

LE MORNE WORLD HERITAGE SITE - INTERPRETATION CENTRE

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Figure A: Aerial Photo of Le Morne Peninsula (Courtesy of J van der Merwe)

ABSTRACT

Through the passing of time we gain perspective of the past and thus we gain knowledge. Through the interpretation of this knowledge we can inform and evaluate our visions of and goals for the future. 'Our knowledge of time lies in the very heart of our humanity. We learn from the past, we pass on that wisdom to the future, that has been the bedrock of our civilisation' (OXLEY, P., & KAKU, M.,2007).

This knowledge, also known as our cultural heritage, can take numerous forms such as literature, art, architecture, traditional dances, festivals, folk tales, cuisine, etc.

Our cultural heritage is to be preserved for posterity and 'should be protected and made publicly available, subject to requirements of security and privacy, and where this is culturally appropriate' (Burra Charter,1999:Article 32).

The phenomenon of slavery forms part of the cultural heritage of the world, Mauritius and specifically the Le Morne peninsula. Following the area's inscription as a UNESCO World Heritage Site, a need arose for an Interpretation Centre to provide more information on the culturally significant area's history.

For the design of this facility, this thesis study proposes an experiment in interaction of space and emotion, where the container interacts with the user and induces sensations associated with the artefacts, taking the form of multi-media exhibitions, therefore using a variety of tools to induce a holistic, subjective and objective learning experience.

Through this proposal the cultural heritage is to be interpreted and displayed to inform contemporary concepts and visions of the future amongst locals and tourists alike.

PROJECT SUMMARY

PROJECT:	World Heritage Site Interpretation Centre The history of slavery and the struggle for freedom
PROGRAMME:	Interpretation Centre
LOCATION:	Le Morne Peninsula – South West Mauritius
COORDINATES:	20°10'S 57°31'E
RESEARCH FIELD:	Heritage and Cultural Landscapes
CLIENT:	Le Morne Cultural Landscape Trust Fund
KEYWORDS:	Time, Perspective, Memory, Narrative, Cultural Heritage, Human Rights, Container, Interactive Form, Emotion, Movement, Site Context
ARCHITECTURAL APPROACH:	Architecture as active participant in educational experience

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GLOSSARY

Diaspora	- Dispersion, migration or displacement of people outside of their traditional homeland
Ergonomical	- Design and layout of space in a spatially economic manner while accommodating the required use
Maroon	- Fugitive / runaway slave

ACRONYMS

AGTF:	Aapravasi Ghat Trust Fund
ANC:	African National Congress
HMP:	Heritage Management Plan
ICOMOS:	International Council on Monuments and Sites
LED:	Local Economic Development
LMCL:	Le Morne Cultural Landscape
LMCLF:	Le Morne Cultural Landscape Framework
LMHTF:	Le Morne Heritage Trust Fund
OUV:	Outstanding Universal Value
PAC:	Pan African Congress
PPG:	Planning Policy Guidance
SADC:	Southern Africa Development Community
SDF:	Spatial Development Framework
UNESCO:	United Nations Education, Scientific and Cultural Organisation
VOC:	Vereenigde Oost-Indische Compagnie
WHS:	World Heritage Site

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Figure 9.21 Perspective D (By author)

1. INTRODUCTION

PURPOSE OF THE STUDY This thesis provides a proposal for an Interpretation Centre to be located in the Le Morne Cultural Landscape (LMCL) on the Le Morne peninsula in Mauritius. This Interpretation Centre is concerned with the early period of colonisation of the island and the role that slavery played during this time and man's struggle for freedom.

PROJECT BACKGROUND The history of Mauritius is synonymous with the history of slavery. Whether it be the nodal role it played in global slave trade, or the role slaves played in the construction of this previously uninhabited island's infrastructure.

Of the 70 000 plus slaves that were held on the island by the early 19th century however, approximately 14% were marooned, with a large maroon community selecting the area of Le Morne with Mount Brabant as a refuge (Bowman:1993:16). With time the area became known as a symbol of the slaves' resistance to slavery.

Today Mauritius is an international tourist destination, with mesmerising tropical beaches and hotel resorts catering for visitors from around the world. Few visitors however know of the island's sinister past and of the cultural heritage still safeguarded by the descendants of the marooned slaves, still inhabiting the same area of early marooned slave communities.

The value of the peninsula and surrounding area has however caught the attention of global organisations such as UNESCO and was inscribed as a UNESCO World Heritage Site in 2008. With this new status arose the need for an interpretation centre, where the history would be relayed to visitors.

'A symbol of man's resistance to slavery'

Mauritius is a relatively isolated tropical island in the Indian Ocean, approximately 500 miles east of Madagascar with a population of approximately 1.3 million. The Le Morne peninsula is located on the south western most tip of the island and is dominated by the impressive sheer cliffs of Mount Brabant, rising to 556m above the surrounding coastline. Through an investigation of the area, an appropriate site for the proposed Interpretation Centre has been selected at the western base of Mount Brabant, which will form the core of the Le Morne cultural landscape.

The peninsula is still largely undeveloped with three hotels along the western and southern coastline and sections of public beach in separating them. This part of the island is known as the windy west and is popular amongst wind and kite surfers and other water sport enthusiasts. The national coastal route separates the mainland from the peninsula while linking the small coastal fishing villages of Coteau Raffin and Le Morne, north and south of the peninsula respectively.

RESEARCH METHODOLOGY The Historical Research Methodology is used for this study with the Burra Charter used as guidance through its stipulated sequence of investigations, decisions and actions.

HISTORICAL CONTEXT To contextualise the value of Mauritian cultural heritage and freedom festivals still held, a study of global slavery is done with emphasis on Mauritian slave history. The concepts of slavery and freedom is first to be understood, both linguistically and philosophically, before a study can be done of the origins in slavery, which can be traced back to possibly as early as 8000BC (Dann & Seaton,2001:2). The evolution and developments in slave trade is traced through time with an analysis of slave revolt and rebellion that accompanied it. Due to socio-political similarities between colonial South Africa and Mauritius during the 17th, 18th and 19th century, a comparative study is done on the phenomenon of slavery and associated rebellion. From the 17th century onwards, a general "awakening" of the human consciousness occurred. The period of Reform, leading to the French Revolution and global abolition of slavery is of extreme relevance to slavery in Mauritius. Though slavery was generally abolished throughout the world by the early 19th century, oppression and abuse of the under-classes persisted. Indentured labour immediately followed abolition, acting as a legalised substitute for chattel slavery and played a prominent role Mauritian history.

ARCHITECTURAL THEORY DISCOURSE A study is done as an inquiry on the interaction between space, the user and the artefact. With the action of time on the object, it becomes ingrained with cultural heritage. The containment, interpretation and display of this heritage is discussed in terms of its appropriateness and principles, with guidance of global organisations such as UNESCO and ICOMOS, through documentation such as the Burra Charter. Bringing the topics of slavery and spatial design together, the theory on ‘programmed’ and ‘unprogrammed’ space is explored, to evaluate the degree to which our behaviour is manipulated by our built environment and how this can be utilised or overcome.

PRECEDENT STUDIES A range of Museums and Interpretation Centres based on topics of human rights abuses, whether it be holocaust, slavery, indentured labour or race discrimination, are studied in terms of their content, display of exhibitions and the participation of the facility with the interpretation.

DESIGN RESOLUTION The culmination of informants, concepts and the design resolution, a facility has been created that functions as a container for a narrative. Raised from the ground with minimal interruption of the site, while visually blending in with the background of Mount Brabant, fulfilling its central role as core to the heritage landscape while being visually subordinate to the mountain. The sensitivity of the subject matter is a key aspect in the formation of the CONCEPT for the project and should be respected. Though the historic physical enslavement of man forms the core of this thesis study, the concept poses to focus on man’s right to freedom. The collective study culminates in a FINAL DESIGN PROPOSAL for an interpretation centre with designated site, for not only the historic event, but also a centre where the freedom of the local inhabitants and visitors alike are expressed and celebrated through artistic creation. In order to further the architectural design intention and be a representative of the narrative housed by the Interpretation Centre, the construction methods and materials are separated into two groups of western and vernacular, or refined and natural. The facility’s dual personality is expressed through the combination of vernacular building materials and techniques with western purified forms and processed materials

DESIGN PROPOSAL The final design is presented through design and construction drawings outlining the spatial layout, structural system, mechanical systems and sustainable design principles employed.

2. PROJECT BACKGROUND

2.1 MAURITIUS AND SLAVERY

Mauritius played an important nodal role in international slave trade between Africa, the Indies and the Americas in the 17th, 18th and early 19th century. At the same time, slaves kept on the island, played an important role in the development of the Mauritian infrastructure. Slaves took part in the construction of the harbour, river channels, storm-water systems, roads, fortifications and removing tons of volcanic rubble from the landscape, making the cultivation of sugar cane possible. Evidence of this is still visible in the form of basalt rubble pyramids scattered over the landscape. Without the slaves, brought mainly from Africa, Mauritius would not have developed into a self sustainable country and major trading agent in the sugar industry.

Mauritius was however no tropical utopia. Slaves longed for their freedom and their homelands. Slave masters abused and exploited their subjects. Slaves rebelled and marooned. The Le Morne peninsula was known to be favoured by marooned slaves, with Mount Brabant providing one of the few safe havens from the slave hunting parties.

Legends of the slavery era are still told including one of slaves that leaped to their deaths off the Brabant cliff in 1835, preferring death to being recaptured and returned to a life of slavery. This legend is as yet unproven, though preliminary archaeological investigations have been performed in search of proof of a semi permanent settlement at the top of Mount Brabant, with no definitive results.

The area is of universal value due to the dramatic landscape and unique collection of fauna and flora as well as the cultural and religious events that still take place. The descendents of marooned slaves are said to still live in the area, continuing the cultural traditions and festivals with the area regarded as a symbol of the struggle against slavery.



Figure 2.1: Photo of basalt rubble removed from lands that are to be cultivated
(<http://news.kotzot.com/seven-pyramids-identified-in-mauritius/> Accessed on 2011-02-27)

2.2 UNESCO WORLD HERITAGE ACCREDITATION

Due to cultural value of not only Mount Brabant but also the surrounding area which is steeped in the history of the marooned slave communities that inhabited the area and who's offspring still do so, the peninsula and the land bridge have been designated as the Le Morne Cultural Landscape. Various studies were done which culminated in a Management plan, Planning Policy Guidance, Spatial Development Plan and Local Economic Development Plan with the aim to preserve the cultural, ecological and heritage values of the landscape and to guide development to be sensitive and responsive to the LMCL. It also aims to raise awareness about the need to preserve cultural heritage and stimulate local development based on heritage values (LMCL Management Plan,2007:6)

On 24 January 2006 the site and surrounding areas were named the Le Morne Cultural Landscape and inscribed as a National Heritage site, protected under the National Heritage Fund Act 2003 and Le Morne Heritage Trust Fund Act 2004. The site was inscribed as a UNSESCO World Heritage Site in 2008

In 2008/9 a memorial was built, under the auspices of UNESCO International Scientific Committee of the Slave Route, to commemorate the legacy of the slave trade. The memorial is to form the centre of an east west axis with a future marker higher up the mountain alongside the mountain footpath and an element along the water's edge.

With a proposed commercial and residential development to the south of Mount Brabant, the need arose for an Interpretation Centre to act as a core facility for the culturally significant area. This centre is to form the northern most part of north-south axis of the proposed development, which will be shaped along a 'cultural corridor'.

This thesis includes further investigation on the phenomenon of slavery, the area in terms of its history and physical surroundings and results in a project and design proposal for the proposed Le Morne World Heritage Site Interpretation Centre.



Figure 2.2 Photo of the completed Slave Route memorial with Mount Brabant in background (Photo courtesy of L Muller)

2.3 RELEVANCE TO SOUTH AFRICAN CONTEXT

In 1992 the Southern Africa Development Community (SADC) was established to encourage and facilitate 'both socio-economic co-operation and political and security co-operation' amongst Southern African countries. South Africa joined the group in 1994 and Mauritius in 1995. This agreement has encouraged and facilitated skills trading and economic relations between members. A consultation and skills trading relationship has been established between Mauritius Heritage bodies and Pretoria University Architecture Department to assist in the development of UNESCO World Heritage Sites on the island.

Mauritius and South Africa share numerous historic events and influences including the nodal role of international slave trade under the colonial rule of the Dutch, French and British. With a heightened concern in cultural heritage due to South Africa's recent abolition of Apartheid policies, a need arose for a new architectural language to house memorials, museums and interpretation centres. This new architectural expression serves as a relevant precedent for the development of the Mauritian Cultural Landscapes, dealing with a similar sensitive subject matter.

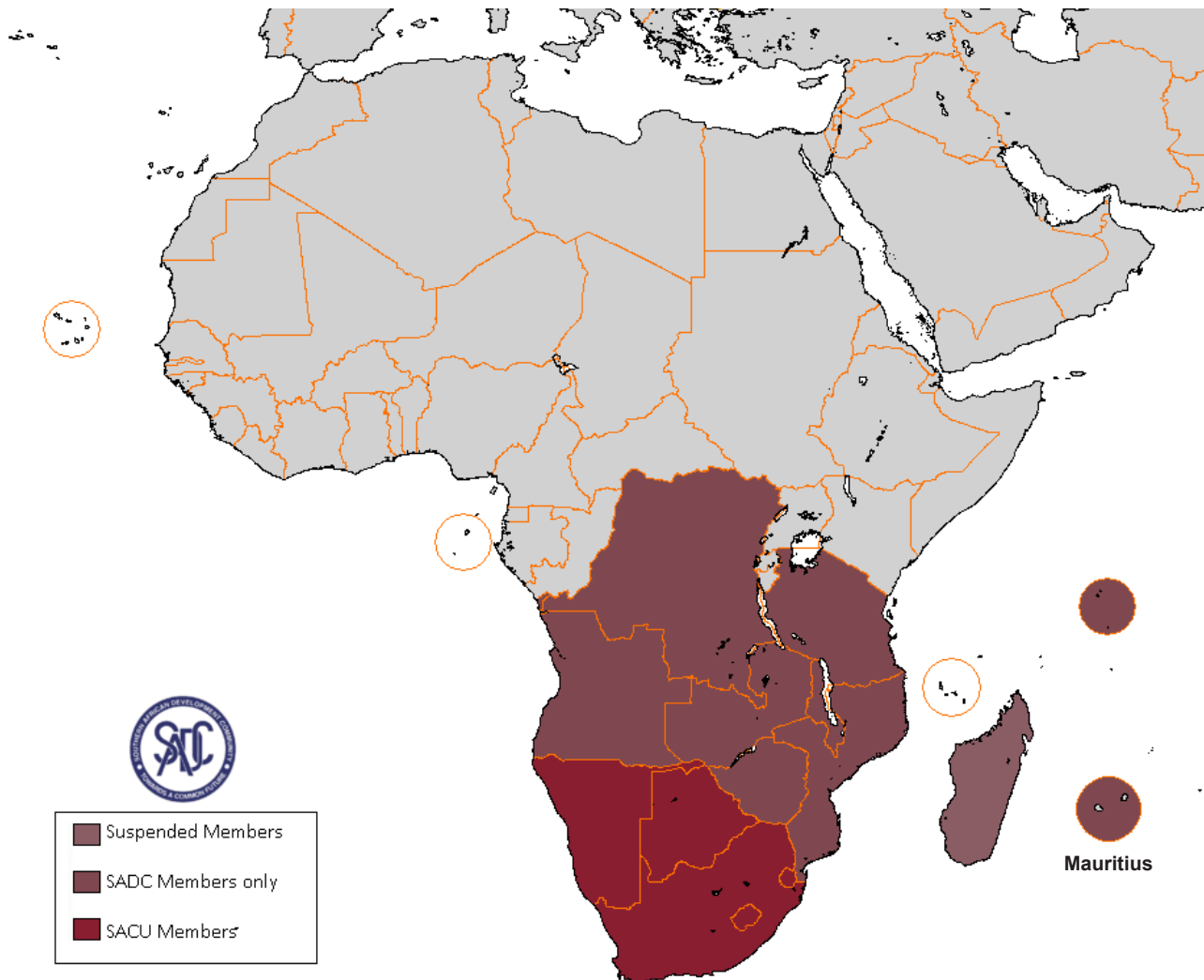


Figure 2.3 Map of Africa indicating location of SADC members and Mauritius

(Adapted from image from http://en.wikipedia.org/wiki/Southern_African_Development_Community Accessed on 2010-06-25)

3. RESEARCH METHODOLOGY

A literature research was conducted for this thesis study.

A desktop study was done on relevant literature, which included the phenomenon of slavery on a global scale and specific to South Africa and Mauritius, cultural heritage and the role of architecture as a container for heritage, contemporary theories on architecture and user interaction and theories on artefact and viewer interaction, amongst others.

The study, focussing on the history of slavery includes investigations such as the recording, analysis and interpretation of events in the past with the purpose of discovering generalizations and deductions that can be useful in understanding the past, the present, and can to a limited extent anticipate the future (Landman,1988:65). The historical research also encompasses research concerning the origin, development and influence of ideas of the past. The historical research guides a full spectrum of research while encouraging the interpretation of this information to formulate holistic theories of the past and present to inform and guide future development.

Comparative studies were done on slave related events between South Africa and Mauritius due to similarities in conditions under colonial rule until the 19th and 20th century.

This methodology is used as well for the study of museums and public facilities that are structured around similar topics of a sensitive subject matter as relevant precedents.

Apart from the site inspection and analysis by the author, the majority of the field research used in this study was done by a diverse team of professionals appointed by the client. This research forms part of following site specific legislative documents and formed an integral part of the literature research study:

- Planning Policy Guidance (PPG),
- Heritage Management Plan (HMP) and
- Le Morne Spatial Development Plan and Local Economic Development (SDP AND LED)

The Burra Charter (Burra Charter,1999) process is used to guide this study through a stipulated sequence of investigations, decisions and actions pertaining to heritage issues as it is the most recent charter for Places of Cultural Significance, provided by ICOMOS and UNESCO. It was compiled in 1979 and revised in 1999 and was preceded by The Venice Charter (1964). The Burra Charter ensures the management of the Heritage Landscape is handled methodically along international principles and standards, utilising tried and tested methods.

In conclusion, dealing with a subject matter of a sensitive nature with a substantial public interest, care must be taken to study all relevant issues and consult all relevant parties throughout the design process. Research and application of documents such as those listed above will guide the design process through every step.

4. HISTORICAL CONTEXT

4.1 CONCEPT OF FREEDOM

The philosophical view of freedom, is that of a desirable yet idealised and unachievable state. Spinoza wrote 'humans beings think themselves to be free, insofar as they are conscious of their violations and of their appetite' (Comte-Sponville,2004:60). Nicolas Maxwell (1984) defines freedom as "the capacity to achieve what is of value in a range of circumstances". These circumstances take the form of physical parameters, responsibilities, duties and our own biological, psychological and cultural makeup in terms of "genetic and environmental determinism" (Dennett, Daniel C,2003:302).

Relative freedom is however an unalienable right desired and deserved by all. The right to freedom has been ingrained in most national and international legislature and is commonly integral to constitutions. One of the earliest documents to stipulate an individual's right to freedom is the American Declaration of Independence signed on the 4th of July 1776, stating that 'all men are created equal, that they are endowed by their Creator with certain unalienable Rights, that among these are Life, Liberty and the pursuit of Happiness'. This document was later used by abolitionists in the fight to end slavery in America.

In South Africa, on 26 June 1955 the Freedom Charter was officially adopted at a Congress of the People in Kliptown, Soweto. After South Africa had its first democratic elections in 1994, the new Constitution of South Africa was compiled which included many demands from the Freedom Charter. This Charter demanded freedom of movement, freedom to education and freedom of association, amongst others. Core principles of this charter were later included in the South African Bill of Rights.



Figure 4.1 Freedom charter painted on wall in Woodstock, Cape Town as urban art (<http://shanghaiisgrid.typepad.com/blog/travel/> Accessed 2010-09-18)

Figure 4.2 Freedom charter at Kliptown memorial (http://www.joburgnews.co.za/2005/june/june27_kliptown.stm Accessed on 2010-09-18)

Figure 4.3 Kliptown square, Soweto (http://www.soccerphile.com/soccerphile/wc2010/city_guide/kliptown.html Accessed on 2010-09-18)



4.2 CONCEPT OF SLAVERY

Slavery is a broadly used term that encompasses many forms of bondage, restraining or the forcing of an individual into an action against his will. Often through limited terminology and inadequate translation over the centuries, different forms of bondage get grouped together under a single term of slavery. The most recognised form of slavery is chattel slavery, where humans are kept in bondage and lose all forms of right. The chattel slave has no right of his own, with no freedom of choice and is treated as property, which therefore cannot take ownership of anything himself.

Contemporary applications of slavery take both chattel form, with the trafficking of women and children for domestic use and the sex industry, as well as subliminal form through legislative control, over policing, consumer indoctrination and bondage in the form of debt.

4.3 ORIGINS IN SLAVERY - MAN AS COMMODITY

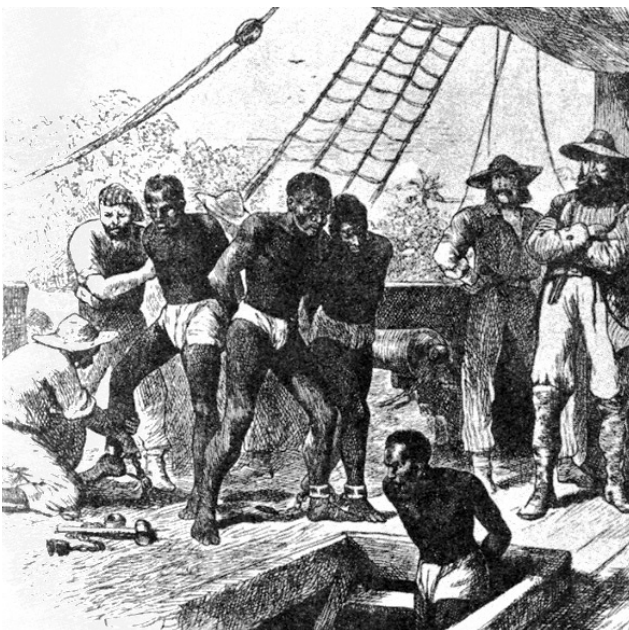
According to Meltzer, slavery goes back at least as far as 8000BC to the region of Mesopotamia. With the domestication of animals and cultivation of crops, the lives of enemy captives of war were spared to work the victor's land. Evidence is also available of Sumerians using slaves gained in a similar fashion to install their irrigation system when they settled in Mesopotamia in 3000BC. Slavery continued to develop to a system of chattel slavery where slaves were branded and treated as property or animals, as with the conquest of Babylon by the Persians. While early societies such as the Egyptians and Chinese utilised slaves purely for manual labour, the Greeks started using slaves for domestic and public purposes such as 'maids, teachers, nurses, civil servants and even bankers' (Dann & Seaton, 2001:2-3). On the other side of the globe, in South America, slavery took the form of religious sacrifice, as done by the Aztecs.

Mumford's study in 'The City in History', sheds light on the origin of slavery with the opinion that it was through the adoption of the kingship around 3000BC that manual labour first became to be viewed as an abstract resource, capable of being replenished by the addition of new individuals and capable of accomplishing large scale projects spanning multiple generations. Man himself became a resource under the control of the single vision of a king, to be formed into the first 'machine' used on earth, in the sense of individuals performing specialised duties as components within a bigger system. This indicates early developments of individual rights being outweighed by totalitarian gain leading eventually the global phenomena of slavery (Mumford, 1961).

Figure 4.4 Slavery (<http://www.freewebs.com/theoldwesternmuseum/slavery.htm> Accessed 2010-09-18)

Figure 4.5 Image of slaves loaded onto slave ship (http://www.umich.edu/~ece/student_projects/slavery/erica.html Accessed 2013-10-29)

Figure 4.6 Image of slaves being branded (<http://hitchcock.itc.virginia.edu/SlaveTrade/collection/large/Blake1.JPG> Accessed 2013-10-29)



After the fall of the Roman Empire, slavery seems to have taken a lull, though the trading still persisted on the perimeter of Europe with the Vikings conquering northern Europe in the ninth and tenth centuries and supplying slaves as far as North Africa. At this time, people of medieval Europe became enslaved through poverty and were detained through debt instead of chains. The bulk of the population were peasants with a hereditary servile status bound to the land from one generation to the next through onerous obligations to their masters. Though the serfs did not consider themselves slaves, their living and material conditions were often inferior to slaves of Roman times and later African slaves in America and would therefore for all intents and purposes be considered slaves today. Serfs 'were tenants of land, they did not own, and in addition, were restricted by law in various ways as to freedom of movement, freedom to buy and sell land and goods, freedom to dispose of their own labour, freedom to marry and found a family, and freedom to leave property to their heirs' (Walvin,1983:13-24).

Norman England under rule of William I came to have a state of unusual power by contemporary European standards through the division of the country into approximately 5000 fiefs. With this, a pyramid system of contractual loyalties was established which ensured the manipulation of the lower classes and peasants by the king. In the Domesday Book of 1086, only about 9 percent of people were listed as slaves with serfs taking responsibility for the majority of labour. Though this system successfully developed the agricultural industry and formed the spine of feudalism, the exploitation degraded the level of local peasantry. Serf rebellions were common from the thirteenth to fifteenth century in Italy, Flanders, France, Catalonia, England and Germany, to varying degrees. Ironically it was the Black Death that dealt a vital blow to serfdom, through the killing of more than a third of the workforce, making it easier for surviving peasants to move around and offer their services to the highest bidder. Serfdom practically came to an end by the early sixteenth century in Europe, being replaced by free peasantry, though Russian serfs, unaffected by the plague, were only emancipated in 1861 (Walvin,1983:13-24).

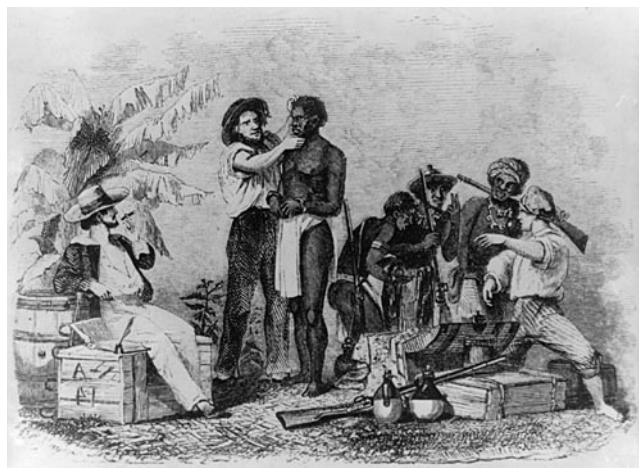
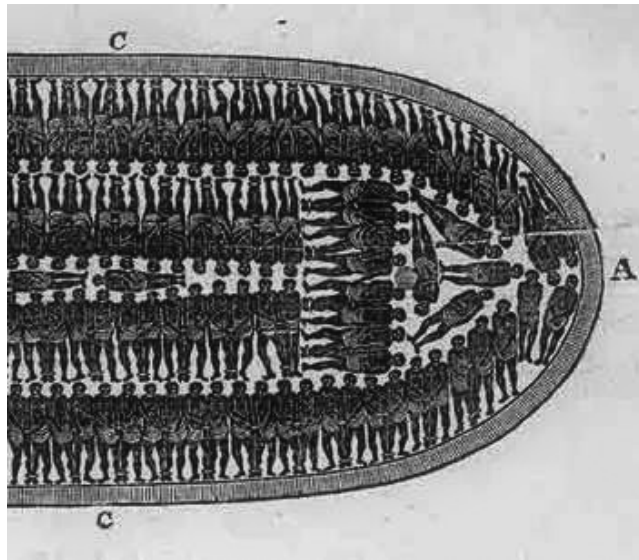
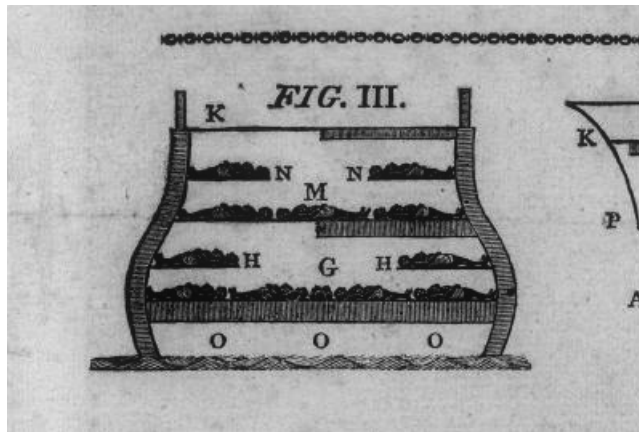
It was only with the increased travel and exploration of new worlds such as the Americas, Africa and the east, that slavery again flourished. Here again was an unlimited supply of slave labour while getting around the religious prohibition against Christians enslaving other Christians. Though the initial goal of exploration was to find new trade routes to the east with the added possibility of discovering new sources of gold and ivory, slaves soon become the preferred commodity.

Figure 4.7 Slaves packed into slave ship (<http://longstreet.typepad.com/thesciencebookstore/2008/05/human-powerraw.html> Accessed 2010-09-18)

Figure 4.8 Slaves packed into slave ship (<http://longstreet.typepad.com/thesciencebookstore/2008/05/human-powerraw.html> Accessed 2010-09-18)

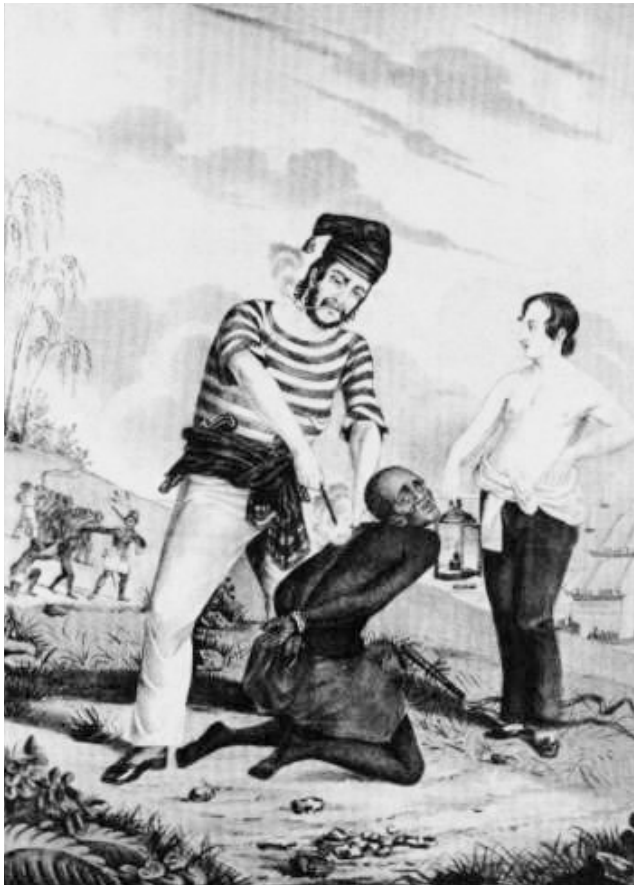
Figure 4.9 Slaves inspected for fitness and health (<http://news-one.com/nation/news-one-staff/proposed-bill-would-examine-fiscal-legacy-of-slavery-in-massachusetts/> Accessed 2010-09-18)

Figure 4.10 Slave hanging (http://scholar.library.miami.edu/slaves/san_domingo_revolution.html Accessed 2010-09-18)





Early slave trade on the West African coast by the Portuguese was conducted by the means of raids on coastal villages, but it was soon realised that peaceful trading for African slaves was easier and the first land-based slave factory was built in 1445. By 1500 approximately 175 000 African slaves had been shipped to Europe, the Atlantic Islands and Sao Tome, mainly by Portugal and Spain. With the newly discovered continent of South America by the Portuguese, and the formation of permanent settlements, a need arose for a labour force to cultivate the sugar cane fields, as the local Indians proved to be inadequate for the task. 'The first effective cargo, of seventeen Africans, Sailed to Hispaniola (South America) in 1505' with the numbers increasing steadily thereafter. Within a period of 150 years the monopoly of Portugal and Spain was broken and the Dutch and the British joined the colonising and slave industry with additional countries such as France and even Belgium, joining later. In the sixteenth and early seventeenth century in northern colonies of the Americas, indentured servants from Europe formed the bulk of the labour force with approximately 1500 arriving at Virginia annually. Eventually the need for labour became too high and slaves were brought from Africa with the constraints on the white labourers steadily being relaxed. With this increase in labour requirements the enormous trans-Atlantic slave trade was established that would flourish for over 300 years (Walvin, 1983:25-39).



Although the slave trade by Europeans, estimated at 15 million slaves, is well known and documented, a lesser known slave trade is of Muslims along North Africa capturing approximately 1 million Europeans as slaves over the same period of 300 years (Milton, 2004:271).

Figure 4.11 African slaves in chains (<http://en.wikipedia.org/wiki/Slavery> Accessed 2010-09-18)

Figure 4.12 Slave being branded ([http://www.artchive.com/web_gallery/A/\(after\)-Mason,-W.H./Slave-Branding-from-Leeds-Anti-Slavery-Series-1853.html](http://www.artchive.com/web_gallery/A/(after)-Mason,-W.H./Slave-Branding-from-Leeds-Anti-Slavery-Series-1853.html) Accessed 2010-09-18)

4.4 RESISTANCE, REBELLION, MAROONAGE AND SUICIDE

Whether captured and enslaved or born into slavery, slaves were aware of the infringements on their rights. With this in mind every slave must have yearned for freedom and eventually some reached the point of rebellion, whether as an individual or in numbers. Camus writes that 'rebellion is the act of an educated and who is aware of his rights.' He also states that 'the rebel comes into rebellion on the realisation that the master is 'exerting his authority beyond a limit where he infringes on the rights of others. He rebels because he categorically refuses to submit to conditions that he considers intolerable' and he undoubtedly 'demands respect for himself, but only in so far as he identifies himself with humanity in general', no longer satisfied with being treated as an animal or a piece of property. The slave 'will even accept pain provided that his integrity is respected' and 'proceeds to put self respect above everything else and proclaims it is preferable to life itself. Having previously been willing to compromise, the slave suddenly adopts an attitude of All or Nothing. Knowledge is born and conscience awakened'. 'As a last resort he is willing to accept the final defeat, which is death, rather than be deprived of the last sacrament which he would call, for example, freedom. Better to die on one's feet than to live on one's knees.' 'If he prefers the risk of death to a denial of the rights that he defends, it is because he considers that the latter are more important than he is' (Camus, 1951:19-26).

One of the earliest and best known rebellions by slaves, known as the Spartacus rebellion, occurred in 73-71BC which culminated in 6000 slaves being crucified by the Roman Empire (Dann & Seaton, 2001:3).

Slave revolts on slave ships were common as well and Aloudah Equiano, a slave who became a prominent spokesman of the English black community in the 1780's and 1790's told of two fellow slaves on the ship on which he was detained, who 'preferred death to such a life of misery, somehow made through the nettings and jumped into the sea' (Walvin, 1983:40-63).

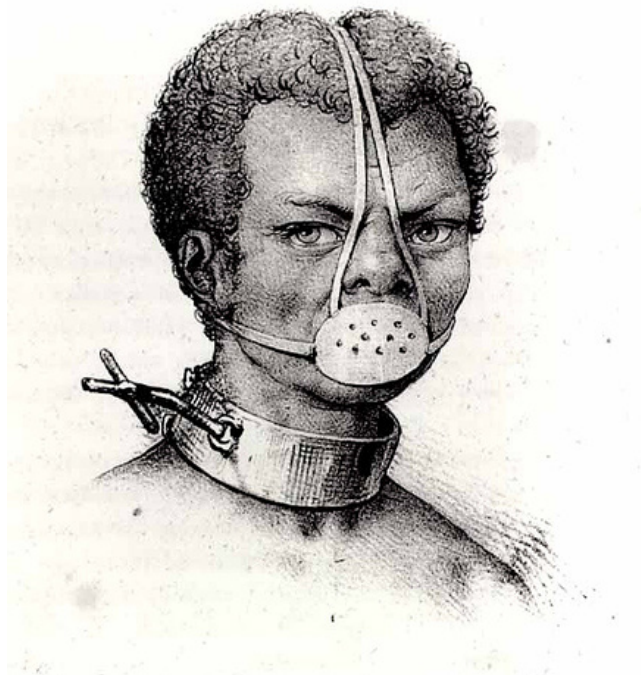


Figure 4.13 Slave back after whipping (<http://newsone.com/newsone-original/samalesh/the-10-worst-things-that-happened-to-black-people/> Accessed 2010-09-18)

Figure 4.14 Slave shackles (<http://www.worldmagnified.com/wp-content/uploads/2010/01/slavery.jpg> Accessed 2010-09-18)

Figure 4.15 Slave with muzzle (<http://bavatuessdays.com/tag/slavery/> Accessed 2010-09-18)

4.5 SLAVERY AND REBELLION IN THE CAPE OF GOOD HOPE



The Cape shared Mauritius's nodal role in international slave trade with both under colonial rule until the 19th and 20th century. 'Slavery was introduced to the Cape in direct response to an insatiable need for labour by the VOC' (Loos,2004:7). These slaves were essential to the construction of the infrastructure of the early Cape, digging drains, canals and graves and constructing roads, public buildings and fortifications. Additional duties of the slaves included working in gardens, hospitals, butcheries, the harbour, stone quarries, salt and lime-works. Privately owned slaves also worked as wet-nurses, seamstresses, tailors, porters, fishermen, drivers, etc, performing an essential role in the early Cape community (Loos,2004:14).

