

Contesting the monumental approach

Landscape architecture is presented as a medium for heritage transformation through which the landscape design for the Union Buildings' site, re-imagines it as a living monument.

The project investigates the potential of landscape architecture to restore and conserve existing heritage but rejects the monumental and purely sculptural, passive celebration of our past (currently seen on site) as the only means for representation. It rather proposes expressing the intangible heritage, making the invisible layers of heritage visible, and celebrating these narratives in a counter-monumental design. This will create a sensory experience, allowing spontaneous use of the site and will activate the areas of commemoration. The design aims to create multi-functional, robust, socio-economic spaces that will allow for various forms of passive and active recreation instead of

creating a sterile environment where the users feel that they have to keep a distance to respect the monuments.

The Anti-monumental approach will address the more obscure and intangible layers of history, opposing the traditional monument in the form of a sensory journey across the site revealing the hidden layers in materiality, spatial utilisation, and sensory experience. Instead of the traditional typologies that insist on sobriety and respect from the spectator, the anti-monumental approach would entail questioning, surprising, and engaging the visitor instead of distancing them from the monument. The design would ultimately create multifunctional spaces that represent and respect the past but also allow for current and future use of the site to prevent stagnation.



Figure 85. Capital of Transvaal showing a kraal on Meintjieskop - S Crane Paintinng (London times 1877)



Figure 86. Meintjieskop blockhouse n.d. (Pretoriana1999)

Stance on the existing approach

The site has historically always acted as a protest ground, with the first protests to the Union Buildings, taking place in 1915, 1940, and 1956 which were all women's protests (Grobler 2009 & Mabin 2019:5). Although many of these protests instigated positive change in our country the site has neglected to adapt to its continued use as protest ground to allow the everyday citizens of the country to state their pleas and cases. The current approach to heritage representation predominantly

focuses on ideological, monolithic monuments and memorials that purely relate to specific narratives of war and powerful political individuals of the past (some of which currently form part of the contested heritage debates). Consequently, visitors to the site are oblivious of the rich depth of its historic layers. The narratives of war and politics are fitting within the gardens that surround the seat of government, as it portrays the country's political history. However, it is important to

ensure continued use and to prevent stagnation of the site whilst avoiding further homogenous and ideological presentation of selected narratives. It is thus important to recognise all these places of cultural identity and to articulate the layers of intangible and natural heritage that were neglected over time. Also to still allow current and future visitors to continue to use the space both as a multi-functional public park and robust protest ground.



Figure 87-88. 1915 Women's march
(Varies)



Figure 89-90 1940 Women's march
(Varies)



Figure 91-92 1956 Women's march
(Varies)

Defining a new approach

In order to prevent a binary and homogenised solution when dealing with the looming heritage transformation, that is bound to happen due to the continuous contestation of the heritage, it is important to contrast the current monumental manner with which heritage is represented. The

project aims to counteract the isolated representation of past events and individuals (which is often taken out of context) as well as the consequential loss of heritage fabric. This will be done by celebrating the existing tangible heritage currently on-site, whilst articulating the forgotten and intangible heritage.

The forgotten and marginalised events and groups that played a part in the site's history will be represented within their own commemorative spaces linked together as a memorial route or journey.

Removal and the destruction of contested heritage...



Conservation & preservation of heritage, sometimes with extreme measures...



Figures 93-94. Binary solutions to heritage transformation (varies)

Passive recreation



Protest - peaceful & passive



Protest destructive & violent



Figure 95-98. Spontaneous use of site, but not adapted for possible destructive activities (varies)

Natural heritage of Meintjieskop and historic use for Mzilikazi's kraal,



1915, 1940 & 1956 Women's protests



Figure 99-100. Lost and forgotten narratives and heritage layers (varies)

Theoretical analysis & Literature review

However, before additional layers of heritage can be represented it is important to first understand the heritage legislation that is used to provide a framework to categorise the existing heritage on the site in terms of Heritage Impact Assessment principles. Currently, the heritage management of the site, managed by the Department of Public Works, leans towards a binary heritage approach that mainly considers pure conservation of the existing architecture, structures, and all plants older than 60 years. They protect the structures against vandalism, destruction and removal, but have not considered or applied adaptive re-use or proper restoration. Current protection and conservation of the site is based on national and provincial heritage conservation legislation as it is stipulated in the National Heritage Resource Act (Act no 25 of 1999).

Theoretical analysis – Heritage transformation:

This section's aim is to find ways to address the current heritage contestation, limited access to natural environments, and selective heritage representation on the site. This will be done by reviewing relevant literature and theory. Furthermore, this essay intends to explore ways to answer the research questions by firstly using the National Heritage Resources Act (Act 25 of 1999) to set the legal parameters for the design explorations.

It is the duty, mandate, and legislation of the South African Heritage Resources Agency (SAHRA) to recognise, appraise, advertise, preserve, control, and protect our country's heritage resources (NHRA 1999).

Their four main goals are:

1. To identify places and objects with cultural and natural significance
2. To conserve these places and objects for future generations
3. To safeguard and preserve the heritage fabric and physical status of these resources
4. To promote and teach about the country's heritage resources in order to unite the nation

On 12 August 2013, the SAHRA declared the Union Buildings on the farm Elandspoor 357-JR, in the city of Tshwane, Gauteng, a national heritage site (NHRA 2013), in accordance with section 27 of the National Heritage Resources act, based on its political, cultural and social past and values. In section 3(3) of the National Heritage Resources Act (Act 25 of 1999) (NHRA, 1999) the criteria for a site to be valued to be of national heritage status are: Historical Value, Aesthetic Value, Scientific Value, Social Value, Rarity and Representivity, which according to their documents, the Union buildings have met every criterion (Sibayi 2013).

According to the International Council on Monuments and Sites (ICOMOS) (2008), there are seven guiding principles upon which the interpretation and presentation of heritage should be based.

1. Access and Understanding
2. Information Sources
3. Attention to Setting and Context
4. Preservation of Authenticity
5. Planning for Sustainability
6. Concern for Inclusiveness
7. The importance of Research, Training, and Evaluation

There are numerous agencies, guidelines, charters, and principles that guide the sensitive and effective interpretation and approach to heritage conservation. This includes the Burra Charter (1999), the Venice charter (1964) The International council on monuments and sites Charter for the Interpretation and Presentation of Cultural Heritage Sites - ICOMOS (2008), the International Centre for the study of the Preservation and Restoration of Cultural property - ICCROM and the Nara Document on Authenticity (1994). However, for this project, only the most relevant principles from these documents, identified as applicable to the project, will be discussed, but the focus will predominantly be on the legislation of the National Heritage Resources act (Act 25 of 1999).

According to the Venice charter's aim articulated within article 3 the prerequisite of every preservation project or concept is that the intent with the conservation and restoration of monuments is to protect them not only as works of art but as historic evidence of past events (Petzet 2004). I believe this principle is important in terms of all the statues of political figures on the site, old and new, they act as evidence of the beginning, and changes in South Africa's political history, away from colonialism and apartheid.

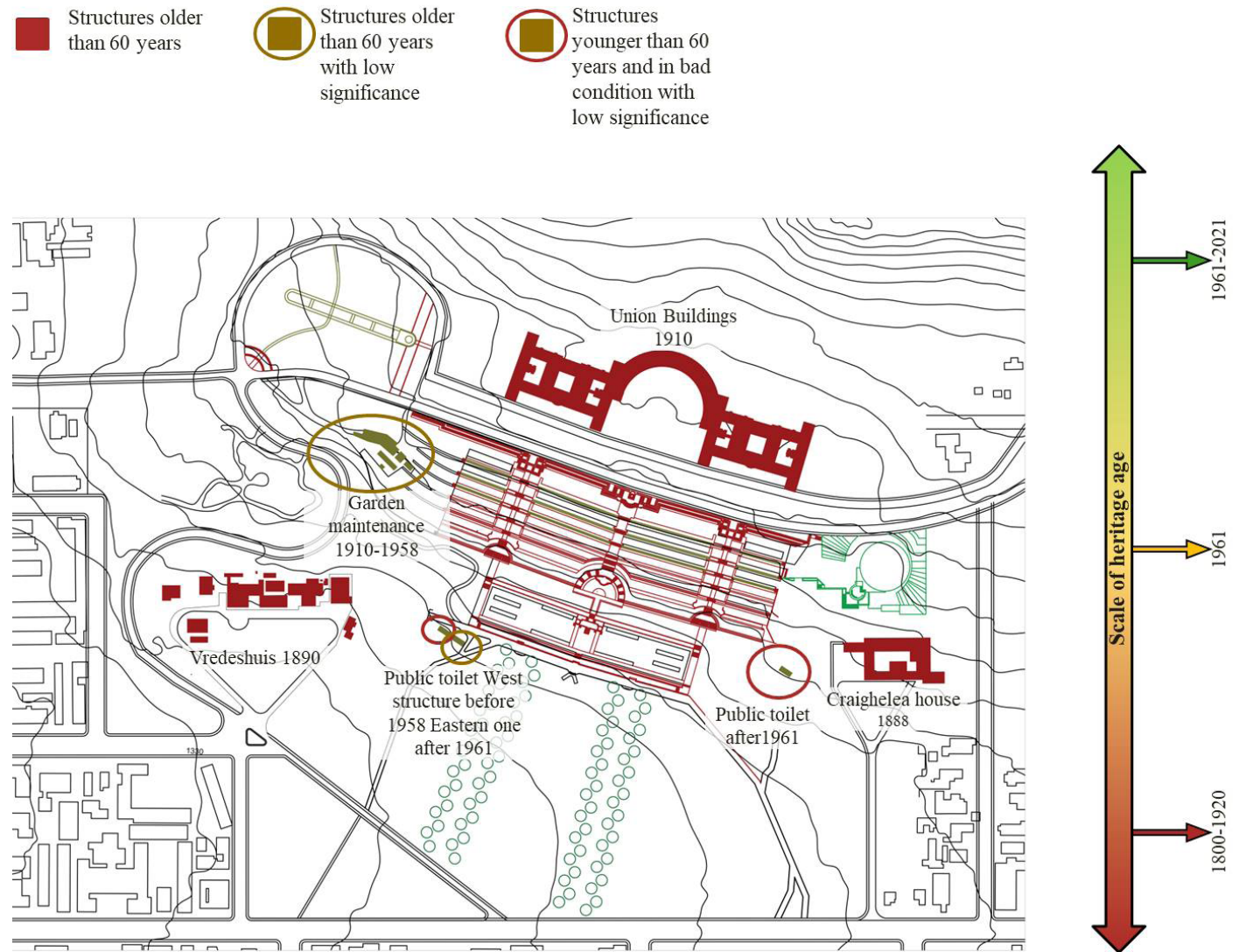


Figure 101. Quantifying the heritage structures' ages (Author 2021)

Legislative parameters

In order to achieve the four goals of SAHRA, all South African heritage sites and heritage resources have to be dealt with in accordance with the legislation set out within the National Heritage Resource act of 1999 (Act no 25). Furthermore, in order to develop and align the management of South African heritage with international standards, a set of conservation principles applicable to all local heritage sites and resources have been compiled by SAHRA. These conservation principles are based on internationally acceptable principles along with the use of precise, internationally standardised terminology, both identified in a number of international conservation charters. The applicable principles that were identified for this project from the SAHRA (n.d.) conservation principles document and their adaption for this project are discussed below.

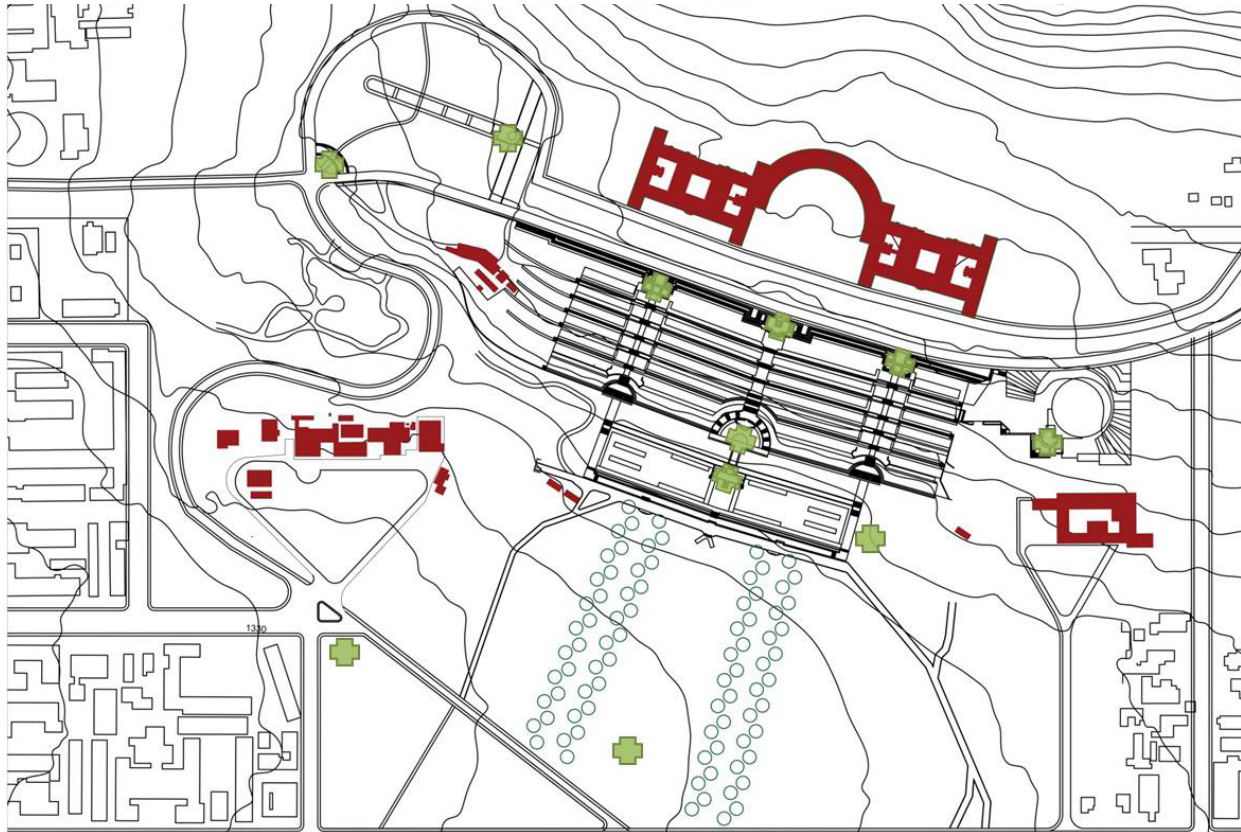


Figure 102. Tangible heritage locations (Author 2021)

1. The aim of conservation:

To preserve and retain the existing heritage structures of the Union Buildings, but also to recover the cultural interest of the site within its lost and intangible heritage to ensure their maintenance and future.

2. Education:

To educate the community regarding the value of the natural and cultural heritage specific to the Union Buildings, beyond its political narrative.

3. Aspects of cultural significance:

The conservation of all of the sites narratives, not only those of war and politics. “Conservation of a place should take into consideration all aspects of its cultural significance without unwarranted emphasis on specific elements” (SAHRA n.d.:2)

4. Continuous historical development:

All the buildings and the surrounding environment of the Union Buildings’ site should be recognised as products of their own time and as evidence of continuous historical development. Work of different periods and the contribution to the place of all periods must be respected (SAHRA n.d.).

5. Context:

The historical value of the Union Buildings does not consist of its buildings alone. The conservation of the site also requires maintaining the visual setting and context such as Meintjieskop and the gardens.

6. Minimal intervention:

Conservation is based on respect for the existing fabric and should involve the least possible intervention that will not distort the evidence revealed in the fabric of the site (SAHRA n.d.).

7. Reversible intervention:

As far as possible, any additions and alterations to the site should be reversible, if they were to be dismantled in the future, the original fabric should be unchanged and be visible.

8. Contemporary design:

Contemporary designs in a historical setting are encouraged if it does not disfigure valuable historical and architectural fabric. At the Union Buildings, this point is encouraged to prevent stagnation of the site and to ensure future use.

9. Contents and location:

The contents of historical places, forming part of their cultural significance, should not be removed and should remain in their historical location unless this is the sole means of ensuring their survival – this pertains to the existing monuments and statues at the Union Buildings in terms of the continuous debates about the removal of statues across South Africa.

