



**IDEOLOGY AND THE MAKING OF BUILT FORM:
A CONTEMPORARY MUSEUM OF SOUTH AFRICAN COLONIAL HISTORY.**

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COLLEGE OF HUMANITIES DECLARATION – PLAGIARISM

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DEDICATION

Thank you Lord. I dedicate this work to You. You Father, know the ways of my heart and You shall carry my soul to all the places I hope to have the privilege to go for You.

To You dear Lord, for my son Vumelani Thandolwenkosi Caleb Buthelezi on his 5th birthday.

ABSTRACT

The aim of the study is to ascertain the prevalence of colonial ideology within contemporary museological practise. The Empire exhibition of 1936 is used as the basis from which to understand how colonial ideology constructed the built environment and therefore the ideological narratives that continue to inform contemporary post-colonial museological settings.

In the literature review and analysis components of the dissertation the researcher introduced a remedy for the disuniting historical praxis from which the research emerged. By proposing that through a theoretical framework that is founded on Ideology, Post-Colonial theory and Alterity, one may begin the process of creating an architecture that will serve to acknowledge the Empire Exhibition... an architecture which seizes to be a vestige of colonialism and fosters a positive collective memory in all its visitors.

In order to successfully complete the research, the researcher engaged in both primary and secondary data collection and a qualitative approach to data collection was used. Primary data collection was conducted through the use of 14 semi-structured expert interviews and a focus group of 8 building users. These semi-structured interviews were conducted in relation to two museum case studies in the Johannesburg area. A third research method was conducted by the researcher in the form of a visual account/ audit of the buildings themselves. Coupling these interviews with thorough case studies of the buildings provides an accurate impression of the effective and ineffective measures in place.

Ultimately, the recommendations and conclusions of the dissertation relate directly to the architecture of a proposed Contemporary Museum of South African Colonial History that addresses both the aims and objectives of the study by using the research to determine in what ways architecture was used to create perceptions of the Union of South Africa and its' indigenous people during the Empire Exhibition of 1936, with particular focus on its role in the mobilisation of colonial ideological narratives and furthermore, proposes the design of a Contemporary Museum of South African Colonial History that creates spaces where an unbiased story of South Africa's colonial past can be told.

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CHAPTER 01 | INTRODUCTION

1.1 INTRODUCTION

1.1.1 Background

South Africa was colonised by the British in the year 1806 and the formation of the Union of South Africa occurred in 1910 (Robinson, 2003).

1936 marked the 50 year anniversary of the discovery of gold in the Transvaal area. In celebration of the Union of South Africa's jubilee year, the Empire hosted the Empire Exhibition of 1936 at Milner Park- Transvaal from the 15th September 1936- 15th January 1937. The exhibition was founded in a tradition of empire exhibitions and world fairs which had become popular under nineteenth century imperial rule (Robinson, 2003). Both in Europe and America these exhibitions were regarded as some of the most important staged events of the 19th and 20th centuries (Greenhalgh 1988:1).

The Empire Exhibition was constructed as temporary showgrounds, in which the Empire sought to portray nationalism and to announce itself and the 'other' (native cultures) concerned, to the world (Greenhalgh, 1988).

These showgrounds included both permanent and temporary pavilions and buildings that represented several dominions belonging to the empire at the time. In order to drive forth the perception of the Empire in its brilliance, there had to be a comparison from which to show the progression of South Africa from savagery to civilization, as a direct result of the British colony and its civilising mission. The colonial landscape within the showgrounds was thus habitually framed, so as to reflect the superior power of the British colony (Robinson, 2003).

The objects of comparison were the artefacts, machinery, images of South Africa prior to its colonization and photographs of well know public figures and native chiefs. Human zoos showcasing the subjugated indigenous people had already become an acceptable feature of World Exhibitions (Morton, 2000, Greenhalgh, 1988). Here too, they did not fall short of being included. Architecture served as one of the principle means for rendering visible the colonial order. The pavilions, urban landscape, spatial arrangements and lighting within the

showgrounds produced “authentic” environments for displaying the natives and artefacts brought from the colonies and the Union (Morton, 2000).

1.1.2 Motivation/Justification of the study

It is the personal desire to gain more knowledge about the Exhibition that drives the research. This is coupled with the desire to propose a building that will provide spaces which will consolidate information and artefacts of the subject matter and make it available for other readers who wish to know more about the colonial settler and his implications on the *African Other*. This hybrid of “Indigenous and Settler” is among one of the earliest recorded instances of South Africa’s segregationist past (Keegan, 1996).

In *Imagined Communities*, Benedict Anderson writes that nations have the capacity to share with their individuals the dilemma of having to construct both personal and national identity out of simultaneous acts of remembering and forgetting (Anderson, 1991 cited De Kock, 1996). They are led by their awareness of being embodied in what Anderson refers to as “secular, serial time” and this awareness is what prompts the need for a narrative of identity (Anderson, 1991:205 cited De Kock, 1996:1).

This year: 2014, South Africa celebrates 20 years of democracy. It may be considered irrelevant to consider what has been forgotten. However, well known discourse around South Africa seizes upon Apartheid and its supposed reign from 1948-1994 (De Kock, 1996). In the remembered genealogy of the new South Africa, apartheid often serves as an all-encompassing point of reference while the finer distinctions of continuity and discontinuity between the nineteenth and twentieth centuries, during which South Africa experienced colonialism in the first and apartheid in the second half of the 19th century, now seem to be so detached, it’s as if they were from another country (De Kock, 1996:1).

“Even the more recent memory of Apartheid is becoming difficult for the newest emerging generations to recall, and its history is slowly but surely moving beyond phenomenal lived experience”(De Kock, 1996:2). Some of these histories rely on their architecture in order to be captured and made available for revisiting within the walls of the museums, libraries and other heritage sites. Thus, it is now more pertinent than ever, for post-structuralist perspectives such as this, to attempt to find sites and histories that have received less

attention and to bring their truths to light. Also, for these perspectives to then be interpreted into Architecture that will always be available for successive generations to visit, and by which to be enriched.

The researcher has identified the research gap as a lack of an architectural analysis of the Empire Exhibition of 1936, and the colonial perceptions created by its imperial-colonial ideologies.

1.2 DEFINITION OF THE PROBLEM, AIMS AND OBJECTIVES

1.2.1 Definition of the problem

The Empire Exhibition was an invented landscape aimed at creating a narrative of barbarity and backwardness of South African civilisations prior to colonisation (Robinson, 2003; Van Eeden, 2004). These showgrounds by virtue of being geared toward tourism lie comfortably in the definition of theme park architecture (Disneyfication). Theme parks are invented or false landscapes which are designed to operate according to certain social and symbolic practices which have the power to manipulate space, culture, and history in a particular manner (Van Eeden, 2004). This manipulation of space is a strong component of colonialism that seeks to reflect the built environment in accordance with colonial narratives and intentions (Van Eeden, 2004). It has the power to effectively obscure true culture and history such that it may succeed as truth.

In many ways, ideological narratives (colonial or otherwise) have remained a strong part of South African museums today and this can be related back to the aforementioned founding colonial practises and intentions. It is this perpetuated colonial perception that needs to be challenged, in order to assist museums to navigate their contemporary post- colonial settings.

1.2.2 Aim

The aim of the study is to ascertain the prevalence of colonial ideology within contemporary museological practise. The Empire exhibition of 1936 is used as the basis from which to understand how colonial ideology constructs the built environment and therefore the ideological narratives that continue to inform contemporary post-colonial museological settings.

1.2.3 Objectives

- 1.2.3.1 To determine in what ways architecture was used to create perceptions of the Union of South Africa and its' indigenous people during the Empire Exhibition of 1936, with particular focus on its role in the mobilisation of colonial ideological narratives.
- 1.2.3.2 To capture some of the disjointed historical papers, old newspapers and brochures etc., into a readily available reference work. Which may prompt others to do further studies into the topic.
- 1.2.3.3 To propose the design of a Museum of South African Colonial History that creates spaces where an unbiased story of South Africa's colonial past can be told.

1.3 SETTING OUT THE SCOPE

1.3.1 Delimitation of research problem

The research topic will focus on the ideological narratives which informed the architecture of the Empire Exhibition. It will not provide analyses of the words or descriptions found in newspapers, poetry and print media about the Exhibition, it will simply use these records as a form of reference. The research will not discuss how the principles of imperialism informed the principles of Apartheid. Also, the proposed museum design will not duplicate histories that are found in the Apartheid museum. The researcher has tried by all means to validate the facts that are represented in the historical components of this dissertation; however, this research cannot be taken as a substitute to the larger wealth of knowledge that has been provided by historians in other references.

1.3.2 Definition of terms

Alterity: The *Oxford Dictionary of Philosophy* describes *alterity* as a term used in postmodern writing for the “otherness” of others, or sometimes the otherness of the self. *Alterity* is the philosophical principle of exchanging one’s own perspective for that of “the other.” It applies to the discipline of architecture as it involves the challenge of designing for others in their “otherness.” In order to do so successfully, it is necessary to “put yourself in the other person’s shoes.” Although architects are often accused of designing buildings to assuage their own egos and personal agendas, most architects truly listen to their clients and place the user’s needs above their own” (Ots, 2011: 11).

Antiquity: In ancient times/ of a distant past.

Built environment: The term built environment is employed here and in some literature to describe the “products of human building activity”. This term is generally used to refer to a material alteration of the natural environment due to construction by humans.

Built form: this term is used to define different types of buildings. Examples of which are dwellings, meeting houses, pavilions or monuments which are created by people to shelter, define, and protect their daily activity. Spaces that are defined and bounded by a certain perimeter, but are not necessarily enclosed, also constitute built forms. These thresholds may refer to colonnades, and semi-enclosed areas in a building complex, a plaza, or a street. Further, they may include landmarks or sites, such as shrines, which do not necessarily shelter or enclose activity. This term may also be used to describe individual building elements.

Colonial perception: The perception of South Africa’s image, its people, economic and financial status in relation to the global community, as a direct result of the descriptions and misrepresentations put forth by the British colony during the colonial Era.

Colonialism: describes the settlement of foreign people into new land which is usually economically richer, more powerfully positioned and usually has greater natural resources than that of their own (Wisker, G. 2007). This settlement invariably results in the colonization of the new land and its indigenous people as a result of a battle of power.

Culture: The word culture can be used quite broadly to describe a number of different attributes, capabilities or habits that are formed in individuals in relation to the society that they are in. Attributes such as knowledge or intellect, belief, morals and customs, law and tradition, art or expression, are examples of these things (Tylor in Sardar and Van Loon, 1997).

De facto: The term 'de facto standard' can be used both in formal or informal language. It describes a standard that has been so widely used that it has achieved a dominant position by tradition or through market dominance. Although it has not received any formal approval through the use a standardisation process, it has been accepted as 'the norm'.

Empire: Lands that are under imperial rule, can be described as being part of an empire, which is a collection of lands that are part of a governed whole (Wisker, G. 2007).

Ephemeral Vistas/ World's Fairs: Temporary showgrounds constructed as tourist sites in which the Empire invites thousands of spectators to visit and enjoy Imperial festivities.

Imperialism: In *Culture and Imperialism*, Edward Said explains that imperialism is the theory and the attitudes which inform the practises of a dominating metropolitan centre over how it rules a distant territory (Said, 1993: 9). In essence, where colonialism is the act of settling, imperialism is the theory of that settlement.

Ideology: a term which originates from the philosophy of Karl Marx and it has been described by Donald Palmer in *Decoding Theoryspeak* as a term that references a type of political propaganda which is presented to a populous as fact "while at the same time, masking contradictions within the political system that it outs" (Ots, 2011:129). Colonial ideologies are systems of ideas, assumptions and perceptions based on a functioning hierarchical structure of dominance and difference, ownership and commodity.

Iron Age: (Archaeology) The Farlex dictionary describes this period of humankind as the period which came after the Bronze Age. During this period, mankind caused the rapid spread of iron tools and weapons. This period is said to have begun in the Middle East in approximately 1100 BC.

Museology: The discipline of museum design, organisation and management.

Post-structuralism: Post-structuralism is a tool used to deconstruct existing theories and enables writers to deconstruct museum activities into thematic/ conceptual parts (Rorty, 1989). Industrialisation and modernism were initiated in South Africa at the same time that modern racial segregation started (Beinart & Dubow 1995: 1). This has created a strong political position and over the years has caused post-structuralism to act as an academic rejection of racism and, just like post-colonialism, becomes a somewhat political statement. It provides a position for academics and practitioners to challenge racial segregation and to undermine the hierarchies of gender and ethnicity. Both theories are therefore important in relation to South African museological writing.

Post-structuralist: Writers whose work is often characterised by the principles of post-structuralism (see post-structuralism)

Territory: An area of land or a region

The Exhibition: The Empire Exhibition of 1936 is referred to in some instances as *The Exhibition*.

The Showgrounds: The site of the Exhibition, Milner Park-Transvaal is in some instances referred to as *The Showgrounds*.

1.4 STATING THE ASSUMPTIONS

The researcher makes the assumption that the relevant funding for the proposed museum is made available be it via Public works, or private funding, also that the necessary staff and management personnel would be available to run the building.

1.5 KEY QUESTIONS

1.5.1 How did The Empire Exhibition of 1936 create perceptions of the Union of South Africa and its indigenous people?

1.5.1.1 Do these perceptions continue to affect the way that South Africans see and relate to each other today?

1.5.2 To what extent does colonial ideology continue to exist as narrative in contemporary museological practise?

- 1.5.3 How does a museum of South African colonial history, in its built form become an authentic representation of South Africa during 1910-1936, such that it may contribute to more accurate truths about our heritage?

1.6 HYPOTHESIS

The architecture and spatial arrangement of the Empire Exhibition, was driven by colonial ideology which created perceptions of backward indigenous people, juxtaposed against the progressive British settler. This perception continues today as the narrative of South African museums and the way in which they portray South African colonial history.

1.7 CONCEPTUAL AND THEORETICAL FRAMEWORK

1.7.1 Theories

1.7.1.1 Ideology

Colonial ideologies are systems of ideas, assumptions and perceptions based on a functioning hierarchical structure of dominance and difference, ownership and commodity. The dissertation will investigate how colonial ideology informed the architecture of the Empire Exhibition 1936 and subsequently how these ideologies continue to prevail in the way in which museum buildings approach the subject of South African colonial history.

1.7.1.2 Post-colonial theory

A critical approach to studies around culture, history and heritage after a colonial era is referred to as post-colonial theory (Draper, 2008). "Postcolonial criticism bears witness to the unequal and uneven forces of cultural representation involved in the contest for political and social authority within the modern world order (Kohn, 2014)". Post-colonial theory challenges the ideological discourses of modernity which try to support the uneven development of people, nations, races and communities by referring to them as hegemonic relationships between the oppressor and the oppressed and by saying that they can be considered as acceptable by-products of colonialism. Post-colonial theory is therefore, positioned as a rebuttal to colonialism and in this dissertation will serve to describe the mechanisms through which developing nations may start to understand themselves in their post-colonial context.

1.7.1.3 Alterity

Western culture and thought has always defined certain groups of people, as well as ideas and concepts as 'Other' (Nyoni, 2006). Emmanuel Levinas is one of many writers who have investigated the challenge that this otherness or alterity poses to western thought and he has offered that by tradition western philosophy has defined the Other as an object of consciousness, for the western subject. The dissertation will focus on the architectural application of the theory of alterity. By looking at the differing types of architecture that were set in juxtaposition to one another within the showgrounds of the Empire Exhibition, the researcher will demonstrate how architecture was used to 'sum up' certain races of people as alternate, primitive and abnormal so as to render visible the colonial order.

1.7.2 Concepts

1.7.2.1 Categorical Space

By virtue of the Empire Exhibition having been geared towards tourism, it sits comfortably within the definitions of the architectural theory known as disneyfication. However, it is recognized that landscapes have the capacity to encompass cultural, political, social, and economic meanings. As such the work of Foucault and Van Eeden will be looked at under the combined theory of space, knowledge and power in order to investigate those racial and economic tensions that are hidden behind a seemingly innocent display of architecture and modernism. Not only is the manipulation of space an integral part of postmodern entertainment landscapes, it also was a component of colonialism that inflected landscapes in accordance with colonial narratives (Van Eeden, 2004). Van Eeden studies the influence of imperialism, neo-colonialism, representation and the stereotypical myth of Africa and how these features have direct implications on the way in which the architecture of theme parks is created. Foucault's belief that space is 'fundamental in any exercise of power' is well enunciated in the 'architecture of pleasure' described by van Eeden (2004). By pointing out that the efficient layout of the architecture serves to support the exercise of this power between individuals; Foucault thereby provides crucial insight into the capacity for architecture to influence human behaviour (Leach, 1997).

1.7.2.2 Museum as a machine

Merquior takes up Foucault's perception of the archive as "a machine for generating social - as opposed to linguistic - meaning" (Merquior, 1985: 81). This system of classification is a means of asserting power, enabling "the submission of bodies through the control of ideas" (Merquior, 1985: 90). Museums employ these methods of archiving and classification, thus contributing to already established power dynamics that reflect the opposition between the dominant and the subservient, the coloniser and the colonised. (Draper, 2008) These colonial perceptions are maintained by exhibitions that perpetuate previous eras in which notions of hierarchy amongst people are present (Draper, 2008). Here, the dissertation will look at how the ideologies founded in the Empire Exhibition, continue to prevail in contemporary museological practise.

1.7.2.3 Resounding Memory

Under this heading the dissertation explores a few key theories of memory that impact upon the memorialisation of history and heritage in cultural institutions which have been tasked with the promotion of positive ideologies within countries that are recovering from social or political conflict. The researcher will investigate the theories put forward by French philosopher Maurice Halbwachs; *cadres sociaux de la memoire* (social frameworks of memory) and *memoire collective* / collective memory and later conclude with those put forth by French historian Pierre Nora (1989) in *lieux de memoire* / sites of memory; In order that the dissertation may investigate the application and continuance of cultural and collective memory within museums, and more specifically whether the continuance of the cultural memory of the Empire Exhibition has found itself within the ideologies that inform contemporary museological settings within the immediate Braamfontein area.

1.8 RESEARCH METHODS AND MATERIALS

In order to successfully complete the research, the researcher has engaged in both primary and secondary data collection. Since the aim of the study moves beyond the Empire Exhibition and tries to gauge the resulting implicated colonial ideology within contemporary museological practice; a qualitative approach to data collection was used.

