DESIGN FOR PRESERVATION AND COMMEMORATION OF HISTORIC EVENTS:

A CASE FOR THE SOUTH AFRICAN ANGLO BOER WARS 1881 & 1899 - 1902

Jonothan James

Men cannot benefit those that are with them
as they can benefit those who come after them;
and of all the pulpits from which human voice is ever sent forth,
there is none from which it reaches so far
as from the grave.
-John Ruskin-

DESIGN for PRESERVATION and COMMEMORATION of HISTORIC EVENTS:

A CASE FOR THE SOUTH AFRICAN ANGLO BOER WARS 1881 & 1899 - 1902

Jonothan James

MASTERS DEGREE
TREATISE

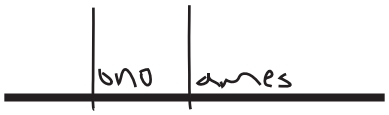
Jonothan James
Treatise submitted to the School of Architecture,
University of KwaZulu-Natal, Durban,
Completed in partial fulfilment of the requirements
for the degree of Master of Architecture

October 2010

DECLARATION

Submitted in partial fulfilment of the
requirements for the degree of M.Arch. ,in the Graduate
Programme in
Architecture, University of KwaZulu-Natal,
South Africa.

I declare that this dissertation is my own unaided work. All citations, references and borrowed ideas have been duly acknowledged. I confirm that an external editor was not used. It is being submitted for the
degree of Master of Architecture in the Faculty of Humanities,
Development and Social Sciences, University of KwaZulu-Natal, South Africa.
None of the present work has been submitted previously for any degree or examination in any other University.



Student name & surname

March 2011

Date

ABSTRACT

Were it not for mankind's memory of Historic events there would be no need for the preservation and commemoration[1] of those events and according to Nietzsche - the 19th century German philosopher - in order for the memory to remain it must cease to hurt (Dubow 2001). There is a process then by which tragic events and traumatic memories are eased into memory and it's often the memorial which serves this "Cathartic Function" (Snyman 1999) removing the hurt and allowing the memory to live on, a process which is "necessary for survival" (Snyman 1999)

Crain Soudien - author of *Emerging discourses around identity in new South African museum exhibitions* - has identified that in representing the new South Africa a particular politics of memory has surfaced "Consisting on the one hand, of discourses of nostalgia, and, on the other, discourses of reconstruction" (Crain 2008). In this treatise government policies are looked at briefly as a way to understand the dialogue of nostalgia, but the focus is on the latter; the discourse of 'reconstruction', the issues associated with reconstruction and construction and the mediums through which this has been or will be achieved both on an international and local platform. Having achieved this, a case will be made for the South African Anglo Boer wars and a discourse for the preservation and commemoration of this historic event will be sought.

The South African Anglo Boer Wars of: 1881 and 1899 - 1902 dramatically changed the landscape of South Africa for ever. Originally known as the Boer War or even the Anglo Boer War the name was officially changed to the South African War before 1999 as the years 1999 to 2002 was the period of 'Boer War' centenaries. It was envisaged that the name change would better reflect the constitutional policy of all-inclusiveness in South Africa among fears that any centenary celebrations would be a sectarian affair as many considered, up until Peter Warwick produced his seminal study dispelling the "old hoary argument that this was essentially a "white man's war" (Starfield, 2001) that the Anglo Boer War was a whites on whites War. This policy fell under a mandate known as the National Legacy Project (Marschall, personal communication) along with various other heritage[2] projects. The South African Anglo Boer War - as it is often officially called - and its battlefields are protected under national heritage legislation and are therefore a determinant of our national identity. The battles of 1881 are precursors to the Great Boer War and are thus included.

It is in this light that this study of heritage portrayal and celebration finds its case, in order to determine a design model for the preservation and commemoration of a part of our nations' identity for generations to come. The theoretical framework determined to achieve this considers conceptual deliberations on: Issues of design, and mediums of design revealed in a range of precedents deliberately centred on the built environment as: **"the museum or memorial is intended to create a setting for the projection of memory** onto a built form providing a new linkage between memory and space" (Reconstructing Recollection 2000 cited by Mudenge 2006)

1 Preservation and Commemoration: to keep alive or in existence; make lasting: to preserve our liberties as free citizens. and a service, celebration, etc., in memory of some person or event.

2 Heritage: something that comes or belongs to one by reason of birth; an inherited lot or portion: a heritage of poverty and suffering; a national heritage of honour, pride, and courage.

Keywords:

Apartheid
Boer
British
Commemoration
Freedom
Struggle
Heritage
Holocaust
Intangible
Memorials
Monuments
Museums
Narrative
Preservation
Tangible

CONTENTS

Abstract i
Contents iii
A Brief History of the Wars v
Acknowledgements vi

Ch1 Research Background 1
1.1 Introduction 1
1.2 Research Problem 2
1.2.1 Issue 2
1.2.2 Medium 2
1.2.3 Key Questions 2
1.2.3.1 Issues as resolved through design resolution 3
1.2.3.2 Design examples as precedents & case studies 3
1.2.3.3 The above filtered through the Case for the SAABW's 4
1.2.3.4 Theoretical guidelines 4

1.2.4 Scope of Study 5
1.2.5 Aims & Objectives 5

Ch2 Research Methodology 6
2.1 Introduction 6
2.2 Primary Research 6
2.3 Secondary Research 7

Ch3 Literature Review & Theoretical Framework 8
3.1 Introduction 8
3.2 Literature Review 9
3.3 Introduction 9
3.3.1 Design for Preservation & Commemoration of Historic Events 9
3.3.1.1 Academic Literature & Design examples 9
3.3.1.2 Government policies – Local and International 25
3.3.2 Summary 27
3.3.3 Precedents 28
3.3.3.1 Jewish Holocaust Museum – Berlin 29
3.3.3.2 Apartheid Museum - Johannesburg 38
3.3.3.3 Freedom Park & //hapo Museum – Pretoria 43
3.3.4 Summary 48
3.3.5 Accounts of the South African Anglo Boer War/s 51
3.4 Summary of Literature Review 53

3.5 Theoretical Framework 55
3.6 Introduction 55
3.6.1 Issues 55
3.6.2 Medium 57
3.7 Summary of Theoretical Framework 59

Ch4 Case Studies 60
4.1 Introduction 60
4.1.1 The Hector Pieterson Museum Memorial, Soweto. 61
4.1.2 Lilliesleaf Farm, Johannesburg. 69
4.2 Summary 74

Ch5 Design Requirements 76
5.1 Research Document a Brief Synopsis 76
5.2 Poetic Urbanism 76
5.3 Constructing the Emotion 79
5.4 Versus: the Preposition of Landscape 79
5.5 Sense and Materiality 79
5.6 Practical Architectural Narrative 80
5.7 Site Depiction 81

Glossary 83
List of Terminology 83
Abbreviations / Acronyms 93

Bibliography 95
References: Primary Sources: 95
Interviews 95
References: Relevant unpublished research: 96
References: Relevant published research: 97
Books: 97
Journal Articles: 98
Web Articles: 100
Web Sites: 100
Other Media: 102

Appendices 102
Appendix A: Chapter Notes 103
Appendix B: Interview Transcriptions 114

A BRIEF HISTORY OF THE WAR's - 1881 & 1899-1902

The timeline depicts various stages in the History of South Africa, of interest to this treatise are the periods of 1881 and 1899 to 1902 as well as certain events leading up to and instigating the war.

In 1877 Britain annexed the Transvaal as the first step in an attempt to federate South Africa. This annexation was reversed in 1881 during "The war of Independence, as the Boers called it" (Meredith 2001). A Paul Kruger led rebellion "culminating in the defeat of the British at Majuba" (Pakenham 1979). According to Meredith it "amounted to little more than one ambush and 3 skirmishes. But it brought an end to Britain's 'forwards' policy and gave a massive boost to the Nationalist movement beginning among the Afrikaner population of South Africa. (2001)

Then in 1895, (some 14 years later) two multi-millionaires, Cecil John Rhodes and Alfred Beit, "conspired to take over the Transvaal for themselves and the Empire" (Pakenham 1979). The reason was the discovery of gold, lots of gold, in the Transvaal as well as the Transvaal's position as a gateway to the interior of Africa.

This process resulted in war been declared by the Boers on 11 October 1899 who saw the advance as a threat to their cultural autonomy as a greater travesty then loosing out on gold, remember they were farmers in any case. The war "provoked by Britain - by a handful of politicians and officials - on the assumption of an easy military victory over a group of backward peasant farmers" (Meredith 2001) gave the British, in Kipling's renowned phrase, 'no end of a lesson'. It was the political hunger of the Uitlanders - backed by Rhodes's and Beit's millions - that seemed to offer the British a chance of taking over the Transvaal once again from the Boers. Milner predicted a 'tea-time' war and the British public expected it to be over by Christmas. The war however lasted two and three-quarter years, contrary to British sentiments, and it was largely due to Britain's presumption that the Boers would hardly put up a fight been proven wrong. Captain March Phillips of the British forces wrote "The Boers are all around us like water around a ship, parting before our bows and reuniting round out stern. Our passage makes no impression and leaves no visible trace. Kitchener shared his opinion "It is a most difficult problem, an enemy that always escapes, a country so vast that there is always room to escape, supplies such as they want abundant almost everywhere" Britain eventually realised that it had been fighting the war incorrectly, their forces "lumbered about the countryside in large numbers but with little effect" (Meredith 2001). Whereas the Boers were highly mobile relying mostly on rifleman and only a small artillery, but by the 27th of February, Buller was finally (after many reverses against the Boers gaining him the name of the Tugela ferryman) firmly in control of the Tugela high-lands, the Boers were in retreat and the way to Ladysmith- the besieged town that represented in many instances who was winning the war - was open. "Mounted troops entered Ladysmith on 28th February, ending 188 days of siege." (Meredith 2001) The relief of the Siege of Ladysmith essentially predicated the end of the war, from this point on Britain was more or less in control and the result eminent, though it took a further two and a bit years to achieving the obvious result. This can be attributed to 'Bitter Enders' those on the Boer side who carried on fighting till the bitter end. Known as "Bittereinders, they were determined to fight to the last, but managed to achieve little, making only occasional forays against the enemy" (Meredith 2001) though they did frustrate the British. Deneys Reitz when seeing the 'Bittereinders' was shocked at their appearance 'Nothing could have proved more clearly how nearly the Boer cause was spent than those starving, ragged men, clad in skins or sacking, their bodies covered with sores, from lack of salt and food', he wrote. 'Their spirit was undaunted, but they had reached the limits of physical endurance.' (Meredith 2001). Their plight was helped along by 'Hands-Uppers' Boers who had surrendered and passively accepted British rule. Some "hensoppers" had become "joiners" and served with British forces as guides and scouts, according to Meredith by "April 1902 some 4000 Boers were collaborating with British forces" (2001).

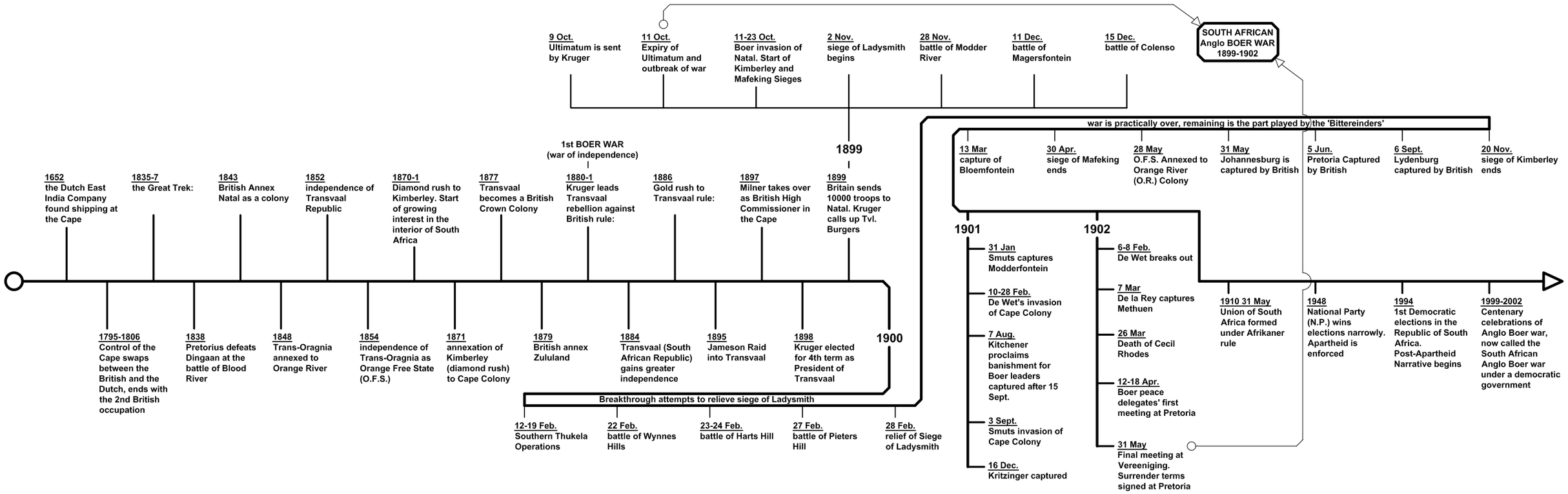
Meredith (2001) relates to us the last moments of the war: "Just after 2:00pm on Saturday the 31st May, the vote was taken: 54 delegates agreed to surrender; 6 voted 'No'. "How great was the emotion", wrote the Reverend 'Vader' Kestell, who had served as chaplain to Boer commando's. "I saw the lips quiver of men who had never trembled before a foe. I saw tears brimming in eyes that had been dry when they had seen their dearest laid in the grave."

It proved to be the longest (two and three-quarter years), the costliest (over £200 million), the bloodiest (at least twenty-two thousand British, "two thirds of them from disease and illness" (Meredith 2001) twenty-five thousand Boer and twelve thousand African lives) and the "most humiliating war for Britain between 1815 and 1914" (Meredith 2001). Britain had deployed 450 000 imperial troops and made use of scorched-earth tactics to achieve their end desire. In the end the sense was one of relief as apposed to victory says Meredith (2001).

In the concentration camps devised by Kitchener as a way to scour rural districts bare of all the Boer Guerilla's means of support - horses, cattle, sheep, livestock, crops, women and children, "some 25000 Boers died from disease and malnutrition, most of them children under the age of 16 - about one tenth of the Boer population of the old republics. In Black concentration camps, where the populations eventually rose to 116 000 some 14000 died, most of them children (Meredith 2001).

The central lesson of the war according to Pakenham was one of tactics "it was the smokeless, long-range, high velocity, small-bore magazine bullet from rifle or machine-gun - plus the trench - that had decisively tilted the balance against attack and in favour of defence." (Pakenham 1979: 574). The Boers defended for well over two years but in the end could carry on no longer; they signed a peace agreement on the 31 May 1902 with the British who took control of the Transvaal. In an Ironic twist the British government was unable to suitably control their new acquisition and so returned the Transvaal to the Boers who formed the Union of South Africa on 31 May 1910 exactly 8 years after the war. To this day there are generations of Boer descendants who cannot forgive their comrades who defaulted to the British forces and anger runs deep.

The war saw the inception of Apartheid against native Africans pivoted off the day of the Vow originated at the Battle of Majuba and the Afrikaner victory against the British again at Majuba cemented their convictions. The nationalist government at best marginalized the native groups who rose in struggle for their freedom and achieved the democracy of South Africa in 1994. We are now writing the story of South Africa with more of the facts now in place.



TIMELINE 1652 - 2002

The South African Anglo Boer wars 1881 & 1899-1902

ACKNOWLEDGEMENTS

I would like to thank the following:

- My Parents for encouraging me to follow through and ensuring that I complete those tasks I endeavour to take on.
- Friends for providing more often than not, relief from the grind of studying, of these there are many and their involvement cannot be quantified.
- Varsity Colleagues, it's a windy road and the light at the end can be dim and flicker like a star but follow it, it will take you onward upward and forward.
- Work Colleagues. What would I do without cake? The provision of resources has been invaluable without which I would never have made it. The relationships and individual input is always welcome.
- Glenridge: It's been 15 years and you are my extended family, thank you.
- The ocean: My friend. Source of endless joy and at times extreme frustration, you've seen me at my very quintessence.
- Lara, for transcribing, for typing, for coffee, for loving me.
- All Interviewees, consultants and other professionals with expert knowledge and special skills I lacked.
- Vincent Horn as tour-guide, you revealed the aura of the site and its inherent significance.
- Kevin Bingham, cappuccino's weekly and without whose input and encouragement I may never have completed this thesis.
- Architecture library staff, going beyond mere job descriptions, sourcing, binding, sympathising. I'm coming back for tea only next time.
- Githitu Mahinda, you brought out the essence of what I needed to write, say and design.
- Isaac Levy, your dedication was without fault.

CHAPTER 1

1.0 RESEARCH BACKGROUND

1.1 Introduction

The initiation of structures as a means of preservation and commemoration are identified by Choay - Author of *The invention of the historic monument* - as been "the triumph of concrete observation over oral and written tradition, of visual testimony over the authority of texts" (1992). Even though her case is based on a western dialectic and is therefore mostly applicable to that realm, the overwhelming evidence of preservation and commemoration is attributable to a western precedent - even in non-western societies - and often in the form of; museums, memorials and monuments. To the point where in South Africa for the last 15 years the "emphasis has been on tangible structures, monuments of bronze, museums etc. western concepts" (Marschall, Personal Communication). Clearly this links the current state of preservation and commemoration to a traditional physical form and within the transformative process that South Africa is going through "museums are at the heart of this process" (Crain 2008). According to James Van Vuuren this is not so with traditional society. A Western Ethic is enamored with objects and hence the museum, a traditional society places minimal value on objects and is therefore oral history based. This then gives credit to the promulgation of 'Narrative'[1] based museums in South Africa (personal Communication).

The South African Government post 1994 established what it referred to as a national identity. Borne out of the constitution established in 1996 "that South Africa belongs to all who live in it, united in their diversity" (Zuma, J: 2005). This was captured in thought along the lines of a renewed national agenda in a post apartheid South Africa. The reality of the agenda is encompassed very strongly with the inclusion of previously omitted participants in South Africa's history, namely the 'Native' Africans and other people of colour whose lot was cast in with those first people living in the then "dark continent" (Mancotywa, S: 2005). Heritage most commonly seen in this era is that of a western precedent, the Memorial, Monument and Museum as expressed above. South African heritage is that of "our cultural and our living heritage, as expressed in our traditions, oral histories, in performances, rituals, popular memory, skills, and techniques and indigenous knowledge systems." (Mbeki, T: 2005)

'Projection of memory onto a built form' is the central theme about which this treatise revolves that is to say 'Design', design as encapsulated in preservation and commemoration of historic events. Within the context of South Africa the mandate since the democratic elections of 1994 has been one of national heritage in a post

1 Narrative: a story or account of events, experiences, or the like, whether true or fictitious.

apartheid South Africa, this is not surprising when considering that when South Africa became a democracy in 1994, of the 4,000 monuments officially recognized by the state, 98 per cent represented the country's colonial[2] and apartheid past (Deacon, Mngqolo and Prosalendis 2003: 9 cited by Crain 2008). This is not un-common "Every new nation forges a new group identity through a process of selective remembering and invention of usable pasts" (Marschall 2006). Slessor points to an Architectural representation evident of this design paradigm in the form of a "new museum type which attempts to commemorate and demonstrate the nations turbulent history" (Slessor 2006:42 AR). The type may be new but the museum is not, there is a fusion of that previously mentioned existing western narrative museum type, "namely Libeskind's new Jewish museum in Berlin" (Marschall, S: 2006) into a South African identity.

The research background is therefore diverse, looking at international practice, national emergence and provincial implementation.

1.2 Research Problem

The problem being investigated centres around the issues associated with preservation and commemoration of historic events as well as the mediums used to portray them.

1.2.1 Issue

The issues involved look at the reasons for inception of later design resolutions. These are the generators of a need for absolution, freedom, meaning, Narrative, Remembering pain and healing as well as other reasons that will be revealed through the research.

1.2.2 Medium

These are the design resolutions of the issues identified and are often the only physical evidence that remains of an issue at all, as well as society's only portal into events of the past and means to determine a future with or without remembering them.

1.2.3 Key Questions

The following questions will be answered in order to develop an understanding of the hypothesis posed:

i. Issues as resolved through design resolution
ii. Design examples as precedent & case studies
iii. The above considerations filtered through the case for the SAABW's
iv. Theoretical guidelines

2 Colonial: of, concerning, or pertaining to a colony or colonies: the colonial policies of Britain.

1.2.3.1 Issues as resolved through design resolution:

Having already established that the Western precedent prevails in many instances of preservation and commemoration evident here in South Africa as well as abroad, many of the issues resolved can be established by looking at international examples.

And as the context is nationalistic there are government policies in place worldwide that relate to South Africa most importantly but also heritage on a global scale.

various government white papers and international organisational policies were consulted in order to determine the differing issues associated with historical events and their significance on a national and international stage. The papers and policies consulted included the following:

- AMAFA: The Kwa-Zulu Natal provincial heritage conservation agency.
- The Department of Arts, Science and Technology and the NHC: National Heritage Council.
- SAHRA: South African Heritage Resources Association and the NHRA: National Heritage Resources Act.
- TKZN: Tourism KwaZulu-Natal.
- UNESCO: United Nations Educational, Scientific and Cultural Organisation.
- ICOMOS: International Council of Monuments and Sites.

As necessary as all the above may be they are seen in the light of informing the more important attribute of design resolution.

1.2.3.2 Design examples as precedent & case studies:

The research looks at design examples of a combination of; museums, war memorials and monuments from a cross selection of international precedents: Central America, North America, Europe and Australia.

Marschall identifies the influence of international examples of museums on the South African context and so one is able to look at these as having filtered international precedent and applied it locally. It is in that light that the research looks at the local context.

The progression of museum to narrative exhibition within the South African context is - Slessor asserts - an emergence of a new museum type in a post-apartheid South Africa (2006:42 Architectural Review). This ‘theme’ that has underscored many of these examples has been covered by academic literature, which points to examples of the Museum type as well as theoretical reasoning behind them. Many examples have been mentioned in academic texts by Crain, Marschall and Slessor.

The initial example is the Apartheid museum alongside Gold Reef City in Johannesburg as forerunner and museum-type initiator to other examples. re-interpreting previously celebrated historical accounts is necessary in order to remove bias and or prejudice attached to such event, the required result been that those constructs of the past; memorials, monuments, museums and or accounts will be / are been re-configured. An example of this re-configuration would be the *DiniZulu* statue in Durban [image 1.1] that shares the park with the previous statue of General Louis Botha the discourse between the two having been initiated during the South African Anglo Boer wars and continuing till the union of South Africa in 1910.

Image 1.1: Statue of Dinizulu in Durban: KHUMALO, T. 2009. A stone gaze upon Durban. Metrobeat. Sept 2009. Vol. 128, Pg 19.

1.2.3.3 The above filtered through the case for the South African Anglo Boer Wars (SAABW's):

All the above considerations will be applied specifically to the South African Anglo Boer War and its battlefields, which will develop a specific construct useful in designs for preservation and commemoration of this historic event. The accounts of the war as well as accounts or commentary of the events leading up to, including and at the outcome of the war provide a story line to the events, an understanding of the characters involved, an emotive context and place. More importantly one gains an insight into the significance of the war within the realm of other historic events and the story of an entire country.

1.2.3.4 Theoretical guidelines:

From all of the above considerations it is envisaged that a theoretical guideline will be formulated dealing explicitly and intimately with the case for the South African Anglo Boer war and the design(s) for the preservation and the commemoration thereof.

1.2.4 Scope of Study

The study is intended to focus primarily on historic events as well as contemporary manifestations of preservation and commemoration as applied to historic events. International historic events associated within this scope are:

- The Jewish Holocaust
- International Battles / wars
- The Rwandan Genocide

National Historic events associated within this scope, which are chronological as well as systematic, are:

- The South African Anglo Boer Wars
- Apartheid
- The Freedom Struggle
- Democratic South Africa

The process from War to Apartheid to The Freedom Struggle and Ultimately the present day Democracy of South Africa is presented by Meredith in his book Diamonds, Gold and War (2007). The inception of Apartheid that links with the Anglo Boer Wars is captured in this statement by Lord Alfred Milner in 1905, the main architect of the War and Britain's high commissioner in southern Africa (2007). "Lord Milner gave short shrift to African protests. 'A political equality of white and black is impossible,' he said…The main recommendation of the report was that whites and blacks should be kept separate in politics and in land occupation and ownership on a permanent basis" (Meredith, 2007)

1.2.5 Aims and Objectives

It is intended that the discoveries made during this study will apply specifically to the South African Anglo Boer War battlefields and the preservation and commemoration thereof. It is not intended that the research will have any specific bearing on any other historical event besides those that have already been highlighted as systematic to and associated with the South African Anglo Boer Wars. The research conducted for historical events on both a domestic and international level will aid in this regard. South African Architect Dieter Brandt in working on the *Hlapo Museum* at *Freedom Park* which deals with the "freedom struggle[3]" suggests the following as reasoning for the project "In the end we drew most of our resources locally to achieve change and creativity. So what I hope is that SA can snap out of the cast that has been ostensibly self-styled by a damaged collective psyche" (Brandt, 2009)

The material sourced and conclusions derived will aid in the development of design guidelines for the preservation and commemoration of the South African Anglo Boer Wars as historical event.

3 The "Freedom Struggle" is defined as: The sacrifices made by the South African people in overcoming the oppression of colonialism and apartheid. The freedom struggle of South Africa began soon after the arrival of Dutch settlers in 1652 and continued until 1994 (http://www.southafrica.net) .

CHAPTER 2

2.0 RESEARCH METHODOLOGY

2.1 Introduction

The research methodology of this dissertation will take the form of primary research and secondary research.

2.2 Primary research

Primary research is divided into two sections:

The first will be the gathering and examination of qualitative data compiled by the researcher by means of a series of discussions and structured interviews with professionals in the field of preservation, and commemoration and design. Due to the explorative nature of the topic, structured interviews will be the most effective.

The second section will be the analysis of local examples deemed appropriate for this study in the form of detailed case studies undertaken by the researcher himself.

- The *Hector Pieterson Museum*, Soweto.
- *Lilliesleaf*, Johannesburg.

2.3 Secondary research

Secondary research is divided into two sections:

The first section will involve a literature review examining the existing academic scholarship pertaining to the dissertation and drawing relevant conclusions.

The second section will use precedent studies of existing examples of significance both locally and internationally, based on information sourced in the literature review, or examples investigated in the studied literature.

The precedent studies will consist of the following examples:

- The Apartheid Museum - MashabaneRose
- Jewish Holocaust Museum – Daniel Libeskind
- Freedom Park & /Hlapo Museum – MashabaneRose GAPP and OCA

Finally it is proposed to use the data obtained from this research document to derive a set of conclusions that may be applied to specific initiatives. The data captured, literature reviewed and precedents studied will all contribute to the validity and resoluteness of the conclusions.

CHAPTER 3

3.0 LITERATURE REVIEW & THEORETICAL FRAMEWORK

3.1 Introduction

This chapter will outline the theoretical and conceptual framework. It will include the literature review and substantiate the research question displaying the relevance of the research. It will be based on empirical study in the fields pertaining to design for preservation and commemoration of historic events, and the South African Anglo Boer War using and analysing existing academic literature and will include: descriptions, summaries and critical evaluations of significant literature. The intended result is an overview of pertinent literature on the topic of this treatise, giving valuable insight into a theoretical framework that can be used to critically evaluate selected case studies.

3.2 LITERATURE REVIEW

3.3 Introduction

The Literature review develops the basis for the theoretical framework in the ambit of design for preservation and commemoration of historic events and the South African Anglo Boer War. It will include precedents and other examples applicable to the design for preservation and commemoration of historic events and useful in determining a theoretical framework. Literature includes academic journal articles, published material and personal material sourced by the author. The theoretical framework then develops the useful information and applies it to the case for the South African Anglo Boer Wars.

The literature analysed considers three main parts, with sub sections in some instances:

- Design for Preservation & Commemoration of historic events
  - Academic Literature & Design Examples
  - Government Policies – Local & International
- Precedents
  - The Jewish Holocaust Museum – Berlin
  - The Apartheid Museum – Johannesburg
  - Freedom Park & //hapo Museum – Tswane
- Accounts of the South African Anglo Boer war(s)

3.3.1 Design for Preservation & Commemoration of Historic Events

The literature analysed for this section of the treatise includes in many cases design examples as a means to explain the medium used to resolve certain issues. The examples evident in the following texts - whilst essentially precedents - were not selected for this reason, they were selected based on academic content dealing with the theoretical issues relevant to this treatise. The overview of significant literature pertaining to this section includes:

- Academic literature & design examples
- Government Policies – Local & International

3.3.1.1 Academic literature & design examples

"It's not "lest we forget", it's "lest we remember". That's what all this is about - the memorials, the Cenotaph, the two minutes' silence because there is no better way of forgetting something than by commemorating it." (Irwin, 2006)

The above sentiment was expressed in a movie called the 'History Boys' 2006 directed by Nicholas Hytner and it challenges the base premise

for memorials, monuments, and museums that they are all in essence about remembrance. It suggests that in commemorating an event we essentially commit it to paper as it were and are then able to forget it and move on.

Memory is held by a collective or cultural grouping but then also by each individual whether part of any grouping or not, this stands for ones own personal memory but "We know how slippery and unreliable personal memory can be, always affected by forgetting and denial, repression and trauma, and, more often than not, serving the need to rationalise and to maintain power. But a society's collective memory is no less unstable, its shape by no means permanent and always subject to subtle and not so subtle reconstruction." (Duow, 2001). The reason may be that a society's collective memory is often determined by a particular government stance on historic events and whilst this will be dealt with in greater detail later on it warrants mention here as part of what memory is about. As was stated earlier "Every new nation forges a new group identity through a process of selective remembering and invention of usable pasts" (Marschall 2006). This is not to say governments can do as they please to the point where we return to such atrocities as Holocausts[1] and Genocides[2] hinged off skewed historicity. It is in argument the opposite where "remembering is crucial to the prevention of wrong doing in the future, and without proper engagement with the past, and the institutionalisation of remembrance, societies are destined to repeat, and relive the horror" (Mudenge 2006). The reality however is different. We do repeat our mistakes, perhaps not within the communities that first made those mistakes but we still see atrocities committed around the world on an almost daily basis, I'm unsure at this point whether that is good enough argument to pack in the idea of remembrance all together or whether saving one community from repeat offences at a time is a good start. Perhaps we repeat our mistakes because we don't really tell the whole story properly or any part of the story at all, and rely on a device such as an obelisk or sarcophagus to appease – respectfully – our individual and collective consciences. According to Crain even the popular Mandela narrative "constantly surprises, to the extent that new facets of a story that is assumed to be well known continue to emerge" (2008). This easily leads to the risk of "repetition of historical narrative" a risk which is high due to lack of government planning

1 Holocaust: (usually initial capital letter) the systematic mass slaughter of European Jews in Nazi concentration camps during World War II (usually prec. by the).

2 Genocide: the deliberate and systematic extermination of a national, racial, political, or cultural group.

(Rose, Personal Communication).

The basis for the reconstruction of memory in some or other medium is memory, personal memory and collective / cultural memory. That medium may be physical or in the form of special holidays and gatherings were people officially commemorate according to Marschall (Personal communication). Marschall also notes a "shift towards an increasingly formal, public and 'official' form of commemoration" (2006) where a possible progression as is the case with the Hektor Peterson Museum in Soweto went from: the event; to a day of remembrance by those involved; to a memorial stone been laid; to a museum near the site; and finally a public holiday. This highlights a reconstruction process of memory that deals with the intangible[3] progressing towards a tangible[4] form.

The ideology behind memorial and monument is that of the construction or re-construction of the expression of memory. "This reconstruction of memory finds expression in many ways… actual structures in the form of monuments, memorials and memorial museums – as well as less conventional means of expression." (Dubow, 2001) or least less numerous means of expression which I speculate may refer to events and other forms of expression.

Crain suggests that "Museums, not unexpectedly, are at the heart of this process" (2008) and in a post apartheid society this "documentary style of exhibition [is] showing the public what they had been denied before" (Crain 2008). But before we get there its necessary to identify what these memories are about, preservation and commemoration is about the memory of something as "Without a memory with which we are able to take ourselves along in the future, we won't have one. The future is viable from memory alone, as well as being the motivating and mobilizing element of our present." (Jorn Rusen 1998. cited by Snyman 1999).

B

It is about the memory of an event or series of events. The events are either atrocities[5] or virtuous[6] events, the evidence of which is usually defined within the reasoning behind each memorial or monument.

3 Intangible: not tangible; incapable of being perceived by the sense of touch, as incorporeal or immaterial things; impalpable.
4 Tangible: capable of being touched; discernible by the touch; material or substantial.
5 Atrocities: an atrocious act, thing, or circumstance.
6 Virtuous: conforming to moral and ethical principles; morally excellent; upright: Lead a virtuous life.

The definitions of memorial and monument are widely debated and defined by many scholars and while some aspects may be seemingly conflicting the base premise remains: "We erect monuments so that we shall always remember, and build memorials so that we shall never forget." (Danto 1987: cited by Snyman 1999) (Author's personal collection). What we aim to remember must be those things that bring us joy and what we shall never forget are those things we should not repeat or as Snyman puts it monuments are commemorative and memorials are a sign of remembrance (1999). The events as defined in the scope of study for this treatise fall largely into the category of Atrocity and for that reason should mostly be memorial types and in fact they are when looking at the post apartheid narrative in South Africa, national monuments are limited and according to James Van Vuuren of AMAFA, all national monuments are at this time stripped of their national monument status in order for them to be re-assessed according to the national agenda (Personal Communication 2009). The scenario on an international scale is different, where the people are able to honour themselves for their achievements. ''Monuments make heroes and triumphs, victories and conquests, perpetually present and part of life. The memorial is a special precinct extruded from life, a segregated enclave where we honour the dead. With monuments we honour ourselves'' (Danto 1987). South Africa is still in that process with it's dominant theme of the 'freedom struggle' and post apartheid society setting it firmly in the honouring of those who died and hence the prevalence of memorial. The freedom struggle is part of a linear systematic set of events in South Africa's history, Meredith highlights this in "Diamonds, Gold and War - the making of South Africa" 2007. The making of South Africa really began with the discovery of diamonds then gold and the battles over these resources which resulted in war and therein the battle of blood river/nkome leading to the day of the Vow by the Afrikaaners and the inception of Apartheid and hence the freedom struggle. Meredith points out that reform took place without war as is represented by the first truly democratic elections of 26 April 1994 "South Africans have managed to fashion for themselves a stable democracy with a robust constitution – one of the great triumphs of the late twentieth century" (Meredith 2007). This is a great narrative to have however the predominantly oral history of South Africa such as Zulu praises – says Van Vuuren – are more often than not a "FUBU [For Us by Us] telling of history that is not inclusive" (Truter Personal Communication) and a very narrow window to look through. It makes sense then - he concludes - that SA museums are narrative based

(personal communication).

The events memorialised took place somewhere, at some time, in some way and were perpetrated by someone. Rose suggests that it is a story of a place or an event and that the memory of that event should be situated in or near that place "it makes ones hair to stand on end" (personal communication, Rose, 2009). One must capture the "inherent significance, else it's unsustainable," for example: Maropeng [Cradle of Mankind] is away from the original fossil site [Sterkfontein caves] and therefore has no critical mass or advantage. It then has to be a destination site relying on alternative marketing not significance, unless you have a "head in a jar" attention grabber (Rose personal communication). Truter re-affirms that "applied significance is an incorrect contemporary stance" (personal communication).

Van Vuuren has already acknowledged the sense behind a narrative museum-type in South Africa the traditional "museum is a pedestrian response to a human requirement, that becomes so focussed and so specialised on all different things but there is another 360° all around to appreciate history" (personal communication, Fairbairn, 2009) this excludes the significance of the site and the event. Rose maintains that buildings are [should be] about experience of space and elicited emotion, and hence proximity to the event (personal communication). With the ability as well as the need to be all inclusive the "idea of a 'museum' in the traditional sense [has] been debased and diluted by the irresistible rise of the museum of anything" (Slessor 2007). The problem Slessor identifies "is that culture is not a soft-centred, soft-focus, wall-mannered developer's conceit. It is fundamentally and painfully entwined in the skeins[7] of history and memory, and as such, often has a murky past" (2007). This is true of South Africa as well as other countries with pasts that include the Jewish Holocaust and Rwandan Genocide. Crain in speaking on Apartheid reveals a stripped down narrative exhibition style where "life is presented in its most extreme and egregious forms [omitting any] consideration of the intensely complicated social structures, relations and habits that surround, precede and follow the horror of oppression and persecution" (2008). This has led to representation that is often; emblematic, iconic, and symbolic and in some instances developing into a 'brand' such as in the Apartheid Museum, this is by no means trivializing the act of Apartheid but reflects on the commodity of an event – even a tragic

7 Skeins: anything wound in or resembling such a coil: a skein of hair. (figurative use)

one (Kroese personal communication).

C

Commodifying of historical events through representation in any form but more related here in Architectural form speaks of the way in which that event is interpreted or understood to be relevant and applicable to a populace and the individual. As mentioned before a new nation informs a new identity and the government interpretation inevitably becomes the 'popular' interpretation if not merely the dominant interpretation. Within that and possibly in opposition in some instances to that view is the actuality or factual interpretation based on empirical observation which is often less distilled and nearer the base truth. Marschall refers to the popular / government interpretation as the "Foundation myth: Images of the past [that] commonly serve to legitimate a present social order" (2006) this isn't a passive occurrence, the foundation myth is actively promoted as it "provides the framework into which events, artefacts, and places can be embedded and from which they derive meaning" (Marschall 2006). This also recalls the context for the official name change of the Anglo Boer war to South African War mentioned in the abstract to this treatise.

The intent should be to provide one the ability to interpret the event as it happened, without applied, altered or suggestive content so as to ensure historical accuracy according to Till and Van Vuuren authenticity decreases in the following progression: Original item or artefact; a replica thereof; a model; picture and finally an account (personal communication) at the far end of the progression one finds attached emotion which is no longer clinical or guaranteed to be authentic. People add emotion to accounts that is their own and therefore already apply an interpretation to an event, limiting its authenticity.[8] "Leave it to interpretation" says Harber (personal communication, Harber, 2009). Olivier who worked on the exhibition and content for Lilliesleaf farm supports this tenet, one "must be careful not to apply ones own interpretation" (personal communication, Olivier, 2009). Till summarises the above by requiring that one "Supply facts and context within which people can apply their own perception of what things should be, were, can be" (personal communication)

The significance of any commemorated event even when drafted to

8 Authenticity: the quality of being authentic; genuineness.

fit inline with governmental/popular interpretation and a national identity must at least include the major stakeholders according to Van Vuuren (personal communication) in the past the narrative has often excluded the antagonist point of view and only commemorated the protagonist/victors point of view, the DiniZulu statue stands along with the Louis Botha Statue in Durban as a way to include major stakeholders and relate a fuller narrative. This type of 'adjustment' would be included in the heritage Act as a governmental 'plan of provision' spelling out certain procedures for inclusion of previously omitted content even to the point of applied significance as related by Jeremy Rose. Freedom Park didn't exist as a site of significance, it was selected, visible particularly from the presidency and it's in the capitol, the broader urban landscape now has significance and the site is invested with meaning (personal communication, Rose, 2009). This site then can be easily misunderstood as many seemingly differing meanings in the form of belief systems compete for attention. According to Rose these belief systems are "what back it up and this makes it potent, if you believe it" (personal

Image 3.1 and 3.2: Cherished Asian rock formations are related into Architectural form.
RICHTER, D. 2001. The Architecture of Dagmar Richter. London, Laurence King Publishing. Pg 112,113.

Image 3.3: Photo of a traditional healer's 'Healing Garden' in Kuruman (Northern Cape; South Africa)
Image 3.4: First conceptual sketch of 'boulder' like elements in the landscape
both from www.mashabanerose.co.za

communication). Kroese highlights this point as been determined by the use of Indigenous Knowledge Systems (IKS) that cue's Freedom Park and shapes the landscape and inclusion / exclusion of certain types of vegetation even. Dagmar Richter encountered a similar problem with a project in Shanghai. As Shanghai did not have "an original architectural discourse addressing its own cultural heritage" (2001) similar in essence to freedom parks' and //hapo museums' use of IKS Dagmar "copied the Chinese Cultural Gardens" (2001) Rose used the boulders from a traditional healers garden to evoke a cultural relevance. [images 3.1-3.4] Whilst this may be rather literal it is deemed acceptable especially when considering that the "collective meaning making process is very complex in the South African context" (personal communication, Truter, 2009)

As regards the case for this treatise, the South African Anglo Boer war, it must be seen in the current South African context ensuring that it's an official form of commemoration not private as: "official forms will draw state support, funding / endorsements signage etc" (Marschall personal communication). It has to fit the Post-Apartheid context, which it does by having been part of the pre-cursor to formal Apartheid mentioned earlier.

Understanding the memory of the event needs to filter through that event by providing the context, factual and cognitive signifiers pertinent to that event, furthermore it must be readily understood by a broad audience as marginalised persons may reject any attempts at commemoration and "Once a pattern of disrespect is established it is very difficult to eradicate" (Crosby 1970). Metaphor attributes meaning to an event; the understanding of it is based on the knowledge or experience of the viewer. The understanding then can adapt as the viewers knowledge is increased. The understanding of it is completely at the mercy of the viewer who may interpret it at will even if factually incorrect. Abstraction was used to provide a larger canvas of effect by the modernists but "the abstract forms of the modernist period produce monuments unable to refer to anything beyond themselves." (Krauss, 2001) and the intention is lost on the viewer. James young asks if these attempts must "motion endlessly to its essence as a dislocated sign forever trying to remember events it never actually saw?" (2001) Modernism took the concept to far. Marschall speaks of connecting the larger process

that evokes both feelings and cognition to an image (2006) this makes it more 'generalisable' triggering "memories of their own experience" (2006) The "frequent use of images and iconographic formulae which, through extensive repetition and a long process of cultural diffusion, have become instantly recognisable and which appear to trigger similar feelings in people of a wide range of cultural backgrounds" (Marschall 2006). Two of these 'iconographic formulae' are identified by her as the Pieta which she relates to "conventions of war memorial sculpture all over the Western world" (2006) and the crucifixion of the Christ which she specifically relates to the Nzima photograph of Hector Pieterson (Sam Nzima was the photographer responsible for the image of the limp body of Hector Pieterson been carried). The Christ themes have been paralleled to the South African foundation myth, more specifically related to Mandela and Robben Island "where a metamorphosis of prison bars into a great Christ-like figure takes place for the viewer" (Crain 2008). Rose provides a warning when looking to design a commemorative piece "don't focus on a person but on the project" as "sometimes the greatest things are sublime" (personal communication, Rose, 2009).

Till links the abstract portrayal to architecture by suggesting that one uses a "simple powerful metaphorical device which commemorates that space rather than telling the entire story" (personal communication). Architectural theses provide insight into the understanding of this process by way of procedure, program and content. Viljoen in his project "…'N(9.) museum?..." uses an architectural intervention to extract notions of pleasure along a seemingly monotonous journey. The final resolution making use of significant site mentioned earlier is of paramount importance and even more so with inherent significance over an applied significance. "Physical presence on a historic site provides one with an opportunity to travel back in time imagining been there at that moment" (Mancotywa, 2009). Been on site is been on the land and "Landscapes can themselves represent the processes out of which they have emerged" (Robertson and Richards, 2003). In so doing relate a narrative according to geological time and playing host to other narratives such as the South African Anglo Boer War, apartheid, the freedom struggle and democracy as the canvas on which they play out.

D

Preservation and commemoration of historic events are presented in a fashion based on the way the memory of those events have been interpreted and understood. The presentation is either by means of tangible or intangible forms, we have already begun to see that a western precedent has determined a tangible expression whilst the traditional South African determinant has secured a large and colourful intangible heritage. Brief mention was made of the progression of intangible to tangible from the event itself to the remembrance of that event culminating in a museum/memorial evidenced by the Hector Peterson museum/memorial. Design is what this treatise concerns itself with and so it is the tangible forms to which it looks, often however the case as represented by the Hector Peterson museum memorial stands and the tangible is informed by the intangible.

The basic definitions of memorial and monument have already been mentioned and some scholars have provided in-depth analysis of existing examples as well as the psychology behind their use. Snyman as philosopher concludes that "Monuments celebrate abundance; therefore the visitor must experience a feeling of grateful indebtedness towards the heroes of the past; whereas memorials mourn losses, which the visitor has to experience as an obligation to prevent for the future" (1999). Marschall derives the initiation of memorial as "extension of the gravestone" (2006) and that the real "raison d'e^tre of a memorial is that it addresses certain societal (rather than individual) needs by encouraging a public remembrance of the metanarrative" (2006). An interesting example is that of the Hector Peterson memorial museum that monumentalises the achievement of struggle heroes as well as memorialising their deaths in achieving their goals of freedom. This suggests inter-changeability within the South African context and may be attributed to "memorials becom[ing] monuments as a result of the successful completion of the mourning process" (Rowlands 1999 cited by Marschall 2006). The memorial changes over the course of time and from visitor to visitor "the meaning, purpose, and reception of any monument or memorial are never fixed" (Marschall 2006). It is advisable then to design with change in mind so that the design does not become static and bypassed, instead it maintains its role as a "focus of memory" and not "eroded as this function [is] transferred

to other, more pertinent, sites" (Johnston and Ripmeester 2000). From a physical formal representation memorials tend to be horizontal and close to the ground whereas monuments are vertical and above the ground as is the case with the Vietnam Veterans War Memorial "Instead of soaring up into the limitless sky, it descends into the earth" (Snyman 1999) its representation of the basics of axiality is akin to that of "minimalist art" (Beardsley 1989 cited by Snyman 1999). Viljoen also explores the principle of axis for his Museum in the Karoo. Instead of referencing minimalist art though he induces the fundamental application of the cartesian grid[9] and sets up an Axis on a global marker of latitude and longitude in the Karoo.

These examples begin to elicit the ways in which memorials monuments and museums or designs for preservation and commemoration are depicted. Kroese suggests that at the outset one is "creating theatre" (personal communication). Dramatising the event and so the resultant design should also be dramatic as a result of dealing with such an event. This is not to say that the design should be in itself a drama but it plays to the drama of the event by maintaining a "reduced palette of materials" avoiding "devices" and is very much about the landscape (personal communication). "The recent turn has been toward a more restricted palette: transparency replaced by translucency, thickness by thinness, technological exhibitionism by a restrained rhetoric" (Vidler 2001). This links back to using a site of historic significance to aid the drama, else it may very well be a "light weight experience" as Olivier holds Freedom Park to be, it has "beautiful Architecture and sculptural gardens, but is an example on how not to do it" (personal communication). Olivier carries on suggesting that one cannot design a building without knowing the exhibition, the building may be beautiful but the content is very important (personal communication). This can be applied to the need for significance and meaning on site, the content is devoid of attached emotion as the place creates the necessary aura the "Buildings are about the experience of space and elicited emotion, so be close to the event" (Rose personal communication).

Metaphor is a commonly used approach. It was used to represent Mandela's 'cell' at the Apartheid Museum, Johannesburg, the physical form was sculpted to give the sense of space or lack thereof but the materials; expanded mesh and steel were abstracted [image

9 Cartesian Grid: the representation of 3 dimensional objects relative to *x,y,* and *z* axes

Image 3.5: Abstract representation of a cell in the courtyard at Apartheid Museum Johannesburg. http://picasaweb.google.com/lh/photo/5AhhX6FLJ78bYNTg5IK7lg

3.5]. Mudenge claims that: "Memorials can depict memory in either a metaphoric or an abstract way. Metaphoric architecture is interpretive while abstract architecture allows the viewer to make their own interpretation. Perhaps one could argue that both metaphoric and abstract architecture should be balanced in memorial architecture. The former allows one to have a representation of the 'real' event, while the latter is necessary to allow for individual interpretation, and therefore be able to relate to it" (2006). It includes a broader audience as is required by creating a "visible image of the past" (Fouche 1970) that is understood by all in its presentation. Till maintains that what is needed is the application of a conceptual, artistic intervention done in a clever way (personal communication).

Lilliesleaf farm as example maintained the significant buildings on site and merely "framed them to keep it all calm" (Rose personal communication) the level of existing truth was high and MashabaneRose's intervention was done in a clever way. "Memory is a fading of events, an abstracting of events." (Freed cited by Dubow 2001) and by framing the existing 'memories' with little or no interference the 'memories' are captured.

Within the theoretical approach to presentation some more pragmatic scenarios are encountered, these too must be dealt with holistically. Truter noting that in a country such as ours with 11 official languages, commemorating through traditional

(English) text panels that explain history, makes no sense (personal communication). Patrick Allen also identifies this "language barrier" and suggests as well to keep text to a minimum as people are loathe to read a lot, one should graphically exhibit (personal communication). Personally I will only read a lengthy text panel if prompted by a visual that suggests its content may be interesting or at least explanative of the image, else I'm prone to creating my own interpretation and been satisfied at that. Pragmatic scenarios may also be intangible as suggested by Marschall and these are directed at an audience at a specific time, ephemeral forms such as festivals, oral poetry, and story telling (personal communication) are included therein.

Any of the above may follow a prescribed narrative as popularly interpreted, or be connected by "certain themes…Rather than envisaging the past as a single narrative." (Slessor 2006) Crain calls it a "documentary style exhibition" a "representational style [that] is thus marked by detail" (2008). The detail provides: Other information, extra information, perhaps superfluous information that doesn't attempt to explain anything but is useful to a visitor in capturing a holistic view of the event. Stories are attached alongside the dominant narrative. The way this is currently been done is to "disturb and encourage the viewer to imagine the experience, rather than to consume a visually pre-arranged representation of it" by means of a "minimalist solution" (Marschall 2006), however "such minimalist solutions can appear just as lifeless as the literal narrative solutions of old" (Rowlands cited by Marschall). Rose insists that one should err on the side of the narrative, regarding site and place intervention in the middle (personal communication), he is supported by Freud who sustains that "successful visual form is one that liberates an unconscious compulsion to return to the time in which a pathogenic trauma occurred" (Marschall, 2006).

