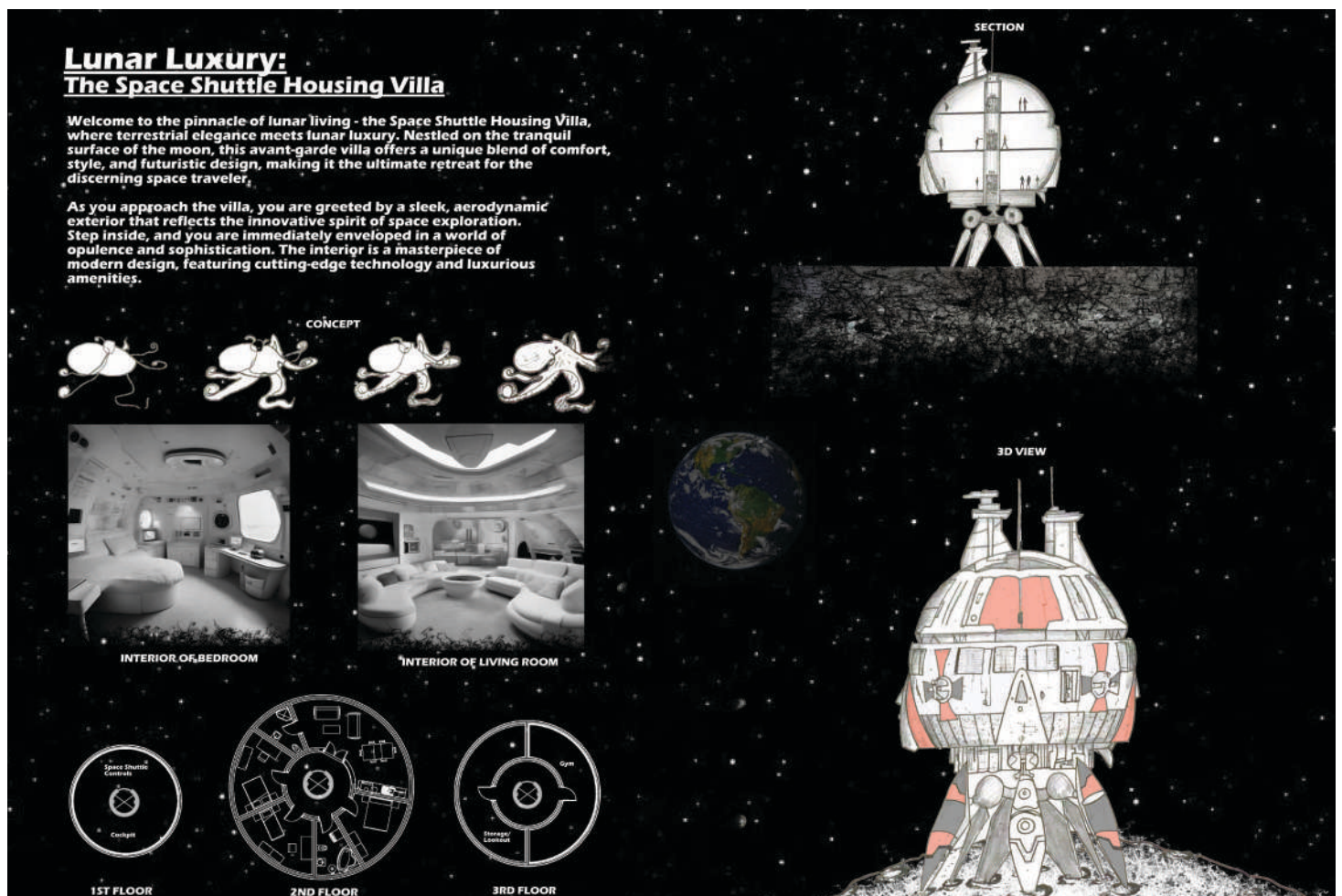
Students: Ant Swanepoel, Dominic Harris, Eugenie Groenewald, Mohammed Yacine Danpoulo Baba, Seth Davies, Simone Atties, Tristan Link, Wes Walbrugh.



2.4 Wes Walbrugh
2.5 Simone Atties
2.6 Seth Davies



2.5



2.6

Helsinki (St Gobain)

Students: Aidan Schwartz, Kirsten Michaels, Matthew Tullis, Mbali Mbense, Nelsia Massuanganhe, Thando Jacques Zwanearends



2.7



2.8



2.9

2.7 Mbali Mbense
2.8 Aidan Schwartz
2.8 Nelsia Massuanganhe
2.9 Matthew Tullis



2.9

The Last Nuclear Bomb

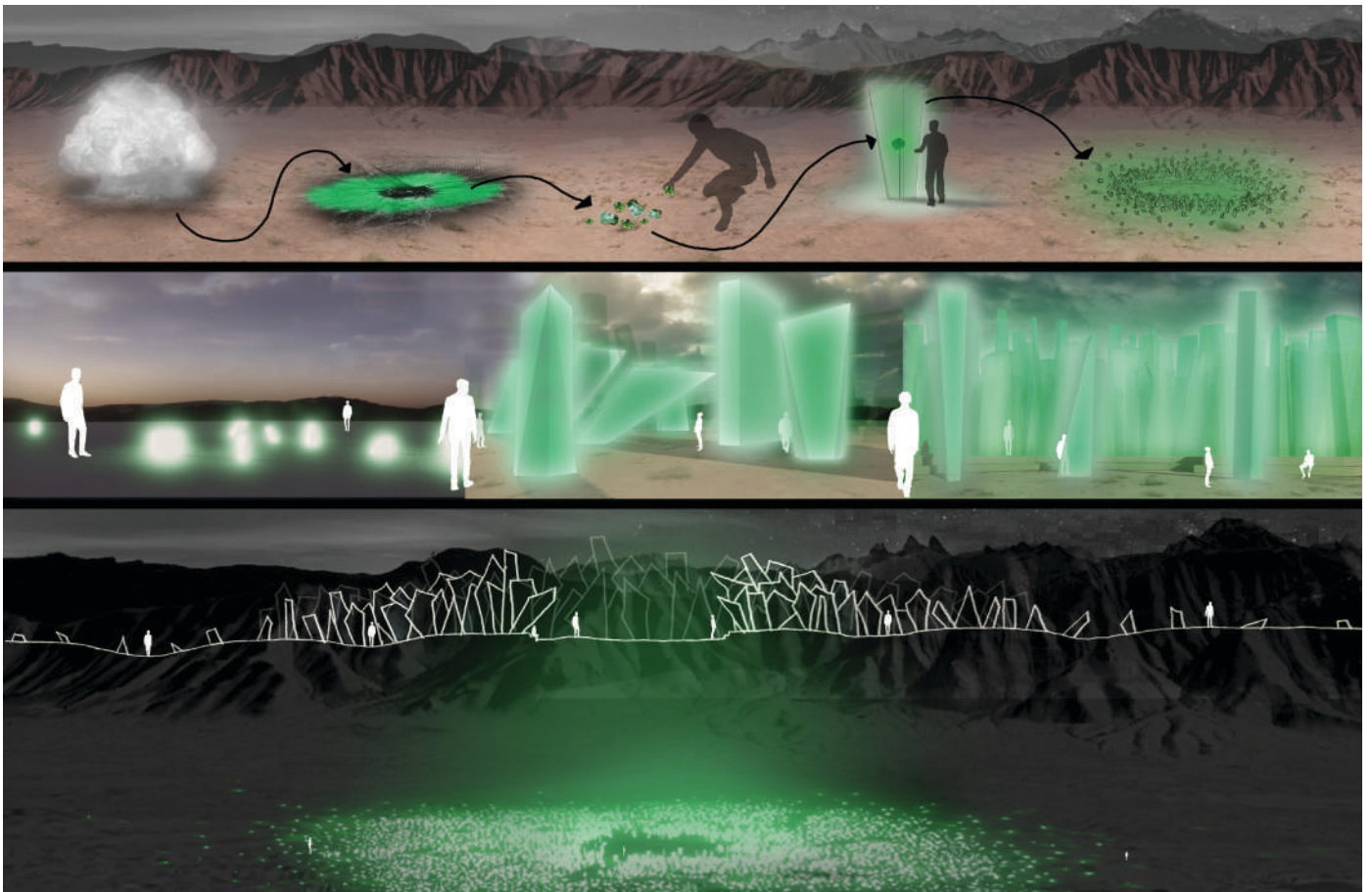
Students: Abigail Correia, Benjamin Smith, Jasmine Kamwanya, Justine Holtmann, Kelly Fortuin, and Mika'eel Mayet.



2.10

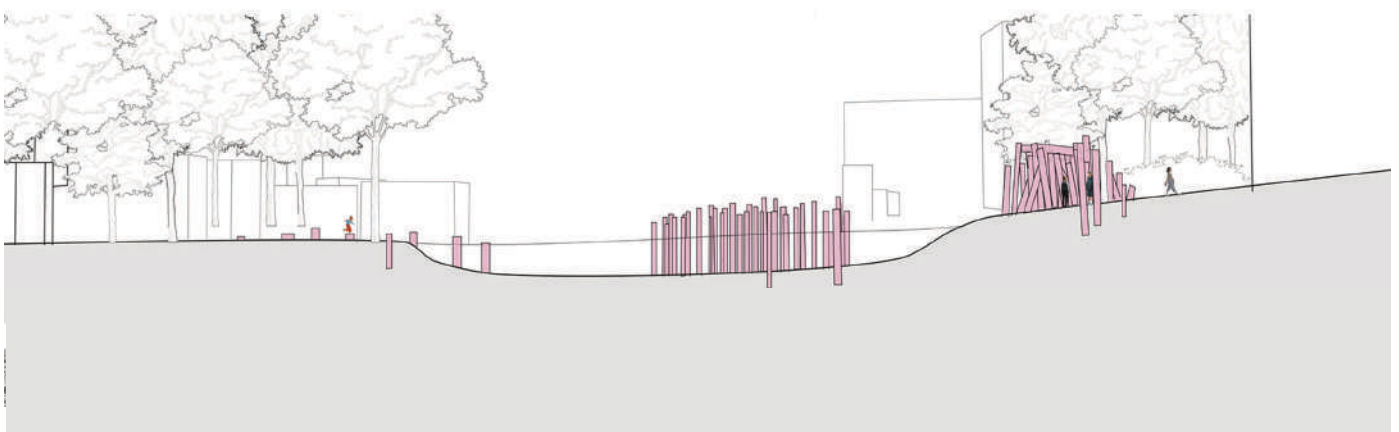


2.11



2.12

2.10 Kelly Fortuin
2.11 Mika'eel Mayet
2.12 Justine Holtmann
2.13 Abigail Correia



2.13

Language Museum (Caesarstone)

Students: Devoux Kruger, Faranah Sage, Leigh Jansen, Rania Rhoda, Rutendo Mangwiro, Shannon Oesch



2.14

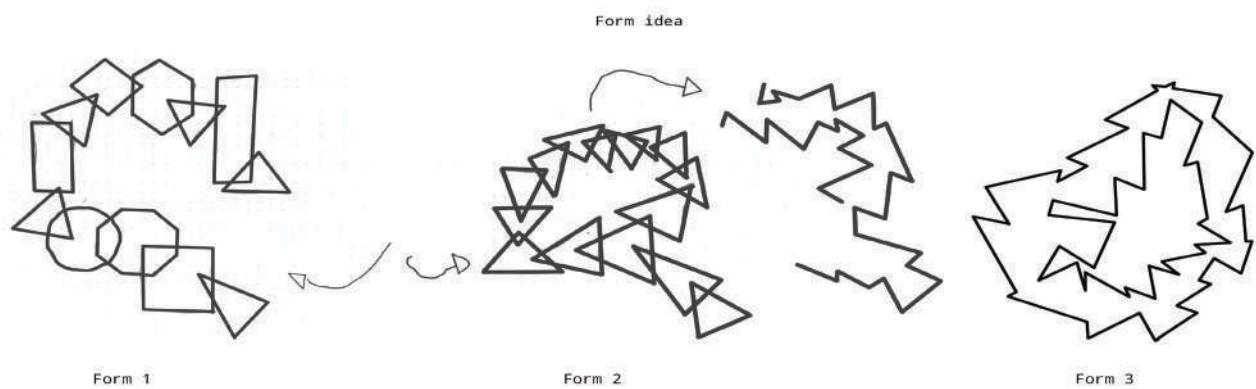


2.15

- 2.14 Faranah Sage
- 2.15 Leigh Jansen
- 2.16 Shannon Oesch
- 2.17 Devoux Kruger



2.16



2.17

NowNow - Khayelitsha

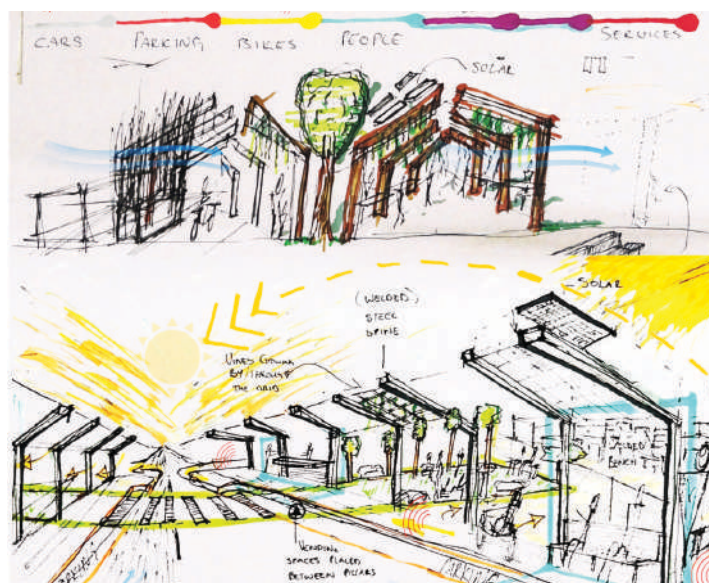
Students: Alunga-Tesla Nomfenge, Prettynes Marawu, Scarlett Hogan, Thabo Ntai, and Venus Chamunorwa.



2.18

2.18 Alunga-Tesla Nomfenge

2.19 Scarlett Hogan



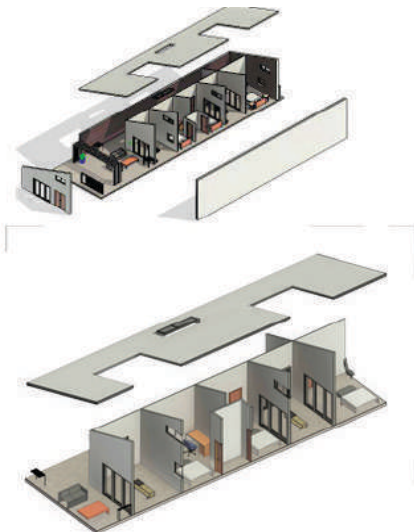


iKhaya le Langa

Students: Benji Ashfield, Joy Uzoma, Daleel Hendricks, Gizelle Van Der Westhuizen, Jake Mendoza, Khanya Mhlati, Vuyo Mukosa, and Zander Venter.

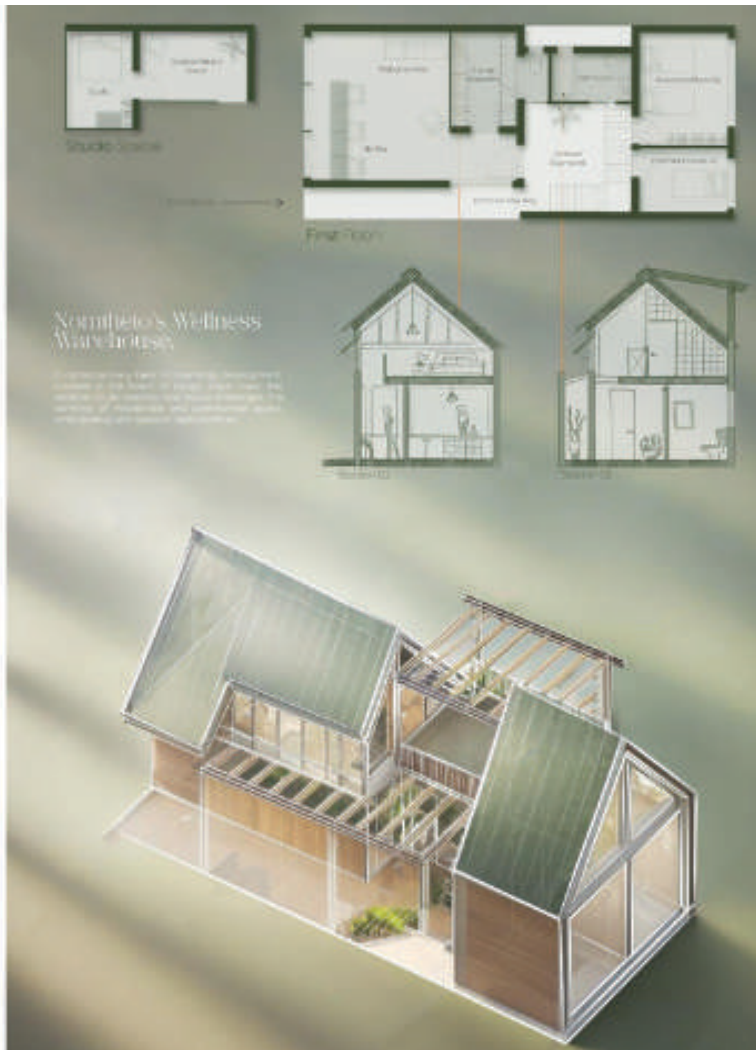


2.20



2.21

2.20 Jake Mendoza,
2.21 Khanya Mhlati
2.22 Benji Ashfield
2.23 Gizelle Van Der Westhuizen
2.24 Joy Uzoma



2.22



2.23



2.24



Design Electives

Exploring New Frontiers in Design

Design electives at the School of Explorative Architecture provide students with the opportunity to engage deeply in specialized topics that enhance their design thinking and practical skills. These studios mix second and third-year students, encouraging creative experimentation, exploration of innovative design methodologies, and cross-disciplinary learning. This year, four challenging and unconventional electives were offered, each with its own unique approach, process, and outcome.

Generative Design (Thinus Venter, Bayo Windapo, Jaydon Meidlinger)

The design elective focused on the generative design of a windscreen, providing students with a hands-on opportunity to explore advanced architectural and fabrication techniques. Over 12 weeks, students used parametric tools like Grasshopper to generate and refine design variations, emphasizing adaptability to environmental factors such as wind flow and climatic conditions at the V&A Waterfront. The studio combined theory with practical application, guiding students through the process of rapid prototyping and precise fabrication using laser cutting. This approach allowed participants to address real-world challenges, such as creating sustainable, site-specific solutions for urban placemaking.

Other Magical Things (Kevin Kimwelle with Andrew Brose, Nic Coetzer with Peter Neokorides)

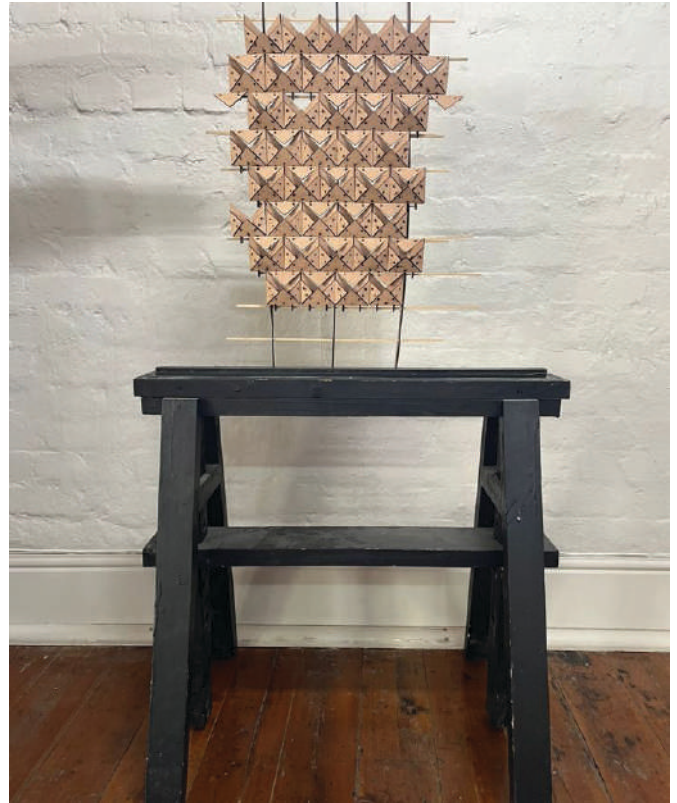
The project involved a participatory design and build process in Langa, focusing on an open pavilion based on student designs and the needs of local farmers. Constructed using donated materials, this collaborative effort included SEA, Agri-Hub, local farmers, the Langa community, and potentially sponsors or the City of Cape Town. Students engaged hands-on in construction, working within resource limitations, with the deliverable emphasizing cooperation, effort, and exploration. Initially built as a pavilion, the structure was later reimagined as an ArtShed. Following further development and detailing, it was deconstructed and eventually relocated to the Deer Park landscape. The project showcased animism and narrative design, reuse of materials, and community-driven architecture.

Lighter Than Air (Don Albert and Katya Krat)

The “Lighter Than Air” (LTA) design studio explored innovative lighter-than-air technologies including helium gas dirigibles in addressing contemporary challenges: climate change migration, low-carbon travel and international freight, first aid for war scenarios, sightseeing in ecologically sensitive locations, amongst other nomadic possibilities of existence. This 12-week studio engaged students in a multidisciplinary approach, combining architectural design, engineering principles, and sustainable technologies to envision the potential applications and benefits of lighter-than-air structures for the future of humanity.

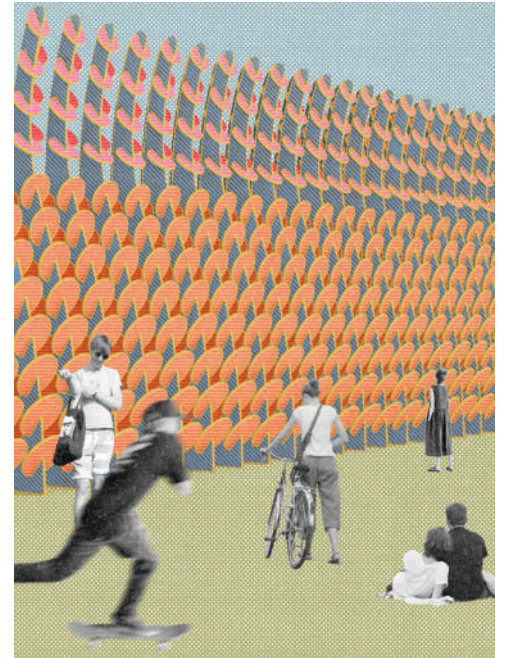
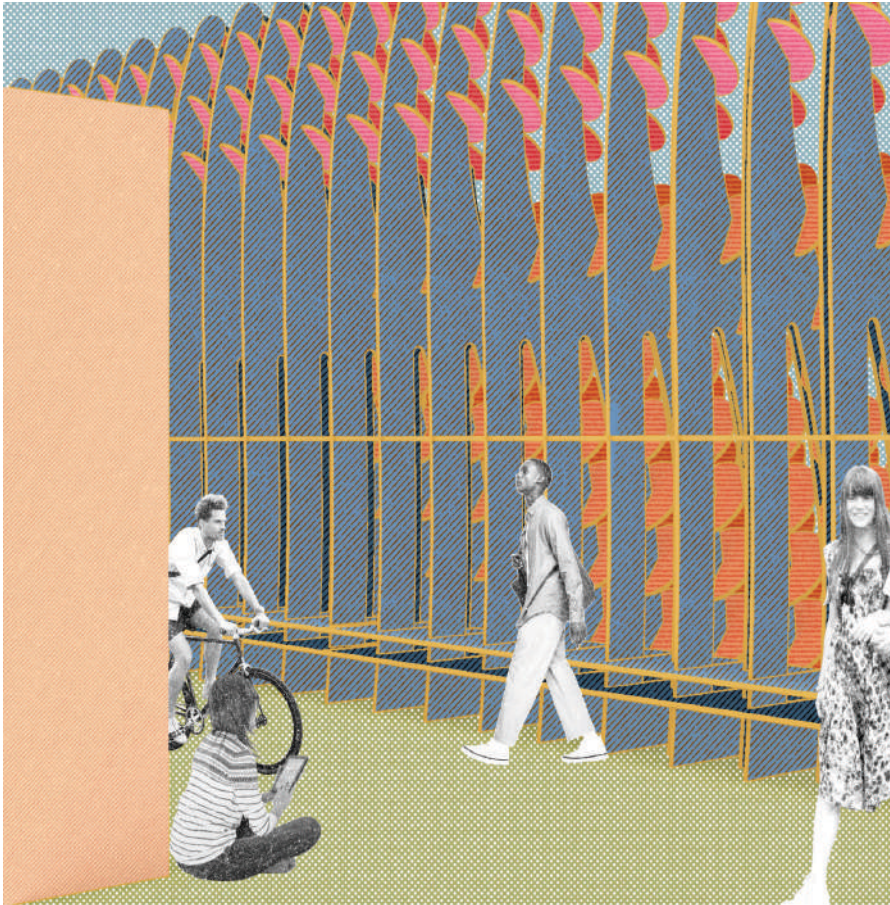
sCape Town Houses (Kevin Fellingham)

This elective focused on exploring houses in Cape Town, designed by architects for themselves or their families. These houses were special, not grand, serving as self-portraits of the architects and portraits of the families. Set within familiar landscapes, they created unique, intimate worlds. The elective examined how architects extract ideas from the physical world and translate them into design. We visited some of these houses, spoke to the architects or inhabitants, and studied other significant architects' family homes, which were experiments for larger projects. The content was integrated into theory seminars and a studio where we first simplified complex designs into key ideas. These ideas then became the basis for new hybrid architectures grounded in the city's diverse environments.

