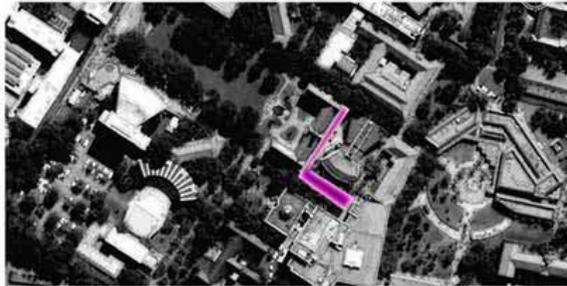
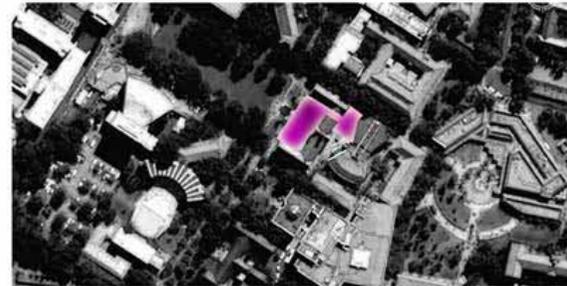


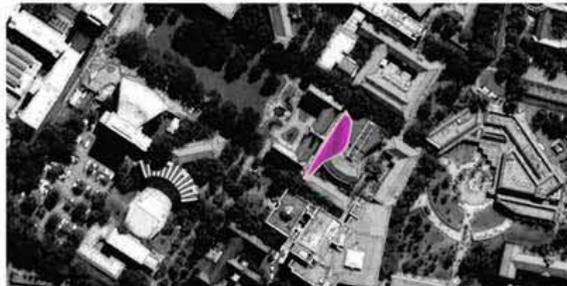
## From above to the depths below



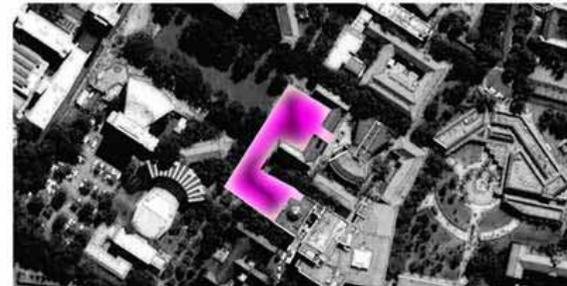
Thin skin building along Old Arts including neighboring Marketing building - Facade and modernist building have to much significance.



Structure which penetrate Old Arts from east and moves through building to front courtyard and ultimately below ground surface - building to delicate and important to puncture.



Infill structure in space between Old Arts and Chancellors building - light and ventilation problems and awkward shape and foot-print.



To protect visual experience of facades project is best suited to be out of sight and below surface. Connecting Old Arts and Old Merensky through sub terrainean structure.

Through a process of elimination, numerous locations were considered but ultimately the best location is one which is submerged.

