6. Design

Harries (1998: 118) refers to Laugier’s: *An Essay on Architecture* when writing about the representational power enabling architecture to be more than just building.

This thesis aims not only to represent the cycle of life within the urban environment, but rather to re-present (Harries, 1998: 118) the cycle of life. In doing so, the intention is to show the importance of housing all parts of the cycle of life within our urban environments. By emphasizing the *between* collective dwelling (between the living, but also between the living and the dead) — the design will challenge perceptions and cultural norms, creating a new culture of urban life.

As the place of remembrance will be occupying a *between* space within the urban environment, current cemetery conditions of horizontality cannot be accommodated. For this reason the notion of utilizing vertical urban space is presented as an alternative.

The physical manifestation of man’s vertical and horizontal relations can

Fig. 72: (Opposite page) Initial conceptual drawings of a ramping system moving through the vertical place of remembrance (Author, 2010).
be seen and experienced in Romanesque and Gothic architecture (Norberg-Schulz, 1983: 111). Churches were designed in such a way as to represent the relationship between man and divinity. Churches became a vertical representation of man’s relationship with the spiritual. The towns surrounding these churches represented a physical manifestation of man’s horizontal relationship with his environment (Norberg-Schulz, 1983: 111). It is also this vertical and horizontal relationship — between being (mortal) and being (immortal); and being (mortal) and being (mortal) — which will be re-presented in the design.

By appropriating the between the design becomes a memorial to the lives of those who have passed. It is not the intention of the design to become a monument to the dead, as can be seen throughout history, but rather to create an anti-monumental memorial that celebrates life.

The diagrams below, shows how the theory; concept; program; user and context has influenced the design.
All the illustrations on this page show the basis on which the project has been built and have all been part of the design concept from the outset.

- Appropriating the **between**
- **Celebrating life** by exposing death;
- **Collective dwelling** between the living and the dead;

Fig. 79: The initial idea of appropriating the “between” found within the urban environment (Author, 2010).

Fig. 80: Indicating the vertical movement within the structure representing the passage of reaching finality and moving on with life (Author, 2010).

Fig. 81: The idea is to create private pockets within the structure where people can commune with the dead. This will also help to create individual rituals as people continually visit loved ones (Author, 2010).

Fig. 82: (Next page) A concept image illustrating the appropriation of the between and initial arrangement of the functions (Author, 2010).
Emotive Exploration

The concept is set in the between. The space is filled with a vertical necropolis. The structure is set within the urban, reaching out over the existing built form, sensitively revealing its presence to the city. Only a small passage links the memorial structure to the urban life outside. The mourner enters through a small passage with only a glimpse of the greenery within the between. On entering the space, the mourner experiences the greenery from a distance. Through a processional way the mourner is directed underground: only momentarily. Once in the memorial hall, the mourner is confronted for the first time with the scale of the memorial structure above. Light fills the void in the middle of the structure. Glimpses of the structure are visible to the mourner though gaps in the floor above. The mourner is ushered through the space, ever aware of his own mortality. Placing the remains in the voided structure the mourner is greeted by the soft light beyond: eternity.

Where the mourner would like to be.
If only for a moment...

The mourner, draped in light, moves up in the structure to a collective space above the city. Here the mourner can commune with the living and find healing and comfort in those that surround him still.
3D Development

The images below show the 3D development of the design. Some of the images illustrate ideas how the street facade is addressed, interaction between the intervention and the surrounding buildings, and the vertical extension of the design.
Fig. 88: One of the first 3D models which has structure. The structure made the design read as a solid entity which is not the intention (Author, 2010).

Fig. 89: Structural members have been resized and removed to aid the design of a permeable structure, allowing natural ventilation and light to penetrate the space (Author, 2010).

Fig. 90: 3D developed model, set within the context. The model explores an initial idea of vertical extension over the existing (Author, 2010).

Fig. 91: A structural exploration of the walkways and the burial spaces. Some separation between the mourner and the passers-by could be the particular design (Author, 2010).