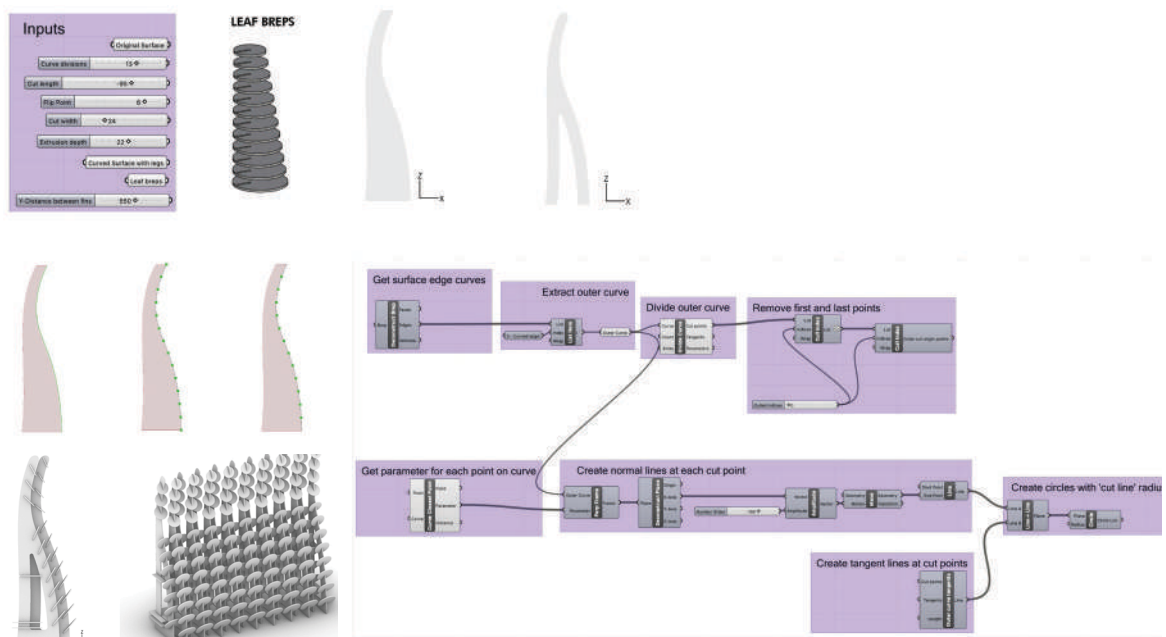


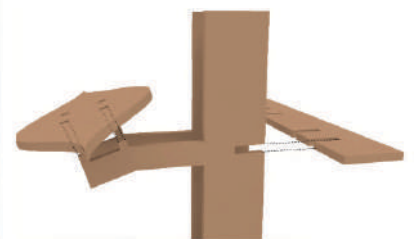
Generative Design

Students: Abigail Correia, Ben Smith, Devoux Kruger, Dom Harris, Gizelle van der Westhuizen, Hannah Loudon, Jasmine Kamwanya, Khanya Mhlali, Sophie Brouckaert, Tylo Barends, Venus Chamunorwa, Vuyo Mukosa, Wesley Walbrugh, Zander Venter.

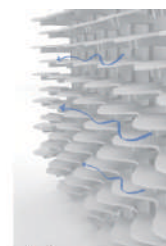


3.1

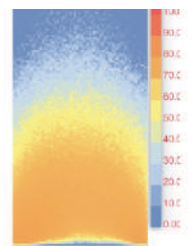




connections

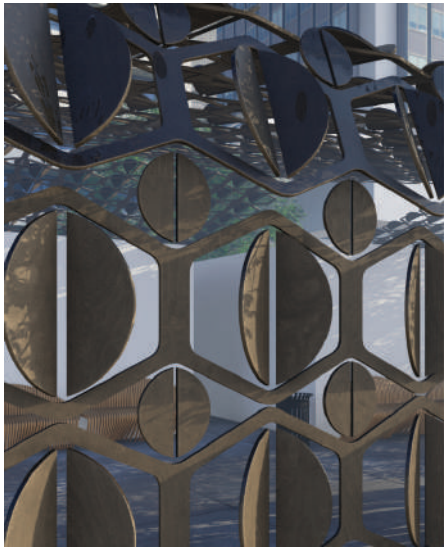
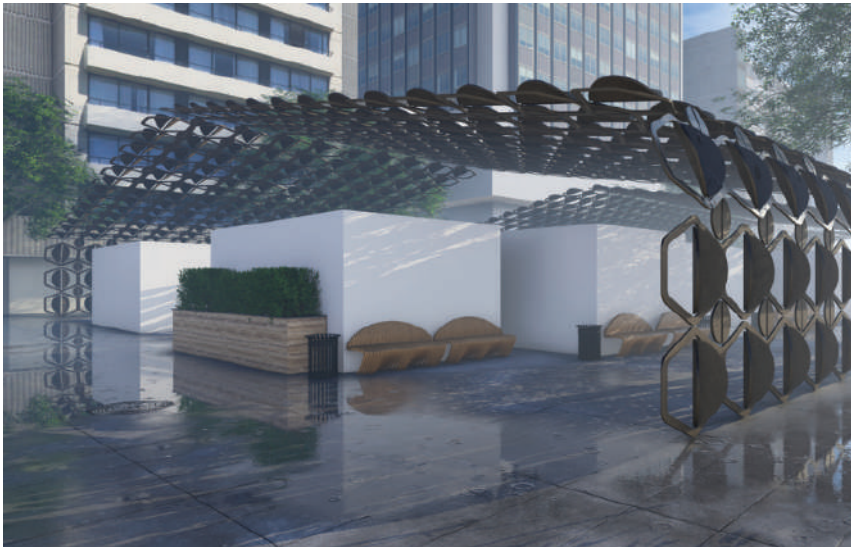


wind



sun

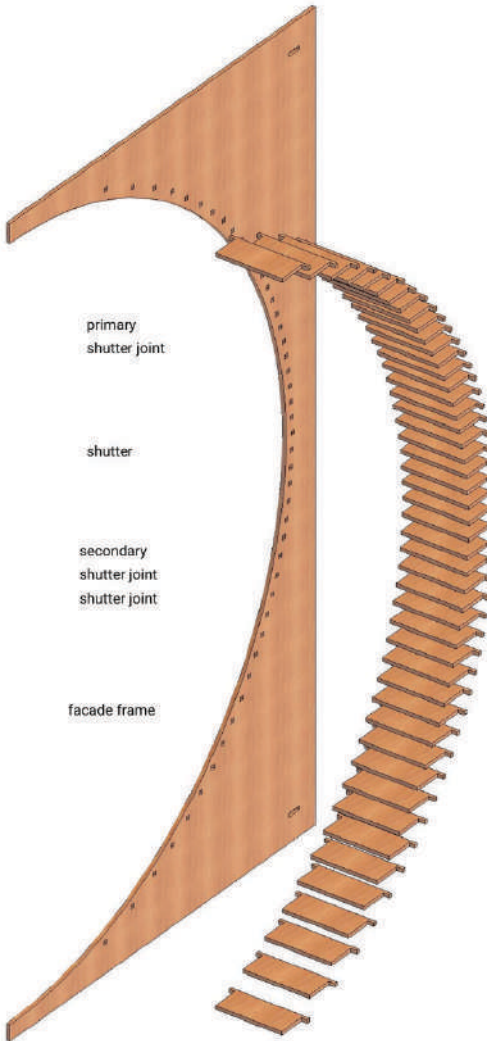
- 3.2 Sophie Brouckaert
- 3.3 Vuyo Mukosa
- 3.4 Abigail Correia

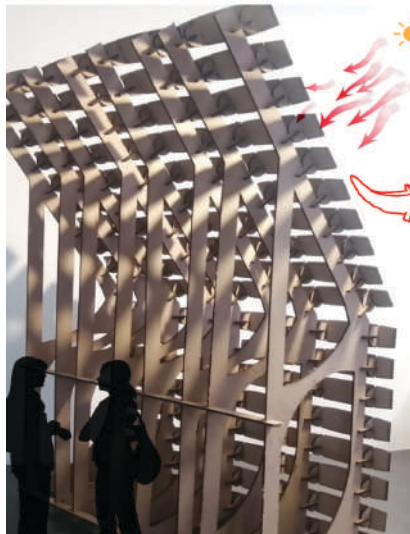


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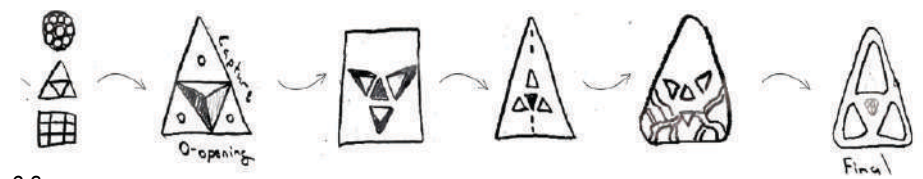


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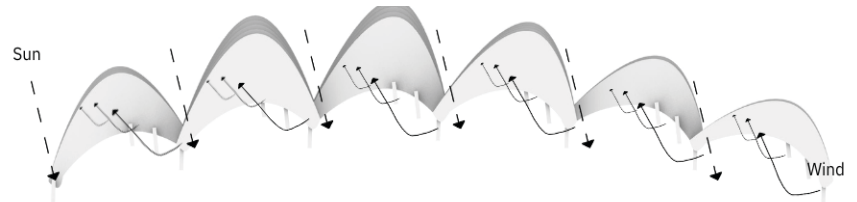




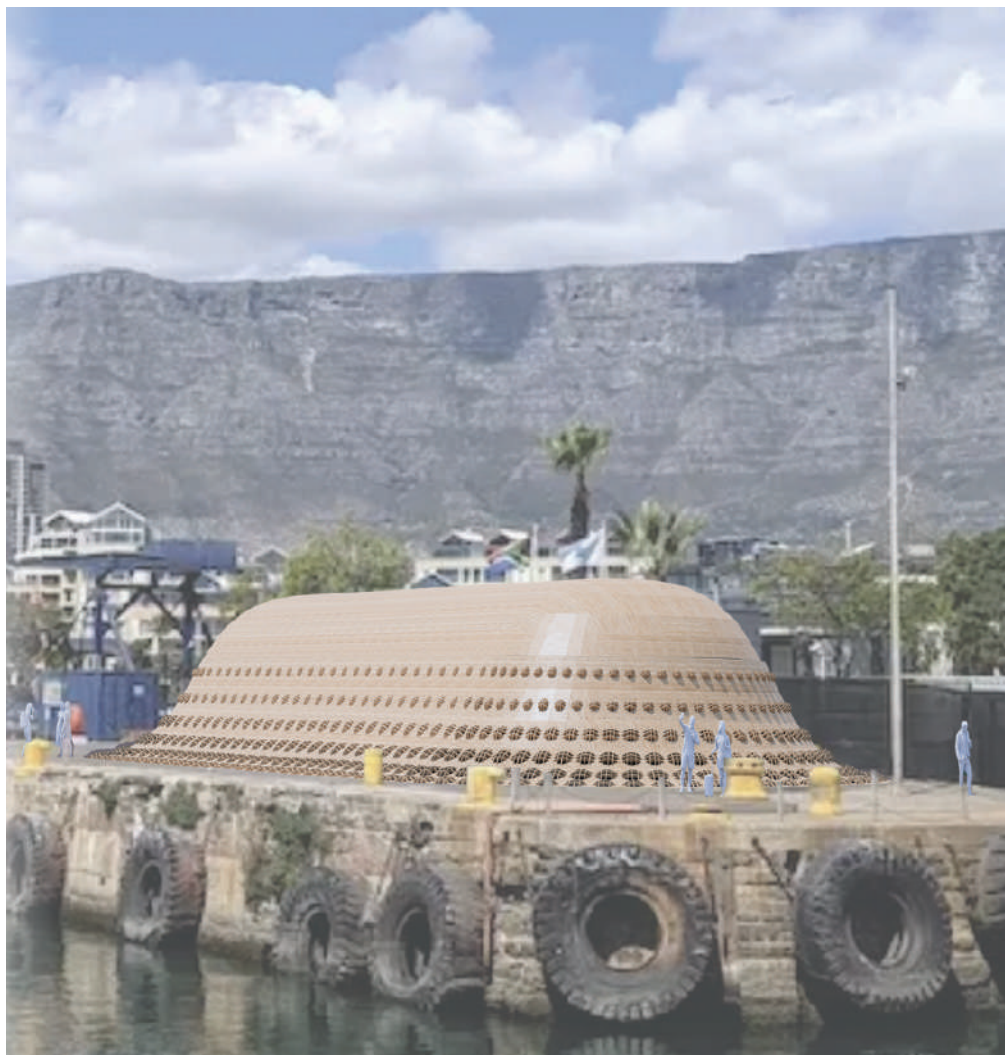
3.7



3.8



3.9



3.10

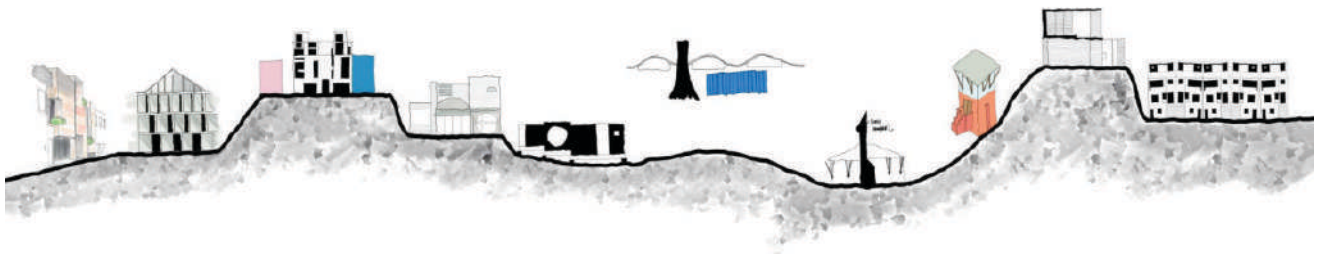
- 3.5 Gizelle van der Westhuizen
- 3.6 Jasmine Kamwanya
- 3.7 Venus Chamunorwa
- 3.8 Ben Smith
- 3.9 Hannah Loudon
- 3.10 Dom Harris

sCape Town Houses

Students: Alunga Nomfenge, Benji Ashfield, Daleel Hendricks, Farhanah Sage, Justine Holtmann, Joy Uzoma, Kirsten Michaels, Leigh Jansen, Matthew Tullis, Prettytness Marawu, Rania Rhoda, Rutendo Mangwiro, Scarlett Hogan, Shannon Oesch.



3.11

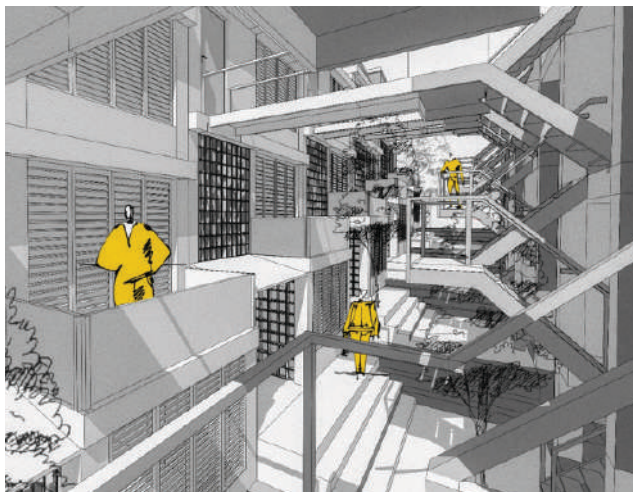


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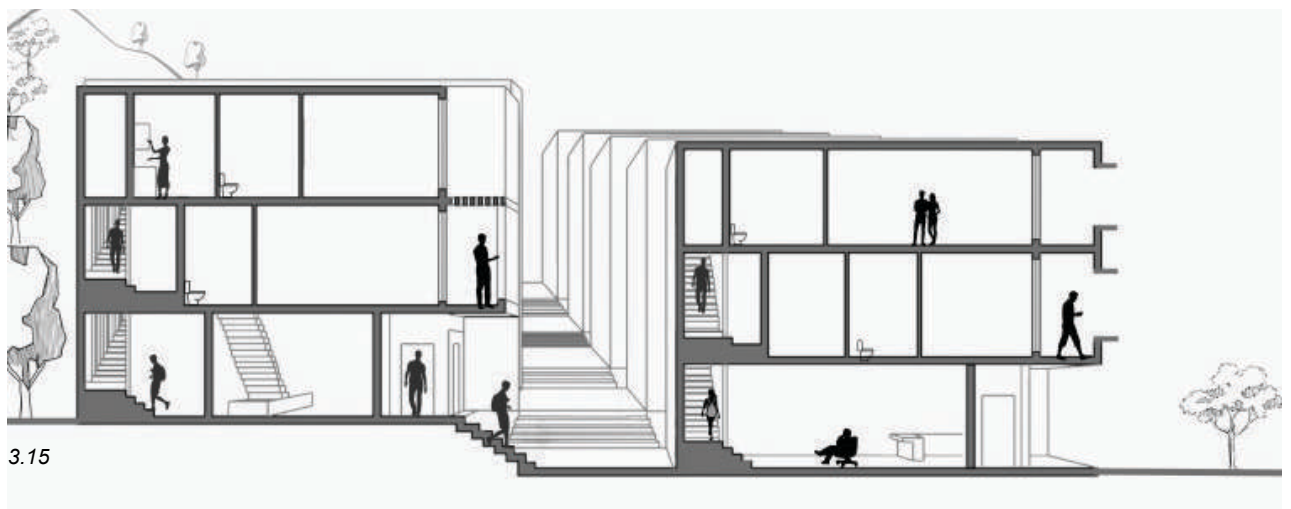
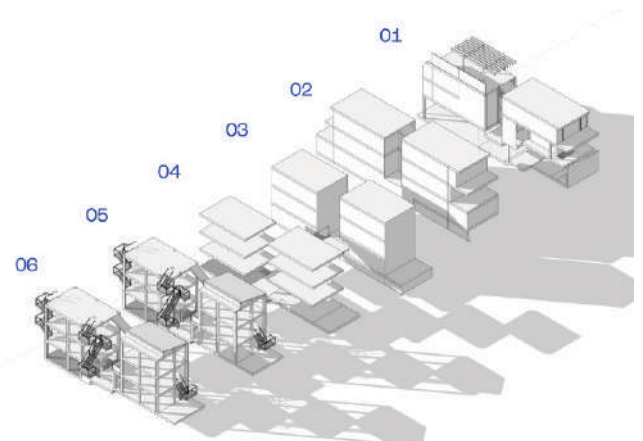


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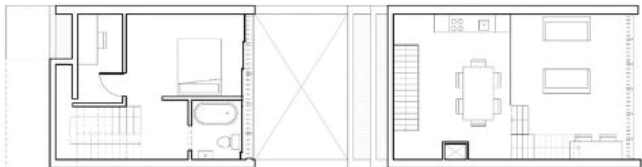
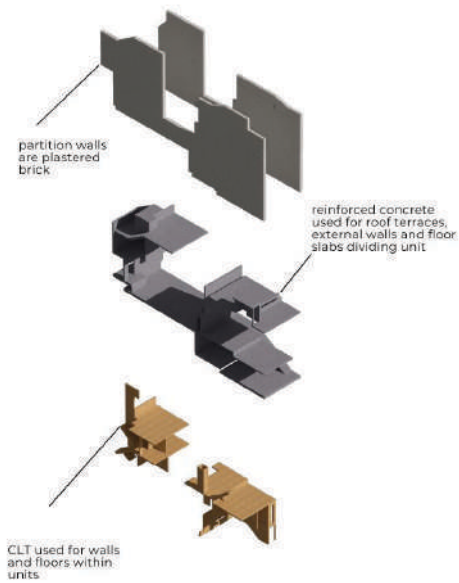
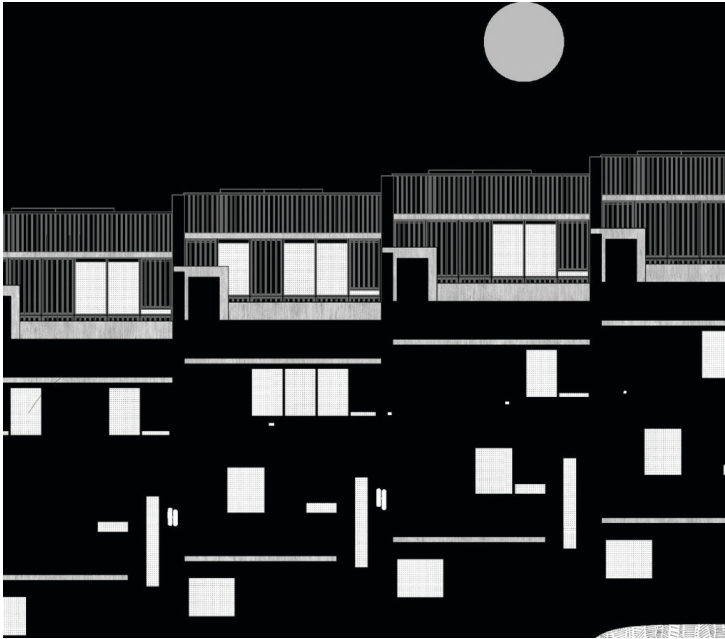
- 3.11 Kirsten Michaels
- 3.12 Daleel Hendricks
- 3.13 Farhanah Sage
- 3.14 Benji Ashfield
- 3.15 Prettytness Marawu



3.14



3.15



Second floor



First floor

3.16



3.17



3.18

3.16 Matthew Tullis
3.17 Alunga-Tesla Nomfenge
3.18 Justine Holtmann

Lighter Than Air

Students: Simone Atties, Seth Davies, Kelly Fortuin, Eugenie Groenewald, Tess Houston, Chloe Landsberg, Tristan Link, Mika'eel Mayet, Jake Mendoza, Faith Pietersen.



3.19

Short-term rentals have offered tourists convenient lodging but also driven gentrification, reducing housing supply, raising rents, and displacing residents. This reshapes neighbourhoods, often erasing cultural and economic diversity in favour of a homogenized, tourist-friendly environment.

To mitigate these impacts, skyborne accommodations using lighter-than-air technology present an innovative solution. These mobile, balloon-based lodgings hover above cities and adjust locations based on tourist seasons, reducing pressure on ground-based housing markets.

Additionally, sky cruises offer seasonal opportunities, cruising at lower altitudes for a more intimate experience. With the ability to dock on land or water and quickly lift off again, this approach combines technology with environmental sensitivity, promoting sustainable tourism.

Stage 1
Ballons deflated. Vessel stationary.

Stage 2
Ballons inflate, vessel starts lifting.

Stage 3
Fully inflated balloons, ready to fly.

