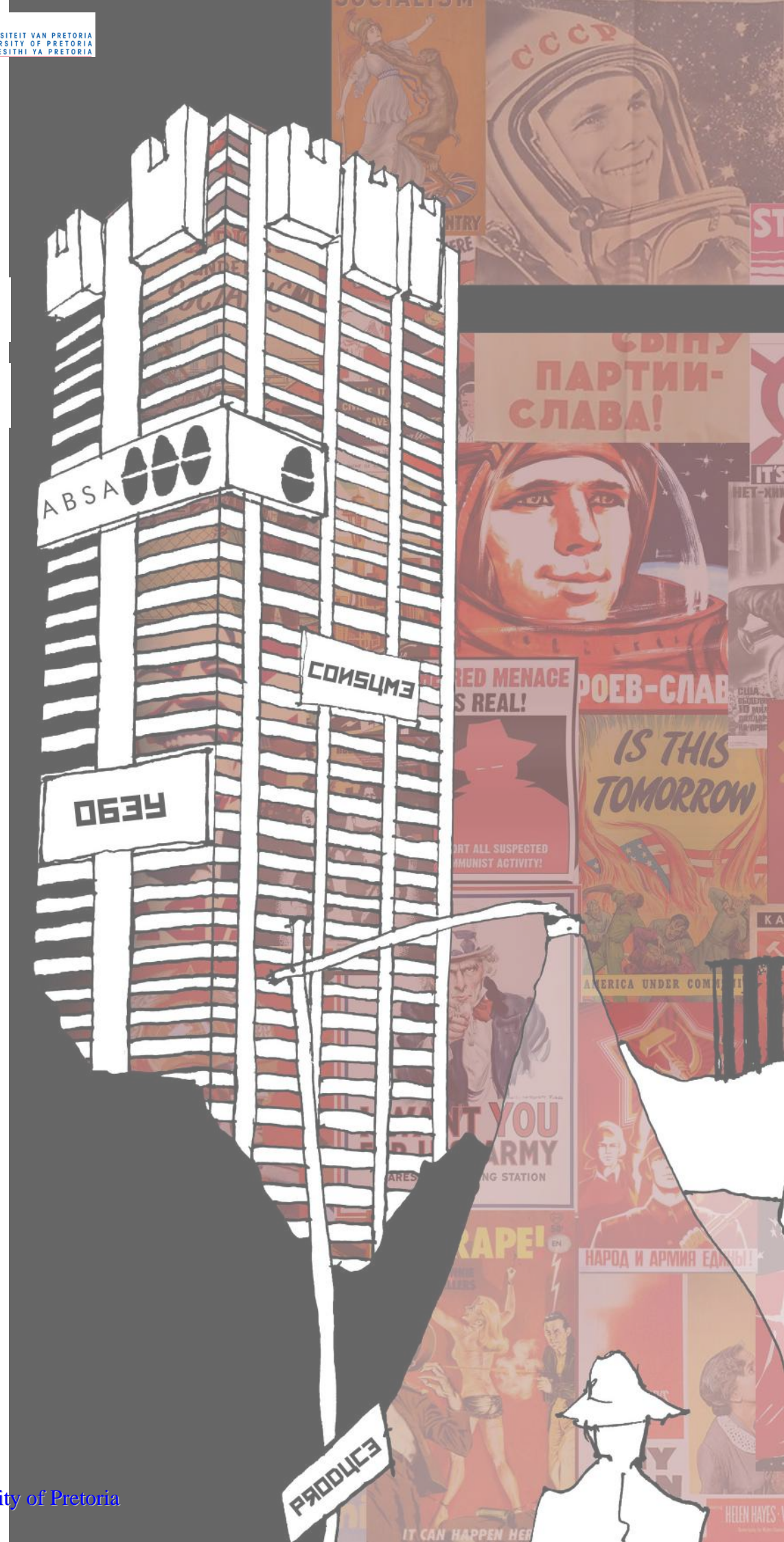


# PART 1

## Theory

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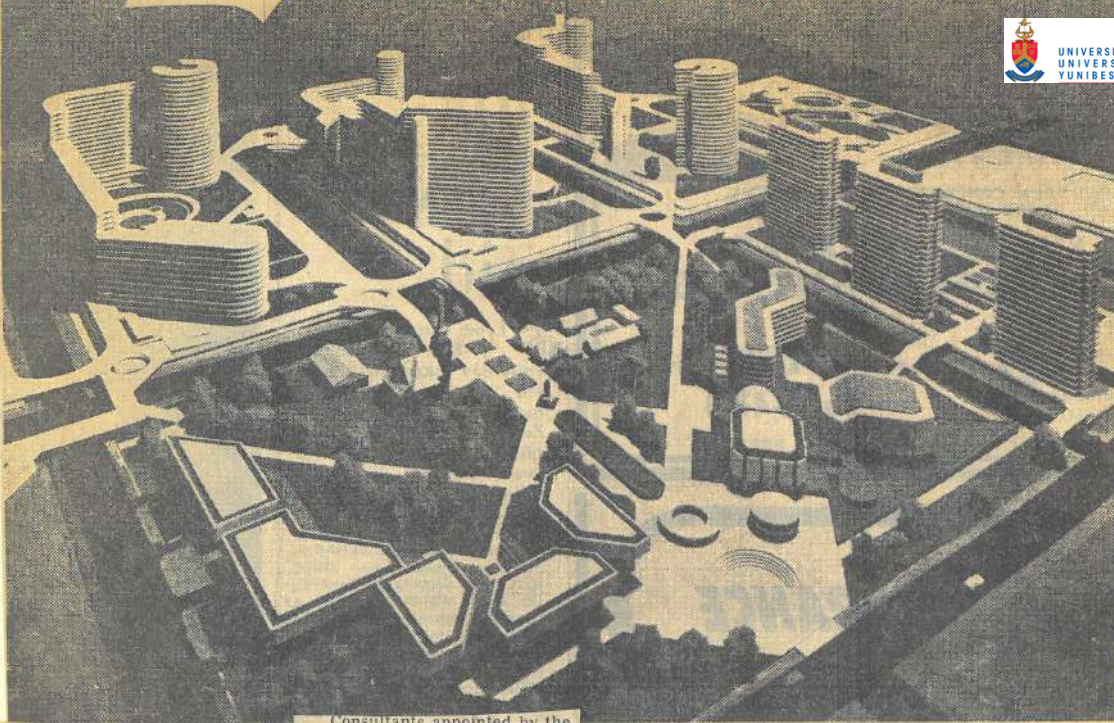
## 1.1. Introduction: Political Context

