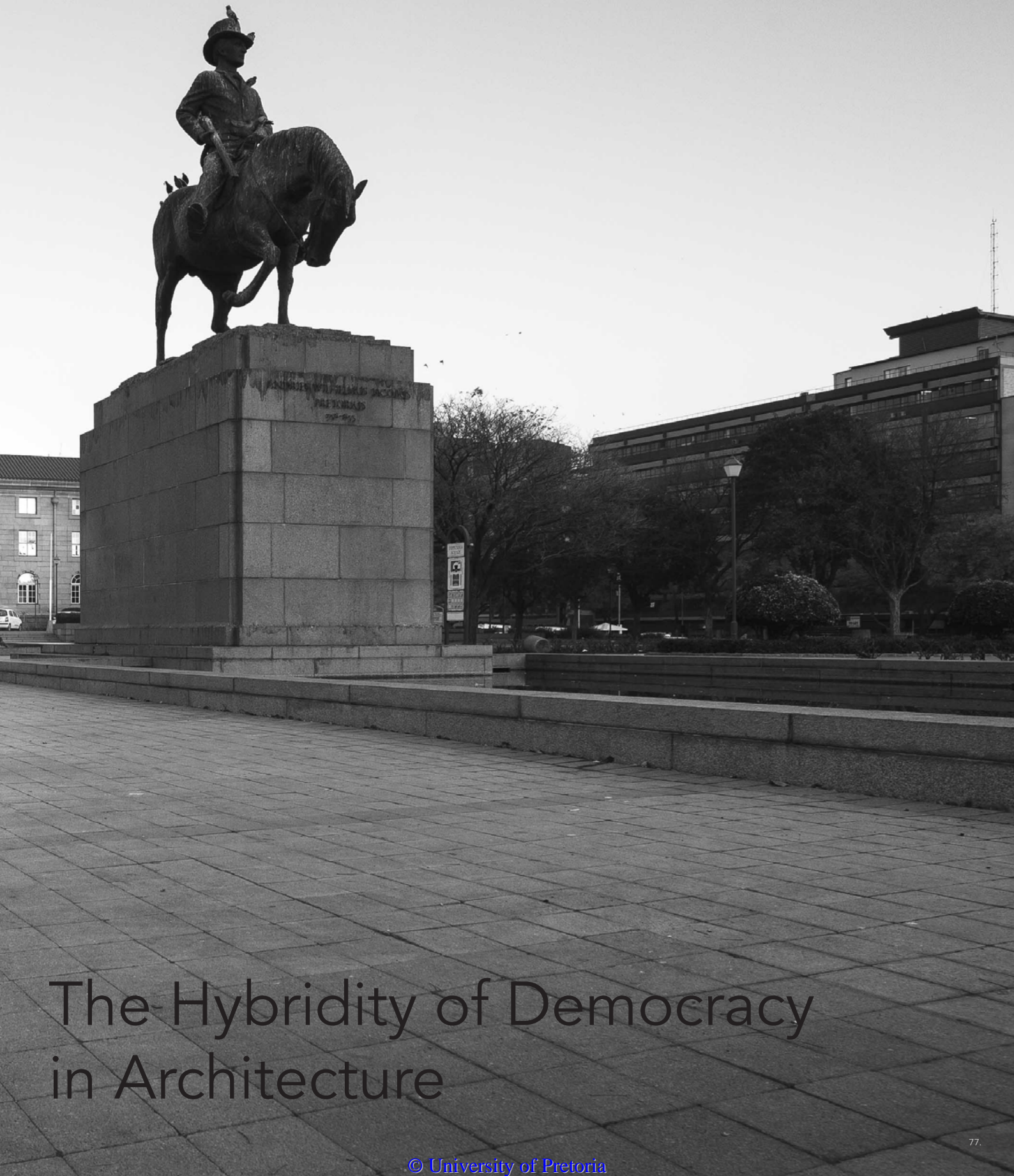# 04

Contribution Paper

Figure 4.1 View from Pretorius Square towards Pretoria city hall with Andries Pretorius statue (Hoffman 2017)

The Hybridity of Democracy in Architecture

In recent South African history, there appears to have been an increase in dissatisfaction with government and those in power (Burger 2014). A strong identifiable marker, throughout history, of dissatisfaction with government can clearly be seen in the act of protest. The act of protest is not unique to South Africa. Protest has been used as a tool, by the masses, to fight against inequalities all over the world. Gandhi's Salt March, the March on Washington in 1963 (Begley 2015), the Tiananmen Square Protests of 1989 (Chirila 2017) and the Zuma Must Fall protest of 2017 (Henderson 2017) are all examples of mass action fighting against inequality. Though protest is focused on putting forward a specific mandate, social or political, it is important to remember that protest physically and symbolically occupies space.

In an exhibition designed and curated by Tali Hatuka, she identifies that protest can be broken down into three core elements: Voice, Appropriation and Boundaries (Hatuka 2008). Through this break down, it is argued that protest utilises space (appropriation) so as to better facilitate its needs (Hatuka 2008) and, by doing so, influences the stages of the protest (boundary), ultimately influencing its effectiveness (voice). It is evident in the use of the Lincoln Memorial during the March on Washington, the occupation of Tiananmen Square by students, and the march towards the Union Buildings during the Zuma Must Fall protest that, in each case, the public chose to appropriate an important civic institution. Through this appropriation an established boundary was altered so as to emphasise the effectiveness and power of the protest's voice in bringing across the issues which the protesters were fighting for or against. The utilisation of the aforementioned civic institutions supports Cynthia Nikitin's (2009) argument of the importance and contributed value that civic institutions such as city halls, libraries, parks, squares and museums provide to the city. Through being occupied by protest these act as platforms on which democracy can be asserted.

Recently, South Africa has seen the darker side of protest and its appropriation of civic institutions

Figure 4.2 Above; Bloemfontein City Hall (Carviloria 2013)

Figure 4.3 Above; Blaze taken hold in the main hall (Roos 2017)

in the burning of Bloemfontein City Hall on June 21st, 2017.

After the Mangaung Metropolitan Municipality failed to sign an agreement with striking municipal workers a battle between them and the local police erupted (eNCA 2017) outside Bloemfontein City Hall. During the dispute, some of the municipal workers were able to get into the City Hall and set it alight. The blaze took hold, with the result that the building's roof collapsed (Mabena 2017). The act of burning the building see's the transition of a democratic protest for equality into that of anarchy. Bloemfontein City Hall is protected under the National Heritage Resources Act and it is therefore considered to be a National Heritage Building and a great tragedy for the heritage of the country.

The protest that led to the burning of Bloemfontein City Hall raises a few questions. The first concerns the importance and value of our heritage buildings to the country and their role in the country's political environment.

The second issue is that, if it is felt that to be heard, drastic action has to be taken such as burning down Bloemfontein City Hall, what can be done through architecture to help prevent this from happening again? How can architecture of the past be reactivated so as to facilitate the public in its fight for equality through constructive engagement with architecture and, by doing so, reposition and strengthen its value in society?

The disaster – to South Africa's heritage, the public and the city of Bloemfontein – strengthens the argument towards the reactivation of past political structures in South Africa, providing a backdrop for the paper as to why it is so important to specifically focus the study on Pretoria City Hall. Doing so may prevent future disasters as well as provide an important platform from which unrest can be expressed democratically.

Figure 4.4 Above; Aftermath (Steyn 2017)

4.2 - Democracy

What is democracy and how does democracy affect us and the spaces we find ourselves in? Democracy has a different meaning for each person, depending on their background (Bassiouni 1998: 2). In this paper it will be attempted to clarify and establish an understanding of democracy through two aspects, firstly by identifying the issue of democracy specifically as related to South Africa's political canvas and, secondly, how architecture, new and old, is able to facilitate the process of democracy. Initially this will be done through a general understanding of democracy, which will then be specifically elaborated on with regard to the context of South Africa.

Democracy is greatly steeped in our global political environment, and is actively used as an identifiable term for freedom i.e. 'The Democratic Republic of South Africa'. In order to understand the value of architecture in facilitating the democratic process, it is important to understand what democracy stands for and what the democratic process entails.

de•moc•ra.cy

/dɪˈmɒkrəsi/
[mass noun] A system of government by the whole population or all the eligible members of a state, typically through elected representatives. 'a system of parliamentary democracy'

(Oxford Dictionaries I English, 2017)

Greece was the first nation to create states whereby groups of people were responsible for the administration and making of policy (Ehrenberg 1950: 515) which all citizens were to follow. Ehrenberg (1950) argues that a constitution or democracy, unless imposed, has no set date of origin. It therefore grows with society and, by looking at its progression, one is able to identify events marking the progression of its growth.

It is through an understanding of the ancient Greek practise of demokratia and the functions set out by the Roman Republic that our Western or modern understanding of politics (Isakhan & Stockwell 2011: 1) has developed. There are many different definitions of what democracy is, with little con-sensus on an ultimate definition being established. As a result, the fundamental questions surrounding democracy (Isakhan et al 2011: 1), such as the necessary conditions for its development, how to measure it, what or who is to maintain it, and how it is supposed to be best conducted today, remain unanswered. Isakhan and Stockwell (2011) argue that there are two main thought groups relating to democracy.

The first group subscribes to a minimalist definition whereby it is argued that a small group of elite representative institutions become responsible for the control of the country (Isakhan & Stockwell 2011:2). The second group argues for a more inclusive strategy where by all citizens are equally involved in the decision-making process.