E

As there are varying presented examples of design for preservation and commemoration of historic events and the need for it to be interpreted by as varied an audience as possible it is worth noting visitors and viewers reception of these designs. This relates to how a design may change over time by been altered or added to and informs the re-creation of memories associated with an event/(s). Ultimately

the design will either be embraced, thereby remaining, be added to and remain contemporary or be disregarded and forgotten which may well be the original intention so that we may move forward un-encumbered. In many instances the issues will be related to the Jewish concentration camp at Dachau as it deals with many tenets of the reception of memorial by visitors.

The reception of viewers needs to be seen in light of the target audience, these are the major stakeholders those people more associated with or involved in the original event than any others. "We owe respect to the living; to the dead only truth." (Richie cited by Dubow 2001). Van Vuuren calls for an interactive involvement between the visitors and the exhibition (personal communication) else the level of interaction is reduced to a case of visitors stopping, staring, taking a photo and leaving again as is the case with the Mandela capture site (Till personal communication). In order for ownership to take place both sides of a story need to be told creating dialogue and discussion. "Memorial schemes, by their very nature, often have to prioritise one story over another, with the result that entire swathes of memory – and by extension layers of topography – can be rendered invisible" (Gough 2007). This has to be reduced as far as is possible without compromising authenticity. Marschall using the Hector Peterson memorial as precedent suggests the use of abstraction and ambiguity as a way to encourage imagination "allowing for a transcendence of the state of emotional distress" so that visitors may finally be able to reassert "mastery over their environment" (2006).

We already know that memory fades along with an abstraction in ones mind of the original or authentic event and that Freud suggests a successful use of image will allow one to return to the trauma sub-consciously, we also know that this can be achieved in a transcendent[10] way "which allows the viewer to travel back in time and emotionally participate in the event" (Marschall 2006). Medium of design in the same way changes over time from one form to the next or merely from one meaning to the next, this would be a contemporary stand whereas traditional museums "freeze time, which is good for research and archiving but doesn't have the same social impact that exhibitions do now" (Till personal communication). Museums as a medium however are still relevant as long as they follow along in the progression of time without compromising on historic authenticity in this way they

10 Transcendant: going beyond ordinary limits; surpassing; exceeding.

can serve as a type of memory sound board. Crain says that "museums are sites of interaction with history and, in a sense, places where the correspondence between personal and collective identities is confirmed" (2008). The medium must itself avoid becoming historical and irrelevant "even the most robust memorials tend to be affected by time and nature" (King cited by Marschall 2006). "This requires a commitment to maintenance and the organization of public action around it to ensure that the memorial remains respected and meaningful" (Marschall 2006).

This is a type of alteration and altered intent often from past examples which placed emphasis on structures and monuments which were not necessarily so meaningful for local communities. The Government recognised this to a degree and we see "the inception of the National Heritage Council (NHC)" (Marschall personal communication). In the case of Dachau, as time progressed from the point of original event the commemoration required the story "to be explicitly told" it was "no longer sufficient to evoke a recognised narrative symbolically" (Edkins 2001).

In some cases the means of alteration is by way of addition to inform more of the narrative, fill in gaps or relate contemporary reaction to a memorial. The //hapo museum as the second phase to Freedom Park, Salvokop "re-interprets visitors feedback over time, there is a conversation, reflection, interaction, and escape into a central courtyard" (Marais Personal communication) in this regard an archive forms part of the accommodation schedule. When people (visitors) get involved it "becomes an icon and keeps it current / contemporary (Fairbairn personal communication). The Holocaust museum in Berlin was added to over time as the demand for more space increased, it was designed according to a Jewish structure that is used in one of their festivals and therefore remains significant and contemporary. In the same way a varied audience find "immense meaning in the abstract Vietnam Veterans' Memorial" (Marschall 2006) through the use of minimalism which suggests a stripping of devices so that the heart alone remains. At Dachau visitors "interact with the exhibits and each other… the exhibits themselves often have an unexpected impact" (Edkins 2001). Where "Former prisoners or prisoners' relatives wanted to set up places around the site where they could come to mourn their loss. They wanted to mark these spots with memorial stones or small monuments" (Edkins 2001)

What the visitors were achieving was a re-creation of memory and in the same token re-creating the memorial itself, in the end they were persuaded to use the memorial room provided or to place a headstone at the mass grave in the town so that historical accuracy of the site could be maintained. At the Hector Peterson memorial museum "the visitor is encouraged to take a journey, not only literally by strolling through the commemorative complex, which is deliberately kept open and accessible, but also metaphorically into history" (Marschall 2006) In this way visitors are able to make the connections necessary and so re-create the events in their own minds thereby achieving understanding. This is aided by framed views from the museum out into the surrounding context that explain what one would have seen there as a silent witness had they had this vantage point in 1976 Marschall calls these "windows into the past" (2006).

Visitors are encouraged to embrace the memorial and reference the past through these kinds of interactions with memorials that illicit 'views' of the past, it is not merely a compositing of fact or information. Olivier supports this tenet "it's a site about discussion and debate" (personal communication) whatever site that may be. Another example previously mentioned is the DiniZulu – Botha dialogue initiated by their statues. The words come after the fact in response to what one has been presented with. At Dachau it is maintained that "there is no way in which the 'truth' of what happened can be expressed in a historical account. It demands attention to the unspoken and unspeakable" (Edkins 2001).

In opposition to embracing the past the use of memorial may be a way to forget and disregard the past, which may well be the original intention so that we may move forward un-encumbered. According to the museums approach of authenticity over anything else and the traditional western memorials need for bronze plaques of description they can be seen to be rather static James Young asks "must it motion endlessly to its essence as a dislocated sign forever trying to remember events it never actually saw?" (2001) its frozen time as Till said, it's a depiction of a past event and because it's done and finished its not learnt from continually, it's just another point on the time line, its an image of an event that carries less meaning and significance than the events itself. At Dachau "they want to bring wreaths, memorial plaques and the like… they also want to

contribute their thoughts to the ongoing debate about how we should deal with the events of 1933 to 1945" (Edkins 2001). The ongoing atrocity is that these events are continuing to happen in our day and age as one visitor to Dachau writes "Look now to what's going on today. Let us not need the benefit of hindsight to open our eyes to atrocities we'd rather ignore," (Simon Cercoran cited by Jenny Edkins 2001)

Exhibits based exclusively along a dominant narrative such as Mandela's walk to freedom culminating in democracy can also become static, unless as Crain notes interesting side stories are revealed that enrich the narrative, this allows the exhibits to change by focussing on a previously unknown aspect or revealing how it informs the current narrative. Exhibits become "boring" says Allen and people bypass it. At Dachau changes have been experienced by visitors input as revealed above but there is still among visitors today "a demand for historical accuracy" (Edkins 2001)

3.3.1.2 Government Policies – Local & International

The various policies consulted were listed earlier and it includes both local and international policies. These policies reveal a certain way of interpreting the memory of historical events - as do theoretical considerations – and are therefore symptomatic of the way those memories are presented, received and re-created. The legislations - for the purpose of this treatise - are subservient to academic and design examples. However as was elaborated by Marschall and Soudien the examples in the local context were those following along the 'Post-Apartheid Narrative' and so fulfil many of the national policies mentioned here. It must be remembered that many of the policies are integrated within the examples and it is unclear which informs the other suffice to say both are mutually symbiotic and must be considered holistically.

On a national level the South African Heritage Resources Agency (SAHRA) was established to co-ordinate and promote the management of heritage resources at national level. Included therein are various bodies and Acts. The body most thoroughly related to this treatise is the National Heritage Council (NHC) est. 24th Feb 2004 it has an associated Act titled the National Heritage Council Act. This body and Act are

most closely related to the 'Post-Apartheid Narrative' and concern themselves with intangible or living heritage which is essentially the story of South Africa as told by the original indigenous peoples. It also concerns itself with how Heritage can be 'transformed' to meet the country's socio-economic demands as well as the changes brought by democracy" (NHC press release: Fri, April 24, 2007). This can be seen as a link to design examples which serve to satisfy the so-called 'socio-economic demands'.

In a similar manner the National Heritage Resources Act (NHRA) of 1999 supports the NHC's stance asserting that "Our heritage is unique and precious and cannot be renewed. It helps us define our cultural identity and therefore lies at the heart of our spiritual well-being and has the power to build our nation." (NHRA 1999) although its emphasis is perhaps less economic and more social. The future that it facilitates is one of "healing and material and symbolic restitution and it promotes new and previously neglected research into our rich oral traditions and customs." (NHRA 1999).

In a localised arena the KwaZulu-Natal Heritage Act (KZNHA) of 1997 has been drafted in line with National policy to provide legislation that governs KwaZulu-Natal's own heritage resources more deliberately. The statutory body that was established in terms of this Act is known as Heritage aKwaZulu Natali (AMAFA). Six points of intervention are considered: Historic sites; public monuments; memorials; military cemeteries; graves and traditional burial grounds. All of which are applicable to this treatise and the South African Anglo Boer War. Beyond preservation afforded by the above Acts and statutory bodies Tourism KwaZulu-Natal (TKZN) highlights the commemorative characteristics of heritage evident in the feasibility of heritage as a revenue generator through global tourism contribution to South Africa's GDP. 22% of foreign tourism activities in 2007 were attributed to people visiting cultural, historical, and heritage sites a revenue generator in the region of R83.1bn. Of that 22% only 9% are accounted for by Battlefields specifically. Specific to KZN the percentage drops from 9% to 2.4% and Museums, art galleries and historical buildings account for only 17% (Statistics of our tourism sector: 2008) Tourism understandably is considered by the NHC, NHRA, and AMAFA as a key aspect for the ongoing governance of South Africa's Heritage.

Internationally definitions and terminology have changed since the

inception of the Venice Charter in 1964 and according to Yahaya Ahmad - Author of; The Scope and Definitions of Heritage: From Tangible to Intangible - there is no uniformity among countries "Although the scope of heritage, in general, is now agreed internationally to include 'tangible' and 'intangible' as well as 'environments', the finer terminology of 'heritage' has not been streamlined or standardised" (Ahmad, Y: 2006). It is left then to each country to define heritage and therefore its own procedures.

3.3.2 Summary of 3.3.1

Regarding the design for preservation and commemoration of historic events Rose said to watch repetition of historical narrative which may he suggest dilute the memory of the event and saturate the landscape with multiple uninformed re-creations. As a way to inform re-creation Richter makes use of maps which define a pre-existing reality and re-interprets them to create a contemporary manifestation. The manifestation may well be an architectural solution as Ruskin heralds "We may live without her, and worship without her, but we cannot remember without her" (1900) Ruskin goes on to say that "There are but two conquerors of the forgetfulness of men, Poetry and Architecture; and the latter in some sort includes the former, and is mightier in its reality" (1900)

One has to avoid a rigorous stance based solely on a minimalist or representational theory on the design for preservation and commemoration of Historic events, perhaps then Dagmar Richter's solution is useful Richter's mapping strategy ignores architecture from the outset, and the end result is entirely disconnected from any known monumental, stylistic, or even imagistic architectural reference" (Vidler 2001). She makes uses of a layering of events - if u will – in the form of maps of the past up till and including the present. The result then is not a "denial of the real but a projection of a new real" which includes references to the past the present and layering of the future.

In each example the design for preservation and commemoration of historic events elicits a moral, usually along the lines of not repeating the atrocity, and whilst this may be an idealistic determinant of success the reality is that the "efficacy is based on visitorship" (Van Vuuren personal communication). Rose has said that the risk of repeating historical narratives is high, mostly in response to lack of government planning (personal communication) with repetition visitorship may be compromised

and therefore efficacy of the narrative, however just because a memorial or monument or museum exists dealing with the narrative, it doesn't automatically guarantee quality but it may find inclusion at some point along the story line. This inclusion may be warranted by incorporating a significant site that was previously excluded. Marschall maintains that a "specific site will determine success or malfunction" (personal communication). Mudenge maintains an "Architectural response is derived from the portrayal of tragic memory as a way for visitors to interpret the tragedies as well as the reconciled present" (2006). "It cannot be expressed in the symbolic structures of language not because it is outside language, "but precisely because it is inherent to it, its internal limit."

3.3.3 Precedents

Each precedent and or case study is born out of a solution to a specific problem(s) related to many factors including broad theoretical, socio-political, socio-economic and cultural landscape constraints as well as project specific constraints such as; design briefs as stipulated by clients, location / site constraints, and budgetary constraints as well as many other factors dealing with preservation and commemoration of the historic event(s) it relates to. Of most importance to this treatise is the theoretical framework behind these designs as the examples presented highlight specific mediums of design in response to specific issues.

This section will contain the details and analysis of precedent. It will critically evaluate existing occurrences of designs for preservation and commemoration of historic events of international and domestic example. The examples will identify implementation or lack thereof of concepts and theories relevant to this discussion. It is hoped that this process would identify crux design responses utilised at the heart of each design.

The following is an analysis of a specific set of precedent examples either included in academic literature, interviews or other pertinent literature. The specifically selected precedents deemed to be of use in this treatise are the following:

- The Jewish Holocaust Museum – Berlin
- The Apartheid Museum - Johannesburg
- Freedom Park & //hapo Museum - Pretoria

3.3.3.1 The Jewish Holocaust Museum - Berlin

Architect: Daniel Libeskind

Exhibition: Various. Including Menashe Kadishman's exhibit.

Curator: W. Michael Blumenthal (Director)

Date: in 1933 the Original museum was opened only to be closed 5 years later by the Nazis.

In 2001 the Libeskind Museum addition was completed.

In 2007 a courtyard enclosure was added to the 18th Century building by Libeskind.

The design was the result of an Architectural competition brief held in 1988/9 that was won by Daniel Libeskind who up till then had not done any buildings.

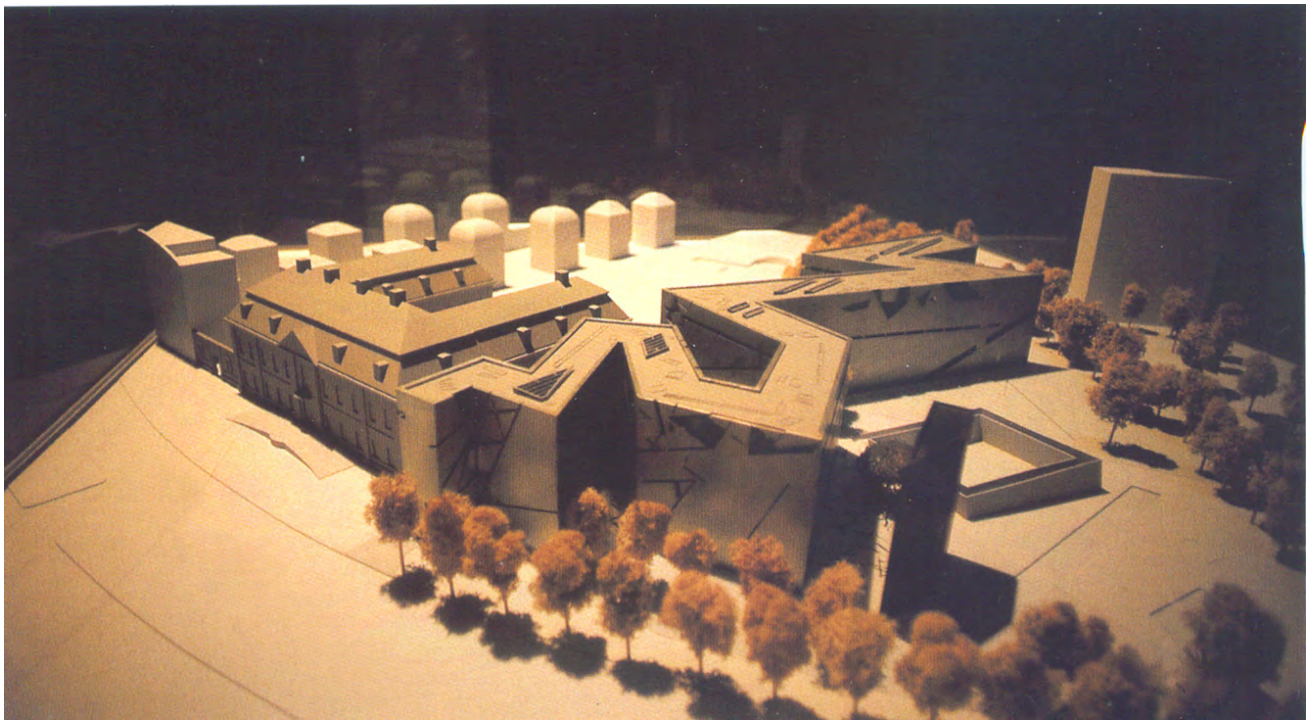


Image 3.6: A model of the main buildings, the 18th Century building on the left with Libeskinds new wing on the right. Imagining the Unimaginable: Holocaust memory in arts and architechture. DUBOW, N. 2001.

A – Memory:

The memory dealt with commences with Jewish continuity with Germany, the subsequent Jewish Emigration and finally the holocaust which focuses on the persecution of the Jews, concentration camps and mass killings. Remembrance or recreation thereof is achieved by means of physical and symbolic re-creation.

B – Event:

The events been remembered are those of the Jewish Holocaust and associated atrocities.

C – Interpreted as:

The recreation forms part of similar museums world wide that are devoted to the remembrance of the Jewish Holocaust. The three aspects of Jewish life of the period mentioned above are represented by three Axes cutting through the building represented as 'roads' [image 3.7] each taking the visitor

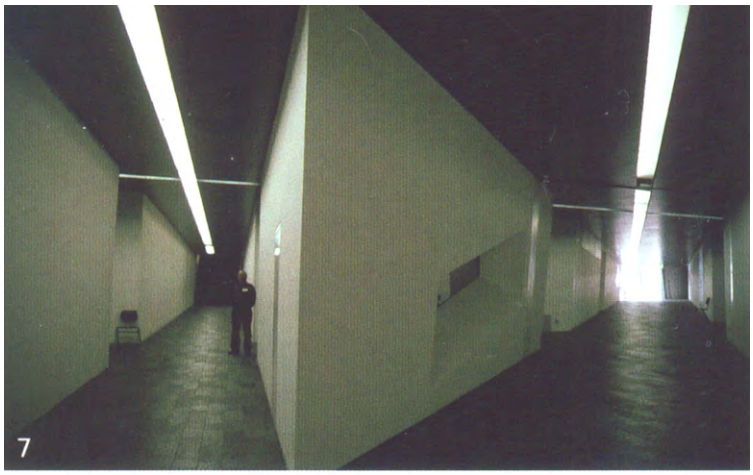


Image 3.7: Choices: Two roads.
Imagining the Unimaginable: Holocaust memory in arts and architechture. DUBOW, N. 2001.

along different facets of the holocaust. Termed an extension the new building only connects to the original existing museum by way of an underground tunnel. The new building uses the original buildings access as its access as well, creating a

Image 3.8: Old and New: The entrance hall of the old building (left) and the stairway to the new building leading from this hall (right). DUBOW, N. 2001.

'tunnelled' stair case that leads to the new building with design elements representative of the new building [image 3.8]. The spaces within the museum are best described as voids as they are stark and mostly devoid of lighting besides slivers of natural light filtered through narrow openings in the façade or roof [image 3.9] the effect eliciting an emotional response from visitors. The design had to consider: Jewish ritual objects and customs, that is to say tangible and intangible aspects; the historicity of the Jewish community and; the everyday portion of Jewish life (Dubow 2001). The 'extension' "stands for a new relationship between the old history, the baroque history, and the depth of that history in contemporary Berlin; a new relationship to a history that can hardly be matched and pieced together into a whole" (Dubow, 2001)

Image 3.9: Shaft of light at top of Holocaust tower. DUBOW, N. 2001.

D – Presented as:

The building in simplistic terms is presented in four parts conceived from an intimate understanding of the atrocity, gained from Libeskind having had family directly involved in the Holocaust. Libeskind had built no architecture before this building but practised his architecture through

Image 3.10: Scale, new building respects the old at least in terms of height. DUBOW, N. 2001.

"intellectual exploration" (Dubow 2001) his extension to the Museum operates outside of architectural good manners but still respects the original building [image 3.10]. Dubow in his 5th Lecture on 'Holocaust memory in art and architecture' explains Libeskind's method thus: "His response was to come up with a building that in effect says to its older neighbour: I will respect you, but I will do so by not trying to imitate or replicate you. We come from two different histories. My building is about more than architectural good manners – it will not overwhelm you by scale, but it will tell its own story, and do so in terms which are radically different, in plan form, in fabric, in total expression" (Dubow 2001). This is a pivotal departure from architectural convention, perhaps too risky for some, but succesfull in its rationalistion and respite full in its honesty that has allowed for many spinoffs and given architects and designers a healthy precedent for similar or relating projects that follow. Perhaps his radical intentional change is because "the Holocaust is boring. As with advertising, it is no longer marketed directly but rather using an artificially produced association, an attractive picture, which flatters the eye of the observer [image 3.11].

Image 3.11: A Tasty Poster: An eye catching way to market the Holocausts' museums: Poster Bucholz – 'Alzheimer im Wunderland'. DUBOW, N. 2001.

One creates a new artificial site, as the original scenes no longer seem to be enough. (Cohen, 2001 cited by Gay 2003). Libeskind doesn't recreate he innovates and allows the Holocaust to speak for itself.

Image 3.12: The original 18th Century building and the new 'wing'
http://blogs.warwick.ac.uk/michaelwalford/tag/holocaust_studies/
Image 3.13: Garden of exile.
DUBOW, N. 2001. Imagining the Unimaginable: Holocaust memory in arts and architechture. South Africa, Jewish Publications. Pg 93
Image 3.14: Courtyard extension encloses the original 18th century building.
http://womenslens.blogspot.com/2007_10_01_archive.html

The original museum was opened in 1933 and remained open till 1938 when it was closed by the Nazis it was re-opened in 1975 and is still current. The new building was opened in 2001 Libeskind designed a 'new wing' [image 3.12] a 'holocaust tower' and a 'garden of exile' [image 3.13] a memorial garden. The Holocaust Museum was added to over time as the demand for more space increased, it was designed according to a Jewish structure that is used in one of their festivals and therefore remains significant and contemporary it was added in 2007 [image 3.14].

The old and new buildings were required to be part of each other yet the new was meant to be autonomous a paradoxical element of the competition brief, Libeskind achieved this by requiring patrons to enter through the old museum but descend underground to get to the New monument which is not visually connected above ground, in this way Libeskind has been able to represent "both continuity and fracture" (Dubow 2001) according to the brief. The new building has been described as a warped slanted star-of-David in plan, although this is contended by others such as Neville Dubow who asks "what is this fractured line that runs from plan to elevations, from interior to exterior space? What is

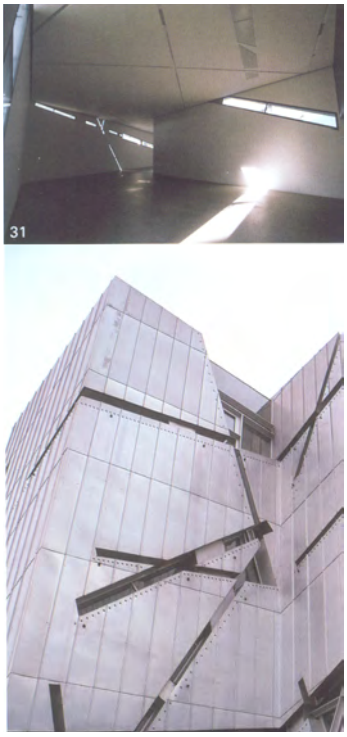


Image 3.15: Incised lines on façade are revealed as lines of light in interiors
DUBOW, N. 2001.

this relentless zigzag? It is a geometry of associations" (Dubow 2001: 103). Dubow also provides an answer to his question: "Whatever term one gives to it – it is, metaphorically, the dynamic formal trope, the essential form giver of the Museum, its governing figural mode, its *gestalt*. And it is echoed in the treatment of the Façade, and that of its interiors" [image 3.15] (Dubow 2001).

One of the elements designed by Libeskind was a memorial garden it has been compared to Eisenmann's Monument that consists of 2700 concrete posts of between 1 and 4 metres in height that stand 40cm apart intending to create an uncomfortable movement through the tight spaces. Libeskind's "Garden of Exile" (Dubow 2001) consists of a grid of concrete shafts seven across by seven across inclined at an angle and packed tight so that only one person can pass through at a time. The comparison is warranted as it is obvious and relates somehow to the relationship in a professional manner between Eisenmann and Libeskind. The movement through the Garden is meant to evoke a sense of "disorientation, of alienation [image 3.16]… heightened by the fact that as u look upwards you are enveloped by a canopy of leaves: there are

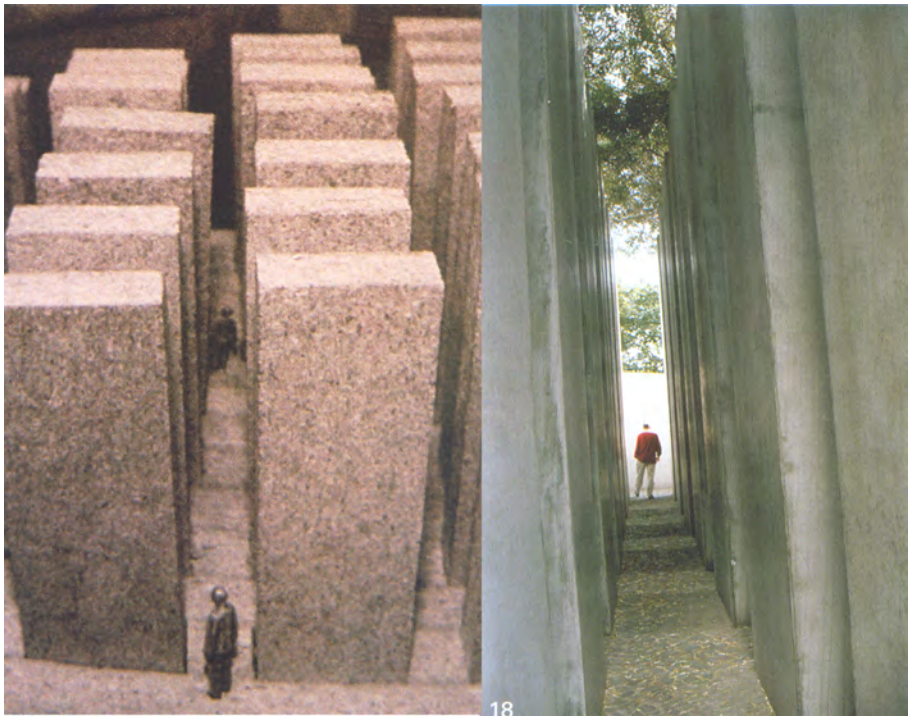


Image 3.16: Detail of original Eisenmann proposal and the similarity of Libeskinds example. DUBOW, N. 2001.

olive trees planted in the tops of the shafts" (Dubow 2001).

Olive trees as symbolic of peace are also used in Freedom Park - discussed more later - and are a recurring theme in the flora of memorial constructs. Young captures the intention of the garden in this way: “We are sheltered in exile, on the one hand, but still somehow thrown off balance by it and disorientated at the same time” (Young 1990 cited by Mudenge 2006).

Mentioned briefly earlier Libeskind uses four aspects to influence the design he calls them the: “Invisible Matrix”; “Presence through Absence”; “Human Absence”; and “the reading of Walter Benjamin” (Libeskind by Dubow 2001) by the ‘Invible Matrix’ he links “Jewish traditions and German culture” (Dubow 2001) using certain “people, ordinary workers, writers, composers, artists, scientists and poets” (Dubow 2001). He plotted an invisible connection by way of their addresses an almost map of the links between their individual locations and used these as a detail represented formally in the slashes / cuts on the façade these are also evident within the building. The ‘Presence of Absence’ is derived from Libeskind’s musical training, it prompted him to see his design as a form of completion of the museum as a whole adding the missing pieces, in this way he relates it to Schoenberg’s opera “Moses and Aaron” (Dubow 2001) which was also an unfinished work. Libeskind attempts to address this absence with his design. In a similar vein Bernard Viljoen addresses the presence of absence in his N9 Museum for the Karoo “This fading of the frame is traced to the point where the ‘white cube’[exhibition space] in it’s totality becomes part of the work of art, and finally where it exceeds the exhibition-space in the 60’s and 70’s - with the development of conceptional- and land-art. (As example) As early as the 1920’s artists like the Dutch architect, Gerrit Rietveld experimented with the idea of a total integration of the work of art with the exhibition-space. In this case the whole house was considered a painting in space and time” (Viljoen 2001) [image 3.17].

Image 3.17: Rietveld House
http://www.flickr.com/photos/jim-wich/2640649956/

Libeskind's design or museum space is the artefact it is the item we have come to see, he uses the voids in his design to convey not only absence "but offer a parallel experience to that of structural and symbolic silence" (Dubow 2001). The third aspect follows on from the second in that it involves absence again, this time the absence of humans, specifically the absence of Jewish Humans and the crux of what the Holocaust was all about. Libeskind leaves them Absent, he doesn't include the names as is so often done with memorials such as the Vietnam veterans memorial with its list of over 50 000 names, instead he leaves the names absent and the haunting effect achieved in what he calls the Holocaust Tower is perpetuated by the presence of a dim light emanating from a slit in the roof and the knowledge that the number of names is far greater than can be conceived in formal representation. The idea of void is pivotal to the whole design, but it is not the form one is presented with from the exterior of the building, there is one void made up of a collective of six voids that are lined linearly across the building intersecting the zigzag at various points, the remaining 'bits' of zigzag are the exhibition spaces surrounding this void. Libeskind calls this "embodiments of absence" (Dubow 2001) and it is indicative of the two intersecting concepts evidenced as lines, the line of reason and the line of the irrational. The last aspect used is the writing by one of Germany's "most perceptible critics" (Dubow 2001) Walter Banjamin. Libeskind focuses on his essay 'One Way Street' and uses the "collection of aphorisms – mental images and challenges" (Dubow 2001) as the type of movement experienced in the building. From an accommodation point, upon entering the new Building one is presented with three "roads" (Libeskind). One leads ultimately to a dead end alongside an exhibition space, one to the garden and one to the holocaust tower, all bypass various voids along the journey. The addition is some 10 000 sq. metres which is disguised by its linear temper.

Materiality is an integral aspect of memorials, in this precedent it is envisaged that the use of Zinc sheeting as cladding material will allow the building to age/change with time [image 3.18], this concept is seen later at //hapo museum been used by Jeremy Rose in the form of copper sheeting. The slashes into this metal cladding forming

openings across the façade at acute angles are like “scars that will never heal a gash to the body that will never close” (Dubow 2001).

Image 3.18: Façade as raw flesh wound as if the building itself has been tortured revealed in zinc sheeting
DUBOW, N. 2001.

E – Reception of

How has the building been received? Van Vuuren calls it a different kind of Memorial which commemorates a process more like apartheid then an individual event (personal communication). There is a portion of the general public that has a problem with “the exclusivity of the monument, which is dedicated solely to the murdered Jews of Europe rather than other victim groups” (Gay, 2003) such as the Polish. This is an interesting point to make and reveals the politics associated with memorialisation and a popular re-telling of history that may be biased, however it is worth noting that Libeskind the architect of the monument is a Polish Jew and this gives credit to the premise that at least part of the story is been told. “Schroder has deemed the monument a place of memory for those who cannot have their own memories… that concerns my generation and the generations to come” (Gay 2003) “a house whose wings have been scrambled and reshaped by the jolt of genocide” (Young cirted by Dubow 2001). Essentially an emotive series or collection of spaces the museum at times includes artefacts but that is not its intention and many other examples make use of many artefacts “the Berlin Jewish Museum, even without exhibits, has already shown its capacity to fulfil a memorial function” (Dubow 2001) this is also revealed later in discussing the Hector Pieterson memorial Museum in Soweto and highlights the changing function of these types of constructs over time, if they manage to remain relevant long enough to do so.

3.3.3.2 The Apartheid Museum – Johannesburg

Architect: GAPP, Mashabane Rose

Exhibition: Various: Christopher Till as well as others including; filmmakers, historians, and designers.

Curator: Christopher Till

Date: 2001

Located on re-claimed mining land the site is alongside a themed amusement park / science centre and attempts to create for itself its own site whereby the narrative contained within may be fully appreciated [image 3.19].

Image 3.19: Bldg iself view from the 'mined earth' metaphorical garden: www.mashabanerose.co.za

A – Memory

It is a recreation of the oppression of certain races during apartheid and the resultant freedom struggle, the violence and the climax of democracy.

B – Event:

Apartheid, Freedom Struggle and first democratic elections

C – Interpreted as:

The Museum flows as a narrative capturing the story line of Apartheid the heroes and the victims.

D – Presented as:

The entrance [image 3.20] as an attempt to highlight the segregation of races based on the broadest category of colour,

Image 3.20: Entrance to museum: http://recollections.nma.gov.au/issues/vol_2_no_1/notes_and_comments/rocking_the_cradle/

fails almost immediately upon entrance as the spaces entered into are almost identical save for differing exhibits. This may be warranted as a means to immediately re-group visitors and not protract the segregation as the museum flow never again demands this splitting of peoples in its pursuit of democracy near the end. In its simplest conception the museum is a documentary styled exhibition that reveals to the "public what they had been denied before" (Crain 2008). It is an architectural resolution housing 22 exhibition spaces that progress sequentially from pre-apartheid through apartheid culminating in democracy along a route that is set in post-apartheid Johannesburg, around a garden that represents the open veld. Internally one is presented with; Film, photography, text panels and artefacts [Image 3.21]. According to Kroese the representation is often; "emblematic, iconic, and symbolic and in some instances developing into a 'brand'… this is by no means trivializing the act of Apartheid but reflects on the commodity of an event – even a tragic one" (personal communication). Olivier maintains that there is a "good story line but the architecture is hard set and can't really change" (personal communication) his solution is more initial consultation but not the extremities seen at Freedom Park, which is considered to be a colossal waste of money for what one is presented with. Counteracting the need for flexibility in architecture one needs to consider the content, Olivier asks if one "can design a building without knowing its content?" (Personal communication).

The building makes use of metaphor, as example the metaphor of Mandela's or indeed any political prisoners cell made of expanded mesh and steel it is a sculpted form to scale to give the sense of space/lack thereof [image 3.5]. On the opposite side of metaphor is literal representation often badly depicted but at the Apartheid museum these "stylistic features" (Hesse

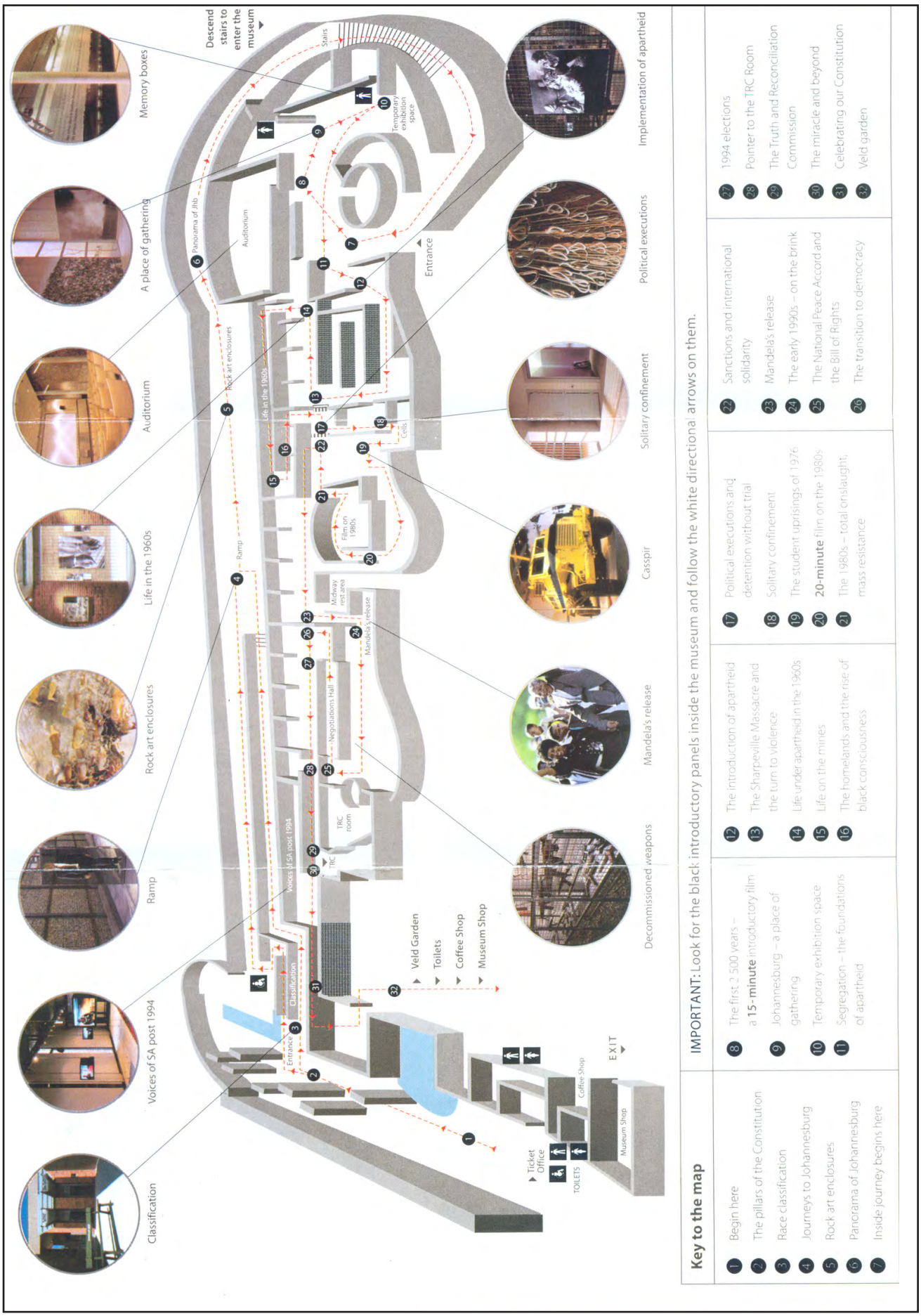


Image 3.21: Route through building is a narrative of events leading up to democracy: Apartheid Museum Visitors Brochure.

Image 3.22: Room of nooses: http://www.africasounds.com/SA_johannesburg.htm

2002) serve a purpose which is to "direct attention to the political excesses of apartheid. Their representational style often pivoted on the dramatization of the machinery and techniques of oppression: in its most extreme form, the staging-place of the gallows [image 3.22] in the Apartheid Museum, and in its most immediate, the representation of the pass-book in several museum sites" (Crain 2008). Throughout ones movement through the museum's various exhibitions, areas are constantly been revealed visually but access is disallowed physically, this is representative of the kind of segregation experienced during apartheid where the oppressed could see what they wanted but were not allowed to possess it. After entering through the racial divide visitors are regrouped to ascend an outside ramp [image 3.23] where they are confronted with images of people on blocks at life scale. These people are sons, daughters and grandchildren of people immortalised in the struggle for freedom. At one point a block has no image but is a mirror reflecting your own image as a post apartheid freedom struggle beneficiary. At the top of the Ramp ones view is directed out over the garden which is symbolic of a mining set up and back over the city, where the seven columns of the constitution placed at the front of the museum relate to the city's skyscraper skyline [image 3.24]. From this point one descends into the exhibition spaces

Image 3.23: Ramp leading up to city view with gabion walls filled with stones left by visitors. www.mashabanerose.co.za

Image 3.24: Constitution pillars reflect city skyline.
Pillars: www.mashabanerose.co.za
Skyline: http://photodeldia.wordpress.com/2008/04/29/jo-burg-and-soweto/

as if descending a mine shaft and engages with the multitude of exhibition spaces before exiting back near the entrance through a well lit space indicative of democracy [image 3.25]. This is one point where the visitor may get disorientated as upon exciting the building into the garden no discernible route is established and one tends to wander around, perhaps this is intentional in eliciting the resultant freedom established through the democratic elections and one can now move completely freely. Within the internal exhibitions volumes are expanded and contracted as one moves through the space to release and constrict the visitor.

Image 3.25: Exit is bathed in light, indicative of democracy:
http://www.visualeditors.com/apple/2009/10/touring-johannesburgs-apartheid-museum/

E – Received as:

The building makes a lot of use of metaphor and symbolism to the point that some aspects require explanation before they are understood; perhaps symbolism is stretched a bit far. Some spaces were “clearly created as a metaphoric space of oppression through spatial and material articulation, this articulation of spaces aims at generating an almost intuitive experience of the displays” (Mudenge 2006)

At the other extreme some exhibits / displays are literal such as the room of execution with nooses hanging from the ceiling and the re-creation of prison cells. The site is located next to a “science lesson” (Till personal communication) meaning Gold reefs City’s amusement park although this could be used as a metaphor for how society is changing.

3.3.3.3 Freedom Park & //hapo Museum - Tswane

Architect: Mashabane Rose, GAPP, OCA.
Exhibition: The building itself is the exhibition as well as the sculpted spaces. //hapo Museum's exhibit not yet defined.
Curator: Heritage & Knowledge Dept. Ramzie Abrahams (head)
Date: The project has been envisaged in three large phases: Phase 01 – 2004, was the bulk of Freedom Park excluding a few ancillary aspects. Phase 02 – 2007 [image 3.26], was the intended completion of all facets, though this mark seems to have been missed with the start of phase 03 which is still under construction and is meant to be the //hapo museum [meaning dream]. It is now expected that everything will be done by 2010.

Image 3.26: View of Freedom Park on Salvokop.
Courtesy of OCA

Both of the following projects were determinants of IKS [indigenous knowledge systems] A system that is "implicitly South Africa" (Kroese Personal communication) which sounds like a wonderful idea on paper, trying to establish a South African identity in memorial / monumental architecture, however Truter calls IKS "the enshrinement of the ANC Mythology" and this is reminiscent of foundation Myth spoken of earlier and identified by Marschall. They are both then determinants of a popular or cultural memory determined by the government currently in power and must be understood through this lens.
Freedom Park was based off an initiated significance and the //hapo museum relates to Freedom Park as its significance, the result is themed as the content is too broad to be specifically focussed or referenced. Freedom Park was 'invested with meaning' according to Rose in the following ways: it was selected by those responsible for its inception;

wild olive trees exotic to the area were planted on the site as part of the peace message; and it was decided to dedicate the whole park to the freedom Struggle and African Ancestors. These are all attached meanings and as mentioned previously are compelling if one believes them (Rose personal communication) that having been said the site has achieved for itself a certain richness since that departure point.

Freedom Park

A – Memory:

Utilises an applied spiritual significance that looks at every major conflict that included South Africa, pre-colonial, colonial and since. Much of the sites applied significance is tied up in the fact that the elements [rocks and vegetation] used are considered to be connected with the earths memory of events before the existence of man and mans memory, this serves to develop a popular/cultural memory from that starting point.

B – Event:

Includes multiple events from the last 3.6Billion years of Africa's History, including: Pre-Colonial Wars, Slavery, Genocide, Wars of Resistance, the South African War, the First World War, the Second World War and the Struggle for Liberation.

C – Interpreted as:

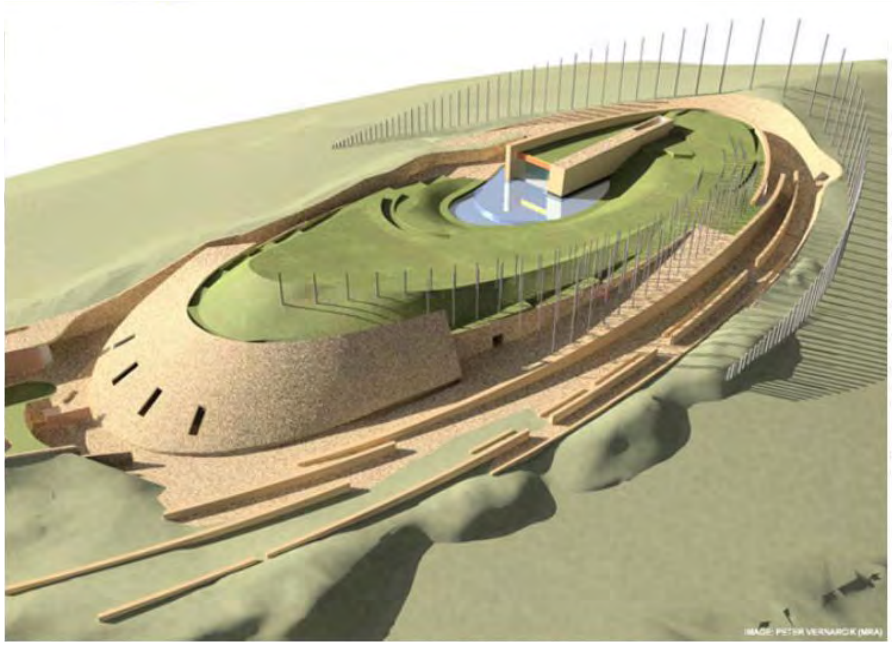


Image 3.27: The building as revealed in a 3D design model.
www.mashabanerose.co.za

The experience has been described as empty though the architecture and landscaping is beautifully conceived. It is intended to deal with humanity and freedom by becoming a heritage destination for reconciliation and nation building. This is an obvious Government interpretation.

D – Presented as:

On a macro scale the project will be presented as an urban intervention when finally complete linking the presidency [union buildings], Freedom Park, and the Voortrekker monument on what results as a chosen axis [image 3.28].

Image 3.28: Graphic representation of the visual axis along three important structures.
Aerial courtesy of Google Earth, Axis depiction added by Author.

The park itself is made up of various memorial elements, attempting to link with a pan-theistic spiritual approach but focussing most dominantly on ancestral worship. The buildings are constructed of mostly stone and other natural ray materials such as rought timber poles and brick paving, on of the most notable elements are those of the 'reeds' that are essentially steel poles arranged in a oval form and ranging in height from 1m to 20m, these are representative of the Zulu reed dance but also serve as a very clear marker of the site from a distance most notable at night [image 3.29]. Most of

Image 3.29: Reed poles glow at night they represent the connection between earth and heaven.
www.mashabanerose.co.za

the rest of the site is stacked stone and indigenous landscaping elements.

E – Received as:

The Time line is considered pleasing though the site has mostly played host to Governmental visits and dignitaries as well as government events. At this point Christopher Till's views are likely to hold true for many cultural tourists that the "content is Vague" (personal communication) somewhat embarrassing I propose considering the "Huge Costs" involved in its undertaking (Olivier and Till personal communication).

//hapo Museum

Much of the content included here was acquired in an interview I conducted with Eugene Marais of OCA architects who are the professional team responsible for the construction of and design of //hapo, this was necessary as the building was not yet complete when conducting this precedent study.

Image 3.30: //Hapo: The buildings have the appearance of 'rock outcrops' at the base of the hill.
www.mashabanerose.co.za

A – Memory:

The scope of memory includes elements pre-dating human memory, and the museum uses Freedom Park as a departure point of existing significance from which to start and finds its meaning.

B – Event:

The events depicted on site include every significant or pertinent event in a 3.6 Billion year History of the world in a predominantly natural realm, that is to say creation of

the universe and natural life. Freedom Park deals with mans involvement since then in a South African context.

C – Interpreted as:

//hapo is understood as a non-traditional museum and exhibition construction, though it invokes the use of narrative of a huge timeline by way of separating various exhibition spaces into epochs of time (Marais personal communication). Again according to Marais "the best one can hope for at first is an approximation of culture" (personal communication) and so allowing the medium to adapt over time as well as having a flexible design process, this can lead to long design processes and is highly indicative of government initiatives with far too many consultants on board, this is an issue personally identified when consulting professionals on government projects. The design considers its context by providing linkages to public transport so that the site won't be islanded and only accessible by private motor vehicle, this is an important aspect considering the applied axis that links the seat of government and the Voortrekker monument as representative of the previous non-democratic government.

D – Presented as:

The structure is presented symbolically as a series of boulders in the garden of Freedom Park in relation to boulders found in a traditional healers garden and so linking strongly back to IKS. Rose used the boulders from a traditional healers' garden to evoke a cultural relevance [image 3.3-3.4]. Whilst this may be a literal derivation it is deemed acceptable especially when considering that the "collective meaning making process is very complex in the South African context" (Truter personal communication) and is reminiscent of a similar approach taken by Dagmar Richter in her Shanghai project mentioned earlier in establishing a relevant cultural meaning.

Having been established from a distinct visual of boulders the material employed was of vital importance, Rose decided on a copper skin as it ages well over time changing colour as a boulder would do. It was provided with no machined patina which would have created uniform or rhythmic patterns across the surface and compromised the pursuit of a naturalist approach, instead a print of Freedom Parks'

Image 3.31: Copper cladded exterior will weather in time. www.mashabanerose.co.za

trees were applied to the copper as an imprint. This was intended to make the boulders more part of the park initially, with more organic links to the site, until the weathering had time to settle it thereby allowing the building to adapt and not remain as a polished artefact of the past [image 3.31]. According to Rose the ageing copper links to notions of history, change, that history is now, and that the past is just yesterday (personal communication). The scheme is intended to link to the existing community by way of an urban framework that on a macro scale includes the seat of government and the Voortrekker monument a "past present timeline" (Rose personal communication). The exhibition itself will make use of an interactive exhibition to provide a back and forth experience and a visual narrative running through the ages. It is envisaged that a Pan African Archives will be included, along with gardens with many more commercial aspects to come.

E – Received as:

The building is as yet still under construction but it is envisaged according to Eugene Marais an architect at OCA that the exhibitions will be constantly changing, engaging with the visitors and eliciting feedback through an archival process. It is intended that conversation, reflection and interaction will be prompted by the exhibition and facilitated by means of a central courtyard space accessible from any of the exhibition spaces (personal communication). The commercial aspect is also considered in line with what was mentioned is the NHC's socio-economic policy and includes; libraries, media labs, cafeterias and a coffee bar with lots of emphasis placed on the 'youth' component.

3.3.4 Summary of 3.3.3

The precedent studies were a combination of exhibitions and building, in some cases the exhibit is the building itself and the landscape surrounding it, especially the South African examples. A major criterion of the precedents is the Significance and meaning determining what other aspects become important. It is noted that not all aspects mentioned are considered 'good' practice examples but those negative elements are also useful in understanding the precedents better.

