CULTURAL NOSTALGIA: A COMMEMORATION OF *MARABI*

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Cultural Nostalgia:

A commemoration of *Marabi*

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PROJECT SUMMARY

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Programme
Museum, exhibition and memorial

Research Field
Heritage and Cultural Landscapes

Client
Department of Sports, Arts and Culture

Theoretical Premise
Using a series of commemoration devices to counter the static stigma
associated with commemoration architectural projects, with Marabastad
the focus area of study and *Marabi* culture the topic of commemoration.

DECLARATION

In accordance with Regulation 4(c)
of the General Regulations (G.57) for
dissertations and theses,
I declare that this dissertation,
which I hereby submit for the degree
Master of Architecture (Professional) at the
University of Pretoria, is my own work
and has not been previously submitted by me
for a degree at this or any other tertiary institution.
I further state that no part of this dissertation has already been,
or currently being submitted for any such degree,
diploma or other qualification.

I further declare that this dissertation is substantially my
own work. Where reference is made to the work of others,
the extent to which that work has been used
is indicated and fully acknowledged
in the text and list of references.

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Inam Zanokuhle Matshaya

ABSTRACT

Over the years architecture has played an integral role in the commemoration of past people, cultures and events. It has been used as a medium of memory making whether in the form of memorials, monuments and museums to capture a certain part of history and thus becomes a reflection of that past in today's society.
The dissertation investigates the theme of commemoration and the creation of spaces that facilitate remembering and making memory in architecture with specific reference to the neglected pasts of the city of Pretoria. The focus area is Marabastad, located in the north west quadrant of Pretoria's Central Business District (CBD), which was a vibrant and diverse community prior to the passing of the Group Areas Act in the 1950's and its consequences of forced removals.
The proposal intends to explore commemorative architecture in a 21st century society by questioning the typologies of past commemoration methods (monuments, memorials and museums) which tend to become a static representation of time and place, and not a true reflection of current conditions. This investigation will be in terms of a museum precinct using Marabastad's past diverse Marabi culture as a study with the possibility of re-imagining past memories into a new image that takes into consideration the everyday activities of the current existing society. The aim is to rethink the unfolded narratives of the past in order to transform commemorative architecture into a representation of a collective consciousness in a society that is in a flux of constant change.
The architectural intent seeks to move beyond the current conventions of a museum to enable a platform that makes use of a combination of commemoration strategies to introduce a typology that can encourage an on-going dialogue within the community. This dialogue will be facilitated by means of different programs and types of exhibitions which combine to make a space that can commemorate the past whilst accommodating the existing activities. Furthermore, the architecture seeks to be a point of transition within Marabastad in order to attract the flow people into the intervention when moving from one point to another.

Fig. 0.0 Abstract collage of project investigation (Author,2019).

ACKNOWLEDGEMENTS

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Fig. 0.1 Royal theatre sketch (Author,2019).

CHAPTER

01

INTRODUCTION

"What past and whose past will it be possible to recover, given the dichotomies of our history? Who are we? How little we are able to imagine a collective past. in the face of the political imperative to construct a single history able to take the place of all the others. These competing pasts are forced into confrontation by the memorials and buildings designed to commemorate a whitened landscape. We begin to imagine how an evolving past must be challenged even as it is constructed. This construction itself is our continuing conflict."

David Bunn- White Sepulchres: On the reluctance of monuments

(Judin & Vladislavic, 1999).

1.1)   Introduction to the theme of Commemorative Architecture

Commemoration of past events and/or people is an important aspect of remembering a society's historical moments and narrating the stories that has shaped that particular society to its contemporary sense of place. The relationship between past events and the manner in which architecture facilitates or commemorates those events is a topic that always invokes memories. The architecture and production of urban space often becomes a reminiscence of time in physical form, manifesting the ideals of a past political landscape and its impact on society (Whelan, 2018).

The principle of erecting commemorative structures began to flourish in Europe in the nineteenth century where past victories and neglected past were being publicly articulated to create a sense of national identity (Marchsall, 2006:165). This culture based on the physical relationship between the individual and its cultural environment became enshrined in society and thus created a narrative for future generations through the erection of monuments, memorials and museums that housed artefacts and became memory structures. However, through the years' critics began to question whether this approach was a true reflection of a society's identity because it represented a particular time in history that was influenced by a particular political administration in charge at that time.

The argument was centred around the realization that perhaps it was no longer enough to conserve memory in isolation to an event or time because societal values change over time (Baillie, 2015: 02). Therefore, questions began to arise whether it was necessary to erect these structures of commemoration and if so what could be the alternative methods of creating memory spaces that can accommodate change in societal values.

Fig. 1.1 (Far Right) Sir David Adjaye (Design Museum, 2019).

Fig. 1.2 (Right) The Smithsonian NAtional Museum of African American History, Washington DC (Adjaye,2018).

The Design Museum in London held an exhibition from February to May 2019 with the theme "Making Memory" where renowned international architect Sir David Adjaye was invited to showcase a series of memory projects he had been previously involved in. In his opening statement Adjaye questioned the approach of commemorative architecture in the form of monuments, memorials and museums in a twenty first century society. He began by expressing his beliefs in rethinking ingrained histories and critically looking at the relevance of monuments as form of capturing intangible and tangible histories in a twenty first century society. He agreed that this type of architecture is an important way of preserving history and it becomes a symbol of stability and permanence. However, instead of recreating the imperialist idea of enshrining a singular view, he suggested for the democratization and transformation of commemorative architecture to represent the collective consciousness of a broader experience of time and place. By this Adjaye meant that commemorative architecture should be able adapt to change and accommodate the everyday activities of its context. It should be able to embrace change in societal values, beliefs and cultural significance regardless of what is being commemorated.

Fig. 1.3 A Yoruba Sculpture to Kings by Olowe of Ise. A crowned sculpture as the inspiration of the Smithsonian National Museum of African American History.

Fig. 1.4 Interior of the SCLERA PAvillion, Exhibition titled "Making Memory" by Sir David Adjaye, Design Museum, London. 02 Feb-05 May 2019

1.2)   Commemorative Architecture in South Africa

In the context of South Africa, the years following the democratic process that saw the change of power to the new government of National Unity post 1994 came with an iconoclastic view that called for the decolonisation of heritage spaces and monuments. The intention was to correct previously misrepresented histories and articulate commemorative places into a representation of the historically marginalised (Bakker and Muller, 2010). This approach was later collectively decided on by the government of National Unity as too radical and the removal of existing monuments would defeat the purpose of reconciliation and non-controversial transition of power. Instead of implementing radical iconoclasm, it was recommended that a series of new national Legacy Projects, such as the Apartheid Museum would be commissioned in an attempt of balancing the heritage landscape whilst celebrating the struggles of political liberation heroes (Marschall, 2006). The approach would not be radical but 'engage fully' the existing heritage landscapes, forging a new Afrocentric model of commemoration spaces reflective of today's society.

In the past two decades these Legacy Projects began to take centre stage in terms of commemorative architecture in South Africa as the direction moved towards creating a more inclusive narrative that seeks to contribute to nation rebuilding and reconciliation (Foster, 2015). This process was not only exclusive to urban areas. The previously marginalised townships and places with neglected pasts which were a consequence of the apartheid segregation and spatial framework were also given attention. This became evident in places like Kliptown and Alexandra where processes of participatory design were implemented and a range of commemoration initiatives became evident in projects like The Sans Souci (Kliptown) and Nelson Mandela Interpretation Centre (Alexandra).

It was important that these projects became integrated into community life so that they do not only become destination points for visitors and tourists but become beneficial to society, providing an opportunity for recreational activities and a better community well-being. They would be designed to 'heal' the scars of apartheid by commemorating liberation heroes to seek historical closure, draw meaning from historical events and condense its significance for future generations to learn from (Marschall, 2006:172).

Fig. 1.5 Spatial exploration of a commemorative space with mixed programmes(Author,2019).
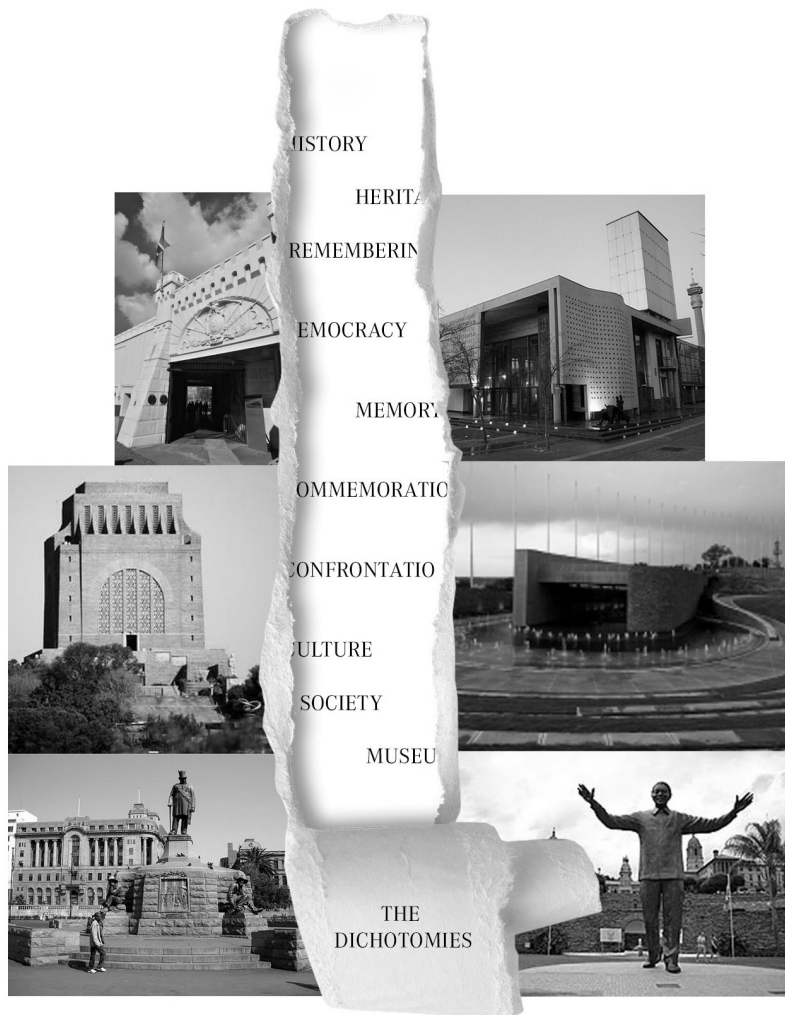
Fig. 1.6 A photographic collage of old and new commemorative stuctures in post-apartheid South Africa(Author,2019).

Fig. 1.7 (top) & Fig. 1.8 (Above) Nelson Mandela Interpretation Centre, Alexandra. Peter Rich Architects (Archdaily, 2019).

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1.3)   The Cultural Significance of Marabastad

Like Kliptown and Sophiatown, the focus area of investigation in this dissertation is an example of a previously marginalised community. One could argue that even post the dawn of democracy in 1994, Marabastad has remained a place that has not been given enough attention in terms of development on an urban and architectural scale. The current government of democracy has neglected a place with great potential to portray an important part of Pretoria's history and heritage. As the first place of permanent residence for African labourers coming from surrounding villages in the late 1800s, Marabastad was established to be one of the oldest urban settlements for people of colour (Friedman, 1994:17). Over the years up until the forced removals in the 1950s it grew to become a diverse society of different racial groups and religions, living together and inventing a certain unique culture of Marabi that became an important form of defiance against government oppression. Although not given much attention, its cultural significance can be compared to that of District Six in Cape Town, characterized by the demolition of homes and resettlements to the surrounding areas now known as Laudium, Eesterust and Mamelodi (Friedman, 1994: 18).
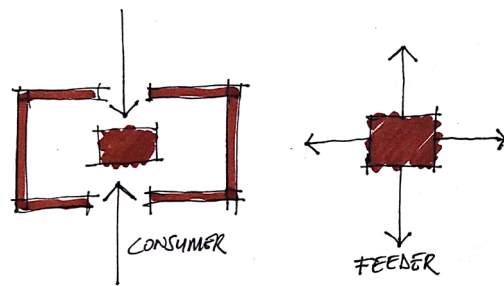
Fig. 1.9 Early conceptual sketches of space as consumer vs space as feeder within its context (Author,2019).

1.4)   Problem Statement

The neglection of previously marginalised communities has been a disappointing trend in South Africa even under the new government of democracy. These are the communities which were most affected by apartheid and where the struggle for liberation was fought and felt by citizens looking for a better life. The streets and houses of these communities carry a lot of stories. They have the potential to become cultural landscapes that narrate the story of the country's history in its truest form and provide a platform for learning about this history integrated within the community. They are places with rich cultural significance that needs to be commemorated and preserved for future generations.

1.5)   Research Question

The dissertation aims to investigate alternative commemoration typologies, to that of a conventional memorial, monument or museum by exploring a combination of commemoration strategies in order to avoid the static presence of such buildings in a society that is in constant change. It takes into account the cultural significance of Marabastad and how the memories of Marabi culture can be reimagined, interpreted and represented in an architectural design that can be integrated into today's context and everyday lives.
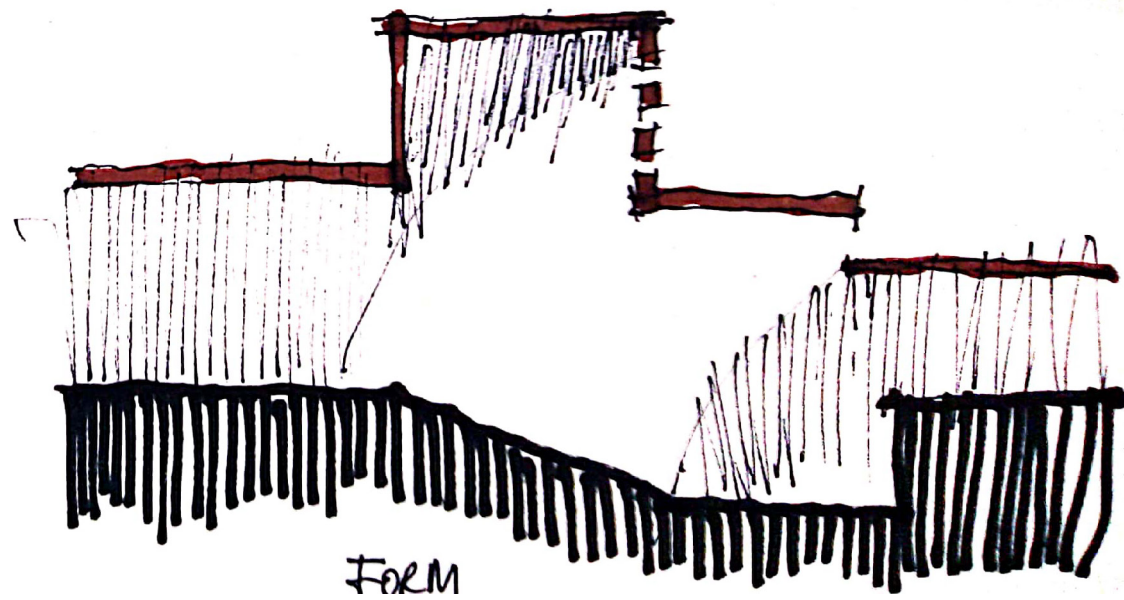
FORM

Fig. 1.10 Early exploration sketch of form (Author,2019).
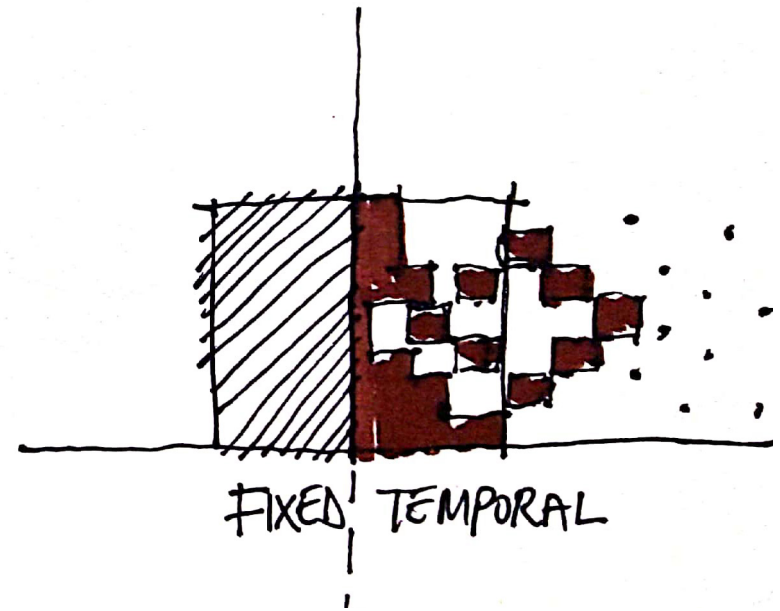
FIXED TEMPORAL

Fig. 1.11 Early exploration sketch of fixed vs temporal spaces (Author,2019).

1.6)   Research Methodology

In order to achieve an architectural response to the problem statement and explore the research question to its full potential, the following methods were utilised:

1.6.1) A historical overview and study of context

A thorough analysis of Marabastad's cultural, political and physical history was undertaken as a timeline study to identify its development and the social conditions that influenced this development. The analysis was done with reference to literature written by various authors, including those with interest to politics, who had an interest in the development of African urban settlements and the role those settlements played in the liberation struggle of South Africa. The intention of this analysis was to highlight the following:

•   To create an understanding of what Marabi culture was in context to the development of Marabastad

•   To establish a basic understanding of conditions for the reader

•   To highlight and substantiate the significance of commemorating Marabas tad and its 'neglected' culture

•   To create an architectural response that seeks to investigate alternative methods of commemoration

1.6.2) Heritage, Conservation and Cultural Significance

This section of the document focussed on highlighting the importance of conserving the intangible heritage of Marabastad and the value of commemorating this heritage. It also seeks to understand how these intangible heritage elements can be identified in respect to the area of study. Reference was made to the United Nations Education, Scientific and Cultural Organisation (UNESCO) and one of its primary advisers the International Council on Monuments and Sites (ICOMOS) with the intentions of substantiating the argument of the author with literature that writes about the cultural significance of these neglected places.
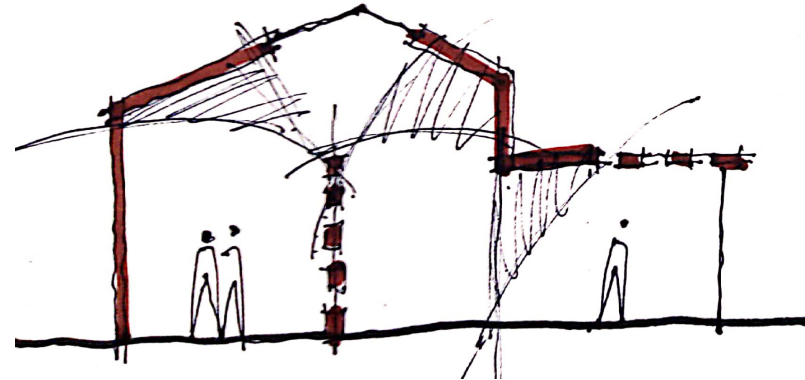
Fig. 1.12 Early exploration sketch of threshold & boundaries (Author,2019).

1.6.3) Theoretical Exploration

Theories were investigated in relation to the current approach to commemorative architecture and how different methods can be used when designing these places. The discourse of the theoretical argument originates from the idea of reimagining, interpreting and representing memory to explore alternative methods of commemorative architecture. For the contribution to architecture, these theories were taken from both international and local theorists who had critical observations on the current model of memorials, monuments and museums specifically relating to African examples.
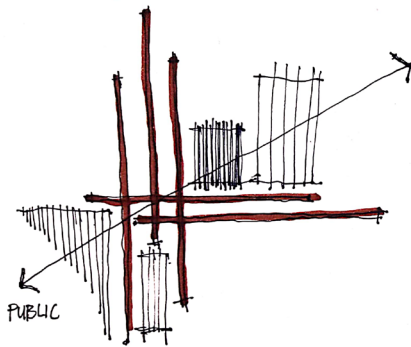
Fig. 1.13 Early exploration sketch of public & private space progression (Author,2019).

1.6.4) Precedent Studies

After an appropriate theoretical response to the problem statement was established, a number of examples were analysed with the intention to give perspective of what kind of architecture would be successful for the main argument in the document. These examples consist of a combination of different commemoration projects and related spaces that the author wished to highlight as conceptual and existing models to substantiate architectural space production. The chosen examples had characteristics of the author's architectural intentions to explore alternative methods of commemorative architecture.

Fig. 1.14 Conceptual exploration of interior spaces (Author,2019).

1.7)   Programme

The proposal aims to be a facilitator of multiple programmes that relate to the theme   of commemorating Marabi culture. The programmes will be in accordance with the idea of imagining and interpreting past cultural practices that were the characteristics of Marabi culture. Supporting programmes will be included as an addition element for economic opportunities which may become beneficial for the operation of the proposal.

The main commemoration programmes will include the following:

A performance area for musical festivals and film screenings as a response to Marabi music and the interpretation of the theatres which were multi-functional spaces that served as cinemas for bio-scope films.

A bar area as a response to the culture of beer brewing and the interpretation of dancehalls and community halls.

A memorial to commemorate the victims of forced removals in the 1950s.

A permanent gallery and museum space as an element of the design that concretises the new proposal as a building within   Marabastad that commemorates the history of the area. It would be the permanent feature that houses all the art pieces and artefacts that were an important part of Marabastad's history. For example, the old records and vinyl of famous jazz artists and recreated exhibitions of the theatres.

A temporary exhibition area that will function as an armature for various artists to exhibit their work. This will be further explained in chapter 05.
The programmes will be supported by a restaurant and trading areas for economic activity. These programmes will be an attempt to allow community members and visitors to actively participate in reimaging the history of Marabastad and reinterpret its historical functions.

Supporting programmes will be in the form of a **restaurant** and **trading** area for economic activity. These programmes will be an attempt to allow community members and visitors to actively participate in reimagining the history of Marabastad (*Marabi* culture) and its historical functions.

1.8) Conclusion

The dissertation and design aims to be an attempt to finding a new typology of commemorative architecture by making use of a combination of different commemoration strategies. It aims to be a architectural alternative to existing conventional monuments, memorials and museums, particularly in South Africa, focussing on a previously marginalised area of Pretoria. It will attempt to remember the history of Marabstad and justify its importance as an area worthy of commemorating due to its historical and cultural significance.

CHAPTER

02

CONTEXT

Fig. 2.1 Skecth of Boom Street, Marabastad looking west (Author,2019).

"...("Maraba City," named after Pedi Chief Maraba), one of the rough-and-tumble-slums near the centre of Pretoria: amalaita gangs (often male migrant domestic workers), African independent churches, American jazz and movies, and especially the exuberant Marabi (a type of music) world that emerged in and around the shebeens (illegal bars).
Like many townships in the first half of the twentieth century, such as Sophiatown and District Six, ethnic and racial diversity characterised Marabastad, including a sizeable Indian population. Particularly in the 1940s, the state began relocating Africans and Coloureds to racially defined townships outside the city centre. This racial gerrymandering would accelerate throughout South Africa during the apartheid era."

Es'kia Mphahlele
Township Life, Marabastad, Pretoria
(Crais and McClendon, 2014)

1855
Establishment of Pretoria

1867
Schoolplaats Location established by Missionaries to acccomodate African migrants

1870
Chief Maraba sets up kraal. Marabastad established

1880
Discovery of gold mines in the Witswatersrand

1903
Establishment of the Asiatic Bazaar

1905
Schoolplaats & Marabastad declared black locations

1918
Old Marabastad demolished

1920
Steenhoven Spruit channelised

1923
Native Laws passed. African migrants forced to live in demarcated areas

1925
New Marabastad established

1930
Old Marabastad declared a slum

1948
National Party (NP) wins elections.

1950
NP introduces Group Areas Act. Resettlements start.

Marabi culture influence on Marabastad communities

1963
Cape Location established

1965
Development of Marabi culture. Theatres built. Marabi becomes a form of defiance

1980
Belle Ombre built. Remaining residents of Marabastad forced to move.

1990
Nelson Mandela released from prison. Militant liberation organisations and other political parties unbanned.

1994
African National Congress (ANC) win elections

1996
Truth & Reconciliation Commission (TRC) established

2000s
Plans to develop Marabastad as an urban area

Fig. 2.2 Timeline of Marabastad developement (Author,2019), background image by Frans Swanepoel (Flickr).

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2.1) The Origins of Marabastad

In 1913 the Pretoria Municipality and the General Manager of South African Railways stated that Pretoria is not a city like most well-known international cities of the world. It does not have the grand quality of architecture that can be matched to Paris or London but has a number of characteristics that make it appealing to the tourist and those that live in it (Baillie, 2015: 01). Pretoria is a city that has a rich history that celebrates even the unpaved back streets of the past and thus possesses a lot of heritage even in the places with neglected pasts. As opposed to the Witwatersrand (Rand) now commonly known as Johannesburg, Pretoria was not founded on discovery of gold or any precious metal but on the basis of creating a permanent seat for the nomadic parliament of the Zuid-Afrikaansche Republiek (ZAR) which along the years became a central place of worship. Furthermore, places of worship became prominent in Pretoria with the arrival of missionaries which ended up playing an important role in accommodating the first African newcomers that moved from the surrounding rural area to the city (Friedman, 1994: 17).

After the establishment of Pretoria in the 1850s missionary societies negotiated with the state to establish a missionary station as a means of spreading Christianity. The passing of black migrants through Pretoria to the Rand mines provided an opportunity for missionaries to lure black migrants and other African natives who had already lived and worked in the city as servants, to their station where they would be housed and provided with basic education. This gave existence to African urbanisation and the first black location in Pretoria called the Schoolplaats, located in the north west periphery of the city. As a means of controlling these black locations which became over populated and became a health hazard because of the spread of diseases, the State established another black location called Marabastad which was state controlled. In these locations black natives could not purchase land but were allowed to rent it from the state for an annual fee.

As a city with no big industries like the mines of the Rand, Pretoria became more trade and artisan orientated which meant that it was a friendlier environment for

women and children as opposed to the Rand mines that mostly accommodated men due to the demands of labour. This also attracted Indian, Coloured and Chinese migrants who sought trading opportunities in the city. At the time Pretoria allowed more rights to Indian and Coloured communities than anywhere else in the ZAR and this attracted more of these communities to settle in the area. Marabastad became a diverse community and an African working class started coming into existence. The opportunity for Africans to work meant that black natives were able to spend a little bit more money and the Asian community provided trading platforms by setting up shops and stalls, creating a trade area later known as the Asiatic Bazaar (Friedman, 1994: 37).

After the Anglo Boer War which started in 1899, a number of African refugees began to occupy the railways and Artillery Barracks north of the previous settlements. Due to the objection of the military these occupants were later relocated to an area adjacent of Marabastad and in 1903 the New Marabastad was established (Friedman, 1994:42). The New Marabastad quickly became a strong hold of African urbanisation in Pretoria, influenced by the trade opportunities that manifested from the Asiatic Bazaar. The community became permanent and a unique popular culture of social African urban community began to arise. This new popular culture of American jazz and theatre, African independent churches and a unique type of music called Marabi became popular around the dancehalls and shebeens (illegal breweries) of Marabastad (Crais and McClendon,2004:248.) In his book titled In Township Tonight! South Africa's Black City Music and Theatre 2nd Edition, David Coplan suggests that Marabi originated from the Johannesburg slum yards and considered it degraded due to its prominence with shebeens (Coplan,2008:163).

By the time that the black population was relocated to apartheid resettlements, *Marabi* culture had become a popular manner of socialising. Dance halls and beer halls were packed every night with *Timiti* (a word adopted from missionary tea parties) which were hosted by the Indian communities for the black population. Small

jazz combos like U-NO-MES and the Merrymakers filled the air of the halls with their music while people danced until the early hours of the morning (Crais and McClendon,2004:259). As much as this was criticised by authorities as rowdy and disruptive to the labourers' work routine who often arrived late for work the following morning due to late night drinking and partying, for the residents of Marabastad this was a way of dealing with the alienating environment and rules imposed on them by the Pretoria Town Council.

By the 1940s the African population of Marabastad had displayed a will to survive in the most impoverished and harshest conditions where even the right of occupy a pavement was declared unlawful and they were required to walk in the middle of the street because they had to be monitored in terms of their movement. It was around this time that they were relocated to Atteridgeville south west of the city and most remaining establishments were demolished. Later in the 1950s going to the 60s, the Indian population was also relocated to Laudium and the Coloured population to Eesterust.

Key

1. Old Marabastad church and school room, Daspoort Sewerage Farm
2. The Nawab Miriammen Temple, 6th Street.
3. Ismaili Mosque, Boom Street
4. Mosque of the Pretoria Islamic Society, 291 Mogul Street.
5. The Orient Theatre, Boom Street
6. The Empire Theatre, Boom Street
6a. Site of The Royal, corner of 5th Street and Grand Street, now demolished.
7. Columbia Dance Hall, corner of Jerusalem Street and Boom Street.
8. Makuloo Hopaan, Bloed Street and old shops in the following streets:
   Boom, Grand, Mogul, Jerusalem and Lorentz
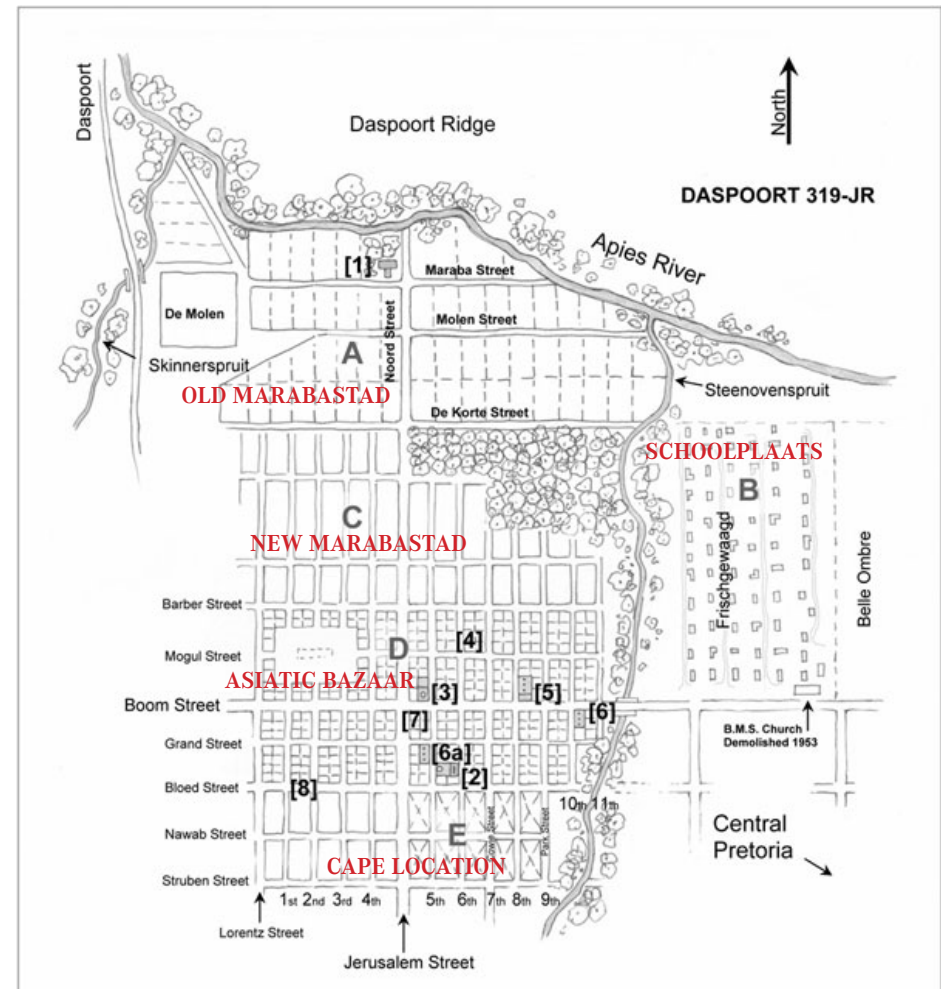
Fig. 2.3 A composite map of Greater Marabastad 1870-1975 (Clarke, 2018).

2.2) Unpacking the Intangible Culture of Marabastad

The following sections of the dissertation (2.2.1 – 2.2.6) intend to create an understanding of what Marabi culture was in context to the development of Marabastad. It is a part of history on Marabastad's timeline between the 1920s to the 1950s where a radical growth of Marabi culture was experienced subsequent to increased oppression from government authorities.

2.2.1) A 'party' in the slums

When the day was over and the working class returned to their homes, a certain part of the community was preparing to host another night of socialising and engaging in activities of gambling as entertainment. For the residents this was a mechanism of dealing with oppression. Instead of violent resistance the community invented social defence strategies where a cultural environment characterised by music dancehalls and beer brewing became a platform of social survival in an alienating environment (Friedman, 1994:149). This was the culture of hardship that was embraced by the residents and engendered a sense of community where an underground network of social interaction was developed. These underground networks were key in the struggle of smuggling ingredients for beer brewing into the township against the rules of the authorities. Beer dancehalls were often full every night with people dancing to a unique pan-ethnic urban African style of music influenced by American jazz called Marabi music (Coplan, 2008: 441). Amalaita gangs occupied the shadows and engaged in a gambling ring of Fah-Fee (a Chinese numbers game introduced by Chinese migrants). Most of the men gambled away their hard earned wages trying to increase their chances of winning and securing more money to feed their families. For women who were excluded from formal economic participation beer brewing was a means of survival. All these instances put together created a strong community identity of Marabi culture.

2.2.2) The beat of Marabi Music

Marabi music was a big characteristic of the culture of Marabastad especially in the social context and reflected the way in which urban Africans socially embraced their emerging culture. Although it was labelled as degraded and unworthy of preservation by the elitist class, for the community of Marabastad this type of music is what brought happiness to those that were fond of melodic tunes of jazz and swing with a bit of an African influence. Modikwe Dikobe's "The Marabi Dance" (1973) describes the influence of Marabi music on society and the social role it played in complementing the dancehall and shebeen (illegal beer breweries) culture. Dancehalls and shebeens often accommodated the rowdy parties where the consumption of illegal beer and gambling was the order of the day. When it rained, the yard was muddy and the smell of beer and nauseating stench of urine filled the air while party goers danced and enjoyed themselves until the early hours of the morning. The melodic tune of Marabi hypnotised party goers into staying out all and spending all of the money they had. It is unclear where the term Marabi originated from. David Coplan's In Township Tonight! South Africa's Black City Music and Theatre 2nd Edition (2008) suggests that the term originated from the Rand (Johannesburg) slumyards and also associated it with the train junctions called morabarabeng after morabaraba (a board game played on the streets) (Coplan,2008:115). It is difficult to categorically place Marabi into a single genre because of its hybridity. Like all African neo-traditional styles of music it resembled a repetition of chords rooted in African indigenous culture. This style of music would later develop into what is now known as township jazz adopted by the likes of Hugh Masekela and Pat Matshikiza in the theatrical music production King Kong in the 1960s.

Fig. 2.4 Party goers at a dance hall with a live band playing *Marabi* music in the background (South African History Online).

2.2.3) The ever flowing beverage of the slums

The system of patriarchy and exclusion of women in the formal work environment meant that women in Marabastad had to resort to other means to make a living. Many of these women were single women who had come to the city to find employment opportunities. Some had come to the city from rural areas to search for their husbands who had since coming to the city, stopped sending money back to their rural homesteads to support their families. This rural class of women were met with the realities of their husbands having remarried or residing with another woman in the city. With no formal education or skills that they could use to make a living most women migrants settled to old skills they were familiar with from their rural background and one of those was the brewing of traditional beer. Over time, women started to develop the traditional beer they brewed to a potent mixture of western spirits, making a concoction that hypnotised consumers into buying more and was popularly enjoyed with the loud sounds of Marabi music playing in the background. Women became a key role player in the liquor trade and African social life in the slums. Many became "Shebeen Queens" who were mostly unmarried owners of drinking hot spots (Coplan, 2008:76). The illicit brewing of beer contravened the laws of The Pretoria Town Council because it disrupted the labour patterns of workers as these workers would who resided in Marabastad were greatly affected by concoction they indulged in, often going to work under the influence and thus unable to perform their duties in a normal manner. The social construct of the consumption and selling of illegal beer was a form of non-violent defiance against authorities and for women a solution for their economic exclusion (Friedman, 1994:151).