Fig.38

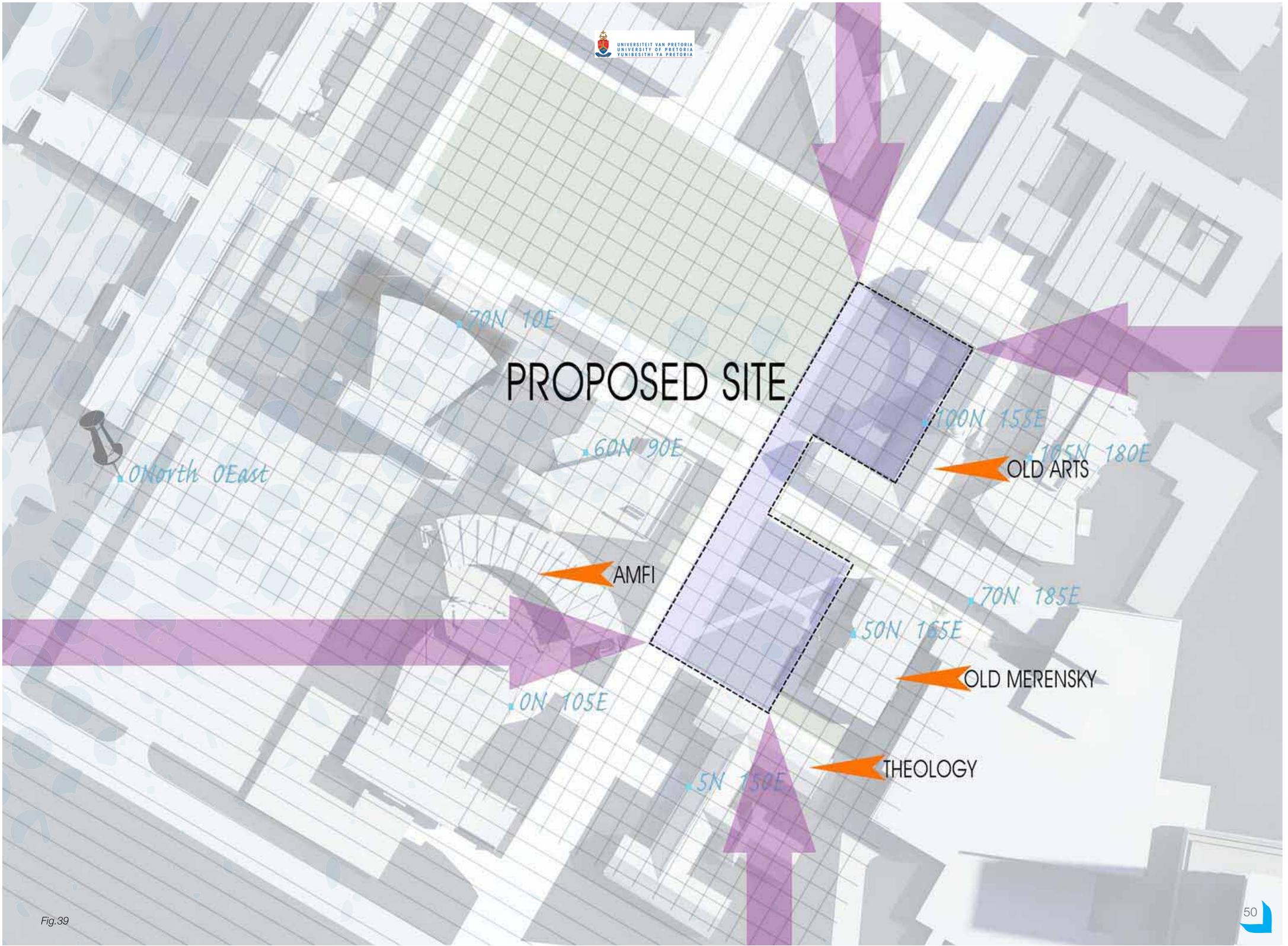


Fig.39

Campus is divided into areas of different study fields, like engineering, arts and economics. These study fields find themselves in very distinctive districts within campus limits and there is an almost playful competition between the districts.