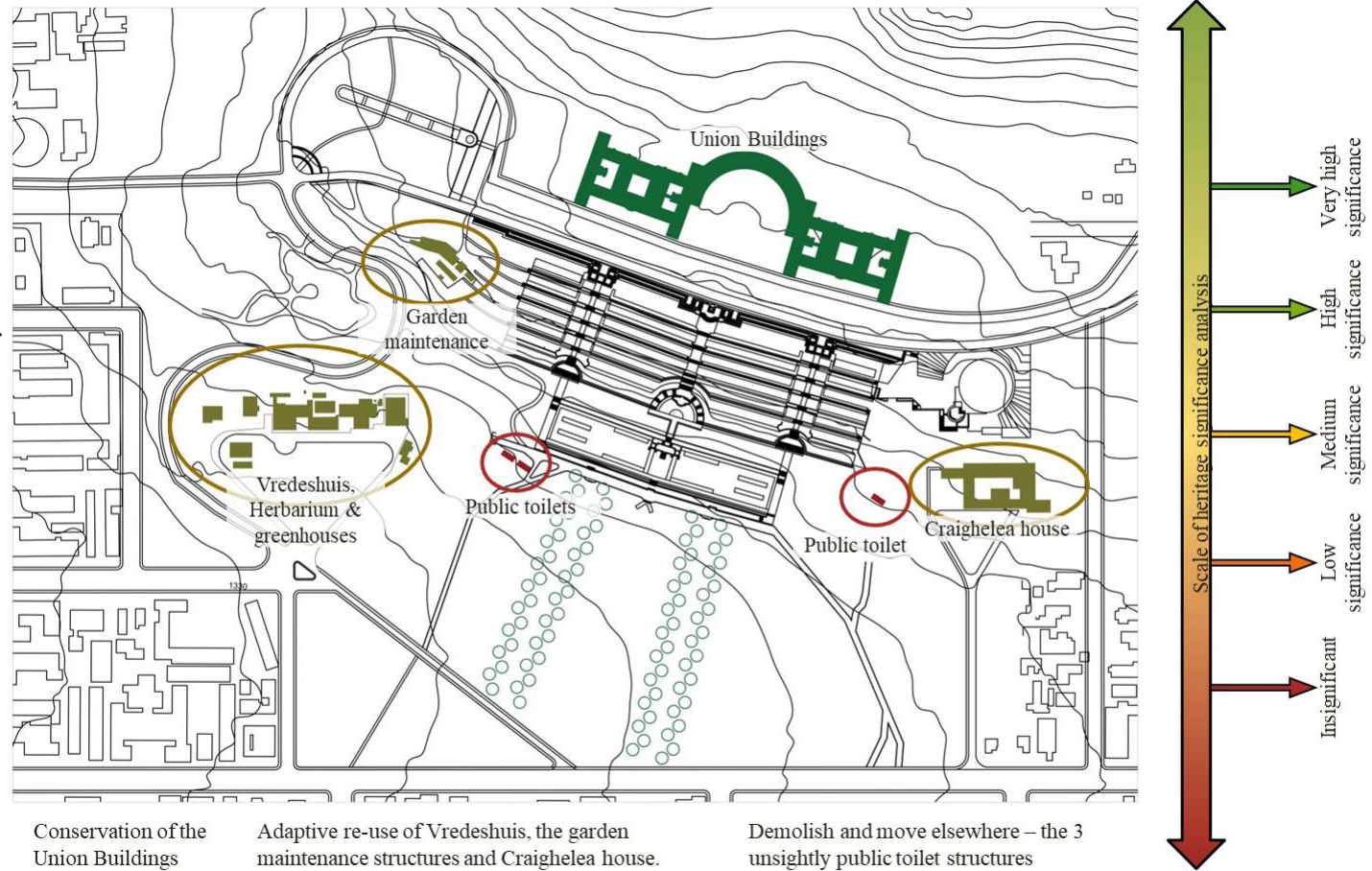


Figure 103. Quantifying the heritage structures' significance (Author 2021)

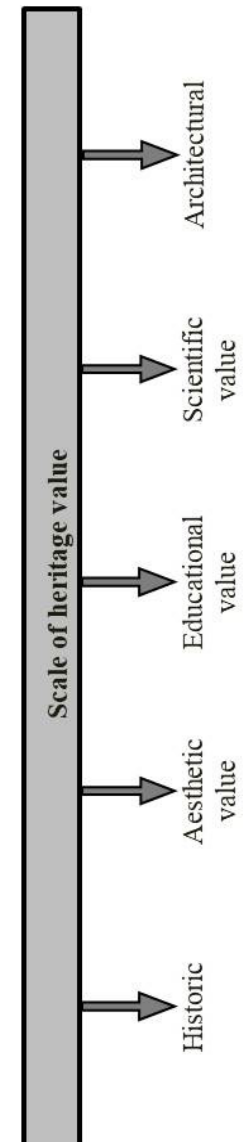
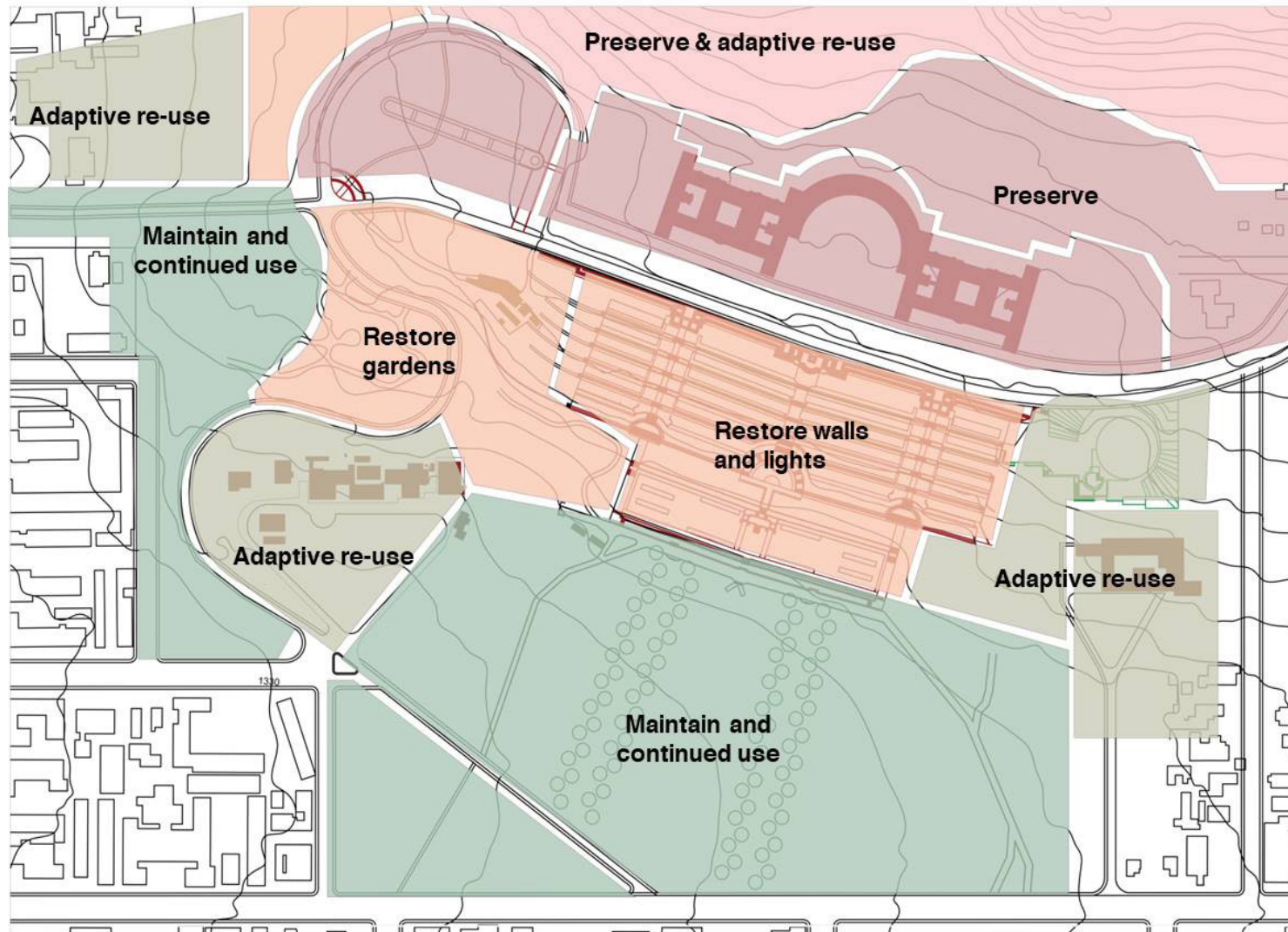


Figure 104. Opposing the existing binary approaches with alternative heritage proposals(Author 2021)

Approaching the counter monument

Although the above-mentioned principles lead the design in terms of legislation and setting legal parameters for the design, this project has yet to express its design informants in terms of architectural theory.

In architecture, the three most applicable approaches to working with heritage sites are conservation, restoration, and adaptive reuse. These theories will be defined below as well as some applicable precedents.

Conservation:

To conserve (conservare) means to keep, to preserve. Thus the basic attitude of preservation comes most purely to expression in conservation: to conserve is the supreme preservation principle. For a historic building, conservation includes all measures that prevent further decay and preserve the historic fabric. For certain categories of monuments, conservation is the first and only measure (Petzet 2004).

Restoration:

The Venice Charter says the aim of restoration is to preserve and reveal the aesthetic and historic value of the monument and is based on respect for original material and authentic documents (Petzet 2004). Violet le Duc wrote: to restore a building is not to preserve it, to repair or rebuild it, it is to reinstate it in a condition of completeness, that could never have existed at any given time (Petzet 2004).

Adaptive re-use:

Adapting the use of heritage buildings for an alternative program than what it was originally intended for - Bullen & Love 2014

Initial design investigations explored how existing heritage representation in the form of contested monuments and memorials can be transformed into spatial experiences rather than monolithic isolated environments. Exploring changes in the landscape to remove the focus and prominence of the contested heritage structures without removing them from the site.

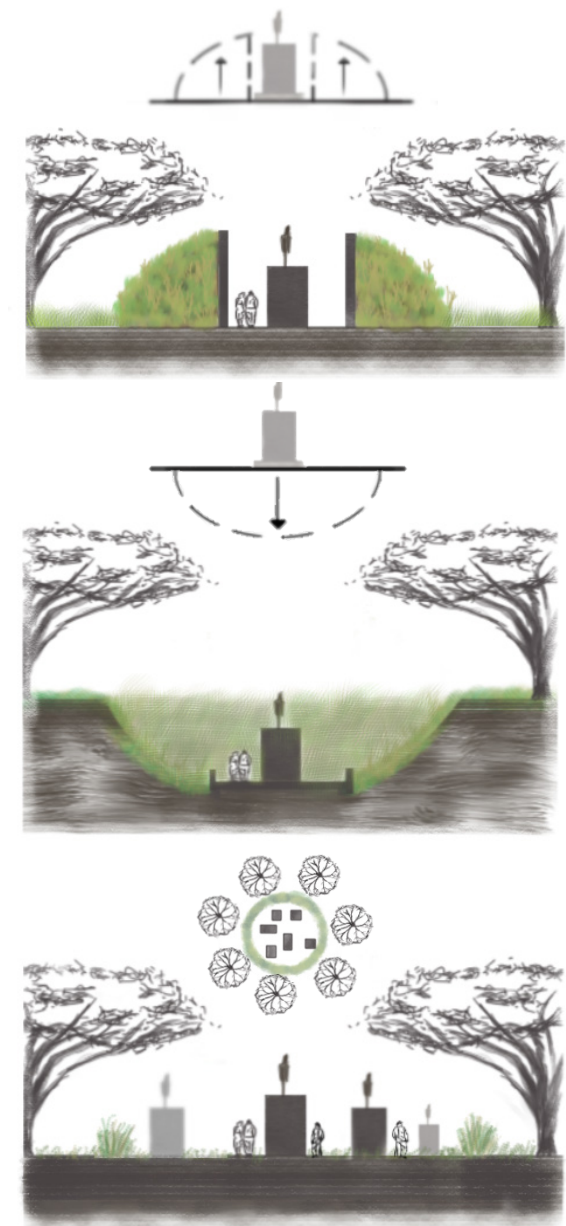


Figure 105. Spatial explorations of with contested monuments (Author 2021)

The research, theories, principles, and precedent studies will all be used to develop appropriate design strategies and an appropriate approach to the heritage transformation of the larger context of the Union Buildings site, which includes the gardens, monuments, architecture surrounding historical buildings and Meintjieskop. The analysed theory and site information will be used in order to re-imagine the relationship between the past, present, and future in terms of representing, articulating, and conserving the past, but engaging and educating the visitors of the site and increasing the social-economic value of the site for future generations.

In contrast to the current monumental, passive approach and also because of the very rich narrative of layered heritage and history at the Union Buildings and Meintjieskop -which have been neglected- I, as a designer has chosen to take a non-binary approach in terms of the heritage transformation. This approach categorises the different structures and areas of cultural and natural importance separately (using heritage legislation) and approaches each individually, determining whether it requires restoration, conservation, rehabilitation or can be appropriated. Principles derived from a counter-monumental design is used to contrast the existing manner of representation on site.

In order to create a contemporary design for the Union Buildings, I identified and applied 5 design strategies as a means to unveil the hidden layers of the site.

1. A countermonumental approach to the design-application of principles identified in the theory of the counter-monumental design approach and precedent studies, applicable to this theory.
2. Programming the site-re-activating the site, by programming areas to stress certain aspects of the site's history and forgotten narratives or to activate edges for the surrounding sites.
3. Finding a new geometry - studying existing geometries on the site and creating a contemporary geometry that relates to but also contrasts the existing geometries.
4. Unveiling the unseen nature - Topographic and ecological explorations to reveal the unseen natural aspect of the site.
5. Phenomenology and atmospheres - Spatial explorations in the form of collages that interpreted historic narratives, into a sensory, spatial experience.

From Monumentality to counter-monumentality

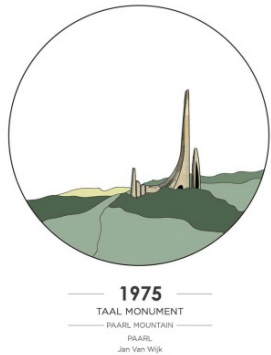


Figure 3: Isivivane layout is based on the primary spatial arrangement of an African homestead.
Source: Young, 2011: Slide 28



Monumentality

Counter - Monumentality

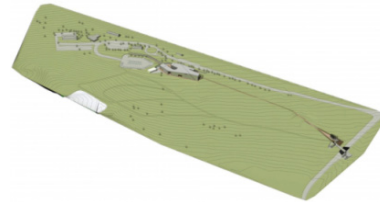
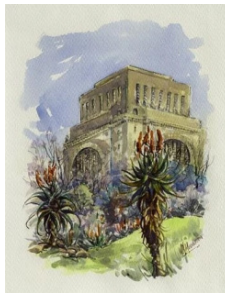
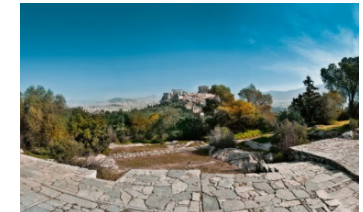


Figure 4: A sketch of Isivivane showing its relationship to the site's topography.
Source: Young, 2011: Slide 30



1. Afrikaanse Taalmonument – Paarl 1975
2. Voortrekker monument – Pretoria 1949
3. Nelson Mandela Capture site – Narrative history to honour Nelson Mandela - 2014

1. Freedom Park Isivivane – NLA 2004
2. Landscaping of the Acropolis – Athens Dimitri Pikionis , 1954
3. 2146 Stones, Germany –Jochen Gerz Saarbrucken Palace – the seat of parliament.

Figure 106-117. Existing monuments & typologies scale (Author 2021)

The counter monument

A counter monumental approach differs from the monumental approach in terms of addressing the often concealed, forgotten, and painful aspects of history that represent ideologies that were contested later on. It contrasts to the monumental approach that attempts to honor and praise specific historic events, cultures, periods, and people, often monumentalising or idolising them (Stevens & Franck & Fazakerley 2018). These counter monuments are often designed in spaces where they are in contrast to the existing monuments and heritage representation (The Wallrus 2004). Traditional monuments are often placed centrally in a space that emphasises the monument and glorifies the event or person in question, whereas counter monumental designs attempt to be less obvious and blend with its environment, often in the form of art. These anti-monuments are placed along routes that are often used on a site. The movement attempts to engage and surprise the users instead of the traditional approach that demands passive contemplation around the monument (Stevens & Franck & Fazakerley 2018). Furthermore, traditional monuments and memorials are often clear in their message, memorialising those lost in battles such as the Union Buildings' Delville Wood Memorial, Police Memorial, and the Pretoria War Memorial. It honours prominent individuals who acted courageously in war or played important roles in politics such as the statues of the first three prime ministers of South Africa, General Louis Botha, General Jan Smuts, and General Hertzog. As well as President Nelson Mandela who is honoured for fighting for change through his role in politics and striving and fighting for freedom and democracy in South Africa. Prominent examples of counter monumental approaches are 2146 Stones, designed by Jochen Gerz at the Saarbrücken Palace in Germany, at the seat of parliament, as an anti-racism memorial for the holocaust and the 911 Memorial designed by architect Michael Arad and landscape architect Peter Walker that honours the 2983 lives lost during the attacks of 11 September 2001 on the World Trade Centre (Dezeen 2011). These examples explore the abstract representation of loss in the form of spatial experience and atmosphere created through design in the form of a textured route and massive voids.



Figure 118-119. 2146 Stones 1993 by Jochen Gerz (JochenGerz 2021)

Figure 120. 911 Memorial 2011 by PWP landscape architecture (Dezeen 2011)

Precedent studies

In terms of precedent studies, I have identified and studied a number of projects in different categories. First, heritage projects that were restored in some manner and form and secondly projects with political, public, and international importance, and lastly projects that dealt with the articulation of intangible and lost heritage.

International Restoration projects

Jardin de Luxembourg Paris & Battery Park, New York

These projects make use of a memorial route or path. In both of these projects, they chose to honour and respect the number of different statues of political figures on the sites by either placing them in the most prominent position on the site surrounding the central lawn at Jardin de Luxembourg or arranged along a prominent route around the site at Battery Park.

However, most of the statues at the Union Buildings are already placed on the central axis and in the case of General Hertzog has been moved away from the axis. Thus the fact that the statues are contested argues for a less prominent position in the landscape.