Fig. 92: The essential structure and steel H-columns carrying the ramped system form where many burial spaces will be designed. A mesh system was proposed to cover the structure. The intention was for the vegetation to grow and create a green vertical structure (Author, 2010).

Fig. 93: A representation of the park of remembrance as it will sit in the "inbetween" of the site (Author, 2011).
Fig. 94: Mass model of the CBD of Pretoria as it is at present with the introduction of a new place of remembrance within the city (Author, 2010).
Fig. 9.5: A Mass Model of the CBD of Pretoria in 50 years. It not only shows the growth of the city, but also the inclusion of many more places of remembrance (Author, 2010).
Fig. 96: The diagrams show the development of the part diagram (Author, 2011).
Fig. 97: A diagram showing how the parti is translated into 3 different conditions within the structure (Author, 2011).

Fig. 98: Concept section of the structure showing how the parti diagram has influenced the design (Author, 2011).
Existing site plan

The plan shows the existing site conditions.

The orange hatched area is the condition of in-between space that exist on the site.

The red dashed lines indicates the arcade running through the block on ground floor.

Fig 99. The existing site plan showing “in-between space” with the potential to be occupied (Author, 2010).
The site plan is overlaid with a hierarchy diagram to show intensity, representing public to private. The site plan is also overlaid with points of circulation within the structure, to create access to all parts of the vertical place of remembrance.
New proposed site plan

Taking into consideration the development of the site plan the proposed new site plan occupies the "between" and consolidates the respective ideas for the site.
Ground floor plan

On ground floor, there are various point of contact between the place of remembrance and the arcade. There is also various entrances to the memorial space blow ground floor within the arcade.
Memorial space

The memorial space consists of two main spaces — the condolence hall and the memorial hall where the memorial service is held. The condolence hall is a space to enhance the collective, a shared space to share the grief. A combination of a ramp and stairs from the condolence hall enhances the transition to the memorial hall. The function of the memorial hall is to enhance the relationship the mourner had with the deceased. Once the memorial service has been concluded, the mourner ascends to the roof of the memorial space penetrates the floor of the arcade above, and gives evidence of the loss of life — re-presenting the cycle of life in the realm of the living.
Fig. 105: Section B-B shows the arcade level above and the memorial space below. One can see how evidence is given in the arcade of a space below through the raised floor level (Author, 2011).

Fig. 106: Block key
Fig. 107: Basement level with memorial spaces (Author, 2011).

Fig. 108: Sub basement level with promotion facilities (Author, 2011).
Vertical place of remembrance:

Fig. 109: 3D representation of the Vertical place of Remembrance (Author, 2011).
Fig. 110: Interior view of place of remembrance from one of the ramps (Author, 2011).
The structure will house the remains of the deceased. Re-presenting the dead, the function of the structure is to become the common ground between the realm of the living and the realm of the dead — communing in the structure. The common ground established is also where the mourners (the living) will commit the deceased to the realm of the dead in a ceremonial way, placing the remains into the structure. As the mourners leave the structure they once again form part of the collective, from which they were temporarily removed. The structure represents what lies between “here and there”.

Fig. 111: The vertical place of remembrance fills the void in the urban facade (Author, 2010).

Fig. 112: Section A-A shows the public part of the place of remembrance, with easy access from the street (Author, 2011).
Within section B-B one can see the progression from one condition to the next. An additional gathering space within the structure above is designed, for either formal or informal gathering. From this space in the structure one can either move to the more public burial spaces or to the smaller, private burial spaces.
In section C-C the burial spaces are smaller. This part of the structure is a private section in the structure. Within the structure as a whole one can not only read the three conditions as one progress vertically, but also as one progress through the structure horizontally.
Fig. 117: General floor layout for the place of remembrance (Author, 2011).

Fig. 118: Another general floor layout for the place of remembrance. The burial spaces are fewer and more private (Author, 2011).
Fig. 119: A representation of a burial space, with various boxes placed within the structure (Author, 2011).
Fig 120: A view of the northern entrance of President arcade with the place of remembrance (Author, 2011).