Schubart Park, a modern movement utopian residential complex commissioned by the apartheid government in Pretoria CBD in the 1970s, was both architecturally impressive for its time and received by its users in a positive light as a Human Sciences Research Council study found in 2003 (Du Toit 2009). After a series of political events concerning state administration and its state mandated housing company neglecting the complex over time due to political priorities shifting away from government-controlled social housing in the late 1990s, the complex fell into ruin (De Villiers 2017: 26-31). With this the residents of the complex were illegally evicted in 2011 which led to a constitutional court order directing the city council to refurbish the buildings (Ibid: 31). A new utopian proposal was made as part of the Capitol West Project (Ibid) meant to invigorate the

project to the former glory the original building was unable to uphold. This case provokes the question: will the new design be able to achieve the utopian intent which the old building was unable to achieve or will it suffer the same fate as the existing complex when the political climate changes against its favour?

A mainstream of opinion in the built environment attributes the failure of projects like Schubart Park to formal design principles such as verticality, rectilinearity, abstraction and lack of sympathy towards the street (Swart 2010: 84-86). However exclusively problematising design in the failure of buildings seems to provide easy solutions to complex problems as it is often the case that political factors such as unemployment, racial segregation and governmental priorities play larger contributing parts (Martin,

Moore & Schindler 2015: 60). Political processes therefore often supersede design principles. However, both design and politics are human constructions made real only by our own interventions and can therefore be changed by our interventions. Given this, what influence does design, as a form of human intervention, have over the political processes that precede, succeed and often undermine it?



*Fig.1: Utopian proposal for Kruger Square which included Schubart park (three towers to the right) as part of the housing scheme as it appeared in Pretoria News, January 1973 (AAUP n.d.).*



*Fig.2: Schubart Park in a state of urban decay as it is found today (Verwey 2014).*



*Fig.3: New proposal made for Schubart Park as part of the Capitol West Project (eNCA 2013).*

## Art of Ideology



*Fig.4:(Top) The Pruitt-Igoe mass housing complex right before its demolition in 1972. This is an often used example of a project that failed due to formal design principles. This notion has been questioned by theorists such as Martin et al (2015: 60) suggesting the failures were more likely due to socio-political problems (GreyScape n.d.).*

*Fig.5: (Bottom) The Trellic Tower, constructed in 1972, serves as an example of a building sharing the same design principles as Schubart Park and the Pruitt-Igoe complex, but which has grown to become a successful housing scheme for young professionals in London's inner city (ArchDaily 2019).*

## 1.2. Normative Position

Looking at the new proposal made for Schubart park and asking the question: ‘what does this design change in the political context that precedes it?’ leads me to suggest that perhaps the influence design has on political processes is not political as such, but rather it reflects the political in a particular way by hiding or revealing it i.e. its influence is ideological<sup>1</sup>. Hiding the political context in which architecture comes to fruition, makes it more difficult to identify the problems in political structures. It is therefore of my opinion that the political practice of architecture should be approached as an ideological practice and that such practice should necessarily represent architecture as politically charged i.e. reveal the political. How this is to be done will form the core of my investigation and has led me to the following questions:

*1. Within the context of this paragraph, the broad(er) understanding of the term as symbolic/ representational in relation to political processes (and the constituent parties involved) would suffice, though the meaning and architectural workings of the idea will be further explored later on.*

## 1.3. Questions

### General

In what ways do architecture's relation to politics as an ideological relation manifest in architectural form?

### Urban

How has architecture's relation to political processes as an ideological phenomenon historically manifested in Pretoria's urban form and, consequently, how has that historic meaning changed given more recent politics in Pretoria?

### Architectural

How can what we learn from the ways in which architecture formally manifests as ideological signifiers, be used to create an architecture that cultivates a politically conscious public i.e. an architecture that does not aim to solve political processes, but reveal/ signify it?



*Fig.6: Church Square from east looking north-west (Author 2021).*

## 1.4. Methodology

The theoretical research methodology for this study will consist of a comprehensive literature review which interrogates theories on architecture, politics and ideology. The literature was selected according to two approaches: how politics influence architecture, and how architecture have political implications through ideology. The literature takes empirical observations and interprets it through a lens of critical theory with Marxist undertones as theorists such as Harvey, Zizek, Althusser and Adorno become important to understand notions such as ideology. This is followed by historical case studies in which the theory is illustrated. This follows William Tellis' (1997) descriptive case study method where a descriptive frame via a literature review is applied to historical cases. The cases will be centred around the context of my site and as such will

form part of my site interpretation (explored in part two). After unpacking the literature on architecture, ideology and politics, a typological analysis of counter-monuments is done to highlight how the theory can be applied and to illustrate the intent of my design intervention. Design iterations will be done to test different situations of how form can be used to signify ideological workings in politicised spaces i.e. creatively testing what is learnt in the theory (part three). As such what is tested through design will follow from the understanding of the theoretical premise.

The main focus of part one is to introduce the theoretical frame and its application in memorial typologies as that is the starting point of my design process and critical to understand the intention of my design. From this theory, the

direction and intention of my architectural approach will be given as well as the particular site and program which the theory begets.

## 1.5. Literature Review: Theoretical Frame

### **Architecture and the Political**

If we accept the general definition of politics as “...the sum of all pragmatic social practices and institutions whereby a social relationship or order is realised” (Šuvaković 2014: 2), it can be said that architecture is political. Both in its creation and its consequent use there will necessarily be involved a certain amount of parties with different and overlapping interests.

The general definition of politics have been expanded on by some theorists into two parts: politics and the political. The political being “...the multiplicity of all the antagonisms that constitute human society. Politics denotes... attempt[s] to resolve those social antagonisms, i.e. attempt[s] to resolve the political...” (Ibid: 2). Social antagonisms are resolved

in the process of politics through the dominance of a particular party over another (Mayo & Gore 2013: 246). In the process of building design and in its use, it would follow that the dominant group(s) ultimately impact the design strategies and their implementation the most.

