FORGETTING TO REMEMBER : REMEMBERING TO FORGET
a space for reconciliation and transformation in post-apartheid South Africa

Katja Barros Gevers
IN MEMORY OF

Nora Joyce Gevers

"Beloved do not die. Do not dare die! I, the survivor, I wrap you in words, so that the future inherits you. I snatch you from the death of forgetfulness. I tell your story, complete your ending - you who once whispered beside me in the dark." (Krog 2009, 27)
Forgetting To Remember : Remembering To Forget
a space for reconciliation and transformation in post-apartheid South Africa

by Katja Barros Gevers

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This dissertation is presented as part fulfilment of the degree of Master of Architecture (Professional) in the School of Architecture, Planning and Geomatics, University of Cape Town

16 October 2013
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This dissertation discusses the origin, development and implementation of the design project - a reconciliation memorial in the Schotschekloof quarry in Cape Town.

The project aims to illuminate the opportunity for architecture to engender reconciliation, and therefore contribute, however subtly, towards the transformation of a society. It is applied to the South African post-Apartheid context through the lens of the Truth and Reconciliation Commission, but deals with universal themes of memory, loss and forgiveness.

The project critically explores reconciliation resulting from the interplay of memory and forgetting within the spatial confines of the memorial. It explores the functional aspects of both processes expanding on the traditional definition of commemorative space in art and architecture.
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The design project aims to illuminate the opportunity for architecture to engender reconciliation, and therefore contribute towards the transformation of contemporary South African society, post-Apartheid.

We are a society that is scarred and fractured by our devastating past - a past which continues to affect our present. Apartheid lives on; a legacy of inequality and poverty, a result of past disparities in education and employment. Violence too persists in its tradition. It is not without an understanding of our past therefore, that we can claim to understand our present and affect change in our future.

My personal interest in this enquiry is centred around reconciliation. Reconciliation, as proposed by the Truth and Reconciliation Commission (TRC) following the onset of democracy, addresses the physical and psychological effects and after-effects of Apartheid. It is through an understanding of the TRC that this project is able to explore reconciliation architecturally in the memorial.

Memory and forgetting are developed as two equally important concepts in the creation of a memorial space that serves not only a commemorative, but also a reconciliatory function - a divergence from the conception of the traditional monument or memorial. This dissertation explores the functional roles of memory and forgetting as key to all aspects of the design process. Therefore site, programming, design and technical resolution are all interrogated against their ability to engender these qualities.

Along with memory and forgetting, the project critically explores, grief, loss, reconciliation and reparation. It suggests a transformation of society, not through prescriptive means, but rather through the establishment of a memorial framework that supports the development of local communities. To offer meaning to future generations and to assist in their ability to transcend historical hurts – to engage in an ongoing narrative in and out of time.
"2 148 Stones: A Monument Against Racism", 1991
Figure 1. Saarbrücken Square
Figure 2. Engraved Cobblestones
(Images: Gerz Studio, 2011)
THEORETICAL FRAMEWORK
ON MEMORY AND FORGETTING

Material objects have less significance in perpetuating memory than embodied acts, rituals and normative social behaviour. (Forty 1999, 2)

Sometime in 1991, in the dead of a night, a group of eight students could be found sitting in the cobblestoned square before Saarbrücker Schloss - the current seat of Germany’s provincial parliament and Gestapo headquarters during WWII. Passers-by might have commented on their youthful indifference and apparent inebriation - the harmless antics of lively students. This ruse however was to mask their true intent. As they sat on the historic stone surface they discretely pried up approximately seventy cobblestones, replacing them with replicas to conceal their removal. Later they returned to their classmates and lecturer - Jochen Gerz, who had orchestrated this act.

The stones were then engraved and dated with the names and locations of the 2,148 disappeared Jewish cemeteries of Nazi ruled Germany. The brazen students then returned to Saarbrücker Schloss to replace the marked cobblestones in the exact position they were found - with the engraved side of the stone face-down, embedded in the earth. (Young 1997, 859-865) [Figures 1-2]

This memorial act was retrospectively commissioned by the German Parliament at the request of Gerz and immediately brought to public consciousness. Saarbrücken Square was consequently renamed; 'The Square Of The Invisible Monument.' (Gerz 2011) This process, raises the question of the role of material objects in the process of remembering. The objectified form of the traditional Western monument and memorial exist on the premise that 'material objects...act as the analogues of human memory.' (Forty 1999, 2).

As curious members of the German public came to examine the square (which of course revealed nothing of the memorial), they themselves became "the memorials for which they searched," for in Gerz’ intangible intervention the public began to search for memory within themselves. Therefore fully engaging with the site, history and their own memory and understanding of the Holocaust. (Young 1997, 859-865).

It was not through an object, but rather through the act of making a site (through an object) that the public came to find memory. One can say that through forgetting (the object, and the desire to objectify) memory became most tangible.

TO FORGIVE AND FORGET

The link between memory and forgetting is indelible. Adrian Forty suggests that "only what has been forgotten can be remembered... and not vice versa." (1999, 13). This somewhat contentious statement can be understood through his analysis of Sigmund Freud’s theory of mental processes. Freud’s belief is that nothing experienced consciously is ever erased, rather it is repressed and preserved in the subconscious until suitable conditions bring it to surface. In Freud’s view, forgetting is not a passive process that occurs over time, but an active one in which the subject chooses to forget. Psychoanalysis was not therefore, a "memory cure," but a means for a patient “to truly forget the repressed material of which they were otherwise the victim,” to have the freedom to hold onto or let go of (painful) memory. (Forty 1999, 5-6). This theory is echoed in the concept of reconciliation -to forgive and to forget.

It is necessary to clarify my understanding of the word ‘forget’, for I do not wish it to imply the complete denial of memory. Rather it should stand in opposition to the word ‘amnesty’ or ‘amnesia’. Originating from the Latin, ‘amnestia’, the term uses the privative prefix ‘a’ meaning ‘not’ and ‘mnestis’ meaning ‘remembrance.’ (Harper 2013. [Figure 3] I therefore use ‘forget’ in the reconciliatory sense, where it maintains a function. Where memory is retained but ceases to hold one victim. For memory without forgetfulness can just as easily hold us captive; haunt and destroy our democracies.
Figure 3. "We don’t have amnesia."
(From: The Truth and Reconciliation Commission Report, Volume 6, 1998)
Forgetting then, serves memory and reconciliation, what then is the purpose of remembering - the memorial function?

THE COUNTER-MONUMENT AND THE MEMORIAL FUNCTION

This excerpt introduces Arthur Danto’s 1985 article on the Vietnam Memorial by Maya Lin.

We erect monuments so that we shall always remember, and build memorials so that we shall never forget... Monuments commemorate the memorable and embody the myths of beginnings. Memorials ritualize remembrance and mark the reality of ends... Very few nations erect monuments to their defeats, but many set up memorials to the defeated dead. Monuments make heroes and triumphs... perpetually present and part of life. The memorial is a special precinct, extruded from life, a segregated enclave where we honour the dead. With monuments we honour ourselves. (Danto 1985, 152)

The most significant distinction between monument and memorial, which Danto alludes to, is on the basis of function. The former is self-indulgent, without true functional purpose, whilst the latter serves society through remembrance and reconciliation; 'marking the reality of ends' and thus suggesting a new beginning - a move forward. The monument can further be distinguished as object and the memorial as site. [Figures 4-5] Thus, what Pierre Nora calls Lieux de Mémoire - sites of memory - serve appropriately in the discussion of the memorial.

"The most fundamental purpose of the lieux de mémoire is to stop time, to block the work of forgetting, to establish a state of things, to immortalise death, to materialise the immaterial...to capture a maximum of meaning in the fewest of signs" (Nora 1989, 19). Nora’s work critically contributed to the emerging field of memory studies; highlighting the disparity between memory and history (Shanken 2009, 222) -the way in which we remember and the way in which we record; where Memory, a "perpetually actual phenomenon," is destroyed by History, a static, "representation of the past" (Nora 1989). History presents a clinical, objective representation devoid of the personal sensitivities and subjectivity of memory. Nora suggests that where lieux de mémoire are constructed without allowing for “spontaneous memory,” as for example in the traditional monument and modern archive, they fall into the realm of history. Where a contrived representation of what one 'should' remember is catalogued in a "storehouse of material stock" that often becomes impossible to access, either emotionally or through sheer quantity (Nora 1989, 13).

In juxtaposing memory and history, Nora probes an interrogation into the way we memorialise in a similar vein that the counter-monument interrogates the traditional monument. "(True) lieux de mémoire only exist because of their capacity for metamorphosis, an endless recycling of their meaning and an unpredictable proliferation of their ramifications" (Nora 1989, 19). The counter-monument posits that the traditional monument fails to serve memory as a true lieux de mémoire in its static permanence; its adherence to the semantics of the monumental.