What is characteristic of democracy is its ability to facilitate debates about ideals and, by doing so, creating opportunities for growth. Isakhan and Stockwell (2011) argue that central to establishing a definition of democracy should be its dynamism and responsiveness to the will of the people.

Modern day democracy itself is a varied and adaptable organism which, through the creation of a sense of ownership, could help encourage the publics fight against oppression towards equality (Isakhan & Stockwell 2011: 223). The fight for equality is unique to each group as it is the product of history and compromise in the search for democracy, which supports Ehrenberg's (1950) argument that democracy grows and changes with society. Isakhan and Stockwell (2011: 224) suggest that there is a need to move beyond our standard understanding of democracy towards a more inclusive and robust narrative.

4.2.1 - Democracy of Space

Democracy is not initially interpreted as a physical entity, but is rather seen as a collective idea present within all. In order to develop a physical understanding of democracy, Bassiouni (1998:5) suggests that democracy can be broken down into three separate entities of equal power – Judicial (process), Administrative (condition) and Legislative (outcome) – and in South Africa each one of these entities is facilitated in a capital city – judicial in Cape Town, administrative in Pretoria and legislative in Bloemfontein.

The judicial identity of democracy is argued to be the process of democracy (Bassiouni 1998: 5). Being the process, it is focused around courts of law which interpret and apply the laws set out by the elected government. It acts as the foundation from which disputes and wrong-doing are resolved. Spatially, the judicial identity could be represented as clearly defined and with strong lines relating more specifically to the process of law enforcement.

The administrative identity of democracy is argued to be the condition of democracy (Bassiouni 1998: 5). It is the result of that which has been decided in the judicial process. It looks at the general functioning of the city and its people, from the micro scale of house hold regulations to the macro scale of nationwide distribution. The process of administration sees a stronger overlay between public and private interaction, and therefore, it could spatially be represented by a focus on engagement with the public so as to better encompass and facilitate the democratic process.

The legislative identity of democracy is argued to be the outcome of democracy (Bassiouni 1998:5). It follows the processes and conditions whereby it learns from what has been done and takes the knowledge gained to further the democratic process through the construction or development of new laws. The legislative aspect or outcome of democracy is where that which has been argued for and debated about, is taken from the masses by elected representatives and put into practise, if it is felt to genuinely represent the will of the people. Spatially, this is represented by parliament and seats of government. The spatial value of such places is that architecture becomes representative of the elected powers and therefore needs to be spatially all inclusive whereby layers of inclusivity are representative of the process that has led to the elected seats.

Figure 4.5 Above; Collage of Precedents (Author 2017). Top, The Reichstag (Foster & Partners 2017). Middle, Constitutional Court of South Africa (EWN 2017) Bottom, The Dresden Military History Museum (Dresden. 2017).

4.2.2 - Democracy and International Architecture

Space is a social construct relevant to the understanding and perception of different histories of mankind as well as to the production of cultural phenomena (Warf & Arias, 2009), suggesting that, though different cultures and societies have seemingly developed separately from one another, our shared understanding comes from the creation of these historical and cultural spaces and their shared characteristics. Therefore, as a means of understanding the context in which architecture in South Africa is situated, it is important to study the architecture being done in the rest of the world. One is able to position this architecture and understand its contribution to architecture locally, nationally and internationally through understanding the greater context and way of thinking about space. To achieve this, an exploration of architectural precedents is done through three lenses: a functional lens, a formal lens and a contextual lens.

The functional lens looks at architecture preforming a programme, use or task similar to that seen in the history of the building being studied. The formal lens looks at architecture set in a similar physical structure such as Pretoria City Hall. Lastly, the contextual lens looks at architecture set in a similar environment, be it a physical or political context, or architecture which is attempting to deal with similar issues, be they tangible or intangible.

The functional and formal lenses will be discussed specifically as they relate to international precedents, and the contextual lens will be focused on a South African precedent.

Dresden Military History Museum, Dresden, Germany. Studio Libeskind.

On describing the Dresden Military History Museum Daniel Libeskind said that the intention of the architecture was to create a bold interruption that interacts with the structure's history, creating a new experience through which the public is able to directly engage with the issues of organised violence and its involvement in the fate of the city (Libeskind 2011).

Therefore, through a bold juxtaposition of the new ideals of society, the Dresden Military History Museum sees architecture acting as a physical commentary on the negative aspects representative of the past of both the structure and the city.

Looking at Dresden Military History Museum through a functional lens focuses on how the new building addresses the old through its programme. The new addition is a continuation of the old programme of the structure and it is through the stark contrast in architectural languages that Libeskind is able to develop a dialogue between the two. The old architecture is heavy, ordered and rigid, indicative of the views and ideals of the time of its construction, and which are carried through internally in its strong horizontal, chronological ordering. The new architecture, on the other hand, drastically cuts the ordering of the old, highlighting the differences in societal views, and its strong fight against the ideals of the old, through stark contrasts with both its lack of symmetry and its material choices and construction method.

Functional Lens

Functionally, the new respects the old through the overlay and programming of new functions with those similar to its previous condition. New circulation, horizontal and vertical, is found either adding to or connecting with old circulation routes. New museum spaces overlay the old and, by doing so, strengthen the idea of society's new stance.

The value established by the Dresden Military History Museum is that of a tangible representation of the strength of democracy and its responsiveness to growth. The architecture embodies this strength not through its rejection of the past but through its

recognition of it. The past cannot be altered, therefore the architecture does not attempt to take away from what once was but rather, it uses the old as a symbolic and physical foundation, onto which it grows as a metaphor for learning from the past and using that to create a better future.

Figure 4.6 Right top (1); Aerial of Dresden Military History Museum (Studio Libeskind 2017).
Figure 4.7 Middle Left (2); Approach (Studio Libeskind 2017).
Figure 4.8 Middle Right (3); Internal museum (Studio Libeskind 2017).
Figure 4.9 Bottom Left (4); Circulation of the new into the existing (Studio Libeskind 2017).
Figure 4.10 Bottom Middle (5); The new architecture breaking out of the existing (Studio Libeskind 2017).
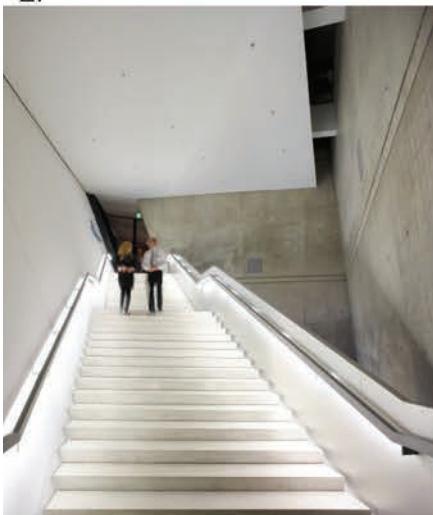Figure 4.11 Bottom Right (6); Viewing platform in the new (Studio Libeskind 2017).

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Reichstag, Berlin, Germany.
Foster and Partners.

Construction of the Reichstag commenced in 1884 following the founding of the German Empire in 1871. Throughout its existence the Reichstag has been at the centre of Germany's political environment, acting as the architectural representation of the German government (The Reichstag in Berlin, 2017). Its importance to German society was established further when the Nazi regime allegedly started a fire in the building, almost entirely destroying it (The Reichstag in Berlin, 2017). The building was further damaged during World War II; the Berlin Wall was built behind the structure in 1961, and it remained unoccupied until 1990 when it became the seat of Parliament (The Reichstag in Berlin, 2017).

The building was completed in 1999 and was reconstructed with four main intentions: to become a physical embodiment and representation of democracy; to developing an understanding of history; to focus on a commitment to public accessibility; and to develop an environmental standpoint (Foster & Jenkins, 148; 2007) representative of a capital city.

The addition to the building was done with a focus on the level of respect paid to the existing. The main façade has been left untouched, with only subtle hints of the modern visible behind the historical skin. Formally, the Reichstag saw the reactivation of the old through the placement of the parliament. The structure has played a role in the identity of the powers of the time, and it is through Norman Foster's subtle play between the new and the old in his selection of contrasting materials that the new democracy is embodied. The transparency of the current government is represented through the use of light-weight construction and the public nature of the addition.

Formal Lens

Formally, the structural presence of the addition to the Reichstag represents a political stance. There is a strong overlay of public and politics achieved by very specific design choices. Strongly represented in the new structure is the reinstatement of the old programme. Functionally, the building is reactivating what it was originally intended to do but with a different core intention, namely public interaction. This intention is represented by the openness of the new and the focus on shared movement through the main entrance, followed by the movement of the public up through the building above the main discussion chamber.

The value established by the Reichstag is that of both a tangible and intangible representation of democratic growth. Through Foster's sensitive approach to the existing architecture, clear lines are developed from which anyone can understand the relationship between the new and the old. While the new architecture builds onto the existing, it also celebrates the old through a clear difference in materials as well as by protecting existing graffiti scratched into the old structure. It is through the focus on the value of the public within democracy that the architecture both represents the elected government and facilitates, at a symbolic level, interaction of the public with the democratic process.