2.2.4) The rise of the political 'bourgeoisie' from African independent churches

The role of the church provided a platform for education from the time of the arrival of missionary societies in Pretoria. The establishment of the Schoolplaats location in 1867 with the aim of luring the African population in the city towards adopting Christianity is where the African population received formal education in schools set up to educate them up to at least the level of Standard 5. Later this would give rise to a semi educated class of black people that were eventually employed in offices as clerks and given other administration, non-labour intensive jobs. This new class of semi educated black people became important in the formation of non-violent defiance campaigns against the ruling administration. It also provided a platform for establishment of political organisations in the liberation struggle in black townships.

The working-class Africans which originated from the early missionary churches later began to resent church affairs and this gave rise to other independent church movements such as the "Ethiopianists" and the church of Zionism (Coplan, 2008:101). As much as these were noted to be a continuation of the church operating as independent movements, their mandate was mostly centred around the advocacy of proletarian movement of cultural rebirth and Africanism which became popular amongst the African population of Marabastad. For this approach, African independent churches were often accused of being a rebellion movement aimed at defying government rules and being an underground platform for the formation political organisations that contested restrictions imposed on Africans.

Fig. 2.5 The process of brewing illegal beer by women (South African History Online).
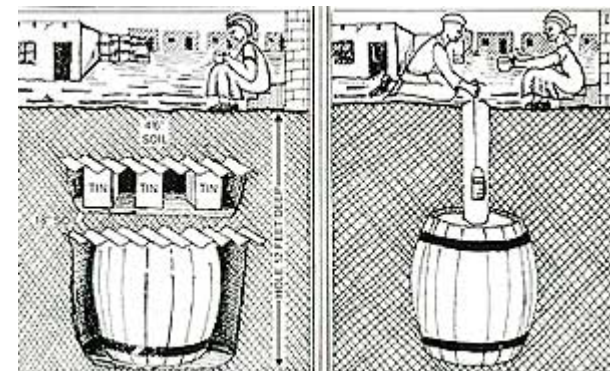
Fig. 2.6 An illustration showing how beer would be buried as a way of hiding it from authorities (South African History Online).

2.2.5) Asian traders in Marabastad

As one of the first establishments of permanent residency for African migrants from surrounding rural villages, Marabastad developed into a community that had its own economic opportunities for traders and consumers. The arrival of Chinese and Indians from the sugar plantations of Natal (now Kwa-Zulu Natal) saw the opening of small shops where residents could get supplies on a cheaper rate as compared to the shops in the city. As the laws for land ownership were much more lenient for Indian people, it was easier for them to buy or rent a piece of land and develop it. Thus many shop owners where either of Indian or Chinese decedent. Veteran business owners like Omarjee Vally, owner of Steve's Records and the famous family business of Makuloo Hopan Supermarket passed down over generations of Chinese owners began to stamp their presence in the community as prominent trade spots. At Makuloo Hopan you could find any house hold items from candles, paraffin lamps, radio batteries, to soap and other everyday items. Consequently, many other shops began to operate in a concentrated environment mostly supplying a community of African, Coloured, Indian and Chinese residents. This trading area in Marabastad was called the Asiatic Bazaar, given that most shops were owned by people of Asian decedent. It became a diverse concentrated area with different people of different cultures sharing a space and contributing to the economy of Marabastad.
Today one can almost find anything in Marabastad. It has grown into an autonomous trading area within Pretoria, where consumers come from different areas of the city to trade. Since it also became a prominent transport interchange, it has attracted people from surrounding nearby townships and also became a religious base for the Zion Christian Church (ZCC) in Pretoria, one of the biggest African Independent church movement in Southern Africa.

2.2.6) Life of the Theatres and Dancehalls

In the early 1900s three theatres-the Royal, Empire and Orient- were built to service Marabastad as well as other surrounding communities who were barred from the whites-only cinemas in Pretoria CBD. They became popular recreation spots, hosting bioscope screenings of a diverse culture ranging from American-Hollywood blockbusters to Chinese and Indian dramas and musical performances (Clarke,2008:21). As Marabastad developed in the 1920s-1930s it became an indigenous African urban cultural society.

Sprawling dancehalls like the Columbia Dancehall created an atmosphere that accommodated Marabi music sounds and wild-dancing, attracting audiences from all over Pretoria. In addition to these recreational facilities Marabastad can be associated with well-known writers and editors who were born and some raised in Marabastad. The list includes internationally recognised writer and political activist Es'kia Mpahlele who later became the fiction editor of Drum Magazine in the 1950s. Darryl Accone and Johnny Masilela are also well-known authors who wrote short stories about their childhood experiences in Marabastad, although Masilela had spent most of his childhood in Lady Selborne.

The Group Areas Act of the 1950s which resulted to resettlements of Marabastad's residents to places like Attridgeville, Eesterusts and Mamelodi left a few buildings of historical interest in shattered remains, barely recognisable as the once bustling theatres and dancehalls. Still standing today as the residue of the past recreational facilities are the Orient and Empire Theatres which have been readapted to a line-up of shops and trading spots (Clarke, 2008:13). The Royal theatre was unfortunately demolished during the process of forced removals.
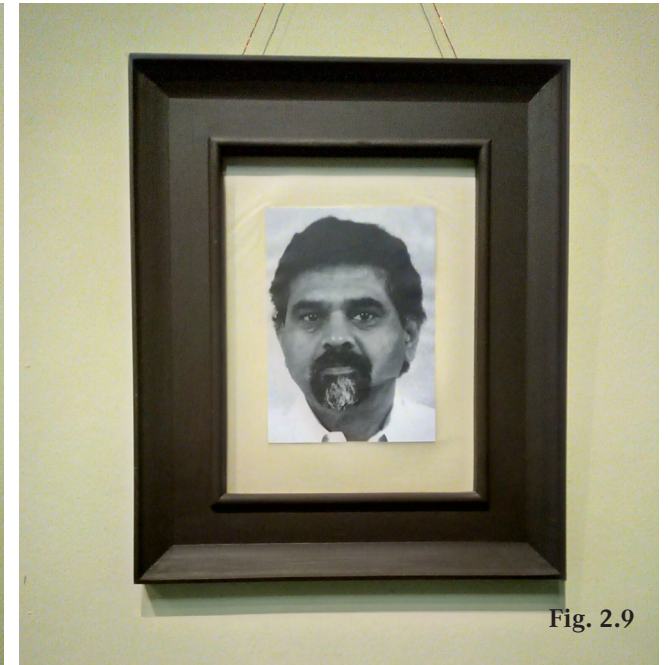
"I was born in Marabastad in 1919 and later lived with my mother's family in Second Avenue. I attended the African Methodist Episcopal School up to standard 6 and completed my school education in Johannesburg. I studied in KwaZulu-Natal to become a teacher and was awarded a MA-degree in English Literature at the University if SOuth Africa in 1957 with distinction."

Professor Esikia (Ezekiel) Mphahlele

" We have seen great and wonderful days living in the Cape Location, but it was also a fight to survive from one day to another. Who knows what might have been, was it not for apartheid that forced us out of town to the Cape Location and finally to Eersterust where I still live today."

Ms Gertrude Holworthy

" I was born at No 226 Jerusalem Street, Asiatic Bazaar in 1941. I matriculated at Pretoria Indian High School, situated in the Bazaar and attended a teacher's training college in Johannesburg, but gave up my studies to work for a year in an ice-cream factory before leaving South Africa in 1964. I returned to the country in 1991 and my book, Coolie Location (1990), describes my boyhood and youth in Marabastad."

Mr Jayaraman (Jay) Naidoo

Fig. 2.7-**2.12** Photographs of previous residents of Marabastad to show the diversity of culture. Photographs taken at the National Museum of Cultural History, Pretoria. (Author,2019).

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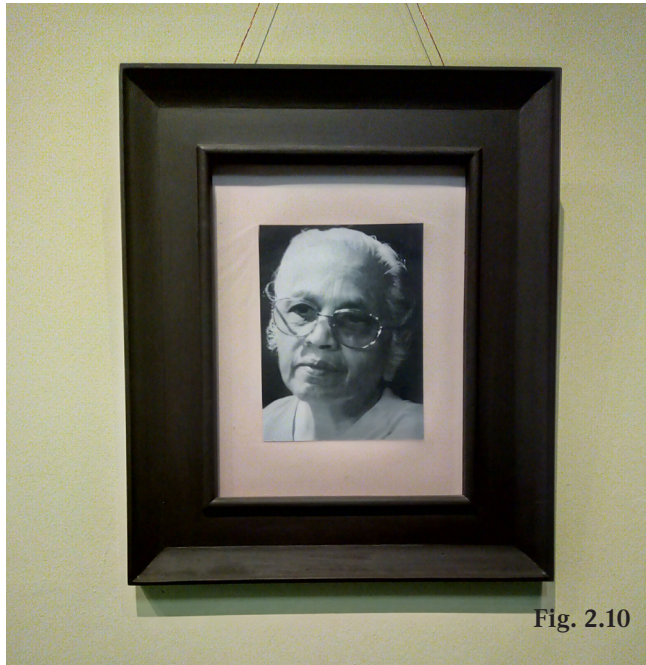
Fig. 2.10

Fig. 2.11

Fig. 2.12

" I was born in the Asiatic Bazaar in 1926 and obtained my matric at the Kilnerton Institution near Silverton.
I worked as a teacher at the Indian Girls School in the Asiatic Bazaar for five and a half years. When my family moved to the newly proclaimed Indian township of Laudium in the 1960s, I began private teaching. I refused to teach in a governement school because of Government apartheid policy."

Ms Maniben Sita

"I was educated at the Pretoria Indian High School and later qualified as a radio electrician, electrical wireman and cinema engineer. I married Amina Patel and we were blessed with three sons and a daughter. We settled at No 377 Cowie Avenue and I established a radio and film workshop at No 378. In the early 1970s we were evicted and moved to Laudium."

Mr Omarjee Suliman

"I must admit that the cinema dominated our lives. That is why most things in the Cape Location were either American or English. We opted mostly for the American things. The cars people drove, the clothes they wore, even the music they listened to were American, so that you could find jazz enthusiasts on almost every corner. I preferred dancing and spent many hours on the dance floor at the Dougall Hall in Marabastad."

Mrs Elizabeth Leyds

2.3) Present day Marabastad

Although Marabastad is today a notable transport interchange serving as a commuters stop and link to various parts of Pretoria, it has lost its importance as an African urban community with diverse interests and culture. The end of apartheid in 1994 and the abolishment of laws which oppressed the residents of Marabastad only brought about a limited freedom with little echoes of the area as an important part of Pretoria's heritage. It has become neglected in terms of its recognition and architecturally little has been done to develop the place. Decay and degeneration eroded with its culture. The development and rehabilitation strategies to reverse years of neglection was updated in the 2000 from the Integrated Urban Framework to the Marabastad Project. Land claims have been submitted by removed families but little or no benefit of any substance has been received by them.

Today much of Marabastad is a wasteland characterised by informal structures and temporal trading stalls on the sidewalks. The 'heart' of Marabastad located between Second Avenue and Seventh Street, as well as Mogul, Boom and Grand Streets reminisce the past in the form of architectural residue with the old shop structures still kept intact but accommodating different programmes. It has survived years of neglect with some places of worship like the Ismaili Mosque now owned by Aga Khan's family who resides in Canada being completely closed down. The story of Marabastad is of great importance to the heritage of Pretoria and the dialogue of African urbanisation in South Africa. As a country that is in the process of redressing the imbalances of the past, it deserves equal recognition and commemoration as District Six in Cape Town and Sophiatown in Soweto. Its legacy stretches over decades with memories that can be reimagined to an urban piece of historic significance, commemorating the survival culture of its residents and intangible heritage that made Marabastad the place it once was (summarised from Clarke, 2008: 20-22).

Fig. 2.13 Derelict and neglected spaces of Marabastad (Author,2019).

Fig. 2.14 A photographic collage of daily activities in Marabastad today (Author,2019).

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MARABASTAD

CHURCH SQUARE

Fig. 2.15 Location of study area (Marabastad) in relation to Church Sqaure (Author,2019).
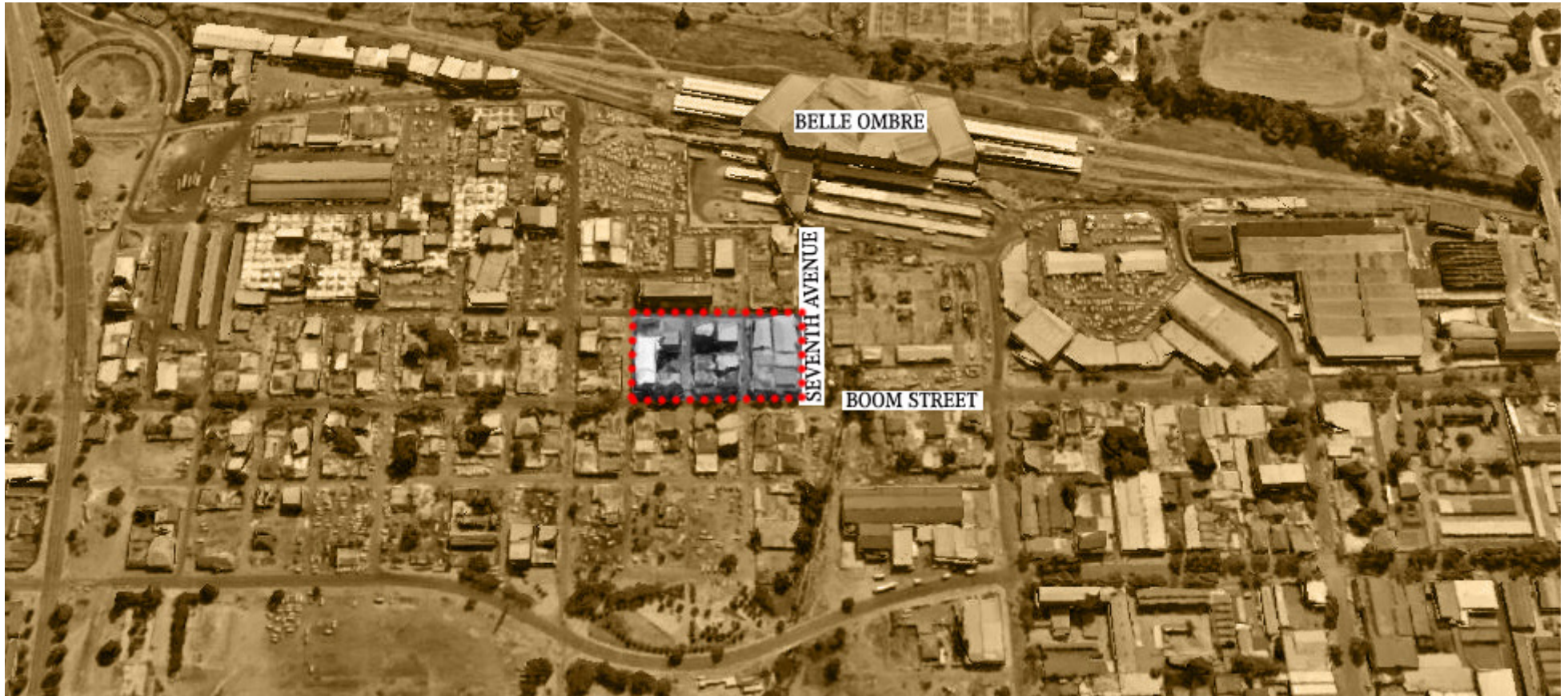
Fig. 2.16 Location of chosen site within the context of study area (Author,2019).

Fig. 2.17 Built and open spaces of Marabastad(Author,2019).

BOOM STREET

7TH AVENUE

STEENHOVEN SPRUIT
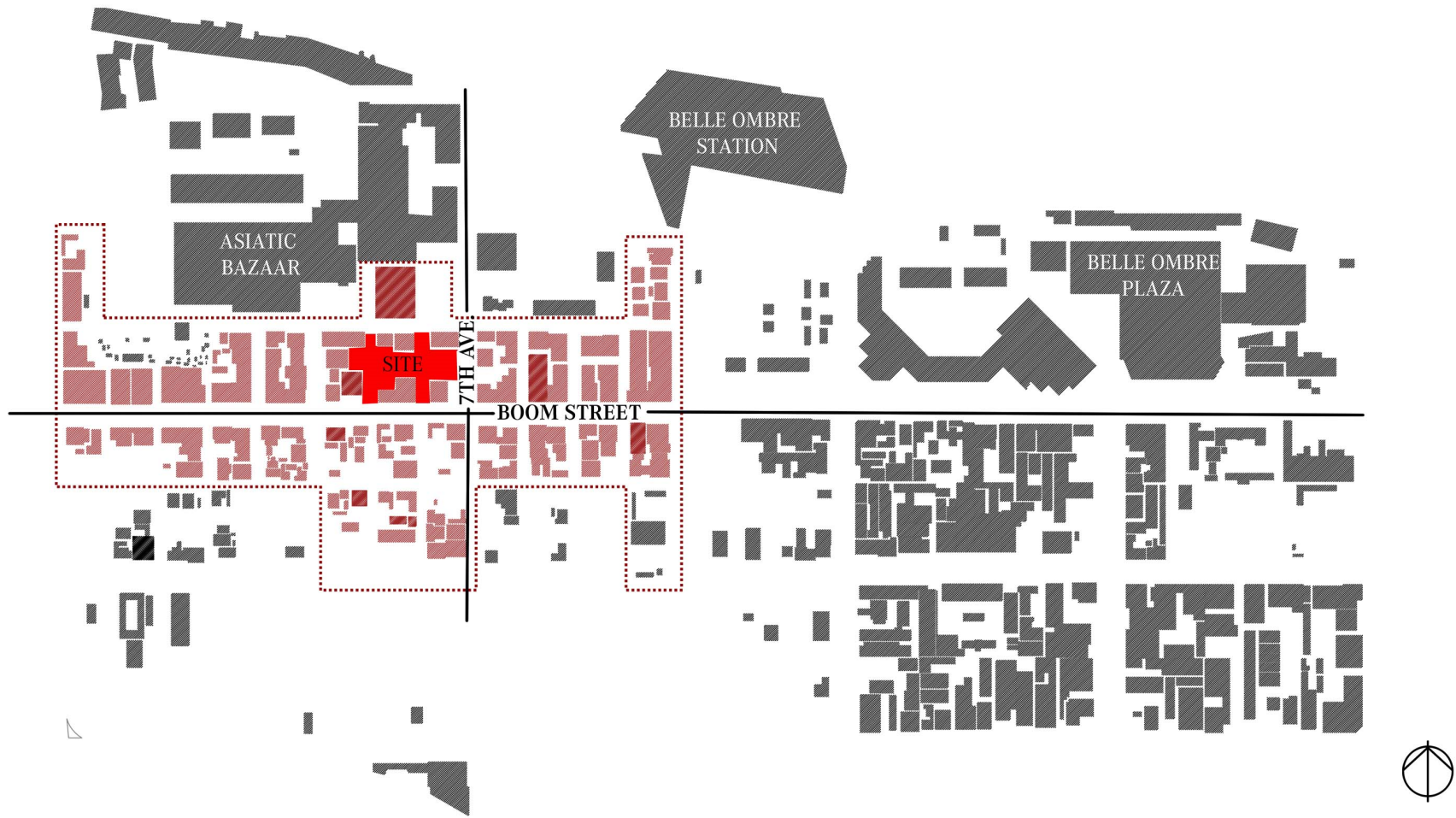
Fig. 2.18 Area around the site with historical cultural significance (Author,2019).

ASIATIC
BAZAAR

BELLE OMBRE
STATION

BELLE OMBRE
PLAZA

SITE

7TH AVE.

BOOM STREET

1st Str.
2nd Str.
3rd Ave.
4th Str.
Jerusalem Str
5th Ave.
6th Str.
8th Str.
9th Str.
10th Str.
11th Ave.

· · · · · · · · · · AREA OF HERITAGE CONSERVATION ("ONE PLOT ONE HOUSE")

CONVERTED RESIDENTIAL TO COMMERCIAL

SITE

BUS DEPOT & INDUSTRIAL

TRANSPORT, COMMERCIAL & TRADING

LIGHT INDUSTRIAL ZONE

Fig. 2.19 Zoning study of Marabastad (Author,2019).

ASIATIC BAZAAR

BELLE OMBRE STATION

BELLE OMBRE PLAZA

SITE

7TH AVE

BOOM STREET

1st Str.

2nd Str.

3rd Ave.

4th Str.

Jerusalem Str

5th Ave.

6th Str.

8th Str.

9th Str.

10th Str.

11th Ave.

·········· AREA OF HERITAGE CONSERVATION ("ONE PLOT ONE HOUSE")

CONVERTED RESIDENTIAL TO COMMERCIAL

SITE

BUS DEPOT & INDUSTRIAL

TRANSPORT, COMMERCIAL & TRADING

LIGHT INDUSTRIAL ZONE
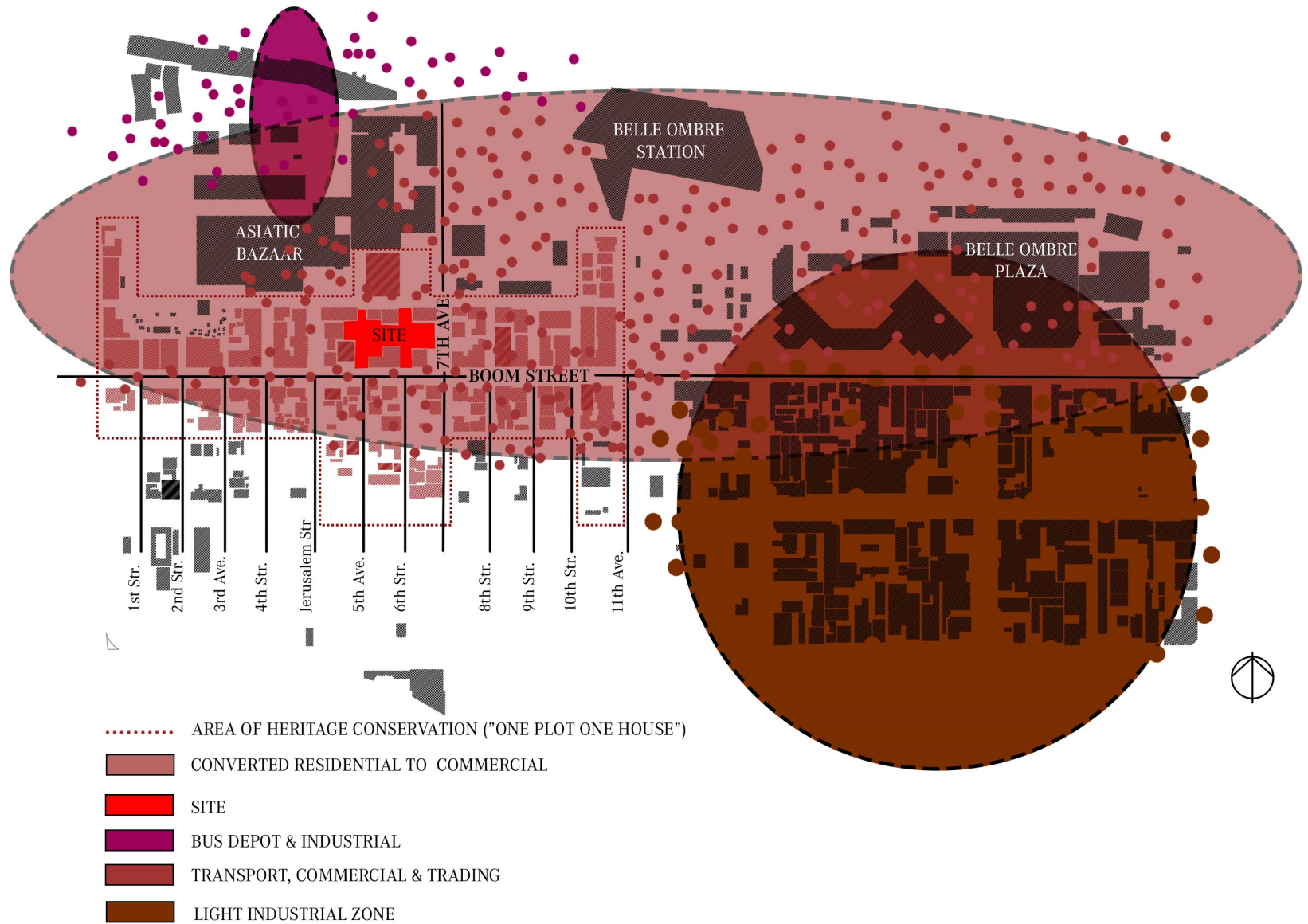
Fig. 2.20 Density study of Marabastad (Author,2019).

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ASIATIC
BAZAAR

BELLE OMBRE
STATION

BELLE OMBRE
PLAZA

SITE

7TH AVE.

BOOM STREET

1st Str.
2nd Str.
3rd Ave.
4th Str.
Jerusalem Str
5th Ave.
6th Str.
7th Ave.
8th Str.
9th Str.
10th Str.
11th Ave.

·········· AREA OF HERITAGE CONSERVATION ("ONE PLOT ONE HOUSE")

CONVERTED RESIDENTIAL TO COMMERCIAL

SITE

PRIMARY TRANSPORT ROUTES

SECONDARY TRANSPORT ROUTES

TERTIARY TRANSPORT ROUTES
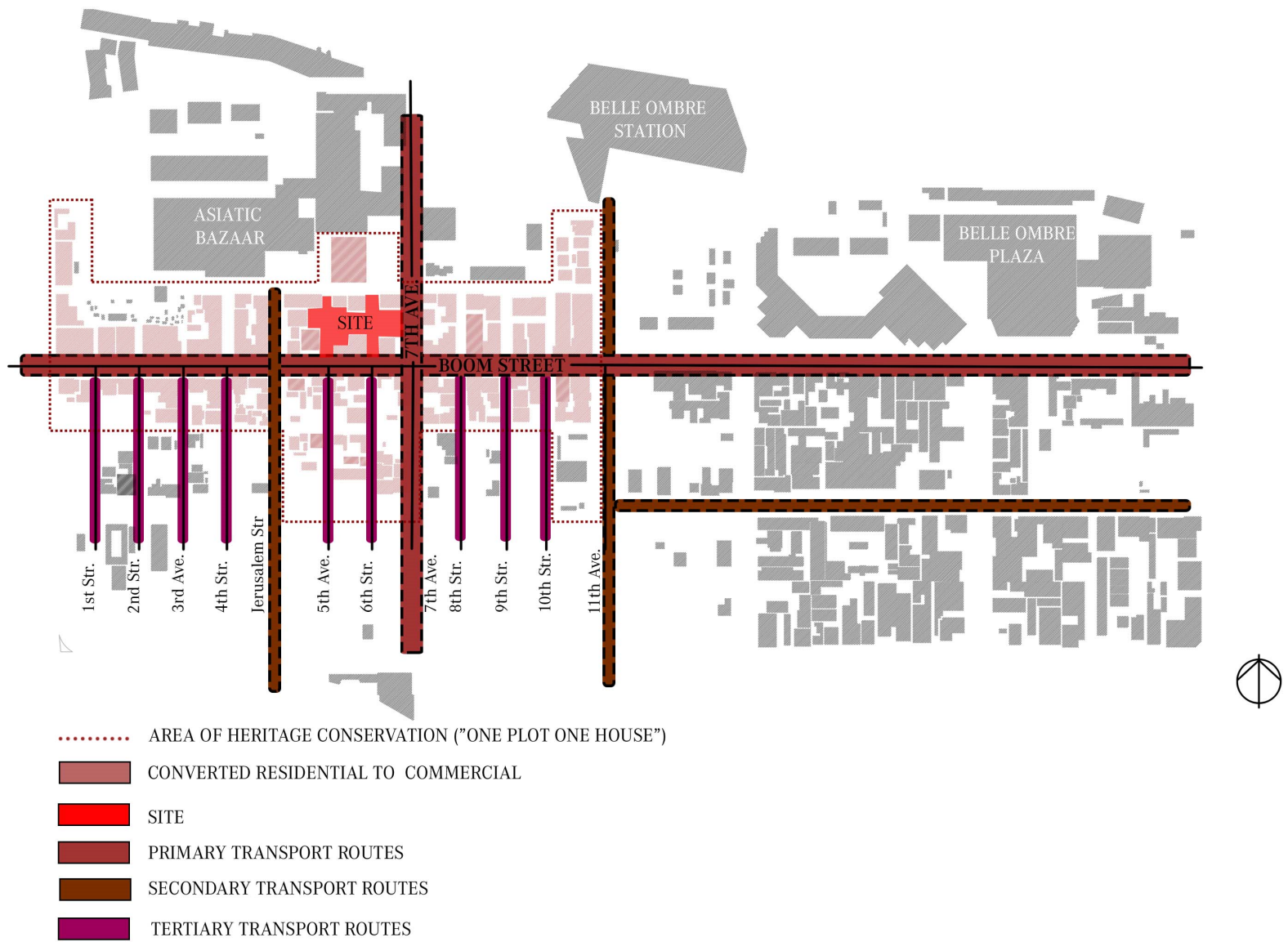
Fig. 2.21 Transport structure of Marabastad (Author,2019).

Fig. 2.22 Demarcated area for micro analysis (Author,2019).

Fig. 2.23 A photograph of street activityon Mogul Street, north of the site
(Author,2019).

Fig. 2.24 A view of the Ismaili Mosque taken from site (Author,2019).
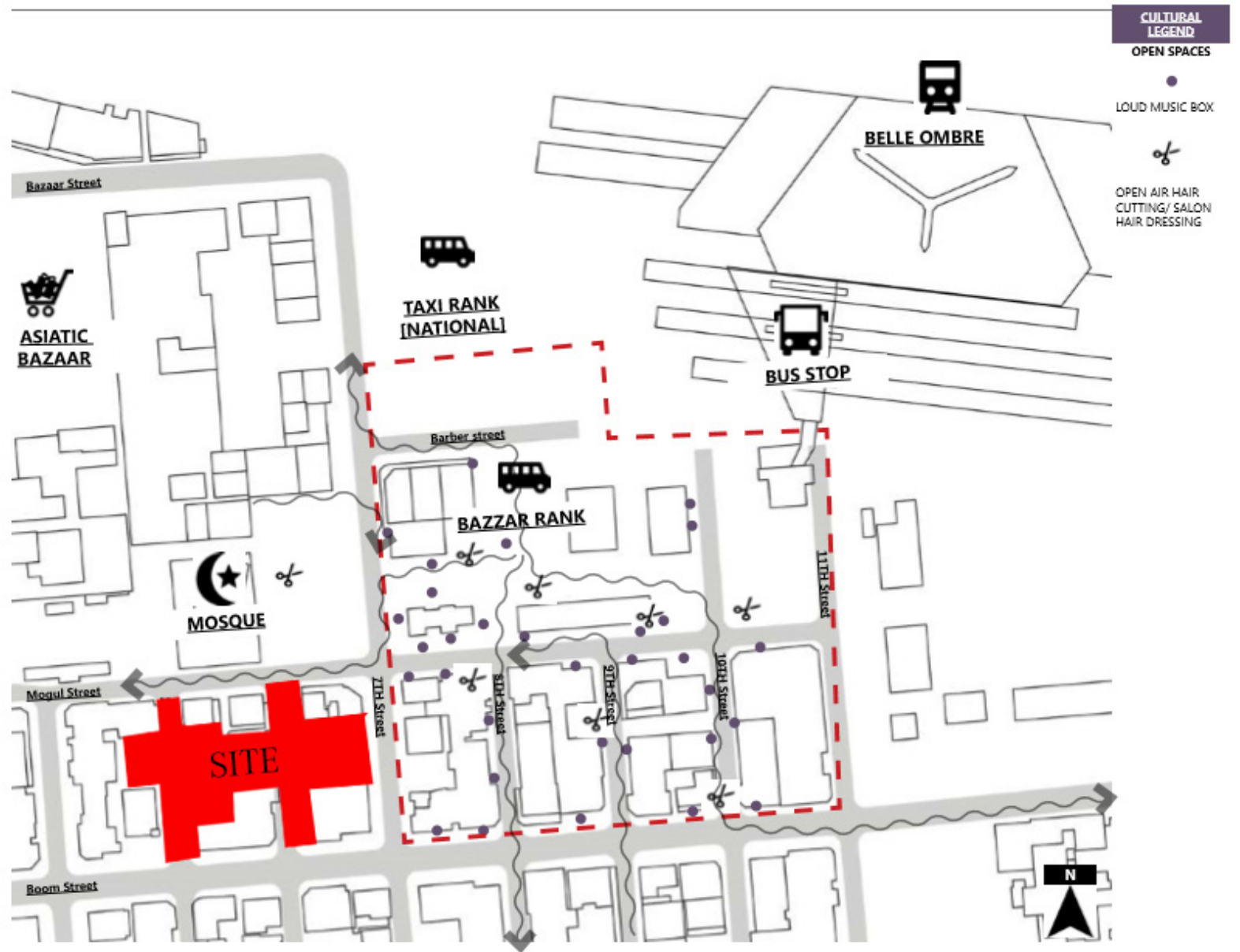
Fig. 2.25 Mapping exercise of cultural activities around the site (Group 06 Masters mapping,2019).
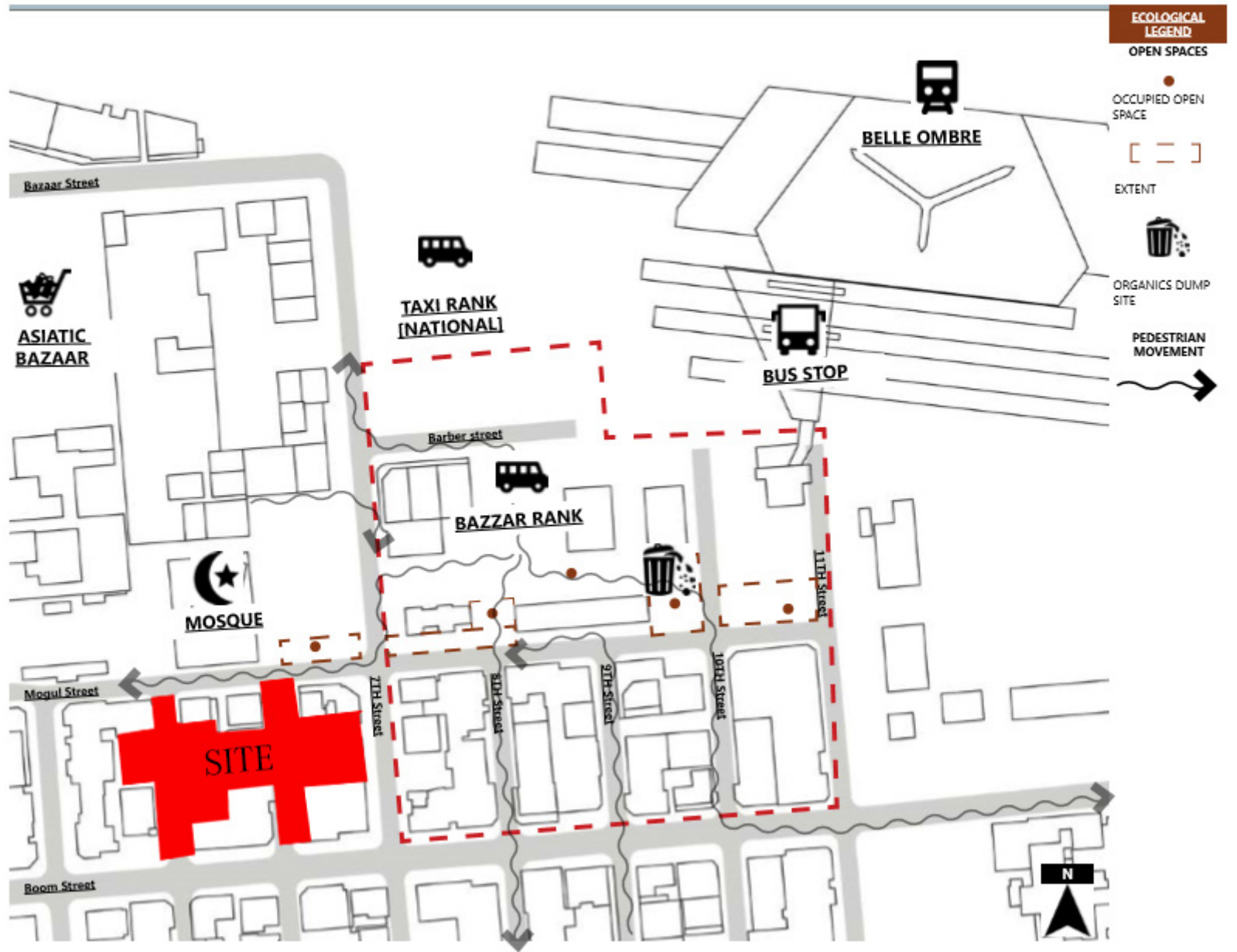
Fig. 2.26 Mapping exercise of ecological activities around the site (Group 06 Masters mapping,2019).
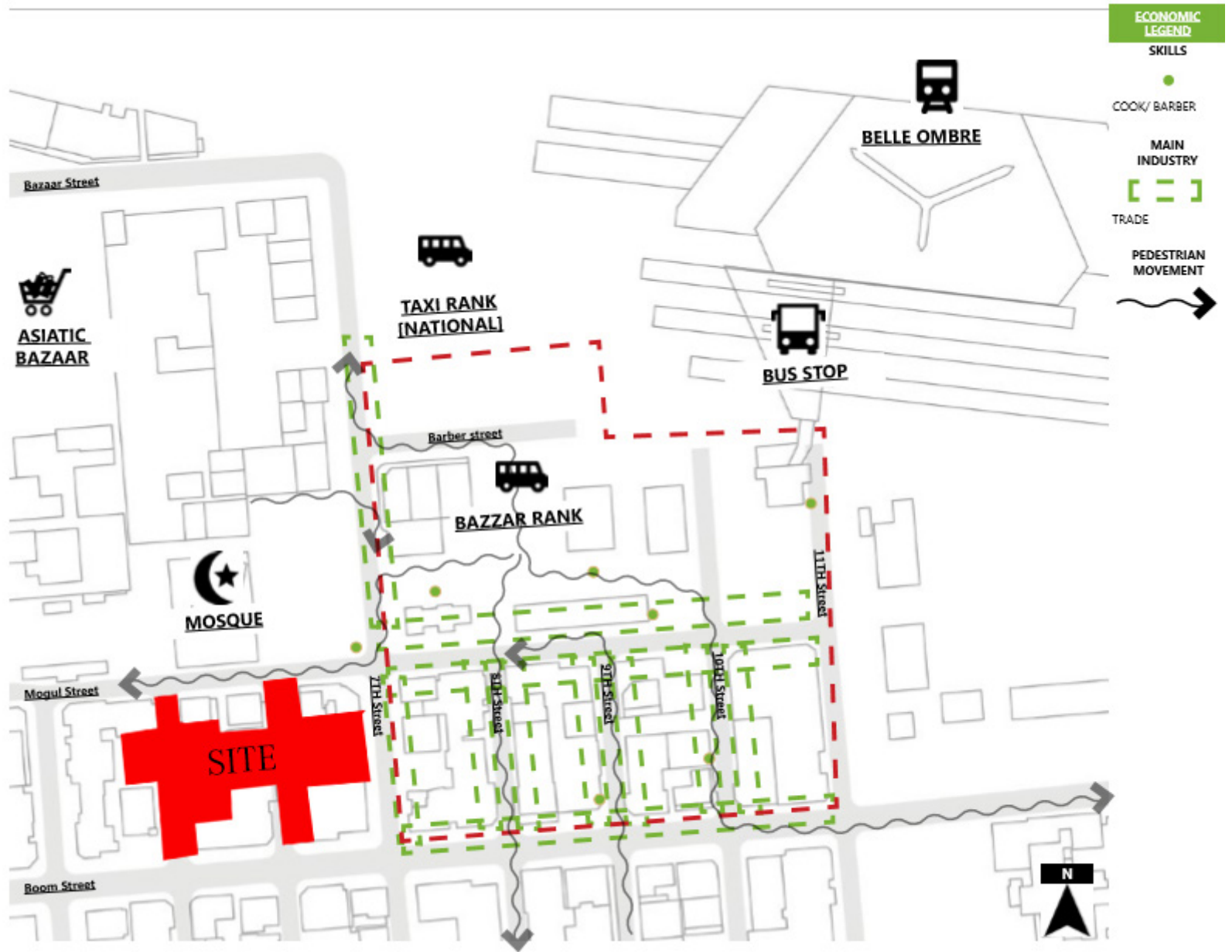
Fig. 2.27 Mapping exercise of economic activities around the site (Group 06 Masters mapping,2019).