The counter-monument represents a paradigm shift in monument design and memory studies in the mid-to-late 1900s, this is evidenced by the (lack of) memorials and monuments immediately following WWII. A new voice emerged instead, calling for functional (living) memorials that served more than a purely commemorative purpose (Heathcote 1999, 46). Quite simply, the severity of the post-war situation demanded that more urgent needs be addressed. (Shanken 2009, 227). Essentially this impasse locates itself between the fall of Modernism and birth of Post-Modernism.

Modernism was not a movement concerned with the past –with memory- thus leaving it's monuments devoid of the sensitivities necessary to contend the atrocities of WWII and inherently unsuited to the design of the Holocaust memorial. Post-Modernism tentatively approached the topic but began to question "whether the idea of memorialisation itself was not misguided."

Figure 4. Object - Washington Monument. A view from the Vietnam Memorial.
(Image: Philip Jodidio, 2005)

Figure 5. Site - Vietnam Memorial.
(Image: Carol M. Highsmith, 2010)
"The very idea of erecting memorials to the holocaust when Hitler’s Germany (had) become synonymous with monumentalism," was now debatable. However, by the late twentieth century the first-hand survivors of the Holocaust were coming to the end of their lives and there was a renewed interest in preserving their soon-to-be-lost memories (Heathcote 1999, 66).

Counter-monuments such as the aforementioned work by Jochen Gerz; "2148 Stones: A Monument against racism." begin to emerge, engaging directly with this ongoing memorial debate. They question the notion of the traditional monument and begin to address site rather than object-hood. I would define the counter-monument as the object in the landscape/site of the memorial, it is through the counter-monument that a memorial site is created. Furthermore, the counter-monument begins to address impermanence, temporality and adaptation. James Young’s disappointment in the monument is in its immutability; its "insistence that its meaning is as fixed as its place in the landscape." (1997, 855). This supports Nora’s sentiments; for, to create a true site of memory; the intervention should exist only because of its ability to adapt; to exist dynamically in memorial, not historical form, and to engage in a shifting dialogue with varying audiences over time (1989, 19). This, in fact is its essential function; to engage in communal dialogue and reconciliation.

Identity is memory...Identities forged out of half-remembered things or false memories easily commit transgressions. José Zalaquett (Krog 2009, p. 24)

The public memorial site therefore, exists to cultivate memory primarily to illustrate the mistakes of the past and to prevent their recurrence in the future. This is not to say that the memorial does not exist to honour the dead and mourn their loss, but its capacity to do so whilst having public impact or relevance is bound by time. For at some point the names of the dead will cease to have direct impact on the living "and there will only be the idea of death to be moved by." (Danto 1985, 155)

We might therefore, question the very permanence of the memorial, a line of enquiry encouraged by Shanken. (2009, 238). We might even question the very notion of memorialising through a constructed site or lieux de mémoire at all. It is however, the aforementioned essential function of the site that serves to dismiss this concern. This function of the site; as a didactic tool engaging in public memorial dialogue, insists its relevance for future generations.

The South African Truth and Reconciliation Commission sets up a socio-political framework in which to explore the memorial debate and the transformation-through reconciliation-of a segregated society. It is therefore with the ideals of the Commission that I have chosen to structure the memorial.

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1 The term ‘counter-monument’ had yet to be coined by James Young in his book; Germany’s Memorial Question: Memory, Counter-Memory, and the End of the Monument. Gerz’ work is used extensively to illustrate the meaning of the term. [See Appendix (a) for an additional case study]
Counter-clockwise from top left:
Figure 6. The Holocaust Tower
Figure 7. The end of the Holocaust Axis
Figure 8. The impenetrable void that cuts through the entire museum
(Images: Bitter Bredt, c1999)
CASE STUDY

BETWEEN THE LINES: EXTENSION OF THE BERLIN MUSEUM WITH THE JEWISH MUSEUM DEPARTMENT

In 1989 Libeskind’s design was selected as the winning entry of a competition held by the City of Berlin for an extension to its civic History Museum. The brief identified a haunting void in the city—the absence of Jewish cultural and historical representation—the absence of Jewish life. Accordingly Libeskind changed the title of the project to ‘Between the lines,’ revealing an intent to illuminate this lost narrative between the pre-written lines of German history. Thus he designed a museum around that which is absent, the “not visible...apparent as a void.” (Libeskind 1996).

In 1933 the first Jewish Museum was opened in Berlin, but was shut down by the Gestapo and its collections seized in 1938. It wasn’t until the 1960s, when an 18th century Prussian Courthouse was converted into a museum, that a Jewish collection was re-established in the city (Beeck 2012). The new extension to the Jewish department is accessed via this existing Baroque building. The extension draws distinction, through its architectural juxtaposition, to Berlin’s historical attitude towards Jewish history, and its contemporary position in the dialogue (Young 1997).

One descends into the building, through an impressive entry void, and is lead towards three underground routes; the ‘Stair of Continuity,’ the ‘Garden of Exile and Emigration’ and the ‘Holocaust Axis’. The first route leads from the entrance up the ‘Stair of Continuity’ to the primary exhibition space of the museum; it is the longest route and attempts to reflect the “continuum of history.” The second route reflects the forced removal of the Jews from Berlin and exits into an exterior garden. Slanted walls and an uneven ascending floor are used as devices to disorientate the viewer and constrict the route towards the exit. (Studio Daniel Libeskind 2011).

The final route; the ‘Holocaust Axis,’ bisects the entire extension. It is unheated or air-
conditioned and largely without artificial lighting. Its walls are of unfinished concrete and the space becomes increasingly narrower and more dimly lit, culminating in a dead-end at the Holocaust Tower. [Figures 6-7]

A direct and impenetrable void, almost perpendicular to the ‘Holocaust Axis,’ cuts through the entire crisscrossing plan. It “becomes the central focus around which exhibitions are organized”. Whilst the viewer does not directly travel along this route, he/she must cross it, by means of one the sixty bridges that transect the space, to fully experience the museum (Studio Daniel Libeskind 2011). It offers a new concept of spatio-structural organisation around that which is not visible, “and what is not visible is the richness of the Jewish heritage in Berlin, which is today reducible to archival and archaeological material, since physically it has disappeared.” (Libeskind 1996, 45) [Figure 8] The lack of physical trace allows the architect to create a space –the non-space of the void –free from the connotations of the archive. It is in this space that one truly experiences the loss of the Jewish narrative. It does not rely solely on a singular visual experience, but rather a multisensory one.

The void is counter-monumental; embodying memory and narrative through its dialectic non-form. Rather than offering a static depiction of memory, the space engages the viewer to look for memory within themselves, “to evaluate their own actions and motives for (remembering)” (Young 1997, 878) and thus engages with the memorial function of the architecture.

The new Museum around the void however, is an historical storehouse and its form a manifestation of historical traces upon the city. “As traditional memory disappears, we feel obliged assiduously to collect remains, testimonies, documents, images, speeches, any visible signs of what has been,” in an attempt to remember (Nora 1989, 13) Accordingly, the architect has mapped out an “invisable matrix” of connections between Jewish Cultural icons and their German counterparts to generate the criss-crossing plan. It does not embody memory, but rather archivally documents a forgotten history. [Figures 9-10]

The space however was conceived as a museum, not a memorial. And I acknowledge therefore, that it does have other functions (educative, touristic and economic). The new museum documents a narrative; past, present and potential future. The void, conversely, depicts breaks within this narrative; often intrusively invading the museum space, “turning otherwise uniform rooms and halls into misshapen anomalies, some too small to hold anything, others so oblique as to estrange anything housed within them” (Young 1997, 877).

The relationship constructed between the void and museum is deliberate; the former relies on the latter to give it definition. This is evidenced in Libeskind’s conceptual reference to Arnold Schönberg’s opera, ‘Moses and Aron’.

> When there is singing one cannot understand the words, but when the singing ceases, one can clearly understand the missing word uttered by Moses, which is the call for the Word. (1996, 41)

Thus the void –the missing word, the call for the word –relies on the museum –the singing –to give it form, presence and potency. “Libeskind seems to be asking whether architecture can be representative not only of historical meaning but also of historical unmeaning and the search for meaning” (Young 1997, 877). Perhaps to authenticate the void as a true lieu de mémoire, the museum must be denounced as one.

Figure 9. Star Plan. Libeskind’s mapping technique resulted in a series of interlocking triangles that allude to the Jewish Magen David (Star of David) and were further used to generate the plan.