A type of museum was identified in the precedents and Marschall suggests that the Apartheid Museum and the Hector Peterson memorial museum (analysed as case study) are in turn influenced by two very important international museum buildings of recent date, namely Libeskind's new Jewish Museum in Berlin (included above) and the United States Holocaust Memorial Museum in Washington, D.C., by James Ingo Freed (2006). It stands to reason then that the Holocaust Museum by Libeskind will work as a way to understand the Apartheid Museum. Following on from this is the //hapo museum also by Rose and suggests a progression of the type established internationally by Libeskind and adopted and applied to the South African context. This type is a narrative type dealing with a dominant story line over a period of time to which other stories are attached alongside. The way this is currently been done is to "disturb and encourage the viewer to imagine the experience, rather than to consume a visually pre-arranged representation of it" by means of a "minimalist solution" (Marschall 2006). Museums as a medium however are still relevant as long as they follow along in the progression of time without compromising on historic Authenticity in this way they can serve as a manner of memory sound board. The intent should be to provide one the ability to interpret the event as it happened, without applied, altered or suggestive content so as to ensure historical accuracy According to Till and Van Vuuren (personal communication). Till summarises the above by requiring that one "Supply facts and context within which people can apply their own perception of what things should be, were, can be" (personal communication) but not merely by words and oral tradition the words come after the fact in response to what one has been presented with. At Dachau it is maintained that "there is no way in which the 'truth' of what happened can be expressed in a historical account. It demands attention to the unspoken and unspeakable" (Edkins, 2001).

All of the precedents above include gardens in some way or form: either by way of direct inclusion and manipulation; Apartheid Museum's 'mining landscape', the Jewish Museum's 'garden of exile' of slanted columns and //hapo's park in the form of Freedom Park, or by been surrounded by indigenous vegetation [gardens] as is the case with Freedom Parks' natural hill site. Kroese acknowledges this when he says we're about "creating theatre, dramatising the event" and it's as "much landscaping as it is building" (personal communication).

The criterion of significance at Freedom Park may have started as a created significance but the critical mass it has generated seems to provide enough

support for the //hapo museum to follow which will have the benefit of a significance created for it in Freedom Park and continue the process along the programmed axis. From a physical formal representation memorials tend to be horizontal and close to the ground whereas monuments are vertical and above the ground as is the case with the Vietnam Veterans War Memorial "Instead of soaring up into the limitless sky, it descends into the earth" (Snyman 1999) its representation of the basics of axiality is akin to that of "minimalist art" (Beardsley 1989 cited by Snyman 1999). Viljoen also explores the principle of axis for his Museum in the Karoo. Instead of referencing minimalist art though he induces the fundamental application of the cartesian grid and sets up an Axis on a global marker of latitude and longitude in the Karoo. The precedents analysed above are all dominated by the horizontal over the vertical in line with memorial type structures, though it must be remembered that memorials can become monuments over time once the reparation process has taken place and we are able to celebrate our entwined histories. It is advisable then to design with change in mind so that the design does not become static and bypassed, instead it maintains its role as a "focus of memory" and not "eroded as this function [is] transferred to other, more pertinent, sites" (Johnston and Ripmeester 2000).

As a final word on precedent designs' Kroese recommends that one should "listen carefully and the building will tell you what it wants to be (Personal communication). Libeskind in talking about his museum "it is really more a question of how one deals with ruins and with history. Does one wipe them out? Does one simply forget about them? Or does one deal with them in a constructive way, as they are part of the memory of the city?" (Libeskind cited by Dubow 2001)

3.3.5 Accounts of the South African Anglo Boer War /s

Accounts of the war whether contemporary or historical provide a story line of events as they occurred in history as well as the results or remnants of the battles and political manoeuvrings both in the psyche of a nation and the physical terrain.

Rayne Krugers' "Good-Bye Dolly Gray – the story of the Boer war" 1959, is an account of the war focusing on the actual battles and engagements during the war.
Interestingly the title is derived from a song popularized as a Boer-War Anthem that was written during the Spanish-American War (Kruger 1959). It includes a period map which is at least comparable to Pakenham's and Meredith's versions. Like Pakenham the focus is on detailed accounts and descriptions of the military operations employed, from this point of view it is considered that the focus on military action tends to bias Britain as the military superior in the war in spite of their bumbling. In that regard it celebrates Boer mastery of terrain and alternative fighting tactics such as small commando's and skirmish warfare. Two aspects are considered by me to be the most convincing if not merely the most pertinent. Firstly the accounts of the military operations on the ground are useful in this project as markers for modern day exploration, re-enactment of battles and site locations. Secondly the result of the war was that the British won only to give it back to the Boers. As asserted by Kruger "Men have never yet devised a more wasteful method of settling their differences" (1959) was indicative of the lessons learnt by Britain which ironically helped it when entering World War 1 which was an end to old-style imperialism in favour of Commonwealth partnership. (Kruger, 1959)

Thomas Pakenham's "The Boer War" 1979, gives an overall account of the war. Like Kruger it focuses on military campaigns but spends a good deal of time setting the political situation leading up to the war. The book identifies what it refers to as "Thin, golden thread running through the narrative," (Pakenham, 1979) and there are four of them identified: the Role of the "Gold Bugs" (Pakenham, 1979); the fatuous Sir Redvers Buller as symbolic of the late-Victorian British army; the "invisible majority of South Africans: the blacks." (Pakenham, 1979); and lastly, the "Plight of the Boer civilians." (Pakenham, 1979). He also includes a list of important dates which sets the war out on an easy to follow timeline of events.
The central lesson of the war according to Pakenham was one of tactics "it was the smokeless, long-range, high velocity, small-bore magazine bullet from rifle or machine-gun - plus the trench – that had decisively tilted the balance against attack and in favour of defence." (Pakenham 1979: 574). Pakenham

goes on to discern the "Third war of independence" (Pakenham 1979: xvi) in South Africa whereby "black nationalism" has risen to counteract "Afrikaner Nationalism" and he asserts "There is only one way out of the troubles in South Africa: reform or war. And of the two, war is more likely."

Martin Meredith's' "Diamonds, Gold and War - the making of South Africa" 2007 is the most contemporary account of all three. The book begins with the discovery of diamonds in 1871 and ends with the establishment of the Union of South Africa in 1910. Meredith's authority is in the holistic approach to not only the war itself but the role it played in the making of South Africa from the discovery of diamonds and gold to the battle for it and the results of war and the inception of Apartheid. Meredith points out that reform took place without war and represented by the first truly democratic elections of 26 April 1994 "South Africans have managed to fashion for themselves a stable democracy with a robust constitution – one of the great triumphs of the late twentieth century." (Meredith 2007)

Peter Delmar's' "The N3 Book" is a loose narrative on the significant aspects of the 3rd National road that connects Durban on the East Coast of KwaZulu-Natal to Johannesburg in the Gauteng Province. Some of the accounts significant to this treatise deal with aspects of the South African Anglo Boer War as well as the formation of a route concept to deal with historical events taking place over a large geographical area. Its intention of making an otherwise banal road trip more intriguing is easily achieved as is my personal experience. The value of the book is in its contemporary derivative of Boer-War commencements such as the origin of Cosmos the white and mauve flower alongside the road that was brought into the country along with horse feed during the war [image 3.32]. *The N3* book initiates the acknowledgement of 'Route'. There is potential for deviations along the route which could possibly be captured in

Image 3.32: Cosmos can be found along long stretches of the N3 and other roads.
http://www.outdoorphoto.co.za/forum/photopost/showphoto.php?photo=136689
http://www.southafricanbedandbreakfast.info/accommodation/Kwazulu-Natal/

another book along the deviated route. Its account of modern day remnants of Boer-War activity remind one of the part that war played in where South Africa is today.

Justin Fox's article "Adrift on the Veld" 2009 is a re-definition of a Route that makes this article valuable to this treatise. Justin Fox's portrayal of Jan Smuts' Commando through Deneys Reitz' book achieves a similar goal as *The N3* book does in highlighting the current day signifiers of an Historic event along a Route.

Summary of 3.3.5

The three books Kruger, Pakenham and Meredith give as complete an account of the South African Anglo Boer war as is more than necessary for this treatise. All battles, politics and social occurrences are accounted for and in Meredith's book with the culmination of it all as it were with the 1994 elections there is now need to analyse the proceedings of this New South Africa and its response to the Anglo-Boer War and its inclusion in the on-going ever adapting narrative that is South Africa.

3.4 Summary of literature review

It was discovered through the literature review that a certain process became evident in defining the various aspects applicable to this treatise, the process was followed through to the precedent studies where it was explicitly presented as a way to understand / interpret the precedents according to what the literature had already mentioned, that process is explained below and used to summarise the literature review according to the various aspects. The literature analysed including the design examples, precedents, government policies and accounts of the war all had at their core the conception of memory either cultural or personal. Some elaborated the core memory to a re-creation of this memory by way of conservation through intangible or tangible means. The memory was related to the memory of an event/s and these were deemed to be mostly atrocities with a few virtuous events included. This highlighted the premise for significance often captured in an; emblematic, iconic or symbolic way. This led to the way in which the memory of this event/s was interpreted by way of a popular/governmental viewpoint or by a factual / cognitive view. This led to understanding the memory of the event in a certain way by a wide audience. As it is understood in a certain way the memory is presented in a certain way and this was seen to be either in a physical manner or by way of an event.
Once presented the viewer became an important factor in determing the success of the presentation of the memory, whether it remained as originally conceived, was altered, forgotten or added to. Here to it was identified how the conception may

change over time. All this was in aid of providing a moral by which one may live, the memorial derived from the simple gravestone influences how we live. To simplify the process so that it may be easier to construct a theoretical framework with which one can work the; Memory, Event and Interpretation are seen as the Issues which inform the Medium the; presentation, and the viewers reception.

The literature review has provided a basis for the theoretical framework in the form of issue and medium.

Literature review considered:

- Design for preservation and commemoration of historic events
    - Academic literature and design examples
    - Government policies – local and international
- Precedents
    - The Jewish Holocaust Museum – Berlin
    - The Apartheid Museum - Johannesburg
    - Freedom Park & //Hapo Museum
- Accounts of the South African Anglo Boer War(s)

From this body of Literature one can continue the line of thinking already identified and apply it more directly to the requirements of this treatise developing a theoretical framework.

3.5 THEORETICAL FRAMEWORK

3.6 Introduction

We have seen that memory is at the heart of design examples or constructs of museum-types, memorials, and monuments. This is supported by "Psychologists [who] emphasise that memory is intricately linked to place" (Marschall 2006). The theoretical framework is then derived from the conclusions of the Literature Review as well as structured interviews and determines the following headings directly coupled to design:

- **Issues**
- **Medium**

The following constructs relate to the issues and medium presented in the literature review and attempts to develop a clear theoretical construct for application to other areas dealing with preservation and commemoration of historic events. Within the above headings the theoretical framework will also filter the academic literature and the theories purported there through the case for the South African Anglo Boer War(s)

3.6.1 Issues

The conclusion of the Literature review suggested that the aspects that apply to issues of design for preservation and commemoration of historic events were the first three: the focal point of memory; the event – Atrocious or virtuous; and the interpretation or understanding of that event. In the theoretical framework we will be focusing mainly on the South African Anglo Boer war as event and all the relative aspects will follow suit.

The Foundation myth that Marschall speaks of creates a specific meaning and creates or suggests characters within the narrative that become symbolic of that event and can be used to portray the national story. The foundation myth of the Voortrekker or Boers was highlighted as the nationalism of the Great Trek, the victory at Majuba and the Day of the Vow, asserting in their minds a dominance over the natives and the need to fight to protect their inheritance. "Recurring themes associated with it are perpetual struggle—the struggle for freedom, struggle against oppression; notions of deprivation and suffering; the humble desire for land and a modest home; the enemy's maltreatment of the innocent; relentless resistance; and heroic, male-dominated leadership" (Marschall 2006). Essentially the same as the Africans struggle for freedom culminating in a democracy. In this way one can relate the freedom struggle as an intangible signifier to the war memorial as symbolic of struggle for freedom. The

narrative repeats itself though the characters have changed.

The South African War as event was constituted by various smaller battles, not all were significant in themselves and certain people will have an opinion on which one was most significant Van Vuuren maintains that it was the Battle of Spionkop on the 24th January 1900 (personal communication) as it changed the British approach to the whole War but its still not as important as the Siege of Ladysmith in his opinion. Usually the battle deemed most important is the final battle as it decides who wins, but even in this case it's not so as the British won the war but handed the Transvaal back to Boers when they were able to run it effectively. The important aspects of the War then are the remnants that are still visible, discernible or predecessors of today. Remnants such as the "Cosmos Flower along the N3" (Delmar), trenches, Alien vegetation, Barbed wire and Guerilla tactics (Harber personal communication) in a sense these remnants are brands from the South African War and in the same way as Apartheid is commodified as a brand the South African War's remnants can also become brands.

Historically for the British the South African War was merely a pre-Cursor to WW1 where many of the items mentioned above were re-used and adapted.

War now is different to war back then "even the lens you look at it through has changed" (Till personal communication). It's necessary to place oneself in the era to understand it in context and the narrative aids in this regard Mudenge claims: "The past and the future need each other…the past informs while the future inspires, and at the meeting point is the informed present, a point at which deeds are born." (Day 1990 cited by Mudenge 2006)

The past presents us with Colonial and Imperial rule, a single minded linear progression along a prescribed path, with route markers in the form of memorials and monuments dotted along the way as accounts of past events. Till suggests one gets maps to link the past with what is there currently as a means to engage contemporary issues as well as historical ones then by abstraction one can interpret the past around the facts (personal communication) this will give us an informed present spoken of by Mudenge, understood through the pursuit of resources, gold, diamonds, and land that forced the 'blacks' into a cash economy through the imposition of a poll tax on the mines. These were all pre-cursors and systematic of the war.

A fusion is created between old and new and we get a "Neo-Boer-War" which is simply a modern interpretation of an historical event that is factually sound yet abstractly significant

The understanding of the narrative requires it to be presented in an inclusive a way as possible, this means re-thinking the medium of English text panels and other exclusive practices. "Does not justice bid us remember today how many thousands of the dark race perished also in concentration camps in a quarrel which was not theirs? Did they not thus redeem the past? Was it not an instance of that community of interest, which binding all in one, roots out racial animosity?" (Hobhouse cited by Snyman 1999). The Boer War "is an essential piece of the puzzle [of the SA narrative] and has a continuous ramification that needs collation for coherency" (Till personal communication).

3.6.2 Medium

The conclusion of the Literature review suggested that the aspects that apply to medium for preservation and commemoration of historic events were the last two: the presentation of the physical and the meta-physical and the reception of the presentation by the viewer / spectator. In the Theoretical framework we will be focusing mainly on the South African Anglo Boer War as event and all the relative aspects will follow suit.

The precedent and case studies showed that the landscape was just as important as the architecture having both been informed by a theoretical construct. The architecture and Landscape relate to a route by way of a narrative and we end up with an architectural departure point.

Marais states that "Architecture theory ≠ Architecture" (personal communication). Architecture is a pragmatic[1] resolution whereas theory is a way to understand an ephemeral concept that may initiate a process culminating in architecture.

Theory informs the architecture as well as the landscape "The land in which we live both shapes us and we shape it, physically by means of cultivation and building, and imaginatively by projecting on to it our aspirations and fantasies of wealth, refuge, well-being, awe, danger and consolation." (Robertson & Richards, 2003) "The landscape can change, mean and facilitate many things (Cloete personal communication) the land

1 Pragmatic: of or pertaining to a practical point of view or practical considerations.

has seen many things, and will continue to see many more in the course of time to come, many of the past events that give it its significance have been covered over by time, these need to be extracted from the site and revealed "Recreate trenches where there were trenches, killings where there were killings, high drama, imagination" (Rose personal communication). The battlefield sites don't act in isolation but are part of the cultural landscape, they are "not just a site but an experience" (Van Vuuren personal communication)

Till suggests that one should establish at a point a visitors centre/museum an anything that can link the battle sites, events and existing commercial routes such as the 'Midlands Meander' which ends where the battle sites begin near Mooi River (personal communication). This means that the battlefield sites could become a gateway into or out of other adjacent routes.

As regards an architecture Van Vuuren maintains that most heritage sites due to lack of artefacts don't warrant a museum (personal communication) but we have already seen that the narrative-type museum does not require artefacts but a story line. As a point of interest the Boer war campaigns "were the first campaigns when soldiers, common soldiers, were commemorated. The names of the dead were recorded and inscribed on memorial walls. Before this, soldiers, private soldiers were all unknown soldiers" (Hector, 2006).

Richter uses mapping, plotting, projecting, graphs, charts, patterns and the like as a way to relate to the past or "pre-exsiting reality" (Vidler 2001).

Gauging visitors response to an as yet non-existent presentation along the line presented in this treatise is hard to do, it unveils the point of departure from theoretical construct to design intervention. There are however some pointers as Mudenge was quoted earlier as saying "the past and the future need each other" (2006). Van Vuuren suggests making it about the experience and not just a site (personal communication). It needs to be government agenda inclusive and not a FUBU (for us by us) narrative, this according to Van Vuuren will contribute to ownership and an interactive involvement. Crosby (1970) maintains that "history was used highly selectively to justify the present and to promote a whole series of attitudes which seemed essential and inevitable… Yet it is precisely this embarrassment [read Apartheid in South African context] that we should now begin to probe and understand, and to resolve, because it provides a key to our relation to the past and to our present." South Africa is under

transformation initiated most notably by the democratic elections in 1994, many stories are coming to the fore so that the past may be fully understood the world is watching this transformation and many of them are visiting to find out first hand.

3.7 Summary

In the South African context with its narrative-type museums the type often repeats itself with different characters in each instance with possible intersections or systematic relations. It is the memory of these narratives and the re-creation thereof that facilitates the designs.

"In effect, the whole of architectural history can be seen as an alternation between ideals of elementary simplicity (virtue) beloved by the theorists and art historians, and the periods of tangled complexity, which are always somehow more popular, and challenging, for the practitioners." (Crosby, 1970)

Richters use of mapping creates another reality and influences the existing reality the map as a type of narrative of the original ground condition is layered and becomes a strategy for intervention this is the point of intervention, the requirement for a presentation of the above so that it can be received and act as a design for the preservation and commemoration of historic events.

"as a particular people we have come to know what suffering entails, and we shall never let it happen again, neither to ourselves nor to any other human being. The future course of history has to be different from what is commemorated by this monument" (Snyman, 1999)

The literature review substantiated the research question and it concluded with the basis for the theoretical framework. The literature review informed the theoretical framework and along with information gleaned from structured interviews theoretical constructs were derived, these may now be incorporated in the process of understanding / analysing chosen case studies.

CHAPTER 4

4.0 CASE STUDIES

4.1 Introduction

This chapter will outline aside from the precedents already analysed some examples that were physically visited by myself as well as including other experts analysis of the same precedents. This was done in accordance with case study practice in order that I would better understand the project from an experiential point of view. This also afforded the opportunity to engage with others involved with the case study on location. This process affords a critical element in understanding design for preservation and commemoration of historic events. This chapter will include the details and results of those case studies conducted within South Africa.

- The Hector Pieterson Museum Memorial, Soweto
- Liliesleaf Farm, Johannesburg

4.1.1 The Hector Pieterson Museum Memorial, Soweto

Architect: Mashabane Rose.

Exhibition: Narrative exhibition based on the June 16th 1976 Soweto Uprising

Curator: Ali Hlongwane

Date: The memorial stone was placed on the 16th June 2001. The museum was opened on the 16th June 2002.

According to Marschall the Hector Pieterson memorial in Soweto is "one of the most significant new heritage sites completed since the advent of the post apartheid era" (2006). The Hector Pieterson memorial/museum monumentalises the achievement of struggle heroes as well as memorialising their deaths in achieving their goals of freedom.

A – Memory:

Popular and cultural memory of an event that took place as part of the Freedom Struggle the student uprising against 'Bantu' education [image 4.1].

Image 4.1: The student uprising on the 16th June 1976.
http://photodeldia.wordpress.com/2008/04/29/jo-burg-and-soweto/

B – Event:

The Soweto students uprising of June 16th 1976 and more specifically the shooting of Hector Pieterson as captured in the image by Sam Nzima [image 4.2] which in effect projected the event around the world and into the consciousness of millions of people. Sam fled the country soon after.

Image 4.2: Infamous photo of Hektor Peterson taken by Sam Nzima: Photo by Sabine Marschall.

C – Interpreted as:

The Soweto uprising was the youths response to the decision by the then government to enforce Afrikaans as the primary language of instruction in schools. The Photo of the shooting however is that pivot about which the entire understanding is hinged. The aims of the memorial are two fold: Ideological and Economic. The ideological aims are symbolized by "healing and reconciliation" (Marschall, 2006) and the Economic Aims by the "alleviation of poverty in the local community" (Marschall, 2006). According to MashabaneRose "This site museum is conceptualised as a device to unpack the social and political history of the youth of Soweto and to view and unpack the apartheid landscape that surrounds the site" (www.mashabanrose.co.za cited 15 - 04 – 2009).

D – Presented as:

Ultimately the Photo represents the Event as the historical record and encapsulates the memory of the event which became emblematic and the significance lies in what it represents. Before the Image was presented as it is today it was used as a reminder of that fateful day and the memory was expressed in events every year on the anniversary of the event, later it was presented as a stone memorial by the ANC youth League during one of the events' days and eventually incorporated into the Museum memorial at a precinct near the shooting site "which is 600m away

Image 4.3: Memorial stone presented on the anniversary of the uprising: museum brochure picture by Angel Nieves

from the actual shooting site" (www.mashabanrose.co.za cited 15 - 04 – 2009). "Highest priority was thus given to the enlargement and enhancement of the site around the existing memorial stone, which necessitated the rerouting of one of the streets to turn the former traffic island into a larger plot" (Vester cited by Marschall 2006). The day is now celebrated as a public holiday [Youth Day] and is commemorated annually. Marschall also notes a "shift towards an increasingly formal, public and 'official' form of commemoration" (2006) where a possible progression as is the case with the Hector Pieterson Museum in Soweto went from: the event itself; to a day of remembrance by those involved; to a memorial stone been laid in memory; to a museum near the site of the shooting incorporating the memorial stone; and finally a public holiday. This highlights a reconstruction process of memory that deals with the intangible informing and progressing towards a tangible form. The museum memorial as a medium of design is indicative of an intangible determinant as expressed above and makes use of many elements highlighted in the literature review. According to Gibbon (cited by Marschall 2006) "the most important sources of inspiration for the formal design of the Hector Pieterson Memorial were the urban environment of the site, the historical narrative of the Uprising, and the notion of a large crowd. The texture of the memorial is informed by street imagery such as cobblestones, gravel, slate and curbs. Gibbon explains that the emphasis was on smallish elements, human scale, and the usage of predominantly natural materials,

Image 4.4: Rocks and Water: Photo by Sabine Marschall.

Image 4.5: Flame line of grass points to the actual shooting site down the road: museum brochure picture by Angel Nieves

notably rocks and water" [image 4.4]. The context of the site is a peri-urban area of Orlando west in Soweto where pedestrians criss-cross the sight en-route to other destinations, await along side for taxis' or buy and barter with stall traders "The exact spot where Hector Pieterson was shot and fell was about two blocks away from the present site of the memorial complex, on the corner of Moema and Vilakazi streets" (Marschall 2006) There is a 'flame-line' of grass [image 4.5] that slices through the memorial landscape from the museum towards the location where 12 year old Hector Pieterson was gunned down" (www.mashabanrose.co.za cited 15 - 04 – 2009).

The initial plans for the memorial museum placed much emphasis on the inclusion of useful community structures—there was talk, at some stage, of a ''new hall, activity room, a multipurpose sports centre and a library'' (Moya 1997). "The completed project, on the contrary, focuses primarily on commemorative and symbolic structures—a museum and a memorial, with a few craft stalls along the side" (Marschall 2006). The form of the building itself is of a rectilinear mostly orthogonal brick structure [image 4.6] enclosing a spiral within that layers ones knowledge of the event as one ascends the layers of the exhibition with views out to the surroundings for context and perhaps orientation as well as partial views to the belly of the turmoil the stone garden courtyard within the building reserved as a quite place of contemplation, Rose describes the courtyard as "a stark central courtyard, in which all the names of the students who died are memorialised in granite slabs in a gravel bed" [image 4.7] (www.mashabanrose.co.za cited 15 - 04 – 2009). The end decent is quick and sharp if one so chooses down a full height stairway leading to the entrance and the beginning of the narrative. Rose explains the building "As a ramped narrative journey

Image 4.6: Building form. www.mashabanerose.co.za

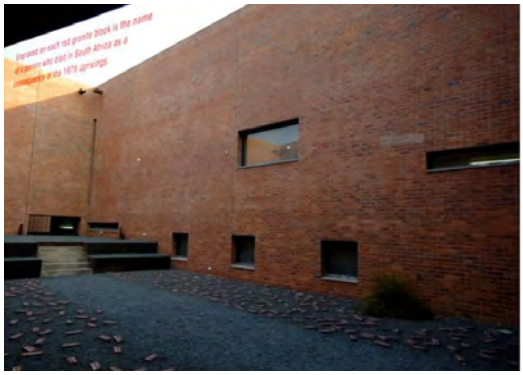


Image 4.7: Courtyard with names of all who died in the uprising www.mashabanerose.co.za

space the project slowly unfolds the events of June 16 1976 and reveals the unique history of the surrounding area with some of the interpretive narrative being written on the windows that frame significant historical sites (the police station, the shooting site [image 4.8], the final rallying space - Orlando stadium) (www.mashabanrose.co.za cited 15 - 04 – 2009).

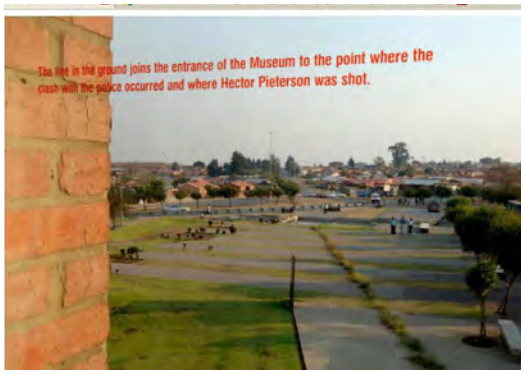


Image 4.8: Framed Views and Inscriptions on the glass explaining what's been seen: www.mashabanerose.co.za

The whole precinct makes use of a lot of symbolism and familiar metaphorical elements, perhaps even clichéd to the point of extraneous inclusion of nearly every memorial device. "Phase one of the construction focused on the water pools [image 4.9], the "Wall of Memory, [image 4.9]" and the "Garden of Contemplation, [image 4.9]" whereas the following phase was devoted to the museum—to turn the memorial into a "living site" [Vester cited by

Image 4.9: Water Pools at Hector Pietersen Memorial, Soweto. www.mashabanerose.co.za
Wall of remembrance at Hector Pietersen Memorial, Soweto. www.mashabanerose.co.za
Garden of contemplation at Hector Pietersen Memorial, Soweto. Photo by Sabine Marschall.
Image on frame: http://photodeldia.wordpress.com/2008/04/29/jo-burg-and-soweto/

Marschall 2006). “When the museum exhibition was installed, the idea emerged to add a large-scale reproduction (screen-printed on aluminum) [image 4.9] of the Nzima photograph, placed to the left of the memorial stone” (Gibbon cited by Marschall 2006). The photo as already mentioned is THE recognisable representative of the youth’s rise against oppression and the freedom struggle as a whole and therefore is fundamental in “providing an excellent link between the memorial and the museum” (Marschall 2006). The wall of Memory mentioned above “is not a solid divider, but broken up into uneven blocks or slabs that allow passage or transcendence. The visitor is encouraged to take a journey, not only literally by strolling through the commemorative complex, which is deliberately kept open and accessible, but also metaphorically into history, by entering the museum on the right” (Marschall 2006) which in itself is a type of journey moving cyclically upwards and ending off by dropping back down to the beginning.

The building is intended to blend with its surrounding to a certain degree and “its red face-brick architecture takes its cue from the surrounding township houses in accordance with the community’s request that the new building should as far as possible blend in with its surroundings” (Marschall 2006). Following a current trend in contemporary architecture (Rose personal communication) likes to utilize materials with raw finishes, intended to change appearance with time and exposure to the elements. “Some of the metal on the outside of the building, for instance, is deliberately left to corrode. The reddish colour of the rust is meant to suggest blood, recalling the corten steel pipes of the Samora Machel Memorial at Mbuzini, which constitute the paragon of this symbolism in local commemorative design” (Marschall 2006). “Concrete floors and soffits, rendered white walls and the introduction of African teak flooring complete the minimal palette of finishes for the ramping, folding tube of space, intended as a neutral backdrop against which the extraordinary narrative of bravery and courage is offset” (www.mashabanrose.co.za cited 15 - 04 – 2009). This is aided by framed views from the museum out into the surrounding context that explain what one would have seen there as a silent witness had they had this vantage point in 1976 Marschall calls these “windows into the past” (2006) and its as if the whole museum functions as a large lookout point.

“Based on the materials used, the color scheme of the entire memorial is dominated by a charcoal gray tone” (Marschall 2006) Marschall carries on defining the importance of the colour scheme

and the summary is thus: the Psychology, symbolism and associations are different for different viewers a German view would illicit a psychology of contemplation and mourning, European symbolism would centre around resurrection and rebirth and in the South African context the associations are of Depth, profundity, the night and opposition as evidenced in "Zulu beadwork" (Marschall 2006)

As with the other examples the use of garden is incorporated here, the 'garden of contemplation' a circular patch in the pavement, filled with gravel and surrounded by benches and metal railings [image 4.9]. "Its depressingly drab appearance inverts all notions associated with the word 'garden.' Extensive inscriptions provide a narrative of the event and its significance, encouraging quiet contemplation" (Marschall 2006). Axis like at Freedom park is also used here and a series of linked water features symbolic of wept tears is axially aligned with the included memorial stone and seem to emanate from the memories that stone represents. This entire axis is cut into the earth "like a wound, much like Maya Lin's well-known and highly influential Vietnam Veterans' [image 4.10] Memorial located in Washington, D.C. " (Gibbon cited by Marschall 2006). Although Gibbon goes on to insist that the reference was not conscious, it is hard to escape this palette of memorial elements and ultimately similarities can be drawn among many memorial types. In contrast to the Hector Pieterson photo's imagery of violence and pain, the water pools convey a quiet, peaceful, soothing mood and symbolize healing and rejuvenation. This expresses two of the key functions of the memorial—remembering the pain and healing of that self same pain.

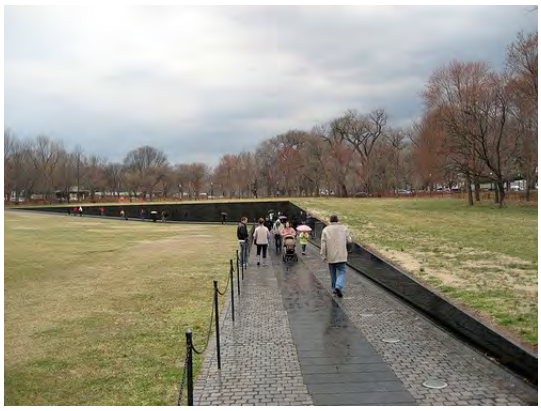


Image 4.10: Memorial cuts into the ground: http://cmuarch2013.wordpress.com/2009/06/14/maya-lin-and-systematic-landscapes/

E – Received as:

The precinct seems to be a popular place, while I was visiting during a midday work week there were many people in and around the site and the museum itself was well populated with visitors of all types. Schools are bussed in throughout the week and the precinct seems to carry quite a vibe [image 4.11]. Part of the success it has

Image 4.11: Schools are the most common visitors to the site as Apartheid forms part of the curriculum: Photo by Sabine Marschall.

attained must be due to its contemporary stance, it has progressed over time becoming increasingly formal –so has the memory of the initial event - but it relates to a contemporary context by allowing stalls and other activities to take place in close proximity, as well as allowing free movement across the site. "The Hector Pieterson Museum is of international interest and is expected to attract many tourists," claims the Gauteng Tourism Authority in a newsletter (Anonymous 2001).

The "Hector Pieterson Museum shows some parallels with the Apartheid Museum at Gold Reef, in which Mashabane Rose was crucially involved. Both buildings are in turn influenced by two very important international museum buildings of recent date, namely Libeskind's new Jewish Museum in Berlin and the United States Holocaust Memorial Museum in Washington, D.C., by James Ingo Freed [image 4.12]. Mashabane Rose's reception of these key architectural works and their adaptation to the local South African context is highly significant in view of the fact that they have emerged as one of South Africa's foremost architectural firms specializing in museum and commemorative architecture." (Marschall 2006)

Image 4.12: Tower of pictures of holocaust victims: http://blog.aia.org/favorites/2007/02/124_united_states_holocaust_me.html

Part of a greater narrative within the freedom struggle story line as well as the geographical location is revealed through text panels explaining the surrounding views and the story unfolds in relation to the freedom struggle and the buildings surrounds. Mashabanerose maintain that "text on the glass aid the narrative and visitors are confronted with historical photographic footage juxtaposed with the contemporary view of Soweto outside, orientating the visitors in time and spatial context" (www.mashabanrose.co.za cited 15 - 04 – 2009).

4.1.2 Liliesleaf Farm, Johannesburg

Architect: Mashabane Rose.

Exhibition: The capture site of the Rivonia Trialists, reduced to those elements existing at the time.

Curator: Adrienne Cloete

Date: The original buildings existed as a farm in the 1960's, in 1961 it was bought by the South African Communist Party when it became the headquarters for Umkhonto-we-Sizwe[1] (MK).

The Liliesleaf trust was launched in 2001 by the then President Thabo Mbeki, the old buildings were restored and new ones added to facilitate the requirements of the trust [image 4.13].

Image 4.13: Resource centre, existing foundations and outbuildings. www.mashabanerose.co.za

"The aim of the Liliesleaf Trust is to turn the historical precinct of the Liliesleaf Legacy Project into a learning Centre. It is envisaged that the Learning Centre will form part of a broader Struggle Route incorporating the Freedom Park Project, the Apartheid Museum, Hector Pieterson Memorial and Museum and the Constitutional Court Complex. The architectural focus is to preserve the Historical structures and the activities which took place on the site and to ensure that the essence, spirit and soul that Liliesleaf Farm embodies are maintained for current and future generations." (www.mashabanrose.co.za cited 24 - 04 – 2009).

"Liliesleaf Farm personifies the beliefs, inspirations and aspirations of a unique group of leaders. It was a place of intellectual discourse, focused around political, ideological and military strategy, policy, planning and operations, and

1 Umkhonto-we-Sizwe: After the ANC was banned, its leaders decided to form an underground wing of the ANC called Umkhonto we Sizwe or the MK (meaning spear of the Nation).

formed the crucible of the liberation movement" (Liliesleaf trust Brochure).

A – Memory:

Forms part of the freedom struggle and the Mandela narrative spoken of by Crain, Specifically the military wing known as MK. Links directly with the Apartheid museum and the Hector Pieterson memorial museum

B – Event:

Most of the focus pivots off the raid on the farm as the culminating event, but of interest is the years from 1961 when the farm was bought, up till the raid in 1963. This timeline is presented and represented by the original buildings on site and this determines its significance, the historical accuracy present on site.

C – Interpreted as:

Image 4.14: A monument has been established where Mandela was captured: http://www.panoramio.com/photo/10347491

The Liliesleaf raid was a pivotal point in the freedom struggle narrative and more specifically the Mandela story as he managed to evade been captured during this raid (he was later captured in Howick, at what is known as 'the capture site' [image 4.14]) it was also the uncovering of Umkhonto-we-Sizwe (MK) military wing of the ANC. Where the top echelons of the ANC lived "for two years while planning operation Mayibuye, the MK plan for Guerilla warfare in South Africa" (Lucille Davie 2008). Liliesleaf has been restored to as close to a non-interpreted site as possible so that it can be "left to interpretation" says Harber (personal communication). Olivier who worked on the exhibition and content for Liliesleaf farm supports this tenet, one "must be careful not to apply ones own interpretation" (personal communication).

D – Presented as:

The whole site is presented as a living museum / artefact / narrative but not as a route, it is the story of MK encapsulated in parenthesis by new buildings flanking the old. Liliesleaf farm maintained the significant buildings on site and merely "framed them to keep it all calm" (Rose personal communication) the level of existing truth was high and MashabaneRose's intervention was done in a clever way. "Memory is a fading of events, an abstracting of events." (Freed cited by Dubow 2001) and by framing the existing 'memories' with little or no interference the 'memories' are captured as close to original as possible. The "Buildings are the Exhibit" according to Olivier (personal communication) there is no diorama, applied significance or determined interpretation, the buildings were reduced to their original spaces according to original purposes and no significance or interpretations were applied, they were returned to their state at the time of the 1963 police raid [image 4.15]. Rose says "we found what we found and filled in structural needs… the level of truth [is] unmatched" (personal communication). The new buildings in framing the old ones link the two ends of the site together and maintain calm about the site, shielding them from the surrounds. "We wanted them to work together without distracting from the old buildings" (Davie, 2008). The old buildings are the original thatched roof farm house [image 4.16] and existing outbuildings that were stripped bare to remove any interpretation applied after the years since the raid. The farm house becomes a walk through museum that is also an introduction to the rest of the site. "The outbuildings

Image 4.15: Stripped bare buildings. www.mashabanerose.co.za

Image 4.16: The original manor house forms the core of the site museum. www.mashabanerose.co.za

have been carefully restored, with original brickwork and plumbing revealed. The footprint of wall divisions has been excavated, in the process revealing a half-buried pickaxe. A thatched single-roomed cottage was where the ANC leadership was arrested. Another room was where Mandela stayed, masquerading as a gardener and cook under the alias of David Motsamayi. A string of rooms originally housed pigs" (Davie 2008).

New buildings are a liberation centre and the Liliesleaf Resource center by Mashabanerose. These were constructed of red face-brick, concrete and large elevations of glass that seem to absorb the existing structures, the forms are low and rectangular so as not to overpower the existing structures yet still contain them and provide good views of the precinct. The materials used are similar to other Rose buildings and are as natural as possible allowing for aging to take place naturally, again the use is Red brick and the intention is to match with the existing structures on site which use old red brick that is now exposed as plaster work was removed. Large glazed panels offer the public areas and offices views across the gardens and the historical structures. Formed out of dry stacked 'African' stone walling and enclosed by glass and timber screens.

"The resource centre [image 4.17 top] is on the south side of the plot, a two-storey building with rich brown parquet flooring and concrete pillars. The building contains a library, archives and the trust's offices. The Liberation Path leads across the western edge of the site, past the restored house to the single-storey Liberation Centre, which contains a coffee shop, a curio shop, an auditorium and a crèche for visitors. The Liberation Centre [image 4.17 bottom] fits into

Image 4.17: Visitors Centre is just off the road. Resource centre is near the parking at the other side of the farm.
www.mashabanerose.co.za

the gradual slope of the land and its roof is planted with indigenous grass, helping it to blend with the landscape and offering visitors a contemplative view from the roof" (Davie 2008).

"The Struggle Library, Research and Archive Centre is a concrete structure with brick work that matches the historical outbuildings. The Visitor's Centre is accessible by hotel residents and the public. An amphitheatre in the grounds provides a place for groups to listen to trained guides relating the story of the site. Stepped terraces nestles the scheme into the suburban neighbourhood with minimal impact" (www.mashabanrose.co.za cited 24 - 04 – 2009).

Again gardens have been used "There have also been changes to the flora. The former gardens and some of the trees have been removed and the property now consists of a mix of short, manicured grass and half-a-metre high indigenous grass, interspersed with brick pathways and boulders. This returns it to how it would have looked as a farmyard, [image 4.18] and allows uninterrupted views of the farmhouse and the outbuildings" (Davie 2008).

Image 4.18: The restored garden is representative of authentic considerations. it flows over the visitirs centre. www.mashabanerose.co.za

E – Received as:

Liliesleaf seems new and almost a well kept secret, perhaps this is due to its incongruous suburban setting as compared to sibling examples. Its an icon of the South African popular memory and whilst I was there was preparing for the arrival of the soon to be President Jacob Zuma.

It is questionable whether without Mandela's involvement the

site would have received this much input and attention.

According to Cloete visitors often request a diorama[2] showing specifically how Mandela's room would have looked during his stay (personal communication). The reality however is that Mandela only stayed there a short while and its impossible to say what it would have looked like exactly seeing as it was changed many times over since his stay. Further, recreating any element of the site or buildings would compromise historical accuracy and therefore the significance of the entire precinct. "What I love is the smell of the rooms," says Wolpe - an architect who worked on the project - referring to the raw brick and cement revealed through the restoration work. A slightly battered water tank has been found nearby, of the same era, to replace one that existed on the roof of the garage, Wolpe explains. "Nothing's been sterilised" (Davie 2008).

"The struggle library will offer academics, scholars, the public, and local and international tourists access to historical material, records and critical theoretical writings on the struggle, thus enabling them to gain insight into the events and ideology that defined the liberation struggle against the apartheid regime" (Liliesleaf trust brochure)

4.2 Summary

What is the success of these case studies? Marschall who writes extensively on the Hector Pieterson memorial museum says "It can be said that the Hector Pieterson memorial is successful because it makes extensive use of such elements (the Nzima image, certain abstract shapes, the water feature), thereby allowing people to connect with the experiences of those who suffered. But at the same time it uses these symbols and visual signifiers because they are conventional. Monuments and memorials are a conservative artistic genre, strongly guided by convention. Ultimately, it is difficult to determine whether it is the inherent quality of a particular shape or element that has the power to trigger virtually universal feelings, or whether it is the extensive usage of certain elements in recurring specific contexts that has established a cross-cultural tradition of emotional responses" (2006). This applies to virtually all other commemorative structures completed thus far in South Africa, also when considering that they share a similar departure point in Libeskinds museum. The problem however as represented again by the Hector Pieterson memorial museum is that "this memorial makes no attempt at developing a uniquely African solution to commemorating the past, but is rather firmly rooted in western memorial traditions. It utilises standard

2 Diorama: A scene, often in miniature reproduced in three dimensions by placing objects, figures, etc., in front of a painted background.

elements of memorial design (e.g., wall of remembrance), follows common stylistic trends (realism, abstraction), and draws—albeit perhaps unconsciously—on concepts and motifs developed in other memorial structures in South Africa and elsewhere (e.g., the Vietnam Veterans' Memorial). Although it would be desirable to develop more creative solutions for commemorating the past, memorials cannot be judged solely on the basis of originality and artistic sophistication. In fact, it must be considered that it is often precisely the familiarity of its conventionality that might make a memorial ''proper'' and meaningful in the eyes of many viewers or ''users.'' the Hector Pieterson Memorial as it stands today can be regarded as a good example of recent post-apartheid South African commemorative structures" (Marschall 2006) so too can Liliesleaf, in a lesser degree the Apartheid Museum, and //hapo museum and trailing at the back Freedom Park.

CHAPTER 5

5.0 DESIGN REQUIREMENTS

5.1 Research Document a Brief Synopsis

The research document dealt with the issues of designing for preservation and commemoration of historic events, the medium with which these issues were resolved or solved are those design elements associated with the chosen and refined precedent and case studies. The intended result has been that a recommendation could be sought for a design applicable to the South African Anglo Boer wars 1881 and 1889-1902. Precedents sought were both of international and local examples whilst case studies were all South African examples. Precedent studies looked at European and South African examples: The Jewish Holocaust museum; the Apartheid museum in Johannesburg and freedom park and hapo museum.

Case studies looked at: The Hektor Peterson memorial museum in Soweto and Lilliesleaf Farm in Johannesburg.

Other international precedents were utilised indirectly in the literature review. The reasons for the precedent studies was centered on the premise that international examples of memorial / monument / musem would best engage the issues and medium of commemoration sought in the treatise. Other reasons were the familiar concepts of colonialism and western commemoration practices exploited or reused in the examples as both evident and challenged in the South African context. The case studies then hinged off the filter of a South African context and looked at local examples as "The intense social and cultural convulsions of post-apartheid South Africa have given rise to a new museum type that attempts to address and commemorate the nations troubled history" (Slessor 2006)

5.2 Poetic Urbanism

"There are but two conquerors of the forgetfulness of men, Poetry and Architecture; and the latter in some sort includes the former, and is mightier in its reality." (Ruskin 1989)

"To remember we need a poetry and an architecture, the route we take is our poem and the construct thereof our architecture." (Author adapted from Ruskin)

The Route is Poetry. The South African Anglo Boer War of 1899-1902 was preceded by the First Anglo Boer War of 1881 it comprised 4 battles but most accounts record 2 major battles: Laings Nek and Majuba Hill. 8 years later the British had sent troops specifically to combat the Boers and Claim the whole of South Africa as another colony under the crown. The Boers invaded Natal on the 11th of October 1899 via two fronts, one from Harrismith in the North West and the other from Volksrus in the North East. The Invasion proceeded through Newcastle and Dundee from the North East and both fronts converged

on Ladysmith from there the Boers proceeded as far as Mooi River. This area of Northern Kwa-Zulu Natal saw by far and large the greatest concentration of battles during the war, the war was initially pre-empted here then the invasion took place here as well as most of the battles, up to 8 excluding 1 siege, and the culmination of the war took place in the same area. This 'Route' of conflict was therefore chosen as the urban intervention and deemed to satisfy the need for poetry as described by Ruskin. The Poetry of war provided a Route, the Route is an urban response, the Route provided a Location and in that Location a Site is discovered.

The existence of 'Cairns'[1] all over these battlefield sites were identified as representing route-markers as well as the progression from inception through to culmination of the War by way of increasing in size. This also highlights the 'Narrative' of the war in a symbolic abstracted way as a type of compounding timeline.

A theoretical departure point from the research document was found in the photographic representation of a soldier holding a yet unused wooden burial cross with a simple coffin alongside [image 5.1]. It was realized that the elements depicted were symbolic of preservation and commemoration, the central tenets of the treatise. The coffin represents preservation whilst the cross represents preservation, even though it's Christian in origin. Further along the projected time line and there is a burial mound or a grave. The burial mound incorporates the wooden cross and is informal as compared to the grave which employs possibly a granite entombment and marble head stone, a formal offering. This leads to the beginnings of an architectural expression and the construct of emotion [image 5.2].

Image 5.1: A soldier holds a wooden burial cross alongside a coffin ready for use.
Image www.sapostcoards.co.za

1 Cairns: a concentration of stones and small rocks that form a pyramidal shape and are added to by passers by

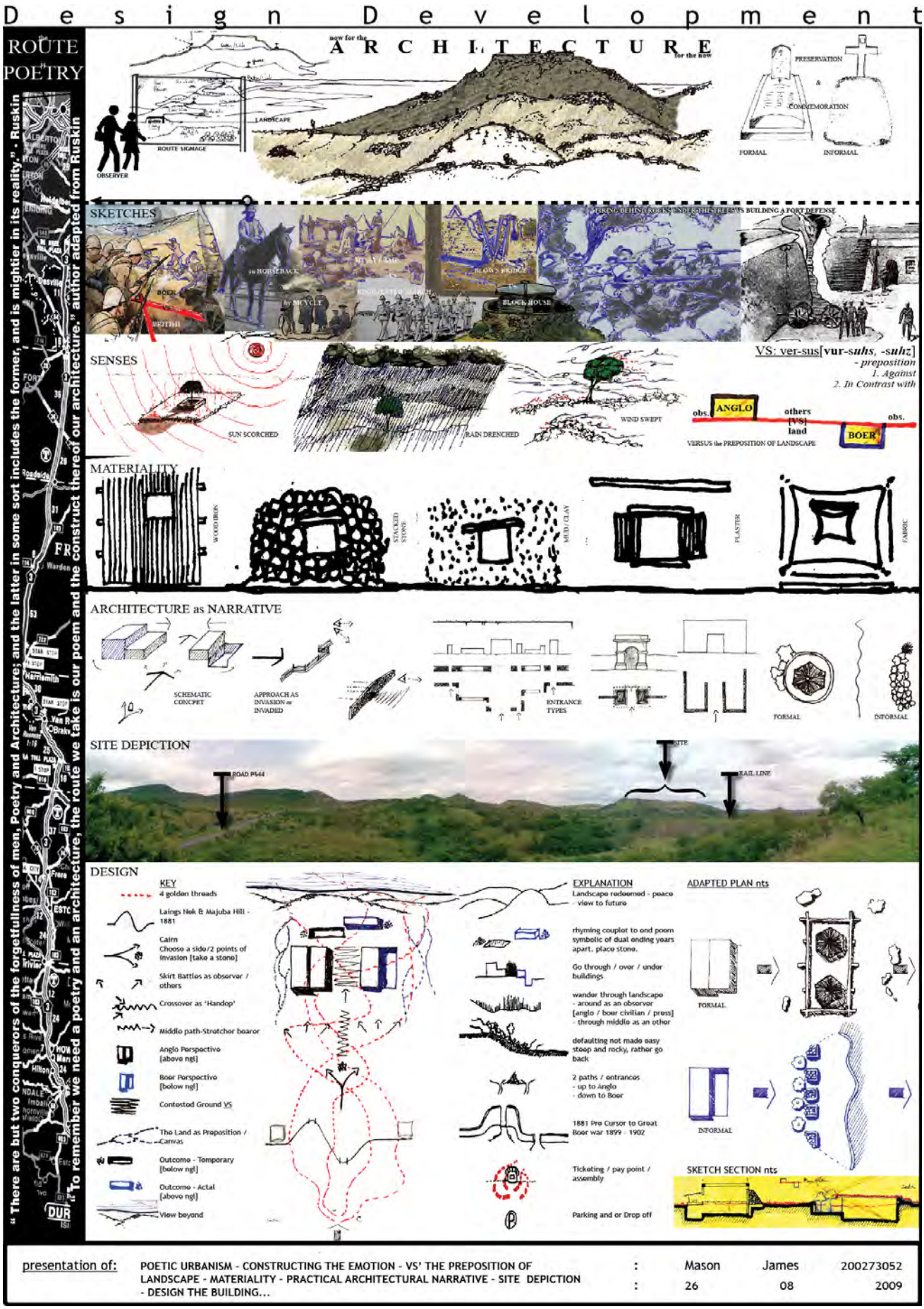


Image 5.2: Graphic representation of design development
By Author

5.3 Constructing the Emotion

The wooden cross and burial mound, the marble headstone and entombment initiate an emotional construct and begin to highlight the tension between one side and the other. The Anglo forces on one side and the Boer forces on the other. A sketch study was initiated based on the South African Anglo Boer War imagery and juxtapositions became patently evident; uniforms and plain clothes, horses and bicycles / trains, regimented marching and guerrilla tactics, blockhouses and blown bridges, firing behind rocks under trees and building fortifications.