Slaves in the cape were regulated through various methods which included hard labour in chains, flogging, branding and mutilation with public executions being a frequent affair, one a month on average. Resistance of slaves however continued to be a problem for the settler masters and took many forms such as robbery, arson, sabotage, violent attacks, murder, maroonage and even suicide as a last resort of desperation (Loos,2004:64).

Maroonage was the most common form of resistance with Heese stating that 'more than two of every three sentences passed on slaves' at the Cape arose from desertion (Schoeman,2007:268). Many slaves marooned with intentions on returning to their homeland of Angola and Guinea to the north, with some Madagascan slaves, 'with a confused sense of both direction and geography' seemingly thinking they could reach their homeland over land as well (Schoeman,2007:282).

For the recaptured slaves the regular forms of punishment that were inflicted included scourging, ears cut off, branding, thumbs cut off and tongues cut out. Resistance in recapture often led to the slaves being shot.

Small maroon communities of up to 60 men and women did however settle 'from about 1725, at Hangklip on False Bay, in the mountainous area at the furthest extremity from the colonised area' (Schoeman,2007:281). This area provided both a good vantage point from where oncoming settler masters or Company infantry could be seen as well large collections of tidal pools providing adequate nutrition in the form of fish and shellfish.



Figure 4.16 Cape slave selling fish (<http://cape-slavery-heritage.iblog.co.za/files/2010/04/cape-slave-fisherman.jpg> Accessed 2010-09-18)

Figure 4.17 Cape slave bell (<http://www.flickr.com/photos/37666215@N00/110546810/> Accessed 2013-10-05)

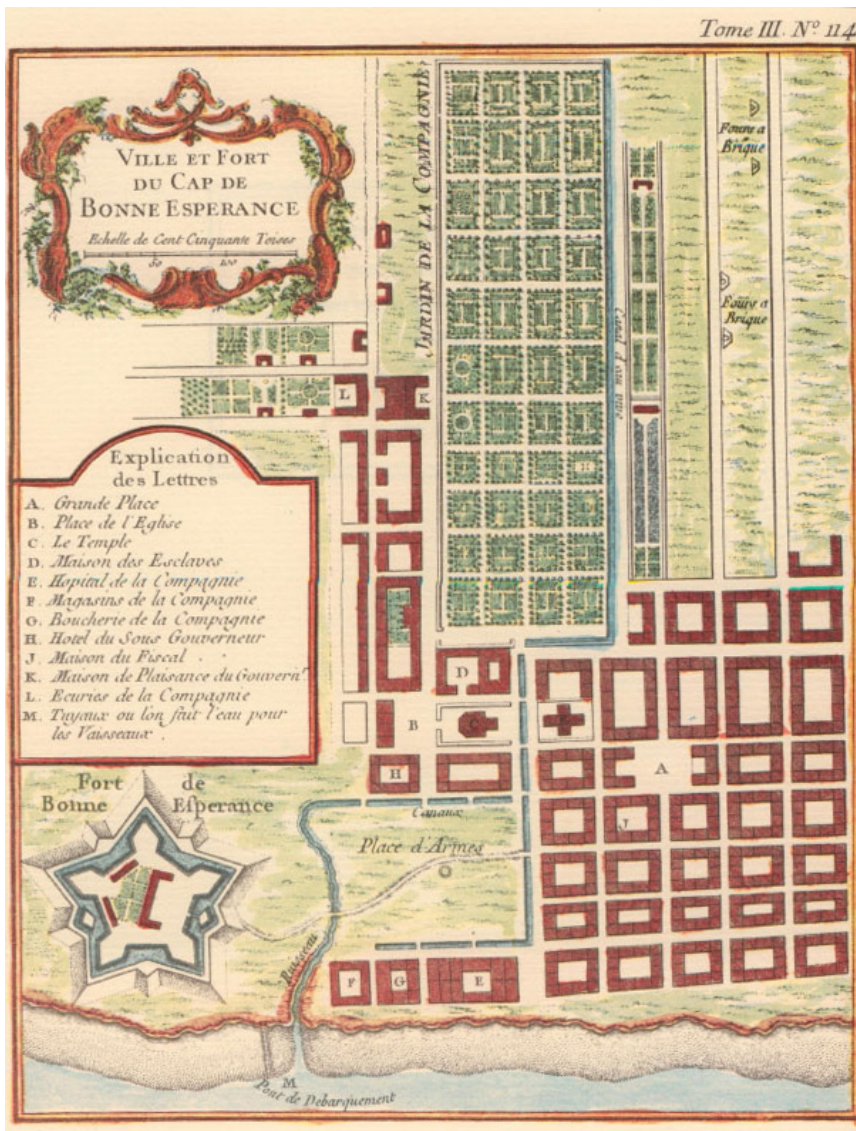


Figure 4.18 Model of original Slave Lodge, Cape Town (http://members.home.nl/madams/Once_were_Slaves.htm Accessed 2010-09-18)

Figure 4.19 Early drawing of Cape Town indicating Company gardens (<http://www.capetownpartnership.co.za/capetown%E2%80%99s-green-and-historic-heart/> Accessed 2013-10-05)

BRIEF TIMELINE OF SLAVERY AT THE CAPE:

(Slaves at the Cape – Oppression, Life and Legacy – Iziko Museum of Cape Town)

1652 – VOC sets up a refreshment stop at the Cape

1658 – First slaves brought to the Cape from Angola and West Africa

1679 – Building of Company Slave Lodge begins

1690s – 1808 Slaves outnumber settlers

1795 – British take over control of the Cape from the Dutch

1807 – British government abolishes the slave trade in the British Empire but it remains legal to own slaves

1816 – Privately owned slaves have to be registered with the slave office

1823 – Legal restrictions on punishments that owners can give slaves

1826 – Slave given right to purchase own freedom

1834 – Slavery abolished but slaves are forced to work a four-year 'apprenticeship'

1838 – Slaves are freed on 1 December

4.6 SLAVERY AND REBELLION IN MAURITIUS

Slaves first arrived at the shores of Mauritius with the Dutch occupation in May 1638 and 1663 until 1710 when the Dutch East India Company withdrew the whole population except for a handful of Europeans, Malays and doubtless some escaped slaves (Bowman, 1993:9).

With the French occupation in September 1715 slaves were once more brought to the island. It was only with the arrival of La Bourdonnais as Governor General of Reunion and Mauritius in 1734 that the 'state of anarchy, corruption and disorder' was stamped out and order imposed. La Bourdonnais found a 'population of 190 whites and 648 slaves (plus some maroons)' but rapidly brought in large numbers of slaves to begin construction on Mauritius's infrastructure. This included the Port Louis harbour, channels, docks, boat yard, roads, an aqueduct, fortifications and buildings such as a hospital, warehouses and officer's quarters and eventually agriculture as Mauritius became a major exporter of sugar (Bowman, 1993:12).

Though France abolished slave trade at the end of the 18th century, the Mauritian trade continued to flourish with between 1000 and 3000 slaves imported to the island every year between 1767 and 1810. Slaves outnumbered the free population by far as population growth statistics, compiled by Kuczynski, show: (Bowman, 1993:15)

	1767 yr	1807 yr
Whites	3 163	6 489
Free Coloreds	587	5 912
Slaves	15 027	65 367(84%)

The majority of slaves were black Africans with J.M. Filliot's estimates of slave origins of 1670 to 1810 being: (Bowman:1993:15)

Madagascar	45%
East Africa (Mainly Mozambique)	40%
India	13%
West Africa	2%

Due to its central position in the Indian ocean between Africa's east coast, Madagascar, India and the islands of Malaysia and Java (then Batavia), Mauritius was used as a depot and halfway stop for slave trading ships between the European colonies.

Harsh treatment of slaves was common and maroonage increased from 4-5% in 1770s to 12-14% in 1820s. Captured marooned slaves were often executed or violently punished by cutting off ears or branding (Bowman:1993:16). Due to the limited size of the island, marooned slaves could never establish a permanent independent community. The area of Le Morne is documented as an 'area of intense maroon activities right from the early days of French colonisation' due to its isolation and topography.

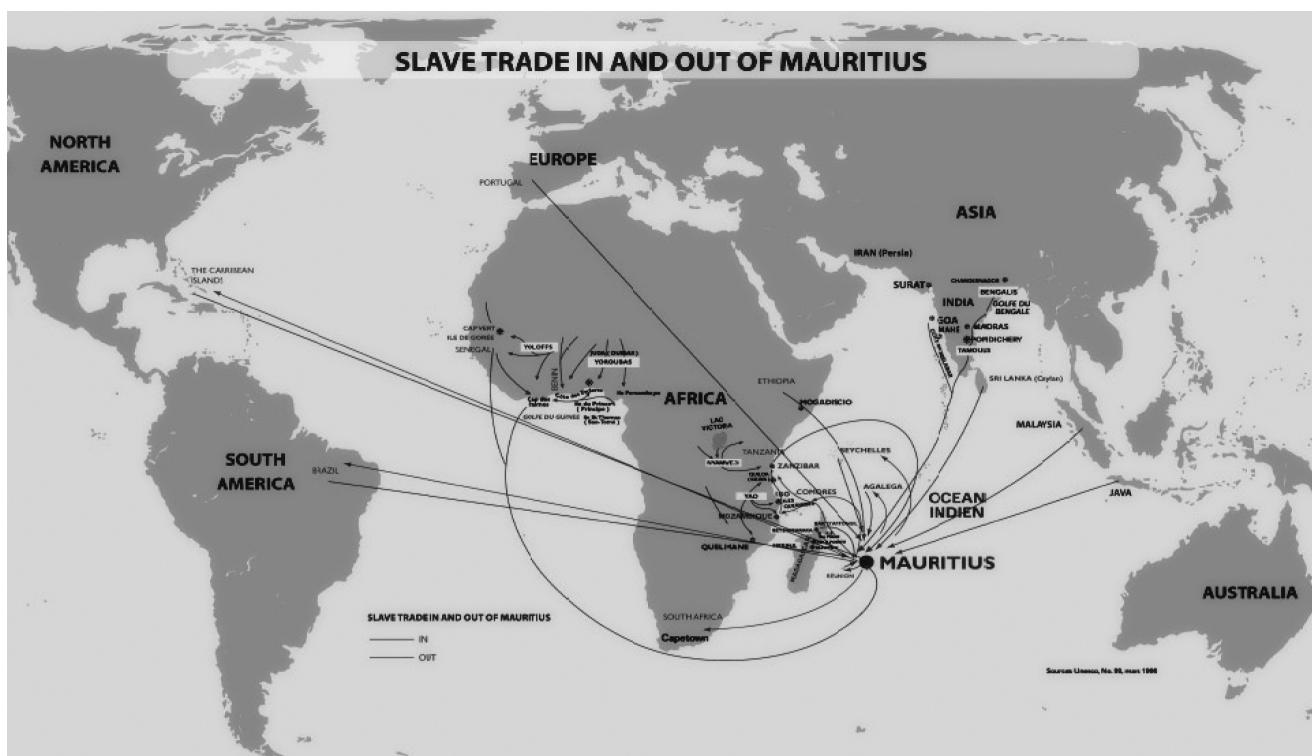


Figure 4.20 Global map indicating the Mauritian nodal role in international slave trade (UNESCO dossier)



With the French Revolution in 1789, developments in legislature were underway to abolish slavery in all French colonies, though when a squadron arrived from France in 1793 to enforce the abolition of slavery, the Franco Mauritians revolted and the squadron was forced to leave. The National Convention finally voted to end slavery in all the French colonies on February 4, 1794 (Slavery and the French Revolution.mht). Under a new governor sent by Napoleon in 1803 slavery was again officially sanctioned.

Conditions for slaves did not change drastically with the British occupation in Late November 1810. Even though the British Parliament had already abolished slavery in 1807, the custom continued in Mauritius. Plantation owners eventually capitulating under newly enforced legislature, while demanding financial compensation from the British government. Slavery was officially abolished on 1 February 1835 and the British government paid slave owners £2 100 000 as indemnity for freeing approximately 66 000 slaves. Slaves were also obligated to work for another six year apprenticeship, but due to increased resistance this system was abolished two years early on 31 March 1839 (Bowman,1993:18).

Figure 4.21 View of Port Louis in early years where slaves were integral to construction of harbour and infrastructure (<http://cape-slavery-heritage.iblog.co.za/2008/04/> Accessed 2010-09-18)

Figure 4.22 Slaves working in sugarcane fields in Brazil in conditions similar to Mauritius (<http://americanpicturelinks.com/Slavery.htm> Accessed 2010-09-18)



4.7 ENLIGHTENMENT, REBELLION, ABOLITION AND FREEDOM

The period of the enlightenment leading up to the French Revolution is of relevance due to the role it played in the eventual abolition of slavery in France, its colonies and globally.

ENLIGHTENMENT AND REBELLION

The Enlightenment is held to be the source of critical ideas, such as the centrality of freedom, democracy, and reason as primary values of society (http://en.wikipedia.org/wiki/Age_of_Enlightenment - Accessed 2013-09-17). With this awakening of the 'self' and basic rights, discontent and unrest grew against feudal and monarchical oppression, eventually leading to revolution.

The French Revolution is seen as the "dawn of modern era" and embodiment of the Enlightenment. The storming of the Bastille on 14 July 1789 to prevent king from dissolving the National Assembly, was in essence also regarded as a revolt against feudalism and on 4 August 1789, nobles voluntarily surrendered all feudal rights and privileges and the Declaration of the Rights of Man and Citizen was promulgated, which guaranteed that "men are born and remain free and equal in rights." The French Revolution had a definitive role to play in the abolition of slavery with old ideas about hierarchy and tradition succumbing to new Enlightenment principles of citizenship and inalienable rights. At the time of the Revolution, France had 140 000 serfs when serfdom was given the coup de grace (Walvin, 1983:22).

Slavery was an international custom and was integral to the successful development of Mauritius's infrastructure and economy. Slave uprisings and calls to abolish slavery became more common in the 18th and 19th century leading to international turmoil and necessitating change in economic and labour structures (Bowman, 1993).

'The anti slavery lobby in Europe was scarcely heard at the Cape', and the 'tempo of slave imports increased during the First British Occupation, and the abolition of the oceanic slave trade in the British Empire in 1807 was greeted with disbelief and dismay' (Loos, 2004:11).

'Most of the pressure to abolish slavery in the British Empire came from Britain, and although colonial officials paid lip-service to these ideals, they were careful not to offend the influential slave-owning section of the population – a conflict of interests that prevented the formation of an official anti-slavery movement at the Cape. 'Although apprenticeship was intended as a useful prelude to free wage-labour, it seems to have been little more than an alternative form of slavery' (Loos, 2004:120).

ABOLITION

'Slavery ended at the Cape on 1 December 1834, but its impact was deferred because slaves were obliged to serve a compulsory 'apprenticeship' until December 1838'. 'Most slaves had expected immediate emancipation and the four-year apprenticeship was a source of bitter disappointment'. 'Employers were supposed to prepare their former slaves for an independent life'. Some farmers 'pleaded for strict vagrancy laws to prevent ex-slaves leading a lazy and easy life' (Loos, 2004:125).

The transition to wage labour was relatively smooth for urban apprentices, but ex-slaves who had endured callous treatment on the farms, headed for the mission stations or the towns in search of better prospects'. 'Many broken families were reunited'. 'At least they were free to choose when and where to work' (Loos, 2004:126).

FREEDOM

Slaves in the Cape, living a 'hand-to-mouth existence' and working the minimum amount of hours to sustain themselves became a common sight, while 'there had been no attempt to create a self-sustaining peasantry by distributing vacant crown land, and poor people were expected to find some means of support without any assistance from the authorities'. Slaves 'were denied access to international commerce' and 'the majority remained trapped in a self-perpetuating cycle of poverty'. 'Education was the key to advancement, but there were never enough places in the overcrowded mission schools, and their standards of instruction were poor' (Loos, 2004:127-128).

Though the slaves had their freedom, they did not have rights similar to the European colonisers and former masters. With limited rights and no land and no voting right, they still were not able to fully participate in society and reshape the societal structure or benefit from it.

In the Cape 'people of colour celebrated Emancipation Day for at least two generations' (Loos, 2004:127-128) and today the Cape Minstrel festival takes place on the 2nd of January every year which is based on the freedom day given to slaves on that day before the abolition of slavery. In Mauritius the annual freedom festival is celebrated at Le Morne on 1 February, the day of abolition with, with music and dance shows.

4.8 POST ABOLITION SLAVERY AND OPPRESSION

Though slavery has been abolished globally, many forms of oppression and human trafficking persists.

INDENTURED LABOUR SYSTEMS

Following the abolition of slavery the system of indentured labour was initiated where an employer and employee entered into a contractual agreement, binding the employee for a period of 5 years normally. Labourers were sourced from Africa, Asia, Melanesia and shipped to British, French, Dutch and Spanish colonies. More than 2 million labourers entered into the system of indenture with the vast majority of 1,2 million originating from India. Mauritius received the largest amount, 450 000 in total, of these labourers and was also known as the major experimental ground for this system (AGTF Brochure).

Certain elements of the slave period remained and were included in the indentured labour system, such as the prohibition of marriage by labourers without the consent of their owner and the right of owners to physically punish. Though labourers were not to be treated as property, the contracts binding them into labour could however be sold to a new owner. In 1984 the United Nations declared such servitude as a violation of human rights and illegal (Wikipedia – Indenture Servant - Accessed 2011-03-02).

CONTEMPORARY SLAVERY

Human trafficking is a form of contemporary slavery and is the illegal trade of human beings, exploited for the use as forced labour or in the sex industry. Trafficking is lucrative and growing global industry and the UN estimates that currently 2,5 million people from 127 countries are caught in this illegal trade. Contemporary forms of slavery include bonded labour, forced labour, sex trafficking, child labour and child trafficking.

In 2000 the UN adopted the Convention against Transnational Organised Crime to fight global trafficking with the protocol becoming effective on 25 December 2003 with 117 countries and 137 parties signing it to date (Wikipedia – Human Trafficking - Accessed 2011-03-02).

Figure 4.23 Indentured labourers (www.garamut.wordpress.com/forgotten-melanesians Accessed 2013-10-15)

Figure 4.24 Indentured labourers in cane field (www.qhatlas.co.au-indentured-labour Accessed 2013-10-15)

Figure 4.25 Indentured labourers (www.realmagick.com-indentured-labourers Accessed 2013-10-15)

Figure 4.26 Child labour (www.arts.rpi.edu-contemporary-slavery Accessed 2013-10-15)



In conclusion, we see how slavery and the fight for freedom has been a sad but continuous part of human history, changing and adapting to socio political circumstances, but never disappearing. Fortunately the mindset of its acceptance and its legality has been altered, but the struggle for freedom remains. Thus the Le Morne heritage site will stand as a legitimate icon for this fight for freedom to remind visitors of the importance of this fight while educating them on the history of slavery and providing context for contemporary freedom festivals and celebration.

5. ARCHITECTURAL THEORY DISCOURSE

The discourse in architectural theory deals with architecture as cultural heritage, ingrained with knowledge to inform our visions of the future. Architecture as a container for heritage is discussed as well in terms of its interaction with the artefact and the viewer. The interaction between architecture and user is further explored through the theories on programmed vs. unprogrammed space and the impact it has on the sustainability of the built environment.

5.1 ARCHITECTURE AS HERITAGE AND ARCHITECTURE AS CONTAINER OF HERITAGE

'What we call time is, the succession of the past, the present and the future. But the past is not, since it is no longer. Nor the future, since it is not yet. As for the present, it appears to us as time – rather than eternity – only in that, moment by moment, it erases itself' As time passes, events occurred at specific moments that has passed and is now history. It can however be recalled in the present through memory, though memory is not the historic event itself but only a trace thereof. If the 'memory itself were in the past it would not be remembered' (Comte-Sponville, 2004: 110-111).

With the interaction of space and time, change is evident. Time passes, space and objects alter, whether through the natural system of weathering or purposeful adaptation by the user. Through memory, knowledge of this perpetual change is retained, to be viewed as frozen moments of the past to be gained from. Architecture and artefacts remain as memory, imbued with cultural heritage.

Through memory, we experience the past in the present, as if the event was imprinted in a metal sheet that remains through the passing of time and that can be accessed and reread at any time. Physical marks as the indentations of breil or grooves in a vinyl record left both by man and nature.

Through the passing of time we gain perspective of the past and thus we gain knowledge to plan for the future. The past determined the present and the present determines the future. Thus, we utilise the passing of time, through memory, as an educational tool.

Cultural heritage takes many forms such as art, architecture, literature, dances, festivals, cuisine, etc and as Ruskin said: 'Great nations write their biographies in three manuscripts, the book of their deeds, the book of their words, and the book of their art. Not one of these books can be understood unless we read the two others, but of the three the only trustworthy one is the last' (Ruskin, 1884: 1).

The conservation of our cultural heritage is of utmost importance, with global organisations such as UNESCO and ICOMOS providing guidance and conservation principles.

In conclusion, we acknowledge the value of the intangible heritage ingrained in the area of Le Morne and realise it is important to conserve and display for contemporary society to gain from. Through this heritage we understand and appreciate the value of contemporary cultural expression, especially in terms of freedom and the sacrifices made to achieve it.



Figure 5.1 Architecture as heritage - The Parthenon, Greece (http://employees.oneonta.edu/farberas/arth/ARTH209/Parthenon_gallery.html Accessed 2013-10-15)



Figure 5.2 Architecture as container of heritage - The British Museum, Britain (<http://poster.4teachers.org/worksheets/view.php?id=153801> Accessed 2013-10-15)

5.2 SPACE, ARTEFACT AND VIEWER INTERACTION

On the topic of artefact and viewer interaction, we have seen developments in two distinct directions of display and interpretation. The first is the informal interactive approach as found in petting zoos and touch pools at aquariums, while the second is the formal abstract approach where the artefact is placed in a completely controlled and artificial environment devoid of its original context.

The informal interactive approach takes cognisance of the multi sensorial method of education and shares some similarities to the Montessori methodology. Through this method, the artefact's multiple characteristics of size, colour, placement, weight, material, texture, etc. are utilised to enrich the learning experience and ensure the object easier to comprehend and memorise.

The formal abstract approach has become synonymous with contemporary art galleries and museums. The 'White Cube' theory of the 1970's became the ultimate expression of this concept where art is displayed in a 'sterile' white cube which induces a sensation of the context 'devouring the object and becoming it'. An attempt is made to shape space without characteristics, idealised space without joints, variation in colour or shape, unrecognisable scale and therefore the container vanishes around the subject and all focus is placed on the object. (O'Doherty, 1999)

In conclusion, both principles of artefact / viewer interaction are utilised for the proposal. Cultural activities and crafts are contextual and representative of the people, place and time and interaction with visitors is encouraged and therefore these activities take place in the general social environment of the peninsula such as public squares and beaches. The history of the local people, in terms of their slave roots, is however universal to all nations and is therefore exhibited in a formal setting of the interpretation centre, devoid of context of place and time.



Figure 5.3 White Cube (<http://www.dreamviews.com/f35/ambient-music-90857/> Accessed 2010-09-18)

Figure 5.4 White Cube (http://www.metapedia.com/wiki/index.php?title=Contemporary_Art_Discussion:_Spring_2009:_Week_3 Accessed 2010-09-18)

Figure 5.5 White Cube (<http://www.visitthecity.co.uk/index.php/attractions/view/63/> Accessed 2010-09-18)

Figure 5.6 White Cube (<http://www.lucymackintosh.ch/archives.php?id=29> Accessed 2010-09-18)

Figure 5.7 White Cube (http://www.e-flux.com/journal_images/1233621357MUSBZGT.ED_03.jpg Accessed 2010-09-18)

Figure 5.8 White Cube (<http://www.wonderlandmagazine.com/blog/wp-content/uploads/2009/03/marcus-harvey-white-riot-white-cube-hoxton-square-xvga-600x450.jpg> Accessed 2010-09-18)



5.3 ARCHITECTURE AS DICTATOR - PROGRAMMED AND UNPROGRAMMED SPACE

Architecture arose from man's basic need for shelter, but has developed to embody our cultural values and aspirations. Man has developed his skill in the shaping of space to the level of it being function specific. From being the dictators of space we have come to function according to routine dictated by our built environment. It is through this realisation, that functionalist design can be explored to the next level of behavioural control, or we can track back and purposefully design space that is multifunctional. The discourse on 'Programmed' and 'Unprogrammed' space sheds more light on the implications of purpose designed space, what can be done to achieve multi-purpose space and the value of functionless space.

'Programmed Space' is formed through design for a specific purpose and dictates behaviour, facilitating the optimum performance of this specific function while usually making it less compliant to other purposes. The function dictates the form and character of the facility. From these, specific design resolutions or building typologies arise. Homes for dwelling, factories for production, hospitals for healing, etc. Factors determining the level of Programming are numerous, but include basic factors such as room dimensions, shape, construction materials, connections, degree of enclosure and provides context for the object or activity housed within.

'Unprogrammed Space' is not, whether designed or not, function specific, leaving it open to numerous uses, though usually at the expense of facilitating any given activity, in the sense of comfort and ease of use. As these defined or even undefined spaces have no clear function, they have no clear identity and thus do not conform to a specific building typology, making it difficult to categorise as other than multiple purpose, open to personalisation and interpretation.

Peter Eisenmann states that function has been a defining characteristic of architecture since the Renaissance and that humanist architecture has always used the interplay between function and type as a generator for the final configuration of form. (Nesbitt, 1996) Eisenmann however also feels that man has continued his development within western consciousness from humanism to modernism, with his perception of himself and his position becoming abstract and his individual needs disappearing. Architecture has however been left behind, clinging to its idealist principles of function and therefore failing due to its lack to adapt to ever changing use and environment, becoming exhausted and proving unsustainable. Man is no longer the 'originating agent' and architecture should catch up and change accordingly to become a true, ethical representation of contemporary society (Nesbitt, 1996).

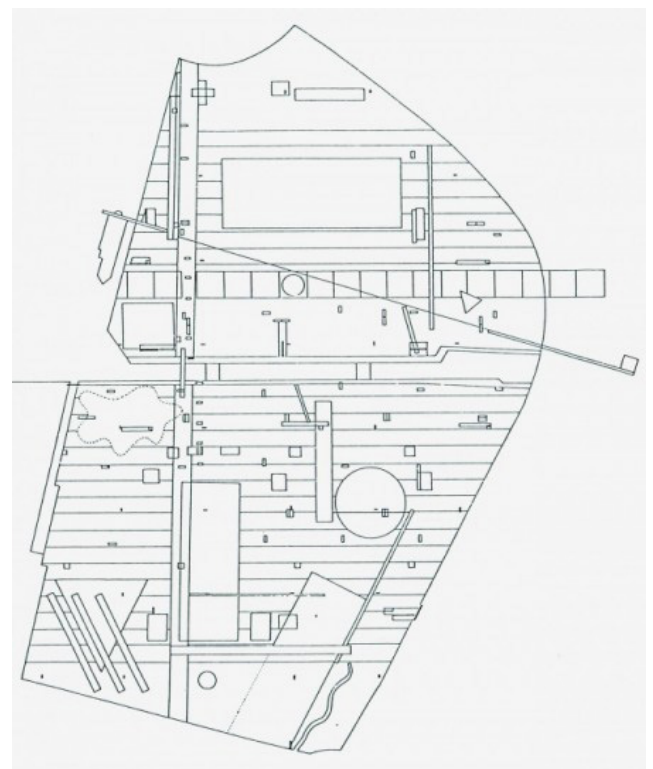
Figure 5.9 Rem Koolhaas's proposals for Parc de la Villette, Paris France (<http://www.quangtruong.net/?tag=parc-de-la-villette> Accessed 2010-09-19)

Since the 1980's certain architects have attempted to break with tradition and transform architecture into a new form more suitable to its time, leading to experiments in Deconstructivism and unprogrammed space, activated by 'events' rather than use. Bernard Tschumi, who experimented with public space activated through events in his winning scheme for Parc De La Vilette – France (See precedent study, Chapter 7), is of the opinion that 'buildings may be about usefulness, architecture not necessarily so' and notes his disapproval that the idea of pleasure without either moral or functional justification has been considered as distasteful and even sacrilegious in contemporary architectural discourse (Nesbitt, 1996:160).

In conclusion, conventional exhibition spaces are exhaustable facilities. Visitors view exhibitions, learn from what is on display, and therefore have no need to return. Exhibitions can take months and even years to compile and arrange and are therefore difficult to 're-programme', while they are easily exhausted after a single visit and therefore unsustainable.

Museums and similar facilities do however have elements that are inexhaustible and perfectly compliant to a strict programme. Administration, and public facilities such as a restaurants and ablutions, can perform a supplementary role to unprogrammed space that is activated on occasions by events, whether daily, weekly, monthly or annually.

It is therefore through the interplay between programmed and unprogrammed space that the facility will prove sustainable and provide both local inhabitants and visitors with the most benefit.



5.4 ARCHITECTURE OF DISCIPLINE

One of the ultimate forms of human behaviour dictated by built form is through confinement, where all actions are limited and man is detached from the surrounding context. The development of this archetypal form of programmed space is studied in order to understand the subtleties involved with the control of human behaviour and administering discipline through built form.

Foucault discusses the two methodologies of spatially induced discipline. 'At one extreme the discipline blockade, the enclosed institution, established on the edges of society, turned inwards towards negative functions: arresting evil, breaking communications, suspending time. At the other extreme, with panopticism, the discipline mechanism: a functional mechanism that must improve the exercise of power by making it lighter, more rapid, more effective, a design of subtle coercion for a society to come'.

The Panopticon, as designed by J. Bentham in 1843, consists of a circular perimeter block of cell units one next to the other, with as many floors as required. These cells are separated by dividing walls while having its view directed to the centre where a watchtower is situated. With this layout a single person can watch over or manage numerous individuals located in the cells while they are not in contact with each other, where they become the 'object of information, never a subject in communication'.

The facility reverses elements of light and concealment prevalent to the principle of the dungeon, while maintaining the element of enclosure. Control or 'power' over a collection of individuals by a single individual is achieved by 'pinning the individual down' through the arrangement of surfaces, lights, gazes and other bodies, forming a mechanism of control. 'Power of mind over mind' is achieved purely through architectural and geometry means.

The facility is multi functional, used as a laboratory for experiments in behavioural control and manipulation of individuals or other more rudimentary purposes. It is also appropriate for use as an educational, medical, production or punishment facility, lightening the burden on society and aiming to strengthen social forces, spreading education, increasing production, developing the economy and raising the level of public morality (Foucault, 1975:200-209).

In conclusion, this study shows how discipline and control is achieved through the articulation of architectural elements, which in turn manipulate elements of exposure and sight to achieve the desired effect rather than conventional building bulk. Sensations of discipline (confinement, disorientation, forced action) can therefore be recreated and induced in visitors, providing a multi sensory learning experience without physical harm or violation, through spatial definition and built form.

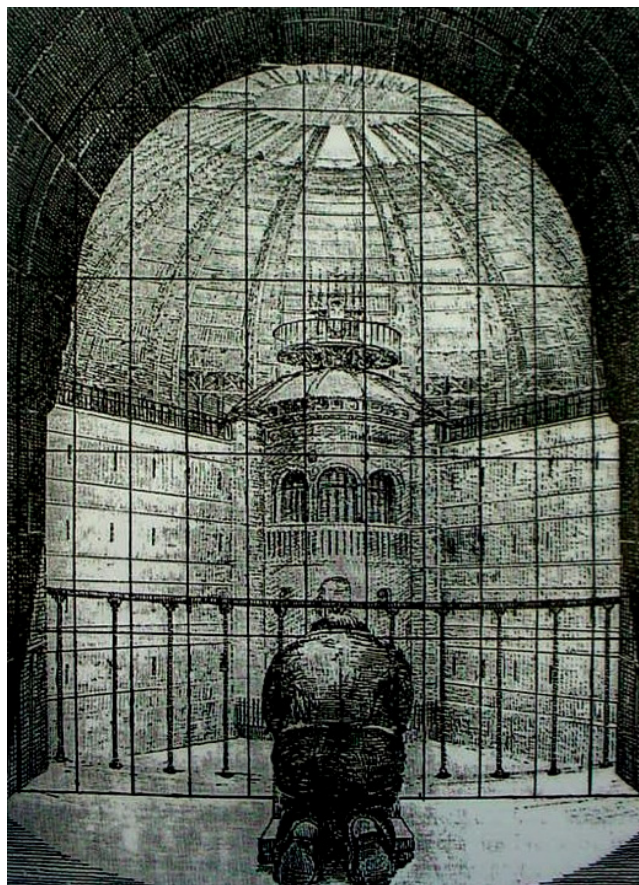


Figure 5.10 Panopticon Exterior (<http://en.wikipedia.org/wiki/Panopticon> Accessed 2013-10-05)

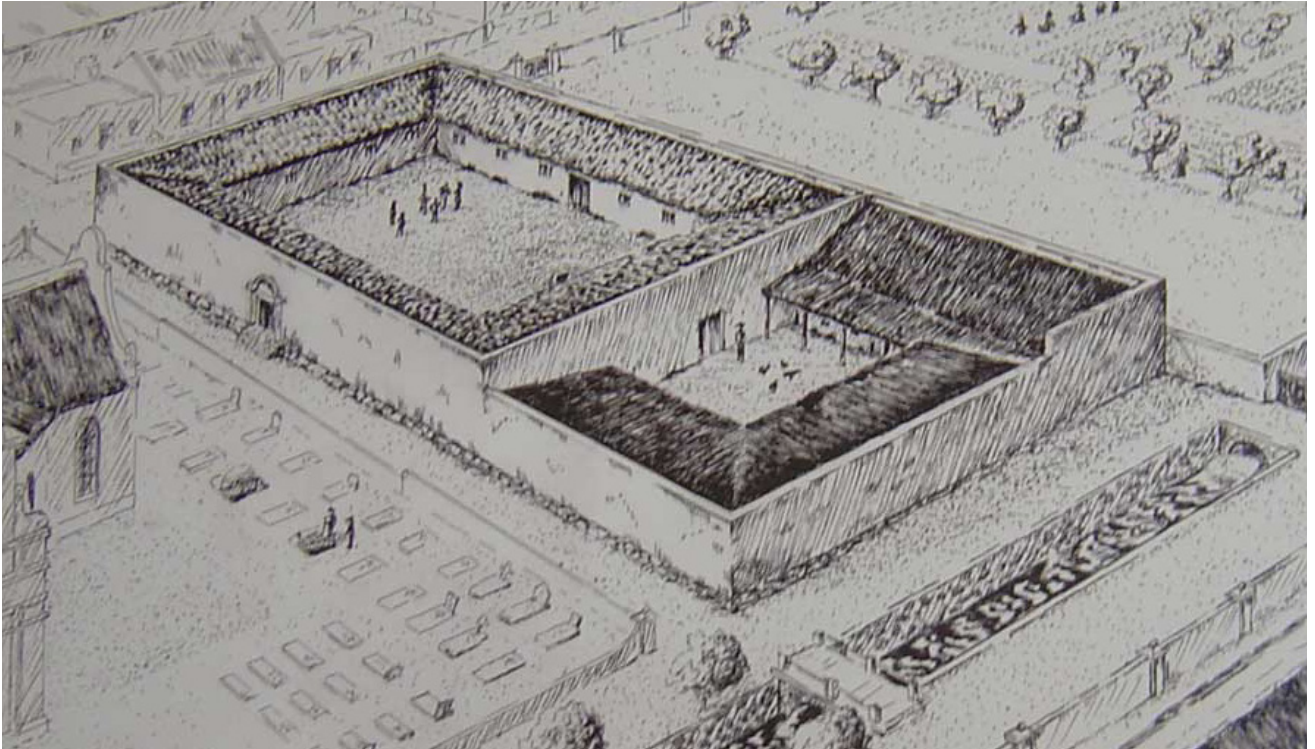
Figure 5.11 Panopticon Interior (<http://en.wikipedia.org/wiki/Panopticon> Accessed 2013-10-05)

Figure 5.12 View from cell in Panopticon (<http://en.wikipedia.org/wiki/Panopticon> Accessed 2013-10-05)

6. PRECEDENT STUDIES

A selection of local and international precedents are studied due to their relevance in terms of building typology and function. As museum or interpretation facilities the majority of them deal with a variety of tangible and intangible heritage. The different design approaches to the facilities are studied in terms of their interaction with the user and participation with the subject matter.

