

Title of thesis: **FOR THE CELEBTARED, THE FALLEN AND THE UNSUNG: A MEMORIAL SANCTUARY FOR THE LIBERATION STRUGGLE HEROES OF THE FREE STATE IN BATHO LOCATION, BLOEMFONTEIN.**

The thesis is submitted in partial fulfilment of the requirements for the degree Master in Architecture (Professional).

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Date of submission: 05 December 2014

Declaration of original authorship

The work contained in this thesis has not been previously submitted to meet requirements for an award at this or any other higher education institution. To the best of my knowledge and belief, the thesis contains no material previously published or written by another person except where due reference is made.

Acknowledgement of editorial and proof-reading services

The work contained in this thesis has been submitted for proof-reading and/or editing by Miss M. Viljoen and M.Mkwambo

Signature:

Date: 05 December 2014

*To my family: my husband, my children, and my parents for their love and for supporting me through this journey in making the sacrifice to return to my passion, architecture.*

*Above all I thank God, for making it all possible and granting me the strength and courage to go through this journey.*

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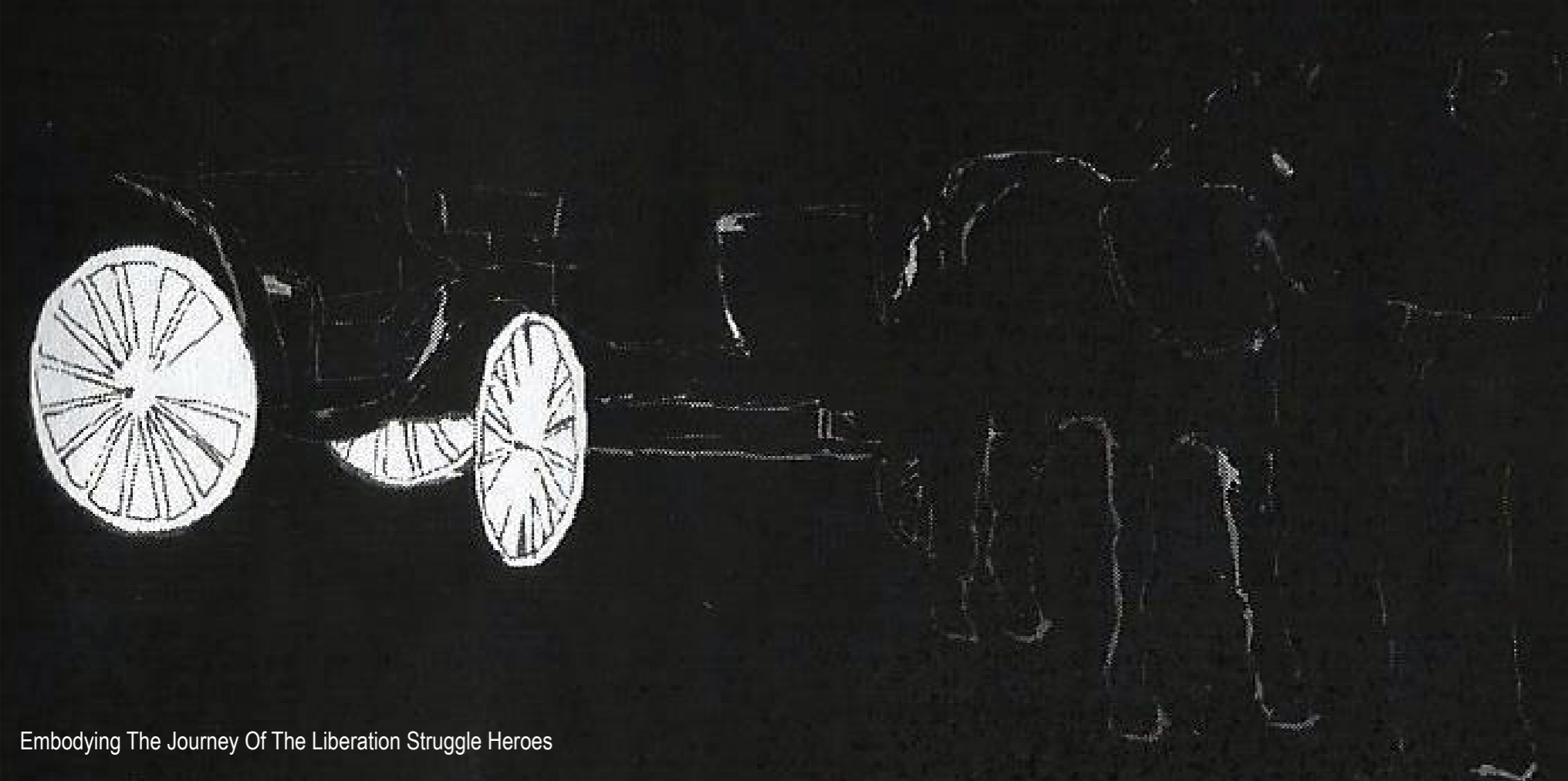
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## INTRODUCTION- Purpose and outline of Project

The intention of the book is to **outline Project intent, set out the premise, relevance of tribute to liberation struggle heroes, historical background, who are the liberation heroes and what they did for South Africa**, client, site selection, accommodation, design synthesis, design development, technical development and precedent studies.



Embodying The Journey Of The Liberation Struggle Heroes

### i. ABSTRACT

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## **i. ABSTRACT**

Commemorative and celebratory occasions for liberation struggle heroes occur in a scattered and non collective manner all across the Free State Province.

The final journey and resting place of most the liberation struggle heroes ends at Phahameng Cemetery in Phahameng, Mangaung, at an ANC Heroes Acre part of the cemetery. Unfortunately, the heroes' acre does not provide a collective monumental commemorative and iconic presence for the Province's liberation struggle heroes.

This Thesis project seeks to consolidate this struggle history and collectively commemorate the liberation struggle heroes of the Free State, by creating a living memoriam in one of the first townships in Free State Province's capital city, Bloemfontien.

This project focuses on all liberation struggle heroes and heroines of the Free State: Celebrated heroes, fallen heroes, and nameless heroes, and seeks to create an iconic, memoriam by placing a sacred place in memory of the liberation struggle heroes of the Free State Province.

## **0. INTRODUCTION**

### 0.1 Purpose And Outline Of This Book

The purpose of this book is to provide a detailed presentation of the body of work that best represents the course of this thesis project from inception, conceptualization, detailed development, and final outcome. It is intended that upon completion of reading this book an understanding of the need for the project, applied design concepts, applied design tools and resolutions made that lead to the final project outcome should be grasped.

The book begins with an outline of the project intent, definitions and descriptions of key concepts and an applicable interpretation of what a Sanctuary entails for the purpose of the project. The first chapter sets out the project parameters, and provides a historical overview of the subject matter and an indication of who the celebrated, fallen and nameless heroes to be commemorated are. A profile of the client is also provided along with an outline of the clients, strategic goals and needs, as the basis of relevance for the project. The second chapter sets out the conceptual framework for the thesis project and explains the relevant positions and design concepts applied in the creation of the memoriam. These design concepts are tested and the applied to the project in the third chapter, design synthesis. The development and progression of the design is depicted in the fourth chapter, with the fifth chapter providing a more detailed look at the technical development and resolutions of the applied design concepts, as well as an indication of the applicable sustainable principles used in the molding of the site, and building. Precedent Studies and inspirations are shown and analyzed in the sixth chapter. The book is concluded with observations based on the application of the principles investigated in the course of the design project.

## 0.2 Project Intent

TO CREATE A MEMORIAL SANCTUARY TO COMMEMORATE THE LIBERATION STRUGGLE HEROES OF THE FREE STATE-*MOPHATO OA BAHLABANI BA TOKOLOHO FREISTATA*

The intention of the project is to create a national, iconic and symbolically significant memorial that commemorates the liberation struggle heroes and heroines of the Free State through the design of a memorial spiritual sanctuary, remembrance court and garden- A sacred place in memory of the liberation struggle heroes in the Free State Province.

The aims of the project are:

- To tell the untold histories of struggle heroes, thereby facilitating a platform for dialogue between local communities, rest of the country, and the world;
- To investigate how sacred spaces can weave sites of memory in communities, by creating meaningful notions of place with reference to Basotho spiritual ritual elements;
- To investigate how sacred significant rituals and elements in the journey of life and death can inform a type of sacred place and architecture; and
- To facilitate a sacred place as a mediator between the living and the dead.

## 0.3. Definitions And Descriptions Of Key Applicable Concepts

Memorial: commemorative, monumental tribute, a statue or structure to remind people of a person or event.

Sanctuary: The generic term 'sanctuary' is used generally to mean a sacred place, a building or area set apart for the worship of a god or gods. A Sanctuary provided worshippers with a place to sacrifice, and to make votive dedications. Based on (Glutz, 1997:61) sanctuaries could also facilitate a place for religious rituals, ancestral votives, prayer, sacrificial offerings, meeting places, trading places and act as political centres.

Ancestors: Spirits of those who have passed on.

Molimo : God

Balimo: The ancestral spirits

Ntsoana -Tsatsi: Known as the place of origin of the Sotho people, It is described as both mythical and physical place .Ellenberger (1988) describes the place as the first emergence of the Basotho, where they are believed to have come out of the ground on to a lot of reeds and water at Ntsoana Tsatsi. The geographical location of Ntsoana -Tsatsi is said to be at Vrede in the Free State. The words Ntsoana -Tsatsi can be translated as Out in the Sun.

Lehaha: a cave

Thapelo: prayer

Seriti: aura

Litema: The patterns are inspired by ancestral spirits. They are both ritual, performance art, symbolic and religious works. According Van Wyk(1998) the patterns are also derived from the patterns in the field and are also seen as more of daily prayer than art.

#### 0.4. The Purpose of a Sanctuary

A Sanctuary provides communities with a place to make votive dedications and to give sacrifice onto God. The relationship between the Sanctuary and God or Gods is an important one, in the need to kneed spiritual wealth and unity and collective identity into communities. It is best that a Sanctuary remain non-denominational, but must still emphasise the practice of a spiritual connection to God and provide a space for silence and prayer. Therefore a sanctuary is a space for the living to be able to reach out and be in the presence of the Gods. A place and space where the relationship between living people and God is reinforced.

A sanctuary cannot be defined in terms of a single architectural structure or language. Its characterisation must be informed by the reason for its existence, and by the values, and traditions of the people for whom the sanctuary is being created.

Though certain physical features such as a sacrificial altar are common, to sanctuaries, there is no specific formula that predetermines, and orders what the characterisation of a Sanctuary should be.

# CHAPTER 1

## PROJECT PARAMETERS PROJECT PARAMETERS



## CHAPTER 1- PROJECT PARAMETERS

### 1.1 PREMISE

1.2 RELEVANCE OF TRIBUTE TO LIBERATION STRUGGLE HEROES-why is commemoration and celebration significant

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## CHAPTER 1- PROJECT PARAMETERS

This chapter outlines the argument for the need to commemorate liberation struggle heroes, and their significance to the living. It investigates the historical background to the project: who are the liberation heroes and heroines, the geographical context, and also for whom the project is intended for.

### 1.1 PREMISE

The history of the liberation struggle in the Free State has remained untold and unknown to South Africans and the world. The National Museum includes the exhibition of Batho history which excludes the selective long history of the liberation struggle and its heroes. Therefore only a fraction of the history of the nation had been covered. This Thesis project focuses on all liberation struggle heroes and heroines of the Free State: Celebrated heroes, fallen heroes, and nameless heroes

## 1.2 RELEVANCE OF TRIBUTE TO LIBERATION STRUGGLE HEROES-why is commemoration and celebration significant

GOD and ANCESTORS : MOLIMO and BALIMO and their significance in the Sotho communities.

According to Basotho, the earth embodies spirits - it is the home of our ancestors. Like all cultures that rely on the earth for life, Basotho seek the protection and intervention of their ancestors with the forces of nature to insure plentiful sunshine, adequate rainfall and a peaceful environment.

Ancestors are essential to bringing rain, the lifeblood of the earth. The earth is seen as a body of the ancestors; the rocks become the skeleton, the trees and vegetation become the flesh, and the veins become the rivers. The strength of the flow of rivers is an index of the seriti (aura) of the earth.

The earth is the source of genesis, a metaphor for the womb, the platform for all life, and the sacred resting place of the ancestors. Earth, which is the building material for the house and the medium for murals, is thus loaded with meaning.(Van Wyk, G.1998: 106)

Basotho decorate their houses with litema. Litema is a prayer that talks about peace, rain and plenty. Litema is the language that pleases the ancestors, so that they can continue to provide rain and peace. (Van Wyk,G:.998:106)

Basotho also slaughter animals as a sacrifice to the ancestors. The blood of sacrificed animals, especially cattle, calls the ancestral spirits to gather around and drink. This moment of ancestor's proximity is the ideal time for people to appeal to the ancestors. After every harvest, grain is scattered on to the earth as a sacrifice. During ceremonies of memorials, sorghum beer is spilled on to the earth as a sign of tribute, acknowledgment and gratitude.

Thus this project becomes a calling site to the ancestral spirits of the struggle heroes, where acknowledgements and gratitude are bestowed upon.

## CONTEXTUAL INVESTIGATION

### Macro Context

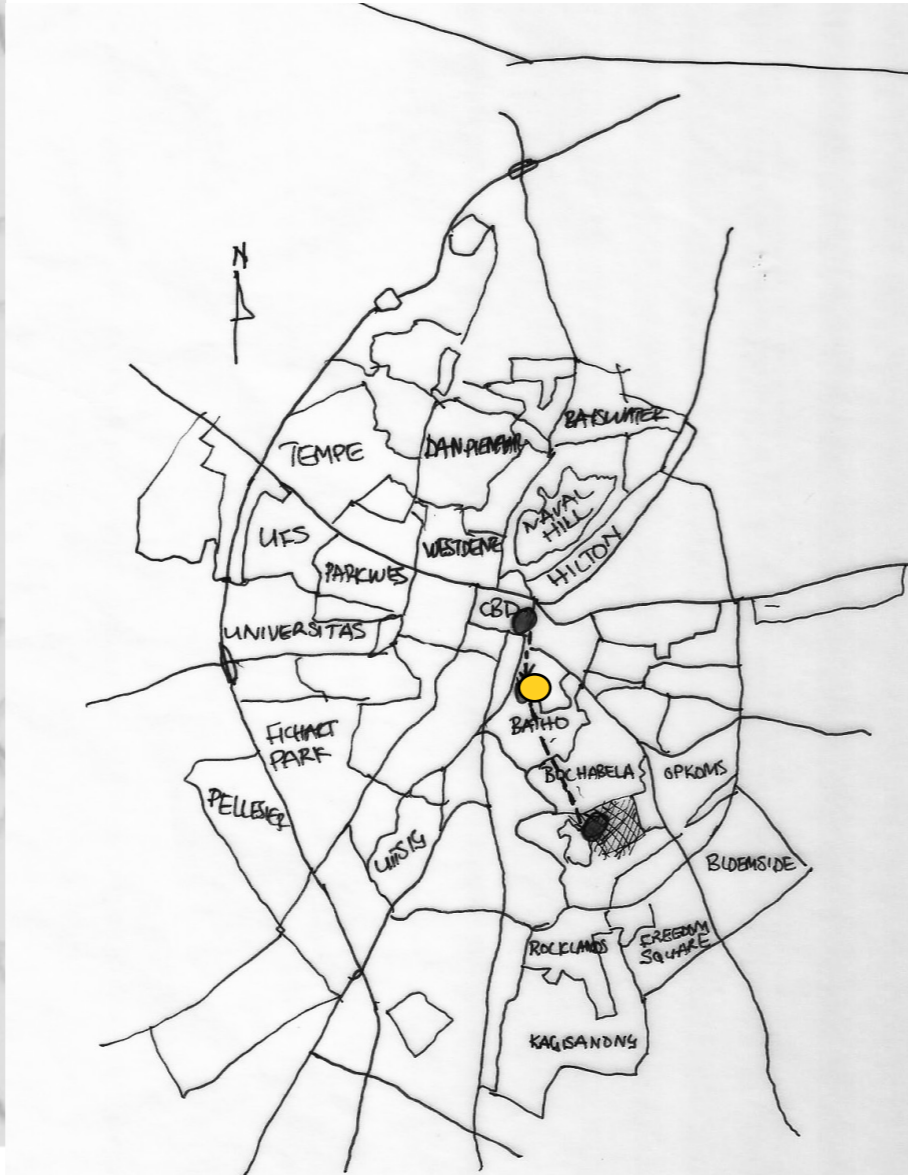
National: South Africa  
Provincial: Free State  
Municipal: Bloemfontein

Map3  
The New South Africa

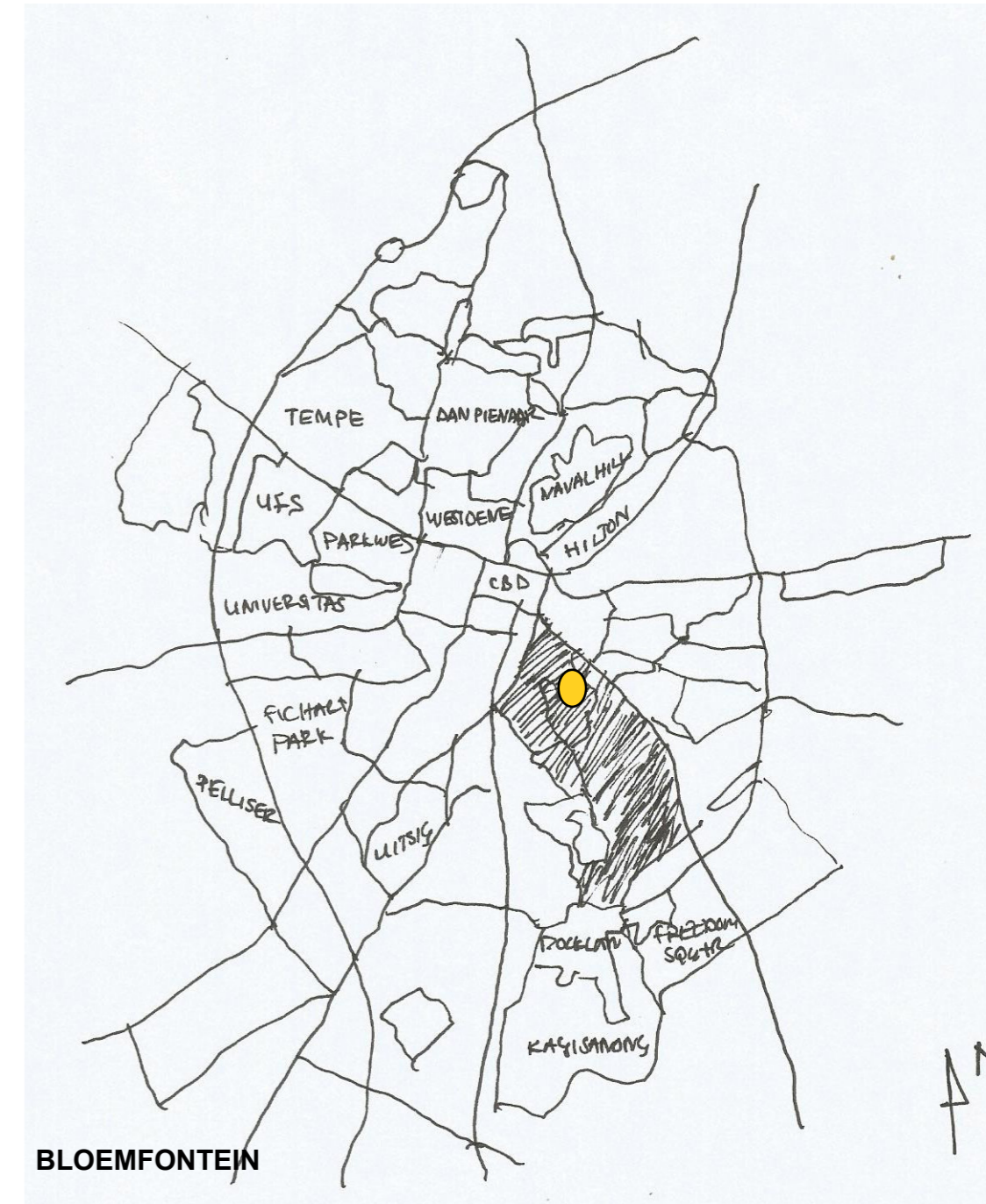


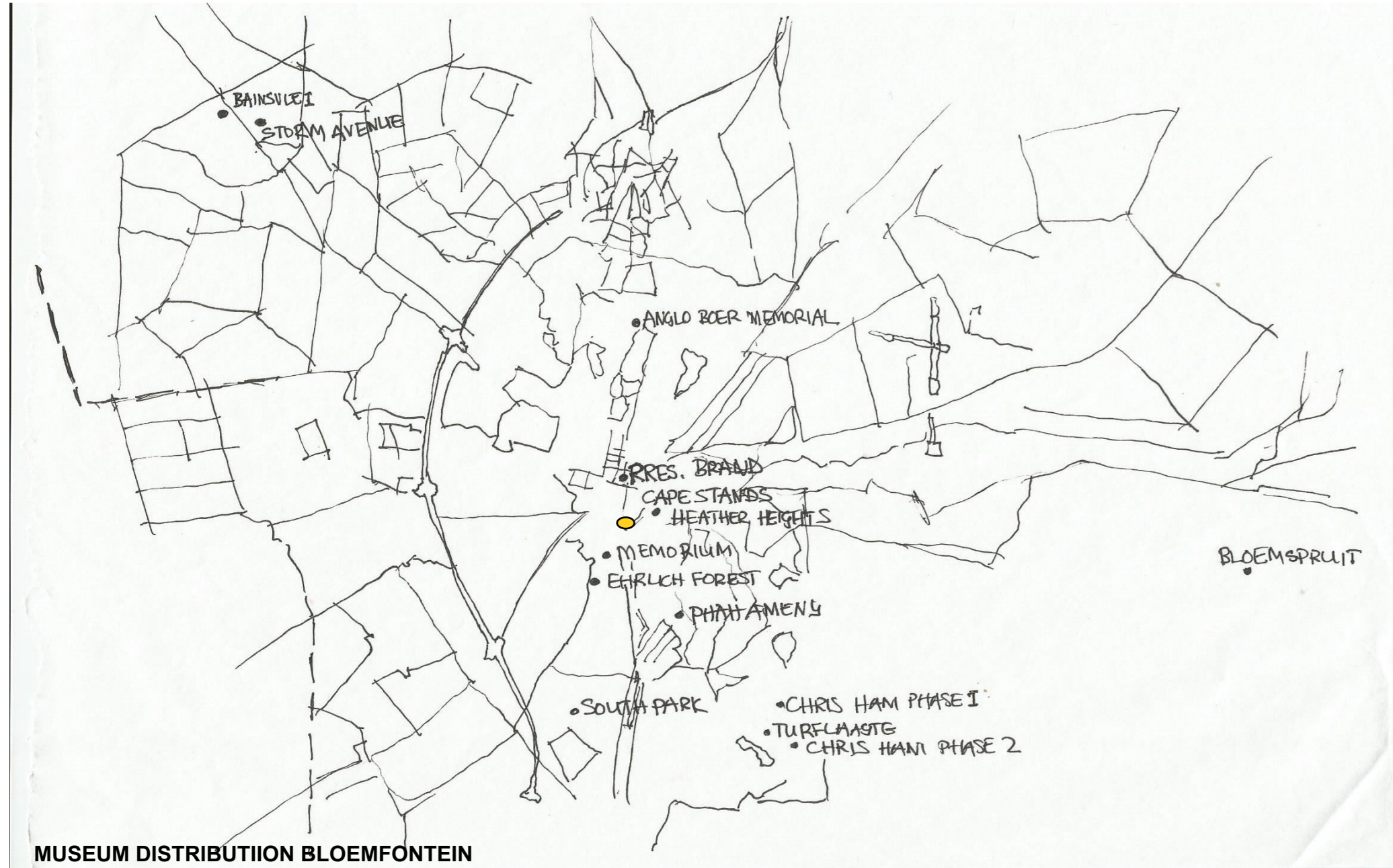


[Http://www.spatial.maine.edu/~onsrud/Landtenure/CountryReport/SouthAfrica.html](http://www.spatial.maine.edu/~onsrud/Landtenure/CountryReport/SouthAfrica.html)