Section AA

Ground Floor

First Floor

Second Floor

Third Floor

Fourth Floor

Fifth Floor

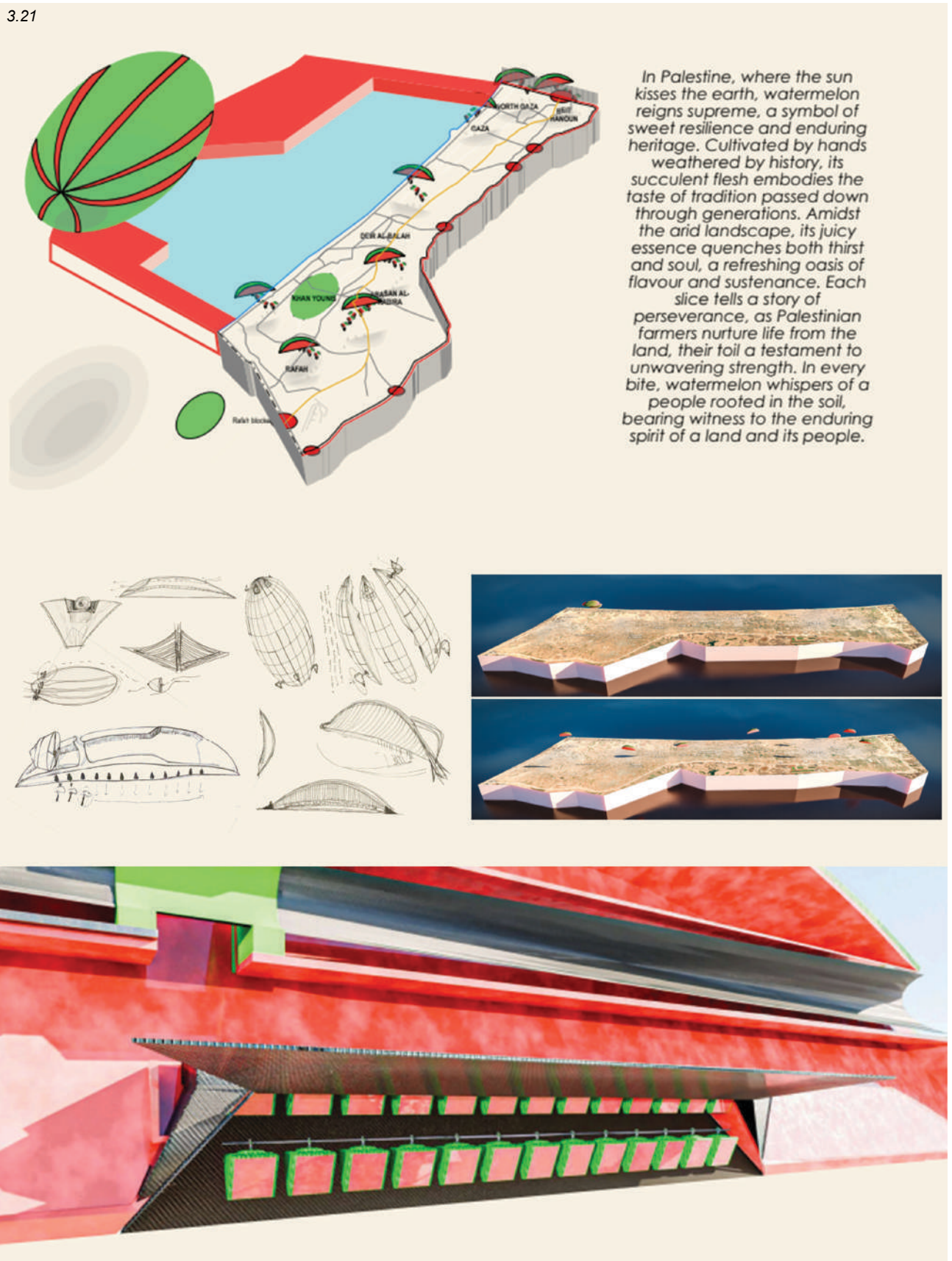
Sixth Floor

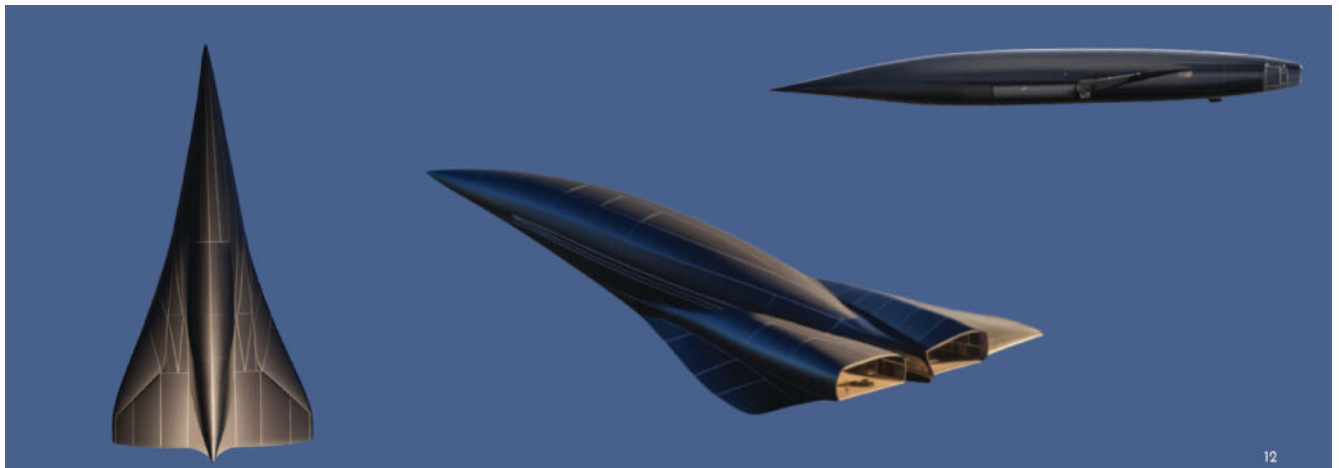
Seventh Floor

3.20

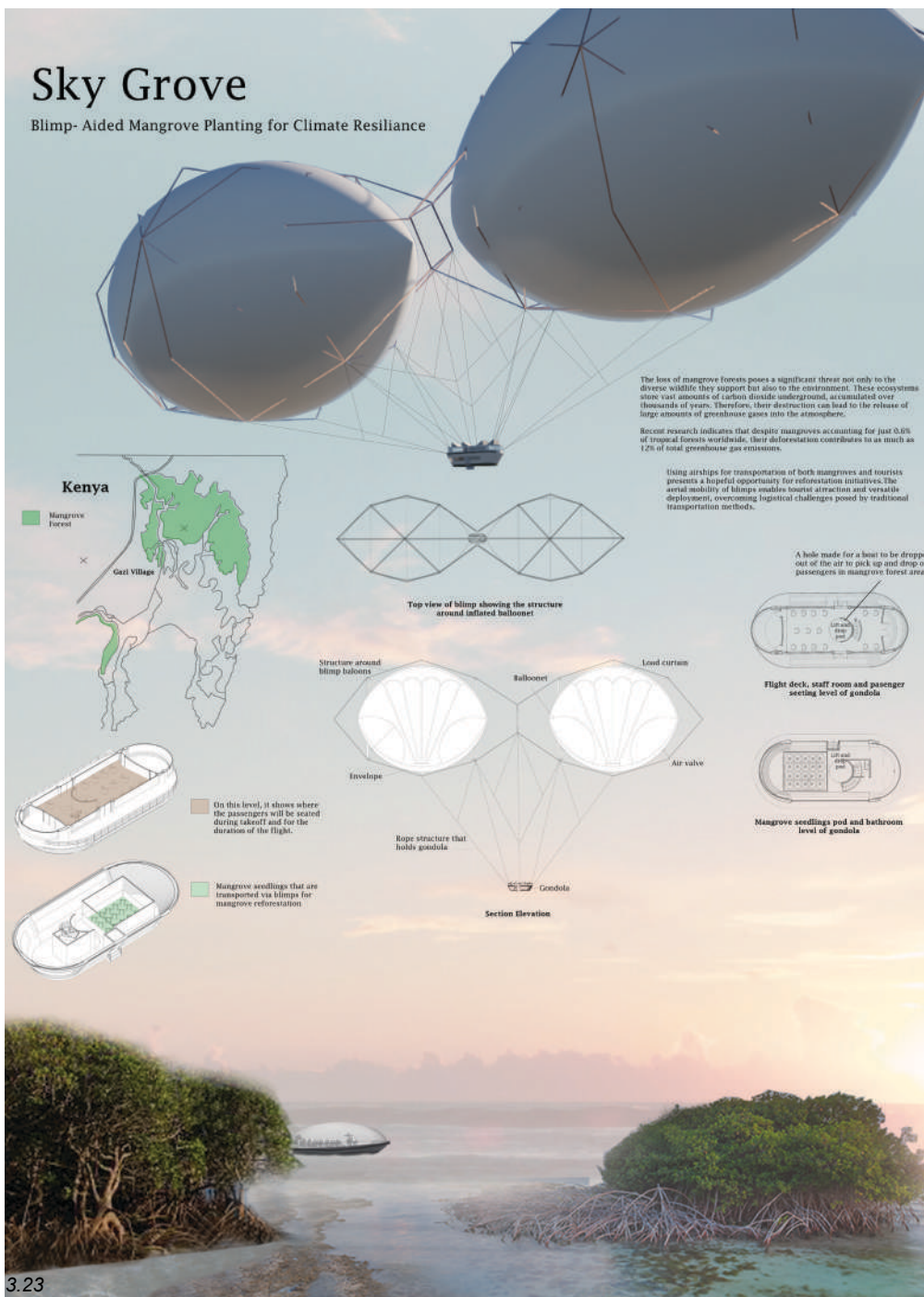
- 3.19 Mika'eel Mayet
3.20 Tess Houston
3.21 Jake Mendoza

3.21

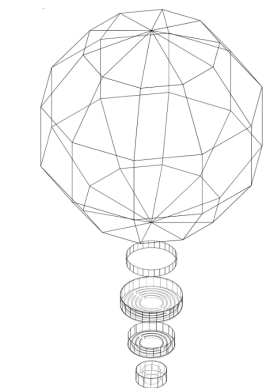
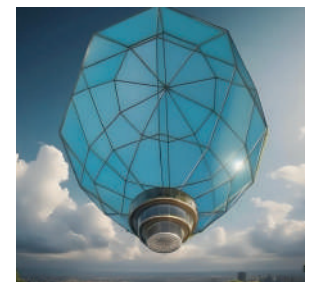




3.22



3.23



3.24

- 3.22 Faith Pietersen
3.23 Eugenie Groenewald
3.24 Chloe Landsberg
3.25 Seth Davies
3.26 Simone Atties



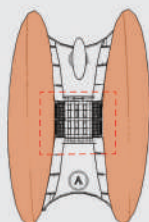
3.25



The Rescue Starling



Locality



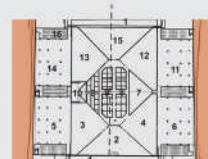
Landing Plan
Scale 1:2000

Key

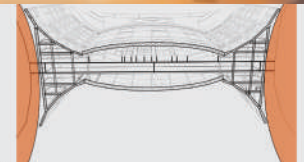
- 1 Airlock
- 2 Entrance
- 3 Resuscitation area
- 4 Triage
- 5 ICU
- 6 General Treatment
- 7 Medicine and Lab
- 8 Operating theatres
- 9 Morgue
- 10 admin offices and lounge
- 11 treatment (green)
- 12 General treatment
- 13 Treatment (yellow)
- 14 HCU



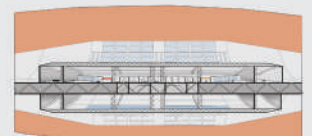
1st Floor Plan
Scale 1:2000



Ground Floor Plan
Scale 1:2000



Ward Section
Scale 1:2000



Zoomed Section
Scale 1:2000

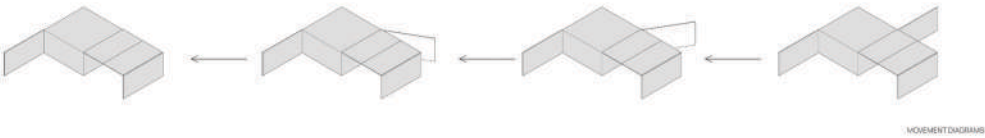
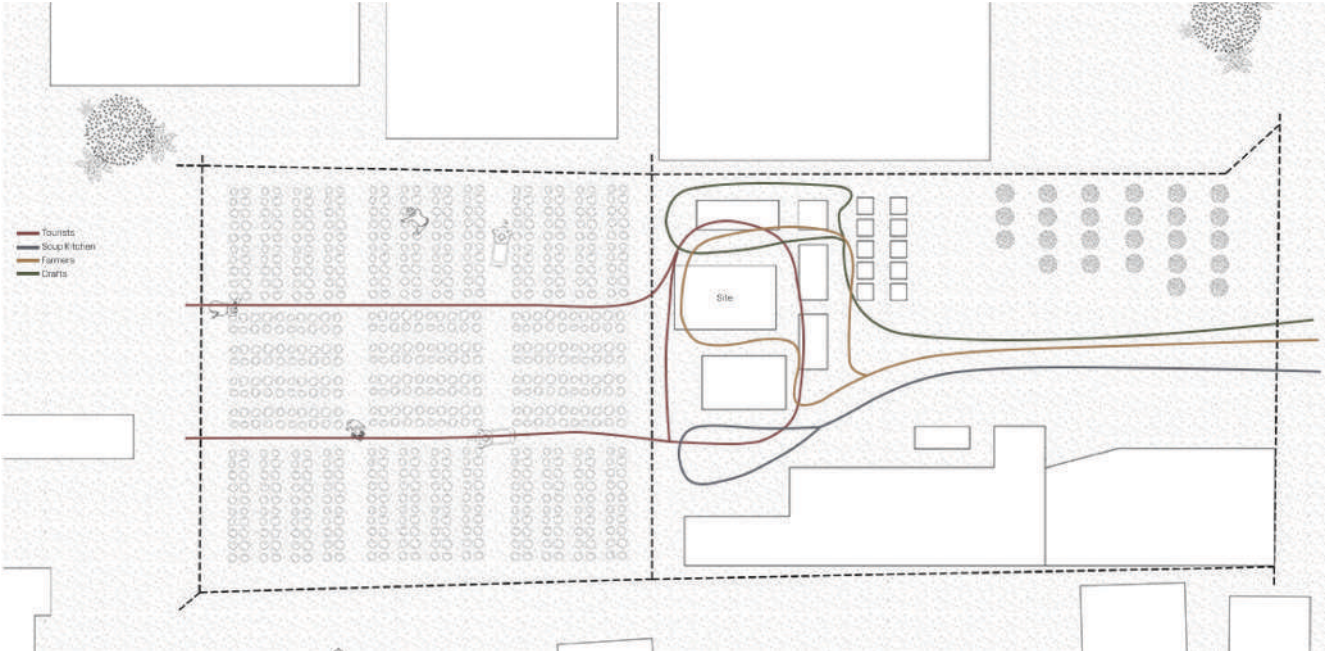


Long Section
Scale 1:2000

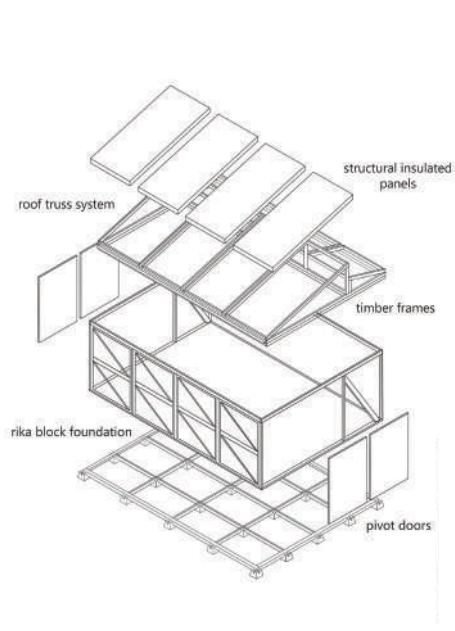
3.26

Other Magical Things

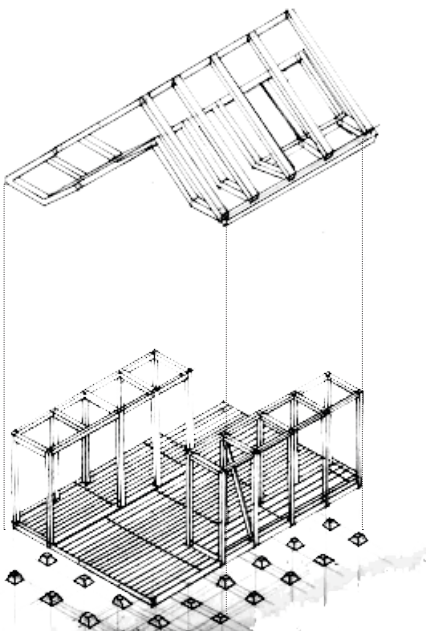
Students: Aidan Schwartz, Anel Tallie, Ant Swanepoel, Mbali Mbense, Nelsia Massuanganhe, Thabo Ntai, Thando Zwane, Yacine Danpoulo Baba.



3.27

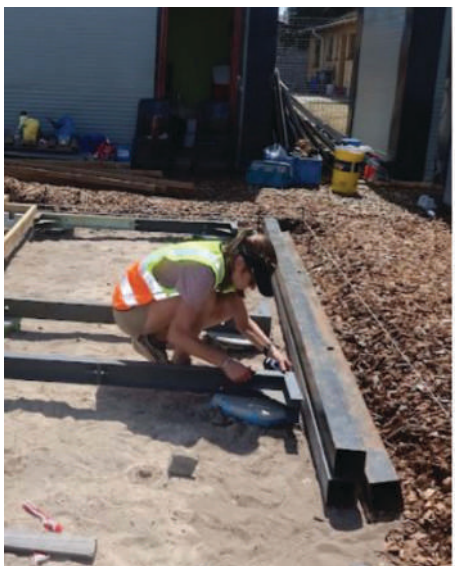


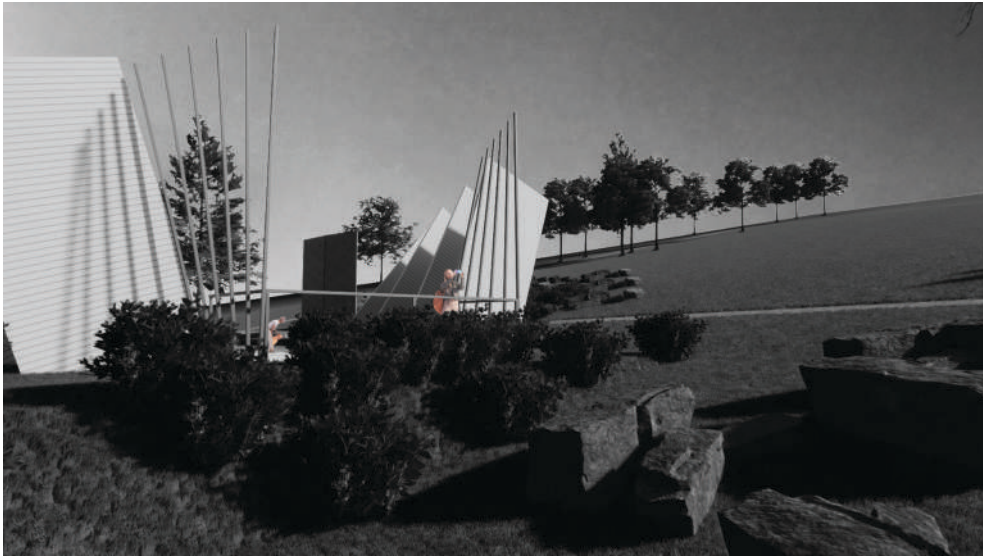
3.28



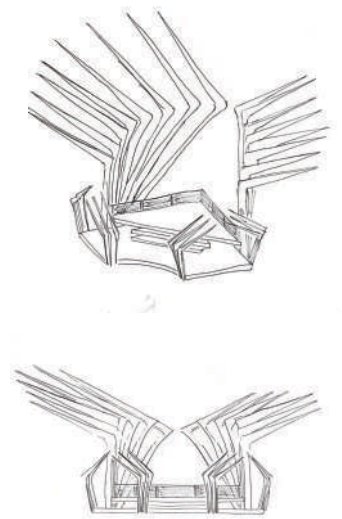
3.29

3.27 Anel Tallie
3.28 Aidan Schwartz
3.29 Thabo Ntai





3.30



3.31



3.32



- 3.30 Anel Tallie
- 3.31 Mbali Mbense
- 3.32 Yacine Danpoulo Baba
- 3.33 Ant Swanepoel
- 3.34 Nelsia Massuanganhe



3.33



3.34



Parklife

Plaything” and “Crèche” harness abstraction to inspire design order in SEA’s first-year students.

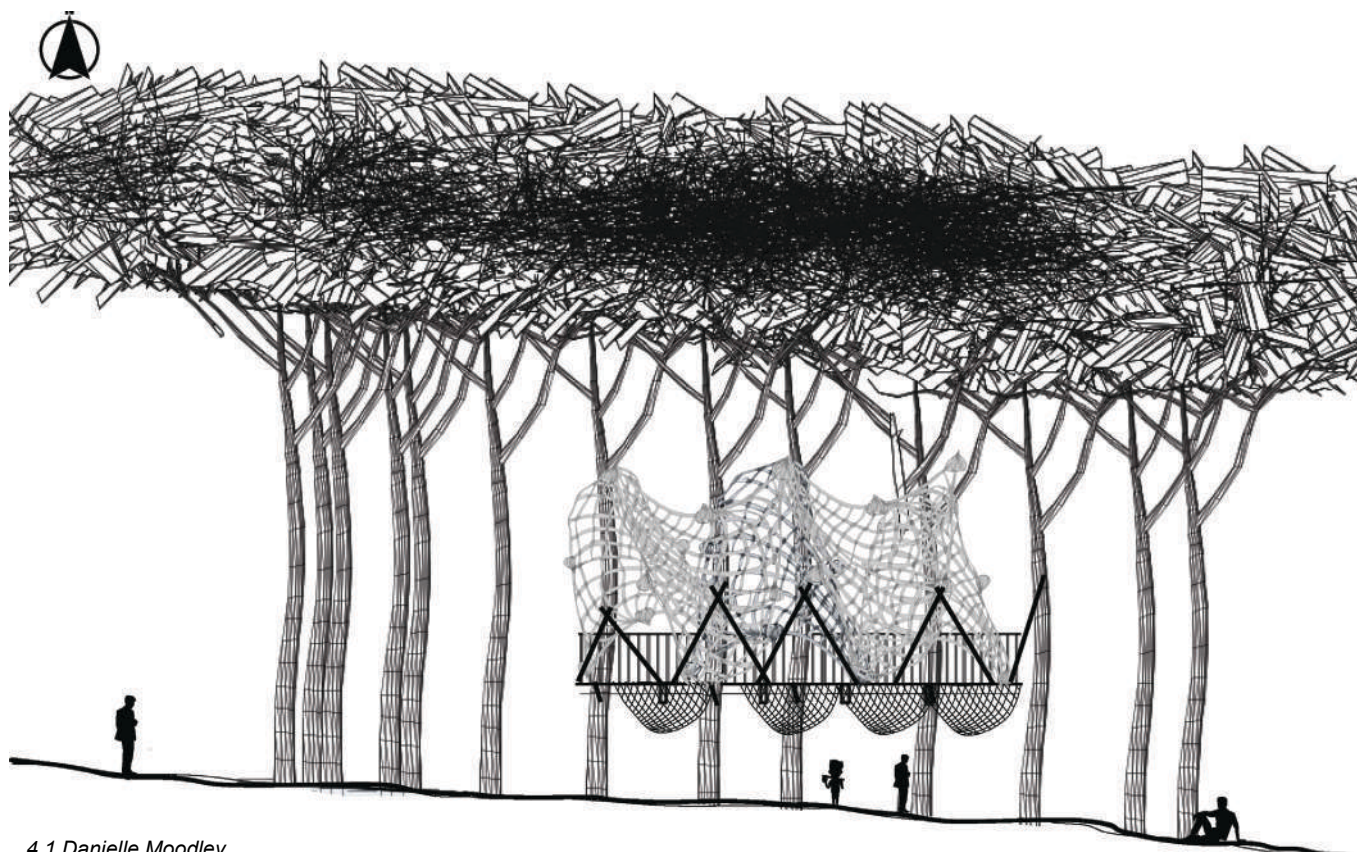
Deer Park, on the lower slopes of Table Mountain, is transformed into a diverse playground. Divided into plots, the park becomes a ‘form’ menagerie, where students redesign their assigned areas, turning their experiments into ‘playthings’ within the landscape. The design begins with sketches of universal forms, derived from site observations, which are then physically modeled, compared to the human body, and transformed into architectural parti models. The park’s terrain is graded and manipulated, allowing students to explore how its features influence the materiality and spatial qualities of their designs. These abstract forms eventually evolve into functional playground equipment. This design exercise at Deer Park serves as a foundation for a second project: the design of a crèche and educational landscape, due later in the year. The crèche design incorporates playthings and educational spaces, building on the lessons learned from analyzing precedent studies of crèches and play environments. The architectural program for this crèche requires gathering essential information, such as:

- Plaything design
- Accurate site plans, sections, and photos
- Master-plan and group models
- Contextual site analysis

The building program describes how inhabitants—children, staff, and visitors—will engage with the space, defining the required spaces and their functions. For example, how many classrooms are needed, the necessary number of toilets, and whether a quiet space for staff to work is required. The program also considers whether a library is necessary and how outdoor spaces should be integrated.







4.1 Danielle Moodley



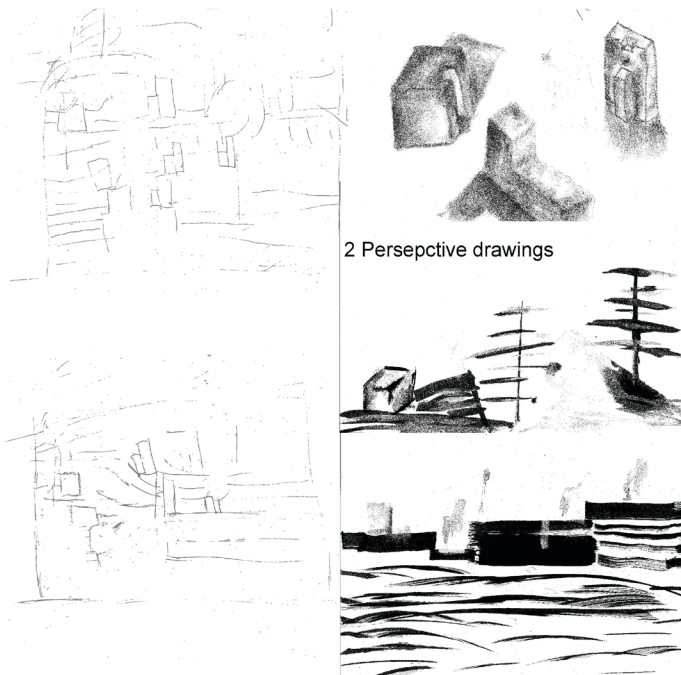
4.2 Stephanie Langebrink



4.3 Zaidah Conrad



4.4 Gabriel Rosslee

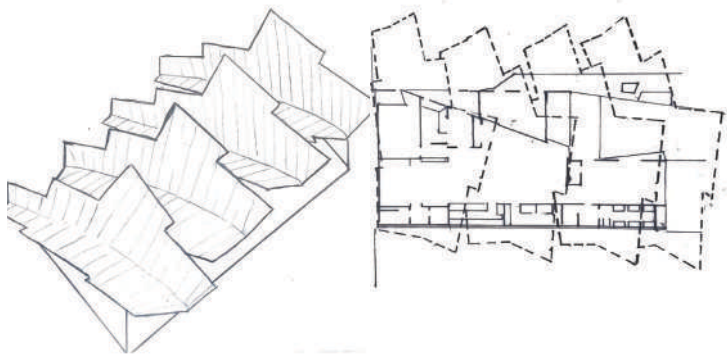


2 Perspective drawings

4.5 Thomas Pringle

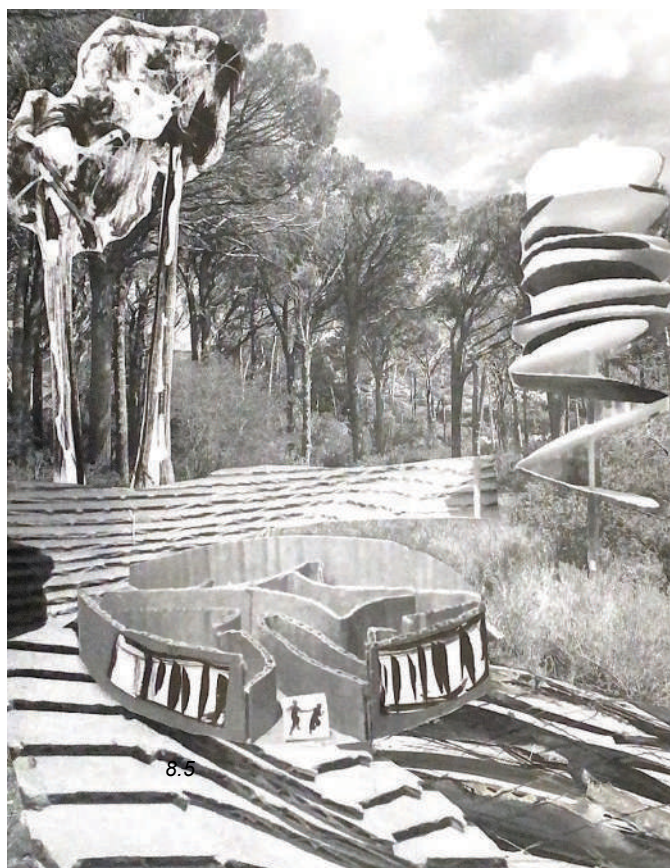


4.6 Shannon Jacobs

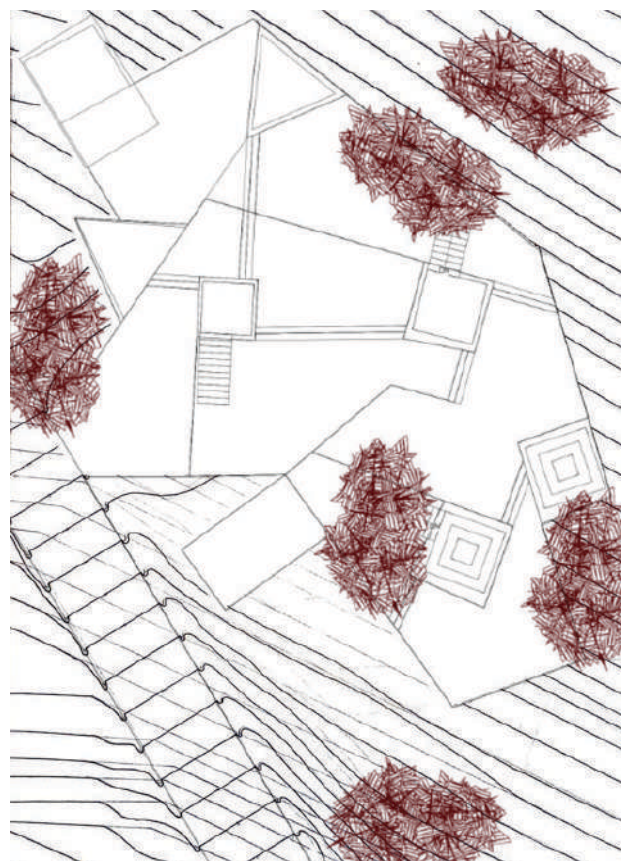


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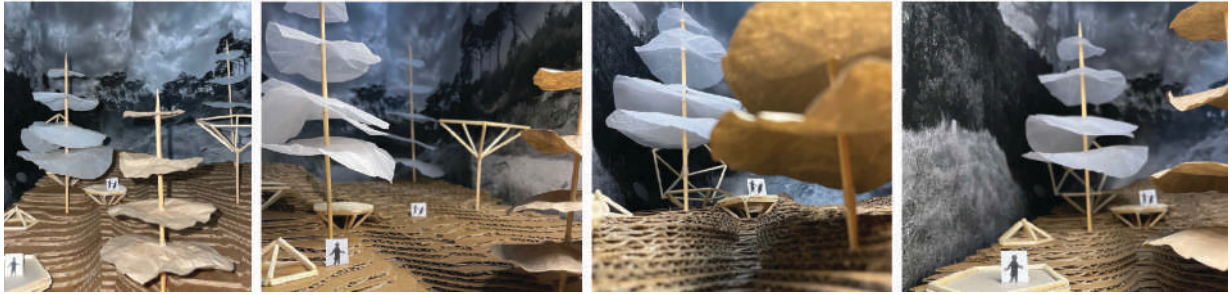
- 4.7 Michaela Gosling
- 4.8 Tayla Mackrill
- 4.9 Jana Beukes
- 4.10 Emma Steyn
- 4.11 Mandisa Nwayo
- 4.12 Gabriel Rosslee
- 4.13 Eva Kepeden-Nana