6.1 SLAVE LODGE – CAPE TOWN – SOUTH AFRICA



BACKGROUND

The original VOC Slave Lodge, built in 1679, was one of the earliest buildings at the Cape. It was a windowless, fortress like brick enclosure for housing slaves and 'doubled as the port's principal brothel – with the connivance of the authorities' (Loos, 2004:8). Besides serving as a labour force for the Company, slaves also worked in the adjacent gardens, as well as in the hospital opposite the lodge. The building has undergone numerous adaptations and additions including a second storey in 1752 and a complete redesign in 1811 by Thibault, as the new Supreme Court, library and post office for the new ruling British colonial government in the Cape. The building became the South African Cultural History Museum in 1966 before it was renamed the Slave Lodge in 1998 as part of the Iziko Museums of Cape Town.

RELEVANCE AS PRECEDENT

The museum tells the story of slave trade in the Cape and though it was a facility of confinement, it has been transformed to house an interpretation centre for the display of numerous past human rights abuses.

ANALYSIS

Through the use of original structure, the experience is made more tangible as one can view the layering of history in the structure that has been adapted over time for new uses, though as a whole the sense of a 19th Century administration building dominates with mediocre exhibitions resulting in a poor experience.

Figure 6.1 Sketch of original Slave Lodge, Cape Town (<http://www.kapstadt.org/images/images-08/slave-lodge/slave-lodge-3g.jpg> Accessed 2010-09-18)

Figure 6.2 Slave Lodge Museum (http://lh5.ggpht.com/_Tli-UMpVskGE/RnfEiKlxq_I/AAAAAAAAAWc/7cfoVekNvUU/SA_+202.jpg Accessed 2010-09-18)

6.2 APARTHEID MUSEUM – JOHANNESBURG – SOUTH AFRICA

BACKGROUND

Designed by architects, Mashabane Rose and completed in 2002 to house the extensive Apartheid era collection.

RELEVANCE AS PRECEDENT

Symbol of human rights abuses, overcome by new democratic government. The struggle of the oppressed fighting for their democratic right is told through multi-media presentation.

ANALYSIS

The facility is Interactive and encourages movement and exploration through its narrative based route. The exhibition displays the bigger picture with a brief history of SA to contextualise Apartheid. Controlled visual communication with the cityscape and its history of mining. Manipulation of light to assist narrative. Moving through the facility one follows the narrative of the development and demise of apartheid though the conclusion to the journey seems neglected with no dramatic conclusion to the experience, only with pit of stones and the exhibition dedicated to the New Constitution.



Figure 6.3 Apartheid Museum (<http://phaphamatours.co.za/Our%20Services1.html> Accessed 2010-10-10)

Figure 6.4 Apartheid Museum (<http://mba.sbsblogs.co.uk/wp-content/uploads/2009/07/inside-the-apartheid-museum-johannesburg.jpg> Accessed 2010-10-10)

Figure 6.5 Apartheid Museum (<http://www.djibnet.com/photo/johannesburg/apartheid-museum-97926083.html> Accessed 2010-10-10)

Figure 6.6 Apartheid Museum (<http://www.southafrica2009.dragonflyzdesign.com/Johannesburg%20Area.html> Accessed 2010-10-10)



6.3 HECTOR PIETERSON MUSEUM – JOHANNESBURG – SOUTH AFRICA



BACKGROUND

Designed by architects, Mashabane Rose and completed in 2002 in Soweto, where the 1976 Soweto uprising took place and where Hector Pieterse was shot and killed.

RELEVANCE AS PRECEDENT

The building stands as a memorial 'To honour the students who gave their lives in the struggle for freedom and democracy'.

ANALYSIS

The facility was built for the purpose of informing visitors of an historic event that took place where they were not present and would never be able to grasp the consequences fully. The layout of the structure enforces this feeling successfully, leaving the visitor as an object moving through a quiet space, confronted with multimedia input, taking in but never taking part. Though one can consume the narrative, one will never be a participant. Strong visual links are made with sites in the area where historic events took place, linking contemporary society with the past.

The narrative of the tragic historic event is contained within this simple, legible geometric structure with only directed views to sites where historic events took place lining the visitor to the surrounding environment.



Figure 6.7 Entrance (Photo by author April 2010)

Figure 6.8 Text on windows with view to park (Photo by author April 2010)

Figure 6.9 Ramp to entrance (Photo by author April 2010)

6.4 PARC DE LA VILLETTE – PARIS - FRANCE

BACKGROUND

Designed by Bernard Tschumi in 1983, and constructed 1984-87, as part of the President Mitterrand 'Grands Projets' plan to dramatically restructure the French capitol through cultural and political means.

RELEVANCE AS PRECEDENT

The project is an experiment in unprogrammed space, where space and human activity comes together through events, and through so doing, activate the landscape and architectural elements. It also explores the issue of exhaustable versus inexhaustable facilities

ANALYSIS

The design poses to achieve longevity of a multiple use facility by allowing the user to freely interact with it. This example is however done on a grand scale and requires first-world economy for successful implementation thereof.

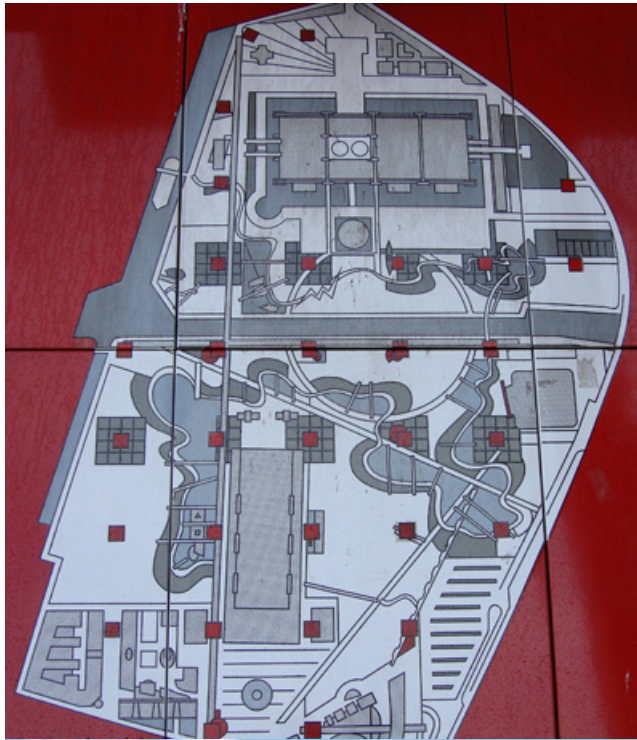


Figure 6.10 Parc de la Villette (<http://memaryazdy.blogfa.com/8512.aspx> Accessed 2010-10-08)

Figure 6.11 Parc de la Villette (<http://crisman.scripts.mit.edu/blog/?p=202> Accessed 2010-10-08)

Figure 6.12 Parc de la Villette (<http://www.planetware.com/i/map/F/parc-de-la-villette-map.jpg> Accessed 2010-10-08)

Figure 6.13 Parc de la Villette (<http://timnickersonla.com/study-tour/images/plan.jpg> Accessed 2010-10-08)

6.5 JEWISH MUSEUM – BERLIN - GERMANY

BACKGROUND

Designed by Daniel Libeskind and built from 1989-1999, it exhibits Jewish history, focussing on the void left by the exterminated Jews.

RELEVANCE AS PRECEDENT

The project deals with culturally and politically sensitive subject matter and the design is an experiment of inducing sensation through architectural form and space.

ANALYSIS

The building takes on a radical new approach in user, space and narrative interaction with the building playing an active role in the user interpreting the subject matter with a juxta-positioning of exhibition space and silent space, high activity informative zones with introspective solitary zones, intersecting each other.

Architectural language and expression though, has come at the cost of practical spaces for exhibitions and displays, with the eventual addition of these competing with the architecture.



Figure 6.14 Aerial view (<http://www.wayfaring.info/2007/05/07/the-jewish-museum-berlin/> Accessed 2010-08-08)

Figure 6.15 New building in relation to existing historic building (http://upload.wikimedia.org/wikipedia/commons/c/c5/Outside_of_the_Jewish_Museum_view.JPG Accessed 2010-08-08)

Figure 6.16 Interior (<http://gallery.photo.net/photo/5575796-1g.jpg> Accessed 2010-08-08)

SUMMARY

Similar to the Slave Lodge Museum Cape Town and the Aapravasi Ghat Visitors Centre in Port Louis, which possess an element of authenticity due to the original sites and structures used to house the story of the past, so too, the proposed Interpretation Centre will be situated on location, providing authenticity to the visitor's experience of the site and its heritage.

The Hector Pieterse Museum, situated centrally between sites of historic significance, draws the visitor's attention to these sites through architectural means, focussing the visitor's attention to an area in the distance while within the facility. Similarly the proposed Interpretation Centre will need to take cognisance of Mount Brabant and possibly direct attention towards the sheer cliffs and other sites of historic value.

Of the purpose built facilities, the South African post-apartheid museums acknowledges the state department buildings of the apartheid era, strongly associated with an oppressive discriminating regime, through the means of materials, such as red brick masonry. The Jewish museum on the other hand focuses more a sensorial experience and acknowledgement of past human rights abuses, through architectural means, than a direct link to a place or event.

Parc De La Vilette's experiments in programmed and unprogrammed space serves as an appropriate guide for the control of interaction between built form and visitors while inducing desired sensations.

7. SITE ANALYSIS AND LANDSCAPE FRAMEWORK

7.1 MACRO GEOGRAPY

The island of Mauritius is located in the south-western Indian Ocean and is just north of the Tropic of Capricorn. Mauritius is fairly isolated except for the other two Mascarene islands of Reunion, 100 miles to southwest and Rodrigues, 360 to east. The nearest landmass is Madagascar, over 500 miles to the west. The island is 720 square miles, measuring 39 miles north to south and 28 miles east to west at extremes. It is volcanic in origin, though none have been active in over 100,000 years with only the basalt boulders scattered over the landscape and some dramatic peaks reaching up to 2,711 feet, left as evidence of this past (Bowman:1993:2-7).

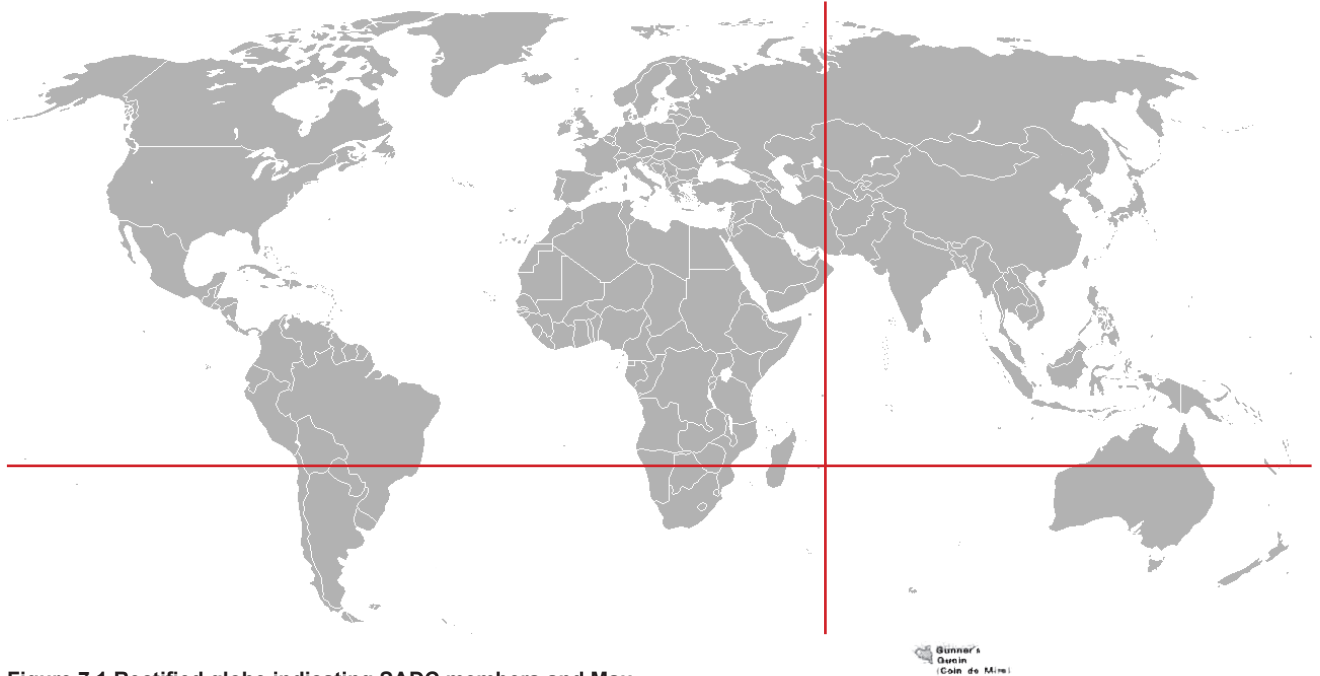


Figure 7.1 Rectified globe indicating SADC members and Mauritius (Adapted from image from http://en.wikipedia.org/wiki/Southern_African_Development_Community Accessed on 2010-06-25)

Figure 7.2 Map of Mauritius (Adapted from map by Ministry of Housing and Land – 24 July 2007)

MAURITIUS STATISTICS

Coordinates: 20°10'S 57°31'E
Area: 2 040km²
Population: 1 288 000 (2008)
Capitol: Port Louis

Le Morne Peninsula



LE MORNE PENINSULA

Dominated by Mount Brabant, the peninsula is practically severed from the mainland by the Black River Savannah Coastal route (Running along the south western coast, this route connects the capitol Port Louis with towns such as Flacq, Tamarin, Coteau Raffin on the west, to Le Morne village, Souillac and Maheburg on the south, where the international airport is situated. This is however a secondary scenic route, with the main connecting route between Port Louis and Maheburg running through the centre of the island) with a single access road from the north east. The majority of the peninsula is still undeveloped natural landscape which includes Mount Brabant, zoned as national park, with four hotels along the south and western coastline.

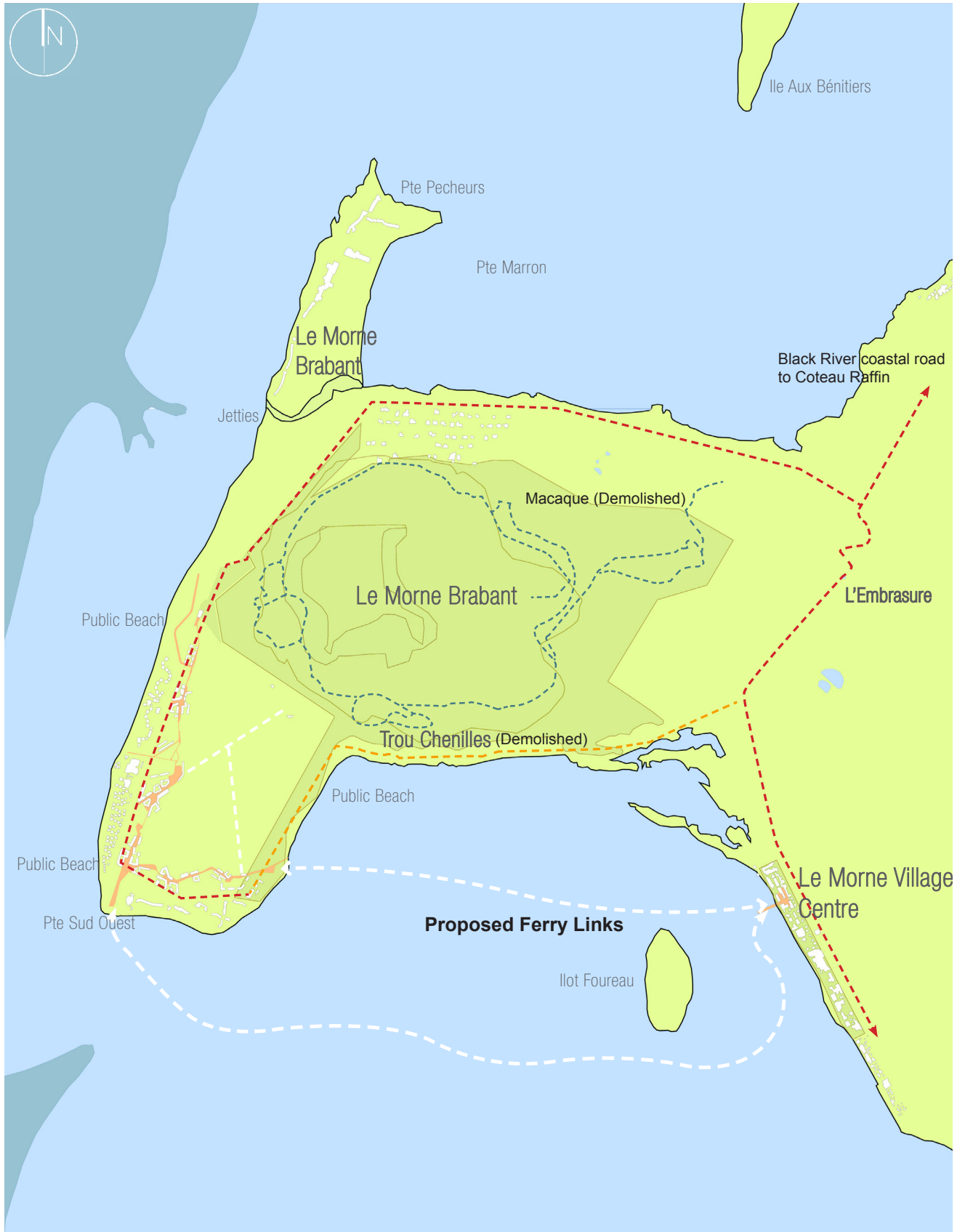


Figure 7.3 Map of Le Morne (Courtesy of Boogertman & Partners)

Figure 7.4 (Opposite image) Aerial view of Le Morne peninsula (<http://www.islandcrisis.net/2010/02/mauritius-abolition-slavery-le-morne/> Accessed on 2010-09-18)

7.2 MICRO GEOGRPAHY

MOUNT BRABANT

The monolithic mountain of volcanic origin rises to 556m above the surrounding sea level with sheer cliffs facing the ocean to the west while the east gently slopes into the lower plateau, allowing the Black River Savannah Coastal Road passage to the south. Access to the plateau at the top of the mount is however hampered by a deep crevice, known as the “V-gap” or the “Key to the mountain”. This characteristic gap is of historical value due to the legend of marooned slaves using this crevice as a safety barrier between themselves and the possible approach by their former slave masters.



Figure 7.5 Aerial view of Le Morne peninsula (<http://imagelibrary.villasvalriche.com/?category=General+Mauritius+Images> Accessed 2013-09-12)



Figure 7.6 Aerial view of Le Morne peninsula (<http://www.island-crisis.net/mauritius-abolition-slavery-le-morne/> Accessed 2013-09-12)



LE MORNE VILLAGE

The small village is situated on the inland side of the Black River Savannah Coastal route, south east of the peninsula, with a narrow section of lawn and trees before the beach on the opposite side of the road. The village is said to be the final place of settlement of the descendents of the marooned slaves that inhabited the peninsula at Trou Chenilles. Other areas that were also inhabited at later stages included Four a Chaux, Macaque, L'Embrasure, Cotteau Raffin and Dan Zak. Cyclones wreaked havoc in 1945 and 1960 and residents were eventually moved to the current area of the Le Morne village. Villagers have had a myriad of occupations which included working on local farms, the salt pans, the lime kiln, which is still in production, as fishermen, or the hotels and holiday resorts in recent years (www.le morne heritage trust fund).



Figure 7.7 Panoramic view of Le Morne peninsula from the village (Photos by the author)

Figure 7.8 View of Le Morne village beach (Photo courtesy of L. Muller)

7.3 CLIMATE

The general climate of the island is categorised as sub tropical to tropical with a wide variety of weather conditions taking place at same time in different parts of the island. The western sector of the island has an extended dry season while the south is known to be battered by the southeast trade winds. Cyclones are typical during the hot and rainy periods from December to March but are normally focussed along north western sector of the coastline. Temperatures along the coast averages about 27,5°C during summer months and 23°C during winter months (Bowman,1993:4).

Due to the high rainfall (Ave. 263mm) typical of a tropical island, conditions are ideal for rainwater harvesting. One can expect a significantly higher wind speed than the average of 7,35m/s in this area which is popular for wind sports, which is suitable for the use of wind turbines.

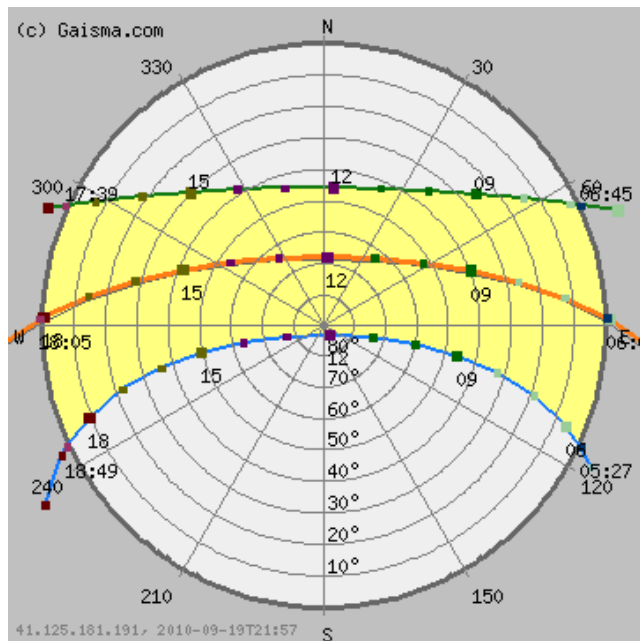


Figure 7.9 Sun Path Chart for Mauritius (<http://www.gaisma.com/en/location/port-louis.html> Accessed on 2010-09-17)

Figure 7.10 Climatic statistics for Mauritius (<http://www.gaisma.com/en/location/port-louis.html> Accessed on 2010-09-17)

Variable	I	II	III	IV	V	VI	VII	VIII	IX	X	XI	XII
Insolation, kWh/m ² /day	6.80	6.48	6.08	5.07	4.45	4.17	4.30	4.99	6.01	6.89	7.47	7.10
Clearness, 0 - 1	0.59	0.59	0.60	0.58	0.60	0.62	0.61	0.62	0.64	0.65	0.66	0.61
Temperature, °C	26.56	26.87	26.69	26.19	25.01	23.65	22.90	22.55	22.73	23.14	24.15	25.61
Wind speed, m/s	6.36	5.97	6.67	7.67	7.83	8.05	8.79	9.05	7.74	7.39	6.46	6.23
Precipitation, mm	427	431	385	326	228	207	224	220	146	130	143	290
Wet days, d	17.4	17.5	17.9	16.7	14.3	13.0	14.9	15.5	12.2	13.4	12.2	16.4



7.4 ECOLOGICAL SIGNIFICANCE

The Mauritian ecology was dealt a heavy blow with the arrival of the first European settlers. In 17th century the Dutch settlers wiped out the Dodo and most of the indigenous Ebony and Latania forests. Rats and pigs were also introduced. Since then numerous reserves have been established including Le Morne (Bowman,1993). Mount Brabant provides a unique and dramatic aesthetic quality with a wide variety of fauna and flora and is one of the last three refuges of some of the world's rarest plants such as the Mandrinette and Trochetia boutiana.



The proposed Interpretation Centre should minimise its impact on the sensitive site but at the same time act as a gateway for the public entering the reserve, educating visitors on preservation both ecologically and culturally.

Figure 7.11 Local crafts (Photo courtesy of L Muller)(

Figure 7.12 Fisherman fixing his boat (Photo courtesy of L Muller)



7.5 CULTURAL SIGNIFICANCE

During the period of slavery, the Le Morne peninsula was used as a refuge for runaway slaves, using Mount Brabant as a fortress to avoid recapture. Since then, the mountain has been seen as a physical symbol of the "slaves fight for freedom, their suffering and their sacrifice". Descendants of these slaves still living in the area and have continued their traditions over many generations with the community regarded as custodians of these traditions. Many of the villagers are known for their traditional healing practices using local plants with this knowledge apparently originating from Madagascar. Traditional slave dances known as the Sega, which expresses the resistance against bondage, is still in common practice in the village. Sega nights were traditionally held on Saturday nights, lasting until early Sunday morning hours with villagers drinking a local wine called Tilambik. A cemetery that was used during the colonial period as burial ground for slaves is still in existence. The area still serves as inspiration for many artists such as painters, writers, singers, composers, etc.

(www.le morne heritage trust fund) "These qualities bestow on the mountain a significance that is beyond space and time" (MAC2007a,58). The site is now one of two UNESCO World Heritage Sites in Mauritius, inscribed in 2008.



Both Le morne and the Aapravasi Ghat are linked through dealing with the topic of past human rights abuses of slavery and indentured labour.

Figure 7.13 Local crafts (Photo courtesy of L Muller)

Figure 7.14 Sega dance performance (<http://en.wikipedia.org/wiki/Mauritius> Accessed on 2010-09-18)

7.6 MACRO CULTURAL LINKS

The site is to be connected to other culturally significant sites and facilities through organised tours via the western coastal route. Other sites include:

1. Aapravasi Ghat World Heritage Site (Port Louis)
2. British Citadel (Port Louis)
3. Blue Penny Museum (Port Louis)
4. Salt Pans (Tamarin)
5. Martello Museum (Tamarin)
6. Sugar Museum (Pamplemousses)

Figure 7.16 Aapravasi Ghat World Heritage Site, Port Louis (http://www.tripadvisor.com/Attraction_Review-Aapravasi_Ghat-Port_Louis.html Accessed 2013-10-15)

Figure 7.17 British Citadel, Port Louis (<http://www.willgoto.com/1/146204/liens.aspx> Accessed 2013-10-15)

Figure 7.18 Blue Penny Museum, Port Louis (http://www.tripadvisor.com/Attraction_Review_Blue_Penny_Museum-Port_Louis.html Accessed 2013-10-15)

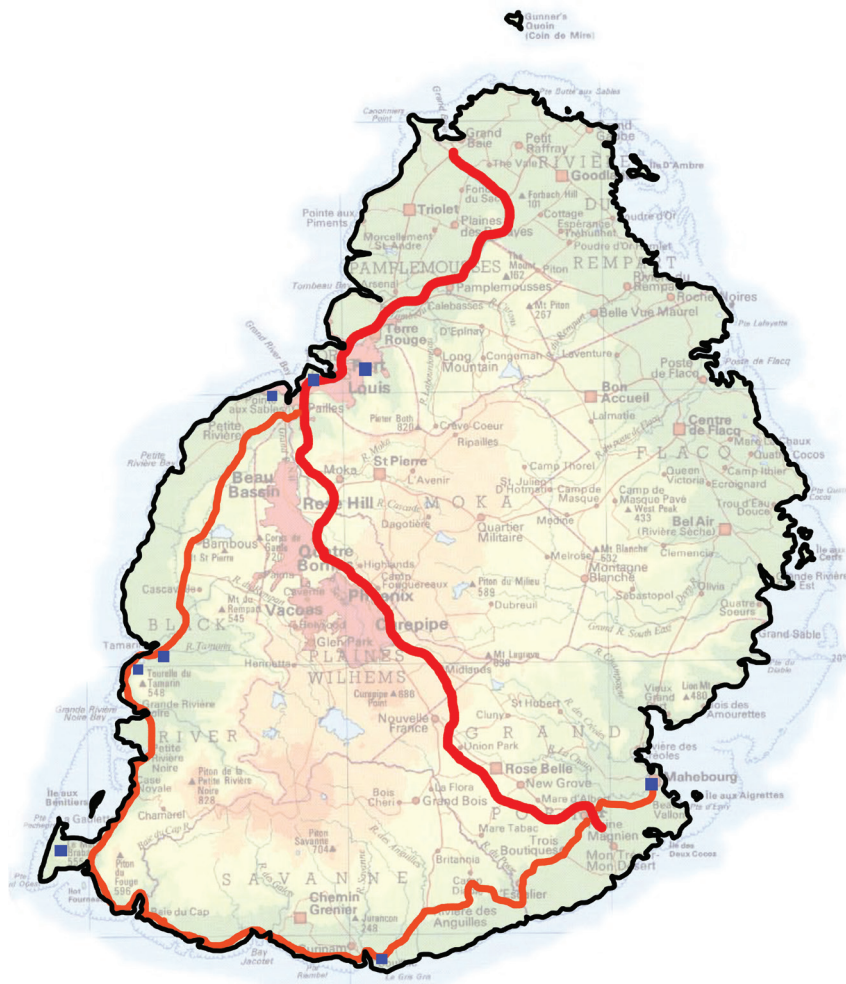


Figure 7.15 Cultural nodes throughout Mauritius (By author)

Figure 7.19 Salt Pans, Tamarin (<http://www.cqj.dk/photo-mauritius.htm> Accessed 2013-10-15)

Figure 7.20 Martello Tower, Tamarin (Photo by author)

Figure 7.21 Sugar Museum interior, Pamplemousses (<http://mauritiusattractions.com/visit-sugar-museum-factory-p-99.html?currency=USD> Accessed 2013-10-15)

7.7 MICRO CULTURAL LINKS

The Le Morne Cultural Landscape consists of a collection of culturally significant places related to the history of slavery and its aftermath. The proposed Interpretation Centre will take cognisance of these places with physical links or vistas where possible.

- | | |
|---|---|
| 1. Public beach with parking and camping area | 11. Black River coastal road |
| 2. Slave route memorial | 12. Le Morne Village |
| 3. Proposed Interpretation Centre site | 13. The 'Eye' |
| 4. Route of Remembrance | 14. The 'Valley of the Bones' |
| 5. Mount Brabant rising to 556m above sea level | 15. The Key to the Mountain also known as the V-Gap |
| 6. Trou Chenilles trail | 16. Cemetery |
| 7. Circular mountain trail | |
| 8. Top trail | |
| 9. Trou Chenilles cultural historic site (Demolished) | |
| 10. Macaque village (Demolished) | |

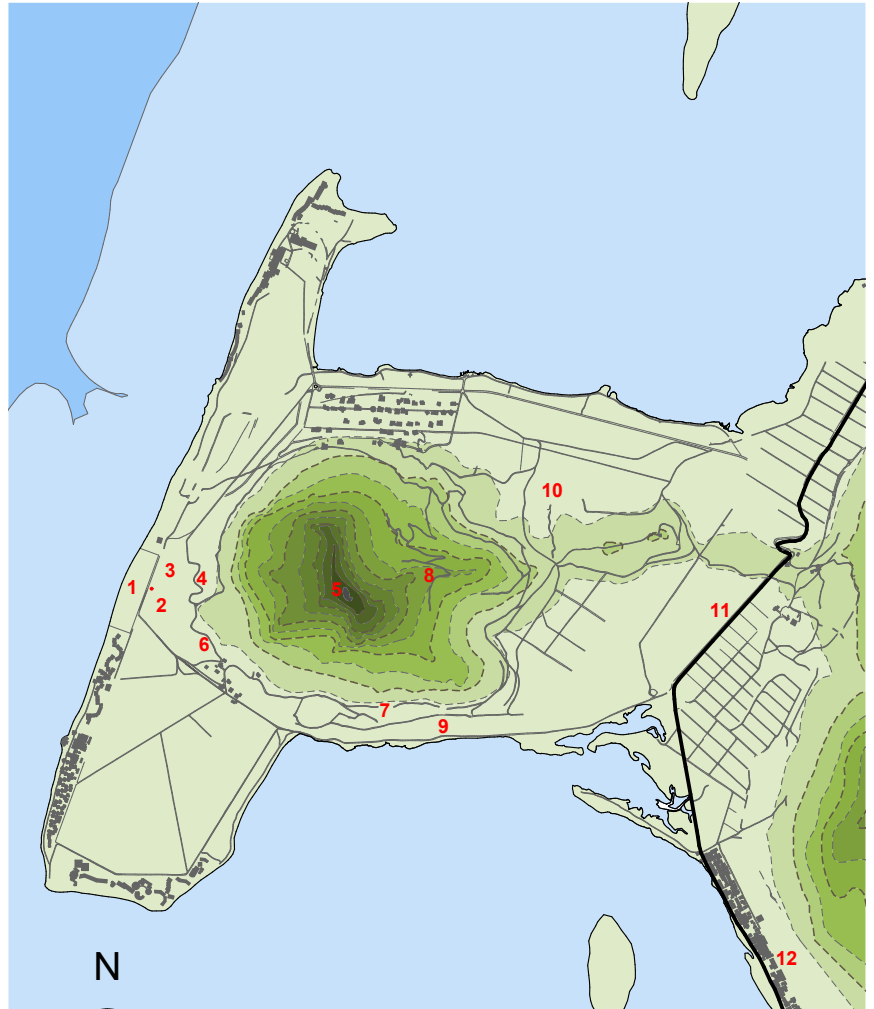


Figure 7.22 The Key to the mountain (Photo courtesy of L Muller)

Figure 7.23 The slave route memorial (Photo courtesy of L Muller)

Figure 7.24 The public beach (Photo courtesy of L Muller)

Figure 7.25 View of Hotel resort (Photo courtesy of L Muller)

Figure 7.26 Map showing implementation of LMCLF principles - Scale 1 : 40 000 (By author)

7.8 LANDSCAPE FRAMEWORK

The proposed Le Morne Cultural Landscape Framework (LMCLF) uses the Le Morne Cultural Landscape Planning Policy Guidance 2 and Boogertman and Partners Urban Proposal as precedents and informants.

LE MORNE CULTURAL LANDSCAPE – PLANNING POLICY GUIDANCE 2 REVISED SEPTEMBER 2007 – MINISTRY OF HOUSING AND LANDS

The purpose of this document is to direct and control development in the declared Le Morne Cultural Landscape in order to protect and sustain its inherent Universal Value, protected as a National Heritage site under the National Heritage Fund Act 2003.

The declared area is divided into portions A to H but also takes into consideration peripheral areas such as:

- Le Morne Village
- Isle aux Benitiers
- Sea facing area north of Le Morne Peninsula, from Coteau Raffin to the northern Buffer Zone boundary
- Lagoon inside the coral reef located immediately adjacent to the buffer zone boundary

The primary guidelines stated by the PPG2 that are to be acknowledged for the compilation of the Landscape Framework are:

- The nature, function, extent, form, type, visibility and scale of any scheduled development shall be subject to comprehensive assessment via EIA process and an HIA process, if so required by the National Heritage Fund.
- In the case of any proposed development, stakeholders including local communities, NGOs, Forces Vives, affected and interested parties, the public at large, the government and other relevant agencies are to be consulted.

