

# 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 drawing of a ramped 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.

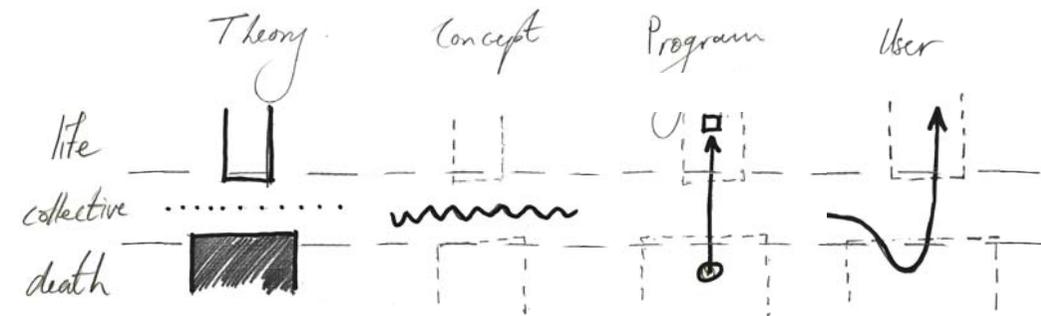


Fig. 73: The theory established the importance of the whole cycle of life and identifies the condition between life and death (Author, 2011).

Fig. 74: The concept focuses on the between: collective dwelling between the living and the dead (Author, 2011).

Fig. 75: The program is the process that makes the connection between the living and the dead possible (Author, 2011).

Fig. 76: The main user is the mourner: suddenly confronted by death. During the process of finding finality the mourner comes to the realization that life carries on and also need to carry on living (Author, 2011).

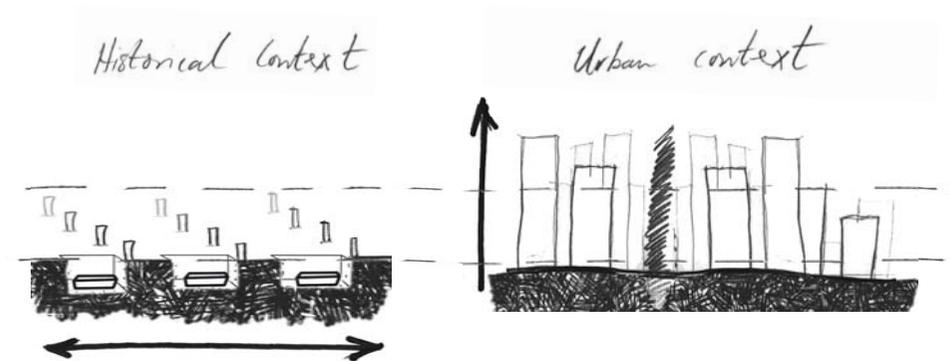


Fig. 77: The historical (and current) cemetery context is one which is spread out horizontally over a large area (Author, 2011).

Fig. 78: The urban context calls for an intervention which reacts vertically. Not much horizontal space is available (Author, 2011).

# Concept

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).

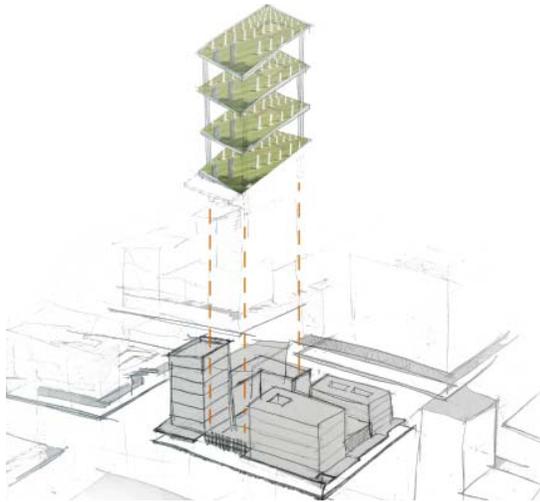


Fig. 80: Indicating the vertical movement within the structure, representing the process of reaching finality and moving on with life (Author, 2010).

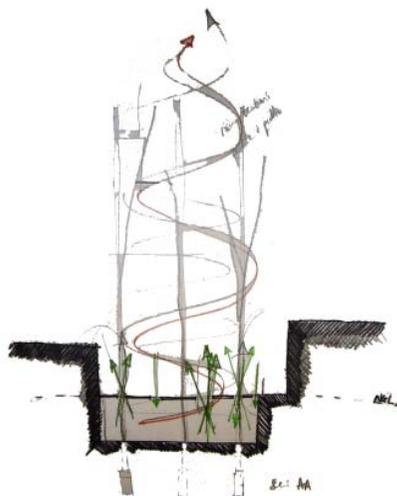


Fig. 81: The idea is to create private pockets within the structure where people can commune with the dead. This will also help also to create individual rituals as people continually revisit loved ones (Author, 2010).

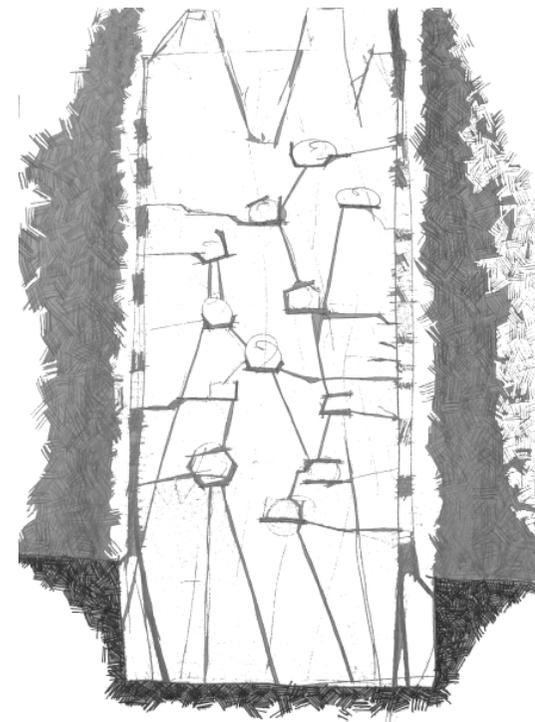


Fig. 82: (Next page) A concept image illustrating the appropriation of the between, and initial arrangement of the functions (Author, 2010).

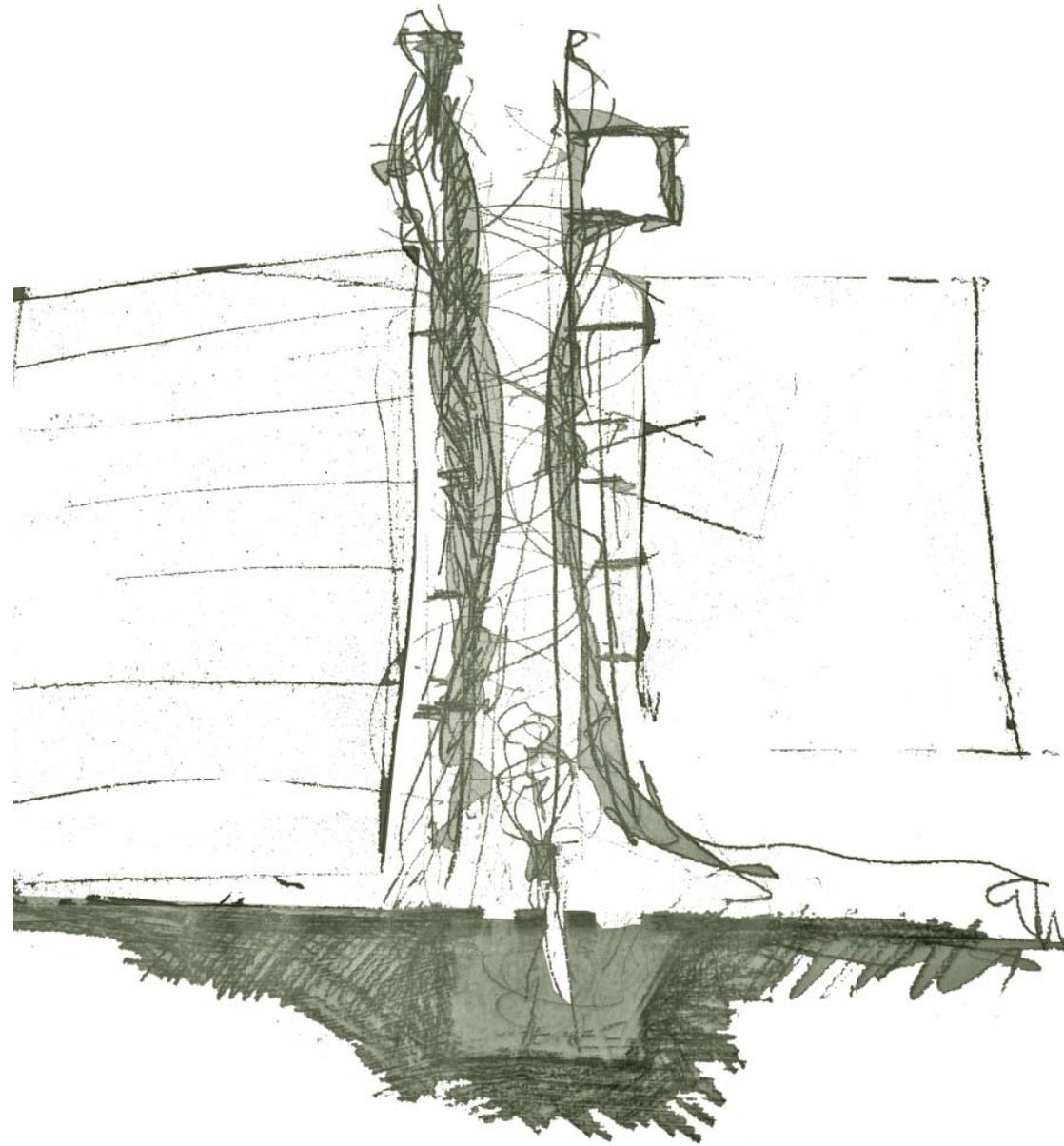
# Emotive Exploration

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 through 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.

