

**TITLE: MILITARY VETERANS SPIRITUAL &
COMMEMORATIVE CENTRE IN EAST LONDON,
EASTERN CAPE PROVINCE**



hybridized museum & military landscape

How can architecture create
create narratives for World
War Monuments and
Landmarks that attempt to
preserve, and update
'Fogotten' histories for future
generations?

WW1 & WW2

respect & honour

2022



(Blog.cwgc.org, 2020)

IWM

SUB-TITLE: WORLD MONUMENTS & LANDMARKS IN A SOUTH AFRICAN CONTEXT

A

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B

ETHICS CLEARANCE CERTIFICATE

SCHOOL OF ARCHITECTURE AND PLANNING HUMAN RESEARCH ETHICS COMMITTEE

CLEARANCE CERTIFICATE
PROTOCOL NUMBER: SOAP027/03/2020

PROJECT TITLE: Military Veterans Spiritual & Commemorative Centre
in East London, Eastern Cape Province

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SCHOOL: Architecture and Planning

DEGREE PROGRAMME: Master of Architecture Professional (MARCH Prof)

DATE CONSIDERED: 20 October 2020

EXPIRY DATE: 20 October 2021

DECISION OF THE COMMITTEE: Approved

CHAIRPERSON
(Dr Brian Boshoff)

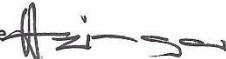


DATE: 21.10.20

cc: Supervisor/s: Christos Daskalacos

DECLARATION OF INVESTIGATORS

I/~~We~~ fully understand the conditions under which I am/~~we~~ are authorized to carry out the abovementioned research and I/~~we~~ guarantee to endure compliance with these conditions. Should any departure to be contemplated from the research procedure as approved I/~~we~~ undertake to resubmit the protocol to the Committee.

Signature 

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PLAGIARISM DECLARATION

I, Ayanda Fikile Ndzingani who is identifiable by the University of the Witwatersrand student number:2248520 am a student registered for the course ARPL7003-Research Report in the year 2020-2021. I hereby declare the following: I am aware that plagiarism (i.e. the use of someone else's work without permission and/or without acknowledging the original sources) is wrong. I confirm that the work submitted for assessment for the above course is my own unaided work except where I have stated explicitly otherwise. I have followed the required conventions in referencing thoughts, ideas, and visual materials of others. I understand that the University of the Witwatersrand may take disciplinary action against me if there is a belief that this is not my unaided work or that I have failed to acknowledge the source of the ideas or words in my own work.


07 APRIL 2021

0

ACKNOWLEDGMENTS

IMAGE-S 2: Site Relics (Toolkit) – East London War Memorial (Ndzingani 2020)

ARPL7003 - RESEARCH REPORT

AYANDA FIKILE NDZINGANI - 2248520



I would like to thank the following lecturers to have really brought out the best in me between the years 2019-2020.

Christos Daskalakos, for your patience, gently hearted spirit, compassion, and guidance. You have summed up what Architecture is all about, and never really had the time of understanding what it meant to me, or develop a personal philosophy. For this I will forever be grateful and thankful.

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Kirsten Doermann, my first Wits lecturer ever. Whilst doing the Urban Compound Studio, I have never experienced a sense of danger and

excitement all-in-one when the group had a field study at Turffontein, Johannesburg. What an experience!

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Reon Van Der Wiel, nicest, sweetest, toughest lecture I have ever come across. Always crossed my fingers when I had to interact with you, for it was not easy to determine which direct the conversation or crit would go. Thanks a million for always keeping me on my toes and highly motivated in producing work that I am proud of.

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THANK YOU, ALL.

1

ABSTRACT

IMAGE-S 3: Kids Art – East London (Ndzingani 2020)



1. ABSTRACT

South Africa has 37 World War Memorial sites, of which 15 are in the Eastern Cape Province, 10 within the Amatole District Municipality, 5 inside the Buffalo City Metropolitan Municipality (BCMM), and the largest concentration of 3 War Memorial Sites being found in East London (Martinson 2010).

The intent of this paper is to recreate the historic context of East London, and to understand the character of the city post and pre-First World War. The structure of this paper examines World War 1 commemoration as an event, the choice of commemorative symbols, how the commemorative symbols became a source of remembrance. The second examination deals with emotional and spiritual health, and cultural memory in relation to world war events. Through this process, this paper seeks to explore on how 'forgotten narratives' can be interwoven into commemorative sites that have a century's worth of rich social and cultural histories.

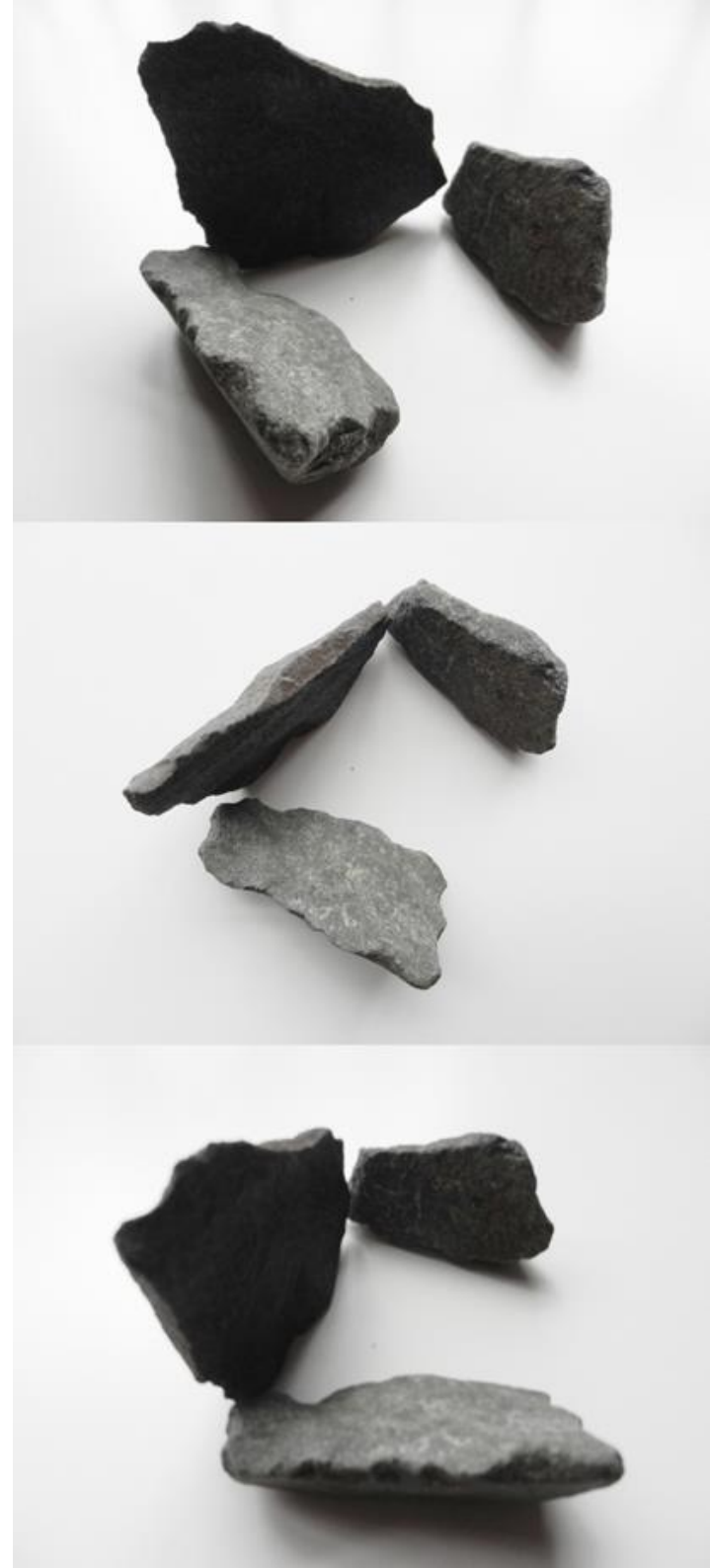
World War Monuments & Landmarks in a South African Context.

The proposed intervention seeks to use East London War Memorial and its site features to create indigenous narratives for the 'Forgotten World War Veterans'. The proposed intervention will stand as a symbol of remembrance alongside historic monuments to commemorate the 'Forgotten' for their bravery, contributions towards the world wars. The programme for the War Memorial site seeks to hybridize the military landscape with an art gallery, outdoor pavilions acting as spiritual chapels, and the main building housing satellite offices for NGOs, a coffee shop, an outdoor market area, and a 'salt water' bathhouse located at the rooftop.

2

RESEARCH QUESTIONS

IMAGE-S 4: Quarry Stones (Ndzingani 2020)



2. RESEARCH QUESTIONS

Narratives for unified Cultural Identities.

- How can architecture create narratives for World War Monuments and Landmarks that attempt to preserve, and update 'Forgotten' histories for future generations?
- In ceremonial spaces that commemorate our ancestors (Hood 2020), how can commemorative landmarks be updated to cut across generations, promote diversity, gender, religion, and culture of today's society and still make room for future generations to add-on?
- How can cultural identities, be celebrated within the boundaries of East London War Memorial site that reflects diversity of cultural histories, represented in the modern character of East London?
- How can architecture transform the East London War Memorial into a cultural relic that brings to life memories of world wars, and allows bodily senses to interpret art, and monuments through daily rituals across activity spaces, and commemoration sites?

The relationship between these questions seeks to find new ways to shine the light on cultural relics with the purpose that they remain relevant and adaptable throughout ages, and instead of being viewed as belonging in the past.

3

INTRODUCTION

IMAGE-S 5: Dried termite nested branch on tropical leaf sheath (Ndzingani 2020)



3. INTRODUCTION

Honouring the Forgotten

The First World War, also known as the Great War started on the 28th of July 1914, as result of the British and its allied forces waging war against the Germans and its allies (Nano 2018). South Africa took part as a Commonwealth Country and assisted the British and the battles took place in Europe, Africa, and went far beyond the Middle East (South African Native Labour Corps, 2019).

After the signing of the armistice at Le Francport near Compiègne, France (Nano, 2018), the war was formally ended on the 11th month, of the 11th day, at the 11th hour in 1918 (Linden 2015). The following year marked by the 7th of November 1919, King George V of Great Britain declared a Remembrance Day (Armistice Day) in remembrance of the end of World War I (War Memorial 2020). After World War II, which started on the 1st of September 1939 and ended on the 2nd of September 1945, Armistice

Day would form part of Remembrance Sunday and commemorated both WW1 & WW2 wars on the Sunday closest to the 11th of November (Remembrance Sunday, 2020).

During the month of June in 2016, the South African Minister of Defence and Military Veterans Ms Nosiviwe Mapisa-Nqakula made an address in a WW1 memorial ceremony held in France to commemorate more than 250 South African Native Labour Corps (SANLC) members who died in Arque-la-Bataille in 1916. It is recorded that an estimated of 25000 SANLC members assisted the British in dockyards, railways, mining and forestry between 1916 and 1918 (South African Native Labour Corps 2019). The Minister Ms Mapisa-Nqakula shared her sentiments on the importance of honouring the 'Forgotten' SANCL members for their contributions made during the Great War. After returning overseas, the SANCL members came back without receiving any medals and with little mention made towards their participation in the Great War (South Africa honours black soldiers killed in WW1 2016).

However, the Minister was greatly pleased that the Delville Wood South African National Memorial in France, honoured Private Nyweba Beleza as the first black South African to lose his life in France WW1 (South Africa honours black soldiers killed in WW1 2016). The Delville Wood South African National Memorial in France is on a piece of land purchased by the South African government in 1920 for the burial of their dead.

In another catastrophic event concerning South African Native Labour Corps (SANLC) members, in response to First World War Participation. On 21 February 1917, about 21 km away from Saint Catherine's Light house which is along the Isle of Wight; the SS Mendi steam liner sank carrying on board 618 SANLC members whilst travelling abroad. The SS Mendi sailed from Cape Town and carried on-board 823 South African Native Corps members from the fifth battalion, to serve in France. The SS Mendi was accidentally rammed into by the SS Daro, a cargo ship three times the size of the steam liner, and there after causing the SS Mendi to sink.



IMAGE 6: Modified image of South African Native Labour Corps Memorial at Arques-La-Bataille British Cemetery (CWGC 2021)

Out of the 823 South African Native Labour Corps that were on board, 618 members lost their lives, of which 139 members were from the Eastern Cape Province (South African Native Labour Corps 2019).

From the surviving SANCL members, heroic stories about Isaac Williams Wauchope Dyobhathe circulated of him having inspired the men to die valiantly and in dignity whilst the SS Mendi sank. During that final hour, Isaac Williams Wauchope Dyobhathe drilled marched on deck alongside the troops whilst they performed their last war cries as the ship sank (South African Native Labour Corps 2019). Williams Wauchope Dyobhathe, died as a prominent poet, historian, political activist, congregational minister, and helped in the establishment of the University of Fort Hare. Wauchope also attended Lovedale Missionary Institute, which was an educational institute based in King Williams Town (Isaac Williams Wauchope: 1852 to 1917 – The Journalist 2015).



IMAGE 7: Modified image of Reverend Isaac Williams Wauchope
(Cory Library, Rhodes University, Africa Media Online 2021)

4

CONTEXT – EAST LONDON - CBD

IMAGE-S 8: White Shells (Ndzingani 2020)

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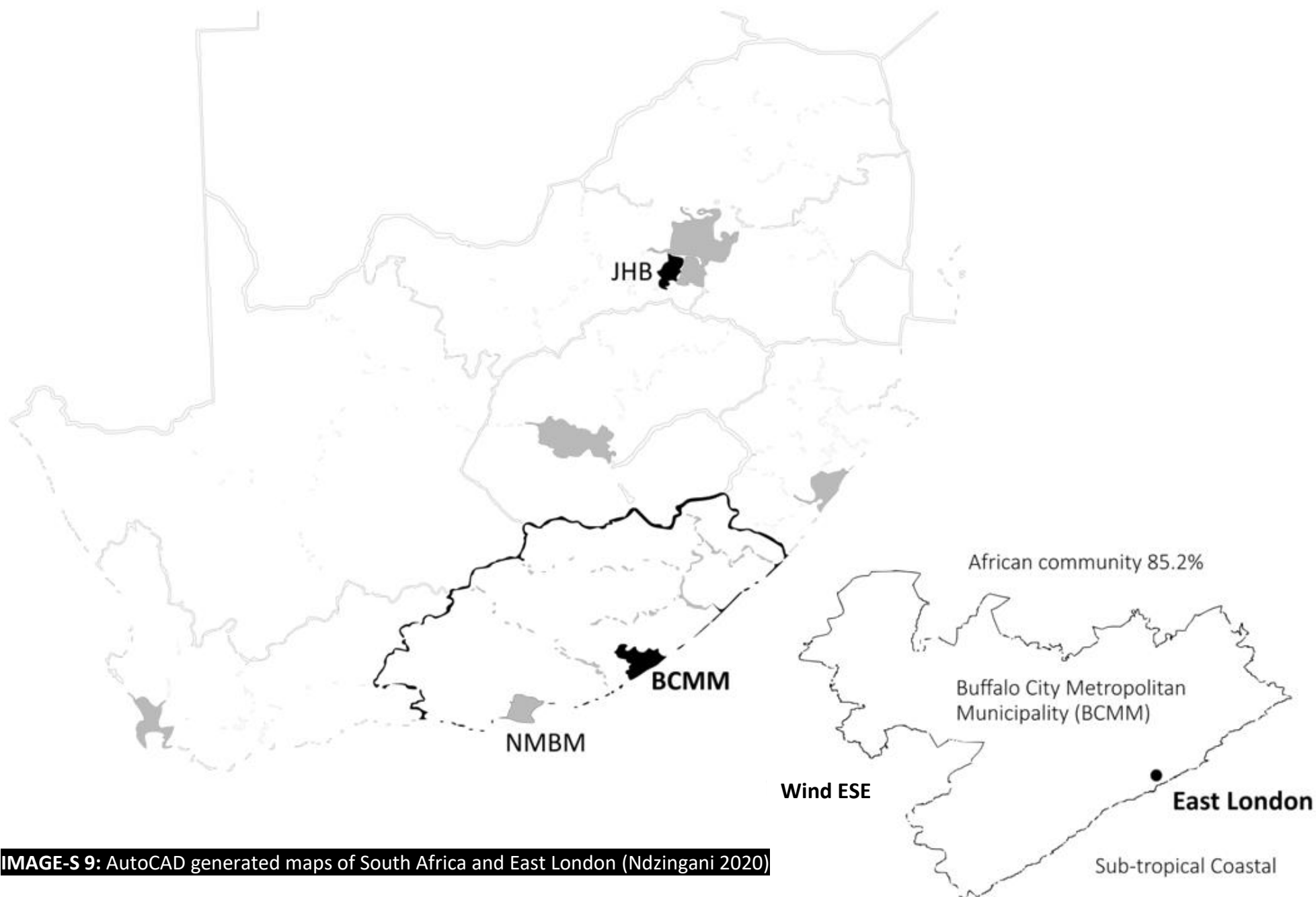


IMAGE-S 9: AutoCAD generated maps of South Africa and East London (Ndzingani 2020)

4. CONTEXT

4.1 PRESENT DAY + EAST LONDON

East London (EL) is a coastal hub located in the Buffalo City Metropolitan Municipality (BCMM), which forms one of the two metropolitan cities in the Eastern Cape Province. The city has an estimated population of 267 000 people, of which 85.2% is an African community that are predominantly Xhosa speakers (East London Eastern Cape 2020).

East London enjoys a sub-tropical coastal climate that is characterised by high humidity with levels of dry seasons, all year round high temperatures, and minimal temperature ranges throughout the year (Schmidt and Pinheiro 2013:106). Annual dominant winds along East London's coast flow at an East South East (E.S.E) direction and contribute towards social activities like surfing, kite surfing & wind surfing (Average Weather in East London, South Africa, Year Round - Weather Spark, 2020).

East London anchors itself with strategic economic and industrial investments that include the East London Airport, the East London Development Zone (ELIDZ), Mercedes Benz South Africa (MBSA), and the Port of East London. In addition to supporting smaller manufacturers, the Port of East London has experienced an influx of passenger cruise liners that play an integral part of ferrying tourist to see some of the city's attractions (BCMM Built Environment Performance Plan 2019-20 2019:55-56).

The present day Central Business District (CBD) of East London is characterised as a vibrant student city with multiple campus buildings for higher education. Higher education learning institutions that contribute to high volumes of student within the city are Walter Sisulu University (WSU) Junction, and the University of Fort Hare (UFH) Precinct. Other campuses closer to the CBD are the University of South Africa (UNISA) and the Buffalo City TVET College, which is nearest to the proposed site (BCMM Built Environment Performance Plan 2019-20 2019:62-64).



IMAGE 10: Wool Exchange Building, UFH East London (Ndzingani 2021)

The proposed War Memorial site is located along Oxford Street, which is the main axis road that runs across East London's CBD. The proposed War Memorial site is situated at the corners of Oxford Street, Lukins Road, King Street, and is approximately 2 kilometres away from the East London City Hall. Oxford Street serves as a safe pedestrian spine that connects the East London City Hall and the War Memorial, and has multiple nodes of public transport access. The War Memorial site is an open public space surrounded by mixed-use residential units, civic and institutional

buildings. Although the city's municipality frequently maintains the vegetation of the commemorative site, the war memorial monuments like the Cenotaph and the Lych Gate continue to dilapidate. This commemorative site is also characterised by small colonnades of pine trees, an old unutilised water reservoir and a dilapidated pool. The War Memorial expresses different historic timelines of civil and military use, and with the colonnade of pine trees separating the both (War Memorial, 2020).

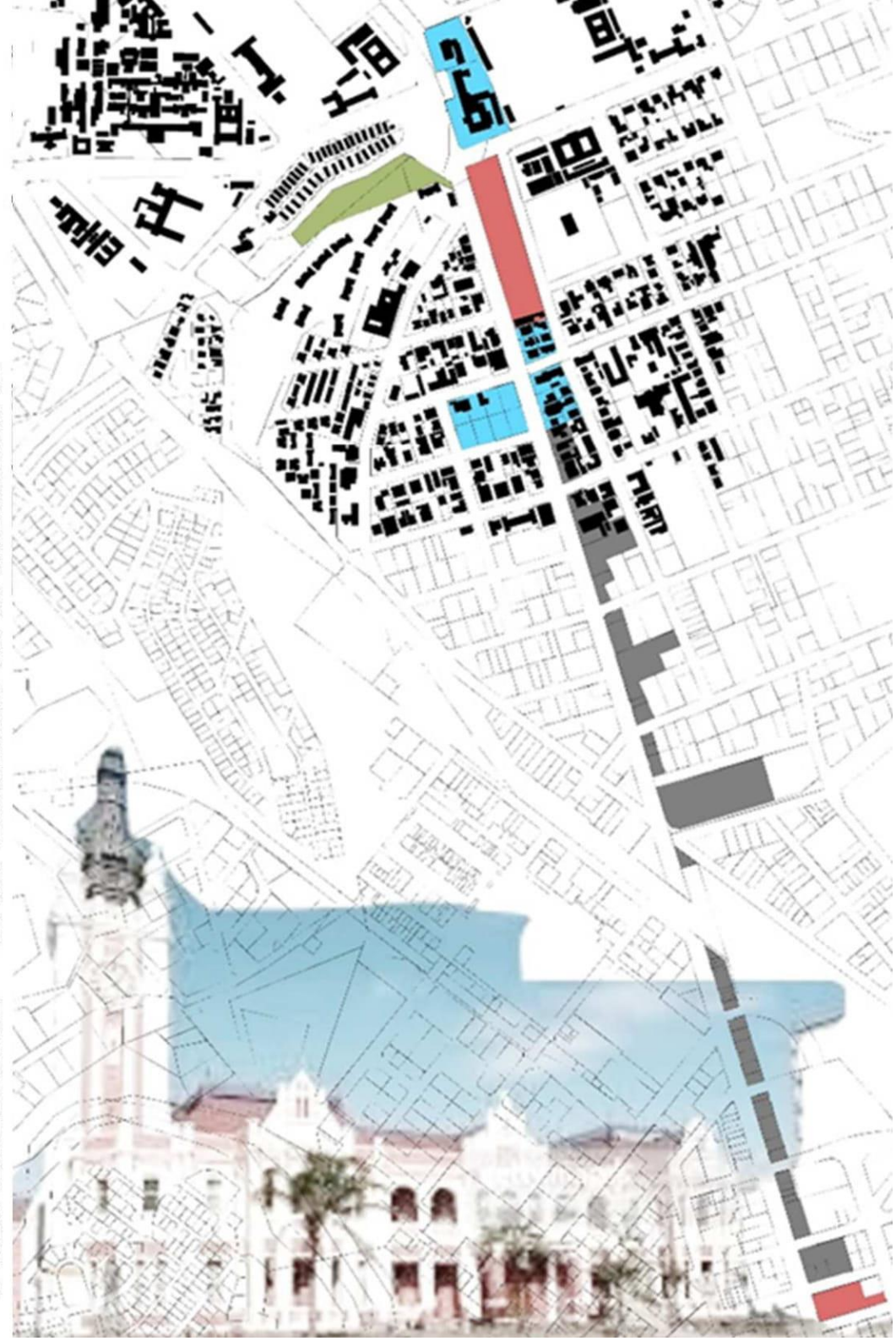


IMAGE 11: Enhanced Google Earth perspective of East London War Memorial (Ndzingani 2020)



IMAGE 12: Modified Google Earth image which locates the East London War Memorial site in relation the East London City Hall (Ndzingani 2020)

PROPOSED SITE - EAST LONDON WAR MEMORIAL



4.2 FIRST WORLD WAR + EAST LONDON CBD

Before East London received its status as a city in 1918, it was known as Port Rex and was established in 1847. Soon after East London became a city, the Buffalo Port was changed to East London Harbour. The harbour was used by the British military to bring in supplies, which were required inland by military headquarter and defence forts (East London, Eastern Cape 2020).

East London harbour also supported the city's wool industry, and became the biggest South African trader since early 1890's. As result of this booming industry, the Wool Exchange Building opened in 1928 and kept its operations until the early 1980s. After the wool industry relocated to Port Elizabeth, Rhodes University purchased the Wool Exchange Building in 1982. Ever since 2004, the University of Fort Hare now uses the building for administrative functions (Old East London Wool Exchange in East London, Eastern Cape 1996).

Why it is worth mentioning the University of Fort Hare, it is because the institution was realised in 1916 as a higher education institution for black Africans after the abandonment of Fort Hare, a British fort in Alice (University of Fort Hare 2020). It bears great significance that the University of Fort Hare as an institution, which started pre-WW1 has been the corner stone in promoting higher education for native inhabitants, dating back from the 'Forgotten' and less celebrated heroes like Isaac Williams Wauchope Dyobhathe.



IMAGE 13: Wool Exchange Building (Ndzingani 2021)

At the epicentre of the wool industry and ongoing frontal (frontier) wars, 19th century East London had a diverse population of British settlers and Xhosa inhabitants. Because of pressures faced in inland frontal wars, in 1876 the British trained its first platoon of native soldiers called the Buffalo Corps of Rifle Volunteers, and in 1906 the Buffalo Volunteer Rifles Drill Hall was established.

The Drill Hall is closely located to the precinct of the University of Fort Hare and the East London City Hall (Buffalo Volunteer Rifles Drill Hall details 2020). The Buffalo Corps of Rifle Volunteers served in World War 1 locations at German South-West Africa, East Africa and Europe battles (Linden 2015). This highlights the extent of contributions made by the 'Forgotten' in the world war battle stages.



IMAGE 14: Signage at the Buffalo Volunteer Rifles Drill Hall (Ndzingani 2021)



IMAGE 15: Buffalo Volunteer Rifles Drill Hall (Ndzingani 2021)

4.3 EAST LONDON CITY HALL + COLONIAL DIVISION MEMORIAL

The City Hall is located at the bottom of Oxford Street. Oxford Street receives its name after a major road called Oxford Street in the West End of London, a British district of Central London. In 1897 the East London City Hall was built on an open public space known as Waterloo Square that was founded in 1893, and also inspired by Central London (Artefacts, 2020).

The East London City Hall was completed and opened in 1899. The facility has an auditorium seating 937 people, and an upper gallery that seats 240 people. The auditorium is complete with a stage and change rooms. Currently the town hall hosts public related functions and council meetings. Other facilities within the City Hall include offices that are used by the East London Tourism and a public library (Artefacts 2020).

Outside the East London City Hall stands the Colonial Division Memorial (1899-1902) that was unveiled in 1908. The equestrian statue modelled

after Captain J.G Hearn M.C of the Cape Mounted Rifles, and his horse “Boodles”, stands in front of the main entrance in memory of soldiers who died in the Anglo-Boer War from 1899 up until 1902 (Martison 2013).

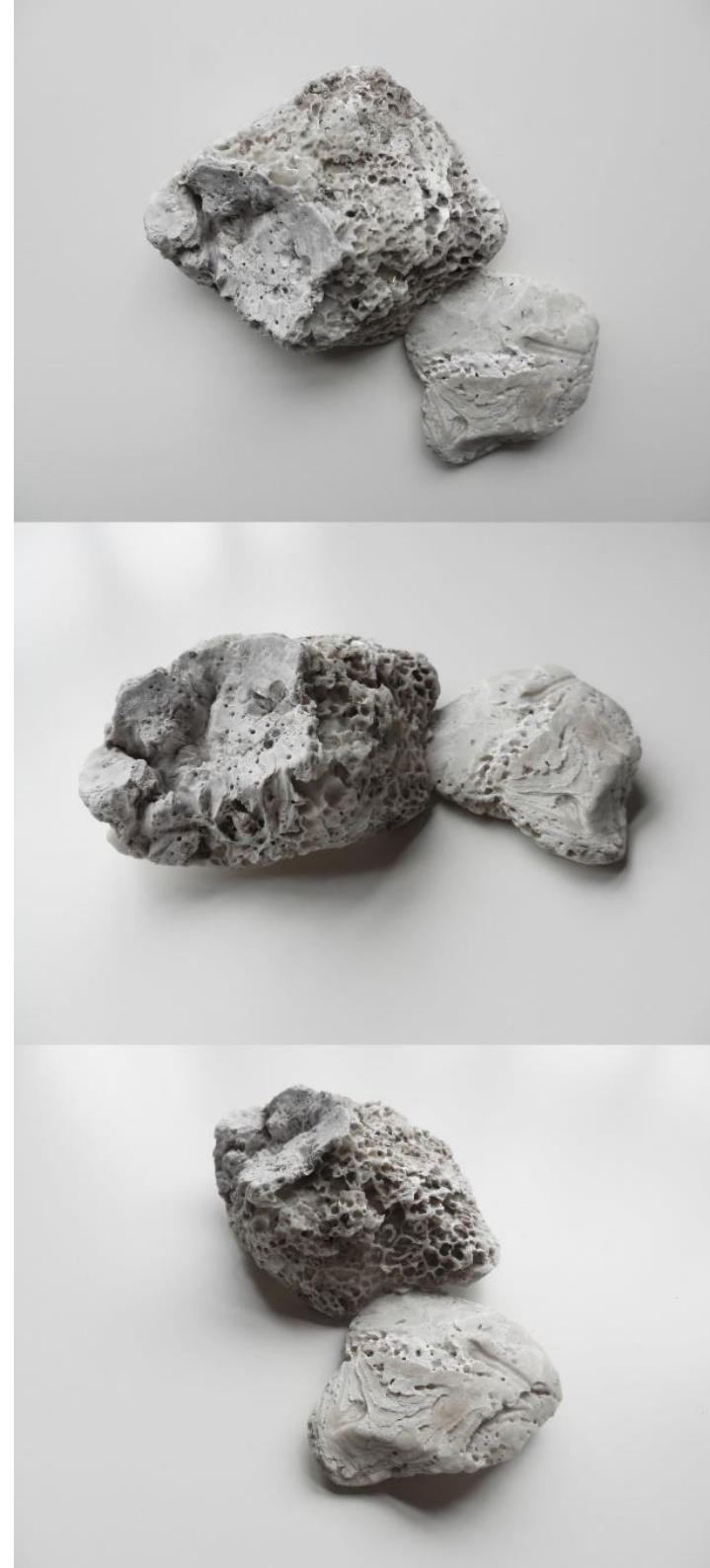


IMAGE 16: East London City Hall (Ndzingani 2021)

5

MAPPING - LOCATING THE SITE - OXFORD STREET

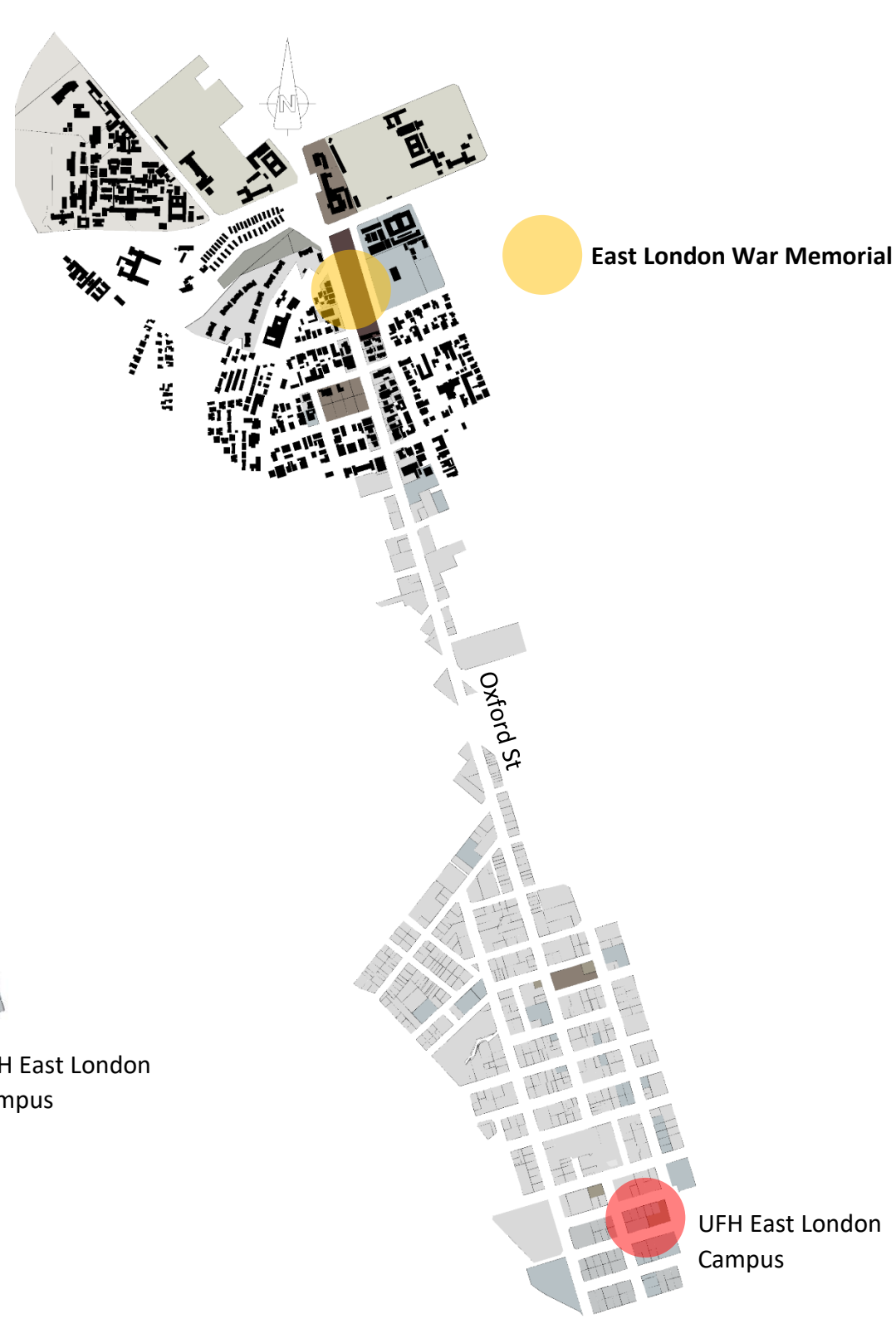
IMAGE-S 17: Coral Stones (Ndzingani 2020)



East London CBD



UFH East London
Campus



East London War Memorial

UFH East London
Campus



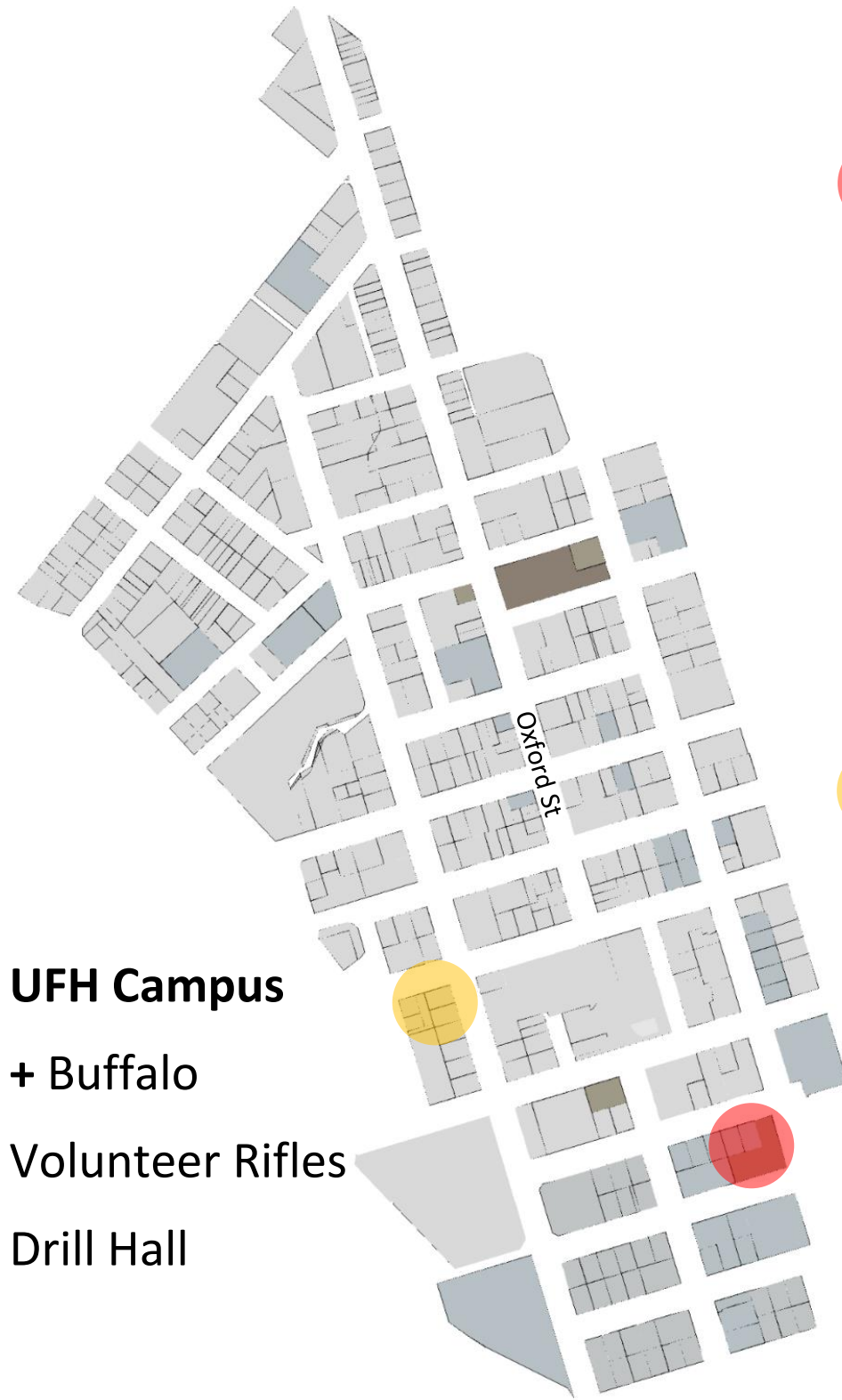


IMAGE 18: UFH East London Campus (Ndzingani 2021)



IMAGE 19: Façade of Buffalo Volunteer Rifles Drill Hall (Ndzingani 2021)

Oxford Street



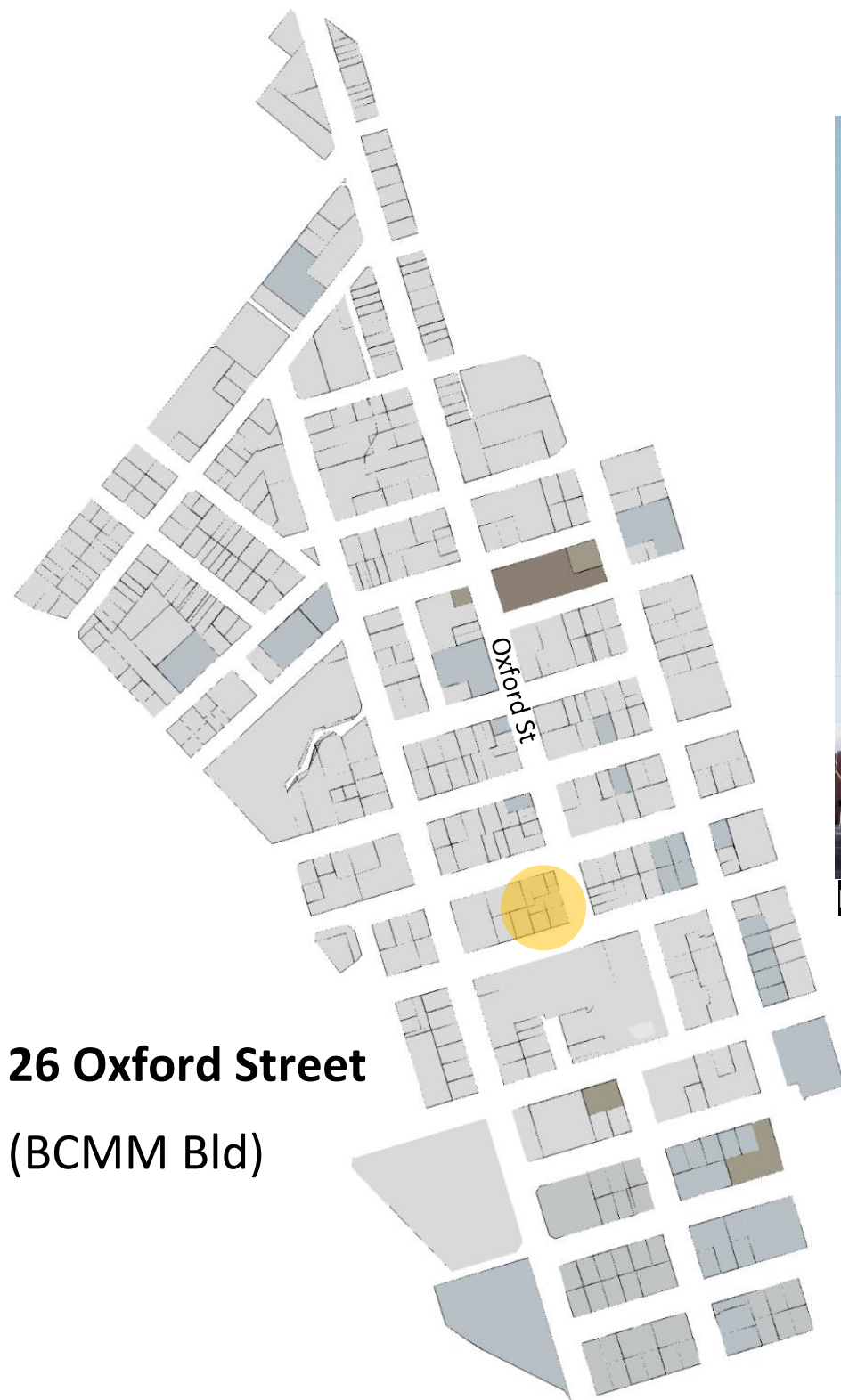
IMAGE 20: Looking up Oxford Street (Ndzingani 2021)

Art Deco – inspired

Few buildings along Oxford Street appear to have Art Deco elements, and require authentication from Heritage Specialists

IMAGE 21: Modified postcard of post Second World War (after 1945) image that captured Oxford Street (Artco Postcard 2021)



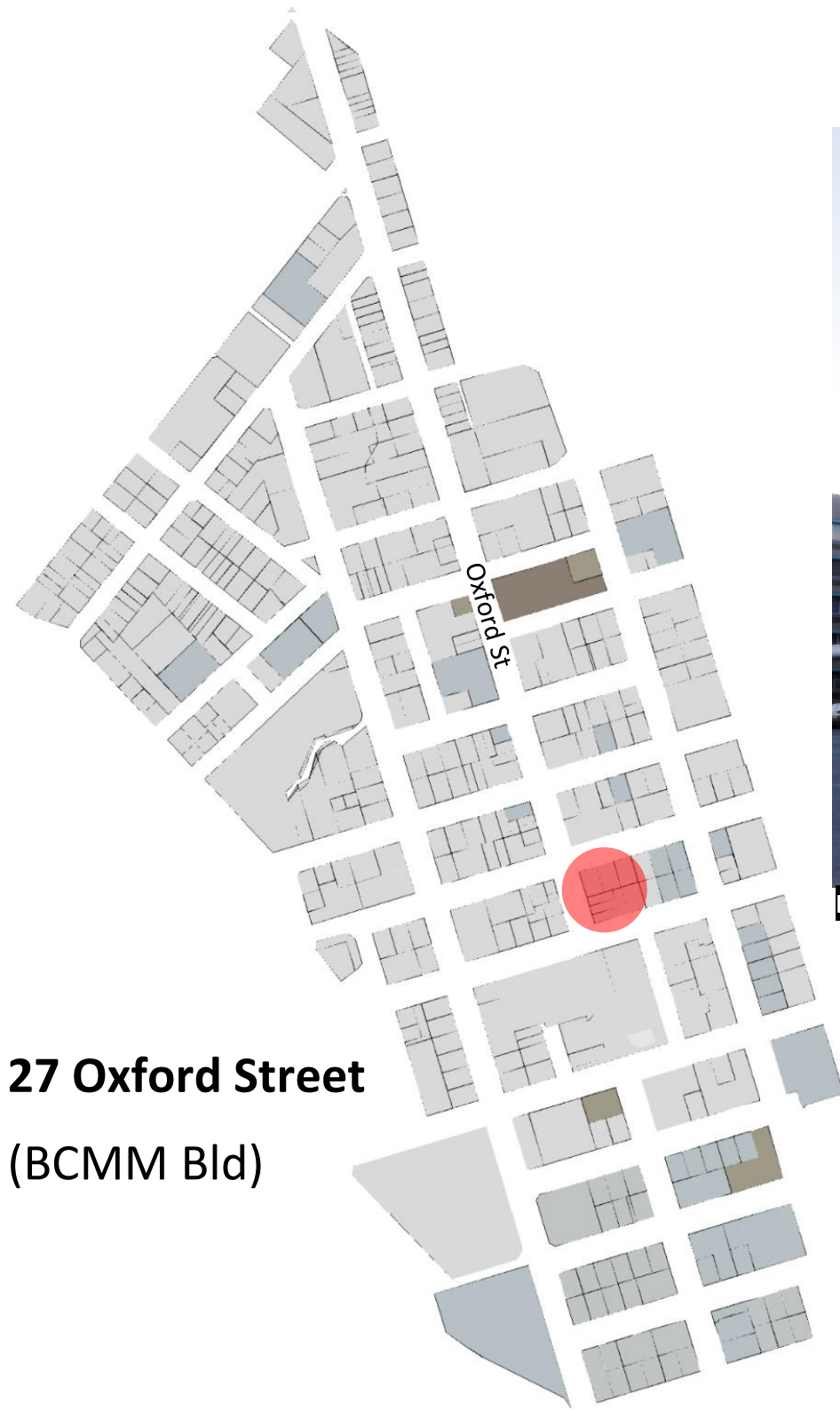


26 Oxford Street
(BCMM Bld)



IMAGE 22: 26 Oxford St, BCMM – East London City Services (Ndzingani 2021)

Art Deco - inspired

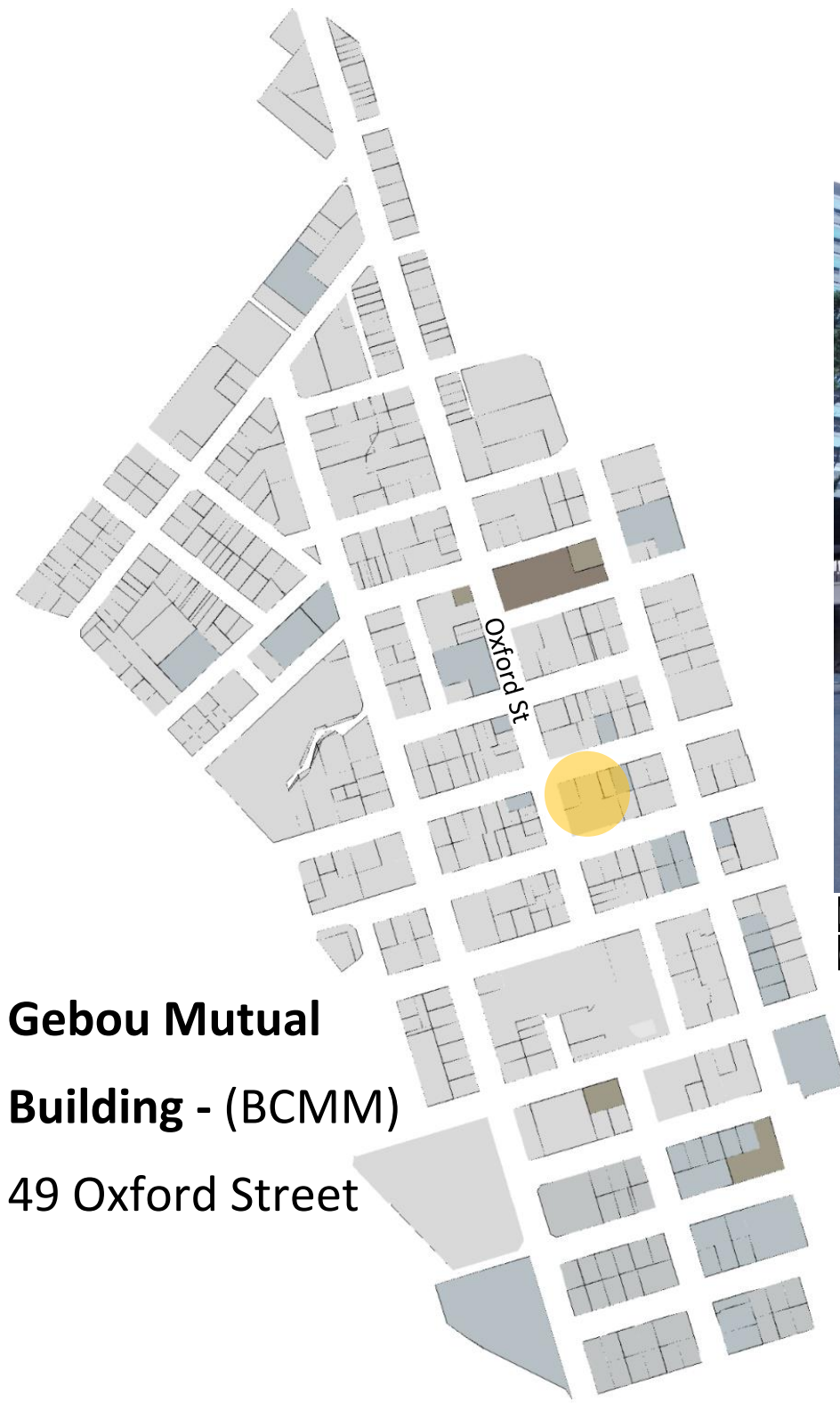


27 Oxford Street
(BCMM Bld)



IMAGE 23: 27 Oxford St, BCMM - EL Vehicle Registration (Ndzingani 2021)

Art Deco - inspired



**Gebou Mutual
Building - (BCMM)**
49 Oxford Street



IMAGE 24: 49 Oxford St – Gebou Mutual Building, BCMM Finance
(Ndzingani 2021)

Art Deco - inspired

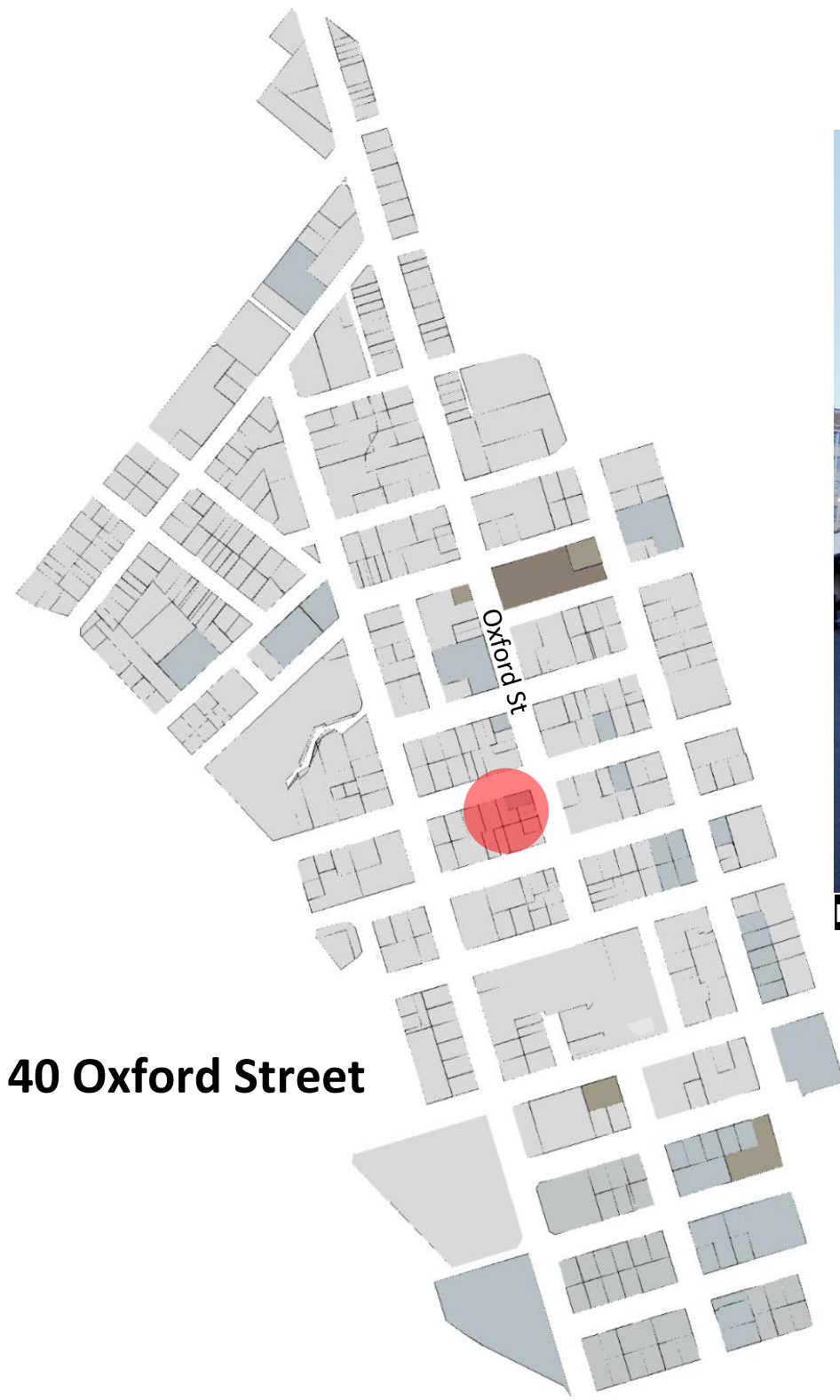
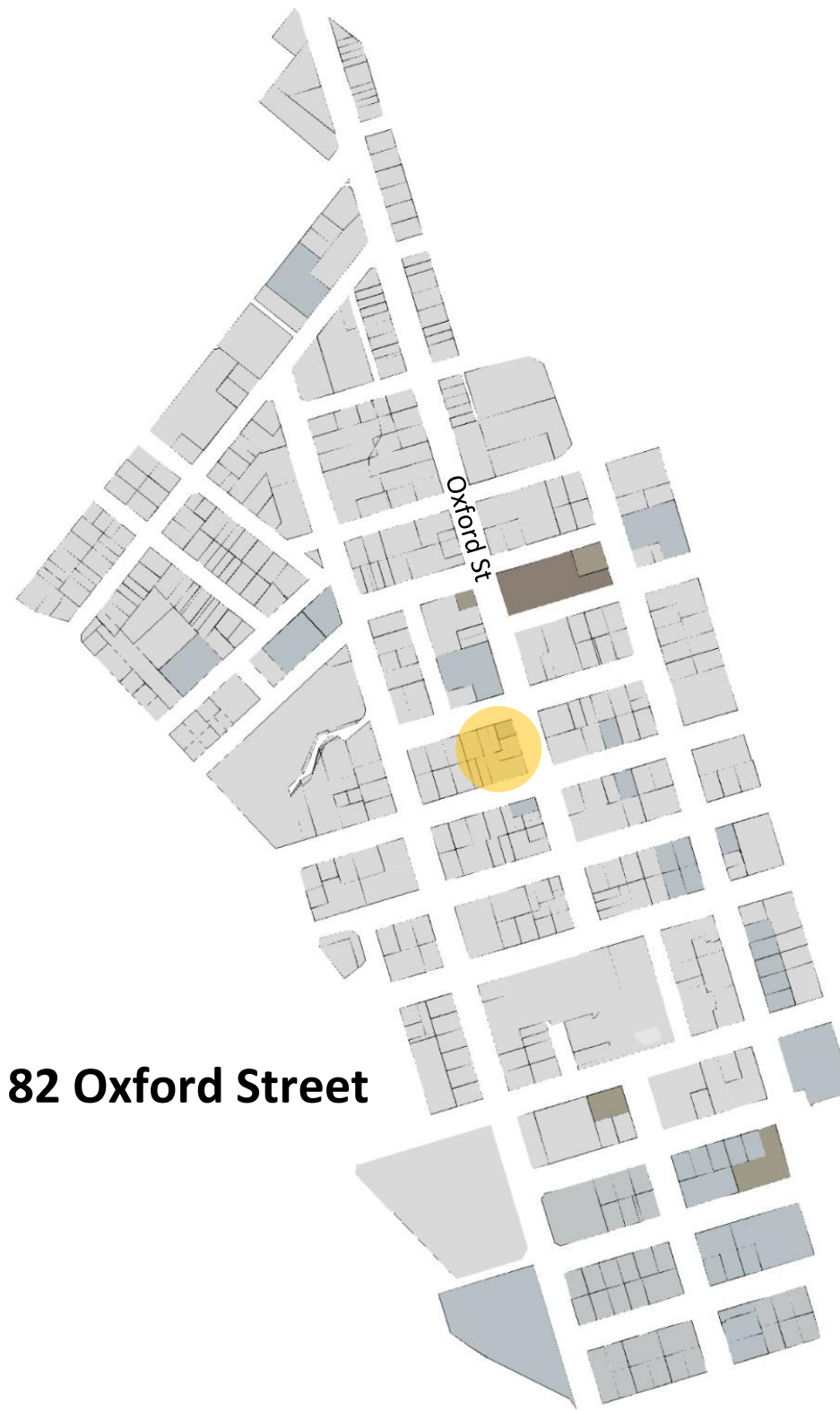


IMAGE 25: 40 Oxford St, Ackermans Ltd Building (Ndzingani 2021)

Art Deco - inspired



82 Oxford Street



IMAGE 26: 82 Oxford St, private higher education college (Ndzingani 2021)

Art Deco - inspired



IMAGE 27: A modified image from Nedbank Jubilee Booklet that captured the East London City Hall during the 1930s (East London Town Hall 1930s - Nedbank Jubilee Booklet.jpg and The Heritage Portal 2021)



IMAGE 28: Modified IMAGE 27(1) showing 'Native' community members looking across the Oxford St, towards the Town Hall (East London Town Hall 1930s - Nedbank Jubilee Booklet.jpg and The Heritage Portal 2021)

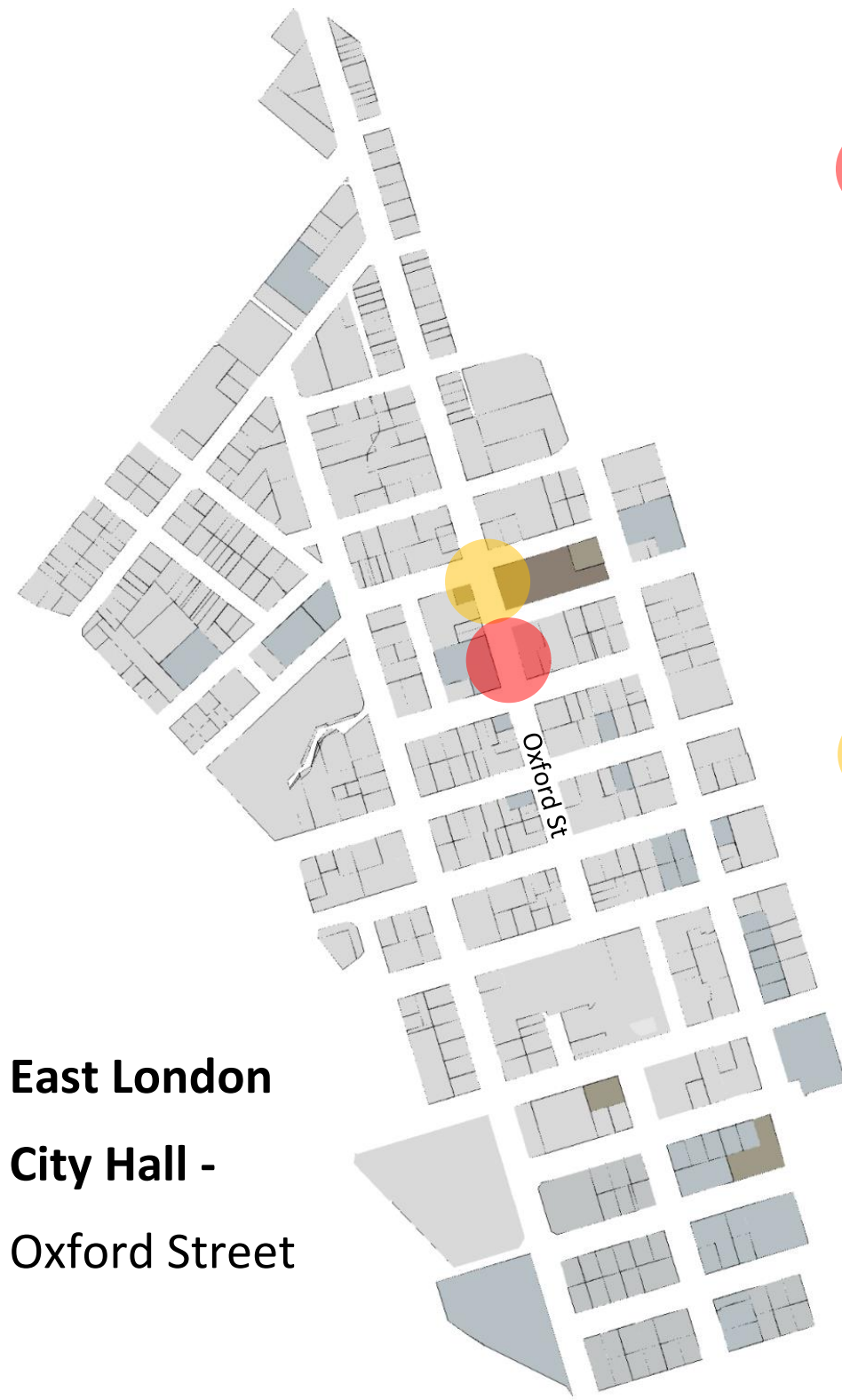
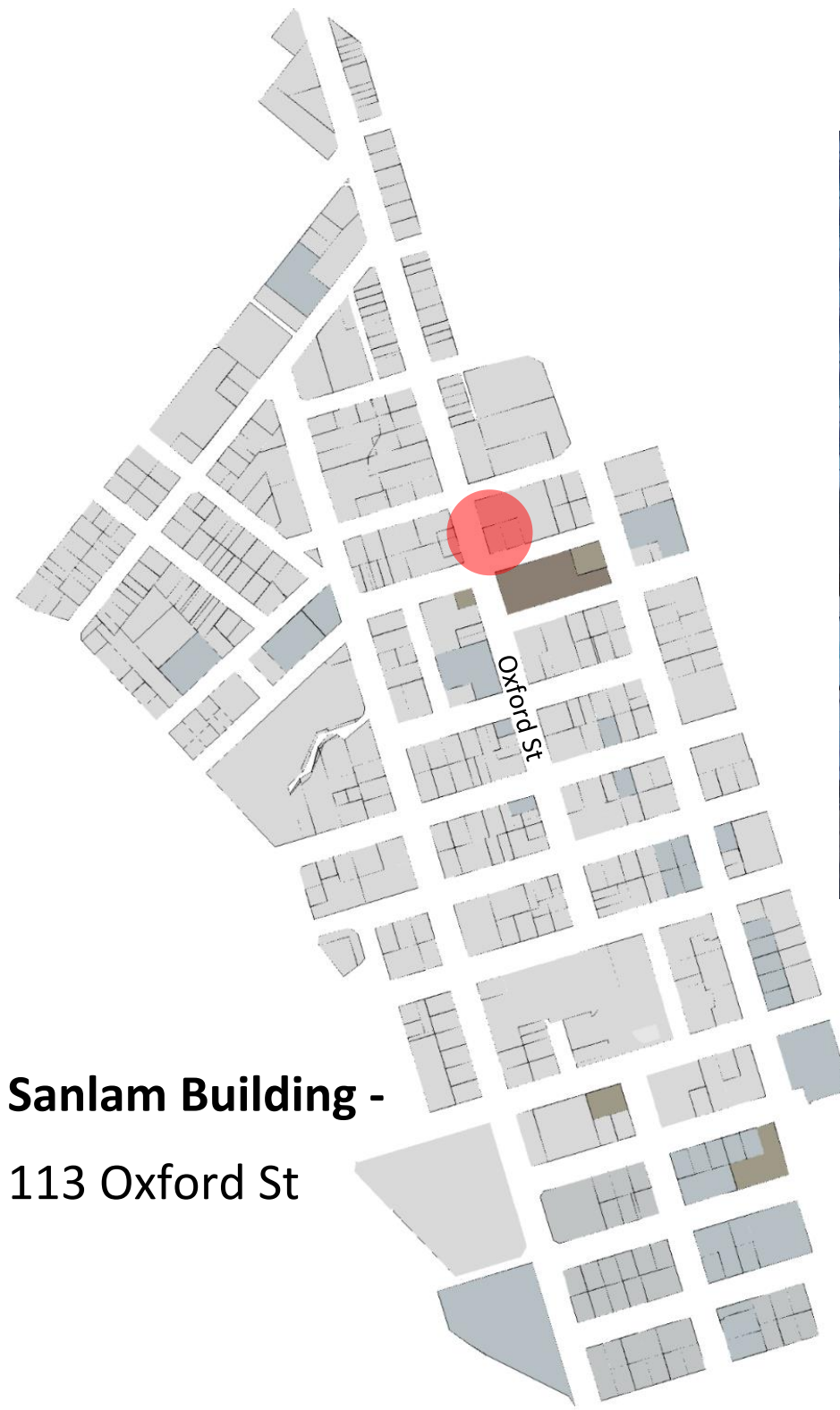


IMAGE 29: East London City Hall (Ndzingani 2021)



IMAGE 30: Looking up Oxford St towards the War Memorial (Ndzingani 2021)

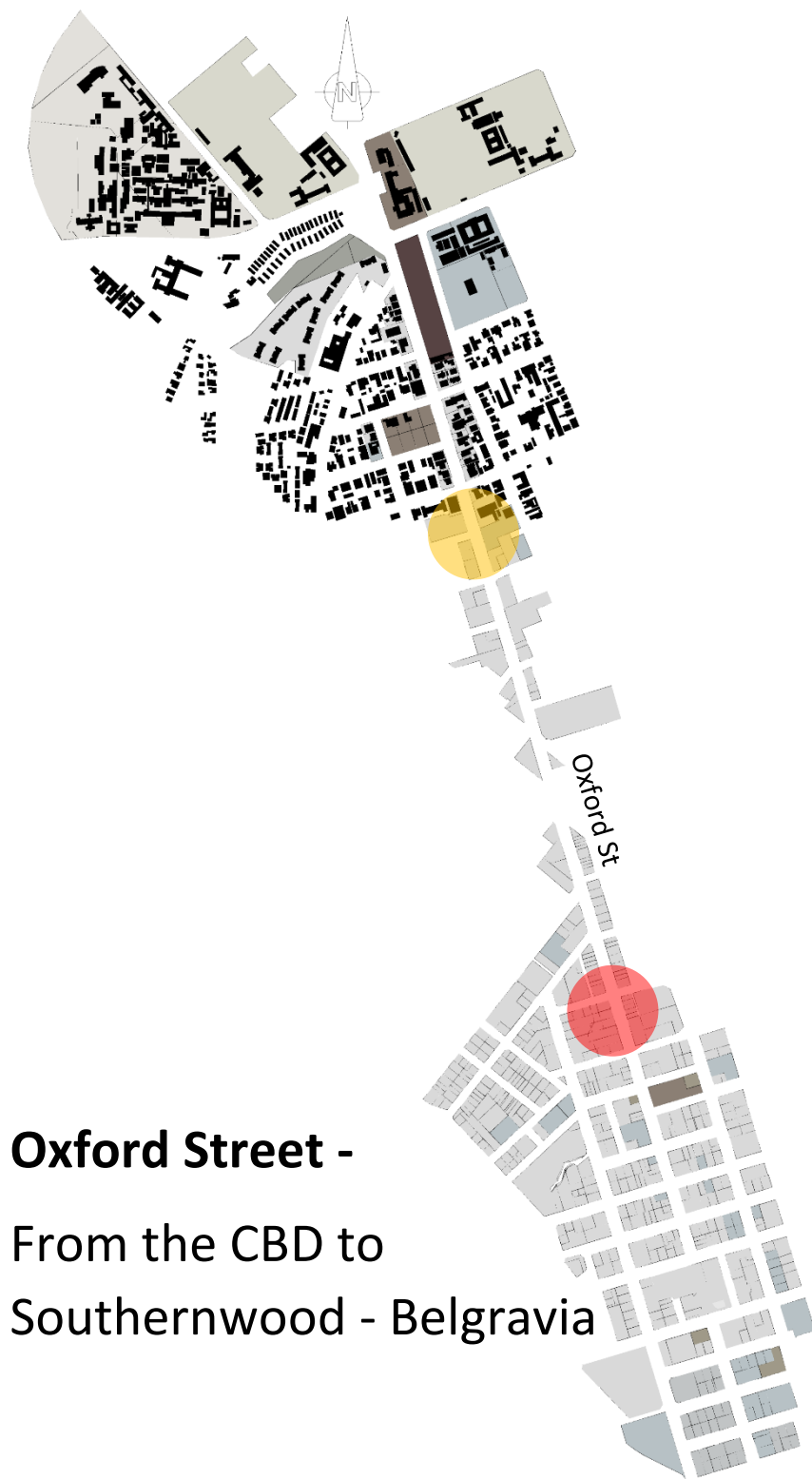


Sanlam Building -
113 Oxford St



IMAGE 31: 113 Oxford St, Sanlam Building (Ndzingani 2021)

Art Deco - inspired



Oxford Street -

From the CBD to
Southernwood - Belgravia



IMAGE 32: Exiting the CBD towards EL War Memorial (Ndzingani 2021)



IMAGE 33: Entering Southernwood Belgravia Precinct (Ndzingani 2021)

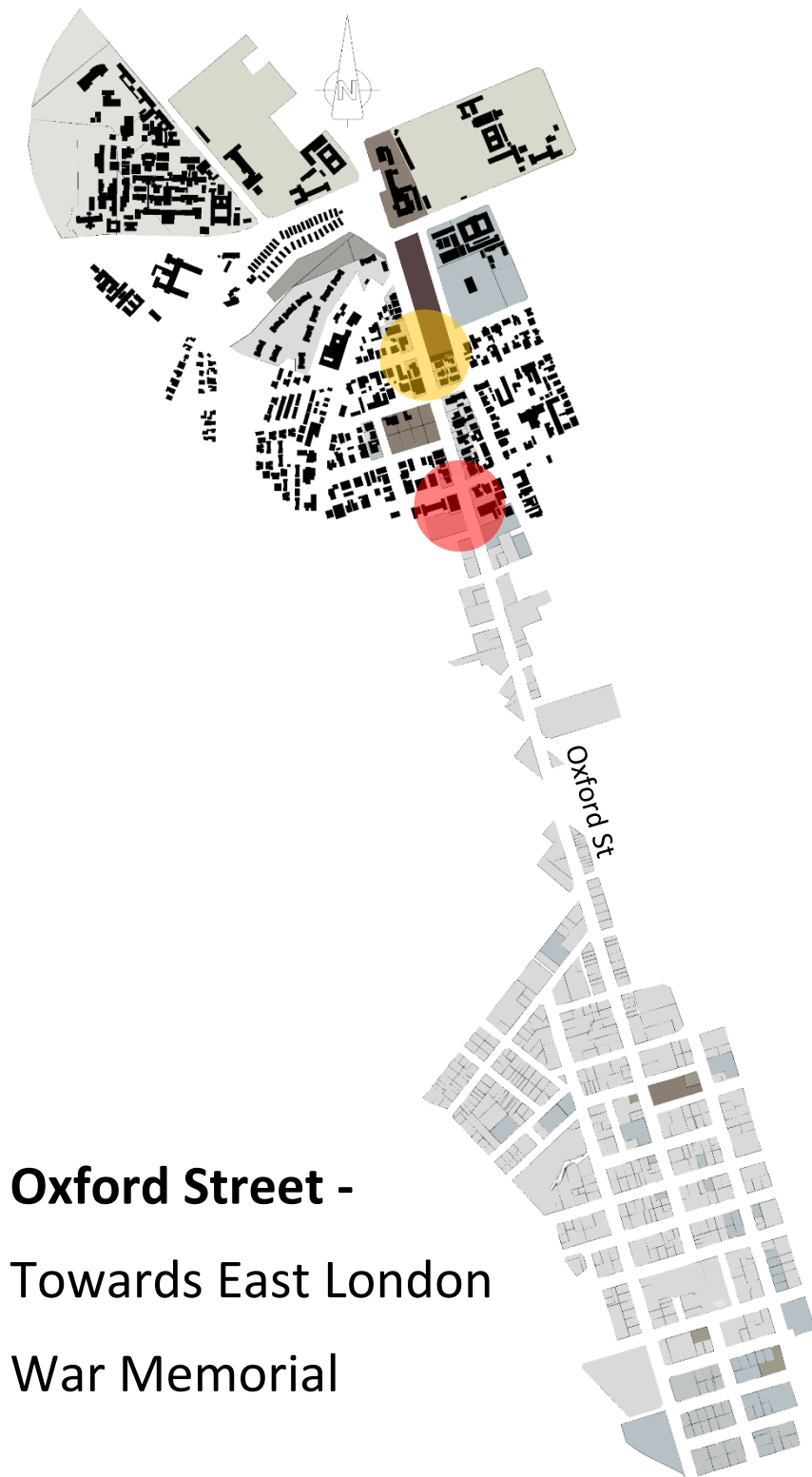


IMAGE 34: The start of tree colonnades along Oxford St (Ndzingani 2021)



IMAGE 35: East London War Memorial located on ridge top (Ndzingani 2021)



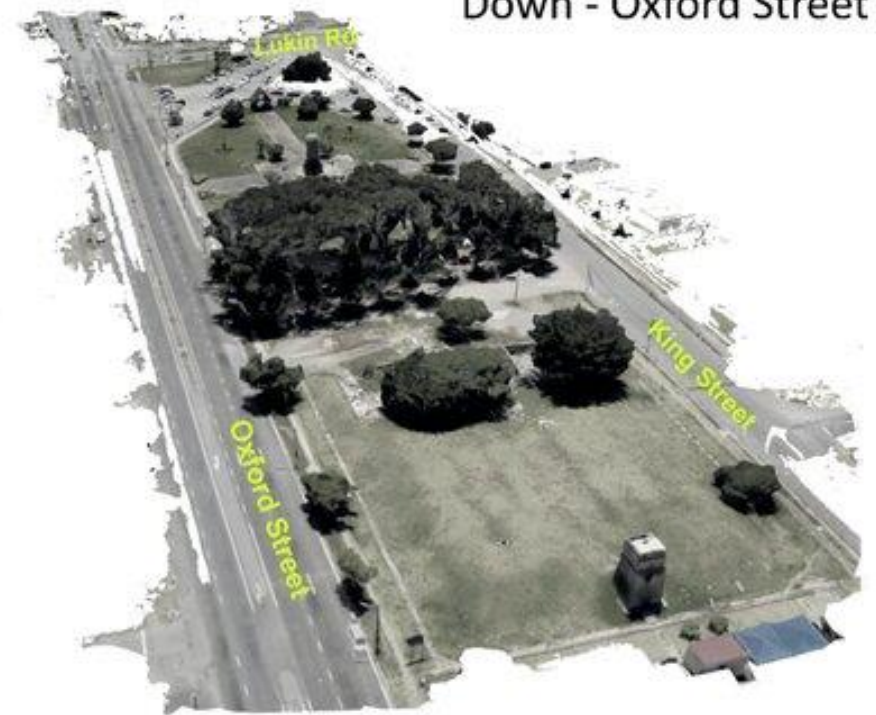
IMAGE 36: A contextual image showing an enhanced Google Earth image, East London Cenotaph and mapping to locate the East London War Memorial (Ndzingani 2020)



IMAGE 37: Modified and enhanced Google Earth images of the East London War Memorial site (Ndzingani 2020)



Down - Oxford Street



Up - Oxford Street

PROPOSED SITE - CULTURAL NODE

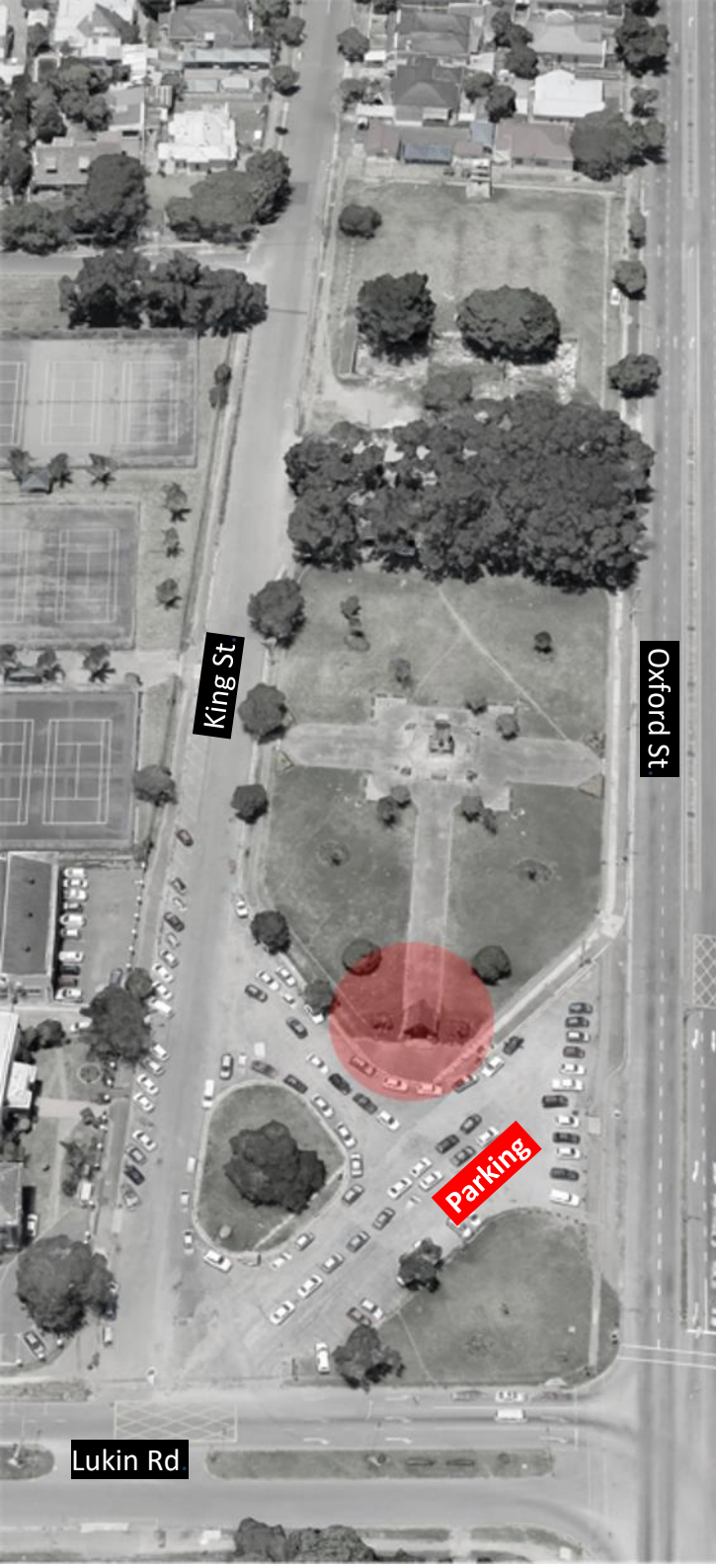


IMAGE 38: Present day East London War Memorial (Ndzingani 2021)

LYCH GATE

(WW 2 – Memorial, and next to Parking)

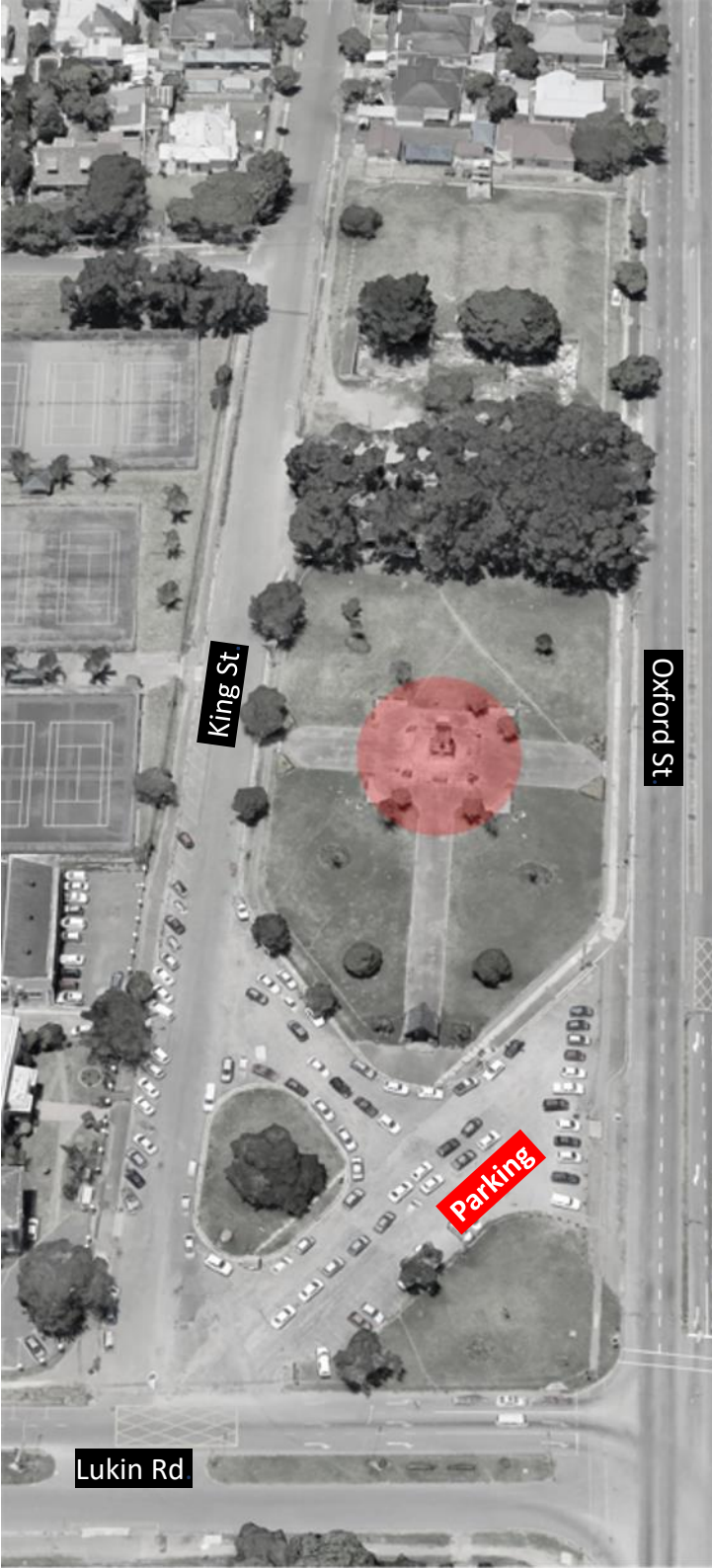
IMAGE 39: Neglected Lych Gate (Ndzingani 2020)



THE CENOTAPH

(WW 1 – Memorial, on T Crossing Paths)

IMAGE 40: East London Cenotaph (Ndzingani 2020)



PINE TREE COLONNADES

(Remaining Tree Plantation – Pre WW 1)



IMAGE 41: Pine tree colonnades (Ndzingani 2020)

ABANDONED RESERVOIR & TREATMENT POOL

(Dilapidated - Old Civic Infrastructure)

IMAGE 42: Old water treatment pool
(Ndzingani 2020)





OLD WATCH TOWER

(Historic Significance - Old Civic Infrastructure)

IMAGE 43: Old Watch Tower (Ndzingani 2020)



6

EAST LONDON WAR MEMORIAL – CENOTAPH

IMAGE-S 44: Palm Tree Leaf Sheaths (Ndzingani 2020)





IMAGE 45: East London War Memorial and remaining pine tree plantation (Ndzingani 2020)

6.1 EAST LONDON WAR MEMORIAL + FIRST WORLD WAR PARADE

The East London War Memorial commemorates both the First World War (1914–18) and the Second World War (1939–45) with their respective memorials, which are the Cenotaph and the Lych Gate (War Memorial 2020). Ing and Jackson Architects designed the WW1 Cenotaph memorial and placed it on two intersecting axial paths. The Cenotaph is constructed with smooth sandstone carved out with classical detailing. The Cenotaph has a bronze sculpture that sits on a plinth inscribed with "THE GLORIOUS DEAD PRO PATRIA", and marble plaques of the names of generals who died during the First World War (War Memorial 2020). Because of ongoing theft, the low wrought metal fence that existed post WW2 has been vandalised and totally stripped off. Although not working, the original freestanding precast concrete light poles are still intact and in good condition. The cycad and Japanese privets trees planted after WW1 are part of the vegetation currently being maintained by the municipality (War Memorial 2020).