The most common means of acquiring data through the medium of qualitative research is through observation and conducting interviews which are most often used to describe groups, individuals or social movements (Shaughnessy and Zechmeister, 1994). A qualitative approach to data collection also gives the researcher an opportunity to probe and expand on certain issues of interest and to recheck responses by way of triangulation. Triangulation as a research method is used to add credibility to the data analysis through the application and adaptation of two or more research methods. However, it is not only aimed at validation but also at intensifying and broadening the understanding of the subject matter. A multiple research method also allows for the cross-checking of responses and this adds to the quality of the data collected by decreasing the element of research bias.

The 1936 exhibition was held in Milner Park, Transvaal. The greater extents of this area have since been renamed Braamfontein and what was once Milner Park, in 1936, has been incorporated into the Wits University west campus. Here the researcher will be documenting the remaining buildings of the Empire Exhibition of 1936. It is also nearby this portion of Milner Park, that the site for the proposed museum will be situated, surrounded by the history in which the museum seeks to encompass. Case studies will be conducted in north-west Braamfontein, Johannesburg; Wits Art Museum is situated at the corner of Jorissen and Bertha streets in Braamfontein and Museum Africa is situated at number 121 Bree Street, Newtown. Both Braamfontein and Newtown are described as being part of the emergent and ever developing cultural arc of Johannesburg. Both the cultural and historical relevance of Museum Africa and Wits Art Museum, make for interesting examples from which to conduct the upcoming primary research. WAM is the contemporary response to collections of a historical and artistic African nature, whereas MA is a relatively older response to similar holdings. WAM positions itself as an African art museum and therefore, the focus of their collections its artistic relevance. However, the origins of their holdings make it difficult for the museum to separate its artistic intention from its historical relevance. It may prove true that MA is challenged on the opposite end of the spectrum; although the museum was reworked and re-launched in 1994, its collections are historically based and struggle to free themselves from their colonial linkages, which make the museum far less relevant in the contemporary post-colonial setting.

Primary data collection will be conducted through the use of 14 semi-structured expert interviews and a focus group of 8 building users, some of whom are students at the University of Witwatersrand. A third method will be conducted by the researcher in the form of a visual account/ audit of the buildings themselves. Coupling these interviews with thorough case studies of the buildings will provide an accurate impression of the effective and ineffective measures in place. The researcher plans to spend two weeks conducting case study interviews at the said locations and as such will immerse herself within the surrounding community and context.

Further to the use of triangulation between the three different types of primary data collection methods and in order to add to the validity of the findings, differentiation between three categories of experts will also be employed as a means of further qualifying the responses against each other:

1. Semi-structured Interviews with an Academic/ heritage expert on the Empire Exhibition, 1936
2. Semi-structured Interviews with experts employed by the museum
3. Semi-structured Interviews with business owners (who are experts in their field) within the precinct

For the purpose of this study, three semi-structured interview schedules will be developed according to the different types of experts listed above and also in accordance to the building users who will participate in the focus group; please see appendices 1-3. Apart from a few variations, the interview schedules will be similar.

The following people participated in the interviews as respondents:

Academic Munro: Honorary associate Professor at the School of Architecture at University of Witwatersrand. She was appointed as acting Dean of the faculty of Commerce in 1997 and as the Director of the Wits Plus centre in 1999. She served in these two roles until 2006. Between 2006 and 2011 she served as the Acting Dean of the Faculty of Commerce, Law and management in 2011 she took up her current position in the school of Architecture. She holds

a wealth of knowledge about the history of the University over the years especially the architectural heritage thereof.

Academic Nettleton: has been Chair and Director of the Centre for Creative Arts of Africa at the Wits Art Museum (University of the Witwatersrand, Johannesburg) since 2012. Academic Nettleton was full Professor in the division of History of Art in the Wits School of Arts from 1998 to 2011. Her research has encompassed topics in historical and contemporary African arts.

Expert Mtshiza: is the Exhibitions Curator for the Johannesburg Community Development division for Arts, Culture and Heritage. He has also worked as curator in Johannesburg's Africana Museum prior to its relocation to Museum Africa.

Expert Charlton is the Senior Curator of WAM. She obtained her Master's degree in Fine Arts from the University of Cape Town in 1987 and has worked as a curator in public art galleries since then; first at Unisa Art Gallery in Pretoria then the Johannesburg Art Gallery and since 1997 at WAM. She has curated and researched many exhibitions and is particularly interested in the relationship between contemporary art production and traditional forms in the South African context.

Expert Spiro Cohen: is a consultant who heads the Strategy, Planning and Development division of Wits Art Museum.

Expert Ngesman: is the Visitors Services Coordinator at Wits Art Museum.

Expert Mdlele: is a photographer who is based in Pimville, Gauteng. He works as a docent at Wits Art Museum of certain weekends. He specialises in street photography and other projects that may interest him. He also lectures photography at Market Photo Workshop in the Johannesburg CBD.

Expert Talotta: is the Head of Precinct development at South Point, Johannesburg. He is also the editor of Sandton Magazine, Media Nova Pty, Ltd.

Expert Mackenzie was appointed to the Provincial Heritage Resources Authority - Gauteng in 2012. He is the current heritage representative of Gauteng Institute for Architecture (GIFA),

and is involved in various heritage and city regeneration initiatives. He is Editor at Large of the Sunday Times Home Weekly, and a director of the Retail Improvement District in downtown Johannesburg. He was nominated for the Johannesburg Development Agency Colosseum Award for Conserving Johannesburg in 2012. Brian is an associate at Activate Architecture.

Expert Bannister is a photographer and hotelier of The Bannister Hotel in Braamfontein, Johannesburg.

Expert Taplin: is a graphic designer and the co-owner of an industrial design company; DAM design.

Building User Ackroyds: is a retired secretary who has started her own business.

Building User Slabbert: is an honours student at the School of Architecture at University of Witwatersrand.

Building User Gudyanga: is Zimbabwean and studies social work at the University of Witwatersrand.

The following people took part as respondents to the focus group: All of these students constitute building users as they have visited one or both of the museums used as case studies.

Building User Made: is a postgraduate student who studies Drama at the University of Witwatersrand.

Building User Sansalvadore: is an undergraduate student at the University of Witwatersrand.

Building User Moekena: is an undergraduate student at the University of Witwatersrand.

Building User Dumakude: is a postgraduate student at the University of Johannesburg.

Building User Phahlwa: is an undergraduate student at the University of Witwatersrand.

Building User Richards: is a postgraduate student at the University of Witwatersrand.

Building User Marias: is a postgraduate student at the University of Witwatersrand.

Building User Mvune: is a postgraduate student at the University of Johannesburg.

With regards to the decoding of the information gathered from the interviews five steps to the data analysis process will be used as set out by Strauss and Corbin (2004). These will include Familiarisation and Immersion, Inducing additional themes to the ones that will be founded in the literature review, subsequent steps to the data analysis process will include Coding, Elaboration and finally Interpreting and Checking

Secondary data collection in the form of a thorough literature review will included the use of relevant books, journals, guides, maps, newspapers, historical papers, library archives and organisational and governmental surveys and publications. Although publications which pertain to the Empire Exhibition are limited to brochures, catalogues and souvenirs, a wealth of knowledge by way of South African colonial history is available. This will be referred to in order to further the researcher's understanding of the complexities of the subject matter.

The literature review was used to deduce the following themes which were in turn, used to analyse the subsequent precedent and case studies;

- Theme 1 : Exhibition and the art of Display
- Theme 2 : Confronting Ideology
- Theme 3 : Fostering positive collective memory

Precedent studies of building typologies that deal with colonial/ national history and/ or contemporary applications of which, will be investigated, specifically those that reflect the nature of the principles explored in the literature review. The researcher will investigate where and how they have been applied within the urban built environment. The following museums have been included as precedent studies: The **Royal Museum for central Africa** in Tervuren, Belgium, **the Jewish museum** in Berlin and **the Museum of broken relationships** situated in Croatia.

1.9 ETHICAL CONSIDERATIONS

Ethical considerations were made in order to ensure the privacy and safety of respondents, as well as to protect information derived from interviews. This study was based on the following ethical principles which guided the research (Terre Blanche and Durheim, 2004).

Autonomy: This study has sought to respect the autonomy of respondents. They were fully briefed of the study, its purpose and use and it was explained to them that their identity would remain confidential. Most respondents did wish to be named. Some were interested in being acknowledged for their contributions, a few felt that they should be held responsible for the things that they say and the rest simply didn't mind, as long as they could refrain from answering certain questions. All questions were answered. In order to maintain anonymity, the researcher refers to all 22 respondents using coded names. According to the categories: Academic/ Expert/ Building User.

Nonmaleficence: Each respondent was ensured that that no risk would befall them through participation in this study. They were assured of their right to withdraw at any point with no consequence to themselves, reputation or job, and were also given contact numbers should they need to probe the study and its rationale any further.

Beneficence: it was communicated that no monetary benefit would be received by participation in the study.

Informed Consent: All participants were given a letter written by the researcher's supervisor which informed them of the research, the purpose it serves and contact numbers for further information.

Confidentiality: The participants were assured that all information presented by them would be handled with the utmost care and confidentiality. They were also informed that all the data, written and recorded will be safely stored for two years post research and thereafter it will be destroyed.

1.10 THE IMPACT OF THE RESEARCHER ON THE ENVIRONMENT

The study has respected responses from participants and not manipulated the information in any way. Ambiguity in responses was further clarified as opposed to making assumptions. This study acknowledges that the researcher did enter the study with preconceived notions. These were noted on a piece of paper and referred to during the report writing process, so as to create awareness of these notions. A point of interest however, is that many

preconceptions were dispelled through the interviews as respondents offered alternate point of view to situations. The researcher made a concerted effort to that ensure new and different perspectives were welcomed.

1.11 CONCLUSION

The researcher will follow the dissertation process, with the guidance of the research supervisor, to either support or not support her hypothesis which states: The architecture and spatial arrangement of the Empire Exhibition, was driven by colonial ideology which created perceptions of backward indigenous people, juxtaposed against the progressive British settler. This perception continues as the narrative of South African museums and the way in which they portray South African colonial history.

CHAPTER 02 | LITERATURE REVIEW | HISTORICAL PRAXIS

2 INTRODUCTION

This chapter is organised into two parts. The first pertains to the history of colonialism in South Africa; it will describe accepted definitions of colonialism which will be followed with a brief history of colonialism. The focus on African soil will be discussed in the Scramble for Africa and the chapter will attempt to locate this wider conversation in the context of Transvaal (Johannesburg). The second part of the chapter describes the Empire Exhibition of 1936. With the use of a map and supporting pictures; it will deconstruct the imperial-colonial ideologies that informed its construction. The chapter aims to form historical praxis from which subsequent chapters will refer.

2.1 DEFINITIONS OF COLONIALISM

The European colonial era occurred in the period from the 16th century to the mid-20th century. This is the period when European powers such as Portugal, Spain, Britain, Italy, France and the Netherlands established new colonies in Africa, Asia and the Americas (Kohn, 2014).

Historians generally distinguish between two forms of colonialism, which in instances, overlap. The first form of colonialism is called settler colonialism. It involves the immigration of large numbers of people into a distant land and it is often motivated by factors such as politics, economics or religion. Technological advancements that were made in the sixteenth century in the field of navigation brought with them a revived approach to colonialism (Kohn, 2014). The modern European colonial project subsequently emerged when, through the use of faster sailing ships, it became possible for large numbers of people to travel across the ocean in order to reach remote locations, however, the empire could still maintain its political autonomy regardless of the geographical dispersion of its individuals (Kohn, 2014).

The second form of colonialism is called exploitation colonialism. Exploitation colonialism involves the need for fewer colonists and focuses its attention towards dictating access to resources for export. This second category includes trading posts which work together with larger colonies. At these posts, colonists would make up the majority of the people who

maintain political and economic control over the area, who in turn, exert their power on indigenous resources as a source of material and labour (www.wikipedia.org).

Other, less frequently used forms of colonialism include surrogate and internal colonialism. Surrogate colonialism is used to describe the settlement of people in an area; their presence there is supported by the country of origin, however, the majority of these settlers do not constitute the mainstream of the ruling power. Lastly, internal colonialism describes a source of exploitation that comes from within the state itself. It describes the differential of uneven power/hierarchy between different areas of the same nation state (www.wikipedia.org).

2.3 A BRIEF HISTORY OF COLONIALISM

Acts of expansionism were evident in pre-colonial African empires and other parts of the world, long before the accepted beginning stages of colonialism (Kohn, 2014). The Egyptians, Greeks, Romans and Phoenicians all built colonies in antiquity (Kohn, 2014).

An accepted starting point of modern colonialism is associated with the age of discovery during the 15th and 16th centuries (Kohn, 2014). By conquering large extensions of land that existed across the oceans, Spain and Portugal were able to build trading posts, and differentiated themselves from the existing types of expansionism.

The 17th century saw the establishment of the French colonial empire, also the establishment of the Dutch, Danish, American and Japanese empires and some Swedish overseas colonies. However, the rapid spread of colonialism was slowed down during the late 18th and early 19th centuries. This was due to American Revolutionary War and the Latin American wars of independence. The Russian, Ottoman and Austrian empires existed during this time; however, these empires grew through the traditional route of conquest and subsequent absorption of neighbouring territories (www.wikipedia.org).

In the nineteenth century, European domination over the rest of the world reached its zenith and the tension between liberal thought and colonial practice became particularly acute (Kohn, 2014). By the end of the 19th century, many European powers were involved in the Scramble for Africa. The Scramble would result in Africa's territories and people being physically divided up between the invading countries of Europe.

The German empire, whose central powers were Germany and Austria-Hungary, was formulated during the 17th century. Its fate, after World War I (1914-1919), was that of being divided under the authority of Article 22 of the Covenant of the League of Nations at the Paris Peace Conference of 1919. This mandate would see their Asian and African possessions, which were judged not yet ready to govern themselves, distributed among victorious allied powers; France, Russia and Great Britain (www.britanica.com). Decolonisation outside of the Americas delayed until after the Second World War (1939-1951). In 1962 the UN set up a special committee on decolonization that would assist the efforts of those nations still under colonial rule (www.wikipedia.org). European domination had its reign from the 16th-20th century and its end was marked with the national liberation movements of the 1960s.

2.4 THE SCRAMBLE FOR AFRICA

The Scramble for Africa is also known as the *Race for Africa* or the *Partition of Africa* (McKay, 2009). It describes the invasion, occupation, colonization and annexation of African territory by European powers during the new imperialism period between 1881 and 1914. The partitioning of Africa was intended by the Europeans to prevent war amongst themselves for African territories and the Berlin Conference of 1884 which regulated the process of European colonisation in Africa, is often cited as a convenient starting point (Brantlinger, 1985).

As Cooper states: "at the time of conquest, industrial capitalism in Europe had reached a stage of great complexity and considerable, if hardly unchallenged, self-confidence: Europeans thought they knew what kind of economic structures would lead to progress in the colonies as well as at home" (Dirks 1992: 209).

Coupled with the 'competitive' nature of nationalist growth and industrialisation, the need within most European countries was to find new markets to export to as well as to import from. Mackenzie explains "colonies could offer assured markets, particularly if the European state's relationship with them was protected by tariffs which would keep the competitors out" (1983: 31). Commodity and ownership of markets thus fuelled the drive for exploration into the African continent and evolved into the incursion of land, the marking off of boundaries and borders and the infiltration of colonial-imperial policies (Nyoni, 2006).

Ironically, this was the same period during which most political philosophers began to defend the principles of universalism and equality (Kohn, 2014). However, in the same light, it was those very individuals who continued to defend the legitimacy of colonialism and imperialism. One way of reconciling those apparently opposed principles was the argument known as the “civilizing mission,” which suggested that a temporary period of political dependence or tutelage was necessary in order for “uncivilized” societies to advance to the point where they were capable of sustaining liberal institutions and self-government (Kohn, 2014).

“The accumulation of wealth and territory resulted in the growth not only of European empires, and as such validated the strength of national identity and cultural superiority for the conquering imperialists” (Nyoni, 2006:15). Developing national identities within the imperial era led explorers and settlers alike to defend and inculcate the values and perceptions of the nation from which they originated, in specific contrast to the 'natural' savages encountered within those areas that were destined for colonisation (Nyoni, 2006).

Perceptions of cultural superiority, as illustrated in the words of Cecil John Rhodes “I contend that we are the first race in the world and that the more of the world we inhabit the better it is for the human race” (cited in Brooke-Smith 1987: 83), allowed for an almost complete seizure of the territories of Africa. Much by way of African culture, customs, assets, lives and identities was lost.

“By classifying the indigenous peoples as “savages” and non-humans, the myth of superiority held by the colonialists enabled them to take control over the social and political being of the indigene in the name of enlightened acculturation” (Nyoni, 2006:16). As a legacy of *The Scramble for Africa* the physical borders established then as the extent of the colonies' territories still remain today as the borders of independent African states.

2.5 COLONIALISM AND SOUTH AFRICA

The earliest identified representatives of South Africa's diversity were the San and Khoekhoe peoples (otherwise known individually as the Bushmen and Hottentots or Khoekhoe; collectively called the Khoisan). Both were resident in the southern tip of the continent for thousands of years before its written history began with the arrival of European seafarers (www.southafrica.info). Other long-term inhabitants of the area that was to become South Africa were the Bantu-speaking people who had moved into the north-eastern and eastern regions from the north, starting at least many hundreds of years before the arrival of the Europeans; "Their existence was of little importance to Jan van Riebeeck and the 90 men who landed with him in 1652 at the Cape of Good Hope" (www.southafrica.info). These Dutch-Afrikaner settlers were under instructions by the Dutch East India Company (VOC) to build a fort and develop a vegetable garden for the benefit of ships on the Eastern trade route (www.southafrica.info).

Once settled, the company authorities concluded that imported African and Asian slave labour would be the basis of the Burgher economy, resolving therefore, not to encourage immigration of European labourers (Keegan, 1996). "Thus in the early 18th century it became clear that the Cape would develop a colonist-dominated multicultural society, in which labour would be to a large extent unfree and set aside for people of non-European origin" (Keegan, 1996 15). By the 1800s, the Dutch had established a permanent presence in the Cape. Smaller groupings of Europeans, the French and particularly German, added to the growing mix of settlers during this time, but it was the arrival of the British that proved to be a more divisive factor in the formation of a specific colonial ideology in Southern Africa especially in their refusal to assimilate (Nyoni, 2006).