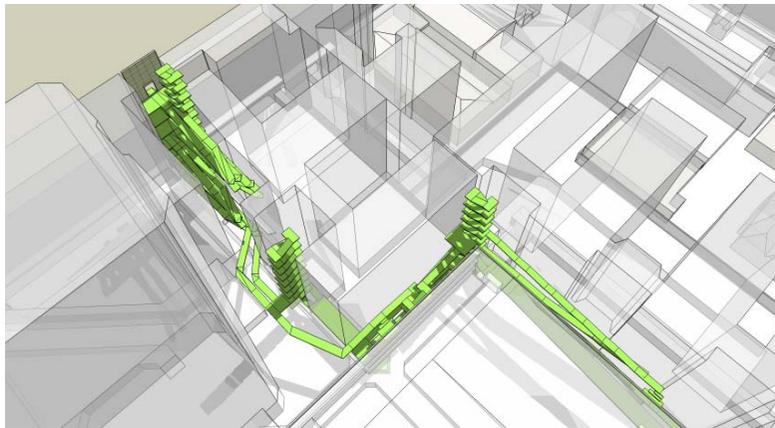


# 3D Development

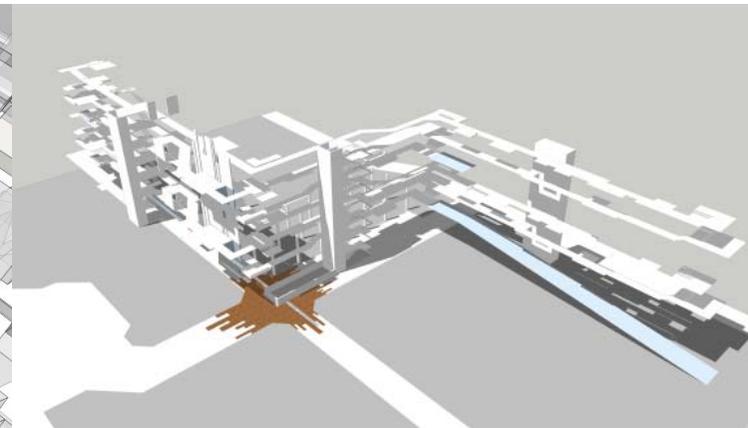
The images below show the 3D development of the design. Some of the images illustrate ideas how the street facade is addressed, interaction between the intervention and the surrounding buildings, and the vertical extension of the design.



*Fig. 85: Developed further the intervention permeates the "between" that is normally unused (Author, 2010).*



*Fig. 83: The model shows a walkway and ramped system that fills the "between" (Author, 2010).*



*Fig. 86: An identical model of the intervention above, without the context. The image shows the idea of employing walkways with several spaces on either side of the walkway. No structure is shown (Author, 2010).*



*Fig. 84: A conceptual representation of the different ramps within the "between" (Author, 2010).*

*Fig. 87: The intervention not only fills the "between" found within the block, but the intervention also fills the gap in the street facade (Author, 2010).*

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).

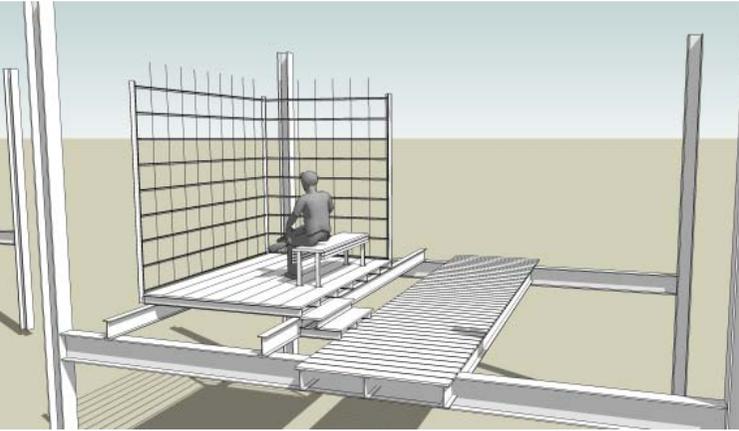
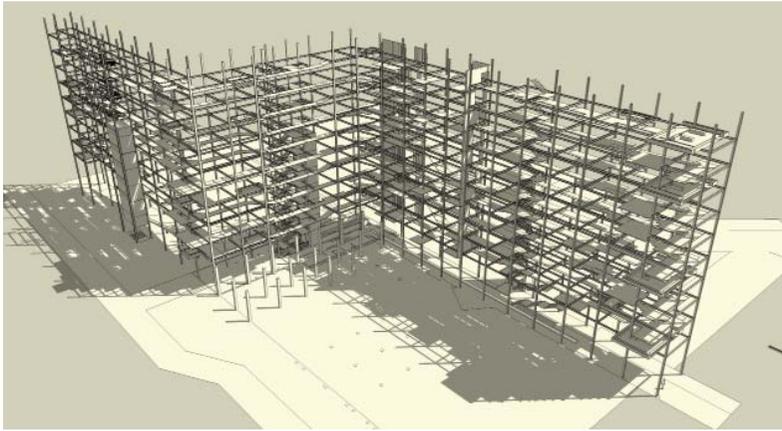


Fig. 91: A structural exploration of the walkways and the burial spaces. Some separation between the mourner and the passers-by drove this particular design (Author, 2010).

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

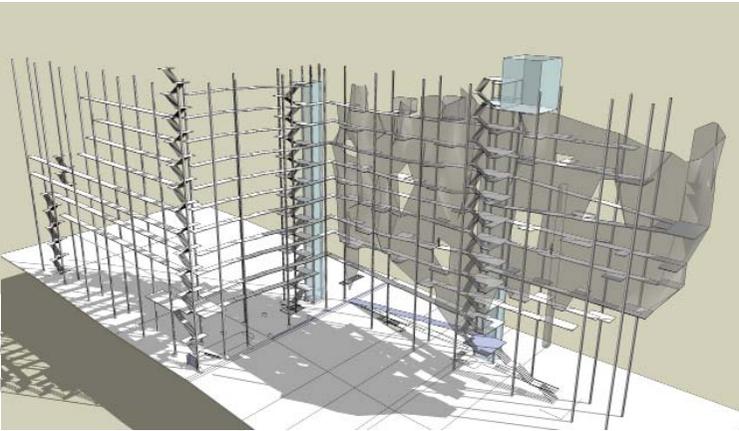
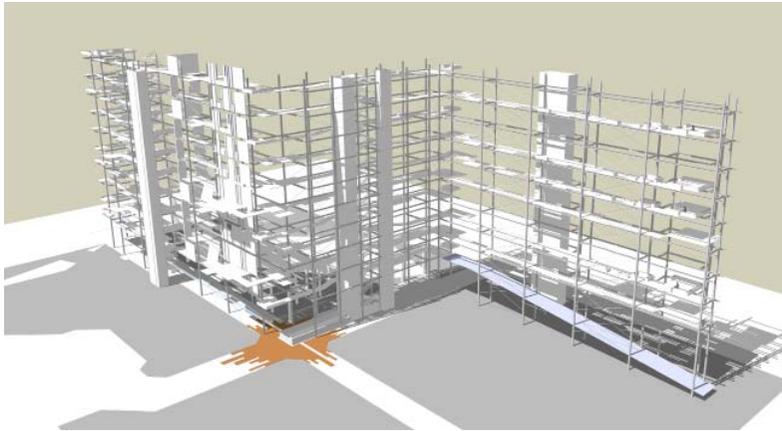


Fig. 92: The essential structure with steel H-columns carrying the ramped system from where many burial spaces will be designed. A mesh system was proposed to cover the structure. The intention was for the vegetation to use the mesh and create a green vertical structure (Author, 2010).

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



Fig. 93: A representation of the park of remembrance as it will sit in the "inbetween" of the site (Author, 2011).

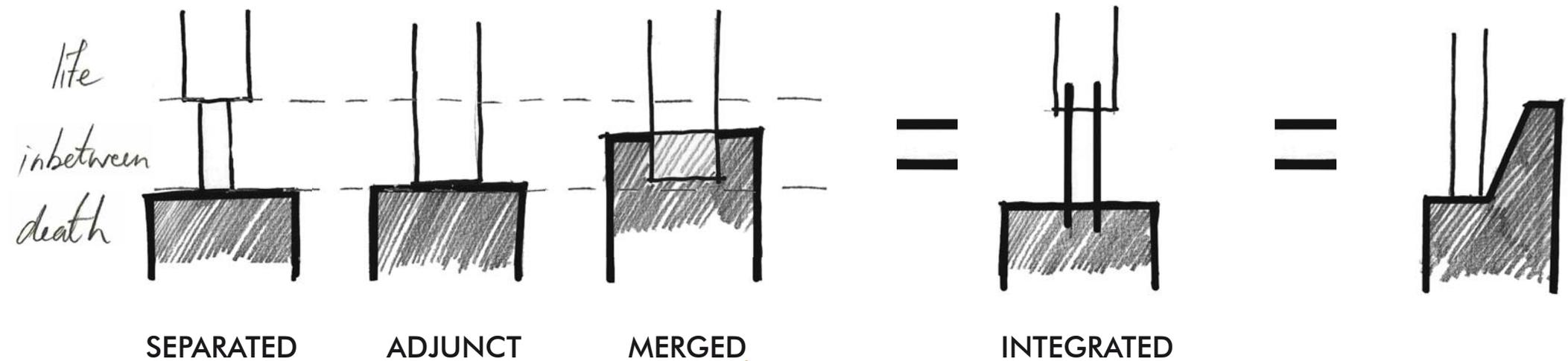
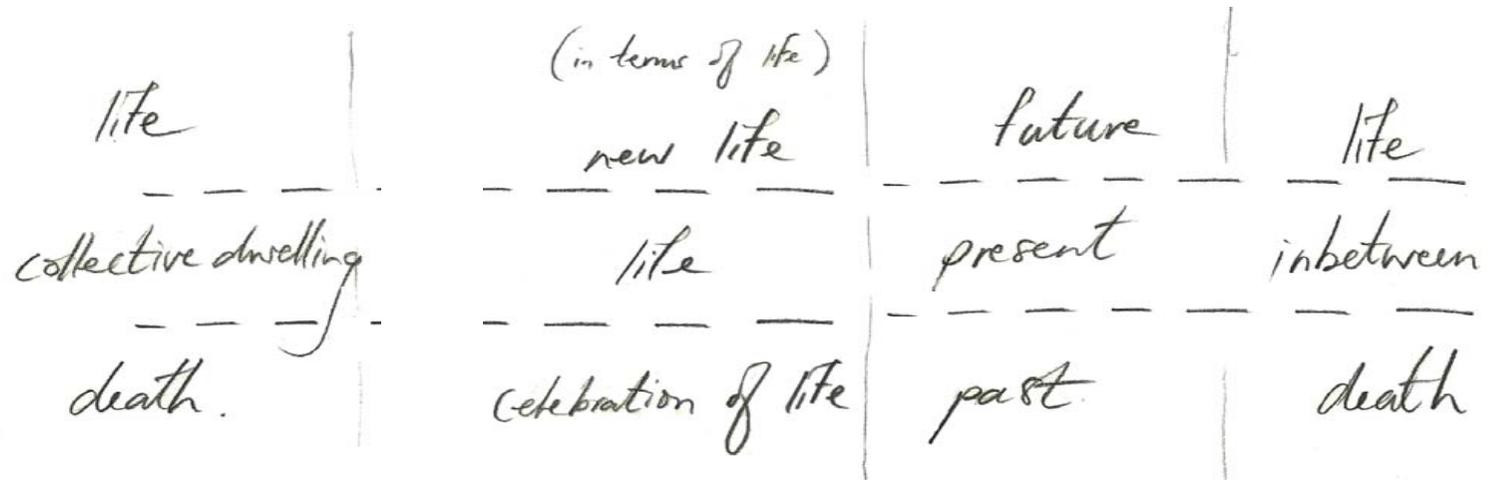


*Fig. 94: Mass model of the CBD of Pretoria as it is at present with the introduction of a new place of remembrance within the city (Author, 2010).*



# Parti

Fig. 96: The diagrams show the development of the parti diagram (Author, 2011).