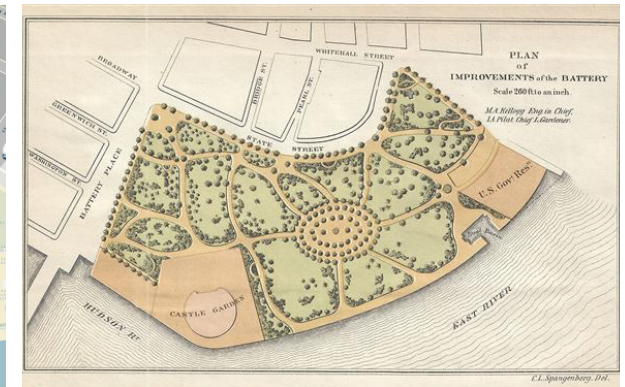
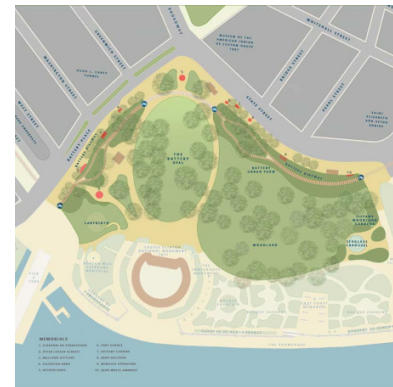


Figure 121-122. Jardin de Luxembourg, Paris restored in 1865 by Gabriel Davioud, under the leadership of Adolphe Alphand (Lane 2016)

Figure 123-124. Battery Park, New York City (1998-2018) by Quennell Rothschild Partners and Starr Whitehouse (landezine 2017)

International public sites with political narratives

Washington Mall & Arlington cemetery (Engaging hollowed ground ASLA student project)

Both of these projects have strong political and war connotations. What I found valuable at the Washington Mall was the idea of the site functioning as an exhibit of a number of different places and narratives on one large site. It is not just an arrangement of monuments to narrate history but offers many different activities from museums to monuments to war memorials to passive recreation in nature and allows for large gatherings and inaugurations on its expansive lawn. With the project Engaging hollowed ground at the Arlington cemetery, I appreciated the balance between respecting the historic axis and creating a contemporary design and also found the use of elevation changes and vertical separation a valuable tool in the articulation of public and sacred space or to make a place more prominent and that it could translate to the possible application at the Union Buildings, of making a contested statue less prominent.

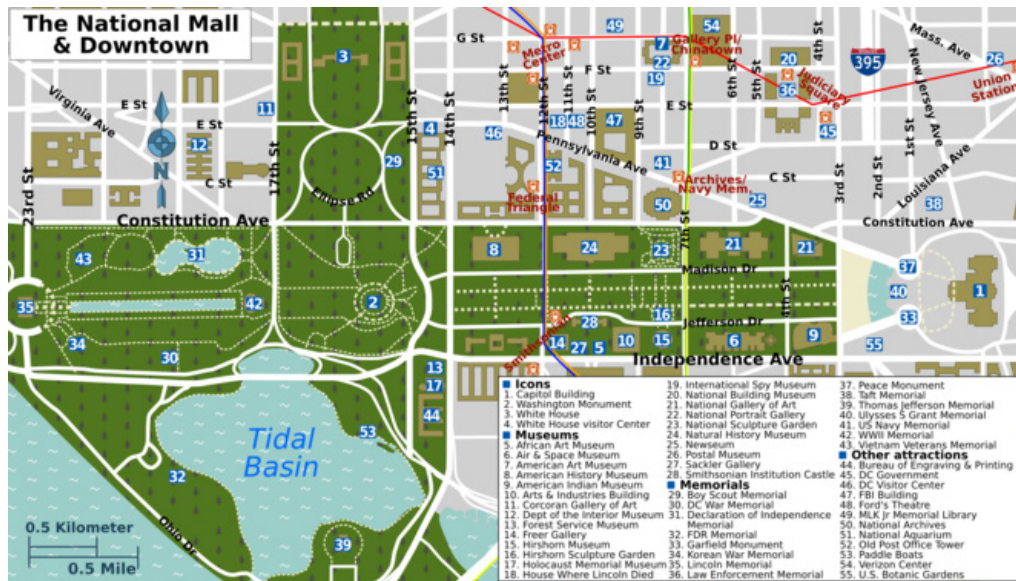


Figure 125. Washington Mall, 1791 by Pierre L'Enfant (Wikipedia 2008)



Figure 126. Engaging hollowed ground, 2019 by A. Ton (ASLA 2019)

International projects that dealt with the articulation of intangible and lost heritage

Landscaping of the Acropolis, Athens & 2146 Stones, Germany Saarbrucken Palace – parliament.

I found both of these projects valuable in terms of how they treated heritage and a historic site in terms of the landscaping of the Acropolis, and secondly the loss of the Second World War concentration camps, in the form of routes or paths simply by using a single material and plants in the case of the Acropolis project. By creating a very simple sensory experience and conveying their message through active participation of the users on the site by walking these paths.



Figure 127-128. Landscaping of the Acropolis, Athens, 1954 by Dimitri Pikionis (landezine 2017)

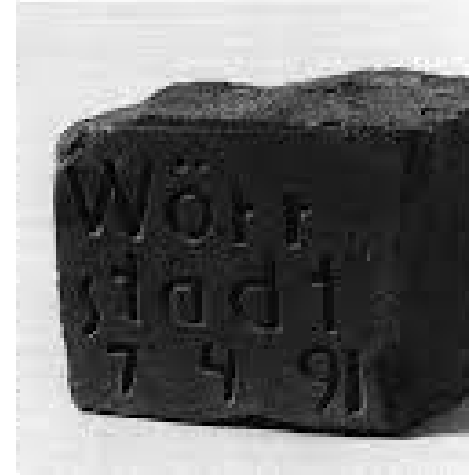


Figure 129-130. 2146 Stones, Germany, 1990-1993 by Jochen Gerz (JochenGerz 2021)

Local projects that dealt with the articulation of intangible and lost heritage as well as political narratives

Freedom Park, Isivivane & the Nelson Mandela capture site memorial

Both of these projects in my opinion count as local examples of counter monuments where their message in the landscape design is conveyed without monolithic monuments, using routes to allow the user to actively participate on the site. Even with the final image of President Nelson Mandela, the abstract nature of the image makes it less of a monument and more of an artwork to end the journey and convey a personal message about his life. Whereas Isivivane almost acts as the end to the journey at Freedom park and as a resting place, in the form of a garden of healing, where the message is conveyed through materiality, water and plants.



Figure 4: A sketch of *Isivivane* showing its relationship to the site's topography
Source: Young, 2011: Slide 30

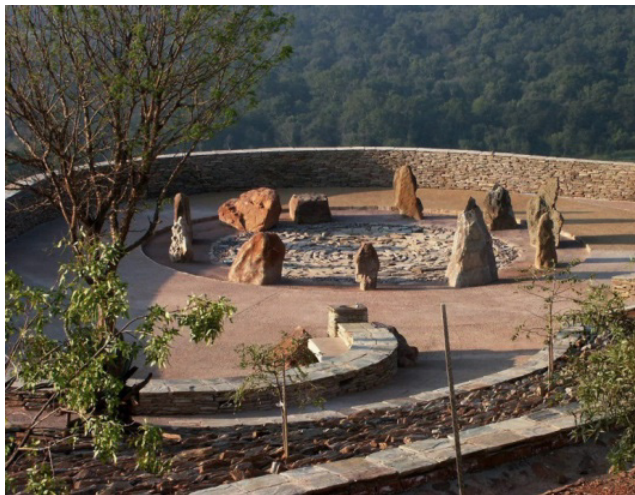
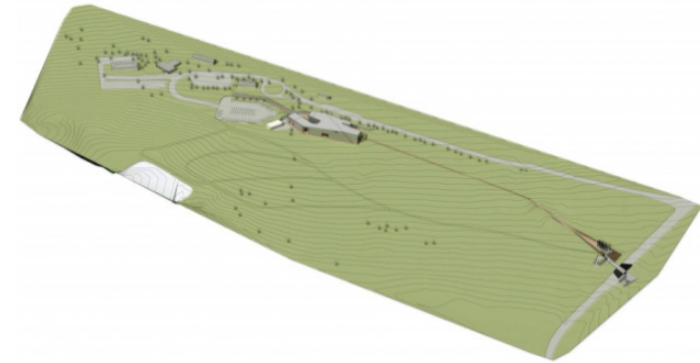


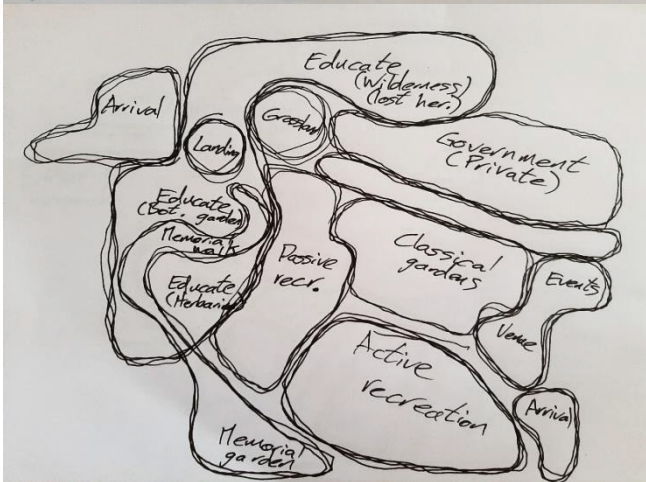
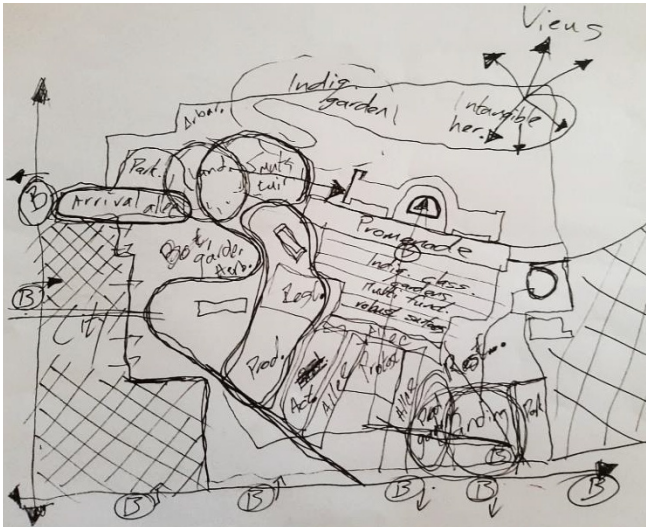
Figure 131-132. Freedom park Isivivane, Pretoria, 2007 by Greeninc & Newla & Mashabane Rose (landezine 2017)



Figure 133-134. Nelson Mandela capture site memorial, Kwa-Zulu Natal, 2014, by Mashabane Rose (landezine 2017)

Programming lost narratives

The current program of the site as a public park was reconsidered to include the lost narratives, where the entire site acts as a memorial park that celebrates the different layers of tangible and intangible heritage of the site while creating multi-functional robust spaces for protest, passive and active recreation. Where these areas of commemoration (both existing and new) will not only be passive spaces with monolithic monuments but actively engage the user and allow for multiple activities to take place.



Focused programming

- Private Union Buildings terrace
- Wilderness rehabilitation
- Meintjieskop lost heritage walkway – kraal & concentration camp remembrance
- Semi-public Union Buildings Amphitheater – once a month
- North-western & south-eastern parking & bus stop
- Arrival & landing plaza
- Smuts grassland garden & Western View of Union Buildings
- Flanagan arboretum didactic garden
- Vredhuis Restaurant & herbarium
- Tea garden at current maintenance facilities (to be moved)
- Women's Memorial route
- Pinus Allees along Southern lawn
- Protest ground
- Sunken statue court
- Active recreation play areas (sport)
- Public park and indigenous meadow gardens
- Multi-functional semi-indigenous terrace gardens

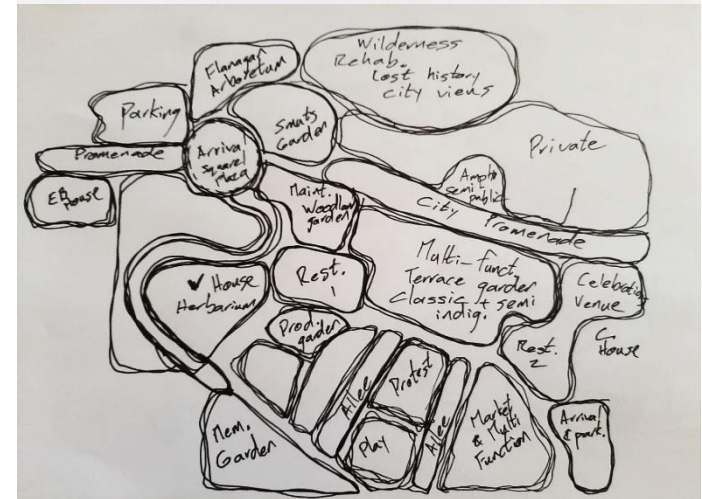
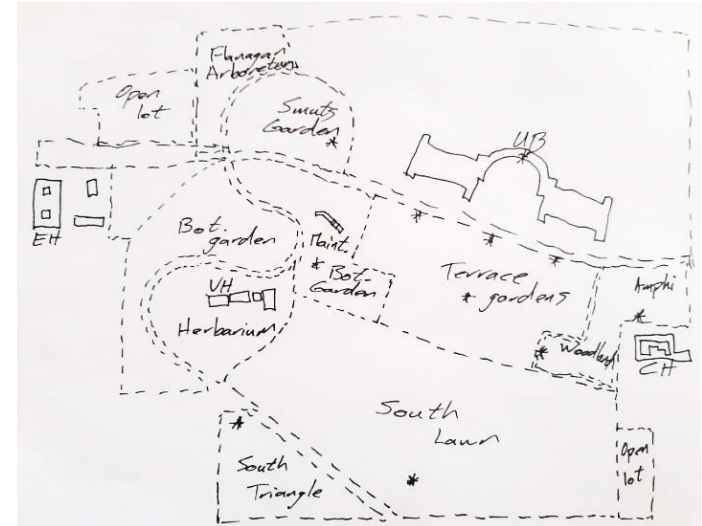


Figure 135-138. Program explorations and development (Author 2021)

Program and movement

Two vacant lots that form part of the site or sit directly adjacent to its boundary, was identified as new proposed landing and parking places for the project, rather than valuable space on the site. These two landing places were connected to the different existing areas of tangible heritage and newly identified areas of intangible heritage using “memorylines” which created a new diagonal line of movement across the site in contrast with the existing north-south axis.

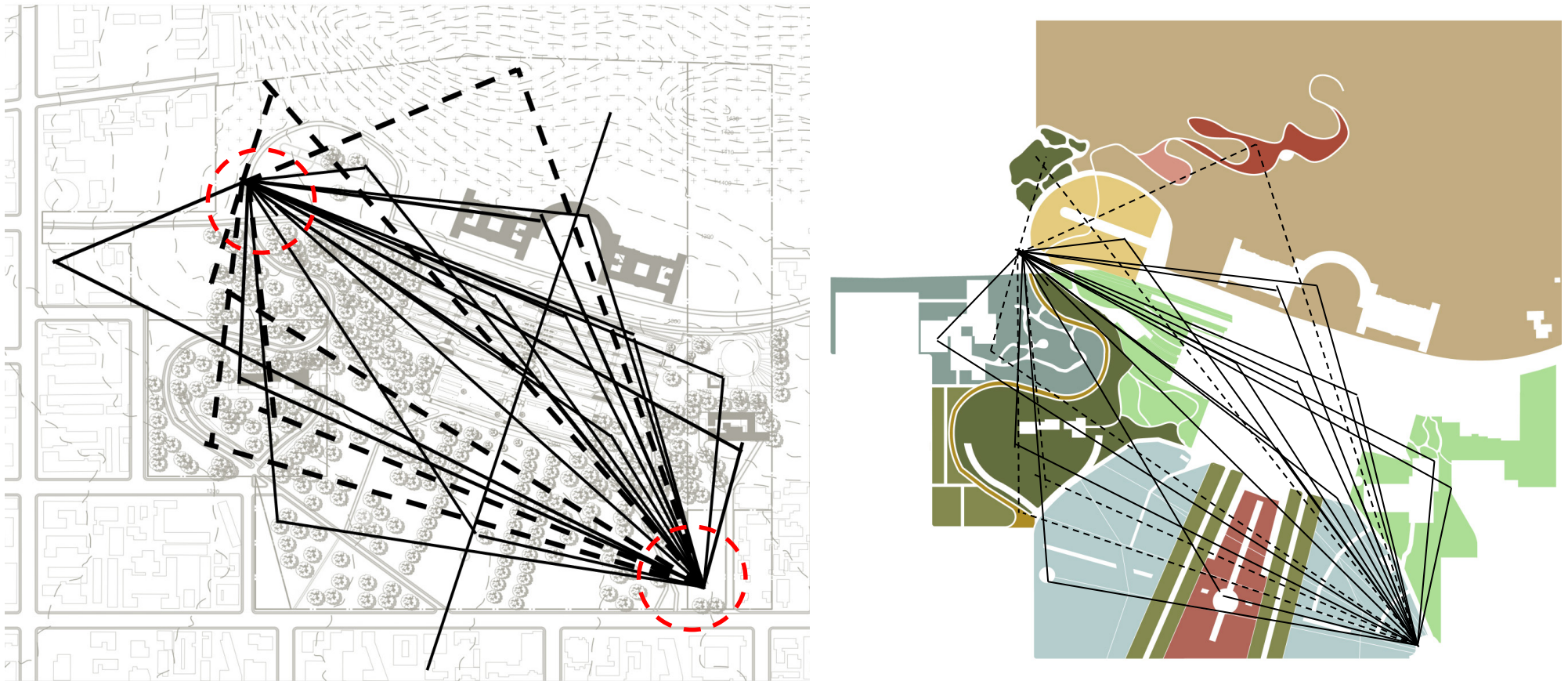


Figure 139-140. Concept development (Author 2021)

Finding a new geometry

The initial approach to design explorations in order to derive a design language looked at the existing site and how geometry, tectonics and typologies can be explored to derive a design language. The following explorations looked at geometry, extending historic and existing geometries as a means to create a unified design language on the site. Alternative geometries or less conspicuous ones were also explored such as the curvilinear and circular geometries on the site, to juxtapose the original perpendicular and rectilinear geometry. In the end, a combination was used to find a new geometry that still somewhat relates to the old. The hidden geometry of the existing circles in the landscape, and movement of paths in the veld and on the koppie played an important role in the new design.