Figure 4.11 Right top (1); The Reichstag (Cyganiak 2015)
Figure 4.12 Middle Left (2); The Reichstag wrapped in fabric by artist Christo in 1995 (theibtaurisblog 2012)
Figure 4.13 Middle Right (3); New entrance in the existing (Pitch 2017)
Figure 4.14 Bottom Left (4); Graphite left in The Reichstag by German sol-diers during the war (Barnard 2015)
Figure 4.15 Bottom Middle (5); View of the Parliament from the public viewing platform (Cyganiak 2015).
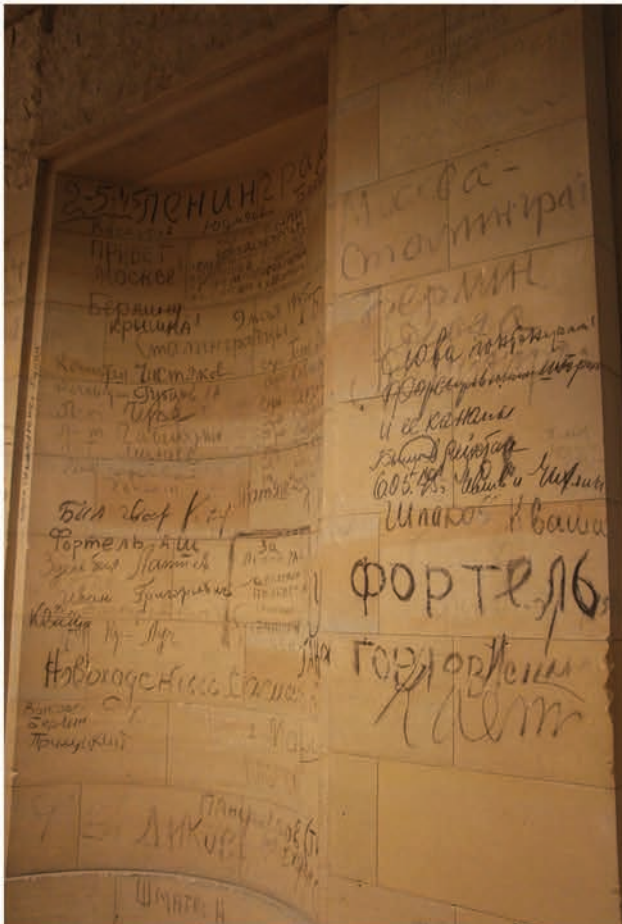Figure 4.16 Bottom Right (6); Pubic glass dome above Parliament (Cyganiak 2015)

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© University of Pretoria

Constitutional Court of South Africa, Johannesburg, South Africa.
OMM Design Workshop and Urban Solutions architects and Urban Designers.

The Constitutional Court was commissioned by the Department of Public Works to act as a civic space, with the intention of the design being representative of the change from the old systems of Apartheid to the current condition of constitutional democracy (King & Flynn 2012). The court is built on a site which contains the historically notorious Johannesburg prison which, through its life time, was the home of hundreds of thousands of prisoners including Mahatma Gandhi, Albert Luthuli and Nelson Mandela. The selection of the site adjacent to the fort is symbolic in its presence and articulation. Through uncovering the richly layered and painful narrative of the site, the building is able to reactivate and recreate the site into a space which is symbolic of the freedom of our democracy (Noble, 2009).

Architecturally, how the Constitutional Court's respondse to the heritage of the site is both tangible and intangible. The tangible refers to the physical contestation developed between a prison and a constitutional court of law, as represented in the openness experienced by the user in the transition between Constitutional Square and the entrance, which is an attempt to recreat a traditional African court under a tree (Noble 2009: 116). The structure's openness is further encouraged through the programmatic incorporation of a gallery. The intangible aspect of the Constitutional Court is a response to core human rights issues experienced at the prison; this being the infringement on basic human rights as a result of a mandate focused on the segregation and belittlement of the masses. The court is representative of the freedom argued for in both democracy and the Freedom Charter, which is in stark contrast to the prison.

Contextual Lens

Contextually, the Constitutional Court is situated deep within both the past and present political contexts of South Africa. Its programming and symbolism were selected as a literal rejection of the historic symbolism of the context. Contextually, the approach taken towards democracy represented in the Constitutional Court is different to that represented in the Dresden Military History Museum and the Reichstag. Instead of learning from the past and using the knowledge gained to act as a platform from which democracy is able to grow and progress as seen in both the Dresden Military History Museum and the Reichstag, the Constitutional Court chooses to completely reject the past and construct a new representation on the site.

The response seen at the Constitutional Court is indicative of the general thought processes and responses towards South Africa's negative history. After 1994 the new political leadership established a new attitude towards heritage in its removal of statues, the renaming of places, and the construction of new monuments and places of memory (Bakker & Muller, 2010). A disdain for the past and a focus on developing and growing the misrepresented histories of South Africa can be observed at the Constitutional Court.

After establishing an understanding of democracy, the question can be raised as to the appropriateness and effectiveness of the Constitutional Court. As mentioned, at the core to what democracy represents is its dynamism and responsiveness to growth which, can be interpreted as an ability to learn. It can therefore be argued that the Constitutional Court may have been more effective in its rejection of the past if it were to have taken a more direct approach towards the existing architecture. The notion of freedom represented by the court for our democracy may have been better represented through a re-appropriation and breaking of the metaphorical chains established by the existing.
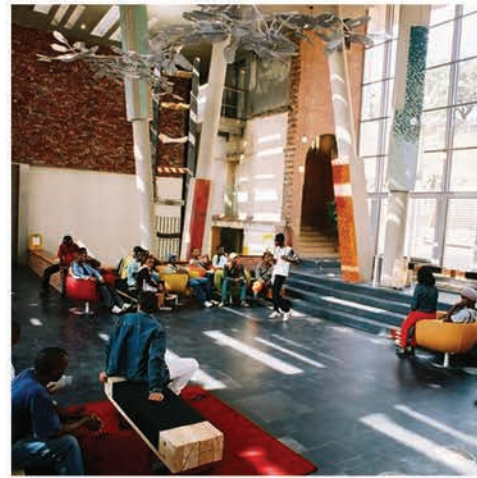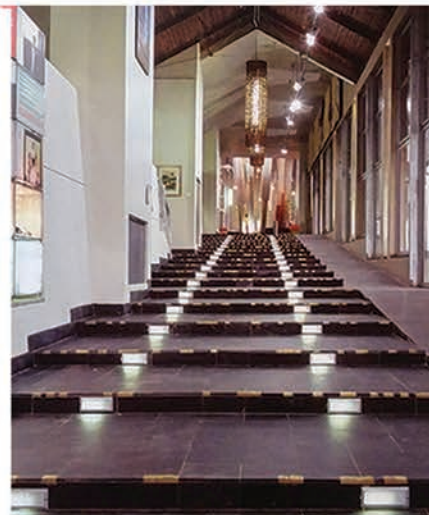
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4.3 - Democracy to the People

The South Africa of today is very different from the South Africa of the past. Its history is plagued with acts of injustice and discrimination. The political history of the period 1910 to 1961 can be characterised by two major currents, namely the development of a united opposition to white rule and to Afrikaner nationalism (Mabin 2017: 173). The growth of the united opposition to white rule was slow and plagued with defeat while the Afrikaner nationalists remained in power (Mabin 2012: 173). According to Mabin (2012) the Afrikaner nationalists had two main mandates, namely to strengthen their position in the country and to establish an institutional identity (Mabin, 173: 2012) separating them from the rest of South Africa's population.

On the 26th of June 1955, the Freedom Charter was written, providing a very clear description of what democracy meant to the people of South Africa when it was adopted in Kliptown (SAHO 2016). This was a very important moment in the political history of South Africa as it finally brought the African National Congress (ANC) together with Indian, Coloured and white organisations ultimately becoming known as the Congress of the People (SAHO 2016). The Congress of the People became the best represented gathering in South African history (SAHO 2016) and so marked a shift towards a more democratic South Africa.

