
COLONIAL LEGACY AND THE CITY OF TSHWANE

Seeking Spatial Justice



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by

Caylin Sprighton

Submitted in fulfilment of part of the requirements for the degree

Master of Architecture (Professional)

in the

Faculty of Engineering, Built Environment and Information Technology

University of Pretoria

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DECLARATION

In accordance with Regulation 4(e) of the General Regulations (G.57) for dissertations and theses, I declare that this dissertation, which I hereby submit for the degree of Masters of Architecture (Professional) at the University of Pretoria, is my own work and has not previously been submitted by me for a degree at this or any other tertiary institution.

I further state that no part of my dissertation has already been, or is currently being, submitted for any such degree, diploma or other qualification.

I further declare that this thesis is substantially my own work. Where reference is made to the works 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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December 2020

Study Leader: Johan Swart

Course coordinator: Arthur Barker

PROJECT SUMMARY

Address: Lilian Ngoyi Street, Pretoria

Site location: Berea Park Sports Club

GPS coordinates: 25°45'30.4"S 28°11'37.7"E

Programme: Land Reform Centre, Urban Farm, Fresh Produce Market

Research field: Heritage and Cultural Landscapes (HCL)

Keywords: Colonial Legacy, coloniality, urban land reform, transformation, restitution, hybridity, spatial justice, spatial resilience

Chosen client: The National Department of Rural Development and Land Reform

Theoretical Premise: This project considers the layers remaining from a legacy of coloniality, in the city of Tshwane, and seeks to disrupt its continuum.

Architectural Premise: Through the adaptive reuse of colonial architecture, we can seek to layer new meanings into buildings, ultimately undermining and contesting its original design intent and functioning.

ABSTRACT

This dissertation seeks to explore the legacy of coloniality inherent in the built environment of South African cities today, especially the City of Tshwane (Pretoria), and propose strategies to rewrite a more inclusive and transformative architectural legacy. As the historical (and current) seat of the South African government, Pretoria has seen much of the making of South Africa's colonial (as well as pre and post-colonial) history. The remains of the architectural heritage speak of European classical ideals, battels for imperial power and colonial ways of life, and many of these heritage buildings could be seen to be struggling to represent a diverse and transformed nation.

As the call has gone out to question the future of statues and monuments of problematic past leaders, it brings to light the question of our built history, heritage and the legacy it leaves. Colonial architecture heritage faces different avenues of conservation, such as forms of reuse or adaptive reuse ; however, many are facing abandonment due to its inability to transform or adapt to the changing needs of society. Such is Berea Park Sports Club's case, abandoned and then vandalised, its ruins speaking of possibly becoming forgotten altogether.

By investigating the reuse of the building and sports grounds through the themes of urban land reform, architectural hybridity and relevant heritage approaches, this project seeks to reimagine the legacy of the site and address spatial and social justice concerns left in the wake of the colonial city.

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CHAPTER 1

Introduction

CHAPTER 1_INTRODUCTION

1.1 Colonial Legacy in the Built Environment

The built environment is one of the ways our history leaves a legacy, shaping the space and buildings around us.

This 'legacy' is layered and multifaceted, and while often intangible, is inclusive of the physical attributes of architecture, such as the style, form and ideals. Heritage conservation often focuses on the preservation of these physical attributes, whilst failing to unravel the intangible meaning left in these spaces. Contested heritage now speaks to another side of legacy, looking at buildings that also have a past of exclusion and oppression. Navigating these issues of legacy when it comes to addressing our cities and space's future could lead to more inclusive, diverse and transformed spaces and allow us to become more critical of our heritage and the conservation of aspects of colonial legacy.

1.2. General Issue _ Considering the Future of Colonial Heritage

Colonial architectural remains can act as

reminders of past powers and regimes and are widespread throughout our cities today. The agenda of heritage architecture and its' preservation has begun to encounter contention and debate. By losing the sacredness of pristine preservation, it considers rather adaptations and the evolution of architectural heritage (Gentry & Smith 2019).

Globally, heritage studies are considering the lasting implications of colonial architecture, and the continuation of allowing these buildings to shape our urban space. A variety of approaches to colonial heritage architecture have emerged, each seeking to transform the future of their built environment by addressing the legacy of their heritage space.

As commentaries of culture and local identity, heritage can function as a tool for nation-building, as well as social justice. Repurposing a building that previously had a problematic agenda or social justice, directly challenges its ' meaning, and speaks of symbolic retribution (Ballie 2015).

Alternatively, colonial heritage architecture can retain its 'use, or become abandoned completely. In the ultimate act of erasure and forgetting (Leung 2009), colonial architecture can become removed, attempting to remove its imprints from the city.

1.3. Urban Issue _ Pretoria and Rewriting a Legacy of Injustice

The City of Tshwane currently contains a myriad of social and spatial justice concerns, centred in and on the legacy of the treatment and allocation of space. A city seated in spatial injustice, Tshwane bears many marks of a city that spatially continues to perpetuate the injustices of the past, leaving residents excluded within their own cities (De Beer 2016).

Spatial transformation cannot be considered without considering the agenda and concerns of urban land reform. Although this initiative traditionally focuses intently on rural and farming space and practices, under the leadership of the Department of Rural Development and Land Reform, there is arguably a more dire need for it in the city. Facing the ever-increasing rise in population and urban density, access to quality open

public space is declining. Private-public urban space increases the control and ultimate exclusion of 'undesirables' in space, perpetuating the cycle of spatial control and exclusion.

The issue of democratic access to space is instrumental to our constitutional rights, setting right the wrongs of the past. Urban land reform could be the vehicle to addressing the history of spatial exclusion and spatial justice.

1.4. Architectural Issue _ Transforming Colonial Heritage Architecture

Colonial architecture, especially that built for political (governmental) purposes, can be seated in a past of injustice, oppression and exclusion, often an edifice to a past power or regime. Symbolically, this represents itself in the built environment and in the forms of the architecture that we have created. Drawing from classical European history, architecture of a grand manner often sought imperialism through its form. Grand, imposing and classically impressive, South African colonial architecture strove to compete with European powers by crafting an impressive built environment, modelled its predecessors' cities (Bakker, Fisher & Clark 2014).

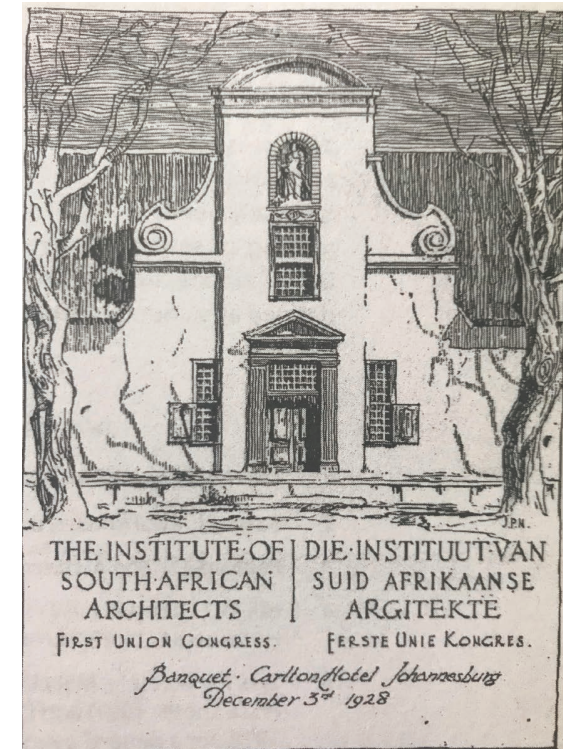


Figure 2.1. Groot Constantia used a model for the ideal Cape Dutch form (Coetzer 2013).



Figure 2.2. South Clubhouse 1907_Thomas Anderson Moodie (Bruwer & Paine 2017).

The Cape Dutch revival architecture at the old Berea Park Sports Institute represents the ties to European classism, but also the politics of the new South African union of 1910. With the English and Afrikaans looking for any common ground, this style was selected as a type of South African 'vernacular' that was inherently South African but ultimately developed by European settlers in the Cape. A shared European heritage became the basis for the revival of the Cape Dutch style and symbolised a nation 'independent' from their European forbearers (Coetzer 2013).

Preserving this type of colonial heritage architecture can become problematic as the meaning of the architecture often remains, and strategies need to be explored to reveal opportunities for the adaption and transformation of colonial architecture. By seeking ways to reuse or adapt heritage architecture, heritage, and history can remain, while an inclusive narrative becomes layered into the architecture. Thus, concurrently telling the story of its past and hopefully a transformed future, addressing past injustices.

1.5. Problem Statement

Tshwane, and other South African cities, are

built on the heritage of colonial space. Today, its presence is visually manifest in heritage architecture, almost frozen in time, a reminder of the past. Contested space, histories and narratives are beginning to become revealed as interwoven in colonial heritage architecture, challenging the perspective of heritage and its preservation. In light of this, addressing colonial architecture has become more relevant than before. In our post-apartheid era, identifying strategies for transformation in light of colonial legacy are becoming more contentious, challenging and essential.

1.6. Research Question

How can we challenge legacies of colonial architecture, looking to change meaning and identity in and around our built heritage space?

Sub-questions:

1. What have past strategies used to transform colonial heritage architecture?
2. What aspects of the remains of colonial space are contentious?
3. How can we conserve heritage architecture whilst potentially contesting its past and present meanings?



Figure 2.3. Conceptual Collage (Author 2020)

1.7. Research Methodology

Research Paradigm

Research Paradigm

In seeking understanding into the public perception of colonial space, it is appropriate to work within the interpretive paradigm, looking to understand further the meaning people draw from these phenomena (Deetz 1996). As part of Interpretivism, discerning the meaning behind human sense-making, in this case, the colonial remnant of our urban space, is the researcher's main objective.

Research Methods: Primary Data: Site Visits

An initial site visit allowed for a photographic analysis of the architecture and the site. Further locality walks opened up opportunities for conversations with locals, and brought an understanding of existing movements and networks around the site. Further site visits were conducted to further understand the architecture, as well as the contextual conditions.

Secondary Data:

Heritage Mapping and Case Study Analysis

In order to understand the current context and trends of colonial architecture in the City of Tshwane, a case study analysis was conducted, which gave insight into how colonial architecture has (or hasn't) adapted and transformed. The case studies were constructed from archive visits, relevant literature and publication reviews, as well as assessing Heritage Impact Assessments (HIAs).

Literature Review

The research is based and situated within current academic discourse and engages with current concerns and shifting perceptions on the treatment of colonial architecture. An overview of relevant peer-reviewed journal articles, newspaper articles, published books, as well as relevant university publications formed the basis for the literature review.



Figure 2.4. Site Visit (Author 2020)

CASE STUDIES	THEORY / HISTORY OF QUANTIFICATION	TOURISM / CULTURAL	COLONIAL / POST-COLONIAL / RECENT SITE HISTORIES	WIA / GRADUATES	EUROPE / TRANS / THE DEVELOPMENT	GENETIC / HERITAGE DEBATE	HERITAGE MANAGEMENT	DEGREE OF PRESERVATION VS. REPAIR	SUBJECT?
HERITAGE / URBAN / SPACE	THE THEORY OF QUANTIFICATION: HOW TO QUANTIFY SPACE, CULTURE, SOCIAL, CULTURAL, POLITICAL, ECONOMIC, ENVIRONMENTAL	TOURISM: HERITAGE TOURISM, CULTURAL TOURISM, HISTORICAL TOURISM	COLONIAL: THE LEGACY OF COLONIAL ARCHITECTURE, THE LEGACY OF COLONIAL ARCHITECTURE, THE LEGACY OF COLONIAL ARCHITECTURE	WIA: THE LEGACY OF COLONIAL ARCHITECTURE, THE LEGACY OF COLONIAL ARCHITECTURE, THE LEGACY OF COLONIAL ARCHITECTURE	EUROPE: THE LEGACY OF COLONIAL ARCHITECTURE, THE LEGACY OF COLONIAL ARCHITECTURE, THE LEGACY OF COLONIAL ARCHITECTURE	GENETIC: THE LEGACY OF COLONIAL ARCHITECTURE, THE LEGACY OF COLONIAL ARCHITECTURE, THE LEGACY OF COLONIAL ARCHITECTURE	HERITAGE: THE LEGACY OF COLONIAL ARCHITECTURE, THE LEGACY OF COLONIAL ARCHITECTURE, THE LEGACY OF COLONIAL ARCHITECTURE	DEGREE: THE LEGACY OF COLONIAL ARCHITECTURE, THE LEGACY OF COLONIAL ARCHITECTURE, THE LEGACY OF COLONIAL ARCHITECTURE	SUBJECT: THE LEGACY OF COLONIAL ARCHITECTURE, THE LEGACY OF COLONIAL ARCHITECTURE, THE LEGACY OF COLONIAL ARCHITECTURE
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Figure 2.5. Case Study Mapping (Author 2020)

Precedent Studies

Studies will be made investigating how other architecture has challenged colonial legacy or managed to change identity and the colonial architecture's narrative into that of a more inclusive one. Precedents of adapting and altering heritage architecture, and tackling the concerns around heritage sensitivity and conservation will also be considered.

1.8. Delimitations

Due to the derelict nature of the architecture, I was unable to enter the building. Instead, I relied on photographs taken around the building and through its openings, interior images taken from the Berea Park Heritage Impact assessment, and previous student's research.

1.8. Terminology

Active Citizenry: *based on the sound belief that citizens are the ultimate guarantors of their lives and interests and are thus partners in the current and future development of the City (Tshwane Vision 2055:110)*

Colonialoniality: *A concept that relates to the manner in which colonialism sustains itself despite the so called freedoms that were gained by the previously oppressed or colonised populace (IGI Global 2020)*

Colonial Legacy: *the term 'colonial legacies' implies the influences and outcomes of colonialism are in fact over, yet contemporary economic, political and social structures across regions in Africa continue to be shaped by their distinctive experiences from the period of colonialism (Barker 2018)*

Hybridity: *At its most basic level, the Oxford English Dictionary (2020) describes it as "a thing made by combining two different elements; a mixture." It was however 'later deployed by postcolonial theorists to describe*

cultural forms that emerged from colonial encounters.' (International Encyclopedia of the Social Sciences 2020)

Insurrection: *an act or instance of revolting against civil authority or an established government (Merriam-Webster 2020).*

Restitution: *The restoration of something to its original state (Lexico Dictionaries 2020).*

Spatial justice *is about reversing the historic policy of confining particular groups to limited space, as in ghettoisation and segregation, and the unfair allocation of public resources between areas, to ensure that the needs of the poor are addressed first rather than last. (NDP - Vision 2030:277)*

Spatial sustainability *is about promoting living environments whose patterns of consumption and production do not damage the natural environment (NDP - Vision 2030:277).*

Spatial resilience *is about building the capacity to withstand vulnerability to environmental degradation, resource scarcity and climatic shocks (NDP - Vision 2030:277).*

CHAPTER 2

Theoretical Essay_Pretoria as the Colonial City

O2

CHAPTER 2_THEORETICAL ESSAY

2.1. INTRODUCTION

Colonial legacy and its built heritage endures globally, with mixed perceptions, opinions and agendas behind its preservation, reinterpretation or removal (Leung 2009). Being a physical reminder of previous occupations and unequal power relations, the canon of heritage studies has shifted over the past few decades. It reconsiders the legacy colonial architecture leaves and includes intangible and alternative narratives (Gentry & Smith 2019). Built heritage is losing the stigma of sacredness and preservation, and being reconsidered as a nation-building tool, repurposing it for spatial and social justice.

The new democratic South African Government opted against the removal of white (colonial) heritage during the post-apartheid transition and adopted a type of juxtaposition model. This looked at adding to the narrative, rather than erasing another (Ballie 2018). Somewhat idealistic, the recent contestation and demands for monuments to

fall (such as the Rhodes Must Fall Movement) call to question South African's feelings towards the direction heritage has taken, and the lack of transformation of South African urban space is being called to account (Marschall 2019).

Built colonial heritage in the City of Tshwane has seen several different trajectories in its development and preservation, both intentionally and unintentionally occurring. As the capital city and South African seat of the government, even during the city's past colonial eras, the built heritage has a long-standing association with oppressive regimes, past powers and the idea of uncomfortable and problematic histories. By exploring which heritage has been allowed to remain, which has transformed and which have been forgotten, the transformation of colonial heritage can begin to be critically understood. Built heritage can no longer remain for the sake of heritage preservation, as nostalgia and memory usually belong to

a privileged few. In order to consider the continuation of colonial built heritage - and its capacity for transformation - the question needs to be asked: How can colonial heritage architecture be transformed to challenge its past meaning, and to include new and previously excluded identities.

2.2. LITERATURE REVIEW

2.2.1. A GLOBAL LEGACY

Most post-colonial cities are still populated by their colonial heritage, with architecture being the still standing manifestation of European powers in foreign lands. As edifices to a past power, these structures function as commentaries on identity, culture, and recently, contested pasts.

The change in the canon of critical heritage studies (CHS) is evidence of the global shift in architectural heritage focus. When considering heritage studies a few decades ago, the focus centred on the debate of restoration and preservation. However, concerns of cultural heritage, the intangible, contested pasts and identity have taken the forefront of the conversation, bringing significant changes to the perception of heritage and its continuity. Not all heritage has value to everyone, and restoring an edifice to a past oppressive power is now met with contention (Gentry & Smith 2019). Globally, heritage conservation is being berated for being cult-like and inappropriately sacred.

Considerations and discourse are also

happening around criteria to consider what qualifies as colonial heritage. Some generally accepted aspects are the era it was built, the architecture style, and the building's colonial relevance – investigating the purpose and overall intended meaning behind the architecture (Roosman 2015). Just because a building is from a colonial era, does this justify it as the categorisation of colonial heritage? This differentiation ultimately challenges its treatment, and considerations of conservation or removal.

Globally, nations have each endeavoured to tackle colonial heritage architecture in their own way. These usually align with the attitude a post-colonial country has towards its colonial past or buildings. In some cases, such as on the island nation of Réunion, the French colonial heritage (in terms of the architectural aesthetic) can be seen as being embraced, where large parts of their tourism and identity are marketed around it. At the opposite end of the spectrum, an 'organised amnesia' approach seems to be taken, with the removal of colonial heritage as an attempt of forgetting (Leung 2009). This approach was common in cities like Hong Kong, who had few qualms about removing

British Colonial architecture, reducing British footprints in their city.

Each country is considering how much of their identity can be built on colonial pasts, and the attitude each country has towards its heritage is largely contingent on whether the colonial power is still seen as a threat (Henderson 2001). Have these countries just achieved independence, or have they been independent of a colonial power for decades? Are there colonial structures still in place? All of these attitudes towards colonial heritage ultimately determines the outcome, and preservation of colonial built heritage.

2.2.2. CHANGING THE NARRATIVE

The post-colonial/post-apartheid narrative in South Africa brings a challenging perspective to the ideas of transformation and identity VS conservation in heritage architecture. Heritage preservation for the sake of retaining heritage structures is beginning to be questioned, with some older buildings losing meaning and thus value to our society today. If heritage architecture is still seen as an edifice to a past regime, does it still have a place in South Africa today?

Monuments and Statues of South Africa's past leaders and powers have come under recent harsh criticism, with the Rhodes Must Fall movement in 2015 bringing the issue to a head (Marschall 2019) (Baillie 2018). The movement was led predominantly by students, who questioned why institutions of learning still had these monuments of leaders who have since been revealed as perpetrators of racism, segregation and apartheid or pre-apartheid thinking. Although these monuments and statues weave a legacy of South Africa history, especially white history, the question remains: Do they have a place to remain standing in society today? Interestingly, heritage architecture and colonial architecture has largely been left out the debate, especially the architecture of Church Square in Tshwane, which buildings contain debatably the most references to the Zuid-Afrikaansche Republiek (ZAR), British colonial and apartheid governments.

In the case of heritage architecture, the new democracy has opened the discussion and inclusion of alternative historical narratives, which are still now being uncovered, revealed and included. The understanding and wrestling with problematic and



Figure 3.1. Constitution Hill, an example of a heritage transformation initiative post-apartheid (Author 2020)



Figure 3.2. The Rhodes Statue being removed, following the Rhodes Must Fall Movement in 2015 (The Guardian 2015)

contested histories are shaping the future of heritage use and conservation in the City of Tshwane. A new strategy that is being explored is linking heritage conservation to a social agenda and using heritage as a tool for urban renewal, social upliftment, and symbols of transformation (Corten 2015). This further expands on the themes introduced in the National Heritage Act (1999), where our heritage is considered essential for nation-building, affirming cultural identities, healing and restitution.

By reconsidering and re-representing the past, heritage can represent dualities and contested histories together. Constitution Hill and Robben Island were institutions that held incarcerated freedom fighters, and are now respectively the Seat of the Highest Constitution, and a symbol of the human

spirit's triumph over adversity (Corten 2015). Heritage should be able to adapt and change, and in this way could tell a more inclusive history.

Are heritage architecture artefacts able to remain where monuments and statues cannot? Perhaps architecture has a greater ability to adapt and shift to societies changing needs and is able to absorb different identities over time (Corten 2015). UNESCO'S 2011 Recommendation on the Historic Urban Landscape suggests that the usefulness of a building resides in the notion that it incorporates a capacity to change. This suggests that heritage cannot remain static, and should endeavour to adapt to society and reflect and represent new ideals as time changes.



Figure 3.3. Monuments at the Union Buildings (SA Places 2020)



Figure 3.4. Nelson Mandela Statue at the Union Buildings (South African History Online 2013)

2.2.3. TOWARDS A SOUTH AFRICAN IDENTITY

One of the significant concerns of post-apartheid architects is geared towards developing a new South-African identity, one centred on inclusivity and transformation. The difficulty with inheriting structures from the past is that they are already so seated in their own history, identity and legacy. Tackling the issue of creating a new, inclusive identity has taken on many forms, and resulted in European/African hybridities that aim to breed a synthesis of these opposing ideas (Freschi 2007).

Due in part to the turbulent history of South Africa, in addition to the sheer diversity of national cultures and identities, a national or local architecture identity was never truly able to take root. Colonialism sought to suppress any African identity, especially in urban areas, to ensure a favourable, comfortable environment for colonialists (Demissie, 2016). Cities today still bear the marks of the colonial legacy, both in the presence of architecture and in the minds of the previously oppressed. Space that was out of bounds still bares the trauma of being previously restricted and banned, with people having to 'unlearn to use

spaces anew and expunge the circumscribed colonial boundaries in his memory' (Amutabi, 2012).

The new democratic government inherited a country built on colonial heritage, with many buildings still standing as evidence and operating in a manner similar to colonial times. In most cases, the architecture remained as it was, with the new government moving into old government chambers, such as with the Ou Raadzaal and Union Buildings. It did not have the luxury of building from a new blank slate; instead, the old was mainly re-appropriated, or in drastic cases – abandoned.

Projects were commissioned to attempt to build this new identity South Africa was striving for. The new Constitutional court was one of the first attempts at building for an inclusive South Africa, on the bones of oppression, literally in this case with the prison's re-development. Cultural ornamentation and symbolism were among some of the strategies used in the re-appropriation of heritage and the attempt to develop a new national identity (Freschi

2007).

When considering architectural hybridities, Shohat (1994) states that as: '[o]ccupying contradictory social and discursive spaces, hybridity is an unending, unfinalizable process preceding colonialism and will continue after it. Hybridity is a dynamic, mobile, less an achieved synthesis or prescribed formula than an unstable constellation of discourses' (Shohat 1994: 42).

Noble (2008) explores the complexities in heritage hybridities, and the attempted melding of colonial (European) and African identities in architecture. The idea of conscious and unconscious hybridities explore amalgamations of two or more cultures, forming a new type. Or momentary hybridities, caused by changes implemented by the user. But ultimately, he acknowledges three overall ways African identity has dealt with 'hegemonic legacy' being: 1. The Appropriation of Western Architecture. 2. The outright rejection of Western Architecture. 3. The Hybridisation of western architecture.

2.2.4. THE MYTH OF TRANSFORMATION

Now 25 plus years post-apartheid, criticism towards transformation, or lack of in South Africa is emerging, especially in regard to projects and initiatives geared towards designing an inclusive identity. Projects built that were originally applauded for their inclusive agenda are now revealed, several years later as misguided, and lacking depth. The sentiment is summed up below:

The overburdened South African Fiscus has more urgent priorities on its agenda—it has resulted in an interesting hybridity and the development of symbolic forms that reinforce many foundation myths of the post-colonial state: rebuilding, reconciliation, renaissance, and unity in diversity." (Freschi 2007:34)

Heritage, especially political architecture, is often re-appropriated and occupied, leaving little room to develop a new South African identity. As our society is changing, the built environment struggles to keep up with it and express the diverse, ever-changing society's identity. From African/European hybridities to reoccupation or complete removal, heritage architecture in South Africa has been

struggling to transform, with interventions calmly participating with the colonial architecture, rather than transforming it (Noble 2008).

Nelson Mandela's leadership discouraged the removal of white heritage, and instead explored the juxtaposition of alternative narratives. Such is the case of the //Hapo Museum and Freedom Park with the Union Buildings. However, many critics feel it doesn't cater to the ordinary South African, with its 'mythologised history of origins and an extremely tenuous, teleological story about how we have gone about creating the conditions for harmonious social development' (Kros 2012: 49). The disconnect with these juxtaposed installations is evidenced in the Voortrekker monument receiving thousands more visitors per year than Freedom Park (Baillie 2015).

Direct engagement with contested pasts could be instrumental to truly tackling identity, transformation and inclusion in Tshwane's built heritage. Many European cities retain monuments and sites as reminders of their

atrocious histories, such as with World War 2 concentration camps and the remains of the Berlin Wall, to name a few. South Africa has its own share of history tied to architecture, such as the Rivonia Trials, which saw the sentencing of Nelson Mandela, among other important freedom fighters, taking place at the Palace of Justice. Seeing the city as a 'stage for a war of narratives' (de Certeau et al. 1998), heritage should not be stripped, but instead included in the dynamic. Heritage has the capacity to 'keep open the process of historical reflection through dialogue, changing landscape forms and community capacity-building' (Till 2012:7). Perhaps when we tackle our history head-on and welcome the debate and contention, we will begin to truly move towards transformation.

After removing Cecil John Rhode's statue at the University of Cape Town, in 2015, the shadow cast by the statue was painted on the ground in black paint (Marschall 2019). The shadow left in the absence of the monument evokes an understanding of continued legacy, and that the erasure of heritage cannot simply forget the past.

2.3. CASE STUDIES

Through the use of case study analysis different trajectories of colonial heritage in the city of Tshwane will be analysed and investigated. These case studies intend to consider the outcomes of colonial transformation (or lack of) and the change it has potentially achieved in the identity and meaning of the heritage colonial architecture.

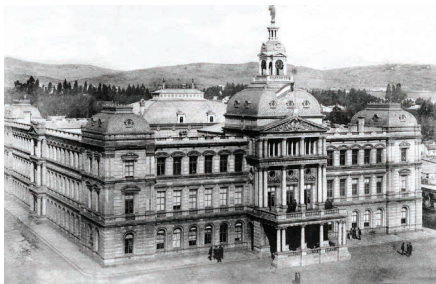
The author has proposed the following proposed categories of 'transformation': Token Transformation, which considers reclaiming architecture to be used in a similar manner that it was intended for, but with new ownership or regime. Re-appropriation looks at heritage architecture that has been re-occupied by communities it initially excluded and adapted to suit their needs. Adaptions consider heritage architecture that has been changed or altered (such as adaptive re-use) and whether this alters its meaning, symbolically or physically. Lastly, Abandonment looks at why some colonial architecture has become abandoned and its implications for the future of colonial heritage architecture.

While there are undoubtedly other possible categories to consider, such as demolition or even static architecture (colonial architecture that has remained entirely unchanged), these categories can be seen as a sample to consider for this study. Through this analysis, the hope is that a greater understanding of successful transformative practices can be applied to future projects, and colonial heritage architecture can begin to successfully integrate with the future of South Africa.

The following timeline identifies the different periods of government and regimes of Pretoria's past, and situates architecture from specific periods, to consider them as part of the case studies of colonial architecture. The timeline clarifies which architecture was built under which government, what was happening politically at the time, and its impact on the relevance of the architecture today. For the purpose of this study, architecture from the ZAR (1852), through the British colony (1902) to start of the South

African Union (1910) was selected, as this collectively represents what can be seen as the 'colonial era' of Pretoria. Later periods, such as during the apartheid regime (1948 – 1990), have been excluded from the study as the architecture can be argued to no longer be 'colonial'.

TOKEN TRANSFORMATION



REAPPROPRIATION



ADAPTION



ABANDONMENT



Considers intangible events shifting meaning and identity

Challenges the ownership of colonial and heritage space

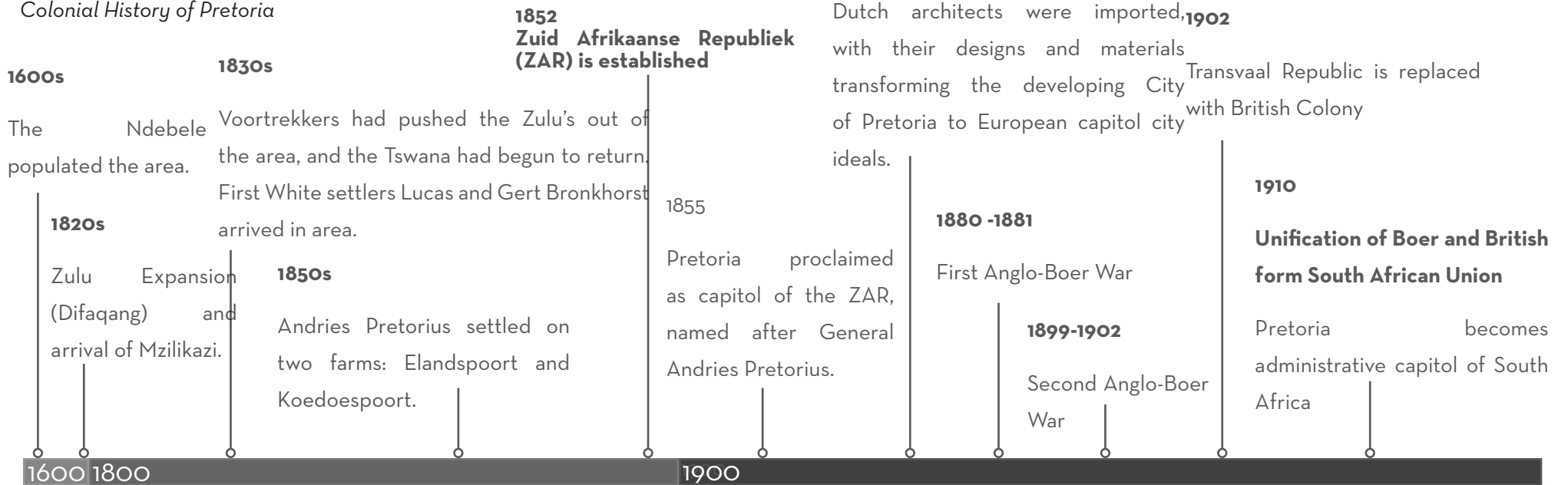
Potential to bring new meaning to colonial space, and directly contest past site associations.

Some colonial buildings are so tied up in past associations they become difficult to re-purpose.

Figure 3.5. Case Study Summary (Author 2020)

TIMELINE

Colonial History of Pretoria



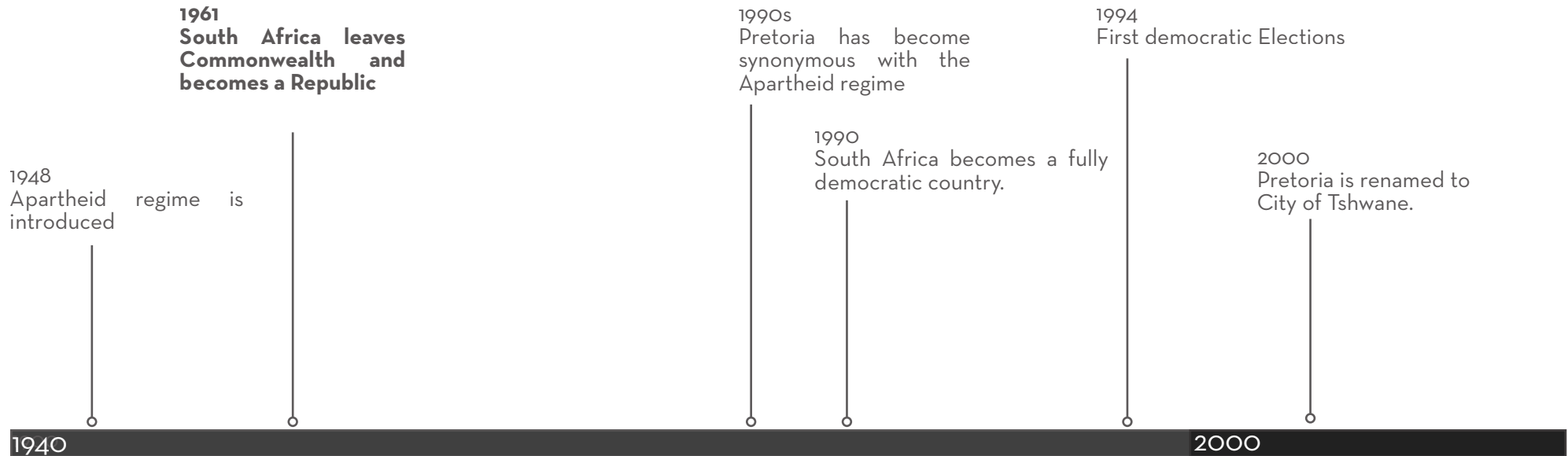
COLONIAL ARCHITECTURE CASE STUDIES

1891 Ou Raadsaal ZAR DPW - Sytze Wierda <i>Eclectic ZA Wilhelmiens</i>	1896 Westfort Leprosy Village ZAR DPW <i>Eclectic ZA Wilhelmiens</i>	1902 Old Staatsmuseum ZAR DPW - Sytze Weirda <i>Eclectic ZA Wilhelmiens</i>	1905 Pretoria Military Base DPW	1907 Berea Park Southern Clubhouse DPW <i>Cape Dutch Revival</i>	1912 Transvaal Museum DPW <i>Grand Empirical Architecture</i>	1913 Union Buildings Herbert Baker <i>Grand Empirical Architecture</i>	1925 Berea Park Northern Clubhouse DPW <i>Cape Dutch Revival</i>	1935 Pretoria Town Hall DPW <i>Grand Empirical Architecture</i>
Architecture of the ZAR DPW			Architecture of the British DPW as part of the British Colony		Architecture under the South African Union			

Figure 3.6. Colonial architecture timeline analysis (Author 2020)

TIMELINE

Colonial History of Pretoria



COLONIAL ARCHITECTURE CASE STUDIES

1990s	1991	1994	1995	1997	2013	2016
Berea Park Sports Club - Slowly lost use and eventual abandonment	Old Staatsmuseum - Closed and Abandoned	Union Buildings - Nelson Mandela's Inauguration	Transvaal Museum - Additions Added	Westfort Leprosy Village - Closed and Abandoned	Pretoria Military Base - Adaptive-reuse Project at Thaba Tshwane	Town Hall closed to public access

The Era Of Transformation And The Reconsideration Of The Future Of Colonial Heritage

Figure 3.7. Colonial architecture timeline analysis (Author 2020)

COLONIAL ARCHITECTURE MAPPING

Locality Map Of City of Tshwane (Pretoria)



Figure 3.8. Locality Map of City of Tshwane (Author 2020)

COLONIAL ARCHITECTURE MAPPING

Locality Map Of Colonial Architecture Case Studies

WESTFORT LEPROSY VILLAGE

MILITARY HEALTH BASE DEPOT

PRETORIA TOWN HALL

TRANSVAAL MUSEUM

OU RAADSAAL

STAATS-MUSEUM

BEREA PARK

UNION BUILDINGS

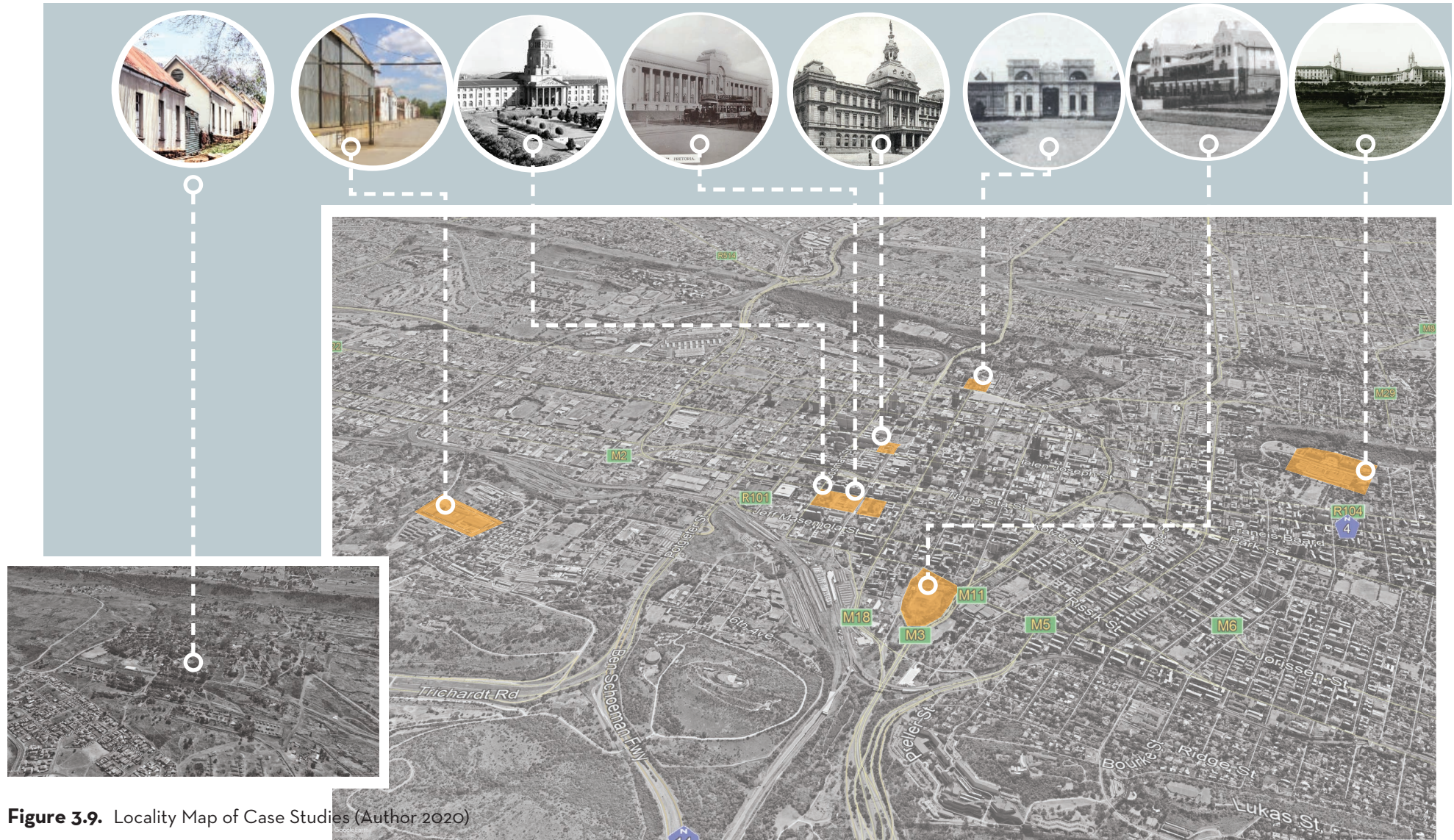


Figure 3.9. Locality Map of Case Studies (Author 2020)

COLONIAL ARCHITECTURE MAPPING

Methods of Analysis of collected Data









CASE STUDIES	IMAGE	TIMELINE AND HISTORY OF OWNERSHIP	COLONIAL ORIGINS	COLONIAL CONTINUUM/PRESENT SITE ASSOCIATIONS	HIA CONDUCTED	FUTURE PLANS FOR DEVELOPMENT	CONTESTED HERITAGE DEBATE	ACADEMIC DISCOURSE	PUBLIC DISCOURSE	PRESERVATION VS STATE OF DECAY	INITIAL CATERGORISATION	REFERENCES
WESTFORT LEPROSY VILLAGE		Pre 1900 - State Owned 1997 -Institution Closed Down 2005 - Reclaimed by local community	Leprosy Segregation institution. European Medicine. Segregated groups of people within institution		Outcome addresses the need to balance heritage preservation with needs of community, such as improvement of living standards	Low income housing development proposal Shopping centre and lifestyle development proposal Due to community plans were not able to succeed	Rather than just a centre for old European leprosy practices, it also was one of the first instances of segregation and discrimination enacted in South Africa.	Workshops conducted by academic parties and students from UP. Several papers and articles have been published concerning the legacy and practices in the village.		The buildings are beginning to decay due to lack of basic maintenance. Structurally, the buildings need immediate attention. Proposed that community presence	Reoccupation	(Horwitz 2011) (Naude 2012) (Cultural Heritage Agency 2015) (Delport Saccaggi 2015)
UNION BUILDINGS		Built 1913 - State owned 1994 - Claimed by new democratic government post	Union of the nation (English and Afrikaans) Aesthetic follows European style of imperial architecture.	Potential association of building as seat of government post inauguration of Nelson Mandela	Proclaimed as heritage in 1994, and the building has since been protected from alterations	Maintenance, upkeep and restoration. No plans for future changes.	Considered changing the name of the Union Buildings to be more representative of a new South Africa.	Extensive publishing, debate and discourse	Extensive Coverage in Media as part of debate over renaming and seat of government	Ongoing maintenance conducted However, concerns have been raised around the idea of 'authentic' restoration and preservation	Symbolic	(Freschi 2007) (Mabin 2019) (SAHRIS 2020)
RAADSAAL/ OLD GOVERNMENT BUILDING		Built 1890 Later abandoned as seat of Government. Building Essentially mothballed, aside from a few government offices	Seat of the ZAR Government or Volksraad Built in the Italian Renaissance Style Eclectic ZA Wilhelmians Designed by Sytze Wierda. Architect of the ZAR	As part of Church square, the buildings all associate with the old government and regime. The building has a sense of being highly removed from general society, and still retain many references to Paul Kruger	Proclaimed as heritage in 1968, and the building has since been protected from alterations	Due to its heritage status, no future plans for development have been proposed.	Large fence around perimeter after vandalism of statue in 2016 is a reaction to societies shifts in viewing heritage.			Full restoration undertaken in 1980's, returning the building as far as possible to its original condition	Symbolic	(Bakker, Clark & Fisher 2014) (Swart 2020) (SAHRIS 2012)
CITY HALL		Built 1926 2016 Closed to public Currently unoccupied, can be rented to host events Mayor considering moving offices back into building	Seat of Pretoria Mayor Essentially funded as the Pretoria Civic Centre Designed and inspired by the European Renaissance	Presently, the building struggles to maintain meaning to Pretoria, due to its lack of purpose. This could be attributed to past associations with the building, or a lack of attention in re-purposing City Hall.		Current Tshwane Mayor conducting renovations to move office back to building		2018 Architecture thesis at UP	Media debate over R42million cost incurred over renovation works that went against the National Heritage Council requirements.	Botched renovation. Restorations in process to undo damage to heritage and re-restore architecture.	Symbolic	(Mc Donald 2017) (MOATSHE 2019)
BEREA PARK		1903 CSAR purchased private farmland - South African Railways Institute 2009 Transferred to Department of Public Works 2010 Building Abandoned and vandalised	Cape Dutch Revival Style, in the South African colonial aesthetic Pretoria Sports and leisure centre	Being distinctly colonial, in the aesthetic style, the building feels like a leftover remnant of the past, forgotten and decaying. Its heritage status however, labels the building as untouchable.	Conclusion that both Clubhouses are significant and are to be retained in all future plans, potentially restored.	Offices for the Department of Rural Development and Land Reform (Plans drawn)		2014 Architecture thesis at UP	Media coverage over danger posed by abandoned building, as it became a hotspot for vagrants and criminals.	Buildings severely damaged in fire, with urgent maintenance needed to prevent further degradation to structure.	Abandoned	(Bruwer & Paine 2017)
STAATSMUSEUM		1902 Completed 1904 Opened to public 1999 Museum was combined with several other museums, and now stands empty	One of the first museums built, and one of the last state buildings commissioned by ZAR government. The collections held artefacts discovered and collected by colonial settlers in South Africa.	Being a heritage structure, situated in a pivotal time in Pretoria's history, the building remains somewhat untouchable. Designed by Sytze Wierda, Architect of the ZAR.	Proclaimed a Provincial Heritage Site in 1978			2007 Architecture Thesis UP	Building seems somewhat forgotten, with very little published about the architecture of the museum.	Due to its abandoned state and lack of maintenance, the building has suffered both aesthetic and structural damage, mainly visible in the interior of the building.	Abandoned	(Bakker, Clark & Fisher 2014) (Swart 2020) (Grobler 2006)
TRANSVAAL MUSEUM		Original building commissioned and completed 1930s Extensions completed early 1990s	The museum was commissioned to gather, study and record specimens gathered across South Africa. Built in the Edwardian style, the building is reminiscent of British Empire ideals.	The building functions today similarly to its original state, with the expansions and additions allowing for expansions in research, displays and specimen collection.	Declared a National Monument in 1996		Being a museum, the building does not hold a history or association of oppression as other government buildings during its era. Very little is published on its colonial identity and continued legacy.	Very little can be found published on the architecture, rather most writings focus on the activities of the museum and research conducted.	The building is currently relatively well preserved, considering the alterations conducted.	Alterations/Adaptions	(SAHRIS 2020) (Swart 2020)	
MILITARY HEALTH BASE DEPOT		Military base founded in 1905 Still functions as South Africa's Military base today, owned by the Department of Defence. Adaptions were completed in 2015.	Base named after Lord Roberts (Robert Heights), and its building commissioned by Lord Kitchener, both important British Generals in the Anglo-Boer war. The base was later renamed Voortrekkerhoogte	The military base still functions similarly as to before apartheid, however under a new democratic government.	With the development of the Military health base, a heritage study was conducted in order to determine the important heritage aspects to retain in the development. Certain buildings were re-assembled elsewhere		The military base has been renamed Thabo Tshwane in 1998 by the ANC, in order to overwrite the colonial and apartheid associations with the military base.	There are published writings documenting the military experience and history of the base. The architecture alterations have won awards and have been thus published.	The military health base was altered and restored as part of the adaptive reuse development of the site.	Alterations/Adaptions	(Barker 2015) (SAMHS 2013)	

Figure 3.10. Initial gathering and categorisation of data for case studies (Author 2020)

2.3.1. TOKEN TRANSFORMATION

Union Buildings, Pretoria Town Hall and the Ou Raadsaal

Re-using heritage architecture (with the occasional addition of renaming), in the same manner, it was built for, often reflects a nation's attitude towards its history of colonisation (Henderson 2001). Retaining and using colonial architecture much in the way colonists used it could reflect the pride and a sense of victory in overcoming colonisation. However, many critics theorise that this continued use of colonial heritage architecture restricts a true fresh start in transforming South Africa, prevents a real national architectural identity from developing and a false sense of transformation (Freschi 2007).