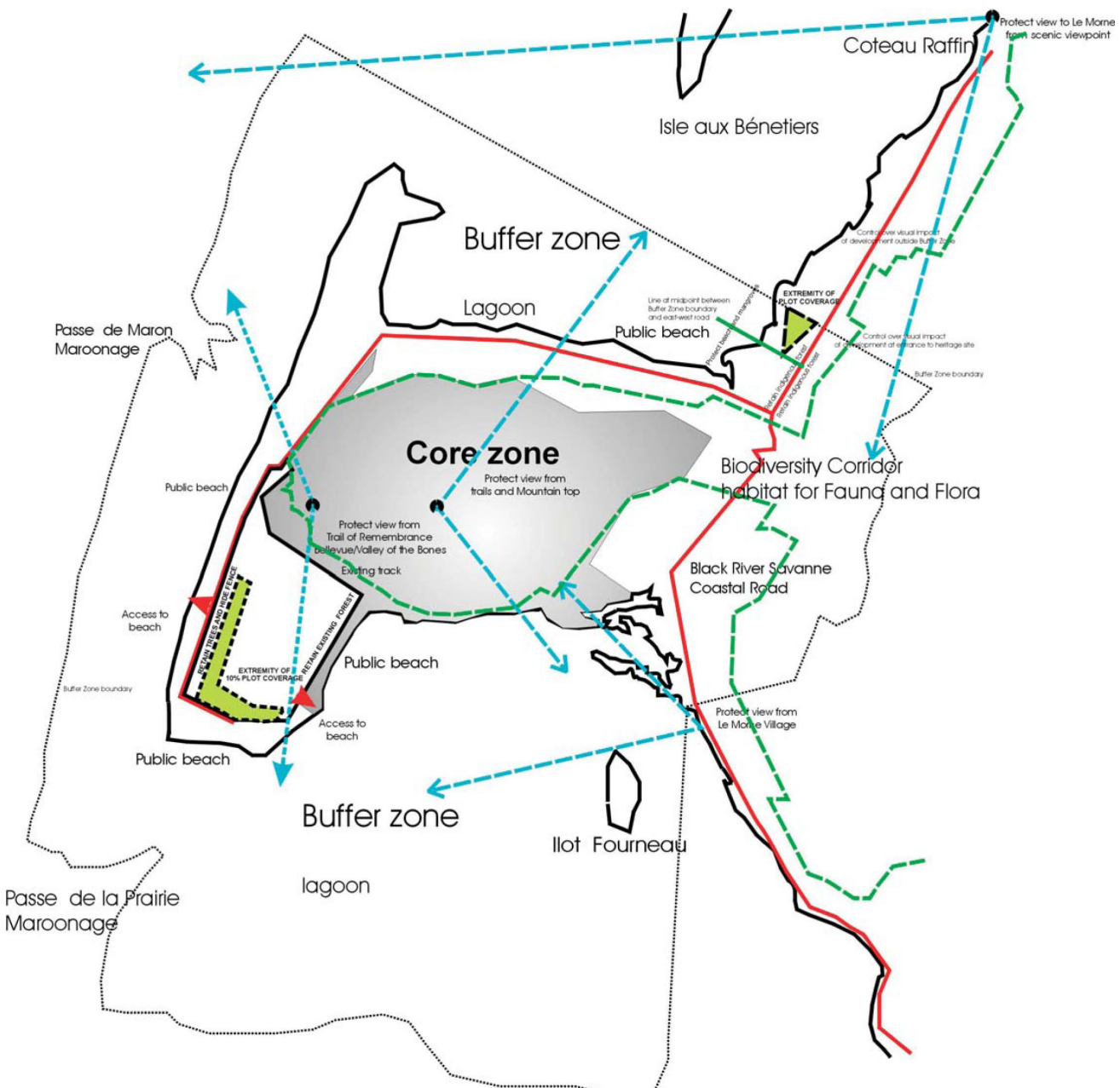
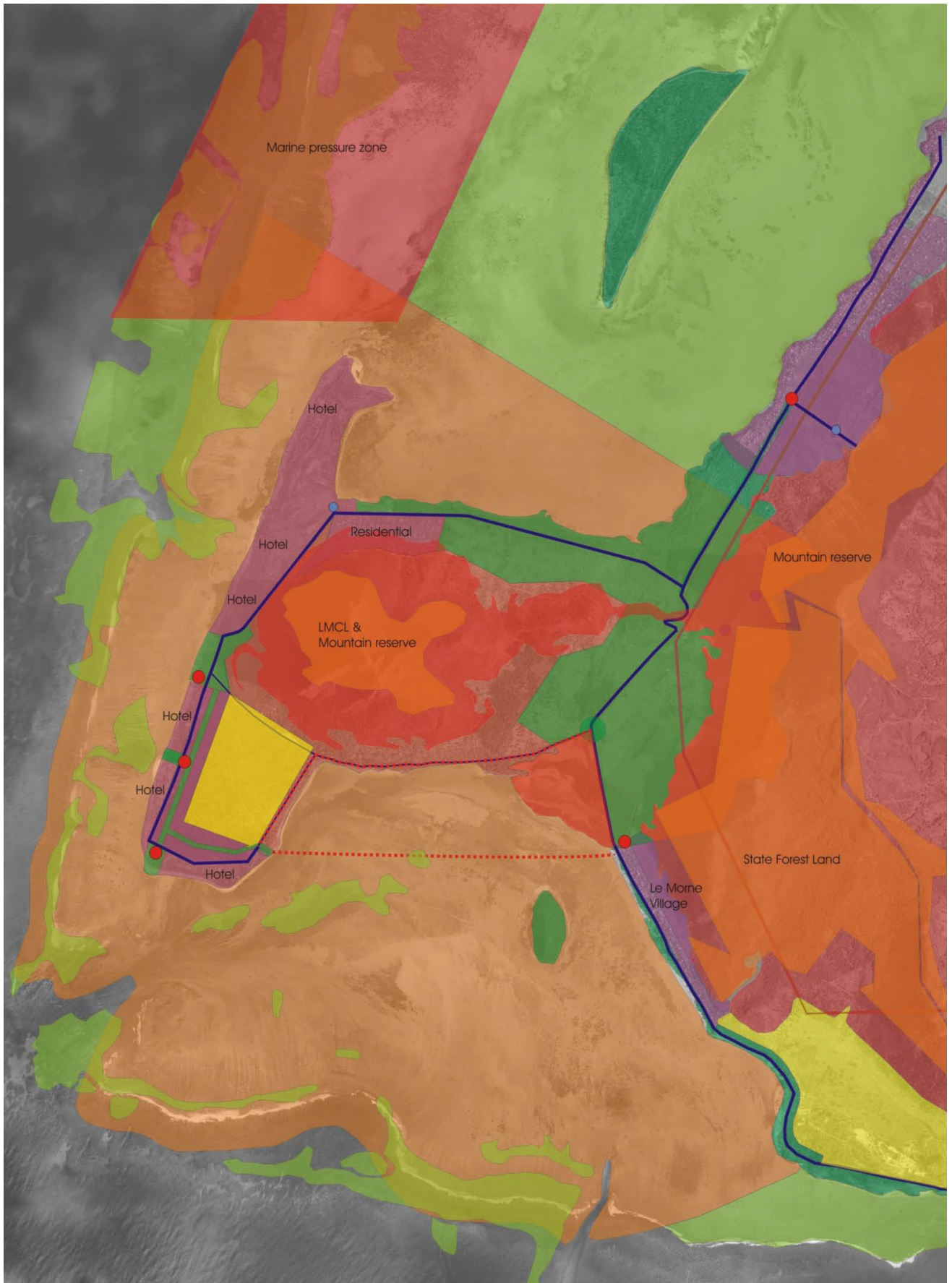


Figure 7.27 Map indicating LMCL Core and Buffer Zone (PPG2,2007:14)

Figure 7.28 (Opposite page) Proposed Spatial Development Framework with conservation areas, settlement areas and infrastructure (Le Morne SDF,2010:28)



BOOGERTMAN AND PARTNERS – DEVELOPMENT PROPOSAL FOR ROGERS LAND

This proposed development is guided by the Le Morne Heritage Trust Fund through the Le Morne Cultural Landscape Management Plan and Planning Policy Guidance 2.

The site falls within the area marked by the PPG2 as Area D – South West of Le Morne Mountain, also known as Rogers Land.

This area is also where the proposed Interpretation Centre is to be built and thus the interaction between this and the Rogers Proposal is of utmost importance.

Key proposals:

- Mixed-use approach to development.
- Configuration along cultural corridor with defined nodes around crossings of existing pathways.
- Green pockets along existing public road to lessen corridor perception.
- Formalised vistas to Mount Brabant from all public recreational areas at nodes.
- Allocations for spaces for cultural expression through music performances and the sale of art and local produce.
- Encouraged interaction between local inhabitants and visitors.
- Sympathetic scale of structures that are responsive to pedestrian activity.



Figure 7.29 Map showing Boogertman & Partners development proposal for Rogers land - Scale 1 : 10 000 (Adapted by author from drawing courtesy of Boogertman & Partners)

PROPOSED LE MORNE CULTURAL LANDSCAPE FRAMEWORK (LMCLF) – A. Paterson 2010

The proposed Urban Framework acknowledges the declared Le Morne Cultural Landscape with Core and Buffer Zone, and chooses to include Le Morne village into the LMCUF. Due to the interaction between local inhabitants of Le Morne village and the visitors of the Le Morne peninsula, a holistic approach to development in the area is proposed to facilitate and encourage positive interaction.

Focus is placed on developing the peninsula as a cultural node with emphasis on the UNESCO WHS as the core and supplementary cultural corridor as proposed by the Rogers development.

The LMCLF envisions the peninsula and surrounding area as a place where the freedom of cultural expression is of utmost importance. Where historic events and cultural traditions are layered, visible and ingrained into the built and natural landscape as a constant reminder of what was, protected as heritage.

The LMCLF proposes the following guidelines in order to achieve this vision:

- Physical and non physical links between the peninsula and the village are to be improved through a possible ferry route across the lagoon and communication between all cultural nodes.
- Unobstructed sightlines to places of cultural significance improved through vistas and restriction of any built form above the mountain base.
- Defining and enhancement of culturally important axis through the construction of memorials and a regulating landscape framework that is sensitive to this axis. Development along this axis is to be sympathetic in terms of placement, size, function and appearance.
- The major route that runs on a north/south axis parallel to the beach is to be fragmented into zones, breaking the current monotonous tunnel vision effect it induced and causing an interaction of route and adjacent activity through the following zones:
 - Pockets of natural landscape
 - Semi urban and commercial zones
 - Pedestrian friendly cultural zones
 - Noise levels of vehicles are to be regulated through traffic calming methods.
 - Privacy barriers are to be limited and omitted where possible, even in regards to existing private facilities such as the hotels.

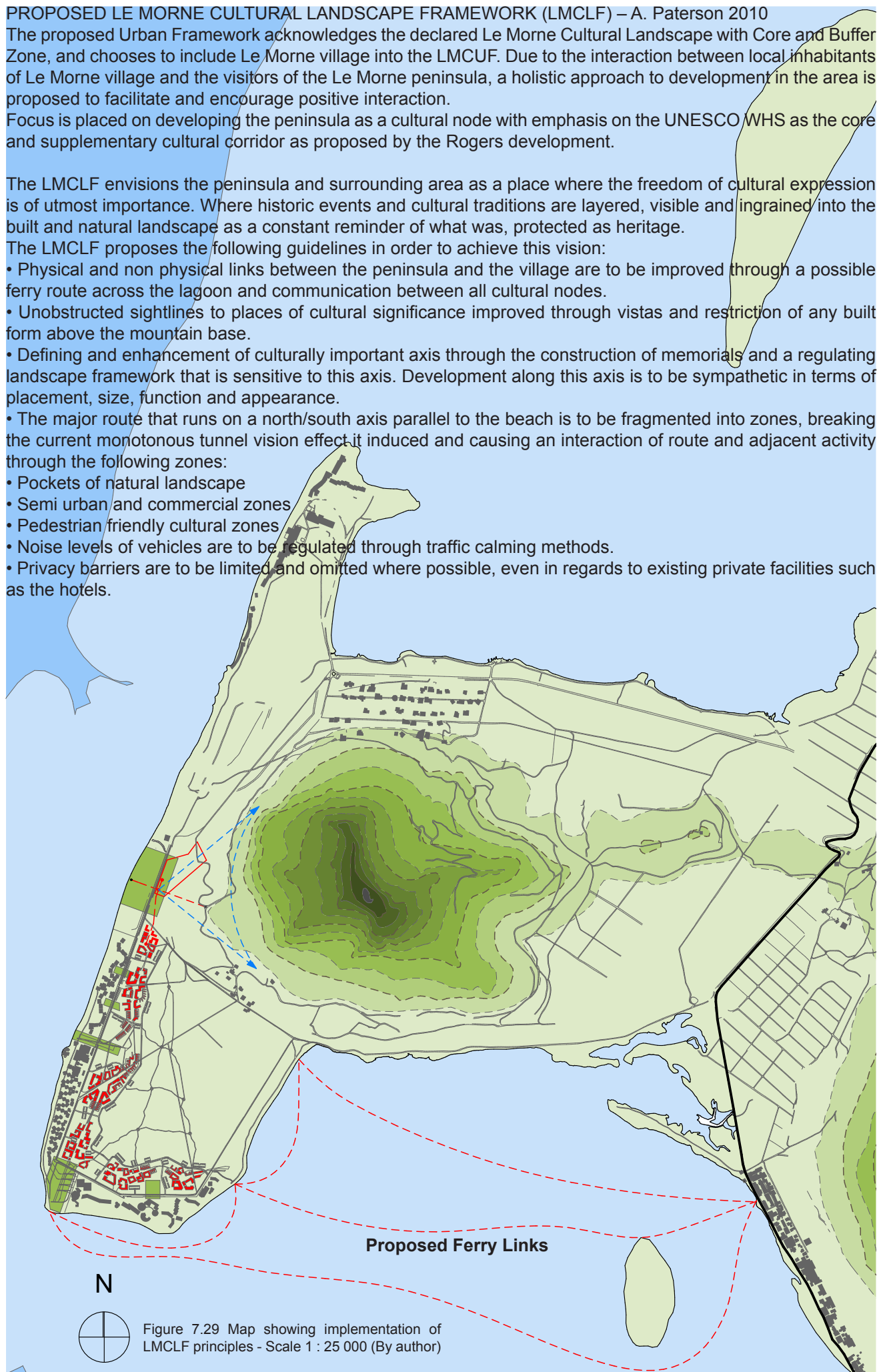


Figure 7.29 Map showing implementation of LMCLF principles - Scale 1 : 25 000 (By author)

7.9 SITE SELECTION

Taking the site study done for the UNESCO Slave Route Monument into consideration, an appropriate site was selected at the western base of Mount Brabant, due to the following informants:

- The most dramatic view of Mount Brabant is achieved from this location, with its sheer cliffs facing west.
- Easy access for visitors as the site is located directly alongside the main access road to the peninsula.
- The main public beach is directly opposite with parking and public facilities.
- Numerous hotels and resorts are located in the area, ensuring a steady flow of visitors.
- The vicinity of the UNESCO Slave Route Monument with an east-west axis linking the site with the mountain east and the slave homelands.
- The vicinity of culturally significant areas such as the 'Valley of the Bones' where slaves crashed to their deaths after leaping off Mount Brabant in resistance to slavery, as told by the legend.
- The proximity of the proposed Rogers development that will be shaped along a 'cultural corridor with the northern extreme culminating in this location.
- The ideal topography for a public facility which is central, visible and easily accessible with a level site, while standing free from surrounding developments.
- The selection also has the approval of Department of Arts and Culture, the LMHTF through investigations done for the slave memorial and Rogers development.

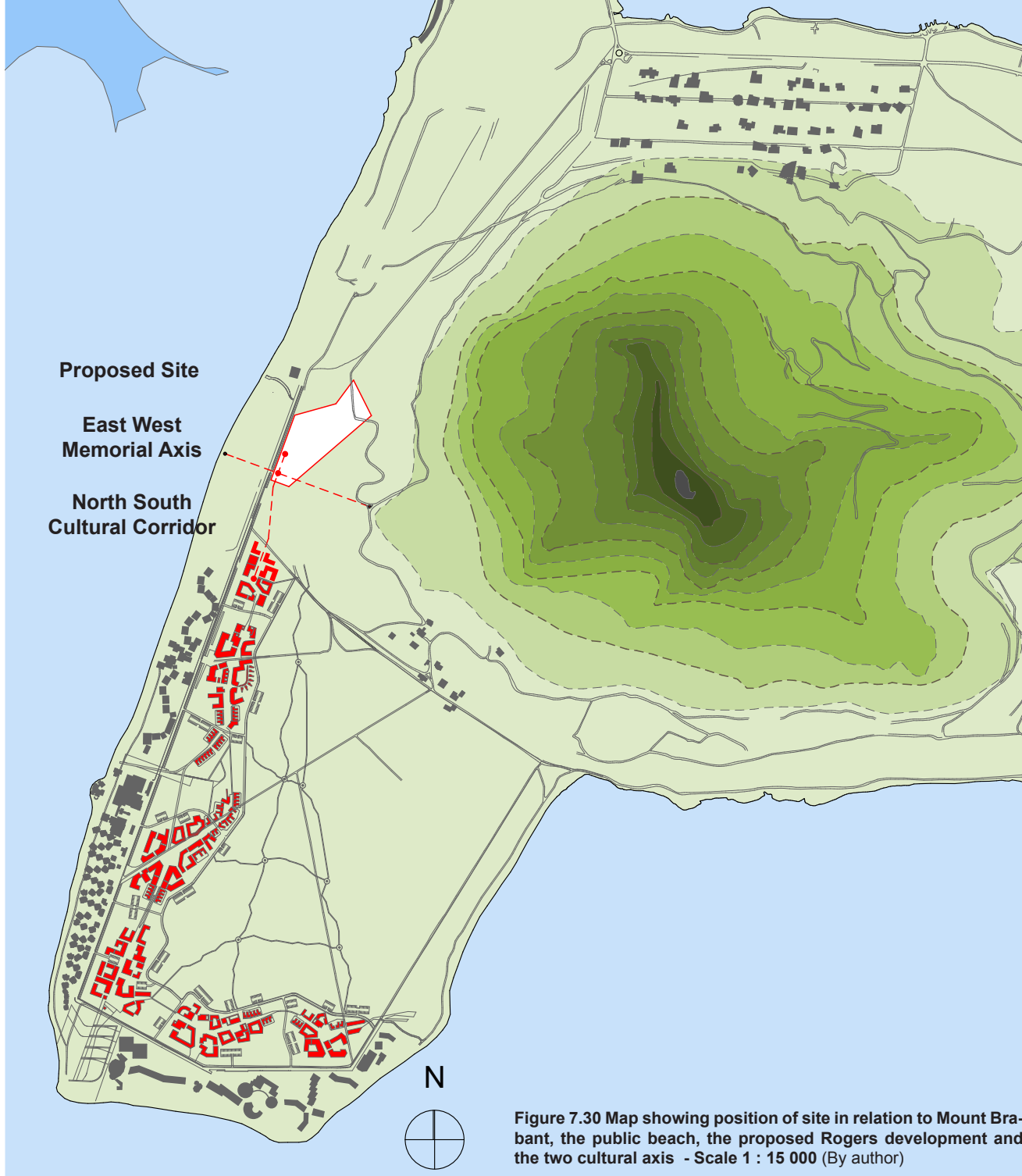


Figure 7.30 Map showing position of site in relation to Mount Brabant, the public beach, the proposed Rogers development and the two cultural axis - Scale 1 : 15 000 (By author)

SIZE
30 0204m²

ELEVATION

The site allocated for construction is relatively flat with a 1m slope over 100m from east to west with rapid rise to the east, forming the base of Mount Brabant and is approximately 8m above sea level.

ZONING

The site is currently privately owned and forms part of the Rogers land portion allocated for mixed-used development, but is to be rezoned as part of a land-swop agreement.

ACCESS

Primary access is from along the western edge of the site along which a two-lane road runs with exact access to site still to be decided. Additional access is possible along a secondary route that deviates from the primary route through the lower section of the site, in a south easterly direction.

CONTEXT AND SURROUNDING ENVIRONMENT

The west is defined by the primary public road with a public beach beyond. The east is bordered by fairly steep sloping private property, as yet undeveloped, before the west facing sheer cliffs of Mount Brabant rise to dominate one's view, situated in protected state land. To the south west two hotels are located along the beach, with a small public beach separating the two. First the Hotel Les Pavilions and then Berjaya Hotel. To the south the Rogers land is located, designated for development by Boogertman and Partners Architects, with a central cultural corridor to link pedestrian activity to the World Heritage Interpretation Centre. To the north the asphalt public road forms the defining edge of the site, leading to the intersection with the Black River Savannah coastal route. Further north beyond the road an additional Dinarobin hotel is situated.

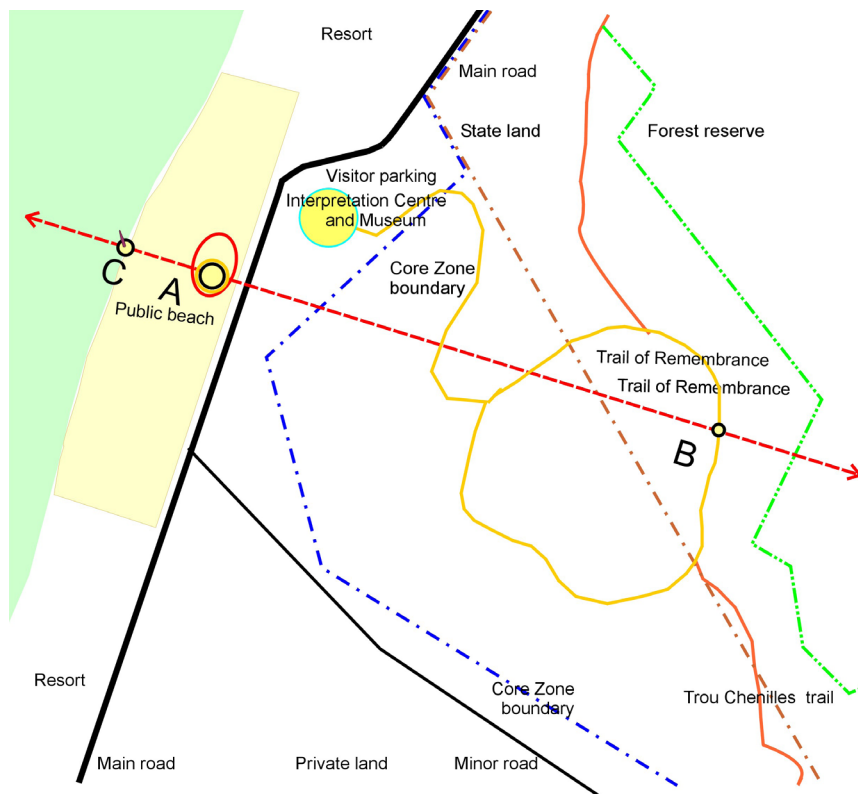


Figure 7.31 Location and site (PPG2)

8. DESIGN RESOLUTION

8.1 INTERPRETATION CENTRE - DEFINITION

'The cultural significance of many places is not readily apparent, and should be explained by interpretation' (Burra Charter, 1999: Article 25).

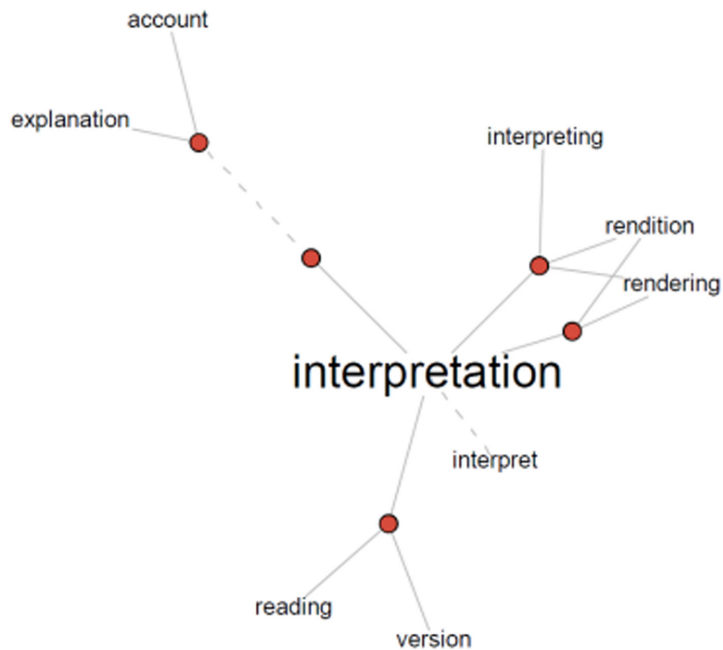
dictionary.cambridge.com:
(Accessed on 2010-09-18)
Definition (Interpretation) - an explanation or opinion of what something means

thesaurus.com: (Accessed on 2010-09-18)
Def. (Interpretation): Understanding
Synonyms:
analysis, apprehension,
assimilation, awareness,
clarification, comprehension,
discernment, explanation, grasp,
grip, insight, judgment, knowing,
meaning, perception, reading,
slant, translation

The interpretation of knowledge is subjective by nature (hence the term 'interpretation') thus, while dealing with a sensitive subject matter such as slavery, care must be taken not to marginalise or offend interested parties. To prevent this, the phenomenon of slavery is to be interpreted in the form of factual evidence based on a normative objective scientific study methodology. A team of professionals including anthropologist, archaeologist and historians is to be in constant control of the research and presentation of the subject matter.

In conclusion, the phenomenon of slavery in Mauritius is to be interpreted within the broader context of international slavery in order to make the knowledge accessible for the general public.

interpretation



NOUNS

- **interpretation, reading, version**
a mental representation of the meaning or significance of something

- **interpretation, rendering, rendition**
the act of interpreting something as expressed in an artistic performance
"her rendition of Milton's verse was extraordinarily moving"

- **interpretation**
an explanation that results from interpreting something
"the report included his interpretation of the forensic evidence"

- **interpretation, interpreting, rendering, rendition**
an explanation of something that is not immediately obvious
"the edict was subject to many interpretations"
"he annoyed us with his interpreting of parables"
"often imitations are extended to provide a more accurate rendition of the child's intended meaning"

Figure 8.1 Graphic representation of word analysis (<http://www.visualthesaurus.com/> Accessed on 2010-09-18)

8.2 PROGRAMME

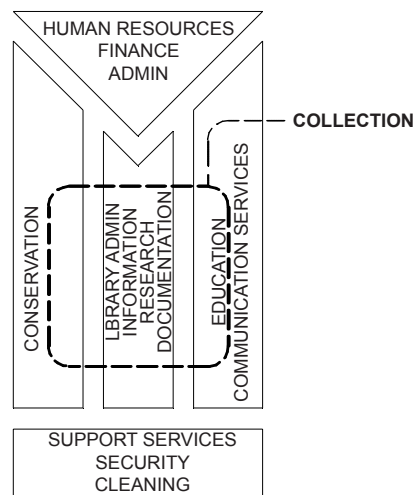
The purpose of an Interpretation Centre is to facilitate the transfer of knowledge between the source and a visitor. In this case it is the phenomenon of slavery that is interpreted and presented to the visitor. The presentation of the interpreted knowledge can take many forms, from an informal manner of education interwoven with other activities to a formal manner of multi-media presentation and literature where the visitor's focussed attention is required.

Before, during or after this transfer of knowledge, visitors should be able to relax and refresh and take part in more informal activities, while the experience can be reflected upon.

A staff component is required that will interact with the visitor as well as tend to administration and the exhibitions and artefacts themselves.

In conclusion, the programme will consist of three components: public exhibition halls, additional public amenities and administration.

STAFF ORGANOGRAM



PUBLIC VS STAFF CIRCULATION

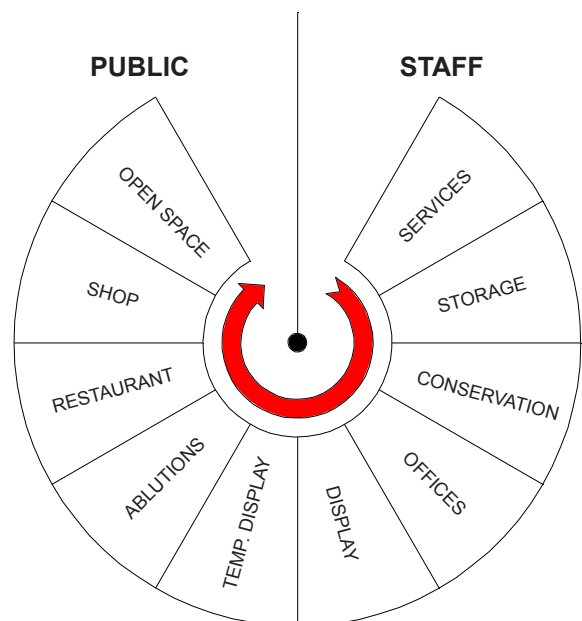


Figure 8.2 Staff organogram (By M. Naude 2013-06-06)

Figure 8.3 Public to staff spatial arrangement (By M. Naude 2013-0606)

8.3 BUILDING TYPOLOGY

An Interpretation Centre is a public building with functions similar to a museum, which 'is an institution that collects, documents, preserves, exhibits and interprets material evidence and associated information for the public benefit' (TUTT, P., ADLER, D., ŚLIWA, J., & SLIWA, J.,1979). In certain cases interpretation centres and museums 'are also used as culture centres' (NEUFERT, E., NEUFERT, P., & KISTER, J.,2012:334).

Depending on the location and make-up of this knowledge, a Centre can take numerous forms, from a website to an urban framework, landscaping or physical building, etc. In this case the make-up of the knowledge takes the form of exhibitions and multi-media presentations with additional public and administrative amenities, and therefore requires a physical facility.

In conclusion, an Interpretation Centre is a public building with a collection of public and private amenities where the interaction between public and subject matter is facilitated, as in the form of exhibition space.

8.4 BRIEF AND ACCOMMODATION

No brief was provided by the client and it is therefore determined through the requirements of the site and the analysis of a similar project.

Due to the appropriate concept and size, the Hector Pieterse Museum was chosen as the most suitable precedent in terms of accommodation.

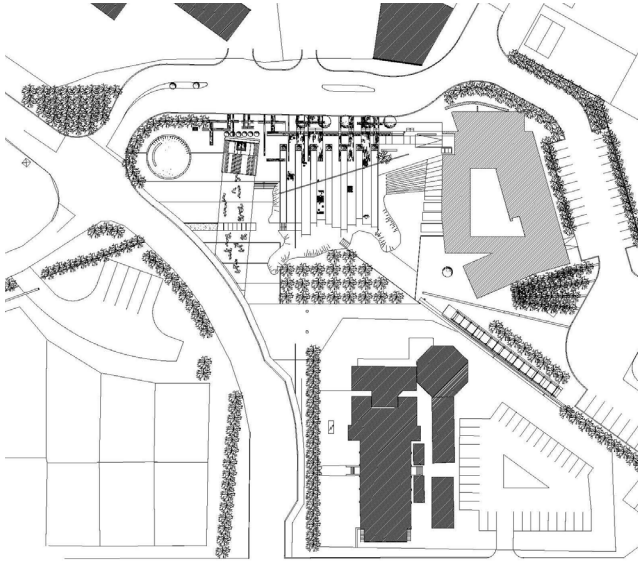


Figure 8.4 Site plan of Hector Pieterse Museum (Drawings courtesy of Mashabane Rose Architects)

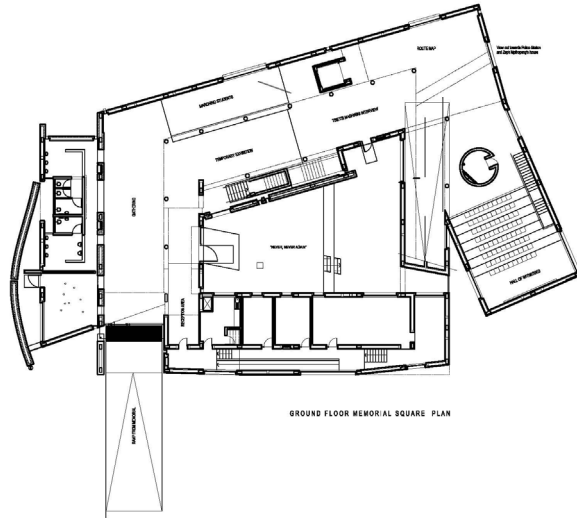


Figure 8.5 Ground plan of Hector Pieterse Museum (Drawings courtesy of Mashabane Rose Architects)

As derived from the Programme, a public facility of this nature can be categorised in three major components, each with their own service components:

- Gallery space
- Public amenities
- Staff and research

'Spaces must be available for permanent and temporary exhibitions, libraries, media rooms and lecture theatres. There should also be places for relaxation and refreshments, as well as space for transport, storage, conservation, workshops and administration' (NEUFERT, E., NEUFERT, P., & KISTER, J., 2012:334). Due to the continuation of research of slaves in the area, a research component with laboratory is also required.

GALLERY SPACE

Galleries will form the bulk of the facility and should include a variety of halls for exhibitions and multimedia presentations. The service section will include stores and a service lift big enough for artefacts and exhibits.

PUBLIC AMENITIES

Before and after viewing the exhibitions, visitors should have the option to rest, have access to refreshments and ablutions and a shop for buying curios and memorabilia. The service section will include a kitchen for the restaurant.

STAFF AND RESEARCH

Staff sections will be private and include an administration section, stores and private ablutions. For this specific facility, additional sections are to be included for research of historic and archaeological material. A space should be provided where artefacts can be received, inspected, cleaned, documented and appropriately stored.

8.5 ARCHITECTURAL CONCEPT

8.5.1 INFORMANT

The Le Morne peninsula is of ecological and cultural significance and should be conserved while this significance is utilised to inform visions of the future of those who visit or inhabit the peninsula. Visitors and local inhabitants come together at the peninsula which stimulates development. The concept of a cultural core will therefore serve as a point of reference binding all activities and guiding development, taking cognisance of the past and building on lessons already learned.

8.5.2 CONCEPT

The cultural core will house the central administration for all cultural activities on the peninsula while housing the Interpretation Centre which will present the history of slavery in Mauritius and the fight for freedom, focussing on the past, while satellite facilities will be integrated with new developments catering for contemporary needs, utilising the cultural centre as reference point. The concept is therefore:

CULTURAL HERITAGE AT THE HEART OF CONTEMPORARY SOCIETY

The diagrammatic representation of this concept takes the form of a core with satellites, with the core acting as the cultural heritage node, informing and guiding the activities of the satellites.

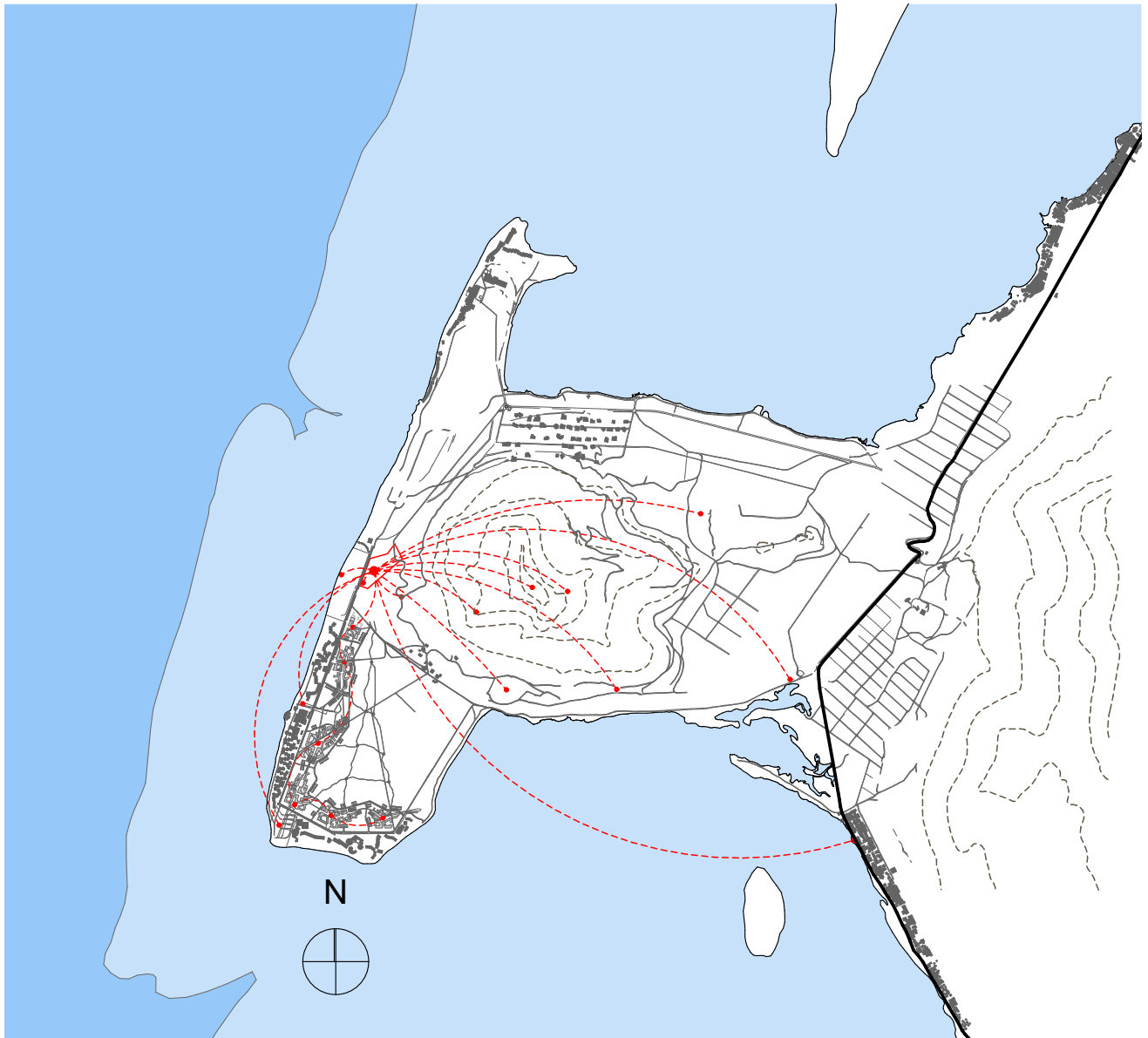


Figure 8.6 Interpretation Centre site as core to Le Morne Cultural Landscape (By author)

8.5.3 CONCEPT DEVELOPMENT: CORE VS SATELLITES

Though the HMP states that cultural developments should focus on the expression of freedom, a contextual study of slavery and the struggle to achieve freedom will form the prime informant to the programme of the Interpretation Centre, from which a contextual understanding is provided for the freedom gained through struggle and sacrifice.