**MACRO URBAN ANALYSIS :**





MUSEUM DISTRIBUTION BLOEMFONTEIN



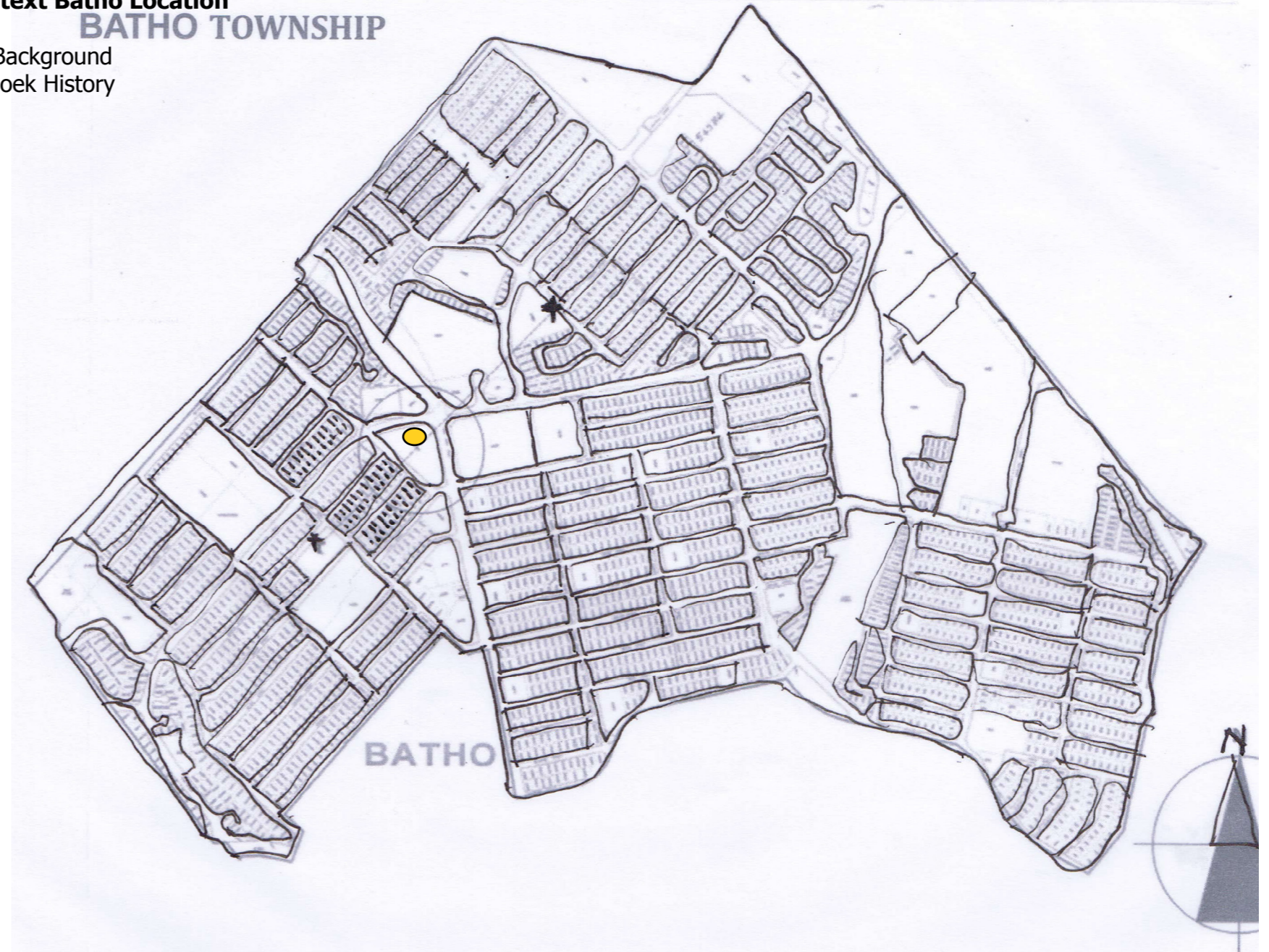
CHURCH DISTRIBUTION BLOEMFONTEIN



**CEMETERY DISTRIBUTION BLOEMFONTEIN**

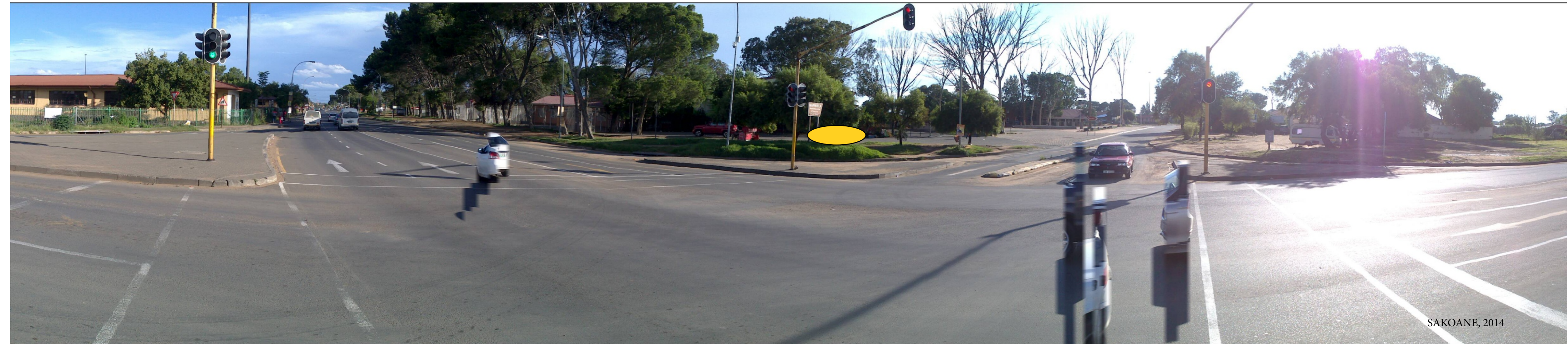
**Meso context Batho Location**  
**BATHO TOWNSHIP**

Historical Background  
The Waaihoek History  
Time-line









### THE SITE BEFORE ANC 2012 CENTENARY RENOVATIONS

The site was a prominent interactive and thriving urban social space with informal vendor spaces, lingering pedestrians, a meeting place and provided a platform for living out to see, to be seen and to be with others.





## THE SITE AFTER ANC 2012 CENTENARY RENOVATIONS

The renovations left the proposed site without trees and people.

Currently the site is not longer a central social gathering space like it used to be as seen on the photographs it has become vacant with no social activity except for a regular day to day route to and from destinations.





PROPOSED BUILDING SITE

SAKOANE, 2014



PROPOSED BUILDING SITE

SAKOANE, 2014

### 1.3 HISTORICAL BACKGROUND

#### 1.3.1 The Waaihoek History

Waaihoek was one of the non-white residential areas of Bloemfontein. It was founded in 1846 on the farm of a farmer who had obtained the land from black people in a trade.

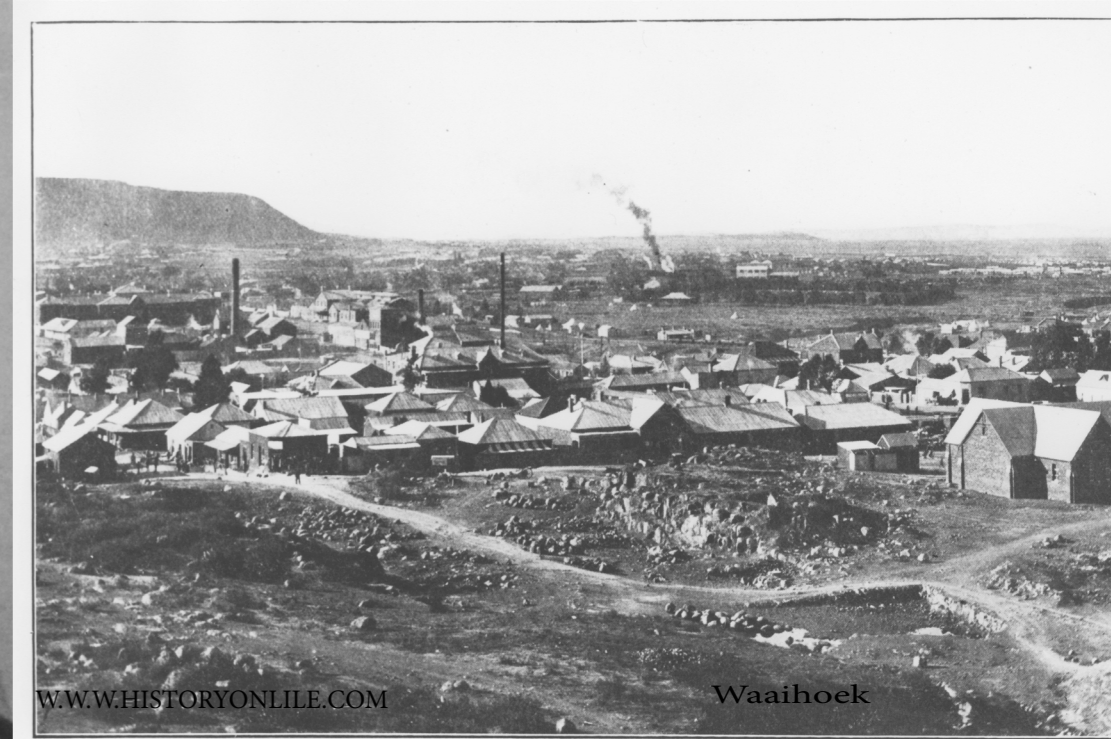
Initially non whites and whites lived together in Bloemfontein. The increase in the numbers of the black people caused the white inhabitants to feel threatened, and on 3 June 1861 the City council decided to group the black section of the population separately in three locations Waaihoek, Kafferfontein and Skutfontein.

By 1972 Waaihoek had become the most important non white residential area and had undergone significant changes- mention is made of neat mud cottages nicely thatched. The arrival of the railway between the cape and the Transvaal in 1890 created employment opportunities and lured large numbers of non-whites to Bloemfontein. In 1894 Waaihoek consisted of 260 houses or huts; the following year the non-white population exceeded the number of whites in and in 1900 there were 537 built up stands (Erasmus, P.A. 1998:44-55). Through time the inhabitants of Batho location spread in to what are now Bochabela and Phahameng locations.



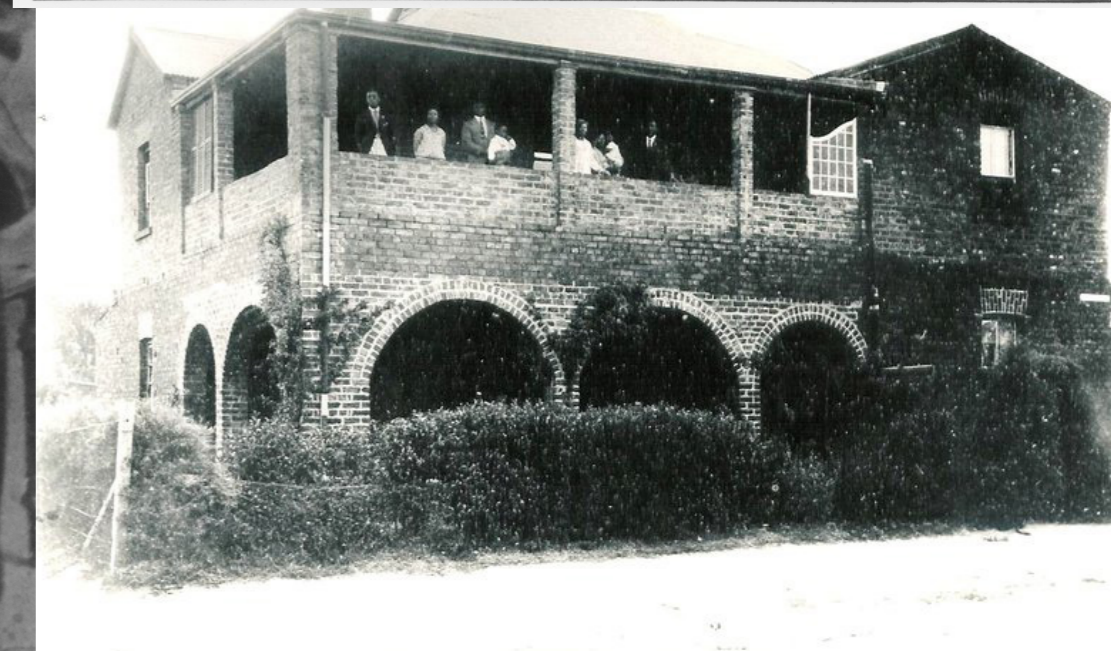
W.W.W.HISTORYONLILE.COM

Mapikela family



W.W.W.HISTORYONLILE.COM

Waaihoek



THE HOUSE DURING THE EARLY YEARS. MR. MAPIKELA (ON EXTREME RIGHT) AND FAMILY ON THE BALCONY. c.1930.  
(SOURCE: SANDY MAPIKELA AND DANIEL NOVEMBER OF NMC, 1998)

### 1.3.2 Formation Of Black Townships And Political Timeline.

1850 - Three black suburbs, Waaihoek, Kafferfontein and Skutontein.

1872 - Skutkraal removed, Kafferfontein and Waaihoek only remains.

1892 - Thomas Mapikela settles in Bloemfontein.

1895 - Black population overgrow whites.

1899 - The start of Anglo Boer war.

1900 - Invasion by the British.

1901 - Wesleyan church builds new school for blacks on site No 1909.

1902 - War ended British colonial control, Free State becomes the Orange River colony, peace treaty signed.

1903 - Cricket fields awarded to Waaihoek.  
Foundation for new Wesleyan Church laid by Sir Hamilton Goold Adams.

1904 - Census shows black population outnumbered white population. Wesleyan Church completed.

1905 - 25 September- school and church on site 1909 registered to the Wesleyan church.

1940's till 1 May 1946- Last houses demolished in Waaihoek .Wesleyan church closed.

1906 - Sport fields for Cape Stands and Kafferfontein.

1906 – 1907 - Mayor Ehrlich governs over Bloemfontein. This was a difficult period for black people as the oppression of black people was increasing.

1907 August - Mayor Ehrlich and city council forced by community to resign.

1909 - Discussions for the formation of the Union of South Africa. A white only meeting.

24-26 March - South African Native convention to discuss the omission of black representation in the formation of the union of South Africa.

1910 - The Union of South Africa is formed on 8 March 1912.

The ANC founded in Bloemfontein in the Wesleyan church.

1915 - Selby Msimang came to Bloemfontein.

1918-1924 - Force removal from Waaihoek to Batho Location township.

1919 - Msimang led many protests against the rights and conditions of black workers. The ANC's constitution drafted with Mapikela as co-drafter.

1920 - Selby Msimang formed the international Coloured Workers Union.

1925 - More protests by Msimang which speeded up the move.

1926 - Mapikela house completed in Batho.

1927 - New planned power station in Zulu se



Waaihoek

Kafferfontein

SkutFontein.

## 1.4 THE LIBERATION STRUGGLE HEROES

The following names of liberation struggle heroes and heroines have been extracted from A tribute to the fallen heroes and heroines. Department of sports, arts, culture and recreation. Free State Province.dvd.(ref)

### 1.4.1 The Celebrated Heroes

The celebrated heroes are the ones who are well known and recognised in the communities and history. Below are the names of the celebrated heroes and heroines of the Free State:

- i. Siphon Mutsi - Dies at 17 years old- Siphon Mutsi was a political activist who died in police custody on 5 May 1985, in Odendaalsrus.
- ii. James Moroka - (16 March 1891 – 10 November 1985) was a medical doctor and a politician, who was the president of the African National Congress 1949–1952 ([http://en.wikipedia.org/wiki/James\\_Moroka](http://en.wikipedia.org/wiki/James_Moroka)).
- iii. Thomas Mapikela - Former speaker of the ANC.
- iv. Winkie Direko - A community leader, former Principal of Sehunhelo high school, and former Premier of the Free State.



## The Celebrated Heroes



## THE LIBERATION STRUGGLE HEROES

### v. Moipone Motlakoane -

May 13 pass activist and leader for Orange Free State Native, Colour Mohlakoane was born in 1906 to a family of farm squatters. She worked in domestic service for 22 years. Mohlakoane joined the African National Congress in 1939 and was one of the leaders of the Orange Free State women in the anti-pass campaigned Women's Association. (<http://www.sahistory.org.za/people/obed-motshabi>). Amongst the women who marched was Motlhakwana. She was born in 1906 and died in 1989

### vi. Selby Msimang -

President of International Coloured Workers Union. Political activist, journalist, interpreter and farm manager. Born: 13 December 1886, Edendale, Pietermaritzburg, Natal Died: 29 March 1982, Edendale

### v. Caleb Motshabi -

Born in 1925, Motshabi worked as a clerk. He took part in the 1944 Alexandra Township bus boycott movement and the shantytown movement after World War II.



#### 1.4.2 The Fallen Heroes

The fallen heroes are the ones who went away, who died at war and are unknown to the community, and not yet recognised by history. Below are the names of the fallen heroes and heroines of Bloemfontein:

**i. Zuka Samuel Baloyi** - He joined COSAS in 1983 and became an active member of the UDF. In 1985 he left the country to join MK in Angola. He died in the line of deployment in South Africa. He was murdered by askaris in Gugulethu (Cape Town).

(<http://liberationheritage.co.za/articles/free-state-youth-martyr-monument>)

**ii. Xhamfu, Ndoysisile Albert** -An MK operative who was shot dead by members of the South African Police in Bloemfontein on 21 December 1987. In 1991, the ANC arranged for his body to be exhumed and reburied in Welkom. (/victims/xhamfu\_ndoyisile\_albert.htm)

**iii. Sipho Sherman Mabuya** . (A tribute to the fallen heroes and heroines . Department of sports, arts, culture and recreation. Free State Province. dvd.)

**iv. Itumeleng Eldride Ithokeng;**

**v. Noliziwi Joseph Phinyanomanga;**

**vi. Pulane Khoabane;**

**vii. Thabo justinus Baka;**

**viii. MoAfrika Mogoregi;**

**ix. Mpifikile Tisha Vanga;**

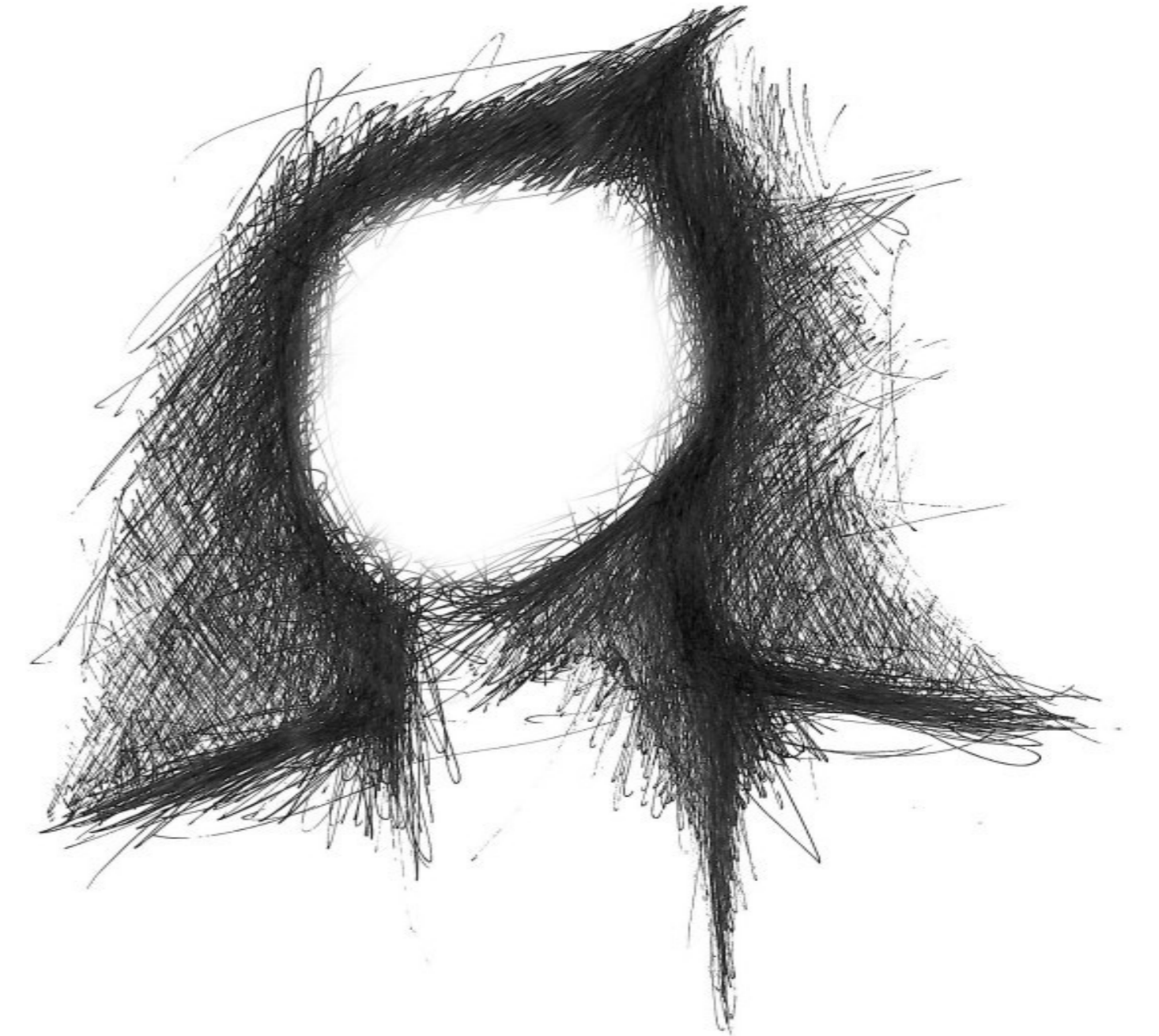
**x. Tshidiso Sebatana.**



Memorial Sanctuary

#### 1.4.3. The Faceless and Nameless

The faceless and nameless are those heroes who fought for liberation but are not known or recognised by society, these are known only by their loved ones.



Memorial Sanctuary

## 1.5 THE CLIENT

The client for this project is the Free State Province's Department of Sports, Arts, culture and Recreation.

The Department of Sports, Arts, Culture and Recreation Free State Province is the custodian of South African heritage and history in the Free State Province. ([http://www.sacr.fs.gov.za/?page\\_id=382](http://www.sacr.fs.gov.za/?page_id=382))

They are responsible for protecting the heritage of the Free State, informing and educating people, as well as to ensure that the heritage and history of the people of the Free State is celebrated and the legacies of the people of the Free State are preserved for generations to come.