Tshwane has a rich history of governmental architecture that founded that capital city, many of which are over 100 years old. Much of the colonial heritage found in Tshwane today was built in an attempt to elevate the new town of Pretoria into something that would later become worthy of being named Capital. As part

of the endeavour, the 1880s saw the importation of Dutch architects, materials and ideals, projected European identities onto the growing town of Pretoria (Baillie 2015) (Bakker, Fisher & Clark 2014). After the gold rush of the 1880s, the disputes and wars to claim Pretoria commenced, with the Anglo-Boer wars accumulating in the eventual Union of 1910. In this time, the British government also strove to build and enforce ideals of the empire, again looking to classical European architecture for the continuation of British Imperialism in Africa.

The Union Buildings, Town Hall and the Old Government Buildings (Raadsaal) were built after or with the intention of representing a significant event or time in Pretoria's colonial history. The Raadsaal, built in 1890, was originally the seat of the ZAR government. Later, the Union Buildings built 1913, commemorated the South Africa Union in 1910. Town Hall was later built in 1931 after Pretoria achieved

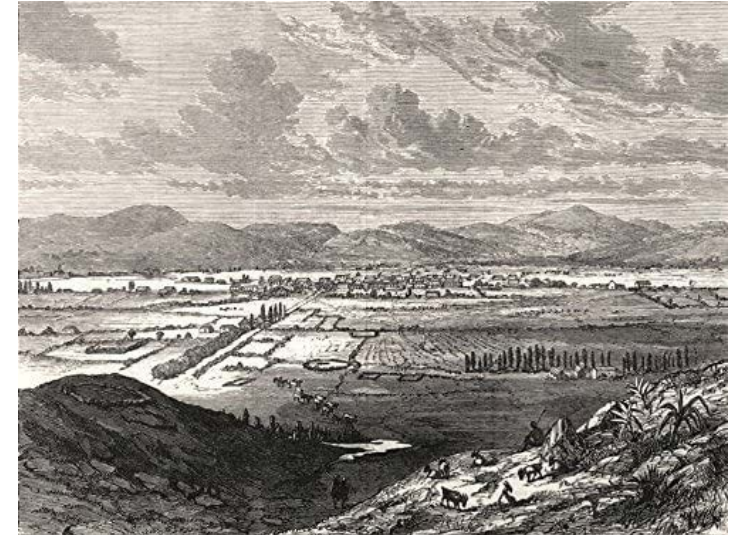


Figure 3.11. Pre-colonial Pretoria



Figure 3.12. Church Square, Pretoria (The Heritage Portal 2019)

city status in 1931. After the first democratic votes in 1994, the new government essentially replaced the old government and adopted many of the same heritage colonial buildings.

Government Building (Ou Raadsaal)

In 1891, the Government Building, or Ou Raadsaal, was erected as the grand and impressive new seat of the ZAR (Zuid-Afrikaansche Republiek). Designed by Sytze Weirda, who emigrated from the Netherlands to become the architect of the ZAR, the building reflected his ideals of what governmental architecture should represent. Built in an Italian Renaissance revival style, the building represents European Classicism. Common classical elements came to be found in his work, such as Symmetrical bays, pedimented and arched windows, fronted with a colonnaded Avant-corpse and capped at each end by pavilions. These elements hark back to the Renaissance revival evident in the Dutch Republic, in accordance of Paul Kruger's request that the building represents the style and dignity of the new ZAR and the need for international recognition for the new Transvaal republic. The intention was to gain power and respect with European powers, to face off the encroaching might of the British colony (Bakker, Fisher & Clark 2014).



Figure 3.13. Town Hall, Pretoria

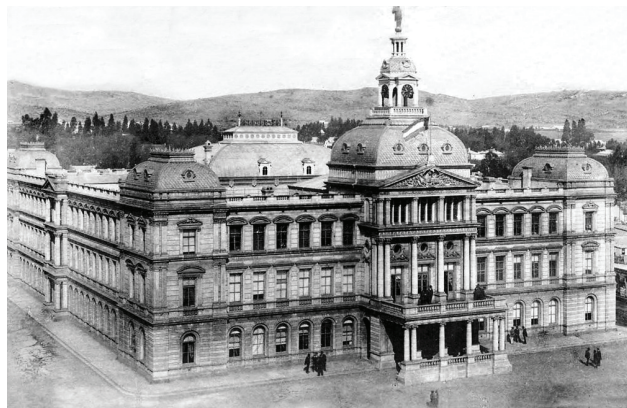


Figure 3.14. Old Government Building (Ou Raadsaal), Pretoria



Figure 3.15. Union Building, Pretoria

Union Building

Herbert Baker's Union Buildings not only reflect the ideals of a new South African Union (with the mirroring of two office blocks around a semi-circular amphitheatre representing English/Afrikaans unity), but also the ideals of grand imperial European architecture. From his studies of classical Egyptian, Greek and Roman architecture, as well as modern classical works from France, England and America, Baker isolated his essential elements of the architecture of a grand manner (seen in his drawing of the reconstruction of the Athenian Acropolis). Many of these can be found in the final design of the Union Buildings, such as the idea of an acropolis site, monumentality, careful scale and the asymmetrical arrangement of buildings on different levels (Christenson 1996). This is all brought together with how 'the structures and spaces are designed and arranged to impress viewers from a distance.' All these principles and elements are characteristic of the idea of 'civic national dignity and Power', and of Baker's belief of how architecture expresses its political nature and power (Baker 1994).

Baker's intention can be summed up in his

own writing: 'in Christopher Wren's famous words...architecture has its political use: public buildings being the ornament of a country...makes the people love their native country, which passion is the original of all great actions in the commonwealth.' (Baker 1944:58)

Reflection

Mabin (2019) argues that significant events can begin to layer new meaning into colonial sites, slowly shaping and evolving a new identity. One that is layered, complex, becoming 'something of a palimpsest, reflecting both present pasts, and past presents'. The Union Buildings have been front and centre to many political movements in South Africa's past, including different women's marches, anti-apartheid protests, as well as the inauguration of Nelson Mandela. The Union Buildings finally represented a democratic union, almost 100 years after its conception. This last act pushed the Union Buildings into a new light, becoming recognised as a centre point for a past political struggle and a transition into a new South Africa. Although intangible, these political past events are instrumental in ensuring colonial heritage remains relevant

and part of our built history (Baillie 2015).

Pretoria Town Hall and the Old Government Buildings (Raadsaal), while built to house the different governments of Pretoria, have not faced as much contention and political action as the Union Buildings. This could be significant, considering they were re-occupied with minimal protest and not been part of much public debate. Attempts have been made to significantly re-use/repurpose Town Hall. Once a thriving civic centre, the building has fallen mostly into disuse, and was potentially at risk for losing relevance to the current city of Tshwane. The old government buildings have also fallen to similar disuse. With many references to Paul Kruger still lurking amongst the building (Swart 2019), it is struggling to shed its ZAR and problematic past's identity.

The role the Union Buildings played in South Africa's political past may be the reason they have been accepted and better integrated into the democratic South Africa. Without the intangible heritage woven into the building's history, the building may have continued to sit stagnant, struggling to remain relevant in the Tshwane's continuum. The inability to consider

intangible heritage, quantify it, and weave it into the heritage value, ensures buildings and heritage remain dead to communities (Baillie 2015). Monuments of power need to be purged of their oppressive past, or they will struggle to assimilate to the post-apartheid regime.

It can be argued that most of today's government infrastructure has simply been absorbed from the government of the previous regime (pre-1994). And while metaphorically, this can be seen as a sense of victory in claiming space, it fails to consider this strategy's broader implications. While a building in itself may not fully contribute to colonial legacy, a city built on colonial space is not so easily transformed by becoming accessible to everyone. Further steps may need to be taken better to achieve spatial justice in the City of Tshwane today.



Figure 3.16. Nelson Mandela's Inauguration (Discover Tshwane 2020)

2.3.2. REAPPROPRIATION

Westfort Leprosy Village and NZASM Court at Salvokop

In some cases, where buildings were intended for abandonment or were sitting disused, a community instead reclaimed the architecture. This insurgency or act in itself directly looks at heritage ownership, and challenging the meaning of architectural heritage. Power-relations are changing, with the people taking backspace, and taking spatial justice into their own hands. The re-occupying of colonial architecture opens the conversations around access to heritage, its conservation and its place in the future City of Tshwane.

NZASM Court at Salvokop

Both the Westfort Leprosy Village and the NZASM (Nederlandsche Zuid-Afrikaansche Spoorweg-Maatschappij) Court at Salvokop were built outside of Pretoria's original periphery, physically and socially distancing these individuals from Pretoria. With the rise of NZASM came the need to house the railway workers, many of which were also imported from the Netherlands to perform hard labour, around 1890. Salvokop Court was laid out in single cottage-like dwellings, each on a small



Figure 3.17. Westfort Leprosy Village, Pretoria West (Swart 2019)

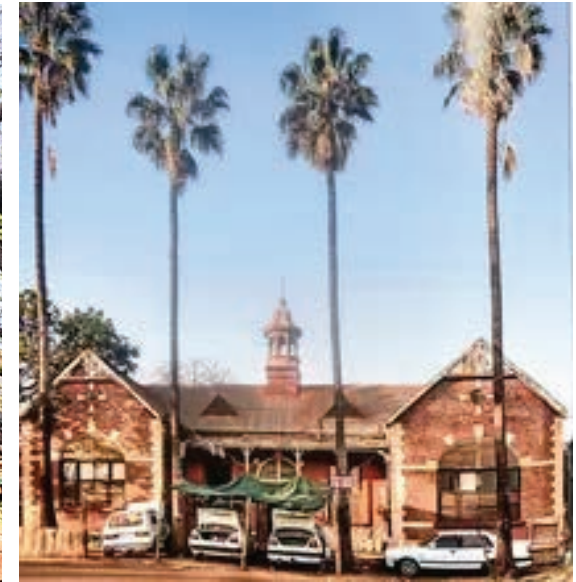


Figure 3.18. Westfort Leprosy Village, Pretoria West



Figure 3.19. Above left and right. Salvokop NZASM Court Housing (Pelser 2013)

plot of land. Separated from the main town of Pretoria by the railway tracks and Pretoria station, it quite literally segregated the residents, and enforced the notion of being 'from the wrong side of the tracks'. After the British took control of the Transvaal, following the second Anglo-Boer war, NZASM was dissolved, and most of the railway employees and their families were deported to their native European countries (Bakker, Fisher & Clark 2014). In the early days of the NZASM Court, black workers were housed in barrack-style housing, away from the white residents. However, with the introduction of spatial segregation during apartheid, these black workers were forcibly removed (Ntakirutimana 2017).

The NZASM housing at Salvokop began to deteriorate due to neglect around the 1980s and continued to be neglected with the influx of low-income families moving into the newly vacated buildings. Still, under the Department of Public Works jurisdiction, the housing has suffered due to lack of maintenance and lack of infrastructure to support the large increase of residents. The lack of affordable housing in the city has compounded the issue, with residents erecting temporary

housing in the form of shacks on the small plots of land surrounding the original houses. Several urban re-development projects in the area (Gautrain, Freedom Park and Stats SA) all looked to bring economic renewal to the area, but instead managed to further socially isolate these residents (Ntakirutimana 2017).

Westfort Leprosy Village

The Westfort Leprosy Village, built out west of Pretoria in 1896, developed into an entirely separate establishment somewhat isolated from Pretoria. Evolving into a sort of village, it consisted of a church, housing, post office, administration buildings, theatre and general store, aside from the treatment facilities (Swart 2019). The site's architecture was developed in the ZAR Departement van Publieke Werken (DPW) style of Eclectic ZA Wilhelmien, headed by Sytze Weirda.

The Westfort institution separated races into four quarters: white, native male, native female and Asian (Cultural Heritage Agency of the Netherland 2015). Although it was seen to treat all races, their accommodation and treatment were very different. Where white patients got their own quarters (so they stay mimicked their home life), black patients



Figure 3.20. Westfort Leprosy Village, Pretoria West



Figure 3.21. Salvokop NZASM Court Housing (Pelser 2013)

lived in group housing. White patients got black servants or helpers and generally could move around the institution freely, while black patients were heavily monitored and policed. Leprosy, overall, became associated with and known as 'the black disease.' This is due to a higher number of cases in the black community, which today is attributed to malnutrition (Horwitz 2006).

As part of an international collection of Dutch colonial leper colonies, a strong culture of institutionalising the unwanted influenced Westfort Village's design. Following in the tradition of Dutch institutions, strong references suggest that the Dutch institution of Veenhuizen, which functioned as a social-rehabilitation colony, and later a penal colony and prison, influenced Westfort Village's design (Bakker, Clark & Fisher 2014).

As medicine and science developed, the need for leper colonies diminished, and so did Westfort Village's need. From 1977 to 1996 the Village acted as overflow for the Weskoppies Psychiatric Hospital, but even that need eventually diminished, and the institution closed in 1997. Left unoccupied, the local community, consisting of vulnerable

individuals (women and children), the unemployed and illegal immigrants, reclaimed the village-like space (Mollel 2018).

Reflection

The reoccupation of Westfort Village represents the idea of contested heritage and history within the colonial heritage architecture narrative. On the surface, Westfort Village was the only leprosy hospital in South Africa that catered to both black and white citizens. However, it was a microcosm for early apartheid ways of thinking, and a beginning of formalised segregation (Mollel 2018). The NZASM housing at Salvokop also remains as remnants of segregationist colonial spatial planning. Cut off from the city, it has evolved today into an informal settlement and currently is plagued by numerous social justice concerns, such as issues around clean running water, sanitation and safe infrastructure.

Both Westfort Village and Salvokop have weathered numerous re-development proposals, managing to keep the heritage architecture from being demolished. With housing, urban re-development, tourism and retail centres among the proposed

development plans, the community has managed to retain their claim to the site (Horwitz 2006) (Delpont & Saccaggi 2015). Many issues and concerns have arisen around the idea of relocating of the community, especially at Westfort Village, and so their continued presence has managed to block future development for the meantime (Cultural Heritage Agency of the Netherland 2015).

The presence of the community, however, has made it difficult to maintain and preserve the heritage (Mollel 2018), especially at Salvokop, where significant informal additions have been built. Nevertheless, it can also be argued that reclaiming these spaces has unwittingly saved the heritage architecture while highlighting the idea of 'whose heritage?' With the numerous proposed developments being suspended due to the presence of the community, the question can be asked: Who is entitled to the ownership of these buildings? And does its heritage status require the removal of the community?

Although the community at Salvokop may not survive the future development plans, with the proposed new multi-billion rand

Salvokop precinct development (Pretoria News 2019), the community at Westfort has caused the re-development and heritage conservation plans to be reconsidered. The agenda has shifted, and the community's needs have begun to take precedence (Cultural Heritage Agency of the Netherland 2015) (Swart 2019). The idea of heritage conservation as social justice has surfaced, and debates around colonial heritage's intention and purpose in South Africa are changing. This site and the future of its heritage could function as a model for colonial transformation in Tshwane and South Africa.

As the colonial architecture in these cases has been re-appropriated by the communities they excluded initially, there is a sense of justice in this action alone. It speaks of the 'symbolic restitution' mentioned in the National Heritage Resources Act preamble (1999) and spatially looks to readdress past wrongs. The current state of degradation of these spaces, however, also speaks to the need for upliftment initiatives, as past wrongs cannot be fully addressed without restoring/improving the space to a level of habitableness. However, left unchecked, the architecture could disappear entirely if left unmaintained and degraded, highlighting the need for authorities to work together with communities to ensure the heritage architecture survives.



Figure 3.22. Westfort Leprosy Village, Pretoria West (Swart 2019)

2.3.3. ADAPTION

Military Health Base Depot and Transvaal Museum

Adaption, adaptive-reuse or alterations are all attempts to change or modify a building to fit a new or evolving purpose. This category is commonly adopted globally, as a strategy to keep heritage relevant, as the old uses of buildings fall away. Although in the cases of the above buildings, the adaptations to the architecture were not undertaken as an attempt to combat its colonial heritage but can be perhaps seen as a form of continuation. However, it has altered its meaning and identity in some way or another. This category aims to unpack and understand how to changes to the architecture and or programmes altered the legacy and whether it achieved any positive transformation.

The Transvaal Museum

The Transvaal Museum, today is known as the Ditsong Museum of Natural History, was part of the collection of building commissioned after the South Africa Union and aimed to continue the new government's development ideals and goals. Although the Transvaal Museum was founded in 1892 under the ZAR government



Figure 3.23. Left and Below. Military Health Base Depot at Thaba Tshwane (Jeremie Malan Architects 2020)



Figure 3.1. Below. Transvaal Museum (The Heritage Portal 2019)

Figure 3.24. Page Bottom. Ditsong Museum of Natural History, formerly the Transvaal Museum (Ditsong 2020)



and had its roots in the old Staatsmuseum on Boom Street, the British Government, and then Union Government oversaw its expansion. After the old Staatsmuseum had run out of space, with collections now held over a number of different sites, a new museum building was commissioned. The curator, JWB Gunning, pushed for the separation of Natural and Cultural history. The Staatsmuseum has also begun to collect memorabilia from the Anglo-Boer wars and Voortrekkers and wanted a museum to further the scientific research into South Africa's natural history (Grobler 2006).

Under the new South African Union DPW, Piercy Eagle headed up the Transvaal Museum's new design in the Edwardian or Empire style, in line with the new British architectural ideals for the Union. After the 1910 union, the building began, but WW1 halted construction, and the building was never completed to its original full design (Grobler 2006). The transition from the 'old museum' began in 1912, and artefacts were able to be relocated to the central part of the museum, which had been built before the war. The museum continued to grow throughout the 1900s, and subsequently again needed more space. The 1990s new additions to either end of the front of the

building continued in a similar spirit to the original design, but clearly with a post-modern interpretation of the Edwardian architecture. The additions to the building added mainly storage space, Ditsong office headquarters and a restaurant.

Military Health Base Depot

The Military Health Base Depot (MHBD) is an award-winning project that brings heritage into a new light, changing the perspective of Pretoria's military and ultimately colonial heritage. The South African Military Health Services needed a consolidated base to house and distribute pharmaceutical and medical supplies and weapons and ammunition, and selected a site in the Thaba Tshwane military base. Several heritage structures were identified in the centre of the base and were repurposed to house the needs of the MHBD.

The Thaba Tshwane military base origins lie in the British Military base, Robert's Heights, named after British Commander Lord Roberts, in 1905. The Military base was later renamed Voortrekker Hoogte in 1939 by the South African Union's Government. The name Thaba Tshwane came about in 1998, by the new democratically elected government. Each



Figure 3.25. Above. Military Health Base Depot at Thaba Tshwane (Jeremie Malan Architects 2020)

renaming of the Military Base by different governments is a continued strategy to erase or forget colonial or previous oppressive powers in South African history. However, the architecture remains reminders of our military past and the fight for power of the Transvaal, Pretoria, and ultimately South Africa.

The adaptive-reuse strategy, employed by Jeremie Malan Architects, directly began to tackle this existing legacy, by repurposing existing military structures at Thaba Tshwane. Two Bellman type aircraft hangers were repurposed, along with a train-like platform, among other existing structures. The intention of using existing structures was to keep with the military base's *genus-loci* and identity. However, by adapting the buildings and bringing in new structures and functions, the military base's narrative continues to evolve and shape the new South African heritage narrative.

Reflection

Both of these adaptations to these colonial architecture sites occurred after the end of apartheid, and in light of the need for transformation to colonial legacy, and

addressing identities of exclusion, oppression and power. The Transvaal Museum's additions occurred early on in the new democratic South Africa but didn't appear to address any type of need for transformation or tackling of colonial legacy and identity. The additions to the building, done in a manner that is not replicating the architecture style, but rather a reinterpretation of it, keep the edifice's image to Transvaal government power. Although the museum doors are now open to everyone, the building's large fence suggests that accessibility is not as simple as that.

The adaptive-reuse development of the MHBD at Thaba Tshwane, while keeping in the military structures' industrial language, considers not only new structures but also a new programme for the old architecture. By repurposing colonial heritage for another use and making the architecture more accessible, the colonial heritage's stigma and identity begin to become dismantled. While the buildings carry the memory of the South African military, the identity shifts and become more inclusive.

Being completed in 2013, more than 20 years post-apartheid, the architects for the MHBD

adaptive re-use project were able to reflect upon transformation discourse and heritage discussions that concerned colonial heritage, identity and transformation. In light of this, the impact of this development is more significant than that of the Transvaal Museum, as it acknowledges the need to bring colonial heritage into future developments, and the need to evolve it or risk it losing meaning and relevance in an ever-changing society.

Many colonial buildings and spaces still retain symbols of power and exclusion, whether in the memory of its past uses or the buildings' remaining forms. Many of the associations and symbols in the architecture could become undermined or erased by considering adaptations to the architecture. Duality in the meaning of the architecture can also be incorporated. The building can tell the story of its past and the bringing through a new, inclusive agenda. This category also opens up the possibility of architectural hybridities, blending and juxtaposing European and African identities into previously colonial architecture and spaces.

2.3.4. ABANDONMENT

Berea Park and the Old Staatsmuseum

The abandonment of westernised architecture is another tactic of erasing or forgetting colonial history (Nobel 2008) (Henderson 2001). Many colonial heritage buildings carry a level of symbolic forms of power in their form, scale and proportions. Re-using or developing these buildings become challenging in overcoming the stigma, memory or attached meaning many of these spaces carry. While in place to protect the heritage, heritage conservation laws often continue the idea of buildings and colonial space remaining 'untouchable'. For these reasons, many of these colonial heritage buildings are left to crumble.

The orchestrated forgetting, or organised amnesia (Leung 2009) of colonial heritage, is another tactic employed by new governments and authorities in power to wipe the past of colonial power from the minds of the people. In the ultimate victory over a colonial past, forgetting it ever happened and the removal of all evidence of European powers, colonial heritage architecture becomes wiped from history, and eventually collective memory.

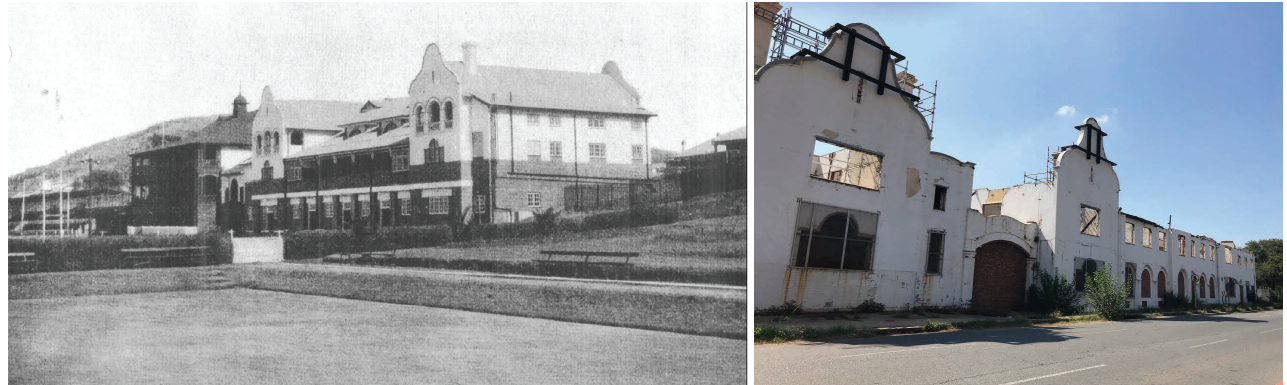


Figure 3.26. Berea Park Clubhouses, Pretoria (Bruwer & Paine 2017)



Figure 3.27. Staatsmuseum, Pretoria (Ref)



Figure 3.28. Staatsmuseum, Pretoria (Google Earth 2020)

The Old Staatsmuseum

The old Staatsmuseum (State Museum), also later known as the Transvaal Museum, was one of the ZAR government's last commissions and for Sytze Wierda's DPW. As part of the ZAR government's vision for Pretoria, the museum was commissioned as a landmark feature, formalising the town and bringing greater appeal and might to the developing future Capitol. Construction began in 1899 and was interrupted by the second Anglo-Boer War (Bakker, Clark & Fisher 2014). The British Military used the almost complete building as headquarters, and the completion of the museum continued in 1902, under new British rule. The British Coat of Arms above the museum's entrance completed the building's transition to British ownership, even though the design and inception was clearly part of the ZAR government and Eclectic Za Wilhelmiens style.

Berea Park

Berea Park developed from farmland into a proud sports and leisure centre, under the ownership of South African Railways and Harbours (SAR&H). Built in the Cape Dutch revivalist style, the building today is a

crumbling remnant of what was one of the greatest railway institutes in the Southern Hemisphere (South African Railway Magazine 1907). Cape Dutch revivalist architecture represented the hunt for a new South African identity, focused on the future South African Union's ideals. The English and Afrikaner could find little in common, except for a shared European Heritage. A culture and heritage 'made much more poignant by being so far-flung in darkest Africa.' (Coetzer 2013) Therefore Cape Dutch architecture was pushed as the only commonality, and an attempt was made to drive the nation forward with Cape Dutch architecture symbolising English/Afrikaans unity.

The idea of a national architectural identity being founded in the Cape Dutch style was initially highly regarded, as it represented 'the character of a civilised Dutch who entered a barbarous land.' (Cape Argus 1928) Further writings published in an earlier journal also depict how the style shows 'how much can be accomplished with the lowest forms of labour and the poorest type of material, for most of our old Cape Homesteads were constructed by slaves and built out of mud bricks' (Architect Builder and Engineer 1926).

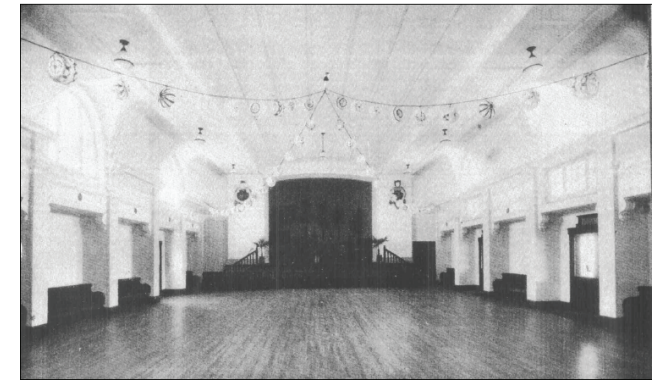


Figure 3.29. Main Hall in Northern Clubhouse (Transnet Knowledge Centre 2016)



Figure 3.30. First Motor Car in South Africa Presented to then President Paul Kruger (Bruwer & Paine 2017)

Berea Park was an early exploration of the revivalist architecture, as part of it was built before the Union of 1910. However, the sites' further continuation in the development of this style shows the Department of Public works (DPW) ideals with this style representing white excellence in Africa.

Reflection

Both the Staatsmuseum and Berea Park slowly lost their use throughout the 1900s, eventually facing abandonment around the 1990s. The museum outgrew the original building on Boom Street, and relocated the new Transvaal Museum (today called the Ditsong National Museum of Natural History), but was abandoned entirely in 1991. Similarly, the sports clubs outgrew Berea Park and relocated to more extensive facilities. Both buildings appear forgotten and left behind in the face of transformation and the movement into a new democratic South Africa.

With the development of the City of Tshwane,

both these sites, situated at the city's northern and southern axis points, have become lost within the built environment. Once defining features and landmarks, they have diminished by the scale and density of the buildings around them. Roads have changed directions, and traffic movements have changed, relegating these sites to features to be passed by, no longer a destination or point of arrival. Hidden between high-rises and often overgrown, and secured behind fences, while exciting to stumble upon, these buildings are almost no longer noticed by passers.

Aside from disappearing into the development of Tshwane, these heritage sites could be forgotten due to the lack of emphasis on cultural heritage, and intangible histories. As a standalone building, many heritage sites lose value to a community over time. It is the layering of memory, cultural relevance, and a site's identity over time that accounts for

its ultimate value (Baillie 2015). A community will fight for the heritage that is meaningful to them, and if not all, heritage is quantified and represented heritage could become lost.

The evidence collected appears to support the accidental forgetting of this heritage instead of the organised erasure. Hence there is still hope for revival and renewal of these colonial heritage sites, as part of an appropriate integration into the new democratic South Africa. Colonial heritage, if not adequately repurposed or reimagined, are destined to become remnants of the past, like statues and edifices to past powers. Heritage cannot be preserved for the sake of preservation in itself, rather for its potential value as a heritage object. When architectural heritage, especially colonial heritage, fails to connect and maintain meaning in changing society, it may struggle to stay relevant. It may, indeed become forgotten.

2.4. DISCUSSION

The idea of contested pasts should not be something we shy away from addressing, and the removal of heritage for the sake of problematic histories erases the stage for debate, reflection, growth and ultimately transformation. Architecture has the ability to change in ways that monuments and statues cannot (Corten 2015), and it is in this ability to evolve that heritage architecture can shape the future of a democratic South Africa, and shape the environment to represent new societal ideals.

The intangible heritage of Tshwane is deeply wrapped up in the built environment, and finding strategies to retain and quantify memory, such as in the case of the Union buildings and Mandela's inauguration, heritage can reflect the truth and collective pasts. Collective memory plays a significant factor in intangible heritage, such as commemorative sites marked by dramatic moments in human history (being one of the recognised categories for Intangible heritage in the World Heritage List). Our association with heritage is deeply tied to memory and intangible adding layers to a heritage that

ultimately determines its significance.

As seen with the Transvaal Museum (Ditsong Museum of Natural History), opening up the doors to all South Africans does not suddenly achieve inclusivity, as memory is difficult to overcome and unlearn (Amutabi, 2012). The issue is compounded by perceived accessibility, with fences and security guards' protecting' our own history, becoming 'the symbolic rift between heritage and people' (Baillie 2018). In protecting heritage, and in many cases colonial heritage, accessibility has actually been reduced, further promoting the exclusionary perception of built heritage.

'Perhaps the most fitting memorial to the Struggle movement would be the conservation and adaptive re-use of historic buildings to promote democratic rights and economic goods and services' (Baillie 2018:29). Adaptive-reuse heritage projects, especially those that reconsider the building's programme, can achieve alternative meanings and identity in buildings in the most direct way. By taking architecture that stood for an oppressive regime, and repurposing it for an inclusive agenda, the associations

and stigmas begin to become dismantled. By repurposing Military heritage for a more inclusive and accessible distribution of medical supplies, the Military Health Base Depot is able to represent a duality in heritage, maintaining both the old and new legacy.

Westfort Leprosy Village is central to the discourse around heritage for social rehabilitation, and a strategy to address past injustices, by directly addressing social justice. The Tshwane 2055 Vision acknowledges the need for urban renewal and social cohesion and considers heritage preservation to be part of a holistic approach to achieving the transformed and inclusive city. By forsaking the idea of purist heritage conservation and preservation, and instead as an opportunity for social upliftment, heritage can function as a tool for literal transformation. The 'most current influence towards the conceptual evolution of social cohesion...has been the introduction of "social justice" as the operating principle for transformation.' (Baillie 2015:434)

The ability to change and evolve being a constituent for the longevity of heritage

(ICOMOS) assumes that buildings will have to change over time. The question being: Is symbolic change enough to ensure their preservation? Old ZAR and colonial government edifices of Church Square that still house the government of today question the idea of 'how much change is necessary?' Ultimately the 'change' in this case looks predominantly at the idea of ownership. By the change in government occupying heritage, it can be seen to have certain adaptability, in that it can accommodate new regimes. However, this 'change in ownership' doesn't always cleanse the colonial legacy of these spaces, and instead often points to the lack of transformation, by quite literally posing the question: What has actually changed?

The inability to transform, evolve or adapt to new activities could see the crumbling of colonial heritage through the abandonment of these buildings. In the Staatsmuseum authorities, cases have failed to imagine and redevelop new uses, leaving the heritage to fade away. Although difficult 'these sites should rather be seen as spaces for the ongoing identity re-imagination and pursuit of the nation's humanisation' (Baillie 2015:435).

Berea Park has tried and failed to evolve, with new uses changing and failing. In order for colonial heritage to not face permanent erasure, its evolution and transformation need to be reconsidered and brought into the new South Africa. Something needs to change for these buildings to regain life, as static edifices, they are destined to fade, forgotten remnants of the past.

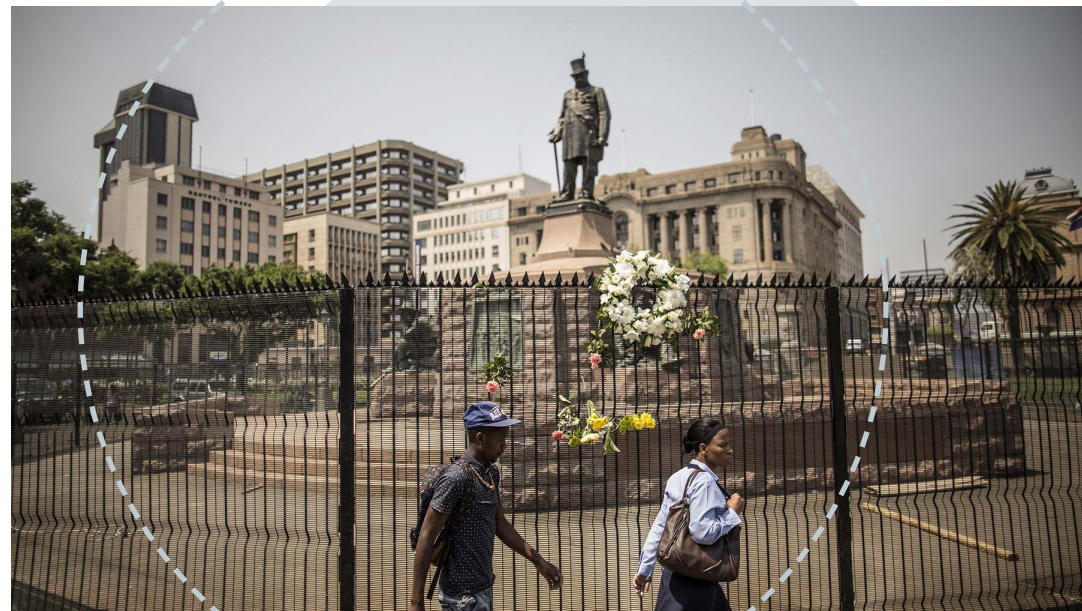


Figure 3.31. Paul Kruger's Statue 'protected' with fences (Malathronas 2017)

2.5. CONCLUSION

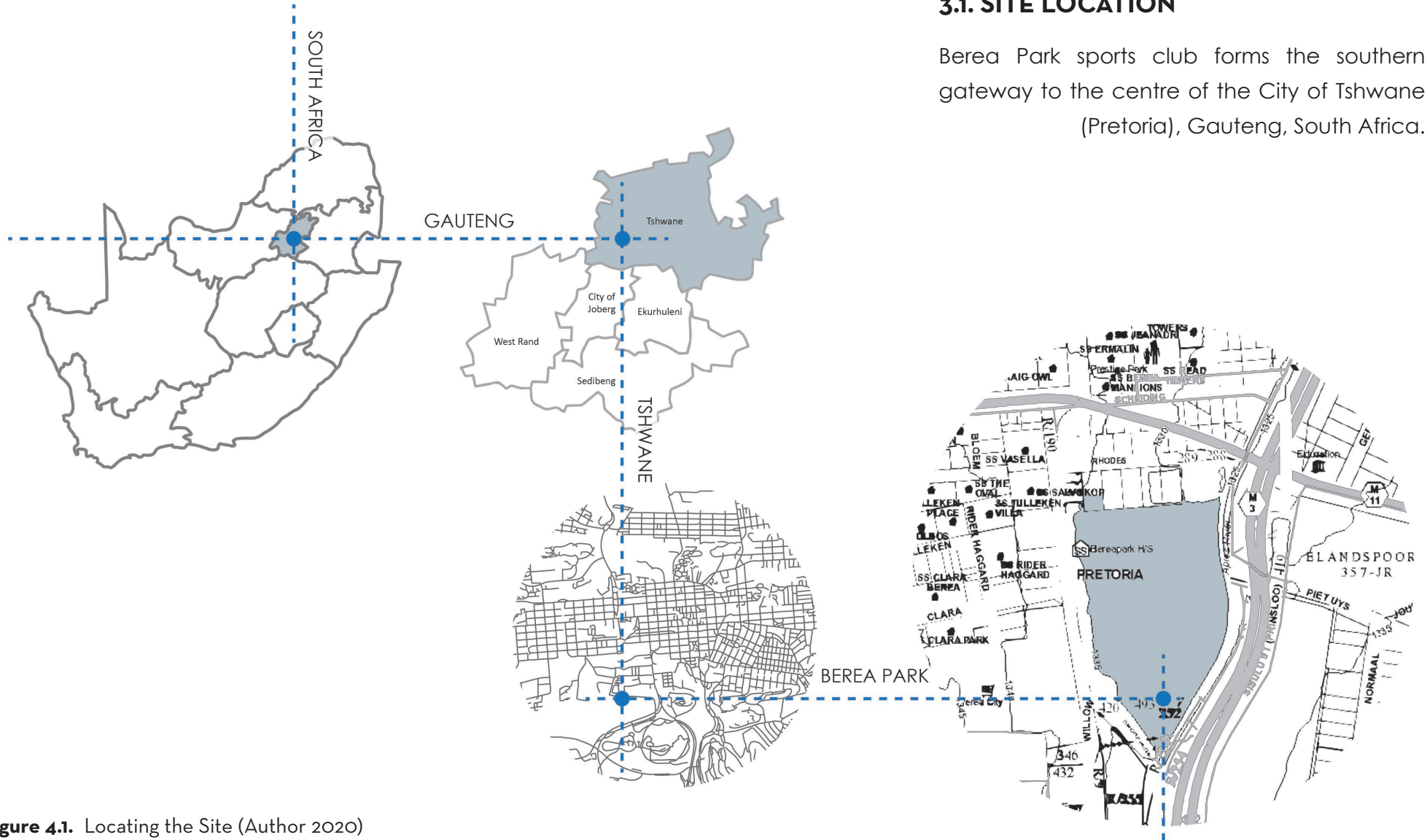
The post-apartheid juxtaposition model of colonial heritage, with leaving edifices standing and adding another to represent alternative historical narrative, has mixed perceptions (Marschall 2019). Seen as an African Renaissance under Mandela's and Thabo Mbeki's leadership, it seemed like an opportunity to build and include the African narrative to South Africa's built heritage. However, it can also be seen as a strategy for white heritage to remain unaltered, uncontested and unthreatened. With the massive rise in contestations of monuments, South Africans are clearly feeling like this is inadequate, skirting around the issue of edifices and heritage rather than facing it head-on.