International tourists will in all probability only visit the facility once, while local inhabitants will use it on a daily, weekly, monthly and annual basis. A conventional museum has a slow exhibit rotation rate and is therefore an exhaustible facility and not appropriate for local inhabitants. To solve the issue of an exhaustible facility, the functions are to be separated into a core Interpretation Centre, catering mainly for tourists, and the satellite facilities that are adaptable for frequent use by the local inhabitants. While these facilities are separated, they form a network, interacting with each other and sharing functions utilised by both, such as administration and research. The Interpretation Centre will form the nucleus of the Cultural Landscape network. While the nucleus will focus on the phenomenon of slavery, the satellites will focus on encouraging expression of contemporary culture in various forms and will be scattered through various social centres and linked with one another through physical and non-physical means.

<p>CORE Interpretation Centre</p>	<p>SATELLITES Freedom of expression spaces</p>
<p>PROGRAMMED SPACE Defined function</p>	<p>UNPROGRAMMED SPACE Undefined function / Versatile</p>
<p>ONCE-OFF USE Tourists</p>	<p>DAILY USE Local inhabitants</p>
<p>PRODUCT Facility is complete with limited change</p>	<p>PROCESS Structure adapts, enlarges, combine, etc</p>
<p>ICONIC Facility takes cognisance of Mount Brabant, already a geographical feature, as a symbol of resistance</p>	<p>INTEGRATED Scattered over landscape at meeting places</p>

The concept of core and satellites compliments the proposed Landscape Framework (LMCLF) by facilitating interaction between tourists and locals through public meeting places and it also compliments the proposed Rogers development by encouraging a pedestrianised cultural corridor with satellites at intersections and public meeting spaces.

8.5.4 CONCEPT DEVELOPMENT: SATELLITES

The satellite structures do not have a predetermined function and therefore do not conform to any predetermined typology or accommodation schedule. The satellite facilities will focus on encouraging the local inhabitants to express themselves freely and will consist of an unprogrammed structure, open to use and interpretation by the local inhabitants and visitors. Through not taking the user's action as generator of form, the user is free to explore interaction between activity and facility freely. Therefore the structure is inexhaustible and therefore also sustainable through its longevity.

- Structures will be unprogrammed and thus not conform to any recognisable typology
- Structures can be adapted to imitate pre-existing building typologies for temporary use
- Structures are open for use by all
- Structures can be adapted / personalised on any time scale: hourly, daily, weekly, monthly, annually, etc.
- Structures will not conform to predetermined size restrictions but be adaptable to its use or environment

According to Tschumi, only through unprogrammed space is the balance restored and providing a truly honest relationship between subject and object, or man and space/architecture, (Papadakis, 1988:20-24.) in contrast to space being specifically designed and therefore subservient to man's needs.

8.5.5 CONCEPT DEVELOPMENT: CORE

For a better understanding of phenomenon of slavery and the value of the abolition thereof, it is to be dissected into its core principles and applications. Sprigge writes that 'Spinoza regards us in bondage so far as we are under the control of external things' (Honderich, 1999:73-74) and that it is only through the analysis and understanding of these 'external things' that control thereof is gained and it can therefore be overcome. From a biological and evolutionary perspective, Dennett notes that 'if we understand better how freedom arose, we can do a better job of preserving it for the future, and protecting it from its many natural enemies' (Dennett, 2003:305).

Upon analysis of the phenomenon of slavery, its principles and applications can be broken down into archetypes, all of which violate basic human rights and psyche in a distinct manner:

- Capture and Transport
- Confinement
- Disorientation
- Forced Action
- Torture and
- Indoctrination

Rebellion against oppression and the fight for freedom has always been synonymous with slavery, such is the concept of cause and effect, thus the enclosed exhibition modules dedicated to the concepts of slavery archetypes, the spaces separating them are dedicated to rebellion.

To follow the narrative of slavery in Mauritius, the visitor's trip will culminate in the abolition of slavery and the achievement of freedom, where after the visitor will exit building with freedom of movement while reflecting on the subject matter he viewed.

Due to the nature of the subject matter, a conventional artefact/viewer relationship would not generate a holistic understanding thereof. To achieve this, the visitor needs to be engaged on an emotional and psychological level. The exhibition modules will therefore be shaped to participate in the experience and induce sensations related to the exhibition topics mentioned above.

The primary exhibition space of the centre is divided into modules, transformed individually to represent these archetypes. These unprogrammed volumes are transformed and programmed to its specific use, inducing the desired sensation. The relation to the identity of the original form is the datum for all exhibition spaces. The original exhibition module is transformed through size, form, material, sense of enclosure, etc. These exhibition modules are enclosed containers exhibiting information on the history of slavery as a global concept, while not communicating with its physical surroundings.

8.5.5.1 CONFINEMENT



Historic context:

Slaves were forcibly kept as a workforce and often required detainment to prevent maroonage and rebellion, as in the case of the Slave Lodge in Cape Town. Detainment was enforced through movement laws, confinement facilities or individual restraining through lock and chains.

Concept:

The restriction of movement and manoeuvrability frustrates the individual. A physical enclosure instils the perception of confinement, detaching the visitor from the surrounding context in which he is no longer a participant.

Application:

The exhibition module is transformed from the original form to instil the perception of confinement through the arrangement of incrementally smaller spaces through which the visitor moves. The spaces decrease in size and close in on the visitor in three dimensions with natural light decreasing and materials becoming harsher to the touch, until the visitor has limited manoeuvrability and is completely detached from other visitors and the surrounding environment. Confinement is induced.

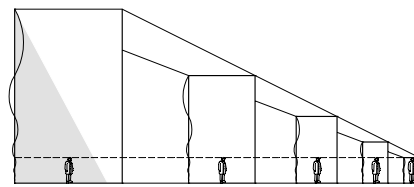
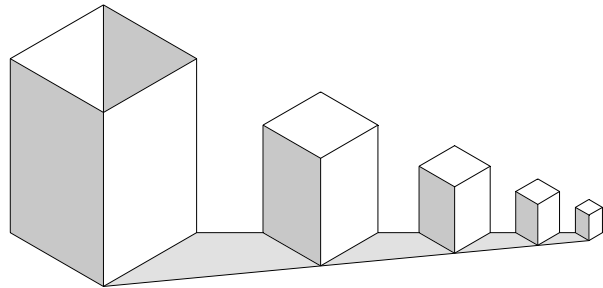


Figure 8.7 Slave Dungeon - Elmina, Ghana (www.international.blogs.uua.org-holding-cell-for-the-captured-slave Accessed 2013-10-12)

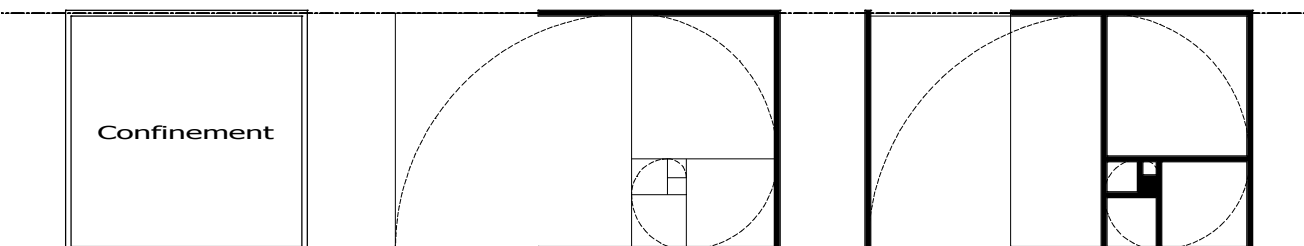
Figure 8.8 Prison cel (www.csifer.deviantart.com-old-prison-cell Accessed 2013-10-12)

Figure 8.9 Prisoner (www.praag.org-White-man-from-pretoria-sues-police Accessed 2013-10-12)

Figure 8.10 Transformation of form to 'Confinement' (By author)



MOVEMENT: DIFFICULT AND DICTATED



8.5.5.2 DISORIENTATION

Historic context:

Slaves were captured in their homelands and taken out of their familiar context to new environments with new climates, new language and a new lifestyle under slavery. Through an unfamiliar context, slaves experienced emotional trauma associated with anxiety and disorientation. Historic research tells of slaves that were captured in Madagascar and brought to the Cape were so disorientated that when they escaped, they travelled north thinking they could reach their homeland.



Concept:

The tools of orientation and disorientation are examined to induce sensations similar to that of slaves introduced to a foreign context.

'Orientation is a function of the mind involving awareness of three dimensions: time, place and person. Problems with orientation lead to disorientation, which typically is first in time, then in place and finally in person.

'Time disorientation occurs when one loses track of time and cannot accurately estimate clock time or the intervals that have passed. For example people become quickly time disorientated if they are taken into conditions with no light' (http://psychology.wikia.com/wiki/Time_disorientation Accessed on 2010-).

'Perceptual orientation is the maintenance of an awareness of one's position in space and time. This is partly achieved by using external cues such as visual stimulation, perspective and spatial orientation perception but also internal cues from visuospatial memory, kinesthetic perception and biological rhythms etc' (http://psychology.wikia.com/wiki/Perceptual_orientation Accessed on 2010-).



Application:

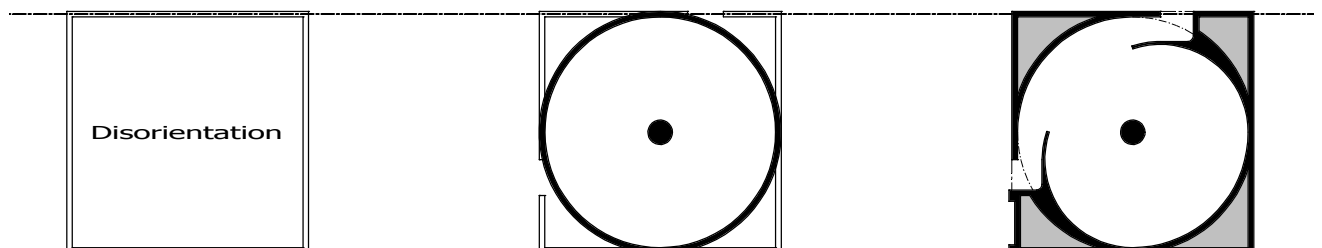
Through enclosure the visitor is disassociated from the context of time and place and disorientation is initiated. To further disorientation the visitor's perception of space and his position therein is deceived. Traditional flat planar elements that assist orientation such as walls, floors and ceilings are replaced by curved elements that blur the distinction of individual elements. Through opposing mirrors along curved planes, the representation of space is warped while objects and visitors alike are multiplied, disorientating the viewer through his spatial perception.

Figure 8.11 Image representing disorientation through movement (<http://vimeo.com/50909994> Accessed 2010-08-08)

Figure 8.12 Interior of exhibition module (By author)

Figure 8.13 Transformation of form to 'Disorientation' (By author)

MOVEMENT: UNCERTAIN AND CONFUSED



8.5.5.3 TORTURE



Historic context:

Slaves were often tortured, branded and executed unjustly for misconduct. Photographic evidence is testimony of whipping to such extreme measures of leaving permanent scars. Marooned slaves that were caught were either put to death, or branded or had ears severed, leaving the slave's body mangled and branded for life.

Concept:

Scars are disturbances in natural aesthetic of an element, a break of the equilibrium. A 'mark left after healing of wound' (The Concise Oxford Dictionary, Oxford University Press, 1964). Through scars, the violent action of torture is visualised. The representation of scars is transferred to the building form in terms of gashes in the building envelope and the distortion of the original shape.

Application:

The graphic action of whipping is taken as generator for the transformation of the exhibition volume, with cuts segmenting the volume into segments. The directions of the slashes are derived from global positions of the various locations where slaves were either imported from or deported to, indicating the nodal role Mauritius played in the international trade of slaves.

According to Dr. Christian Bartenbach, 'stark contrasts of light puts a great strain on those functions of the brain which first of all have to consume physiological energy in our need for visual orientation, leading the museum visitor to get tired much sooner than in less contrasting light conditions' (Gotz Hagemuller, 2003:110). This effect is utilised through the means of spot and beam lights, creating extreme brightness in contrast to dark voids, putting the visitor under visual stress and further inducing the sensation of torture.

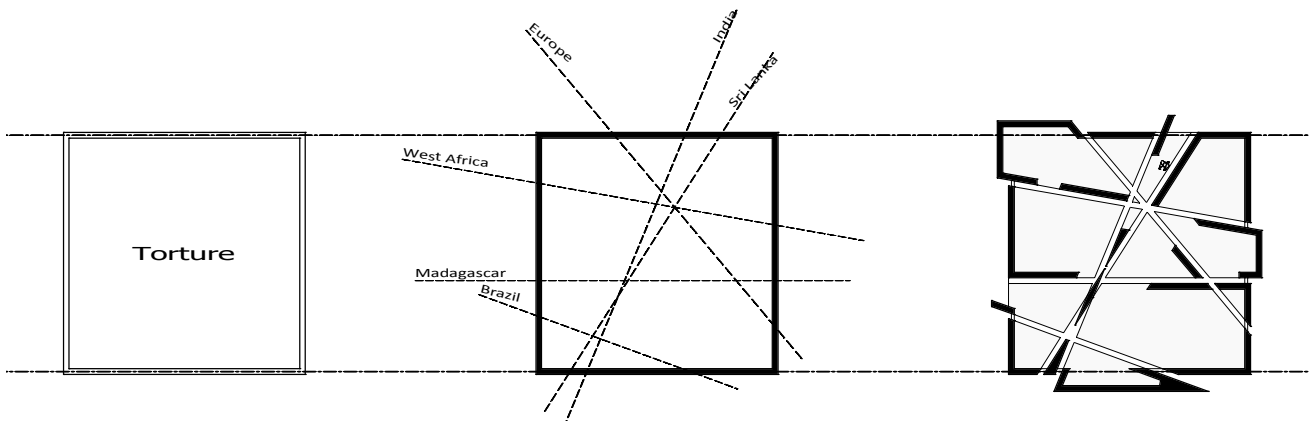


Figure 8.14 Slave with muzzle (<http://bavatuwedays.com/tag/slavery/> Accessed 2010-09-18)

Figure 8.15 Slave back after whipping (<http://newsone.com/newsone-original/samalesh/the-10-worst-things-that-happened-to-black-people/> Accessed 2010-09-18)

Figure 8.16 Transformation of form to 'Torture' (By author)

MOVEMENT: JAGGED AND DISRUPTED



8.5.5.4 FORCED ACTION

Historic context:

Slaves formed the majority of the workforce during the colonial period, tilling the lands, constructing the infrastructure, housekeeping, nursing, etc. Their actions were dictated by their masters with little or no opportunities to exercise free will.

Concept:

As one's free will is restricted and one is forced to perform a certain action at a certain time, in a certain manner, frustration is induced, eventually leading to either complete submission and lack of self worth or rebellion.

Application:

Passages are used to link spaces, and while being a space in itself, its sole purpose is that of linkage, and is therefore programmed to induce and facilitate movement. Movement through the exhibition is controlled in terms of direction through its linear form while pace is controlled through limited width, with a continuous flow of visitors discouraging the lingering visitor. The visitor is forced into the action of continuous movement. Though subtle, this is against his will of lingering in a certain space.

While the visitor is constantly orientated with a visible objective, he/she is forced to follow a dictated route inducing a sense of forced action and frustration.

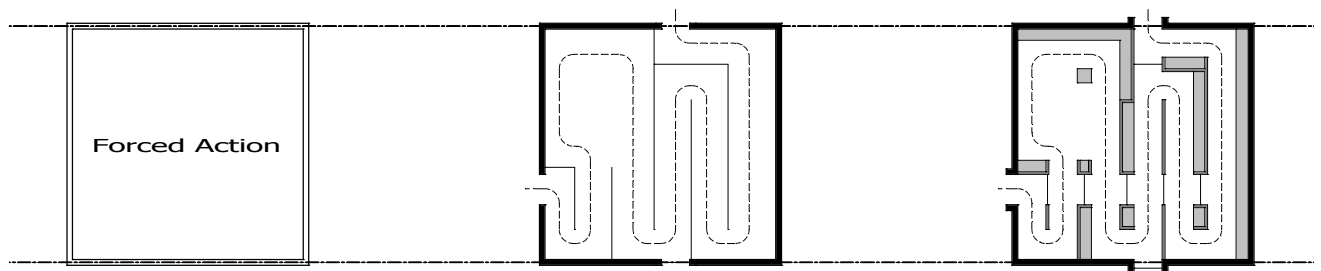


Figure 8.17 Forced labour under captivity (www.cfob.org-burma-forced-labour Accessed on 2013-10-02)

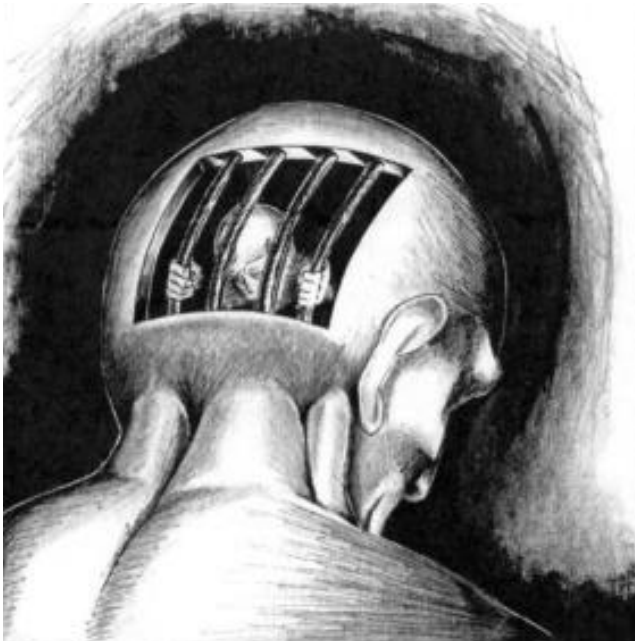
Figure 8.18 Street portraying child labour (www.mirror.co.uk-slave-labour Accessed on 2013-10-02)

MOVEMENT: LABORIOUS AND FRUSTRATING

Figure 8.19 Transformation of form to 'Forced Action' (By author)



8.5.5.5 INDOCTRINATION



Historic context:

Slaves were forced to adapt to western principles in many ways, including religion, business, cuisine, clothing, language, living conditions, social and administrative hierarchy, etc. As June McKinnon states, there were 'attempts to westernise both African and Eastern slaves at the Cape (with) the institution of a few hours of daily schooling in the Dutch language and the Christian religion' (McKinnon,2004:66).

Concept:

Spatial design embodies cultural heritage through its form, materials and interaction with the user. As man has developed from living in harmony with nature into the machine age, so has the use, design and construction of spaces changed. The visitor is taken through the same change of spatial experience the slaves would have encountered, taken from their homeland to a foreign environment with strange customs.

Application:

It is this shift from natural to processed, from man to machine, from organic to artificial, that is used as generator for the transformation of the exhibition module.

The visitor first moves into a small circular space reminiscent of traditional shelters such as the African hut, Eskimo igloo or native American tepee. A space that acknowledges the human proportion and manual construction techniques.

Thereafter the visitor moves into a cube form space. This is a rationalised form with processed and refined materials reminiscent of industrial scale, construction and accuracy.

Finally the visitor enters a non symmetrical or orthogonal space that neither acknowledges human scale or mobility with slanted walls and floor. This is an abstract space with no familiar references, reminiscent of contemporary culture.

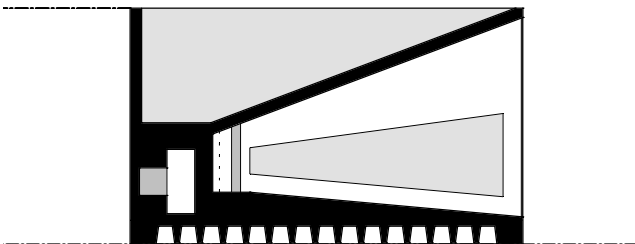


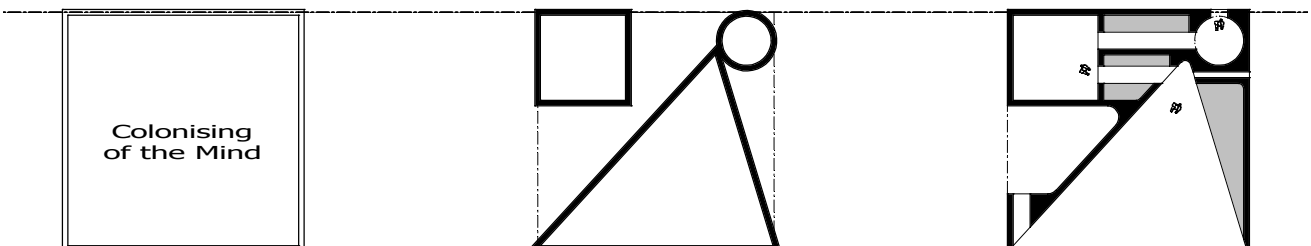
Figure 8.20 Mind under slavery (<http://www.zengardner.com/the-relentless-invasion-of-our-minds/> Accessed 2013-02-06)

Figure 8.21 Religious indoctrination of the youth (www.indoctrination123.weebly.com-child-violence Accessed 2013-10-06)

Figure 8.22 Section through exhibition space (By author)

Figure 8.23 Transformation of form to 'Colonising of the Slave Mind' (By author)

MOVEMENT: PHASED AND VARIED



8.5.5.6 REBELLION

History:

Slaves that found life under slavery intolerable, escaped from their slave masters and marooned to the safety of the peninsula on the south western most tip of the island with the safety of Mount Brabant as final recluse from recapture. From this location the former slaves had an unobstructed view to the west where their homeland was located, be it Madagascar, Mozambique or Tanzania. Though these people were not living under the rule of their former masters, they were trapped on this small island and unable to return to their homeland. They were also under constant threat of the slave masters hunting them down and recapturing them. In this case the only other option was to jump to their deaths off the western cliffs, dying as free men rather than returning as slaves.



Concept:

Between the enclosed exhibition modules, galleries are situated where exhibits on the fight for freedom is to be displayed. This juxtaposition of unachievable desired freedom to the west or freedom through death to the east is used as generator for the form of the exhibition volume.

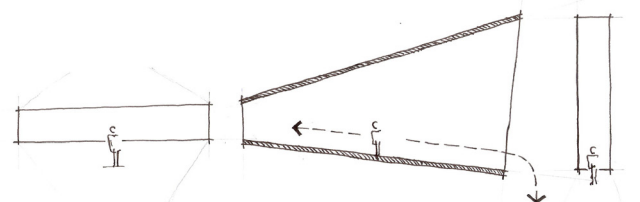


Application:

The space is shaped to form a landscape arrangement facing the west and a portrait arrangement facing east. Landscape / horizontal arrangement – psychological effect: Stable, grounded, passive. The western facing horizontal spaces have framed portals facing the slave's homeland, not visible to the slave or visitor but known to be there beyond the horizon. The viewing platform is set back from the portal with an inclined walking surface, symbolising the unachievable freedom and unreachable homeland.



Portrait / vertical arrangement – psychological effect: Dramatic, active, defying gravity. To the east the viewing portal takes the shape of a vertical slot framing the sheer cliffs of Mount Brabant, with a downwards sloping walking surface inducing the sensation of falling and drawing the visitor to the edge with no firm base visible below. This space is symbolic of the jump the slaves had to take to die for their freedom.



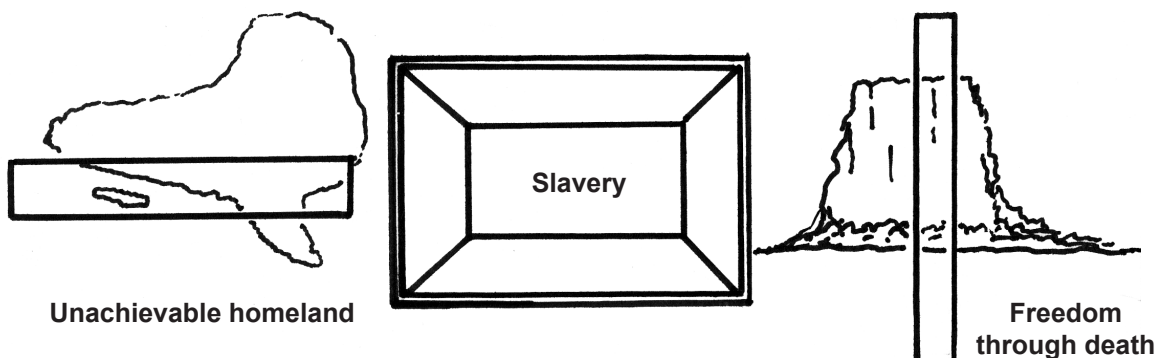
MOVEMENT: STRAINED VS CONCEDED

Figure 8.24 Slave uprising (www.frenchcreoles.com-patriots-and-adventures Accessed 2013-10-03)

Figure 8.25 Slave rebelling against master (www.friendsoffelicite.co.uk-Fighting-back 2013-10-03)

Figure 8.26 Freedom through suicide (www.favim.com-boy-cliff-fall-suicide-Favim_com-277762 Accessed 2013-10-03)

Figure 8.27 East west axis of rebellion (By author)



8.5.5.7 FREEDOM



History:

Slaves and some free members of society fought for abolition of legalised slavery and eventually achieved this worldwide during the first half of the nineteenth century. On the philosophy of death and what follows, Comte-Sponville writes that there in essence two categories of thought: 'there are those who say that death is nothing (strictly speaking, nothingness); others who assert that there is another life, or a pure boundless continuation of this one...' (Comte-Sponville, 2005:38).

Concept:

To relate this view with the topic of what was to follow the abolition of slavery, the vast majority of slaves must have envisioned 'another life' after slavery. The truth is however that the former slaves soon found themselves in a state of 'nothingness'. No homeland, no food and shelter without being appointed as a "free" labourer, similar to slavery conditions, with no social structure of self governance amongst former slaves and little or no rights in society. Slaves received what they requested, but not what they envisioned.

Application:

After following the linear route portraying the history of slavery, it makes a drastic change in direction, signifying the abolition of slavery, and the visitor exists the building with the dramatic view of Mount Brabant ahead. One is exposed to the natural environment and elements. The route gently slopes down, past a water feature following the proportions of the exhibition modules and vertical garden walls, down towards the memorial site. From here the visitor has a view back towards the images generated by the water feature and finally has the freedom of choice and movement, to either go back to the restaurant and shop, or enter the landscape for a hike up to the base of Mount Brabant or to enter the proposed Rogers development to the South or the beach to the West.



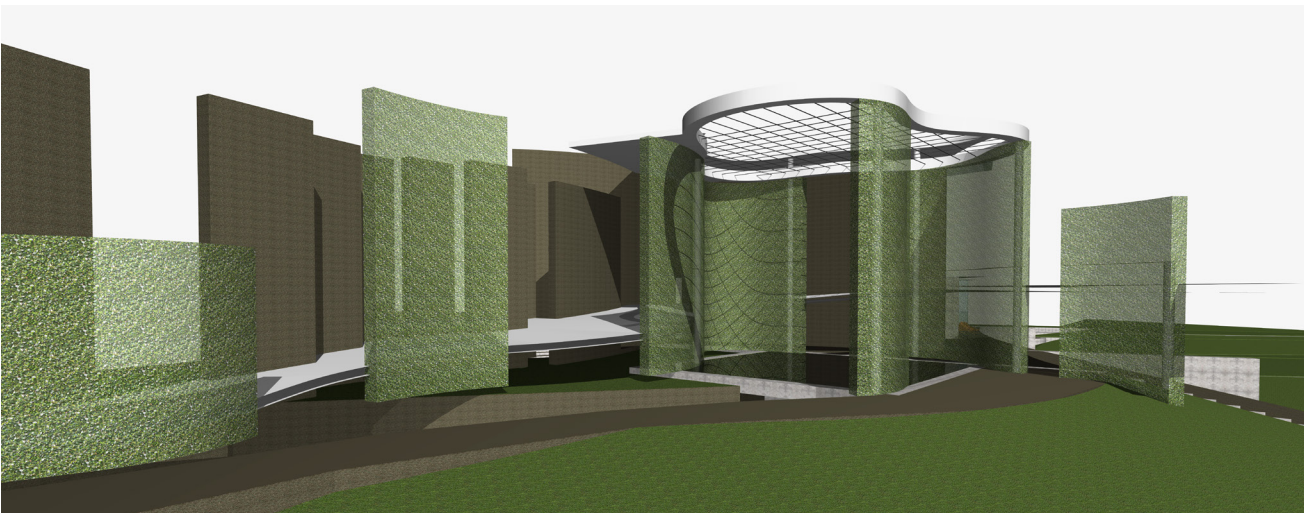
MOVEMENT: FREE AND EASY

Figure 8.28 Freedom (<http://consciouslifeneeds.com/covert-op-destroy-word-freedom/> Accessed 2013-10-09)

Figure 8.29 Water feature drop dispenser (http://www.union-gallery.com/content.php?page_id=1143 Accessed 2013-10-09)

Figure 8.30 Water art installation (<http://www.interactivearchitecture.org/bitfall.html> 2013-10-09)

Figure 8.31 Transformation of form to 'Freedom' (By author)



8.6 DESIGN DEVELOPMENT

The culmination of the historical research, informants and concepts results in a facility that serves as cultural core and a container for a narrative. The resolution of each design aspect is set out in this chapter and explained how the concept has informed every spatial and construction decision.

8.6.1 APPROACH AND ENTRANCE

Entering the site from the West, the visitor is constantly confronted with the impressive size and west facing sheer cliffs of Mount Brabant. Approaching the facility, the visitor gently ascends onto the plinth with a clear view through to the vegetated base of Mount Brabant. The entrance vista is enforced by a portal frame, framing the sheer cliffs at the back of and funnelling the visitor into the museum. As the purpose of the facility is to induce sensations associated with slavery, the visitor descends into a dark, subsurface chamber inducing the sensation of enclosure in a vessel, where the Interpretation Centre tour begins. The exhibition modules are raised and screened behind a basalt screen wall mimicking the cliffs.

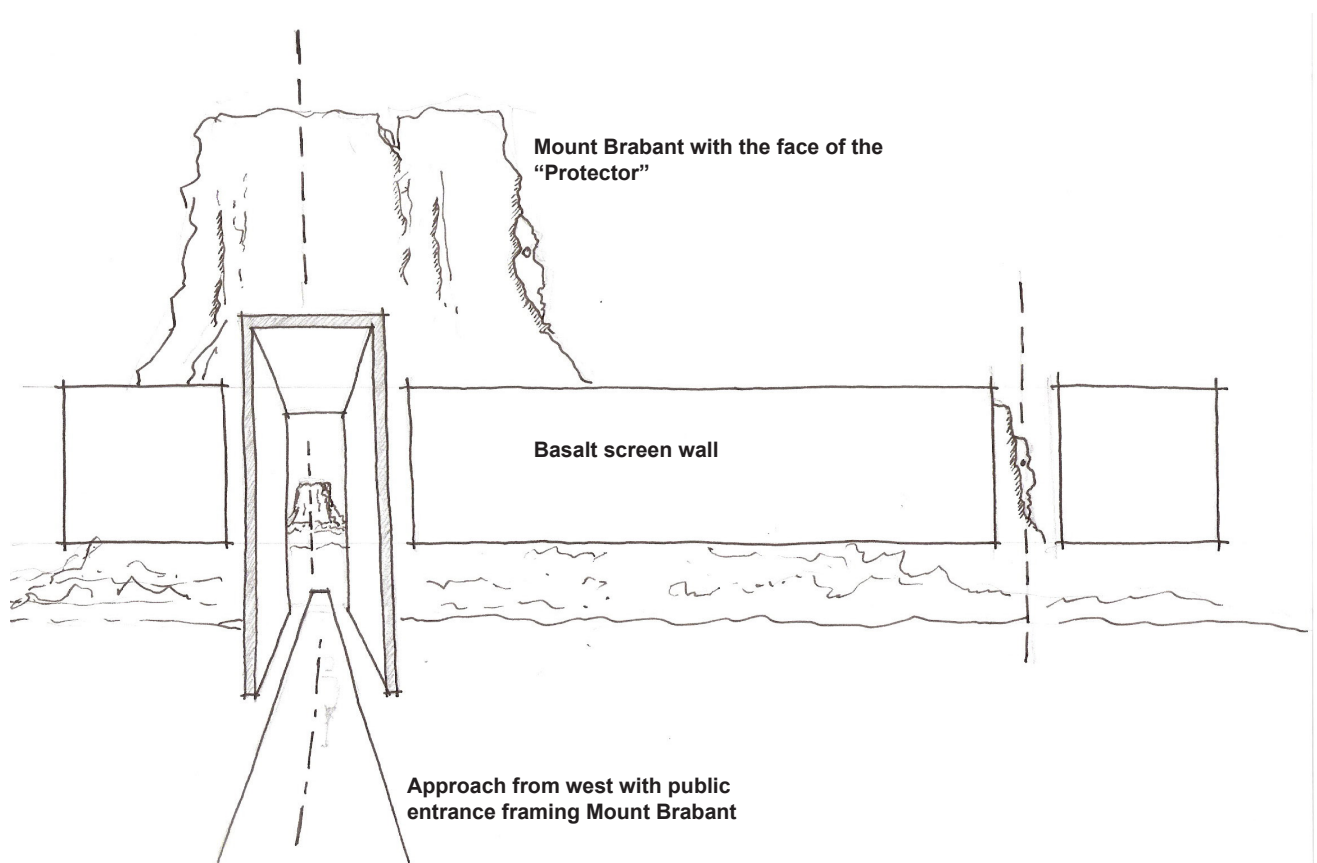


Figure 8.32 Approach and framed view (By author)

8.6.2 BUILDING FORM

The facility acts as the cultural core to the LMCL but will remain aesthetically subordinate to Mount Brabant through its scale and design. The exhibition space, which is the core of the facility, is an enclosed volume that is raised off the site and expressed as a gleaming white rationalised box which stands in opposition to the natural terrain, expressing the western approach to architecture and metaphorically representing slavery imposed on non western cultures. These white boxes are however screened from the western view and arranged along a route running from North to South as the visitor is taken along the narrative journey of slavery.