### 1.5.1 Client's Strategic Goals

The following are the strategic goals of the Department of Sports, Arts, Culture and Recreation in the Free State Province:

- To render and manage arts, cultural and heritage services.
- To administer declared cultural institutions to ensure people development, skills development and job creation.
- To render museum and heritage services to ensure people development and social cohesion.
- To implement the national mandate to establish the Provincial Geographical Names Committee and the Provincial Heritage Resources Authority 289. ([w.w.wsacr.fs.gov.za](http://www.wsacr.fs.gov.za))

### 1.5.2 Client's Needs-brief

Most Free Staters' and South Africans are not aware of the Free State warriors who fought for the freedom of this country and what their contribution was. It is thus necessary to acknowledge them and make sure that their stories are told to add to the rich history of South Africa.

The project is essential in order to insure that the heroes and heroines of the struggle against Apartheid are commemorated and that their memory lives on for generations to come, as a legacy for the Free State Province and South Africa.

The Phahameng cemetery in Mangaung, the final resting place for the most of the liberation struggle Heroes is in a dilapidated state. There are no clear thresholds that define most of the graves. The heroes' Acre is not well demarcated and has not been treated with due respect and monumentality to distinguish it among the others. Therefore, the client needs a place that will integrate the commemoration of the liberation struggle heroes into the townships. This will help create consciousness in the communities.

### 1.5.3. Response to clients brief

The commemoration place facilitates a chapel-spiritual gathering space, a memorial garden, sacrificial platform; outreach art and craft programmes that will add value to the community; a platform for reviving the local economy by incorporating off the street trade activities (vendors) on site.

A journey is to be created that will become part of the communities ' everyday life. A journey that will not only remember history, but also celebrate the beauty of the local culture and hopefully instil self pride in the youth of today, tomorrow and the future.



**arts and culture**

Department:  
Arts and Culture  
**REPUBLIC OF SOUTH AFRICA**



## 1.6.ACCOMMODATION SCHEDULE

- Forecourt- Seotloana
- a. Hand crafts
  - i. Dress maker stall 1
  - ii. Belt maker stall 2
  - iii. Hat maker stall 3
  - iv. Bag maker stall 4
  - v. Shoe maker stall 5
- b. Reeds Pond-Lehlakeng
  - i. Reeds pond
  - ii. Horn tower
  - iii. Street Edge Park
- c. Sanctuary-Lehaha la Thapelo- Prayer Cave
  - i. Congregation space
  - ii. Choir platform
  - iii. Altar
  - iv. Narrative wall
  - v. Prayer chamber
  - vi. Spiritual leader office
  - vii. Library/Archive
  - viii. Store room
  - i. Cooking area

- ii. Preparation area
- iii. Scullery
- iv. Store
- v. Kitchen yard
- i. Ablutions
- i. 5 Female toilets -
- ii. 1 disabled female toilet
- iii. 5 male urinals
- iv. 1 disabled male toilet
- v. Cleaners sluice
- vi. Garden and yard store
- vii. Courtyard

## 1.7 THE SITE

The journey of the struggle heroes all began in Waaihoek where the African National Congress was born at the Wesleyan Church . In 1918, black people were forcefully removed from Waaihoek and relocated to Batho location. Batho location was home to one of the struggle heroes, Thomas Mapikela, who was the speaker for the African Native National Congress and played an important role in the socio-political activities of the Waaihoek location. At his red bricked double story house, secret ANC meetings were held. Today Mapikela house is marked a national heritage monument.

### 1.7.1. Site Selection- Placement Of The Sanctuary

Much of the Free State province of South Africa is Basotho ancestral territory which has been dispossessed by colonisers, and oppressors in the course of South Africa's bloody history of racial conflict. It will be an honouring act to commemorate the struggle heroes of the Free State by using principal elements that refer to Basotho culture and identity. It will be meaningful and pleasant to the ancestors and the living to once again return home, Ntsoana Tsatsi (place of the rising sun).

The site is situated in a vacant and under used community space in Batho location Mangaung, Memory and cultural identity will be woven in to the community by placing the chapel, sanctuary- lehaha la thapelo (a prayer cave) on a vacant and under used community space, at the first road intersection along one of the main entrance routes into Batho location Mangaung, first black settlement in Bloemfontein.

### 1.7.2 Site Analysis

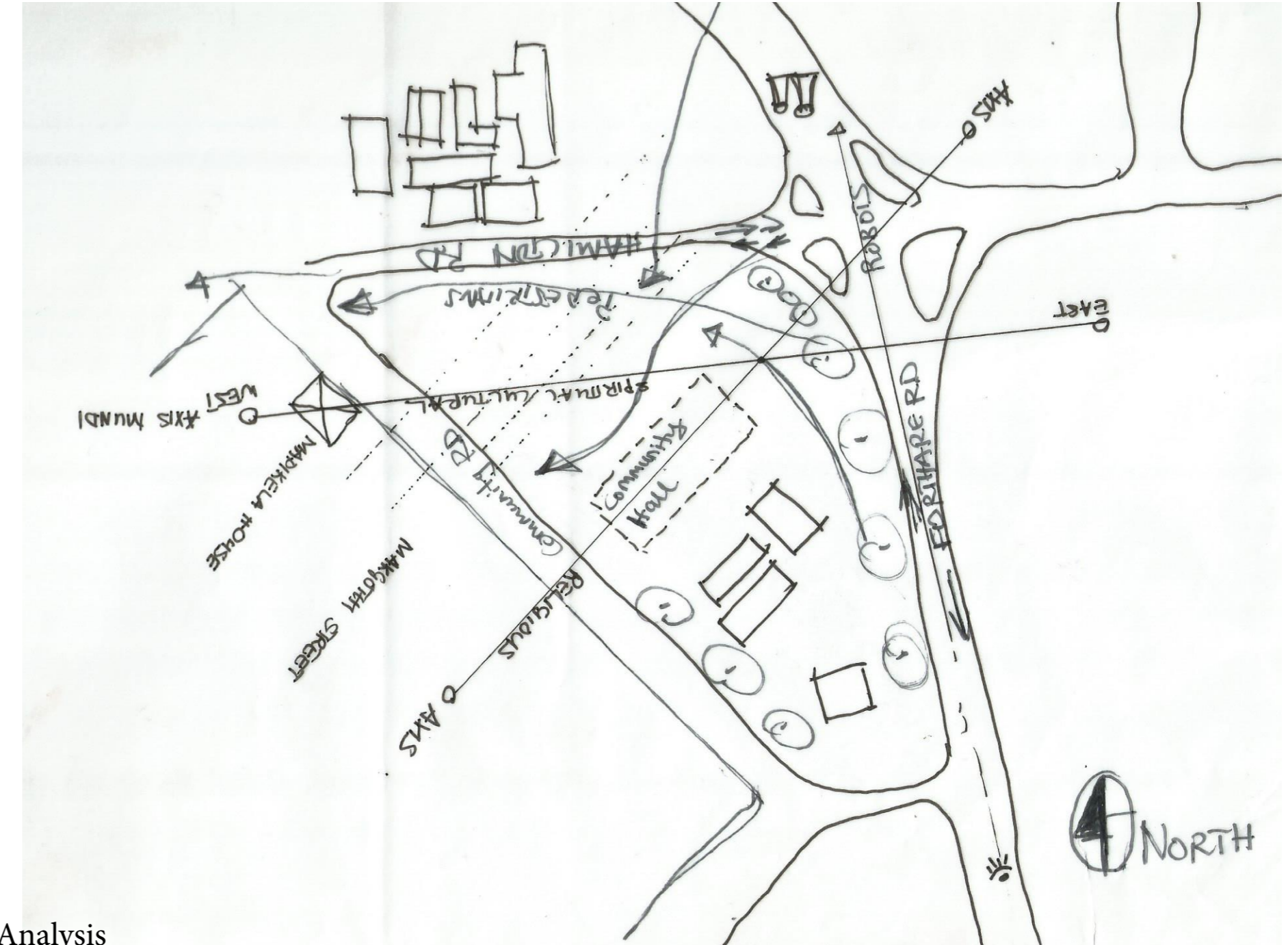
The site is in Batho location, Bloemfontein. Bloemfontein is situated on the southern edge of the Highveld in Central South Africa at an elevation of 1,400 metres. The area is generally plane with some hills and the general vegetation is characterised by grassland. Bloemfontein consists of a semi arid climate with hot summer days ranging from a maximum of 32 °C (90 °F) to a minimum of 19 °C (66 °F) in January; frequent afternoon storms and cooler, dry winters, with frosts ranging from maximum 14 °C (57 °F) to a minimum of 3 °C (27 °F) in June. Batho is located to the East of the Johannesburg-Cape Town railway line. Batho is the oldest first black township established from 1918. The site is situated at the first intersection into Batho location from the town of Bloemfontein, in a triangular space enclosed by Fort hare Road on the east, Hamilton road on the north and Community Lane on the west.

The site is surrounded by the police station on the north of Hamilton road, a primary school on the east of Fort hare road and Batho court and post office on the south side of the site.

Batho Community Hall is placed in the middle of the triangular site, at the corner of Fort hare and Hamilton Street: This hall was built in 1922. It was used for various purposes, including the screening of films, music concerts, ball room dancing and political meetings.

Mapikela house is placed at the west end of the site on community Lane. Mapikela house, no.1473 Makgothi Street: This house, also known as 'Ulundi Khaya', was the venue for many of the ANC executive council's meetings in the 1930's and 1940's. The house was built in 1926 by Thomas Mtobi Mapikela and is still used as a private residence by the Mapikela family.

The fabric of Batho Township is characterized by the typical red brick structures. It also consists of two, three, four and five roomed cottages that were drawn up by the Bloemfontein municipality. These houses display the late Victorian style architectural style that was typical of the 1920's and 1930's in South Africa.



Site Analysis

### 1.7.3. Relevant context to the site and project

**i. Wesleyan school, Fort Street, Waaihoek:** This building is believed to have been the founding venue of the African national congress (ANC) in 1912. waaihoek was demolished during the period 1918 to 1941 and the people were moved to Batho.

**ii. Masenkeng Stadium, cnr Hamilton and Lovedale Streets:** this sports ground, previously known as 'Ramblers', is used mostly for soccer matches. It used to be the home base of Bloemfontein African football Association (BAFA).

**iii. Sehunelo Secondary school, Hamilton Street:** This school, previously Bantu High School, was established in 1937. Former Premier of the Free State, Ms Winkie Direko, was once principal of the school.

**iv. Caleb Motshabi hall, cnr African and Rubusana street:** this facility, previously the Bantu social institute (BSI) and YMCA, was the first of its kind built for Africans in Mangaung. It was used for sport and recreational purposes.

**v. Magasa Hall, no. 1617 Rubusana Street:** this hall was built in 1978 and was used mostly for social events. During the apartheid years it was a popular venue for political gatherings.

**vi. African Lutheran Church, no.1611 Rubusana Street:** the foundation stone of this church was laid on 20 April 1930 by Senator Matebili Thompson.

**vii. St. John's Methodist church, no.1163 Ngcayiya Street:** The foundation stone of this church was laid on 5 May 1946 by reverend William Meara. During the apartheid years political meetings were also held here.

**viii. Susanna Ollemans Crèche, no.1 dispensary Street:** the foundation stone of Mangaung's oldest crèche was laid on 24 October 1947. The financial support of Ms Susanna Ollemans and her husband made possible the building of this facility.

**ix. Ishmael Mompoti's house, no.217 Dispensary Street:** Ishmael Booker Mompoti was Mangaung's most famous composer of African music. He composed the two well known songs Mangaung and Phahamang. He died in 1931 at the age of 35.

**x. All Saints Roman Catholic Church, Xaba street;** Established in 1916, this is believed to be the oldest church and school building in Mangaung.

**xi. Old Fort Prison, Dr Belcher road:** This prison, also known as the 'Ramkraal' prison was built in 1895 and is the oldest existing prison building in Mangaung. Participants of the defiance campaign of 1952 were imprisoned here for ten days.

**xii. Phahamisang Public School, no. 1155 Lovedale Street:** This school was previously known as the St. Patrick's number one school, a private school established by the St. Patrick's mission of the Anglican Church in 1948.

**xiii. St. Johannes evangelical Lutheran Church, Msimang Street;** The foundation stone of this church was laid on 21 July 1929, which makes it one of Batho's oldest churches.

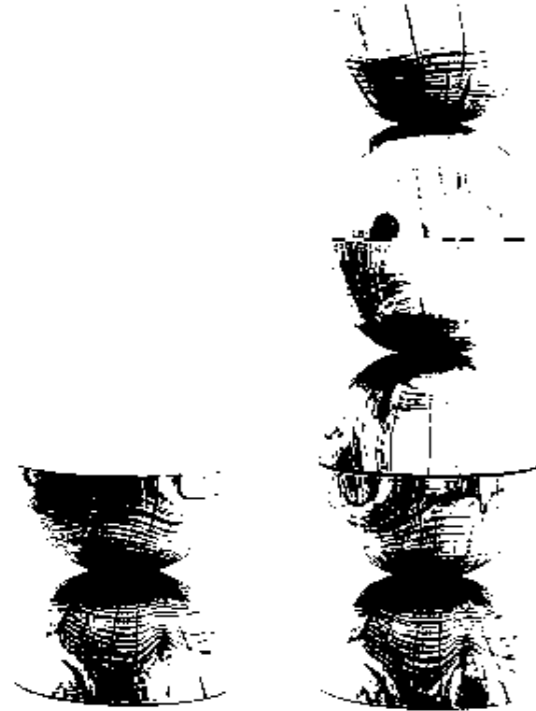
**xiv. Bishop Cecil Dibe's house, no.748 Sesing Street:** born and bred in Batho, Bishop Dibe is an ANC stalwart who participated in the defiance campaign of 1952.

**xv. Me Moipone Mohlakoana's house, No. 932 Gonyane Street:** Also known as 'Mama', Me Mohlakoana was one of the leaders of the ANC women's League in the Free State. Numerous ANC meetings were held in this house.

**xvi. Reverend Shem Eister's house, no. 1040 Moiloa Street:** reverend Eister was an underground member of the ANC. He was harassed by the security Police and detained a number of times during the apartheid years. According to oral tradition, Nelson Mandela used the house as a hiding place during his visits to Bloemfontein.

**xvii. Mount Zion African Methodist Episcopal Church, cnr Gonyane and Chaone Streets:** the foundation stone of this church was laid on 10 August 1930 by Reverend JPD Ndimande.

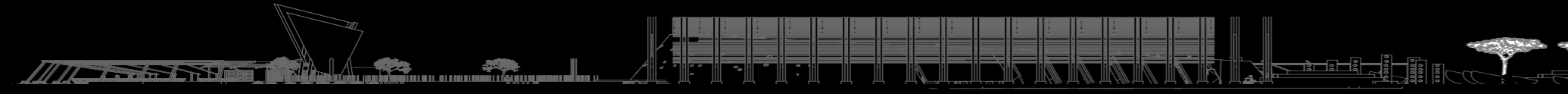
The above information as obtained from the Batho Heritage Route pamphlet by the National museum Bloemfontein.



<http://www.pinterest.com/pin/28288303882018383/>

## CHAPTER 2

## CONCEPTUAL FRAMEWORK



### CONTENTS:

#### 2.1 DESIGN HYPOTHESIS

- i. Narratives of Presence in Absence 1-creating a presence through memory and trace: Absence-Memory-Trace-Presence in Absence
- ii. Narratives of Presence in Absence 2- creating tangible presence of intangible Sesotho ritual elements: absence-ceremony/ritual elements-creating an embodiment-trace-presence in absence.

#### 2.2 Design Approach

- 2.1 The case for an Afrocentric approach: learning from Sesotho Vernacular Architecture
- 2.2 The case for an approach that uses elements of African spirituality

#### 2.3 PROJECT DESIGN CONCEPT

- 2.4 ELEMENTS OF THE SPIRITUAL JOURNEY OF LIFE AND DEATH IN AFRICAN SESOTHO CULTURE

## 2.1 DESIGN HYPOTHESIS

Theoretically this thesis explores the narratives of the absence of presence, and of presence in absence. The project seeks to create a presence where there is absence in celebrating the memory of liberation struggle heroes of the Free State.

i. Absence - The non existence or lack of.

ii. Presence - The state or fact of being present, current existence or occurrence, immediate proximity in time or space, personal experience or bearing.

iii. Significance of Seriti (Aura) - Basotho belief that each living person's unique expression of vital living force is in their Seriti. Seriti is an aura, a magnetic field, a presence that surrounds a person. Seriti bears a person's emotional and spiritual weight.

A person's Seriti (aura) possesses a force that can affect its surroundings. Seriti empathises and solidifies the being of the person. Most importantly Seriti is more seated in blood. Blood is what ties the humans to balimo (Godly beings, ancestors).

When a person is alive the person's Seriti (aura) is present and experienced. Seriti is absent to touch, but experienced through the presence of the person.

With death, the person's Seriti (aura) disappears and becomes a memory to those accustomed to seeing the person. Therefore a passed person's Seriti is absent in the physical but present in the memory of that person.

"In African Sotho culture, death does not represent the end of human existence, but rather a change in status. The notion of death creates a solution of continuity between the living and the dead" (Masango M.J.S.African Spirituality.University of Pretoria).



<http://dragondoodles.files.wordpress.com/2012/10/sphere11.jpg>



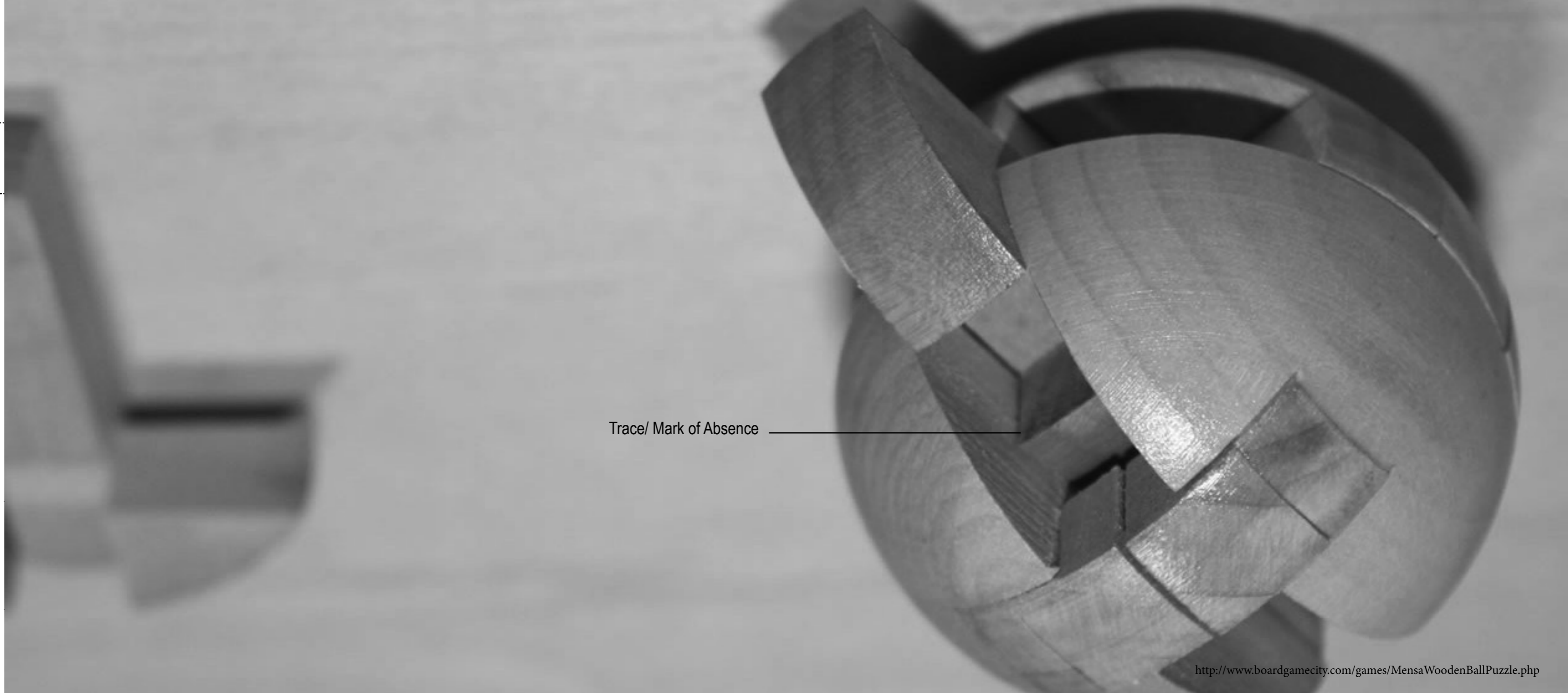
<http://dragondoodles.files.wordpress.com/2012/10/sphere11.jpg>

**i. Narratives of Presence in Absence 1-creating a presence through memory and trace: Absence-Memory-Trace-Presence in Absence**

In this case what is present is the memory, what is absent is the physical. Memory is used as a mediator between the living and the dead. Memory and remembering helps in creating a presence, a trace of that which has been physically erased by death/passing on.

The notion of embodiment (to contain/to hold), in this case of Memory, is used as a key factor in the preservation and celebration of the story heroes of the liberation struggle, thus a creating a tangible trace (a perceivable sign of what has existed or happened). Therefore, the building of Memorium, helps create a trace, that marks a presence of the at which is absent and thus creates a tangible absence.

The application of trace, according to Peter Eisenman is seen as “an always contingent term for a mark of the absence of presence” (ref). ie. Trace marks the presence of an absent.



Trace/ Mark of Absence

ii. **Narratives of Presence in Absence 2- creating tangible presence of intangible Sesotho ritual elements: absence-ceremony/ritual elements-creating an embodiment-trace-presence in absence.**

In this case what is present are the ineffable elements of Basotho rituals in the journey of life and death, what is absent is their physical embodiment/representation.

The traditional Basotho rituals in the Journey of life and death and their elements bear in them sacredness and truth. Much of the elements in traditional Sesotho rituals of the journey of life and death are intangible or could be classified as ineffable things such as God, Smoke, mist and wind. However, the absence of ineffable things to touch or sight does not necessarily make them non-existent, mythical, or magical.

The project also seeks to embody these ineffable (sacred) elements of traditional Sesotho rituals of the journey of life and death, applying and materialising them architecturally, using them as the tools to inform the site layout, spaces, orientation, placing of functions, and forms through which the memory of the struggle heroes is captured and experienced. In turn, a better understanding and appreciation of their meaning is created. Through their personal experience and embodiment, they too become present, become tangible.

The significant applicable Sesotho ritual elements applied in the project are:

- i. Place of the Rising Sun- eastern orientation-beginning node of axis.
- ii. Out in the sun- Ntsoana-Tsatsi.
- iii. Calling-African calling horn
- iv. Water- Life Giving.
- v. Reeds- Cleansing Element.
- vi. Earthmould- embodiment of sacredness.
- vii. Death-passing on.
- viii. Warrior sticks- fighting tools
- ix. Sacrificial Space- sacrosanct space to announce occasion of birth or death; place of social gathering.
- x. Sorghum- food of the Gods/ancestral spirits, representative of the dust and soil to which all living beings return.
- xi. Place of the Setting Sun- Western orientation; end node of axis.

By remembering the struggle heroes with reference to traditional ritual, the project contains preserves and traces the memory of the struggle heroes by creating a tangible application, and experience of elements of traditional life and death rituals, thereby ensuring their existence beyond death, for the community and for future generations.



<http://www.dailymail.co.uk/news/article-2072572/A-little-drop-magic-One-woman-turns-drops-water-mushrooms-aliens--Spider-Man.html>

## 2.2 Design Approach

### 2.1 The case for an Afrocentric approach: learning from Sesotho Vernacular Architecture

An Afrocentric approach to Architecture is not the replacement of Western Architectural conventions and modern technologies; it is rather about supplementing Western Architectural Conventions with African vernacular sources of knowledge, applications of space ordering, buildings systems, and structural forms.