These political processes which are prevalent in the built environment can be organised into three levels with different scales and complexities. First on the level of global politics and national legislation which exist and influence the building processes before it has come to fruition. Cities enact zoning criteria and district design guidelines that ultimately influence the priorities and decisions of architects in the built environment (Irmie & Street 2009: 2509-2510; Mayo & Gore 2013: 256). This legislation is contin-

gent to global political processes which is a factor of global capitalism (Charney 2007: 196; Harvey 1989: 3-16).

Secondly on the level of the client and the architect. Here due to differences in the way projects are valued by architects and clients, political antagonisms exist between them (Boltanski & Thévenot 2006; Lepak, Smith & Taylor 2007: 180-194). Though there are overlaps in certain parts of the valuation process for each party, conflict arises mainly out of priorities of quality and profit which are paradoxically opposed, yet dependant on each other (Bos-De Vos, Volker & Wamelink 2015: 745-761). When the necessary compromises are made to achieve a balance between them, it is often at the architect’s expense. As such political power remains mostly in the hands of the client.



Lastly is the politics on the level of the external stakeholders. These are those parties significantly affected by projects but who do not constitute coalition nor help to finance projects. They can be classified into three groups: the general public, affected communities and governmental authorities. These groups often have contradicting expectations of a project leading to political antagonisms which must be resolved. The expectations and possible conflicts must be foreseen by the architect as that will influence the way the structure is ultimately used. Considering that the people who make up these groups, and consequently their expectations, change over time, project success becomes even more unpredictable due to new political antagonisms (De Raedt 2012: 25; Chan & Oppong 2017: 737-751; Hershberger & Cass 1974: 117-118).

## Architecture and Ideology

Because architecture, as a practice of three dimensional form making, is contingent to the above stated political processes, which exist as non-physical relations between people, architecture's influence over these relations can necessarily not be direct. Architectural form will not directly change the pre-existing interests of external groups, the client's ownership over a project or the complex systemic processes of global capitalism, but perhaps merely physically reflect it. This is not to say that there is no influence, but rather that architecture's influence on political processes is more subtle, indirect and, by the nature of politics, necessarily non-physical i.e. architecture's influence lies in its reflection of political processes. It is perhaps more productive to approach political change through architecture as a change in one's perceived relation to political processes i.e. representing political processes in

idealised ways. The political practice of architecture therefore would be an ideological practice.

## What is Ideology?

Miodrag Šuvakovic (2014) summarises 12 definitions of ideology<sup>2</sup> as it is found in the social sciences and humanities. Out of the definitions themes of imaginary representations of individuals in relation to their external (i.e. social, economic and political) conditions can be derived. Louis Althusser, following Marx, redefined ideology as a "...representation of the imaginary relationships of individuals to their real conditions of existence" (quoted from Šuvakovic 2014: 7). Ideology exists materially as a web of signs and symbols which act as the subject's representation of social interactions (Ibid: 7). Through these collections of signs the individual is able to imagine their position in relation to their society.

2. *Though these definitions might be beyond the scope of this essay, see Šuvakovic (2014: 5) for a full description of them as they vary in nuance and specificity.*

## Architecture's Ideological Role

Miodrag Šuvakovic (2014) argues that architecture is fundamentally ideological and political. Buildings are constituted from techno-aesthetic qualities. This means that architecture 1) participates in the pragmatic organisation of human life through spatial, material and construction techniques (techno-) (Ibid: 10) and 2) represents the imaginary relations between humans and their external conditions i.e. the meaning people attach to their external environment (-aesthetic) (Ibid: 10). The aesthetic aspect of architecture falls within Althusser's conception of an ideological signifier (Ibid: 10). Techno-aesthetic forms in architecture therefore refer to an ideological signifier which is internalised by the subject moving through space (Ibid: 10).

When architecture is posited in purely pragmatic terms i.e. as a means to organise "...human life as a place of dwelling", it is presented as non-ideological, pre-political objects (though in actual fact it still is political) (Ibid: 11). The techno-aesthetic forms of architecture construct a representation of architecture as "... an autonomous form of human creation" (Ibid: 11) separated from the external politicised world. If architecture is presented in pragmatic terms, it represents the subject's relation to space as non-political i.e. the political character is hidden (Ibid: 11). This ideological practice of hiding in effect de-politicises architecture.

## How Architecture Transfers Ideology

When a subject is presented with an architectural form, a psychological response is triggered (Mako 2014: 13).

Based on a pre-existing ideological framework of the subject, which gets influenced by political power in the subject's society and its state apparatuses, the subject accepts or rejects the architectural form (as a signifier) and, as such, attach a specific value to the architectural object. The term aesthetic rationalism refers to this response as a countable response in reference to a few aesthetic categories (Ibid: 13).

Albert Chandler (1921) attempted to distinguish different categories in the field of aesthetics to better reflect the continuum of feelings associated with works of art. The categories and sub-categories are identified by specific natural psychological reactions to phenomena (Chandler 1921: 409-410). He distinguished the beautiful from the pretty (Ibid: 413). Beauty is subdivided into formal beauty and objects tainted with sex. The sublime and the comic share the

characteristic of self-assertion (Ibid: 410-413). The tragic is a dramatic form of the sublime and Chandler (1921) adds the category of the interesting (Ibid: 413-417). The antithesis of beauty and the interesting being the ugly and dull respectively (Ibid: 417-418). The categories of the sublime, the comic and the tragic do not have positive identifiable antithesis, but these are rather recognised as the negation of them (Ibid: 418).

Of these categories, one of the most written about is the sublime. One definition of the sublime was published in Jacob Hildebrand's work on the sublime in 1735: "the vast, and wonderful scenes, either of delight or horror... have this effect upon the imagination..." (Quoted from Mako 2014: 14). The sublime can be understood as a feeling of awe in relation to a grandiose external world.

According to Mako (2014) one of the most comprehensive summaries of architectural categories that produce the feeling of the sublime has been captured by the work of Edmund Burke. Burke states that to achieve the effects of the sublime an architectural structure has to be extremely large, giving the sense of infinity through succession, yet uniformity in its parts. With this, other eighteenth century writers have added more elements to help enhance the feelings of sublimity such as an elevated structure, the use of colonnades, and simplicity in form allowing the viewer to perceive the building as a whole at one glance (Ibid: 14).