Figure 10. Third Floor Plan
(Drawings: Studio Daniel Libeskind, 1989-1999)
Figure 11. Archbishop Desmond Tutu sheds a tear at a Commission hearing
(From: The Truth and Reconciliation Commission Report, Volume 6, 1998)
Figure 12. Members of South Africa’s Truth and Reconciliation Commission—including Dr. Alex Boraine (second from left), deputy chair; Archbishop Desmond Tutu (centre), chair; and Rev. Bongani Finca (right), commissioner
(Image: Benny Gool - Oryx Media/Desmond Tutu Peace Centre)
Figure 13. The first TRC hearing in East London
(Image: AP/World Wide Photos)
SOCIO-POLITICAL FRAMEWORK
THE TRUTH AND RECONCILIATION
COMMISSION (TRC)

A policy that wants to make a difference has to prevent a repetition of past abuses and compensate for what has happened where possible. It will sometimes be necessary to choose between truth and justice. We should choose truth... Truth does not bring back the dead, but releases them from silence. - José Zalaquett (Krog 2009, 24)

...if it sees truth as the widest possible compilation of people’s perceptions, stories, myths and experiences, it will have chosen to restore memory and foster a new humanity, and perhaps that is justice in its deepest sense. (Krog 2009, 16)

The South African Truth and Reconciliation Commission (TRC) was established to investigate and document the gross human rights violations committed within or outside South Africa’s borders between 1960 and 1994 under the Promotion of National Unity and Reconciliation Act 34 of 1995. Hearings began in 1996.

The TRC is the eighteenth such commission to have taken place worldwide, yet distinguished itself on the basis of transparency and democracy. Public as well as political participation - an unprecedented element with the potential to undermine the democratic process - was key to its success and implementation across South African society (Krog 2009).

The Commission strove to bring the truth to light; to foster reconciliation and national unity through a series of public hearings and investigations. To uncover the full extent, nature and possible causes of human rights violations and in doing so bring closure to its victims and restore their dignity. Allowing victims to relay their personal memories and accounts of such violations and by granting them the opportunity to recommend their own reparatory measures. Finally, the Commission was charged with granting amnesty to those who sought it - providing their acts were politically motivated and adhere fully to the truth. (Department of Justice and Constitutional Development 2009)

THE THREE BODIES OF THE TRC

- The Human Rights Violations (HRV) Committee
- The Reparation And Rehabilitation (R&R) Committee and
- The Amnesty Committee (AC)

Due to their different functional purposes, each committee of the TRC could not operate in isolation. The HRV Committee deals, in a sense, only with memory - the perceived truth of the victim. Whilst the AC and R&R Committee work jointly to achieve a collective public forgetting. If the AC existed in isolation it would only serve the previously defined concept of amnestia - confining the Commission to the political sphere and denying the memorial function. When paired with the R&R Committee the AC begins to engage with the requests of the victims heard in the HRV Committee and thus actively encourages the implementation of social reparatory measures in the public sphere.

REPARATION IN THE BUILT ENVIRONMENT

The R+R Committee was tasked, both ethically and legally, with providing suitable reparation to victims who gave testimony to the HRV Committee. Critically, compensation was not exclusively financial.

The R+R Policy is fivefold:

1. Interim Reparation
2. Individual Reparation Grants (IRG)
3. Symbolic Reparation, Legal and Administrative measures
4. Community Rehabilitation Programmes
5. Institutional Reform

Symbolic reparation measures include:

- Building of memorials and monuments
- Establishing days for national remembrance and reconciliation.
- Assistance in obtaining death certificates, exhumation, reburial and ceremonies
- Resolution of outstanding legal matters and clearing of criminal records and
- Renaming of Streets and Facilities

Community Rehabilitation Programmes include:

- Health Care
- Mental Healthcare and Therapy
- Life Skills Training
- Education (including the building and improvement of schools and support services) and
- Housing
  (Department of Justice and Constitutional Development 2009)

It is important to acknowledge the role of the built environment in achieving reparation and rehabilitation; it is perhaps its most enduring form. It has the ability to affect change for several generations if it invests in contributing sustainable educational and/or social resources to communities in need. A design that is sustained by continual use and need has therefore been implemented to complement the memorial and is discussed further in the section on programme selection.

PUBLIC MEMORY AND RECONCILIATION

The TRC heard the stories of victims and perpetrators as individuals, and has been criticised for disregarding the “collective and systemic basis of apartheid and (it’s) collective perpetration and victimisation.” (SAHA and The Sunday Times Heritage Project 2013). I believe that the format, confined to individual stories, was to avoid exclusion and mass generalisation - the very principles of Apartheid. The R+R Committee explicitly stated: “It is not enough to provide individual victims with resources and services, because this does not deal with the effects of gross human rights violations on the community as a whole” (Department of Justice and Constitutional Development 2009)

This is a valid point to consider within the context of the memorial - how do we acknowledge both collective and individual memory and reconciliation? This enforces my opinion that the memorial should be wholly inclusionary; allowing the individual to identify personal memories whilst avoiding the relation of a singular narrative (particularly a highly politicised or publicised one).

The Commission has a far greater task...which is to listen to the unknown victims - those who have never received any attention from the authorities or the media - and to provide a forum for the exposure of their experiences. (Krog 2009, 23)

The counter-monument appears to achieve this duality. It does not prescriptively provide answers, but rather suggests that the answers are found within. So that each person entering the space finds memory within themselves, revealing their own truth.

The TRC heard over 20 000 human rights violations victims’ statements, and received over 7 700 amnesty applications, of which it only granted 1 146. The Committee that had initially expected to function for two years continued for over six, but succeeded in discovering the truth surrounding several unsolved cases. (SAHA and The Sunday Times Heritage Project 2013)

[Refer to Appendix (b) for additional information]
"Mapping Memory"
Figure 14. Places of Interest in the case of the ‘Gugulethu 7’
(Image: author, 2013)

[a] Wingfield Naval Base: site of security police rendezvous
[b] KTC Informal Settlement: site of infiltration, site of the struggle
[c] Crossroads Informal Settlement: site of infiltration, site of the struggle
[d] Gugulethu Police Station: site of destination
[e] Corner Ny1 + Ny11, Mahlubi Funeral Parlour: site of ambush, site of death, site of memorial
[f] Salt River Mortuary: site of identification
[g] Gugulethu Cemetery: site of burial, site of the struggle
[h] Wynberg Magistrates Court: site of inquest
[i] Cape High Court: site of reconciliation
There is a secret bond between slowness and memory, between speed and forgetting... The degree of slowness is directly proportional to the intensity of forgetting. (Kundera 1966, 39)

Juhani Pallasmaa cautions against the "constant speeding up of our experiential reality," instead he promotes "an architecture that slows down and focuses human experience instead of diffusing" it. Our current fast-paced lifestyle seldom affords one the opportunity to pause and contemplate our existence (2009, 34-35).

The city of Cape Town offers a unique topographical framework within which to structure such an architecture; for the urban edge exists not far from its centre, wrapped around the base of Table Mountain and Signal hill. This edge exists as a sudden and direct link to both city and nature, speed and slowness.

The importance of maintaining a connection to the city, despite its speed and noisy distraction, is guided by two key aspects. Firstly, by the structuring principles of the TRC; to achieve reconciliation through reparation the architectural intervention must very directly link to the city to affect change in society. And secondly in acknowledgment that forgetting plays a significant role as counterpart to memory in the process of reconciliation. (Forty 1999). The dual ability to connect to the speed and frequency of the city and simultaneously to deny its frenzy has formed the basis of the site selection criteria.

SITE SEARCH: MAPPING MEMORY

My search for an appropriate site began with an investigatory mapping of public memory and reconciliation, by way of a particular narrative documented through the process of the TRC HRV Committee - the 'Gugulethu Seven.'

On examining transcripts from the TRC hearing I traced the stories of each of the main role-players in the infamous incident linking them to the sites in which they occurred.

For, "our recollections are situational and spatialized... they are memories attached to places and events." (Pallasmaa 2009, 22).

Each of the sites identified were examined, but one revealed itself as a place where countless families were too often confronted with the loss and devastation of Apartheid. The testimony of the surviving mothers of the deceased coincide and reach their most vivid culmination in the memory of identifying their loved-ones at the Salt River Mortuary in Woodstock.

(He) didn't tell me that he is taking me to a mortuary. He just said to me - told me that he is taking me to places of the comrades. Ms Khonele (The Gugulethu Seven: Hearing before the Human Rights Violations Committee 1996)

The site still exists as a functioning mortuary, however plans are in place to relocate to Groote Schuur Hospital. As yet, no proposal exists for the site which so vehemently denies its embedded layers of history. It therefore offered a potential opportunity to re-appropriate this chilling interface as a place of memory and reconciliation. However, I almost immediately dismissed it as a potential site. The prosaic, almost profane, nature of the mortuary and its location along one of the busiest vehicular roads in Woodstock undermine its ability to function as a suitable memorial space.