Besides the material evidence two other realms of construct are considered: the canvas of warring and the emotional aspect of war.

The canvas of war is looked at as preposition, the act committed against the landscape.

emotion considers and recognises all involved in war and not merely one side vs. another side, the others so to speak. Civilians from both camps, other peoples inhabiting the land the native africans (many of whom fought alongside either party) and the Indian stretcher bearers, and lastly the observers, those sent to monitor, record, document and report on the war.

5.4 Versus: the Preposition of Landscape

VS: ver-sus[**vur-**s***uhs***, -s***uhz***]

- preposition

1. Against

2. In Contrast with

A preposition expresses a spatial relationship, in this regard the South African Anglo Boer war took place on the canvas of landscape, and the landscape is the VS. Further the emotional construct above takes place, spatially, in accordance with the self same landscape.

The emotional construct represents the Anglo dominance *over* the land, indeed within the narrative of the war the fights was for control - at its simplest abstraction - of the land and its abundant resources of gold and diamonds Versus the Boers integration *within* the land and hence control over those resources.

The ‘others’ also interact with the landscape at various levels and are represented in and around the major stakeholders in the War as fundamental characters in the narrative.

5.5 Sense and Materiality

The preposition of landscape gives an organic form to the space, a place among the ‘koppies’ and valleys, there is a perception of significance which creates an aura about the battlefield(s) past, present and future. The contrast of war on the landscape creates a

Euclidean form, a haven for outsiders to manage the land by way of forts and blockhouses. It scars the land by means of trenches, barbed-wire, exploded earth, littered shells and endless tracks, but the land recovers, at times more quickly then the memories that caused its devastation. It recovers to a new form, changed from its original design, it now has slight valleys in seemingly random locations, rusted wire remnants, haphazard pits and rock rubble, burial mounds, graves, memorials, monuments and an explosion of cosmos flowers blooming in late summer along the old tracks where horse feed was scattered. In many instances more has been added to the land from faraway places then was ever there to begin with.

Materiality looks at applied constructs derived from the narrative of the war the contemporary signifiers of that war and the senses associated with war. 5 material constructs are identified; wood iron, stacked stone, mud/clay, brick and plaster, and fabric.

5.6 Practical Architectural Narrative

The narrative of the war and the persons involved both major and minor against the milieu of the landscape as mentioned earlier were depicted formally in a type of architecture: The Anglo forces above the land facing the Boers who are in the land; The idea of the Boers invading the space from above descending onto the British below who are caught by surprise; The multiple invasion points into Northern Natal when the Boers percolated through the escarpment as multiple entries into a single space; the formal entry of the British in keeping with regimented marching and traditional military structure; the simplistic relation of a formal architecture by the British versus a Vernacular type employed by the Boers. These fundamentals of attack and defense are seen as elementary depictions of war and will be carried on throughout the narrative to create similar imagery for each chapter of the story.

The concept for the building follows closely the narrative(s) - dominant and subservient - of the South African Anglo Boer War. Thomas Pakenham speaks of 4 golden threads that run throughout the story of the War the **“Gold Bugs” (Pakenham, 1979) the British Army,** the “Blacks” (Pakenham, 1979), and the Boers. There are other threads no doubt but these are the main themes. In that regard these ‘threads’ run through the whole scheme and intersect at various stages along the way, it is envisaged that they would perhaps be a floor detail. From that point of departure / arrival the first encounter is the battles of 1881. Two are represented as been the most influential, the Battle of Laings Nek and the battle of Majuba hill. Next is a decisive moment, at a point on the route at possibly a cairn of stones one must decide their direction: Side with the Anglo forces or with the Boers.Just beyond this the conflict of war is depicted as a difficult-to-traverse ‘no-mans-land’ where “handoppers” or defaulters can attempt to cross over. Whether one chooses to do this or not on approaching the buildings further choices are required: Enter either

the Anglo narrative or the Boer Narrative or chose to circumvent either. Evading either provides further choices, to be an observer of both from the view of the surrounding landscape on either extreme outer edge or be an 'other' and proceed through the middle space between the two buildings.
This split process partially combines near the end with the outcome of the war, again its not a clear cut victory as even though Britain won the war as early as 1900 they were still loosing the battle(s) for control of the country which lasted till 1902 and further still were not able to govern effectively returning Transvaal to the Boers and by 1910 the Union of South Africa was formed. There would be a confusing and mixed process at this part of the route culminating in the union of South Africa juxtaposed with the contemporary reality of post-apartheid South Africa, this would tie the narrative with the present and project it into the future to remain contextual and avoid forgetfulness the premise that begins the whole course of action.

5.7 Site Depiction

Image 5.3: Aerial photogrpah of site.
photo by Vincent Horn date unknown.

The site must be a site of significance a place that makes ones hair stand on end at the

realisation of ones current location and the meaning behind it all. There is however legislated guidelines for sites and other considerations of catchments of visitors but these play second to a site of significance.

The chosen site has significance, it is a battlefield site, it is surrounded by graves and memorials and monuments and it is systematic to the movement of battles during part of the war [image 5.3]. The site has been largely left to pasture with a few rural residents living in parts. The site on a macro scale is a series of four hills: Wynnes hill, Harts hill, Railway hill and Pieters hill. They run in a north easterly direction in an almost straight line. These hills represent the last of the Boer defensive positions against the British advance to relieve Ladysmith beyond. Wynnes hill was the first hill engaged during the fighting, the highest is Harts hill followed by railway hill which the old rail line passed closely by after wrapping around Harts hill (it now goes through part of Harts hill) and the last now entirely covered by industrial and informal settlements is the lowest and easily viewed from the vantage point of Harts and railway hill. Harts hill has been quarried since the war, stripping some of its meaning, but perhaps it merely relates to the narrative: That man is at odds with the land in war and in progress and construction; that man creates a new plain in war and in quarrying for stone; that a quarry is symbolic of mining and removing from the land its resources as is the gold and diamond mining that preceded and precipitated the war. Again a new plain can be created that links the past with the present and into the future along the timeline of the war, the battles and physically across three hills with the fourth in view in the distance / future.

It remains at this point to derive the architectural design and details by means of accommodation schedule formulation and relate the concept to the Site.

"ARCHITECTURE IS A VERY SPECIFIC THING BECAUSE IT IS SOMETHING WHICH BELONGS TO EVERYBODY: IT IS PUBLIC MEMORY"
LIBESKIND, 2001

GLOSSARY

LIST OF TERMINOLOGY

Absolution

Pronunciation [ab-suh-loo-shuh n]

-noun

1. act of absolving; a freeing from blame or guilt; release from consequences, obligations, or penalties.

Abstract

Pronunciation [ab-strakt]

-adjective

1. thought of apart from concrete realities, specific objects, or actual instances: an abstract idea.
2. theoretical; not applied or practical: abstract science. (Fowler, 1961)

-noun

6. a summary of a text, scientific article, document, speech, etc.; epitome.

Abstraction

Pronunciation [ab-strak-shuh n]

-noun

1. an abstract or general idea or term.
2. an impractical idea; something visionary and unrealistic. (Fowler, 1961)

AMAFA

1. The Kwa-Zulu Natal provincial heritage conservation agency.

Ambiguity

Pronunciation [am-bi-gyoo-i-tee]

-noun, plural -ties.

1. doubtfulness or uncertainty of meaning or intention: to speak with ambiguity; an ambiguity of manner. (Fowler, 1961)

Antagonist

Pronunciation [an-tag-uh-nist]

-noun

1. a person who is opposed to, struggles against, or competes with another; opponent; adversary.
2. the adversary of the hero or protagonist of a drama or other literary work: Iago is the

antagonist of Othello. (Fowler, 1961)

Apartheid

Pronunciation [uh-pahrt-heyt, -hahyt]

-noun

1. (in the Republic of South Africa) a rigid policy of segregation of the non-white population.

2. any system or practice that separates people according to race, caste, etc. (Fowler, 1961)

Atrocity

Pronunciation [uh-tros-i-tee]

-noun, plural -ties.

1. the quality or state of being atrocious.

2. an atrocious act, thing, or circumstance. (Fowler, 1961)

Authenticity

Pronunciation [aw-then-tis-i-tee, aw-thuh n-]

-noun

the quality of being authentic; genuineness. (Fowler, 1961)

Barbed wire

-noun

a wire or strand of wires having small pieces of sharply pointed wire twisted around it at short intervals, used chiefly for fencing in livestock, keeping out trespassers, etc.
Also called **barbwire.**

Brand

Pronunciation [brand]

-noun

1. kind, grade, or make, as indicated by a stamp, trademark, or the like: the best brand of coffee. (Fowler, 1961)

Cairns

Pronunciation [kairnz]

-noun

A heap or concentration of stones or rocks that form a pyramidal shape and are added to by passers-by to form a landmark, monument, tombstone etc.

Cathartic

Pronunciation [kuh-thahr-tik]

-adjective

1. of or pertaining to catharsis (discharge of pent up emotions). (Fowler, 1961)

Cognitive

Pronunciation [kog-ni-tiv]

-adjective

1. of or pertaining to cognition.
2. of or pertaining to the mental processes of perception, memory, judgment, and reasoning, as contrasted with emotional and volitional processes. (Fowler, 1961)

Colonial

Pronunciation [kuh-loh-nee-uh l]

-adjective

1. of, concerning, or pertaining to a colony or colonies: the colonial policies of Britain.

-noun

1. an inhabitant of a colony. (Fowler, 1961)

Commemoration

Pronunciation [kuh-mem-uh-rey-shuh n]

-noun

1. the act of commemorating.
2. a service, celebration, etc., in memory of some person or event. (Fowler, 1961)

Commodity

Pronunciation [kuh-mod-i-tee]

-noun, plural -ties.

1. an article of trade or commerce, esp. a product as distinguished from a service.
2. something of use, advantage, or value.
3. Stock Exchange. any unprocessed or partially processed good, as grain, fruits, and vegetables, or precious metals. (Fowler, 1961)

Composite

Pronunciation [kuh m-poz-it]

-adjective

1. made up of disparate or separate parts or elements; compound: a composite drawing; a composite philosophy.

-noun

7. something composite; a compound.

-verb (used with object)

10. to make a composite of. (Fowler, 1961)

Diorama

Pronunciation [Dahy-uh-ram-uh]

-noun.

A scene, often in miniature reproduced in three dimensions by placing objects, figures, etc., in front of a painted background. (Fowler, 1961)

Emblematic

Pronunciation [em-bluh-mat-ik]

-adjective

pertaining to, of the nature of, or serving as an emblem; symbolic. (Fowler, 1961)

Empirical

Pronunciation [em-pir-i-kuh l]

-adjective

1. derived from or guided by experience or experiment.
2. depending upon experience or observation alone, without using scientific method or theory, esp. as in medicine.
3. provable or verifiable by experience or experiment. (Fowler, 1961)

Encumber

Pronunciation [en-kuhm-ber]

-verb (used with object)

1. to impede or hinder; hamper; retard: Red tape encumbers all our attempts at action. (Fowler, 1961)

Ephemeral

Pronunciation [i-fem-er-uh l]

-adjective

1. lasting a very short time; short-lived; transitory: the ephemeral joys of childhood.

-noun

3. anything short-lived, as certain insects. (Fowler, 1961)

Euclidean

Pronunciation [yoo-klid-ee-uh n]

-adjective
of or pertaining to Euclid (Greek geometrician), or adopting his postulates. (Fowler, 1961)

Genocide
Pronunciation [jen-uh-sahyd]
-noun
the deliberate and systematic extermination of a national, racial, political, or cultural group. (Fowler, 1961)

Guerrilla
Pronunciation [guh-ril-uh]
-noun
1. a member of a band of irregular soldiers that uses guerrilla warfare, harassing the enemy by surprise raids, sabotaging communication and supply lines, etc.

-adjective
2. pertaining to such fighters or their technique of warfare: guerrilla strongholds; guerrilla tactics. (Fowler, 1961)

Heritage
Pronunciation [her-i-tij]
-noun
1. something that comes or belongs to one by reason of birth; an inherited lot or portion: a heritage of poverty and suffering; a national heritage of honour, pride, and courage. (Fowler, 1961)

Historicity
Pronunciation [his-tuh-ris-i-tee]
-noun
historical authenticity. (Fowler, 1961)

Holocaust
Pronunciation [hol-uh-kawst, hoh-luh-]
-noun
1. (usually initial capital letter) the systematic mass slaughter of European Jews in Nazi concentration camps during World War II (usually prec. by the).
2. any mass slaughter or reckless destruction of life. (Fowler, 1961)

ICOMOS International Council of Monuments and Sites.

Iconic

Pronunciation [ahy-kon-ik]

-adjective

1. of, pertaining to, or characteristic of an icon.
2. Art. (of statues, portraits, etc.) executed according to a convention or tradition. (Fowler, 1961)

Ideology

Pronunciation [ahy-dee-ol-uh-jee, id-ee-]

-noun, plural -gies.

1. the body of doctrine, myth, belief, etc., that guides an individual, social movement, institution, class, or large group.
2. such a body of doctrine, myth, etc., with reference to some political and social plan, as that of fascism, along with the devices for putting it into operation. (Fowler, 1961)

Intangible

Pronunciation [in-tan-juh-buh l]

-adjective

1. not tangible; incapable of being perceived by the sense of touch, as incorporeal or immaterial things; impalpable.

-noun

4. something intangible, esp. an intangible asset: Intangibles are hard to value. (Fowler, 1961)

Koppie / Kopje

Pronunciation [kop-ee]

-noun (in South Africa)

a small hill. (Fowler, 1961)

Mandela

Pronunciation [man-del-uh]

-Pro-noun

Nelson, born 1918, South African black antiapartheid activist: president of South Africa 1994–99.

Marginalise

Pronunciation [mahr-juh-nl-ahyz]

-verb (used with object), -ised, -ising.

to place in a position of marginal importance, influence, or power: the government's attempts to marginalise criticism and restore public confidence. (Fowler, 1961)

Memorial

Pronunciation [muh-mawr-ee-uh l, -mohr-]

-noun

1. something designed to preserve the memory of a person, event, etc., as a monument or a holiday.

-adjective

3. preserving the memory of a person or thing; commemorative: memorial services.
4. of or pertaining to the memory. (Fowler, 1961)

See. Definition within treatise

Metaphor

Pronunciation [met-uh-fawr, -fer]

-noun

1. a figure of speech in which a term or phrase is applied to something to which it is not literally applicable in order to suggest a resemblance, as in "A mighty fortress is our God."
2. something used, or regarded as being used, to represent something else; emblem; symbol. (Fowler, 1961)

Milieu

Pronunciation [mil-yoo , meel-; Fr. mee-lyœ]

-noun, plural -lieus,

surroundings, esp. of a social or cultural nature: a snobbish milieu. (Fowler, 1961)

Monument

Pronunciation [n. mon-yuh-muh nt; v. mon-yuh-ment]

-noun

1. something erected in memory of a person, event, etc., as a building, pillar, or statue: the Washington Monument.

-verb (used with object)

10. to build a monument or monuments to; commemorate: to monument the nation's war dead.
11. to build a monument on: to monument a famous site. (Fowler, 1961)

See. Definition within treatise

Museum

Pronunciation [myoo-zee-uh m]

-noun

a building or place where works of art, scientific specimens, or other objects of permanent value are kept and displayed. (Fowler, 1961)

See. Definition within treatise

Narrative

Pronunciation [nar-uh-tiv]

-noun

1. a story or account of events, experiences, or the like, whether true or fictitious.

-adjective

4. consisting of or being a narrative: a narrative poem. (Fowler, 1961)

National Identity

Part of Speech: noun

Definition: the depiction of a country as a whole, encompassing its culture, traditions, language, and politics

NHC

1.National Heritage Council.

2. part of The Department of Arts, Science and Technology.

NHRA

1. National Heritage Resources Act.

Obelisk

Pronunciation [ob-uh-lisk]

-noun

1.a tapering, four-sided shaft of stone, usually monolithic and having a pyramidal apex. (Fowler, 1961)

Pragmatic

Pronunciation [prag-mat-ik]

-adjective

1. of or pertaining to a practical point of view or practical considerations. (Fowler, 1961)

Preserv(e)[ation]

Pronunciation [pri-zurv]

-verb (used with object)

1. to keep alive or in existence; make lasting: to preserve our liberties as free citizens.
2. to keep safe from harm or injury; protect or spare.
3. to keep up; maintain: to preserve historical monuments. (Fowler, 1961)

Protagonist

Pronunciation [proh-tag-uh-nist]

-noun

1. the leading character, hero, or heroine of a drama or other literary work.
2. a proponent for or advocate of a political cause, social program, etc. (Fowler, 1961)

Restitution

Pronunciation [res-ti-too-shuh n, -tyoo-]

-noun

1. reparation made by giving an equivalent or compensation for loss, damage, or injury caused; indemnification.
2. the restoration of property or rights previously taken away, conveyed, or surrendered.
3. restoration to the former or original state or position. (Fowler, 1961)

Rhetoric

Pronunciation [ret-er-ik]

-noun

1. (in writing or speech) the undue use of exaggeration or display; bombast.
2. the art of making persuasive speeches; oratory. (Fowler, 1961)

Sarcophagus

Pronunciation [sahr-kof-uh-guh s]

-noun, plural -gi

1. a stone coffin, esp. one bearing sculpture, inscriptions, etc., often displayed as a monument. (Fowler, 1961)

SAHRA

1. South African Heritage Resources Association and the

Sectarian

Pronunciation [sek-tair-ee-uh n]

-adjective

1. narrowly confined or devoted to a particular sect.

2. narrowly confined or limited in interest, purpose, scope, etc. (Fowler, 1961)

Significance

Pronunciation [sig-nif-i-kuh ns]

-noun

1. importance; consequence: the significance of the new treaty.
2. the quality of being significant or having a meaning. (Fowler, 1961)

Signifier

Pronunciation [sig-nuh-fahy-er]

-noun

1. a person or thing that signifies.
2. the configuration of sound elements or other linguistic symbols representing a word or other meaningful unit in a language. (Fowler, 1961)

Skein

Pronunciation [skeyn]

-noun

1. anything wound in or resembling such a coil: a skein of hair.
2. something suggestive of the twistings of a skein: an incoherent skein of words. (Fowler, 1961)

Swathe

Pronunciation [swoth, sweyth]

-verb (used with object)

1. to wrap, bind, or swaddle with bands of some material; wrap up closely or fully.
2. to enfold or envelop, as wrappings do. (Fowler, 1961)

Symbiosis

Pronunciation [sim-bee-oh-sis, -bahy-]

-noun, plural -ses .

1. the living together of two dissimilar organisms.
2. a relationship between two people in which each person is dependent upon and receives reinforcement, whether beneficial or detrimental, from the other.
3. any interdependent or mutually beneficial relationship between two persons, groups, etc. (Fowler, 1961)

Symbolic

Pronunciation [sim-bol-ik]

-adjective

1. serving as a symbol of something (often fol. by of).

2. of, pertaining to, or expressed by a symbol.
3. characterized by or involving the use of symbols: a highly symbolic poem. (Fowler, 1961)

Systematic

Pronunciation [sis-tuh-mat-ik]

-adjective

1. having, showing, or involving a system, method, or plan: a systematic course of reading; systematic efforts. (Fowler, 1961)

Tangible

Pronunciation [tan-juh-buh l]

-adjective

1. capable of being touched; discernible by the touch; material or substantial.
2. real or actual, rather than imaginary or visionary: the tangible benefits of sunshine.
3. definite; not vague or elusive: no tangible grounds for suspicion.

-noun

5. something tangible, esp. a tangible asset. (Fowler, 1961)

TKZN

1. Tourism KwaZulu-Natal.

Transcendent

Pronunciation [tran-sen-duh nt]

-adjective

1. going beyond ordinary limits; surpassing; exceeding.
2. superior or supreme. (Fowler, 1961)

UNESCO

1. United Nations Educational, Scientific and Cultural Organisation.

Virtuous

Pronunciation [vur-choo-uh s

-adjective

1. conforming to moral and ethical principles; morally excellent; upright: Lead a virtuous life. (Fowler, 1961)

ABBREVIATIONS / ACRONYMS

AMAFA: Amafa AkwaZulu Natali – Heritage KwaZulu-Natal
FUBU: For us by us
IKS: Indigenous Knowledge Systems
NHC: National Heritage Council
NHRA: National Heritage Resources Act
S.A.: South Africa
SAHRA: South African Heritage Resources Association.
TKZN: Tourism KwaZulu-Natal.
MK: Umkhonto-we-Sizwe
UNESCO: United Nations Educational, Scientific and Cultural Organisation

BIBLIOGRAPHY

REFERENCES: Primary sources:

Primary Sources will include structured interviews, surveys, consultation notes and questionnaires.

Interviews

Allen, Patrick: 02-06-09, Architect, Eclectic architects, Exhibition specific.Durban.
Brandt, Dieter: 21-04-09, OCA, Project Architect Hlapo Museum Freedom Park. Joburg.
Fairbairn, Kim: 27-05-09, Narrative Architect. Joburg.
Harber, Rodney: 20-05-09, Architect, Heritage and Natural History. Durban.
Heever, Adrienne Van Den: 24-04-09, Curator, Lilliesleaf Farm. Joburg.
Kroese, Chris: 20-04-09, Architect, GAPP, Apartheid Museum. Joburg.
Marais, Eugene: 21-04-09, Architect, OCA, Freedom Park concept. Joburg.
Marschall, Sabine: 08-06-09, Prof: Cultural and Heritage Tourism. Durban.
McFadden, Pam: 20-01-09, Curator of the Talana Museum, Dundee.
Olivier, Gavin: 24-04-09, AV design consultant on Lilliesleaf. Joburg.
Rose, Jeremy: 28-05-09, Exhibition and Theoretical Architect. Joburg.
Till, Christopher: 25-05-09, Curator and Director of Apartheid Museum. Hillcrest.
Truter, Vincent: 29-05-09, Lecturer @ VEGA School. Joburg.
Vuuren, James Van: 20-05-09, AMAFA Director on Heritage. PMB.

REFERENCES: Relevant unpublished research:

1. **CLARKSON**, A. 2003. *Ezemvelo KZN Wildlife Environmental Visitors Centre*. University of Natal, Durban.

2. **LOUIS**, D. 2002. *Fragments – A place for architecture*. University of Natal, Durban.

3. **MUDENGE**, J. L. 2006. *Reconciliation and reconstruction of post-genocide Rwanda: a search for an appropriate architectural expression*. University of Natal, Durban.

4. **SAMMONS**, N. 2008. *A Gateway to Inanda: Towards the Design of an Interpretation Centre for the Inanda Heritage Trail and the Development of a Heritage Precinct*. University of Natal, Durban.

5. **VILJOEN,** B. 2001. **"...'N(9.)museum?...". University of the Free State.**

REFERENCES: Relevant published research:

BOOKS:

1. **BONTA**, J. P. 1975. *Mies Van Der Rohe. Barcelona 1929.* De la presente edicion, Spain.

2. **BOSMAN**, Prof. DR. D. B. & **VAN DER MERWE**, Prof. I. W. 1945. *Tweetalige Skoolwoordeboek: Afrikaans-Engels; Engels-Afrikaans.* Nasionale Boekhandel Beperk. Kaapstad.

3. **CHOAY**, F. 1992. *The invention of the historic monument*. Cambridge, University Press, Cambridge.

4. **CROSBY,** T. 1970. *The Necessary Monument*. Great Britain, Studio Vista Limited.

5. **DELMAR**, P. *The N3 Book*. South Africa, Parkview Press cc.

6. **DE BELL**, F and **SCHOENMAKERS**, R (Ed). 2008. *Cascoland Joburg 2007: Interventions in Public Space. Drill Hall, Johannesburg, South Africa.* Rotterdam, Cascoland, Amsterdam/Episode Publishers, Amsterdam.

7. **DUBOW**, N. 2001. *Imagining the Unimaginable: Holocaust Memory in Arts and Architechture,* Jewish Publications, Johannesburg.

8. **FOWLER,** H.W. & F.G. 1961. *The Concise Oxford Dictionary*, University press, Oxford.

9. **KRUGER**, R. 1959. *Good-bye Dolly Gray: The Story of the Boer War.* London. Cassell.

10. **LIBESKIND**, D. *The Space of Encounter.* 2001 Universe Publishing Preface. 2004. *Breaking Ground: Adventures in Life and Architechture*. London, John Murray Publishers.

11. **MEREDITH,** M. 2007. *Diamonds, Gold and War.* Jonathan Ball Publishers, Johannesburg.

12. **NEUFERT**, E. 2000. *Architects' data*. Blackwell Scientific, Oxford.

13. **OBERHOLSTER**, J. 1972. *The Historical Monuments of South Africa*. Rembrandt van Rijn Foundation for Culture, Stellenbosch.

14. **PAKENHAM**, T. 1979. *The Boer War*. Jonathan Ball Publishers, Bergvlei.

15. **RICHTER,** D. 2001. *The Architecture of Dagmar Richter*. Laurence King Publishing, London.

16. **ROBERTSON**, I and **RICHARDS**, P. 2003. *Studying Cultural Landscapes*. Hodder Arnold, London.

17. **RUSKIN**, J. 1900. *The seven lamps of architecture*. Dover publications, Inc, New York.

18. **SLIWA**, J. A. 1970. *AJ metric handbook*. Architectural Press, London.

19. **VAN WYK SMITH**. M. 1978. *Drummer Hodge: The poetry of the Anglo-Boer War (1899-1902)*. Clarendon Press, Oxford.

20. **VILLA-VICARIO**, C. 2000. *Transcending a Century of Injustice*. South Africa. IDASA.

JOURNAL ARTICLES:

21. **AHMAD**, Y. 2006. *The Scope and Definitions of Heritage: From Tangible to Intangible*. International Journal of Heritage Studies. Vol. 12, No. 3, May 2006, pp. 292–300.

22. **BLACK**, JE. 2009. *Memories of the Alabama Creek War, 1813-1814*. American Indian Quarterly. Spring 2009. Vol. 33, no. 2. Pg 200-229.

23. **BONNER**, PL. Reviewed Works: *The Boer War Diary of Sol T. Plaatje: An African at Mafeking by John L. Comaroff*. Source: The Journal of African History, Vol. 15, No. 2 (1974), pp. 341-343.

24. **COLLINS**, H. 2009. *Signs of Life (Gypsies)*. Architectural Review, August 2009, pp 98-99.

25. **EDKINS**, J. 2007. *Authenticity and Memory at Dachau. International Journal of Heritage Studies. Vol. 13, No. 2, March 2007, pp. 117-135*.

26. **DAVIE**, L. 2008. *Lilliesleaf Takes Trip Back to 1963.*

27. **FINCH**, P. 2007. *A Sence of Surface*. Architechtural Review, Vol.1329. November 2007. Pg 25-28

28. **FOX,** D. 2009. *Adrift on the open veld.* Getaway, May, pp 52-61.

29. **FURLONG**, P. 1990. Reviewed works: *Mafeking Diary: A Black Man's View of a White Man's War by Sol T. Plaatje ; John Comaroff ; Brian Willan ; Andrew Reed*. Source: The International Journal of African Historical Studies, Vol. 23, No. 4 (1990), pp. 733- 735.

30. **GAY**, C. 2003. *The Politics of Cultural Remembrance: The Holocaust Monument in Berlin*. International Journal of Cultural Policy, Vol. 9(2), pp. 153–166.

31. **GOUGH**, P. 2007. *Contested Memories: Contested Site': Newfoundland and its Unique Heritage on the Western Front*. The Round Table. Vol. 96, No. 393, 693-705, December 2007.

32. **GREGORY**, R. 2009. *The Nameless Pillars That Represent us all: Architect's Memorial to the London Bombings*. Architectural Review, August 2009, Pg 27-28.

33. **HEYNEN**, H and **LOECKX**, A. 1998. *Scenes of Ambivalence: Concluding Remarks on Architectural Patterns of Displacement*. Journal of Architectural Education, pp. 100-108, 1998 ACSA, Inc.

34. **HILLEGAS**, HC. 1980. *Die Boervolk van Suid-Afrika. The Boer People of South Africa.* Journal for Historical Review.

35. **JOHNSTON**, R and **RIPMEESTER**, M. 2007. *International Journal of Heritage Studies*. Vol. 13, No. 2, March 2007, pp. 117–135.

36. **MARSCHALL**, S. 2006. *Visualizing Memories: The Hector Pieterson Memorial in Soweto*. Visual Anthropology, 19: 145–169. Copyright # Taylor & Francis Group, LLC. ISSN: 0894-9468 print=1545-5920 online
DOI: 10.1080/08949460600598695.

37. **O'DOHERTY**, B.1976. *Inside the White Cube: Notes on the Gallery Space*. Brian O'Doherty shows at the Betty Parsons Gallery under the name of Patrick Ireland.

38. **RAINBIRD**, P. 2003. *Representing Nation, Dividing Community: the Broken Hill*

War Memorial, New South Wales, Australia. World Archaeology. Vol. 35(1): 22–34. The Social Commemoration of Warfare. pp 22-34.

39. **SLESSOR**, C. 2006. *Memory and Struggle*, Architectural Review, May, pp 40-47.

40. **SLESSOR**, C. 2007. *The Challenges of Reconnecting arts and Culture with Larger Civic Life*. Architectural Review, October, pp 40-41.

41. **SLESSOR**, C. 2009. *Andalusia's Museum of Memory*. Architectural Review, August, pg 41-48.

42. **SOUDIEN**, C. 2008. *Emerging Discourses around Identity in new South African Museum Exhibition.* interventions Vol. 10(2) pp 207-221 (ISSN 1369-801X print/1469-929X online) Copyright # 2008 Taylor & Francis DOI: 10.1080/136980 10802145119

43. **STARFIELD**, J. Reviwed Works*: The Mafeking Diary of Sol T. Plaatje by Sol T. Plaatje ; John Comaroff ; Brian Willan ; Solomon Molema ; Andrew Reed.* Journal of Southern African Studies, Vol. 27, No. 4 (Dec., 2001), pp. 855-863.

WEB ARTICLES:

1. **ALBERT,** D. 2009. *A dream is not a dream until it is dreamt by the community: Hlapo Museum*. www.pythagoras-tv.com.

2. **PATERSON,** S. 1995. *Critical Analysis of "Towards a Critical Regionalism" by Kenneth Frampton.* http://home.earthlink.net/~aisgp/texts/regionalism/regionalism.html

3. **WIKIPEDIA.** 2008. *Critical Regionalism*. http://en.wikipedia.org/wiki/Critical_regionalism.

WEB SITES:

1. http://www.greenbuilding.co.za/index.php

2. http://www.mashabanerose.co.za

3. http://www.inhabitat.com/

4. http://www.gapp.net/

5. http://www.buildinggreen.com/

6. http://www.africancarbontrust.org/

7. http://www.pythagoras-tv.com

8. http://www.forumhomini.com/

9. http://www.kzn.org.za/

10. UNESCO http://whc.unesco.org/

11. UNESCO http://www.unesco.org/culture/ich/index.php?lg=EN&pg=home

12. Department of Arts and Culture:
    http://www.dac.gov.za/index.htm

13. National Heritage Council:
    http://www.nhc.org.za/index.php

14. http://www.angloboerwar.com

15. http://www.anglo-boer.co.za./photo-gallery

OTHER MEDIA:

1. Statistics of our tourism sector: 2008 (www.tkzn.org.za)
2. *The History Boys*. 2006. Movie directed by: Nicholas Hytner. Writers: Alan Bennett (screenplay & play)
3. Pegasus. A division of Eagle Rock Entertainment Limited., 2002. *The Anglo Boer War: A Bitter and Bloody Clash of Arms*. [DVD].
4. *The Personal Diary of Private Walter Putland*. This document is as taken from the official diary that is now housed in
   THE NATIONAL ARMY MUSEUM , LONDON
   Archives Reference Number 8107-18
   The Personal Diary Of Private Walter Putland
   2785 Middlesex Regiment
   Field Force South Africa, 1899 – 1902.

APPENDICES

Appendix A: Chapter Notes

Chapter 1 Research Background

Notes on the National Agenda:

According to Sabine Marschall the success of the implementation of the National Agenda can be evidenced by the implementation of National Identity at a roots level, as identified in the education departments national history curriculum

Some scholars identify two parts to heritage, a distinction is drawn between Tangible and Intangible forms of preservation and commemoration. This has been considered in light of the historical means of celebrating The South African Anglo Boer War and current means of commemoration: monuments and memorials vs. Oral history and National Identity. It was decided that in a similar way to the Hector Pieterson memorial museum the intangible should inform the tangible.

The realm of preservation and commemoration being considered in this document are official preservation and commemoration i.e. that which falls in line with National Identity and not any individual or group of individual's form of the same. It considers the Nation as a whole as defined in the constitution of South Africa. This determines National significance.

Notes on the Research Problem:

Traditional refers to the classical manner and classical follows in the restrained style of antiquity with its customs, events and precedents (Oxford: 1961). This essentially means that we do it this way because it has been done this way before rather than re-interpreting it. Traditional then refers to the tangible forms expressed by museums, monuments and memorials. This practice often led to the exclusion of intangibles and therefore the exclusion of African / Traditional practices of story telling, ancestral praise and celebration events.

Heritage: Heritage is defined by the Oxford Dictionary as: What is or may be inherited; portion allotted to anyone. The various White papers and Legislations define Heritage in a South African context.

Chapter 2 Research Methodology

Notes on Secondary Research:

Precedents and Case Studies:

Evident in the text is a selection of precedents and Case Studies; there are more examples similar to the ones chosen by the author that are listed here for further research purposes:

- Maropeng and Sterkfontein caves exhibition
- Wits Origin Centre – Francis Gerard
- Nelson Mandela Museum Pavilion - Cohen and Judin.

This list above is by no means exhaustive.

Chapter 3.2 Literature Review

Notes on the Literature:

Much of the literature found for this treatise dealt with the SAABW's from an historical account. Whilst much was helpful in constructing the narrative of the War deemed necessary for ultimate design resolution of the issues involved, the level of review first conducted by the author resulted in superfluous (to this treatise) information. It is been included here for further research:

Academic literature and Design examples:

Theo Crosby's book "The Necessary Monument" 1970
Crosby is/was a practicing architect with many exhibitions and interiors under his name as well as been involved with Ministry of Housing and London local Government's preservation policy group. Crosby references 27 sources. Theo Crosby's take deals intimately with cities, a phenomenon not fully experienced during the Boer-War era of 1899 -1902. The theme running through the text is that monuments in cities are integral with ones concept of a mature city, having been established in ages past. The problem identified is what to do with their present use and future survival. In the Same way the now un-labelled National Monuments in South Africa are trying to identify their present use and future survival, it then leads one to ask what of future monuments? He also values intangible qualities.

J.J. Oberholster's book "The Historical Monuments of South Africa" 1972 is essentially an illustrated work devoted to the monuments of South Africa. It follows the work of the Historical Monuments commission from its inception in 1905 to the year 1972. It follows from Crosby's work in that it deals with the South African Monument and not the London monument and the obvious difference been the lack of mature cities as is London.
Oberholster is/was a professor of history and a member of the National Monuments Council. The book makes no references but acknowledges the contribution of seven members of the National Monuments Council as the definitive authority on the Monuments in South Africa, been the first body in existence in South Africa for the purpose of preserving natural and historical monuments. Oberholster is writing in the Apartheid era and the thinking of the time is evident in this writing.

Francoise Choay's book "The invention of the historic monument" 1992 traces the 'intellectual history' of the West from the renaissance to the present (O'Connell, M. 1992). Francoise Choay is/was Professor Emeritus in the History and Theory of Architecture at the University of Paris (vii) and Cornell University. She is also the author of numerous books and essays as well as a member of the Academy of Fine Arts in Berlin. The book is supported by an extensive set of Authors Notes, Choay Cites 263 person's works including some of her own writing but excluding unpublished works cited directly in the text. The book looks at many of the founding theories on the subject of monument and the inception of heritage as we know it today, a useful tool for plotting a present significance and future success of monument. Choay's consciousness remains of the past as expressed in the period from renaissance to the present are a lesson necessary for South Africa's heritage. Should this be challenged?

Johan Snyman's Chapter in the book "Charles Villa-Vicario: Transcending a century of injustices" titled "Ways of remembering" 1999. Snyman's principles are of value to this dissertation in understanding existing examples of monument and memorial even if not expressly covered by him in the text. It stands then that these principles are also guidelines for any proposals for new monuments and or memorials. The most important and indeed central tenant to the text is that of 'Memory'.

Neville Dubow's book "Imagine the Unimaginable, Holocaust memory in art and architecture" 2001. The Author presents this work as a collection of three series of lectures given by himself between the years 1998 and 2001 at the University of Cape Town. Dubow is Emeritus Professor of Fine Arts at the University of Cape Town, Is former Director of the Michaelis School of Fine Art and Founder Director of the UCT Irma Stern Museum. The work is extensively illustrated as would have been the case during the lectures. Each chapter / Lecture is referenced individually at the end of each. Dubow is more methodical in dealing with the theoretical is applied to a limited case study.

A select number of NHC speeches mentioning Monument and Memorial:
2005: Deputy President Jacob Zuma. Minister of Arts and Culture and Dr Pallo Jordaan Zuma is speaking at Heritage Day proceedings. His fundamental statement hinges off the need for inclusion of the black majority in to the heritage archives and heritage Architecture of South Africa.
2007: Deputy Minister of Arts and Culture, Ms NGW Botha, "Arts, Culture and Heritage as strategic

resources in the transformation of the South African society." She refers back to Jordaan's 'a European Africa' and states that "Arts, culture and heritage has always played a significant role in social regeneration, unity and reconciliation" (Botha 2007) and that this should be "at the heart of the branding of our local and national identities" (Botha 2007).
2009: NHC CEO Advocate Sonwabile Mancotywa, "History and Memory: Basis of identity" This speech looks at elements mentioned above by both Snyman and Dubow in capturing and depicting Memory.
In this vein and relating it to Botha's branding above he again refers to place names and monuments as well as anthems serving as "reminders of national values" (Mancotywa 2009).
This will increase tourism, which as we saw earlier could benefit the country greatly.
The NHC speeches provide a post-apartheid consideration of memorial and monument as well as South African Heritage. Zuma's viewpoint on native African exclusion is supported throughout this literature review. It is recorded by Kruger in his accounts. It is hinted at by Pakenham as he discerns the coming of the "Third war of independence" (Pakenham 1979: xvi) in response to bitterness of the Original inhabitants undermined by Boer then British and then again Boer domination. Meredith identifies it as a reform and its embodiment in the first democratic elections of 1994. The section on Government policy then formalises the inclusion of the black majority as an integral part of Heritage. The rest of the Speeches often re-assert this as well as beginning to re-tell the stories of the past sometimes from an African protagonist viewpoint.

The book edited by Iain Robertson and Penny Richards "Studying Cultural Landscapes" 2003
In this light it has a part to play in reconciling the Pre South African Anglo Boer War battlefields under 'Native' and then 'Afrikaner' control and the Post South African War battlefields under 'Colonial' and then again 'Afrikaner' control. Robertson is a lecturer in the School of Environment, University of Gloucestershire, UK. Richards is Senior Lecturer in History, University of Gloucestershire, UK. The book incorporates a Landscape Glossary of terms and references 302 works. this can be seen to apply to the way the Boer-War shaped South Africa and how Memorial and Monument relates to us 'projecting on to it our aspirations and fantasies'. Of value to this treatise are the writings on: landscapes of Memorialisation; Landscapes of the Holocaust (in conjunction with Dubow); and Landscape and National Identity. In relation to NHC speeches "Studying Cultural Landscapes" has a part to play in reconciling the Pre South African Anglo Boer War battlefields under 'Native' and then 'Afrikaner' control and the Post South African War battlefields under 'Colonial' and then again 'Afrikaner' control.

The Article by Catherine Slessor "The challenges of reconnecting arts and culture with larger civic life" AR October 2007. Slessor is/was the managing editor of the Architectural Review – an Architectural Journal published monthly in London. it was founded in 1896.
This can be held true for the clash of 'modern' South African culture with the 'history' and 'memory' of the Boer-War. Been an Architecture Journal some conclusions are made regarding architectural practice and Slessor includes a quote by Peter Buchanan.

"Daniel Libeskind: The space of encounter" 2001. looks at his projects over almost a decade from 1990 to 1999. Of particular interest are his exhibition, memorial, monument and museum works as applicable to this project. The book is a type of 'Works' Autobiography and according to the book Libeskind's work and ideas have been exhibited extensively n museums and galleries around the world and have been the subject of numerous internationals publications, influencing a new generation of architects and those interested in the future development of cities and culture. There are understandably no referenced works cited besides references in the text. The work portrayed is partly chronological but follows thought processes through various works mostly. The value of the book is not only in Libeskinds thinking on particular projects pertinent to this treatise such as the Jewish Museum Berlin but his inclusion of other works in a method of thinking about similar projects and or theories.

The second book by Daniel Libeskind:
is an insight into the person behind the work whose buildings while relating to the past are about the future (Crichton, S: 2004). This book as above cites no further references besides reference made directly in the text. As it describes itself it is a 'memoir of one man's journey' and it is 'part autobiography, part personal adventure, [and] part thought-filled reflection'. Of relevance to this treatise is the illustration and explanation of process behind the works. It includes the master plan for the reconstruction of the World Trade Center. The book by Neville Dubow already mentioned above is of use here as it includes Daniel Libeskind's work. The assistance it provides here is in capturing another persons thinking on the project, how the various interpretations weigh-up. This is

applicable to this treatise in understanding the contrasting views held on the Anglo-Boer War and the resultant physical testaments to it.

The Article by Paul Finch "Heart of Glass" AR November 2007 is a recent look at the Jewish Museum in Berlin when the Original Architect Daniel Libeskind returns to design a glass courtyard for the museum. Libeskind's original extension to the Berlin Museum 1999 was opened in 2001 and due to its overwhelming success required further extension in 2007. The extension continues with Jewish symbolism in an abstracted way and the work shows the progression of time versus classical buildings and the resultant theoretical approach applied. This has been mentioned by me in regards to Crosby's work above.

Architectural theses provide invaluable insight into the process I am embarking on by way of procedure, program and content. The Theses consulted were:
"Fragments – A space for architecture" 2002 by David Louis is considered for its theoretical resolution resulting in an appropriate architecture. Louis looks at the progression of: Systems…, City…, Spaces…, and thresholds… as the defining parentheses for 'The Fragment as a place for Architecture…'
The limit of Louis value for this treatise is in his limited scope of Urbanism which is largely incongruent with the "open veld" (Fox 2009: 52) sentiment expressed by Fox who encounters farms, valleys and mountain ranges.

"Reconciliation and Reconstruction of Post-Genocide Rwanda: A search for an appropriate architectural expression" 2006 by Josephine Mudenge
This is countered by the Truth and Reconciliation commission in South Africa and Rwanda's own policies on Reconciliation. Form this point on it looks at physical reconstruction and development. It concludes that reconciliation and reconstruction are worthwhile endeavors in a post-conflict society, not as goal but as process. In this light the conflict that *was* the Anglo-Boer War *is still in* process as regards the Nations Heritage.

"A Gateway to Inanda: Towards the Design of an Interpretation Centre for the Inanda Heritage Trail and the Development of a Heritage Precinct." 2008 by Nicole Sammons
It is valuable in understanding the role played by non-native coloureds in the history of South Africa and the resultant commemoration thereof, as an example as to the need for commemoration of theirs and others roles in the context of the Boer-War.

<u>Government policies – local & international:</u>

The provenance of the following literature will not be scrutinized as its credentials as Government Authority is deemed sufficient for the purpose of this treatise. Objectivity of the work can be defined in comparing the ideological utterances of proponents of policies.

The National Heritage Resources Act (NHRA) of 1999. deals with Heritage on a National Level. It provides guidelines and enforcement for the management of national heritage resources, to nurture and conserve so that the future generations may benefit. This policy applies to the Republic as a whole. The Heritage Acts acknowledge the past but also serve to interpret it for the present and into the future.

Heritage aKwaZulu Natali (AMAFA)
The Act also advises on procedure regarding 'changes' to protected heritage and defines the object of AMAFA to be the conservation, protection and administration of the heritage resources. According to James Van Vuuren, director at AMAFA, all National monuments are at this time stripped of their National Monument status in order for them to be re-assessed according to the National Agenda (Van Vuuren, Pers Comm 2009)

The National Heritage Council (NHC)
The NHC falls under the Department of Arts and Culture and a project called the Legacy Project is the vehicle that has been established to implement key initiatives of the NHC.
There is also a strong link with unlocking economic potential of South African culture and identity. The provisions of the NHC Act are similar to those of the KZNHA or the NHRA but divert somewhat in placing a lot of emphasis on 'Living Heritage' and 'Indigenous knowledge systems' UNESCO refers to the same as 'Intangible Heritage'

Tourism KwaZulu-Natal (TKZN)

Tourism is considered by the NHC, NHRA, and AMAFA as a key supporter if not promotion of Heritage, as the statistics show there is major room for growth.

The United Nations Educational, Scientific and Cultural Organisation (UNESCO) have specific initiatives pertinent to this project that are formulated within a global context. Of Specific interest is the *Convention for the safeguarding of the Intangible Cultural Heritage*. 2003. It defines cultural heritage as holistically as is possible to a world scenario.

In the case of some policies such as the NHC's it is yet still early to ascertain whether the policies expounded by them are holistically successful, they have however accomplished certain projects identified through the 'legacy project' and their ideals of a living heritage seem well suited to the South African scenario. It is interesting then to note as a means of further gauging implementation of the above policies that the current FET school curriculum deals with heritage at grade 8 and 9 and then again with more depth at grades 10 to 12. (www.edu.gov.za: cited 07 July 2009). The proposals forwarded are considered achievable as many are based on international examples of the same if not similar projects.
It is important to note the use of the word significance, relates to interpretation and or emphasis.

Accounts of the SAABW's:

Rayne Krugers' "Good-Bye Dolly Gray – the story of the Boer war" 1959, It flows systematically with illustrative plates in groupings throughout the book.
Provenance: Born and Educated in Johannesburg he has written six previous Novels one of which looks at an aspect of the war. He quotes directly from 6 copyrighted works including Deneys Reitz's Commando and two books on Rudyard Kipling's poetry and drew research from over 70 works including; notes, eyewitness accounts, B.B.C. Radio talks, Period newspapers, Siege and P.O.W. Journals, and encyclopaedias. Illustrations are drawn from six different sources mostly British but also the Pretoria museum.
Kruger is successful in placing the war firmly in its social and political settings. Reviews of the work are confined to British newspapers.

Thomas Pakenham's "The Boer War" 1979, It starts in 1898 and is set in four parts flowing chronologically to the culmination of the war in 1902.
It also includes character analysis of key persons such as Sir Alfred Milner, the main architect of the war (Meredith: 2007) High Commissioner for South Africa and Lieutenant-Governor of the Cape Colony by way of relating some of his personal life. Pakenham was English born bred and educated, this book took 8 years to research and write and some of that time was spent in South Africa. He also according to the prologue mastered the original records in Dutch and Afrikaans. This mastery alone stands the writing in good stead so as to avoid bias. The book makes many references to actual records kept by Britain such as official telegrams and other correspondence. Like Kruger, Pakenham focuses on the Military campaigns, his maps of the movements are more considered and detailed and again include many actual correspondence records.
The book also provides a historical note so as to set the atmosphere for the narrative to follow. The chapter notes make reference to a multitude of unpublished sources, including the government confidential prints. He also references parliamentary papers, newspapers, periodicals including journals from Britain and South Africa. Like Kruger he uses Kipling's poetry and Reitz's book but Pakenham's select bibliography has over 300 sources listed and referenced.
Due to been written much later than Krugers book Pakenham was able to relate what became of the generals and key persons of the war, many dying in obscurity.

Martin Meredith's' "Diamonds, Gold and War - the making of South Africa" 2007
Is the most contemporary account of not only the war itself but also of the political maneuverings by key persons and governments - at the time - which resulted in the war. As the title suggests it is about the making of South Africa.
Meredith has an incredible insight into Africa and specifically South Africa having written ten books on the broad subject. Notable mentions are 'The State of Africa: A history of Fifty years of Independence' and 'Nelson Mandela: A Biography' his writing skill is evident in the manner in which he delivers his message of the South African Anglo Boer War as captivating and compelling as apposed to a dry account or merely methodical listing of events. Meredith makes 266 individual sources his bibliography with some having more than one work to their credit. Each section is supported by chapter notes as further reading options. He also lists as Pakenham and Kruger did the work of Rudyard Kipling and Deneys Reitz, further still he has referenced both Pakenham and Krugers works above.

It glances over the details of military operations and leaves those to Pakenham and Kruger. Going further than Pakenham who had only room to speculate on what he called the "third war of Independence" (Pakenham 1979: xvi).

Peter Delmar's' "The N3 Book"
Little is known of the author yet he has referenced 90 sources including the works by Deneys Reitz, Rayne Kruger and Thomas Pakenham which gives credit to his accounts of any Boer War aspects mentioned. The book is hard to use as reference material as it isn't indexed at all - the proceeding books have vast indices – and is merely broken down into 6 sections representative of geographical sections along the N3 Highway. The book has no bias but it is cursory in its accounts and states events as matter of fact.
The Route however doesn't follow any historical markers but merely bypasses many as it cuts as straight a line as possible between Durban and Johannesburg via Pietermaritzburg, Estcourt, Van Reenen, Warden, Villiers and Heidelburg. As a start it's satisfactory.

Justin Fox's article "Adrift on the Veld" 2009.
A contemporary 'read-and-follow' of the book "Commando" by Deneys Reitz 1929 one of the Boer scouts during the war. Fox's account is a travel diary based exclusively on Deneys Reitz's book *Commando* although mention is made of three other sources dealing with General Smuts including Pakenham's book above. The account is purely subjective with factual content from the book thrown in to make for good reading. Interesting inserts are modern accounts by current owners of properties and land, some still bearing testament to the Boer-war activities that took place there. Its in this same contemporary portrayal as the N3 book and in a sense re-enactment of historical events as well.

