APPENDIX
Background
The underlying aim of the housing project is to challenge South African cities spatial divisions of class and colour. The District Six Pilot Project is a first stab at urban land restitution. District Six was the site of one of the largest forced removals under Apartheid. 22 000 people were forcibly removed from this melting-pot of culture and race. In October 2002 the settlement of land claims was finalised. The District Six Beneficiary Trust initiated the Pilot Housing Project for the first returning claimants. (ed. Knipe 2004:88).

The site of the Pilot Project is a 0,22 Hectare site near existing services in District Six. 24 units are planned for the site. The two storey housing is split into corner and midrow typologies. It was decided that ‘dignified’ homes should be built for returning claimants (ed. Knipe 2004: 88). The units range from 98 to 105 square metres. The interior finishes have been kept to a minimum to reduce costs.

Funding for the pilot project was sourced from the Department of Land Affairs Development Grant, the City of Cape Town, bonds from Claimants and donations from the effected community.
Lessons Learnt:

Urban Principles:
- Reconstruction of the historic street grid.
- The street becoming a positive public space
- Recreation of fine grained urban fabric.
- Medium density, mixed use buildings.
- Perimeter block housing, with the corners celebrated.

Architectural
- The continuous façade, created by the perimeter block, has defined the edge.
- Stoeps, steps and low walls articulate the space between the building and the street.
- Identity of each unit was created using a vertical wall.
- Standardised units allowed for selected areas to be celebrated. i.e. the corners.
- Activity is externalised using semi-private thresholds and units facing onto the street.
Pelip Housing Project
Red Location, Port Elizabeth.

Jo Noero

Background
The low cost housing initiative is located in the Red Location township in Port Elizabeth. It is a strip of housing that sits directly opposite Jo Noero’s Red Location Apartheid Museum. The Housing and Museum are part of a larger urban framework project aimed at regenerating the area (Noero 1999:29).

The Port Elizabeth Transitional Local Council and Swedish International Development Co-operation Agency setup a programme to support low income housing developments. PELIP, a non-profit organisation in Port Elizabeth, was created to achieve the goals setup by the Partnership. One of the main aims was to change the perception of housing in South African. Therefore the housing produced became political and cultural.
Lessons Learnt

- A lobby space between the houses creates a semi-private threshold. According to Noero it is fundamental in creating a sense of urbanity (1999:30)
- The individual housing is included under the “bigger scale collective” (Noero 1999:30). This is achieved with a continuous roof and a collective form. This gives individual families representation in the public realm.
- Common walls and service cores greatly reduce costs.
- Rooms on ground floor can be used for shops, light industry or rental accommodation. These become income generators.
CRITICAL QUESTIONS AND ANSWERS

CRITICAL QUESTION:
Why should the Train Station be contextualised?

CRITICAL ANSWER:
Manipulates memory by asserting Apartheid legacy. Mentioned issues -> Panoptican?? Effect. Landmark, therefore part of the Marabastad collective memory. Commuter Main Node, therefore part of social memory. Wiped out previous memory of Marabastad at that location.

CRITICAL QUESTION:
1.1 Is there any significance to the chosen sites along the street?

CRITICAL ANSWER:
Yes, the former inhabitants of the sites have had their houses removed. The sites are now vacant spaces. Practical: the vacant sites have no functions and can therefore be rehabilitated.

CRITICAL QUESTION:
1.2 Could you have done one without the other: the Memory Buildings at the new Urban Fabric?

CRITICAL ANSWER:
No. Each deconstructs the Train Station in a profound way that the other could not. My theory states that I need to represence the past and deal with the manipulation of memory in Pretoria. That manipulation is removal of urban fabric and assertion of monumental, singular narrative. The Museum on its own would mean nothing. Positioning the Museum in this non-residential area without the memory buildings would be superficial. The represenced urban fabric would attend to the future, but not remember/remind one of the past. “Positively made and celebrated public spaces are the essential social infrastructure of successful urban environments. Public spaces are an important part of the collective dimensions of urban life. “They are the places through which people experience the city and engage, both formally and informally, in its collective life”

CRITICAL QUESTION:
1.3 Is there any significance to the chosen sites along the street?

CRITICAL ANSWER:
Yes, the former inhabitants of the sites have had their houses removed. The sites are now vacant spaces. Practical: the vacant sites have no functions and can therefore be rehabilitated.