FUNCTIONAL LEGEND

RETAIL
RETAIL [FORMALISED]
RETAIL [IN-FORMALISED]

RESIDENTIAL
DERELICT
EMPTY

OTHER
SERVICE

PEDESTRIAN MOVEMENT

MAPPING EXTENT

BELLE OMBRE

TAXI RANK [NATIONAL]

ASIATIC BAZAAR

Bazaar Street

Barber street

BAZZAR RANK

BUS STOP

MOSQUE

Mogul Street

SITE

7TH Street
8TH Street
9TH Street
10TH Street
11TH Street

Boom Street

N
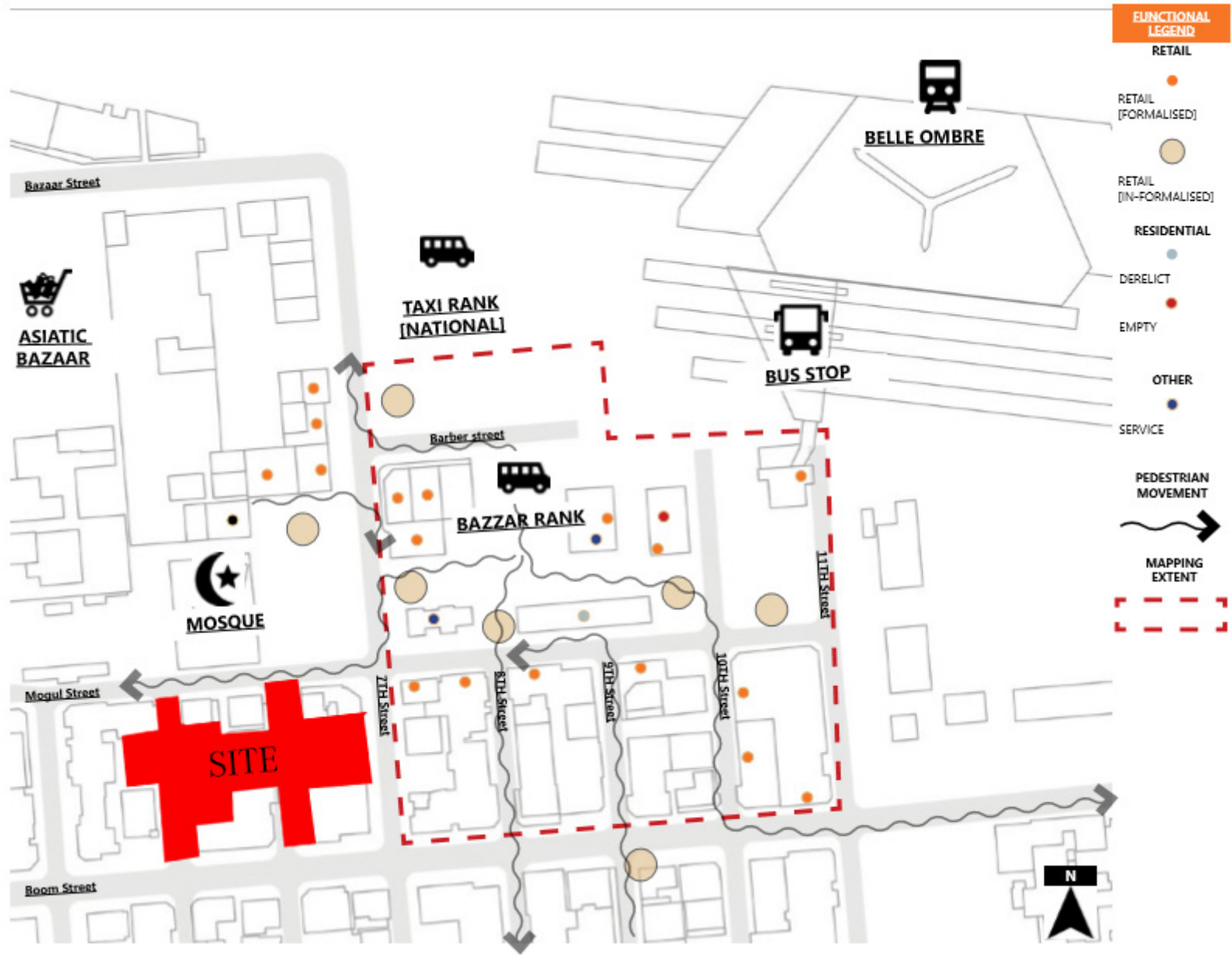
Fig. 2.28 Mapping exercise of functional activities around the site (Group 06 Masters mapping,2019).

2.4) Heritage, Conservation and Cultural Significance

This section of the document aims to highlight the importance of conserving the intangible heritage of Marabastad and the value of commemorating this heritage. It also seeks to understand how these intangible heritage elements can be identified in respect of the area of study. South Africa is a multivalent society that is rich in history and culture however due to complexities of the past, some of this history and culture has not been presented in its entirety. The dialogue around methods of analysing, interpreting and representing our cultural landscapes has been an important issue in our young democracy (Bakker, 2007). The small settlements, towns, historic farms and townships that have not been recorded as places of heritage importance are thus neglected in terms of architectural and urban development. This section will make reference to United Nations Education, Scientific and Cultural Organisation (UNESCO) and one of its primary advisers the International Council on Monuments and Sites (ICOMOS) to highlight the cultural significance of these neglected places, with a particular focus on Marabastad. A brief introduction will be given on UNESCO and the broader focus of the section will be on ICOMOS, its adoption of the Burra Charter as well as relevant general guidelines.

2.4.1) Relevant Doucments

The formation of UNESCO in 1945 formally opened the dialogue around issues of heritage protection due to changing socio-political and economic factors that threatened the survival of heritage places around the world (UNESCO, 1972). Over the years the adopted document developed into a broader discussion that not only focussed on natural heritage but also included solutions and guidelines of preserving the intangible heritage of identified heritage places. The adoption of the ICOMOS Burra Charter in the Australian town of Burra in 1979-which was later revised in the years 1981,1988 and 1999- set out guidelines on how to undertake places worthy of conservation and of cultural significance.

Conservation guidelines were set out to look after sense-of-place or genus loci and retain its cultural significance. Cultural significance includes the values of place whether historic, spiritual, social, aesthetic or part of the fabric and its development over time (Australia ICOMOS Burra Charter, 1999).

In the case of Marabastad, both guidelines of conservation and cultural significance are applicable as some of the fabric and buildings of historic value are still standing although some have now adopted new programmes eg: The Empire and Orient Theatres. One can argue though that cultural significance is the more likely relevant guideline since Marabastad has extremely developed from a residential place with small shops lining the streets to a big notable transport interchange that is an important part of Pretoria's transport infrastructure. According to the Australia ICOMOS Burra Charter of 1999, cultural significance includes-but is not limited to-the following guidelines:

- **Historic Value**- A place can be of historic value because it has been influenced by, or have influenced historic a person, events or activity that has had an impact on peoples' lives.

- **Spiritual Value**- This does not only relate to religious spirituality but more to the genius loci of a certain place; how certain emotions are evoked because of memories previously experienced.

- **Social Value**- A group of minority or majority people may embrace certain qualities that become of recreational, cultural, political or nostalgic sentiment.

- **Aesthetic/ Fabric Value**- Aesthetic and Fabric values can be shared because they both relate to sensory perceptions of a particular place. These characteristics may include form, scale and colour associated with that place; smells and sounds.

The concept of cultural significance increases with further understanding of the area of study. The statement of cultural significance can be presented in the form of a report which includes written, graphic and exhibition content. In the case of this document, presentation will be in architectural form of a building. The above mentioned guidelines will be supporting the theory in the following chapter (Chapter 3).
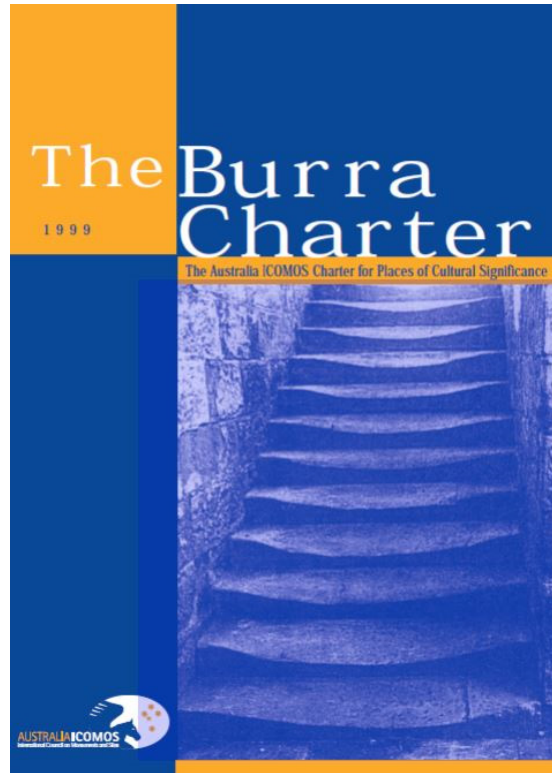
Fig. 2.29 Cover of The Burra Charter (Australia ICOMOS, 1999).

2.5) Application of Australia ICOMOS guidelines to the site

With regards to the Australia ICOMOS guidelines on Cultural Significance, the dissertation intends to respond to each of the categories, with respect to their definitions and application on the site, in the following manner:

- **Historic Value** *(The influence of jazz music)*- With the site being situated within an urban setting, surrounded by old shops and a mosque, the intention is to draw the historic influences that the existing buildings had on the community of Marabastad. These influences can be taken from places like Steve's Record Centre owned by Omarjee Vally, which was a shop selling jazz records of the likes of Jeff Ntsele (Clarke,2008:59). These records were played during gatherings at the bio-scope screenings held in the Empire and Orient Theatres.

- **Spiritual Value** *(The influence of Marabastad popular culture)*- An attempt will be made to try and revive the spiritual value of Marabastad, with respect to the definition of the guidelines, by re-introducing programmes that resonate with the genius loci of the area's history. This will be done in a manner where formal programmes (exhibitions) will be integrated with informal programmes (street trade and live bands) to try and express the spirit of place that was once there.

- **Social Value** *(The influence of township living)*- The design of the building will draw inspiration from a township set up where accessibility to different spaces within the precinct will have minimum restrictions and allow for various points of access. This can be achieved by presenting an open air feeling where spaces are readily accessible visually and physically, mimicking the streets and informal routes of a township.

- **Aesthetic/Fabric Value** *(The influence of technology and materials)-* The aesthetic fabric can be represented through material and technology. The intention is to draw inspiration from the old wood and iron structures of Marabastad, introducing a contemporary architectural style of steel and metal cladding. The intention is to mimic the light structures of the past in a contemporary society.

2.6) Conclusion

From its development as an early African urbanisation settlement, its establishment as a racially diverse community with the distinct Marabi culture as a device of resistance to oppression, right up to its demise due to apartheid resettlements, Marabastad has been a resilient community that has survived over a period of 100 years. It has been a subject of neglection even during the times of democracy, falling in the shadows when compared to similar communities like District Six and Sophiatown which have received more attention. It has been undermined in terms or architectural and urban development. It has the potential to be a tourist area where knowledge about its past can be shared and those that used to reside there can share memories of what it used to be (Clarke,2008:22). Most importantly Marabastad should be commemorated in terms of its contribution to the cultural significance of a diverse community in an oppressive environment and that commemoration should be integrated with the community's everyday activities to avoid the static notion of other places of commemoration in South Africa.

CHAPTER

03

THEORY

Fig. 3.1 Sketch of gathering men at a trader's stall (Author,2019).

"How to record historic events in a country where struggle is never isolated but stretches and lies everywhere?
Where no place remains untouched and no person unaffected?
Forgetting here is inexlricably linked with memorialization. We may be sure that the (Large, heroic events will be commemorated. rather than
the routine conflicts and everyday struggles; the massive series of minute events we call 'the force of history' is difficult to make concrete.

Fears of offending, dis- criminating, imposing, stepping on each other's memories, make all but the obvious monumental decisions unlikely.

In the meantime. we live in a stormy silence rather than a calm Interregnum, in which portrayal and betrayal stand side by side. It is as if one
history has been set in stone, which the other can only shatter.

David Bunn- White Sepulchres: On the reluctance of monuments

(Judin & Vladislavic, 1999).

Theoretical Intentions

This chapter of the document relates to commemorating the intangible qualities of Marabastad and how this architecture of commemoration can be achieved within the spatial construct of Marabastad today. The theoretical intention is to provide an understanding of how architecture can facilitate memory through the process of imagination, interpretation and presentation by the designer, discussing principles that may allow for this facilitation to occur. The chapter also forms the section of the dissertation that will be the theoretical platform for concept and design decisions presented in Chapters 4 and 6 respectively.
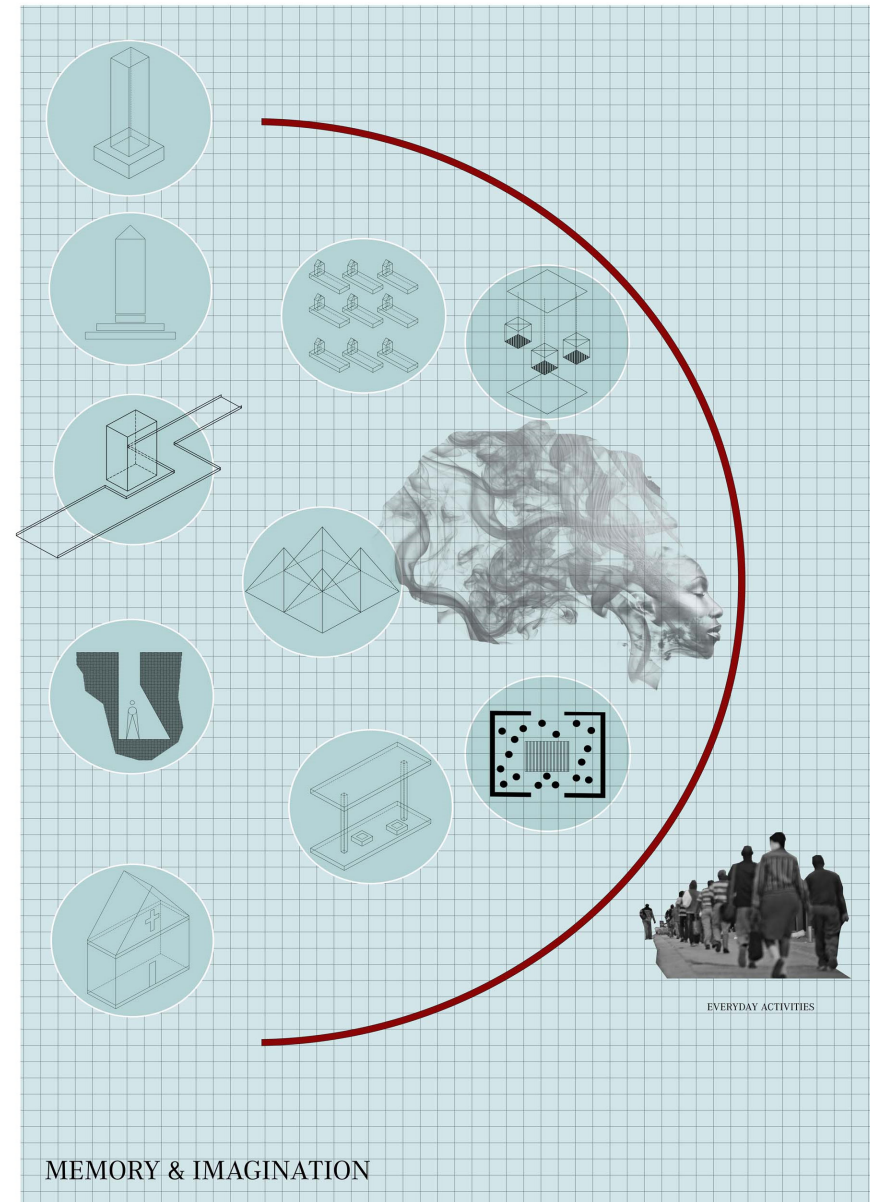
Fig. 3.2 Memory & Imagination (Author,2019).

EVERYDAY ACTIVITIES

MEMORY & IMAGINATION

3.1) Introduction

Human beings have the ability to preserve the past through memory which enables us to reconnect and recapture the continuum of previous elements of cultural significance and traditions (Pallasmaa, 2007:189). Memory exists in both personal and public spheres. Every individual has their own recollection which can be shared or countered by the general recollection of a community (Leibowitz, 2008). The recollection of an individual's memory can be biased and often emotional. It taps into a very personal, cognitive sphere that is mostly influenced by the individual's experiences. The shared recollection is a binding tool to establish a common recollection and becomes collective memory (Leibowitz, 2008). Collective memory is social and cultural. It is a general consensus of how past events have impacted the social and cultural construct of a society.

Architectural structures are facilitators of memory. They become a form of reconciliation by mediating and settling us into time and space, cultural landscapes and buildings. The residue of architectural structures enables us to articulate ourselves between the polarities of the past, the collective memory and future possibilities (Pallasmaa, 2007:189). This process occurs when memory meets imagination and is interpreted or presented in a manner that acknowledges the past and provides direction for the future. Therefore, there is a strong relationship between memory and imagination.

Memory concretises remembrance while imagination allows us to reminisce and imagine how the possibilities of the past can be interpreted and presented in the future. It may occur very often that through this process of reminiscing and imagination the residue of the past consists in small fragments that tell our stories over a time that is constantly changing. Sometimes fragmentation can be connected to disintegration which is mostly perceived as total chaos. However, Dalibor Vesely argues that there is more opportunity in fragmentation and the ambiguity is that whatever we sometimes perceive as fragmented may provide an opposite role that

contributes to a sense of wholeness and better understanding (Vesely, 1996:109).

This section of the document will focus on the opportunities that memory presents to imagination and how the fragmented memories can be re-interpreted and presented to form architectural solutions that tell the stories of yester years.

3.2) Memory

Conceptualising architecture is not only an abstract composition of thoughts. It is a process that extends and shelters our bodies, memories and collective identities. Subsequently the architecture that takes shape from our concepts consists of confrontations with past experiences, recollections of those experiences and our aspirations of unpacking elements that reflect past and future possibilities. The most abstract ways of conceptualising architecture would not make sense when detached from human embodiment, hence the body is a part of the system of memory (Pallasmaa, 2009:117). This does not mean that whenever we perceive memory there has to be a physical connection with what is being remembered. This simply means that through the process of remembering we have to position ourselves in that particular space or time by engaging with our senses. What are these memories we are recalling? How did they smell, feel, and sound like? How did they look like? These questions speak to the idea of existential space. Existential space is characterised by a unique quality interpreted by a group or individual through experience and memory (Pallasmaa, 2007:193). Consequently, architecture arises from these true confrontations and experiences. Similar to existential space is lived existential space. This refers to the values embodied by a group of people or an individual either intentionally or unintentionally (Pallasmaa, 2007:193). Both phenomenon form the manner in which architecture can be conceptualised and most importantly how they both become the interface for memory and imagination. They are shared amongst cultural groups and become the collective identity of that particular community.

In his paper titled *On the question of architecture and identity, in post-apartheid South Africa*, Professor Jonathan Noble proposes three approaches of how this can be achieved in architecture pertaining to language, space and materiality. When broken down further these approaches become: 1) democratic judgement and the creative process; 2) public space, both political and architectural; 3) and lastly, tectonic materiality and cultural memory (Noble,2014). The paper develops this dialogue in relation to the works of Hannah Arendt, Lawrence Vale and Couze Venn.

Fig. 3.3 Memories of the past (Author,2019).

3.2.1) The democratic judgement and the creative process

3.2.2) Public Space

Pertaining to this approach, Noble (2014) particularly refers to political theorist Hannah Arendt and her book titled The Human Condition (1998). Arendt's theory is based on community representative institutions being democratised and be 'returned into the hands of the people.' She believes that political and legal institutions should be a representation of our communities and allow for free elections, free speech and free press. He describes her work towards democratic politics as performative and dramatic rather than institutionalised thoughts. He further argues that this approach of 'radical democratism' becomes the essential ingredient of thought and action, participation and conversation. This allows for the emergence of popular public culture which is described as the 'space of appearance' where citizens are provided a platform to discuss matters of public concern (Noble, 2014:115). This platform can be in the form of formal community gatherings or through art works and architecture, where the architecture allows for forms of public expression especially when concerned with political discourse. Commemorative architecture is normally associated with political discourse therefore it should accommodate democratic judgement and become an architecture of dialogue.

Subsequent to the approach of democratic judgement is the creative process. This is the process where imagination and creativity is projected from performative democratic polity to the possibility of future interpretation and presentation. By this way the creative (designer) is the liberator that allows us to see the potential democratic outcomes when faced with contingent realities of our past (Noble, 2014:117).

In this approach Noble refers to the work of Professor Lawrence Vale and his book titled *Architecture, Power and National Identity* (1992) which is a study of new buildings in developing countries and their architectural public spaces in relation to their immediate locality and position within the city. Firstly, he sets out to introduced and distinguish between public space and discursive public space. He refers to public space as the physical space which architecture inscribes and discursive space as a space that provides an opportunity for dialogue and discussion (Noble, 2014: 118). He further argues that discursive space is not fixed to a particular location and it presents itself through many architectural 'situations' such as court yards and circulation points. Upon distinguishing between the two, Noble sets out to question the possible relations that exist between both categories and does that by making use of Vale's book to critique the Mpumalanga Legislature building in Nelspruit as a South African building of national governance which is supposed to present ideals of collective identity.

Noble's argument is that the Mpumalanga Legislature building is articulated to be an architecturally inclusive public with welcoming public spaces and dialogue platforms but its location within the city contradicts its design intentions. He acknowledges the efforts of the architects (a consortium) and their intentions to emulate the principles of collective identity where the opportunities for seating and shading devices in the public square on the southern side are well considered to ensure the visitor's experience is an inviting one. The walkways join the spaces and the building wraps itself around the public square as a symbolically embracing gesture to the visitor. However, the building is removed from the city and instead of the public entrance being located on the southern side with the public square, it is located on the northern side with restricted entrance, clearly defeating the purpose of 'embracing' (Noble, 2014:119).

3.2.3) Tectonic materiality and cultural memory

Lastly Noble refers to the approach of tectonic materiality and cultural memory which is arguably the most distinctively architectural of the three and translates the narrative identity to the domain of material culture. This approach has been the leading theme, particularly in post-colonial African architecture, informing a new style of which depicts architectural intentions of the past. The expression of this new approach is explored through material metaphors that parallel the relations of time (past and present) to material use (hard and soft) (Noble,2014:121). To illustrate this Noble refers to the South African Chancery in Addis Ababa Ethiopia designed by Mpethi Morejele.

The concept driving the design of this building is the 'symbolic handshake' between both countries where the architect tries to express cultural and tectonic traditions associated with both regions. Ethiopia is particularly famous for its textile traditions while rock art paintings can be associated with South Africa. To strengthen the concept of a 'symbolic handshake' between the two countries the architect introduced a design of a steel sunscreen that protects part of the east, north and south facades. The screen resembles a woven textile garment in reference to old Ethiopian textile traditions with rock art iconography introduced on the pop-rivets in detail (Noble, 2014:122). This is an aesthetic way that relates material to the narrative of the past through material metaphors.

3.3) Imagination

With the ability to remember through memory comes the opportunity of imagination. Imagination becomes the mediator between our past and future possibilities, bringing back into life our memories of nostalgia, celebration and/or hurtful moments. Imagination is personal and subjective. It is unique to the individual because our memories are embedded in a personal realm and the details are often consequential to what we chose to remember. What we don't chose to remember often presents itself in small fragments in our minds. A vague memory where that fragmentation becomes associated with disintegration, which is linked to chaos and isolation. So what happens then when there is a need to imagine the fragments of our past in order to heal and reconcile the past with the future? How do we make sense of the chaos and isolation created by fragmentation? Perhaps these fragments can present an opportunity where they can become wholeness and complete the bigger picture. This becomes the ambiguity of fragmentation.

The ambiguity of meaning in fragments manifest a deeper understanding of the authentic elements that make a memory. In his book titled *Architectural Associations: The Idea of the City* (1996) Robin Middleton refers to the writings of Dalibor Vesely on how 'disintegrated' fragments of memory become mnemonic devices that provides 'wholeness' to a memory. He further makes an example of Daniel Libeskind's 'Vertical Horizon' drawings (1980) where he states that the drawing consists of fragments of potential objects which come into existence through the process of transformation and projection (Middleton, 1996:110). This technic he terms as 'deconstructive constructions' where he makes reference to the drawing as an anamorphosis of which the viewer has to take a view from a certain angle in order to make sense of the drawing. The term originates from deconstructivist architecture which is characterised by disorderly manipulation of form and volumes (Archdaily, 2018).

Although disorderly and chaotic, Vesely argues that restorative and symbolic meaning can be discovered in fragments through poetry, art or architecture and thus a new imaginative interpretation becomes possible (Middleton,1996:112). For this new imaginative interpretation to make architectural sense Vesely refers to the continuity of communicative space between certain individual spaces where he emphasises the importance of the transition or journey between the spaces of metaphorical meaning. In this way he argues that the fragmented spaces can be read as a whole and a 'complete' architecture can be achieved (Middleton, 1996:118). The overall arguement is that fragmented memories present an ambiguous opportunity for imagination to mediate between the past and the future.
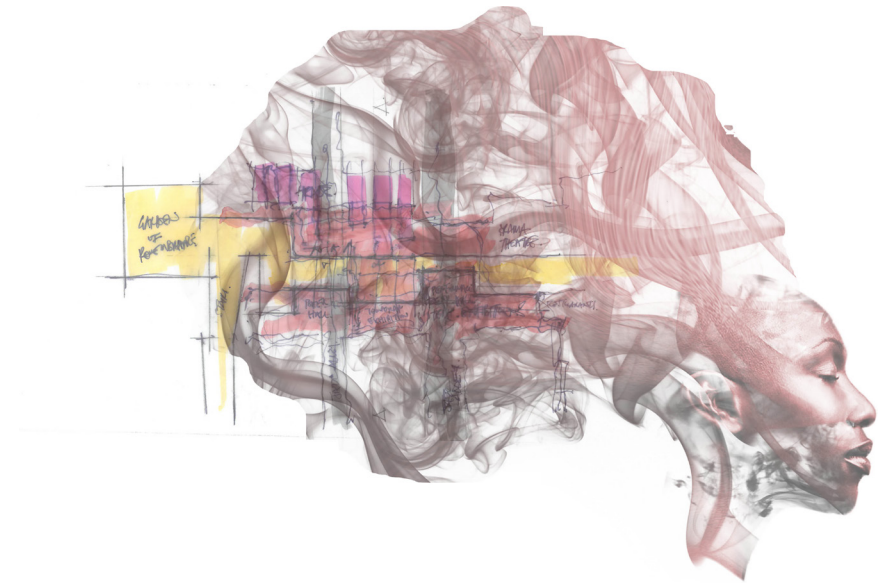

Fig. 3.4 Projected imagination (Author,2019).

3.4) Interpretation and Presentation

This section of the chapter seeks to express different ways in which cultural identities can be interpreted and presented in contemporary art and architecture. The section makes reference to the writings of American architect Mario Gooden in his book Dark Space, with particular reference to the chapter titled The Problem with African American Museums (p98-116).

This section presents the argument that the expression of black self-awareness has not fully extended to the visual arts and architecture in African American society. The discourse of the argument originates from Bridget Cook's exhibition *Exhibiting Blackness: African Americans and the American Art Museum*. Cook argues that the interpretation and presentation of African American exhibitions are critical pedagogical and contested spaces of cultural history that are based merely on aesthetic quality and anthropological meaning. She states that most exhibitions lack architectural meaning and should "become a form of knowledge rather than displaying the knowledge of form" (Gooden, 2016:102). This means that superficialities and generalizations are usually presented as 'africanism' and thus construct a stereotypical image of African American cultural history.

These cultural stereotypes in architecture degenerate a building to two-dimensional representation and a figurative symbol which lacks originality and pedagogical intensity, with no contribution to the new discourse of commemorative architecture (Gooden, 2016:104).

In the height of the Black Power Movement (BPM) championed by Malcolm X and the Black Panthers (1960s-1980s), many members of the radical movement started wearing African-styled dashikis, afros and leopard print patterns to portray their 'africaness.' The irony in this is that most of these items were synthetic items produced in Harlem, New York and had no association with Africa other than the stereotypical image they portrayed. This stereotypical image was carried over to other mediums of art including architecture and became evident in African American Museums.

The Centre for Civil and Human Rights in Atlanta (2012) and the New Africa Centre in New York (2015) black liberation is expressed with the use of the colours red, yellow and black. The facades are shades of sandstone and limestone woven patterns referencing Ghanaian kente cloth of the Ashante people of Ghana and Ewe people of Togo on West Africa's Gold Coast (Gooden,2016:107). The issue with this is that this use of reference to the kente cloth has become an international symbol of black identity while only representing the West African population of African heritage and not including the southern, eastern and northern regions of Africa.

Gooden argues that as much symbolism is inevitable in commemoration architecture the agenda should be extended further than interpretation and presentation on two-dimensionality into spatial form. He suggests that "museums should be challenged to express constructs of deeper understanding" on the issues of cultural discourse amongst African Americans and should not be limited to "emotions that resonate from imagistic surfaces of Dr Martin Luther King's photos on the walls" (Gooden,2016:109).

3.5) Conclusion

The theories discussed in this chapter were researched as informants for the architectural response to the questions posed in the dissertation. Their relevance and application can be summarised in the following:

1.   The theories of Existential and Lived Existential Space by Pallasmaa will inform the memory and experience themes that were shared amongst cultural groups in Marabastad and subsequently became a collective identity.

2.   Noble's theories pertaining to language, space and materiality will inform the democratisation of space to allow for expressive platforms of dialogue. They will also inform the process of making public space in an urban setting. His theory on materiality will support Cook's argument on the use of superficialities and generalisations to portray "africaness".

3.   Vesly's writings on "Fragmented spaces that become a representation of a whole" will test the idea of making use of a combination of different commemoration strategies in an attempt to create a new typology of commemorative architecture.