The British were primarily interested in maintaining secure communication lines to India. This preoccupation fuelled the conquest for Egyptian and South African Land. Through the Scramble for Africa, Britain formally acquired the Cape colony and therefore, its existing population in 1806. British immigration began to rise after 1820, and the Cape Colony became the base for the subjugation of neighbouring African states and Dutch-Afrikaner (Boer) settlers who were deployed by the VOC. British rule became more intrusive and more influenced by anti-slavery and humanitarian thought. The Boers of the Eastern Cape became

increasingly antagonised by the dismantling of the coercive and hegemonic institutions which had come to underpin the patriarchal authority of the Boer within the frontier (Keegan: 1996:35). Avoiding imperial opposition, the Dutch Afrikaner settlers left the Cape and established their own, mostly short lived, independent republics elsewhere. This mass relocation known as the *Great Trek* (1830s) had a very peculiar significance as the flight of Dutch-Afrikaners from the frontier and their refusal of the intrusive and transformative forces of Enlightenment, modernity, liberal values and a global financial market imported by the British. The pioneers of the Great trek would be the “ones who carried the frontier practices of racial exclusion, deep into the subcontinent and vastly extending its reach deep into the lines of the existing African settlement” (Keegan: 2). Outside of the frontier and detached from the dynamic impact of the modern world, the values of the frontier and of the Trek were set free to fester and spread eventually to infect the entire South African body politic (Keegan: 1996).

The Dutch-Afrikaners eventually established two more prominent republics namely: South African Republic/ Transvaal Republic (1852-1877; 1881-1902) and the Orange Free State (1854-1902). “ The rise to power of free trade ideas along with their intolerance of slave labour (which was practised by Dutch-Afrikaners of the frontier prior to British interference), together with the incidence of a number of costly native wars in South Africa, caused the eclipse of British humanitarian policy (Elphick & Shell 208, 212 cited in Keegan 1996:6). By the Conventions of 1852 and 1854 which recognised the independence of the post-trek Boer communities, the British government formally resolved that it would no longer be involved with natives and native problems’ beyond the confines of colonial borders (Keegan, 1996). After 1854 the colonists were no longer “prepared to sacrifice men or money in pursuit of purely native interests” (Bank, 1991 cited Keegan 1996:6). At the mercy of this resolution “a large proportion of South Africa’s native population was subjected to the ‘colonist’ point of view. And that point of view was that the native held too much land; that the white man was a superior being to whom the black man was by Providence ordained to be subject “(Bank, 1991 cited Keegan 1996:7). The significance of the Conventions cannot be dismissed nor overestimated. “...The pendulum had swung away from the former [British] humanitarian policy with a vengeance. South Africa would be condemned to a future in which the Boer

Republican, further north, would form “the foundation on which all South Africa would build its political future.” In the struggle “between ethics and politics, between right and expediency” ethics and rights had succumbed. “The Great Trek had conquered...South Africa was a land divided” (Elphick & Shell 208-9, 212 cited in Keegan 1996:6).

In 1877, Theophilus Shepstone seized the South African Republic/ Transvaal from the Dutch-Afrikaners who had enjoyed their first 20 years of independence from the British from 1857-1877. The United Kingdom consolidated most of its powers over most of the colonies of South Africa in 1879 after the Anglo-Zulu war. The Dutch-Afrikaners (Boers) protested and in December 1880 they revolted leading to the first Boer War (1880-1881). Self-government over the Transvaal was reinstated by British Prime Minister William Gladstone on 23 March 1881. The Jameson Raid (1895) that was to follow saw the British South Africa company and the Johannesburg reform committee fail at overthrowing the Boer government in the Transvaal. The second Boer War was fought during the period 1899-1902: here, the independent Boer republics were overpowered and the Transvaal was absorbed into the British Empire.

The History that follows this one that would have the black native, experience strikingly similar acts of subjugation, oppression, dispossession and exploitation at the hands of both the British colonist and the Boer.

The ideological aspects of colonialism, the economic and philosophical, as well as the socio-political, underpinned the methods of incursion and the process of colonization. Eventually it would be the British who laid claim to most of Southern Africa. The British Empire was made up of colonies, dominions, protectorates, mandates and other territories which were ruled or administered by the United Kingdom.

2.6 SUMMARY

The first part of the historical praxis has briefly discussed the formation of South Africa and the Transvaal in the grander scheme of colonial history. It will now refer this background information to the Empire Exhibition of 1936.

2.7 THE EMPIRE EXHIBITION OF 1936- MILNER PARK TRANSVAAL

1936 marked the 50 year anniversary of the discovery of gold in the Transvaal. In celebration of the city's jubilee year, the Empire Exhibition was held, as an event which served to boost tourism and attract swarming crowd support. The Exhibition took place over 100 days between the period, September 15th 1936 and January 15th 1937. It served as a place to celebrate both the country's industrial and its agricultural successes and was intended as a space for interaction that would bring together unique objects and people from all around South Africa and other parts of the British Empire (Robinson, 2003).

The Empire exhibition was an exhibition of separate buildings that were constructed on the landscape as either temporary or permanent structures. Apart from the buildings being forming part of the greater exhibition, within these buildings were further exhibitions of various commodities and activities. Some of the internal exhibits included items of engineering technology, textiles, reconstructions of ancient and exotic streets and tribes of indigenous people.

It is important to note that by the year 1936, the imperial-colonial foundation of South Africa and hence, the Transvaal had since developed towards a national identity in which the administrative forces of both South Africa's Dutch settler beginnings and British Imperial renewal (Keegan, 1996) were by this time, influenced by nationalist thought, notions of common wealth and the idea of moving towards a new world order. Tensions among the Afrikaans and European were becoming less focused on differing patriarchal systems of ruling. Instead, the Dutch Afrikaner had over the years formed for himself, a new identity as the Afrikaans and the British colonist who had long been detached from the philanthropic desire to protect and civilise indigenous people, by his subsequent parochial considerations of economy, had united. Out of this unity originated the uniquely South African racial order. This history is not unique to other African and Asian regions that were involved in the Scramble

for Africa, however, South Africa's distinction exists in the continuity and discontinuity as a post-colonial independent state which was confirmed as a segregated state, under the apartheid regime. From this point onwards the researcher uses the term colonialism to describe an object of analytical enquiry, which refers certain practises and analogies to a regime founded on the colonial ideologies described in the theoretical praxis.

2.8 AN ARCHIECTURE OF DIFFERENCE

Much "like other inter-war fairs, such as the *Glasgow Exhibition* of 1938 and the 1933-1934 *Chicago Century of Progress Exhibition*, [the exhibition] reflected the newly modernist design influences that had been inspired by the 1925 *Expositions des Arts Decoratifs* in Paris, where a distinctive art-deco style emerged to replace the classical and art nouveau influences that had previously dominated world's fairs" (Rydell, 1993 cited Robinson, 2003). The researcher will attempt to use the map in Figure 2 in order to better understand some of the architectural, spatial and ideological influences encoded in the showgrounds of the Exhibition.



Figure 1 View towards the Empire Exhibition gates, 1936. (Source Museum Africa collection).



Figure 2: Showing the layout of Empire Exhibition showgrounds. Author: unknown. (Source: Historical papers of the William Cullen Library).

The entrance to the showgrounds is at the foot of the map (right hand side in portrait position). It grew out of the appropriately named, Empire Road. The road had been named some ten years prior in honour of the British Empire. The central, north-south axis of the exhibition lead directly from the main entrance and this axis was called “Voerspoed Laan” /Progress lane. The show grounds stretched southwards (towards the top of the map) with a gentle slope along this axis. “The grounds were arranged in a fairly systematic modernist design theme and the central location of key buildings symbolized this progress” (Robinson, 2003).



Figure 3 Entrance to Empire Exhibition which shows the Art Deco design style used largely throughout the exhibition. (Source: Museum Africa Collection, PH2002/440, Empire Exhibition, 1936, Johannesburg, Buildings and Exhibits cited in Robinson, 2003).

Upon entering the main entrance, viewers were greeted by the temporary pavilions of the Western Province on the left hand side (positions 14 & 15 on the map). The pavilions of the Western Province were depicted in the architectural replica of Cape Dutch ‘Voorhuis’. These pavilions housed exhibits of the “origins of the culture of South Africa... Priceless colonial furniture, silver, cut glass and pictures, many of them heirlooms of old Cape families which ha[d] never left their original homes...(sic) [Also contained here, was a] step by step history of the foundation of South Africa” (RDM, 1935 cited Robinson, 2003). This version of the

‘modern South Africa’ was expressed with a sense of pride by the Exhibition organisers. Since this was a history in which African people were omitted, historians have described it as a white history (Robinson, 2003:779). This was especially problematic as the omission of African people went beyond insults of those exhibits that contrasted African and other traditions with the modern achievements of the Empire. These displays purposefully left them out. The decision to transport the architecture of the Cape Dutch which was so clearly different from the more modern influences of the showgrounds is by no means innocent. This introduction in the visitor’s eyes establishes the civilising mission as the point of formation from which the Union of South Africa came to exist. This may in some respects be true insofar as the legal formation of a country, however, the total negation of the presence of the Khoisan and the Bantu speaking tribes prior to this mission, strips the “noble savage” of their inherent ownership of the land and further qualifies the actions of those who annexed their land from them.

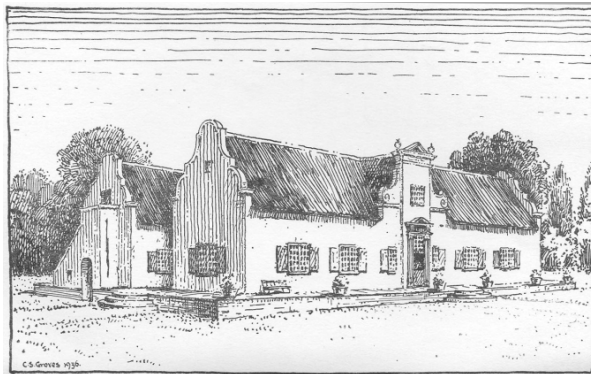


Figure 4 Fransch Hoek homestead “La Provence”- 1712, author: C. S Groves 1936. (Source: Academic Munro, pers comms).



Figure 5 Pavillion number 14 still exists as “Wits Club”. (Author’s own May 2014).

According to Althusser (1984:36) an ideology is a system of ideas that exists, supports and validates knowledge or a value system that “represents the imaginary relationship of individuals to their real conditions of existence.” Outside, in direct juxtaposition to this pavilion and the colonial ideologies from which it was based, the visitor is introduced to another set of temporary pavilions i.e. positions 57, 58 & 59 on the map. These pavilions belonged to the S.A Cooperative Citrus Exchange, the *Victoria Falls model*, and the *London Port Authority* respectively. Further left of these pavilions, was a temporary structure which

was built as a model dump, this pavilion at position 55 was built to signify the Reef towns (see figure 13).

At the extreme right in position 52 on the map, stood a compound which contained the *Bushman camp*. The culture and histories pertaining to the Khoisan were left out of the Exhibits housed in the Western Cape Province pavilions. However, here in the Bushman Camp we see the Khoisan situated in a position of the showgrounds that restricts him from the centralised activity, Visitors would leave the centralised activity, walk down to this desperate portion of the showgrounds and “discover” the ways of the almost extinct Bushman, and he too would be allowed on occasion to take a guided tour of the grounds provided that there was no interaction between himself and other Zulu natives that were on display (Robinson, 2003). The *Bushman Camp* itself had walls all around. From the map one can see the central building, from which the walls extend, indicative of the acts of **power** and surveillance that will be expanded on in the literature review.

The exhibits drew their influences from wider ethnographic discourses as well as distinctive South African racial politics of economic progress, the juxtapositions of usually, but not exclusively ‘native traditions’ and European progress played an important role at the empire exhibition. The example of the Khoisan people highlights this firmly within ethnographic or scientific spectacle genre (Robinson, 2003) However, as Robinson, also notes “justifications for the group’s presence was also linked to a concern for their supposed welfare, future and access to land (2003: 762).” It has been reported that audience responses were diverse

Nevertheless, the various groups that were on display were subjected to the **cultural imperialism** of **representation** and as one newspaper commentator wrote: “it was truly an inspiration (sic) to place a group of iron-smelting Kaffirs in the middle of the Iskor building at the Empire Exhibition... (After walking around the exhibit]... you are genuinely under the influence of science and how useful it is for humanity. And then you walk out into the backyard and there in a kraal cut into the cement floor under the roof you see a number of Kaffirs. I think ten or twelve busy on one of the oldest industries in the history of man. (Die Burger, 7 November 1936 and also, the Star 17 September 1936 cited in Robinson, 2003:772)

In this paradoxical setting, the African people to whom this reporter is referring experience themselves as invisible, while at the same time are being marked out as different.

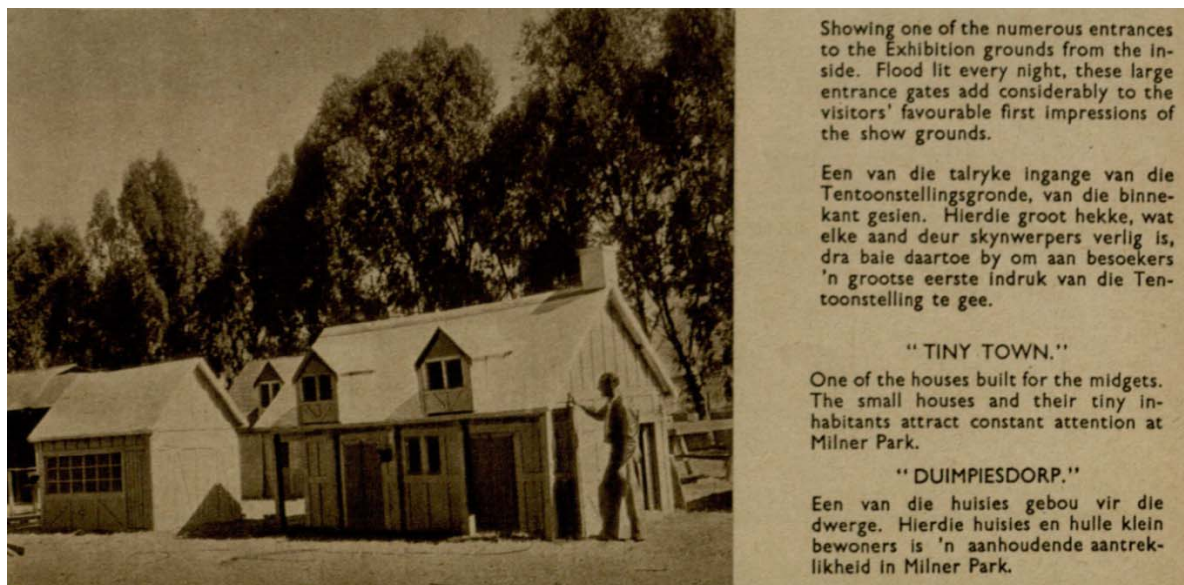


Figure 6 Photo taken of "Tiny Town" a human exhibition for midgets at the Empire Exhibition of 1936. Author unknown.(Source: 1936-7 Empire Exhibition official guide p13).

Victoria Falls (in position 58 on the map) was built in a separate pavilion to Rhodesia which sat at position 64 on the map. From this aerial view, the two building positions relate to one another, however, when considering the visitor as she/he moved within the grounds, they may not have been able to perceive pavilion 64, beyond the trees that separated and filled the space between them. It is important here, to note a few salient points which may decode a hidden relationship in the positioning of these buildings within this space.

Today Victoria Falls lies between two countries, namely Zimbabwe and Zambia. Prior to 1964, Zambia was dominated by the British and it served as the protectorate: Northern Rhodesia. After which it gained its independence from the British colony in 1964 and was ruled by one party until 1991. The relevance of this fact draws us back to the Empire Exhibition. It has therefore, been established that Zambia was known as Northern Rhodesia, in 1936. Hence Victoria Falls sat between Northern Rhodesia and Zimbabwe.

It is probable that at the time of the Exhibition, Victoria Falls had not yet been accounted for as either part of Zimbabwe or Northern Rhodesia. However, it is fact that all of the regions mentioned above were all equally a part of the British Colony. However for the convenience

of the South African Union and to place emphasis on the efforts made by Cecil Rhodes in his annexation of Rhodesia, the exhibition separated Victoria Falls and Northern Rhodesia into two separate pavilions (positions 58 & 64 respectively). The Union then built a pavilion for Northern Rhodesia in the style of the Zimbabwean ruins. Contrastingly, the architecture of Victoria Falls was built in a clean modernist style. In so doing the South African Union managed to portray Victoria Falls as part of the wealth of South Africa. Acquiring the territory of Zimbabwe meant that they could dissociate land wealth from the native people and attaches it to the Union.



Figure 7 Drawing of the Rhodesia Pavilion at the Empire Exhibition. Author unknown. (Source: The Cape Times Supplement, August 18, 1936).



Victoria Falls Pavilion where this giant waterfall will be realistically reproduced. Here 2,000 gallons of water per minute will pass over the falls and the march through the rain forest will be very realistic.

Victoria-Watervalle Paviljoen, waar hierdie reusagtige waterval natuurlikvoorgestel sal word. 2,000 gellings water per minuut sal oor die valle stroom en die wandeling deur die reën-woud baie realities sal wees.

An interesting view of some Swazi native huts in the Exhibition grounds, showing one of their finished houses and another one in the process of construction.

'n Interessante groep Swazis met een van hulle afgewerkte hutte en een wat in aanbou is.

THE CAPE HOUSE.

Here is seen one of the most remarkable collections of African antique furniture ever gathered together. South Africa has been combed for antiques illustrating the early culture of the mother province.

DIE KAAPSE HUIS.

Hier sal een van die merkwaardigste versamelings van Afrikaanse antieke meubels te sien wees wat nog ooit vertoon is. Suid-Afrika is afgesoek vir antikwiteite wat altyd groot belangstelling op Tentoonstellings geniet.