*“South Africa is a country in transformation and there is an urgent need to acknowledge the contributions and heritage of the African population. If successfully done, a more Afro centric, vernacular architecture can re-in still pride in the collective cultural heritage of the African population and present attractive alternatives, at a time when the emerging black middle class aspires to emulate western models signifying prestige, modernity and a comfortable lifestyle.”*  
*(Marshall, S.no date:3-4)*



## 2.2 The case for an approach that uses elements of African spirituality

In the new Post-Apartheid South Africa, there is a search for a deeper meaning in life. The big question arising is how religious institutions, and spiritual practises and cultural rituals could assist in address this issue.

*“Modern African society is revisiting this old concept of African spirituality, in order to correct the values and dignity of ubuntu that were lost during apartheid times, during the fight for liberation. During those days, life lost its meaning- especially the concept of African spirituality - the image and likeness of God”. (Masango, no date:7)*



Memorial Sanctuary



Memorial Sanctuary

### 2.3 PROJECT DESIGN CONCEPT

The lives of Africans cannot be easily divided in to politics, economy, and religion. African Life is a fabric and the components are interwoven.

Spirituality combines all aspects of life, culture and identity

The concept concentrates on applying applicable and significant Sesotho spiritual and ritual elements in the process of life and death, beginning and end- To create a journey that recognises, signifies and celebrates the liberation struggle heroes and heroines of the Free State.

### 2.4 ELEMENTS OF THE SPIRITUAL JOURNEY OF LIFE AND DEATH IN AFRICAN SESOTHO CULTURE

#### i. PLACE OF THE RISING SUN- Eastern orientation-first (beginning) node of axis

Basotho Sesotho settlements were orientated East such that the first light of dawn fell on the kraal, as if giving a divine blessing. The houses also faced east. Emerging from the house at the start of the day was to begin life anew. Basotho traditionalists, still place the old and the sick in the doorway of the house to keep their eyes on the source of light.

*(Van Wyk.G.1998:67)*



Reeds, cleansing element

Water, life giving

<http://quscimedia.wordpress.com/2013/04/19/hakuna-matata/>

- iii. CALLING-Calling to announce major occurrence
- iv. WATER-Life Giving
- v. REEDS-Cleansing Element
- vi. ARTHMOULD-cave-sanctuary
- vii. DEATH-end of physical, beginning of memory
 

In the past corpses were buried in a crouching position facing east, together with a reed that had to be used to measure their graves. Related people to the deceased wear *thapo* (a black band) for a month as a symbol of mourning. End of mourning is symbolized by cutting of hair. Aloe Vera is used as a cleansing element after the mourning period.

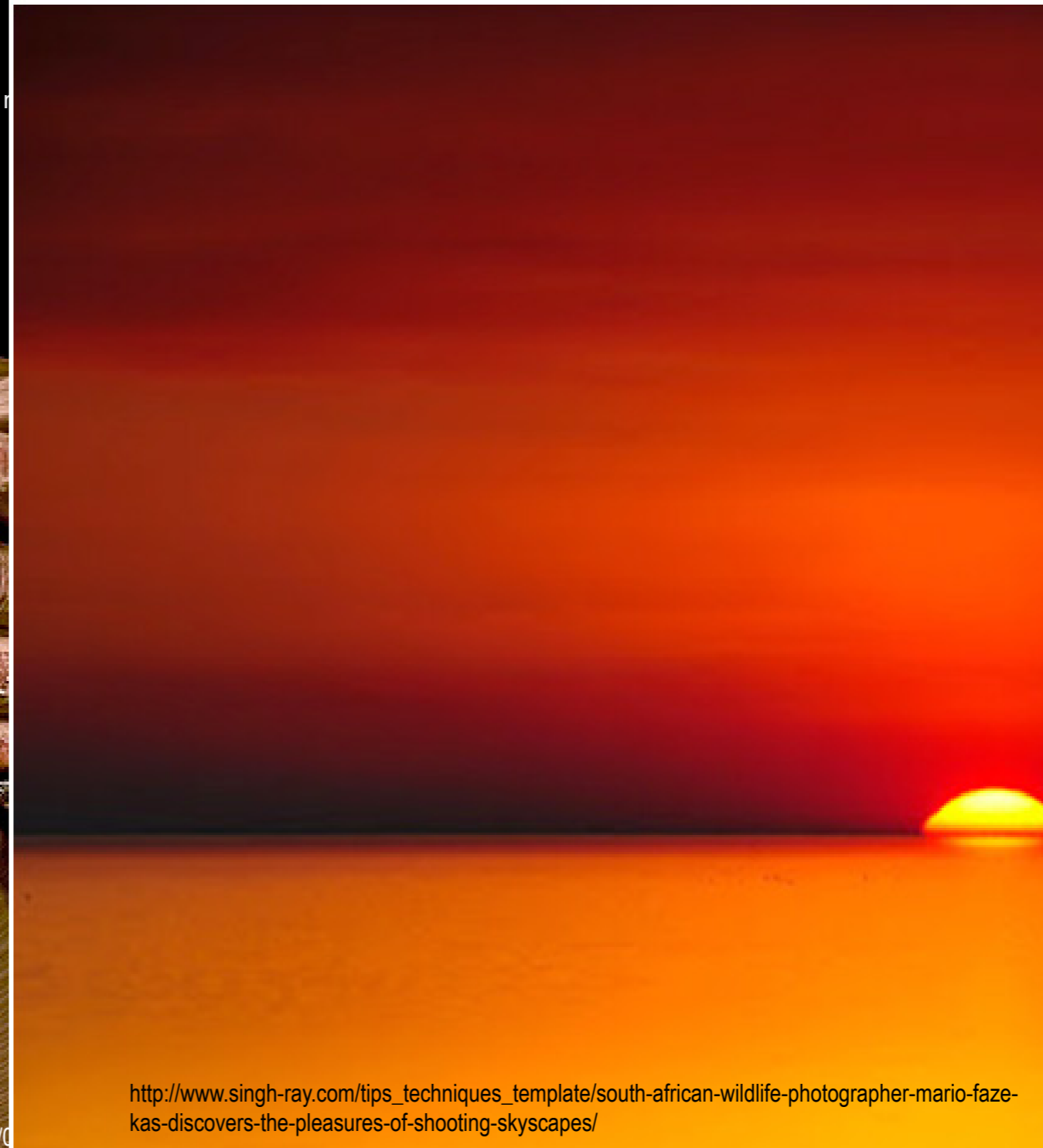
People bath in water with aloe Vera to remove sesila dirt or darkness.
- viii. WARRIOR STICKS-tools for after life
- ix. SACRIFICIAL SPACE- sacrosanct space to announce occasion of birth or death- Social gathering
 

The child later on has to be introduced to the ancestors by making a sacrifice of a chicken, lamb or cow. The sacrificial animal has to be slaughtered so that the blood spills on the earth, when such happens the child is introduced with its Seboko (self totem) to alert the ancestors, then ancestors are believed to gather around the blood to drink and welcome the new born.

- x. SORGHUM- dust returning to earth
- xi. PLACE OF THE SETTING SUN-West orientation-second (end) of axis



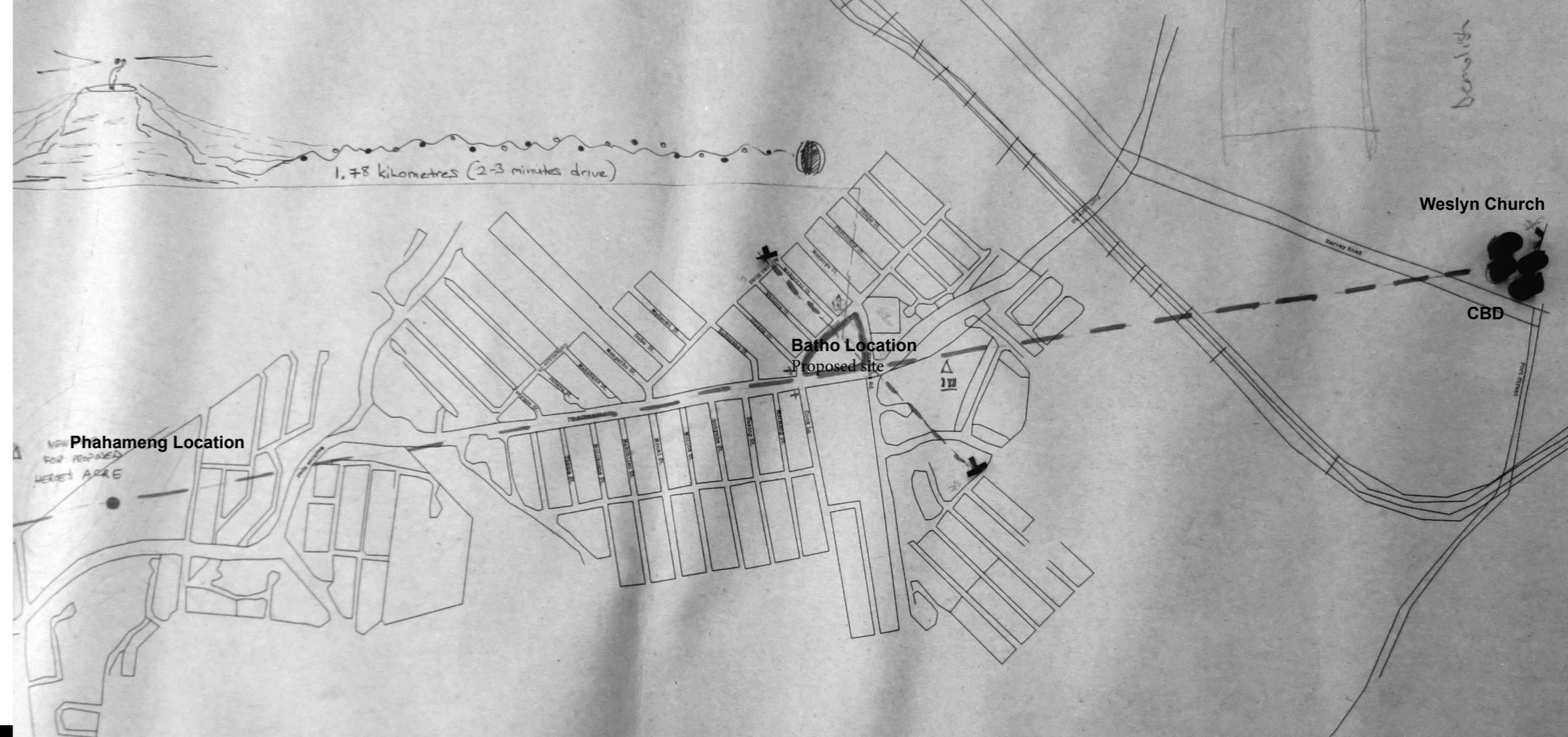
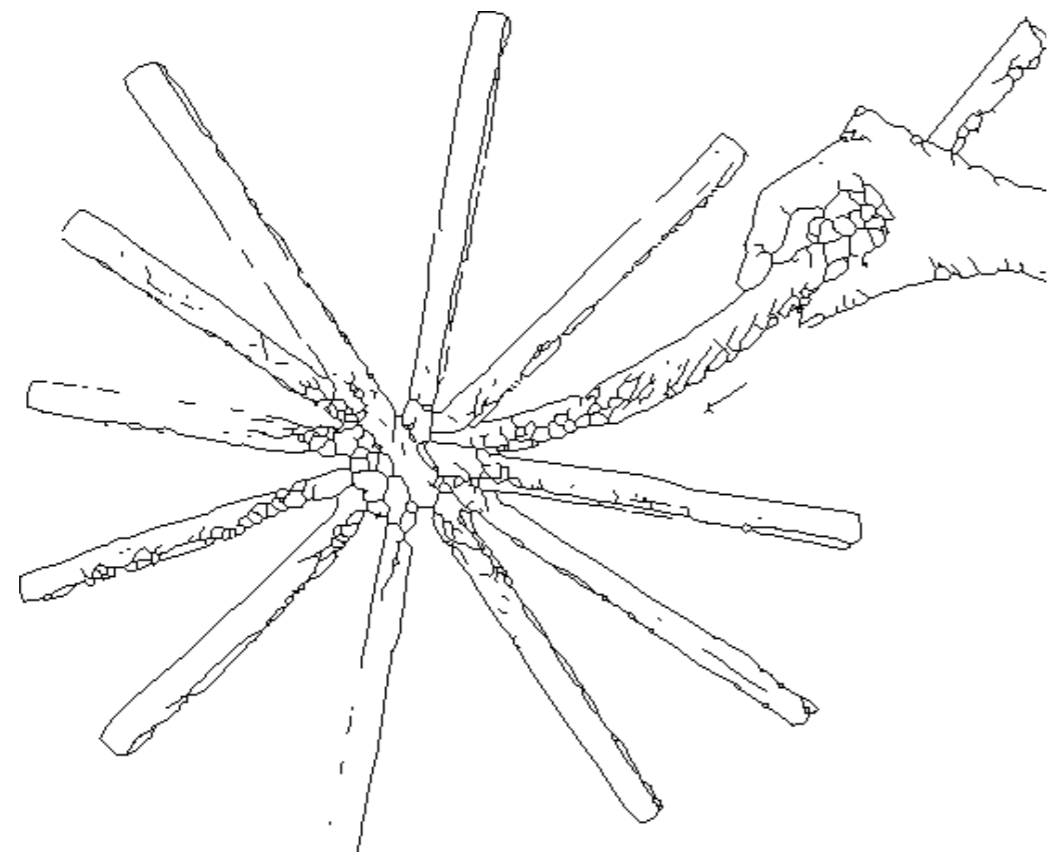
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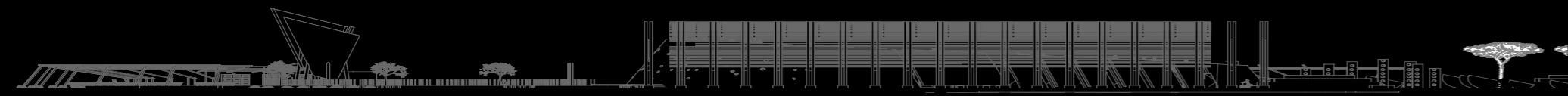


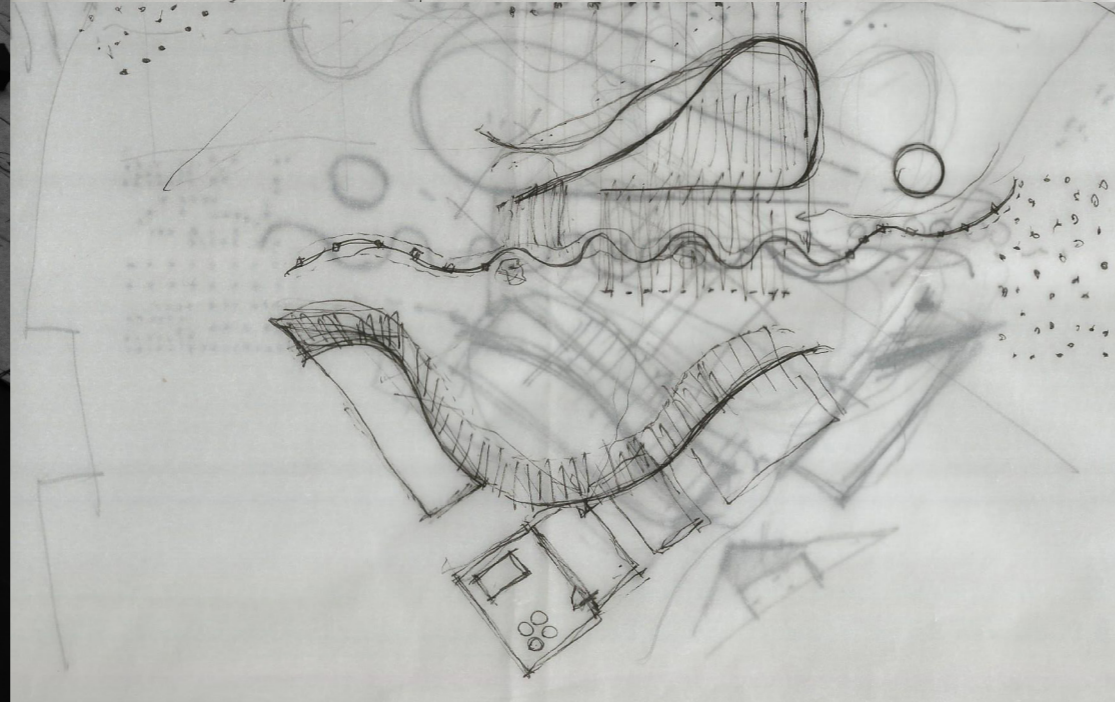
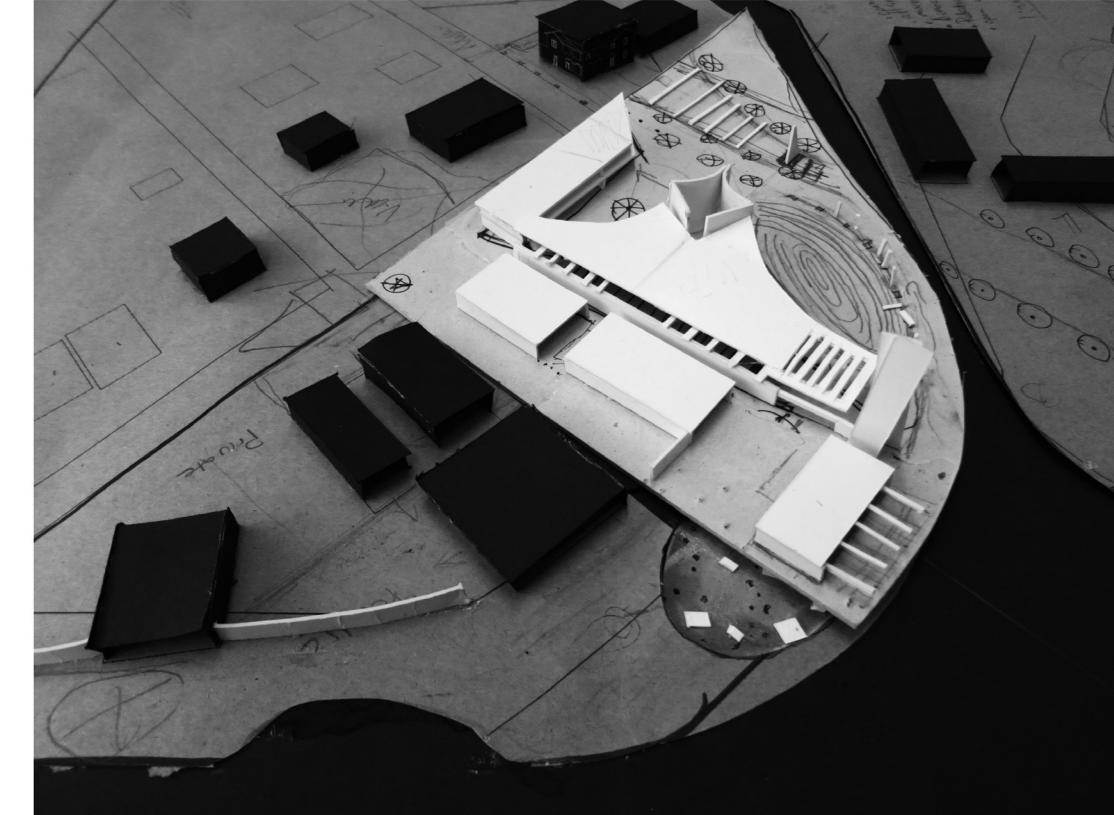
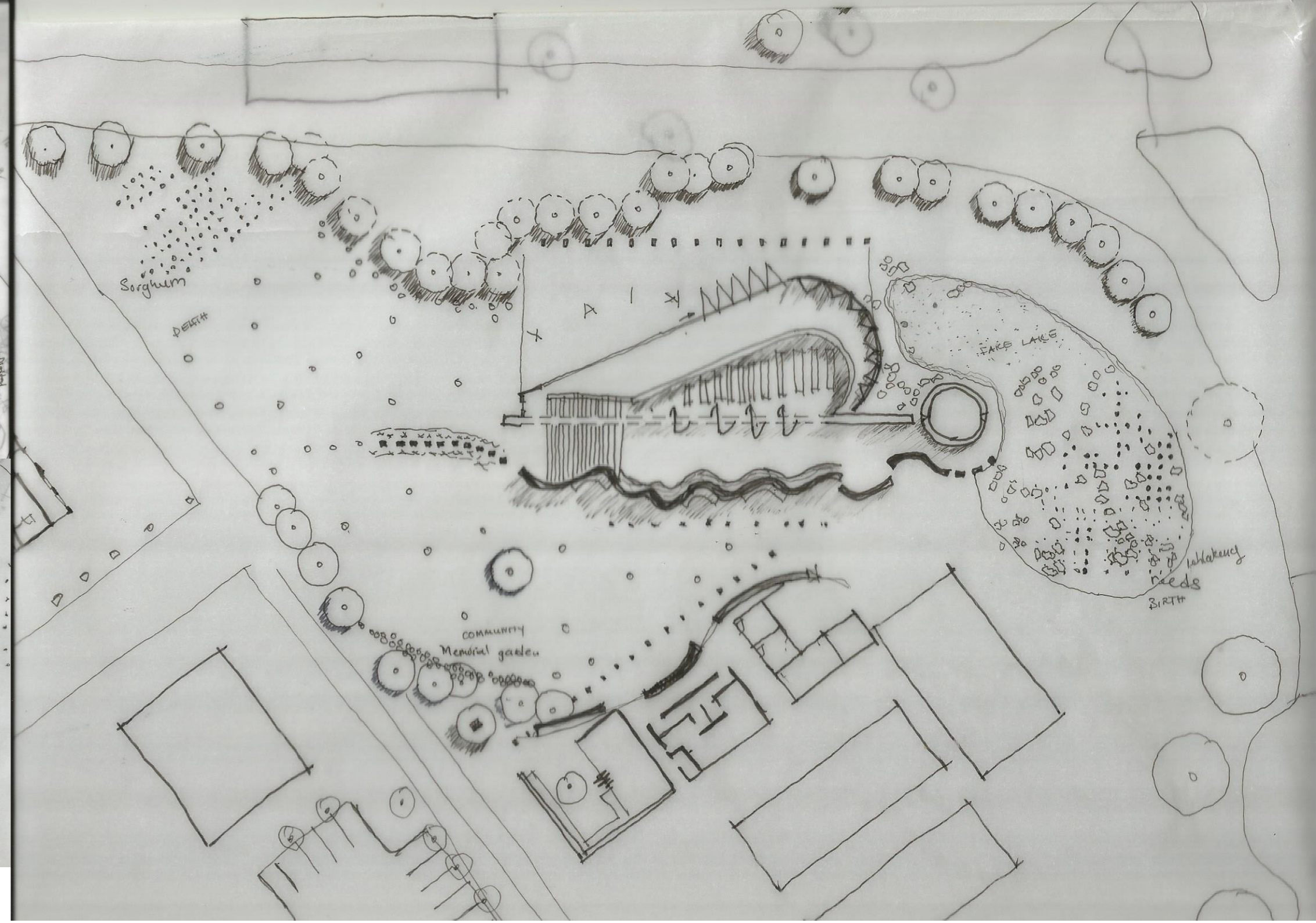
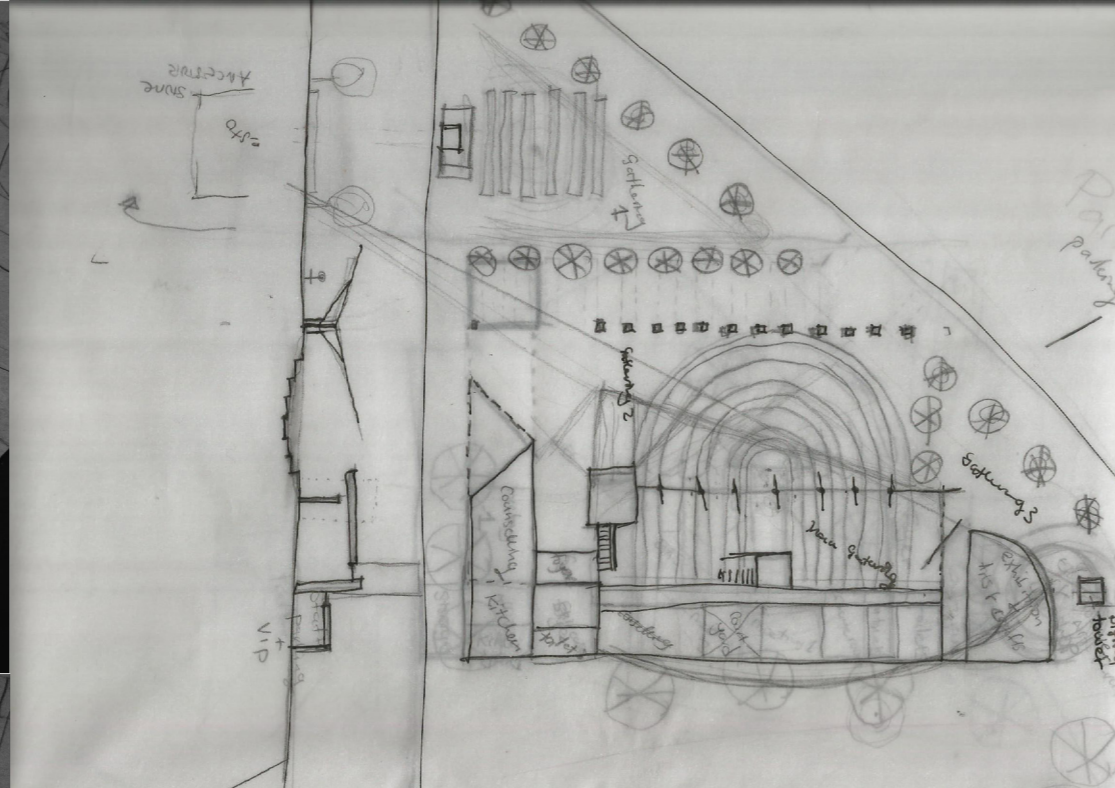
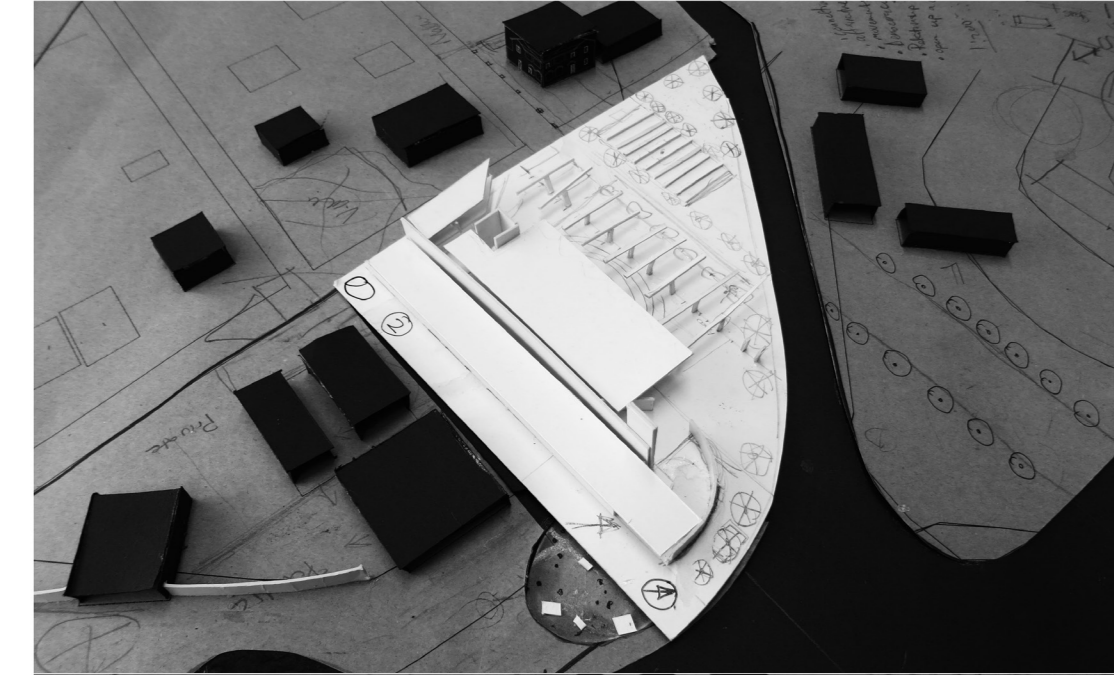
**Calabashes holding the food of the Gods**