### **Giving Meaning to Aesthetic Categories**

Buildings that create the feeling of sublimity can embody various ideological meanings (Ibid: 15). The United States

Capitol building by Thomas Washington and the Volkshalle by Albert Speer, a building for the New Berlin project under the Third Reich, might share similarities in their form to create a sublime feeling, yet they signify different ideological meanings. This suggests a secondary psychological response that supersedes the first to aesthetic categories. Here the subject identifies with/ distinguishes themselves from a specific group. In this response the subject might change their positive or negative association to an architectural form. Adorno highlights that the secondary response is achieved by taking up a definite ideological position through concrete references to the way reality is understood, i.e. referencing idealised patterns of thinking (Ibid: 16). These references therefore give meaning to feelings created in the first response to aesthetic categories (Ibid: 16).

## Art of Ideology

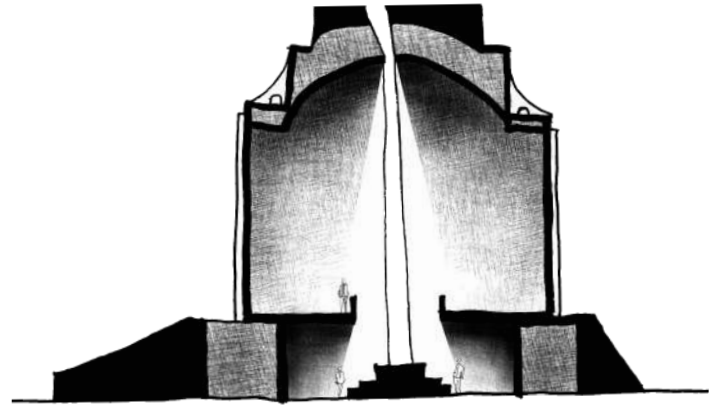
The forms these references take vary depending on the ideological position being conveyed. In some instances it can take the form of a sculpture of a political figure placed central to the design of a sublime structure (Ibid: 18). The presence of the figure coerces the subject to associate the feelings of eternity created by the sublime structure with the political figure. The subject is provided the opportunity to identify with the figure on a personal and collective level. As such a personal political position gets elevated into a universal principle for the subject through the building's aesthetized character (Ibid: 18).

Such identification can also be achieved in a depersonalised form of architecture. Here reference is made to a more ambiguous thought structures such as the values concerning industrialisation and progress in everyday life as was seen in Italian futurism and early modernism

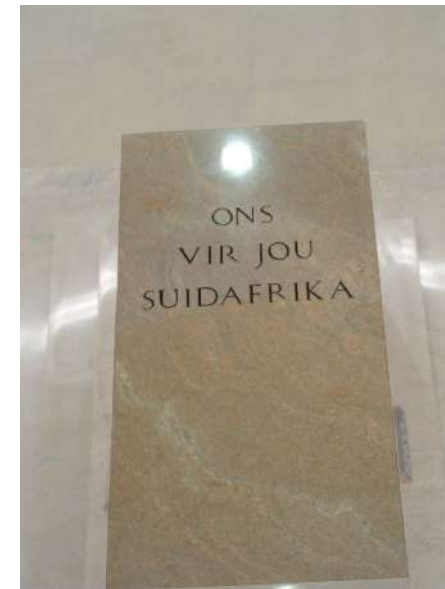


*Fig.7: (Top)The united States Capitol building by Thomas Washington constructed in 1793 creates the feeling of sublimity through its large scale, elevation on a plinth, symmetry, large interior volumes with filtered light and repeating columns. The symbols in its surface articulations reference liberal democratic values, giving the feeling of sublimity a particular ideological meaning (WorkFlow Studios n.d.).*

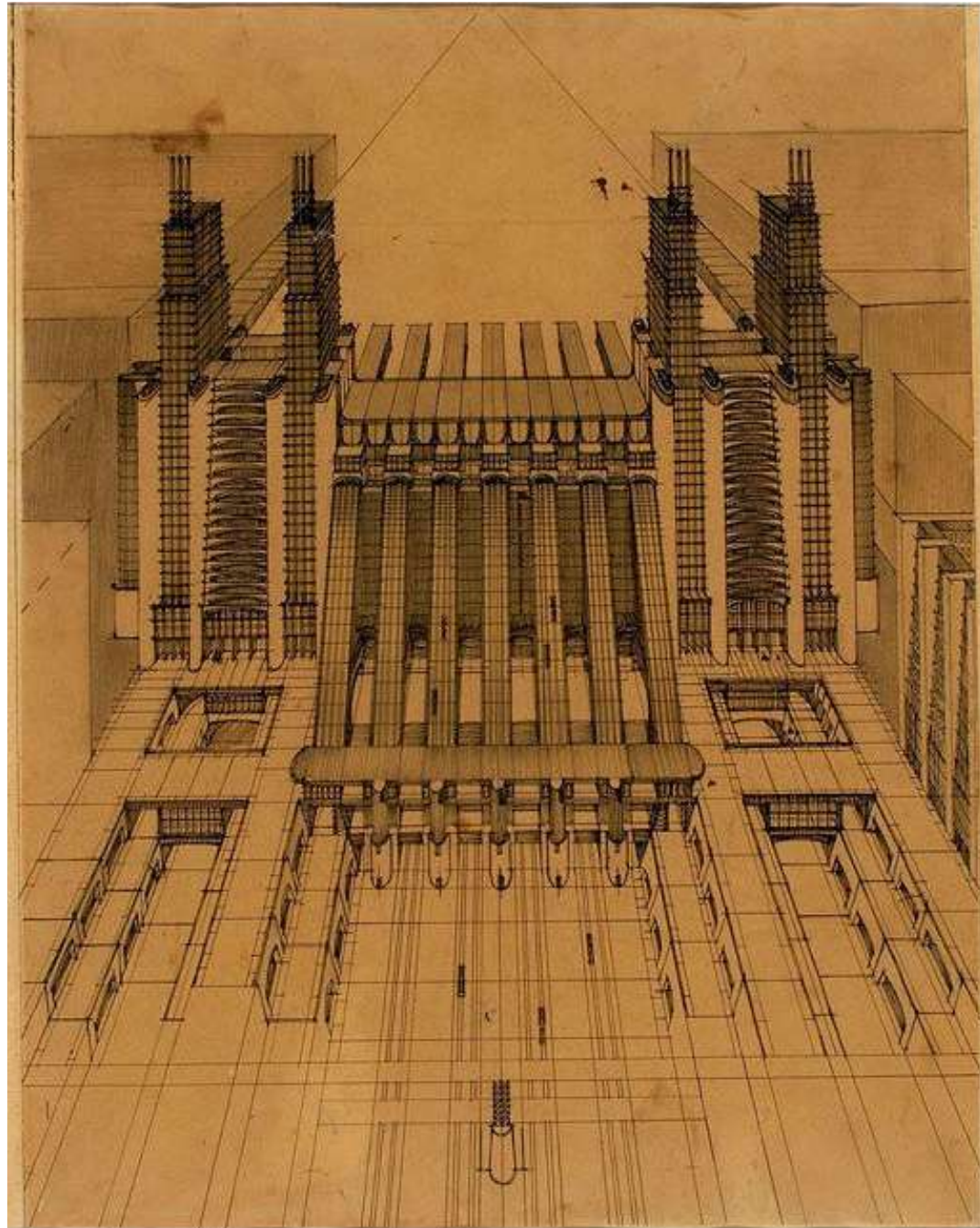
*Fig.8: (Bottom)The unbuilt proposal for the Volkshalle by Albert Speer designed for the New Berlin Project under the third reich uses similar formal techniques to that of the US Capitol building (large scale, repeating columns, interior volumes, etc.) to create the feeling of sublimity, yet it has a different ideological meaning signified in surface articulations referencing Nazi ideology (Speer 1937).*