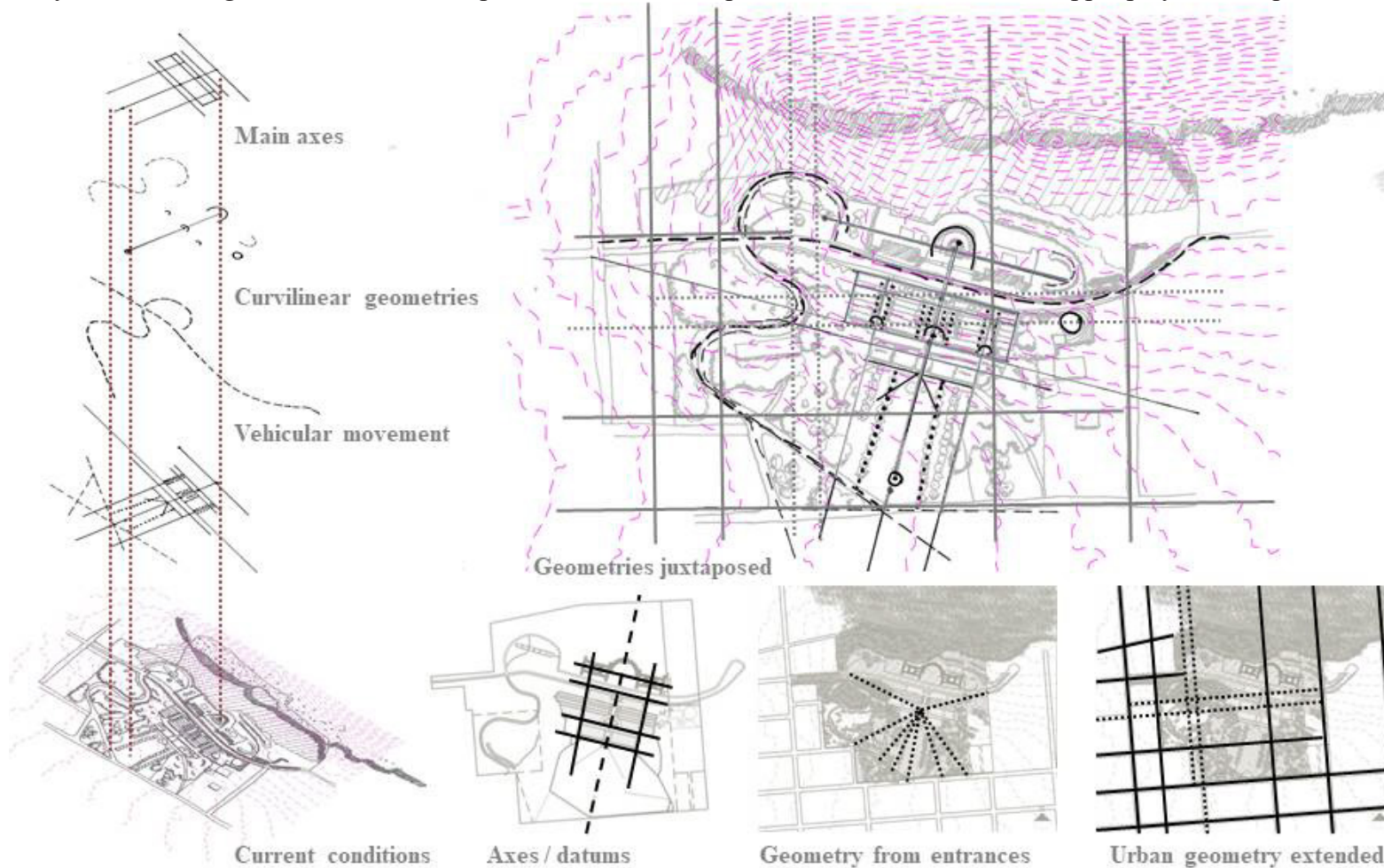


Figure 141. Geometric explorations (Author 2021)

Repeating the rectilinear geometries of the terraces in the landscape

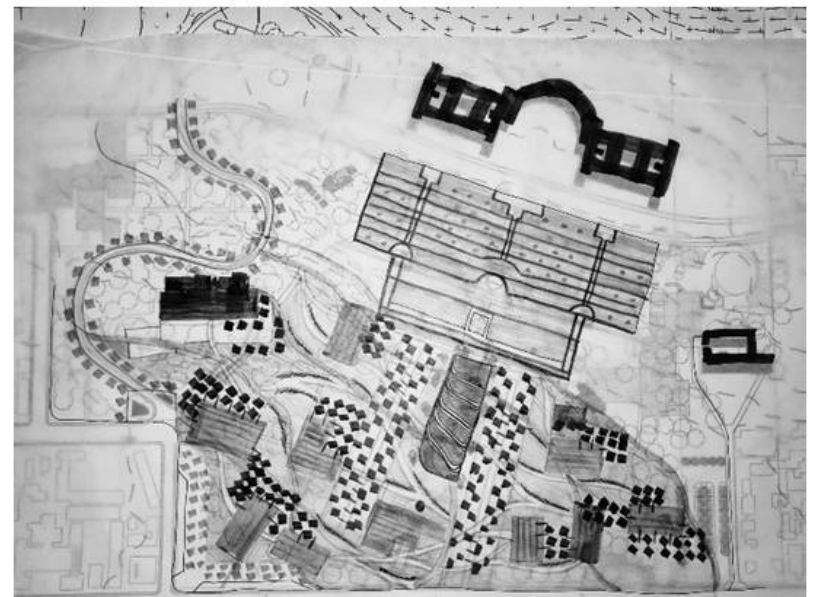
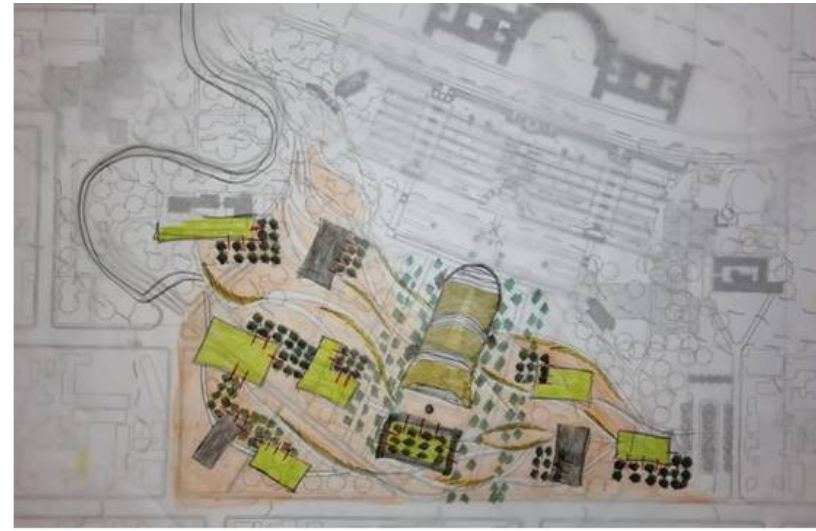
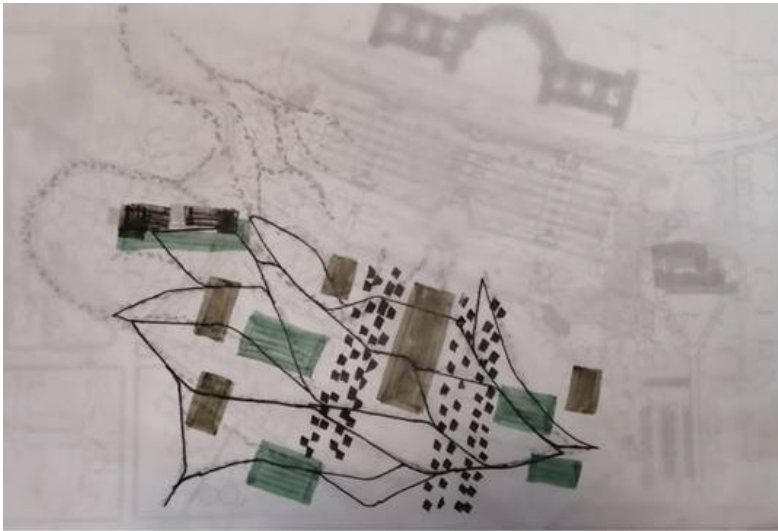


Figure 142-145. Geometric explorations (Author 2021)

Extending the less conspicuous geometries into the landscape

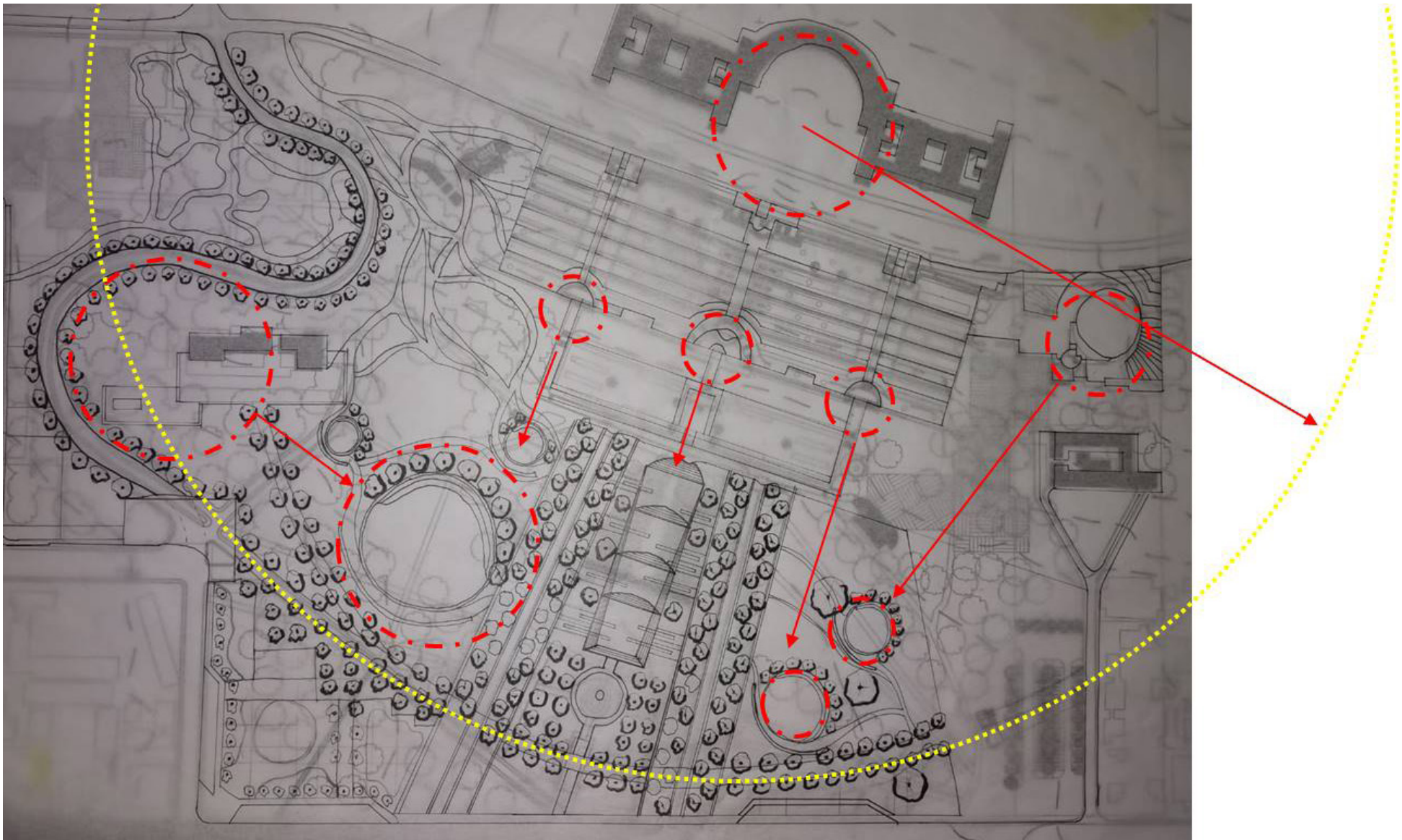


Figure 146. Geometric explorations (Author 2021)

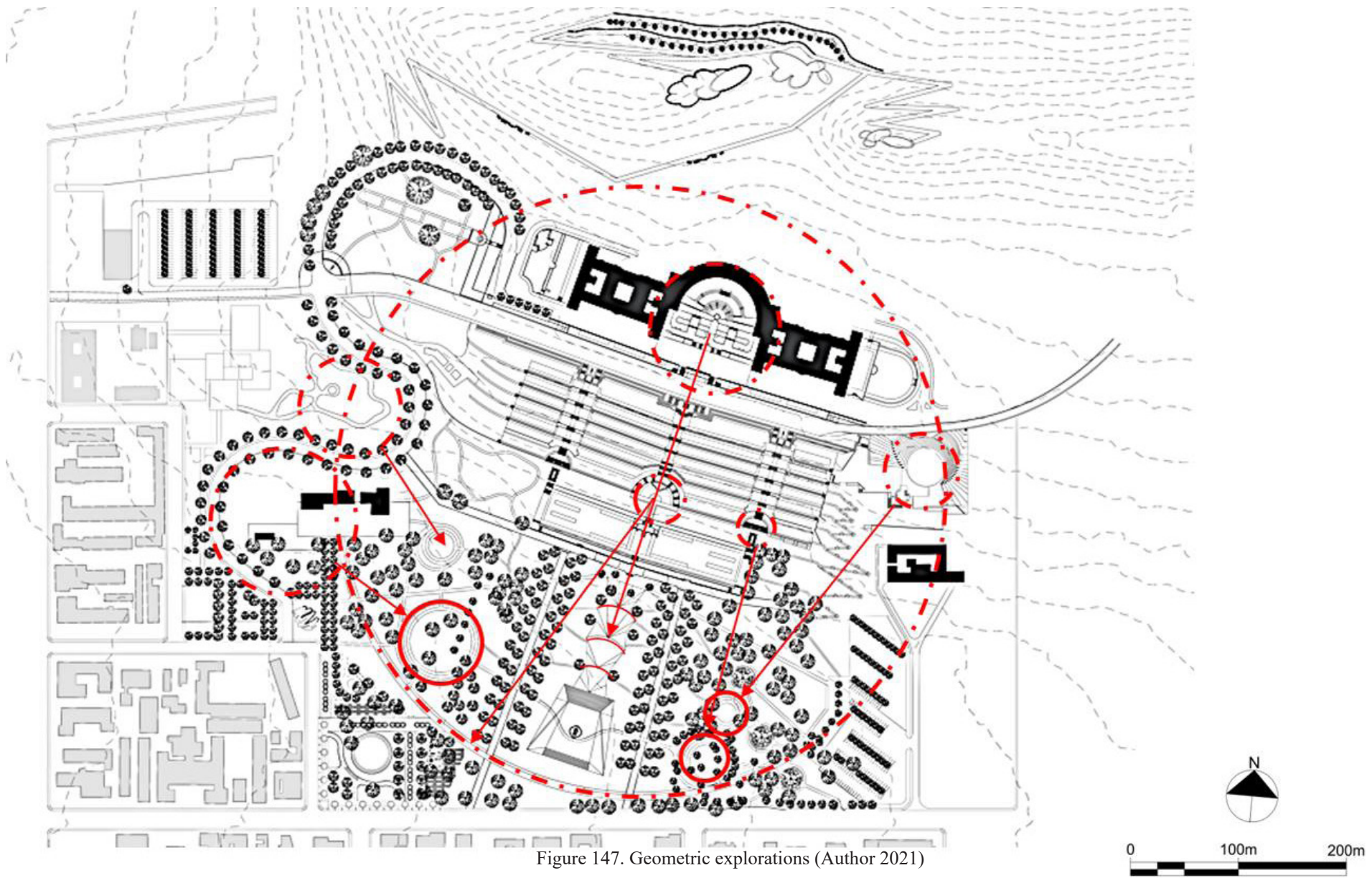


Figure 147. Geometric explorations (Author 2021)

Unveiling the unseen nature

The following explorations looked at the unseen nature of the site in the form of topography and drainage patterns. Exploring the water flow patterns from Meintjieskop and how the landscape can be moulded using mounds to direct flow through the site, but these explorations delivered a fragmented landscape that did not consider the heritage. The best outcomes from each series of previous explorations were taken and iterated using the idea of folding the landscape to obscure the existing heritage structures that are contested and to maintain a sense of the original design's symmetry and axis. Although these explorations looked at heritage, the outcomes seemed superficial and did not consider current and future use of the site as a public park. However, the drainage patterns played a role on some of the paths in the final design and the idea of topographic manipulation was iterated in berms in the final design.