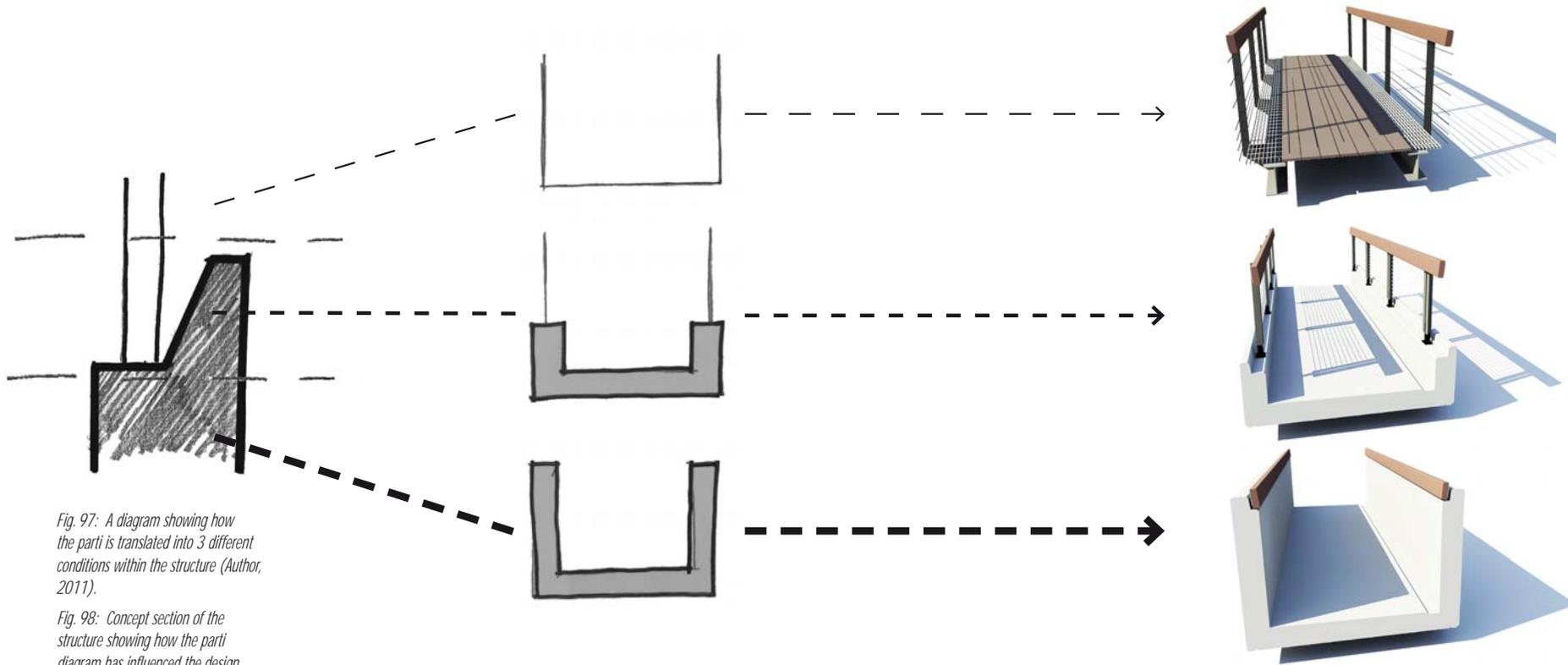
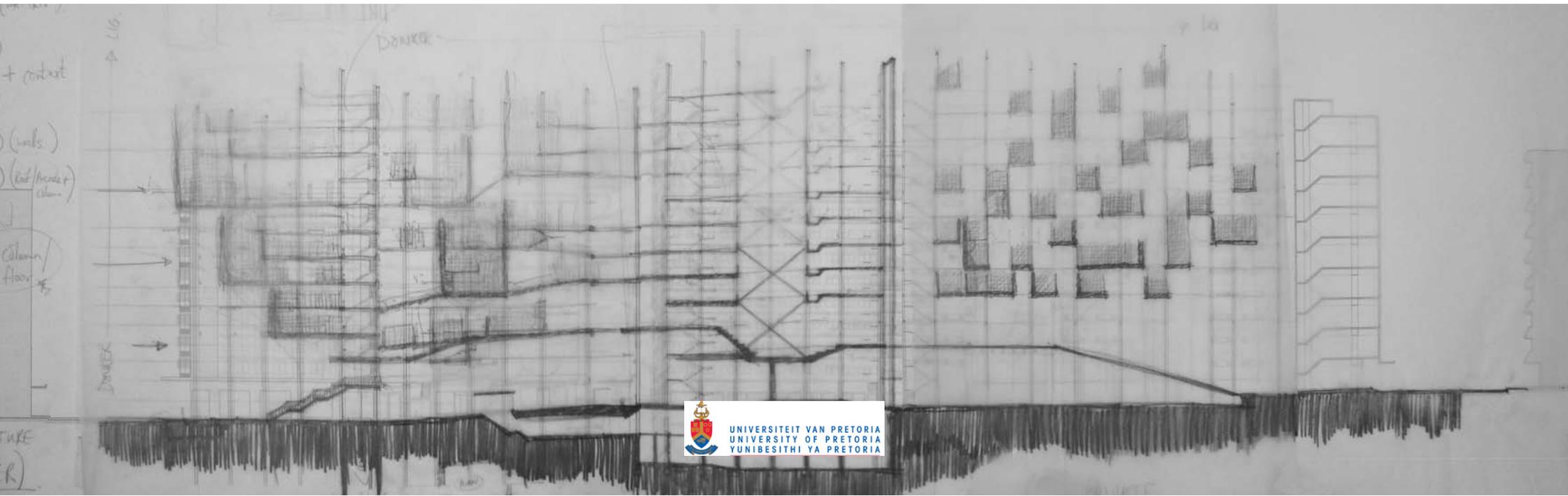


Fig. 97: A diagram showing how the parti is translated into 3 different conditions within the structure (Author, 2011).

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 inbetween* that exist on the site.

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

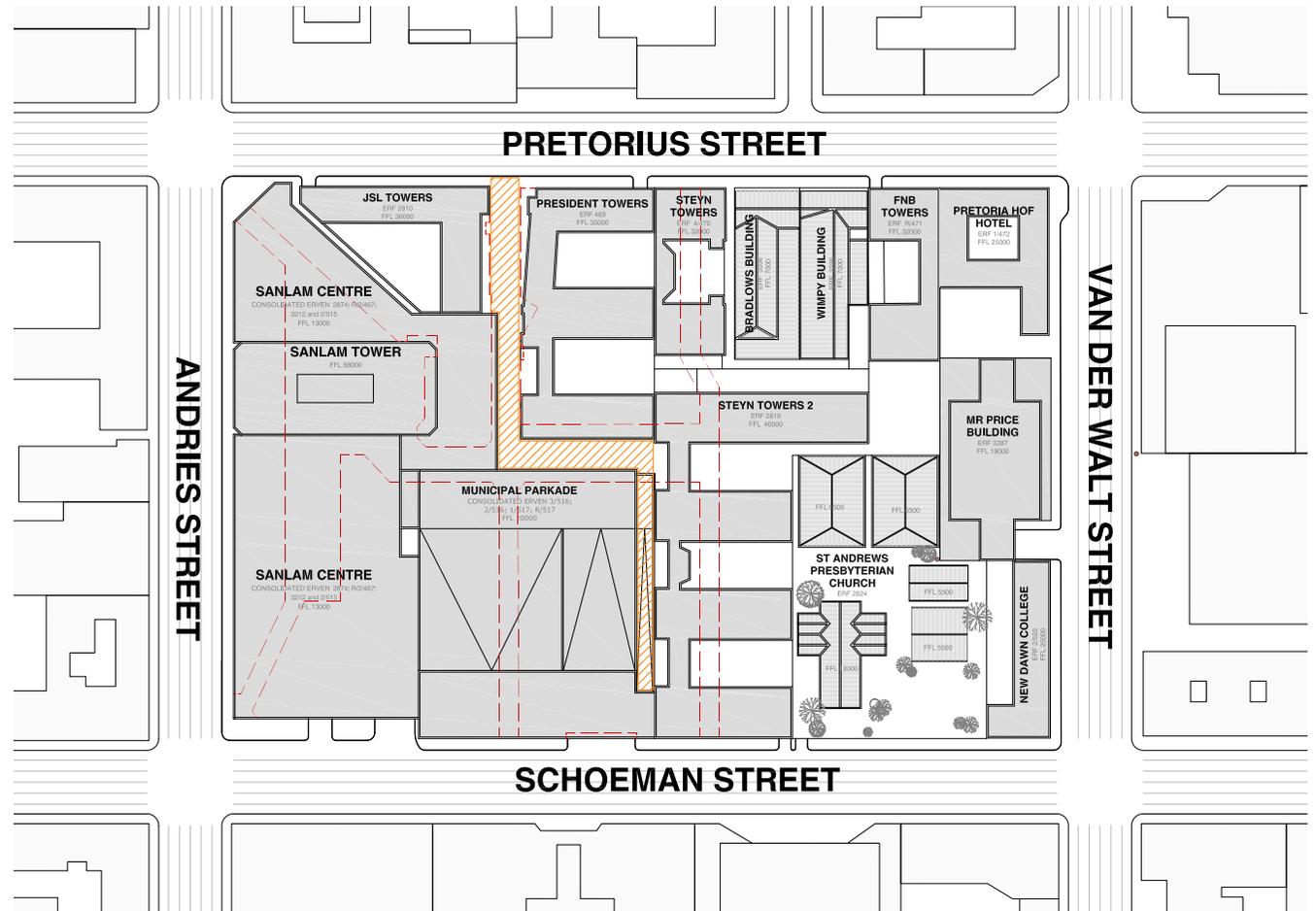


Fig. 99: The existing site plan, showing "inbetween space" with the potential to be occupied (Author, 2010).