4.8



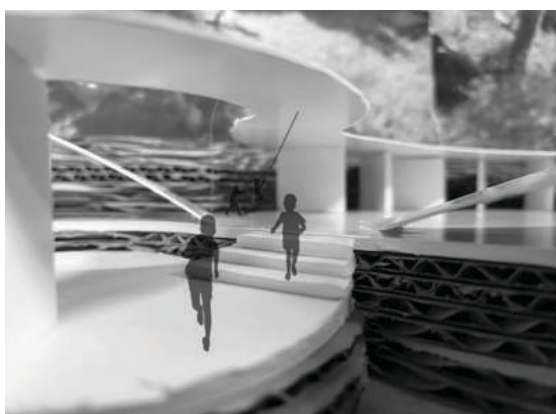
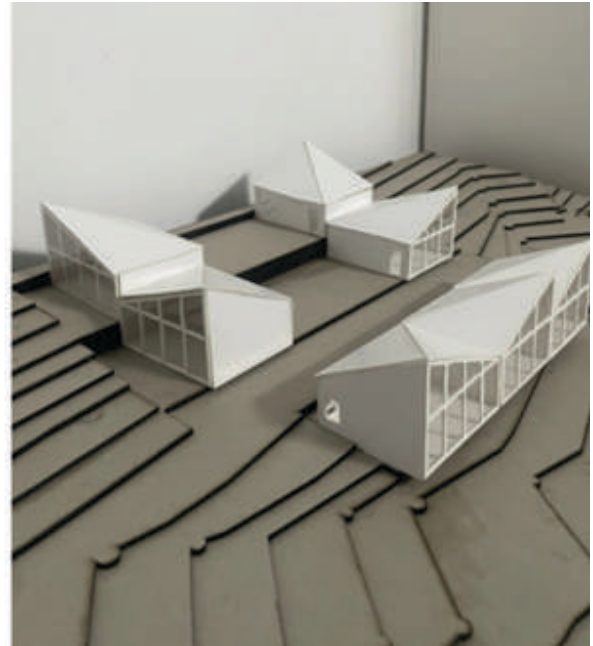
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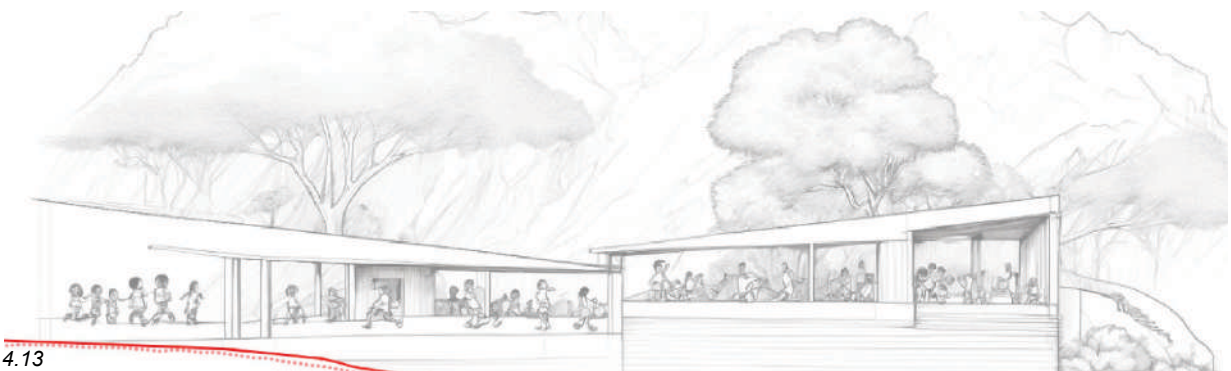
4.10



4.11



4.12



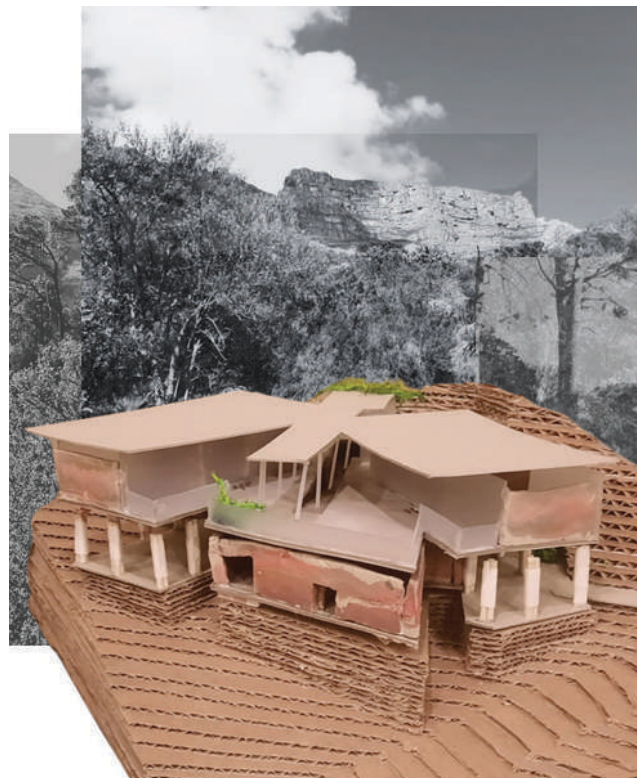
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4.13

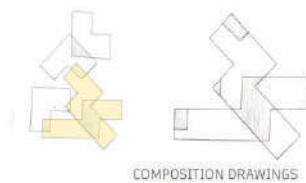


4.14



4.15

- 4.13 Danielle Moodley
- 4.14 Thamina Davids
- 4.15 Inga Majokweni
- 4.16 Daniella Balt
- 4.17 Jana Beukes



COMPOSITION DRAWINGS

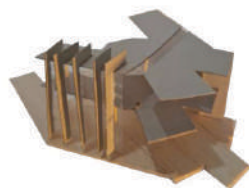


ROUGH CUTOUT



4.16

ROUGH MODEL

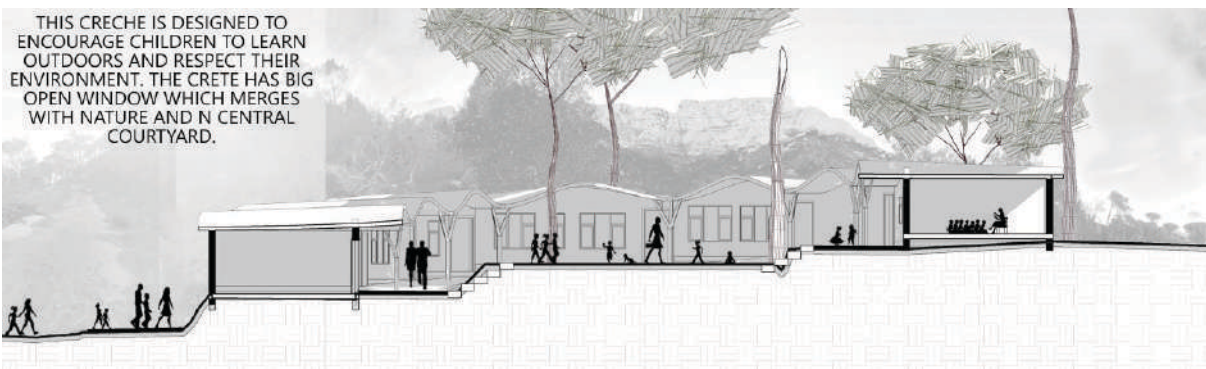


CONCEPTUAL MODEL



AXONOMETRIC

THIS CRECHE IS DESIGNED TO ENCOURAGE CHILDREN TO LEARN OUTDOORS AND RESPECT THEIR ENVIRONMENT. THE CRETE HAS BIG OPEN WINDOW WHICH MERGES WITH NATURE AND A CENTRAL COURTYARD.



4.17

Opo-site

Reimagining Transitional Spaces with Anthropomorphic Designs

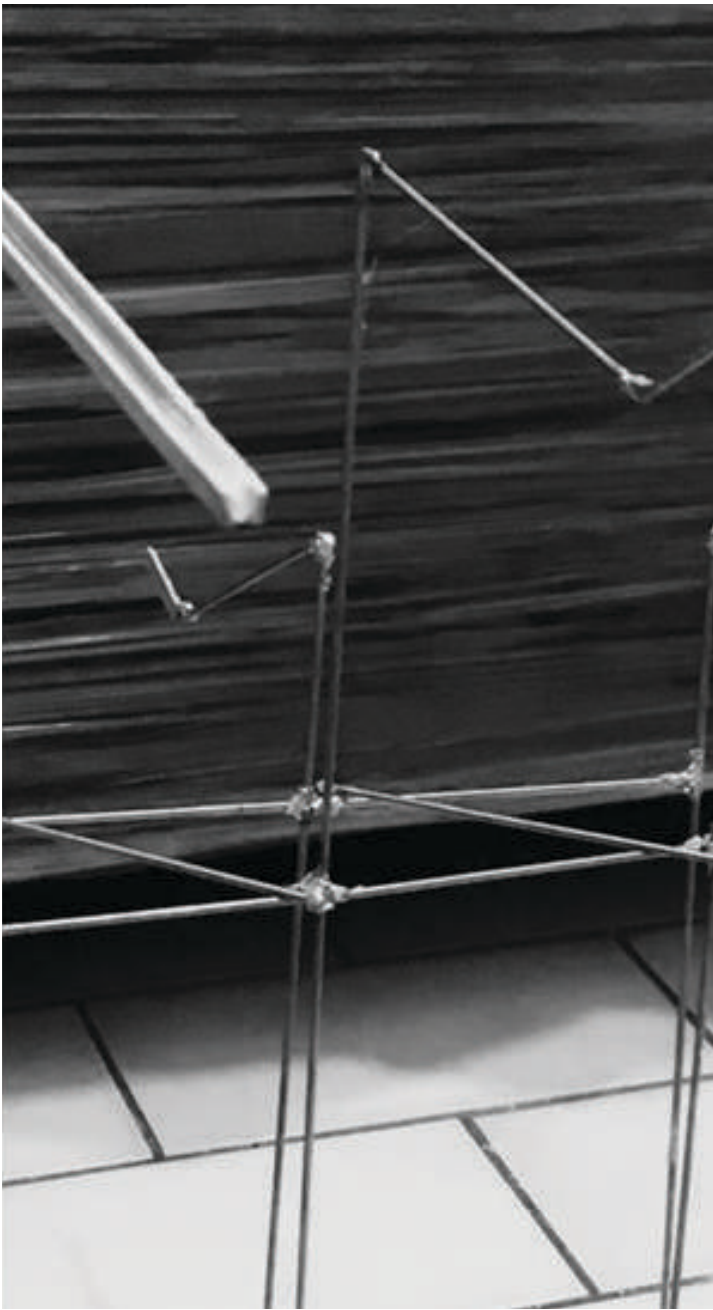
This project focused on the “gap” between Union House and the Cape Union Mart factory, turning it into a dynamic space for architectural intervention. Positioned between SEA, Spier Arts Trust, and Cape Union Mart, the gap was explored as a transitional zone offering multiple design possibilities. Students used evocative concepts like “bridge,” “suspend,” and “mirror” to inspire anthropomorphic, organic forms that could inhabit the space.

The design process involved creating hybrid creatures through the “exquisite corpse” method, which led to the development of steel frameworks mimicking organic systems. These structures incorporated solar panels, water tanks, and other functional elements as “organs,” emphasizing steel’s expressive potential. Students built models to explore spatial arrangements and light strategies, followed by hands-on workshops to construct 1:50 scale steel frames.

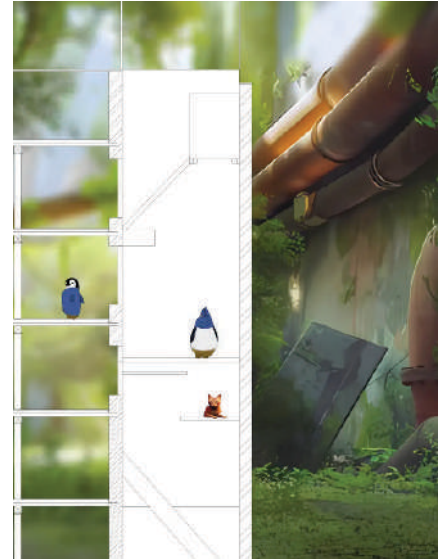
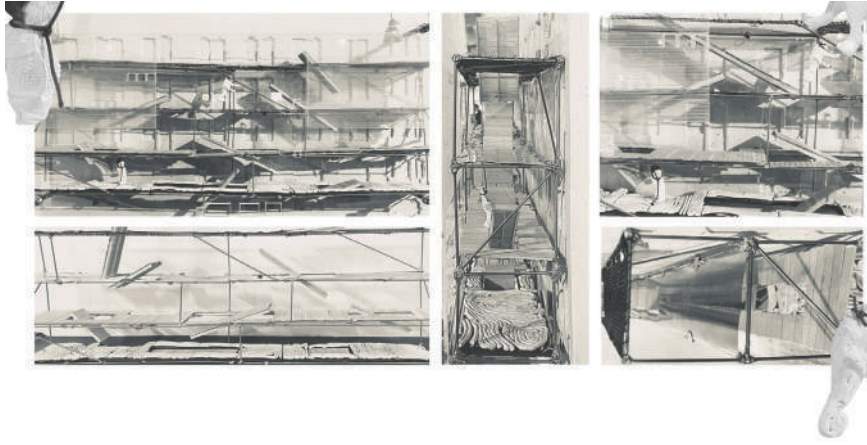
The project combined conceptual creativity with technical exploration, resulting in robust, poetic designs that bridged the gap, addressing issues of materiality, scale, and light while challenging traditional boundaries in architectural design.



5.0 Shannon Jacobs

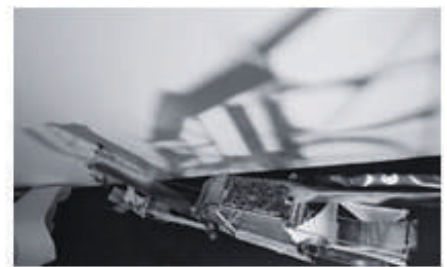
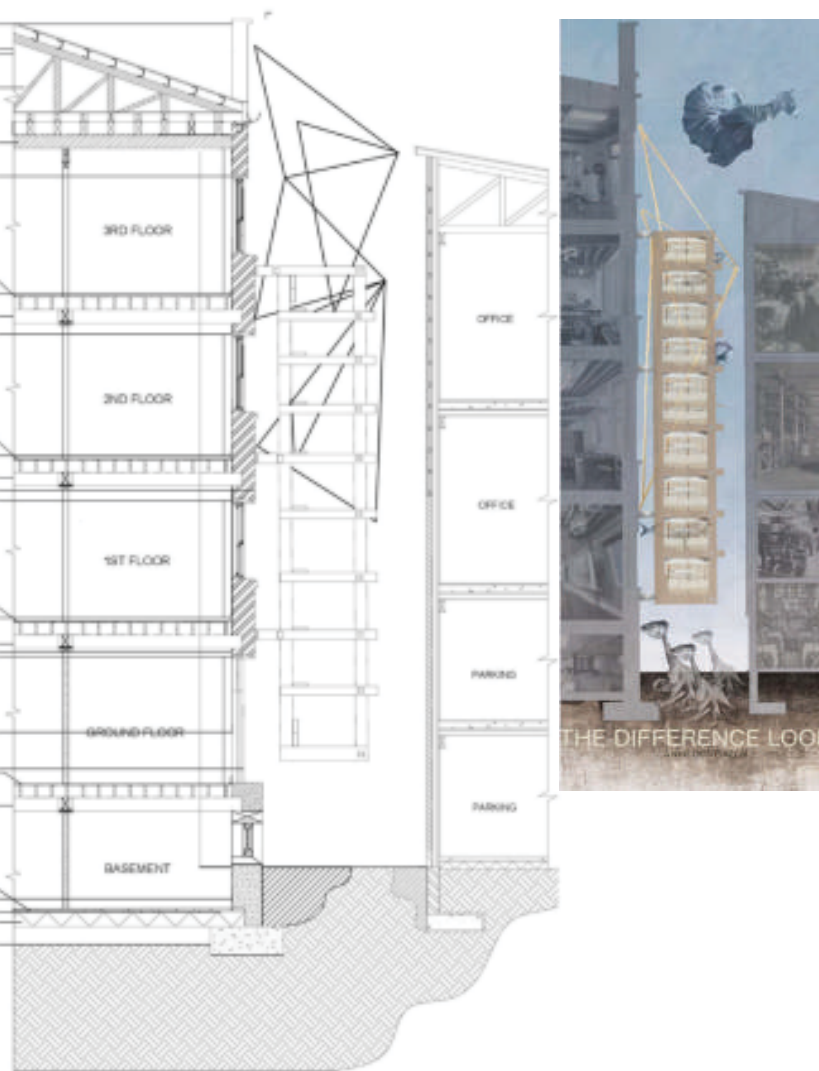


5.1 Larnè Landsman



5.2

5.4



5.5

5.3



5.6



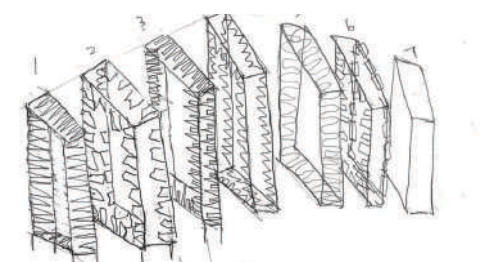
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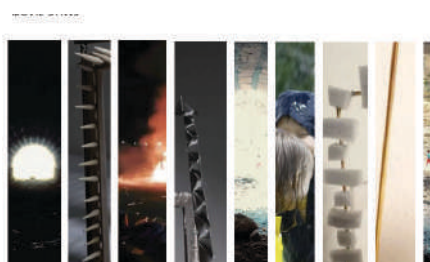
5.8



5.9



5.10



- 5.2 Thasha Govender
- 5.3 Anke Oosthuizen
- 5.4 Dana Rose
- 5.5 Danielle Moodley
- 5.6 Emma Steyn
- 5.7 Tayla Mackrill
- 5.8 Hayley van der Walt
- 5.9 Xaviere Mauvis
- 5.10 Stephanie Langebrink

Techno Pastoralism

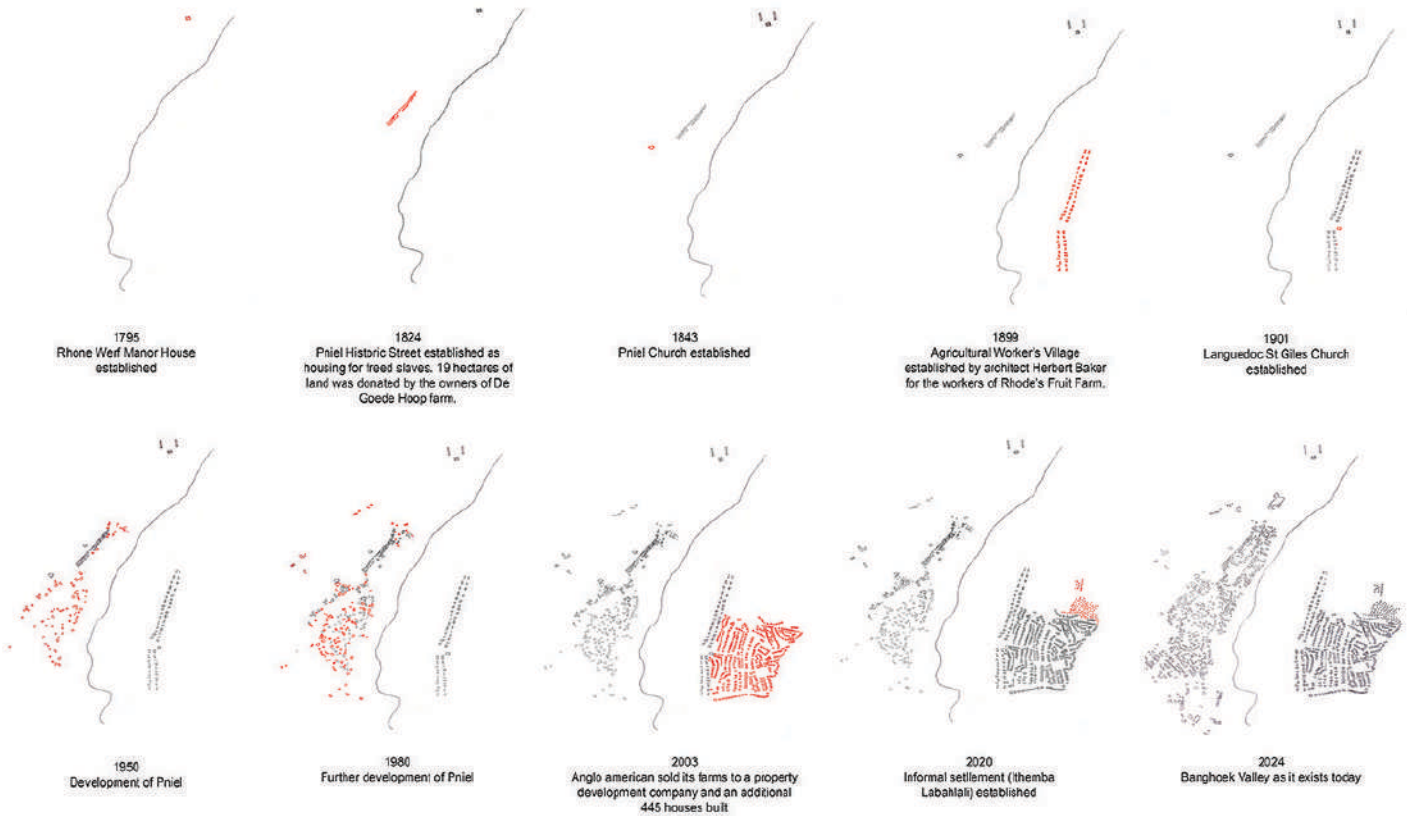
Re-imagining a Sustainable Future in the Banghoek Valley

The SEA 2024 Vertical Studio, developed during the third quarter, united 1st, 2nd, and 3rd-year students in a collaborative exploration of the Banghoek Valley's cultural landscape in the Western Cape. The studio centered on "Techno Pastoralism," a concept addressing the management of rural landscapes to balance heritage preservation, sustainability, and social equity. Combining rural and urban inquiries, it critically examined the legacy of Apartheid, particularly its impact on spatial segregation, inequality, and disjointed development patterns. Students studied key historic sites such as Rhone, Lanquedoc, and Pniel, analyzing their socio-political histories and contemporary challenges. Through group work, the studio produced urban frameworks that reimagined the valley's future as a more inclusive, connected, and sustainable landscape. These frameworks tackled issues like informal settlements, urban sprawl, and fragmented infrastructure while proposing strategies to empower communities and foster equitable development. A significant aspect of the studio was its emphasis on community engagement. The proposed schemes were presented to local community members and workshopped collaboratively, allowing for feedback and fostering dialogue. This participatory approach ensured the frameworks were informed by local perspectives and aligned with the aspirations of the people living and working in the valley. The process demonstrated the potential of architectural and planning practices to address historical injustices and support inclusive, future-focused development.