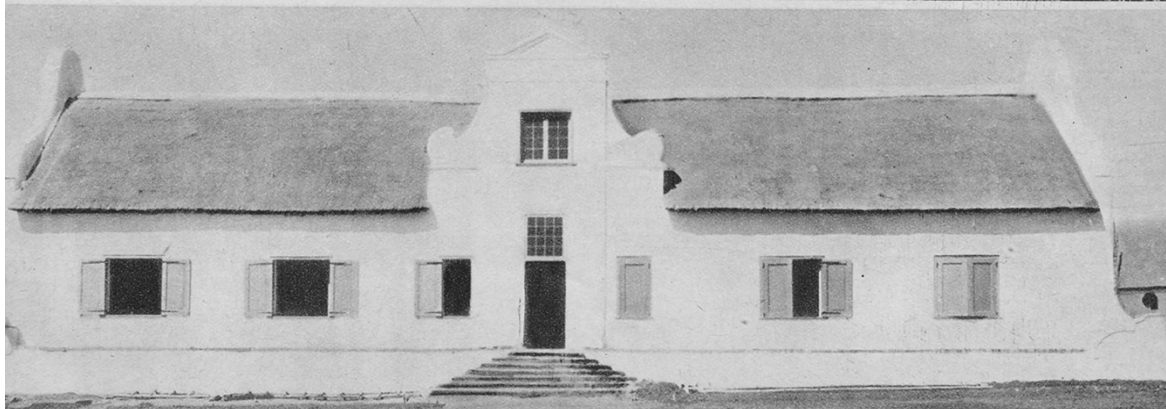


Figure 8 Constructing difference with the use of contrasting architecture. (Source: 1936 Empire exhibition official guide p32. Pictures courtesy of Vic Falls Power).

According to Patricia Morton in the book *Hybrid Modernities* (2000) “The colonial segregation principle was embodied by separate architectural languages for the colonies and the colonized nations.” On the one side of the Exhibitions representational divide (which was mostly situated on the left), pavilions that represented European and Afrikaans civilization were designed in the classicizing variations on the art deco/ cape townhouse style. On the other side, colonial pavilions were constructed in a specific native style that represented indigenous cultures. The contrast of the sophisticated, urban style of the former and the primitive style of the latter gave evidence of Europe’s civilization and the native’s savagery.

2.9 THE POLITICS OF ITS ARCHITECTURE

As the visitor travelled further down Voerspoed Laan pavilions 17-20 were positioned on the left hand side. This is apparent on the map as a single L-shaped building that housed the three dominions of Canada, New Zealand, Australia and the Colonial courts. The Canadian pavilion was advantageously situated at the show grounds. Is it now clear that the way in which the pavilions were placed along the grounds, was dependant on a system of hierarchy. This organised importance related to more than the positioning of countries according to the common wealth. It also depicted their relationship to the South African Union (see relationship between Canadian, United Kingdom, Bloemfontein and Union Government buildings at positions 20, 21 and 23 respectively). The Canadian pavilion covered an area of approximately 43 sq. meters. On the inside, the entire building was lit using skylights. From the map it is clear that its facade is one that also belonged to the characteristic art deco style of un-adornment and simple lines. One can find lengthy description of the way in which the interior of the hall had been decorated. These decorations included the use of gold, silver and gold poplin as drapery. Transparencies hung up on the wall, fruit and railway displays served to depict the wealth and the variety of resources of Canada. During the year 1935, Canadian Exports to the South Africa Union amounted to 2,436,737 pounds (Souvenir catalogue, Empire Exhibition 1936-37). According to the South African Union, it was by their monies that Canada found their place in the markets of the world. Therefore, it was by South African Union Government stipulation that the exhibits of the Canadian Pavilion focus on trade and resource made available to South Africa. This implied their dependency which was used to portray Canada in miniature to the South African Union. This example and others which have not been

discussed here are clear indicators that architecture is not only informed by the discourse and ideologies that govern it, but also that it in itself is an embodiment of power relations between people, nations and things.

The
CANADA, AUSTRALIA, AND
NEW ZEALAND PAVILION

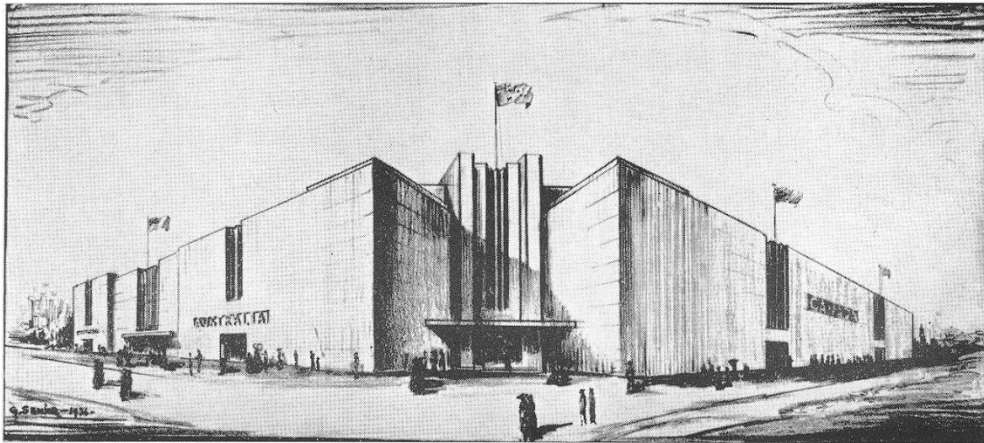


Figure 9: The Canada, Australia and New Zealand pavilion. Author unknown. (Source: 1936 empire exhibition SA Railways publicity brochure).

The Union Government building at position 23, was designed as a permanent structure and it too, was situated on a commanding site within the exhibition grounds with a total of 8 entrances that led into the building (Cape Times supplement, August 18 of 1936). By the end of 1934 a fusion government had formed between the Empire oriented South Africa Party and the United South African Nationalist Party. This unity between European and Boer was “born of a common desire to settle the constitutional relationships within the Empire and to pull South Africa out of economic crisis” (Davenport, 1978:218).



Figure 10 View of 1936 Union government pavilion as it faces Progress lane. Author unknown. (Source: 1936 Empire Exhibition South African railways catalogue. 1936).



Figure 11 View towards the 1936 Union government pavilion. Author unknown. (Source: 1936 Empire Exhibition South African railways catalogue. 1936).

Progress lane travelled up towards a recognizable symbol and landscape of modernity which was the Tower of Light shown at position 16 on the map (Robinson, 2003). The Tower of Light was built by the Electricity Supply Commission, Escom in celebration of the 1,119,242,946 units of electricity sold throughout the South African Union. The tower was a symbol for electricity and power and it has been said to have formed the basis for the layout of the rest of the show grounds (Robinson, 2003). The names 'Progress lane' and 'the Tower of Light' are indicative of the theme of **modernism** that ran throughout the Exhibition. At the top of progress lane, on either side of the tower of light, were positioned two additional permanent buildings (Heavy machinery Halls) at positions 24. Here the majority of the heavy machinery exhibits were housed.



Figure 12 Showing the Tower of Light building as it was at night. (Source: Museum Africa Collection PH2002/437, Empire Exhibition, 1936, Johannesburg buildings and Exhibits cited in Robinson, 2003).

2.10 OBJECTS AS SYMBOLS

The 'modern' was depicted to the audience by its juxtaposition with what is traditional. By placing these items or buildings close to one another, indicates their stark differences. The exhibition celebrated a culture of urban modernity and promoting white, and specifically Afrikaner, interests was high on the agenda. Afrikaner nationalist symbols which included an ox wagon and a model of the planned Boer memorial outside Pretoria formed part of the exhibition and were later included once again in the re-enactment of the Great Trek in 1938. They both receive prominent coverage while exhibiting the cultural diversity of a divided nation to itself. (Robinson, 2003: 767-769).

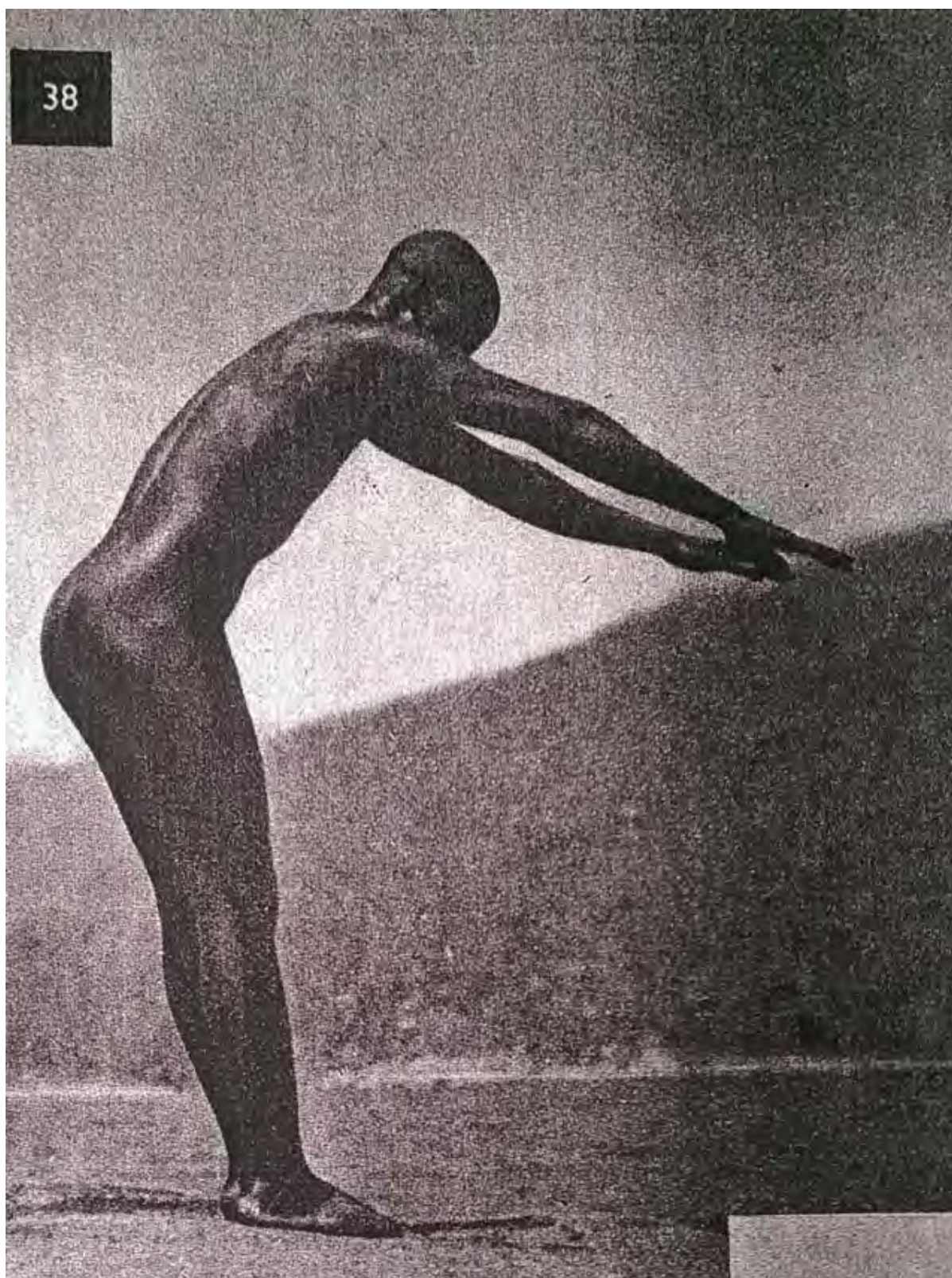


Figure 13 The human exhibition of an African man. (Source: The 1936-7 Empire Exhibition official guide p38).Caption read: "Boy Diving. A study in poise and natural grace. A sculptor's vision in the living form." Author unknown.

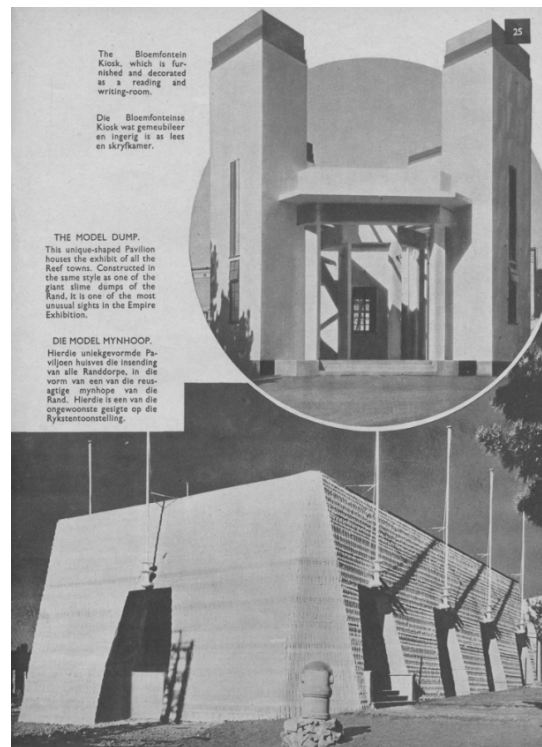


Figure 14 “Model dump” of the Reef Towns buildings juxtaposed with art deco style of the Bloemfontein Kiosk. Author unknown. (Source: 1936 Empire exhibition official guide p 25).

2.11 DEMOLITION, [RE] APPROPRIATION

Shortly after the Exhibition gates had closed, some of the buildings that were built for the Exhibition were demolished and this process of clearing up the show grounds was carried through mostly by native labour (Robinson, 2003). The rest of the buildings were purchased by the Witwatersrand Agricultural society (WAS) who ran the Rand Easter Show at Milner Park until 1984, this show was a completely separate entity which had established a trade/agricultural show (market) prior to the War of 1907.

Over the years a series of events allowed the University of Witwatersrand to acquire Milner Park into what has become the Wits Braamfontein West Campus. There are 8 buildings which were built for the Empire Exhibition that have survived the continuing development that has taken place on the Wits West Campus over the years. The Western province & Western Province Wine Industry pavilions (positions 14 & 15) which were intended as temporary structures remain at the bottom of West campus. There are now the premises for the Wits Club and Alumni Relations. Also still in existence is the old Union Government Building (position 23) which is now the First National Bank Building. The old Hall of South African

Industries (position 24) survives as the Commerce, Law and Management building. Adjacent to this is the Tower of light building (position 16) has retained its name and now serves as a familiar landmark and kiosk for many students and staff members. The Bien Donne restaurant designed by architect Bernard Cooke is today's D J du Plessis building (positions 68 & 37). During the exhibition this building housed an amusement park which contained Africa's first Ice Rink (positions 35-36). This is now the Wits Faculties and Services Building. The rest of Milner Park has made way for new buildings and parking facilities.



Figure 15 The Tower of Light as it stands on the west campus of the University of Witwatersrand. (Source: Author's own. January 2010).



Figure 16 Showgrounds of Johannesburg's 1936-7 Empire Exhibition. (Source: William Cullen Library Historical papers).



Figure 17 Map of the University of Witwatersrand west campus showing remaining buildings of The Empire Exhibition. Adapted from Google Earth Map, as created in May 2014

2.12 CONCLUSION

This chapter began with a brief history of colonialism and how it relates to South Africa. This historical praxis is by no means a final count; it stands in awe of the abundant wealth of knowledge that historians have afforded the topic of South African colonial history. The focus of this dissertation is that of architecture and the reference to colonial history was used as background knowledge to inform the reader of the context of the Empire Exhibition so that it may give clues as to how architecture assisted the colonial construction of space. Should it follow suite from the conviction of Mayor Colin c Frye as he states “When on 15th January, 1937, the fairy city created in Milner Park must eventually close its gates and disappear, it will have done so only in a material sense. Its moral and educational effect in South Africa will be permanent” (souvenir catalogue of the empire exhibition, 1936) then from these words it is clear that the justifications stated by the Empire in books and print media, stretched far beyond those of “celebrating nationalism” their very conception was fuelled by an ideology that sought to present its own values in the guise of celebratory impartiality.

CHAPTER 03 | LITERATURE REVIEW | THEORETICAL PRAXIS

3.0 INTRODUCTION

The following chapter of literature review discusses the theories and subsequent concepts that inform the dissertation. They have particular relevance to the preceding chapter of literature review, the lessons derived from both chapters of literature review will be concluded into common themes that will be used to analyse the precedent and case studies in the chapters to follow.

3.1 THEORIES

3.1.1 COLONIAL IDEOLOGY

The term Ideology originates from the philosophy of Karl Marx and it has been described by Donald Palmer in *Decoding Theoryspeak* as a term that references a type of political propaganda which is presented to a populous as fact “while at the same time, masking contradictions within the political system that it outs” (Ots, 2011:129). “An ideology is employed as the means by which a group can make sense of its 'reality' and through a specific agency, for example, language, education and religion; it validates itself and the group. Once cemented into a philosophy of knowledge or epistemology, the ideology relies on the mechanisms it has in place (such as institutions of law and social values) to function” (Althusser, 1984 cited Nyoni, 2006).



Figure 18: The cover of a 1936 Empire Exhibition pamphlet. Author unknown. (Source: Empire Exhibition publicity leaflet, 1936).

Colonial ideologies are no exception, as within such ideologies the role of the subject is constantly renegotiated between the contexts of self and other. For example, in the case of the coloniser and the colonised, both were subject to the ideology of colonialism, which created discourses in which dominance and control were inextricably linked to difference and othering. The colonisers compared the perceived differences of what and whom they were colonising and so, in this way, created various identities underpinned by colonial ideology (Nyoni, 2006).

These systems of ideas, assumptions and perceptions were based on a functioning hierarchical structure of dominance and difference, ownership and commodity (Kohn, 2014). However, as Helgersen suggests in agreement with Althusser, within colonial ideologies there are embedded a number of "processes" of practical and ideological adaptation" (Dirks 1992:27) which raise questions about the subject and its position located in opposition to an Other. Althusser surmises that the subject is constitutive of, and constituted by all ideologies.



Figure 19 Visitors to Durban court interior. Author unknown. (Source: 1936 Empire exhibition official guide p19).

3.1.2 ALTERITY

Early Greco-Roman societies have served as precedent for western ideologies of civilisation. By influencing both the practise of enforcing these ideologies associated with racial difference, such as law and judicial practices (Nyoni, 2006). “They have also influenced the selective processes supporting the establishment of these ideologies, for instance, schooling processes and the compartmentalisation of cognitive faculties, science and knowledge, culture and creed” (Nyoni.2006). The construction of difference arising from these practices has had an impact on western civilisation because languages, skin colour and cultures were linked to attributes of alterity.