# Site development

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.

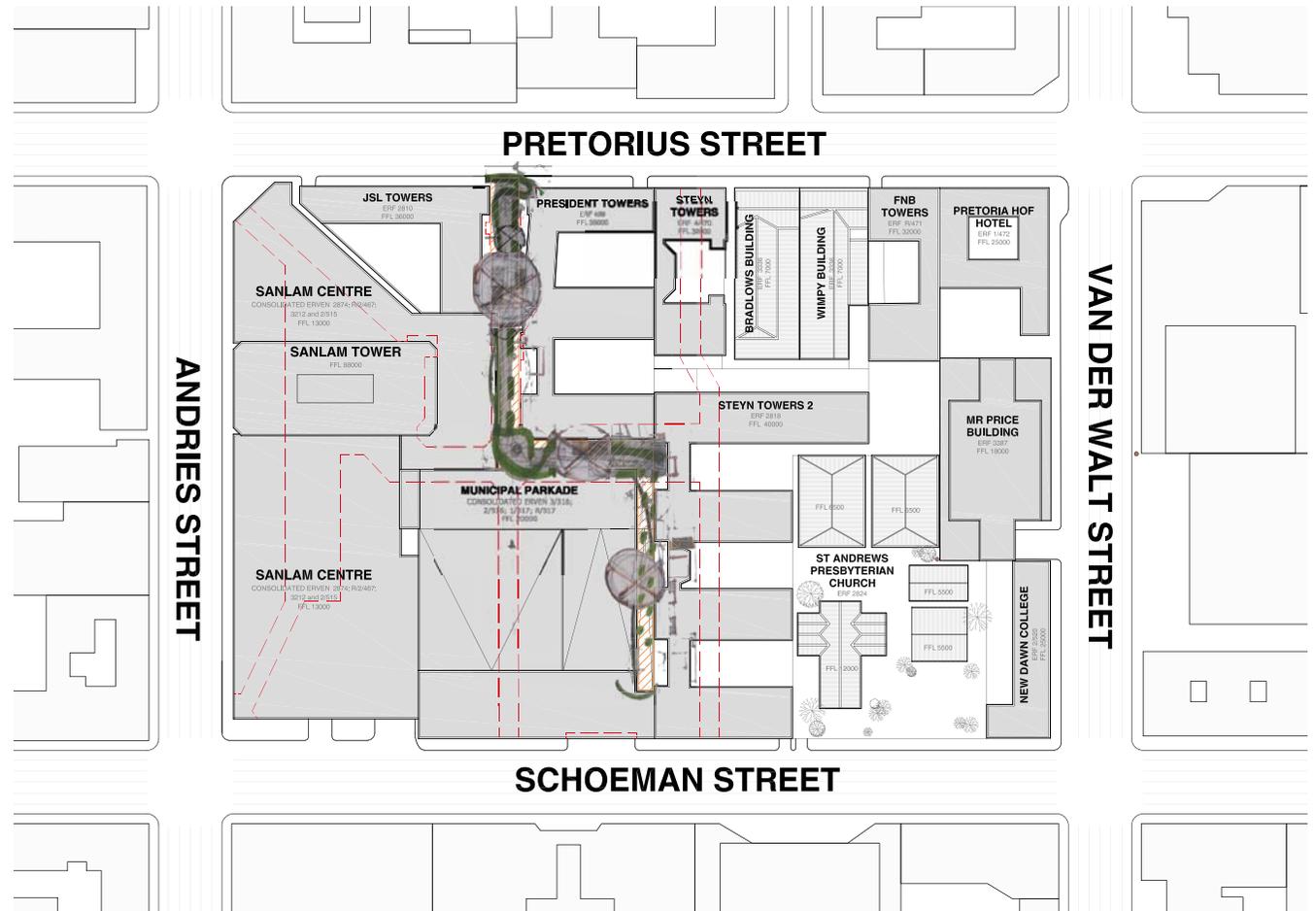


Fig. 100: Existing site plan, with diagrams overlaid (Author, 2010).

# 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.

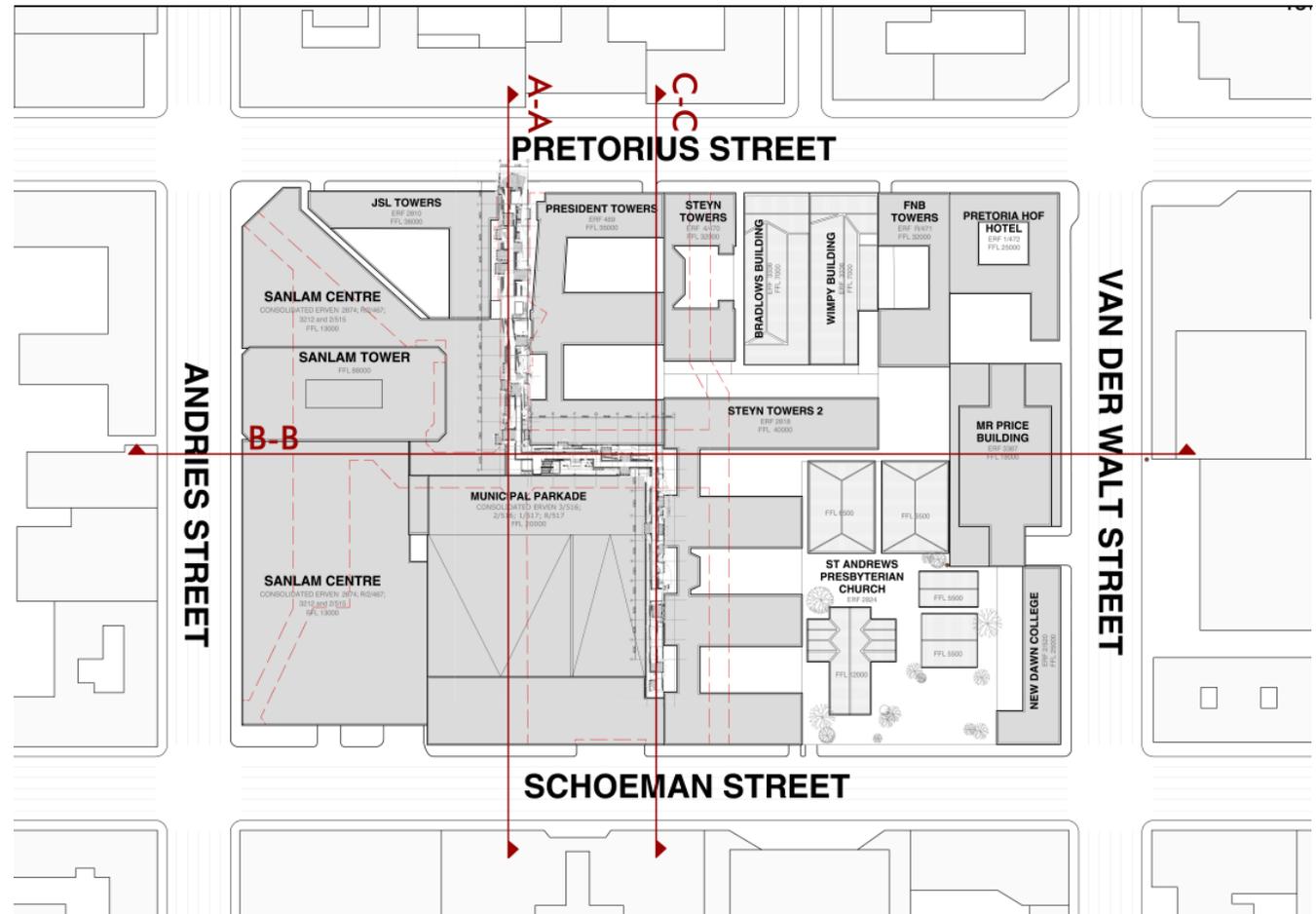
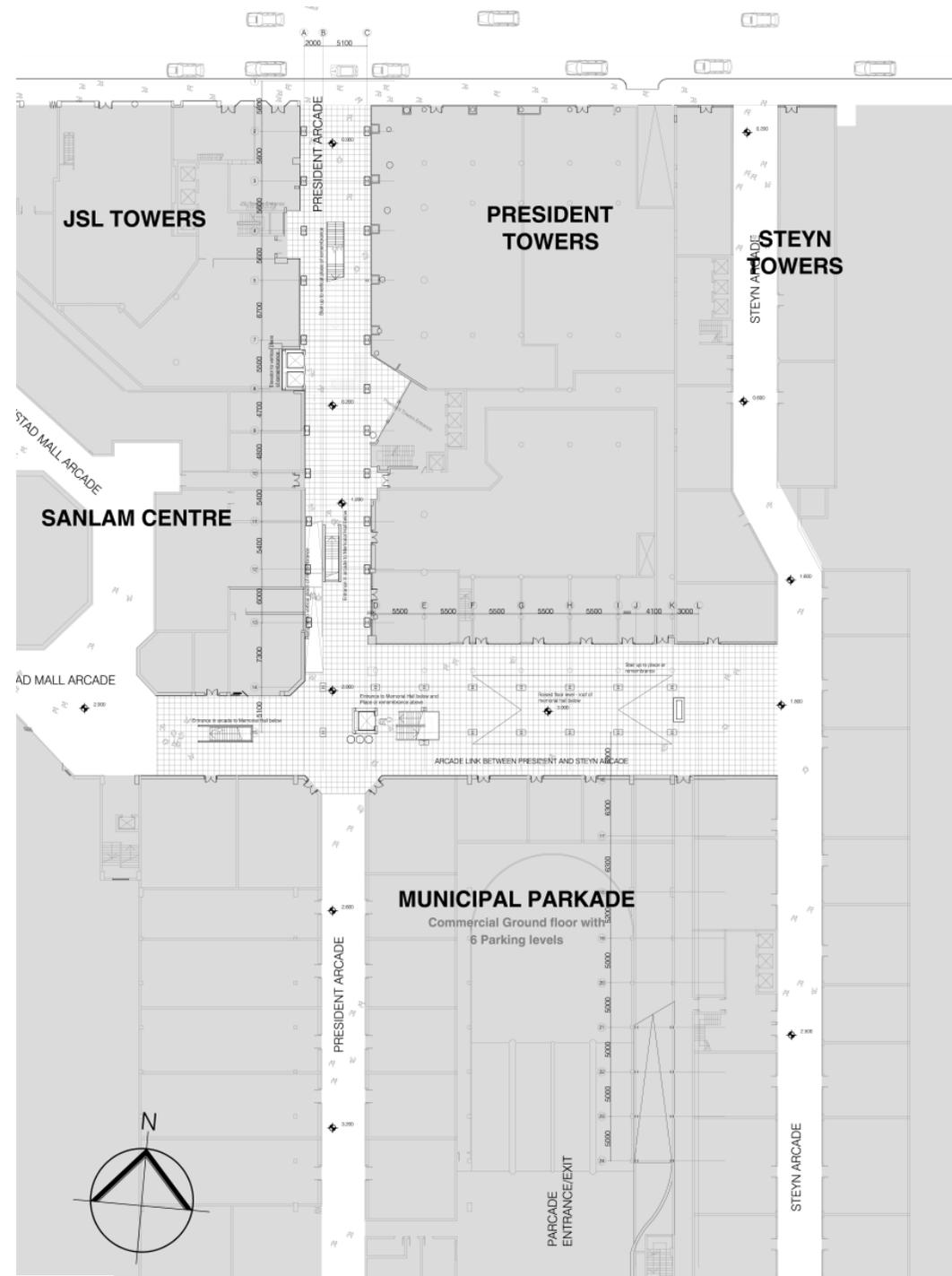


Fig. 101: New site plan with the place of remembrance in the "between" (Author, 2011).