All theories will be considered as spatial informants for the architectural response.
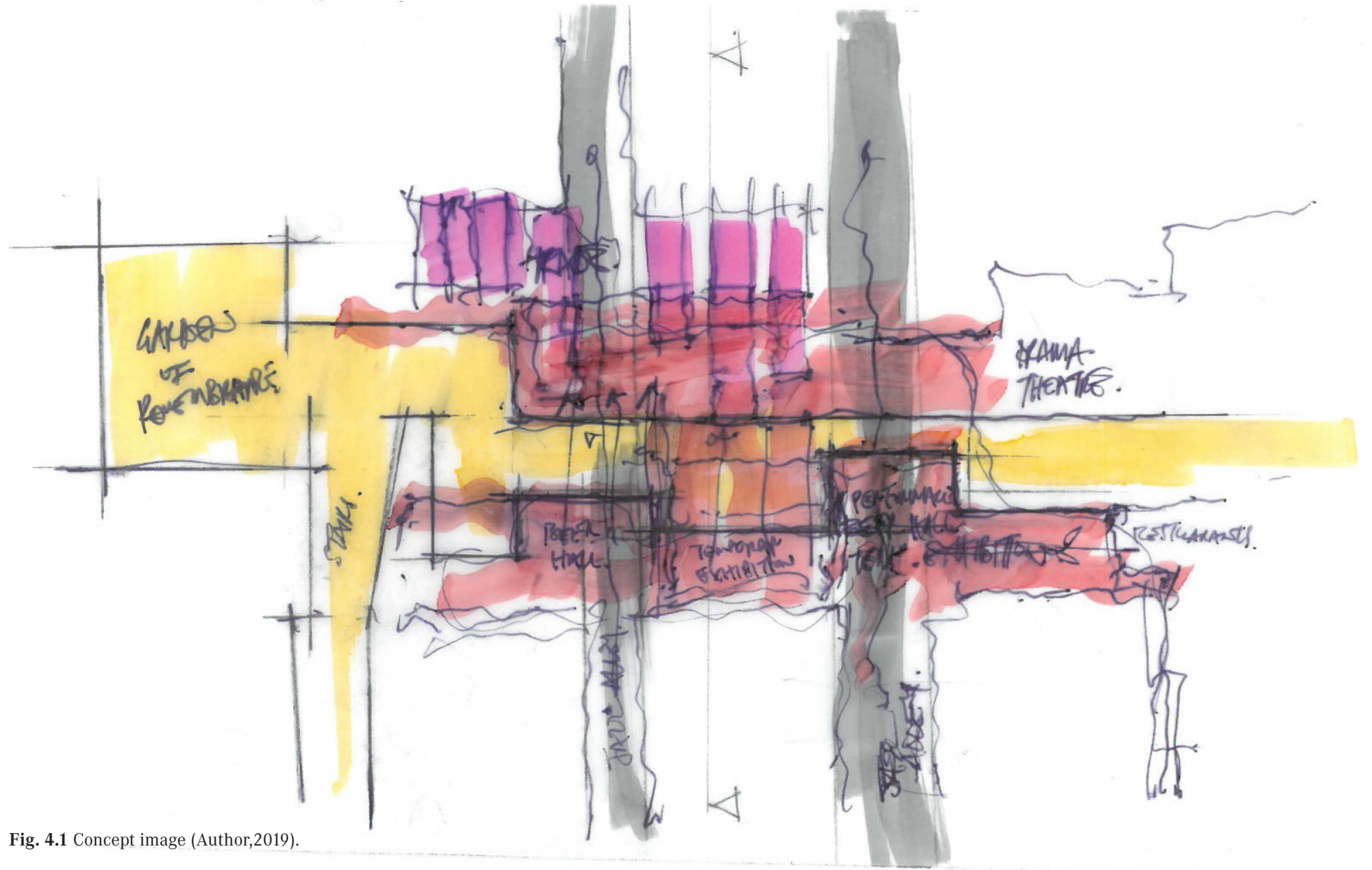
CHAPTER

04

SETTING A BRIEF FOR SITE DEVELOPMENT

Fig. 4.1 Concept image (Author,2019).

Introduction

Commemorating past people or events is an important part that narrates the history of our communities. I believe that monuments, memorials and museums are still relevant ways of expressing commemoration in physical form however the manner in which we do so has to be relevant to the current society and its changes. Therefore, architecture can be used as a medium of expression that consolidates the message of these past stories into today's society. It is how we manipulate space, considering the change in society and the consequences that come with change, that can make an architectural expression of commemoration successful.

This chapter aims to link the theoretical informants the intangible heritage mentioned in chapter 02 and the theoretical informants in chapter 03, with the spatial possibilities that the site has to offer. It aims to highlight the conceptual ideas that led to the design development and how the combination of different commemoration strategies were put together to create an architectural response.

4.1) Summarised Informants

4.1.1) The potential value in commemorating neglected spaces

Marabastad is an important community of Pretoria that has not received enough attention in terms of its development. In that way the history of Marabastad has become lost in the change in society since Marabastad became more of a transport node that feeds into other parts of Pretoria and its surrounding areas. This lack of attention from responsible stakeholders has taken away the architectural potential that can facilitate the narration of the area's history.

The interest from local government and relevant stakeholders would unlock the potential for Marabastad to become an important part of Pretoria's history that can even contribute to Pretoria's economy as a tourist destination. It has been proven that when given the necessary attention, previously marginalised places can become successful in their own right. The District Six Museum in Cape Town is a comparative example.

As a placed where residents were forcefully removed and the area declared a whites only suburb under apartheid laws, District Six today has been developed into a historical place that has been integrated into the City of Cape Town's social fabric to keep alive the memories of District Six and its displaced people.

Valmont Layne highlighted to the importance and successful launch of the District Six Museum after 1994 as an initiative to restore the 'people's dignity'. He stressed the importance of preserving the history of District Six and making use of architecture as a pedagogical medium for future generations. In this way, Layne says that the museum becomes a vehicle for advocating social justice, reflecting a space for contemplation that challenges the distortions which make up the history of the area (Layne,2008:54).

Fig. 4.2 Interior of the District Six Museum (SA History Online,2019).

The values in commemorating these neglected spaces are endless. He further suggests that the role of these commemorative spaces goes deeper than understanding the past and also looks at ways of moving forward and creating a space that is a representation of the whole community. The possibilities arise from the engagements that take place when people talk about what kind of community they want in the future. People are encouraged to take action and ensure that the conditions of that community become part of the broader public discussion, thus creating a dialogue. (Layne,2008:61).

The opinions of Layne resonate with a place like Marabastad since both-Marabastad and District Six- share a similar history under apartheid laws. If Distrcit Six can successfully attempt to turn around its misfortunes by commissioning a design for a museum to share its story with the world then there is an opportunity for Marabastad to also do the same, when given the necessary attention.

4.2) A critique of South African commemorative architecture

When setting out a brief for the development of design intentions, one needs to first investigate the existing model of commemorative architecture in South Africa. This investigation stands to be a critique of existing methods of commemorative architecture in the form of memorials, monuments and museums post-apartheid, in order to justify the relevance of the dissertation proposal. This section intends to criticise prevailing common elements that the author wishes to highlight on existing methods and set a brief for the development of the design proposal.

The 'object in space'

In most cases South African commemorative architecture is often designed as an 'object in space'. In an effort to become a grandeur piece of architecture and becoming a beacon of hope in the process of addressing the past, we get cases where the building's location is far too isolated from urban areas. Thus it becomes an 'object in space'. When looking at examples like the Apartheid Museum, which is a successful design in terms of addressing the issues faced in the apartheid era and the transition in democracy, it has not provided much contribution on a socio-spatial level due to its contextual isolation (Rambhoros.2009:89). A visitor almost has to plan a special trip to visit the museum and as a resultant, in most cases, the visitor will rarely go back.

The static presence associated with commemoration structures

One of the biggest stigmas associated with South African commemorative architecture is the static presence they are associated with. This is mainly contributed by the fixed narrative of conventional museums, monuments and memorials, lacking the ability to adapt to changes in society. This is a serious stigma- one of the catalysts for the proposal of this dissertation- that needs to be addressed to allow for social integration with the surrounding context. Freedom Park for example sits on the hill of Salvokop within a small settlement.

Given its close proximity to that settlement it should offer various programmes not related to the functions of a museum, that the community can be integrated in to reduce the single narrative that gives it its static notion.

The lack opportunity for community development

It should also be pointed out that some monuments, memorials or museum are positioned immediately within communities but do not provide opportunities that can be beneficial to that particular community. Instead, they seek to attract visitors from outside that community who visit every now and then, perhaps when there are formal events, leaving the buildings without activity for the rest of the time. Commemoration buildings should not only become an architectural medium of mediating the past into contemporary society but they should also have the mandate to uplift those communities by providing facilities for skills development, include arts and craft or any other community beneficial programmes for the immediate community.

Financial exclusion

Although access control is sometimes justified for financial and security reasons, it tends to become exclusive to other people. Some buildings rely on entrance fees as financial income that contributes to the upgrade and maintenance of the building. However, this should not mean that those without the financial means are exclude from experiencing these buildings. Other means of income should be implemented to subsidise the buildings daily up-keep without marginalising those who can't afford but would like to experience the building.

The subject on display neglects the users' needs

One of the negative aspects of commemorative buildings is that sometimes they put more emphasis on the subject matter on display and neglect the user's spatial needs. Spatial ordering and design is done around where certain objects can be displayed as opposed to what will be the spatial experience for people occupying the building. This sometimes leads to a linear ordering of space, based on the hierarchy of importance of the subject on display, which sometimes restricts the user to a force progression through the building.

	CONTEXTUAL ISOLATION	STATIC PRESENCE	OPPORTUNITY FOR COMMUNITY DEVELOPMENT	FINANCIAL EXCLUSIVITY (ENTRANCE FEE)	SUBJECT ON DISPLAY NEGLECTS SPATIAL EXPERIENCE
FREEDOM PARK & HAPO MUSEUM, SALVOKOP PRETORIA	■	■	●	■	
APARTHEID MUSEUM JOHANNESBURG	■	■	●	■	●
HECTOR PETERSON MUSEUM SOWETO	●	●	●	■	■
RED LOCATION MUSEUM PORT ELIZABETH	●	■	●	■	▭
SHARPEVILLE MEMORIAL VEREENIGING	●	▬	■	■	▭

■ YES

● NO

▬ PARTIALLY

Fig. 4.3 Comparison table of South African commemorative architecture post apartheid (Author,2019).

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4.3) Theoretical Premise

The demolition of the old Marabastad Market Stalls left a gap in the landscape which the City of Tshwane proposed for a new development of a trading area. However, with much of Marabastad already offering places for trade on both formal and informal levels, there was a better opportunity to introduce a new language of architecture with the intention to become more than a trading area. The site presented itself as a suitable place to narrate the history of Marabastad and to express the memories that once gave it its unique culture of Marabi.

The concept aims to propose a series of spaces commemorating different elements of Marabastad's history through a connection of spaces on different planes. These spaces will be in the form of depressed and elevated planes that are connected by a route. Since the site is surrounded by existing buildings the idea is to allow for a ground floor that does not restrict movement. There should be less walls that obstruct views and the dedicated spaces of commemoration should be visible as much as possible from all access points. Therefore, the idea is to not create a design that consists of one building but various structures that can complement the public interaction intended.

4.4) Site conditions and concept justification

The demolition of the old Marabastad Market Stalls left a gap in the landscape which the City of Tshwane proposed for a new development of a trading area. However, with much of Marabastad already offering places for trade on both formal and informal levels, there was a better opportunity to introduce a new language of architecture with the intention to become more than a trading area. The site presented itself as a suitable place to narrate the history of Marabastad and to express the memories that once gave it its unique culture of Marabi.

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4.5) Design concept

Given the current state of Marabastad, which is mostly populated by commuters who use it as a transport interchange between Pretoria CBD and the surrounding areas, it was best to conceptualise the new intervention as a place that can accommodate a journey as opposed to it becoming a destination point. In other words, the new intervention had to allow for a series of ramps and routes that the user can experience whilst moving from one area to another. The user for example would be able to move through the site in a north to south direction, from the existing Marabastad Plaza to the southern periphery of Marabastad towards the CBD. This would attract people to the site and also address the stigma around commemoration buildings which are often considered as objects in space or destination points whereby people visit them every now and then and are not necessarily part of the everyday activities of the environment they exist in.

By introducing the building as an opportunity that becomes journey that aims to link different areas within Marabastad, certain pockets of commemoration elements would be introduced along the route for the user to experience whilst going about their way. These pocket spaces would be the combination of commemoration strategies which were mentioned in the previous chapters. This idea refers to the writings of Dalibor Vesely mentioned in chapter 03 section (3.2 Imagination) where he speaks about how "disintegrated fragments of memory can become mnemonic devices of memory which in the end", after the whole experience can be read as a whole, combined by the route experience (Middleton, 1996:110). Applying this theory of fragments onto the site means that these commemoration strategies can function autonomously but the experience of one can lead to the next which will then offer the experience of a journey and give the complete intentions of the design.
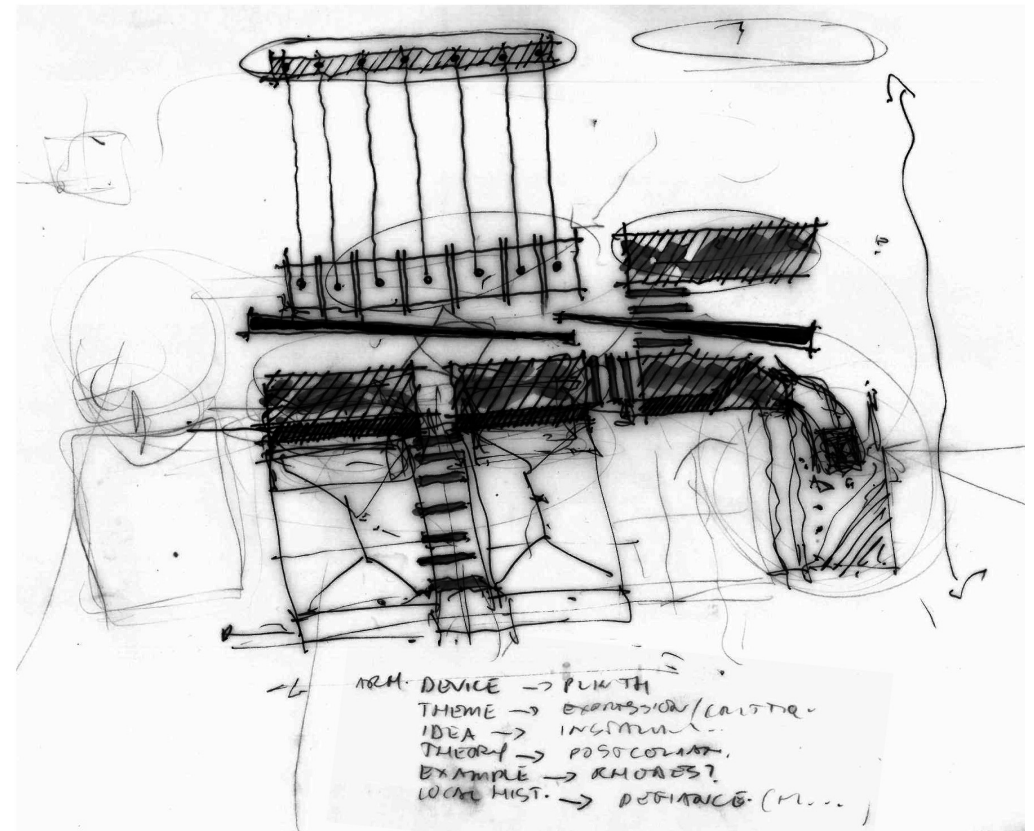

Fig. 4.4 Design concept sketch (Author,2019).

The idea of using different commemoration strategies to articulate space was taken from conventional monuments, memorials and museums however in this case they have been arranged in a manner that they can be experienced independently as opposed to being confined in a specific perimeter with one entrance and one exit point. This was done intentionally to reduce the static notion that conventional commemoration buildings often portray when their spaces are confined within a space with a specific perimeter.

The commemoration strategies mentioned can be summarised into these categories with their significance to memory and how that memory is imagined:

1. **Route**: This is done by creating an axis that runs east to west (or vice versa depending on where it is entered from) that becomes the primary insertion on the site. This would link all the other spaces together through a combination of ramps connecting to different platforms depressed into or elevated from the natural ground level. The idea is for people to use this as a connection path that runs through the building when moving from one side of the site to another.

2. **A memorial space of contemplation**: This is conceptualised as a pause space that would allow for contemplation and reflection. The idea is to make use of reclaimed bricks from the current demolition of the Market Stalls as imagination and representation of the demolition of houses during the forced removals in the 1950s.
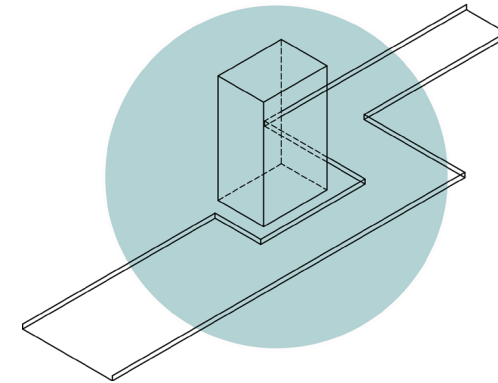

Fig. 4.5 Route interpretation (Author,2019).

Fig. 4.6 Space of contemplation (Author,2019).

3.   **A performance stage with a bar area**: This would be on a depressed platform symbolic of the underground illegal brewing of beer and the dancehalls of Marabastad that were a characteristic of Marabi culture. This part of the design would be one of the autonomous places that can function on their own, even after hours to host events and provide the multi-functionality that the project intends to express.
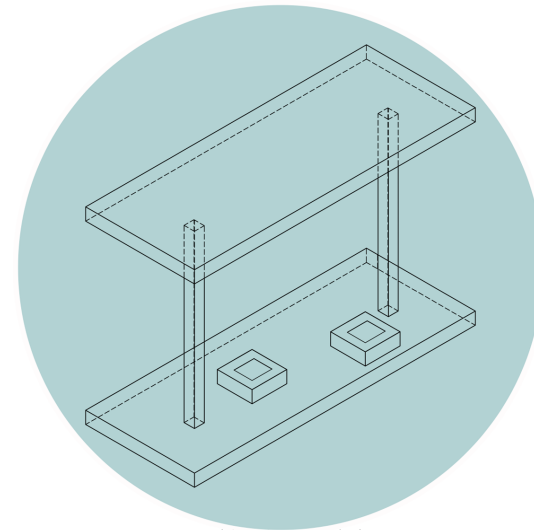

Fig. 4.7 Performance interpretation (Author,2019).

4.   **Temporary exhibition**: A certain area of the design is dedicated to outdoor temporary exhibitions that can be viewed by a person passing through or visiting the site. The intention is to create a platform along a ramp route that connects spaces vertically where the user would be able to see the exhibition on the outside, go around the exhibition along a ramp and eventually get to experience the interior of the exhibition on the upper level. The idea is for the exhibition to be on display for a period of 3-4 months where a different artist would be invited to exhibit their work after that period. This is to allow for a continuation of dialogue where different exhibitions would be display in a year to try and remove the static stigma that comes with commemoration projects. The first exhibition for example, would be an exhibition of typical wood and iron houses that were built for the first African migrants to Pretoria by the Missionary Churches in an area that was called the Schoolplaats location.
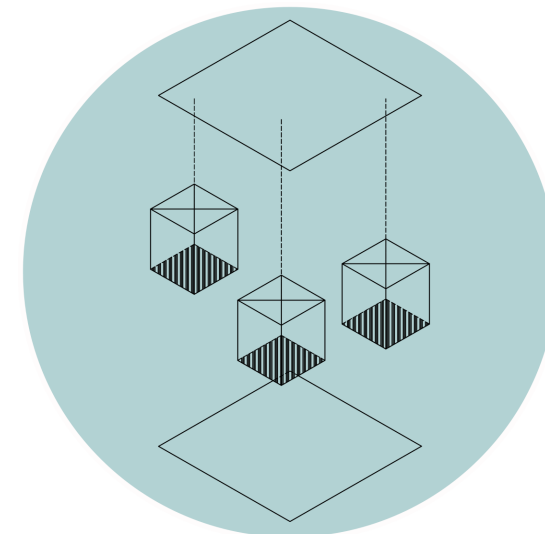

Fig. 4.8 Temporary exhibition interpretation (Author,2019).

5.   **A permanent gallery and museum space**: This would be an element of the design that concretises the new proposal as building within Marabastad that commemorates the history of the area. It would be the permanent feature that houses all the art pieces and artefacts that were an important part of Marabastad's history. For example, the old records and vinyl of famous jazz artists and recreated exhibitions of the theatres.
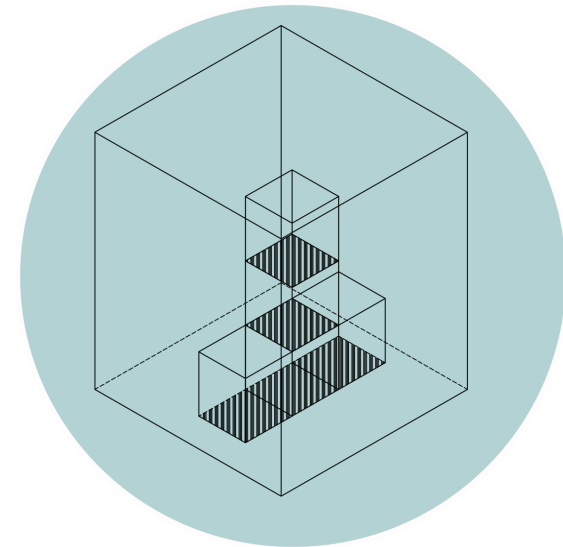

Fig. 4.9 Gallery space interpretation (Author,2019).

6.   **A jazz alley**: Part of the route or access points to the site would be dedicated to the commemoration of jazz artists by a series of bronze busts.

7.   **Walls of remembrance**: A certain part of the route would also be dedicated to a series of free standing walls of various heights which would be symbolic to the story of the establishment of Marabastad and also be come a memorial element for victims of forced removals. The idea is to allow visitors to express messages of solidarity by means of writing, painting or drawing on these walls to visiting people who had relatives or friends that were affected by forced removals. The above mentioned commemoration strategies are presented as precedent studies in the following chapter and explained briefly to capture the ideas of the dissertation and the better understanding for the reader.
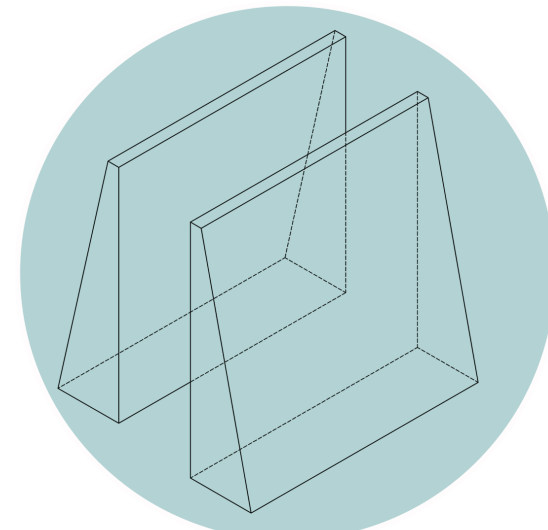

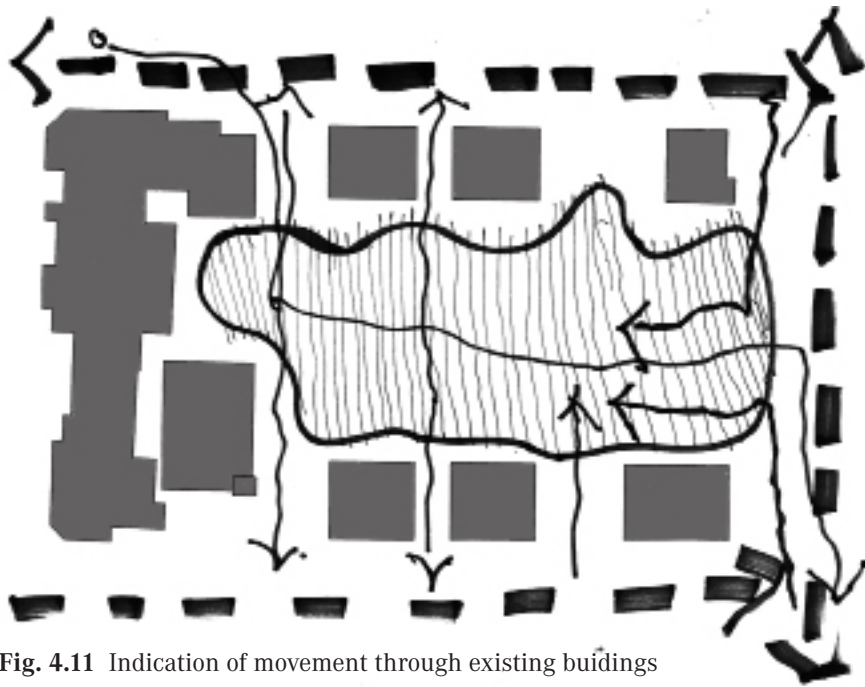**Fig. 4.10** Walls of remembrance interpretation (Author,2019).

Fig. 4.11 Indication of movement through existing buidings (Author,2019).

Fig. 4.13 Conceptualising movement through proposed building fragments (Author,2019).
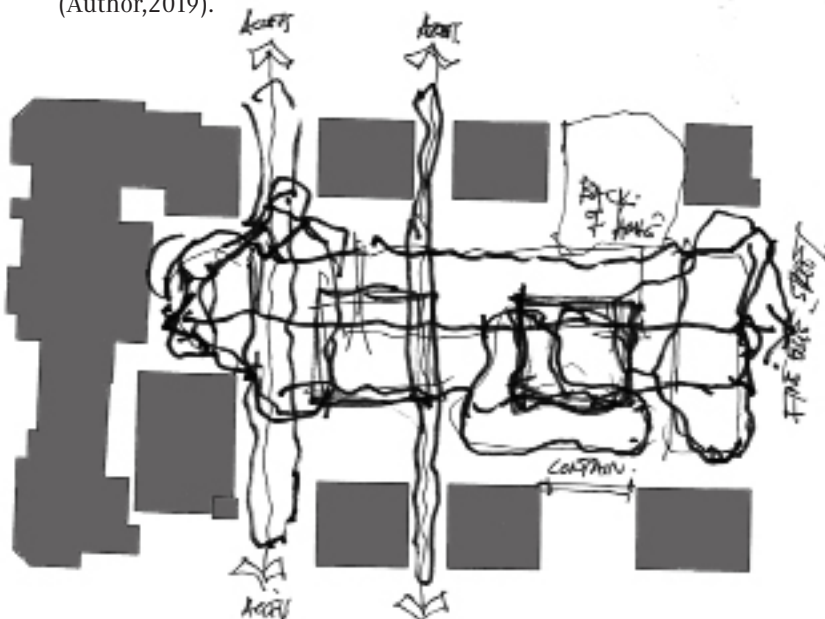
Fig. 4.12 Identifying access points (Author,2019).
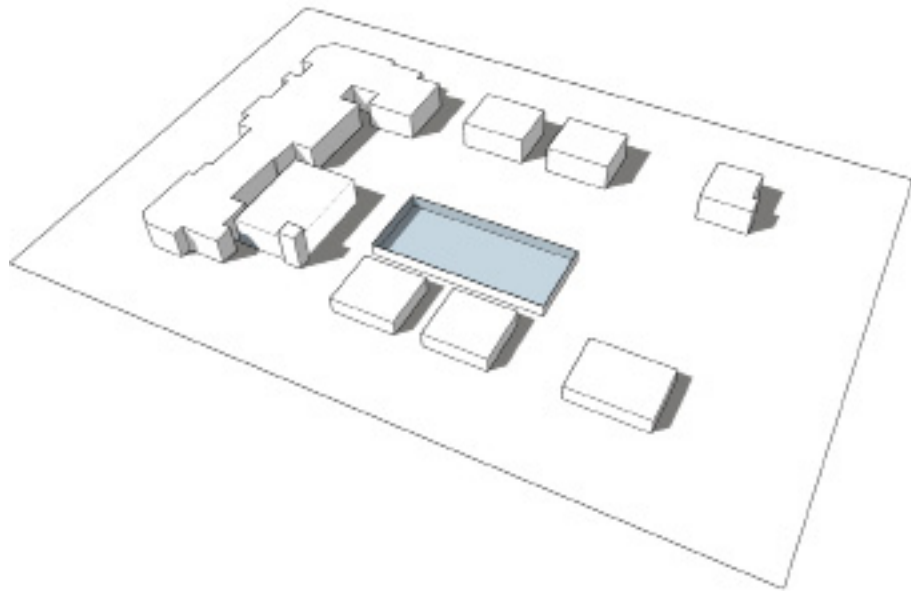

Fig. 4.14 Concept sketch of design (Author,2019).

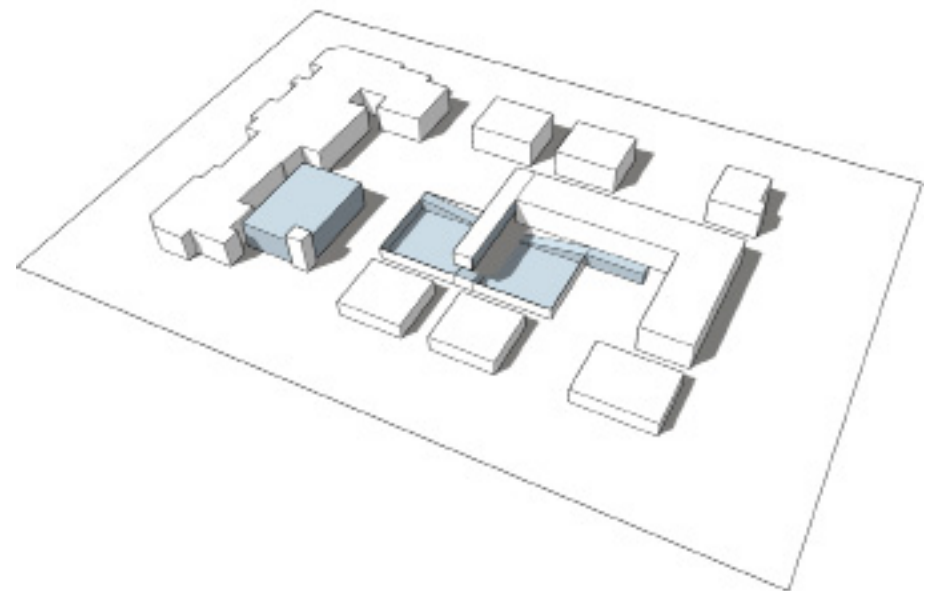**Fig. 4.15** Manipulation of the ground plane to sunken plane (Author,2019).

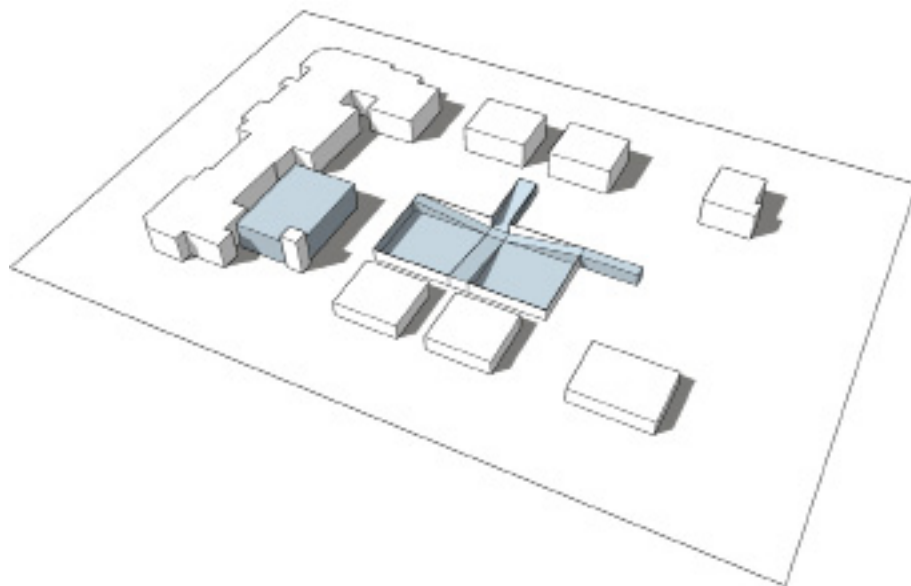**Fig. 4.17** Indication of building form (Author,2019).

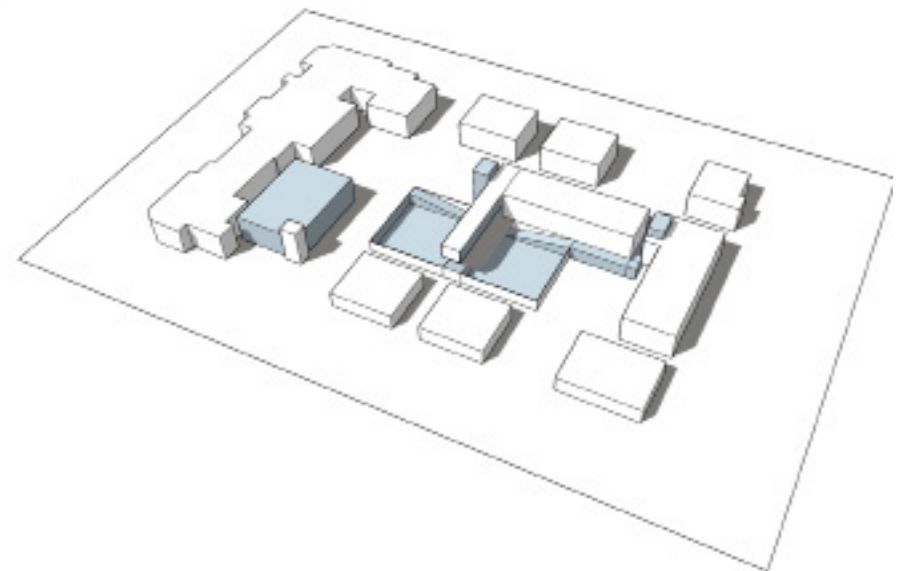**Fig. 4.16** Providing access to sunken plane (Author,2019).


Fig. 4.18 Vertical connection (Author,2019).

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4.6) Conclusion

There are different ways to conceptualise commemorative architecture and they all depend on various conditions present on site. In this case the site has existing surrounding structures which need to be respected. Therefore, the design of a building that is an object in space would not be ideal because it would impose itself on the site and create a feeling of contestation with the existing. The chosen conceptual approach allows for the new intervention to co-exist with the existing buildings by creating pockets of spaces that are connected. The new proposal intends to become an integrated design within an environment that already has an existing built fabric. Both old and new have to negotiate the space between them for the survival of both. By introducing the previously mentioned commemoration strategies, the concept adapts to the existing environment where the arrangement of these commemoration strategies becomes important for the new proposal to establish itself as a language of architecture within the existing environment and possibly a new approach to commemorative architecture.

CHAPTER

05

PRECEDENT STUDIES
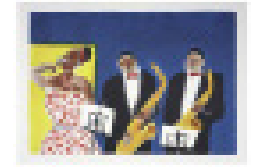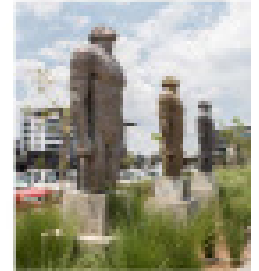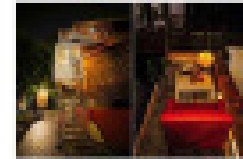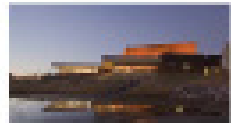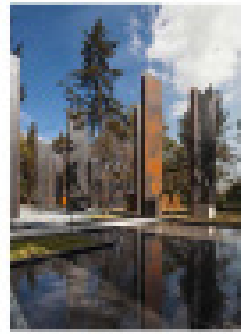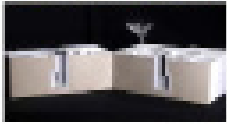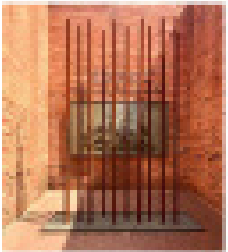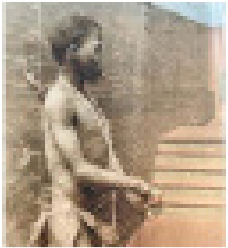
5.1) Monuments, Memorials and Museums.