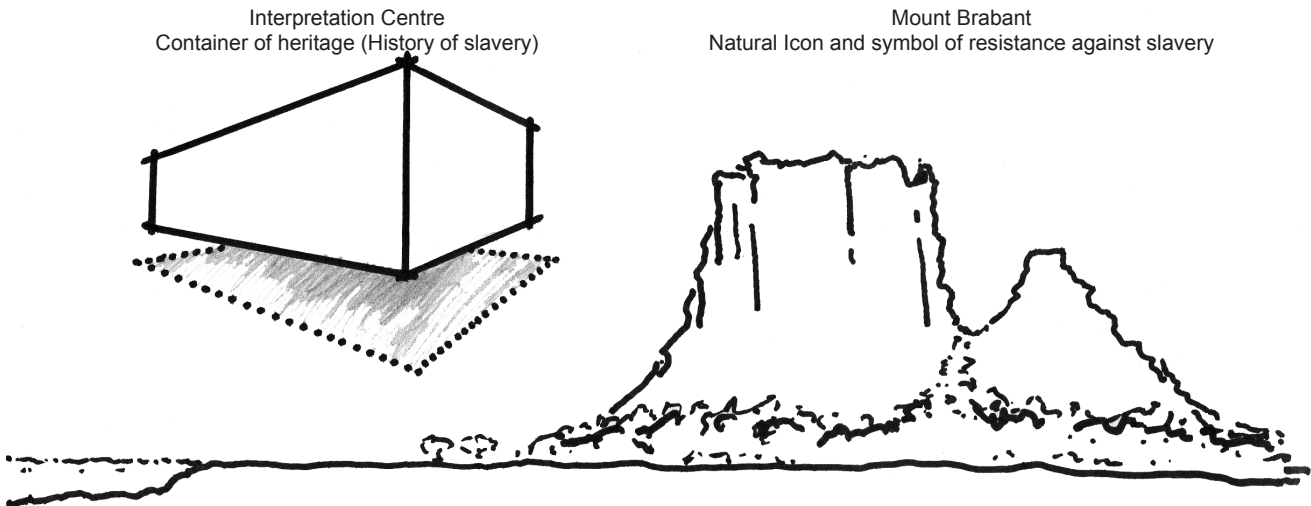


Figure 8.33 Building Form (By author)

The building form is also defined by the narrative of slavery, introduced to the visitor for interpretation. As with the structure of literature, the narrative has a beginning, build-up, climax and ending. The building is formed by this narrative in the following steps:

1. The history of slavery in Mauritius starts with the arrival of the first colonists, capturing slaves in africa and bringing them to the island.
2. The lives and struggles of the slaves during this times form the content of the exhibition.
3. The story of slavery is dissected into its individual archetypes each with their own exhibition modules.
4. With oppression follows rebellion, with liminal spaces dedicated to this, expressing the struggle and juxtapositioning.
5. Eventually the fight for freedom leads to the abolition of slavery, a change in direction.
6. The former slaves are free, to move and choose their own actions, as the visitor, exiting the building and entering the landscape

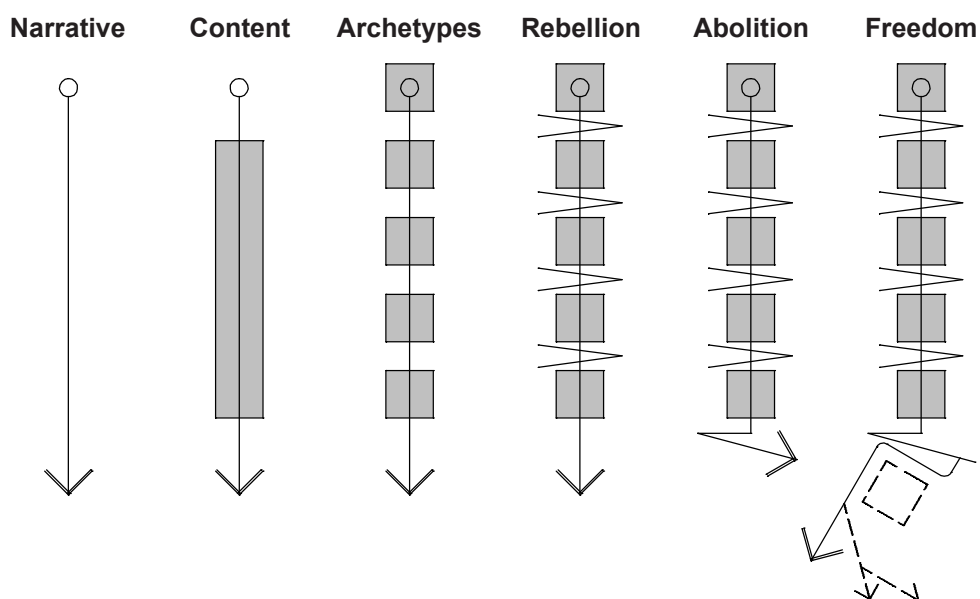


Figure 8.34 Building Form defined by narrative (By author)

8.6.3 SCALE

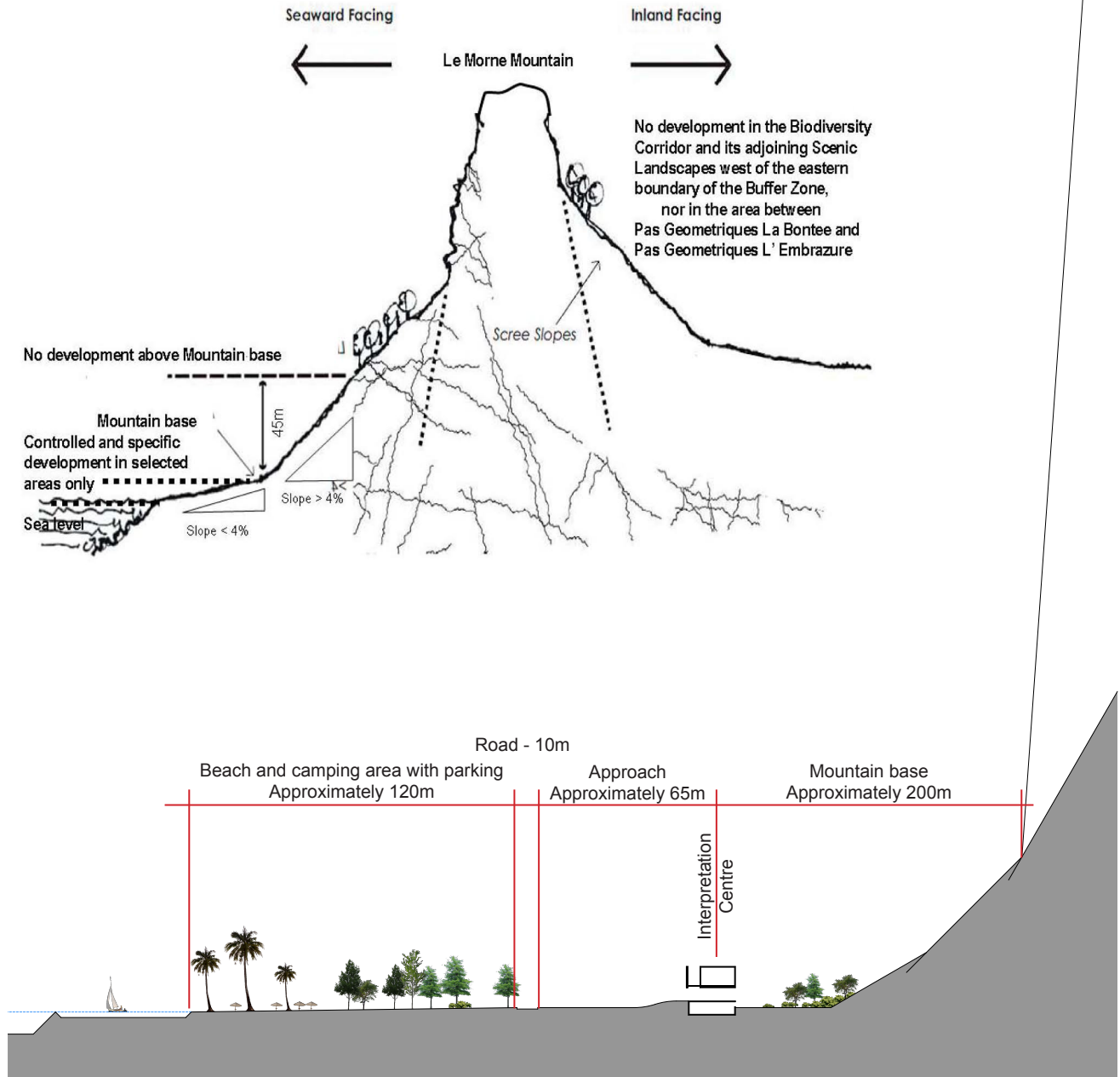
The site is undeveloped natural landscape with a public beach to the west and the sheer cliffs of mount Brabant to the east.

Figure 8.35 Site section with building guidelines (PPG2,2007)

Due to the historic and ecological value of the site the facility's impact is kept to minimum, especially in appearance, standing back and letting Mount Brabant fulfil the role of iconic element on the site. The bulk of the facility is raised of the landscape and hidden behind a basalt screen imitating the sheer cliffs of the mountain behind. Sightlines are also respected with no section of the facility rising above the vegetation at the mountain base, viewed from pedestrian level.

Figure 8.36 Site Section indicating relative scale (By author)

Mount Brabant fulfils the role of iconic element and orientation node, dominating the peninsula, viewable from all locations. Though the facility forms a central role, it cannot compete aesthetically with the mountain. The facility's role as Cultural Landscape nucleus must therefore be acknowledged through means other than size and appearance and rather through appropriate placement while being aesthetically subordinate to the Mount Brabant.



8.6.4 ZONING

The facility is zoned in section into three layers.

First Floor

This section is the bulk of the Interpretation Centre with the appearance of multiple enclosed modules raised above the landscape housing exhibition spaces.

Upper Ground Floor

This public level will include facilities such as a cafeteria, ablutions, curio shop, information kiosk of related heritage sites and a gallery of contemporary Mauritian art. This level is open for the general use of local and international visitors.

Lower Ground Floor

Private administration, research and exhibit handling sector with staff entrance from north east. This section is semi sunken into the site with the benefit of a stable temperature through the earth mass of the archive space and a smaller appearance with the bulk of the building floating above the site. 'Records about the history of a place should be protected and made publicly available, subject to requirements of security and privacy, and where this is culturally appropriate' (Burra Charter, 1999: Article 32).

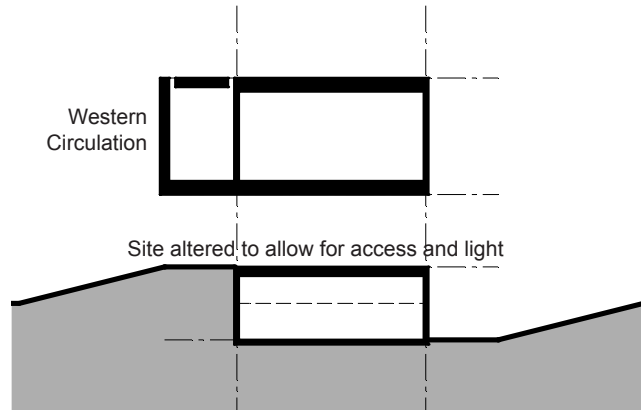
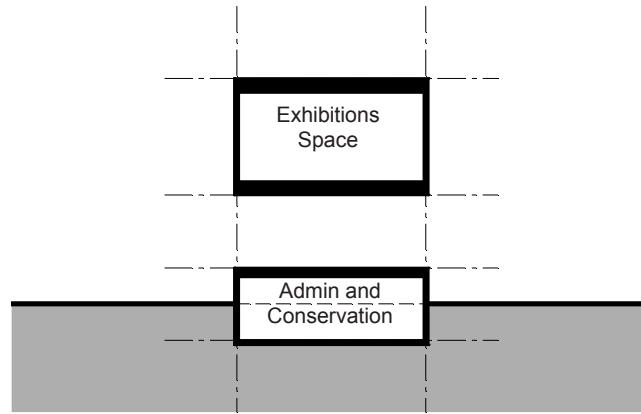


Figure 8.37 Zoning and Section Development (By author)

8.6.5 MASSING

The First Floor and Lower Ground Floor are enclosed spaces due to safe keeping of sensitive exhibits and artefacts and these spaces are expressed as solid elements raised above the site and sunken into the site respectively.

The Upper Ground Floor is a space covered by the exhibition level above and open to free movement and unobstructed views to the landscape.

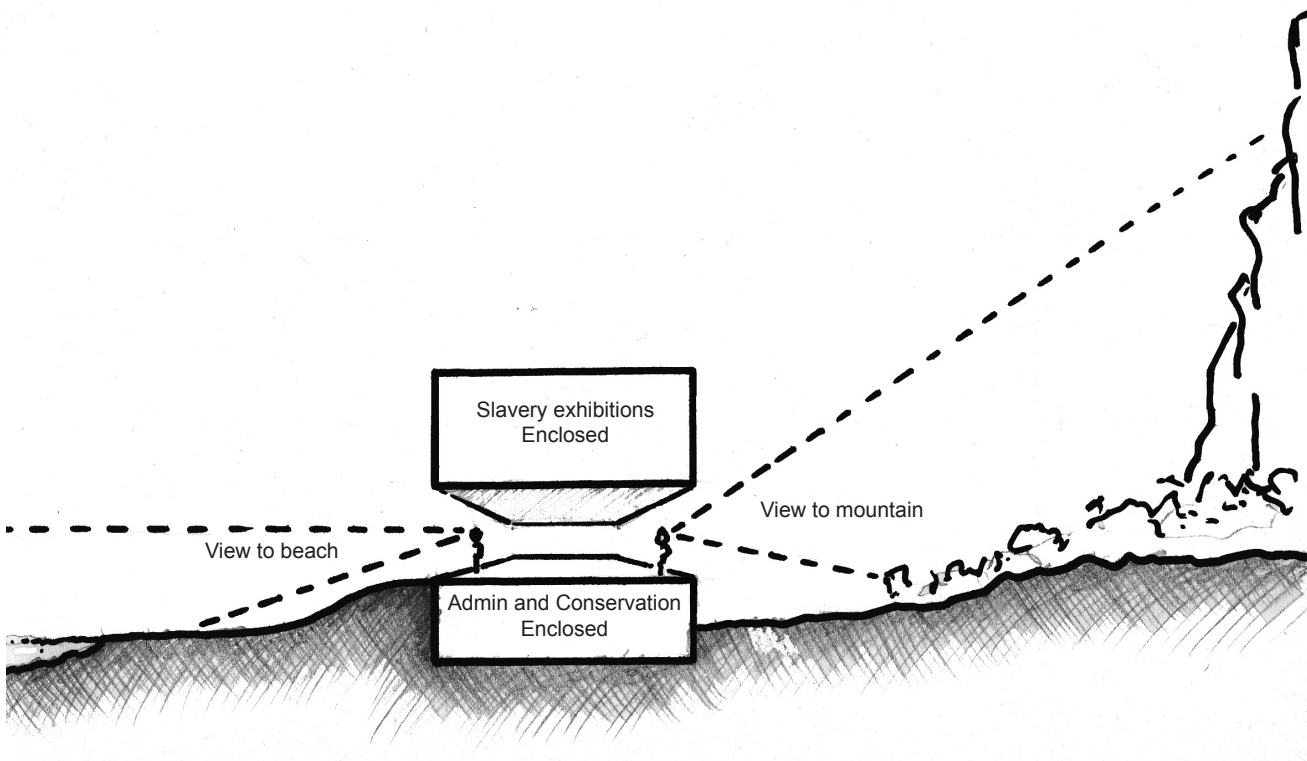


Figure 8.38 Open Upper Ground Floor with enclosed masses above and below (By author)

8.6.6 SUSTAINABILITY

The sustainability of the design is guided by three aspects of Environment, Social and Economy.

Environment

The proposed Interpretation Centre with the proposed Rogers Development should conserve as much of the peninsula's natural environment as possible and keep the impact of the facilities to a minimum. Natural resources such as rain water, wind and sunlight are to be utilised to operate building systems and lessen the use of nationally provided electricity, using intelligent design to light and cool the facility. Rain water will be harvested and stored and filtered for all uses while the predominant South Eastern wind will be used to generate electricity via wind turbines mounted on the roof.

Social

As mentioned in the Architectural Concept (Chapter 8.5) the facility will combine exhaustable aspects, such as exhibition spaces, with inexhaustable functions such as research, catering and commercial facilities. This combination will ensure the longevity of the facility on a social interactive level.

Economy

Through the income gained from local and international visitors and the cutting of running costs due to the use of natural resources, the facility poses to be economically sustainable.

8.6.7 CLIMATIC DESIGN

Solar Heat Gain

The building is placed on a north-south axis which is unconventional for optimum climatic performance in terms of sun control but this is achieved through the following methods:

- Mount Brabant towers above the facility in close proximity, sheltering it from eastern morning sun.
- The western edge is protected by a stone screen providing protection from afternoon sun. The screen is constructed from/of basalt stone which is porous with and low in density and therefore not conducive to gaining and radiating heat. The screen is shaped with a multitude of openings between the dry-packed stone, facilitating the flow of the cool sea breeze onto the full west facing facade and into the major western circulation space.
- The exhibition modules, located on the upper level, face the bulk of the midday sun. Due to the nature of the exhibitions housed in the modules and the desired sensations to be induced, the walls and roof will be highly insulated the temperature controlled through air conditioning with air curtains at openings.
- The storage and archive spaces are sunken into the site which is filled up on the western side. This mass insulation insures a steady internal temperature and lessens risks during power or mechanical failures.
- Light weight canopies used wind scoops are situated over the exhibitions modules, providing additional shading and limits heat gain.

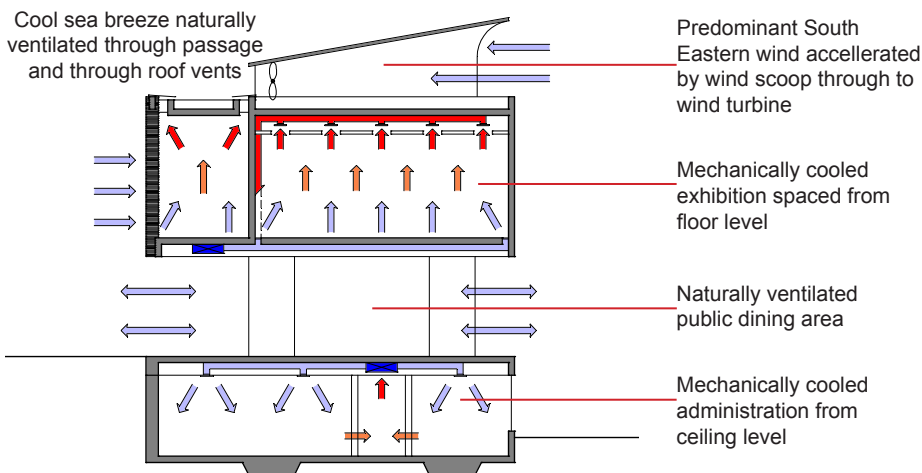
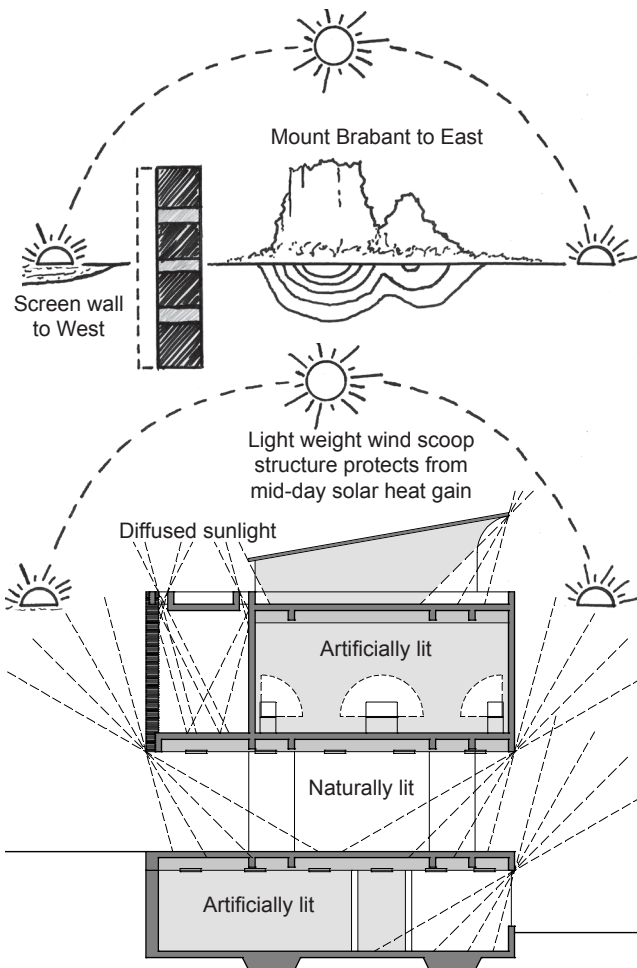


Figure 8.39 Climatic design (By author)

Figure 8.40 Lighting (By author)

Figure 8.41 Ventilation (By author)

Figure 8.42 Wind Turbine (<http://houstonrenewableenergy.org/renewable-energy/wind-energy/> Accessed 2013-10-16)

Natural Lighting

Natural diffused and reflected lighting is used for the First Floor circulation space and Upper Ground floor area. Where artefacts are exhibited, glazed panels will be covered by UV laminate to protect them against UV exposure.

Wind

Cyclones and gale-force winds can be a destructive force, requiring the use of heavy weight materials such as reinforced concrete to safeguard the artefacts and exhibits. Due to the predominant south eastern winds, the area is ideal for wind power harvesting through wind turbines. Light weight construction wind scoops will be installed on the roofs of the exhibition modules to funnel and accelerate the wind through the turbines.



8.6.8 STRUCTURE

The facility is treated as two enclosed box spaces separated by an open space with and kept apart by 2200x600mm columns on an East West alignment

The structure is an in-situ cast concrete structure with a column grid of 12,5m x 8,7m

The circulation space on the first floor is shaped by a cantilevered box frame attache to the exhibition modules.

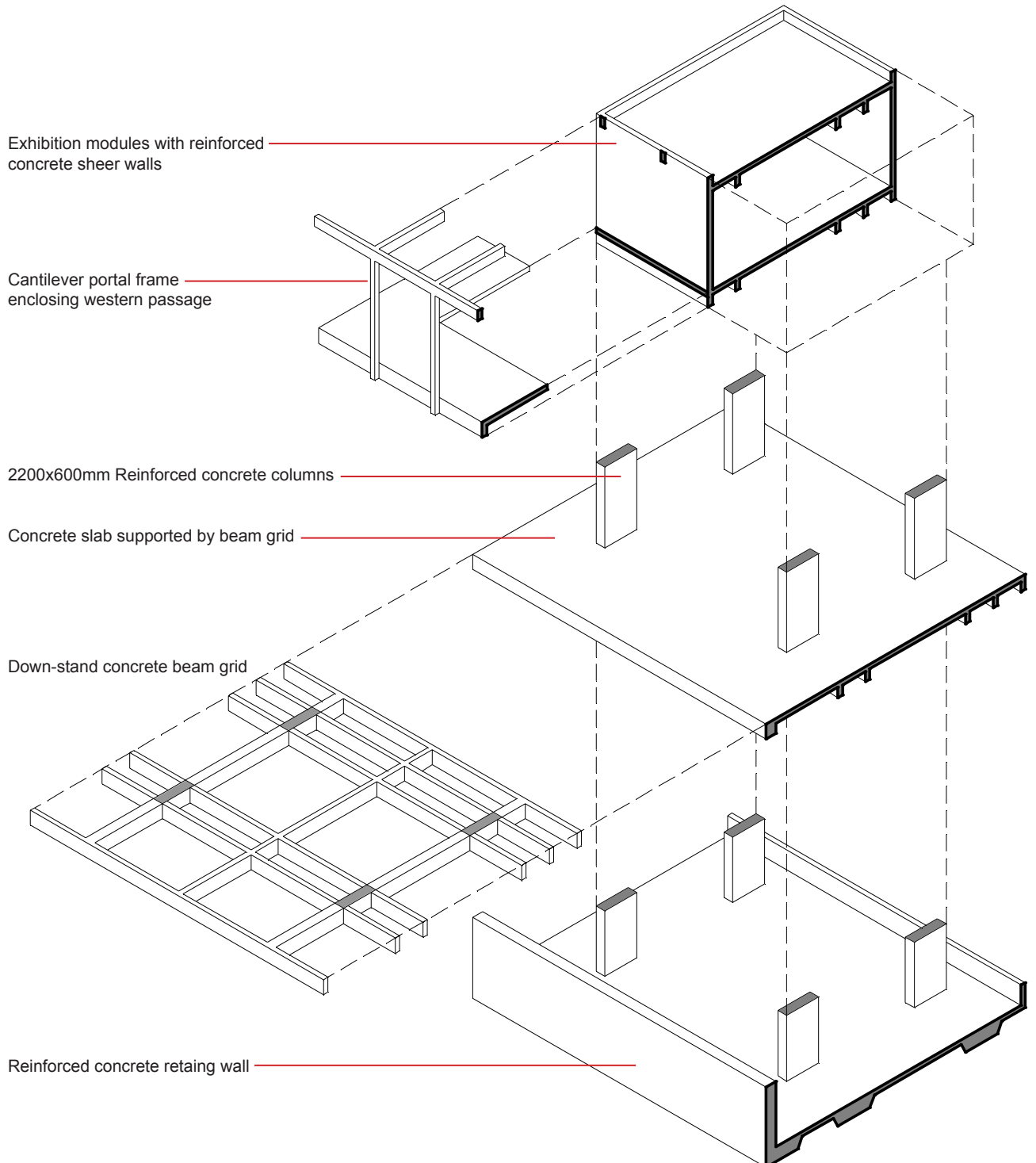


Figure 8.43 Isometric exploded structural diagram (By author)

8.6.9 CIRCULATION

Public / Private

The public will enter from the west with the full view of Mount Brabant as backdrop to the facility while staff and services enter from the North West on a lower level with direct access to the main supply route.

Route

A combination linear and loop circulation layouts have been used to arrange the exhibition spaces of the Interpretation Centre. The visitor follows the narrative of slavery moving from one exhibition to the next with spaces dedicated to rebellion separating them. A circulation spine is situated along the western edge with the exhibitions forming satellites along this route, where certain exhibits can be skipped or returned to.

Emergency Exits

Fire escapes are located at northern and southern ends and in the centre adjacent to the main entrance.

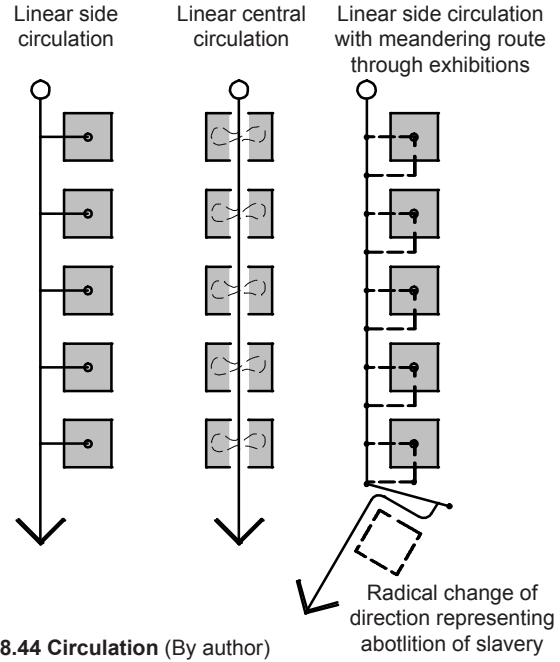
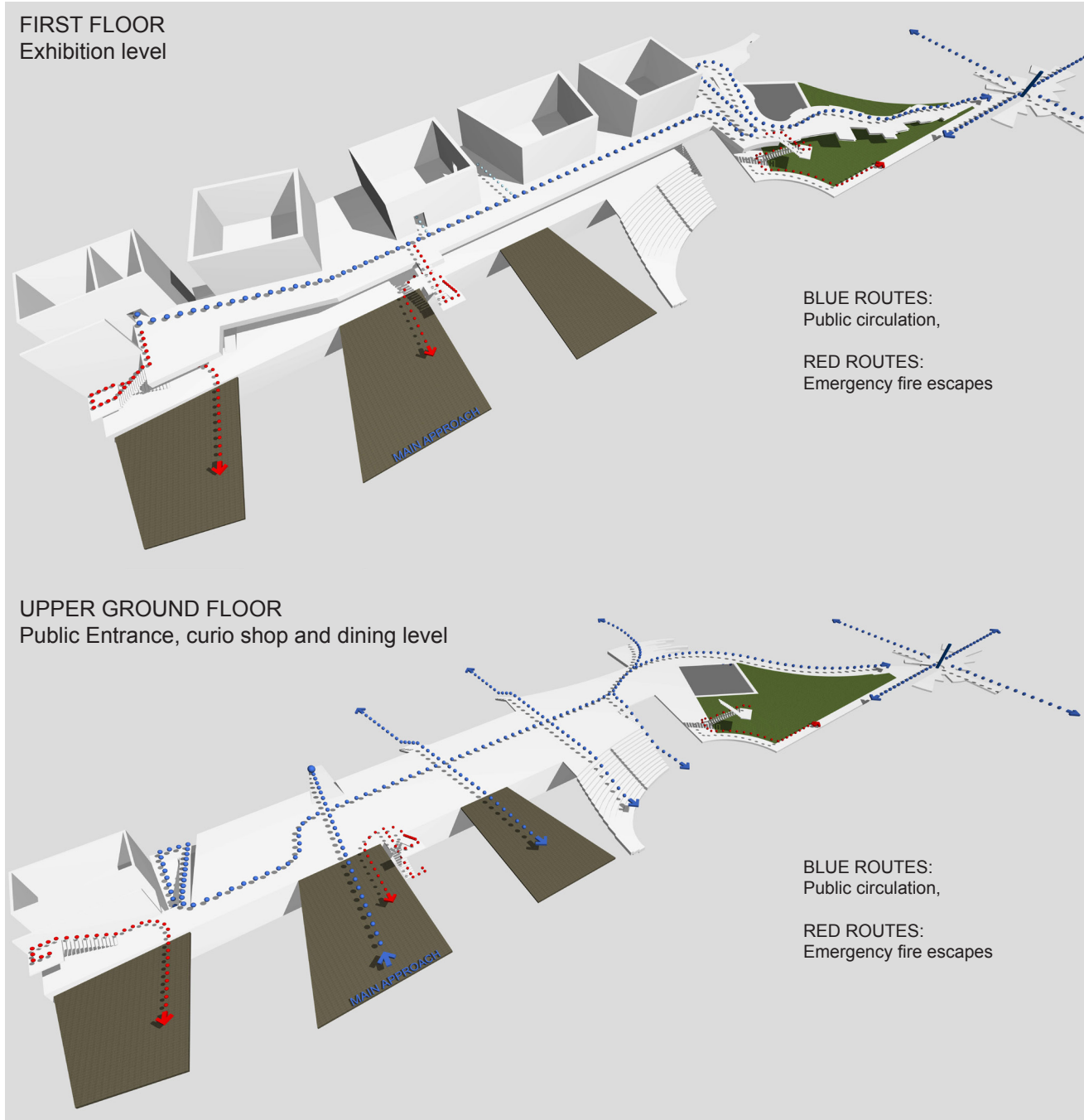


Figure 8.44 Circulation (By author)



8.6.10 SYMBOLISM AND METAPHOR

As the facility plays an important role in the interpretation of the subject matter, through inducing related sensations, architectural tools of form and construction are used in shaping each space expressing the desired symbolism and metaphor.

Capture and transport vessel

Once the visitor has entered the facility, he has the option continue to the exhibitions or utilise the restaurant and shop. To enter exhibition section the visitor has to descend into site into a subsurface enclosed vessel symbolic of a slave ship before he rises ascends up to the first floor exhibition spaces.

Uprooted society

The west facing screen wall is made of basalt, which is a heavy raw material, taken out of its context of the earth and suspended in mid air. This is symbolic of the slaves that made a living of the land, being taken out of their homeland context and brought to the island and forced to adapt to a western lifestyle under force.

Slave and Master

The tension between open and enclosed spaces is explored, symbolising the tension between master and slave. The visitor continuously moves from an open space with natural light and views of the landscape to enclosed exhibition modules with artificial light.

Abolition - Breaking of slave custom

The route that has been winding through the exhibition spaces from North to South makes a sudden change in direction and opens onto an outdoor viewing deck facing Mount Brabant to the East.

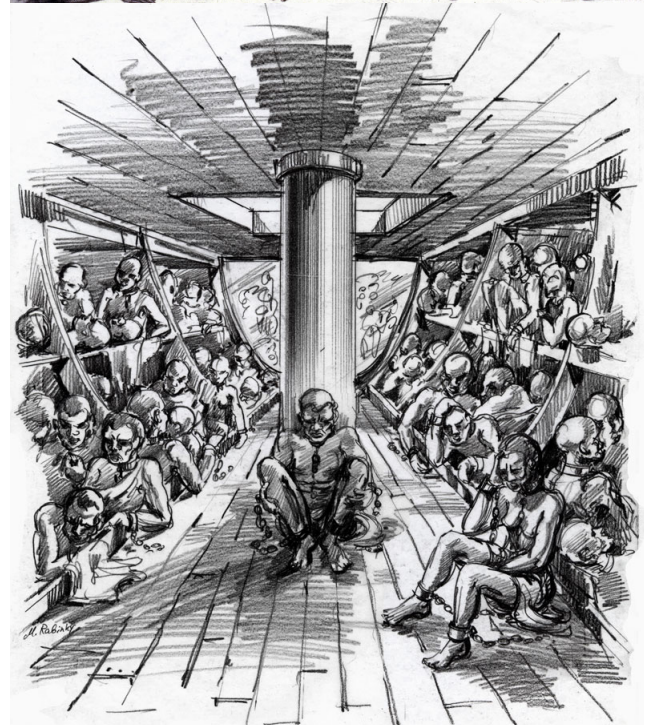
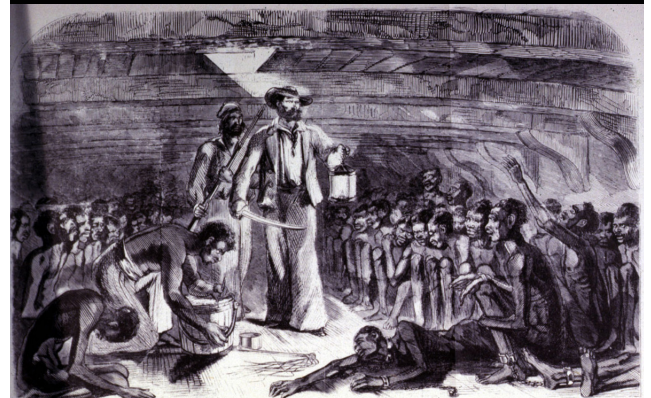
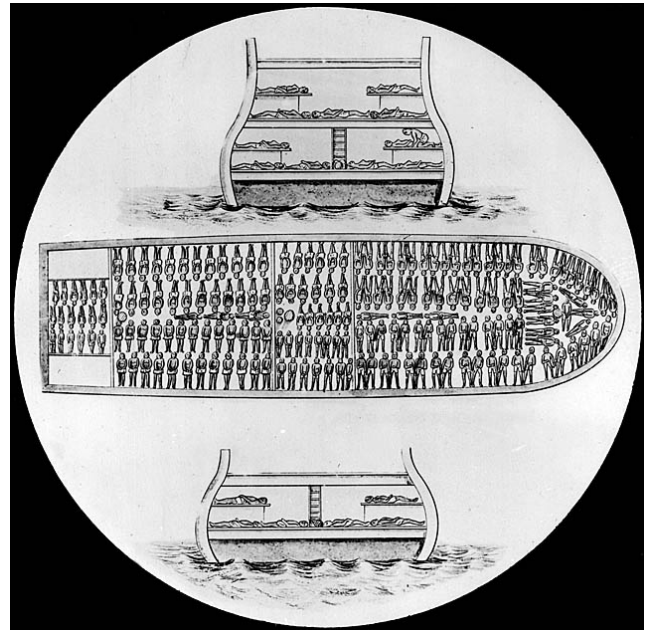
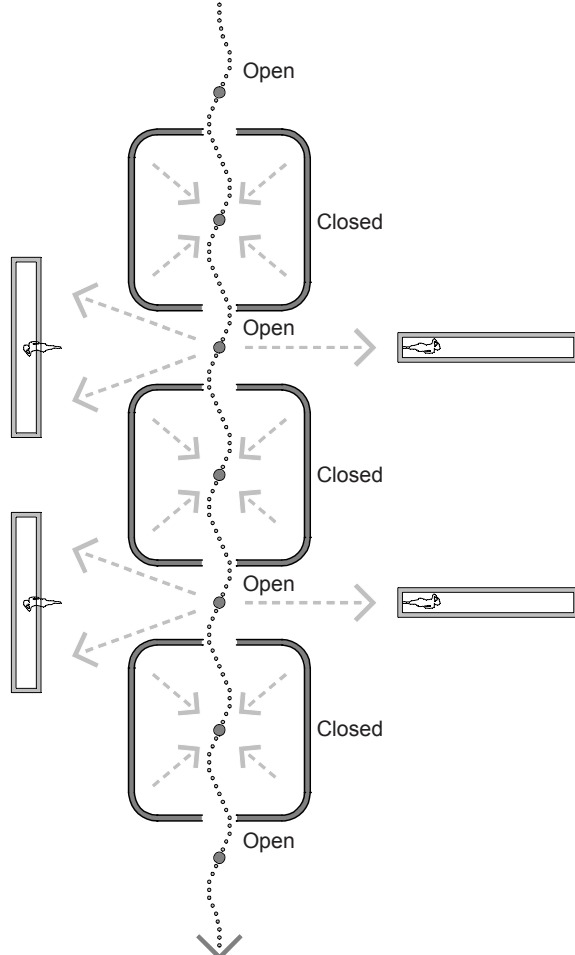


Figure 8.45 Slave ship interior 1 (www.commonwealthonline.org.uk/key-stage-3)

Figure 8.46 Slave ship interior 2

Figure 8.47 Slave ship interior 3

Figure 8.48 Symbolism (By author)

8.6.11 SERVICES

Mechanical Ventilation and Electrical

Mechanical services are situated on northern end of facility, away from public areas and easily accessible for maintenance from service road. In lower ground floor services run centrally along circulation space while services for upper ground floor and upper exhibition space runs along the western circulation space.