The ability for architecture heritage to adapt and evolve could be its salvation and the key to shedding its colonial legacy. The erasure of heritage will not forget the past, and instead, the evolution of the built environment should be the platform for showcasing an evolving and inclusive narrative. By strategically incorporating past colonial edifices into the future for our cities, we allow for the opportunity for reflection, and an understanding of the transition of past powers over time. Transformation is essential, but the degree of which depends on the contention with the past and legacy of the building, as well as its capacity to continually represent the changing identities and beliefs of society.

CHAPTER 3

The Site

03 CHAPTER 3_THE SITE



3.1. SITE LOCATION

Berea Park sports club forms the southern gateway to the centre of the City of Tshwane (Pretoria), Gauteng, South Africa.

Figure 4.1. Locating the Site (Author 2020)

3.2. SITE JUSTIFICATION

Based on the colonial heritage case study analysis, Berea Park was the site that was selected to move forward with and explore the themes and potentials of the transformation of colonial heritage architecture. Due to the current condition of the site, it has the

greatest need to address its future, bringing with it opportunities for development and transformation.

The site has deep colonial roots, from its programme, aesthetic, architectural design

and overall meaning. The colonial layers of the site can further be unpacked and addressed through the design development process.



Figure 4.2. Conceptual Collage of Site past (Author 2020)

3.3. SITE HISTORY

The recorded history of the site dates back to the farm owned by Henry Nourse and Eddie Bourke, in 1890. Part of the site was leased for informal sports, mainly cricket, rugby and soccer, which became formalised when it was purchased by Central South African Railways (CSAR) in 1903, to function as a recreation, sports and leisure facility.

The South Clubhouse was commissioned and opened by General J.C. Smuts, in 1907, and was heralded as the finest sporting grounds in the Transvaal. Designed by Scottish-born architect Thomas Anderson Moodie, it received international recognition, seen as the 'finest railway institute in the country, and one which ranks with the Railway Institute at Sydney, N.S.W., as amongst the best in the Southern Hemisphere... Whilst providing for the educational side of the Institute, the social side has not been overlooked, every effort having been made to ensure successful working by making the Institute as attractive as possible (South African Railway Magazine, October 1907).'

The site expanded in the 1920s, where additional land was purchased to expand the sports institute, seeing tennis courts and a tennis clubhouse constructed to the south of the original property. The Northern Clubhouse was also constructed in 1925, designed by Scottish born architect Alexander Lawrence Chapman while working for South African Railways and Harbours (SAR & H).

The site functioned as a sports institute for the better part of the 20th century, but the sports teams outgrew the grounds and moved into other premises. With the site vacated in 1996, the two main Clubhouse Buildings were then used for the Founders Primary and High School, along with the fields for sporting events. In 2009 the site was purchased and transferred to the Department of Public Works from Transnet, and the school was relocated in 2010. In its abandoned state, the building was heavily vandalised, and subsequently extensively damaged in a fire.

The building has been stabilised in an attempt to preserve what remains.

3.3.1 TIMELINE

History of Berea Park

1890

Farm owned by Henry Nourse and Eddie Bourke, and property leased for informal sports, mainly cricket, rugby and soccer

1903

Property purchased by Central South African Railways (CSAR) to function as a recreation, sports and leisure facility

“With the result that to-day there is not a finer sporting ground in the Transvaal” (South African Railway Magazine, October 1907)

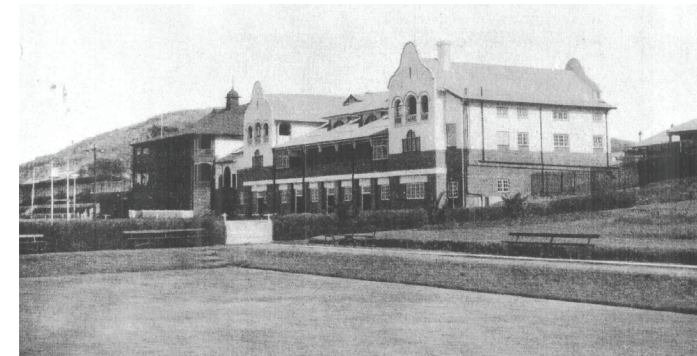


Figure 4.4. View of both Clubhouses after Completion (Transnet Knowledge Centre 2016)

1800

1900

1897

First motor car in South Africa presented to President Paul Kruger

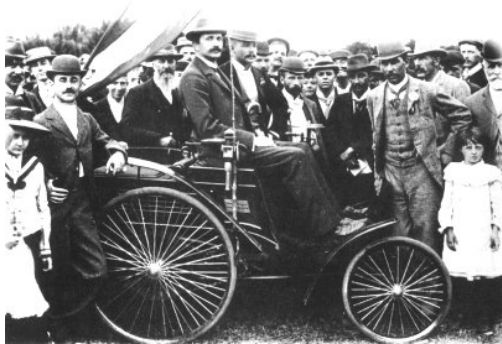


Figure 4.3. First Motor Car in South Africa Presented to then President Paul Kruger (Bruwer & Paine 2017)

1907

South Clubhouse Constructed and opened by General J.C. Smuts. Designed by Scottish born architect Thomas Anderson Moodie.

1920s

Further property purchased south of site for the addition of the tennis courts and a tennis clubhouse.



Figure 4.5. Original Design of Southern Clubhouse (Bruwer & Paine 2017)

1925

Northern Clubhouse Constructed, designed by Scottish born architect Alexander Lawrence Chapman, working for South African Railways and Harbours (SAR & H)



Figure 4.6. View of Northern Clubhouse while functioning as Founders School (Bruwer & Paine 2017)

2010

In its abandoned state, the building was heavily vandalised, and subsequently extensively damaged in a fire. The building has been stabilised in an attempt to preserve what remains

1920

2000

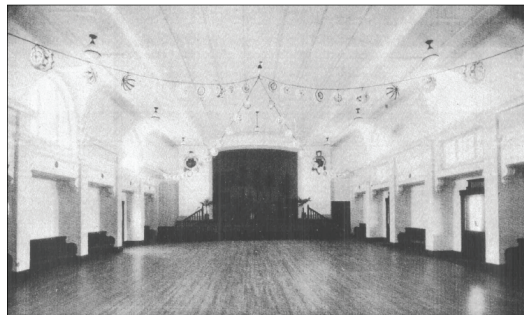


Figure 4.7. Main Hall in Northern Clubhouse (Transnet Knowledge Centre 2016)

2009

Land purchased and transferred to the Department of Public Works from Transnet

The two main Clubhouse Buildings were then used for the Founders Primary and High School, along with the fields for sporting events.

The school was later relocated.



Figure 4.8. Current Damaged state of Southern Clubhouse (Bruwer & Paine 2017)

3.3.2 SITE HISTORY MAP



Figure 4.9. Historical Mapping (Author 2020)

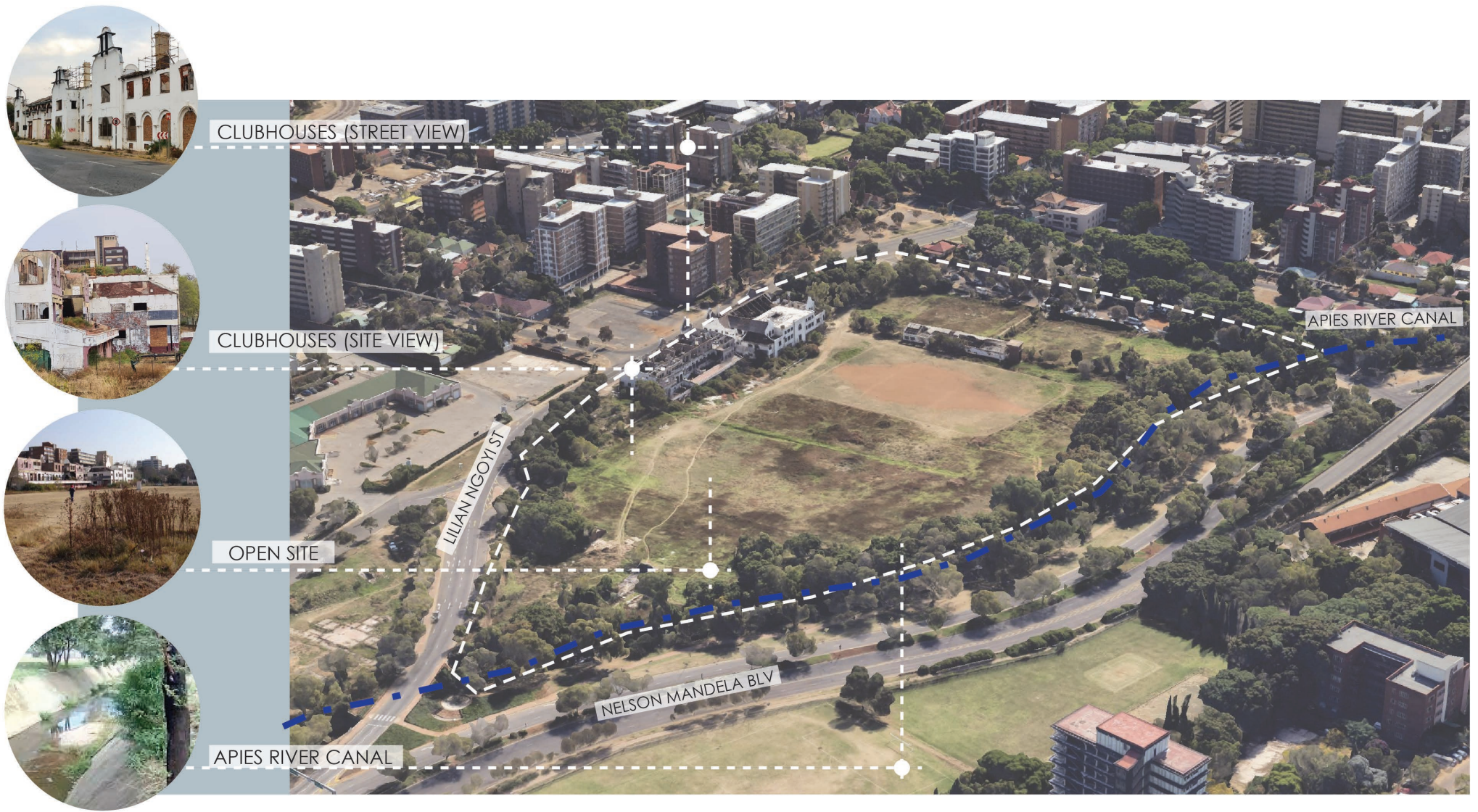


Figure 4.10. Current Site Condition Mapping (Author 2020)

3.4. SITE CURRENT STATE



Figure 4.11. Photographs of current clubhouses condition (Author 2020)

3.5. UNDERSTANDING THE COLONIALITY OF THE SITE

Understanding what makes a site colonial ties into the making of the architecture, but the politics, agenda, accessibility, and ownership behind the architecture, along with the site's spatial legacy.

Architecture Style _ The Politics of The Cape Dutch Revival

After the Union of South Africa (1910) between the British and the Afrikaans, a new representation of a united national identity was sought after. It was agreed that the Afrikaans and the English had almost nothing in common, except for the commonality of being of European descent, and subsequently a European heritage. A 'European culture, a heritage made much more poignant by being so far-flung in darkest Africa' (Coetzer 2013).

As Cape Dutch architecture could be seen as symbolic commonality, and an attempt was made to drive the nation forward with Cape Dutch architecture symbolising English/Afrikaans unity, or perhaps a collective white

authority. However, it also drew significant meaning from the idea of excelling and overcoming an uncivilised land, representing 'the character of a civilised Dutch who entered a barbarous land' (Cape Argus 1928). 'They show how much can be accomplished with the lowest forms of labour and the poorest type of material, for most of our old Cape Homesteads were constructed by slaves and built out of mud bricks...' (Architect Builder and Engineer 1926)

The Cape Dutch revival began to be seen in many government and important buildings at the beginning of the 20th century. In reference to the competition drawings for the Prime Minister's residence in 1934: 'Groot Constantia as a model...appropriate architecture for the king's representative in the country, namely the home of an English Gentleman, who occasionally has to entertain in princely style' (Coetzer 2013).

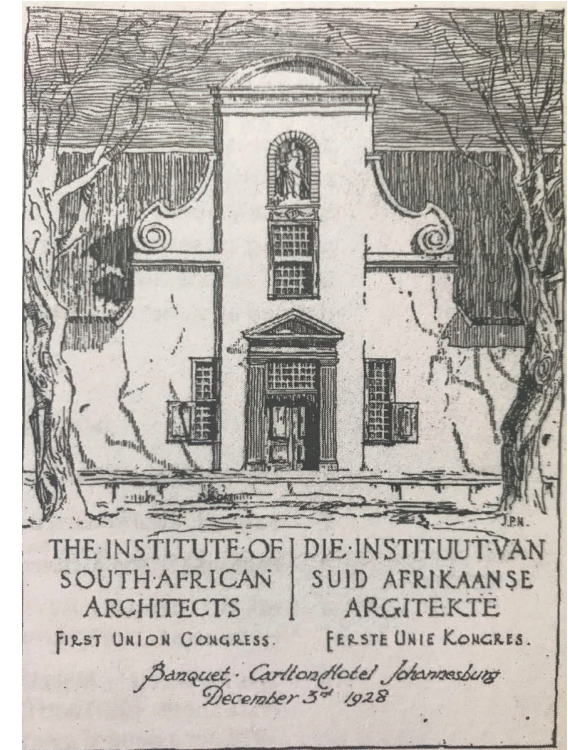


Figure 4.12. Cape Dutch Architecture seen on an early South African Architecture Institute Poster (Coetzer 2013).



Figure 4.13. South Clubhouse 1907, Thomas Anderson Moodie (Bruwer & Paine 2017).

The Architects _ Recreating Foreign Imagery

The architects were Scottish immigrants, imported to further design and construct architecture that represents British Imperialism.

Site Associations _ The Promotion of the Affluent White Lifestyle.

The idea of sports, recreation and leisure institute, speaks of a lifestyle that was exclusive first to the affluent and then to the white population in Pretoria. Even as the community around Berea Park shifted and changed after the spatial segregation laws of apartheid were lifted, the club still remained

'members only', restricting the now diverse residents from engaging in the open green space and the sports and recreation facilities.

Site Ownership _ State Owned Institutions

The site has passed through the hands of numerous owners, but after the original farm was sold, the site belonged to SAR & H (which was part of Transnet today), and then sold to the Department of Public Works, and commissioned to develop the Department of Rural Development and Land Reform. The accessibility and ownership of the site has changed, but the site is still in the hands

of state power, however arguably more inaccessible than it's ever been. The idea of state institutions being removed from the citizens is another remnant of coloniality that has passed into our new democratic state, reminiscent of grand imperial state architecture of its European predecessors.

Site Meaning _ White Excellence in Africa.

The idea of Cape Dutch being promoted as a national style is derived from the attitude of celebrating excellence in creating beauty from a 'harsh environment' and bringing European building ideals to Africa.

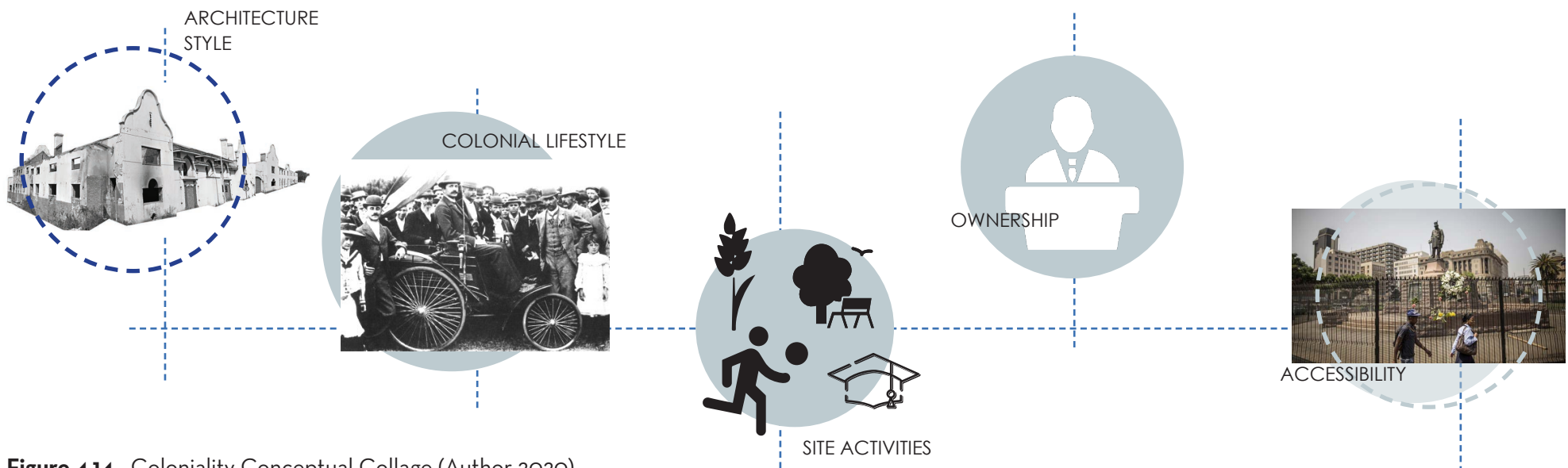
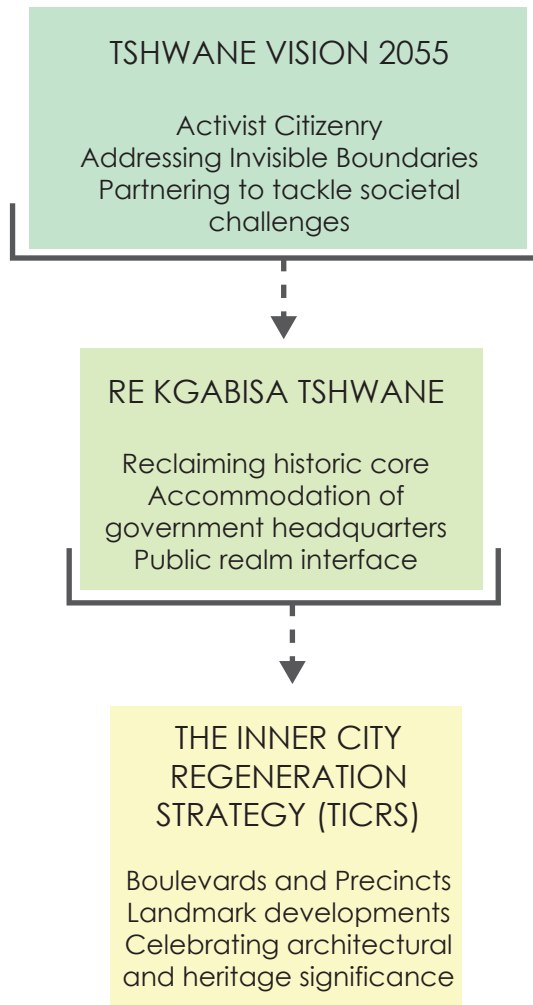


Figure 4.14. Coloniality Conceptual Collage (Author 2020)

3.5. URBAN FRAMEWORKS

To ground the project in its current context, existing Tshwane frameworks have been considered to form a basis for the proposed urban vision.



TSHWANE VISION 2055

Remaking South Africa's Capital City

Outcome 6 - South Africa's capital with an activist citizenry that is engaging, aware of their rights and presents themselves as partners in tackling societal challenges

"Cities are more often than not divided by invisible borders. However in some cities, the physical divide takes the form of social, cultural and economic exclusion. This has brought about the concept called 'right to the city'" (Tshwane Vision 2055: pg 249). Outcome 6 considers promoting access to the city and Urban environment, by introducing the concept of the 'right to the City'. This aims to strengthen active citizenry, where citizens take greater agency in tackling social justice issues in the city, and also looks at adopting developmental approaches rooted in communities.

It proposes to do this by:

- Explore alternative activist citizenry models to implement
- Support community developed and led initiatives
- Continue to implement planning codes to maximise green spaces and direct sustainable development



Figure 4.15. Artist Impressions of 2055 Tshwane (Tshwane Vision 2055 2013)

RE KGABISA TSHWANE

Inner City Project SDF

This SDF aims to reclaim the historic core of Tshwane for the comfortable and safe use of the citizens of Tshwane, by ensuring a long-term accommodation solution of an acceptable standard for national government department head offices and agencies within the inner city of Tshwane. The SDF proposed the accommodation of government departments in a series of corridors and nodes

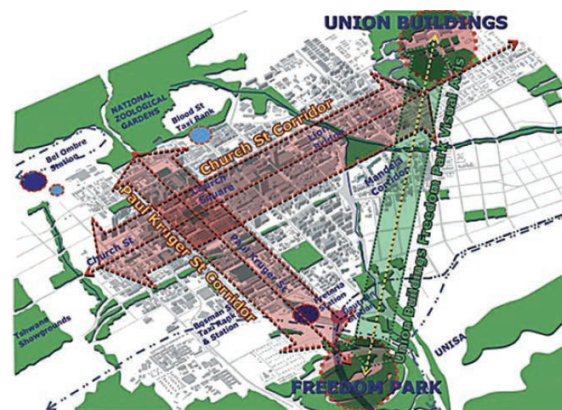
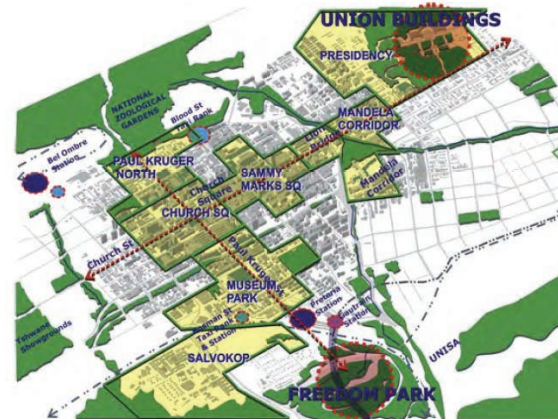
Despite their being located in the city, their interface with and contribution to the public realm remains problematic. The project aims to investigate strategies where this interface could be explored and improved, restoring the connection between government and citizens.

Figure 4.17. Right. TICRS Map
(Tshwane Vision 2055 2013)

Figure 4.16. Right. Re Kgabisa Map
(Tshwane Vision 2055 2013)

The Inner City Regeneration Strategy (TICRS)

Builds on the idea of Re Kgabisa Tshwane with the developed a Government Boulevard, Ceremonial Boulevard, a Civic Precinct, and the Nelson Mandela Boulevard. The idea is for the boulevards and precinct to contain landmark developments (including buildings of architectural and historical importance), public spaces, public art and gateways.



CHAPTER 4

The Program

O4

CHAPTER 4_PROGRAM

4.1. Redefining Urban Land Reform

The program aims to explore and unpack colonial legacy through the themes and intentions of Urban Land Reform. Ultimately, the most significant aspect of the legacy left in the wake of our colonial history is our relationships with space today, and the continued control and treatment of space in the public realm. By exploring themes of social justice within the greater agenda of Urban Land reform, the site looks at readdressing spatial inequalities still lingering from the past, and methods of reframing the discussion and future of urban land reform in the City of Tshwane.

Urban land reform also tackles reform and Right to the City. "The Urban Land reform issue has been reduced to housing and service delivery concerns. It has failed to consider the wider concerns of reform, including the idea of 'Right to the City'" (De Beer 2016). Spatial segregation and social exclusion have left residents of the inner city, and the degrading residential surroundings

(specifically Salvokop and the expanding informal settlement) face a number of social justice issues. The main issues reportedly being poverty, hunger, inequality, discrimination, vulnerability and insecurity (Ntakirutimana 2017).

The issues of urban land reform considers the following points:

- How can we create democratic access to public space? How are we addressing issues such as spatial boundaries, perception of access and control of these spaces?
- Equitable access to quality space in the city. Are we encouraging the enhancement of healthy societies with quality green space?
- Space to address social justice issues (like poverty and hunger) through community programs like urban agriculture, allowing for agency and transformation?

THEMES _ (Urban) Land Reform considered in the Tshwane 2055 Vision

SPATIAL JUSTICE

Access to healthy and vibrant green public spaces in the city is a priority in the development of Tshwane, and looks at the readdressing historical limitation of access to these types of spaces.

Spatial justice re-looks at the historical allocation of public resources and reprioritises access to these spaces.

SOCIAL JUSTICE PROGRAMS

The Tshwane Vision 2055 suggests looking to urban agriculture as possible solutions to address social justice issues such as poverty, hunger and food security. The Department of Rural Development and Land Reform could partner with communities in either educational or collaborative programs in urban agriculture.

SPATIAL SUSTAINABILITY

Preserving and protecting our natural resources forms a core issue around land reform. Berea Park still maintains many original natural features that could be celebrated as well as protected. The Apies River, vegetation and openness of the site are all features that could be lost through development.



Figure 5.1. Urban Land Reform Themes (Author 2020)

4.2. THE CLIENT

The site's client is proposed to be the Department of Rural Development and Land Reform, and aims to address the Government / Civic interface. The site will form part of the new Tshwane Government Estate, which looks at redeveloping Tshwane as the Administrative Capital. This will also address one of the main concerns of readdressing colonial legacy, which is developing access to governing authorities and promoting activist citizenry, where the public can partner with authorities in tackling societal issues.

4.3. USERS

The project seeks to create community and government partnerships, which provides a platform where citizens can partner with government departments to tackle their own concerns and issues. It aims to address the most vulnerable in the city and the urban poor.



Fresh Produce
Consumers



Urban Farmers



Government
Officials



Youth Sports



Social Justice
Workers



Recreational Users

Figure 5.2. Site Users (Author 2020)

4.4. THE PROGRAMME

Government Interface

The project proposes to address the reconnection to governing authorities by introducing a new initiative under the Department for Urban Land reform, the social justice centre for urban land reform. Here, the project proposes to house different organisations that deal with various social justice issues that deal with urban land reform. This centre will create the platform for open dialogue between citizens and authorities and model how the government could actively propose to readdress the right to space in the city. It also aims to address the gap or disconnect between national frameworks and local government practices.

The Site Interventions:

The project proposes to act as a model for different land reform and social justice concerns that should be considered as government initiatives in the City of Tshwane, as part of their agenda to readdress spatial wrongs from the past. The aspects of the program proposed are:

The Agora:

Creating a public gathering space in the city, reminiscent of the town square . The goal is to increase social cohesion by creating instances for the community to interact with each other. The agora forms the site's core or heart, connecting the different initiatives to each other, and overlapping the threads of urban land reform, forming the stage for transformation.

The Urban Farm:

Land to address poverty and hunger in the city, by recreating access to space to grow food. This also looks at changing the dynamic of the urban/rural disconnection, where farming practices, where it comes to food production, are accessible in the city.

The Food Market:

Food grown by the urban farmers on-site can then be sold back to the community, enhancing social justice on a spatial-economic level.

The Sports Fields:

The site functioned as a sports and leisure institute for several decades, however only catered to the white population. As the demographics of the area have changed, they still were not allowed access to these facilities, under the guise of a member's only policy. In addressing spatial injustice, returning the space for everyone to access quality open space to play and participate in sporting activities is an essential aspect of addressing past injustices. .

The Riverfront:

Part of colonial urban development has seen the erasure, or domination of our natural resources and environment, to the point where they have either been erased or deduced from their natural state. Redeveloping the Apies river edge into a riverfront walkway looks at respecting the natural ecology (spatial sustainability) and creating a democratic enjoyment of our natural resources, and potentially the beauty of the city.

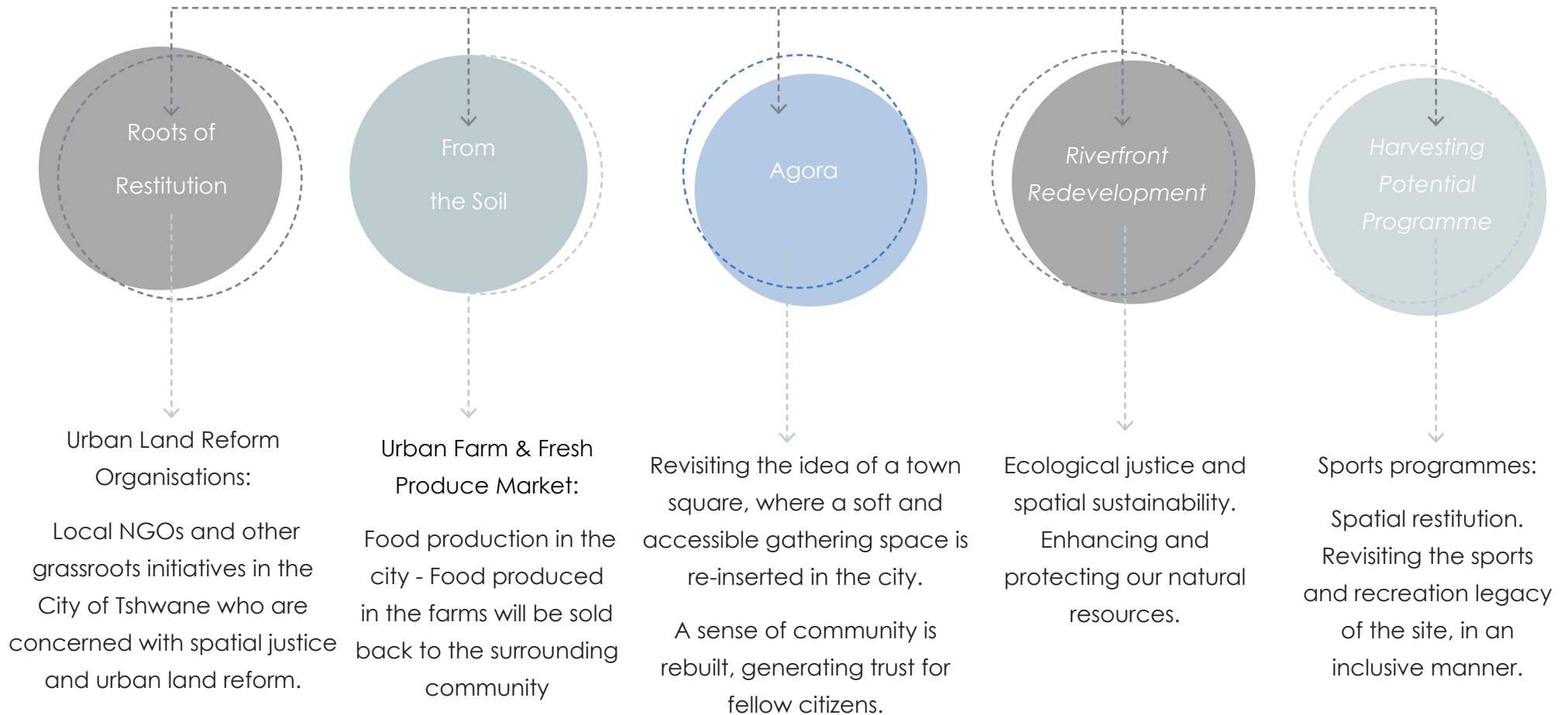
4.4. PROGRAMME

DEPARTMENT FOR RURAL DEVELOPMENT AND LAND REFORM

CITY OF TSHWANE URBAN LAND REFORM CENTRE

CULTIVATING PROSPERITY

(Social Justice Initiative for Urban Land Reform)



4.5. PROGRAMMATIC PRECEDENTS

4.5.1 Administration Building with Rooftop Greenhouse

Architect: Kuehn Malvezzi

Location: Oberhausen, Germany

Built: 2019

MUNICIPAL AND PUBLIC INTERFACE:

Looks at reconnecting public administration buildings with public space, in the form of urban agriculture. The city looked to combine production, work and public spaces, in innovative manners. The new building's vertical gardens connect and continue the energy from the city food and fresh produce market, though and onto the building's roof, reconnecting the market to the production of food.

PROGRAMS:

The building consists of a job-center and vertical garden, with a rooftop greenhouse, under the research laboratory Fraunhofer Institute for Environmental, Safety and Energy Technology (UMSICHT). They looked to partner urban agriculture solutions with building redevelopment initiatives.

BUILDING FORM RELATIONSHIPS:

Each facade of the building has its own relationship to the street, and demonstrates a different relationship between the greenhouse and office building:

On the Marktstraße (the main facade), the greenhouse appears clearly legible as an independent structure. At the Altmarkt however, it hovers above the building as a high ridge front, while the vertical garden at the back of the building communicates as an open, green link to the smaller, neighbouring buildings.

SUSTAINABILITY:

The combination of programs also contributes to an interconnected waste reduction system. Greywater is treated and reused, waste heat and CO² are used in the greenhouse to promote plant growth, and rainwater is harvested and used in both the greenhouses and the offices.

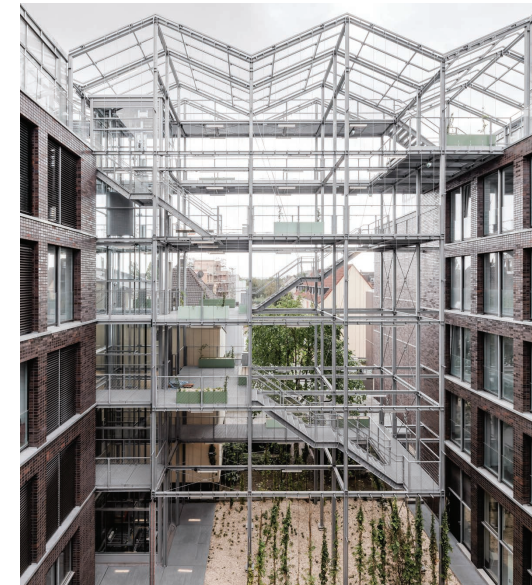


Figure 5.3. Administration Building with Rooftop Greenhouse (ArchDaily 2020)

4.5.2. Brazil Pavilion

Architect: Studio Arthur Casas + Atelier Marko Brajovic

Location: Milan Expo

Built: 2015

CULTURE AND PUBLIC SPACE:

With the 2015 Expos theme of *Feeding the World with solutions*, the pavilion at the Milan expo aims to celebrate the interconnectivity between agriculture and Brazilian culture, and how it is central to life in Brazil.

EXPERIENCE:

Being one of the largest global food exporters, the various spaces interspersed throughout the pavilion focus on exploring and educating (through visual displays) the public on various sustainable farming and bio-energy resources.

FORM-MAKING:

The pavilion is generated from a formal Cartesian grid, populated by contrasting organic pathways and landscapes, meant to consciously illustrate the dichotomy between the acts of manman's acts versus the forces of nature. The net acts a fluid transition between the opposing themes and a dynamic walkway and movement space.

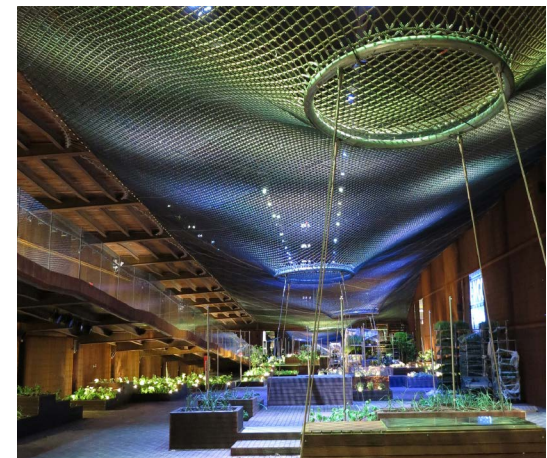
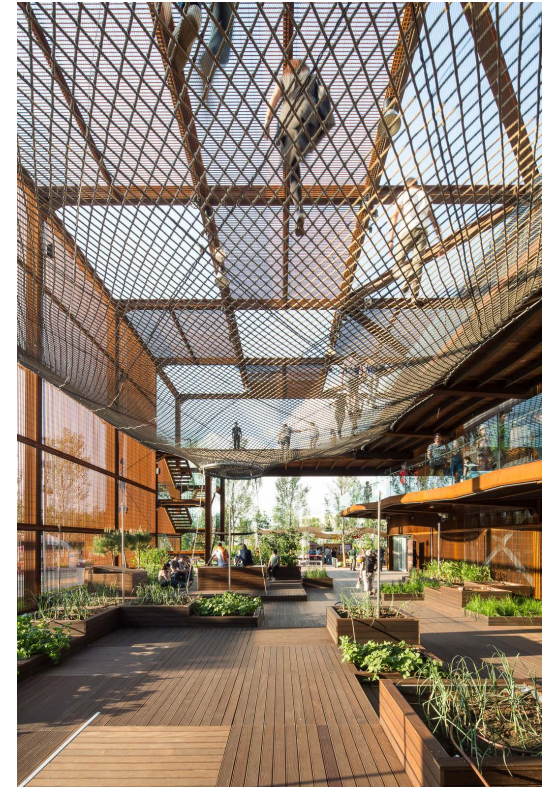
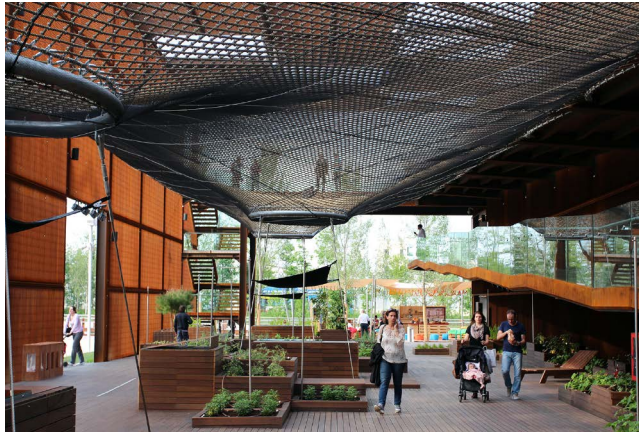


Figure 5.4. Brazil Pavillion (ArchDaily 2020)

CHAPTER 5

Heritage Theory

O5

CHAPTER 5_HERITAGE THEORY

5.1. HERITAGE THEORY

Introduction to heritage approaches and attitudes

Usually, when looking at introducing adaptations or changes to a heritage building, it considers legacy, and cultural significance, and intends to honour this memory. In the case of Berea Park, however, the proposed interventions look at contesting the legacy, by introducing adaptations that shift the narrative, and consider a more inclusive approach.

5.2. HERITAGE CHARTERS

The following heritage charters seek to situate heritage approaches and attitudes within the current discourse:

The National Heritage Resources Act 1999

The preamble of the act acknowledges the capacity for nation nation-building by celebrating our cultural diversity and seeing it as an opportunity to address past wrongs. Our heritage is a tool to always remind us of where we came from and celebrate our rich cultural heritage. It facilitates healing and material and symbolic restitution, and it promotes new and previously neglected research into our rich oral traditions and customs.

International Charter for the Conservation and Restoration of Monuments and Sites (The Venice Charter) 1964

The conservation of monuments is always facilitated by making use of them for some socially useful purpose. The Venice charter considered the preservation of architectural heritage through finding a use for it. All acts of restoration and alteration were to be kept legible, by carrying its own contemporary stamp, and that unity of style is not the ultimate

goal. It also emphasised that all additions that may be done should not detract or compete with the crucial aspects of the heritage. The missing parts must integrate harmoniously with the whole, but be distinguishable as not to falsify historical evidence.

The Australia ICOMOS Charter for Places of Cultural Significance (The Burra Charter) 2013

The Burra Charter advocates a cautious approach to change: do as much as necessary to care for the place and to make it useable, but otherwise change it as little as possible so that its cultural significance is retained (Australia ICOMOS Burra Charter, 2013).

The Burra charter focuses on preserving cultural heritage, and seeks a minimal approach in order to be respectful towards the heritage architecture. It sets out by recommending a deep understanding of the place, by defining the space, its site, history and associations. By building a layered understanding of the site meaning, its cultural relevance and architectural relevance are revealed. Through creating a statement of significance, the core

of the heritage significance is highlighted, and a heritage approach can be defined and developed .In this way, the meaning of the heritage is retained without being overly cautious and sensitive to all aspects of the architecture. Additions, changes and alterations can be completed, whilst maintaining the relevant aspects of the heritage.

5.2.1 Statement of Significance

Historic Value

The site has had numerous functions and associations over the years, layering a complexity of associations with South Africa's past. The site speaks to Pretoria's early pre-colonial and colonial days, where the illustrious sports grounds sought to elevate the town into an upscale destination, rather than a rural mining town. It also speaks of the shift of demographics in the surrounding community, and the continued members-only rule further isolating and ostracising the other. The building's eventual abandonment is the ultimate example of how the building remains stuck in a bygone era and is struggling to transition in a new free, diverse and inclusive society.

Aesthetic (Architectural) Value

The Cape Dutch revival style of the architecture speaks to a politically significant era, where a national style was sought based on a South African 'vernacular', which was also derived from a European heritage. This revival style is already a reinterpretation of the traditional Cape Dutch farmsteads, but in a

far grander form, and perhaps one of the first conscious endeavours by the post-colonial government in searching for a South African style (which excluded the inclusion of any African vernacular styles). The architecture also speaks to its classical characteristics, lingering from its European predecessors, such as in the A-symmetrical proportions, gables and arches.

Social Value

The sports clubhouses at Berea Park speak of a by-gone era, and often invoke a sense of nostalgia for those who remember the club, and the various sporting functions. This nostalgia is, however, privileged, as the club remained racially segregated and exclusive. When the various sports clubs were moved and the function of the site changed (to a school), the facilities suddenly became widely accessible, with the surrounding community enjoying and taking advantage of the vast open sport fields. This was however again restricted by closing off the site to preserve the heritage. The community no longer has any access to its open space.

Technical value

The Berea Park Clubhouses represent a level of craftsmanship that seated the building as one of the finest sports institutes in the southern hemisphere.



Figure 6.1. Berea Park Architecture (Bruwer & Paine 2017).