Malvern Van Wyk Smith's book "Drummer Hodge – The poetry of the Anglo-Boer War 1899-1902" 1978. then parallels the modern day accounts given by Fox and Delmar with insight into the actual historical sentiment, and a fusion is created between old and new and we get a "Neo-Boer-War" which is simply a modern interpretation of an historical event that is factually sound yet abstractly significant.
Van Wyk is/was associate professor of English at Rhodes University in South Africa and his book follows the pacifist attitude to war during the nineteenth century captured in verse then moves to the imperial theme much questioned by Boer-war verse. Research was carried out in South Africa, Britain, France, Germany, and Holland. (Van Wyk 1978) The work is considered an exercise in cultural history that
It includes poetry by Newbolt, Hardy, Kipling, A. E. Housman, as well as soldier poets.
Van Wyk has referenced manuscript material including: newspaper cuttings, pamphlets, broadsides, and unpublished dissertations amounting to 47 sources. He has referenced 229 sources on published poetry. 153 sources for periodicals and newspapers and other works including prose, songs and works of criticism account for 338 sources. Van Wyk referenced Rayne Krugers book *Good-Bye Dolly Gray*.
There is no doubting that Van Wyk's work is authoritative on poetry on the Boer-War. Poetry in itself is informative as an insight into the culture of the period and it's in this insight that the book has value for this treatise.

Chapter 3.5 Theoretical Framework

Notes on the Theoretical Framework:

It was thought initially that the theoretical would deal with aspects associated with the title of this treatise: preservation and commemoration with the added considerations of heritage, exhibition and containment. Upon initiating the research the broader subjects were considered to far removed from the essence of the treatise and dwelt to heavily on a quasi-governmental stance. Upon closer scrutiny of the subject matter it was decided with suggestion from my supervisor that the core issues should be: Issues of preservation and Commemoration and the Medium of portrayal or "Design". These link implicitly with the title and allow a greater expression of the subject matter, notwithstanding the ability to define a clearer theoretical framework. The original excluded material is included here for further research:

Issues: Previously Titled: Preservation and Commemoration:

Preservation and Commemoration when referenced in an official manner and not any one individuals form of Preservation and or Commemoration are most often referenced by the Western initiated practice of erecting Memorials and or Monuments.

The reference to 'less conventional means of expression' refers in this context to forms of Intangible or Living heritage as expressed in the South African context by "Oral traditions, oral history, and indigenous knowledge systems" (Jordan 2005) These 'less conventional' means are vital in telling the correct story of South Africa's history which has been predominantly under "colonial and apartheid rule" (unknown: 2007)

Telling the correct story "will ensure that we avoid distortions and biases" (Mancotywa 2009) and that memory is correctly based on the "heritage of all South Africans" (Jordan 2005). this is at least a popular premise for memorial structures in whatever form they may appear due probably to the thinking that "Memory is a fading of events, an abstracting of events." (Freed cited by Dubow 2001) and hence the need to 'capture' these memories somehow. In the South African context 'token' may refer to Indigenous Knowledge systems[1] as well as a physical event.

In the book *The Historical Monuments of South Africa* it is held that "the material heritage of a civilized people symbolizes its spiritual growth and content" (Fouche 1972) however the monuments listed are all of British and Boer origin highlighting the neglect of intangible forms of preservation and commemoration that have not led to tangible forms.

Crosby (1970) maintains that "history was used highly selectively to justify the present and to promote a whole series of attitudes which seemed essential and inevitable… Yet it is precisely this embarrassment [read Apartheid in South African context] that we should now begin to probe and understand, and to resolve, because it provides a key to our relation to the past and to our present." In spite of this there is some hope, as we will see with the advent of the National Heritage Council NHC and even in historical accounts the South African Anglo Boer War "were the first campaigns when soldiers, common soldiers, were commemorated. The names of the dead were recorded and inscribed on memorial walls. Before this, soldiers, private soldiers were all unknown soldiers" (Hector 2006). This addresses the commemoration of *one* previously disregarded group but not as yet the African involvement in the South African Anglo Boer War.

There is a meaning and significance to preservation and commemoration, indeed the significance is often tied up in the derived or created meaning of a historical event. In conversation with Jeremy Rose of MashabaneRose Architects the Hector Peterson museum, a memorial to the shooting of Hector Pieterson in Soweto in 1976 and the Student uprising was highlighted as an example.

And the fact that historically the projection has been biased or "euro-centric" (Jordan 2005) does not suggest the removal of these examples. "What we are saying is that at the present moment we have a culture here which is a European culture. This country [South Africa] looks like a province of Europe. It has got no relationship root-wise to the fact that it happens to exist in Africa" (Mancotywa 2009). This gross African omission has led to the formation of Government bodies solely devoted to correcting the role that Preservation and Commemoration plays in the South African context. An example of this change of stance is depicted in the telling of "our own story" (Mancotywa 2009)

1 Indigenous Knowledge Systems: A NHC term referring to: "Cultural industries such as indigenous or traditional music, cuisine, indigenous medicine and herbal plants, dresses, art, craft, languages and translation services, consultancy on local cultures, film documentaries based on local heritage and many other avenues." (Mancotywa 2007)

Issues: previously titled: Heritage:

"Historic heritage. The phrase refers to a resource intended for the enjoyment of a community whose scope has been broadened to planetary scale, and constituted by the continuous accumulation of a diversity of objects assembled by virtue of their shared belonging to the past: works and masterpieces of the fine and applied arts, fruits and products of all the knowledge and know-how of humankind. In our rootless society, which continues to be transformed by the mobility and ubiquitous-ness of its present,

"We still have a number of challenges in the heritage sector, as heritage in our country is still perceived as a preserve of a few. We face the challenge of developing an Afro centric approach to our heritage preservation and promotion. For example, we need to ask ourselves what kind of exhibitions we would like to see in our museums, who has access to these museums and how we can promote access by the larger population. We also need to look at how we diversify content in our museums. We also need to look at the decentralization and diversification of our heritage institutions." (Zuma 2005)

Zuma introduces the concept of a living heritage it's also referred to as: Intangible Heritage, Intangible Cultural Heritage, and Living Human Treasures (Jordan 2005) The Acts as detailed in the Literature review also give account for Heritage.

We see that the constituents of heritage are both tangible and intangible in form and in the emerging SA context intangible forms play a greater role in determining tangible or material forms. Mancotywa in referring to the material value of liberation history found in the various provinces speaks of "Gauteng's heritage trail, the Constitutional Hill, The Apartheid Museum, Hector Peterson Square, and the Cradle of Mankind…In KwaZulu-Natal the Amafa Ka Zulu project, to erect bronze statues of indigenous Kings and Amabutho [Kings advisors]…Mpumalanga has initiated the history project to bring to social consciousness the heroes of the liberation struggle…The Northern Cape has formulated cultural mapping and Government Festivals around heritage is now a new trend all over the country." (2009)

Having defined Heritage earlier the concepts of Tangible and Intangible need also be defined. "To us as the National Heritage Council, this is a very important part of our mandate to promote our intangible heritage. This is a set of values that inform who we are, which, in turn, guides our individual and collective actions." (Mancotywa 2006) These values are captured by Dr Pallo Jordan "to introduce acquisition policies that are friendly to indigenous artifacts, to integrating living heritage in the form of oral traditions, oral history, and indigenous knowledge systems." (2005) Here Jordan has used living heritage instead of Intangible. "Cultural heritage is not limited to material manifestations, such as monuments and objects that have been preserved over time. This notion also encompasses living expressions and the traditions that countless groups and communities worldwide have inherited from their ancestors and transmit to their descendants, in most cases orally." (www.UNESCO.org cited 29 June 09) The United Nations Educational, Scientific and Cultural Organisation (UNESCO) here refer to Intangible as 'Cultural Heritage'. In defining Intangible the definition of Tangible has already taken shape if not merely by omission then in understanding the role played by Intangible heritage in determining Tangible expressions of heritage most commonly seen in the form of Memorials, Monuments and Museums.

This creates an "opportunity to work together in earnest to preserve, promote and develop our national heritage and build a *national identity*, based on our rich diversity and history." (Zuma 2005 Italics by Author)

"Indeed, there is no dispute about the fact that we are a diverse society and all of us have consistently urged that we should use this diversity as a strength that should unite our people." (Mbeki 2005)

Herein lays the principle of Ubuntu mentioned earlier. We are unique through our Diversity.

"You would be aware of the potential of heritage as part of our tourism industry. There is a growing interest in cultural tourism in our country, leading to the proliferation of cultural villages. While we welcome this, we need to ensure that these do not trivialize our culture and heritage but serve to enhance, preserve and promote it. I hope that you will be able to discuss the contribution of heritage to our economic development, balancing tourism benefits with the danger of over-commercialization of heritage." (Zuma 2005) 'Cultural villages' may at best be a pastiche of culture applied to the structure of 'economic development' but it is as a response to increased tourism, the successful continuation thereof is dependant on the correct balance spoken of by Zuma.

Medium: Previously titled: Exhibition and Containment:

According to O'Doherty the modernists employed what he calls a "white cell" in reference to the four white walls that create the enclosure of a gallery space (Viljoen 2002). He further suggests that the onlooker is reduced to a mere "spectator" while "the eye" becomes engaged in the space and tries to define the "experience" or the "meaning" of what it perceives (Viljoen 2002). The eye is figuratively 'removed' and is allied with the physical experience, it takes in scale, it understands, it

loosely balances the experience and then lets go, all while the body / spectator is passive. The eye must be satisfied as it is critical and judges what its engaged in. the spectator on the other hand is an enfeebled washed out shell of the "self" that has no purpose outside of allowing "the eye" to move and get around. It's through O'Doherty's explanation that we see how the "body" is reduced to spectator in the "white cell" (Viljoen 2002). The concept by Viljoen is developed further and he parallels the "white cell" according to O'Doherty's work with the exhibition at the Louvre (1833) [image] whereby the artist Samuel F.B. Morse uses multiple individually framed pictures and covers an entire wall in one of the gallery spaces. "...each picture was seen as a self-contained entity, totally isolated from its slum-close neighbor by a heavy frame around and a complete perspective system within." (O'Doherty cited by Viljoen 2002)

The concept is traced still further to reach some sort of inference. Pop Culture realized the hilarity of the conferred status of 'Art' to anything displayed in the 'white cell' and proceeded to undermine its authority. Works by Marcel Duchamp and Andy Warhol [images] depict [sic] the revolution and the idea was carried outdoors away from the "white cell" and the art became "present [elsewhere] in its absence" (Viljoen 2002)
Viljoen continues his progression with the emergence of "concept-art" as demonstrated by "Christo" in the wrapping of the Reichstag and "valley curtain" as example and concludes the progression with the advent "land-art" which is now completely removed from the confines of the "white cell" attaining true perspective. The irony of it all is if it's not seen as demonstrated land art can only be seen later through video or photos and displayed on a wall in a "white cell" somewhere.

Patrick Allen an exhibition designer related to me that an exhibition extends concepts provided by advertisers into a physical manifestation as a draw card, and displays the identity of a brand. This is not far removed from heritage especially if we consider Ms NGW Botha's statement "How we express and celebrate our culture, values, beliefs and diversity is often at the heart of the *branding* of our local and national identities." (2007) (italics by Author)

It stands to reason therefore that our heritage can be branded and exhibited as well. Allen also maintains that many exhibitions end up been contained in some or other manner, either by elaborate containers as is common.

Roberts and Richardsons Landscape definition:
"This suggests that landscapes are products of human values, meanings and symbols, and of the, usually, dominant culture within society; they are cultural products." (Robertson and Richards 2003)

The significance of site mentioned earlier is of paramount importance and even more so with inherent significance over an applied significance.

Rose went on to suggest that even challenging the Heritage Act may be necessary in conceiving an intervention; else one would be contesting significance. The statement seems to be supported by the NHC "These public artifacts, however, go beyond telling a story." (Mancotywa 2009)

There is precedent and support for claiming the significance of the site as the determining reason for being there at all. The idea of traveling back in time sets up a layering of events both preceding and superseding the event been imagined as the landscape is in constant flux "the landscape is never complete. It is always already fashioned by human agency and is constantly being added to." (Robertson and Richards 2003) to go back in ones imagination to the earliest of times "some of the earliest images that humankind drew on cave walls are of the animals in the lands around them, whether as some form of religion, pure aesthetics or hunting 'magic' one cannot know – but at the least they attest to our long-standing need to connect with the world around us." (Robertson and Richards 2003) this imagery predates even The South African Anglo Boer War.
"These issues include the role of heritage sites in the development, production and transformation of identities, issues of community participation in the development of heritage, the issue of representation in the heritage sector, *natural* and *cultural* heritage landscape, *archaeology* and heritage." (Zuma 2005) (Italics by Author) The government will always bring the story in line with its ideals.
"It should be clearly understood by government as well as society at large that arts, culture and heritage are essential components to the social well-being, emotional health, wealth and prosperity of our people. In a society that is full of tensions, competing interests, demands and opportunities, such as ours, we need to find a sanctuary for our souls and a deeper meaning of our existence in the arts, culture and heritage of our beloved country." (Botha 2007)

APPENDICES

Appendix B: Interview List
(select transcriptions to follow)

Allen, Patrick: 02-06-09, Architect, Eclectic architects, Exhibition specific.Durban.
Brandt, Dieter: 21-04-09, OCA, Project Architect Hlapo Museum Freedom Park. Joburg.
Fairbairn, Kim: 27-05-09, Narrative Architect. Joburg.
Harber, Rodney: 20-05-09, Architect, Heritage and Natural History. Durban.
Heever, Adrienne Van Den: 24-04-09, Curator, Lilliesleaf Farm. Joburg.
Kroese, Chris: 20-04-09, Architect, GAPP, Apartheid Museum. Joburg.
Marais, Eugene: 21-04-09, Architect, OCA, Freedom Park concept. Joburg.
Marschall, Sabine: 08-06-09, Prof: Cultural and Heritage Tourism. Durban.
McFadden, Pam: 20-01-09, Curator of the Talana Museum, Dundee.
Olivier, Gavin: 24-04-09, AV design consultant on Lilliesleaf. Joburg.
Rose, Jeremy: 28-05-09, Exhibition and Theoretical Architect. Joburg.
Till, Christopher: 25-05-09, Curator and Director of Apartheid Museum. Hillcrest.
Truter, Vincent: 29-05-09, Lecturer @ VEGA School. Joburg.
Vuuren, James Van: 20-05-09, AMAFA Director on Heritage. PMB.

APPENDICES

Appendix B Interview Transcriptions

Chris Kroese

20-04-2009
14h00

POINTS	*IMPORTANT PERSONS*
Creating Theatre – - Dramatising the event. With respect As much landscaping as building - Apartheid Museum Interpretation of Memorial (Traditional) - Names on plaques (becomes) Names on Walls – contemporary) (Vietnam memorial) (Freedom Park) I.K.S = Indigenous Knowledge Systems – SA Implicitly - National Identity, Intangible Heritage - Thing takes cue from I.K.S – Shapes vegetation - Checked – Principals - Archi landscape - Verbal vs Documentation Very political Remain Abstract Must remain current – - Interpretation of a varied audience whilst being Factual and Immediate - (Vincent – 11 languages so why English? Graphics (Allen)) A.M – entirely private Apartheid as a BRAND Building is a celebration of the New South Africa - Creates emotion A.M. Landscape Rural / Industrial. Building relates to the City - Listen carefully – the building will tell you what it wants to be - Layers – rural / landscape, industrial / mining, Urban / city As few materials as possible and extraneous devices - E.g. Pank Hyatt Hotel – ages well (reduced palette) ch6 - Conjuring Images	Chris Kroese (Gapp) Dieter Brandt (O.C.A) Wally Pieters Christopher Till (Curaton) *PRECEDENTS / CASES* Holocaust Museum, Apartheid Museum Hektor Peiterson Freedom Park

EUGENE MARAIS - O.C.A

21-04-2009
11h00

POINTS	*IMPORTANT PERSONS*
Constantly Changing - Engages visitor and takes feed back – re-interprets Promote conversation, reflection, interaction - Courtyard space, central – escape on above. Dinizulu etc Best one can hope for at first is an approximation of culture Orientate visitors, expect, info, questions Archive, Seminar rooms, Media Labs, Library, Cafe/Restaurant - (6000sqm) Prep Room, public as possible, Coffee bar, temp gallery – this gets the youth Museum design F.P (ch6) - Freedom – break away from Linear (movement/progression) by giving option to break out and go elsewhere (narrative ch6) - Macro Urban – window on historical line to memorial – Axis. Links Union Building visually (National Identity – Rose chosen site) *SITE (ch6)* - Building where people can access it. Park and walk. Urban public space dependant on Con. Rural/Urban - Is feeling the site NB? - Put it in nearest city, turn them on then they go there – Theory of Urban location / what of significance, culture, history. Contemporary – yes in Urban only - Sculptural, Informative is elsewhere. Other battlefields, Not Urban / Rural - Ecology. Subsidiaries. Servicing. (Memorial to the Unknown Soldier) - Rediscovery on African Identity (National etc) and whose identity does it serve? - Think Acuity Mind going on program, - Maropeng - Building with no context - Archi theory doesn't equal Architecture (ch6 begins) - Urban idea in one building	Freedom Park Trust on Zoik Think Acuity Adrienne Cloete *PRECEDENTS / CASES* Denver Library Ramkoolhaas Library O.M.M design going forward Lillies Leaf Constitutional Hill Memorial to Unknown Soldier Maropeng (object in a field)

LILLIESLEAF
ADRIANNE CLOETE
GAVIN OLIVIER
24-04-2009
15h00

POINTS	*IMPORTANT PERSONS*
Books – Diamond, Gold and War Think Acuity – New York and the UK - Think very conceptual - Acuity – Len Parkin, Visual Acuity Freedom Park – How not to do it – Clive von den Bergh Architecturally beautiful. Sculpture Garden – meaning (Rose: meaning and significance) Lightweight expensive for investment Hlapho again good Archi but Freedom Park Trust wastes money A.M – good storey lined but Archi had set. Can't change. Jeremy Rose and Chris Kroese came in at the end only also Chris Till Maropeng is an international model into local (wrong) - International Burial Mound - Burial Mound from birth of mankind Lilliesleaf buildings one exhibit. Useful relief - Royal Bafokeng Nation - Platinum Centre (Sun City) ▪ Educationalist ▪ Historical Researcher ▪ Film Maker ▪ Technical and Interpretive and Project Management ▪ Architect / Exhibition designer ▪ Conceptual Visionary Hector Pieterson – good example as scratch, views with explanation Rooker's Drift – (at night) - Careful not to apply ones own interpretation – its a site about discussion and debate No Diorama – Buildings reduced to original - Fine line between sensitive and appropriate – still gives beauty feeling and cultural identity - No automatic relevance on a green field site – heritage Heritage P&C - Battlefield History – how a landscape can change and mean/facilitate many things. - Battlefield – buildings and motives Site specific – building about something that took place on a much larger geographical area. Cultural / Historical significance Tourist feasibility studies Amafa need to steer it/guidelines –	Martin Meredith Crock Brothers (A.M.) Christopher Till (Curaton) Frances Genard (WITS docie) Gillian Rattray (Fugitives Drift) *PRECEDENTS / CASES* Holocaust Museum Liberkind Maropeng (Bad) Origin Centre WITS *Literature Review* Diamond, Gold & War A.M. Supplements page – get them Wits Art School articles on Memorials A Dream is Not a Dream – Brandt and Albert O.C.A stuff Michele - library – Journal references from Interviews

- James van Vuuren (director of Amafa) Sterkfontuin Caves much better than Maropeng Hlopo San Fan dream – - Boulder Garden - Theme cause content is so broad. - Trenchs, skirmishes, fatigues, ox-wagon, Laagen Can a building be designed without knowing the exhibition inside – building may be beautiful but content is NB Exhibition Design – Journeys, needs and visionary Spatial Understanding Educationalist Historical Research Financial Technical - Jeremy Rose – Exhibition Architect - Henny Payne – Heritage Architect	LITERATURE REVIEW Diamonds, Gold, War AM supplementpages WITS Ant School Articles on Memorials A dreams not a dreem – Brandt & Albert OCA stuffs Michele at Library Journal references from Interviews

JAMES VAN VUUREN
Amafa Director
20-05-2009, 13h00

POINTS	
See Ethical Clearence Questions for: - Numbering - Additional Info AMAFA vs SAHRA (KZN vs National)@ - Province can chose to administer own heritage. Its con-current Currently No National Monument ALL provincial - 250 National Monuments KZN – All scrapped and re-assess ALL in terms of National Identity - E.g. Ulindi more NB than Isandlwana – end of independent Zulu Nations, others are informal SA War: Spionkop nothing really, besides changing Brittan's approach - relief of Siege of Ladysmith Each province only 10 max relating to National Identity as provinces = 90 sites then develop more. Major then Minors Schedule of sites under Provincial legislation Battlefields automatically protected but not at what level - mostly provincial (proclaimed site on state land) - Heritage is proclaimed sine on private land e.g. Spoinkop Farm around private formed to conservancy Permit required for any alteration Icon/Branding – each site across country. Consistently followed e.g. Reitz in Smuts Commando - Narrative built up like a Cain – collective... Commemoration: Sabine - We don't commemorate we tourism managers - NB for nation buildings and our constitution protects that - Must be seen in context of entire visitor ship – target audience - Re-visit history more objectively (preservation) – provides abstract for interpretation National Identitiy Dihizulu statue – converses with Botha - Prompts questions, debates, discussions (2 sides at least) - Contributes Nation Building, Multi-dimentional. History cant be destroyed – preservation - Target audience. Majority shareholder / stakeholder - E.g. Afrikaner. Agter Nigers / Indian Stretch Bearers, don't really matter, they come last. Its Poms and Boers first - So now Rorke's Drift and Chicare (spelling) have got memorials with Zulu Symbolism. Not just Natal Carabineers etc - Can't satisfy everyone, (Sabine calls this cheap, not commemoration) - But must be majority stakeholders at least. Will be value judgements though e.g. Dingaan, Vloukraans, Warden... - Remove emotion not easy with AV already interpreted – make conversation - Political significance: cant claim black involvement/soldiers they weren't there. Majority,....minorities played, BUT they were accessories see Mombers – no invested interest	IMPORTANT PEOPLE Sabine Marschal – Heritage and Tourism Paol Mikula – Emakhosinin Centre NOTES Get Heritage Act 2008, same as '97 mainly Schedule of sites end of 2008 Capture Card CASES Statute of Dinizulu

Holocaust Museum – different type of memorial

- Commemorates a process more like apartheid – it's in Israel, should be in Germany / this very emotive
- ** History Boys quote
- More for healing them their National Identity
- Effective based on visitor ship, same as A.M. Battlefields are not ascending to Numbers -10% p.d

First Intervention required is Tourism

- National Interest can't keep them alive. Allow them to tour
- Battlefield route good idea. Not just a site, but an experience
- There are lodges, stories. To be involved
- Problem – for success member need o contribute to it, tour guides aren't they pointe out a site. Compare to Midlands Meander – stakeholders contribute entirely nearly (service provider)
- Owner of a farm – tells stories - Narrative

Involve as many as possible – list – vetting / trimming (SARHA) (consultants / public / workshops

Most heritage sites don't warrant a museum, no items/artefacts

Museum	vs	Site interpretive Centre
Collection of items preserved		Not items
Interpret objects		Interprets event/site – (Till)

All Items from Kwa-Zulu Natal control museums. They are used in displays. Site museum interprets events with assistance from a few items, which may have had a bearing = exhibition

Amafa doesn't do museums; museums are affiliated to Museums services

Up to now, a western ethic has been adopted and imposed cause its all about objects with a museum

- It's not important in traditional society. No need to protect pots etc
- No writing. documentation therefore oral History – Zulu practice – NB to NB people only
- Feminists, History is by men for men – oral history is about NB people from NB people / their families about NB people
- Very narrow window to look through therefore makes send that our museums are narrative Traditional - Contemporary

Museum: Authenticity

- Original / replications / model / picture / account
- Decreasing authenticity
- This end of scale has attached emotion, no longer clinical
- Unreliable narrator. Eye witness have value but never fully trusted
- Centres, interpretive centres etc, exhibition, public doesn't know

Want to do and actually do completely different (BUDGET) Theory and Practice

- Make use of most modern techniques for exhibition – A.V interactive involvement moving away from exhibit as not possible at battlefields really
- Person one side of glass, object on another
- Makhosini Centre – Paul Mikula As Oral Tradition

Challenge

- Centre is memorial to Zulu Nation. Nothing to display
- Hall of Kings snippets of time – pictures, praises, oral method to relate oral tradition Intangible made tangible
- Projected relief map to deal with it spatially
- First thing people ask is what is it? Where is it?
- Then information kiosks – are at each battlefield – change interface to reflect that specific site
- Icon/Brand fairly cheaply
- Space within interpretive centre which relates links to rest of history and design within which the computer fits – on info disposal unit
- Start----------MIDDLE----------End
  Process to begin the increase of knowledge through narrative and bigger/commanding. Route simple. No backtrack/jarring
  Day visit, event integrates goal
- TKZN – has routes, Inanda, King Shaka (Tourism KZN)
- Dukoza Centre - time based how much you want to see = tourism/visitation
- Reads out of 2008 Report on Tourism.
- Isandlwana gives back to community 25%. But what brings people to SA? Not Battlefields, the bigger pictures is Tourism/visitation Therefore Zulu Kingdom doesn't matter

221
Nothing. Interpretation at Spoinkop changed like Dihizulu/Maintenance
Core function is in maintenance – 43 sites of conflict in KZN

- SA won 1st Boer War – Majobn and O'Nieills Cottage. Treaty of Vereneging
- Before – Blookd Rivevr Ngcombe, Boers victory – vour – justify Apartheid (National Identity)
- Actual War – relief of Ladysmith and battle of Wagon Hill, Devonshire change, Poms would say Talona – got to look at it Nationally

225
LITERATURE
Sabine Marschal aper – assents that Amafa doesn't commemoerate
International Standards – ICOMOS – UNESCO
Heritage / KZN History: Dunimy and Goest (Book) KZN from pre-history to present
AMAFA: violent kingdom, rise ansd fall of Zulu Kingdom
Anglo-Boer: Parkham, Meredith
Person: Giblent Takg
From Museum services PMB
229
Only Isandlwana. Stops building on boundary as case example Had ownership, dealt with under heritage
231
No! Largely because of 50% of SA war sites under land claim. (National Identity)
Reality of it cant police at the required level. Do now what one can.
253
Try special grant from government, KZN heritage foundation, Amafa fundraiser from lotto etc. A.M was a legacy project. dept. Of Arts and Culture – Luthuli House. One off Freedom Struggle
254
Case by Case. Depends on content and calculated on merit
Acts 2's

Forgot by memorial – closure people can move on (History Boys quote) Interpret by plaques – devise a standardised mark for Heritage site - Instantly recognisable - Vandal proof – utility value - Adaptable to maintain core accept interpretation Joint effort – AMAFA, DOT, TKZN etc, also National body (guides books – for use)	

RODNEY HARBER
20-05-2009
16h00

POINTS	
War happened across the country Leave it to interpretation Inform national identity Pre-cursor to 1st world war - Horses Dolly. Ch1 – world scope. Pre and Post - ..... Vegetation How one represents – - Buntu History / Oral History – Narrative – Graphic – Structure Reason for Heritage? = Remind of what went wrong before, so as not to make the same mistake. In laymans terms Get it out of ones system Dinizulu and Botha Dialogue Victoria and Cetswayo in PMB = 2 sides Also Zulu Necklace (James) National Identity Concentration camps – results = Ceylon and Madagascar Focus on Socio-Economic (like Xenophobia) - Memory / Narrative are aspects of P+C of H.E Impact of Khakhi-bos on farming e.g. Platinum Project = Mining amongst blacks (socio-economic) - How things were done = museum - How things were done = narrative interpretation "museum" - Exhibiting historical events and containment thereof - Plus heritage VS - Route = no building approach on route = 5000kms Look at it through a mirror backwards Memorial Interpretive ---------- / Museums / ---------- / Narrative / Route Monuments Exhibition Holocaust. Zulu = people of Heaven. Boer = Gods chosen? National heritage = macro scale = skirmishes = micro scale (framework for Interpretation) Representation and Commemoration Site introduction No. 1 knock down Luthuli house and re-build block as it has termites in mud walls (ridiculous) LINEAR (picture)	PEOPLE Jeremy Rose Francis Gerard WITS – Origin Centre Gardis Pantrer Sabine Marschal PLACES Luthuli Museum / House, Groutville Harber and Revill Fox Ghandi House, Inanda Harber Anglo-Boer War, Bloem Museum NOTES Ways of remembering Johan Snyman Good bye Dolly Gray Rwanda genocide Sabina Marschal – Heritage and Tourism

Sarah Bantman (Big-.....in museum) - Vandalism – epoxies and plastics - Dinizulu. 2 guards 24/7 - Significant and accessible BUT vandal proof Focus on majors and mention minors – Jono	

CHRISTOPHER TILL

25 May 2009

17h00

POINTS	IMPORTANT PERSONS Reggie Pinbanick POINTS Goodbye Dolly LITERATURE Neville du Beaux Fine Arts at Michaelis Du Boux/Du Bois
Traditional VS Interpretive/Narrative - Int: Holocaust Museum / SA War - conceive a space without knowing what's inside?? - Markers en Route – blue marker - National identity – for national monuments - BUT – Anglo-Boer means focus on all (Route eg: Narrative and National Identity) - Route e.g.: Narrative and National Identity Mandela Capture Site - People stop, stare, photo and leave!!! (carry on going) - Process GOV stuff – tenders to re-develop - Acquired Property over road (proposed 10th June) - R103 Route point = R103 is a route!! Links battlefields, sites, events, commence - (Historical) – establish at point – a visitors centre / museum - Meander, battle sites, tourist attractions – Johannesburg map and see places it goes through. Not the beginning but its logical.* - Beginning / access cause of area and historical beginning – 27 year prison on site * - Linked it with Mandela Exhibit – already done * * History (prison/capture) and commercial, contemporary (meander, Mandela ex, beads) - Rural Beader's: Exhibition of work – Durban Playhouse and std Bank Building (Contemporary) THE BEAD – Cultural History and Contemporary Connects to Mandela in Artwork Connects to Area/Traditional/cultural - What in this ... beyond, as a cultural guide reference point to passers by in a dramatic and interesting way. Where political (?) element of capture story is told out of the material put together. Adds value. Land Usage: conference centre as community centre Local Government use Functions Retail – beads (136 tons available) as material, out house glass on walls Cuisine New physical structure as well as recycling old ones Make it apart of its surroundings Sonet Lumrere – Sound and light show – Isandlwana Theatrical Intervention - Mangersfontein – incredible site - Gateway/culmination depending on direction Route map laid – historical and commercial etc – place Find something around cultural heritage sites - On the road. A signboard way elements along the road that give a feeling of place	

and subject matter
Mutata – Mchunu – Zuvezo = Mandela exhibition points
Very large landscape images with info interjected (like a sigh board) plays with imagery, space and place and interjects the history of what took place. Part of road map.
Sympathetic way: Holding something – Seeing something – come to that placed of something. Fits into the bigger picture.

- Landscape and building in landscape and taking cue from landscape.
  Referenced by above. Intimately involved
  Form and context work symbiotically (then cultural cue in this case Lidgetton)
  Beads as pixels
  Reflect capture site by local woman beader's and defence that in the structure
  This contemporary. Whereas museums 'freeze' time – good for research and archive.
  There no youth involved.
- Anglo-Boer war. Is difference now than it was. Different...even the lens you now look at the site and events through is different.
  Not just Boer and Brit conflict. African communities factored in accordingly.
  Perception of history is viewed through a number of ways. P+C / H
- Route: Free state: Cosmos pink and white – came as horse feed from Argentina.
  From wagon trains – manure – feed = physical phenomenon.
  Stay: indigenous / not. Political created a natural phenomenon. National identity contemporary.
- Abstract vs factual. Allows interpretation around fact. Not pre-interpreted like some memorials as too political agendas e.g. Polish ww2 victims
  No national identity? But constitution that upholds all people groups
- Supplying facts AND supplying context within which people can apply their own perception of what thing should e, were, can be
- (He talks on Buzine Sculpture for TRC) e.g. by Johan Snyman of Human barb wire
  A drama piece (E+C) as approach to exhibition design at Holocaust Memorial
- Exhibit around CODESSA with wax too static doesn't do anything
  Use metaphors!!!. Mandela cell at A.M of expanded mesh and steel – sculpture form and scale to give sense of space/lack of
  Not a re-creation – tacky
  Already interpreted
- Statue of Dinizulu and Both dialogue – both sides
  Tell both sides. Again Johan Snyman's Vietnam memorial piece
  Helps with ownership? Vandalism, no utility value, look a likes/epoxies

How and Why one commemorates certain places:

- Purely from perspective of practicality and ease. Huge lack of resources already cannot be maintained and structural in SA cultural heritage funding process
- Needs therefore to be far more abstract. These as a site which takes all these things and makes a statement about that site without having to go some institution with a building, staff, budgeting process. All of which is not sustainable in SA
- E.g. Sharpville vs Vietman war in Washington – conceptual, artistic, intervention rathee than building, structure and form done in a cleaver way
  Sharpville – chucked together
  Vietman war – simple black wall
- Simple powerful metaphorical devise which commemorates that space rather than trying to tell the entire story

Freedom Park: museum great. Sculpture content is vague. What is existing institutions there too much cost: so much about Union Buildings and view. See Rose's take.

Howick Capture Site: has a momentum. A critical mass which allows it to attract tourism using their expenditure from sustenance even museums raise their own money

- Relates to bigger picture no introverted. Part of / Insular. Draws influence from rest essential piece of the puzzle
- Continuous ramifications of Anglo-Boer?
- Also a re-definition of what these conflicts were. A hook that one needs in re-defying why! Else a new government wont know the effect (needs collation for coherency)
  Indigenous people or Black involvement was/wasn't – effects were/weren't
- Indigenous: ja but majority stakeholders first – memorial/monument
  Caught up in it. Context in contemporary understanding – gold and land. National identity
  Black had to come into a Cash-Economy therefore mine to pay poll tax
  Imposed by Pontisk (??) – social and political context can be constructed around this. Social-political. Socio-Economic.
  Colonialism/republic/slave labour/state of apartheid/non-whites – huge canvas
- "History Boys" quote: memorialise
  Cause its done! Not learnt from continually. Its just another pointe on the time line, its an image of an event that carries less meaning and significance than the events itself.
- So people wont do this again!? Whatever!
  We repeat the same mistakes cause we didn't tell the story properly or the story at all and reply on a device such as a obelisk/sarcophagus to appease respectively collective conscience – Jono
- GPS linked to audio en-route (possible)
  More and more technology becoming more and more accessible
  Event cell phones – dial-up to exhibit and ones own cell phone becomes interactive
  Vandalism!? Use on own cell phone!! cellphone – narrative
  Link to solar power
  European – check web
- A.M handheld set/also WITS. Tripped audio
- Gold Reef City is a science lesson!! Could be
  Metaphor – to how sites should be approached and tell you different things e.g. cosmos
  Someting has happened due to political process and heritage – Abstract Thinking
  Museum: collecting-conserving-preserving-presenting (James) They cant move beyond this, but must

No artefacts!! – metaphorical idea of narrative, process, route

-

KIM FAIRBAIRN

27-05-2009

16h00

POINTS	IMPORTANT PERSONS Vincent Truter
- Write stories and attached building to stories, instead of explaining a building he tells the story. Happen to attached function on aesthetic to the notion of a story - Story is a Universal Precinct. People love stories. Narrative – Intangible, even if its quite fantastic - Some are factual, mythical, long, short - Build a language around it. Not a very good architect in classical sense - Stories become a contract, sometimes sentimental - Express myself through story then can avoid academics own language - Frees up architecture - People are looking for identity so that idea of an emergent identity in this century has really take hold (Mbeki = Africa Renaissance) so eco-centric so badly put - Strong oral tradition (Avral) – is story telling and its world wide. Tell our own - Use metaphor quite a lot - Illustrate a story with Archi it has to have relevance architecturally – the challenge. Expressing through building to gibe foundation to story telling - Develop narratives and turn it into buildings – become rooted in story. Asfrican.Japan doesn't matter (universal) appropriate it to make it relevant here - Child like in simplicity. Non-academic, sentimental - Self basting brand! Into fantasy - Story called "Soul Stone" start with imagination. About water bearer for local community etc - Building with oval depression – kinetic art – LED's (get story) Are lit as cars pass visiting in seasons, and each car lights an LED (jewels) People get involved – becomes icon, keeps it current – contemporary Nothing wrong with past nationalism if one sets up a construct to allow it Path with dish at end – linear building with depression/bulb at end – also represents integration of city into landscape, from agricultural land the grass just flowsd onto the road. (hand in hand) Stay first them responding to it: then I have a framework and paradigm to work towards coming together Research doc – fashion, architecture, landscape, gardening - Find generation and origin for architecture - Soul Stone came out of knowing there was a spruit nearby and canines of rocks etc and a story has logical/physical informants, else one end up using devices - Take one and make expression of all the others - Museums e.g. and library - What is relevant to commemoration of Boer War? Come out weith the train of thought based on this thatst the argument - Design a school/university that specialises in that notion = visitors centre, hotel, building so can stick around for a few days • Koolhaas Tchumi, Panis, Pank da Villette? – put them all own country with a sleepy hole etc - Done, doing, To do – challenge the paradigm don't do a museum! – a mobile museum in ones hand – interpret it the a facility that supports it (Battlefield Relief) (Relief) (--------) - "Museums is a pedestrian response to human requirement became so focussed and so specialised on all different things but there is another 360 degree all around to appreciate History." Museums 3.1 P+C	POINTS FNB / Wesbank M1 and Beyers Naude 2 hours story Prec / Case Koolhaas and Tschumi AQns de lavit? See fragments Thesis

- Abstract – Interpretive – Factual – To learn / challenge (put less in) - Maropeng: kids have fun, adult – boring. History at varsity by Barrie Bierman Go experience it, climate, orientation, book – much better way) Death for Birth. European for Africa - Use GPS, things all over country, so you know when you get these that you're part of it - Route, farmer tells stories, Fox. Contemporary. Mapping and linking in Route then facilitate. (commercial/feasible)	

JEREMY ROSE

28-05-2009

18h00

POINTS	IMPORTANT PERSONS
Historical Significance sometimes differs from meaning 3.1 Historical Significance in case of Hektor Pieterson site - Which is that area/precinct is significant because its where students were met by police - Someone shot, photo is historical record which says that is the case. Person running with (sister, Antoinette) got this event. Photo take by Sam Nzima happens to Be the one the press singled out as the image which represented so much - So that photo became significant and emblematic of the uprising its the second shooting but that is irrelevant now really - The first shooting was Xumalo. At a bridge down the road but the bridge isn't a memorial! - So it comes down to the photo - Significance? Lies in what it represents that is happened in the precinct but not on the spot and by that person. NB. BOOK: Footsteps of Madela, All the spaces that he occupied, taught and lived in, hid in, worked in, captured at. All sites of significance of a certain degree. Need to understand the weighting of them. Way they are weighted internationally is through the heritage Act. - Heritage Act: spells out a certain procedure, classification, process. International guideline – OZ, Melbourne/Conbena Minute Different levels of significance: Ghandi Farm (Tangible) in south, start of Satyagnaha (Intangible). – known as intangibles, on its strength one has on intangible Heritage singling out these sites for development. (building is a tangible heritage) H.P. – Building used as a device for framing viewsd where certain things happened. Also used red brick of old houses to mesh with precinct. Heritage Precinct Contextual design idea. Context is history and fabric (physical) F.P. – Freedom Park didn't exist as a site of significance. It was selected visible particularly from Presidency and its in the capital, relations to Voortrekker Monument is consequential, past-present timeline - Boarders Urban landscape now has significance, seat of power, most NB Voortrekkers Monument - How has it been invested? With meaning? Because A) it was selected, B) plant =	POINTS

Wild Olive Trees, C) decide they going to dedicate it to freedom struggle and ancestors

- Tried to establish whether it had indigenous healers
- Significance – so they consulted traditional healers
- Discussed out as a national project they could remember people who died in the struggles and related activities (social struggle) MK soldiers, bomb victims, police, caught in cross fire
  BUT
  A messed up society initially/ need to heal a nation or build a nation by looking at indigenous people and indigenous though as a particularly sharp political point.
  Also at beyond the Urban only. Looking at a complete cross-section

Pinned it all down to traditional healers and religious leaders has cleansing and healing ceremonies. Each province brought a boulder, embodying fallen spirits laid to rest.

- Brings significance
- Belief systems backs it up
- This makes it potent, if you believe it good ✓
- Now it grown in richness since them – also Hlope Museum (relates to potency)

Hlope: Idea of healing Garden

- Koroman building as boulders in Garden of the Hill
- Created meaning and metaphor from an Indigenous Idea, comes hand in hand with F.P. Creates meaning.
- Significance: comes from traditional healers placing monument on east side of hill so that if faces the rising sun. Notion of re-birth, start pf new day, positive concept/energy

Ways in Architecture to make events significant:

- Copper skin ages, but not pattern of hills trees onto copper imprint
- Make boulders more part of park. Less machine more organic links to site
- Aging copper links to notion of history. Changes, history is now, past is just yesterday.

Unpacking History and Lessons

Site: Most have inherent significance, else its unsustainable e.g.

- Maropeng away from site – no critical mass / advantage then has o be a destination site relying on alternative marketing. Not significant. Unless e.g. you have a "head in a jar" Attention!

Contest Heritage Site building: fills up, else in contestive, the concept of significance

- Stay of place/event and sitting in/near it that places makes one hair stand on end Contradictory anyway

Buildings are about experience of space and elicited emotion. Be close to the event

Can latch onto one site / event and tell the others – technology / route / narrative

Watch out for risk of repetition of historical narrative. Risk is high. Lack of government planning. No one has asked where best for visitors to pass. End up with stuff all over telling the same history. Which site? Else re-telling each site. Ask strategic planning (national legacy) and will impact local economy.

NB to understand mostly positive – who does one favour?

Favour: due to freedom I have err on the side of the narrative and don't choose .... because its a nice hole in the ground. Beware of the site that looks cool. Err on Historical significance. Then place it right in the middle

- Brings up Archaeology – uncovering, breaking down, digging, building up, exposing, layering – architecture Site Theory
- Reciprocal: Archaeology vs Architecture
  Relationship –things become evidence in site. Assured of significance! Always!

Route: Acknowledges Route. Building has significance on site

Recreated trenches where there were trenches, killings where there were killings etc

- High drama! Go into a trench etc. Limited views, imagery. With respect.

Libeskind: is on abstractionist, difficult character (polish jew)
Don't focus on person (brand) but Project! – Camp of mass killing. Rubble. Landscape / land / battlefields relevance. Eisenmann, Memorial Blocks, horrible, sublime

Battlefields: sometimes the greatest things are sublime!

- Mixed stories

Are people goingto spend 4 hours or 1 ½ hours? Parking? (time)

- Outdoor walk, and show them things becomes part of the experience of understanding the event in walking around the landscape.
- Time spent = determines accommodation – have this as part of the town, not on site, depending on remoteness
- Put energy into making the destination, the interpretive space and do something powerful then why need accommodation? Town has associated activities, much better suited.
- E.g. Owl House: stay at B&B in town then visit sacred space

Be Poetic: as possible.

- People must talk about the project in the local town, "Ohm have you been to see The Head in the Jar?"
- Site with overhang where people slept, project around that
- E.g. siege of Makopan

Lillieleaf: found what we found and filled in structural needs. Level of Truth

New buildings – frame it – keep it calm

Colonial house with walking ...built/attached to side, a new	Representative of their values	
Partial sub-terrene an landscape, with paleontological history, Boer, British/....	Contemporary with critical view of people and history	Dialogue: reinforced by space, which related to two different people

VINCENT TRUTER

29-05-09

18h00

POINTS	People/Places/Points
Constitution Hill – museum design and visitor experience, font and No.4 Guerrilla warfare: cross cultural – contemporary 3.4 Organise transplant scenario – cultures are in Flux Worked at Drill Hall – tourists and clamon. Joburg culture Arc, re-engineered history - Klip Town mosaic nik.nack. Sharpville. Symbolic Representation is Top Down - Should be bottom up. More out of these formal spaces, that admit the temporality of African lifestyles and engage people in public spaces, which is a contested and interesting terrain. - Cascoland – people to participate in their commemoration Constitutional Hill – breaks down in not seeing a current function Applied significance as an incorrect contemporary stance. Not dwelling in Antiquity Quote: out of constitutional Hill leave buildings and let organise flies eat it – Nina Cohen. ConHill PPT "49 million, 7 million are not black, 70% of them cant do own banking due to illiteracy. Commemorating through text that explains history doesn't make sense. Also in a country with 11 official languages" commemoration contemporary - Different ways of approaching knowledge and sharing and how history is framed - FP is this IKS – or just the enshrinement pf the ANC Mythology, total disillusionment - HR are working on everything. Not objective. Creates experiences of these narratives, because govenrmnet cant do it. Some people (Clive, Rose, Vincent) - (So F.U.B.U for US by US = History) Not inclusive. - Collective meaning, making process very complex and SA context are ideal. (culture, time, historical, paleontological) therefore go factual - Tarsen Deckler re- thinking commemorative Archi – 083 544 9735 - About spatial delineation, what role archi plays in commemoraton - Tame it by hypothesis (if.....then) scope: area of exploration is "Design for P+C of HE People who work to create the experience inside are generally quite removed from architectural process Team of people from different disciplines Do a Heritage feasibility study scoping document - National Identity: (the problem). We are here now, therefore N.I reassessed - Social Cohesion - Economic development/Feasibility of heritage and commemoration contemporary - Heritage Act: heritage according to national identity – national legacy project	Klip Town Red locations Cascaland Clive van den Bergh – Art director Cascoland Book Conhill ppt Tonsten Deckler Sharp City Architechts Sarah Collburn Jean Pierre Hanna Le Roux 082 442 7995 Wits Archi dept.

(section_ - Lack of economic development of H+C. No money. - Economic feasibility – contemporary heritage / identity more holistic Memorial – historical marker that doesn't follow on in the journey Actual Account of Today - ownership? IIII----------III----------III ???? Battle Memorial - Identity? www.orlando.co.za info@orlando.co.za	

POINTS • Jono on meaning: off of Vincent Truter: 11 official languages need to be abstract in conveying meaning – Rose touches on this E+C • Switchfood and Thesis: We were mean to live for so much more – we want more than this world has to offer, we want more than the wars of our Fathers. Youth Paradigm • Coffee with Corne: Brian Carry. Thesis on Historical Things Libeskind – Mahindra Talk with people use in doc, with picture Franco Fescura and Peters from Historical Perspective

PATRICK ALLEN
02-06-2009
9h30

POINTS	People/Places/Points
Graphically Exhibited - Text to minimum. People loathe to read a lot. Bullet points - Language barrier - International Tourism too - Artefacts into showcases – James van Vuuren opposition - Pedistals / Podiums - Battlefields – Historic therefore graphic, small text, good lighting - Experiential Exhibit: C.T. Adderly Street. Interactive – 12 characters POD's each a celebrity. Viewer activated. - Static exhibitions get passed by unnoticed. Boring Put IN exhibit / Put AROUND containment - Most commonly work within existing structures in SA. Europeans go external - E.g. Capture Site: big final/initial building built up by mansmaller processes along route. (containment of all) Time Frames - Usually very tight - Permanents	Exhibition design Robert B. Konikov Library of Applied Design VM +SD America Exhibition Magazine

- Floating

Concepts:
- Client presents a brochure. Odwen marketed through advertising agencies. Then exhibition extends that into physical manifestation as a draw card
- Identity of brand – ALL BRANDING
- Extension of advertising
- Exhibitions end up being contained in an elaborate container in the form of a building makes is less public

Scope:
- Client gives leeway to designer
- Person on computer is what you get on site: no surprises

Significance in the determinant of Site/Location etc
- Principals: weather, rain, wind blown away, stolen
- Permanent has different principals in just less than above

Solar Energy
- Self contained

Either Or based on design
- Access / approach

Yes provide for

Flexibility achieved through modular design/cam..... inter-changeable

Rarely, situational, value of exhibit

Very Up-to-date with international trends on small budgets even materials. Wat ahead of US government by unions

Joburg Mark X – exhibitions as an event. Durban every 2 years. Euro Shop every 3 years

Green doesn't really apply to exhibitions yet
- Re-use is big!!!

Target Audience (European and American Tourists)
- Trade (trade day)
- Consumer – National Identity displayed. Not commercial. National conciseness

Collaboration
- E.g. A.M Mandela Exhibit – Sweden, Spain, New York, etc
- Common

Mobile
- Yes
- Quite specific
- E.g. Modern Lawn mowers

After Dark

- Yes - Lighting and secutiry considerations Reason for Lack of?: - Memorials and monuments: usually British as they had funds and would always commemorate in this way. Boers not as much, just grave stones - Tourists kiosks - Network of tour guides etc - Not any inmantns for ..... / self tour public Stonehenge: - Arrive at little kiosk, explanation given. Activated at stations around Stonehenge - Can keep device as souvenir - Cellphone technology owned by individual - Technology phobia!! Generational Technical: - Each exhibit has a totally different concept design orientated - Steer clear of devices – filter through theory - Aluminium, octagon universal – square profile 40mm2 clodded completely, quite specialised, more planning - "Designing for a country an Idea, apartheid, no trade/consumer interest not trying to sell a product but an idea! A country's emergence from the dark into the light concept. Be sensitive to subject, drawn on significance, don't commercialise it)"	

SABINE MARSCHALL

08-06-2009
10:30am

POINTS	PEOPLE/PLACES/POINTS
Topic been considered to much in isolation - Not considering commemoration of Anglo Boer War in the context of Post Apartheid Society - She's talking of National Identity really (good intro for P&C) Issues of preservation and commemoration always related/linked to broader Socio-Political Dynamics, can't be ignored - As this topic is an official forum of commemoration not private necessary - - like a back garden thing on a community thing - Like (tourists maybe?) doing their own little private rituals Official farm will draw state support, funding / endorsements signposts on signage etc, either on all - Acknowledge context in which this topic happens they SA Post Apartheid context. Has to be - White Paper of Arts and Culture, Heritage - Filer Boer through this and its comm. And heritage - Policy papers, National Heritage Resources Act Topic is part of National Legacy Project	Found Stone Memorial NY Jewish Holocaust as ref to Hlapo? Whitepaper: Arts Culture Heritage NHRA About Grundhling – recent book Gettysburg National Heritage Council NHC.org.za

- A high profile heritage components of 1996
- Nkome Blood river - first
- Mandela house Chunu
- Anglo-Boer!! – major

National Priorities

Why Boer War??	Government tried to avoid a Sectarian types of commemoration of the AB War. 1999-2002 lots of centenary commemoration
Gov interest point of view to avoid sectarian view/ make it inclusive/shared (Dinizulu Statue)	happened. Area for potential sectarian commemoration basically just drawing white, avoided that by NLP to bring black communities in, and remind them that black communities participated in this war in various capacities.
Buthelezi Speech from conference	Context in which war was officially renamed to SA War – Same memorials re-dedicated even like in Jo'burg

Reality of the matter is that this has not really happened. Black communities have not in reality embraced thus. Still seen as white on white war. Even SA war as a name hasn't take hold – SA Anglo-Boer War (official)

Look at Dis-Jointure between what government intended

- what their official like is and the school curriculum in history etc.
- So the war understood from a official gov. Prospective vs what is actually happening on the grounds in communities B&W huge dis-jointure

(Mo-G – get this stuff)

Then can look at specific sites:

- How this contestation manifests itself on the ground
- What is actually physically happening on battlefields stes?
- Who goes there, what do they do there, what do we find there, what rituals etc

So Its Contextualisation Nationally

Albert Grundling = recent outside on Anglo-Boer War celebrations. (look at footnotes)

- Historian interested in heritage and tourism (Historically)

Cultural landscape Robertson and ??