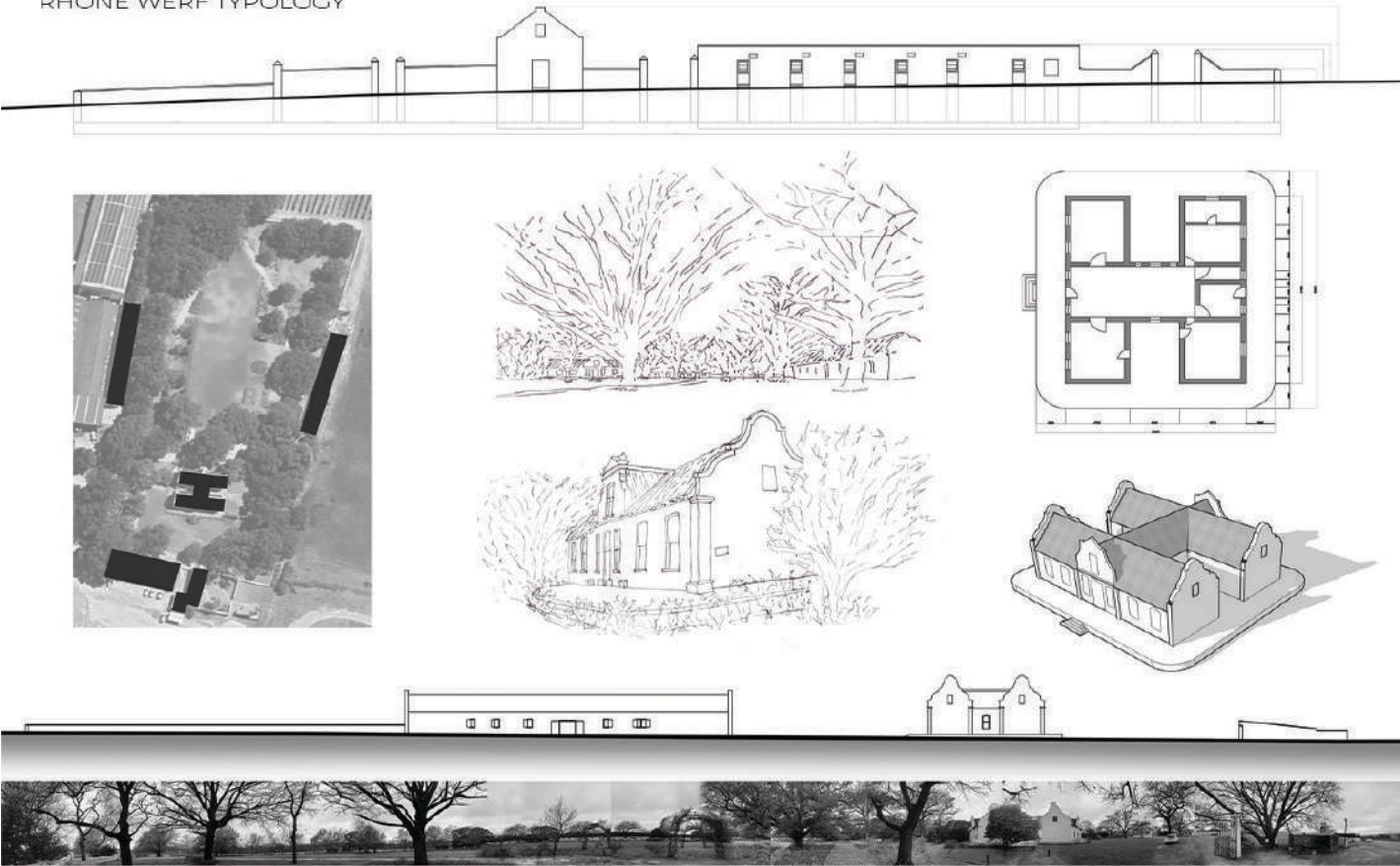


On the 1st of November, we exhibited a collaborative exhibition, 'Crossover: Walking the City with UCT and CPUT,' at the Cape Institute for Architects (CIFA).

DWARS RIVER VALLEY SETTLEMENT HISTORY



RHONE WERF TYPOLOGY





Dwarsrivier Dwellings:

Reimagining Mixed-Use and Social Housing within a Rural Context

Building on the conceptual and analytical groundwork of the Techno-Pastoralism project, students progressed to developing individual designs for a scheme of buildings on their allocated sites. The focus was on either creating a mixed-use building in a gateway location or social housing in a neighborhood setting, depending on the site's contextual characteristics.

The gateway site was envisioned as a prominent marker at the entrance to Pniel and Languedoc, aligned with the relocated road through the agricultural land. Its buildings were designed to be taller—three to four stories—emphasizing the revitalized town's identity. In contrast, the neighborhood site, located within an RDP housing context, required designs scaled appropriately to the area, with most structures being one to two stories, occasionally incorporating three-story components. Mixed-use buildings addressed key roads and intersections, often featuring public squares inspired by the local “taal” architectural style. Social housing focused on creating engaging streetscapes with thoughtful pedestrian and vehicular circulation.

Each building was required to house 28 apartments in a specific mix: four one-bedroom, twelve two-bedroom, eight three-bedroom, and four four-bedroom units. Gateway buildings incorporated vertical cores for elevators, staircases, and service shafts, ensuring functional alignment across floors. Social housing designs were more flexible, yet structural and circulation alignment across levels was emphasized for efficiency.

The project encouraged iterative and exploratory design through hands-on planning methods. Students used scale models and cardboard cutouts of apartment layouts to experiment with horizontal and vertical configurations. This facilitated an understanding of planning complexities and enabled rapid testing of options. The process also included detailed documentation of floor layouts, schematic sections, bathroom and kitchen designs, and service shaft alignments, which were assessed for technical resolution and design innovation.



6.1 Daniella Balt

Units



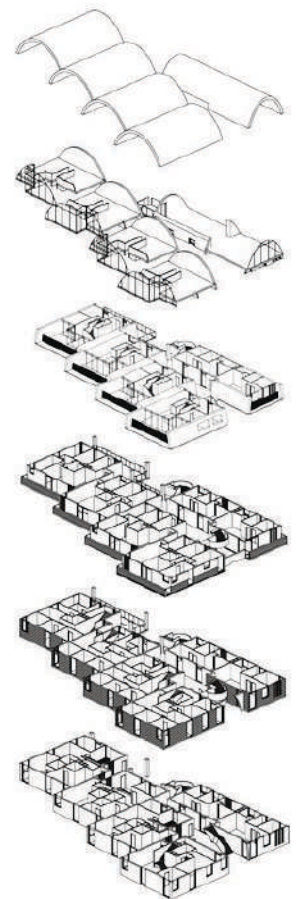
6.2 Emma Steyn



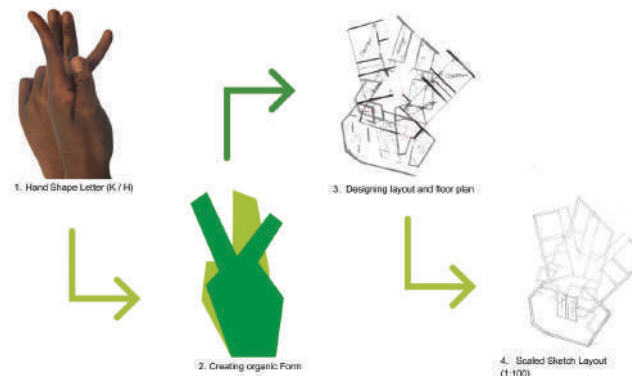
6.3 Danielle Moodley



6.4

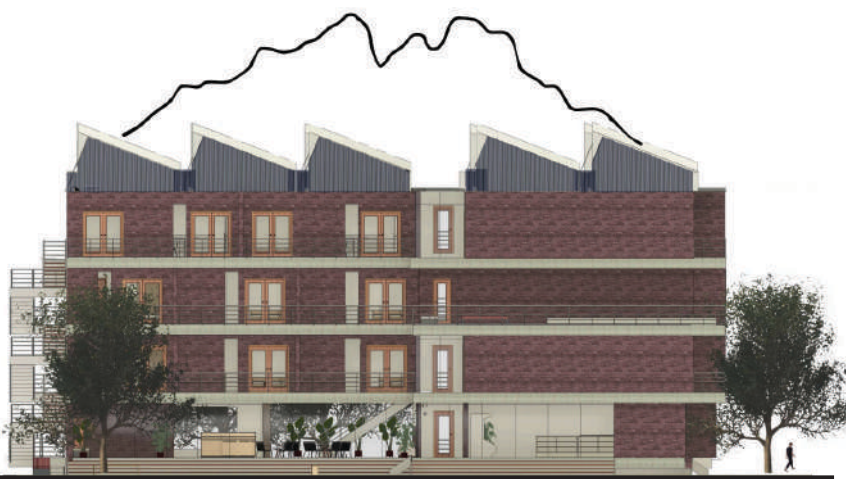


6.5



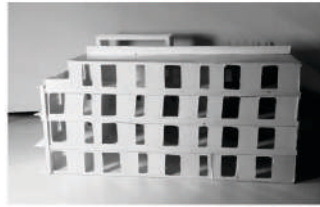
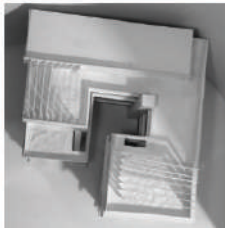
6.7

6.6



6.8

- 6.4 Hayley van der Walt
- 6.5 Karla Langenhoven
- 6.6
- 6.7 Inga Majokweni
- 6.8 Stephanie Langebrink
- 6.9 Thinabantu Paile
- 6.10 Gabriel Rosslee
- 6.11 Jana Beukes



6.9

Site

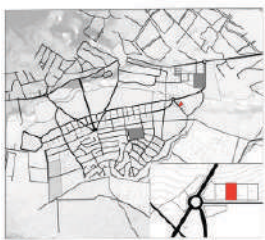


Figure 1

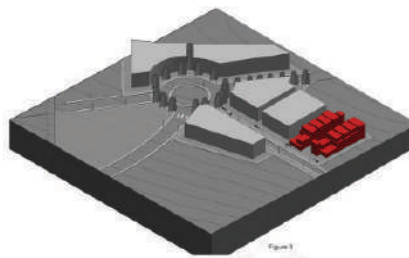


Figure 2



6.10



6.11

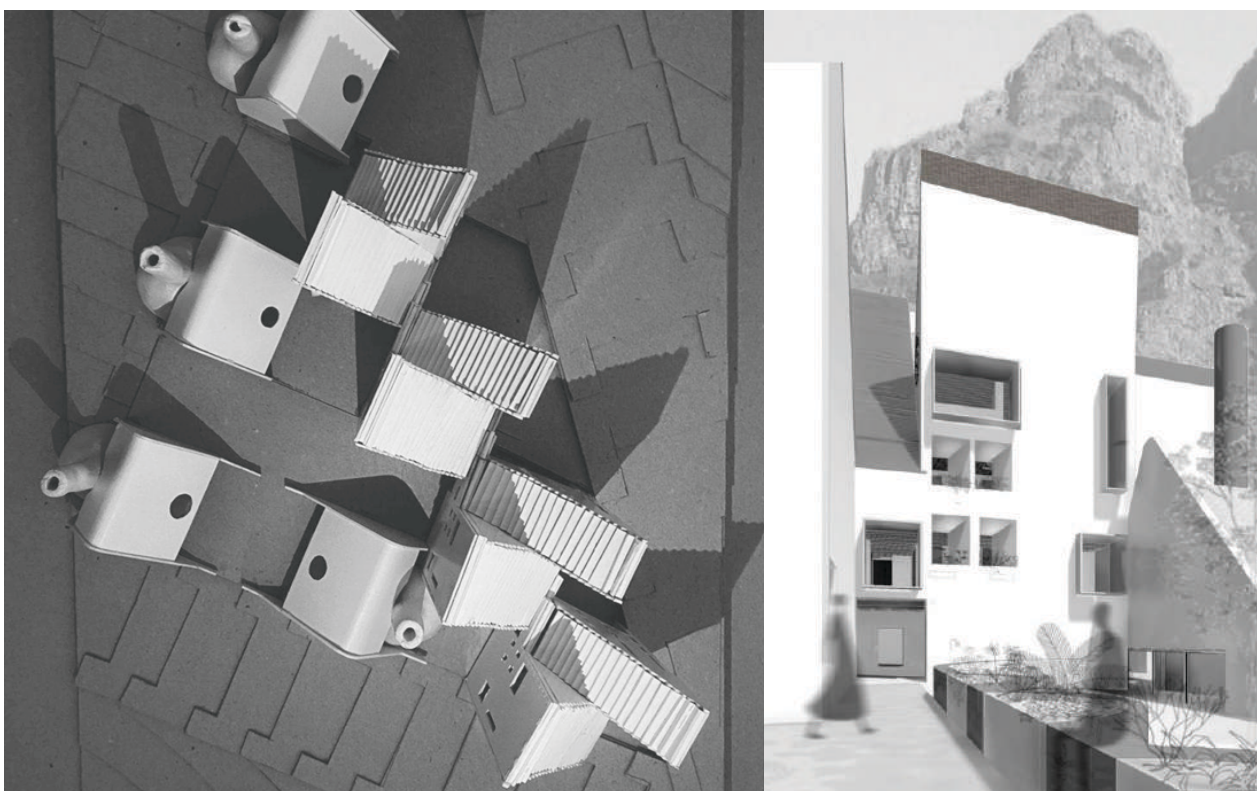
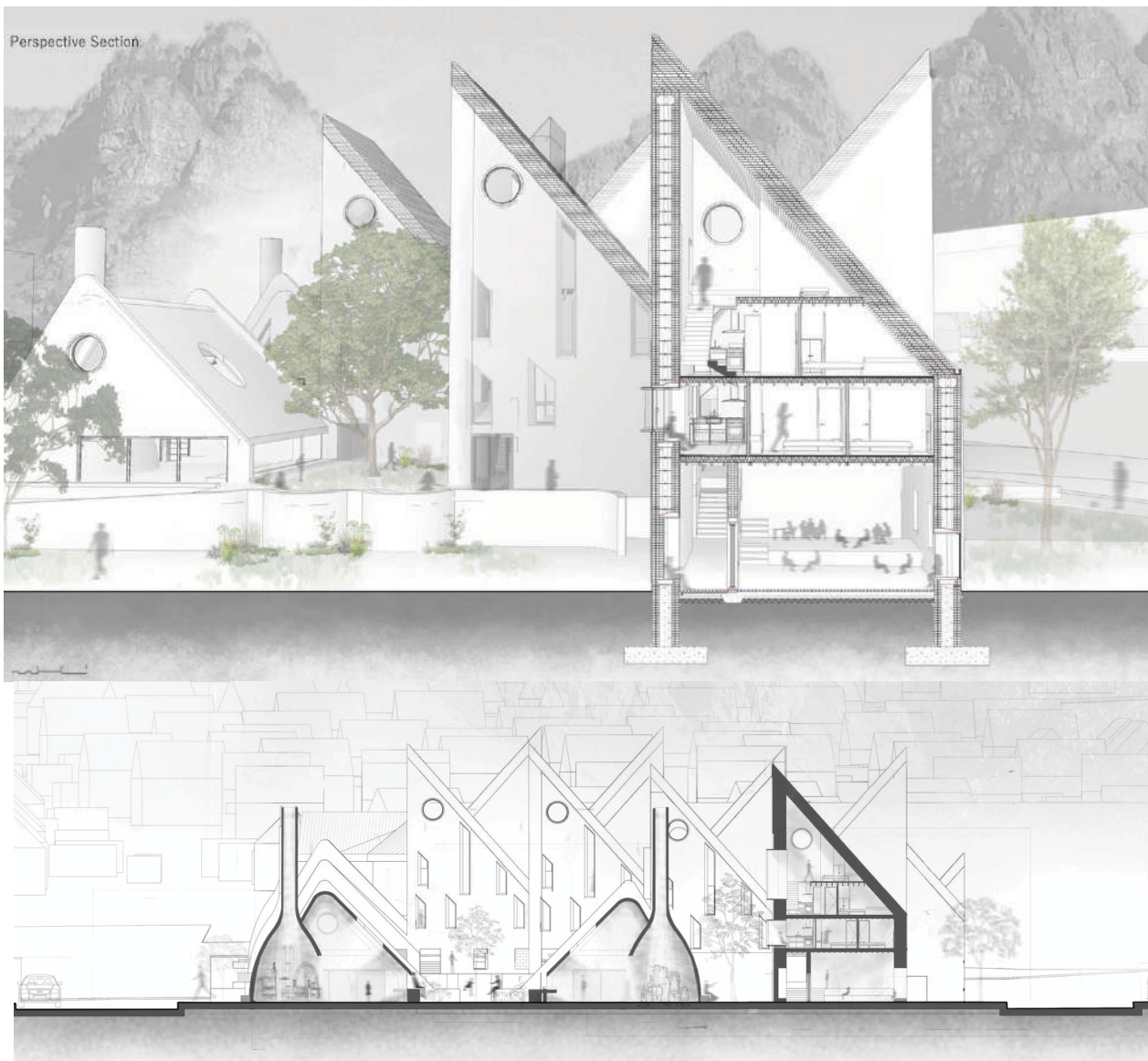
Cultivating Craft:

Designing for Artisanal Tourism in the Dwarsrivier Valley

The project for Second Year students is a small school focused on the production of artisanal goods for hotel tourism. The project is set in the greenfield site between Pniel and Langquedoc (between Stellenbosch and Paarl). Following on from community input and engagement, the students developed a master plan as part of a Vertical Studio of First, Second, and Third years and were allocated the resulting sites. The projects had to include four artisanal training spaces, some teaching areas, offices, a coffee shop/restaurant, flower and veggie gardens, and student accommodation for 24 students.

The challenge was to either work through 'critical regionalism' (the Cape Tradition) or to embody some of the qualitative aspects of the artisanal product or process. Craft was intended to be highlighted in the architecture, as was placemaking and responding to solar orientation. The projects required a strong emphasis on thoughtful integration with the landscape, encouraging students to consider both ecological sensitivity and cultural resonance in their designs.

Students were tasked with developing their projects to a fair level of technical resolution, showcasing not only the construction and structural aspects but also a meaningful moment of inhabitation. This dual focus on technical detailing and experiential quality challenged students to balance functional requirements with the artistry of design. By blending craftsmanship, sustainability, and community needs, the project emphasized architecture's capacity to celebrate local traditions while addressing contemporary educational and social challenges.



7.1 Hannah Loudon



7.2 Leigh Jansen



7.3 Thando Jacques Zwane



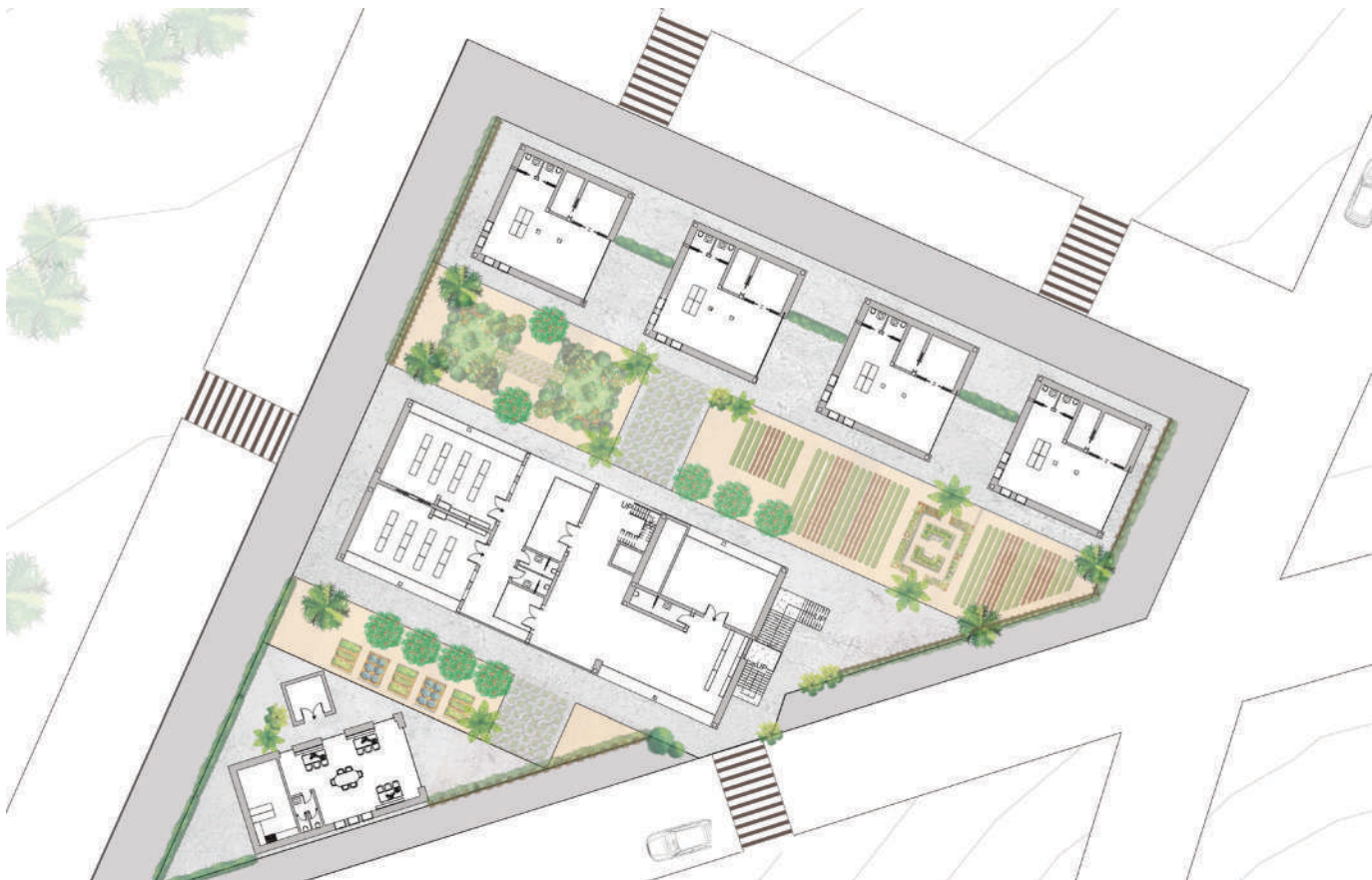
GROUND FLOOR PLAN

1. Bakery
2. Pottery
3. Classroom
4. Hallway
5. Bathroom
6. Teacher's Office
7. Head Teacher's Office
8. Kitchen
9. Restaurant
10. Reception
11. Brewery



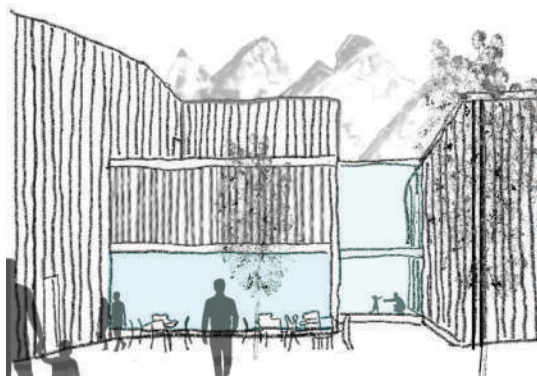
7.4 Jake Manedoza

7.5 Scarlett Hogan

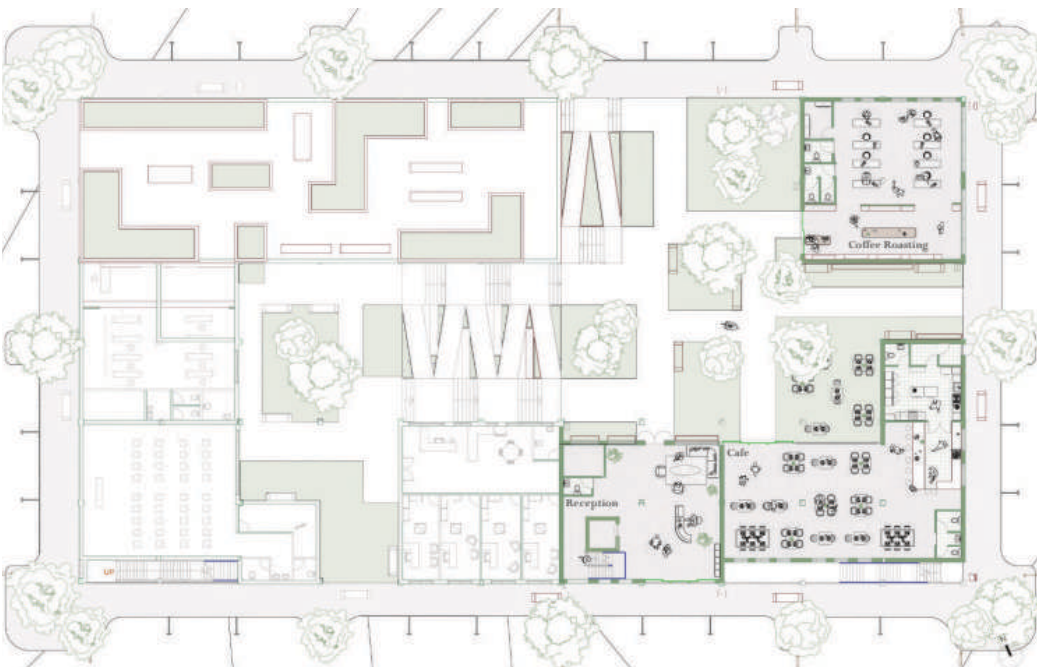


WORKSHOPS PLAN(S)





