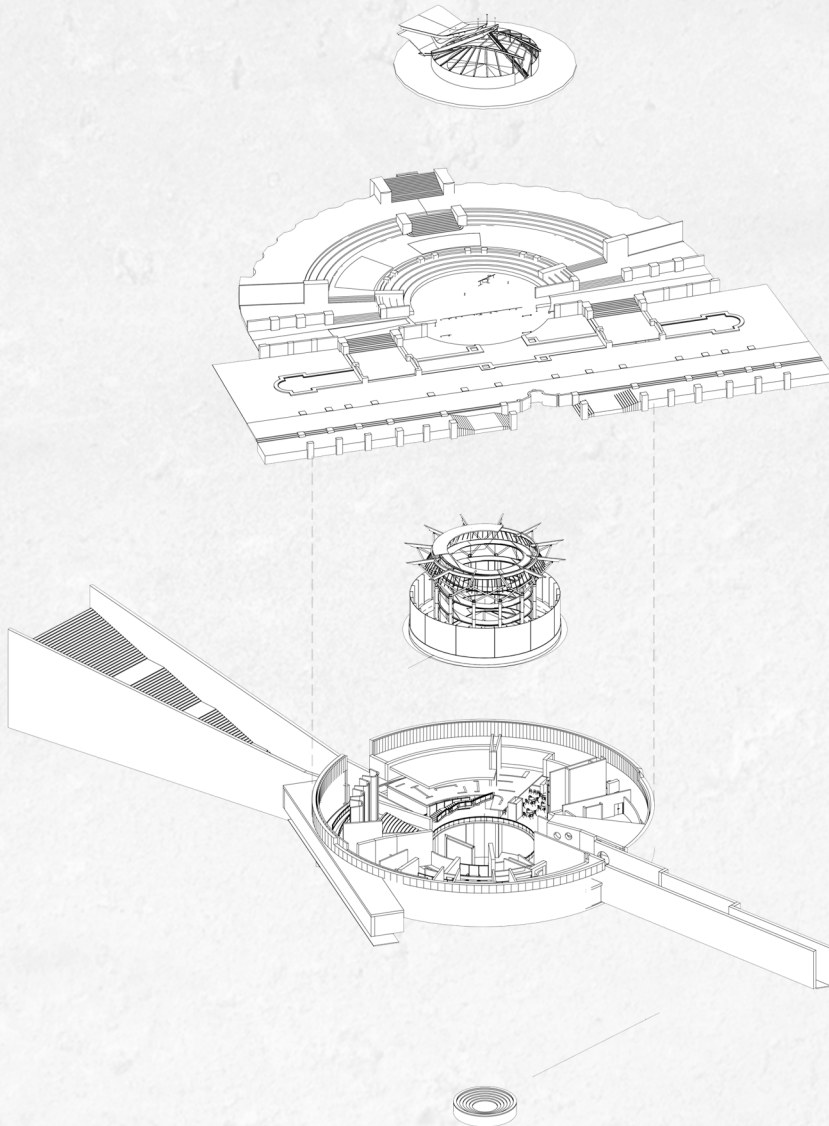


THIRD SPACE

Negotiating the third space as an emergent territory



by Arthur Lehloenya

THIRD SPACE

Negotiating the third space as an emergent territory

Submitted in partial fulfillment of the requirements for the degree of Master of Architecture, MArch(Prof)

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University of Pretoria

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2015



As the initiates walked in their righteous path, the modern man traversed their path, conflict arose, a dialogue was initiated.

In a fragmented culture of strangers, wanderers and political heads, who has authority over who, who has the power, and who's heritage is it anyway? Mine or yours.

Dialogue and power

Figure 1.1: Collage showing initiate and modern man crossing paths (Author, 2015)



Figure 1.2: Image of Union Buildings ((Sahistory.org.za, 2015)

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Acknowledgments

For parents and friends
For the strangers wanderers and politicians
For me, for Self and understanding

A special thanks to:

Arthur Barker for always asking the hard thought provoking questions
Johan Swart for the guidance.
Buhle Mathole (and Kabu Design Architects) for always believing in me and being a motherly figure in my life
Batatu for the evenings we spent deliberating on the project
Reabetswe, Lwazi and Mbale for the interrogative questions and assistance with literature
and to Vuyi, Sefora, Lebo, Percy, Tumelo, Silindzile, Siphwe, Moyo

And to God, because I believe he made it all possible

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Abstract

Place and identity are bound to one another. The places we grow up in and the places we inhabit in the city shape us and construct our identities. When humans are displaced from original habitat and into another, a change in mental construct occurs.

This dissertation explores notions of power and identity expressed in the Union Buildings, as well as change in political regimes and the representation of buildings under such regimes over the span of the Union Buildings from their time of conception to current day. This will be investigated in terms of the initiation school ritual using the backdrop of the Union Buildings as a study into the possibility of a new programme allowing for a new image within changing cultural beliefs. Whereas the current Union Buildings is representative of the two cultural/political groups as means of reconciliation preceding the Anglo Boer Wars, the proposed programme opens a new collective memory; one which represents unity amongst all people in South Africa.

The architectural intent seeks to explore the relationship of Self and Other, conceptually and physically, by confrontation or contestation of the existing boundaries and controls that occur in and around the Union Buildings. Furthermore, the architecture seeks to disrupt traditional notions of the 'plinth' and the 'boundary' and introduces a third space in which the users of the space can inhabit.

The project moves beyond representation of conflicted pasts in current museum typologies, and enables the platform for a new identity to be formed, both architecturally and in the selection of the programme. The proposed programme of the political school facilitates the interception of the structure into the Union Buildings by a forced interaction between the politicians and the public.

The narrative

This document serves as a recording of multiple narratives emanating from different environmental biographies and their encounter with the city and finally the Union Buildings. The narrative serves as a guide to some of the concepts explored as well as setting the context for the proposed building and its programmatic functions. It should be read as a guide to understanding the nature of Self and Other and the encounters they experience with one another.

The story consists of four characters: The politician, the tourist, the foreigner and the citizen. These are the characters that feature or play an integral part in the narrative of the Union Buildings.

The *citizen* who wanted his voice to be heard but was vocally incarcerated for having an opinion. Idi Amin once said, I paraphrase, ‘everyone is entitled to freedom of speech, what I cannot guarantee is freedom after speech’. (Falkvinge, 2014). The citizen goes onto a self-exploration, whereby he wants the politician answerable for his actions.

The *foreigner* who was not admitted in society because he was different, could not speak the same language as the citizen. He gives an account of his background [Lesotho], describes his journey from Lesotho to Pretoria, he describes how the colonial man was able to intercept his land and make him wear the commoner’s clothes, he begins to question his apparel; the blanket and the commoner clothes he wears inside. Is he himself or has he been covered by the colonial cloak. He questions his identity, Who am I? A masked colonial man myself?

The *politician* who had power and was unconsciously (or consciously) constructing negative narratives of how people should live their lives. He sets rules, buildings plinths so that he can watch the citizens below. He fortifies walls to protect himself and forgets that he too is a citizen and must be answerable to his actions.; as it was in the Roman and Greek times of the temples, where the

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agora was a place of gathering. The politician himself explores identity; ‘here I am representing a democratic world, yet I sit behind my desk that a colonial man designed. Who am I?’

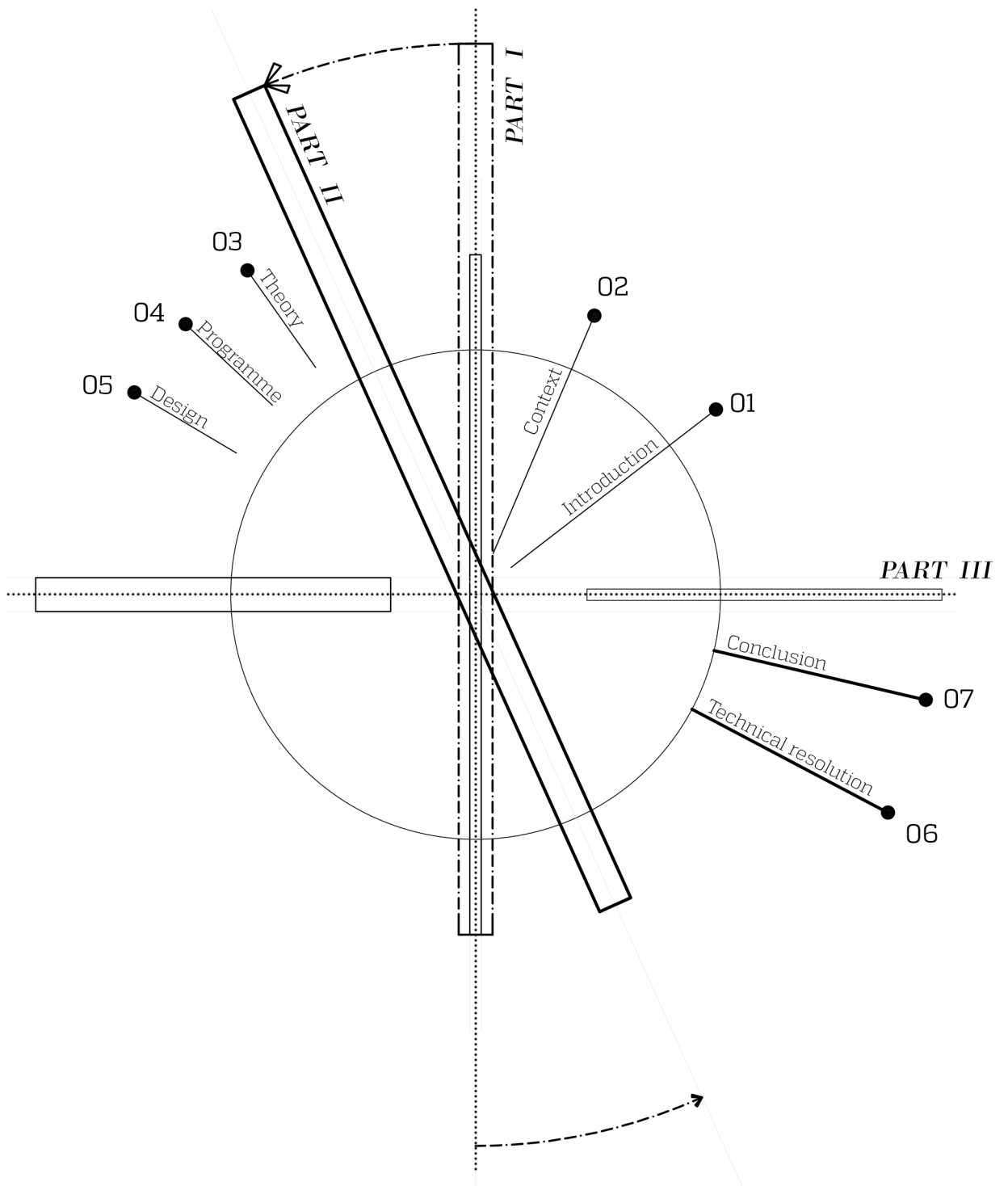
The *tourist* who was not bothered by the realities of South Africa and instead decided on the archive of images to globalise the experiences he went through. The tourist has fantasies of ruination. He wishes to gain access to building to reveal all its secrecy. The architectural residue of this monument offers him a pleasurable view, and the fragments of imagined narrations of place.

The story is not so much about capturing the citizen or the admittance of the foreigner in a foreign state but gives an overview of his wishes to see the Union Buildings transform into a more accessible building. The narrative should then begin to dictate the building and how it is designed.

The first component of the programme allows the structure to be a reminder of history and ‘oppression’ and secrecy. The second component of the programme is an act of forgetting, to forge a new narrative that includes Self and Other as Collective memory.

The narratives confront current notions of power and question the plinth as a negative tool in constructing barriers between the ‘higher powers’ and the public. It ultimately leads to the new dimension of space; Third space.

We realise the building as a colonial piece of architecture, but within changing cultural conditions, the author questions the static nature of the building; not being allowed to evolve or morph to current cultural conditions. It’s no more about the colonial man, the apartheid oppressor or the masked democratic man who has no identity, but more about collectivism.



PART I [Context]

Colonial mimicry

- 00 Preface
- 01 Introduction
- 02 Context

PART II [Theory]

Confrontation

- 03 Theoretical discourse
- 04 Programme and precedents
- 05 Design development

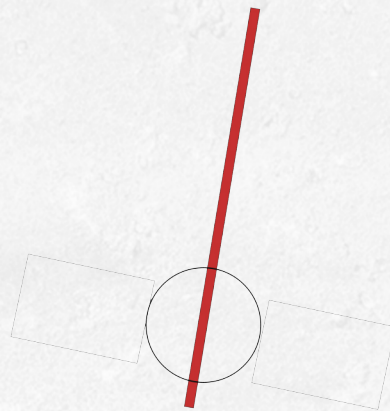
PART III [Structure/ resolution]

Initiation school

- 06 Technical resolution
- 07 Conclusion

PART ONE

COLONIAL MIMICRY



INTRODUCTION

Problem Statement

Site

Client

Programme

Hypothesis

Sub- questions

Methodology

Delimitations

Limitations

Terminology

Problem Statement

'We can learn about a political regime by observing closely what it builds' (Freschi, 2014).

The construction of South African spaces in the colonial era was represented through gestures of grand colonial imperialism that flourished the city. These gestures can be appreciated through the design of Church Square and its surrounding buildings. In the same manner the apartheid era witnessed the rise of modern architecture in the city by the widespread use of steel, concrete and glass. The democratic political ideology has not been able to seek its own identity regarding post apartheid public architecture; instead their power has led to the removal of past representations and memorabilia.

The conception of the Union Buildings was realized as the unification between British Imperialism (first face of power) and the Boer Republics (second face of power). In a changing society, where democracy has brought upon notions of collective identity and freedom to all, the third face of power lack representation and leads to the question; *Can architecture address changes in meaning of place of Union Buildings to accommodate the repressed identities in a post democratic society? With the change in political landscapes, can architecture address notions of alternative and marginalized identities?*

Classical architecture imbued itself through order and symmetry. The power that lies in the Union Buildings is exemplified in its strict ordering system, the symmetry, its location (through its visual prominence) as well as the concept of the plinth. How can architecture intervene to disrupt colonial notions of power and instigate a new ordering that represents that of collective identity?

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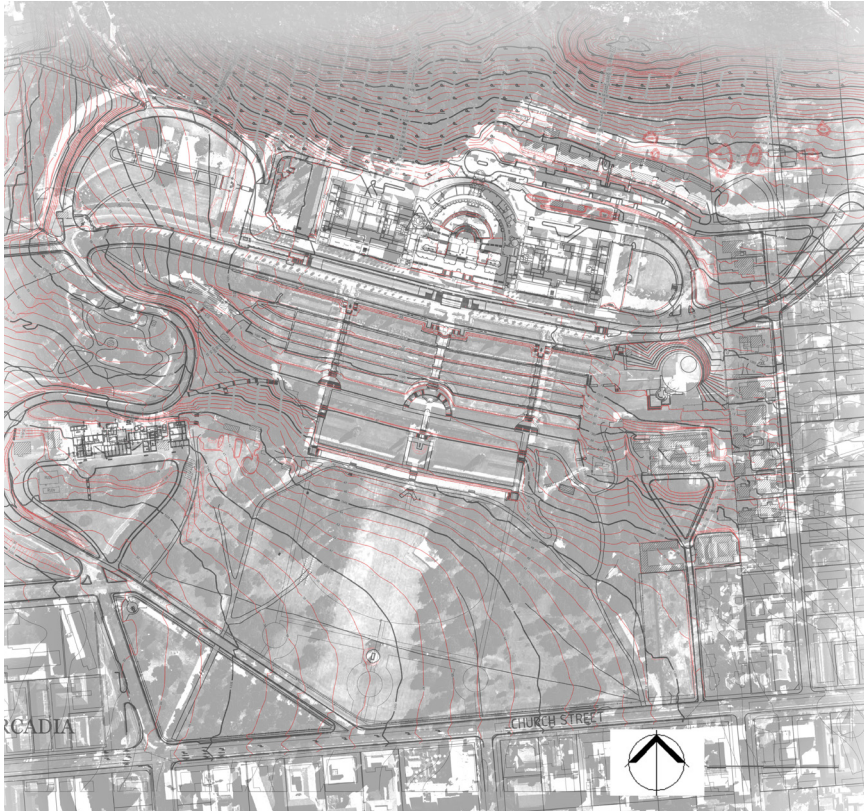


Figure 1.1: Site plan of the Union Buildings (Author, 2015)

Site

The focus of investigation is on the Union Buildings precinct (Pretoria) including the back of Union buildings and the terraced gardens that lie below it. An Urban Framework analyses the existing precinct and realizes the site as an opportunity to reconnect the grounds of the Union Buildings to the city, both directly and indirectly. The Union Buildings is currently used by the Ministry of Presidency and public access to the building is forbidden unless by invitation or prior arrangements. The access restriction initiated an investigation of building in order to discover latent opportunities for probable interventions with regards to entrance, connections, movement patterns

Client

Four user groups were identified that inhabit the site on a daily basis. The **politicians** are the authorities that are situated in the Union Buildings and have access to all parts of the precinct. The **citizens** of Pretoria are the residents of Pretoria. The **foreigners** include people not emanating from the country, who hold permanent residency and have foreign citizenship in neighboring countries. The foreigners seek employment opportunities and belong to all middle and lower economic class. The **tourists** are those who wish to feed their fetish of ruination in structures, and are present to document analyse and view the Union Buildings as a space of consumption. They are amused by colonial buildings, negotiated territories and are in love with the idea of secrecy revealed.

The four characters identified cross paths and form part of a concept of Self and other, whereby confrontation occurs, that leads to identities colliding, being apart and thresholds being softened to allow for the relationship of self and other to unfold.

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Programme

The programme seeks to find appropriate strategies and interventions for engaging with the collective memory. The Union Buildings has undergone different and contrasting political ideals over its historical timeline. The current political system of democracy does however lack an identity of its own, one that represents the liberation and emancipation from colonial and apartheid rule. The proposed building looks at the formation of a new school for politicians by process of understanding the political narratives over the period of the Union Buildings from inception to current condition leading to a proposed intervention by introducing a new political ideology that aids in a new layering of the new ‘Union’.

The proposed buildings consist of four components catering to the four user groups identified; visitors’ centre, a museum of the courtyard, a market and a new political school. As a response to issues raised, confrontation rooms [booths] and new access of public in what was formerly private is reintroduced. The internal courtyard of the Union Buildings is opened to allow public access as well as the repressed identities to bear witness to what Herbert Baker dedicated to them. It should allow for continual learning and reinterpretation of ideals in a changing political climate. Furthermore the building should confront aspects of existing building by facilitating programmes that allow for continual learning, through architectural incision, play of light and darkness, volumes and proportions of spaces. The market should redefine the edges of the government road and breed new life on the streets for the sustenance of the local economies.

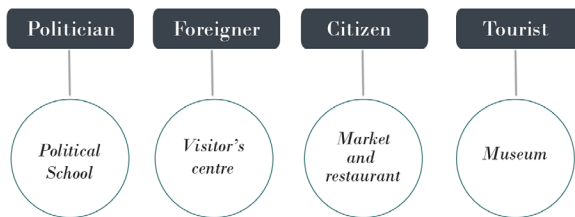


Figure 1.2: Diagram showing relationship between programme and user (Author, 2015)

Hypothesis

The current state of the Union Buildings is for the Department of Presidency. The project site currently exists in a state of monumentality. The redevelopment of the site as new grounds for a political school will enable a platform for new interactions between the public and private. The architecture will embody new meanings over time, and acquire a new historical layering of identity, in which a rejection of political ideals is accomplished, and rather the 'collective memory' (or identity) is considered as a kind of political regime.

Sub questions

What is the nature of the architecture? Where could the language of the new architecture stem from?

How can spaces tell the story of the new political school?

How does the architecture establish a linkage between the past and present?
How does the building contest current notions of power to form new power relations? And on what scale of sensitive to radical reconstruction does the intervention lie?

Methodology

The research methodologies were used in the design dissertation to inform the design process:

- To understand the historical narratives as means to identify new nation building techniques that give new identity to place

The study includes a phenomenological study engaging in photographic studies of the old and new translating the findings to an urban vision and design intentions. The experiences of the Union Buildings led to a political inquiry into the city and the Union Buildings. The framework thus addresses such needs and the journeys, thus analysing reflecting and translating the information.

Historical studies were undertaken through literature review to understand the heritage of the place and its significance. The study makes use of archive material to investigate the structure of the Union Buildings. The construction images reveal processes undergone by Herbert Baker, the labour men and the

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natives that worked on site. This assists in strengthening the argument for an imagined structure in the proposal.

Appropriate heritage charters were consulted to form a basis for the new architectural response. The charters are not strictly followed by offered a margin in which the design could take place.

Buildings of a similar nature to the proposed design and structure are used as inspiration for principles used within the dissertation.

Delimitations

The project's delimitations are an understanding of accurate drawings in the structure due to the state building being inaccessible by public. For example the state of the sandstone where the proposed intervention is initiated.

The study focuses primarily on the theoretical reasoning of a possible strategy for an intervention, and rejects certain charters which govern the long term preservation of the structure regarding heritage value. Instead the standpoint of the author is based on changing perspectives in cultural beliefs and representation of political ideals.

Limitations

Over the years of existence of the Union Buildings, the Union Buildings has slowly regressed forbidding people from entering the building, due to security reasons. The original plan by Herbert Baker allowed public to access the grounds, with stairs leading up to the level of the amphitheatre, leading to the back of the Union Buildings. Due to barricaded staircases and entrances, the project is limited in the respect of full analysis of first hand experience, taking into consideration the time constraint governing the research.

Furthermore, due to the Union Buildings attaining a high heritage value, it has become a pivotal project in which archival information is by formal application to Department of Public Works. Thus, the research limits itself in attaining accurate use of the building and its structure thereof. Photographic studies and interviews have however been made use of to understand construction processes, material usage and the genius loci of the place.

Terminology

Identity:

Identity is culturally bound and creates a set of conditions for human beings to exist in. Different groups assume different ways of living. The culture that one, or a group of people assume is thus a contextual issue and gives rise to personality formation, specific cultural acts to enhance or continue the ritual for many generations to come, rites of passage and affords communal experience. One realises that identity does not exist as a singular entity but is influenced by geographical location and socio historical conditions.

Collective identity (Collectivism):

Collective identity refers to a set of condition crafted by cultural group to create a common image which integrates them in a group existence. Within the current document it refers to developing a set of common interests among previously conflicting groups into forming the single image. The period before 1994 witnessed separatism amongst many groups in South Africa and aimed to resolve the issue in post-apartheid era by the creation of the collective identity through embracing differences and the design of accessible public spaces. Whereas identity is a singular entity, collectivism embraces ‘identification’, which is the realisation of an identity within a socio-cultural context.

Collective memory:

The memory of a group passed down from one generation to another. The knowledge transferred aids in cultural branding. The collective memory comprises of individual collective identities and enriches a cultural group. In South Africa, multiple narratives occur and force cultural tensions between groups. The collective memory accepts differences and merges narratives to form a singular narrative that aims in nationalism.

First face of power:

The term, coined by the author refers to the Union Buildings. It is representative of the Boer Republics. The conception of the Union Buildings by architect Sir Herbert Baker was for the unification of Boer Republics and the British Imperialists, as means of reconciliation. First face of power refers to the ideologies and beliefs governing the Boer Republics, in terms of its culture and political stances. First face of power is thus an image, or power struggle formed by the group. Through their knowledge and ideologies, a kind of power

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is formed that can become influential within its own context, and carry out specific political actions according to their manifesto.

Second face of power:

The second face of power is representative of the British Imperialist. Similar to the first face of power, their ideologies allow them to incept certain principles according to their manifesto which governs the narration of cities, policies and other implementation procedures.

Third face of power:

The third face of power is a different form of power, in which lies the proposed intervention. The third face of power focuses less on the idea of political manifestos and tends to power lying in the people (or citizens) of that particular context. Whereas colonial constructs or monarchical regimes look at absolute power, the third face of power is the group not represented, i.e. marginalized groups within the South African context. The idea of the third represents a collective identity, one that is not representative of the Boers or the British, but the other identities that exist in South Africa. The third face of power encompasses all groups to form a common identity. Within this lies the concept of the Third space.

First space:

Refers to primordial societal settings, in which identities are natural given and unchangeable (to a certain degree). The first space is a primordial setting, which has existed as long as the existence of that cultural group. It also referred to as the domestic environment where one identifies himself within people of similar traits and beliefs. It can be a village, a family or a place considered home.

Second space:

Second space is representative of institutional powers, or civic space where people from different backgrounds engage within one another.

Third space:

The third space offers a presentation of Self in everyday life. Life becomes a performance space in which Self projects his image of Self onto Other. The third space allows us to imagine new uses of space that are productive for the future. It is a place where oppressor meets oppressed. It is a hybrid notion that blurs the line between Self and Other, the physical and mental world. The spac-

es can be liberating, unprogrammed, non-racial, inclusive of all types of people and neutral in nature. It is also a social space.

Self:

A balanced unit, comprising of a family or home (First space). It is a person's attributes that allows him to distinguish himself from others. His image is a reflection of himself, which is branded from the first space in which he belongs in, where shared artefacts accumulate over time to create culture.

Other:

Refers to a person that is different from Self. Self can be Other in the image of someone that is different from him. The other can be an outcast, a foreigner and someone who practices different beliefs from the context of Self.

Citizen:

A resident of South Africa who belongs from the 'habitat', namely the city. The resident is in view of the Union Buildings and is directly influenced by the activities that occur at the Union Buildings, as well as those around the city.

Foreigner:

Someone who is not a citizen of South Africa, but through the interaction of the people in the city, wishes to be incepted into the city as one of them, so as not to suffer from any kind of oppression.

Tourist:

Emanates from a different country and is on a temporary visit to gain access into a different culture through his interaction with cultural buildings, significant spaces in the city. The tourist does not entirely experience the harsh realities of a city.

Politician:

A representative of the people who assumes office within a political system. He must be answerable to the people, listen to the people and make necessary changes which benefit the people of that city. Currently a politician is a glass figurine- untouched, impenetrable and containing himself in a box in which his voice is heard but has no physical interaction with the public.

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Marginalized identity:

Attaining a powerless position within a society. The seclusion of the person is eminent and has little to no say regarding the change of policies.

Suburban enclaves:

The barrier that exists between suburbs that leads to a heightened fear of another suburb. In some cases, physical boundaries are evident through fortified walls that inhibit visual contact. This causes urban islands resulting in lack of interaction with people.

Initiation school:

A form of institution that is practiced that results from a need to change in state from one state of being to another. Initiation school has three different stages; separation, liminal and incorporation, which can be summarised as the three stages of the rites of passage.

Cultural bandit:

A person who has disregarded his own culture and assumed a new cultural identity in a context different from where he grew up. This migration can be due to financial circumstances and other push factors that require him to leave his state and assume another. As this transition occurs, his culture gets questioned, and through a drain of his original Self, the cultural identity he was head is at risk at diminishing.

Secret space

An intimate space. A place of reflection. It is a peaceful sanctuary. The spaces are experiential with the use of natural lighting, which have connotation of the body being the mediator between himself and a greater force.

Incision of space:

A medical term used for the purposeful cut into human flesh. A direct interpretation can be made with built form, in which a new construction process cuts through an existing building to expose its internal structure, as an act of the healing. The cut is a calculated act, which aims to re mediate.

Amphitheatre:

In Greek and Roman architecture, it is the open circular buildings with a central space where drama performances happen. The amphitheatre is surrounded

by stairs allowing many spectators to view the acts.

Public space:

An open social space, accessible by the inhabitants of a city, in which various activities occur such as parks for recreational activities.

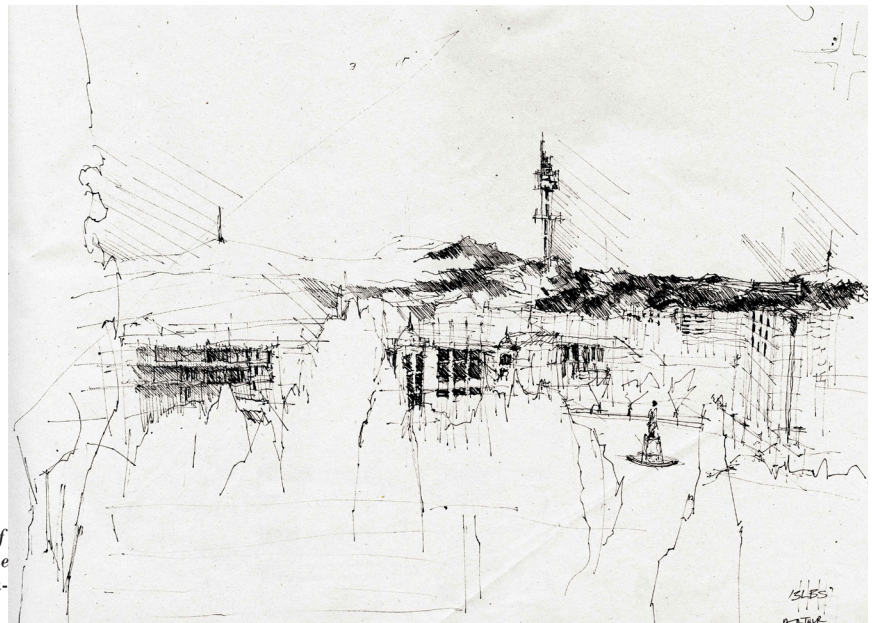


Figure 1.3: Sketch of the city drawn from the Union Buildings (Author, 2015)



Figure 1.4: Sketch of the city represented in a gridded city versus the landscape of the Union Buildings (Author, 2015)

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CONTEXT

Intro: In the eyes of the foreigner: Home

Historical context

Macro-

Historical context

Interlude: In the eyes of the foreigner: Move to the city

Meso-

Urban Mapping

Urban Vision

The path of the hero: Experience of place

Micro- (chapter 4)

The chapter below is a result of the mapping exercises by the Union Buildings Urban Framework by Patricia Theron and author (Master's thesis 2015 Union Buildings Urban Framework). The chapter will present how the mapping exercises generated an urban vision and consequently proposed programme at an architectural level.

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In the eyes of the foreigner: Home

There's a train that comes from Namibia....and Malawi. There's a train that comes from Zambia and Zimbabwe. There a train that comes from Angola and Mozambique. From Lesotho... from Botswana.. from Swaziland... from all the hinterlands of Southern and Central Africa ((Masikela, 1974). This train carries young and old African men who are conscripted to come and seek better jobs in the hope of attaining the much desired gold that Gauteng has promised them.

I was one of the men. I came from the hinterlands of Lesotho, to chase the big dreams that were sold to us through advertisements, through the white man, and through television. We wanted to own nice cars to take our girlfriends to cinemas, to provide food on the table for our families and make sure our mothers have comfortable houses with comfortable sofas, and at least a decent stove to cook on. Of course these commodities came with a price. You just don't buy a stove and hope it will work by itself, no! You have to buy the stove, then you have to wire the house for electricity, then you introduce the artificial light in the house, then go to town to buy electricity. By the time you come back, more money has been spent trying to get the stove to work that the actual use of the stove alone.

This story is not about stoves or the struggles of wiring the house, this story documents my story. My story is no more different than the next person The story recounts my experiences, encounters and realizations, sketches, drawings as well as thoughts explained. They reflect the architecture, cultural identity and the initiation of into a society.

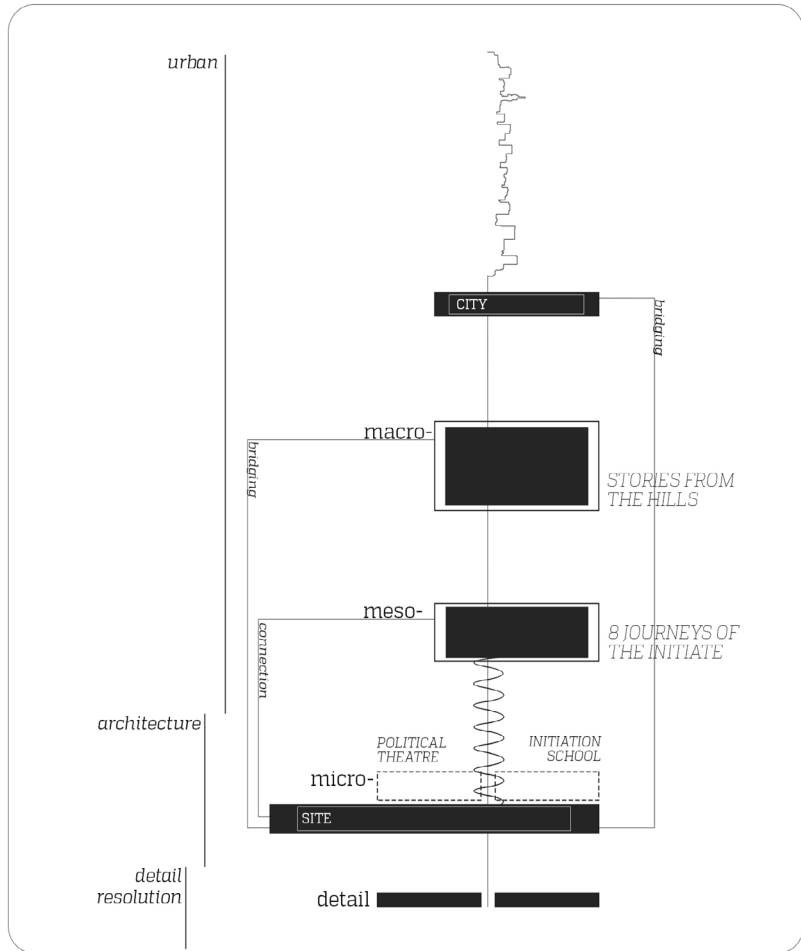


Figure 2.1: : Macro, meso and micro framework structure (Author, 2015)

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Macro-
Historical context

To understand history is essential for the formation of architecture, since he must be able to insert his own work into the [pre-existence] ambentali and to take it, dialectically (Smith, 2012).

There exists a strong relationship between the Union Buildings and the city. The formation of the city was largely driven by grand narratives which had shaped the look of the city. Much turmoil was eminent in the late 1800s due the First and Second Anglo Boer wars which gave response to the design of the forts securing Pretoria. There was concern of foreigners entering into the city that questioned the safety of the capital city. Consequently seven strategic positions in the city were fortified: Schanskop, Kwaggaspoort, Daspoortrand, Magaliesberg, Wonderboompoort, Derderpoort, Strubenkop and Klapperkop. Four forts were only ever built due to a lack of funding. Fort Schanskop, Fort Wonderboompoort, Fort

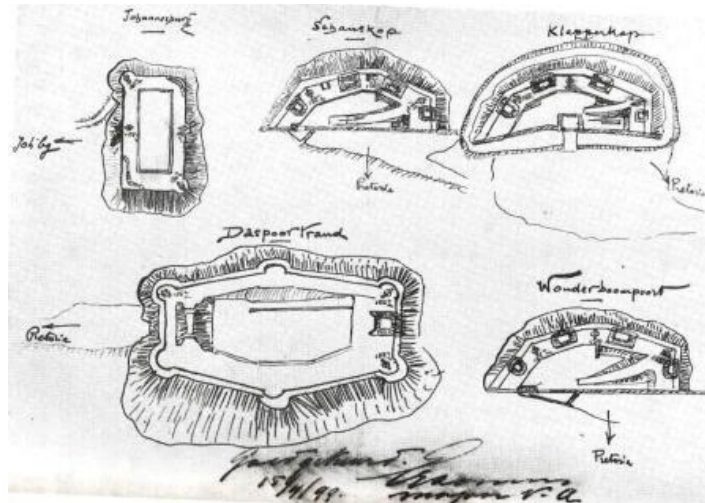


Figure 2.2: Fort plans (Nel, 2015)

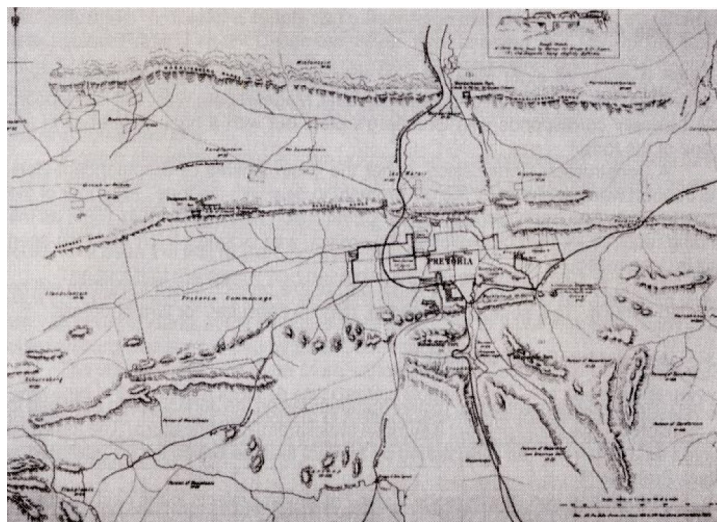


Figure 2.3: Plan of the city in conjunction with the hills that surround (McGregor, 2015)

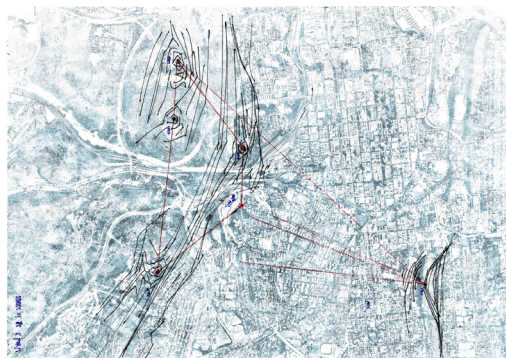
Klapperkop and For Daspoortand remained (Sahistory.org.za, 2015).

These military forts were built for the protection of the citizens of Pretoria and were aimed at barring outsiders, Uitlanders (Wikipedia, 2015).

Pretoria serves as the administrative (executive) capital of South Africa, while Cape Town and Bloemfontein are the legislative and judicial capitals, respectively. In 1910 Pretoria witnessed the erection of the Union Buildings on the Meintjieskop Kop, north east of Church Square. The Union Buildings was built as a political fort; to secure relations between the British and the Boers and is represented architecturally (as will be discussed in later chapters) in its structure and other guiding principles. There lies an interesting relationship between Union Buildings, the military forts and the city that lies in between. The geographical location of the grand narrative presents a unique condition that enforces its own ruling through strict grid lines which reinvent the city and forts as a panoptic prison, which can be argued to give rise to institutional power. These sites of power or agents can see what lies around but cannot be seen, whereas the subjects are seen but cannot be seen.

To what extent can these institutional powers exist in isolation from the context of the city they belong in? These institutional buildings of grand narratives are continuously constructed on hilltops, seen not only with the forts, but the Voortrekker Monument (1949), Freedom Park (2004) and UNISA (1972). Is it possible for these narratives to be woven into the cities so that the quotidian life can be lived or experiences on a daily basis as a reminder of past struggles and commemorations?

Figure 2.4: Aerial view of Pretoria with connections between the forts and the Union Buildings. This study explores the relationship between the grand narratives and the small narratives [the military forts, political fort and the city in between (Author, 2015)



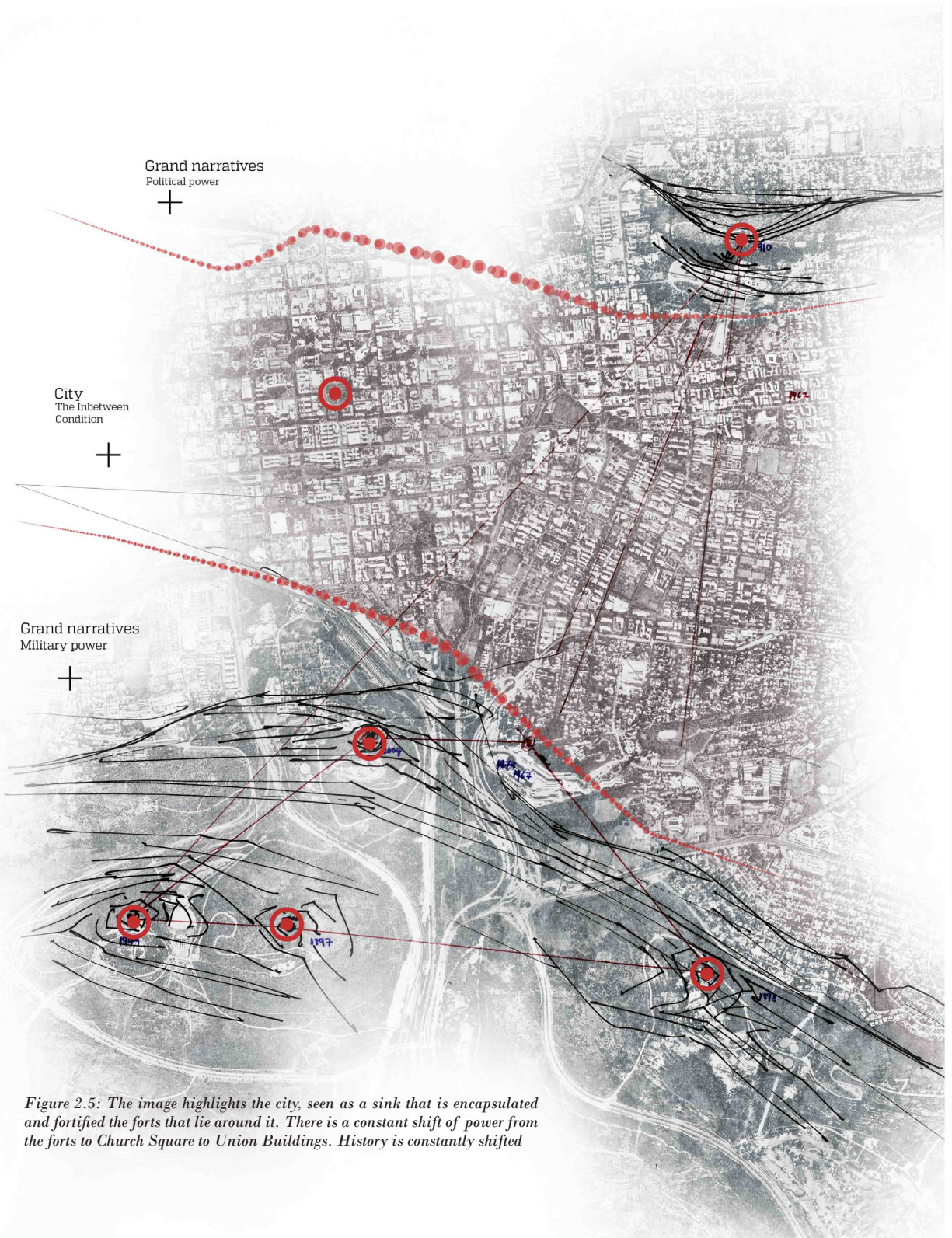
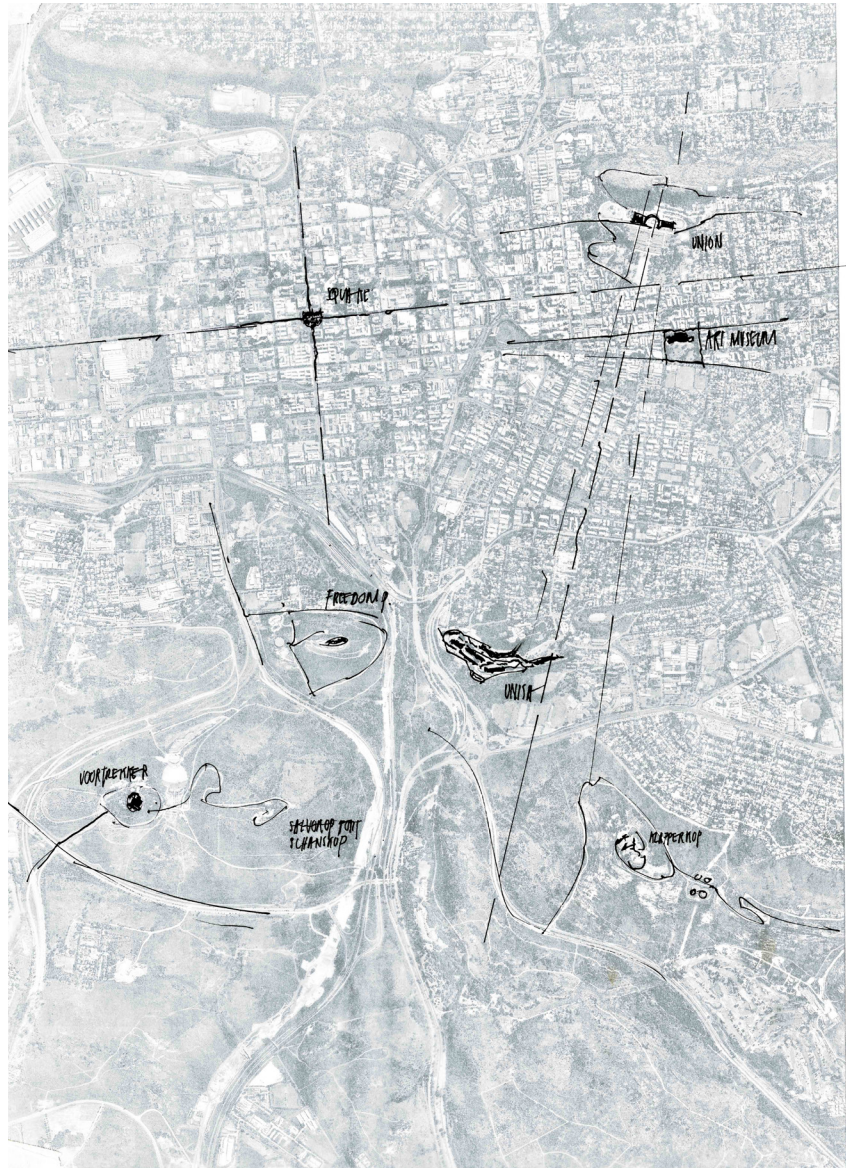


Figure 2.5: The image highlights the city, seen as a sink that is encapsulated and fortified the forts that lie around it. There is a constant shift of power from the forts to Church Square to Union Buildings. History is constantly shifted

Moreover the grand narratives speak of singular stories with separate narratives each documenting their own struggles in form, architecture and commemoration intent, giving a stark contrast to each other which speak of disparate histories being presented. In some sense, all these become monuments; static in nature, exclusive and politically driven.

Figure 2.6: The axis points of the Union Buildings and Church square axis in relation to the hills and forts. Highlights the change in power relations in the growth of the city from its inception 1856 to the forts in 1896 (Author, 2015).



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Interlude: In the eyes of the foreigner: the move to the city

Lesotho. Home of Basotho. Well known for its mountains (Lithaba) blankets (Seanamarena) and horses (Lipere). These are some of the associations with the country which are stereotypical. Interestingly, these ideologies have all been imported, except for the mountain of course which is a geographical feature. We never used to wear blankets until the white man brought them with in the times of colonization. In the 1800s, the Europeans traders and missionaries presented King Moshoeshoe with the blanket. He was so impressed this changed the course of tradition and culture, and wore the blanket in replacement of the cow skin kaross. This single piece of clothing has become a status symbol, and a cultural identifier. Our rondavels are even clad with patterns resembling that of the blanket, in which women as makers create the work on the walls of their homes. The climate in the highlands, I suppose, begs for warmer clothing, in which one can easily put on and take off. Even the Basotho trekkers of today still wear blankets when travelling from the highlands into the warmer interiors of Maseru, where in the scorching sun, men traverse the concrete streets with hats on their heads, a suit, probably donated from their father after the ceremonial death, and the blanket.

The blanket has evolved into various colours, all which are linked with milestones of Basotho family life such a ceremonial functions, or gender, and even level of maturity (childhood to manhood, or womanhood). For instance, boys who are preparing for circumcision ritual are given a specific blanket representing fertility known as moholobela, and after the ceremony, once the title of ‘manhood’ has been achieved, he is offered ‘lekhokolo’. Also with wedding, a man wears a motlotlehi, and when their first child is born, he presents the wife with a blanket called serope. How great our culture is. What makes this so beautiful is the fact that people could be readily identified, and a certain conversation, if one decided to engage in such, could take place. What I mean is, a boy wearing a red blankets when confronted with a man wearing a green blankets, he must then respect the elder, and in reciprocity, the elder can address the boy in a certain way, knowing well his status. Thus a social ordering emanates from patterns and colours of the blanket, before formal labelling can even happen.



*Figure 2.7:
The blanket
(Badges of
the Brave
traditional
blanket,
2010)*

COLONIAL MIMICRY

It is unfortunate, after Lesotho gained independence in 1966, the blanket was now perceived as 'belonging to the rural people of Lesotho, who lived in the mountains', due to the internationalization of nationhood. Lesotho was now part of the world. In 1970s and 1980s, through urbanization, the use of the blanket declined. Although for the mineworkers, and the laborer, the relationship was still intact. This brings me to the dilemma we face in modern day age, where the use of blanket is not only minimal, but when worn is a combination of the blanket with western clothing. Here is the biographical sketch of the modern day man: Hat, a clean shirt, formal pants, formal shoes, and a blanket over. This is who I am now, a cultural bandit, lying between traditions and western, and how long will this sketch last before I let go completely of the blanket, which is still not rooted to the origins of Basotho. This situation is more grave, with residents wishing to seek employment in the urban centres, where such apparel are slightly looked at in a different light. One cannot go into an interview with such apparel, instead, the blanket has to come off, and you have to present a false identity in the aim to please the corporate companies that have shadowed the face of Lesotho.

The fear is, Lesotho is landlocked, it relies on South Africa mainly for its importation of products. To have a singular identity is near impossible, but to also belong to the world is a sin against culture. There will be no identifier of Basotho, the culture will diminish before us, and before we know it, there will be no trace of time. As we know it, overcast by international politics, capitalism, urbanization and cultural homogeneity, there needs to be something we can do to initiate ourselves back into our cultures. I cannot recall certain words, I cannot sing in my original language, I cannot speak to elders because I am westernized. Someone.. help me!

Within the scope of the forts and hills lies the subjects of the city, the people, who occupy small narratives, or the quotidian life. The subjects lie within the basin of Pretoria, in which the city has grown technologically, culturally, and architecturally. Different layers of history are superimposed onto one another. These layers end in an experience of diversity. The layers of history have become important sites of pleasure and form traces of the past which interrupt the normal paced life. The city is constantly changing and the historical references are dominated by a more modernist constructed city. We need to consider how to write history, to see it through the lens of the city as being a collective memory. Thus storytelling contains useful morals from the past, conveying experiences within a shared community, but modern life has fragmented and privatised events (Boyer, 1994). The dissociation between the grand and small narratives has caused a drift both in the experience of city, and enforces a spatial political ruling above the people that inhabit the space in the quotidian life. Within this notion, the Union Building represents a piece of architecture that is detached from the surrounding –scape it sits in. The superimposition of the different historical layers and their form of political power have caused multiple narratives that offer different vantage points which document a time in history, but as described above, the multiplicity of events have caused a medley of narratives that speak in different voices.

The Union Buildings represents a unique narrative embedded in place and an important South African heritage building that has enriched the culture of South Africa and Pretoria. Its importance lies in the form of architecture and its architect, the seats of governance it has held over the years, and the ceremonial activities that have occurred such as the 20 000 women march, inauguration of presidents as well as the ceremony of Nelson Mandela.

A connection between the city, the military forts and the building itself is required to connect the lost tissues. The narrative of the city and building and its context need to be weaved to allow for the grand and small narratives to co-existent while still preserving the environment taking cognicance of the change in socio cultural systems. The new proposal of weaving the existing Union Buildings precinct needs to be respected yet altered to allow for future possible development with the proposed urban vision, to denote new meaning in place.

The Urban Vision has the potential of integrating the building into the city, and facilitating as an urban forum for which its citizens can relate to and con-

COLONIAL MIMICRY

The initiate. Unknowing of the city of collective memory, had to be introduced to it. He devised many ways in which he could experience the site. Through investigation and regular visitations to the site, he came up with a plan to experience the site. He analysed each to unravel the myth of the site, and to assume the role of the modern Herbert Baker's with his unfinished plan of the Union Buildings.

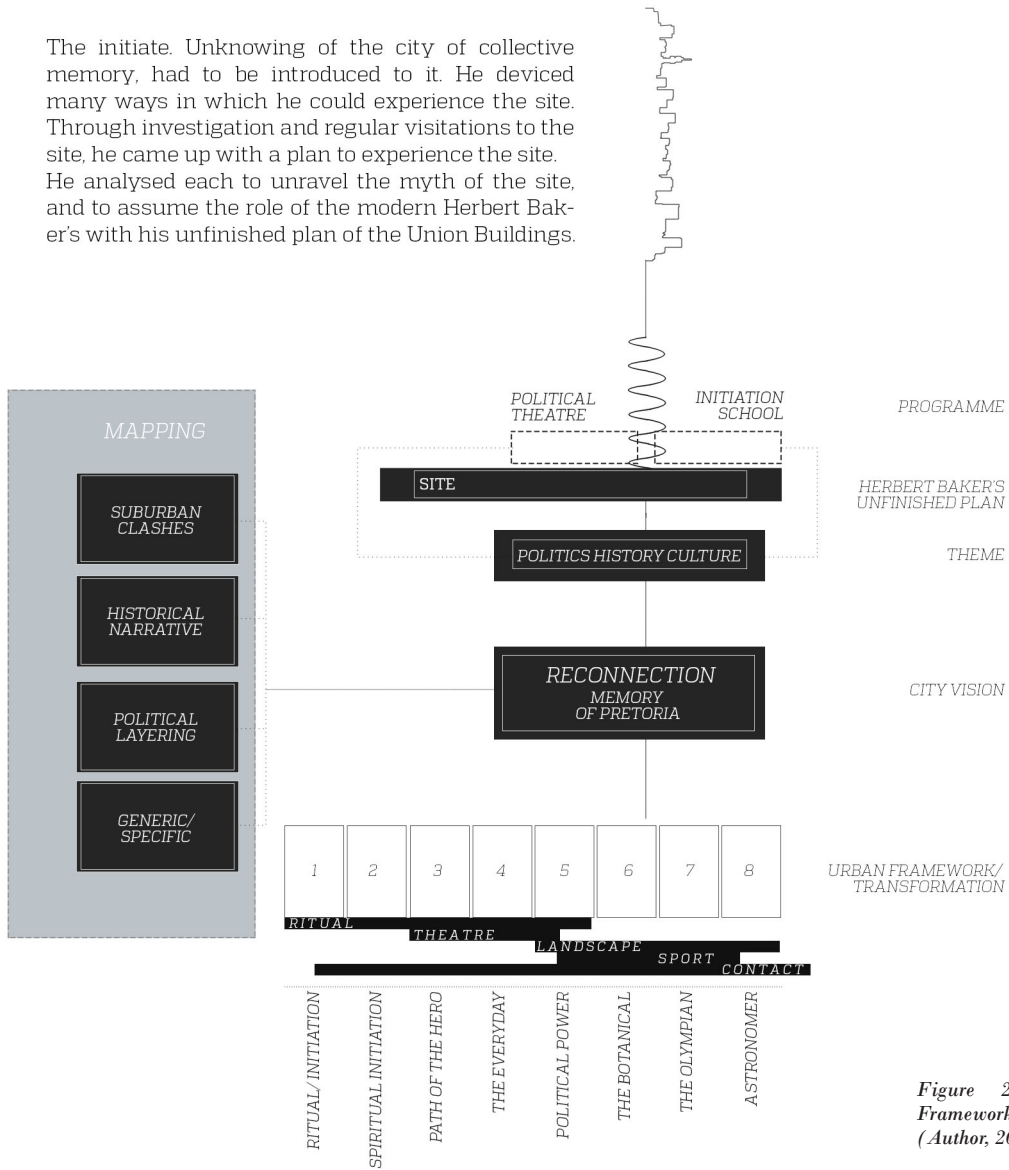


Figure 2.8: Urban Framework structure (Author, 2015)

front the Union Buildings Precinct as means to facilitate debate, just as in the acropolis at Athens. The intention is thus to subvert the absolute power that the Union Buildings is embedded with and concentrate at citizens to be the main focus. The Union Buildings is analyzed from the different atmospheres and sense of place, as identified in the mapping process (to be discussed later). Through identification of sense of place, a hierarchy of spaces is realised, which give different quality of spaces.

Suburban enclaves

South African urbanization was shaped historically by strict policies of segregation and the control of movement (Todes et al., 2008). Access was limited into cities, however this changed overtime due to influx of people into cities. The city has constructed new definitions of place replacing the old which has led to fortification, gated communities, urban villages and common interest development thus creating urban dystopias within the fabric (MacLeod and

Figure 2.9: Suburban enclaves (Author, 2015)



Ward, 2002). These private entities have been further highlighted in suburban enclaves all distinctly separated by class differences, race and cultural branding of such a particular place. This has led to a feeling of fear amongst people keeping them away from certain regions and from their mental maps of the

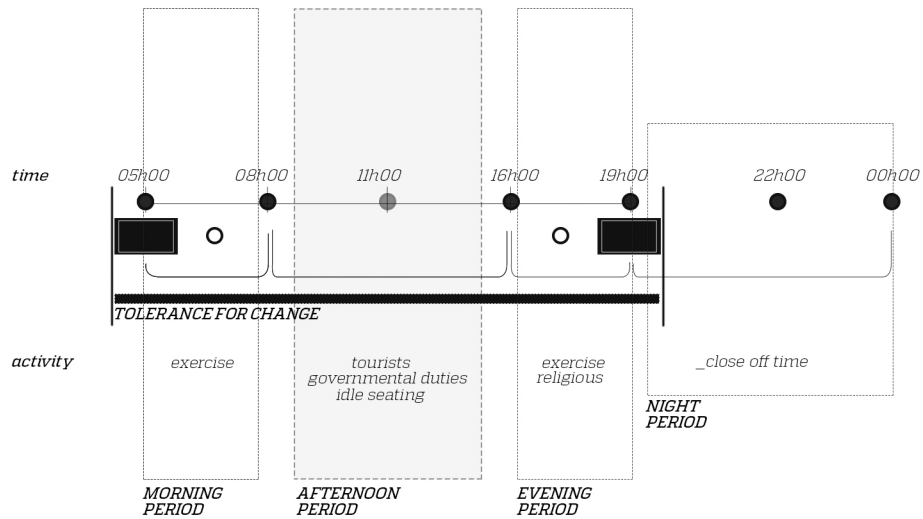
COLONIAL MIMICRY

city. The intention is thus to form a connection between all suburban regions, geared at the reconnection of memories, allowing people to traverse beyond their known and unknown territories allowing social integration within cities, while still allowing for uniqueness within groups.