To fully allow the slowing down of time necessary to assist remembrance and the sober contemplation of death, grief and ultimately reconciliation.

This exercise in mapping further enforced the need for the chosen site to remain 'apolitical.' To avoid a singular narrative. Whilst the story of the Gugulethu Seven is representative of several such atrocities in need of remembrance, the high-profile political nature of this case ultimately gives voice to the memories of the few and not the many whose stories remain untold.
Figure 15 Locating the site
(Image: author, 2013)

Scale bar for image on LHS
VOID, THEN, AS ABSENCE, AND YET ALSO AS PROMISE:
SCHOTSCHEKLOOF QUARRY

I am striving to create a space that is founded on the past, but speaks to both current and future narratives in post-apartheid South Africa, a space therefore, that is evolutionary; in a constant state of change. How does one create an enduring public memorial space that incorporates a “capacity for changing memory, where each new generation can find its own significance in this past”? (Young 1997, 878).

De Solà-Morales suggests that the terrain vague—those sites external to the everyday consciousness of the city—offer the opportunity for such possibilities. These sites further facilitate the architecture of slowness advocated by Pallasmaa.

The relationship between the absence of use, of activity, and the sense of freedom, of expectancy, is fundamental to understanding all the evocative potential... (of the) terrain vague...Void, then, as absence, and yet also as promise, as encounter, as the space of the possible. (De Solà-Morales 1996, 37)

This void was discovered in the chosen site—an abandoned quarry on the slopes of Signal Hill in Schotschekloof, above the BoKaap2. From this vantage point the site both overlooks, and can be seen from, several key points within the city; including Company Gardens and DeWaal Drive. [Figure 16] Aerial photography indicates that the quarry site was likely established in the 1950s.

The quarry presents a series of dualities that are necessarily paralleled in a relevant and lasting memorial space. It speaks to an intangible relationship between past and

2 Schotschekloof and Bo-Kaap are often used interchangeably to describe the traditionally Cape Malay area on the eastern slopes of Signal Hill. “It appears that access...to both Signal Hill and Lion’s Head was for a long time from the general location of the kloofs known as Schotze, Schoone and Tamboers...either through or skirting the Bo-Kaap” (Todeschini and Oberholzer 2000, 3)
present, solid and void, subtraction and addition. In the case of the memorial, the void serves as a direct metaphor for loss; a man-made scar on the surface of the earth (and the psyche of the nation). It is in this context that "memory of the past seems to predominate over the present." (De Solà-Morales 1996, 38)

SCHOTSCHEKLOOF AND VISTA HIGH SCHOOL

The peripheral site not only maintains a visual connection with the city but has the potential to connect socially to its surrounding community and adjoining site; Vista High School. It’s location offers the potential to affect change through reparation (in the providing of public social facility). I have remained cautious of limiting the intervention to the specificity of the history of the school, instead, placing emphasis on the act of reconciliation in the broader community.

I initially perceived the long undeveloped landscape of the quarry and adjoining school as politically neutral; as what Carol Burns terms, a ‘cleared site.’ - “vacant but available.” Of course, “a site, as a result of human action, is always already conceptually and physically constructed prior to building architecture.” (Burns 1991, 152). The fallacy of an apolitical site immediately revealed itself. Further investigation yielded layers of historical and political significance. Rather than weaken my position on the 'appropriate memorial site', I embraced the use of these underlying narratives to give strength to the memorial landscape. This quarry satisfied the criteria that previously explored sites (like the mortuary, and several other quarries on the city edge) failed to do.

Historically several narratives have contributed to the significance of Signal Hill and Lion’s head. Its early inhabitants, the KhoiSan, considered the space sacred and holy, traversing its slopes seasonally as they lived and hunted off the land. Later these slopes were used to enforce the defensive boundaries of colonial settlers as part of a series of signalling stations and blockhouses that follow the coastline. The Lion Battery, established in 1891 remains evidence of this defensive nature, although no longer in military use. It is linked to the chosen site via Military Road. Since the mid 1700s the Bo-Kaap area has been populated by the Cape Malay community; predominantly Muslim slaves who were brought to the Cape by the Dutch in the sixteenth and seventeenth centuries. Several holy sites of significance to the Muslim community can thus be found on and around Signal Hill. (Todeschini and Oberholzer 2000).

Vista High, too, is very much a product of history. It was previously located in Greenpoint near the dry docks in Suffolk Street and known as Roggebaai High, but was relocated and established in its current position in 1970 under the Apartheid Group Areas Act. (Vista High School 2013) The school played an active role in the fight against Apartheid, boycotting the rule of the Tricameral Government in the late 80s and early 90s. It was involved in the organisation of several protests including the infamous ‘purple rain riots’ in 1989. The now deputy principle, Mr Ismail Esau, vividly recalls being berated and interrogated by the police, as a student after the protest. (Esau 2013).

Today Vista High is categorised as one of three previously disadvantaged high schools in the Cape Town CBD and is sorely lacking in the staff capacity and teaching infrastructure to fully equip all of its students. (Vista High School 2013). With the end of Apartheid and the Group Areas Act, students from the middle class surrounding community were no longer forced to attend this school, and instead chose to attend ‘Model-C’ schools in other areas, leaving the school struggling to survive. The school now draws students from townships such as Mitchells Plain, Khayelitsha and Manenberg. Thus many of the students spend several hours travelling to school, walking from transport interchanges in central Cape Town up the steep slopes of the Bo-Kaap to the school.

[See Appendix (d)]
“Visual Accessibility”

Figure 16. Exploring the relationship between the site and city (Image: author, 2013)
[1] SIGNAL HILL TO SITE BY CAR 7.4 KMS 13 MINS
[2] SIGNAL HILL TO SITE BY FOOT 2 KMS 27 MINS
[3] TABLE MOUNTAIN TO SITE BY CAR 5.4 KMS 10 MINS
[4] SA NATIONAL ARCHIVES TO SITE BY CAR 2.6 KMS 6 MINS
[5] DISTRICT SIX MUSEUM TO SITE BY CAR 2.4 KMS 7 MINS
[6] JEWISH HOLOCAUST MUSEUM TO SITE BY CAR 2.4 KMS 7 MINS
[7] JEWISH HOLOCAUST MUSEUM TO SITE BY FOOT 1.5 KMS 19 MINS
[8] PRESTWICH MEMORIAL TO SITE BY CAR 1.7 KMS 4 MINS
[9] IZIKO SLAVE LODGE TO SITE BY CAR 1.6 KMS 4 MINS
[10] IZIKO SA MUSEUM TO SITE BY FOOT 1.2 KMS 13 MINS
[11] IZIKO BOKAAP MUSEUM TO SITE BY CAR 1.1 KMS 3 MINS
[12] LION BATTERY TO SITE BY CAR 1 KM 2 MINS
[13] CT TRAIN STATION TO SITE BY CAR 2.2 KMS 7 MINS
[14] CT TRAIN STATION TO SITE BY FOOT 1.8 KMS 20 MINS
[15] CLOSEST BRT STOP TO SITE BY FOOT 0.58 KMS 8 MINS
[16] BOKAAP COUNCIL HOUSING BY FOOT 0.38 KMS 5 MINS
Figure 17. Examining the relationship between key sites in the city and the quarry (Image: author, 2013)

To strengthen and uplift the local community one must put a matrix of support facilities in place to employ, educate and inspire.
"Sectional Contour Model"
Figure 18.
"Sound Mapping Model"
Figure 19. The level of depression is reflective of noise; the most depressed areas are silent, whilst the inverse is true for the peaked triangulations. This model is an inverse of the contour model and locates the site at the boundary of silence and noise; slowness and speed.
(Models: author, 2013)
Figure 20. Places of Interest within range of the site (Image: author, 2013)

1) South Africa Police Service: W.Cape Mounted Unit
   old Tamboerskloof military ammunitions magazine
2) Small Informal Settlement
3) Vista High School
4) SITE - Schotschekloof Quarry and abandoned shooting range
5) St Monica’s - Shelter for the aged
6) Urban agriculture
7) Quarry and abandoned shooting range
8) Signal Hill
9) BoKaat Council Housing

a) View to Lion’s Head
b) View to Table Mountain + Devils peak
c) View across city bowl
d) View to ocean
e) View to Signal Hill
f) To Lion Battery
DESIGN DEVELOPMENT
PROGRAMME SELECTION

The TRC has provided an effective tripartite framework on which to structure the proposal to facilitate social transformation and collective reconciliation. The layering and ordering of programme is of particular importance to assist in supporting my conceptual and theoretical positions on memory and forgetting, as discussed in the opening sections of this dissertation and subsequently in my analysis of the Committees of the TRC.

The design thus maintains a separation between its ‘sacred’ and ‘profane’ functions; with the public social facility and mediation space forming the latter. Programming of the memorial journey is of greater sensitivity and is discussed in the following section on conceptual development.