5.3. HERITAGE APPROACH:

Architectural heritage continuum

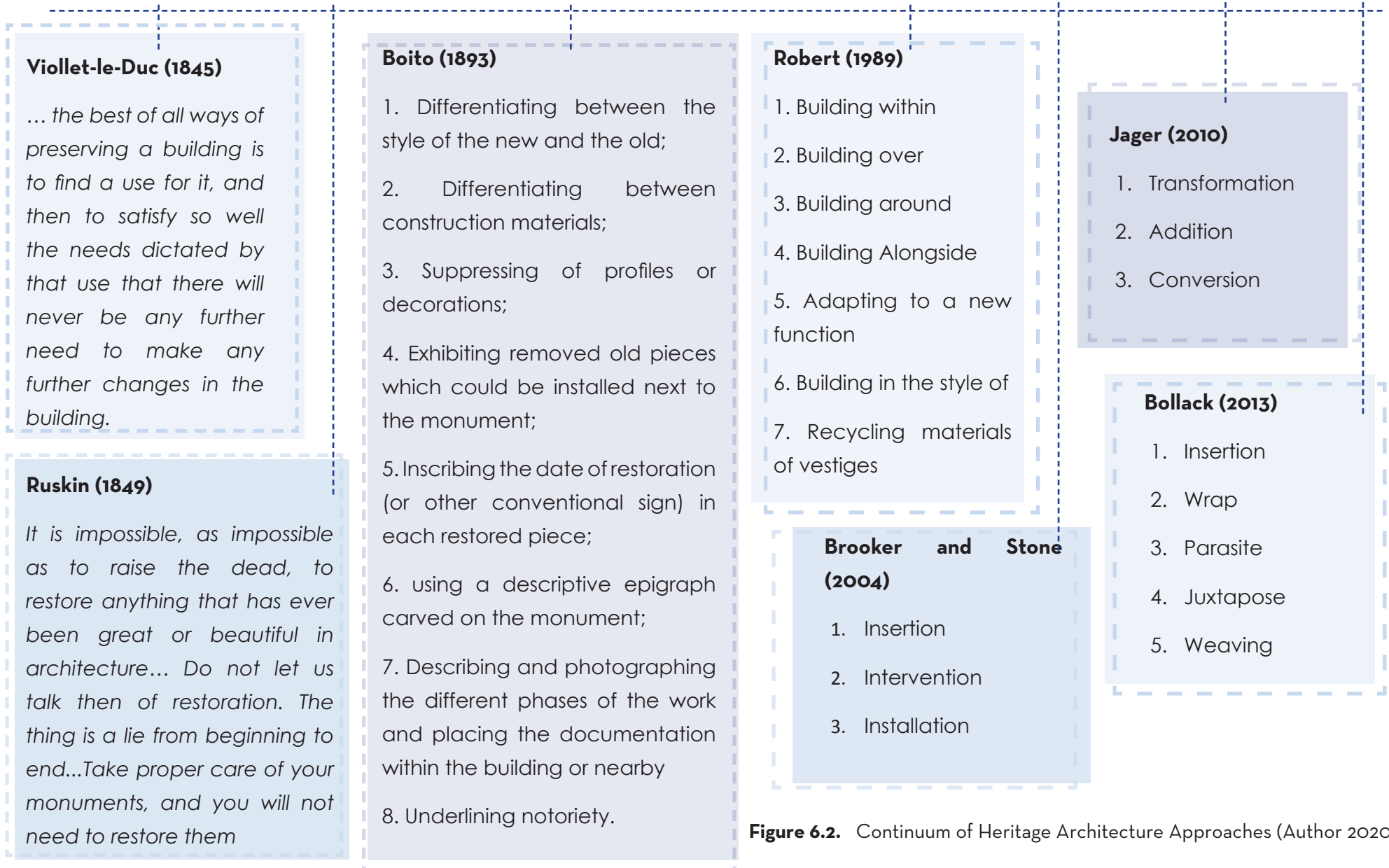


Figure 6.2. Continuum of Heritage Architecture Approaches (Author 2020)

5.3.1 Adaptive Reuse

Adaptive reuse explores adding to the narrative of architectural heritage rather than erasing it. To contest our past, there needs to be something to contest. Reminders of the past allow for critical reflection, reviewing our past and whether we have changed. When it is decided to conserve a building through adaptive reuse, that building is considered the result of a continuous historical development process. In this way, its authenticity is revealed, and its cultural values are protected. The conservation process highlights or exposes the historical process.

In the process of remodelling, the past takes on a greater significance because it, itself, is the material to be altered and reshaped. The past provides the already-written, the marked "canvas" on which each successive remodelling will find its own place. Thus, the past becomes a "package of sense", of built-up meaning to be accepted (maintained), transformed, or suppressed (refused) (Machado, R. 1976).

The adaptive reuse approach can range from radical to sensitive, challenging the heritage, complimenting it, or continuing it.

It seeks to add a contemporary narrative to the historical one while maintaining its cultural significance. A holistic approach is necessary, as introducing an inappropriate function could inadvertently change the tone of the architecture, or over dominating the form with new radical interventions could overshadow the heritage, negating the need to preserve it in the first place.

5.3.2. Architecture, heritage and ruins

Contemporary ruins speak of an architecture that is less than one hundred years old, and is either unfinished or abandoned (Camocini, B & Nosova, O. 2017). The state of abandonment speaks of a building's lifespan, with its end state that of abandonment. Although the state of ruin is seen as a blight to the urban landscape, with concerns around safety, security, maintenance, degradation etc... Its state of incompleteness could instead provide a catalyst for an innovative conservation attempt through re-completion. The new architecture aims to create a dialogue between the origin and the future, seeing the process of building and reinterpreting as an infinite process.

With the reimagining of abandoned contemporary ruins, the building process is never complete. It, however, seeks to layer contemporary interventions within the heritage continually. Seeing the process of ruination as part of a building's life begs to question the authenticity in adapting the building. Gilles Clement (1999) further expounds on this idea by considering

whether humans should be entirely removed from the centre and allow nature's natural progression to continue, in the ultimate search for authenticity. However, it can be proposed that as the current state of Berea Park is due to human neglect and lack of proper use, it is our duty to intervene and reinterpret the future of the architecture.



Figure 6.3. Berea Park Ruins (Author 2020)

5.3.3. Authenticity and a palimpsest approach

By considering adaptive-reuse through the lens of palimpsest, the new additions to the building can be seen as a rewriting, with the past represented in the heritage structure and the layering of adaptations to the building over time seen as the continual process of reinterpretation. Suppose an original building is considered a first discourse that conditions future formal discourses inscribed upon it. In that case, remodelling (adaptive reuse) can be conceived of as rewriting (palimpsest) (Machado, R 1976).

By differentiating and revealing the layers of alterations and additions over time, the heritage's authenticity is maintained, and no historical evidence is falsified. The evolution of the building is evident, and speaks to changes in attitudes, approaches, ownership and meaning over time.

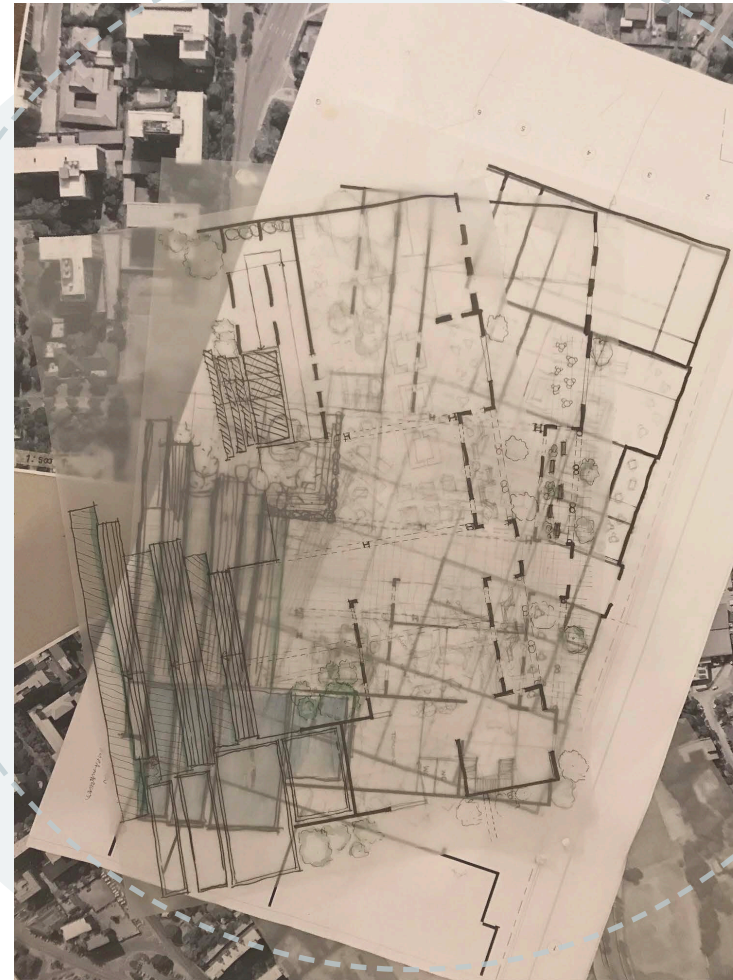


Figure 6.4. Palimpsest layering of previous designs (Author 2020)

5.4. ARCHITECTURE HYBRIDITY

Architectural hybridity unpacks the concept of exploring the city as the stage for a war of narratives. It cannot be seen as something as basic as combining or contrasting different forms, but is much more layered and multifaceted, described as distorted rather than straightforward, ambiguous rather than articulated (Venturi 1977:16).

Heritage architecture can form part of this dynamic, carrying legacy and meaning from the past interspersed between new urban forms. By weaving new forms together with the old structure, past and present site associations can be juxtaposed and contested. The different forms represent the tension between opposing ideals, and the past and present of legacy.

As hybridity cannot be reduced to stylistic or aesthetic categories (Venturi 1977:16), it also looks to a blending or combining of meanings, as well as uses or programmes. By combining new programmatic intentions

and contesting the traditional (colonial) functioning of government infrastructure, the program aims to destabilise the legacy of government architecture. It seeks to reinterpret the historical and current government and civic interface model by integrating new programmatic intents overlaid onto traditional government programs.

According to Shohat (1994:42), hybridity is dynamic, mobile, less an achieved synthesis or prescribed formula than an unstable constellation of discourses. It is not about contrast or combinations of two styles, but rather instances or moments in architecture that speak of different things, perhaps undermining the other or looking to reinterpreting previous associations around architecture.

5.5 HERITAGE PRECEDENTS

5.5.1 Santa Caterina Market

Architect: Enric Miralles and Benedetta Tagliabue

Location: Barcelona, Spain

Date: 2005

HYBRIDITY

Rather than creating a contrast, or dichotomy, between old and new, the architects consider complexity, variety and ambiguity to be a more accurate definitions of the architectural approach. The new roof is just as part of the old building, rather than a new element. With its undulating form and coloured tiles, the roof looks to incorporate the vibrancy of Spanish culture with the classical beauty of the heritage classical facades. Instead of seeing the building as opposing forms, hybridity begins to develop.

HERITAGE APPROACH

Three of the remaining facades were kept of the final design of the market, with the new roof seemingly floating above the old market below. The curved roofs are reminiscent of the movement of the old market roofs, and speak to the arches or the porticoed facade below, reimagining its classical language.

In between the roof and the market are timber panels, which assist in natural ventilation and act as a visual separation between the elements, clearly distinguishing what is heritage, and what is contemporary.

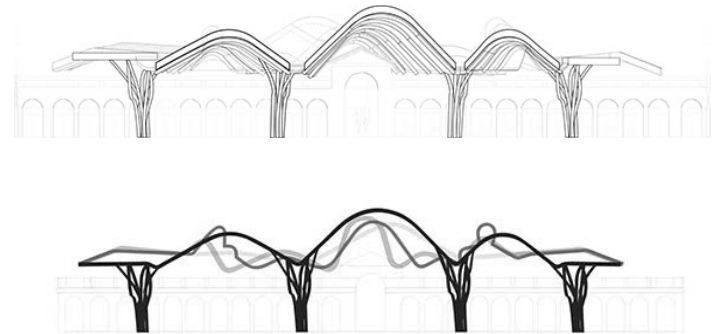


Figure 6.5. Santa Caterina Market

5.5.2 Constitution Hill

Architect: Urban Solutions and OMM Design Workshop

Location: Johannesburg

Date: 2004

CULTURAL HYBRIDISATION AND SYNCRETIC EXPRESSION

Constitutional Hill directly addresses the problematic past of Johannesburg Old Fort by adaptively reusing the prison that imprisoned freedom fighters to fight for all South Africans' constitutional rights, at the highest level of justice.

The architecture aims to include cultural expressions, engaging in the idea of including previously excluded and subjugated narratives. The iconography and symbolism with the notion of 'justice under the tree' bring cultural expression to the westernised and colonial courthouse and justice systems.

By highlighting the intersection of dominant (colonial) and subjugated (African) narratives, the architecture's meaning and identity take on a duality, with the new layers contesting past meanings. By pluralising identity, it aims to become more inclusive.

Constitutional Hill expresses its cultural hybridity visually, relying on art and ornamentation to add an African expression to a colonial construct of the constitutional court. To adequately contest past meanings, the architecture should aim to express hybridity on numerous levels, not relying solely on imagery and architectural expression.



Figure 6.6. Constitution Hill

5.5.3. Neues Museum

Architect: David Chipperfield Architects

Location: Berlin, Germany

Date: 2009

HERITAGE AND ARCHITECTURE PALIMPSEST

Not a memorial to destruction, not to create a historical reproduction, but to protect and make sense of an extraordinary ruin and remains...This concern led us to create a new building from the remains of the old...A new building that was made from fragments or parts of the old but one again conspiring to completeness (Chipperfield).

APPROACH

Through various approaches, such as additions, repairs or completions, Chipperfield uses a series of heritage approaches, each engendering different meanings and relationships with the existing ruin (Bollack 2013).

The work by Chipperfield is distinctly recognisable, done with compatible, yet different, materials. This layering of contemporary materials with the old ruin

creates a straightforward narrative of heritage, ruin and reuse. The reinterpretation of lost (or destroyed) architecture fragments, such as with the main staircase's recreation, weaves together a continual story of design.

By accurately articulating between the ruin and the adaptive reuse strategies, the building can be understood as a palimpsest. This history of the museum is illustrated through its form, with the original traces and intentions evident, speaking to the space's original character. The scars of destruction left by the war linger in the ruined elements. With contemporary additions, reinterpretations and repairs weave together the then and now, tying the story of the building together.



Figure 6.7. Neues Museum (David Chipperfield Architects 2020)



POTENTIAL HERITAGE STRATEGIES



Figure 6.8. Insertion (David Chipperfield Architects 2020)



Figure 6.9. Re-enclosure (David Chipperfield Architects 2020)

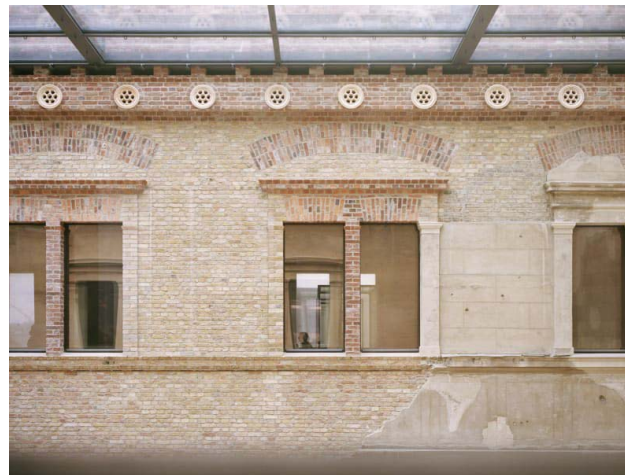


Figure 6.10. Repair (David Chipperfield Architects 2020)



Figure 6.11. Reinterpretation (David Chipperfield Architects 2020)

CHAPTER 6

Concept and Design Development

COLONIAL LEGACY

'the influences and outcomes of colonialism are in fact over, yet contemporary economic, political and social structures across regions in Africa continue to be shaped by their distinctive experiences from the period of colonialism... (Barker 2018)'

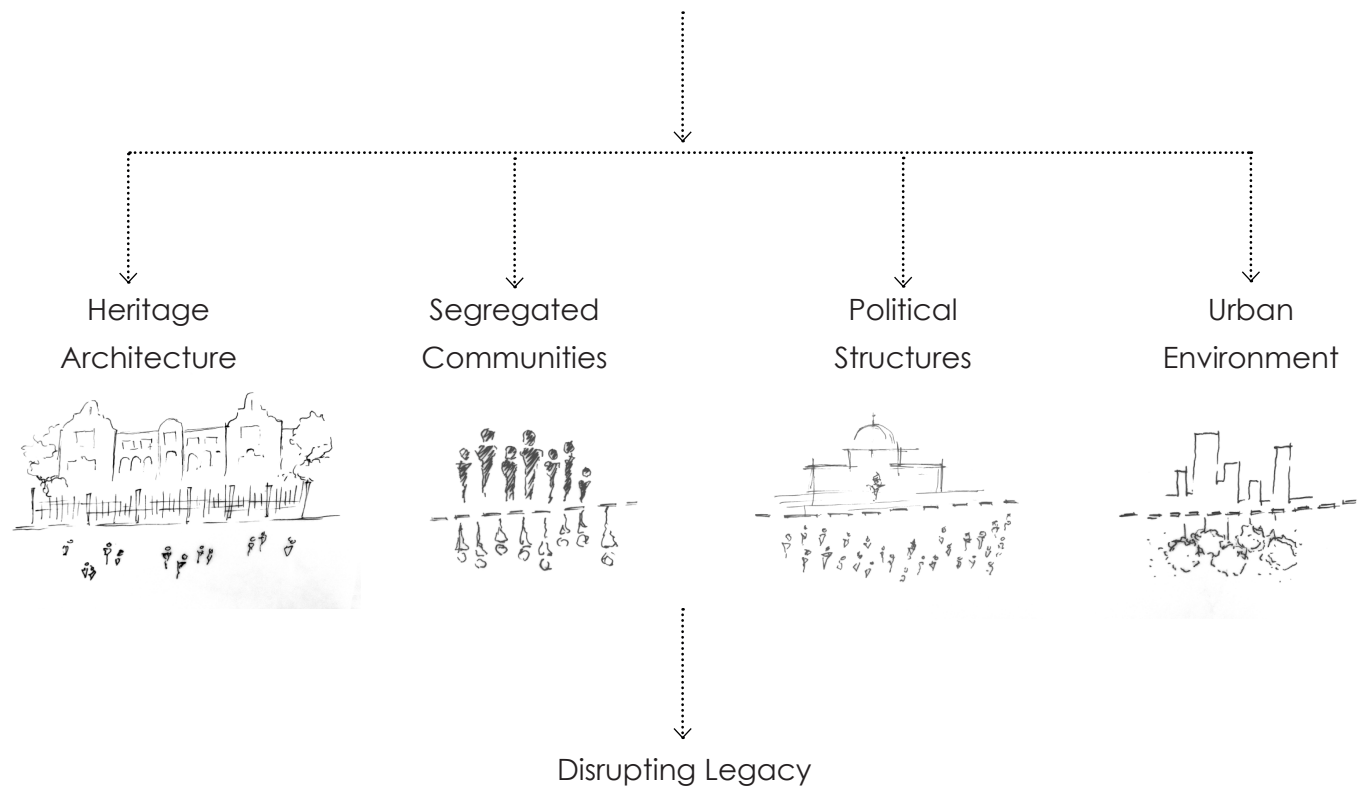


Figure 7.1. Colonial Legacy Concept Diagram (Author 2020)

6.1. Theoretical Approach

'Perhaps the most fitting memorial to the Struggle movement would be the conservation and adaptive reuse of historic buildings to promote democratic rights and economic goods and services' (Ballie 2018:29). This project considers the layers remaining from a legacy of coloniality, in the city of Tshwane, and seeks to disrupt its continuum.

6.2. Architectural Approach

We can seek to layer new meanings into buildings through the adaptive reuse of colonial architecture, ultimately undermining and contesting its original design intent and functioning. A variety of heritage responses will be used throughout the building to introduce different meanings in different spaces, with the layering creating a narrative that users can read as they move through the space.

6.3. Design Approach

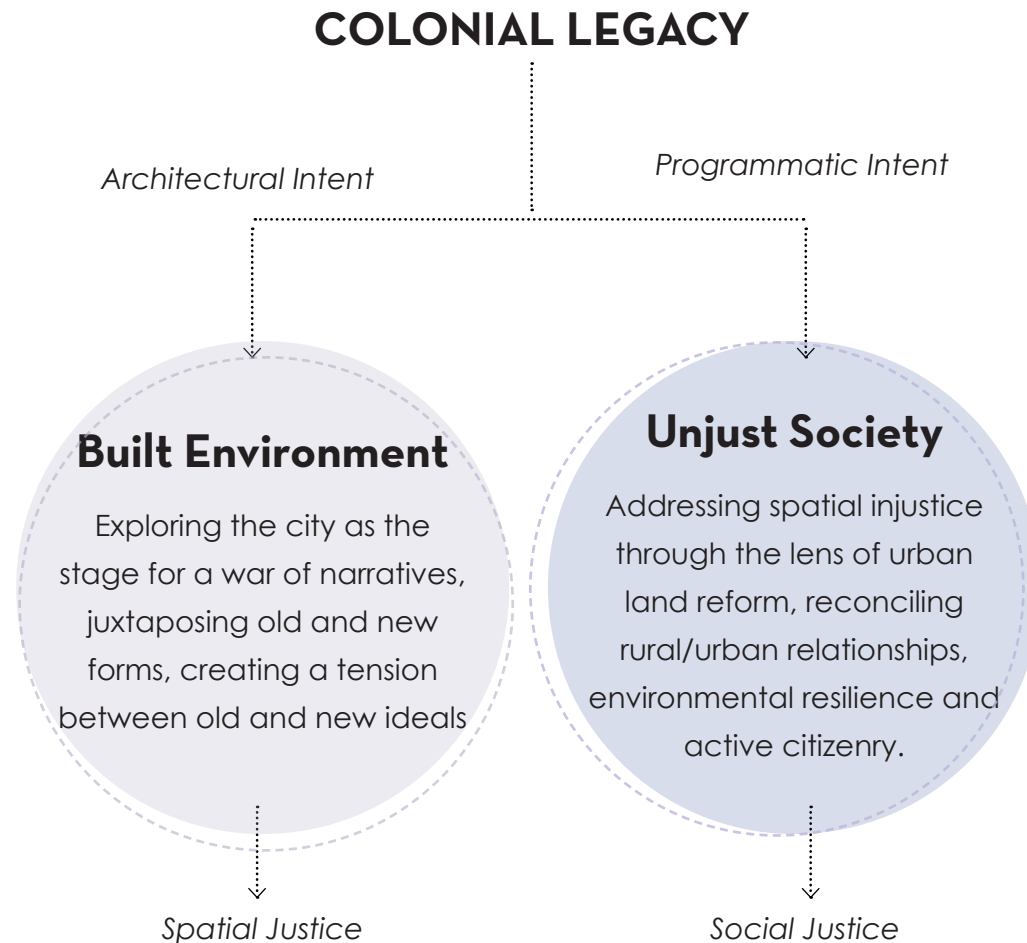
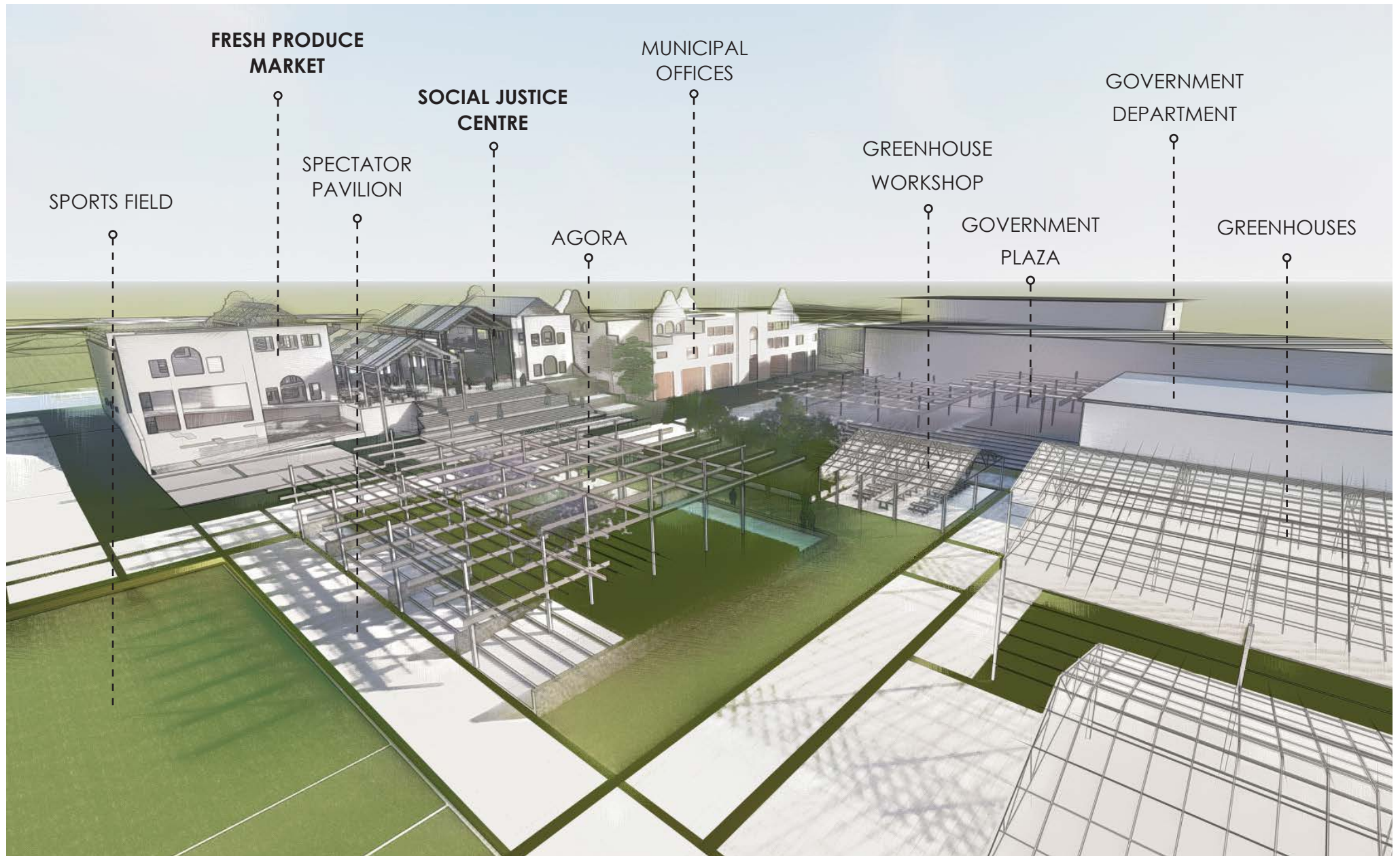


Figure 7.2. Design Approach Diagram (Author 2020)

6.3.1. Programme Arrangement

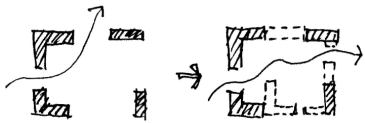


6.4. Conceptual Approach

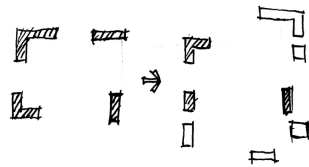
The design aims to explore further, unpack and expand upon the themes introduced in the case study investigation, and how different approaches can be incorporated, along with appropriate heritage response strategies, throughout the different aspects of the design.

The design approach is based on the following principles:

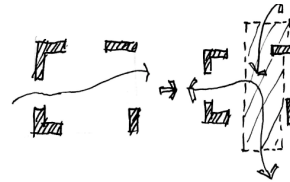
1. Unveiling



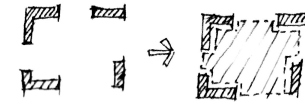
2. Re-interpretation



3. Insurgence



4. Appropriation



Unveiling engages with the original intentions and design of the architecture, and seeks to reveal thresholds, design elements and movements that have since been concealed. The intention of this principle aims to speak to memory, and is an act of selective restoration. Parts of the architecture will be stripped back to reveal earlier layers, with elements replaced to restore the original design intents, aesthetic and meaning, in selected areas.

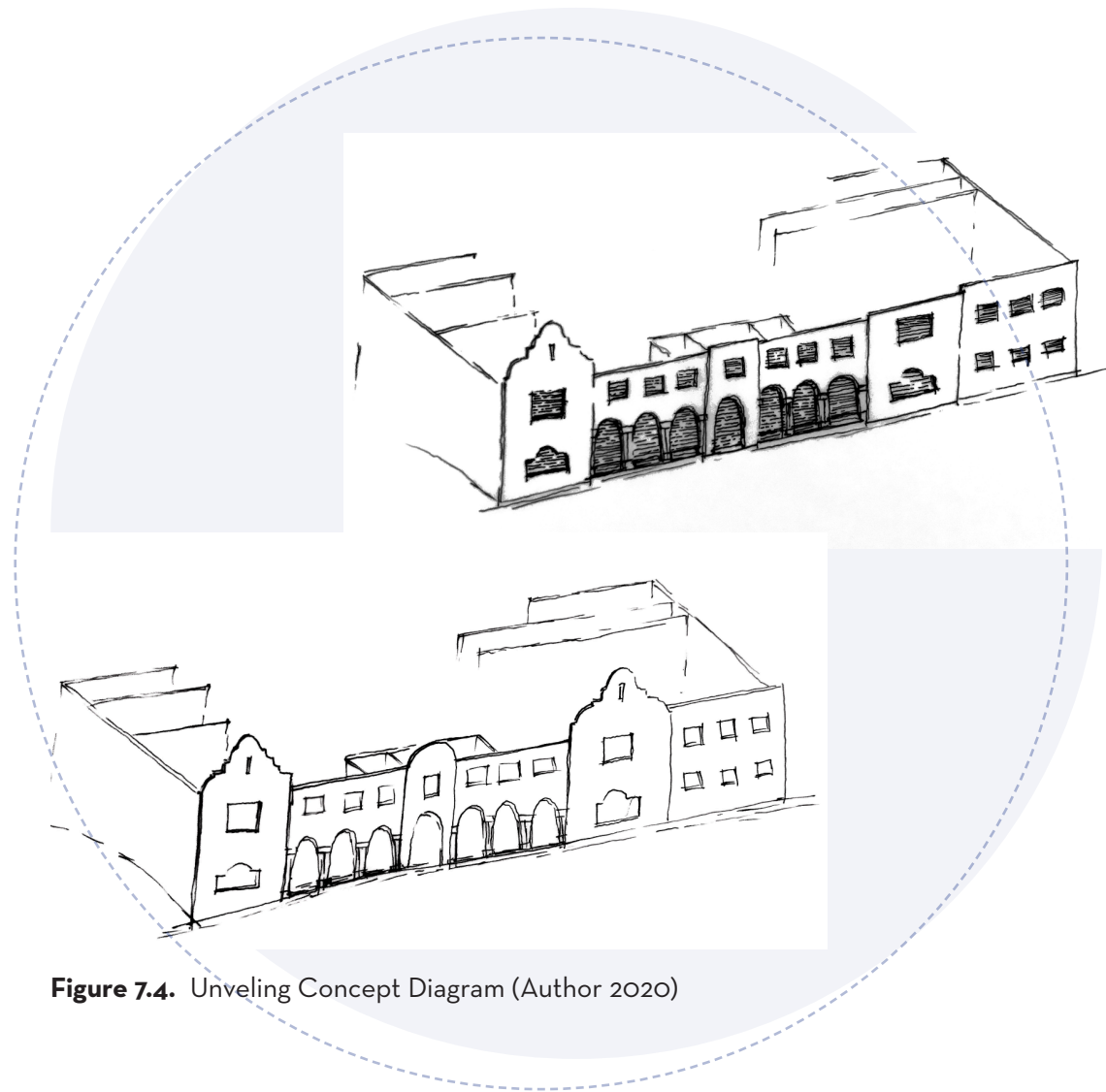


Figure 7.4. Unveiling Concept Diagram (Author 2020)

Re-interpretation seeks to take previous representations of the design, and reinterpret them to suit the building's new development. As seen with the clubhouse's rear veranda, the building edge has moved out, become enlarged and then enclosed over the years. The intention is to selectively work with the remaining fragments of the rear facades, selectively remove (demolition) fragments and reconstruct the urban veranda.

Insurgence looks at the introduction of new design and structural elements by inserting them into the design. Parts of the original southern clubhouse building have been lost due to vandalism, fire and degradation. Instead of reconstructing and re-enclosing the building, the new openness of the design is emphasised by the insertion of new volumes and structure.

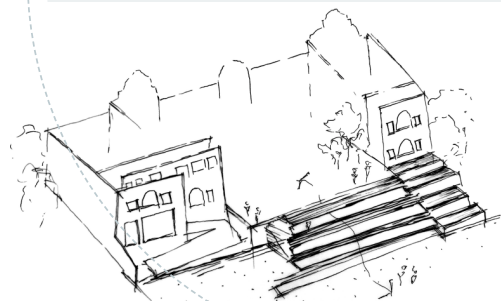


Figure 7.5. Reinterpretation Concept Diagram (Author 2020)

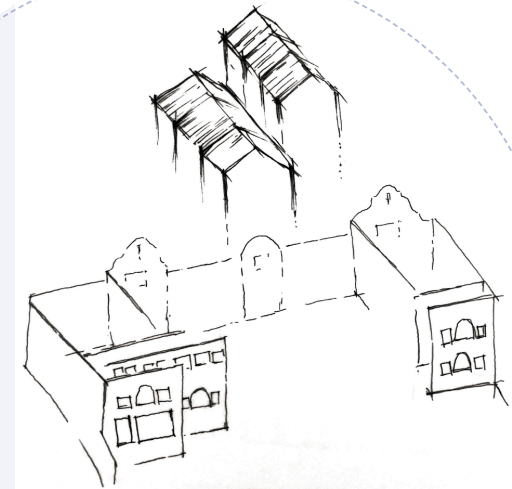


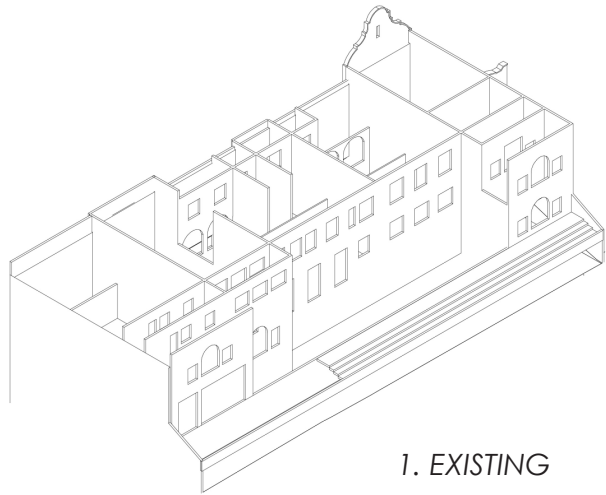
Figure 7.6. Insurgence Concept Diagram (Author 2020)

Lastly, appropriation explores the act of reoccupying space, but in a manner that contests its past, or original use, and disrupts the legacy of colonial civic space. Here the new Land office will be introduced, exploring the public/government interface, its legacy of exclusion and inability to accommodate and welcome citizens into the space. The aim to introduce the function in such a manner, that through the act of reoccupying or appropriating the space, it functions as a commentary and critique of government/civic interfaces in Tshwane.

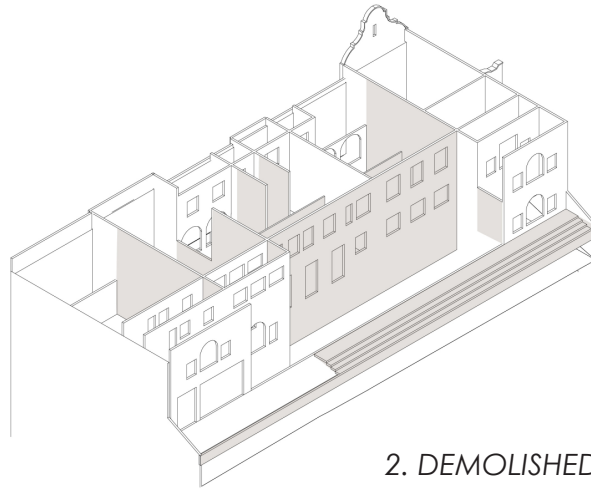


Figure 7.7. Appropriation Concept Diagram (Author 2020)

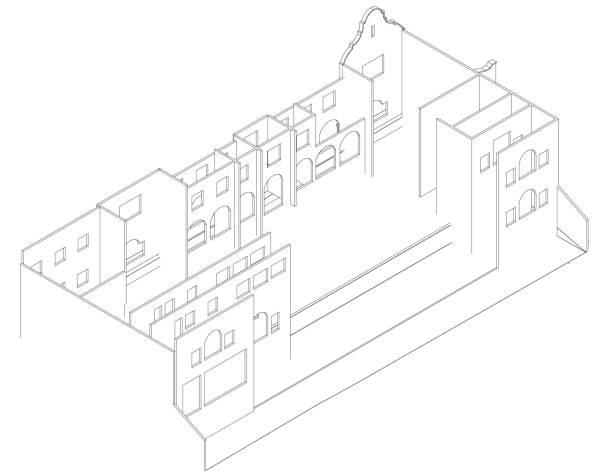
6.5. Demolition Views



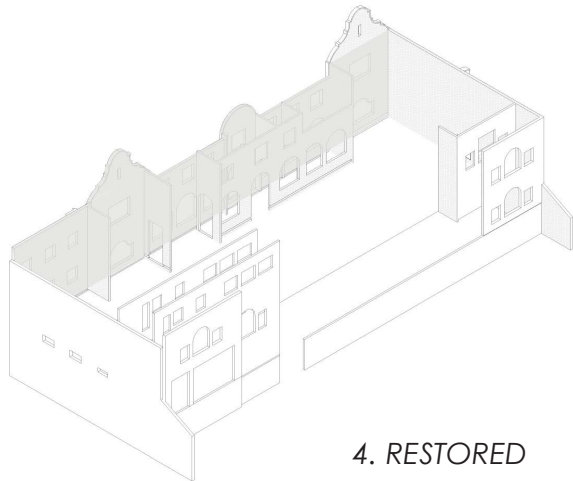
1. EXISTING



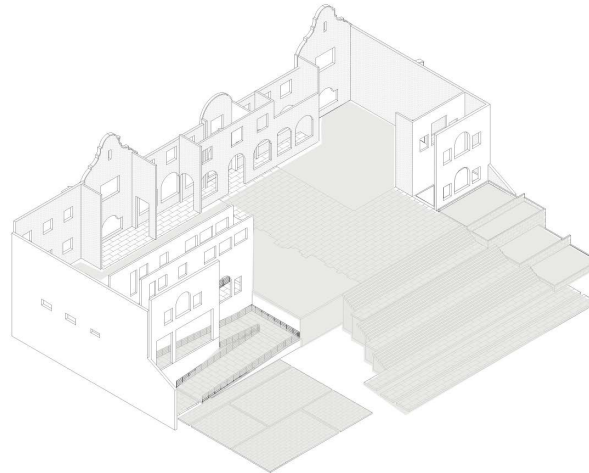
2. DEMOLISHED



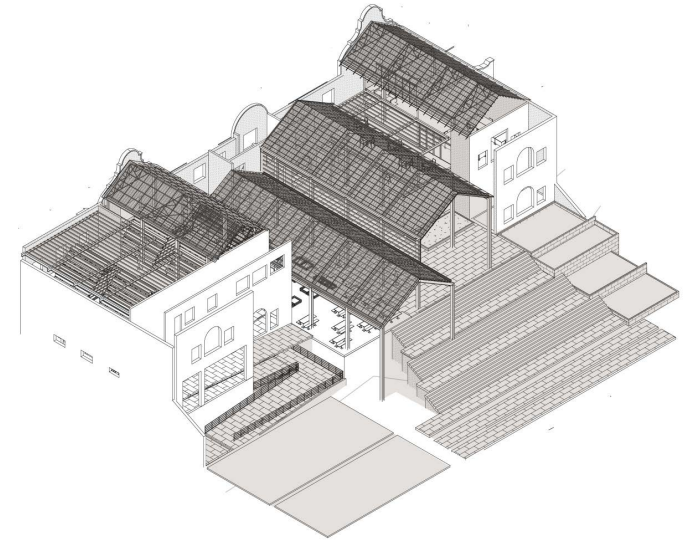
3. REMAINING



4. RESTORED



5. EXTENSIONS



4. INSERTIONS

6.6. Design Iterations

6.6.1 Site Plan Iterations

The first iterations consisted of site investigations, the arrangement of forms and spatial relationships. Variations of movement across the site were investigated, and the entrance and main intervention were placed in the southern clubhouse, and the rest of the site was planned on a design concept level.

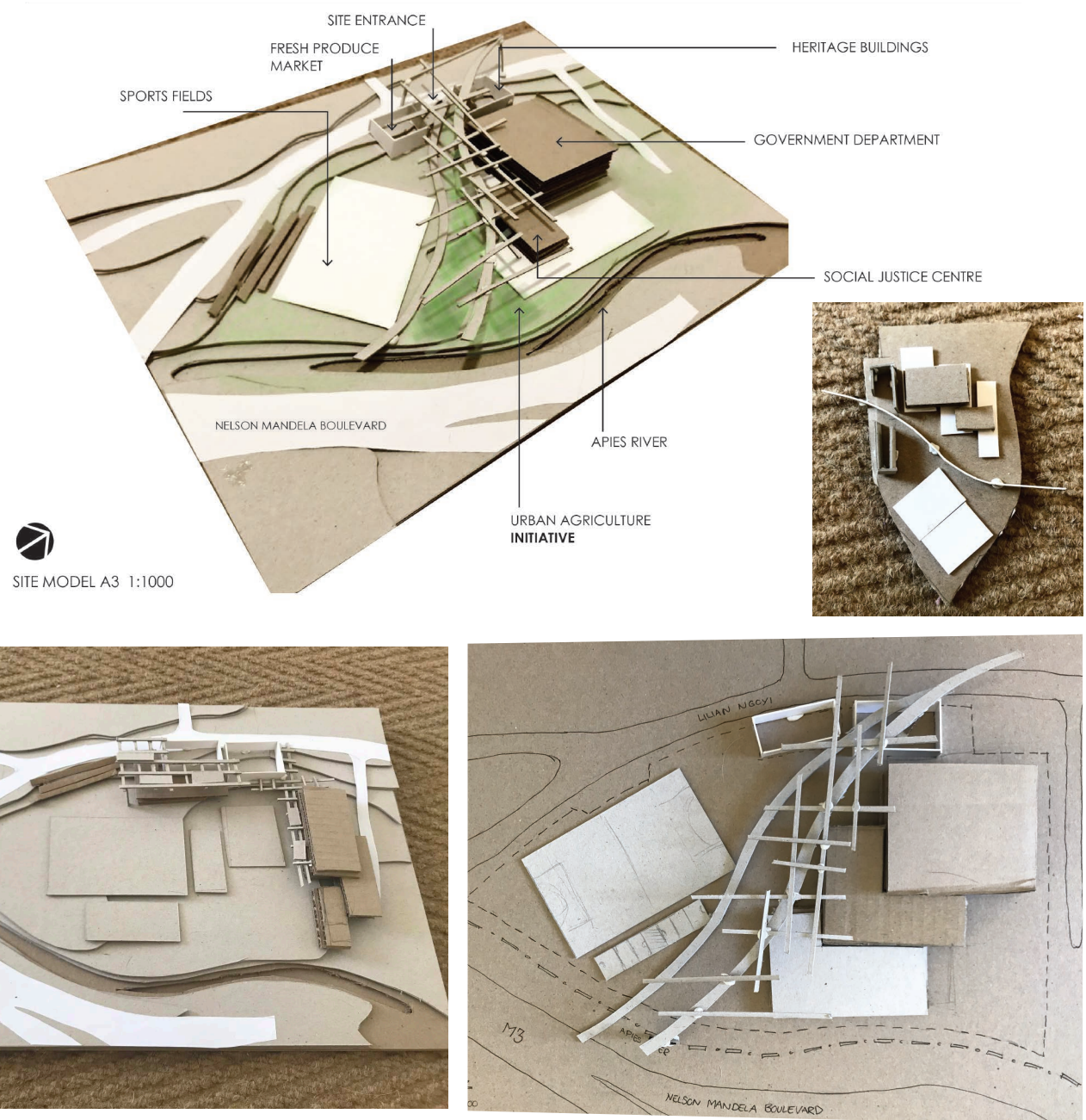


Figure 7.8. Above. Site Exploration Maquettes (Author 2020)

6.6.2. Design Iteration:

The scope of the design was further delimited, and the focus was determined to be on the social justice centre for land reform, fresh produce market, agora and growing greenhouses. The additional spaces for the Government department for land reform and remaining sports field, and interaction with the Apies River were demarcated and integrated at a site plan level.