CRITICAL QUESTIONS:
What decides the positioning of the bits/ex-houses and the bits you remove from the Station?
What are they?
What is the justification for offices in the area of Marabastad?
Why is there an axis in the Museum scheme?
Why bother to build this entire urban framework if all you would be doing is a museum?

CRITICAL ANSWERS:
Clumped together in fragments joined by the ?? structures mentioned by Noseley Schulz, “similarity, closure, continuity, proximity.” This means the union of similar language, delineated spaces, rhythms, and relationship in space (visually and along existing train paths). The orientation centre is fragmented into traces of memory. They take the form of the old houses and back rooms. Surely where there are people, there is a requirement for offices?? People need lawyers and other representatives, who need offices. As Marabastad is represenced, more businesses requiring offices will move to the area. Adds legibility to different parts that are therefore easier to remember. This gives a street a new layer of meaning and character that is now explicit, whereas it was implicit. The absence in Marabastad is the housing. I am represencing the absence. What is the essence of memory if not place? I am creating spaces where people can continually layer their memories.
The strongest memories one has are in the private realm. Practical: the chosen site calls for more than a Museum in order to fully represent the disadvantaged of Marabastad.

CRITICAL QUESTIONS
1. Why would people live in this complex when everyone is moving out or thinking of it?
2. How does your museum/monument affect the collective memory?
3. Architecturally, how does this inform Marabastad?

CRITICAL ANSWERS:
The site is most valuable land, conveniently close to the Train Station.
There will be new facilities.
The area will be upgraded.
It is close to the centre of Pretoria.

The Museum and Memory buildings integrate with everyday life.
They are open to public engagement.
They deconstruct the collective memory of the Train Station.

The Museum will be used as a public space.
Existing typologies of Marabastad.

CRITICAL QUESTIONS
1. What determines the placement of the Museum?
2. Why landscape and exploded house?
3. Relationship between landscape and house (Architecture)?
5. Why is someone going to go up?
6. Who is going there?
7. What criteria helped you choose the ‘architecture’ for each museum piece?

CRITICAL ANSWERS:
1 The Museum is placed within the old grid.
It is conveniently placed on pedestrian routes.
It is part of the landscape.
Old Heritage buildings.
2 Landscape -> theory -> Pretoria.
4 Square forms have been used to reproduce the square forms of the backyard shacks, which are square additions to the existing old houses.

5 People will go up to the Museum for various reasons, such as, the road leads to the bus; it's a shortcut; it’s the way to the Resource Centre.
There are many attractions: exhibitions, meeting rooms, internet access, a café, a library, an auditorium.
The view will also be an attraction.
6 Marabastad is a Heritage site. Tourists will visit the Museum and the Memory Fragments, soaking up the represented history and the new vibrancy that the area will gain from the project.
7 Necessity was a major factor. What was necessary in the community?? Space requirements, for instance, a community hall needs a lot of space.
The old use of the building or the people who lived there were relevant to the Museum piece.
The programme/function was chosen from the past context of Marabastad as it has relevance to contemporary society.

CRITICAL QUESTIONS
1. Why use dualisms?
2. Are you not just continuing the same architecture of the Station (the roof, layout, language) in a more contemporary manner, thereby proliferating the archetypal mode of the Station and Apartheid?

CRITICAL ANSWERS
1 The Station subverts nature, rights, access. It dominates the site and the area.

CRITICAL QUESTIONS
1. Doesn’t a museum concretise memory, in effect making it static?
2. Practically, if you are archiving what the residents add, then it won’t be displayed and they won’t come back to mention stories again, will they?
3. What kind of exhibitions will you have?
4. How will a Museum Architecture create or influence collective memory? – Architecture

CRITICAL ANSWERS
1 The works will be renewed and the old works archived.
Memory is within the individual, not the Museum.

2 Some exhibitions will be permanent?? -> that defeats the purpose of a forgotten memory and concretises memory. However, concretised memory is not necessarily bad: if an old
lady dies, her story would be lost if it wasn’t recorded.

3Constant renewal, visitors’ opinions/data/heritage.

4A Programme that represents the past and creates a socially active environment.

The Museum will have architectural ‘features’ that highlight the loss and memory.

Image on an image – layering of spaces and events.