WE, THE PEOPLE OF SOUTH AFRICA
declare for all our country and the world to know;
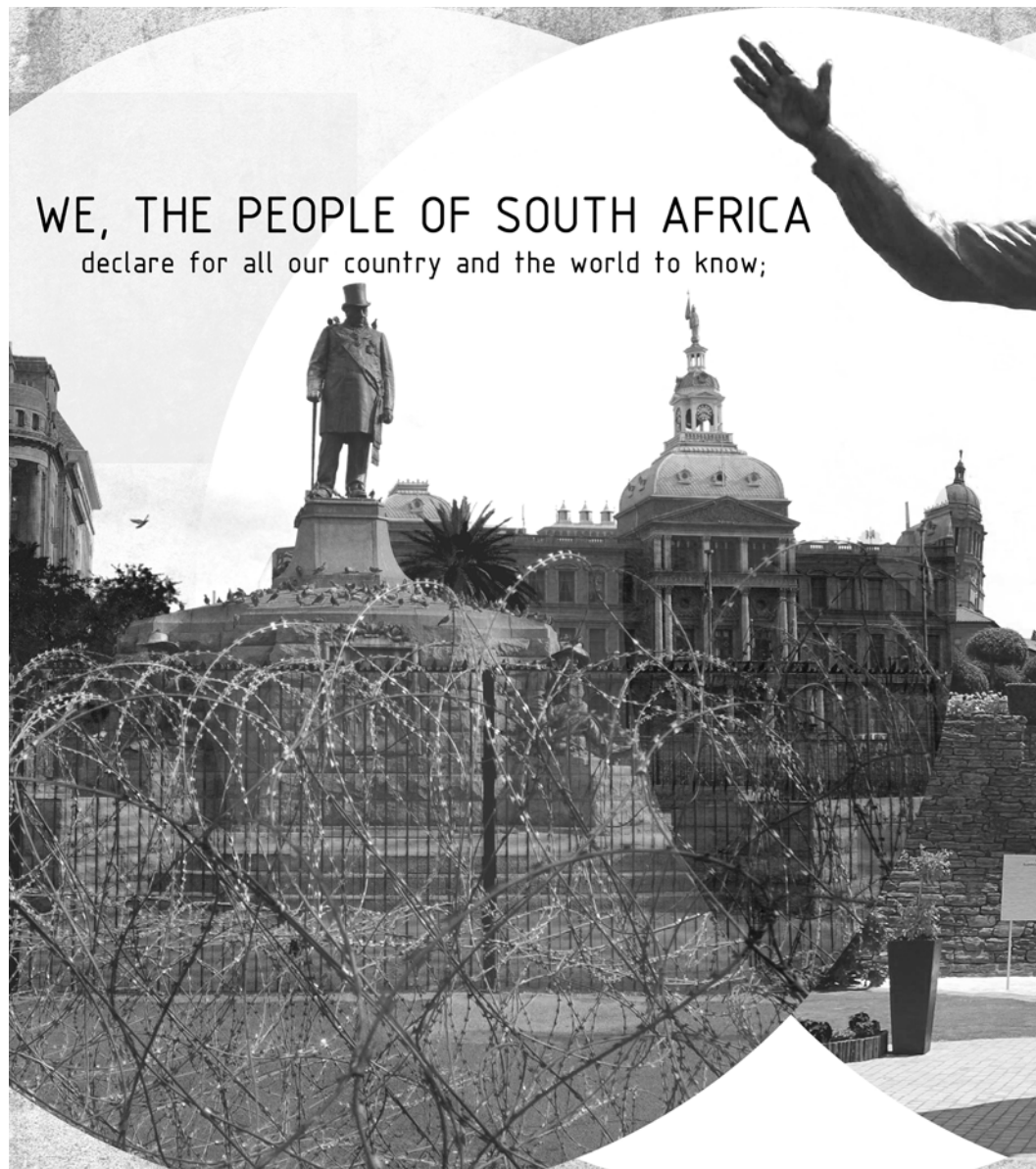
Although the Freedom Charter was written in 1955 it was not until 1994 that South Africa became a democracy.

Since 1994 South Africa has seen both positive and negative growth. Twenty-three years after democracy South Africa is a very different place. In the annual Freedom Day statement given by the ANC (2017), it was stated that great progress has been made towards the improvement of the quality of life of the public through investments in education, health and social securities. It was also noted that income inequality and the distribution of assets is at its most intense (ANC 2017).

It can be argued that the relatively uncontested seat of power and blind faith of the masses in the ANC, since the 1994 elections, have led to the formation of a government that frequently represents itself as being democratic yet does not act accordingly. The current government is plagued with accusations of corruption, state capture and public dissatisfaction as can be seen in Thuli Madonsela's State Capture Report (Madonsela 2016). Bassiouni suggests that democracy should be seen as an ideal which aims to preserve and promote the right of the individual as well as strengthen public cohesion within society (Bassiouni 1998: IV). Therefore, South

Africa has a unique opportunity to experience democracy as it was stated in the Freedom Charter (1955), by fighting for the preservation and promotion of the individual as well as strengthening public identity.

The Freedom Charter states (Congress of the People and the Freedom Charter 1955);

We, the People of South Africa declare for all our country and the world to know:

That South Africa belongs to all who live in it, black and white, and that no government can justly claim authority unless it is based on the will of all the people;

That our people have been robbed of their birth right to land, liberty and peace by a form of government founded on injustices and inequality;

That our country will never be prosperous or free until all our people live in brotherhood, enjoying equal rights and opportunities;

That only a democratic state, based on all the will of all the people can secure to all their birth right without the distinction of colour, race, sex or belief;

And therefore, we the people of South Africa, black and white together equals, countrymen and brothers adopt this Freedom Charter. And we pledge ourselves to strive together, sparing nothing of our strength and courage, until democratic changes here set out have been won.

Figure 4.23 Middle; We, The people of South Africa (Author 2017)

4.4 - Pretoria City Hall

The focus of the paper and the site chosen for the dissertation is the Pretoria City Hall and Pretorius Square.

As a way to celebrate Pretoria officially becoming a capital city (Herring 1935), a competition was held in 1926 for the design of a new city hall. Many of the design entries submitted proposed the inclusion of two flanking towers (Artefacts, 2017), which was the trend for such buildings – as can be seen in the design of Bloemfontein City Hall, also completed in 1935, as well as the Union Buildings, completed in 1913. With the selection of the design proposed by Joseph Lockwood Hall and Frank Gordon McIntosh, the design developed to move away from two flanking towers as it was thought that, in its proximity to the Union Buildings, these would compete too much with it. The redesign saw the development of a single tower in consultation with Gordon Leith (Artefacts, 2017), the architect responsible for the design of Bloemfontein City Hall.

Pretoria city hall was a civic building intended to instil a sense of pride and honour in those living in the capital city. Civic centres such as these, when located in places easily accessible to pedestrians, obviate the reliance on vehicles (Nikitin, 2009) by creating a city in which the public is able to develop a greater sense of identity. In history, civic centres were nodes of activity and life in the city. Pretoria city hall facilitated plays, shows, dances and banquets and was the seat of the mayor.

As mentioned before, the building was representative of the political structure of the time, when the existing government was mandated to establish an institutional identity, separating it from the rest of the population. The establishment of an institutional identity would be used as 'propaganda' towards the representation of the social and political advancement of the country to the rest of the world. Technologically, the building was advanced for its time, being designed with an air circulation system keeping the internal temperature at a constant level, as well as having its own power distribution plant (Herring 1935). Architecturally, the City Hall was significant as it was designed to conform to the classical renaissance ideals of the time (Herring 1935).

Its presence in Pretoria in 1935 was representative of the stance taken by the ruling government as, architecturally, the building did not reflect a democratic notion of governance but rather, it reflected the government separating itself from the rest of the population through strong stereotomic presence. The City Hall can therefore be suggested to have been successful in its embodiment of the government's views.

Presently it can be argued that Pretoria city hall no longer fulfils its role as an important civic centre to the urban inhabitant as it no longer represents the will and views of South Africa's democracy and its people. While still prominent in its presence, it appears to have become more of a folly of heritage value within the city rather than an active civic centre. It could be suggested that part of the reason for this, other than
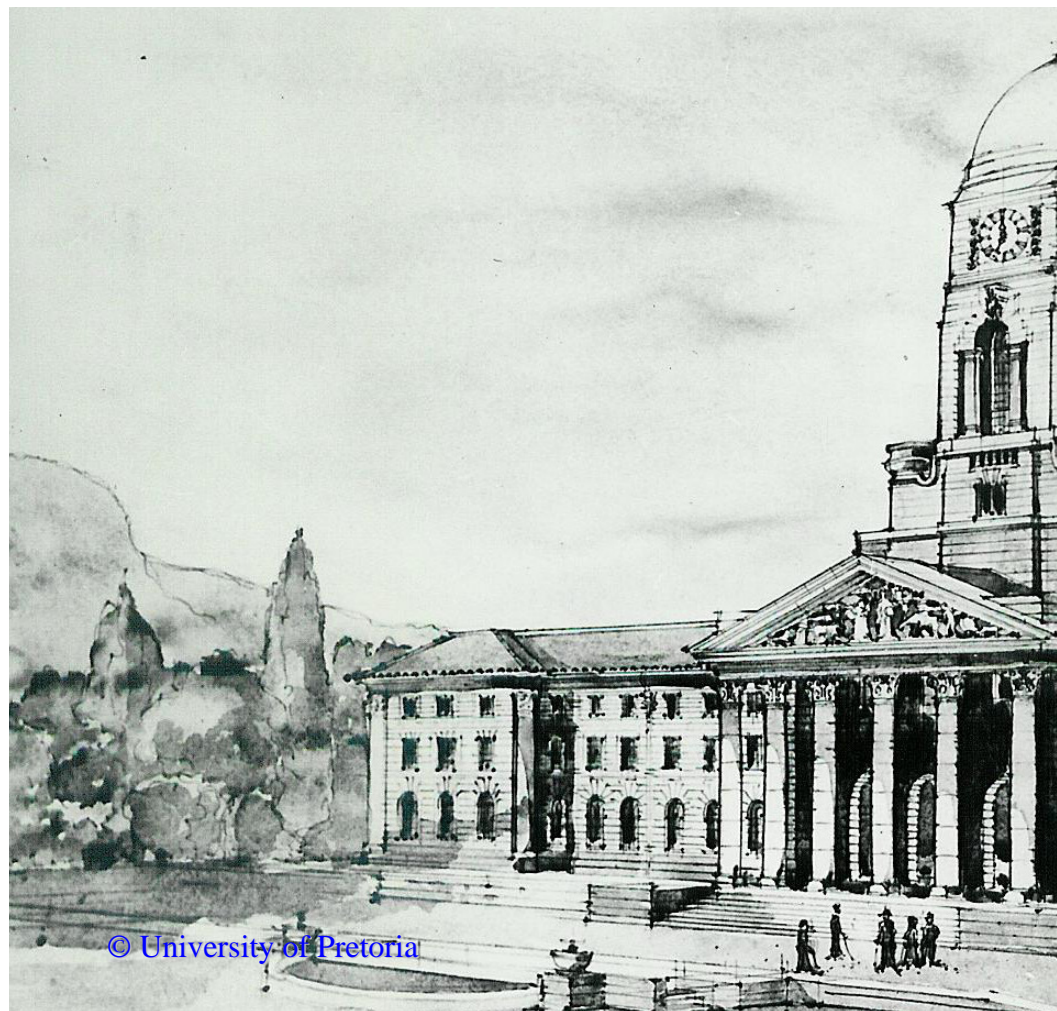
issues of management, funding, lack of public interest and poor upkeep, could be that Pretoria City Hall is viewed to be representative of the country's darker past. While the Union Buildings existed at the same time as the City Hall it has been given a seat of prominence and power throughout South Africa's political history and so has been used as a constant political reference point for all.