7.6 Rutendo Mangwiro



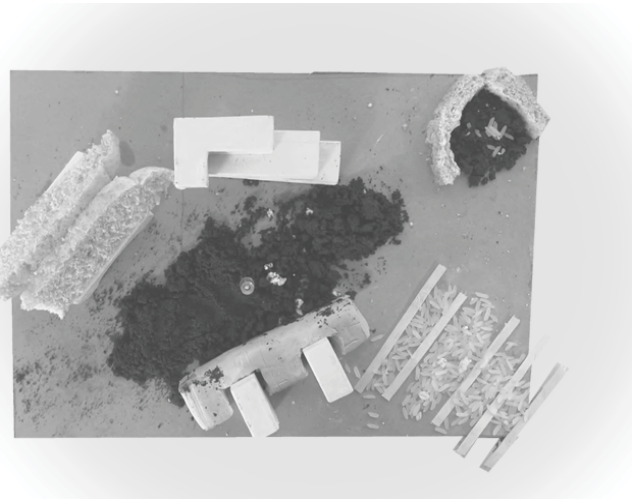
7.7 Abigail Correia



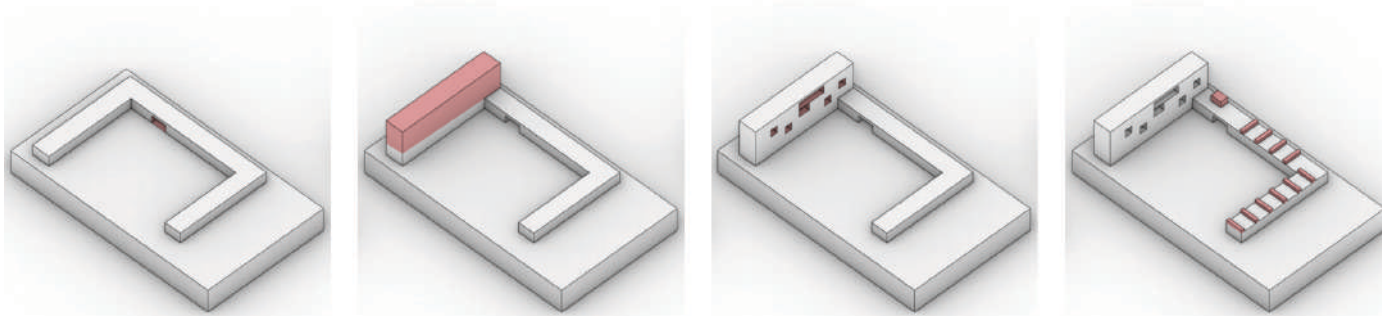
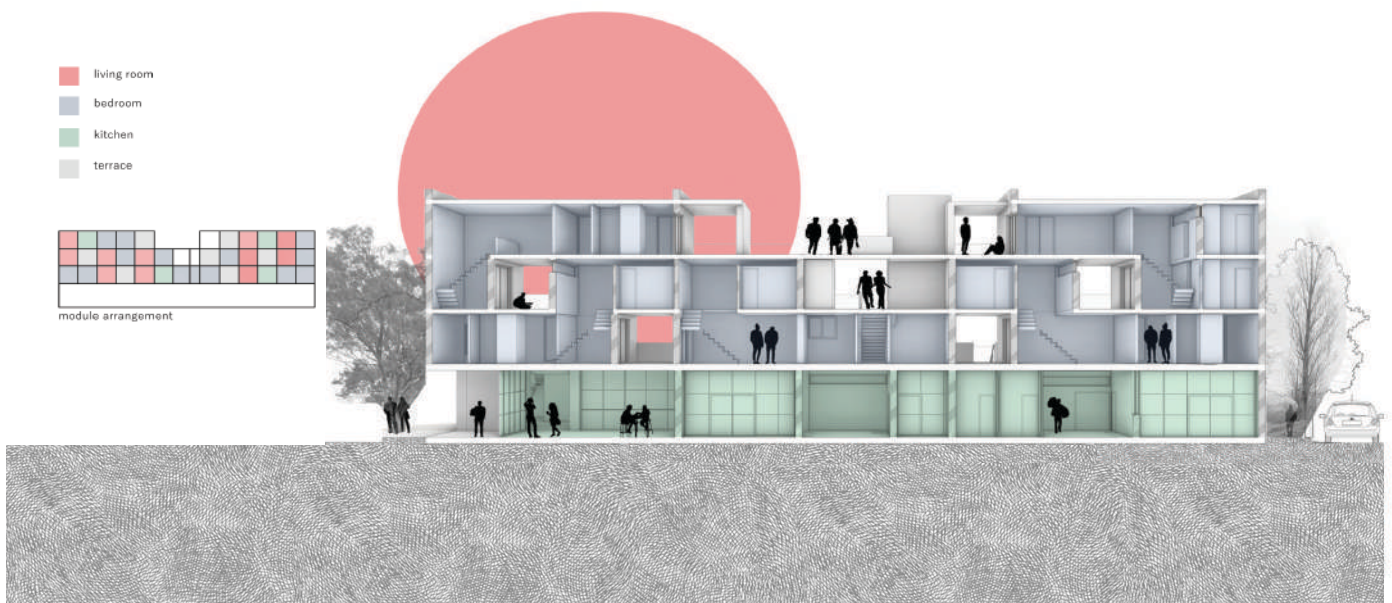
7.8 Aidan Schwartz



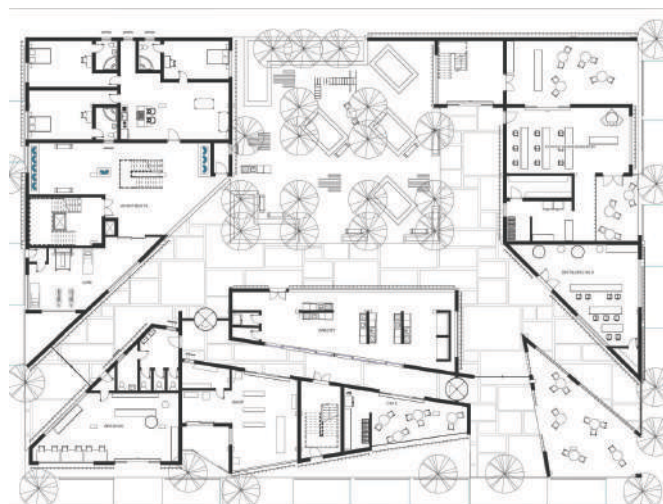
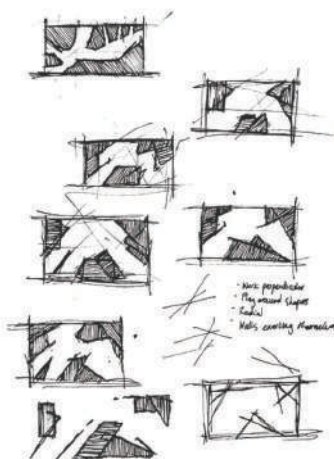
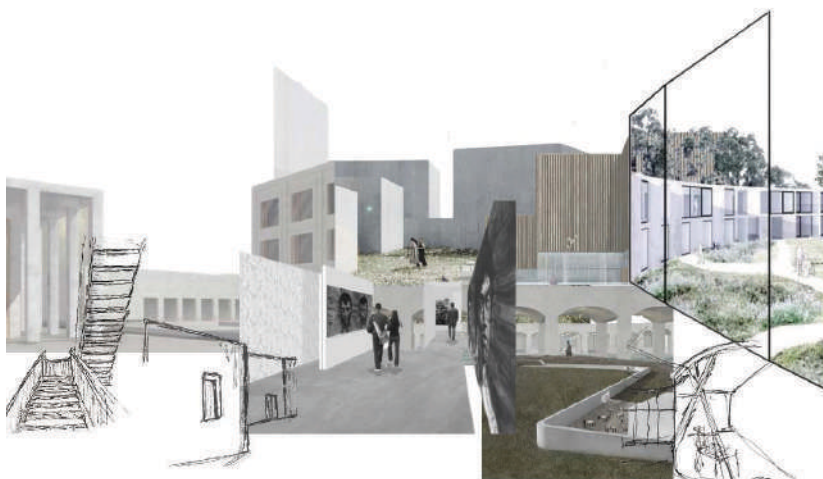
7.9 Joy Uzoma



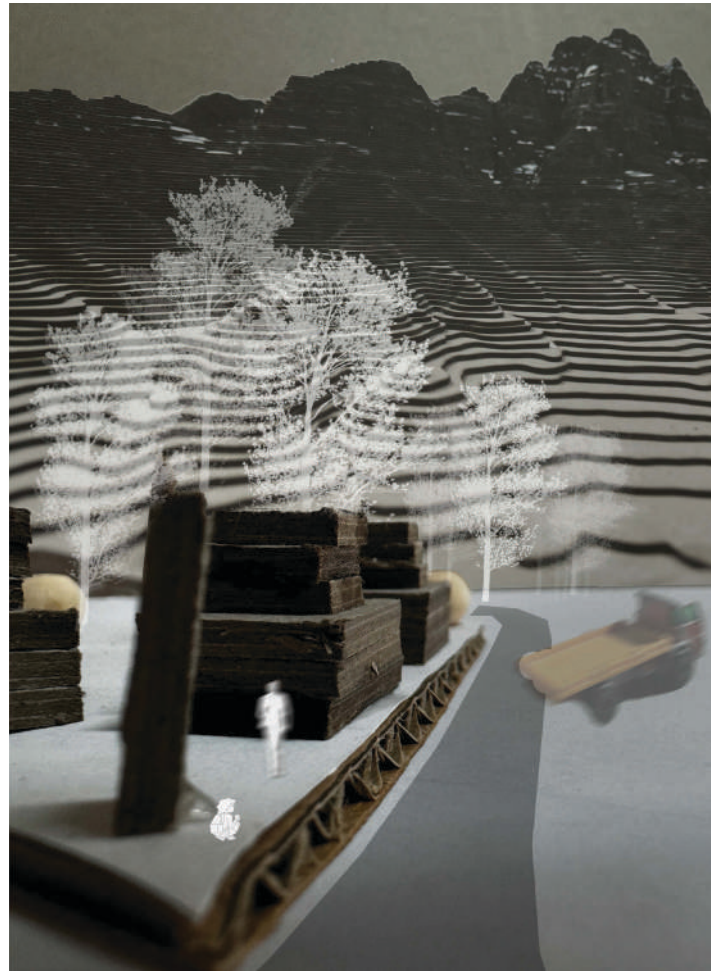
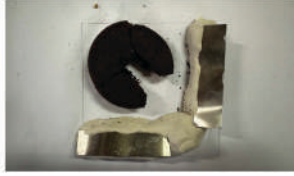
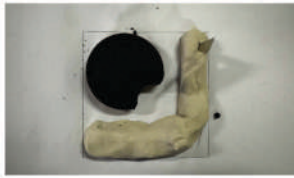
7.10 Eugenie Groenewald



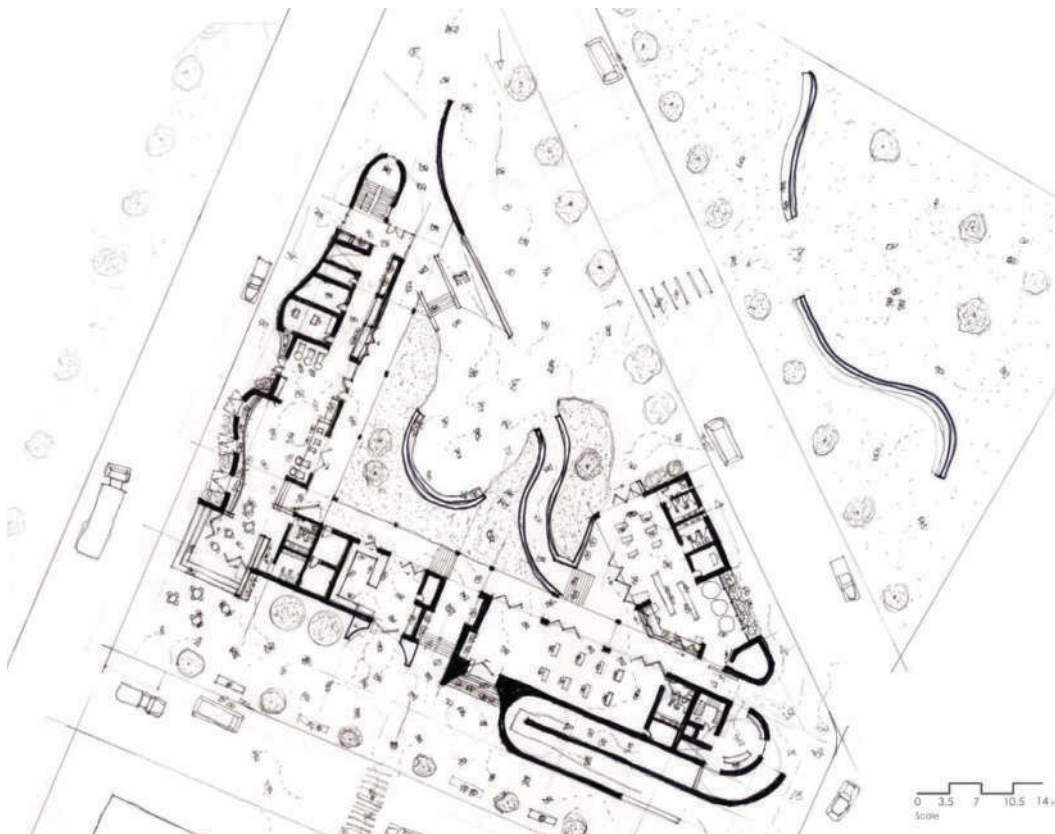
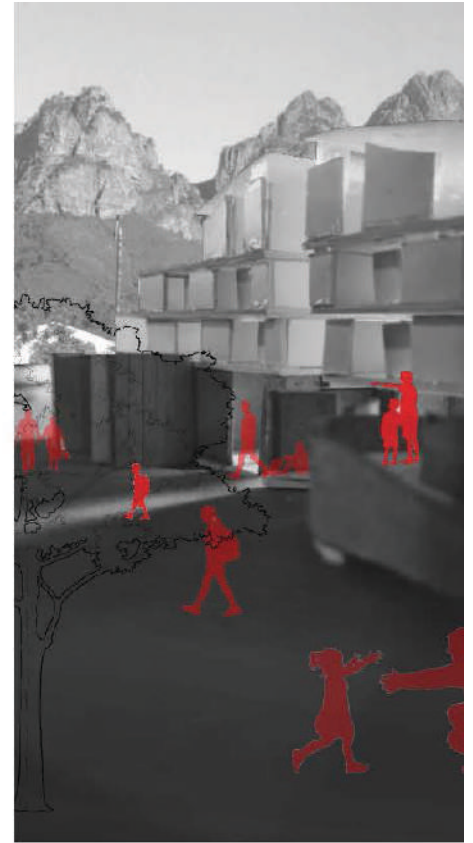
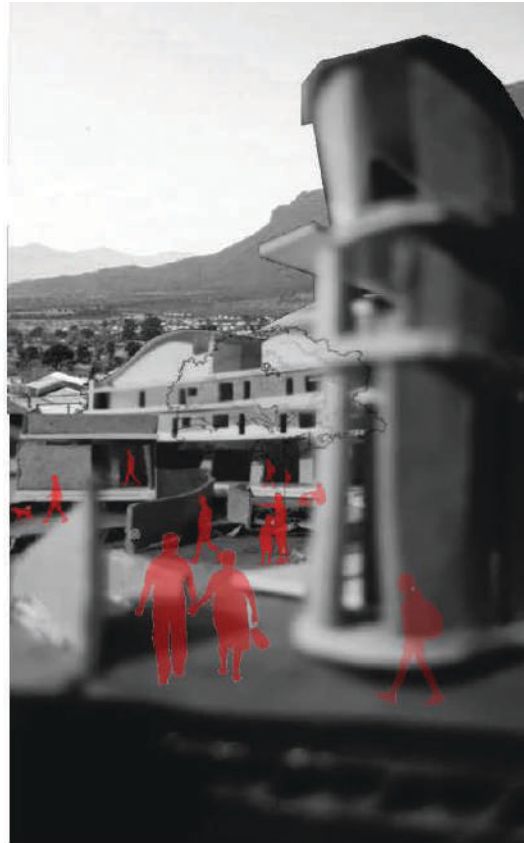
7.11 Matthew Tullis



7.12 Rania Rhoda



7.13 Dominic Harris



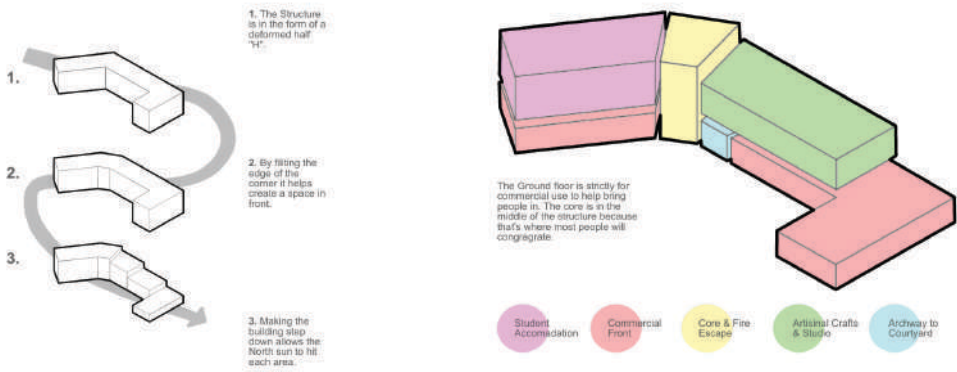
7.14 Tylo Barends



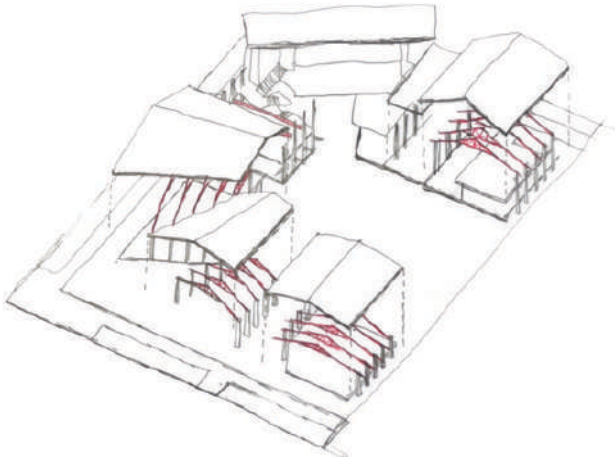
7.15 Anel Tallie



7.16 Farhanah Sage



7.17 Benjamin Smith



7.18 Devoux Kruger



7.19 Chloe Landsberg

Integral Urbanisms:

Techno Pastoralism: Rhone, Languedoc & Priel communities cultural and housing development

The BAS03 Major Project at SEA addresses the pressing challenges of rural urbanism in the Dwars River Valley, Western Cape, under the theme “Techno-Pastoralism.” This concept reflects the complex dynamics of rural development shaped by labor migration, housing shortages, and strained municipal resources following post-1994 land reform policies. The project reimagines sustainable futures for divided communities in Priel, Languedoc, and Rhone through integrative urban planning and critical regionalist principles. A key objective is to create cohesive, sustainable, and equitable urban designs that respect the valley’s historical and ecological context while addressing contemporary pressures.

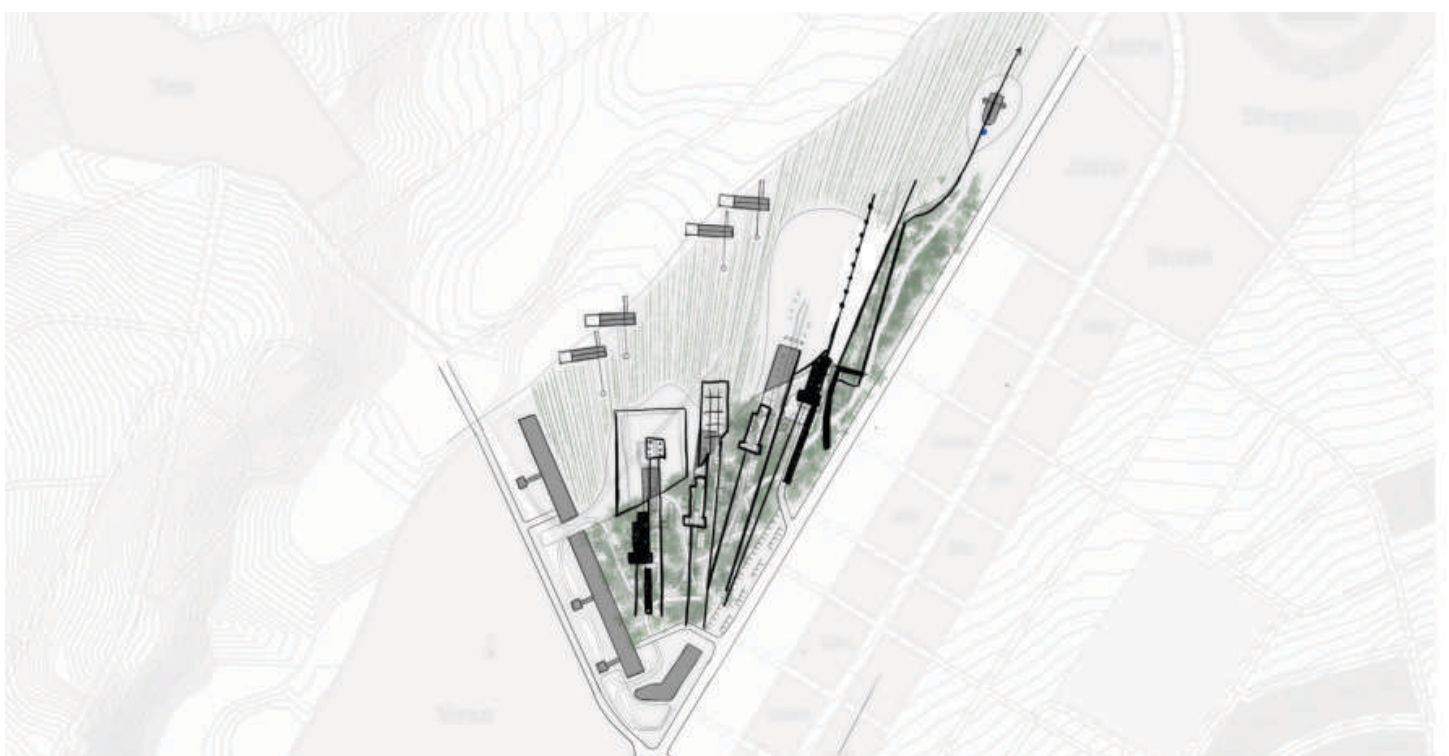
The process began with a vertical studio engaging students across all academic levels. Site visits facilitated detailed analysis through freehand sketches, surveys, photographs, and interviews with local residents. This groundwork informed community co-design sessions, where residents provided feedback on preliminary urban schemes. These collaborative efforts culminated in a consolidated development vision addressing housing, infrastructure, and environmental needs while fostering social integration. Students were tasked with layering technical overlays, such as movement systems, topography, and land use patterns, to create holistic master plans.

Deliverables included mixed-tenure housing layouts, 1:50 scale plans for core building elements, and urban design overlays. Students explored innovative building typologies inspired by precedents like Narkomfin and Unite d’Habitation, emphasizing modular, interlocking units. Detailed 3D models, exploded axonometrics, and material studies brought these visions to life. The culmination of this iterative process was an exhibition, where design narratives, analytical posters, and interactive models showcased the potential for transformative rural urbanism. The project prioritizes creative problem-solving, contextual sensitivity, and the integration of community voices, providing a roadmap for addressing socio-environmental challenges in similar contexts.

A Line in the Garden

Restaurant, Apartment Block, Urban Park

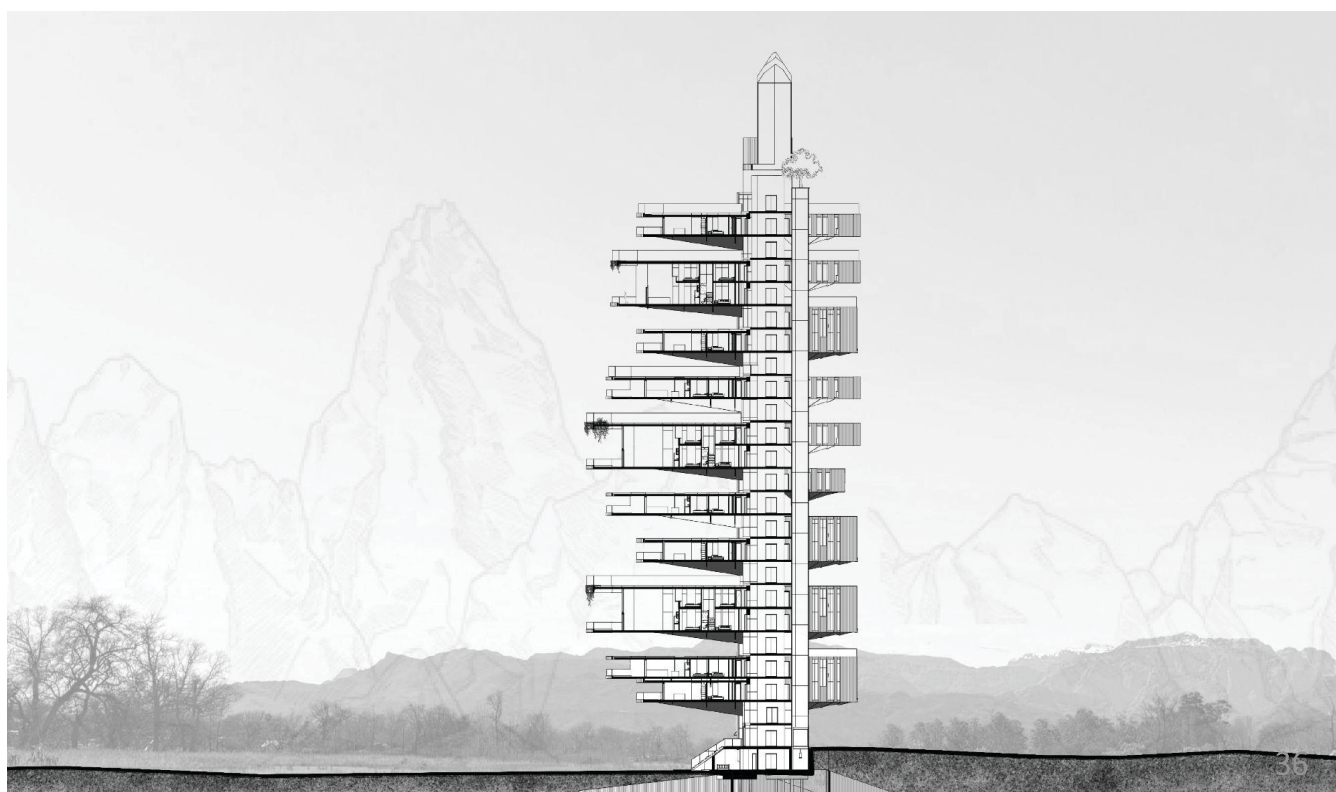
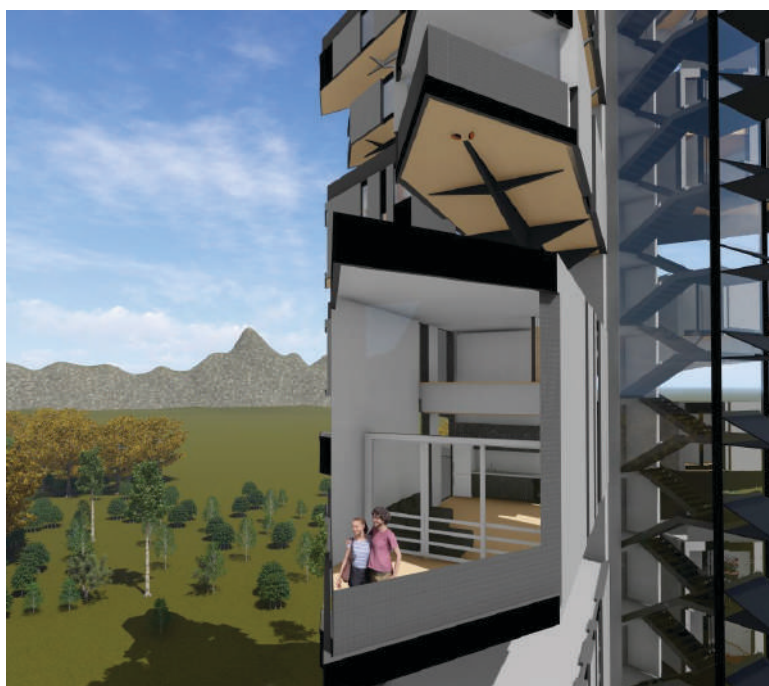
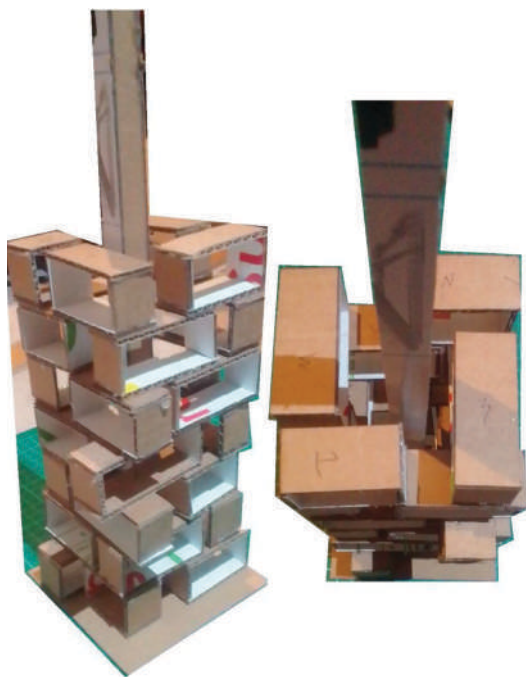
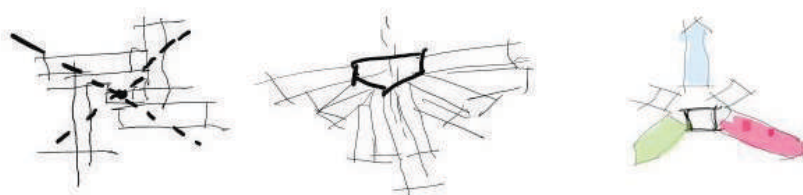
Benji Ashfield