The language of the new structures was drawn from the original (missing) roof structure, the geometry of the gables and the incorporation of greenhouses throughout the design.



Figure 7.9. Design Iterations (Author 2020)

6.6.3. Design Iteration:

Investigations into the adaptive reuse intergeneration of old and new forms were conducted. Thresholds, light, volumes and spatial quality were explored, and the decision was made to keep the structural insertions lightweight steel. In this way, the old and new interface is emphasised, and the openness achieved through this in the new public interface acted as a contrast to the solidity of the original southern clubhouse.

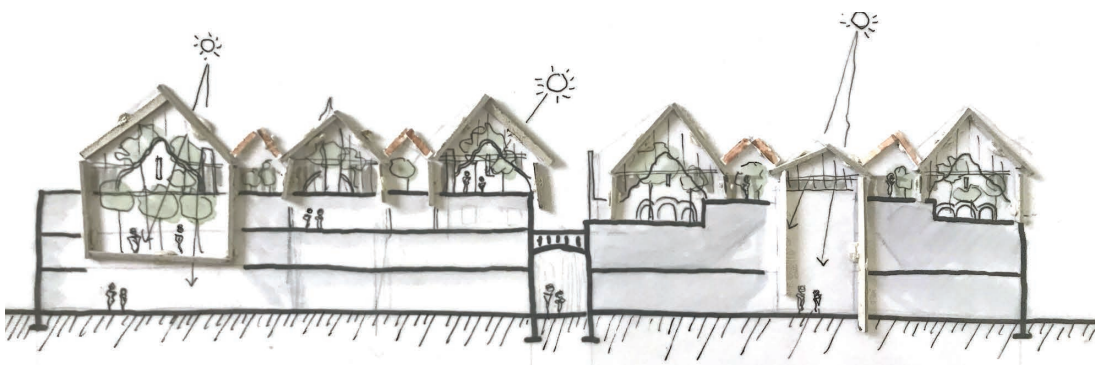
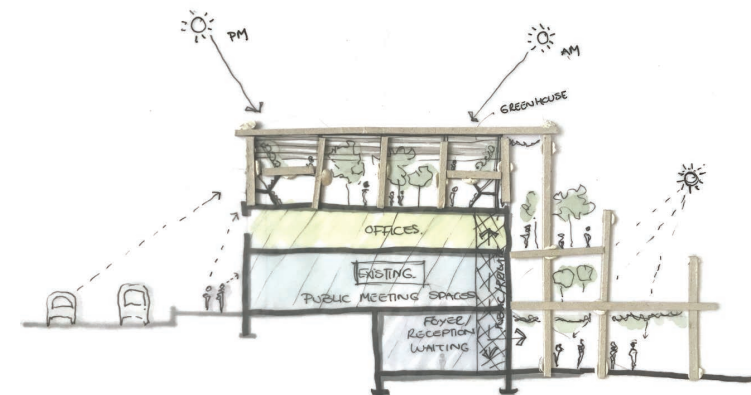


Figure 7.10. Design Iterations (Author 2020)



6.6.4. Design Iteration:

The fresh produce market was moved from the proposed central agora, into the southern clubhouse space. This placed the market right along the side edge and encouraged movement through the building by activating the street edge and creating visual interest into the site.

The agora was planned to facilitate the relationships with the remainder of the site activities and the creative avenues of movement that encouraged interactions with the other site functions.

The structural relationships between the heritage architecture and the new forms were also investigated, and a more distinct, and separated approach was ultimately decided upon (explored further in the technical chapter).

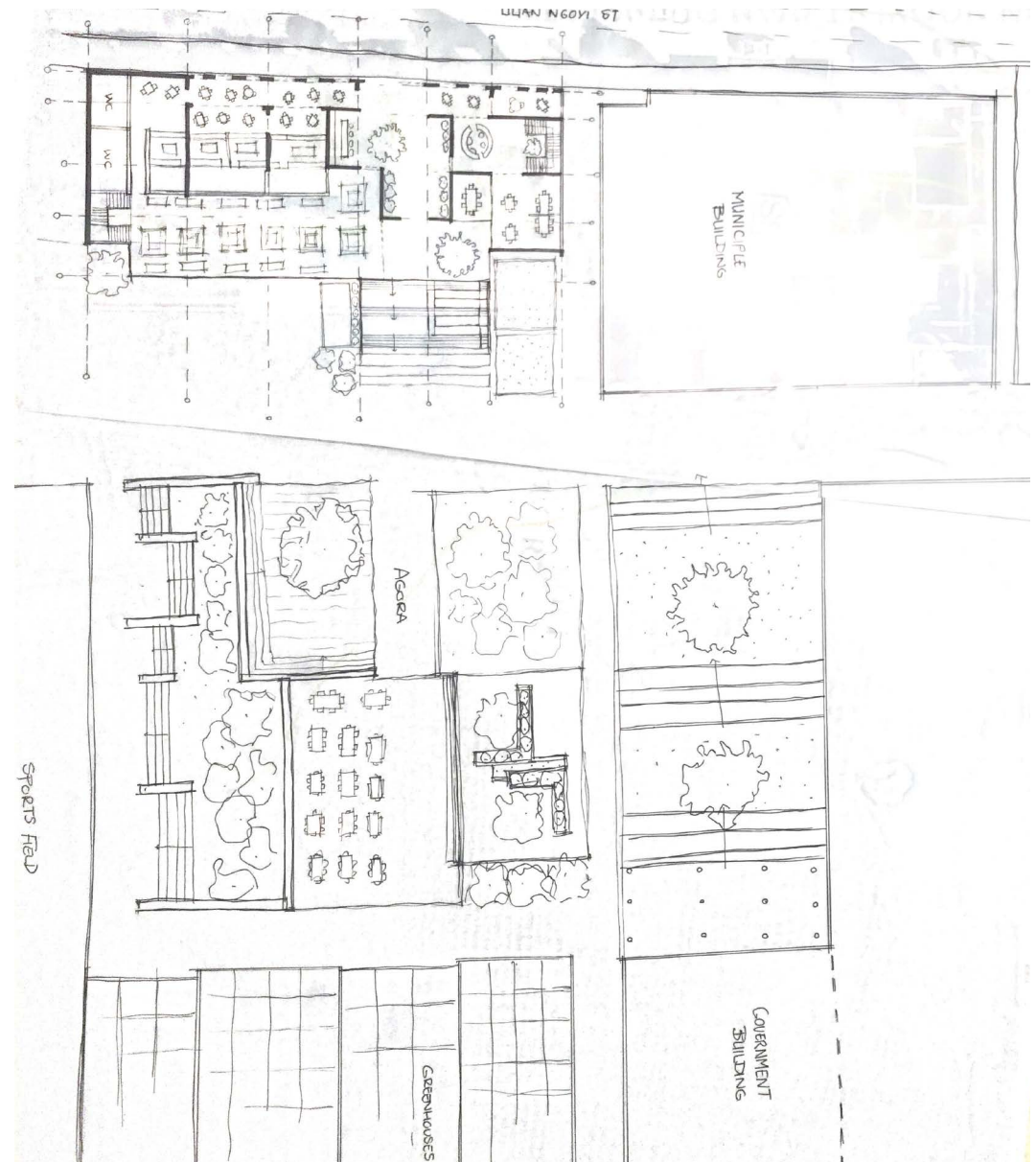
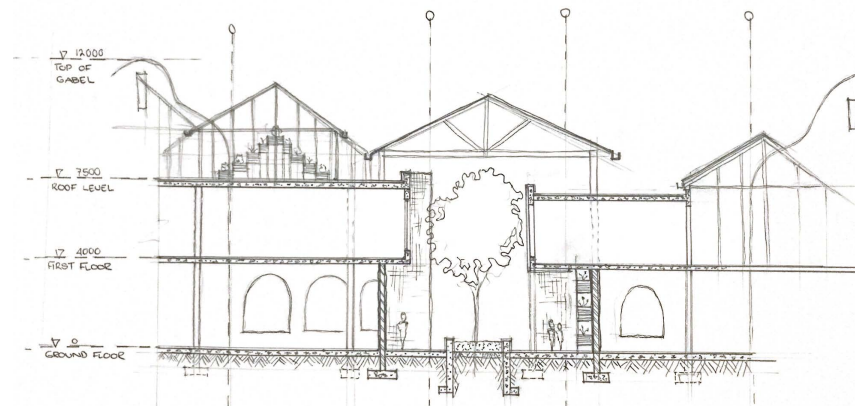


Figure 7.11. Design Iterations (Author 2020)

6.6.5. Design Iteration:

The final design iteration focused on the southern clubhouse (main) intervention. The internal spaces of the architectural remains were investigated, with the insertion of new volumes created by lightweight steel portal frames. The enclosure of the building was also considered, and a variety of enclosures were explored. It was decided to use a variety of open roof structures, transparent sheeting and opaque roof sheeting to achieve various internal environments.

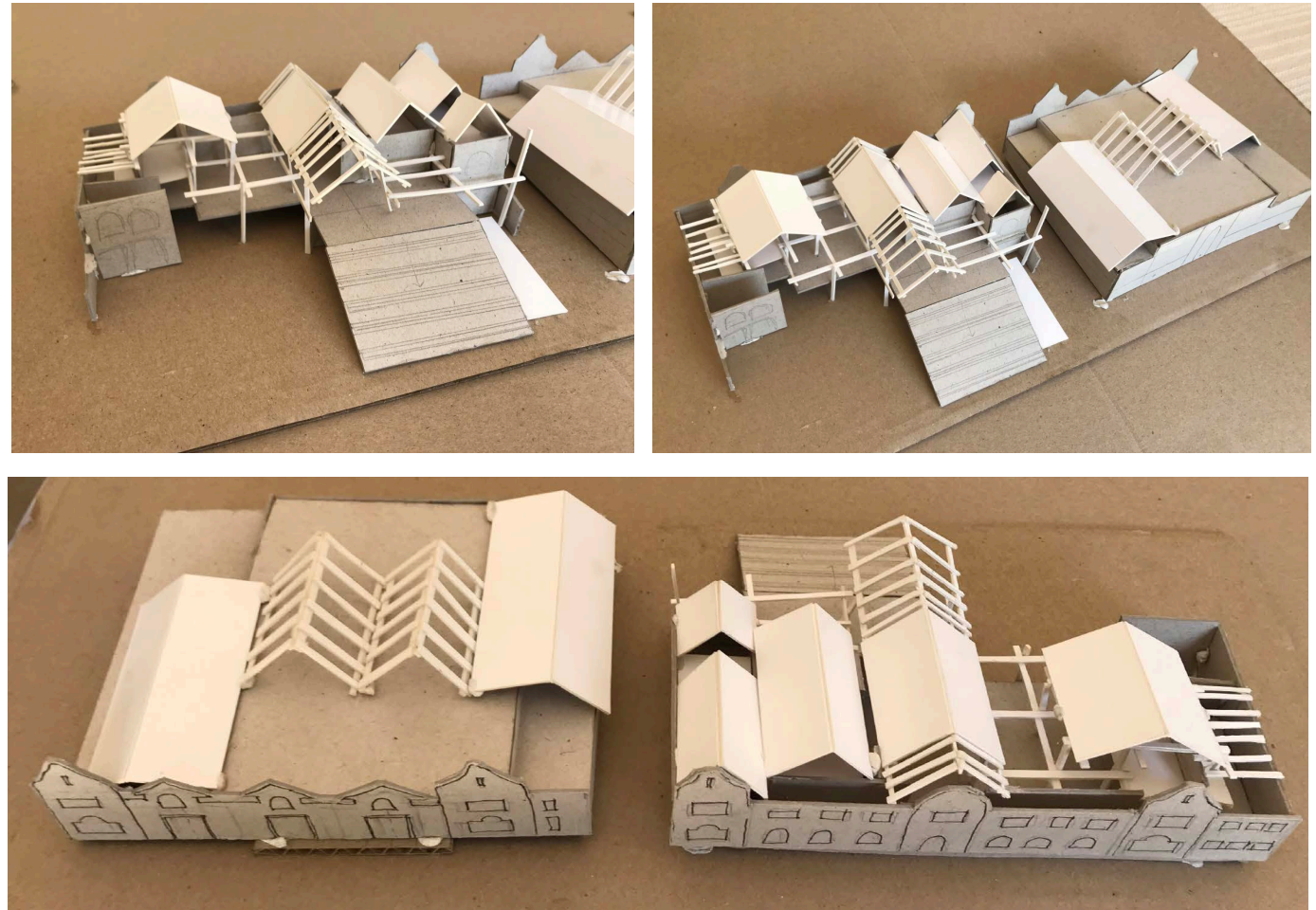


Figure 7.12. Final Design Maquette Iterations (Author 2020)

DESIGN DRAWINGS

Plans and Sections

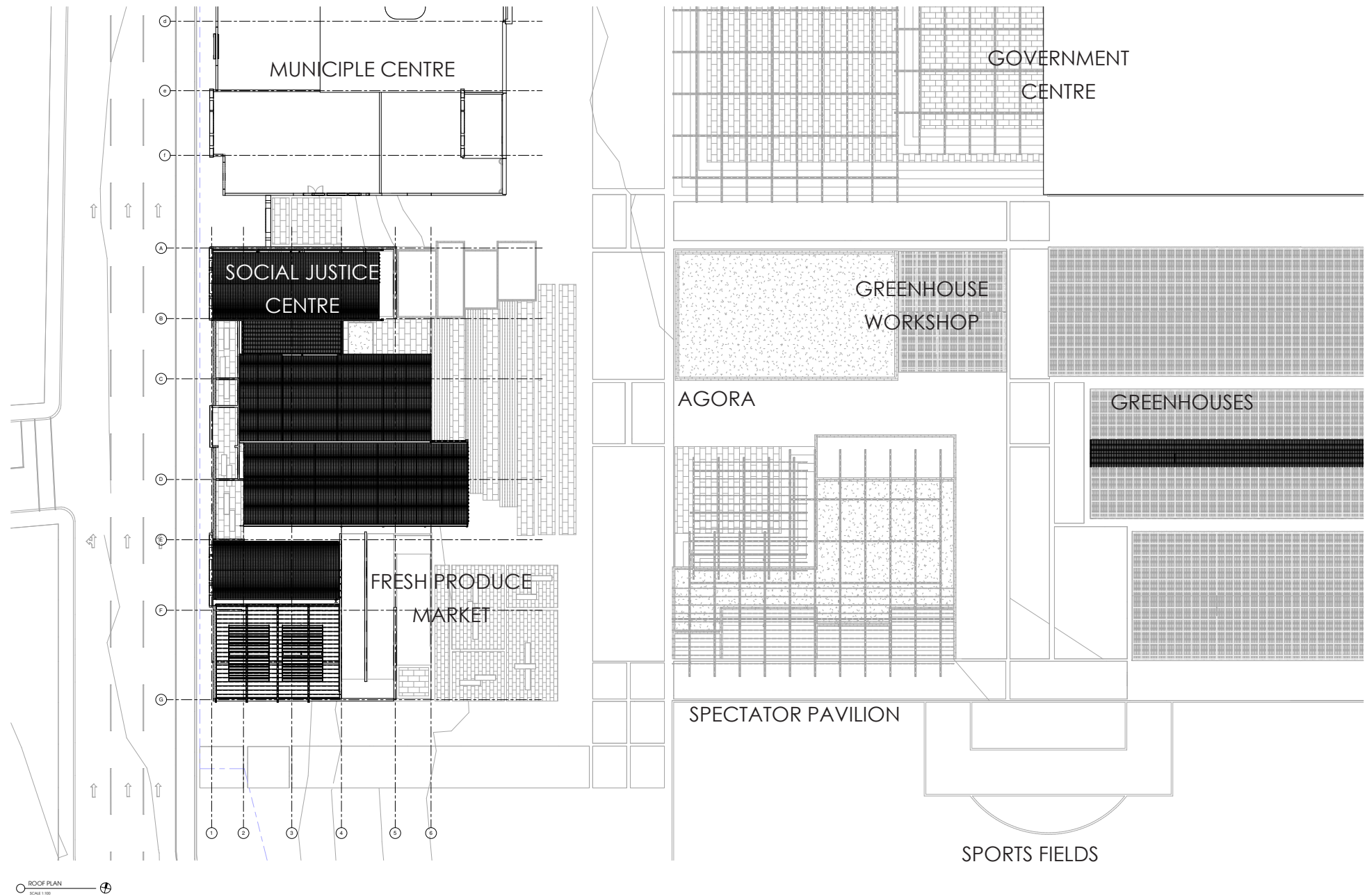


Figure 7.13. Roof Plan nts (Author 2020)



Figure 7.14. Ground Floor Site Plan nts (Author 2020)



GROUND FLOOR PLAN
SCALE 1:100

Figure 7.15. Ground Floor Plans (Author 2020)

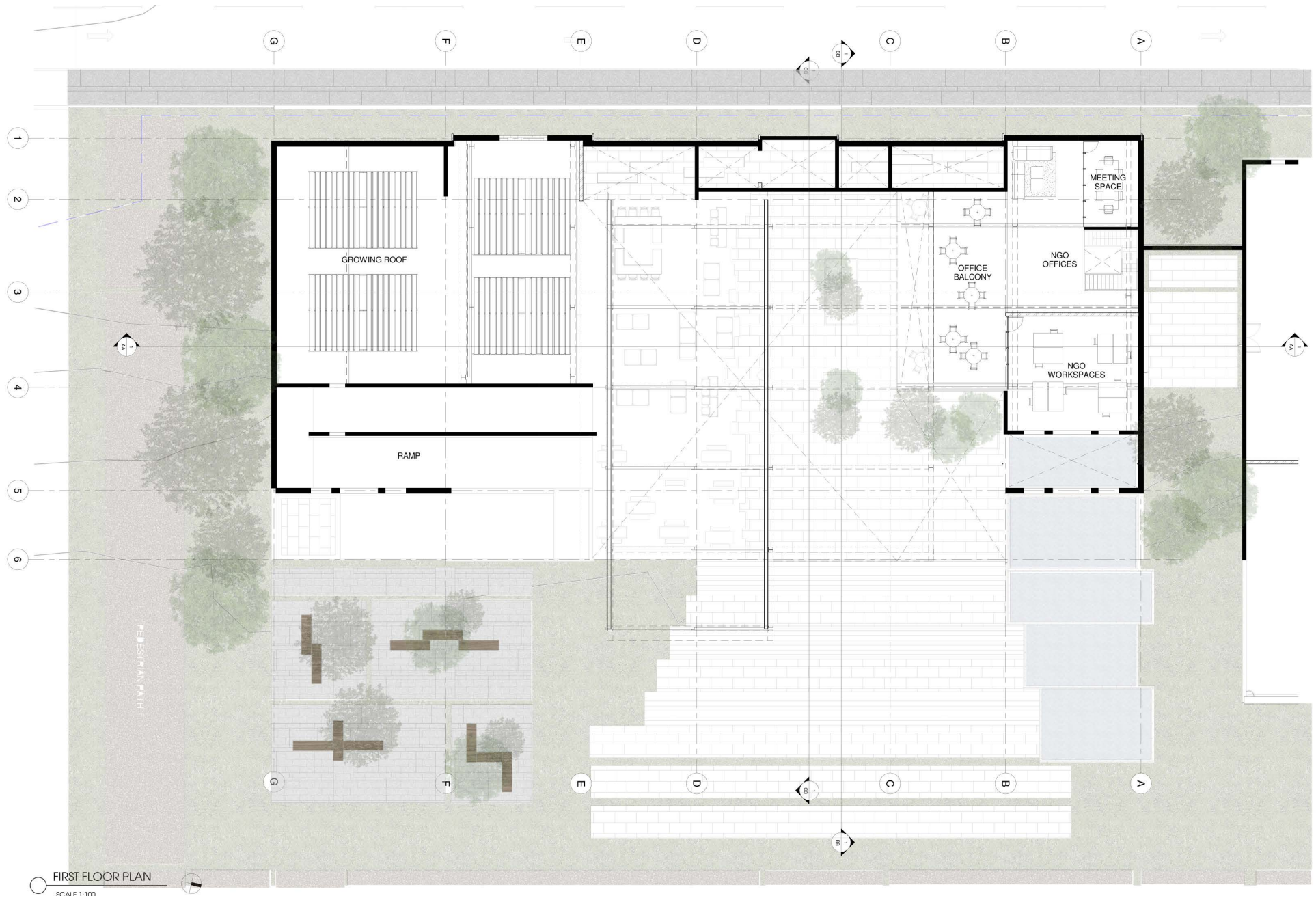


Figure 7.16. First Floor Plan (Author 2020)

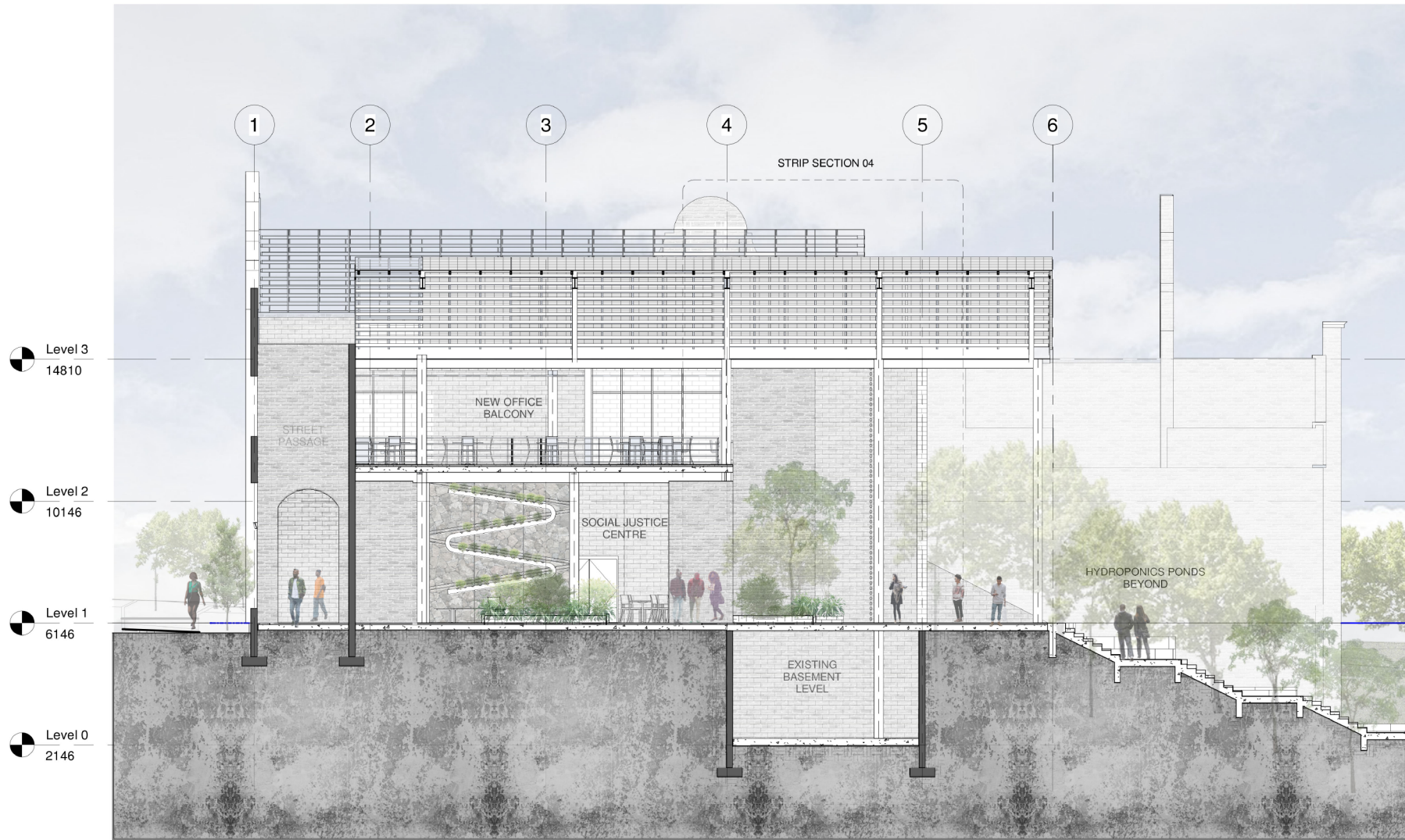


Figure 7.17. Section A-A nts (Author 2020)



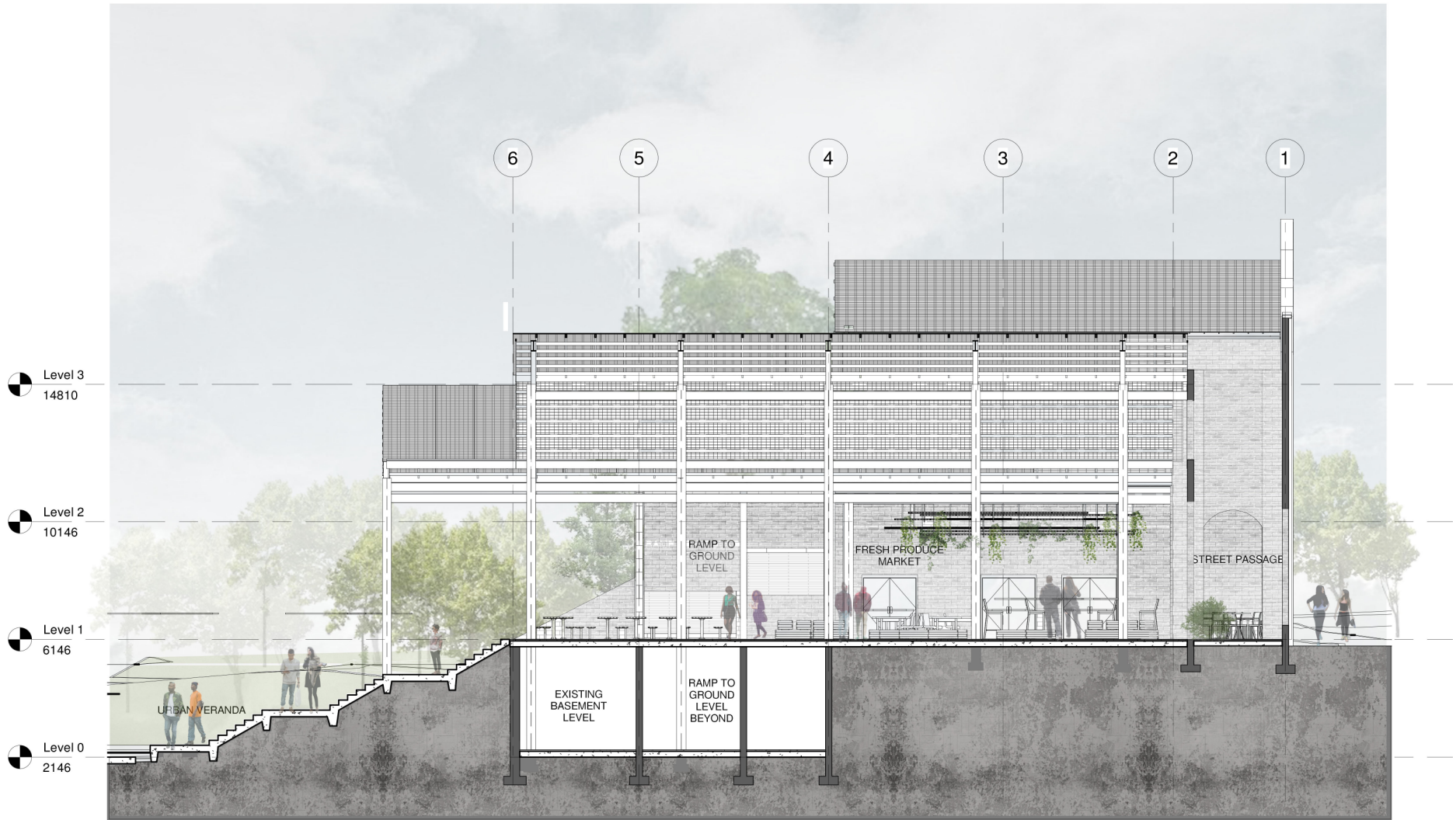
SECTION BB, SITE SECTION
SCALE 1:100

Figure 7.18. Section B-B nts (Author 2020)



SECTION BB
SCALE 1:100

Figure 7.19. Section B-B nts (Author 2020)



SECTION CC
SCALE 1:100

Figure 7.20. Section C-C nts (Author 2020)

DESIGN VIEWS

Views throughout the Site



Figure 7.21. Southern Clubhouse East View (Author 2020)



Figure 7.22. Clubhouse Market Interior View (Author 2020)



Figure 7.23. Sports Field View (Author 2020)

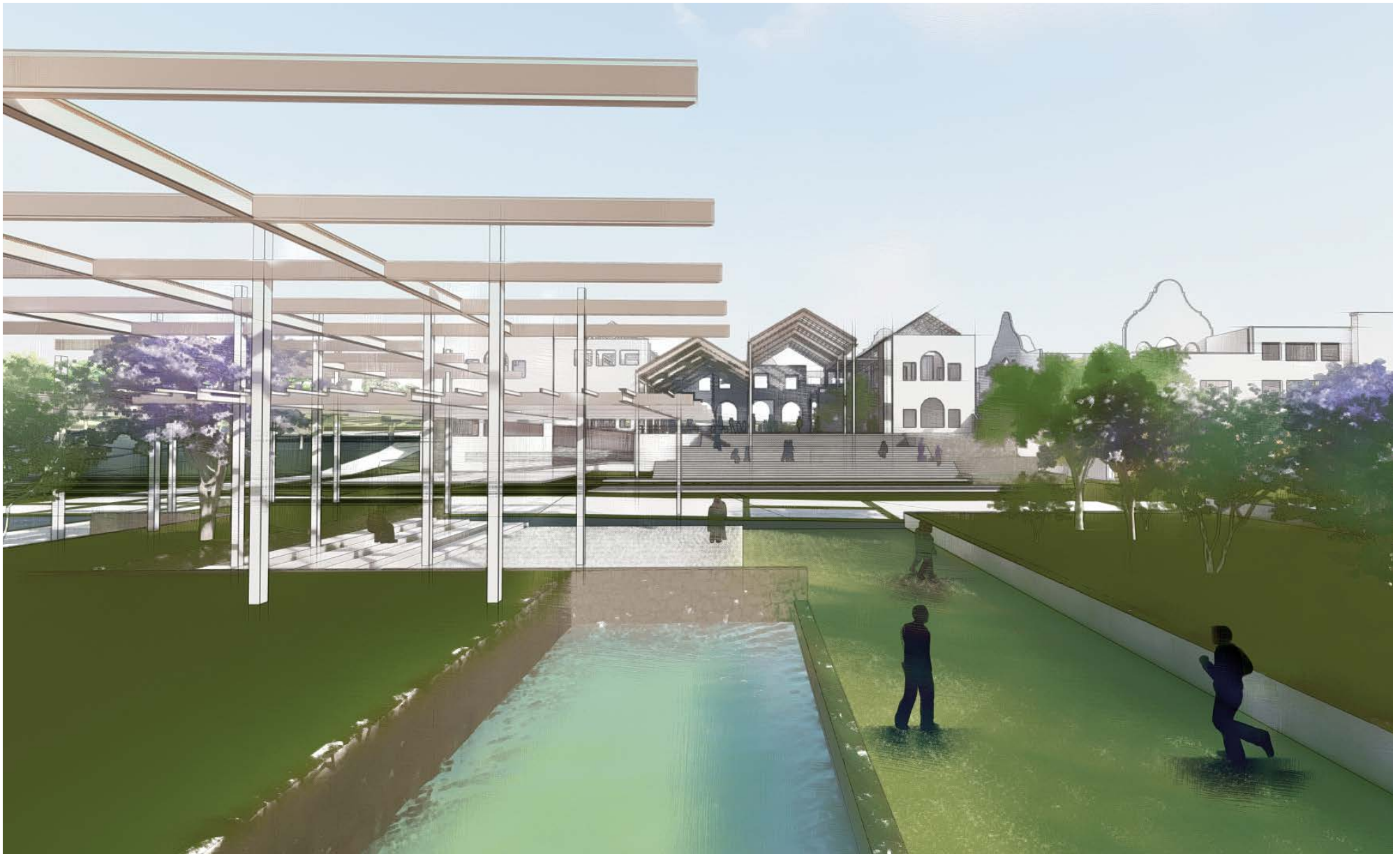


Figure 7.24. Site and Agora Perspective (Author 2020)

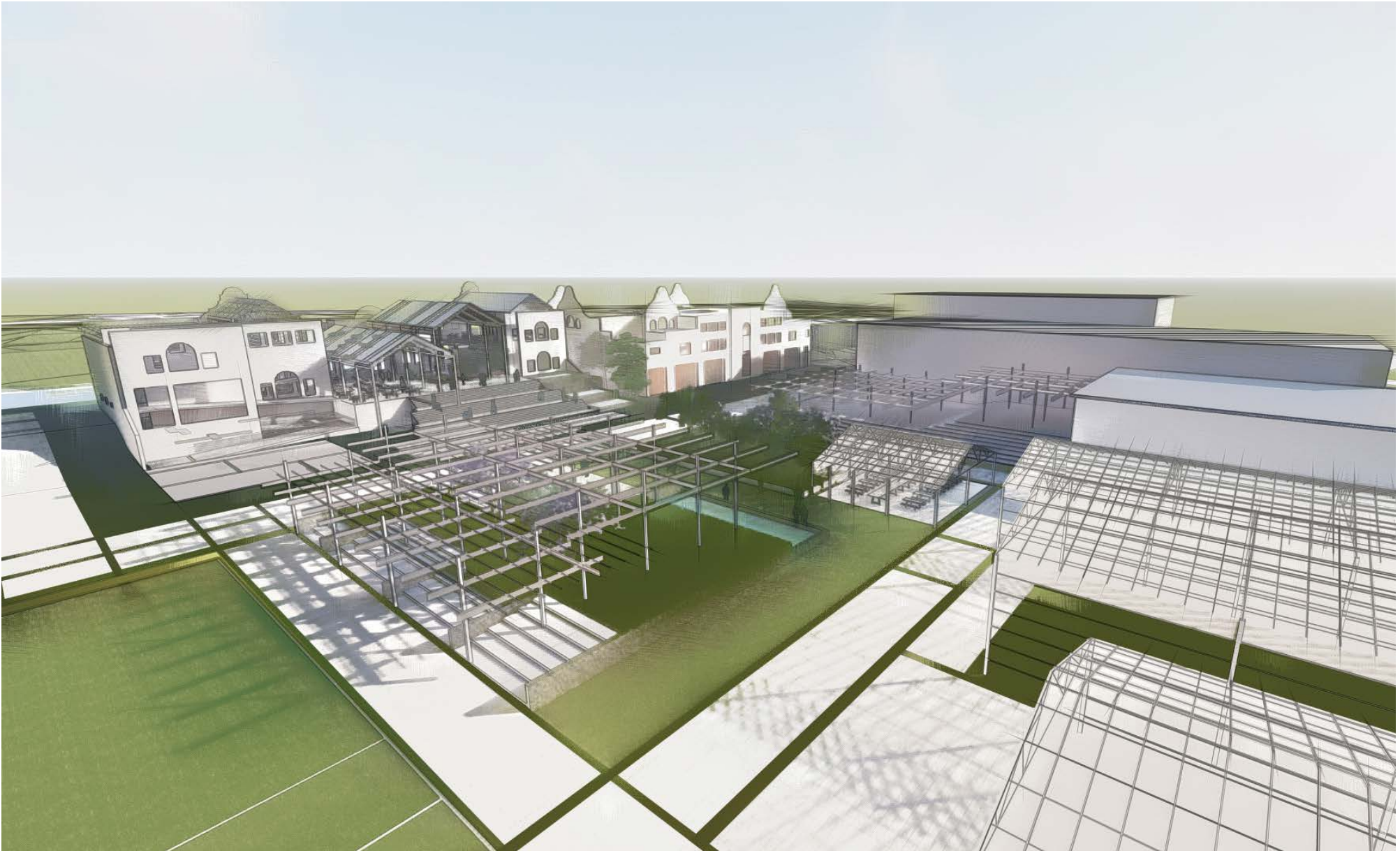


Figure 7.25. Site Aerial View (Author 2020)

CHAPTER 7

Technological Approach

07

CHAPTER 7_TECHNOLOGY

7.1.1. Technological Approach

Themes considering colonial legacy and urban land reform:

Rural vs. Urban Space - Looking at how we treat natural resources

Sustainable Development

Common/community resources

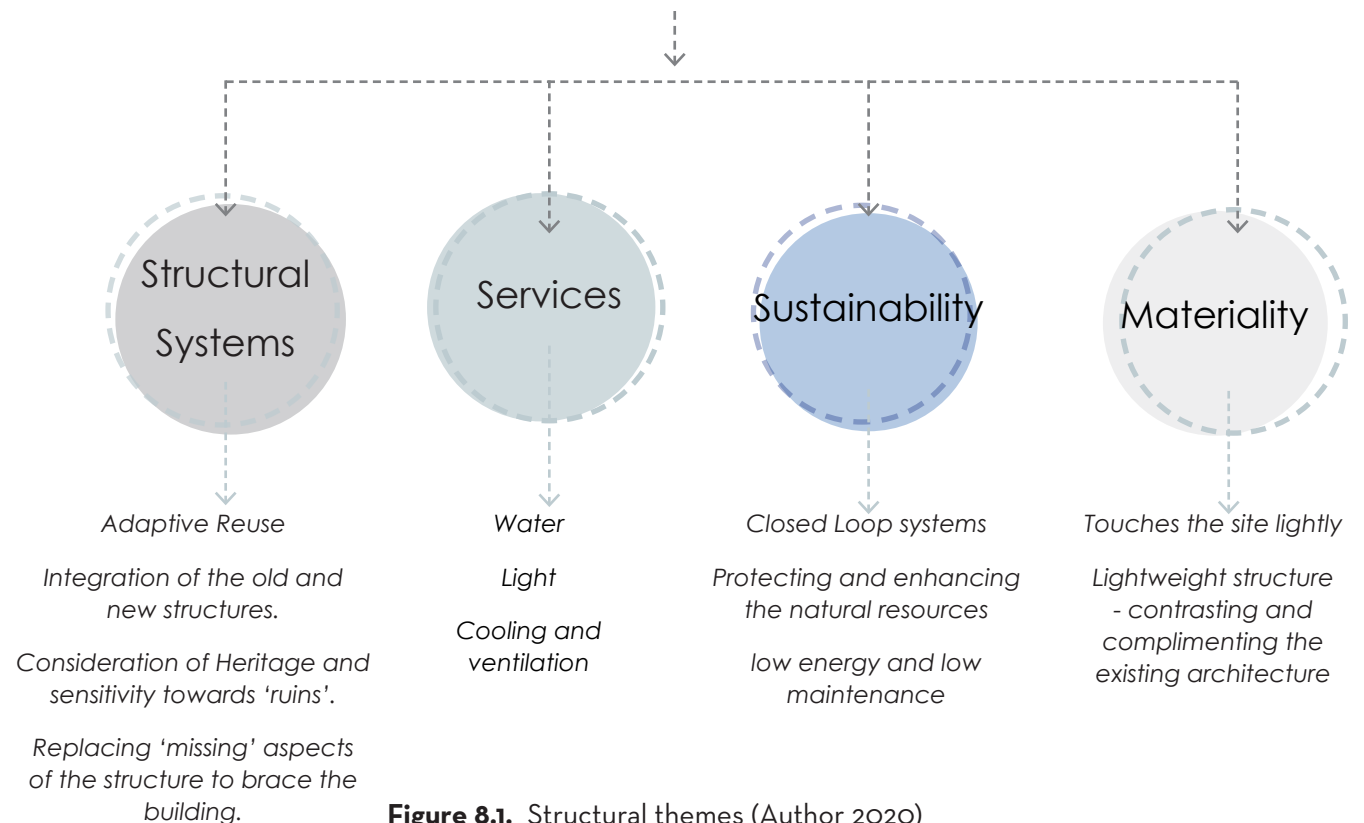


Figure 8.1. Structural themes (Author 2020)

7.1.2 Conceptual Approach

The structural concept follows the design principles of unveiling, re-interpretation, insurgence and appropriation. Throughout the design, the technological approach continues through the principles of the design approach, with different technological solutions to each.

The unveiling is an act of selective restoration, by removing previous layers, to reveal the underlying, original design. Parts of the western façade will be replaced, such as the southern gable and the central archway, which have been lost over time. This will reinstate the clubhouse's symmetry and geometry, which is an iconic feature of the Cape Dutch gables, and a significant historical example of the style in the area.

Re-interpretation is a blend of partial demolition, reuse and partial insertion of new structures, in order to create a layering that explores the interaction between the heritage architecture and the new functions of the building over time.

The most dramatic structural alterations are with insurgence, with the insertion of contrasting, lightweight structures, to introduce the new public market. The contrast of the old and new correspond with the insertion of the new, highly public and open function, emphasizing the effect of the change.

Lastly, appropriation looks at the reuse of space in a manner that contests its legacy, through the manner in which it functions, and the insertion of new forms.

7.2. Hierarchy of Structure

The primary structure of the building consists of the stereotomic ruins of the Southern Clubhouse, creating a base for the adaptive reuse of the building. The remains of the existing architecture consist of brick and concrete wall and the remaining structure. The floors (originally suspended wooded flooring), roof and all finishes have either disintegrated or have been removed from the building. Several of the walls have collapsed, with the remaining to be either selectively demolished, reinforced or incorporated into the adaptive reuse design.