The paper therefore argues in support of the re-appropriation of Pretoria City Hall, so to prevent what happened at Bloemfontein City Hall, to learn from the short falls of the Constitutional Court and, by using these as precedents, learn from the mistakes in order to reactivate Pretoria City Hall to better represent the strength and will of our democracy.
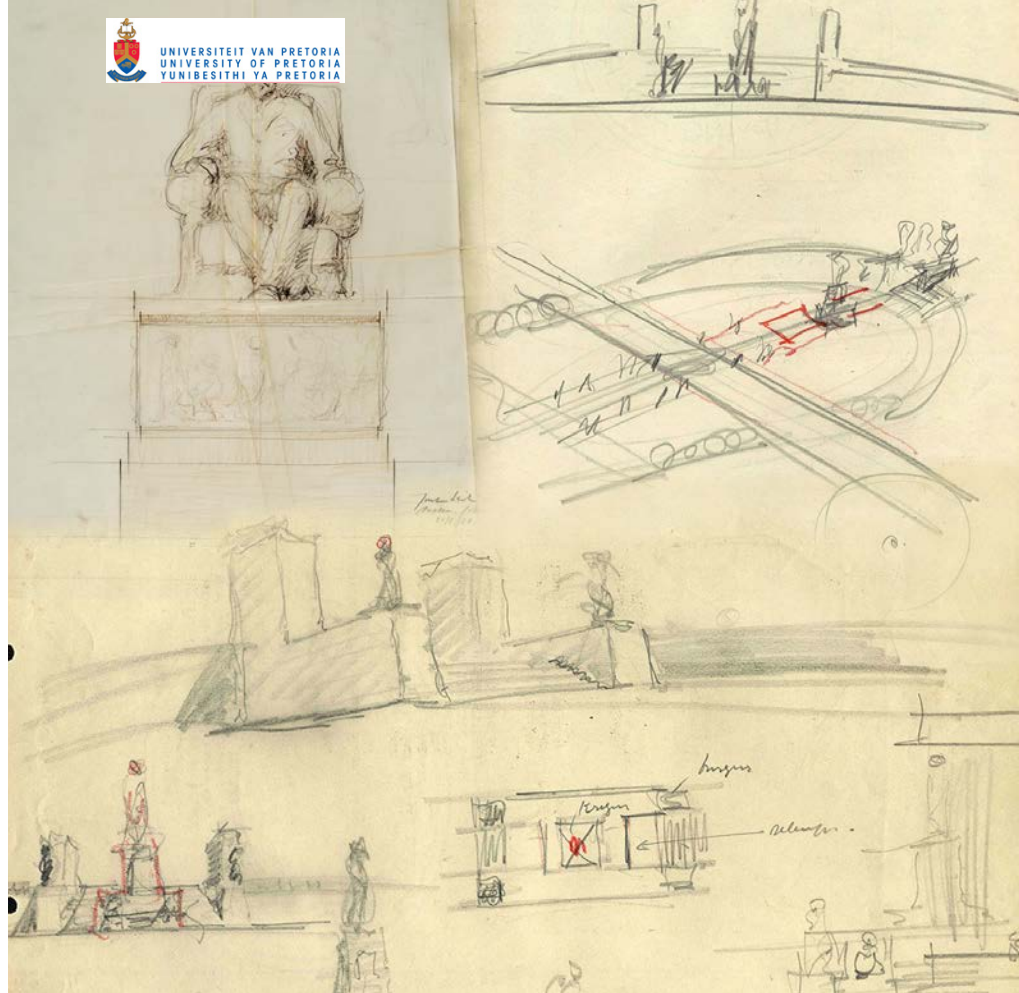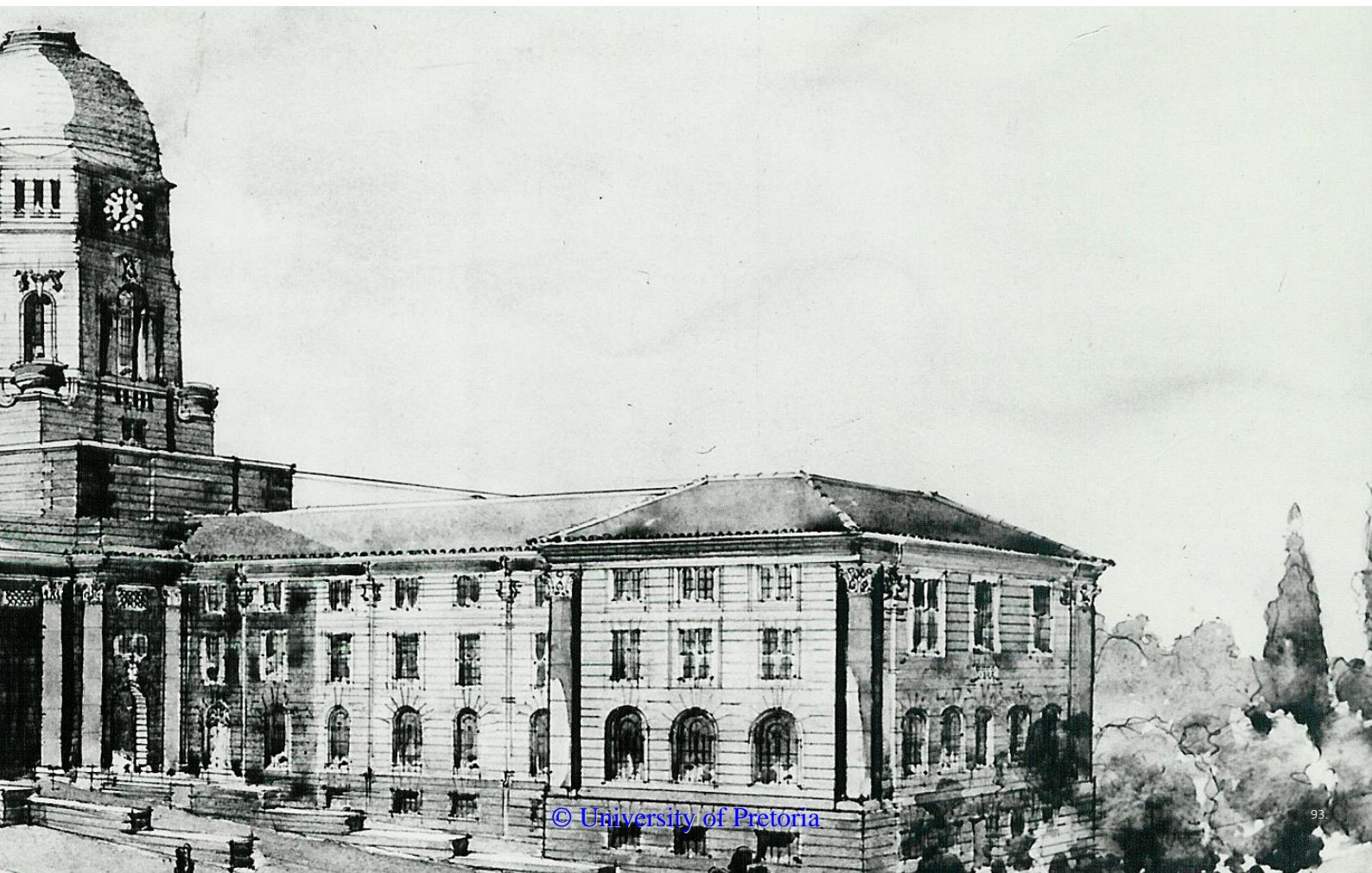

Figure 4.24 Above; Architects sketches (Hall n.d)
Figure 4.25 Below; Architects' drawing of the new City Hall in Paul Kruger Street (Eskia Mphahlele Library 2017)