5.1.1)
Enclosures by Craig McClenaghan. Apartheid Museum, Johannesburg, South Africa. 2018

Enclosures is a permanent installation project designed by a local architect Craig McClenaghan and his team for the Apartheid Museum in Johannesburg. It is located at the entrance of the museum and specifically looks at the commemoration of South Africa's pre-colonial indigenous tribes namely the Bushmen, Khoi and San people. The theoretical discourse of the installation originates from the premise of commemorative architecture by presenting an important part of our history in a manner that can be experienced in the form of a journey through time. The user is taken through a series of spaces interconnected with pause spaces that narrate the livelihood of the indigenous people show casing their thoughts, beliefs and the connection between nature and man. The installation is in the form of rock art paintings, artefacts and a contemporary interpretation of historical presentation in a manner that engages the user on a personal level as opposed to the orthodox presentation of artefacts in a glass box-like museum display.

The whole installation is experienced on a narrow path with high red brick walls depicting the pigment of the soil. The user is completely shut off from the outside surroundings to purely experience the journey of indigenous people from their movement from central Africa right up to the arrival of colonial settlers in the Cape Coast. Each pause space interprets an important time or event of pre-colonial history whether in the form of tribal battles or simple depiction of their lifestyle through rock art paintings. The success of the project is in the manner in which it interprets and represents historical pedagogy in an experiential manner and challenges the status quoi of commemoration projects particularly in the context of South Africa.
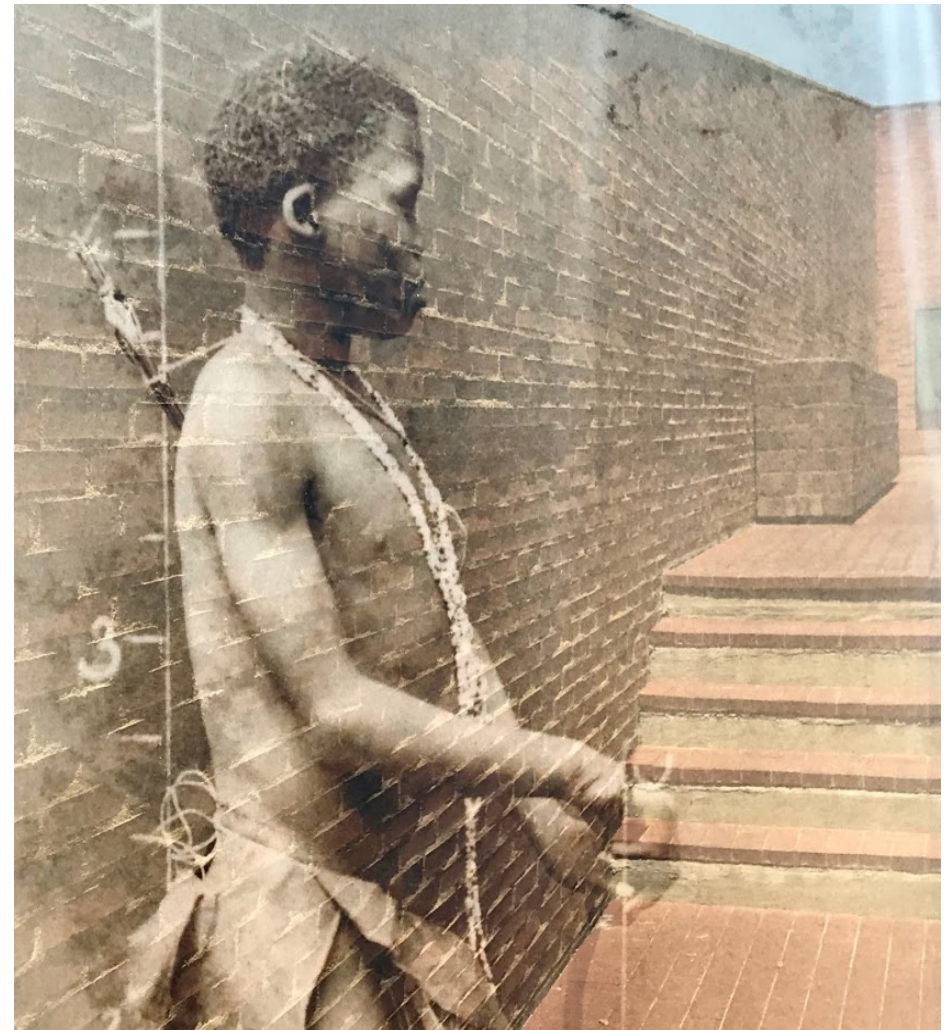

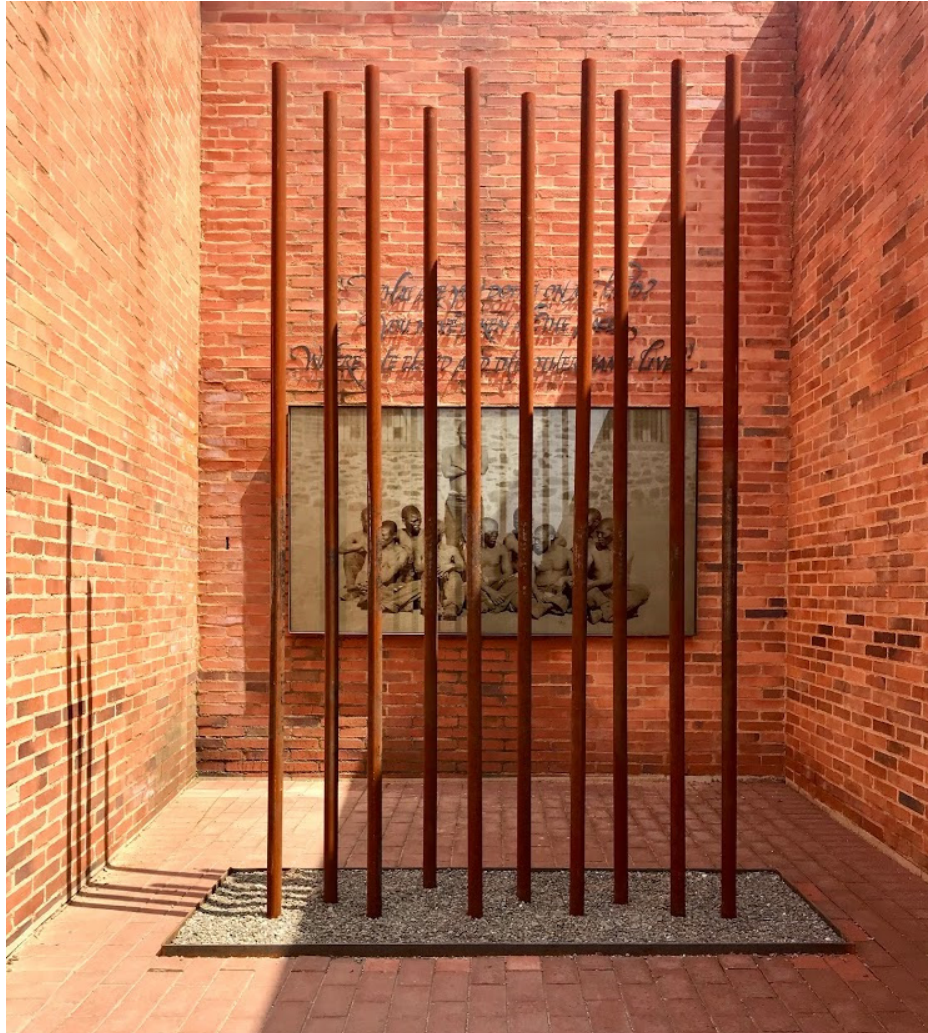**Fig. 5.1** Mural of a Khoisan (McClenaghan,2018).

Fig. 5.2 Interpretation of Khoisan imprisonment (McClenaghan,2018).

Fig. 5.3 (top) & Fig. 5.4 (bottom) Storytellers (McClenaghan,2018).

5.1.2)
Memorial for Victims of Violence by Gaeta Springall Architects.
Chapultepec, Mexico City, Mexico. 2013.

Like South Africa, Mexico is one of the most violent countries in the world. Many lives are lost every year due to violent acts which are mostly instigated by socio-economical and gang related criminal activities of drug cartel wars. The Memorial for Victims of Violence is a project in the Chapultepec Park of Mexico City which is an important part of the city not only because of its presence as a forested area of 15 000 sqm surrounded by an urban setting but also because of its connection with Mexico's history and heritage. It was included in the World Monuments Watch (WMW) in 2016 as an on-going effort to preserve and restore some areas of the park including the water management systems of pre-Hispanic aqueducts of the Aztec people of which some of its vestiges are still visible in the park. Therefore, the Federal Government of Mexico found it appropriate that a project that aims to reflect on one of the country's major issues be commissioned on a site of historic importance to further highlight the magnitude of violence in Mexico.

The project is a series of free standing walls and pools amongst the tall trees of the forest. It is a project that aims to give material form to issues of violence in a manner that is open to the city, open to the public and open to appropriation. In this way the project becomes a mediator between public space and memorials. It is the fine line that threads the relationship between void and built environment, focusing on the interpretation of a memorial- so often in the form of statues or objects in space- to what contemporary memorials could be and how the interaction would be like between the user, what or who is being memorialised and the surrounding context (in this case the forest).

The walls are constructed from steel with rusty or mirroring surfaces which memorialise victims of violence as being present amongst the voids and the trees. It is a very spiritual project with deep and interactive meaning. The walls also serve as canvasses where families of deceased members due to violence come to express their remembrance and feelings for their loved ones. The context of the forest softens the experience by integrating nature into the process of grieving, allowing the user to make their mark on any of the walls as many times as they want while walking and experiencing nature of the park. The pools reflect the image of the walls and forest on one 'canvass' as an interpretation of the dead as being buried in nature just as how a gravesite is.

The success of the project is the interpretation of public space as a gravesite or memorial. How the idea of remembering becomes reimagined as a public space open to the rest of the city that allows for the individual to have a moment of their own in remembrance of their deceased and express their feelings openly to help with the process of healing.

Fig. 5.5 (right) Site plans (Gaeta Springall,2013).

Fig. 5.6 (far right) Walls as a platform of expression (Gaeta Springall,2013).

PLAN

SITE

PATHS

TREES

METALLIC
WALLS

0 5 10   20   50

77
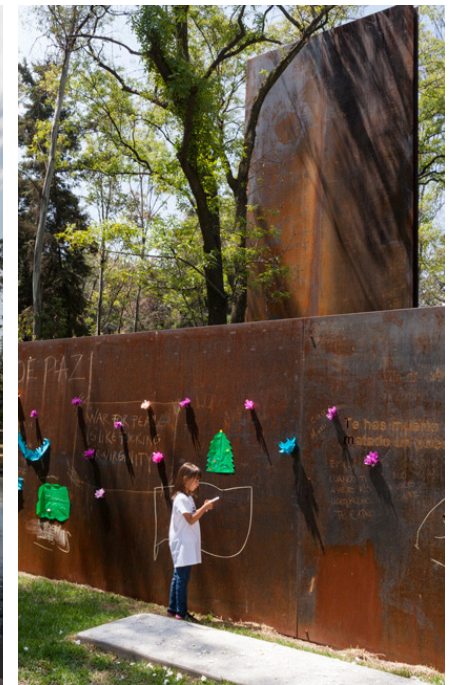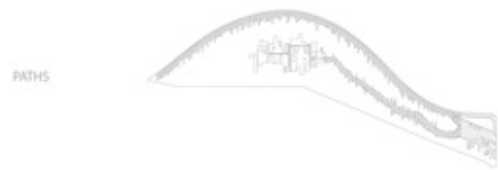
5.1.3)
[ME]morial by Beomki Lee, M.Arch Thesis Massachusetts Institute of Technology (MIT), 2018.
Memorial for the victims of the Earthquake & Tsunami in Sendai, Japan. 2011.

This precedent takes note of the work of Beomki Lee, an MIT Master of Architecture graduate in 2018 who commemorated the victims of the earthquake and tsunami in Sendai Japan 2011 by investigating memorial strategies and interpreting them into a contemporary typology of memorialising. The thesis was chosen as an example of how an open-ended memorial can be and the primary focus is on the conceptualisation of how memories are created by challenging traditional forms of memorials.

In her thesis Lee seeks to create a relationship between individual memory and the individual where on each part of the memorial the individual is also able to recall their own personal memory of the incident whether they were present on the site on the day of the tragedy or not. The series of [Me]morials consists of three different spatial memorials as a starting point and the intention is to design these spatial memorials on the untouched ruins that were resultant of the earthquake and tsunami. The three spatial designs are in the form of elevated structures, underground spaces and spaces that are carved into the ruins as an 'addition to the debris' of the tragedy. In this way the designer argues that the project does not only become a soothing device for the victims but any individual is able to locate themselves and certain emotions are evoked by what the individual sees.

The success of the scheme is in the way that the designer has articulated the relationship between what is new and old by allowing the raw remnants of the tragedy together with the new design to co-exist on one platform. For example, the soffit of the elevated roofs are made of mirrors that then reflect the rest of the landscape and its ruins when the user is looking up. This is a clever way of creating individual memory as it does not only reflect the surrounding ruins in the landscape but also reflects the individual in the context. In her investigations the designer has come up with a typology of memorial that allows for a new experience every time the individual visits the project because new design will begin to change as the weather elements start to have an impact over the site and it begins to heal over time.
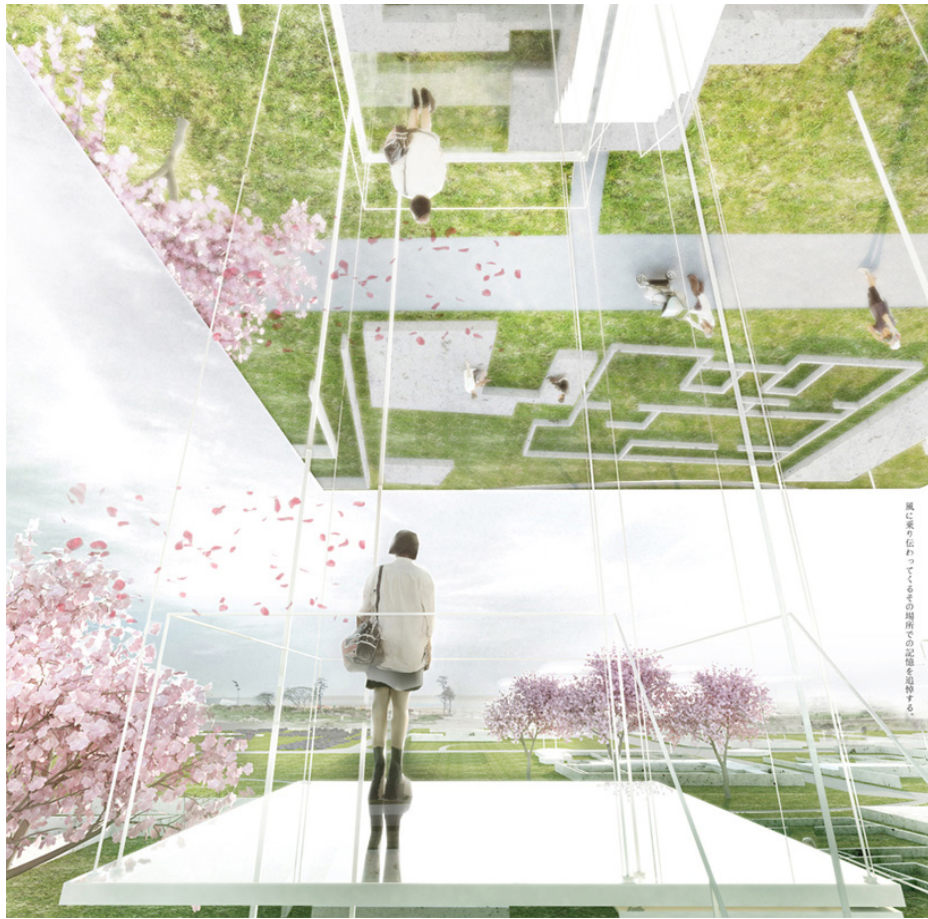
Fig. 5.7 Reflection of (ME)memorial (Lee,2018).

Fig. 5.8 (top) & Fig. 5.9 (Bottom) Exploration of memorials (Lee,2018).

5.2) Performance, Installations and Galleries

5.2.1)
Parker Arts, Culture and Events Centre (PACE) by Semple Brown Architects and Designers. Parker, Colorado, USA. 2013.

The Parker Arts, Culture and Events Centre (PACE) is a performing arts venue located in the town of Parker in Colorado USA. It was designed by Semple Brown Architects as a cultural centre to the public, offering a variety of performance spaces, gallery exhibitions and a theatre to promote the development of cultural activities in Parker. It was completed in 2013 as a redevelopment of the inter-state railroads in Colorado which were initially occupied by bullwhackers (cowboy cattle herders) in the early settlement of the "Wild West." It is therefore deeply rooted in the historical significance of the site and pays homage to its context through materiality and orientation in the landscape.

Fig. 5.10 Exterior view of PACE (Semple Brown, 2013).

The design team of Semple Brown were given a simple brief of designing a multi-functional building that can accommodate all forms of the arts whilst responding to the low-lying terrain of the site. They were able to fulfil the requirements of the brief by designing a single storey building with a combination complimentary interior spaces feeding to the theatre. This created a convergence of supporting spaces, event and movement to the main theatre, emphasising the importance of performance space as the focal point of attraction. The same principle was implemented on section and when one views the building from afar, the massing and high volume of the theatre creates a feeling of anticipation to experience the building. One would argue that PACE is a typical multi-functional building that accommodates cultural activities however what sets it apart from other buildings of its kind in similar context is emphasis on hierarchy, both on plan and section, that is given to performance as the driver of the programmes accommodated.
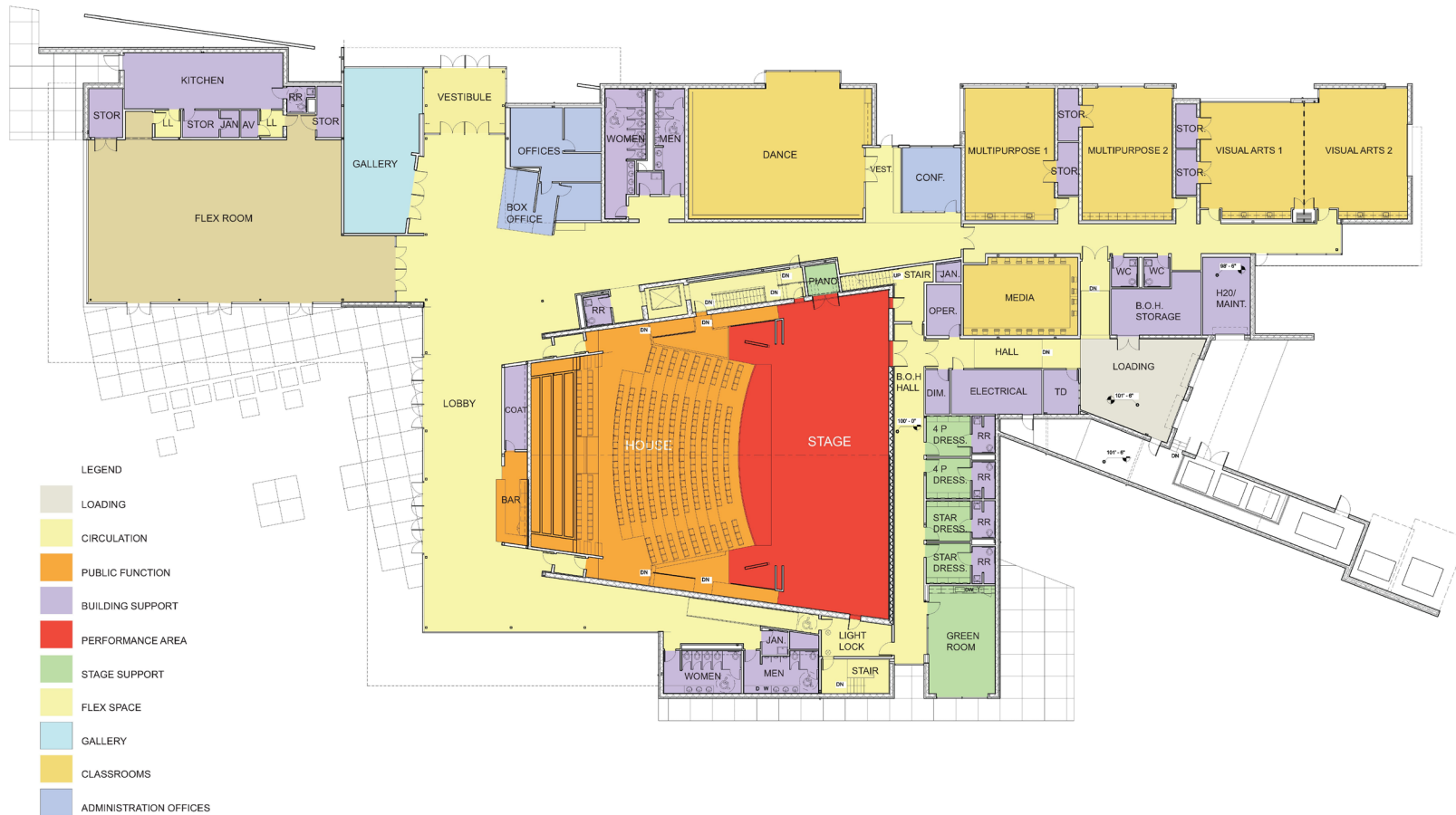
Fig. 5.11 PACE exterior view (Semple Brown, 2013).

5.2.2)

The Fallen Leaf by Eric Rodrigues. Cherkasy City Park, Ukraine. 2016.

The Fallen Leaf was the winning design for a competition commissioned by the City of Cherkasy to revitalise the existing Sylvan Theatre built in 1966. It is a nature inspired open air theatre designed by Portuguese architect Eric Rodrigues for the community of Cherkasy to host performance events and be integrated in the park as a public space in the case where there are no programmed events. Therefore, part of the requirements of the brief was for the control of access to the building whilst not completely shutting it off from the community (Archdaily, 2016). Also the brief called for a sensitive response to the wooded pine tree Cherkasy City Park context, giving preference to an organic approach in terms of materiality. As a commercial component that can generate revenue the design had to accommodate for a multi-functional programme that includes movie show screenings, small to medium festivals and a permanent bar set up.

Rodrigues highlighted the importance of creating spaces that allow for a seamless flow of movement between interior and exterior spaces. As an open air theatre, it was important to work with the natural slope of the terrain to establish platforms on which viewing of performances would be unobstructed and augment seating capacity (Archdaily, 2016). The shape of the leaf like roof structure symbolises a falling leaf while its organic material of locally sourced laminated wood blends it with the landscape.

1. Main Entrance
2. Box Office
3. Sound and Projection Cabinet
4. Access to Lower Level & Courtyard
5. Main Platform
6. Mid-Level Platform
7. Stone Retaining Wall
8. Sloped Soil
9. Public Washrooms
10. Staff and Actor Access
11. Solid Wood Roof Deck
12. Acoustic Banners

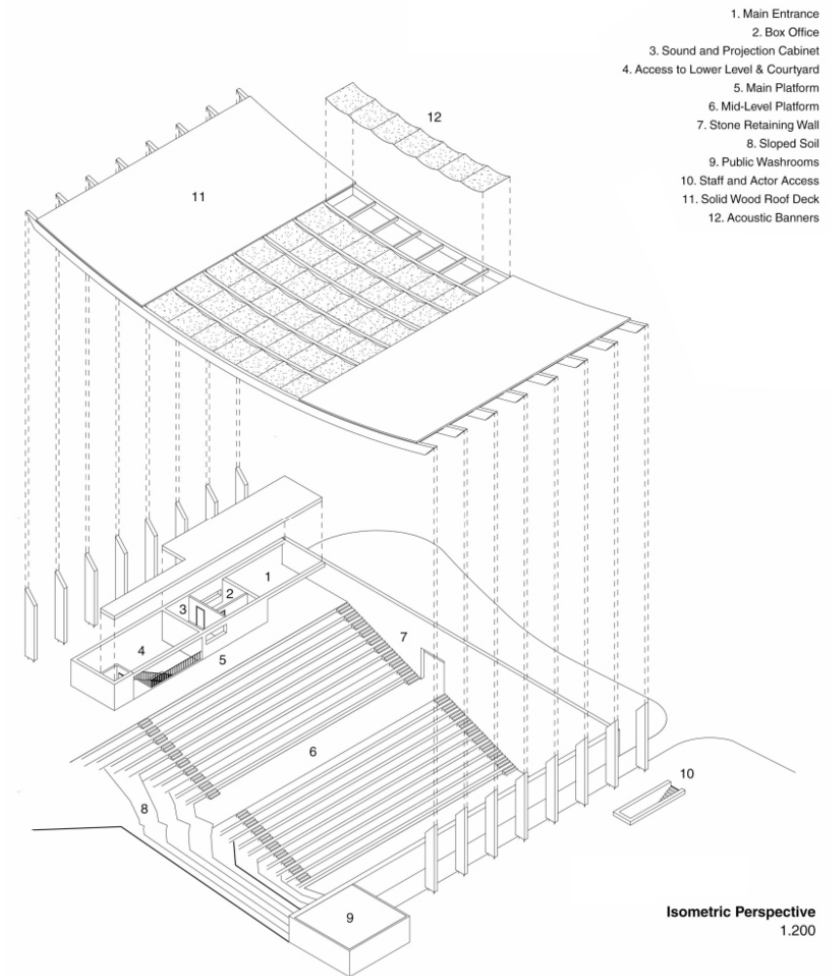Isometric Perspective
1.200

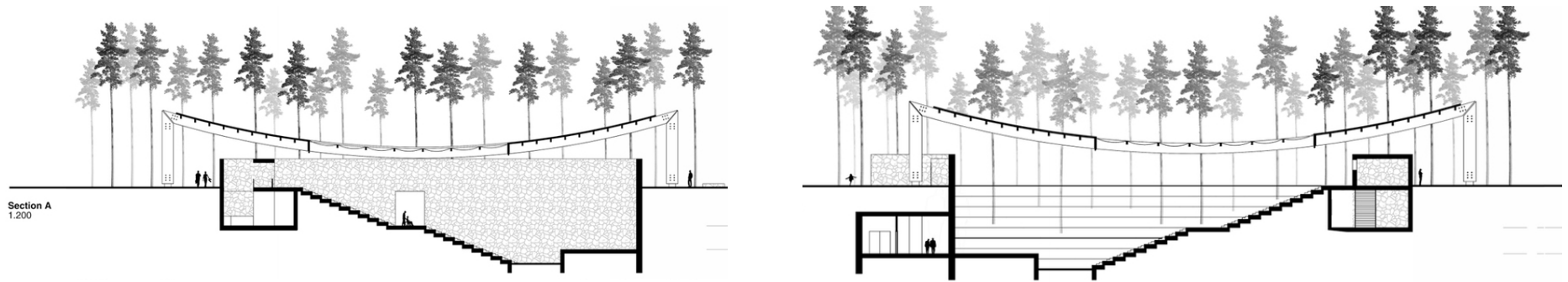**Fig. 5.12** Exonometric view of The Fallen Leaf (Rodrigues, 2016).

Fig. 5.13 (top) Sections of The Fallen Leaf (Rodrigues, 2016).

Fig. 5.14 (bottom) Amphitheatre of The Fallen Leaf (Rodrigues, 2016).

5.2.3)

Bow House by Stephane Malka. Herleen, Netherlands. 2014.

The Bow House is a flexible temporal installation that blurs the boundaries of art, parasitic architecture and installation design. It is a light steel structure that latches onto an existing host building as a form of parasitic architectural installation made from old recycled windows and doors (Malka, 2014). It was designed to be an artistic layer of extension that emerges as a new domain to transform the neglected buildings of a city into an extempore piece of architectural installation, free of constraint and provocative to the eye. The manipulation and placement of the recycled windows and doors into an architectural piece encourages participation from the public as this combination is viewed as a defiance of construction laws and standards. In this way the public is allowed to experience the interior spaces of the installation which are designed to resemble historical houses of the city of Herleen thus becoming an imagination of memory in a contemporary setting (Malka, 2014).

The success of the project lies in the intricate yet spontaneous thinking of interpreting and reimaging memory in a temporal architectural manner which can be easily dissembled and is not constrained to time whether in physical or metaphorical form. This intricacy allows for the dialogue around memory to be in a flux of constant change where the experience of the installation both from interior and exterior becomes a driver of perception to the space it occupies.

Fig. 5.15 View from the street (Malka, 2014).

Fig. 5.16 Close up view of Bow House (Malka, 2014).

Fig. 5.17 Interior view of Bow House (Malka, 2014).

5.3 Art pieces and Sculptures.

5.3.1)
Central Square Art Exhibitions by Anton Smit. Menlyn Maine, Pretoria.

Anton Smit's public art exhibition called "Walkability" is part of an urbanism initiative that links buildings within Central Square by means of a route lined with sculptures. It consists of 34 pieces of sculptures placed in and around the buildings as 'connecting' pieces that can be viewed by users while they move from one building to another. This concept of exhibition aims to echo the energy of the art piece and philosophy of the sculptor to the public and create niches of pause spaces around the urban furnished areas. The sculptures vary in size from small to exaggerated sizes with the aim to introduce and present art on large scale in Menlyn Maine.
The use of sculptures on an urban scale compliment the architecture by becoming threshold objects in and around buildings. They invite the user to engage with art on an urban scale, evoking deep thought and contemplation about the meaning and philosophy behind the sculpture on display.
The work of Anton Smit was particularly chosen as an example because of its variety in scale and adaptability to be displayed indoors or outdoors. The intention is to have such sculptures on external walkways and landscaped area to create a tranquil garden feeling.
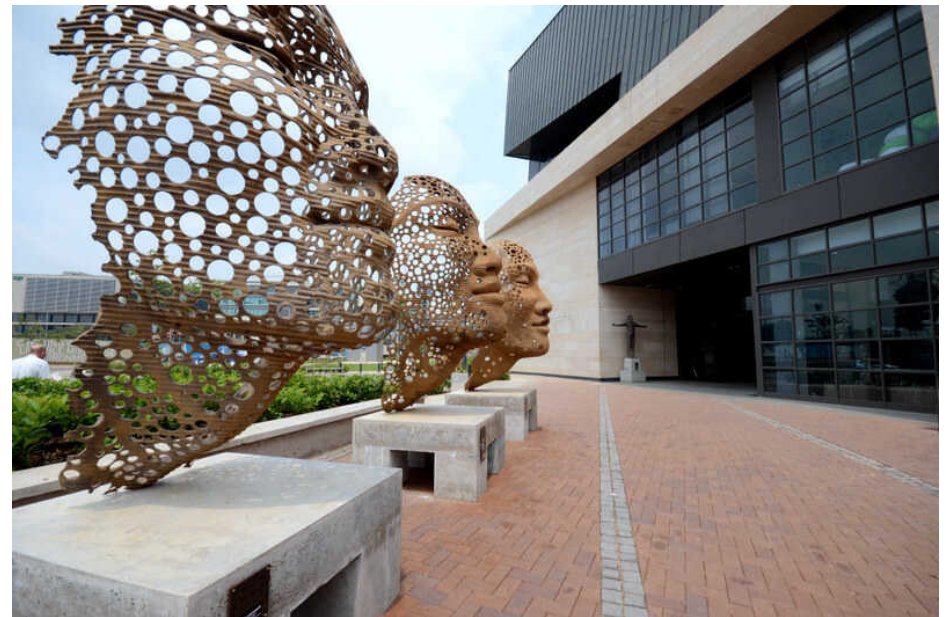

Fig. 5.18 Sculptures at Menlyn Maine (Smit, 2013).

5.3.2)
Jazz Lithographs by Sam Nhlengethwa. South Africa

Sam Nhlengethwa's work captures the essence of township life in South Africa. His lithograph art is inspired by the daily lifestyles of South African townships and the struggles faced by people in townships. He has a particular liking for commemorating other local artists, both past and present, with the intention of putting their work on a platform that can be recognised globally. His work on Jazz Lithographs which is inspired by the rhythmic complexities of South African jazz music was of particular interest and captures the style of art pieces that can be displayed in the proposed design.

Although Sam's work is chosen as an example of art work for display in the project's gallery spaces, the aim is to not have an exclusive display of his work. The intention is to inspire other young local artists to pursue their talents and take his journey as an artist as a precedent. This resonates with the project's workshop spaces where local artists of Marabastad would be provided a platform to enhance their skills and showcase their talents to wider audience by being given the necessary basic tools to do so, performing the role of a pedagogic centre.

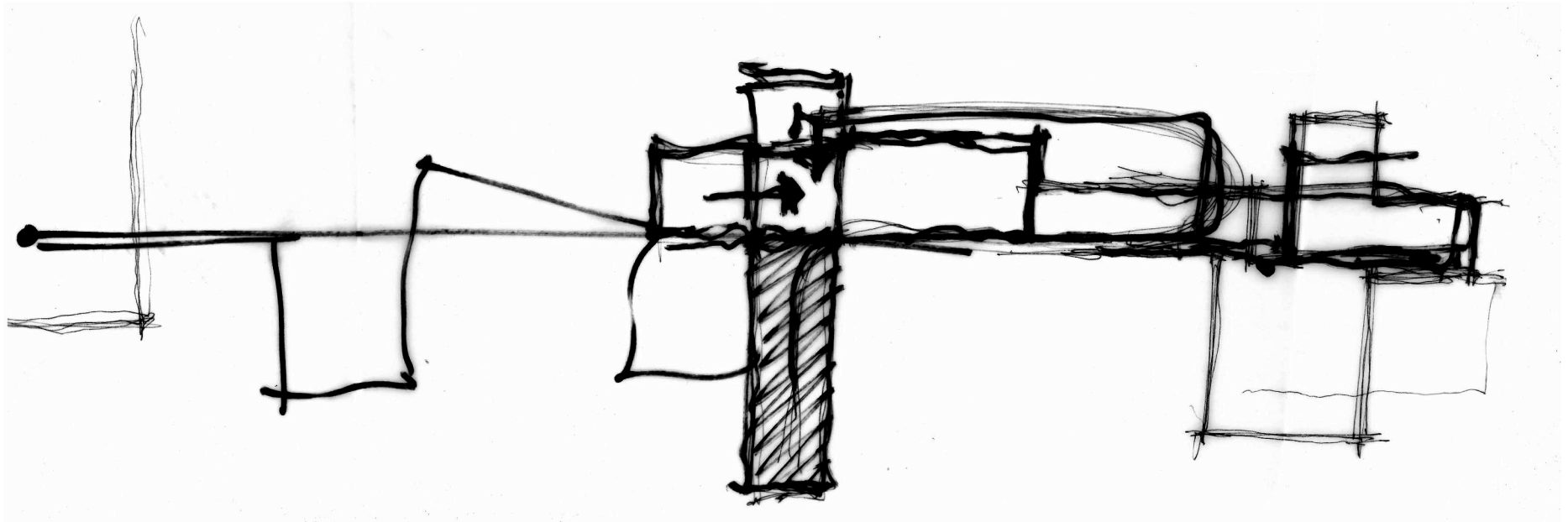**Fig. 5.19** Jazz lithograph (Nhlengethwa, 2018).

CHAPTER

06

DESIGN DEVELOPMENT

Fig. 6.1 Design concept sketch (Author,2019).

Introduction

The generation of space and form was a recurring process that aimed to consult and consolidate all the informants from chapters 01 to 05. The process took into consideration the arguments made towards achieving a typology of commemorative architecture that would challenge the conventional norms of commemoration which this dissertation argues to be confined to being objects in space that are exclusive of the environments they exist in.