Lighting

The control of light in the slavery modules through artificial means symbolises the control of natural elements, in contrast to the exhibition spaces of rebellion and circulation space where a play of natural light is introduced. Western afternoon sun filters through the dry-stacked stone screen wall and sky-lights to naturally light the spaces and keep the visitor in touch with his surrounding context.

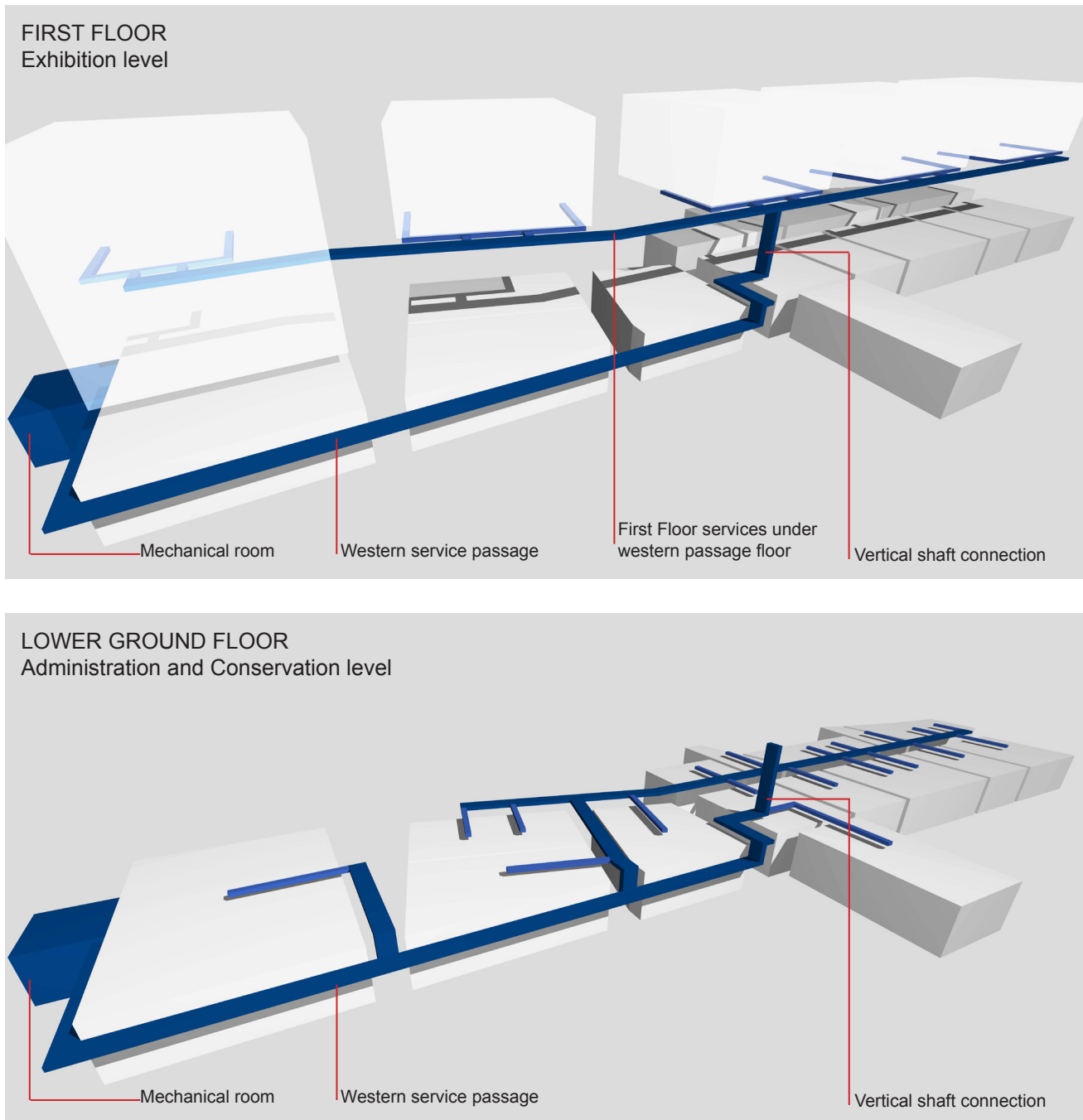


Figure 8.49 Mechanical Services (By author)

Rainwater Harvesting

Rain water is collected from all the roofs, filtered and fed to a storage tank situated at the southern end of the facility for use in all kitchen and sanitary services, the fountain water feature and for the vertical gardens.

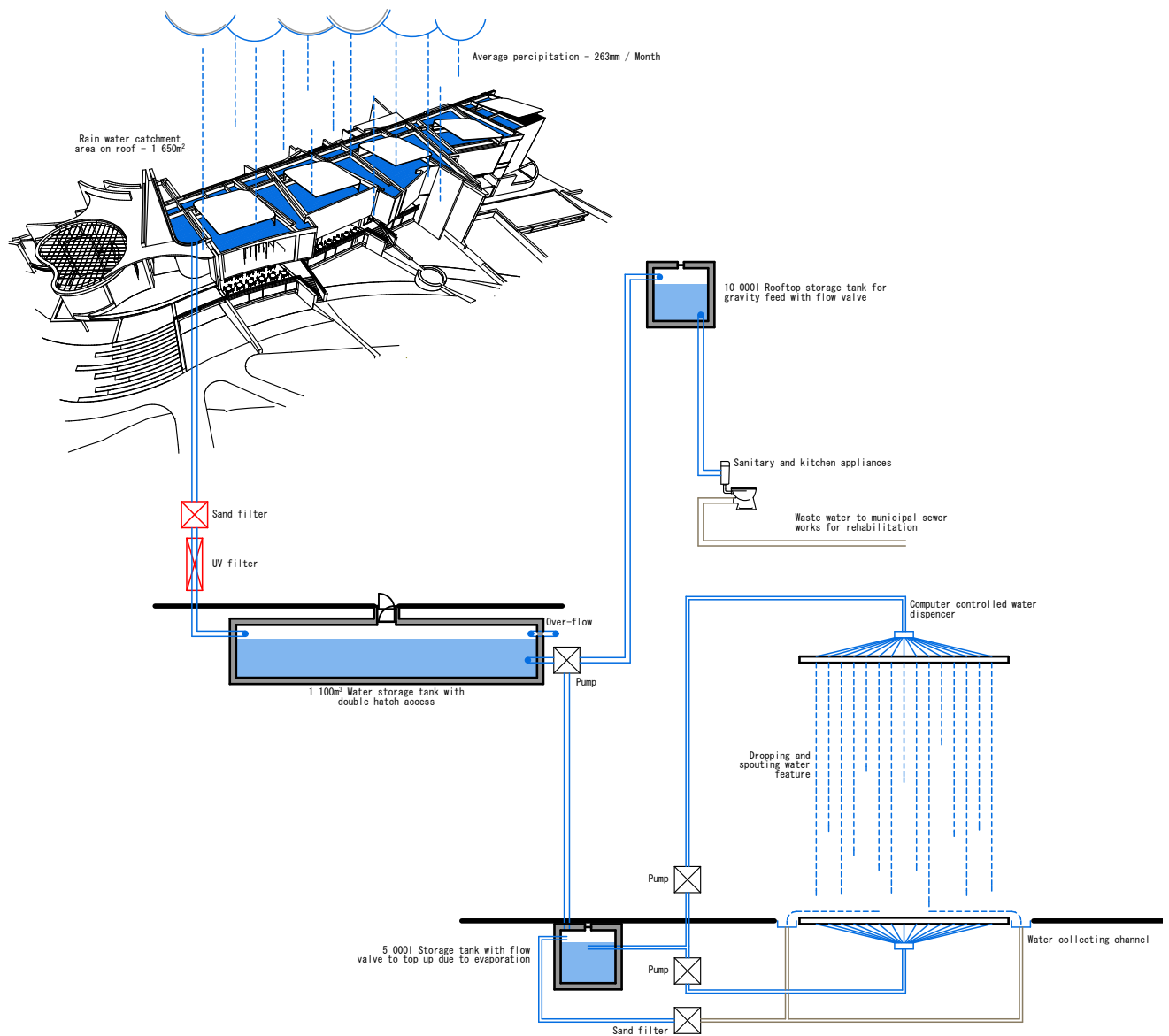


Figure 8.50 Rainwater harvesting diagramme indicating relative positions of filters, pumps and storage tanks (By author)

8.6.12 CONSTRUCTION CONCEPT, METHODS AND MATERIALS

CONSTRUCTION CONCEPT

In order to further the architectural intention and facilitate the narrative housed by the Interpretation Centre, the construction methods and materials are separated into two groups of western and vernacular, or processed and natural, which expresses the dual personality of the facility, representing the slave and master. This is combined with defining spaces as open versus closed, naturally lit and ventilated versus artificially lit and cooled.

The exhibition modules raised from the ground and housing exhibits on the topic of slavery, will be shaped into purified forms using reinforced concrete of white cement and aggregate, cut and polished to mirror smooth finish with a diamond grinder.

The areas of social and relaxation, situated on the upper ground floor and housing activities such as the cafeteria and curio shop, will be loosely defined and interactive with landscape, making use of natural materials such as basalt stone and timber panelling.

The service and administration area is situated on the lower ground floor, housing storage areas, inspection bays, archives and administration for exhibits and artefacts, will combine vernacular and western form and construction and be representative of the artefact and the researcher.



BASALT

Basalt is probably the most significant construction material in Mauritius's history. It has always been plentiful, easily extractable, easy to work, durable to the extreme climatic conditions and a beautiful material that reveals its characteristics through the shaping thereof into building blocks.

SOURCE:

Even though it is not a renewable resource, the current manner of harvesting boulders from developing land is not exceedingly harmful to the environment. The manner of collecting rocks from sugar cane fields also ensures the use of more durable building blocks as quarrying through methods of blasting, as used in marble, can create cracks leading to early deterioration.

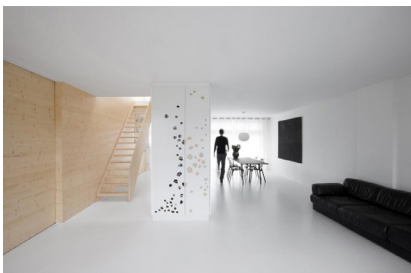
PROPERTIES AND CHARACTERISTICS:

Basalt, also known as Traprock, is a microcrystalline volcanic or dike rock that consists primarily of Pyroxene and a Calcic Plagioclase. It has a low density because of its frothy texture and can easily be worked with hand tools. Basalt has a low thermal conductivity which is good for buildings materials in warm / hot climates. (Conservation of Historic Stone Buildings & Monuments:) Basalt can be chiselled by hand or can be cut by machine into thin tile slices as desired.



Figure 8.51 Basalt rubble from cultivated fields (<http://www.megalithomania.co.uk/antoinearticle.html> Accessed on 2013-08-29)

Figure 8.52 Basalt stone (<http://www.mosaicstile.com/basalt-stone.htm> Accessed 2013-10-03)



CONCRETE

Concrete is commonly associated with modern building techniques, though its use dates back to the Roman period. As it is fluid in its formation phase, it frees up design possibilities.

by using white aggregate and white cement, a through-white colour can be achieved and by grinding away the surface with a diamond grinder, the surface can be polished to a high gloss finish.



Figure 8.53 White concrete interior (<http://www.home-designing.com/2012/03/tropical-beach-villa/white-gray-concrete-kitchen> Accessed 2013-10-04)

Figure 8.54 White aggregate (www.livingstoneuk.co.uk Accessed 2013-10-01)

9. DESIGN PROPOSAL

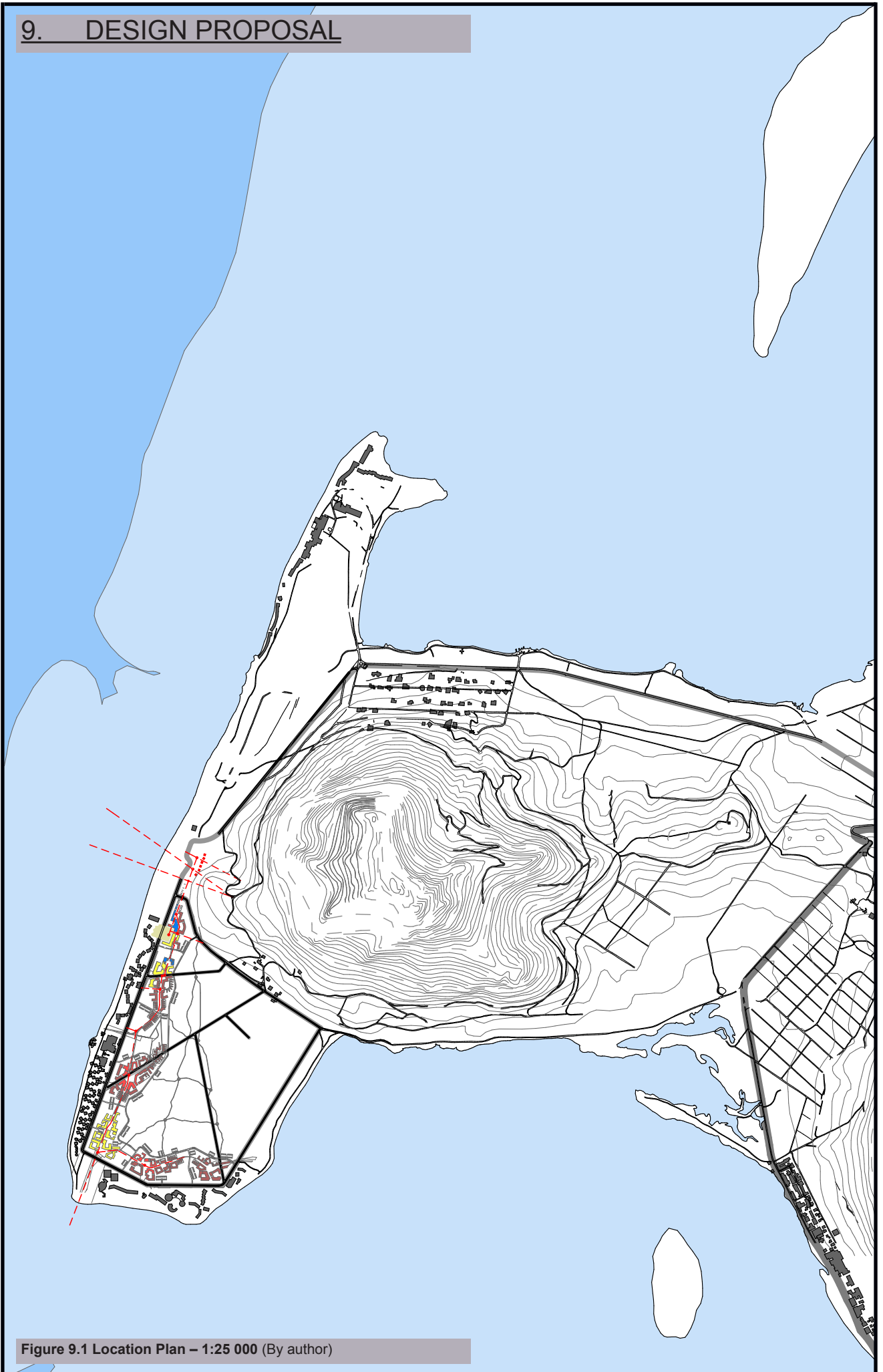


Figure 9.1 Location Plan – 1:25 000 (By author)

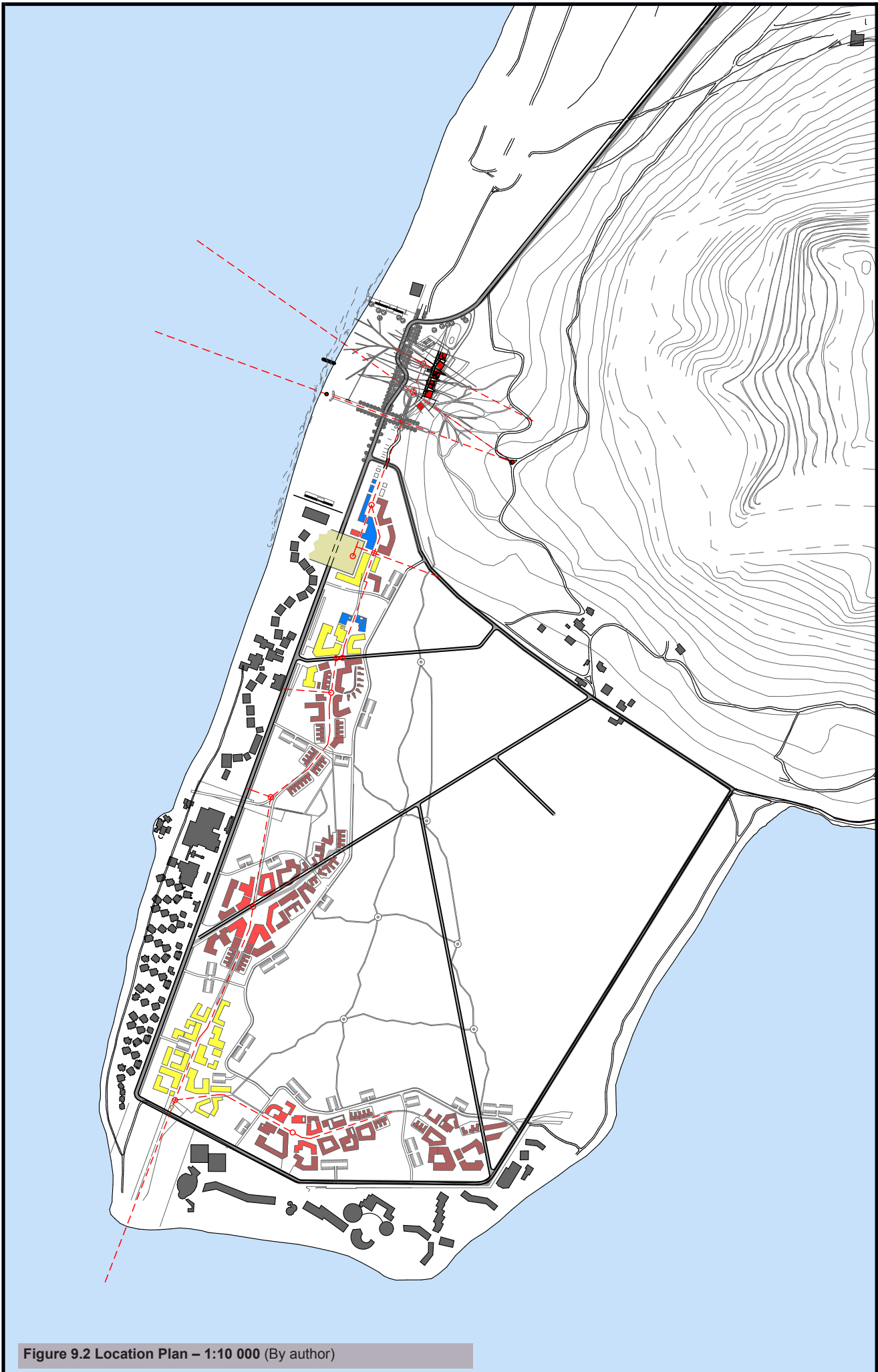


Figure 9.2 Location Plan – 1:10 000 (By author)

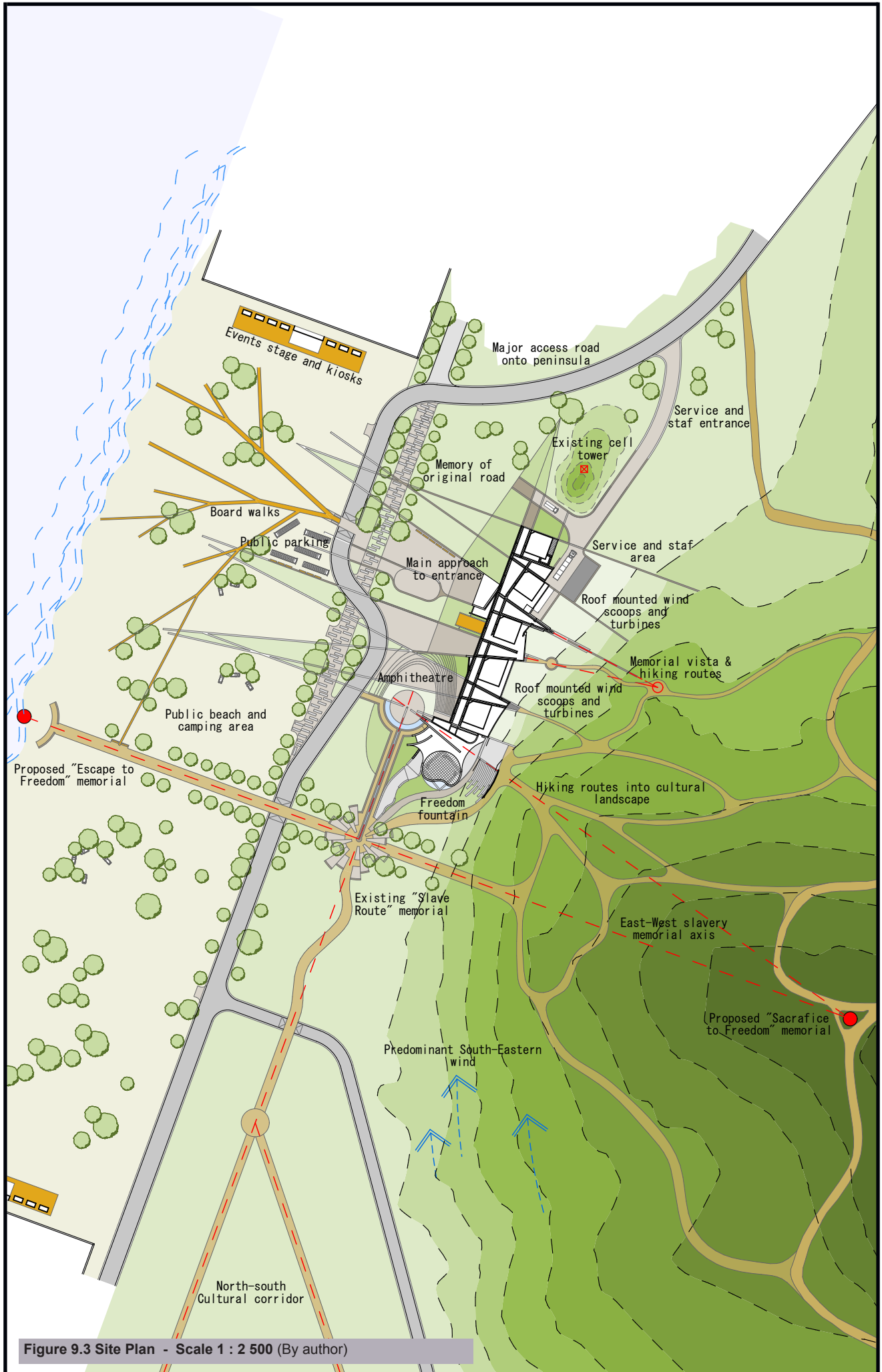


Figure 9.3 Site Plan - Scale 1 : 2 500 (By author)

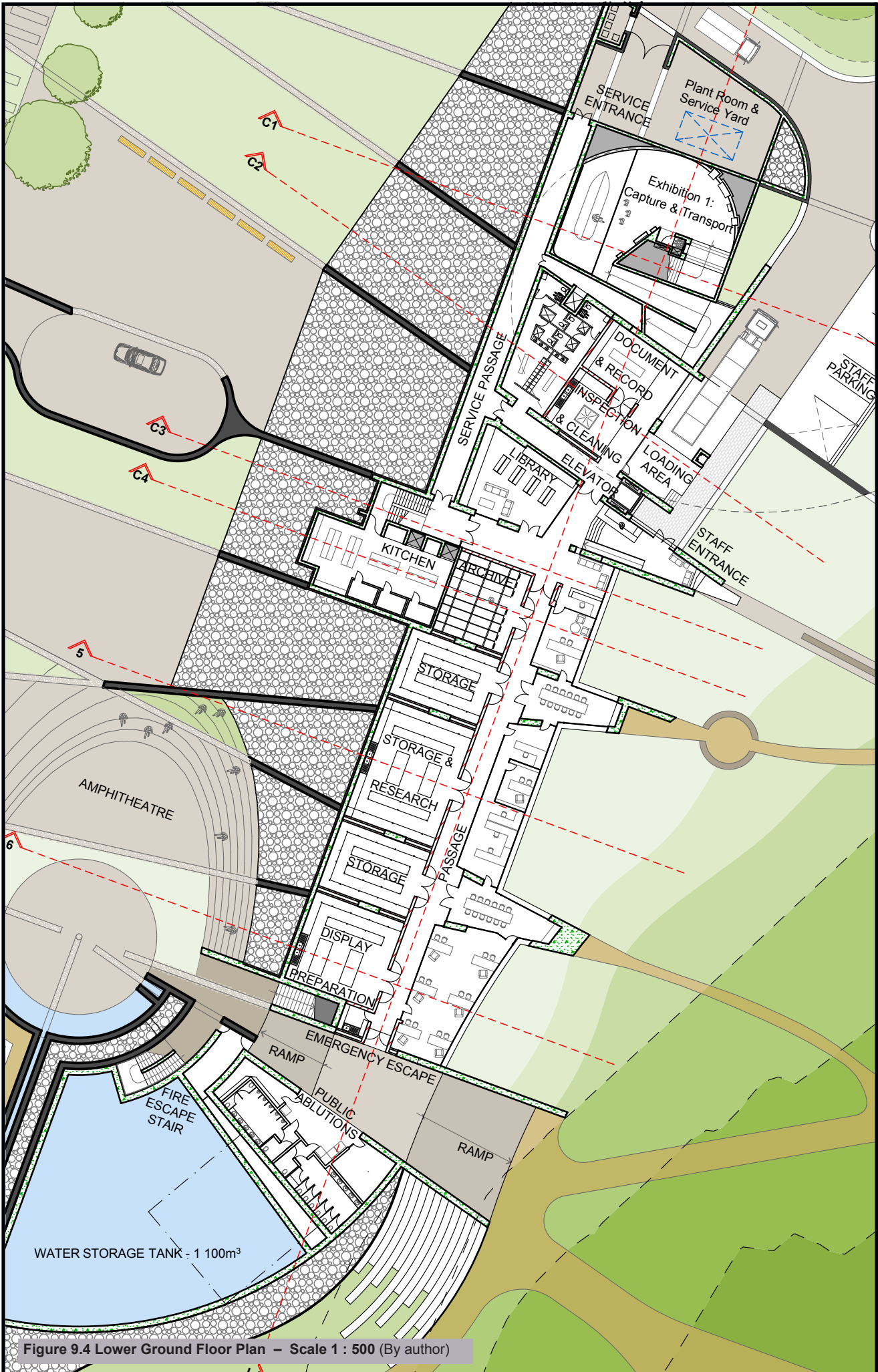


Figure 9.4 Lower Ground Floor Plan - Scale 1 : 500 (By author)

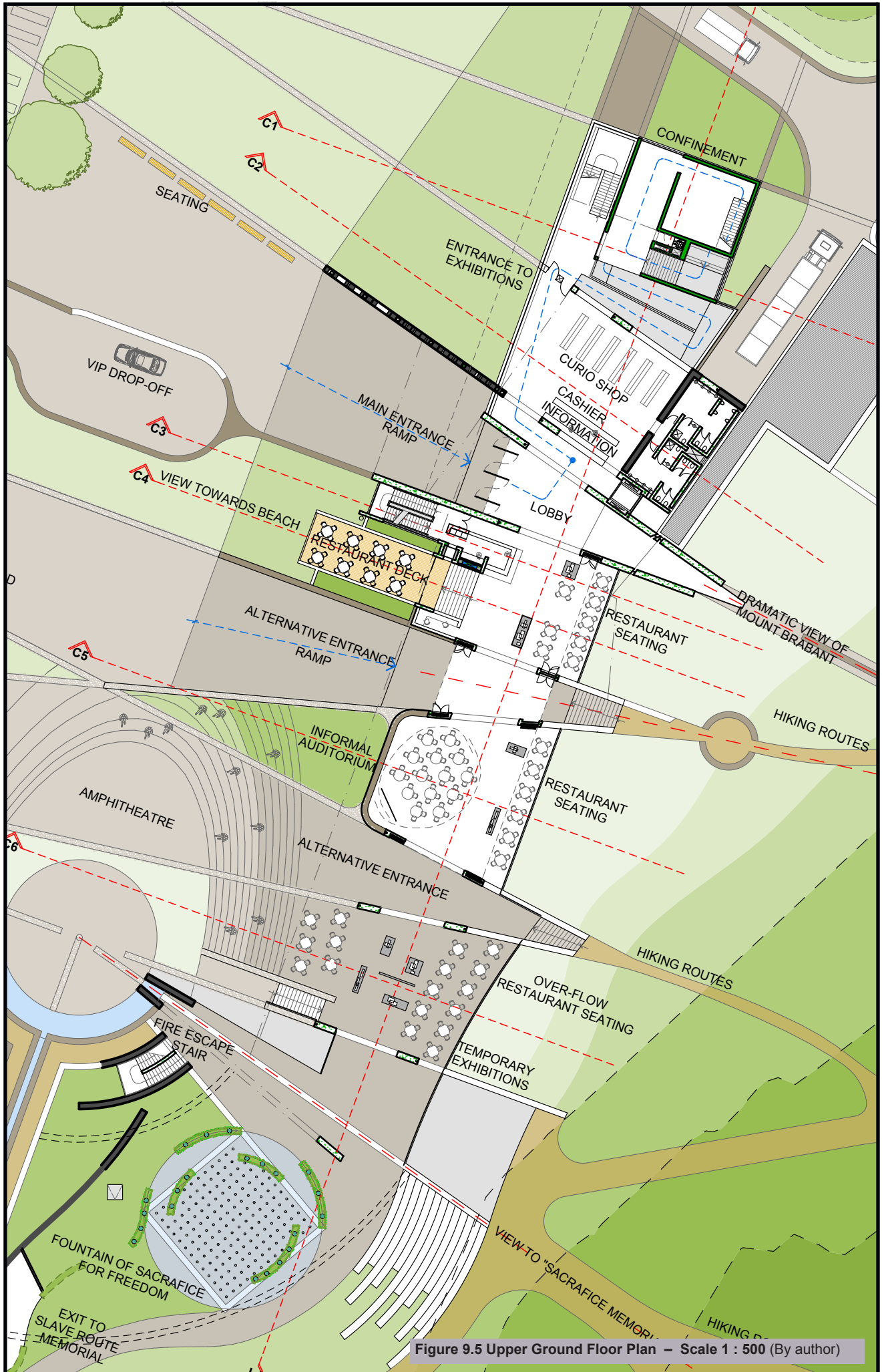


Figure 9.5 Upper Ground Floor Plan – Scale 1 : 500 (By author)

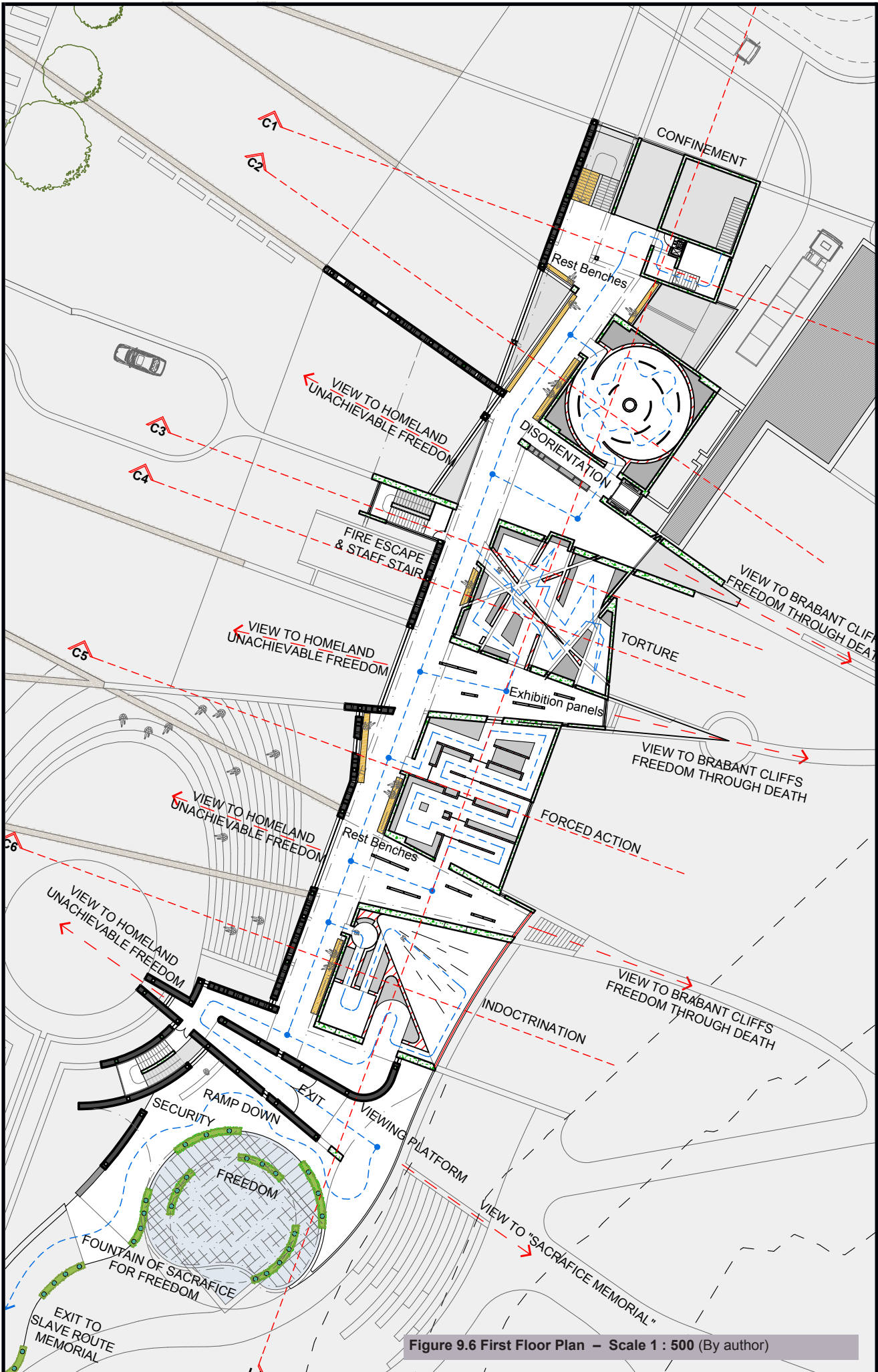


Figure 9.6 First Floor Plan – Scale 1 : 500 (By author)