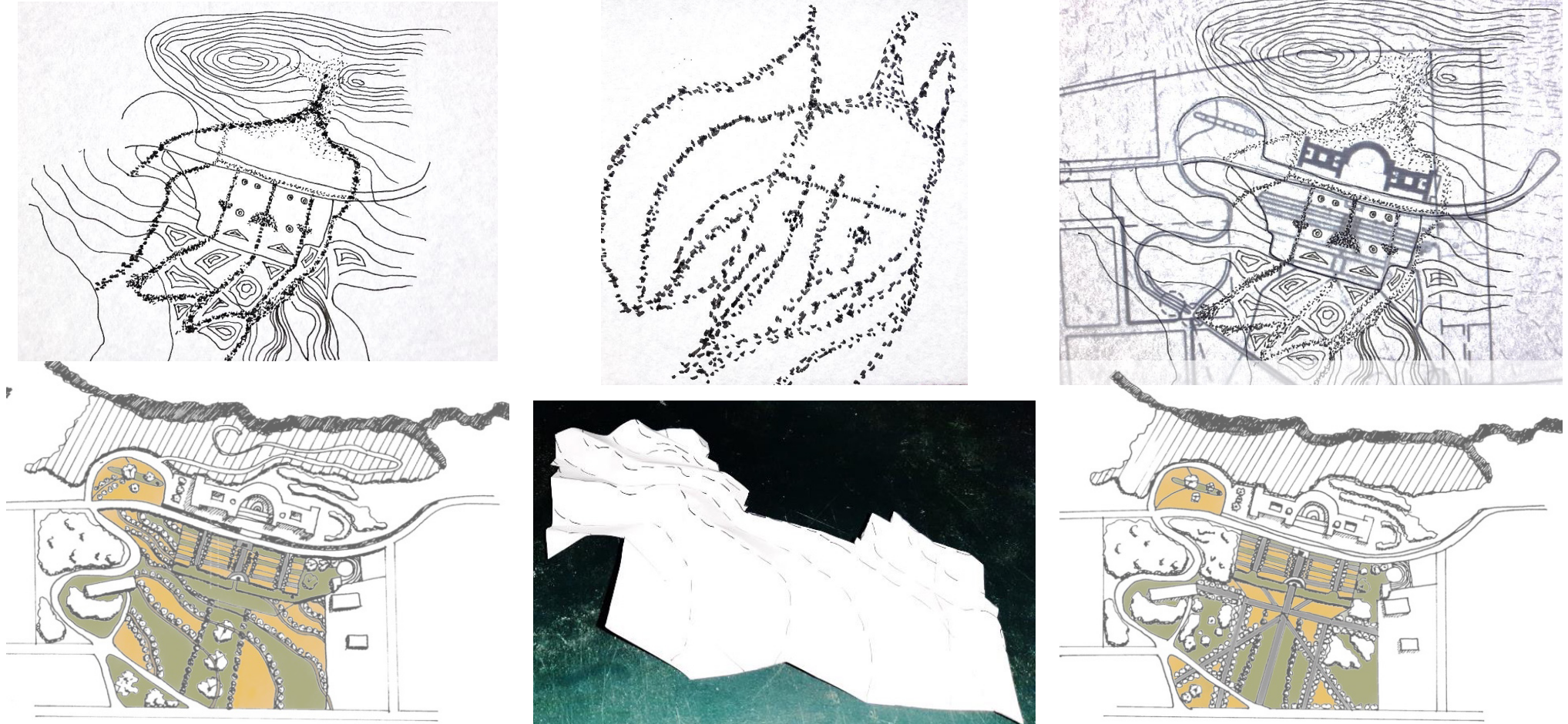


Figure 148-153. Design and topographic exploration (Author 2021)

Alternative topographic explorations

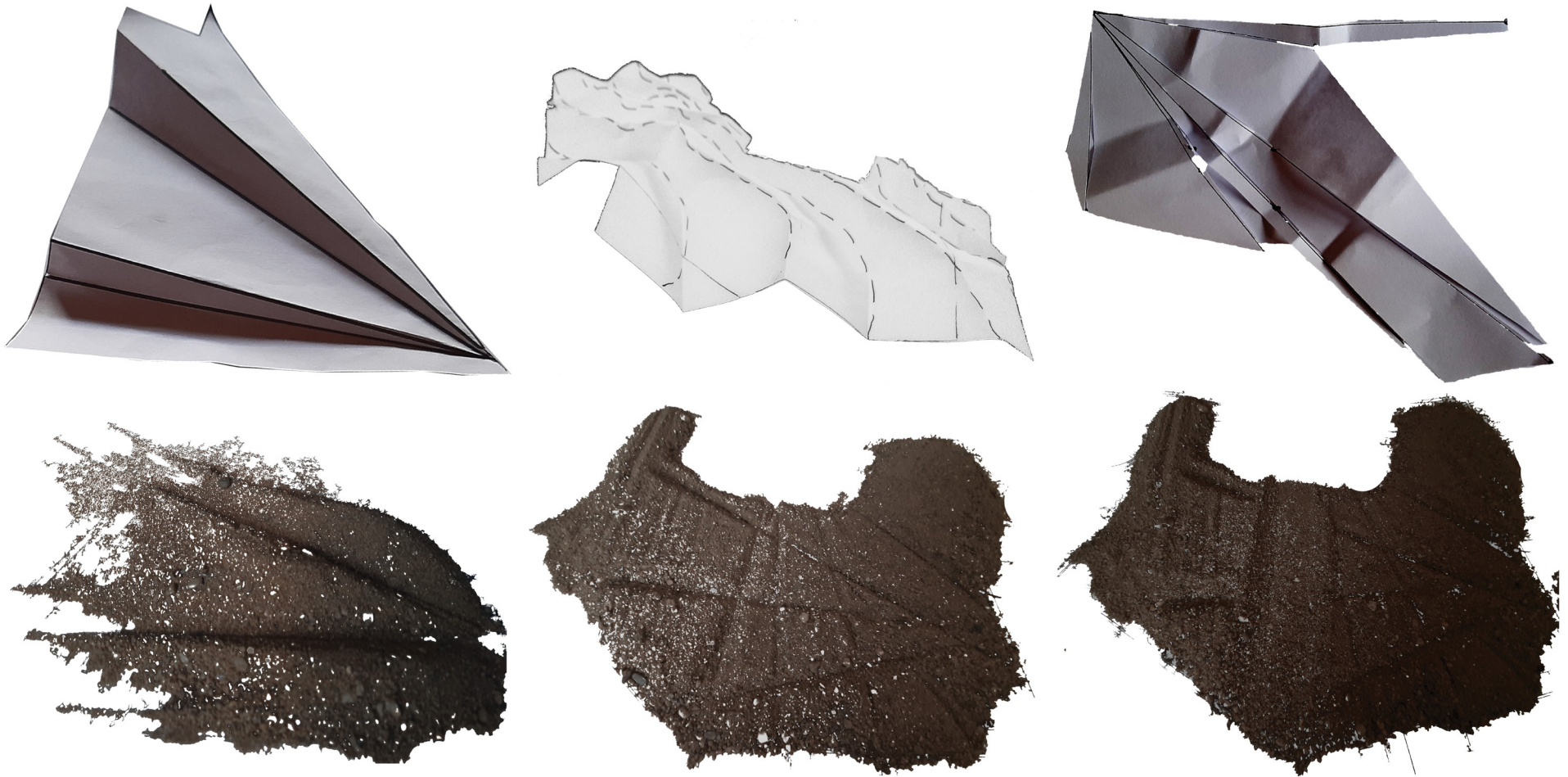
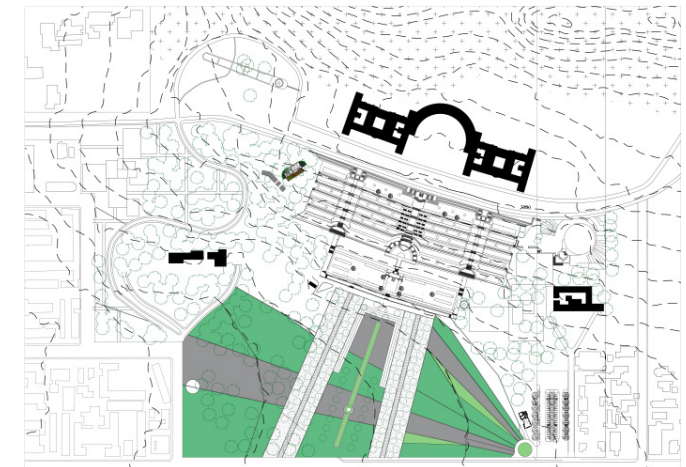
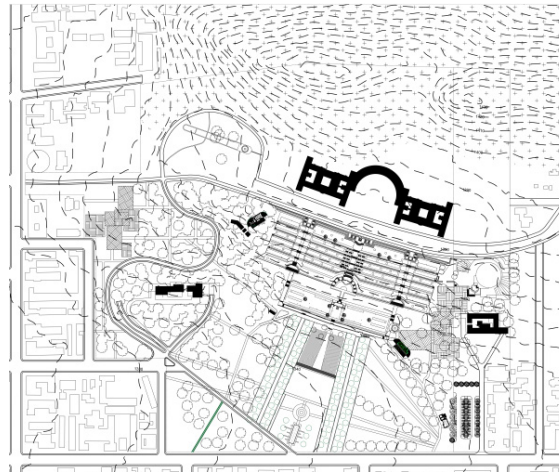
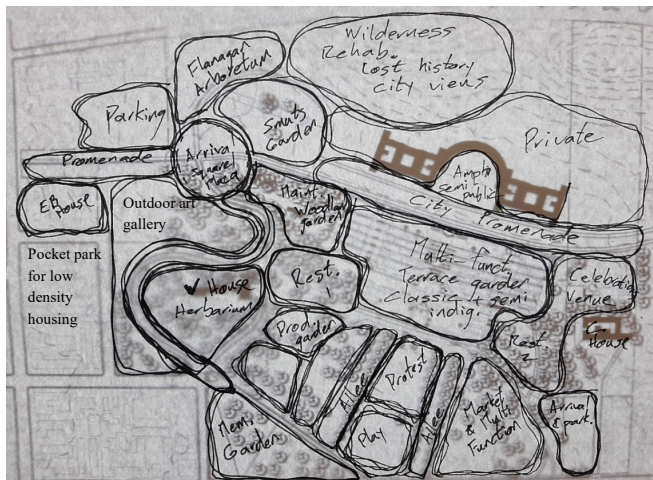


Figure 154-159. Topographic exploration (Author 2021)

Design curation & critique



Design development - The historic ceremonial / protest route acts as memorial journey connecting points of heritage importance. Programmes were further developed to accommodate the existing uses of the site, surrounding environment and the level of heritage protection necessary. The memory lines were initially used as the main form giver, but the lines were imagined only as pathways through the site and not to inform the form of topographic manipulation of the design. The lines also divided the Southern lawn into three portions acting as a passive landing space, active recreation area and protest ground. Next, the memory lines were combined with the contours of the site to manipulate the topography by “folding” the landscape and creating terraces that respect the existing design language of the gardens. These lines were then used to determine the placement of the terraces for the south-western portion of the design and sub-division for soft and hard landscaping. Thirdly, the memory lines were used in combination with the proposed programmes and heritage areas to create newly allocated areas for the programmes and to define the plazas, terraces, gardens and new movement routes. Although the memory lines create a new diagonal axis across the southern portion that acts as the main contrasting element against the existing north-south axis, the central lawn mostly retains its form and spatial quality. The memory lines determine the division of soft and hard landscaping in the central lawn, but it is not changed spatially with terraces in order to retain its identity as protest ground.

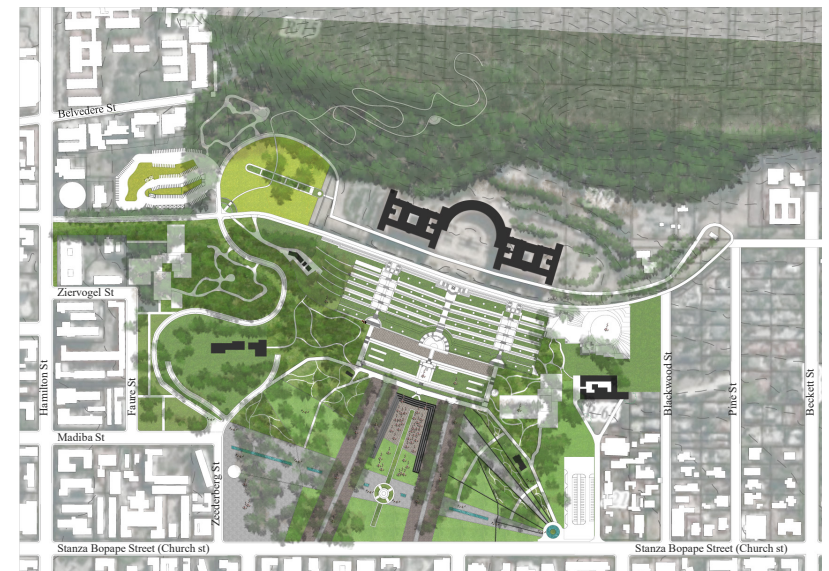


Figure 160-163. Design iterations (Author 2021)

Masterplan development

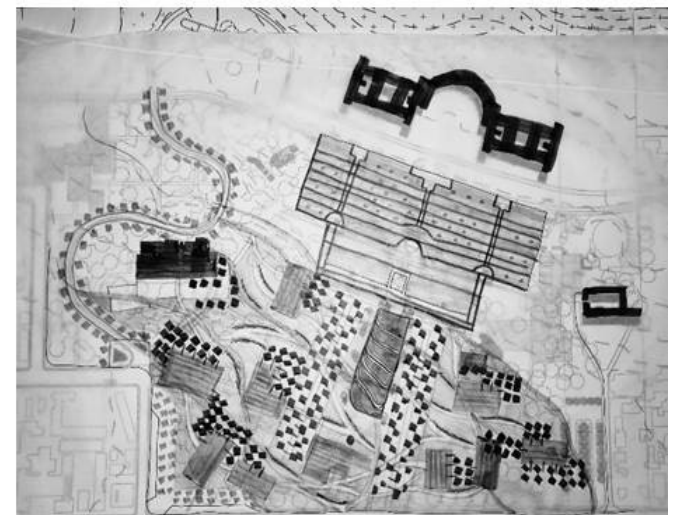
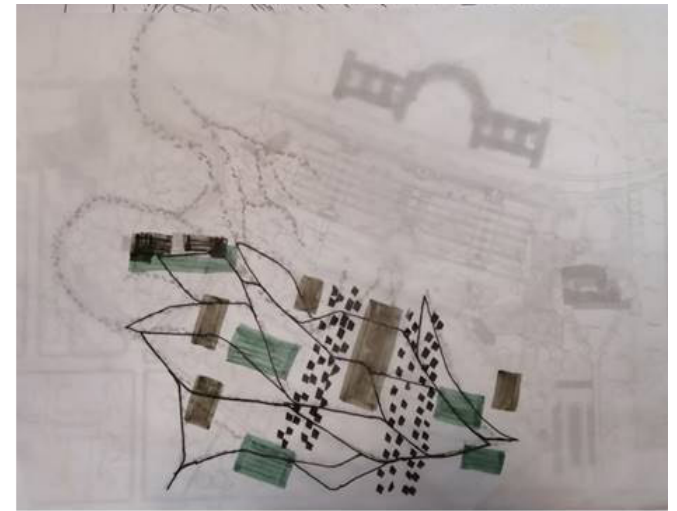
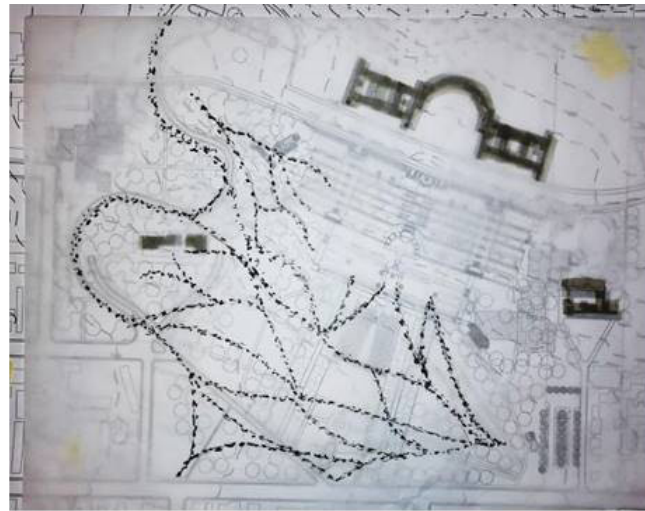


Figure 164-169. Masterplan exploration (Author 2021)