IMAGE 46: Existing concrete light pole and site furniture (Ndzingani 2020)

After the end of World War I, the City of East London donated the War Memorial site for its current use (War Memorial 2020). The site was previously used as a plantation for pine trees, and had a small reservoir supplying water to the CBD. The small reservoir got its water from a nearby manmade dam that eventually dried up, and the site where the dam was located is now a built up social housing scheme. A portion of the pine tree colonnades still remain, and forms an integral identity of the East London War Memorial site (War Memorial, 2020).



IMAGE 47: A 1930's dam that has been replaced by a housing scheme (Collectible Postcards 2021).



IMAGE 48: A Google Earth generated perspective which shows the housing scheme which replaced the dam on IMAGE 47 (Ndzingani 2021)

Although the site is easily accessible along Oxford Street, ideally it could have been more fitting if the existing monuments of the East London War Memorial were placed in front of the East London City Hall (Franco 2018:62). However, the East London City Hall has a small public frontage with little space to accommodate additional programming and monuments to what now stands, or maybe the space during that particular era did not meet the requirements of using it as a sacred space to commemorate the dead, by regalia and pomp associated with military marching bands?

In 1921, the opening ceremony for the East London War Memorial was officiated by Major-General Sir Henry T. Lukin. As part of the ceremony, the Buffalo Volunteer Rifles' marching band led the procession with the East London Caledonian Society's Pipe Band and followed by St John's Church Choir. During the event, the Buffalo Volunteer Rifles platoon was also present amongst other military platoons who marched that day to honour their fallen comrades (War Memorial 2020).

Here is a list of some of the national and civil society organisation who still honour fallen comrades of all wars at the War Memorial site. Dates of their formation have been included to highlight historic heritage in relation to remembrance and the tradition of preserving memory:

- 1. 1876, Buffalo Volunteer Rifles. 2. 1876, East London Caledonian Society. 3. 1927, Memorable Orders of Tin Hats (M.O.T.H). 4. 1994, South African National Defence Force (South African Defence Force, South West Africa Territory Force)



IMAGE 49: Marble plaque on Cenotaph (Ndzingani 2021)



IMAGE 50: Bronze sculpture that sits on the plinth of East London’s Cenotaph (Ndzingani 2020)



IMAGE 51: Observation. The Hart family name reoccurs frequently within research – East London Cenotaph, Mthatha Cenotaph, Mayat Hart Architects Heritage Architects at the Delville Wood Memorial Wall, and the Mendi Memorial in Avalon Cemetery in Soweto (Ndzingani 2021)

A. BROWN	J.A. CLARK	A.E. DAVY	PH.S. ENGLEBRECHT	C. GAYLARD	H.A. GREEN	J.L. HART
W.S. BROWN	J.H. COETZEE	H. DE BEER	L.G. FAIRBAIRN	G. GEDDES	O.B.A. GREEN	A.G. HARTCHARD
E.C. BRYANT	H.J. COLE, M.M. & BAR	F. DE BEER	J.M. FAIRWEATHER, D.S.O.	H.H.A. GEE	T.G. GREGG	S. HEALES
F. BURGESS	F.J. CONNOLLY	G.W.H. DE REUCK	W.H.D. FARMER	E. GEORGE	A. GROBLER	D.G. HEDDING
W. BURGESS	A.B. COOPER	T.F.L. DE REUCK	E.H. FIRTH	W.E. GIBBONS	W. HADDOW	J.C. HILSON, D.C.M.
S.P. BUYS	A.D. CORNHILL	J.R.C. DE VOS	G. FLEMING	G. GILRUTH	C.W.A. HANN	G.A. HOARD
N. CAMERON	C.S. CROSSELY	J. DENNISON	W.H. FLEMMER	H.M. GODFREY	G.W. HANSEN	G.H. HOLLOWAY
L.G. CALLAGHAN	J. CROUCH	A.J. DICKS	B.C.H. FYNN	R.B. GODFREY	A.W. HANSEN	H.S.N. HORN
A.R. CARVER	H.C. CURRIE	T. DICK	N.McNAB GAISFORD	A.W. GOLDIE	L.F. HALL	PR. HUME
J.F. CARVER	S.L. DAKIN	J.D. DIGGINS	FM. GATELY	FA. GOOSE	R.E.S. HARDWICH, M.M.	H.C. HUMPHREY
J.C. CHOAT	E.J. DAVIDSON	T.A. DOWNEY	A.W. GAYLARD	A.E. GOVE	D.J. HARNEY	W.A. HURLEY
J.D. CHRISTIE	W.G. DAVIDSON	C.H. EDWARDS	H.N. GAYLARD	T. GRANT, M.C. & BAR	E. HARNEY	W.J.M. HUSBAND, M.S.M.
H.J. CLACK	W. DARTNELL, VC.					

C.J.S. ADCOCK	J. BARRETT
J.H. ALLEN	B. BASSANO
C.H. ANDERSON	C.A.F. BATHAM
V.C. ANDERSON	H.F. BAUER
E.G. ANNALL	E.R. BAXTER
J.O.T. ARDERNE	J.V. BEKKER
A.E.B. ARMSTRONG	C.A. BEUKES
J.W.G. ARTZ	M. BEVISS
H.F. ASHFORD	W.L. BLAKEWAY
G. BADGER	J.J. BOLTON
N.J. BAILEY	W. BOWDEN
W.A.H. BANSEMER	H.T. BROOKS
J.W. BARBOUR	W.F. BROOKES

IMAGE 52: List of name appearing on the East London Cenotaph (Ndzingani 2021)

W.L. NIELSON	G. REYNOLDS	A.G. SHORT	L.H. THOMAS	F. WATSON
H. NORD	B.F. RHEEDER	E. SHORT	W.A. TRUSCOTT	N.E. WEST
A.J. NOWELL	H. RIES	E.B. SMITH	K. TWEEDIE	W.G.L. WHATMORE
W.H.D. PALMER	S.A. RICKMAN	H.G. SMITH	A.M. ULYATE	A.E.L.F. WHITE
E.J. PHILLIPS, M.C.	H. RITCHIE	L.P. SPARKS	V. VAN DER DECKEN	R.D. WHITTAL
FW.A. POHLMAN	J.H. ROBERTS	J. STEWART	R. VAN DER M. VICTOR	O.J. WICKS
R.L. QUIRK	E. ROBERTSON	J.O.C. STOCK	R.B. VAN HEERDE	PG. WICKS
W.A.A. RAMPF	G.E. RUST	W.P. SWEENEY	D. VAN STRAATEN	W. WILLOUGHBY
FW.G. RAND	J.J.D. SCHLISHMAN	A.S.W. SYMONS	R.A. VINCENT	F.J. WILLIAMS
E.H.B. REX	H. SHANNON	S.S. SYMONS	E.B. VOLBRECHT	A. WILSON
C.A. RESTALL	R.G. SHEPPERSON	S.R. SYMONS	H. WANCKEL	J. WILSON
C.A.G. REYNOLDS	F. SHOOTER	S. TAYLOR	E.M. WALSH	P. WORRINGHAM
				R.S. WRIGHT

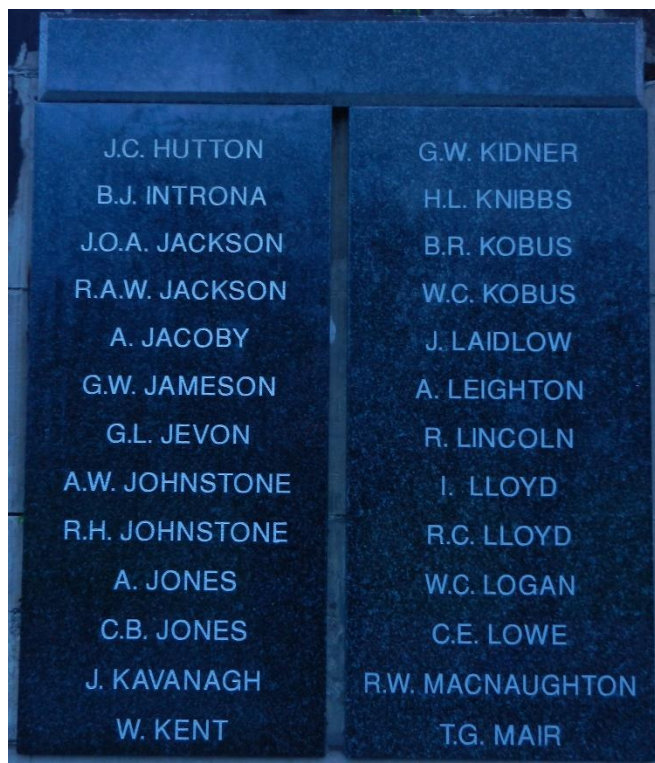


IMAGE 53: Remaining List of name appearing on the East London Cenotaph (Ndzingani 2021)

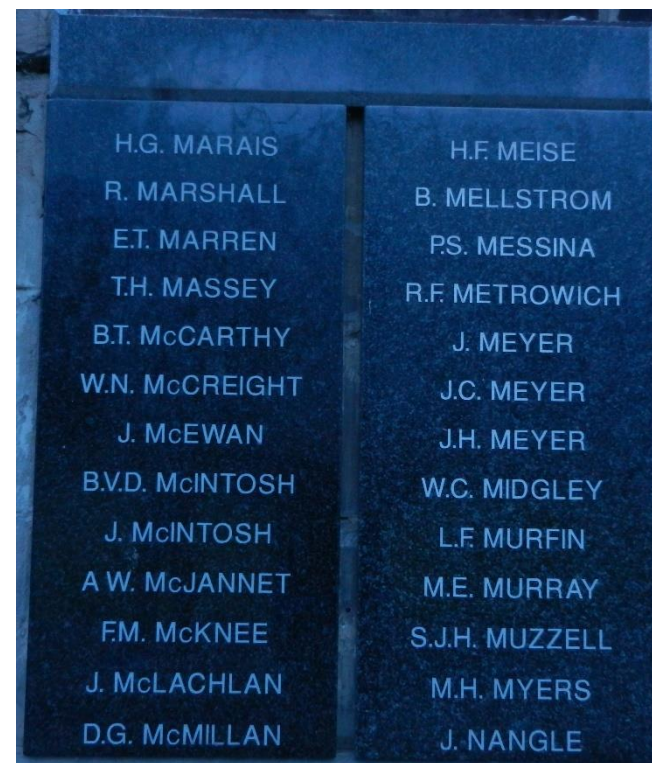


IMAGE 54: Remaining List of name appearing on the East London Cenotaph (Ndzingani 2021)



Lych Gate
WW 2 (1939 – 1945)

images by:
William Martinson
(artifacts.co.za, 2020)

**WAR MEMORIAL, EAST LONDON,
EASTERN CAPE
1921**

ING & JACKSON



The Cenotaph
WW 1 (1914 – 1918)

images by:
William Martinson
(artifacts.co.za, 2020)

IMAGE-S 55: Compilation of old images
for the East London War Memorial images
(Martinson 2020)

6.2

OTHER FIRST WORLD WAR MEMORIALS

IMAGE-S 56: Sea Shells (Ndzingani 2020)

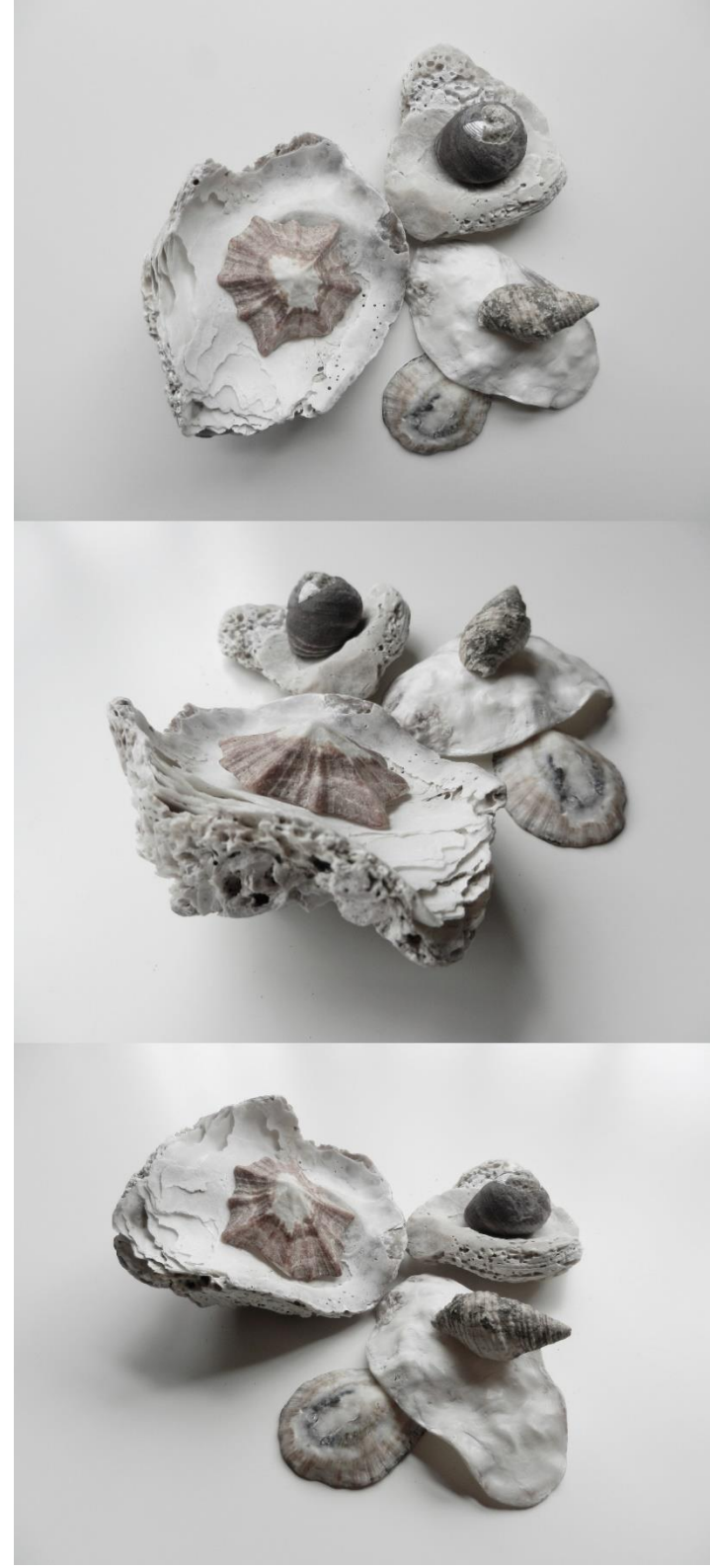




IMAGE 57: Qonce (King William's Town) War Memorial (Ndzingani 2021)

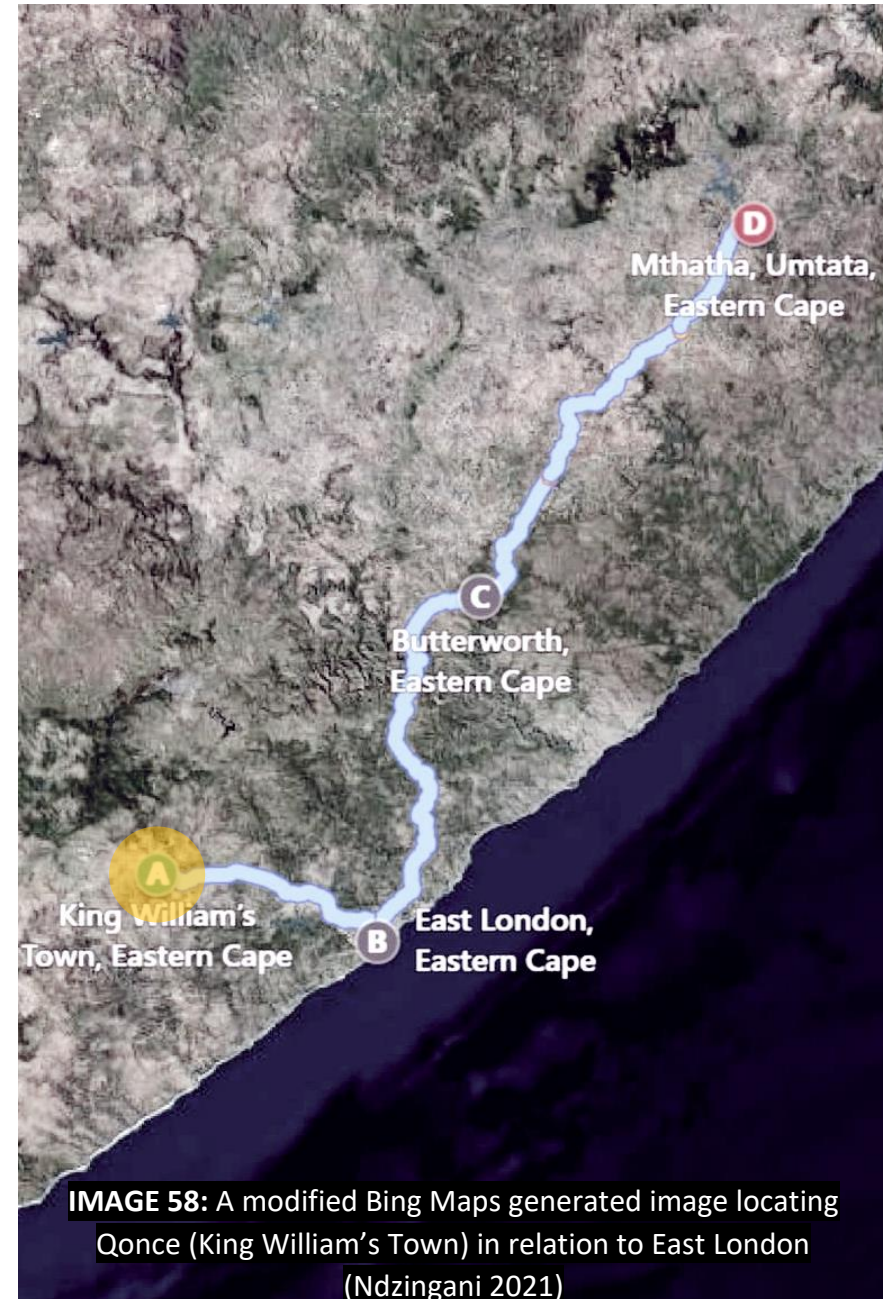


IMAGE 58: A modified Bing Maps generated image locating Qonce (King William's Town) in relation to East London (Ndzingani 2021)



IMAGE 59: Fence barrier at the Qonce (King William's Town) War Memorial (Ndzingani 2021)



IMAGE 60: A bronze plaque at the Qonce War Memorial honouring South African Native Labour Corps (SANLC), and armed Natives forces that participated during the First World War (Ndzingani 2021)



IMAGE 61: Butterworth War Memorial (Ndzingani 2021)

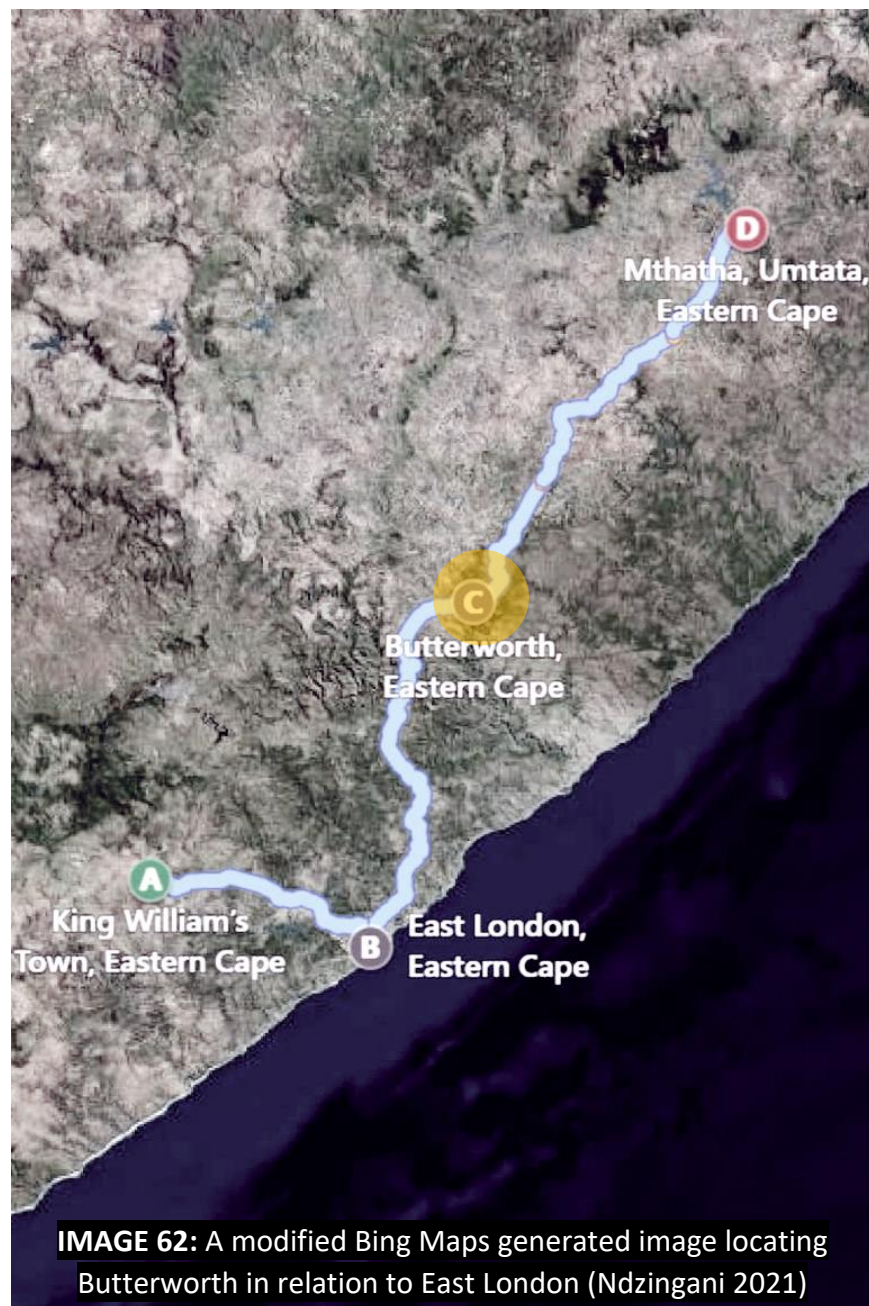


IMAGE 62: A modified Bing Maps generated image locating Butterworth in relation to East London (Ndzingani 2021)



IMAGE 63: Butterworth War Memorial commemorated both the First and Second World Wars (Ndzingani 2021)



IMAGE 64: The Second World War stone collectively honours European and African descendants (Ndzingani 2021)



IMAGE 65: A western panel honouring Natives that participated in the First World War (Ndzingani 2021)



IMAGE 66: An eastern panel honouring Natives that participated in the First World War (Ndzingani 2021)



IMAGE 67: The Mthatha Cenotaph is located in front of Umtata Town Hall (Ndzingani 2021)



IMAGE 68: Hart family name appearing at the Mthatha War Memorial (Ndzingani 2021)

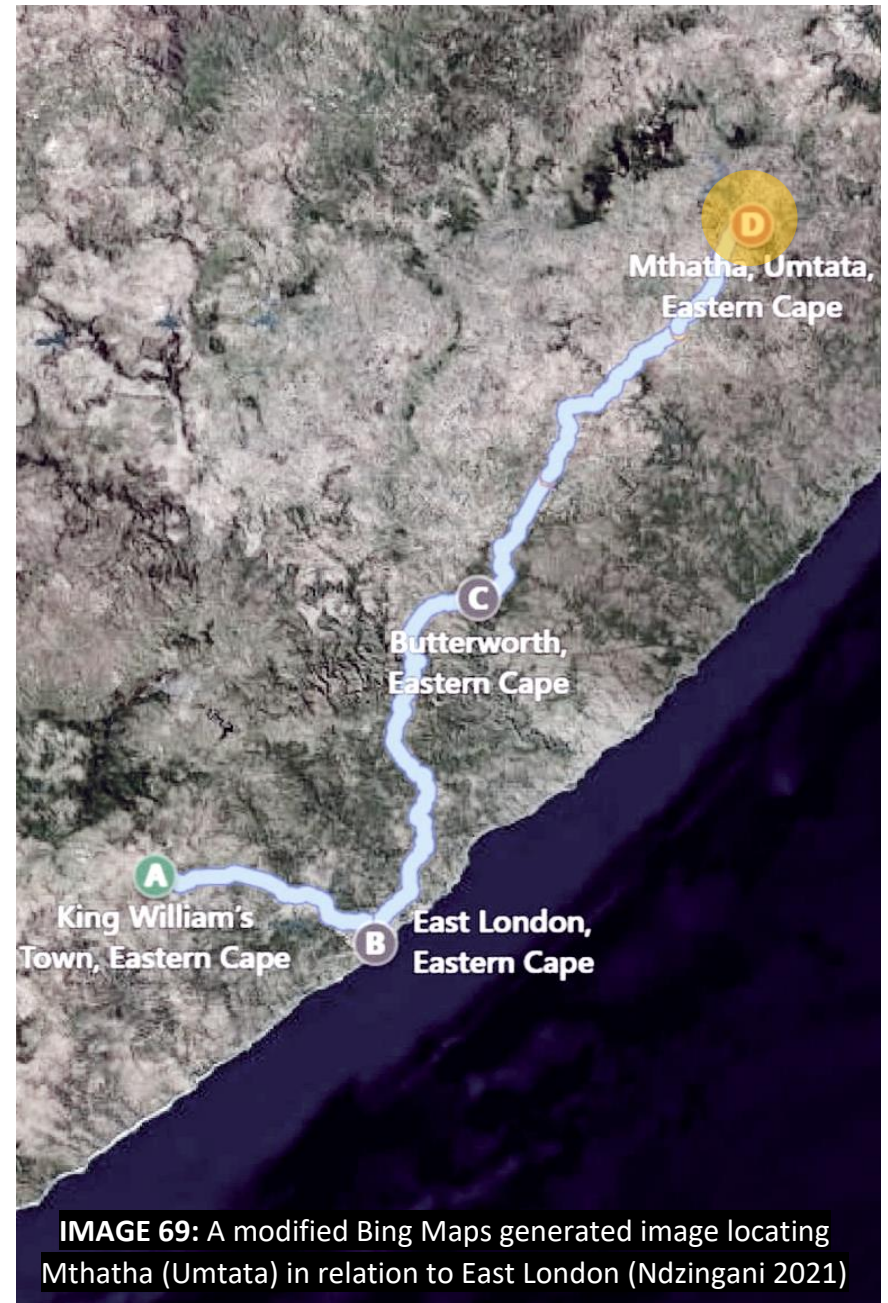


IMAGE 69: A modified Bing Maps generated image locating Mthatha (Umtata) in relation to East London (Ndzingani 2021)



IMAGE 70: A modified undated SAPSCO real photograph postcard of the Cenotaph that is located in front of Umtata Town Hall (Town Hall Gardens, Looking North, Umtata 2021)



IMAGE 71: Western panels honouring South African Native Labour Corps (SANLC), and armed Natives forces that participated during the First World War (Ndzingani 2021)



IMAGE 72: Southern panels honouring South African Native Labour Corps (SANLC), and armed Natives forces that participated during the First World War (Ndzingani 2021)

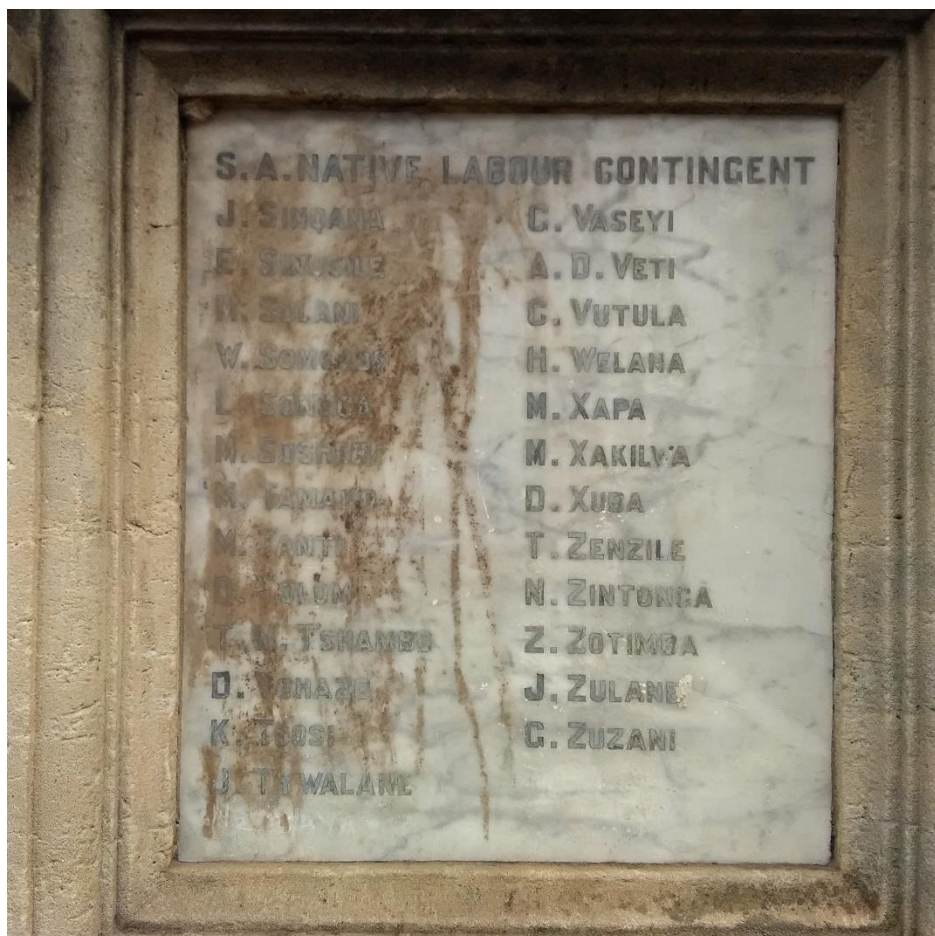


IMAGE 73: Left southern panel honouring South African Native Labour Corps (SANLC) members (Ndzingani 2021)



IMAGE 74: Right southern panel honouring South African Native Labour Corps (SANLC) members (Ndzingani 2021)



IMAGE 75: A second memorial located at the site of Umtata Town Hall honouring soldiers that participated during First World War (Ndzingani 2021)

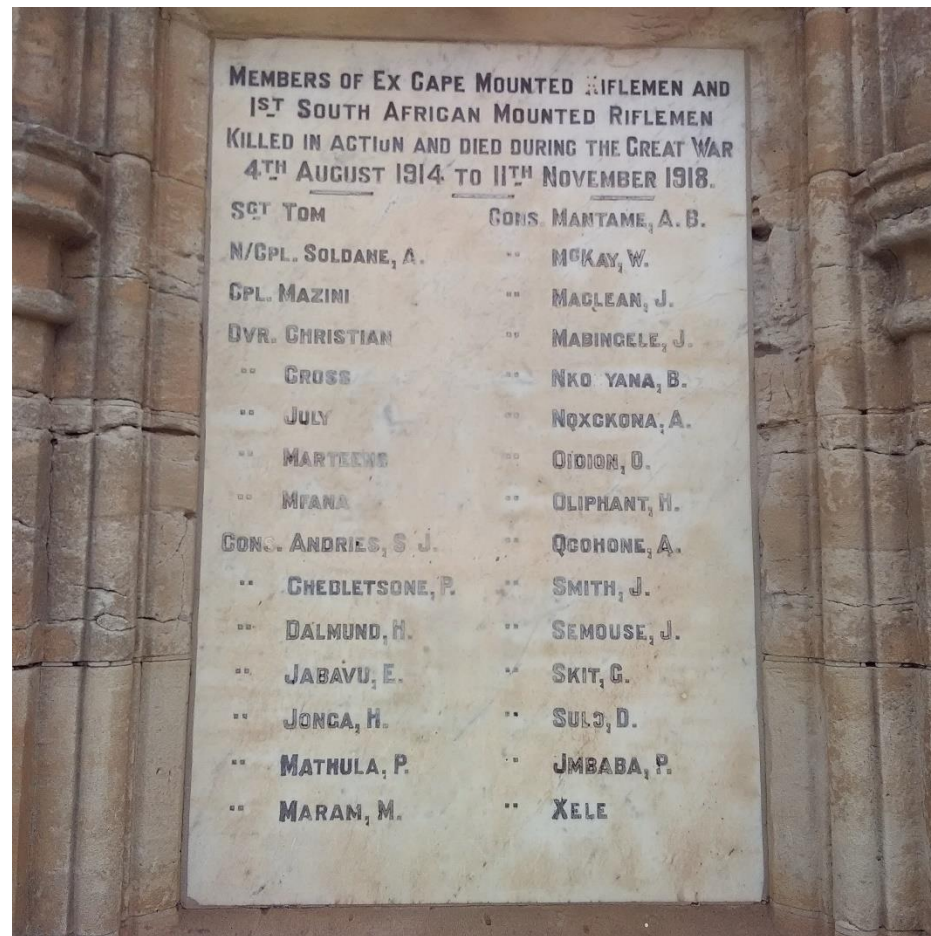


IMAGE 76: Other African descendants that participated as armed forces during the First World War (Ndzingani 2021)

7

RESEARCH AND METHODOLOGY

IMAGE-S 77: Arranged Pine Tree Bark (Ndzingani 2020)





IMAGE 78 (Enhance): Image taken of Delville Wood South African National Memorial centred by double rowed oak trees, courtesy of (McLean and South Africa War Graves Project 2006)

7. RESEARCH & METHODOLOGY

7.1 IN HONOUR OF THE 1ST SOUTH AFRICAN INFANTRY - BATTLE OF DELVILLE WOOD

The 1st South African Infantry Brigade (1st SAI) was formed in the Province of the Cape of Good Hope, and with the largest number of the recruits coming from the Eastern Cape. The Brigade was under the command of Major-General Tim Lukin, and served in Egypt, the Western Front, and also in the Battle of Delville Wood. The Battle of Delville Wood that took place between 15 July and 3 September 1916, was recognised by the Union government as the most memorable to the South African people due to its enormity of life loss, and the sacrificial heroism displayed by the 1st South African Infantry Brigade (Offen 2008:99).

In the middle of July 1916 between 15th and 20th, the 1st South African Infantry Brigade (1st SAI) was sent into the Wood to capture the territory against the German defence. On the 15 July, 3150 men from the 1st South

African Infantry were ordered to enter the woods near Longueval village and hold the territory at all costs (Foster 2004:267). The capture of the Wood was essential due to German fortresses at Longueval village. The 1st SAI were sent to assist and clear the southern part of the village (Sharon 2017:14-16). The Brigade was subject to heavy artillery and bombardments which also caused the wood to disappear. After using up all their ammunition, the Brigade resorted to the use of hand-to-hand combat (Sharon 2017:7).

On 17 July 1916, Major-General Lukin visited the battlefield and was worried that his troops were fatigued and had not rested within 48 hours. General Lukin gave orders that 150 men from the 1st SAI were to advance into the wood the next day, on a mission to bring to safety wounded men that were lying in trenches (Sharon 2017:17). From the 3150 men of the 1st South African Infantry Brigade that had initially entered the Wood, only 142 men walked out alive. John Buchan an author that documented The Battle of Delville Wood is quoted as saying; “The six days and five

nights during which the South Africans held the most difficult position on the British front, a corner of death on which the enemy fire was concentrated at all hours from all sides... constitute an epoch of terror and glory scarcely equalled in the campaign.” (Sharon 2017:15).



IMAGE 79: An enhanced image of an abandoned German trench in Delville Wood (Brooke 1916)

The Wood’s thick and dense landscape was now left desolate with shell holes, trenches and splintered trees (Sharon 2017:25). After the battle, only one hornbeam tree remained standing (Offen 2008:100). This last hornbeam tree was preserved during the replanting of the oak trees at the Delville Wood South African National Memorial (Sharon 2017:27).



IMAGE 80: A modified image portion from a fresco by Mike Edwards depicting South Africa’s role during the First World War (DELVILLE WOOD 2021)

At the end of the war, Major-General Lukin brought back to South Africa six crosses made from the lumber wood at Delville Wood in remembrance of the war. The location of the crosses is as follows:

- 1 - Castle of Good Hope also known as the Delville Wood Cross Inner - Cape Town,
- 2 - Castle of Good Hope also known as the Delville Wood Cross Outer - Cape Town,
- 3 - The Cross in Durban,
- 4 - The Cross in Pietermaritzburg also known as the “Weeping Cross of Delville Wood”
- 5 - The Cross in St John’s Chapel – Johannesburg, and
- 6 - The Cross in the Transvaal Scottish Regimental Museum – Johannesburg (Sharon 2017:29-32).

None of the six lumber wood crosses made it to the Province, even though the largest number of 1st SAI Brigade recruits had come from

Eastern Cape. During 1921 Major-General Tim Lukin also officiated the opening ceremony in 1921 at the East London War Memorial.



IMAGE 81: An enhanced image of Major-General Tim Lukin (Major-General Sir Henry Timson Lukin - Wikipedia, 2021)

7.2 BRITISH MONUMENTS INFLUENCING PUBLIC COMMEMORATION

A year later after the signing of the armistice. George V, the King of Great Britain declared a Remembrance Day at the end of World War I (War Memorial, 2020), the Cenotaph permanently became an expression of relief and celebration. Although the war was over by 1919, celebratory events continued until late 1925 (Frayn 2018:198). George V unveiled the first World War I Cenotaph memorial on the 11 November 1920. The structure's design was inspired by the classical Greek *kenotaphion*, which means an empty tomb for unknown warriors (Pryor 2014). As from the 11 November 1921, the first World War 1 Cenotaph designed by Sir Edwin Lutyens, who was an Architect from Kensington, London, became a template for all Cenotaphs looking similar throughout the world (Pryor 2014). In 1919, the Commonwealth War Graves Commission (CWGC) became one of the central authorities between the British Empire and allied nations. The CWGC then established four fundamental principles for memorials and graves. The first principle being, that every fallen

soldier should be commemorated by name over their headstone or be inscribed on a memorial, should they be buried in an unmarked grave? The second principle proposed that memorials and headstones are to be constructed from a permanent material. The third principle suggested that headstones must be design uniformly. The fourth principle supported the notion that there should be no distinction made on account of rank, race, and religion (Sharon 2017:65).



IMAGE 82 (Enhanced): Image taken at Arques-La-Bataille British Cemetery, courtesy of (McLean and South Africa War Graves Project 2001)



IMAGE 83 (Enhanced): Image taken at Arques-La-Bataille British Cemetery, courtesy of (McLean and South Africa War Graves Project 2001)

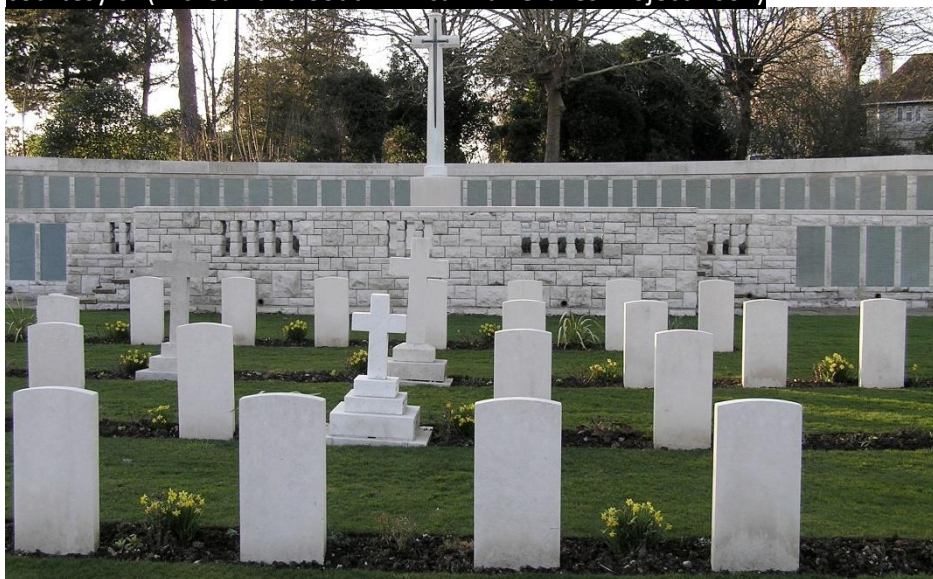


IMAGE 84 (Enhanced): Image taken at Hollybrook Memorial, courtesy of (McLean and South Africa War Graves Project 2007)

The CWGC assisted in negotiations for the erection of permanent memorials on foreign land, and the acquisition of burial land closest to the battle fields. Senior army leaders were also given guidelines on how to choose locations for commemorative memorials. The commemorative locations had to be in highly visible sites that could be seen from multiple commanding view points to evoke memories of loss.

The commemorative memorials had to be located closer to the battle site where most of the men fell, and honour all other battles (Beaumont 2015:48). In France, due to the grandeur and massive scales of British memorials populating the country's sovereign landscape. The French government became uneasy and later requested through the IWGC on the possibility of the British government in reducing the scale of monuments, as the French were also obliged to erect monuments that were modest in scale compared to British monuments (Beaumont 2015:55).

Other duties assigned to the CWGC was the maintenance of all military cemeteries and graves belonging to the British Empire (Beaumont 2015:53). After the construction of cemeteries, families requested from the Commonwealth War Graves Commission that their missing be commemorated by name closer to where they fell. These pressures led to the overturning of the decision, which conveyed that the Commission did not want to associate with the names of the missing as a result of the magnitude of war casualties (Offen 2008:98-99).

Through Cenotaphs and memorials, fallen soldiers were given equality in death as a gesture that each individual belonged to a whole, although in reality there may have been distinctions between military rank and unit, and social dynamics like race, class, ethnicity, culture & religion. However, this artificial sameness in life and death may not have embodied the lives lived by the individuals, and how affected families mourned publicly in prevalence of social and economic differences (Mant and Lovell 2012:18-33).

Cenotaphs soon transformed public spaces by giving importance to Civic Structures, and became embedded with architectural and military power symbols (Franco 2018:52). What started out as remembrance for easing the pain in civic mourning, monuments romanticized the view of soldiers dying in foreign lands? The soldiers' bodily sacrifices became the price of war and national valour (Wagoner and Matyók 2018:42-43). Cenotaphs seemed only to celebrate the leadership of generals instead of rank-less soldiers (Gough and Morgan 2013:105-106).



IMAGE 85: An enhanced larger image portion from a fresco by Mike Edwards depicting South Africa's role during the First World War (DELVILLE WOOD 2021)

This was evident in situations where senior army leaders were given preference in choosing locations for commemorative memorials. Senior army leaders preferred locations that reminded them of their greatest victories, as opposed to catastrophic defeats where a large number of men died (Beaumont 2015:52). Honouring only leadership did not seem to promote reciprocation and inclusion that all soldiers are equal in death (Wagoner and Matyók 2018:45), and therefore made the Cenotaph more relevant to groups with greater influence and wealth (Hou 2010:6-7). The commissioning of Cenotaphs as multi-faith monuments with abstract symbols soon replaced the cross, and which saw a decline in the construction of new Chapels, followed by some existing Chapels being converted for other uses after the world war (Moulin-Stožek and Gatty 2018:87). It was as if religious temples were not subject to enclosures and ornamentation of religious symbols. Commemorative memorials started to fill the role of serving as constant reminders of mortality and

spirituality, in a similar magnitude as visiting a Chapel in search of profound meaning (Moulin-Stožek and Gatty 2018:88-89).



IMAGE 86: Bronze statue at East London's Cenotaph (Ndzingani 2020)



IMAGE 87: Colonial Division Memorial in front of East London City Hall (Ndzingani 2021)

7.3 CONTESTATION AND PRESERVATION

Inuzuka (2016:147) believes that in present day society, commemoration sites are usually the most contested and politicised because of ideological biases that favour single cultural perspectives.



IMAGE 88: Steve Biko's statue at the corner of the City Hall (Ndzingani 2021)

On 12 September 1997 in front of East London City Hall, a bronze statue of Steve Biko was unveiled by the former President Nelson Mandela to commemorate the 20th anniversary since the death of Biko (Marschall 2010:299). Steve Biko's statue was meant to take centre stage and replace the existing Colonial Division Memorial (1899-1902). Soon after the announcement and envisaged displacement of the bronze equestrian statue, public protest arose in support of non-displacement of the statue. A decision was taken for the Colonial Division Memorial to remain in place, and Steve Biko's statue to be set up at the corner of the City Hall (Marschall 2010:300).

The retention of the Colonial Division Memorial may have supported Bastéa's (2005:5) belief that, sculptors and statues which survive removals during reunification processes are those considered not to be overtly ideological, and stand as symbols of national reconciliation and human sacrifice.

Other new statues that were erected in front of the East London City Hall after Steve Biko's statue, is Archbishop Desmond Tutu statue which has experienced different episodes of vandalism either being defaced, decapitated, and now boxed-in (New Desmond Tutu statue on the cards for BCM, 2021). Another statue erected in front of the East London City Hall after Steve Biko's statue, is Dr Walter Benson Rubusana's life-size memorial statue (2019), and which still stands in perfect condition.

Towards the end of 2020, the Eastern Cape legislature resolved that "All colonial and apartheid statues in Eastern Cape to go". The debated of removing statutes also considered locating the colonial-apartheid statues to dedicated 'theme parks'. Further resolutions were taken in changing geographic locations like King Williams Town to Qonce and Port Elizabeth to Gqeberha (Maliti 2020:4). After the announcement of these events, the Colonial Division Memorial was once again under public scrutiny.



IMAGE 89: boxed-in statue of Archbishop Desmond Tutu (Ndzingani 2021)



IMAGE 90: Dr Walter Benson Rubusana's memorial statue (Ndzingani 2021)



IMAGE 91: Recently vandalised Colonial Division Memorial (Ndzingani 2021)

In a film called *Disgraced Monuments* directed by Lewis and Mulvey (1994), contemporary art curator and theorist Viktor Misiano, believes that; “all successful revolutions end with statues coming down.” (Marschall 2010:23). In contrast, Jenny Edkins’s (2003) the author of *Trauma and the Memory of Politics*, believes that national sites of memory and the spaces around memorials can be used as a space of protest to reveal or disrupt incomplete narratives centred around dominant narratives, that might have resulted from social orders (Pinkerton 2012:132). However, after consultation, and in the interest of continuation of cultural histories and conservation, the heritage legislation permits that a sculptor or monument may be re-interpreted, or removed and relocated (Marschall 2010:14). Pinkerton (2012:131) explains this resistance to memory as an absence of ambiguity that replicates cultural patterns of discontinuity and division, where historic claims of one group are obscured by competing narratives associated with existing monuments and memorials (Pinkerton 2012:131).

Early in the month of April of 2015, The Colonial Division Memorial (1899-1902) outside the East London City Hall was vandalised (eNCA 2015), and defaced with white paint (Edensor, 2019:69). The defacing of the Colonial Division Memorial (1899-1902) was part of a series of nationwide protests, in a call to decolonise and re-evaluate colonial symbols (eNCA 2015). The first of these acts came as a result of Rhodes Must Fall campaign, where students advocated for the removal of the Cecil Rhodes statue at the University of Cape Town.

During the 1890 to 1896 tenure of Cecil Rhodes as the Prime Minister of the Cape Colony, he was a strong supporter of racial segregation which was later institutionalised as apartheid. In 2015, the Rhodes statue became a symbolic fall of white supremacy through the Rhodes Must Fall Movement and Fees Must Fall. Holm (2017:38) suggests that both these student movements bare testament that young people are still attached to the past and history is living in the present. Foster (2004:260) perceives this interest in statues and monuments as being contradictory to the

notion that today's society is an 'age of the anti-monument'. This assumption has led to the belief that there are no participatory relationships or connections between young people and commemoration 'sites of memory'. Instead, memorials and monuments may act as durable cultural objects, standing for ideologies associated with specific cultural groups. Pinkerton (2012:140) also shares similar views that memorials and monuments are preservations and reflections of past events, which concretize past realities into the present and future.

The Cecil Rhodes statue became a symbol of colonial and imperial power, and on the 9th of April 2015, the statue was removed from its plinth (Edensor 2019:62-63). Students reiterated that the issue was not with the statue or historical artefacts, but rather against non-transformation of the campus's socio-political environment (Curating the Absence 2020). The removal and defacing of statues was witnessed all across South Africa and became a daring approach in raising social and economic concerns (Gough and Morgan 2013:96).



IMAGE 92: A modified image of the FeesMustFall protests at the University of Cape Town showing an empty decorated plinth that once had the statue of Cecil Rhodes (Discott 2015)

However, violent acts upon commemorative monuments, cannot be a lasting solution to eradicate histories that are ingrained with cultural identity that might have been painful or dehumanising (Gough and Morgan 2013:94). In retrospect, and although Cecil John Rhodes' statue is no longer visible, however can the impressions left on students' minds of the statue having existed, imply that the statue never existed (Curating the Absence 2020)? What does it mean for those who pass by the empty plinth and realise that the statue still endures in their minds although it is absent (Curating the Absence 2020)?

In the preservation of existing monuments, how can City Planners, Heritage Specialists, and Conservationists create environments for amending cultural and historic contexts without the act being viewed as devaluing historic artefacts and monuments (Edensor 2019:54)?

After the formation of the *National Monuments Act 28 of 1969*, calculations conducted in 1992 for the protection and preservation of the country's National Monuments, revealed that 97% of the Act protected European heritage practices, and 3% was allocated to the remaining population. The 3% was largely allocated to the preservation of archaeological San-Bushmen indigenous rock art sites emanating from *Bushman Relics Act of 1911* (Marschall 2010:20).

Assuming that a majority of statues and monuments were established in geographic areas such as towns and cities, because of past political and economic considerations (Inuzuka 2016:146). In post-apartheid city centres that were once used as white reserves, and are now inhabited by a black majority, and which may not share sentiments to the importance of accumulated architecture representing colonial values, and more so in instances where there was limited access to historic buildings and monuments before democracy (Marschall 2010:19-20), how can architecture bridge opposing narratives, and allow duality of cultural

narratives to co-exist equally without having to remove or displace colonial monuments?

Maybe by amending indigenous narratives that honour ancestors through living memorials (Franco 2018), may deflect and alleviate conflicting emotions associated with ideological biases that favour single cultural perspectives in public commemoration (Inuzuka 2016:147). Pinkerton (2012:131) defines a 'living memorial' is an institution where a specific group of individuals can learn about their cultural history and remember their past, no matter how conflicting it may have been.



IMAGE 93: Four (4) statues in front of East London City Hall (Ndzingani 2021)

7.4 YOUNG PEOPLE + FIRST WORLD WAR REMEMBRANCE

In the 1980s 'memory boom' which resulted into a global phenomenon of the First World War remembrance, young people were exposed to a wide range of historic perspectives. (Sheehan and Davison 2017:262-263). Younger generations in particular, became more interested in military history and their families' past involvement in the World Wars (Beaumont 2015:58). As a result of ancestors fighting and passing on World War fronts located in foreign countries, families have attached meaning and significance to Sites of War Remembrance, and now travel afar to visit commemorations to memorialize their dead (Beaumont 2015:45). Some of the mourners visiting World War Monuments and Commemorations are sometimes young people that may not have experienced the conflict, and may have even travelled overseas to share in the family's heritage, and ancestral loss (Marschall 2010:78). Although young people may be perceived as passive, and having little knowledge and concern for the First World War remembrance, Sheehan and Davison

(2017:260) argue that young people remain an integral generational link in transmitting memory and subsequently passing it on to future generations.



IMAGE 94 (Modified): An image of an exhibition poster at the 'Delville Wood' South African Commemorative Museum, courtesy of (McLean and South Africa War Graves Project 2006)

In national surveys conducted by the New Zealand government across all schools to ascertain young people's understanding of the country's participation in the First World War. The surveys revealed that young people had little knowledge of the historic events, although 95% were accustomed to national commemorative events and educational programmes related to the First World War (Sheehan and Davison 2017:260-262). However, the surveys also revealed that young people felt a sense of indebtedness towards loss of life and sacrifice made by the soldiers with responses ranging from; "They died for us; died for our freedom", "sacrificed their lives for the future and for us", and "so I think we should remember" and "we need to repay them". Some other students made personal connections because they had access to family medals awarded to their great-grandparents after the First World War, and which are occasionally celebrated during family gatherings (Sheehan and Davison 2017:260-265). Sheehan and Davison (2017:268) conclude that the surveys suggest that young people may not be as passive as they

appear to be, although they articulate historic events with less understanding. However they were able to engage with national stories of war remembrance, and aligned to the 'official' ethos of national sacrifice, courage, heroism, and the duty to nation as being the most important contributions towards collective memory and national identity.



IMAGE 95 (Enhanced): An image of an exhibition displaying war medals and relics at the 'Delville Wood' South African Commemorative Museum, courtesy of (McLean and South Africa War Graves Project 2006)

Similar to the previously mentioned gratitude and indebtedness towards loss of life felt by young people. Inuzuka (2016:156) explains how the Chiran Peace Museum for Kamikaze Pilots was used in promoting a narrative of military glorification and heroic deaths of young kamikaze pilots. The Second World War pilots sacrificed their lives, by plunging their planes equipped with bombs into enemy ships. What gave the narrative power was based on the notion that the kamikaze pilots were educated young citizens, which participated in the war after receiving little training. Their deaths were viewed as victorious rather than tragic. Inuzuka (2016:157) further explains that; visitors that walked out of the Chiran Peace Museum for Kamikaze Pilots, with expressions of gratitude for the sacrifices made by the kamikaze pilots. Inuzuka (2016:157) concludes; that these evoked emotions convey “a sense of celebratory gratitude”. This gratitude has helped Japanese young people, to identify with the young pilots, in pursuit of national pride and collective heroism.



IMAGE 96: Bronze sculpture that sits on the plinth of Qonce's (King William's Town's) Cenotaph (Ndzingani 2021)

IMAGE 97: Modified IMAGE 27(2) showing 'Native' community members looking across the Oxford St, towards the Town Hall
(East London Town Hall 1930s - Nedbank Jubilee Booklet.jpg and The Heritage Portal 2021)



7.5 CULTURAL DIALOGUE + SOCIAL INCLUSIVITY

Inspired by Sigmund Freud's (1927) work on 'Fetishism', Donald Woods Winnicott (1953) an English paediatrician and psychoanalyst developed theoretic studies on transitional objects between mother and child relationships, where fetish objects are associated with attachments such as emotional memory and sexual identity. In his publication titled *Transitional Objects and Transitional Phenomena*, Winnicott (1953) saw the importance of transitional objects playing a role in the separation process between mother and child. Winnicott's (1953) theory suggested that, items and objects like photographs, gravestones or memorials were very important in easing process of grief and loss where deceased loved ones were concerned (Marschall 2010:78).

The Cenotaph permanently became an expression of relief in easing pain in civic mourning (Franco 2018:58), however in this present day the

communities might have lost connections or emotional bonds to the cultural importance of the East London War Memorial, because they don't know the event being commemorated and yet the space forms part of their daily rituals (Edensor 2019:54). Part of these rituals happen around the Cenotaph, where visitors find themselves within this pristine memorial space, meditating on the past in order to redirect their future paths (Gough and Morgan 2013:95).

In ceremonial spaces where locals think about their ancestors (Hood 2020), how can the spaces around the Cenotaph be updated so that they cut across generations, race, gender, religion, culture, and continue to honour the fallen, the 'Forgotten', and all war veterans? How can cultural identities, be celebrated within the boundaries of the East London War Memorial site and reflect a diversity of cultural histories, which neither represent the past or present but rather builds on the modern character of East London as a student city?

In instances where it might not be possible to replace, remove, reinterpret existing monuments (Gough and Morgan 2013:103), could adding an additional monument next to the existing be more feasible and fitting (Franco 2018:51)? Where it becomes possible to update history, with a simple bronze plaque placed on the existing Cenotaph at the East London War Memorial reading “In Honour of the Forgotten for their contributions in the First World War, can this simple gesture prove to be enough in an attempt to reform and update history?



IMAGE 98: Missing plaque at the base of the Colonial Division Memorial
(Ndzingani 2021)

Heritage practises have given new meaning to the re-interpretation of existing monuments under cultural contestations that these heritage objects do not carry single meanings, but are objects that create dialogue and provide room for negotiation. In retrospect of existing monuments being embedded with cultural symbols representing limited narratives, what mechanisms are available for existing monuments to take on new meanings, without being physically changed or adapted, but still are sufficient in changing ideological powers or symbols associated with the past (Marschall 2010:152-163)? In an attempt to create an art installation as a third memorial, could this installation placed on symbolic pathways with empty plinths create debate of social importance (Franco, 2018), or converse in absence of dialogue with the existing as an expression to reform and update history (Gough and Morgan 2013:98)? Could an indigenous monument, placed on a heritage site promote continuity in the interest of reconciliation, national identity, and a sense of fulfilment that comes with new beginnings (Marschall 2010:132)?



IMAGE 99:
Rider looking
into the sunset
(Ndzingani 2021)

New installations and monuments at heritage sites could symbolize fractured societies that fail to articulate meaning of shared pasts or reaching common ideological positions (Marschall 2010:132). However, by not allowing new monuments, which attempt to integrate African Philosophies within a heritage landscape survived by commemoration monuments, may have hidden meanings that new modernity is unwanted and never belonging (Bastéa 2005:63).

Marschall (2010:288-293) believes that new monuments don't oppose or question the validity and symbolism of existing monuments, but rather affirm and respect the integrity of the existing monument as being important to a specific cultural group. However, the durability of materiality used in existing monuments may create intentions of permanence in preserving lasting memories, and may encode stability of cultural values belonging in the past, of which it may negate the counter monument's intentions of seeking new cultural values and national identity.

In contrast, using lesser durable and visible materials like bronze and granite for commemorative monuments may imply lesser status and dignity, reduced longevity, minimal grandeur, and diminished importance (Marschall 2010:293). In inquiry, based on the necessity of longevity in monuments, can the use of traditional and durable materials allow flexibility for new monuments to be adapted, refined and redefined, to changing narratives in construction of national identity and shared ideologies?

Professor Nnamdi Elleh (2001) was quoted by John Peffer (2004:96) in a journal *Recalling Africa's Modernity*. Elleh (2001) observed that during the conceptualisation of post-colonial African capitals, Architecture and Urban Planning looked to produce something new and indigenous, although the outcomes tended to have similar aesthetic values and characteristics of the old colonial projects (Peffer 2004: 96). Elleh (2001) attributes these observations to the influence of Western formal and informal training received by the Architects, Sculptors and Urban

Planners. Elleh (2001) also added that technology, available resources, global travel and exposure, had also influenced the outcomes of post-colonial projects being similar to old colonial African cities (Marschall 2010:289-290).



IMAGE 100: Steve Biko's statue (Ndzingani 2021)

However, Bastéa (2005:5) argues that we may have falsely believed in architectural research as being the most rational process to recreate past histories, influence design, and come to factual considerations. Bastéa (2005:5) contrasts this view by arguing that, in silencing personal memories within the design process may rob the creative potential embedded in a collective community's understanding of space & knowledge of historic events. Personal memory is believed to exist not in isolation but is part of a recollection of localized memories existing in social groups, either through space or mental, and has the strength to tap into a reservoir of ideas that may bring importance to one's own past without dismissing other known cultural narratives (Bastéa 2005:5-8).

Although new and indigenous may not be easily definable, whether influenced by formal and informal training, or cultural memory associated with 'The Forgotten', or a combination of both. However, the urgency of coming with indigenous monuments that are inclusive may have received little attention in public commemoration (Marschall 2010:289). New monuments have the potential to provide dignity to previously marginalised communities, by giving a sense of belonging, and enhancing the self-esteem of the present generation (Marschall 2010:81).

IMAGE 101: An enhanced First World War image of King George V inspecting the South African Native Labour Corps on July 1917 at Abbeville, France.
(Pinterest 2021)



7.6 THE RECRUITMENT OF SANLC MEMBERS

Subsequently after the end of the Anglo-Boer War in 1902, the Union of South Africa (Union government) was established on 31 May 1910 as a British Empire dominion, consisting of former British Colonies and Boer republics. After the formation of the Union government, the Black population felt that they were politically excluded and ignored during the settlements, and which led to the formation of the South African Native National Congress (SANNC) in 1912 (Sharon 2017:5). In 1923 the SANNC later became known as the African National Congress (ANC).

After the enforcement of the Natives Land Act of 1913 that led to black communities being lawfully driven away from their land. Instead of selling produce from farmed land, black communities now had to work for wages in order to pay government tax. A delegate of SANNC members travelled to England on a diplomatic peace mission to seek favour from the British government, in order to be recognised as equal citizens of the

Union government, of which it would have repealed the Natives Land Act of 1913.



IMAGE 102: Dr Walter Benson Rubusana's memorial statue at the right corner of East London City Hall (Ndzingani 2021)

Rubusana conveyed to the Union government that the SANNC were prepared to recruit 5000 able-bodied soldiers to assist in German South West Africa war fronts, provided that the Union government equip the force in full. Believing in the importance of allegiance to the British Empire, Dr Rubusana conveyed that he was prepared to accompany the force (Ndlovu 2017:54). However, Section 7 of the 1912 South African Defence Act prevented citizens which were not of European descent to avail themselves in service to the Union government in a combatant capacity.

Four years later after the establishment of the Union government, an outbreak of the First World War followed in 1914. Troops from the Union government were requested by the British Imperial government to avail themselves, as early as April 1915 to be in Europe (Sharon, 2017:5).

As result of Section 7 of the 1912 South African Defence Act which prevented non Europeans to participate in a combatant capacity, and on

the basis that Africans were not allowed to fight wars against Europeans because of racial inequalities. The formation of the South African Native Labour Corps (SANLC) came into being in 1916 after the Imperial War Council had requested from the Union government labour assistance at the Western Front and in French ports due to shortages required in sustaining the Battle of the Somme (Willan 1978:63). The SANLC were enlisted as non-combatant members and were assigned labouring duties of loading and unloading at docks at the French channel ports, and building roads, railways, and engaged in mining, and various forestry works (Willan 1978:61). The recruiting campaigns began in September 1916, and were done through Religious denominations, public meetings, African newspapers, magistrates, Native Commissioners, Colleges, traditional chief leaders, and pamphlets promoting the benefits of camp life at the General Depot in Rosebank, Cape Town.

The campaigns had received much support from the black educated elite as they saw an opportunity of being exposed to Eurocentric experiences and further self-improvements. The South African Native National Congress (SANNC) saw this recruiting process as an opportunity to demonstrate loyalty to the King, Great Britain and Country, and in hope that when hostilities cease, they would use this loyalty as a bargaining power to receive recognition, status and privileges encompassed within the establishment of the Union of South Africa (Willan 1978:65).



IMAGE 103: Sandstone detailing at East London's Cenotaph (Ndzingani 2021)

In East London, the recruitment campaigns were received with less enthusiasm by the Chamber of Mines and farmers, based on fears that the Country's labour force would be depleted and greatly affected by the war. A resolution was passed by the Chamber that any person who accepts recruitment would be assaulted or have their possessions seized and destroyed. This led to the campaigns gaining less traction from the African communities and also fuelled with superstitious beliefs that whoever goes to war overseas will never return home alive. However these superstitious beliefs soon changed after the initial recruits had returned home safely (Willan 1978:69-70). Over the duration of the First World War it is estimated that 25000 SANLC members assisted the British in dockyards, railways, mining and forestry between 1916 and 1918 (South African Native Labour Corps 2019). After the War, every country that had participated in support of the Commonwealth was issued with Medals, although none of the SANLC members received War Medals after returning from war (Holm 2017:30).

7.7 THE SINKING OF SS MENDI

Another important event which carries national symbolism similar to the Battle of Delville Wood, is the sinking of the SS Mendi troopship on 21 February 1917 near The Isle of Wight, in the English Channel, where 628 members of the South African Native Labour Corps (SANLC) lost their lives (Sharon 2017:1).

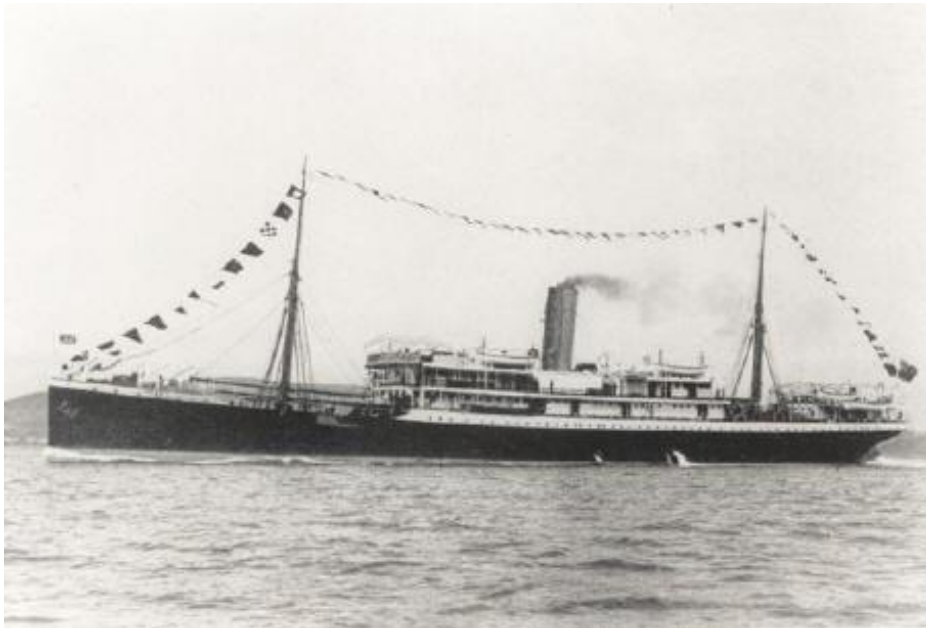


IMAGE 104: An image of the SS Mendi (SS Mendi - Wikipedia, 2021)

The SS Mendi was a British passenger steam liner built in 1905, and recommissioned in 1916 to become a troopship for carrying supplies and military personnel.

The steam liner sailed from Rosebank Military Camp in Cape Town and carried on-board 823 South African Native Corps members from the fifth battalion, to serve in France. The Rosebank Military Camp was previously used as a South African Native Labour Corps' base, and is now a present day soccer pitch located at the University of Cape Town (Holm 2017:51).

On 20 February 1917, and thirty four (34) days after the departure from Cape Town, the SS Mendi left Plymouth and sailed for La Havre in France. From Plymouth, the SS Mendi was also escorted by the destroyer HMS Brisk. The final stretch of the journey to Le Havre in France had eclipsed for more than five weeks since departing from Cape Town, and for most SANLC members on-board it was their first encounter with the sea (Holm 2017:8).

The SS Darro a cargo ship three times the size of the SS Mendi, was moving full speed ahead in the opposite direction without its lanterns being switched on (Holm 2017:8). It was also required by regulations that during foggy weather, a ship had to sound its siren at one-minute intervals to warn nearby ships of its sailing course. However the SS Daro failed to follow procedure, and had only sounded its siren moments before impact (Sharon 2017:38). The SS Daro accidentally rammed into the smaller steam-liner, and there after causing the SS Mendi to sink within less than 25 minutes. Upon collision, men standing on deck at the SS Mendi were flung by the force of impact, and those who were below deck picked up their lifebelts and made their way on deck. Sadly, an estimate of 140 soldiers that weren't successful to make their way up on deck drowned in the darkness below (Sharon, 2017:38).

The troops on deck remained quiet and orderly as per their training, whilst officers and crewmen lowered lifeboats. Out of the seven (7) lifeboats that were lowered from the SS Mendi, only one made it to the

safety of the SS Daro. An account made for the other lifeboats reported that one went missing, and another was smashed into pieces at the side of the SS Mendi. The remaining three (3) capsized whilst the soldiers tried desperately to board the lifeboats although the boats had reached full capacity. Other remaining survivors that did not make it to the SS Daro were picked up by the destroyer HMS Brisk, and then other vessels (Sharon 2017:39).

The SS Daro survived the collision without any fatalities. However, a total of 628 people which included soldiers and crewmen were lost during the sinking of SS Mendi, either died during the impact, drowned because they could not swim, or exposed to cold water temperatures even though some were on rafts (Sharon, 2017:39). Some of the prominent figures out of the 618 members of the South African Native Labour Corps (SANLC) who lost their lives were: "Pondoland chiefs Henry Bokleni, Dokoda Richard Ndamase, Mxonywa Bangani, and the Reverend Wauchope Dyobha (Sharon 2017:40).

Oral history records that, Reverend Wauchope Dyobha inspired the men to die valiantly and in dignity whilst the SS Mendi sank. During that moment, the troops took off their boots and gathered on deck in a fearless display of warrior's dance (Holm 2017:34). Reverend Wauchope Dyobha drill marched on deck alongside the troops whilst they performed their last war cries as the ship sank. Reverend Wauchope Dyobha's last cry is documented as; *"Be quiet and calm, my countrymen, for what is taking place is exactly what you came to do. You are going to die... but that is what you came to do... Brothers, we are drilling the death drill. I, a Xhosa, say you are my brothers, Swazis, Pondos, Basutos, we die like brothers. We are the sons of Africa. Raise your war cries, brothers, for though they made us leave our assegais in the kraal, our voices are left with our bodies."* (Sharon 2017:39).

Although there are uncertainties to the validity of the 'Death Dance' as the ship went down before plunging. However, through oral storytelling, the event evoked powerful memories which are now recorded historically

as have occurred (Holm, 2017:35). This is an account from William Bonafacious Mathumetse, who was one of the SS Mendi survivors is captured as follows; *"There was great panic and confusion, and on the deck we were told to get onto lifeboats and leave the ship, as it was sinking. Below there was a sea of darkness, but the men plunged into the rough cold water, singing, praying and crying."* (Holm 2017:79).



IMAGE 105: A modified and enhanced image of a bronze plaque depicting the sinking of the SS Mendi was installed at Delville Wood South African National Memorial in France (DELVILLE WOOD 2021)



IMAGE 106 (Enhanced): An image of the Remembrance Wall at the Hollybrook Memorial displaying the victims of the SS Mendi disaster, courtesy of (McLean and South Africa War Graves Project 2007)

7.8 SS MENDI MEMORIALS

When news broke out at Parliament on 9 March 1917 concerning the sinking of the SS Mendi, Prime Minister Louis Botha rose in his seat as a token of respect, together with all the members of the South African House of Assembly (Sharon 2017:40). The Sinking of the SS Mendi is recognised as one of South Africa's catastrophic maritime disasters of the First World War, and second to the Battle of Delville Wood. Despite the global recognition of the SS Mendi wreck, the memory was deliberately omitted and neglected from public memory (Holm 2017:1).

As from 1918, the memory of the SS Mendi was kept alive by black educated elite, and initiatives like the Mendi Memorial Club which started soon after. The Mendi Memorial Club later grew to an annual public commemoration event called Mendi Day (Holm 2017:32). Mendi Day was celebrated annually on 21 February, and also supported by religious denominations, organisations like the Native Recruiting Corporation, and

the South African Native College, and which later was renamed to the University of Fort Hare (Ndlovu 2017:61-62). Sentiments from black communities was that Mendi Day be extended to various parts of the country, in an attempt for future generations to continue with the memory. However in 1948, when the Nationalist government came into power the event was discouraged from public commemoration (Holm 2017:32).



IMAGE 107 (Enhanced): An image of the SANLC Memorial at Arques-La-Bataille British Cemetery, courtesy of (McLean and South Africa War Graves Project 2001)

The memory of the SS Mendi continued to endure among the Xhosa-speaking communities, through storytelling and poems like “Ukutshona Kukamendi - Sinking of the Mendi” that was written by famous poet SEK Mqhayi, a colleague of Dr Walter Benson Rubusana and Reverend Isaac Whouchope Dyobha. Joyce Kalaute, a descendant of Reverend Isaac Whouchope Dyobha, recalls how they would gather as a community, in absents of public commemoration and national recognition, to perform rituals in memory of the SS Mendi (Holm 2017:94). In 1986, the SANCL members who died on the SS Mendi received formal recognition from the South African government, and a bronze plaque depicting the sinking of the SS Mendi was installed at Delville Wood South African National Memorial in France, although the public commemoration of the event remained forgotten on South African soil (Holm 2017:32).

IMAGE 108: An enhanced image of a bronze plaque depicting the sinking of the SS Mendi was installed at Delville Wood South African National Memorial in France (DELVILLE WOOD 2021)



Other international SS Mendi memorials include; the Hollybrook Memorial in Southampton which has a wall of remembrance with the names of SANLC members who died at sea. After the wreck of the SS

Mendi, bodies of the SANLC members washed ashore along the English Channel, and were buried in various cemeteries which include Sussex and Kent. To mention a few, the SS Mendi memorials on South African soil include; the Mendi Memorial in New Brighton - Port Elizabeth, the Mendi memorial at the Gamothaga Resort in Atteridgeville - Pretoria, the SS Mendi Memorial at University of Cape Town, and most notably being, the Mendi Memorial in Avalon Cemetery in Soweto - Johannesburg. On 23 March 1995, the Mendi Memorial in Avalon Cemetery in Soweto was unveiled by former President Nelson Mandela and Her Majesty Queen Elizabeth II (Sharon 2017:40). On 16 February 2019 the extensions to the Mendi Memorial in Avalon Cemetery was unveiled by Councillor Vasco Da Gama, on behalf of the City of Johannesburg during a wreath laying service in commemoration of the SS Mendi sinking. The extensions were

sparked by outrage of neglect and dilapidated state of the memorial. The upgrades to the Mendi Memorial in Avalon Cemetery in Soweto were then commissioned to Mayat Hart Architects and Heritage Consultants (Akamby 2019).



IMAGE 109: An enhanced image showing a portion of the tiling artwork by Lorenzo Nassimbeni for the upgrades of the Mendi Memorial in Avalon Cemetery in Soweto (NASSIMBENI 2019)

Other smaller memorials include the Cenotaph in front of the Umtata Town Hall commemorating SANLC members, is recognised as one of the few post war monuments in the world to have been inscribed with the names of the SANLC members, who were from the former Transkei and died in France (Willan 1978:85). Some of the prominent figures from the SS Mendi disaster were: “Pondoland chiefs Henry Bokleni, Dokoda Richard Ndamase, and Mxonywa Bangani (Sharon 2017:40), appear in the middle panel below.



IMAGE 111: Western marble stone plaques at Mthatha’s Cenotaph (Ndzingani 2021)



IMAGE 110: SS Mendi Bell (GCIS, South African2018)

A century later after the shipwreck that was marked by the year of 2017, a bell belonging to the SS Mendi was anonymously left at the front gate of a journalist’s home, in the United Kingdom (UK). The recovered bell was handed-over as a gift to the South African government, by UK’s Prime Minister Theresa May during her official visit to South Africa in August 2018 (South African Native Labour Corps 2019). Although the brass bell has since featured in memorial events around the country, much debate continues as to where it is to find a home for public viewing.

S. A. NATIVE LABOUR CONTINGENT

M. BANGANI

N. BOKLENI (CHIEF)

D. BOKLENI

M. BOOI

P. CATIJANA

J. DADLANA

H. G. DLEPU

J. S. DLIWANE

J. DYUTE

J. GIPLANA

E. GORE

D. GQWALAZA

J. JAMANGILE

B. JOSELA

H. KAL

A. KETI

P. KETELS

F. KOALDANE

N. KOLISI

A. KUMALU

J. H. KUTSHAYO

M. KWATSHA

F. B. QWAZA

T. LETOANE

S. LINGANISE

S. LUKANBE

M. M. LUSASA

C. MADIKAZI

T. MADIKIZELA

R. MAHLENTHE

B. MAJARANA

A. MAKABANA

K. MAKALENI

W. MAKUPULA

J. D. MALGAS

H. MALGAS

A. S. MAMA

T. MANGOE

M. MAPILIBA

J. MASEPE

M. MATROSS

J. MATSOTSO

M. MATSHANDANA

A. Z. MAVUBENGWANE

D. MAYEKISO

G. MAZAKU

P. MBANGO

S. MBEXO

J. MBIYAZWE

M. MBUNDWENI

I. M. MBUT

M. M. BUZI

S. ME A

S. MEHLOMANE

S. NGWENA

B. AG'DI

M. MKEQO

M. MKATALI

J. MKWENKWE

M. MNCEDANA

MOIKETSI

MA. MOLO

MB. MOLO

M. MOLUTSSANA

A. MOMBARALA

M. MOPWE

G. S. MOSHESH

P. K. MOSHESH

F. MPELUZA

T. MSELE

M. MTINTSILANA

C. MTSHOTSHISA

A. MZAYIFANI

A. NGEKA

V. NGEDANA

R. NDAMASE

S. NDIK

N. NOLAKUHE

IMAGE 112: Middle plaque
on the western façade of
Mthatha's Cenotaph
(Ndzingani 2021)



IMAGE 113 (Modified): An image of fresh cemetery flowers at Hollybrook Memorial, courtesy of (McLean and South Africa War Graves Project 2007)



IMAGE 114: An image of a remembrance note attached to fresh cemetery flowers, courtesy of (McLean and South Africa War Graves Project 2007)

7.9 PARC DE LA VILLETTE

After the end of World War 1, the Cenotaph permanently became an expression of relief and celebration and for other families it became the start of grief & trauma caused by war (Frayn 2018:194). Commemorative events soon became tools of social integration and support for war veterans, by allowing them to share experiences that occurred during national service. These shared experiences became canvases of healing, and reinforced indebtedness felt by military veterans as an act of respect to one another and the duty towards the fallen. The experiences shared after the war became a body of knowledge that informed collective memory of cultural groups. This knowledge still exists through collective memory found through recall, recognition, and localization (Frayn 2018:193).

This section explores how collective memory can create narratives with usable pasts in a democratic society with diverse cultures (Curating the

Absence 2020). Having gone through the process of understanding the prehistoric culture of East London. The East London War Memorial has presented opportunities to link similar events of cultural importance to tell the stories of the 'Forgotten' (ducelmarchamp 2010). Architecture serves as a tool that threads and weaves itself with humanity in order to give new narratives that enhance society and enrich the cultural fabric.

In 1985, Bernard Tshumi invited Jacques Derrida a French philosopher to collaborate on Parc De La Villette in Paris (ducelmarchamp 2010). Having the same kind of inquisitiveness as Tshumi, Derrida questioned what architecture meant to society and came to the pre conclusion that architecture exists in major movements and periods, and that it seems to define humanities relationship to place (ducelmarchamp 2010). Yaxley (2019:32-33) argues that the power of being able to tell a story structured in a series of united experiences, which unfold in space and time has the potential to move viewers between multidimensional narratives and environments.

Yaxley (2019:29-30) uses Bernard Tshumi's Acropolis Museum and Parthenon to suggest that the museum establishes cultural dialogues embedded with reflections of a rich social context. This idea supports Tshumi's design philosophy that site programming has the potential to structure a set of relationships that create an operational context, and a narrative that is relevant to architecture and cultural shifts (Yaxley 2019:30-31).

In Parc De La Villette, Tschumi has superimposed three systems independent of each other that are a combination of Lines, Points lines and Surfaces. The lines represent major walkways through the park and create strong linear focuses. The points became rhythmic follies that unify nodes with different identities. The surface is an expression of the existing urban fabric and allows itself to clash and distort with the walkways and follies. Derrida interpreted these points (follies) as a series of experiences that neither represent the memories of past or present

day politics and theory, but rather as cubes that give place to all of it (ducelmarchamp 2010).

In Parc De La Villette, points became rhythmic follies that unified nodes with different identities (ducelmarchamp 2010). In relation to the context, the surface is comparable to present day urban landscapes that are indicative of the footprints established by the East London War Memorial, and the lines become paths of cultural memory, which are only visible through visiting past place and time. The points have possibilities to neither represent the past or present, but rather could be a place that allows both past and present, lines and surfaces to coexist (ducelmarchamp 2010). Tshumi's architecture celebrates spatial discourses associated with time, action and movement and supports his philosophy that "there is no space without event". On the other hand Jacques Derrida's interpretation of Parc de all Villette (1982-1998), is that he viewed Tshumi's architecture as a medium that investigated new

forms of urban organization that interpret spatial “event cities”, “acting out”, and “event of space” (Khan and Hannah 2008:52-53).

Tshumi’s perspective of himself is that, he saw his architecture as a tool to activate space through people’s movement, and believes that good architecture comes from interpreting stories that have the power to bring people together which politics cannot (Khan and Hannah 2008:53-54).