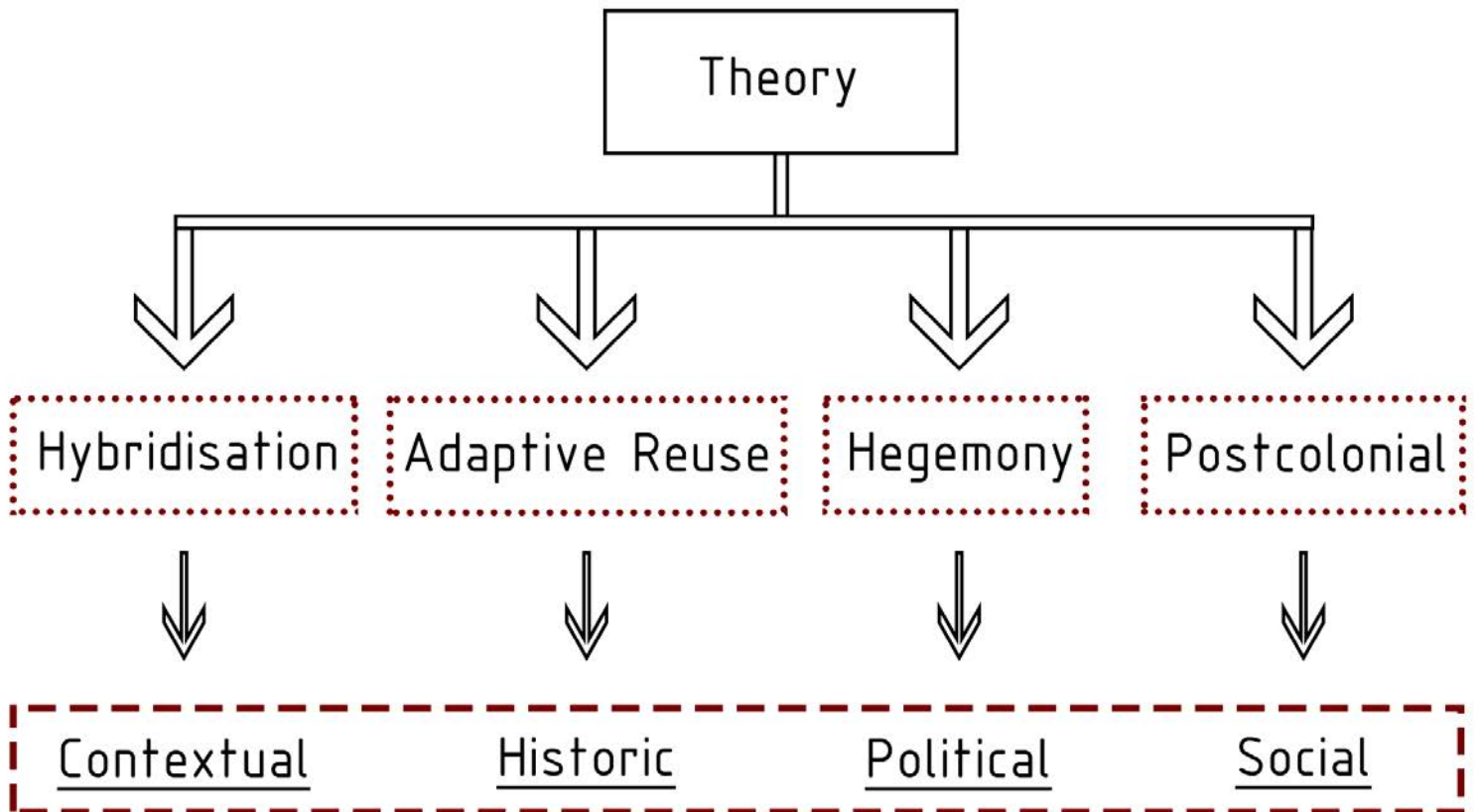Figure 4.26 Right; Theory Process and Application (Author 2017)

4.5 - Theoretical Premise

Architecture acts as a mediator through which people connect to one another, their government, their heritage and their right to place. It is through our approach towards architecture and space that we either focus on these aspects or intentionally stray from them. It is through the manipulation of architecture that we are able to contribute to both the spatial and social connections between the public and private realms. It is ultimately through our understanding of our architecture that the rest of the world is able to perceive the democratic views established and held by the country. Therefore, similar to democracy, architecture should encourage, learn from and facilitate the growth and will of the people through the progression of time acting as a mediator between people, government, heritage and the city.

It is through the adaptation of buildings with heritage value, such as Pretoria city hall, that architecture is able to reconnect to the present day by improving their disconnected stance within the modern city and thus reaffirming their significance within their context. Through the hybridisation or adaptation of the old, by a re-appropriation of fabric and program, architecture is able to add a new layer to the old while both respecting it and bringing it forward to better represent the current way of thinking.

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                    ┌──────────────────┐
                    │      Theory      │
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Hybridisation | Adaptive Reuse | Hegemony | Postcolonial

Contextual | Historic | Political | Social

4.5.1 - Grounding

In order to further strengthen the argument towards the re-appropriation of political heritage architecture such as Pretoria city hall, a theoretical argument, focusing on four aspects, will be used to establish a framework from which to work and to build on. Each aspect focuses on a different contribution the architecture can make to a contextual, heritage, political and social understanding:

1.   The idea of hybridisation provides a base for the contextual/physical understanding.
2.   The conservation/adaptation aspect is used to develop an understanding from which to respond to the heritage significance.
3.   The notion of hegemony helps to develop an understanding with regard to a political response.
4.   Postcolonial thought acts as a social guideline from which an understanding of the role of architecture can be established.

4.5.2 - Hybridisation

Noble (2008) suggests that, through the formation of hybridity, a question arises in the post-apartheid era as to how, in architecture, African identity and its narratives can take shape. Hybridity refers to a joining of two different sources or ideas, Western and African, to form something new (Noble 2008: 80). Through this description it becomes apparent that little of hybridity is described in relation to the condition in which ideas are joined (where), the reasons behind their combination (why), who or what conducts this merging (who) and finally, what results from this process (what).

In the context of the argument the where refers to Pretoria city hall and its immediate context, the why is as a result of the loss and need for a civic centre for the public, the who is the merging of European and African forms of expression and debate and the what is the final product of the thesis proposal, the re-appropriation of the City Hall

It is argued that, concerning the issue of African identity in design, there are three manners by which it can be dealt with:

- To appropriate Western architecture in an attempt to create a new connection between Africa and the West
- To reject Western architecture completely and create something new from scratch
- To hybridise Western architecture so to adapt it to suit local needs and aspirations

It can be suggested that, after having looked at local and international examples of political architecture, an appropriate approach to adopt when dealing with political heritage architecture would be to see a merging of the three manners by which African identity in architecture can be dealt with. By doing this it can be argued that the architecture would address multiple tangible and intangible issues and therefore be able to better embody the will of the people.

Figure 4.27 Below; Hybridisation and Conservation theory diagrams (Author 2017)
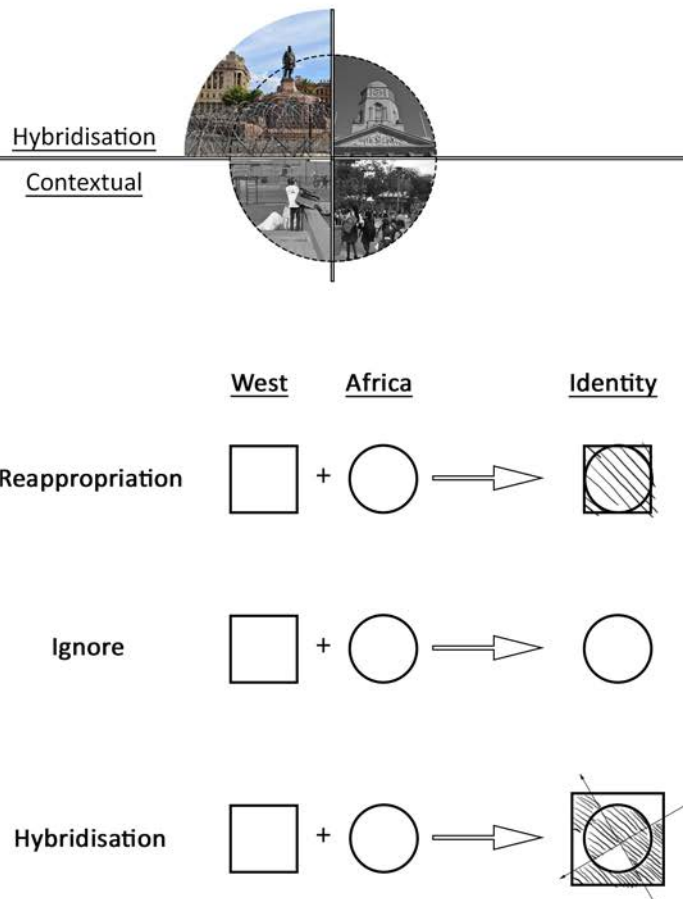
4.5.3 - Conservation/Adaption