Meso-

02.3 Urban Mapping

A study of the area was initiated to find occupancy on Union Buildings over a period of 24 hours. This was done as means to find an opportunity for change by discovering when the most number of people inhabit the Union Buildings precinct. The study was not done at a quantitative level but was done gener-



informant of meso framework

Figure 2.10: Occupancy on the Union Buildings precinct recorded over 24hrs (Author, 2015)

ally according to observation, having studied the grounds on different days from morning to evening. Below is an urban mapping of the Union Buildings precinct.

Figure 2.11: Aerial view Union Buildings with immediate context (Lehloenyane and Theron, 2015)



Energy points

The dots outline the occupancy levels on site. From the drawing, an understanding of human populous is determined in which a condition occurs with the upper grounds of the Union Buildings where people occupy the nodal points as well as the new Mandela statue. The middle axis and the public road (Government Avenue) is the most used with the immediate road parking and closeness to the buildings themselves. The lower grounds have dispersed people with the middle ground unpopulated due to no trees to shade the harsh sun.

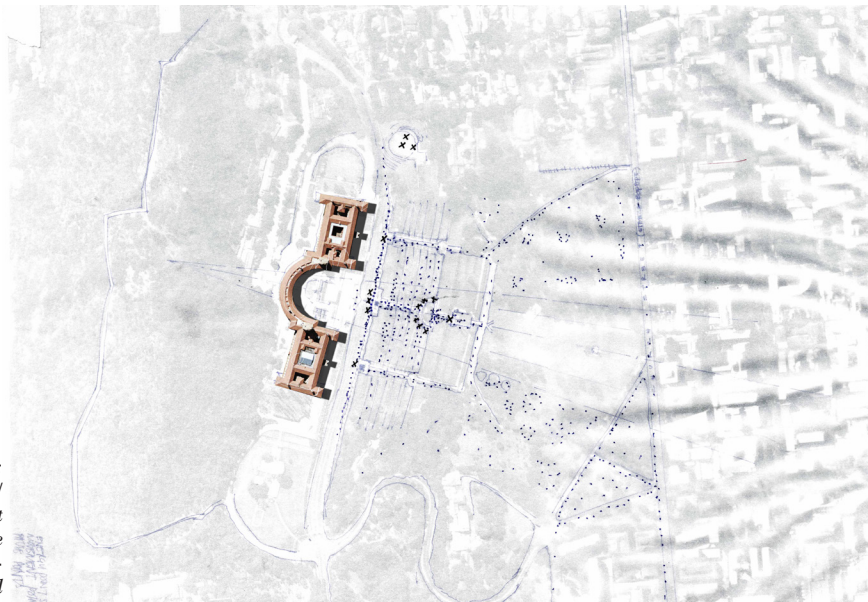


Figure 2.12:
Energy points/
movement
points/ pause
points (Le-
hloenya and
Theron, 2015)

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Axial line

The image illustrates symmetry of Union Buildings that aids in the geometry of the building. Through the analysis, the focal point appeared to converge at the back of the Union Buildings which heightens the importance of the unbuilt Parliament building.



Figure 2.13:
Axial line
(Lehloeny
and Theron,
2015)

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Pedestrian movement

Circulation patterns are witnessed at the upper grounds and fewer people who traverse the lower grounds. The access to the building is limited only to the front of the building



Figure 2.14:
Pedestrian
movement pat-
terns (Lehloen-
ya and Theron,
2015)

Sacred vs profane

The sacred and profane are two modes of being in the world. The sacred refers to the irrational experience, one of overwhelming superiority of power (Eliade and Trask, 1959). The superiority of power is of course relative to someone, because a stone, can be a sacred stone to another, and remain a mere stone to another. It therefore assumes a supernatural reality. The sacred and profane relationship can be described as opposites; real and unreal. The sacred space has religious connotations attached, which exhibit an unreal experience that enhances Being. The profane is the mundane space which one can drift through quickly without the invigoration of the consciousness. The sacred spaces offer an unknown truth behind them and hold a mystic understanding of place. These are also burial sites, in which monumentalisation is at its peak. These areas either have statues or some form of architectural element that denotes a commemoration of some sort. The profane spaces represent the mundane. This study assisted in analysing and fragmenting the precinct to understand the spaces that heighten experience or connect to some unknown world, and those that are used for leisurely pleasures. This could be used as informants into the design.



Figure 2.15:
Sacred vs profane (Lehloenya and Theron, 2015)

Masculine vs feminine spaces

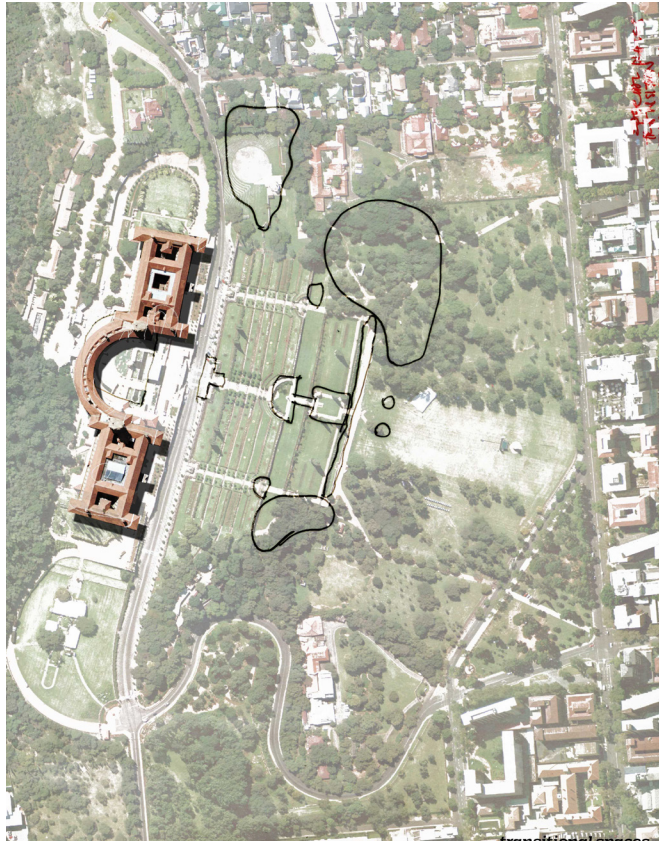
The masculine spaces are open, possess a form of monumentality, represented in the form of statues to commemorate a past political leader, adding a richness of history to the site. This is characterised from the idea of a man, in which a man's presence is firm, bold and has no secrets. The feminine spaces are controlled, private and have a sense of intimacy associated with them. The amphitheatre possesses femininity, and the spaces below the trees.



Figure 2.16:
Masculine vs
feminine spaces
(Lehloenyane
and Theron,
2015)

Spaces of difference

The spaces of difference are non-homogeneous in nature and contain a multiplicity of identities. Overlapping narratives offer insight into a distortion of history. One such example is the Nelson Mandela statue that replaced the statue of Barry Hertzog.



*Figure 2.17:
Transitional
space/ spaces
of difference
(Lehloenyane
and Theron,
2015)*

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Figure 2.18: Historical layering according to governance (Author, 2015)

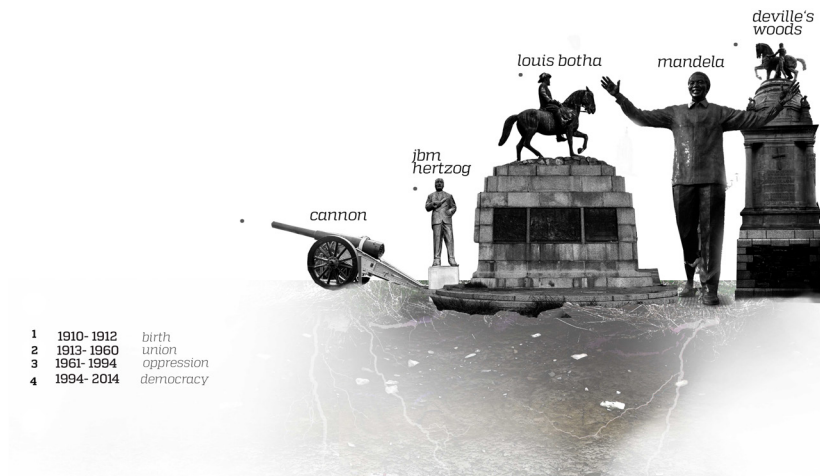


Figure 2.19: Historical timeline of statues and the comparison of height of statues over time (Lehloanya and Theron, 2015)

The approach of the site was through a phenomenological experience in which the linear approach was considered which gave first-hand experience of spaces from the informal gardens to the back of the Union Buildings (northern side). This approach gave the framework group a list of intentions that needed to be fulfilled to achieve the concept of the Union Building as an urban forum- a repository for knowledge.

Urban Vision

The Union Buildings Urban Framework was developed with a historical timeline and understanding of the architect, Sir Herbert Baker, in which the proposal he put forth was not realised to its full potential. The original plan was not fully executed and over the years, the gardens and landscape have been altered, both man made alterations and natural causes. This idea of an unfinished plan became a forerunner of the urban vision, whereby we assume the role of the modern architect, in attempting to complete his plan and reconceptualizing the plan to suit current needs and functions. Thus the idea was not a complete restoration [as was done with previous interventions] but re-imagining the complete plan with the current socio political climate. Furthermore, while Herbert Baker's plan only focuses on the precinct alone in terms of its masterplan, the framework would give opportunity for the reconnection of the city to the rest of the urban grid, thus allowing for the suburban areas to have an indirect link with the Union Buildings. While we conceptualized the plan, some of the ideas were re-implemented, such as the old tram line that ran on Government Avenue (public road below the Union Buildings).

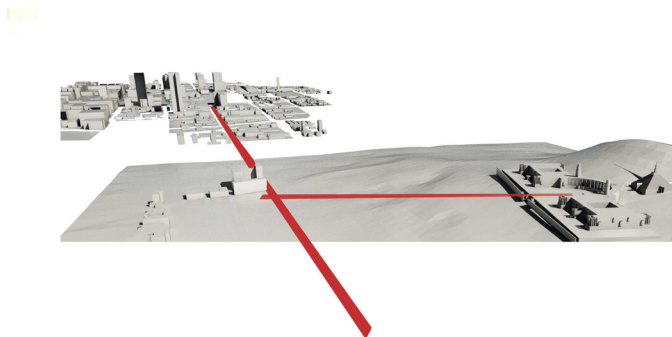
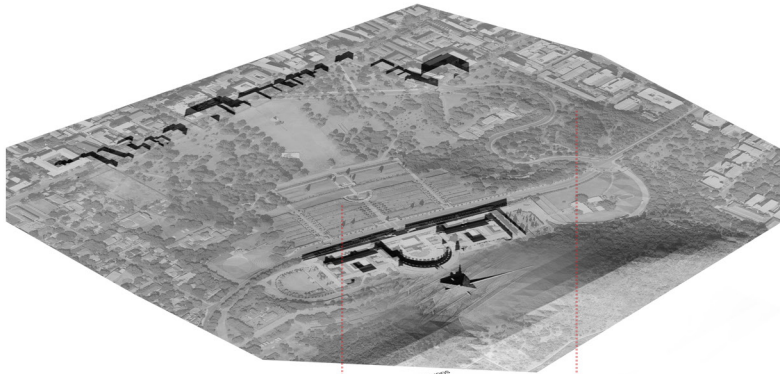


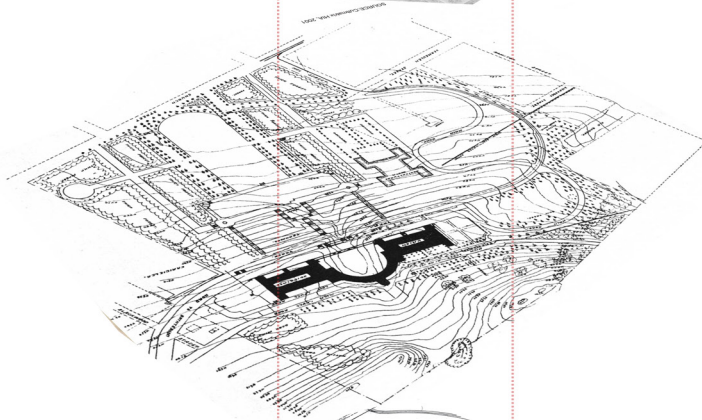
Figure 2.20:
Connecting the
city to the Union
Buildings (Author,
2015)

COLONIAL MIMICRY



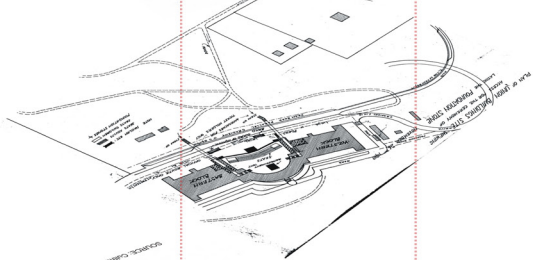
2015

The proposal is for the Parliament to be re-instigated, and for the Union Buildings to connect to its immediate context.



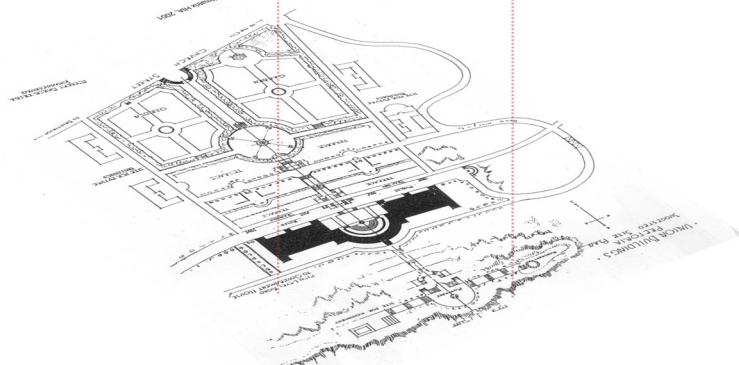
1911

The 1911 plan highlights a central vista that is open to the building with no pathways.



1910

1911- Tramline was instigated. The plan developed into including a curved track for the carriage way as well as to avoid being in the estate



1909

1909- The design of the complete building which included the Parliament and the integration of the triangle at the bottom of the precinct

Figure 2.21: Historical timeline of Union Building plans (Author, 2015)

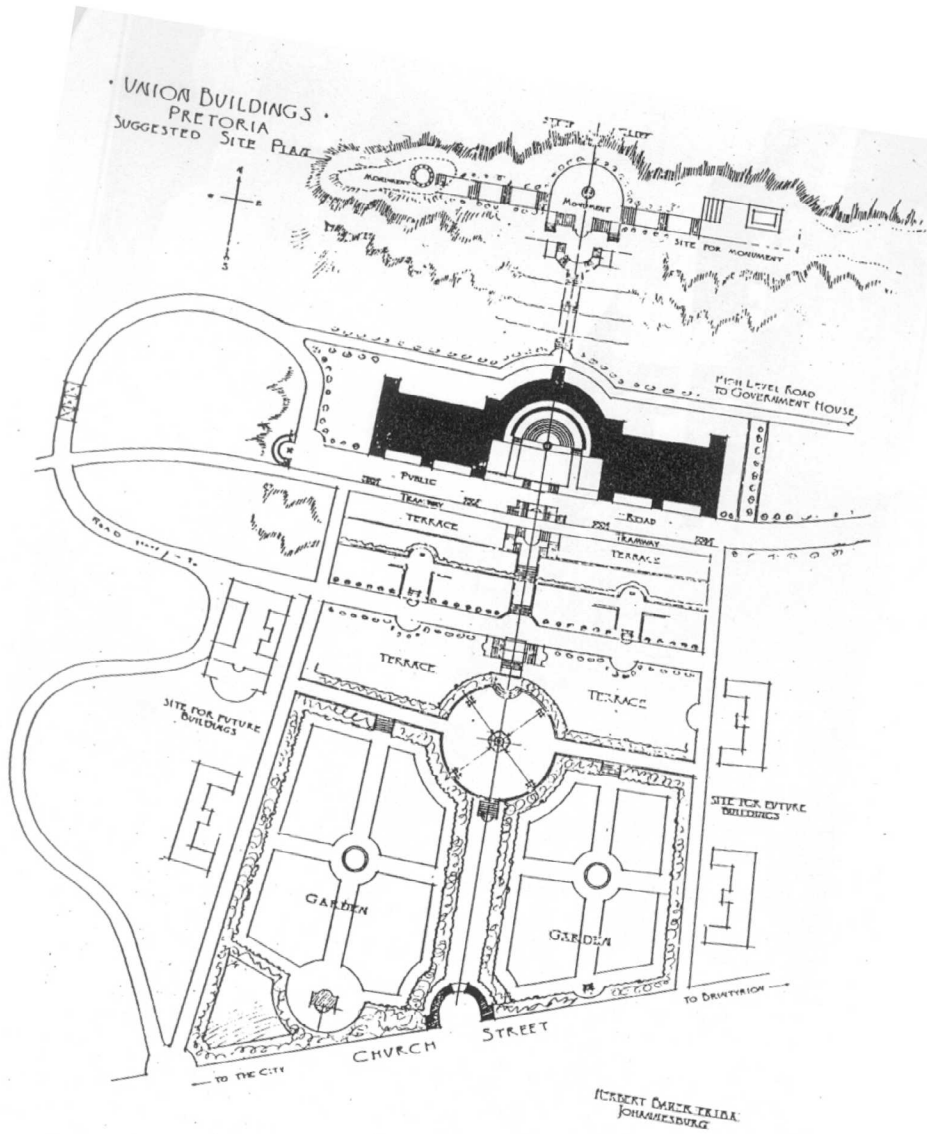


Figure 2.22: 1909 Union Buildings plan (Cultmatrix, 2001)

COLONIAL MIMICRY

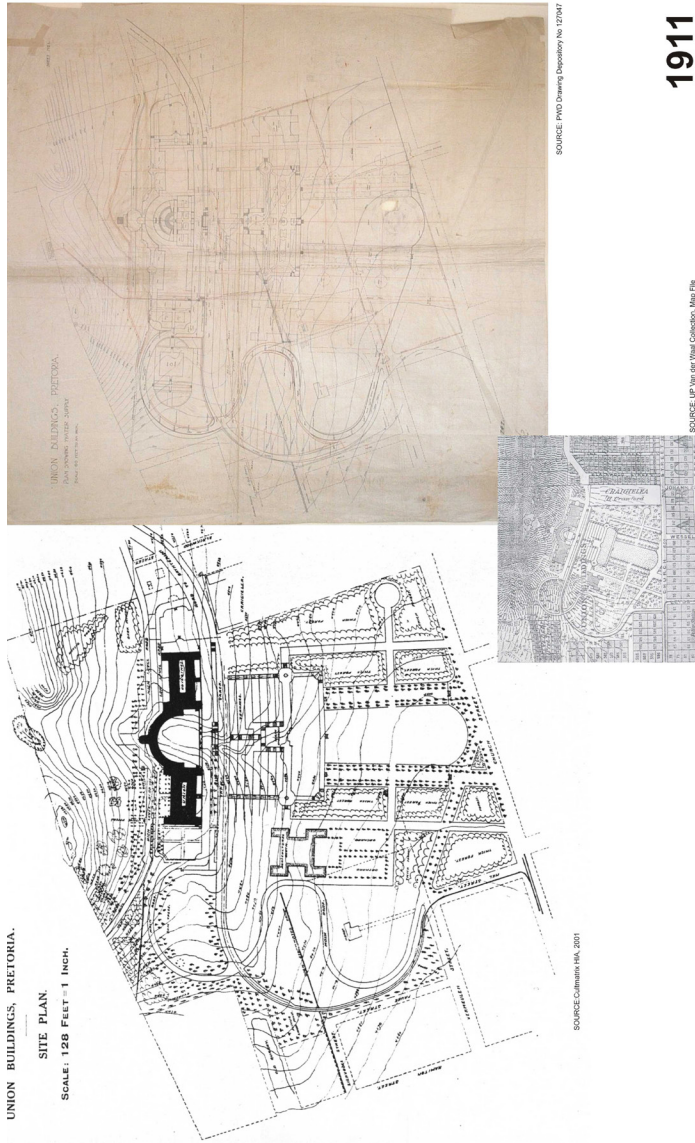


Figure 2.23: In 1911, as illustrated above, the triangular area at the bottom was divided from the rest of the precinct. Today the area remains derelict with a palisade fenced monument situated at one of the corners. An attempt was made to extend the trees into the triangular area, but an informal path (desire line) emanated that separated the spaces (Young, 2005) (Cultmatrix, 2001)



Figure 2.24: Union Buildings sketch perspective from Church street on axial line of building. Behind the Union Buildings lies the Parliament building and on the left is the Temple of Peace (DSpace, 2011)

The path of the hero *[Phenomenological experience of place]*

The path of the hero explains the experience of place, from Stanza Bopape (Church street) to the back of Union Buildings. The precinct was demarcated according to the changes in atmosphere and the sense of place that the precinct evokes as one traverses the landscape.

The process helped unpack the site and its components to understand the parts that make up the whole. The descriptions also highlight the beauty of the landscape.



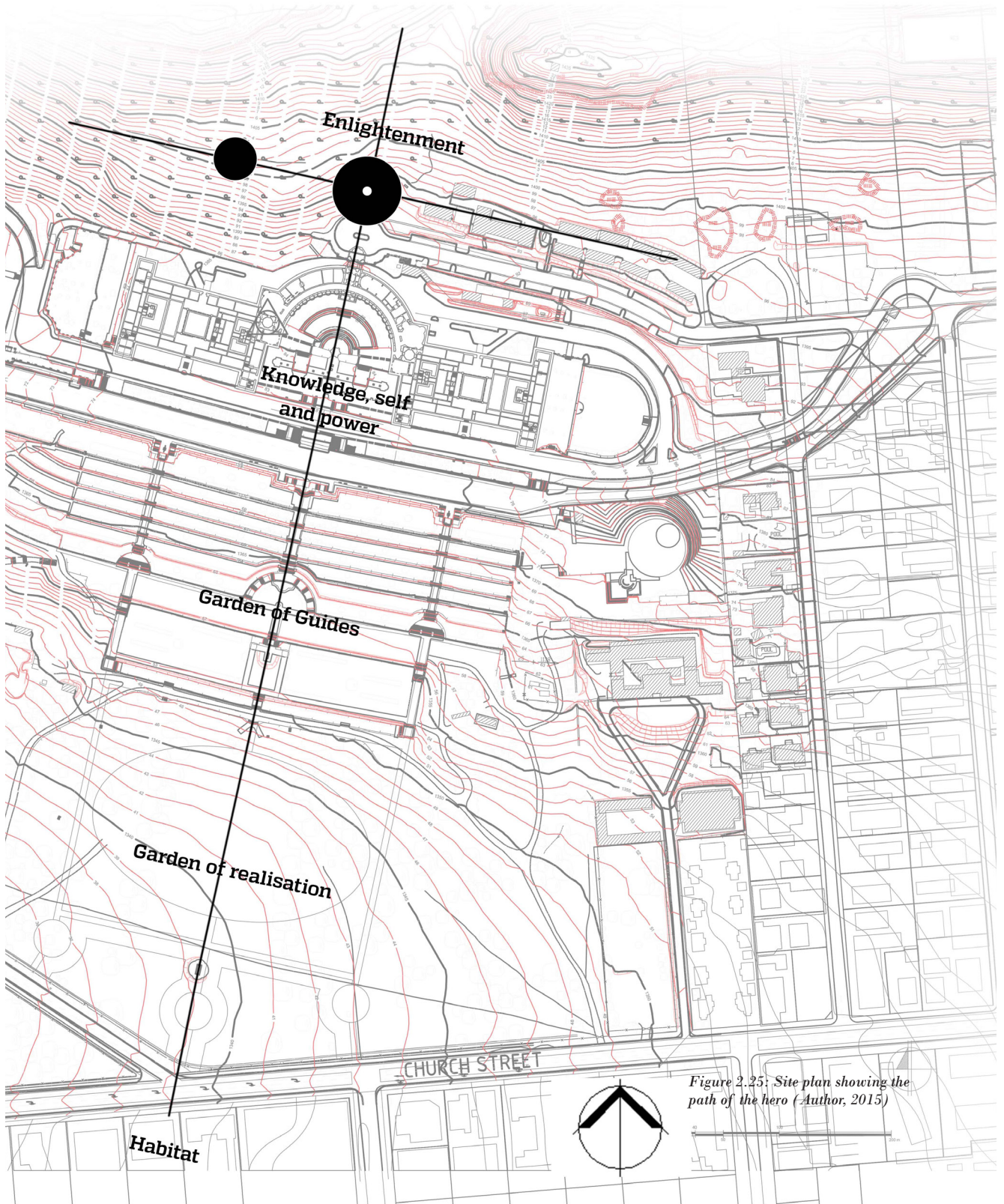


Figure 2.25: Site plan showing the path of the hero (Author, 2015)

Habitat

Keywords: congested / concrete / visual impairment

The atmosphere pressed heavily on the hero, feeling anonymous in the densely crowded streets, he pressed onwards looking for a sign, waiting for that stifling sense of overcrowding to release. As in a forest, except of concrete and brick, he could not see ahead of him. Reaching a corner, he looked for a name, a point of reference. What he saw was a name removed, a replaced name? He could not make sense of this. People moving, he felt he was being maneuvered by jostling bodies into the road. Looking up, the grey tarmac gave way to green. Further afield, a golden monument lit up the hillside. Relief flooded over him and he knew this was a moment of significance.

Figure 2.26:
Habitat,
corner of Leyds
and Church
street (Stanza
Bopape (Au-
thor, 2015)



Figure 2.27:
Habitat, view
of corner of
Leyds and
Church street
(Stanza Bo-
pape street (Au-
thor, 2015)



Garden of Realisation

Keywords: chaos before order / the city's garden / Burnham
Woods

At the edge of the city, at the foot of the mountain, the pines sighed to one another; day's hero seemed to enter night's glade. Their murmured meanings brought understanding to him, "Go on," they whispered. Stealthy and towering they seemed to say, "We hide power, those beneath us will be sheltered." People were gathered in small groups, some seated, some merely leaning against the bare chests of the city's shade-bearers; they were talking, laughing and holding hands. Wandering deeper inward, the edge of the urban receding, the whispering growing ever louder, our hero's earlier channeled path had given way to an inner directionlessness. He felt a message was being communicated but he had not the tools to interpret it. As the trees grew denser, the image of that yonder polished stone which had drawn him in was rapidly effaced, the stark bareness of that distant destination hidden by the shifting, branching, disorderly groupings of tree beings. Like entering into a secret, the hero's movements hidden from above, and those of the others. Who knows what they may be plotting against this particular 'castle' in the sky?

*Figure 2.28:
Sketch of the
city from the
Union Build-
ings (Author,
2015)*



*Figure 2.29:
View of the
Union Build-
ings (Author,
2015)*



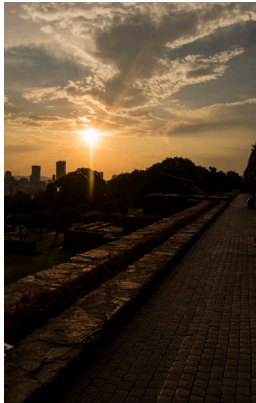
Garden of the guides

Keywords: wise old figure / shifting histories

Leaving the shadow lands behind, the landscape begins to terrace upward sharply, each level apparently carefully tended and decorated with hedgerows and floral displays. Breaks in the vegetation reveal clear pathways, inviting me to commence the steep climb towards a higher place. Ascending, the terraces mark the way until, entering under a cold, stony dome; I am affected by the slow, sleeping rocks which carve their impression onto me. This weighty presence of place seems to absorb sound and light, stilling my racing mind. Winding up towards the light, the heavy walls shape my passage upward out into a clearing in which a tall figure, bronze and shining, beckons to me with arms outstretched. Approaching, I touch his smooth body and shelter beneath the trunks of his legs. Resting a moment, the message is clear, “All knowledge and power may be yours. Travel further, do not hesitate for any reason and you will find the object of your heart’s desire. Continue to the top of the hill, and only once there, may you look back over that which you have come from. Then you will understand.”



Figure 2.30,
2.31, 2.32:
Garden of
guides (Author,
2015)



COLONIAL MIMICRY

Knowledge and Power

Keywords: Fortification / heaviness / secrets / inner circle



*Figure
2.33: Perspective view of the
south façade
(Solomon,
2010)*

Enlightenment

Keywords: cardo decomanus / hero's axis crosses the sacred / temple of peace / the astronomer / the people's tower (small narratives with the grand histories)

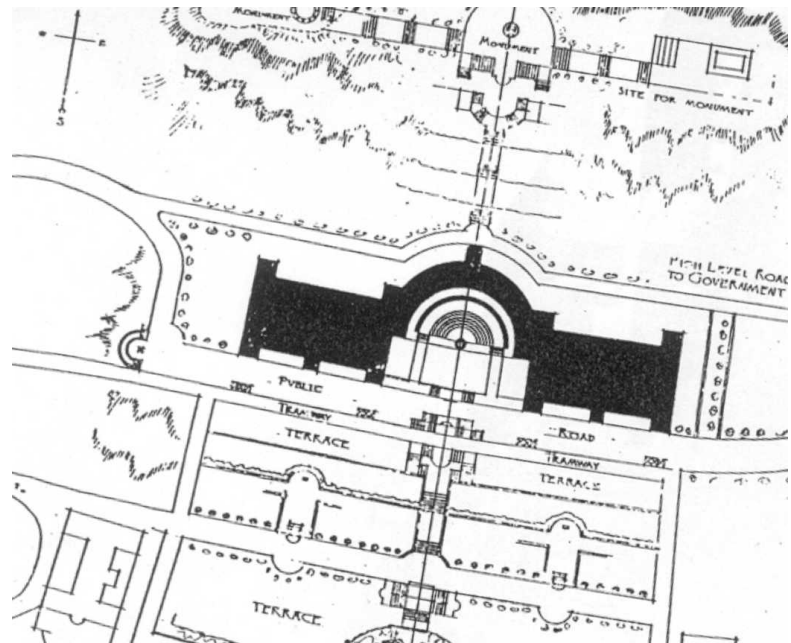


Figure 2.34: Temple of Peace and the parliament behind Union Buildings (Cultmatrix, 2001)

Initiation into the landscape

Metaphysical aspect: Lack of experience and therefore a mind that is open, someone who exists outside the bounds of organised existence; he contains within him a seed of potential, which when it comes to fruition will enable him to change the very nature of society. He has innocence; he is a seeker soon to enter the realm of intuition and of mystery. His abode is chaos and instinct is his playmate, he is a vagabond, an outsider, a newcomer yet to encounter the order of the universe, when he does both it and himself will be changed. In order to achieve this, at the beginning of his journey he must leave behind all worldly possessions, taking with him only his memories, that indivisible aspect of self that brings with it hopes, dreams and creativity, to bring into the physicality of the world, that which is contained in the mind.

Physical place: Multiple forces are acting on the environment and hence there is a lack of structure. Occupied by nomads, this land provides places in which to temporarily store one's few possessions, transient capsules in which to deposit memories and creative visions for a short while. The lack of direction evidenced here, indicates a passivity of intention and an uncertain future.

Hero in the landscape

Metaphysical aspect: This is the birth of the hero; the time has come to search for the secret, to shrug off the explanations which have been offered and to use the tools available to uncover deeper meanings. Equipped with wit and a rising self-consciousness, the environment must be transformed, inhabited, moulded to contain the being which walks on its surface; this process is one of manifestation.

Physical place: The physical plane provides alternatives; important choices are made that will influence the eventual outcome. The actor must choose his role and thus takes score of the many backdrops available to him. He encounters the first crossing; in the direction of each, one of the four elements is awaiting his exploration. However they have not yet been unified into a being of the source, containing all. This is the message: that the role of the hero is to experience each of the four cardinal essences and unify them within him. In this way he will transform the landscape through his inhabitation of, and his passage through it. This setting is an expression of dualities, but in all the pairs of opposites the seeds of the 'other' are contained within each. Opposition is never pure, the battle begins with the identification of what is foreign, within oneself: an organised garden, containing chaos, rising terraces that expose the earth, even in their idealised attempt to move away from it, water which runs down the land during storms, pools and reminds of the stagnant, the stationary collections of forces on their opposing journeys across, up, down and around the mountain.

COLONIAL MIMICRY

1

Reinserting the Parliament building to appropriate it to the People's tower

2

Formalizing existing routes

3

Reconnecting city grid to Union buildings grid, directly and indirectly

4

Formalizing activities on Church street, rejuvenation of the garden of realization

5

Reintroducing the old tram line for easier transportation from Church to Government avenue

6

Opening the back of the Union Buildings to allow for public use, for the

7

Connection of the main gardens with the triangular island at the edge of Church street (Stanza Bopape)

I

Reinsertion of the Parliament building to appropriate it to the People's tower



Figure 2.35: Re-interpretation of Parliament (People's tower) (Author, 2015)

2

Formalizing existing routes

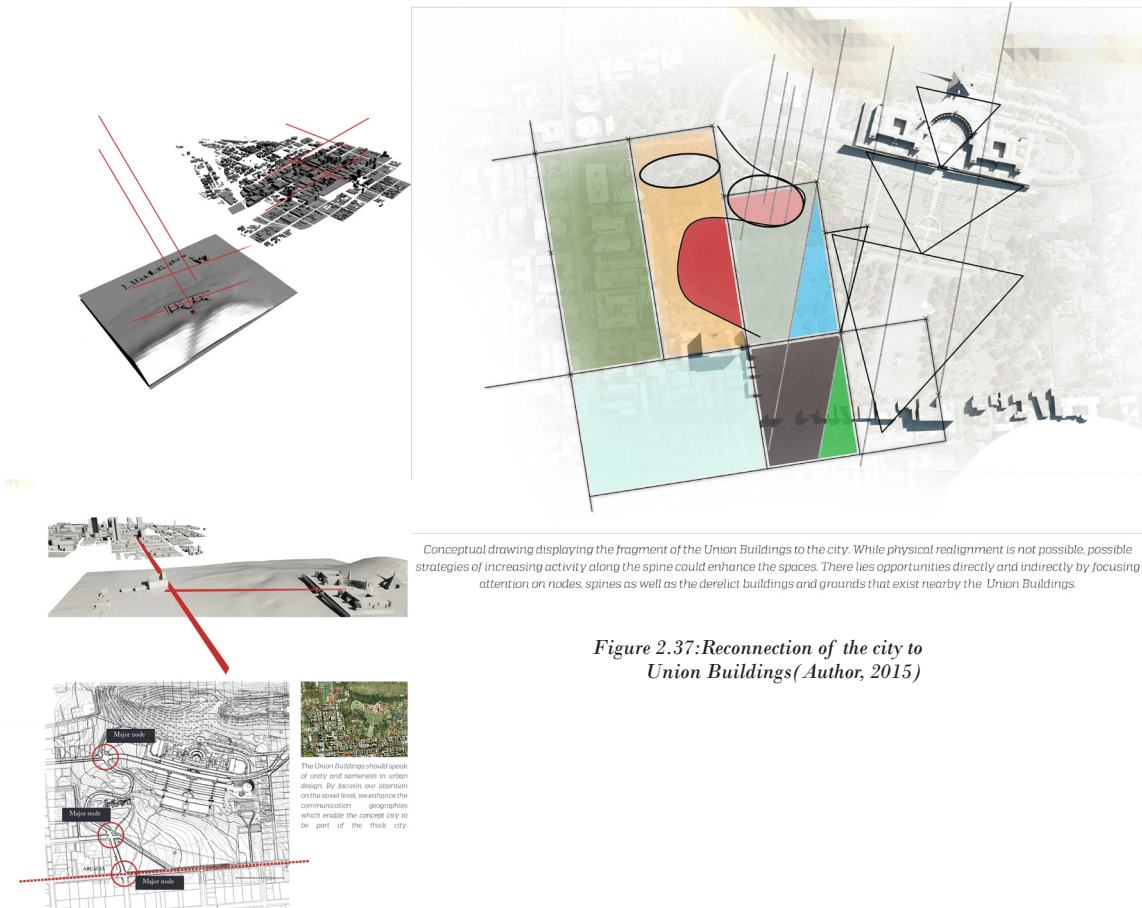


Figure 2.36: Formalisation of routes with access to the back of the Union Buildings (Author, 2015)

3

Reconnecting city grid to Union buildings grid

Eight elements were identified according to our phenomenological experiences of the site. The approach unlocked possibilities of possible rejuvenation strategies to reconnect the city to the union buildings



Conceptual drawing displaying the fragment of the Union Buildings to the city. While physical realignment is not possible, possible strategies of increasing activity along the spine could enhance the spaces. There lies opportunities directly and indirectly by focusing attention on nodes, spines as well as the derelict buildings and grounds that exist nearby the Union Buildings.

Figure 2.37:Reconnection of the city to Union Buildings(Author, 2015)

4

Formalisation of activities on Church Street, rejuvenation of the garden of realization

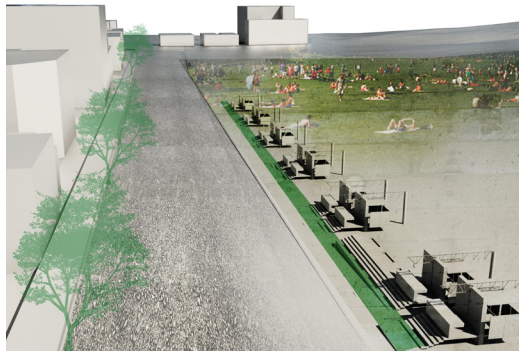


Figure 2.38: Reactivation of Church street into market stalls and study booths (Author, 2015)

Figure 2.39: Softened thresholds to activate street edge (Author, 2015)





Figure 2.40: View of market stalls to increase local economies (Author, 2015)

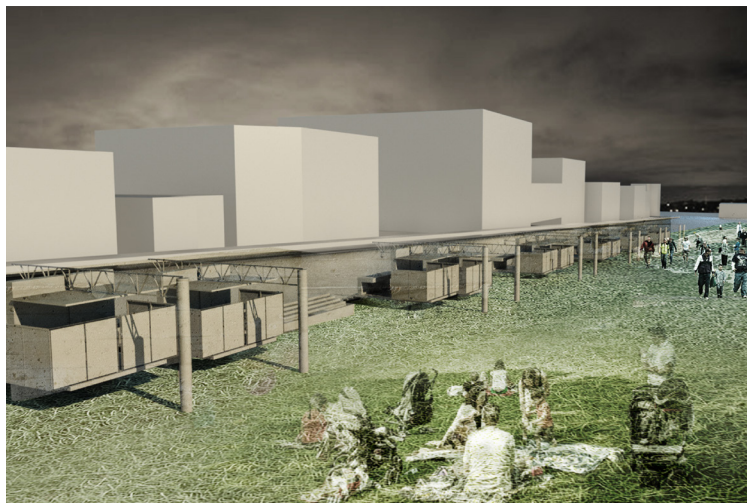


Figure 2.41: Study booths (Author, 2015)

5

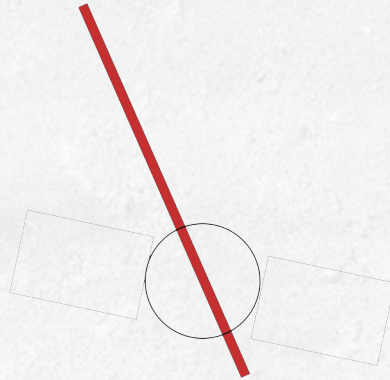
Reintroducing the old tramline for easier
transportation from Church to Govern-
ment avenue



*Figure 2.42: Tram-
line running in
front of the Union
Buildings (National
Archives)*

PART TWO

CONFRONTATION



THEORETICAL DISCOURSE

The politician (character introduction)
The culture of narcissism
The 'modern' narcissus
Acropolis of Pretoria
City as collective memory
Self and other [observer and observed]
Third space
Concept: disruption of power
Charters
Terminology

The process of exploring the third space, third face of power.

This chapter examines guiding theory into defining the third space and its dimensions. The chapter first analyses the theory in terms of postcolonial, post-apartheid South African spaces, cultural identities and concepts of relationship between Self and Other and ends with a spatial theory in understanding how third space is adapted and used as a form giving device. The architecture looks at the possibility of how people can strengthen themselves through otherness.

COLONIAL MIMICRY

The politician

ZM: You became South Africa's Executive Deputy President after the 1994 elections. What was your first impression of the Union Buildings when you stepped foot in your office?

TM: My personal office, excluding the staff offices, was merely two or so rooms, with some furniture, a functioning telephone, and nothing else.

This told the message, practically, that we had to build something new, starting from what you might call a new slate.

From inside, the building was not as imposing and therefore as intimidating as a centre of power as it had looked from the outside when we used to sing, during the liberation struggle – *siyay' ePitoli!* Nothing suggested that it should not be easily accessible to the people who had elected the new President and Deputy Presidents who occupied the East Wing of the Union Buildings.

I would like to believe that from the very beginning of our democracy we did nothing to sustain the belief that the Union Buildings were holy territory in terms of access by all our people (Msimango, 2013).

[Excerpt from the chapter below]



Figure 3.1: :: *Narcissus* (Caravaggio, 1600)

The culture of narcissism

In Greek mythology, Narcissus was a proud hunter who fell in love with his own reflection. His beauty overwhelmed him. He was the son of the river god, Cephissus and the nymph Liriope. Nemesis, the spirit of those who show arrogance to gods (god of revenge), noticed his behavioral act and lure Narcissus to a pool of water, in which he lay fixated to the image of his beauty, which led to his tragic downfall of suicides. The problem we face today sees the up rise of the culture of narcissism and self-indulgence, in which government institutions choose such traits over empathy and social conscience; an internalised view of the image of the ideology they believe in, and the commodification of such an image into the lives of the citizens rather than focusing on the image of the city, in which this ideology has to be portrayed.

CONFRONTATION

Pretoria, like many capital cities in Africa are controlled by government and the design of the city. The compositions of such states or cities are overridden by other eras of governance over time. While nation building relies on what has been branded in South Africa as the 'rainbow nation', it still relies much on how governance writes the language. In *Nation and Narration*, Bhabha (1990:2) speaks of the cultural representation in modern society, 'If the ambivalent figure of the nation is a problem of its transitional history, its conceptual indeterminacy, its wavering between vocabularies, then what effect does this have on narratives and discourses that signify a sense of 'nationness''. Bhabha further goes on to explain the outlook of narcissism as opposite to nationalism, and that nationalism needs to be something that is understood, by acting against self-consciously held political ideologies but more centred with the large cultural system. In essence Bhabha focuses his attention on a detraction from political systems embracing own image but to emphasise the importance on the image of the people.

What makes South Africa a nation, According to Renan (1990:12) is much concerned with dynasty, i.e. an ideology representing an earlier conquest, one which was accepted but is now forgotten by the masses of people. In South Africa, it can be argued that some monuments are constructed purely for instilling a sense of authority amongst the 'nation', employing what may seem as commemorative, but often lead to the self-gratification or even accomplished to win support for a particular set of policies. Logan (2009: 2) mentions that in most instances, state authorities retell their own histories for their interest and maintaining an authoritative lead. He refers to this as the 'wilful distortion of collective memory by governments'. Nation is thus a rich legacy of memories and a heroic past based on social capital. It is concerned with sharing the past, a glorious heritage and acquiring a shared programme or vision for the future. Over the past 20 years of democracy, South Africa has battled with the commemoration of shared heritage. The structures erected have commemorated struggles of apartheid, and leaders of apartheid and those that have come before that. Some ideologies have been contested, as seen with current debates of statues of representation, which have questioned the relevance of such histories for the future generations. The removal of statues may seem justified to the democratic world, but Benton (2010: 126) argues that a repression of the past can lead to the destruction of memory and sense of identity. These contestations have led to spiraling debates, and have set South Africa in regress by creating harsher divisions among racial groups. What was once branded as

a new South Africa is diminishing into a state of separateness and divisions among such groups.

The focus of my analysis lies in the Union Buildings. The dissertation is a challenge to the heritage building which is representative of the nations, as a key site for the production of collective memory. The dissertation considers the use of heritage to create forms of memory that shape people's identity and their environment and creating social cohesion between diverse societies, as well as softening thresholds between the powers that rule the nation and the ordinary people that live in it. Herbert Baker's design remains an incomplete architecture as stated by Bakker (2001) .

Bakker further argues to say that the intended overarching design of Herbert Baker's ideas and intentions need be captured for future extensions and alteration within a changing cultural context, as means to play a role in the conservation of the heritage. He quotes,

'...that Baker's design, which was intended to be a collection of spaces and structures with the Union Buildings as its focus, is still an incomplete architectural work – this means that the intended overarching design 'idea', knowledge of which has faded from society's consciousness over the hundred odd years, had to be recaptured from his dispersed writings to guide in any future extensions and additions, within a continuously evolving cultural context, and that the idea has to be conserved to be able to play a role in managing the conservation of a special heritage place'.

'...that the surrounding urban fabric and its relationships are not expressions of a static 'blueprint' but are, like the complex, 'incomplete' and continuously changing around the complex over time – this demands that the intended relationship of the complex and its urban setting has to be conserved within a continuously reconstituted or co-constructed 'idea' of that relationship'.

How can a successful balanced colonial architectural masterpiece be altered to a new cultural context, and what extent can the intervention go, before the heritage is misplaced and destroyed? Should one act sensitively in intervening or be brutal in design to overstate the importance of nationness and post-democracy? The underlying reason of conflict as a nation emanates from conflict of ethnic nationalism and separatism (Benton, 2010:167). According to Rodney Harrison, culture is closely linked to globalisation; culture is ever changing, and is best referred to as 'identities consciously in the making'. The concept of multiculturalism then can be imagined as the relationship with its citizens.

CONFRONTATION

How do we create something national or reinstate what was once was branded as national? How can we adapt both tangible and intangible heritage to new conditions?

The Modern Narcissus

At the beginning of this chapter, it was explained the role of Narcissus on governmental institutions. The section below explains the modern interpretation of the analogy. Whereas the initiation of Narcissus explained an image, the modern Narcissus sees a reinterpretation of this idea manifested physically in protecting the image.

The rise of modernity led to the plight of inward looking; towards privatisation and towards fortification of walls. The same fortification is present, however discreet and not so obtrusive, in suburbia. The fear of self (building) facing the Other (street) leaves the streets under no surveillance. The Union Buildings also possesses fortification. I suppose its reasoning is justified due to its location of acting as a fort and due to its stately features and bold statement. Bakker (2003) outlines the high placed buildings as plinth, giving strong visual connections from vantage points. The access to Union Buildings has not always been limited to the main road in line with the gardens, but over the years and through change of governance and issues of security, did they see befitting to limit public access. Sightseeing and access was allowed on the grounds of the amphitheatre, as well as access to courtyards and corridors in the building. In 1966 under the Afrikaner nationalists, access was stopped (Department of Public Works, 2007: 14). There also existed a restaurant/ café in which people would pre-book and have lunch overlooking the city of Pretoria, and gaining a spatial understanding of how Union Buildings' axial point radiates into the roads pointing southwards (Mkhize, 2015). It is however unfortunate that there is no imagery to supplement this. Thus over the years the fear of state owned material to be known or any intruder grew until these were closed off. One can almost understand this barricade through the fenced off staircases that lead to the second tier road [see figures 3.2].

If the building itself cannot be accessed, as well as the theatre space at the centre, and the upper road at the very least, what will be the next cut off point for access to public. To what extent will governance continually retreat the access to public?

Figure 3.2: Western side view of Union Buildings. The fortified wall further strengthened by a much later addition of the steel fences prohibiting people from entering the second tier road (Author, 2015)



In an interview by Sunday Times with Thabo Mbeki, it is interesting to note his impression of the Union Buildings as experienced from the inside (Msimango, 2013)

‘ZM: You became South Africa’s Executive Deputy President after the 1994 elections. What was your first impression of the Union Buildings when you stepped foot in your office?’

TM: My personal office, excluding the staff offices, was merely two or so rooms, with some furniture, a functioning telephone, and nothing else.

This told the message, practically, that we had to build something new, starting from what you might call a new slate.

From inside, the building was not as imposing and therefore as intimidating as a centre of power as it had looked from the outside when we used to sing, during the liberation struggle – siyay’ ePitoli! Nothing suggested that it should not be easily accessible to the people who had elected the new President and Deputy Presidents who occupied the East Wing of the Union Buildings.

I would like to believe that from the very beginning of our democracy we did nothing to sustain the belief that the Union Buildings were holy territory in terms of access by all our people.

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The design of the Union Buildings, and perhaps Sir Herbert Baker's intentions, gives two polarities of the observer and the observed. The observer as he stands from the bottom grounds looking up gets a sense of power and authority cast over him, while the observed sits in admiration of the power handed over to him. When looked at it in reverse, the interior poses a less imposing and less intimidating force over its people, while the observed still remains at a lower level in the same state of inferiority. The topic of observer and observed is elaborated further in [Self and Other]. What this suggests is a need to alter the meaning imbued in place; that of disseminating power to bring the observer and observed to the same level.

Political history of Union Buildings

The Union Buildings as we understand it was the unification of the British imperialists and the Afrikaner Republics after the end of the Second Anglo Boer war (1899-1902) (Freschi, 2014). The building was a metaphorical answer of calling truce to both groups by the concept of unity. The war was mainly caused by differing political ideologies of imperialism and republicanism, the tension between the leaders, Paul Kruger of the Transvaal and Cecil Rhodes, premier of the Cape Colony (South African War 1899-1902, n.d.).

Sir Herbert Baker was commissioned to design the Union Buildings, whilst heavily influenced by British imperialist ideals in the Cape, and under the mentorship of Cecil Rhodes (Freschi, 2014). He was offered an opportunity to travel enabling him to study the classical architecture, which would be later be an influence in the design of the Union Buildings. (Fisher. The final outcome was a neo-Classical design that introduced British colonial 'Empire' style (Bakker, 2013) or the Union Classical Style (Freschi, 2014). This classical monumentality drew from classical architecture and the use of material was quarried locally, as means to contextualise or make it 'African', instead the result is a strong imperialist style only masked in local material or regionalist material. Nonetheless the colonial architecture was a time-stamp that would live its sense of place in the landscape for 100 years to follow from its inception.

If the Union Buildings was representative of the union of two cultures, it did however exclude the black people or the natives of South Africa, within a changing cultural landscape and formation or uprising of Other cultural identi-

ties, the Union Buildings depict somewhat flawed in its representation and current imagery. No provision was made for black South Africans other than the open spaces as well as the courtyard. General Louis Botha said, at a colonial conference in London, ‘I have the fullest faith that I shall be able... to make those two great races of South Africa one solid, united and strong race’ (The Heritage Portal, 2013). The architect, Herbert Baker also writes, ‘natives of the Union [will] experience the majesty of government’ (Freschi, 2014).

Acropolis of Pretoria

Sir Herbert Baker shunned the idea of placing the Union Buildings in line with Church Square and the grid of the street, but preferred the site to be on the hill to accentuate its nobility, like the ancient Acropolis of Athens (van der Klashorst, 2013).

Through the travels he did which were funded by Cecil Rhodes, he gained knowledge from classical architecture, and one place he visited was Greece.

The aim is for the re-interpretation of the Acropolis on Herbert Baker’s plan.

City as collective memory

The historical events of the city reveal the collective identity being undermined due to the South African historical context. The juxtaposition of the different

eras and their representations of architecture form a tense relationship between what is considered old and what is considered new or contemporary architecture. The city of collective memory refers to the relationship of historical constructs and contemporary forms of architecture, which attempts to find suitable ways of weaving the two spatially. This idea of weaving lies in public spaces, the spaces that lie between the earlier forms of architecture and the

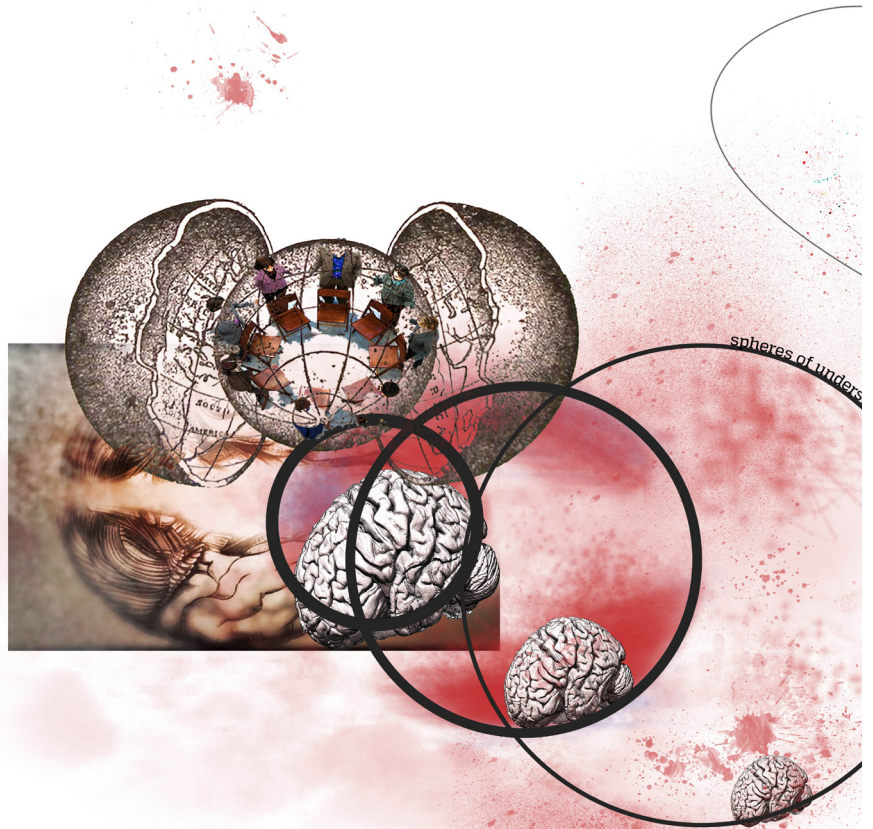


Figure 3.3: Acropolis Athens (UNESCO, 2015)

CONFRONTATION

newer spaces that form twentieth century architecture,; modern architecture. There lies a disconnection between the two entities in which such public spaces are transitory spaces of departure point and destination point, in which Waade et al (2010:38) term as communication geographies, or the ‘phenomenological gap among city dwellers’ (Waade, 2010:40). The notion of weaving allows for historical objects to collide with others, to achieve awareness of what once has been done. The collective memory can be seen as this very idea of different era collisions. In the same manner in which the Union Buildings can be redesigned for different imagery to occur to represent different political ideologies, as will be discussed in later sections.

Boyer (1994:7) describes the collective memory as the creation of meaningful public spaces, the spatial structure that covers for both rich and poor, private memory walks and personal retreats. The interpretation of public space has however changed over time, from public space embodying notions of the power of the king, queen or the nobility and their responsibility in the construction of the city, thus representing the city’s self-image. A later response to the definition of public space gives form to a democratic public space, giving allowance for open debate and gatherings. Nonetheless the meaning of public space within the Pretoria context is seen as a



THE CULTURAL BANDIT

Figure 3.4: The cultural bandit. Explanation of relationship between Self and Other (Author, 2015)

negative concept in which Boyer attaches connotations of unruly bureaucracy, corrupt officials, inefficient management, while the private spaces are territories of bliss and freedom behind high structured walls

Self and Other [observer and observed]

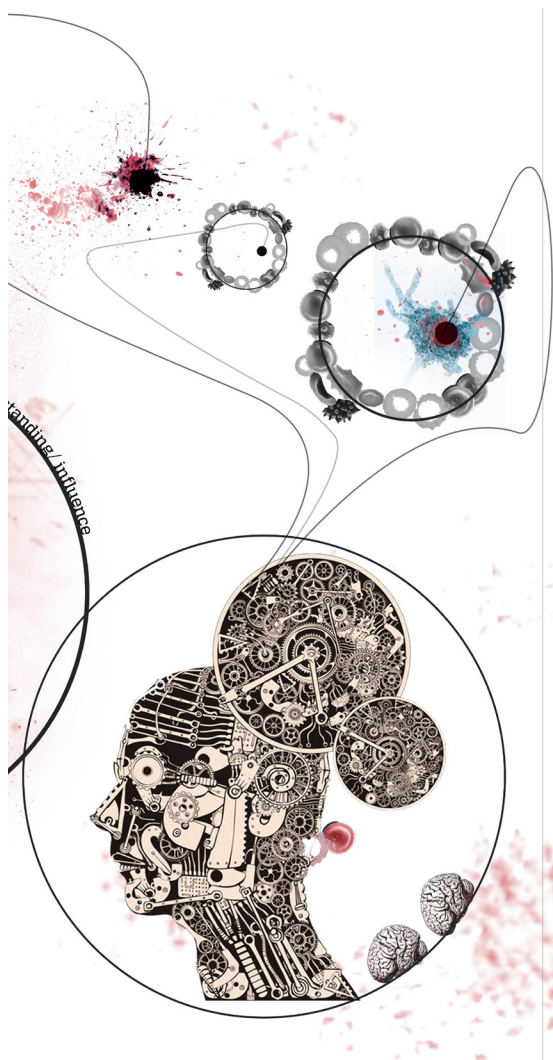
‘When an individual enters the presence of others, they commonly seek to acquire information about him or to bring into play information about him already possessed. They will be interested in his general socio-economic status, his conception of self, his attitude toward them, his competence, his trustworthiness, etc. Although some of this information seems to be sought almost as an end in itself, there are usually quite practical reasons for acquiring it. Information about the individual helps to define the situation, enabling others to know in advance what he will expect of them and what they may expect of him. Informed in these ways, the others will know how best to act in order to call forth a desired response from him’. (Goffman, 1959:1).