Stacked Living

Waterpark Treatment and Residential Tower

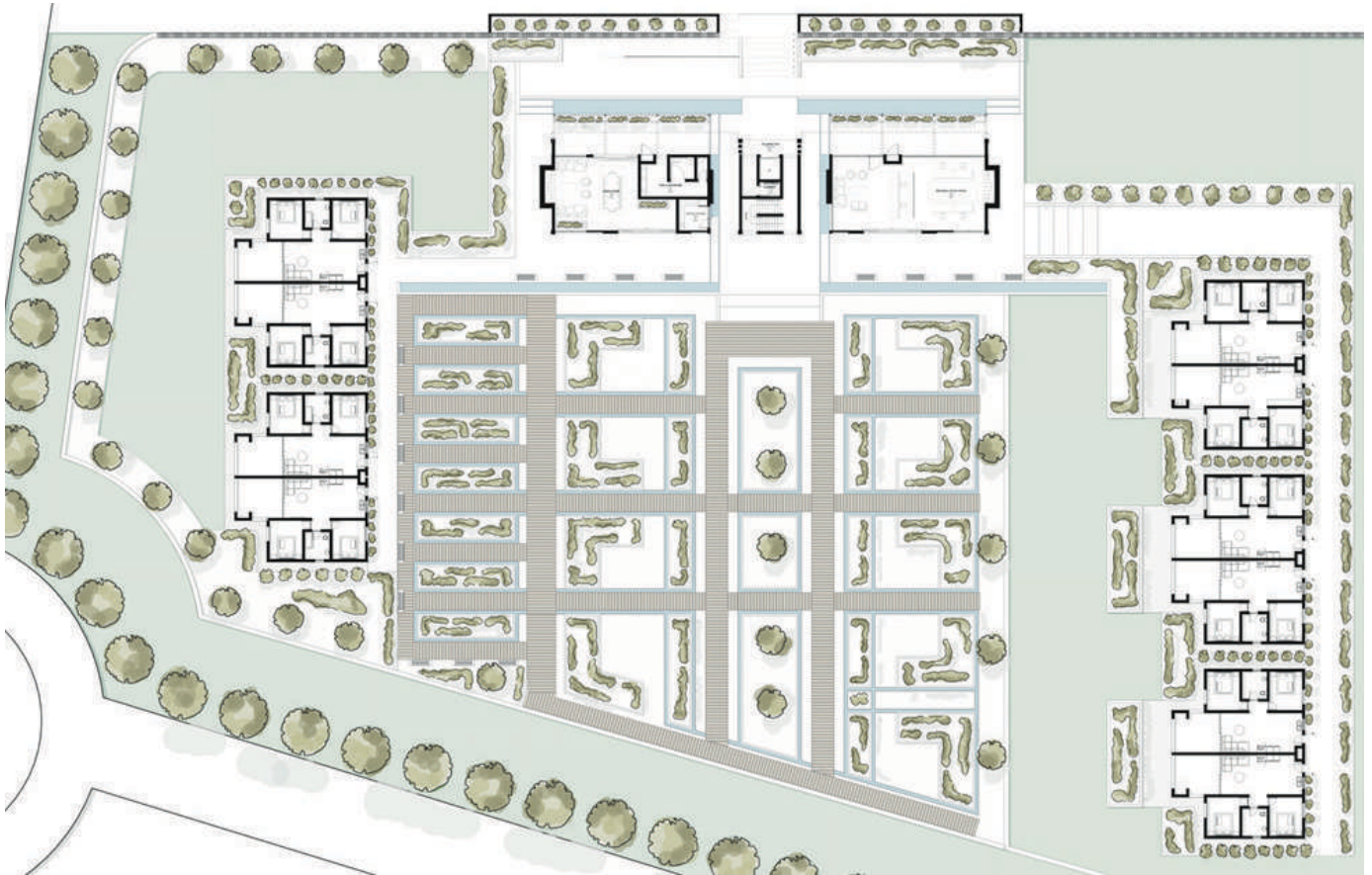
Ant Swanepoel



Gallop Groves

Equestrian Centre and Residential

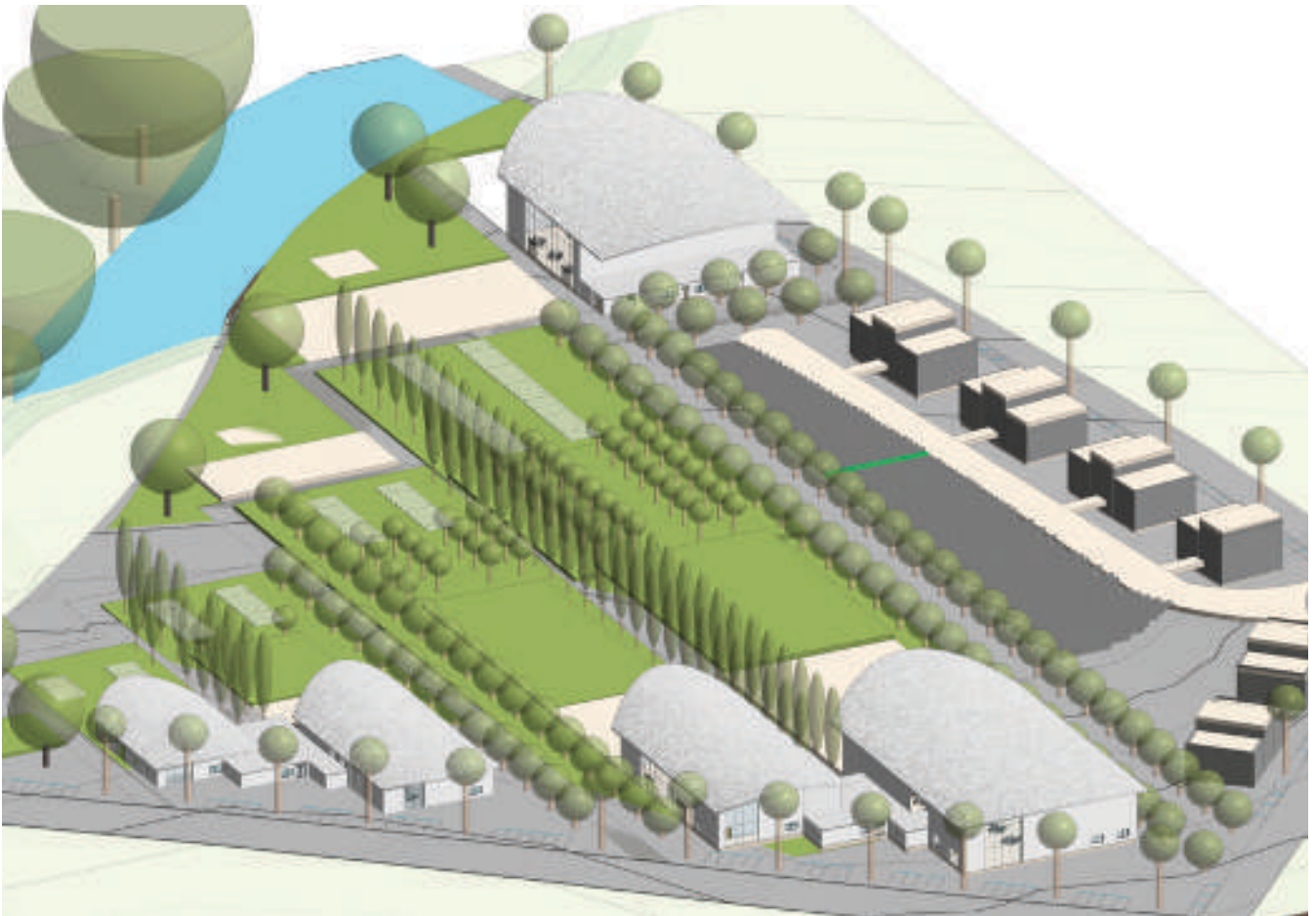
Gizelle van der Westhuizen



The Garden

Multi-functional Pavilions celebrating Religion & Culture

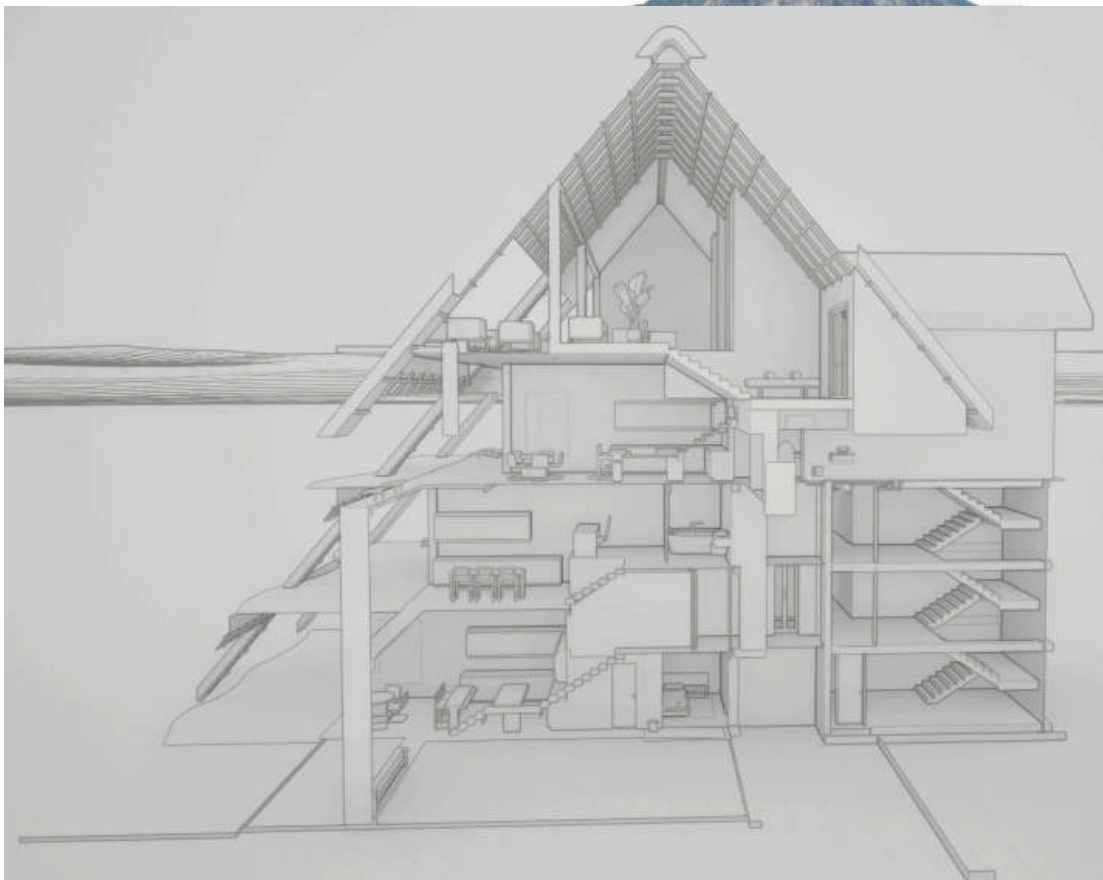
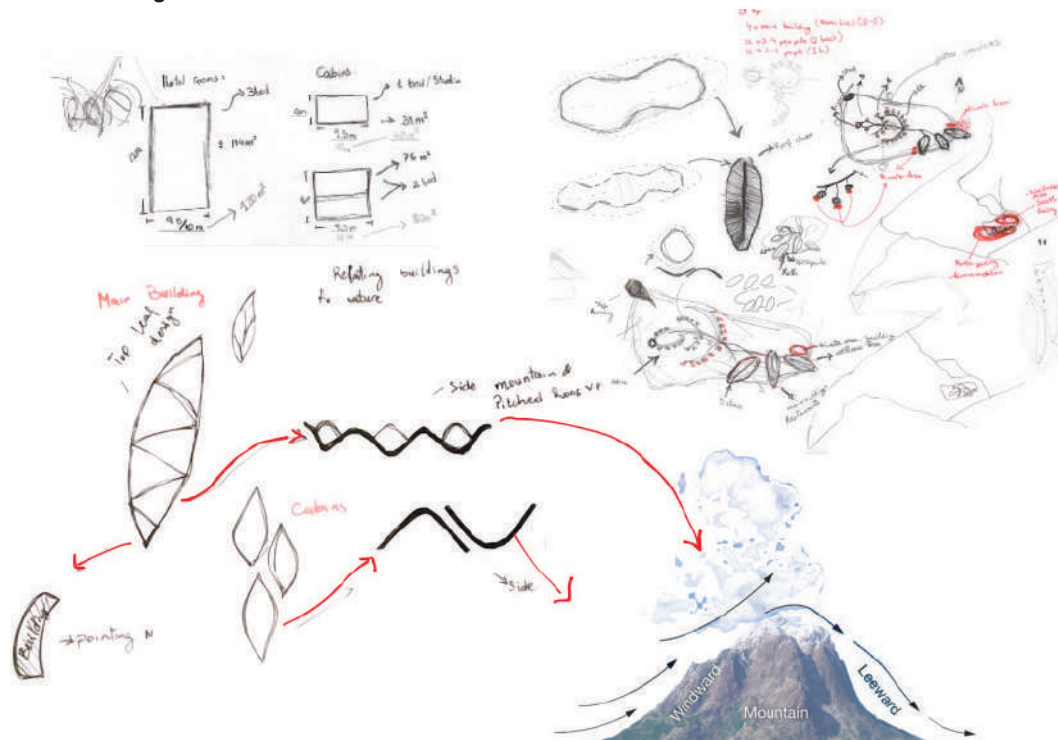
Venus Chamunorwa



Lago Natura

Wellness Center, Hotel & Restaurant

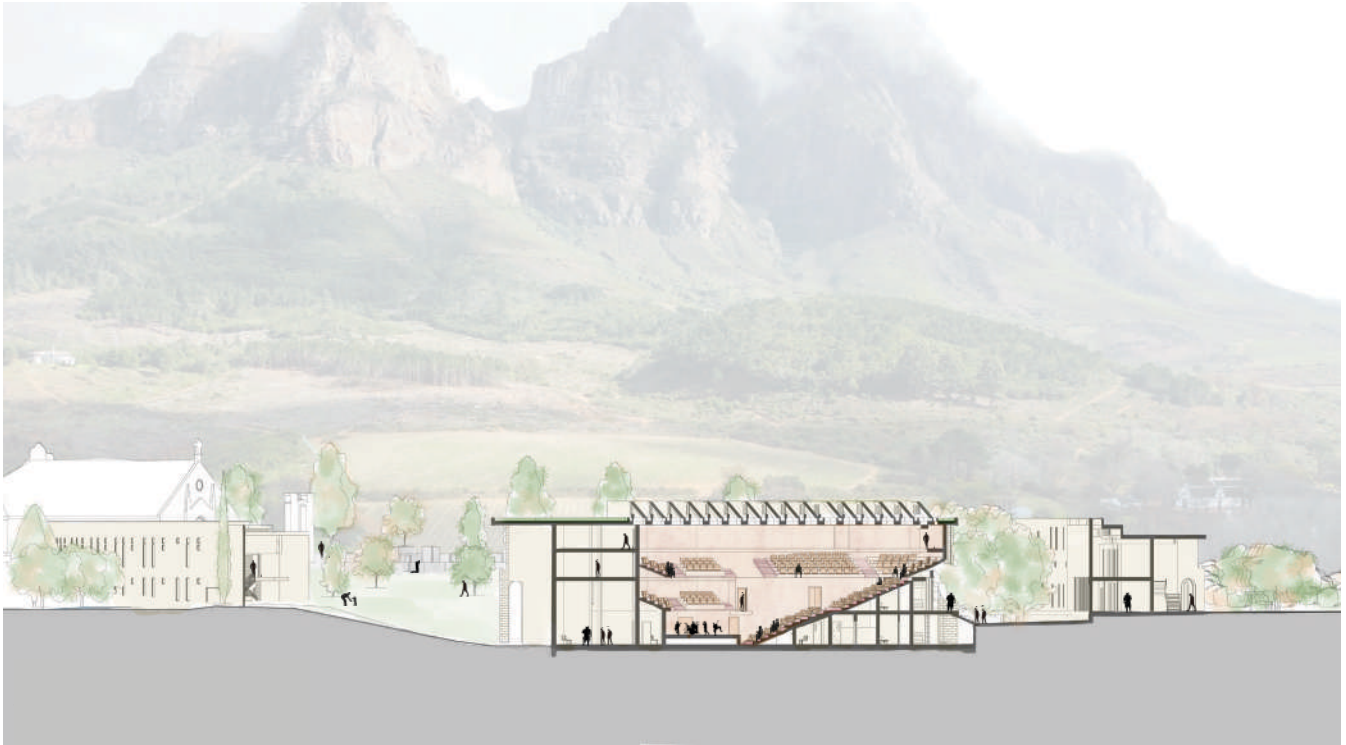
Nelsia Massuanganhe



Dwars River Valley Civic Centre

Municipal Offices, Theater and Town Hall & Affordable Housing

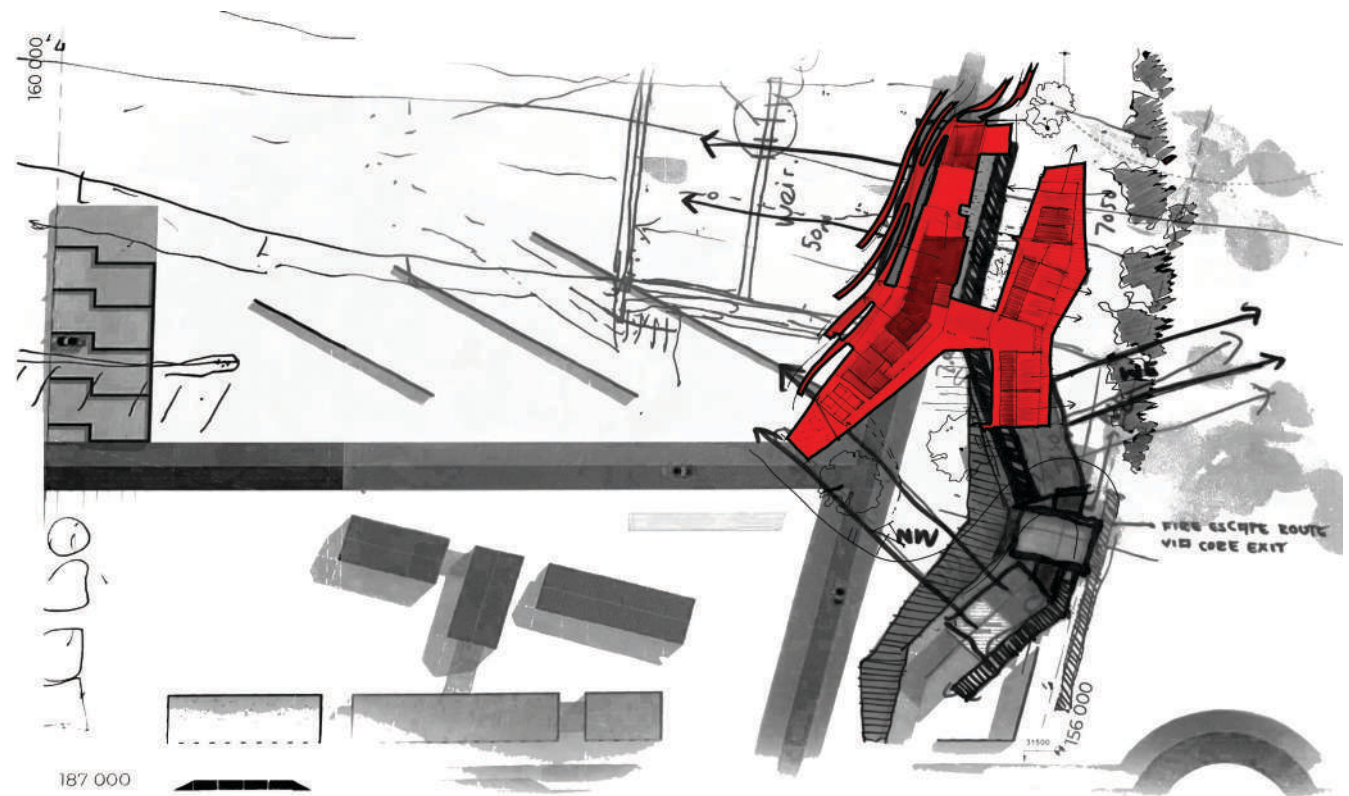
Tessa Houston



Ponto Urba Aquaterra

Camping Site, Backpackers and Residential Bridge Housing

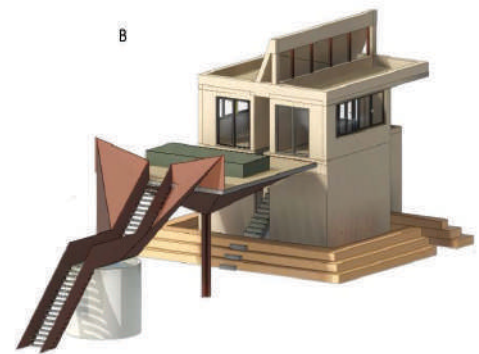
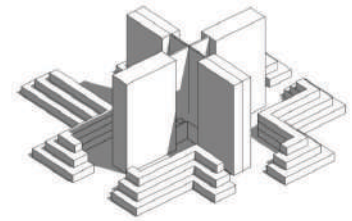
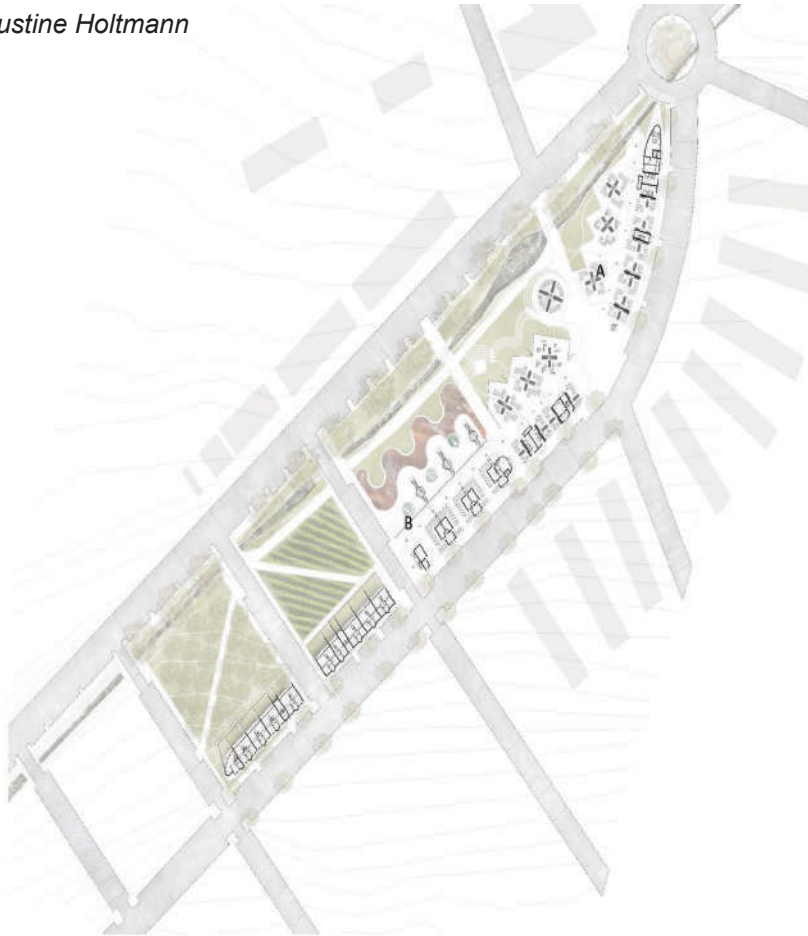
Wes Walbrugh