Engineering

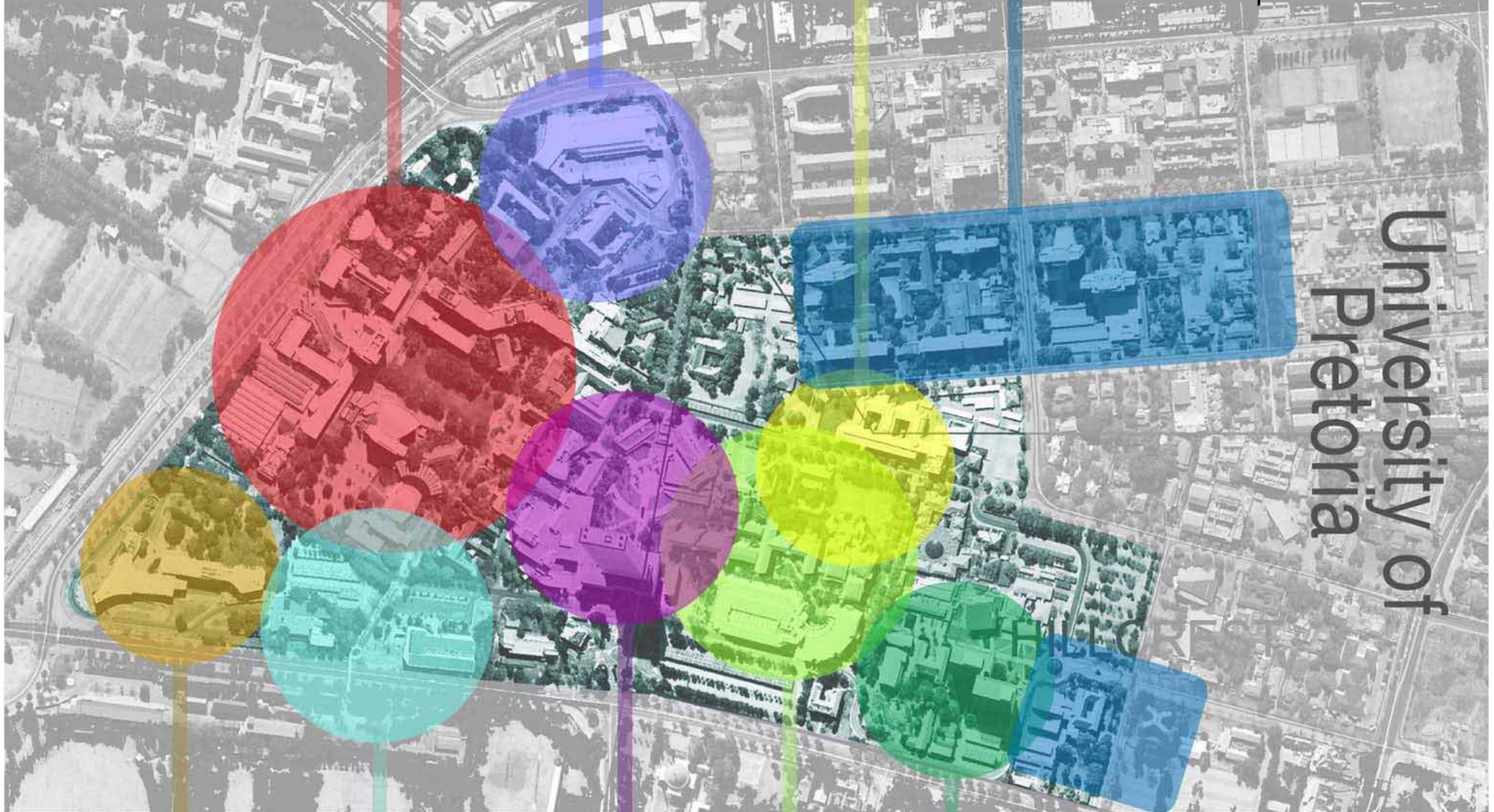
IT

Law

Residences

# Campus Districts

# University of Pretoria



Admin

Arts

Human Sciences

Economics

Agriculture

# The Cultural Environment

## *Legislative Context*

### *NHRA Regulations*

*No. 25 of 1999: National Heritage Resources Act, 1999*

### *Section 32: Heritage objects*

*No. 13. No person may destroy, damage, disfigure or alter any heritage object, or disperse any collection which is listed in Part II of the register, without permit issued by SAHRA.*

*No. 17. No person may carry out any work of restoration or repair of a heritage object, listed in Part II of the register of heritage objects, without a permit issued by a duly authorised representative of SAHRA.*

*No. 18. On application by the owner or custodian of a heritage object listed in Part II of the register of heritage objects, SAHRA may at its discretion assist in funding any restoration or repair work undertaken by a restoration or repair craftsman approved by SAHRA.*