The image above gives an account of the concept of self and other. The conceptual image displays the journey of self to meet other, as well as the relationship between self and other. The explanation can be read below.

Third space

The following shall attempt to describe the first, second and third space in detail. The concepts explained have a direct link to the conception of the proposed concept.

There lies a potency in cultural beliefs and traditions among small cultural groups; that of sameness in such beliefs. These beliefs can range from the apparel worn due to traditions and specific ceremonies, to songs of praise. These conditions set upon by the groups over time form an inward, closed entity that focuses its attention on what exists in this group. The traditions are practiced to become a set of tools that are used on a daily basis. Such systems become difficult to penetrate and exterior influence becomes fused into one seamless cultural practice. Any influence is closely link in terms of its geography. This can



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be seen in Zulu, Xhosa, and other Nguni tribes, to name a few. The initiations of these behavioural practices form a set of codes which eventually lead to mental constructs. To explain this metaphorically, every cultural group has a brain system which encapsulates a set of codes, and although the brain can be influenced in whatever way, it adapts changes and can even lose its identity, but nonetheless a brain will always exist. This is the first space. This is home; this is an original set of codes that stem from the culture that one emanates from.

The city holds similar principles although the rate of influences is far greater. The city is a receptor in which different brains plug into, allowing multiple narratives with different backgrounds that play out to form the cityscape. Whereas the first space constructs the mental image, the city continuously constructs itself and its mental image. No single person is possible for such a conception. There exists hosts, some of which originate from the first spaces and are hosts to the mental construct of the city. This is a second space, these include institutional colonial powers. These spaces are foreign bodies which require transition. Such spaces are transitory and offer a shorter influence and can be seen as spaces that are of inclusion and exclusion performed by high physical and mental boundary walls as well as fortifications. There are hierarchy of spaces; there is fragmentation and sense of disparity among people. There are theories which are placed, which later are succeeded by oppositional theories that contest previous ones. Life becomes quantified and the being of life shifts from a planetary understanding to a Cartesian understanding. These are the conditions that the second space sets out.

The transition from one space to another forms a brain drain, a term coined to describe the emigration of people with a particular set of skills that flee a country to another due to pull/ push factors. This leaves the country of origin brain drained. In such an instance of the transition from the first to the second space, the loss of the brain structure, leads to a loss of values that have been crafted from its origins. This analogy is used to describe the condition of such spaces to understand why the third space is initiated.

The third, is a term used to describe the Other, it is not here, nor there, it lies somewhere in between. It fills the gap between the subject/ object, knowledge/ non- knowledge, past/ present, centre/periphery. Soja (1996:56) describes the third space as a kind of meeting place of things; abstract and concrete, the real and imagined space, the everyday life and the unending history.

Thirdspace: the space where all places are , capable of being seen from every angle each standing clear, but also a secret and conjectured object, filled with illusions and allusions, s pace that is common to all of us yet never able to be completely seen and understood, an ‘unimaginable universe’. (Soja, 1996:56).

The third space, can be analysed as something that literally ‘fills a gap’, and does not dwell in specialised fields or hold any exclusivity. Instead it embraces



Figure 3.5: Third space (Noero, 2012)

openness and a possibility of potential knowledge. It has the potential of opening up a new world where grounds can be tested. In so far the theory of thirdspace is a difficult task to turn from theoretical premises into architectural practice. Much of the theory of third space originates from Henri Lefebvre’s writing on *The Production of Space* (1991).

Third space attempts to overcome the complexities of dualities. An exemplar of this nature of space can be seen through St. Cyprian’s Girls School by South African architect Jo Noero. In his understanding of a third space, coupled by the brief he set for himself or by the client, had no specific purpose in mind.

This notion allows us to imagine the kind of spaces third space can lead to: an unprogrammed adaptable space that allows for the regeneration of the space over time. In such the case of the school, the round timber constructed spaces offers many different uses which include an impromptu theatre, large and small meetings, quiet reading rooms or teaching and homework (Noero, 2012). This idea of third space allows for spaces to be imagined or chosen by them, giving an open ended resultant of space.

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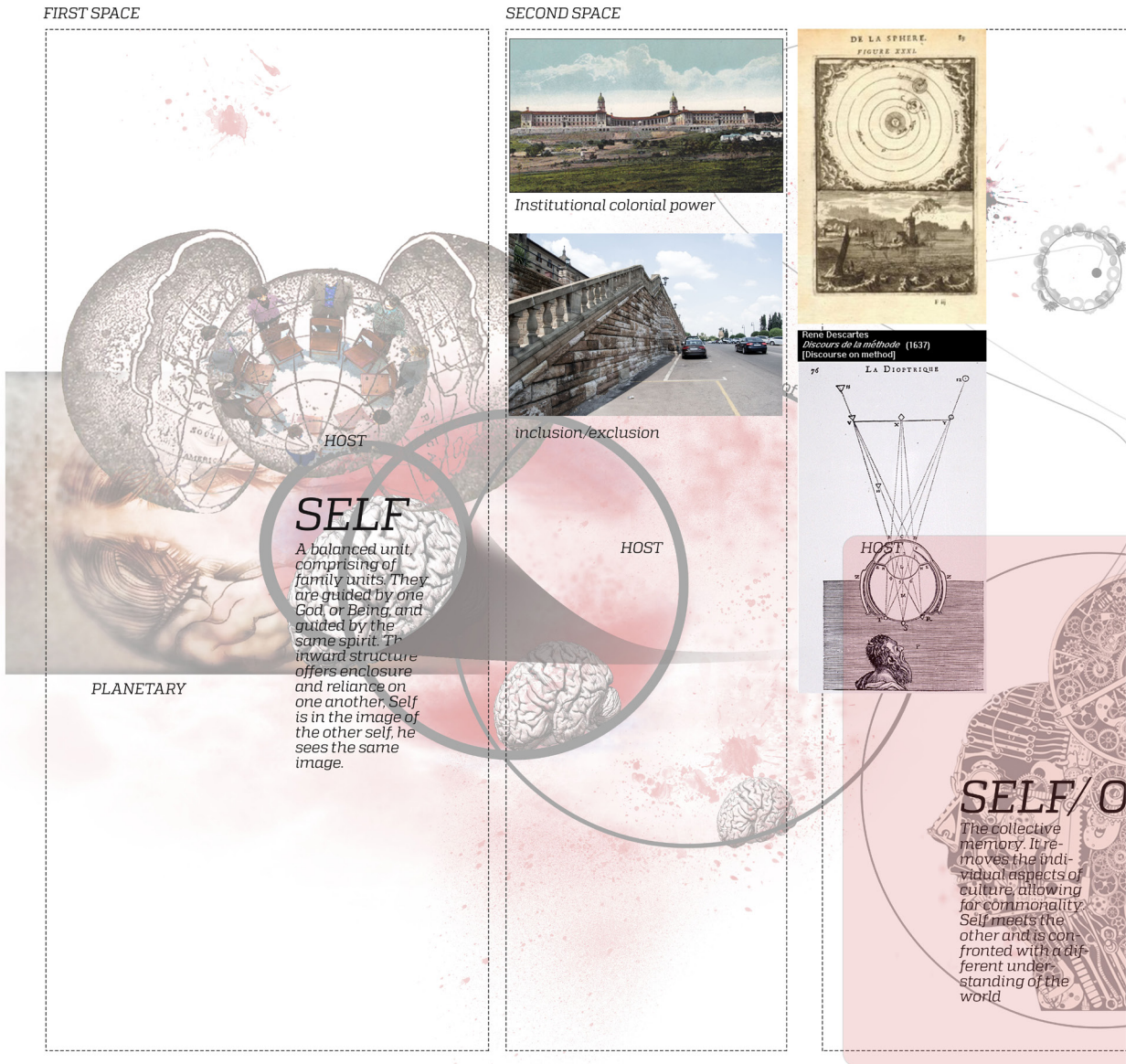
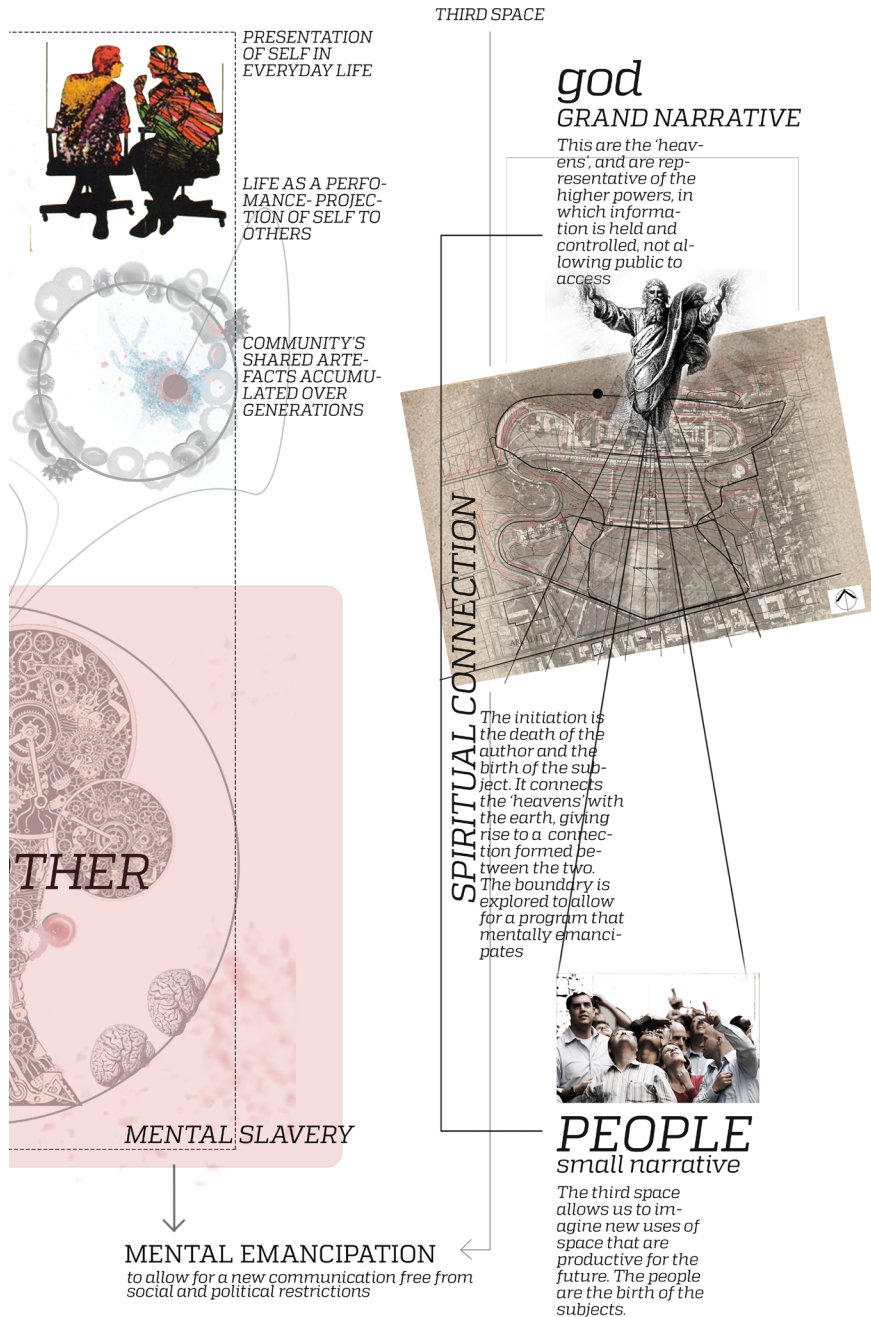


Figure 3.6: Further explanation of Self and Other highlighting their location in space (Author, 2015)



Concept: Disruption of power to generate new

The current city suffers from a fragmented spatial planning. The old form of planning was guided on the generation of absolute power, in which pockets and parcels in the city could be planned through this ideal. It was believed that such power would be able to structure the chaotic world and provide a quality of life (Boyer, 1994:11). Despite the noble intentions of creating rational spaces governed by absolute power, these methods also implied a utopian image in which people could be crafted in one whole image under a given set of rules. The concept is to corrupt the absolute power to generate a new order in power. The new power creates a new walk through the building and submerges the user into a new public realm of collectivism or third-ism void of in single identity but embracing difference. In the space, the proposed intervention aims to play with opposition of old and new, existence of otherness in formal plan-

CONFRONTATION

ning of spaces, disturbances, chance encounters between characters, theatrical stage sets and recreation of lost narratives. The proposed spaces will reveal silenced and misinterpreted characters.

The secrecy of the Union Buildings and its fortified walls create an ever desirable effect on what lies on the interior spaces. This yearning to know of its interior and the quality of its spaces, the image of the amphitheatre, as well as how power can encapsulate one when standing on the amphitheatre floor of the Union Buildings in the axis.

The collective memory achieved by the design seeks to create a hybrid strategy, but the hybridity can assume the role of its parent identities, or assume a new role, a complete mutation. The grandeur of the Union Buildings was aimed at creating a large space that would store governmental records for many generations to come (Solomon, 1910).

The unification was that of British imperialists with Boer Republicans. Throughout ruling from 1910-1948 the government would design many buildings in Pretoria, Cape Town, Bloemfontein and other provinces to create timelessness of political regime as means to hegemonic ruling. From 1948-1994, the Afrikaner Nationalists would seek ruling and highlighted their significance in the country by designing the city with a modern architecture appeal (Freschi, 2006), also bearing in mind this was the period of industrialisation which had high capital for infrastructural development and the apartheid spatial planning of segregation of races.

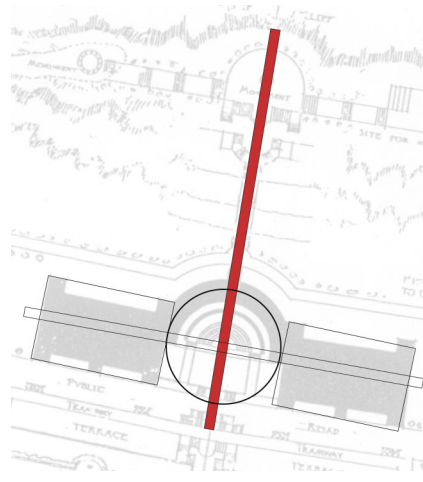


Figure 3.7: Original line of axis passing through Union Buildings (Author, 2015)

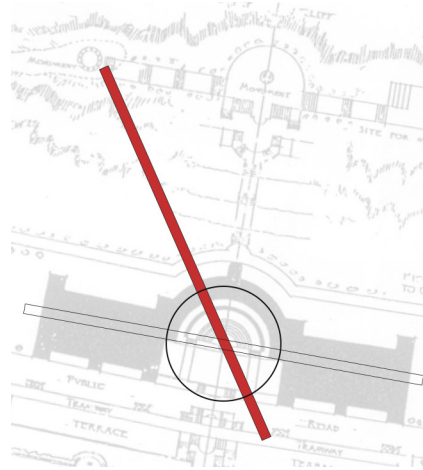


Figure 3.8: New line of power by new axial line (Author, 2015)

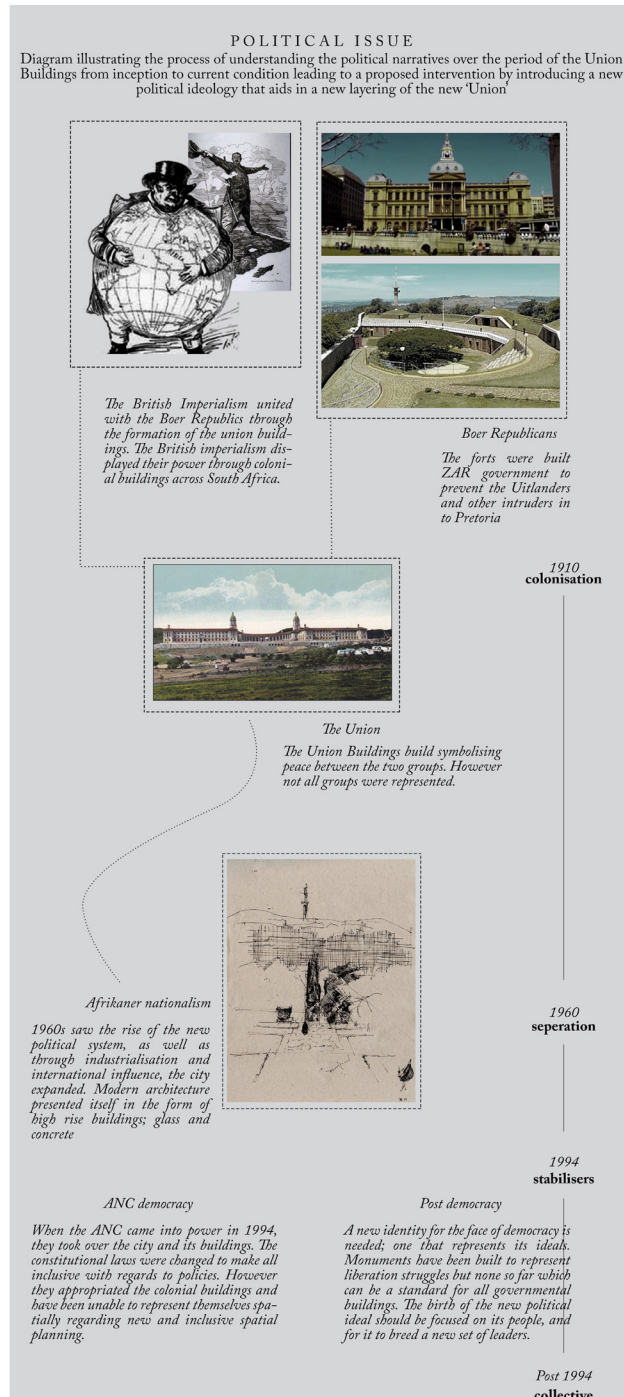


Figure 3.9: Political issue with timeline of political ideologies (- Author, 2015)

It is true to say the cultural, social and economic developments of the past are reflected in the city's form and structure (Corten et al., n.d.). 1994- Present day gave way to the liberation of the oppressed and the democratic ruling. With the ANC party being in power, we notice a complete twist in how they developed the city in their eyes. Instead of creating new architectural typologies to suit their political beliefs, they appropriated the old buildings and took office in such buildings. This data can be synthesised in the following manner; let use the analogy of a rock and silk cloth. The rock symbolises all political regime that have come into play from early 1900s to late 1900s, i.e. British imperialism, Boer republicanism and

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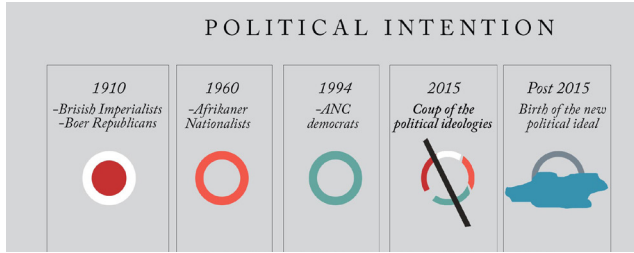


Figure 3.10: Political issue (Author, 2015)

Afrikaner nationalism. The silk is representative of post 1994. When you place the silk cloth above the rock, the cloth wraps itself to give the same shape as the rock. What this says is that no matter the circumstance, as long as the dem-

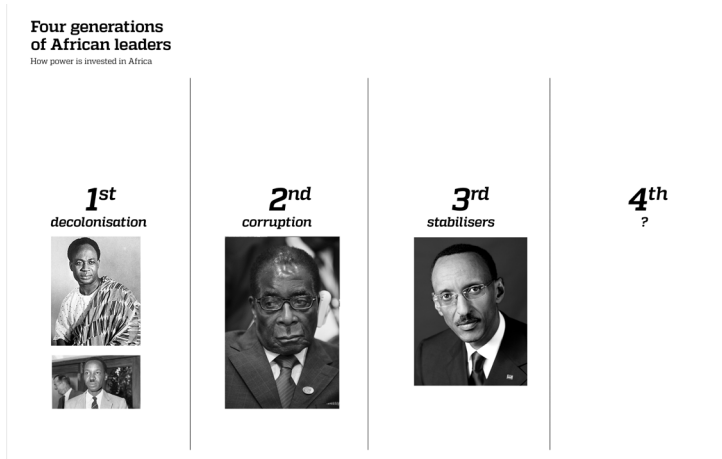


Figure 3.11: adopted from TEDx talk with Fred Swaniker (Author, 2015)

ocratic political ideal appropriates itself within these old buildings, in some sense, the city is still under a subliminal, however apparent, colonial ruling.

I propose an alternative. If the current political ideal is masked over the colonial political ideals, for there to exist a third space, or liminal space, or collective identity, there needs to exist a new post democratic manifesto. This manifesto would be focused not on the ideals of attaining superiority of land and resources, or liberation struggles that led to democracy but focused on the collective; monologue of two voices. The different voices need to be represented as one,

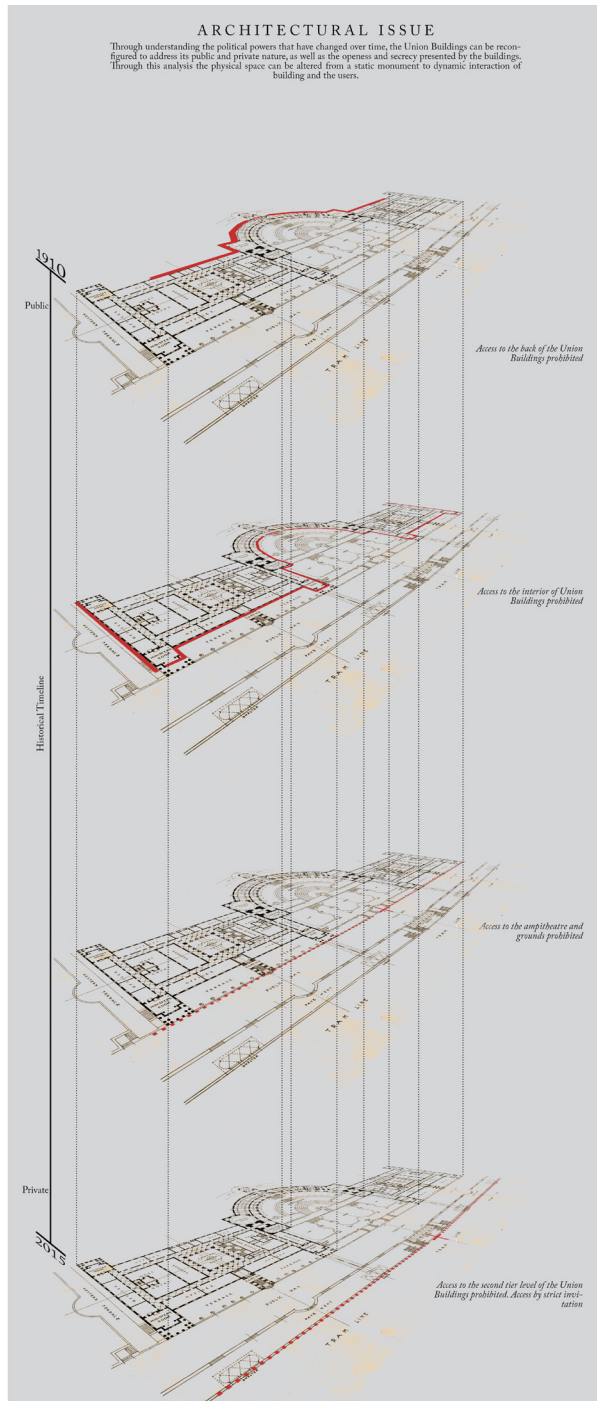


Figure 3.12: *Architectural issue* (Author, 2015)

such that all voices in the room, however different are coherent with one another, and form a common idea. The question that remains is, how is this alternative envisaged? What kind of architecture represents the alternative?

The proposal to this third space is to turn to a militaristic form of engagement; military coup d'etat, whereby the rock and the silk cloth is blown up to give leeway to a new architectural typology that represents the collective for future generations, conceptually speaking. By creating a rapture of all political ideals, a new political ideal is envisaged that would create a new nationess. This 'detonation' process and the way it is done is explained in the next chapter.

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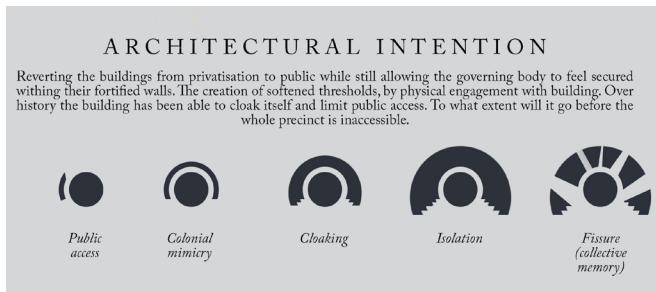


Figure 3.13: Architectural intention (Author, 2015)

trates four generations of African leaders. 1. The decolonisation period; the political figures who gave Africa back to its people, by ending colonialism by European countries. 2. The leaders which led African countries to destruction and tyranny. This destruction could be in one country or create ripple effects among different nations. 3. The stabilisers are the remedial leaders who ailed Africa once again from apartheid and other unjust systems that came into play before. 4. The fourth leaders are yet to be determined, but the current generation lies in this section. They are the social terrorists; they voice their opinions to oppose colonial ruling and its forms of representations in current day society. These are dissatisfied groups of people that bring down statues, such in the case of the Rhodes statue. These leaders want a new system based on economic uplifting, educational gain, political transparency and equality (Figure 3.11).

The statue is a form of representation that aids in remembrance, and is commemorated by a sculptural piece that sits in the landscape, or in some environment, and of course overtime, these gain heritage value and significance with layered history. The same could be said with buildings, which are also forms of representation of a time and place. The terrorist act is thus seen as the growing dissatisfaction with buildings that have little to do with street edges and fortified walls creating intimidating structures. The detonation of the Union Buildings is thus an opportunity for a radical reconstruction of the system.

Syntactic analysis of Buildings

Power is the ability to define and control circumstances and events so that one can influence things to go in the direction of one's interests'. (Dovey, 1999:

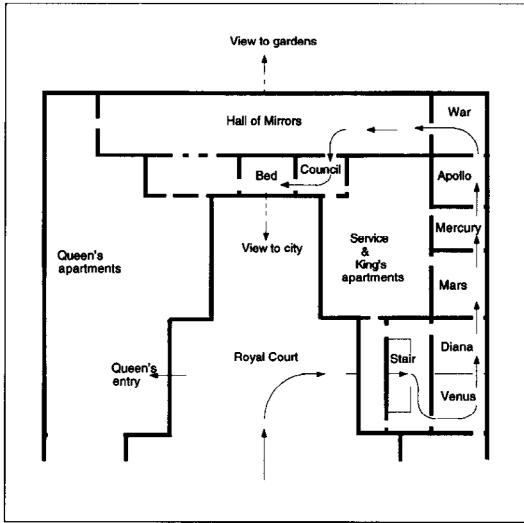


Figure 2.2
Versailles Palace c. 1701

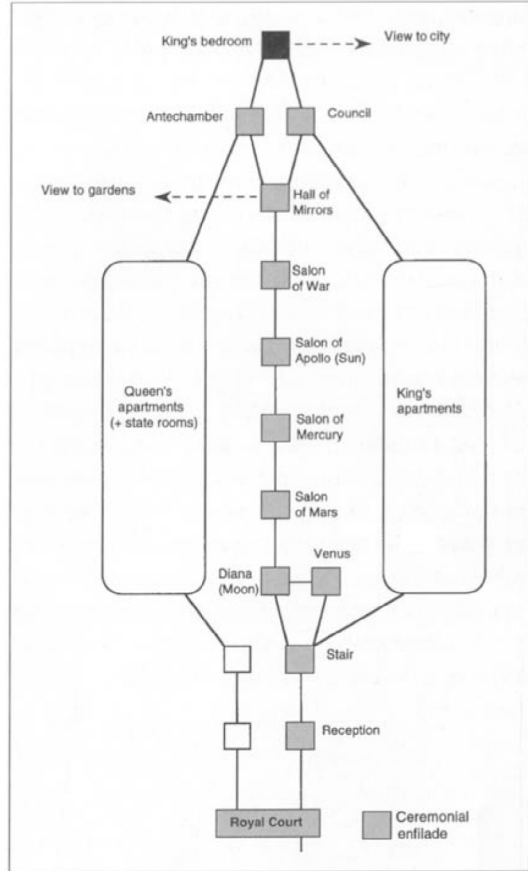


Figure 2.3
Versailles Palace c. 1701: spatial analysis

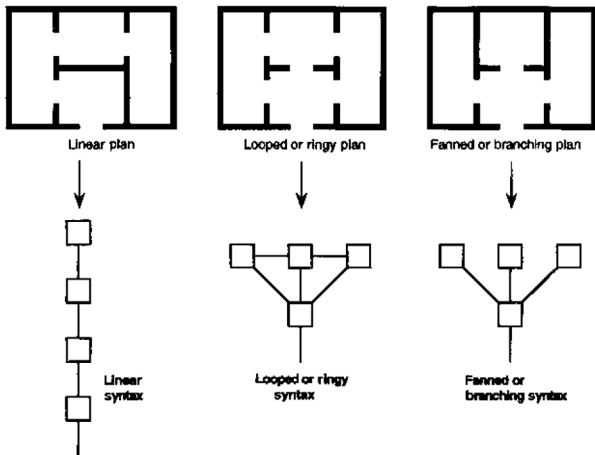


Figure 3.14:
Primary syntactic relations
based on Hiller and Hanson
(Dovey, 1999)

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9). Over history, through various political regimes around the world, political leaders have represented themselves through buildings to exercise power and hegemonic ruling. Historically, the architecture that existed celebrated and glorified the power. There exists different forms of power as described by Dovey (1999, 10). One form of power that is signified in built form is the power of coercion, which is power that prevents a subject from forming any intention of resistance. Furthermore, it is the spatial domination with an exaggerated scale than is capable of intentionally aimed at belittling the human subject to signify the power necessary to its production. Such power exists all over the world, such as in the Chinese imperial history of the Forbidden City in Beijing, the Palace of Versailles and of course Union Buildings, to name a few. These centres of political power boasted power and authority through spatial design, urban design and exclusion of people from entering the structures. This can also be seen as a form of power, as the instruments of power must not be revealed by anyone, despite their grandeur.

Figure 3.14 highlights the difference in hierarchies of space. The three similar plans with different doorways yield three quite different syntactic structures. The linear system, looped system and fanned system are compared against one another. A deep structure like the linear system requires the traversing of many segments. This has implications on the number of boundaries and points of control. The spatial syntax structures social relations, and the depth to which visitors are allowed to penetrate into the structure. The depth into which one traverses is an indicator of status (Dovey, 1999, 22). The Union Buildings can thus be seen as a linear system in which one moves through several thresholds before reaching the amphitheatre.

Charters

The proposed alteration or reconstruction of the intervention contests current conservation principles. In their document on the heritage impact assessment tool, Graham Young and Liana Muller unravel the significance of the place in terms of its landscape features.

The ICOMOS Charter (Venice Charter 1964) states that historic monuments need to remain to present day as living witness of the old age tradition. The ICOMOS Charter requires that we safeguard such monuments and their heritage for future generation as historic evidence (The Venice Charter, 1964). It

The Burra Charter Process

Sequence of investigations, decisions and actions

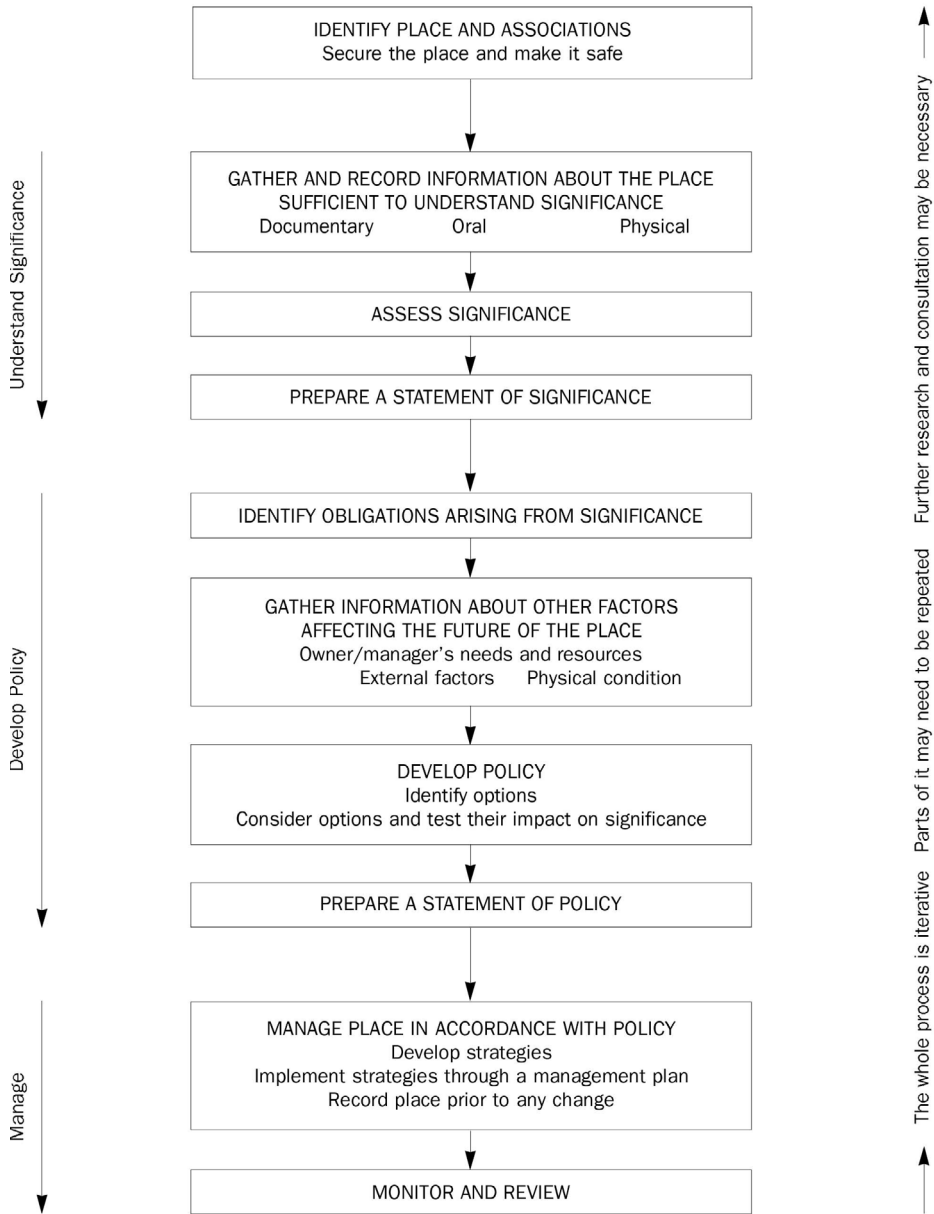


Figure 3.15: Burra Charter Process (Burra Charter, 1999)



Figure 3.16: Demarcation of the Union Buildings regarding different levels of significance (Muller and Young, 2005)

is also essential for the conservation of historic places to be used for a socially useful purpose, but the use must not change the layout or decoration of the building (The Venice Charter, 1964). The Burra Charter (1999) however states that change may be necessary to retain cultural significance, although it has to be guided by appropriate interpretation.

The theoretical argument stated guides the principle for the interpretation of the structure and the need for change in cultural significance. The Burra Charter process is used for the investigation in the historical, cultural and social significance for the Union Buildings precinct. A statement of current cultural significance was determined, and a new cultural significance was administered in conjunction with the theoretical argument. Nonetheless the proposed intervention aims to retain as much as fabric as possible, and where there has been reconstruction, the materials are reused and adapted to suit the new intervention. The historical narrative of place, the associations with place and its prior identity have been withheld while adding on change to the static monument that has become of the Union Buildings.

CONFRONTATION

Statement of (Cultural) Significance PAST

Historical: represents a symbol of unification and nation pride of the Afrikaans and English speaking communities. The architect of the Union Buildings was a prominent architectural figure of his time. Over the course of history, the building has contributed significantly to the development of the history of Pretoria, as well as South Africa at large. The Union Buildings estate features different sections and portions, all of which have been contributed by prominent historical figures.

Landscape: The landscaping component bears much significance to the Union buildings. In fact the Union Buildings are incomplete without the landscaping grounds that lie beneath it. The landscape grounds offer a threshold or an additional buffer zone before reaching the top of the building. The landscape component also features many indigenous plants which have a high biodiversity.

Social: As a symbolic landmark and brand identity of Pretoria, the Union Buildings is a place of meeting, and orientation of one within city. A sense of ownership has been formed by the people over the years, and used as grounds for national festivals which occur over the year as commemorations of political struggles, human rights, and recently global events which not only draw in residents but international groups too. The spaces have also transformed over time to enhance the everyday life, notably for exercise and relaxation purposes. The site is a place of tourist attraction, allowing visitors to gaze on the city and the building

Spiritual: The concept of Herbert Baker was for the Union Buildings to be a sacred Classical temenos [a piece of ground adjacent to a temple], a collection of routes, vistas, spaces and buildings, that would unify the elements with the building, to express unity amongst people (Bakker, 2003).

Aesthetic: There exists a kind of reciprocity with the building; the gaze upon the Union Buildings and the gazed from Union Buildings to the city. The viewpoints at which one can view the Buildings reach out as far as the entry into the CBD from Eeufees Road and as far as the road from Waterkloof to Groenkloof. The aesthetic value is strengthened by the compositional quality and its backdrop, with the mountain creating a secure and protective façade for the

building. The view from Union Buildings onto the city offers evokes a different emotion; one of power and dominance caused by the strong axial lines which are used as radial measurements for the construction of streets.

Political: The Union Buildings has undergone different governances: The Union Buildings is symbolic of the Union between the Afrikaners and English speaking communities. It is symbolic of reconciliation, although its true and original intent was for the two groups.

Cultural: The cultural value of Union Buildings changes with each successive government and its influence on Pretoria. The break of apartheid and into a democratic world saw a new cultural birth arise which changed the way the spaces were used.

CONFRONTATION

PROGRAMME AND PRECEDENT

Intro: The story of the citizen
Manifesto for post democracy
The users [environmental biographies]
Aspects of programme
Initiation
Precedent studies

The chapter will discuss the proposed programme as a reflection of prior topics discussed that discuss the disruption of power and the generation of the new power.

The different components of the programme will be explored that address and give force to the users (or characters) on site.

COLONIAL MIMICRY

Intro: the story of the citizen

Chapter 1

I stood by the window, cup of coffee in hand, looking out on the city from the 8th floor as id done every morning for years now. My apartment wasn't much to look at, and the roaches were a permanent fixture, the ants were the uninvited guest that never left, but it's home; as best as I could make it. It has been this way almost every day since I got my freedom. Not in the larger sense of political freedom, at the end of Apartheid, as most people nowadays seem to think of it – using freedom as a buzzword with no apparent grasp of what it means, perhaps because they do not personally know what it feels like to have their very freedom ripped from the – no, I speak of my freedom in the very literal sense.

I didn't do much schooling after high school, my parents did not have the resources to allow me a tertiary education, but I pride myself on the knowledge that I gained from the people around me. I chose to surround myself with open minded and forward thinking young people. Their drives and attitudes were infectious and the ideas that were exchanged then, stuck, and spurred me on a journey and a direction that I could not have predicted. I learned to be outspoken about my thought and my beliefs. I learned to shout, rather than whisper, about the injustices and travesties I saw.

Without formal education, but a wilful spirit, I managed to get a lower level job at a local magazine with aspirations of working my way up to becoming a journalist and taking my voice to the world. Full of life, nothing could stop me, and a universe of possibilities lay in front of me.

The indestructibility of youth.

The many marches and rallies that we attended became my home; where the fire within me found a hearth to nurture it. Talking of revolution through the night, singing the songs of the struggle that we had taught one another, sounds that vibrated and echoed through the night and kept us warm until the sun could meet us. From sneaking in at the back and quietly listening, to being up front, leading the pack, speaking and being heard by the masses that attended. This was my element and a path to making this country a better place for all who chose to live in it.

Fate would have it then, that it would be at a march that I was arrested. An illegal

gathering of natives, it was called, and I was one of the few singled out as a ‘ring leader’.

I and five others were charged and found guilty of inciting violence and conspiracy to overthrow the state. Heartbroken, I saw my mother cry in the back of the court filled with my executioners.

In those first moments I remember thinking of a quote I had heard from Idi Amin, “You have freedom of speech, but freedom after speech, I cannot guarantee that.” That is the society and judicial system that this government had created.

Oh how they feared our words. We did not speak violence, we spoke of change and equality, but fear of the power we had in our words led them to manufacture all manner of evil about us.

We knew this, and in some small way this served as a sort of thin blanket to shield us against the frigid coldness of the reality that we had been stripped of our freedoms and thrown into a hole with men turned animals. The reality was that we would probably never get to see our families, friends, loved ones, or the outside world ever again. It would be a fantasy to believe that we would even live to see our sentence completed. The reality was bitter and hard.

After many years I came to know my cage as home, but through the bars I heard murmurs; rumours that liberation was coming for us all, and my heart for the first time in decades dared to dream. To dream. To hope. Something that none of us had done in a very long time.

In those nights we dreamt deeply and hoped with full hearts that tomorrow would be better than our yesterdays.

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Manifesto for post democracy

Thoughts on post democracy

Is the architecture grounded on the commentary of the current political ideals? Or is it grounded on this new ideal which I propose as post democracy?

In spatial architectural terms, is glass a transparent medium for softening the thresholds between politician and public?

Is there a democratic style of architecture? How can architecture facilitate democratic spaces?

What is the ideal post democratic space? How should societies organise themselves politically in the modern world?

Parliament building represents people, but is undemocratic due to authorities making decisions on their behalf and not the authority of the people. True democracy is about the direct participation of the people.

Democracy embraces openness of tradition cultural groups in rural communities, that foster relationships between elders (politicians) and public. There exists no barrier, and there are constant physical connections. The acropolis of Athens enforces public gatherings, meeting places of the esteemed and low class. Why has modern democracy created separatism between the politician and the public?

Democracy should not be adapted on which party won. The winning party does not represent the people but represents the party. Hence collectivism, grounded on serving the people.

Democratic performance should enable citizens to create own political messages 'democratic performance'.

It must be understood that the place of power is not monarchic, or in the hands of a ruler, but the power is the people and power remains empty and can be contested.

Post democracy embraces plurality of societies and lifestyles, and is rooted in

seeking collective identity. It realises that difference is the root of chaos.

The existences of many parties, or differences intensifies struggle for power.

Architecture of the new political school should be able to fuse and connect the lost tissue of the people. A politician begins work at 8 and ends at 4, just a member of the public. A politician gets paid by the government; he is not his own payroll. The politician is a representative of the people, and not above the people to enforce power.

*Spatial inquiry into a democratic space—Towards an architecture of transparency.
Manifesto (specific to the conception of programme on Union Buildings)*

Within a democratic space, what control measures should be placed to allow for a transparent non oppressive participation for public and politicians? What attributes should a space have where people can witness their governance subscribe to democratic values.

Much criticism lies on Norman Foster's Reichstag in Berlin of public remaining spectators of the parliament process in the building. Should democracy be represented in the form of a mere glass to break down the physical barrier that exists between politicians and public.

The fabric of the Union Buildings should remain as a reminder to colonialism. The public should participate in the landscape and built form for an understanding of the surrounding landscapes as well as being part of the process in the political school. The intervention thus attempts to create minor physical incision into the existing built form to realise the old and the new.

Just as in the acropolis at Athens, the people of the country should freely gather to debate and protest and exchange ideas. There should exist large empty spaces for people to voice opinions in an authorised assembly space.

Democracy realised the healing of the past by commemoration and new representations of the struggle. It gave the marginal identities a face. The post democracy should beyond representation of struggles and seek a future where lost tissues are connected.

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Post democracy should maintain a connection with the past and enhance this notion by sustaining the connection (adapted from Alexander (1969:132) with the past to move forward into the new proposal

Post democratic space should be non-hierarchical, radial in form, flexible, transparent and the architecture should foster a sense of community and alleviate the sense of being.

Chapter 2

Pretoria: a city that I've come to love and I've seen transform over the years. I gained my liberation from incarceration to discover that I had found liberation within the city as well and I could go places I had never been before; seeing and experiencing the city in ways that had never occurred to me all those years ago.

No longer a young man, armed with the invincibility that comes with youth, I walked the streets so tentatively at first. Learning the new world and how to move around in it. Learning to grasp my new freedoms with both hands.

Our far-fetched dreams now seemed so close...

So, gazing out the window of my apartment on the 8th floor, I watched the city come to life, as I did with each waking day. I thought of the hundreds of lives that passed on the sidewalk below and how they would never have to experience the injustice that my peers and I had to endure, for little much more than asking for our basic human dignities and speaking up for our people. I truly believed this, with blind hope and floral ideology that promised everything that my dreams were made of.

But reports on the news now weighed heavily on my conscience and in many ways made me question the political ideologies that I had clung to with such zeal in my youth. I held my faith within political organisations, and although the freedoms that we had fought for seemed to be violated by the very ones that saved us, that did not change the spirit of a young man within me. I still believed with my entire being that our key to freedom is the use of our voice, using the media as an extension of self to help broadcast the wrong doings in our society. Freedom of speech is the cornerstone of everything we held close, because without that voice, we would continue to get ravaged by the minority in the system and be mute in our attempts to call out for help.

This is why the news bothered me so much. It spoke of moves from government to push legislation to restrict what media could say or reveal about government or its dealings to the public. To one who has seen where this road leads, these reports sound off the warning alarms of a dark sickness befalling us, and this too, like Apartheid, had to be stopped and apposed with everything that we had left in our bones.

COLONIAL MIMICRY

Chapter 3

I couldn't stand by the window of my apartment on the 8th floor, looking out onto the Pretoria city skyline, any longer. I turned from the window with a suddenness that could startle, and moved swiftly to the door, grabbing my brown leather jacket off of the kitchen counter and flung it around my shoulders in one smooth, well-practiced movement. I paused for a moment as I gripped the door handle and took a deep breath. Then I dramatically swung open the door and stepped into my destiny.

What means could I use to speak and be heard? Not only that but be heard in a way that would make a difference; help stop the decay and make sure that we keep the dream and do not drift off into the nightmare.

No comfort can be found in ignorance any longer.

When I look at it all, it seems that Comrade Nelson had predicted it in some way, and I'm sure he did so with some dread, when he said, "If the ANC does to you what the Apartheid government did to you, then you must do to the ANC what you did to the Apartheid government."

But I see that other clichés have also begun to ring true as well, the oppressed shall become the oppressor. Maybe that is because we are led by people who are still very angry in many ways and lash out even onto their own people. So in that way we all lose, all but a small group at the top... similarly to how it was in darker days past.

I knew what I had to do, as I trod the pavement with heavy, determined steps. I had to make my way through these busy streets. I had to speak up for our freedoms, our freedom of speech. I had to look in the faces of the ones that form part of the machine and convince them to not let us fall back into the hole that we only very recently managed to dig ourselves out of.

As a younger man I wanted my voice to be heard, and it is that in itself that had my friends and I imprisoned, for our views and opinions. I did not want to believe that we spent the time we did behind bars for nothing or worse, just to replace one plunderer for another.

It seemed that my whole life, to this point, had prepared me for this very moment.

I had to walk up the steps of the Union buildings, stand at its doors and let the politicians within its walls hear my voice.

Chapter 4

It seems to me at times that there is so much, nowadays, that is done online. There are different digital platforms, with online protests, petitions, and angry open letters complaining to the world. Is it the impersonality of the cyber confrontation that still leaves us wanting? Have we lost heart? Have you lost the drive behind the purpose of the march and the stand?

The answers to these questions still elude me. Perhaps the only person I can truly speak for is me because I find that even in this country, my story is very different to so many.

I was in the struggle; I was incarcerated, and upon our political freedom, I as a political prisoner, was released after some time. I did not receive an honourable mention or a government position. I did not get monetary compensation for my wrongful imprisonment. Yet I walked out, without a singing crowd around me, with my head held high, full of the hope that I had been feeding myself for the last few years prior to my release. I was not bitter. I was not resentful in the way that I thought I'd be. I heard the words of Nelson Mandela, and even though a lot of my fellow comrades did not agree, I saw the wisdom in his words. Like him, my age had calmed the runaway blaze and turned it into a furnace from which constructive work could be done.

The Union Buildings. My destination.

I stood at its gates for a while and admired its beauty, its architecture. Not only for its original design, as erected in the post-colonial era, but for the new additions to the Union Buildings that had come with its renovation not too long ago, which for me have brought this structure back into relevance with the current South African experience. As I step into its grounds I feel the building drawing me to where I need to be, leaving me to be able to let my mind wonder

COLONIAL MIMICRY

as I let myself get lost in thought. The past is a comforting old friend and it is easy to find yourself buried in memories, but what brought me here are not the past, but the present and the future.

I see it in the distance, fast approaching, the place that brought me here; the place where I could voice myself to the people that mattered and could make the changes; the Confrontation Rooms. These rooms were an innovation that I had read about in the papers but had never visited until this day, which they said were a place in the new design of the Union Buildings where the common man on the street could see and speak face to face with the politicians. This is a place where you could not just put in a customer complaint, but actually take it directly to the top and direct your concerns to the political decision makers.

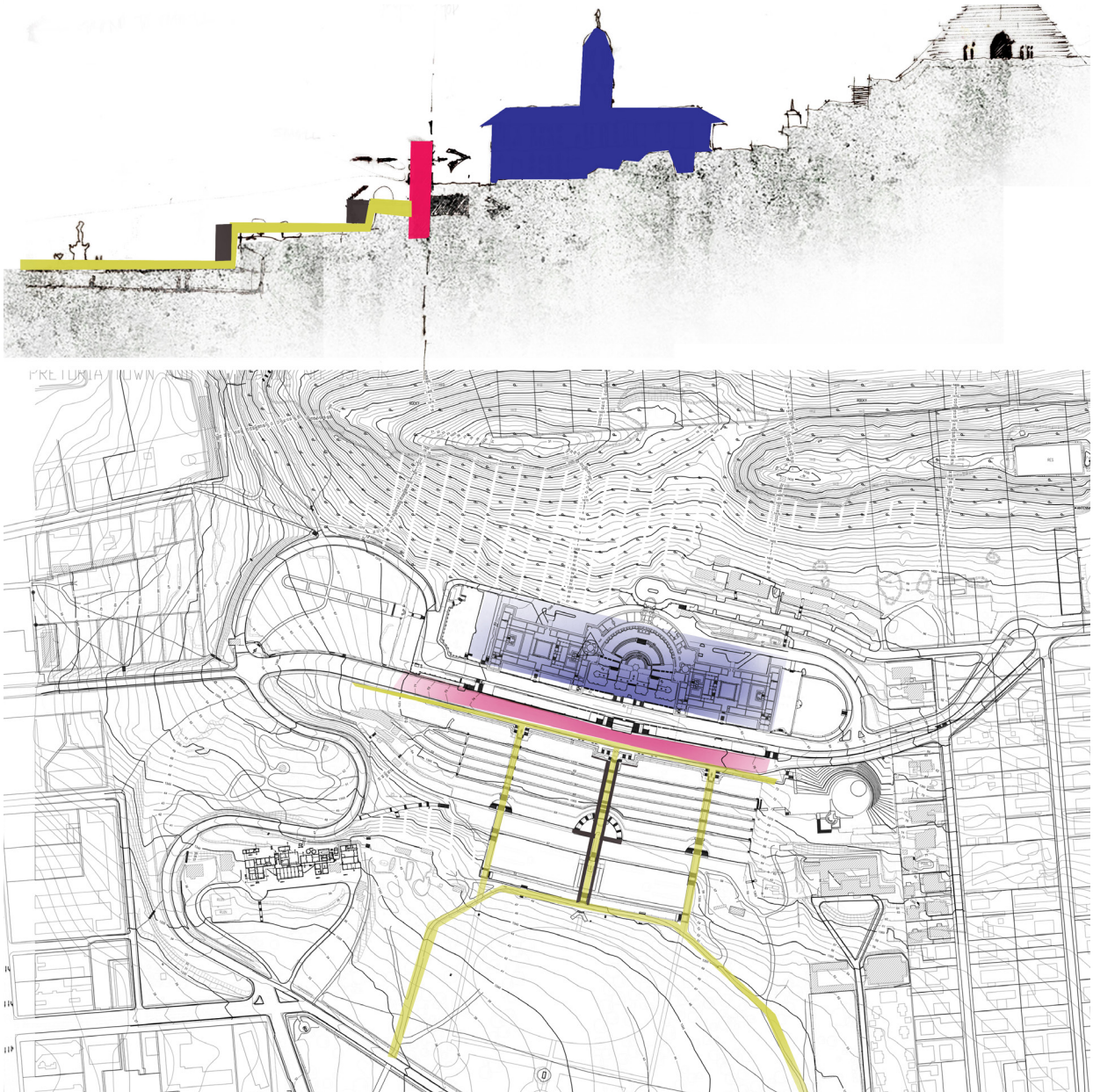
And that is why I was there, to walk through those doors and let these politicians know that we are not asleep, that we are awake and see what is going on; that they cannot silence our voices the way the previous regime had done; that we had seen how dark the night could get and thus we refuse to go back.

The additions present themselves as evolutionary adaptations, like living parts of the structure, constantly moving and changing, living and breathing, letting the people communicate with the powers that be in a very interactive way.

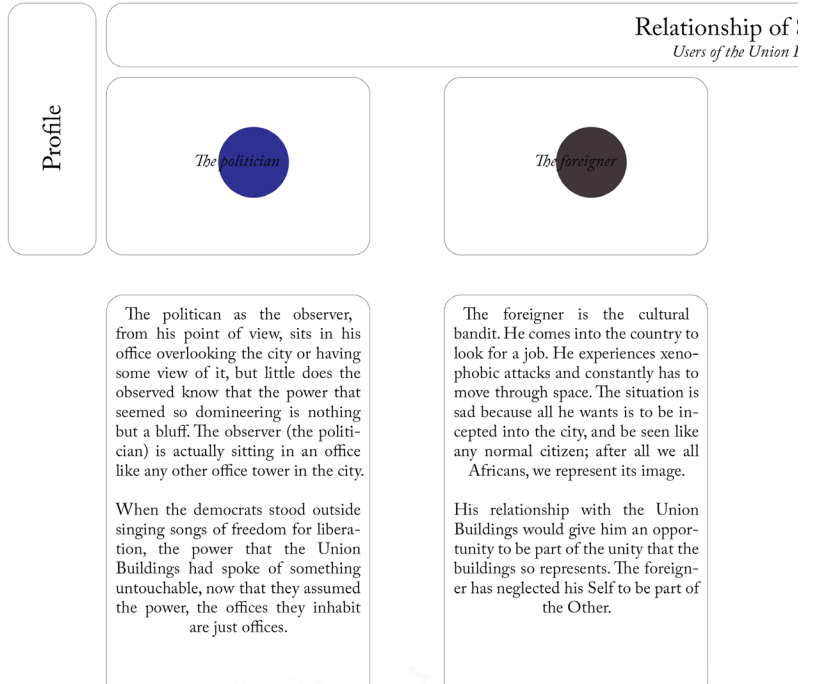
So I stood at the doors of these rooms with thoughts of freedom in mind and heart, ready to have the politicians answer to my many questions. Once again, I stood with hopeful heart as I opened those doors and confronted our destiny.

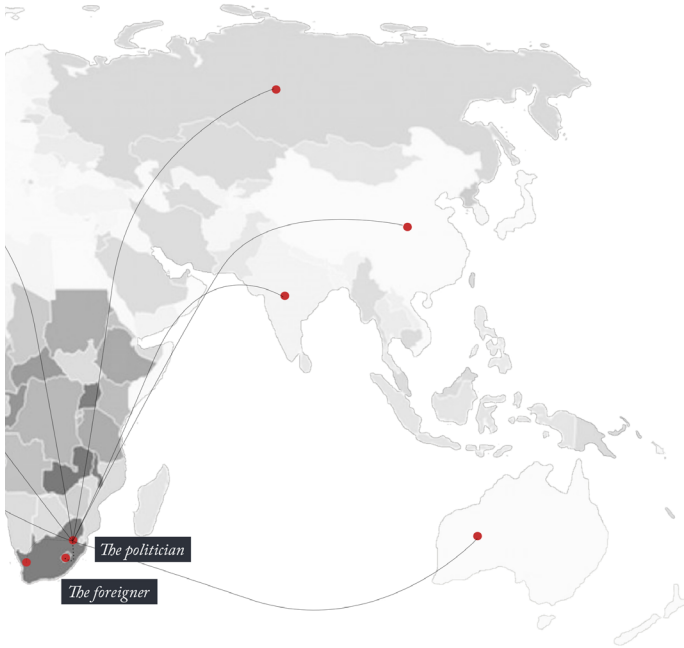
*Figure 4.1
Site plan
displaying
the user's oc-
cupancy on
site (Author,
2015) Left*

The users [environmental biographies]



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Self and Other

Buildings Precinct

The citizen

The tourist

The citizen is part of the city but also exists out of it. He traverses the streets but is oblivious of the wider context. He too needs to understand his spatial construct and his [spatial] morals. The city in itself is its own biosphere, it is a phenomena which needs to be understood.