The secondary structure will be the lightweight insertion of the new volumes into the void of the ruins, along with the re-enclosure and reintroduction of flooring in certain areas of the design. Constructed of steel I-beams, steel and concrete floor construction, and steel roof trusses, the volumes seek to introduce lightweight, open space. The structural insertions look to differentiate themselves from the heritage architecture, with the intersection between the old and new distinct, but compatible. In this way, the building's palimpsest and layering are apparent, allowing the changes to be distinguishable and easily read.

The tertiary structure of the building looks at a variety of cladding and roof sheeting, creating the lightweight covering and enclosures to the building. The roof sheeting will be variations of transparent and opaque, enhancing openness and transparency in the most public areas of the design.

7.2.1. Structural Hierarchy Diagram

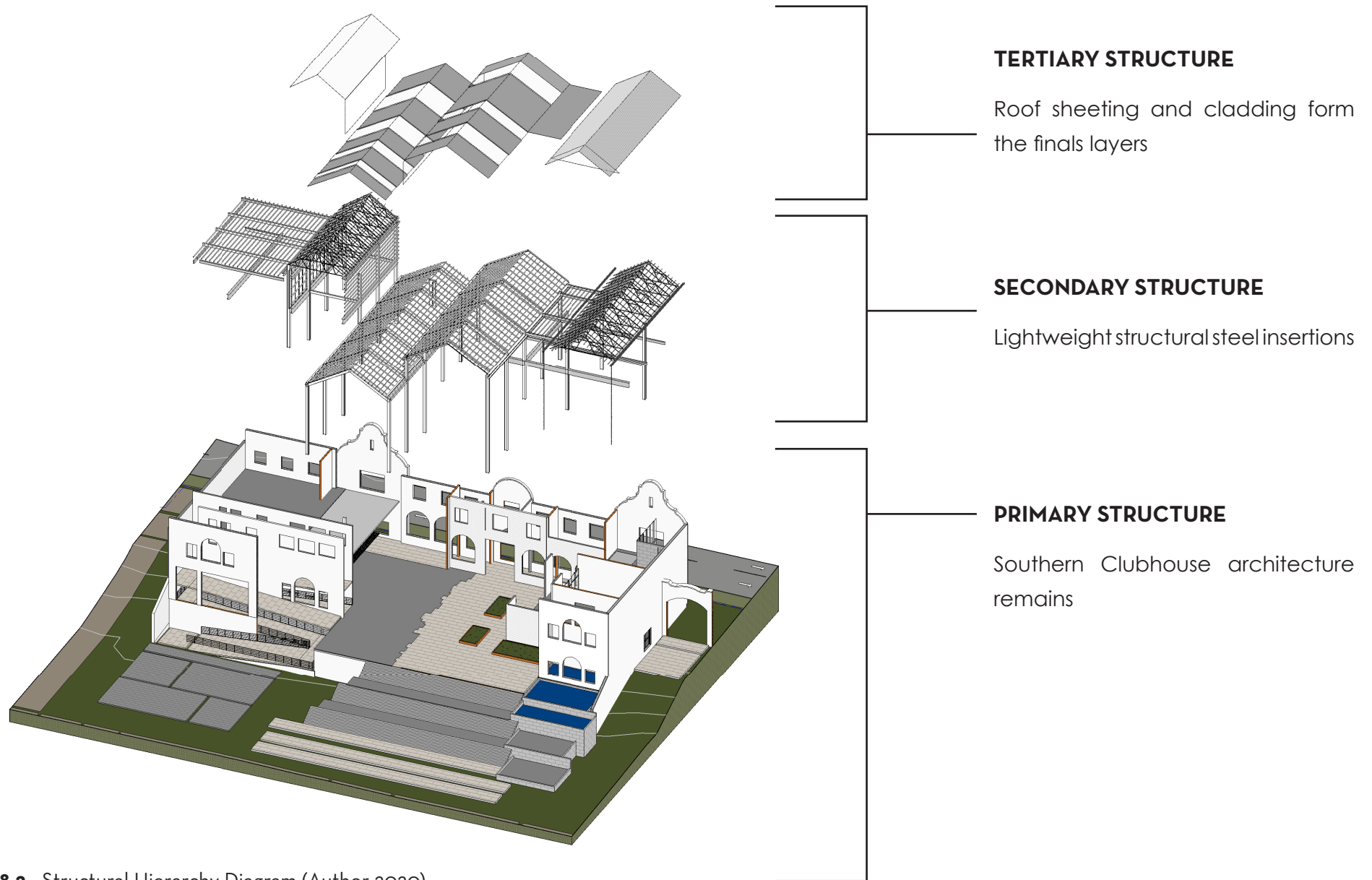


Figure 8.2. Structural Hierarchy Diagram (Author 2020)

7.3. Materiality Pallet

The materiality palette is based firstly on the materials found on site. It then integrates new, lightweight steel structures that interact lightly with brick and concrete existing heritage architecture.



EXISTING PALETTE



PROPOSED NEW PALETTE



Figure 8.3. Materiality Textures (Author 2020).



Figure 8.4. Materiality Textures (Author 2020).

7.4. Precedent Study

Greenhouse as a Home

Architect: BIAS Architects

Location: Xinwu District, Taiwan (Roc)

Date: 2018

The experimental design looks at integrating living spaces and greenhouses, focusing on climatic experience rather than traditional domestic space design. Designed as an educational experience, the intention is to promote a culture of sustainability, understanding that climate control is essential to the future of design and architecture.

The structure is a lightweight steel grid, with each section consisting of different surface treatments to create the internal environments. Agricultural gauzes and plastic films are used to control lighting and solar radiation, allowing variations of light and heat to enter the space.

Each section or zone of the greenhouses has different functions, which correspond with the climatic experience. The more public spaces are open and sunny, allowing users to sunbathe.

The kitchen space alternatively is cooler, to accommodate the heat generated from cooling. The growing spaces are therefore more humid, with a variation of light spaces to more dense and dark.

Rainwater is collected, with the large exposed gutters prominent features between the greenhouses.

Water and energy are passed between the greenhouses, using clean technology to create the desired climatic environment. Solar exposure, ventilation, humidity, light, shading and planting are all used to enhance and create the internal environments.

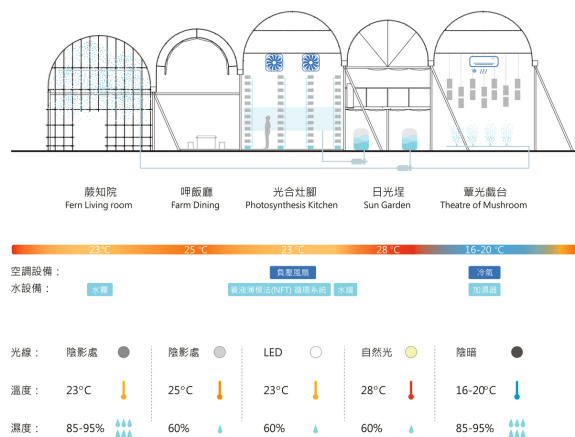
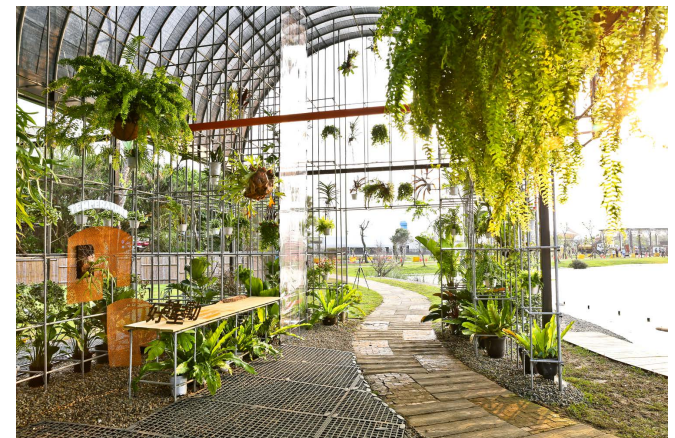


Figure 8.5. Greenhouse as a Home (ArchDaily 2018)



7.5. Concept and Structural Resolution

7.5.1. Unveiling

The unveiling is an act of selective restoration, by removing previous layers, to reveal the underlying, original design. Parts of the western façade will be replaced, such as the southern gable and the central archway, which have been lost over time. This will reinstate the clubhouse's symmetry and geometry, which is an iconic feature of the Cape Dutch gables, and a significant historical example of the style in the area.



Figure 8.6. Southern clubhouse current west facade (Author 2020)

7.5.2. Re-interpretation

Re-interpretation is a blend of partial demolition, reuse and partial insertion of new structures, in order to create a layering that explores the interaction between the heritage architecture and the new functions of the building over time. The eastern edge has been re-imagined to form a new urban veranda.

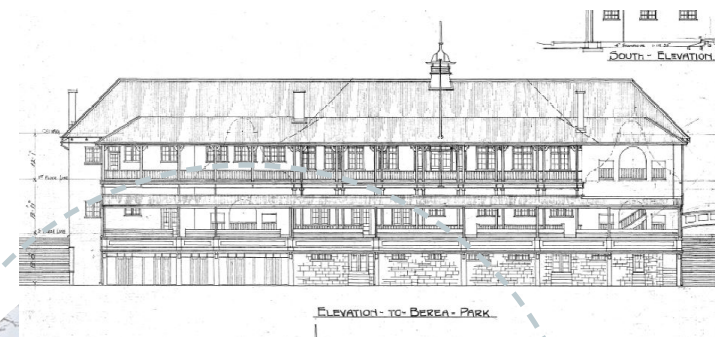


Figure 8.7. Southern View of Clubhouses (Author 2020)

7.5.3. Insurgence

The most dramatic structural alterations are with *insurgence*, with the insertion of contrasting, lightweight structures, to introduce the new public market. The contrast of the old and new correspond with the insertion of the new, highly public and open function, emphasizing the effect of the change.

7.5.4. Appropriation

Lastly, *appropriation* looks at the reuse of space in a manner that contests its legacy, through the manner in which it functions, and the insertion of new forms.



Figure 8.8. Interior View of Clubhouse (Author 2020)

7.6. Systems and Services

The site seeks to integrate closed-loop systems, looking to restore what has been taken from the site, and to operate in a sensitive and sustainable manner. The systems investigated are:

1. Rainwater collection
2. Storm water collection
3. Aquaponics growing system
4. Evaporative cooling

The rainwater and storm water runoff will be collected on-site, filtered and stored. This water will be pumped to different building and site areas, namely the hydroponics growing system, site irrigation, and the evaporative cooling system. The fish produced in the aquaponics system will be sold in the market, along with the fresh produce grown. The waste from the aquaponics system will be turned to compost, feeding the vegetable growth, or could be used to produce bio-gas, as a by-product of the system.

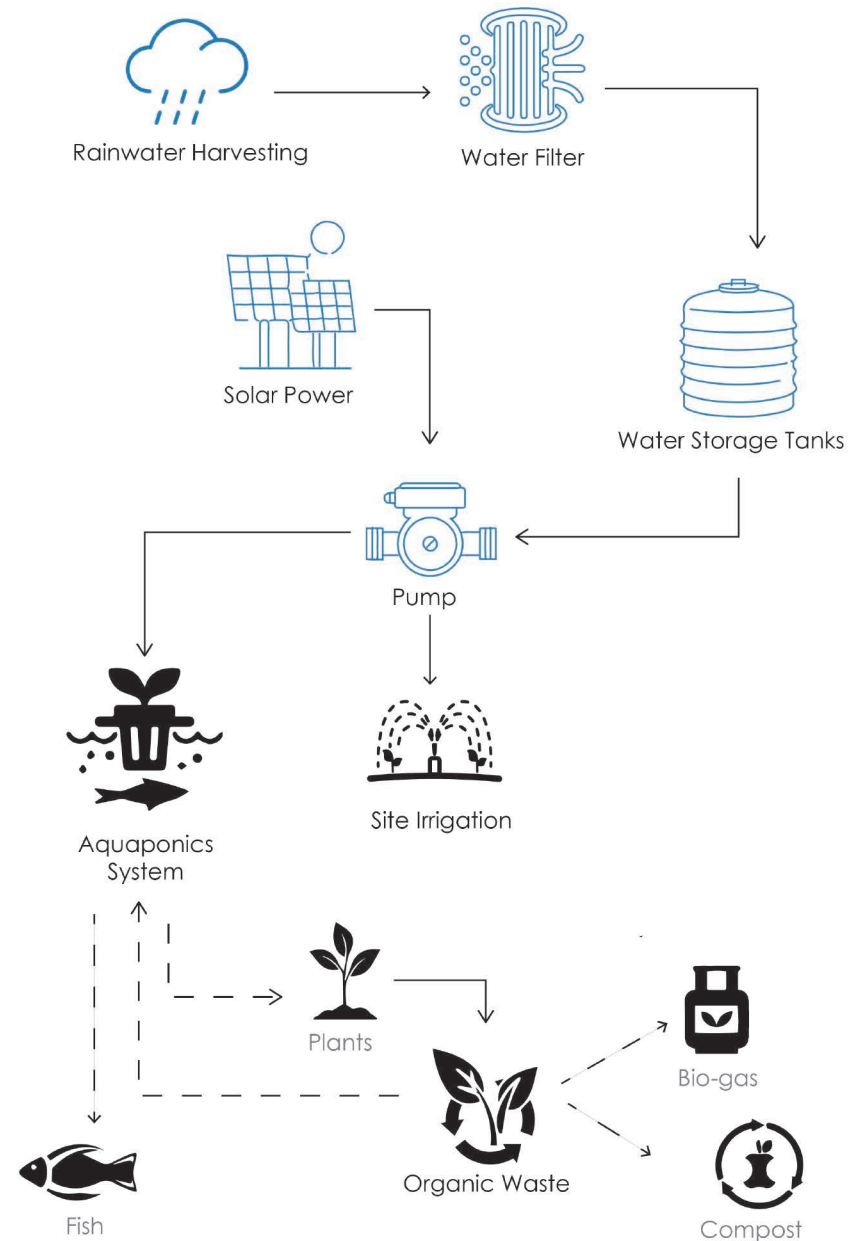


Figure 8.9. Diagram of System Integration (Author 2020)

SYSTEMS AND SERVICES

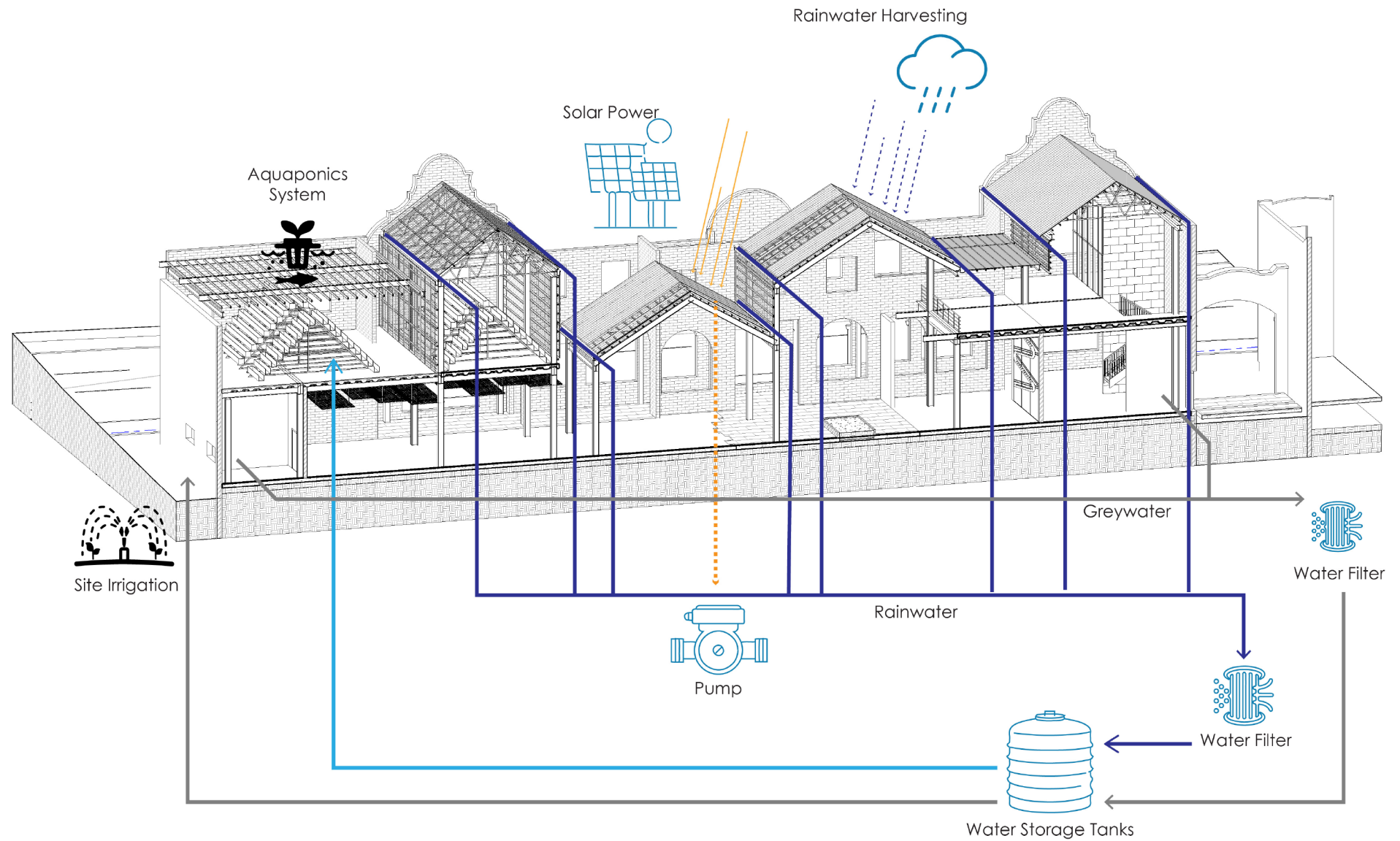


Figure 8.10. Diagram of System Integration (Author 2020)

7.6.1. Climatic analysis

Pretoria Climate :

Located in climatic zone 2, temperate interior (SANS 10400-XA 2013), Pretoria experiences a wealth of dry, hot days, with the rainfall predominantly clustered in November to January.

Climatic points:

Adequate water storage is needed to ensure rainwater collection lasts during the stretches between rainfall (see water calculations).

With significantly hot temperatures being reached during almost six months of the year (above 25 degrees Celsius), adequate shading is needed, along with ventilation systems to ensure human comfort. Solar shading, trees, vegetation and shaded areas are needed throughout the site.

The wind rose indicates the prevailing wind direction as North-East. This indicates that screens, trees, and vegetation are needed to ensure the wind does not become destructive when entering the public market along the southern clubhouse building's eastern facade.

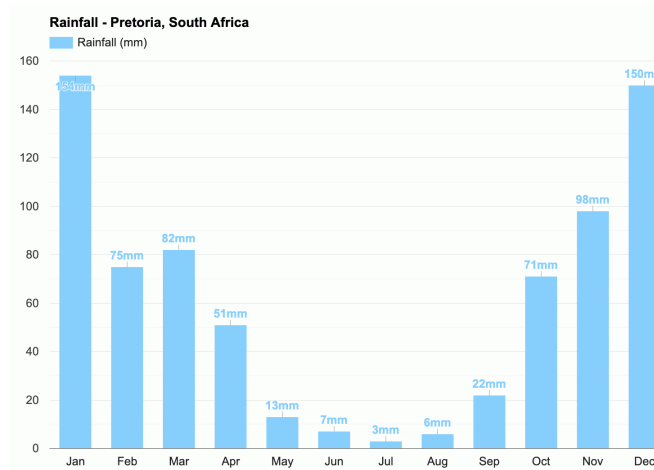


Figure 8.11. Pretoria Average Rainfall

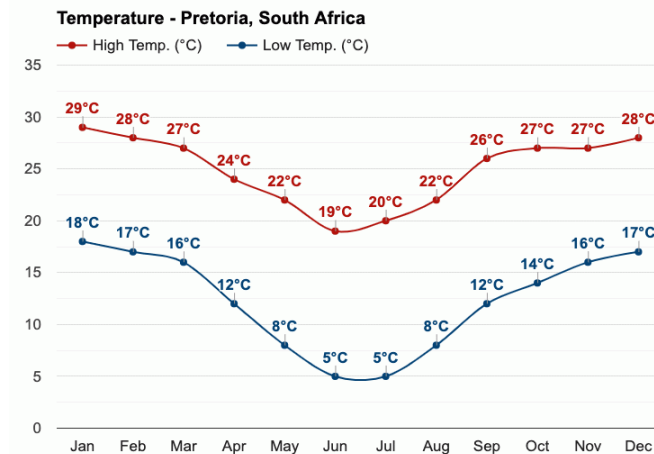


Figure 8.12. Pretoria Average Temperature

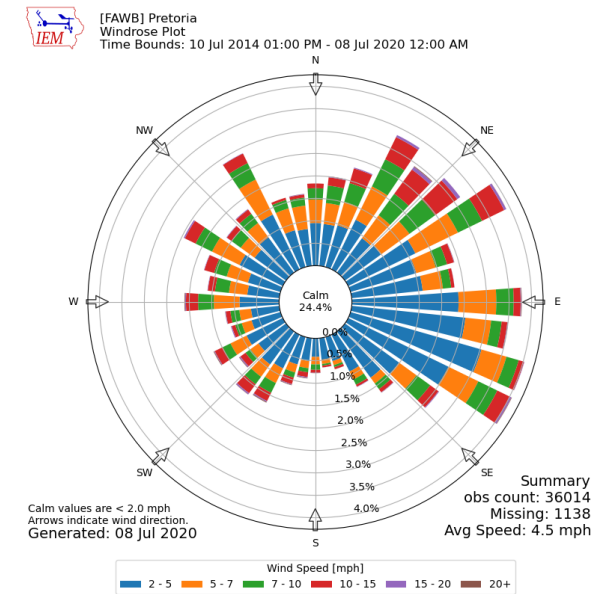


Figure 8.13. Pretoria Windrose

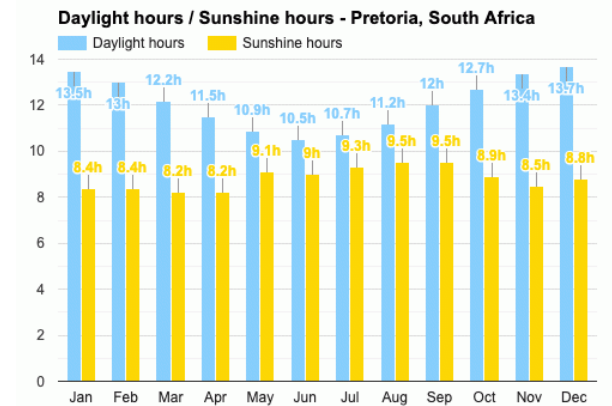


Figure 8.14. Pretoria Average Daylight

7.6.2. Rainwater Harvesting System

System Components

The rainwater collection is reliant on a catchment surface (roofs and other flat surfaces), collection (gutters and water pipes), a basic filtration system and then water storage tank. The water is then pumped from the water tanks to the various areas, namely the hydroponics growing system, site irrigation and the evaporative cooling system.

The site irrigation will be supplemented with recycled greywater from the building, which will be filtered and then briefly stored in a separate water tank, before irrigating the site.

All the water collected will be filtered before use, to ensure the water returned to the site will not damage the ecosystem when it is returned to the Apies river (eastern edge of the site).

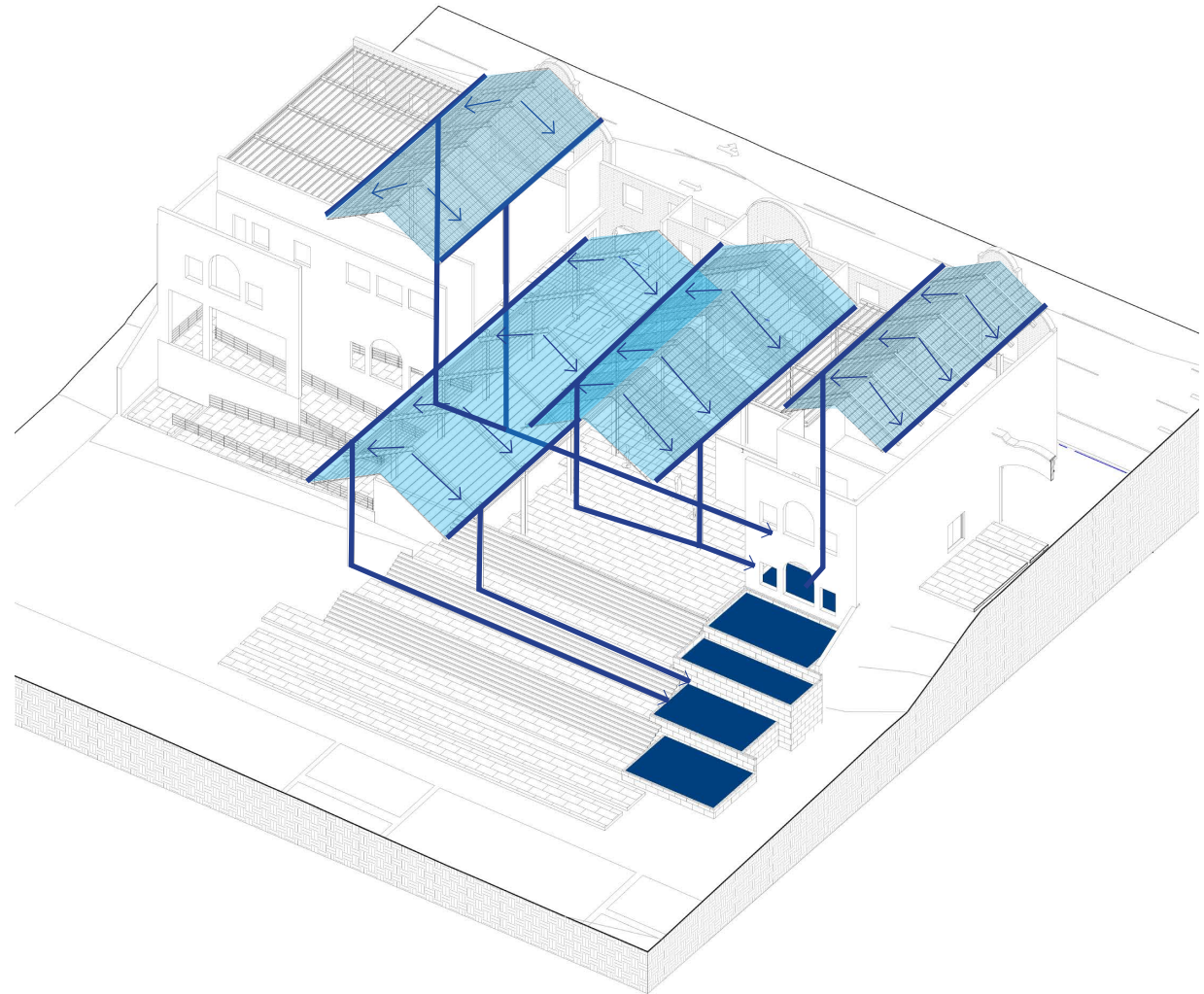


Figure 8.15. Rainwater Collection Diagram (Author 2020)

7.6.3. Hydroponics System

7.6.3.1 Deep Water Culture Floating Raft System

System Components

The raft system operates with the plants floating above the water in a deep water culture floating raft. The fish effluent will be circulated to irrigate the plants, nourishing them. In turn, the plants add nitrates to the water, which is returned to the fish as nutrients. This ensures that the water quality remains appropriate for fish growth.

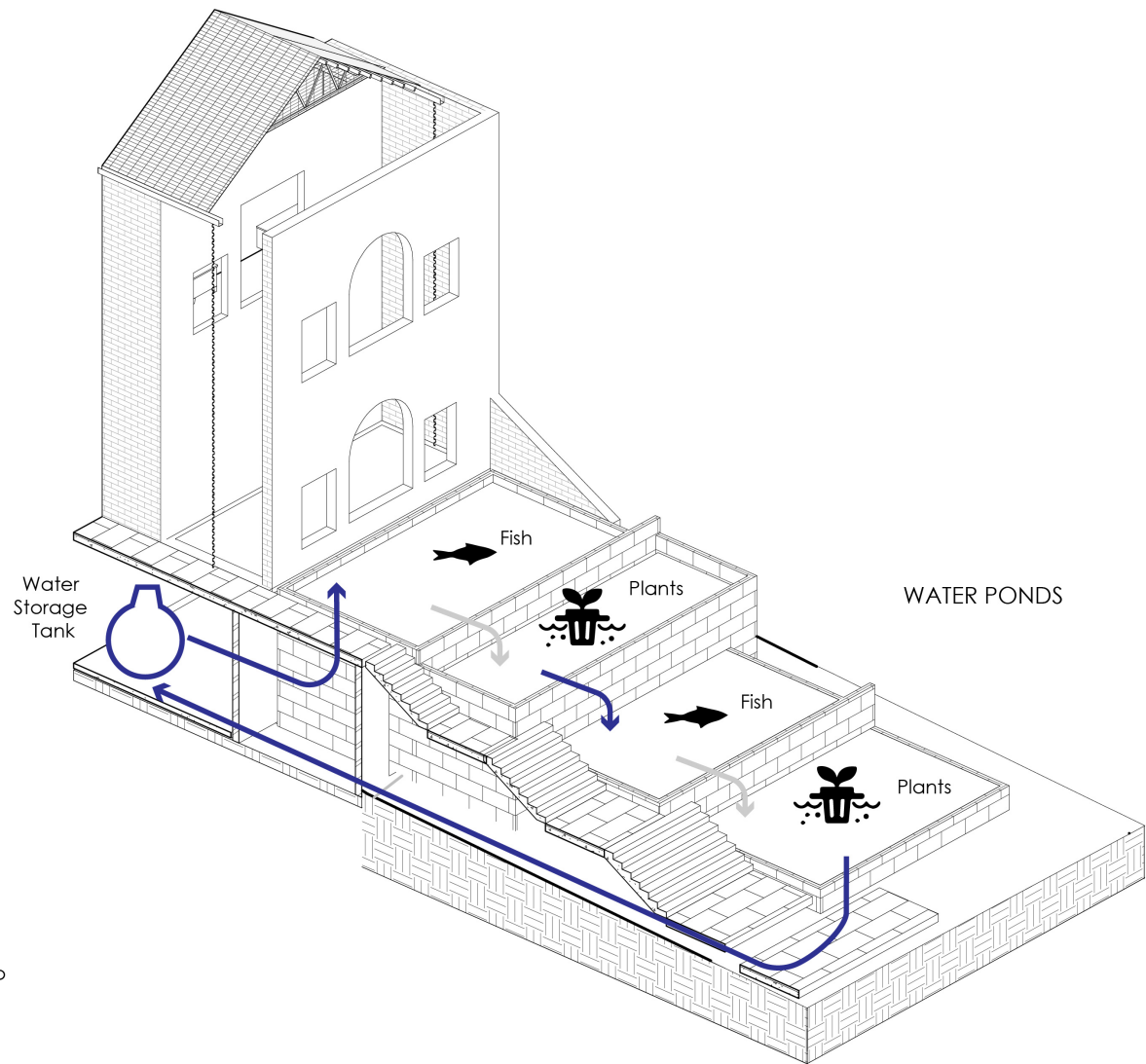
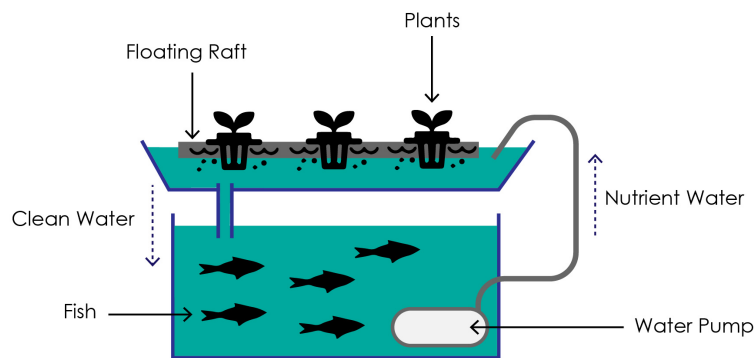


Figure 8.16. Hydroponics Diagram (Author 2020)

7.6.3.2. Nutrient Fed System

System Components

The nutrient fed system passes the fish effluent water through a pipe system, which the plants are resting in. The pipe system, which holds the plants, can be grown vertically or horizontally, allowing for flexible design solutions.

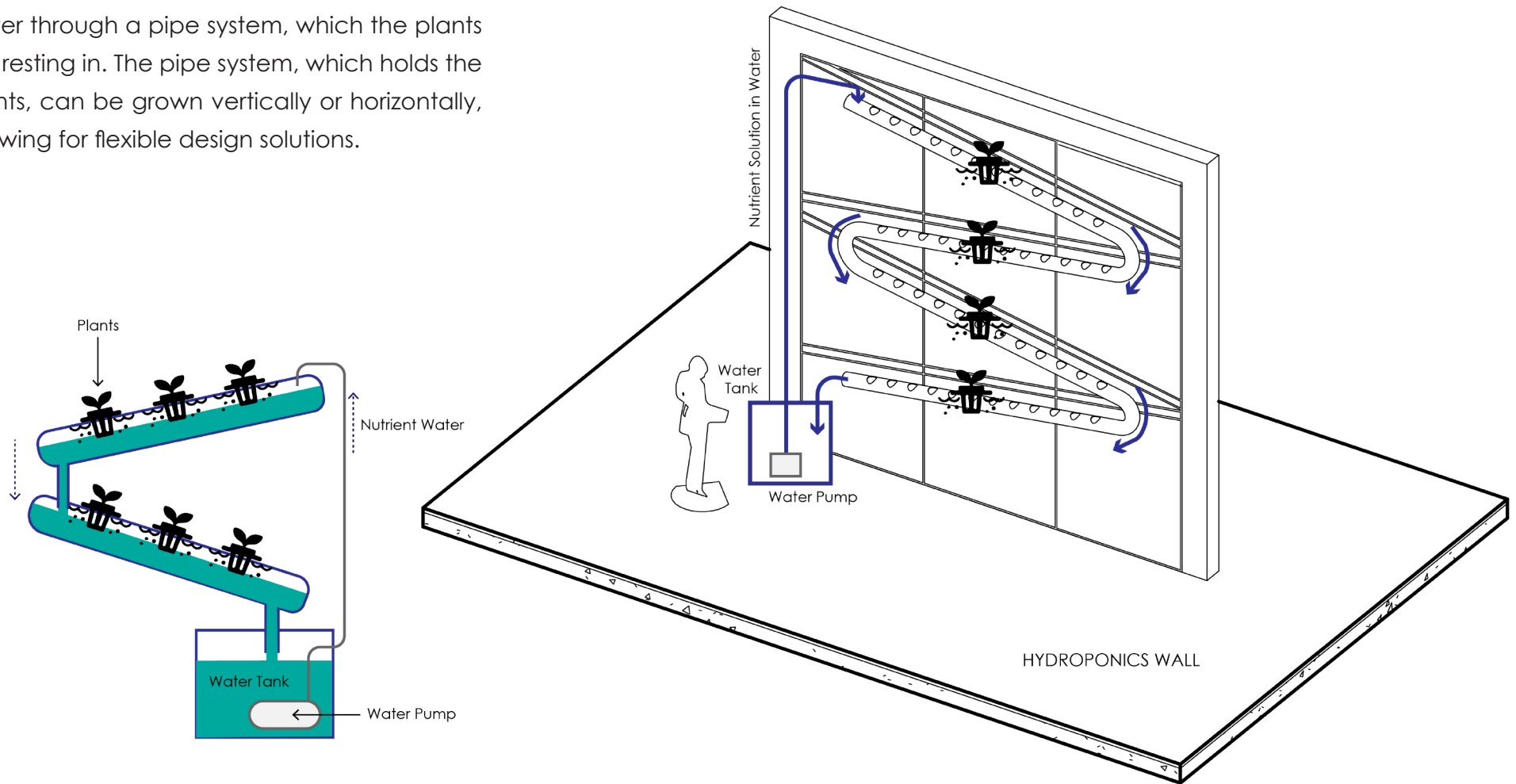


Figure 8.17. Hydroponics Diagram (Author 2020)

7.6.3.3. Media Based System

System Components

The media-based system needs a media bed (e.g., soil), for plants to be planted in. The water will be circulated to irrigate the plants, nourishing them. In turn, the plants add nitrates to the water.

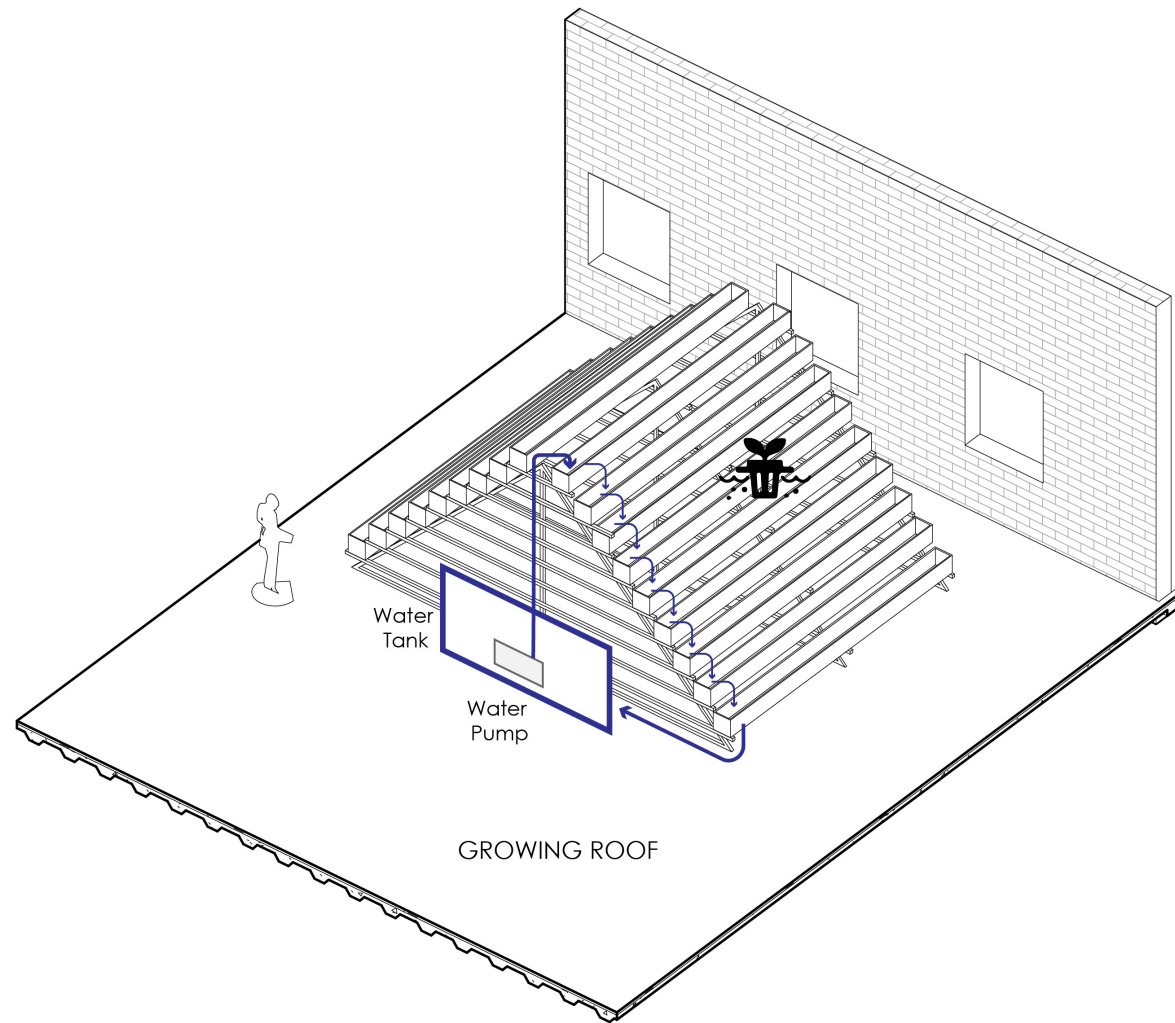
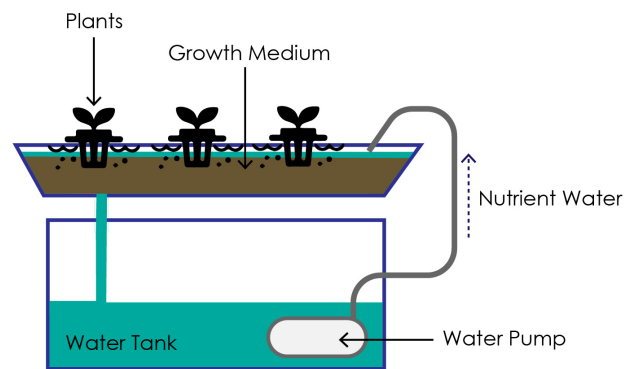


Figure 8.18. Hydroponics Diagram (Author 2020)

7.7. SBAT Analysis

SUSTAINABLE BUILDING ASSESSMENT TOOL (SBAT- P) V1

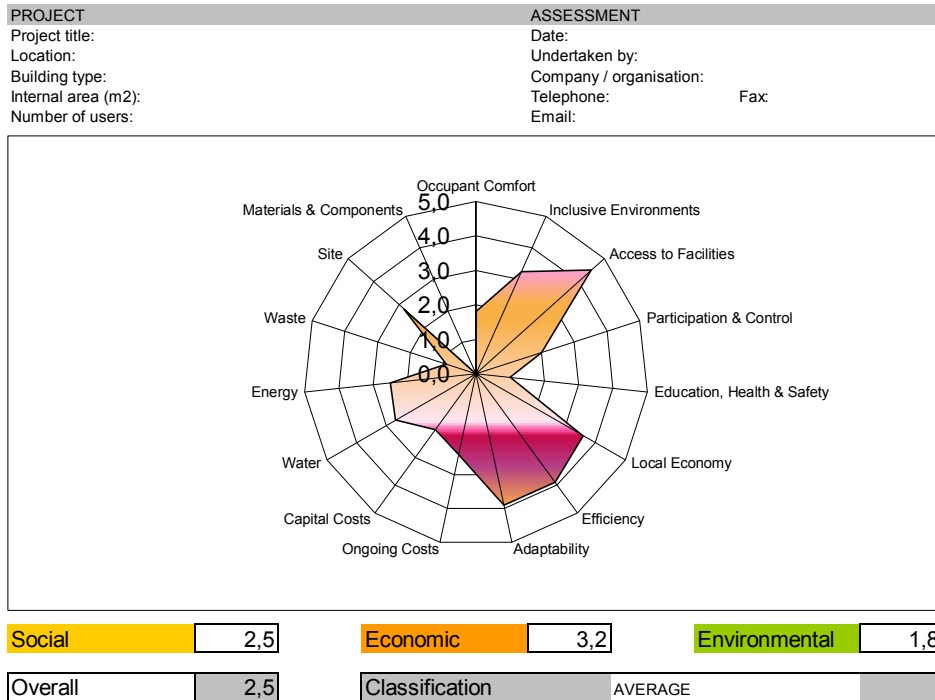


Figure 8.19. SBAT Iteration 1 (Author 2020)

After the first iteration, the building scored well in terms of its economic sustainability, due to it being **low cost** and **low maintenance**. The internal configuration is relatively flexible and adaptable for different uses. It scored low, however, in terms of environmental sustainability. Although the building does not have a high energy usage, and looks to use closed loop systems, more attention needed to be made towards the **impact of the building on the site**.