24-HOUR PROGRAMMING

It was important to provide a selection of programmes that support and maintain the viability of the memorial. Public use of the facility will coincide with use by the school, a setting which would strengthen the educative and contextual understanding of the memorial by pupils and visitors respectively.

The Community Resource Centre will be managed by the TRC and will serve both the surrounding Bo-Kaap Community and Vista High. Whilst not exclusively for school use it will provide important resources such as computer rooms and a small reference library that the school currently lacks. The space would provide support to the local community in the form of a safe and quiet study zone and an arena for skills development and training.

The auditorium too will be managed by the TRC and predominantly used by the public as a mixed-use performance venue or discussion forum. Allowing the mediation of ideas through artistic expression and real issues through arbitration; literal and figurative means of discussing reconciliation and transformation. The school could then potentially book the space for performances, assemblies or workshops, as they currently don’t have these facilities.

Ancillary spaces such as a coffee shop and public social terrace provide relief after the emotional memorial journey and support to the resource centre and auditorium.

Programmatic functions coincide at various times by a variety of users to support safety (through constant activity) and promote a sense of community ownership. This ensures that the isolated space on the city edge doesn’t become unsafe or prone to vandalism.

[See Appendix (c) for Schedule of Accommodation]
"Imaginings"

Figure 21. "By way of the photographic image we are able to receive signals, physical impulses that steer the construction of an imaginary." (De Solà-Morales 1996, 35)
(Image: author, 2013)

"the most fundamental purpose of the lieux de memoire is to stop time, to block the work of forgetting, to establish a state of things, to immortalise death, to materialise the immaterial

... to capture a maximum of meaning in the fewest of signs." (Nora 1989, 19)
CONCEPT: ON MEMORY AND FORGETTING

Action; production of an event in a strange territory; casual unfolding of a particular proposal which is superimposed on the already existing; repeated void on the void of the city; silent artificial landscape touching the historical time of the city yet neither cancelling it nor imitating it. Flow, force, incorporation... expression of the lines that cross it. Beyond the art that unveils new freedoms. (De Sola-Morales 1996, 42)

JOURNEY THROUGH THE VOID

The design project refers to Libeskind’s counter-monumental interpretation of the void; as a space representative of a lost narrative where the viewer is encouraged to engage with the site, space and therefore the memory within themselves. The memorial thus employs the creation of a secondary void within the void of the quarry; an experiential journey that begins with the shooting range ruin and that culminates in a moment of release at its exit.

Existing traces on site have offered a range of design informants on which to structure the route and surrounding precinct;

- SHOOTING RANGE RUIN
  The shooting range at the entrance to the quarry is representative of a society reliant on violence to resolve its issues. Its current state of disrepair is ideal to structure a new logic around reconciliation, rather than violence. The location of existing gun emplacements and shooting targets offer lines against which to order this new logic.

- ROUTE TO ROGGEBAAI
  From the centre of the quarry space one can trace a 32° line to Roggebaai High School (now nonexistent). This axis will be maintained as a subtle reference to the memory of the school and Apartheid Group Areas Act. Axial views and a route back to the city counteract this memory; a forgetting of the past by witnessing the continual transformation of the present.

- QUARRY/(ING)
  It is important to recognise the void as an act of quarrying; the materials extracted from the site used to construct physical space and ideological concerns. Evidence of quarrying is obvious in striations on the rock face; remnants of blasting and drilling. These will be translated into surface treatments and materiality.

- NATURE
  The natural topography, geology and hydrology of the site are discussed as further informants in the following section.

[See Figures 22-26]

And so the viewer enters the memorial at the existing boundary created by the ruin. It is at this stark entrance that one is faced with the unrelenting descent into the void and the heart of the quarry. The viewer might reflect on the nature of our Apartheid past, or our current state of violence with despair, no interpretive space is offered, no prescriptive museum or interpretation centre to map out the route ahead.

The physical descent into the memorial is paired with changing light, heating and spatial conditions that create a complete bodily experience that assist in remembering.

My eyes have forgotten what they once saw, but my body still remembers. We internalise our experiences as lived situational, multi-sensory images and they are fused with our body experience. (Pallasmaa 2009, 19)

The ramped route engenders an intimate individual reflection with a tapering path that allows only one or two people to pass at its lowest point. The viewer encounters references to Roggebaai in this ‘subterranean’ section, but emerges in a chamber of contemplation where the 28 750 names of Apartheid victims are revealed. This space takes the form of a tower illuminated by a single point at its apex, open to the sky. This more generous space allows the gathering of several viewers to now engage in a collective contemplation of loss and to start the process of reconciliation and cleansing.
The other reason amnesia simply will not do is that the past refuses to lie down quietly. It has an uncanny habit of returning to haunt one. “Those who forget the past are doomed to repeat it” are the words emblazoned at the entrance to the museum in the former concentration camp of Dachau. They are words we would do well to keep ever in mind. However painful the experience, the wounds of the past must not be allowed to fester. They must be opened. They must be cleansed. And balm must be poured on them so they can heal. This is not to be obsessed with the past. It is to take care that the past is properly dealt with for the sake of the future. Archbishop Desmond Tutu (The Truth and Reconciliation Commission 1998, 7)

Water is used symbolically throughout the project to represent cleansing in the process of reconciliation. It is introduced as a homogenous reflective surface that fills the quarry floor and into which the memorial route is carved. It only makes its first explicit visual appearance however, in the chamber of contemplation, where it flows into the space through a discrete cut in the wall surface. The presence of water in this dimly lit space is intended to feel slightly overwhelming, this, even more so, in the winter months when seasonal flooding is employed to create a stream of water that will flow over the names of the fallen; obscuring and weathering their permanence. A ritual cleansing of the space where the viewer no longer looks upon the names of the many victims but his/her reflection, inspiring an introspective interrogation of their own role and their own losses. There is a sense of forgetting the past and considering the present. This seasonal change is key to the constant reinterpretation of the meaning of the memorial as a true lieu de memoire.

The route out of the chamber, employs a more gentle, but constant stream of water in its design. Water flows down the wall surface, but collects and disappears at handrail level. This, so that the viewer can engage literally and metaphorically in further cleansing.

Finally the journey culminates in a ramp out, back through the ruins of the shooting range where the viewer is returned to a surface terrace overlooking views of the city. A return to the profane allows the viewer to contemplate and process the experience of the memorial. The viewer then has the option of returning to a modified section of the shooting range to explore a range of interpretive displays on the process of the TRC, this will include a route with access to the auditorium and a digital memory repository, that would house the ‘register of reconciliation.’ The register is a concept proposed by TRC Commissioner Mary Burton; it allows ordinary South Africans, particularly those who were not involved in the TRC process, to indicate their commitment to reconciliation; “people who did not perhaps commit gross violations of human rights but nevertheless wish to indicate their regret for failures in the past to do all they could have done to prevent such violations.” (Department of Justice and Constitutional Development 2009)

The shooting range now becomes a platform from which the viewer overlooks the water-filled quarry and can reflect further on the memorial in its entirety.
1. How do voids become constructs?
2. What lasting and consequential impacts do these have?

The quarry as a void representative of loss/death.

The quarry as a void, the materials extracted from it used to construct ideals and spatial constructs.

The school, a manifestation of past spatial constructs and Apartheid ideals.

The shooting range, a current consequence of past social and spatial constructs.

void ———— construct
past ———— future

"Conceptual Informants"
Figure 22.
(Images: author, 2013)
How is the immediate site informed by connections that surpass its boundaries?

Group Areas Act = Relocation + Renaming of Roggebaai High to Vista High

Views across our city to witness its continual transformation

Where is public(social) remembrance most suited on site?
Where is personal(solitary) remembrance most suited on site?

social programming:
- auditorium
- coffee shop

solitary programming:
- memorial journey

intermediary spaces:
- chamber of contemplation
- display spaces
- library

solitary — social
"Shooting Range Modifications"
Figure 23. Exploded Axonometric
(Image: author, 2013)
Figure 24. From top: Bullet fragments collected on site, Interior of Ground Floor, Entrance
(Images: author, 2013)
View of shooting range from foot-path above quarry
(Image: Charlton Botha, 2013)
"Void Translated"
Figure 25. Conceptual ‘void-making’ models
Figure 26. Early conceptual massing model, plan view
(Models: author, 2013)
TECHNICAL INVESTIGATION

If place does provide an overload of possible meanings for the researcher, it is place’s very same assault on all ways of knowing (sight, sound, smell, touch, and taste) that makes it powerful as a source of memory... the aesthetic qualities of the built environment... need to be understood as inseparable from those of the natural environment. (Hayden 1997)

The following section outlines my technical investigation of the site. Each aspect has provided informants into the design and technical resolution of the project, particularly when considered in conjunction with the theoretical and conceptual underpinnings of the project.