# 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 below ground floor within the arcade.



*Fig. 102: The ground floor plan showing the arcade and the connections between the memorial space below and the place of remembrance above (Author, 2011).*

# 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 *between* above. 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. 103: Section A-A shows the arcade and the entrance in President Arcade, to the memorial space below (Author, 2011).

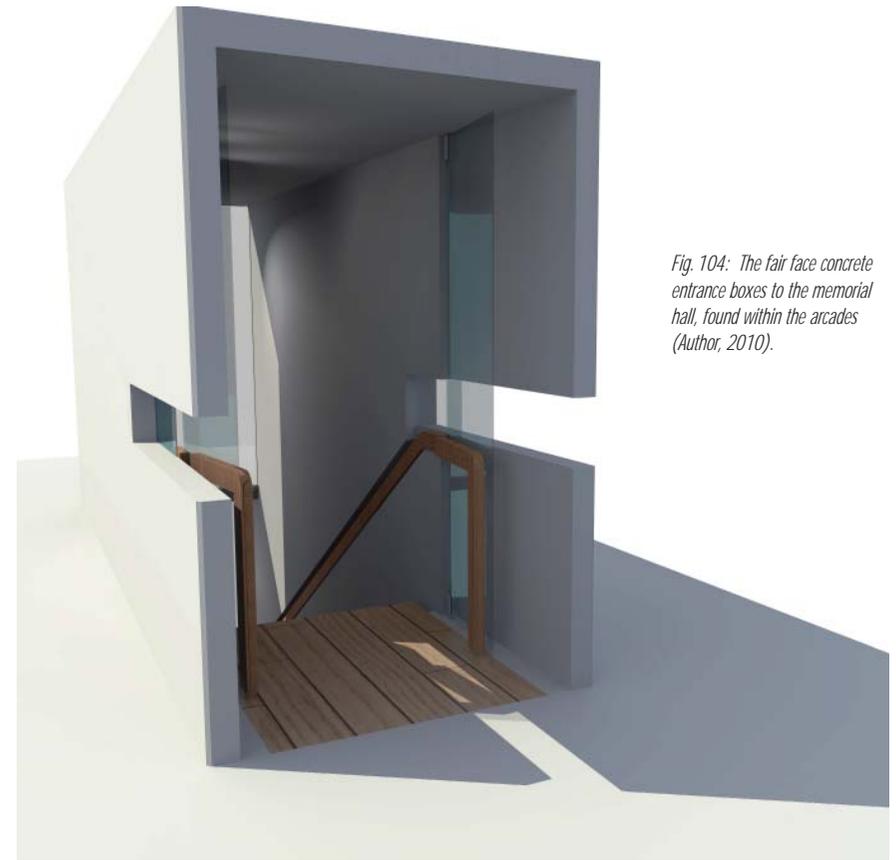


Fig. 104: The fair face concrete entrance boxes to the memorial hall, found within the arcades (Author, 2010).

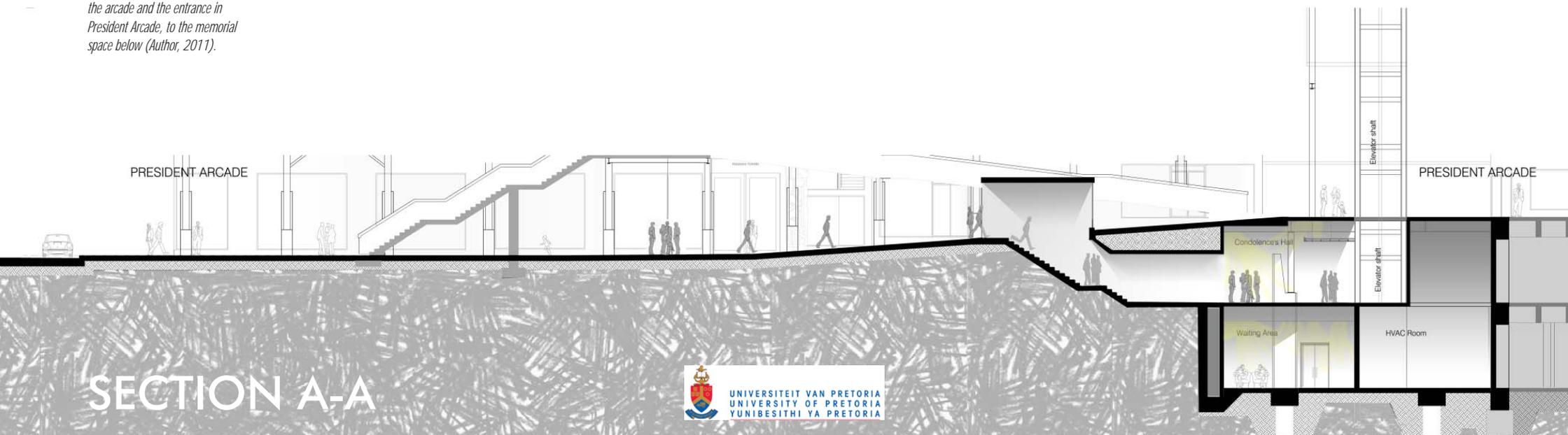


Fig. 105: Section B-B shows the arcade level above and the memorial space below. One can see how evidence is given in the arcade, of a space below, through the raised floor level (Author, 2011).

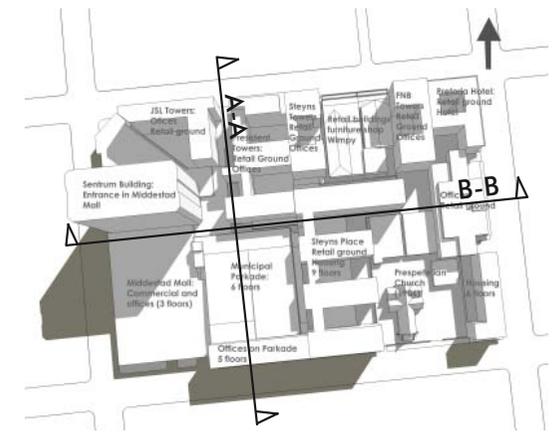
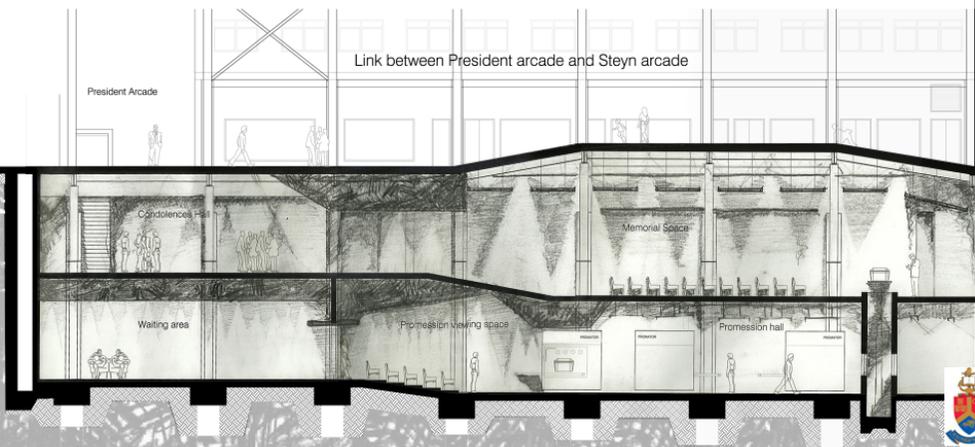


Fig. 106: Block key

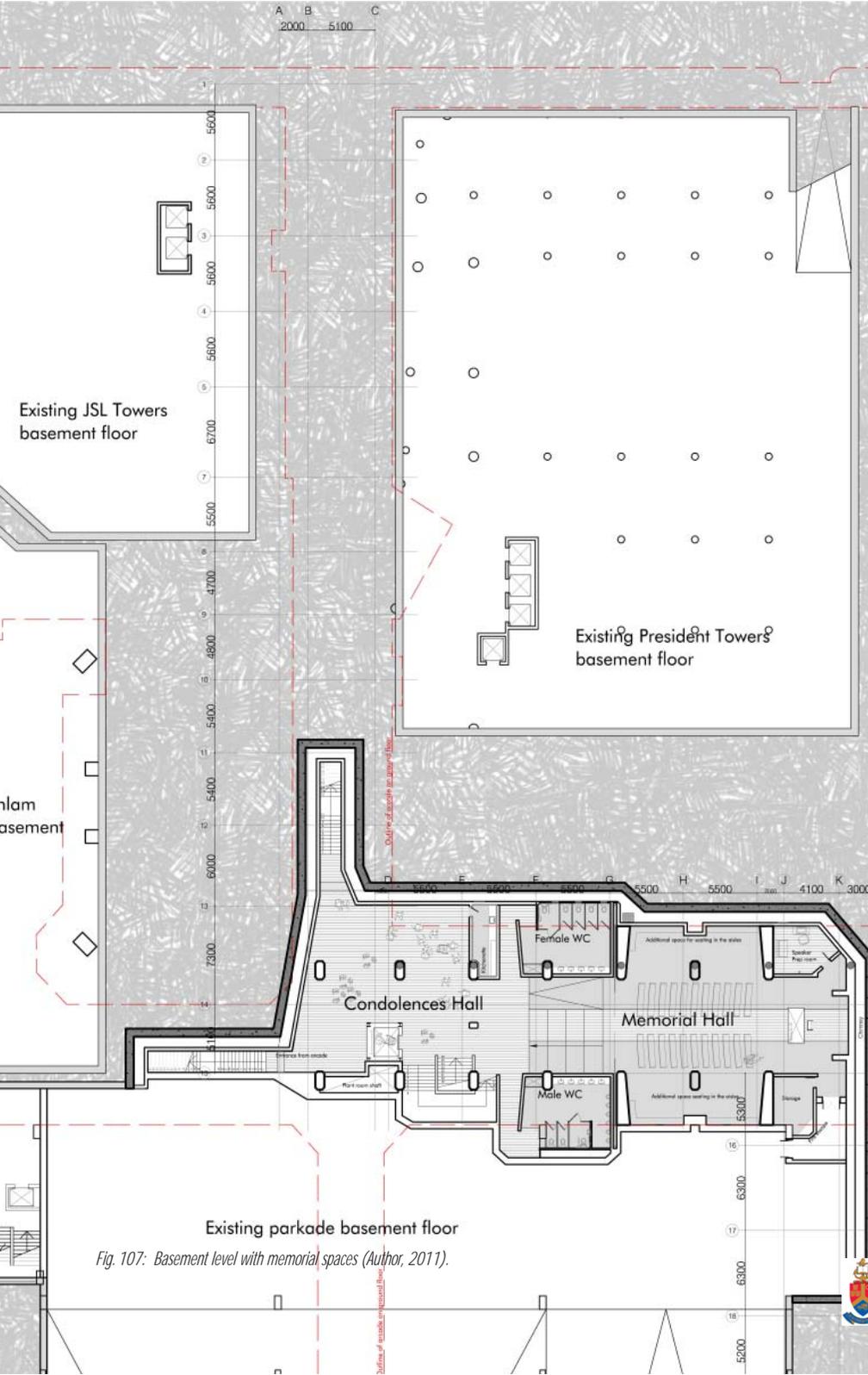


Fig. 107: Basement level with memorial spaces (Author, 2011).