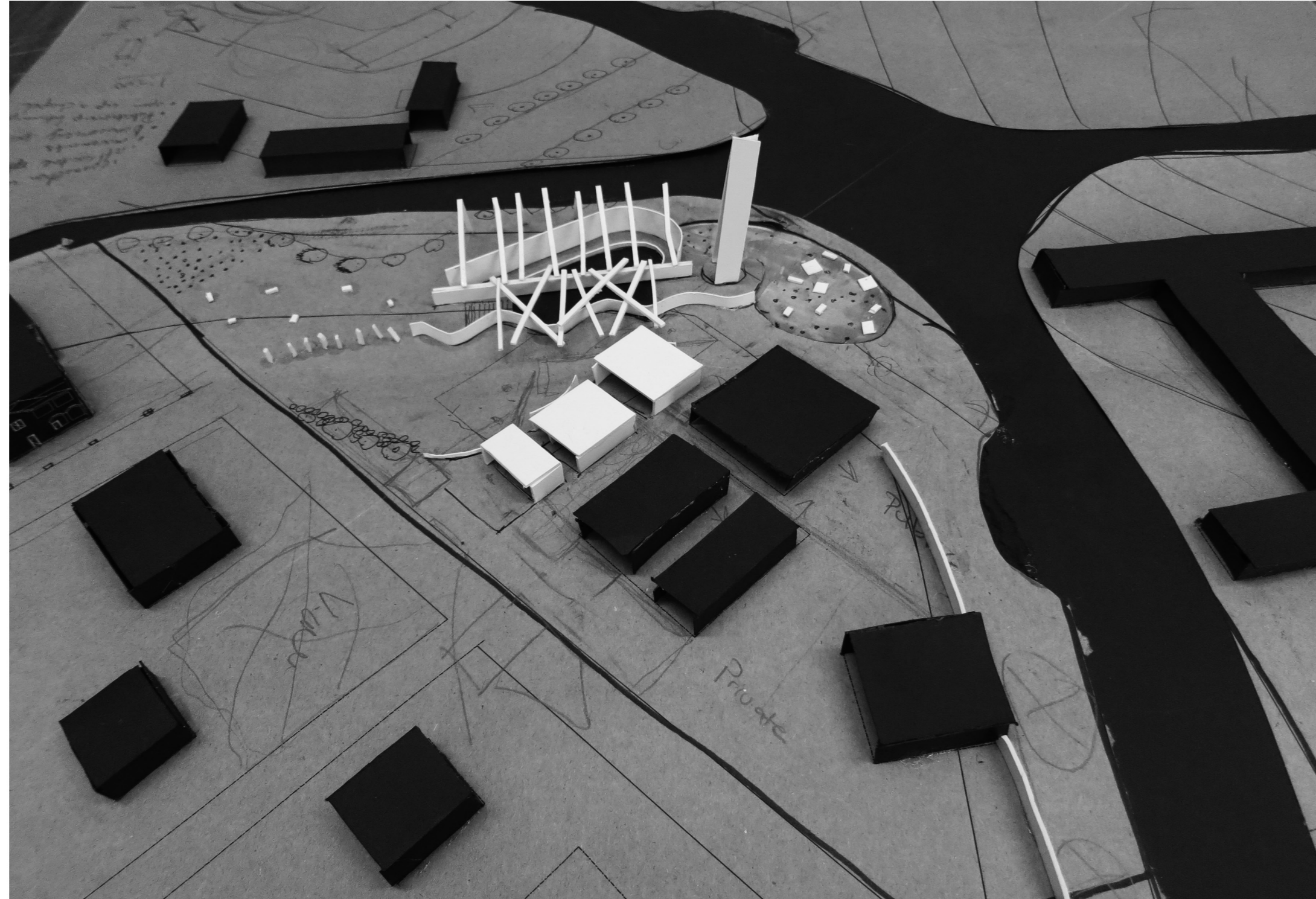


CHAPTER 4

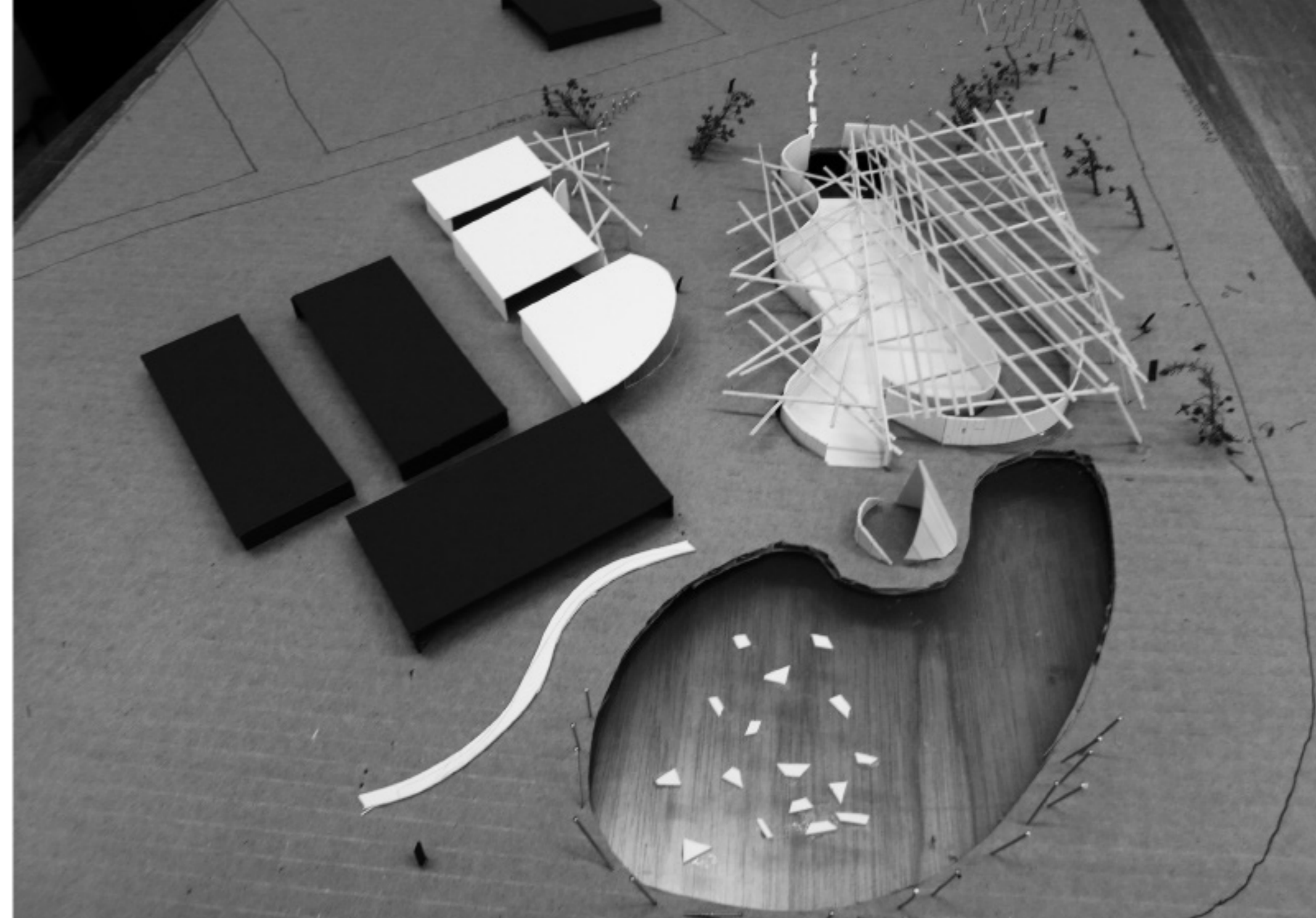
DESIGN DEVELOPMENT



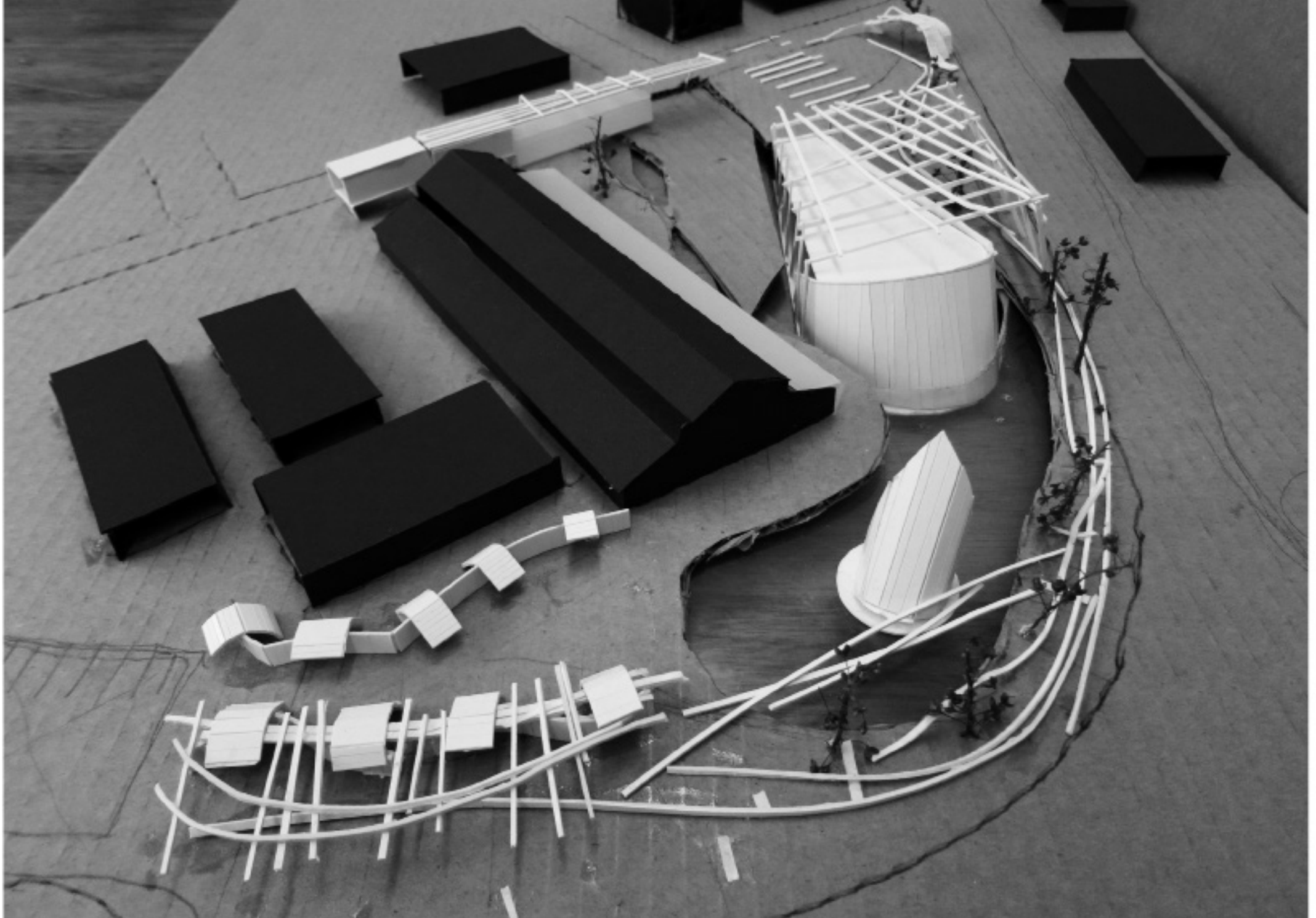


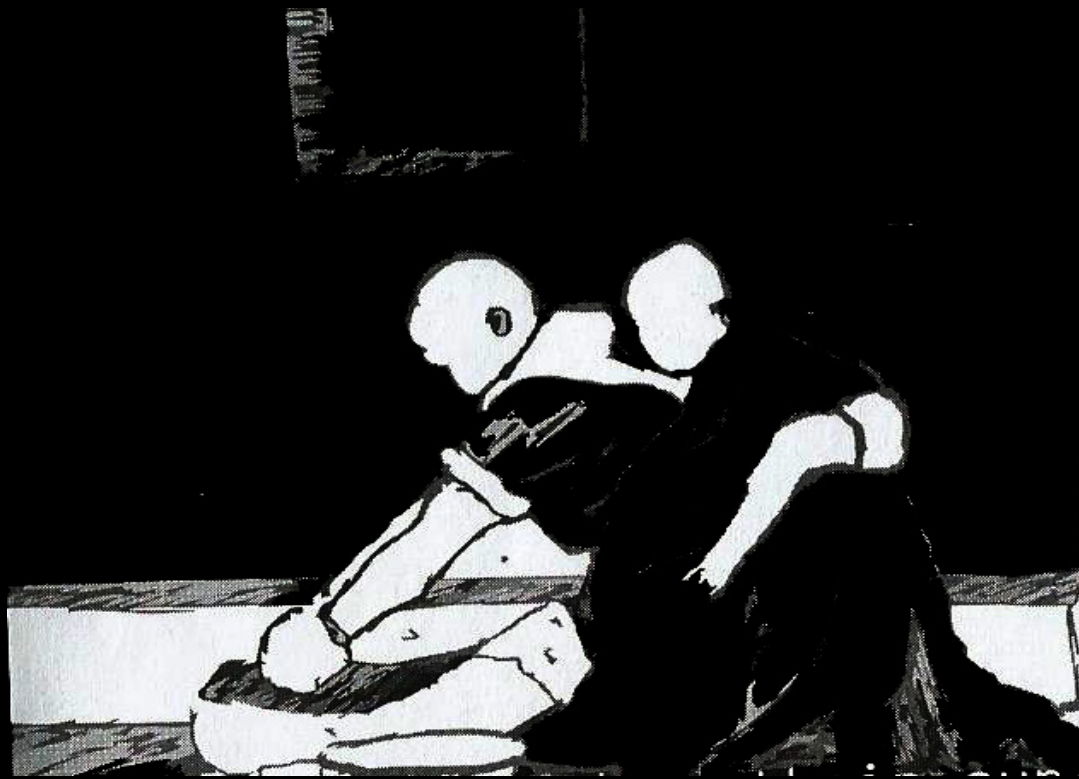


Memorial Sanctuary



Memorial Sanctuary





CHAPTER 3

DESIGN SYNTHESIS



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### 3.1 CONCEPT APPLICATION AND DEVELOPMENT

- 3.1.1 Spatial Organization and Morphology
- 3.2.2 Site Orientation
- 3.1.3 Approach
- 3.1.4 Forecourt - *Seotloana*
- 3.1.5 Out in the Sun-*Ntsoana Tsatsi*
- 3.1.6 Reeds pond - *Lehalkeng*
- 3.1.7 Sanctuary - *Lehaha la Thapelo* - Prayer cave
- 3.1.8 Memorial Garden - *Sehopotsong*
- 3.1.9 Public Gathering Space - *Khotla*
- 3.1.10 Roof Terrace - *Thabeng*

### 3.2 APPLICATION OF SIGNIFICANT PLANTS TO THE JOURNEY OF LIFE AND DEATH

- 3.2.1 Vegetation to be planted at Reeds Pond - *Lehlakeng*
- 3.2.2 Vegetation to be planted at Memorial garden - *Sehopotsong*
- 3.2.3 Vegetation to be planted at the entrance to the Sanctuary - *Lehaha la Thapelo* - Prayer Cave

### 3.3 APPLICATION AND SYMBOLISM OF COLOUR IN SESOTHO SPIRITUAL RITUALS

- 3.3.1 Red
- 3.3.2 White
- 3.3.3 Black

## CHAPTER 3- DESIGN SYNTHESIS

### 3.1 CONCEPT APPLICATION AND DEVELOPMENT

#### 3.1.1 SPATIAL ORGANISATION AND MORPHOLOGY

There is a belief that African morphology is Architecture that has the power to repair and nurture especially in a community like Batho where its identity and culture had been taken away and replaced by the colonist's culture.

The layouts of African settlements and homesteads have been used as sources for spatial organisation on this site. The organic layout is symbolic of the plans that were discovered at Ntsoana Tsatsi.

#### 3.1.2 Site Orientation

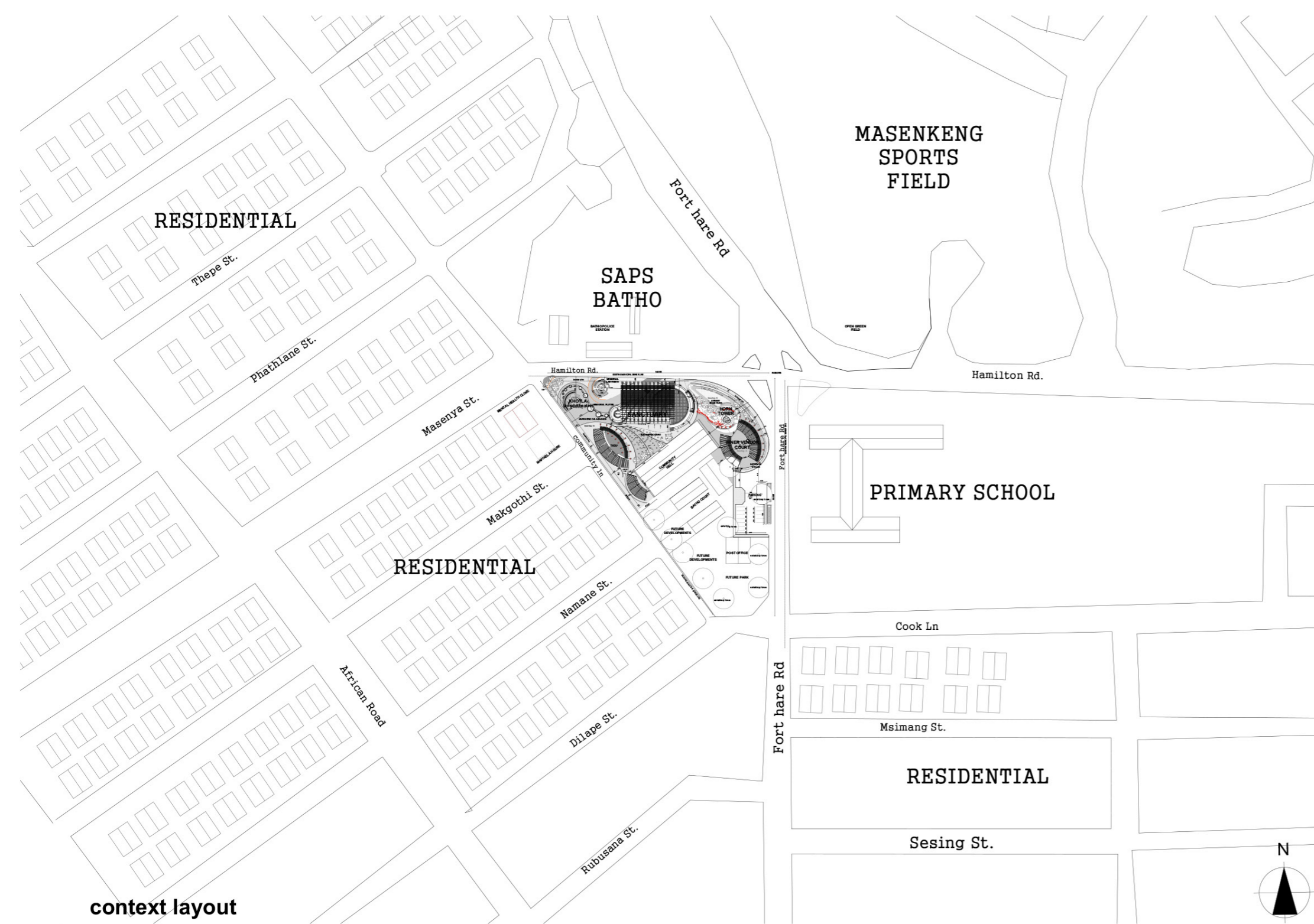
The sanctuary takes its orientation from the Spiritual axis of East-West where:

East is representative of the beginning. East is the place of the rising sun, Ntsoana Tsatsi. And West is representative of the end. West is the place of the setting Sun, Bophirima, the exit.