CRITICAL QUESTIONS
1. Why a Museum?
2. Why Memory and what is the aim of memory in the thesis?
3. What is the relevance of collective memory?
4. How does the way memory works, influence architecture?
5. How does ‘breaking open’ the train station and narrative help people?
6. How will this breaking open the train station and narrative influence the architecture?
7. Why are you looking at Pretoria?
8. Why are you looking at landscape?
9. Does Pretoria really suppress memory?
10. Why are you looking at a monument (when you do a museum)? A monument is a passive conveyance of historical narrative.
11. Is a museum appropriate for: a train station?
   for Marabastad?
   for the people living there now?
   for the people who once lived there?
12. Should this museum be for the community? Or should it be for the people, tourists or ex-inhabitants?
13. What benefit is there in analysis of the area? Pinpoint site
   Find and analyse problems
14. Who is this actually for? Decide NOW.
15. Why did you choose these cases?
16. Why Marabastad?

CRITICAL ANSWERS
1. Museums? Theoretically:
   A museum is linked to the culture and politics of society.
   Making rather than displaying
   Interactive
   Not monument: one-sided, no input, monuments bury history in myth
   Not library: significance of exhibition lost
   But resource: a focus for memory, interactive and growing with people.
   A museum is a form of public spectacle.
   Counter Apartheid and the use of modernism.
   Modernism removed museum typology.
   • Because a part of the city was physically removed and it has not been recovered.
   • The missing part becomes more difficult to remember: ‘out of sight, out of mind.’

2. Apartheid had a grand narrative. Memory was exclusive.
   The truth of memory was only recognised as knowledge.
   Apartheid destroyed many documents and records.
   People’s testimony has been and is used as a way to restructure perspectives of history.
   Memory is part of people’s identity.
   Memory can be used to look at Architecture in different ways. Knowing and perception of history?? Truth of memory was only recognised as knowledge??
   Many documents were destroyed during Apartheid, leaving only the testimony and memories of the people who were oppressed and dispersed.
   Memory is part of people’s identity, according to Fentress (1992).
   Look at Architecture from a humanistic point of view.

3. Collective Memory connects people.
   How? Memory = identity
   (Collective) Memory = city
   Therefore, Collective Memory = (collective) identity.
   Part of your identity and memory is part of mine.

4. Rossi says memory is the soul of the city.
Memory is established from places and objects. Architecture is built memory. Physical destruction erases memory. Why forced removal??

Draw attention to the memory of the lost part of the city with a tangible object. Create a place for reflection on past events so that they never happen again. Limit the loss of identity that occurred when that part of the city was removed.

Theoretically:
- Allows multivalence, the excluded other in ??
- Allows other takes on the same history
Practically:
- Gives space to previously disadvantaged
- Gives space to community

Deconstructive architecture
- Not pure form
- Allow difference, non-hierarchical
Practically:
- Matrix open system

Pretoria was chosen as the site because:
- It is the administrative capital of South Africa
- It was the source of Apartheid administration: the Volk capital
- It was a city ruled by foreign parties and minorities.
- It is a monumentalised city, with physical manifestations of Apartheid and typical buffers
- Pretoria is the oldest city in the region
- It enjoyed the highest priority during the Apartheid era (no reference)

Landscape is used as a claim to the country and power.

Yes, by dominating it with a single, White narrative and exclusive space.
Yes, by means of forced removals.

Monuments:
- Were tools of Apartheid
- They are passive conveyors of historical narrative
- Monuments were used instead of museums to gain a larger audience
- Memory is shaped by monuments
- Memory is based in the past.
- The events that took place were within a certain context that took place in history.

The forced removal is in the past, but the effects echo through to the present. The tools of power and manipulation of the public memory. Something and something are the tools of power.... The monuments dominate the landscape of Pretoria, physically, historically and politically.

The Train Station is used by people who were forced out of Marabastad.
Marabastad is a site of many forced removals.
Increases common identity; gives history
Gives back to the community -> programme??
Threads the community together
Knowledge is a resource to be shared.
The area lacks resources (from currently gathered information).
Make a usable object in the current circumstances and context.

The Museum is for everyone: the community, people who once lived there, commuters (wouldn’t they be the community?? Or are they commuters from other areas??) and tourists.
Ways to sensitively approach historical representation in Multinational SA.
Create means for people to voice their version of the truth.

5 forced removals
Total removal with very little trace of past life.
That has severely damaged the area with little chance of recovery.