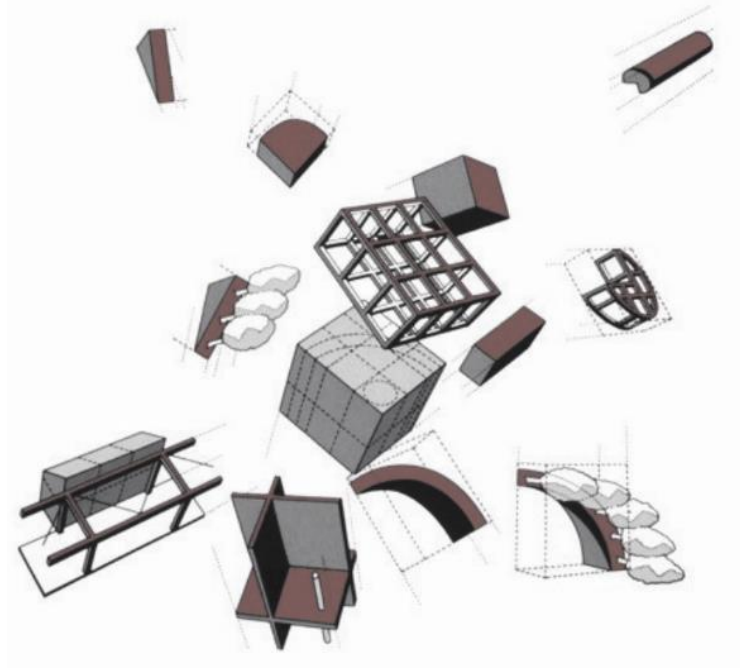


IMAGE 115: Bernard Tshumi, Exploded Follie 1984. (centrepompidou.fr, 2019)

7.10 DECONSTRUCTING MEMORY

In a study conducted by Pierre Nora (1989) in establishing the relationships between memory, history and space, in an attempt to give multiple voices within national memories and remembrances (Bastéa 2005:9). Nora (1989) was less interested in the accuracy of events but rather saw memory as a structure of the past living within the present as opposed to memory being a remembrance (Bastéa 2005:9). This supports the idea that memories may not only be viewed as constructs of past places, but may provide solutions and possibilities of alternative historic narratives. Bastéa (2005:13) suggest that alternative narratives should not be based on generalised historic models of memory, which may fit into a variety of social and cultural situations (Bastéa 2005:13).

How do we find balances of not projecting cultural memories onto the permanence of built public spaces of remembrance that do not kill other’s spirits, that leading to disabling thoughts of the pasts (Bastéa 2005:6)?

Could multi-layering of common generational memories, and construction of multi-cultural meanings of how space is utilized, be the missing construct that binds narratives transcendent in space and time, in order to allow for future generations to build onto heritage?

Bastéa (2005:5) suggest that by looking within private autobiographical memories, we can draw closer to commemorative surroundings of the past and future, which may reveal the interconnectedness of all humanity, and the self-discovery within collective cultural memories. However, interconnectedness may also be subjective and exclusionary based on the precepts of cultural identification and ideologies associated with specific group of individuals. Dickinson, Blair and Ott (2010:6-11) summarise public memory as selective constructs that are activated by immediate concerns, issues or fears, and with little relevance to historic preservation, although these constructs of public memory are essential for the enrichment of present conditions, and changes in society. Alternatively, public memory can also be viewed as shared identities

associated with a group of individuals, which share a sense of belonging and self-image. In addition to sense of belonging, individuals may connect emotionally based on animated consequences most meaning to their preservation. In some instances, meaning within specific cultural groups are linked to social causes or global awakenings that are frequently contested, which may also be deflative to memories belonging to other groups. This contestation and deflection is selective in nature, and frequently challenges different narratives of the past, which are often viewed as ideological weapons of societal powers used against dominant heritages and identities. These dominant heritages and identities may have historic symbolism, and are sometimes expressed through performances of commemorative rituals, which occur around material structures located in sites of memory.

However, dominant heritages and identities that remain in the past may not allow present shifts in time and technological evolution needed to influence intellectual changes, cultural and historic discoveries that may

redefine public memory of this 21st century (Dickinson Blair and Ott, 2010:6-11).

Pinkerton (2012:131) suggests that Jacques Derrida's deconstructive theory for 'double reading', may avoid the preservation practice of past memorials being used in the present without any further interpretations. Additional interpretations may reveal other important versions of shared history, memory and remembrance, and how best to commemorate the past collectively (Pinkerton 2012:131).

Pinkerton (2012:140) further explains that Derrida's deconstructive theory for 'double reading', makes use of positive and affirmative actions that overturn and explode settled concepts. Soon after the disruption of the settled concepts, the new concepts can never be brought to an end or completed. Meaning that a dormant narrative should not be accepted as the only truth, and is open to innumerable interpretations of truth, which have possibilities of affirming multiple readings of the truth

without an end. In principle, the deconstructive theory for 'double reading' in relation to the first reading and the analysis of a dominant narrative, derives truth on the construct of narrative which is also referred to as memory. The second reading and analysis attempts to reveal non-bias contradictions that have multiple truths, and are not influenced by the external. Not to lose memory, it is important that the multiple truths be sourced from the dominant narrative (Pinkerton 2012:140-141). As a gesture to complete Derrida's deconstructive theory for 'double reading', the concept of remembering must be exploded to reveal all inherent memory belonging in the present, and without any selectivity (Pinkerton 2012:149)?

Voortekker Monument



Freedom Park

Google Earth

IMAGE 116: A modified and enhanced Google Earth generated perspective of Freedom Park facing the Voortekker Monument (Ndzingani 2021)

60 m



7.11 FREEDOM PARK'S GARDEN OF REMEMBRANCE'S + NATIONAL & CULTURAL IDENTITY

From the South African government's perspective, one of the primary reasons heritage is supported is based on a belief that Moral Regeneration is able to promote new value systems linked to National Identity, Unity and Reconciliation, and the construction of new Collective Memory. Other key perspectives in promoting heritage by the State, is the pursuit of nation goals related to tourism, and the empowerment of previously black marginalised South Africans, either by honouring their heroes and contributions, or cultural beliefs and values. A large portion of existing monuments where different cultural perspectives exist in a significant event, existing monuments have now become controversial because narratives sometimes tell a story from a single perspective without accounting for other cultural narratives. Because of changing demographics, political and cultural changes, some of the key issues surrounding heritage after democracy are related to cultural identity &

preservation, and authentication of past events that influence the present. Although there is contestation of heritage by white minority, even though in some instances they no longer identify with the symbolic values being represented by existing monuments, however it is important that the existing and new monuments narrate different perspectives, preserve and amend stories that will be retold by future generations (Marschall 2010:1-4).

The Freedom Park's national narrative is internationally recognised and has captured the World's imagination on how South Africa realised its democratic vision in a multi-cultural society that gives voice to a multitude of narratives rooted in heritage (Marschall 2010:204). The Freedom Park was conceptualised as a National Legacy Project to assist the Nation in shaping a new identity that is inclusive, non-racial, and which helps achieve reconciliation in a democratic society that honours national heroes through the country's rich cultural tapestry & diverse heritage.

The Freedom Park also signifies itself as a national monumental site of spiritual healing, cleansing & moral regeneration, and achieves public mourning by honouring iconic South African heroes through identification and acknowledgement of the country's cultural and ethnic diversity (Marschall, 2010:201 & 214).

The Freedom Park is located across the Voortrekker Monument, and visually connects the two monuments. However, there were reservations from Afrikaans-speaking groups who didn't believe that there should be another monument in proximity of the Voortrekker Monument, or another monument in Pretoria (Marschall 2010:205-209). Even though after democracy, a large population of Afrikaans-speakers no longer identified with the initial symbolism of the Voortrekker Monument in Pretoria that was conceived to align with Afrikaner nationalism (Marschall 2010:161).

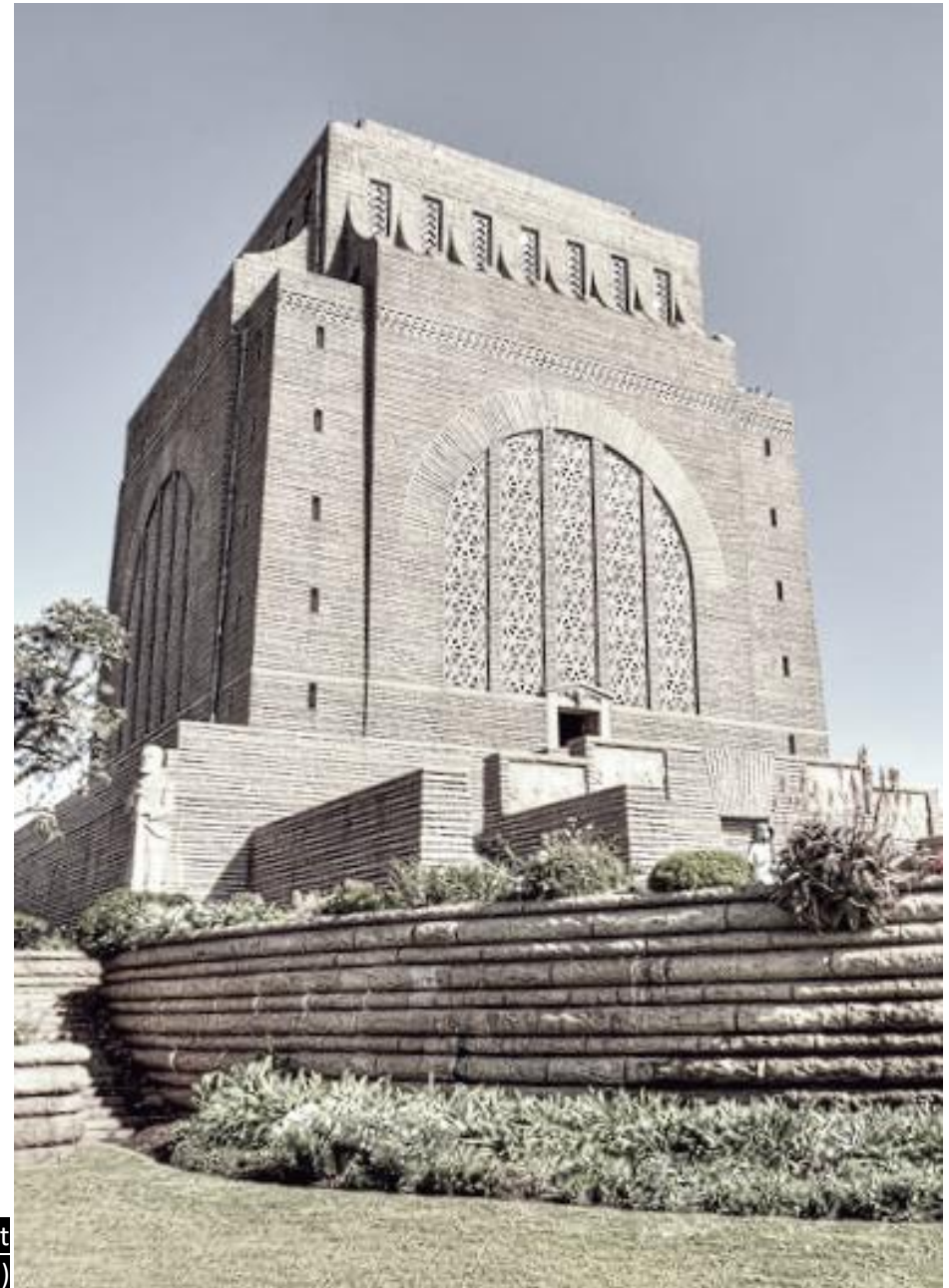


IMAGE 117: A modified image of the Voortrekker Monument
(SonyPro 2013)

Although inspiration of the Freedom Park project started out as an international architectural design competition, the prestige and status associated with world class participants was soon relinquished in favour of home-grown firms, as means of informing indigenous narratives of cultural inclusivity. Cultural inclusivity can also be seen as a foundational building block which knits and unifies individual group identities for the construction of national identity. However in the construction of national identity, the unification of different cultural group identities can be a challenge, as Tirosh and Schejter (2015:22) share their views that the process; “tries to create unity within inhomogeneous societies in which traditions compete for hegemony.” Tirosh and Schejter (2015:22) further define national identity as a social construct that gives expression to societal power relations that struggle to playout in a ‘metaphoric’ arena, and without winners. The construction of national identity can in addition without giving preference to one specific cultural group, preserve and advance knowledge, philosophy, literature, customs & religion, and also

promote the creative artworks of different groups (Tirosh and Schejter 2015:25).



IMAGE 118: Freedom Park's S'khumbuto amphitheatre with chairs placed for an event (Leo za1. 2013)

In African tradition, visiting a place of remembrance becomes an important passage into the spirit world to communicate with the deceased by either seeking guidance, blessings, welcoming back or giving the ancestors proper send-offs to their eternal rest (Marschall 2010:79). One of the main attractions at the Freedom Park is the Garden of Remembrance also known as the 'Isivivane'. The 'Isivivane' in the Xhosa tribes is symbolic of stone 'cairn' structures, that whenever a traveller sees cairns along a pathway, they would either place a new stone on top of the cairn to offer simple prayers that ask for blessings before continuing with the journey. The 'Isivivane' at the Freedom Park signifies a sacred resting place for the spirits of fallen heroes, and is believed by indigenous cultures that the space provides healing and cleansing. To elaborate further on the use of 'cairn stones' and how they provide healing at the 'Isivivane'.



IMAGE 119: A modified image showing a portion of Freedom Park's Garden of Remembrance also known as the 'Isivivane' (~ souTH AFRica ~ 2012)

Natural site relics from other parts of the country & the world were integrated within the landscape to pay respect to the fallen heroes. These relics included boulders from the 9 (nine) provinces of South Africa, and some taken from locations where heroes had fallen, and merged with the Garden of Remembrance's landscape, based on the belief of bringing back fallen soldiers to the soil of their eternal rest. In addition to the boulders representing the 9 (nine) provinces of South Africa. The 'Isivivane' is further complemented by an artificial lake called the 'Tiva', symbolic of tranquillity and serenity. Marshall (2010:115) believes that pools of water reduce feelings of emotional distress, although in African tradition they are associated with healing and cleansing. Both the 'Tiva' and the 'Isivivane' landscape components are linked and reinforced by the 'Mveledzo', which is a spiral path symbolic of a spiritual journey of healing, learning and reflection. These symbolic paths make use of the landscape, and lead visitors to other secluded landscape components for contemplation and landscape viewing (Marschall 2010:212-215).



IMAGE 120: A modified image of a water feature along the 'Isivivane' (Freedompark.co.za. 2021)

Although the entire design concept of the Freedom Park is consistent with African values and cultural rituals related to spiritual cleansing and healing. However, because of the country's diversity in racial, cultural, religious, ideological, and cross generational variances, the diluted indigenous narrative of traditional values represented at the Freedom Park's Garden of Remembrance may not be inclusive to all South Africans. Not entirely being inclusive may cause discomfort to minority groups, although it does play an integral role in assisting indigenous African communities with self-identification, rebuilding national pride and cultural integrity in the restorative moral regeneration process envisaged by the Nation. Perhaps, based on the virtue that Freedom Park was conceptualised on the precept of inclusivity and to assist in moral regeneration, it may have been necessary that the landscape components at the Garden of Remembrance allow for multiple interpretations. Of which, landscape components that can be adjusted to unfolding narratives, changing interpretations that are in accordance to

socio-political shifts, and value systems that pursue unified national identities, may need further exploration (Marschall 2010:214-231).



IMAGE 121: An enhanced image of 'Freedom Park's Tiva at sunset (Pinterest 2021)



Longueval

Delville Wood

South African
Commemorative
Museum

Delville Wood Cemetery

Delville Wood South African National Memorial

Google Earth

IMAGE 122: A Google Earth generated aerial image showing the axis of Delville Wood Cemetery, Delville Wood South African National Memorial, and the South African Commemorative Museum which is situated in Delville Wood, Longueval (Ndzingani 2021)

100 m



7.12 ESTABLISHMENT OF THE DELVILLE WOOD SITE

Although many South Africans that died in France and Belgium were buried in various cemeteries along the Western Front, the Union government identified with Sir Herbert Baker's proposal of having a South African War Memorial that would commemorate fallen soldiers in France. Because of political reasons, this proposal was abandoned and later revived during negotiations to purchase land on French soil (Offen 2008:99-100). The Delville Wood site was later chosen by the Union government as a national memorial because it represented the unity between the English and Afrikaner, and which occurred after the Union of South Africa came into being in 1910 (Foster 2004:267). The site was purchased from the French government and paid for by public subscription of the Union of South Africa. Soon after the Delville Wood Monument Committee was established, Sir Herbert Baker, a British Architect that had lived and practised architecture in South Africa between the years of 1892 to 1912, was subsequently appointed. Baker

designed the Union Buildings (1910-1913) in Pretoria, and had also been extensively involved in other Commonwealth War Graves Commission (CWGC) cemeteries and memorials. Sir Herbert Baker became the preferred choice for the Delville Wood South African National Memorial (Foster 2004:268).



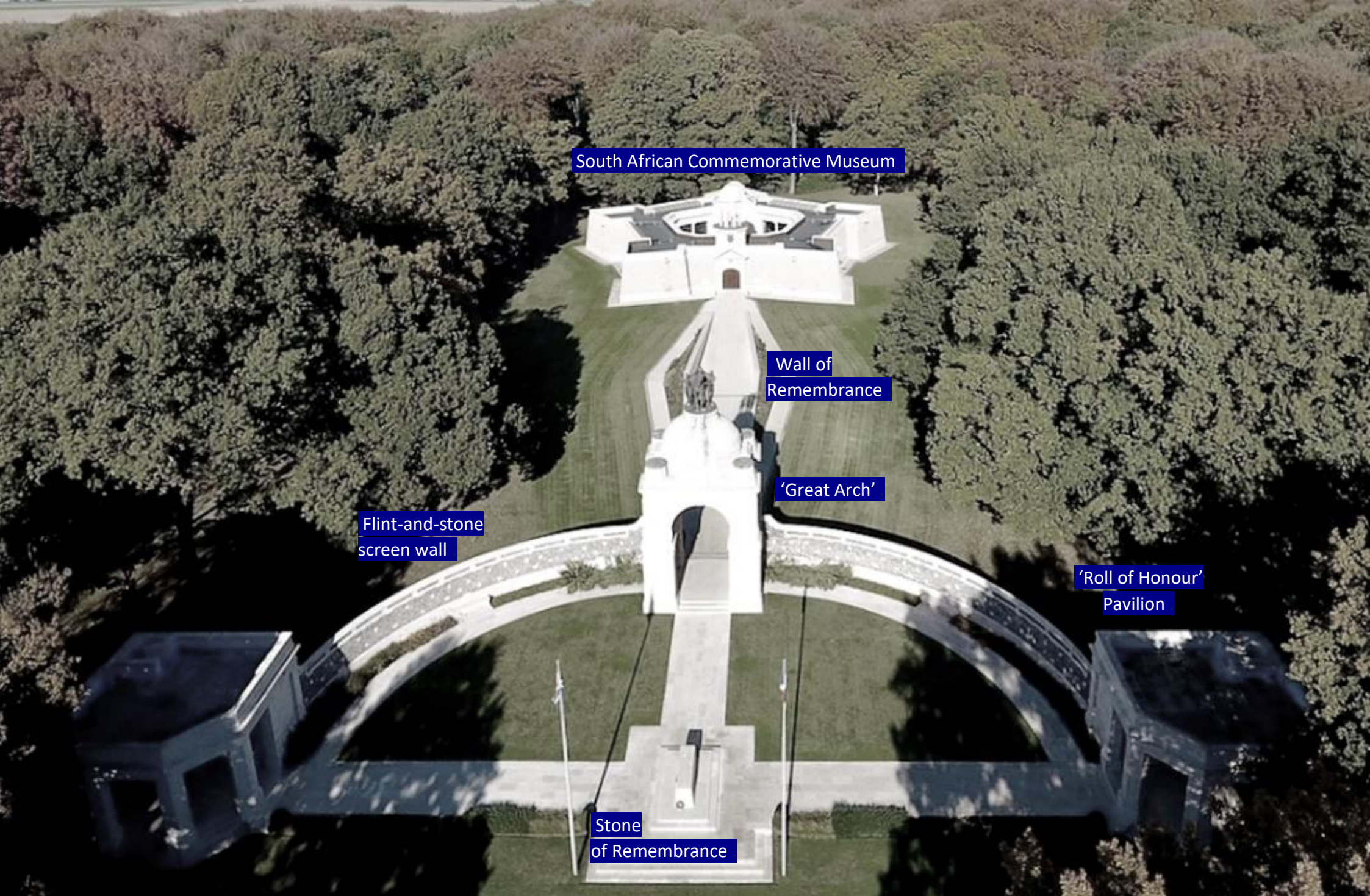
IMAGE 123: Sandstone engraving and detailing at East London's Cenotaph (Ndzingani 2021)

Sir Herbert Baker viewed the appointment of the Delville Wood South African National Memorial as a labour of love, and believed that commemoration spaces should be a fusion of landscape and architecture that is slightly removed from daily rituals. Baker's challenge to move ahead with the scheme was centred on; "the question of what to do with the remains of the wood" that was destroyed during the fighting, either by bombing or shelled several times by bullets (Foster 2004:268).

Baker later decided that the forest is to be altered & restored with oak trees typical to the dense European forests (Foster 2004:275-278). The oak trees at Delville Wood South African National Memorial were grown with acorns taken at Cape Dutch farms near Cape Town (Foster, 2004:269). The original oak trees from the Cape Dutch farms were planted during the 17th century by French Huguenot Jean Gardiol who had brought the oak trees to South Africa in 1688 (Sharon 2017:26). The Delville Wood South African National Memorial oak trees were replanted

after 1920 by the South African Department of Forestry, and now form the wide avenue of double rowed oak trees leading to the memorial.

Sir Herbert Baker's Delville Wood South African National Memorial is located at the southern part of the Wood, and incorporates the Delville Wood Cemetery. The cemetery and the Wood are separated by a road linking Longueval and Ginchy (Sharon 2017:19). The Delville Wood Cemetery has 3590 unnamed graves, and a total of 152 known South African soldiers who were buried at the cemetery (Sharon 2017:23). The inauguration ceremony of the Delville Wood South African National Memorial was officiated on 10 October 1926 by the then Prime Minister General J.B.M. Hertzog. The unveiling of the memorial was done by Mrs Annie Botha, the widow of General Louis Botha who became the first prime minister after the Union of South Africa came into being on 31 May 1910. Among those present at the inauguration ceremony, was Mrs Lily Lukin the widow of General Lukin, Sir Percy Fitzpatrick, Field Marshall Haig, and Marshall Foch (Foster 2004:270).



South African Commemorative Museum

Wall of
Remembrance

'Great Arch'

'Roll of Honour'
Pavilion

Flint-and-stone
screen wall

Stone
of Remembrance

IMAGE 124: A modified image showing an aerial perspective of the Delville Wood South African National Memorial and the South African Commemorative Museum (Delville Wood The South Africans, 15th - 20th July 1916 2021)

7.13 DELVILLE WOOD SOUTH AFRICAN NATIONAL MEMORIAL

The Delville Wood South African National Memorial site features include; a vaulted structure known as the 'Great Arch', which is flanked by two curving flint-and-stone screen walls. Both screen walls have pavilions at each end that are inspired by Simon van der Stel's Summer House, which is located near the Table Mountain in Cape Town. The flat roofed pavilions are constructed out of plain ashlar stone and decorated with four lion headed gargoyles (Offen 2008:101). In the past, these pavilions contained the Rolls of Honour of the South African dead, and is now displayed at the South African Commemorative Museum (Sharon 2017:19).

The main axis of the 'Great Arch' signifies a locus that is aligned to the Cross of Sacrifice, the Stone of Remembrance, and The Cross of Consecration which is located centrally in an open courtyard of the South African Commemorative Museum (Foster 2004:269-270). Yilmaz

(2010:267) defines locus as the sequential arrangement of memorised mental images which represent parts of known (real) buildings, or mental journeys through imagined (fictitious) spaces that are organised relationally in strict orders. This spatial organisation of real and fictitious serves as a basic structure that may encompass an entire memory into a single image that is also known as an image-locus. The strict order of sequential arrangements in organising memory is particularly important, because thoughts and mental images can be enlisted to items, space, place, location, and nodal areas that resemble the thoughts or mental images. However as opposed to thoughts and mental images, Yilmaz (2010:267) suggests that it is easy to commit something to memory that is real and is well-defined.

Similar in theory to the sequential arrangements of memory in well-defined places, Napoleon III (1808-1873) who was the first President of France and later became the Emperor of the French proposed an architectural promenade within the city of Paris.

The promenade which became known as “the memory walk” was made of grandiose building facades and historic monuments that formed a series of image-loci. M. Christine Boyer (1994:14) the author of *The City of Collective Memory* described this architectural mode of creating remembrance as an instrument that influences and reforms people’s behaviours. Yilmaz (2010:268-272) suggests that careful curation of image-loci that is based on sequential arrangements of memory may influence remembrance within a group of individuals, and thus creates a physical experience that is imprinted in the memory and can be recollected later. Upon recollection of the memory, remembering becomes easy as the physical experience has become a well-delineated and memorable mental representation (Yilmaz 2010:268-272).

The ‘Great Arch’ is also crowned with a bronze sculpture that was inspired by the legend of Castor and Pollux, the ‘Twin Brethren’ who came down from the sky to defend Rome. This bronze sculpture which was designed by Alfred Turner depicts two men linking hands over a horse.

The sculpture is based on a poem written by Thomas Babington Macaulay Baron Macaulay on the Battle of Lake Regillus, which symbolizes the comradeship between the Dutch and the English fighting in unity to defend European Civilization (Offen 2008:99-100). Foster (2004:270) believes that the implications of this emergence of the South African nationhood, may have excluded non-European in its construction of national identity.



IMAGE 125 (Enhanced): An image showing a curving flint-and-stone screen wall linking the ‘Great Arch’ to the right pavilion (Carcharoth 2010)

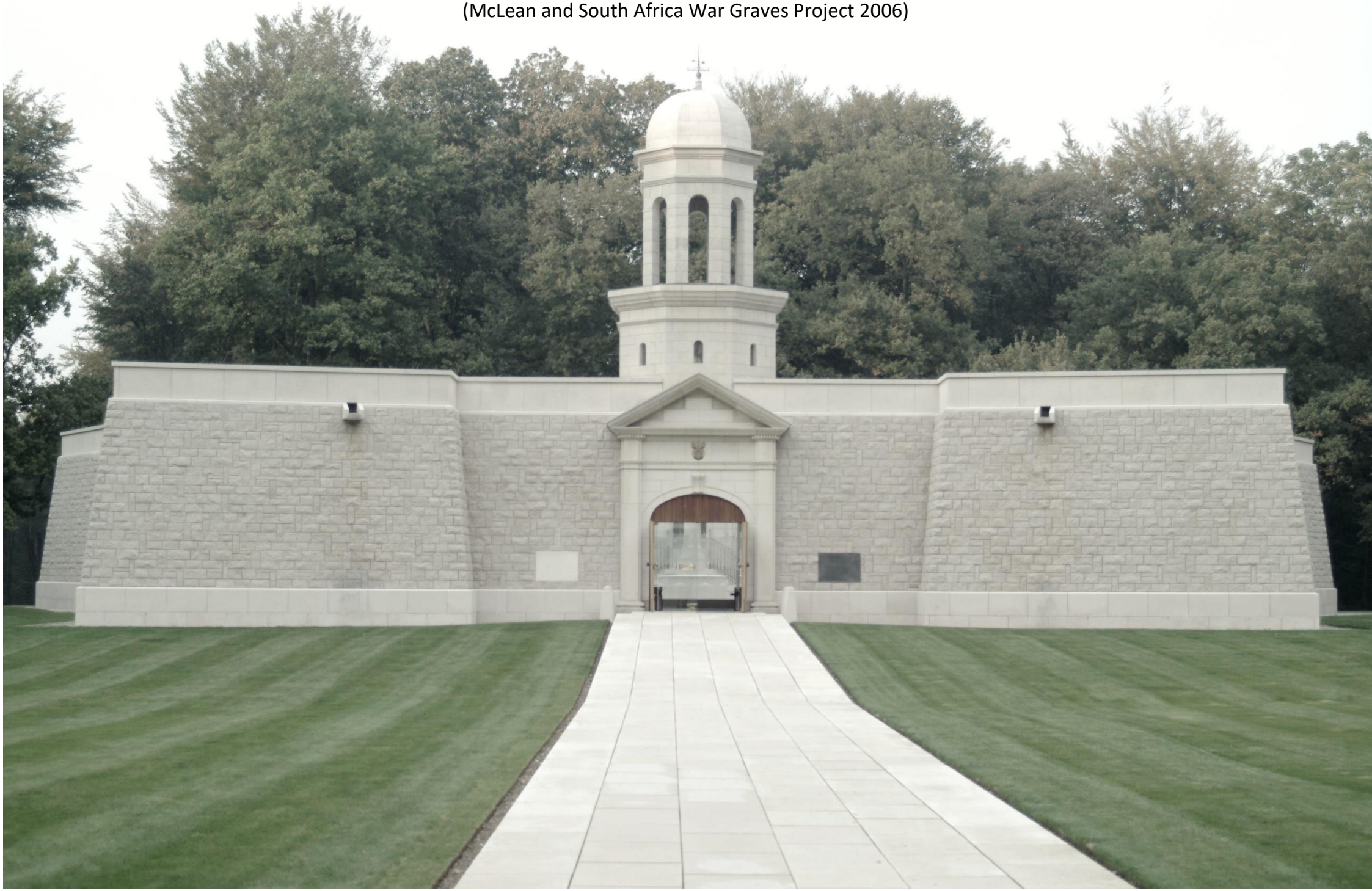
The most notable challenge with the location of the Delville Wood South African National Memorial, was that it deprived a lot of South Africans who may not have had the means to travel abroad and memorialize their dead closer to the locations which they fell (Foster 2004:270). To bring the memorialization of the Delville Wood closer to South Africa, two replicas much smaller and less elaborate to the 'Great Arch' were erected in the Company's Gardens (1650) in Cape Town and at the Union Buildings (1910-1913) in Pretoria (Sharon 2017:19). The replica in Cape Town now forms a centre line with the National Art Gallery, National History Museum and is in proximity with the statue of Cecil John Rhodes (Foster 2004:272).

As a result of French Channel Ports that were very essential during the First World War, and assisted the British to bring in troops and supplies needed at the Western Front. The infrastructure that was established at the French Channel ports during the World War, now plays an integral part in contemporary tourism (Foster 2004:260).



IMAGE 126 (Enhanced): An image of the 'Great Arch' crowned with 'Twin Brethren' sculpture, courtesy of (McLean and South Africa War Graves Project 2006)

IMAGE 127 (Enhanced): An image taken of the front façade of 'Delville Wood' South African Commemorative Museum, courtesy of (McLean and South Africa War Graves Project 2006)



In the early 1980s, a request to build a museum that displayed factual information about the Battle of Delville Wood, received quick urgency due to an outcry from war veterans of not having an institution near the battle. The first stone of the South African Commemorative Museum was laid on 7 June 1984, and the completed museum unveiled on 11 November 1986 by the former President PW Botha of the South African Republic (Delville Wood 2021).

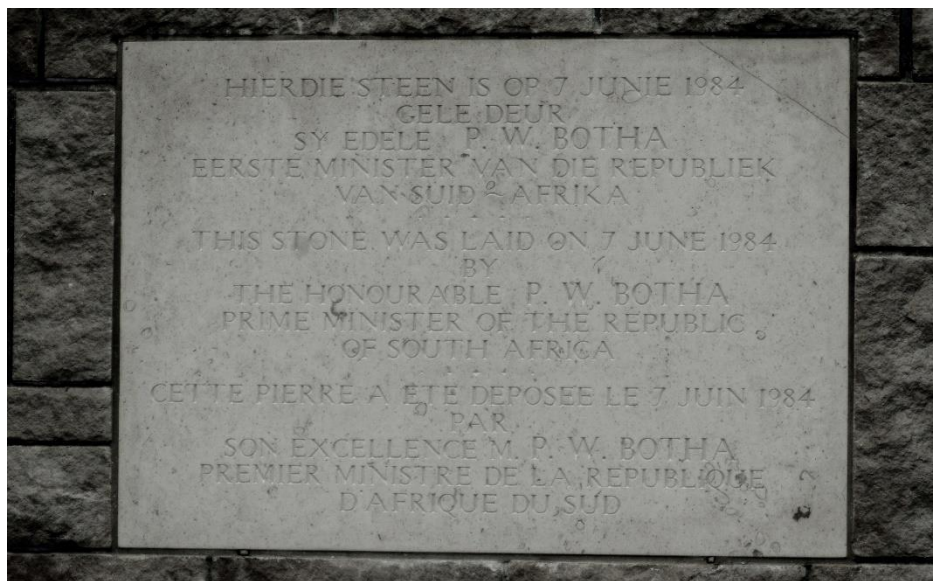


IMAGE 128 (Enhanced): An image of the inauguration stone at the South African Commemorative Museum, courtesy of (McLean and South Africa War Graves Project 2006)

The Commonwealth War Graves Commission supported the idea of South Africa having a tourist facility that was on par with other nearby memorials (Sharon 2017:21), and also because of renewed interests in visitors accessing a cluster of First World War battlefields and memorials, located in northern France.

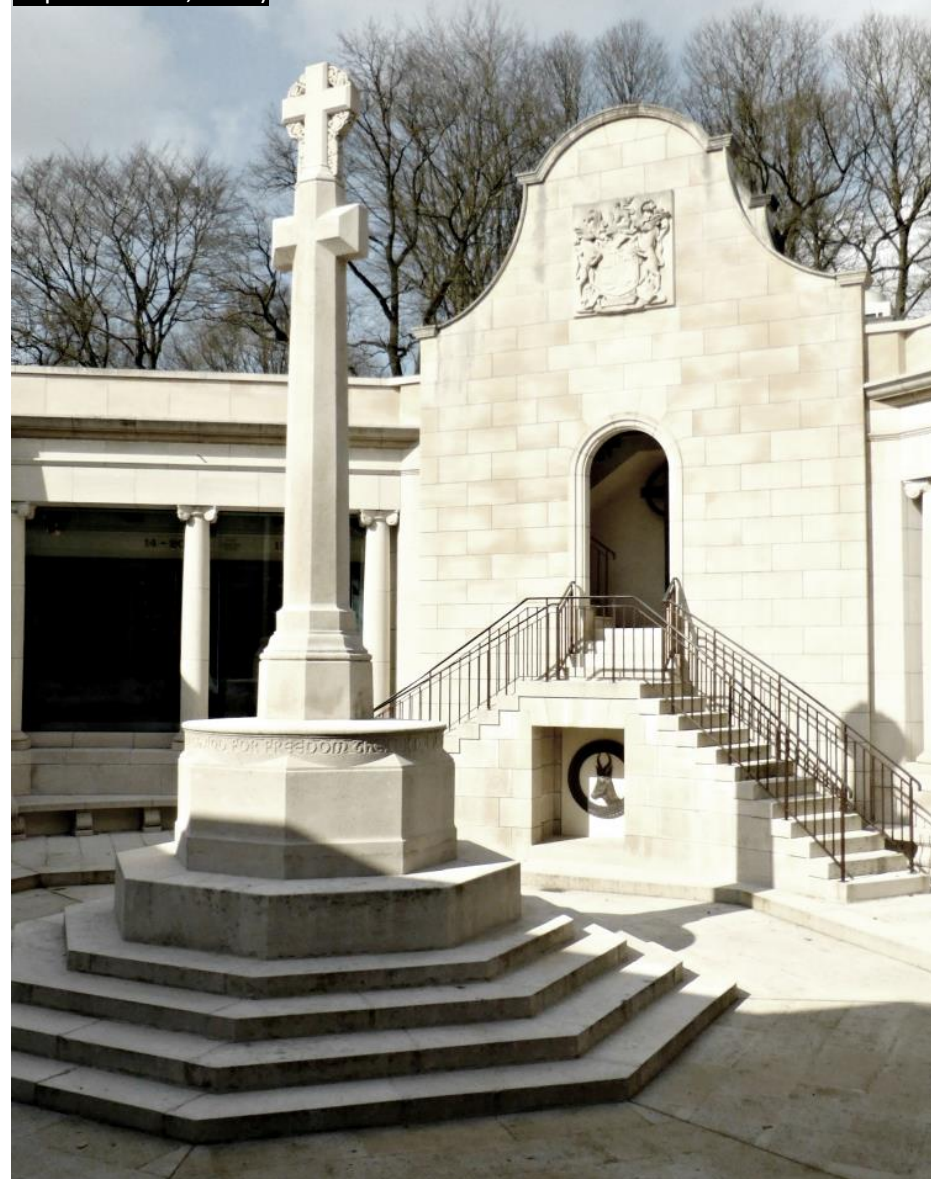
The design for the South African Commemorative Museum was inspired by the Castle of Good Hope (1666-1679) in Cape Town, which was a fort built in the 17th century by the Dutch East India Company.

The Cross of Consecration (1926) which now stands at the courtyard centre of the South African Commemorative Museum, has replaced the Common Cross of Sacrifice which is used in all military Cemeteries maintained by the Commonwealth War Graves Commission (Sharon 2017:28).

In 1986, the South African Native Labour Corps (SANCL) members who died on the SS Mendi received formal recognition from the South African government, and a bronze plaque depicting the sinking of the SS Mendi was installed at Delville Wood South African National Memorial in France (Holm, 2017:32). Next to the Cross of Consecration (1926) is the tomb of Private Myengwa Beleza, the first SANLC member to die on 27 November 1916 in France, and was reburied on 6 July 2014 in an official ceremony attended by South African Deputy President, Cyril Ramaphosa. Private Myengwa Beleza was originally from Tsolo, which is a region of the former Transkei (Private Myengwa Beleza 2021).

Private Myengwa Beleza's name also features on the smaller memorial in front of the Umtata Town Hall commemorating SANLC members. The Cenotaph at Umtata Town Hall is recognised as one of the few post First World War monuments in the world to have been inscribed with the names of the SANLC members who were from the former Transkei and died in France (Willan 1978:85).

IMAGE 129: The Cross of Consecration at the courtyard centre of the South African Commemorative Museum (Lochnagar Crater and Delville Wood - One Trip at a Time, 2021)



Marschall (2010:100-101) believes that where national identity is concerned, commemorative monuments can enact performance amphitheatres where assemblies of people can meet in collective remembrance of past events, or in support of new cultural shifts. Beaumont (2015:58) also supports this notion, that rituals around national commemorative ceremonies are a confirmation of present values rather than past values. Private Myengwa Beleza's tomb which is located at South African Commemorative Museum's courtyard, and next to the Cross of Consecration (1926) stands as a testament and a "Symbol of Reconciliation and Nation Building." (Private Myengwa Beleza 2021).

Over the duration of the First World War it is estimated that 235 000 South Africans of all race had participated in the war, and resulted to an estimate of 13 700 lives lost in various theatres of war (Sharon 2017:1).



IMAGE 130 (Enhanced): An image of Private Myengwa Beleza's tomb, courtesy of (McLean and South Africa War Graves Project 2014)



IMAGE 131 (Modified): An image taken internally showing a view of the South African Commemorative Museum's courtyard, courtesy of (McLean and South Africa War Graves Project 2014)



IMAGE 132 (Modified): An image showing the side view of Private Myengwa Beleza's tomb, courtesy of (McLean and South Africa War Graves Project 2014)

IMAGE 133 (Enhanced): An image showing the inscriptions of the unsealed tomb of Private Myengwa Beleza, courtesy of (McLean and South Africa War Graves Project 2014)

HERE LIES THE REMAINS OF
THE FIRST SOUTH AFRICAN NATIVE LABOUR CORPS MEMBER TO DIE IN FRANCE.
HIS PRESENCE REPRESENTS ALL MEMBERS OF THE SANLC
WHOSE DEEDS WERE NOT ACKNOWLEDGED IN THE PAST.
HE IS BURIED HERE AMONG HIS COMRADES AS A SYMBOL OF RECONCILIATION AND NATION BUILDING.
THEIR CONTRIBUTION WAS NOT IN VAIN
AND THEIR HEROISM WILL FOREVER BE CHERISHED BY THEIR NATION.

SOUTH AFRICAN NATIVE LABOUR CONTINGENT.

18th Battalion.

Rank *Private* District Tax or Pass No. *2009* Registered No. *2009*

Name of Native *Myengwa*

Name known by *Myengwa*

Place of Residence and District *Nolosi Telo*

Father's Name *Beleza*

Chief or Headman *Mogwayi*

Attested at *Telo 12/10* Contract Sheet No. *186*

Allottee for Stop Order *12/10* Full Name *Myengwa Beleza*

Address *Lobar Pannonia*

Amount £ *100*

Discharged *27.11.16* Deserted *27.11.16* Died *27.11.16*

Promotions, Remarks, etc. *Admitted No. 1 Gen Hospital Harare 20/11/16*
Died " " " " 27.11.16
Lobar Pannonia

S. A. N. LABOUR CONTINGENT	
W. S. DYALI	M. BEBEZA
E. N. MQOKO	F. MATSHATSHENI
N. GALANXANA	A. NZAYIFANI
J. S. MAGQAZA	Z. XELITOLE
J. T. DYANTJI	L. KLASS
S. M. MABASA	B. MASARA
G. M. ZWAARTBOOI	J. MBUBA
J. GWATYUZA	T. LUPUZI
S. MONAKALI	E. NYOVANE
B. MAKAMBA	J. SHUMAYELE
W. SAMELA	M. BLESE
W. NDIKO	M. NTYIDI
A. ZONKE	N. JANCWILI
S. MAKOMASI	W. NTAKA

IMAGE 134 (Enhanced): An image taken of a SANLC Record Sheet for Private Myengwa Beleza, courtesy of (McLean and South Africa War Graves Project 2013)

IMAGE 135: Marble stone plaque honouring Private Myengwa Beleza at Mthatha's Cenotaph (Ndzingani 2021)

8

PRECEDENT STUDIES

IMAGE-S 136: A piece of wrought iron on pine tree roots (Ndzingani 2020)

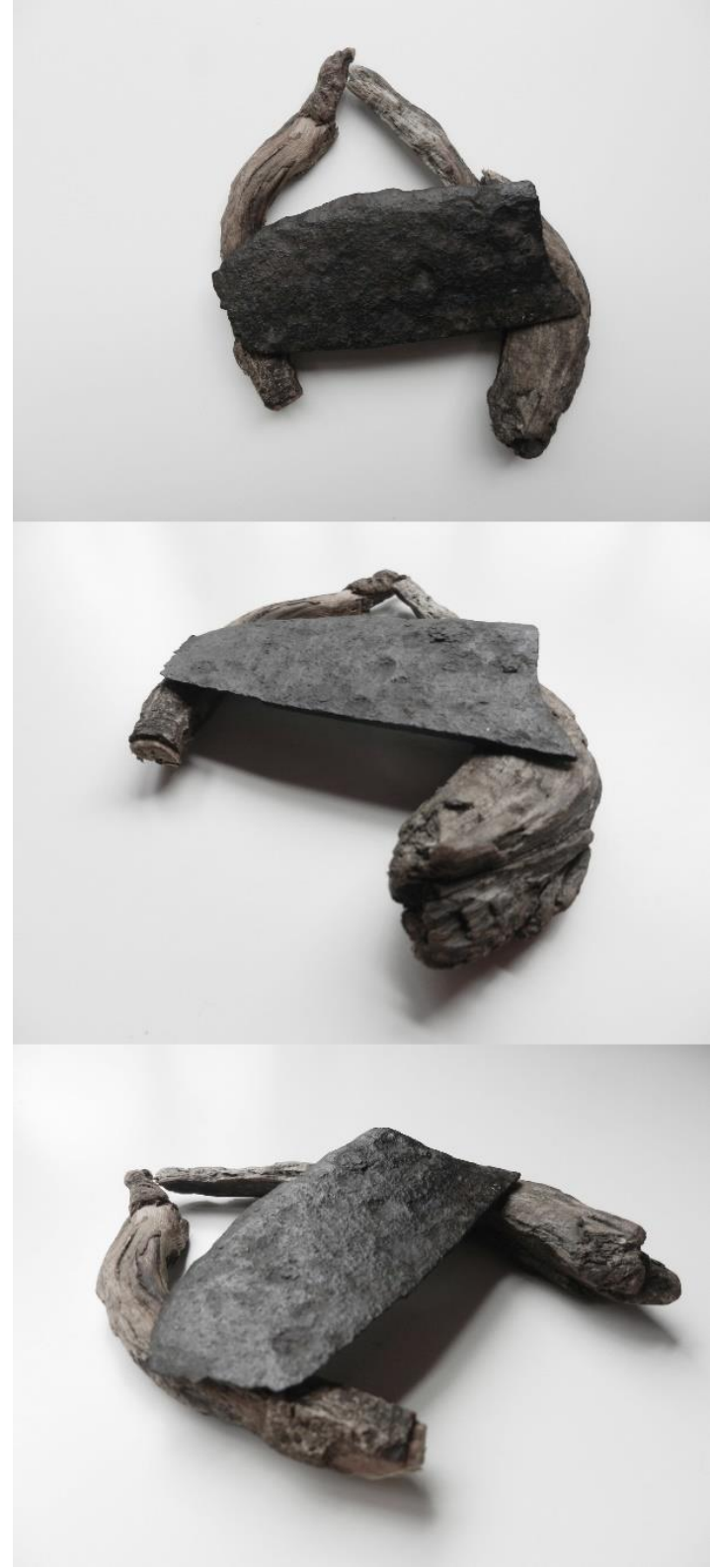
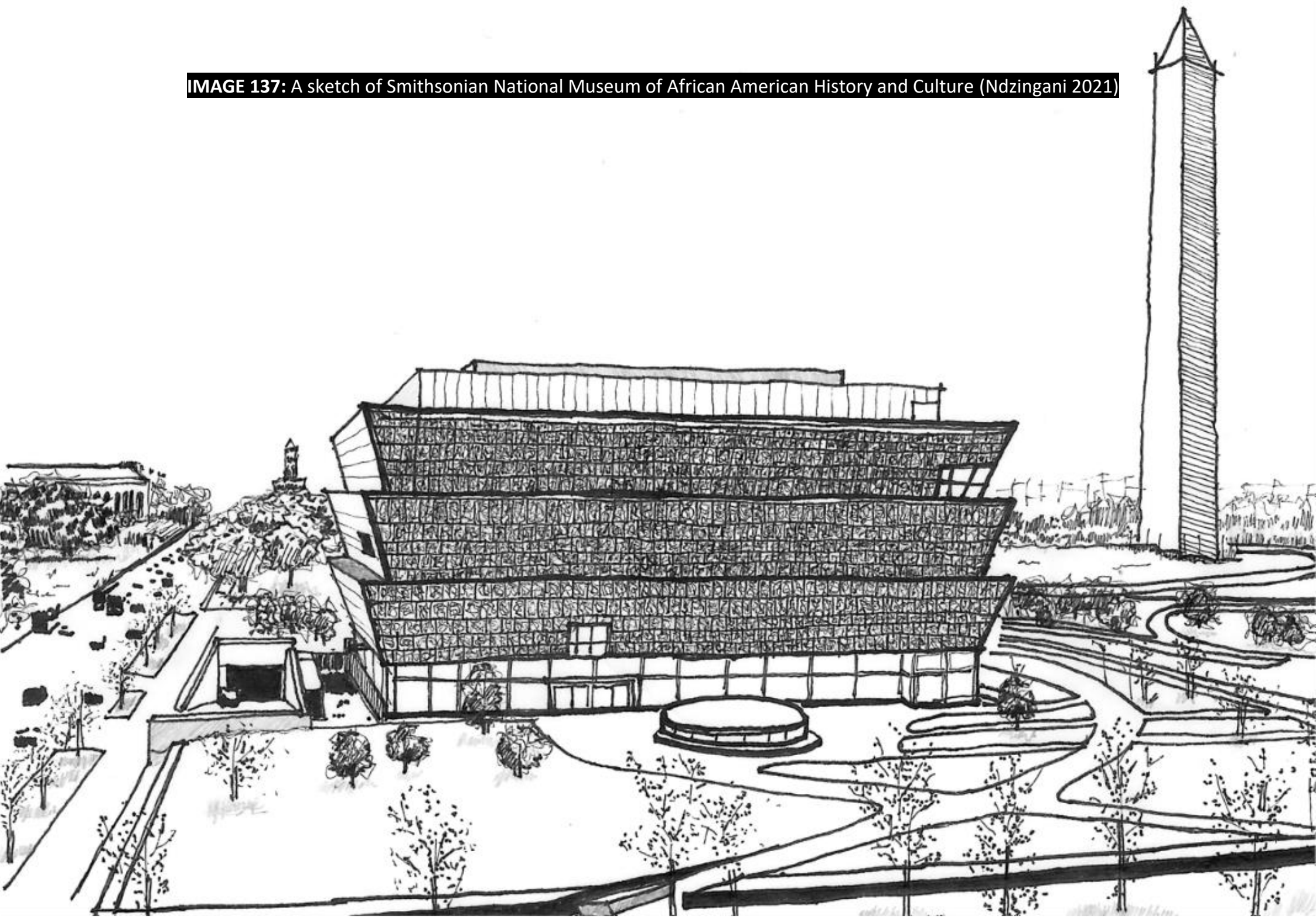


IMAGE 137: A sketch of Smithsonian National Museum of African American History and Culture (Ndzingani 2021)



8. PRECEDENTS

8.1 CONTEXTUAL

Project: Smithsonian National Museum of African American History and Culture

Client: District of Columbia

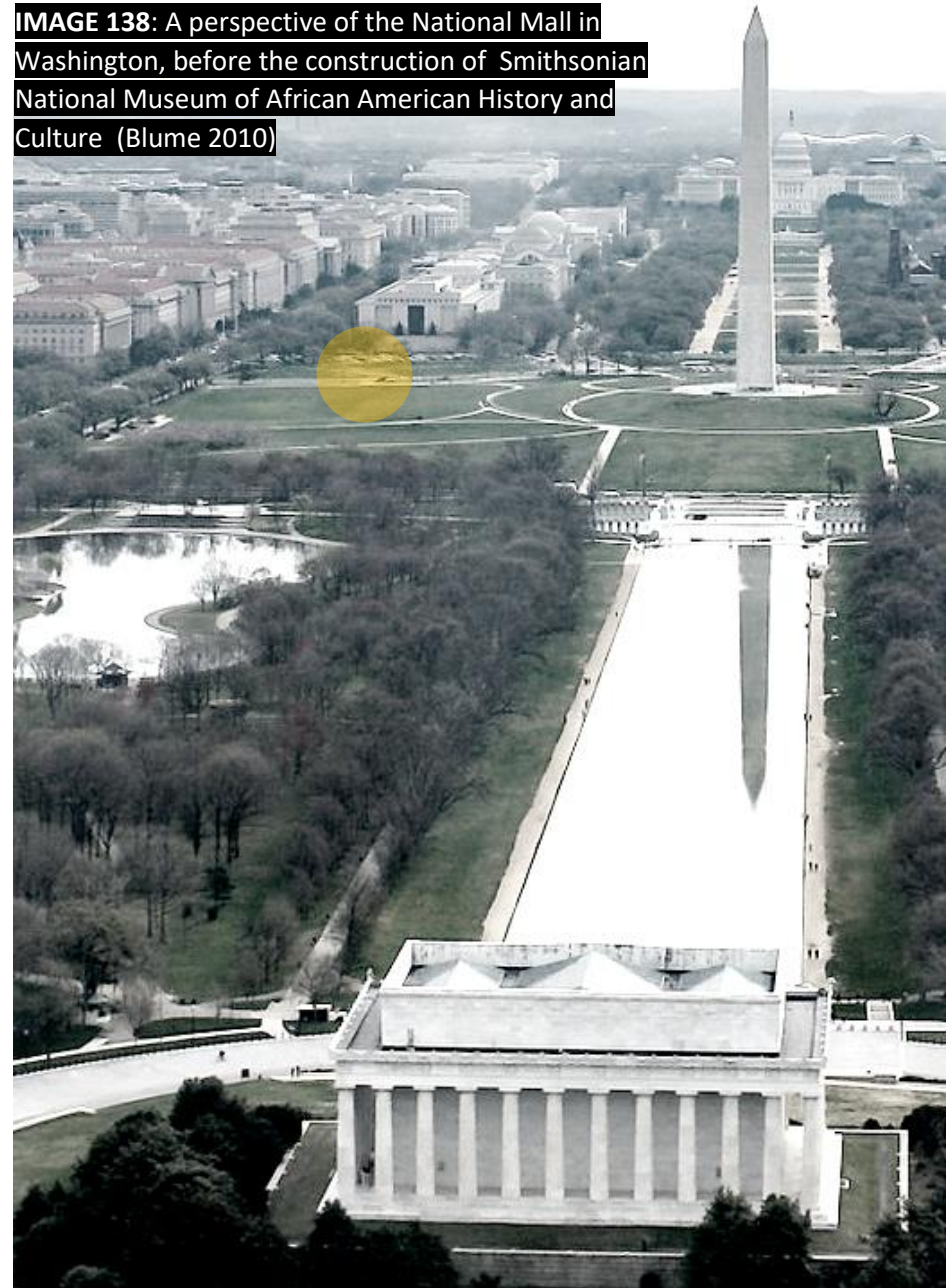
Architect: Adjaye Associates+ Freelon Adjaye Bond + SmithGroup

Location: National Mall in Washington, D.C, United States

Year: 2003 - 2016

Motivation: This precedent study is essential, because the Smithsonian National Museum of African American History and Culture was built on the National Mall in Washington, a historic site that was associated with the slavery and oppression of the African American population. The National Mall is also an important example of a cultural corridor, as it is surrounded by four (4) iconic buildings, twenty four (24) museums, has fifteen (15) memorial scattered throughout the park, and surrounded by more than twelve (12) other historic and cultural attractions.

IMAGE 138: A perspective of the National Mall in Washington, before the construction of Smithsonian National Museum of African American History and Culture (Blume 2010)



8.2 CONTEXTUAL # PROGRAMMING

Project: Circa Gallery

Client: Everard Read Gallery

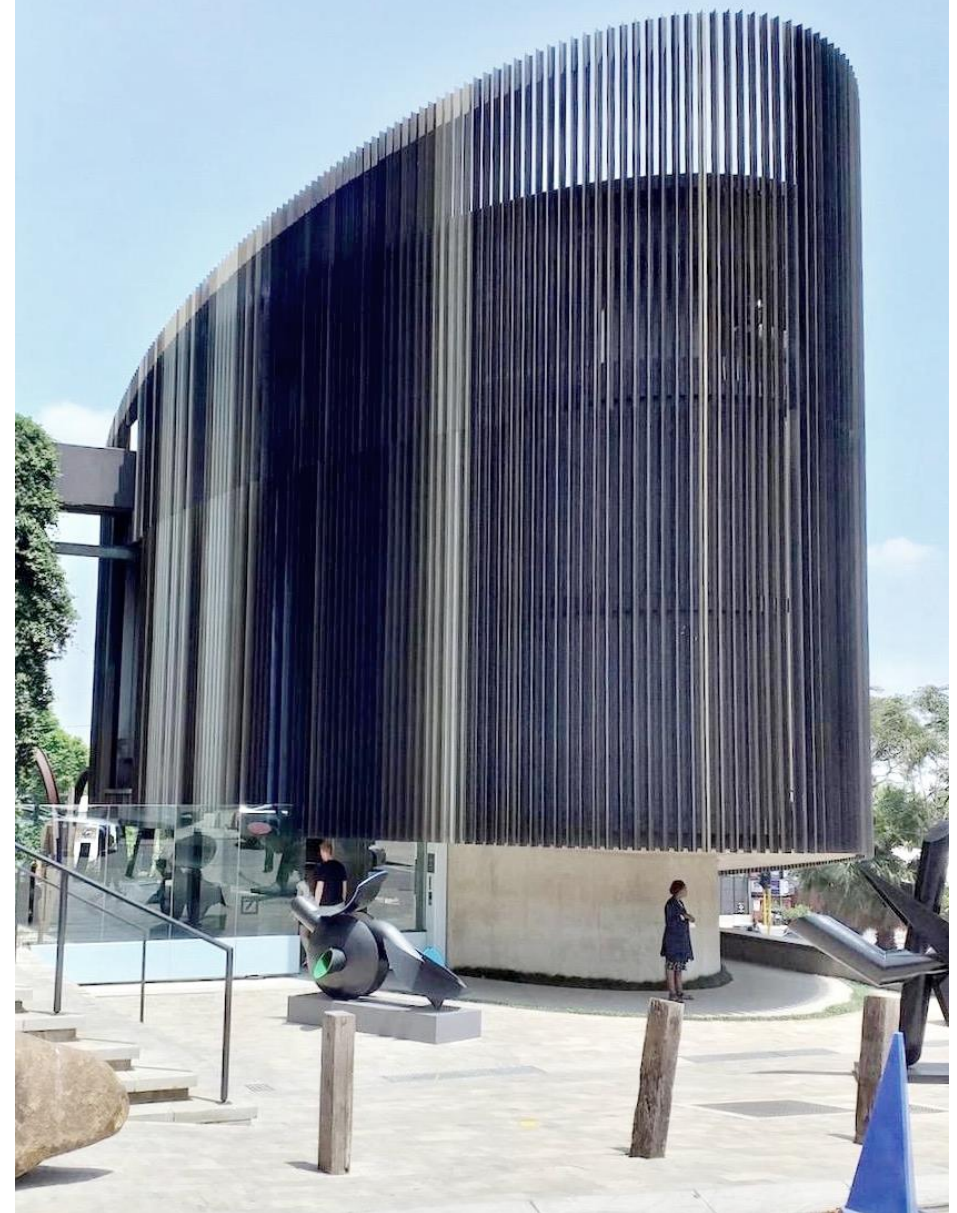
Architect: StudioMAS

Location: Rosebank, Johannesburg, South Africa

Year: 2009

Motivation: This precedent study is very important, as the gallery has activated three street edges which include Keyes Avenue (pedestrian friendly and low vehicular traffic), Jellicoe Avenue (with low pedestrian movement and moderate vehicular traffic), and Jan Smuts Avenue (which has low pedestrian movement and high vehicular traffic). The gallery's parking area is accessed along the one directional moving vehicular Keyes Avenue, and with the furthest parking bay less than 150 metres away from the gallery. This pedestrian friendly street edge has reclaimed public space, by making an allowance of up to 8 metre wide walkways, although there is off street parking available. Keyes Avenue also serves as a good example of how pedestrian friendly street edges can be activated and adapted.

IMAGE 139: A view leading to the museum's entrance (Circa has landed - The Heritage Portal 2019)



8.3 LANDSCAPING

Project: The Delville Wood Memorial Wall

Client: South African government

Architect: The Creative Axis Architects

Heritage Architect: Mayat Hart Architects and Heritage Consultants

Location: Longueval, France

Year: 2016

Motivation: This precedent study is vital, as the Memorial Wall amends history and honours all the soldiers that died during the First World War, and is inclusive of the South African Native Labour Corps (SANLC) members, and all other 'Native' contingents and armed forces that died on various war fronts. The names have been arranged alphabetically in absence of rank and race. Other features which I found helpful was how the middle pathway was sunken, and reminiscent of war trenches and burial grounds. The two pathways flanking the Memorial Wall are also interesting, as they allow visitors to view the 'Memorial Wall', the 'Great Arch', and the 'Museum' from different perspectives.

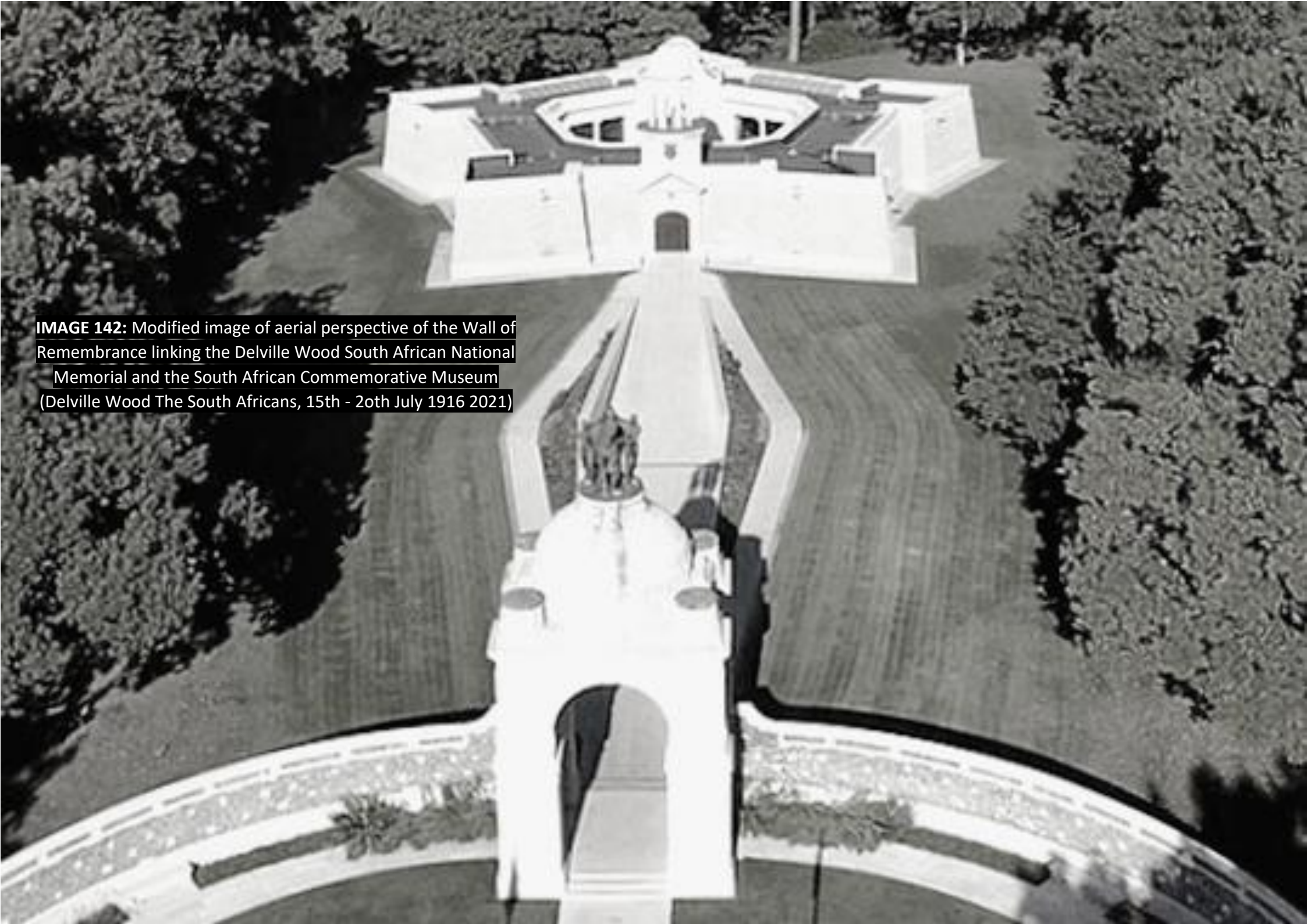


IMAGE 140: Wall of Remembrance leading to the entrance of the South African Commemorative Museum (Cemetery Details – CWGC 2021)



IMAGE 141: Wall of Remembrance towards the 'Great Arch' (DELVILLE WOOD 2021)

IMAGE 142: Modified image of aerial perspective of the Wall of Remembrance linking the Delville Wood South African National Memorial and the South African Commemorative Museum (Delville Wood The South Africans, 15th - 20th July 1916 2021)



8.4 LANDSCAPING

Project: The Freedom Park

Client: The Freedom Park Trust

Architect: Office of Collaborative Architects (OCA) that consists of Mashabane Rose Associates + GAPP Architects and Urban Designers + MMA Architects.

Landscape Architect: GREENinc Landscape Architecture + Newtown Landscape Architects + Gallery Momo Joint Venture

Location: Salvokop, Pretoria, Gauteng

Year: 2007 - 2011

Motivation: This precedent study is very helpful as it highlights challenges of having a design response with multiple interpretations, even more so where national identity is concerned. In the promotion of previously disadvantaged cultural groups, the Freedom Park which now stands on opposite hill from the Voortrkkker Monument received difference of opinion from the minority, as though the scheme would neglect the history of the dominant minority culture faced with threats of continuity. Kindly refer to item 7.11 for recollective reading.



IMAGE 143: Enhanced image of Freedom Park Amphitheatre (Ljswaan 2014)

8.5 LANDSCAPING

Project: Parc de la Villette

Client: City of Paris

Architect: Bernard Tschumi Architects

Location: Paris, France

Year: 1982 - 1998

Motivation: This precedent study is very useful, as it highlights how ordinary pathways can gain significant meaning, by allowing them to collide into follies that are representative of 'places of cultural transfer'. Some of the pathways at Parc de la Villette join to suspended bridges that move in between tree canopies, whilst on ground level there are other pathways intersecting beneath the bridge. These pathways with multiple streams of movement and visual connections, also help in addressing public safety which encourages the use of public space for various recreational and community activities.

Kindly refer to items 7.9 and 7.10 for recollective reading.

IMAGE 144: Modified and enhanced image of a folly along Parc de la Villette's landscape (Skyscraper5 2020)



8.6 HISTORIC PRESERVATION

Project: De La Warr Pavilion

Client: Earl De La Warr

Architect: Erich Mendelsohn + Serge Chermayeff

Location: Bexhill-on-Sea, East Sussex, South East England

Year: 1935

Motivation: This precedent study representative of the Streamline Moderne style is essential in honouring the SS Mendi victims, as it is a 1930's 'late Art Deco' style that was inspired by aerodynamic designs of aircrafts, locomotives and ships. This style creates an opportunity of having a building that resembles a ship, and also linking it to other Art Deco inspired buildings along Oxford Street. Aesthetic features that have been carried over from De La Warr Pavilion are the offsetted external columns which allow for continuous flows of internal glass walls, and the reinterpretation of the concrete ribbons with protruding curved features towards the end of façade.

IMAGE 145: A modified and enhanced image that captures the front view of De La Warr Pavilion (Gutowska 2006)



8.7 PROGRAMMING & HISTORIC PRESERVATION

Project: San Francisco Maritime National Historical Park /San Francisco Maritime Museum /Aquatic Park Bathhouse Building (public bathhouse)

Client: City of San Francisco + Works Progress Administration

Architect: William Mooser Jr. + William Mooser II

Location: San Francisco, California, United States

Year: 1936 – 1939

Motivation: This precedent study is crucial as it is another example of a Streamline Moderne building inspired by ship design. Aesthetic features which have been carried over from this precedent study is the roof top with additional viewing decks, the building's proportion and scale, and how the semi-circles distinguish either ends. The San Francisco Maritime National Historical Park has gone through different building adaptations, where it started out as a public bathhouse, and was later used as a Second World War military post. After the war, the building was then transformed as the San Francisco Maritime Museum. A modern interpretation of a bathhouse has also been carried over to the East London War Memorial in the form of a recreational salt water bathhouse. This correlates with the use of sea water in African cleansing ceremonies, and the SS Mendi ship disaster to have happened at 'salty' water.



IMAGE 146: General view, rear and side of Aquatic Park Bathhouse
(Croteau 1933)



IMAGE 147: General view, front and side of Aquatic Park Bathhouse
(Croteau 1933)

8.8 PROGRAMMING

Project: Westland Town Hall

Client: City of Naaldwijk

Architect: architectenbureau cepezed

Location: Naaldwijk, The Netherlands

Year: 2017

Motivation: This precedent study is essential as the internally lifted structural unit housing the council chamber within the Western Town Hall portrays necessary considerations in column spacing, and limiting the building programme at ground level to allow for easy circulation around and beneath the lifted structure.

This internally lifted structural unit also has similar aesthetic values to the 1930s Streamline Moderne style. Other aesthetic considerations which are carried over to the East London War Memorial is the juxtaposition of vertical wooden slats on a curving façade moulded from ribbon concrete floor and roof slabs.



IMAGE 148: An internal view of the Council Chamber unit structure above
(Van der Wee 2017)



IMAGE 149: An external view of the Council Chamber unit structure above
(Van der Wee 2017)

8.9 PROGRAMMING & COMMUNITY OWNERSHIP

Project: Hector Pieterse Memorial Museum

Clients: Department of Environmental Affairs and Tourism and the Johannesburg City Council

Architect: Mashabane Rose Associates

Location: Orlando West, Soweto, South Africa

Year: 2002

Motivation: This precedent study is vital, as it outlines the importance of community ownership. Before the closure of the temporal exhibition for the memory of Hector Pieterse, the memorial had become an important economic generator for informal community vendors selling crafts and other merchandise. After the closure of the temporal exhibition, the vendors took it upon themselves to lobby with the city for the permanence of a museum. The architectural design for the Hector Pieterse Memorial and Museum was later commissioned to Mashabane Rose Associates (Marschall, 2010:109).

Subsequently after the opening of the Hector Pieterse Memorial and Museum, the local craft vendors took community ownership by patrolling the site, and protecting the memorials against vandalism (Marschall, 2010:127).

The Hector Pieterse Memorial Museum is recognised as one of the preferred national tourist destination sites, although no shelter and outdoor stall have been provided for community vendors.

The non-provision of these essential trading facilities remains contrary to how the Hector Pieterse Memorial Museum was realised through community requests, and vendors now enhancing the visitor's experience by selling mementos, and contributing towards the safety of the memorial museum.

This precedent gives an opportunity that by providing shelter and outdoor furniture for community vendors, may also enhance the visitor's experience and create safe environments around the East London War Memorial.



IMAGE 150: Modified and enhanced image of the Hector Pieterse Memorial Museum (Gagnon 2017)

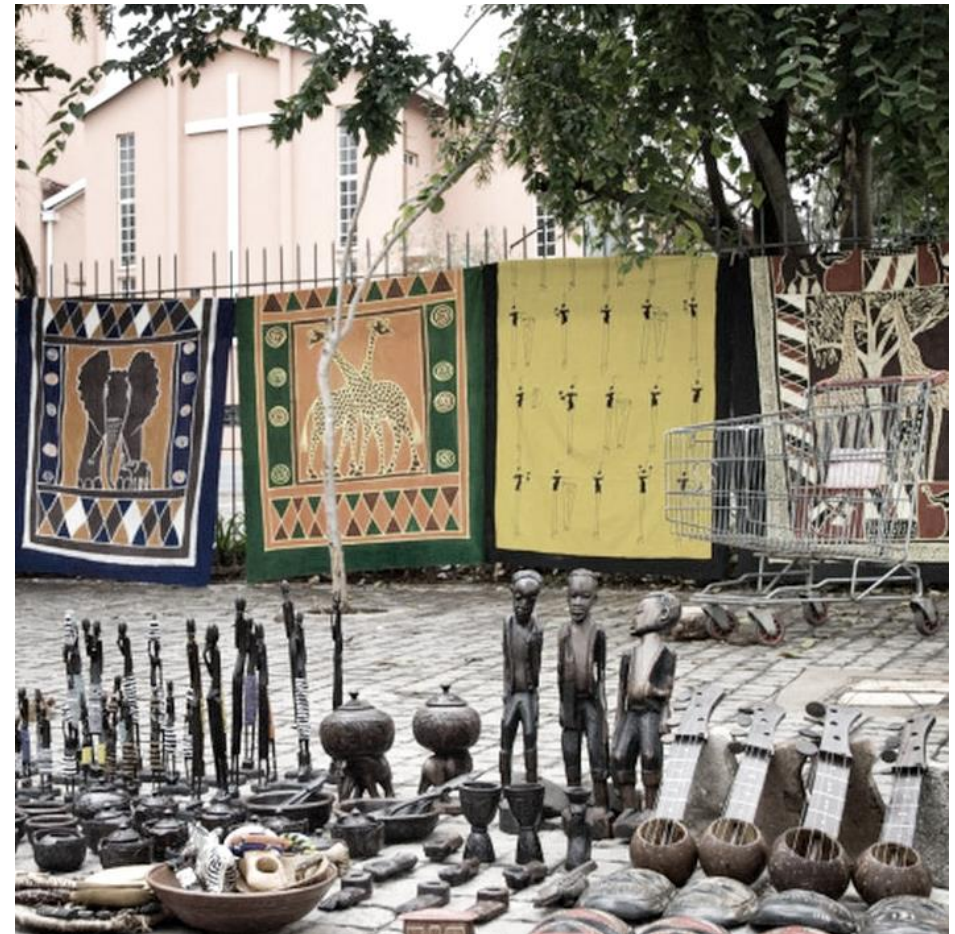


IMAGE 151: Modified and enhanced image of merchandise sold by informal community vendors opposite street to the Hector Pieterse Memorial Museum (World Cup 2010: Soweto mixes soccer with sobering memories of the past 2010)

8.10 TECHNICAL RESOLUTION

Project: Jean-Marie Tjibaou Cultural Center

Client: Agency for the Development of Kanak Culture

Architect: Renzo Piano Building Workshop

Location: Noumea, New Caledonia

Year: 1991-1998

Motivation: This precedent study is vital, as it helps with considerations of having a technically resolved Rain Screen that protects the building against East London's East South East winds and rain. Similar to the wooden façades used at the Jean-Marie Tjibaou Cultural Center which represents indigenous Kanak huts.

The rain screen used at the East London War Memorial site, must attempt to draw its inspiration from indigenous Xhosa culture associated with men from the SS Mendi disaster, and other South African Native Labour Corps (SANCL) members which participated during the First World War. This gesture of having an indigenous symbol may be welcomed warmly by the community, as there is no mention of SANLC members or any other 'Natives' contingents and armed forces at the East London War Memorial site.



IMAGE 152: An enhanced image of the side view of one of the ten (10) 'New Caledonian Hut' structures (Schertzer 2012)



IMAGE 153: An enhanced image of wooden façade details that are inspired by the indigenous Kanak hut (Stanley 2019)



IMAGE 154: An enhanced image of showing traditional Kanak hut roofs (box-coconut-new-caledonia-straw 2010)

6.11 TECHNICAL RESOLUTION

Project: Bhisho Contact Centre

Architect: noh Architects

Location: Bhisho, South Africa

Year: 2015

Motivation: This precedent study is very helpful, as it provides first-hand experience, on how a combination of the previously mentioned precedents respond to the context, landscaping, building style and form, aesthetics, building volumes and proportions, limiting ground floor programming to reclaim public space, the use of wooden slats to soften the building façade, and connecting the building with the indigenous landscape.

The Bhisho Contact Centre is also important, as it provides an accurate feel on how to work with concrete, provides realistic considerations for column supports and beams, and considerable detailing for a wooden rain screen that is not overly designed and supported.



IMAGE 155: The Bhisho Contact Centre at the Bhisho Massacre Memorial site (Ndzingani 2021)

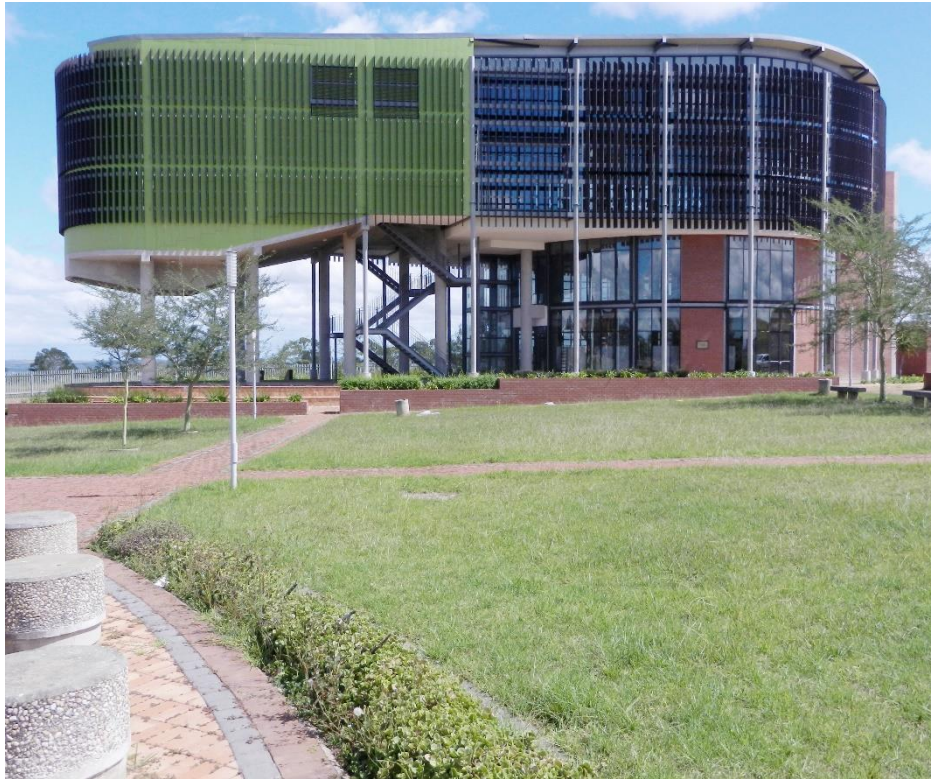


IMAGE 156: Eastern façade of the Bhisho Contact Centre
(Ndzingani 2021)



IMAGE 157: Decorative and sun control wooden slats on concrete and glass wall façade (Ndzingani 2021)



IMAGE 158: Double volume outdoor atrium (Ndzingani 2021)



IMAGE 159: Indigenous landscape curated with Bhisho Massacre Memorial's landscaping (Ndzingani 2021)

9

SOUTHERNWOOD & BELGRAVIA SDF

IMAGE-S 160: Dry Termite Nested Branches (Ndzingani 2020)

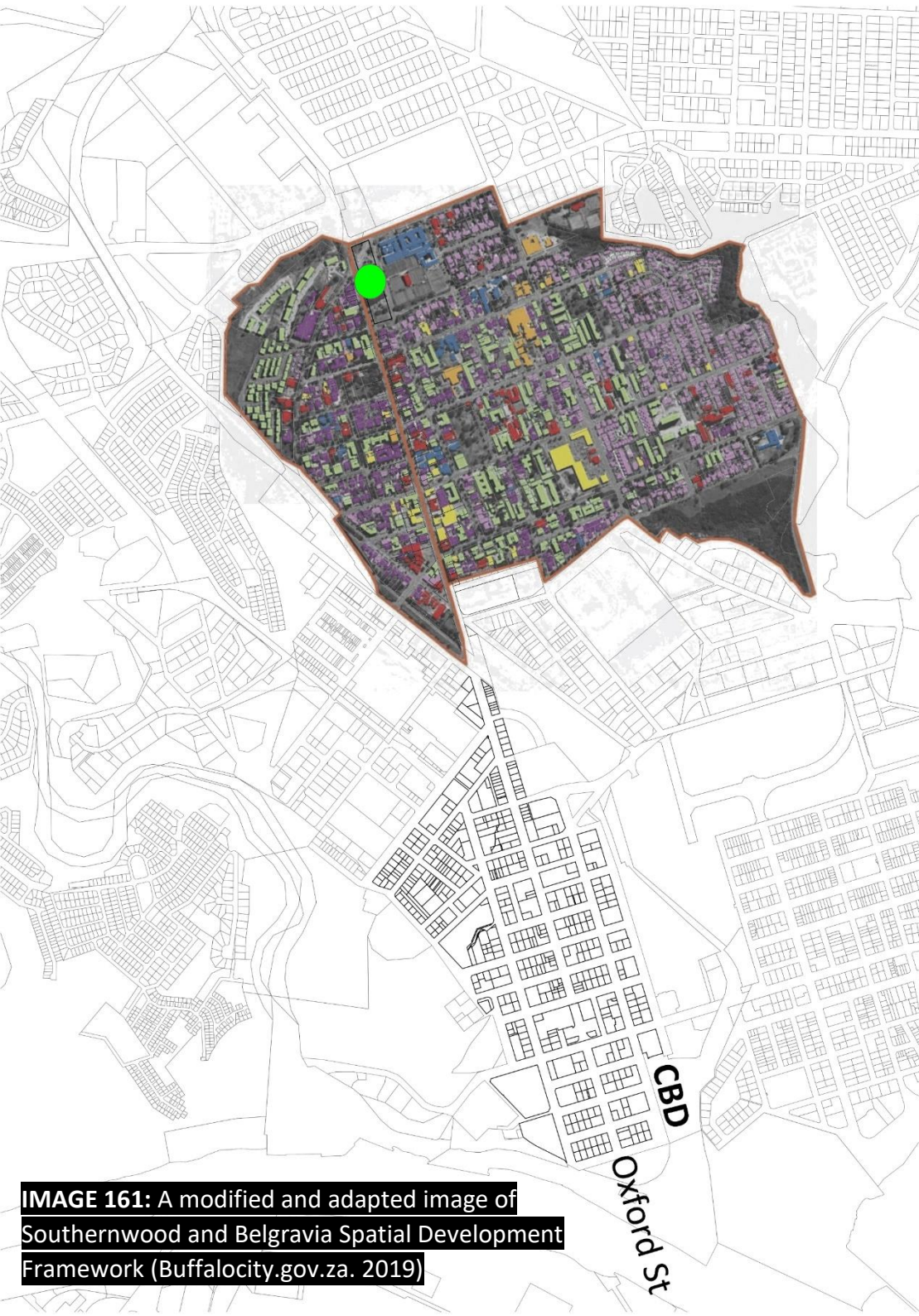


9. BUFFALO CITY METROPOLITAN MUNICIPALITY (BCMM) SPATIAL PLANNING DEVELOPMENT FRAMEWORK

The East London War Memorial locks on the ridge top of Oxford Street and celebrates two wartime memorials. The site's dimensions are approximately 310 X 60m, and have three frontal street edges and one boundary edge linked to residential buildings used as office accommodation. The shortest width of 60m is oriented towards the northern direction, and accessed from Lukin Road. This site enjoys panoramic views along all three frontal street edges which are Oxford Street, Lukin Road and King Street. The War Memorial site is recognised as ERVEN RE/6466, and it is not registered as a recreational park (PlanetGIS 2018). In response to its immediate cultural context, the proposed intervention for the East London War Memorial seeks to interweave its narratives with those explored in BCMM's Spatial Development Framework for the Built Environment Performance Plan 2019-20. The War Memorial is located in Southernwood and forms part

of the Southernwood and Belgravia Draft Proposal (BCMM Built Environment Performance Plan 2019-20 2019:65-69). The main objectives of the BCMM Spatial Policy aims to create linkages between the CBD and the inner city areas. Although not finalised, the relevant Southernwood and Belgravia Draft Proposal seeks to promote mixed-use developments and densification of residential areas to become low cost student accommodation (BCMM Built Environment Performance Plan 2019-20 2019:65-69). However, because of the deteriorating state of Southernwood, the East London War Memorial is visited less by tourists and is used as an informal market by car traders. In order to promote Southernwood and Belgravia Draft Policy, the municipality intends to introduce Special Incentive Schemes with flexible Special Permissions Guidelines. The flexible Special Permissions Guidelines will allow that public open spaces are used for multipurpose function that have a mixed-use variation of Zoning Regulations occurring in a single site (BCMM Built Environment Performance Plan 2019-20 2019:65-69).