SITE SURVEY

A 3-dimensional LIDAR scan was undertaken to better understand the nature of the quarry and in particular its rock face. The scanner uses a combination of laser and radar technology to reflect a signal off the rock surface. The laser was set to send this signal at equally spaced 20cm increments. When this data is received the laser can accurately map the co-ordinates of the reflected points in space to generate a 3D point cloud model. The data gathered has the potential for accurate 3-dimensional construction and analysis of the site. However, it is important to note that while accurate certain aspects can impair the reliability of the data gathered; the LIDAR will reflect a signal off any surface it hits, including vegetation and in extreme conditions dust or mist. This proved challenging, as the walls and surfaces of the quarry have been intermittently colonised by various forms of plant life. Where plants are quite dense and located in front of the rock surface the resulting point cloud only shows the position of the plant matter and not the surface behind it. Care therefore needed to be taken to ‘clean’ the point cloud model before the data could be used to construct a 3D computer model of the space. With this constraint a greater density of points per centimetre (rather than the 20cm spacing) would have been ideal. The data nevertheless allowed me to generate a much more detailed 3D model of the site than would have been achieved through conventional contour modelling. [Figure 27]

GEOLOGY AND MATERIALITY

Materials and surfaces have a language of their own. Stone speaks of its distant geological origins, (and thus) its durability and inherent symbolism of permanence. (It is a material...) that speaks pleasurably of time. (Pallasmaa 2000)

Three primary rock formations exist within the Cape geological context; the Malmesbury Group, comprised of slate and quartzitic slate, the Cape Granite Suite and the Table Mountain Group, comprised primarily of quartzitic sandstone. (Cole 2002)

The quarry site exists at a junction between the Cape Granite Suite and Malmesbury Group, and was predominantly quarried for the light coloured granite that is typical of the area. The north-east face of the quarry is however, almost exclusively slate and one can begin to see the intrusive contact of dark grey slate hornfels in the granite at this junction.

It is interesting to note that the stone sourced from the quarries surrounding the CBD can be traced back to monuments constructed throughout the city including the Castle, Rhodes Memorial and Church Square. In a sense these stones were used to construct and enforce the ideals and spatial constructs of the apartheid and colonial regimes. [Figure 28] How can we therefore re-appropriate this material to construct new ideals based on a democratic South Africa? The more recently constructed Prestwich Memorial and Ossuary by Lucien Le Grange Architects begins to do so.

In 2007 construction of the Memorial was completed in response to the uncovering of burial grounds in what was once known as the District One area of Cape Town. District One covered an area from Buitengracht to Greenpoint common and has only recently been

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3 Scanning and data analysis was done with the assistance of the University of Cape Town Geomatics Department.
Figure 27. Point Cloud Model showing aerial view of quarry, one can see the shooting range ruin at the bottom of the image. The white dot in the centre indicates the location of the LiDAR at the time of scanning. (Images: author, 2013)
Figure 28. Mapping relationships between the quarry site and constructed site (Image: author, 2013, with reference to Cole 2002 & Dasneves 2012)
given public attention due to the discovery of these remains and their hasty exhumation before public consultation. (Cornell, Malan and Department of Historical Studies 2008). The expansive area was the final resting place of countless “slaves, heathens and other social ‘undesirables’” at the border of the colonial city. The Memorial and Ossuary were therefore conceived in a reparatory manner to address the flawed exhumation process and to honour the memory of those buried on the site in the early 1700s (Henri and Grunebaum 2005).

The building was conceived as a gateway to the Greenpoint precinct and sets up a triangular plan bounded by a hard, sombre stone edge along Somerset Road. It is further demarcated by the placement of several large solitary stones that mark the pensive landscape. Dark-grey Malmesbury Shale is used throughout the site in combination with concrete and exposed brickwork.

Stone is subtly employed to convey ideological intent. Le Grange borrows from the traditional way of building cemetery boundary walls and further uses stone with historical significance. The shale was quarried from excavations at the nearby Victoria & Alfred Waterfront Marina but was originally likely sourced from the Strand Street Quarry and other smaller quarries on Signal Hill (Cole 2002). The shale is inextricably linked to the quarry from which it came; intertwined with the history of the enslaved –the captive hands that freed the rock from the earth, and who were lain to rest in the District One burial grounds. The material embodies rather than simply reflects an idea.

Whilst stone has been used to construct monuments and memorials throughout history, the resulting space is often as conceptually static as preconceptions of the material might suggest. I have chosen therefore to re-appropriate the use of stone in certain aspects of the project whilst combining it with a palette of new complementary materials in others. [See Figure 29] Material selection is used to evoke a multi-sensory experience of place, that is both lasting and in a constant state of change.

Matter, weathering and decay strengthen the experience of time, causality and reality... Vision places us in the present tense, whereas haptic experience evokes the experience of a temporal continuum. (Pallasmaa 2000)

The shooting range ruin on site, serves as a primary material informant for the design. It is constructed of concrete with brickwork infill, in its current state of decay it only strengthens the ‘temporal continuum’ Pallasmaa speaks of. I thus have chosen to maintain aspects of the building in its ruinous state, building around it by borrowing from its language of construction and materiality. Corten steel, tinted-off shutter concrete and stone are used to complement both shooting range and quarry surface. The memorial itself however, deliberately avoids the use of stone due to its monumental connotations. A key detail in the chamber of contemplation is the use of an engraved Corten panel for the memorial wall, the certain and desirable weathering of its surface serve in forgetting; reassigning the role of remembering from material object to viewer.

Water too, is employed as a key material element; it offers the aforementioned symbolic significance and a means to consistently alter the memorial landscape of the quarry. It strengthens and speeds the process of weathering through the seasonal variance of hydrology in the quarry.

HYDROLOGY AND SEASONAL VARIANCE

The project makes use of existing natural systems to supplement the body of water introduced to the quarry. Winter rainfall in the region is fairly reliable, in the range of 600 to 1000mm per year. In the Table Mountain area this water is typically absorbed by porous sandy soils into a system of underground aquifers where it is then retained due to a layer of less permeable rock beneath the surface. Where soils are less permeable, surface water is channelled along topographies into natural watercourses or city stormwater systems that eventually feed to the ocean. (City of Cape Town n.d.). The site is located adjacent to one such natural watercourse, heavy rains divert a
portion of the flow towards the quarry where they manifest as small rivulets running down the north westerly rock face. The project aims to provide formal means of channelling this water towards the site to be used in the seasonal 'flooding' of the memorial wall in the contemplation chamber.

SITEWORKS

The conceptual realisation of the memorial void through the quarry is dependent on a new raised surface level that meets the first floor (entry level) of the shooting range. The project proposes that the existing floor of the quarry is raised and levelled to do so. Fill will be sourced from other excavations on site and then topped with a shallow pool of water to cover the entire quarry base. The excavations required to construct the auditorium and TRC community resource centre will provide a large portion of the necessary fill material, the rest will be sourced externally.

WATER MANAGEMENT

The body of water in the quarry is conceived as a large, but shallow, natural pool with a biological filtration system. Subsurface mechanical rooms will pump and circulate water first, through a sand bed filter and then, through a planted reed bed filter into the pool and around the memorial. This will ensure that the water does not become stagnant.

The containment of water is of utmost concern to prevent water damage, erosion and flooding of subsurface spaces. A geosynthetic clay liner (GCL) will be employed to line the newly constructed base of the pool. The GCL is a composite liner consisting of two water barriers; Bentonite clay and a flexible plastic membrane. The Bentonite clay is sandwiched between two needle-punched geotextiles and the flexible plastic membrane is laminated to the outer geotextile surface. Bentonite is a naturally occurring clay mineral that swells with the introduction of water, when ‘hydrated under confinement’ the Bentonite becomes virtually impermeable. The liner has the equivalent hydraulic protection of about 1 metre of compacted clay. (KAYTECH n.d.) This hydraulic barrier has been chosen over traditional plastic membranes or compacted clay lining for its superior performance. Whilst clay is naturally available in the soil on-site, compacted clay liners do not guarantee a watertight solution and are prone to cracking with temperature variation. I have decided to forego the use of a plastic membrane for its risk of being punctured during installation and its eventual degradation over time. The GCL combines the benefits of each of these traditional systems resulting in a self-healing water-tight design solution. (CETCO 2012)
Figure 29. (Image: author, 2013)
CONCLUSION

This project has explored reconciliation as the interdependent relationship between memory and its counterpart forgetting. Memory in the acknowledgement of pain, loss and struggle; the ideals for which we stand; forgetting in the acknowledgment of guilt, repentance and remorse; and reparation to facilitate a collective ‘forgetting to remember’.