Masterplan development

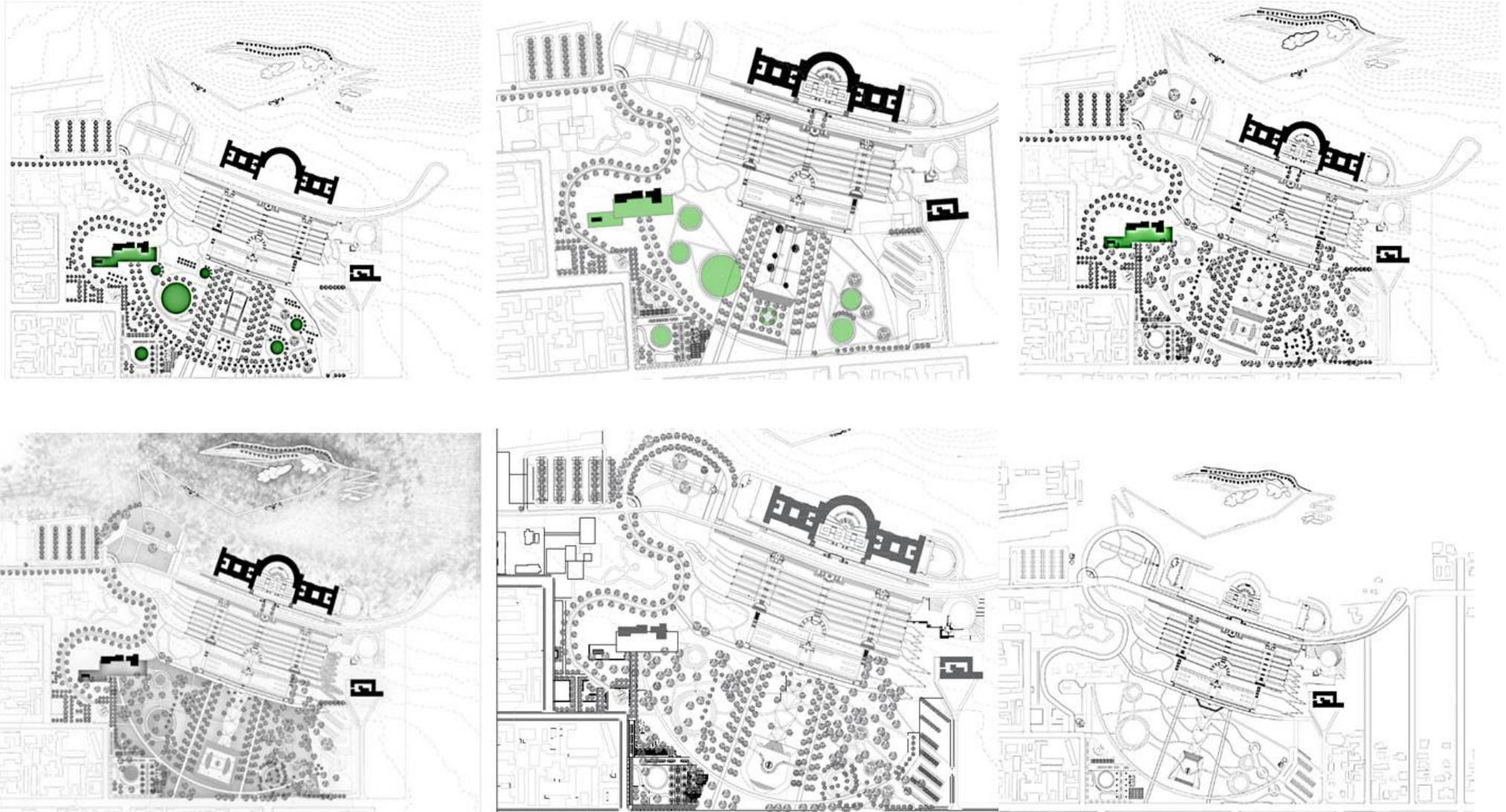


Figure 170-175. Masterplan exploration (Author 2021)

Model explorations - revealing circular geometries

These explorations returned to the idea of linking heritage structures, along the new proposed diagonal axis, using circular geometry that contrasts with the symmetrical design on the site and weaving together nature and culture within the design. Here the circles will reduce the large areas of unsustainable lawn on the site by creating designated areas of well maintained manicured lawn spaces, designed and graded for active recreation surrounded by naturalistic meadow and grassland gardens to increase the ecological value of the site and articulate the narrative of the indigenous grasslands that once occurred in this region.

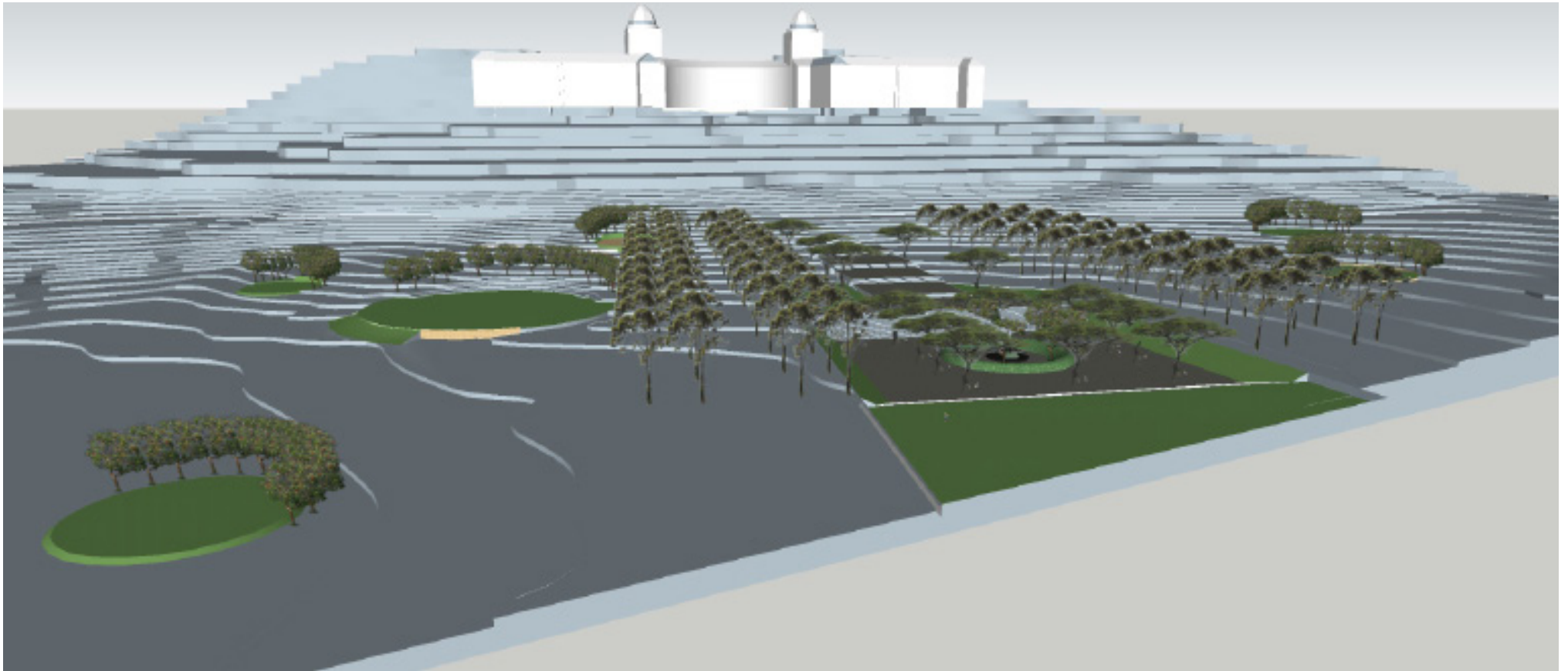


Figure 176. Early model exploration (Author 2021)

Design curation & critique

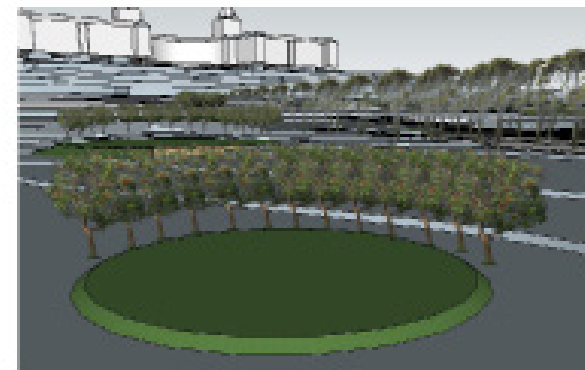
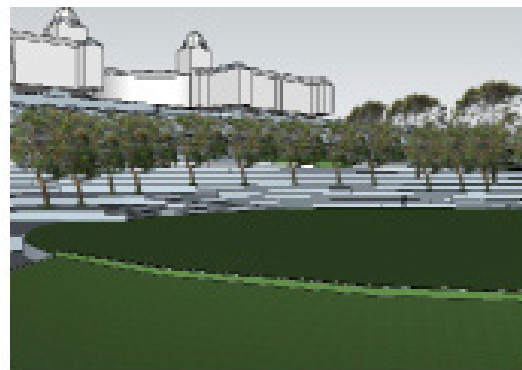
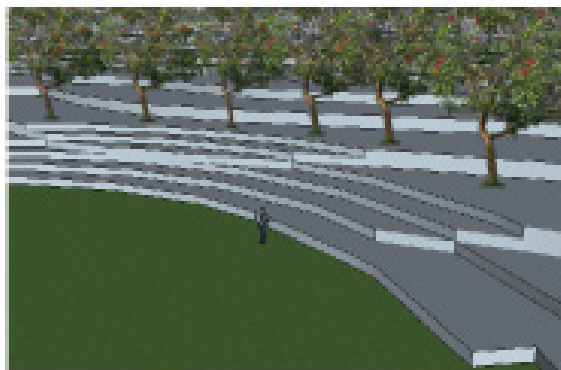
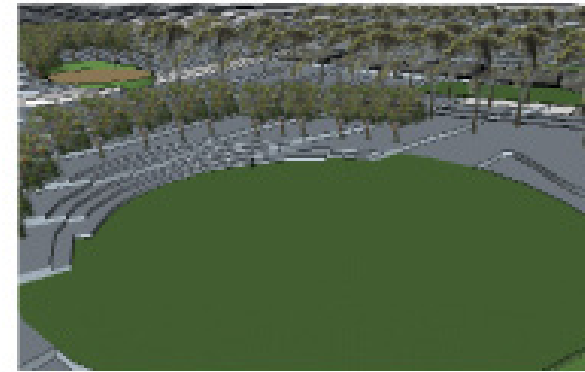
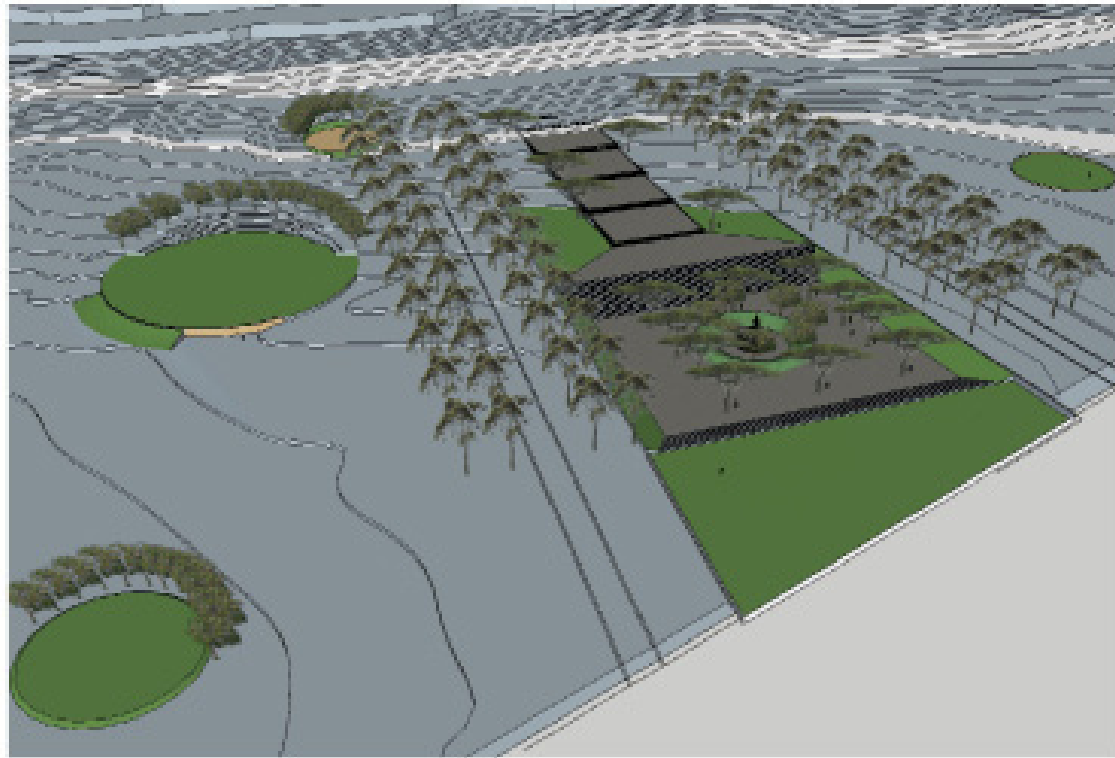


Figure 177-182. Early model exploration (Author 2021)

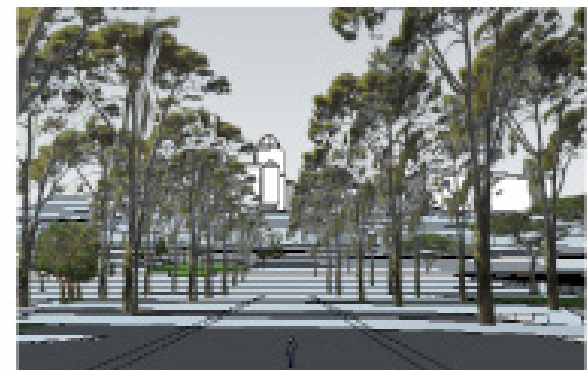
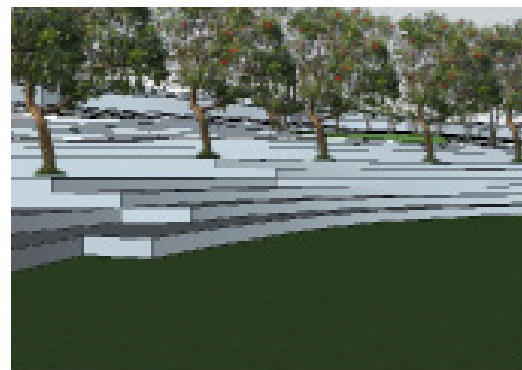
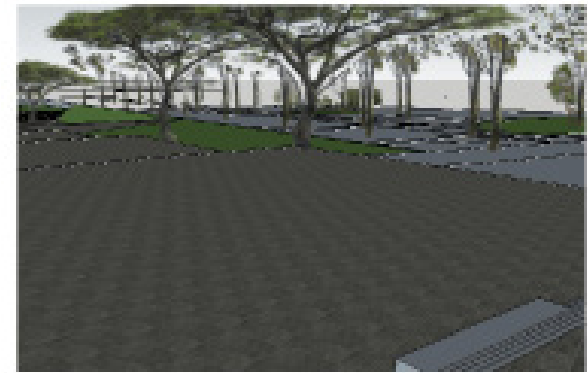
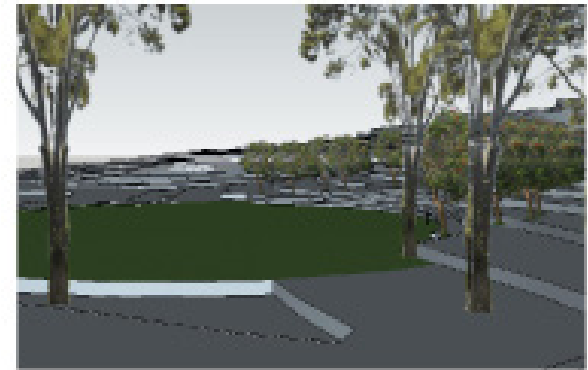
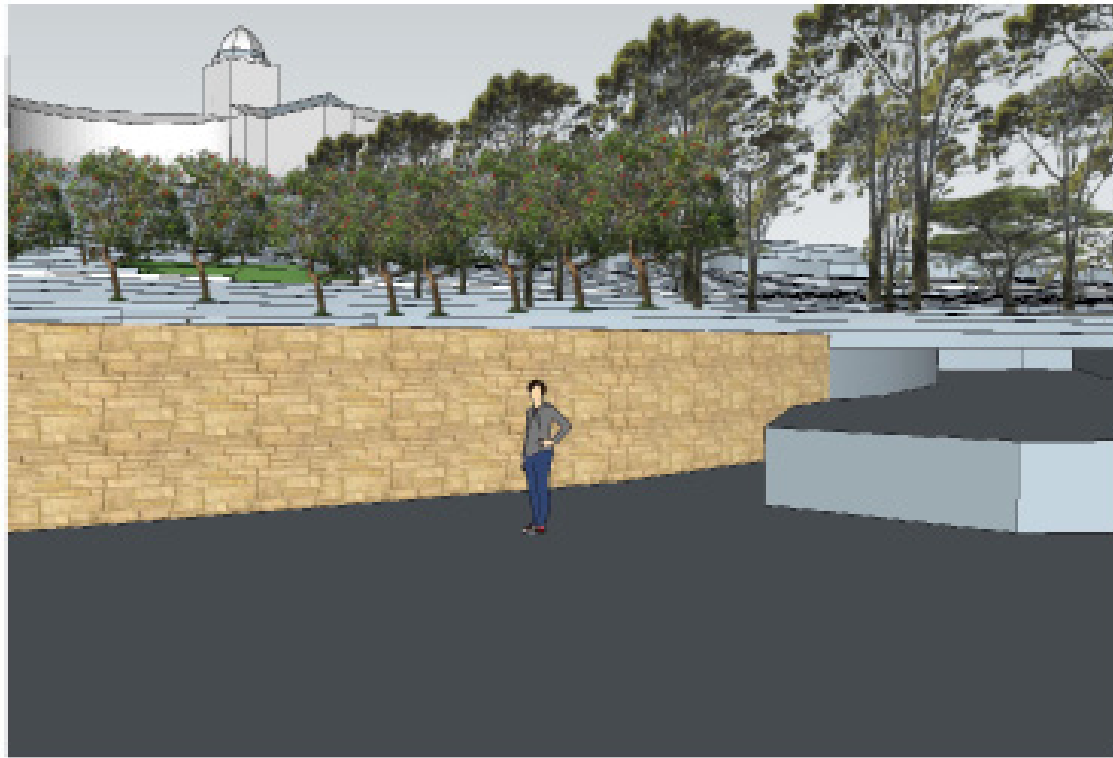