SUSTAINABLE BUILDING ASSESSMENT TOOL (SBAT- P) V2

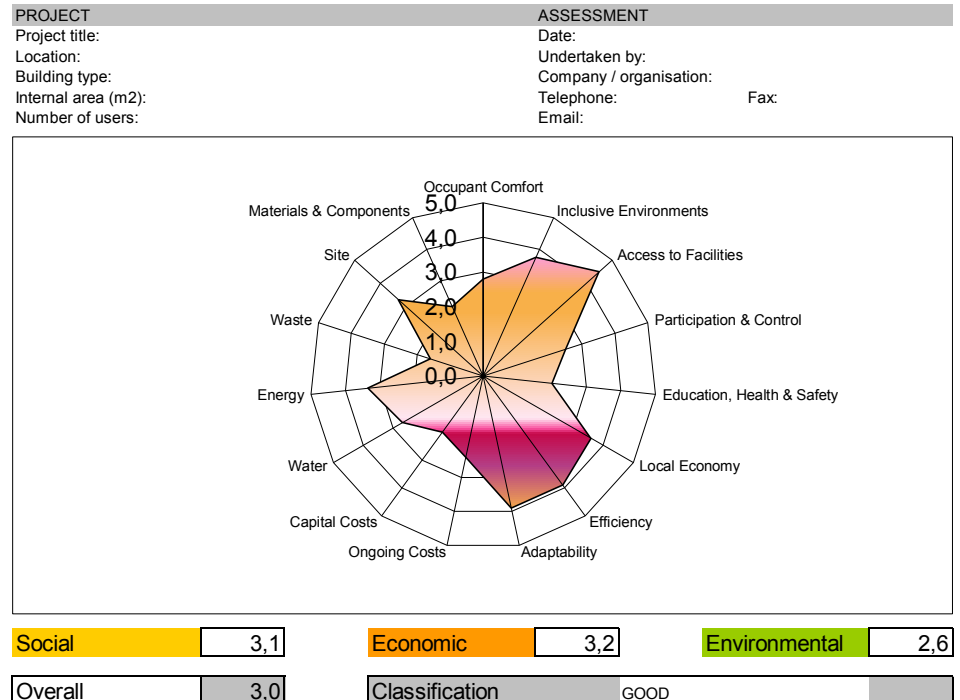
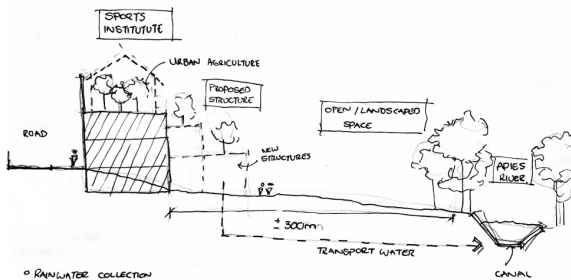
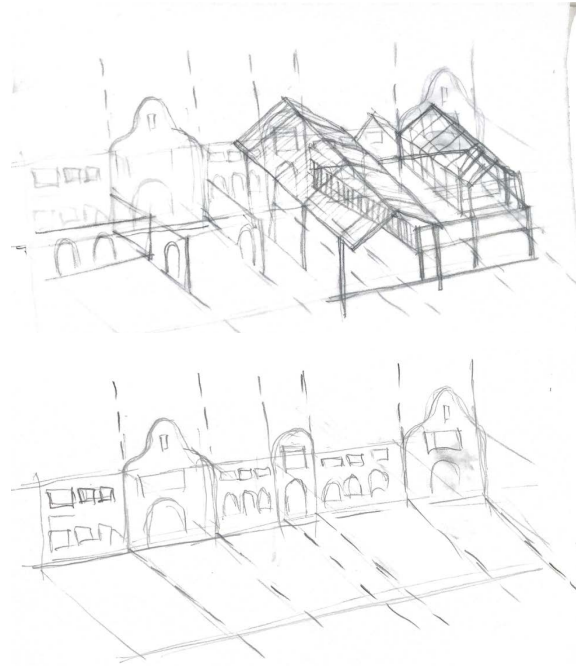
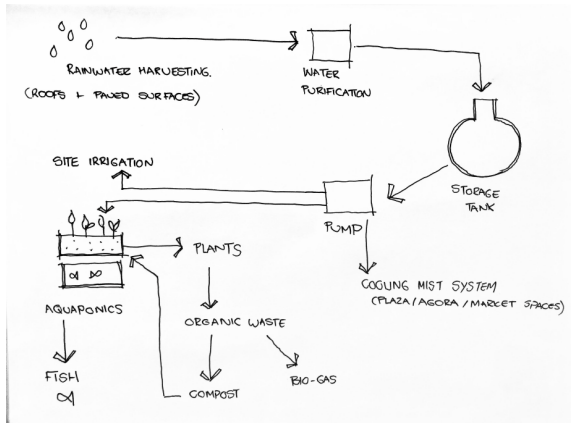


Figure 8.20. SBAT Iteration 2 (Author 2020)

The second iteration investigated how to improve the environmental impact. **Alternative energy** (solar power) was introduced, along with recycled or repurposed materials. The **adaptability** or flexibility of the project was also improved, by adapting the structure to allow for future alternative uses. By working with a steel structural grid, the internal spaces are either open, or infill, which can be removed to suit alternative functions.

7.8. Technological Exploration

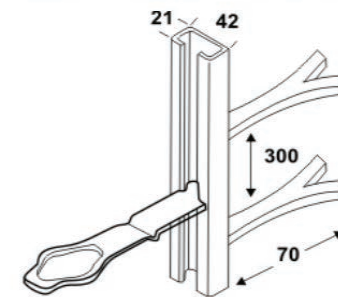


- RAINWATER COLLECTION
- WATER RECYCLING
- WATER CLEANING
- RIVER REHABILITATION

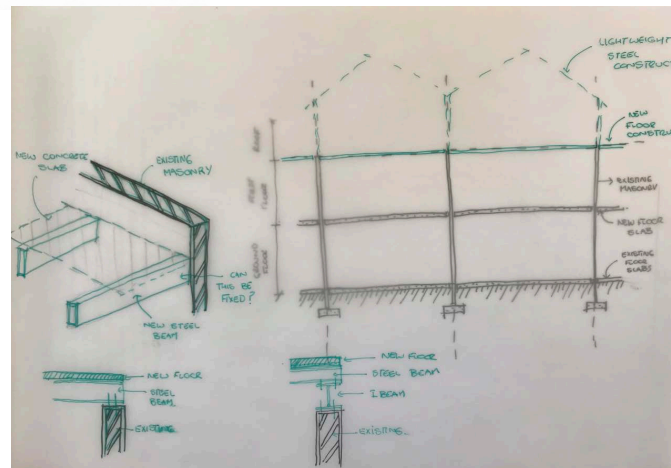
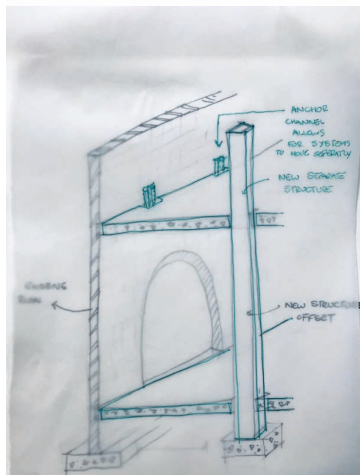


Building has already begun to be braced and structurally stabilised

Home / Products / Brick Wall Support Systems / Anchor Channels



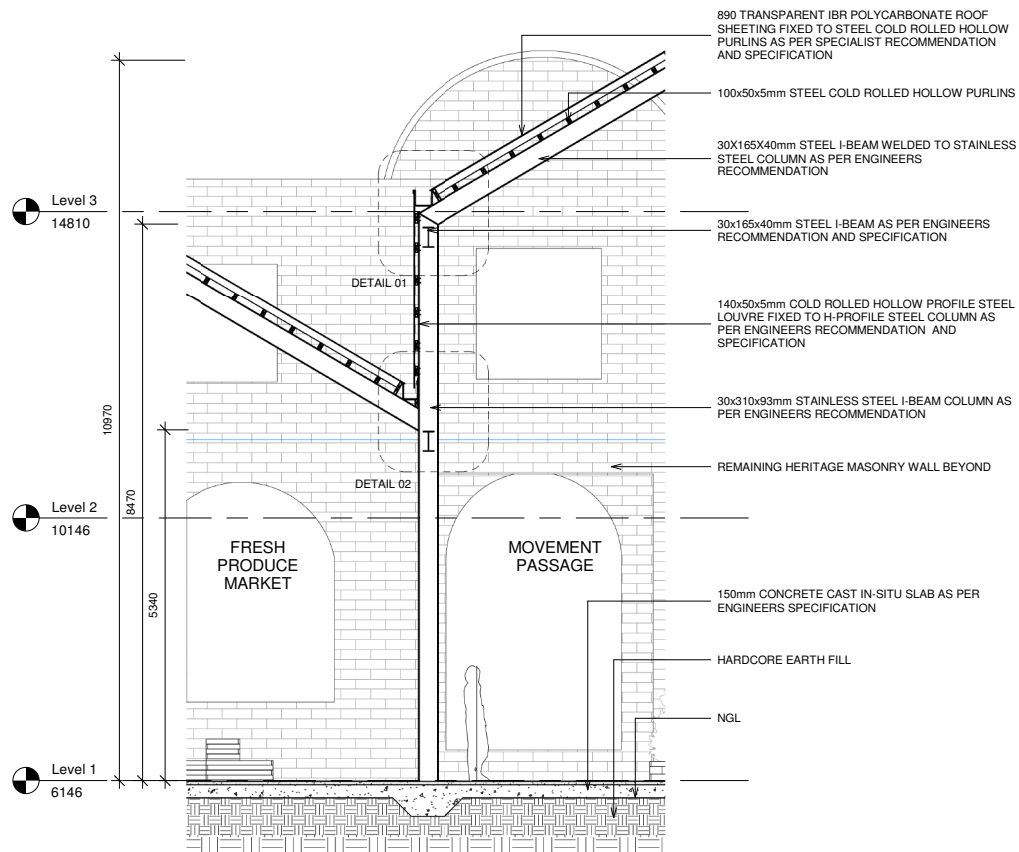
Allows for new structural system to settle independently from existing building, without creating structural failures



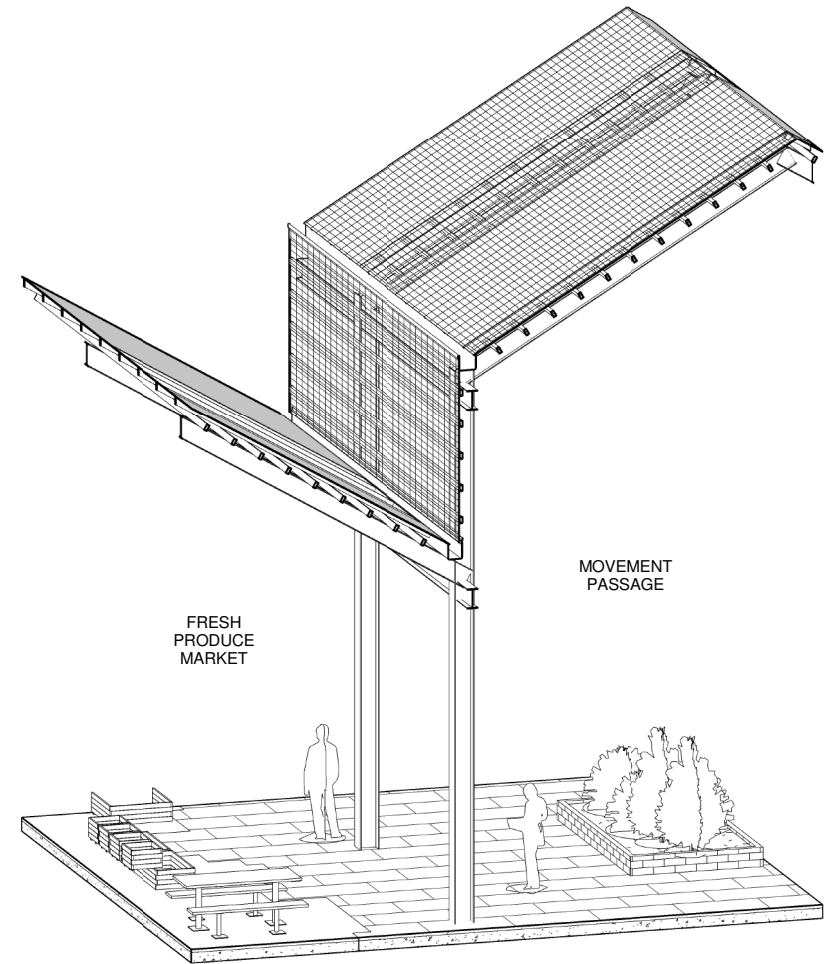
Recommended connection detail to allow for lateral movement, not horizontal movement

TECHNICAL DRAWINGS

Sections and Details

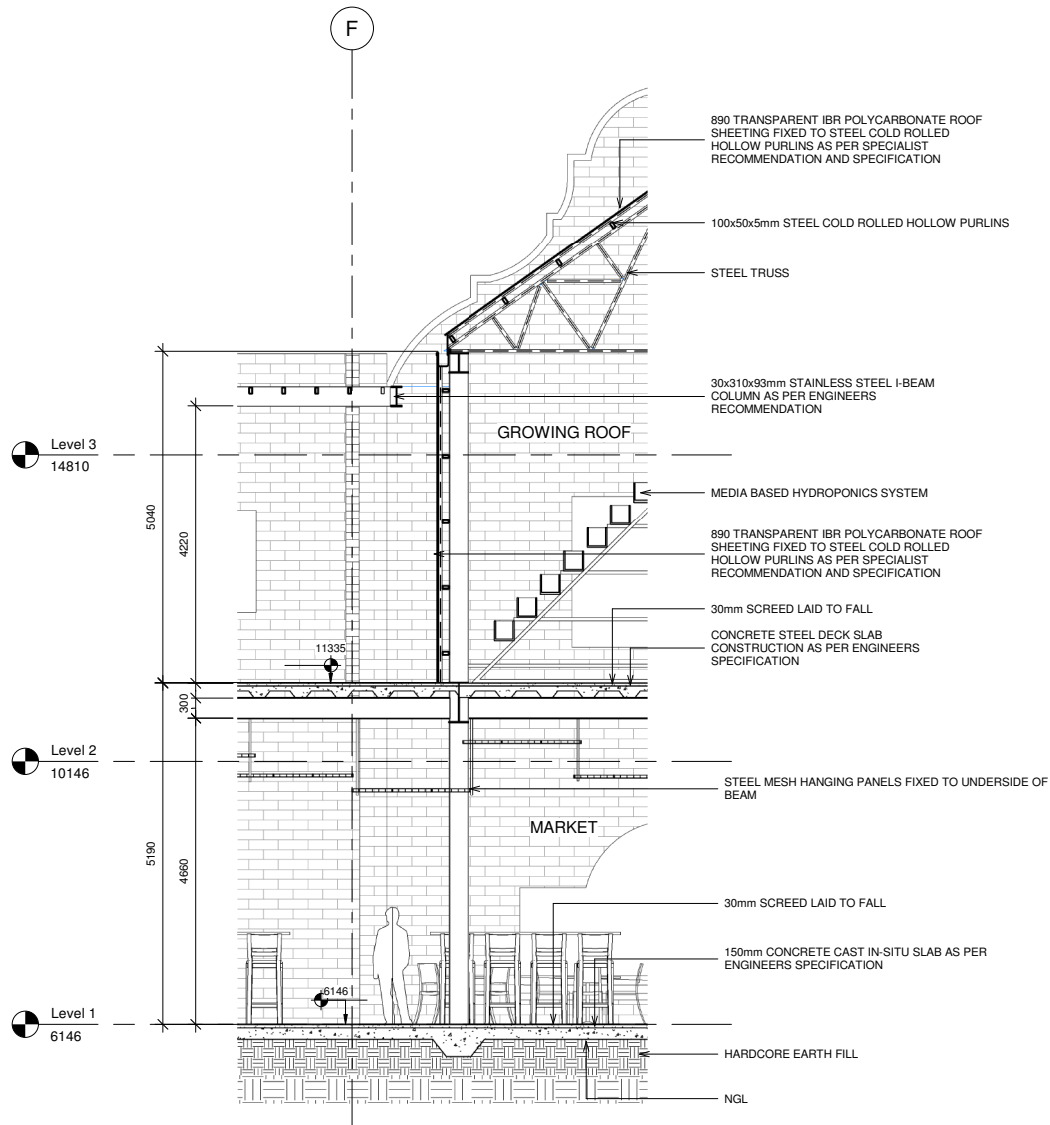


STRIP SECTION 01
SCALE 1:50

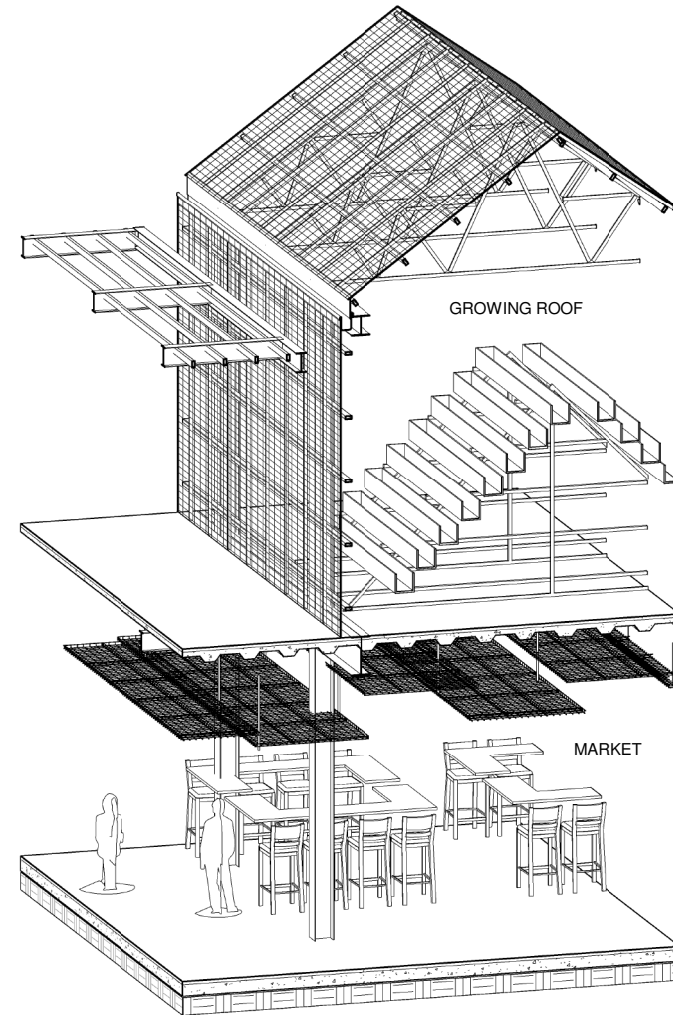


STRIP SECTION 01 AXONOMETRIC VIEW

Figure 8.21. Strip Section 01 (Author 2020)

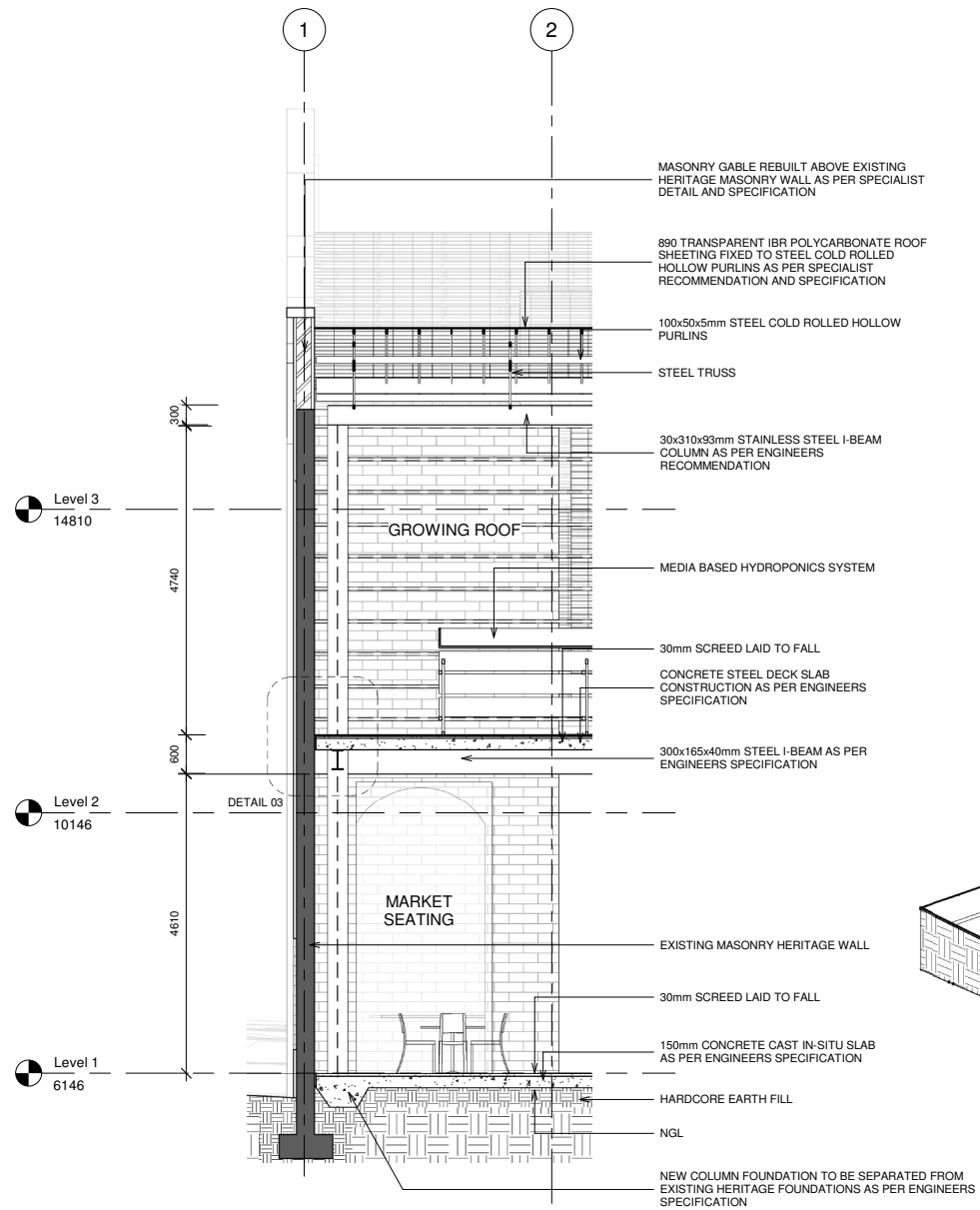


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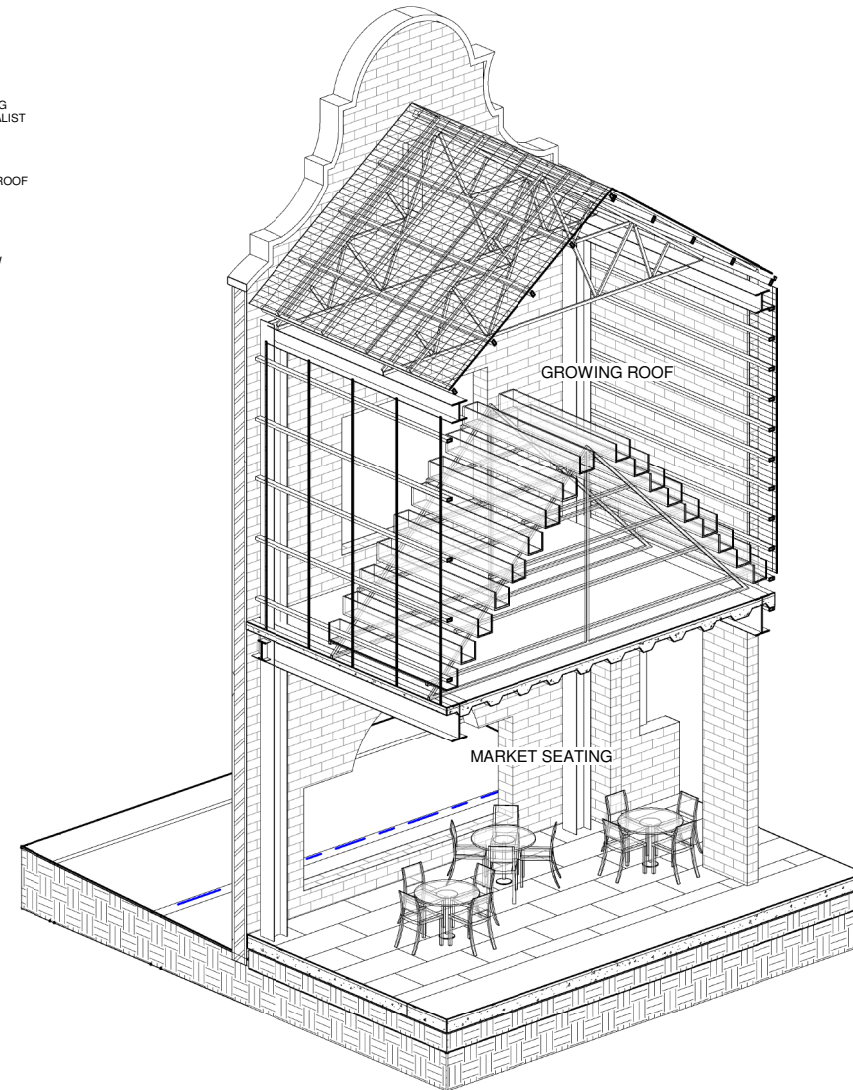


STRIP SECTION 02 AXONOMETRIC VIEW

Figure 8.22. Strip Section 02 (Author 2020)

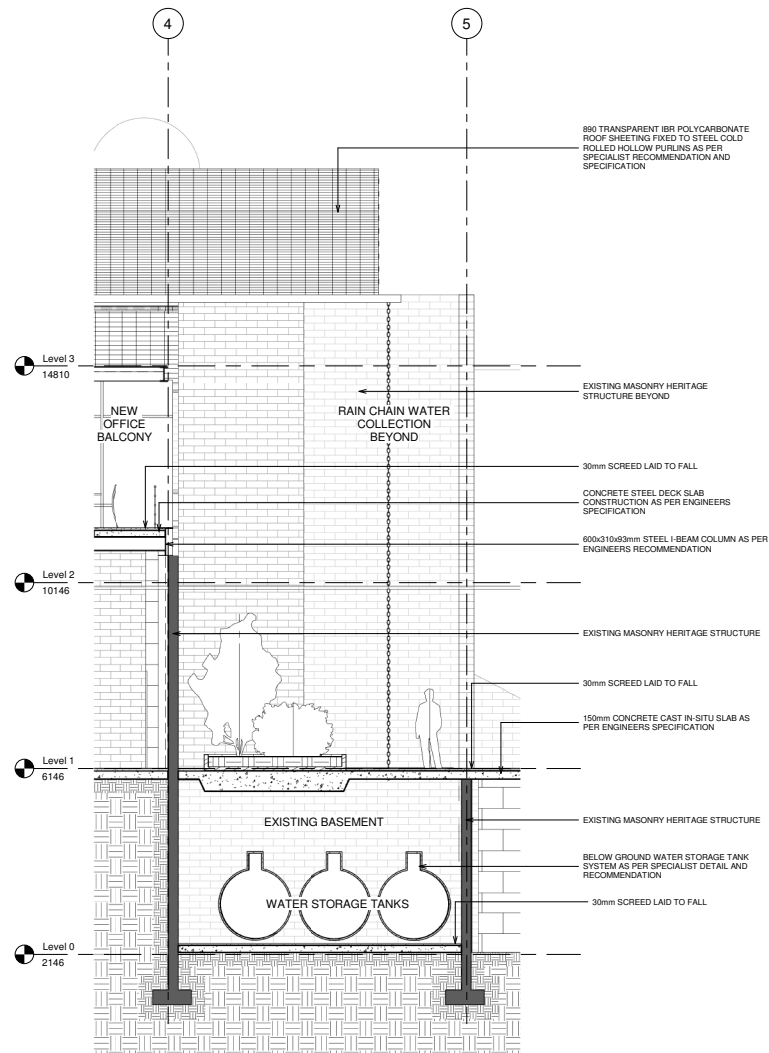


STRIP SECTION 03
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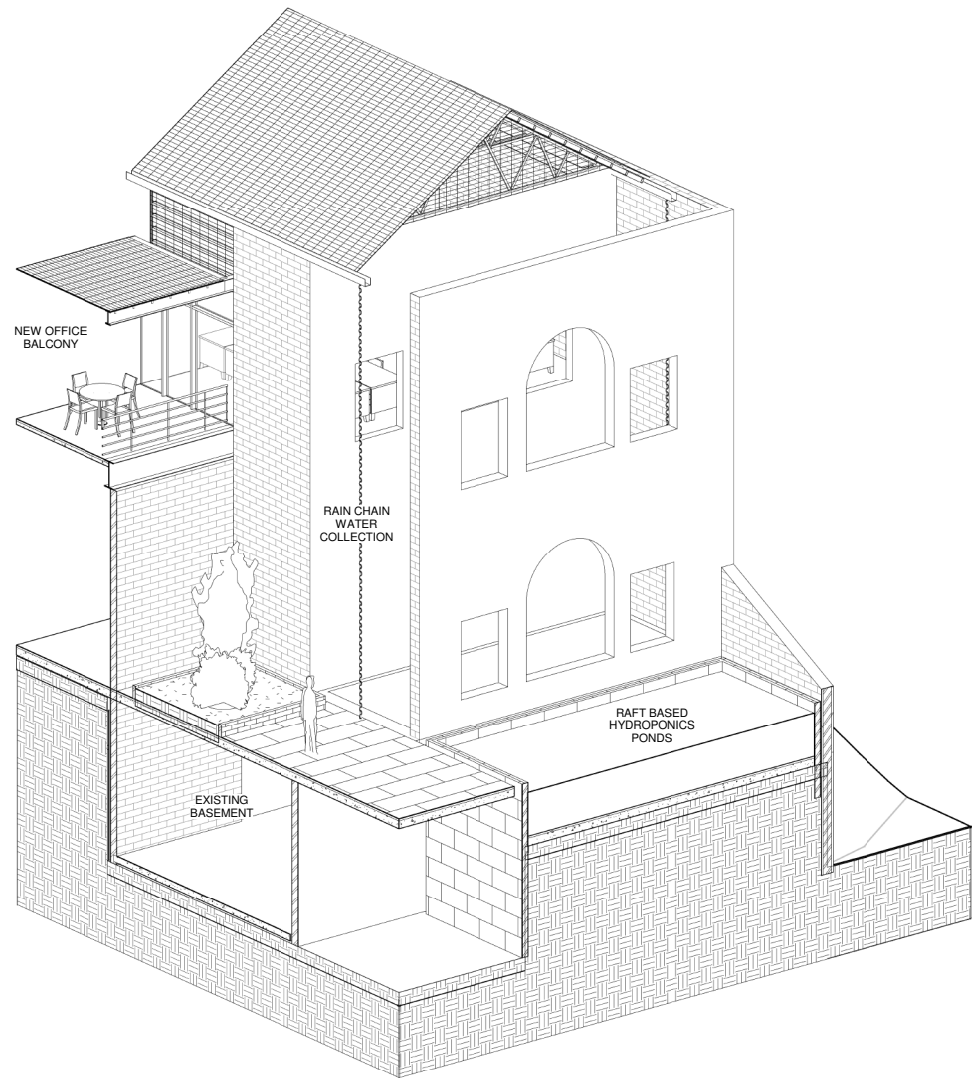


STRIP SECTION 03 AXONOMETRIC VIEW

Figure 8.23. Strip Section 03 (Author 2020)

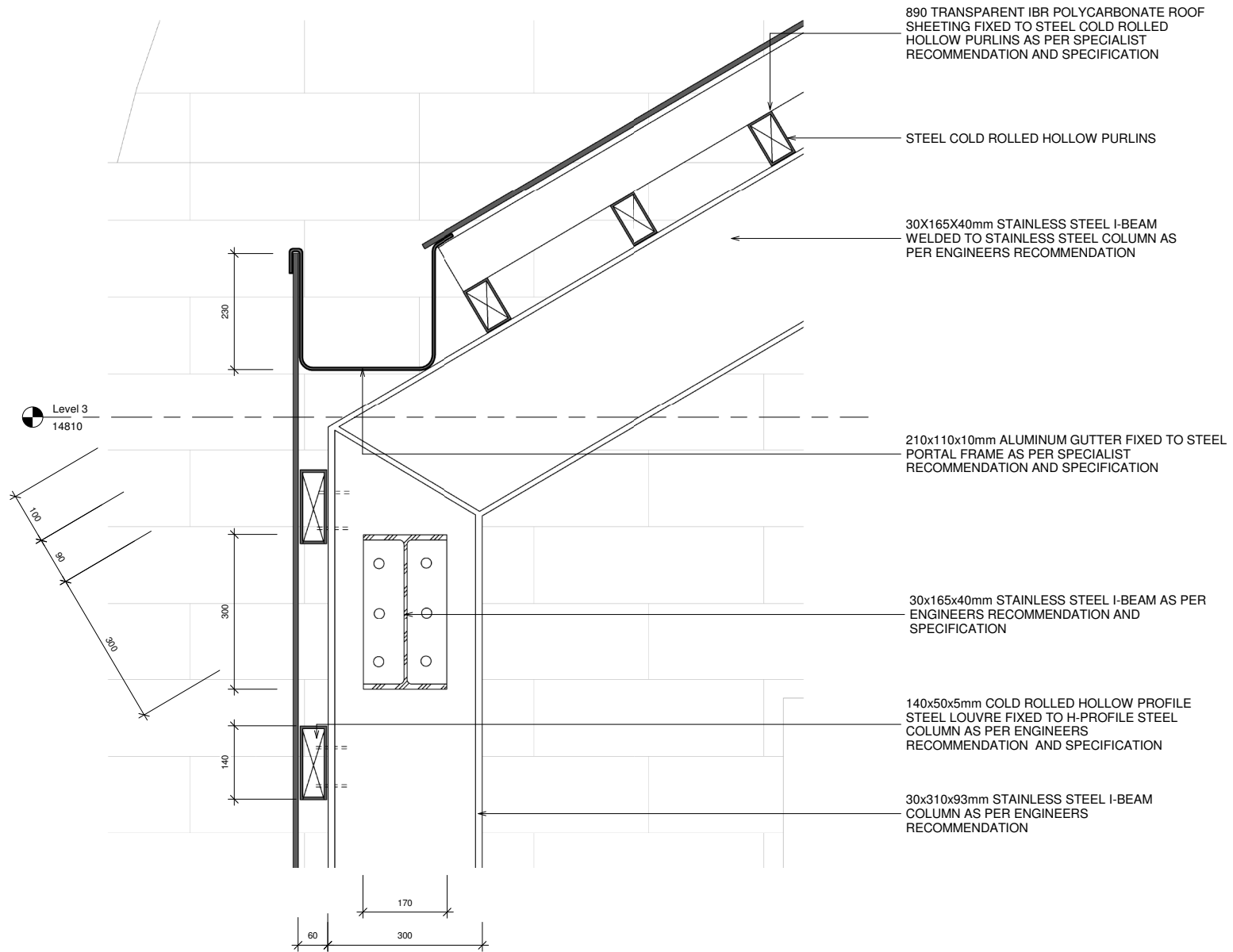


STRIP SECTION 04
SCALE 1:50



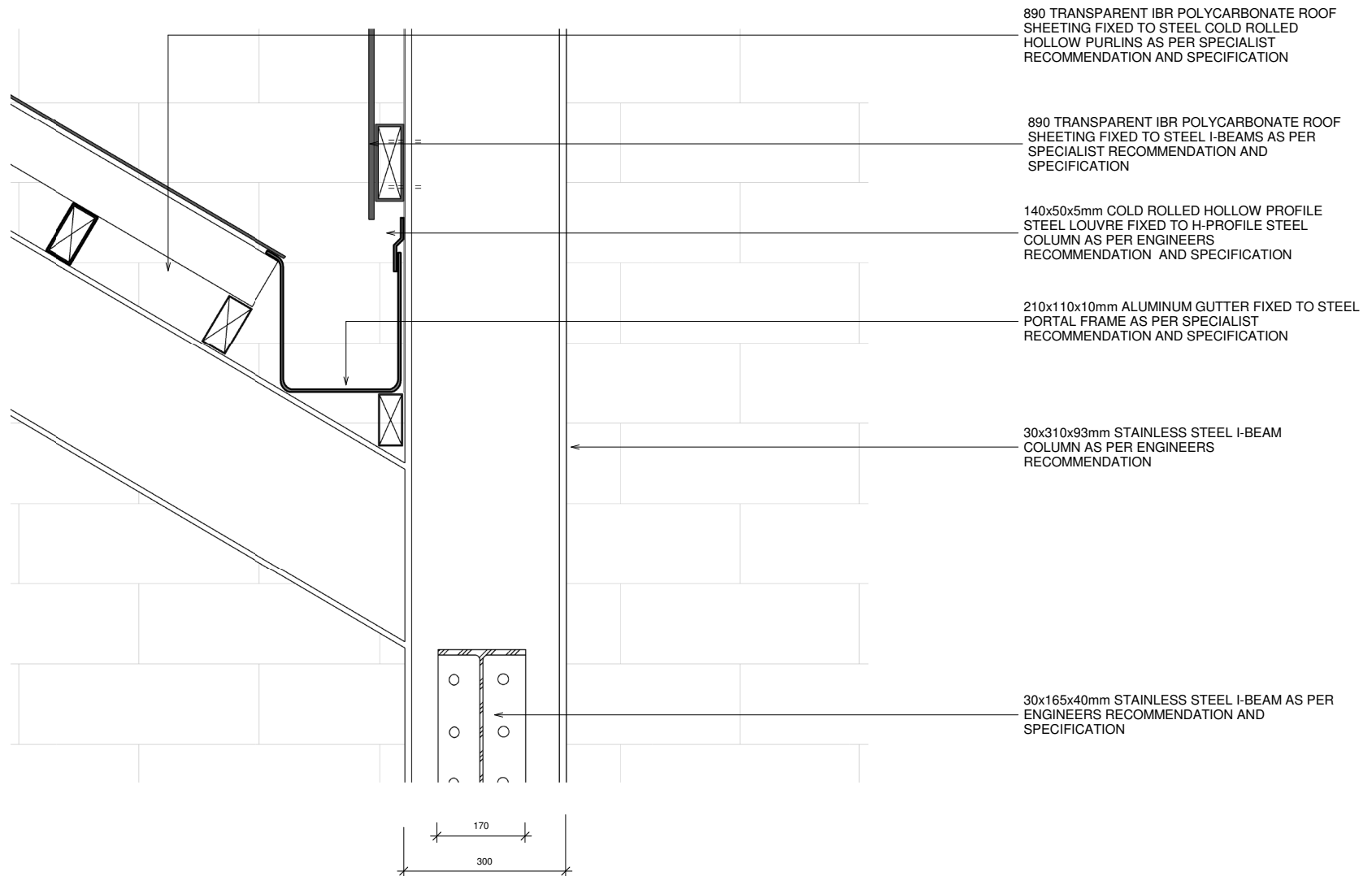
STRIP SECTION 04 AXONOMETRIC VIEW

Figure 8.24. Strip Section 04 (Author 2020)



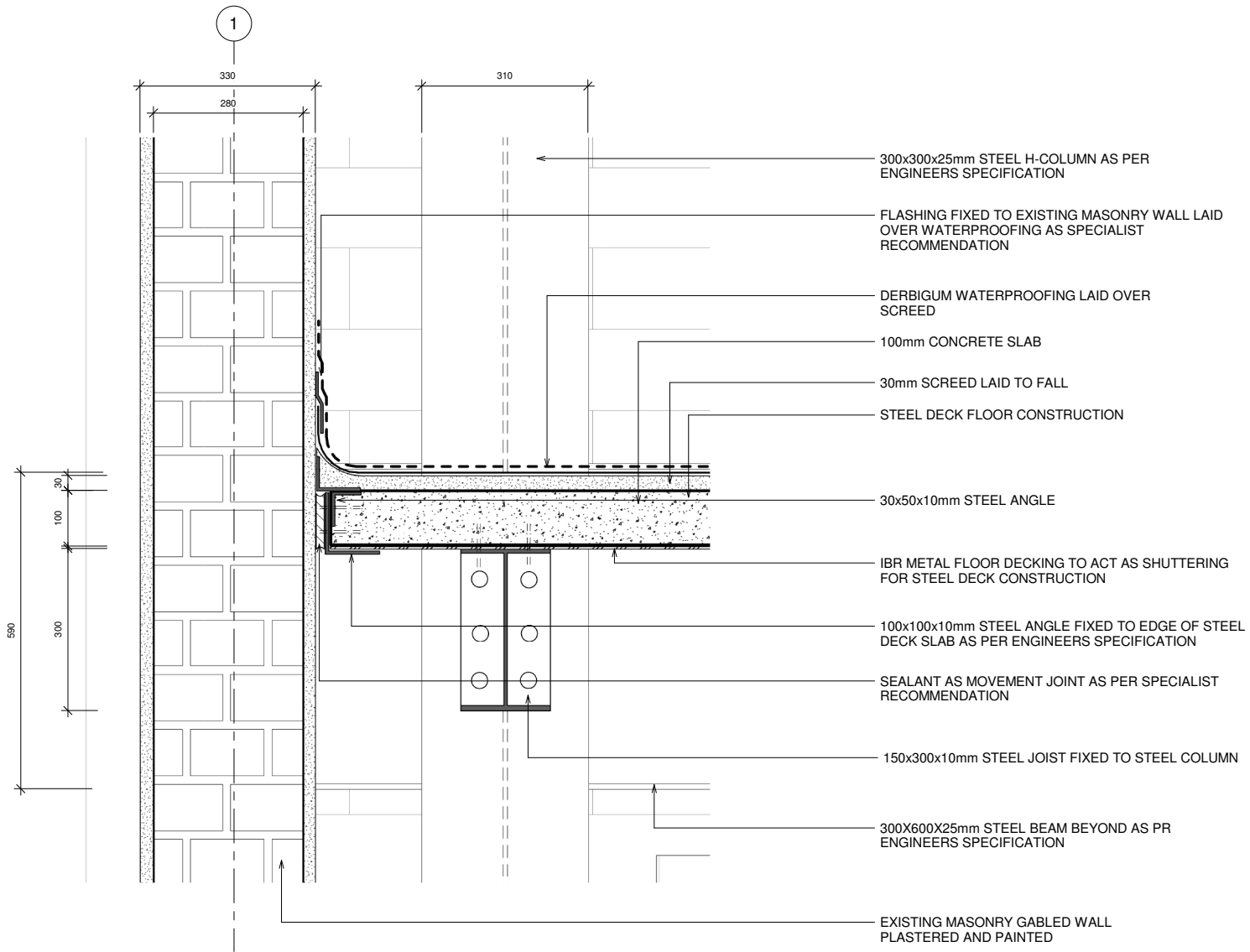
DETAIL 01_PORTAL FRAME GUTTER
SCALE 1:5

Figure 8.25. Detail 01 (Author 2020)



○ DETAIL 02_PORTAL FRAME JUNCTION
SCALE 1:5

Figure 8.26. Detail 02 (Author 2020)



DETAIL 03_HERITAGE WALL AND NEW FLOOR JUNCTION
SCALE 1:5

Figure 8.27. Detail 03 (Author 2020)

CHAPTER 8

Conclusion

08

CHAPTER 8_CONCLUSION

'...conserve their legacy so that it may be bequeathed to future generations. Our heritage is unique and precious and it cannot be renewed. It helps us to define our cultural identity and therefore lies at the heart of our spiritual well-being and has the power to build our nation... Our heritage celebrates our achievements and contributes to redressing past inequities. It educates, it deepens our understanding of society and encourages us to empathise with the experience of others. It facilitates healing and material and symbolic restitution...' (National Heritage Resources Act 1999)

This dissertation explored the latent impact of colonial legacy in the City of Tshwane, and the lasting impact that has carried through to the new, democratic South Africa. The aim of the investigation was to determine the future of colonial heritage architecture, and the strategies to better conserve these heritage buildings through more successfully integrating them into the city today.