Plevoets and Cleempoel (2011:1) argue that the practise of adaptive reuse in architecture as a strategy to preserve and respect heritage is considered to be important in the conservation of our cultural heritage. Furthermore, the authors (2011:3) identify three main strategies towards the conservation of architectural heritage, these being typological, technical and architectural.
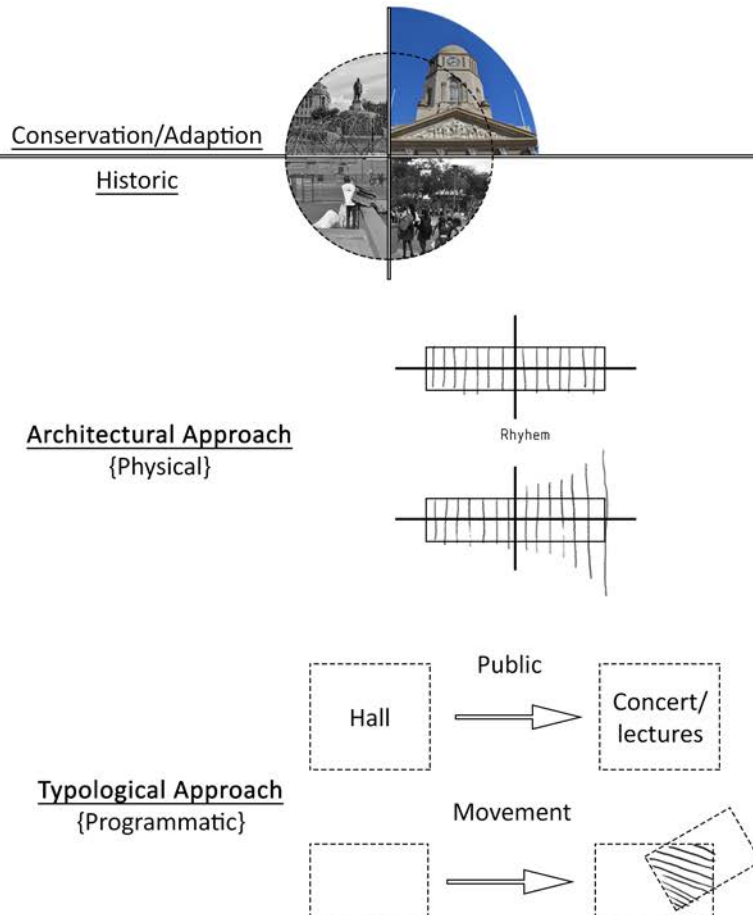
The typological approach organises heritage buildings according to their function prior to adaptation (Plevoets & Cleempoel 2011:5). Through such an investigation it is possible to identify appropriate functions/programs for further development of the space. The technical approach focuses on the improvement of existing facilities through new interventions (Plevoets & Cleempoel 2011:5). The architectural approach sees the suggestion that one is able to establish a framework from which to work setting out specific guidelines or responses to the adaptation of the existing fabric or structure (Plevoets & Cleempoel 2011:6).

When addressing the issue of dealing with heritage buildings, Machado (1976) suggests the idea of old buildings as palimpsest. The author proposes an alternative approach to architectural thinking through a metaphor, where architecture is viewed as a piece of writing and is the palimpsest of layers that help create the body of work. It can be suggested that architecturally, when adding onto an original building, the foundation would be the first draft and the remodelling would always be a revision and response to that context (Machado 1976).

Through the process of remodelling, the significance of the past is elevated as it becomes that which is to be altered (Machado 1976). The past has roles in the cultural, political and social spheres of life, having influenced both past and present conditions, therefore it is argued that, the way in which the existing has responded to the contextual requirements it finds itself in, becomes the most important feature in the context of the design (Machado 1976). Thus, through the act of remodelling, it could be suggested that the hegemonic identity, the past politically dominant presence of the architecture, is transformed through the act of remodelling.

Conservation/Adaption
Historic

Architectural Approach
{Physical}
Rhyhem

Typological Approach
{Programmatic}
Public
Hall
Concert/lectures
Movement

4.5.4 - Postcolonial Perspective

The postcolonial perspective challenges the notion of a universal modernism that privileges those in positions of power. Instead, it acknowledges the multiple dimensions of subordinate experiences and argues for social responsibility in design (Hosagrahar 2012:72). Socially, postcolonial thought directly addresses that which the public fought for. It supports the right to expression and interaction represented in democracy, arguing against the blind control by a small group of individuals.

It accepts the hybrids of society through its recognition of past histories, experiences, built environments, and people invisible to society (Hosagrahar 2012). Hosagrahar (2012) argues that the intention of postcolonial thought is not to reject or replace, but it is rather, aimed at expanding, enriching and renewing the past so to better facilitate its engagement with the present.

The postcolonial perspective argues that, as the people have a strong connection to architecture, they are ultimately the ones that directly influence architecture and how it changes (Hosagrahar 2012). As mentioned earlier, architecture is political in that it is built to represent a way of thinking, therefore, through a changing political stance by the public, the public is able to influence the political presence which, when executed, sees an effect on the architecture for which it was constructed. In this way a transformative approach to architectural interventions is suggested – through the empowerment and enablement of those previously marginalised, in an attempt to move them from a position of powerlessness to one of power (Hosagrahar 2012).

It can be suggested that postcolonial theory can be seen as a way of thinking which challenges our understanding of power and its representation in architecture. It argues for the consideration of social responsibility in design, challenging architecture's aesthetic considerations that draw on European and American influences, to have greater consideration for the spatial and cultural needs of communities (Hosagrahar 2012:81). It encourages the investigation of established cultural ideals as a way of understanding how architecture can be manipulated to appropriately respond to the new social developments in our cities.

Figure 4.28 Below; Postcolonial and Hegemony theory diagrams (Author 2017)

Postcolonial Perspective

Social

Politics ——→ ←—— Public
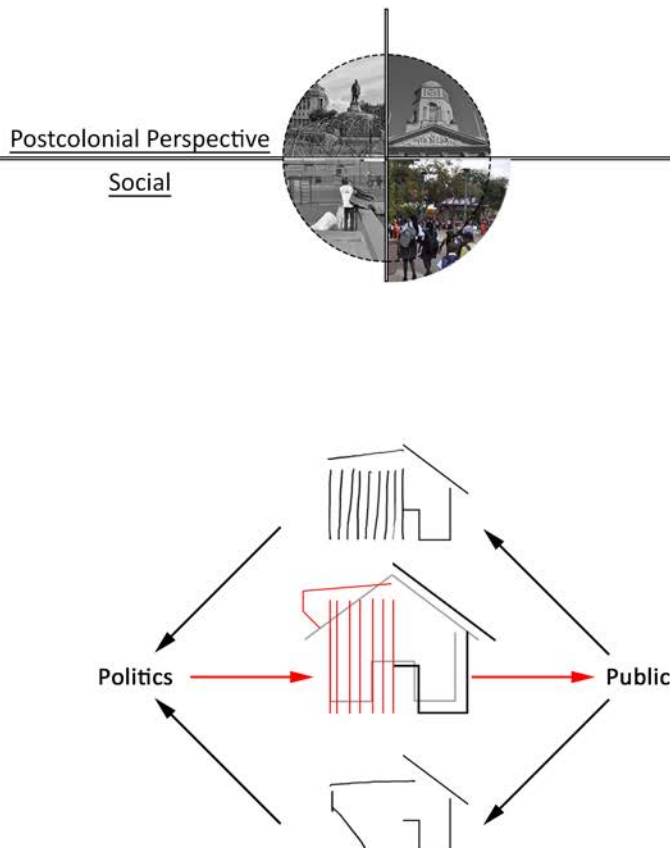
4.5.5 - Hegemony

What does it mean for architecture to be political?

Aya Nassar (Nassar 2015) says that architecture is always political, since any architectural form implies a subject, and a mode of life and of being in space, and therefore represents an idea of the political which informs a spatial condition. It suggests that architecture and politics have more in common than what is seen at face value. Nassar (2015) suggests that political theory has always taken a more spatial approach in terms of its execution, as can be seen in buildings such as the Union Buildings where architecture was thought of in political terms, as is apparent through the intentions applied in the design.

Hegemony

/he-jə-ˌmō-nē/
[noun] the social, cultural. ideological, or economic influence exerted by a dominant group.

(Merriam-Webster, 2017)

When it was constructed, the hegemonic presence of City Hall was clearly representative of the political mandate adopted at the time. It was used as a marker signifying the importance of the capital city, aiding in the establishment of an institutional identity and therefore further strengthening the government's position in the country. Presently, the original stance adopted for the City Hall is no longer appropriate or representative of the political approach taken by the current democracy and it can be argued that the building is responsible for the disconnect that developed between it and the city.

Hegemony suggests that the aim of democratic institutions should be to transform antagonism (the struggle between enemies) into agonism (the struggle between adversaries) (Mouffe 2015, cited in Nassar 2015). It argues that consensus is not constructive for democracy. Rather, it is through debate and contestation that democracy is able to grow and progress. One is made aware of the similarity of architecture to the notion of hybridisation in that it is through hybridisation and the development of a contestation between the past and the present, rather than through the destruction of the past, that architecture is able to encourage the debate.
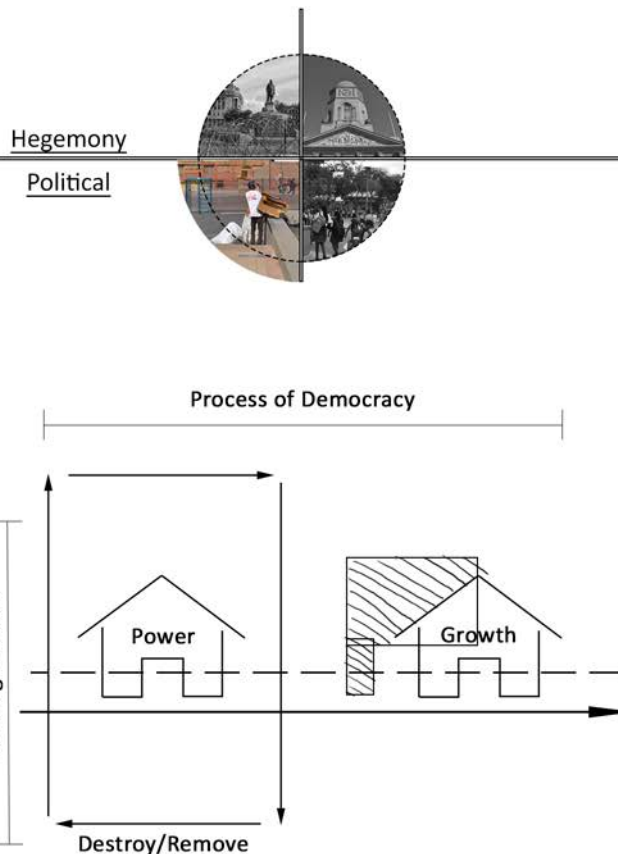

Hegemony
Political

Figure 4.29 Above; Stitching together theories and their focuses (Author 2017)

4.6 - Contribution to Architecture

Contribution to architecture Architecture plays a vital role in the political environment as it can be used to either handicap or facilitate the growth of democracy. It deals with a wide range of tangible and intangible issues as a response to theory, heritage, context and social issues which, to be understood, will be looked at through four lenses. Each lens considers a different scale or issue which, more specifically, focuses on the contribution made through the architectural interpretation and application of the selected theories to establish an approach to political heritage architecture.