Architecturally and conceptually the structure of the Truth and Reconciliation Commission has thus provided a necessary and effective ordering framework for the design.

The project has investigated the spatial manifestation of this reconciliatory process through the lieux de mémoire to create a place where “memory can crystallize and secrete itself” (Nora 1989, 7). This is initiated by the counter monument - the ever changing void - but only fully achieved through the viewer, and totally subject to his or her interpretation. Material selection has played a key role in facilitating this. Particularly through the introduction of water to the quarry.

The project acknowledges that the counter-monument does not exist to remember, rather it suggests a pause, a tear in memorial continuity that reminds one not to completely forget. Thereafter the viewer seeks out the memory within themselves, analyzing the events that have granted memorialisation and validating or dismissing their relevance; “(returning) the burden of memory to those who come looking for it” (Young 1997, 859). The viewer is further empowered by the social reparatory aspects of the project, structured programmatically on the bodies of the TRC, re-assigned from the role of victim to that of survivor, and through this, able to further the process of reconciliation.

The project thus recognises the functional roles of memory and forgetting in creating a space that is truly capable of social transformation. Without recognising these roles in the design and programming of the space, the lieux de mémoire would undoubtedly become static and irrelevant.

It is through a careful and considered holistic approach that this achieved; concept is supported by site and programming and further in the design of the space. I believe it is through spatial exploration that the somewhat abstract concept of reconciliation is made evident, where it can be understood and visualised by the social collective but also by the individual as they process their personal memories.

The project respects that memory shifts and fades, but that it often needs to be engendered for communal retrospection. Ultimately the design engages with the imperative memorial and forgetting function –to encourage debate lest we forget and repeat the mistakes of the past, but to allow us to move forward through reconciliation.
ACRONYMS

TRC | The Truth and Reconciliation Commission
HRV | Human Rights Violations
AC | Amnesty Committee
R&R | Reparation and Rehabilitation
GCL | Geosynthetic Clay Liner

GLOSSARY

MEMORY

AMNESIA | From the Latin, amnestia; the complete denial or loss of memory.
FORGETTING | Defined here, as opposite to amnesia. The process resulting in healing and reconciliation; dealing with memory so that it does not overwhelm, but is not lost either.
HAPTICITY | A multi-sensory experience of space, that celebrates all five senses, but particularly touch over the hegemony of vision. (Pallasmaa 2000)
VICTIM | Defined by the TRC as; “Persons who suffered harm in the form of: physical injury, mental injury, emotional suffering financial loss, substantial impairment of human rights, as a result of a gross violation of human rights; or as a result of an act associated with a political objective for which amnesty has been granted; or as a result of such person intervening to assist persons contemplated (above) who were in distress, or to prevent victimisation of such person.” (Department of Justice and Constitutional Development 2009)

GEOLOGY

HORNFELS | a fine or medium grained rock having a uniform grain size without a preferred orientation and formed by thermal metamorphism.
SHALE | a fine-grained, sedimentary rock with parallel bedding planes, formed by the consolidation of clay, silt and mud.

SLATE | most slate was formed from shale through a process of metamorphism and as a result has a compact, fine-grained structure with well-defined cleavage.
METAMORPHIC ROCK | rock formed by the recrystallisation of older rocks, within the earth’s crust, when subject to heating, pressure or chemical action.

GENERAL

TRICAMERAL GOVERNMENT | The interim parliament ruling South Africa between 1984 and 1994. It offered a limited political platform to the Indian and Coloured populations of South Africa whilst wholly excluding that of the Black population. It was greatly criticised for therefore not doing enough to end White Apartheid rule over South Africans.
REFERENCES


THE MONUMENT AGAINST FASCISM

In 1986 the Monument against Fascism was revealed by artists Esther Shalev-Gerz and Jochen Gerz in Harburg, Hamburg, Germany. By 1994 however, it had completely disappeared. This was due to its innovative, albeit iconoclastic solution to memorialisation. The public monument took the form of a twelve-metre lead-clad column vaguely reminiscent of a traditional cenotaph. [Figure 30] The names of the dead however, were not inscribed upon its surface. Rather the public were invited to etch their own names into the soft lead, “to contribute to both the denunciation of Fascism and indeed the monument itself” (Stubblefield, Do Disappearing Monuments Simply Disappear?: The Counter-Monument in Revision 2011) [Figures 31-32] When the column’s immediately accessible surface was covered, the sculpture was sunken into the ground to reveal untouched surfaces for further inscription. After eight successive ‘lowerings’ the monument had completely disappeared into a subterranean chamber. Only a commemorative plaque and discrete door alluding to its memory remain.

This monument actively engages in the memorial debate. As a lieu de mémoire it addresses three key concerns; the site and its physical and historical context, the memorial function and consequently the permanence of the memorial.

A “scenic park in Hamburg” was initially proposed as the site for the monument; the artists however, rejected the remove of the location, favouring instead the more pedestrian Harburg site. The apolitical location of this site draws distinction to the model that the traditional monument follows. Typically the choice of memorial site is either of historic importance –directly relating to a significant event that occurred in its location –or of nationalist importance –as part of a municipal scheme, inherently political, distinguished by the boundaries it enforces in the construction of planned ‘public space.’

Located amidst a fish store, dry-cleaner, bakery, Chinese restaurant and commuter train station this site immediately placed the monument within the public realm; dejecting the premise “of those self-aggrandizing, heroic monuments that utilize their physical remove from daily life to reinforce the static and eternal history they articulate” (Stubblefield 2011, 2). The ‘Monument Against Fascism’ is therefore subsumed into the everyday experience, and it is therefore not without grounds that in his analysis of the counter-monument, Stubblefield has asked the question, ‘Do disappearing monuments simply disappear?’

“Statues or monuments to the dead… owe their meaning to their intrinsic existence; even though their location is far from arbitrary, one could justify relocating them without altering their meaning. Such is not the case with ensembles constructed over time, which draw their meaning from the complex relations between their elements.” (Nora 1989, 22)

This monument indeed constructs a ‘complex reality over time’ that ensures it doesn’t ‘disappear’. During the process of its physical disappearance, the victims of Fascism are remembered by the monuments continual engagement with the public realm –its shifting visual impact, its call to be ‘defaced’ by passers-by and the accessibility of its site. Long after its physical disappearance, the monument still so eloquently mourns the absence of life with its absence of form. It continues to achieve its memorial function by its ability to engage in an ongoing debate around its form or lack thereof. It manages to exist, in the public consciousness, outside of time (Young 1997, 859-879).
"Jochen Gerz and Esther Shalev-Gerz, Monument Against Fascism, Harburg, 1986"

Figure 30. The Monument prior to its first sinking, shortly after its unveiling.
(Photograph: Hamberg’s Kulturbehörde, 1986)

Figure 31. A man etching his message onto the monument’s surface.

Figure 32. The central quote reads, “Where they burn books, so too will they in the end burn human beings.”
(Images: Esther Shalev-Gerz)

Figure 33. A plaque depicting some of the successive lowerings of the monument, displayed on site.
(Photographs by Jochen Gerz and Esther Shalev-Gerz 1986-1990, cropped and edited by author)
(B) THE TRC

OVERVIEW OF VIOLATIONS

NUMBER OF STATEMENTS RECEIVED BY OFFICE

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<th>STATEMENTS</th>
<th>% OF TOTAL</th>
</tr>
</thead>
<tbody>
<tr>
<td>CT</td>
<td>1 780</td>
<td>8.4%</td>
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<tr>
<td>EC</td>
<td>2 843</td>
<td>13.3%</td>
</tr>
<tr>
<td>JHB</td>
<td>6 381</td>
<td>30.0%</td>
</tr>
<tr>
<td>KZN</td>
<td>10 292</td>
<td>48.3%</td>
</tr>
<tr>
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QUANTITY OF INFORMATION RECEIVED BY OFFICE

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<th>VIOLATIONS</th>
<th>GROSS HUMAN RIGHTS VIOLATIONS</th>
<th>NO. OF VICTIMS</th>
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</thead>
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<tr>
<td>CT</td>
<td>1 780</td>
<td>4 267</td>
<td>3 122</td>
<td>2 350</td>
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<tr>
<td>EC</td>
<td>2 843</td>
<td>6 380</td>
<td>5 460</td>
<td>3 252</td>
</tr>
<tr>
<td>JHB</td>
<td>6 381</td>
<td>16 666</td>
<td>11 550</td>
<td>8 941</td>
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<tr>
<td>KZN</td>
<td>10 292</td>
<td>19 383</td>
<td>16 803</td>
<td>14 207</td>
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<td>TOTAL</td>
<td>14 207</td>
<td>46 696</td>
<td>36 935</td>
<td>28 750</td>
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(The Truth and Reconciliation Commission 1998)
## (C) SCHEDULE OF ACCOMMODATION