BCMM BUILT ENVIRONMENT PERFORMANCE PLAN SOUTHERNWOOD AND BELGRAVIA (SDF)



Legend

- FLATS
- DWELLING
- OFFICE
- EDUCATION
- HEALTH
- BUSINESS
- OTHER

● Proposed Site

High density & mixed use developments

Easy access - transport routes

Potential for Urban Renewal

IMAGE 161: A modified and adapted image of Southernwood and Belgravia Spatial Development Framework (Buffalocity.gov.za. 2019)

9.2 PROPOSED - SOUTHERNWOOD BELGRAVIA CULTURAL CORRIDOR

The proposed Cultural Corridor aims to create an experience by moving visitors through multi-dimensions of social, cultural and military heritage. The following cultural buildings bare significance and have the opportunity to create public linkages that embody openness, inclusivity and diversity of modern day East London, and in hope that the East London War Memorial will become the centre piece of this proposed Cultural Corridor (Hou 2010:3-5). The Ann Bryant Art Gallery is a Victorian style house built in 1905 and was previously known as House Savage (Martinson 2020). In 1907, Mr. Edmund A. Bryant bought the house where he and his wife kept their private art collections of 18th-19th British and European artists (Martinson 2020). After the death of Mrs Bryant in 1948, the City of East London inherited the house and its art collections to be used as an Art Gallery (Martinson 2020). In the financial year of 2016/17, the Buffalo City Metropolitan's department of Tourism, Arts, Culture and Heritage set aside a sum of R1.6million for restorative

work on the Ann Bryant Art Gallery to boost the city's tourism industry (East London's famous Ann Bryant Art Gallery get R1.6 million makeover 2017). The second building to form part of the Cultural Corridor is the East London Museum built in 1949 (Martinson 2011), and the third being The Guild Theatre, which was founded in 1953 by the East London Guild Theatre Association (Team 2013). The Ann Bryant Art Gallery, East London Museum, and East London Guild Theatre buildings all belong to the Buffalo City Metropolitan Municipality (BCMM), although they are managed by private organisations. The proposed Cultural Corridor presents an opportunity to program heterogeneous and fluid spaces for public use that will reinterpret how the War Memorial is adapted into a public park for cultural festivals & flea markets (Hou 2010:1-2). This adaptation and appropriation of the ceremonial site during festivals will serve as a relief, and will give opportunity for communities to create new memories that will enrich everyday rituals in times when the site has quieted down again (Hou 2010:2-3).

10

CONTEXTUAL ANALYSIS - MAPPING

IMAGE-S 162: Beach Cairn Stones (Ndzingani 2020)



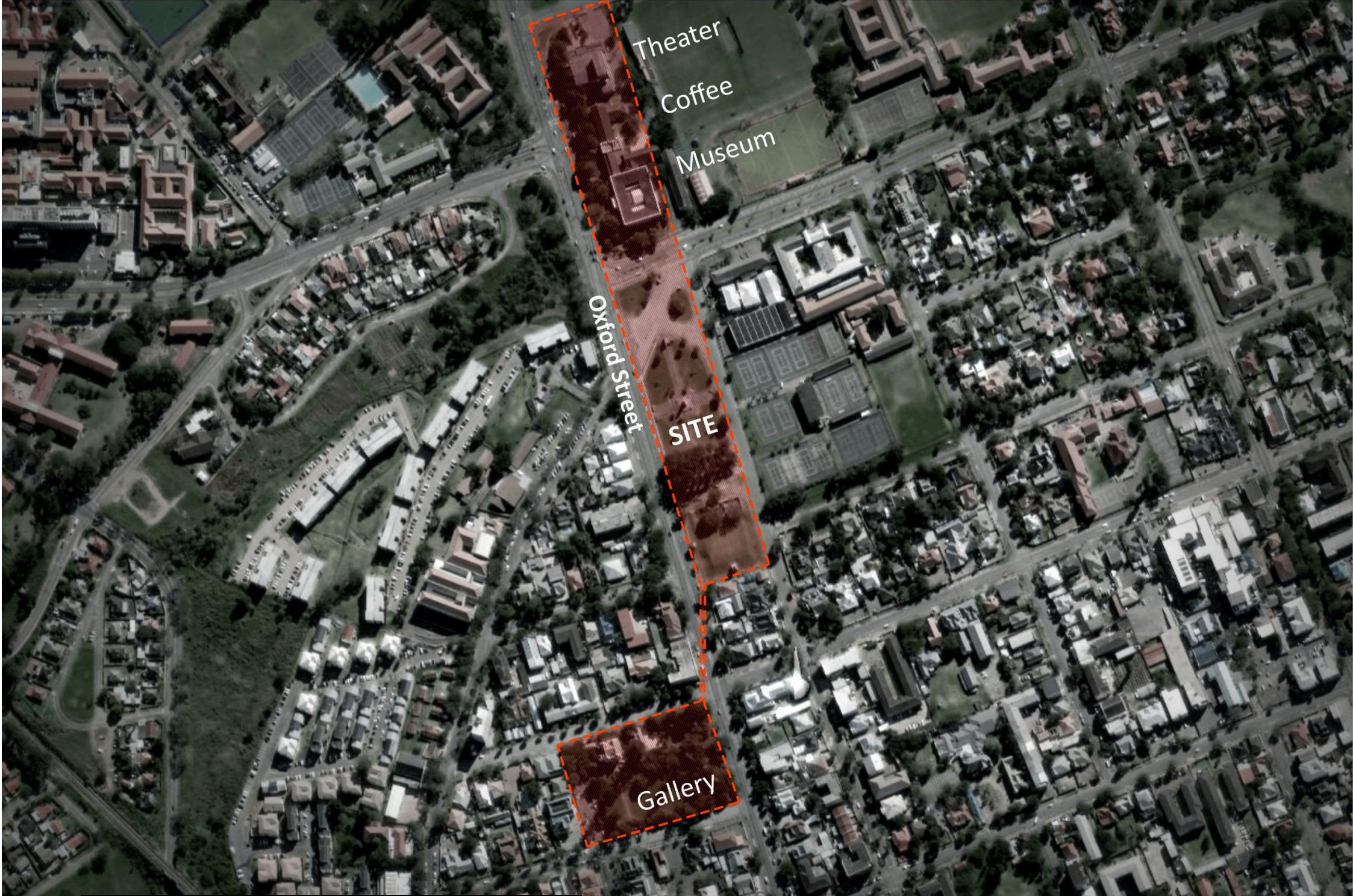


IMAGE 163: A modified and enhanced Google Earth image showing linkages of cultural activities (Ndzingani 2020)

LINKAGE OF CULTURAL ACTIVITIES - NODAL AREA

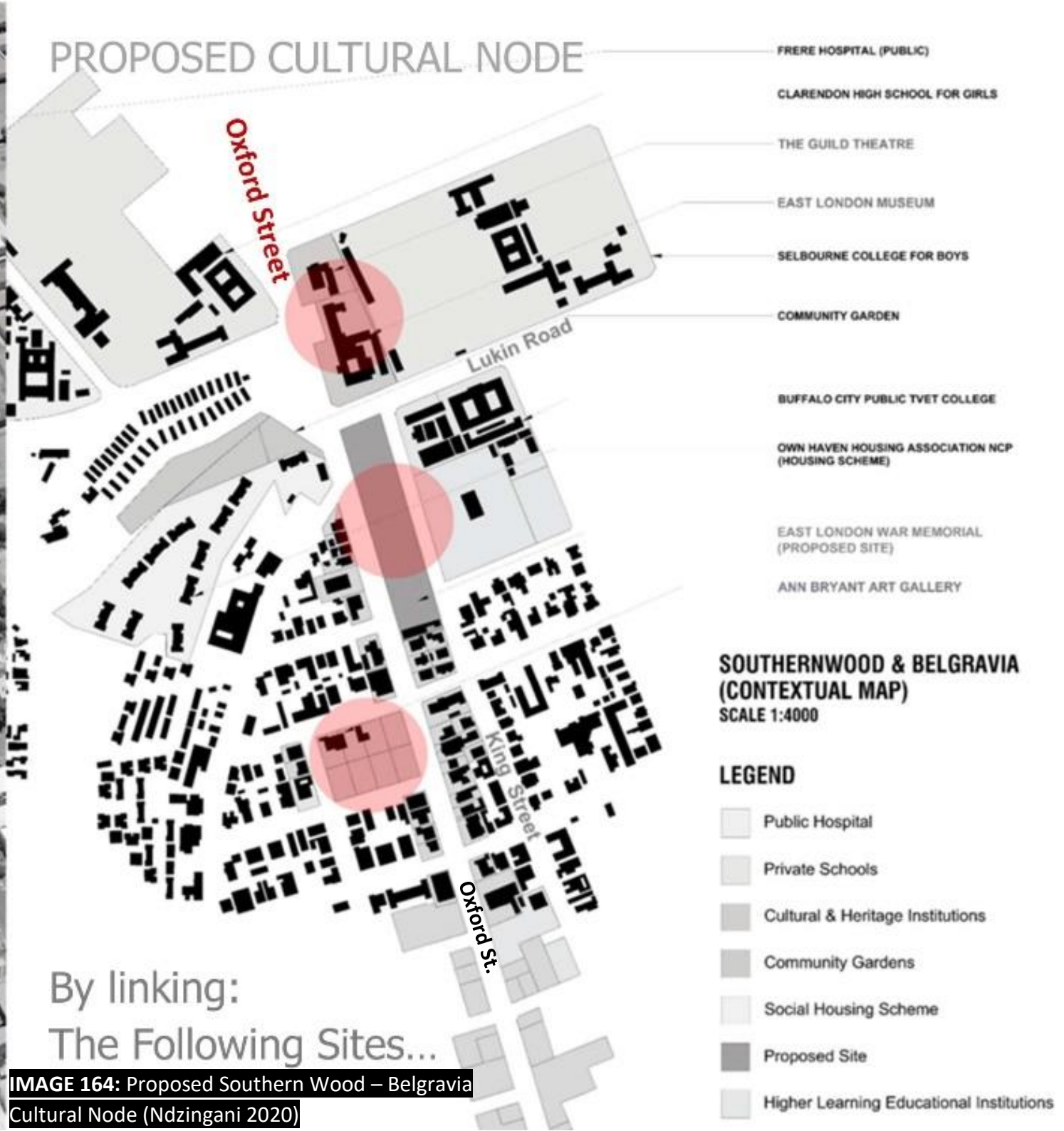


IMAGE 164: Proposed Southern Wood – Belgravia Cultural Node (Ndzingani 2020)

ANN BRYANT ART GALLERY

(Owned by the City)

IMAGE 165: A modified image of Ann Bryant Art Gallery (Ndzingani 2020)



EAST LONDON WAR MEMORIAL

(Owned by the City)

IMAGE 166: Lych Gate and Cenotaph axis at the East London War Memorial (Ndzingani 2021)



EAST LONDON MUSEUM

(Owned by the City)

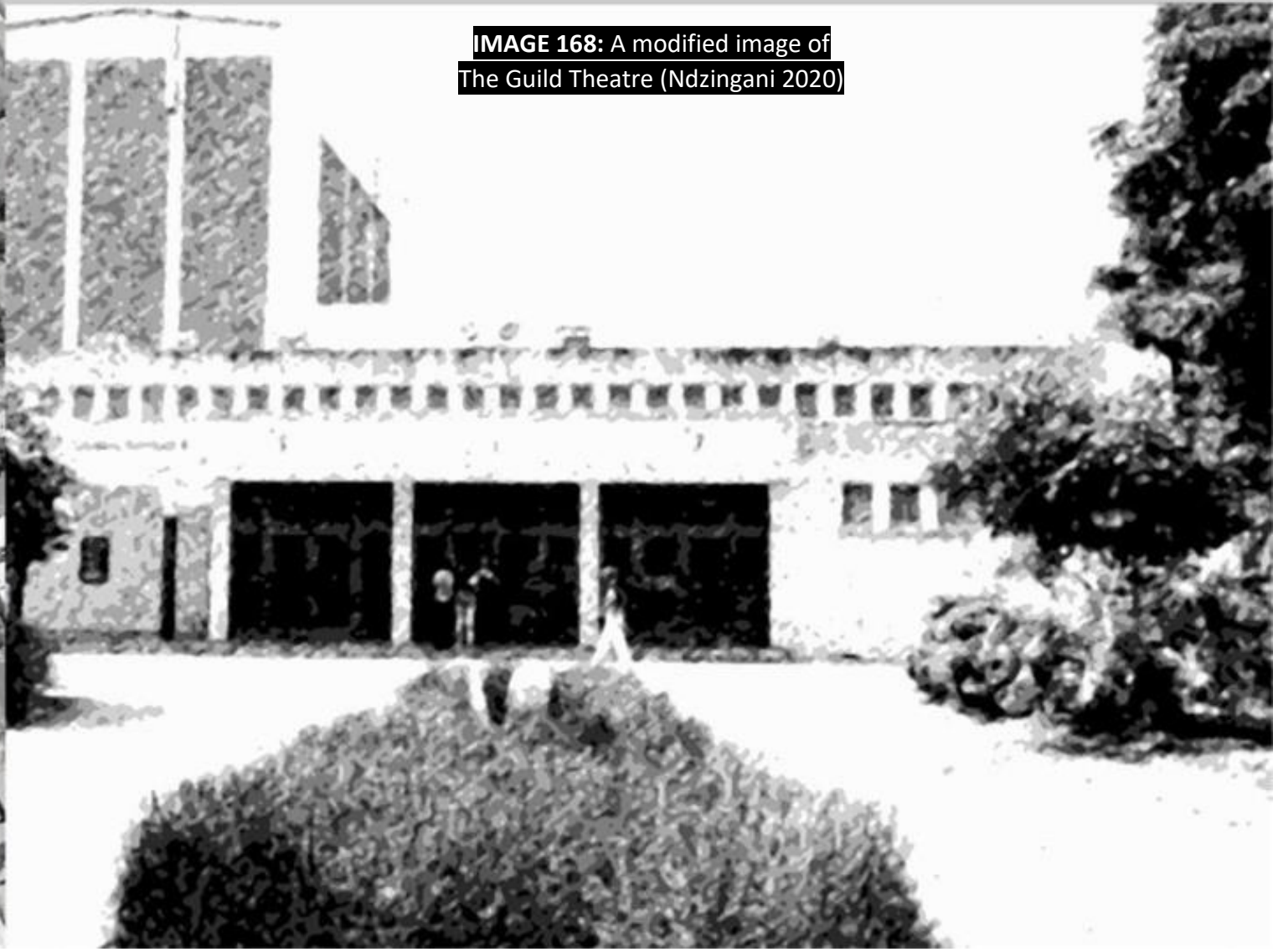


IMAGE 167: A modified image of the East London Museum (Ndzingani 2020)

THE GUILD THEATRE

(Owned by the City)

IMAGE 168: A modified image of
The Guild Theatre (Ndzingani 2020)



Here of are some of the historic buildings that contribute to high volumes of pedestrian movement around the War Memorial:

- The Buffalo City Public TVET College was established in 1927. In 1930, the Technical College housed the first museum before its relocation to the current East London Museum (Technical College details, 2020).
- Selbourne College is a boys school which was built in 1923 after the First World War, and in 1926 hostels were added to turn the boys school into a boarding college (Selborne College details, 2020).
- Clarendon High School for Girls is a boarding school that was established in 1903 (Clarendon High School for Girls, 2020).
- In 1881, Frere Hospital started out as a teaching hospital, and is now a public hospital (Frere Hospital, 2019).
- Own Haven Housing Association NCP is a social housing scheme that is built on a site which had a manmade dam, which supplied water to the old reservoir tank on the War Memorial Site (eBay Collectible Postcards, 2020). The social housing scheme is made up of Belgravia

Valley Phase 1 which was done in 1998, and Belgravia Valley Phase 2 in 2001 (Housing Association East London - NASHO, 2020).

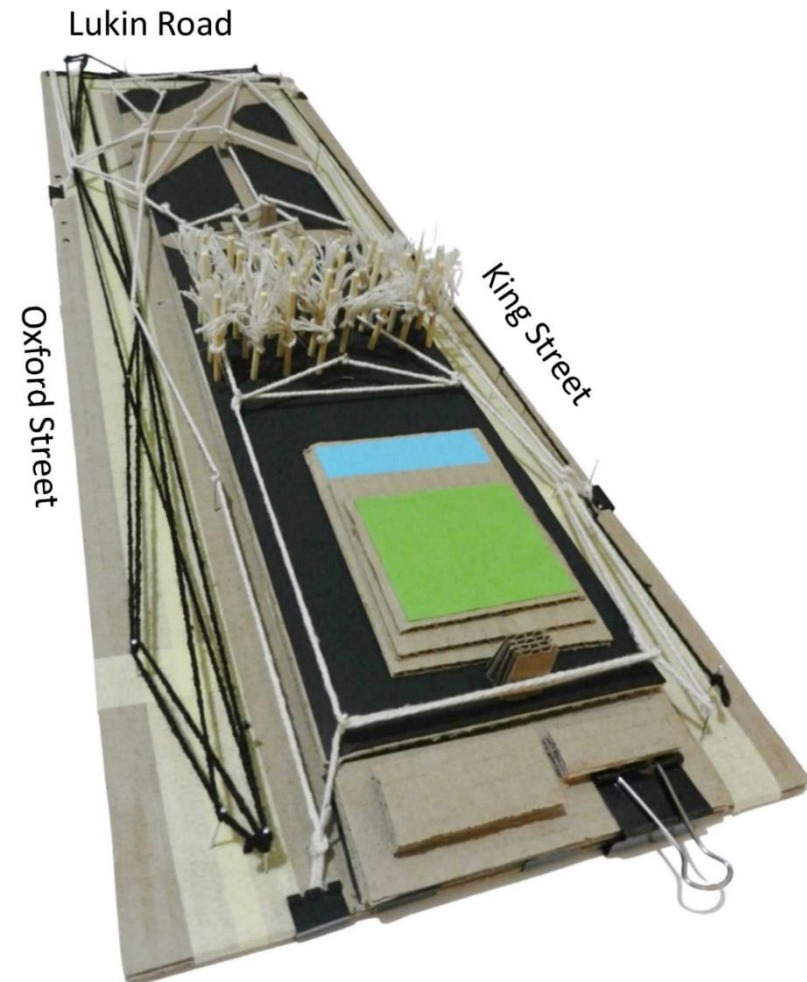


IMAGE 169: Site model showing both pedestrian movement around the site and vehicle intensity along street edges (Ndzingani 2020)



IMAGE 170: A modified and enhanced Google Earth image of Southernwood – Belgravia Precinct showing some of the anticipated beneficiaries which contribute towards pedestrian movement within and along the East London War Memorial (Ndzingani 2020)

OTHER BENEFICIARIES

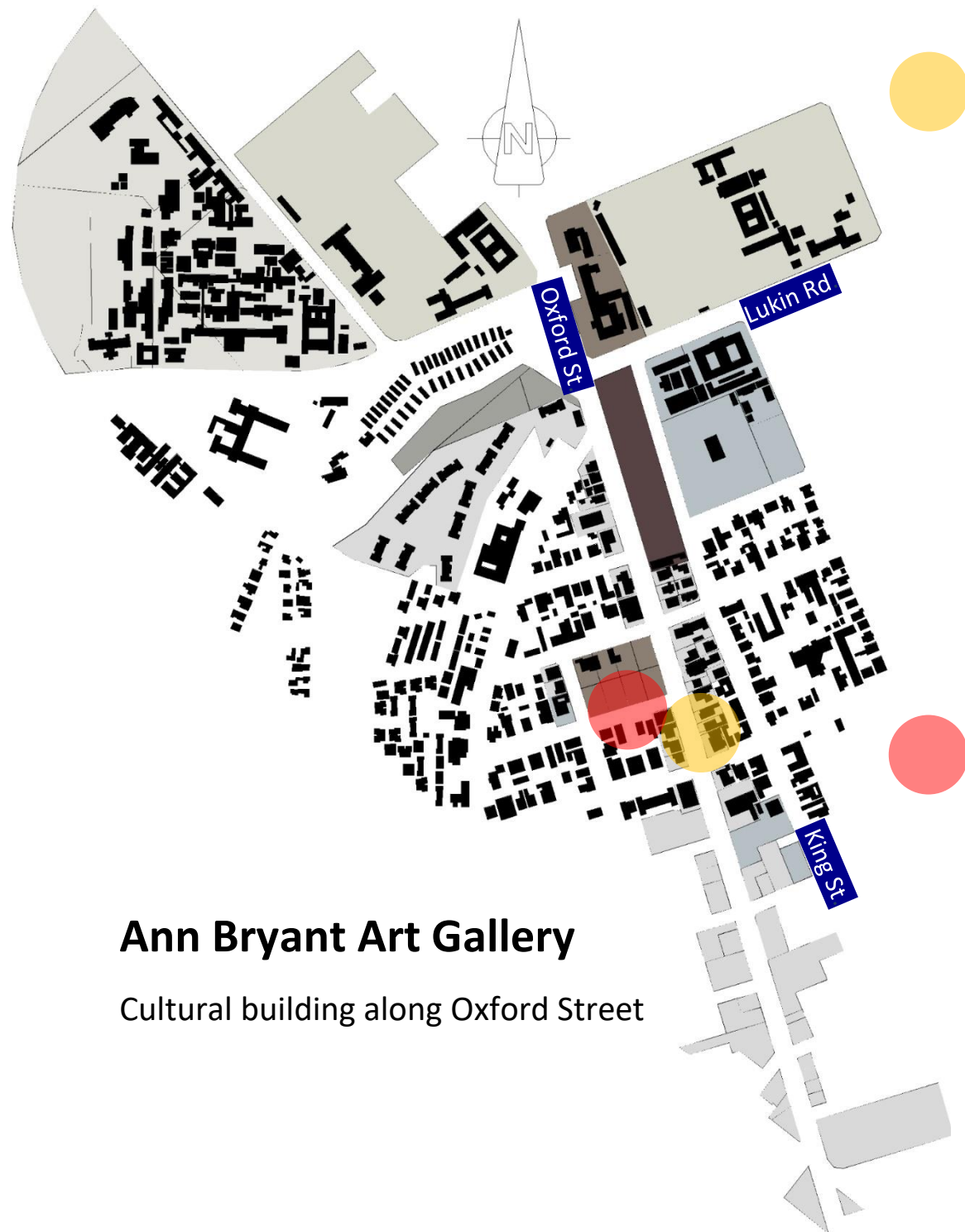


IMAGE 171: A view of Ann Bryant Art Gallery's garden gate along Oxford St (Ndzingani 2021)



IMAGE 172: Ann Bryant Art Gallery (Ndzingani 2021)

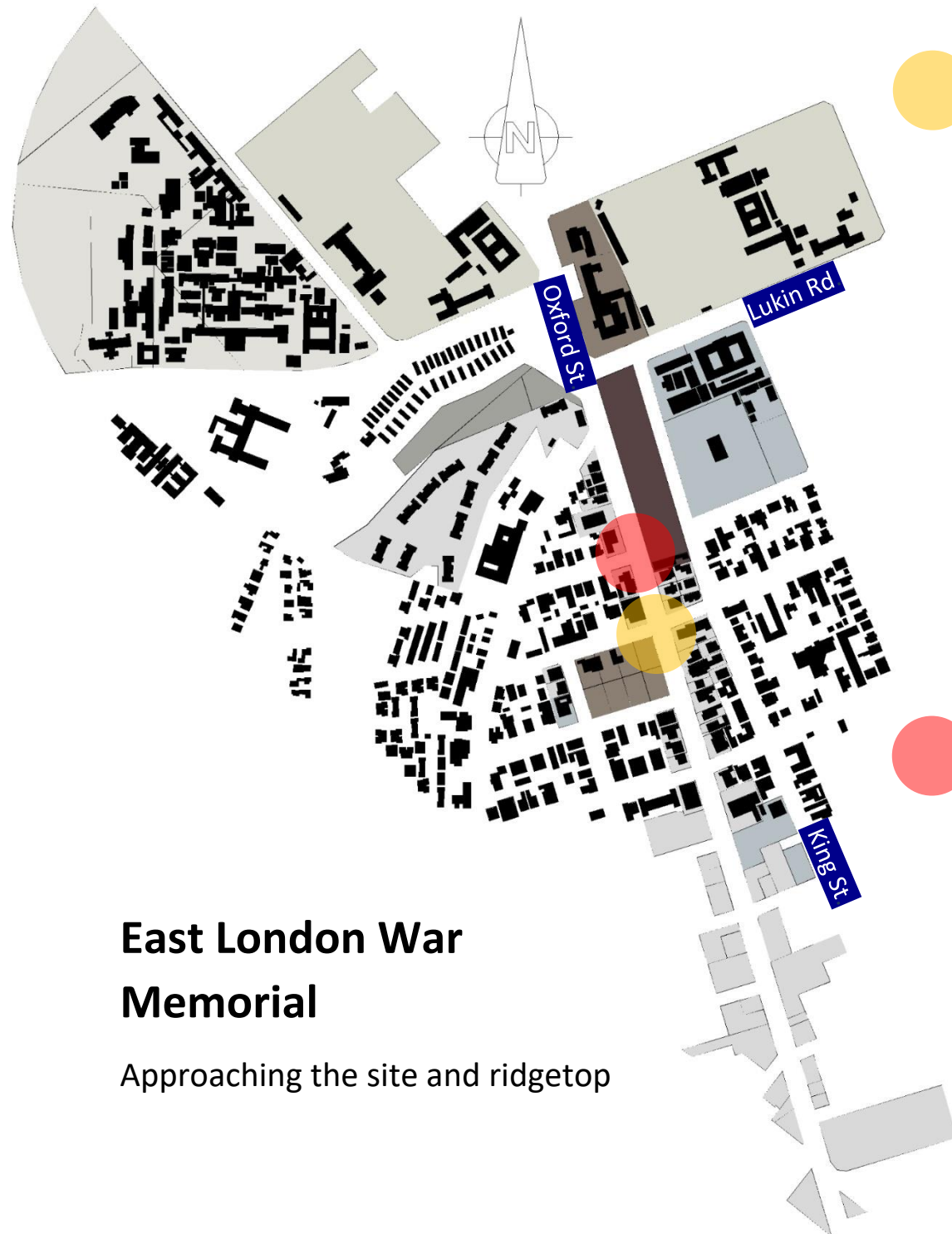


IMAGE 173: Visual connection between the Ann Bryant Art Gallery and the East London War Memorial (Ndzingani 2021)



IMAGE 174: Ridgetop along the East London War Memorial (Ndzingani 2021)



East London War Memorial

Military site along Oxford Street



IMAGE 175: A view of East London War Memorial along Oxford St
(Ndzingani 2021)

IMAGE 176: A group ranging between 30-70 community members frequently use the site for outdoor training activities (Ndzingani 2021)



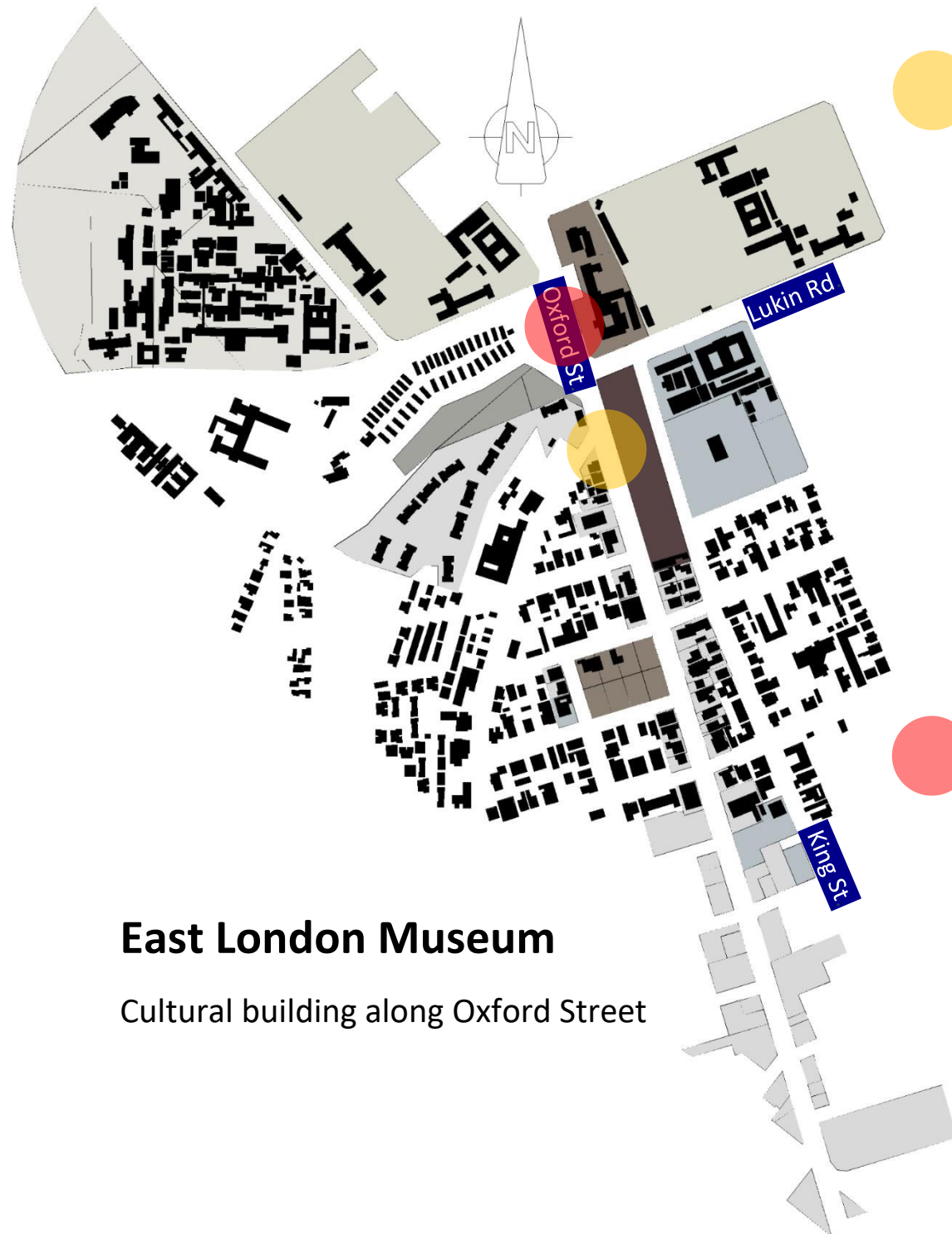


IMAGE 177: A view of the East London Museum across the War Memorial and along Oxford St (Ndzingani 2021)



IMAGE 178: The closed entrance of East London Museum' along Oxford St (Ndzingani 2021)



IMAGE 179: The East London Guild Theatre's corner signage
(Ndzingani 2021)



IMAGE 180: East London Guild Theatre (Ndzingani 2021)



IMAGE 181: Southern perspective of Own Haven social Housing across community garden (Ndzingani 2021)



IMAGE 182: Eastern perspective of Own Haven social Housing across community garden (Ndzingani 2021)

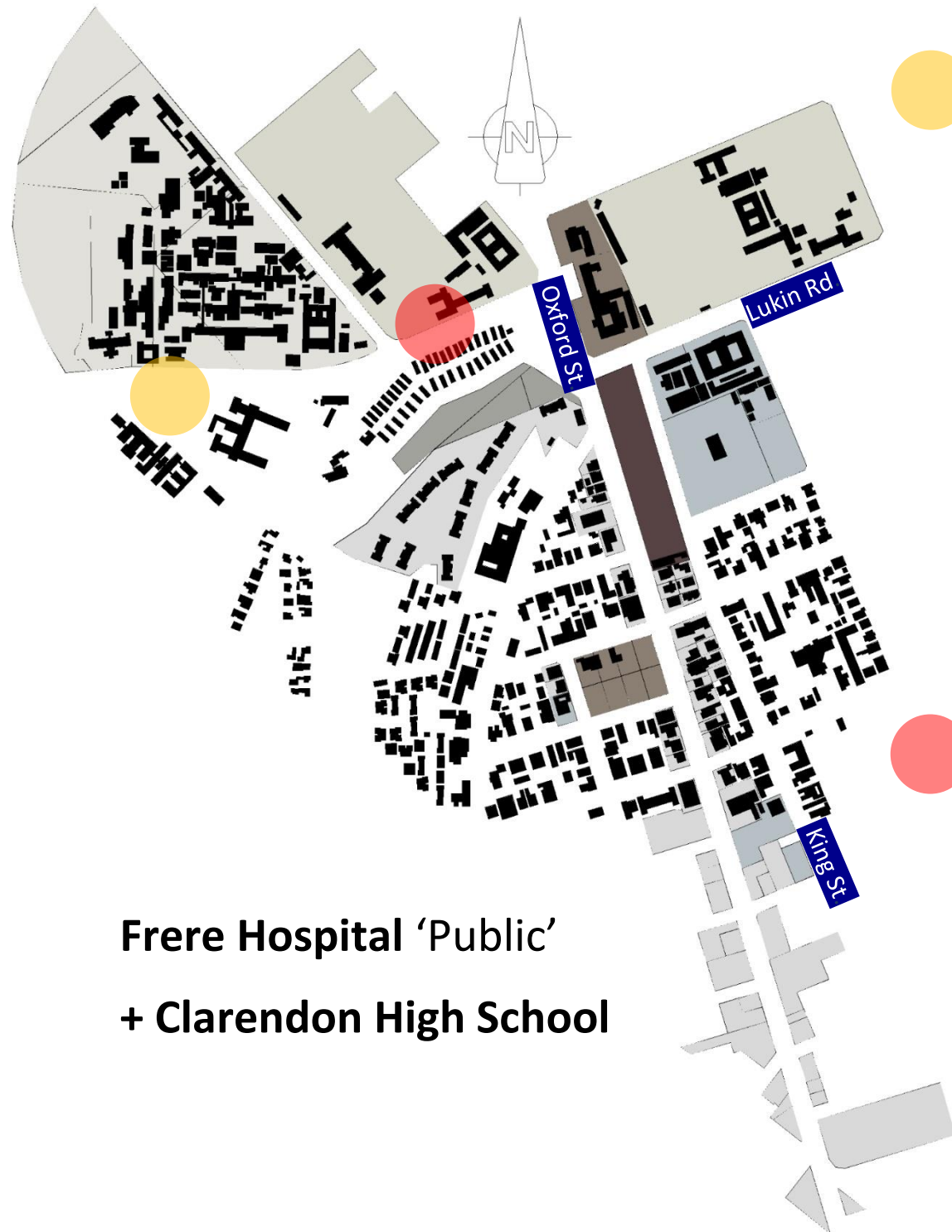


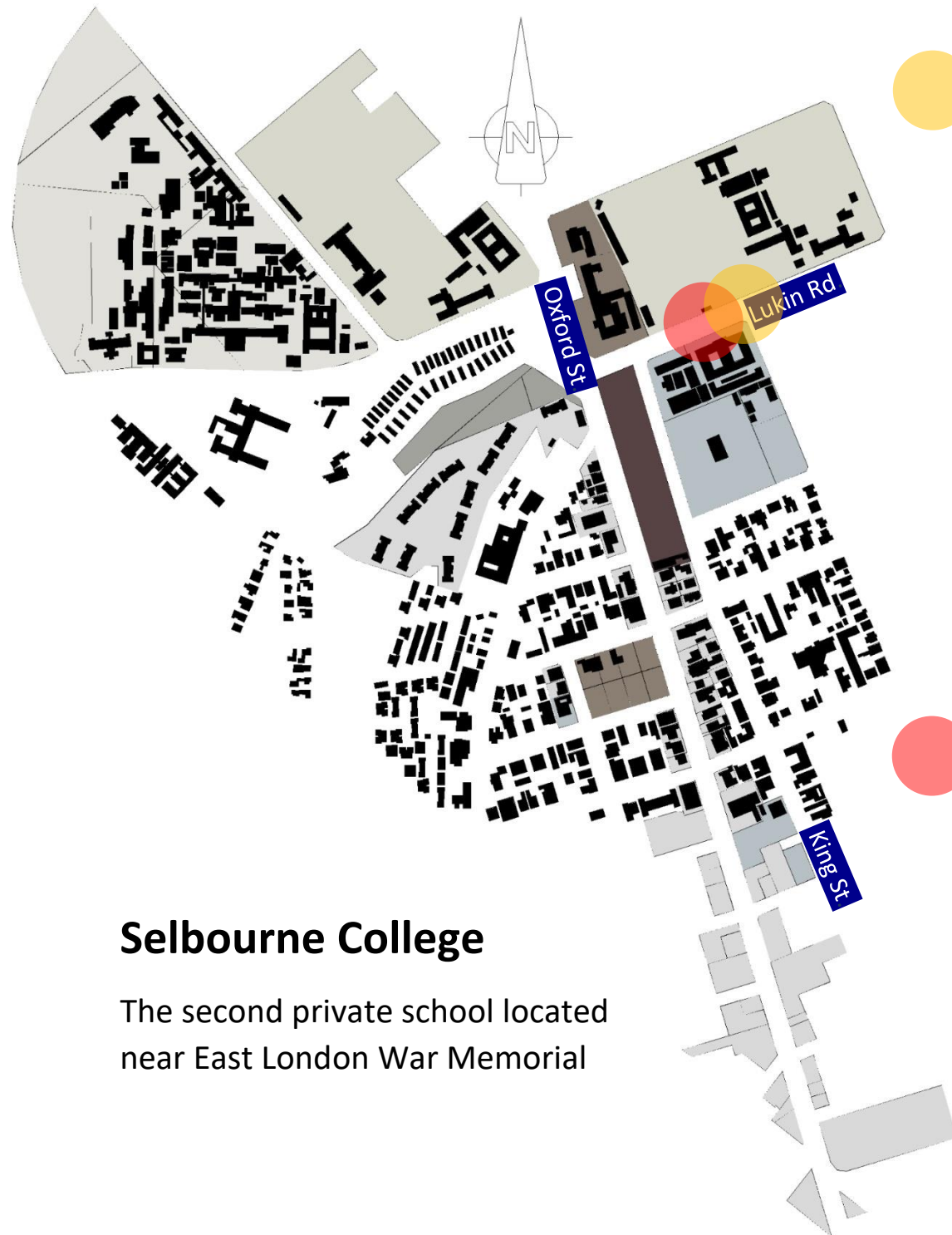
IMAGE 183: Frere Hospital (Ndzingani 2021)



IMAGE 184: Clarendon High School for Girls (Ndzingani 2021)



IMAGE 185: The East London War Memorial's ridgetop location viewed in opposite direction along Oxford St, which runs down towards the CBD (Ndzingani 2021)



Selbourne College

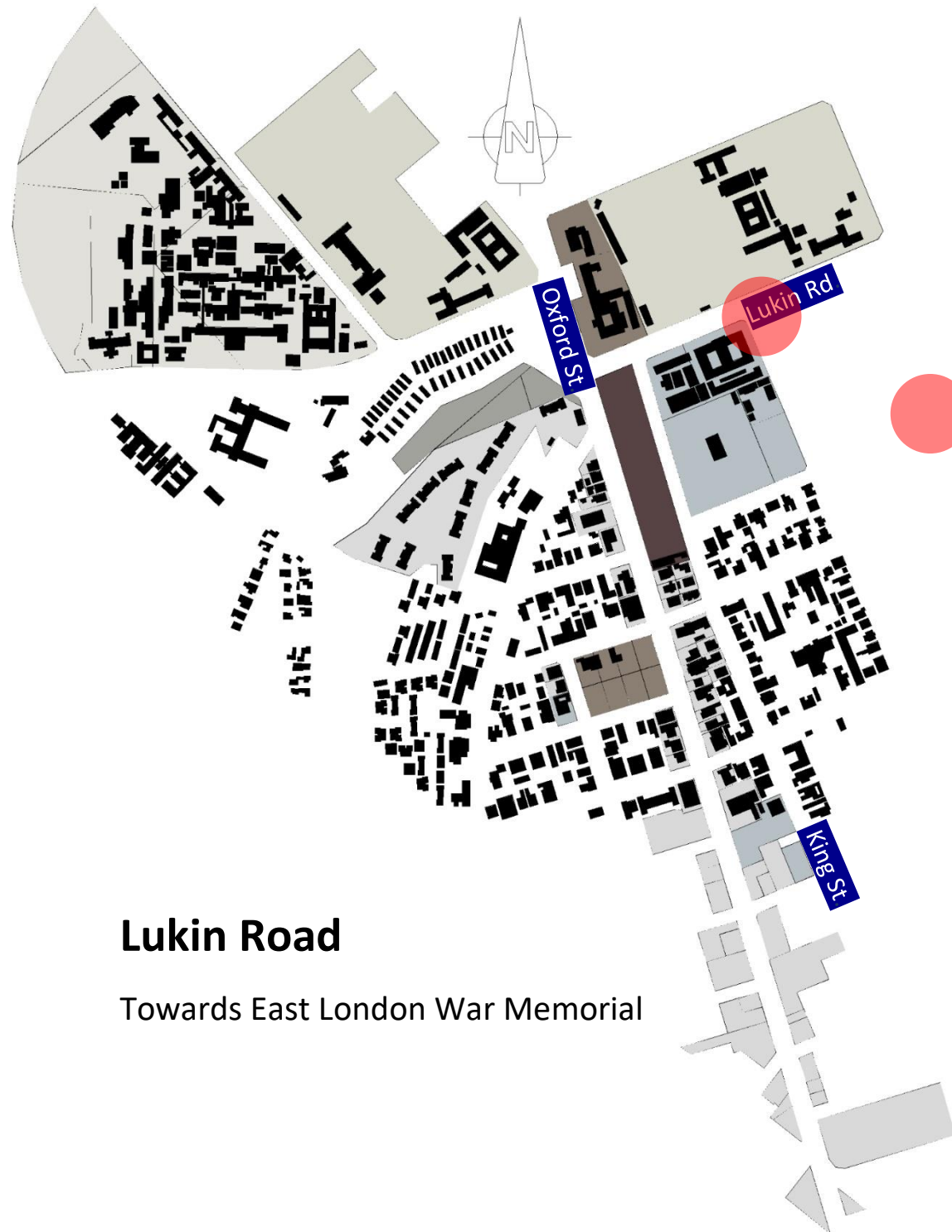
The second private school located near East London War Memorial



IMAGE 186: Signage at Selbourne College – boys school
(Ndzingani 2021)



IMAGE 187: Selbourne College was built in 1923 after the First World War (Ndzingani 2021)



Lukin Road

Towards East London War Memorial



IMAGE 188: A view along Lukin Rd towards the East London Memorial site (Ndzingani 2021)

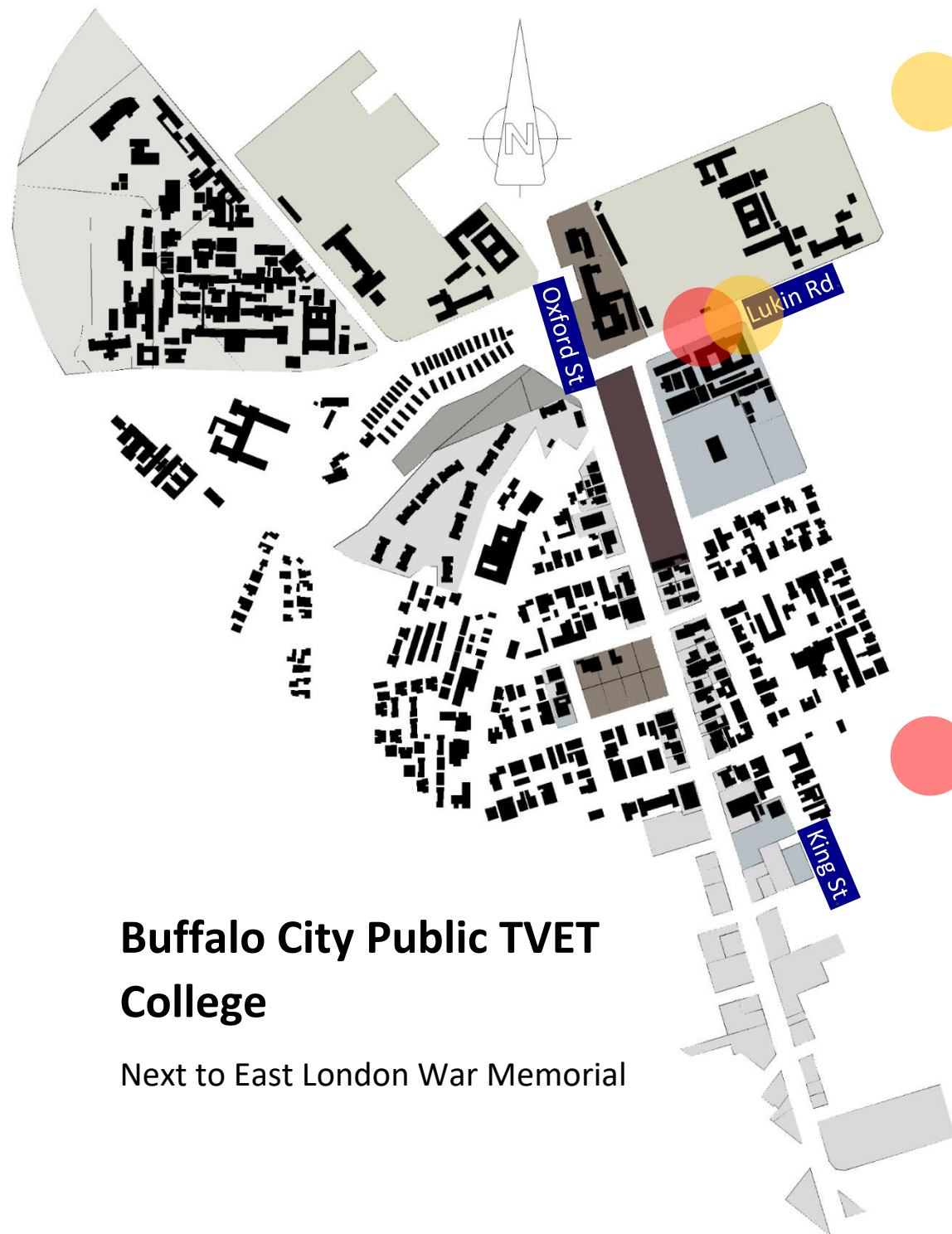


IMAGE 189: Buffalo City Public TVET College (Ndzingani 2021)



IMAGE 190: Entrance at the Buffalo City Public TVET College (Ndzingani 2021)

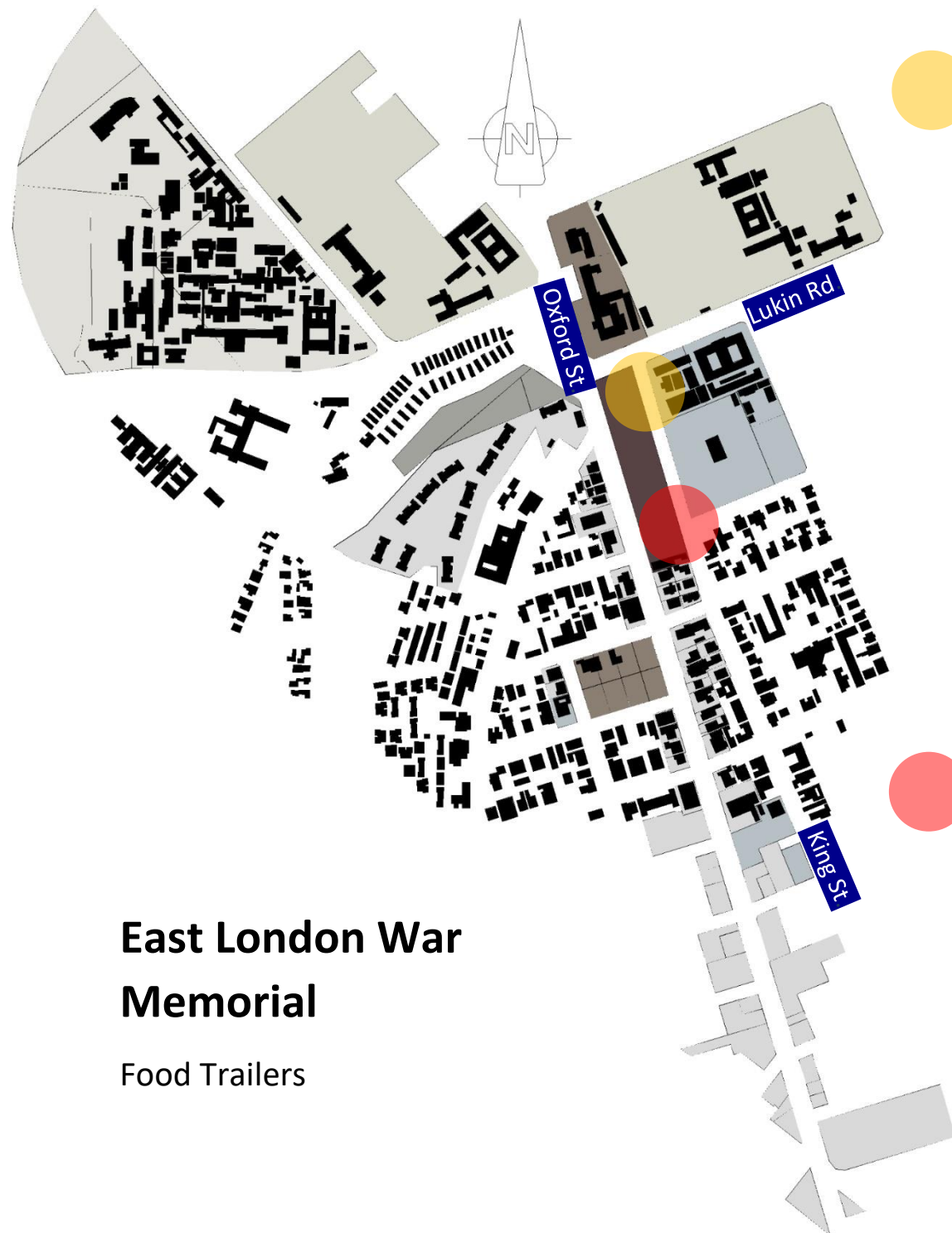


IMAGE 191: Three (3) mobile food trailers stationed near the East London War Memorial's parking area (Ndzingani 2021)



IMAGE 192: Two (2) mobile food trailers stationed at the bottom of the site (Ndzingani 2021)



Oxford Street (CBD route - high traffic)



Lukin Road (Business precinct route - moderate traffic)



King Street (Residential route - low traffic)

PROPOSED SITE - STREET ELEVATIONS

IMAGE-S 193: Montaged images of street views along East London War Memorial (Ndzingani 2020)

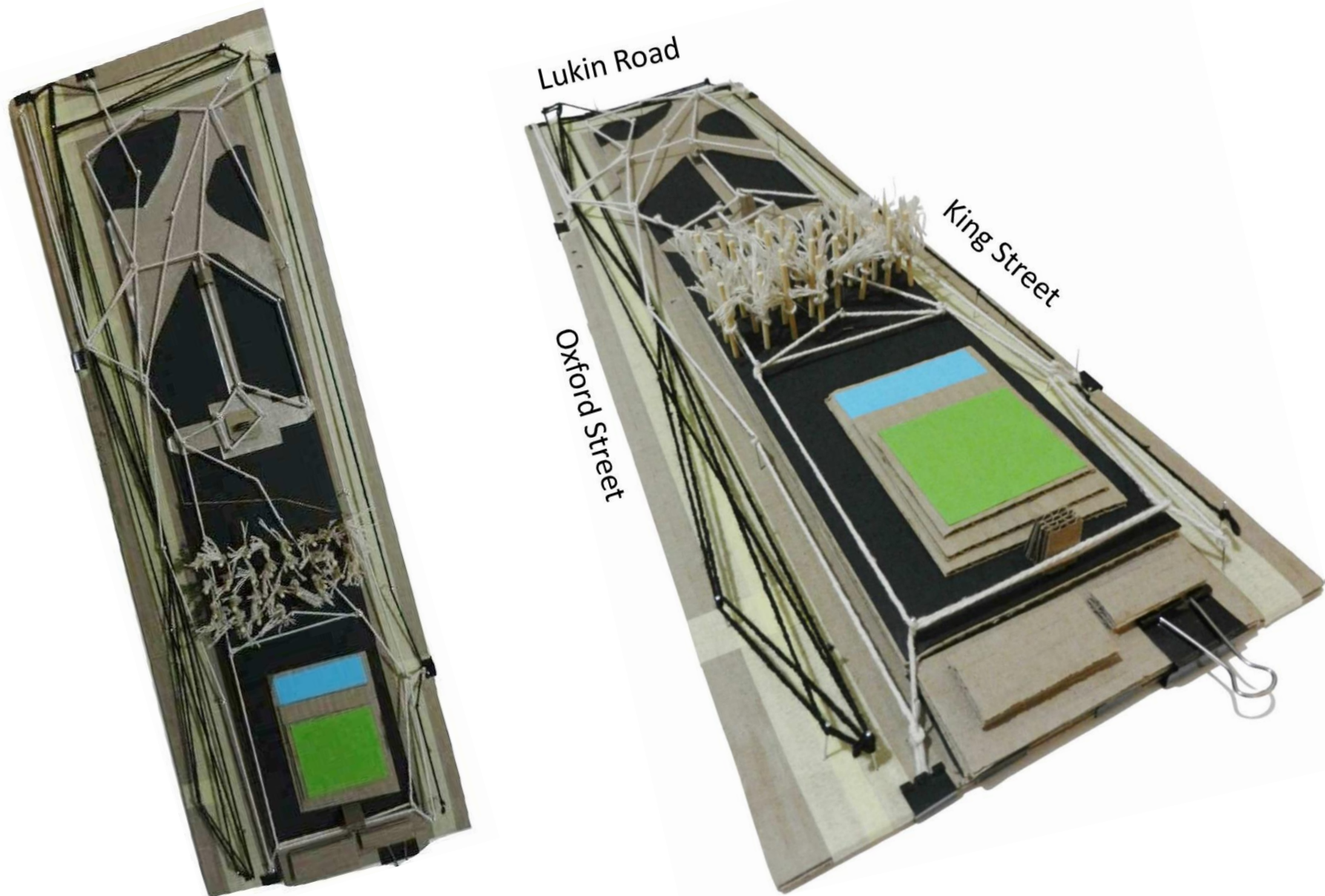
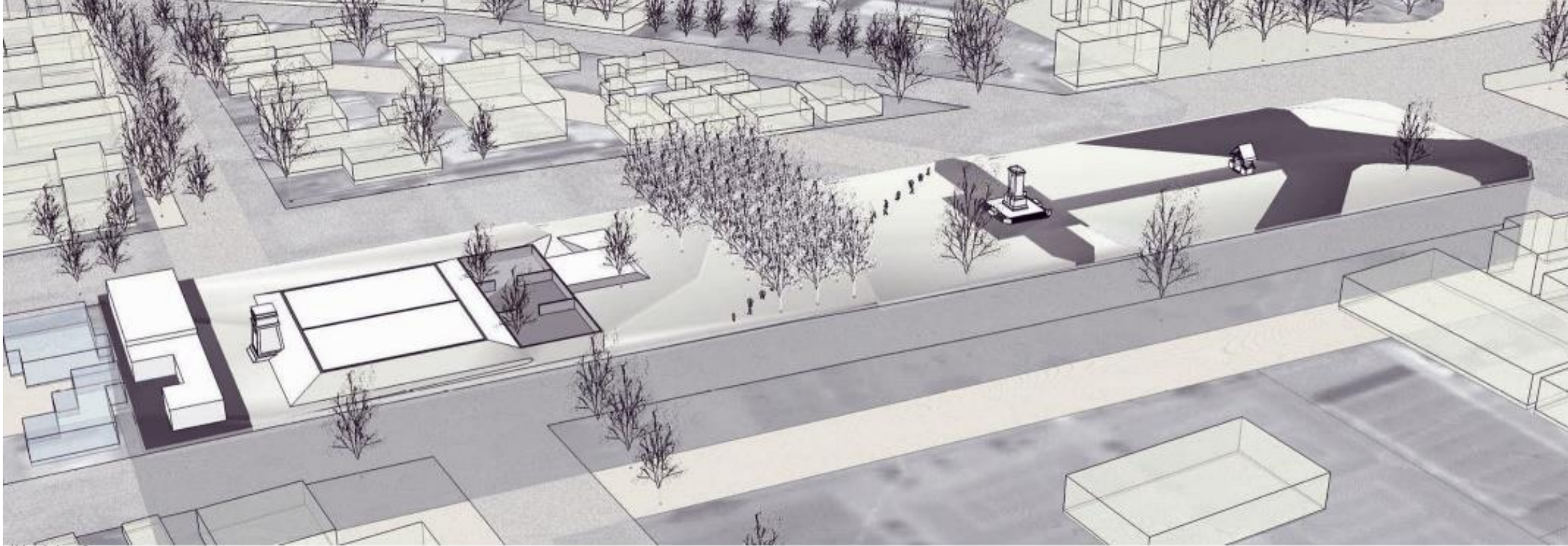


IMAGE-S 194: Site model showing both pedestrian movement around the site and vehicle intensity along street edges. White strings represent pedestrian movement, and black strings vehicular intensity (Ndzingani 2020)



CONTEXT: Immediate Site Context

3-D Model

Top Image: Aerial View

Bottom Image: Corner Oxford Street & Lukin Road

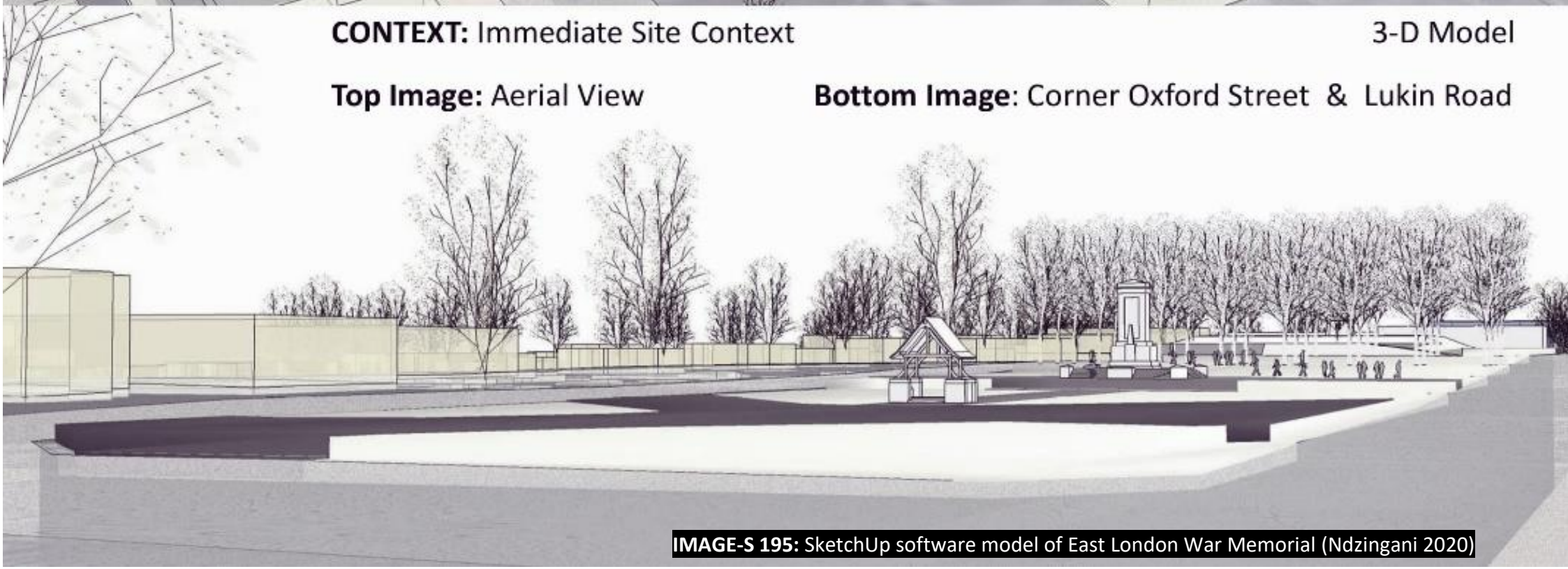
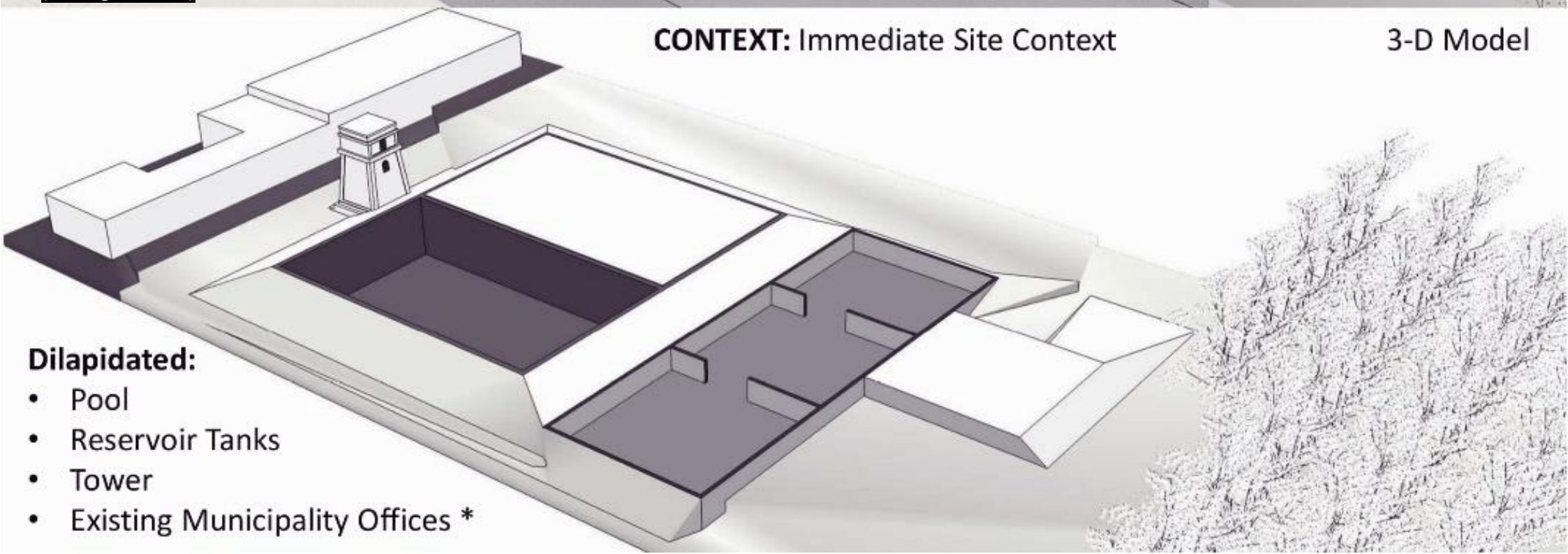




IMAGE-S 196: SketchUp software model of existing civil infrastructure situated on the East London War Memorial site (Ndzingani 2020)



CONTEXT: Immediate Site Context

3-D Model

Dilapidated:

- Pool
- Reservoir Tanks
- Tower
- Existing Municipality Offices *



IMAGE 197: Existing manhole of Reservoir Tank (Ndzingani 2020)



IMAGE 198: Dilapidated Water Treatment Pool (Ndzingani 2020)



IMAGE 199: 265 Oxford St, BCMM Municipal Public Accounts Office (Ndzingani 2021)



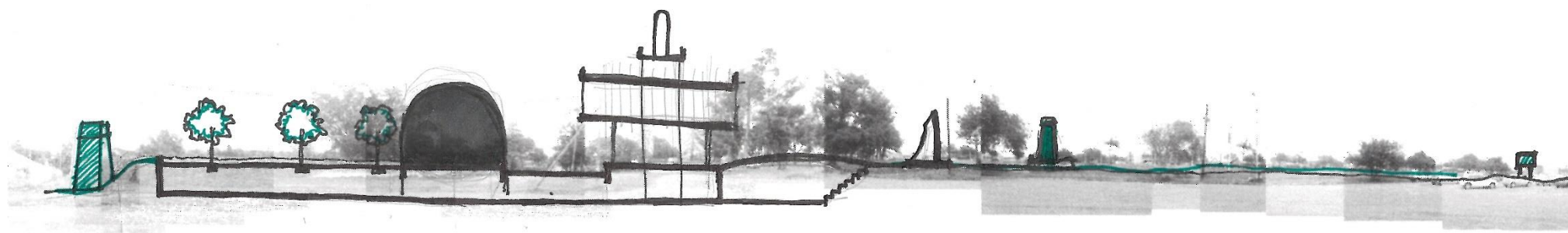
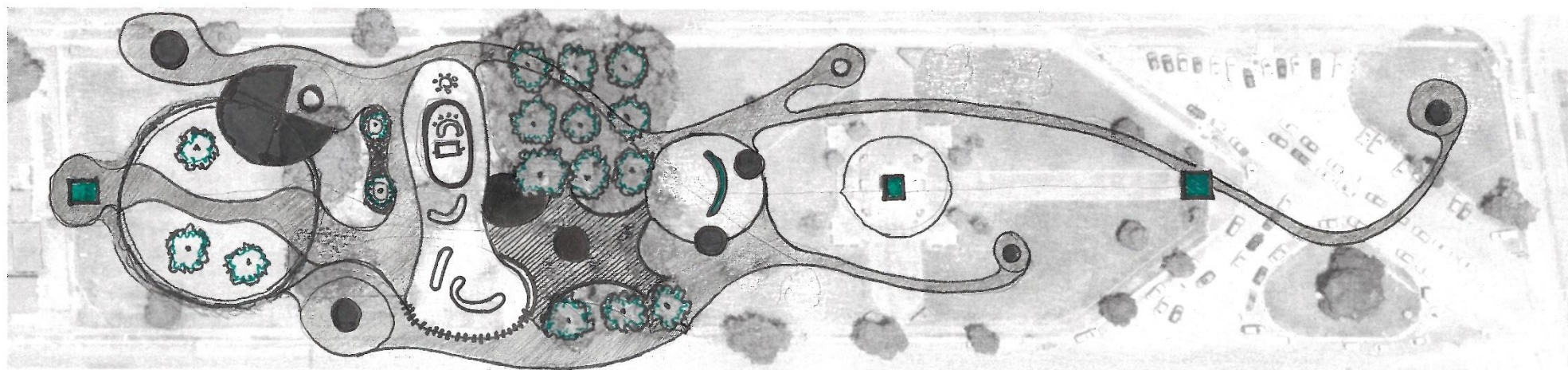
IMAGE 200: Old Watch Tower (Ndzingani 2020)

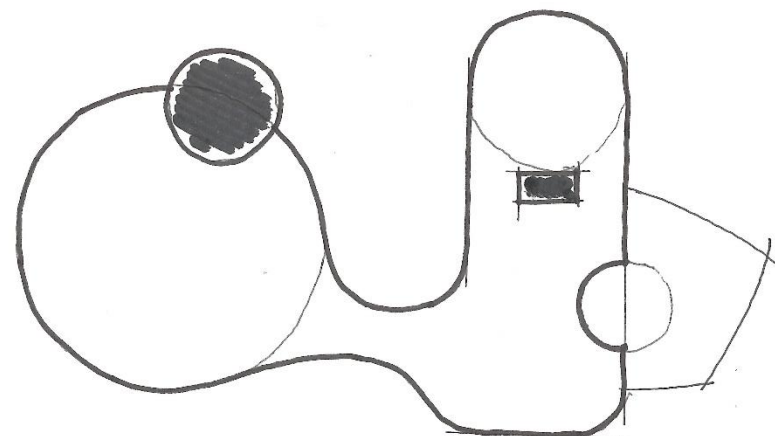
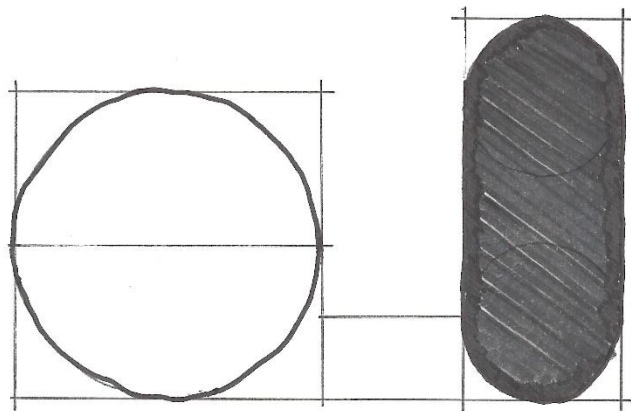
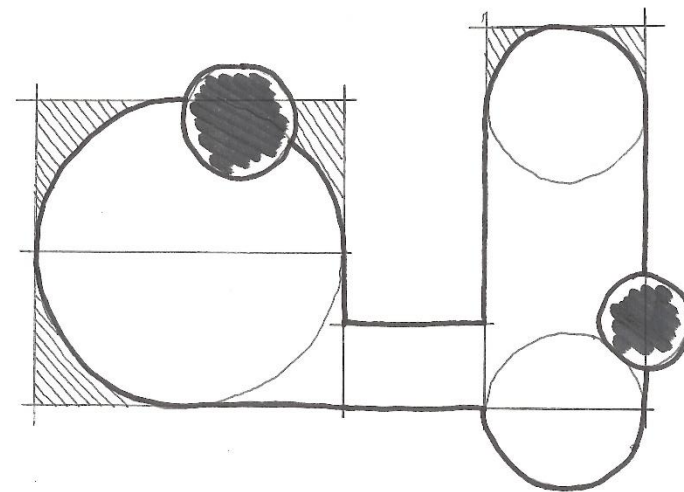
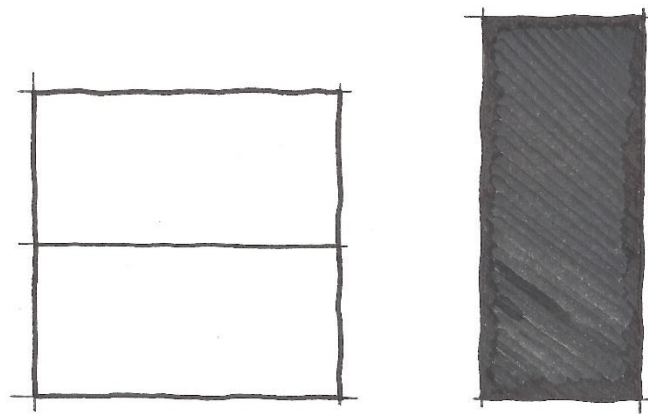
11

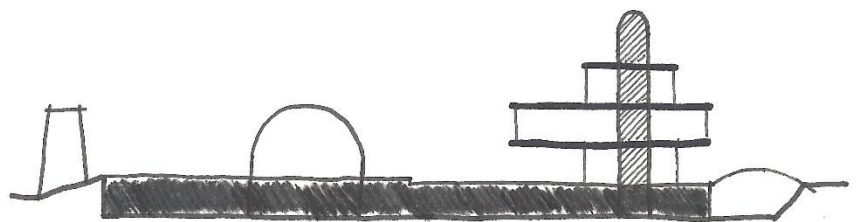
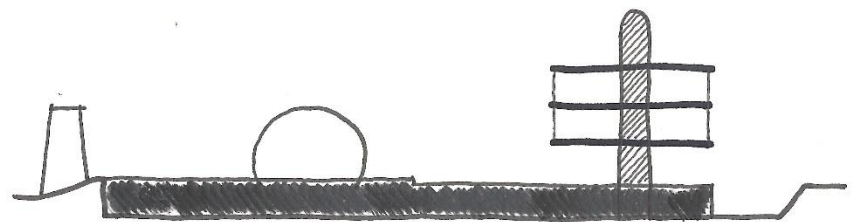
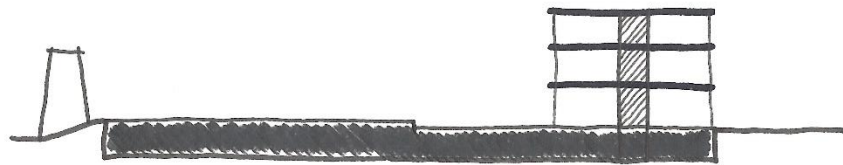
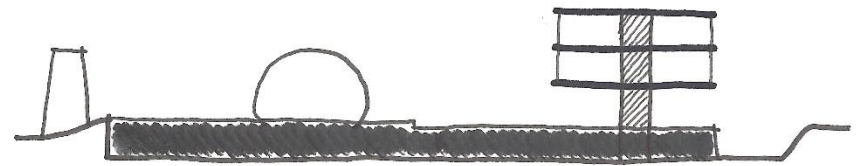
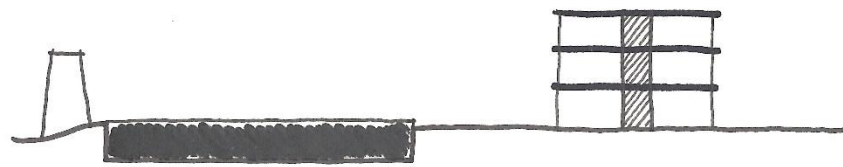
DESIGN DEVELOPMENT - SKETCHES

IMAGE-S 201: Varied Kids Art (Ndzingani 2020)









12

DESIGN RESPONSE – PROPOSAL

IMAGE-S 202: Reframing History (Ndzingani 2020)

ARPL7003 - RESEARCH REPORT

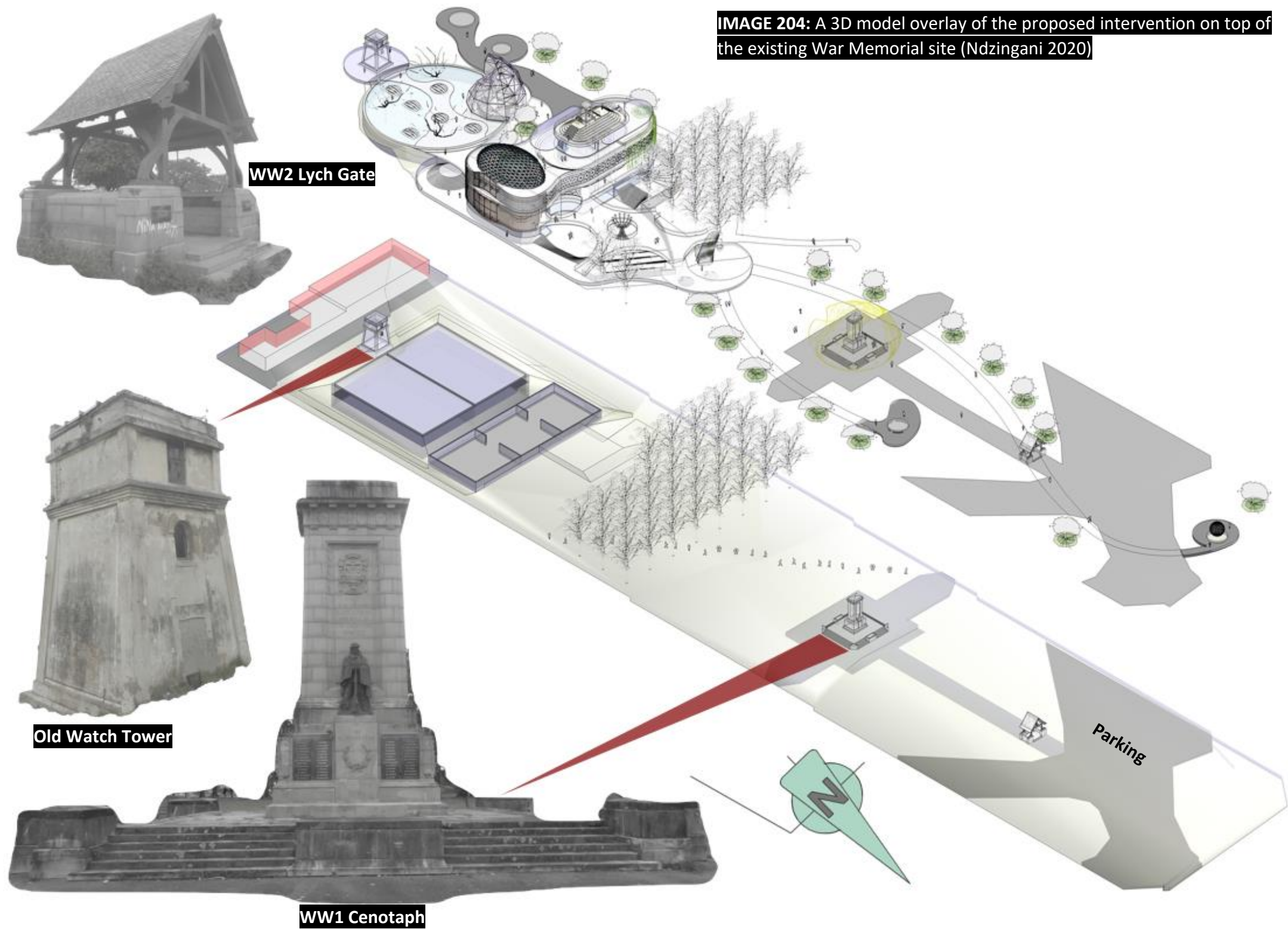
AYANDA FIKILE NDZINGANI - 2248520

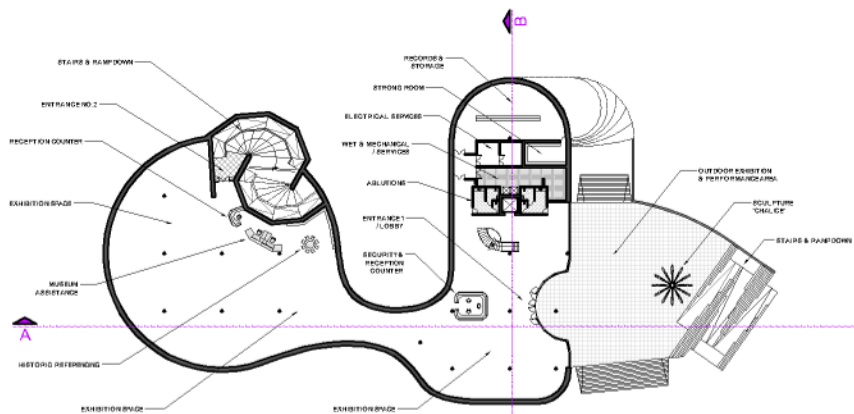




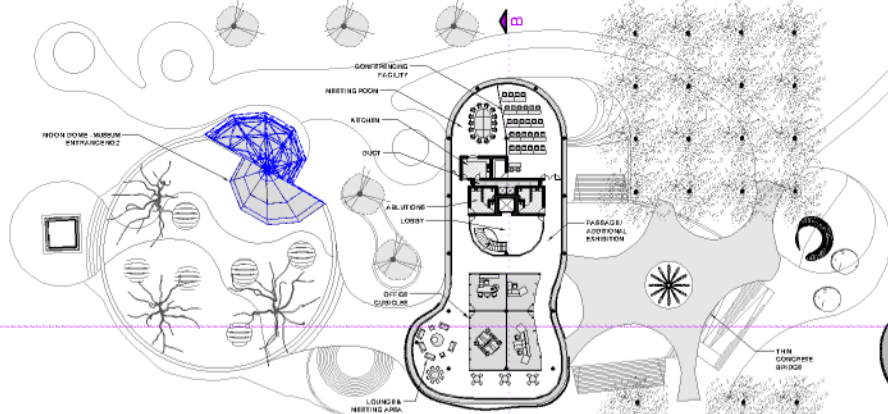
IMAGE 203: Overlaid Google Earth image of East London War Memorial with proposed intervention (Ndzingani 2020)

IMAGE 204: A 3D model overlay of the proposed intervention on top of the existing War Memorial site (Ndzingani 2020)

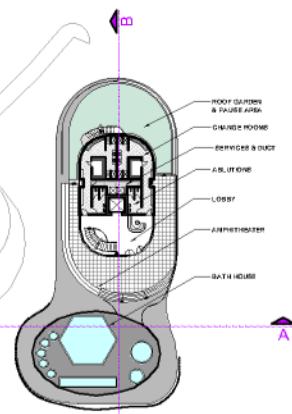




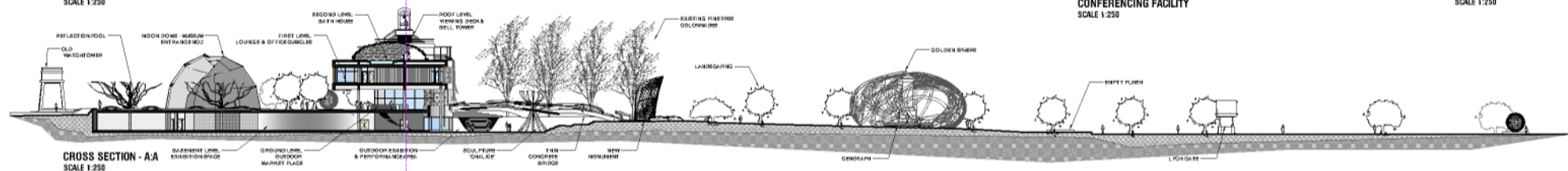
BASEMENT LEVEL - FLOOR PLAN - MUSEUM
SCALE 1:250