- From actual sites
- Not battlefield sites in isolation but parts of culture landscape
- Concepts use

Tourism:

- Broader than just SA. Many are UK tourists
- Promotion of battle fits into broader resources – marketing, research etc
- Promotion but into broader framework. Limited resources.
- Could be that KZN promotion against policy could detract from promotion in another province more suited to topic. Broad:

Specific battlefields

- In terms of visitors
- Gettysburg int. Comparison (best practice e.g. worldwide for visitor interpretation)
- But limit scope of tourism to 1 paragraph or so

- (lecture in Jan. Conference on tourism, KZN Stats)

Commemorating: Last 15 years – emphasis is on tangible structures. Monuments of bronze, museums etc are western concepts

Commemoration is happening especially with special holidays there are gatherings where people officially commemorate etc

- Very strong emphasis on structures and monuments which are not necessarily so meaningful for local communities (....monument taken to events)
- Gov has recognised this to a degree – national heritage council
- Emphasis is placed on Intangible Heritage
- Community based, move away from monument
- Haven't done much yet, mostly policy and theory and consultation
- About meaningful forms of commemorating the past:
  - Meaningful for communities
  - Living traditions
  - Ephemeral forms, festivals and poetry, storytelling to commemorate (sonnet limier)
  - doesn't translate into tourists attractions?

Emphasis has been setting up structures that are meant to becomes tourists attractions

- Sabine's opinion may have really failed as tourists attractions, based on numbers.
- Most often visited are on major Routes and steered by tour operations/guides used as resources by them. If not convenient then don't go. Not most NB based

Monuments are built with huge expectations of local communities for tourism benefitting all but doesn't necessarily happen at that often

- Depends very much on specific site. Success/unsuccessful
- Significance else it becomes destination site

NHRA – policy document

- Guidelines for development on battlefields contradictions e.g. blood river Nkome, to Museum
- Documentation speaks of blending in structures – skyline / buffer zones / low key
- Difference between guidelines and practice
- Isandlwana Lodge: outside battlefields, fields fenced off

Landownership – consultation in process

DESIGN FOR PRESERVATION AND COMMEMORATION OF HISTORIC EVENTS

BRIEF,
ACCOMODATION SCHEDULE
and
DESIGN REPORT
for the
ANGLO-BOER WAR MEMORIAL

Jonothan James

DESIGN for PRESERVATION and COMMEMORATION of HISTORIC EVENTS

BRIEF, ACCOMODATION SCHEDULE and DESIGN REPORT for the ANGLO-BOER WAR MEMORIAL

Jonothan James

MASTERS DEGREE
DESIGN REPORT

Jonothan James
Design Report submitted to the School of Architecture,
University of KwaZulu-Natal, Durban,
Completed in partial fulfilment of the requirements
for the degree of Master of Architecture

December 2010

I hereby declare that this design report is my own unaided work. It is being submitted to the school of Architecture, Town Planning and Housing University of KwaZulu-Natal Durban for the degree of Master in Architecture and has not been submitted before for any degree or examination at any other University.

Signed by me on this 07th day of December 2010

(Jono James)

BRIEF,
ACCOMODATION SCHEDULE
and
DESIGN REPORT
for the
ANGLO-BOER WAR MEMORIAL

The following document contains the required brief, accomoation schedule and and design report. These link the theoretical research document to the practical design resolution in partial fulfilment of the requirements for the Master of Architecture degree.

1. Architectural Brief 2
2. Accommodation Schedule 8
3. Design Report 10

1. ARCHITECTURAL BRIEF

The following serves to set out in writing the measures against which the physical solution for an architectural intervention in the case for the South African Anglo Boer Wars 1881 and 1899-1902 in the field of design for preservation and commemoration of historic events will be gauged for fit, goal achievement, and where aspects are being traded off.

1.1 Introduction 3
1.2 Priorities 3
1.3 The Land 4
1.4 Building Location 4
1.5 The Building 5
1.6 Building Containment and Links 5
1.7 Lifecycle Changes 7
1.8 Later Happenings 7
1.9 Building Style 7
1.10 Conclusion 7

An Anglo – Boer War Memorial

1.1 Introduction:

The strength of this brief lies in the theoretical grounding established for it by way of the research document titled: Design for preservation and commemoration of historic events: A case for the South African Anglo Boer Wars 1881 and 1899-1902. That document established a guideline for design associated with the realm of historic events and more specifically the South African Anglo Boer Wars.

A potential weakness is in merely applying previous precedents to this case with out filtering them through the historicity of the battles. This must be avoided.

A perceived challenge is the Heritage and resulting protection of battlefield sites as general 'no-build' areas. These have been considered in the preceding document and all measures will be taken to preserve battlefield heritage whilst increasing the promotion thereof, thereby heightening its preservation and commemoration and its heritage status.

The encroachment of towns and informal settlements onto battlefield sites is of concern to heritage groups and should also be of public concern (were the public that way informed) examples such as at Colenso exist where sites have been destroyed by encroaching constructions. Whilst the entirety of all battlefields cannot be preserved in stasis there is potential for key aspects and sites to be maintained, protected and promoted. It is envisaged that this would promote economy from heritage sites and elevate them into contemporary concern and remove impending threats. The specific site at latitude -28.681500° and longitude 29.841000° and surrounds chosen near Colenso must make cognisance of the informal settlement to the north-east known as brakfontein in the form of sustainable inclusion at management and other levels as well as other post-war changes to the site including: the stone quarry, rail lines and shunting, road ways both asphalt and gravel, footpaths, exotic and indigenous vegetation, deeded property descriptions, memorial, monuments, and grave sites. Brief consideration must be made for pre-war or pre-man characteristics considering paleontological [prehistoric life] and geological [earth science] eras of importance.

1.2 Priorities:

The following constitute the priorities: Imperative, Considered, and Optional.

Imperatives:

- Must include an experience of the chosen Battlefield
- Historically accurate and authentic
- Capture the event(s) Pre-war, war and presently.
- Promote and protect heritage on site within reason
- Utilise the story-line or narrative of the War and specific battles
- Include as far as possible sustainable design principles

Considered:
- Ease of Access, possibly from multiple points or by various means
- Type of access related to above: Vehicular, pedestrian, Rail
- Building as small as is possible in keeping with imperatives
- No boundary walls/fences
- Invisible/minimal parking impact on site,
- Museum / Art gallery type spaces

Optional:
- Single roof
- All spaces roofed
- Short stay / tour focussed accommodation, scattered on/near site

1.3 The Land:

The land aspects include; the land itself, its attributes, orientation, size, slope, soils and vegetation.

On the meta-physical, the land is a vessel of memories of the war, complete with memorials monuments and grave sites.

On a physical level the land is as a result of geological events determining rolling hills and valleys with rivers and smaller tributaries, complete with typical savannah grassland interspersed with scrub, low bush and small sub-tropical forests in valleys making up the indigenous existing vegetation. Rocks on site are doleritic in nature and the quarry dug in the 70's was used for rail construction.

The central aspect of the site faces due south though the many hills mean nearly every aspect is considered at this point.

The extents of the chosen site are defined by determined narratives; the overall footprint size is roughly 4400sqm. The physical existing boundaries include the Thukela River to the South and East, the Road and Rail to the West and Brakfontein to the North.

1.4 Building Location:

Relates to where the building might be sited its relation to access, services, views and weather.

It is envisaged that the core of the building will be located in the quarry as having already disturbed heritage, although this premise may be challenged in leaving the quarry as the 'nothing' to be left alone and symbolic of the mining operations that in large part precipitated the war.

Located on a battlefield as this encompasses the significance of the site and the remnant memorials, graves and monuments give the site significant meaning.

Access may be via the following or combinations thereof. Road the P544, Railway, foot or Micro-light.

Services:
On site services need to be checked but it is proposed that no outside services be relied upon, the building(s) should be self sufficient.
In this regard: electrical should be solar; Fresh water should be pumped from boreholes and collected rainwater; grey water should be harvested and re-used where appropriate; waste should be tanked or make use of the lilliput / composting system; Rubbish must be separated recycled and taken off site.

Views:
By all means the battlefields must be visible at every opportunity, especially those areas identified as having been used as marshalling points, trenches, gun placements and other military sites as well as the resultant burial areas, graves, memorials and monuments.
Further the ecology of the site needs to be celebrated.

Weather:
Predominant climate is sub-tropical with mostly mild winter periods and humid and warm summers. Wet weather comes mostly from the South-West along with winds; sunny weather is often associated with North-Easterly winds.

1.5 The Building:

Building must make use of alternative means of creating human comfort without relying heavily on energy intensive systems.

The size and fragmentation of the building is to be determined is such a fashion as to accommodate a full and rewarding experience of the battlefield sites.

1.6 Building containment and links:

Containment:
The building in broad terms should contain an experience of its surroundings, capturing the aura of the historical events, views inwards and outwards, essentially capturing the land. Interior spaces supplement its surroundings by way of providing information and imagery of the war period.

Traditionally museums and art galleries consider the collection, documentation, preservation, research, interpretation and exhibition of *material evidence*. The adapted premise is that *this* solution considers the *material evidence* as the landscape and so the traditional building should be altered or conceived to capture that landscape. To expand on this reasoning traditional requirements have been interpreted accordingly.

Traditional	Brief:
Collection and Documentation	On site items collected and documented
Preservation	Minimal artefacts to preserve
Research	Archive and Library facility
Interpretation	Historian and Tour guide operations
Exhibition	the Land, supplemented by interior space
Material Evidence	Minimal, mostly Accounts, Imagery, Landscape
Objects for Study	Archive, Library, Reading rooms
Objects for Display	Landscape views, Memorial, Monuments, graves and Imagery
Ease of above	distant views are easy on the eyes
Sequencing	Chronological time line: Pre-war to Present
Small Rooms for Wall:Floor ratio	Same
Standing views @ 27° Above Horizontal	Sill heights @ ±2.13m off floor lvl.
Wall hangings	large format images and Windows. 3-5m² if it contains view well
Lighting	Day and Night site visits with task lighting
Ancillary functions	Admin, Slides/Archives, Workshops, Lectures, offices, shop, kitchens
Appropriate setting	The Battlefields

Iinks:
The building on site needs to link to the memorials, graves and monuments and other battlefields on site as well as symbolically to its context within the war which relates back to the narrative. It needs to link to Colenso as the closest ‘urban’ setting as well as ‘brakfontein’ as an informal, contemporary site condition. Internally the links are along a narrative timeline and the sequence of spaces flow accordingly.

1.7 Lifecycle changes:

Foreseeable lifecycle changes for this intervention include; increased visitor-ship, expanding informal settlement, absorption of more of the site into civil surrounds, increased servicing and possible reliance thereon, compromised heritage from increased access, vandalism.

1.8 Later Happenings:

Due in many instances to the above lifecycle changes there may be need to pre-plan for; micro-light landings, increased vandalism and theft of utility valued items, increased number of vehicles and parking requirements, and the need for more accommodation of gallery space.

1.9 Building Style:

Material preferences need to be considered.
The research document identified various materials and applied uses relating to the narrative of the war: Wood, iron, stacked stone, pitched stone and canvas tenting. The site elicits a more simplified material list: Rocks and Rail section. The building should be inherently part of the landscape where it is sited while still achieving its mandate.

1.10 Conclusion:

The sketch design and design development will be generated from all the above measures in a process of ‘firming up’ the brief. The designed physical solution of an architectural nature will be gauged for fit, goal achievement, and where aspects were traded off. This will be commented on in the form of a design report.

2. ACCOMMODATION SCHEDULE

After final brief was derived, a schedule of accommodation was established.

Schedule of Accommodation

Function	Type	m² room	
MAN Axis			
Courtyard		537	
Control Entrance	Admin	23	
Lockers	Admin	10	
Ablutions	Public	54	
Present Day View Box	Gallery	4	
1994 Elections Open View	Gallery	N/A	
Apartheid years View Box	Gallery	6	
1910 Union Open View	Gallery	N/A	
Peace treaty at Vereeniging View Box	Gallery	8	
Archive for View Boxes & Open View	Archive	20	
Ladysmith: Gallery of Names	Gallery	19	
Ladysmith Archive	Archive	13	
Railway Hill	Gallery	34	
Pieters Hill	Gallery	27	
Railway & Pieters Archive	Archive	10	
Harts Hollow	Gallery	58	
Harts Hill	Gallery	58	
Harts Archive	Archive	16	
Harts Hill Stone Garden	Garden	26	
Wynnes Hills	Gallery	44	
Wynnes Hills Archive	Archive	13	
Southern Thukela Operations	Gallery	45	
Southern Thukela Archive	Archive	12	
Colenso	Gallery	32	
Colenso Archive	Archive	9	
TOTAL		1078	sqm
LAND axis			
Courtyard		662	
LAND Gallery	Gallery	40	
Store room	Storage	26	
Ablutions Male	Ablutions	30	
Ablutions Female	Ablutions	33	
Kiosk	Shop	62	
Kitchen		40	
Refreshment Area	Open Air	N/A	
Lecture Theatre		78	
Admin Offices		49	
Workshop		34	
Caretakers Office		10	
Research & Reading room		128	
Research Ablutions		17	
TOTAL		1209	sqm

GEO axis			
Courtyard		679	
Archive Storage	AC	87	
Archive Server room	AC	38	
Archive Ablutions		17	
TOTAL		821	sqm

General Space			
Lift Core		3	
Sation Platform		117	
Deck on Harts Hill		52	
TOTAL		172	
	GRAND TOTAL	3280	sqm

3. DESIGN REPORT

3.1	Research Document a Brief Synopsis	11
3.2	Client	11
3.3	Poetic Urbanism	12
3.4	Constructing the Emotion	13
3.5	Versus: the Preposition of Landscape	13
3.6	Sense and Materiality	14
3.7	Practical Architectural Narrative	14
3.8	Site Depiction	15
3.9	Building Design	15
3.10	Environmental design strategies	17
3.11	Design Technology	19
3.12	Conclusions	19
3.13	Bibliography	20
3.14	Appendices	21

3.1 Research document a brief synopsis

The research document dealt with the issues of designing for preservation and commemoration of historic events, the medium with which these issues were resolved or solved are those design elements associated with the chosen and refined precedent and case studies (Appendix A). The intended result has been that a recommendation could be sought for a design applicable to the South African Anglo Boer War 1881 and 1889-1902. Precedents sought were both of international and local examples whilst case studies were all South African examples.

Precedent studies looked at the following:

- The Jewish Holocaust Museum – Berlin
- The Apartheid Museum – Johannesburg
- Freedom Park & //hapo Museum – Tswane

Case studies looked at the following:

- The Hector Pieterson Museum Memorial, Soweto
- Liliesleaf Farm, Johannesburg

The reasons for precedent studies was centered on the premise that international examples of War memorial / monument would best engage the issues and medium of commemoration sought in the treatise. Other reasons were the familiar concepts of colonialism and western commemoration practices exploited or reused in the examples as both evident and challenged in the South African context. The case studies then hinged off the filter of a South African context and looked at local examples as "The intense social and cultural convulsions of post-apartheid South Africa have given rise to a new museum type that attempts to address and commemorate the nations troubled history" (Slessor 2006)

3.2 CLIENT

A combined client that once again brings the British and South Africans together, this time in a collaborative creative campaign to remedy the atrocities of the past and create a memorial to tell the story of the Anglo-Boer War as it fits within the greater narrative of South Africa. The South African Military History Society is a "non-profit society of enthusiasts dedicated to the study, recording and dissemination of military aspects of South Africa's history." (http://samilitaryhistory.org/ cited 01 Dec 2010) The Commonwealth War Graves Commission seeks perfection and permanence for the physical forms of commemoration (http://www.cwgc.org/default.asp cited 01 Dec 2010), cemeteries, memorials, Horticulture and Architecture. The intellectual resources coupled with their detailed knowledge of the war from both parties will best serve the realization of the Anglo-Boer War Memorial, making sure not to skew the emphasis towards either side which is such a common practice with governmental involvement in the re-telling of History.

3.3 Poetic Urbanism

"There are but two conquerors of the forgetfulness of men, Poetry and Architecture; and the latter in some sort includes the former, and is mightier in its reality."

(Ruskin 1989)

"To remember we need a poetry and an architecture, the route we take is our poem and the construct thereof our architecture."

(Author adapted from Ruskin)

The Route is Poetry. The South African Anglo Boer War of 1899-1902 was preceded by the First Anglo Boer War of 1881 it comprised 4 battles but most accounts record 2 major battles: Laings Nek and Majuba Hill. 8 years later the British had sent troops specifically to combat the Boers and claim the whole of South Africa as another colony under the crown. The Boers invaded Natal on the 11th of October 1899 via two fronts, one from Harrismith in the North West and the other from Volksrus in the North East. The Invasion proceeded through Newcastle and Dundee from the North East and both fronts converged on Ladysmith which was besieged. From there the Boers proceeded as far as Mooi River. This area of Northern Kwa-Zulu Natal saw by far and large the greatest concentration of battles during the war, the war was initially pre-empted here, the invasion took place here as well as most of the battles, up to 8 excluding 1 siege, and the culmination of the war took place in the same area. This 'Route' of conflict was therefore chosen as the urban intervention and deemed to satisfy the need for poetry as described by Ruskin. The Poetry of war provided a Route, the route is an urban response, the route provided a location and in that location a site is discovered, upon which another route (the narrative) of those final battles precipitating the end of the war can be related.

The existence of 'Cairns' (a concentration of stones and small rocks that form a pyramidal shape and are added to by passers by) all over these battlefield sites were identified as representing Route-Markers as well as the progression from inception through to culmination of the War by way of increasing in size. This also highlights the 'Narrative' of the war. As well, specific places of importance.

A theoretical departure point from the research document was found in the photographic representation of a soldier holding a yet unused wooden burial cross with a simple coffin alongside. It was realized that the elements depicted were symbolic of preservation and commemoration, the central tenets of the treatise. The Coffin represents preservation whilst the Cross represents preservation, even though it's Christian in origin. Further along the projected time line and there is a burial mound or a grave. The Burial mound incorporates the wooden cross and is informal as compared to the grave which employs possibly a granite entombment and marble head stone, a formal offering. This leads to the beginnings of an Architectural expression and the construct of emotion.

3.4 Constructing The Emotion

The wooden cross and burial mound, the Marble headstone and entombment initiate an emotional construct and begin to highlight the tension between one side and the other. The Anglo forces on one side and the Boer forces on the other. A sketch study was initiated based on the South African Anglo Boer War imagery and juxtapositions became patently evident;

- Uniforms and Plain Clothes,
- Horses and Bicycles / trains,
- Regimented Marching and Guerrilla tactics,
- Blockhouses and Blown Bridges,
- Firing behind rocks under trees and Building Fortifications.

Besides the material evidence two other realms of construct are considered: the canvas of Warring and the emotional aspect of war.

The canvas of War is looked at as preposition, the act committed against the landscape.

Emotion considers and recognises all involved in War and not merely one side vs. another side, the others so to speak. Civilians from both camps, other peoples inhabiting the land the Native Africans (many of whom fought alongside either party) and the Indian stretcher bearers, and lastly the observers, those sent to monitor, record, document and report on the war.

3.5 VERSUS: The Preposition Of Landscape

VS: ver-sus[**vur-s*uhs***, -s***uhz***]

- preposition

1. Against

2. In Contrast with

A preposition expresses a spatial relationship, in this regard the South African Anglo Boer War took place on the canvas of landscape, and the landscape is the Versus the preposition. The emotional construct above takes place, spatially, in accordance with the self same landscape. The emotions of war were and are played against the land.

The emotional construct represents the Anglo dominance *over* the land, indeed within the narrative of the War the fight was for control (at its simplest abstraction) of the land and its abundant resources of gold and diamonds Versus the Boers integration *within* the land and hence ownership over those resources.

The ‘others’ the observers also interact with the landscape at various levels and are represented in and around the major stakeholders in the War as fundamental characters in the narrative.

3.6 Sense And Materiality

The preposition of landscape gives an organic form to the space, a place among the 'koppies' and valleys, there is a perception of significance which creates an aura about the battlefield(s) past, present and future. The contrast of war on the landscape creates a Euclidean form, a haven for outsiders to manage the land by way of Forts and Blockhouses. It scars the land by means of trenches, barbed-wire, exploded earth, littered shells and endless tracks, but the land recovers, at times more quickly then the memories that caused its devastation. It recovers to a new form, changed from its original design, it now has slight valleys in seemingly random locations, rusted wire remnants, haphazard pits and rock rubble, burial mounds, graves, memorials, monuments and an explosion of cosmos flowers blooming in late summer along the old tracks where horse feed was scattered. In many instances more has been added to the land from faraway places then was ever there to begin with.

Materiality looks at applied constructs derived from the narrative of the war the contemporary signifiers of that War and the senses associated with war. Material constructs identified are; Wood, iron, Stacked Stone, Pitched stone, and Fabric. These were added to the landscape almost exclusively due to the war; bomb shelters, graves, memorials and tents.

3.7 Practical Architectural Narrative

The Narrative of the War and the Persons involved both major and minor against the milieu of the landscape as mentioned earlier were depicted formally in a type of Architecture: The Anglo forces above the land facing the Boers who are in the land; The idea of the Boers invading the space from above descending onto the British below who are caught by surprise; The multiple invasion points into Northern Natal when the Boers percolated through the escarpment as multiple entries into a single space; the formal entry of the British in keeping with regimented marching and traditional military structure; the simplistic relation of a formal Architecture by the British versus a Vernacular type employed by the Boers. [VS image by Author]

VS: ver-sus[**vur-s*uhs*, -s*uhz***]
- preposition
1. Against
2. In Contrast with

VERSUS the PREPOSITION OF LANDSCAPE

3.8 Site Depiction

The site must be a site of significance a place that makes ones hair stand on end at the realisation of ones current location and the meaning behind it all. There is however legislated guidelines for sites and other considerations of catchments of visitors but these play second to a site of significance.

The chosen site has significance, it is a battlefield site, it is surrounded by graves and memorials and monuments and it is central to the concentration of battles during the war with sufficient access.

Part of the site has been quarried, stripping perhaps some of its meaning, but perhaps it merely relates to the narrative: That man is at odds with the land in war and in progress and construction; that man creates a new plain in war and in quarrying for stone; that a quarry is symbolic of mining and removing from the land its resources as is the gold and diamond mining that preceded and precipitated the war. Again a new plain can be created that links the past with the present and into the future.

3.9 Building Design

The concept for the building follows closely the narrative of the South African Anglo Boer War.

Thomas Pakenham speaks of 4 golden threads that run throughout the story of the War the "Gold Bugs" (Pakenham 1979: xvi) the British Army, the "Blacks" (Pakenham 1979: xvi), and the Boers. There are other threads no doubt but these are the main themes.

In that regard the 'threads' are seen as a series of narratives which intersect at various stages along the way and deal with different aspects of the site and surrounds. Three major narratives were identified and related architecturally to Axes walls and courtyards together making the bulk of the building:

- The final battle sequences along the MAN axis and Memorial wall.
- The relatively stable affect on the Land over many years along the LAND axis.
- The unperceivably slow timeline of Geological change along the GEO axis

The primary narrative (the MAN axis along the Memorial wall) is recounted in reverse order. This stems from Sabine Marschall and Crain Soudiens identified atmosphere in South Africa of a "post apartheid narrative" (Marschall and Soudien) whereby most if not all contemporary post-apartheid museums deal with South Africa's Apartheid days with Mandela often portrayed as a Hero figure. What this means for this project is that without first establishing the Boer-War as symptomatic and systematic in the history of South Africa leading to the present day the argument for presenting it at all may be lost to visitors. Therefore the narrative is reversed so that visitors are made aware of this fact before been taken through the processes of the war. The Narrative starts with the present day and works backwards to the beginnings of the Anglo-Boer War.

From that point of departure / arrival the first encounter within the building is the present day but there is a process that precedes this still.

One arrives off site from Colenso or Ladysmith on the P544, parking is just off the road where the original disused rail runs tangentially to the new rail. From here one walks under the new rail and boards a period stream strain and coach on the old rail which has been re-commissioned for exclusive use for the memorial. The British always followed rail and or communication lines, in the same way the visitor will follow (in reverse order) the route taken by the British army, themselves visitors to the site, passed Pieters Hill, Passed Railway Hill and stopping at Harts Hill by the existing obelisk formed memorial. The railway route will be flanked by cosmos flowers. These were introduced by the foreign visitors in the way of horse feed that contained the cosmos seeds. From here one proceeds along a path flanked by vertical railway sections 'planted' in the ground that descend into the ground as one approaches the memorial wall and entrance to the building, these rail sections become structural components in the gallery spaces.

Entering the building is like descending into a trench where the narrative begins along the MAN axis, but one has the 'maverick' option of walking around the outside of the building this makes one the character of 'observer' viewing the building from the outside and entering wherever one decides along another narrative. If choosing the MAN axis the memorial wall is seen to carry name plaques of all those who died in the Battles, as well as harboring archive spaces juxtaposing their respective gallery spaces. A small control point is first followed by ablutions, the apposing wall is inscribed with quotes related to the war. The gallery and relating archive spaces proceed in increasing scale and height towards the top of the hill from:
Present day to
the '94 Elections to
Apartheid to
the Union of 1910 to
the Peace treaty of Vereeniging to
Ladysmith (the gallery of names) to
Railway / Pieters Hill (which links directly to Harts Hollow) to
Harts Hollow to
Harts Hill to
Wynnes Hills to
The Armistice which breaks through the whole building and links visually to the GEO axis to
Southern Thukela Operations to
Colenso (which has two extra exits which flank the MAN axis in the same way Natal was invaded by two flanks in 1899 the Battles of Laings Nek and the battle of Majuba hill.) to
A view in the direction of Ladysmith the ultimate end of the war and the future of South

Africa in broad aspects.

Each of these gallery spaces is orientated to face in some way the geological position of these hills or sites. They are also designed with double high volumes so that mezzanines can be incorporated for envisaged growth.

The LAND axis is a gallery and commercial zone. The gallery deals with contemporaries of the war; Iron Age, Natives, Indian stretcher bearers, Media and others, whilst the commercial zone has a kiosk shop, ablutions, a kitchen and refreshment area, a lecture room, admin offices, workshop, caretaker office, research, reading and Archive space.

The GEO gallery descends from the LAND axis down below all the AXES and back out towards the Thukela River, it incorporates cut aways in the one wall to show views of the Rock and soil strata which makes up the geology of the site.

The Memorial wall from the MAN axis descends through all three axes.

From this follows an accommodation schedule detailing the sizes of the spaces designated above.

3.10 Environmental design strategies

Basic Heritage considerations at an early design stage have helped to propagate an inherently 'green' building; specific interventions incorporated in the building are the following:

- Consulted with a green star professional at design phase
- Implemented a project specific Environmental Management Plan
- Implemented a waste management plan
- Building is predominantly Naturally ventilated
- Where mechanically ventilated outside air percentsages comply
- Air change effectiveness rates comply
- Carbon dioxide monitors for every 100sqm of floor area
- Daylight levels are good but not user controllable
- Fluorescent luminaries incorporate high frequency ballasts
- Office lighting designs comply to less than 400 lux of usable area
- Up to 80% of the usable area has external views
- Thermal comfort is achieved through natural ventilation
- Only mechanically ventilated spaces can be user controlled
- Building service and Ambient noise levels comply
- Flooring, paints, adhesives and sealants used meet TVOC content limits
- No formaldehydes used
- Mechanical ventilation maintains space raltive humidity below 60%

- Dedicated exhaust risers provided where necessary
- No smoking allowed in the building
- All energy use individually metered and minitired
- Energy use of 1.5W/sqm per 100 lux
- Peak electrical demand is actively reduced
- On site parking greatly reduced by use of Steam rail access
- Pedestrian access is abundant
- Potable water consumption actively reduced
- Water meters used throughout
- No potable water used for irrigation
- Irrigation is achieved with collected rain water
- Heat rejection systems use of potable water reduced
- Fire protection does not expel water for testing
- Area provided for waste separation and collection by recyclers
- Concrete uses oversized aggregate from decommissioned quarry
- All steel is harvested off the site in form of rail section or uses more than 60% recycled post-consumer steel
- PVC replaced with alternate materials
- Building construction uses 10% less steel and concrete than a conventional similar project
- Concrete aggregate and stone sourced directly from quarry
- Most topsoil removed or disturbed is used to re-establish site as 'undisturbed'
- Ecological value is enhanced through incorporation of this memorial
- No refrigerants used
- Ozone depletion agent free
- Run-off is channeled through all axes to the bottom GEO axis and collected for irrigation and grey water use.
- 90% to sewer reduction by use of dry urinals and composting loos
- Light pollution into night sky reduced
- Semi-subterranean buildings controls thermal build up in spaces but allows memorial wall and other major wall elements to absord and re-radiate heat providing a thermal balance between day and night.
- Removal of exotic biomass and replenishing of indigenous vegetation besides where exotics serve the narrative, such as cosmos along the rail route.

[see Appendix C for graphs]

All of the above have achieved a 4 star 'Best Practice' rating against the Green Building Council of South Africa's grading system. The grading is un-official but serves to highlight the principles applied in the design phase of the Anglo-Boer War Memorial.

3.11 Design Technology

Reference to Appendix B: Design drawings will help in the understanding of this section.
The building makes use of a pared down material palette: Concrete, Steel Plate, Steel Rail Section and Stone are the dominant materials; limited use is made of Timber Sleepers. All materials are used in as raw a state as possible and sourced on or near the site. New materials make use of recycled materials wherever possible.
Steel connections are riveted where possible.
Concrete shells incorporate steel rail section with extra steel as part of its internal structure.
Steel roof plates are self supporting where they emerge from the memorial wall. On gallery spaces they are connected to rail sections by means of angled sections. Plates are untreated and allowed to surface rust.
Concrete is off-shutter cast in-situ and uses locally available stone as aggregate.
Memorial wall is constructed in a similar fashion to the Pom-Pom Bridge found on site with Rough-hewn hammer-faced irregularly coursed pitched-stone sourced in the quarry nearby. The stones are stacked with mortar between.
Concrete roofs employ intensive planting of natural grasses found on site.
Rail section is standard size and disused rail from Quarry shunting can be used, supplemented by new rail made from recycled materials.

3.12 Conclusion

The measures against which the physical solution for an architectural intervention in the case for the South African Anglo Boer Wars 1881 and 1899-1902 in the field of design for preservation and commemoration of historic events were gauged for fit, goal achievement, and aspects traded off, have been established in this design report. It is considered that these goals were successfully achieved.

3.13 Bibliography

1. **FOWLER,** H.W. & F.G. 1961. *The Concise Oxford Dictionary.* Oxford, University press.
2. **MARSCHALL**, S. 2006. *Visualizing Memories: The Hector Pieterson Memorial in Soweto.* Visual Anthropology, 19: 145–169, 2006. Copyright # Taylor & Francis Group, LLC. ISSN: 0894-9468 print=1545-5920 online DOI: 10.1080/08949460600598695.
3. **PAKENHAM**, T. 1979. *The Boer War.* Jonathan Ball Publishers, Bergvlei.
4. **RUSKIN**, J. 1900. *The seven lamps of architecture.* New York, Dover publications, Inc.
5. **SLESSOR**, C. 2006. *Memory and Struggle*, Architectural Review, May, pgs 40-47.
6. **SOUDIEN**, C. 2008. *Emerging Discourses around Identity in new South African Museum Exhibition.* interventions Vol. 10(2) 207_221 (ISSN 1369-801X print/1469-929X online) Copyright # 2008 Taylor & Francis DOI: 10.1080/136980 10802145119
7. http://www.greenbuilding.co.za/index.php
8. http://www.gbcsa.org.za/home.php
9. http://samilitaryhistory.org/
10. http://www.cwgc.org/default.asp

3.14 Appendices

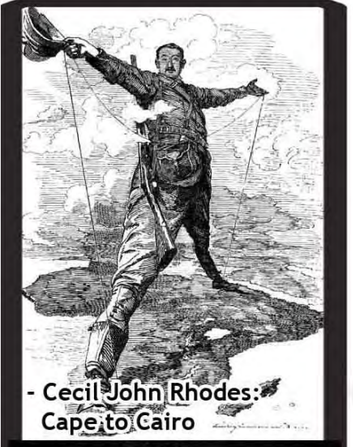
Appendix A: Primer Sheets

Appendix B: Design Drawings

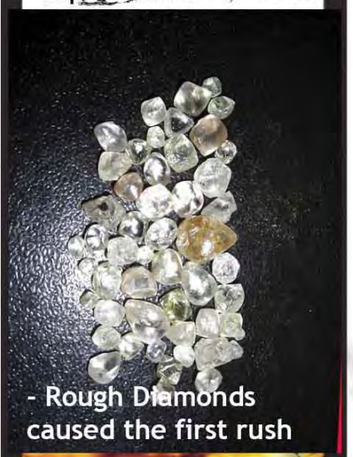
Appendix C: Green Star Rating

Appendix A: Primer Sheets

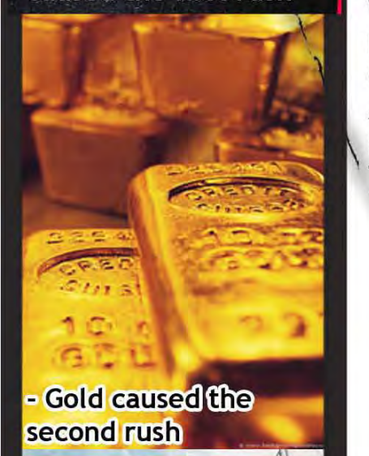
Drawings Follow:



- Cecil John Rhodes: Cape to Cairo



- Rough Diamonds caused the first rush



- Gold caused the second rush

- War ensues

DRUMMER HODGE

I

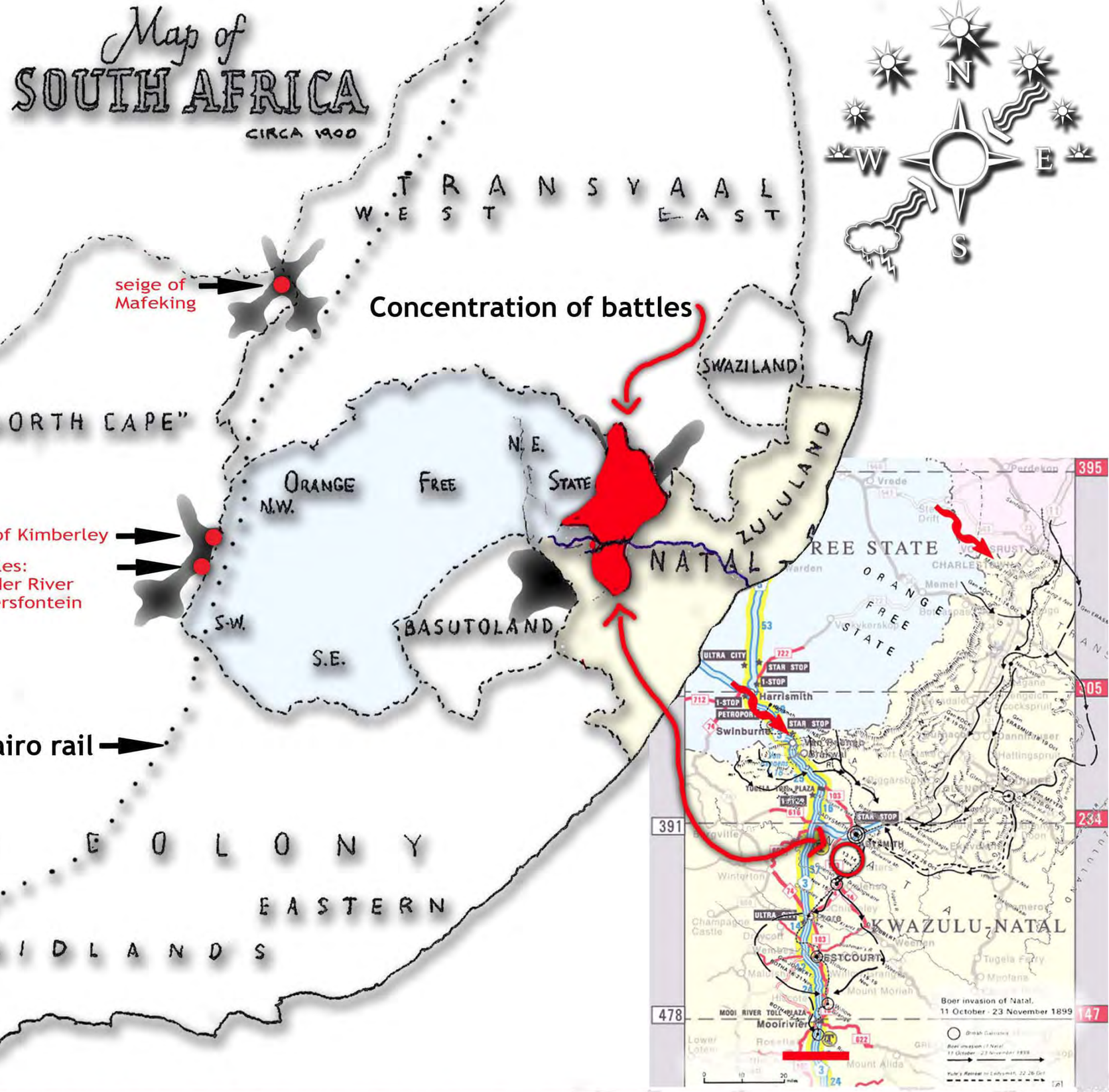
They throw in Drummer Hodge, to rest
Uncoffined - just as found:
His landmark is a kopje-crest
That breaks the veldt around;
And foreign constellations west
Each night above his mound.

II

Young Hodge the Drummer never knew -
Fresh from his Wessex home -
The meaning of the broad Karoo,
The Bush, the dusty loam,
And why uprose to nightly view
Strange stars amid the gloam.

III

Yet portion of that unknown plain
Will Hodge forever be;
His homely Northern breast and brain
Grow to some Southern tree,
And strange-eyed constellations reign
His stars eternally.
Thomas Hardy



anglo-boer **war memorial** S.A. context

:Architectural Thesis
: P r e s e n t a t i o n
:Mason James
: 2 0 0 2 7 3 0 5 2
: 2 0 1 0

- Trench becomes grave

- fighting behind rocks and under trees

- Trench line

- Trench line

- Fortification

- Exposed on the veld

- Wooden cross & coffin

to GAUTENG

LADYSMITH

R103

N3

< - Pieters, Harts, Railway & Wynnes Hills

Colenso

R74

Frere

Estcourt

to KWA ZULU - NATAL

N

W

E

S

to LADYSMITH

SITE STATION

BREAKTHROUGH to LADYSMITH by BRITISH

These three hills stood one behind the other beyond Colenso and parallel with the northwood bend of the river from which they were seperated by a shallow valley, the road from Colenso to Ladysmith.
Kruger R. 1959

BRITISH ATTACK

BOER DEFEND

PIETERS HILL

RAILWAY HILL

THUKELA RIVER

ROAD P544

NEW RAIL

HARTS HILL

SITE

quarry

HARTS HOLLOW

(British changed their tactics here for the first time splitting the advancing column in two)

LANGVERWAG SPRUIT

OLD RAIL

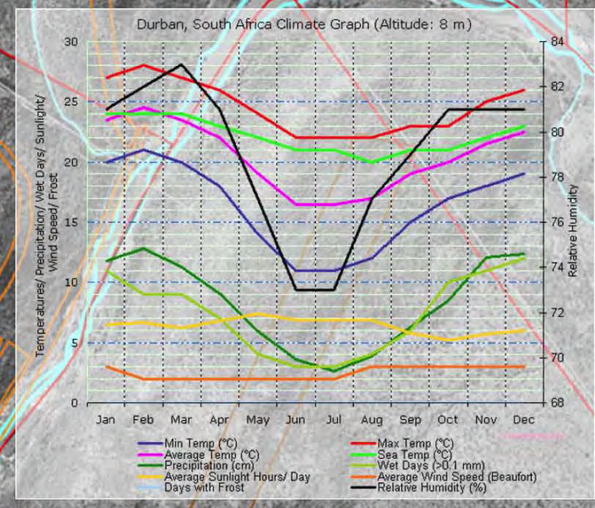
fort molineux

WYNNES HILLS

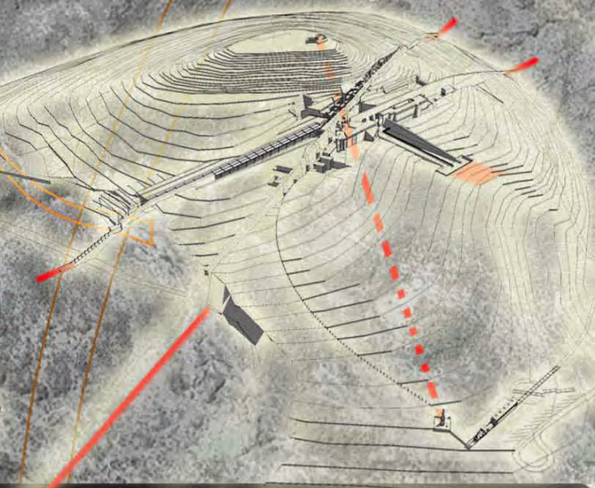
ONDERBROEK SPRUIT

BRITISH THUKELA CROSSING

SOUTHERN THUKELA OPERATIONS

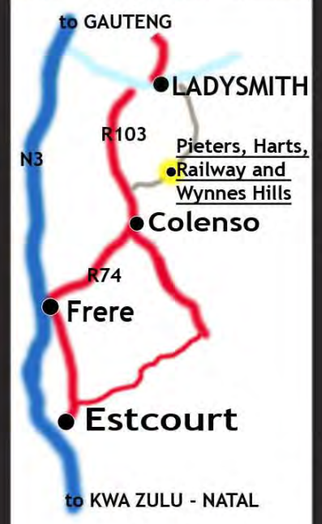


SITE - oblique view



anglo-boer **war memorial** Locality

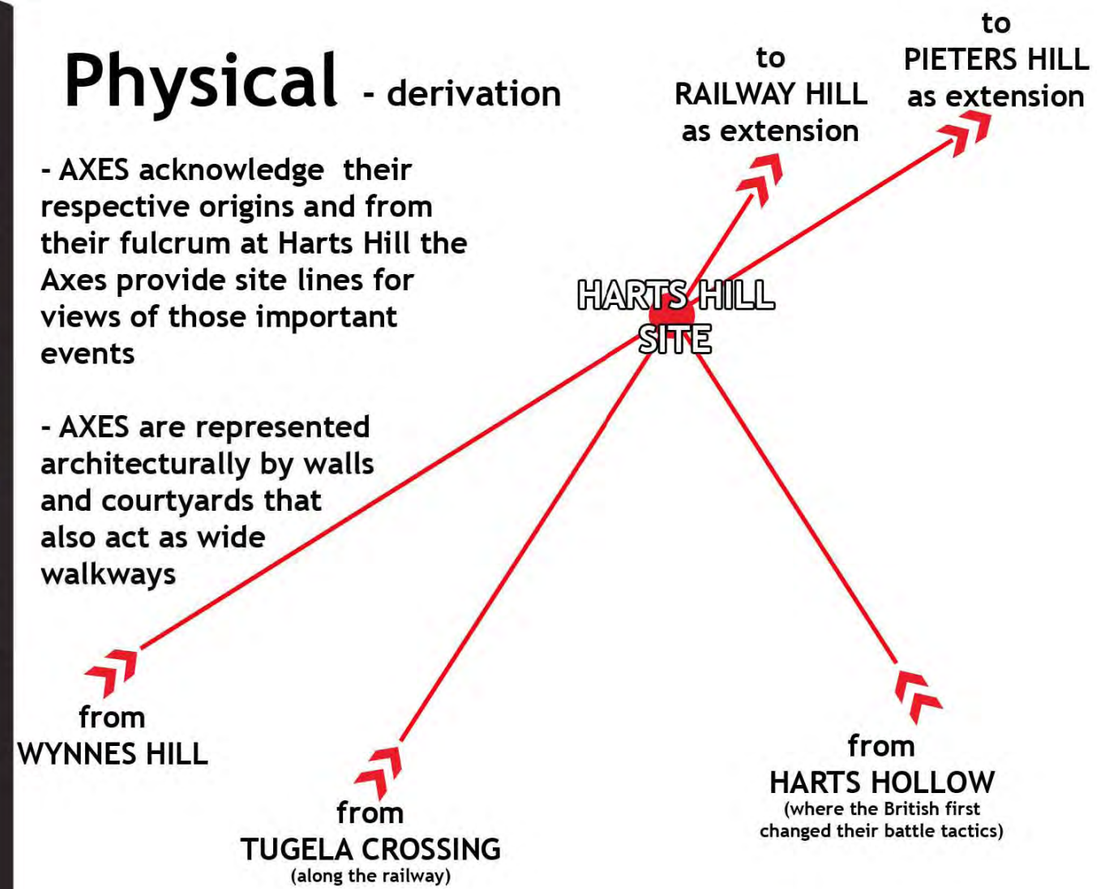
:Architectural Thesis
: Presentation
:Mason James
: 2 0 0 2 7 3 0 5 2
: 2 0 1 0



Physical - derivation

- AXES acknowledge their respective origins and from their fulcrum at Harts Hill the Axes provide site lines for views of those important events

- AXES are represented architecturally by walls and courtyards that also act as wide walkways

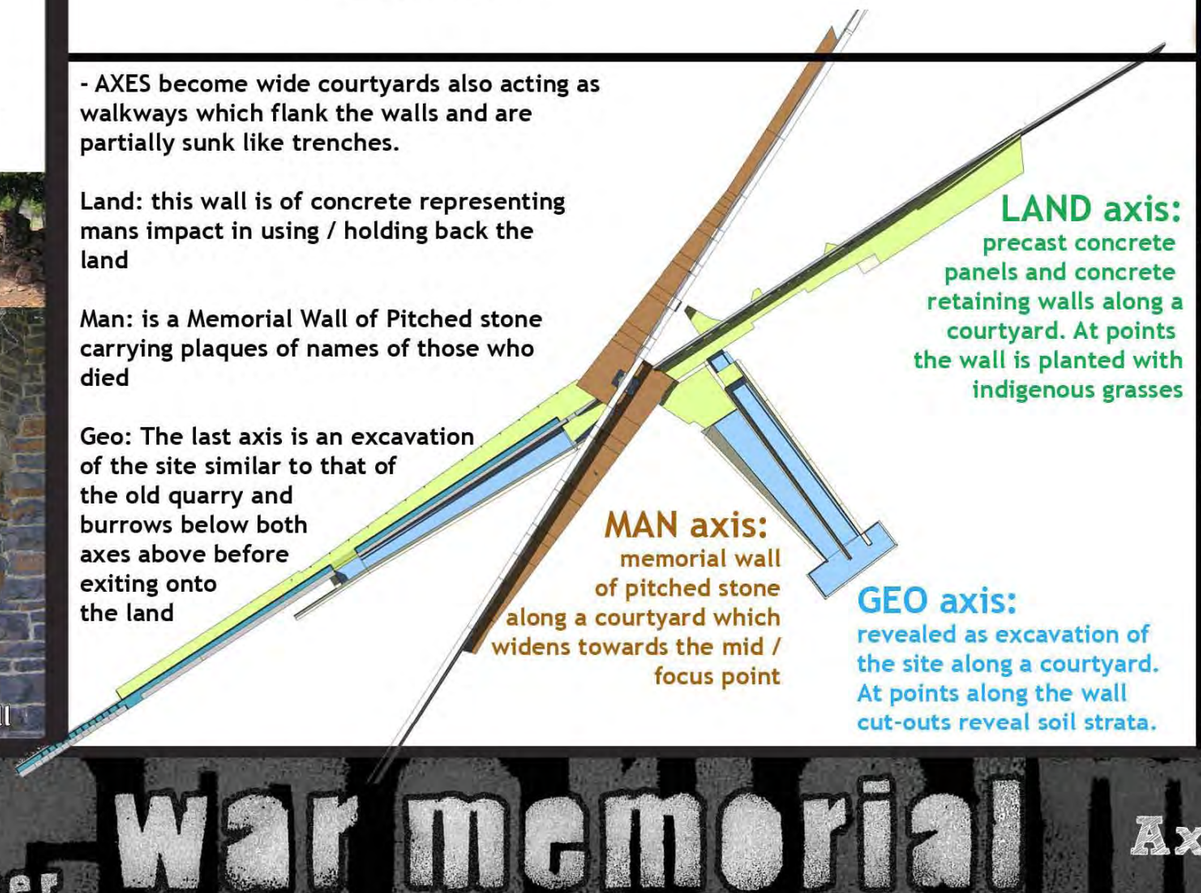


- AXES become wide courtyards also acting as walkways which flank the walls and are partially sunk like trenches.