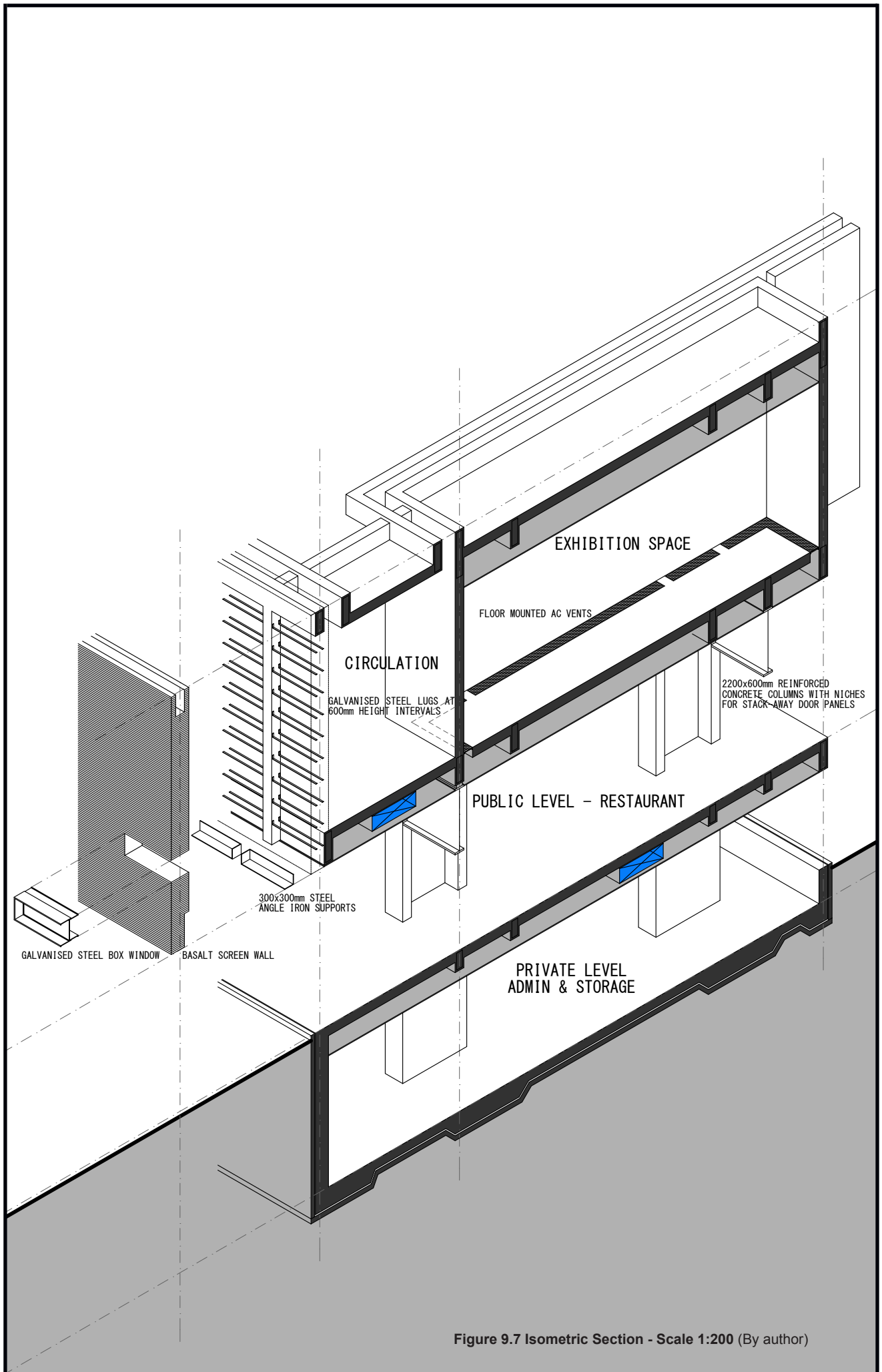
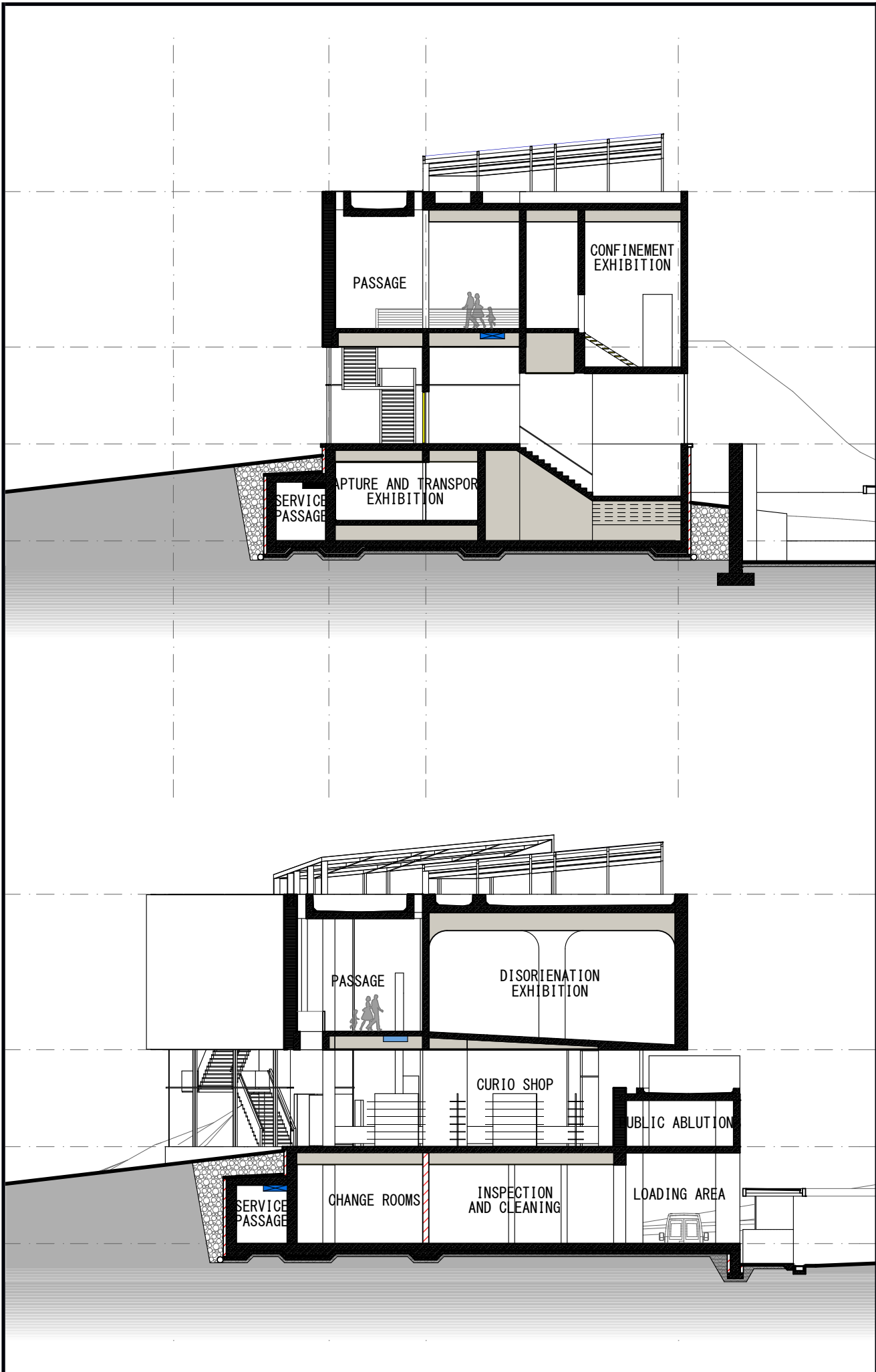
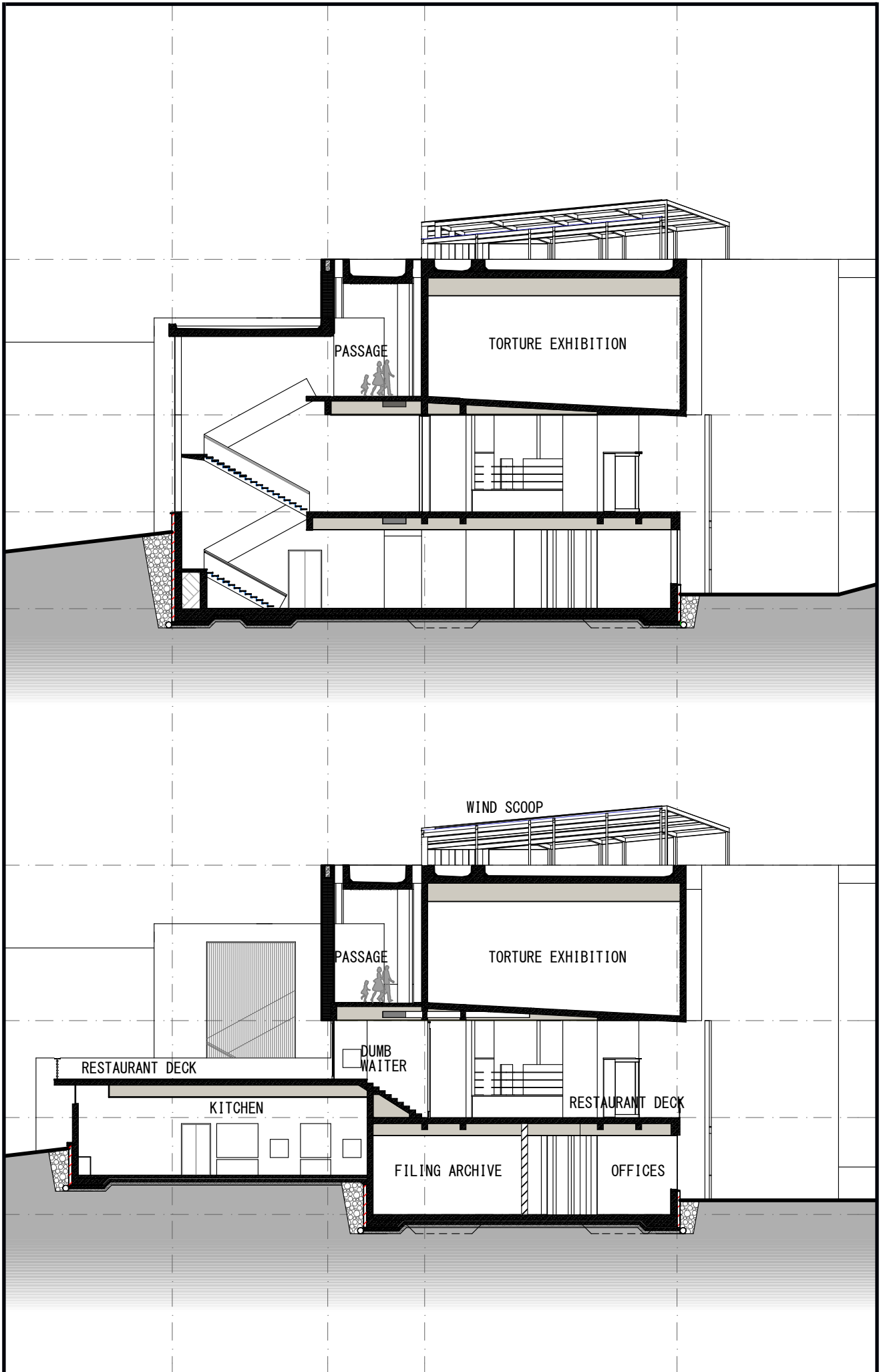
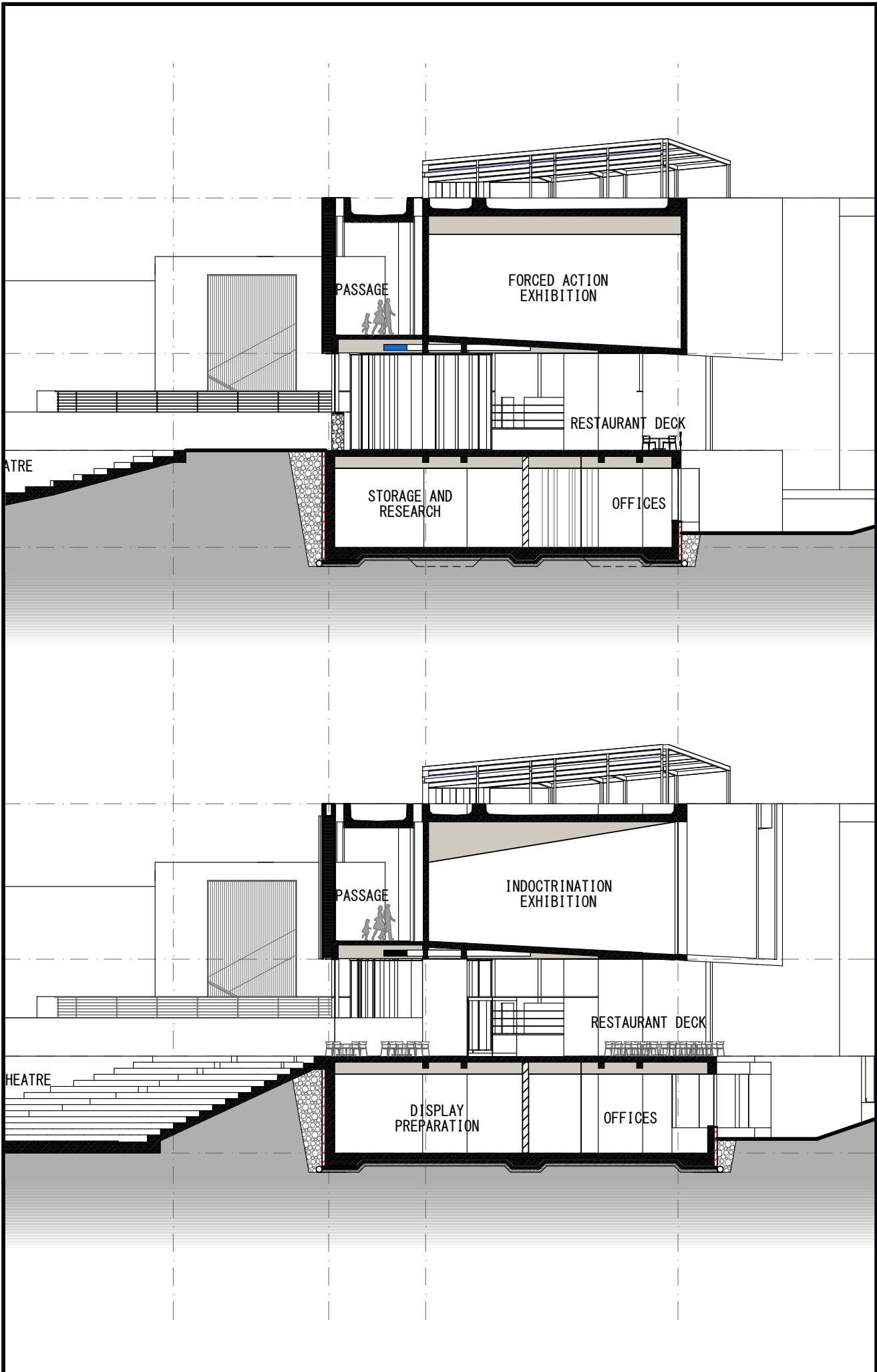


Figure 9.7 Isometric Section - Scale 1:200 (By author)







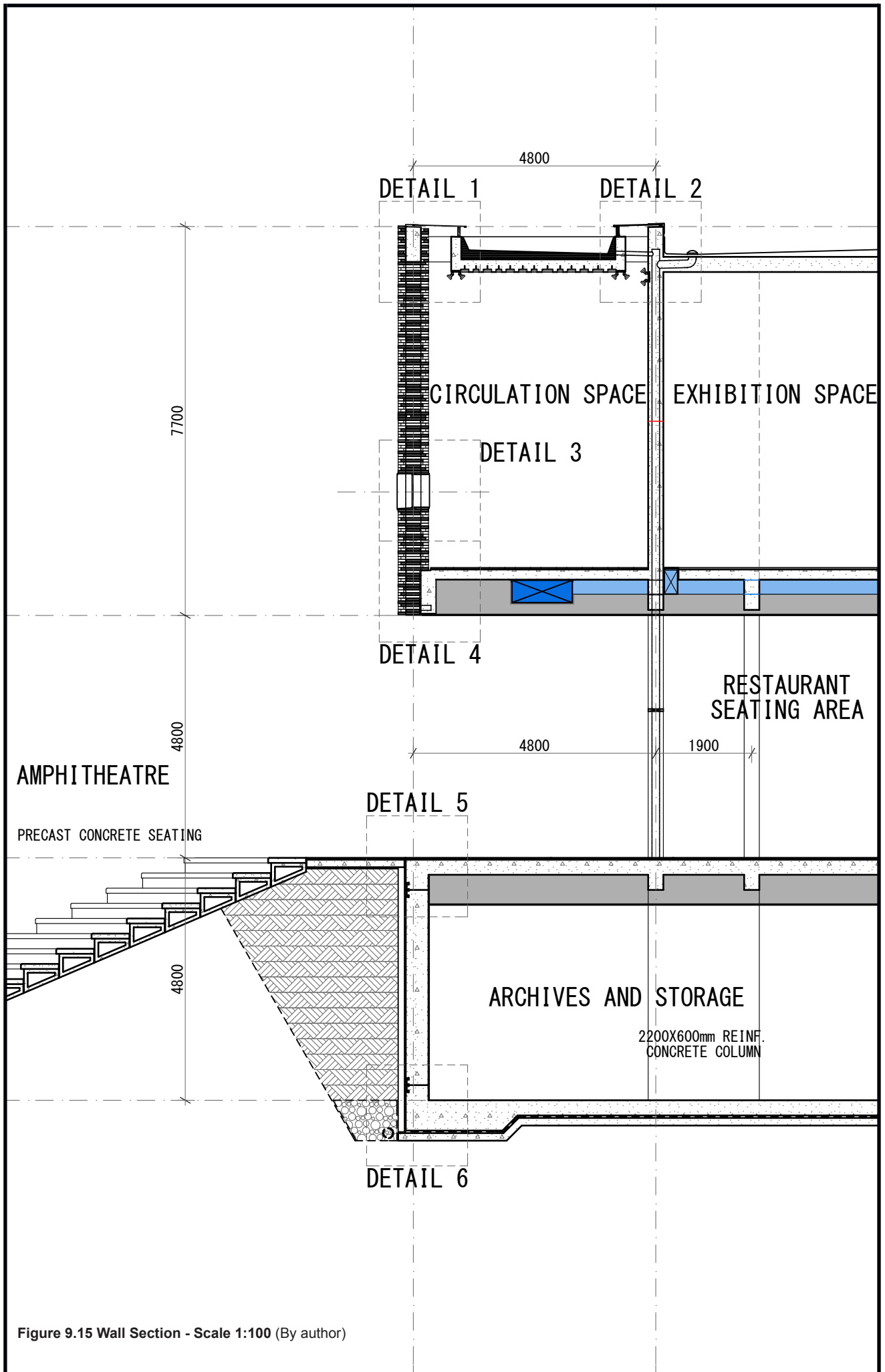


Figure 9.15 Wall Section - Scale 1:100 (By author)

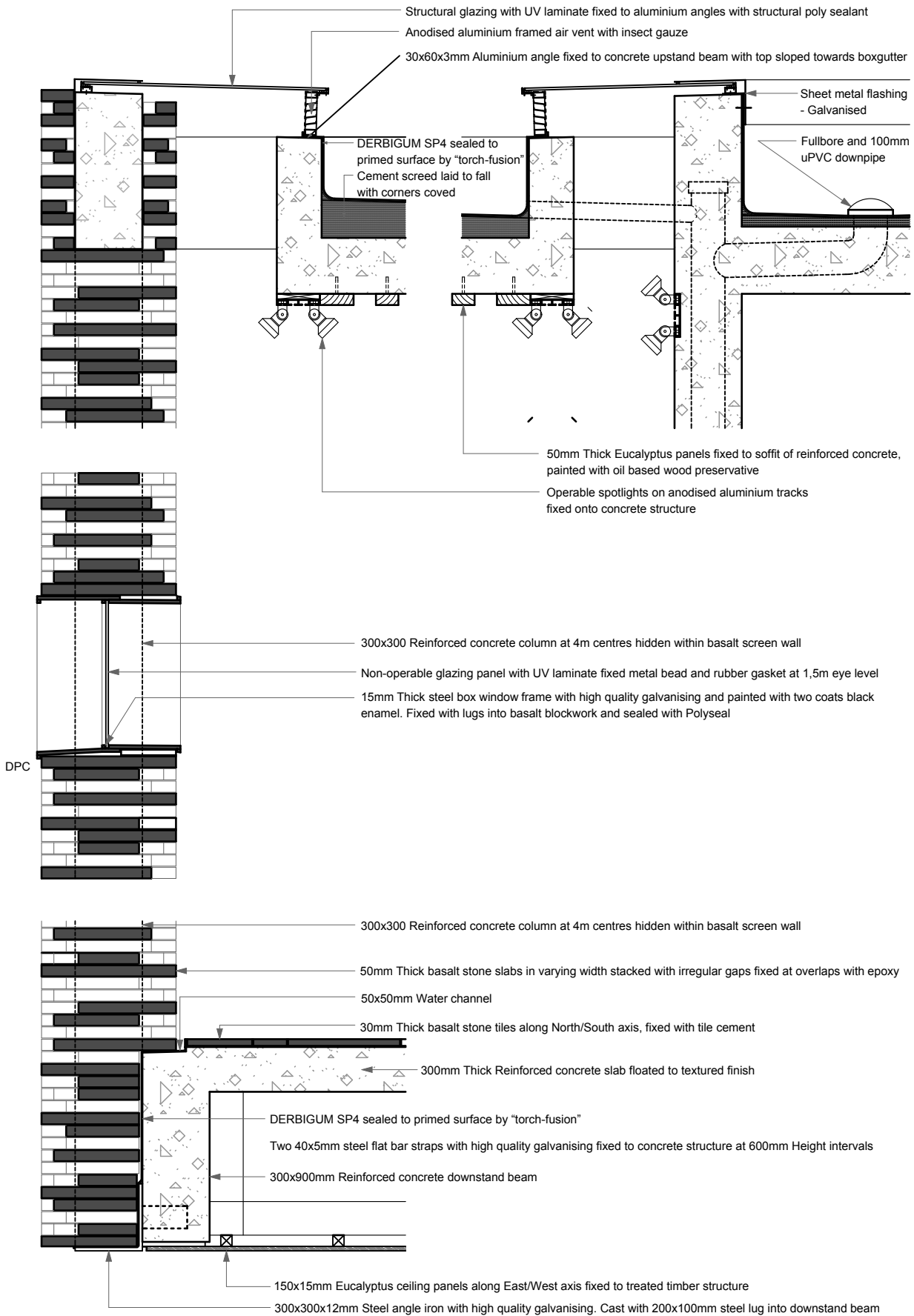


Figure 9.16 Western Passage - Roof and wall Construction Details - Scale 1:25 (By author)

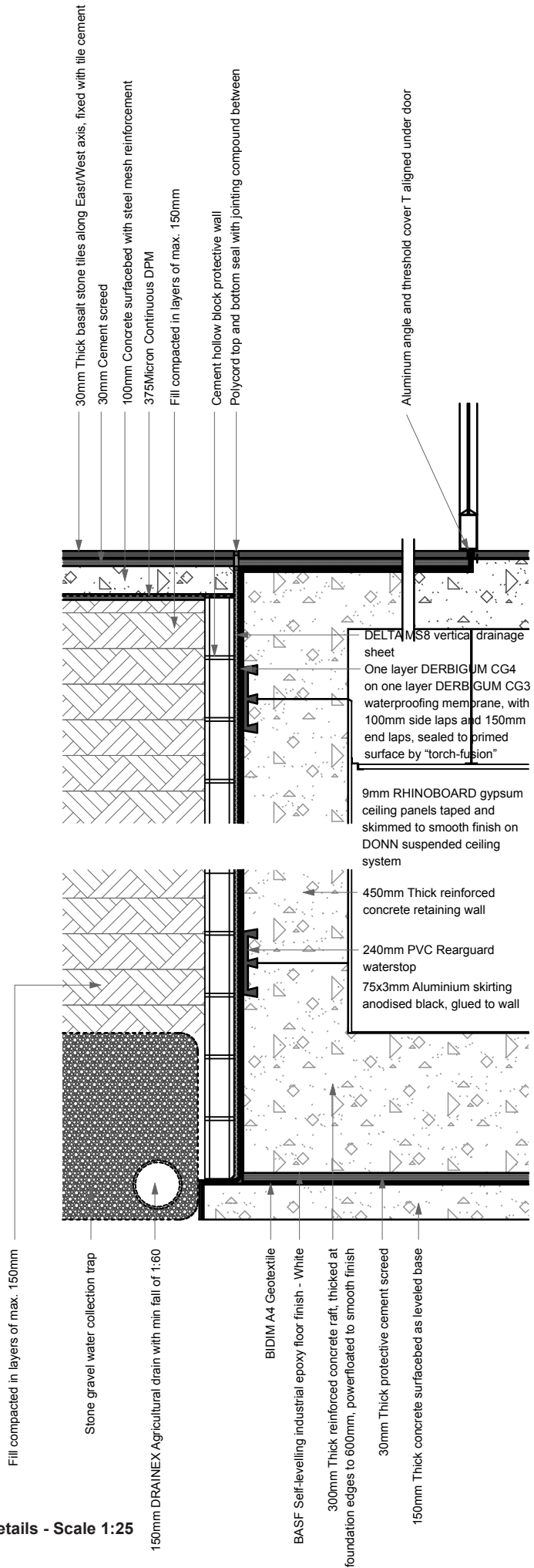
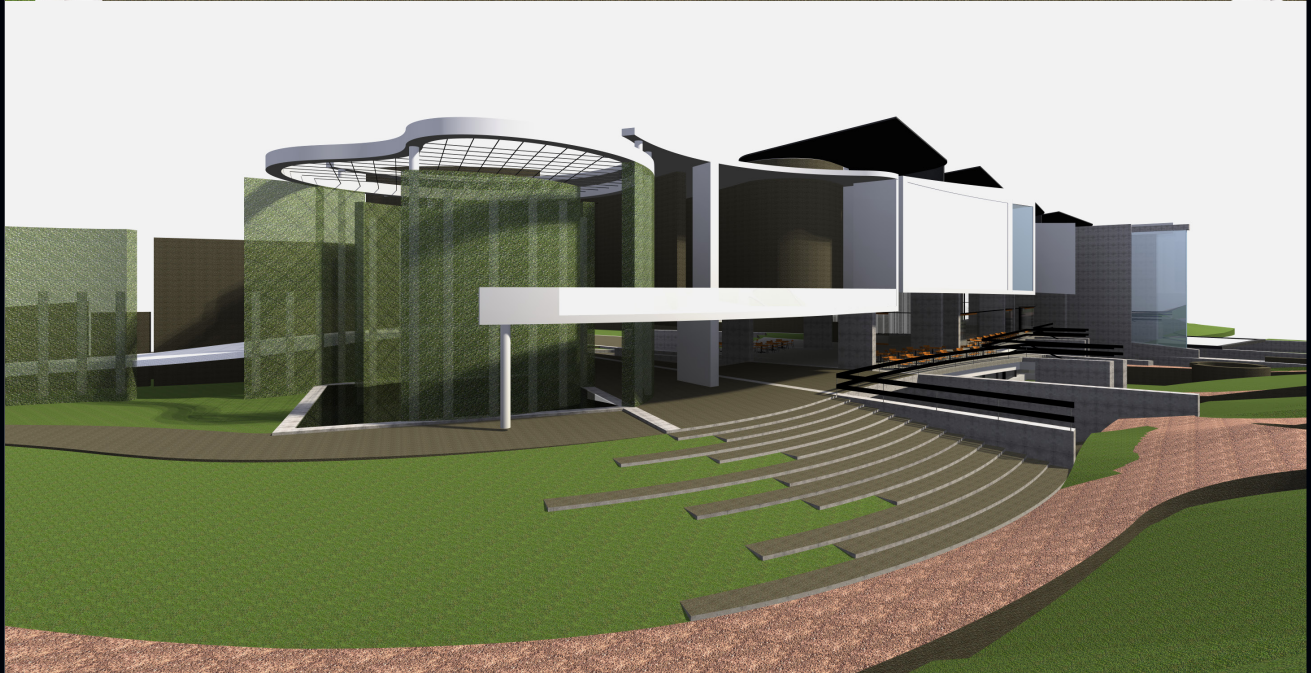
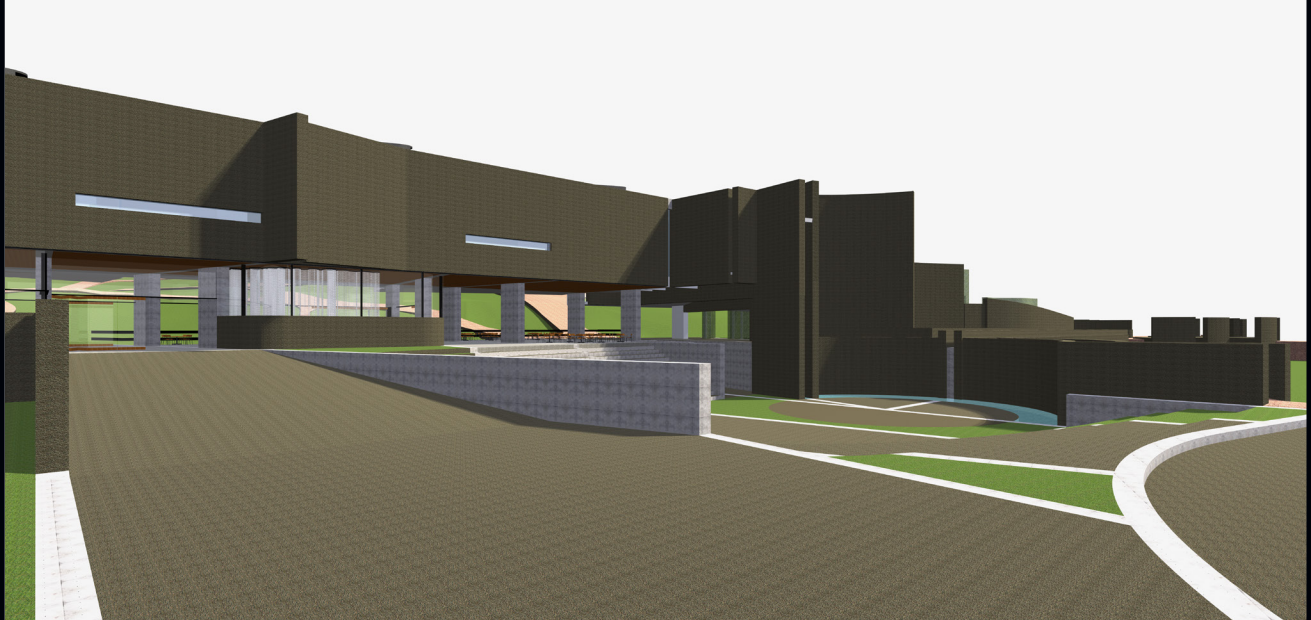
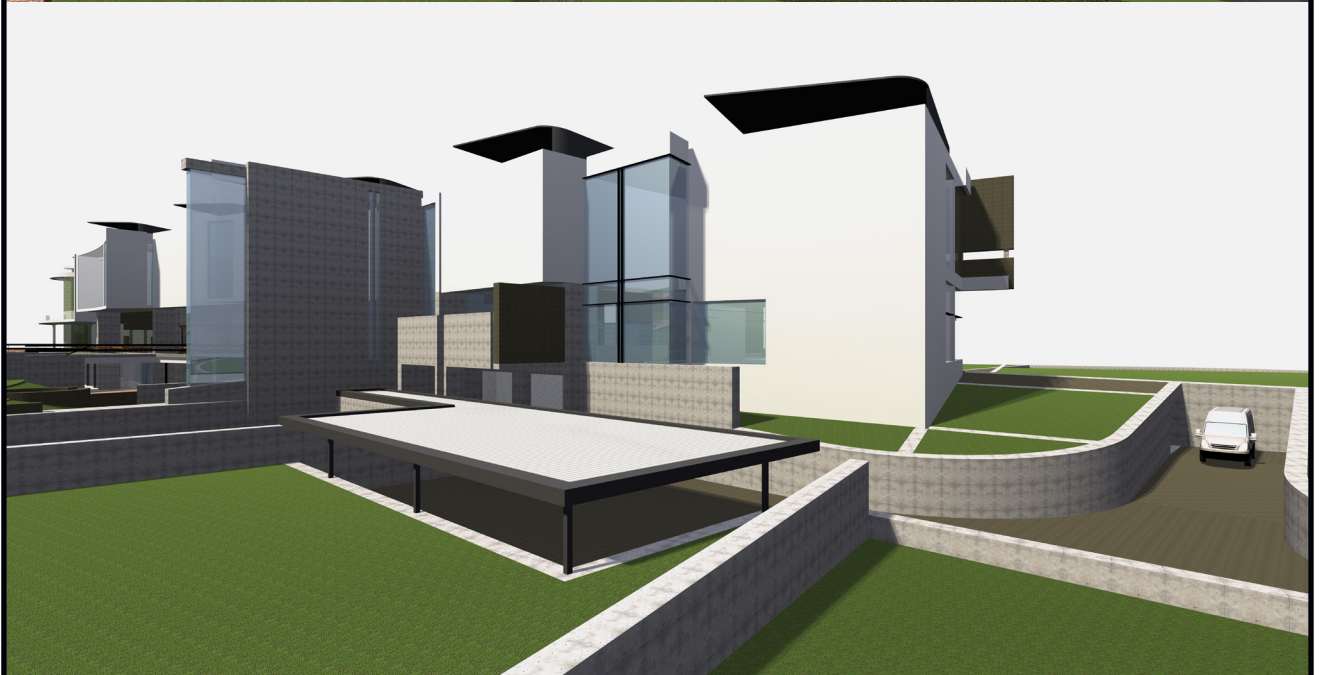
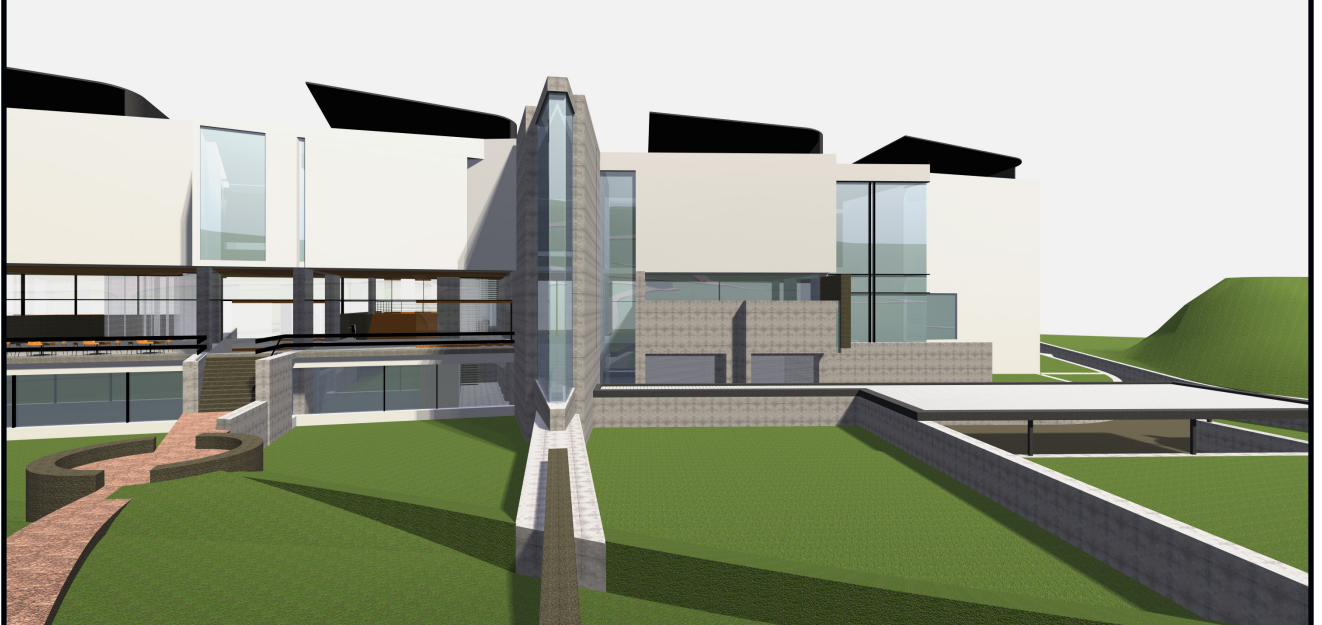


Figure 9.17 Basement Construction Details - Scale 1:25
(By author)





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