FIRST LEVEL - FLOOR PLAN - OFFICES & CONFERRING FACILITY
SCALE 1:250

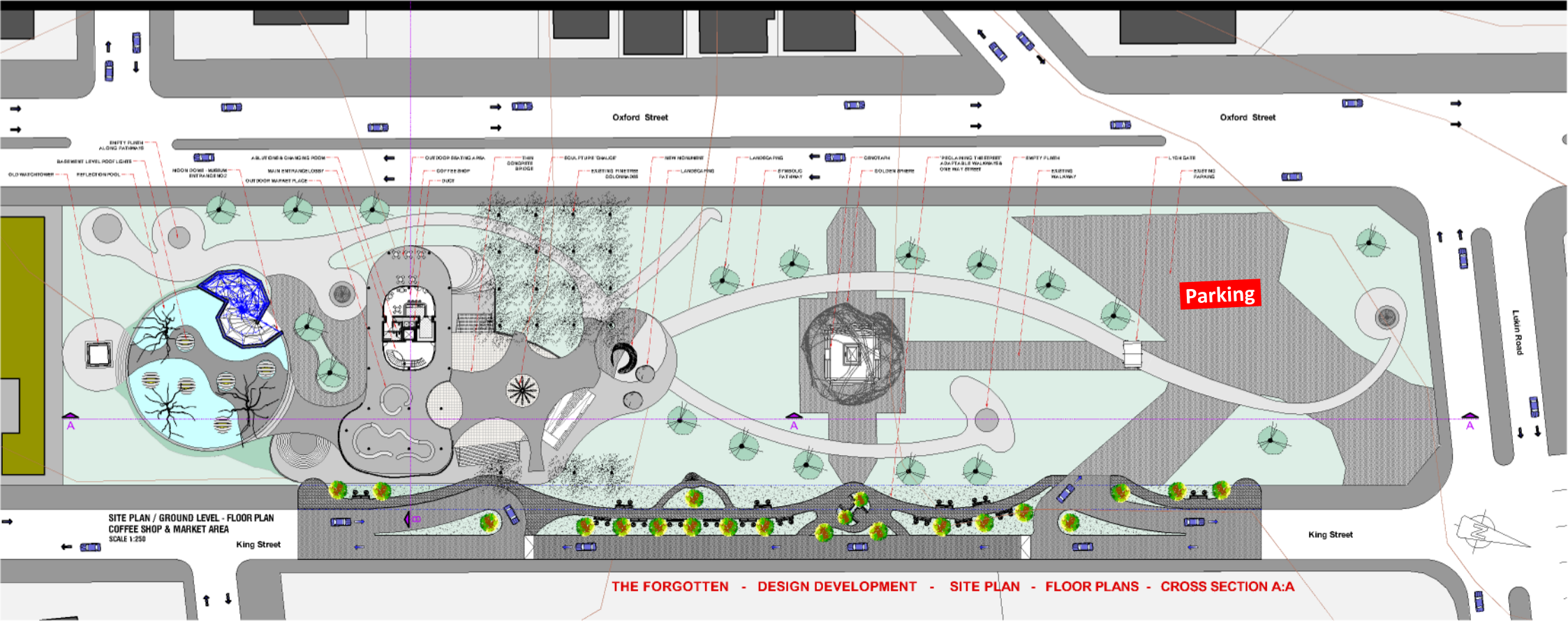


SECOND LEVEL - FLOOR PLAN - RECREATIONAL
SCALE 1:250

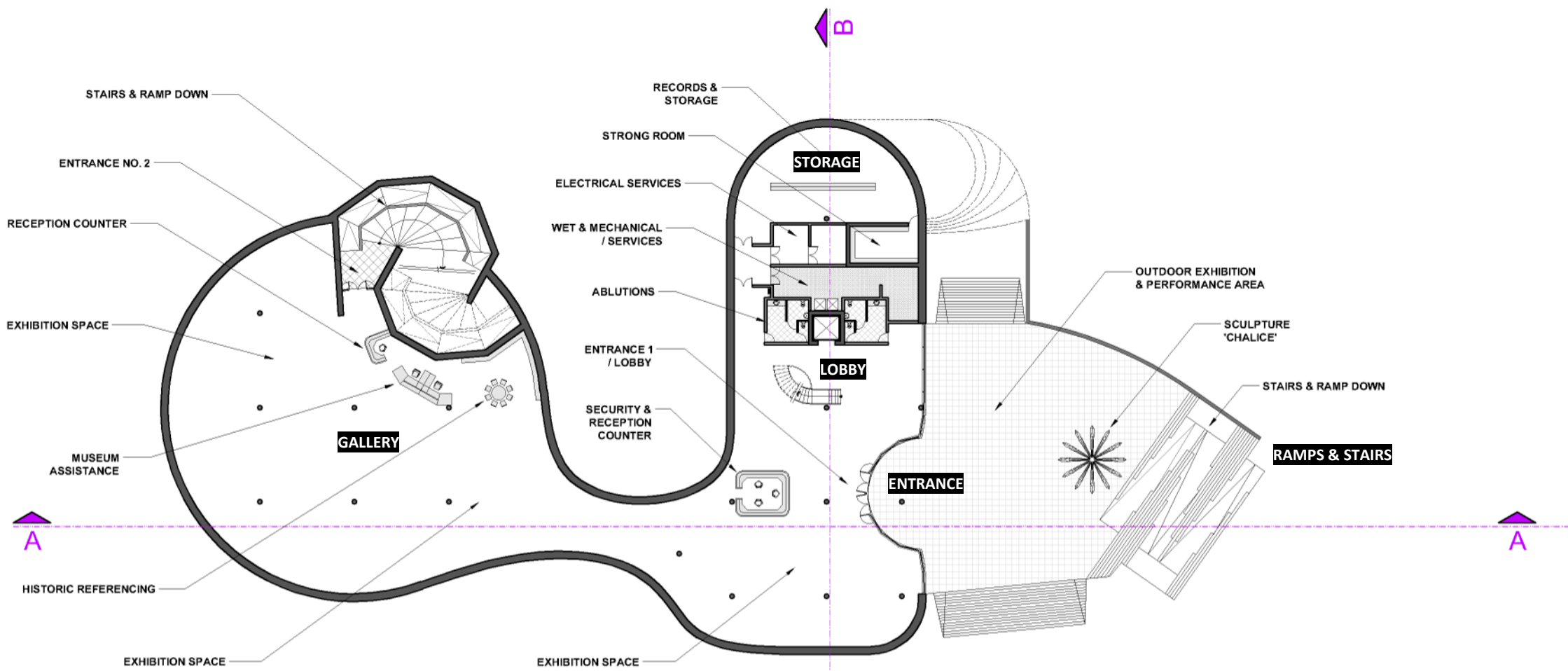


CROSS SECTION - A/A
SCALE 1:250

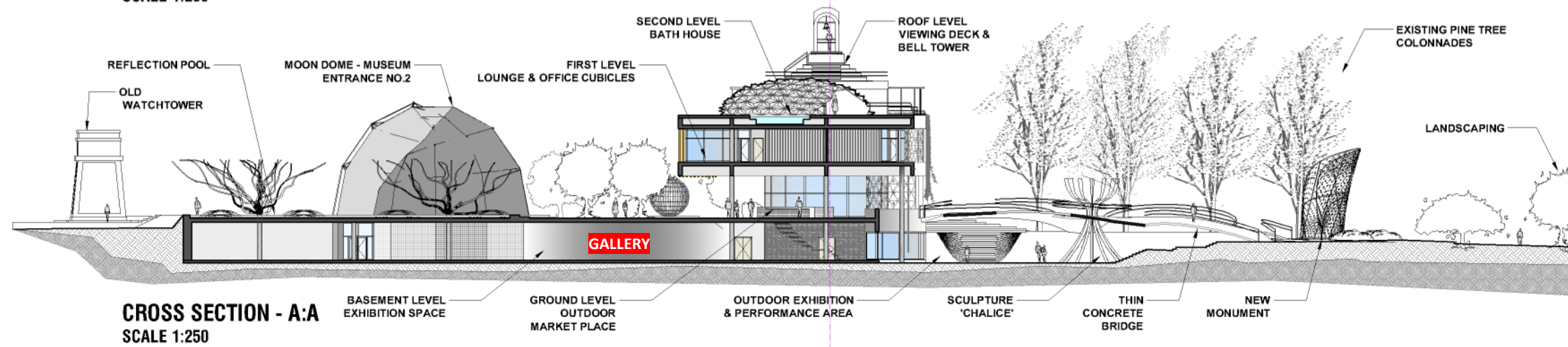
SECTION - B/B
SCALE 1:250



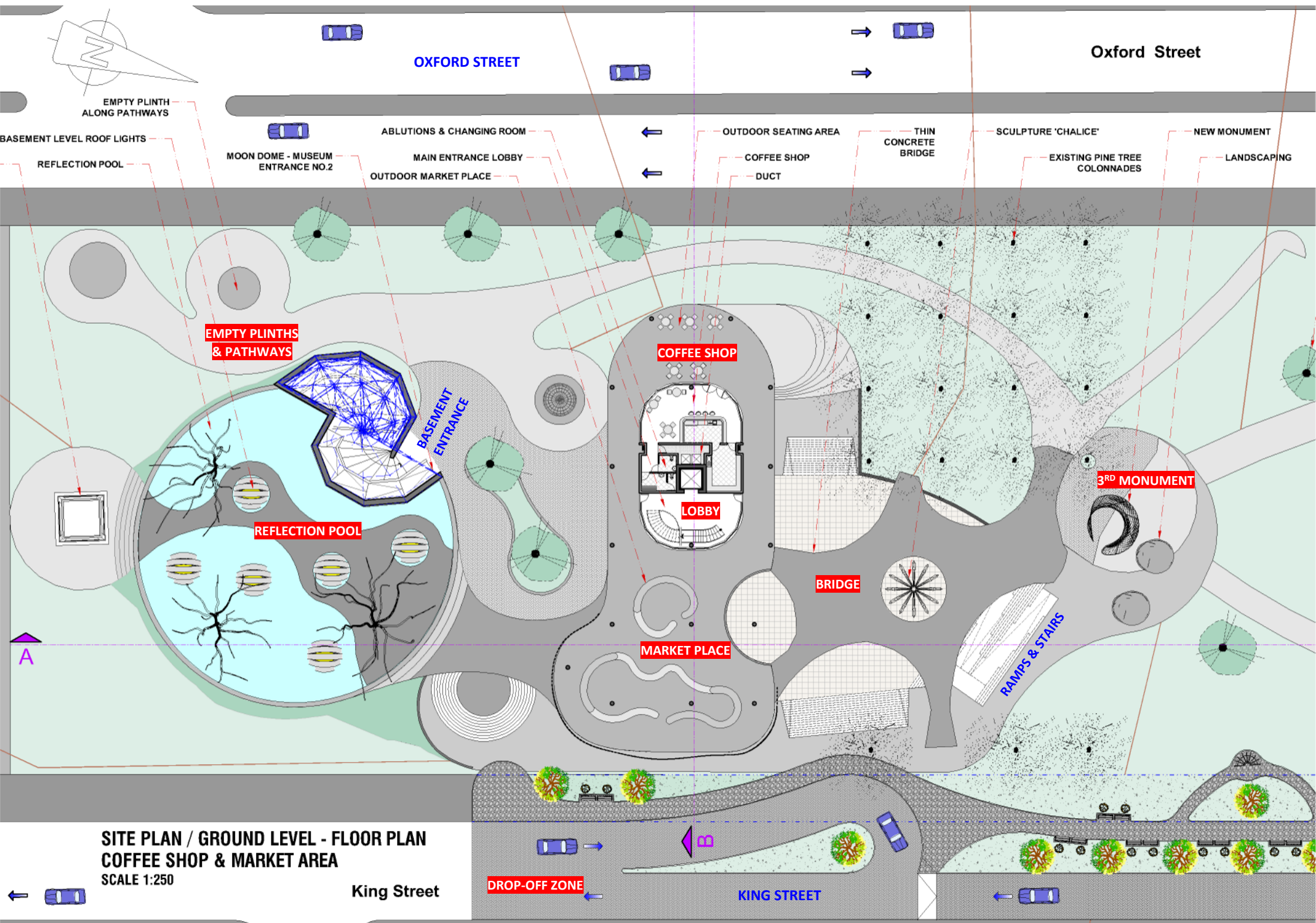
SITE PLAN / GROUND LEVEL - FLOOR PLAN
COFFEE SHOP & MARKET AREA
SCALE 1:250

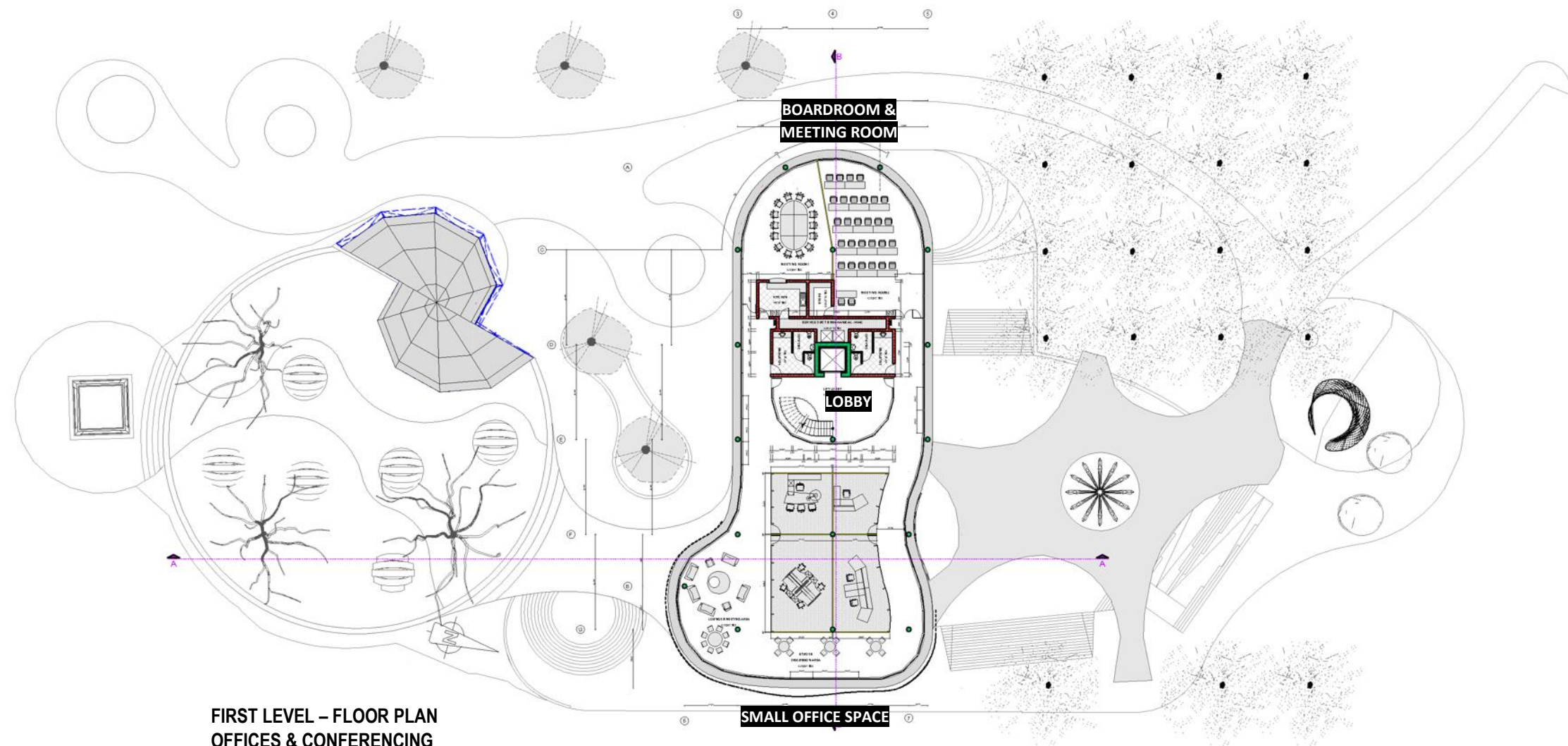


BASEMENT LEVEL - FLOOR PLAN - MUSEUM
SCALE 1:250

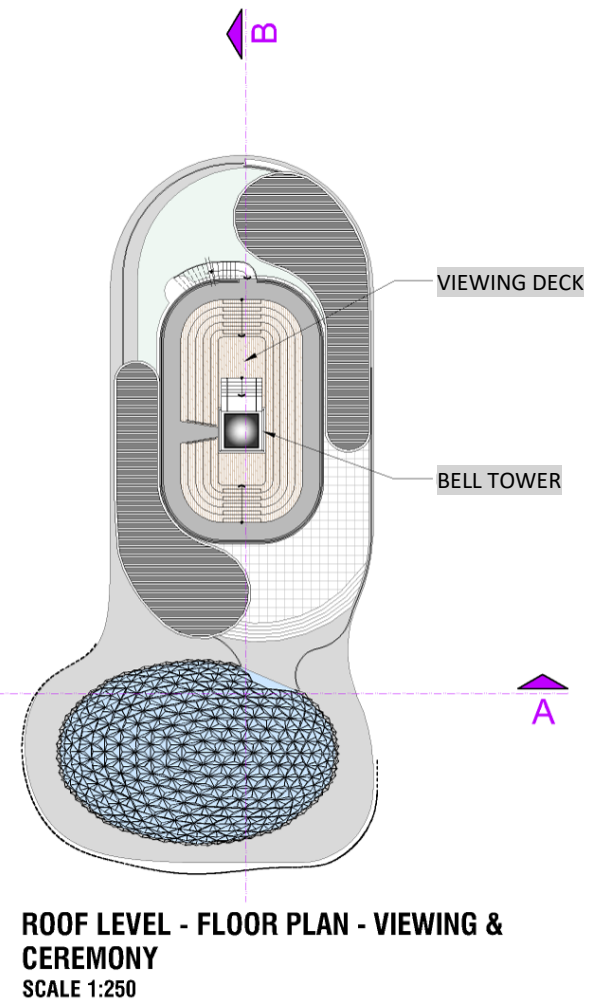
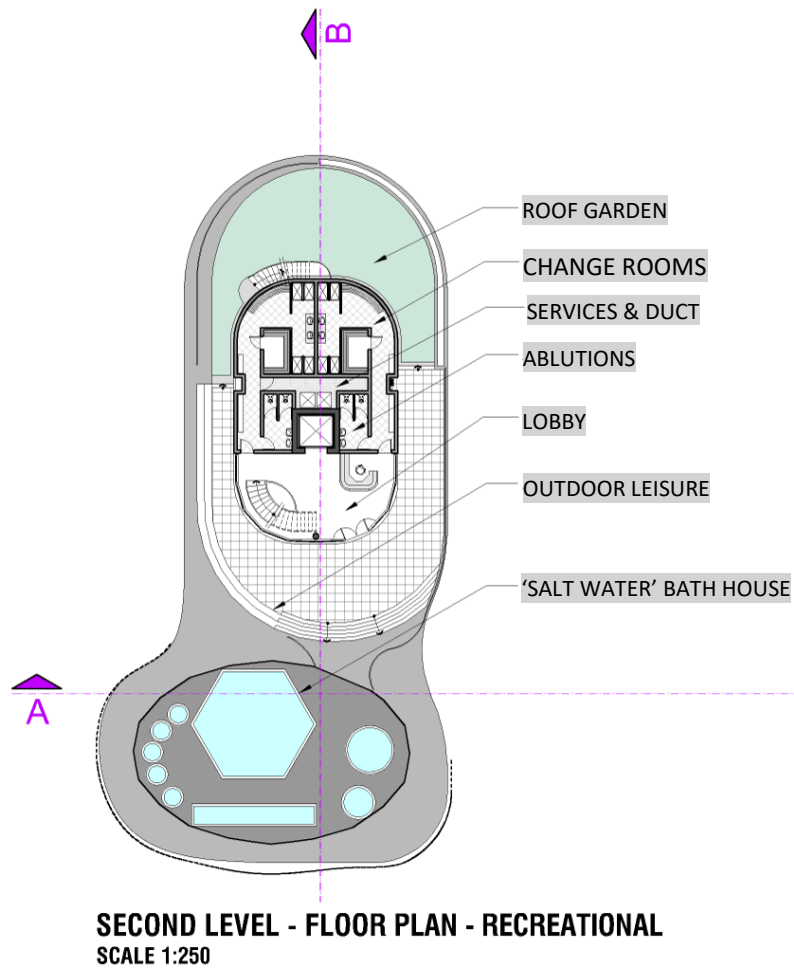


CROSS SECTION - A:A
SCALE 1:250

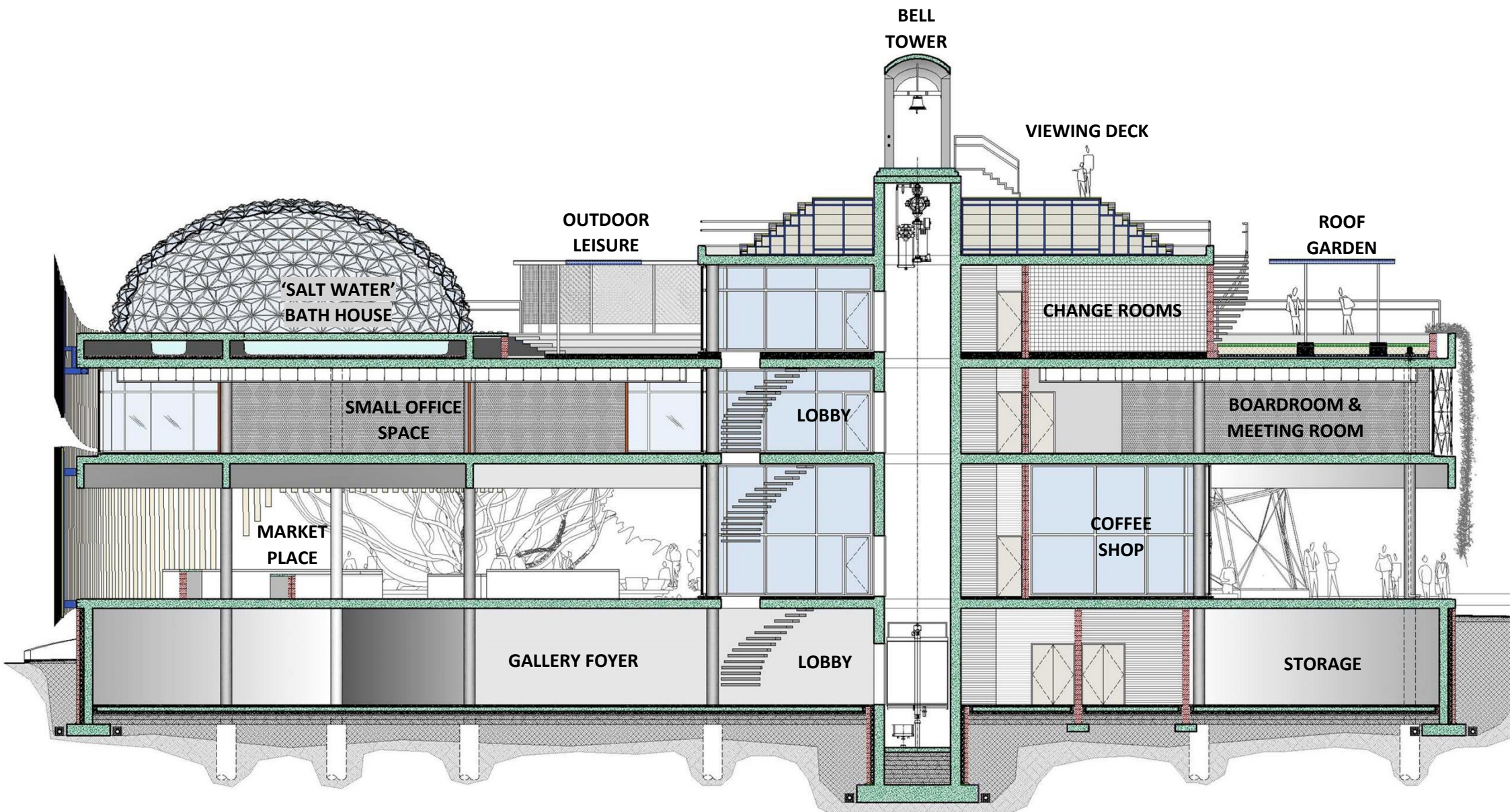




FIRST LEVEL – FLOOR PLAN
OFFICES & CONFERENCING
FACILITY SCALE 1:250

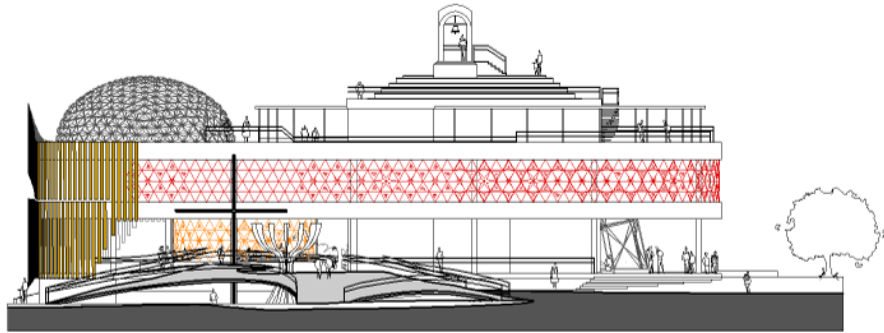


SECTION

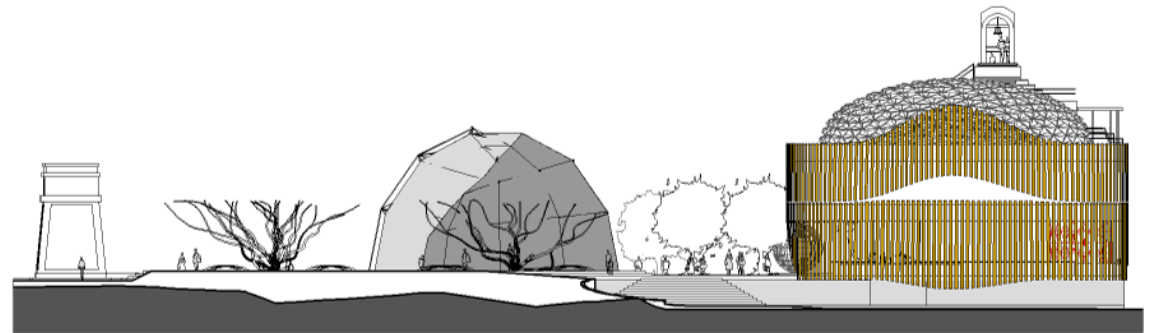


Backdrop – Outdoor Market

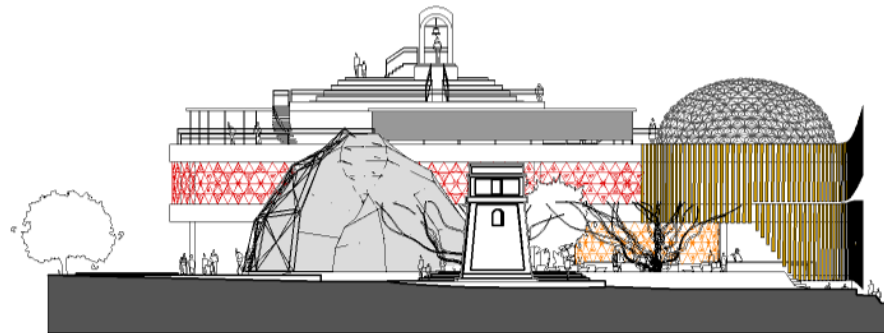
In Honour of 'The Forgotten'



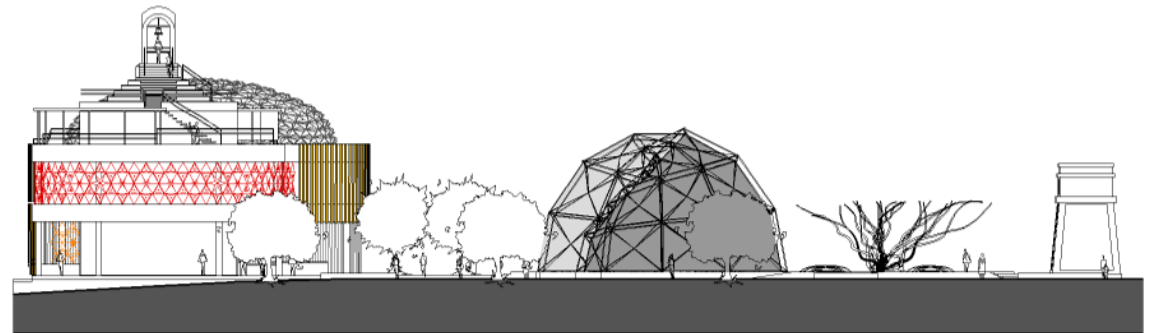
FRONT ELEVATION - NORTH ORIENTATION
LUKIN ROAD
 SCALE 1:250



LEFT ELEVATION - EAST ORIENTATION
KING STREET
 SCALE 1:250



BACK ELEVATION - SOUTH ORIENTATION
BOUNDARY FENCE
 SCALE 1:250



RIGHT ELEVATION - WEST ORIENTATION
OXFORD STREET
 SCALE 1:250

13

TECHNICAL RESOLUTION

IMAGE-S 205: Indigenous River Boat (Ndzingani 2020)

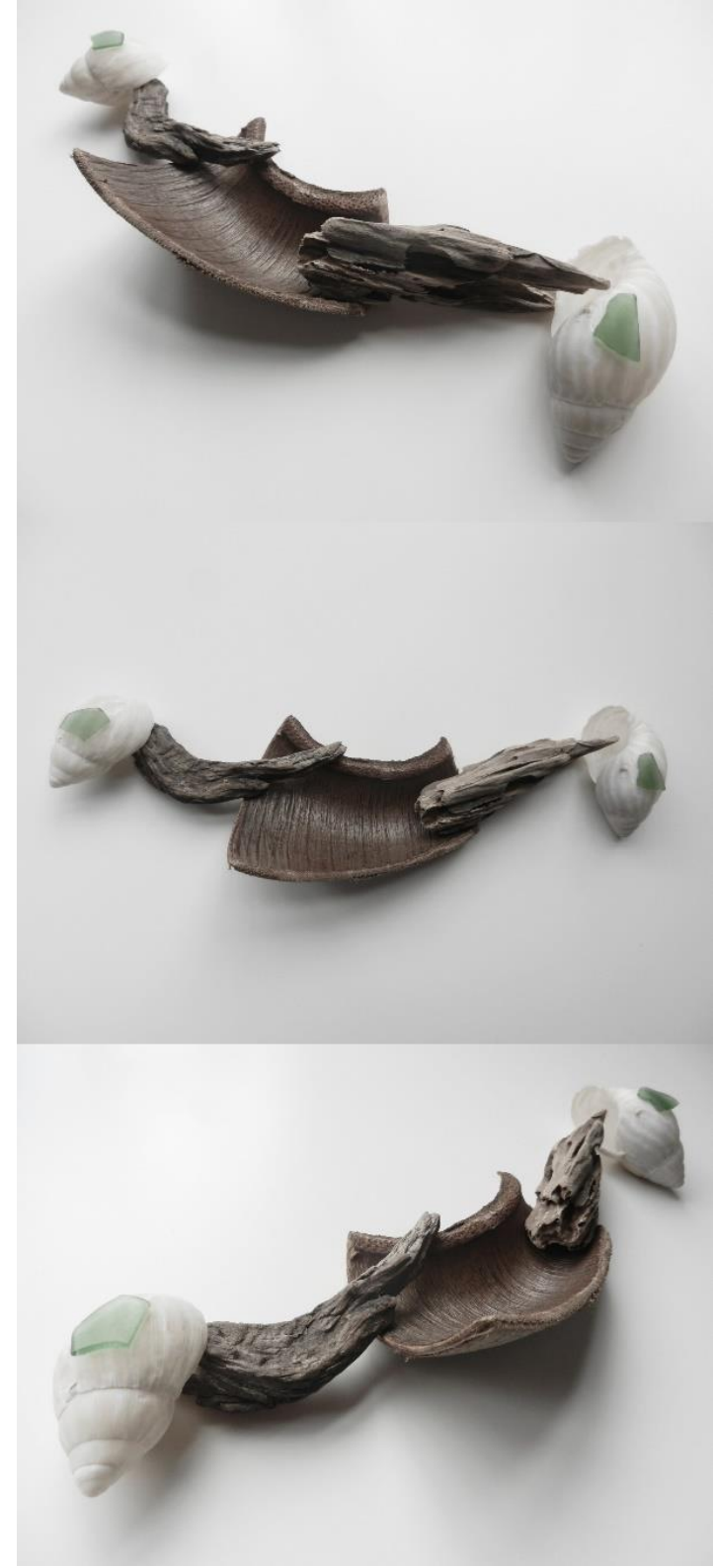




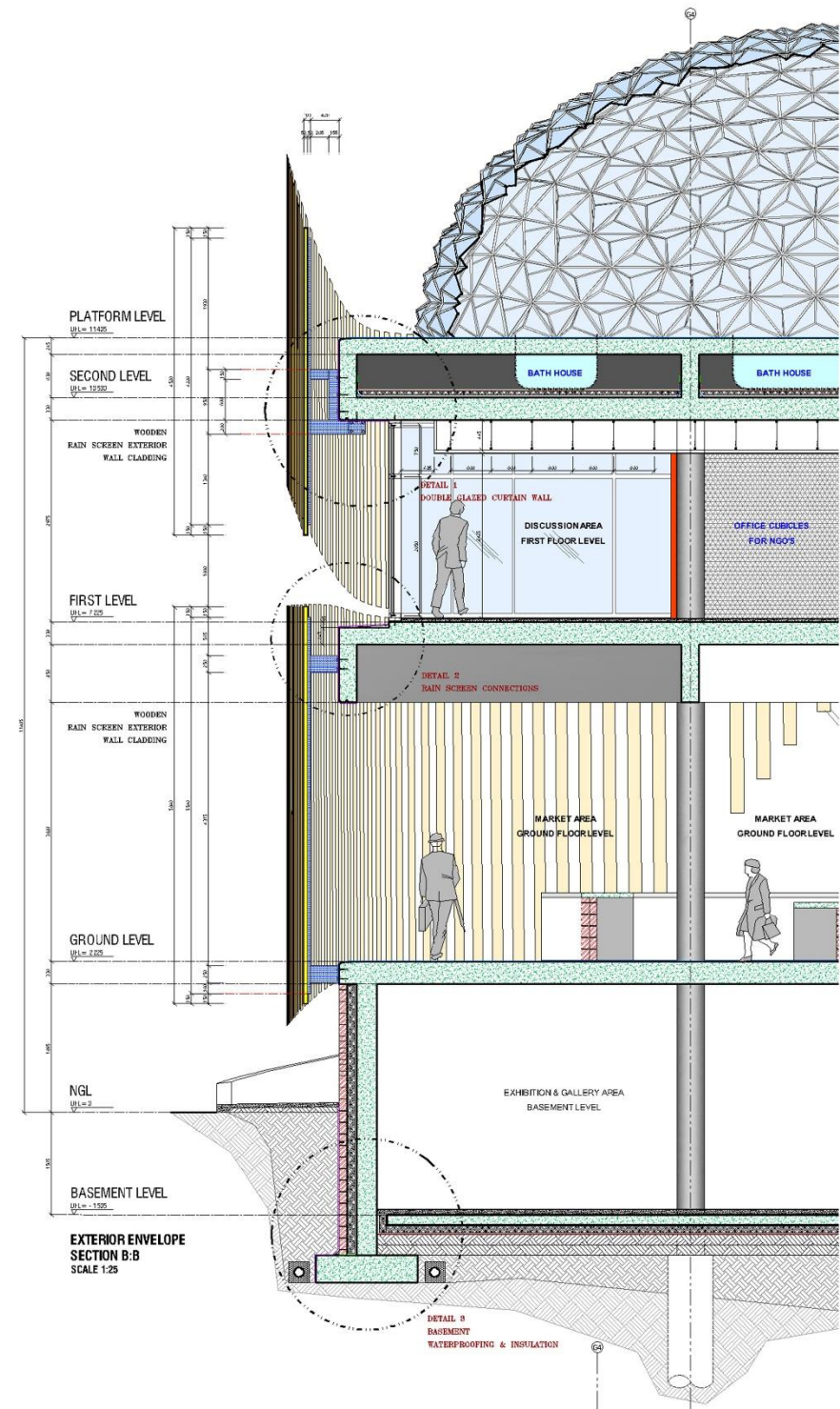
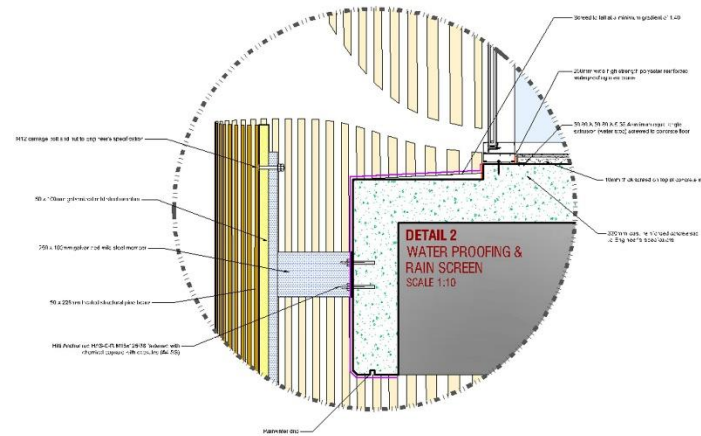
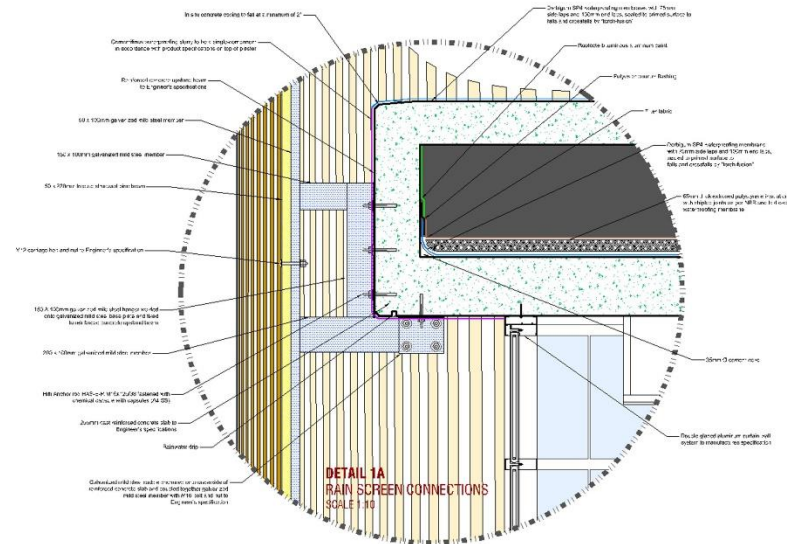
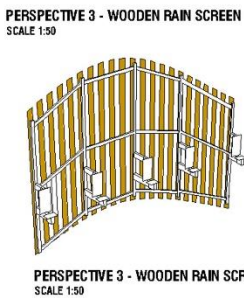
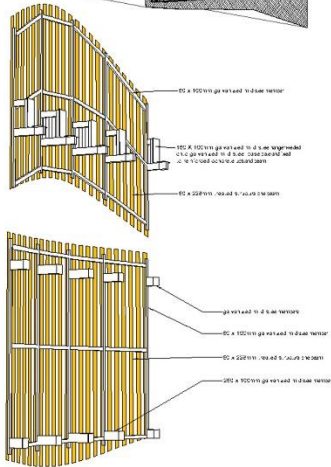
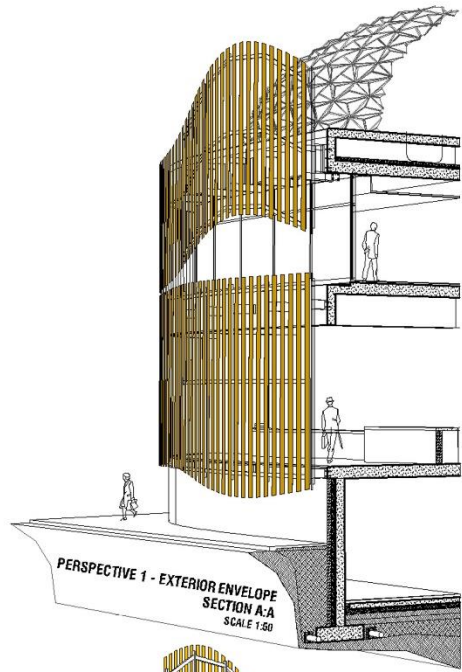
IMAGE 206: Remaining pine tree plantation showing a small portion of trees that will be removed and reused for the Wooden Rain Screen detailing (Ndzingani 2020)

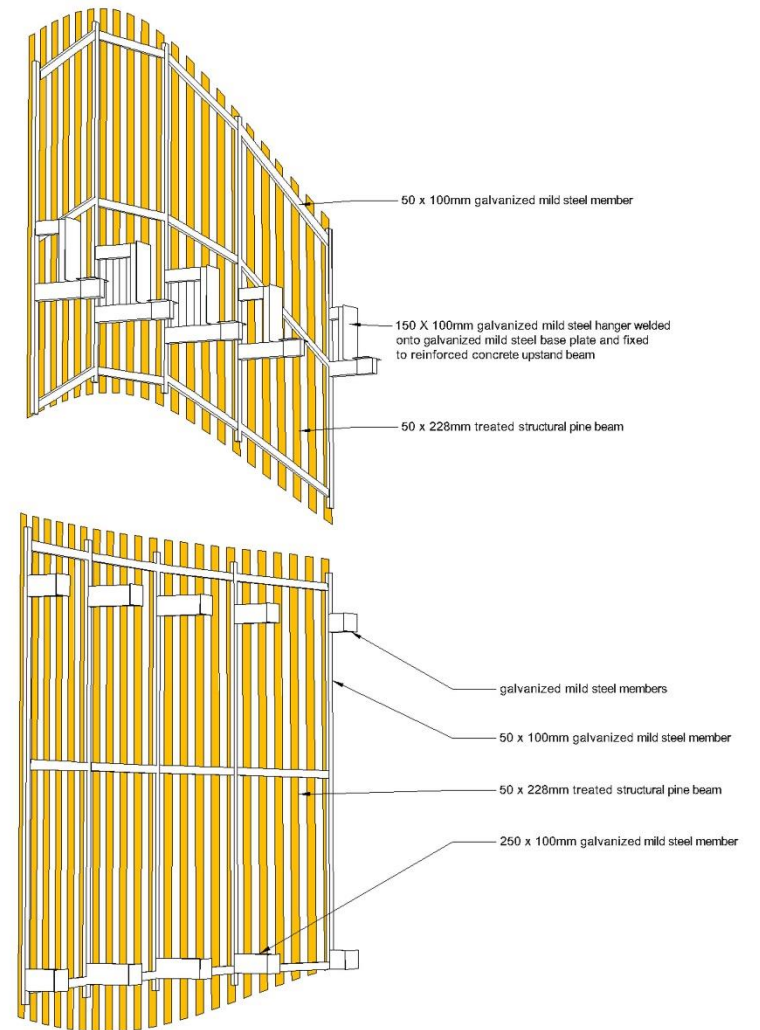
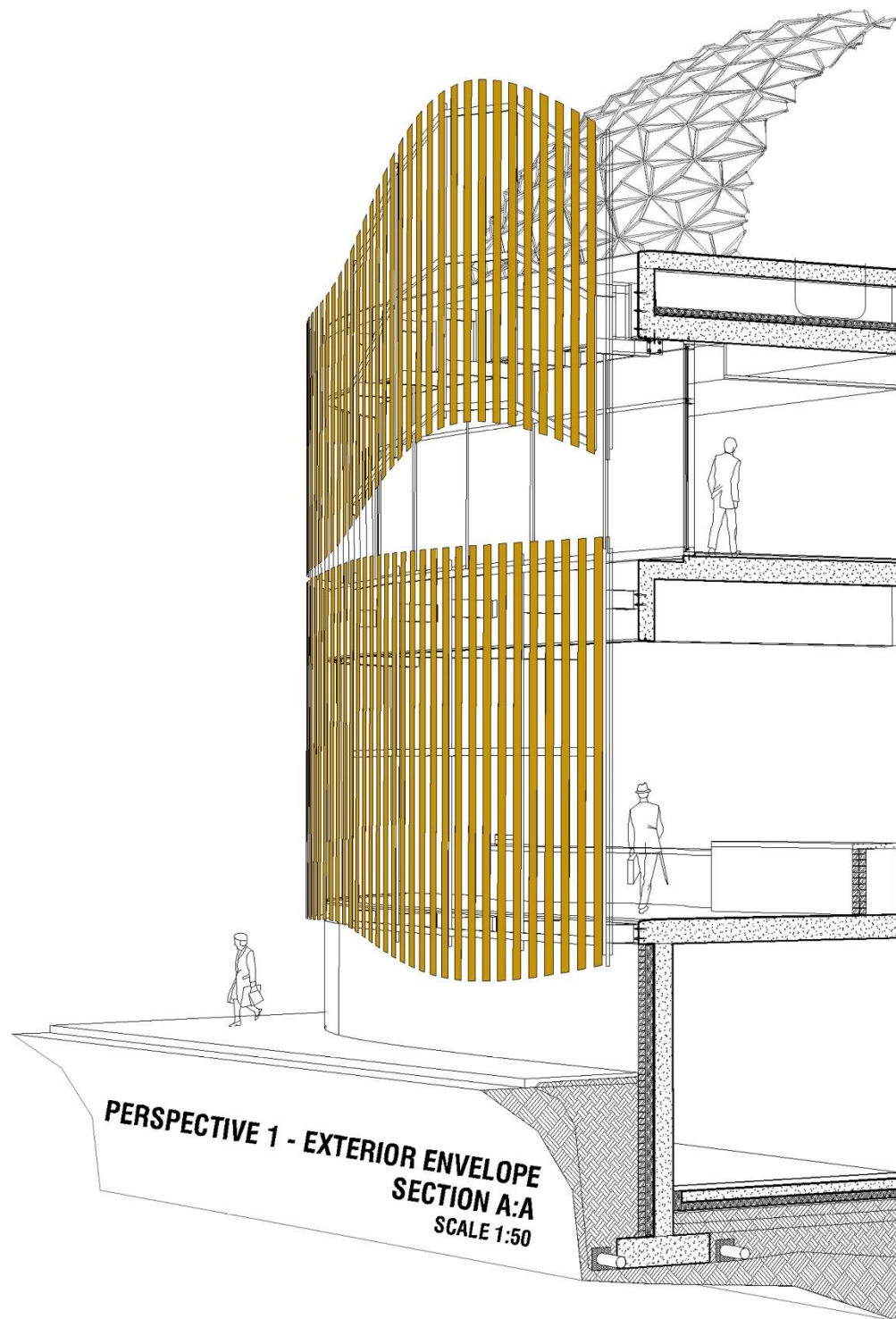
IMAGE 207: A modified and enhanced image of men in traditional attire engaged in dance (Mertens, A. and Broster, J 1973)



IMAGE 208: An enhanced image of Xhosa men wearing traditional attire (Mertens, A. and Broster, J 1973)







**PERSPECTIVE 3 - WOODEN RAIN SCREEN
SCALE 1:50**

14

AXONOMETRIC PRESENTATION

IMAGE-S 209: Eroded Glass Art (Ndzingani 2020)



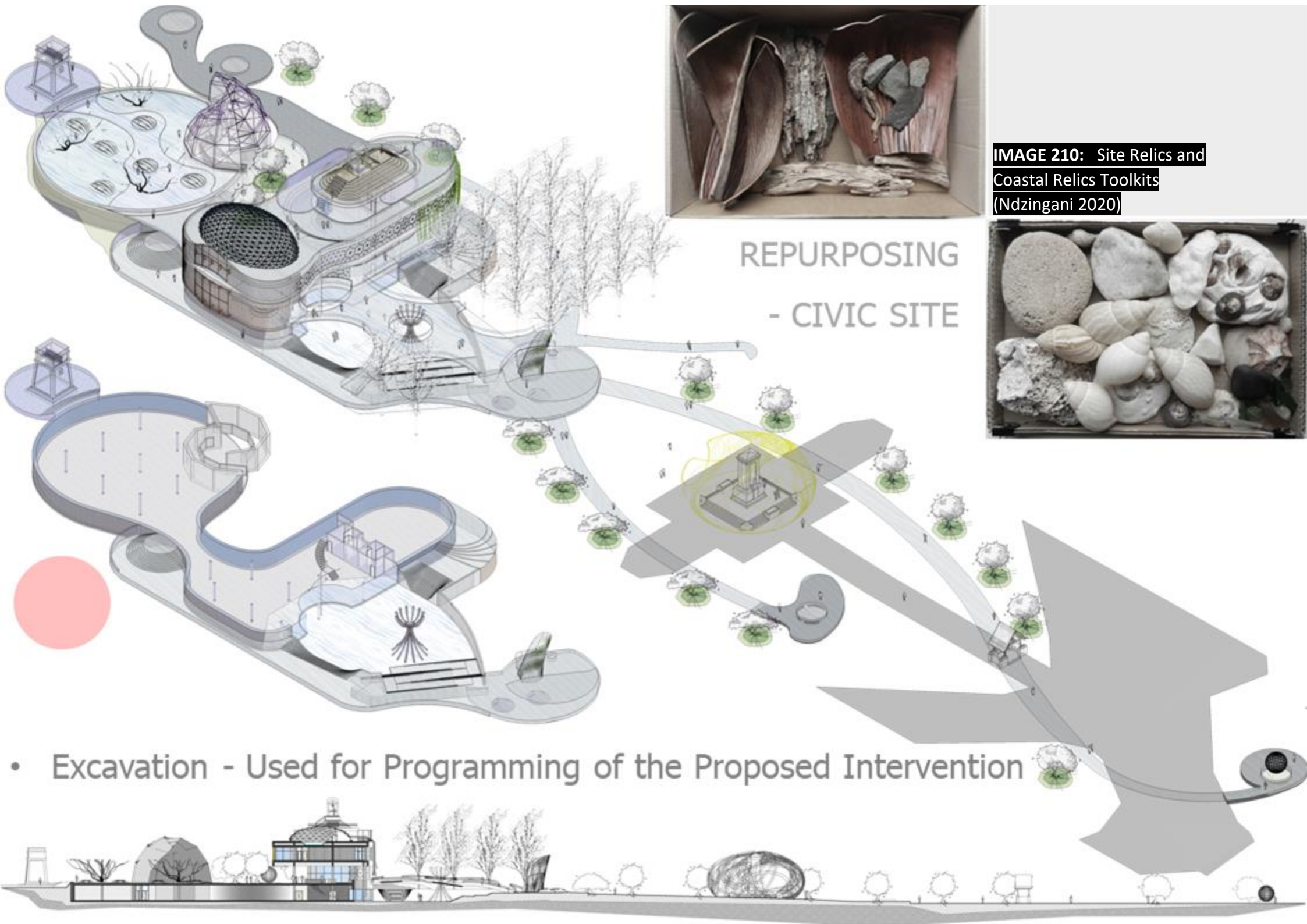


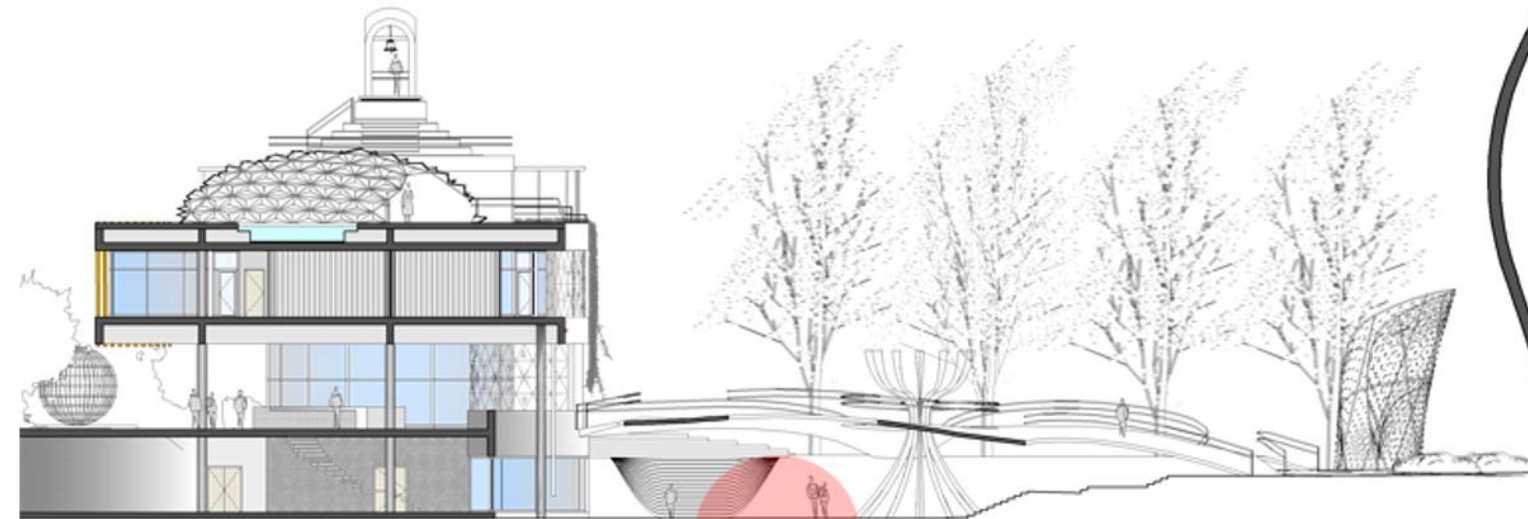
IMAGE 210: Site Relics and Coastal Relics Toolkits (Ndzingani 2020)

REPURPOSING - CIVIC SITE

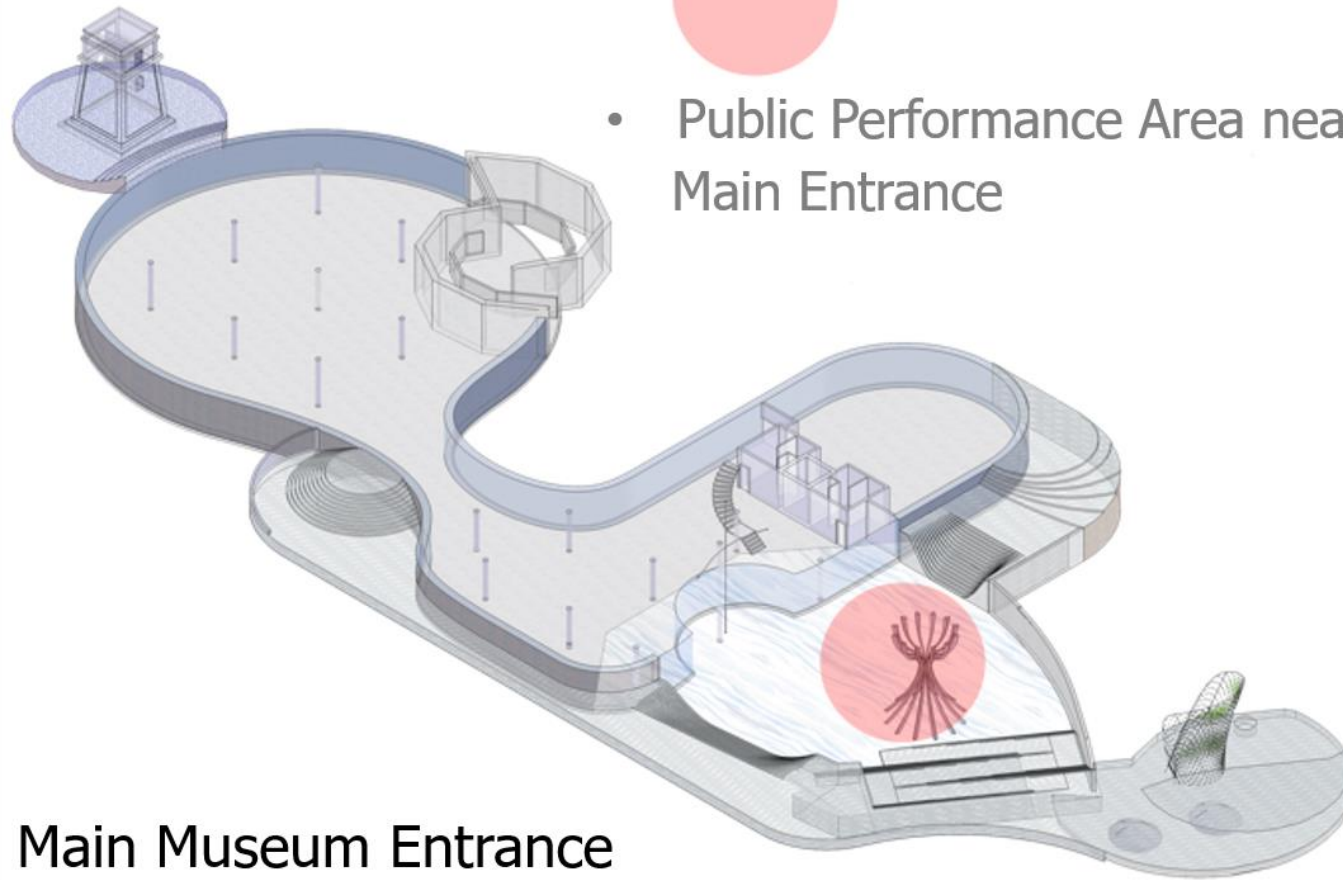


- Excavation - Used for Programming of the Proposed Intervention

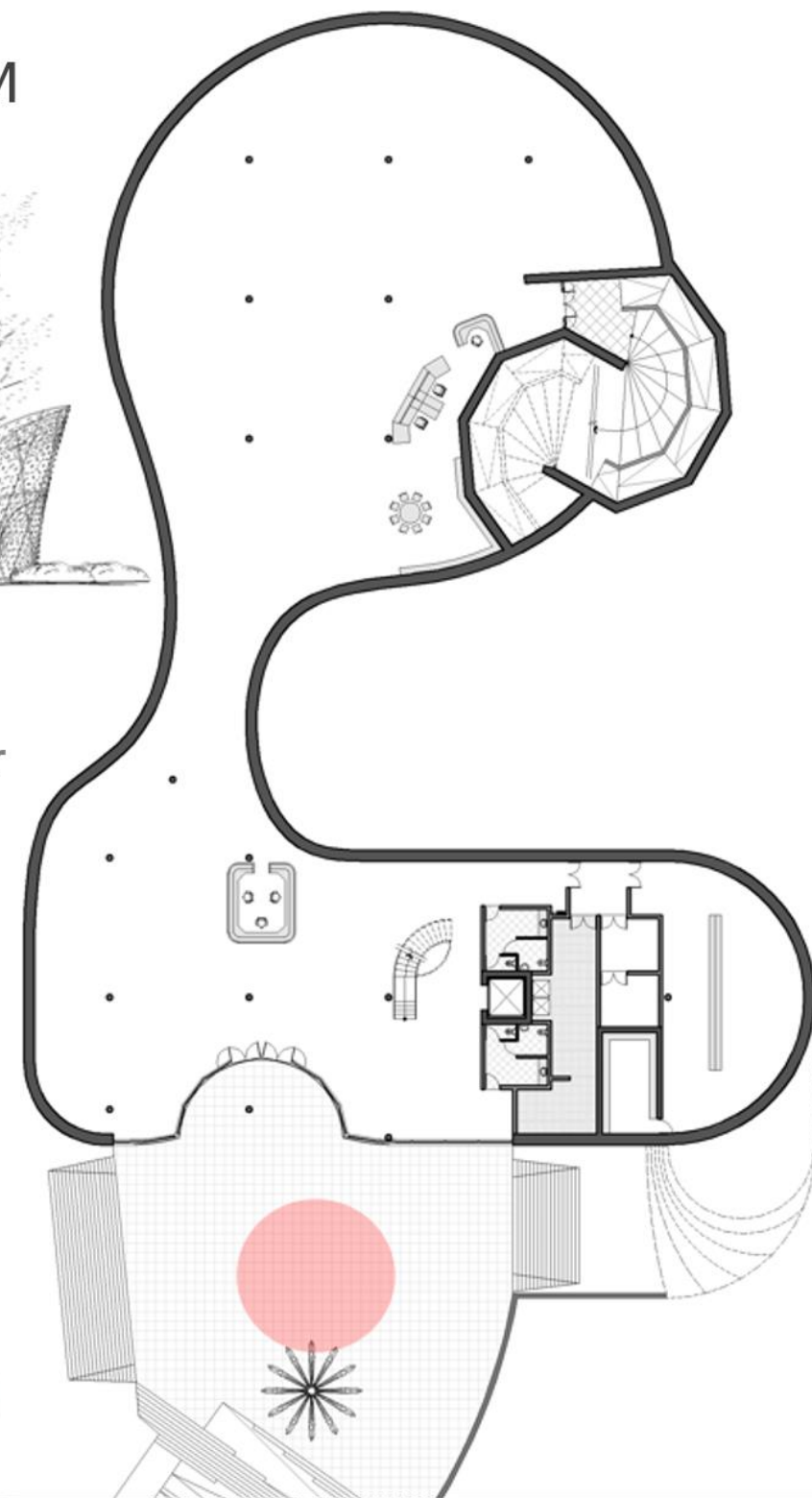
EXCAVATION LEVEL – BASEMENT LEVEL - MUSEUM



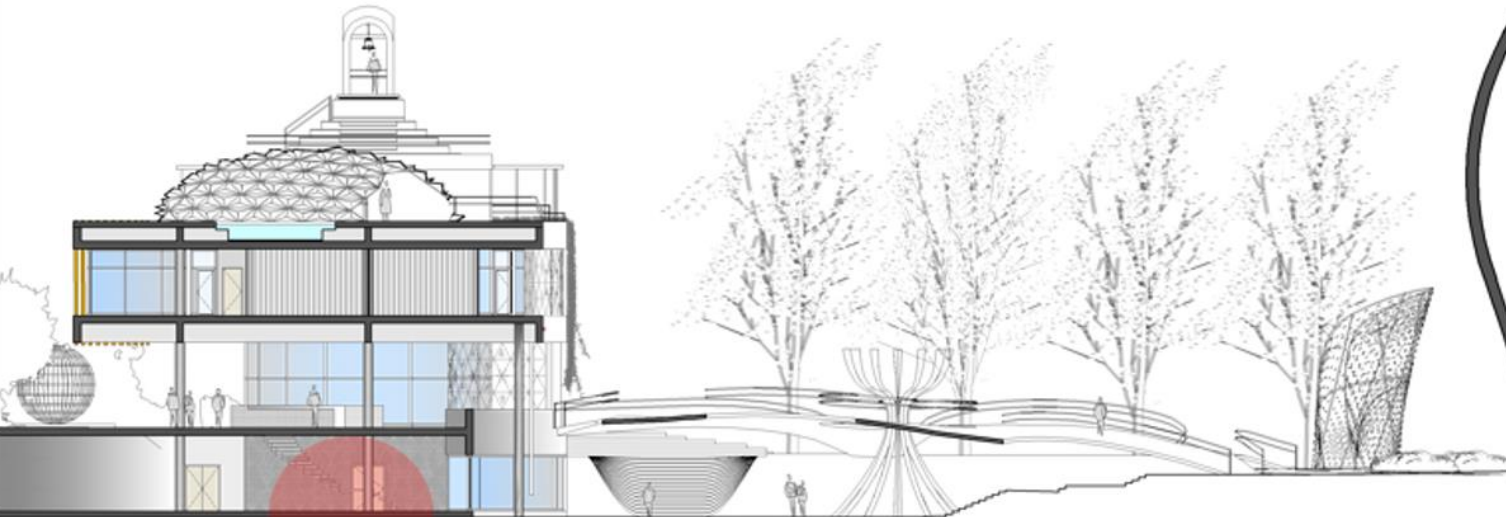
- Public Performance Area near Main Entrance



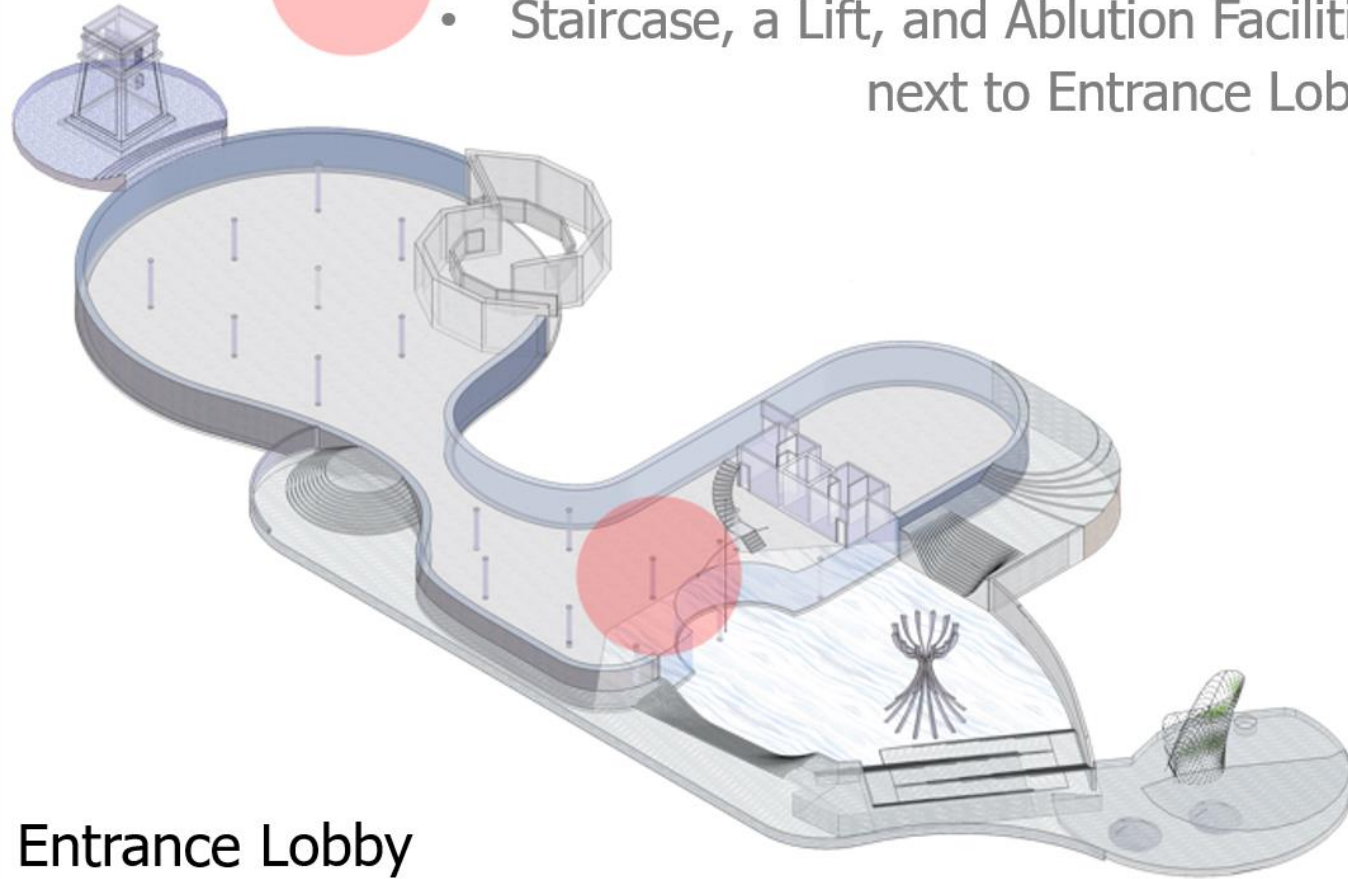
Main Museum Entrance



EXCAVATION LEVEL – BASEMENT LEVEL - MUSEUM



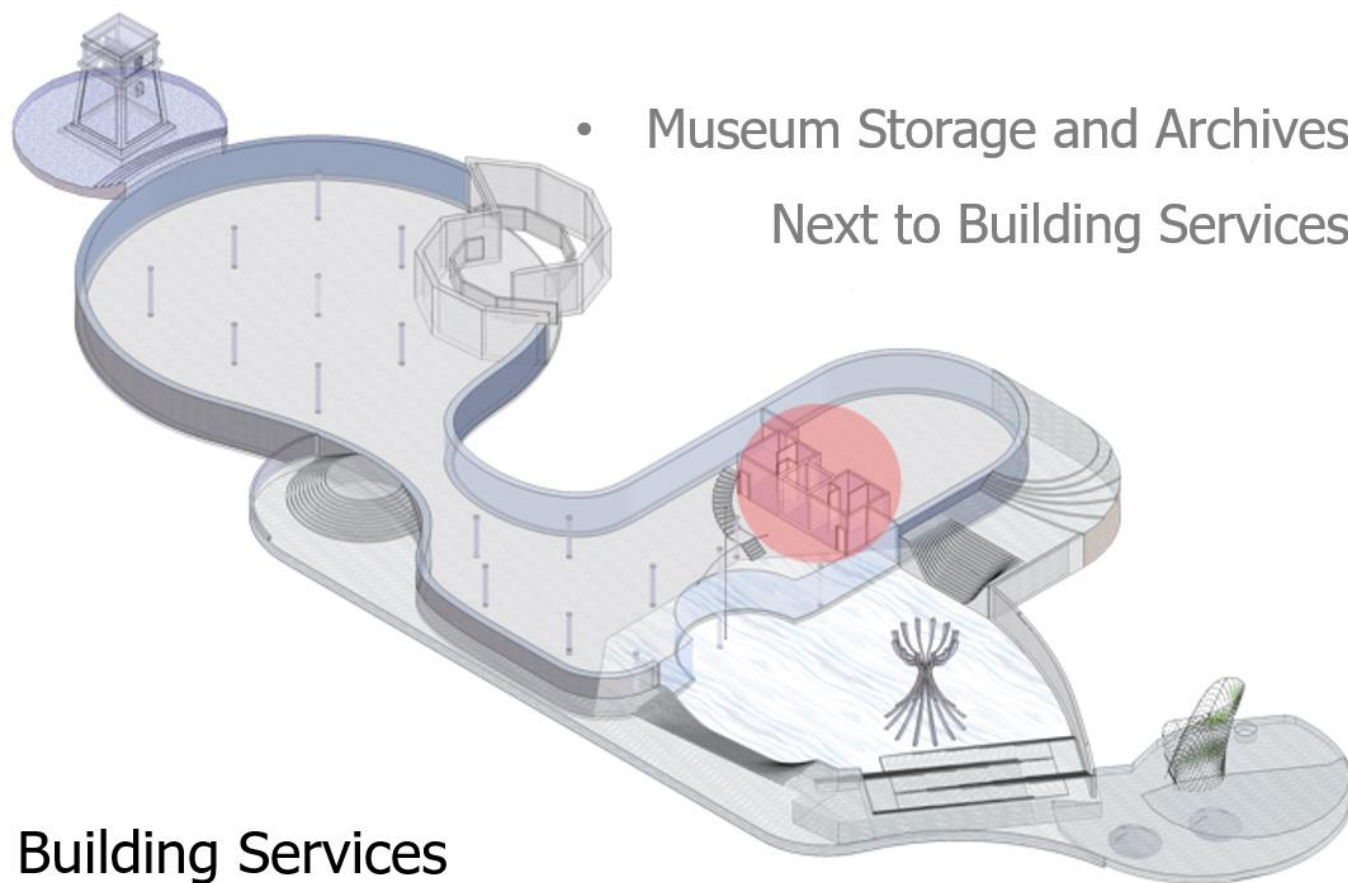
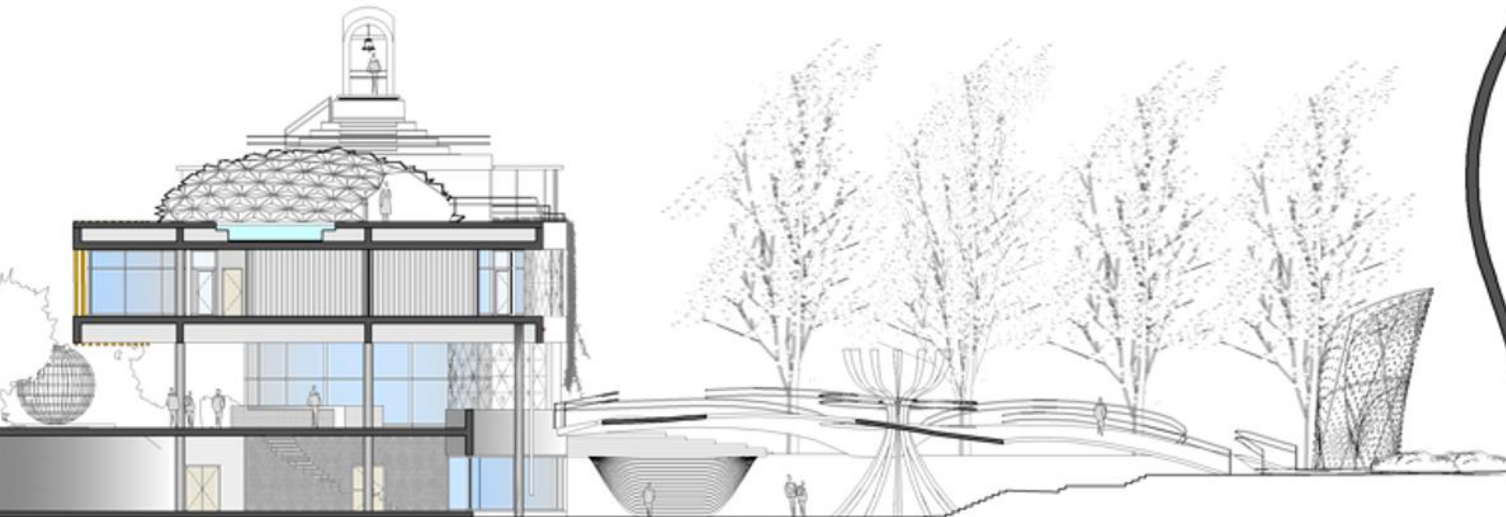
- Staircase, a Lift, and Ablution Facilities next to Entrance Lobby



Entrance Lobby

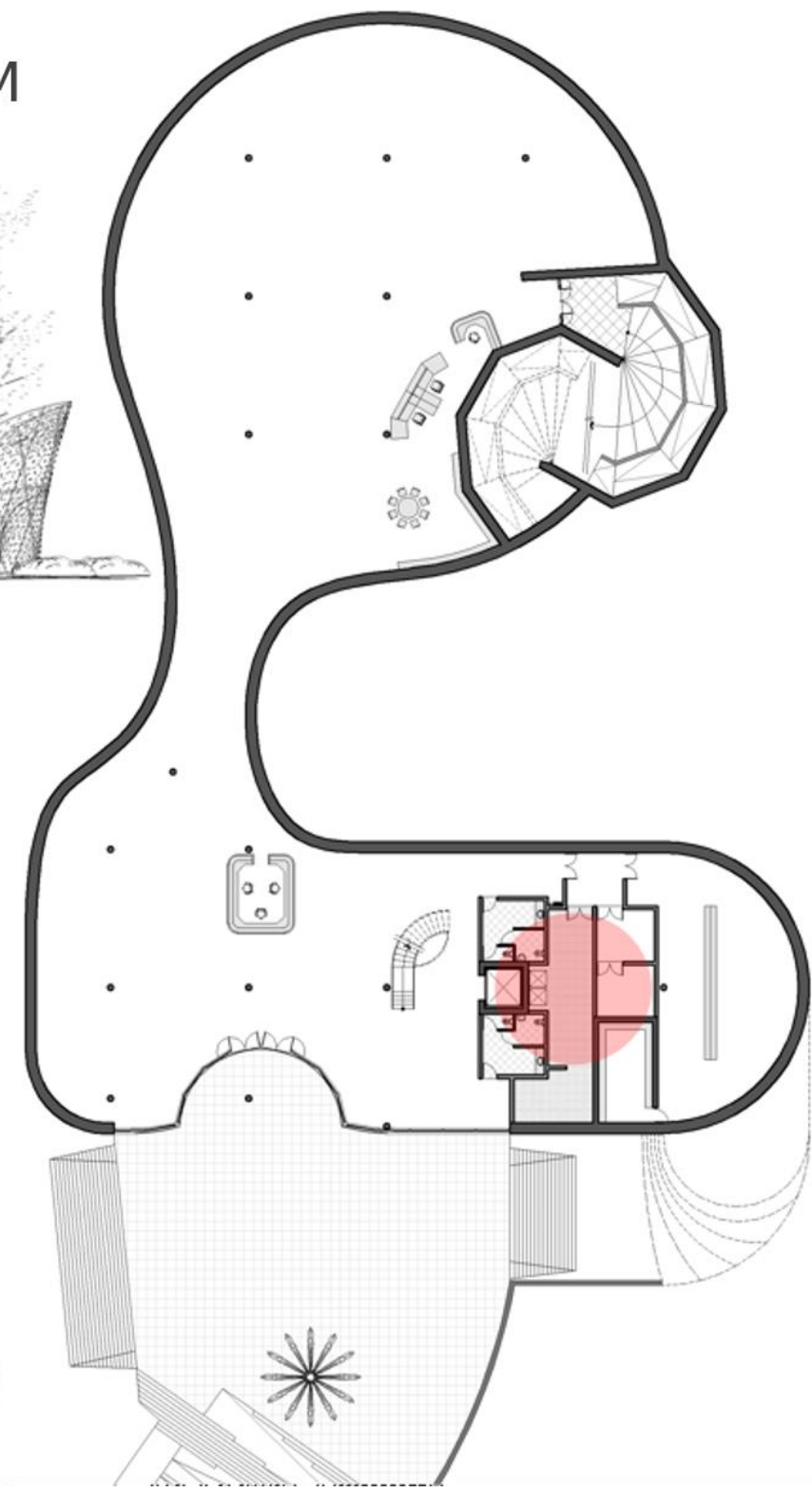


EXCAVATION LEVEL – BASEMENT LEVEL - MUSEUM

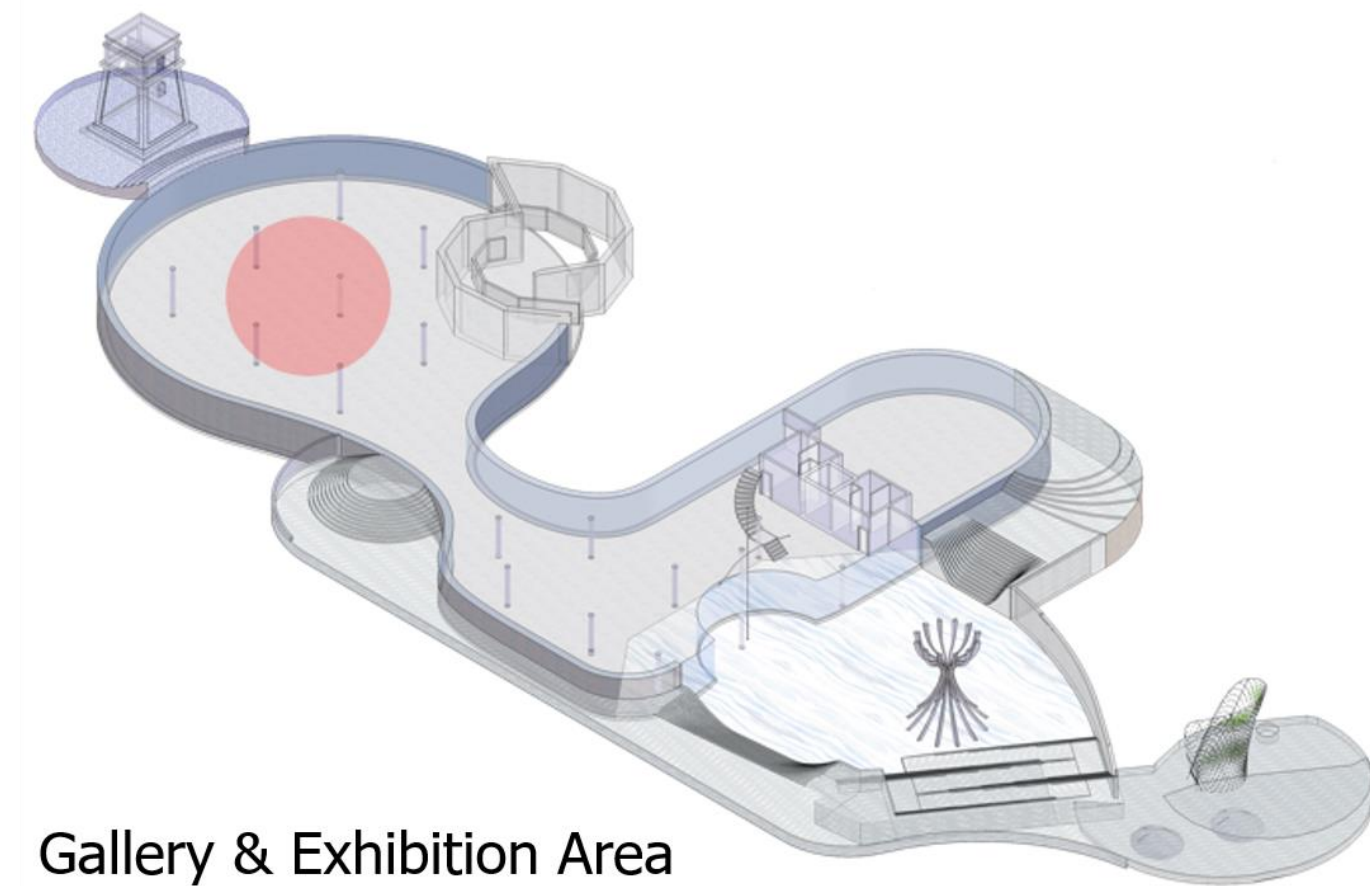


- Museum Storage and Archives
Next to Building Services

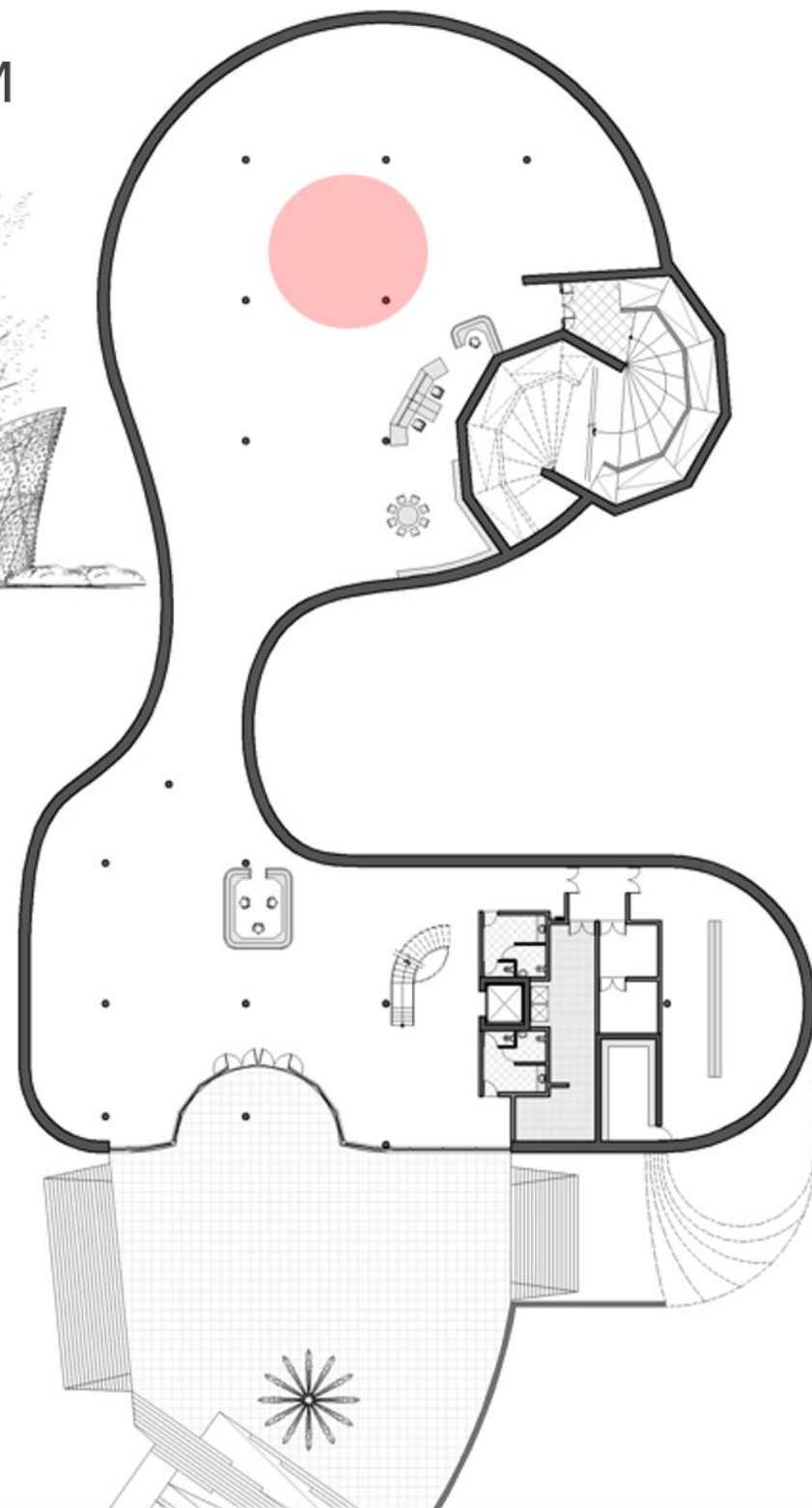
Building Services



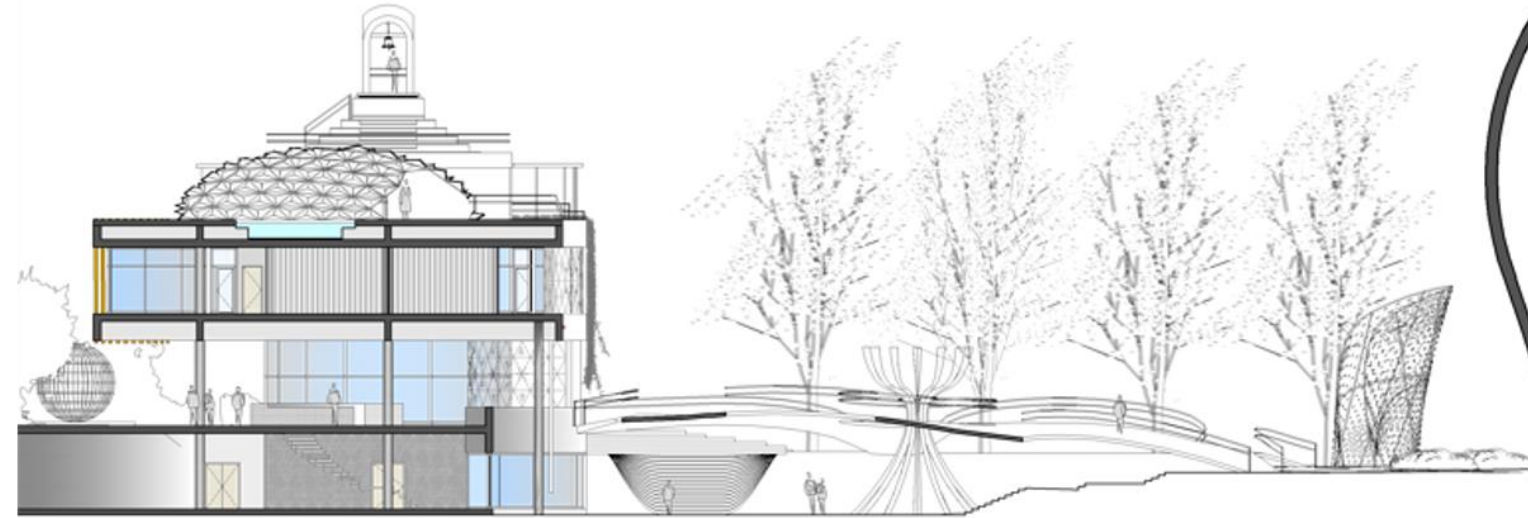
EXCAVATION LEVEL – BASEMENT LEVEL - MUSEUM