(Ibid: 19-20). When looking at these ideas closely, one finds that they serve as metaphors for idealised principles that have political implications (Ibid: 20-21). Architects from the Bauhaus approached buildings from the needs of the working class and aimed to reflect a similar machine aesthetic supposed to signify an efficient way of living. This rhetoric, however, revealed an “... idealistic approach to the solutions of social problems” (Ibid: 21) and had the practical effect “...to provide the reproduction of the working force necessary for the industrial development of Germany” (Ibid: 21). As such, the presentation of buildings as free from explicit ideological references hid its political purposes which was achieved through collective identification with highly idealised notions.



*Fig 9, 10 and 11: A local example of these ideological references in sublime spaces can be seen in the Voortrekker monument by Gerhard Moerdijk (1949). A sublime interior space is created through the large volume with natural light filtering in through the ceiling and large arched windows. At the centre of the space at basement level is a sarcophagus like block inscribed with the slogan ‘ons vir jou Suid-Africa’ (roughly translated as ‘we are for you South Africa’). With this the interior walls are adorned with a bas-relief telling a narrative history of South Africa from an Afrikaner-centric perspective thereby creating an Afrikaner-Nationalist ideological signifier (Author 2020-2021).*



*Fig.12: La Città Nuova by Italian Futurist Antonio Sant'Elia, 1914. Reference is made to a de-personalised utopian future where a technologically advanced industrialised structure of society is signified through surface treatments suggesting industrial materials and hierarchies in the treatment of the façade is limited (Saint'Elia 1914).*



*Fig.13: Walter Gropius' Double House for workers, Dessau. Designed in 1926, these 'Meisterhäuser' (Masters' houses) combined an idealised working class aesthetic, stripped from surface ornamentation and articulated with industrial materials on an asymmetric elevation, with middle class comforts (Breuer n.d.).*

## 1.6. Approach to Architecture

With this necessary ideological mechanic in relation to politics in mind, the question of how it can be used in architecture to coerce political change becomes important for the purposes of this dissertation. In the theory above the political implications of architecture's ideological mechanic remains a hidden effect on the subject viewing/ using the structures. A typological case is therefore necessary to illustrate how this ideological mechanic can be used to cultivate a consciousness with regards to the underlying political implications to a building's meaning. As such the following part will discuss a case of such architecture to highlight the intent of my intervention.

### **Denkmal Architecture**

The notion of a Gegendenkmal (German for critical-thinking-occasion) orig-

inally referred to spaces or objects that were designed to respond to Germany's history with Nazism (Stevens 2016: 17). Such spaces put existing monuments, public spaces, institutional buildings and certain subjects in general into question with the use of symbols that encourage the public to view existing spaces (and their associated history) critically (Stevens, Franck & Fazakerley 2014: 951-952) and are, as such, necessarily ideological.

These type of structures are often classified under the category of monuments or counter-monuments (Ibid: 951-952). The terms anti-monumental and dialogic describe two themes with which the gegendenkmal is often approached (Ibid: 952). These themes are not mutually exclusive and both reflect variations of the general idea of the gegendenkmal.

### **The Anti-Monument**

The term anti-monument is often used to refer to commemorative practices that reject the traditional forms and techniques of monuments (Ibid: 952). They reject forms that evoke connotations to "...prominence and durability, figurative representation and the glorification of past deeds" (Ibid: 952). They therefore necessarily avoid provoking sublimity prevalent in traditional monuments. This implies that other aesthetic categories are used to create the first psychological reaction to which ideological meaning is infused.

Stevens et al (2014) classifies ways in which the anti-monuments differ from traditional monumental structures: visitor experience, subject, form, meaning and site (Ibid: 955).



The subjects of counter-monuments are often of a darker, less affirmative nature than the conventional monument.

Events, people and ideologies are not glorified, but interrogated (Ibid: 955). Conventional monumental forms are inverted and contrasted in a way that is often antithetical to traditional monuments (Ibid: 956-960). The sites of anti-monuments are chosen for their banality rather than on prominent elevated sites separated from its surroundings. They are meant to be woven or dispersed into the everyday life of the public and as such do not gain symbolic meaning through external arrangements (Ibid: 960). From the visitor's experience, the counter-monument uses multi-sensory design to create a visceral reaction.

It is also often interactive for the same reason i.e. to personalise the experience. This differs from conventional

monumental structures which is often only engaged with visually. As such the conventional monument demands from the public a sense of solemnity in the form of private introspection (Ibid: 960-961). The intended meaning in counter-monuments are often left ambiguous and open for interpretation. This has the effect of meaning being more effectively internalised by the visitor. Explicit narratives which may exclude others are also therefore avoided. It does however have the implication that the meaning attributed to the structure by the visitor depends on the visitor's own knowledge of the subject or supplementary information provided to the visitor in the form of brochures, signs, guides and so on (Ibid: 961).