Using the aforementioned assumptions of civilisation, the classification, status and colonisation of many of the groups of sub-Saharan Africa were determined and supported by these ideological codes of difference, which would in turn fuel a colonial ideology that denoted anything different as other, but more so, a commodity that could be owned (Nyoni ,2006).

3.1.3 POST COLONIAL THEORY

Post-colonial theory investigates and develops arguments with regards to the cultural and political impact of European conquest on colonised societies.

The prefix ‘post’ refers to after colonialism began instead of the point at which colonialism ended. This is because the cultural struggles between imperial and dominated societies continue in the present and were present long before the formalisation of European conquest.

Post-colonial theory addresses the struggle for colonised people to control self-representation i.e. telling their own histories and sharing the truths about their culture to the world. It is also concerned with the appropriation of dominant languages, discourses and forms of narrative, the struggles of representations of place, history, race and ethnicity and the struggle to present a local reality to a global audience.

Post-colonial theorists have also been able to draw attention to practices of representation which reproduce the logic of subordination that continues to exist even after former colonies

have gained their independence. Edward Said has contributed immensely to the field of post-colonial theory. In *Orientalism* (1995), Said applied Michel Foucault's technique of discourse analysis to the production of knowledge about the Middle East. The essence of Said's argument (1995) is that to know something is to have power over it, and conversely, to have power is to be able to know the world in your own terms. When this 'something' is a whole region of the world, in which dozens of ethnicities, nationalities and languages are gathered under the unauthentic category 'the Orient', then the link between that knowledge and the power it confirms becomes profoundly important. The discourse of Orientalism becomes the frame within which the West knows the Orient, and this discourse determines both popular and academic representations of indigenous people.

3.2 CONCEPTS

3.2.1 CATAGORICAL SPACE

French philosopher Michel Foucault was concerned with examining the past as a way of understanding the present. According to Foucault, there was no essential order or meaning of things which meant that everything simply needed to be judged according to a framework of knowledge which was forever changing. Foucault referred to the broad changes in the way in which people view the world as *epistemes* or periodizations of knowledge which are similar to Thomas Kuhn's 'paradigms' (Leach, 1997). History, for Foucault, had to be understood according to the *epistemes* and discourses of the past. It was through a 'genealogical' analysis of the past that we would inevitably gain some insight into the way in which the present had been 'produced' (Leach, 1997).

The question of space is central to Foucault's thinking, and his work therefore has a special relevance to architecture. His treatment of this matter reflects shifts in his broader intellectual developments. The essay 'Of Other Spaces: Utopias and Heterotopias', for example, belongs to Foucault's early structuralist phase. Here Foucault is concerned with space as an institutionalised demarcation of structures of power (Leach, 1997). In other words, space is viewed as a structure or construct of power and its distribution from one space next to another, is the architectural or built reality of the institution itself. The discussion of Bentham's panopticon, by contrast, belongs to a transitional phase when Foucault was becoming increasingly preoccupied with the exercise of power in its more

diffuse forms. According to Foucault the guarantee of freedom is freedom.’ Architectural form, according to Foucault, cannot in itself address such questions, although it could produce ‘positive effects’ when the ‘liberating intentions of the architect’ coincide with ‘the real practice of people in the exercise of their freedom’ (Foucault cited in Leach 1997:330). This means that it is not the building itself which controls the power, but the power differential between those who control and those who are controlled. The efficient layout of the architecture is merely supporting the exercise of this power. This is crucial insight, offered by Foucault which helps us to understand the capacity of architecture to influence human behaviour (Leach, 1997).

3.2.2 MUSEUM AS MACHINE

The museum as an institution emerged as an establishment that represented the cultural superiority of Empire, creating “new bases for regional and national identity and for unity” (Kaplan, 1999: 41). In this way, museums became more refined in their definition as units that collected with the intention of providing information and knowledge for the public, as well as to preserve and document this knowledge. The industrial revolution caused an exponential growth in scientific interest, exploration and knowledge (Sagasti, 2004: 10), aiding in the assertion of Empire as a powerful entity.

Merquior takes up Foucault’s perception of the archive as “a machine generating social - as opposed to linguistic - meaning” (Merquior, 1985: 81). This system of classification is a means of asserting power, enabling “the submission of bodies through the control of ideas” (Merquior, 1985: 90). Museums employ these methods of archiving and classification, thus contributing to already established power dynamics that reflect the opposition between of the dominant and the subservient, the coloniser and the colonised.

The 19th century exhibited a museum architecture that aimed to make a symbolic statement that was either civic or educational. The turning point of the architecture of museums in the 19th century was due to The Great Exhibition of 1851, held in Hyde Park London. The growing significance of these exhibitions (explained in previous chapters) influenced the architecture of the time to produce buildings that were flexibility, temporary and adaptable (Mc Lean, 1997). Being flexible and adaptable meant museums were contributing to society by being

more accessible to a wider audience. This made Government realize the potential of museums to exude social utility and control. Museums had the power to educate and instil civilization and promote National pride (McLean, 1997:12). The history of museum architecture illustrates a shift from monument to instrument with postmodernism straddling between the two (Pevsner, 1970).

3.2.3 RESOUNDING MEMORY

A clear understanding of the distinction between memory and history is vital when discussing cultural memory theory. Memory and history, although being two very different concepts, rely on each other to exist (Nora 1989). Without memory, history has nothing to base its information on, and without history, memory would have no way of being recorded. Essentially, memories are the events that we actually experienced and we remember, albeit in our own ways, while histories are subjective representations of what historians believe is crucial to remember. History is simply representation while memory is more accurately classified by Nora as "life".

Memory is a neurological capacity that all human beings possess. This capacity varies in degree from person to person. Memory can be loosely defined as the cognitive process used to recall and retain past experiences, and explains the persistence of the past to exist in the present reference. Remembering and memory retention is often triggered out of necessity, whether emotional or physical. The needs, emotions, goals and subjectivities of a person have a direct impact on his or her recollections (Sippel, 2010).

Philosopher Siegfried Schmidt (2008:193) maintains that all remembering needs an occasion and that it has to be selective. Remembering is something that is often unintentionally done; the smell of a flower or the sound of a gunshot can trigger certain memories to rise to the surface of our subconscious whether we want them to or not. Recollection is the intentional remembering of something, for example, during an exam a person will actively engage their memory to recall the things that they know. Since memory is a by-product of a neurological response to certain situations that occur individually to each person; this reaction constitutes personal memory.

Personal memory is not a solely singular experience as it is largely determined by the social circumstances in which we find ourselves. "According to Halbwachs, any memories capable of being formed, retained, or articulated by an individual are always a function of socially constituted forms, narratives, and relations" (Crewe 1999:75). Halbwachs maintains that memory is a function of social life and that we recall and limit our memories in relation to society. He argues that the recollection of our memories is a response to certain social interactions or settings (Halbwachs quoted in Zehfuss 2007:68).

3.2.4 Nations share memory: Halbwachs' *cadres sociaux de fa memoire*

In Halbwachs' theory of *cadres sociaux de fa memoire* (social frameworks of memory) "he articulated the idea that individual memories are inherently shaped and will often be triggered by socio-cultural contexts, or frameworks" (Erl 2008:8). He not only argued that memories are shaped by socialisation but he also believed that memories are specifically triggered by certain social situations. No memory is without a social context; since almost everything we do is influenced by our social environment, it would make sense that everything we remember is socially determined.

While memory is constructed within a social sphere, it is also an individual phenomenon. No two people have identical memories; everyone remembers things in his or her own way. All experiences have the potential to be stored in a person's memory. However, as mentioned above, what is remembered and what is forgotten is dependent on the individual and the circumstances. Social memory functions not only as a living record of a group's history but also as a way for people to understand the world they live in.

One of the most frequently used key concepts of cultural memory studies is called *memoire collective* (collective memory). Collective memory, coined by Halbwachs in the 1920s is a form of memory that no longer just belongs to one person; it is a memory or series of memories that is shared by a group of people, big or small. Collective memory is not in itself, eternal but can often span over many generations as it is not only contained in the lifespan of one individual.

This type of memory is often instilled in a national entity, or in the groups and institutions such as: schools, universities, and even churches reinforce the national collective memory.

These memories are as much part of the group's identity as the individual's; they often enable people to share a sense of heritage and commonality with people they have never met. For example, South African collective memory is vastly different from American collective memory. Each culture has its own history that translates into its own collective memory which describes, the memory of nations, the memory of historical events, and even the memory of the traumatised.

In a way, collective memory can even be seen as a form of social conditioning. Bell (2006:2) refers to collective memory as perceptions of the past which are shared by a number of people, it shapes the stories that groups of people tell about themselves, linking past present and future in a simplified narrative.

3.2.5 The concretisation of memory: Pierre Nora's *lieux de memoire*

The collective memory of a nation is very often represented through the memorials and monuments that it chooses to erect. The choice of subject matter memorialised within cultural institutions is as indicative of the national collective memory as the subject matter that is actively left out of these institutions. Many of the memorials or monuments that house this collective memory are what Pierre Nora (1989) refers to as *lieux de memoire* (sites or realms of memory). These are spaces that are intricately connected to certain memories. They are the spaces where these memories and histories are inscribed into a building or memorial, or simply just an area of land. Nora (1989:7) describes them as the locations where cultural or collective memory crystallises and secretes itself.

Monuments and memorials are usually the sites of choice for sites of memory; they are, however, not limited to these kinds of structures. This is because memory itself will never have tangible properties, although representations of memory can be fixed onto physical objects in order to evoke recollections from viewers faced with the object. Museums and memorials function on a similar principle; they are themselves not specifically sites of memory or even memory objects but they have become places where memory resides, places where people are able to access their own memories or even the memories of others. They have been tasked with the responsibility of ensuring the transmission of knowledge and memories to the future generations.

Museums are not only responsible for the continuation of memory within their narratives; they are also responsible for the legitimisation of memory. Museums were traditionally spaces reserved for the informative pleasure of the upper class and the exhibits were generally limited to the representation of history in the form of physical artefacts; this bestowed them with an uncontested air of truth that remains to this day. When the memories and knowledge start to fade in the minds of the people who only 'experienced' them through the museums and memorials that kept them alive then they start to become irrelevant.

3.3 CONCLUSION

The objective of this chapter was to investigate a few key theories that impact upon the memorialisation of history in cultural institutions which are tasked with the promotion of positive ideologies within countries recovering from social or political conflict.

Both chapters of literature review have collected the necessary information with regards to historical, theoretical and conceptual background in order to access the precedent and case study chapters to follow. Through the use of this literature review certain themes were earmarked as playing a vital role in forming an understanding of how colonial ideology affects the built environment, these themes are listed below:

- Theme 1 : Exhibition and the art of Display**
- Theme 2 : Confronting Ideology**
- Theme 3 : Fostering positive collective memory**

CHAPTER 04 | PRECEDENT AND CASE STUDIES

4 INTRODUCTION

This chapter presents the precedent studies that inform the dissertation. The researcher will try to substantiate on the theories founded in the literature review, in the hope to find existing built evidence of where such theories/themes take place. The study uses three precedent studies namely; The Royal museum of Central Africa- Belgium , The Jewish Museum- Berlin and lastly, The Museum of Broken relationships- Croatia.

4.1 THE ROYAL MUSUEM OF CENTRL AFRICA, TERVUREN, BELGIUM



Figure 20 Ariel View of The Royal museum of Central Africa which is situated in Tervuren, Belgium. (Source: Author's own, adapted from a Google Earth map as sourced in May 2014).

HISTORICAL AND CULTURAL SIGNIFICANCE

The Royal Museum for Central Africa (Tervuren Museum) in Belgium was built in 1897-1898 under the instruction of King Leopold II. When the Scramble for Africa began King Leopold II of Belgium became obsessed with owning his own colony (Draper, 2008). In 1885, the Berlin Conference had divided Africa between opposing European forces, granting Leopold the Congo, and on 29 May, Leopold finally realised his dream and declared himself Sovereign King

of his own private empire, État Indépendant du Congo (Congo Free State). King Leopold II ordered the construction of extensive greenhouses filled with lush, tropical vegetation and brought Congolese animals to the Belgian zoos. In 1897 Leopold shipped 267 men, women and children from Congo Free State to Brussels for the world fair. Huge spectacle was made of these indigenous people, who were installed in three villages ranging from “uncivilised” to “civilised”. They were displayed in several “genuine” situations, such as going about domestic chores with pots and wooden spoons, even being made to canoe around a pond, arousing delight in European spectators (Draper, 2008). What is specifically important to this dissertation is that this fair took place on the grounds of what is now the Royal Museum for Central Africa, and out of those showgrounds grew a museum which many have viewed as fraught with colonialist propaganda. The museum’s collection was mainly acquired between 1885 and 1960. The mapping and description of the world was a responsibility of colonial governments, which employed scientists, linguists, and other scholars to carry out the tasks of recording, collecting, and preserving knowledge and artefacts. Archaeology and anthropology flourished in the context of nineteenth-century imperialist ventures.



Figure 21 The Royal museum of Central Africa. Author: Jo Van de Vijver. (Source: www.brusselsmuseums.be).

Recovering the artefacts of antiquity was an undertaking financed by imperialism and carried out by European archaeologists, who employed “native” guides and workers, but gained fame and wealth for themselves from the artefacts they unearthed. Through their observations and study of other peoples and cultures, European anthropologists heightened the popular awareness of cultural differences and often presented other cultures as museum pieces, unchanging and passive, in contrast to the dynamism of European culture (Groucher et al, 1998 cited BWH, 2004:4).



Figure 22 Inside the Royal Museum. Author unknown. (Source:www.brusselsmuseums.be).

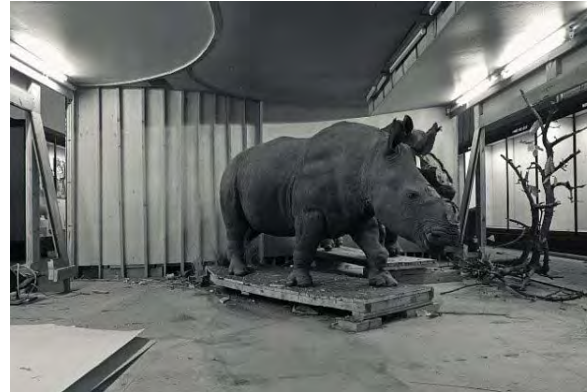


Figure 23 Collecting objects and cultures. Author unknown. (Source:www.brusselsmuseums.be).

EXHIBITION AND THE ART OF DISPLAY

Upon arriving at the museum (and after paying an entrance fee) “the visitor is handed a map which is used to navigate through the spaces. A striking plaster sculpture entitled “The Leopardman” by Paul Wissaert” forms part of the value-laden pieces showcased at the museum (Draper 2008:42). In this sculpture, a murderer disguised as a leopard is poised to kill a sleeping comrade (Draper, 2008). This object, although artistic, is not a historical artefact and is subjective in many ways. The cultural artefacts themselves are grouped according to “strict rules of classification” (Verswijver *et al* 1995: 15) which are “one style- one ethnic group” (*ibid.*). Very little information is presented about the objects on display, except to indicate their use in their original setting. This arrangement constitutes the display of objects in the category of what Catalini refers to as “artistic display”, that is “exhibits that have prioritized the artistic nature of the items, while subordinating their religious, [cultural and historical] nature” (Catalini: 71).



Figure 24 Precession towards the RMCA. Author unknown. (Source:www.brusselsmuseums.be).



Figure 25 Interior of RMCA showing black natives displayed at the feet on Gold figures above. Author unknown. (Source:www.brusselsmuseums.be)

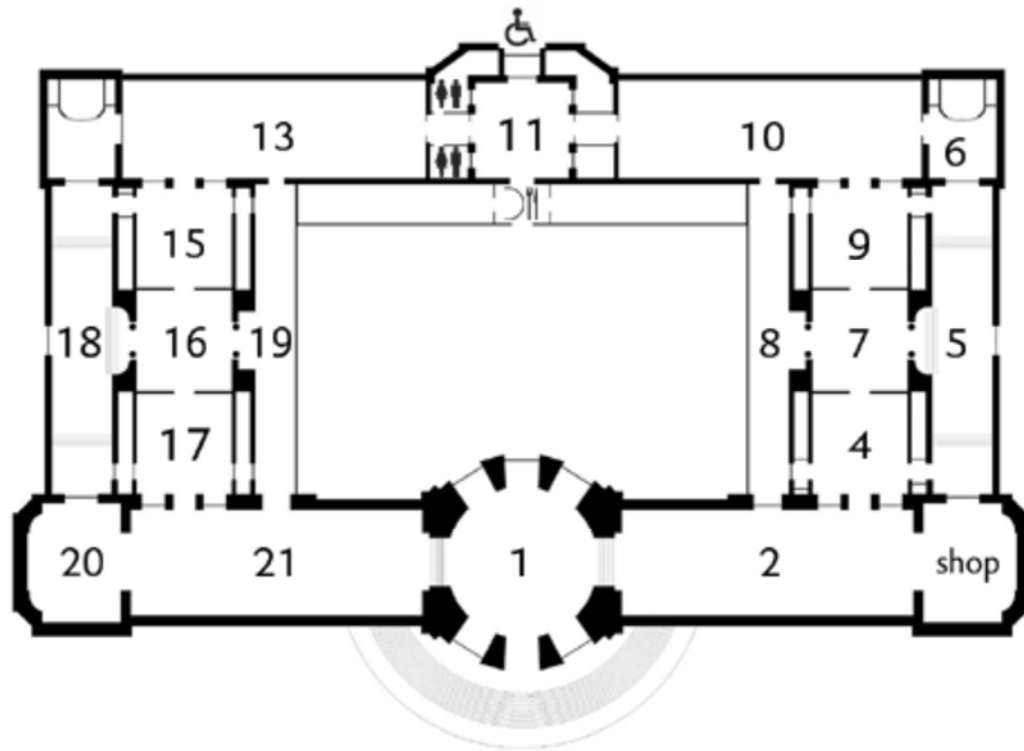


Figure 26 Floor plan of the RMCA

(Source: http://www.africamuseum.be/museum/permanent/museum/permanent/index_html).