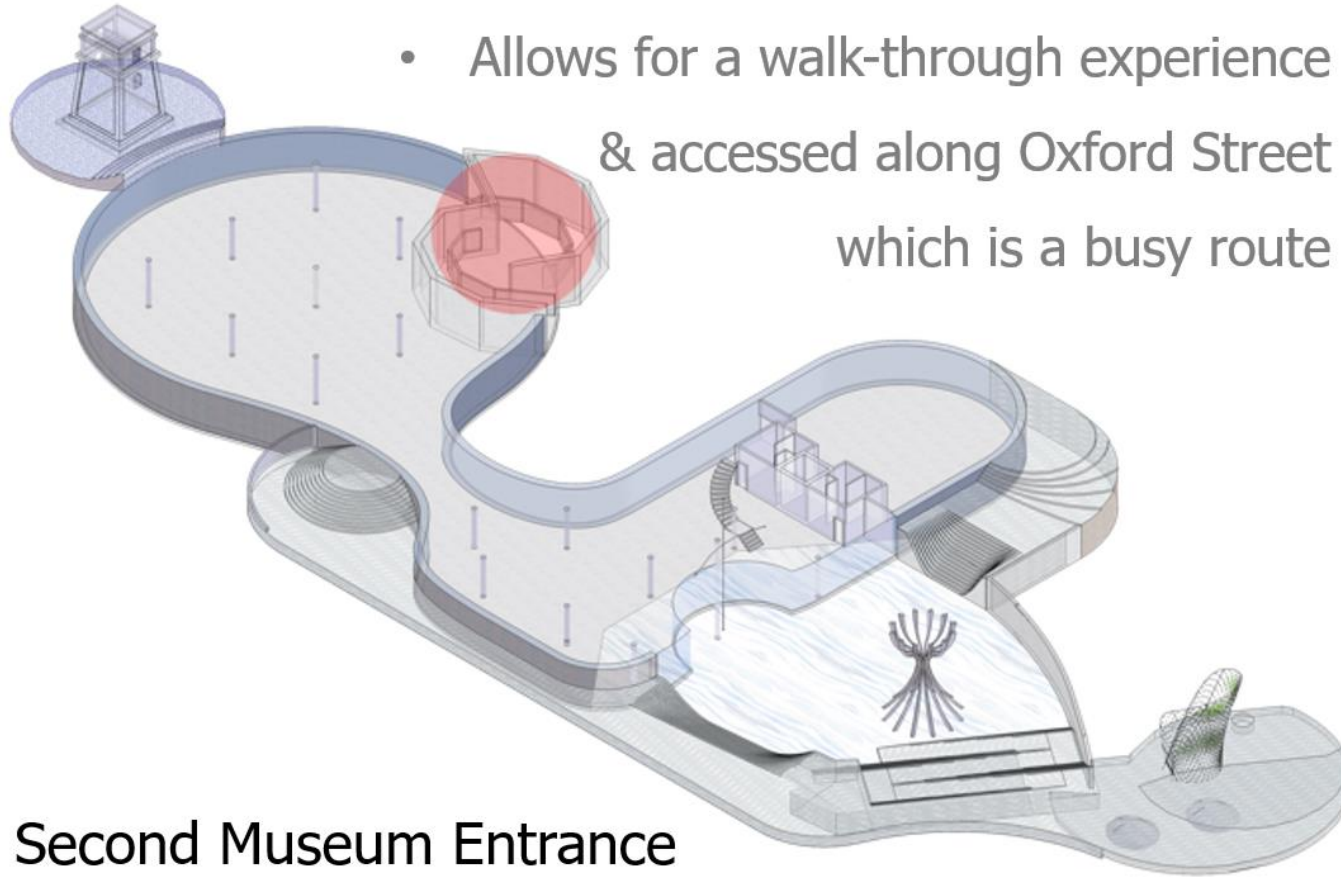
Gallery & Exhibition Area



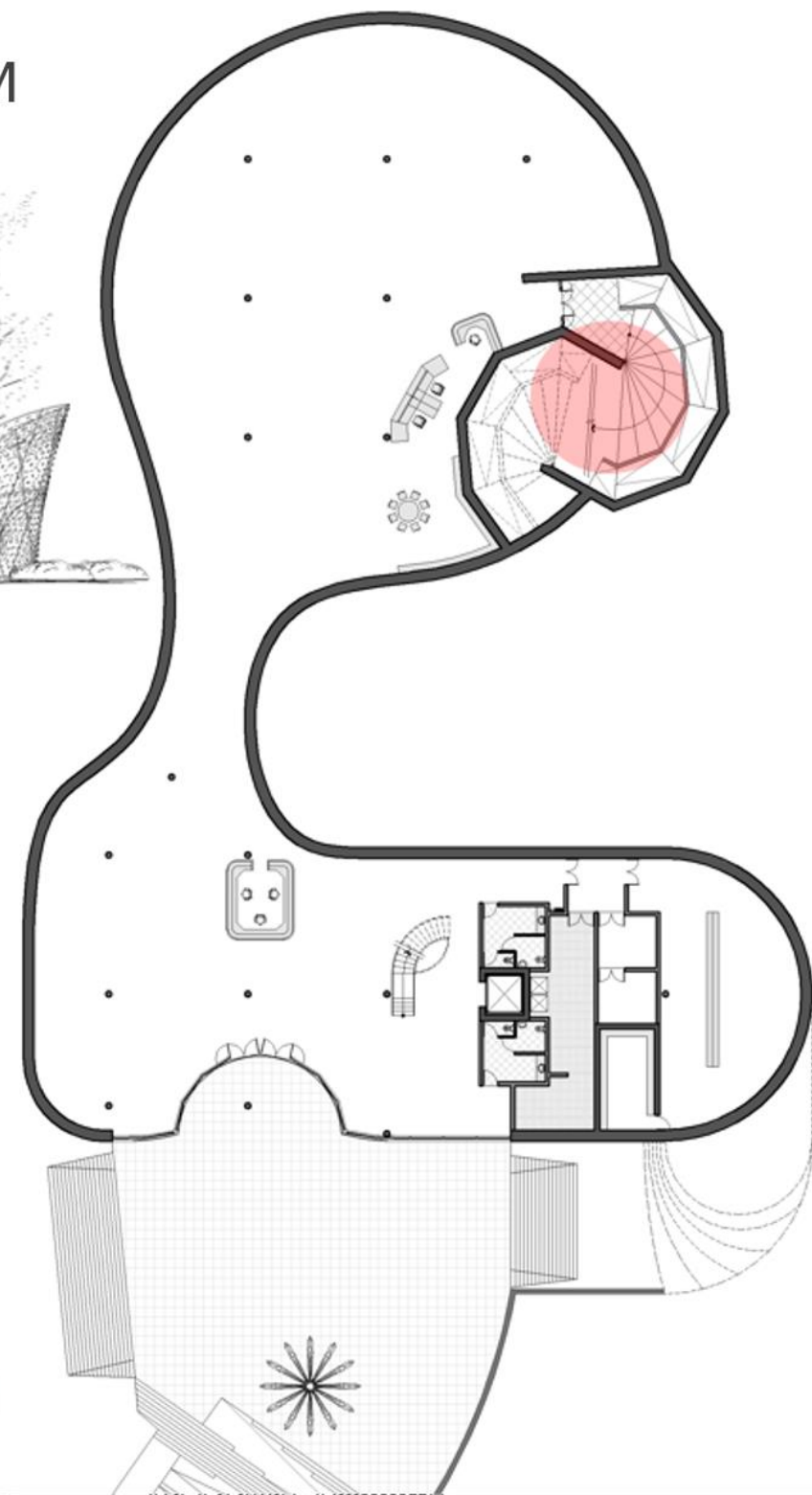
EXCAVATION LEVEL – BASEMENT LEVEL - MUSEUM



- Allows for a walk-through experience & accessed along Oxford Street which is a busy route

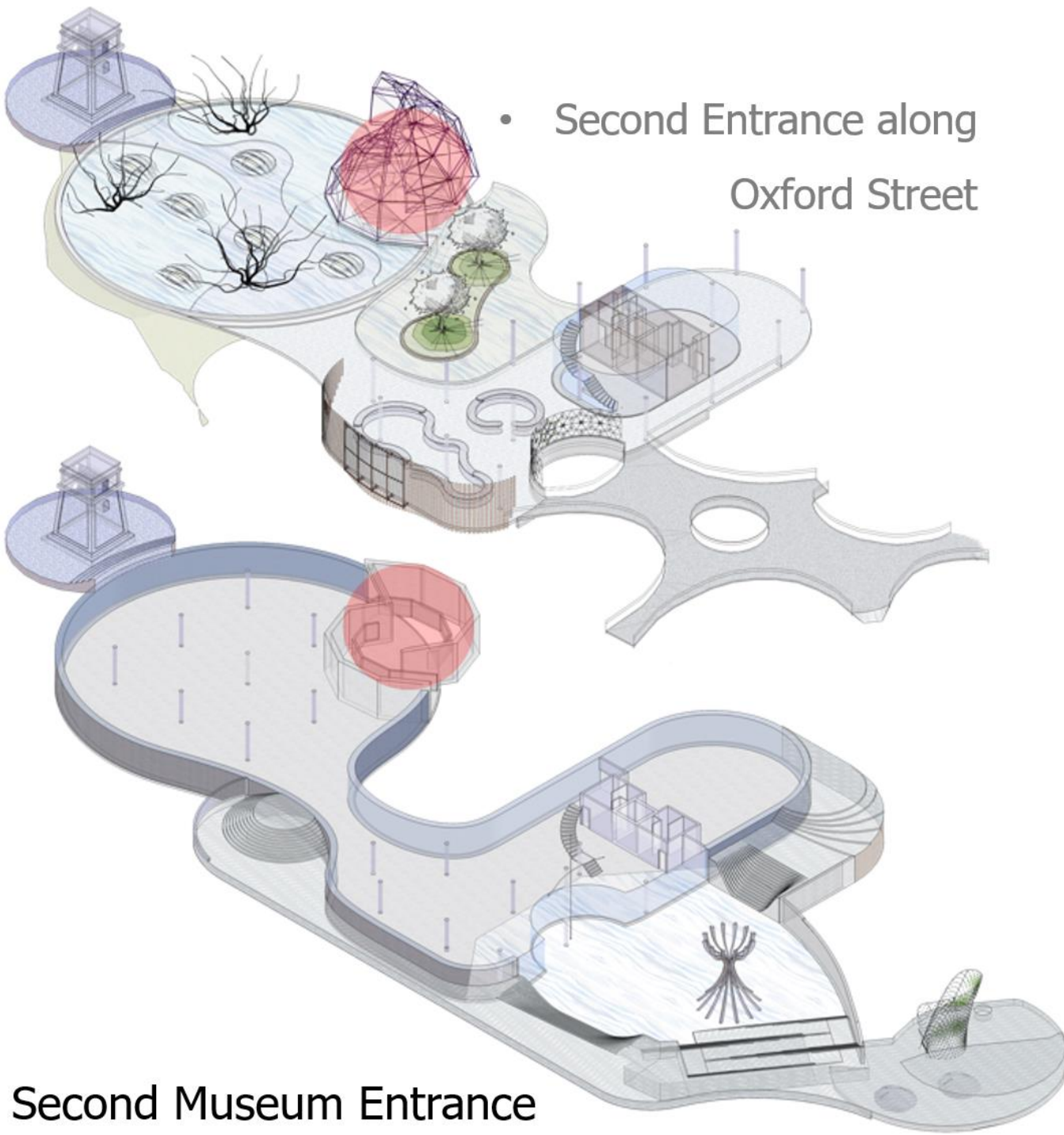


Second Museum Entrance

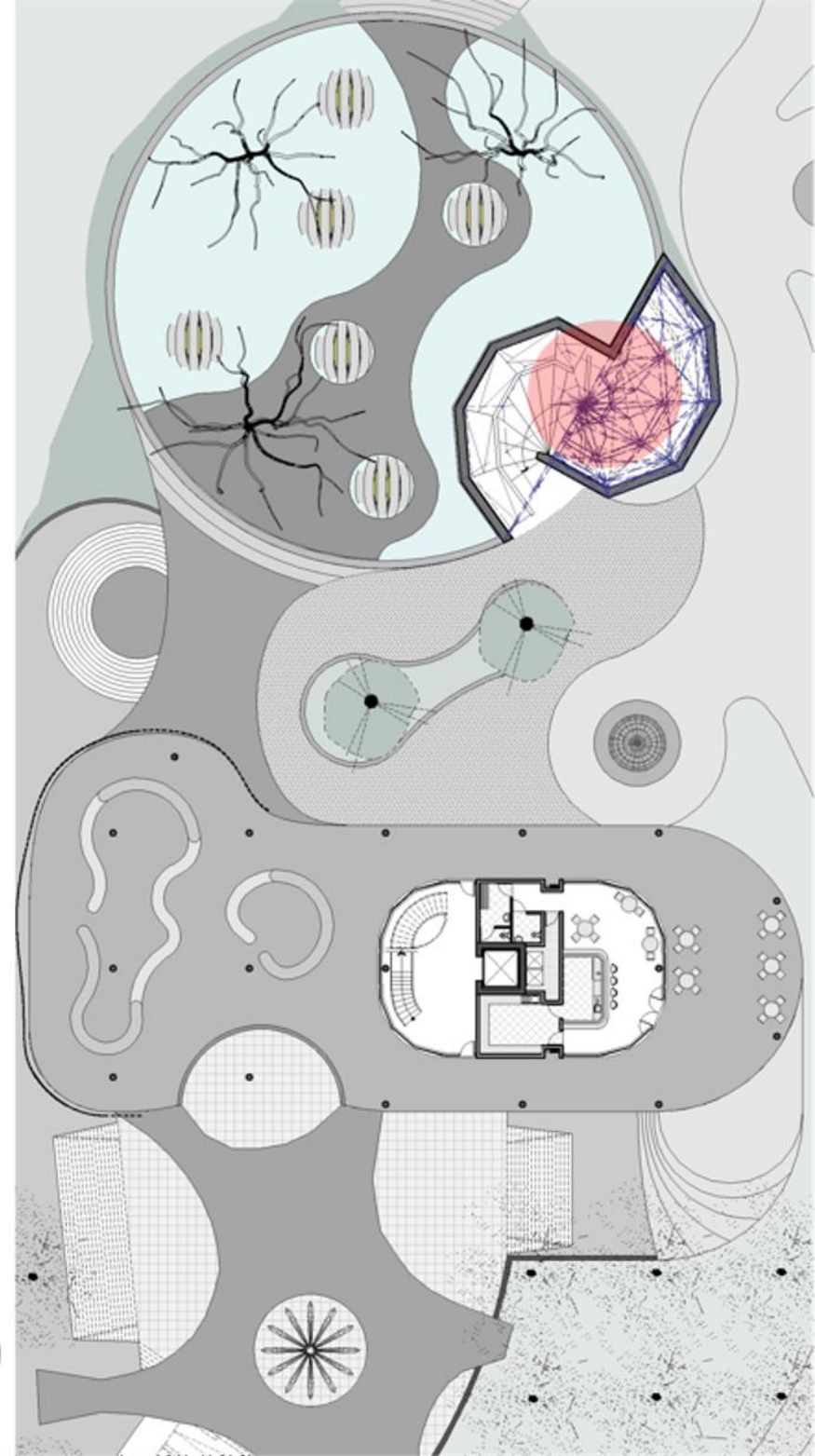


GROUND LEVEL – BUILDING PUBLIC MEMORY

- Second Entrance along Oxford Street

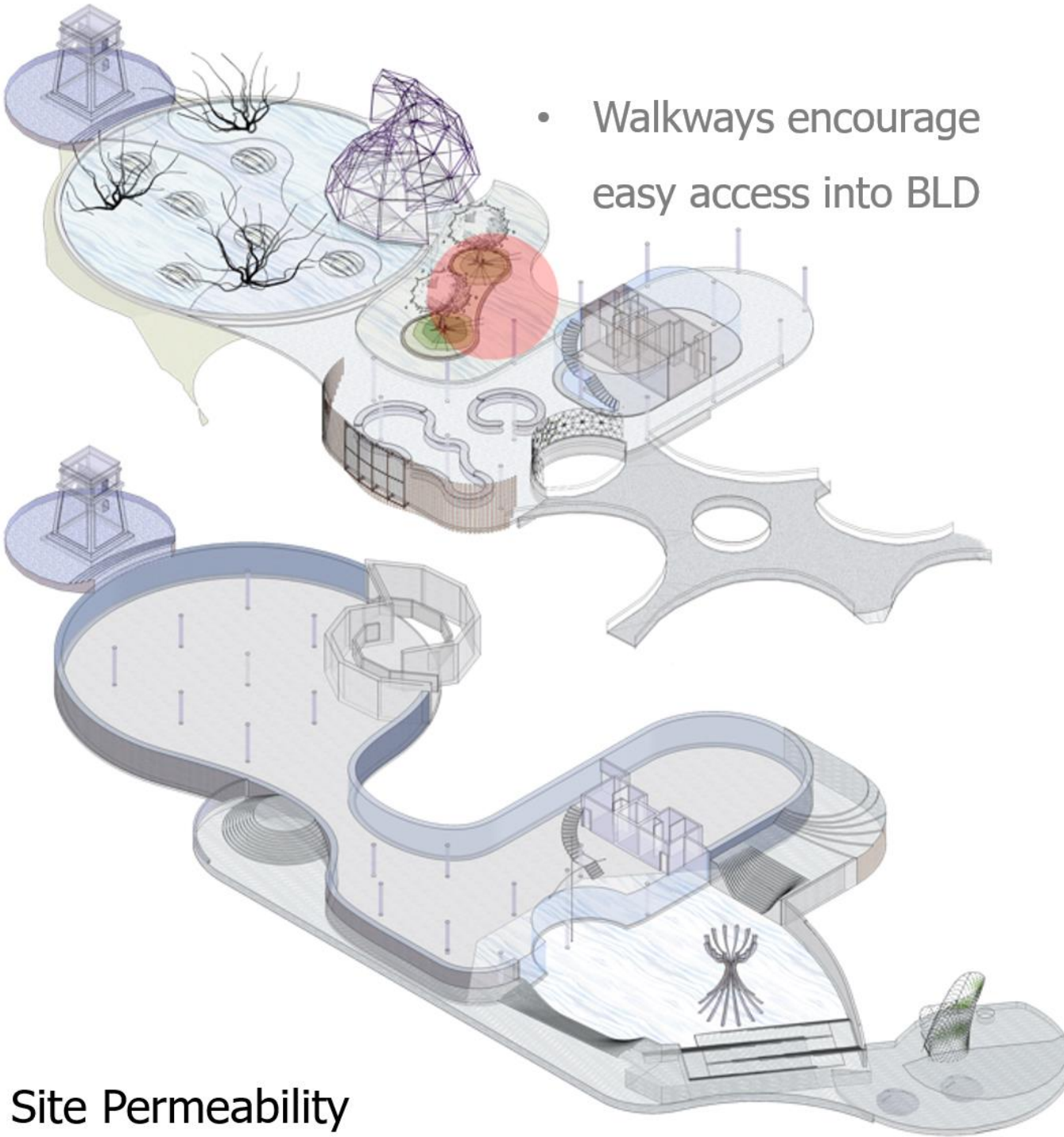


Second Museum Entrance

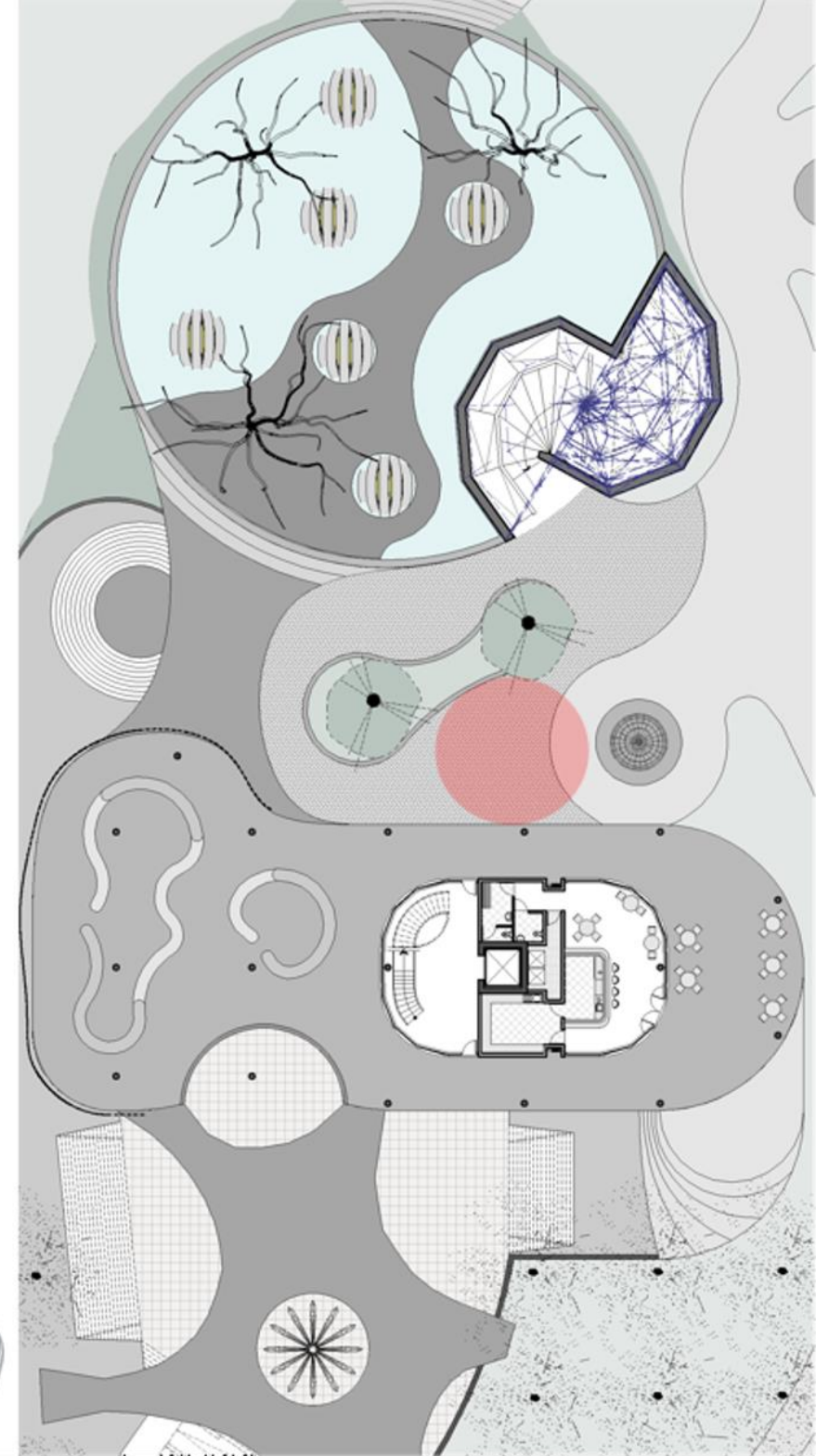


GROUND LEVEL – BUILDING PUBLIC MEMORY

- Walkways encourage easy access into BLD



Site Permeability

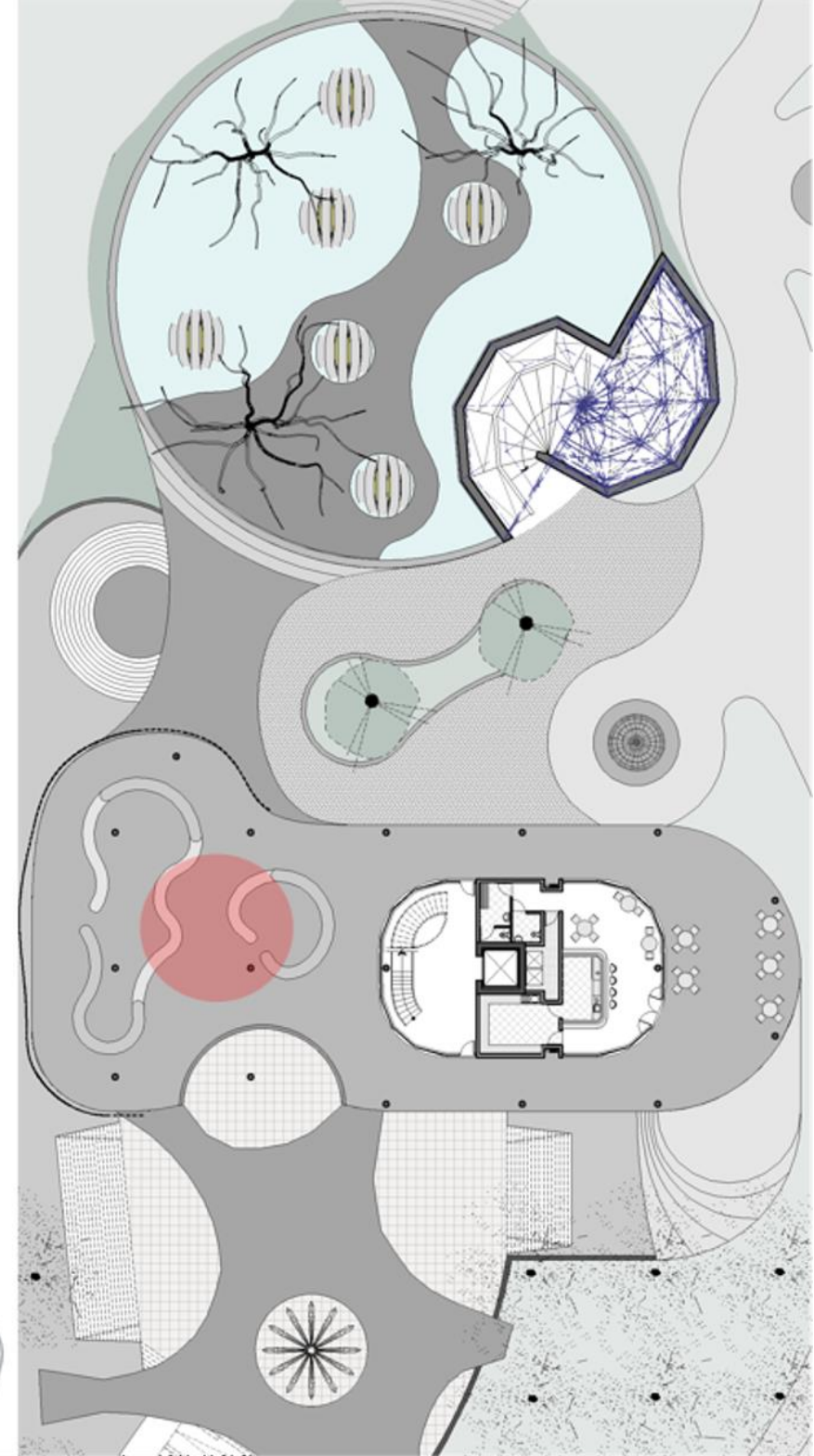


GROUND LEVEL – BUILDING PUBLIC MEMORY

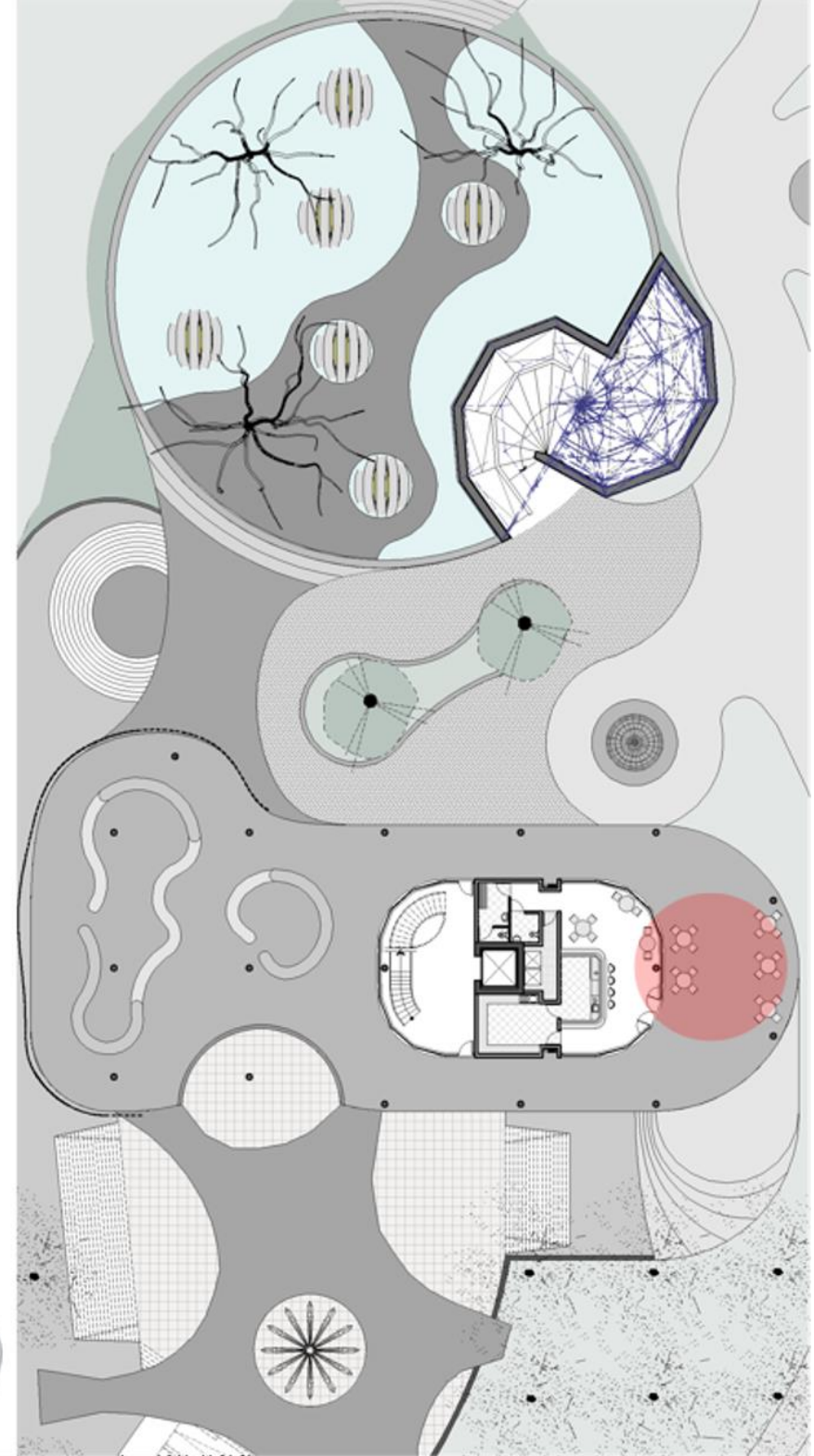
- Economic Opportunities for community vendors



Outdoor Market Area

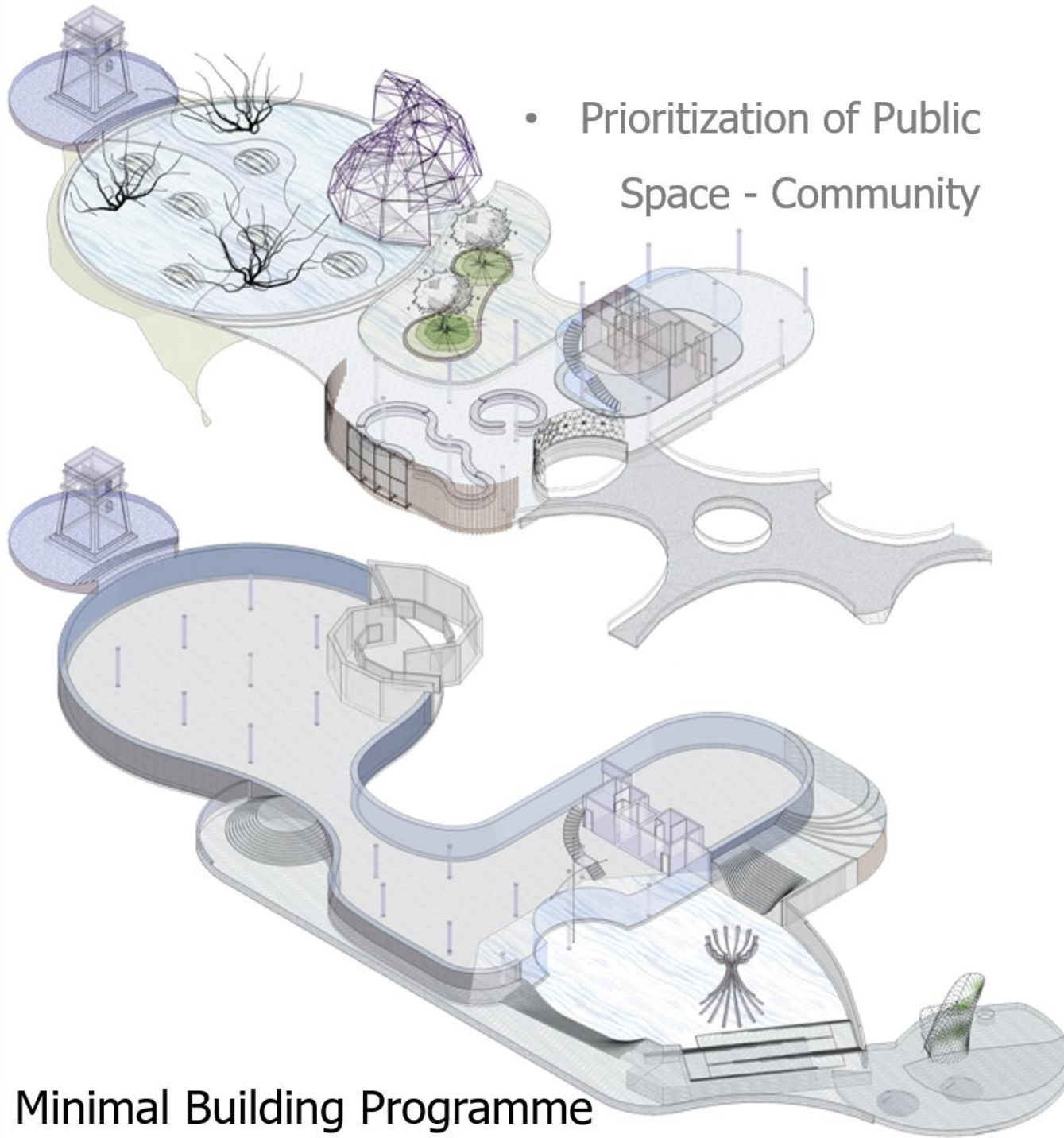


GROUND LEVEL – BUILDING PUBLIC MEMORY

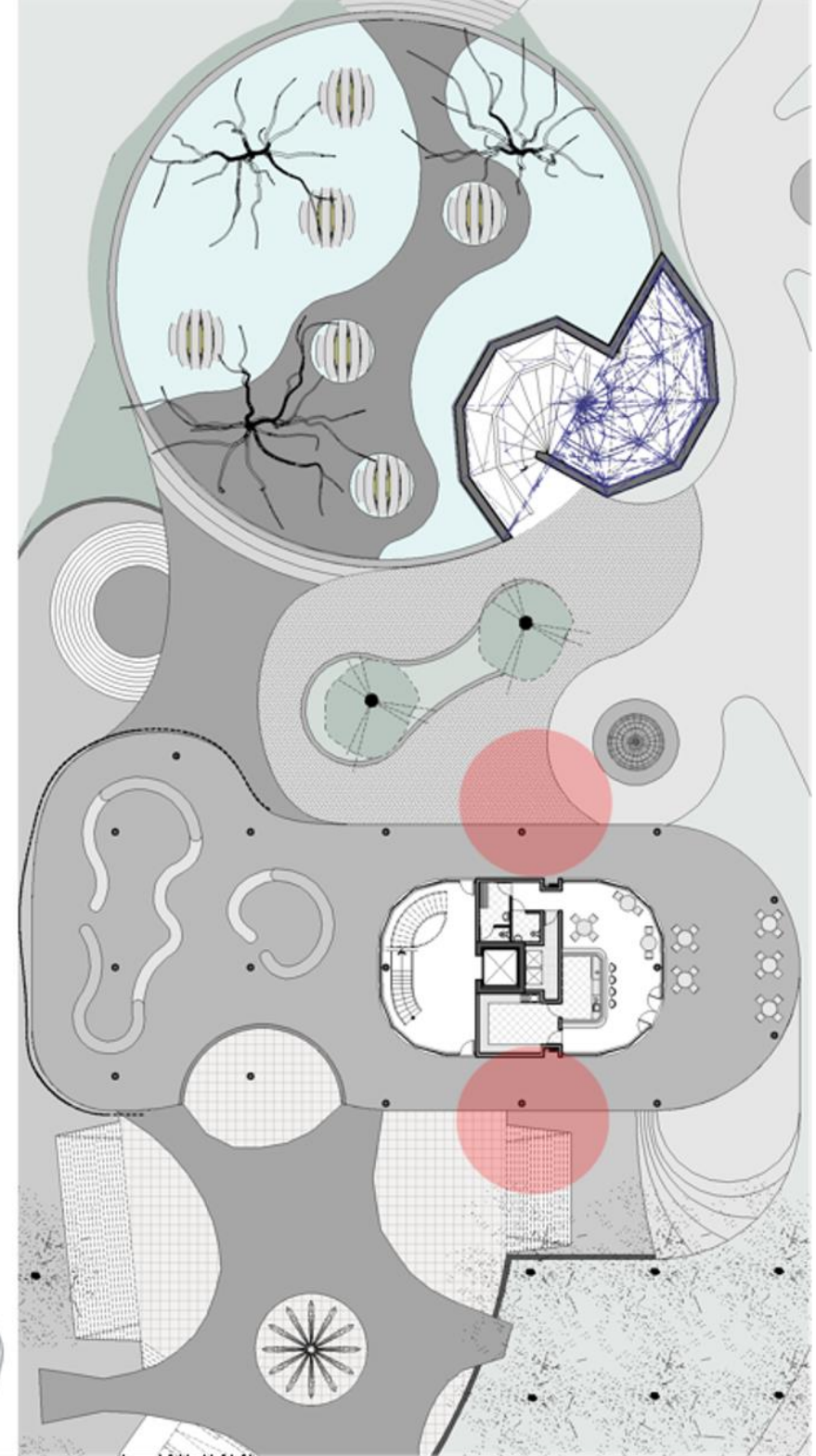


GROUND LEVEL – BUILDING PUBLIC MEMORY

- Prioritization of Public Space - Community

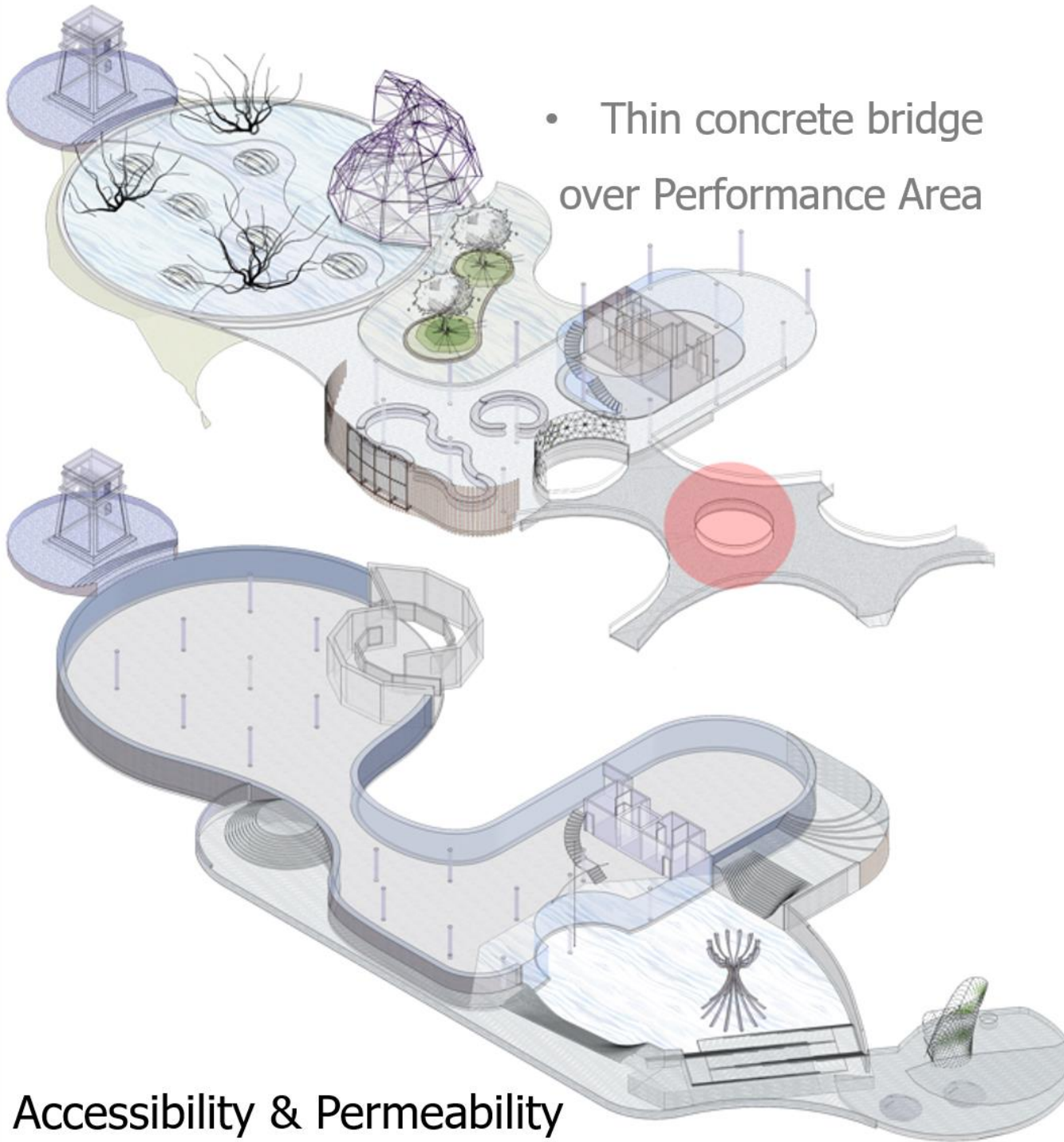


Minimal Building Programme

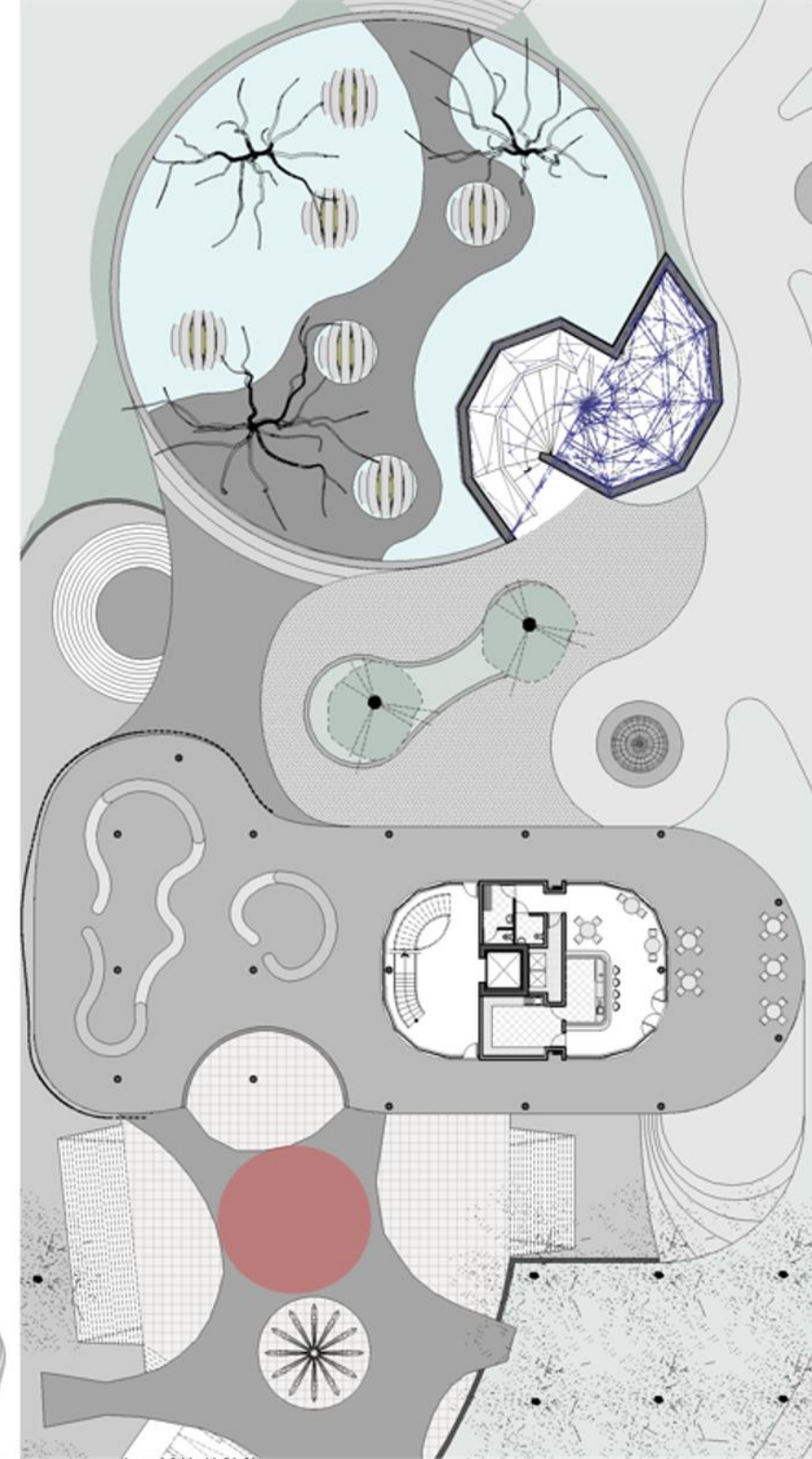


GROUND LEVEL – BUILDING PUBLIC MEMORY

- Thin concrete bridge over Performance Area

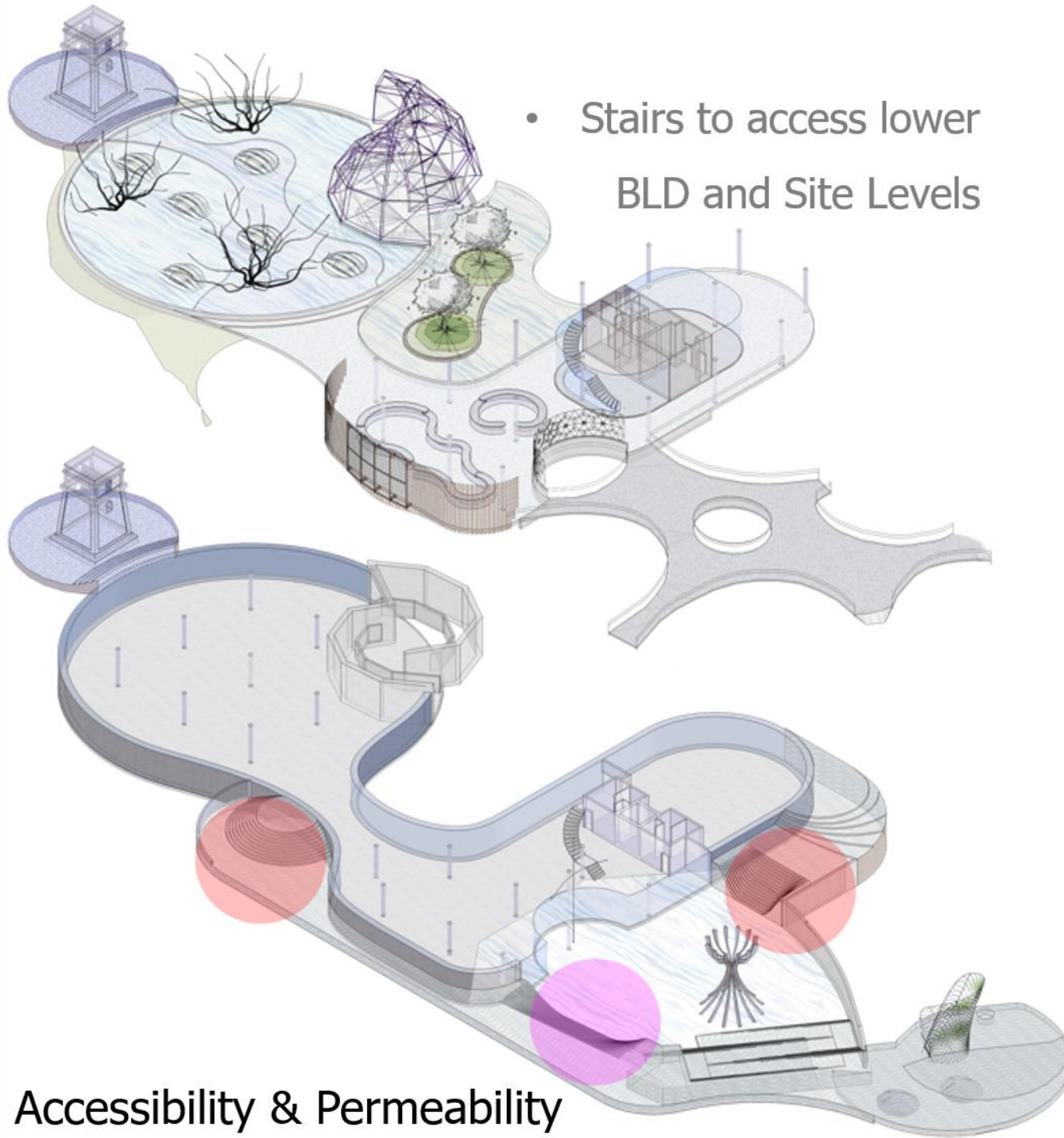


Accessibility & Permeability

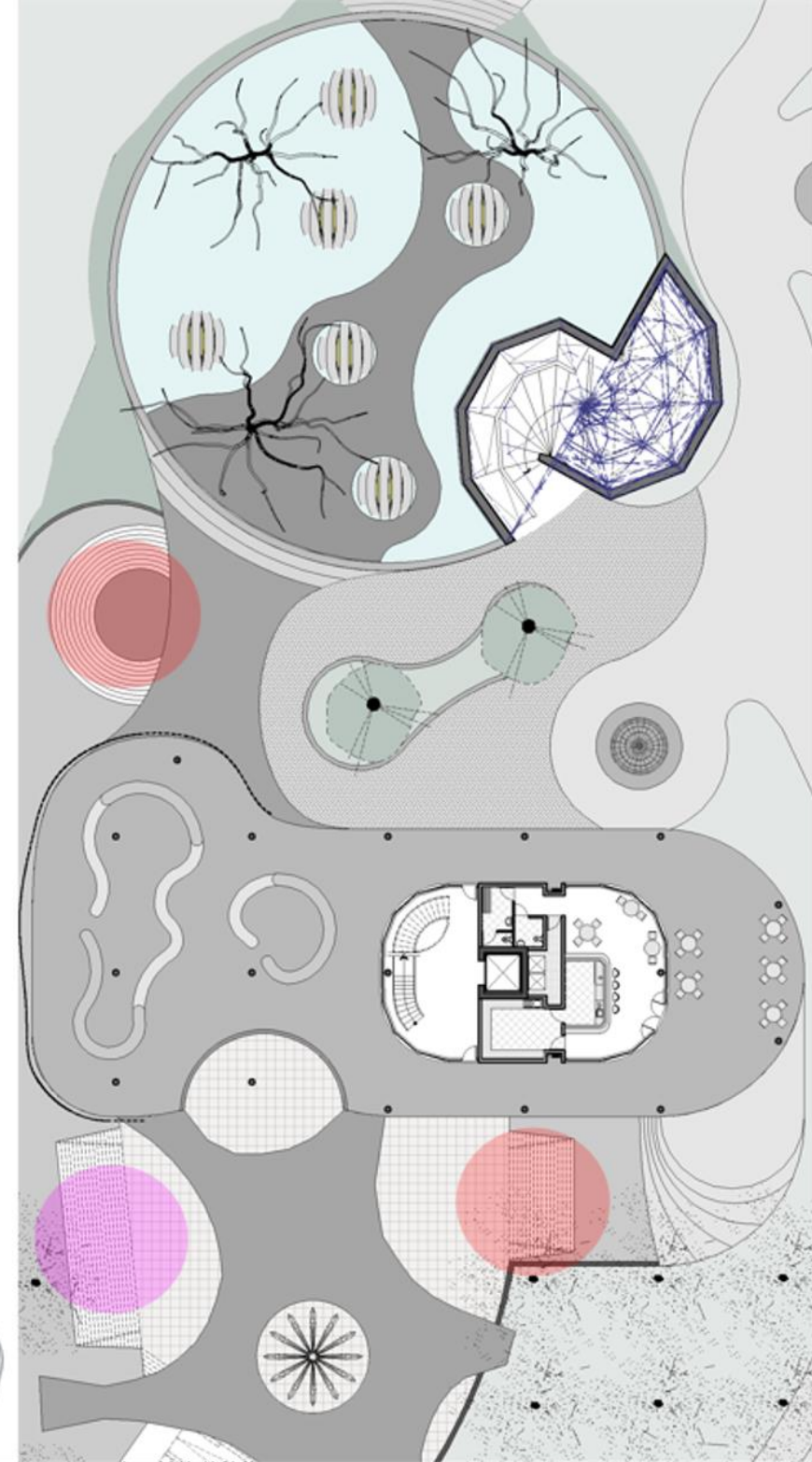


GROUND LEVEL – BUILDING PUBLIC MEMORY

- Stairs to access lower BLD and Site Levels

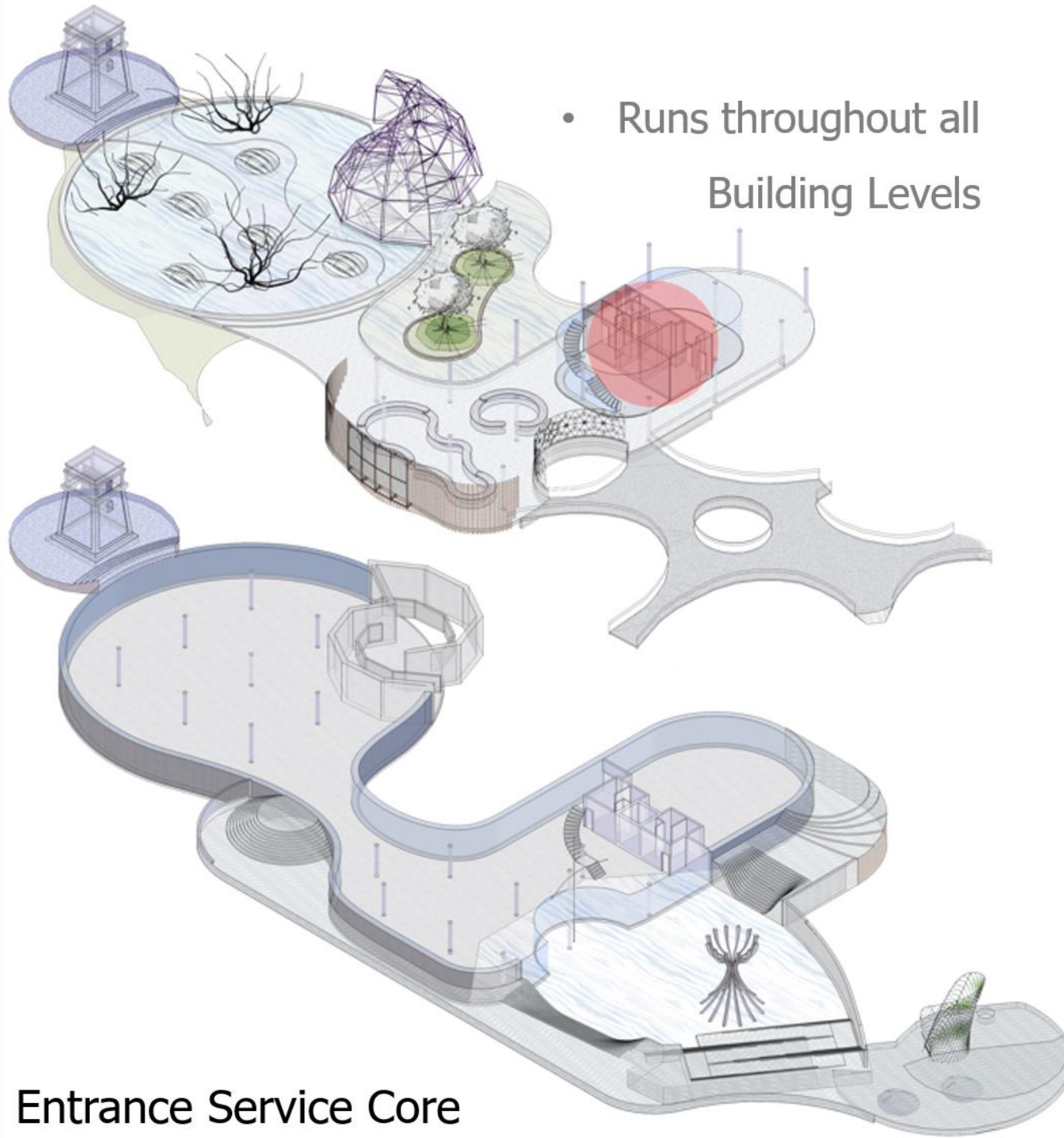


Accessibility & Permeability

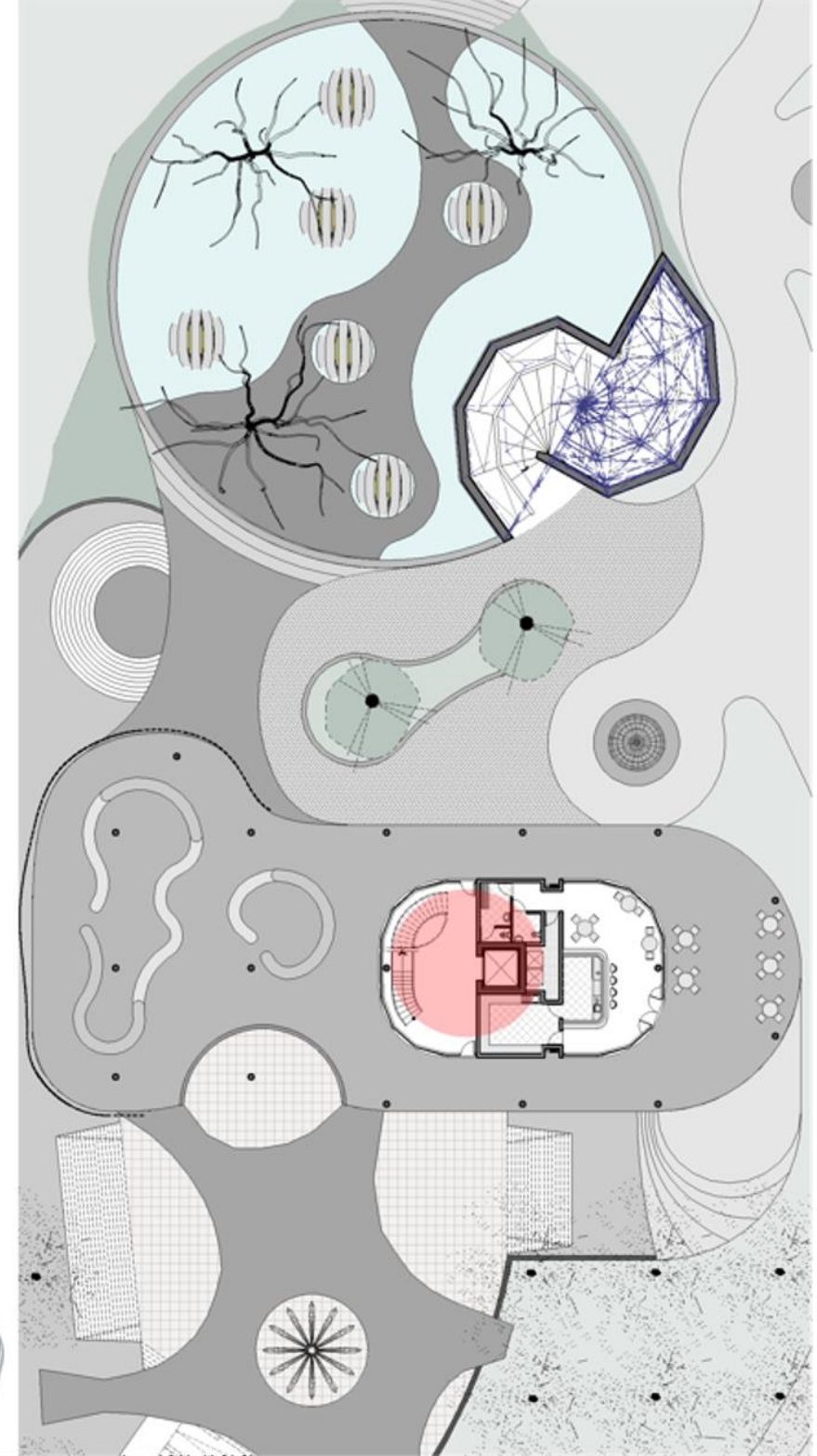


GROUND LEVEL – BUILDING PUBLIC MEMORY

- Runs throughout all Building Levels

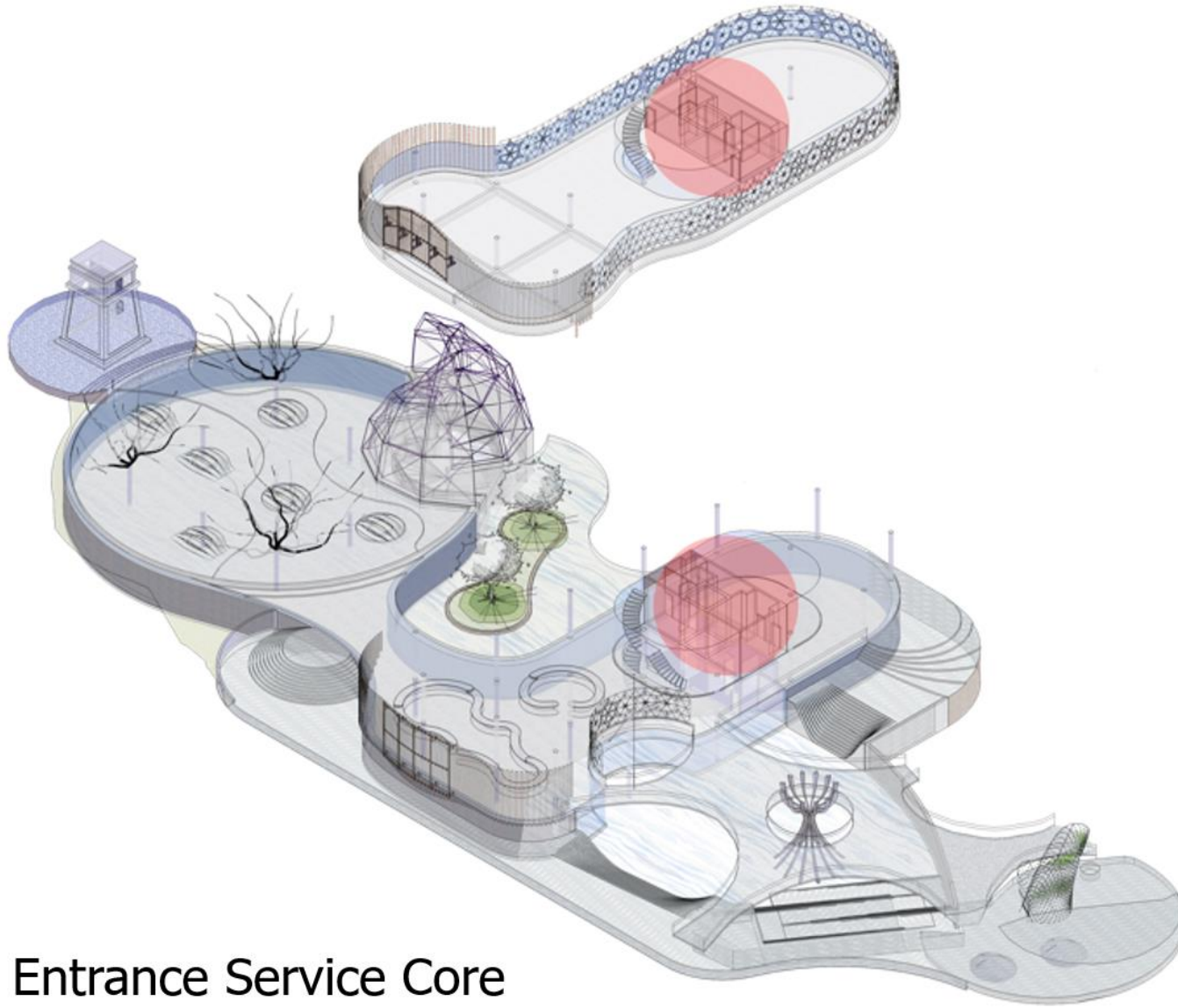


Entrance Service Core

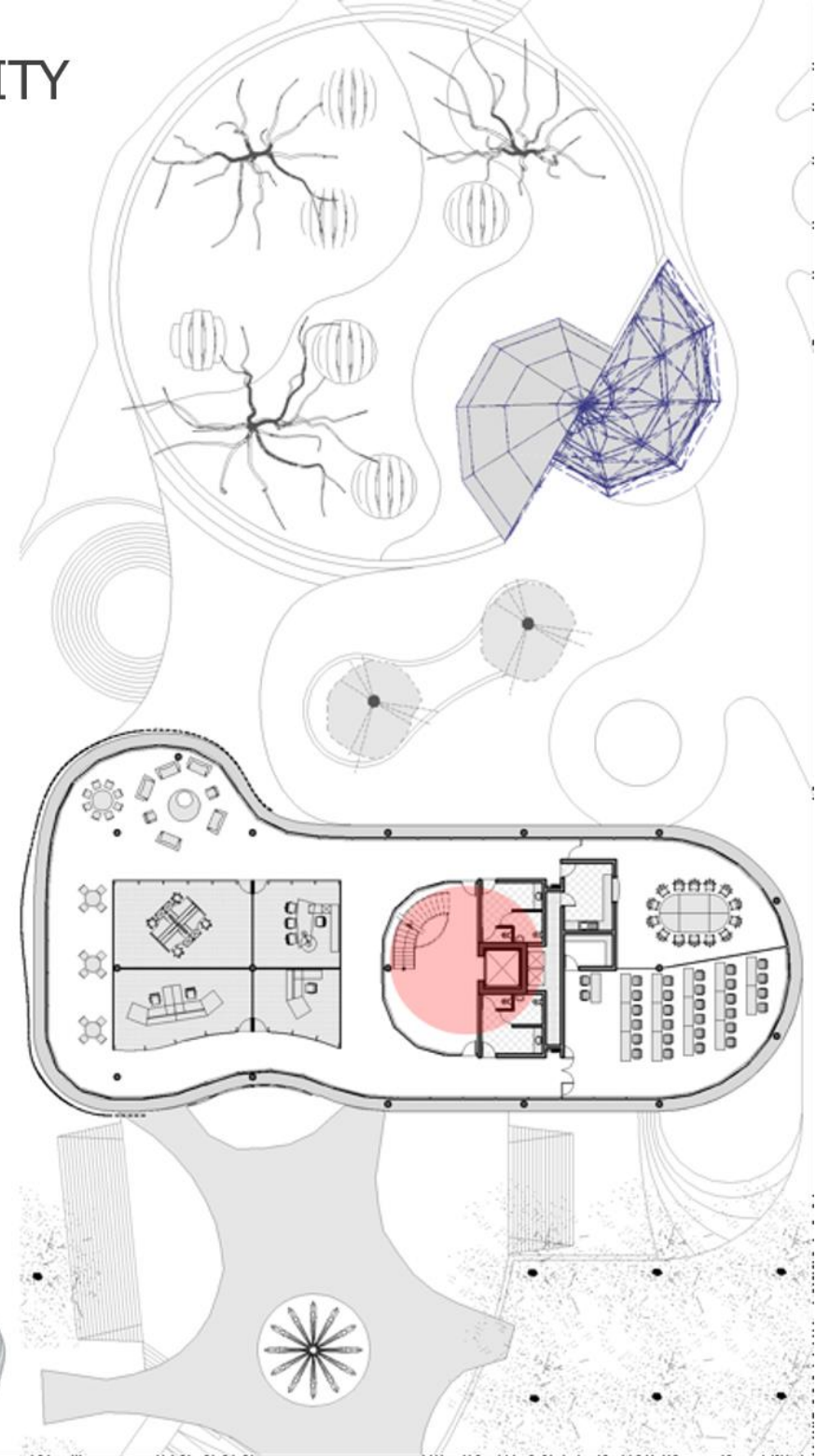


FIRST LEVEL – OFFICES & CONFERENCING FACILITY

- Runs throughout all Building Levels

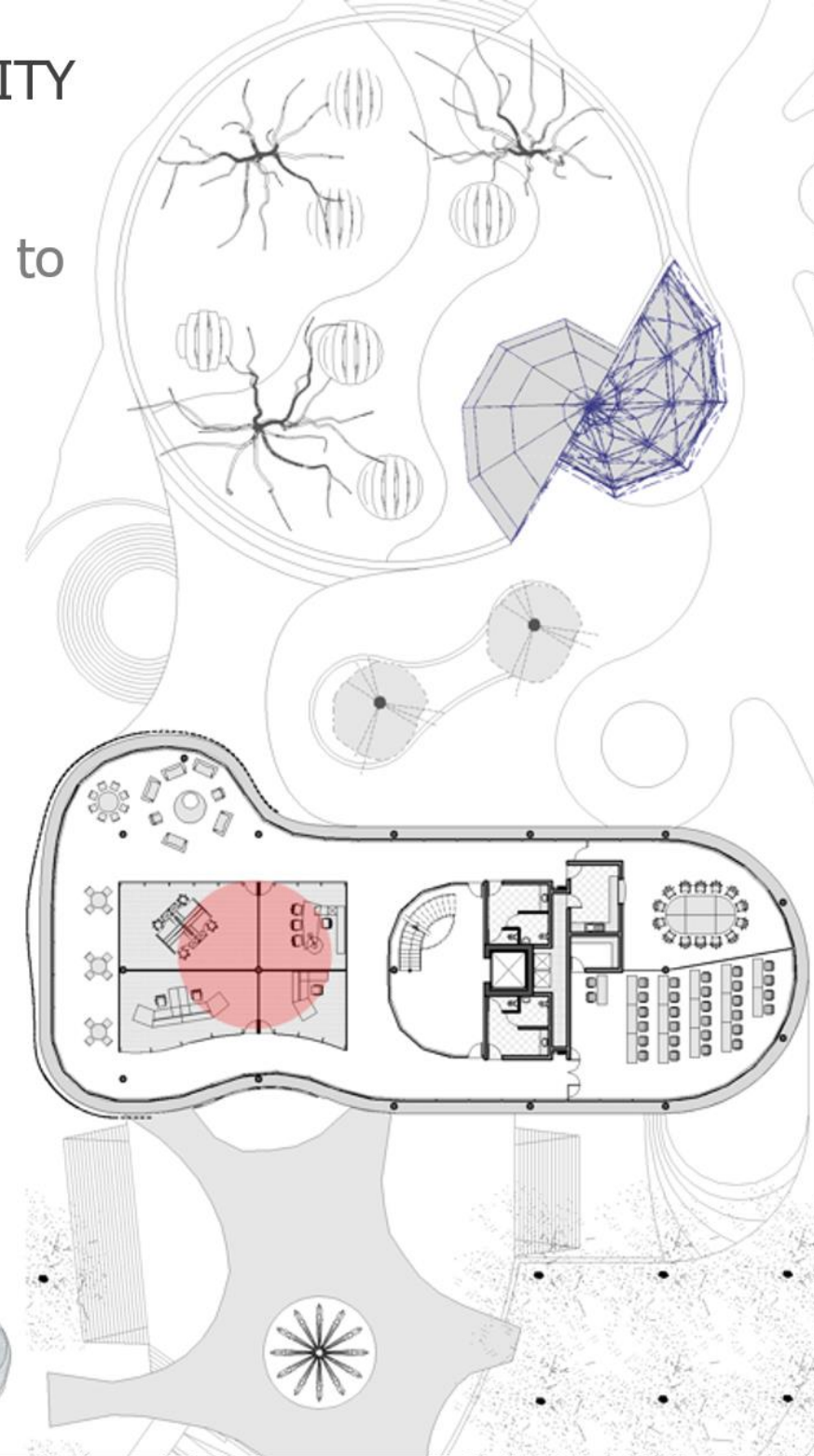
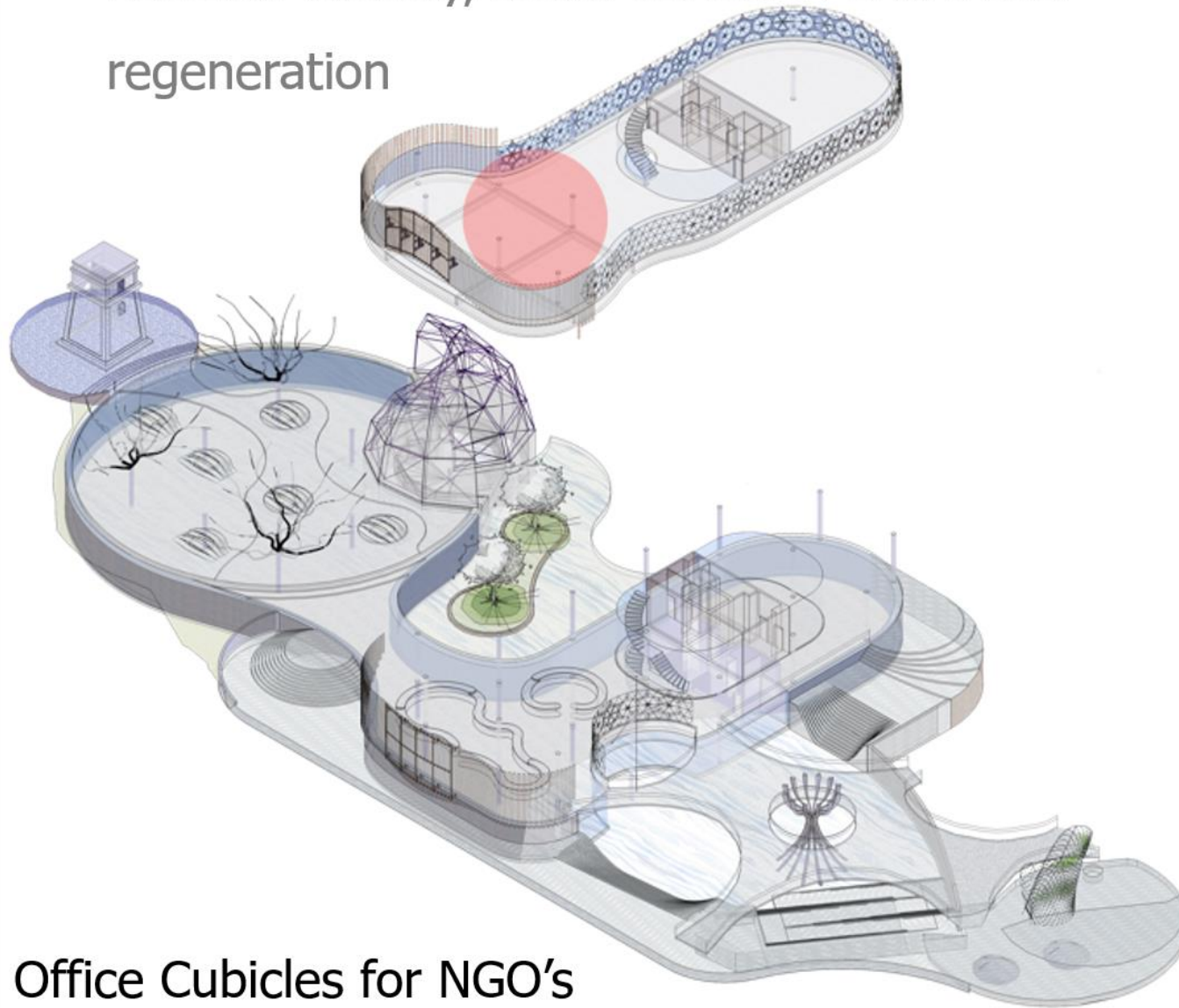