### *Section 34(1)*

*No person may alter or demolish any structure or part of a structure which is older than 60 years without a permit issued by the relevant provincial heritage resources authority.*

# Conservation - Burra Charter

*Places of cultural significance enrich people's lives, often providing a deep and inspirational sense of connection to community and landscape, to the past and to lived experiences. They are historical records that are important as tangible expressions of identity and experience. Places of cultural significance reflect the diversity of our communities, telling us about whom we are and the part that has formed us and the local landscape. They are irreplaceable and precious. (Burra Charter)*

The Burra Charter is a guide for the conservation and management of places of cultural significance. It was compiled in Australia in an attempt to heighten awareness of conservation and responsibility concerning places of cultural value.

1. The first step is to discuss and understand the cultural significance of the place from the different cultural point of views. To also justify these views of significance.
2. The second step is to develop a policy on the management of the place.
3. The final step is to manage the place of significance in a responsible and respectable way set by the policy.

## Cultural Significance

The Old Arts building was the first building to be completed on campus in 1911 and it housed all of the functions needed at that time. The neighbouring building, Old Merensky Library, falls into the same significant category as the Old Arts, but only

the Old Arts building will be discussed.

During most of the 100 year existence of the Old Arts Building it was within a dramatic political context. In a white societal context the building was seen as a symbol of humble beginnings and a corner stone to education and modern civilisation in the Transvaal. It was built in Neo-Romanesque European architecture by people from European based education.

In a black African context it was seen as an overwhelming building, even beautiful, but not understood. It became a misunderstood white icon, because of its alien occupation in an African environment. Although it will be argued that the area was not inhabited by any tribal group and the aim of the building and the development around it was to create a world class European institution in a new city. Over the years, the building lost its function and became purely a monument to progress and now a democratic community. It is without a doubt the heart of campus and the main symbol of the University. It currently houses museums and the archive which symbolically turned the essential structure into much more – It is seen as a house of memory and history. It has embraced the changes in South Africa and houses the Mapungubwe Museum which is a landmark to a prominent ancient black society which developed the corner stone of African history, knowledge and progress.

The Old Arts Building is a symbol of 'the place of dreams'. Young people come to the university to study fields of their interest; they enjoy friendships and become adults. Ideologies are formed, and protesting and

debates are encouraged. When people leave the university to continue with their lives and will remember the university and their youth with many images of student life, but the image of the prominent Old Arts Building will always be remembered as it is a tangible memory and beacon.

Almost as an unwritten rule every student that graduates at the end of their studies must take a picture, wearing their academic wear and with their parents on either side (smiling as widely as they can), on the Aula lawn in front of the Old Arts. This picture has nearly become the most important evidence that the student has actually 'done it'!

The University strives to become an institution that encourages change and innovation within our country. The Old Arts has become a symbol of hope that young South Africans entering the world will make a difference socially and economically.

## Justification of significance

The physical appearance of the large stone structure and the engraved detail is a sign of importance and wealth. Together with the extensive lanes of trees and gardens that once connected it axially with the Union Buildings, the great importance of this building is exemplified.

The Old Arts has been on many magazine covers and material advertising and show casing the University.

In conclusion, although the Old Merensky building is not seen as such a great social significance, it is still a very large cultural landmark that has lost much of its charm

due to the weak nature of its current function. People just walk by and acknowledges its strange beauty. Never the less it is just as important a structure as the Old Arts and is therefore crucial that the original facades and aesthetics be maintained. Adaptation of its use will greatly improve its significance and if it the time came for architectural intervention and addition it will then be important to respect the aesthetic and image of these great buildings.