The small rural communities can easily be understood, these are the first spaces, but the city presents a second space of institutional power and a melting cultural pot leading to homogenisation.

The tourist is good for the economy but may not realise his impact on the nature of his desire to monumentalise structures. The camera he uses allows him to capture the Union Buildings, but forgets to experience the building. His main aim is to capture images and create repositories of different images to take back home. His existence on site is momentary, and is a mass consumerist.

He does remain important as he is representative of the global sphere.

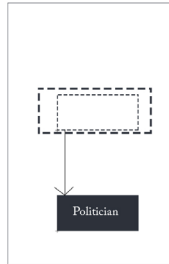


Figure 4.2 Location and description of users (Author, 2015)

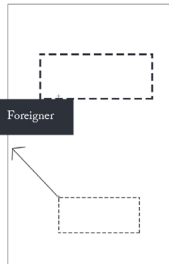
Relationship of users with Union Buildings

The different users have different associations with the spaces. The relationship between the observer and observed is investigated. These unlocks possibilities of architectural approach

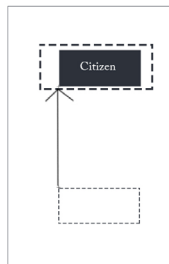
The politician's association with the space requires him to break through the boundary wall which bars him from physical communication with the outside world



The foreigner (cultural bandit) requires him to confront the wall that bars him from speaking own mind. He moves from a state of homelessness to inquisition where he converses with the politician



The citizen wishes to intercept the building fabric and gain access to what was originally a public space but has now been fortified. He not only confronts the wall but the spaces within it



He wishes to fill his virtual library with images of experiences and encounters. He fantasises about ruination, and unravel the secrets that so long persisted in the Union Buildings. Kodak moment, a moment he can capture and a chance to view it later

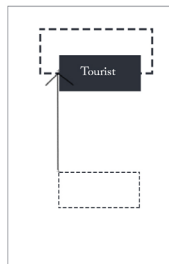
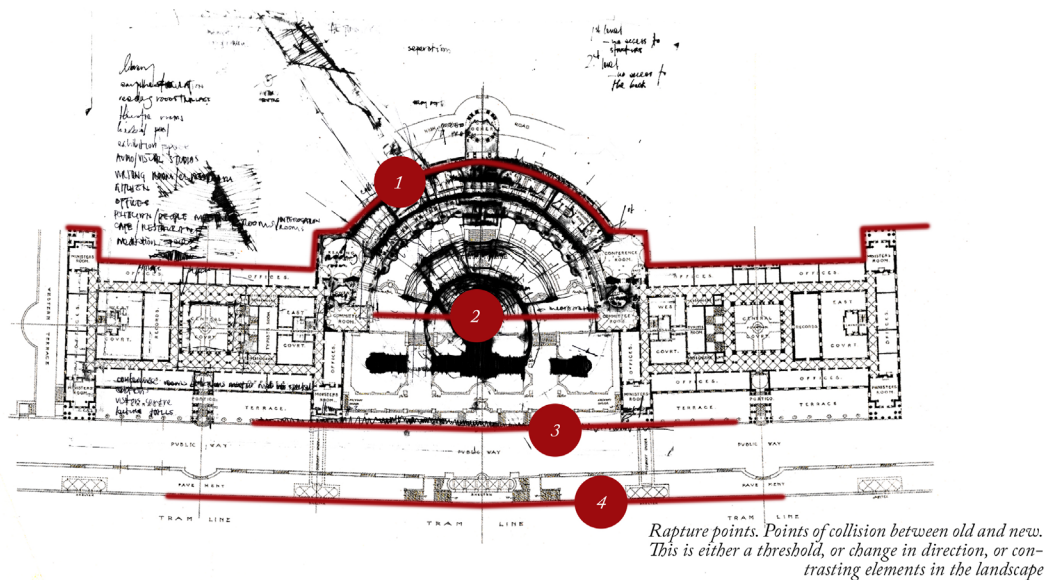


Figure 4.3 Relationship of users with the Union Buildings suggesting architectural approach (Author, 2015)

Aspects of programme



Rapture points. Points of collision between old and new. This is either a threshold, or change in direction, or contrasting elements in the landscape

Rapture points. Points of collision between old and new. The process of breaking the linear system of the structure. The thresholds are intercepted; the boundary wall separating public from politicians, the second tier road, the centre of the amphitheatre and the structure of the Union Buildings.

Figure 4.4 Rapture points. Interactions between proposed building and existing (Author, 2015)

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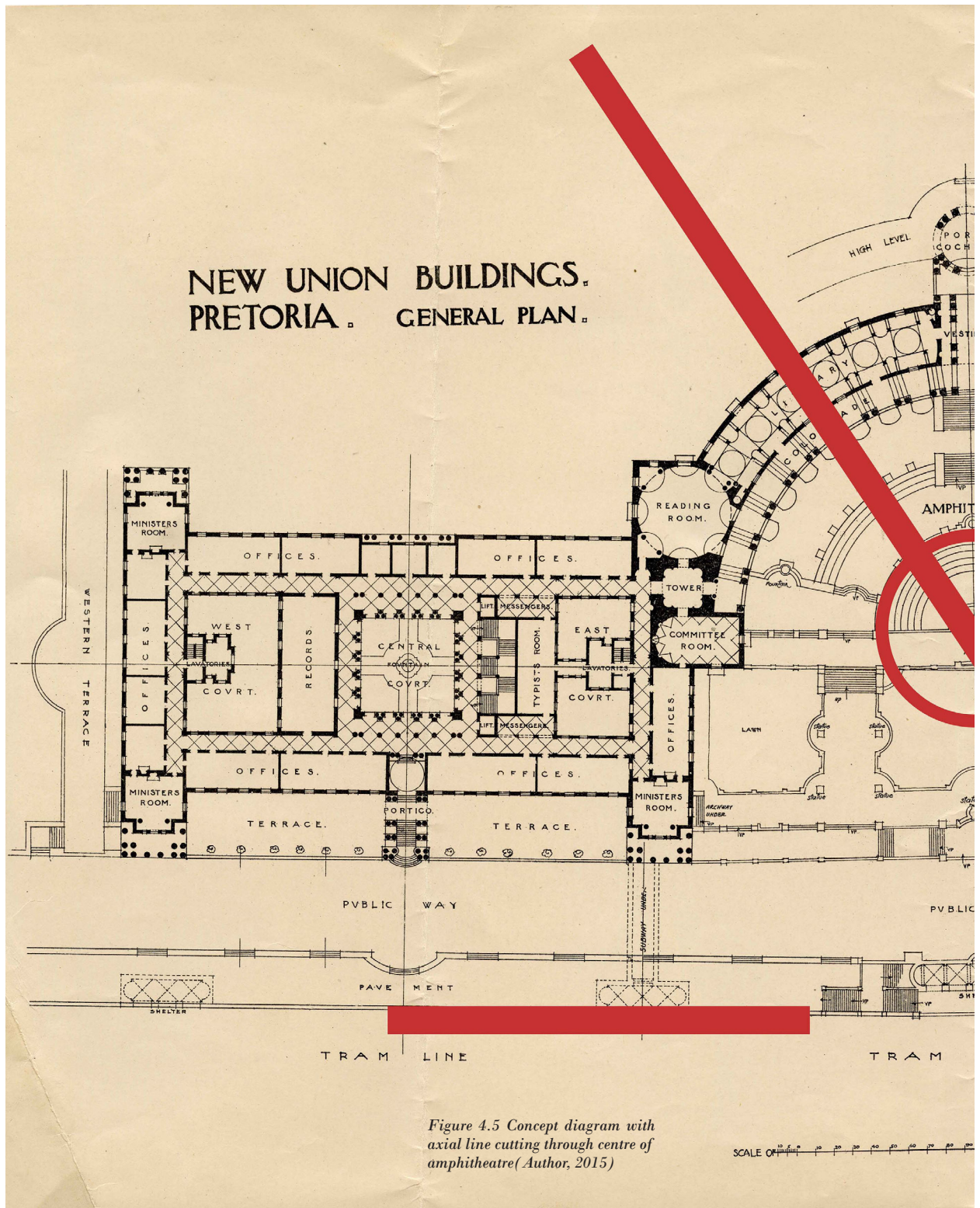
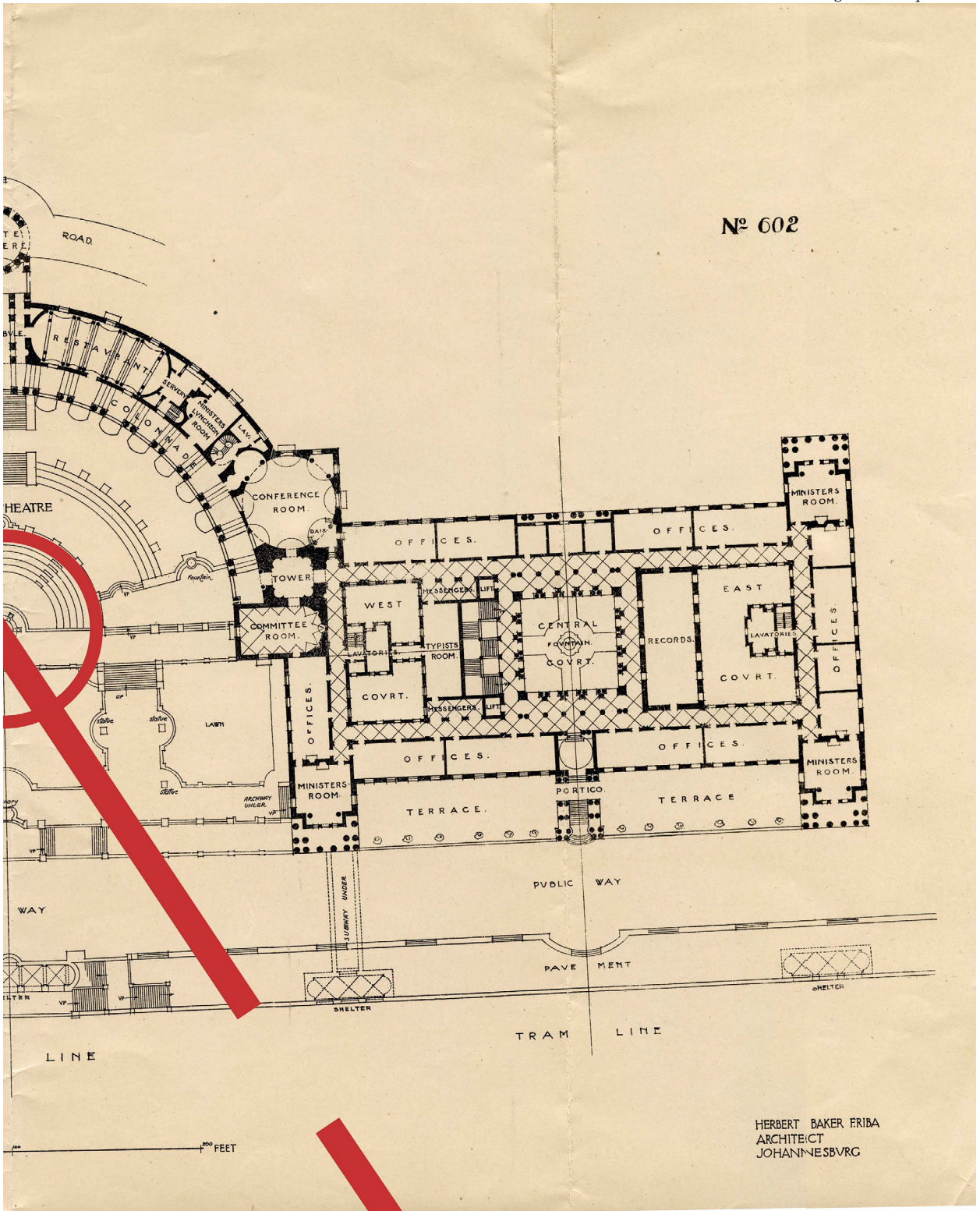


Figure 4.5 Concept diagram with axial line cutting through centre of amphitheatre (Author, 2015)

SCALE OF 1:1000



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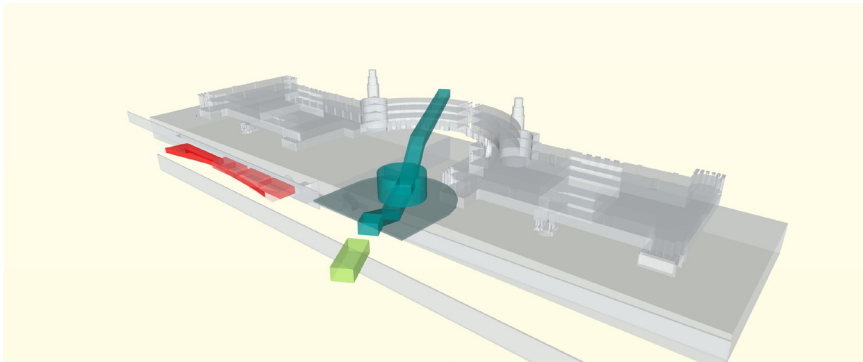


Figure 4.6: Different aspects of programme (visitor's centre, market space, political school) (Author, 2015)

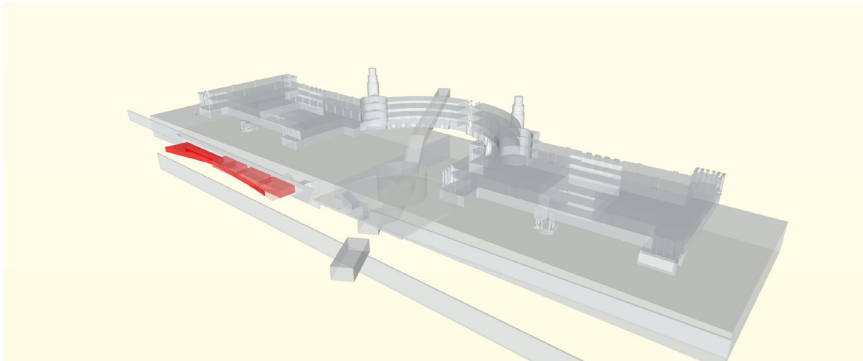


Figure 4.7: Visitor's centre (Author, 2015)

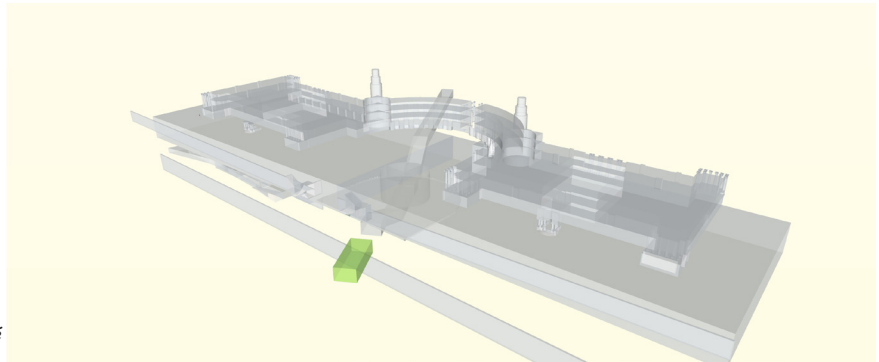


Figure 4.8: Market and café restaurant area (Author, 2015)

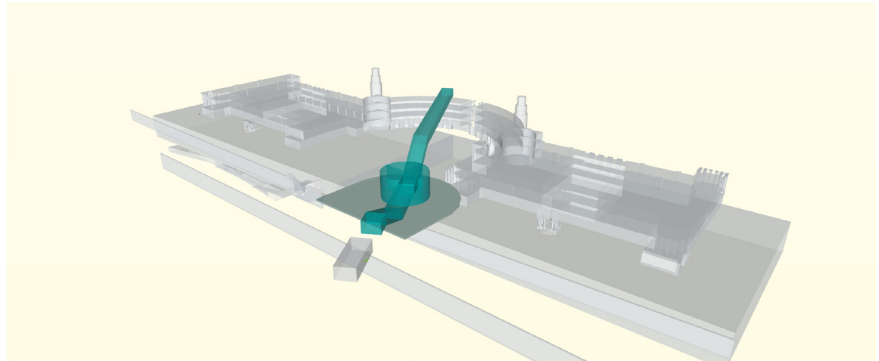


Figure 4.9: Political school (Author, 2015)

Programme:

Visitors centre:

Registry area (security check point)
Seating spaces (as part of landscape)
Viewing platform
Archive room

Market:

Market stalls
Restaurant

Political school:

Theatre (impromptu stage)
Meditation spaces
Offices
Conference room
Coffee house
Hydrotherapy pool
Lecture halls
Reading rooms

Tourist walks:

The sacred route
People's tower

Initiation school

The term ‘initiation’, within the African context can refer to a lot of different facets of life; from birth, puberty, marriage, to military to churches of different denominations ending in death as a kind of transitional state. All types of initiation schools are resultant of a need to change in state from one state of being to another. Initiation can therefore be characterised in three different stages, as termed by the French anthropologist, Van Gennep; separation, transcendence (liminal) and incorporation which together form the *rites de passage*, rites of passage. The stage of transcendence is of great importance to the changes that occur within this realm. The liminal stage is where the initiates are removed and secluded from the rest of society, in effect allowing them to uphold and ‘secretively’ carry out certain rituals which allow them to learn outside of the realm of the everyday man. Culture is able to be crafted and exposed and allowing for cross cultural comparisons. (Betwixt and between: the liminal period in rites de passage). Furthermore, within this realm, there is no status, nor ranking or a structures hierarchy. Through this understanding the proposed programme, is centred on the inversion of the public and the politician’s roles in society. Precedence was taken from different doctrines of initiation school and incorporated within the design. A few will be discussed which tie in to the programmatic functions, namely ‘successive, communal, symbolic and self-initiation’. The mentioned types range from a more public domain requiring exchange of knowledge between public and politicians, or Self and Other, and a more intimate connection which builds on Self. If the argument is based on the dissociation between Self and Other, the intention is for the reconnection to Self, the political school then becomes a mediator for the healing process of the lost Self.

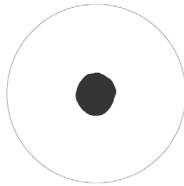
Successive initiation: Transference of power and knowledge

Communal Initiation: Inclusion into a community. This kind of initiation entails gaining acceptance or citizenship to a nation.

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rites of passage



SEPERATION

I am seperated from the womb, stripped from the cord which held and fed me.

The seperation that connects me to the world. The cord is the world, and I am born in it.



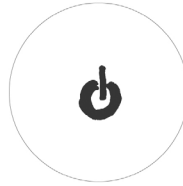
LIMINAL

The place of confusion.

What is this?

The growth eats into my bones, the pain is satisfying, for pain promised me a new life

The act of suffering. I am alone now, standing in darkness with no cord to pull me



INCORPORATION

I left innocence behind, and gained a sense of autonomy.

The world of chaos can now be ordered by my principles.



Figure 4.10:
Rites of passage
(Author, 2015)

Symbolic initiation: Initiation conducted by participants in drama performance. This initiation develops one's skill, knowledge and power in a community.

Self-initiation: A reflective form of initiation requiring no community involvement, and could come in the form of meditation, prayer and self-encouragement to better oneself.

TYPES OF INITIATION

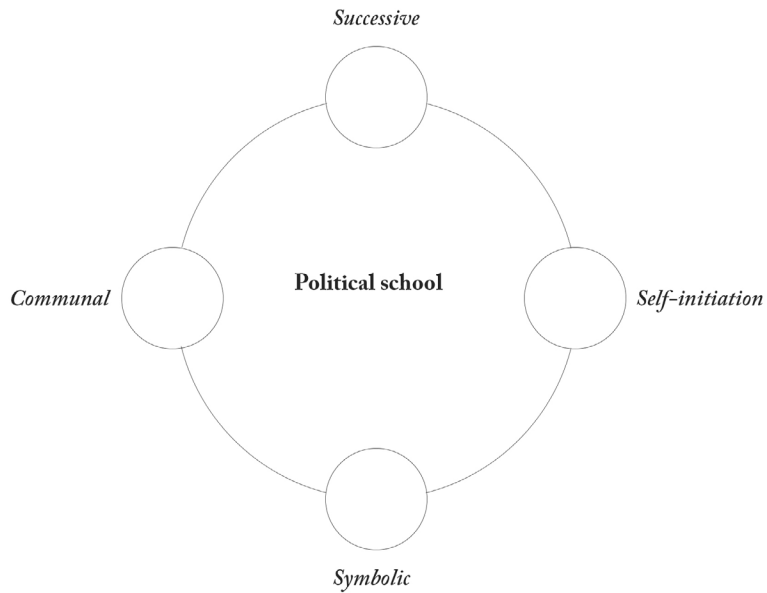


Figure 4.11: Types of initiation incorporated into design to

form programme (Author, 2015)

The concept of Rites de passage is woven within the design of the new political school proposed; separation of old world order to new world order, an inception into the Union Buildings (linear movement that moves through), as well as the inception into a historical narrative (Herbert Baker's sacred route).

RITES OF PASSAGE

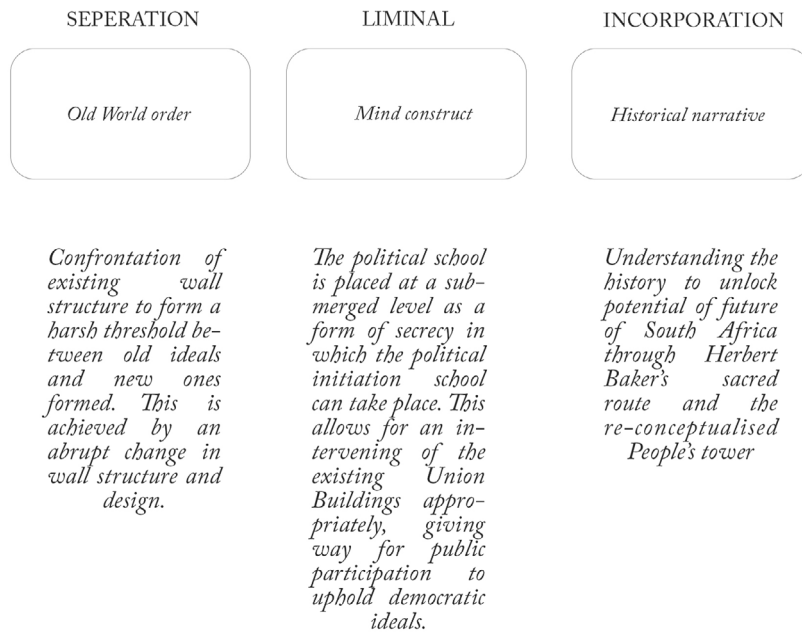


Figure 4.12
Rites of passage in relation to programme
(Author, 2015)

Precedent study

The precedent studies chosen cover 7 influences of the design

Architecturally

Reichstag (Foster and Partners)

Le Grande Louvre (I.M Pei)

Fire station brigade (Bergmeisterwolf)

Hannah Arendt

Structurally

Arenas de Barcelona (Richard Rogers)

Spatial planning

Alesia Museum and Archaeological Park (Bernard Tschumi)

Historically

Athens Acropolis Museum (Bernard Tschumi)

Politically

Scottish Parliament Building (Enric Miralles)

Form

Tadao Ando theatre (Tadao Ando)

COLONIAL MIMICRY

Reichstag, Berlin

Norman Foster

The building was reconstructed to become a democratic forum. The significance of the building lies with an understanding of history and accessibility. The dome of the structure, being the main intervention, was erected as a gesture of the original cupola, giving an overview of the city. The cupola is wrapped with a series of ramps which lead to an observation platform.

The building is an exemplar of a sustainable building, which produces its own electricity. The building's energy use allows it to produce more electricity than it consumes. (Saha, 2014).

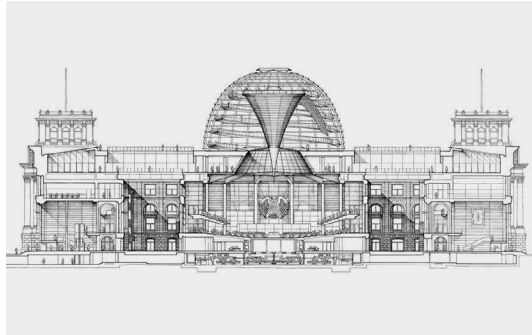


Figure 4.13: Section of the Reichstag (Saha, 2014)

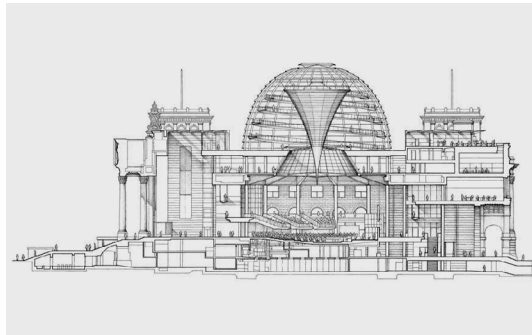


Figure 4.14: Section 2 of the Reichstag (Saha, 2014)

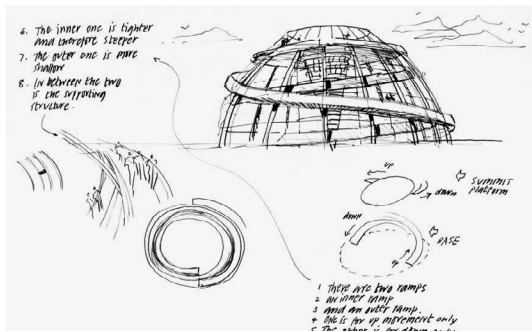


Figure 4.15: Ramp design around the Dome (Saha, 2014)

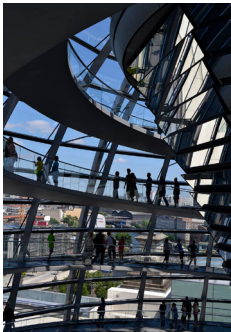


Figure 4.17: Interior of Reichstag (van der Klashorst, 2013)



Figure 4.16: Dome structure (van der Klashorst, 2013)

Le Grande Louvre, Paris *I.M. Pei*

Le Louvre was a renovation of a cultural institution. The redesign was done so as to support the influx people that came to visit.

Le Louvre's designs were included a series of underground galleries and connection route between the wings of the museum.

The design's main recognisable feature is the glass and steel pyramid that brings in light into the underground space. The glass pyramid also creates a focal point.

The glass roof compliments the mansard roofs of the surrounding museum and creates a juxtaposition of the new onto the old.

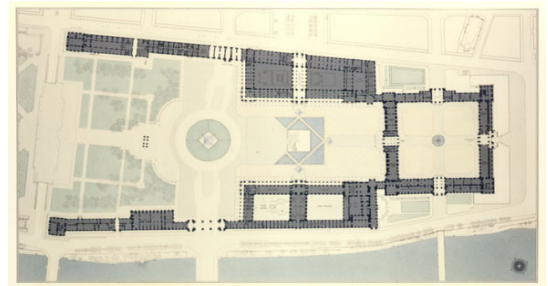


Figure 4.17: Bird's eye view, Interior perspective, Perspective, Interior ramp access and Site plan of Le grande Louvre (*Arch-Daily*, 2010)

COLONIAL MIMICRY

Fire station brigade
Bergmeister Wolff

The fire station is situated along a rock face. The new entrance to the building is situated in the mountain, and the entrance to the rock faced building is through a newly constructed concrete wall, which is in the same inclination as the mountain slope (Archdaily, 2010).

The building may have an initial high cost but is economical regarding heating energy. The temperature in such an environment is stable. The entrance to the structure is by a triple heat absorbing glass



Figure 4.18: Perspectives of Fire station brigade (ArchDaily, 2012)

Hannah Arendt Under-ground school

Cleaa Claudio Lucchin

The school is yet another example of underground architecture. The aim of situating the building on a subterranean level was to safeguard the heritage of the context.

The brief was for news spaces and classrooms placed 17m underground. The only visible feature is that of a large glass structural roof in which light penetrates deep into the spaces. The spaces below are built using micro poles and reinforced concrete structure.

Ventilation is by a mechanical system in which air is recycled.

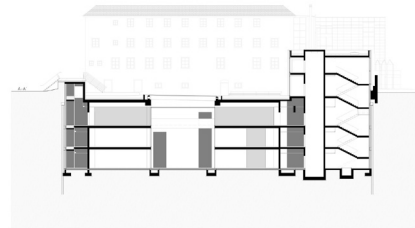


Figure 4.19: Images of Hannah Arendt School (ArchDaily, 2012)

COLONIAL MIMICRY

Arenas de Barcelona

Richard Rogers

The round structure of the Barcelona Arena was once a bullfighting arena before the ban of bullfighting in 2010. The precedence was chosen for its structural challenges.

To preserve the heritage of the building, the skin of the building had to remain, to embrace the Spanish arches and architectural style. The ground level plane was removed and replaced with new structural members and highlighted in the colour red, as as to introduce a public interface.

The programme was that of a retail centre and the accentuation of the different structural elements is portrayed in different colours.

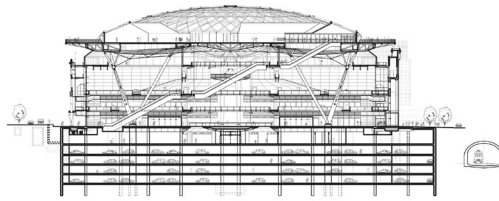


Figure 4.20: Section (ArchDaily, 2014)



Figure 4.21: Perspective (Author, 2015)



Figure 2.23 Structural elements (Author, 2015)

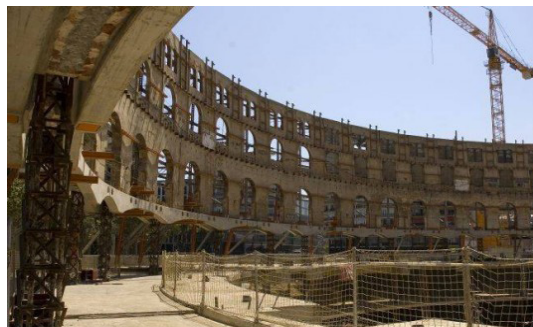


Figure 2.22 Construction process (Engineering, 2015)

Alesia Museum and Archaeological Park

Bernard Tschumi

The building was chosen for its spatial planning regarding a cylindrical plan, and less for its architectural value. The plan of the building was considered, with regards to the layout of rooms and they respond to the centre.

The central space of the plan is left for circulation in which slanted columns uphold the level above it. The mode of movement from one floor to another is through a stepped ramp.

The programme is that of an interpretative centre. The rooftop can be accessed and visitors may observe the surrounding landscape.

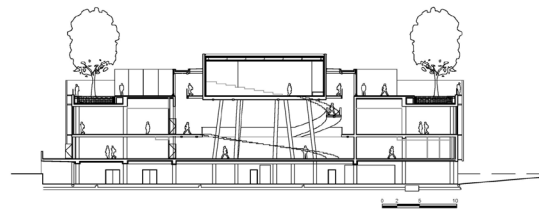
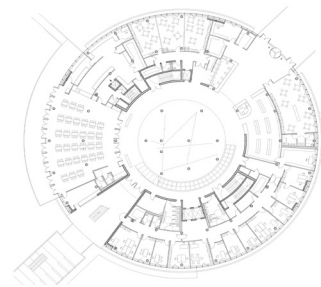


Figure 2.24 Images, plans and sections (*Archdaily*, 2012)

COLONIAL MIMICRY

Athens Acropolis Museum

Bernard Tschumi

The site of the Athens acropolis museum is located at the foothill of the acropolis and pays homage to the history of site and more importantly is built as an archive space for people to understand the history of the place as well as the rich heritage of the earthwork.

Visitors are able to go through a series of galleries and acknowledge the archaeology of the place as well as understanding of the human presence from prehistoric times. The site is built on reinforced concrete columns and has voids where people can view the ground.

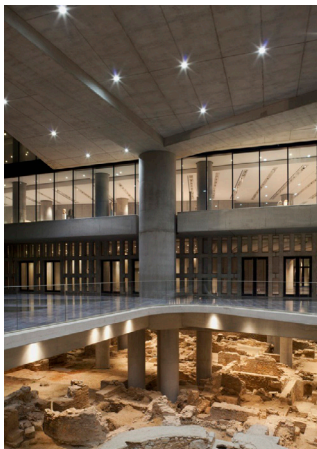


Figure 2.25 Bird eye view and perspectives (Archdaily, 2010)

Scottish Parliament Building

Enric Miralles

The Scottish Parliament building was an attempt at a building that questions the idea of democracy in a building. The basis of the brief was openness transparency and accessibility and security. It was stated that there must be control of various users, and the interaction between public and parliament be controlled by discreet planning; separate entrances and car parks, occupation of different floors, use of different routes, extensive surveillance and access systems placed all around (Markus and Cameron, 2002: 66).

There lies much contradiction between what is architecture of democracy and the subject of control. Democracy in whichever context is a positive value whereas control is a negative one. The building will be understood in the spatial structure of the building; how the building works spatially and socially, and the second how to it is perceived visually.

Beside the brief of open government, other subthemes were outlined; national identity, history, modernity and architecture as art (large public sculpture) (Markus and Cameron, 2002: 149). The building had to evoke aspects of nationhood, and a political building in which the Scottish people could call their own. A historical narrative had to be achieved, as the site it was built on was a UNESCO World Heritage Site. A technological advancement had to be displayed in the building, and lastly the building had to exhibit a cultural dimension of the country.

The land in which the parliament would be placed was of importance. Scotland was tak-



en for what it is, land, and not a city, and the design should be able to reflect the land. The identification of the building should fall closely to the identification of the land, hence signifying a building rooted in its context. This gave leeway for organic design with similar colours to the land. The material choice would mimic upside boats offered by the land which flout the landscape, also the rejection of glass as a main element to denote transparency would be substituted by a more soil enclosed debating chamber, which would allow for an atmosphere of thinking, concentration and a place of speeches and discussion.

Precedence was taken from the Scottish Parliament for all its attributes; creating sculptural roof structures which emphasised structural support, secret spaces that express deep meaningful conversations and debate, an excavated area in which only a small portion of the design can be realised, lack of monumentality and a formal language.

Figure 2.26 Perspective of Scottish Parliament Building (Archdaily, 2011)

COLONIAL MIMICRY

Tadao Ando theatre

Tadao Ando

The building was chosen for a geometric understanding of forms which represent the dual nature of existence. His designs have undertones of the zen philosophies and draws his inspiration from nature.

Tadao makes use of natural light through the form of the buildings.

The simple geometric shapes have clean sharp lines which create mystery. He avoids unnecessary embellishment and creates spaces using the brutal beauty of concrete.

The theatre is one many great works by Tadao Ando which foster a relationship between building and nature.

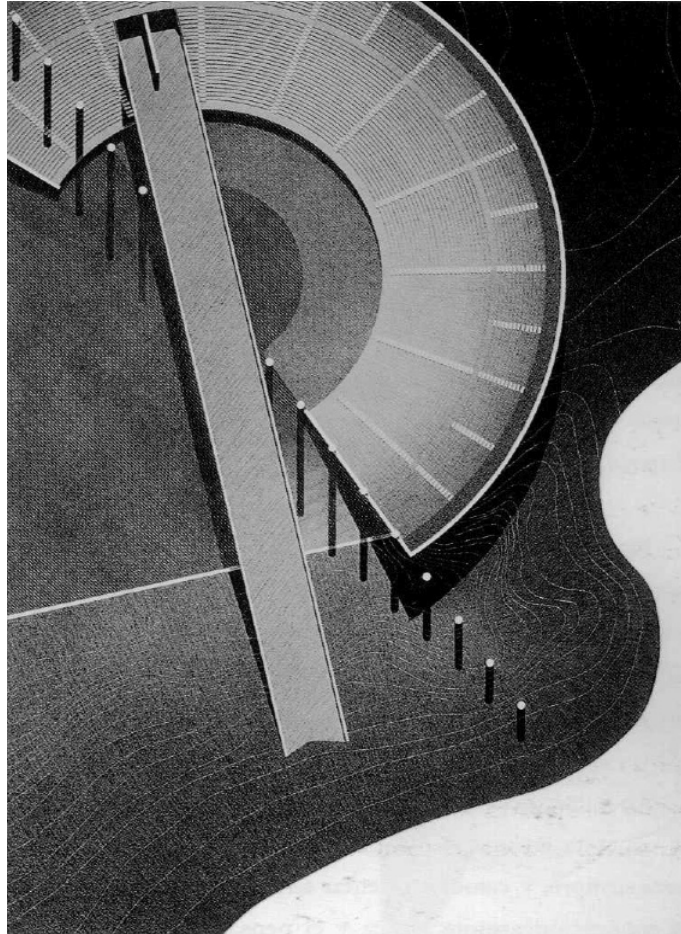


Figure 2.27 Roof plan (Pinterest,)

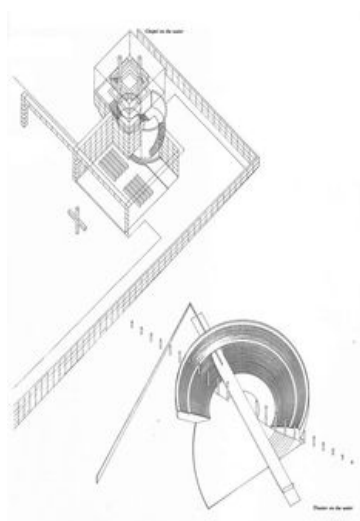
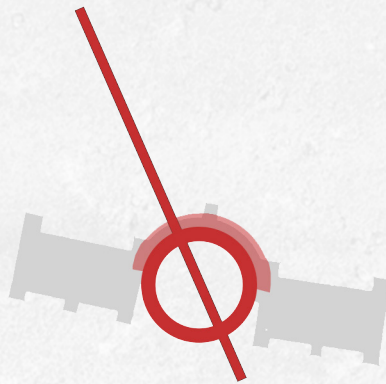


Figure 2.28 Axonometric view (Pinterest)

INITIATION SCHOOL

PART THREE

INITIATION SCHOOL



DESIGN DEVELOPMENT

Key concepts
General approach
Concept
Syntactic analysis of approach to design
Initial sketch drawings
Evolution of the plan
Designing the structure

The chapter discusses the concept and the postulated idea of the confrontation of power and the generation of the new power.

The design exploration is discussed as a response to the informants extracted from the previous chapter and theoretical discourse put forth.

Key concepts

Several key informants have been established that guide the conceptual, urban and design approaches which are integral parts of the overall proposed design.

Project intentions

The Union Buildings is arguably the most iconic piece of colonial architecture present in South Africa. The architecture is also representative of political ideals set at the time of the conception of the Union Buildings. Current democratic ideals have not been upheld within the current time and political climate. The intentions are the exploration of an identity of democratic ideals to be manifested into the architecture.

The Union Buildings was formed on a void. The architecture aims to fill this void and turn it into a positive usable space. This leads to the idea of the collective identity being represented within the building. The concept of the third space emerges which focuses attention on the 'marginalised identities' and their interaction with the Union Buildings.

The idea of a circle acts a strong metaphor in the conception of the space. Not only does it represent an African identity, but can be seen as a neutral space in which one can be able to use as a focal point. The idea of the hut in primitive huts is a focal point for the horizon, and the horizon was not one directional but saw itself transcend in all angles.

Theoretical stance

The theoretical investigation explores the concept of the third space. The architecture should be able to intervene within fortified walls that have been constructed by politicians to safeguard themselves and their ideologies, and to create new levels of interaction that assist in the creation of a new democratic identity.

The creation of the new identity implies a new set of ideals that encourage a post democratic architecture. The identified networks encourage the design of the political school.

INITIATION SCHOOL

Site and context

The site of the proposed intervention is key to the conceptual intentions explored. The Union Buildings represents the highest idea of power, represented in the site location and symmetrical axis that cuts the two wings of the building.

The site is rich in heritage value and historical significance. The architecture should aim to reinforce these ideals of history and value while still aiming to maintain the new architectural concept and design intentions of the disruption of the power.

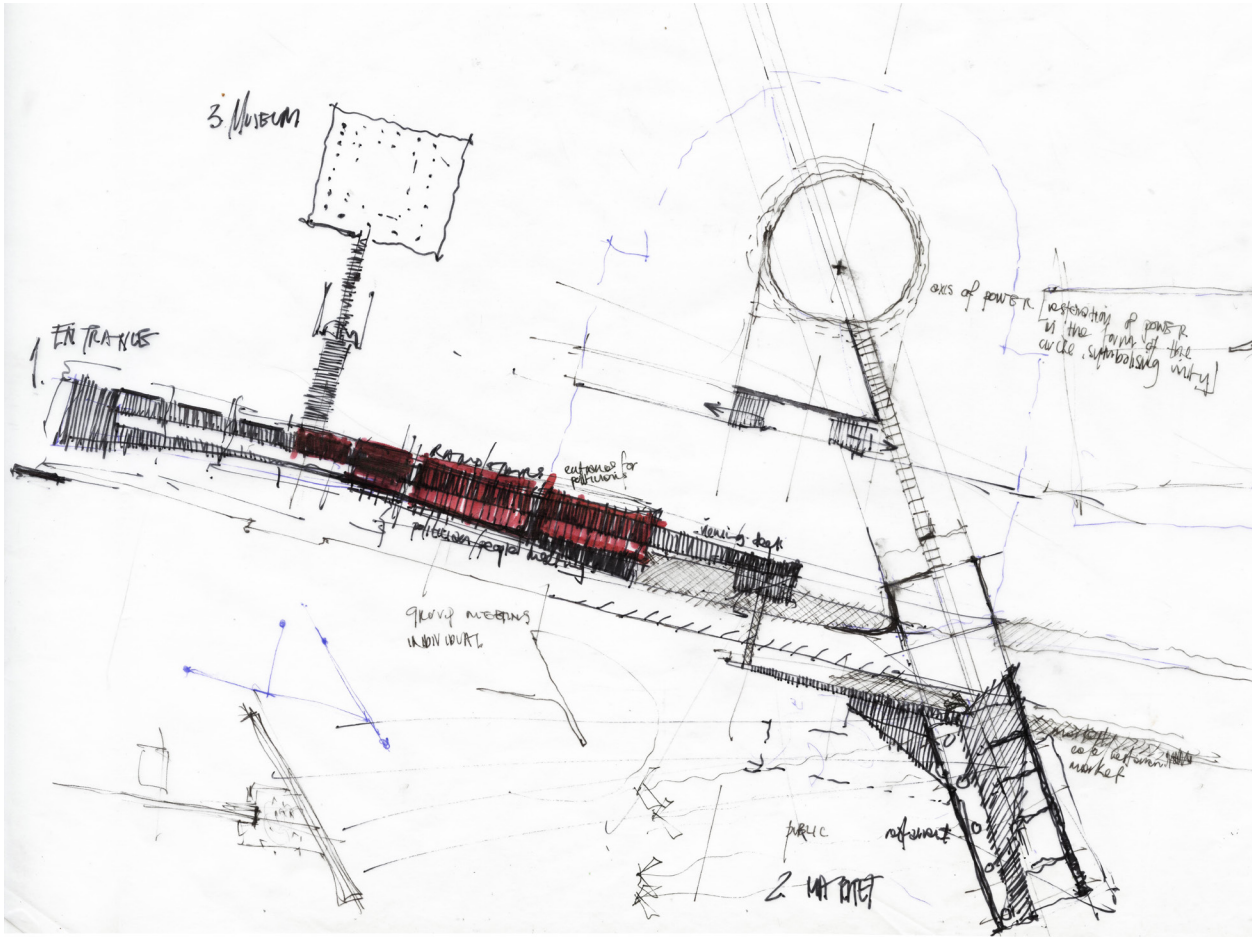


Figure 5.1: Conceptual diagram of architectural intention (Author, 2015)

Urban framework

The design needs to respond to the spatial framework and urban vision which intends to create a connection between the city and the Union Buildings precinct, to establish a connection between the inhabitants of the city.

The architectural intervention is sited on the amphitheatre of the Union Buildings below the level of the amphitheatre as well as the public road at the existing entrance of the Union Buildings. The proposed intervention should be able to allow for public interaction with the politicians and in the process to gain insight on the grounds of the Union Buildings.

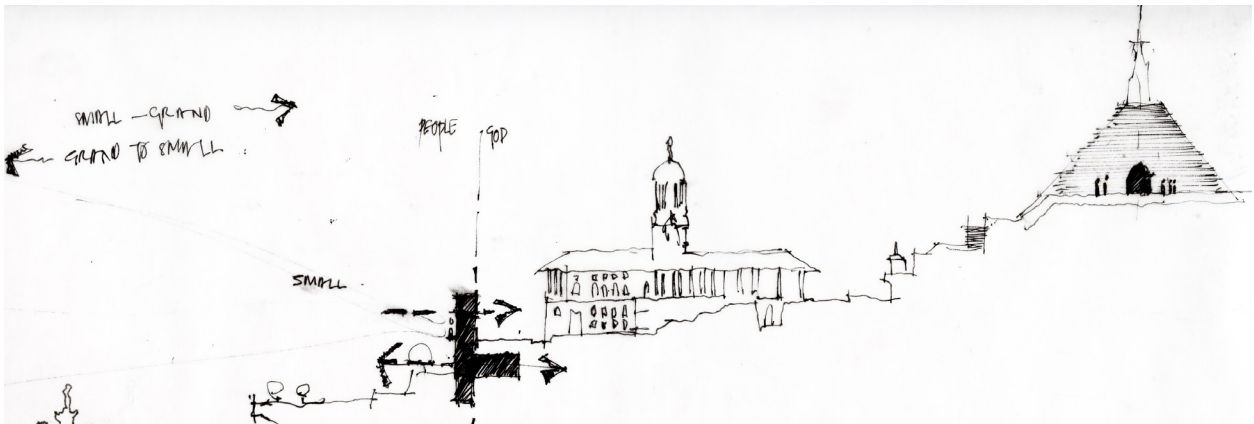


Figure 5.2: Conceptual diagram of proposed intervention. The image highlights the point of interaction between public and politicians (Author, 2015)

Programmatic informants

Different levels of public interaction will need to be maintained throughout the whole buildings to maintain visual connection throughout with all identified networks.

General approach

The Union and the Othering

The Union Buildings was designed as the unification of the British imperialism and the Boer Republics, this notion of unifying is depicted both on plan and in elevation. The building is separated into two wings with a central amphitheatre space, which adds light to the space, as the occupation of the Union Buildings lies on its southern side. The new concept of the union unifies the

INITIATION SCHOOL

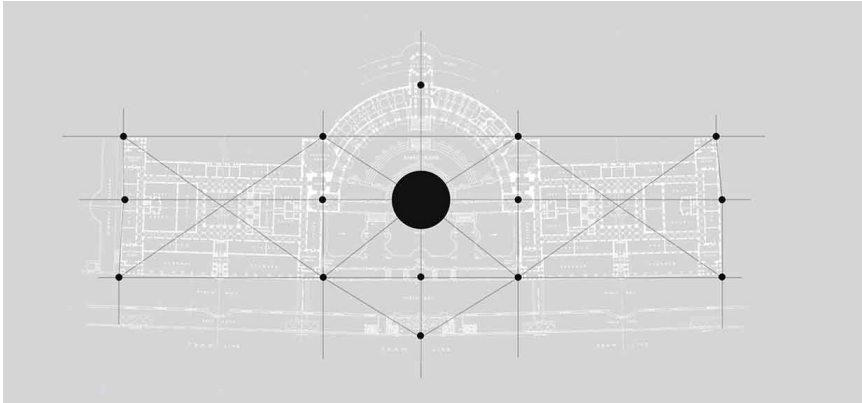


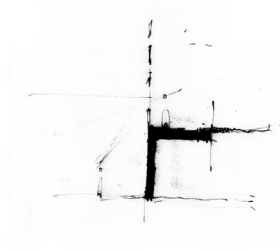
Figure 5.3: Othing. An illustration of the third face of power. The plan layout of the Union Buildings showing a thirding process in which the plan is realised as thirds

repressed groups to form the collective within a changing society; these repressed groups are commemorated within a third space, or third symbolising element. This othering is explored on plan to grid the plan in thirds, for the inclusivity of the third defining element. By othering a new spatial layering is realised which gives opportunity for intervention. By taking the existing plan and thirding it, the real and the imagined forms a new typology.

Occupying the third space

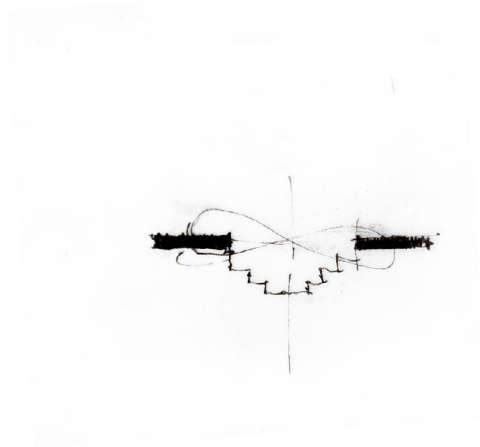
The first and second power of the Union Buildings have been commemorated, there needs to exist a third face of power that forms the collective. The third face of power [the repressed group, the other] is thus a means to find tolerance for change within the precinct. The boundary wall was thus observed as the element that introduces the third space to bridge the gap.

Figure 5.4: Connecting the tissue. Approach in the design intervention (Author, 2015) Right



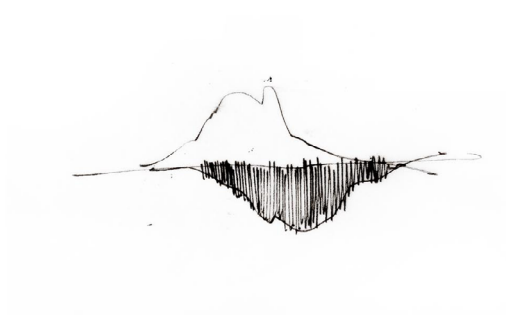
The Boundary

*The transitional state,
liminal space or rites of
passage*



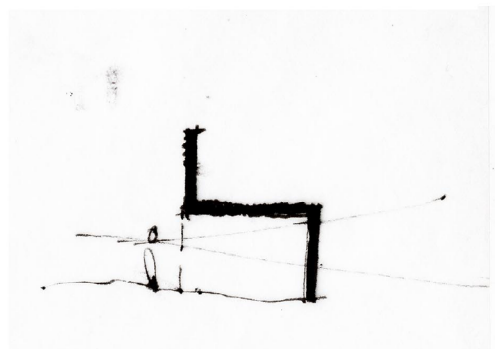
Connecting the tissue

*Zone of blurring
between different theories
and practices*



Inversion of the oppressor and oppressed

*Imprisoning the politician
and liberating the people*



Third space

Subject meets object

INITIATION SCHOOL

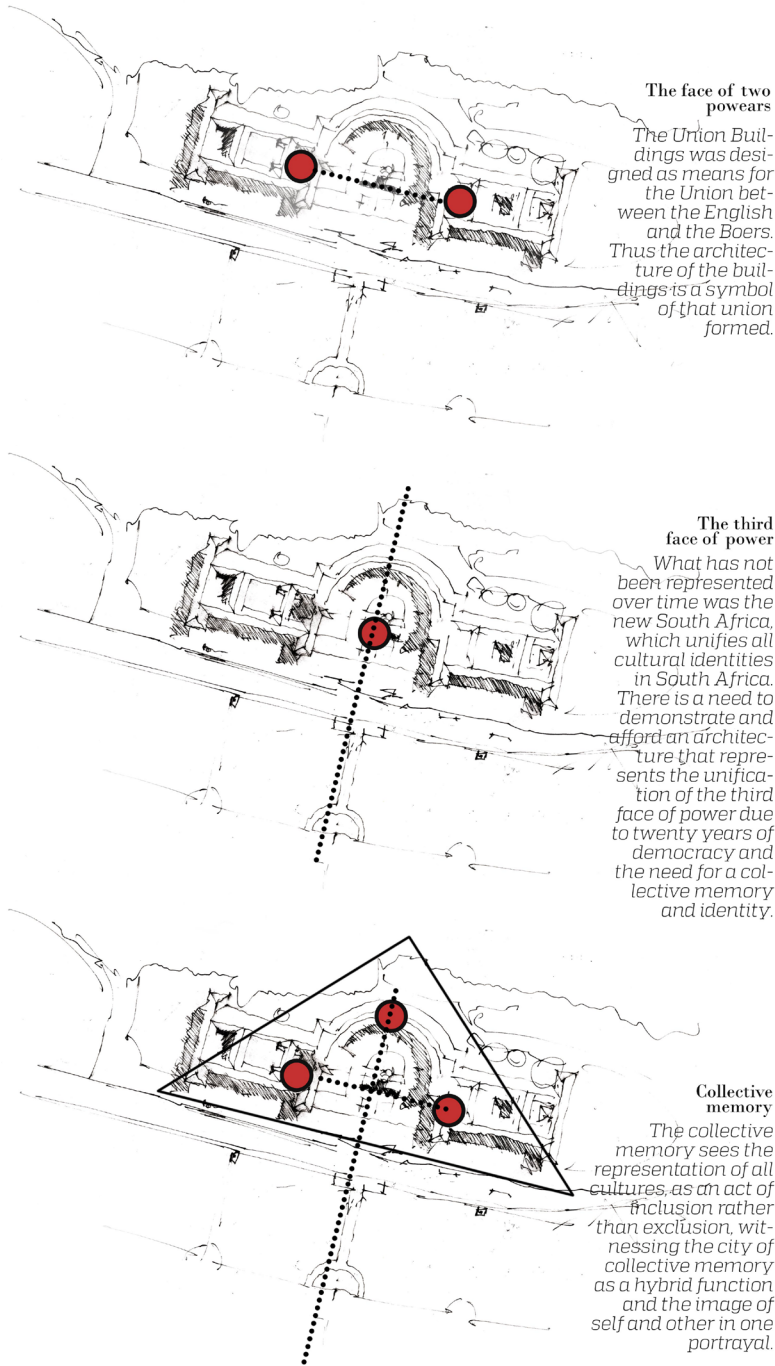


Figure 5.5 First second and third face of power (Author, 2015)

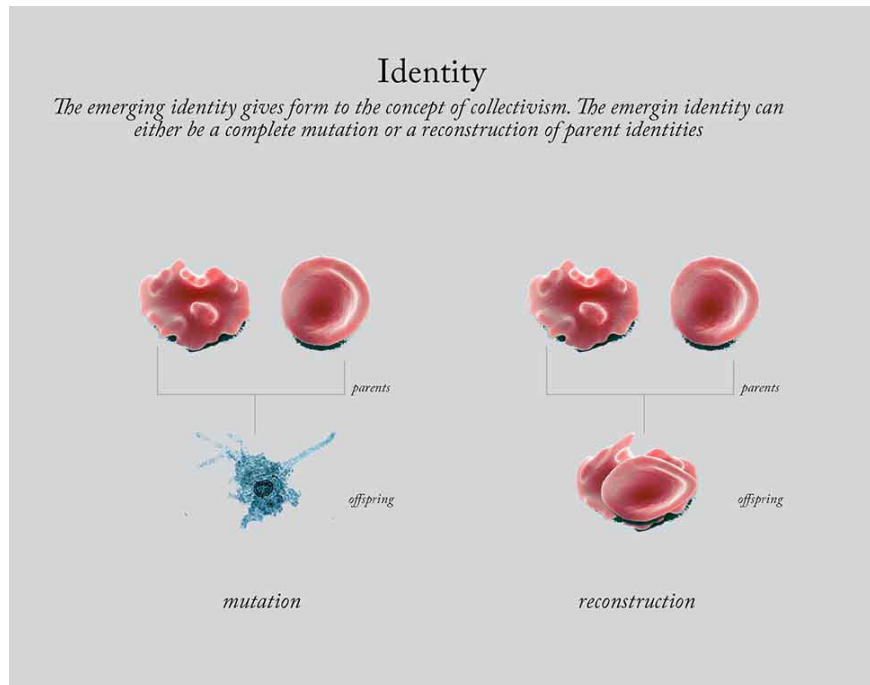


Figure 5.6 Identity. Analysis of mutation identity vs reconstruction of identity (Author, 2015)

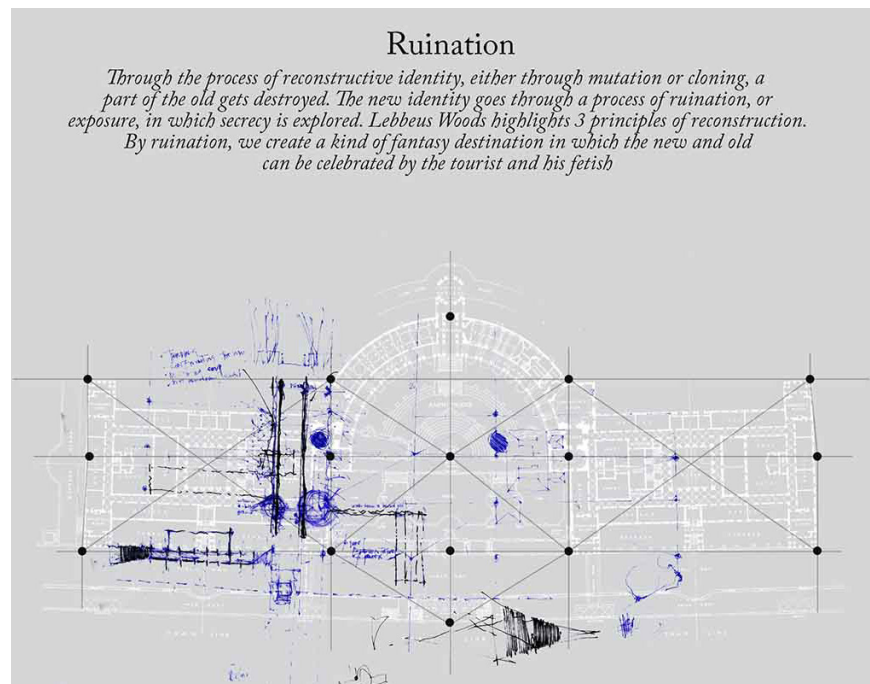


Figure 5.7 Ruination to feed the fetish of the tourist, assisting in understanding relationship between old and new structure and allowing for scarring of architecture (Author, 2015)

INITIATION SCHOOL

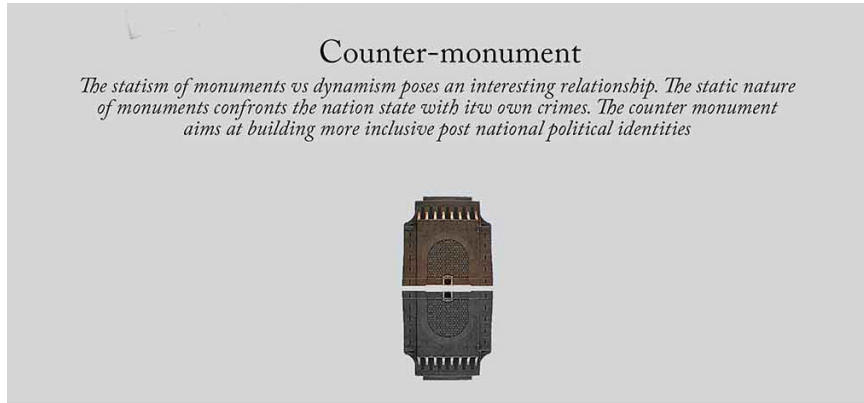


Figure 5.8 Counter monument. A move from static monuments to a dynamic interaction with structure (Author, 2015)

Concept

The historical narrative of the site and its heritage significance have informed the conceptual development of the design. The change in political ideologies and their representative image have informed the conceptual approach to the design, leading to the corruption and dissemination of the absolute power possessed by the grandeur and symmetry of the Union Buildings. The concept is thus a generation of the new order of power. This is represented by the image below in which the Union Building's symmetry is deflected to create a submerged walk-through below the Union Buildings that interrogates the existing building.