Entrance Service Core



FIRST LEVEL – OFFICES & CONFERENCING FACILITY

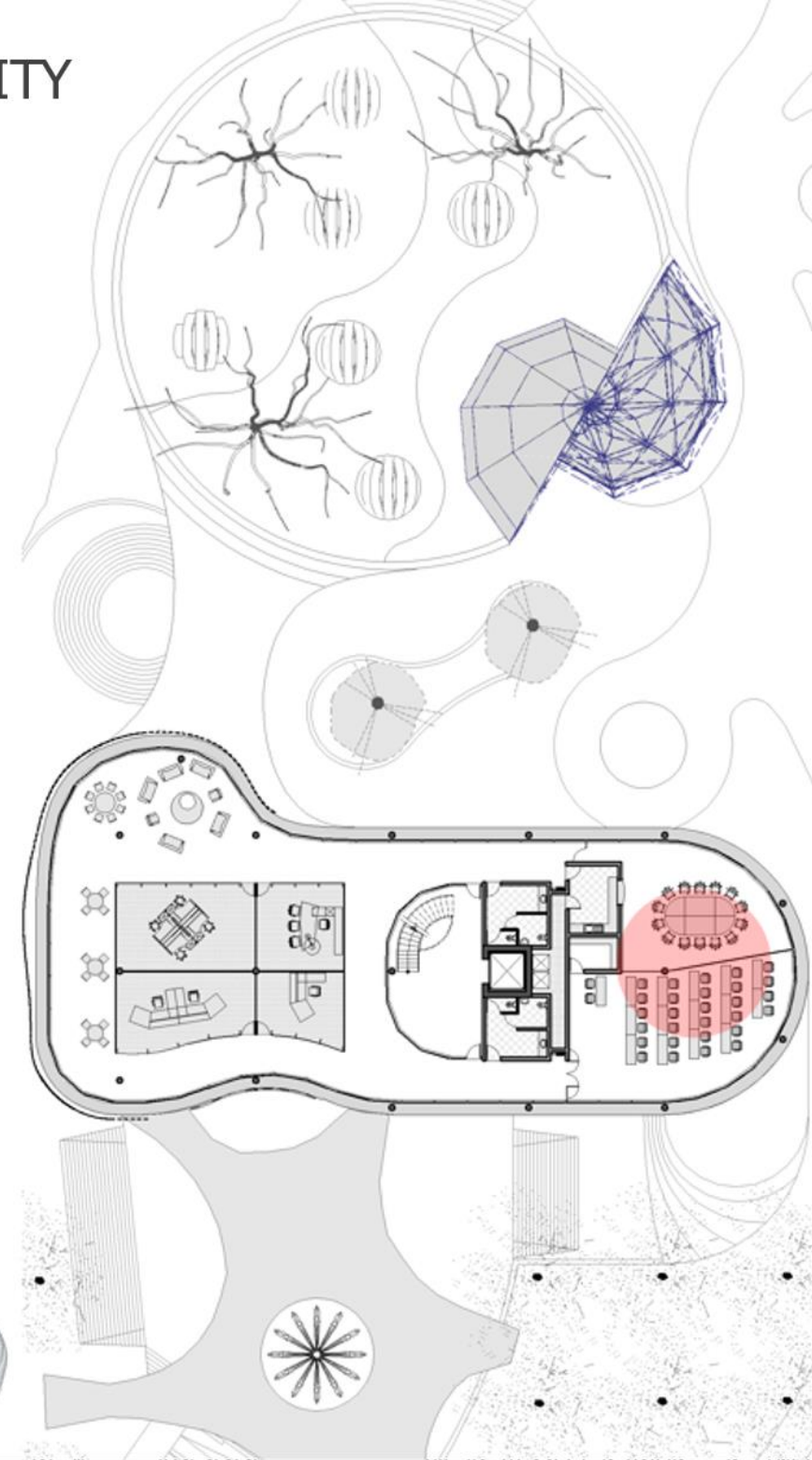
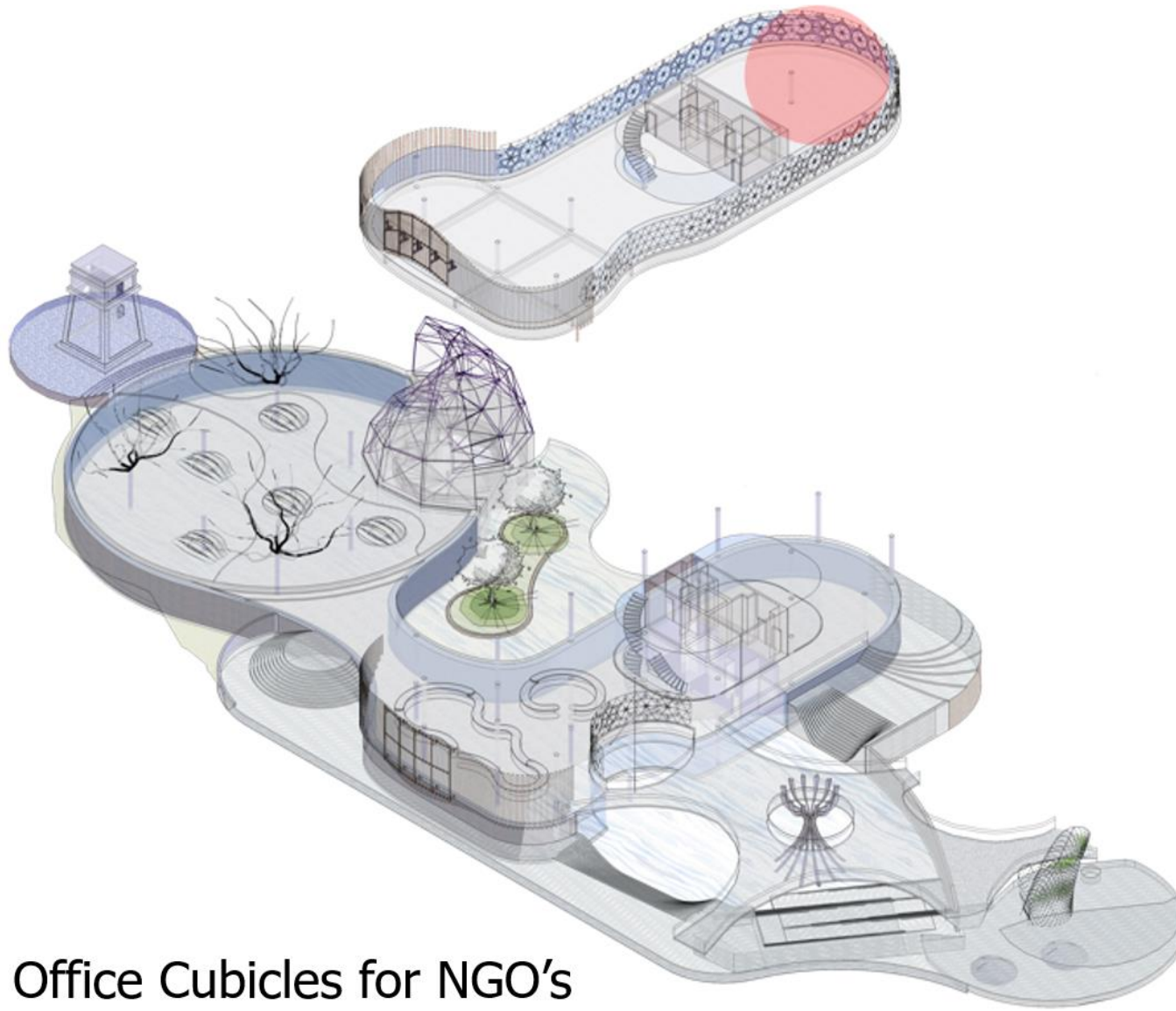
- Administering of community programmes aligned to national identity, social cohesion and moral regeneration



Office Cubicles for NGO's

FIRST LEVEL – OFFICES & CONFERENCING FACILITY

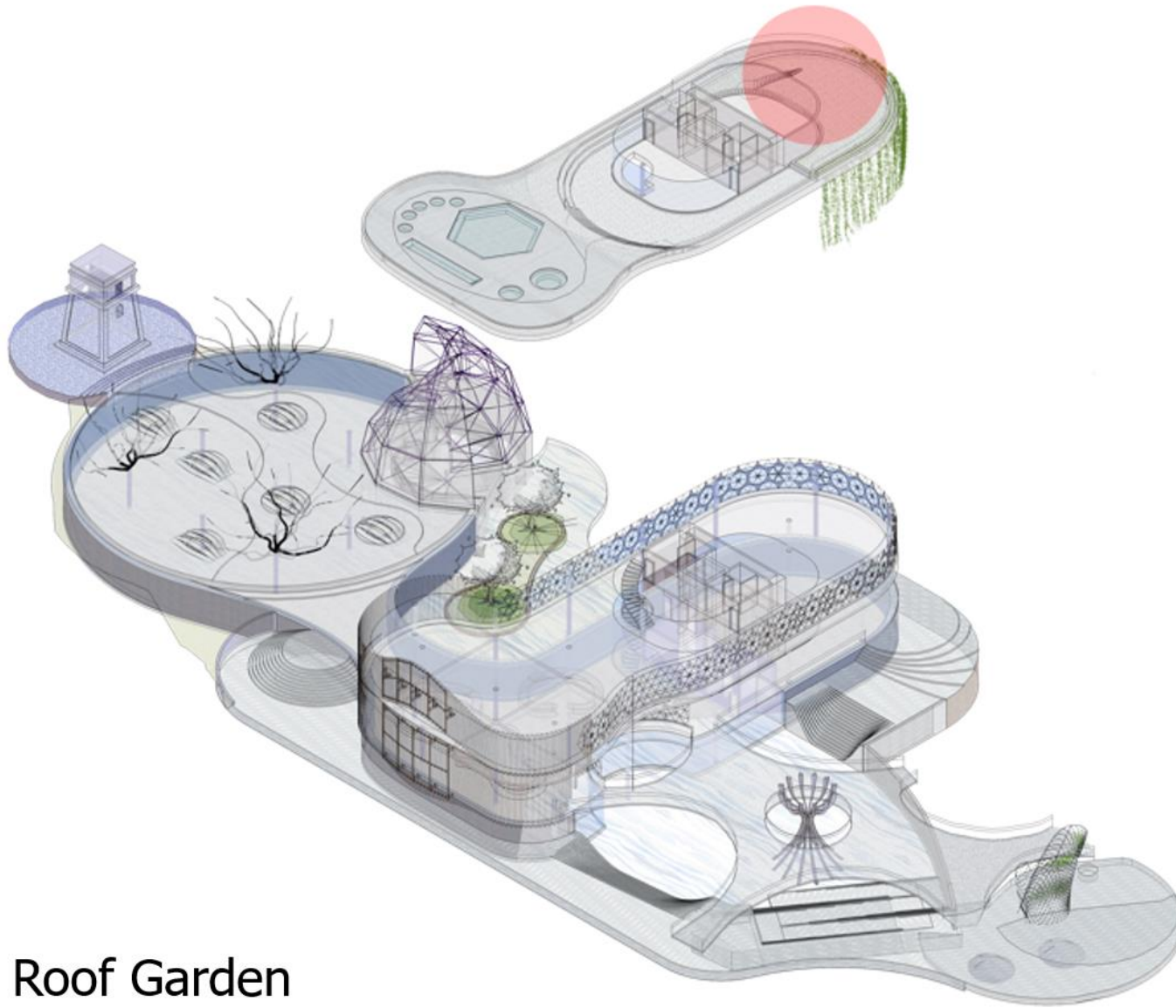
- Rentable Facilities with Boardroom, Meeting Room & Kitchen



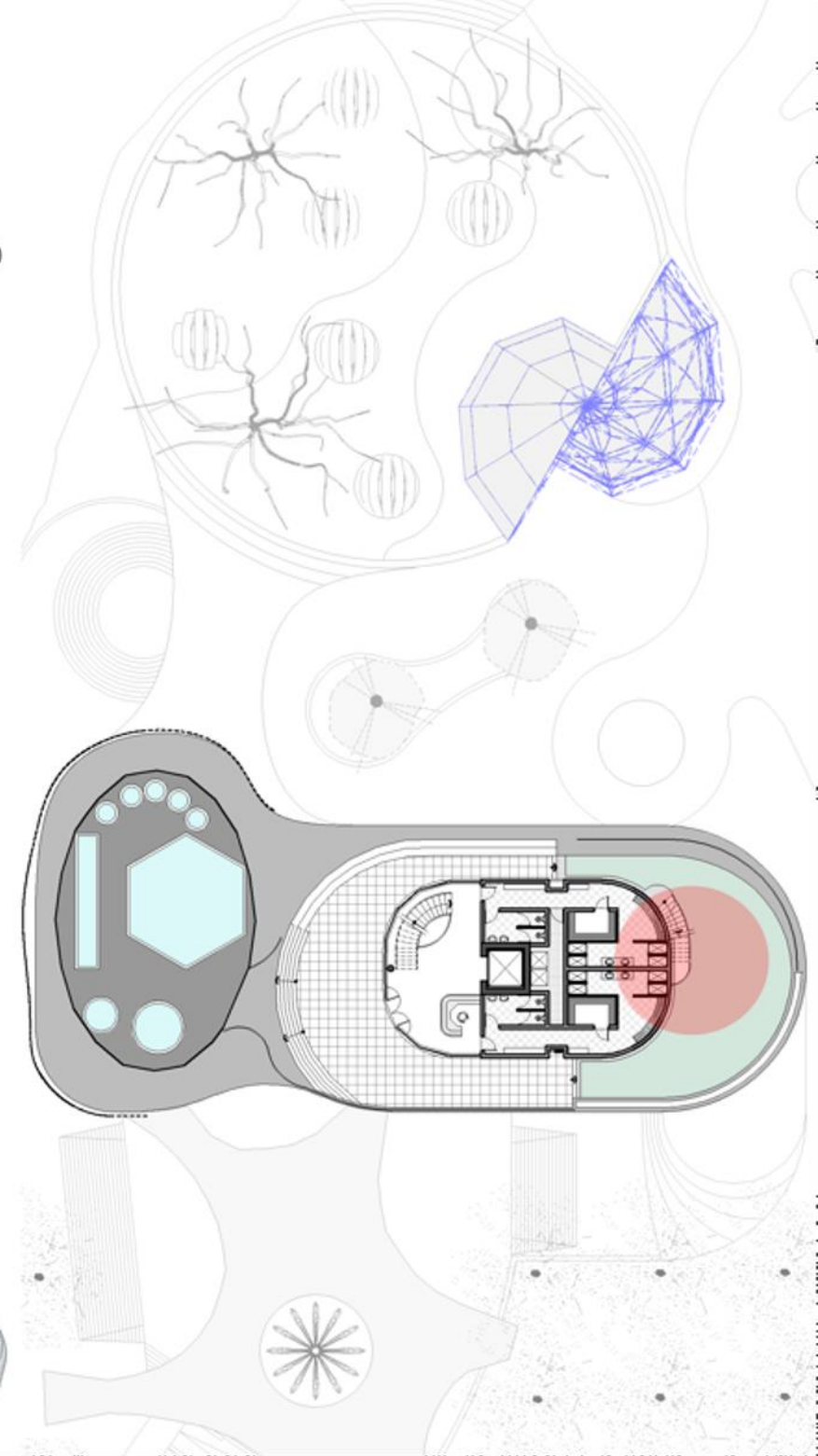
Office Cubicles for NGO's

SECOND LEVEL – RECREATIONAL

- Outdoor Meditation, Quiet Study Area, and access to upper Viewing Deck

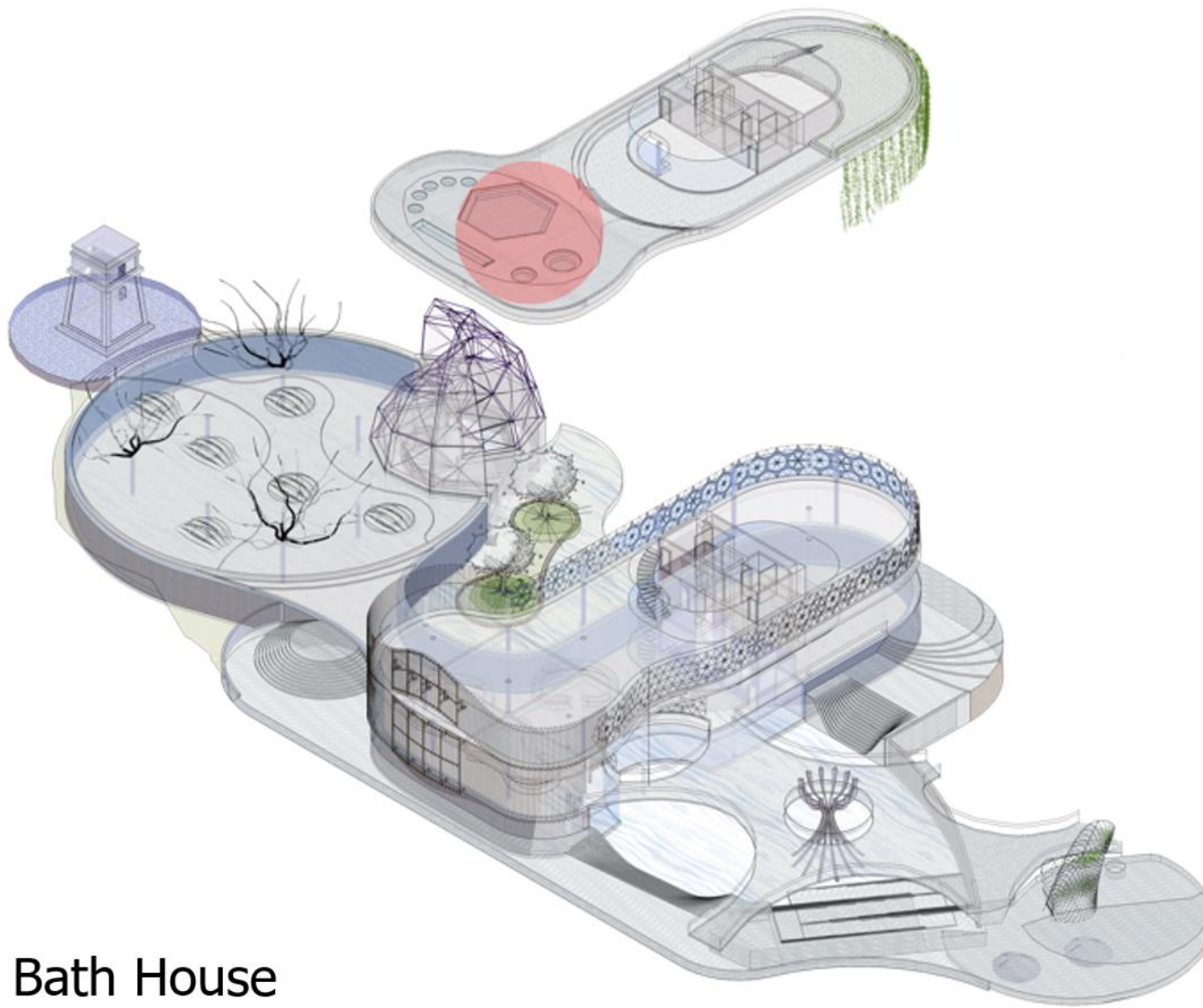


Roof Garden

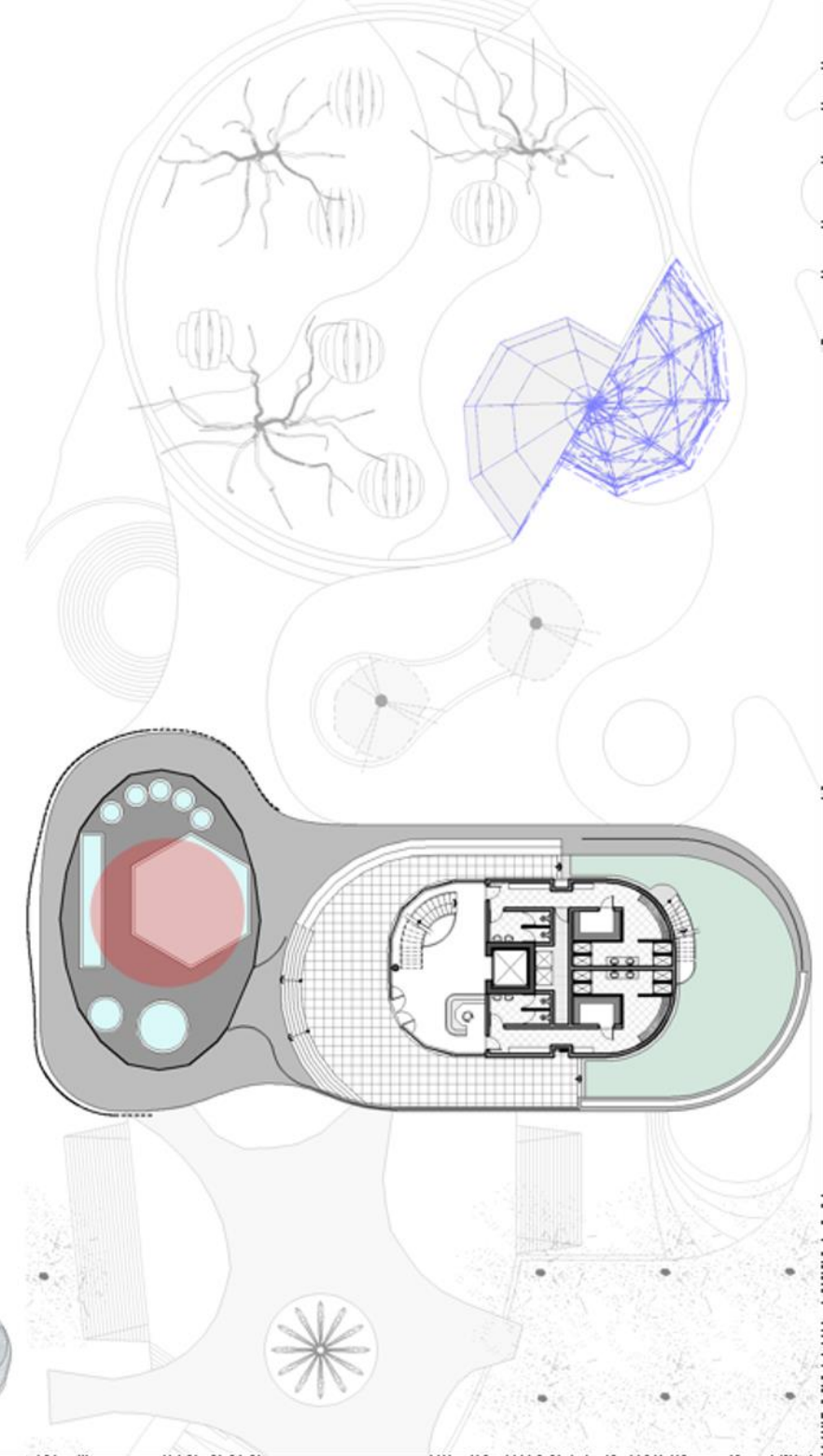


SECOND LEVEL – RECREATIONAL

- Relaxation & Spiritual Cleansing

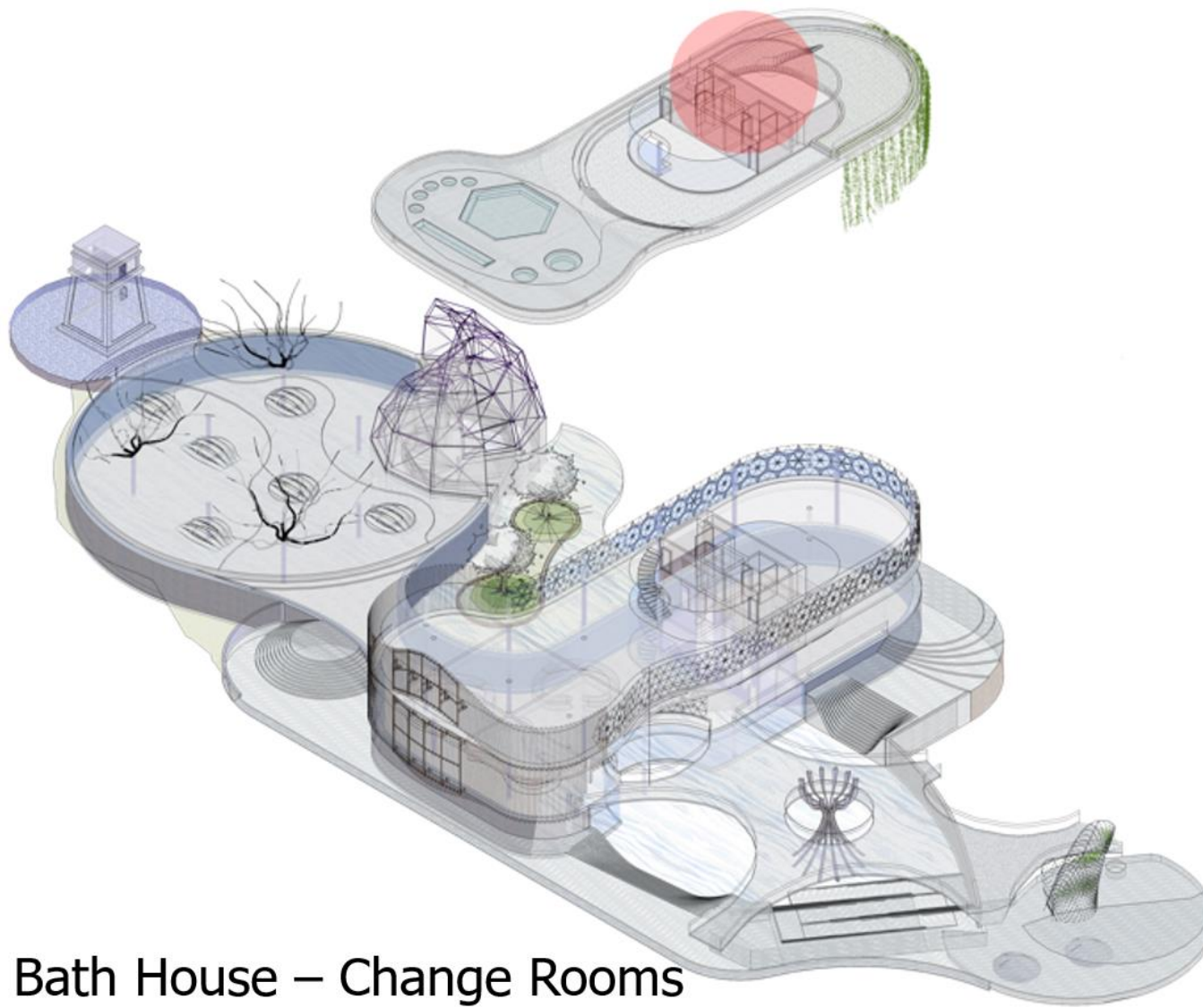


Bath House

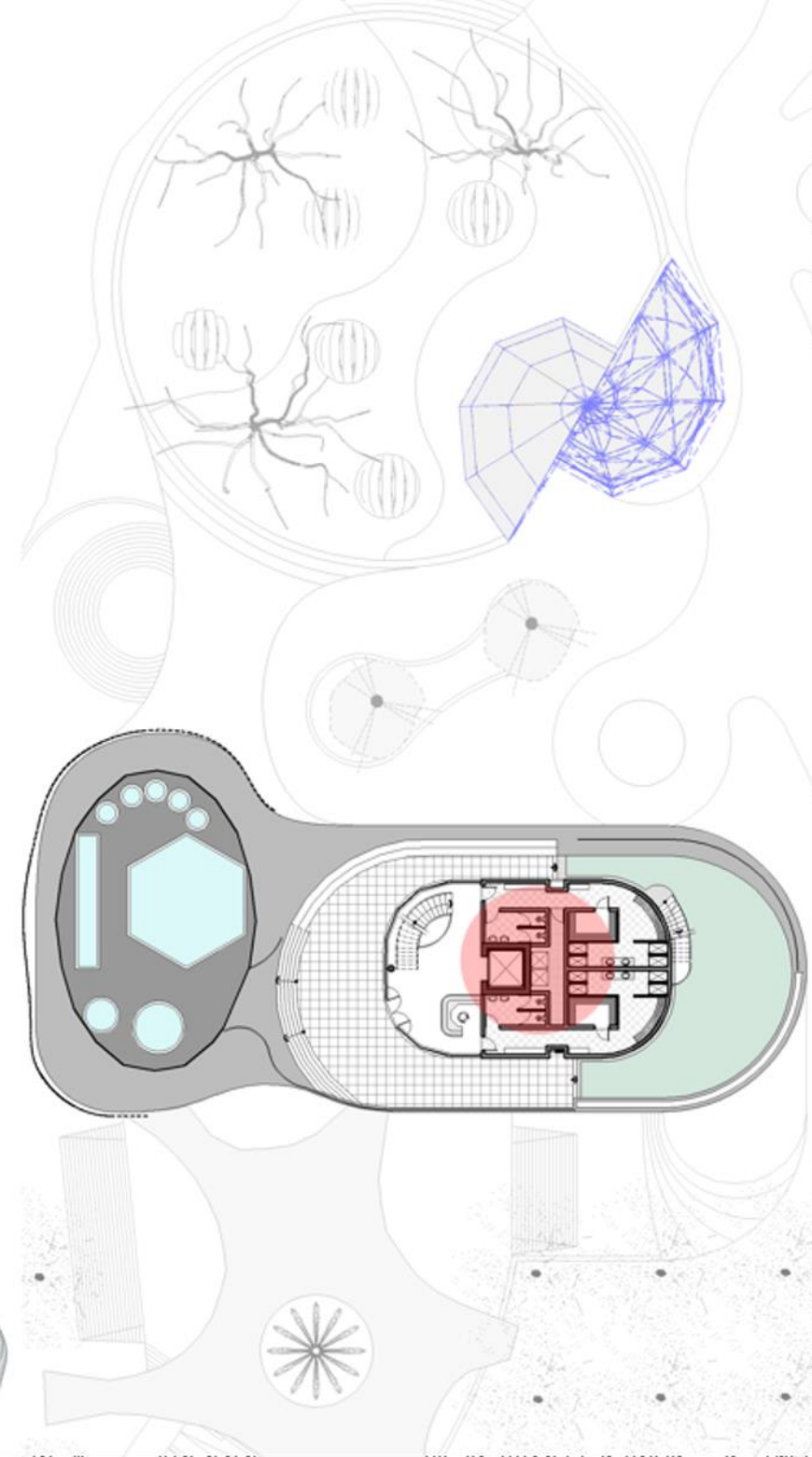


SECOND LEVEL – RECREATIONAL

- Relaxation & Spiritual Cleansing

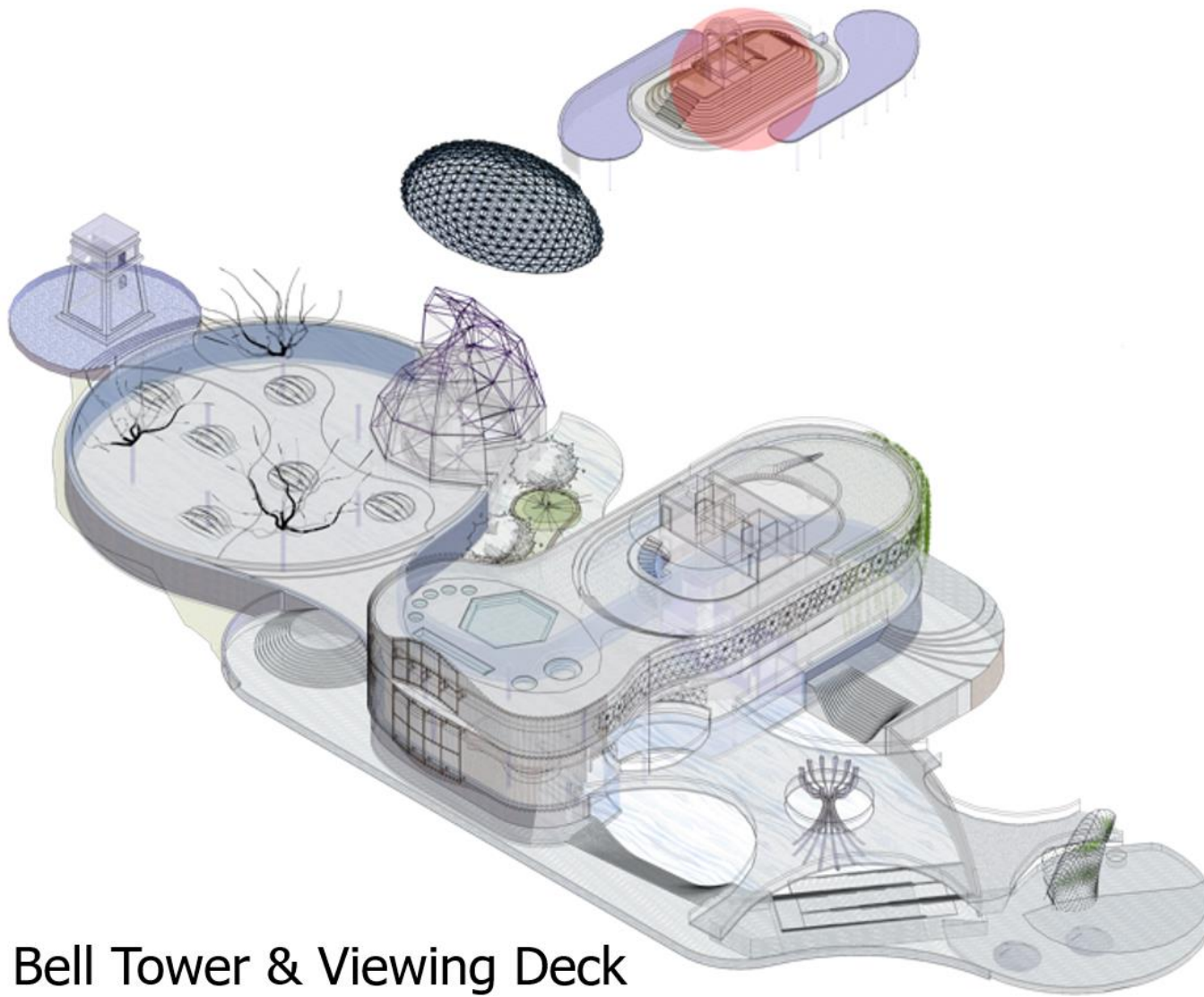


Bath House – Change Rooms

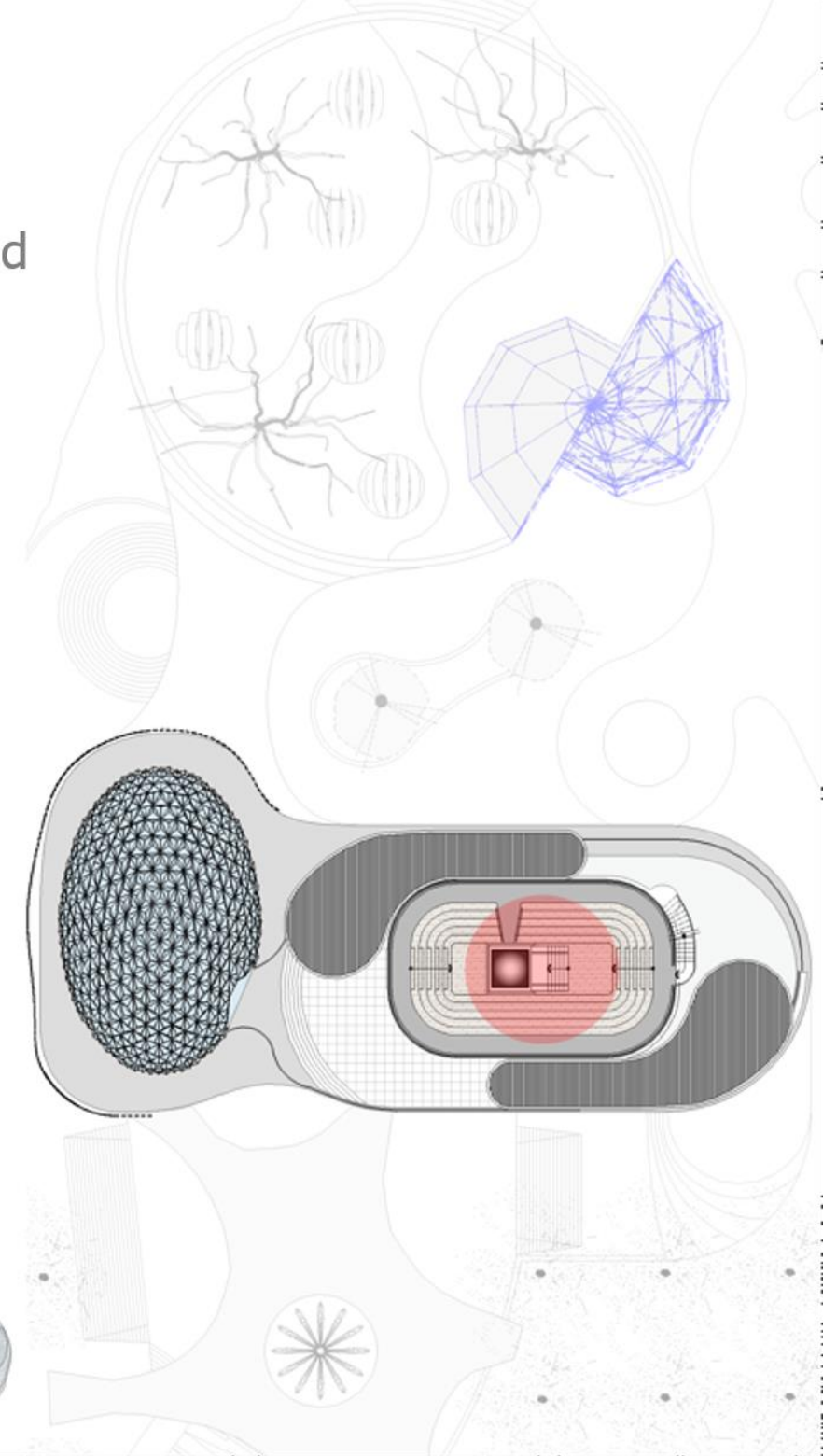


ROOF LEVEL – VIEWING & CEREMONY

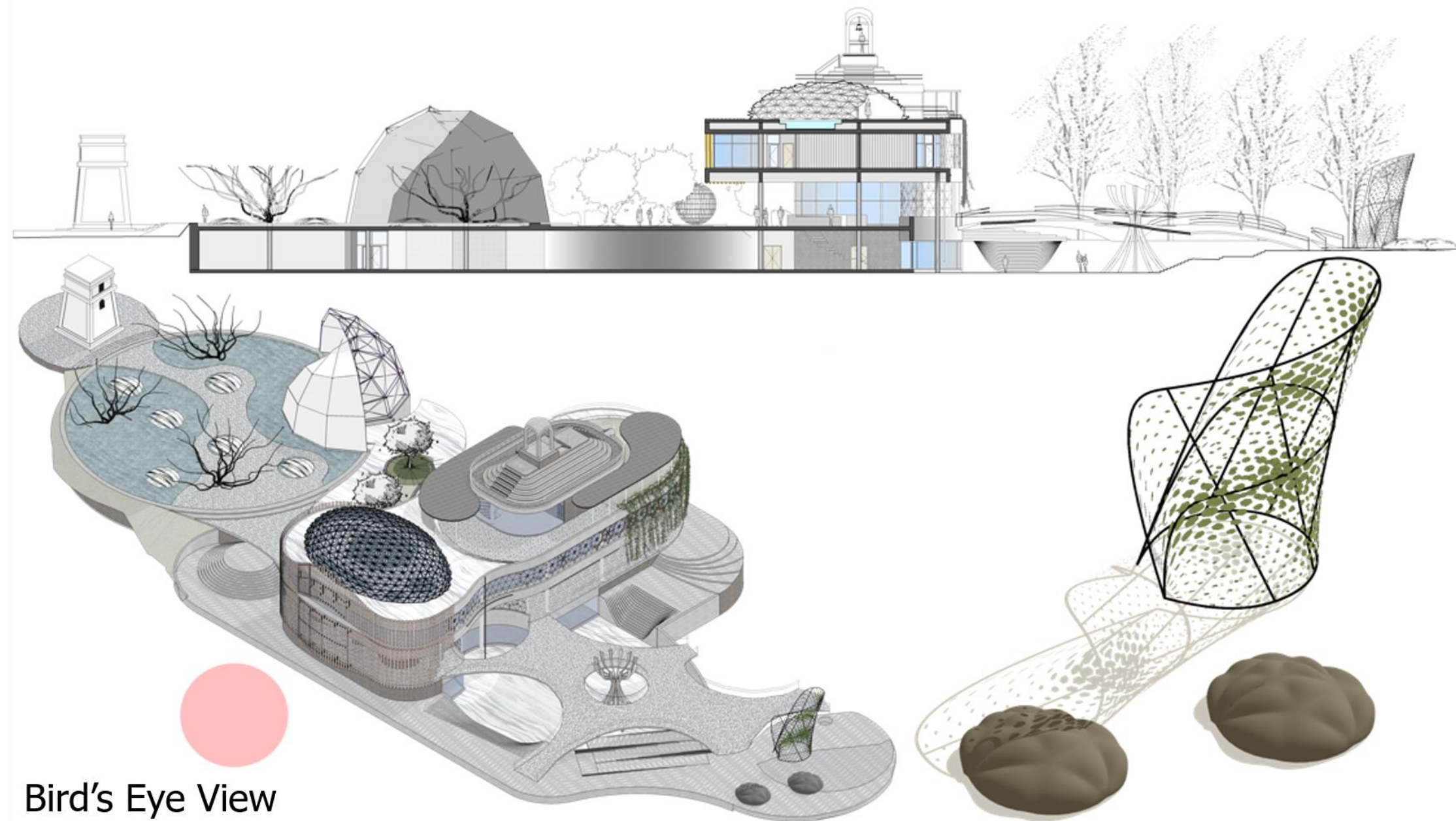
- Finding a permanent home for the SS Mendi Bell, and kept safe at the Museum's Exhibition Area



Bell Tower & Viewing Deck

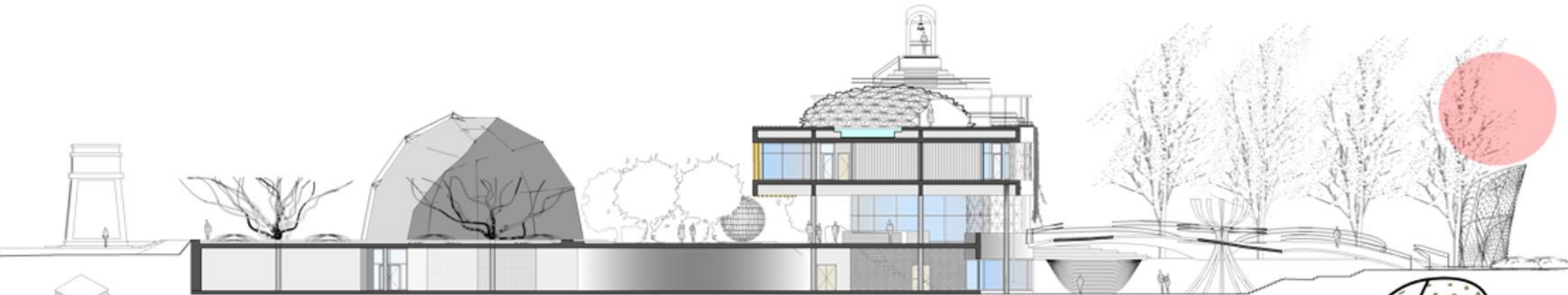


HISTORIC & CULTURAL SYMBOLISM

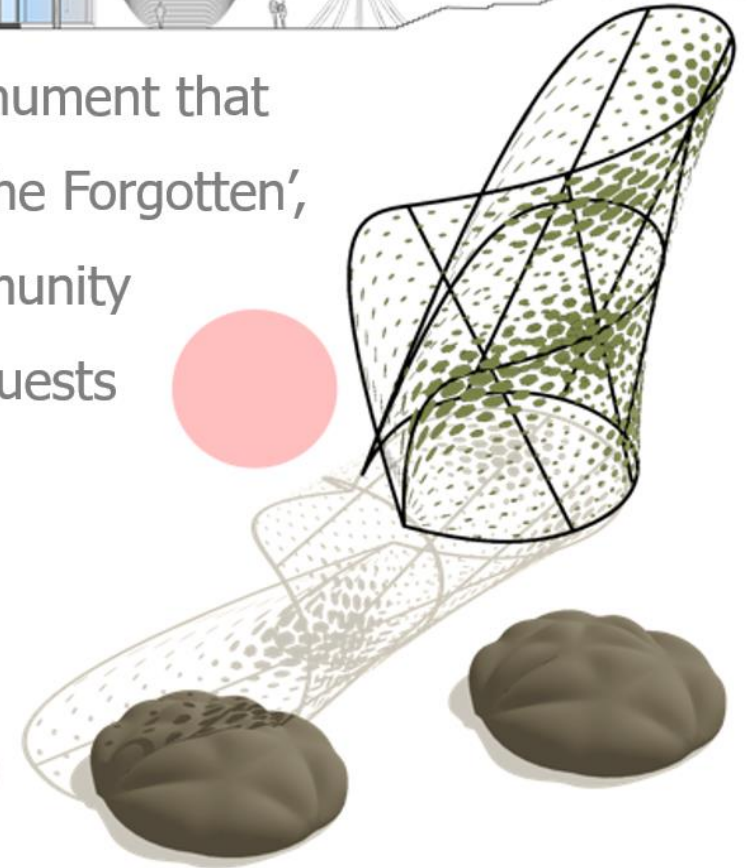
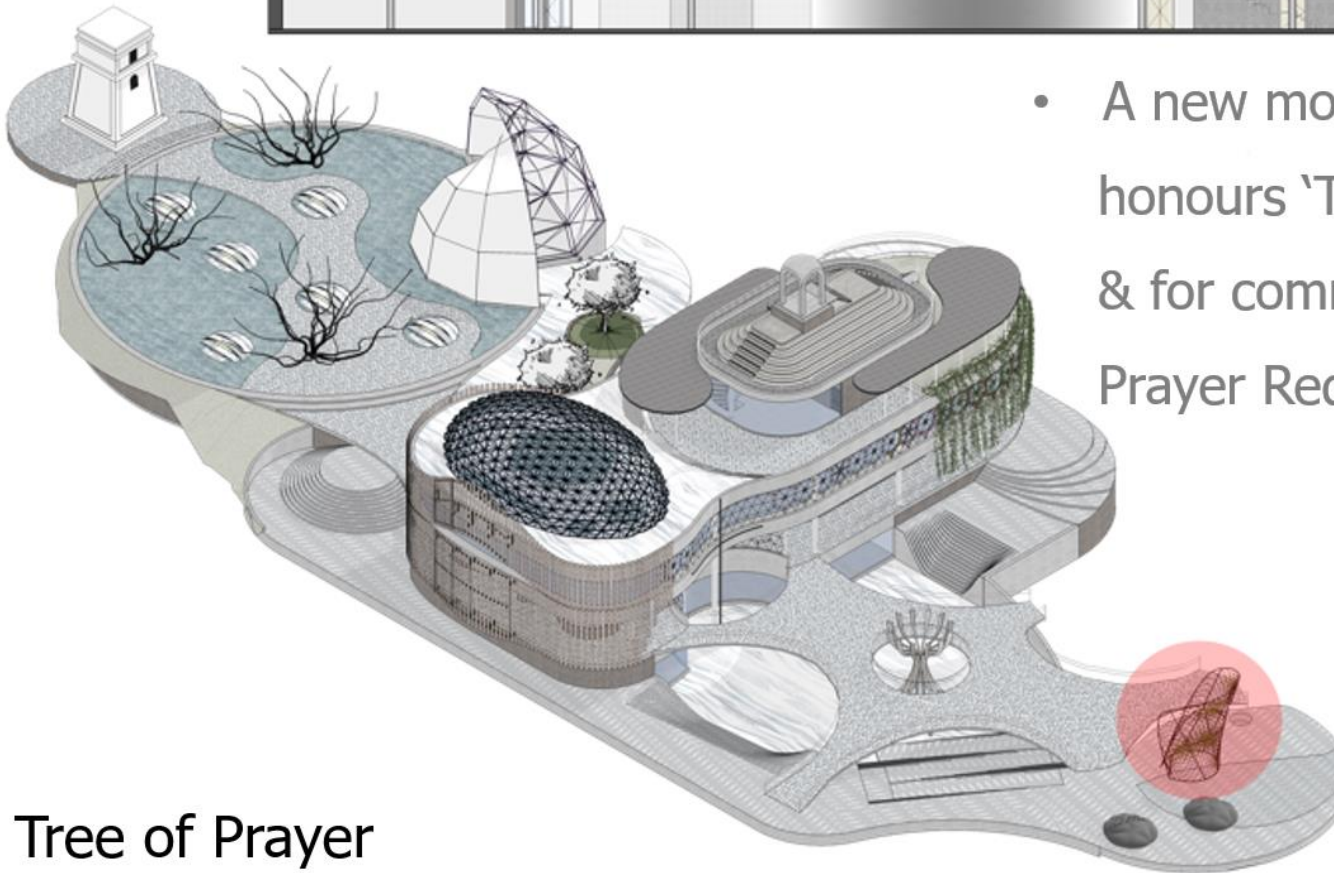


Bird's Eye View

HISTORIC & CULTURAL SYMBOLISM

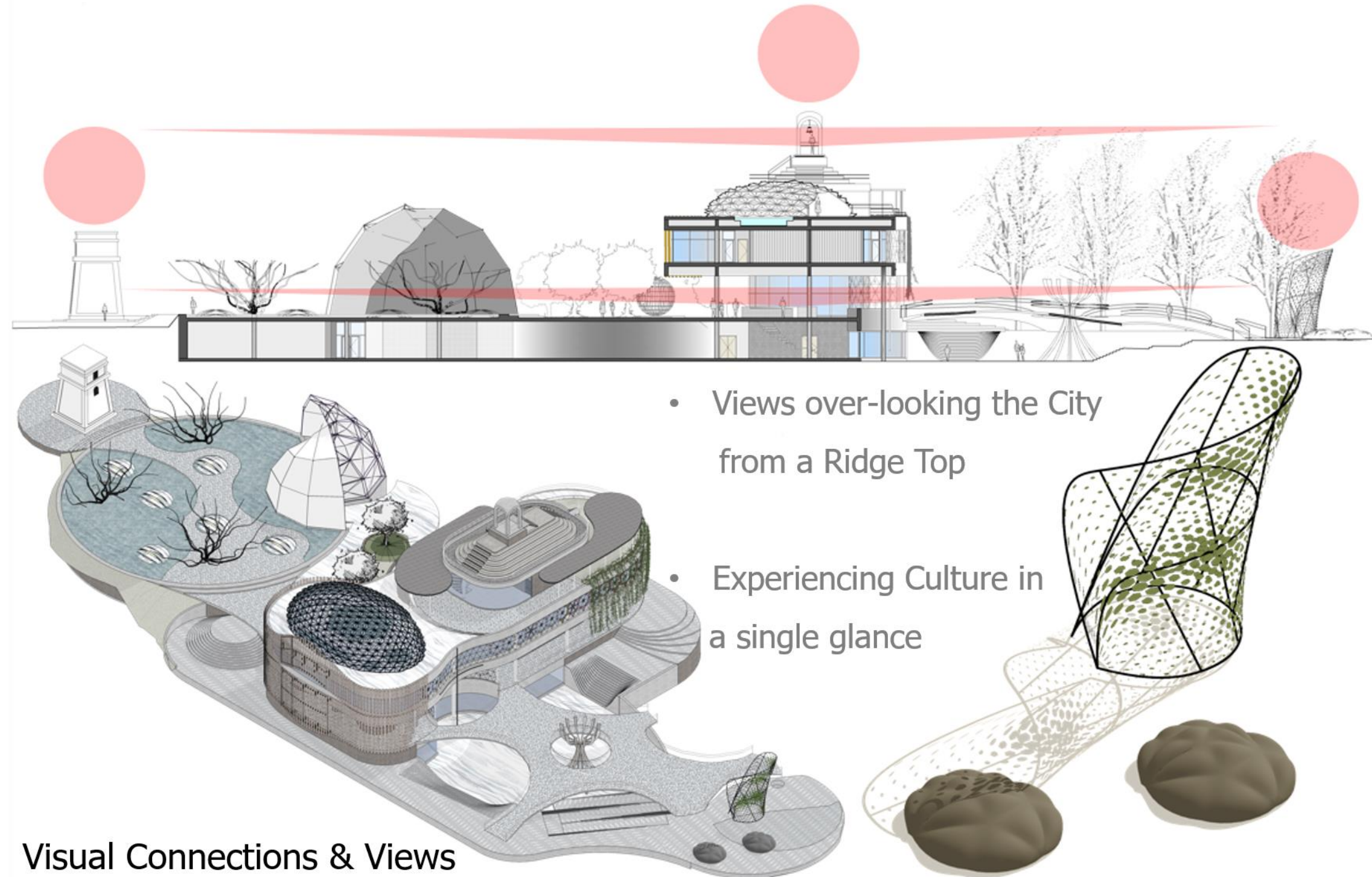


- A new monument that honours 'The Forgotten', & for community Prayer Requests



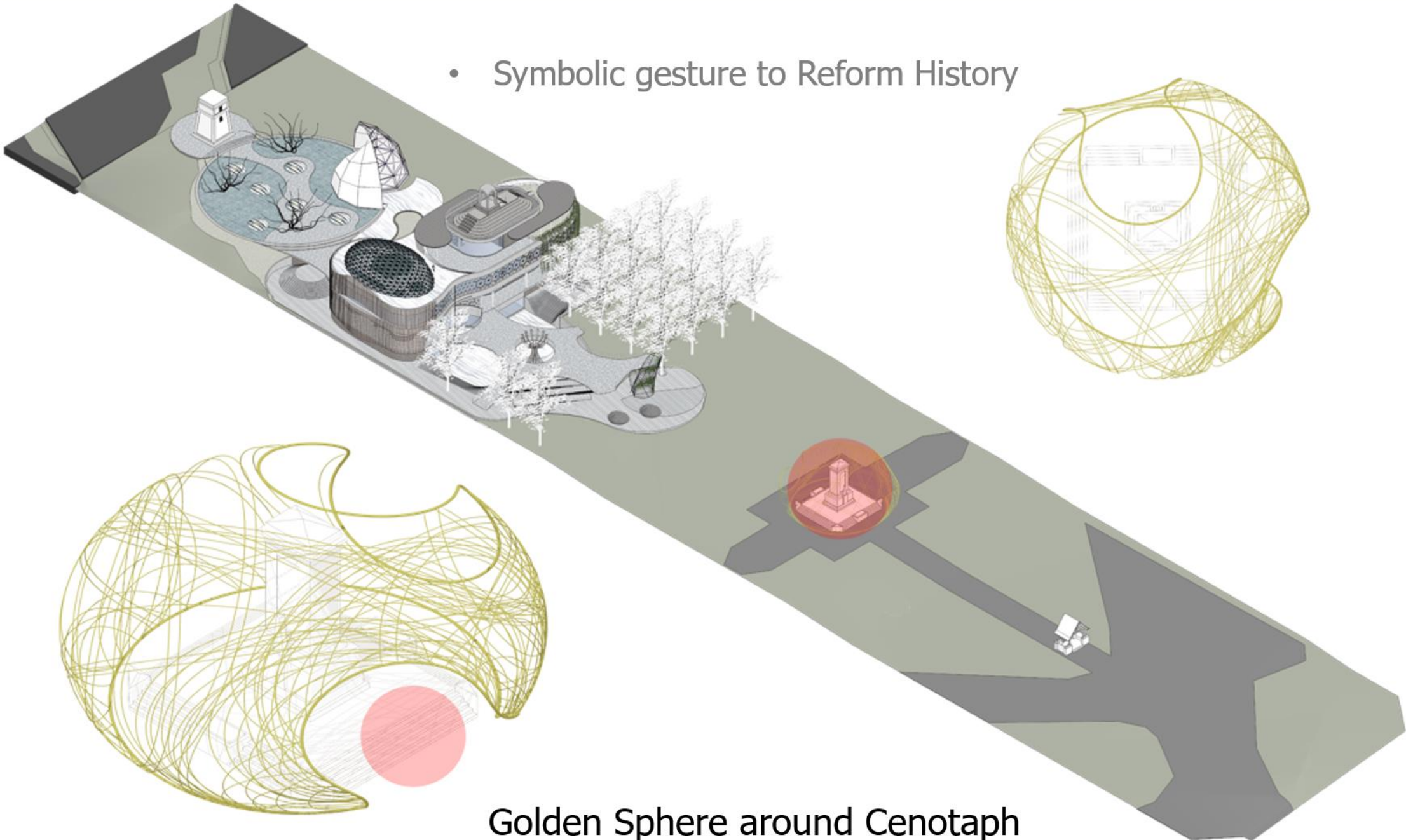
Tree of Prayer

HISTORIC & CULTURAL SYMBOLISM



HISTORIC & CULTURAL SYMBOLISM

- Symbolic gesture to Reform History



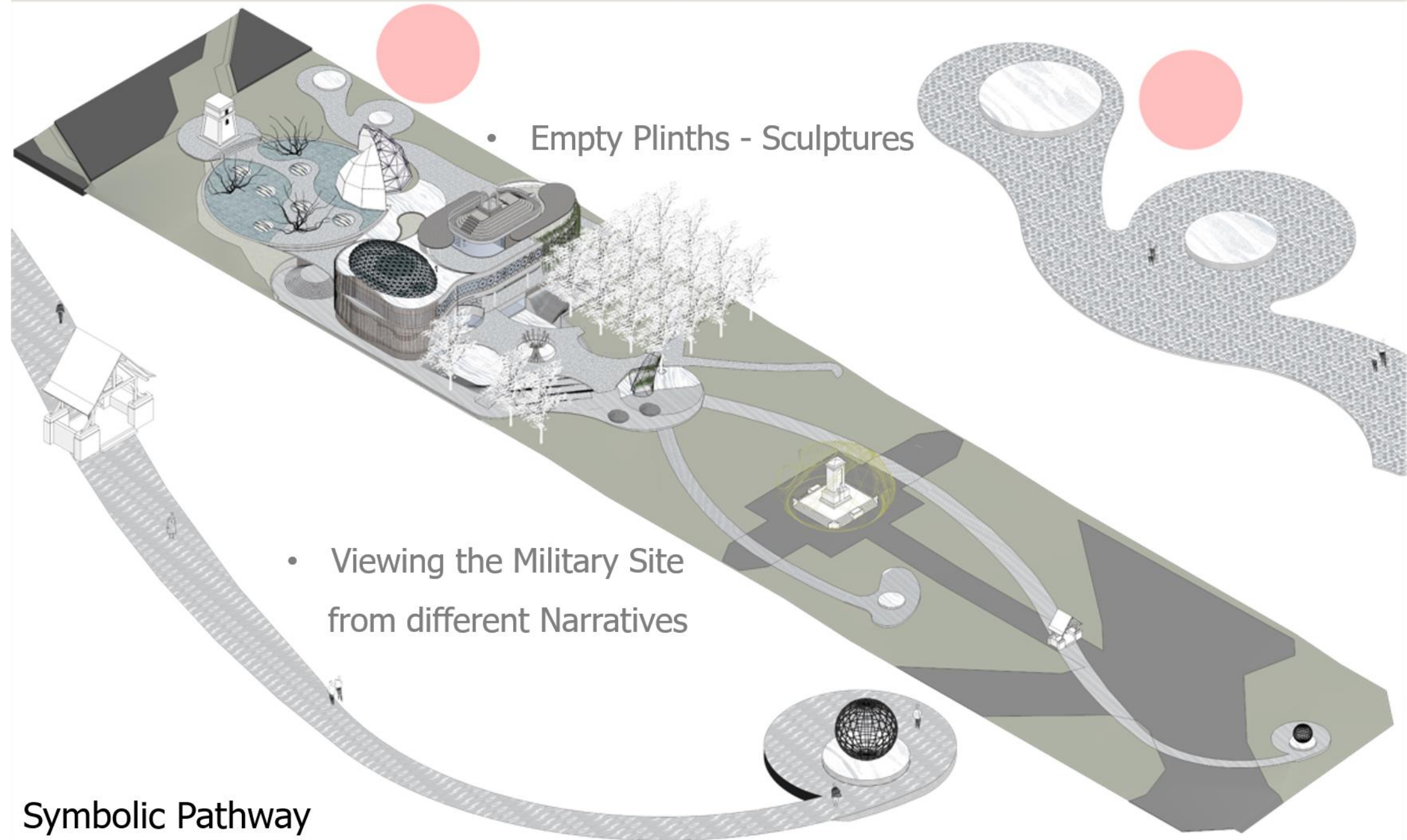
Golden Sphere around Cenotaph

HISTORIC & CULTURAL SYMBOLISM

- Empty Plinths - Sculptures

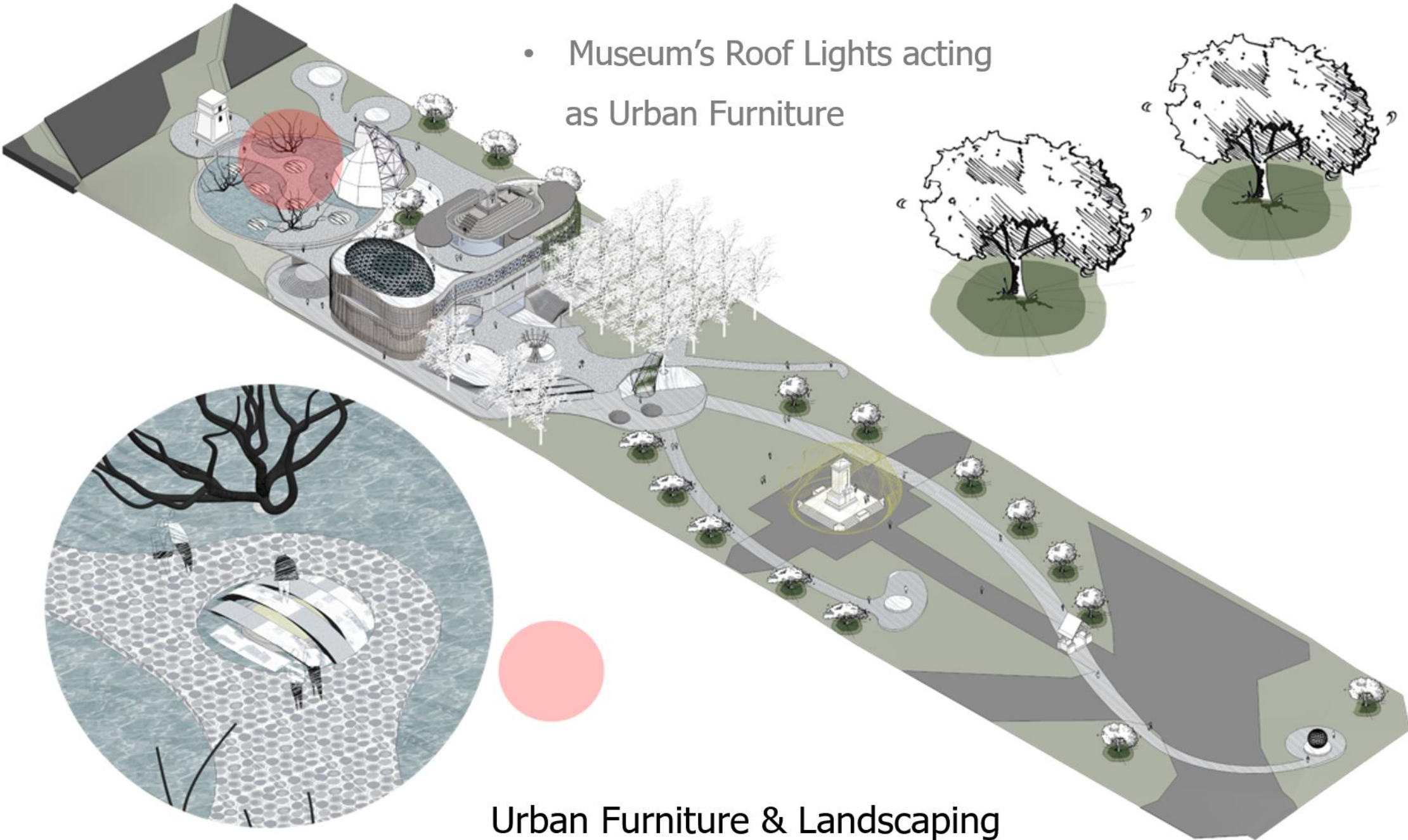
- Viewing the Military Site from different Narratives

Symbolic Pathway



HISTORIC & CULTURAL SYMBOLISM

- Museum's Roof Lights acting as Urban Furniture

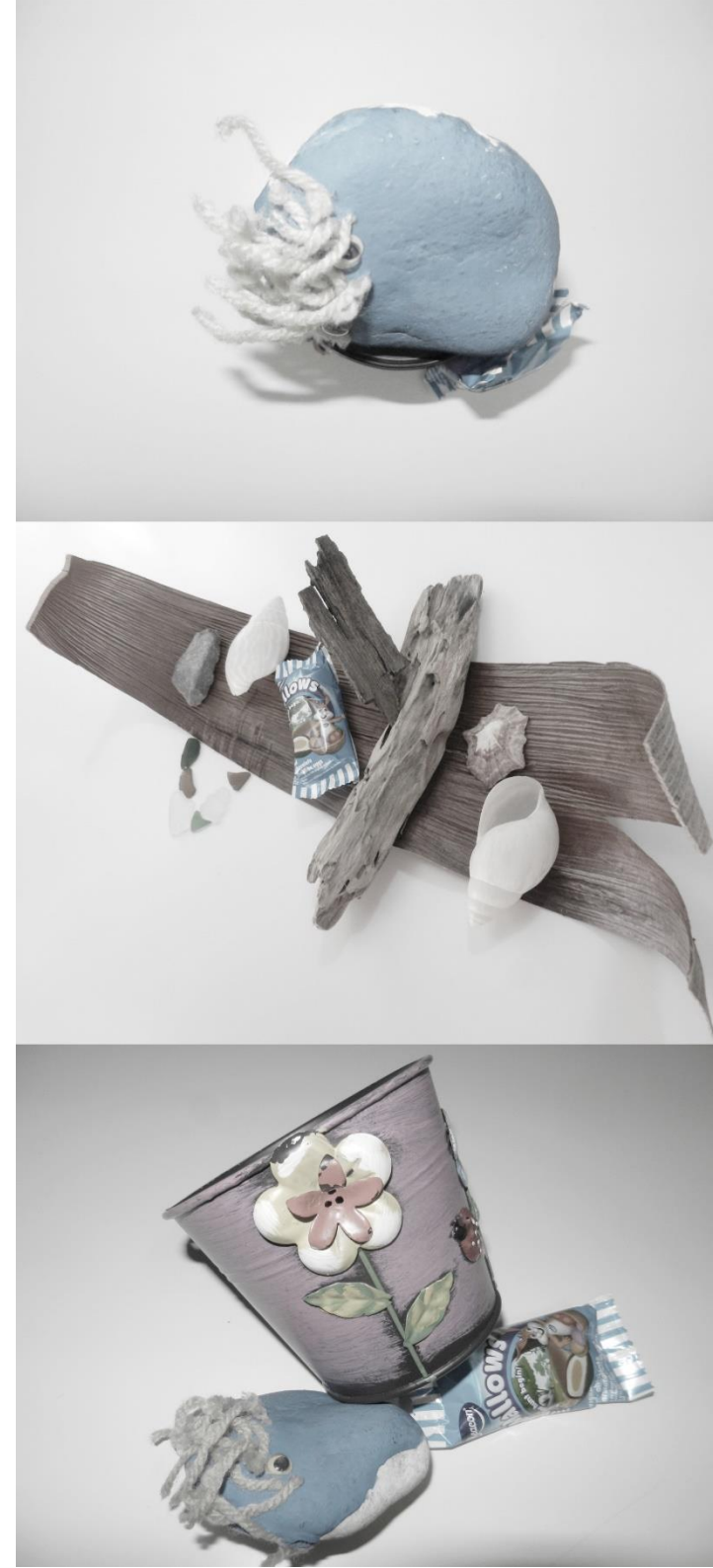


Urban Furniture & Landscaping

15

DESIGN RESPONSE - SUMMARY

IMAGE-S 211: Varied Ship Art 2 (Ndzingani 2020)



INTRODUCTION & SUMMARY

To note: This dry worded Section-15 without any imaginary is to be read in conjunction with Section 10-Contextual Analysis & Mapping, 11-Design Development Sketches, 12-Design Response Proposal, 13-Technical Resolution, 14-Axonometric Presentation, and 16-3D Modelling. This section only serves to briefly introduce and summarize the basic intent of the proposed Military Veterans Spiritual & Commemorative Centre in East London.

The Military Veterans Spiritual & Commemorative Centre in East London aims to rejuvenate the East London War Memorial by honouring the 'Forgotten' soldiers for their bravery, and contributions made towards the world wars. The site programming seeks to hybridize the military landscape and its memorials and propose a living memorial with an art gallery, a series of outdoor pavilions acting as spiritual chapels, 'NGO Satellite Offices', a 'Coffee Shop', an outdoor market area, and a 'Salt Water Bathhouse Spa' located at the rooftop.

The East London War Memorial site is located in the Eastern Cape and one of two metropolitan cities within the Province. East London can be summarised as a student city supported by various higher education learning sites. 85.2% of the city's population is made up of an African community of predominantly Xhosa speakers. This scheme aims to create a 'Living Memorial' for young people to learn about their past through the commemoration of their ancestors.

The main design question is: How can architecture create narratives for World War Monuments and Landmarks that attempt to preserve, and update 'Forgotten' histories for future generations?

The War Memorial & the East London City Hall are located along the CBD's main Oxford Street, and are 2km apart. The site is situated at the corners of Oxford Street, Lukin Road and King Street, in Southernwood. Southernwood is characterized as a mixed use residential area, with student accommodation.

The proposed site is relatively flat, and sits on a ridge top that enjoys panoramic views along all previously mentioned street edges. Although the vegetation of the War Memorial is maintained frequently by the municipality, however the site is now going through a degenerative state, and is underutilised by the community. The War Memorial celebrates both the First and Second World War, and with their respective memorials being the 'Cenotaph' and the 'Lych Gate'. Other site features of historic civic use include a plantation of 'Pine Trees' that stands next to a dilapidated 'Water Treatment Pool', followed by an 'Abandoned Reservoir' and an 'Old Watchtower'.

The proposed intervention on the War Memorial site seeks to unearth the 'Forgotten' as world war cultural relics. The scheme also attempts to interweave its self in between other nearby cultural institutions like the Ann Bryant Art Gallery, the East London Museum, and the Guild Theatre, in order to create a cultural corridor that embodies openness, inclusivity and diversity of modern day East London. Other nearby public facilities which encourage movement around the site is Frere Hospital,

two private schools, student accommodation, low cost housing schemes, and satellite campuses for tertiary students.

As a starting point to engage with the site, found relics were collected as part of a toolkit exercise. The Site Relics were then cleaned up & some smoothened. The toolkit included: a piece of metal, pine tree driftwood, dry tropical tree branches, quarry stones, and tree barks. A Home Relics Toolkit was also collected and put together in a box and represented East London's context. The Home Relics included: sea shells, coral stones, pebbles, eroded glass, and kid's art. Some of these Home Relics were either made or collected by myself or one of the family members during coastal visits.

After a series of photographic explorations, the relics were used as part of a model building charrette session. What became very evident was how the building forms pushed through the colonnades of pine trees to join the historic civic site with the military heritage site. It was as if the programming at the civic site extended itself towards the military heritage site.

Other interpretations from the Relics revealed materiality, form, colour, texture, light, calmness, symbolism, religion, storytelling, and childlike honesty.

After the First World War the Cenotaph became a global symbol of commemoration embedded with symbols of military power. In contrast to these power symbols, a proposed Golden Sphere constructed out of lightweight aluminium tubes has been placed around the War Memorial's Cenotaph as a symbolic gesture to reform history. This Golden sphere that is symbolic of the sun, honours the 'Forgotten' in relation to light as the source of all life on earth by illuminating golden light rays within the sphere.

The entire length of the site has been interwoven with pathways that are symbolic of roots and seeds, off which the seeds act as empty plinths. The interwoven paths interact with the historic landscape by linking the historic monuments with the new intervention. The pathways also move in-between the tall pine trees, and flank the existing Cenotaph so viewers can experience history from different

perspectives and unfolding narratives. The existing pine trees are also reminiscent of the Battle of Delville Wood, and which amounted to over 3000 men from the 1st South African Infantry Brigade in losing their lives. The symbolic pathways also create opportunities that temporal installations can be placed on the empty plinths as means of creating social dialogue, or can be used to honour local heroes.

These roots and seeds, source their origin from an additional monument that honours the 'Forgotten', and is called the Tree of Prayer. This Tree is strung with galvanised steel wire cables onto a mild steel frame. The wire cables have aluminium plaques of the names of the South African Native Labour Corps members that sank with the SS Mendi in 1917.

The 'Tree of Prayer' also acts as a third monument and creates spiritual linkages with the 'Forgotten', where community members may perform rituals, attach prayer requests and mementos honouring their dead. The Tree of Prayer will also be used by the community to hang prayer requests.

Additional spiritual symbols that honour the 'Forgotten', is a 'Wooden Chalice' sculptor that resembles lifted palms as a symbolism of soldiers reaching out to God in times of despair or when faced with mortality. The 'Cross' attached to the building and the 'Stars of David' woven around the glass façade, are recognised religious symbols that intertwine African Worship with Western Religion, and are symbolic of the interconnectedness of human.

The 'Cross' also symbolises a cross constructed from lumber wood, which may have received less consideration in honour the 'Men of East London who fell in the Battle of Delville Wood', during Major-General Tim Lukin's return to South Africa. In addition to religious symbols, Carine Stones 'boulders' have been used as outdoor furniture, to provide a place of contemplation and relief before continuing with journey.

Ease of movement within the site is also encouraged by a thin concrete bridge which webs across and provides cover for the sunken performance and outdoor gallery spaces next to the Museum's

basement entrance. The bridge has a centrepiece in the form of a 'Wooden Chalice' sculpture, which stands in front of a symbolic 'Cross'. Both these symbols are representative of how African culture has infused western religion with ancestral worship. This thin slightly concaved concrete bridge provides cover below and encourages multiple circulation flows above, in order for visitors to easily access the site. The Museum's entrance underneath the bridge is accessible from multiple staircases. A series of ramps running between staircases, also allows easy access from the military commemorative site to the basement museum below.

A majority of the building draws its inspiration from the Streamline Moderne style, and takes the form of ship design to honour the SS Mendi victims that were lost at sea. This Streamline Morderne style, also known as 'late Art Deco' also creates an opportunity of linking it to other Art Deco inspired buildings along Oxford Street. This approach is also important in linking the proposed building with its context, and advocates the preservation of Art Deco building within East London.

The proposed building flows with curvaceous lines and semi-circles without an end, and are symbolic of history never being static, and needing continuous adaptation and amendments. The curvaceous walls at the basement museum also give visitors the opportunity of viewing hung exhibits without interruption in flow and thought process.

The building envelope at the ground level has been recessed and kept to a minimal, to encourage circulation around the building and allow for visual connections between the old civic Watch Tower and the military Lych Gate, that are located at opposite ends of the War Memorial site. Building programmes associated with ground floor is an outdoor market area, a coffee shop that has an outdoor seating area draped with vines coming from the rooftop, and a centrally located entrance with a service core that links all levels.

The building is oriented at a northerly direction, and therefore allows light to travel deep into the Museums' exhibition spaces located at the basement level before light enters through the roof lights on the other side of the building next to the second Vaulted Moon Entrance that is

accessed at ground floor. The first floor level has an Additional Gallery Area in the form of a 'ribbon passage' which moves around the cubicles acting as satellite offices for the NGOs. The satellite offices look over the bridge and onto the War Memorial and on the opposite side they look onto a Reflection Pool. Other programmes at the first floor include a boardroom and meeting facility that is equipped with a kitchen.

The programming on the rooftop includes: a 'Salt Water Bathhouse Spa' enclosed with a 'Crystal Head' dome structure, an outdoor leisure area, and a roof garden that leads to an upper 'Ceremonial Viewing Deck' & 'Commemorative Bell Tower' for the ringing of the SS Mendi bell. During remembrance ceremonies, the 'Commemorative Bell Tower' also provides safe passage for the ascension of spirits into heaven. The Bathhouse is equipped with change rooms that are fitted with steam rooms, and are located within the service core entrance. Both the water of the 'Salt Water Bathhouse Spa' and 'Reflection Pool' represent purity, and further correlate with the use of sea water in African cleansing ceremonies, and the SS Mendi ship disaster to have happened at sea.

The East London War Memorial is frequently used during afternoon and weekends by a group of 30-70 community members for outdoor training activities. Having a 'Salt Water Bathhouse Spa' with 'Changing Facilities' that is co-managed by this 'Outdoor Training Group' and facility's management, may further enhance other community activities related to moral regeneration and promotion of cultural identity happening at the East London War Memorial.

The 'Reflection Pool' is located on the opposite side of the main building and stands next to the 'Old Watchtower' and the 'Vaulted Moon Entrance' that ramps down into the Museum's gallery. The 'Vaulted Moon Entrance' draws its inspiration from lighthouse lantern rooms, and guides the SS Mendi 'souls' that perished near Saint Catherine's Light house, which is along the Isle of Wight. After Second World War, trees became an important feature in military cemeteries to commemorate the dead. The Reflection Pool is planted with artificial 'Floating Trees' fixed on concrete stubs to honour the 'Forgotten' that were lost and buried at sea during the sinking of the SS Mendi.

Standing next to the 'Old Watch Tower', visitors can simultaneously view over the 'Reflection Pool' which has outdoor concrete furniture acting as protective skylight covers. The viewing continues across the 'Outdoor Market Space', till the eyes have a glimpse of the 'Wooden Chalice' sculpture, the 'Tree of Prayer' Monument, and of the First World War 'Cenotaph'.

The western façade along Oxford St is defined with 'Stars of David' forming a ribbon sunshade, which reduces glaring light from filtering in to the boardroom and meeting areas. The stars also signify medals bestowed on soldiers after returning from war, and also amend history on behalf of the 'Forgotten' that did not receive any medals after returning from the First World War. From the CBD and along Oxford St, the proposed intervention is slightly recessed and highly visible, although it hides itself behind tall existing pine trees when viewed from the military site and the central positioning of the 'Cenotaph'.

On the eastern façade along King St, a 'Wooden Rain Screen' has been added to protect against annual dominant East South East winds. The rain screen will be fixed onto a mild steel frame, and the wooden beams will come from the pine trees that were initially removed to create visual site connections between civic and military heritage. The rain screen also creates a backdrop for the 'Outdoor Market Space', and further enhances the aesthetics of the building resembling a Xhosa warrior' headgear crowning the 'Crystal Head' covering the 'Salt Water Bathhouse Spa' located on the rooftop.

The 'Outdoor Market Space' serves as the cornerstone of reforming the East London War Memorial, by providing community vendors with tourist related economic opportunities. Outdoor furniture stalls and the protective cover of the building and rain screen has also been considered to create pleasant environments for both the vendors and visitors buying mementos. Within less than 300m from the site, there is also a community cooperative growing fresh vegetables on municipal

swamp land. The 'Outdoor Market Space' will hopefully create a market for these fresh vegetable vendors to sell onsite and to food cart owners.

This busy public area and 'Outdoor Market Space', is contrasted by level changes slowing down the pace of movement whilst transitioning down the stairs or grass terrace shown on the left image. The site is also inhabited by food carts and trailers. A portion of King Street has also been adapted in response of having a permanent place for these food stalls and carts, and to further enhance the visitor's experience of walking along wider and safer pathways.

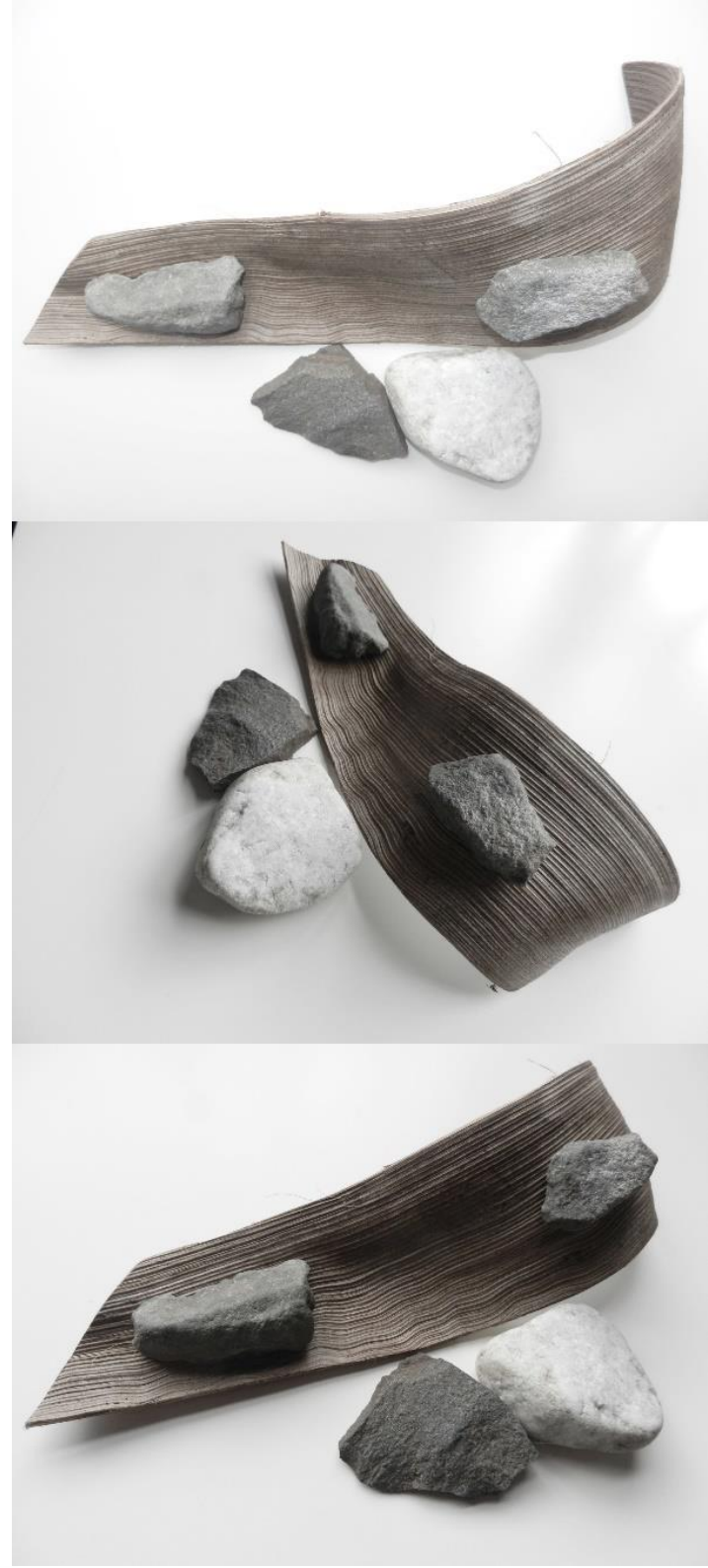
In summary, the proposed Military Veterans Spiritual & Commemorative Centre in East London seeks to create a 'Living Memorial' for young people to learn about their past through the commemoration of their ancestors.

Kindly proceed to the next section for related imagery.