This orientation of the Sanctuary is symbolic of the beginning of life and the end of life, where birth occurs in the east and death is to the West.

#### 3.1.3 Approach

The primary approach is from the East-Ntsoana Tsatsi, along Fort Hare Road, where a parking area has been provided for those using private cars and a public transport stop provided for those who will be commuting to the Sanctuary.



context layout

### 3.1.4 Forecourt- Seotloana

A public Forecourt-Seotloana creates an intermediary introductory space that assists in filtering and directing visitors. This Forecourt also provides facilities for on-the-go hand craft work services for the local craftsperson, i.e, Tailor/dress maker, belt maker, hat maker, bag maker, and a shoe maker. Located along the Western end of the Forecourt, these craft services also serve to reinforce and stimulate entrepreneurship in the local community, and provide an active public interface between the Sanctuary and the greater community. Vendor stalls are also located along the Eastern street edge of the Forecourt for a quick purchase of a fruit on the go, a packet of pot grilled peanuts, some sweets or the ever popular los-draw!

The small garden space enclosed by the crafts rooms and the vendor stalls provides a secure environment for a social meet & greeting or for school children to linger in while waiting for a ride home with a friend or a parent.

This introductory Forecourt leads the visitor either into the central gathering court next to the sanctuary; or onto the Eastern street edge where a street edge park allows for off the street socialising, waiting, or contemplation; or even into the journey of remembrance, which replicates a traditional cleansing, mourning, and celebration ceremony.

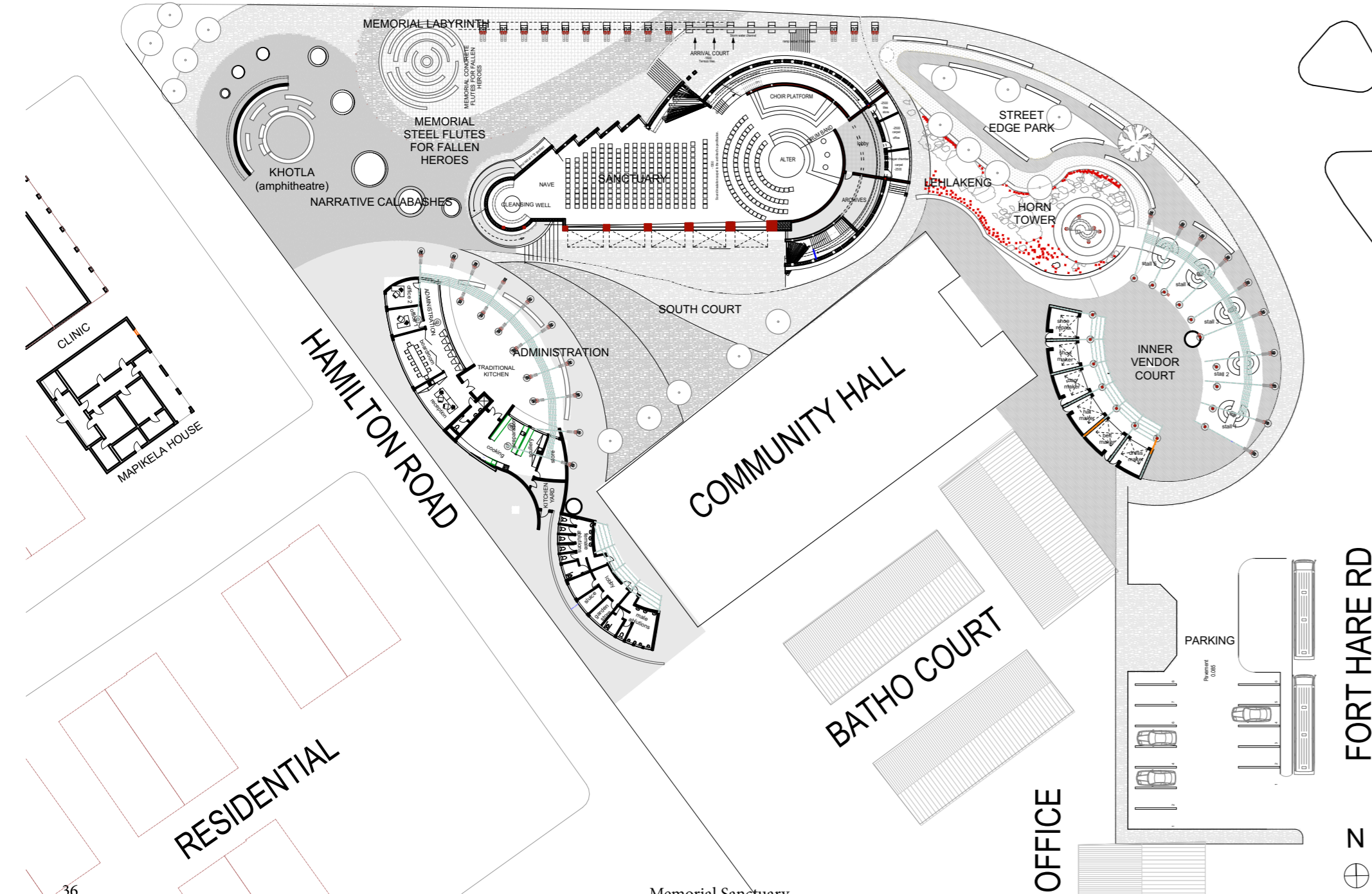
### 3.1.5 Out in the Sun- Ntsoana Tsatsi

The journey of remembrance starts where the sun rises, Out in the sun at Ntsoana Tsatsi, in a shallow pond (water is life-giving), where a Horn Tower-Lenakeng- for the calling for a gathering –mokhosi oa pitso- is made on a raised platform by a selected messenger to call on the community to gather for a message, a ceremony, or a ritual. The Horn Tower is located at the intersection of the two axes on the site: the first being the spiritual axis and the second being the existing religious axis.

### 3.1.6 Reeds Pond- Lehlakeng

The journey continues through the shallow pond with purifying, cleansing reeds-Lehlakeng-where the beginning of the ritual is set, walking across the water and the reeds, cleanses ones feet and prepares for the ritual to come.

# HAMILTON ROAD



Memorial Sanctuary

### 3.1.7 Sanctuary-Lehaha la Thapelo-Prayer Cave

The cleansing reed pond leads onto the earth mould, a place of spiritual rebirth, a Prayer Sanctuary-Lehaha la Thapelo-Chapel. The building takes the form of an earth mould, a birthing womb- through which the spirit is incarnated into the flesh, in a prayer crouching to God.

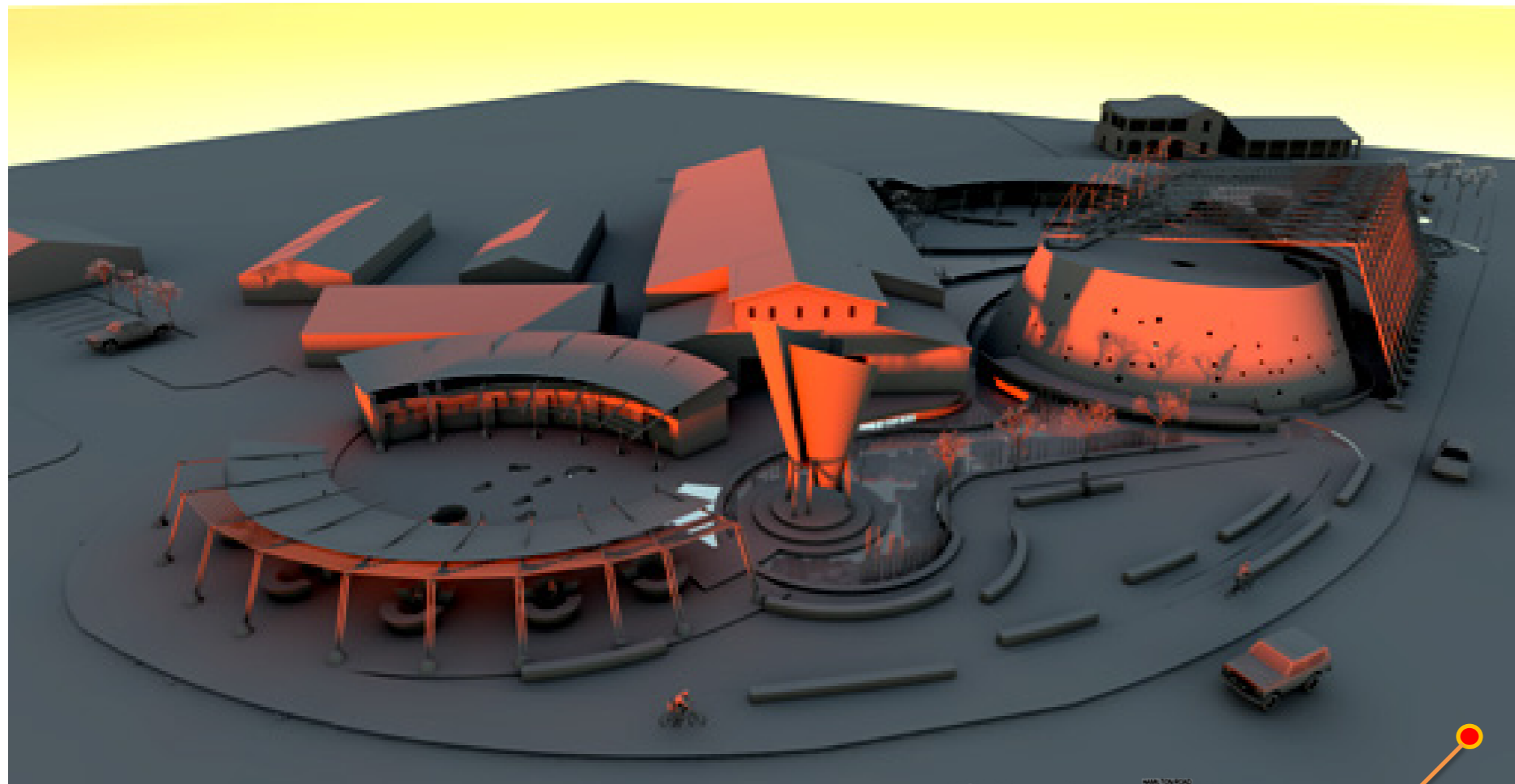
The circles in the sanctuary also symbolize life, the cycle of the seasons, wholeness, fertility and the unified community. Song and dance within traditional Sesotho ritual culture can also be represented as a circle with no beginning or end for it is repetitious. Set within a circle is movement, not usually in the form of a straight line, but in the zig zag line which symbolises the polarities or appositional features of life which become basic to an understanding of cultural values such as cool/hot, fast/slow, good/evil. Individual/community, male/female, day/night, and light/darkness.

The entrance into the Chapel is along the Northern Street, Hamilton road, around the directive curve of the mould from the cleansing pond, under the shade and shelter of the warrior sticks-malamute ea Bahlabani-signified by the lattice roof structure that hovers above the building. This structure creates a gateway leading into the chapel and to the memorial garden towards the West end of the site. At the entrance to the chapel, the structure opens up slightly to give way for entry. The lattice structure signifies the struggle, while the organic movement from Lehlakeng and across the site signifies the liberation movement. The two are harmoniously juxtaposed.

Entry into the chapel leads from a forecourt beneath the lattice structure, a narrow passage, leads to the back of the Sanctuary where a cleansing altar- koetseng- is located for washing of hands before getting seated.

The nave of the Sanctuary is orientated toward the East-Ntsoana Tsatsi- to look to the rising sun for guidance and for blessings. The altar is located at the Eastern most end of the Sanctuary.

A small incision at the top of the wall behind the altar lets in the Eastern glow, and allows spiritual seekers a view onto the sky, as if looking onto the heavens for guidance. The wall behind the altar also has small openings at its base, creating an ethereal, uplifting mood.



The ceremonial exit from the Sanctuary is along a narrative, celebratory passage located behind altar, where the ritual of storytelling-lipale-soothes the mourning souls and celebrates the lives and stories of those gone before. The exit leads one out facing West, onto the central gathering court on the South side. The exit of the building is significantly different to the entrance. This translates from a Sesothi custom where the dead do not cross/use the same threshold as the living; in this case the entrance and the exit of the chapel are not inter-used.

Mass exit of the chapel is also provided along the southern side, facing west leading on to the central gathering court where greetings and pleasantries are exchanged, before looking west to sacrificial offering of food to the dead, and the end of the ritual.

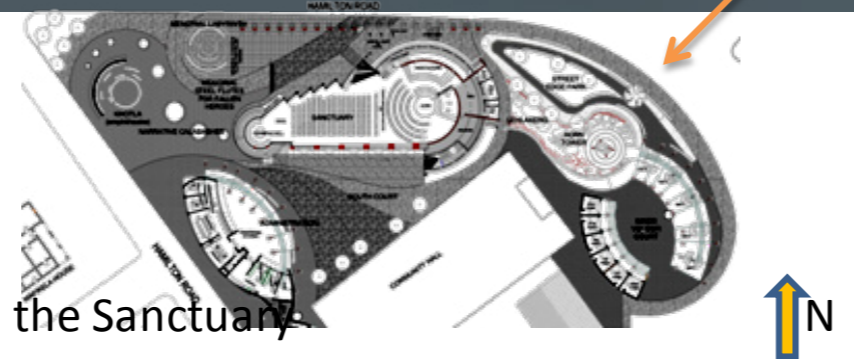
The strong straight edge of the exit wall, in contrast to the organic form of the mould, is cut by the strong east-west axis.

**3.1.8 Memorial Garden- Sehopotsonq**

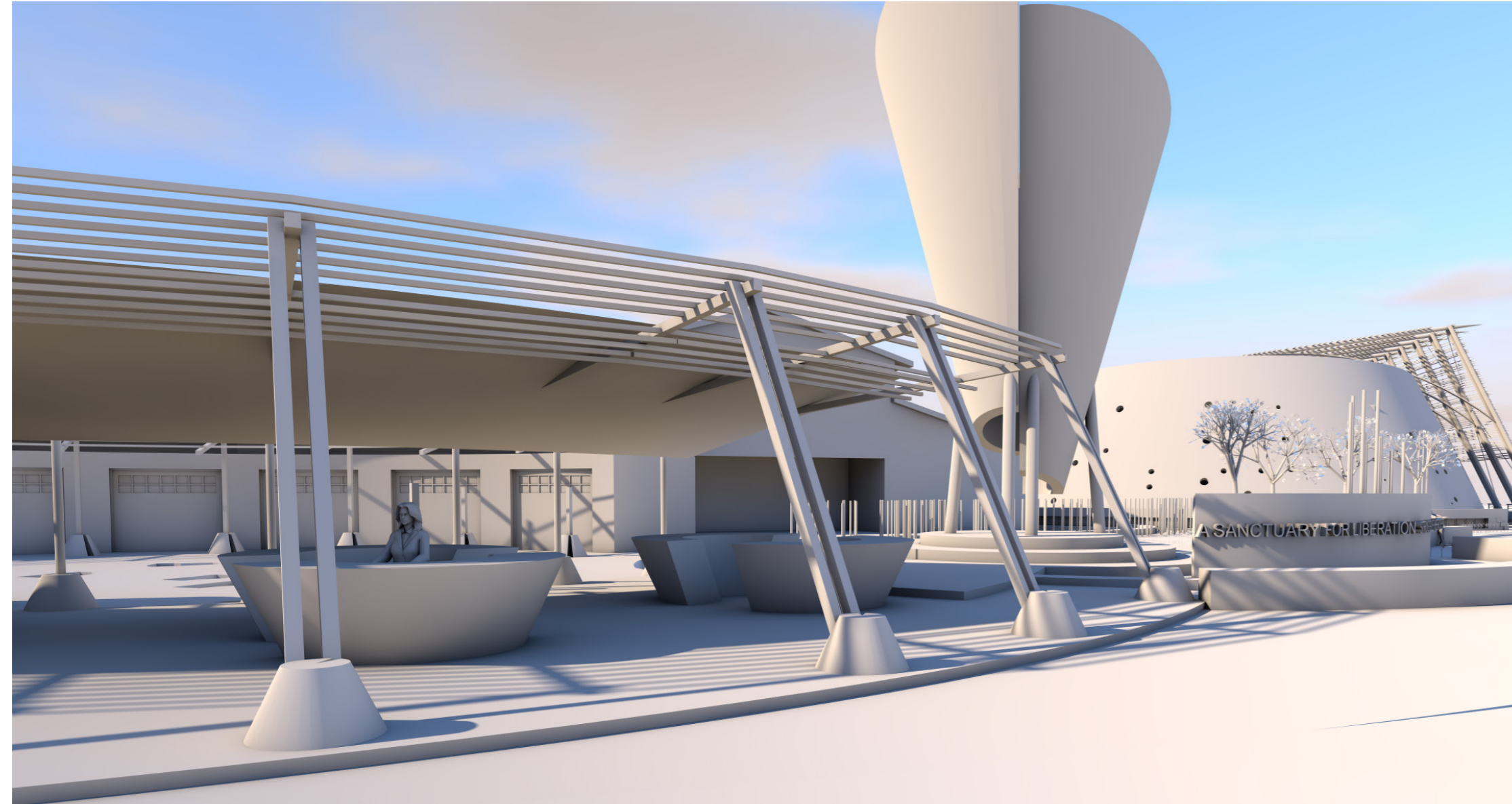
Along the liberation movement to the North of the Sanctuary, is the Memorial Garden-Sehopotsong-edged to the West by celebratory oversized calabashes which are seen to dance in the shadow of pain. These also hold the food of the Gods-sorghum, signifying the celebrated heroes; The sorghum planted in the calabashes signifies the returning to dust of all living organisms.

On to one of the calabashes an inscription similar to the one at the heroes' acre writes:  
*"In remembrance of our heroes and our ancestors. There is a spirit of nature, the spirit of the rivers, the rivers of the mountains, the spirit of the animals, the spirit of the ancestors, the spirit of the heroes and heroines, the spirit of freedom fighters, the spirit is powerful and the spirit is everywhere."- Memorial stone inscription at Phahameng Cemetery Heroes acre entrance.*

A memorial labyrinth with memorial stones for the fallen, nameless and faceless heroes also forms part of the Memorial Garden. This labyrinth is lined to the West by Flute like structures, activated into melodies by the wind, singing praises to the unsung heroes and heroines. An inscription on one of the on the remembrance flutes reads:  
*"To the living we owe respect but to the dead we owe the truth". (A tribute to the fallen heroes and heroines. Department of sports, arts, culture and recreation. Free State Province.dvd).*



Eastern Perspective showing the first sun rays falling on the Sanctuary



On the day of the warrior's -Mophato's remembrance ceremony, all the families who lost their loved ones to the struggle of liberation will be invited to place a stone of remembrance here at the labyrinth. The stones will be bonded with mortar to ensure preservation. In this way the community will feel personal a connection with the sanctuary.

### 3.1.9 Public Gathering Space-Khotla

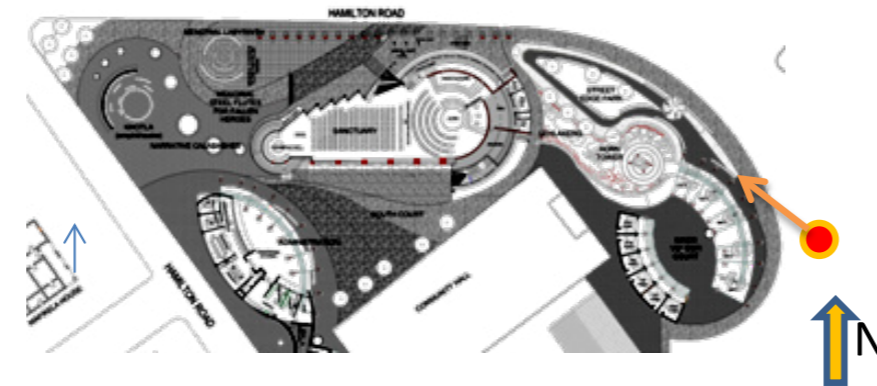
The Public Gathering Space- Khotla-located at the North-Western end of the site provides a public space for celebratory activities of song and dance, and oral storytelling. It also provides a space for the slaughtering of sacrificial beasts, during ceremonial activities.

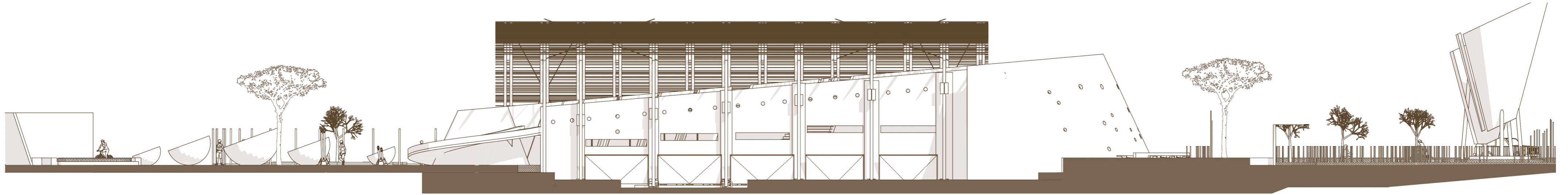
### 3.1.10 Roof Terrace- Thabeng

Mountains are seen as the place of the Gods. Ascending the mountains to pray takes the living closer to the creator, and Godly spirits. A raised meditation area is provided on the roof top of the Sanctuary, to provide a quiet, peaceful, meditative prayer space.

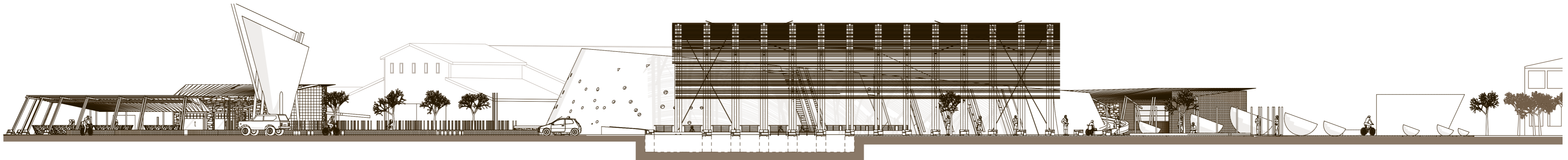
The Sanctuary provides the community with an intermediary space- a tangible link between the living, the dead (ancestral spirits) and the creator.