*Approximate Values at time of print*

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<tr>
<th>PROGRAMME</th>
<th>REQUIREMENTS</th>
<th>AREA (M²)</th>
<th>QTY</th>
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<td>TRC Community Resource Centre</td>
<td>Library</td>
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<td>174</td>
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<tr>
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<td>Library Reception</td>
<td>Book Issue Counter</td>
<td>17</td>
<td>1</td>
</tr>
<tr>
<td>Population: 1person/10m²</td>
<td>Library Office</td>
<td>12</td>
<td>1</td>
<td>12</td>
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<tr>
<td></td>
<td>Library Store</td>
<td>12</td>
<td>1</td>
<td>12</td>
</tr>
<tr>
<td></td>
<td>Computer Labs</td>
<td>35</td>
<td>2</td>
<td>70</td>
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<td></td>
<td>Group Study Area</td>
<td>40</td>
<td>1</td>
<td>40</td>
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<tr>
<td>Auditorium</td>
<td>Lobby</td>
<td>36</td>
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<td>Building Occupancy: A1-Entertainment and Public Assembly</td>
<td>Multipurpose Auditorium</td>
<td>150 seats</td>
<td>237</td>
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<tr>
<td>Population: 1person/fixed seat</td>
<td>Sound/Lighting/Projection Booth</td>
<td>14</td>
<td>1</td>
<td>14</td>
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<tr>
<td></td>
<td>Disabled Booth</td>
<td>14</td>
<td>1</td>
<td>14</td>
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<tr>
<td></td>
<td>Backstage: Incl. dressing Room + WCs</td>
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<td></td>
<td>Male WC</td>
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<td>18</td>
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<td></td>
<td>Female WC</td>
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<td></td>
<td>Disabled WC</td>
<td>3,5</td>
<td>1</td>
<td>3,5</td>
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<td>Memorial</td>
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<tr>
<td>Building Occupancy: C2-Museum</td>
<td>Contemplation Chamber</td>
<td>50</td>
<td>1</td>
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<tr>
<td>Population: 1person/10m²</td>
<td>Digital Memory Repository + Display Space</td>
<td>200</td>
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<td></td>
<td>Office</td>
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<td></td>
<td>Mechanical Room</td>
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<td>Coffee Shop</td>
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<td></td>
<td>Office</td>
<td>10</td>
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<td>Female WC</td>
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<td>15</td>
</tr>
<tr>
<td></td>
<td>Male WC</td>
<td>15</td>
<td>1</td>
<td>15</td>
</tr>
<tr>
<td></td>
<td>Disabled WC</td>
<td>3,5</td>
<td>1</td>
<td>3,5</td>
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<tr>
<td>Ancillary</td>
<td>Parking: Excl. bus/taxi parking</td>
<td>405</td>
<td>16bays</td>
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<td>TOTAL AREA (M²)</td>
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VISTA HIGH SCHOOL

VISTA HIGH SCHOOL DATA SHEET

<table>
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<th>STUDENTS</th>
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<tr>
<td>STAFF</td>
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<tr>
<td>TOTAL</td>
<td>598</td>
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BREAKDOWN: STUDENTS

<table>
<thead>
<tr>
<th>GRADE</th>
<th>CLASSES</th>
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<tr>
<td>8</td>
<td>4</td>
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<tr>
<td>9</td>
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</tr>
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<td>3</td>
<td>113</td>
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<td>11</td>
<td>3</td>
<td>98</td>
</tr>
<tr>
<td>12</td>
<td>2</td>
<td>66</td>
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</table>

CLASS SIZE

| LARGEST | 46 |
| SMALLEST | 30 |
| AVERAGE | 36 |

BREAKDOWN: STAFF

<table>
<thead>
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<tr>
<td>EDUCATORS</td>
</tr>
<tr>
<td>SECRETARY/BURSAR</td>
</tr>
<tr>
<td>CLEANERS</td>
</tr>
<tr>
<td>CARETAKERS</td>
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</table>

<table>
<thead>
<tr>
<th>TOTAL</th>
</tr>
</thead>
<tbody>
<tr>
<td>23</td>
</tr>
</tbody>
</table>

POPULATION GROUPS

| BLACK | 7 | 425 |
| COLOURED | 10 | 150 |
| INDIAN | 0 | 0 |
| WHITE | 1 | 0 |
| OTHER | 0 | 0 |

SCHOOL FEES

| SCHOOL FEES PER ANNUM | R 1 500 |

INTERVIEW WITH VISTA HIGH SCHOOL

DATE
17|05|2013

INTERVIEWEE
Mr Ismail Esau

OCCUPATION/POSITION
Vice-Principal & History Teacher

The interview with Mr Esau was quite discursive as he showed me around the school premises, thus some of the answers below are paraphrased, he also provided information in the form of documentation on the school.

1] HOW LONG HAVE YOU BEEN LIVING/WORKING IN THE BOKAAP
I've lived in the BoKaap for most of my life and attended Vista High School as a pupil in the 80s. I no longer live in the area, but now work at the school as I believe it is important to give back to this community.

2] BRIEFLY DESCRIBE THE HISTORY OF THE SCHOOL
The school was originally located in Green Point and known as Roggebaai High, but was relocated to its current position due to the Group Areas act. Vista High became a meeting place for non-white Cape Town High Schools to organize meetings, rallies and protests against the Tricameral parliament in the 1980s. We were involved in the Purple Rain protest and after the incident Apartheid police came to the school and interrogated pupils quite aggressively... Since the end of Apartheid, we now have the problem that the children in the surrounding neighbourhoods choose to attend Model C schools instead of Vista. Pupils now come from all over Cape Town, particularly from areas like Mitchell’s Plain, Khayelitsha, Langa, and Athlone, we also have a fair amount of students who aren’t from SA. They aren’t from wealthy families and travel very far to get here each day. Due to our location we are often classified as a wealthy school so do not receive the financial support we need from the government and we have been struggling, but are currently putting together an application for funding for a library (see attached).

3] HOW MANY STUDENTS CURRENTLY ATTEND THE SCHOOL?
See attached information

4] HOW MANY STAFF DO YOU EMPLOY?
See attached information

5] WHAT IS THE IDEAL RATIO OF STAFF TO STUDENT?
See attached information

6] WHAT FACILITIES WOULD AID AND IMPROVE THE EXPERIENCE OF STAFF AND STUDENTS AT THE SCHOOL?
Sports Fields and equipment, a library, computer room and an upgrade of the gym

7] ARE YOUR STUDENTS FROM THE IMMEDIATE AREA, OR DO THEY COMMUTE FROM OTHER REGIONS? WHAT TYPE OF BACKGROUNDS DO THEY TYPICALLY COME FROM?
See question [2]

8] DOES THE SCHOOL INVOLVE ITSELF WITH THE LOCAL COMMUNITY, IF SO HOW?
I am quite involved in running sporting activities and the gym at the school, we allow members of the local community to train here as well as members of Schotschekoof Walmers Rugby Club. It keeps the kids safe and gives them another option instead of using drugs or joining gangs.

No, I don’t know much about the quarry. We have been promised first option to develop the green plot of land to the other side of the quarry, and we would use that for sports fields.
as our students currently have to train elsewhere.

10] WHAT ASPECTS OF THE SCHOOL WORK WELL, AND WHAT PROBLEMS NEED TO BE ADDRESSED?
Our pupils are excelling academically and in sports despite the lack of facilities here. But as I mentioned we need computer rooms and a fully stocked library etc.

11] HOW DO YOU FEEL ABOUT MEMORIALS IN GENERAL, AND THOSE SPECIFICALLY RELATING TO THE STRUGGLE FOR DEMOCRACY?
I have actually just taken one of my classes to Rhodes Memorial to analyse the space and consider its relevance in our current democracy. The general response was that it is colonialist and out of date and not accessible to everyone. I believe that a memorial should be multi-purpose, encompassing a practical side, something user-friendly and interactive; 'working art'. They should last longer and incorporate some sort of positive feedback or visual learning, but not be visually overwhelming.

NOTES:
· The school was involved in a TRC pilot project programme utilising DVD videos in teaching. Staff were trained in teaching pupils about the TRC (due to the sensitive nature of the content).
· UCT’s Michaelis Art School were involved in upgrades to the school (several years ago) and the design and implementation of a slave memorial on the school site. The art students painted the classrooms and involved students in the memorial. It is a mosaic depicting the cross-continental slave trade, but cleverly overlays the local context in the form of street map diagrams of central Cape Town and images of pupils at the school. It also includes archival images relating to the slave trade and Bo-Kaap Community
Proposed coloured primary school site, 1969

Figure 34. The proposed site for Vista High School, formerly Roggebaai High.
(Drawing: Western Cape National Archives, 1969)