Fig. 108: Sub basement level with promession facilities (Author, 2011).

# Vertical place of remembrance:

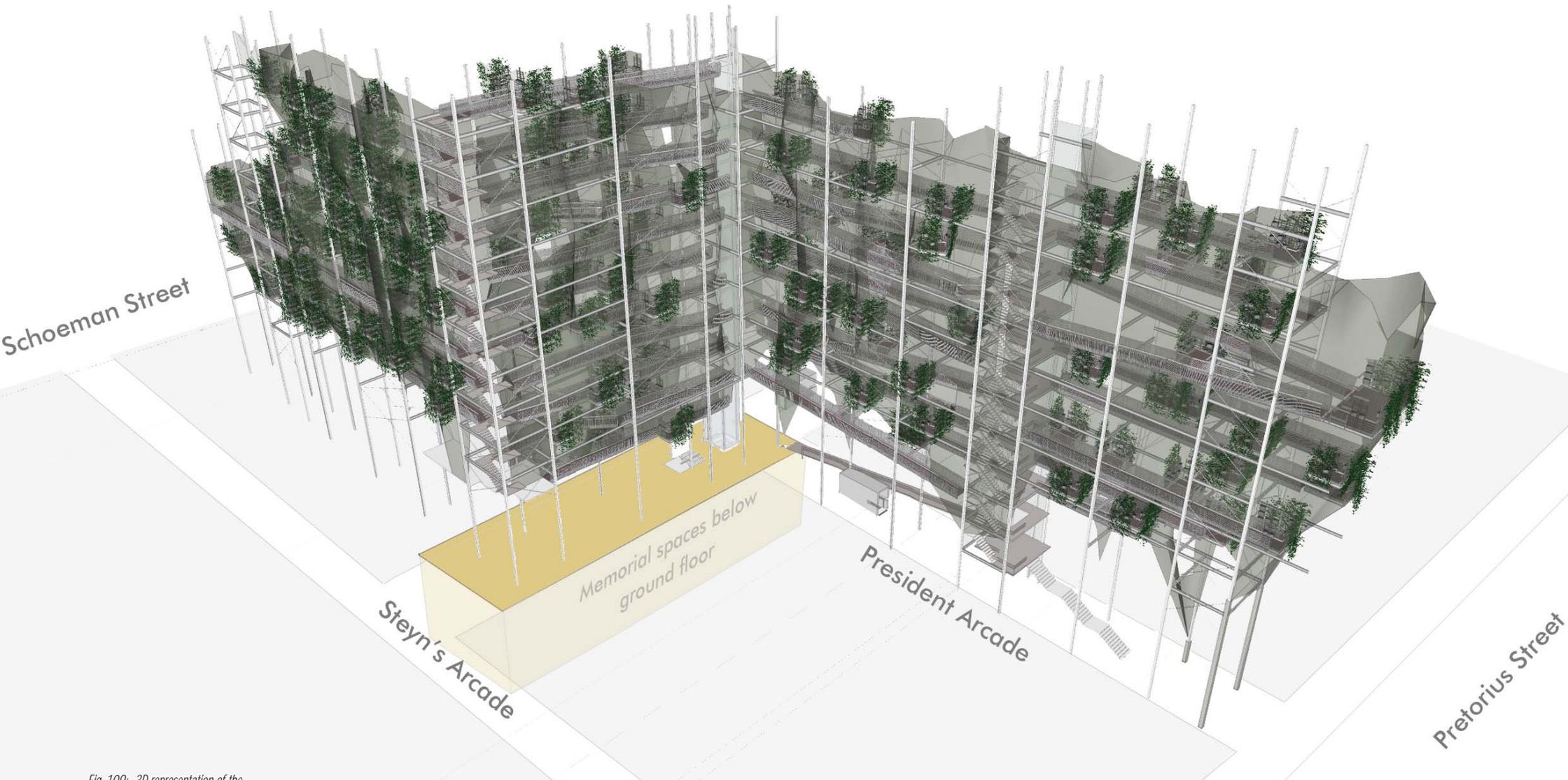
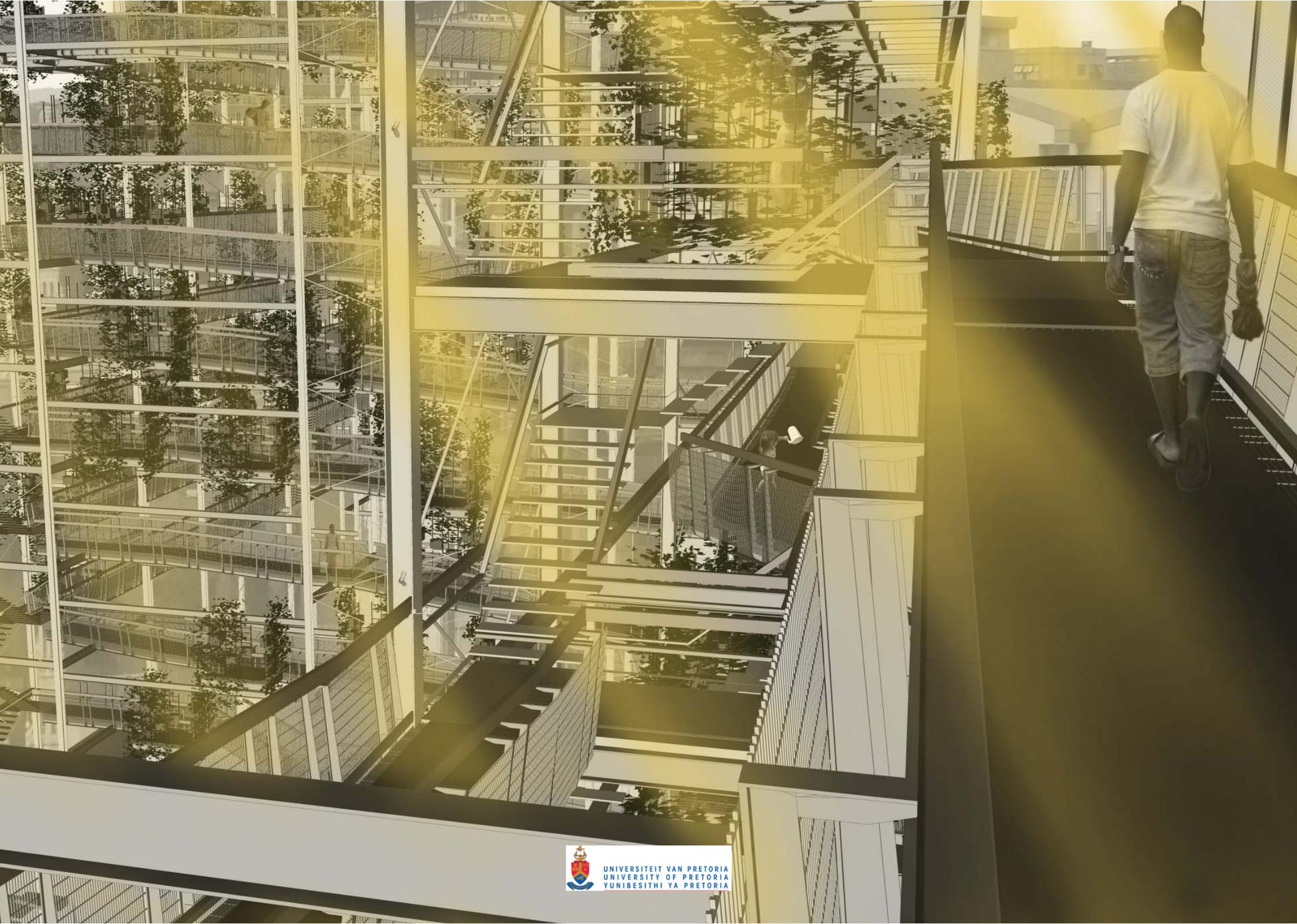


Fig. 109: 3D representation of the Vertical place of Remembrance (Author, 2011).



The structure will house the remains of the deceased. Re-presenting the *between*, 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 that which lies between “here and there”.