Through the theory and case study investigation, it was determined that colonial architecture had taken several different directions in the search for meaningful conservation. Although several buildings have been 'reclaimed', the use of the building often perpetrates its original, imperial perception. Therefore, adaptive reuse was seen as one of the more appropriate solutions to look at shifting a building's purpose, meaning, use, interface and impact on the local community.

The Berea Park southern clubhouse ruins were seen as an example where this transformation could be explored, through a combination of heritage techniques and design approaches,

all functioning as separate commentaries on the heritage building. Parts of the original structure was revealed to reinstate its original open interface, while new insertions were added to the centre of the ruin, celebrating the new openness of the building. This also forms the core function of the space, and the incorporation of the public market, along with the greenery, hydroponics growing systems and implementation of new access ramps and stairways, seek to contrast the original meaning of the building.

Ultimately, heritage architecture has become something 'sacred', with many design responses becoming an act of restoration, rather than evolution. Our colonial history is significant, and the architectural heritage is forming an important piece of our architectural memory. Yet it cannot have a higher significance than the people itself. Working through the lens of urban land reform, heritage architecture should be sustained in such a way that it is constantly just, useful and equitably accessible.

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A

APPENDIX A _ ARTICLE

Text extract from Chapter 2_ Theoretical Essay

1. INTRODUCTION

Colonial legacy and its built heritage endures globally, with mixed perceptions, opinions and agendas behind its preservation, reinterpretation or removal (Leung 2009). Being a physical reminder of previous occupations and unequal power relations, the canon of heritage studies has shifted over the past few decades. It reconsiders the legacy colonial architecture leaves and includes intangible and alternative narratives (Gentry & Smith 2019). Built heritage is losing the stigma of sacredness and preservation, and being reconsidered as a nation-building tool, repurposing it for spatial and social justice.

The new democratic South African Government opted against the removal of white (colonial) heritage during the post-apartheid transition and adopted a type of juxtaposition model. This looked at adding to the narrative, rather than erasing another (Ballie 2018). Somewhat idealistic, the recent contestation and demands for monuments to fall (such as the Rhodes Must Fall Movement) call to question South African's feelings towards the direction heritage has taken, and the lack of transformation of South African urban space is

being called to account (Marschall 2019).

Built colonial heritage in the City of Tshwane has seen several different trajectories in its development and preservation, both intentionally and unintentionally occurring. As the capital city and South African seat of the government, even during the city's past colonial eras, the built heritage has a long-standing association with oppressive regimes, past powers and the idea of uncomfortable and problematic histories. By exploring which heritage has been allowed to remain, which has transformed and which have been forgotten, the transformation of colonial heritage can begin to be critically understood. Built heritage can no longer remain for the sake of heritage preservation, as nostalgia and memory usually belong to a privileged few. In order to consider the continuation of colonial built heritage - and its capacity for transformation - the question needs to be asked: How can colonial heritage architecture be transformed to challenge its past meaning, and to include new and previously excluded identities.

2. LITERATURE REVIEW

2.1. A GLOBAL LEGACY

Most post-colonial cities are still populated by their colonial heritage, with architecture being the still standing manifestation of European powers in foreign lands. As edifices to a past power, these structures function as commentaries on identity, culture, and recently, contested pasts.

The change in the canon of critical heritage studies (CHS) is evidence of the global shift in architectural heritage focus. When considering heritage studies a few decades ago, the focus centred on the debate of restoration and preservation. However, concerns of cultural heritage, the intangible, contested pasts and identity have taken the forefront of the conversation, bringing significant changes to the perception of heritage and its continuity. Not all heritage has value to everyone, and restoring an edifice to a past oppressive power is now met with contention (Gentry & Smith 2019). Globally, heritage conservation is being berated for being cult-like and inappropriately sacred.

Considerations and discourse are also happening around criteria to consider what qualifies as colonial heritage. Some generally accepted aspects are the era it was built, the architecture style, and the building's colonial relevance – investigating the purpose and overall intended meaning behind the architecture (Roosman 2015). Just because

a building is from a colonial era, does this justify it as the categorisation of colonial heritage? This differentiation ultimately challenges its treatment, and considerations of conservation or removal.

Globally, nations have each endeavoured to tackle colonial heritage architecture in their own way. These usually align with the attitude a post-colonial country has towards its colonial past or buildings. In some cases, such as on the island nation of Réunion, the French colonial heritage (in terms of the architectural aesthetic) can be seen as being embraced, where large parts of their tourism and identity are marketed around it. At the opposite end of the spectrum, an 'organised amnesia' approach seems to be taken, with the removal of colonial heritage as an attempt of forgetting (Leung 2009). This approach was common in cities like Hong Kong, who had few qualms about removing British Colonial architecture, reducing British footprints in their city.

Each country is considering how much of their identity can be built on colonial pasts, and the attitude each country has towards its heritage is largely contingent on whether the colonial power is still seen as a threat (Henderson 2001). Have these countries just achieved independence, or have they been independent of a colonial power for decades? Are there colonial structures still in place? All of these attitudes towards colonial heritage ultimately determines the outcome, and preservation of colonial built heritage.

2.2. CHANGING THE NARRATIVE

The post-colonial/post-apartheid narrative in South Africa brings a challenging perspective to the ideas of transformation and identity VS conservation in heritage architecture. Heritage preservation for the sake of retaining heritage structures is beginning to be questioned, with some older buildings losing meaning and thus value to our society today. If heritage architecture is still seen as an edifice to a past regime, does it still have a place in South Africa today?

Monuments and Statues of South Africa's past leaders and powers have come under recent harsh criticism, with the Rhodes Must Fall movement in 2015 bringing the issue to a head (Marschall 2019) (Baillie 2018). The movement was led predominantly by students, who questioned why institutions of learning still had these monuments of leaders who have since been revealed as perpetrators of racism, segregation and apartheid or pre-apartheid thinking. Although these monuments and statues weave a legacy of South Africa history, especially white history, the question remains: Do they have a place to remain standing in society today? Interestingly, heritage architecture and colonial architecture has largely been left out the debate, especially the architecture of Church Square in Tshwane, which buildings contain debatably the most references to the Zuid-Afrikaansche Republiek (ZAR), British colonial and apartheid governments.

In the case of heritage architecture, the new democracy has opened the discussion and inclusion of alternative historical narratives, which are still now being uncovered, revealed and included. The understanding and wrestling with problematic and contested histories are shaping the future of heritage use and conservation in the City of Tshwane. A new strategy that is being explored is linking heritage conservation to a social agenda and using heritage as a tool for urban renewal, social upliftment, and symbols of transformation (Corten 2015). This further expands on the themes introduced in the National Heritage Act (1999), where our heritage is considered essential for nation-building, affirming cultural identities, healing and restitution.

By reconsidering and re-representing the past, heritage can represent dualities and contested histories together. Constitution Hill and Robben Island were institutions that held incarcerated freedom fighters, and are now respectively the Seat of the Highest Constitution, and a symbol of the human spirit's triumph over adversity (Corten 2015). Heritage should be able to adapt and change, and in this way could tell a more inclusive history.

Are heritage architecture artefacts able to remain where monuments and statues cannot? Perhaps architecture has a greater ability to adapt and shift to societies changing needs and is able to absorb different identities over time (Corten 2015).

UNESCO'S 2011 Recommendation on the Historic Urban Landscape suggests that the usefulness of a building resides in the notion that it incorporates a capacity to change. This suggests that heritage cannot remain static, and should endeavour to adapt to society and reflect and represent new ideals as time changes.

2.3. TOWARDS A SOUTH AFRICAN IDENTITY

One of the significant concerns of post-apartheid architects is geared towards developing a new South-African identity, one centred on inclusivity and transformation. The difficulty with inheriting structures from the past is that they are already so seated in their own history, identity and legacy. Tackling the issue of creating a new, inclusive identity has taken on many forms, and resulted in European/African hybridities that aim to breed a synthesis of these opposing ideas (Freschi 2007).

Due in part to the turbulent history of South Africa, in addition to the sheer diversity of national cultures and identities, a national or local architecture identity was never truly able to take root. Colonialism sought to suppress any African identity, especially in urban areas, to ensure a favourable, comfortable environment for colonialists (Demissie, 2016). Cities today still bear the marks of the colonial legacy, both in the presence of architecture and in the minds of the previously oppressed. Space that was out of bounds still bares the trauma of being previously

restricted and banned, with people having to 'unlearn to use spaces anew and expunge the circumscribed colonial boundaries in his memory' (Amutabi, 2012).

The new democratic government inherited a country built on colonial heritage, with many buildings still standing as evidence and operating in a manner similar to colonial times. In most cases, the architecture remained as it was, with the new government moving into old government chambers, such as with the Ou Raadzaal and Union Buildings. It did not have the luxury of building from a new blank slate; instead, the old was mainly re-appropriated, or in drastic cases – abandoned.

Projects were commissioned to attempt to build this new identity South Africa was striving for. The new Constitutional court was one of the first attempts at building for an inclusive South Africa, on the bones of oppression, literally in this case with the prison's re-development. Cultural ornamentation and symbolism were among some of the strategies used in the re-appropriation of heritage and the attempt to develop a new national identity (Freschi 2007).

When considering architectural hybridities, Shohat (1994) states that as: '[o]ccupying contradictory social and discursive spaces, hybridity is an unending, unfinalizable process preceding colonialism and will continue after it. Hybridity is

a dynamic, mobile, less an achieved synthesis or prescribed formula than an unstable constellation of discourses' (Shohat 1994: 42).

Noble (2008) explores the complexities in heritage hybridities, and the attempted melding of colonial (European) and African identities in architecture. The idea of conscious and unconscious hybridities explore amalgamations of two or more cultures, forming a new type. Or momentary hybridities, caused by changes implemented by the user. But ultimately, he acknowledges three overall ways African identity has dealt with 'hegemonic legacy' being: 1. The Appropriation of Western Architecture. 2. The outright rejection of Western Architecture. 3. The Hybridisation of western architecture.

2.4. THE MYTH OF TRANSFORMATION

Now 25 plus years post-apartheid, criticism towards transformation, or lack of in South Africa is emerging, especially in regard to projects and initiatives geared towards designing an inclusive identity. Projects built that were originally applauded for their inclusive agenda are now revealed, several years later as misguided, and lacking depth. The sentiment is summed up below:

The overburdened South African Fiscus has more urgent priorities on its agenda—it has resulted in an interesting hybridity and the development of

symbolic forms that reinforce many foundation myths of the post-colonial state: rebuilding, reconciliation, renaissance, and unity in diversity." (Freschi 2007:34)

Heritage, especially political architecture, is often re-appropriated and occupied, leaving little room to develop a new South African identity. As our society is changing, the built environment struggles to keep up with it and express the diverse, ever-changing society's identity. From African/European hybridities to reoccupation or complete removal, heritage architecture in South Africa has been struggling to transform, with interventions calmly participating with the colonial architecture, rather than transforming it (Noble 2008).

Nelson Mandela's leadership discouraged the removal of white heritage, and instead explored the juxtaposition of alternative narratives. Such is the case of the //Hapo Museum and Freedom Park with the Union Buildings. However, many critics feel it doesn't cater to the ordinary South African, with its 'mythologised history of origins and an extremely tenuous, teleological story about how we have gone about creating the conditions for harmonious social development' (Kros 2012: 49). The disconnect with these juxtaposed installations is evidenced in the Voortrekker monument receiving thousands more visitors per year than Freedom Park (Baillie 2015).

Direct engagement with contested pasts could be instrumental to truly tackling identity, transformation and inclusion in Tshwane's built heritage. Many European cities retain monuments and sites as reminders of their atrocious histories, such as with World War 2 concentration camps and the remains of the Berlin Wall, to name a few. South Africa has its own share of history tied to architecture, such as the Rivonia Trials, which saw the sentencing of Nelson Mandela, among other important freedom fighters, taking place at the Palace of Justice. Seeing the city as a 'stage for a war of narratives' (de Certeau et al. 1998), heritage should not be stripped, but instead included in the dynamic. Heritage has the capacity to 'keep open the process of historical reflection through dialogue, changing landscape forms and community capacity-building' (Till 2012:7). Perhaps when we tackle our history head-on and welcome the debate and contention, we will begin to truly move towards transformation.

After removing Cecil John Rhode's statue at the University of Cape Town, in 2015, the shadow cast by the statue was painted on the ground in black paint (Marschall 2019). The shadow left in the absence of the monument evokes an understanding of continued legacy, and that the erasure of heritage cannot simply forget the past.

3. CASE STUDIES

Through the use of case study analysis different trajectories of colonial heritage in the city of Tshwane will be analysed and investigated. These case studies intend to consider the outcomes of colonial transformation (or lack of) and the change it has potentially achieved in the identity and meaning of the heritage colonial architecture.

The author has proposed the following proposed categories of 'transformation': Token Transformation, which considers reclaiming architecture to be used in a similar manner that it was intended for, but with new ownership or regime. Re-appropriation looks at heritage architecture that has been re-occupied by communities it initially excluded and adapted to suit their needs. Adaptions consider heritage architecture that has been changed or altered (such as adaptive re-use) and whether this alters its meaning, symbolically or physically. Lastly, Abandonment looks at why some colonial architecture has become abandoned and its implications for the future of colonial heritage architecture.

While there are undoubtedly other possible categories to consider, such as demolition or even static architecture (colonial architecture that has remained entirely unchanged), these categories can be seen as a sample to consider for this study. Through this analysis, the hope

is that a greater understanding of successful transformative practices can be applied to future projects, and colonial heritage architecture can begin to successfully integrate with the future of South Africa.

The following timeline identifies the different periods of government and regimes of Pretoria's past, and situates architecture from specific periods, to consider them as part of the case studies of colonial architecture. The timeline clarifies which architecture was built under which government, what was happening politically at the time, and its impact on the relevance of the architecture today. For the purpose of this study, architecture from the ZAR (1852), through the British colony (1902) to start of the South African Union (1910) was selected, as this collectively represents what can be seen as the 'colonial era' of Pretoria. Later periods, such as during the apartheid regime (1948 – 1990), have been excluded from the study as the architecture can be argued to no longer be 'colonial'.

3.1. TOKEN TRANSFORMATION

Union Buildings, Pretoria Town Hall and the Ou Raadsaal

Re-using heritage architecture (with the occasional addition of renaming), in the same manner, it was built for, often reflects a nation's attitude towards its history of colonisation (Henderson 2001). Retaining and using colonial architecture much in the way

colonists used it could reflect the pride and a sense of victory in overcoming colonisation. However, many critics theorise that this continued use of colonial heritage architecture restricts a true fresh start in transforming South Africa, prevents a real national architectural identity from developing and a false sense of transformation (Freschi 2007).

Tshwane has a rich history of governmental architecture that founded that capital city, many of which are over 100 years old. Much of the colonial heritage found in Tshwane today was built in an attempt to elevate the new town of Pretoria into something that would later become worthy of being named Capital. As part of the endeavour, the 1880s saw the importation of Dutch architects, materials and ideals, projected European identities onto the growing town of Pretoria (Baillie 2015) (Bakker, Fisher & Clark 2014). After the gold rush of the 1880s, the disputes and wars to claim Pretoria commenced, with the Anglo-Boer wars accumulating in the eventual Union of 1910. In this time, the British government also strove to build and enforce ideals of the empire, again looking to classical European architecture for the continuation of British Imperialism in Africa.

The Union Buildings, Town Hall and the Old Government Buildings (Raadsaal) were built after or with the intention of representing a significant event or time in Pretoria's colonial history. The Raadsaal, built-in 1890, was originally the seat of the ZAR government. Later, the Union Buildings

built 1913, commemorated the South Africa Union in 1910. Town Hall was later built in 1931 after Pretoria achieved city status in 1931. After the first democratic votes in 1994, the new government essentially replaced the old government and adopted many of the same heritage colonial buildings.

Government Building (Ou Raadsaal)

In 1891, the Government Building, or Ou Raadsaal, was erected as the grand and impressive new seat of the ZAR (Zuid-Afrikaansche Republiek). Designed by Sytze Weirda, who emigrated from the Netherlands to become the architect of the ZAR, the building reflected his ideals of what governmental architecture should represent. Built in an Italian Renaissance revival style, the building represents European Classicism. Common classical elements came to be found in his work, such as Symmetrical bays, pedimented and arched windows, fronted with a colonnaded Avant-corps and capped at each end by pavilions. These elements hark back to the Renaissance revival evident in the Dutch Republic, in accordance of Paul Kruger's request that the building represents the style and dignity of the new ZAR and the need for international recognition for the new Transvaal republic. The intention was to gain power and respect with European powers, to face off the encroaching might of the British colony (Bakker, Fisher & Clark 2014).

Union Building

Herbert Baker's Union Buildings not only reflect the ideals of a new South African Union (with the mirroring of two office blocks around a semi-circular amphitheatre representing English/Afrikaans unity), but also the ideals of grand imperial European architecture. From his studies of classical Egyptian, Greek and Roman architecture, as well as modern classical works from France, England and America, Baker isolated his essential elements of the architecture of a grand manner (seen in his drawing of the reconstruction of the Athenian Acropolis). Many of these can be found in the final design of the Union Buildings, such as the idea of an acropolis site, monumentality, careful scale and the asymmetrical arrangement of buildings on different levels (Christenson 1996). This is all brought together with how 'the structures and spaces are designed and arranged to impress viewers from a distance.' All these principles and elements are characteristic of the idea of 'civic national dignity and Power', and of Baker's belief of how architecture expresses its political nature and power (Baker 1994).

Baker's intention can be summed up in his own writing: 'in Christopher Wren's famous words... architecture has its political use: public buildings being the ornament of a country...makes the people love their native country, which passion is the original of all great actions in the commonwealth.' (Baker 1944:58)

Reflection

Mabin (2019) argues that significant events can begin to layer new meaning into colonial sites, slowly shaping and evolving a new identity. One that is layered, complex, becoming 'something of a palimpsest, reflecting both present pasts, and past presents'. The Union Buildings have been front and centre to many political movements in South Africa's past, including different women's marches, anti-apartheid protests, as well as the inauguration of Nelson Mandela. The Union Buildings finally represented a democratic union, almost 100 years after its conception. This last act pushed the Union Buildings into a new light, becoming recognised as a centre point for a past political struggle and a transition into a new South Africa. Although intangible, these political past events are instrumental in ensuring colonial heritage remains relevant and part of our built history (Baillie 2015).

Pretoria Town Hall and the Old Government Buildings (Raadsaal), while built to house the different governments of Pretoria, have not faced as much contention and political action as the Union Buildings. This could be significant, considering they were re-occupied with minimal protest and not been part of much public debate. Attempts have been made to significantly re-use/repurpose Town Hall. Once a thriving civic centre, the building has fallen mostly into disuse, and was potentially at risk for losing relevance to the current

city of Tshwane. The old government buildings have also fallen to similar disuse. With many references to Paul Kruger still lurking amongst the building (Swart 2019), it is struggling to shed its ZAR and problematic past's identity.

The role the Union Buildings played in South Africa's political past may be the reason they have been accepted and better integrated into the democratic South Africa. Without the intangible heritage woven into the building's history, the building may have continued to sit stagnant, struggling to remain relevant in the Tshwane's continuum. The inability to consider intangible heritage, quantify it, and weave it into the heritage value, ensures buildings and heritage remain dead to communities (Baillie 2015). Monuments of power need to be purged of their oppressive past, or they will struggle to assimilate to the post-apartheid regime.

It can be argued that most of today's government infrastructure has simply been absorbed from the government of the previous regime (pre-1994). And while metaphorically, this can be seen as a sense of victory in claiming space, it fails to consider this strategy's broader implications. While a building in itself may not fully contribute to colonial legacy, a city built on colonial space is not so easily transformed by becoming accessible to everyone. Further steps may need to be taken better to achieve spatial justice in the City of Tshwane today.

3.2. REAPPROPRIATION

In some cases, where buildings were intended for abandonment or were sitting disused, a community instead reclaimed the architecture. This insurgency or act in itself directly looks at heritage ownership, and challenging the meaning of architectural heritage. Power-relations are changing, with the people taking backspace, and taking spatial justice into their own hands. The re-occupying of colonial architecture opens the conversations around access to heritage, its conservation and its place in the future City of Tshwane.

NZASM Court at Salvokop

Both the Westfort Leprosy Village and the NZASM (Nederlandsche Zuid-Afrikaansche Spoorweg-Maatschappij) Court at Salvokop were built outside of Pretoria's original periphery, physically and socially distancing these individuals from Pretoria. With the rise of NZASM came the need to house the railway workers, many of which were also imported from the Netherlands to perform hard labour, around 1890. Salvokop Court was laid out in single cottage-like dwellings, each on a small plot of land. Separated from the main town of Pretoria by the railway tracks and Pretoria station, it quite literally segregated the residents, and enforced the notion of being 'from the wrong side of the tracks'. After the British took control of the Transvaal, following the second Anglo-Boer

war, NZASM was dissolved, and most of the railway employees and their families were deported to their native European countries (Bakker, Fisher & Clark 2014). In the early days of the NZASM Court, black workers were housed in barrack-style housing, away from the white residents. However, with the introduction of spatial segregation during apartheid, these black workers were forcibly removed (Ntakirutimana 2017).

The NZASM housing at Salvokop began to deteriorate due to neglect around the 1980s and continued to be neglected with the influx of low-income families moving into the newly vacated buildings. Still, under the Department of Public Works jurisdiction, the housing has suffered due to lack of maintenance and lack of infrastructure to support the large increase of residents. The lack of affordable housing in the city has compounded the issue, with residents erecting temporary housing in the form of shacks on the small plots of land surrounding the original houses. Several urban re-development projects in the area (Gautrain, Freedom Park and Stats SA) all looked to bring economic renewal to the area, but instead managed to further socially isolate these residents (Ntakirutimana 2017).

Westfort Leprosy Village

The Westfort Leprosy Village, built out west of Pretoria in 1896, developed into an entirely separate establishment somewhat isolated from

Pretoria. Evolving into a sort of village, it consisted of a church, housing, post office, administration buildings, theatre and general store, aside from the treatment facilities (Swart 2019). The site's architecture was developed in the ZAR Departement van Publieke Werken (DPW) style of Eclectic ZA Wilhelmiens, headed by Sytze Weirda.

The Westfort institution separated races into four quarters: white, native male, native female and Asian (Cultural Heritage Agency of the Netherland 2015). Although it was seen to treat all races, their accommodation and treatment were very different. Where white patients got their own quarters (so they stay mimicked their home life), black patients lived in group housing. White patients got black servants or helpers and generally could move around the institution freely, while black patients were heavily monitored and policed. Leprosy, overall, became associated with and known as 'the black disease.' This is due to a higher number of cases in the black community, which today is attributed to malnutrition (Horwitz 2006).

As part of an international collection of Dutch colonial leper colonies, a strong culture of institutionalising the unwanted influenced Westfort Village's design. Following in the tradition of Dutch institutions, strong references suggest that the Dutch institution of Veenhuizen, which functioned as a social-rehabilitation colony, and later a penal colony and prison, influenced

Westfort Village's design (Bakker, Clark & Fisher 2014).

As medicine and science developed, the need for leper colonies diminished, and so did Westfort Village's need. From 1977 to 1996 the Village acted as overflow for the Weskoppies Psychiatric Hospital, but even that need eventually diminished, and the institution closed in 1997. Left unoccupied, the local community, consisting of vulnerable individuals (women and children), the unemployed and illegal immigrants, reclaimed the village-like space (Mollel 2018).

Reflection

The reoccupation of Westfort Village represents the idea of contested heritage and history within the colonial heritage architecture narrative. On the surface, Westfort Village was the only leprosy hospital in South Africa that catered to both black and white citizens. However, it was a microcosm for early apartheid ways of thinking, and a beginning of formalised segregation (Mollel 2018). The NZASM housing at Salvokop also remains as remnants of segregationist colonial spatial planning. Cut off from the city, it has evolved today into an informal settlement and currently is plagued by numerous social justice concerns, such as issues around clean running water, sanitation and safe infrastructure.

Both Westfort Village and Salvokop have weathered numerous re-development proposals,

managing to keep the heritage architecture from being demolished. With housing, urban re-development, tourism and retail centres among the proposed development plans, the community has managed to retain their claim to the site (Horwitz 2006) (Delpont & Saccaggi 2015). Many issues and concerns have arisen around the idea of relocating of the community, especially at Westfort Village, and so their continued presence has managed to block future development for the meantime (Cultural Heritage Agency of the Netherland 2015).

The presence of the community, however, has made it difficult to maintain and preserve the heritage (Mollel 2018), especially at Salvokop, where significant informal additions have been built. Nevertheless, it can also be argued that reclaiming these spaces has unwittingly saved the heritage architecture while highlighting the idea of 'whose heritage?' With the numerous proposed developments being suspended due to the presence of the community, the question can be asked: Who is entitled to the ownership of these buildings? And does its heritage status require the removal of the community?

Although the community at Salvokop may not survive the future development plans, with the proposed new multi-billion rand Salvokop precinct development (Pretoria News 2019), the community at Westfort has caused the re-development and heritage conservation plans

to be reconsidered. The agenda has shifted, and the community's needs have begun to take precedence (Cultural Heritage Agency of the Netherlands 2015) (Swart 2019). The idea of heritage conservation as social justice has surfaced, and debates around colonial heritage's intention and purpose in South Africa are changing. This site and the future of its heritage could function as a model for colonial transformation in Tshwane and South Africa.

As the colonial architecture in these cases has been re-appropriated by the communities they excluded initially, there is a sense of justice in this action alone. It speaks of the 'symbolic restitution' mentioned in the National Heritage Resources Act preamble (1999) and spatially looks to readdress past wrongs. The current state of degradation of these spaces, however, also speaks to the need for upliftment initiatives, as past wrongs cannot be fully addressed without restoring/improving the space to a level of habitableness. However, left unchecked, the architecture could disappear entirely if left unmaintained and degraded, highlighting the need for authorities to work together with communities to ensure the heritage architecture survives.

3.3. ADAPTION

Military Health Base Depot and Transvaal Museum

Adaption, adaptive-reuse or alterations are all attempts to change or modify a building to

fit a new or evolving purpose. This category is commonly adopted globally, as a strategy to keep heritage relevant, as the old uses of buildings fall away. Although in the cases of the above buildings, the adaptations to the architecture were not undertaken as an attempt to combat its colonial heritage but can be perhaps seen as a form of continuation. However, it has altered its meaning and identity in some way or another. This category aims to unpack and understand how to changes to the architecture and or programmes altered the legacy and whether it achieved any positive transformation.

The Transvaal Museum

The Transvaal Museum, today is known as the Ditsong Museum of Natural History, was part of the collection of building commissioned after the South Africa Union and aimed to continue the new government's development ideals and goals. Although the Transvaal Museum was founded in 1892 under the ZAR government and had its roots in the old Staatsmuseum on Boom Street, the British Government, and then Union Government oversaw its expansion. After the old Staatsmuseum had run out of space, with collections now held over a number of different sites, a new museum building was commissioned. The curator, JWB Gunning, pushed for the separation of Natural and Cultural history. The Staatsmuseum has also begun to collect memorabilia from the Anglo-Boer wars and Voortrekkers and wanted a museum to

further the scientific research into South Africa's natural history (Grobler 2006).

Under the new South African Union DPW, Piercy Eagle headed up the Transvaal Museum's new design in the Edwardian or Empire style, in line with the new British architectural ideals for the Union. After the 1910 union, the building began, but WWI halted construction, and the building was never completed to its original full design (Grobler 2006). The transition from the 'old museum' began in 1912, and artefacts were able to be relocated to the central part of the museum, which had been built before the war. The museum continued to grow throughout the 1900s, and subsequently again needed more space. The 1990s new additions to either end of the front of the building continued in a similar spirit to the original design, but clearly with a post-modern interpretation of the Edwardian architecture. The additions to the building added mainly storage space, Ditsong office headquarters and a restaurant.

Military Health Base Depot

The Military Health Base Depot (MHBD) is an award-winning project that brings heritage into a new light, changing the perspective of Pretoria's military and ultimately colonial heritage. The South African Military Health Services needed a consolidated base to house and distribute pharmaceutical and medical supplies and weapons and ammunition, and selected a site in

the Thaba Tshwane military base. Several heritage structures were identified in the centre of the base and were repurposed to house the needs of the MHBD.

The Thaba Tshwane military base origins lie in the British Military base, Robert's Heights, named after British Commander Lord Roberts, in 1905. The Military base was later renamed Voortrekker Hoogte in 1939 by the South African Union's Government. The name Thaba Tshwane came about in 1998, by the new democratically elected government. Each renaming of the Military Base by different governments is a continued strategy to erase or forget colonial or previous oppressive powers in South African history. However, the architecture remains reminders of our military past and the fight for power of the Transvaal, Pretoria, and ultimately South Africa.

The adaptive-reuse strategy, employed by Jeremie Malan Architects, directly began to tackle this existing legacy, by repurposing existing military structures at Thaba Tshwane. Two Bellman type aircraft hangers were repurposed, along with a train-like platform, among other existing structures. The intention of using existing structures was to keep with the military base's *genus-loci* and identity. However, by adapting the buildings and bringing in new structures and functions, the military base's narrative continues to evolve and shape the new South African heritage narrative.

Reflection

Both of these adaptations to these colonial architecture sites occurred after the end of apartheid, and in light of the need for transformation to colonial legacy, and addressing identities of exclusion, oppression and power. The Transvaal Museum's additions occurred early on in the new democratic South Africa but didn't appear to address any type of need for transformation or tackling of colonial legacy and identity. The additions to the building, done in a manner that is not replicating the architecture style, but rather a reinterpretation of it, keep the edifice's image to Transvaal government power. Although the museum doors are now open to everyone, the building's large fence suggests that accessibility is not as simple as that.

The adaptive-reuse development of the MHBD at Thaba Tshwane, while keeping in the military structures' industrial language, considers not only new structures but also a new programme for the old architecture. By repurposing colonial heritage for another use and making the architecture more accessible, the colonial heritage's stigma and identity begin to become dismantled. While the buildings carry the memory of the South African military, the identity shifts and become more inclusive.

Being completed in 2013, more than 20 years post-apartheid, the architects for the MHBD

adaptive re-use project were able to reflect upon transformation discourse and heritage discussions that concerned colonial heritage, identity and transformation. In light of this, the impact of this development is more significant than that of the Transvaal Museum, as it acknowledges the need to bring colonial heritage into future developments, and the need to evolve it or risk it losing meaning and relevance in an ever-changing society.

Many colonial buildings and spaces still retain symbols of power and exclusion, whether in the memory of its past uses or the buildings' remaining forms. Many of the associations and symbols in the architecture could become undermined or erased by considering adaptations to the architecture. Duality in the meaning of the architecture can also be incorporated. The building can tell the story of its past and the bringing through a new, inclusive agenda. This category also opens up the possibility of architectural hybridities, blending and juxtaposing European and African identities into previously colonial architecture and spaces.

3.4. ABANDONMENT

Berea Park and the Old Staatsmuseum

The abandonment of westernised architecture is another tactic of erasing or forgetting colonial history (Nobel 2008) (Henderson 2001). Many colonial heritage buildings carry a level of symbolic forms of power in their form, scale and proportions. Re-using or developing these buildings become

challenging in overcoming the stigma, memory or attached meaning many of these spaces carry. While in place to protect the heritage, heritage conservation laws often continue the idea of buildings and colonial space remaining 'untouchable'. For these reasons, many of these colonial heritage buildings are left to crumble.

The orchestrated forgetting, or organised amnesia (Leung 2009) of colonial heritage, is another tactic employed by new governments and authorities in power to wipe the past of colonial power from the minds of the people. In the ultimate victory over a colonial past, forgetting it ever happened and the removal of all evidence of European powers, colonial heritage architecture becomes wiped from history, and eventually collective memory.

The Old Staatsmuseum

The old Staatsmuseum (State Museum), also later known as the Transvaal Museum, was one of the ZAR government's last commissions and for Sytze Wierda's DPW. As part of the ZAR government's vision for Pretoria, the museum was commissioned as a landmark feature, formalising the town and bringing greater appeal and might to the developing future Capitol. Construction began in 1899 and was interrupted by the second Anglo-Boer War (Bakker, Clark & Fisher 2014). The British Military used the almost complete building as headquarters, and the completion of the

museum continued in 1902, under new British rule. The British Coat of Arms above the museum's entrance completed the building's transition to British ownership, even though the design and inception was clearly part of the ZAR government and Eclectic Za Wilhelmiens style.

Berea Park

Berea Park developed from farmland into a proud sports and leisure centre, under the ownership of South African Railways and Harbours (SAR&H). Built in the Cape Dutch revivalist style, the building today is a crumbling remnant of what was one of the greatest railway institutes in the Southern Hemisphere (South African Railway Magazine 1907). Cape Dutch revivalist architecture represented the hunt for a new South African identity, focused on the future South African Union's ideals. The English and Afrikaner could find little in common, except for a shared European Heritage. A culture and heritage 'made much more poignant by being so far-flung in darkest Africa.' (Coetzer 2013) Therefore Cape Dutch architecture was pushed as the only commonality, and an attempt was made to drive the nation forward with Cape Dutch architecture symbolising English/Afrikaans unity.

The idea of a national architectural identity being founded in the Cape Dutch style was initially highly regarded, as it represented 'the character of a civilised Dutch who entered a

barbarous land.' (Cape Argus 1928) Further writings published in an earlier journal also depict how the style shows 'how much can be accomplished with the lowest forms of labour and the poorest type of material, for most of our old Cape Homesteads were constructed by slaves and built out of mud bricks' (Architect Builder and Engineer 1926). Berea Park was an early exploration of the revivalist architecture, as part of it was built before the Union of 1910. However, the sites' further continuation in the development of this style shows the Department of Public works (DPW) ideals with this style representing white excellence in Africa.

Reflection

Both the Staatsmuseum and Berea Park slowly lost their use throughout the 1900s, eventually facing abandonment around the 1990s. The museum outgrew the original building on Boom Street, and relocated the new Transvaal Museum (today called the Ditsong National Museum of Natural History), but was abandoned entirely in 1991. Similarly, the sports clubs outgrew Berea Park and relocated to more extensive facilities. Both buildings appear forgotten and left behind in the face of transformation and the movement into a new democratic South Africa.

With the development of the City of Tshwane, both these sites, situated at the city's northern and southern axis points, have become lost within the

built environment. Once defining features and landmarks, they have diminished by the scale and density of the buildings around them. Roads have changed directions, and traffic movements have changed, relegating these sites to features to be passed by, no longer a destination or point of arrival. Hidden between high-rises and often overgrown, and secured behind fences, while exciting to stumble upon, these buildings are almost no longer noticed by passers.

Aside from disappearing into the development of Tshwane, these heritage sites could be forgotten due to the lack of emphasis on cultural heritage, and intangible histories. As a standalone building, many heritage sites lose value to a community over time. It is the layering of memory, cultural relevance, and a site's identity over time that accounts for its ultimate value (Baillie 2015). A community will fight for the heritage that is meaningful to them, and if not all, heritage is quantified and represented heritage could become lost.

The evidence collected appears to support the accidental forgetting of this heritage instead of the organised erasure. Hence there is still hope for revival and renewal of these colonial heritage sites, as part of an appropriate integration into the new democratic South Africa. Colonial heritage, if not adequately repurposed or reimagined, are destined to become remnants of the past, like statues and edifices to past powers. Heritage

cannot be preserved for the sake of preservation in itself, rather for its potential value as a heritage object. When architectural heritage, especially colonial heritage, fails to connect and maintain meaning in changing society, it may struggle to stay relevant. It may, indeed become forgotten.

4. DISCUSSION

The idea of contested pasts should not be something we shy away from addressing, and the removal of heritage for the sake of problematic histories erases the stage for debate, reflection, growth and ultimately transformation. Architecture has the ability to change in ways that monuments and statues cannot (Corten 2015), and it is in this ability to evolve that heritage architecture can shape the future of a democratic South Africa, and shape the environment to represent new societal ideals.

The intangible heritage of Tshwane is deeply wrapped up in the built environment, and finding strategies to retain and quantify memory, such as in the case of the Union buildings and Mandela's inauguration, heritage can reflect the truth and collective pasts. Collective memory plays a significant factor in intangible heritage, such as commemorative sites marked by dramatic moments in human history (being one of the recognised categories for Intangible heritage in the World Heritage List). Our association with

heritage is deeply tied to memory and intangible adding layers to a heritage that ultimately determines its significance.

As seen with the Transvaal Museum (Ditsong Museum of Natural History), opening up the doors to all South Africans does not suddenly achieve inclusivity, as memory is difficult to overcome and unlearn (Amutabi, 2012). The issue is compounded by perceived accessibility, with fences and security guards' protecting' our own history, becoming 'the symbolic rift between heritage and people' (Baillie 2018). In protecting heritage, and in many cases colonial heritage, accessibility has actually been reduced, further promoting the exclusionary perception of built heritage.

'Perhaps the most fitting memorial to the Struggle movement would be the conservation and adaptive re-use of historic buildings to promote democratic rights and economic goods and services' (Ballie 2018:29). Adaptive-reuse heritage projects, especially those that reconsider the building's programme, can achieve alternative meanings and identity in buildings in the most direct way. By taking architecture that stood for an oppressive regime, and repurposing it for an inclusive agenda, the associations and stigmas begin to become dismantled. By repurposing Military heritage for a more inclusive and accessible distribution of medical supplies, the Military Health Base Depot is able to represent a

duality in heritage, maintaining both the old and new legacy.

Westfort Leprosy Village is central to the discourse around heritage for social rehabilitation, and a strategy to address past injustices, by directly addressing social justice. The Tshwane 2055 Vision acknowledges the need for urban renewal and social cohesion and considers heritage preservation to be part of a holistic approach to achieving the transformed and inclusive city. By forsaking the idea of purist heritage conservation and preservation, and instead as an opportunity for social upliftment, heritage can function as a tool for literal transformation. The 'most current influence towards the conceptual evolution of social cohesion...has been the introduction of "social justice" as the operating principle for transformation.' (Baillie 2015:434)

The ability to change and evolve being a constituent for the longevity of heritage (ICOMOS) assumes that buildings will have to change over time. The question being: Is symbolic change enough to ensure their preservation? Old ZAR and colonial government edifices of Church Square that still house the government of today question the idea of 'how much change is necessary?' Ultimately the 'change' in this case looks predominantly at the idea of ownership. By the change in government occupying heritage, it

can be seen to have certain adaptability, in that it can accommodate new regimes. However, this 'change in ownership' doesn't always cleanse the colonial legacy of these spaces, and instead often points to the lack of transformation, by quite literally posing the question: What has actually changed?

The inability to transform, evolve or adapt to new activities could see the crumbling of colonial heritage through the abandonment of these buildings. In the Staatsmuseum authorities, cases have failed to imagine and redevelop new uses, leaving the heritage to fade away. Although difficult 'these sites should rather be seen as spaces for the ongoing identity re-imagination and pursuit of the nation's humanisation' (Baillie 2015:435). Berea Park has tried and failed to evolve, with new uses changing and failing. In order for colonial heritage to not face permanent erasure, its evolution and transformation need to be reconsidered and brought into the new South Africa. Something needs to change for these buildings to regain life, as static edifices, they are destined to fade, forgotten remnants of the past.

5. CONCLUSION

The post-apartheid juxtaposition model of colonial heritage, with leaving edifices standing and

adding another to represent alternative historical narrative, has mixed perceptions (Marschall 2019). Seen as an African Renaissance under Mandela's and Thabo Mbeki's leadership, it seemed like an opportunity to build and include the African narrative to South Africa's built heritage. However, it can also be seen as a strategy for white heritage to remain unaltered, uncontested and unthreatened. With the massive rise in contestations of monuments, South Africans are clearly feeling like this is inadequate, skirting around the issue of edifices and heritage rather than facing it head-on.

The ability for architecture heritage to adapt and evolve could be its salvation and the key to shedding its colonial legacy. The erasure of heritage will not forget the past, and instead, the evolution of the built environment should be the platform for showcasing an evolving and inclusive narrative. By strategically incorporating past colonial edifices into the future for our cities, we allow for the opportunity for reflection, and an understanding of the transition of past powers over time. Transformation is essential, but the degree of which depends on the contention with the past and legacy of the building, as well as its capacity to continually represent the changing identities and beliefs of society.