*Fig.14: (Left) Marc Quinn's Alison Lapper Pregnant (2005) in Trafalgar Square, London, is an example of how anti-monuments differ in subject from traditional monuments. Though still sharing some similarities in terms of form to traditional monuments, this anti-monument depicts a disenfranchised member of society (pregnant female artist with a disability) as opposed to an idealised depiction of a historical figure (Kennedy 2005).*

*Fig.15: (Below) The Monument to the Murdered Jews of Europe by Peter Eisenman (2005) shows how anti-monumental approaches differs in form from traditional monuments. Where traditional monuments are generally placed on an elevated geography or on a plinth, this memorial subtly connects with the surrounding urban fabric through its low elevation as it stretches out horizontally over a city block (Wikimedia Commons 2012).*



## The Dialogic Monument

The dialogic monument better reflects the meaning of the term ‘gedenkenkmal’ as a structure juxtaposed to an existing space with the aim of questioning the meaning of those spaces. The meaning of the two structures combined is greater than each of the works individually as the geddenkenkmal dramatizes the existing and the new would be meaningless if not for the presence of the existing (Ibid: 962). As such term dialogic monuments will be used to refer to such juxtaposed structures.

User experience is used to frame the existing structure in an alternative way through multisensory techniques where visitors are encouraged to engage with the structures (old and new). The new might contrast the form of the existing similar to that of the anti-monument, or copy aspects of the existing and adding

additional features (ibid: 962-963). These monuments are often more explicit in their meaning as they respond to existing spaces. Examples of contrasting and mimicking monuments are the 1982 Vietnam veterans memorial (Washington DC by Maya Lin and David Osler) and Hamburg Memorial against War and Fascism (1985-6 by Alfred Hrdlicka) respectively (Ibid: 962-967).

My project will follow the logic and intent of these geddenkenkmal structures, though not necessarily the program (monument). My structure necessarily must respond to a politicised space with the intent to catalyse a public discourse on politics and space. As such the political should not be hidden but explicitly provoked, thereby acknowledging the ideological role architecture plays in politics. Like dialogic monuments from the past, using a mixture of contrasting elements such as in materials and tech-

nology and mimicry through monumental forms which provoke feelings of sublimity, dialogues on the political can be signified through multisensory interactions between user and built form. As such the intent of this project is to create a ‘geddenkenkmal against the a-political’.



*Fig.16: (Top) The Vietnam Veterans Memorial (1982) by Maya Lin and David Osler stands in contrasting dialogue with the surrounding existing monuments of Washington DC. The monument asks the viewer to critically examine the way we remember the victims of war (Talbot n.d.).*

*Fig.17: (Bottom) Jochen Gerz and Esther Shalev-Gerz's Monument against Fascism (1986-1993), Hamburg. The monument systematically disappears into the ground over time after the public has inscribed something onto its soft metal surface thereby erasing any sign of the monument's existence apart from a small display room at basement level. The monument stands in dialogue with other world war two era monuments in the surrounding context. However the monument does not celebrate any figure or particular event, but rather asks to contemplate the rise and manifestation of fascism in everyday life (Shalev-Gerz n.d.).*

## 1.6. Site

Given the telos of the gegendenkmal, a politicised context is necessary for this project to respond to. Over Church Square's history it has witnessed some of the most important political events in Pretoria's past (Vernon 2007: 160-161). Furthermore much of this politics can be seen reflected in the monumental structures that form its periphery (Van der Vyver 2018). As such the Square is defined by ideological signifiers (political, cultural and historical) which can be divided into four distinct political periods: 1855-1880, 1880-1902, 1902-1910 and 1910-1948 which signified the changing political relations between South Africa and the British empire (Ibid: 345-367). After these periods, the political events which played out in the square was mainly signified in the media (with few exceptions like the TPA building and the Paul Kruger Statue) with the

square forming their backdrop (Ibid: 371-394). Therefore the square was in essence monumentalized through rhetoric of conservation and memory. This played an important ideological role for the apartheid state in galvanizing their historical legitimacy (Ibid: 371-394).

Today the square remains the same in its monumentalized form and as a backdrop to political events. Though its meaning might have changed after 1994, the rhetoric surrounding it remains a mixture of politics and conservation. As such the square forms a fitting context to which one can respond to with the intent of a gegendenkmal. Past signifiers of the political can be utilised to catalyse conversations on the political in general whilst simultaneously signifying current politics which has to date not yet found architectural expression on the square.

On the South-Western block of the square remains one of the only unbuilt plots on its façade: Capitol theatre. The selection of this particular site is threefold: it forms part of the politically charged facades of the square, therefore forming part of the backdrop of the square's political events, the theatre itself is, like most of the other buildings on the block, abandoned and is therefore in need of intervention which might help revitalise the rest of the block and finally the idea of the theatre creates a fitting conceptual parallel with the theory on ideology as both of them has to do with notions of representation and symbolism.