Land: this wall is of concrete representing mans impact in using / holding back the land

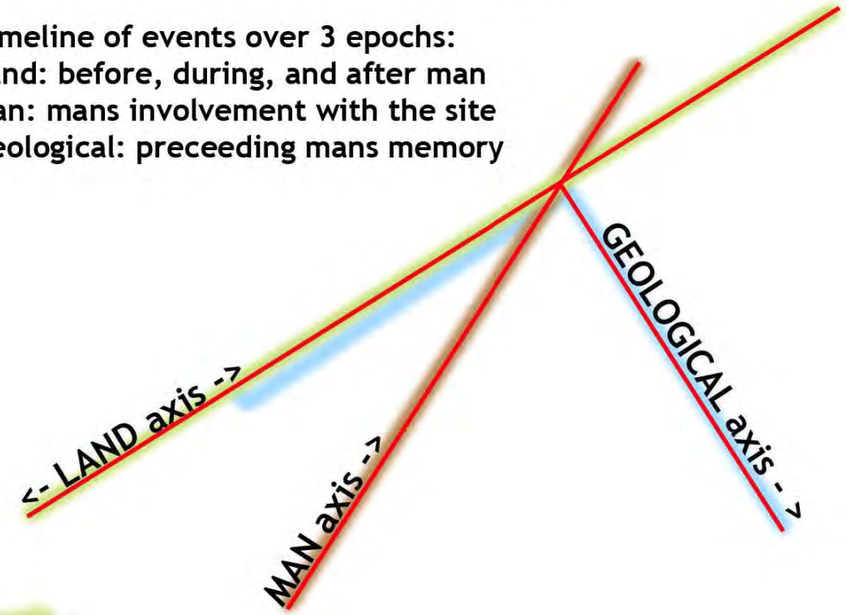
Man: is a Memorial Wall of Pitched stone carrying plaques of names of those who died

Geo: The last axis is an excavation of the site similar to that of the old quarry and burrows below both axes above before exiting onto the land



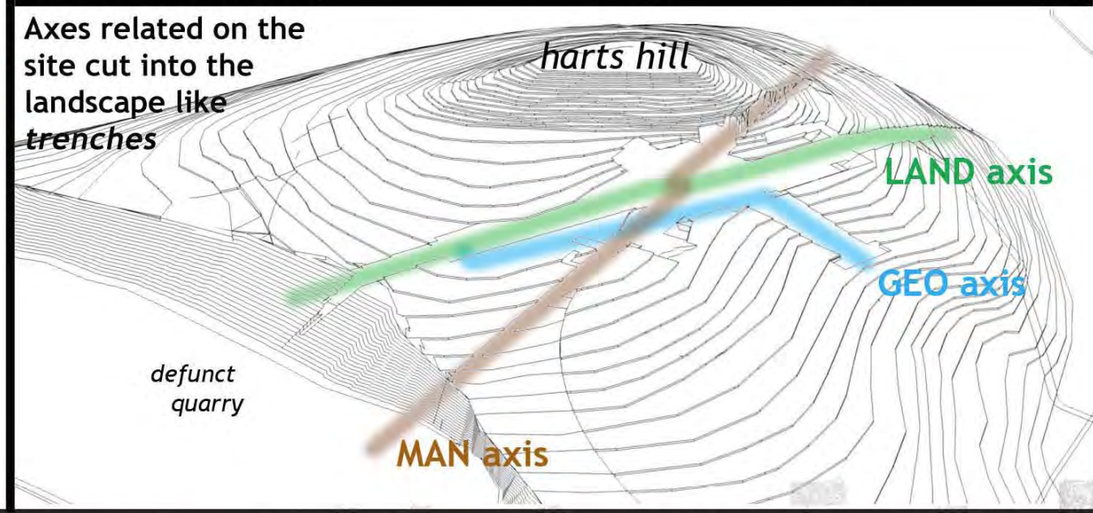
Theoretical - association

- A timeline of events over 3 epochs:
  Land: before, during, and after man
  Man: mans involvement with the site
  Geological: preceeding mans memory



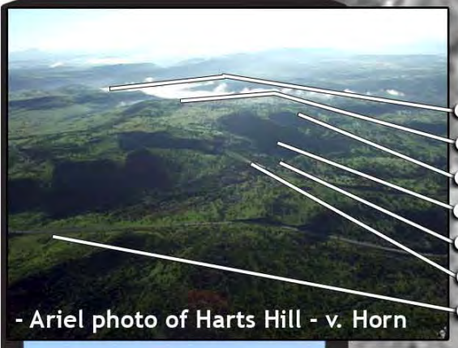
- **LAND axis:** Holistic view of WAR narrative. Precedes and postdates the War. Vertical deviation is nil in representing the mostly unchanging affect on the land over such a long period of time. The axis is dug-in to suggest changes during the war such as shell holes and after the War the Quarry. These are now mostly reclaimed and invisible, in the same way the Axis wall disappears into the ground on both ends.
- **MAN axis:** A reverse narrative establishes the War in the Post Apartheid South African narrative providing a context for understanding the effect the War had on S.A. Each battle / Significant event is represented architecturally along the timeline which also proceeds at a comfortable gradient up the site.
- **GEOLOGICAL axis:** This 3rd aspect of the site is significant in revealing its contemporary source of rock for rail and road construction as evidenced by the quarry. This axis is a sub-terranean experience of the site. revealing strata formed in pre-historic history.

Axes related on the site cut into the landscape like *trenches*



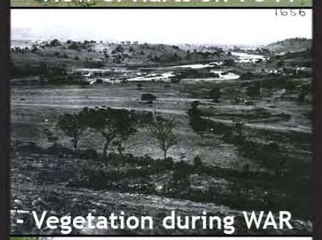
anglo-boer **war memorial** Axis Development

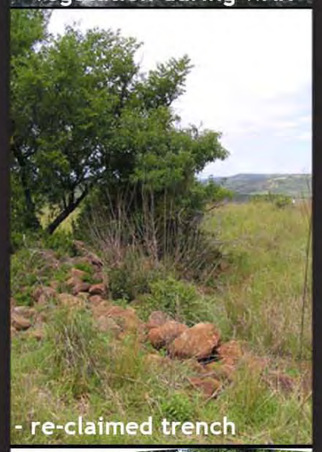
:Architectural Thesis
: P r e s e n t a t i o n
:Mason James
: 2 0 0 2 7 3 0 5 2
: 2 0 1 0



- Ariel photo of Harts Hill - v. Horn

- View of Harts off P544

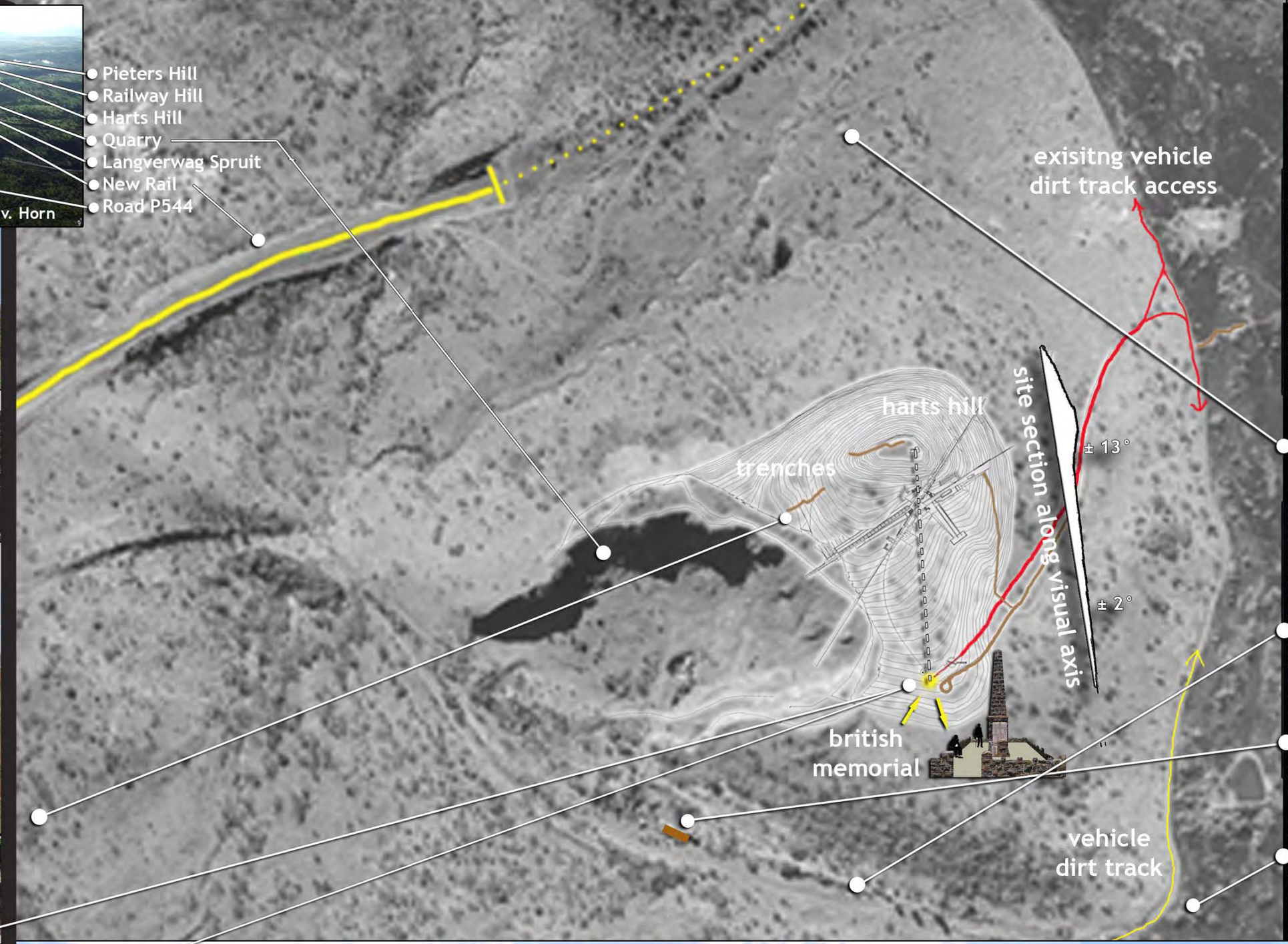

- Vegetation during WAR


- re-claimed trench

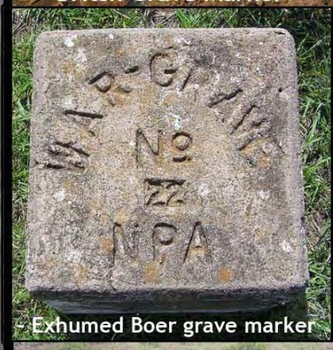
- Fort Molineux

- British memorial

- Pitched stone Pom Pom bridge



- Britsh Grave Marker



- Exhumed Boer grave marker

- Defunct TNT store

- Old Narrow Guage Rail

- Defunct Quarry Crusher

- Mass British Grave

- Panoramic view off Harts Hill towards Colenso

- Colenso Town

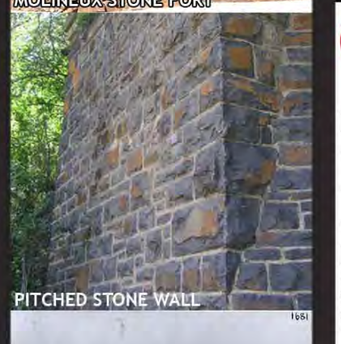
- Quarry

anglo-boer **war memorial**

Physical Site Analysis

:Architectural Thesis
: P r e s e n t a t i o n
:Mason James
: 2 0 0 2 7 3 0 5 2
: 2 0 1 0

Theoretical Analysis



WAR is DECONSTRUCTION
"Since war is itself a violation of a primary ethical rule among men, the notion of rules for conduct in the event of rules being broken represents a wistfull desire to salvage a semblance of morality from an immoral situation"
Kruger, R. 1959

"Harts hill, Railway Hill and Pieters hill were now to be attacked in reverse order, and from the east, thus outflanking the Boer line."
Pakenham, T. 1979

This was *the* change to British Military policy of single column movements that saw them finally overcome the Boer defences.

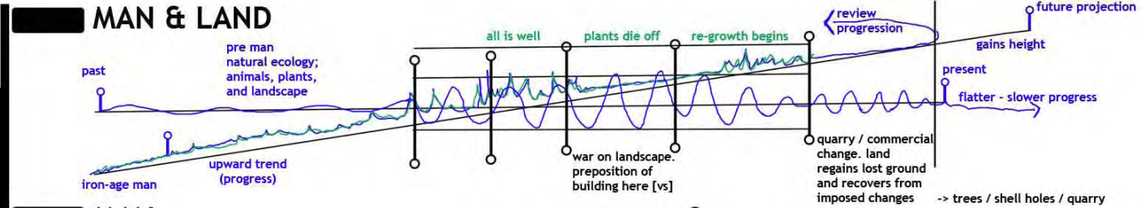
Narrative of the War runs in reverse chronological order:

Present Day • 1994 Elections • Apartheid 1948-1994 • 1910 Union of South Africa • Vereeniging Peace Treaty, 31 May 1902 • Skirmishes • Relief of 180 day siege of Ladysmith • Pieters and Railway hill battles • Harts hill battle • Wynnes hills battle • Thukela river crossing by British • Southern Thukela operations by British • Battle of Colenso • ~~~~ • 1899 Boers invade Natal • ~~~~ • 1st Boer war 1881 •

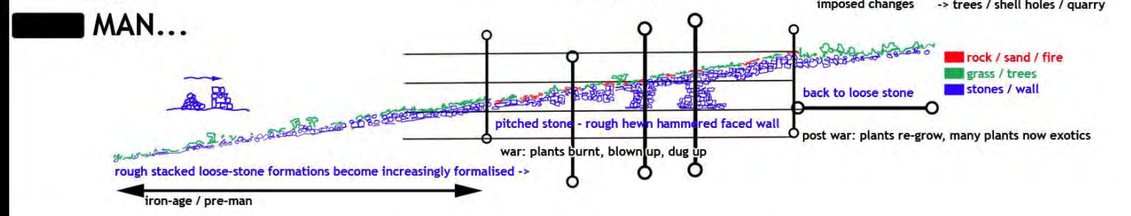
Natal • ~~~

Materials on site and Planting

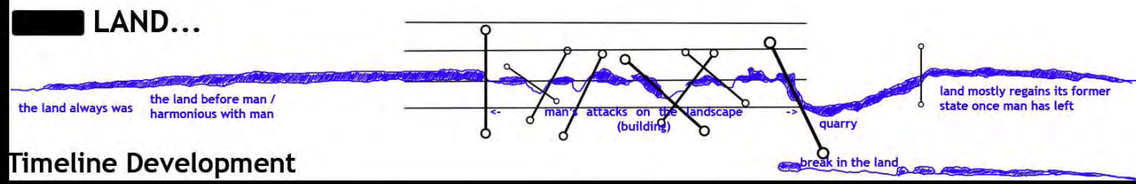
MAN & LAND



MAN...

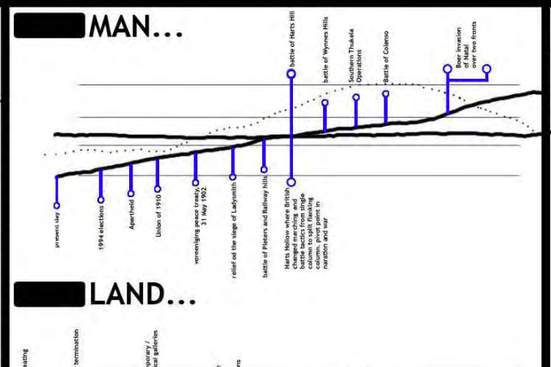


LAND...

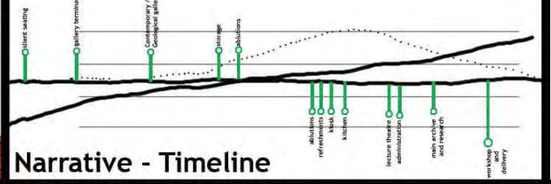


Timeline Development

MAN...



LAND...

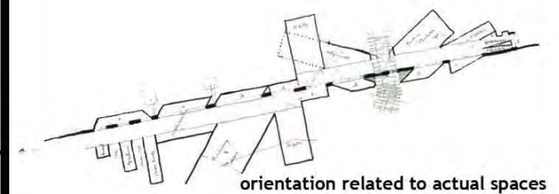


Narrative - Timeline

MAN...

spaces along this axis are orientated to face the areas for which they carry information on

basic orientation



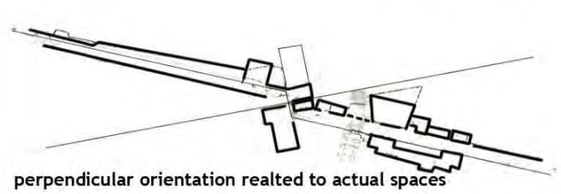
orientation related to actual spaces

Geo-Orientation of primary spaces

LAND...

spaces along this axis are orientated perpendicular to the axis which highlights the special orientation along the MAN axis

basic orientation



perpendicular orientation realted to actual spaces

Orientation of primary spaces

Establish the Brief & Accommodation schedule according to:

Priorities:
The Land:
Building Location:
The Building:
Building containment and links:
Life-cycle changes:
Later Happenings:
Building Style:
Conclusion:

Initial building planning development

DRUMMER HODGE

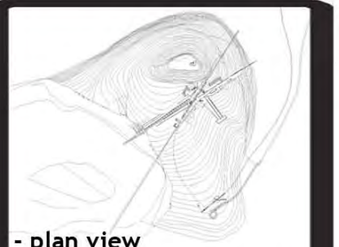
I
They throw in Drummer Hodge, to rest
Uncoffined - just as found:
His landmark is a kopje-crest
That breaks the veldt around;
And foreign constellations west
Each night above his mound.

II
Young Hodge the Drummer never knew -
Fresh from his Wessex home -
The meaning of the broad Karoo,
The Bush, the dusty loam,
And why uprose to nightly view
Strange stars amid the gloam.

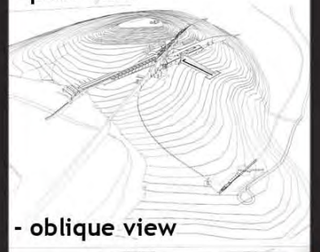
III
Yet portion of that unknown plain
Will Hodge forever be;
His homely Northern breast and brain
Grow to some Southern tree,
And strange-eyed constellations reign
His stars eternally.

anglo-boer **war memorial** Theoretical Site Analysis

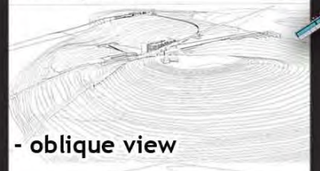
:Architectural Thesis
: Presentation
:Mason James
: 2002730522
: 2010



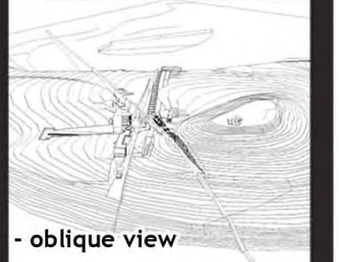
- plan view



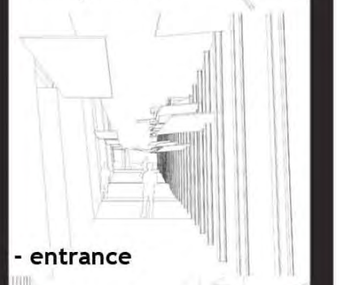
- oblique view



- oblique view

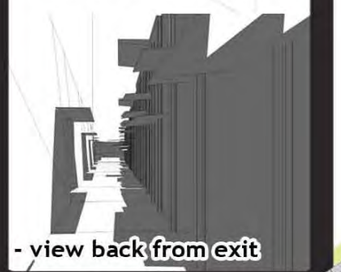


- oblique view



- entrance

- view back from middle



- view back from exit

Timeline for the 3 epochs derives linear AXES:

MAN

LAND &

GEOLOGICAL

Narrative derives PLAN ORDERING

LAND AXIS

- LAND gallery is orientated along the LAND axis and lies horizontally in the landscape

- Various other spaces hinge off the LAND axis

GEO AXIS

- GEO gallery is orientated along the GEO axis and descends into the landscape becoming fully sub-terranean

- Some of these spaces are over two levels

MAN AXIS

- Various spaces make up the narrative along the timeline

- Gallery spaces are orientated to face their respective points of interest

A - Gallery spaces are paired with Archive spaces across the courtyard

- Courtyard links all Gallery and Archive spaces as a walkway

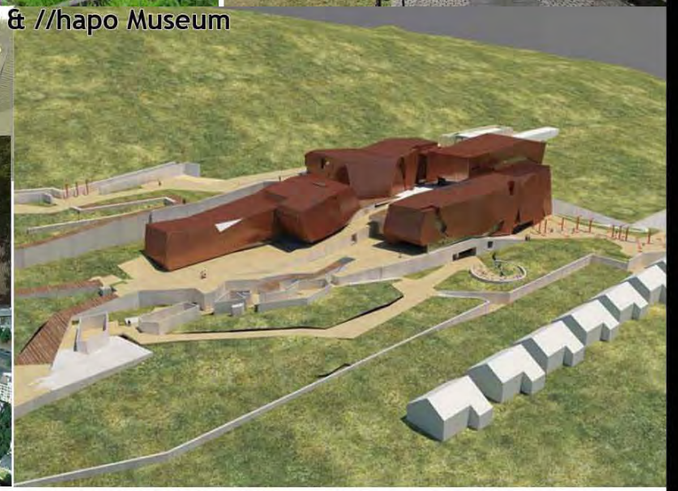
Axonometric View

anglo-boer war memorial

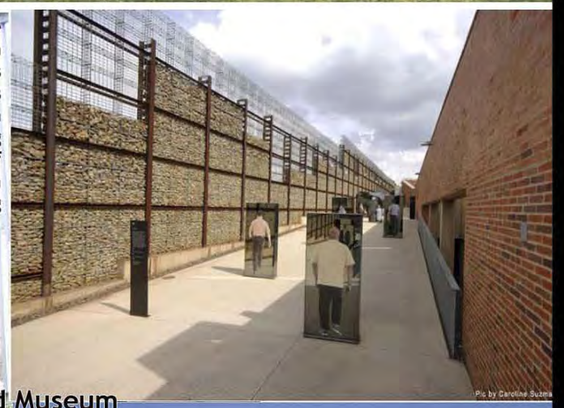
Plan Ordering / Zoning

:Architectural Thesis
: Presentation
:Mason James
: 2002730522
: 2010

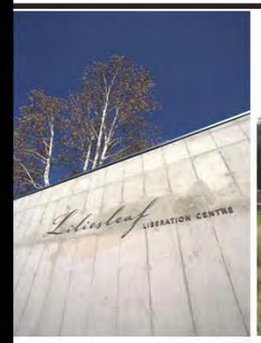
PRECEDENTS - quantitative & qualitative



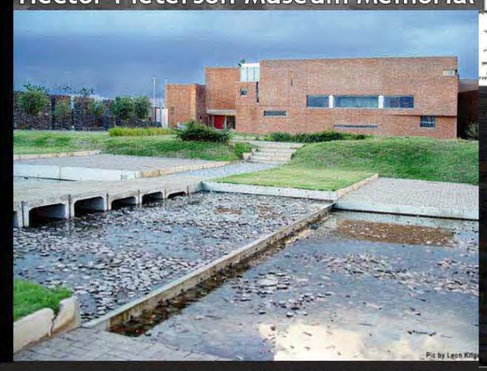
The precedent studies were a combination of exhibitions and building, in some cases the exhibit is the building itself and the landscape surrounding it, especially the South African examples. A major criterion of the precedents is the Significance and meaning determining what other aspects become important. It is noted that not all aspects mentioned are considered 'good' practice examples but those negative elements are also useful in understanding the precedents better. All of the precedents above include gardens in some way or form: either by way of direct inclusion and manipulation; Apartheid Museum's 'mining landscape', the Jewish Museum's 'garden of exile' of slanted columns and //hapo's park in the form of Freedom Park, or by been surrounded by indigenous vegetation [gardens] as is the case with Freedom Parks' natural hill site. Kroese acknowledges this when he says we're about "creating theatre, dramatising the event" and it's as "much landscaping as it is building" (personal communication).



CASE STUDIES



Sabine Marschall who writes extensively on memorial museums says "Monuments and memorials are a conservative artistic genre, strongly guided by convention. Ultimately, it is difficult to determine whether it is the inherent quality of a particular shape or element that has the power to trigger virtually universal feelings, or whether it is the extensive usage of certain elements in recurring specific contexts that has established a cross-cultural tradition of emotional responses" (2006). This applies to virtually all other commemorative structures completed thus far in South Africa, also when considering that they share a similar departure point in Libeskinds museum. it must be considered that it is often precisely the familiarity of its conventionality that might make a memorial "proper" and meaningful in the eyes of many viewers or "users."

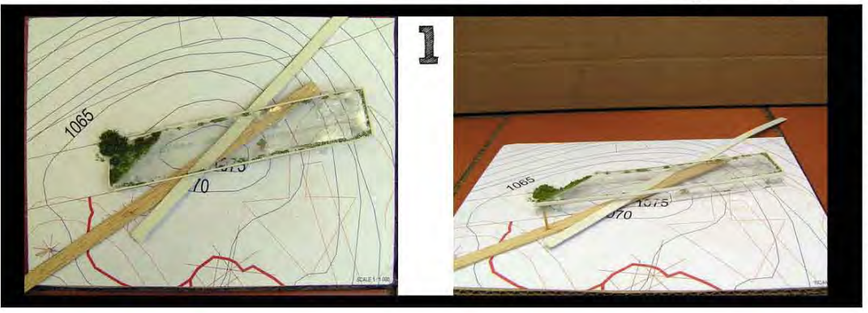


anglo-boer **war memorial**

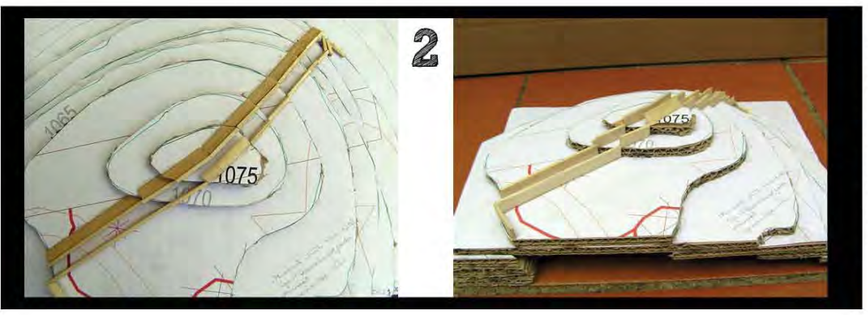
Precedents & Case Studies

:Architectural Thesis
: P r e s e n t a t i o n
:Mason James
: 2 0 0 2 7 3 0 5 2
: 2 0 1 0

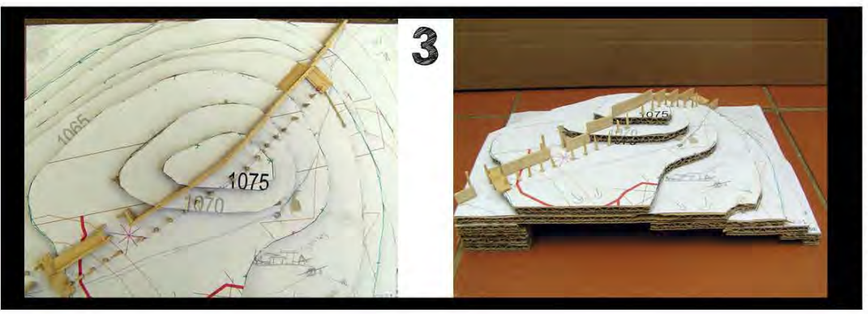
Footprint studies were initiated by way of models. The following images show that progression.



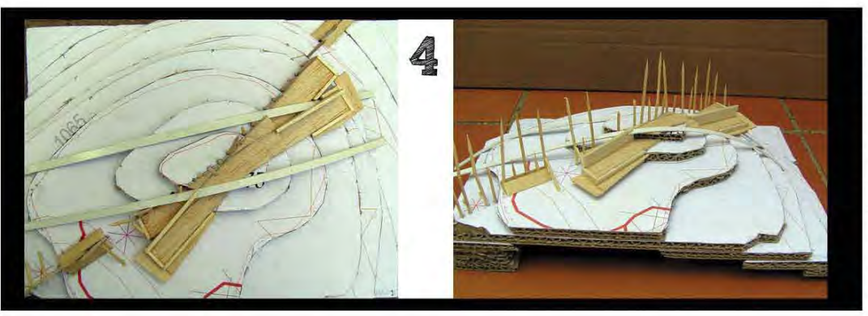
1. Axes relating to significant events on site were deemed an imperative design element soon after Harts Hill was decided as the best possible site. Harts Hill provides the view point from which the whole end of War narrative plays out. This model highlighted the axes as hard elements with the idea of permeable roofs over, either physically or visually permeable or planted with indigenous contextual vegetation.



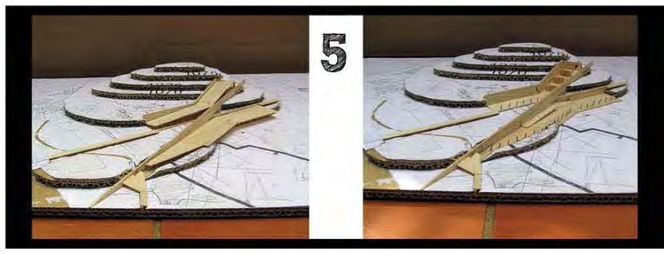
2. Two intersecting axes were simplified into one cranked axes which turned at the apex of Harts Hill. The northern facade in relation to 1 above was conceived as a sloped planted wall while the apposing wall was a vertical element in contrast to the land.



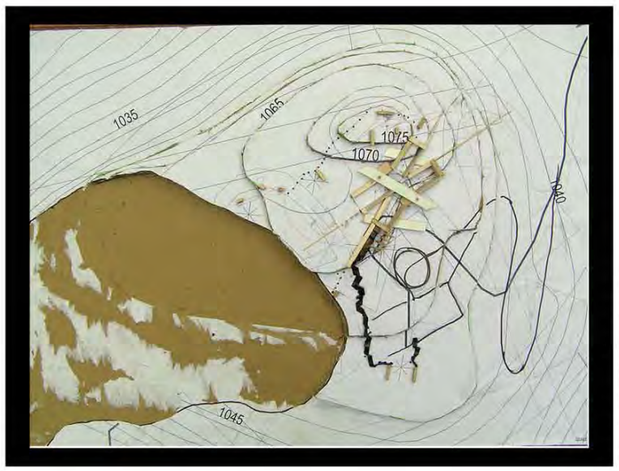
3. Building on from 2 the sloped wall was isolated to the beginning and end of the axis while the middle segement was related more to a building as in 2 above. The southern vertical element was dematerialised completely to allow permeation. The ends of the axis looked at the idea of a viewing deck to suggest continuation of the line visually.



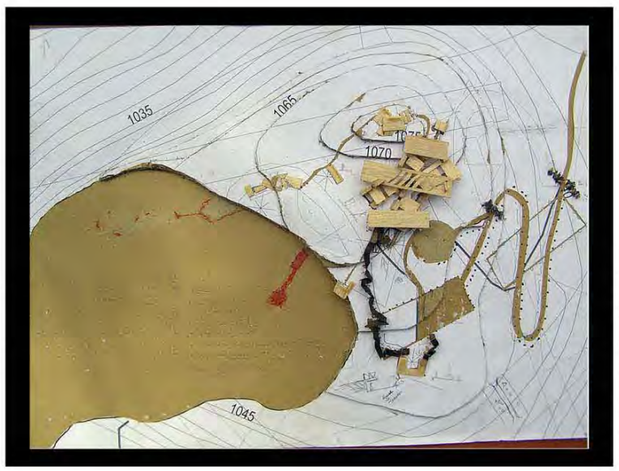
4. A single linear axis was dropped in favour of the original two in order that more or congruent narratives could be told to supplement the dominant narrative of the war. oversized vertical elements were introduced as a way to promote the building location, they were later dropped as theoretically memorials should be humble in vertical abstraction.

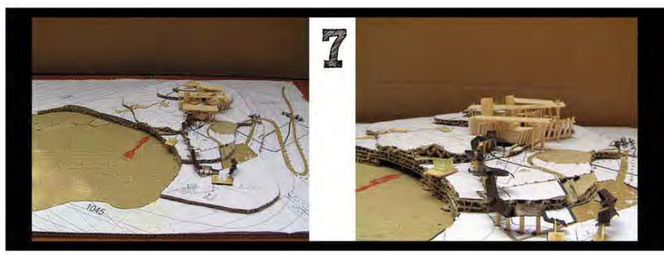


5. The previous models ran the axis over the top of Harts Hill. Heritage was compromised in this way as the importance of the hill as recognisable skyline element was taken away. The idea of two axes was further delveloped and interior spaces were seen as major continous gallery spaces relating the happenings that took place on or near the site. Open on the south facing facade and closed by the hill on the Northern edge.



6. This model maintained the primary ideas of 5 above and shifted its focus to the immediate surrounds; the approach, the inclusion of the on-site obelisk formed memorial, and the surrounding trench lines. Axes were extended by way of wall elements far into the landscape where they were dissolved back into the ground. Contrasting roof elements were used to try break the overbearing brutalist roof elements of 5 above.





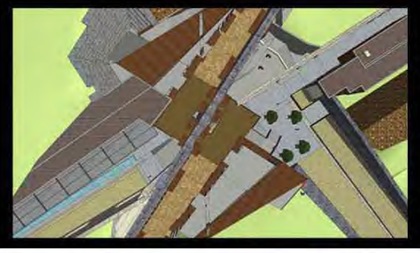
7. This model elaborated on the ideas laid out in 6. roof elements became more elaborated and the result was an over increase in vertical scale again dominating the hill silhouette. more decks were introduced. From here design resolution moved to drawings where individual spaces could be resolved more accurately. At this point the basic design ideas were firmed

anglo-boer war memorial

Footprint Study

:Architectural Thesis
: P r e s e n t a t i o n
:Mason James
: 2 0 0 2 7 3 0 5 2
: 2 0 1 0

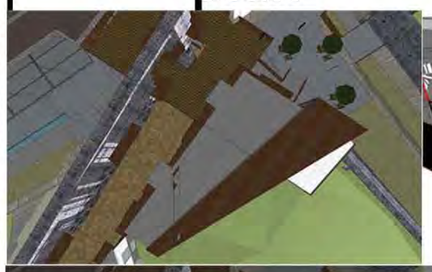
STUDY AREA



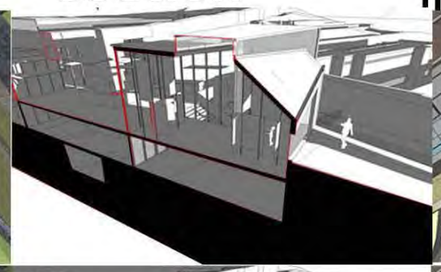
A Solar study was carried out on Harts Hollow gallery for three times of the day in summer and winter to show the range of daylight conditions to which the space responds: A general plan is shown along with a perspective section at the same time. The section represents an unrealistic view with half the building cut away but gives insight as to the interior space.

morning

plan

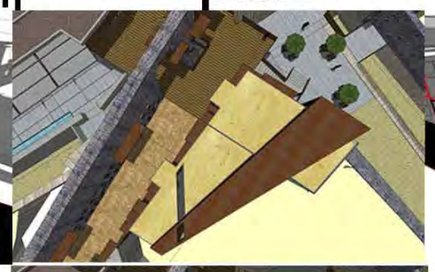


section

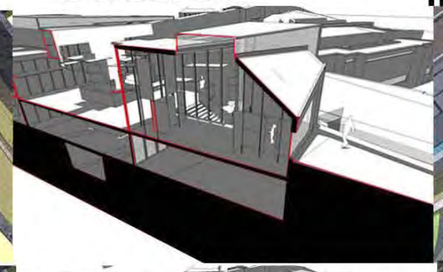


noon

plan

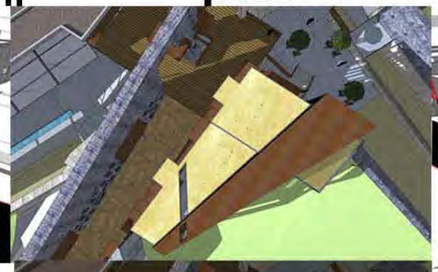


section

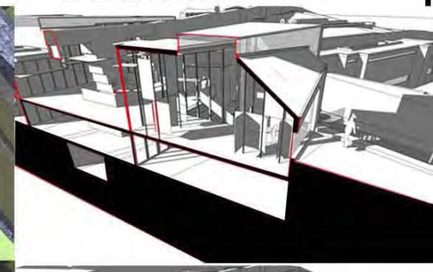


afternoon

plan

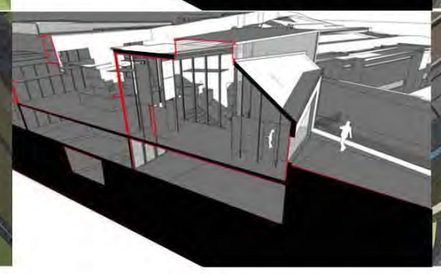


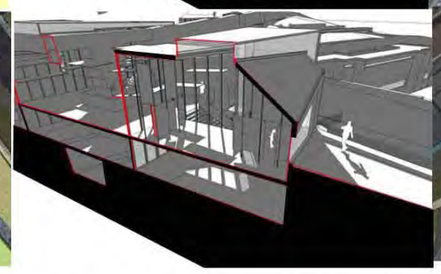
section

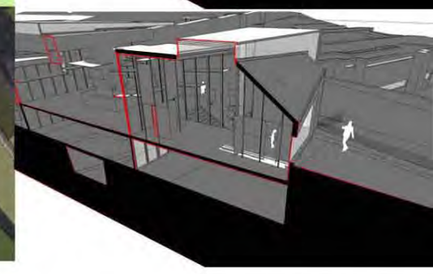


SUMMER

WINTER





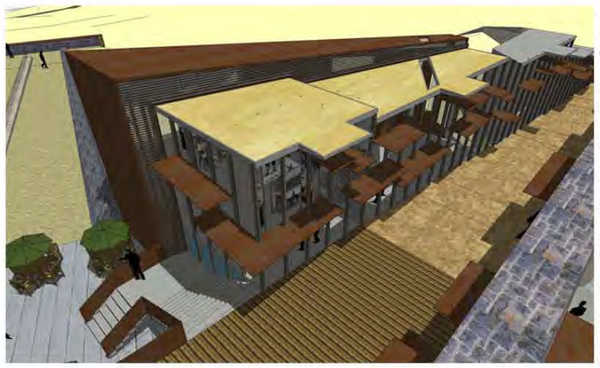


Early morning light can be seen to fall on the massed memorial wall which will slowly start warming up. During the night it has radiated its previous days warmth into the spaces alongside. In summer high level openings allow direct light to enter the space without falling directly on displays. Low level openings will be screened against mid summer morning light penetration, winter is less of a concern.

MIdday sun in summer reaches the floor of the MAN axis easily, roof plates hinged off the memorial wall or gallery spaces provide patched shade and minimal rain covering. Midday sun in Winter has already moved over far enough to allow sun to enter the space from the northern and eastern edges. The sun at this stage is warming the memorial wall from the other side. the open courtyard will be in partial shade already at noon in winter. In summer the umbrellas will be needed.

Northern facade louvres and plate roofs provide basic shading from the intense summer sun, roof lights supplement interior illumination where louvres may block out too much. In winter the strength of the sun is greatly reduced and north facade sun shading is not as necessary the memorial wall also casts a shadow over the space in the afternoon. In summer the shadow cast happens up to two hours later and roof elements receive more direct light for longer.

NORTH SOLAR CONTROL



NORTH FACADE SOLAR CONTROL:
The portion of the Railway / Pieters Hills Gallery that wraps over the Harts Hollow Gallery contains clerestorey openings and louvres to counteract the effects of strong summer sun-light penetration. High level openings allow for illumiation of the space by day light. Lower levels of the space are shaded by portions of steel plate roof. Concrete roofs are intensively planted with local grasses and or covered in natural stone sourced from the local quarry. These coverings nestle the above ground spaces in their context of the hill and help to control heat gain by mass concrete elements

GENRAL NOTES ON SOLAR STUDY:
the spaces analysed are transient spaces, that is duration spent in them is a lot less than say and office, the occupants also move around the room which itelf changes with movable gallery displays. This allows viewers to customise their experince according to light and sun penetration. Display screens can be moved to stop direct sunlight degradation. Glazing is low-E. Glazing to floor area is 67%. Spaces are shallow which is good for daylighting. Openings are in 7 of 8 walls.

anglo-boer war memorial

Solar Study

:Architectural Thesis
:Presentation
:Mason James
:20027305
:2010

Environmental design strategies:

Basic Heritage considerations at an early design stage have helped to propagate an inherently 'green' building; specific interventions incorporated in the building are shown here on the site

greenstar
4 STAR: BEST PRACTICE
GREEN BUILDING COUNCIL OF SOUTH AFRICA

Exiting TNT quarry store from 70's turned into borehole and pump station for building

Irrigation is achieved with collected rain water from lowest axis level. the GEO axis

Photo voltaics on north facing LAND axis delivery point
Opposite south facing wall is planted as it descends in the earth from where it originated
Area provided for waste separation and collection by recyclers

Semi-subterranean buildings controls thermal build up in spaces but allows memorial wall and other major wall elements to absord and re-radiate heat providing a thermal balance between day and night.

trenches

harts hill

Concrete roofs are covered with natural rock and or natural grasses in an intensive roof covering

De-commissioned Quarry and Crusher to be Re-commissioned for Stone and aggregate supply

exisitng vehicle dirt track access

Most topsoil removed or disturbed is used to re-establish site as 'undisturbed'

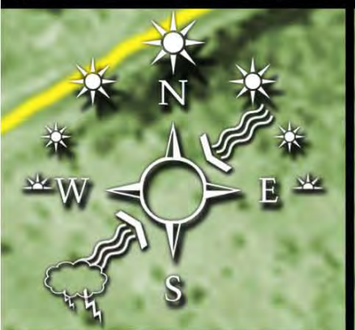
steam train access with minimal parking on site

All steel is harvested off the site in form of rail section or uses more than 60% recycled post-consumer steel

De-commissioned Quarry stone Crusher

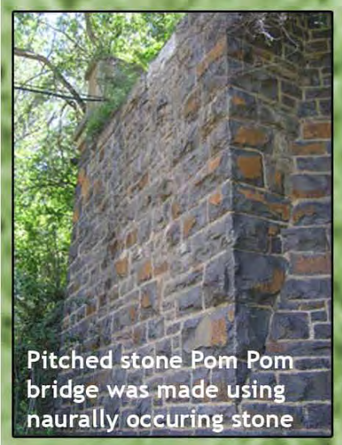
Run-off is channeled through all axes to the bottom GEO axis and collected for irrigation and grey water use.

Abandoned Quarry structres used as black water treatment before water reaches the Thukela



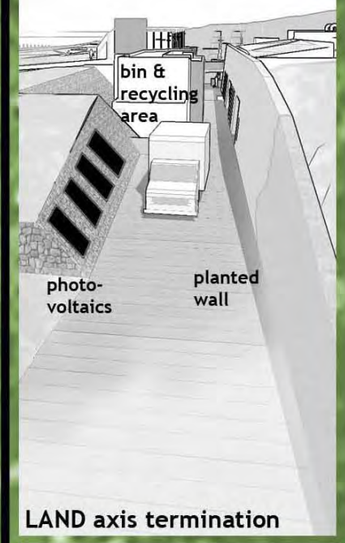
Defunct TNT store

- Defunct Quarry Crusher


Pitched stone Pom Pom bridge was made using naurally occuring stone

Old Narrow Guage Rail

Removal of exotic biomass and replenishing of indigenous vegetation besides where exotics serve the narrative, such as cosmos along the rail route.



LAND axis termination

Train arrival at building

Quarry structures

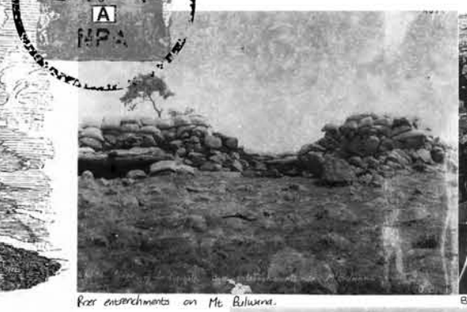
anglo-boer war memorial

Environmental Design Strategies

:Architectural Thesis
: Presentation
:Mason James
: 2 0 0 2 7 3 0 5 2
: 2 0 1 0

Appendix B: Design Drawings

Drawings Follow:



Boer entrenchments on Mt. Bulwana.

BRITISH ENTRENCHMENTS AT DEVON - POST, LADYSMITH

BOER TRENCH OPPOSITE COLENSO NEAR THE SO CALLED "BRIDLE PATH" THE DUBLIN FUSILIERS WERE SHOT AT FROM HERE

Howitzer, west of Ladysmith

A Long Tom

Mortar at Ladysmith

1670

C1655

A Nordenfeld Maxim

1655

ANGLO-BOER WAR. SAND BAG DAM CONSTRUCTED BY THE BOERS ON THE KLIP RIVER

THE BATTLE OF COLENSO, 15 DECEMBER 1899

DRUMMER HODGE

I	II	III
They throw in Drummer Hodge, to rest	Young Hodge the Drummer never knew -	Yet portion of that unknown plain
Uncoffined - just as found:	Fresh from his Wessex home -	Will Hodge forever be;
His landmark is a kopje-crest	The meaning of the broad Karoo,	His homely Northern breast and brain
That breaks the veldt around;	The Bush, the dusty loam,	Grow to some Southern tree,
And foreign constellations west	And why uprose to nightly view	And strange-eyed constellations reign
Each night above his mound.	Strange stars amid the gloam.	His stars eternally.