This chapter aims to portray the conceptual intentions that resulted to the production of space and form. These intentions were informed by the theoretical argument and contextual analysis from mapping exercises. In order to achieve the desired architectural response there had to be an urban approach to the design since the site is in an existing urban setting. The contextual intentions are further explained in the chapter, followed by conceptual and design intentions that led to the first iteration of the architectural response.
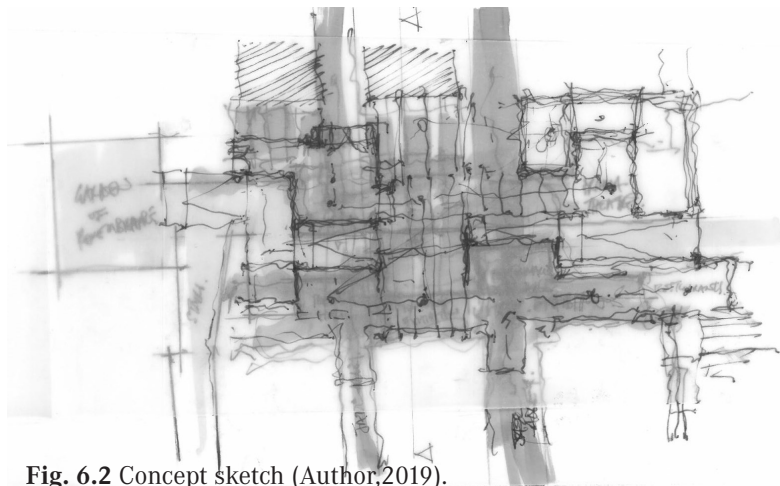

Fig. 6.2 Concept sketch (Author,2019).

6.1) Application of Theoretical informants

Memory

In an attempt to facilitate memory, the spatial order and the relationship between built and open spaces was considered as a critical element of the design. Informed by Noble's approach of democratic judgement and the creative process, public space and tectonic materiality and cultural memory, the idea was to creative platforms in which each of these approaches would manifest itself.

With the approach of democratic judgement and creative process, the engagement between the user and memory had to be radicalised to create a dialogue. The temporal exhibition for example was design and located in an area where it would be visible to the user or a person passing by. This would be an attempt to democratise the process of remembering by allowing the user to experience and voice his/her views about the exhibition.

The approach to public space informed gathering spaces to be close to spaces of activity. This meant that the relationship between access points and these gathering spaces had to be considered. Spaces that accommodated seating for example would be supplemented by an activity (performance or trade) to reduce the isolation between public space and activity.

Tectonic materiality and cultural memory was better expressed in the following chapter (chapter 07) and would mostly inform the structural tectonics of the design.

Imagination

The process of imagination responded specifically to Vesely's theory of 'Architecture and the Ambiguity of Fragments' where the proposal was designed to be a series of independent structures connected together by routes and circulation points. The idea was to allow each space to be able to operate autonomously but also complement the whole design as whole when fully experienced. Allowing certain space to operate autonomously presented an opportunity for the design to have different functions at different time. For example, the bar and performance area can host events at night when the rest of the museum and gallery spaces are closed. This would reduce the static presence of commemoration buildings which become static due to the nature of their programmed narratives, restricting user experience to certain times of the day.

Interpretation and presentation

This section aimed to highlight that the interpretation and presentation of memory does not have to be restricted to artefacts or photographs displayed on walls or glass boxes. An alternative interpretation and presentation of memory can be achieved through architecture to increase the experiential element of memory. With regards to this, the expression of memory was better presented in the memorial space of the design by making use of the reclaimed bricks from demolitions of the Marabastad Market Stalls and incorporating them into the walls as a symbolic representation of forced removals of the 1950s.+e.

6.2) Contextual Intentions

The proposal first took into consideration the relationship of the site with the existing context. This consideration resulted in the demarcation of built spaces in relation to open spaces for the new proposal. As a site sitting in the middle of the block with surrounding buildings the initial idea was to attract people and draw energy into the site in terms of activity.

This resulted to identifying access routes in and around the built fabric were users would be able to circulated. These access routes were important because one of the design principles of the proposal was to design the building as an opportunity to experience it through a route that connects adjacent and perpendicular surroundings. Once the access routes and open spaces for building were identified, the next step was to develop an axis of which the user would experience as a route from the public interface (east) to the softer quieter spaces towards the existing mosque (west) vice versa. This aimed to emphasise the progression from places of activity (trade, performance etc.) to places of contemplation (memorial) and softer landscapes towards the mosque, making use of the existing tree in the mosque courtyard as a destination point on the western side of the site.

After these considerations, a concept was drawn up as a response to the route experience, built area, progression through the site and access points feeding in and out of the site.
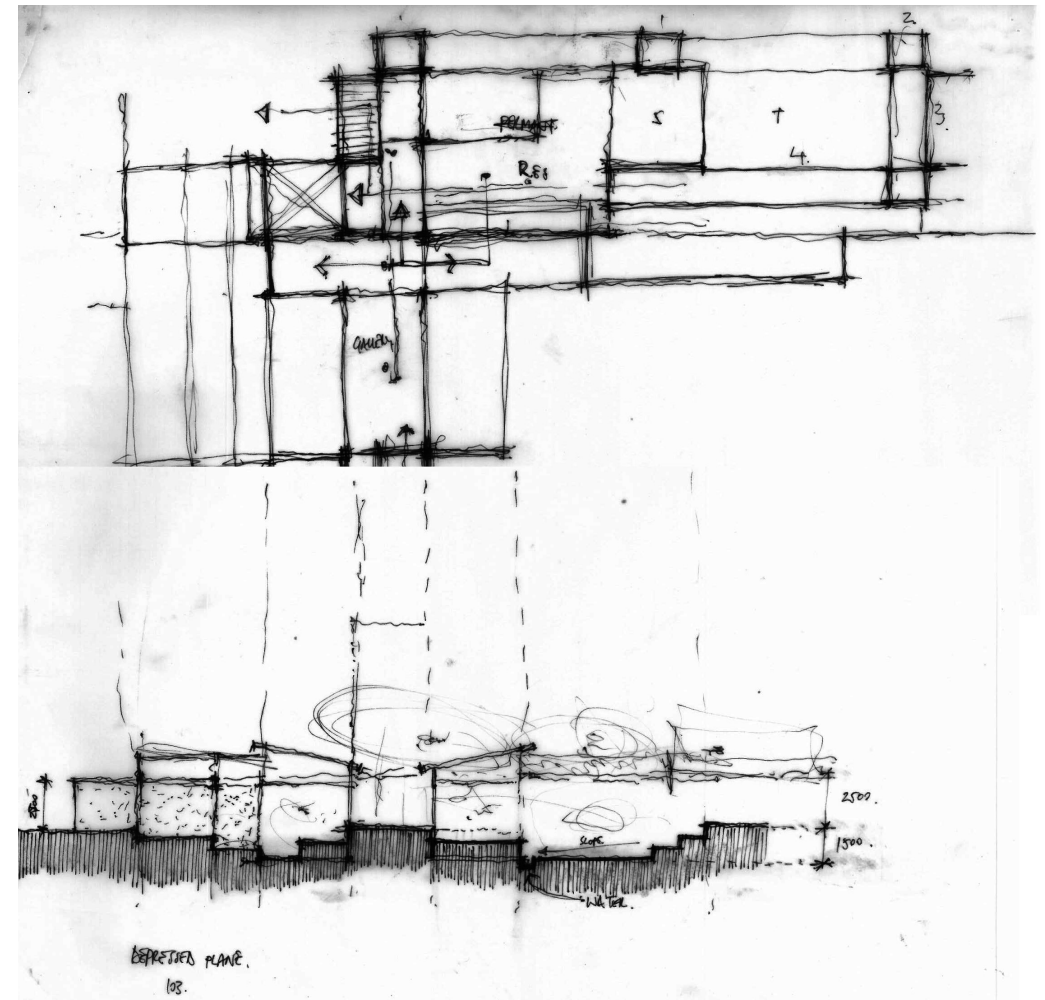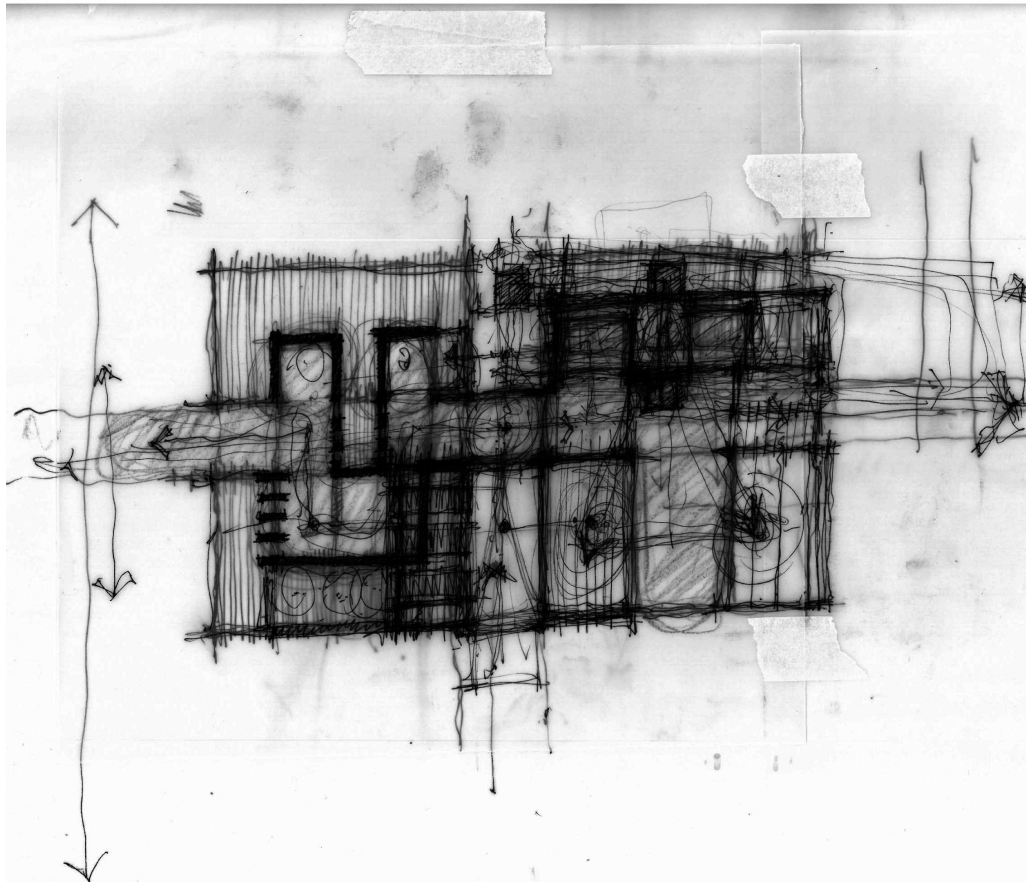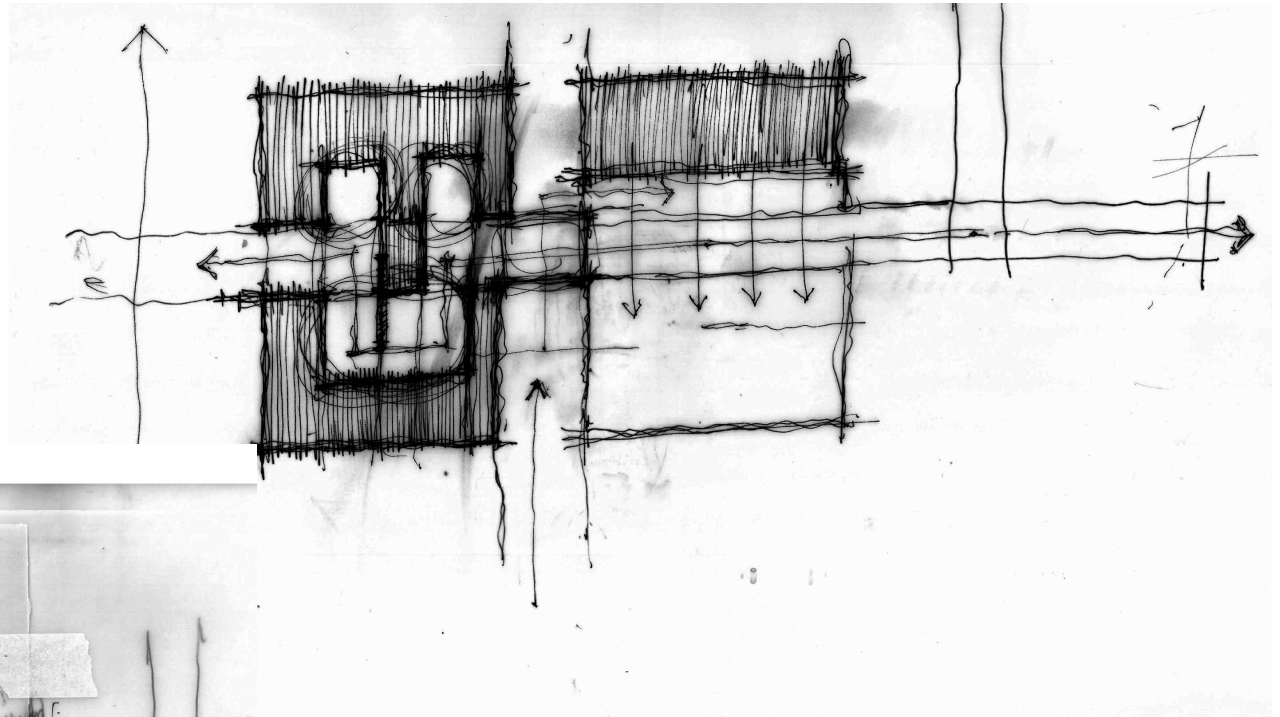

Fig. 6.3 Plan to section exploration (Author,2019).

Fig. 6.4 & 6.5 Plan exploration sketches (Author,2019).

93

6.3) Design intentions and form

The design presented itself as a light insertion within the existing buildings that would attract activity into the core of the existing block. By 'light', the author's intentions were to make a subtle intervention that would not impose itself as a dominant force within the existing but be able to add value by introducing a new language of contemporary design. The intention them called for a steel portal frame as the main structure, with concrete and brick design features to contextualise itself with the existing.

6.4) Design Iterations

The design presented itself as a light insertion within the existing buildings that would attract activity into the core of the existing block. By 'light', the author's intentions were to make a subtle intervention that would not impose itself as a dominant force within the existing but be able to add value by introducing a new language of contemporary design. The intention them called for a steel portal frame as the main structure, with concrete and brick design features to contextualise itself with the existing.
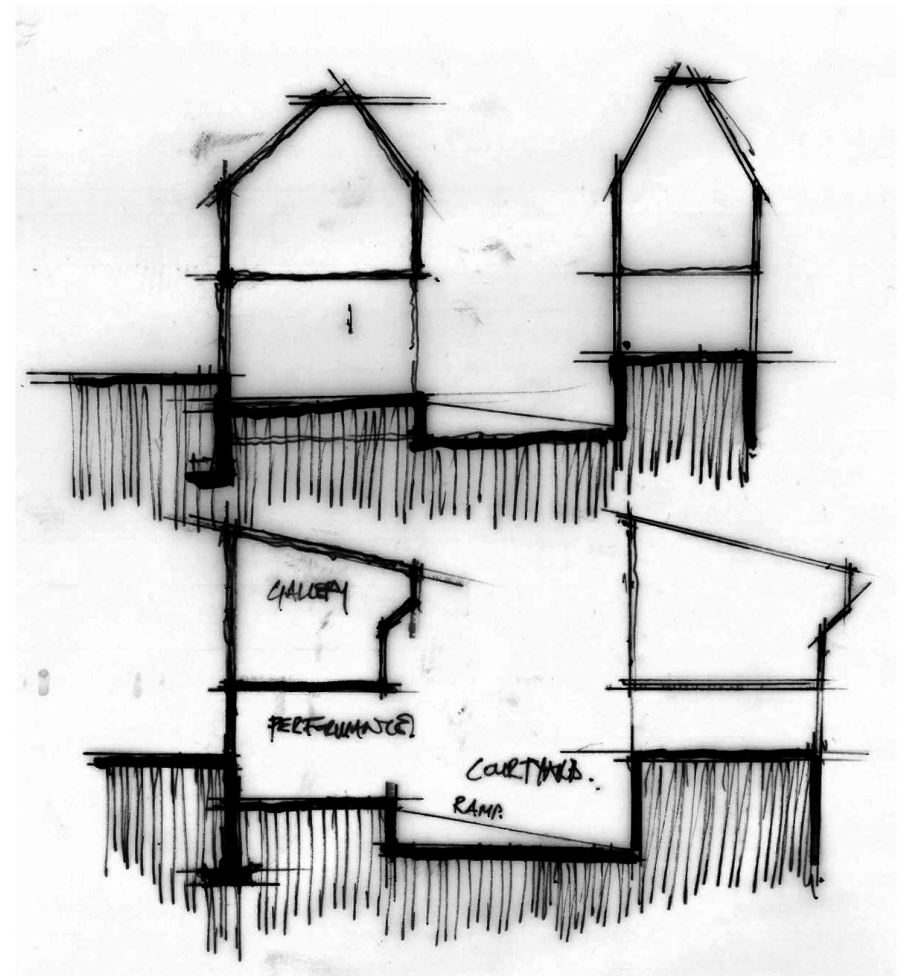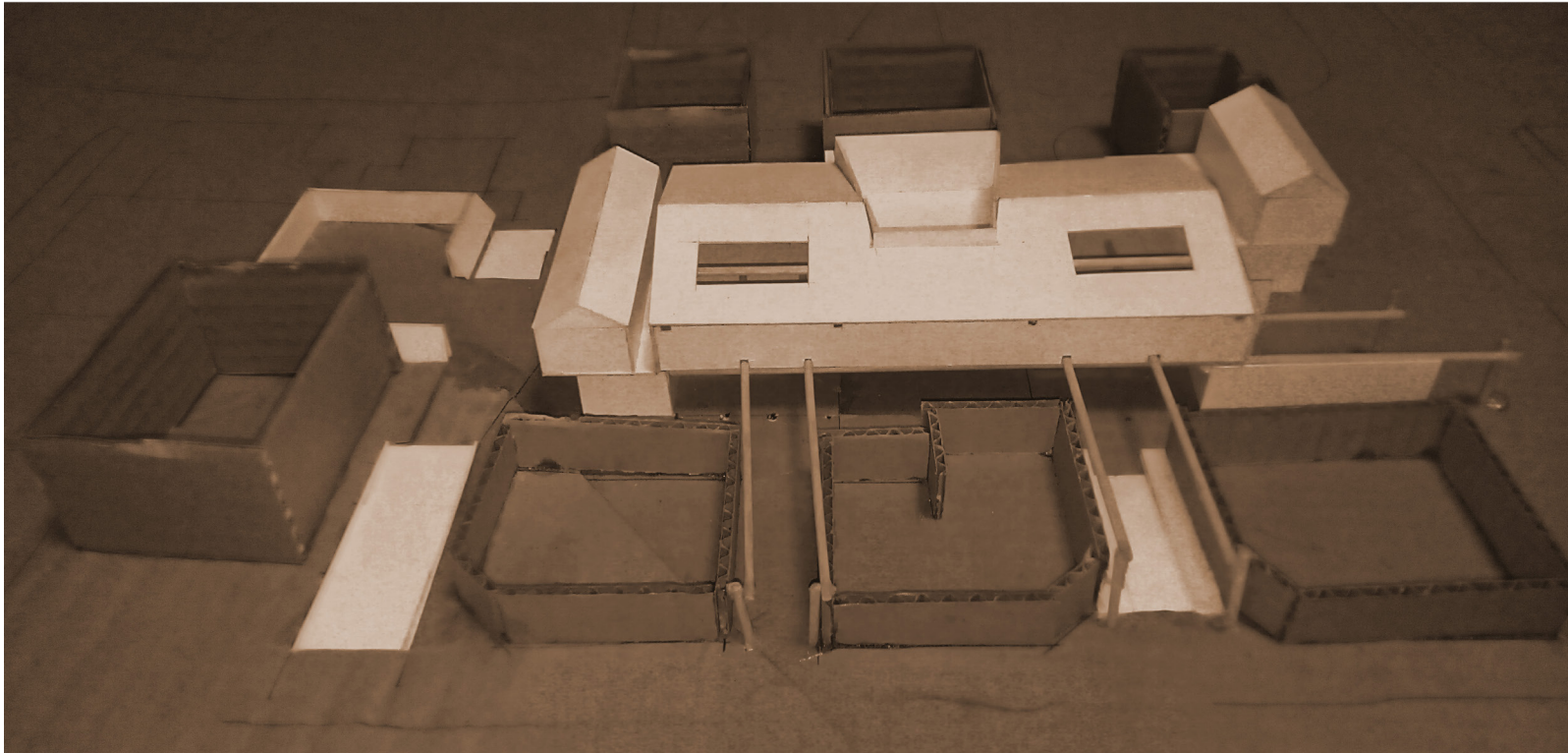

Fig. 6.6 Exploration of form (Author,2019).

Fig. 6.7 Model of iteration 01 (Author,2019).

6.4.1) Iteration 01

The first iteration was the first attempt at creating space and form. The intention was to draw people into the site, activate it with different activities and provide spatial qualities that can accomodate the commemoration strategies mentioned in the previous chapters. Although the architecture was designed according to the theoretical and conceptual ideas, there were a number of issues that brought up spatial challenges and needed further reconsideration. One of those issues was that the site was filled up with built up and indoor spaces which created akward pockets of space around the building.
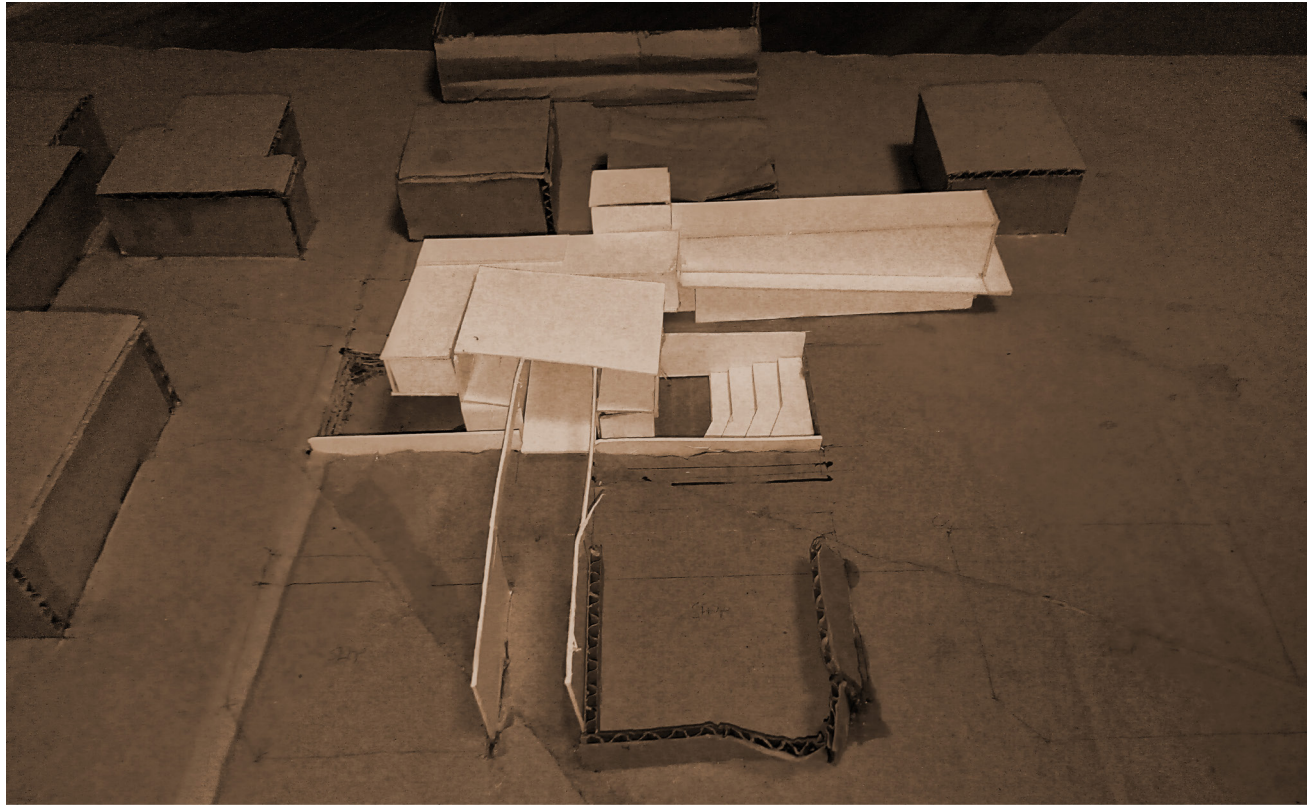
Fig. 6.8 Model of iteration 02 (Author,2019).

6.4.2) Iteration 02

The next iteration responded to the previous challenges of akward spaces around the building by aligning the proposed design to one side of the site and opening up the rest of the site for outdoor spaces that would link to the indoors. This also brought the opportunity to explore volumes that would be created by excavated areas, creating an amphitheatre and the idea of a memorial space.

Fig. 6.9 Model of iteration 03 (Author,2019).

6.4.3) Iteration 03

The previous iteration achieved some interesting spatial qualities that were a result of the excavated areas. However this also brought about its own challenges of inclusivity as the progression from sunken plane moving up became a challenge on its own. The idea was to introduce a series of ramps that would connected spaces on different planes, to further enhance the journey route of the design.

6.4.4) Iteration 04

Fig. 6.10 Model of iteration 04 (Author,2019).

The introduction of ramps proved to be a succesful way of connecting planes and the ramp became an essential feature of the design. Furthermore, the ramp provided for an opportunity to design pause spaces inbetween that could be experienced as one makes use of the ramp. The intention of designing fragmented spaces that would be experienced as a whole seemed to be achieveable and this prompted for further investigation.

EXISTING

EXISTING

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6.4.5) Iteration 05

Fig. 6.11 Model of iteration 05 (Author,2019).

As much as the designed had started to take shape, making use of the sunken planes and ramp as essential features, it still needed to achieve its initial design goal of attracting activity into the site. Therefore, the design needed more definition especially along the edges. In an attempt to capture and contain the flow of activity within the site, the eastern edge needed to be more defined to create a courtyard space that would feed into the sunken plane with the performance stage, leading to the memorial space on the west.
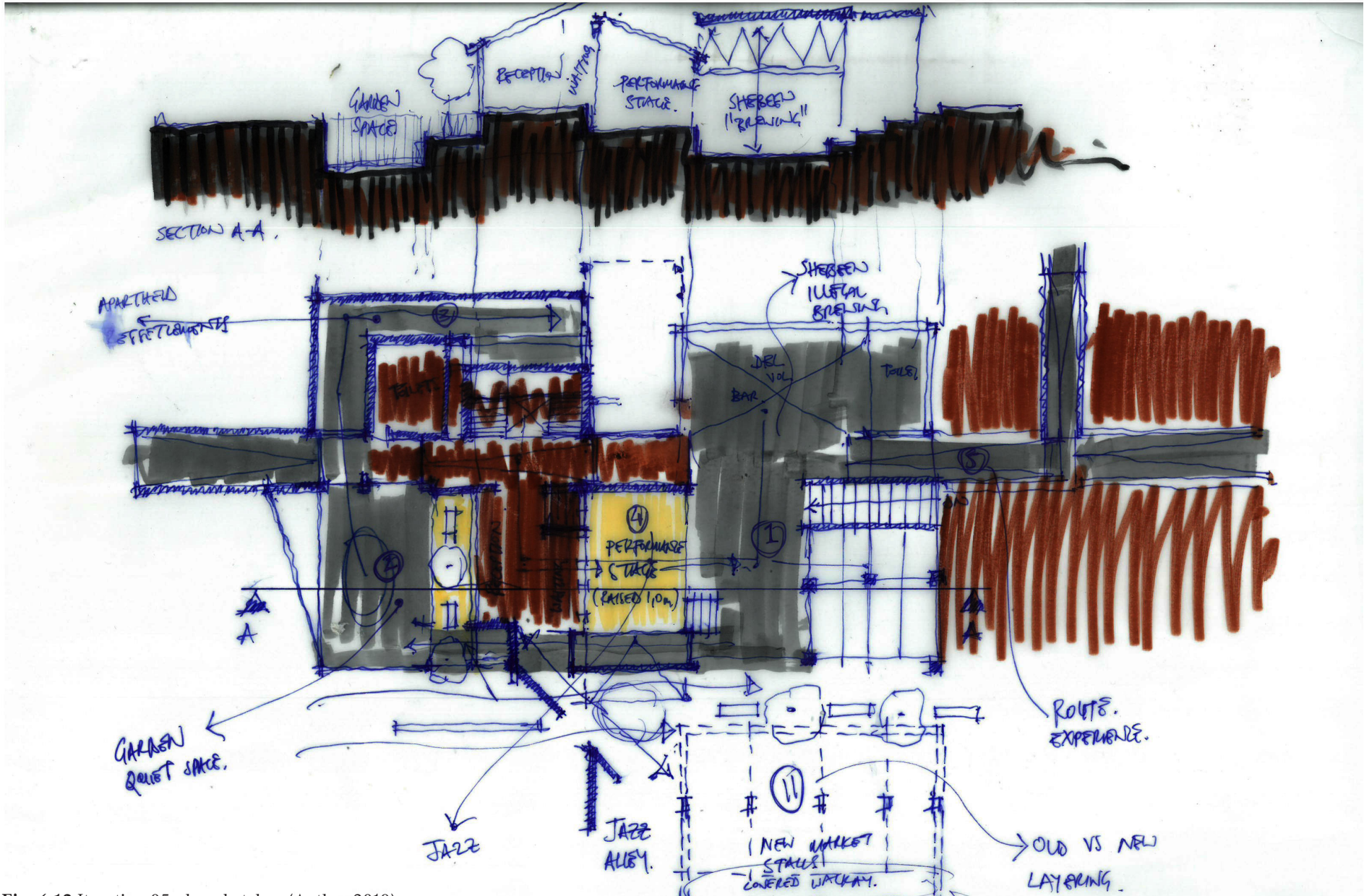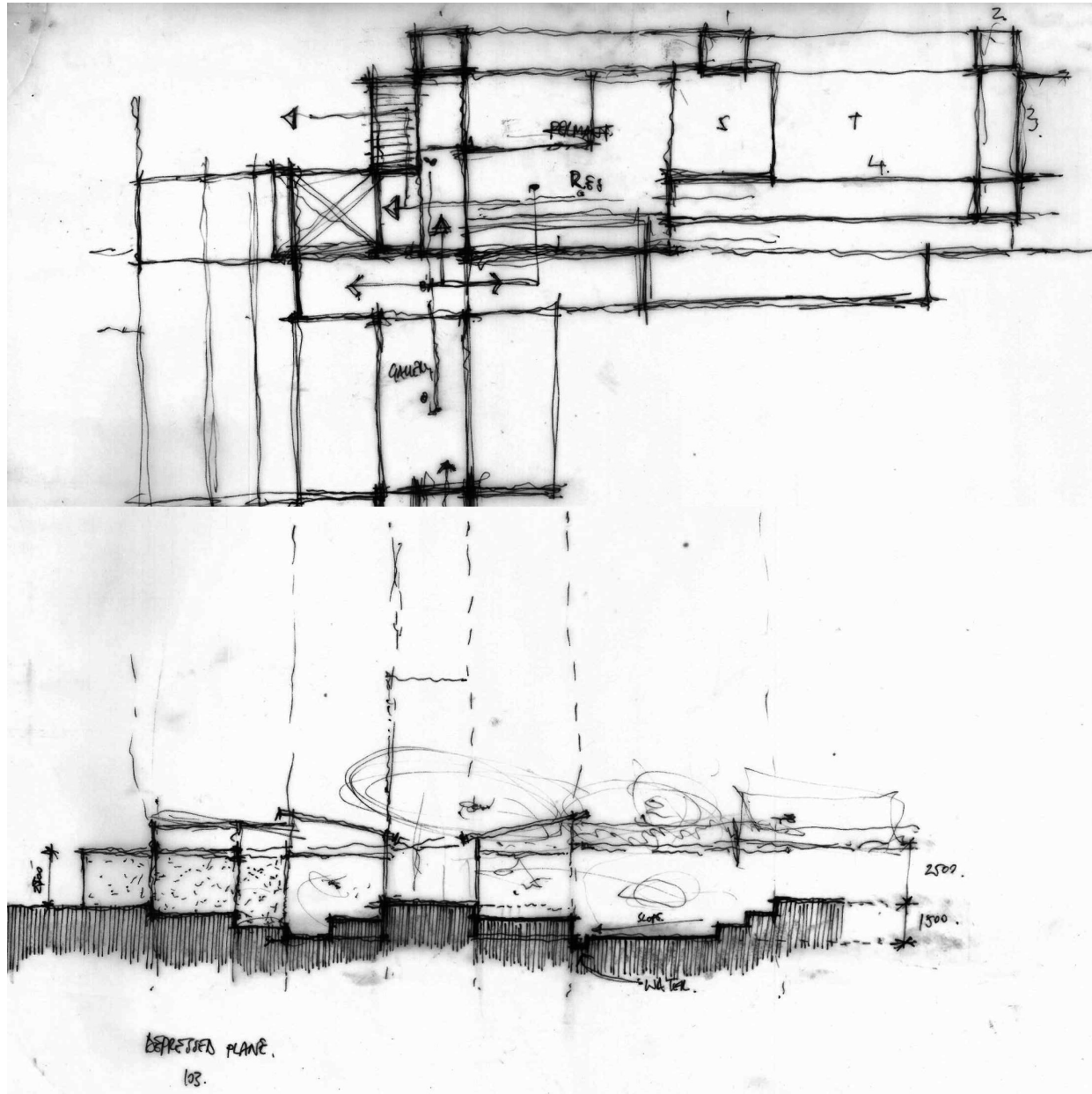
Fig. 6.12 Iteration 05 plan sketches (Author,2019).
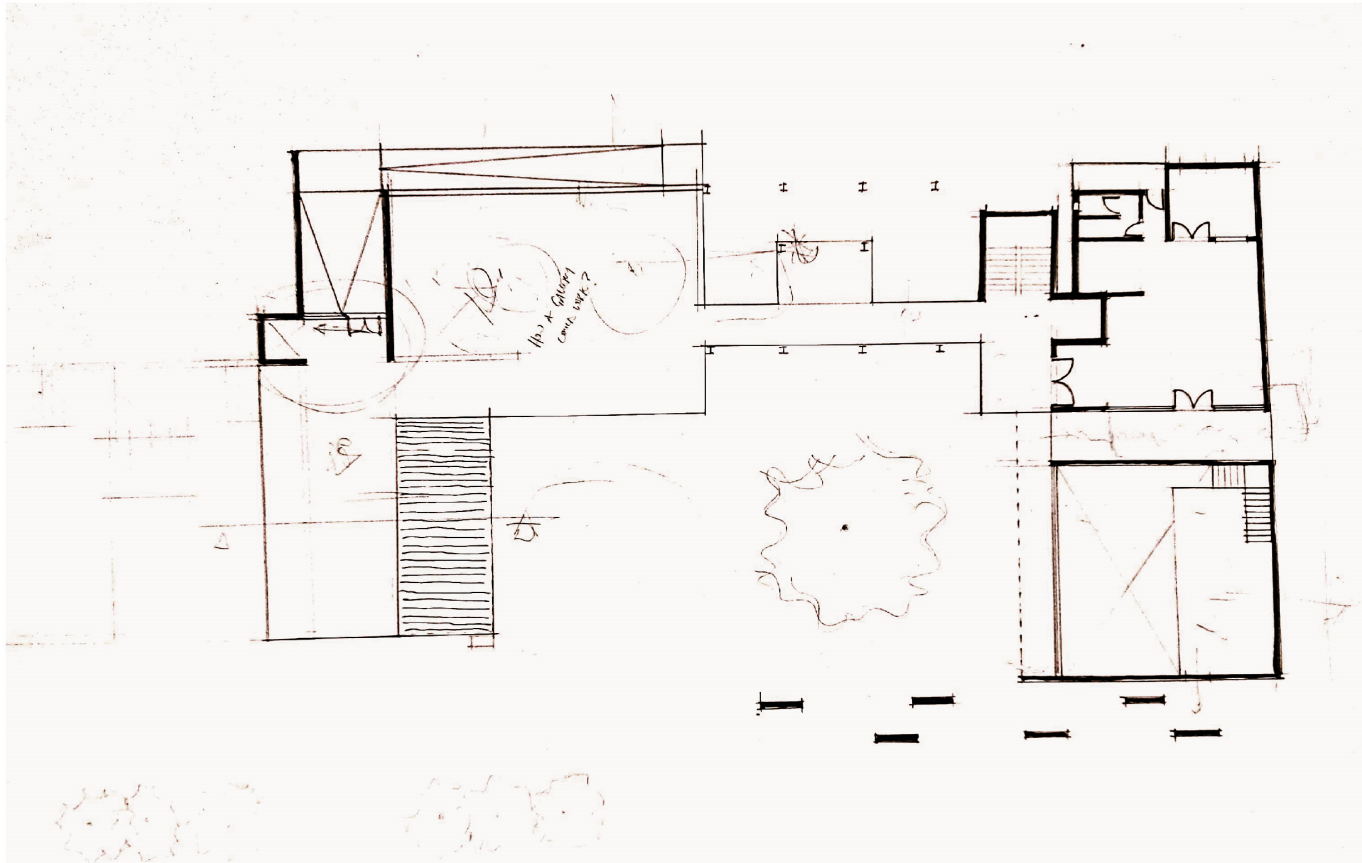
Fig. 6.13 Plan to section exploration (Author,2019).