The project anticipates future condition in which governmental institutions' fortified walls can be broken down. The harsh change in historical narratives and finally with the proposed intervention have to be symbolised harshly to represent the change in political ideologies. In order to generate a new form of power, there needs to exist a relationship between the old structure and new structure to represent the harsh change through the three stages of the rites of passage; separation liminal and incorporation.

The architecture aims to firmly root itself in place and create a new identity for the Union Building. The deflection of the axis is governed by a philosophical, historic, geometric and pragmatic reasoning.

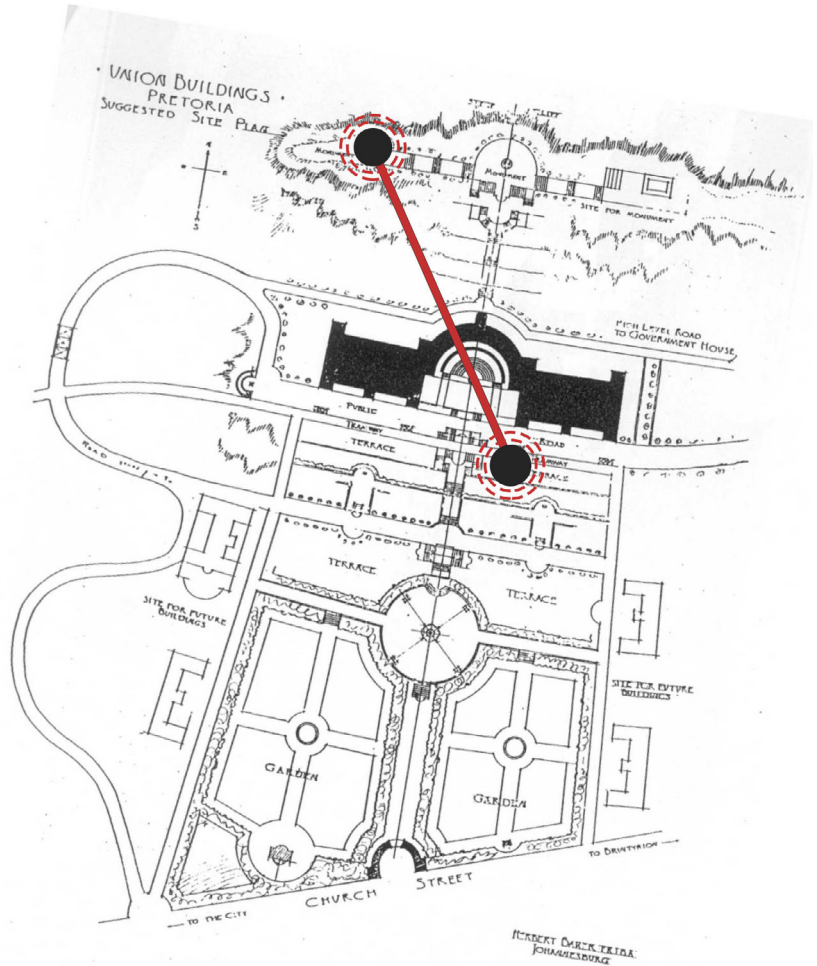
Figure 5.9 Design concept (Author, 2015) Right

INITIATION SCHOOL

The axis mundi relates to connection between Heaven and Earth. It expresses a point of connection between the two polarities. The axis mundi functions as the world centre. The central space (amphitheatre) of the Union Buildings acts as the axis mundi that connects the Temple of Peace (appropriated to People's Tower in the group urban framework) and the entrance of the political school at the southern end. It can also be seen as the connector between the profane and the sacred. The deflected axis connects the front to Temple of Peace, which, as Herbert Baker had planned, was symbolic of the idea of peace in the three great wars of the twentieth century (Artefacts. co.za, 2015).

The Temple of Peace would have been seen as a funerary temple, where the important people would be laid to rest. The new axis revitalises this notion by placing the axis directly at where the temple would be placed. It is of the strong opinion of the author that Herbert Baker's plans be acknowledged, considered and appropriated to the zeitgeist of the time.

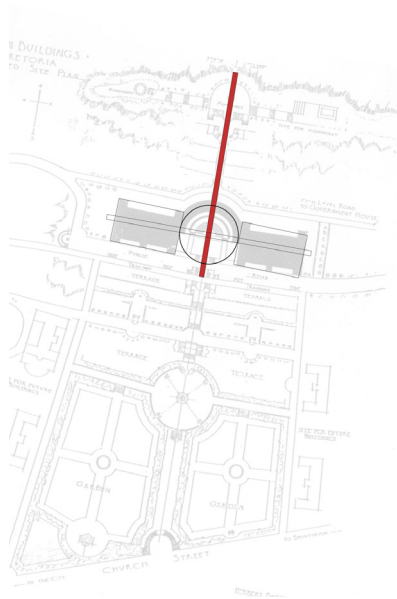
The second reasoning lies within the geometry of the Union Buildings and the defamiliari-



SOURCE: Cultmatrix HIA, 2001

Figure 5.10 Justification of pathway with connection point to the Temple of Peace (Author, 2015)

Figure 5.11 Original axial line of (Author, 2015)



sation of the void, the circle, which in this case refers to the amphitheatre. Defamiliarisation refers to the technique of presenting a common thing in an unfamiliar way to enhance its perception of the familiar; to make us see things in an unfamiliar way to make us rethink the space of writing. Whereas the original axis mundi created a balance between the two wings, which can be conceptualised as rectangles, the deflected line creates the imbalance by piercing the circle at an oblique angle. When placed in relation to the two wings, the line that pierces appears potent and embracing order in chaos. Although this is not apparent in experientially, the deflected line guides the form giving element of the design.

Thereafter the angle of deflection was rotated to adhere to existing structure so as not to disrupt the existing physical structure such as the staircase.

The new identity exists through three conditions proposed; the outside condition, the fragmentation and finally the confrontation. Each level interrogates the structure at different levels.

The outside condition deals with the introductory phase (visitor's centre) where public arrives via a re-introduced tramline (Figure). The programmatic function along this phase allows visitors to witness the old wall and the formation of the new wall constructed, as per figures below (New and old).

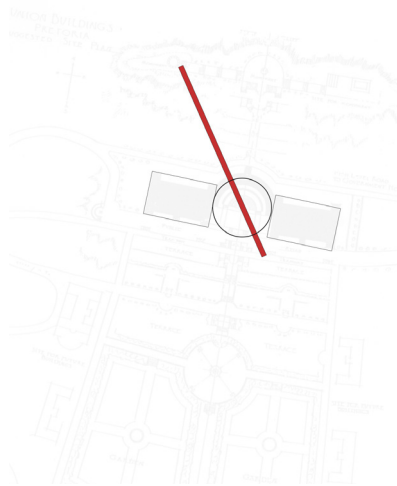


Figure 5.11;
View of construction process of the tramline in 1910 (National archives)

INITIATION SCHOOL

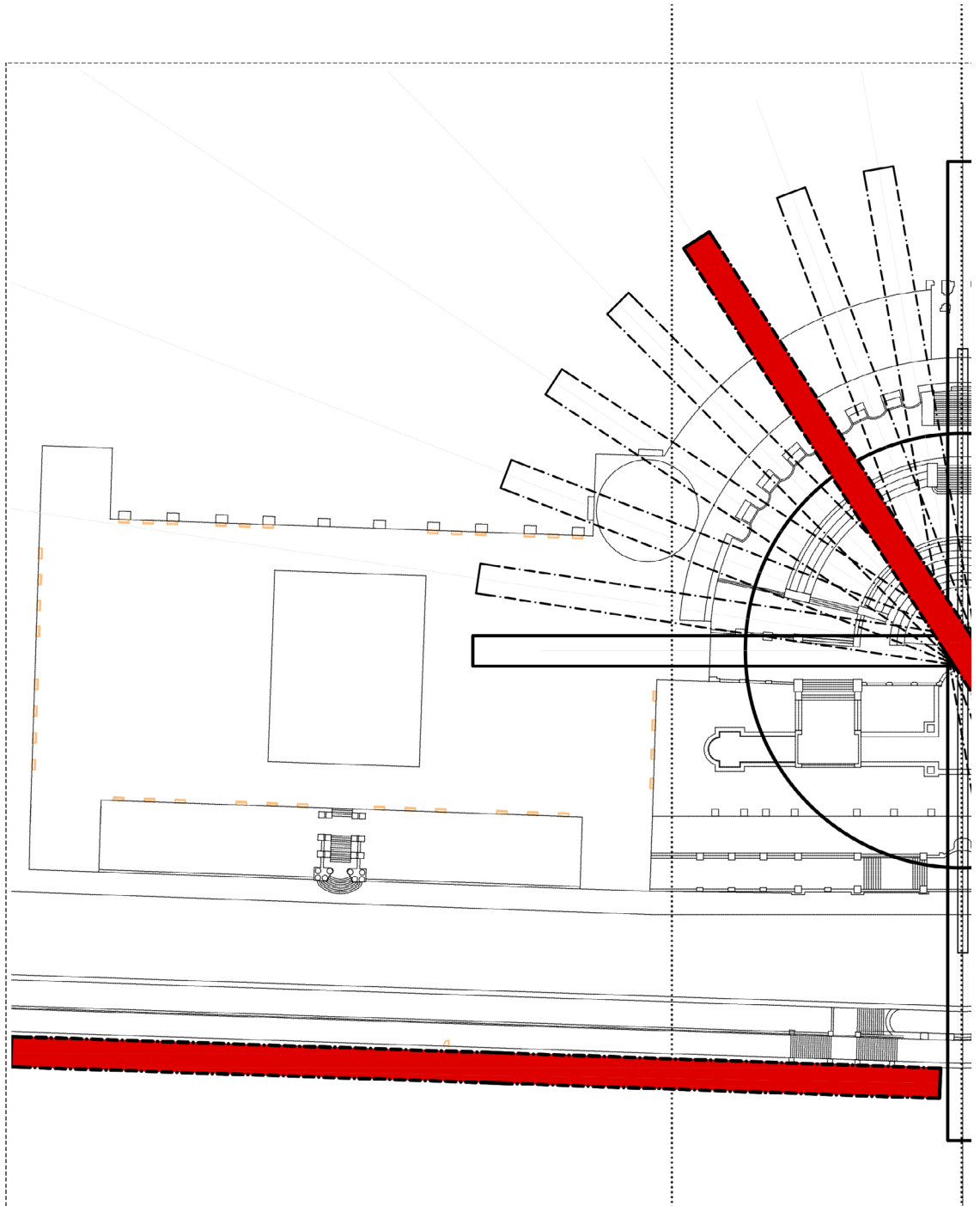
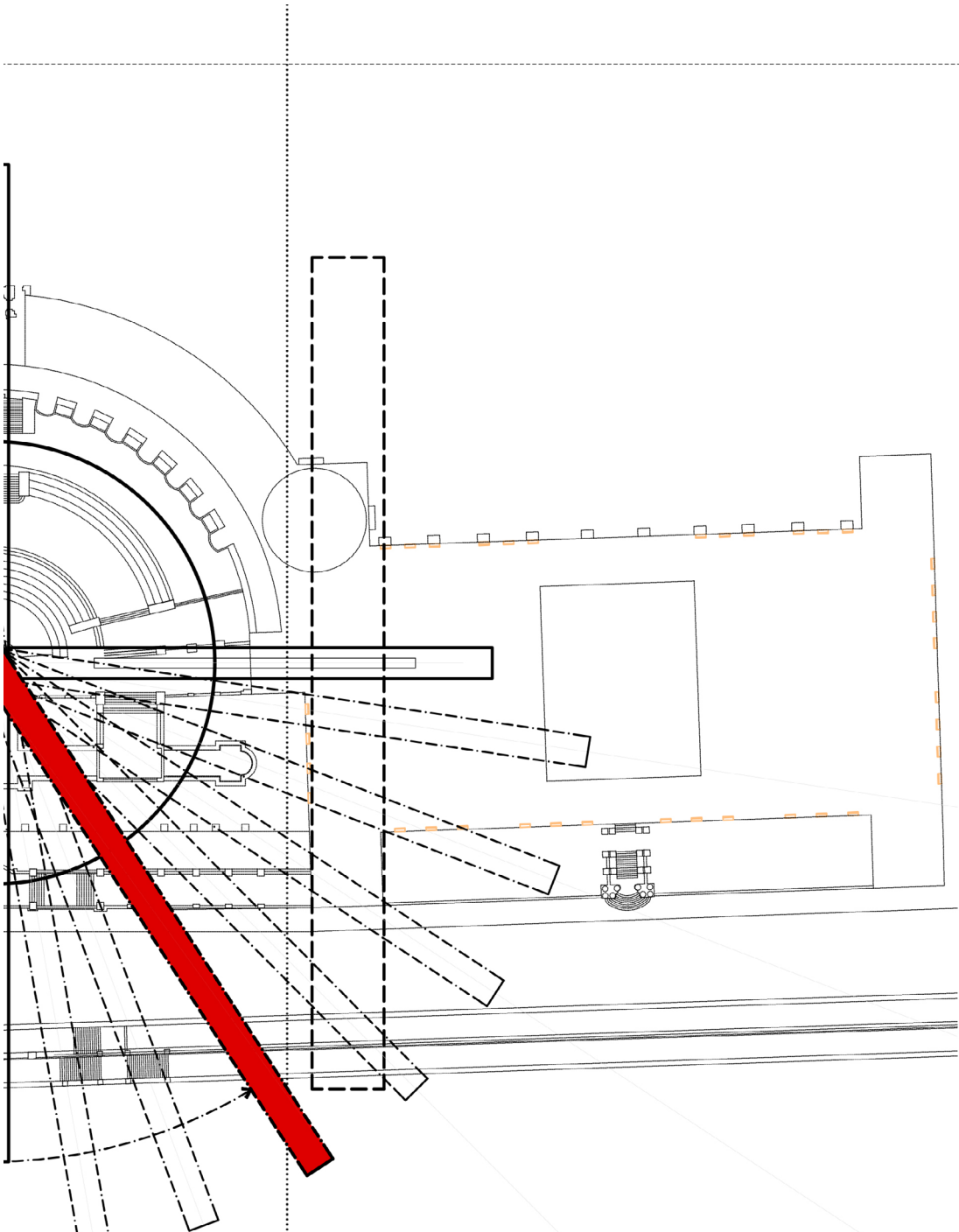


Figure 5.12: The angle of deflection explaining the disruption of power with regards to maximum deflection as being horizontal and vertical (Author, 2015)



INITIATION SCHOOL

The fragmentation deals with the new wall being positioned within the structure, which forms part of the archive space as well as the viewing platform that overlooks the city. Thereafter a meeting space with landscaped seating placed along the wall, where archives can be documented, and where

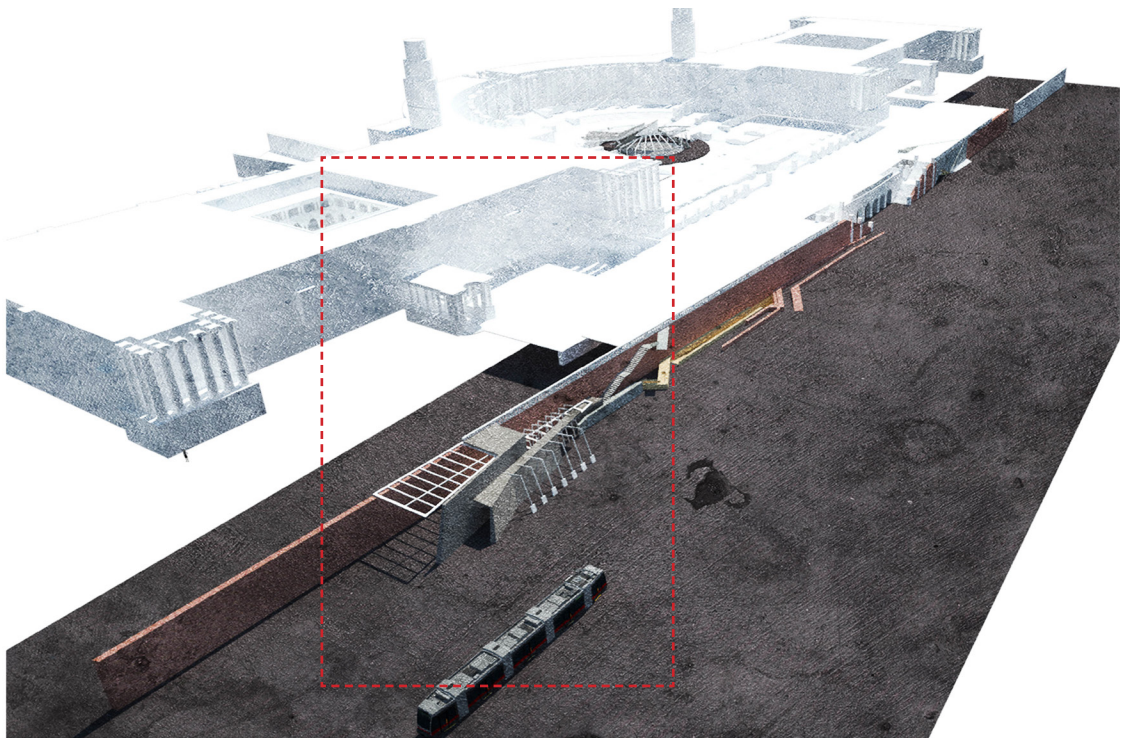


Figure 5.14: Outside condition (Author, 2015)

public can wait to enter into the political initiation school.

The confrontation is the final condition in which the entire structure is penetrated. This condition allows for a sacred transcendence into a bottom structure, in which the school is placed. The secrecy of the Union Buildings is made transparent in so doing. The entrance is realised by a harsh entryway through the disruption of the wall and the creation of a new.

Figure 5.13: Aerial view of old tram line that ran on the public road at the Union Buildings (National archives) Left

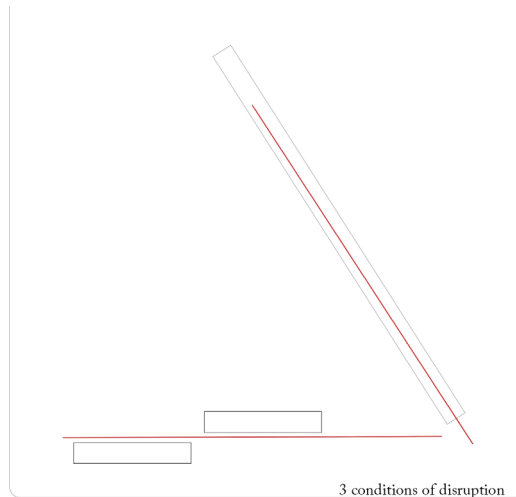
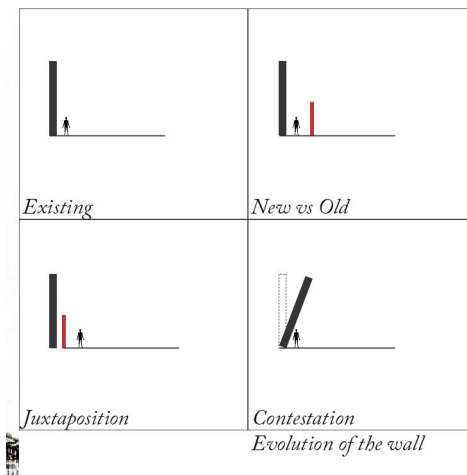


Figure 5.15: Three sets of conditions that exist for the proposed programme (Author, 2015)

Figure 5.16: Inference with the wall to describe the conditions placed for new structure proposed (Author, 2015)



INITIATION SCHOOL

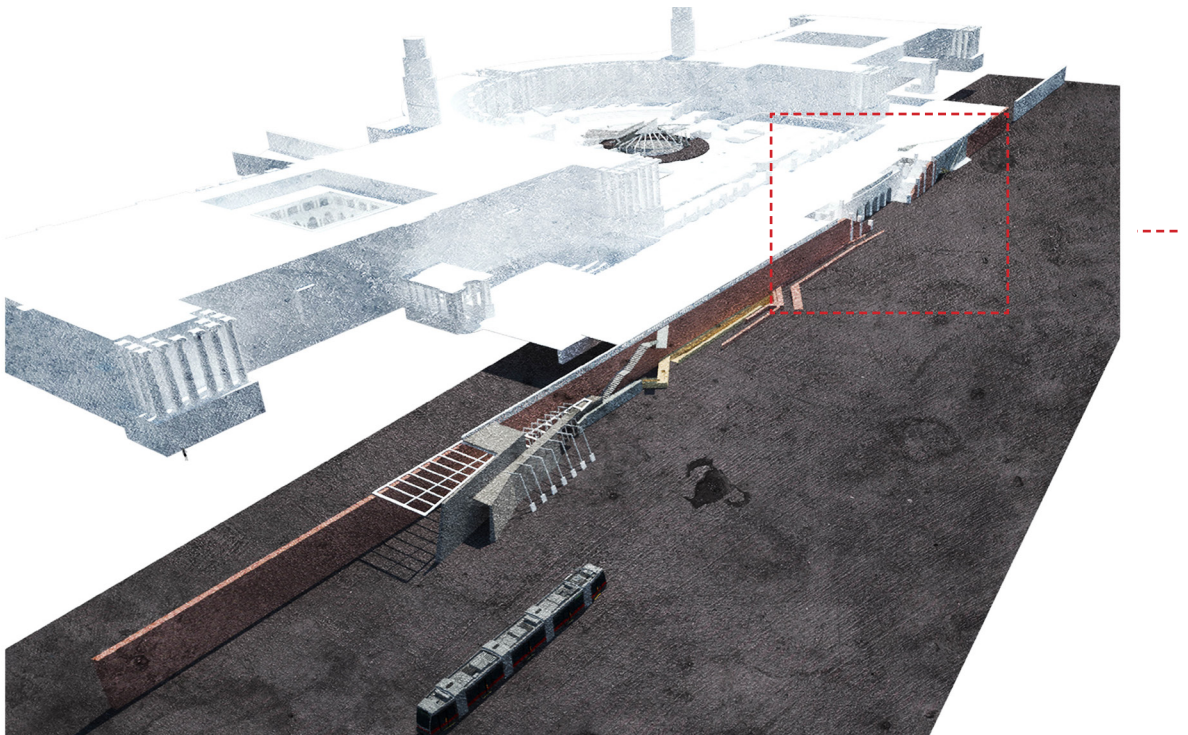
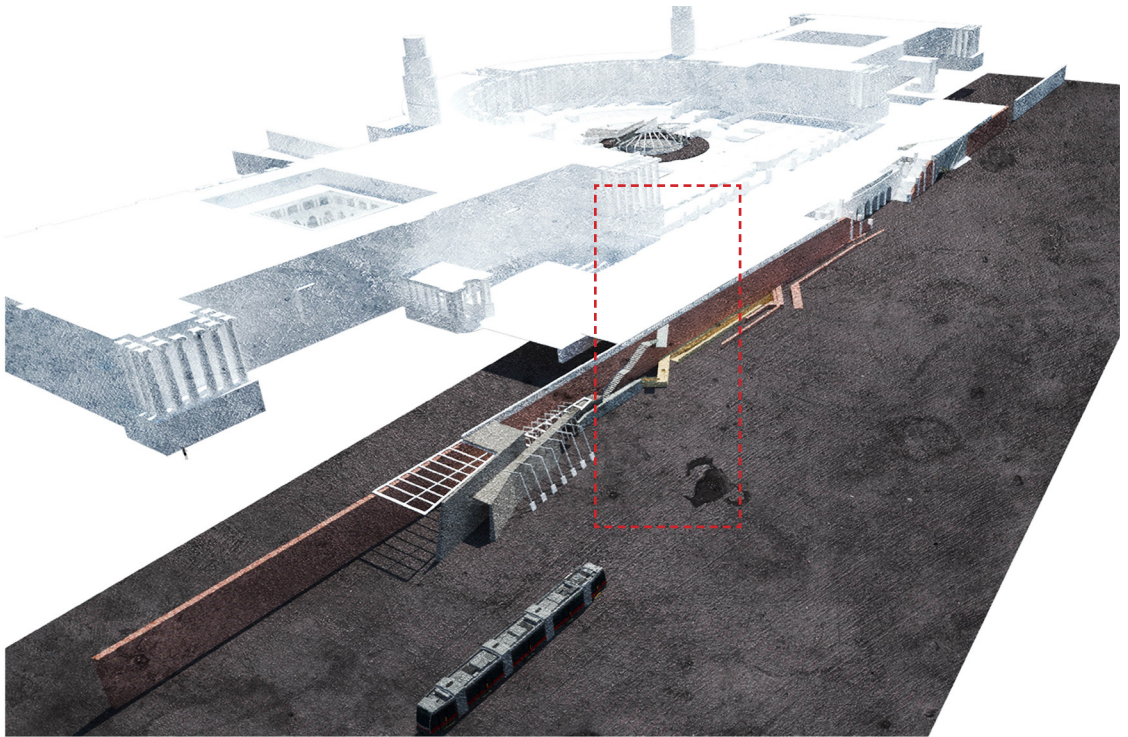


Figure 5.17: The fragmentation (Author, 2015)

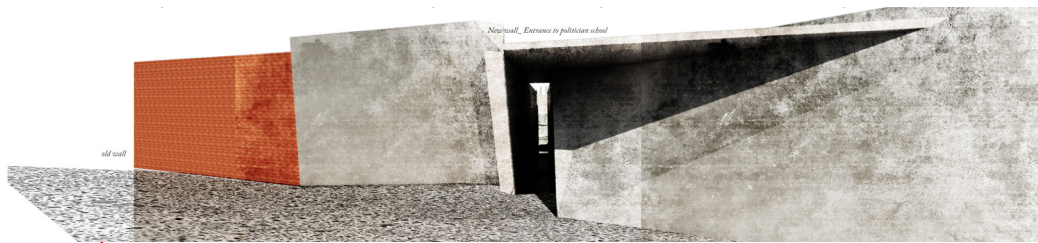


Figure 5.18: Disruption of the wall (Author, 2015)

Figure 5.19: Disruption of the sandstone wall. Relationship between the old and new, represented through a harsh threshold between outside and inside (Author, 2015)

Syntactic analysis of new approach to design

The scheme tackles three levels of spatial planning which are antitheses to the hierarchical nature of the approach to Union Buildings. The linear plan form is employed to give commentary on the stagnant nature of the boundary wall which is used as a fortifying mechanism, to break down its purpose by populating it with social spaces.

The radial form creates a focal point that consists of linear forms that extend outwards to create a centrally located core element in a radiating manner (Ching, 2015; 70). The radial focal point is not the main focus of the scheme, but creates a centrality of the visitor's centre, market and entrance to political school. The convergence of the lines is non defined but allows features of the site to be realised. The convergence point can be seen as the meeting of all narratives; the politician, the citizen, the foreigner and the tourist.

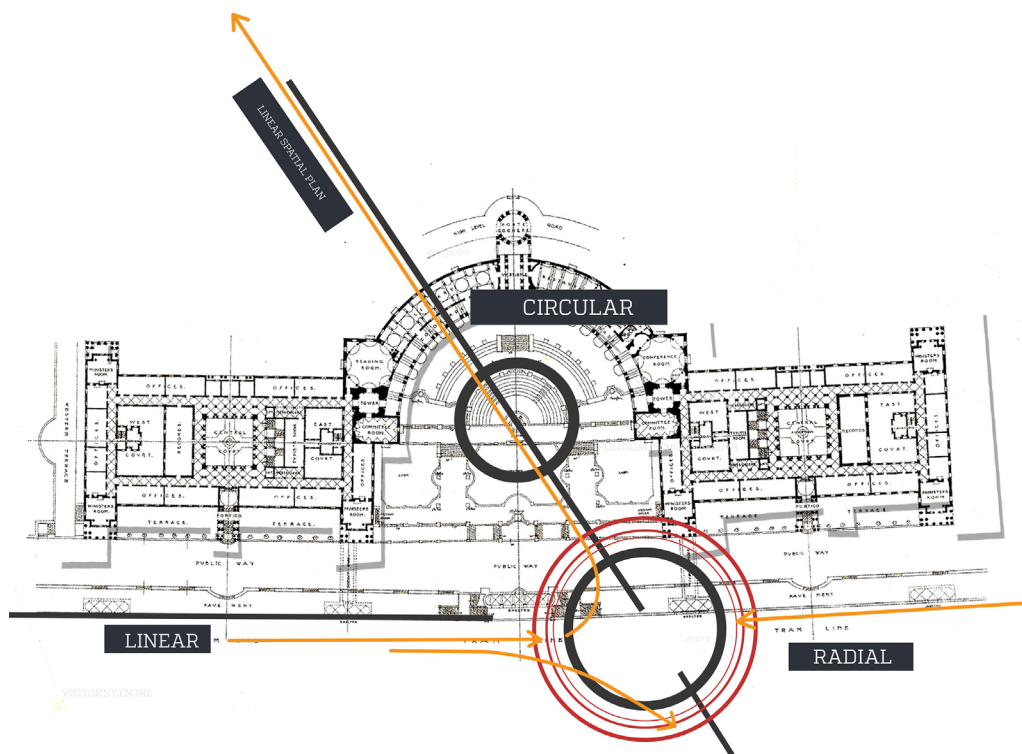
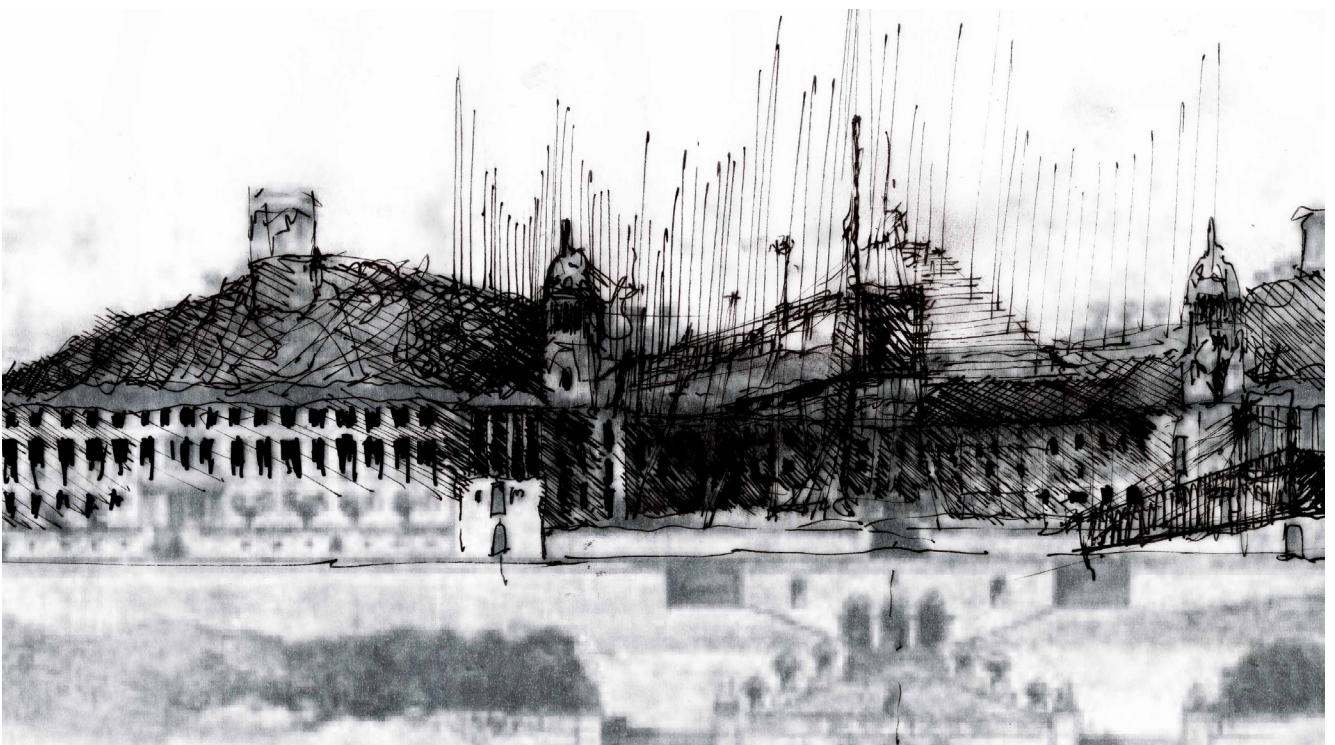


Figure 5.21: Illustration of radial linear and circular employed, as compared to the hierarchical nature of the approach to Union Buildings (Author, 2015)

INITIATION SCHOOL

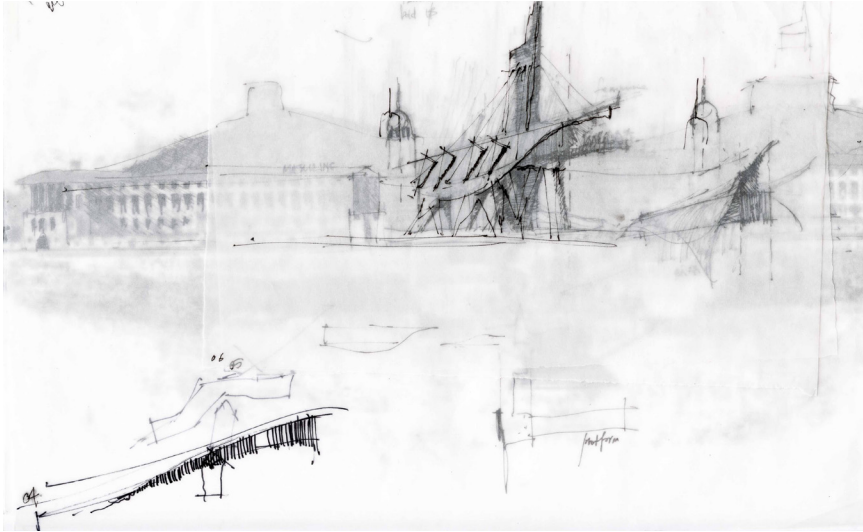
The circular or centralised form is the culmination of the experience, in which a balanced form is represented as a response to the existing amphitheatre plan layout but also to create a balanced form. The main programme is placed at the centre of the centralised plan, as means to highlight the dominance of the point in space which carries with it connotations of sacredness or honorary spaces that commemorate political and public figures at large.

*Figure 5.22:
Sketch of first
design. The
building canti-
levers over the
building (Au-
thor, 2015)*

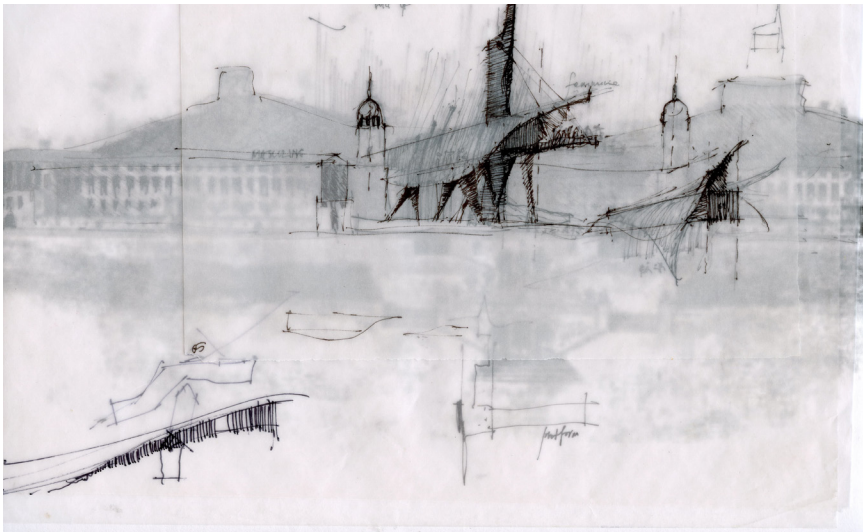


Initial sketch drawings

INITIATION SCHOOL



*Figure 5.23:
Initial sketches
highlighting
the linear design
that hovers
over the Union
Building (June
2015) (Author,
2015)*



*Figure 5.24:
Second iteration
(June 2015)
(Author, 2015)*

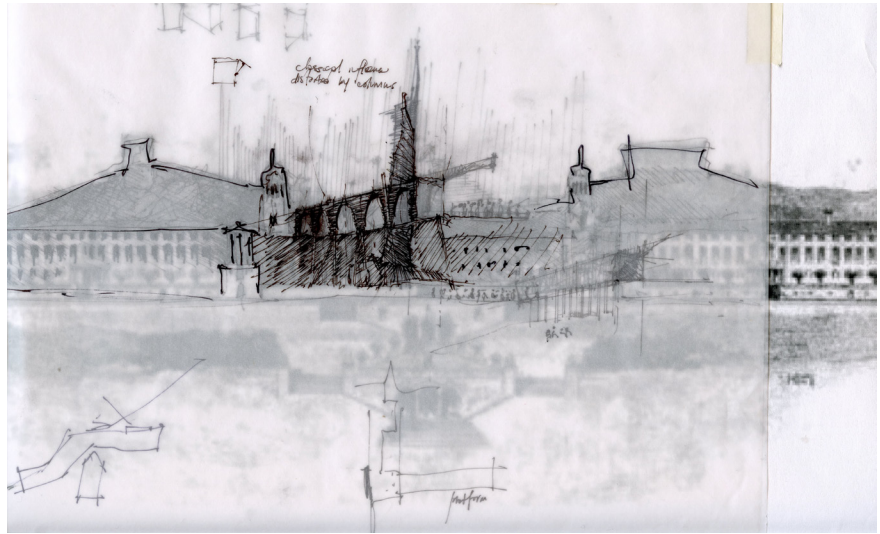


Figure 5.25:
Exploring
masculinity
in design with
proposed inter-
vention above
Union Build-
ings (Author,
2015)

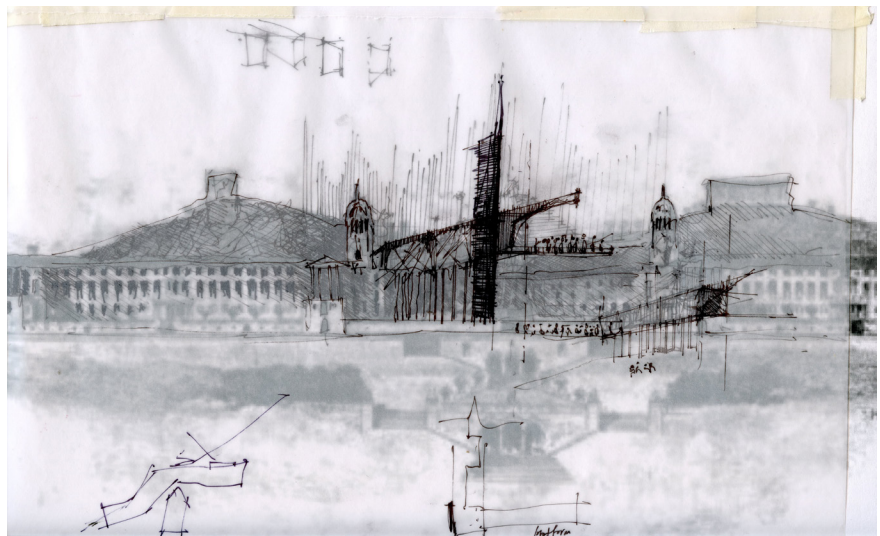


Figure 5.26:
Exploration
of masculine
structure to
create tension
between the old
and new struc-
ture (Author,
2015)

INITIATION SCHOOL

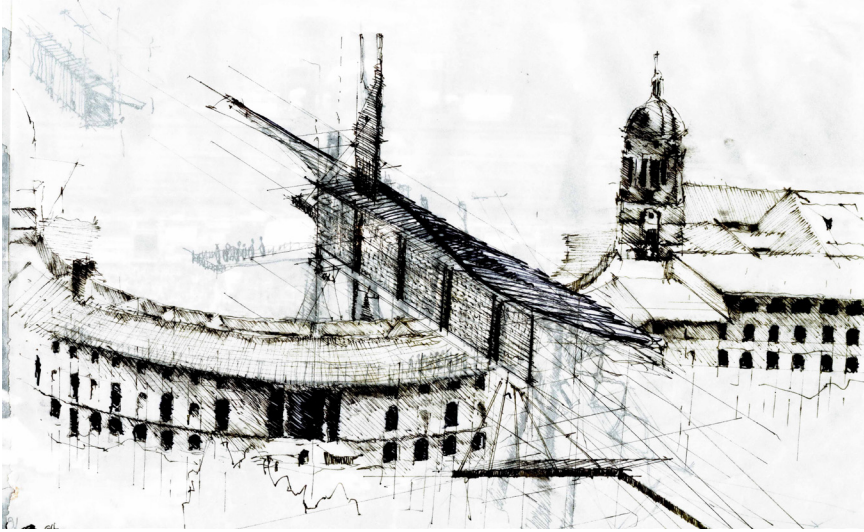


Figure 5.27: Exploration of initial idea (Author, 2015)

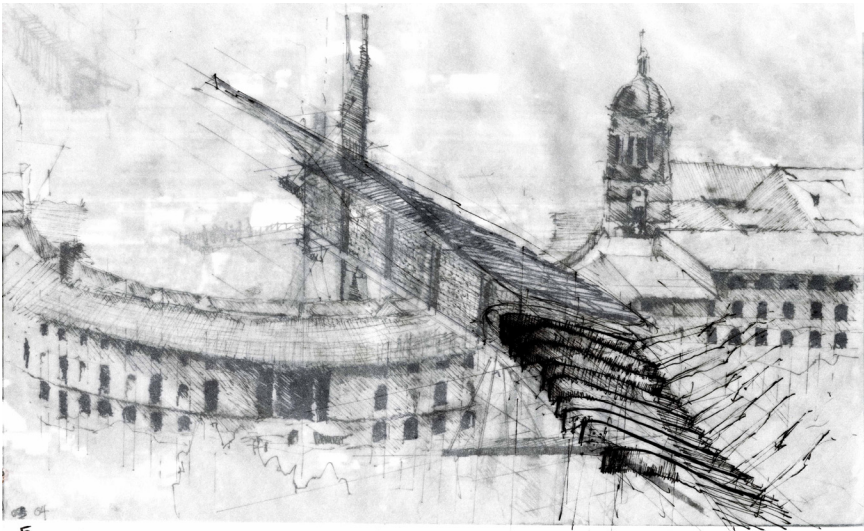


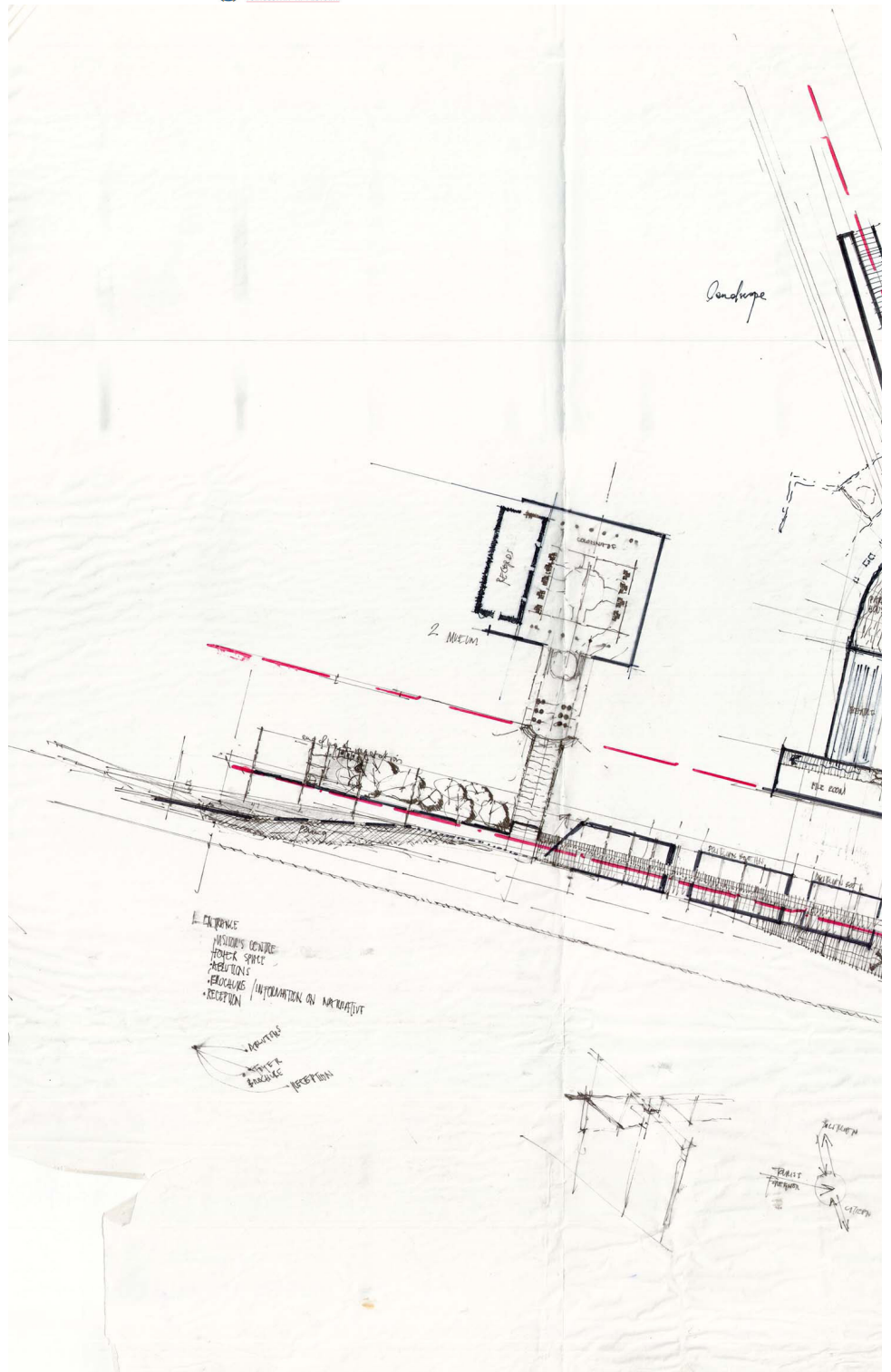
Figure 5.29: Conceptual sketch of intervention unlocking possibilities of the public vs private confrontation (Author, 2015) Right

Figure 5.28: Exploration of initial idea. Sketch taken from back of Union Buildings (Author, 2015)



*Conceptual sketch of
intervention unlocking possibilities
of the public and private confrontation*

INITIATION SCHOOL



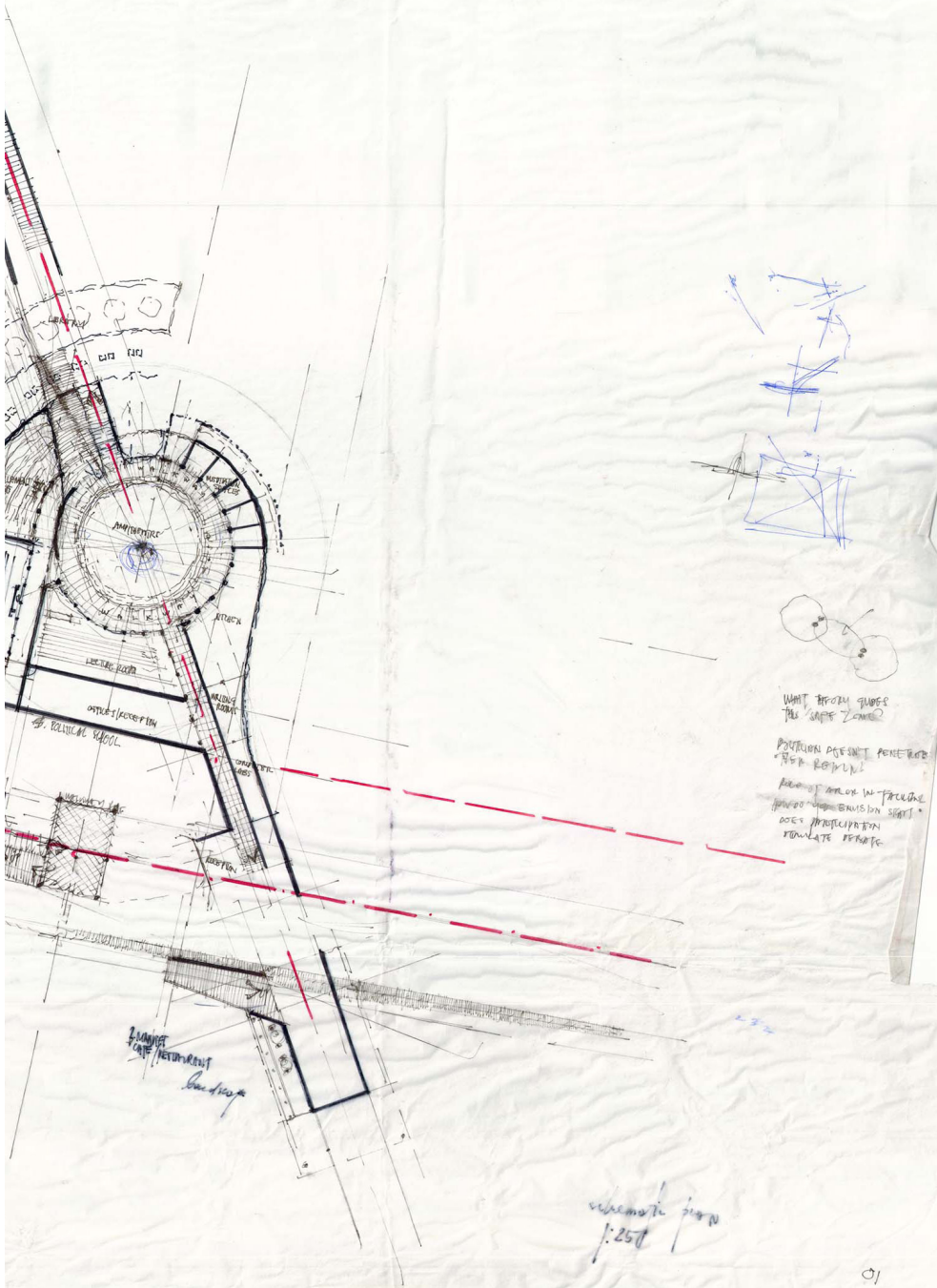
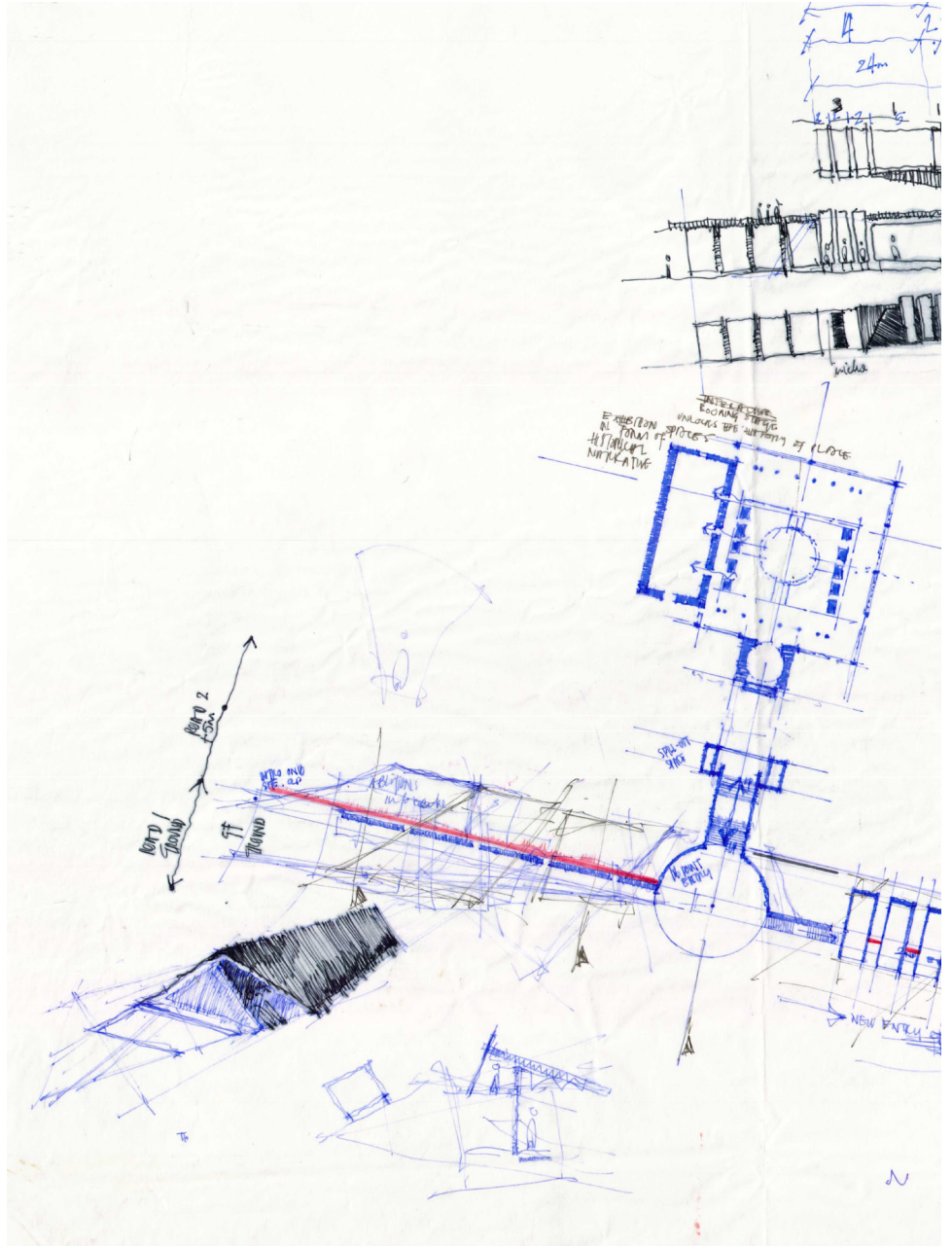


Figure 5.30: Sketch plan of proposed intervention highlighting the visitors's centre, the politician school and the market space. The red dotted lines indicate the existing walls of the Union Buildings. N.B The drawing is a sketch plan and brought all levels to one drawing to understand the relationship of above ground space and below ground space (Author, 2015)