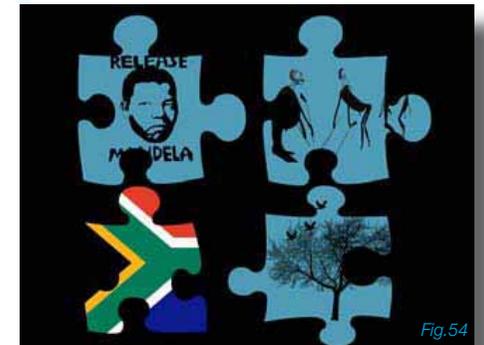


Fig. 54

The Puzzle of South African History



Fig. 55

"Smile you've done it!"



Old Arts connected to  
The Union Buildings

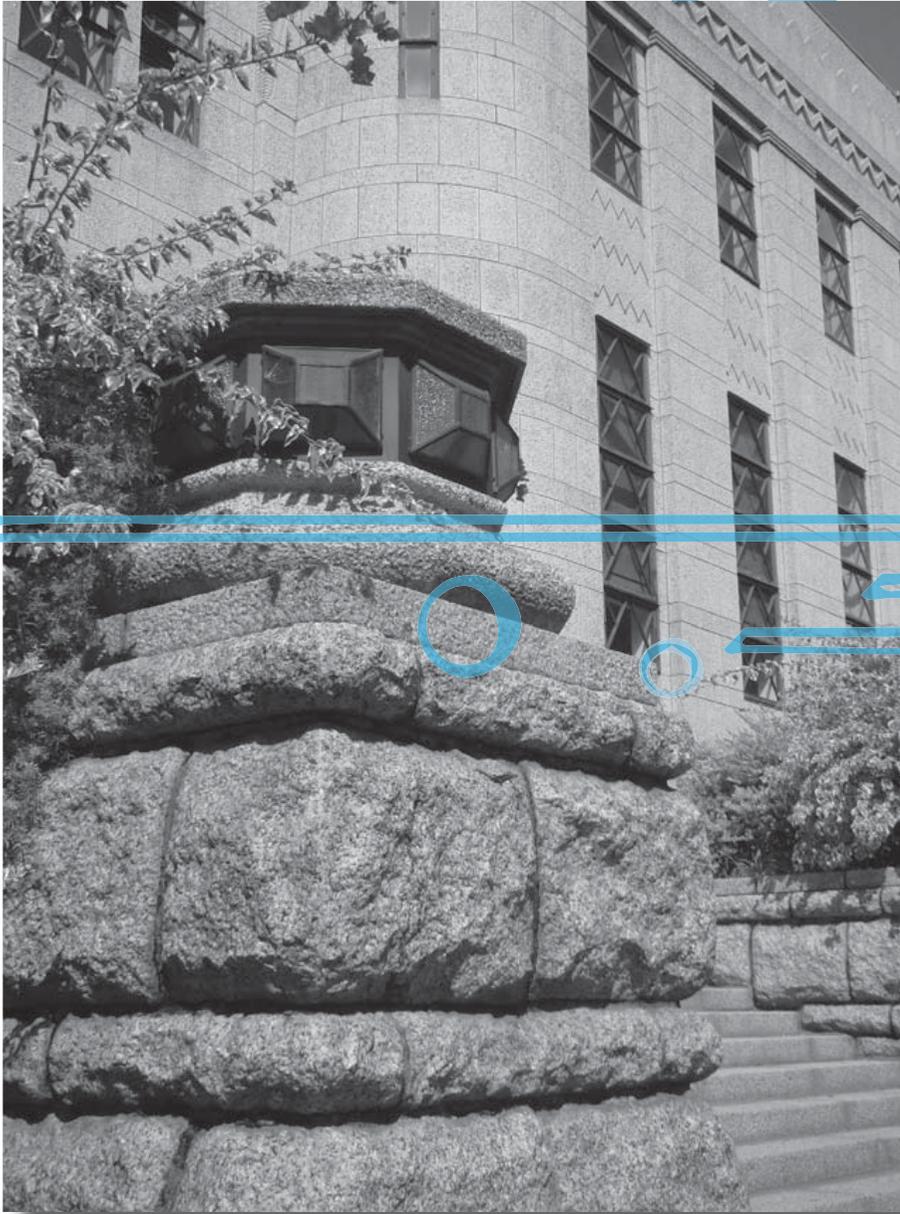
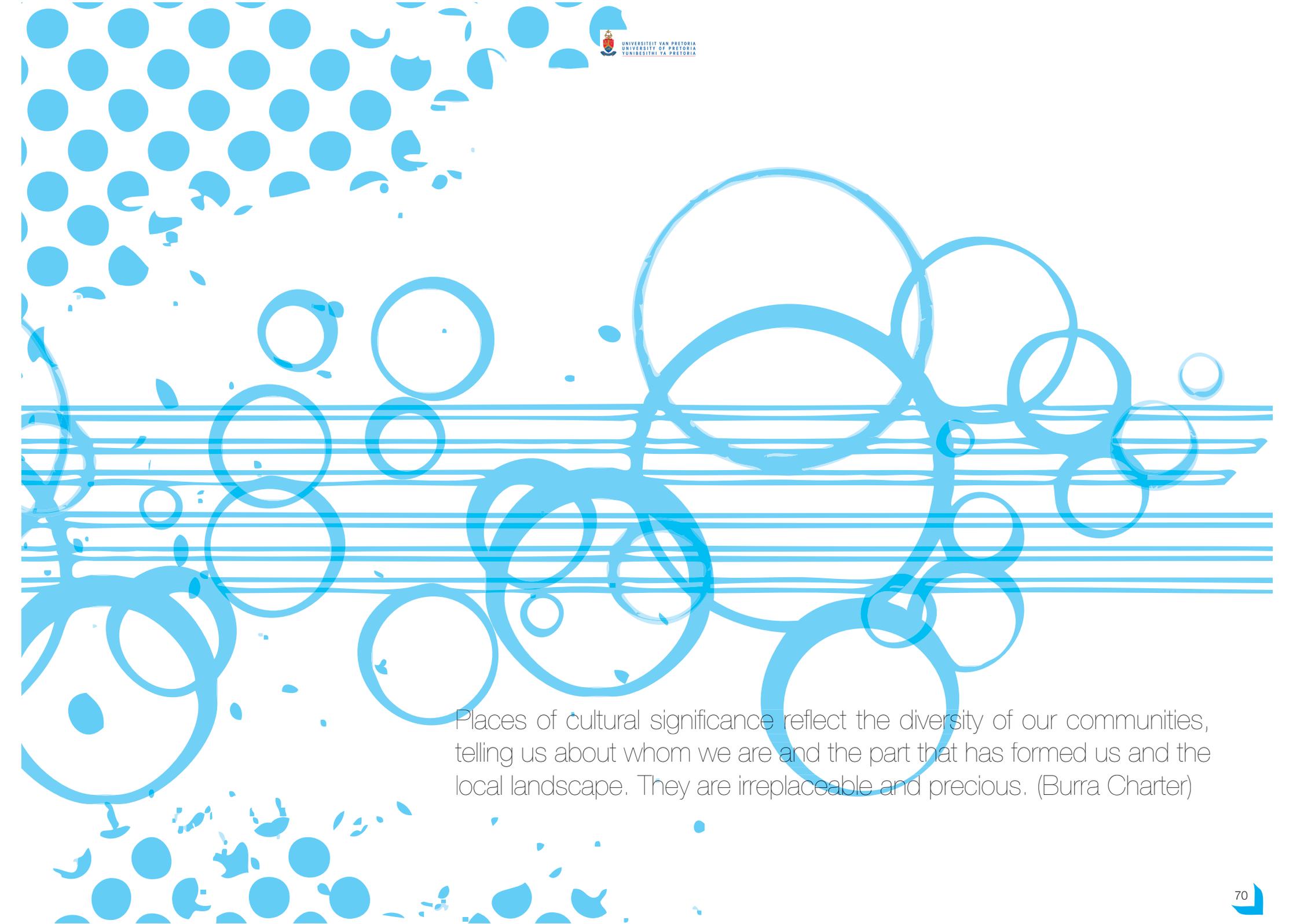