*Fig.18: Monuments on church Square (Author 2021) (Swart 2019).*

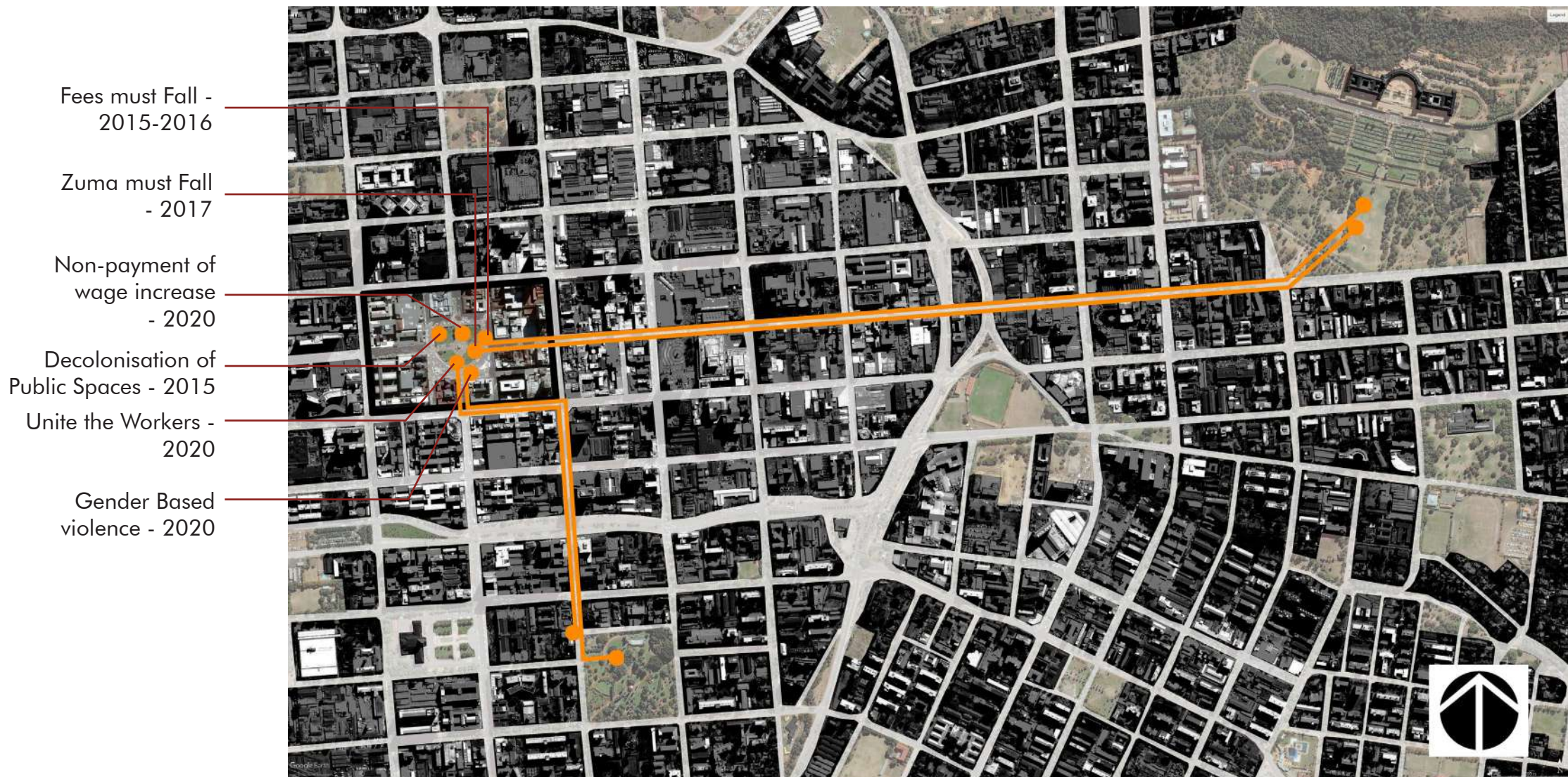


Fig.19: Major post-1994 Protests movements in Pretoria (Author 2021).

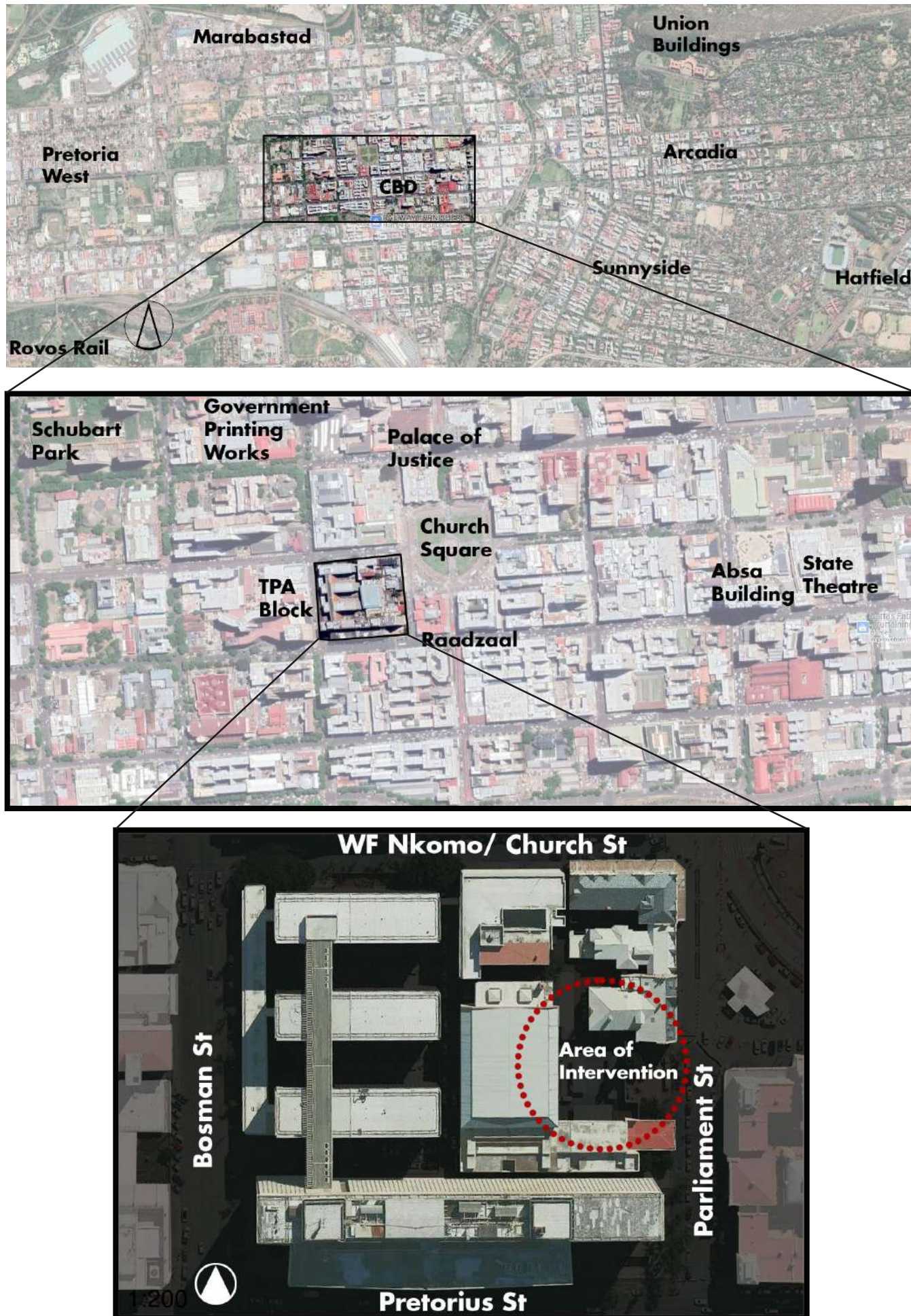


Fig.20: Situating site within the city (Author 2020).