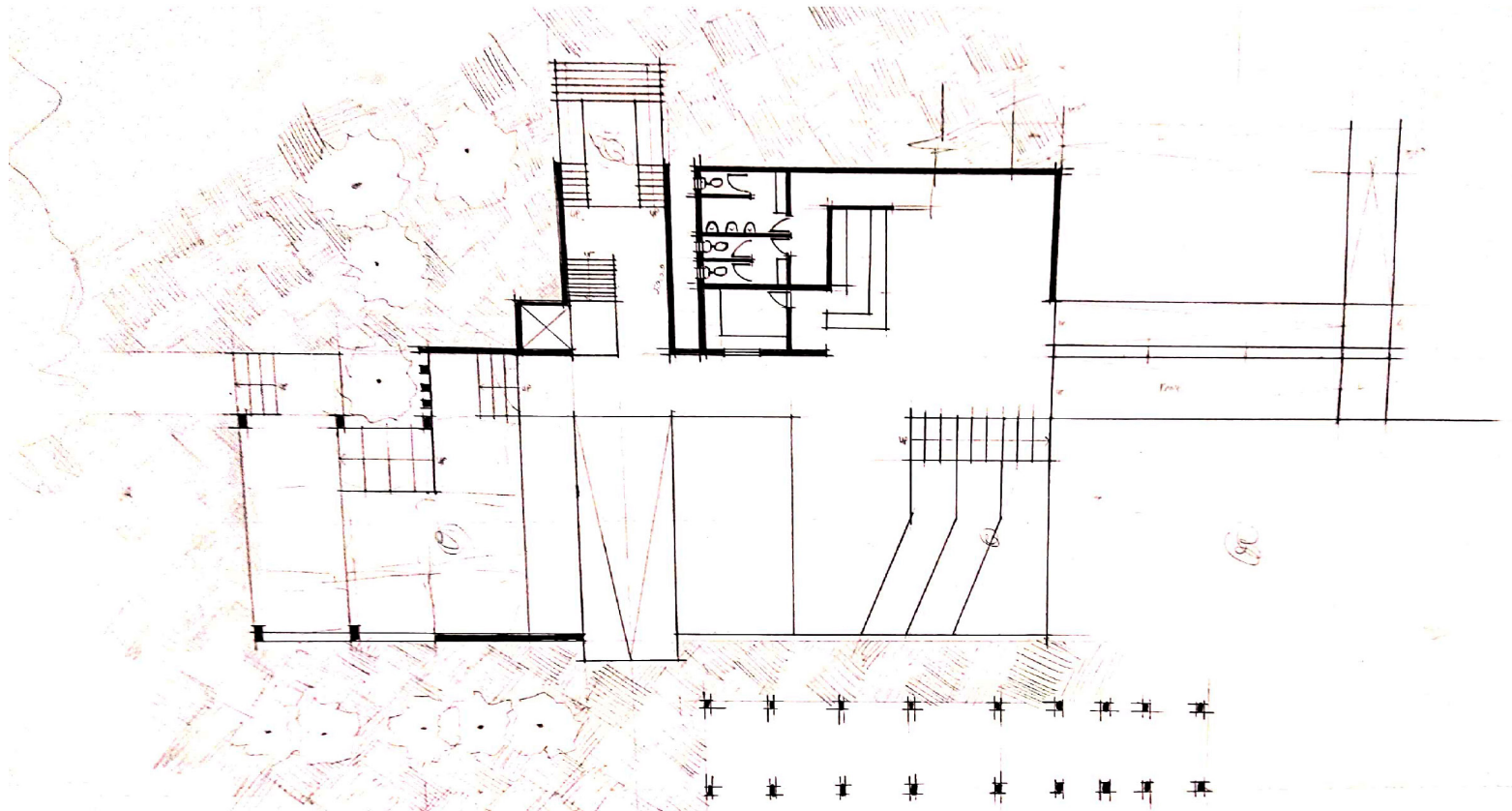**Fig. 6.14** Plan exploration (Author,2019).

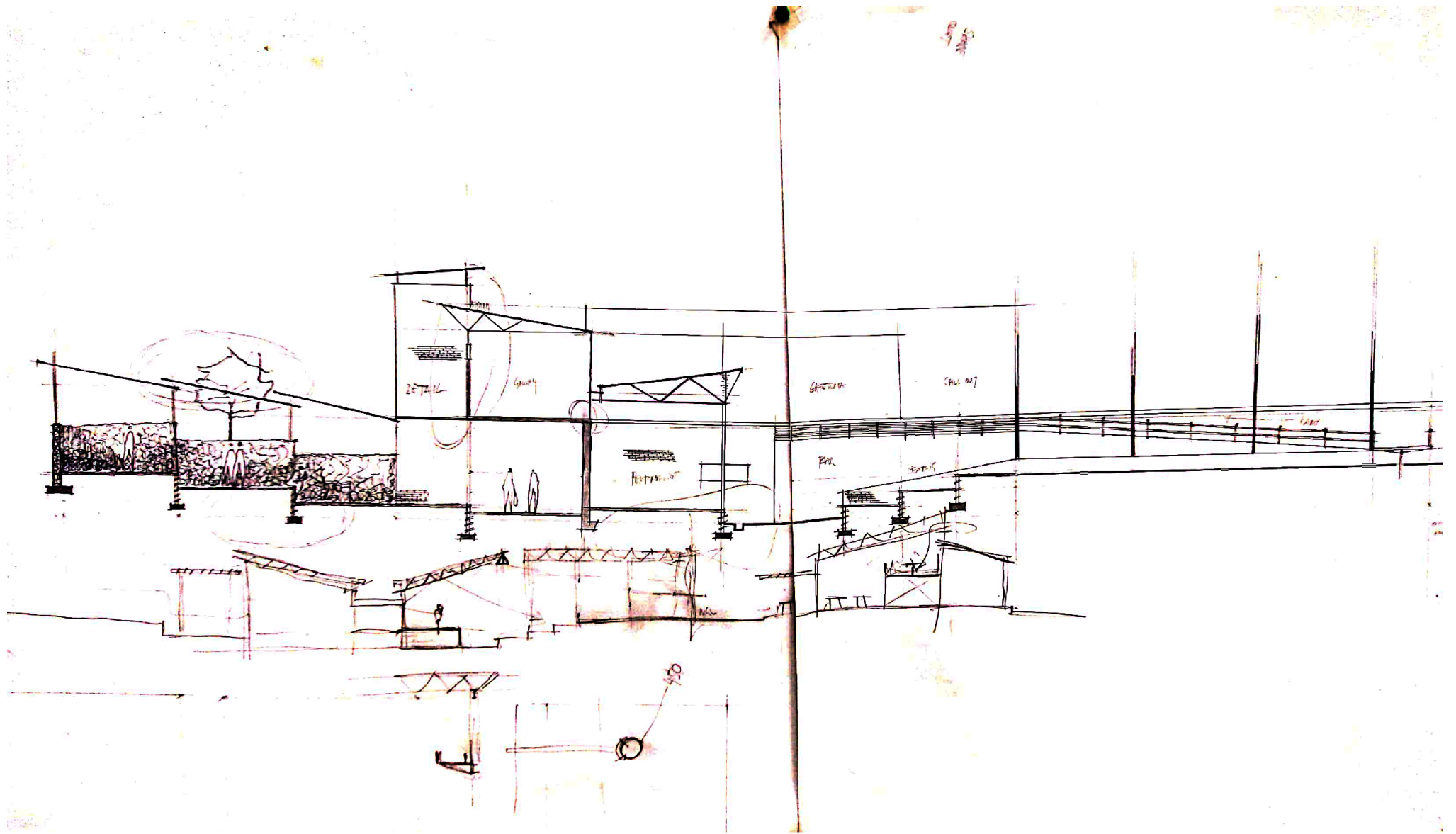**Fig. 6.15** Plan exploration 02 (Author,2019).

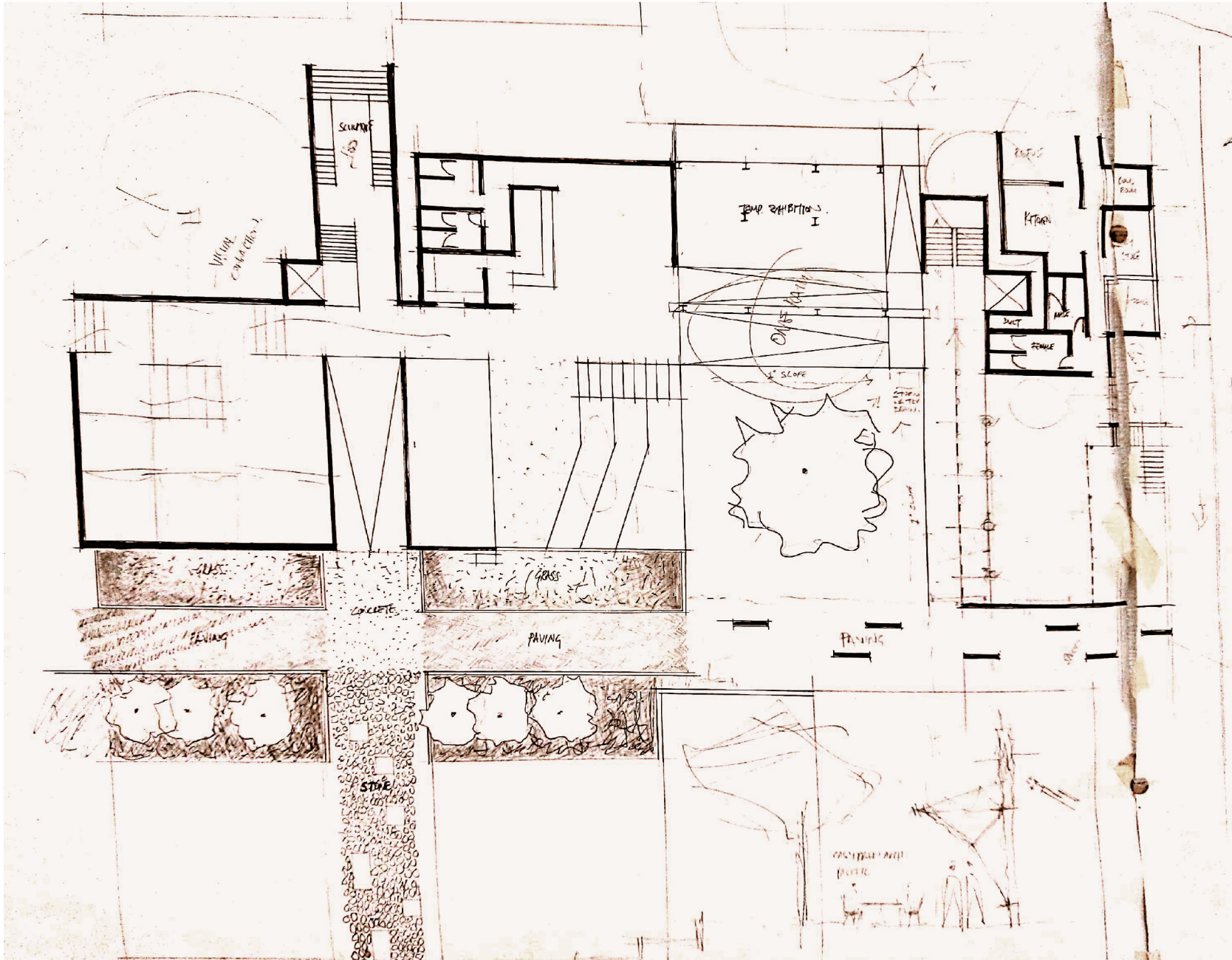**Fig. 6.16** Section exploration (Author,2019).

Fig. 6.17 Plan exploration 03 (Author,2019).

Fig. 6.18 Preliminary Ground Floor Plan (Author,2019).

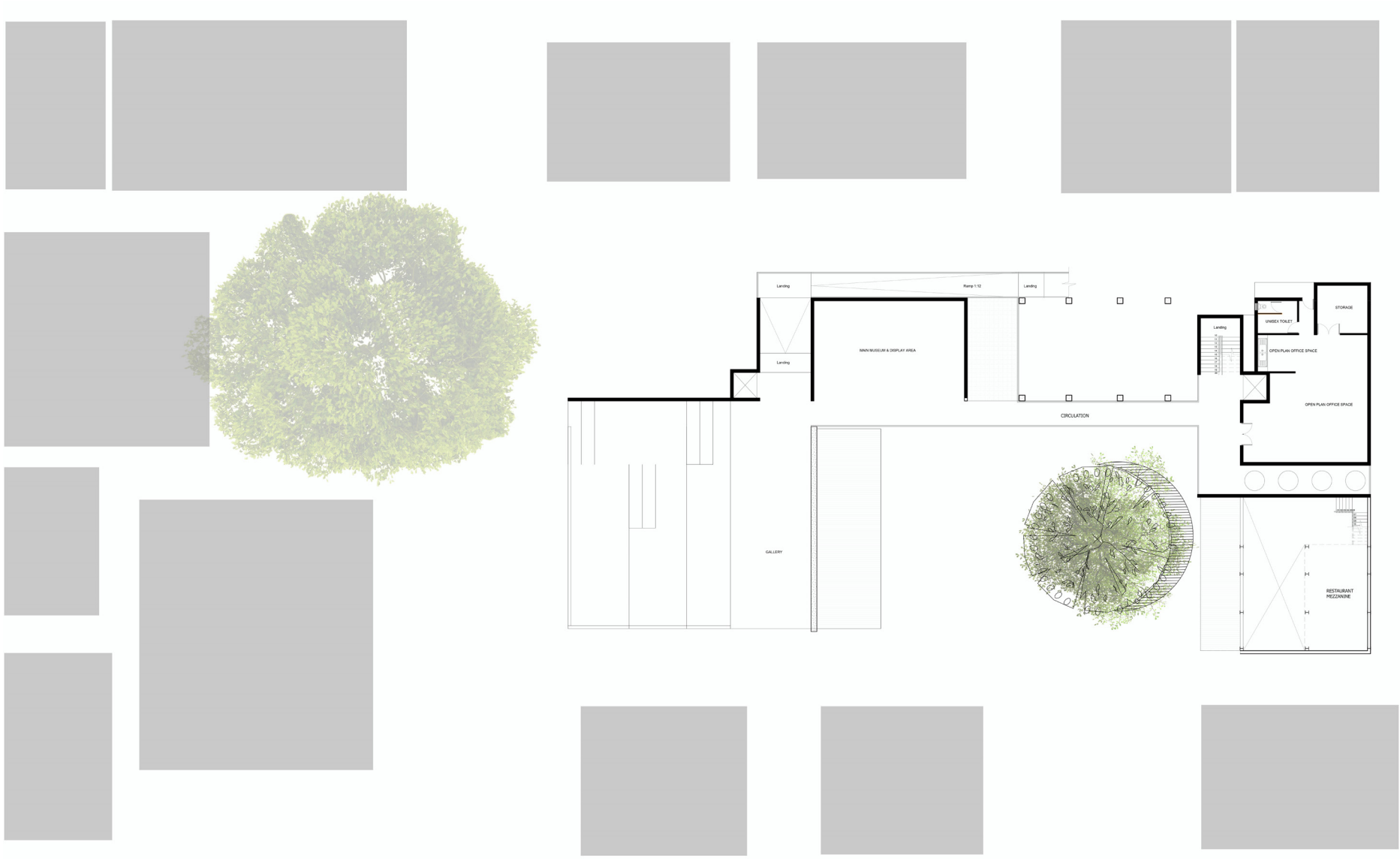**Fig. 6.19** Preliminary First Floor Plan (Author,2019).

Fig. 6.20 Final Ground Floor Plan (not to scale) (Author, 2019).

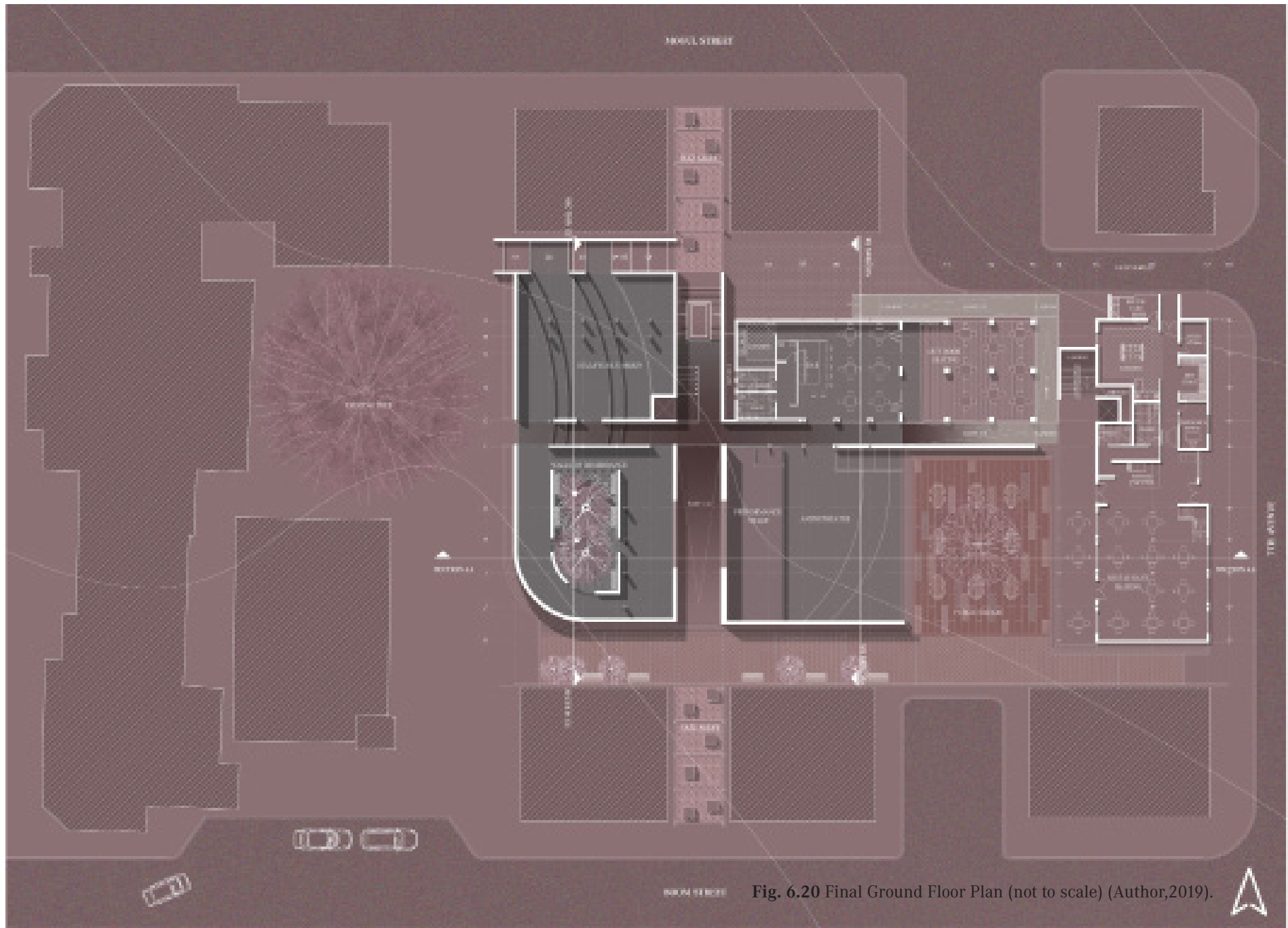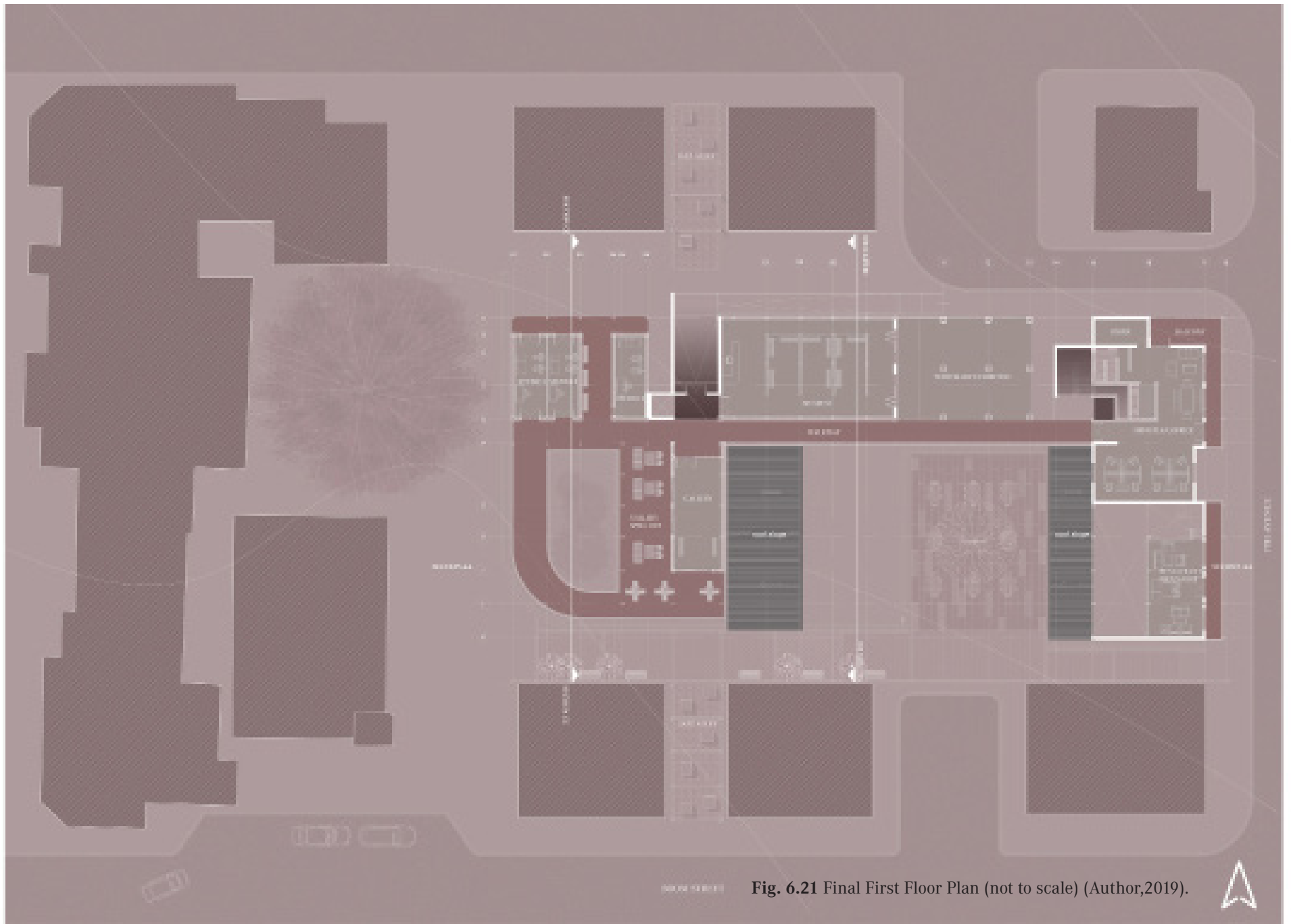**Fig. 6.21** Final First Floor Plan (not to scale) (Author,2019).
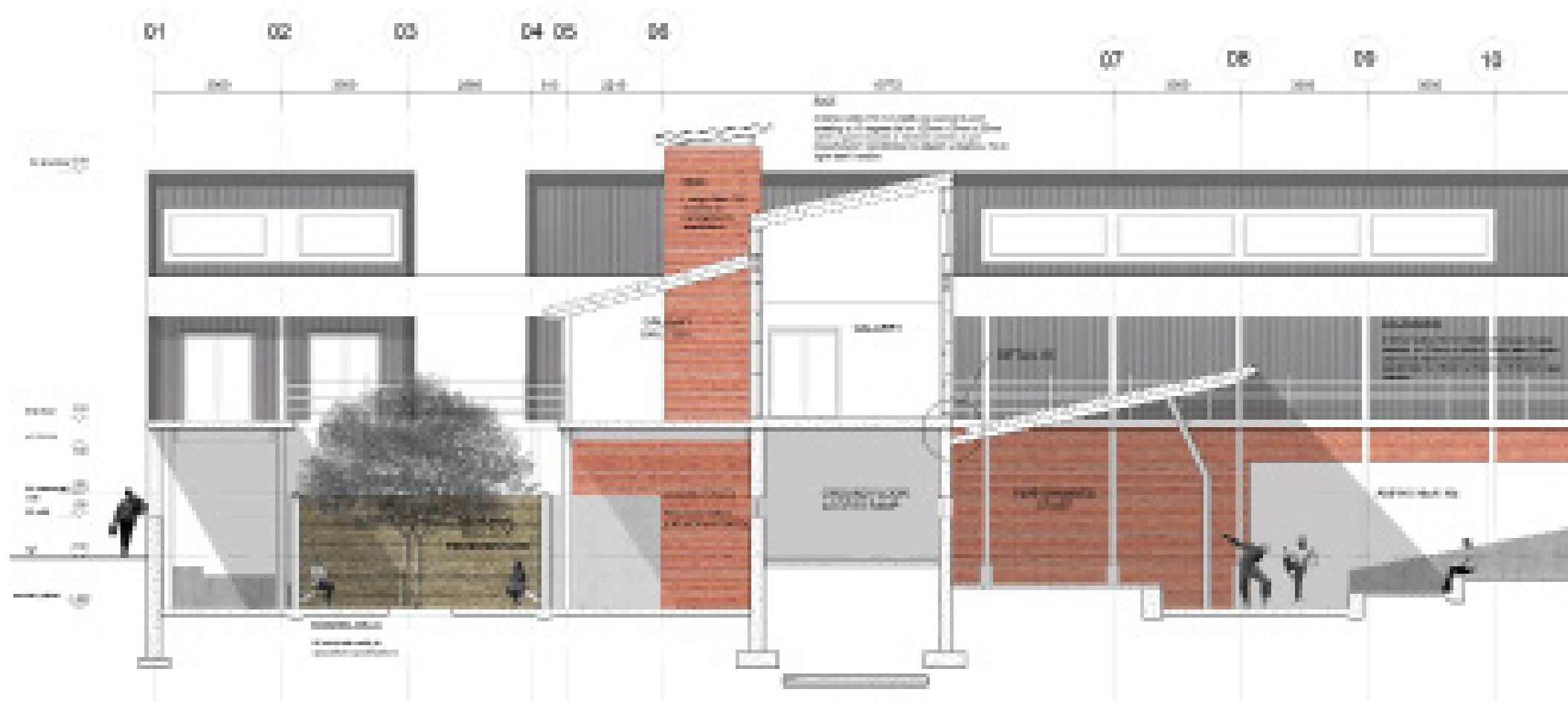
Fig. 6.22 Final Section AA (not to scale) (Author,2019).
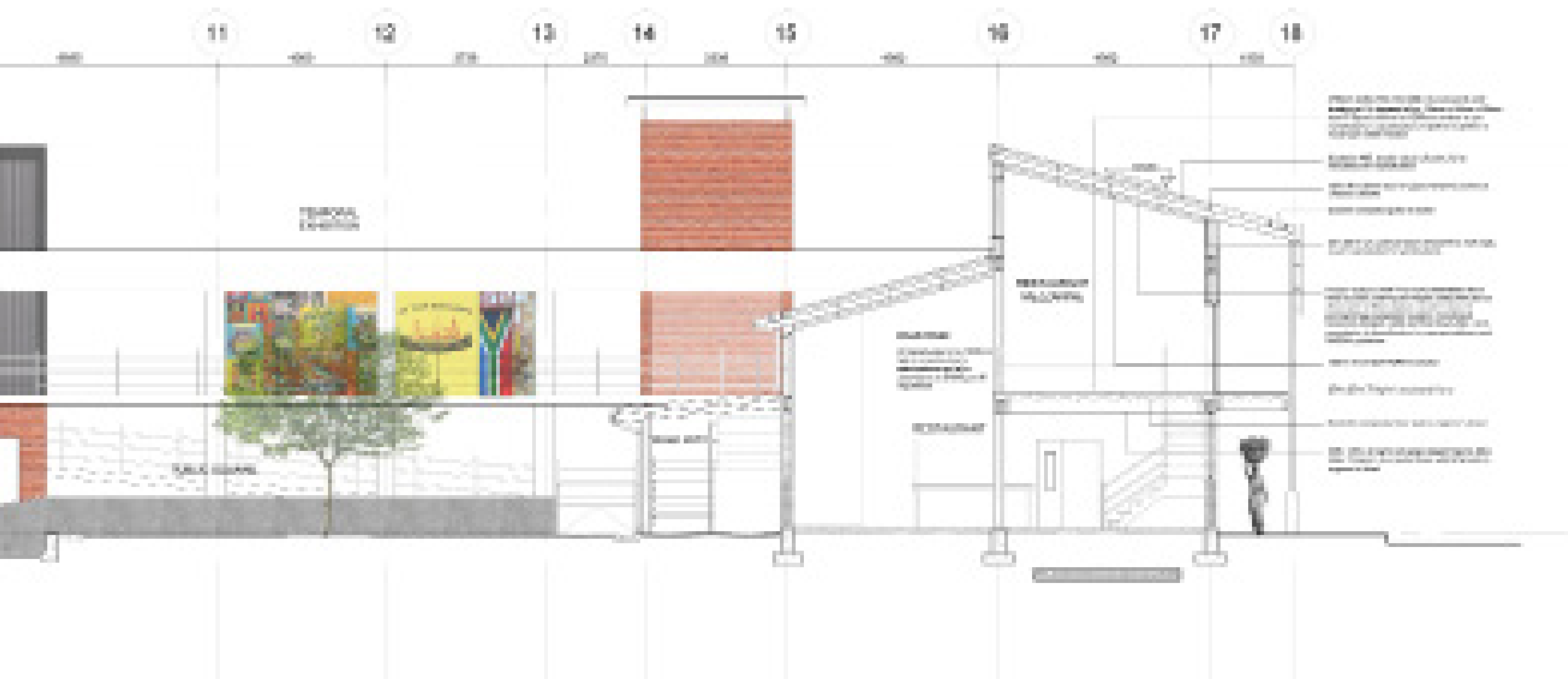
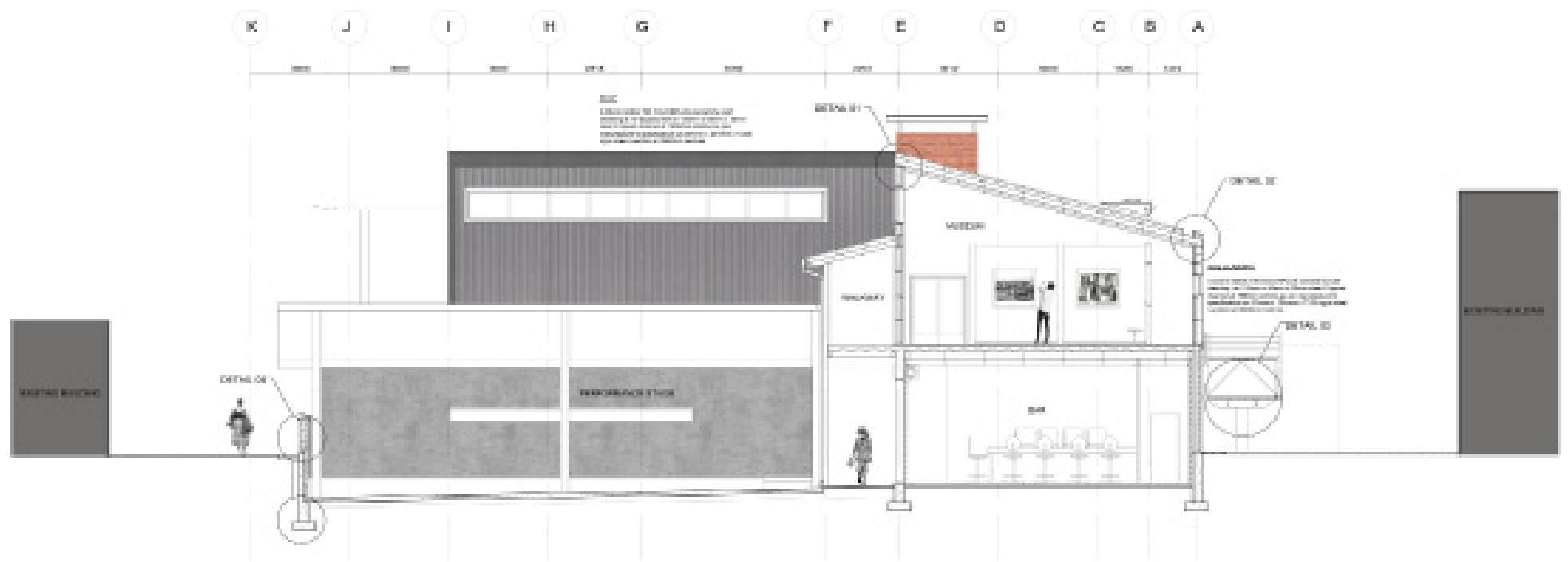**Fig. 6.23** Final Section BB (not to scale) (Author,2019).
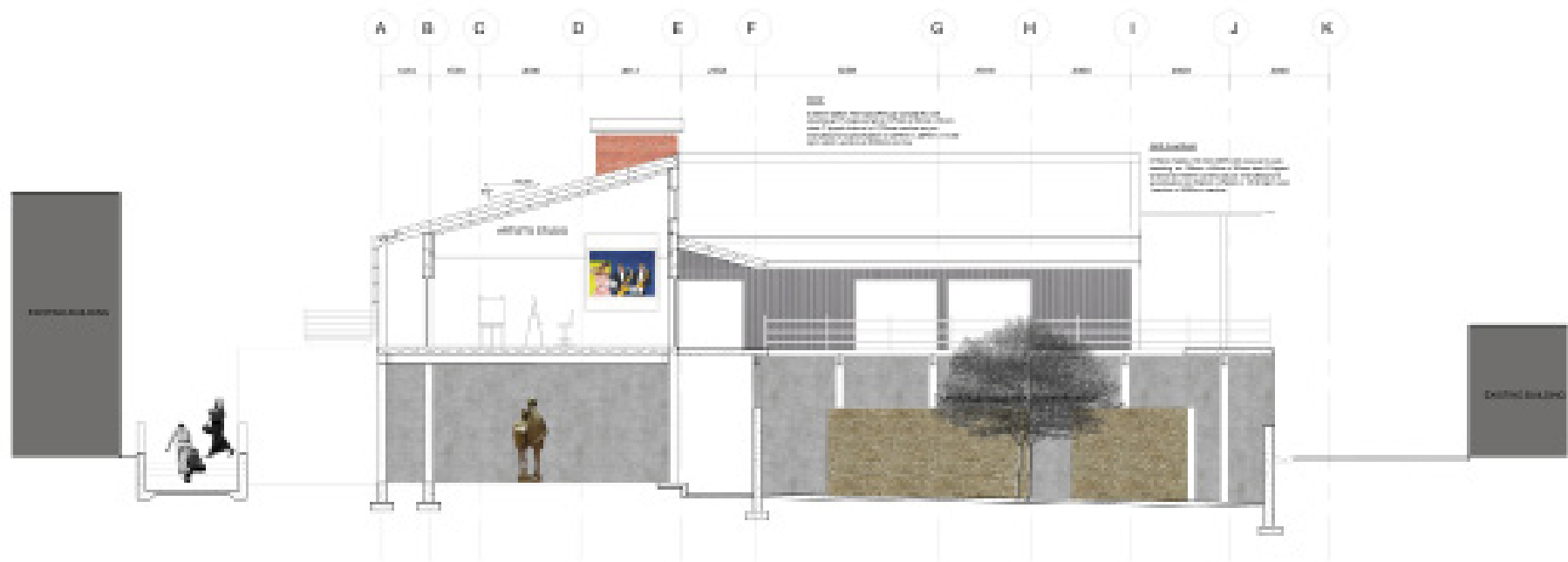
Fig. 6.24 Final Section CC (not to scale) (Author,2019).
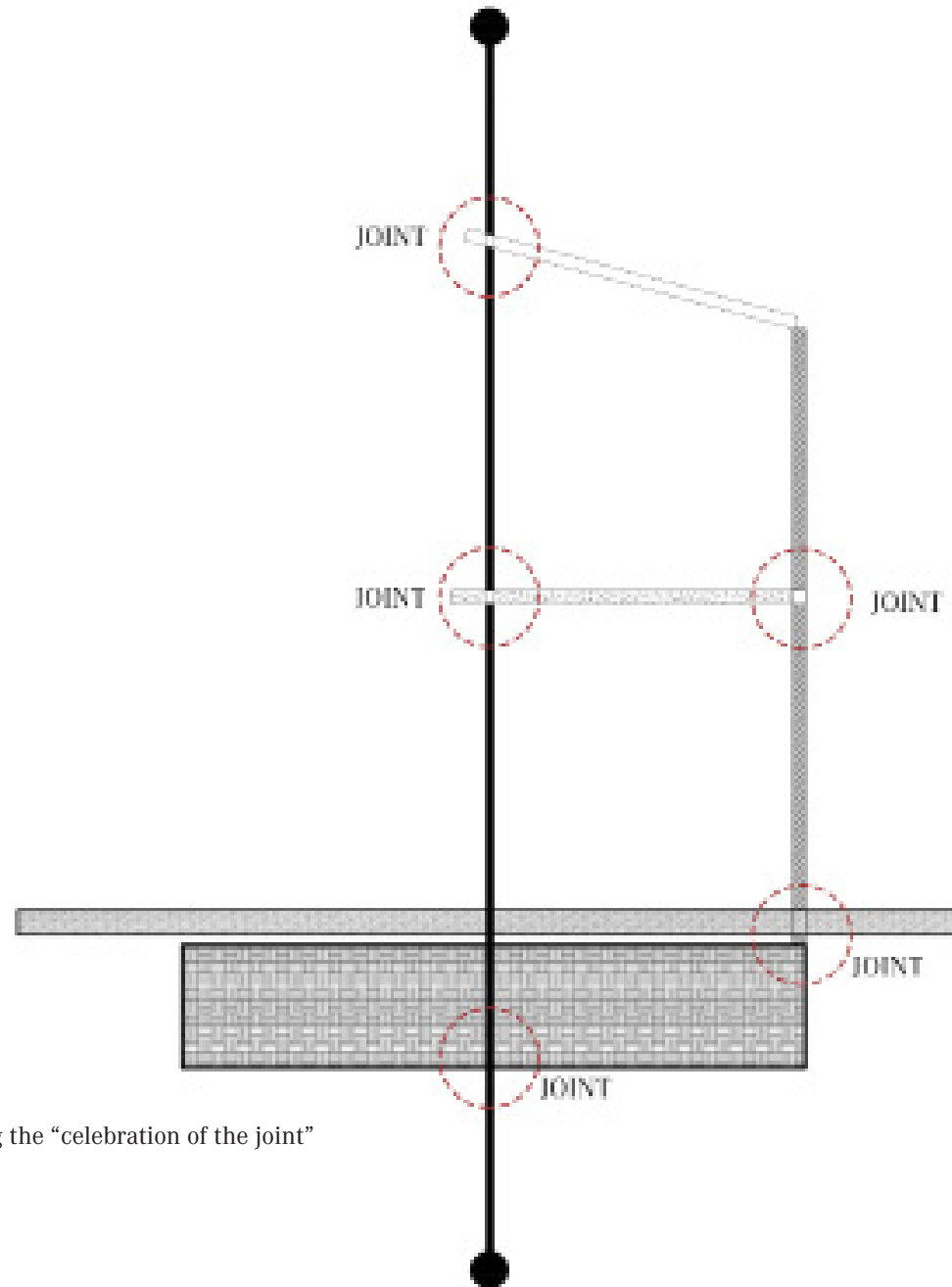
CHAPTER