1. Rotunda
2. Central African Ethnography
3. Museum Shop
4. The Art Room
5. Temporary exhibition Knock on Wood!
6. Temporary exhibitions gallery
7. H.M. Stanley
8. Memorial Gallery
9. Congo. The Colonial Era
10. Agriculture & Forest Economy
11. Hall / Cafeteria
13. Zoological Dioramas 1
15. Birds
16. Fish, Amphibians and Reptiles
17. Insects and Invertebrates
18. Temporary exhibit Headdresses
19. Prehistory and Archaeology
20. Zoological Dioramas 2
21. Comparative Ethnography

The entrance hall to the museum (position 1 on the plan) is littered with sculptures, some depicting various interpretations of African people, while others are more symbolic. One such sculpture is entitled “Belgium Brings Civilization to Congo”, by Arsene Matton which was commissioned by the Ministry of Colonies between 1910 and 1922 for one of the niches in the rotunda of the RMCA building (www.africamuseum.be). Matton’s sculpture illustrates a maternal figure with her arms around two naked, childlike figures. This symbolic object holds greater meaning insofar as it depicts Eurocentric notions of Africa, which portray African people as “passive and helpless beings in need of missionary care and protection” (Rich 1990: 12 cited in Draper, 2008).

The permanent exhibition: *Congo. The Colonial Era* is one of the most popular exhibits housed in the museum. In order for visitors to reach the exhibit, they are required to navigate their way through the entrance hall, into the exhibit on Central African Ethnography, continuing into either the Memorial Gallery or the Art Room, finding themselves in the H.M Stanley section which opens into the section where *Congo the Colonial Era* is housed. According to the ground floor plan, these are positions 1, 2, 8, 4, 7 & 9 respectively. By the time, the visitor has reached the main Exhibit, they would have received a curator driven understanding of the Congolese and his influencing historical trajectories. Visitors who have no first hand contact with Africa have no grounds on which to question the representation of African people presented to them by the museum and through the exertion of power, blurred knowledge and classification the museum acts as a machine for misrepresentation. Objects and the art used to display them are fuelled by the ideologies that inform them. Here too, the representation of Congolese people as “Other”, are strongly linked to the colonial notions of commodification of people and of things.

CONFRONTING IDEOLOGY

The Royal Museum for Central Africa preserves the belief that it was not the colonization that made Congo into the war zone that it is today, but rather “untimely independence”. Edward Said identifies total independence as a “nationalist fiction” (Said, 1994: 19). Colonialism has ended for the most part, but imperialism “lingers where it has always been, in a kind of general cultural sphere as well as in specific political, ideological, economic, and social practices” (Said, 1994: 9). The point that he makes about the continuity and discontinuity of

previously colonised nations is that they will never be completely free of the effects of colonization. This often leads to a continuation of the violence, even after independence, as subsequent leaders mimic the aggressive regime that preceded their rule.

The exhibition is designed to open the lines of communication and present a platform for debate. However, by not finding an appropriate solution to resolve propaganda techniques previously employed during Leopold's reign, the impact of the new exhibition is lessened considerably by the time the visitor has left the building. Pre-existing misconceptions overpower new ways of thinking, and the exhibition falls short of challenging these misconceptions sufficiently. The exhibition also excludes any depiction of contemporary life in the Congo (Draper, 2008). The Congo remains frozen in a past that ended at the point of its independence. Nothing is said of the fact that the new leader was executed shortly afterwards, nothing is said of the political turmoil that prevails (Draper, 2008). The lasting impression of The Royal Museum for Central Africa is one of unequal power relations. This imbalance is also highlighted by other writing on the RMCA (Morrison 2006 and Lionet 2004). The Congolese people are depicted as static and non-progressive barbarians whom Belgium rescued from their perceived suffering. There is a sense that the museum is attempting to apologize on Belgium's behalf without admitting to the true brutality of the past (Draper, 2008). By this admission, the museum might have the opportunity to change contemporary perceptions of the Congo, and provide a discursive platform from which to stem.



Figure 27 The display of elephant tusks and other archeological objects. Author unknown. (Source:www.brusselsmuseums.be).



Figure 28 Stuffed animals on display. Author unknown. (Source:www.brusselsmuseums.be)

SUMMARY

What the literature review has shown, especially in the field of memory and memorialisation, is that nations, do share simultaneous acts of remembering and forgetting, that this remembering is an individual's own experience and therefore, will have differing accounts. However, should the site of struggle, continue to be held in a commemorative fashion, as is the case at the Royal Museum of Central Africa, then the acts of those who perpetuate the representations, build the foundation of collective memory from which its individuals base their national identities. It is in this way that Architects need to acknowledge the ideological narratives which form part of buildings such as this. It is from this realisation that the researcher aims to view the architecture of museums as an active contributor to the dialogue between exhibition and viewer, insofar as the architecture itself would embody its own meaning and render it no longer, a vestige of colonialism. This precedent perpetuates the perceptions founded in colonial ideology and fails at confronting them.

4.2 THE JEWISH MUSEUM, BERLIN



Figure 29 Aerial view of the Jewish Museum, Berlin. (Source: Google Earth, May 2014).

HISTORICAL AND CULTURAL SIGNIIFICANCE

The Jewish Museum Berlin opened to the public in 2001. It exhibits the social, political and cultural history of the Jews in Germany from the 4th century to the present. The museum explicitly presents and integrates, for the first time in post-war Germany, the repercussions of the Holocaust (SDL, date unknown).

The building design was created a year before the Berlin Wall came down and was based on three concepts that formed the museum's foundation: first, the impossibility of understanding the history of Berlin without understanding the enormous intellectual, economic and cultural contribution made by the Jewish citizens of Berlin, second, the necessity to integrate physically and spiritually the meaning of the Holocaust into the consciousness and memory of the city of Berlin. Third, that only through the acknowledgement and incorporation of this erasure and void of Jewish life in Berlin, can the history of Berlin and Europe have a humane future



Figure 30 Partial external view of The Jewish museum. Author Unknown. (Source: e-architect.co.uk).

EXHIBITION AND THE ART OF DISPLAY

The spaces within the museum are constructed as open narratives. The intention is create spaces where the museum goer may gain insight into the collection and to better understand the importance if the Jewish Department to the museum itself. (Bredt, n.d, 169).



Figure 31 Conceptual model of The Jewish museum. Author: Daniel Libeskind - Jewish museum - Berlin, Germany – 1990. (Source:www.archimodels.info).



Figure 32 Inside The Jewish museum. Author and source unknown.



Figure 33 The Jewish museum as it sits next to the Berlin museum. Author Bitter Bredt. (Source: Studio Daniel Libeskind).



Figure 34 View towards the Garden of Exile showing 49 concrete columns which create a planted canopy above. Author Bitter Bredt. (Source: Studio Daniel Libeskind).

The intention within the space is to present the museum collection as an entity separate from the viewers 'own preconceptions. The architecture of the building contributes to the experience by the way in which it is formed. By using the oblique angles in the walls and odd geometries within the spaces themselves, the viewer is defamiliarised from their everyday shapes, objects and historical chronologies, which in turn causes them to view these relations within the Jewish and German departments as though for the first time.



Figure 35 The memory void room of the Jewish museum. Photograph: Alamay (source: www.theguardian.com).



Figure 36 Interior spaces; The Jewish museum. Author: Bitter Bredt. (Source: Studio Daniel Libeskind).

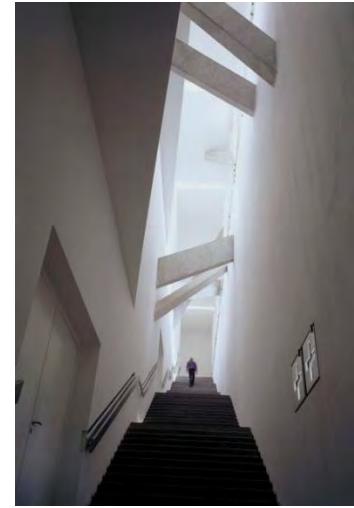


Figure 37 Ascending Stairs from Subterranean Axes to Permanent Exhibition. Author Bitter Bredt. (Source: Studio Daniel Libeskind).

The interior of the building is thus interrupted by smaller, individual structures, shells housing the voids running throughout the structure, each painted graphite-black. They completely alter any sense of continuity or narrative flow and suggest instead architectural, spatial, and thematic gaps in the presentation of Jewish history in Berlin. The absence of Berlin's Jews, as embodied by these voids, is meant to haunt any retrospective presentation of their past here. Moreover, curators of both permanent and temporary exhibitions will be reminded not to use these voids as "natural" boundaries or walls in their exhibition, or as markers within their exhibition narratives. Instead, Libeskind hopes that the curators will design exhibitions that integrate these voids into any story being told, so that when mounted, the exhibition narrative is interrupted wherever a void happens to intersect it. Libeskind hopes that the walls of the voids facing the exhibition walls will thus remain untouched, unusable, outside of healing and suturing narrative.

CONFRONTING IDEOLOGY

Museum archives are generally hidden from the main gallery spaces, which implies that everything contained in the exhibition is the extent of the museums' whole collection (Young, 2000:19). By placing architectural "voids" throughout the museum, Libeskind has tried to puncture this museological illusion. The voids are representative of a mask for all that is

missing, for the great absence of life that has made it necessary to present the elements as artefacts from people and a time gone by. The voids are intended to make a profound sense that much more is missing here than can ever be shown. As Bendt (n.d, 169) has aptly noted, it was the destruction itself that caused the collection to come into being. Otherwise, these objects would all be part of living, breathing homes—unavailable as museum objects. This is, then, an aggressively anti-redemptory design, built literally around an absence of meaning in history, an absence of the people who would have given meaning to their history. “If modern architecture has embodied the attempt to erase the traces of history from its forms, postmodern architecture like Libeskind’s would make the traces of history its infrastructure, the voids of lost civilizations literally part of the building’s foundation, now haunted by history, even emblematic of it. The architecture of what Libeskind calls “decomposition” derives its power not from a sense of unity but from what Vidler has called the “intimation of the fragmentary (sic) and the broken.” (Vidler, n.d 70, cited in 2000:19) Rather than suggesting wholeness and mending, salvation or redemption, such forms represent the breach itself, the ongoing need for *tikun haolam* (mending the world) and its impossibility” (Young, 2000:19).



Figure 38 The Subterranean Axes, photo Jens Ziehe,
© Jewish Museum Berlin
cited: studentfolio.brighton.ac.uk

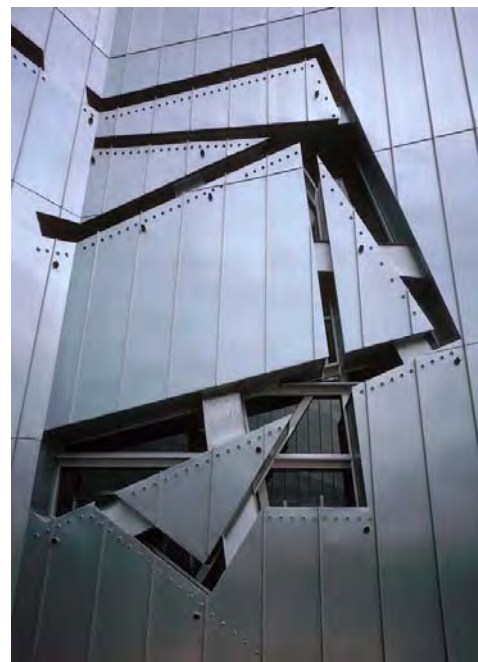


Figure 39 Etching of the building facade. Author Bitter
Bredt. (Source: Studio Daniel Libeskind).

4.3 THE MUSEUM OF BROKEN RELATIONSHIPS, ZAGREB CROATIA



Figure 40 Aerial map showing position of Museum of Broken relationships, Zagreb Croatia. (Source: Google Earth, May 2014).

HISTORICAL AND CULTURAL SIGNIFICANCE

The Balkan region is known for its historical climate of turbulent social relations; thus, public spaces that consecrate shared experiences of grief and loss are frequent. One such space, however, has experienced astonishing growth in its fame and popularity as a renowned cultural landmark and also as a significant Croatian cultural export.

EXHIBITION AND THE ART OF DISPLAY

The Museum's collection consists of objects donated to the Museum by former lovers for whom they are meaningful because of their association with past relationships. Thus, the Museum comes into existence only through such contingent, unstructured, unsystematic, spontaneous personal donations. Many curators across the world disapprove of such acquisition and display of the exhibits and label it as "crowd-sourcing," on account of its perceived contempt for carefully conceptualized and displayed exhibition (Benceković, 2014). However, it is not the objects themselves, but people's stories and experiences behind them, which is the essential idea behind the exhibition. The Museum of Broken Relationships

blurs the boundaries between production and reception, creating and viewing. The past lovers are not just the exhibitors; they are also the exhibits, as well as the viewers, thus claiming a threefold authority over the Museum space. Indeed, as Gramsci (1992) suggested, people are “organic intellectuals” with a capacity to modify a current conception of the world (1992:199–203). By assuming ownership over the Museum’s content, past lovers generate an extra-structural space that is by the people, for the people, and about the people.

CONFRONTING IDEOLOGY

The Museum of Broken Relationships was established in 2006 and is filled with unremarkable everyday objects donated by lovers who associate them with their past relationships. The value of these objects is not necessarily utilitarian nor aesthetic, but symbolic: they represent the emotions of remorse and pain that is caused by the ending of love relationships.

Although bearing the word ‘museum’ in its title, The Museum of Broken Relationships is an art concept, it has not been declared as a museum as its very nature, goes against the structured systems of archival, education, exhibition to storage space ratios etc. which govern the way in which museum institutions are based all around the world. The museum also doesn’t point towards any architecturally relevant lessons for the researcher. However, the researcher is interested by the way in which the museum confronts the stereotypical and philosophical ‘boxes’ in which museums are classified, in such a way that the museum begins to establish a popularity amongst differing viewers, who are bound together by their individual yet collective experiences. The museum proceeds from the assumption that objects possess integrated fields - ‘holograms’ of memories and emotions - and intends with its layout to create a space of ‘secure memory’ or ‘protected remembrance’ in order to preserve the material and nonmaterial heritage of broken relationships (Edwards, Gosden, and Phillips 2006:4 & Benceković, 2014).



Figure 41 View of entrance to MOBR. (Source: <http://secretdalmatia.wordpress.com/2011/11/04/museum-of-broken-relationships-zagreb/> Cited May 2014).



Figure 42 A visitor looks at articles which are displayed at the MOBR installed at the CentQuatre exhibition hall in Paris.



Figure 43 Exhibition entitled Rage and Fury. (Source: <http://arts.glossom.com/2012/04/13/on-display-museum-of-broken-relationships/>).

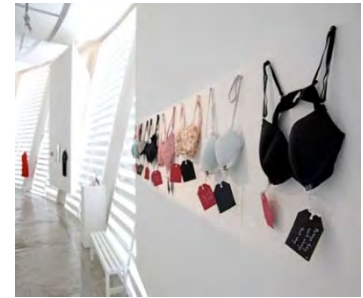


Figure 44 Everyday objects with similar meanings. (Source: <http://www.thetravelwow.com/2013/01/08/museum-of-broken-relationships/>).

Equally important is the space of the Museum which constitutes a configurative framework for displayed the exhibits. Placing the exhibition within the space of a museum conveys a significant meaning in itself: By virtue of museums being not just physical, but also conceptual spaces... “The medium is the message” (McLuhan 1964:7), it both shapes our perception of the message, and is in itself a message. The museum spaces influence the way the exhibition is organized and perceived, what is more, they describe and portray the very people who authored it (Edwards, Gosden, and Philipps 2006:254). Following that logic, the way objects are displayed in the museum reflects the collective memories and beliefs about love held by

the donors and visitors. The value ascribed to the objects is indicated through the display of items as focal points within the space.



Figure 45 Building users at the MOBR. (Source: <http://secretdalmatia.wordpress.com/2011/11/04/museum-of-broken-relationships-zagreb/>). Cited May 2014



Figure 46 Objects on display are submitted by ordinary people and through shared experience, are associated with the collective memory of others. (Source: <http://secretdalmatia.wordpress.com/2011/11/04/museum-of-broken-relationships-zagreb/> Cited May 2014).

FOSTERING POSITIVE COLLECTIVE MEMORY

The museum is a space which institutionalizes the compassionate relationships between the once secure and loved, and the now rejected, broken-hearted souls. While gazing at and identifying with the exhibits and their narratives, visitors form mental images of the objects' former owners, thus, founding a basis of their ensuing connectedness (Benceković, 2014). Grotowski (1975) suggests; "artists' goals are not to teach others but to learn with them about their existence" (1975:212). This introspection that visitors go through heals modern human beings by placing them within existential communities that challenge the normative (Turner 1982:118). Indeed, audiences complete the artwork by ascribing it particular meaning.

Transformation of the normative becomes possible as the Museum's partakers do not merely reproduce the social memory. On the contrary, imagined shared identities, collective memories and beliefs about love, as represented by the exhibits, serve as a foundation upon which exhibitors and visitors may challenge the very nature of love as a fundamental human condition (Benceković, 2014).

Exhibits and their accompanying narratives are the expression of many social anxieties and a modern emotional need for renewal of a sense of selfhood, as well as the relationships we have with others which is especially relevant to communities which aim to rework their social and cultural climates to suite “post-independent” or democratic states.



Figure 47 Bad memories eraser.
(Source:http://www.tripadvisor.com/LocationPhotoDirectLink-g294454-d1929841-i35771196-Museum_of_Broken_Relationships-Zagreb.html).



Figure 48 A broken art piece at the MOBR.
(Source:<http://38.media.tumblr.com/>).

To accept each other’s shortcomings and to perhaps, understand the complex situations that cause people and countries to go to war, to strip each other of our inherent rights, because we have led ourselves to be convinced by our right. Here, within the walls of this unexpected and quirky ‘Museum’ people become deeply immersed in and absorbed by other people’s stories. People actively question and challenge the decadence of modern human relationships, and seek to find that true substance of humanity—rich and meaningful affectionate relationships with others (Benceković, 2014). This is not just a personal quest, it is a collectively authored reflection on reality, as well as a co-production of new social norms that extend beyond the Museum’s space and impact the ways people relate to each other.