16

3-D MODELLING PRESENTATION

IMAGE-S 212: Leaf Sheaths, Quarry and Marble Stone (Ndzingani 2020)



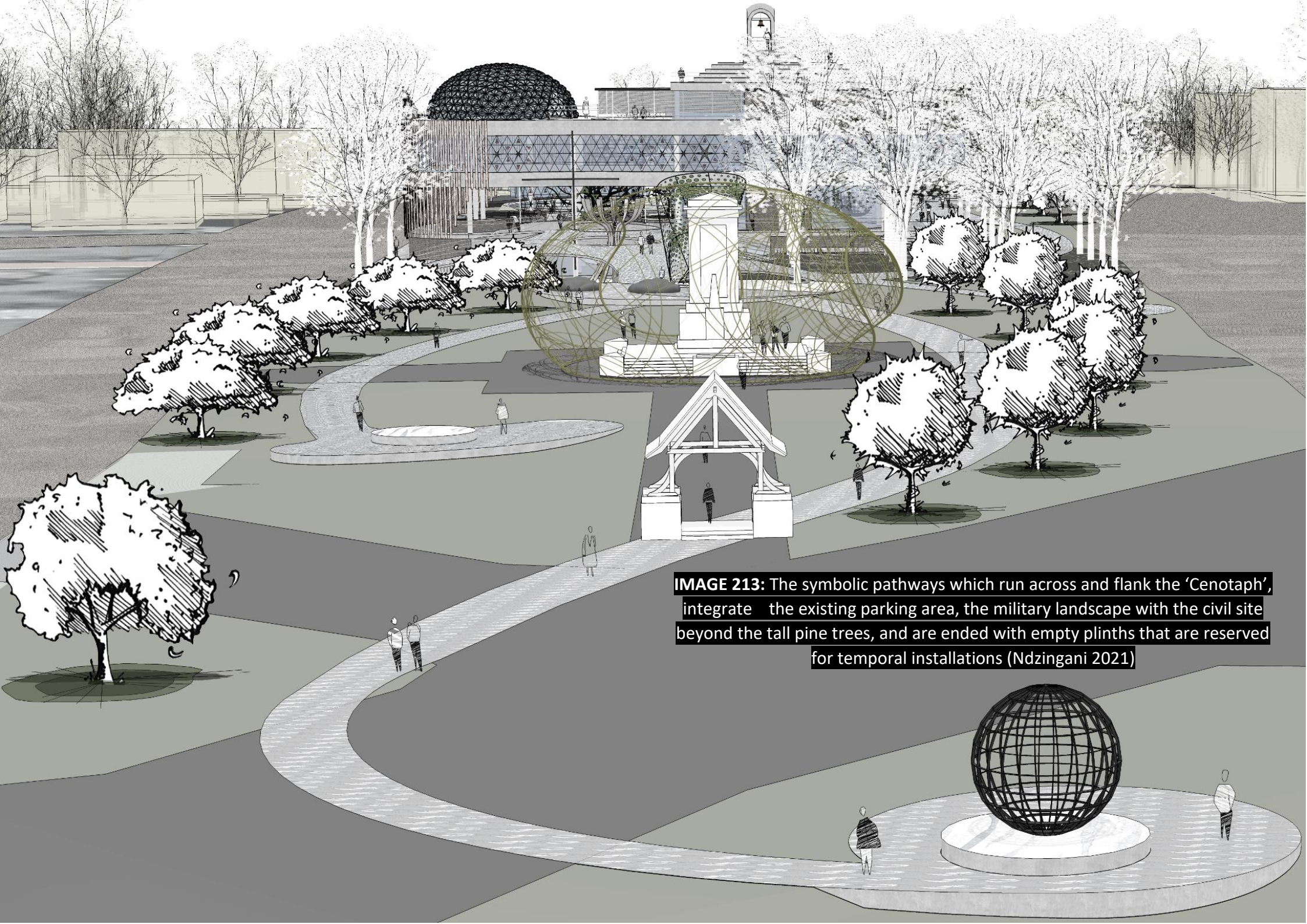


IMAGE 213: The symbolic pathways which run across and flank the 'Cenotaph', integrate the existing parking area, the military landscape with the civil site beyond the tall pine trees, and are ended with empty plinths that are reserved for temporal installations (Ndzingani 2021)



IMAGE 214: A symbolic gesture of reforming the Cenotaph with a 'Golden Sphere' (Ndzingani 2020)

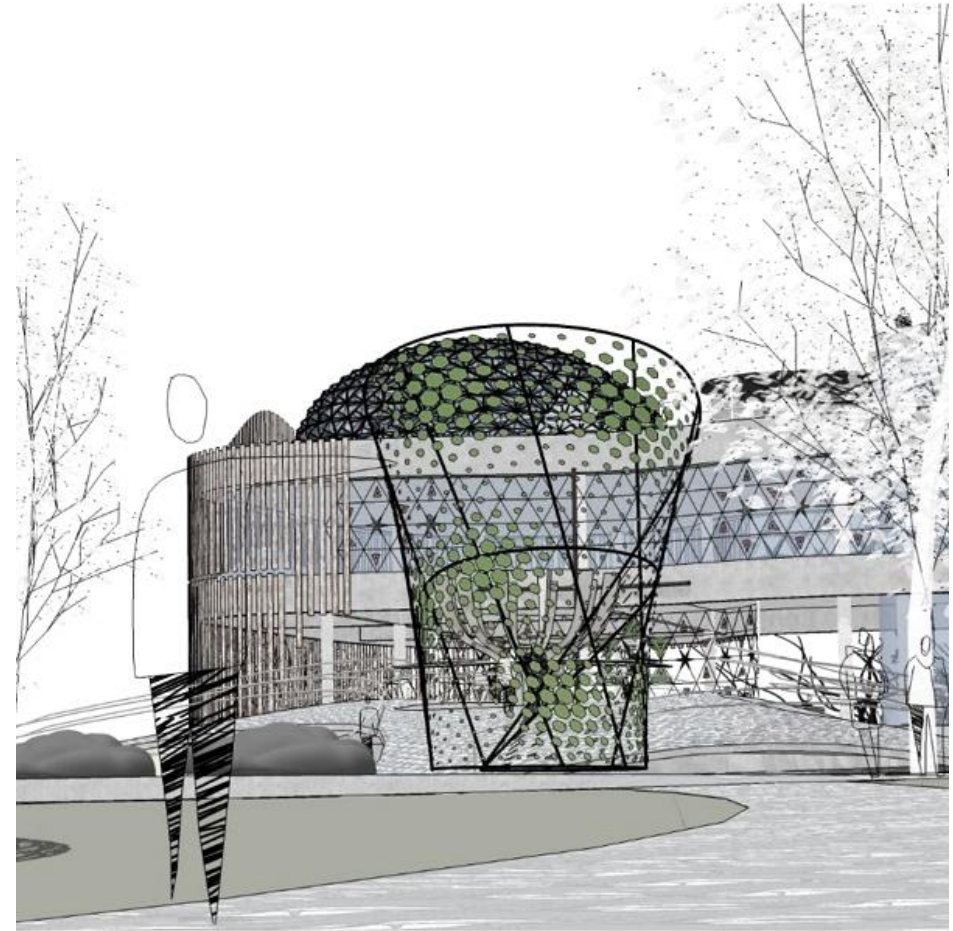
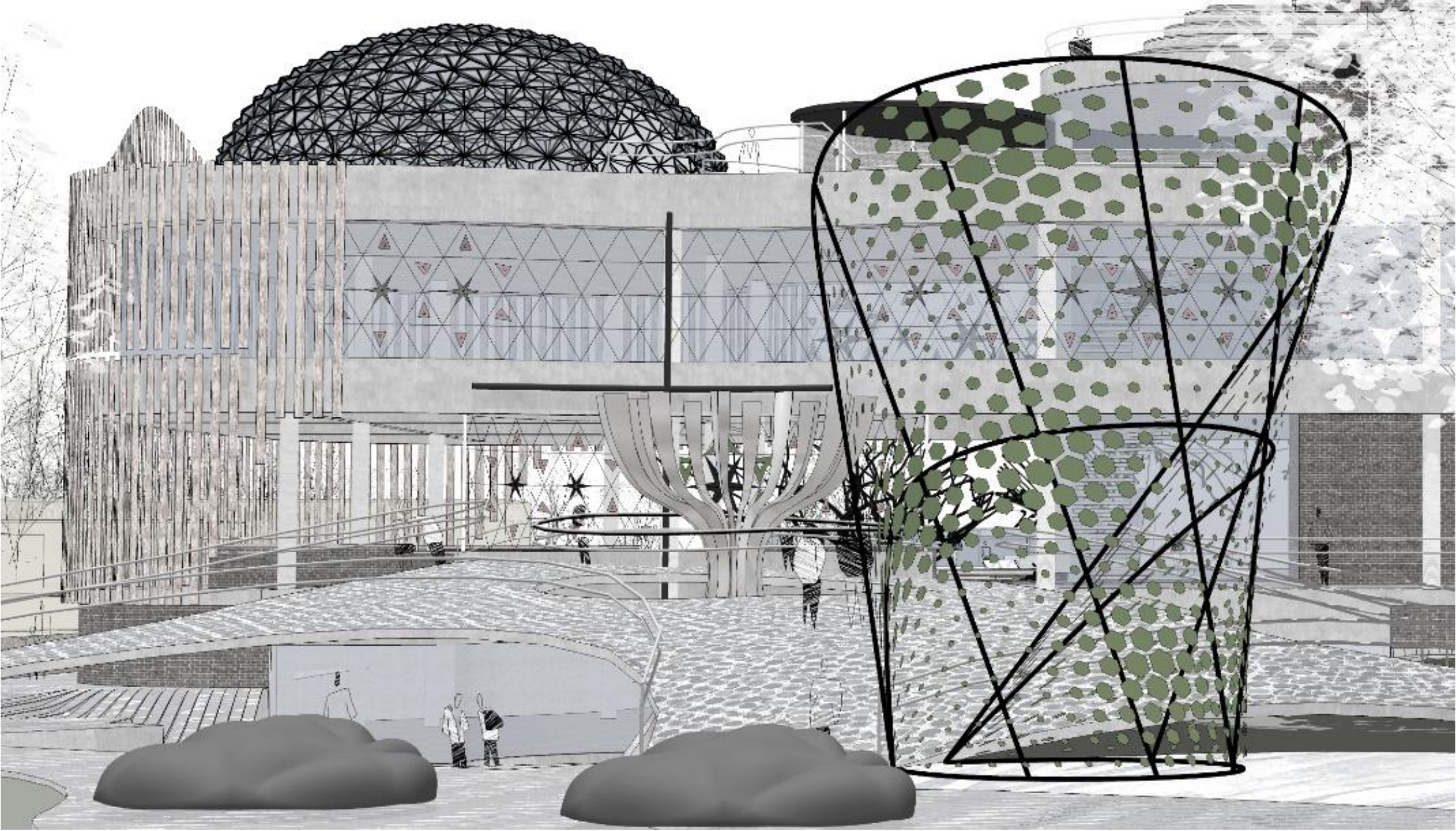


IMAGE 215: The 'Tree of Prayer' acts as a third monument and creates spiritual linkages with the 'Forgotten', where community members may perform rituals, attach prayer requests and mementos honouring their dead (Ndzingani 2020)

IMAGE 216: Additional spiritual symbols that honour the 'Forgotten', is a 'Wooden Chalice' sculptor that resembles lifted palms as a symbolism of soldiers reaching out to God in times of despair or when faced with mortality. The 'Cross' attached to the building and the 'Stars of David' woven around the glass façade, are recognised religious symbols that intertwine African Worship with Western Religion, and are symbolic of the interconnectedness of human. The 'Cross' also symbolises a cross constructed from lumber wood, which may have received less consideration in honour the 'Men of East London who fell in the Battle of Delville Wood', during Major-General Tim Lukin's return to South Africa. In addition to religious symbols, Carine Stones 'boulders' have been used as outdoor furniture, to provide a place of contemplation and relief before continuing with journey (Ndzingani 2021)



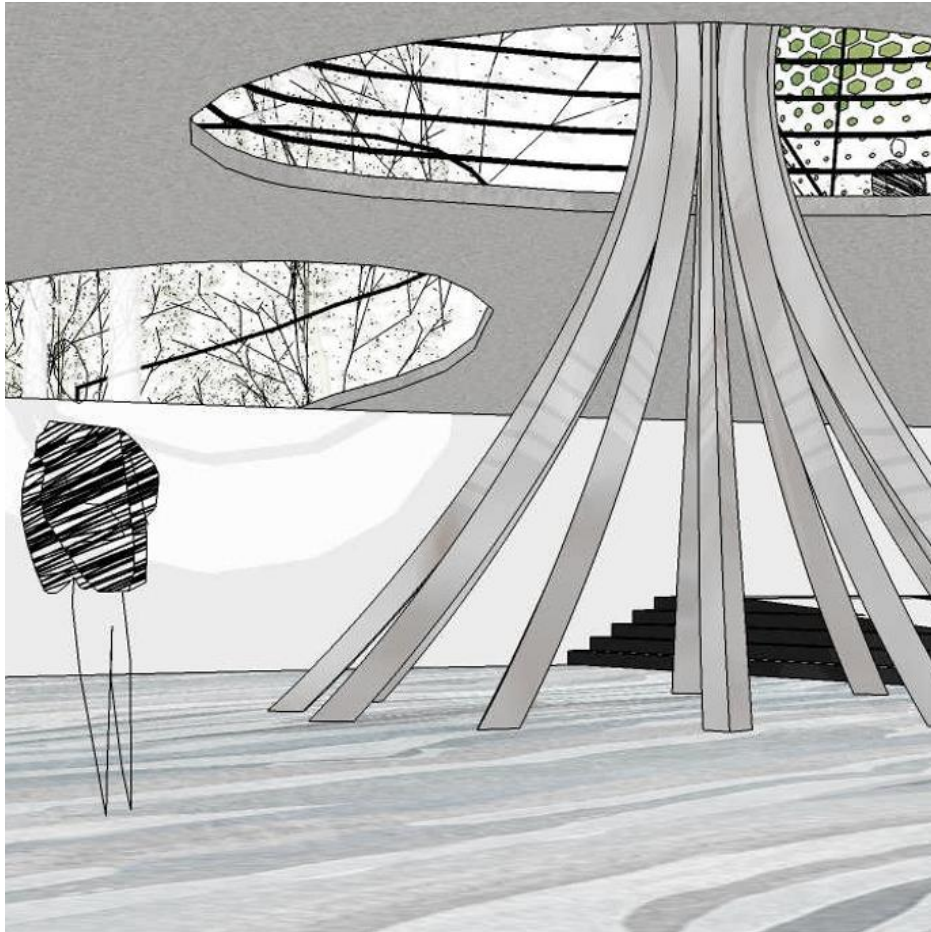
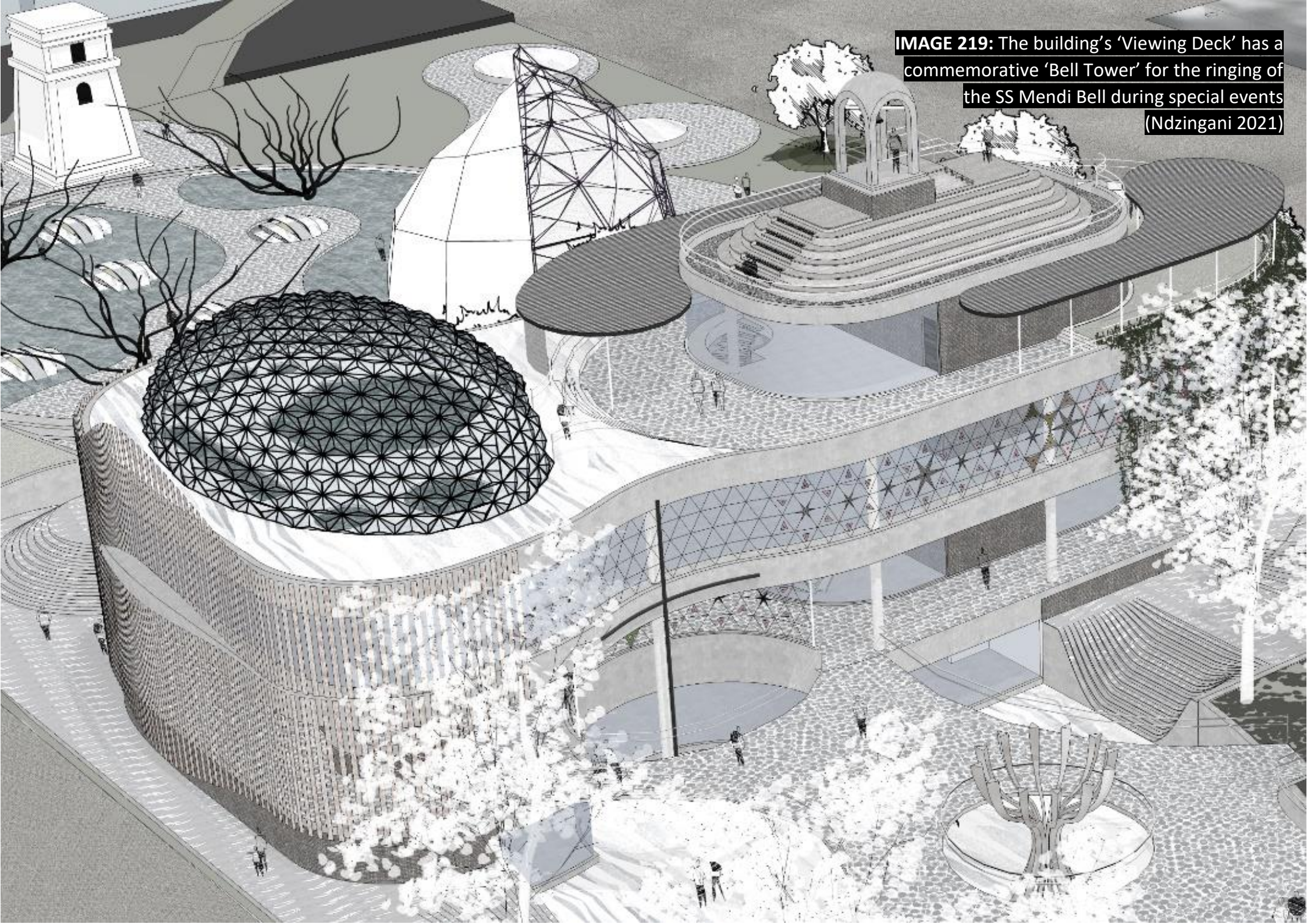


IMAGE 217: A thin slightly concaved concrete bridge provides cover below and encourages multiple circulation flows above, in order for visitors to easily access the site (Ndzingani 2020)



IMAGE 218: A series of ramps running between staircases, allows easy access from the military commemorative site to the basement museum below (Ndzingani 2020)

IMAGE 219: The building's 'Viewing Deck' has a commemorative 'Bell Tower' for the ringing of the SS Mendi Bell during special events (Ndzingani 2021)



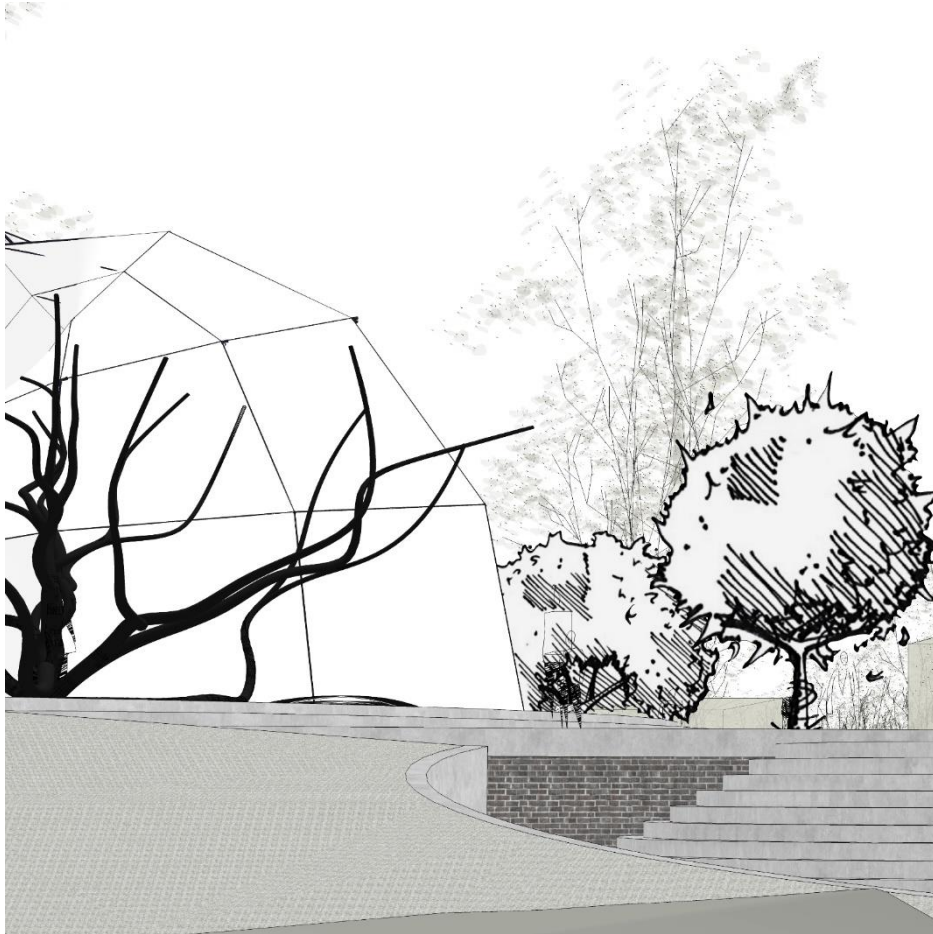


IMAGE 220: After Second World War, trees became an important feature in military cemeteries to commemorate the dead. The adapted civil landscape uses artificial 'Floating Trees' to honour the 'Forgotten' that were lost and buried at sea during the sinking of the SS Mendi (Ndzingani 2021)



IMAGE 221: The busy public area and 'Outdoor Market Space', is contrasted by level changes slowing down the pace of movement whilst transitioning down the stairs or grass terrace shown on the left image (Ndzingani 2021)

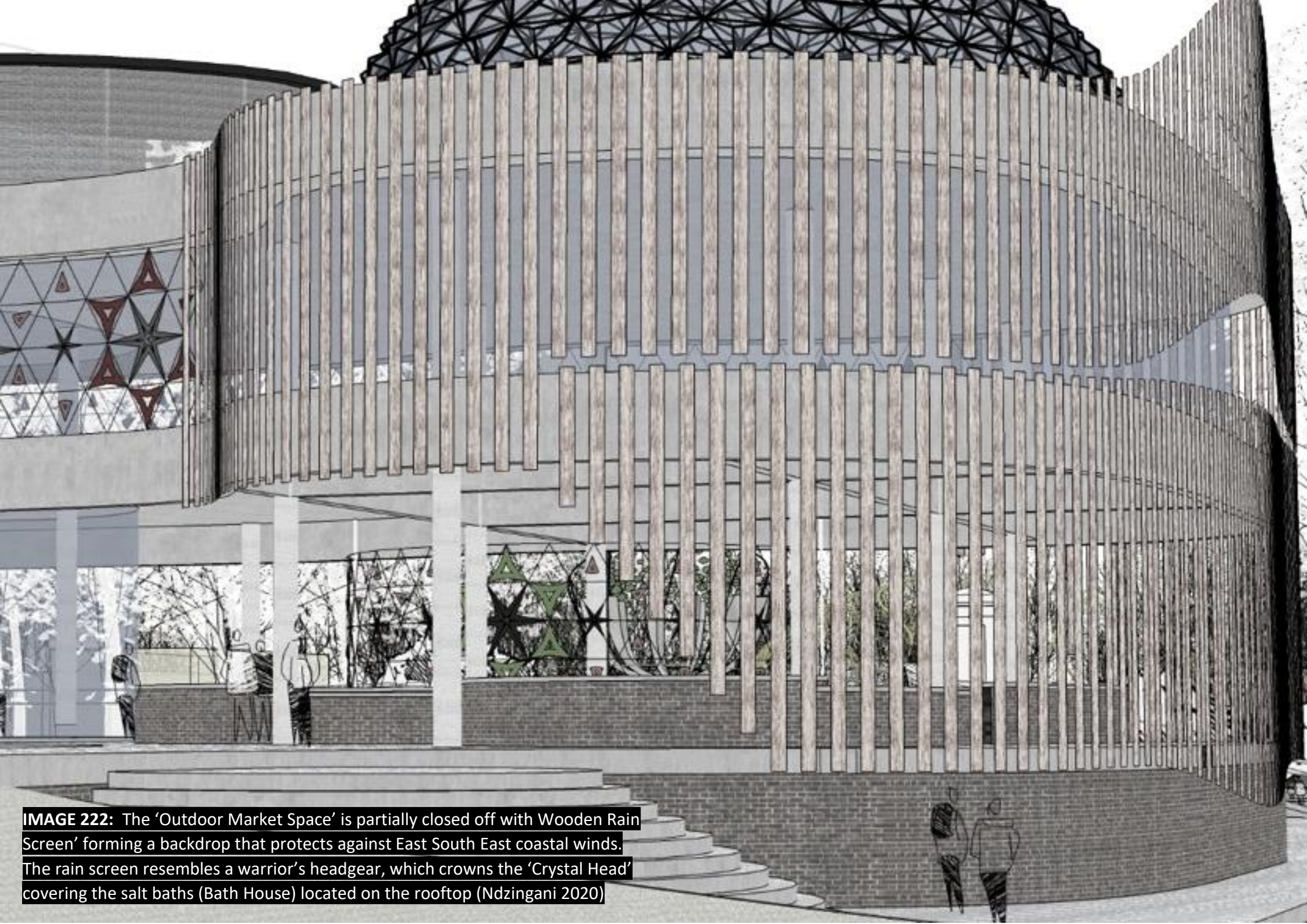


IMAGE 222: The 'Outdoor Market Space' is partially closed off with Wooden Rain Screen' forming a backdrop that protects against East South East coastal winds. The rain screen resembles a warrior's headgear, which crowns the 'Crystal Head' covering the salt baths (Bath House) located on the rooftop (Ndzingani 2020)

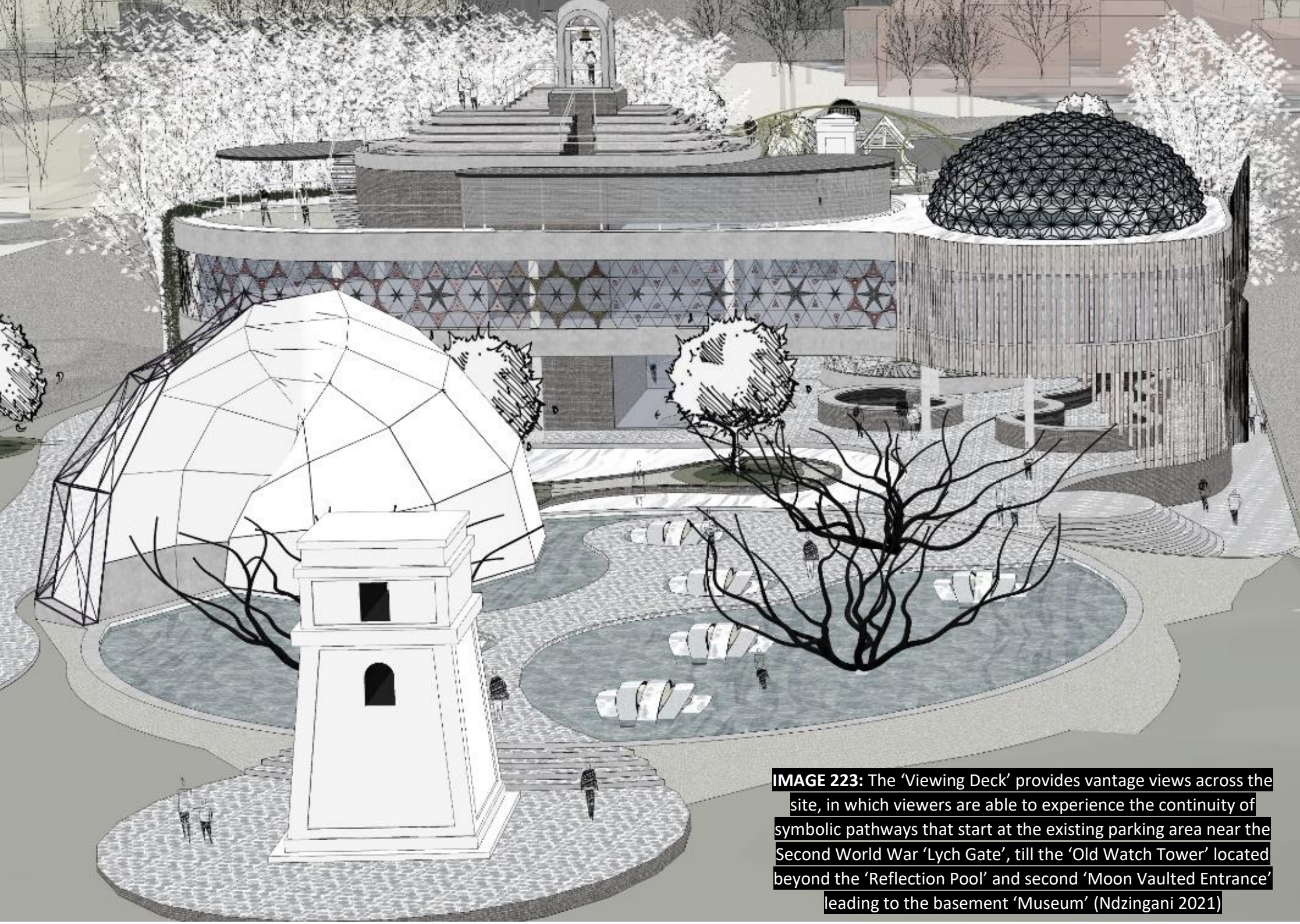


IMAGE 223: The 'Viewing Deck' provides vantage views across the site, in which viewers are able to experience the continuity of symbolic pathways that start at the existing parking area near the Second World War 'Lych Gate', till the 'Old Watch Tower' located beyond the 'Reflection Pool' and second 'Moon Vaulted Entrance' leading to the basement 'Museum' (Ndzingani 2021)

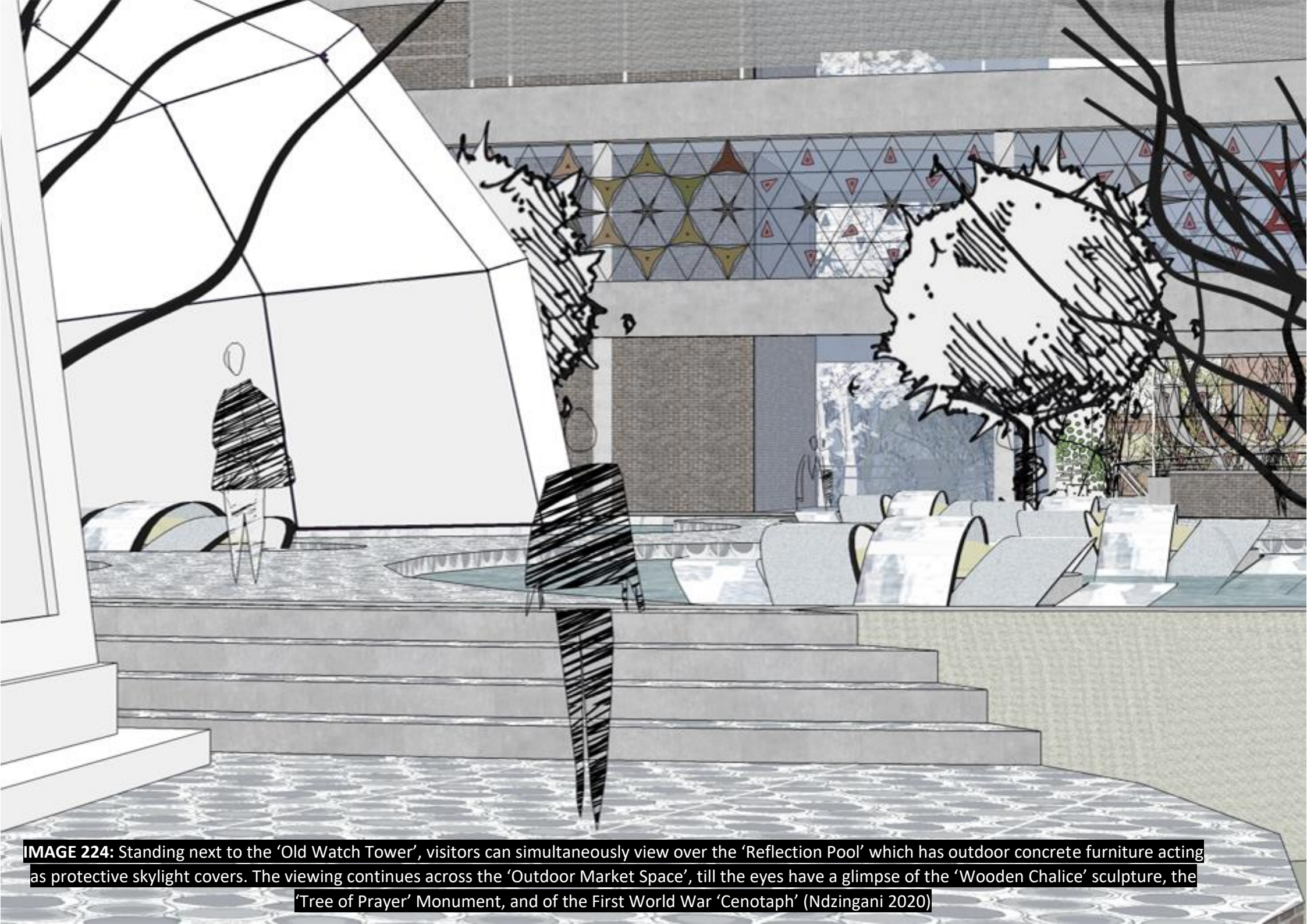


IMAGE 224: Standing next to the 'Old Watch Tower', visitors can simultaneously view over the 'Reflection Pool' which has outdoor concrete furniture acting as protective skylight covers. The viewing continues across the 'Outdoor Market Space', till the eyes have a glimpse of the 'Wooden Chalice' sculpture, the 'Tree of Prayer' Monument, and of the First World War 'Cenotaph' (Ndzingani 2020)



IMAGE 225: From the CBD and along Oxford St, the proposed intervention is slightly recessed and highly visible, although it hides itself behind tall existing pine trees when viewed from the military site and the central positioning of the 'Cenotaph' (Ndzingani 2020)

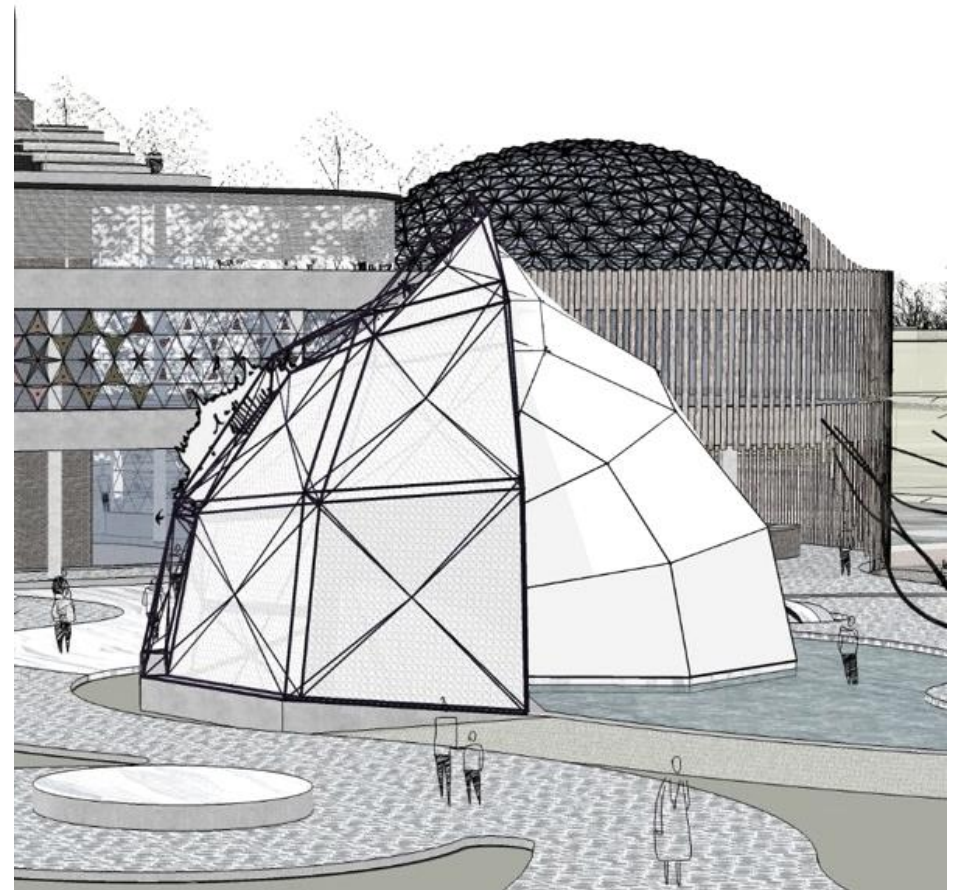


IMAGE 226: The 'Vaulted Moon Entrance' draws its inspiration from lighthouse lantern rooms, and guides the SS Mendi 'souls' that perished near Saint Catherine's Light house, which is along the Isle of Wight (Ndzingani 2020)

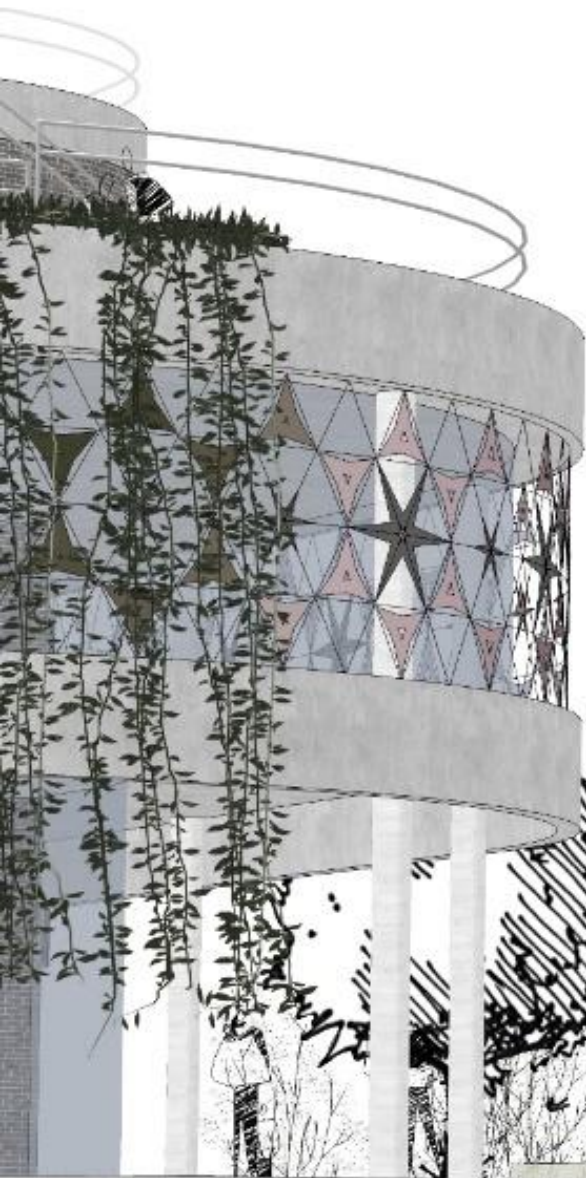
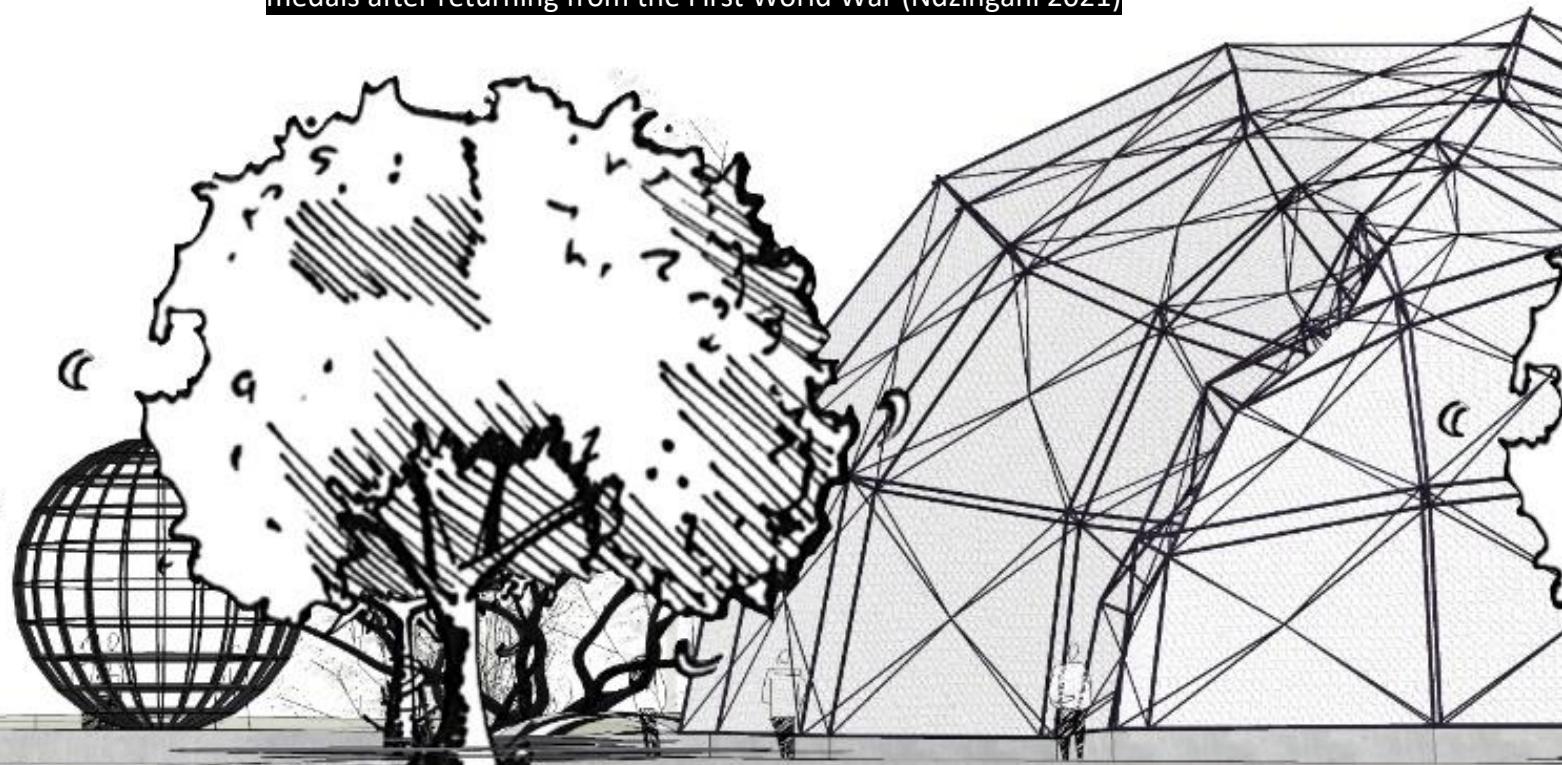


IMAGE 227: The western façade along Oxford St is defined with 'Stars of David' forming a ribbon sunshade, which reduces glaring light from filtering in to the boardroom and meeting areas. The stars also signify medals bestowed on soldiers after returning from war, and also amend history on behalf of the 'Forgotten' that did not receive any medals after returning from the First World War (Ndzingani 2021)



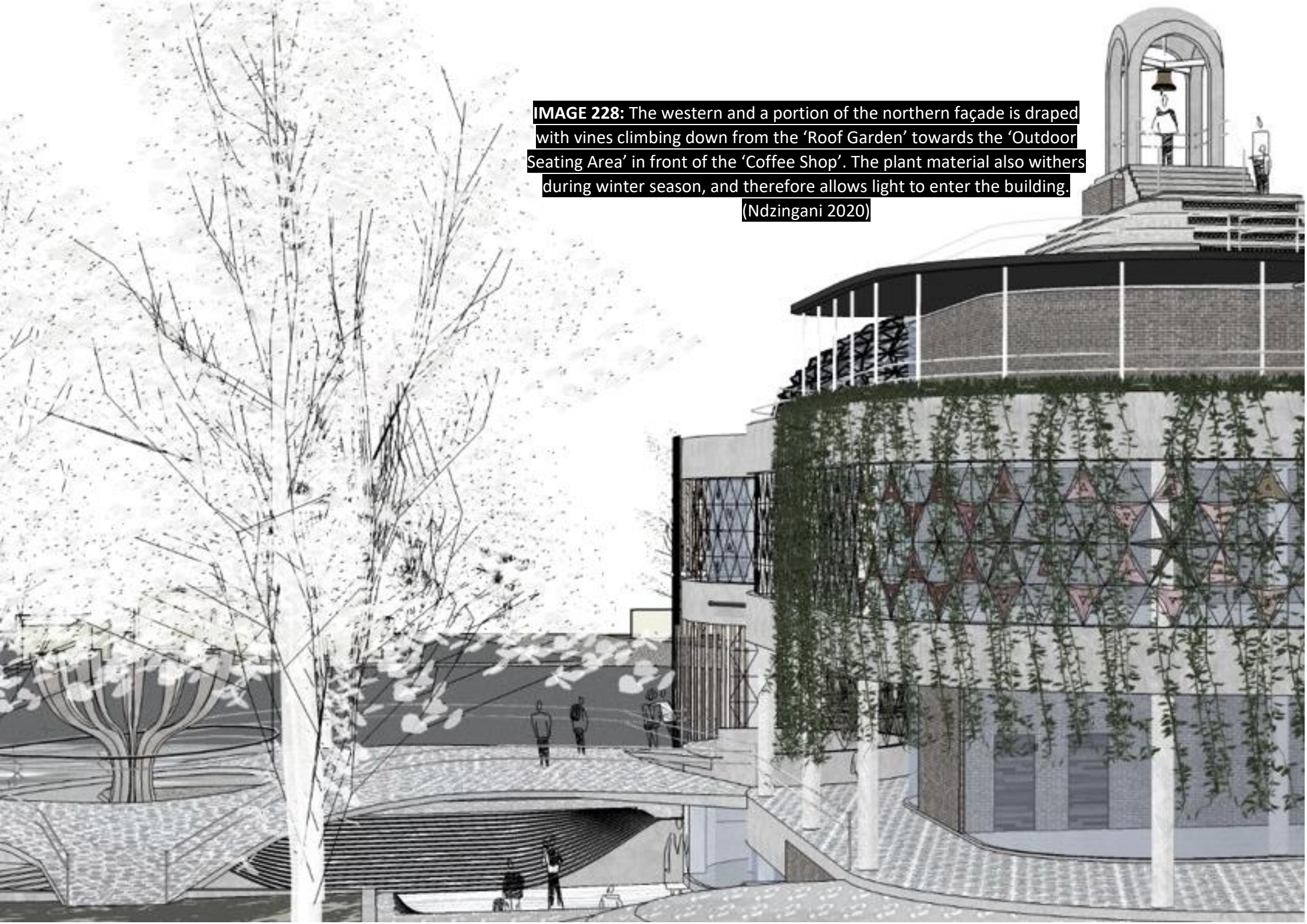
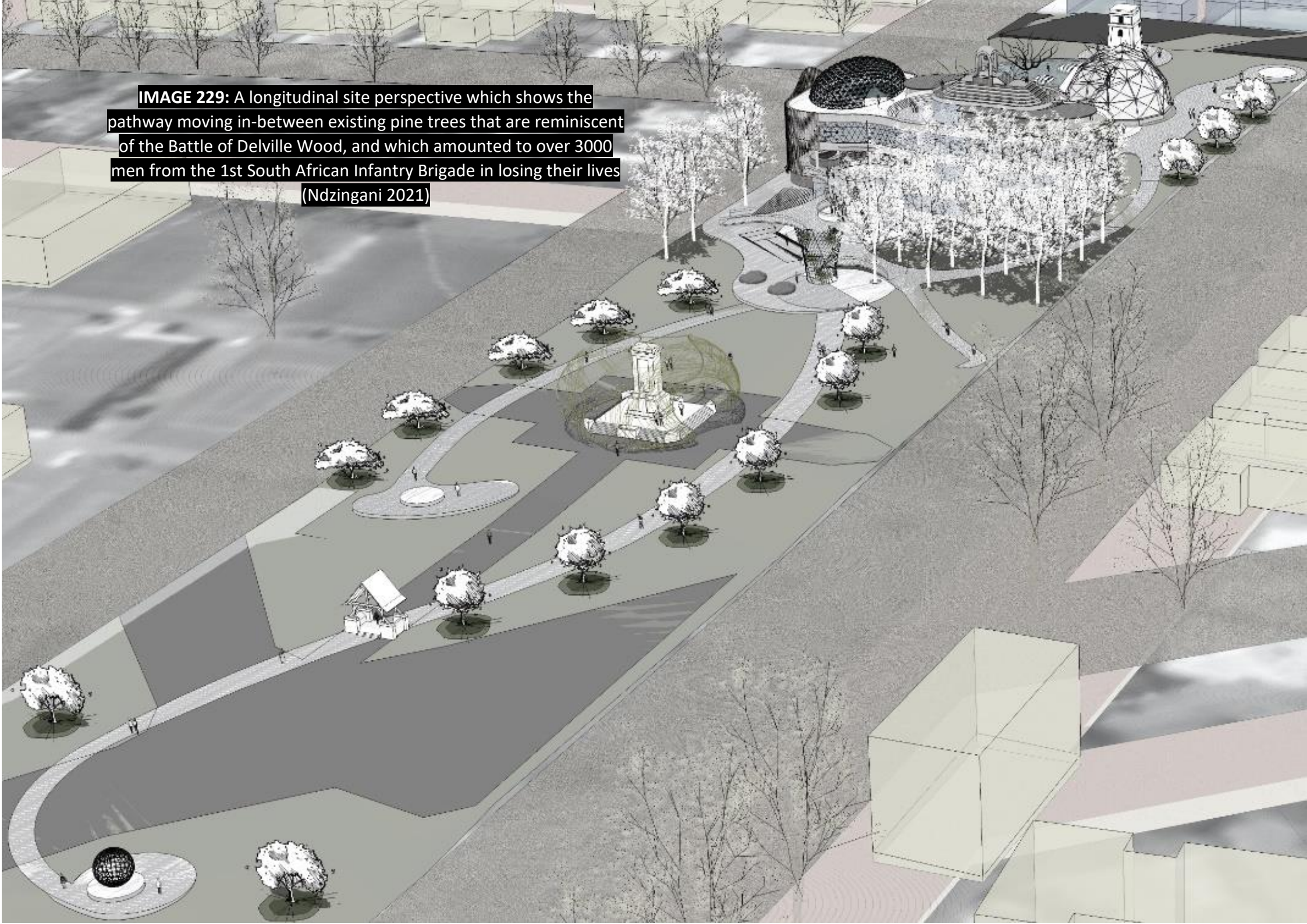


IMAGE 228: The western and a portion of the northern façade is draped with vines climbing down from the 'Roof Garden' towards the 'Outdoor Seating Area' in front of the 'Coffee Shop'. The plant material also withers during winter season, and therefore allows light to enter the building. (Ndzingani 2020)

IMAGE 229: A longitudinal site perspective which shows the pathway moving in-between existing pine trees that are reminiscent of the Battle of Delville Wood, and which amounted to over 3000 men from the 1st South African Infantry Brigade in losing their lives (Ndzingani 2021)



17

PROJECT VIABILITY

IMAGE-S 230: Exposed Pine Tree Roots (Ndzingani 2020)



17.0 MILITARY VETERANS SPIRITUAL & COMMEMORATIVE CENTRE IN EAST LONDON

17.1 Vision & Mission.

The Military Veterans Commemorative & Spiritual Centre in East London is a living memorial museum that commemorates all 'Forgotten World War Veterans' by promoting Art Education and fosters Spiritual Wellbeing of the youth through tertiary institutions and civil society programmes. The facility celebrates the Province's cultural diversity and military heritage, by unearthing indigenous relics by honouring the 'Forgotten' that participated in the world wars.

17.2 Strategic Objective 1: Aims to promote programmes that Advance Students & Society in Art Education. Identified goals would be:

- To support related **Non-Governmental Organisations** dealing with special community programmes aligned to governmental goals that

help build national identity, social cohesion and moral regeneration (Programmatic exploration: Satellite Offices).

- Promotion of **Art Awareness for the Youth and Women** through coordination of sponsored workshops (Programmatic explorations: Boardroom, Conference Facilities & an Additional Gallery Area).
- **Children's Charrettes** that are held on Sunday afternoons, which allow for free kids admission & sponsored art material (Programmatic exploration: to happen within the Museum's Gallery Area).
- **Promotion** of local artists, sculptors, and small community vendors (Programmatic explorations: Outdoor Market Place & Exhibition Areas).
- **Free Public Admission & Art Awareness for High School Learners and Tertiary Students** to access the Museum from Tuesday to Thursdays, and between 14:30 to 16:30 (Programmatic exploration: Museum).

- **Free Public Admission for Senior Citizens and Military & Law Enforcement Personnel dressed in uniform** to access the Museum from Monday to Friday, and between 09:00 to 11:30 (Programmatic exploration: Museum).

17.3 Strategic Objective 2: Investment into Cultural & Art Education:

- For **Permanent Exhibitions**: The museum may consider loaned art collections and artefacts of military and cultural significance for a period of not less than 5 years to draw art enthusiasts. Additional loaned art collections could include travelling exhibitions as per prescribed periods by art curators (Programmatic exploration: Museum).
- For **Rotational Exhibitions**: In collaboration with Tertiary Institutions engaged in art education and other Art & Cultural Institutions, the museum may curate, circulate exhibitions to promote art awareness and coordinated art festivals (Programmatic exploration: Museum & an Additional Gallery Area).

17.4 Strategic Objective 3: Creating a culturally significant recreational park that uncovers relics, enhances daily rituals & promotes spiritual wellbeing.

- Provision of on the go sustenance that is easily accessible to passers-by (Programmatic exploration: Coffee Shop – Snack bar).
- To consider a series of pavilions and empty plinths for temporal art installations linked to pathways that engage with the historic monuments whilst telling the stories of the ‘Foggoten’ (Programmatic exploration: Landscaping).
- Having a recreational activity that promotes spiritual wellbeing and social cohesion (Programmatic exploration: ‘Salt Water’ Bathhouse).

17.5 Summary of Identified Stakeholders

17.5.1 Governmental Departments

- **User Client:** Buffalo City Metropolitan Municipality (BCMM) will retain ownership & manage the facility after the expiration of the Public Private Partnership contract agreement with the Private Partner.
- **Capital Contributions & Annual Donor Funds:** Sourcing finances from departments with similar governmental goals that promote art & military heritage like the Department Of Sports, Arts and Culture, and the South African National Defence Force (SANDF).

17.5.2 Various Programme Administrators.

With shared interests and could assist as board of directors in contribution towards social programmes that will be offered at the facility.

- **Tertiary Institutions engaged in art education:** University of Fort Hare (Department of Fine Arts. Miriam Makeba Eastern Cape Audio Visual Centre), and the Walter Sisulu University (WSU) - Department of Fine Arts.
- **Art & Cultural Institutions:** Ann Bryant Art Gallery, East London Museum, Guilt Theatre, and East London Fine Art Society.
- **Military Civil Society Organisations:** Buffalo Volunteer Rifles, East London Caledonian Society Pipe Band, and Memorable Order of Tin Hats – MOTH.

17.6 Proposed Project Initiation & Funding Model

The user client which is the Buffalo City Metropolitan Municipality (BCMM) could make use of a Private Public Partnership (PPP) funding model, where it could invite through open tender eligible Developers with proven track record in managing PPP Contracts (Public Finance Management Act - National Treasury 2020).

After the finalisation of the tender process and the project has been awarded, the Municipality would have to put the community's needs by firstly, strengthening its ability to negotiate long term collaborations with the Private Partner, and should adhere to legal frameworks, and procurement policy regulations that are transparent (Public Finance Management Act - National Treasury 2020).

The benefits of engaging in Private Public Partnership, is that the User Client may benefit from reduced project planning timeframes, and freed from risks allocated to the Private Partner. Some of the risks allocated to the Private Partner involves management of contracts, huge initial

investments, operations management, and facilities maintenance until the PPP contract expires (Public private partnerships - National Treasury 2020).

The user client will negotiate its long-term repayments taking into consideration the affordability to repay investment, and value for money. To meet up with repayments the user client may source capital contributions & annual donor funds from other government departments with similar governmental goals that are in line with building national identity, social cohesion and moral regeneration (Public Finance Management Act - National Treasury 2020). This kind of project is known as a Design, finance, build, operate and transfer (DFBOT) project. The DFBOT could also be summarised under the following headings: financing, design, life cycle optimization, sustainability, construction, operations and maintenance (Public private partnerships - National Treasury 2020).

For Private Partners to recoup investments, user charges like museum ticketing, rental of conference facilities, issuing of vendor trading permits,

and the rental for the small shop may be collected to assist with revenue streams. Taking into consideration that a portion of annual government allocations will be used to sustain community programmes and free access to identified groups, the user client can negotiate a 30-year duration with the Private Partner. After the expiration of the PPP contract, facility ownership and management will be taken over by the Buffalo City Metropolitan Municipality (BCMM).

Due to the nature that DFBOT projects are capital-intensive, socio economic objectives are worth considering as to how the community members will benefit in the life cycle of the construction phase. The PPP contract will have to also consider how the Private Partner has structured its criteria for Technical Evaluation in response to women in ownership, management and BBBEE certification (Preferential Procurement Policy Framework Act: Regulations - South African Government 2020). To deepen the impact of sustainable job creation, the Developer could ensure that a percentage of building materials is procured from youth owned suppliers (Preferential Procurement Policy Framework Act:

Regulations - South African Government 2020). As part of the value chain, the Developer may appoint a Professional Team that meets the prescribed Technical Evaluation Criteria as per User-Client objectives and requirements (Preferential Procurement Policy Framework Act: Regulations - South African Government 2020). Here are some of the services which will be important in bringing to reality the Military Veterans Commemorative & Spiritual Centre: a Town Planner, an Architect, a Heritage Specialist, a Quantity Surveyor, a Civil Engineer, a Structural Engineer, Electrical & Mechanical Engineers, a Fire Engineer, a Landscape Architect, a Health and Safety Consultant, Social & Environmental Specialists, and not limited to the above mentioned.

Liaising with community leaders, the Developer with their preferred Contractor may also source youth and women subcontractors from the community who are skilled in bricklaying, paving, general labour, cleaning services, and gardening services in response to empowerment imperatives of the User Client (Preferential Procurement Policy Framework Act: Regulations - South African Government 2020).

18

MODELLING DESIGN DEVELOPMENT – SUPERSEDED

IMAGE-S 231: Five (5) Site Models on Reed Mat (Ndzingani 2020)





IMAGE-S 232: Family Coastal Relics and Kids Art - Toolkit, and East London War Memorial Site Relics – Toolkit (Ndzingani 2020)



OPTION 1



OPTION 2



OPTION 3



IMAGE-S 233: Model Building Exploration from Toolkits (Ndzingani 2020)



IMAGE-S 234: Option 1 Model Building Exploration (Ndzingani 2020)





IMAGE-S 235: Option 2 Model Building Exploration (Ndzingani 2020)

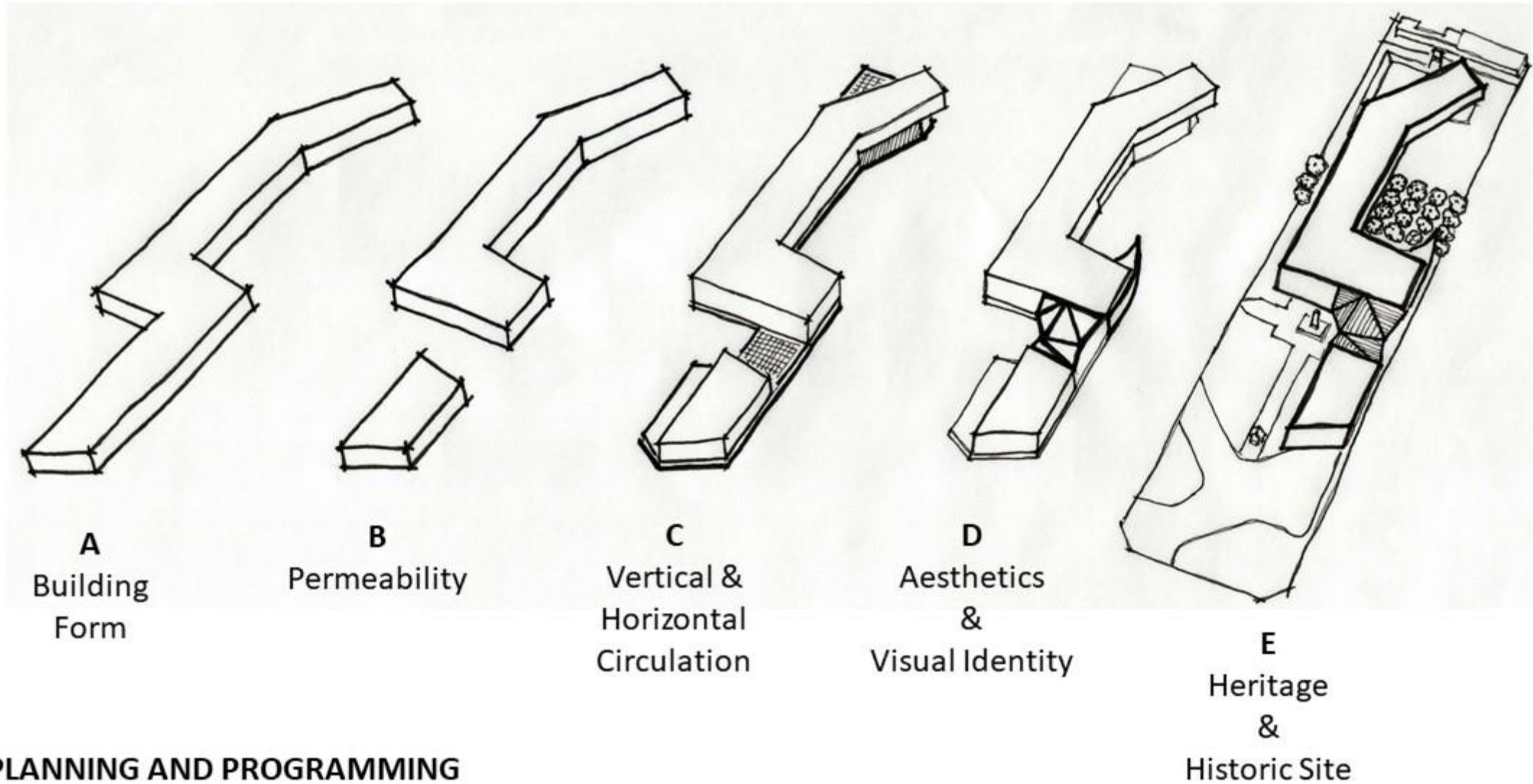




IMAGE-S 236: Option 3 Model Building Exploration (Ndzingani 2020)



FURTHER EXPLORATION OF OPTION 2

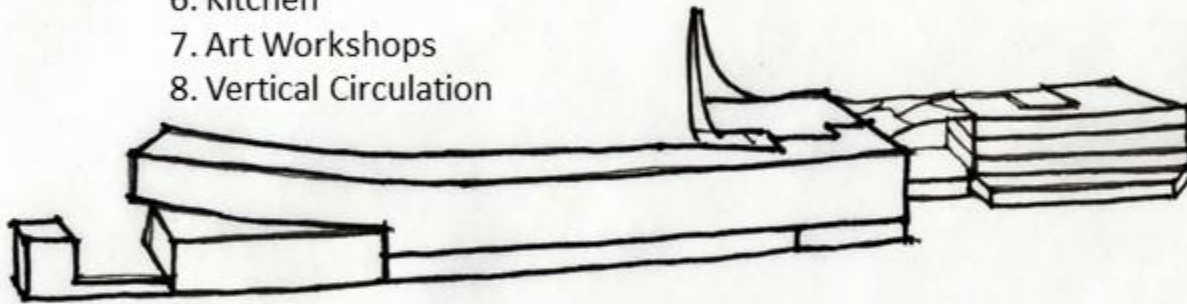


PLANNING AND PROGRAMMING

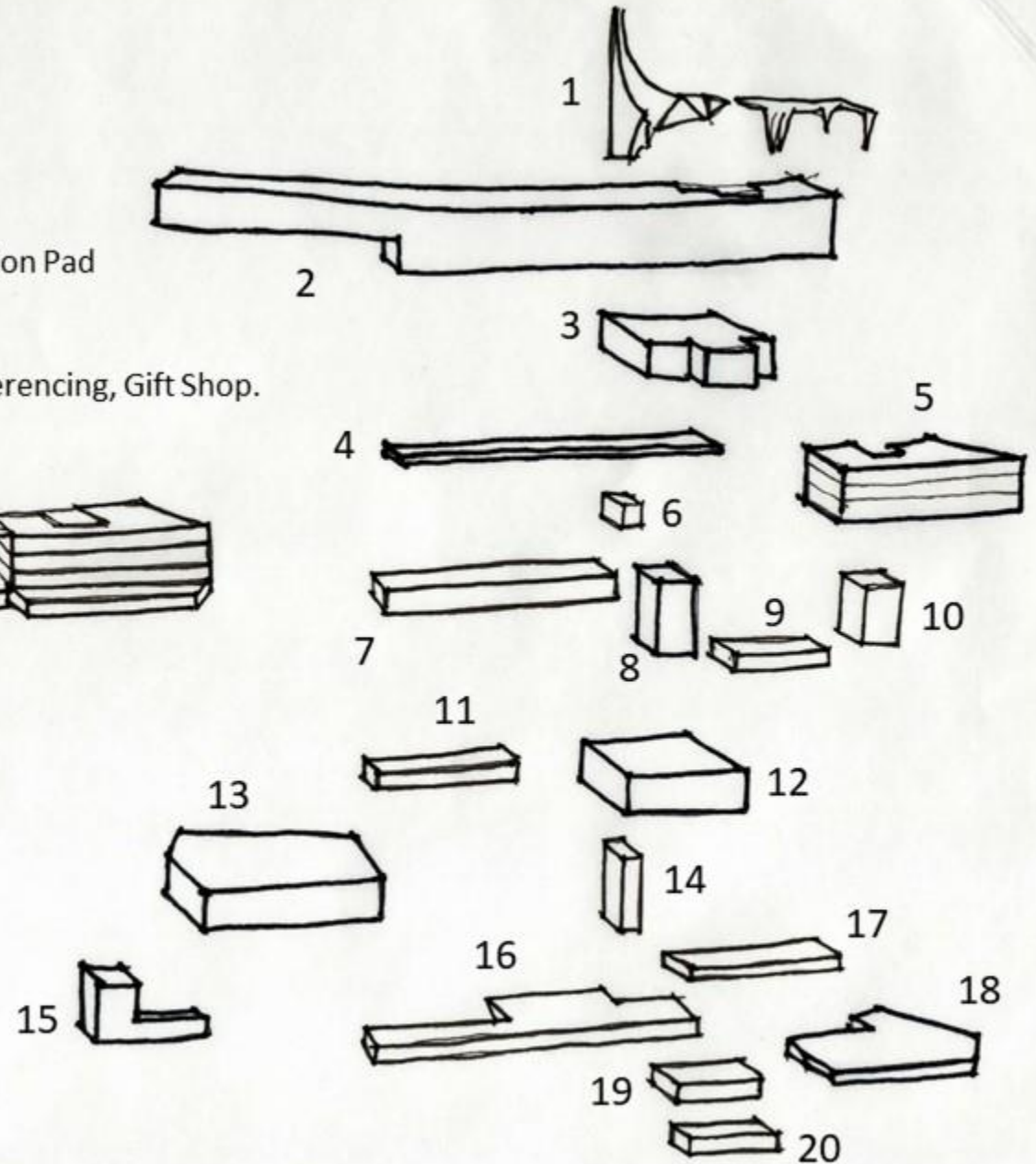
IMAGE-S 237: Thematic Explorations for Option 2 (Ndzingani 2020)

FURTHER EXPLORATION OF OPTION 2

1. Frontal Feature - Identity
2. First Floor - Exhibition Area and Outdoor Installation Pad
3. First Floor - Auditorium 2
4. First Floor - Exhibition Area
5. Commercial Building - Offices, Boardrooms, Conferencing, Gift Shop.
6. Kitchen
7. Art Workshops
8. Vertical Circulation



9. Ablutions – Commercial BLD
10. Vertical Circulation – Commercial BLD
11. Ablutions – Commercial BLD
12. Ground Floor – Auditorium 1
13. Basement - Museum
14. HVAC
15. Basement - Fire Escape
16. Basement - Museum
17. Basement - Storage
18. Storage - Commercial BLD
19. Basement – Foyer and Services
20. Basement – Ablutions



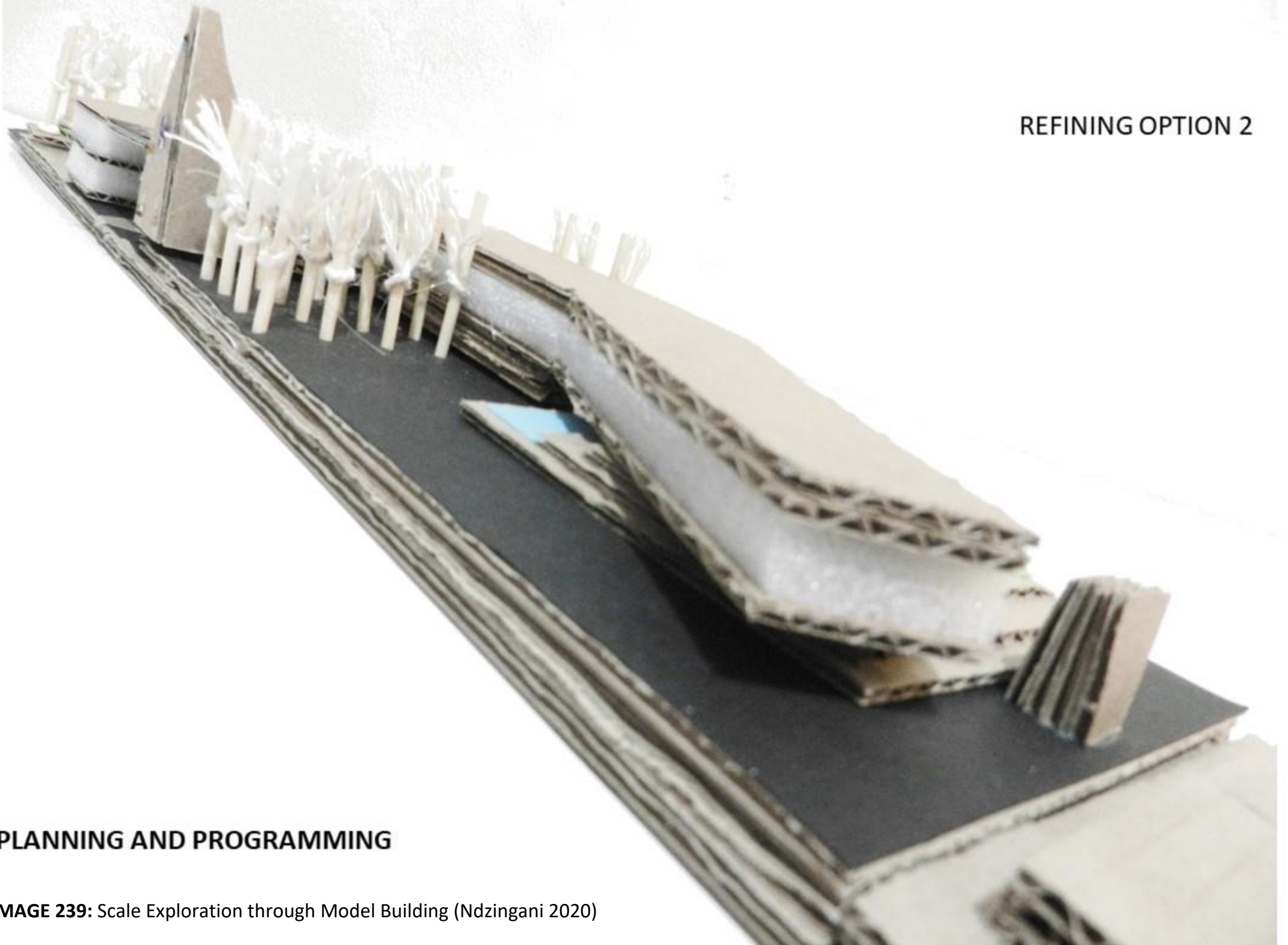
PLANNING AND PROGRAMMING

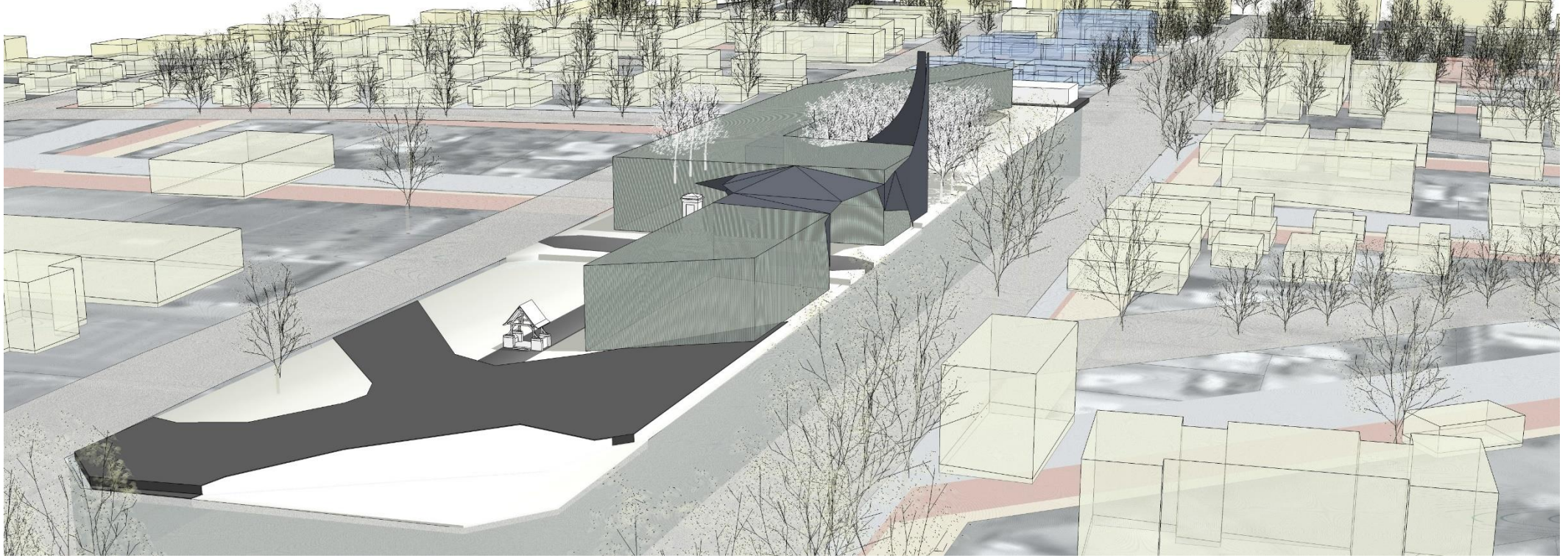
IMAGE-S 238: Option 2 Programmatic Explorations (Ndzingani 2020)

REFINING OPTION 2

PLANNING AND PROGRAMMING

IMAGE 239: Scale Exploration through Model Building (Ndzingani 2020)

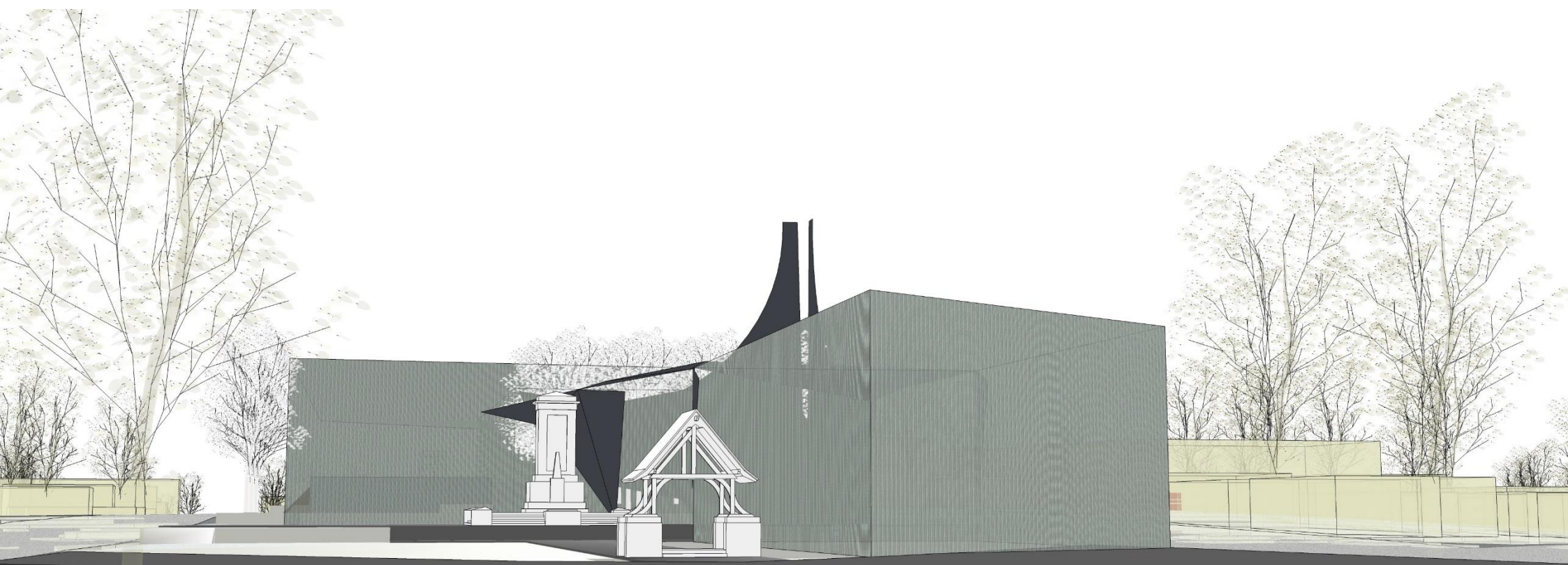




PLANNING AND PROGRAMMING: Aerial Views



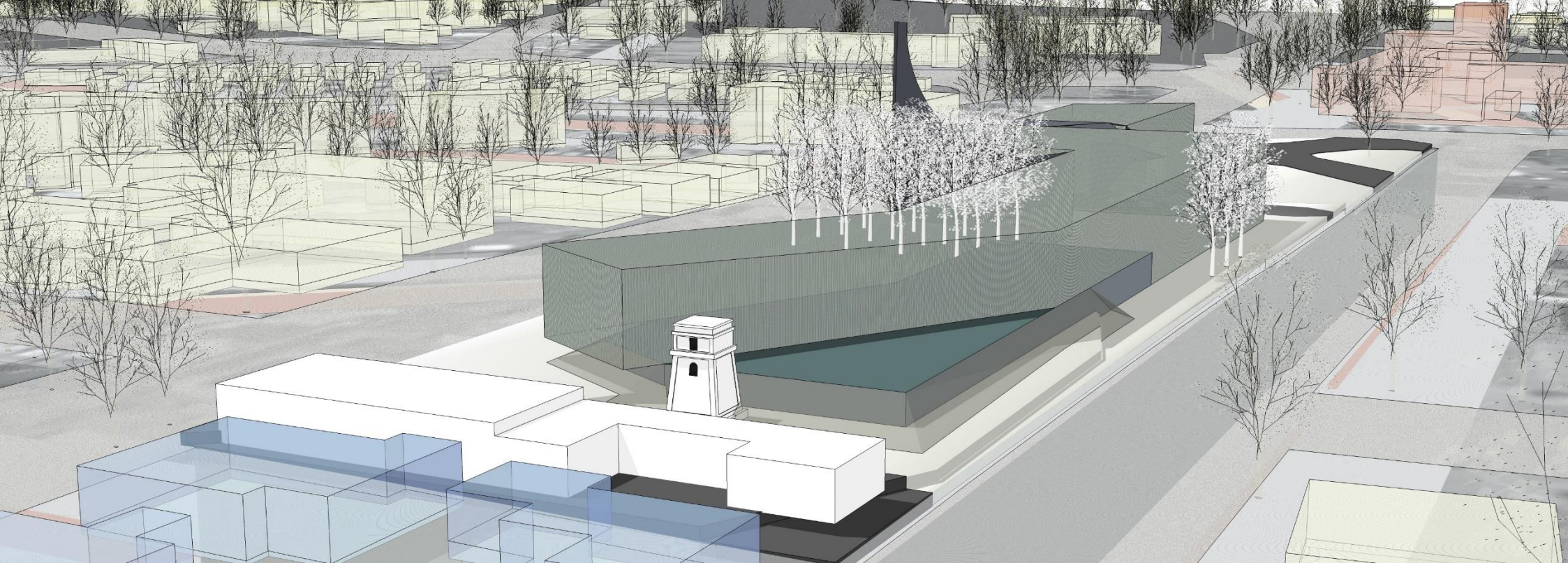
IMAGE-S 239: Contextual Exploration through 3-D Modelling (Ndzingani 2020)



PLANNING AND PROGRAMMING: Historical Preservation

IMAGE-S 240: Scale Exploration through 3-D
Modelling (Ndzingani 2020)





PLANNING AND PROGRAMMING: Historical Preservation

**IMAGE 241: Further Contextual Exploration and
Historic Response through 3-D Modelling
(Ndzingani 2020)**

19

REFLECTIONS & CONCLUSION

IMAGE-S 243: Tropical Leaf Sheath (Ndzingani 2020)



What a journey it has been, and never had I imagined that this Research Report would take me through the journey of self-discovery and appreciation of First World War history. Having lived in East London for over nine (9) years, and frequently drove by the East London War Memorial the site always seemed abandoned, although it was easy to appreciate the 'historic monument' in the middle. During the first visit to the East London Cenotaph, none of the names were of African descendants although it was known knowledge that some of our ancestors had participated in the First World War. The finding were also the same with the Second World War Lych Gate. No names were of African descendants.

Fast forwarding, and now pondering on the time and effort it took to get to this conclusion page. These are some of the thoughts and questions which are running through my mind.

Most important question. Was it worth it? Answer: Yes. Would I have done things differently if time was not a factor of fulfilling academic requirements, and coming to a research conclusion within a year's period? Answer: Not necessarily. However, what I discovered is that the more I sought to understand the subject matter concerning South African Native Labour Corps, the First World War, Memory and Architecture, and how commemoration has influenced cultural identity. The more there was a need for further research, visiting other nearby monuments to have a first-hand experience. After going through the exercise of doing so, history came to life,

and the surroundings started transforming with more meaning. The idea of historic preservation seemed imminent and urgent.

To fast forward with greater speed. What blew my mind was when I had come across research highlighting that the Mthatha Cenotaph in my hometown is one of the first monuments in the world to have been inscribed with the names of the SANLC members that perished during the SS Mendi disaster. After going through some of the photographs with the names inscribed on the Mthatha Cenotaph, I was very surprised to see some of the listed prominent SANLC members that were mentioned on previous research readings. More surprising was the name of Private Myengwa Beleza, who was the first SANLC member to die in France. Beleza's final resting place is in a tomb located at the courtyard of the South African Commemorative Museum in Delvillewood.

However, what saddens me the most is that members in my community may have little awareness to history pertaining to SANLC members and the SS Mendi sinking. This little awareness may even dwindle to no knowledge should the history be lost in memory without being captured or celebrated. These days when I drive by the East London War Memorial, I have realised that my viewpoint has been greatly impacted by this research, and have come to the conclusion that history cannot be amended without first preserving the very 'monuments' and 'statues' associated with contestation, and colonialism.

20

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IMAGE-S 243: Kids Clay Art, Pebble & Marble Stones (Ndzingani 2020)



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Requested images received on 24 March 2021 via student email (2248520@students.wits.ac.za), courtesy of Ralph McLean (ralph@southafricawargraves.org) under the heading titled RE: SAWGP - MYENGWA, BELEZA, B - Record #1491. Would like to acknowledge and thank the following person for the contributions of having enriching this Research Report:

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THE END

Would like to acknowledge my wife and two daughters for their continued love and support. What a Journey it has been.

IMAGE-S 244: Feasting on Sea Shell and Stones (Ndzingani 2020)