INITIATION SCHOOL



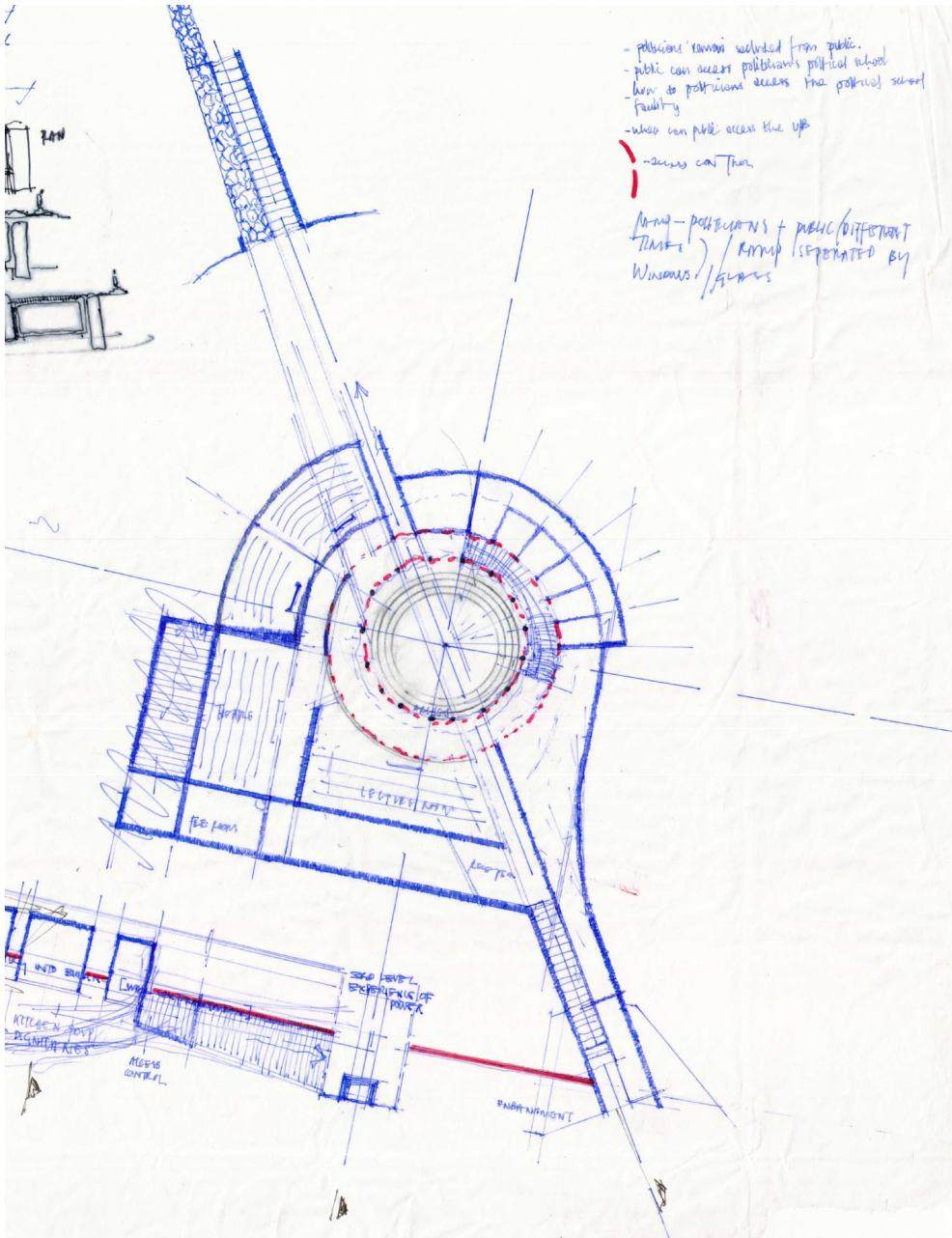
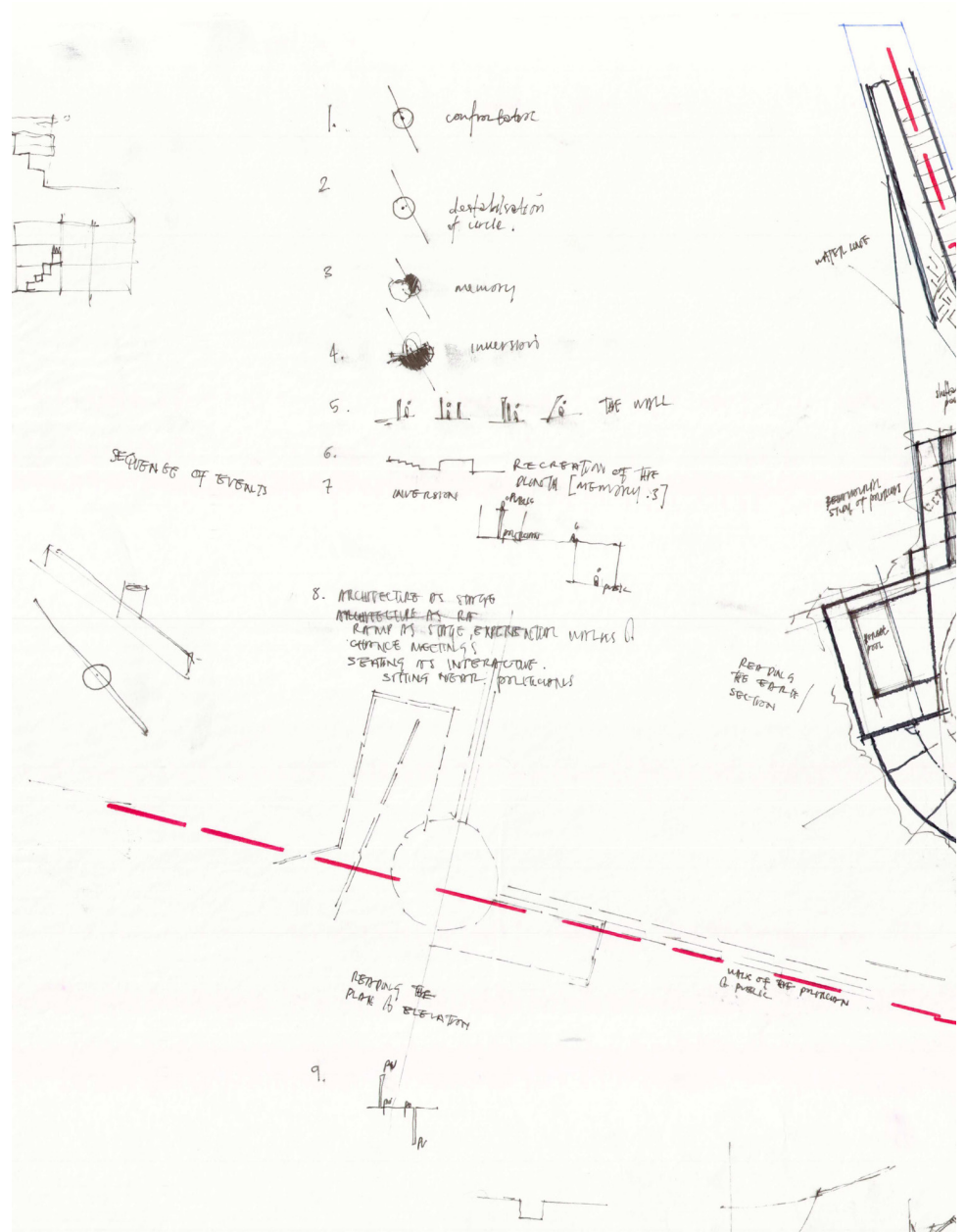


Figure 5.31: A series of boxes aligned against the wall. The three conditions weren't as apparent and the plan of the politician not coinciding with the Union Buildings plan (Author, 2015)

INITIATION SCHOOL



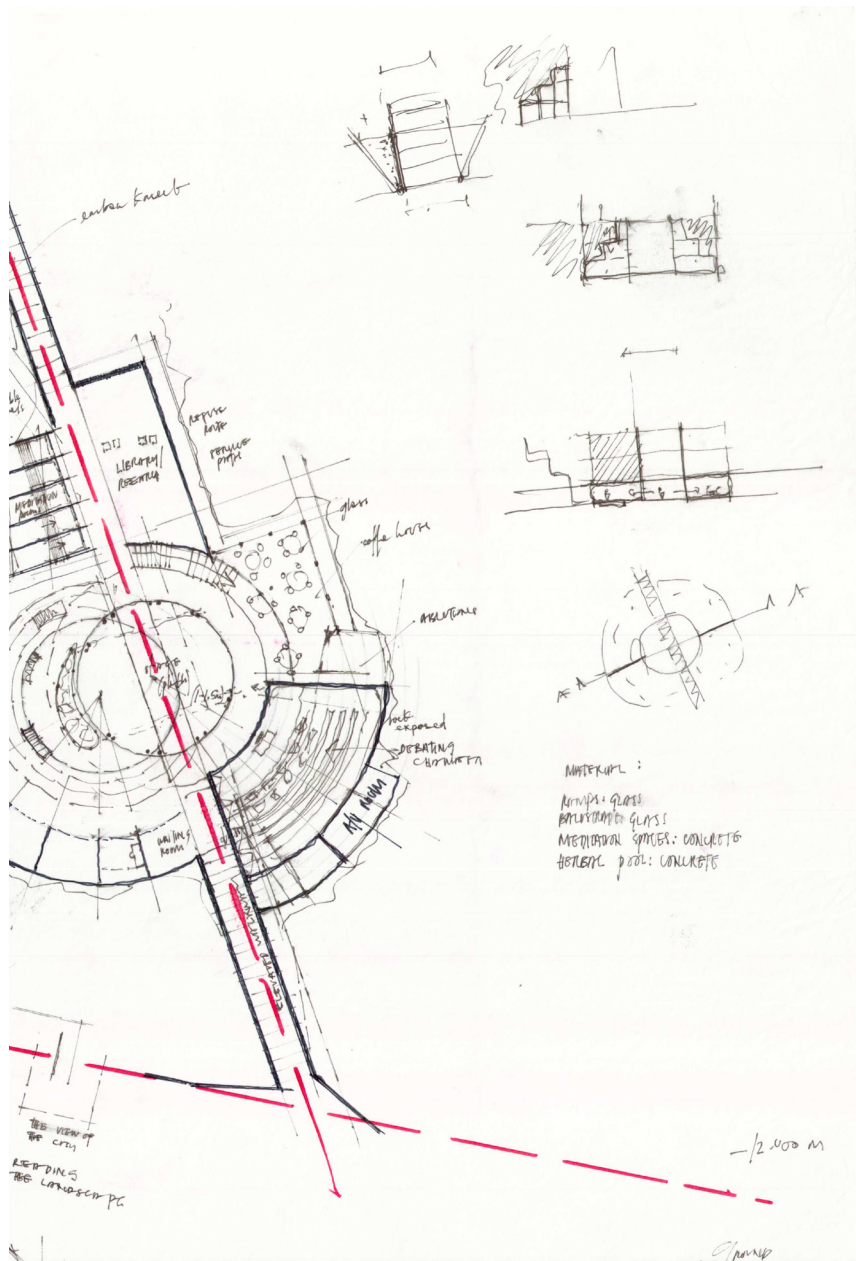


Figure 5.32: The centre of the political school became a focal point, in which the plinth is reinstated and a path crafted in the centre to interrupt the idea of a stage, to make commentary on the centre (Author, 2015)

INITIATION SCHOOL

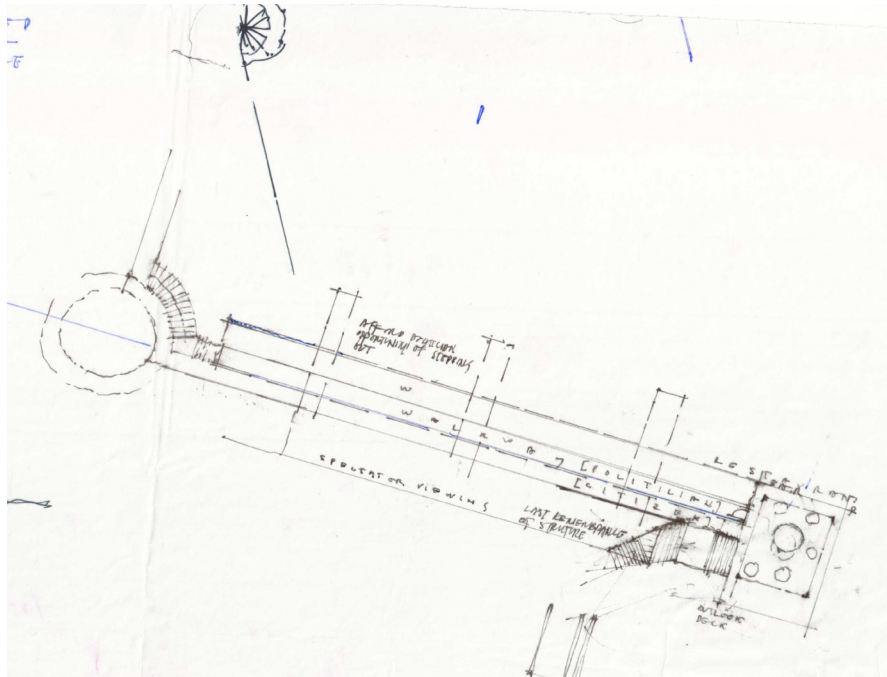


Figure 5.33: Sketch plans of visitor's centre (Author, 2015)

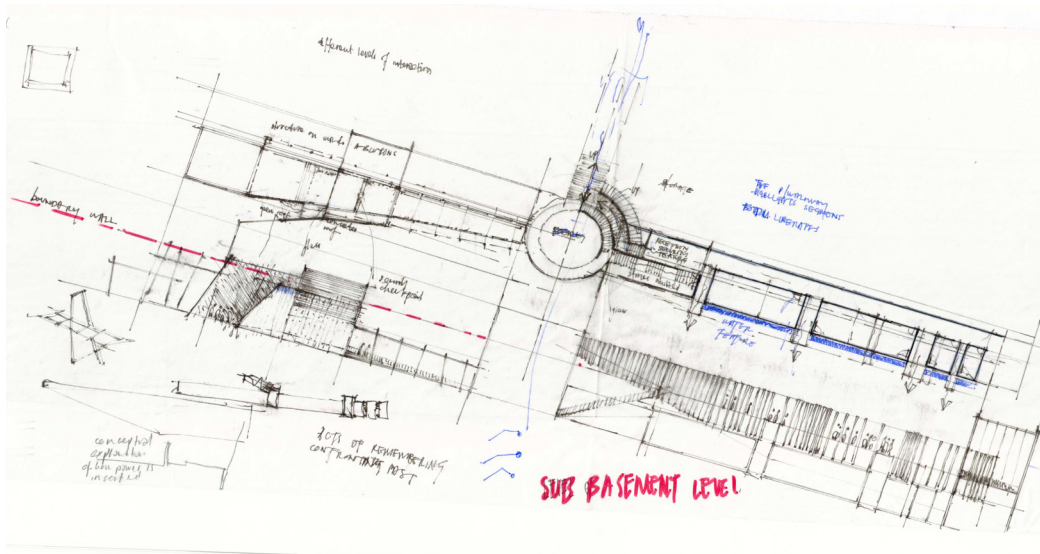


Figure 5.34: Further exploration of visitors centre. The circle was a threshold before entering into the main structure. This ideas was scrapped (Author, 2015)

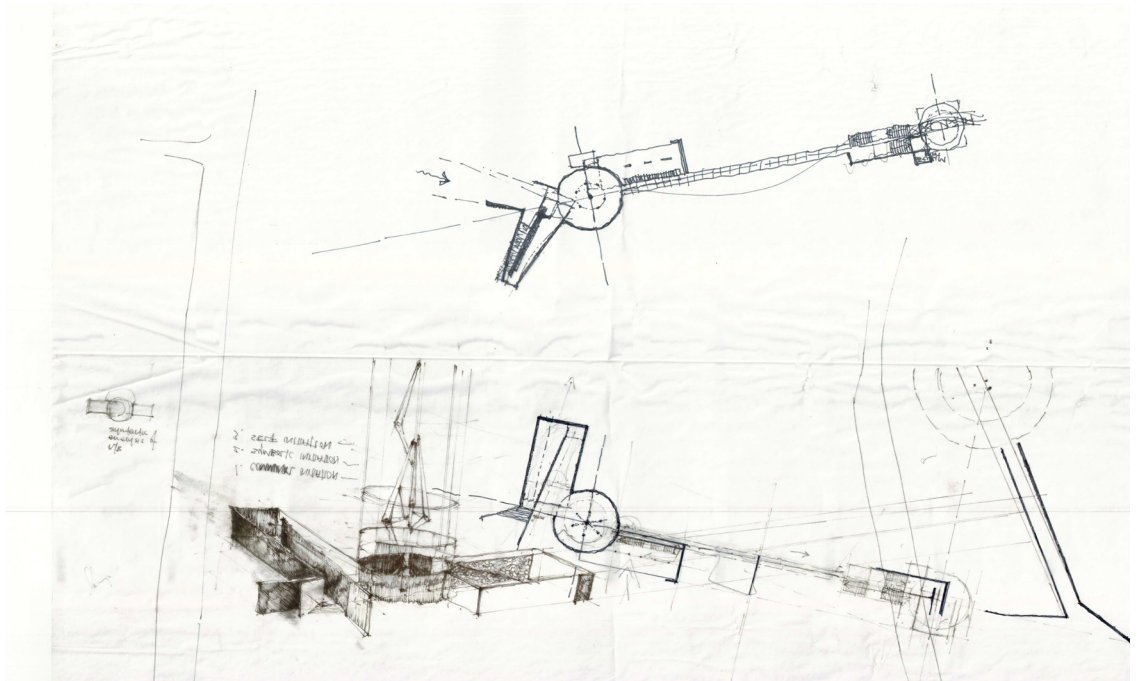


Figure 5.35: Exploration of Visitors' centre. The aim was to play with the experience of the user to be able to experience the wall by different levels of interaction (Author, 2015)

INITIATION SCHOOL

Designing the structure

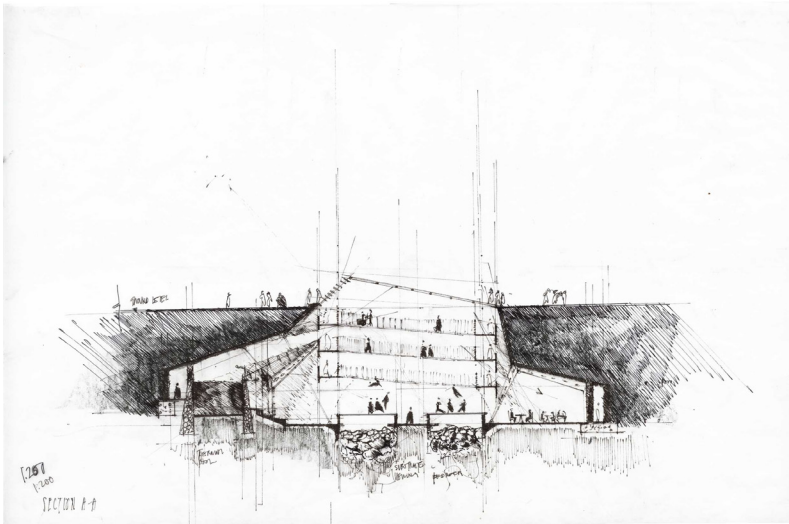


Figure 5.36: Section displaying underground structure with the plinth and a walkway placed in the middle (Author, 2015)

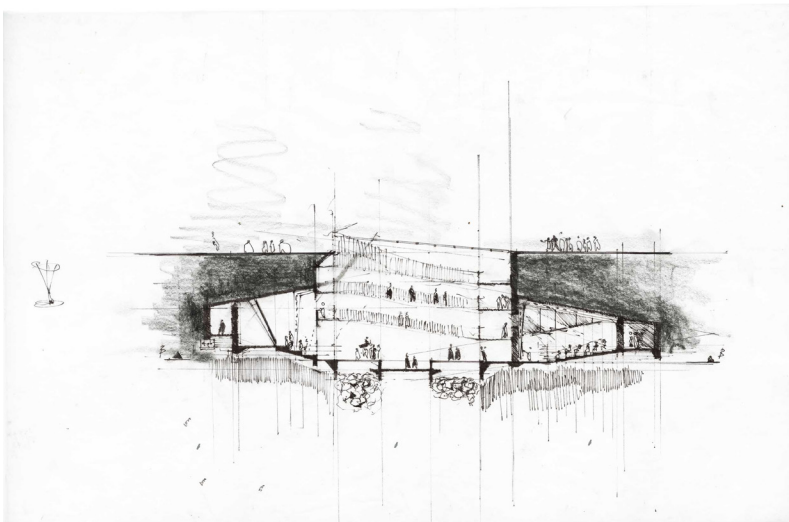


Figure 5.37: Further exploration of form, in attempt of holding up structure while still be able to carry its own weight

SECTION A-A
New Axis

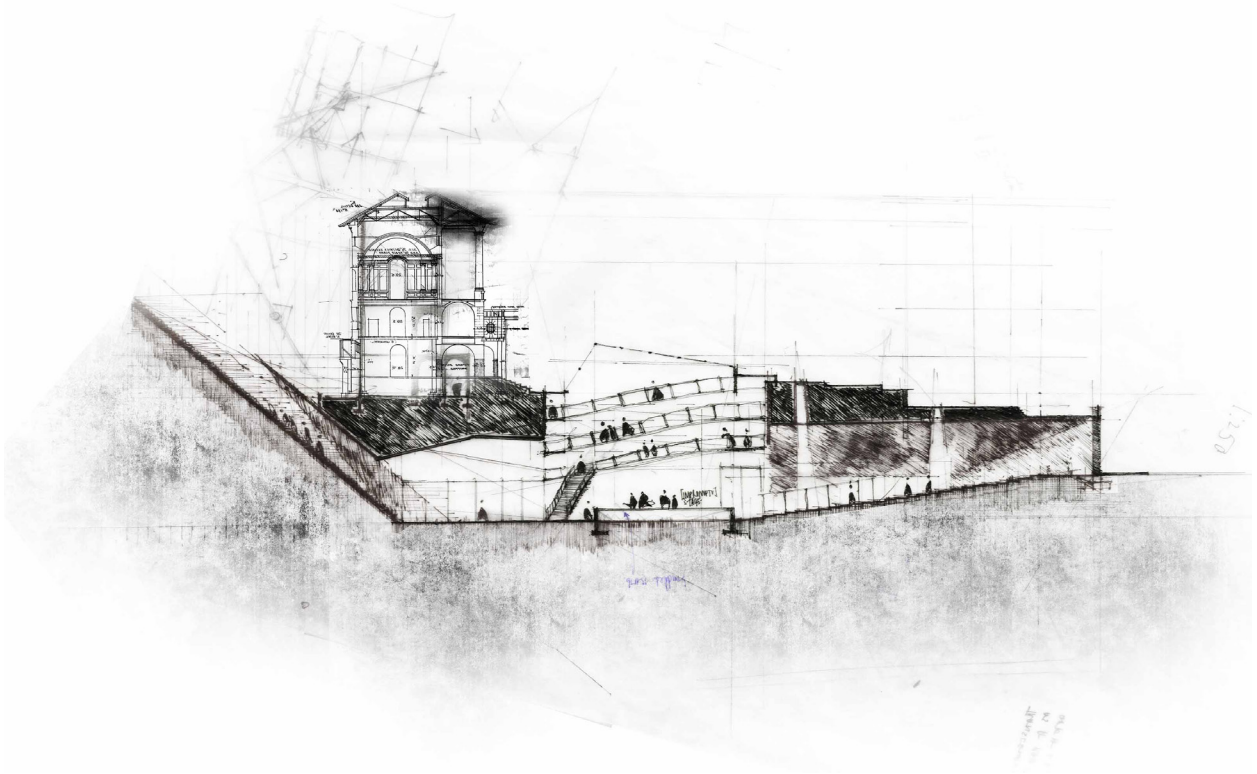
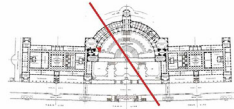


Figure 5.38: Section with Union Buildings to give context. The site is excavated below the Union Buildings to create a pathway right across the bottom of the building (Author, 2015)

INITIATION SCHOOL

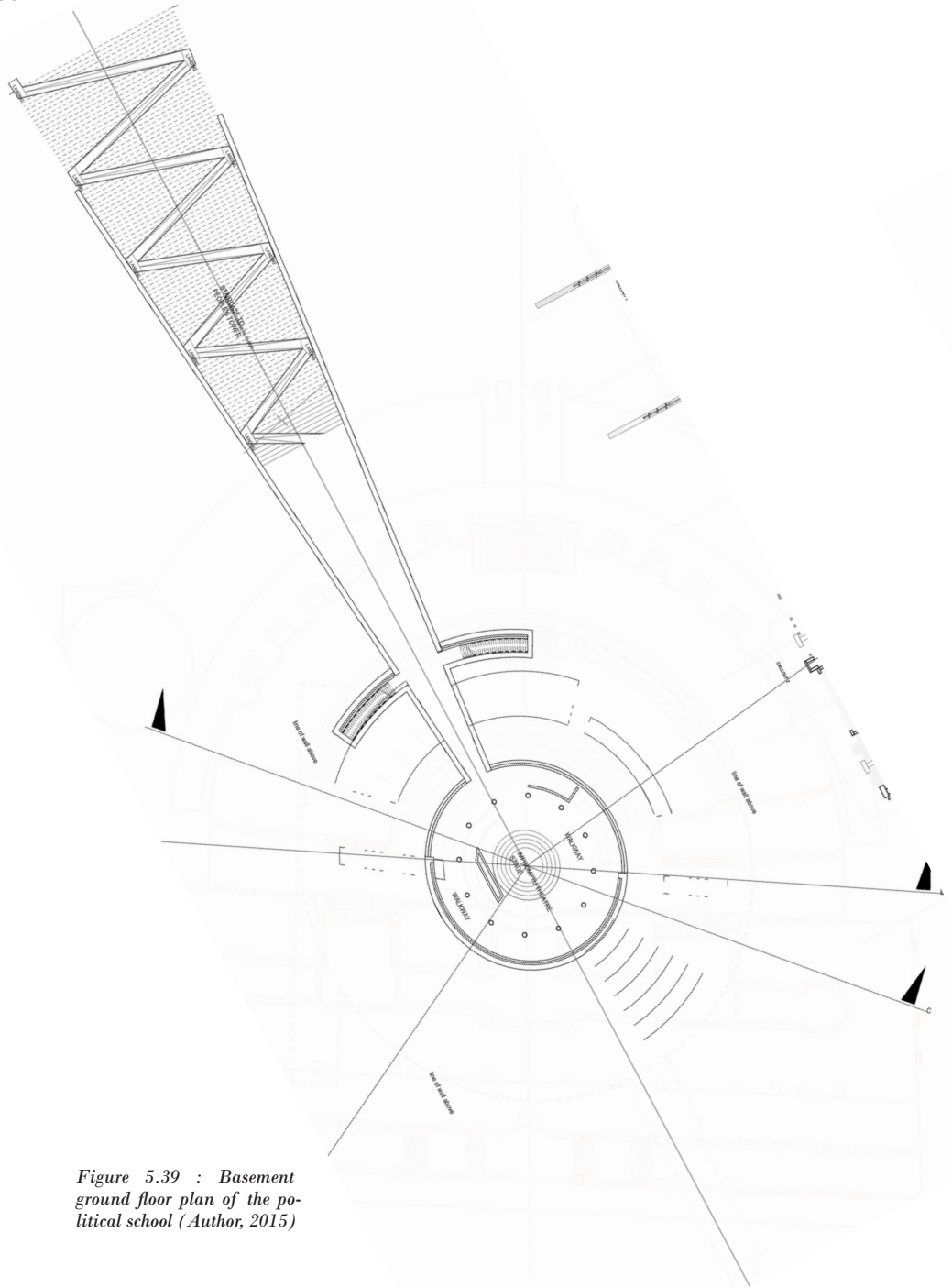


Figure 5.39 : Basement ground floor plan of the political school (Author, 2015)

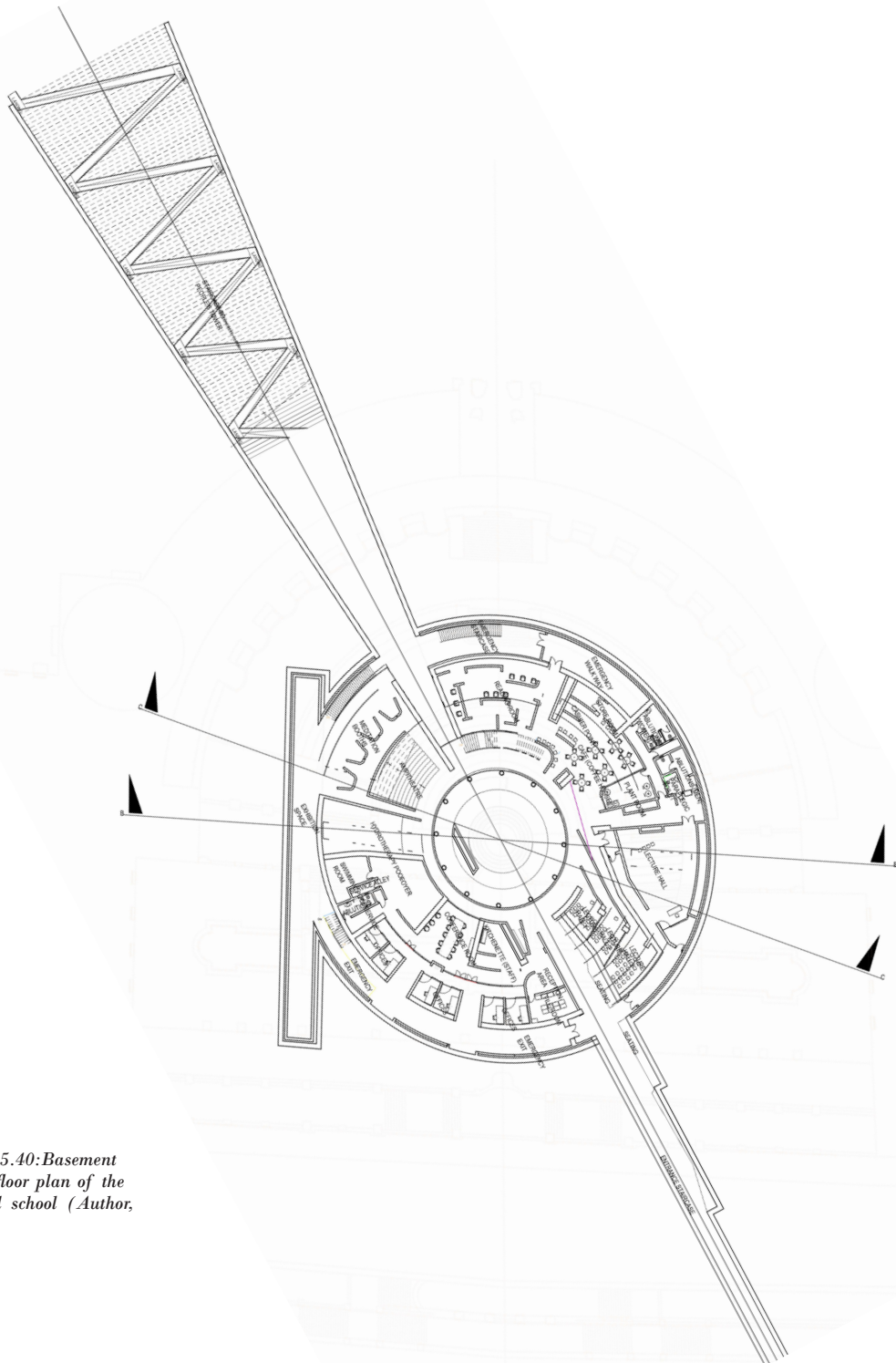


Figure 5.40: Basement second floor plan of the political school (Author, 2015)

INITIATION SCHOOL

The Basement ground floor plan serves as the theatre stage, which is a concentric circle. The stage is used as a platform for politicians to descend from the ramp and be part of the public as well as act for the public in an impromptu style theatre. The ramp becomes an important element in the procession, as it transports the politicians from the top of the amphitheatre to the level of the stage. The ramp itself becomes a stage.

Even though the ground basement floor serves as a gathering space, it also the exit to the back of the Union Buildings, with an opening staircase that widens in length as one proceeds further up.

The basement second floor plan consists of a perfect circle, which is pierced with an access way in the centre. The access way on the narrow path is accessed from this level, which is also the public's entrance. The circle is round in form and has a second incision of a rectangular box, in which lies the exhibition space. The intent behind this was to adhere to the strict circular plan of the amphitheatre and the box is reflective of the old rectangular geometry of the Union Buildings. The rectangular box is an exhibition space clad in sandstone to highlight the change from old structure to the new.

The layout of the plan is contained within the circle, while the spatial planning on the inside walls is disrupted so as to create chaos within the order. The circulation on towards the city is kept free for circulation routes up and down.

The new roof structure of the political school is placed at the level of the am-

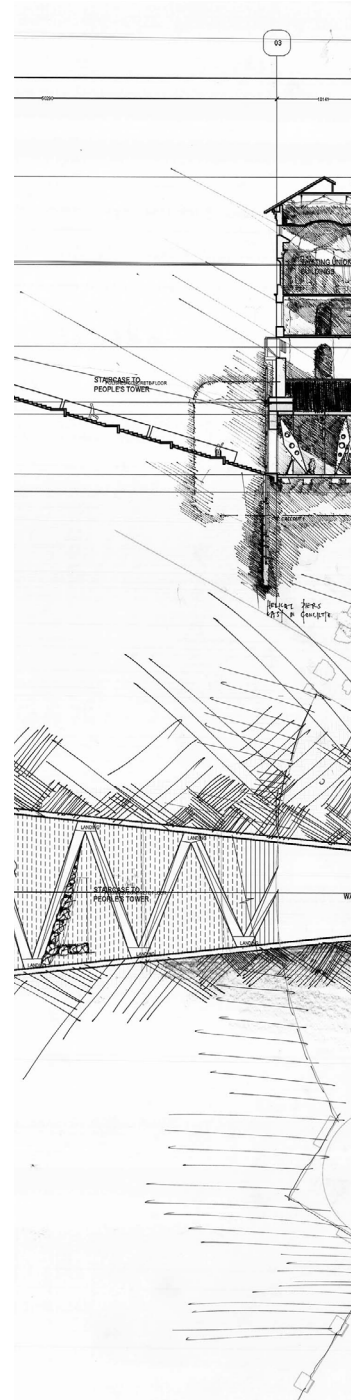
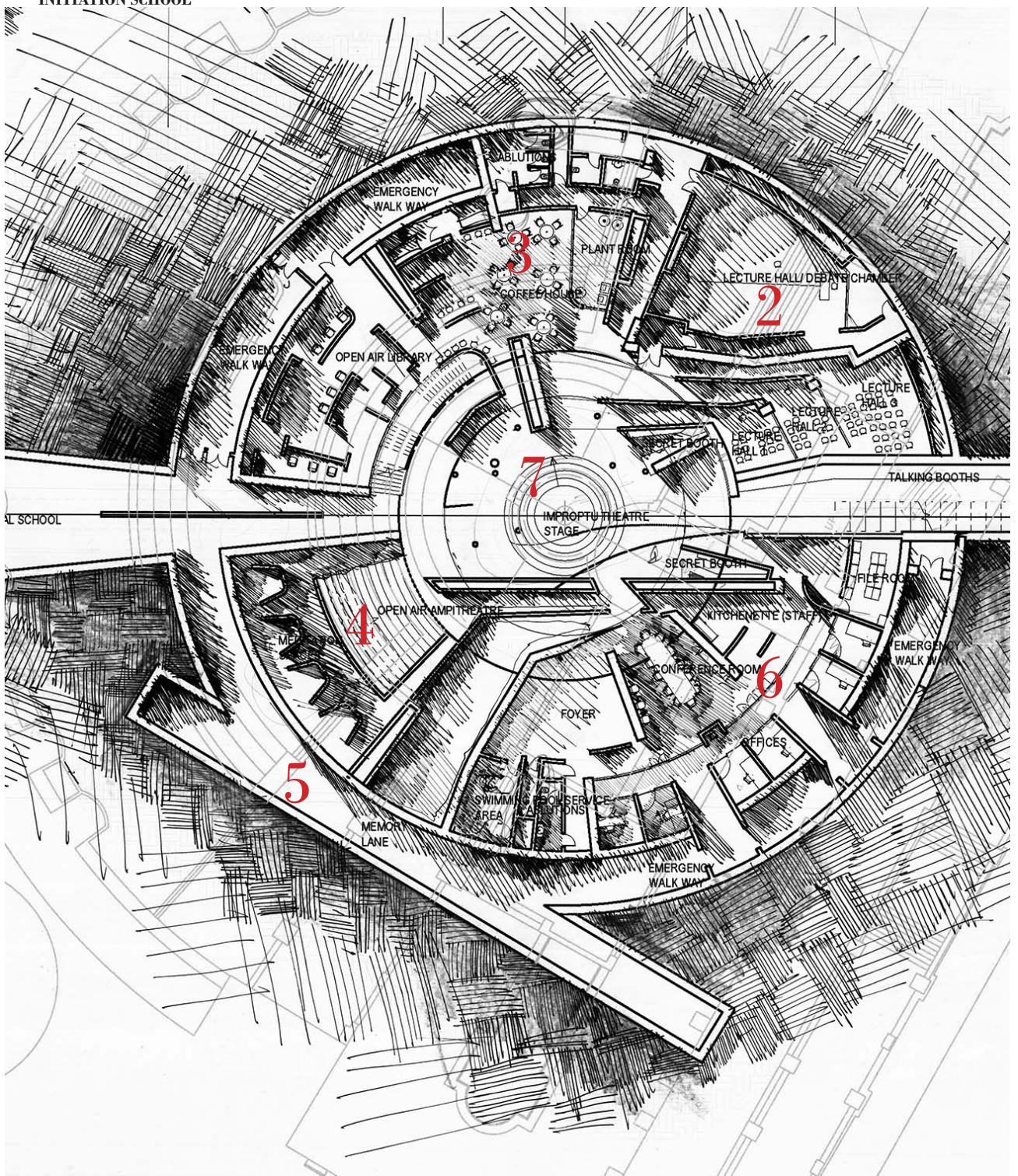
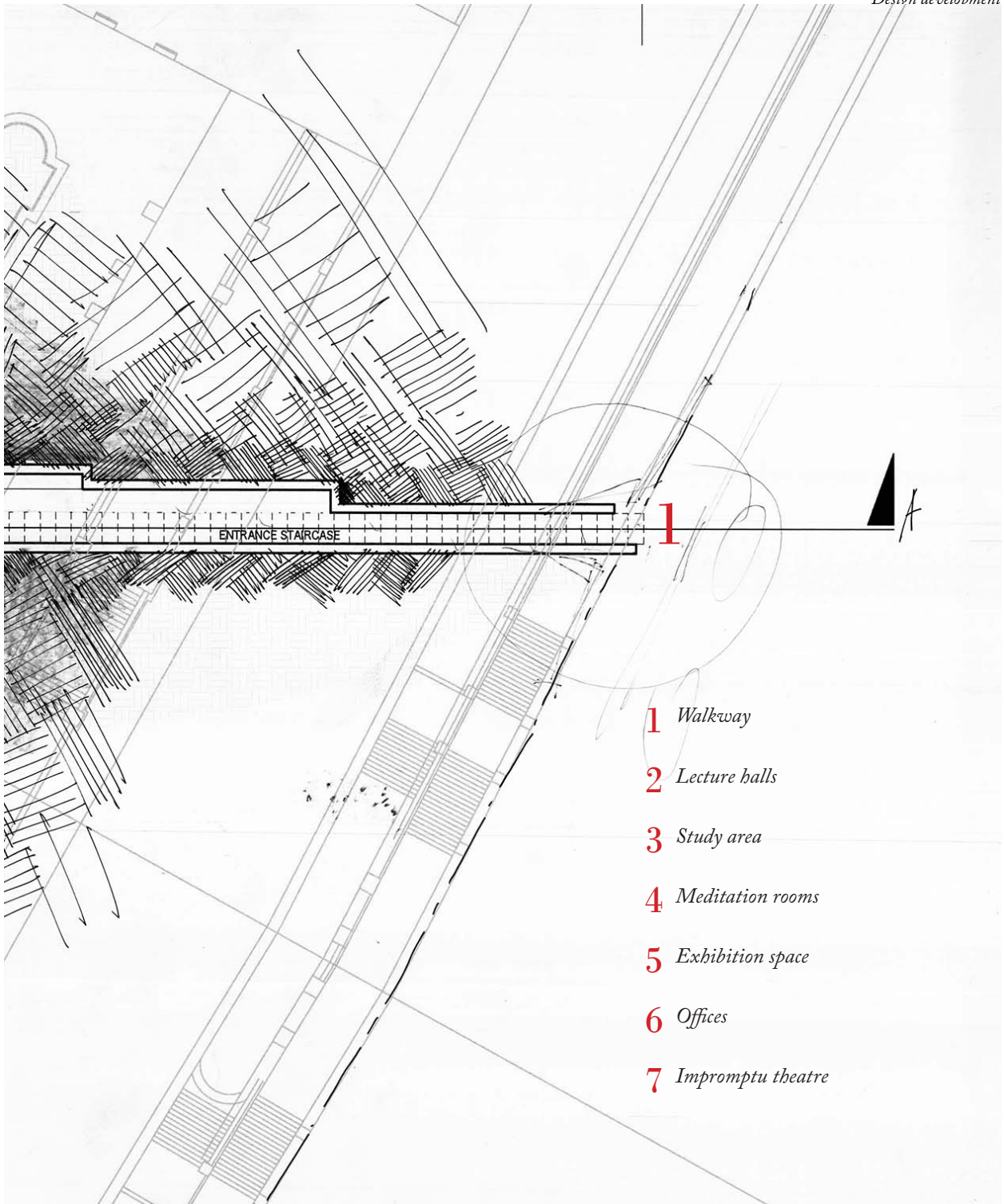


Figure 5.41: Plan vs section (Author, 2015)

INITIATION SCHOOL





INITIATION SCHOOL



phitheatre. This is the access route for the politicians. The roof typology is aimed to resemble that of the existing Union Buildings, while creating directionality through the tapering of the roof.

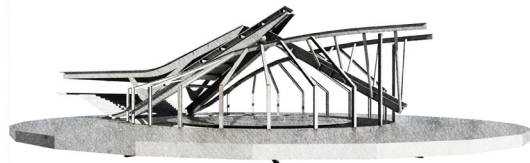
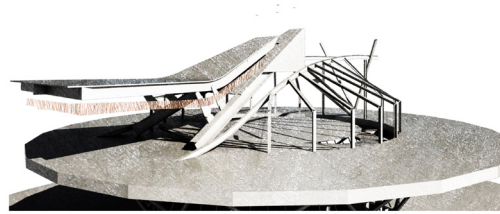


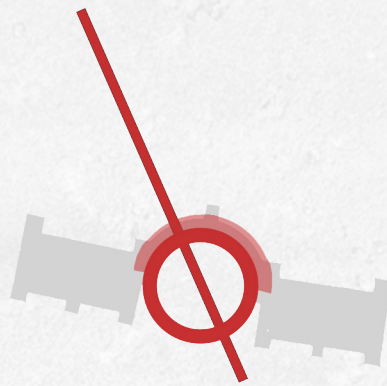
Figure 5.42
3D Roof
design om
context (*Author, 2015*)
Left

Figure
5.43, 5.44,
5.45 Roof
design (*Author, 2015*)
Above

INITIATION SCHOOL

PART THREE

INITIATION SCHOOL



TECHNICAL RESOLUTION

Heritage stance
Technical concept
Materiality
Site conditions and construction process
Sectional exploration
Detail exploration
Passive systems

The chapter discusses the tectonic concept as an extension of the design intentions. This is realised through the exploration of democracy and what it stands for currently and the postulated post democratic ideals

The concept and technical resolution is embedded in place and become an important influence in the making of architecture. Material choice is informed by current site condition and reuses material to mitigate the heavy construction of the design

Heritage stance

The general technical concept was guided by the question of how the proposed intervention and design investigation fits into the continuum of architecture. To appropriate the question more to the project at hand, how can the proposal be able to benefit the existing colonial architecture of the Union Buildings and allow it to read the same language after many years have lapsed, so as to have a meaningful contribution to its host?

Throughout the investigation, the language of the Union Building, as we know it, reads as a Greek influenced piece of architecture, with its Doric columns, the use of the plinth to instigate a temple or a place of Gods. The question then lies how one is able to create an intervention which relates and reads the same as the Union Buildings while still maintaining a sense of newness and difference?

Technical concept

The tectonic concept was the process and extension of the design argument and intentions. The concept is exemplified within the physical structural system and material choice. The passive and active ventilation systems, services and design details will be discussed.

The earth can be understood as a combination of tension and compressive forces which hold up the earth. Compressive forces are apparent while tension forces appear in strain. Architecture as an archive is conceptualised, in an attempt to expose structure, and to expose the earth that is hollowed out. The nature of the space gives opportunity for the spaces to be made light, to create a relationship between the sky and earth.

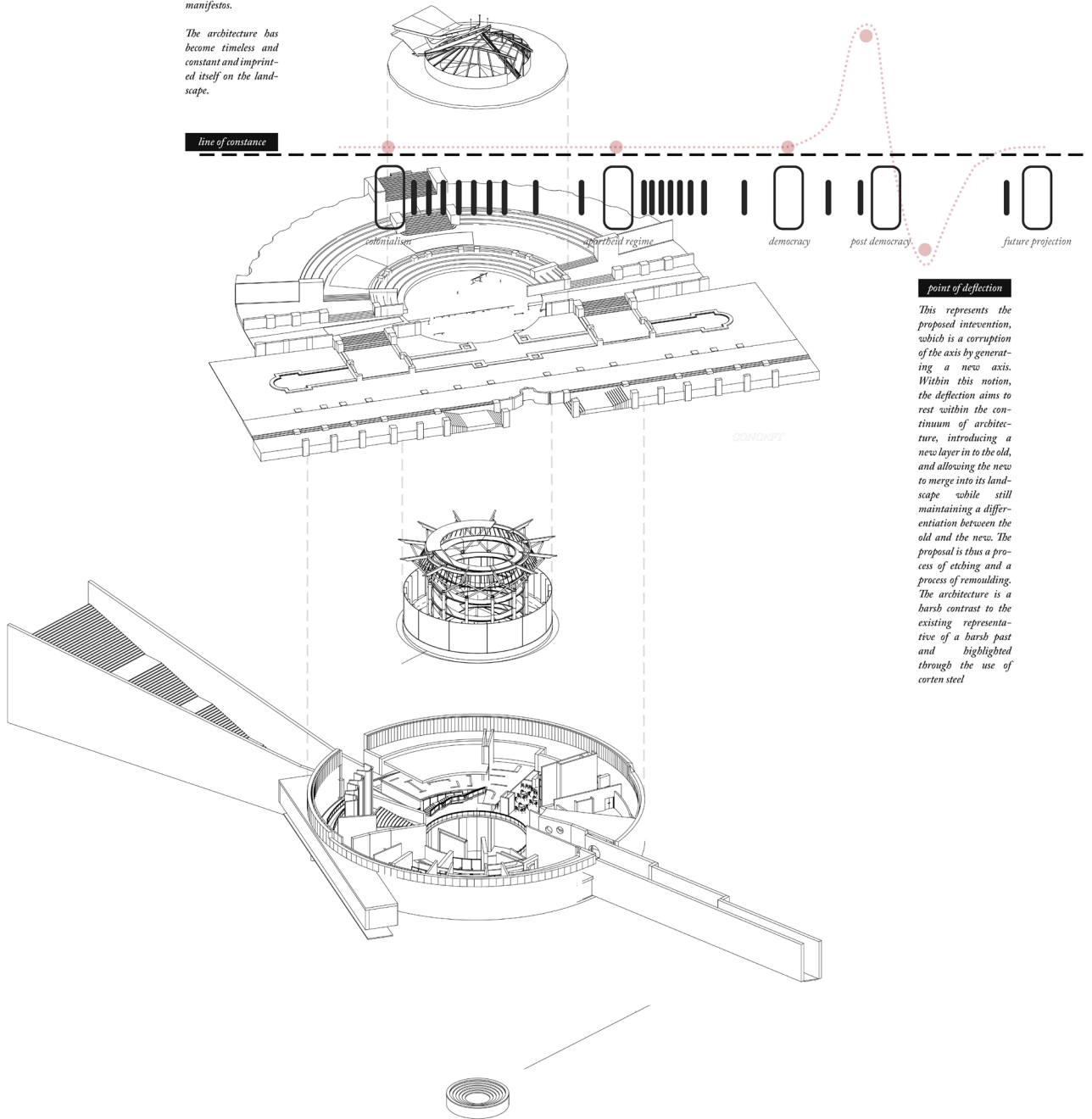
The tectonic concept can then be defined as the exploration of transparency and secrecy, which ties with the design intentions of attempting to create a liminal space below the Union Buildings that opens up the buildings for public accessibility and for the interaction of the politicians and the public. The notion of transparency and secrecy is played with, to expose 'secretive' spaces to make transparent.

The heritage tectonic concept is line with the tectonic concept which looks at a later future. While the current intervention can cause physical disturbance, the aim is to allow the architecture become timeless and imprint itself on the landscape. The Union Buildings has hosted different political ideologies, and

INITIATION SCHOOL

The line represents the constance in imagery of Union Buildings, unchanged over time despite changes in political ideologies and manifestos.

The architecture has become timeless and constant and imprinted itself on the landscape.



line of constance

colonialism

apartheid regime

democracy

post democracy

future projection

point of deflection

This represents the proposed intervention, which is a corruption of the axis by generating a new axis. Within this notion, the deflection aims to rest within the continuum of architecture, introducing a new layer in to the old, and allowing the new to merge into its landscape while still maintaining a differentiation between the old and the new. The proposal is thus a process of etching and a process of remoulding. The architecture is a harsh contrast to the existing representative of a harsh past and highlighted through the use of corten steel

CONCEPT

one that the project proposes disrupts this by corrupting the axis and generating a new one. The deflection introduces a new layer in to the old, and allowing the new to merge into its landscape. The proposal looks at two approaches; the process of etching and a process of remoulding.

Materiality

The choice of material is aimed to read as the same language as the Union Buildings. The choice of material is from reclaimed sandstone from the demolished parts of the existing Union Buildings. Corten steel is used at conjunctions



Figure 6.2
Material
palette (Author, 2015)

of the old and new structure, to highlight the harsh change from a colonial piece to a democratic space. The deterioration of the Corten steel is symbolic of the disconnection in the change of political ideals. Use of concrete is used for the retaining wall and parts of the structure which require compressive strength to sustain the heavy structure that lies above the submerged level of the political school.

The process of etching is applicable to the top surface structure (Visitor's centre). The design of the seats are made from reclaimed sandstone and corten steel

Site conditions

The site of the Union Buildings consists of slate. Slate is a fine grained metamorphic rocks that is created by the alteration of shale (King, 2015). It is composed mainly of clay minerals. Shales and mudstone in that basin are compressed by minor heating. The forces that occur enable the clay minerals to form shale and mudstone.

Figure 6.1
Tectonic
concept
(Author, 2015) Left

INITIATION SCHOOL



*Figure 6.3
Historical
images of
construc-
tion proces-
(National
archives)*



*Figure 6.4
Central am-
phitheatre
(National
archives)*

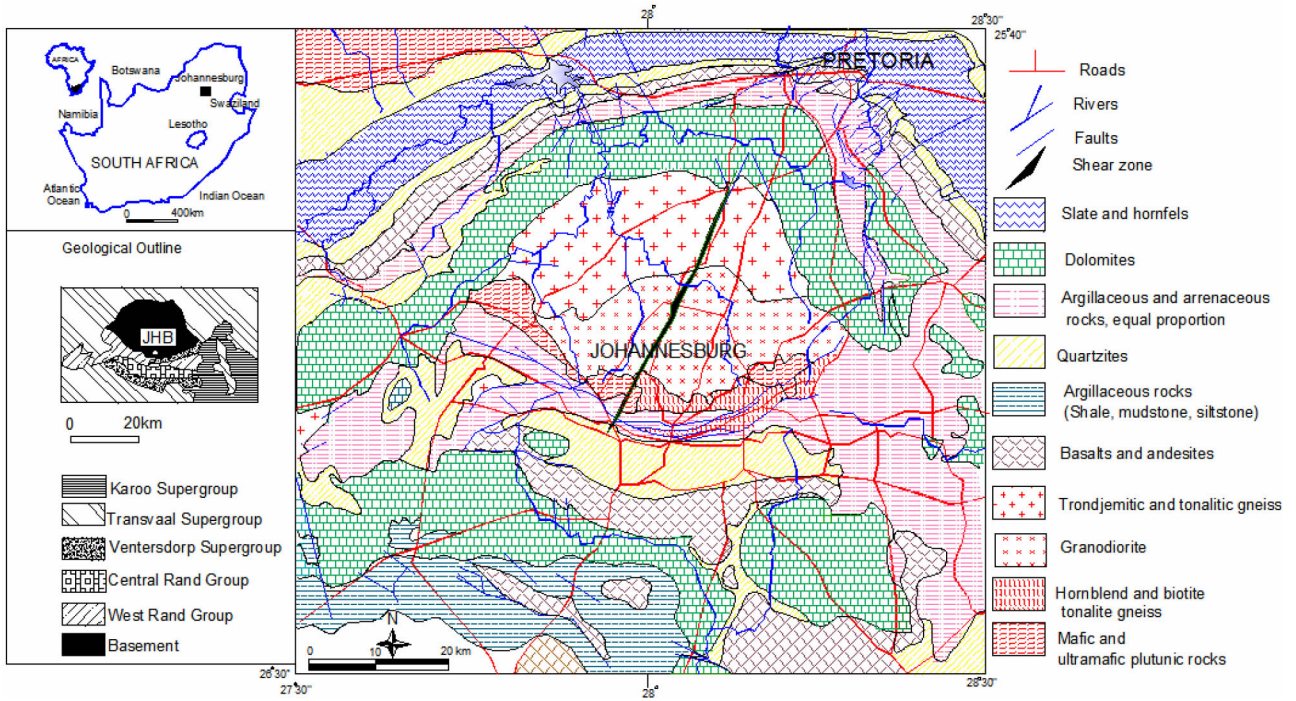


Figure 6.5: Soil Rock condition of Johannesburg (Abiye, Mengistu and Demlie, 2011)

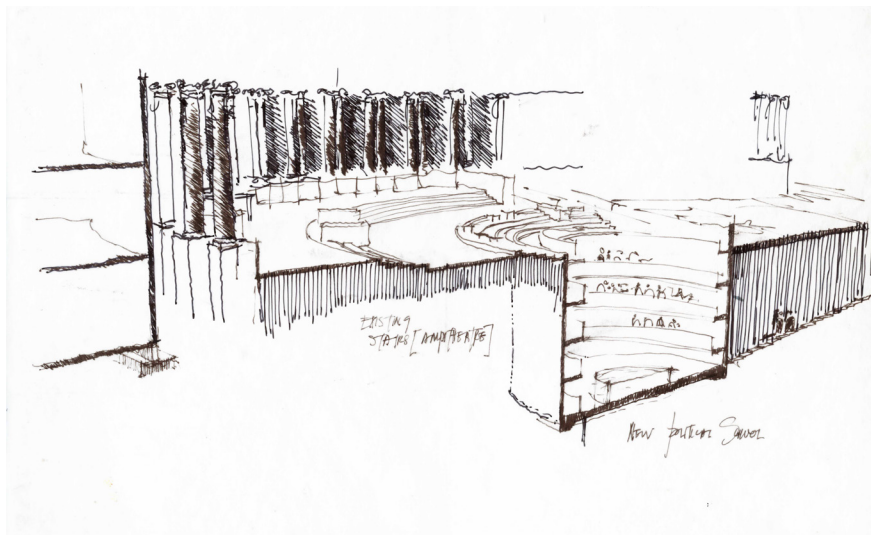


Figure 6.6: Sectional perspective (Author, 2015)

INITIATION SCHOOL

1

Excavation of middle ground. Anchoring the walls and applying shotcrete to uphold the walls

2

Tunneling the pathway to retain the structure above.