- Thomas Hardy -

A SHELTER ON WAGON HILL, ANGLO-BOER WAR 1899 - 1902

C1647

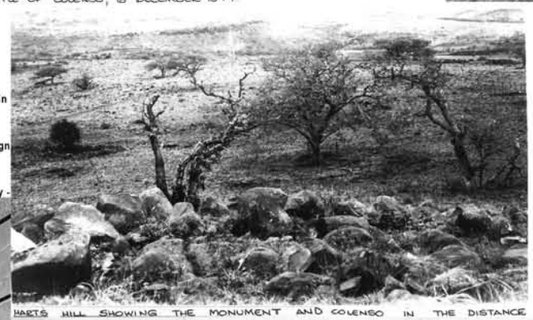
POM-POM BRIDGE AT ONDERBROOK SPRUIT

C1645

1645

BOER ENTRENCHMENTS AT TUGELA HEIGHTS, LOOKING TOWARDS COLENSO

PONTOON BRIDGE OVER THE TUGELA AT COLENSO



HARTS HILL SHOWING THE MONUMENT AND COLENSO IN THE DISTANCE

C 1626

TUGELA RAILWAY BRIDGE DESTROYED WITH FORT WYLIE IN THE BACKGROUND

C4333

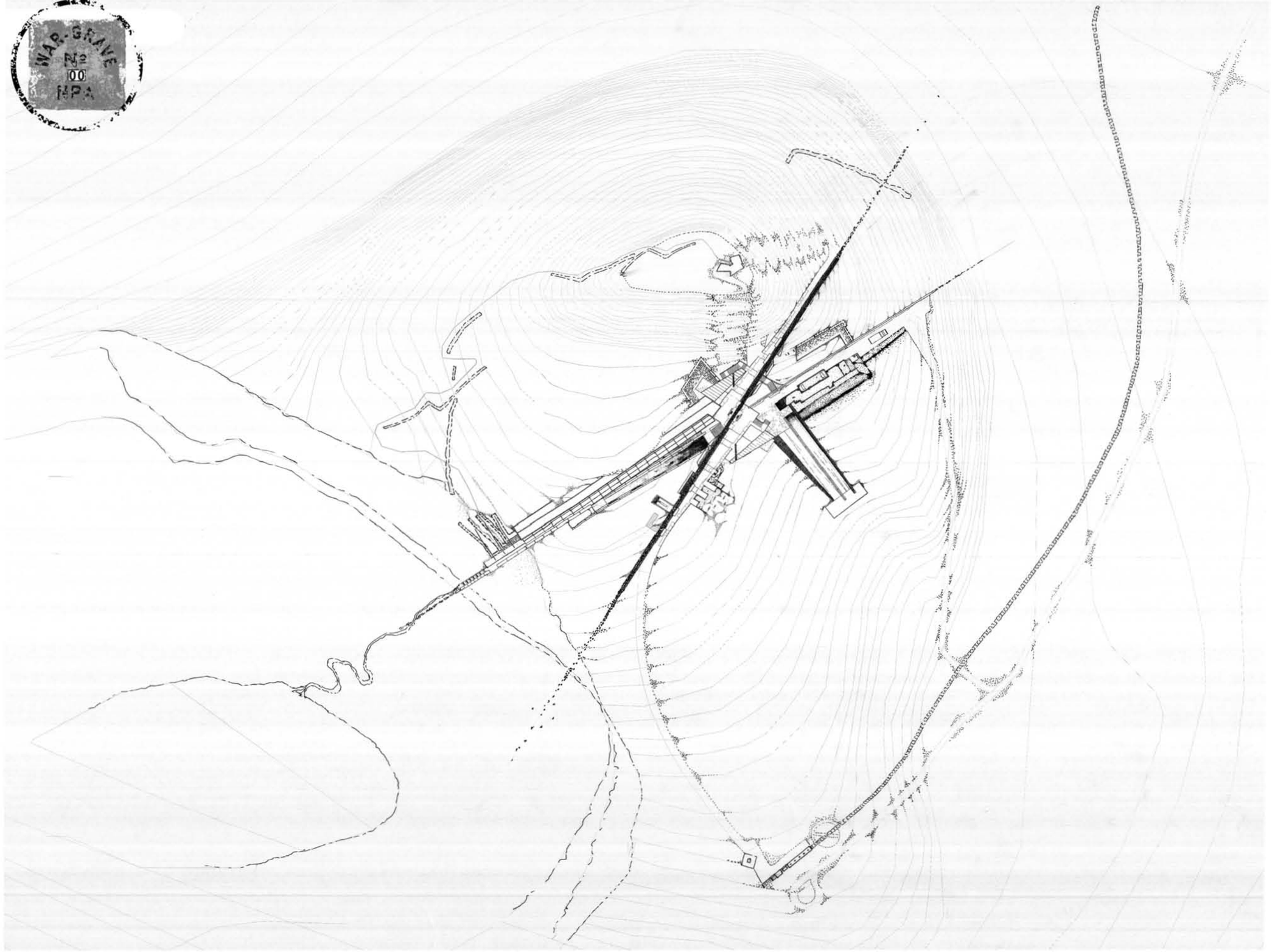
Enlisted men enclosure, Ulundi

Anglo-Boer War - Boers behind a gun pit

anglo-boer war memorial

War Imagery

:Architectural Thesis
:Presentation
:Mason James
: 2 0 0 2 7 3 0 5 2
: 2 0 1 0



anglo-boer war memorial
Theory Plan
:Architectural Thesis
:Presentation
:Mason James
:20027305 2
:2010

VIEW OF HART'S HILL OFF THE ROAD P544

BRITISH MEMORIAL

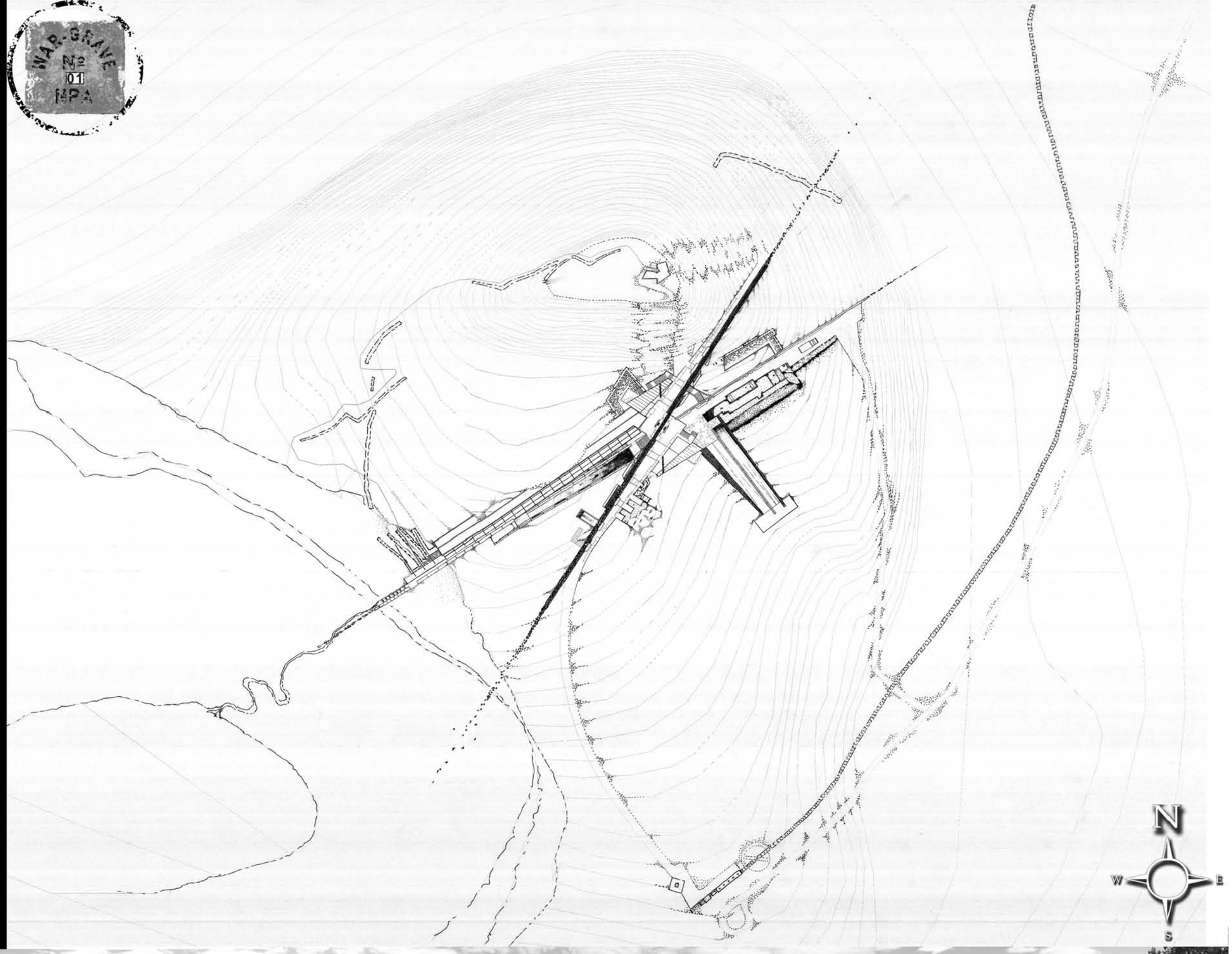
FOM BRIDGE STONE WALL

RE-DUG TRENCH FOR THE CENTENARY CELEBRATIONS 1999-2002

MASS BRITISH GRAVE WITH SINGLE HEADSTONE AND WHITE STONE COVERING

FOOT MOLINEUX - INCURRE STACKED STONE DEFENSES

QUARRY STONE CRUSHER CIRCA 1970'S



PANORAMIC VIEW OFF HARTS HILL

memorial memorial memorial memorial

anglo-boer war memorial

Site Plan 1:500

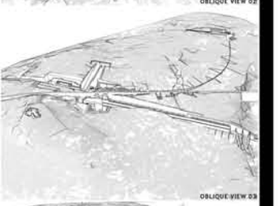
:Architectural Thesis
:Presentation
:Mason James
:2002730520
:2010

AXIS KEY

APPROACH

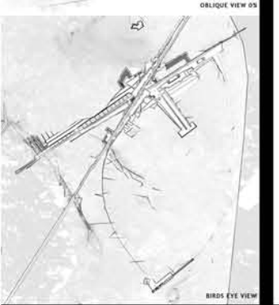
OBLIQUE VIEW 01

OBLIQUE VIEW 02

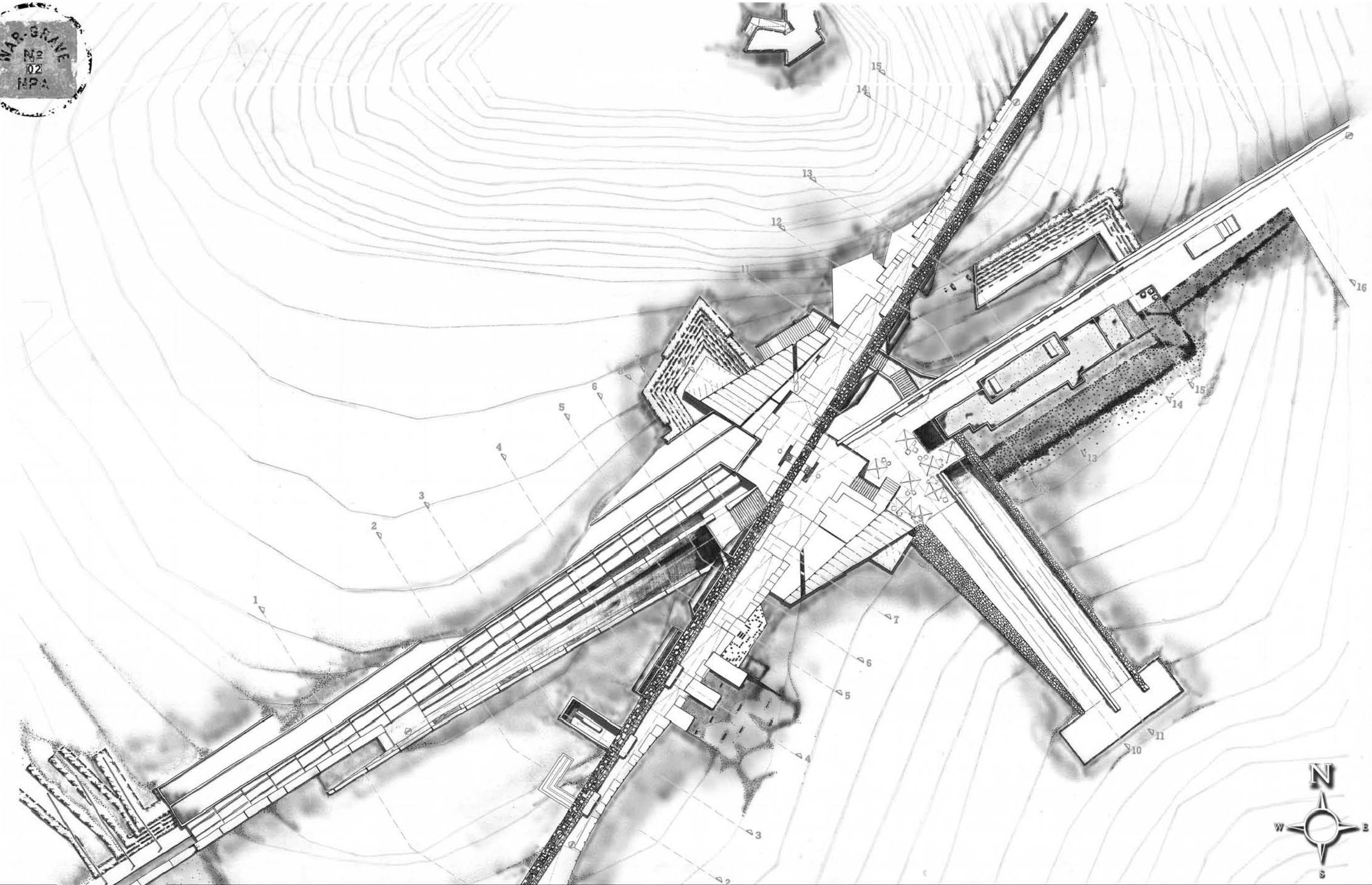

OBLIQUE VIEW 03

OBLIQUE VIEW 04

OBLIQUE VIEW 05


BIRDS EYE VIEW

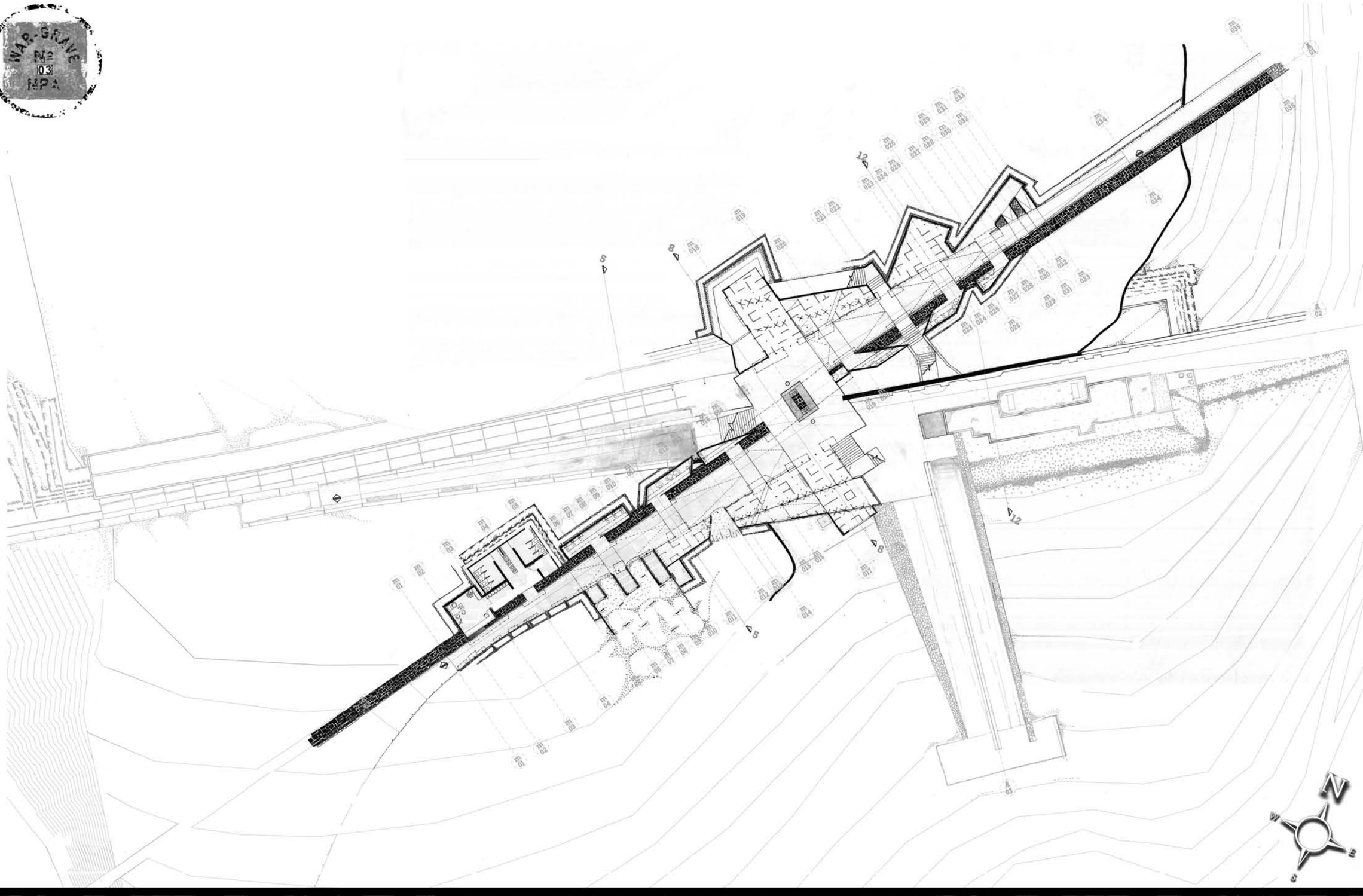
WAR GRAVE
No
02
NPA



anglo-boer war memorial

Landscape Plan 1:150

:Architectural Thesis
:Presentation
:Mason James
: 2 0 0 2 7 3 0 5 2
: 2 0 1 0



anglo-boer **war memorial**

Man Axis Plan 1:150

:Architectural Thesis
:Presentation
:Mason James
:2002730522
:2010

LAND AXIS KEY

REFLECTIVE VIEWING SPACE ORIENTATED BACK TOWARDS ESTERHUYSTOWN

LAND GALLERY WITH TRANSPARENT ROOF OVER IN CLOSED POSITION

LAND GALLERY WITH TRANSPARENT ROOF OVER IN OPEN POSITION

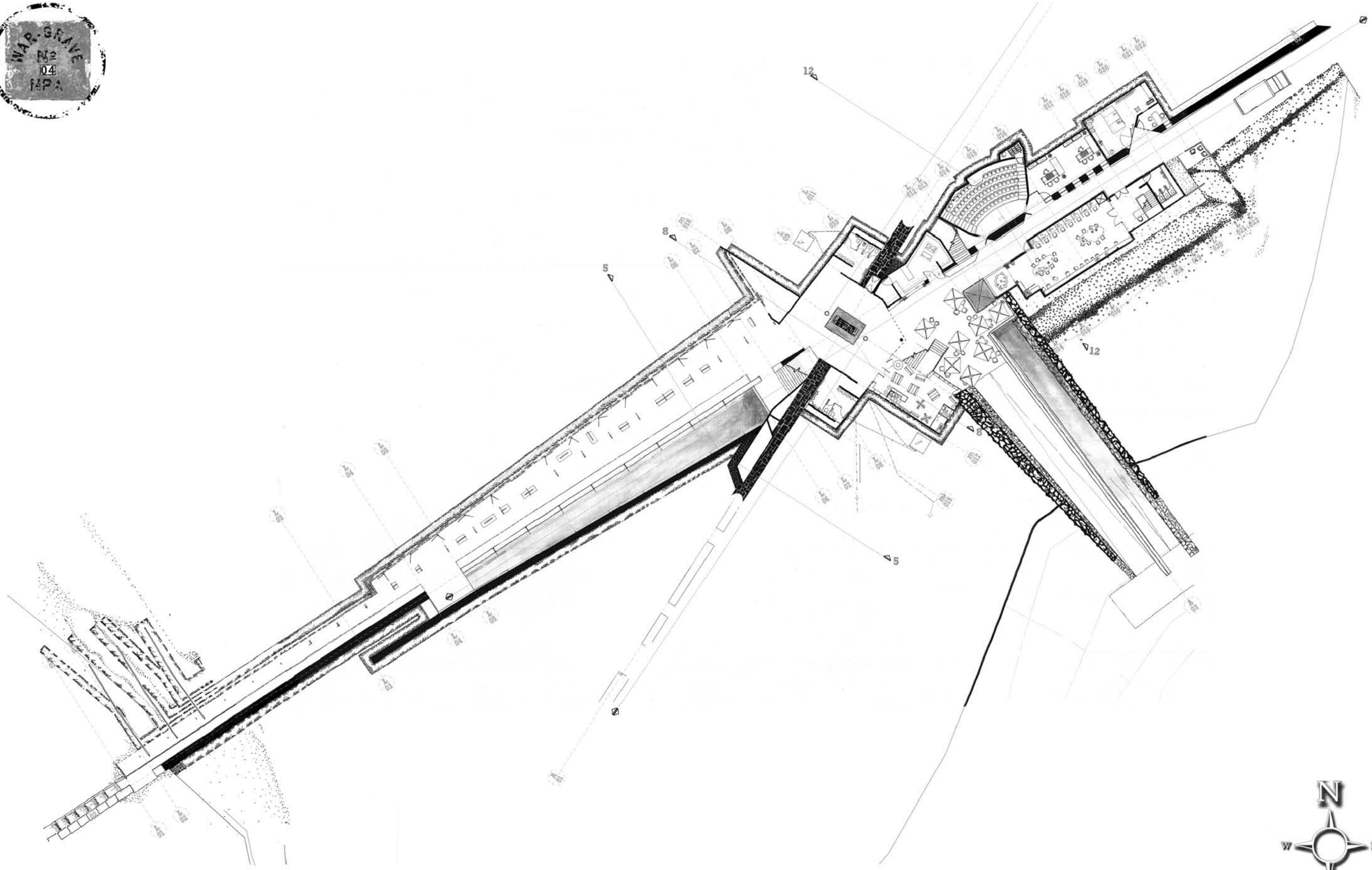
START OF REFLECTION POND THAT TERMINATES AT LOOK OUT

MEMORIAL WALL PIERCING THROUGH AXES

GATHERING AND REFRESHMENT AREA

LAND AXIS CATERS TO COMMERCIAL COMPONENTS AT THIS END

DELIVERY AND BIN AREA ARE AT THE END OF THE LAND AXIS



anglo-boer **war memorial**

Land Axis Plan 1:150

Architectural Thesis Presentation
Mason James
2002730522
2010

GEOLOGICAL AXIS KEY

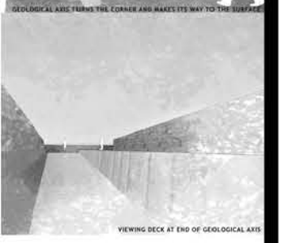
GEO AXIS DETOURS OFF LAND GALLERY

WALL CUT-OUTS REVEAL GEOLOGICAL LAYERS

MEMORIAL WALL CUTS THROUGH ALL THREE AXES

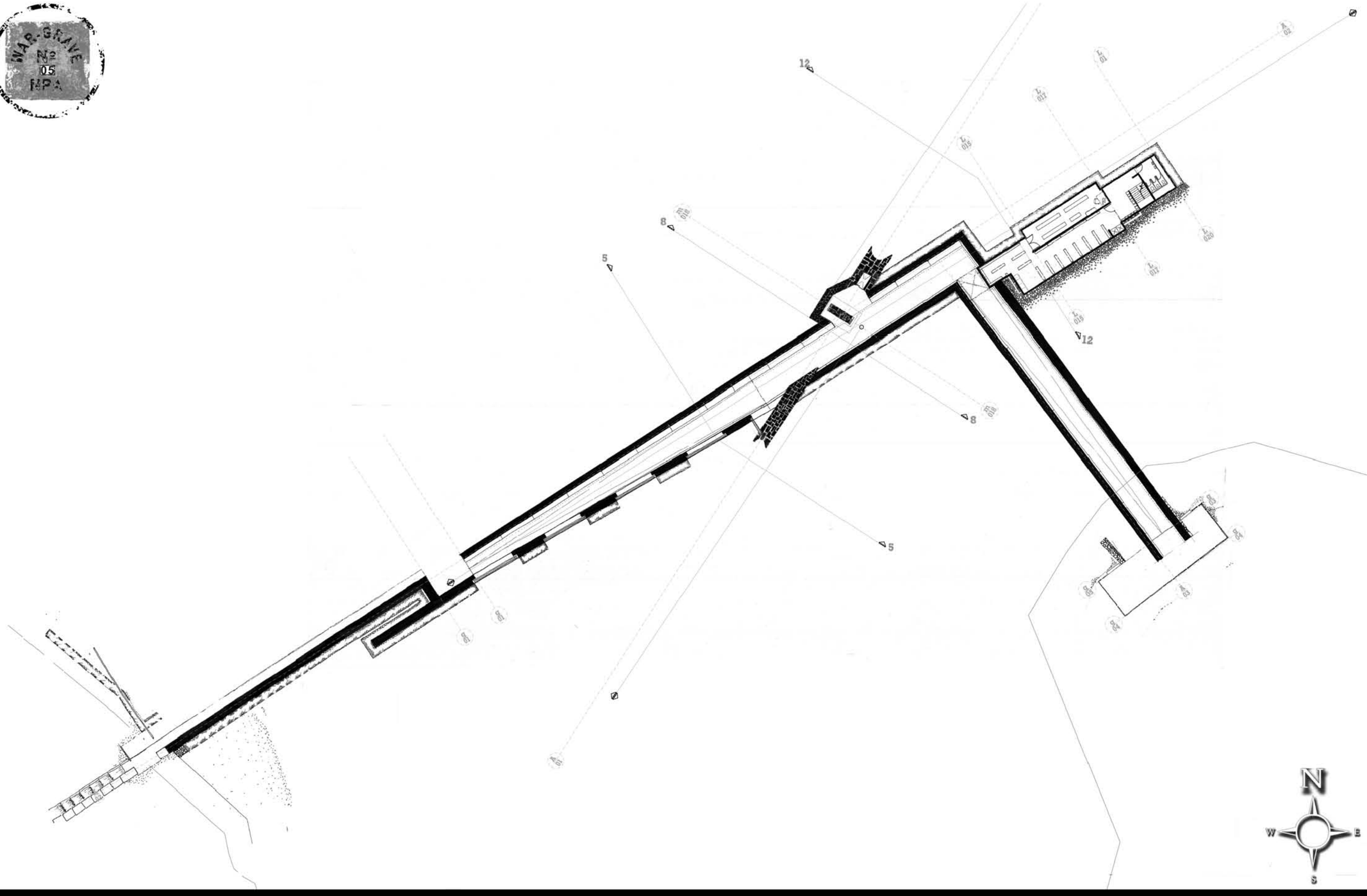
HYDRAULIC LIFT ACCESS THROUGH ALL THREE AXES

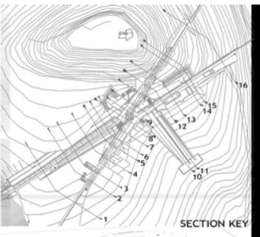
GEOLOGICAL AXIS TURNS THE CORNER AND MAKES ITS WAY TO THE SURFACE



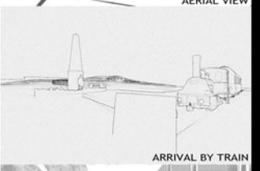
VIEWING DECK AT END OF GEOLOGICAL AXIS

VIEW BACK TOWARDS BUILDING AT END OF GEOLOGICAL AXIS



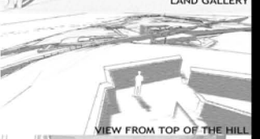

SECTION KEY

AERIAL VIEW


ARRIVAL BY TRAIN

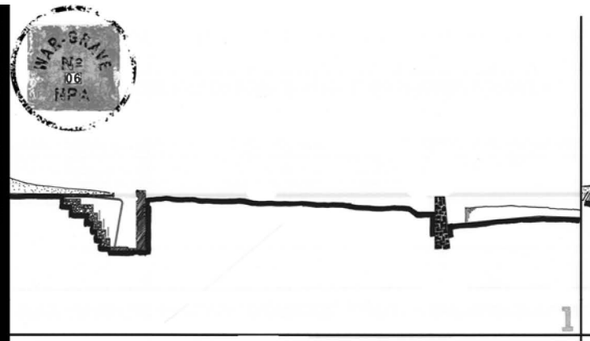
ENTRANCE

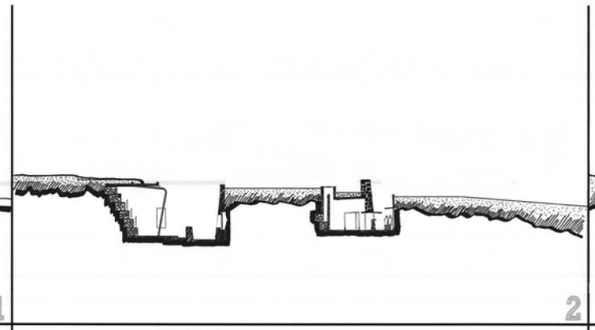
LAND GALLERY

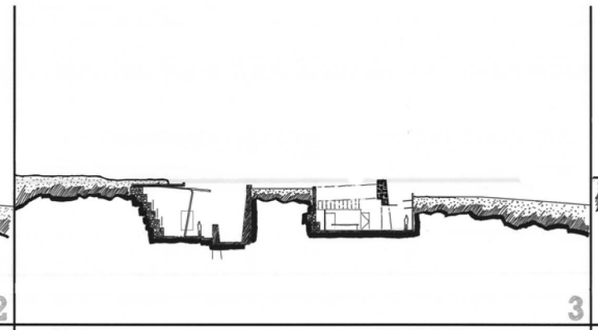

VIEW FROM TOP OF THE HILL

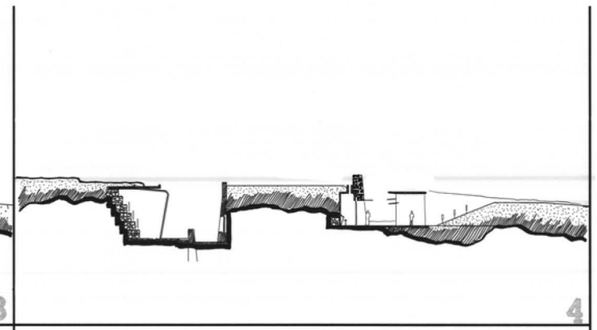
VIEW ALONG MAN AXIS

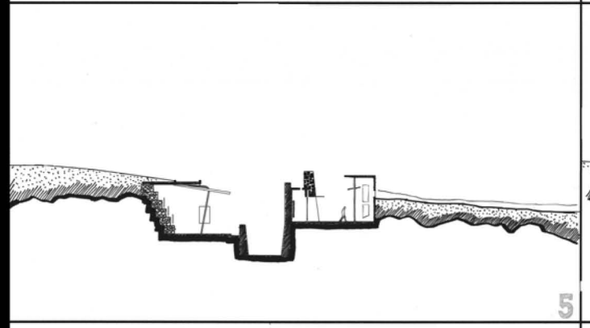
EXIT OF MAN AXIS WITH INSCRIPTIONS ON WALL

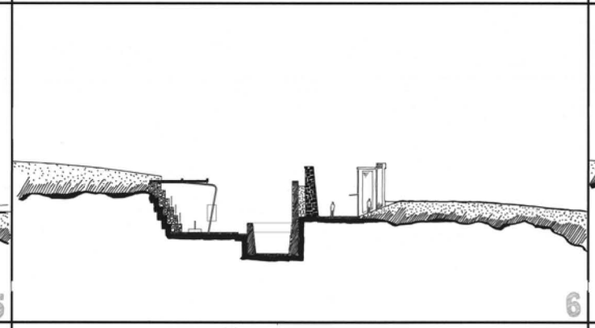

1

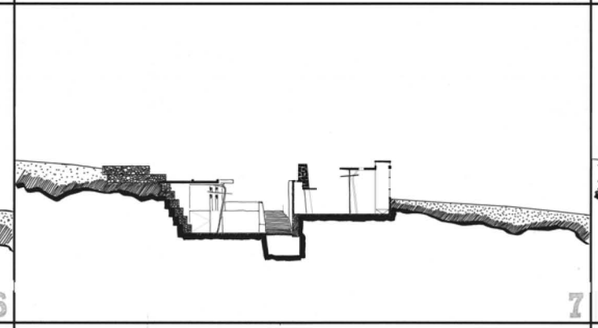

2

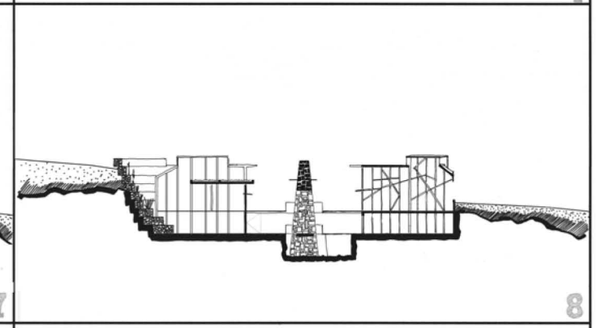

3

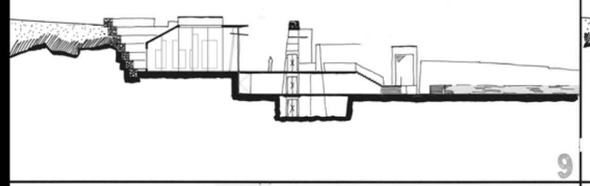

4

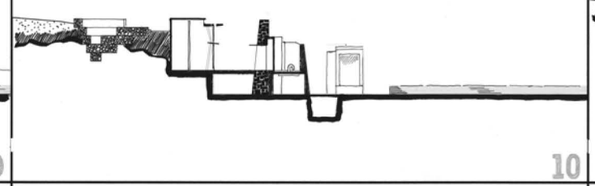

5

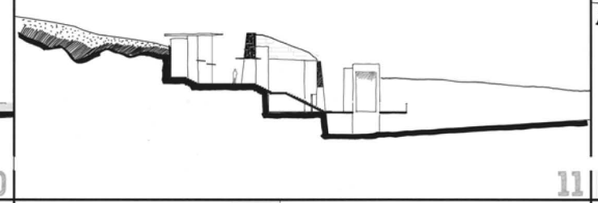

6

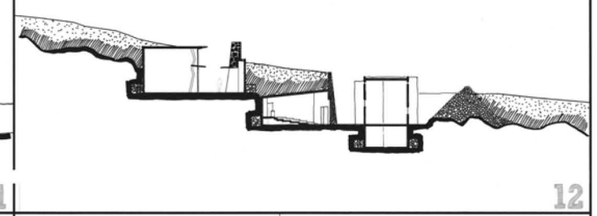

7

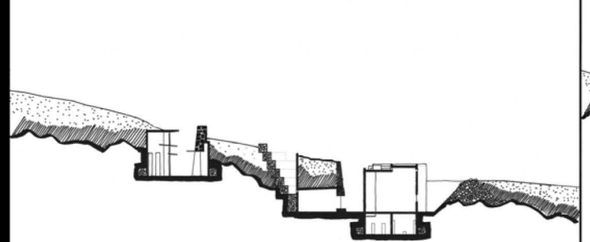

8

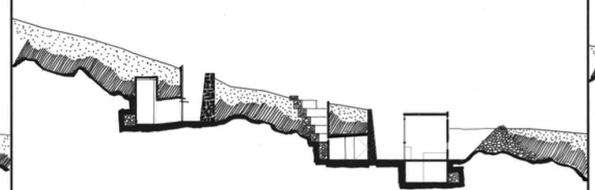

9

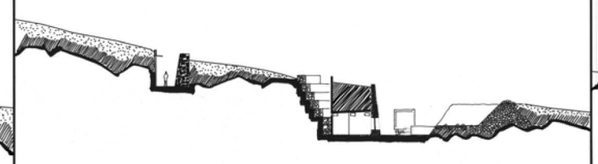

10


11


12


13


14


15

16

anglo-boer war memorial

Cross Sections 1:200

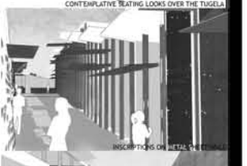
:Architectural Thesis
:Presentation
:Mason James
:2002730522
:2010

KEY PLAN

AERIAL VIEW

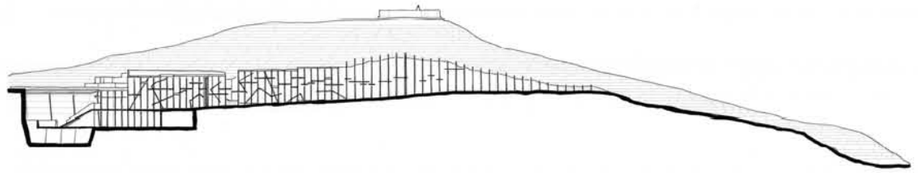
VIEW OF GALLERY FROM LAND AXIS

CONTEMPLATIVE SEATING LOOKS OVER THE TUGELA


INSCRIPTIONS ON METAL PANELLING

VIEW TOWARDS THE END OF THE AXIS

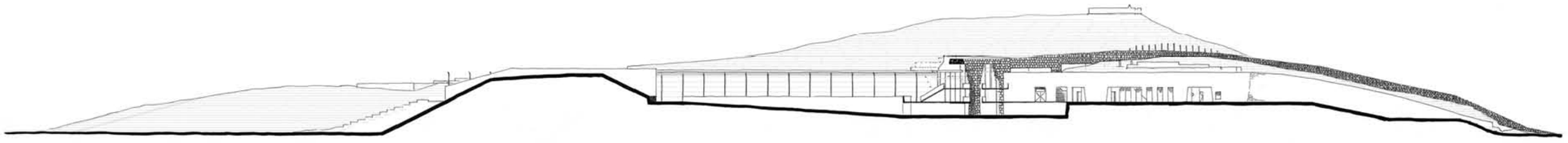
MAN SECTION - ARCHIVES @ ENTRANCE



MAN SECTION - GALLERIES @ EXIT 1:200

MAN SECTION - ARCHIVES @ EXIT

MAN SECTION - GALLERIES @ ENTRANCE 1:200



GEOLOGICAL & LAND SECTION 01 1:200

GEOLOGICAL & LAND SECTION 02 1:200

anglo-boer war memorial

Long Section / Internal Elevations 1:200

:Architectural Thesis
:Presentation
:Mason James
:2002730522
:2010

AERIAL VIEW

AERIAL VIEW OF CENTRAL COURTYARD

LOOKING UP AT GALLERY SPACES

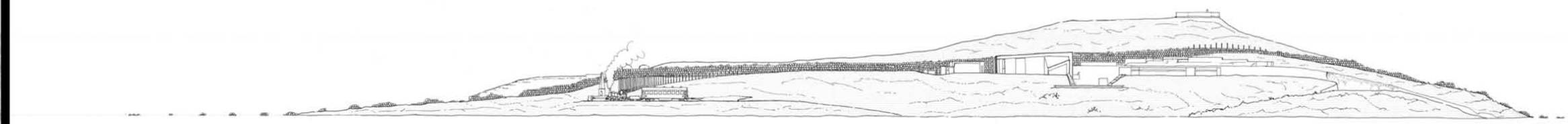
GABION SEATING AT END OF LAND GALLERY

DELIVERY POINT AT OTHER END OF LAND GALLERY

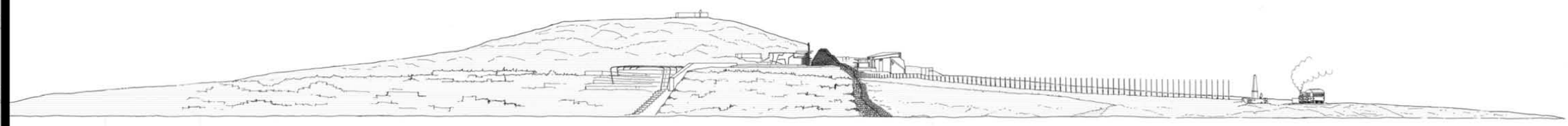
VIEW FROM DECK ON TOP OF HART'S HILL

DELIVERY ENTRANCE AT THE END OF THE LAND AXIS

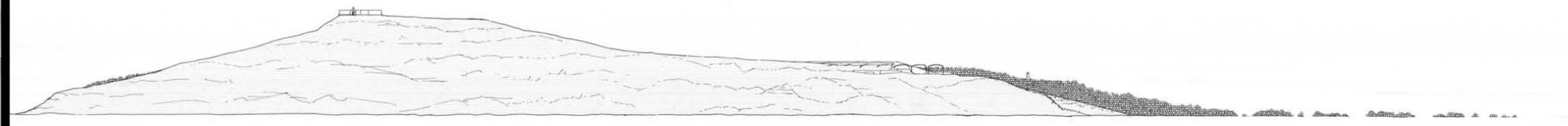
NORTH EAST ELEVATION 1:200



SOUTH EAST ELEVATION 1:200



SOUTH WEST ELEVATION 1:200



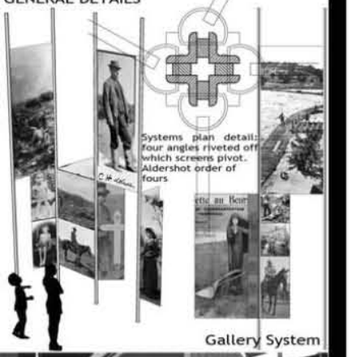
NORTH WEST ELEVATION 1:200

anglo-boer **war memorial** **Elevations 1:200**

:Architectural Thesis
: Presentation
:Mason James
: 2 0 0 2 7 3 0 5 2
: 2 0 1 0

SECTION KEY

GENERAL DETAILS

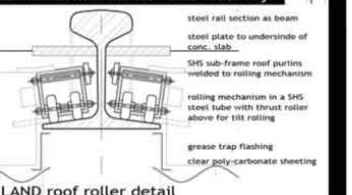


Gallery System

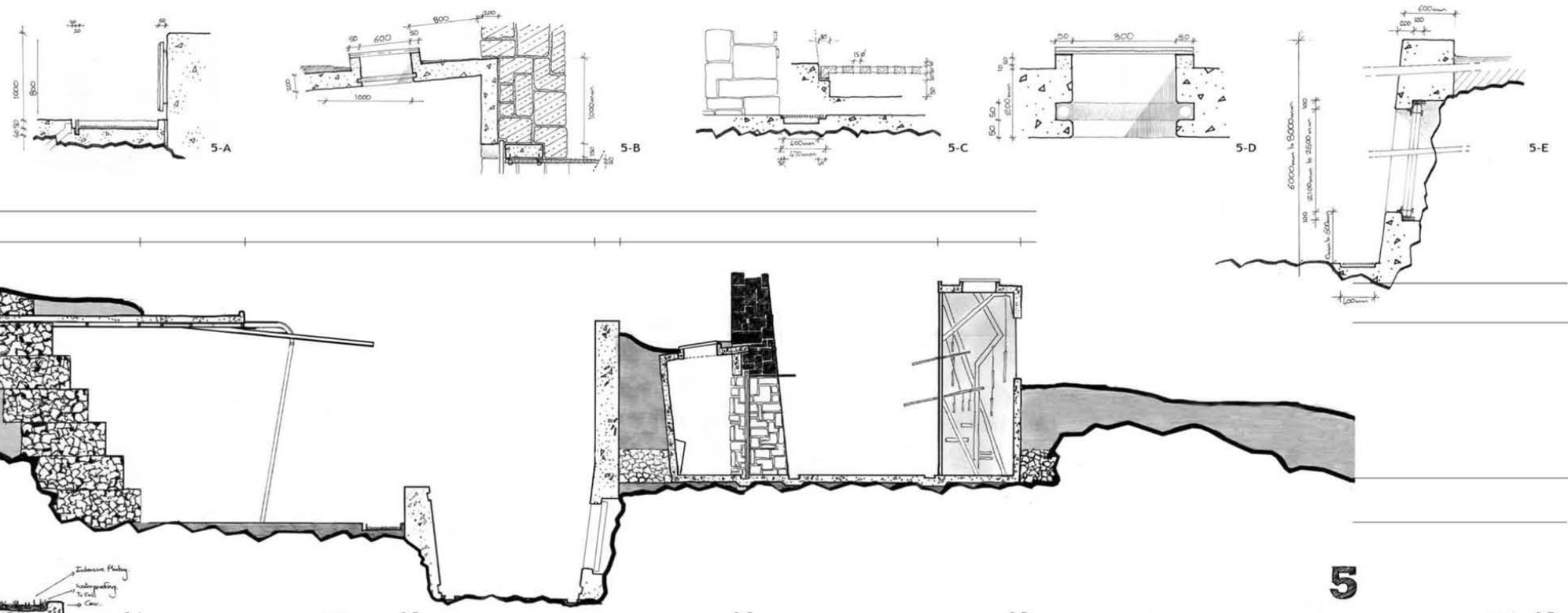
Gallery System in use

LAND roof rolled back - open to sky

LAND roof rolled forward - less sky



LAND roof roller detail



anglo-boer war memorial

Cross Sections 1:50
Details 1:20 & 1:5

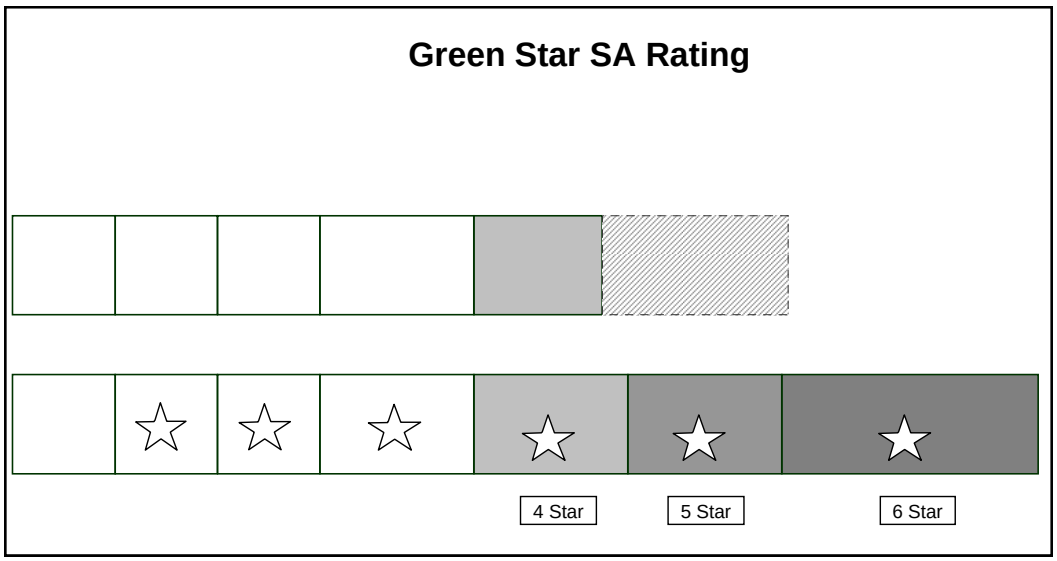
:Architectural Thesis
:Presentation
:Mason James
:2002730522
:2010

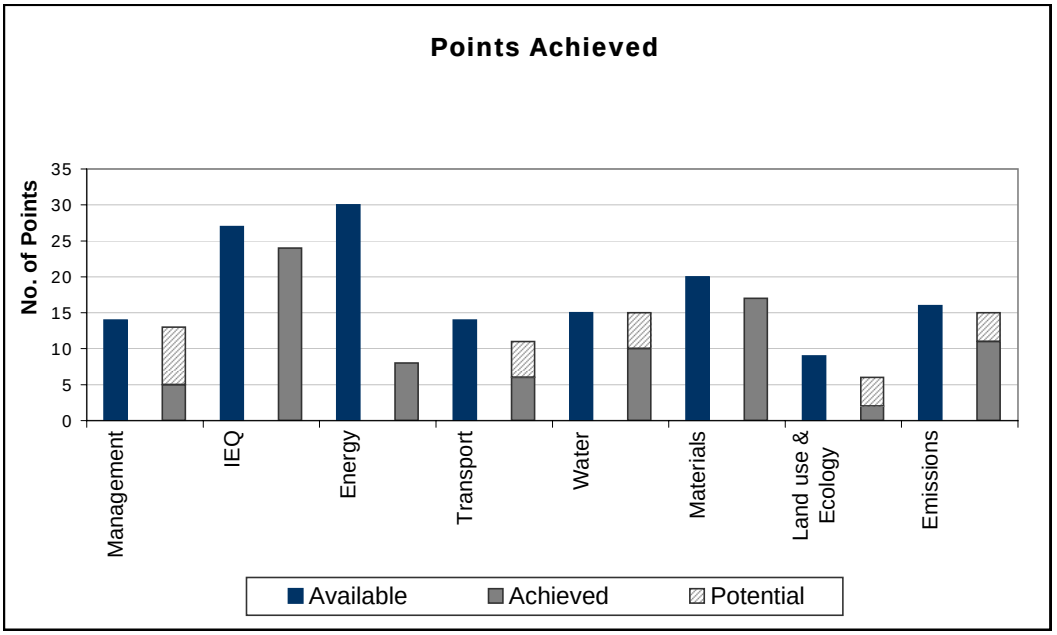
Appendix C: Green Star Rating

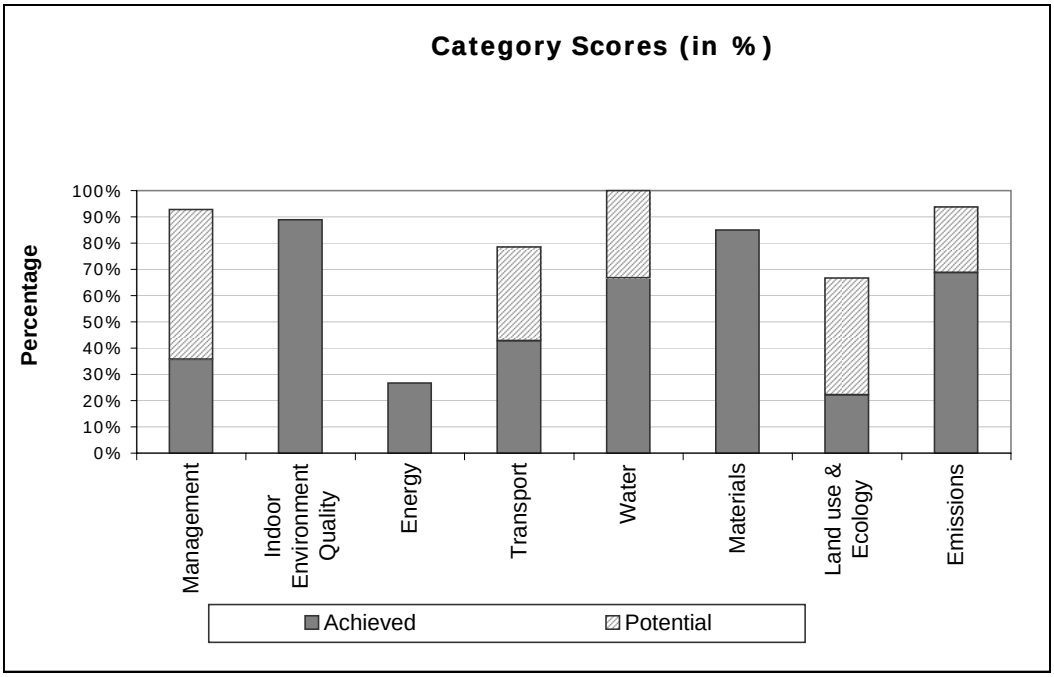
Green Star SA - Office Design v1

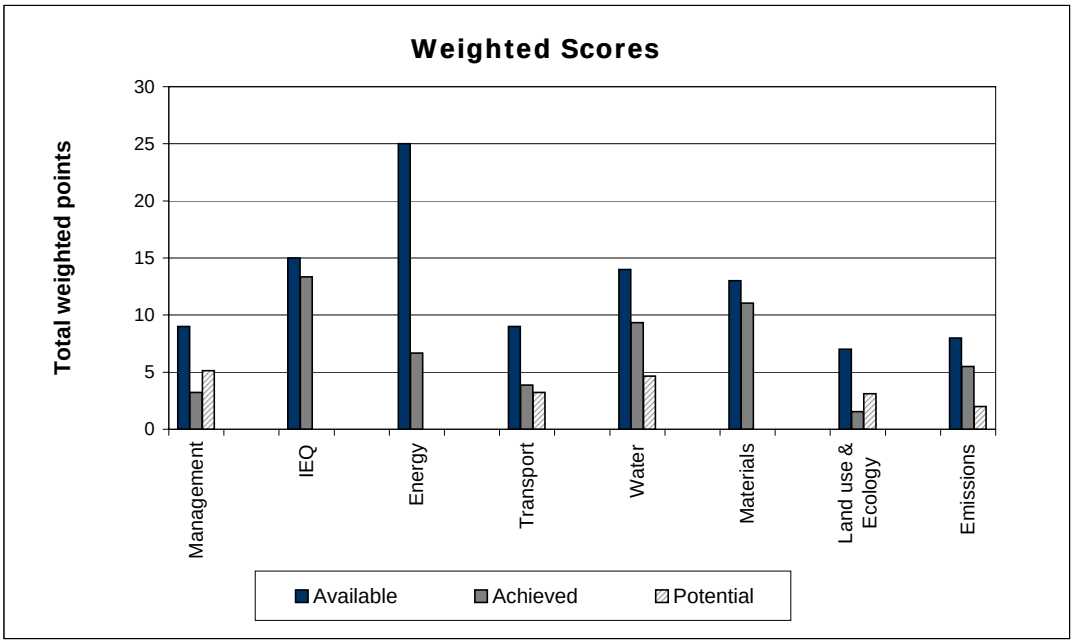
Summary for: **Anglo-Boer War Memorial**

The number of points inputted would equate to a Four Star rating, once certified.






Category Scores (in %)
Percentage
100%
90%
80%
70%
60%
50%
40%
30%
20%
10%
0%
Management
Indoor Environment Quality
Energy
Transport
Water
Materials
Land use & Ecology
Emissions
Achieved
Potential


Weighted Scores
Total weighted points
30
25
20
15
10
5
0
Management
IEQ
Energy
Transport
Water
Materials
Land use & Ecology
Emissions
Available
Achieved
Potential