Fig.57



Fig.58



Places of cultural significance reflect the diversity of our communities, telling us about whom we are and the part that has formed us and the local landscape. They are irreplaceable and precious. (Burra Charter)

# Political Context

Archaeology is the recovery, documentation and analysis of artefacts. These artefacts are used to complete the history of humanity. Artefacts don't have to be categorised as only objects it can be architecture and landscape as well.

After recovering the artefacts, documentation and analysis is carried out to explain the development of human culture, history, evolution and also human behaviour and ecology. During this recovery process many questions will be asked and some of these questions will probably never be answered. Therefore most of the information or documentation done after the analysis is mostly assumed by the excavator and this is why it is crucial that the interpretation of the archaeologist is understood within his or her context or agenda. Archaeology is thus all but objective and pure; it is influenced by large factors like social, economical, ecological and political aspects.

## Politics and archaeology

*Archaeology is where the present and past meet. The interpretation of the past has many influencing factors. Who is doing the analysis and for what reasons?*

*Archaeology's concern with tangible remains lends it an immediacy and credibility unique among human sciences. Its patent attachment to pressing issues of identity and possession of post imperial hegemony and of ethnic cleansing, the retention or restitution – of land and bones with artefact – that embroil 1st and 3rd world states, mainstream and minority people. (David Lowenthal 2002,62)*

The core process of digging and excavating is not just a description of findings. It is also an interpretation, but if interpretation begins at excavating, so too must politics.

Interpretation is always subject to conflicting perspectives. These findings and interpretation thereof should never be taken as definitive. Findings can influence cultural history of a community or society in a positive or negative manner. This passion laden process of archaeology to find evidence of one's roots can have local and universal effects. This process can be used to separate you from others, for example in times of economic or political crisis, archaeology can be used to show that one belongs to some community, to claim a culture as personal and to show similarities between the past is and the present.

Colonial attitudes regarding the ownership of artefacts, and the belief that scientific attempts should overrule all other claims for advantage or local knowledge, is destroying the legacy of archaeological meaning. In Egypt people see their archaeological gems as a means of great profit; this opens the door for Western involvement in excavation and writing of findings in Egypt. In the past this involvement was tied to ownership and meant that whatever was found could be kept by the finder and could then be exported to their country.

It is argued that the local Egyptians have no interest in their heritage and in fact disrespect it by vandalising most Egyptian monuments. These artefacts are then sold to western individuals and illegally taken out of the country. There is absolutely no control

exercised with regard to the safety of their heritage. To view any of the monuments a tourist must pay an entrance fee, but this money is not used to further restore or excavate these monuments, it goes straight into the government's hands.\*

Obviously religion plays a large role in this case, because the majority of the population is Islamic and feels that the Egyptian history contradicts their own beliefs.

In a South African context Mapungubwe can be taken as an example. The local community was not included in the discovery process of this site, and during Apartheid years it was even further hidden by the socialist government. If you were to ask any person on the street if they knew what Mapungubwe is they will not have any inkling, as it was not included in the school curriculum. The discovery of this very important African city should be shared with relevant communities to spark a sense of belonging and interest to their origins, especially after an extended period of social discrimination.

The tourism industry historically has provided opportunities for some countries to present crafted images of a certain history or past. Such images can be burdened with conflicting claims, hurtful memories, or fantasy nostalgia. Relatively new institutions like UNESCO World Heritage Commission can create politically charged local situations in their attempt to preserve cultures on a global scale.