07

TECHNICAL RESOLUTION

Fig. 7.1 Tectonic concept illustrating the "celebration of the joint" (Author, 2019).

7.1) Theoretical premise

The production of space and making of architecture is a generative process. This process results to the creation of form that becomes an architectural response to given design challenges. However, the creation of architectural form does not delimit and define the design process. Architecture cannot be reduced to form creation (Thomas,2007:22). Andrew Benjamin's essay titled Plan to matter: Towards a history of material possibility, published in the book Material Matters: Architecture and material practice by Katie Thomas (2007), Benjamin refers to Kenneth Frampton's ideas on Idealist Tectonics.

Frampton suggests that the architectural plan should not be the essence of architectural production and that designers need to "return to the structural unit as the irreducible essence of architectural form". By this Frampton aims to emphasise the importance of the structure and the materials it is made up from. Furthermore, Benjamin goes on to write about Frampton's recasting of pivots around the 'joint'. This is the argument that joints connect the movement between the earth and flight into space. They become the constituent where one culture of building (material) differentiates itself from the next, in the transition from the stereotomic base to the tectonic frame. In this way the 'joint' an important design feature and further reiterates the structural element as the 'irreducible essence of architectural form'. The structural element includes tectonics, facades and the operation of material possibilities.

7.2) Tectonic concept

The architectural contribution in the structural composition of the design will be driven and expressed through Frampton's idea of the 'joint'. The intention is to highlight the fixing of different materials and how they come together. The project recognises that buildings should also portray their spatial intentions through materiality, to create a homogenous architectural language between the structure and spatial layout. This combination of materials intends to introduce a homogenous contemporary language of architecture that consists of various materials, metaphorically portraying the cultural diversity of different ethnic groups that resided in Marabastad. This expression will be presented in the movement from the earth to flight into space and will be categorised into the following composition:

•   The transition from the stereotomic base (sunken spaces) to the tectonic frame (steel portal frame).
•   The continuous movement of the envelope material (cladding) to roof element.
•   The materiality of circulation routes (ramps) and the screening elements (facades, shading devices).
The focus will be on how these materials meet and where they may overlap into each other's 'territories'.
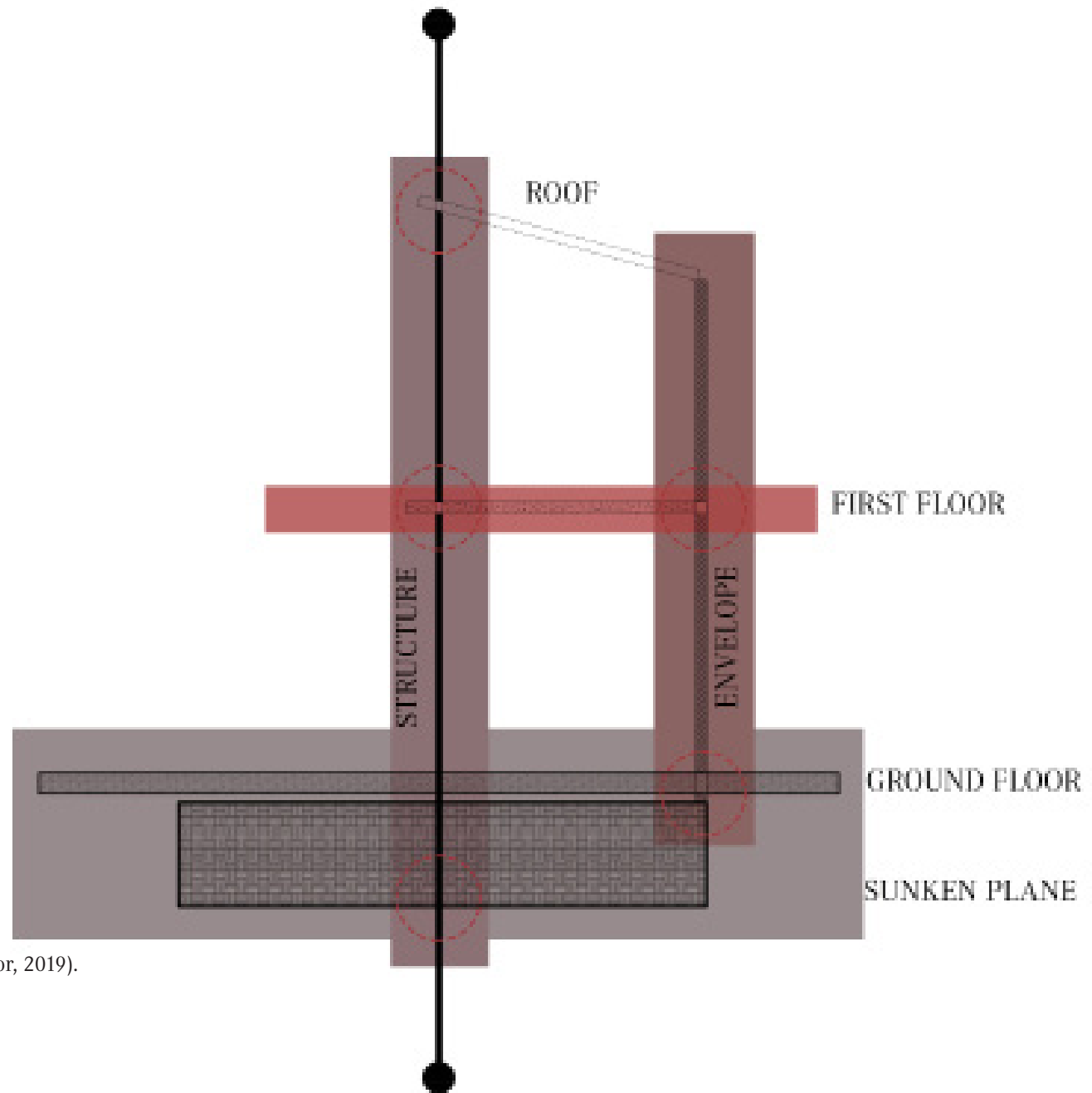
Fig. 7.2 Tectonic concept image (Author, 2019).

7.3) Technology precedent

Washington State University Visitor's Centre designed by Olson Kundig Architects. Washington State, USA, 2013.

This is a visitor's centre that was designed to be a gateway for students and guests who visit the Washington State University (WSU). As the first point of interaction between the visitor and the university, it became a showcase for university activities, thus blurring the line between a community centre and a museum. Its most prominent features are the 4,5m high "WSU" letters that sit on the western piazza and the 12m high steel plate tower on the opposite end that is a reminiscent of the existing Bryan Tower on the main university campus.

The interesting thing about both prominent features is that they also play a structural role by supporting the large overhanging roof on both ends of the building (east and west). They rest of the building also includes a combination of materials which include steel sections, cross-laminated timber and Pine beetle kill wood. With such a variety of materials, the success of the building lies in the manner that these materials are fixed together, overlap into other territories and interact with each other.

This combination of different materials and the manner that they interact with each becomes an example of Frampton's emphasis on the material 'joint'. The steel I-section beam, for example, extends itself from the interior to the exterior to express its presence to the 12m high steel tower. This creates an exterior opportunity where a horizontal element engages a vertical element to create space beam moving beyond its interior parameters to create the illusion of infinity. The cross-laminated timber beam also extends itself to the exterior, resting on the steel beam, to carry the warm feeling associated with timber materials into the outside. The Pine beetle kill wood ceiling also expresses itself from interior ceiling to walk way roof soffit to blur the line between exterior and interior spaces.

The design success of the use of different materials is expressed through the point where they 'cross their boundaries' into other spaces and how they present themselves to that space (extension to touch or extension to halfway). The horizontal nature of the building also allows these materials to interact with each other.
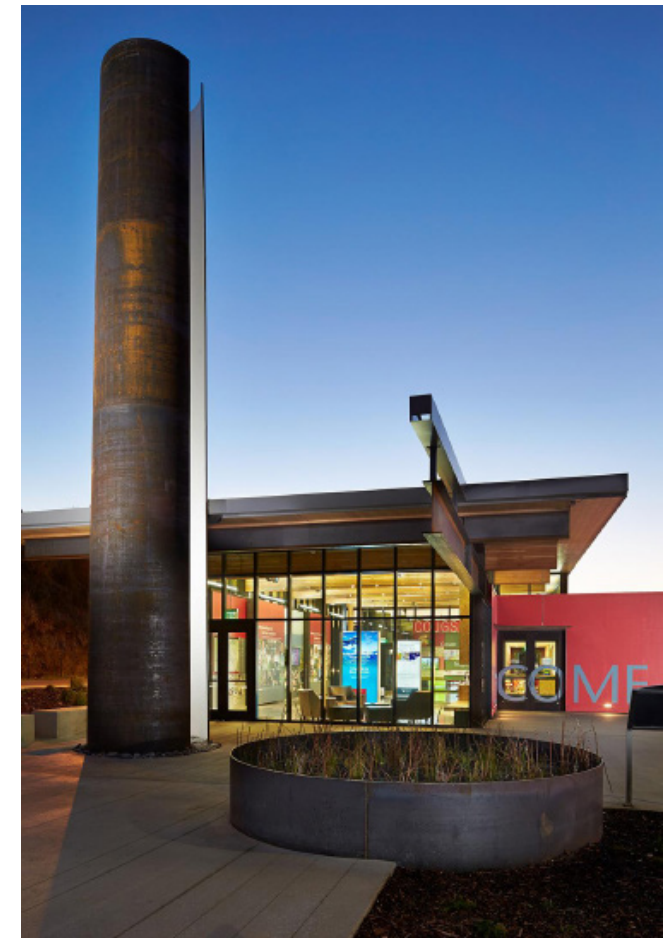
Fig. 7.3 WSU Centre view from the rain garden (Olson Kundig,2013)

Fig. 7.4 (top) WSU Centre view from the east piazza (Olson Kundig,2013)

Fig. 7.5 (above) WSU Centre east main street view (Olson Kundig,2013)
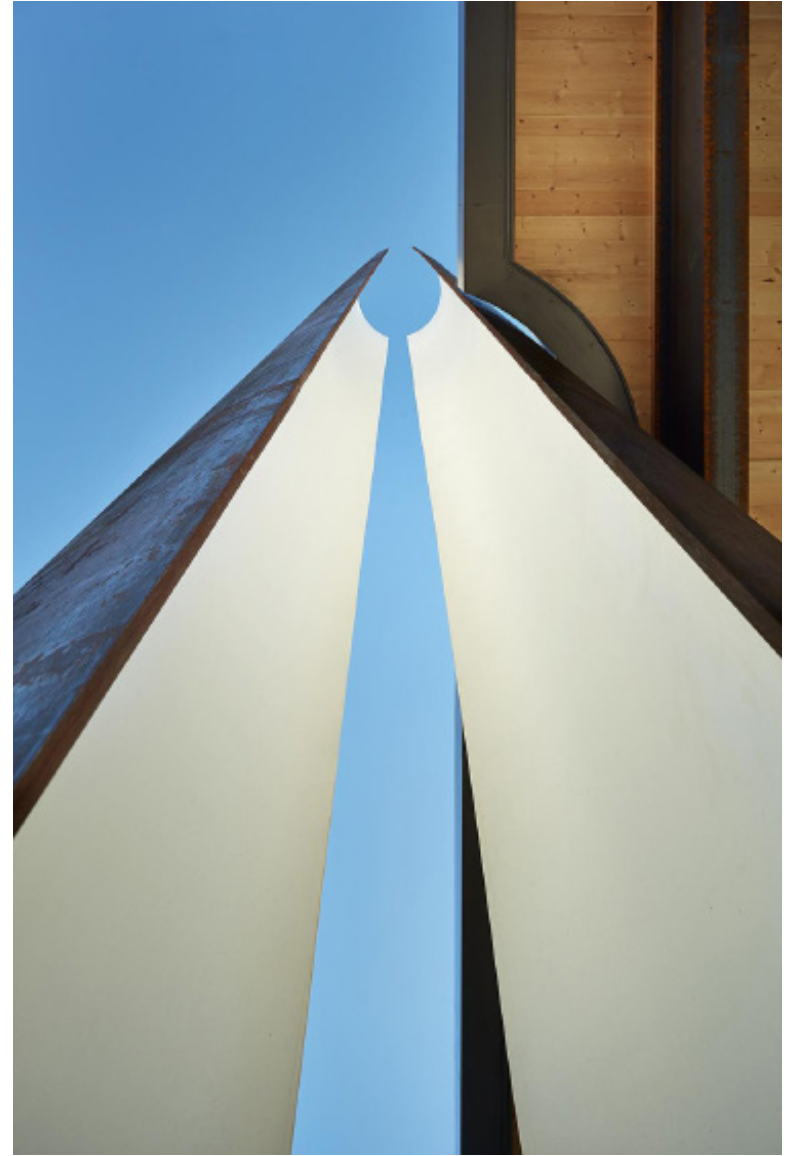
Fig. 7.6 (far right) WSU Centre tower sculpture (Olson Kundig,2013)
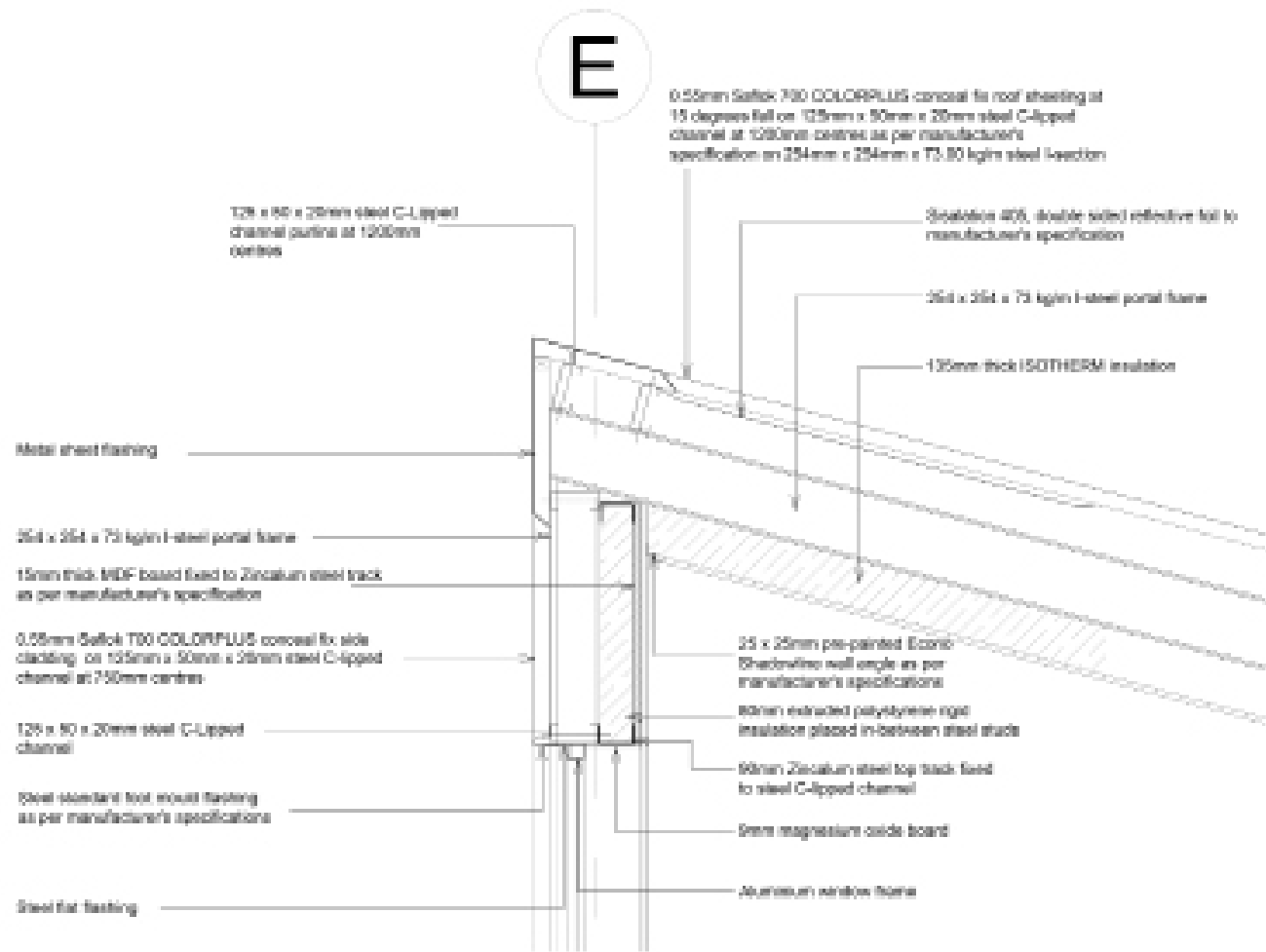
Fig. 7.7 Detail 01 (not to scale) (Author,2019).

A

0.55mm Saflok 700 COLORPLUS conceal fix roof sheeting at 15 degrees
fall on 125mm x 50mm x 20mm steel C-lipped channel at 1200mm centres
as per manufacturer's specification on 254mm x 254mm x 73.00 kg/m steel
I-section.

Sisalation 405, double sided reflective foil to manufacturer's specification

Broadflute polyclosure to specialist's detail

305 x 175mm concealed custom aluminium gutter

20 x 4mm Butyl sealing tape

Broadflute polyclosure to specialist's detail

0.55mm custom metal flashing

Broadflute polyclosure to specialist's detail

0.55mm Saflok 700 COLORPLUS conceal fix side cladding
on 125mm x 50mm x 20mm steel C-lipped channel at
750mm centres

Fig. 7.8 Detail 02 (not to scale) (Author,2019).
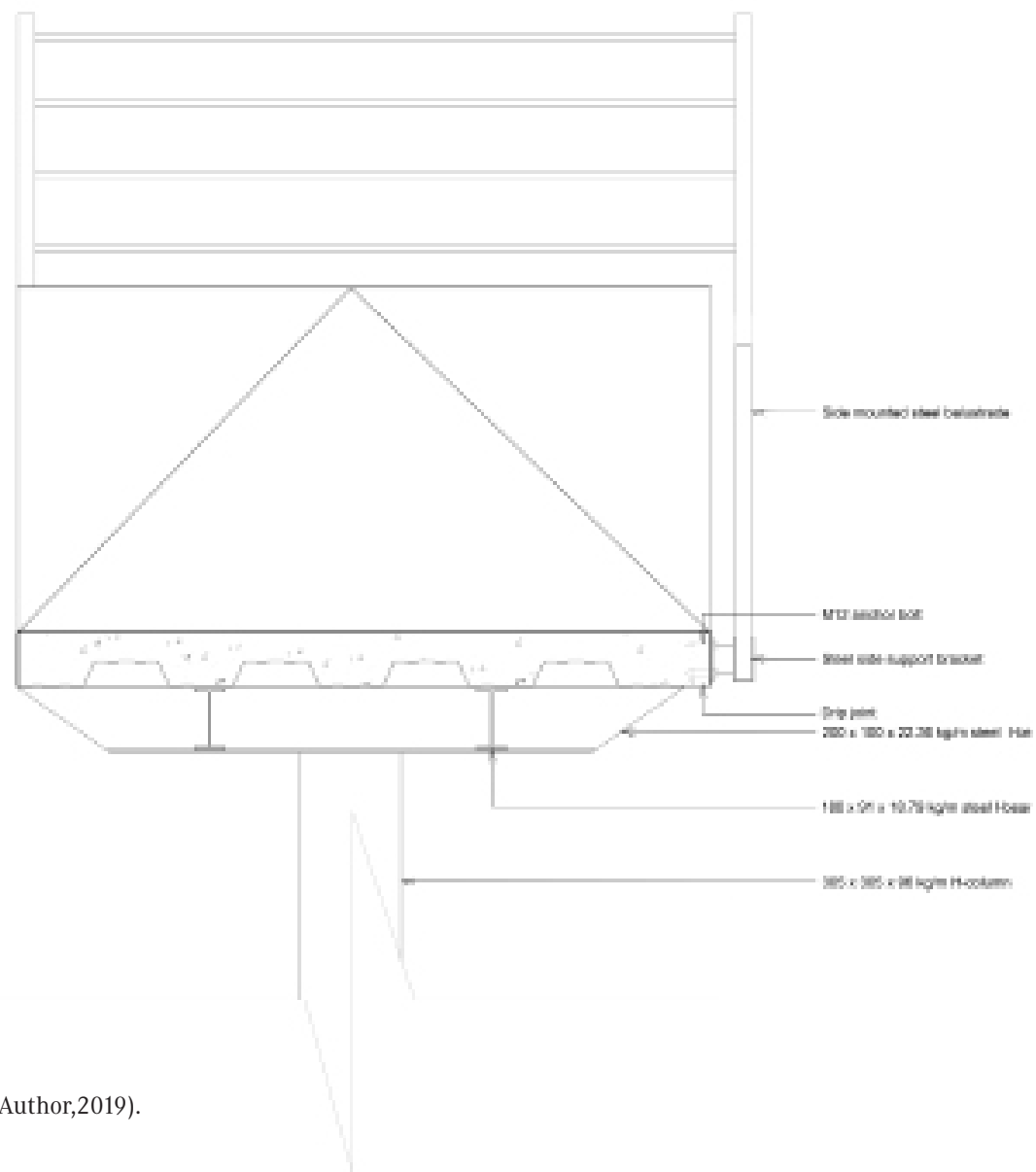
Fig. 7.9 Detail 03 (not to scale) (Author,2019).

Side mounted steel balustrade

M12 anchor bolt

Steel side-support bracket

Drip joint

260 x 180 x 22.36 kg/m steel I-joi

180 x 91 x 19.79 kg/m steel I-bear

355 x 355 x 96 kg/m H-column
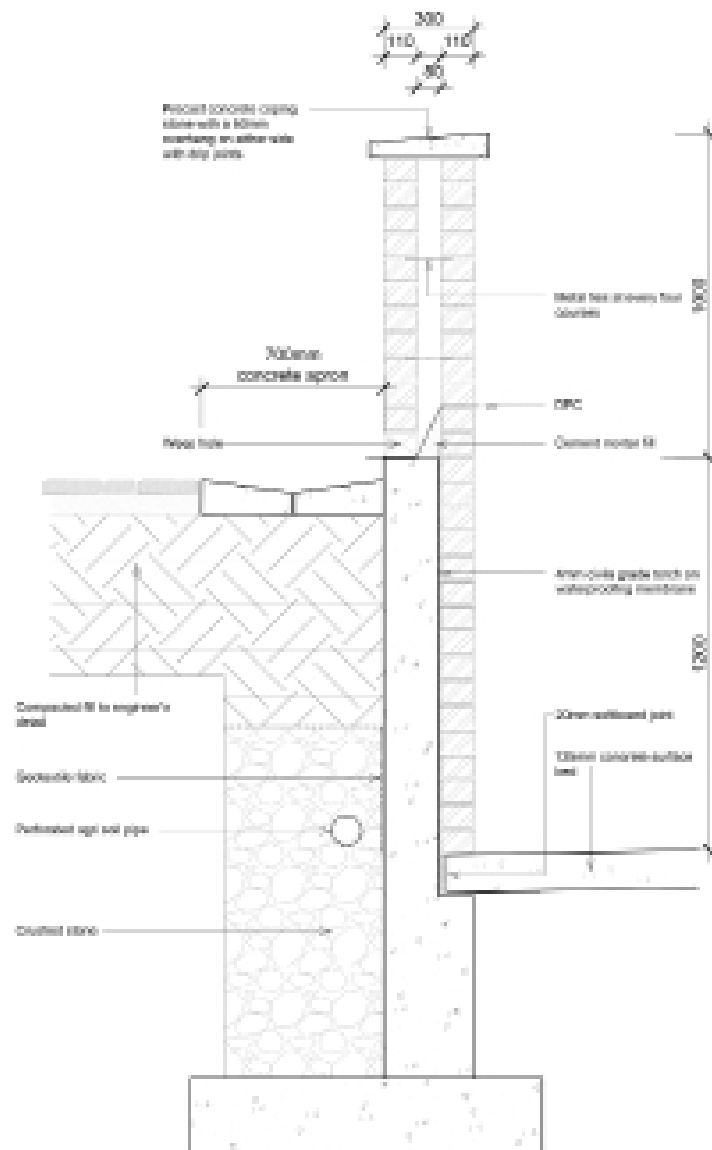
Fig. 7.10 Detail 04 (not to scale) (Author,2019).

0.55mm Saflok 700
COLORPLUS conceal fix side
cladding on 125mm x 50mm x
20mm steel C-lipped channel
at 750mm centres

Metal flashing

305 x 175mm concealed
custom aluminium gutter

0.55mm Saflok 700 COLORPLUS conceal fix roof sheeting at 15
degrees fall on 125mm x 50mm x 20mm steel C-lipped channel at
1200mm centres as per manufacturer's specification on 254mm x
254mm x 73.00 kg/m steel I-section

20 x 4mm Butyl
sealing tape

160 x 91 x 16 steel I-section
welded onto 290 x 20mm
thick steel plate

290 x 20mm thick steel plate
bolted to concrete wall with
M16 bolts

Fig. 7.11 Detail 05 (not to scale) (Author,2019).

A

Fig. 7.10 Wall Plan Detail (not to scale) (Author,2019).

EXTERIOR

Steel column

Oversized closed cell backing rod

Dow Corning 888 silicone sealant

Weld on metal ties at every three courses
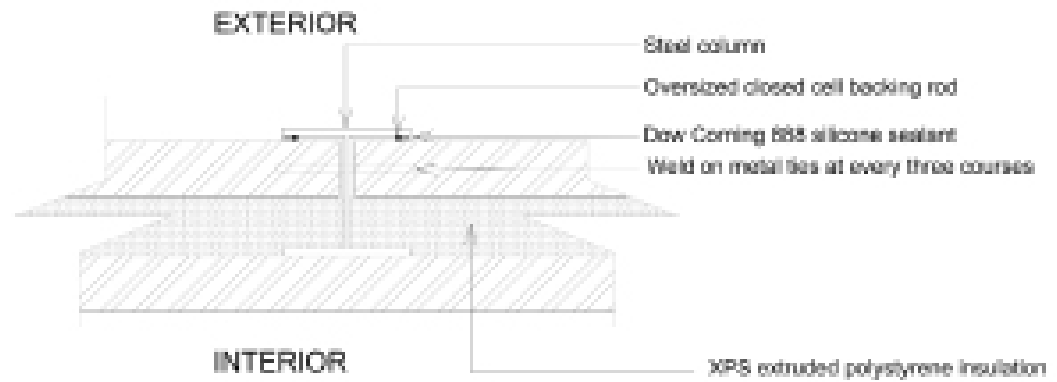
INTERIOR

XPS extruded polystyrene insulation

Fig. 7.12 Partwall Section (not to scale) (Author,2019).

7.4 Material Layers

7.4.1) Existing Material Layers

Although the site is the area of the old Marabastad Market Stalls which have now been demolished, one can still decipher the material combinations that existed from the rubble of demolitions and the surrounding built fabric.

Site
The ground of the site consisted of concrete slabs and compacted earth. Traces of small patches of stone and tarred surfaces are also visible. Due to the nature of the programme of the site (market stalls) and the extent of which the materials were exposed to weather elements (rain, direct sunshine), the materials deteriorated in quality and the live loads from human interaction contributed to their deterioration.

Floors
As an area of open spaces the floors were made up of concrete slabs for maintenance and durability purposes.

Walls
Small traces of brick walls are still visible on site. These walls were not particularly structural or used as the demarcation of space, but as dwarf walls that were used as plinths or stand walls to support the slab on which traders placed their goods.

7.4.2) Proposed Material Layers

Site
The new proposal introduces a variety of soft and hard surfaces that would complement the mood and feel of the space. Bond pavers are used in exterior spaces that are exposed to weather elements and circulation routes on the ground. The sunken exterior spaces and seating areas will consist of concrete slab surfaces.

Floors
Polished concrete floor finishes are the main material choices for services areas, the bar and the memorial area. The museum, permanent exhibition and restaurant seating area floor finishes will be laminated timber flooring. Steel grating will be mainly used for exterior drainage and storm water management.

Walls
Concrete and brick walls will be the dominant materials for sunken spaces as a base for the tectonic frame. The bar and vertical circulation area (stairs and lift shafts) will be solid brick walls, whilst the memorial area will have breeze brick walls. The tectonic frame will consist of a steel portal frame, clad with metal sheeting on the exterior, and finishes with timber boards in the interior as a continuation of material to the ceiling.

Existing Material Layers

Roof
The area was an open space therefore the roofs were only on the areas were trading stalls and outside eating spaces were located. Circulation spaces and walkways, for example, did not have any roofing element and were exposed to harsh weather conditions.

Envelope
Since there were no enclosed spaces, the envelope mostly consisted of dwarf brick walls. Movement between the market stalls and the surrounding exterior was not obstructed by any material element.

Building Technology
The technology was quite simple. It was characterised by a simple vertical and horizontal element that only functioned as a sun control device. As a place where some traders prepared food on site, this meant that vertical enclosures had to be minimum to counter the heat produced by open fires used for cooking.

Proposed Material Layers

Roof
The roof will reminisce the historical Marabastad structures of iron sheeting. In this case the design proposes metal sheeting as a roofing material.

Envelope
Since there were no enclosed spaces, the envelope mostly consisted of dwarf brick walls. Movement between the market stalls and the surrounding exterior was not obstructed by any material element.

Building Technology
The building technology intends to present itself as a light steel construction combination with concrete and brick walls. The brick, in particular, intends to contextualise the proposed design with the existing buildings.

CHAPTER

08

CONCLUSION

The arguement of the document was quite challenging. The topic of commemoration, especially in the context of South Africa, is a very contentious topic. It is a topic that mostly looks at the controversial past of the country and tries to reconcile past injustices with possibilities of the future.

However, these are the issues we should face as a country and try to create a dialogoue around them in order to move forward. Architceture has been an expression of reconciliation with the new government of the democratic era proposing for a number of structures to be built to commememorate that past and move forward. It has been a good attempt as most architects have responded well to designing places of commemoration.

Going forward, the architecture needs to embrace its immediate context and be inclusive to all. It should afford opportunities for previously marginalised to gain new skills. Most of all, the architecture of commeoration in South Africa should be able to adapt to the chaniging complexities of the country.

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