This project takes the ethereal, intangible process of spiritual ritual and creates tangible architectural experience and space from the narrative of life/death and the process of mourning.

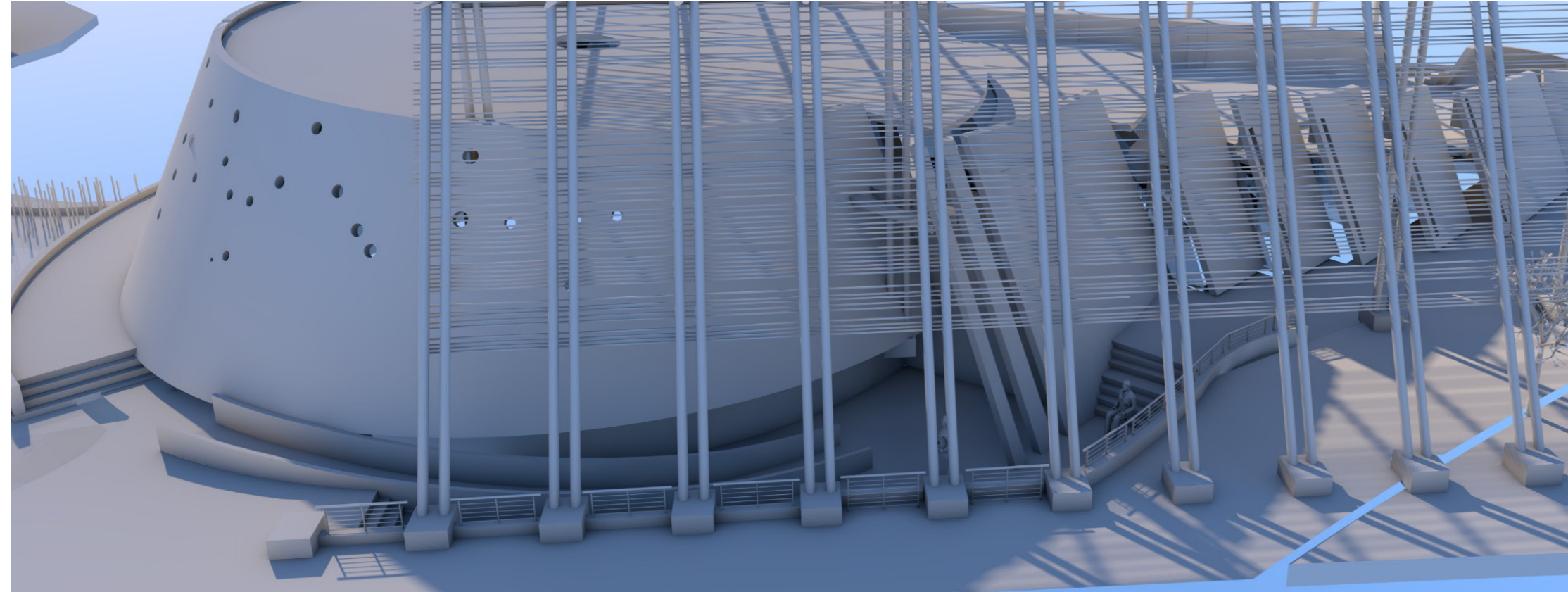




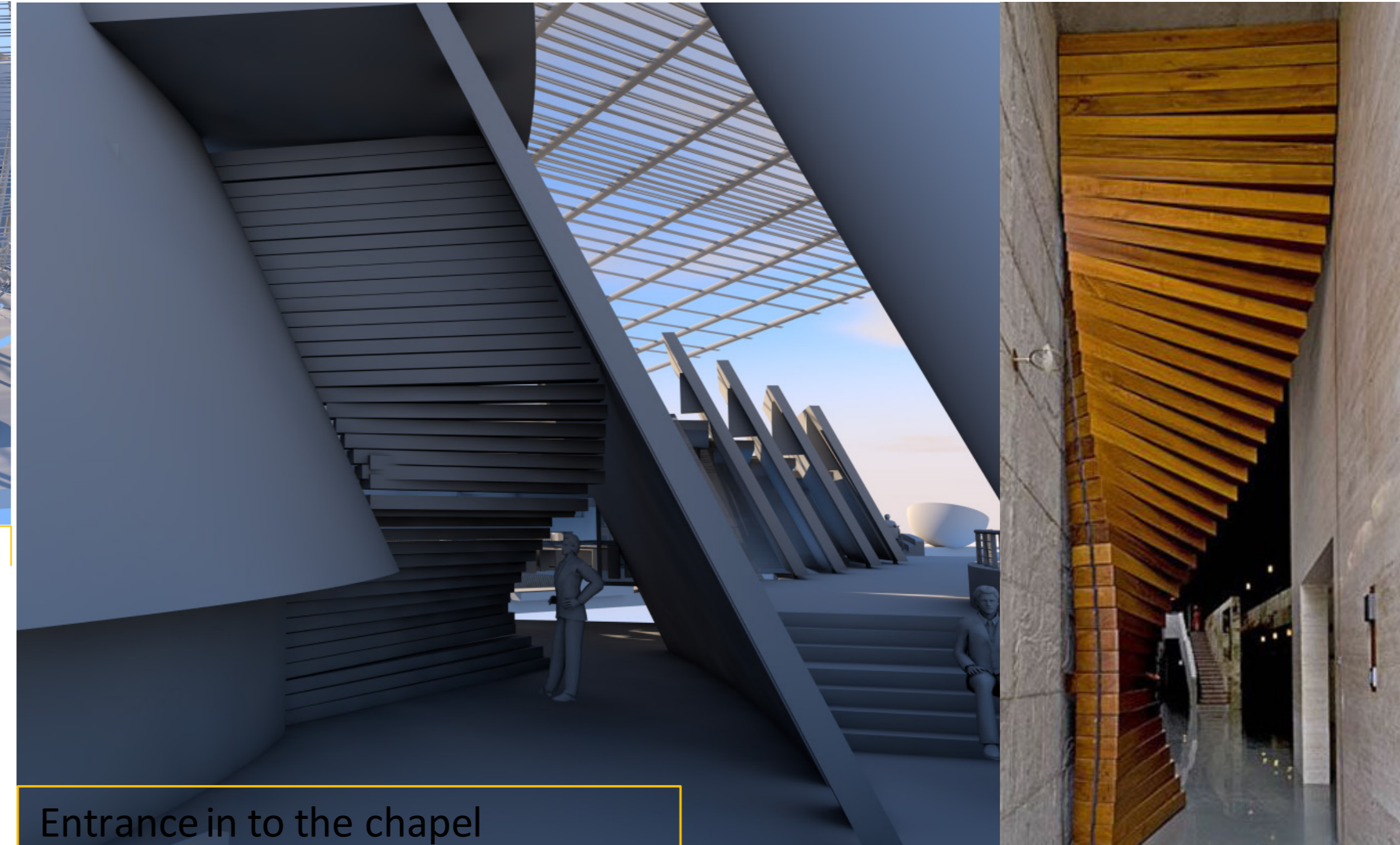
**OVER VIEW OF THE SPIRITUAL JOURNEY FROM EAST TO WEST- NORTH ELEVATION**



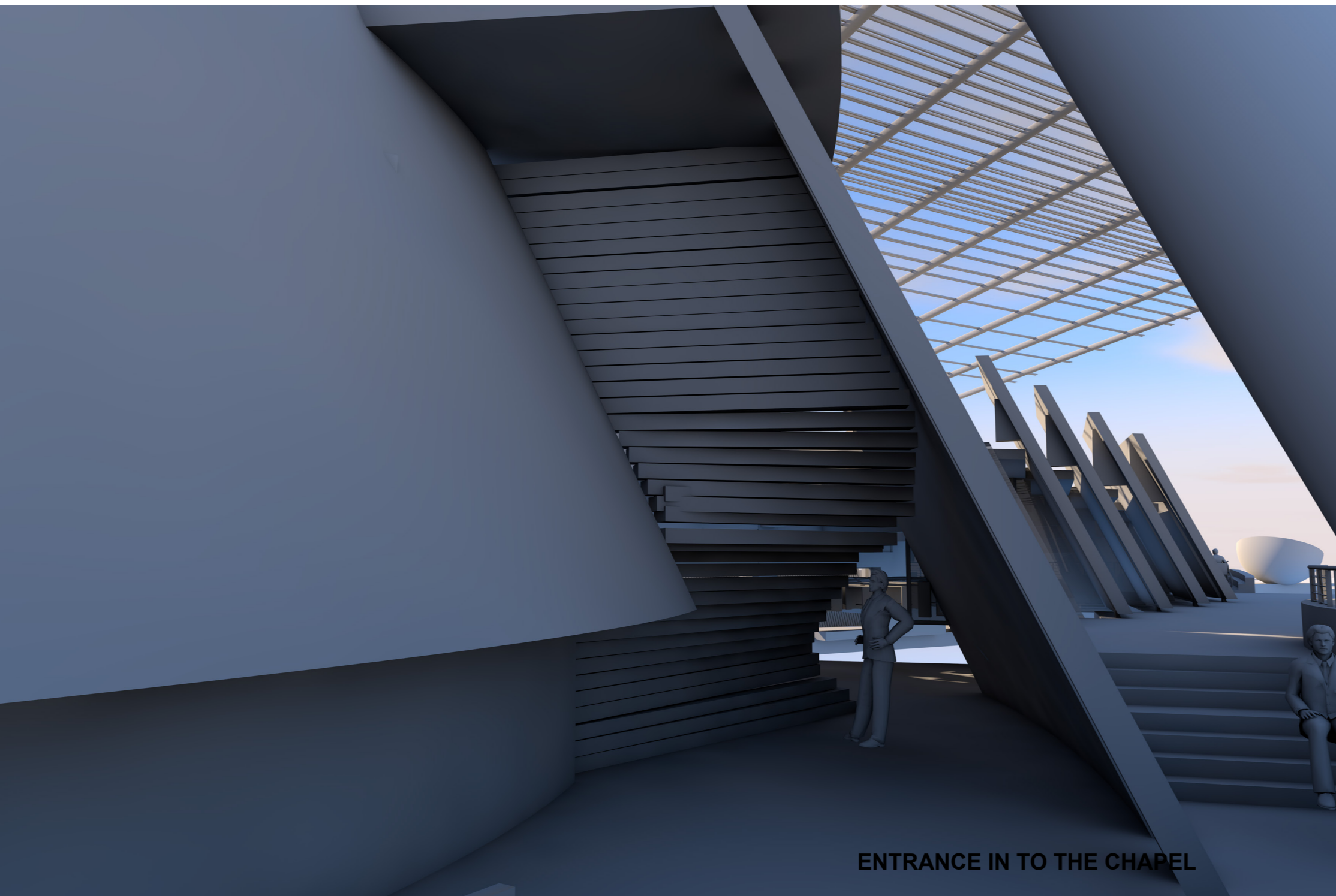
**OVER VIEW OF THE SPIRITUAL JOURNEY FROM EAST TO WEST- SOUTH ELEVATION**



Northern Perspective of the Sanctuary



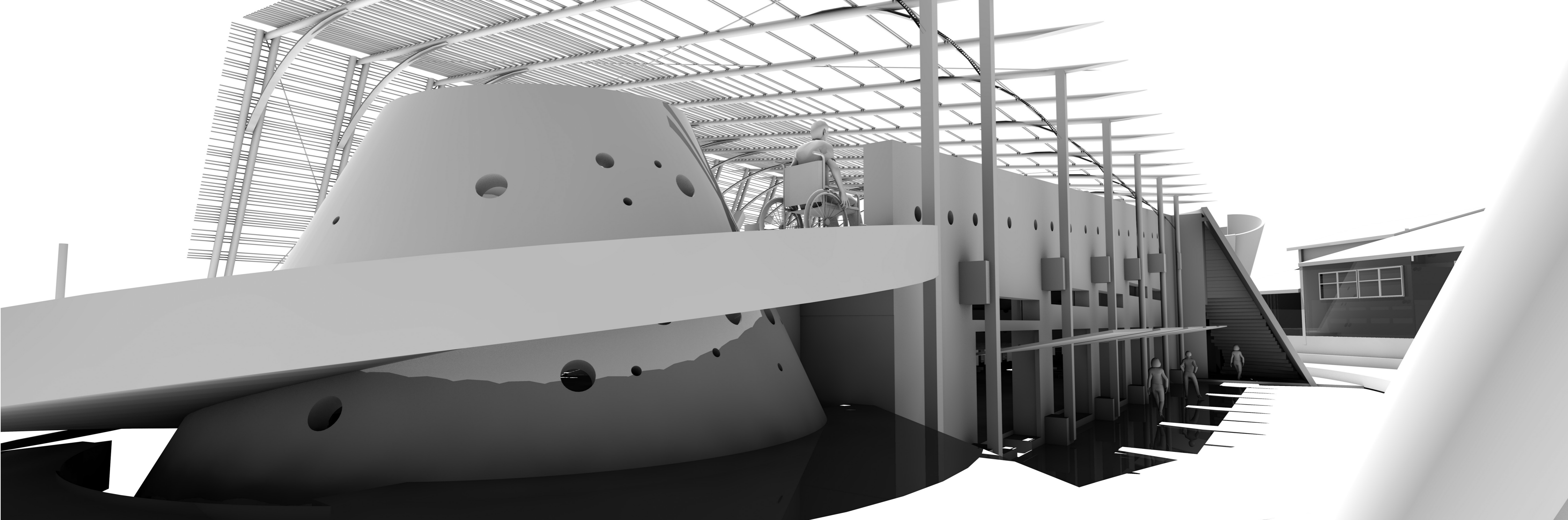
Entrance in to the chapel

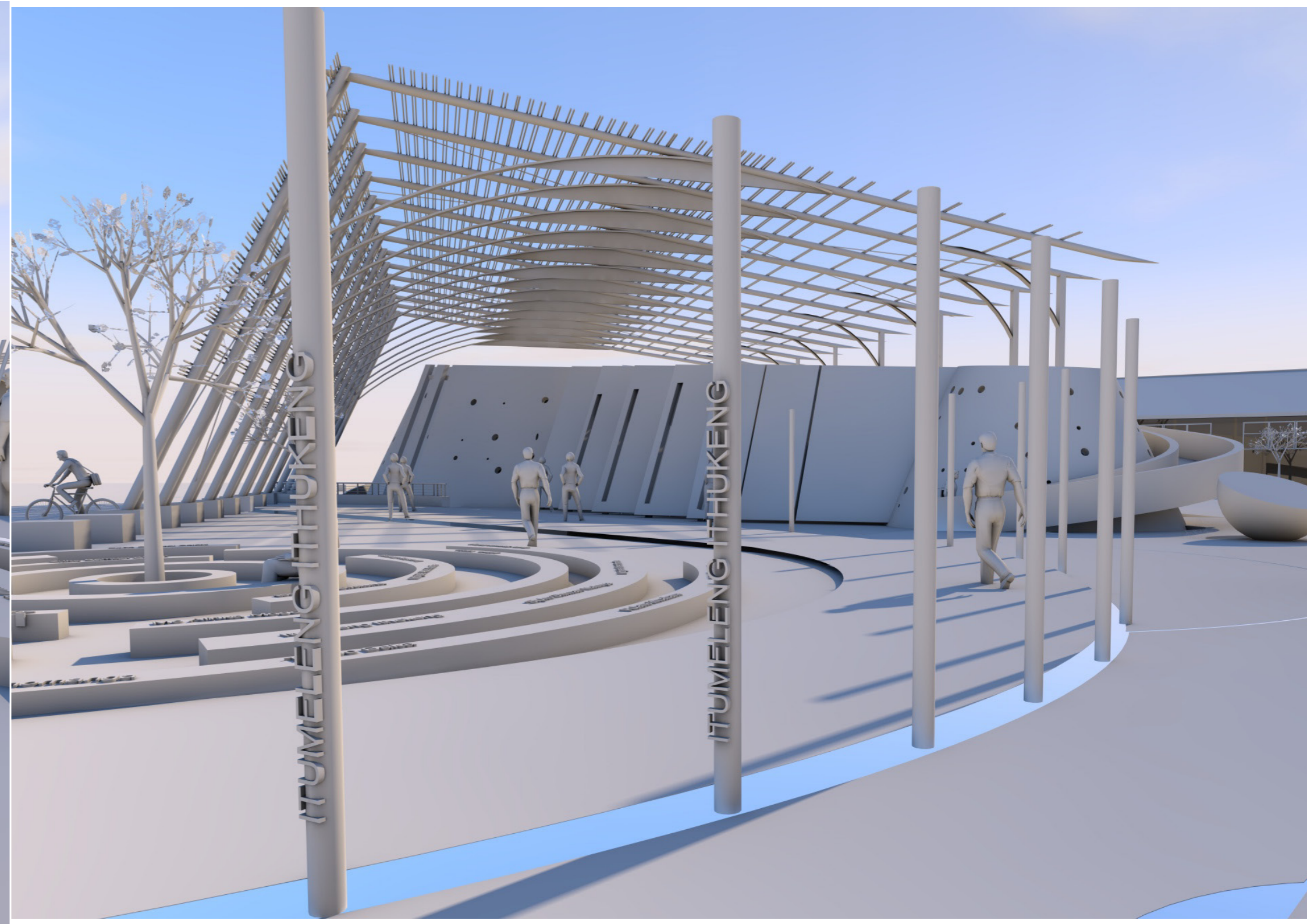
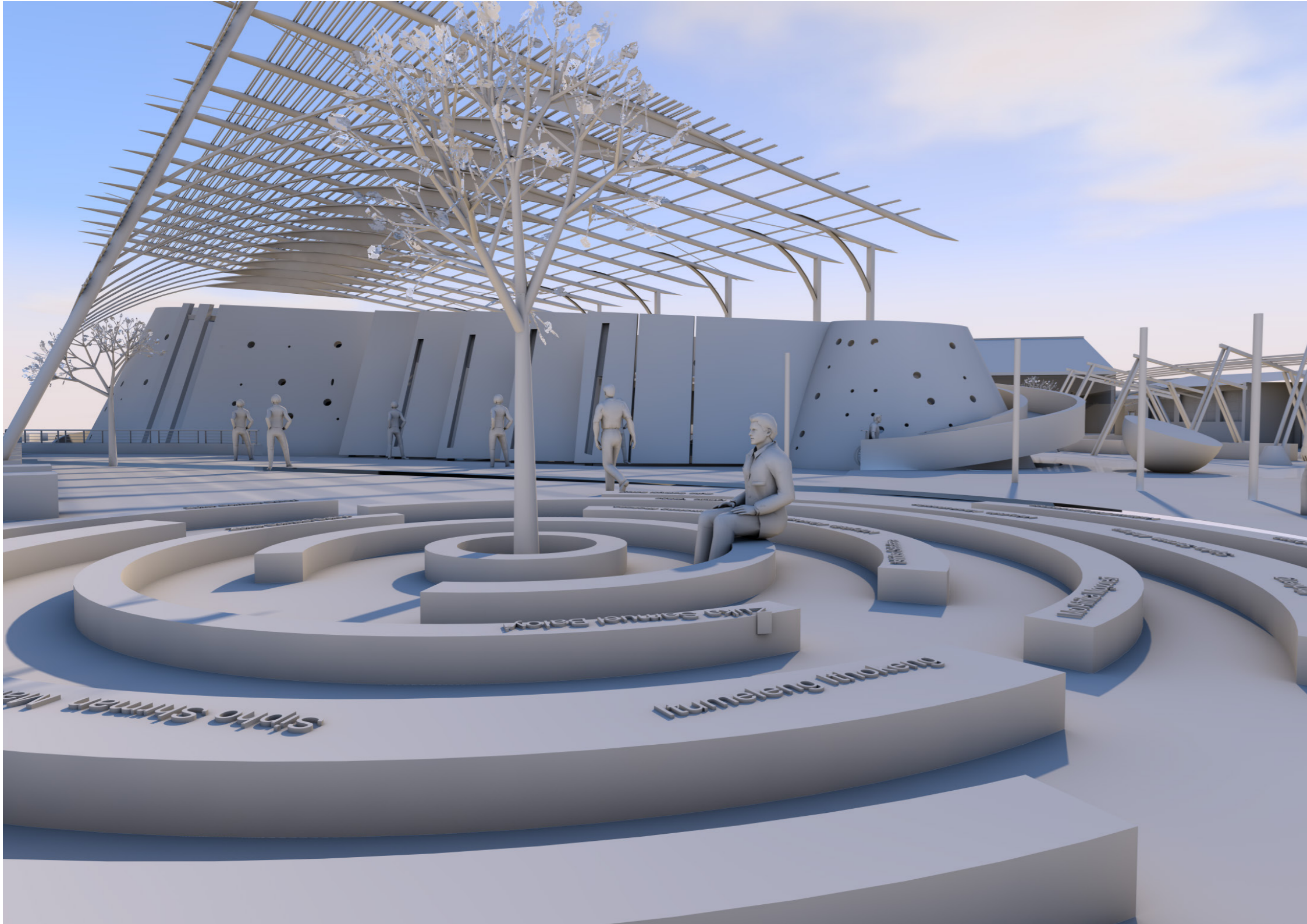