SUMMARY

The Royal museum grew out of the 1897 World Fair held in Brussels. Here we see that by the concretisation of memory, through the act of memorialisation (museum) the colonial narratives that inform the architecture of Exhibition grounds can in fact continue to transcend generations, and by the act of indoctrinating these narratives to visitors, over time, perceptions of backward barbaric African cultures is perpetuated in the collective memory of

a populous. The Jewish Museum in Berlin has described the profound ways in which space can form a counter discourse to the tragedy of the Holocaust, thereby relying on its architecture to construct new narratives. Lastly, the museum of Broken relationships in Zagreb, Croatia challenges the notion of museum by taking a participatory approach to its collection. In so doing, it appeals to the shared memory of whole communities to offer a museum that fosters a positive collective memory and is culturally appealing.

4.4 MUSEUM AFRICA, 121 BREE STREET, JOHANNESBURG



Figure 49 Aerial map showing WITS University west campus in relation to Wits Art Museum and Museum Africa. Authors own. Adapted from Google Earth map, May 2014.

Figure 49 above shows the location of four key areas. The first is shaded in brown, it depicts the extent of both the East and West campuses of Wits University in the present day. The second is a red outline in the North- West corner of the image, it shows the edge of the Empire Exhibition as it was in 1936. The Wits Art Museum is situated on the edge of the Wits University East Campus, facing Braamfontein and the Central Business District. At the bottom of the image and beyond the railway reserve, is the position of Museum Africa. Both the case studies: Museum Africa and Wits Art Museum are situated within the Braamfontein and

Newtown cultural arcs. They are shown here in relation to the history that they seek to display to their local and global communities.



Figure 50 Aerial view showing position of Museum Africa in the Newtown Precinct. Authors own. Adapted from Google Earth map, May 2014.

HISTORICAL AND CULTURAL SIGNIFICANCE

Museum Africa has been selected as a case study because it is a well-established government owned museum of ethnological history in the Johannesburg region. It contains artefacts, paintings, photographs, musical instruments and archaeological collections which are collected mainly from Southern Africa. The building itself was renovated into a museum from what used to be Johannesburg's old main fruit and vegetable market and the collections which used to belong to the Africana Museum, Workers Museum, Bamberg Museum of Fashion and the Bensusan Museum of Photography were incorporated into the museum in roughly 1993.

"In the 1970s Newtown, and particularly The Market Theatre and The Federated Union of Black Artists (FUBA), played a significant part in South Africa's history and its struggle to afford the majority of its citizens access to arts experiences and training" (Bandwagon to Brandwagon, studying the shift, n.d). The researchers interest in Museum Africa has been

shared by other authors such as Sara Byala (2013) who describes the story of Museum Africa and confirms it as the embodiment of one of the most dynamic and fraught stories of colonialism and post colonialism. Byala depicts the Museum's life spanning the eras before, during, and after apartheid and in so doing, sheds new light not only on racism and its institutionalization in South Africa but also on the problems facing any museum that is charged with navigating colonial history from a postcolonial perspective (<http://www.apc.uct.ac.za/researchers>).



Figure 51 entrance to Museum Africa photographed from Mary Fitzgerald square. Authors own. May 2014

EXHIBITION AND THE ART OF DISPLAY

The old market building was made up of four walls which enclosed a large open space. When the building was renovated into a museum, circulation was added to the main space to create three levels of exhibition. The main circulation is in the form of a wide ramp connecting all three levels. The ramp is used as a device to depict to the viewer the chronology of South African colonial history from the period 1840 to present day. The museum employs methods of exhibition that rely heavily of the juxtapositions of technologies and ethnicities using time as a measure of showcasing progression.

Tony Bennett (1988) speaks of the 'Exhibitionary complex' in which the difference between the Empire state and South Africa was represented to an international audience through "the lenses of ethnography, science and museology, [it] drew on a series of tropes including

evolutionary narratives, hierarchising exhibits according to their relative assigned importance, often juxtaposing the old and the new...”



Figure 52 View toward the main space. Ramps are situated all around and exhibition halls are accessible through the use of the ramps. Authors' own. May 2014



Figure 53 The Exhibitionary Complex: A science laboratory is built adjacent a Zulu hut. Authors own. May 2014



Figure 54 The comparison of ethnicities through the use time. Authors own. May 2014

CONFRONTING IDEOLOGY

It is clear that landscapes have the capacity to encompass cultural, political, social and economic meanings. The built environment is inextricably linked to these connotations since architecture has the ability to sum up in one space people, places and cultures. Not only is space an integral part of postmodern entertainment landscapes but it was also a component of colonialism that inflected landscapes in accordance with colonial narratives (van Eeden, 2004).

Colonial ideologies and therefore, perceptions are maintained by exhibitions such as this, that propagate previous eras in which notions of hierarchy amongst people are present. Museum Africa draws, on many occasions, a comparison between the traditional and the modern. This comparison results in the repeated connotation that the traditional and indigenous cultural practices of South Africans belonged to a primitive anachronistic culture (Robinson, 2003).

4.5 WITS ART MUSEUM, CORNER JORISSEN & BERTHA STREET, BRAAMFONTEIN, JOHANNESBURG

Architects: Nina Cohen & Fiona Garson

HISTORICAL SIGNIFICANCE

The Wits Art Museum (WAM) has been in existence at the corner of Jorissen and Bertha streets for 2 short years. It was born out of the Gertrude Posel Gallery which for 30 years operated in the Senate House of Wits University. From 1992 the lower gallery was reserved for the display of items from the classical African collection in a series of exhibitions of longer duration (www.wits.ac.za/witsartmuseum). In 2003 due to the demand from the University for the space occupied in Senate House and coupled with the inadequacy of the Gallery for exhibition and storage purposes the Gertrude Posel Gallery was closed (www.wits.ac.za/witsartmuseum). The decision to build a new museum on the corner of Jorissen and Bertha streets dates back to 2004 and it was made possible in early 2012 when WAM opened its doors to the public.



Figure 55 Aerial view of Wits Art museum corner of Jorissen and Bertha streets. Authors own. Adapted from Google Earth map, May 2014.



Figure 56 University Corner building during the existence of the Shell garage. (Source: http://www.wits.ac.za/aboutwits/witstoday/capitalprojects/projects/3122/wits_art_museum.html)



Figure 497 University Corner building after the construction of the WAM. Author and source unknown.

CONFRONTING IDEOLOGY

Figure 55 is an aerial view of Wits Art Museum. It shows a brown shaded area which is a portion of the Wits University East Campus. The building comprises four existing floors of a building that was previously known as University Corner, along with the basements of the two adjoining buildings to create the necessary spatial requirements. Primary research conducted at the museum, with 23 respondents confirms that the edges of the university, in their attempt to provide security from the outside, cause the university to be viewed as closed off and removed from its surrounding context. The design of the building diffuses this perception through the use of an exciting museum forecourt and clear glass storefront which folds away to open its doors to the city.



Figure 58 University Corner (Source: <http://able.wiki.up.ac.za/index.php/File:Jes11.jpg>).



Figure 59 WAM signage and branding. Authors own. May 2014



Figure 60 WAM sits comfortably at the corner of Jorissen and Bertha Streets. Authors own. May 2014

4.6 CONCLUSION

Wits Art Museum is the contemporary response to collections of a historical and artistic African nature, whereas MA is a relatively older response to similar holdings. WAM positions itself as an African art museum and therefore, the focus of their collections its artistic relevance. However, the origins of their holdings make it difficult for the museum to separate its artistic intention from its historical relevance. It may prove true that MA is challenged on the opposite end of the spectrum; although the museum was reworked and re-launched in 1994, its collections are historically based and struggle to free themselves from their colonial linkages, which make the museum far less relevant in the contemporary post-colonial setting.

CHAPTER 05 | ANALYSIS & DISCUSSION

5 INTRODUCTION

In order to successfully complete the research, the researcher has engaged in both primary and secondary data collection. Since the aim of the study moves beyond the Empire Exhibition and tries to gauge the resulting implicated colonial ideology within contemporary museological practice; a qualitative approach to data collection was used. It is described under chapter 1 of the dissertation.

5.1 ANALYSIS AND FINDINGS

Theme 1: Exhibition and the art of Display

The evolution of international exhibitions occurred slowly for almost a century before the first recognisable exhibition was staged in 1851. During these beginning stages, and in tandem with the industrial revolution, institutions were formed in France and in Britain and were tasked with the aim of promoting the principal of display. Display, in the first instance was significant as a device to enhance trade. It would serve the promotion of new technology, the education of the middle classes and for the elaboration of a particular political stance. These institutions had the full support of their respective governments, and as early establishers of the art of exhibition, attempted to establish a system of presentation, that was void of any real precedents of a similar nature.

They invented a way of showcasing manufactured objects so as to render them meaningful beyond themselves. The invention is twofold. Firstly, it lies in the invention of an exhibition as a cultural phenomenon worth restaging. More importantly, in the assumption and therefore attachment of value to the process of manufacture and to those who have displayed the skill of manufacture.

Foucault (2002) speaks of a discourse as a body of knowledge and practise that is distributed across a social field. Social discourses like ideologies, are capable of normalising, excluding, including and therefore, regulating what can and cannot be said or, what can and cannot be done. In other words discourses establish as well as reflect on those cultural, political or social practices which set the tone for what becomes socially acceptable. Discourses are linguistic and their ability to affect the objectivity of an audience parallels itself with the idea of socially

embedded language games presented by Ludwig Wittgenstein in *Philosophical Investigations*, 1972 (Noble, 2008).

To illustrate this important point in architectural terms Jonathan Noble (2008), considers the conversation that occurs between an architect and her/his client. The architect and the client sit to discuss the making of a new house. The requirements in terms of square metres, the accommodation of particular rooms, spaces and functions, the situation thereof, and the manner in which these spaces and functions are distributed, form a large part of the conversation between the two people.

It therefore follows that buildings are always produced through the discussions and practices that inform their making. However, architecture is also produced, in a more intellectual sense, by histories and theories that inform our understanding of it (Noble, 2008). It is not the case, therefore, that architecture merely exists in some objective sense prior to the interpretations of language and practise, but rather, it is interpretive discourses that produce the significance we associate with the architectural object.

Therein is the pivotal foundation onto which the power of display and hence exhibition lie. The value of something begins in the mind of a particular people and flows into the discourse surrounding that particular item. It may not be able to establish itself as valuable to another; however through the discourse surrounding its value, people are able to attach value to it.

The researcher suggests that that through the collisions of the African and the British during South Africa's colonial era and through the establishment of a colonial racial order, that the relationships among these two very different people, resulted in antagonist, sympathetic, indifferent, superior and inferior discourses, in their formulation. The researcher further suggests that these discourses existed among the organisers of the exhibition and through their inherent and/or developed racial reservations, approached the representation of the African-Other and hence the architecture used to display this position, in a way that indoctrinated, throughout the exhibition, colonial ideology and perception.

Museums are objects that hold objects, which in turn hold meaning and the museum performs as a direct reflection of the socio-politic environments in which it finds itself. However, should the museum lose the power to reinvent itself along with the pace of its

environment, it becomes decontextualized and by virtue of its out datedness, makes architectural and historical and artistic statements about a time gone by...A victim to its own ideologies.

“Our collection is not balanced, during the time of the Acquisitions Budget, there were curators going onto the field, collecting pieces...they didn’t collect...the collections didn’t balance. Quick answer: 75% of our collection is colonial or white and then 25 % is black, and that Black is not documented well enough. You will know the origins of plate done by the V.O.C and it will give a name and a surname of the person, but then a drum will be made by a Venda, there is no person named Venda”- Expert Mtshiza pers comm, May 2014

In the case of South Africa, accounts of its’ Colonial past which are not captured accurately, fail to display the full extent of our heritage. Museums are therefore constantly under pressure to prevent these misconceptions. If traditional Western perspectives are adopted, in contemporary museological practise, displays of African material culture are likely to perpetuate the colonial ideals of adaptation, adoption and appropriation. African artefacts could thus continue to be used to represent and reinforce the colonial perceptions of Africa as ‘Other’. South Africa is a multicultural society, claiming eleven national languages and respective culture groups. It is therefore important to represent all of these communities in the museum system as a whole if a complete picture of our country and our heritage is to be reflected (Dubin, 1999).

“The only difference with this one is something hollow about it. Museums engulf you, I don’t know if that is a ploy for the work to consume you, I don’t know if you are consumed in the space or if you are consumed in the artwork” – Expert Mdlele pers comm, May 2014.

Theme 2: Confronting Ideology

Ideologies function as understanding and positions shared by a group. Seldom is the formulation of an ideology consciously present in an individual’s thought processes (Nyoni, 2006), but the ideology and the ways in which it is deployed can structure the ways in which an individual’s thought processes operate and so influence their behaviour (Kohn, 2014). If this is so then “...ideologies may be succinctly described as the social representations shared by members of a group (van Dijk, 1998: 8).

Ideologies surrounding Western traditions, such as language, culture and museum practice have generated the historical tendency to view Africa from a distance. This tendency establishes all things African as foreign or 'Other' (Said, 1995), often through categorization, labelling and archiving (Draper, 2011). Since the museum functions as a social institution which is dedicated to the collection and archiving of objects which have been identified as culturally significant and worthy of conservation (Dubin, 1999), museums therefore, act as repositories of knowledge. They need to be concerned with educating the public (Hooper-Greenhill, 1994: 4). This education process is too often approached as the transmission of facts to the passive viewer (1994: 16). If a possible subtext or accompanying narrative, be it historical, cultural or geographical, is not taken into account, any negative connotations that may underlie the display in question interfere with the audience's ability to construct an accurate perception of the culture to which the artefact originally belonged (Draper, 2011:4).

As Althusser describes; "ideology represents the imaginary relationship of individuals to their real conditions of existence" (1984: 36). This implies that although perceptions of the real exist within the mind of an individual, the means by which the reality is defined is based on an imaginary perception. Perceptions are representations to the mind in the form of an idea or image and it is these very images that are important to the development of identity (Soanes, 2004).

Which leads us to question the means by which the ideology succeeds as a truth. 'Truth' and the perceptions of 'truth' become even more significant when their link to ideology and representation is understood in terms of collective memory.

Theme 3: Fostering positive collective memory

Since collective memory is a form of memory that no longer belongs to one person; it is a memory or series of memories that is shared by a group of people (Mendels, 2007). This type of memory is often instilled in a national entity, or in groups such as: schools, universities, and even churches. Memory itself will never have tangible properties, although representations of memory can be fixed onto physical objects in order to evoke recollections from viewers faced with the object.

“We do believe that art is not just about recreational entertainment, we think it has the power to change people’s lives and the opportunity to learn more about our collective heritages is a really important driver, it equips us to meet the challenges of the new democracy” – Expert Charlton, pers comm, May 2015.

Museums and memorials function on a similar principle; they are themselves not specifically sites of memory or even memory objects but they have become places where memory resides, places where people are able to access their own memories or even the memories of others. They have been tasked with the responsibility of ensuring the transmission of knowledge and memories to the future generations. Memorials, museums, and monuments do face limitations regarding the continuation of memory for an extended period of time. Mendels (2007: 12) argues that the physical representations of experience and memory embodied in a society or group of individuals become ineffectual once the generation that created them begins to loosen its grip on the representations. When the memories and knowledge start to fade in the minds of the people who only 'experienced' them through the museums and memorials that kept them alive, then they start to become irrelevant.

“The WAM café grew immensely popular but most of those visitors aren’t coming inside the museum. There is a cross over and part of what our challenge is to identify that space as an art space not just coffee shop space. It was too hard to raise the funds for this building, to get it approved and developed and built, to hand over only to coffee. It’s got to be an art space. We do have a number of installations and event that take place here to claim it as an art space” - Expert Charlton, pers comm, May 2015.

Museums are not only responsible for the continuation of memory within their narratives; they are also responsible for the legitimisation of memory. This means that if a museum does not grow out of a historical site or it is not a memorial site itself, it will struggle even further to appeal to the collective memory of a place and within its people. The theoretical praxis has shown that collective memory is associated with lived experience and without the initial meaning ascribed to it, it is difficult for the building or the spaces within it to supplement existing narratives between the audience and the museum collection.

The mechanisms used in the Museum of Broken Relationships allow, through the submission of objects, for people to ascribe meaning and therefore a relationship with the place, in this way subsequent visits to the museum are guaranteed because the museum goer claims the space as their own. By relying on the human ability to relate to one another within the space create, builds and fosters a positive collective memory.

Since the human subject is discursively constituted: we are the body of knowledge and the nexus of practices that make up our everyday lives (Noble 2008:74). Likewise the marginalised subject is her subjugated discourse. The marginalised subject is her subjugated body of knowledge and practice (Foucault 1980). The culturally dominated undergo a paradoxical oppression, in that they are marked out as stereotypes and at the same time rendered invisible. The stereotypes confine them to a nature which is often attached in some way to their bodies and in most cases their race, which thus cannot be easily denied. These stereotypes permeate the society fully and at some point become unnoticed and uncontested (Young, 1990).

This has clear implications for the meanings attributed to social representations and museum space because individuals and groups can and do identify themselves in stories, films, artworks and architecture. We must study the political implications of these representations in order to see which forms of subjectivity are dominant and which have been denied. In doing so, an important question emerges in the post-apartheid era as to how African identities and narratives should gain expression in architecture – especially so, given the fact that virtually all our theory, history and modalities of practice issues from the architectural discourses of the West (Noble 2008).

CHAPTER 06 | RECOMMENDATIONS AND CONCLUSION

6.1 OVERVIEW

The literature review has been presented in two chapters the first is a historical praxis and the second a theoretical praxis. In order to understand the two together, the following needs to be applied. The historical praxis pertains to the actual history of the formation of South Africa and its relationship to the British Empire. It further describes the Empire Exhibition which was built with the objective of displaying that history. Through the use of the map of the exhibition grounds a clear description of the buildings, and their relationship to each other on the landscape has been clarified. The history which is depicted by the exhibition differs from that of the historical praxis. Not in its version of the facts, but rather in its representation of the facts in order to confuse the truth and to affect the mind of the audience.