3

Creating a service space between shotcrete wall and adobe blocks. Internal walls are constructed to make the architecture

4

Replacing the amphitheatre sandstone

5

Glass walkway panels placed on the existing amphitheatre to bring bright light into the dark spaces below

6

New roof structure for politicians to access the space below. The roof is designed in accordance with the concept of a linear path

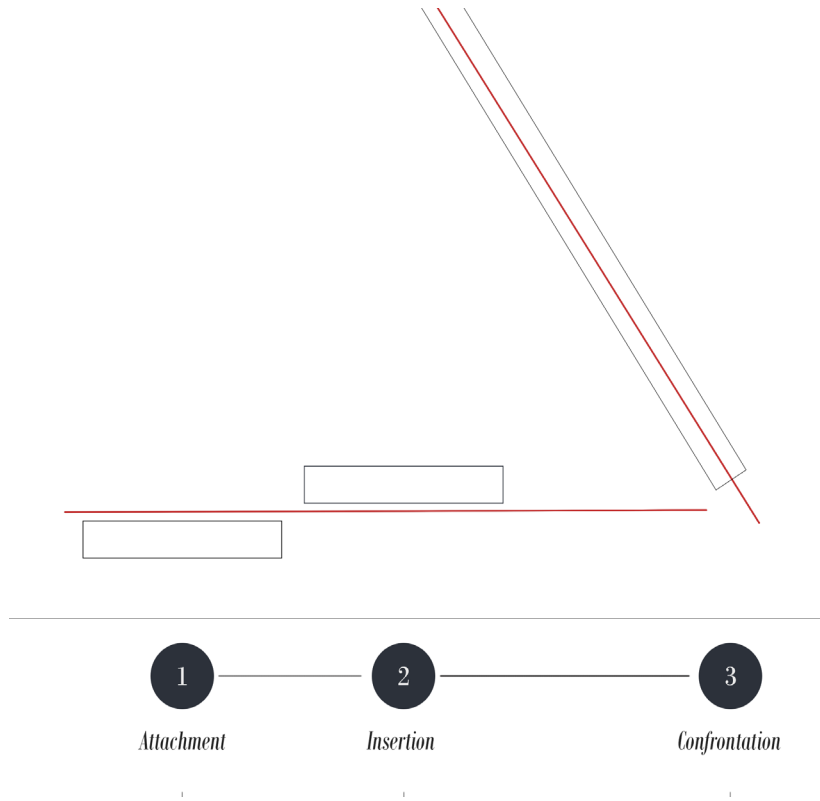
7

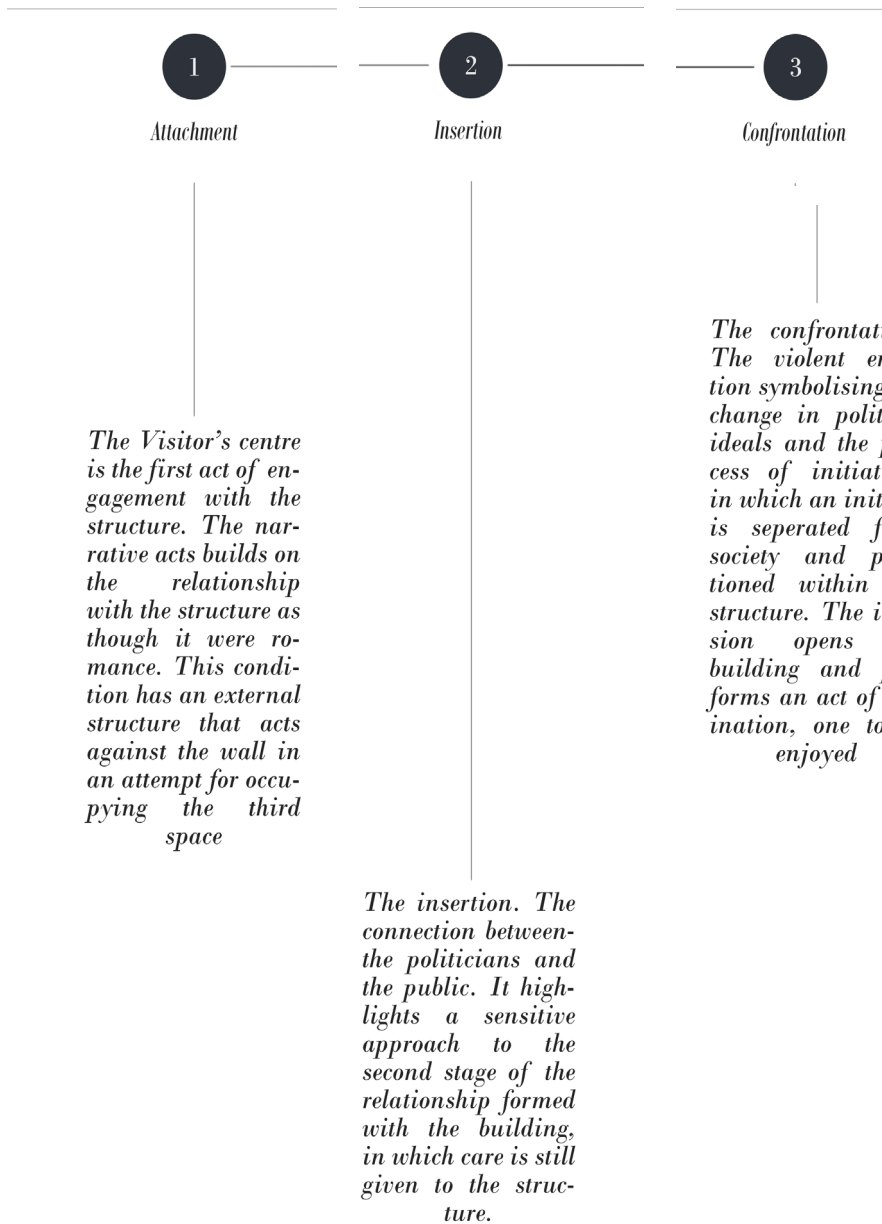
Connection points between old and new are characterised by the use of Corten to symbolise the harsh transition between the old and new political ideals

8

Remainder of the structure is built; glass ramps and internal finishes

INITIATION SCHOOL

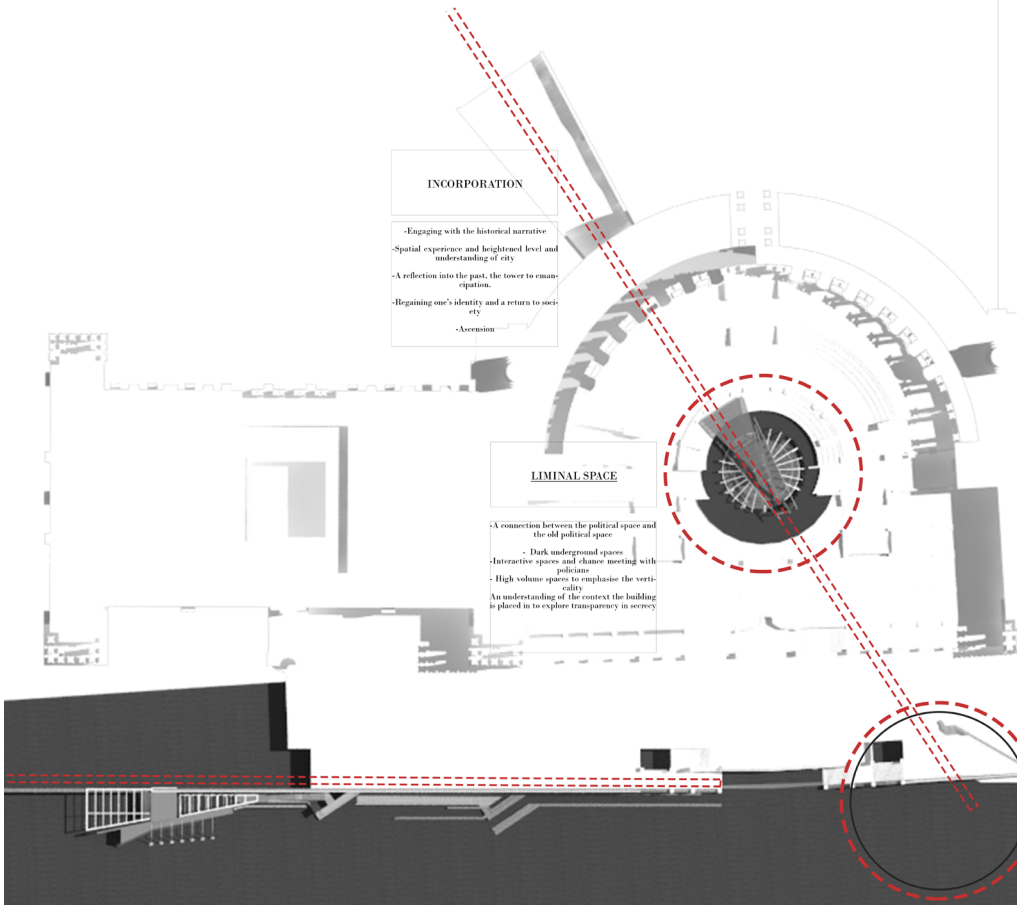




INITIATION SCHOOL

EXPERIENTIAL ROUTE

Proposal of experiential route



INCORPORATION

- Engaging with the historical narrative
- Spatial experience and heightened level and understanding of city
- A reflection into the past, the tower to emancipation.
- Regaining one's identity and a return to society
- Ascension

LIMINAL SPACE

- A connection between the political space and the old political space
- Dark underground spaces
- Interactive spaces and chance meeting with politicians
- High volume spaces to emphasise the verticality
- An understanding of the context the building is placed in to explore transparency in secrecy

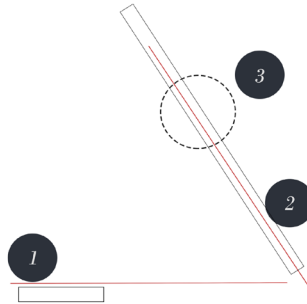
POINT OF SEPERATION

- Abrupt entry into the space
- Gradual descent into the underground space
- Directional movement within a dark contained space
- Small and narrow to highlight individuality and a path walked alone
- Exposure to existing heritage fabric

ARRIVAL AND ORIENTATION

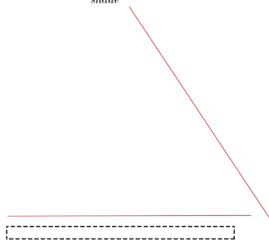
- Realisation of the wall and new wall
- Waiting space. The views unlock the path and connect city with wall.

CONDITIONS



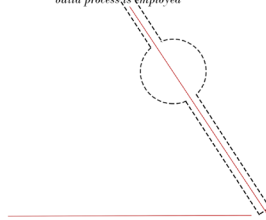
ETCHING

overlay of new intervention with existing. The proposed is a landscaped seating area, providing shade



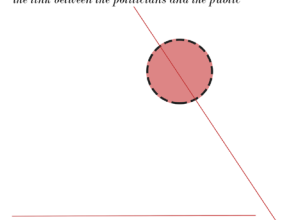
VOID

The excavation process which is required below structures which cannot be removed. A cut and build process is employed

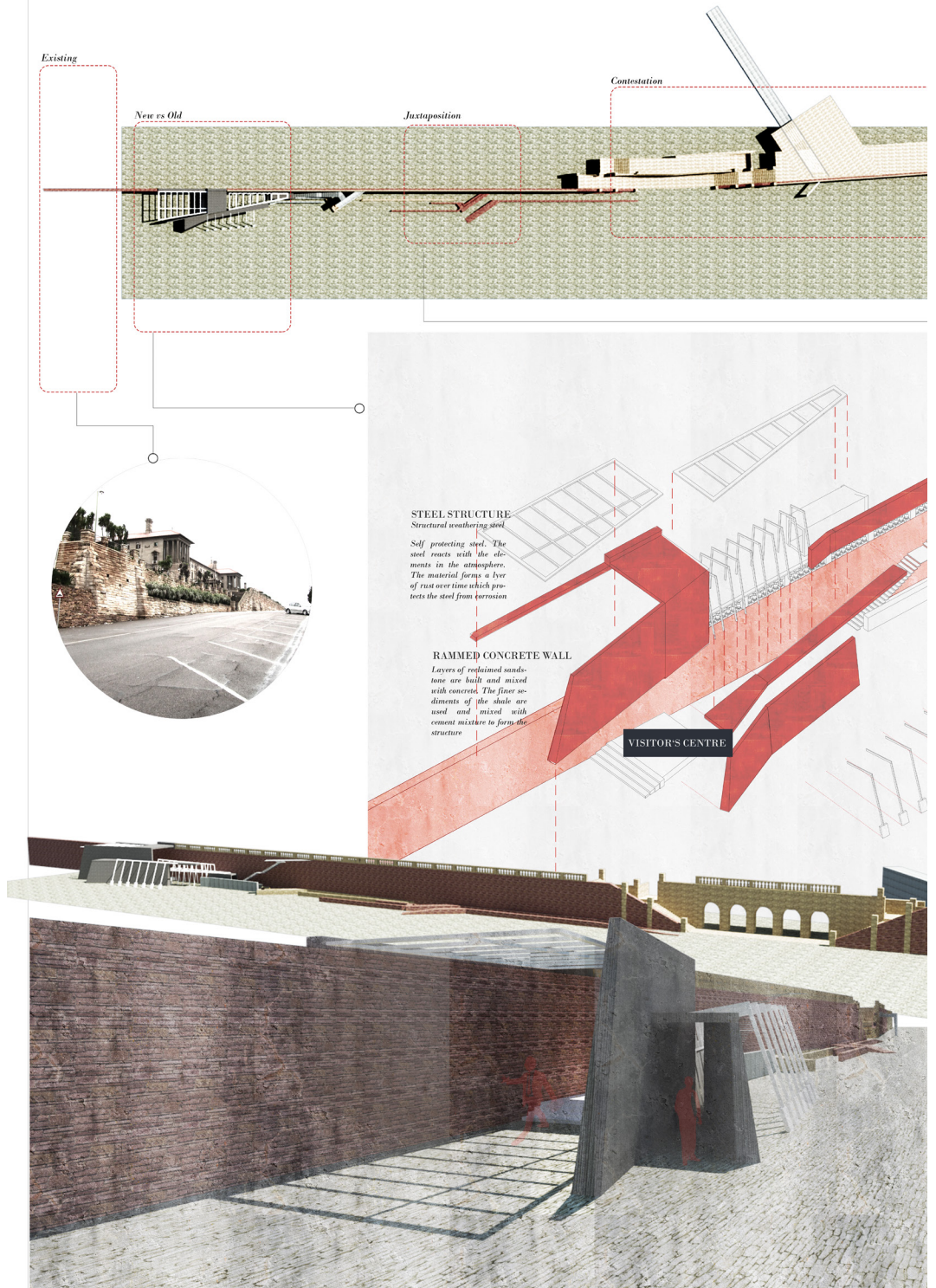


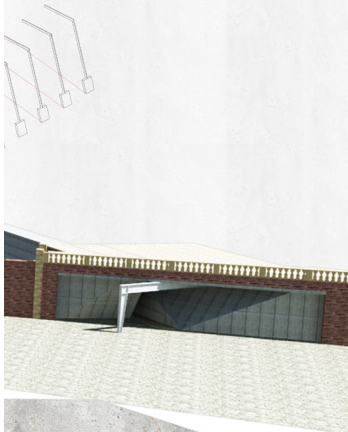
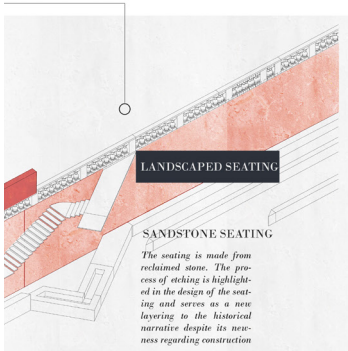
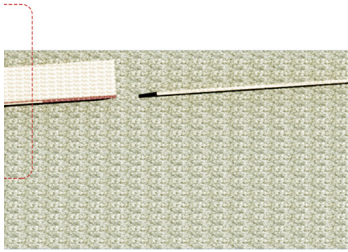
INSERTION

The placement of the new roof structure which brings light in to the underground space and acts as the link between the politicians and the public



INITIATION SCHOOL





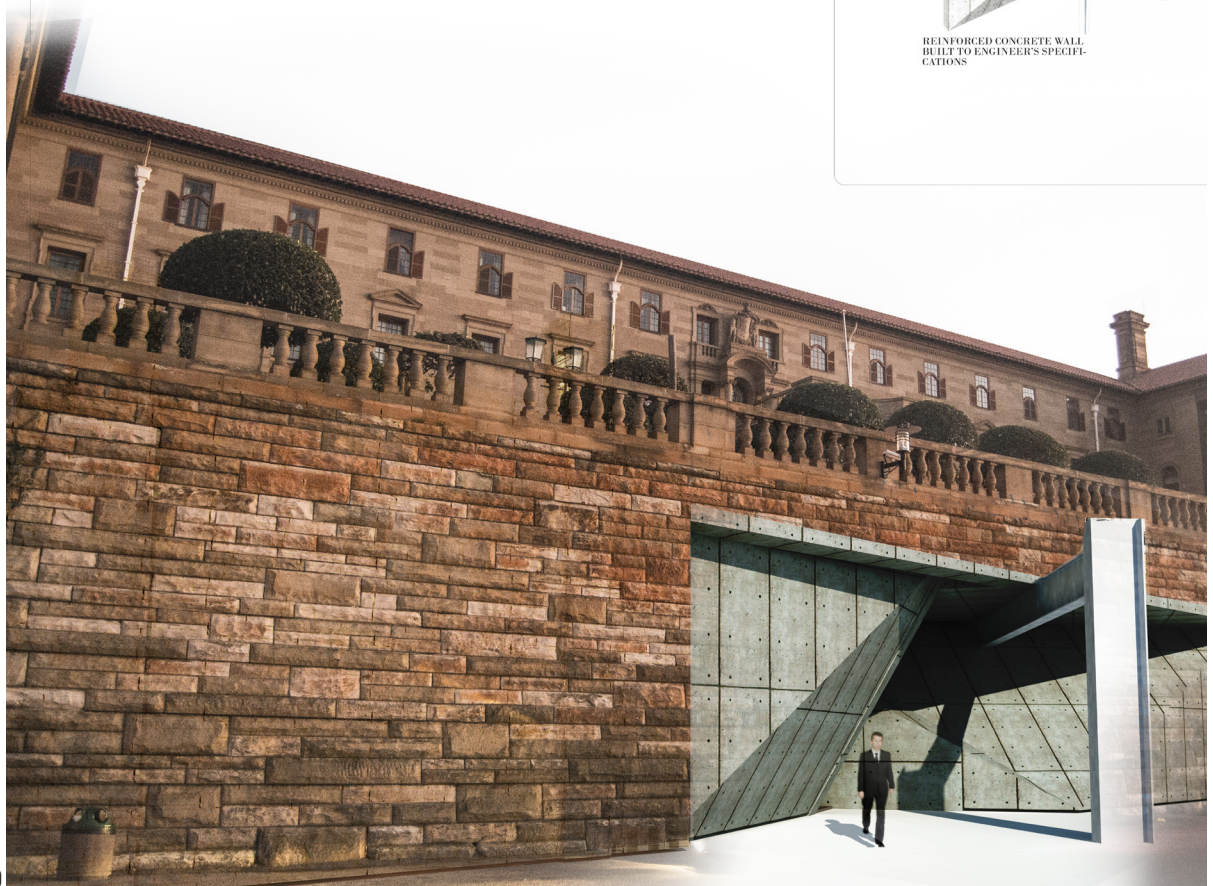
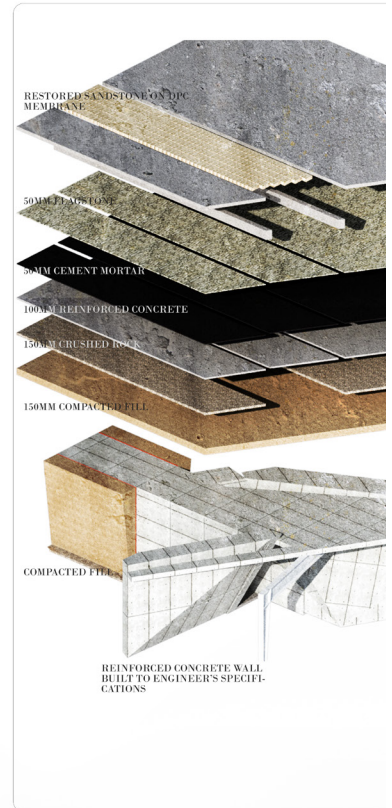
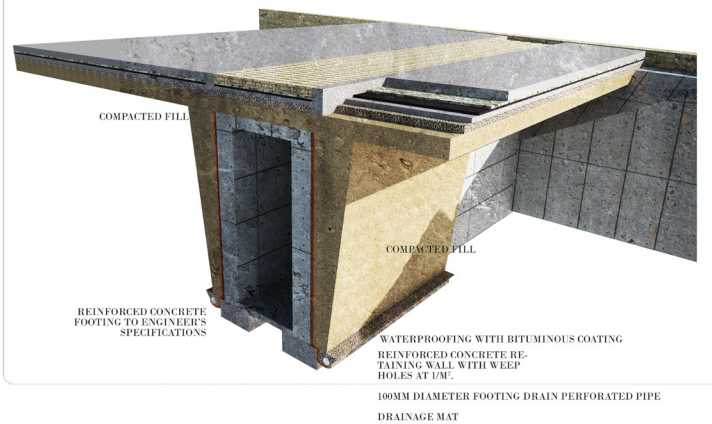
PHASE I- THE WALL

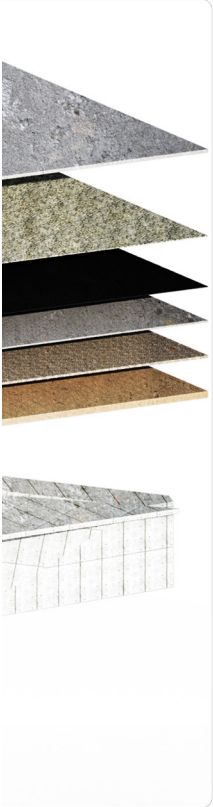
Construction process documenting the structural challenges in constructing the political school. Phase one is addressed in this section and highlights the process that occurs along the boundary wall; the visitor's centre and the new built entrance to the political school

INITIATION SCHOOL

AXONOMETRIC VIEW

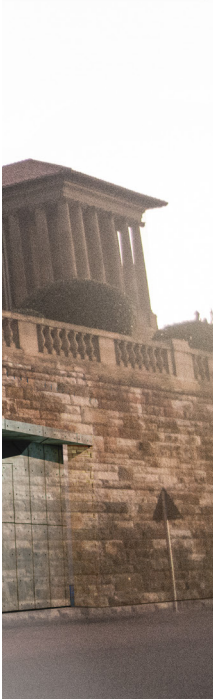
SECTIONAL PERSPECTIVE



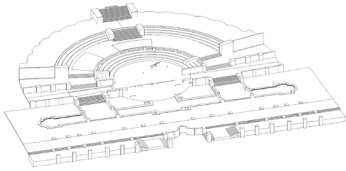


PHASE I-THE WALL *continued*

The contestation documents the entry to the wall. The change in material was crucial in highlighting the change in political thought, as well as to make a discernible structure which separates the existing (old) from the new

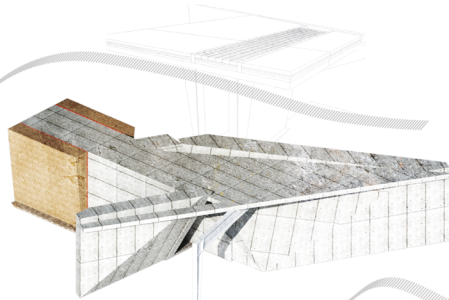
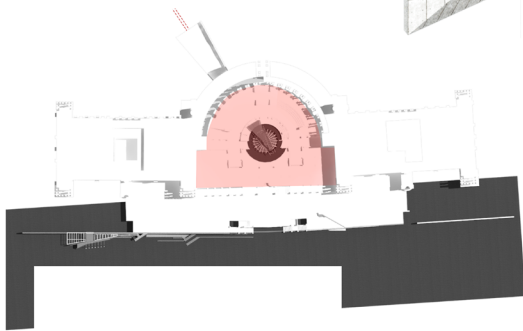


INITIATION SCHOOL



1 The sandstones of the amphitheatre are documented through use of technology and other appropriate software which aids in the preservation of existing Union Buildings, it is crucial that heritage experts be consulted for a further analysis and any damage that may be foreseen through the archiving.

2 The removal of the existing amphitheatre proceeds its documentation and analysis. The road (highlighted in green) is removed as the road bears little heritage value. Above surface construction can occur in which concrete is cast in situ.



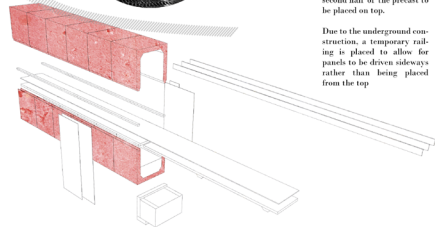
3 The sandstone retaining wall is archived and removed and used for the seating space in the proposal.



4 Microtunneling boring techniques are used to bore out the shale. The precast panels are placed 1700mm below natural ground level to allow for enough height of the second half of the precast to be placed on top.

Due to the underground construction, a temporary racking is placed to allow for panels to be driven sideways rather than being placed from the top.

5 Precast concrete culverts are placed on site in increments of 2500mm. A 2500mm excavation is



MASTIC JOINT SEALANT PLACED ON INSIDE OF GROOVE SECTION

DEBRISUM WATERPROOFING COMPRISE OF ONE LAYER OF G3 (3MM) AND ONE LAYER OF G4 (4MM) BONDED BY MEANS OF TORCH FUSION

REINFORCED CAST IN SITU CONCRETE FOOTING

PRECAST BOX CULVERT SECTION WITH TONGUE AND GROOVE AT ENDS
LAMINATED SALIGNA BEAMS BOLTED TO ANGLE CLEATS BOLTED TO CULVERT SECTION

40MM SCREED

REINFORCED CONCRETE SLAB ON REINFORCED CONCRETE FOOTING

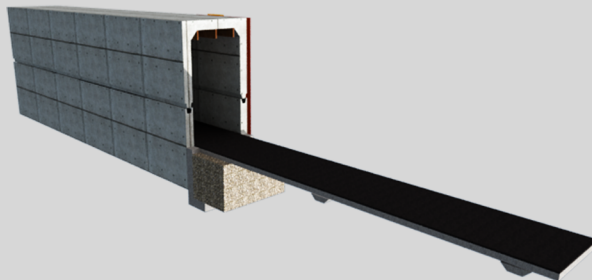
COMPACTED FILL

REINFORCED CAST IN SITU CONCRETE FOOTING

6 Exploded axonometric of construction material

Compacted fill is placed to level the ground to the natural ground level, in situ concrete is poured, and 40mm screed laid above.

7 Finished product

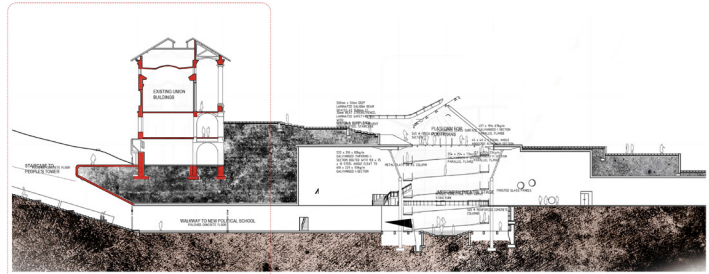
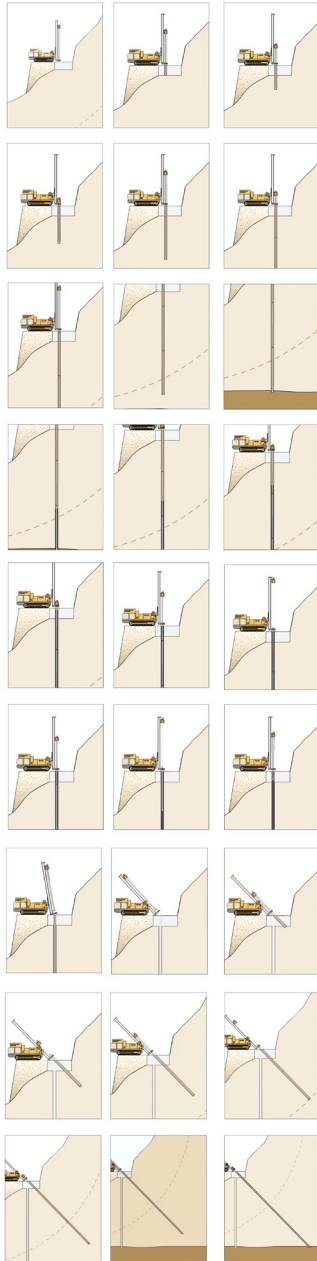


PHASE II- THE VOID

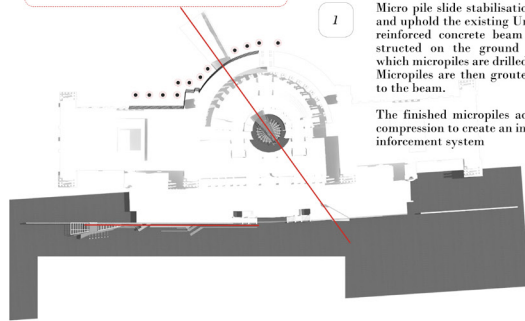
Construction process documenting the structural challenges in constructing the political school. Phase two is addressed in two part- the pathway into the building which involves construction occurring below the Union Buildings and other existing structure which is of heritage significance, which cannot be damaged.

INITIATION SCHOOL

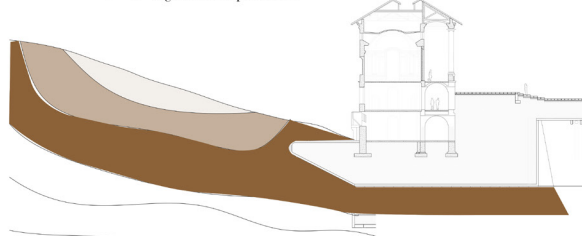
STRUCTURAL STRATEGY



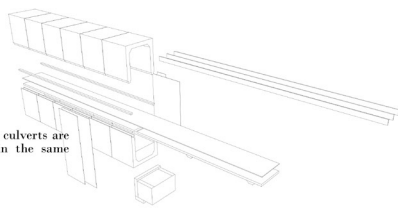
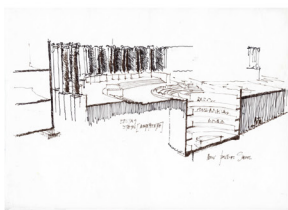
1 Micro pile slide stabilisation used to fortify and uphold the existing Union Buildings. A reinforced concrete beam is initially constructed on the ground surface through which micropiles are drilled into the surface. Micropiles are then grouted and connected to the beam.
The finished micropiles act in tension and compression to create an integral ground reinforcement system



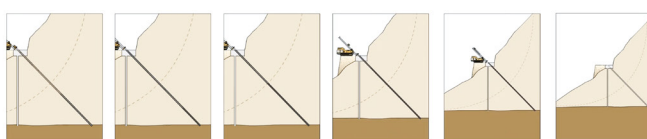
2 Excavation is done to create a path that leads from the outside of the Union Buildings to the People's Tower



3 Precast box culverts are positioned in the same manner



4 The insertion is explored once the process of the void is covered



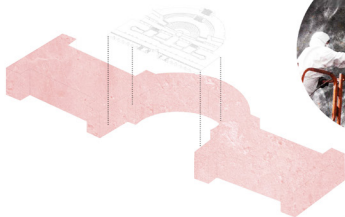
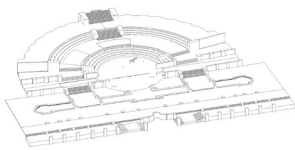
PHASE II- THE VOID *continued*

Construction process documenting the structural challenges in constructing the political school. Phase two is addressed in two part- the pathway into the building which involves construction occurring below the Union Buildings and other existing structure which is of heritage significance, which cannot be damaged.

INITIATION SCHOOL

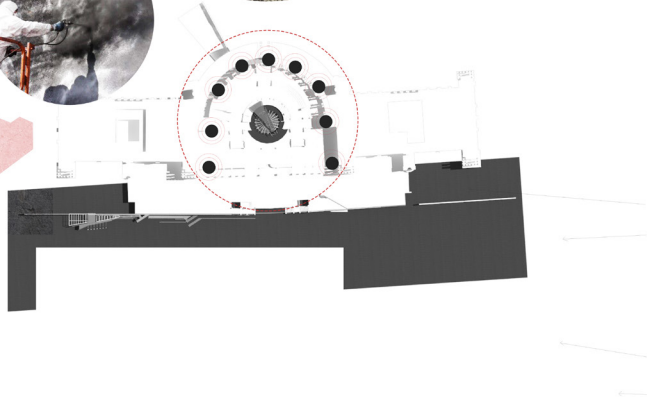
2

The amphitheatre is lifted from the surface



1

The preservation of the existing amphitheatre is crucial. The material below the Union Buildings is made of shale and requires structural attention so as not to allow the amphitheatre to cave in the process of excavation. The process below investigates the process of creating the void. The main internal structure



PHASE III- THE INSERTION

Construction process documenting the structural challenges in constructing the political school. Phase three addressed the making of space, more specifically on the central space. The structural elements are highlighted, through this process systems are instigated and an understanding of the roof structure that lies in the centre of the amphitheatre (existing) are analysed

INITIATION SCHOOL

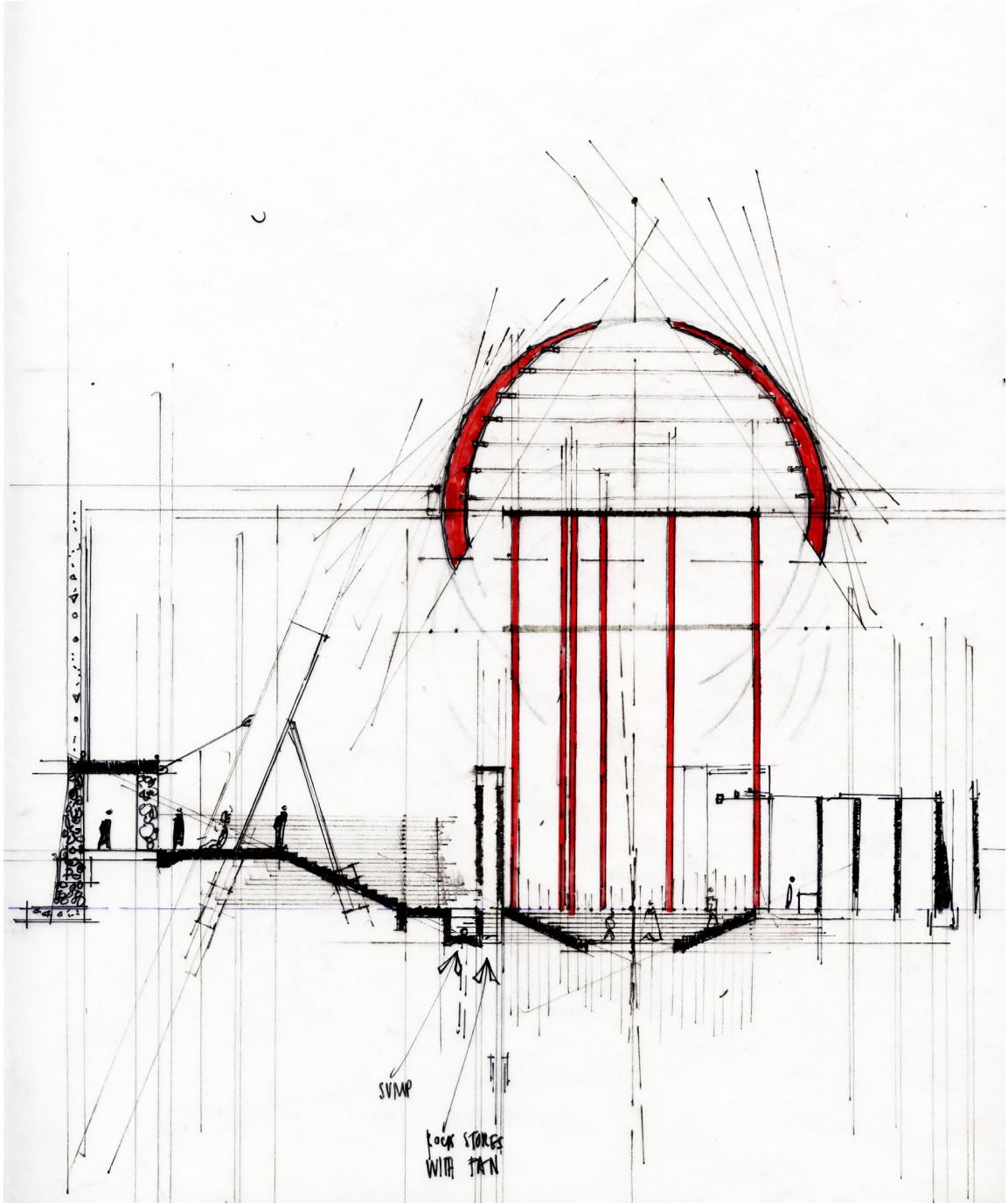


Figure 6.8: Section exploration (September 2015) (Author, 2015)

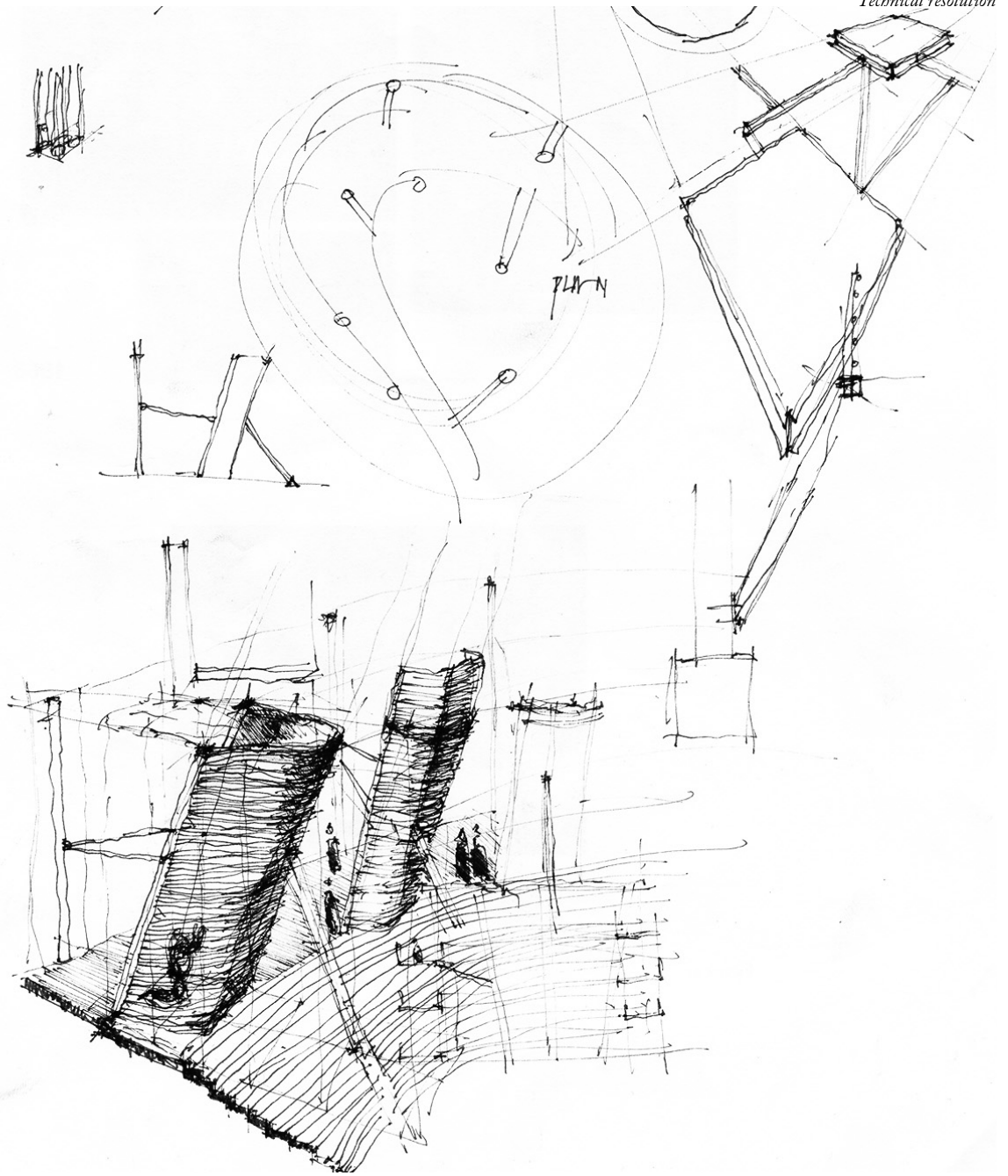
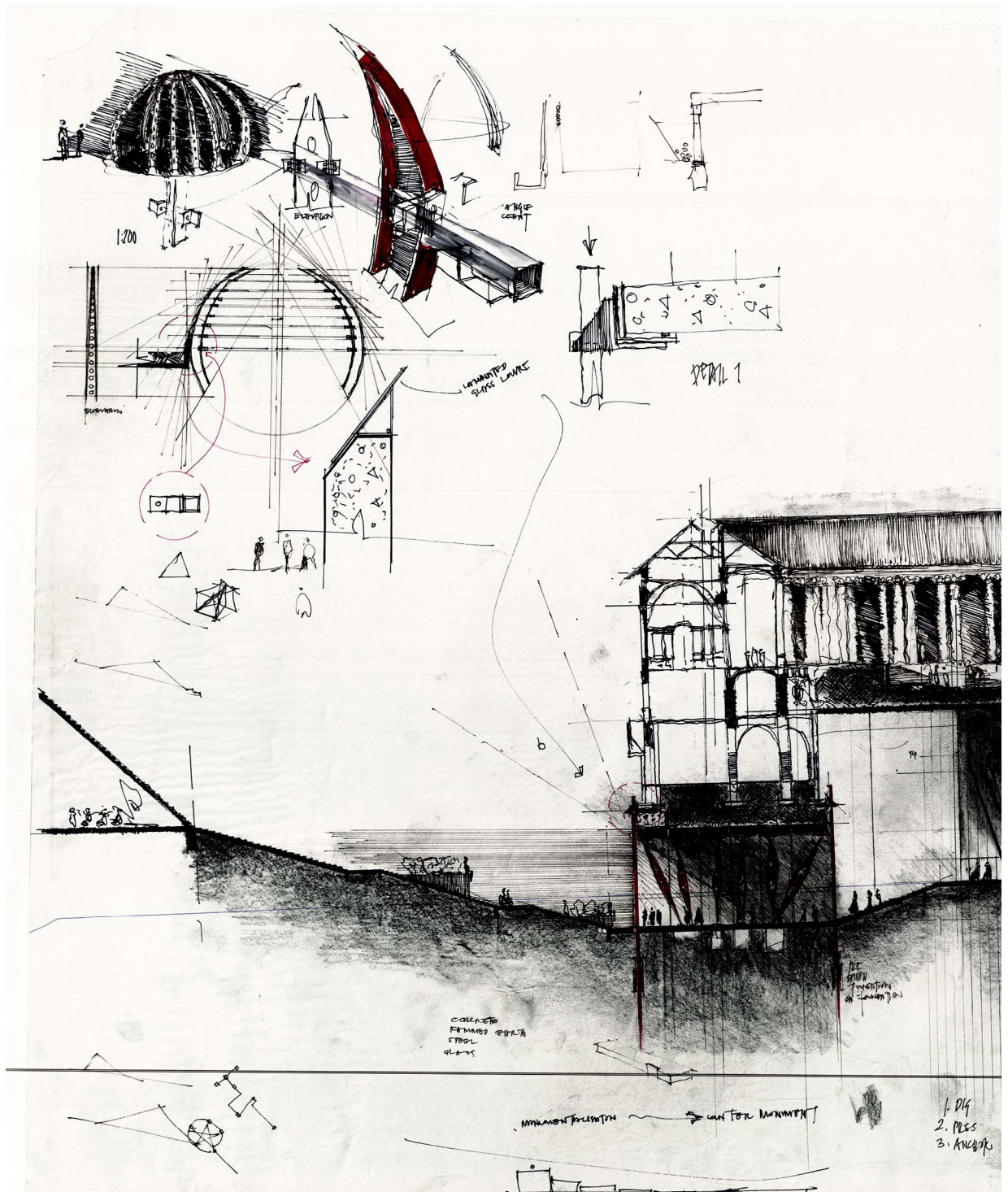
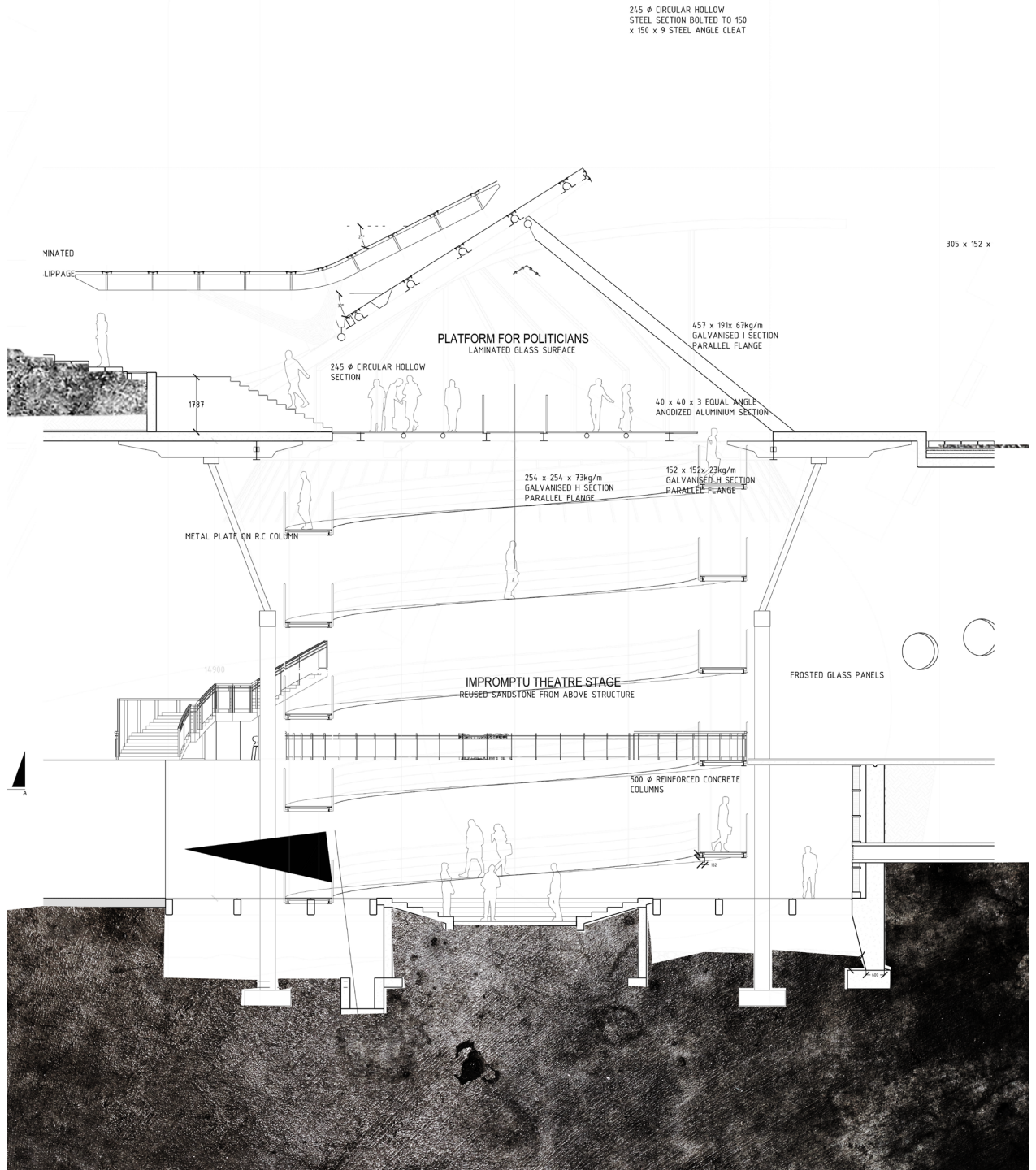


Figure 6.9: Perspective of meditation spaces (prayer spaces) which are held together by compressive and tension forces, highlighting the balance that exists between a spiritual ethereal initiation stage (Author, 2015)

INITIATION SCHOOL



INITIATION SCHOOL



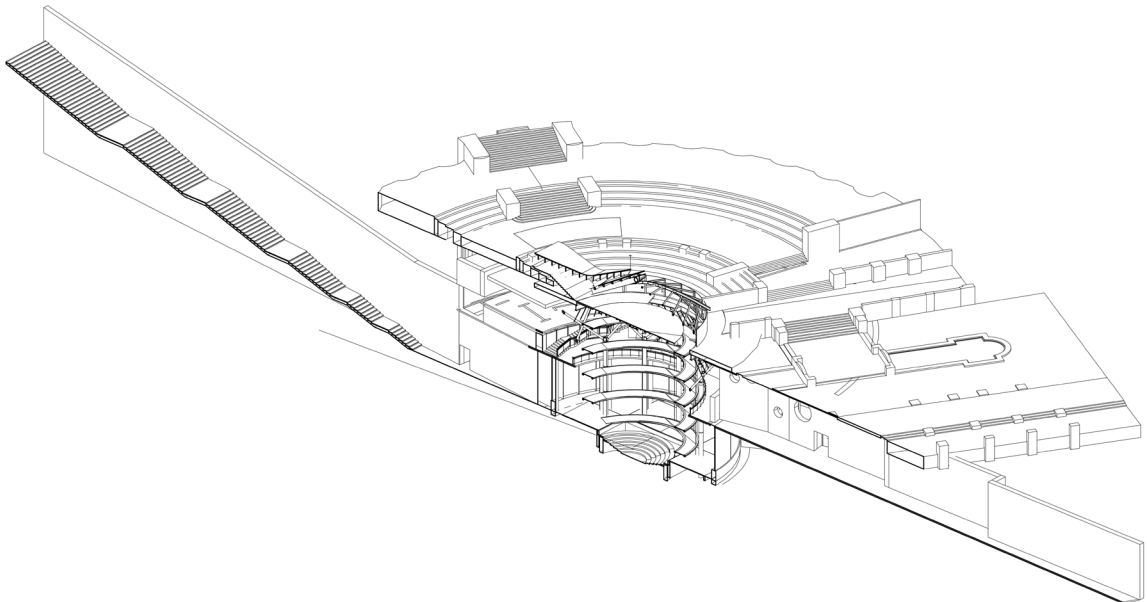
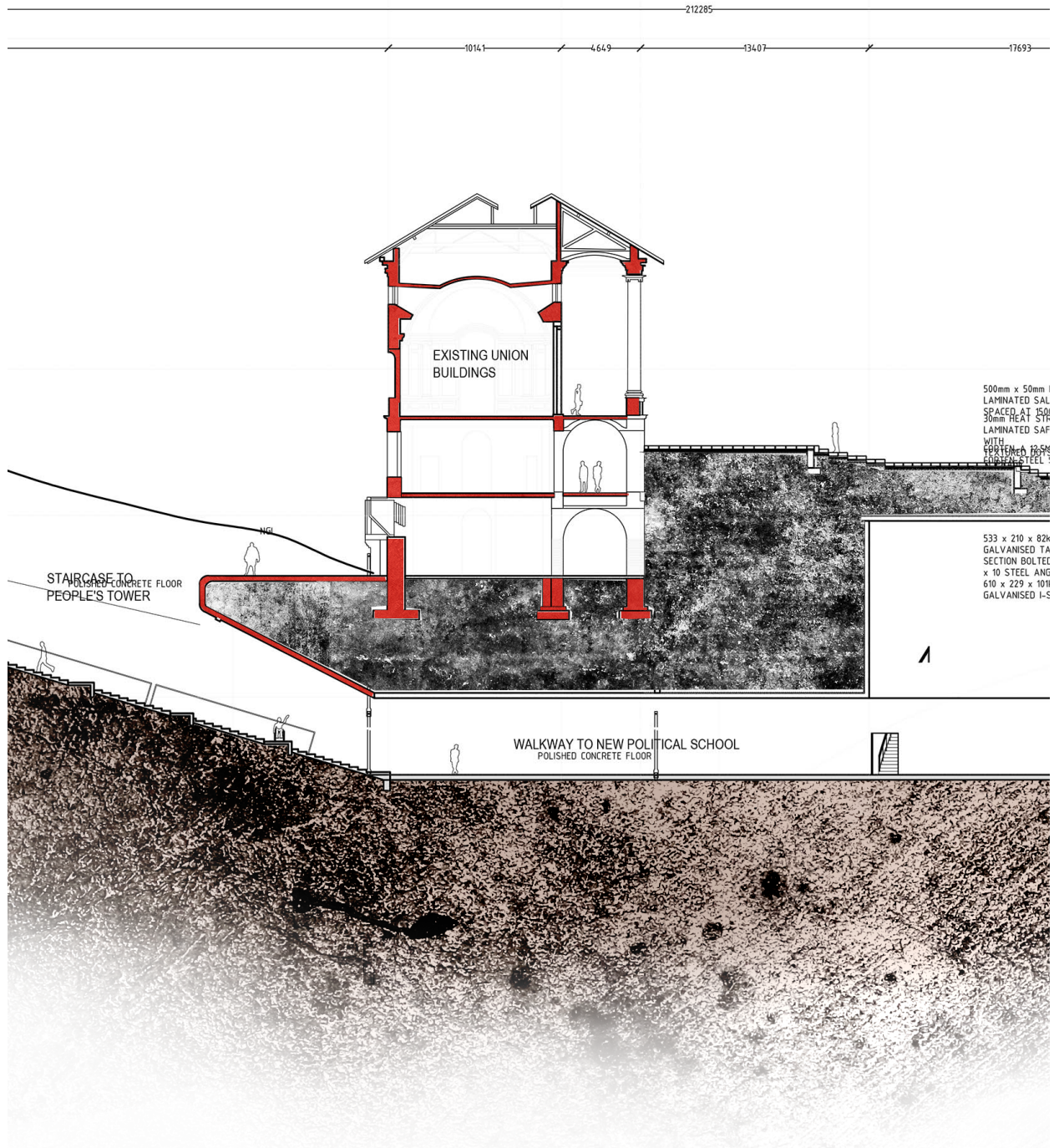


Figure 6.11 Section of the political school with connection to the underneath structure (Author, 2015) Left

Figure 6.12: Sectional perspective showing amphitheatre in relation to the school (Author, 2015)

INITIATION SCHOOL



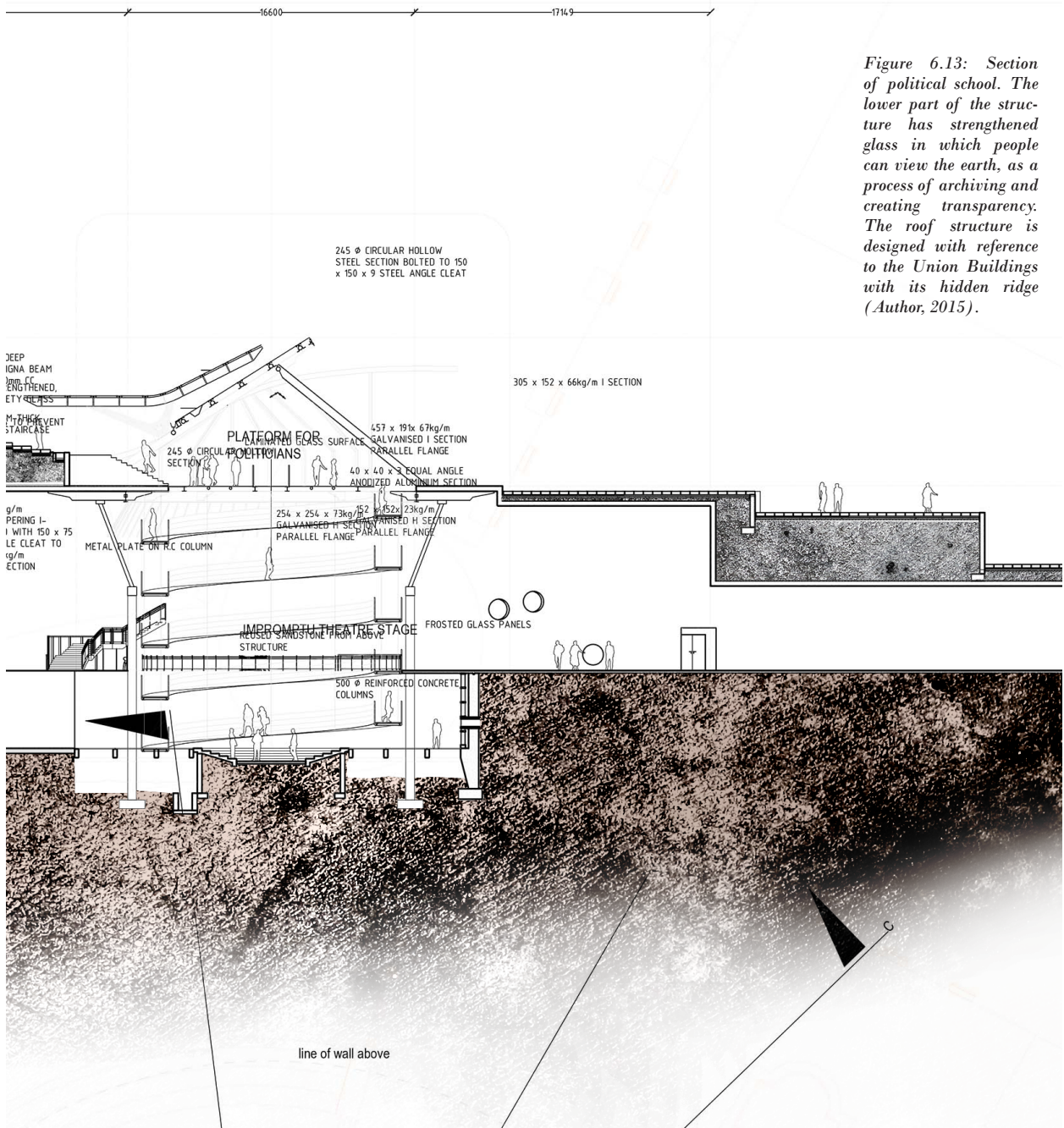
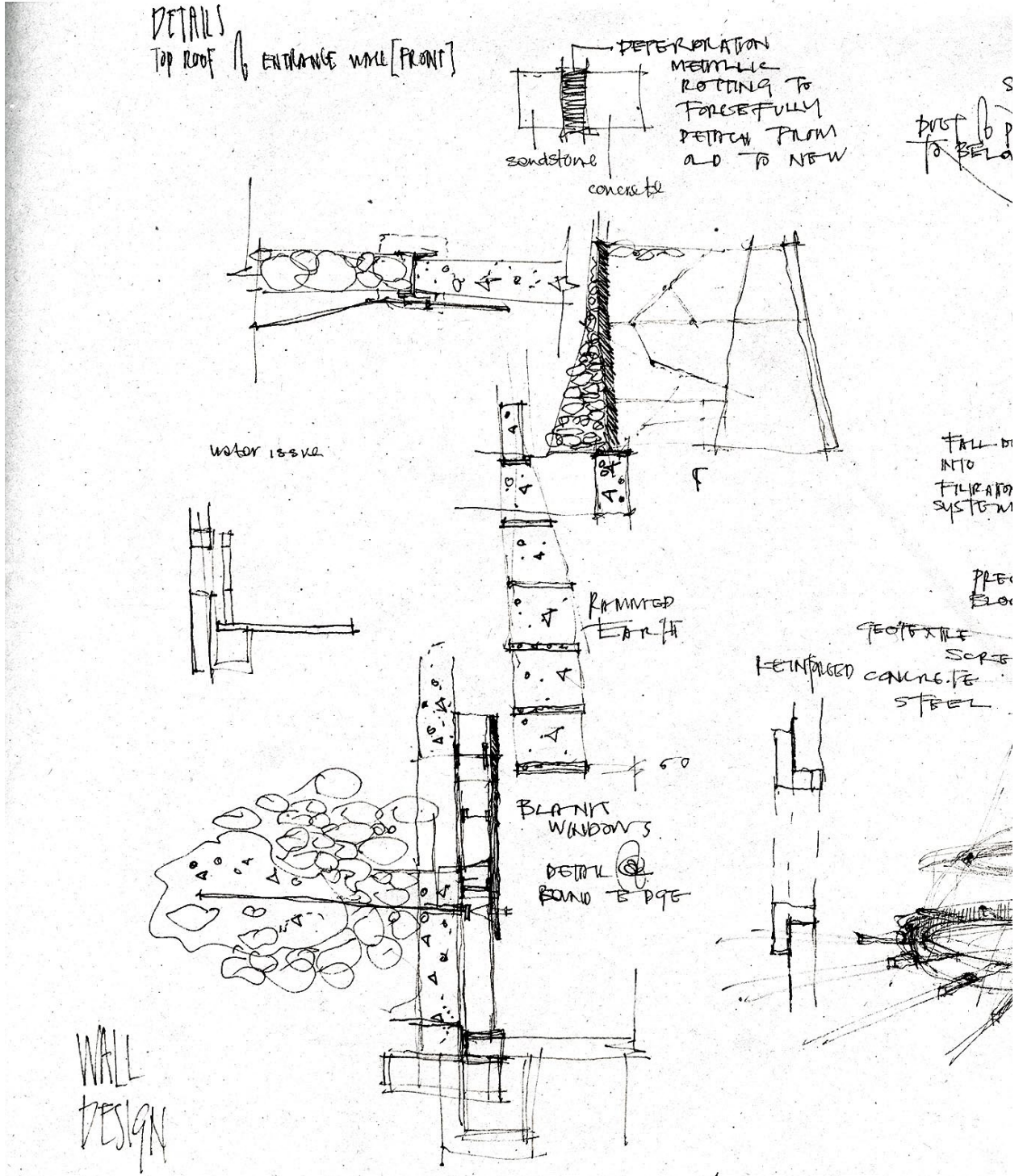


Figure 6.13: Section of political school. The lower part of the structure has strengthened glass in which people can view the earth, as a process of archiving and creating transparency. The roof structure is designed with reference to the Union Buildings with its hidden ridge (Author, 2015).