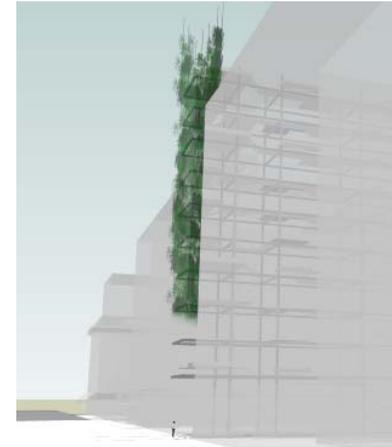
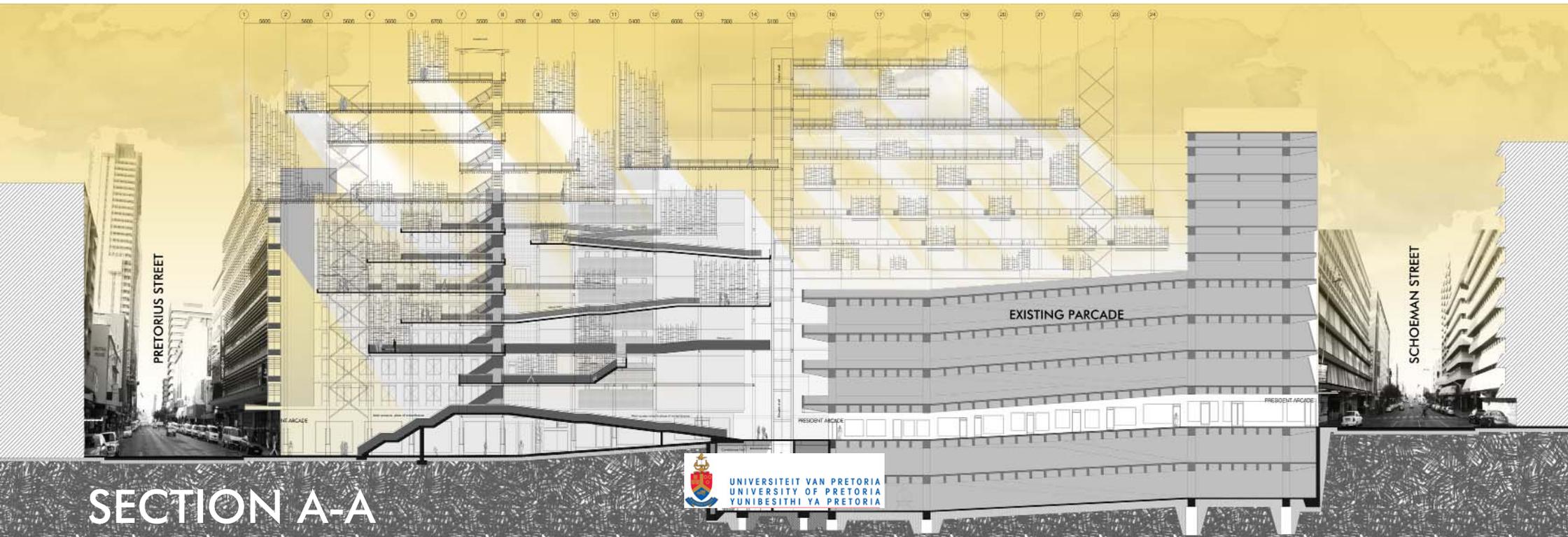


Fig. 111: The vertical place of remembrance fills the void in the urban facade (Author, 2010).

Fig. 112: Section A-A - shows the public part of the place of remembrance, with easy access from the street (Author, 2011).



# SECTION A-A

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.

Fig. 113: Section B-B with the memorial spaces underneath the arcade and the place of remembrance above. The progression from one condition within the structure is most evident on this section (Author, 2011).

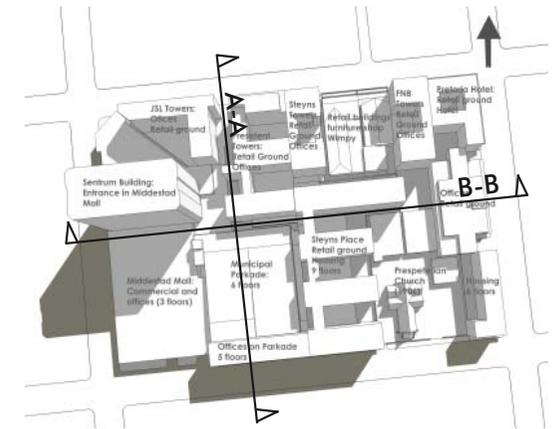
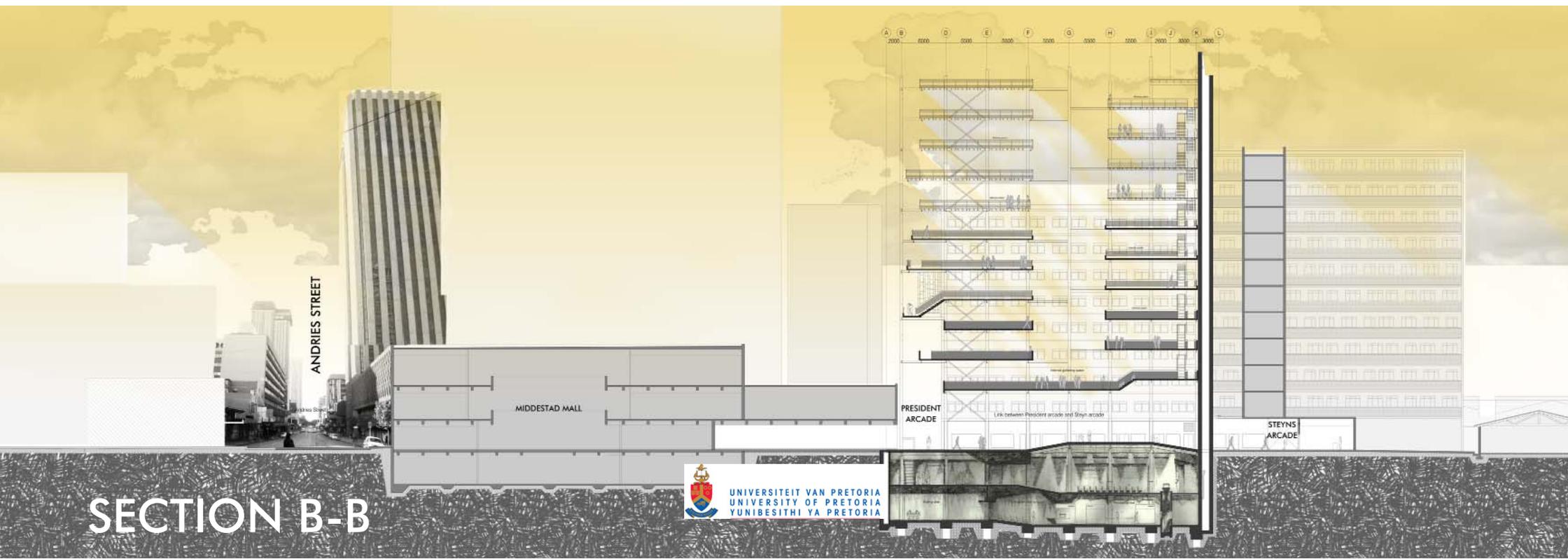


Fig. 114: Key plan



SECTION B-B

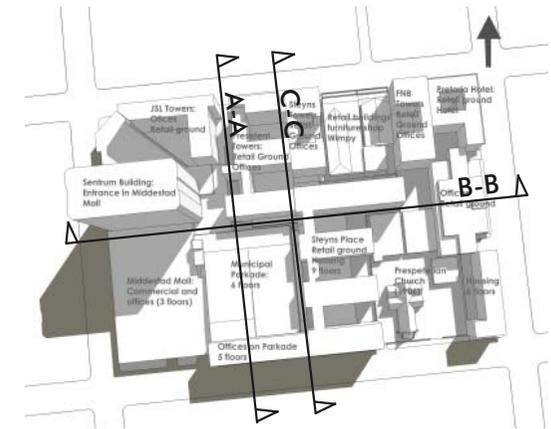
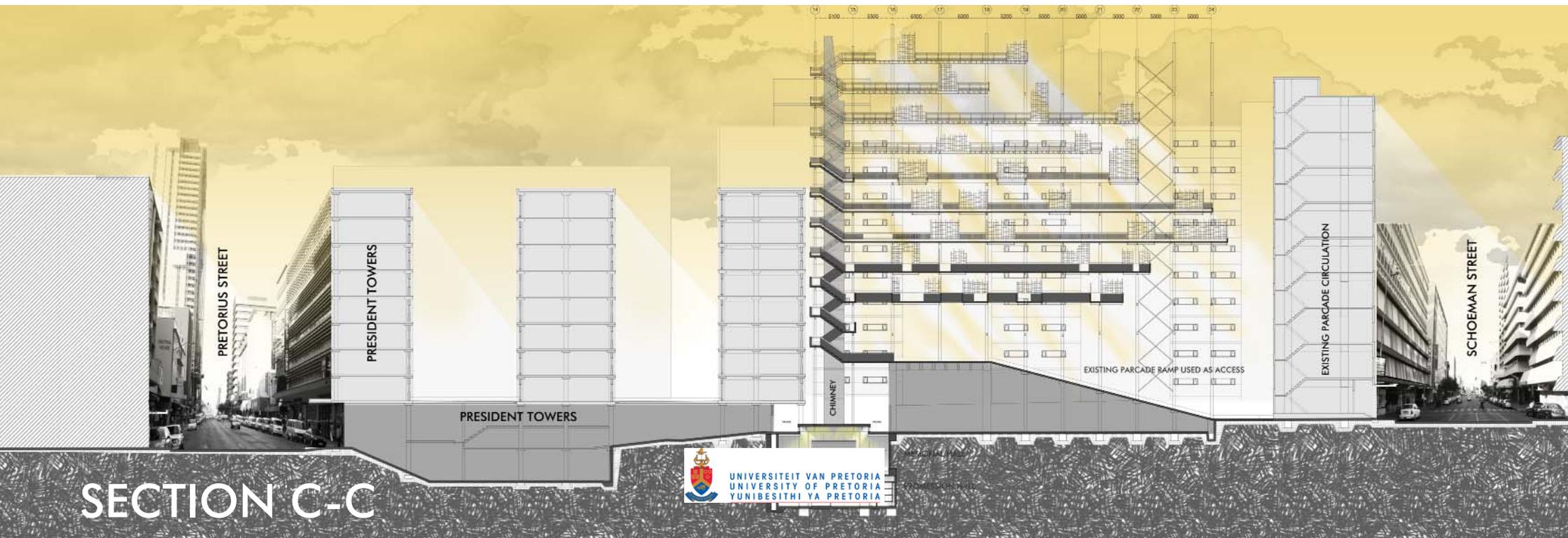


Fig. 116: Key plan

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. 115: Section C-C (Author, 2011).