Figure 183-188. Early spatial exploration (Author 2021)

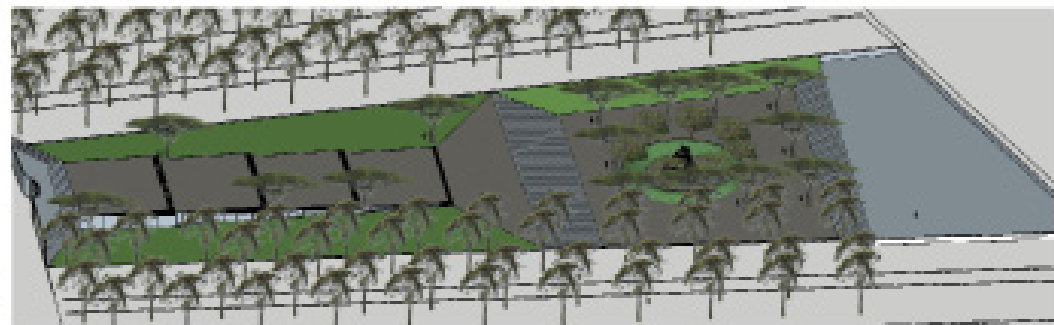
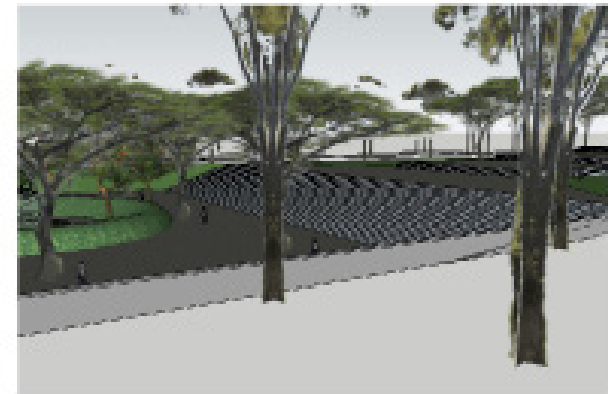
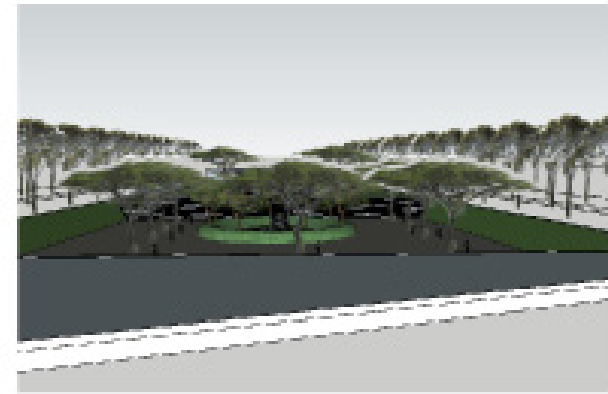
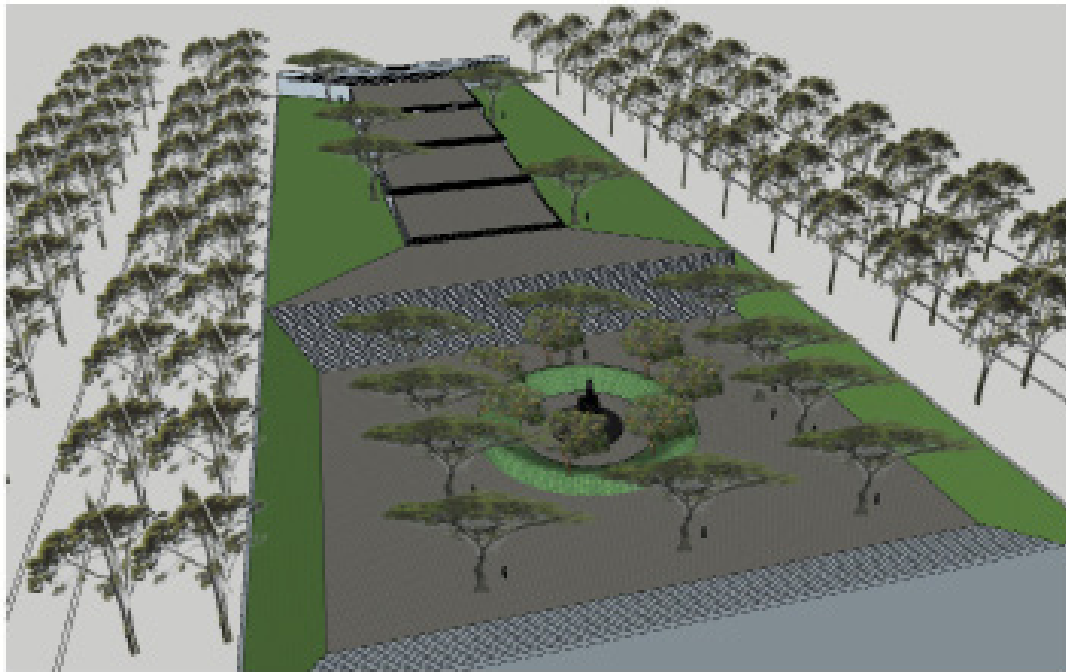


Figure 189-193. Early spatial exploration in sketchup (Author 2021)

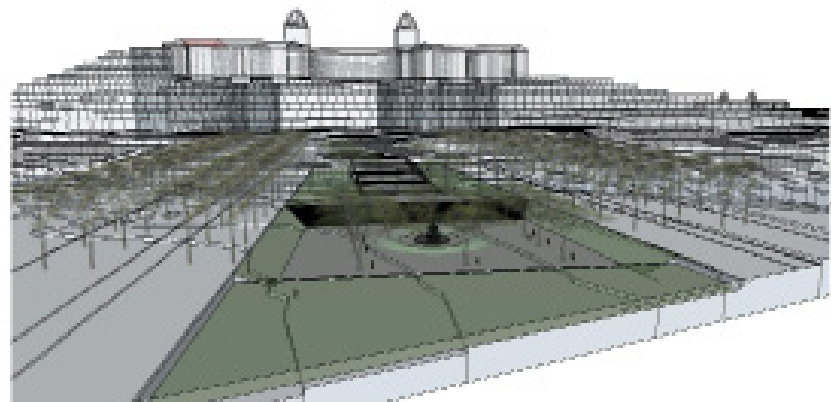
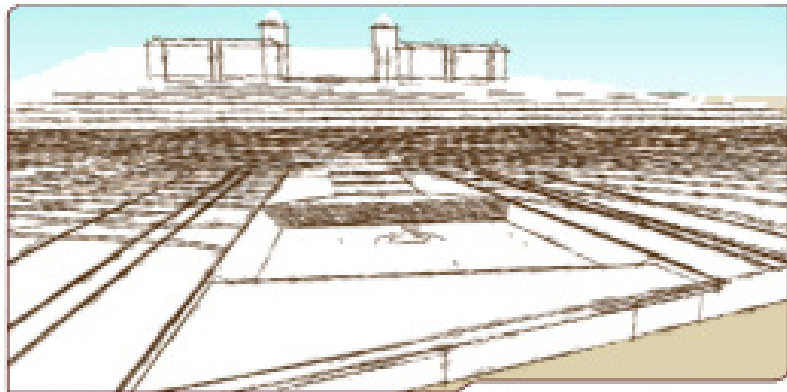
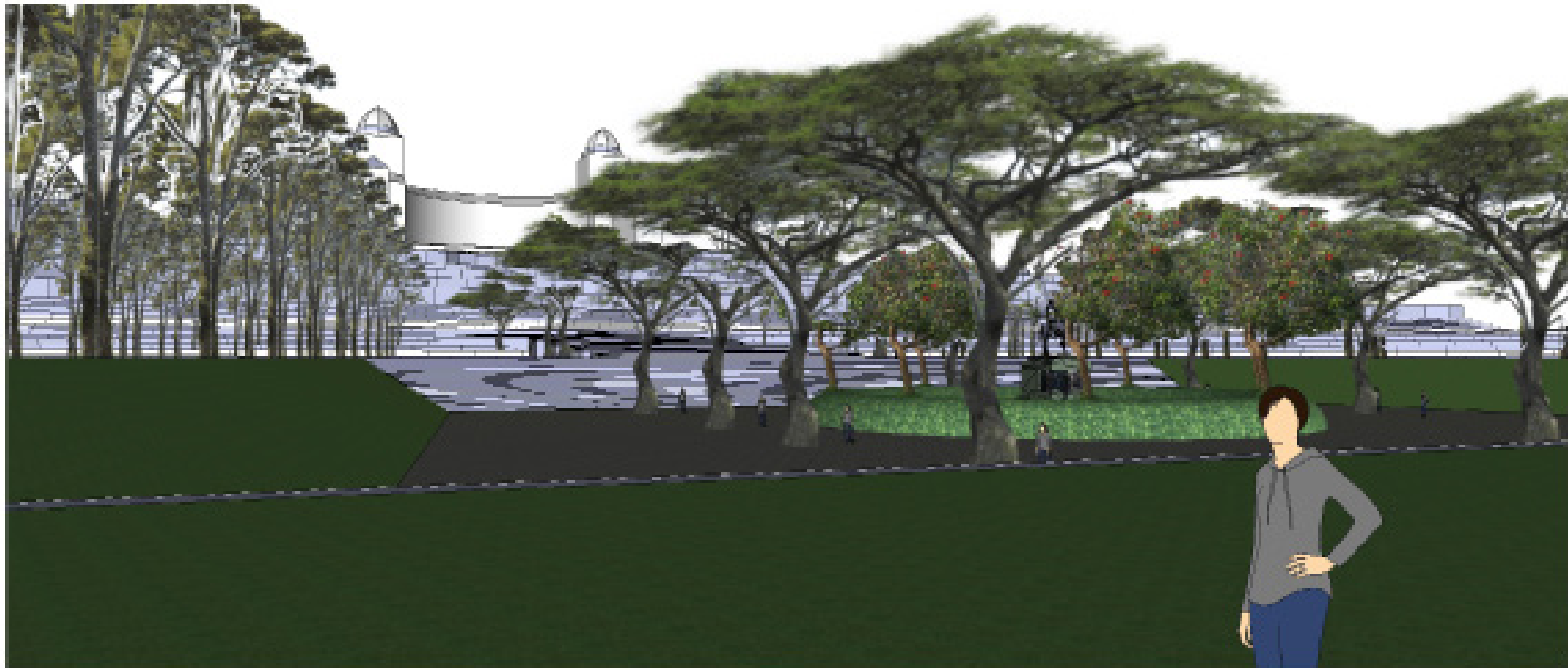


Figure 194-196. Early spatial exploration (Author 2021)

Phenomenology

Principles from phenomenology theory will be used to design the forgotten and lost narrative spaces. This study will focus on the representation of the 1902 concentration camp, the 1827-1832 kraal, and the women's protest route to commemorate the different women's protests that took place in 1915, 1940, and 1956 and also the most recent one on 25 September 2021.

Phenomenology is the study of occurrences or events as experienced by humans (their lived experience of phenomena) and their interpretation thereof to understand the phenomena's ontological significance (Leach 2005:80). In the architectural design discipline, the most applicable branch of phenomenology is hermeneutics that forms part of the Heideggerian school of thought and is believed to be an effective design method in architecture and place-making (Jordaan 2015).

The theory and its principles derived from Heidegger have been successfully applied by world-renowned architect Peter Zumthor in his designs and specifically his Bruder Klaus Field chapel for this reason it will be applied to the design of the atmospheric experience of these spaces.

Peter Zumthor (2006:19) identifies 9 factors to create atmosphere in a designed space, each discussed in a chapter in his book (See fig. 188). These factors were translated into landscape terms for the project: material composition of the site, thresholds into the spaces, movement through spaces, micro-climates, lighting of the place, defined space, scale and intimacy, sound, landscape elements.

“Material Compatibility” (Sensitive compositions of different materials)	“The Body of Architecture” (Material presence - defining space)
“Tension between interior and exterior” (Transitions and crossings defining the sense of place)	“Levels of intimacy” (Bodily relations to building scale)
“Between Composure and seduction” (Involving movement through visual and virtual pathways)	“The Sound of Space” (Sounds and their associated memories)
“The temperature of space” (Physical and psychological ways of tempering architecture)	“Surrounding objects” (Personalize spaces through objects)
“The Light on things” (Light and shadows defining the surfaces)	

Figure 197. 9 factors of atmosphere
(Zumthor 2006)

Representing and articulating these lost narratives in defined spaces allows them to manifest in an anti-monumental manner instead of creating the typical “monument, sculpture or memorial” to commemorate these events or phenomena such as is being done on-site by the women’s memorial.

The lack of physical manifestation of a direct symbol to represent these phenomena stresses the need and importance of sensory experience and atmosphere within these spaces. These spaces and their designed experience are purely defined by their physical matter such as planting design and materials that lend form to the space. Possible materials and plants are investigated to represent and shape these spaces and create specific atmospheres unique to these narratives.

Plants are used to enhance the atmosphere and experience of the newly designed spaces that articulate the lost and forgotten narratives of the site’s history in specific areas on site. In combination with materials, they are used to express the boundary and threshold of these spaces and to clearly define these spaces and their represented narratives as part of and separate spaces within the larger heritage site. The structure of the edge planting design around these spaces are used to separate these spaces from the rest of the site and to partially enclose them whilst the materials of hard landscaping, landscaping elements, seating walls, and plants are used to define the atmosphere of these spaces.



Figure 198-199. Protest ground and women’s memorial spatial exploration collages
(Author 2021)

Phenomenology and by extension nature of the place is discussed and used by Jordaan (2015) to develop a design framework for architectural placemaking. This framework developed by Jordaan(2015) is based on the phenomenological ideas and principles of Heidegger, Husserl, and Merleau-Ponty. Within these principles and framework placemaking is based on:

- The physical environment its materials, technology, and intentions for their use,
- User interactions with these environments i.e. through ritual and activities, and lastly,
- A user’s mental perception of a space through the senses, imagination, and memory.

To design the meaningful spaces at the Union Buildings that express and represent the lost and forgotten historic places and events, the important factors to investigate was thus, what materials would define the space, and how users will perceive and interact with the materials and spaces. Jordaan (2015) stresses the fact that these themes should be investigated both individually and in combination with one another.



Figure 200-201. Kraal and concentration camp spatial exploration collages
(Author 2021)

Design and program

The chosen design consisted of a contrasted diagonal north-west movement across the site to reveal to the user a series of lost or forgotten narratives of the wild and natural vegetation of the koppie and region, the narrative of protest, the narrative of the lost botanical garden and Flanagan arboretum, of the women's protest route, Smut's love for grasses and the lost narratives of the kraal and concentration camp that was once situated on the koppie. Where nature or gardens are framed in the heritage landscape by the artificial landscape in the form of terraces and architecture, on the Southern lawn and the new proposal, these artificial landscapes or lawn and hard landscaping becomes articulated and framed by natural planting, defining these spaces for active recreation.