INITIATION SCHOOL



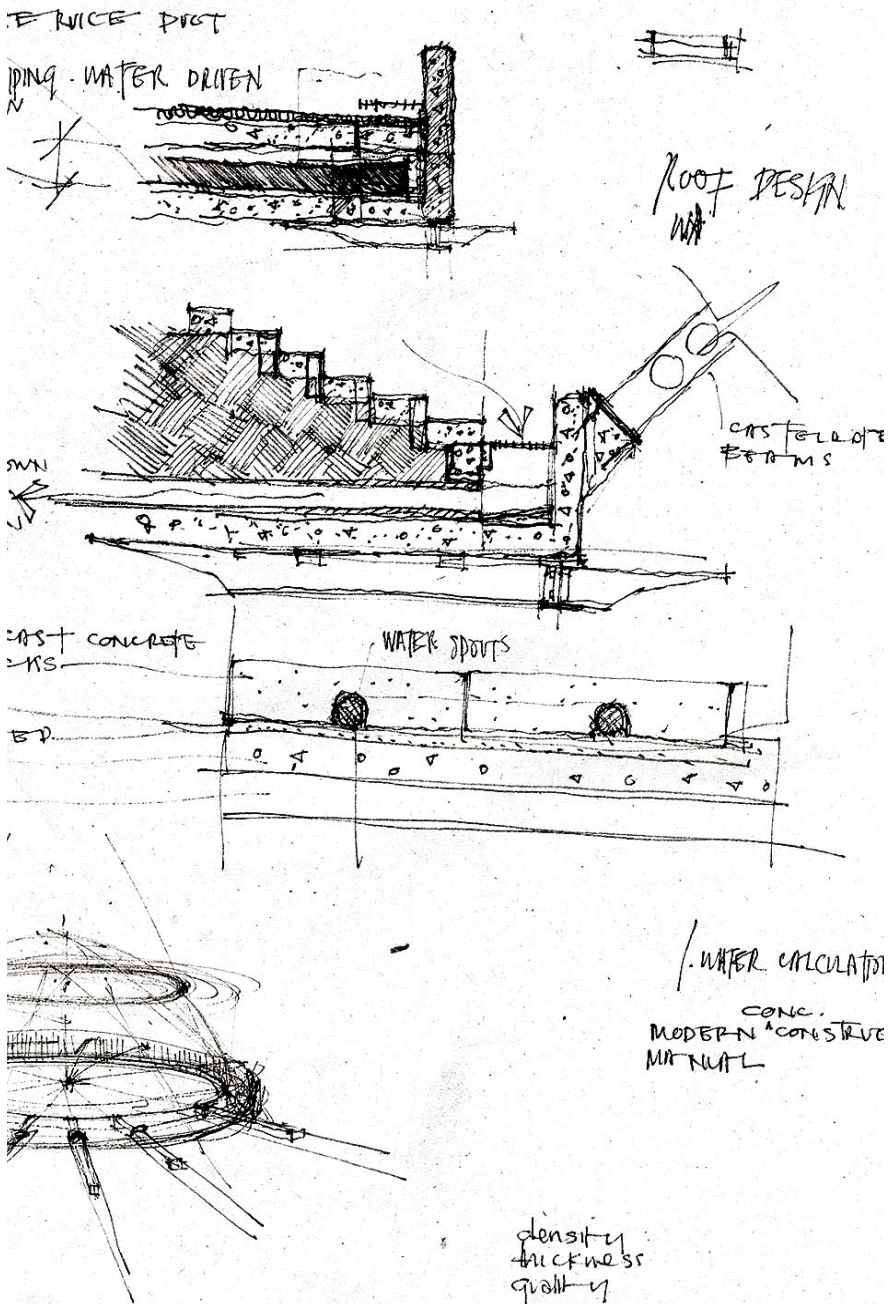
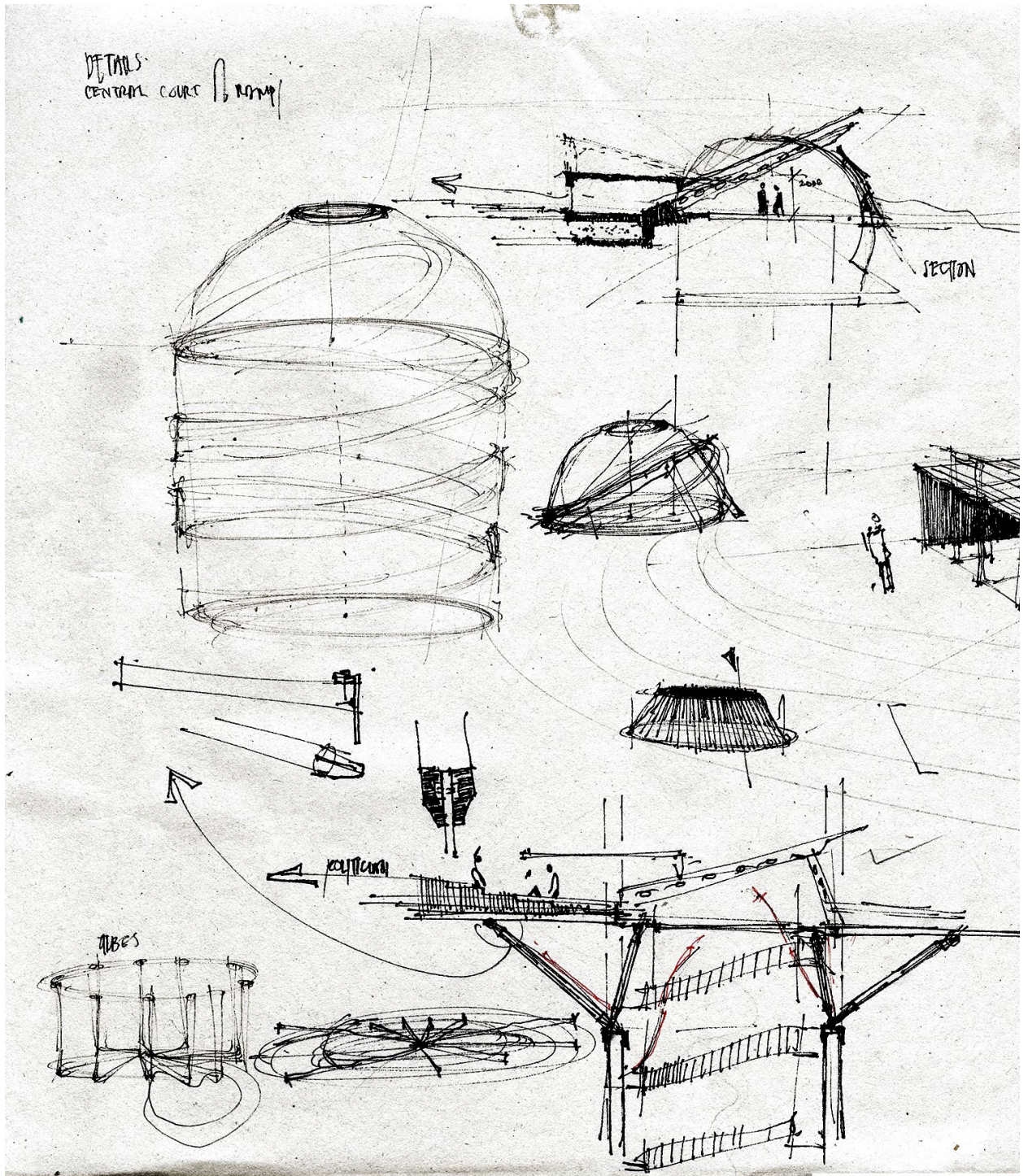


Figure 6.14: Detail exploration_01(-
Author, 2015)

INITIATION SCHOOL



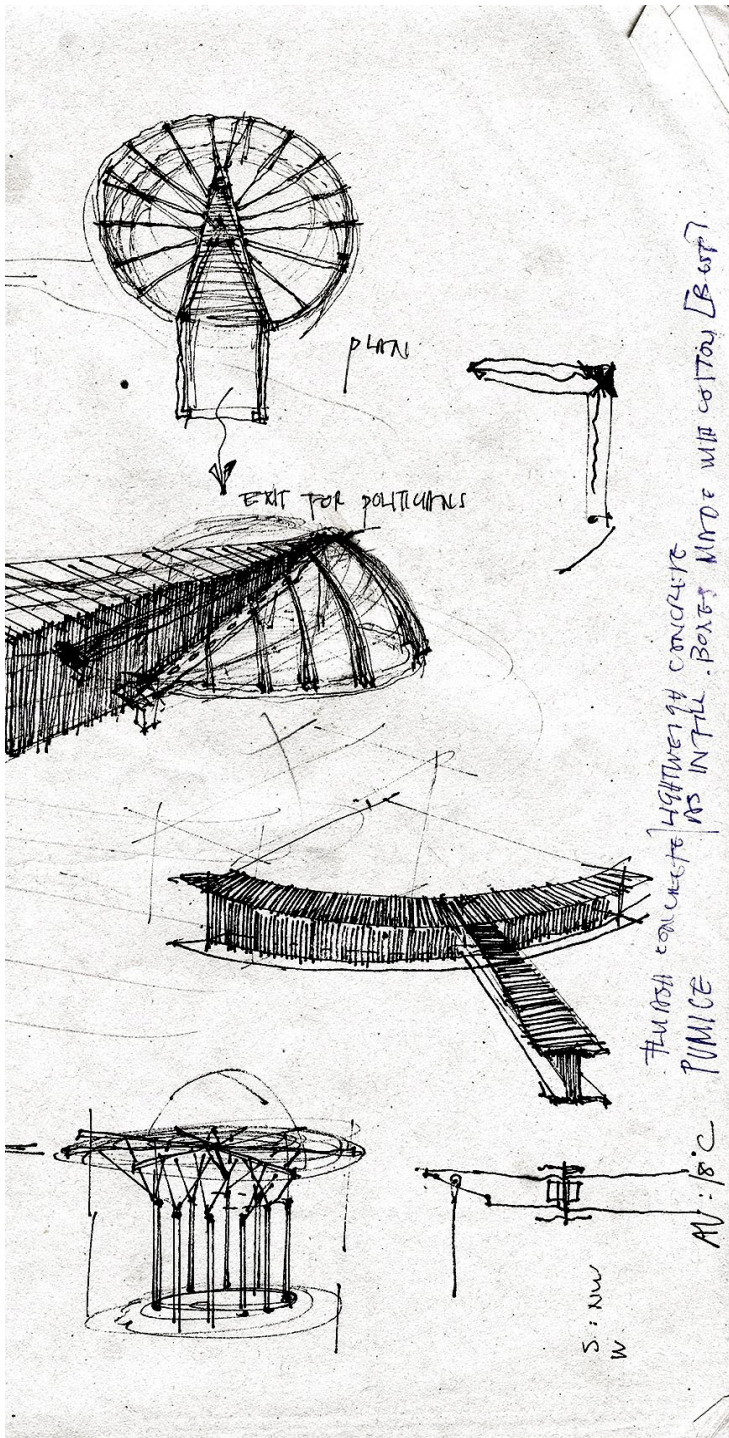
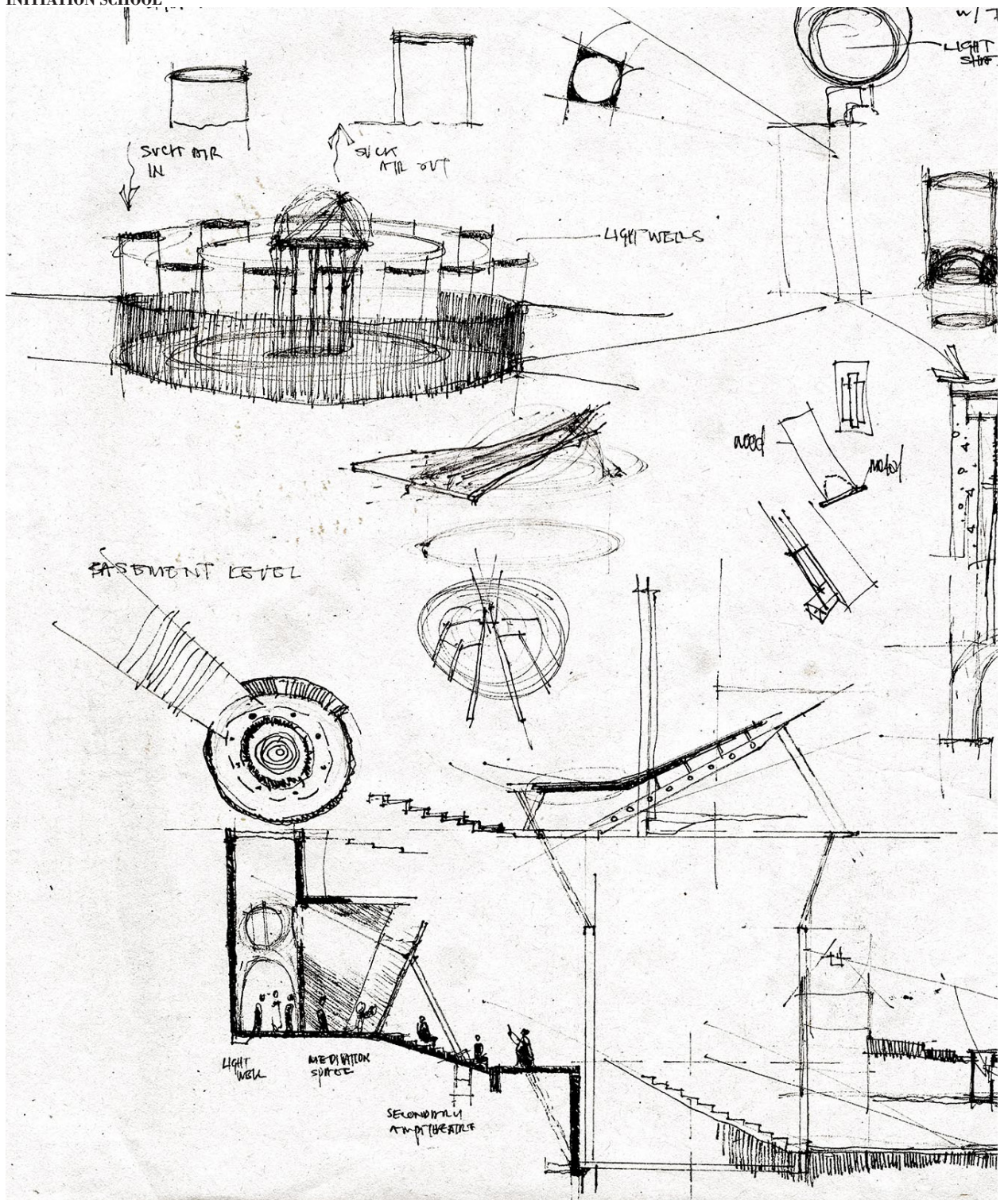


Figure 6.15: Detail exploration_02(-
Author, 2015)

INITIATION SCHOOL



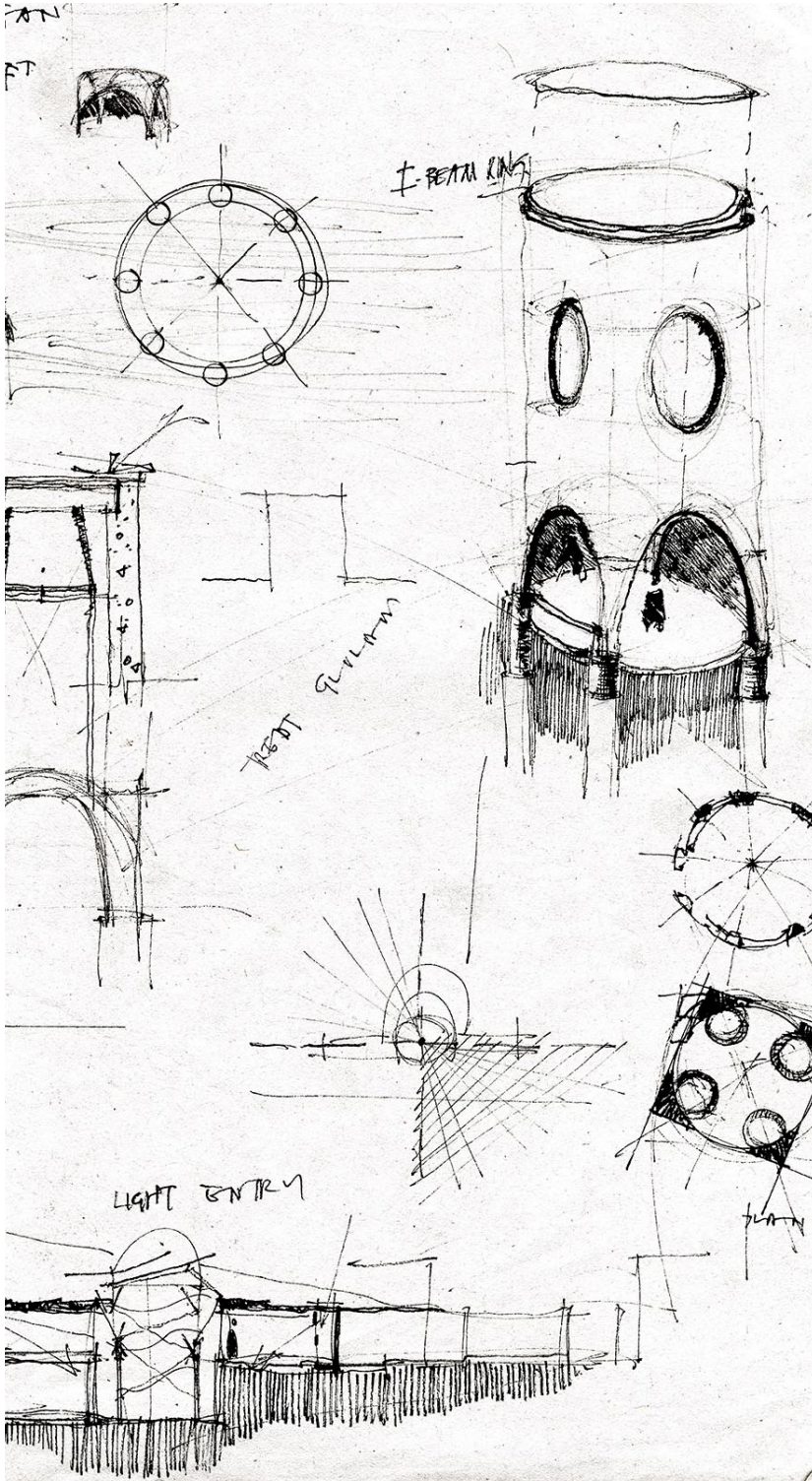
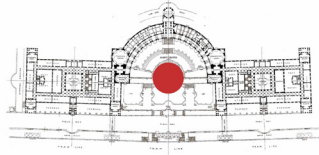


Figure 6.16: Detail exploration_03(-
Author, 2015)

ROOF STRUCTURE

Process of remoulding



BIPV glass roof on laminated curved Saligna beams for entrance way of politicians

Glass panels placed on steel beams to form roof structure

300 Reinforced concrete slab as new surface level with the existing Union Buildings ampitheatre

Glass floor as platform for politicians

Circular galvanised steel beams to support concrete floor above

Metal rods bolted on hinged ends to tapered beams to support latera movement of glass ramp

Reflective surface support structure to allow light reflected into the interior spaces

Round circular beams with hinged end supports to support steel beams placed on metal plates

500 diameter reinforced concrete column

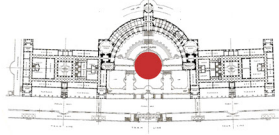
Glass ramp supported on I-beams spanning from the platform to bottom level of political school.

Level of political school

Figure 6.17:
Extrapolated
roof structure of
the connection
between old and
new (Author,
2015)

ROOF STRUCTURE

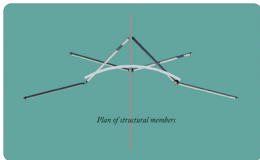
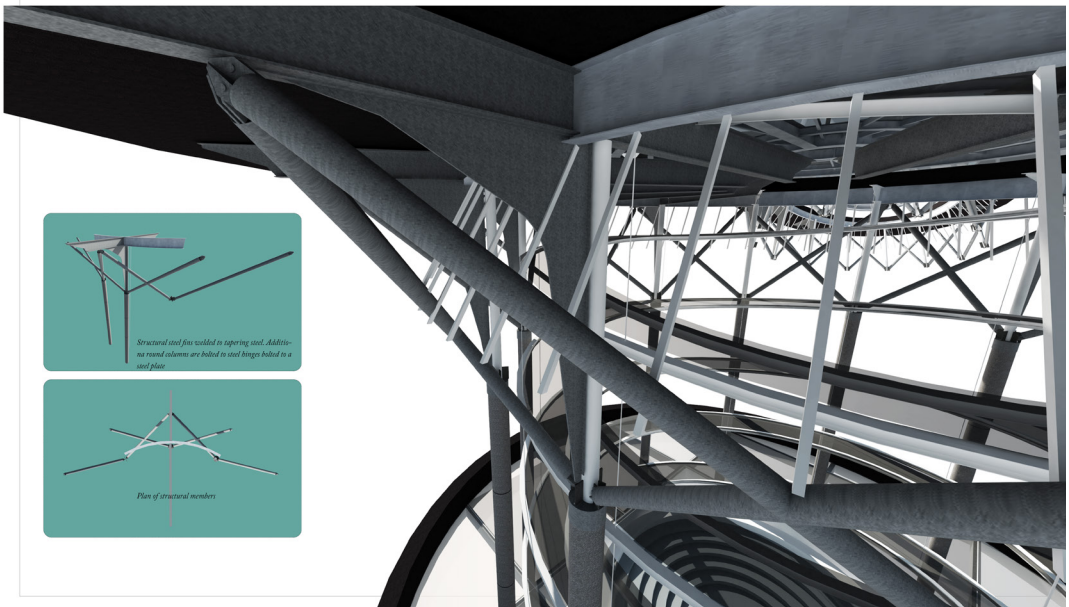
What makes the central space



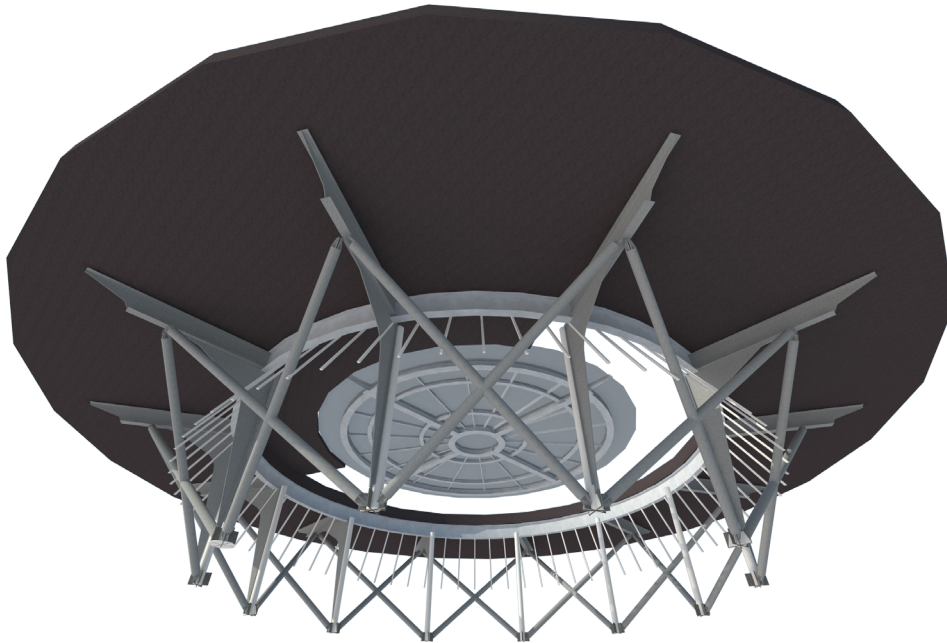
Roof structure on the level of the amphitheatre



Exploded structure of the central space

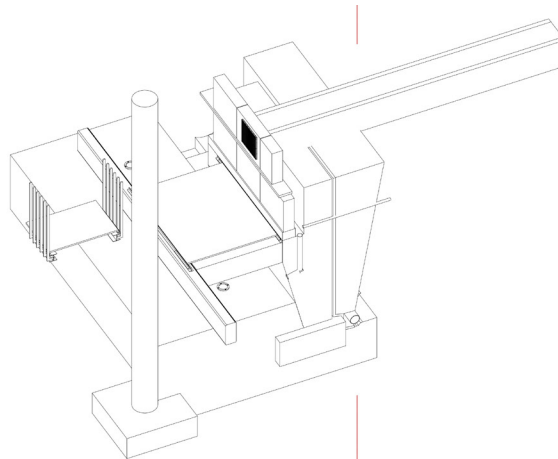


INITIATION SCHOOL



*Figure 6.17.1 and
Figure 6.17.2: Roof
structure and struc-
tural components
(Author, 2015)*

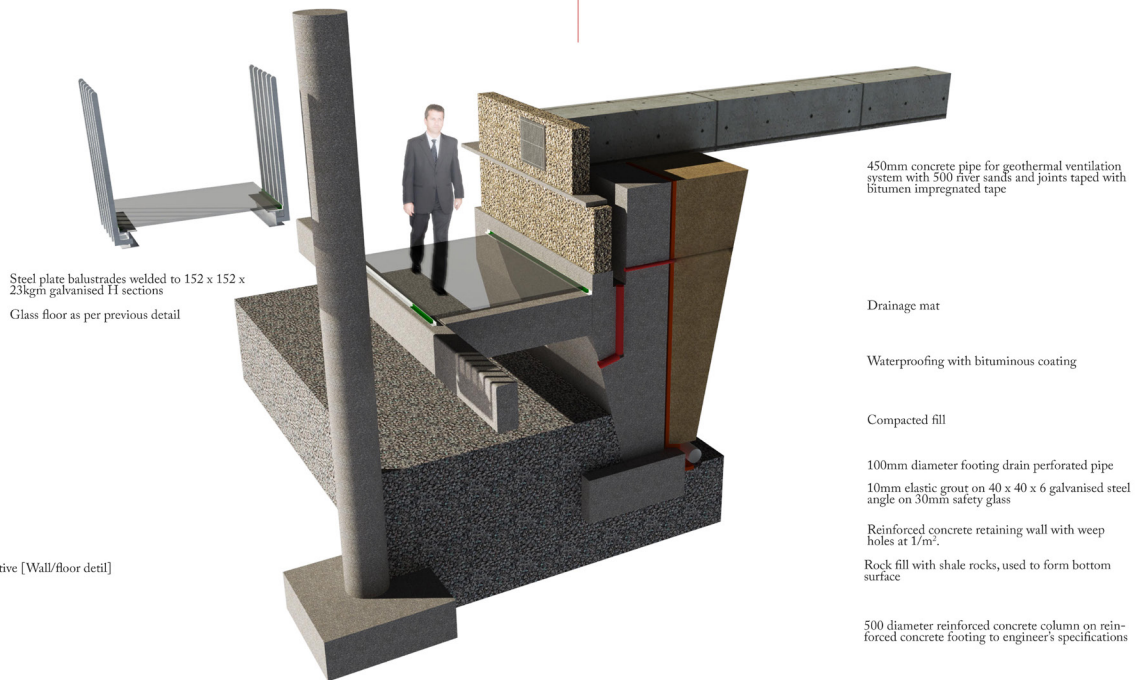
2. Axonometric view



230mm x 1000mm adobe blocks with 50mm reinforced concrete bed between blocks to increase strength and longevity of blocks

Mentis grating fixed to concrete pipe

3. Sectional perspective [Wall/floor detail]



Steel plate balustrades welded to 152 x 152 x 23kgm galvanised H sections
Glass floor as per previous detail

450mm concrete pipe for geothermal ventilation system with 500 river sands and joints taped with bitumen impregnated tape

Drainage mat

Waterproofing with bituminous coating

Compacted fill

100mm diameter footing drain perforated pipe
10mm elastic grout on 40 x 40 x 6 galvanised steel angle on 30mm safety glass

Reinforced concrete retaining wall with weep holes at 1/m².

Rock fill with shale rocks, used to form bottom surface

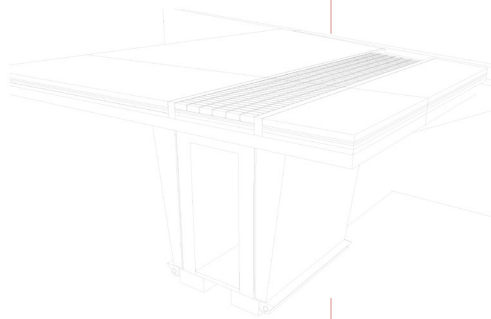
500 diameter reinforced concrete column on reinforced concrete footing to engineer's specifications

Figure 6.18: Detail: Wall meets ground (Author, 2015)

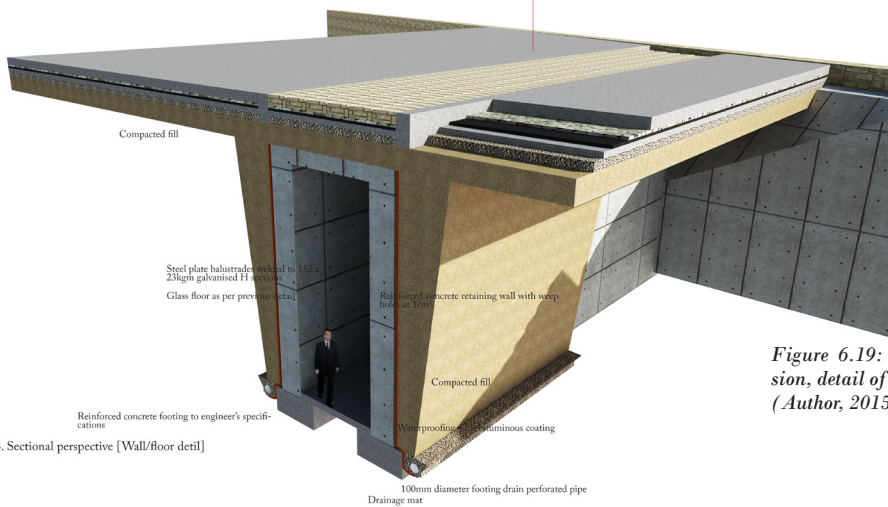
INITIATION SCHOOL



1. Perspective

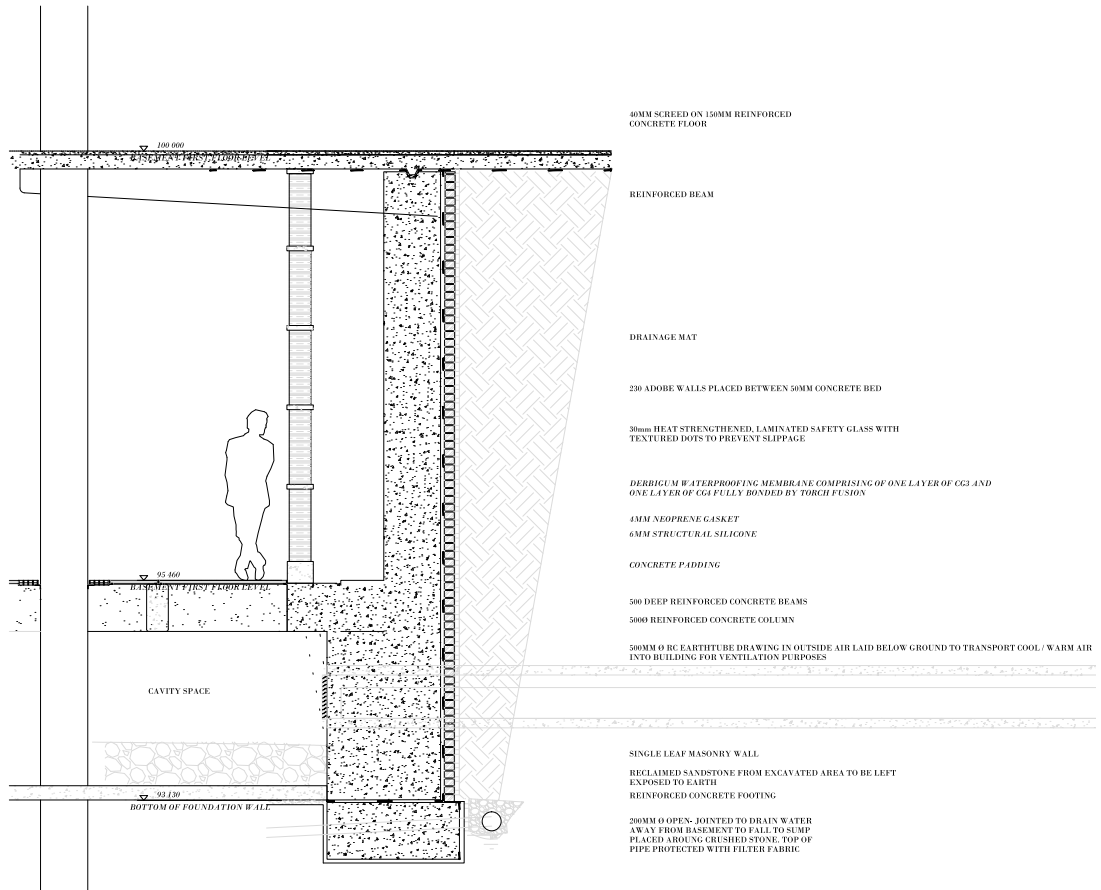


2. Axonometric view

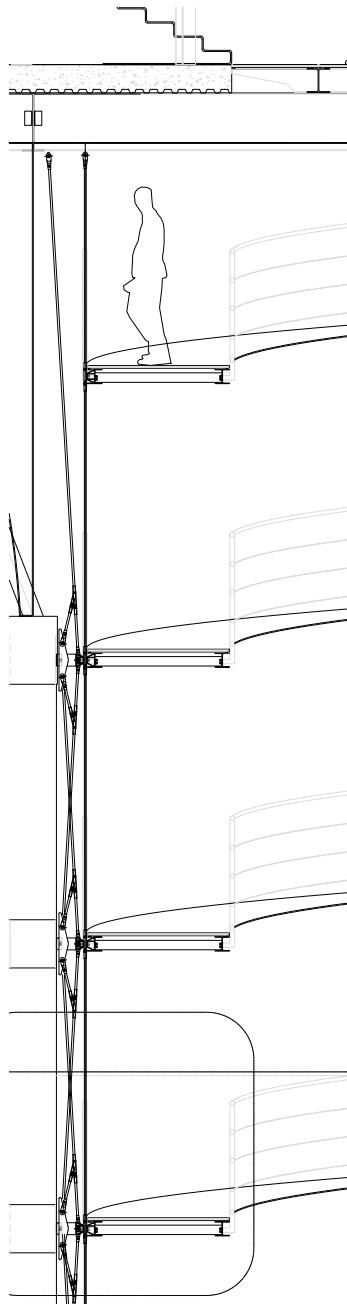


3. Sectional perspective [Wall/floor detail]

Figure 6.19: Perspective of wall incision, detail of walkway into the incision (Author, 2015)

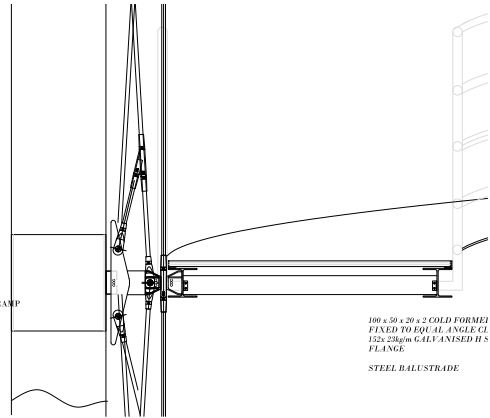


INITIATION SCHOOL



500 Ø REINFORCED CONCRETE COLUMN
GUSSET PLATE
STRUCTURAL STEEL RODS TO SUPPORT RAMP

500 Ø REINFORCED CONCRETE COLUMN



100 x 50 x 20 x 2 COLD FORMED
FIXED TO EQUAL ANGLE CL
152x 23kg/m GALVANISED H S
FLANGE
STEEL BALUSTRADE

Environmental systems

The exploration of the building systems expands on the tectonic concept of architecture becoming an archived space. The systems incorporated mitigates the high cost excavation process and give users the experience of being in an underground space. The location of the political school makes an ideal situation for such a programme and lessens heating energy requirements thus allowing the building to self sustain itself over a long period. Heating and cooling methods have been explored using passive and active systems so as to create a hybrid system that proves beneficial to the longevity of the structure.

The design of the political school will be explored in terms of its heating and cooling techniques, ventilation strategies, lighting strategies and water strategies, which become an integral part of the design.

Heating and cooling

The nature of subterranean spaces and its connection to the amphitheatre brings about many possibilities for heating and cooling strategies. According to literature, buildings placed 3 metres below ground level have stable temperatures which do not have high fluctuation rates like the ground level. The ground level is exposed to diurnal temperatures which fluctuate with the temperatures on the outside. As much as the spaces below would not require excessive heating or cooling, the occupancy rate of people would greatly increase the temperature of the political school. The glass roof structure at the amphitheatre level makes for an ideal situation for a chimney effect to occur, or stack effect. The sun that shines on the glass roof structure allows for high heat from the northern sun to create heat build up. The cool surfaces at the bottom ground drive the cool air from its surface and creates bouyancy. The difference in temperatures in temperatures drives the heat build up from occupancy and direct it through the glass roof.

INITIATION SCHOOL

Built in photovoltaic panels

BIPV

produces electricity

HEAT WATER

warms the atmosphere

SURPLUS HEATED WATER

to service room (hot water cylinders)

HEATS UP ATMOSPHERE

to service room (hot water cylinders)

ABSORPTION CHILLER

chilled water to chill the atmosphere

pumped

COGENERATOR

produces electricity

WATER SOURCES
Amphitheatre surface
Groundwater
Mountain

STORAGE
HOT WATER CYLINDERS

AIR
PUMP
mechanically pumped
RADIATORS
mechanically pumped
SPACES
internal spaces

HEATS UP ATMOSPHERE

chilled water can chill the atmosphere

HEATS UP SLAB

chilled water can chill the atmosphere

RADIANT SPACE HEATING

chilled water can chill the atmosphere

water pumped through tubing placed in concrete slab

groundwater from sump
pumped to filtration system
to hot water cylinders

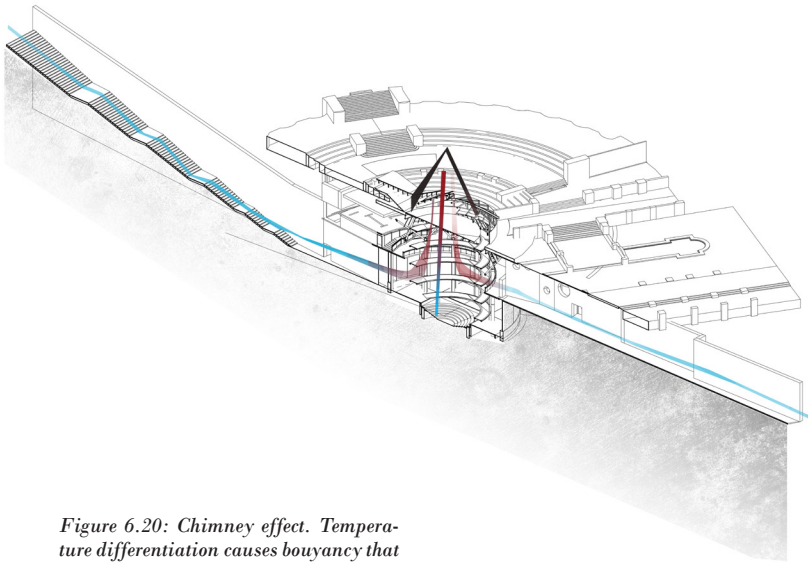


Figure 6.20: Chimney effect. Temperature differentiation causes buoyancy that drives the hot air out (Author, 2015)

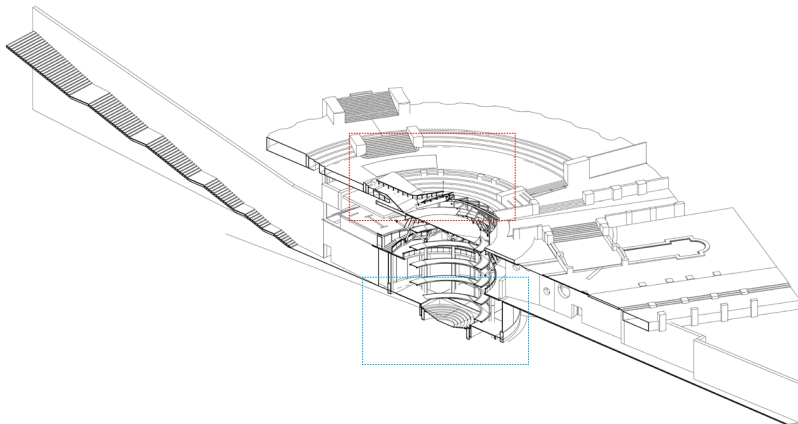


Figure 6.21: Hot air from roof, cool air from the bottom (Author, 2015)

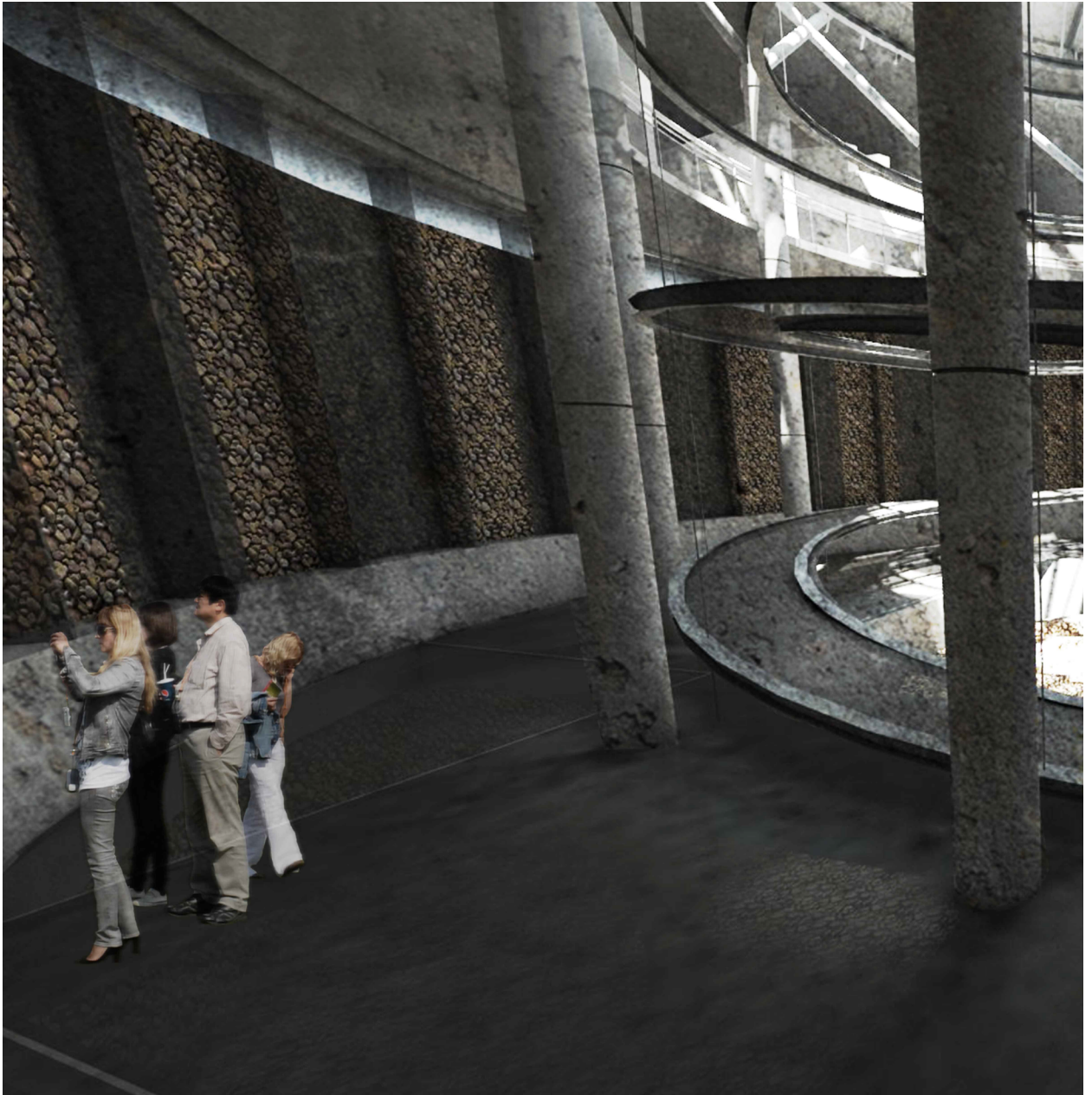
INITIATION SCHOOL





Figure 6.22: Perspective of confrontation spaces in interior space (Author, 2015)

INITIATION SCHOOL



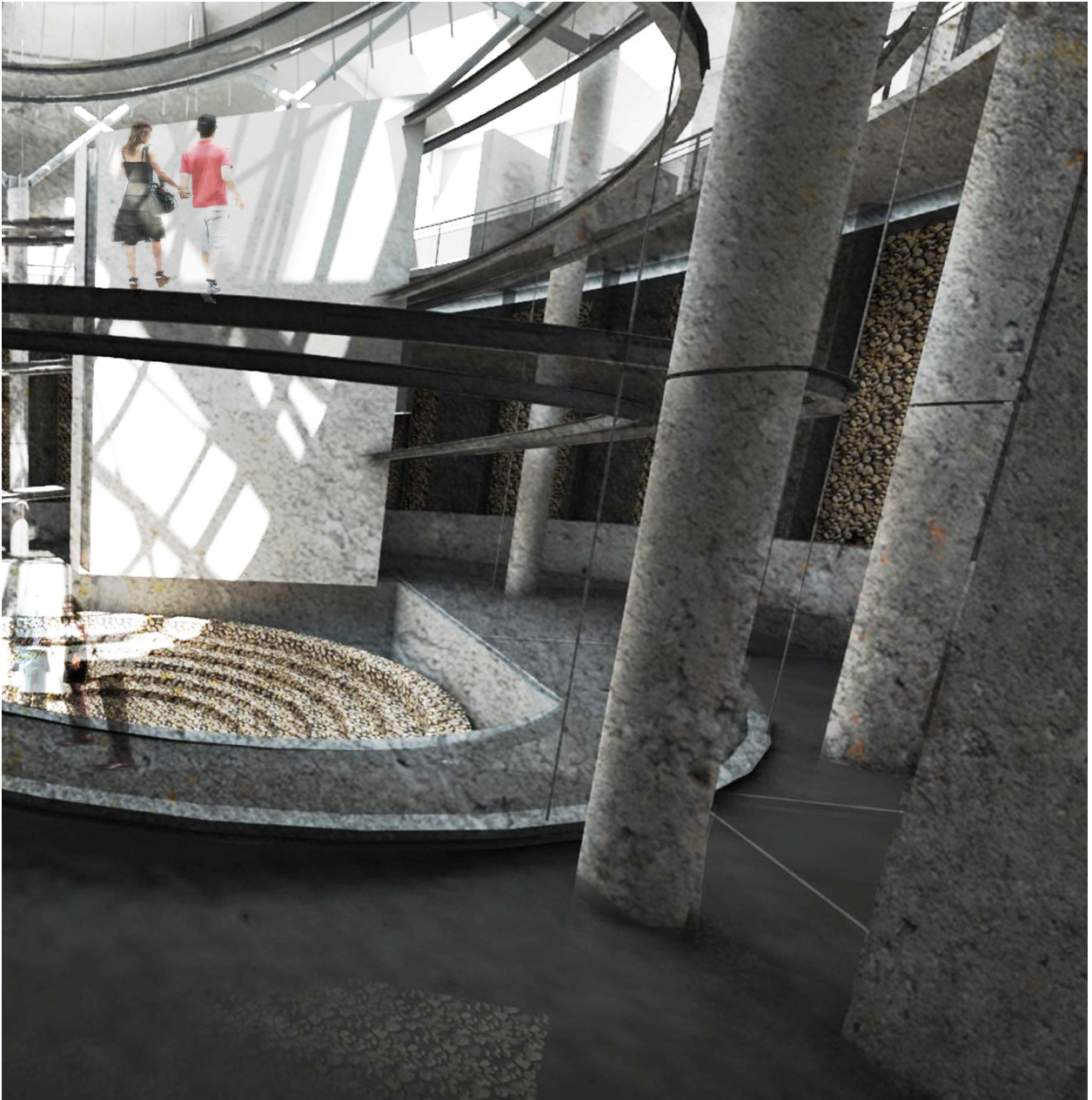


Figure 6.23: Perspective of impromptu theatre stage (Author, 2015)

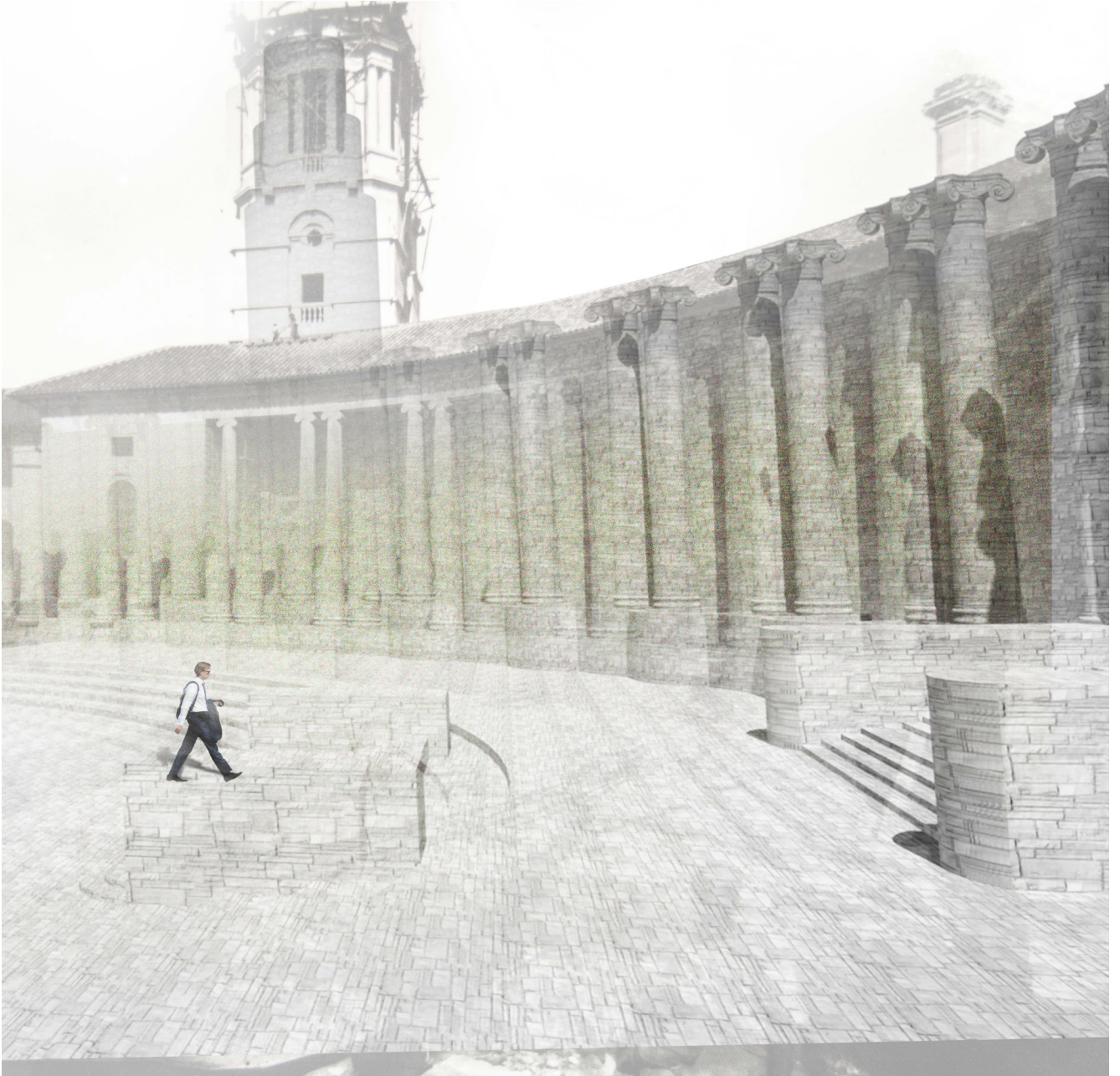
INITIATION SCHOOL

Figure 6.24: Perspective of roof on the existing amphitheatre. Politicians access way (Author, 2015)

UNION BUILDINGS

POLITICAL 'INITIATION' SCHOOL





CONCLUSION

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Declaration

What constitutes a man? Whose ideology should be followed?

Of course there are lots of factors that contribute to the constitution of a man. A man carries with him certain ideologies carried down from his cultural background and other influences he carries with on his way. Perhaps the answer to the question lies not in the constitution of man but the constitution of men; the coexistence of different ideologies to bask in a singular space where such ideologies are either dismissed or discussed, to create a post democratic space where there is transparency over secrecy.

The project was thus an attempt to exploit the very idea of what secrecy should be. The exploration and theoretical backing was a politically driven motive to understand the political transition from fortifications to what could possibly be transparency of such a fortification. The project also made a statement on the meaning of the Union Buildings with the current socio-political climate, to be able to insert a new programme which allows for a more integrated approach in the idea of collective memory.

The Union Buildings remains, and will remain as a pivotal building in the history of South Africa. The proposed intervention was not meant as a wilful

display of architecture but was an interrogative process in the meaning of history and its notions of static monuments. A counter monument was thus employed, physically and theoretically to submerge the space, to fill the void that was left between the two wings of the buildings.

What constitutes a man? Who's heritage is it anyways? Mine or yours.

Ours

As the initiates walked in their righteous path, the modern man traversed their path, conflict arose, a dialogue was initiated.

In a fragmented culture of strangers, wanderers and political heads, who has authority over who, who has the power, and who's heritage is it anyways? Mine or yours.

Dialogue and power



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Declaration

In accordance with Regulation 4(e) of the General Regulations (G.57) for dissertations and theses, I declare that this thesis, which I hereby submit for the degree Master of Architecture (Professional) at the University of Pretoria, is my own work and has not previously been submitted by me for a degree at this or any other tertiary institution.

I further state that no part of my thesis has already been, or is currently being, submitted for any such degree, diploma or other qualification.

I further declare that this thesis is substantially my own work. Where reference is made to the works of others, the extent to which that work has been used is indicated and fully acknowledged in the text and list of references.

Arthur Lehloenyia

December 2015

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