## 1.7. Program

The following step would be to ask: what program would help to define an opportunity for the public to think about and converse in the politics of space? There is a recent history of artists utilising the abandoned spaces in the capitol theatre (and adjacent buildings) for art exhibitions, workshops, performances and lectures (Hughes 2013: 88-90). Art has historically played similar ideological roles in politics as architecture. Artists often engage with and create works with highly politized themes (Rodner & Preece 2016: 128) and through art signify these themes. The existing informal art programmes on site provide an opportunity to be used as a programmatic devise to engage the public with the contemplation of the political.

The use of the square as a political stage from which protests and political action commences implies the need for some level of political media such as posters. All forms of media need some sort of creative party to design and produce it. Therefore the program would revolve around spaces where local artists can design, exhibit and mass produce political media such as posters, films and other forms of digital media which could then be used by those engaged with political action on the square. This production of political media can simultaneously create a suitable environment for the public to think and learn about the political through the inclusion of public workshops, seminars, debate stages, exhibition spaces and libraries where the public and the artists converge. As such the intent as a 'gegenstandskmal against the a-political' can be achieved.



*Fig.21: Protest in Church Square showing the utilisation of media (Author 2021).*



*Fig.22: (Above) Media as a way to change the meaning of reality and as such existing spaces (Author 2021).*

*Fig.23: (Right top to bottom) Members of the CAR engaging in workshops and exhibitions (Hughes 2013).*

## 1.8. Chapter Conclusion

In the political processes that influence and often undermine the built environment, architectural design plays an ideological role. This forms the theoretical point of departure for my project. Architectural objects form ideological signifiers for users through the processes of first and secondary psychological responses which has the effect of the users (dis)identifying with the political. Embracing this effect of architecture to reveal underlying political processes, the idea of the gedenkmal provides a useful frame to approach politics in architecture. This allows one to accept the ideological nature of architecture as it approaches architectural form in terms of monumentality which has an explicitly political intent.

A necessity for a gedenkmal concerning the political is a site that is politically contested. The Capitol Theatre as part of the façade of Church Square on the South Western block was chosen for this reason as Church Square has historically reflected the politics of Pretoria and serves as a platform for politics after major alterations to the square has stopped.

The recent history of art programs on site in conjunction with the political activity on the square provides an opportunity for the introduction of a program that merges these two elements into a space for the production of and pedagogy in political media. This would both provide for the activities on the square and an opportunity for the public to contemplate the political with regards to the spaces they inhabit.

## Political Influences on Architectural Design



## Architecture as Ideological

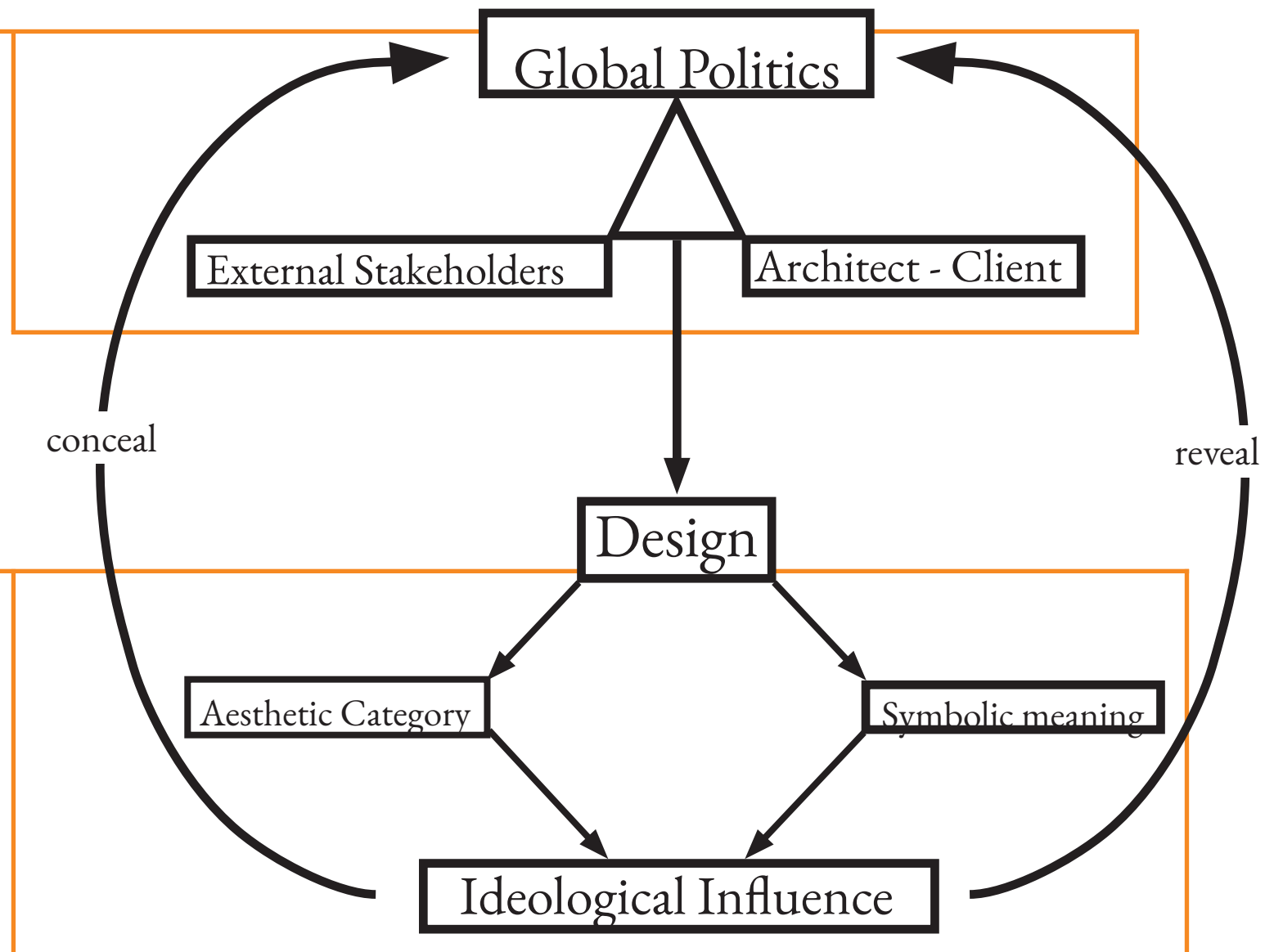


Fig.24: Dichotomous relationship between politics and ideology in architecture (Author 2021).