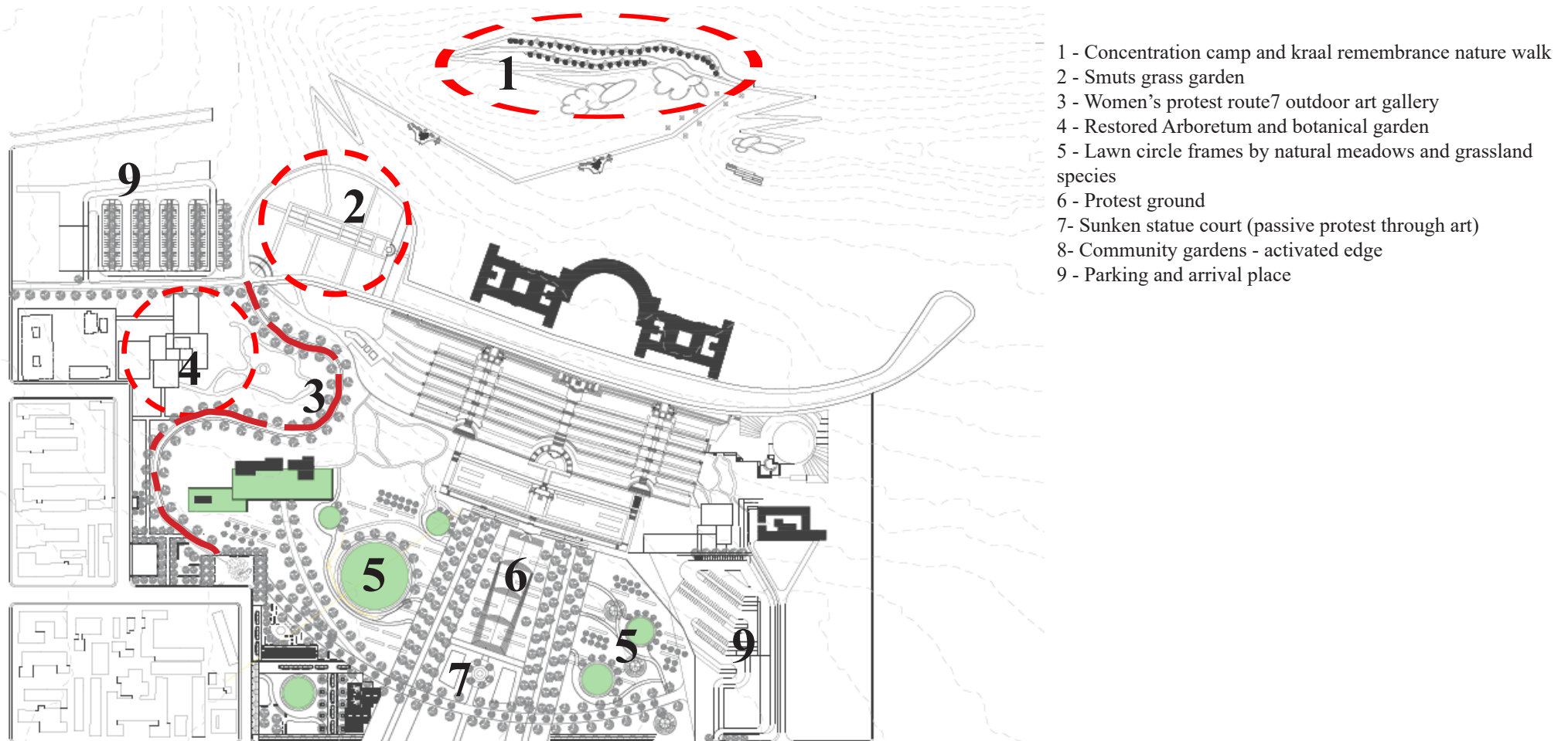


Figure 202. Placing the articulated narratives (Author 2021)

Final design iteration

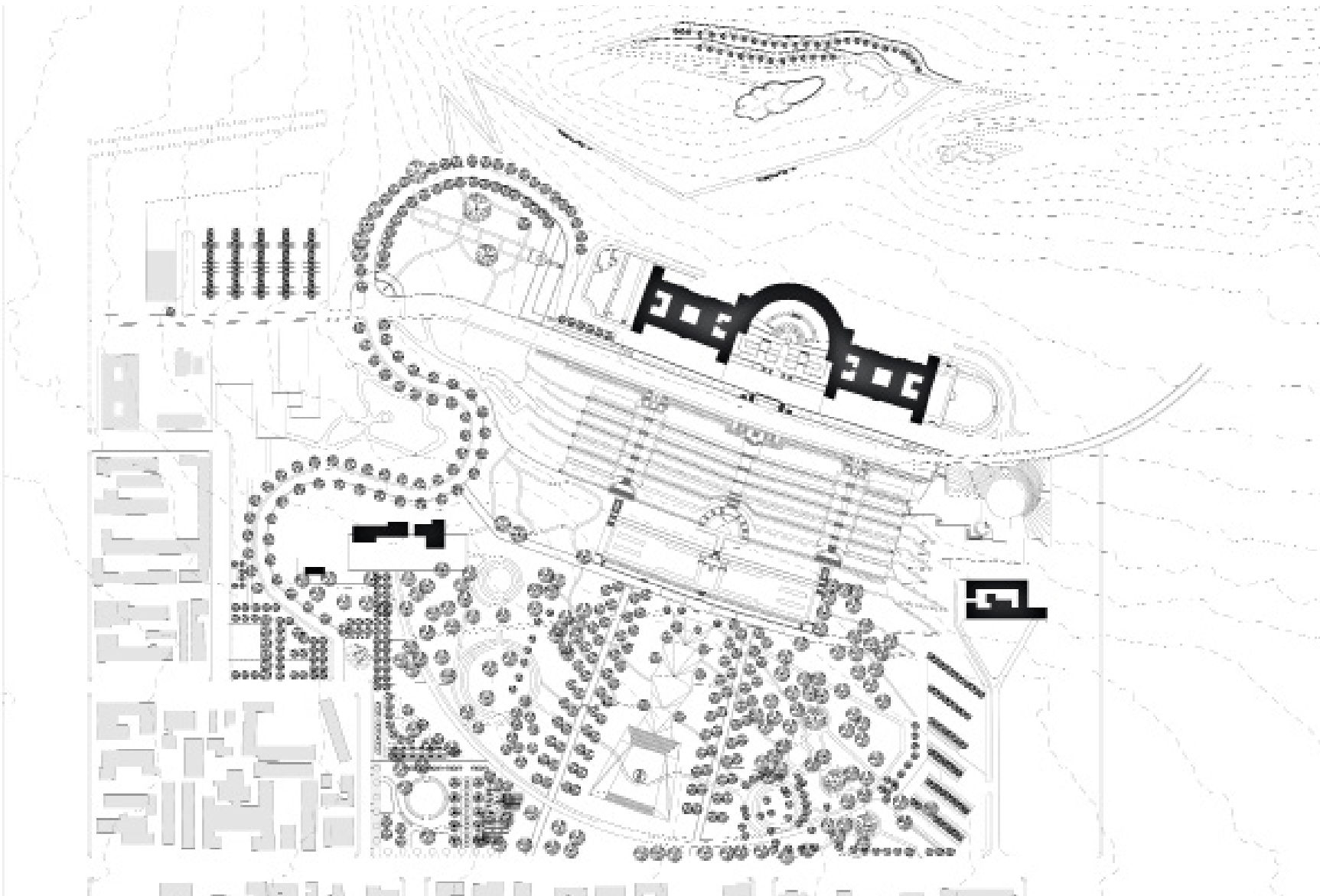
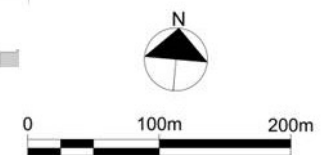


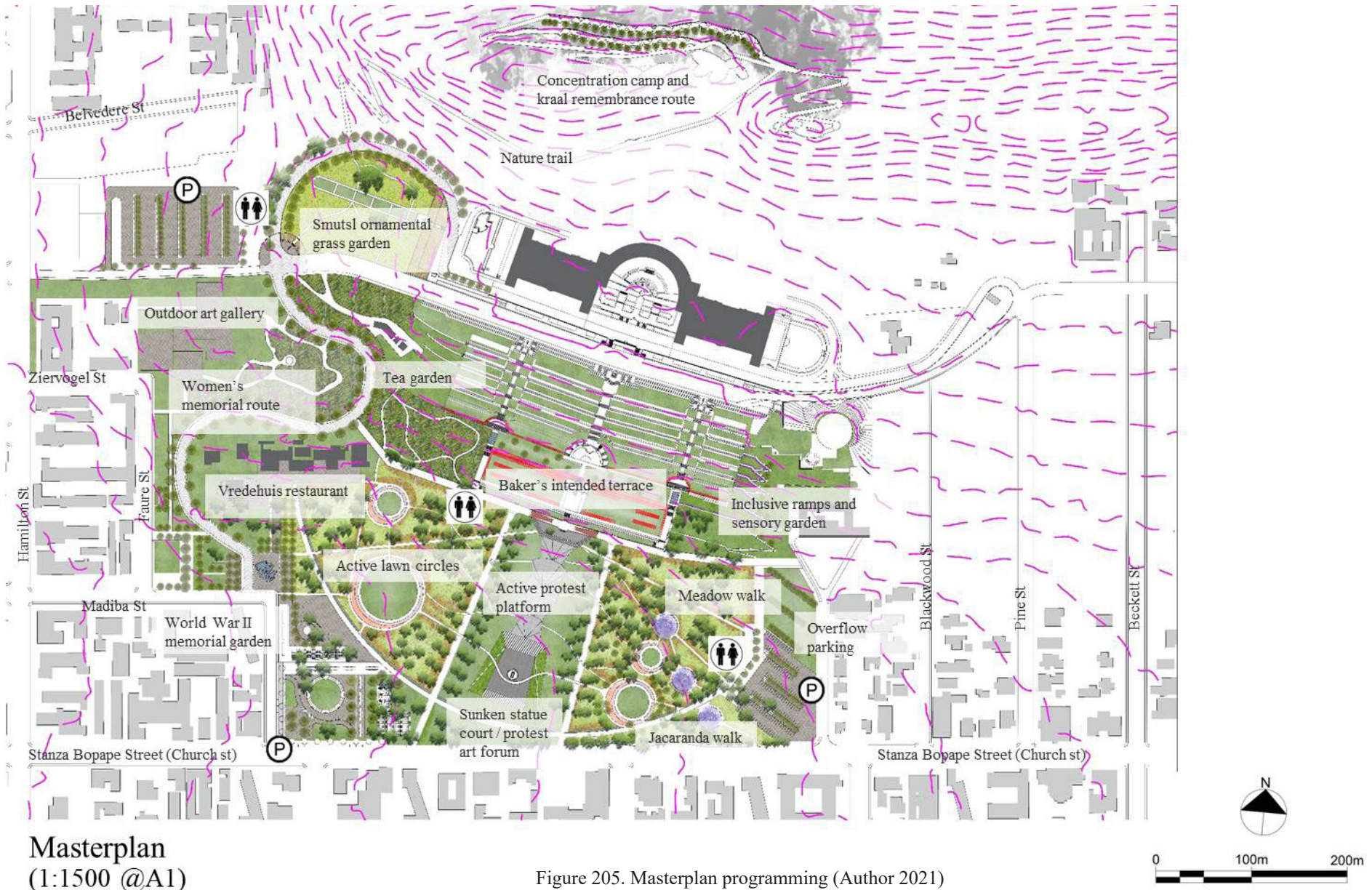
Figure 203. Final design CAD masterplan 1-1500 @ A1 (Author 2021)



Masterplan
(1:1500 @A1)

Figure 204. Masterplan 1-1500 @ A1 (Author 2021)





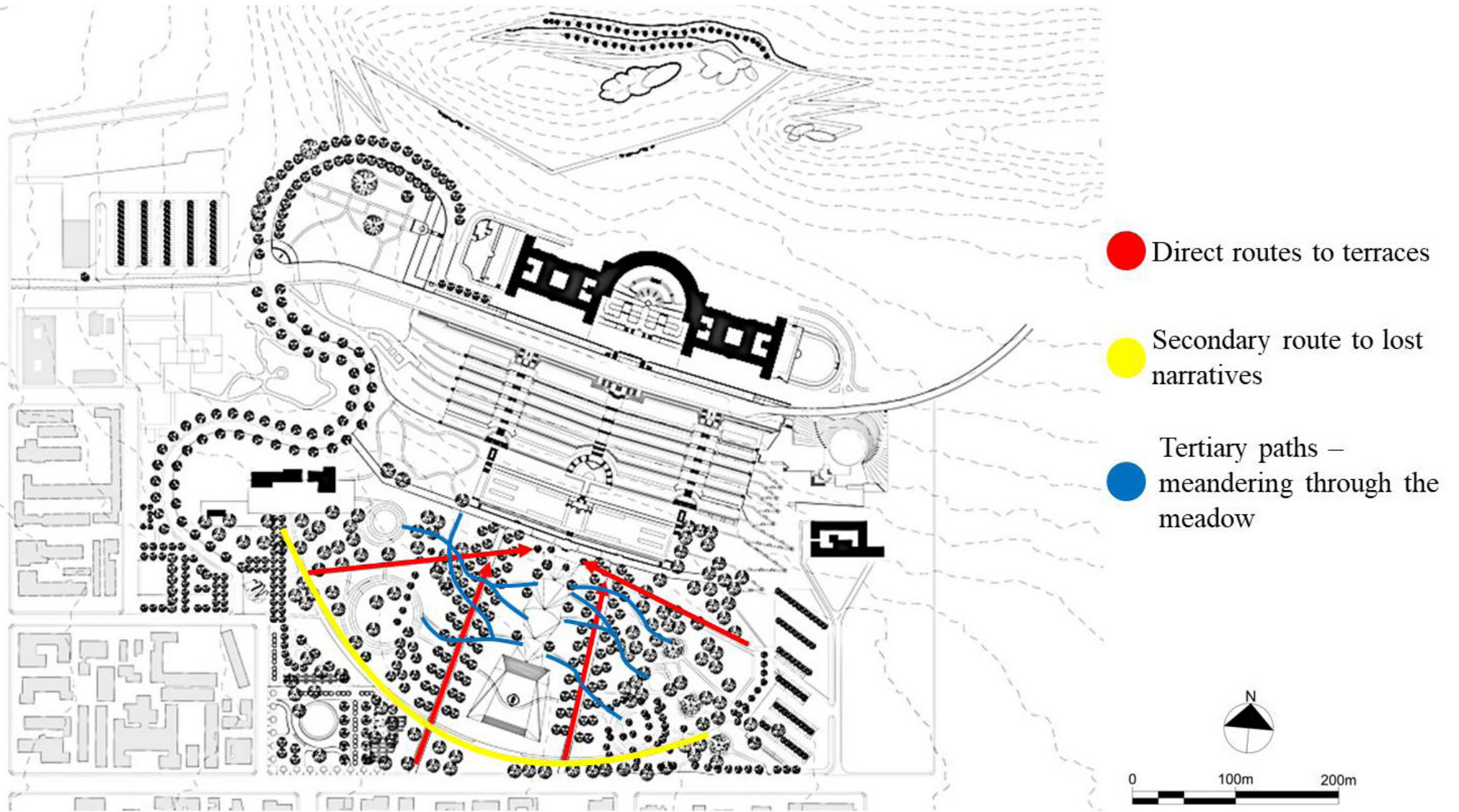


Figure 206. Masterplan path systems 1-1500 @ A1 (Author 2021)

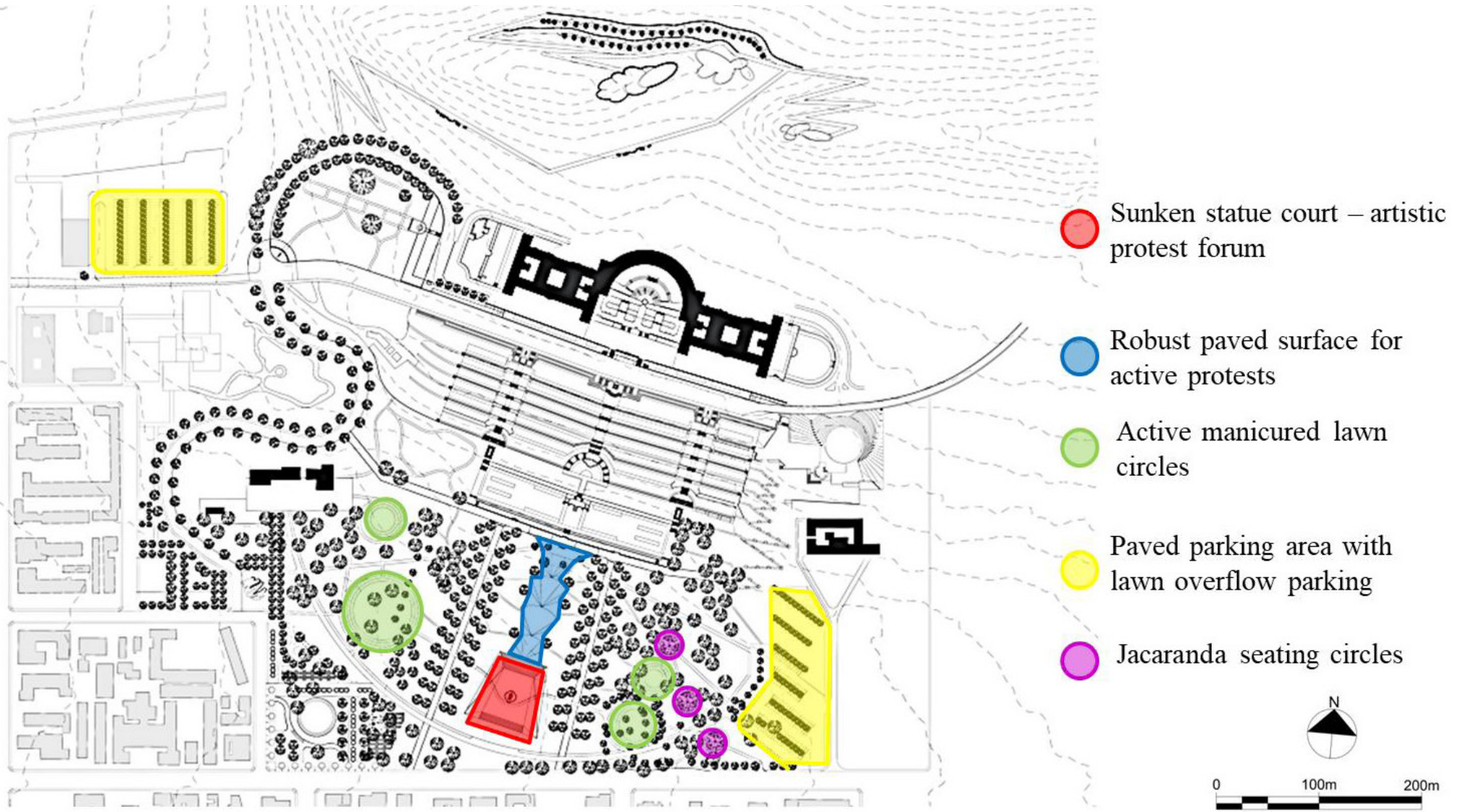


Figure 207. Masterplan programming (Author 2021)