Some may argue that heritage history is necessarily distorted because of the

predominant emphasis on visualization, on presenting visitors with an array of artefacts, including buildings, and then trying to visualise the patterns of life that would have emerged around them. This is an essentially "artefactual" history, in which an entire array of social experiences are necessarily ignored or trivialised, both in the past and in the present. (Urry 1990.56-7) Therefore it is crucial that an anthropological view also be understood. This view then becomes much more important than the 'artefactual' image most visitors receive. Through this understanding of human life and social behaviour it will be much easier to relate to a historical society than through ruined buildings. It is very important that individuals also realise that they can carry more than one social identity and belonging.

\*Interview with Ayesha Omar, Egyptian Archaeologist, 2005

# The Four Pillars



Fig.59

Iconic golden rhino found at Mapungubwe



Fig.60

Nazi propoganda

From my research I have found that there are four main important aspects of archaeological politics, I call them the four pillars of politics, namely; *Interpretation, Identity, Ownership and Propaganda.*

Interpretation begins with the excavator or archaeologist analysing his finds. This is the first step in the process of creating history, the first step to piecing together a puzzle of the past. It has been said that interpretation starts at the trowel's edge and so does politics. Interpretation is dependent on the archaeologist's background and views, in some cases the political environment has a strong grip on the process of archaeology too.

Identity is the search by states or groups to discover information about their history. Identity is to my opinion the biggest and most important factor in archaeological politics, because this is a more personal way to define who and what people are. Identity is a very broad notion in that evolution and religion need answers of which only history can give. In a South African context, like I've said before, it is the search for history and belonging by the black population, to which a history was denied by an oppressive government. The same can be said of the Jews in the Nazi era.

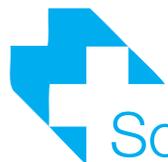
The University of Pretoria is currently in possession of the Golden Rhino found at Mapungubwe. It was taken away from its origins and put on display as a reward to the University for finding it. Although a new museum has been designed by Peter Rich and is currently under construction, the University and the Curator of the Mapungubwe Museum (Sian Tiley-Nel)<sup>4</sup> is reluctant to return the artefacts due to exhibit security and standards.<sup>5</sup>

Some day the Golden Rhino will return to the "Place of Stone Wisdom" where it belongs.



Fig.61

4 - Interview with Sian Tiley-Nel, March 2008  
5 - Opinion of Author



## Social Context

This is an Afrikaans article from the Kampus Beeld on 16 July 2008 and it paints a perfect picture of students and campus life:



### *Die tien dinge maak van jou 'n Tukkies, deur Inge Wasserman*

*Jy is net, as j gelukkig is, vir sowat vier kosbare jare op kampus. Maar net omdat jy hier geswot het, beteken nie dat jy 'n Tukkies in murg en been is nie. Hier is tien 'rites of passage' wat elke Tukkies moet deurgaans om as 'n ware Tukkies beskou te word.*

- 1. Swem op 'n snikhete dag in die fontein voor die OU Lettere gebou. Hou net 'n oog oop sekuriteit!*
- 2. Laat die koppe draai en die asemers snak deur iets wilds, speels en 'way out' kampus toe te dra.*
- 3. Wees vir oulaas 'n kind. Gaan kaalvoet kampus toe en word een met moeder natuur.*
- 4. Die legende lui dat jy nie 'n student van Tuks is as jy nie op die bokkie voor die Ou lettere gebou gery het nie. Hou weer eens 'n oog oop vir veiligheidswagte!*
- 5. Verf op die graffiti-muur. Al is dit net 'n klein handtekening.*
- 6. Besoek iets op kampus wat vir jou onbekend is, soos die Mapungubwe Museum, Scienza of die kamera Obskura. Wie weet, jy mag dalk net iets leer.*
- 7. Maak kennis met 'n vreemdeling. 'Smile. It confuses people.'*
- 8. Dros die hele dag se klasse vir 'n fliet-marathon by die Aula.*
- 9. Skrikkeljaar gebeur net een keer in vier jaar. Dames, gebruik die geleentheid en vra die man van jou drome uit op 'n romantiese aand.*
- 10. Maak seker 'n jakarandablommetjie val op jou kop voor die eksamens.*