This chapter has been discussed under the following headings: Theories: Colonial Ideology, Alterity, Post-colonial theory and the Concepts: Categorical Space, Museum as machine and Resounding Memory. The relationship between colonial ideology, alterity and post-colonial theory is complex and real. Ideology drives the elements of society that are accepted as normal and ideal by the majority. Colonial ideology extends this system by attaching it to the commodification of people and land wealth. Since alterity is the associated with racial difference, the colonial narrative further classifies and justifies what is seen to be normal according to race. Two opposites are formed, the systematic, order of the coloniser accumulates wealth through the process of privatisation and control and the indigenous civilisation is depicted as backward because the scientific structures of mathematics, written language, etc. are unable to qualify that the indigenous culture does actually live according to their own, valid system. Postcolonial theory advocates the need for former colonies to express themselves. Not only as a global correction in retrospect but in order to regain power over ones expression and in order to appropriate the false normality. Under the discussion of categorical space, it is clear that architecture has an important role to play in the exercise of power in the way that it conveys and categorises information. The exhibit itself was created through the submission of certain western discourses and the misrepresentation of African discourses.

The Empire Exhibition in its ability to draw an audience of 2000 000 people from various parts of the world, and the enquiry as to whether or not their experience both individual and collective survives as a national identity depends greatly on the museum and its ability to concretise memory. A crucial feature of museum buildings in their ability to act as machines that qualify and display history.

2.2 MEASURING THE AIMS AND OBJECTIVES

The aim of the study was to ascertain the prevalence of colonial ideology within contemporary museological practise. The Empire exhibition of 1936 was used as the basis from which to understand how colonial ideology constructs the built environment and therefore the ideological narratives that continue to inform contemporary post-colonial museological settings. The researched attempted to correlate information from varying sources such as newspaper, historical papers, brochures etc. and hopes to have included enough information to act as a worthy reference material. The design proposal will be structured in accordance to the recommendations described below.

2.3 CONFIRMING THE ASSUMPTIONS

In answering the question as to how the Empire Exhibition of 1936 created perceptions of the Union of South Africa and its indigenous people; architecture was used in the following ways:

- *Architecture of difference*- the built form, its special arrangements, architectural language and textures is depicted in the exhibition grounds in stark difference to that of the western dominions, and is discussed fully in the historical praxis.
- *The showgrounds*- The landscape was habitually framed to show the indigenous cultures in miniature to the colony.

The aspects of collective memory were used to answer the question as to whether perceptions founded on ideological narratives survive as personal and a national identity. The research shows that colonial ideologies, do in fact have the potential to exists over a number of generations they, for the basis from which we understand ourselves and others within a given environment. Since collective memory may be shared by nations, ideology is deeply linked to the way in which a nation, or specific people belonging to it are viewed and represented. As both the case and precedent study of the Royal Museum of Central Africa

and Museum Africa show, Colonial Ideology continues to exist as the narrative of contemporary museological practise. Recommendations as to how a museum of South African colonial history depict, in its built form a more accurate truth about our heritage are listed below.

2.4 RECOMMENDATIONS

In order to address the question of how African identities and narratives should gain expression in architecture and more especially with the urban environment the following may be applied:

Relationship to the land: The fundamental instrument of colonialism was to impose an imported way of relating and occupying the land. The imported way was one fuelled by the need to privatise land for the accumulation of wealth and to put in place restricted access to the land that had never existed before. The Empire Exhibition and Museum Africa in their architecture and spatial arrangement, represent the imported way of occupying the land. They are examples of exerted ownership, governance, privatisation, exploitation and commodification of people and the land. The building should be driven by the original way that indigenous people occupied the land. Returning the land to its original owners by allowing their stories to be told across it. By designing with the following in mind;

- *infinite continuous landscape,*
- *loosely defined paths,*
- *Simple forms and natural robust materials*

Architecture automatically challenges the narrative of colonial ideology as the psychological aspects of demarcation and adaptation are removed.

Challenging the narrative: The proposed building is made up of four parts, central to this is the museum itself. The museum display portion is further driven by three ideas, Transcribe/Interpret/ Rescript. A museum such as this is not only relevant to the general discourse surrounding post-colonial museums, it is unique in its intention to unveil truths about South African colonial history that were misconstrued by approaches within the Empire exhibition and Museum Africa. Therefore its built form should be representative of this, with

replicating previous injustices. The recommendation to challenge the narrative by transcribing, interpreting and rescripting is suggested below:

- *Transcribe:* The building should be the physical reconstruction of the Empire Exhibition buildings according to their spatial relationship to each other.
- *Interpret:* Each portion of the building that is a physical reconstruction, should be interpreted in terms of its ideological narrative and placed relative to other parts using three methods of museum massing: expansion/ building extension/ new building.
- *Rescript:* Previous colonial narratives should be rescripted through the reprogramming and appropriation of space.

By including both old and new forms within the building, the resultant architecture creates an unbiased amalgamation between the coloniser and the colonised. This is essential as it prevents colonial ideologies from being replaced with other ideologies. The objective is not to erase history or to assume a position greater than that of another.

Spatial Equality: Alludes to the fact that the building should be a building for all individuals who can identify with South African colonial history. That within the space, everyone is equal.

- *Equal Use:* The building should achieve relatively equal use of all building functions on the ground level. Public and Private Spaces are separated in the vertical direction.
- *Space should be used not only to exhibit but to share everyday stories in the context of past and future experiences.*
- *Acknowledging the culturally imperialised:* the building should create spaces that challenge the demeaning human showcases contained in the Empire Exhibition of 1936.
- *Participatory Space:* The building should include a participatory portion of the museum in which individuals may display their own work and ascribe to it and the building their own collective memory.

2.5 CONCLUSION

The architecture and spatial arrangement of the Empire Exhibition, was driven by colonial ideology which created perceptions of backward indigenous people, juxtaposed against the progressive British settler. This perception continues today as the narrative of South African museums and the way in which they portray South African colonial history. The researcher has proved the hypothesis and offered specific and practical recommendations that may inform the design of a contemporary museum of South African ideology that creates an unbiased built environment where South Africa's' colonial history may be told.

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I APPENDICES

Annexure 1

CONSENT FORM

IDEOLOGY AND THE MAKING OF BUILT FORM: A Proposed Museum of South African Colonial History.

Principal Researcher:

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Purpose of the Study: As part of the requirements for the Master of Architecture (M.Arch) at UKZN, I have to carry out a research study. The study is trying to analyse what perceptions of the Union of South Africa the British Colony succeeded in creating during the empire exhibition of 1936? Which of those perceptions of the Republic of South Africa are still held by locals and visitors alike? And how can learning the truth about our heritage help to get rid of those perceptions and allow us to be better informed about each other's histories and cultures?

Background: You are being invited to take part in this research study. Before you decide to participate in this study, it is important that you understand why the research is being done and what it will involve. Please take the time to read the following information carefully. Please ask the researcher if there is anything that is not clear or if you need more information.

What will the study involve? Your expected time commitment for this study is: 30-45

minutes. The study will consist of an interview in which your personal opinions and/or experiences of South African colonial history and museums will be questioned. There will also be a few simple points that refer to apartheid history that you may be questioned on. The extent of which is entirely up to you and what you are comfortable sharing. The interview will be recorded using a digital Dictaphone.

Risks: The risks of this study are minimal. These risks are similar to those you experience when disclosing work-related information to others. The topics in the survey may upset some respondents. You may decline to answer any or all questions and you may terminate your involvement at any time if you choose. As the questions may upset you and in order to make you feel the most comfortable...you may request that the researcher only takes notes during the interview instead of recording it. However, this may increase the duration of the interview.

Benefits: There will be no direct benefit to you for your participation in this study.

Alternative Procedures: If you do not want to be in the study, you may choose not to participate and leave your answers blank.

Confidentiality:

Please do not convey any identifying information during your interview. Your responses will be anonymous.

Every effort will be made by the researcher to preserve your confidentiality including doing the following:

- Assigning code names/numbers for participants that will be used on all researcher notes and documents.
- Notes, interview transcriptions, and transcribed notes and any other identifying participant information will be kept in a locked file cabinet in the personal possession of the researcher. When no longer necessary for research, all materials will be destroyed,

- The researcher and the members of the researcher's committee will review the researcher's collected data. Information from this research will be used solely for the purpose of this study and any publications that may result from this study. Any final publication will contain the names of the public figures that have consented to participate in this study (unless a public figure participant has requested anonymity): all other participants involved in this study will not be identified and their anonymity will be maintained
- Each participant has the opportunity to obtain a transcribed copy of their interview. Participants should tell the researcher if a copy of the interview is desired.
- Participant data will be kept confidential except in cases where the researcher is legally obligated to report specific incidents. These incidents include, but may not be limited to, incidents of abuse and suicide risk.

Person to Contact: Should you have any questions about the research or any related matters, please contact the researcher at sinethembabb@gmail.com or 073 *** ****

Voluntary Participation: Your participation in this study is voluntary. It is up to you to decide whether or not to take part. If you do decide to take part in this study, you will be asked to sign a consent form. Upon signing this form, you are still free to withdraw at any time and without giving a reason. You are free to not answer any particular question or questions if you choose. This will not affect the relationship you have with the researcher.

Unforeseeable Risks: There may be risks that are not anticipated. However every effort will be made to minimize any risks.

Costs to Subject: There are no costs to you for your participation in this study

Compensation: There is no monetary compensation to you for your participation in this study.

CONSENT

I..... (Full names of participant) hereby confirm that I understand the contents of this document and the nature of the research project, and I consent to participating in the research project and to the interview to be recorded.

I understand that I am at liberty to withdraw from the project at any time, should I so desire.

.....

SIGNATURE OF PARTICIPANT

DATE

Annexure 2

IDEOLOGY AND THE MAKING OF BUILT FORM: A CONTEMPORARY MUSEUM OF SOUTH AFRICAN COLONIAL HISTORY

Case Study Interview Schedule for Wits Staff members with relevance to the Empire Exhibition of 1936, Johannesburg.

Name of Organisation: _____

Name of Respondent: _____ (Optional)

The questions below were intended to serve as guidelines for interviews. There were variations based on the nature of the project.

Research Question	Literature Review	Survey Question(s)
How did The Empire Exhibition of 1936 create perceptions of the Union of South Africa and its indigenous people?	Historical Praxis	3, 4, 7,
To what extent does colonial ideology continue to exist as narrative in contemporary museological practise?	Theoretical & Life Praxis	5,6 & 7
What role does the museum play in the mobilization of cultural knowledge	Life Praxis	6
What is the heritage policy of Wits University as it pertains to the Empire Exhibition	Historical Praxis	5
	Survey Question	
	1. Please may I ask your name and which background you come from? 1.1 What is your role in this establishment?	
	2. How long have you worked at Wits University? 2.1 If for a long period, how do you view the development of new buildings in the West Campus of Wits University?	
	3. What is your understanding of the Empire Exhibition of 1936, held at Milner Park?	

	<p>4 Are you interested in the colonial history of South Africa? What is your perception thereof?</p> <p>4.1 Do you believe that there exists a similarity or sense of continuity/ resemblance when comparing the phenomenon of colonialism and that of apartheid?</p> <p>4.2 In your opinion can the study of history teach us how to/ how not to approach the future? How so?</p>
	<p>5 What are your comments on the colonial built heritage of the buildings that exist on Wits University grounds?</p> <p>5.1 Can you give some information on Wits heritage strategy applied by Wits PMD in terms of the conservation its buildings?</p>
	<p>6 Have you ever visited the Wits Art Museum or Museum Africa in new town?</p> <p>6.1 If so, please describe one experience of both that has stood out for you?</p> <p>6.2 In your opinion, what is the role of museums in the context of South African history?</p> <p>6.3 Do you believe that the architecture of these museums has transformed the precinct?</p> <p>6.4 How have you seen the status of Braamfontein and/or Newtown change in the last five years?</p> <p>6.5 Do you think that both Museum Africa and WAM are successful at conveying history to those who are unfamiliar with it? Whether it is through the use of art or archaeological objects?</p>
	<p>7 What is your big idea for South Africa? An idea that acknowledges our history but ensures progress for the upcoming 20 years?</p>

Annexure 3

IDEOLOGY AND THE MAKING OF BUILT FORM: A CONTEMPORARY MUSEUM OF SOUTH AFRICAN COLONIAL HISTORY

Case Study Interview Schedule for Museum Organisation Staff: Wits Art Museum and Museum Africa

Name of Organisation: _____

Name of Respondent: _____ (Optional)

The questions below were intended to serve as guidelines for interviews. There were variations based on the nature of the project.

Research Question	Literature Review	Survey Question(s)
How did The Empire Exhibition of 1936 create perceptions of the Union of South Africa and its indigenous people?	Historical Praxis	2, 4, 7,
What role does the museum play in the mobilization of cultural knowledge	Life Praxis	4, 5, 6, 7, 9, 10,
To what extent does colonial ideology continue to exist as narrative in contemporary museological practise?	Theoretical & Life Praxis	2, 3, 5, 6 & 7
What practical elements implicate the building and hence your work?	See Precedent and case studies	3, 8
	Survey Question	
	1. Can you describe the project (museum) and the role that you play in it?	
	2. Who visits your museum? Do any similar characteristics stand out, for example a specific age group? Does one gender appear to frequent more than the other does? 2.1 Have visitors, either directly or indirectly, spoken to you about the reasons why they are visiting the museum? If so, what kind of reasons do they give? 2.2 Do you feel that some are attracted to certain exhibits? If so, which one?	
	3. Can you talk about the motivations behind the museum? 3.1 What role does the location of the WAM play in the visitor motivation?	

	<p>3.2 What in your opinion was the biggest contributor to the decision to locate the museum in these new premises?</p> <p>3.3 How was this decision influenced by broader social-cultural-political conditions?</p> <p>3.4 Who were the major sponsors?</p>
	<p>4. How would you characterize the outcomes envisaged for your work?</p> <p>4.1 What, in your view, are some of the major impacts of the project? What would you like its impact to be?</p>
	<p>5. What role does heritage affiliation or cultural identity play in visitation to the museum?</p> <p>5.1 What roles do education and remembrance play in attracting visitors to the Museum?</p>
	<p>6. In what ways does the WAM ensure education, interaction and discussion among its visitors?</p>
	<p>7. Do you believe museums have the power to mobilise certain discourses within society? If so, how do you feel this museum has achieved this?</p>
	<p>8. In your opinion in what way has the architecture of the museum transformed the space and this portion of the Braamfontein precinct?</p>
	<p>9. Which specific cultures/ collections have been represented in your work?</p> <p>9.1 When visitors come away from this museum experience, do you think that they learn more about these cultures?</p> <p>9.2 How did you decide on the particular media formats that are used in your collections?</p>
	<p>10. How did the project engage the use of archival records?</p> <p>10.1 Which archives and archival collections contributed to your research?</p> <p>10.2 How were they used in the final production?</p> <p>10.3 What influenced your selection of archival materials?</p> <p>10.4 Did you view these archival sources as authoritative?</p> <p>10.5 Or did you have to find ways of verifying the information contained in archival sources?</p> <p>10.6 Based on the previous two questions, did you have to re-interpret archival sources? If so, can you describe the process for doing this?</p>
	<p>11. To what extent has the project created its own archive?</p>

	<p>11.1 What is its current status, and what is envisaged for its long-term management and preservation?</p> <p>11.2 Are there issues that might restrict its accessibility and use in the future?</p> <p>11.3 Do you think that there might be any particular expectations from those who contributed to the archive?</p>
	<p>12. Does the museum house any artefacts from the Empire Exhibition of 1936? If so, which ones.</p> <p>12.1 How has the dialogue of these artefacts been negotiated?</p> <p>12.2 Does the museum foresee including more items from this source?</p>
	<p>13. Is there anything else that you would like to add?</p>

Annexure 4

IDEOLOGY AND THE MAKING OF BUILT FORM: A CONTEMPORARY MUSEUM OF SOUTH AFRICAN COLONIAL HISTORY

Case Study Interview Schedule for Businesses/ Organisations surrounding the Museum and Building Users (WAM, Braamfontein and Museum Africa, Newtown)

Name of Organisation: _____

Name of Respondent: _____ (Optional)

The questions below were intended to serve as guidelines for interviews. There were variations based on the nature of the project.

Research Question	Literature Review	Survey Question(s)
How did The Empire Exhibition of 1936 create perceptions of the Union of South Africa and its indigenous people?	Historical Praxis	9, 10, 11, 12, 13
What role does the museum play in the mobilization of cultural knowledge	Life Praxis	6, 7, & 8
To what extent does colonial ideology continue to exist as narrative in contemporary museological practise?	Theoretical & Life Praxis	3, 5, 6 & 7
What possible perceptions do museums hold within society?	Life Praxis	2, 4, 5
Survey Question		
	1. Please may I ask your name and which background you come from? 1.1 What is your role in this establishment?	
	2. How long have you worked in the Braamfontein area? 2.1 If for a short period, What motivated your move here/ 2.2 If for a long period, how have you seen the status of Braamfontein change in the last five years?	
	3. Have you ever visited the WAM? 3.1 If so, tell me about your first experience there, how did you feel?	

	<p>3.2 What is your opinion of the relationship of the museum and its surrounds?</p> <p>3.3 Tell me about life in/ business in Braamfontein; has the presence of the museum had any significant impact on your life/ your business thus far? How?</p> <p>3.4 What would a museum such as this bring to the benefit of your everyday life/ business that would excite you?</p>
	<p>4. Do you believe that the architecture of the museum has transformed the place/ precinct?</p>
	<p>5. What in your perception is the role of museums in the context of South African history?</p> <p>5.1 What in your opinion is the role of museum or memorialisation of South African history sites or struggle sites?</p> <p>5.2 Do you think that this history should be told to tourists and children?</p> <p>5.3 How should this history be told and whose history should be told?</p>
	<p>6. Have you ever visited Museum Africa in new town?</p> <p>7. Do you think that both Museum Africa and WAM are successful at conveying history to those who are unfamiliar with it?</p>
	<p>8. Has an experience of any museum that you have ever visited caused you to view situations, people or histories differently?</p>
	<p>9. Have you ever heard of the empire exhibition of 1936? If so, where from?</p> <p>10. Are you interested in the colonial history of South Africa/ what is your perception thereof?</p> <p>11. Should such a history be housed in a building, would you visit it?</p>
	<p>12. If I were to pose to you a relationship and sense of continuity between colonialism and apartheid, what would you think?</p> <p>12.1 Do you believe that there exists a similarity or sense of continuity/ resemblance when comparing the phenomenon of colonialism and apartheid?</p>
	<p>13. What is your big idea for South Africa? An idea that acknowledges our history but also celebrates our progress thus far? Or will ensure progress for the upcoming 20 years?</p>