Fruitful Feeder

Fresh Produce Farmers Market

Justine Holtmann



Eden Valley Retirement Precinct

Healthcare Facility, Retirement and Assisted Living

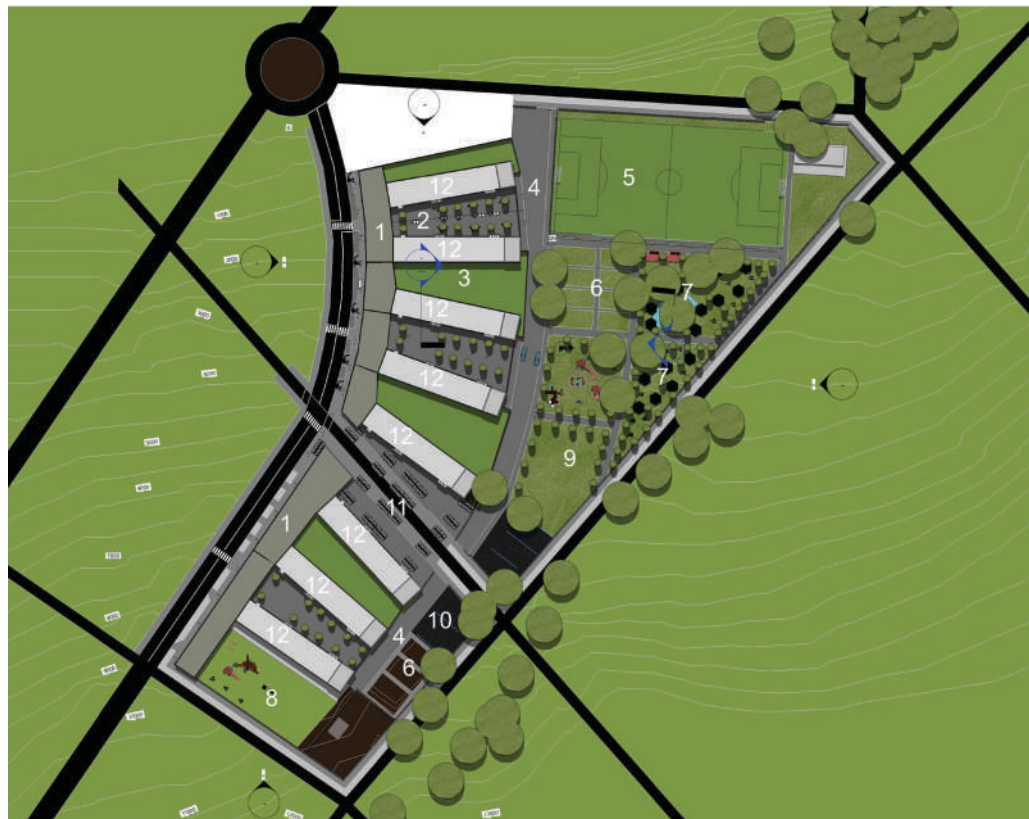
Daleel Hendricks



Worshops & Their Markets

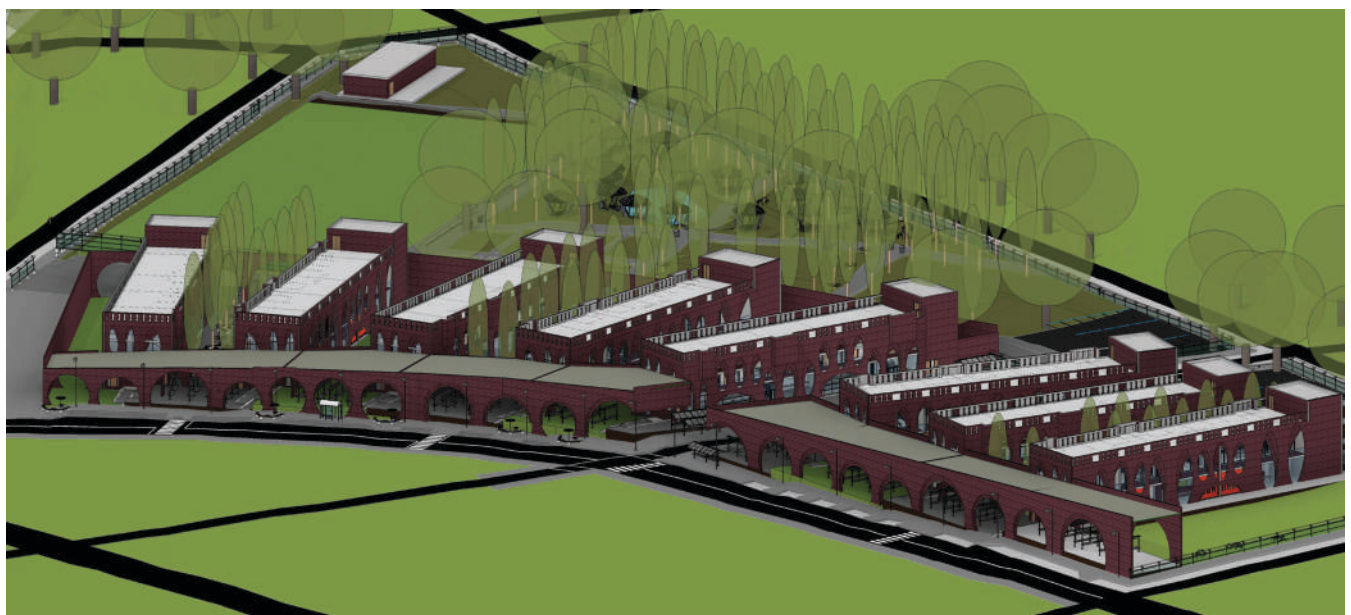
Antiques, Arts and Crafts, Furniture and Electronics Market

Simone Atties



Key

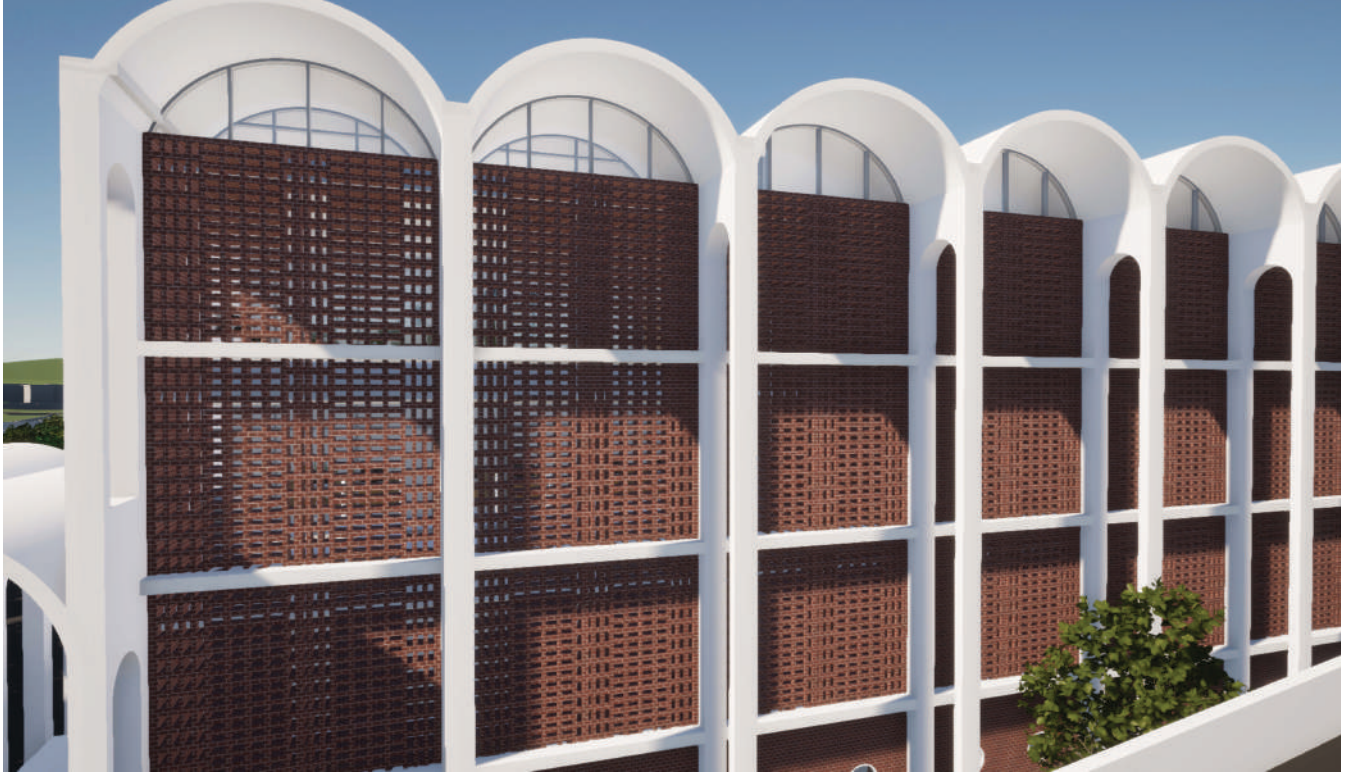
- 1 Worshop Market
- 2 Public yard
- 3 Private yard
- 4 Delivery Lane
- 5 Soccer field
- 6 Community gardens
- 7 Seating areas
- 8 Kiddies park
- 9 Free space/
exhibition space
- 10 Parking
- 11 Open market
- 12 Apartment/
Workshop



Nest Haven Maternity Hospital

Maternity Hospital and Housing for Single Mothers

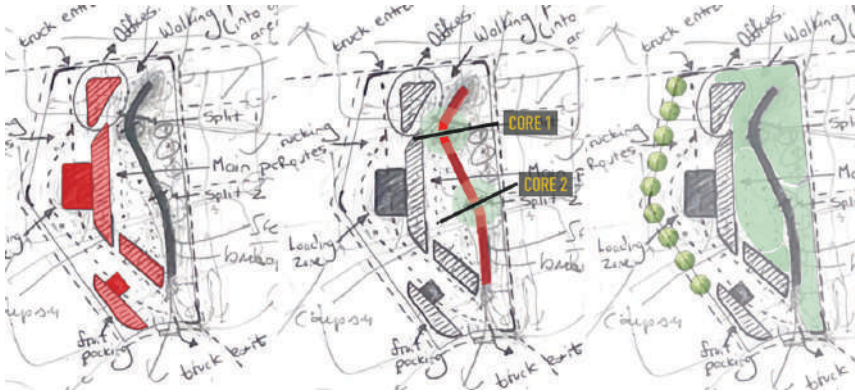
Jasmine Kalambayi



Warehousing

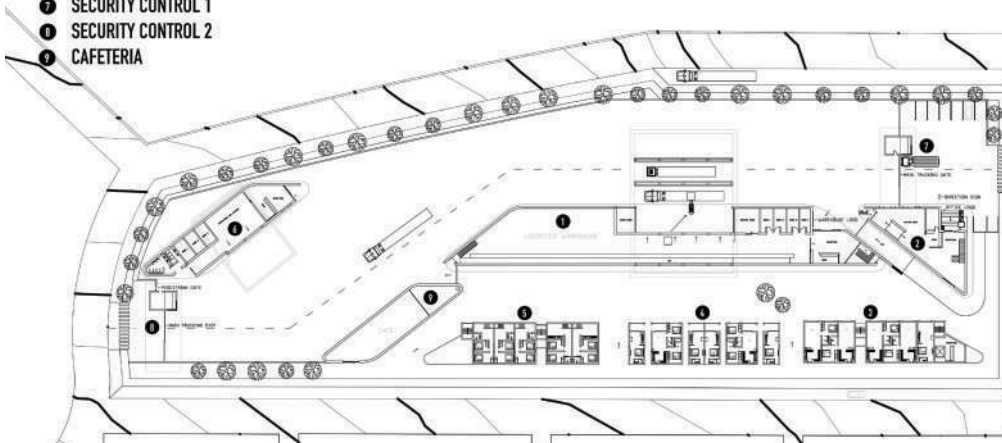
Motel, Logistics and Warehousing

Tristan Link



OVERALL URBAN DESIGN SCHEME :

- ① INDUSTRIAL LOGISTICS WAREHOUSE
- ② COMMERCIAL OFFICES
- ③ APARTMENT BLOCK A
- ④ APARTMENT BLOCK B
- ⑤ APARTMENT BLOCK C
- ⑥ FRUIT PACKING
- ⑦ SECURITY CONTROL 1
- ⑧ SECURITY CONTROL 2
- ⑨ CAFETERIA



GROUND FLOOR



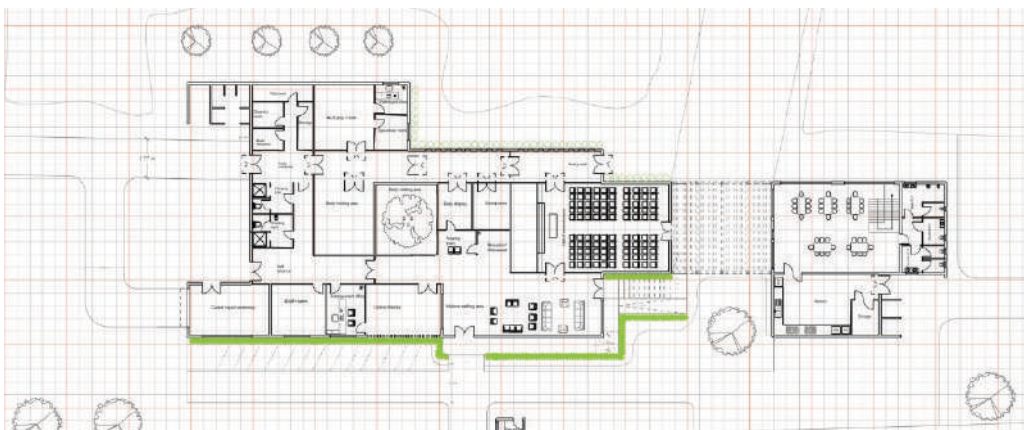
FIRST FLOOR



Tender Ground

Housing, Funeral Parlour and Cemetery

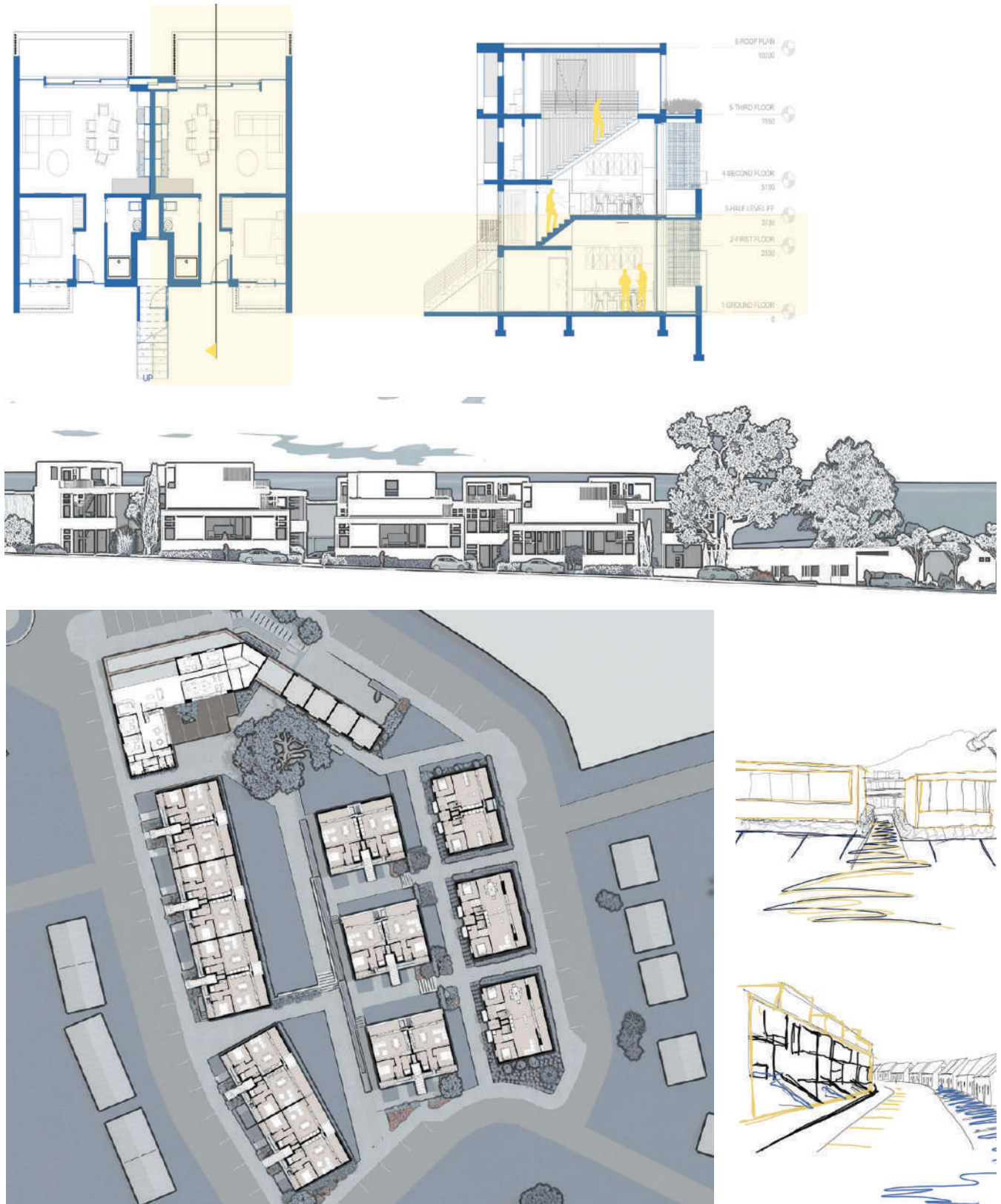
Prettyness Marawu



Support Unite

Mixed used, Equestrian Community Support Unit and Housing

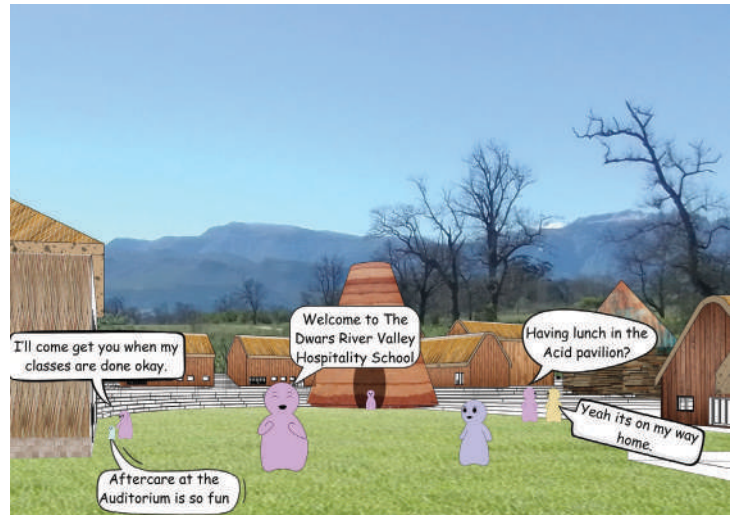
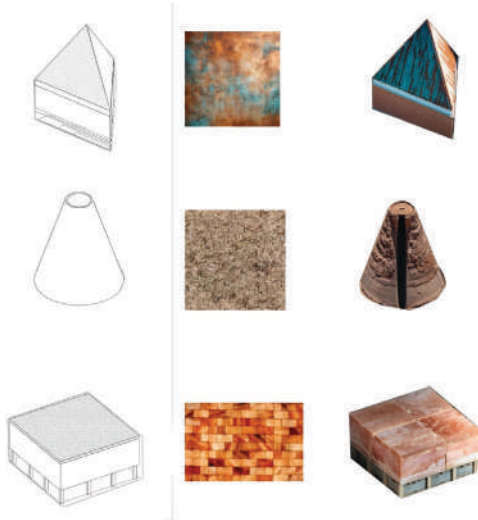
Zander Venter



Hospitality School

Training school, Community Centre Auditorium

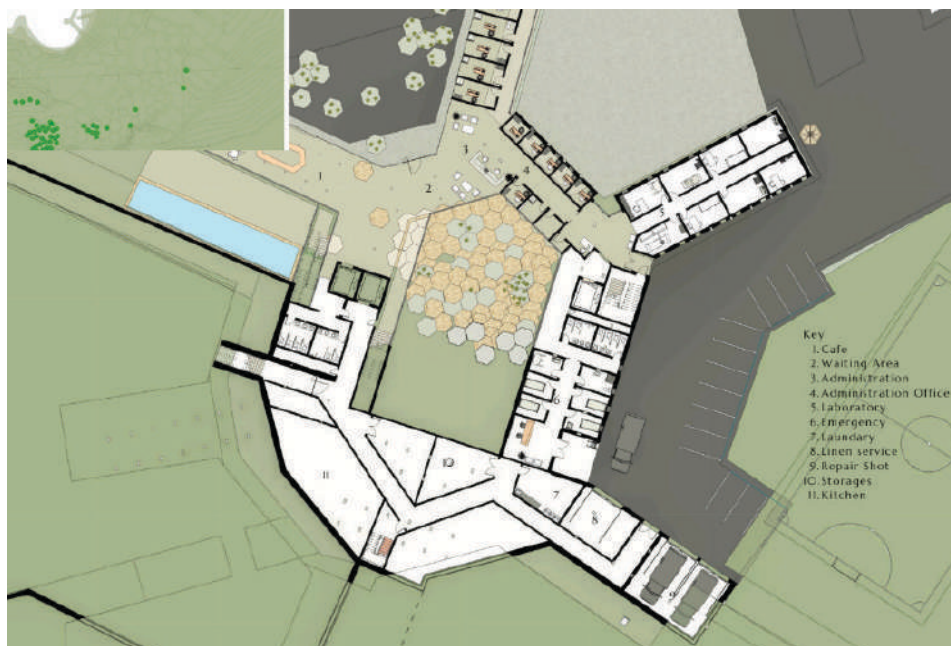
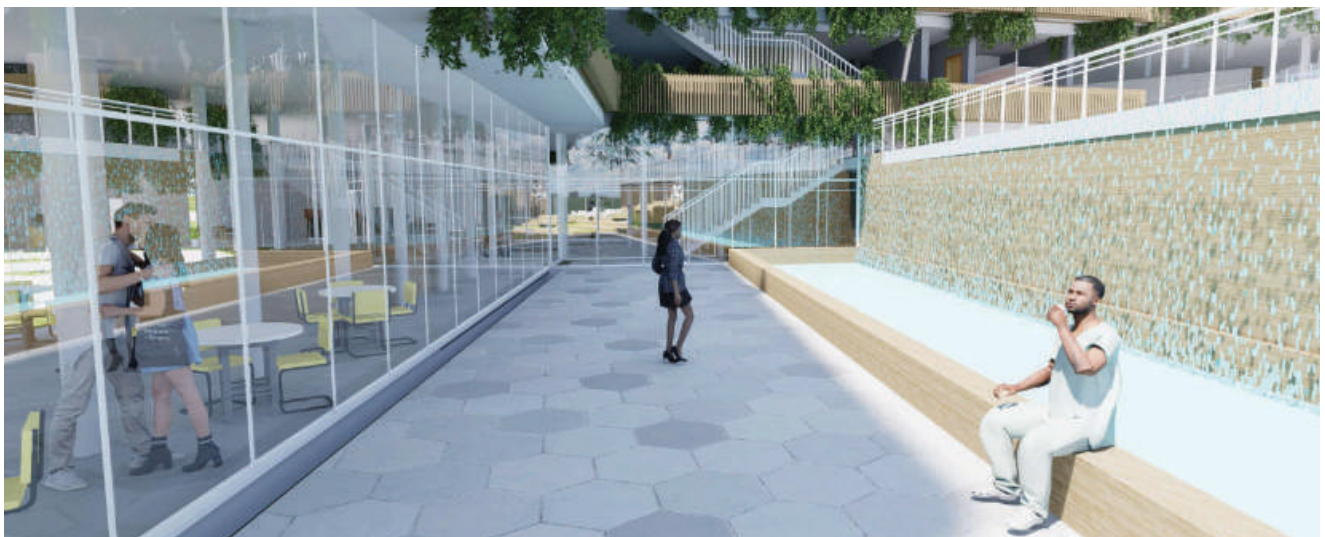
Kelly Fortuin



The Serenity Valley Wellness Center

Rehab Center, Holistic Healing Facility, Residential Centre.

Mbali Mbense



Founding Circle 2024

[illegible]

Acknowledgements

Academic Staff:

Dr Nicholas Coetzer (Director)
Albert van Jaarsveld (Director: Academic)
Katya Krat (Part-time)

Support Staff:

Warda Samaai (Director Admin and Management)
Gcotyelwa Sogiba (Librarian)
Enoch Msipi (Workshop Manager)

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Amelie de Bonnores, Andries Samuel, Bayo Windapo, Chisomo Phiri, Don Albert, Graeme Hurst, Kevin Fellingham, Kevin Kimwelle, Lorenzo Nassimbeni, Paul Elliot, Sarah Calburn.

Tutors:

Alma Holm, Allie Singer, Amelie de Bonnores, Athenkosi Maqubela, Bayo Windapo, Garth Francis, Jana Van Dalen, Jaydon Meidlinger, Katya Krat, Lynette Thabo, Paul Elliot, Rese Boshoff, Sanele Njobe, Sanele Njobe, Thinus Venter.

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Guest Critics:

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Vertical Studio Contributors:

Derek Moss - Dennis Moss Partnership, talk on Dwarsrivier Urban Design projects.
Graeme Hurst, Lorenzo Nassimbeni & Sarah Calburn - Lectures for Dwarsrivier Vertical Studio.
Janine Myburgh & Samantha Meyer - Pniel Museum, shared archival material.
Jeff Lackey - Dennis Moss Partnership, walking tours & advice on Languedoc RDP housing.
Justin Runyowa - KMH, guest critic & contributor.
Lynette Thabo - Philippi informal settlement presentation.
Nelisa Pula - Languedoc community leader.
Ryan Taylor - Dwarsrivier Advice Office.

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SAOTA, Alex Stewart & Partners, Soundspacedesign, Jacobs Parker Architects, Meyer & Associates, Open City Architecture, Metropolis Design, Mira Architects, dhk Architects, Jakupa Architects and Urban Designers, Stretch Architects, KMH architects, Salt Architects, Paragon.

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