# SECTION C-C

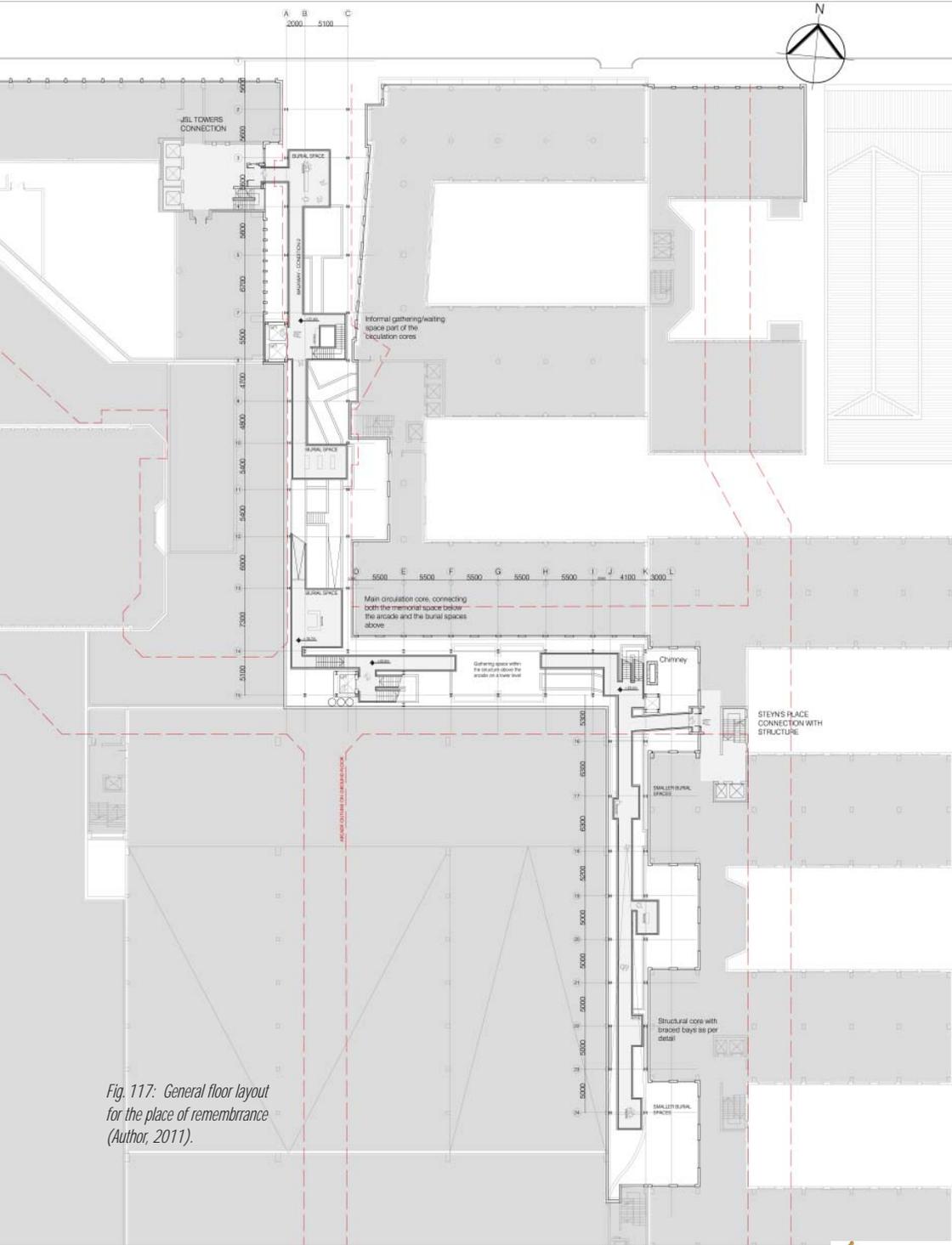


Fig. 117: General floor layout for the place of remembrance (Author, 2011).

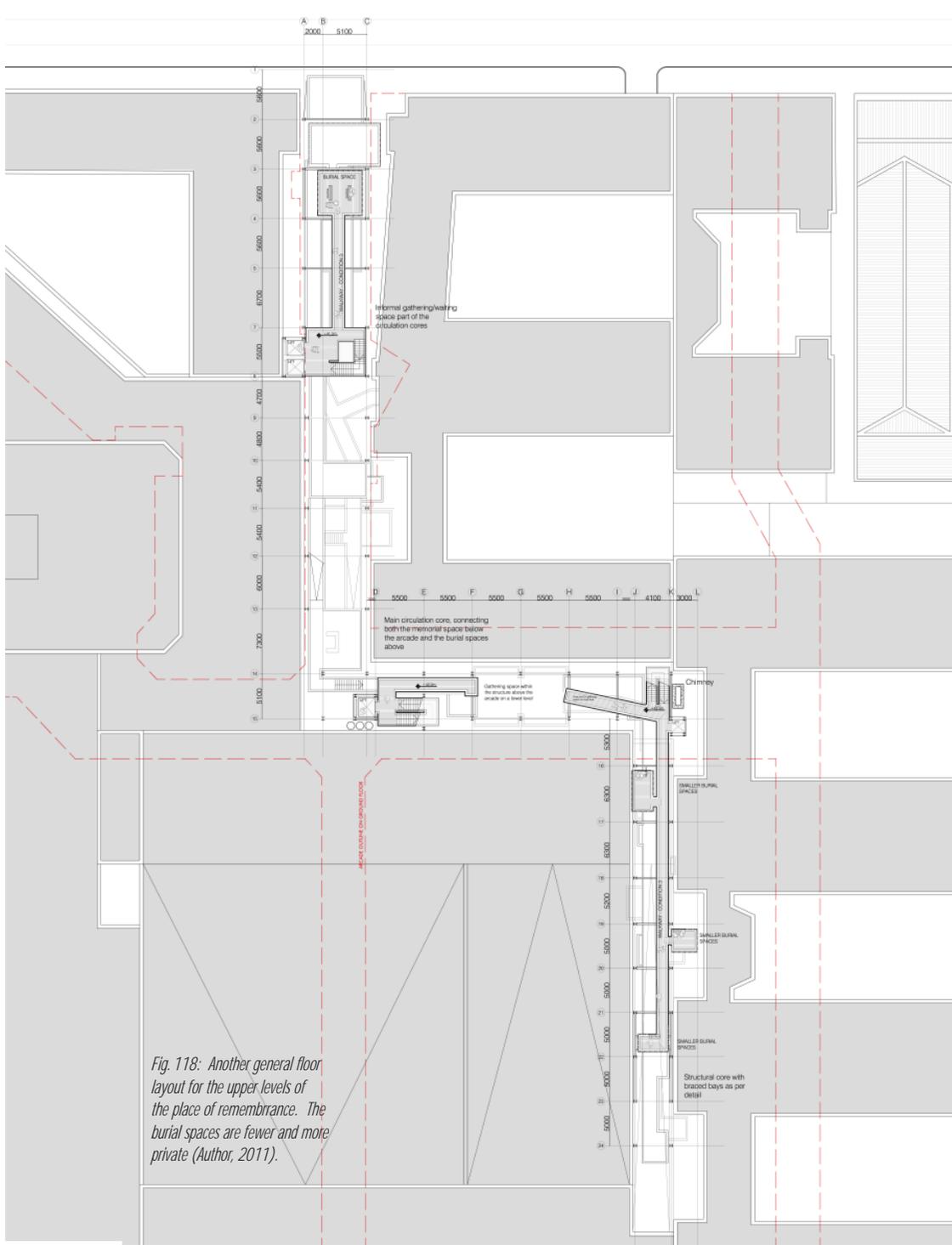
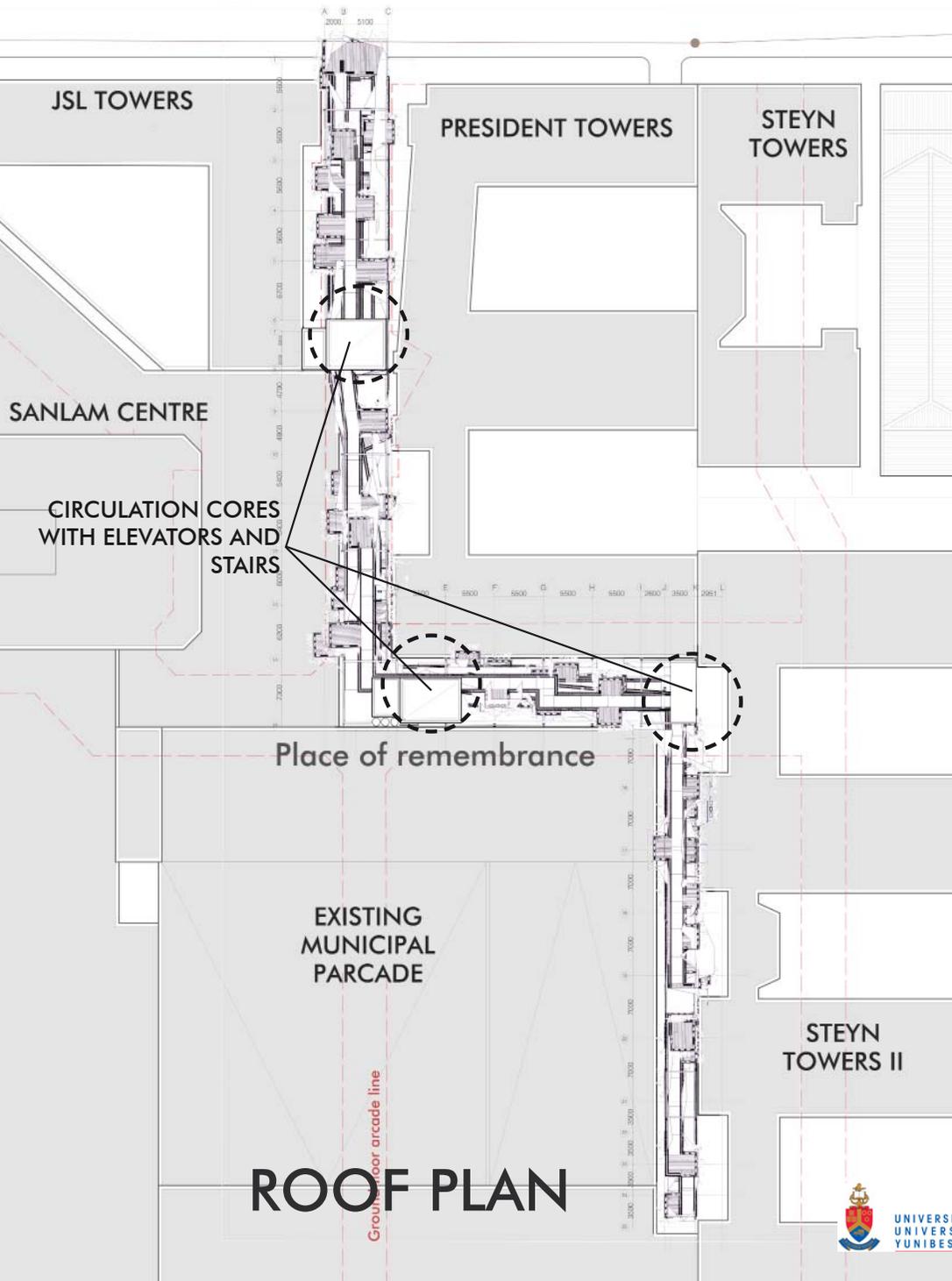


Fig. 118: Another general floor layout for the upper levels of the place of remembrance. The burial spaces are fewer and more private (Author, 2011).

PRETORIUS STREET



*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).*