4.6.1 - (Display) Hybridisation Application

The issue of hybridisation argues for a contextual contribution where architecture displays the merging identities of a grounding colonial notion of public and political space, represented by Pretoria city hall, with that of an African interpretation of public and political space. Displaying similar ideals and ways of

thought of public and political space through the interaction of the two, resulting in an assimilation of similar spatially hierarchical responses to programme as argued for by Noble (2008).

It therefore argues that the strength of a democratic South Africa and its political environment is encapsulated not in the rejection or abandonment of the past, but rather in its ability to find value and purpose in past political space through the display of both the past and present. It is through the addition of these new layers that the architecture can represent both the tangible and intangible strengths of our democracy.

4.6.2 - (Debate) Conservation Application

Conservation and adaptation argues for the establishment of a manner by which to reactivate a political heritage building so to both respect its past and facilitate its re-appropriation into the current political climate as proposed by both Machado and Plevoet and Cleempeol (1976; 2011). It sees the development of a debate between the past programming of the building with the new through the reactivation if its core focus as a civic centre as well as the physical debate between the connection of the new architecture with the existing.

The above can be achieved by approaching architecture of historic value through typological and architectural lenses focusing on the layering of meaning. It can be argued that this process would create

the opportunity to more appropriately address both the issues of the past and present climates from the understanding of their short falls. The process allows for the development of an understanding of the appropriate continuation of the old through the act of layering. In terms of architectural thought, it highlights the importance of adaptation or conservation in our modern world, with an emphasis on the value created by the progression of social, cultural and political identities through debate.

4.6.3 - (Spectate) Postcolonial Application

The social contribution focuses on the application of the postcolonial approach towards architectural thinking. It is argued that architecture is able to facilitate the spatial shift of power from that of the typical government structure, a three-tier system of government (legislative, executive and judicial) (gov.za 2017), to the public. This shift would result in the restructuring of past political symbols and the creation of architecture which would encourage engagement with the public, emphasising the social responsibility of architecture in a democratic society and the shift towards transparency. The architecture facilitates the public and allows them to spectate, at varying scales, and use the gained information to influence their approach towards the issues at hand.

For the proposed thesis project, it is argued that the architecture of the new builds onto and merges with the old, becoming a platform on which

people are given an opportunity to participate in the democratic process, ultimately providing the public with a greater sense of power, presence and identity in the city.

4.6.4 - (Display,Debate,Spectate) Hegemonic Application

Hegemony and the identification of the social, cultural, ideological or economic influences present in our society suggest an architectural approach when designing politically (Nassar 2015). It can be proposed that it argues for an architecture that better facilitates the endeavours of both the public and private sectors, while allowing for the daily occupation, interaction and use of said architecture, thus encouraging physical and symbolic debate to be used as a tool in the representation of the political climate.

Through the loss of city hall's political identity in the city, the intention and political contribution proposed by the notion of hegemony is the re-appropriation of Pretoria city hall, as a valued civic centre re-instilling its significance for both the city and the democratic process. It argues for the recognition of the value contributed by architecture to political thought and its environment.
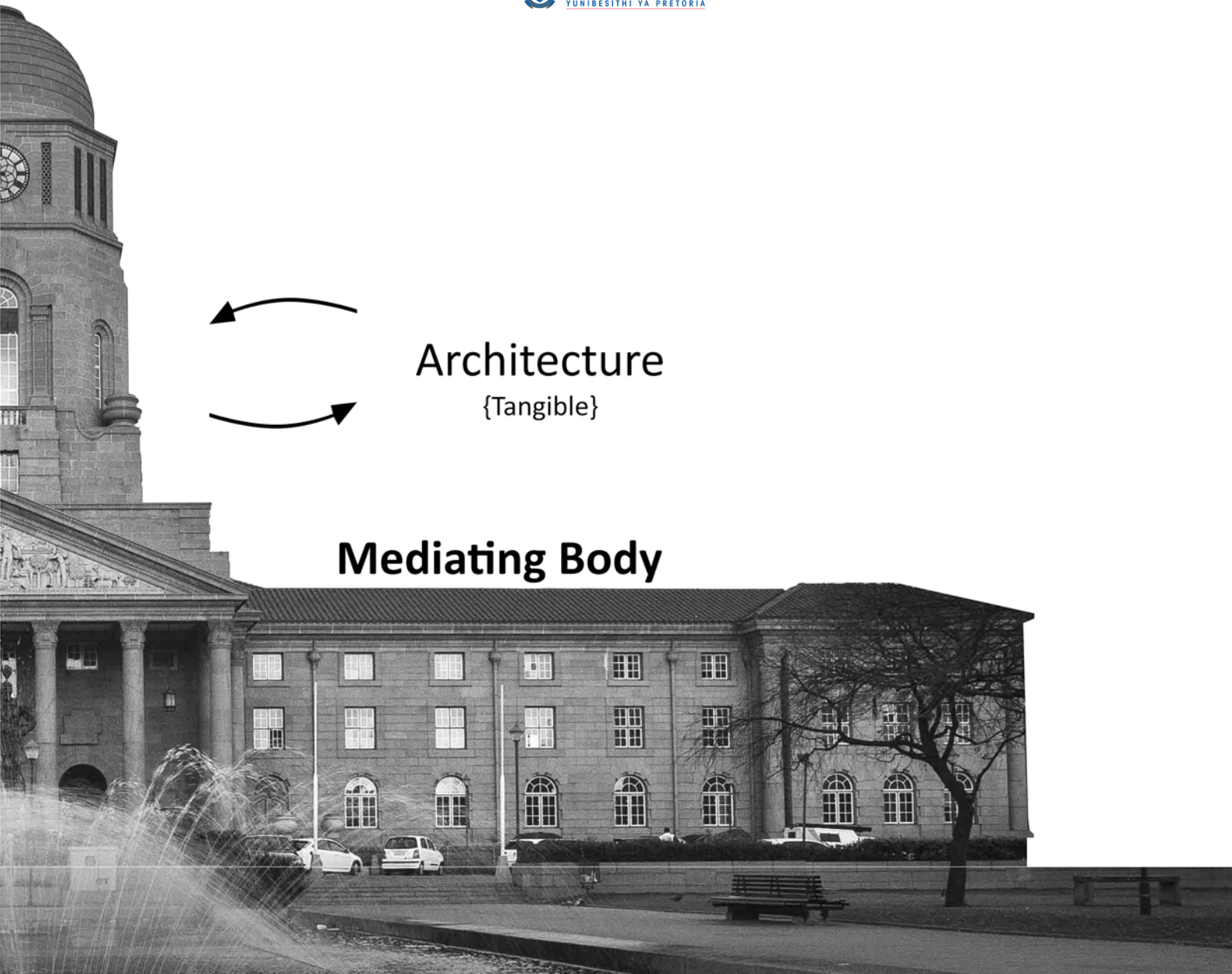
Political
{Intangible}
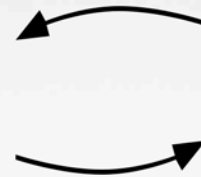
Mediating System

4.7 Conclusion

Although architecture is site specific, often the issues it attempts to address form part of a greater context dealt with worldwide. Specifically, architecture in the political sphere, responds to the present needs and requirements of the political climate it finds itself in. It therefore becomes evident that, when dealing with architecture of a political nature, the value provided to the political climate comes from the interpretation and representation of the tangible and intangible aspects of the past in the new architecture. In this way a foundation is provided from which the public can draw similarities that aid the creation of an architecture that is legible through time and addresses identity, ideals and the individual.

Architecture plays an important role in the facilitation of the democratic process, as architecture of political congregation is not only seen as an expression of political culture, but also as shaping political culture (XML 2016: 6), therefore, in order to facilitate democracy, architecture ought to combine its representation of political

Architecture
{Tangible}

Mediating Body

power with its ability to unify, support and facilitate the public in search of a voice.

Through architecture's facilitation of debate in the political realm, it acts as an irreplaceable release valve for society – a service which would not necessarily be regarded as valuable to the city, yet, without it, could see the recurrence of the disaster witnessed at Bloemfontein city hall.

It can therefore be concluded that our political climate has influenced architecture in its attempt to instil its presence in society, and it is through architecture's facilitation of this political process that it has been able to shape our political environment through its ability to create, hold and control space.

Figure 4.30 Above; Conclusion (Author 2017)