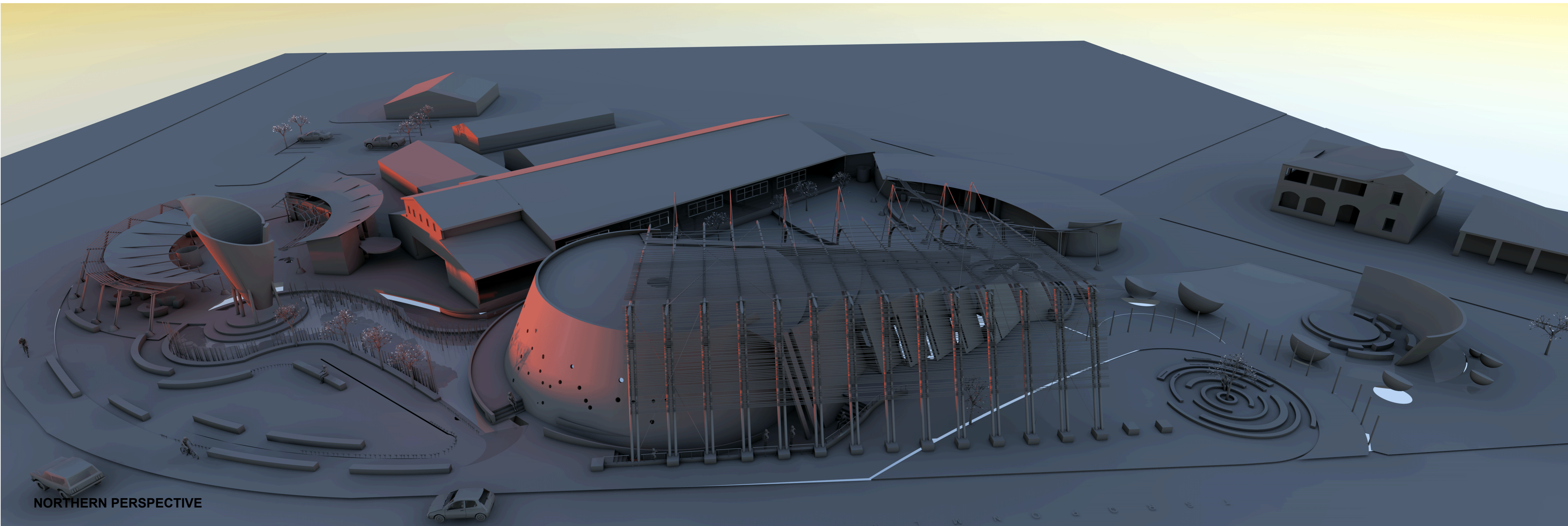
ENTRANCE IN TO THE CHAPEL



A VIEW TOWARDS THE ALTER



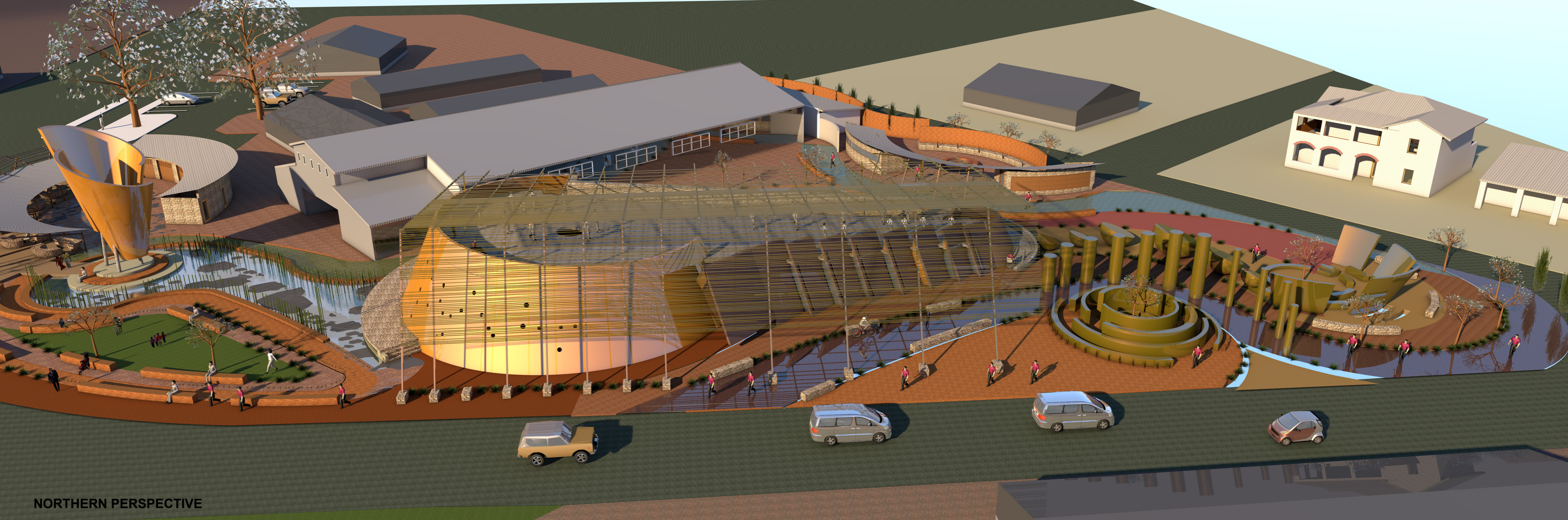




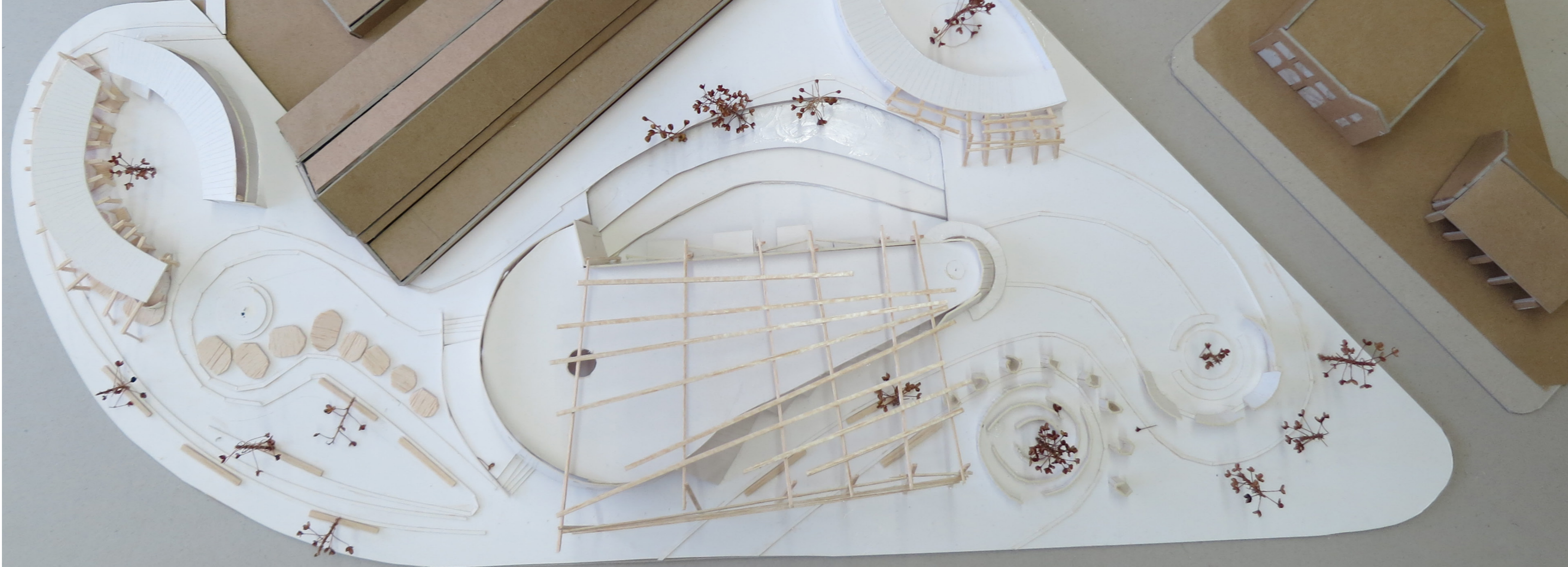
NORTHERN PERSPECTIVE

Memorial Sanctuary

Memorial Sanctuary

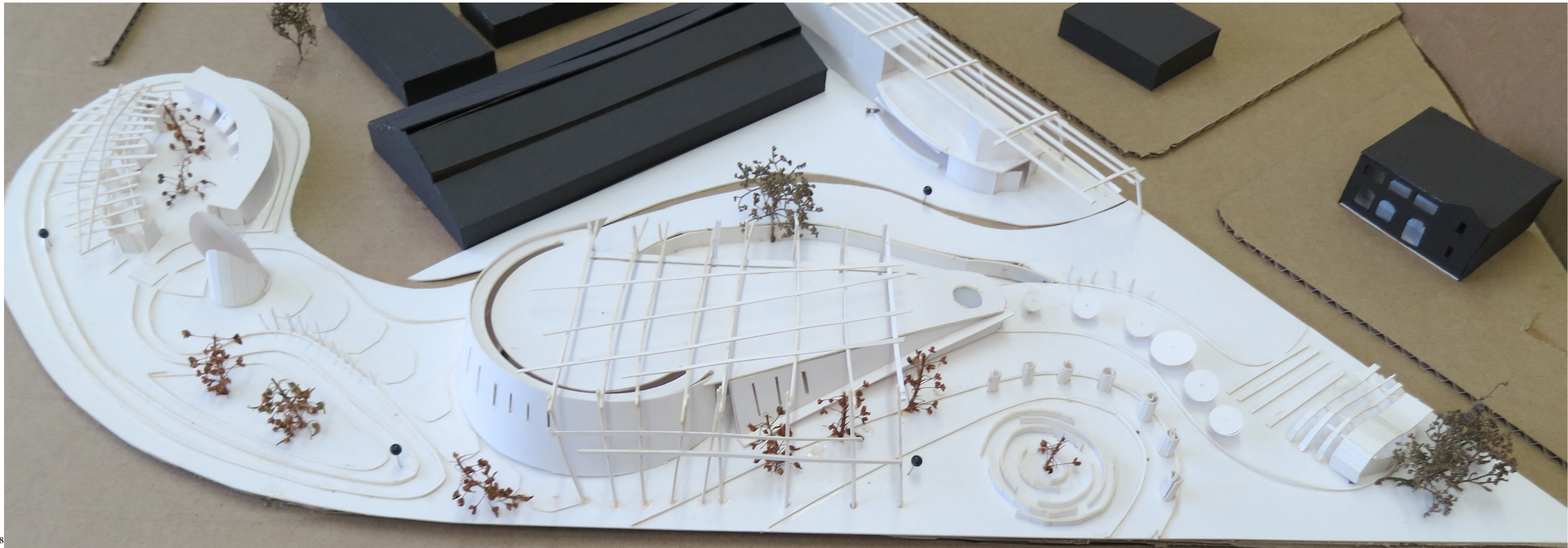


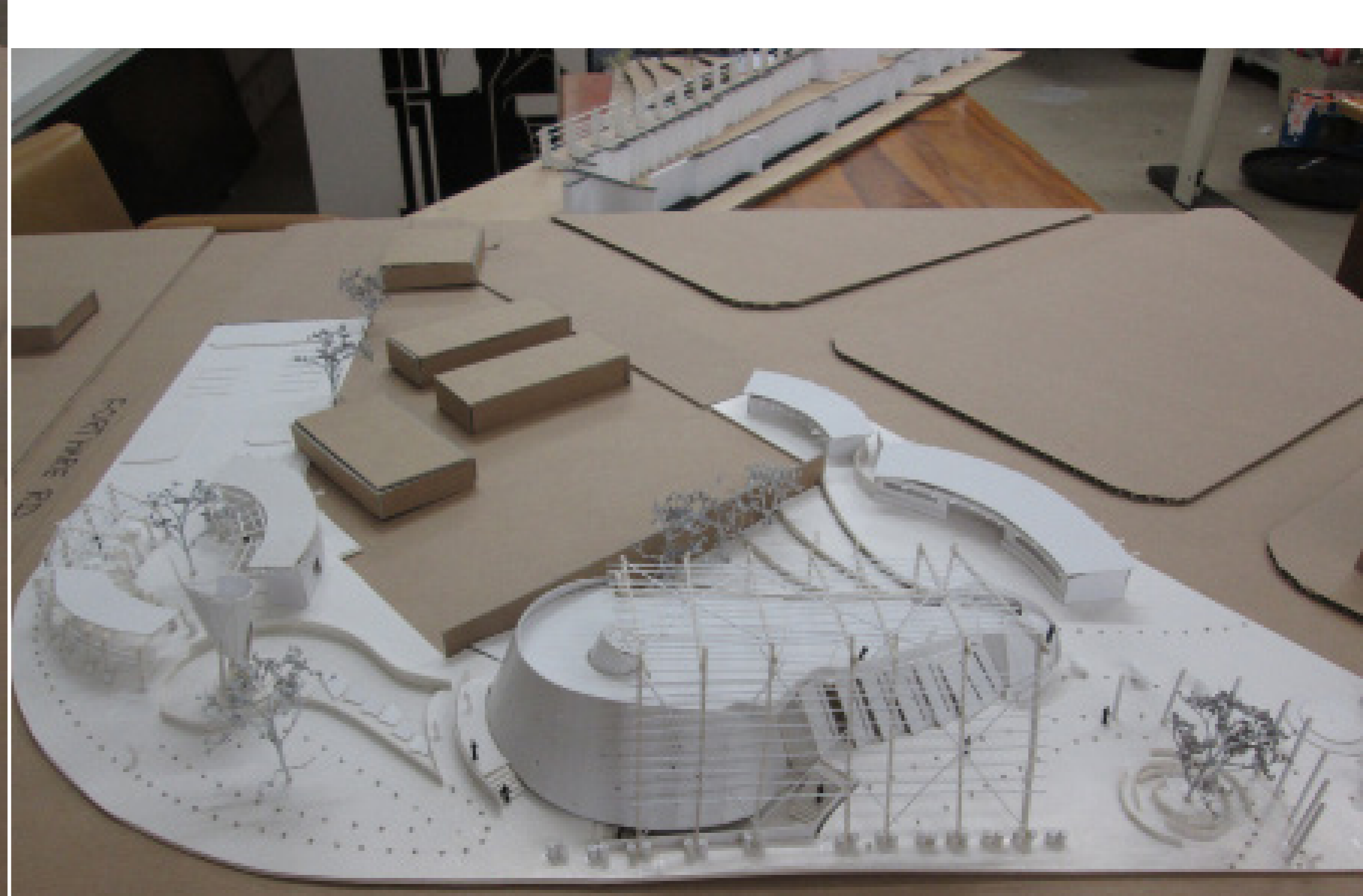
NORTHERN PERSPECTIVE

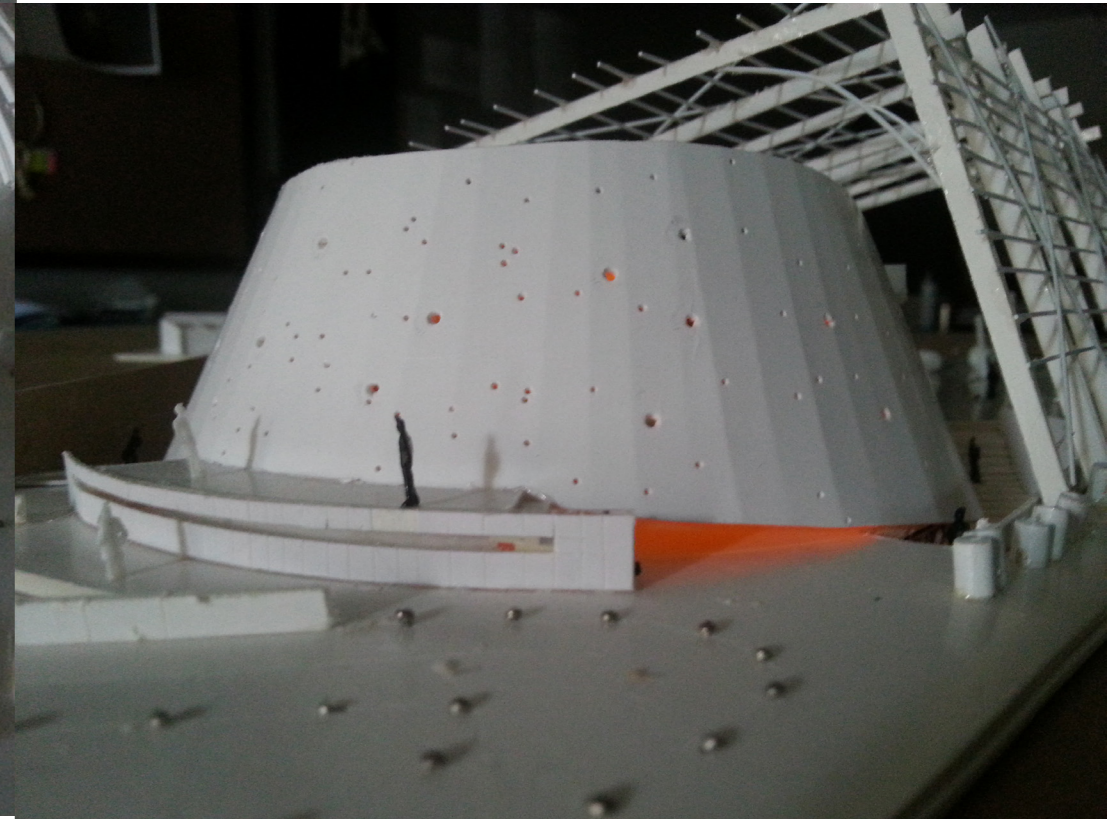
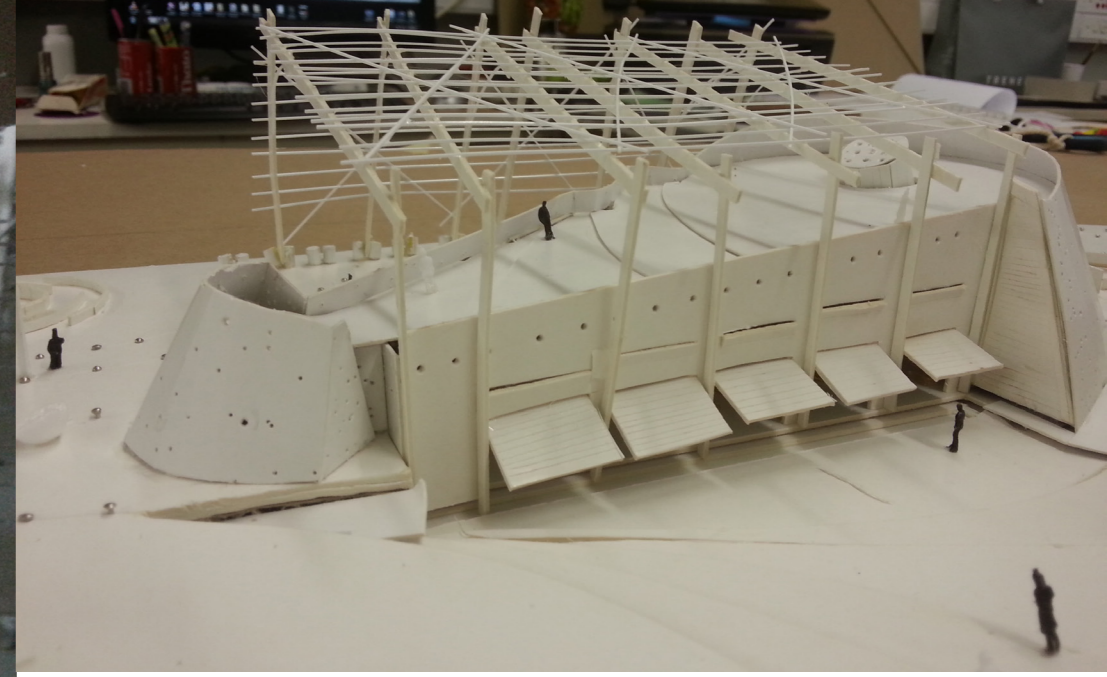
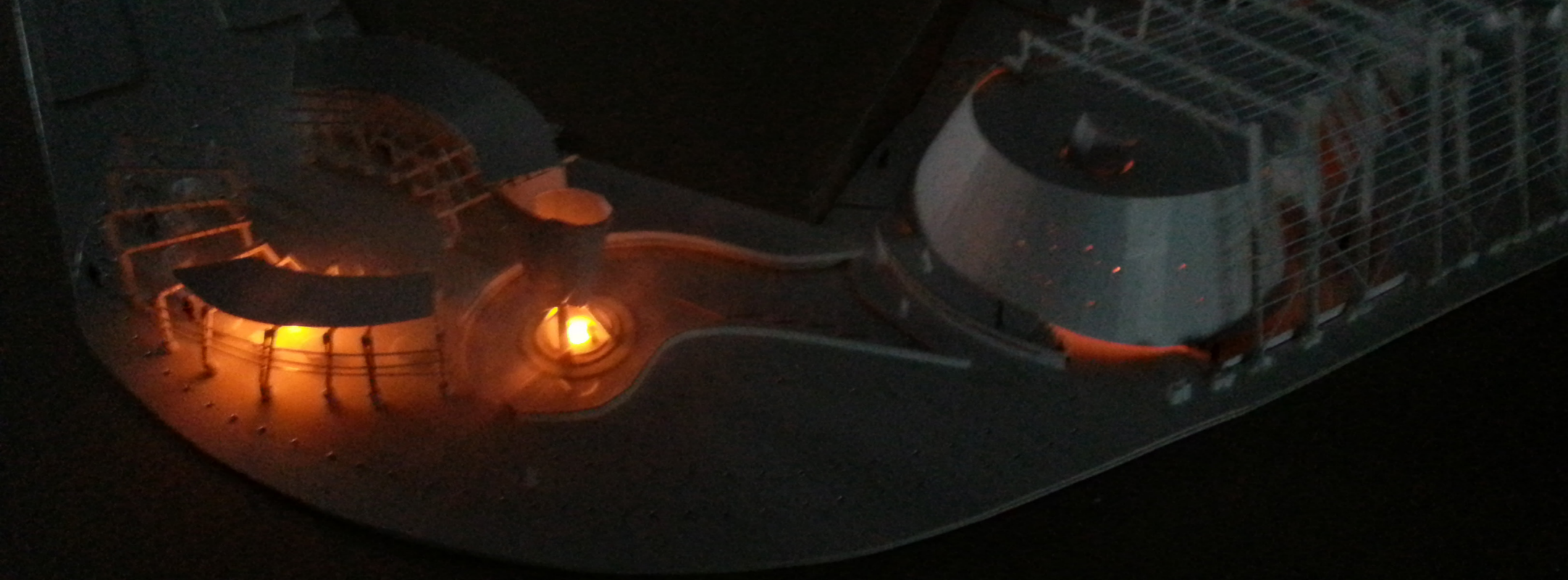


Memorial Sanctuary

Memorial Sanctuary









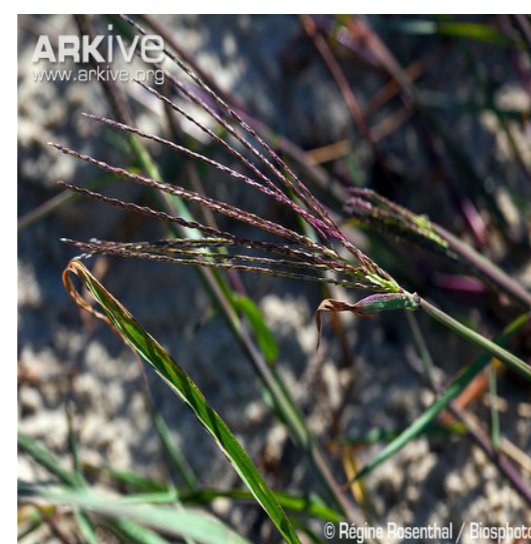
Dolichos chloryllis.



© Jason Baker  
Phragmites australis.



Stiburus alopecuroides.



### 3.2 APPLICATION OF SIGNIFICANT PLANTS TO THE JOURNEY OF LIFE AND DEATH

Vegetation plays a very vital role in Sesotho spirituality, adding them to this project strengthens the meaning of the process in this project. Use of indigenous plants will also ensure preservation of these plants and of Sesotho Cultural traditions.

#### 3.2.1 Vegetation to be planted at Reeds Pond- Lehlakeng

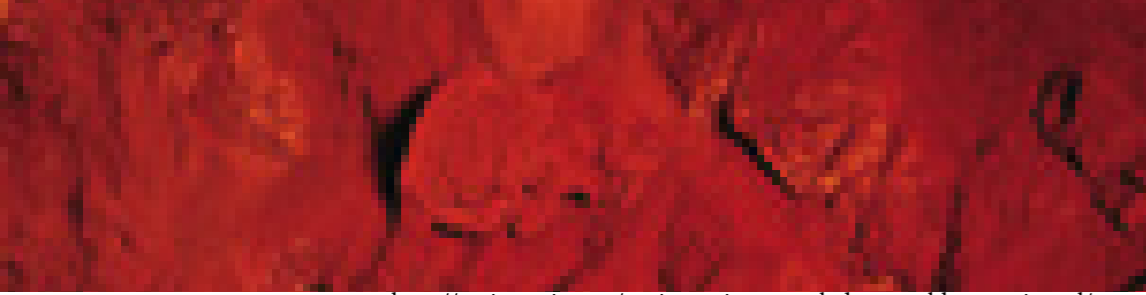
- i. Plants used by the bereaved and that cleanses - Dolichos chloryllis.
- ii. Plants that keeps men away from new born- Phragmites australis.
- iii. Plants that washes away bad luck - Stiburus alopecuroides.
- iv. Plants that helps with rain making- Searsia divaricata and Searsia erosa. (Moffet.R,2010:203-205)

#### 3.2.2 Vegetation to be planted at the Memorial Garden-Sehopotsong.

- i. Plants used in certain mourning rites - Indigofera dimidiata and Nalva periflora.
- ii. Food for the hereafter - Cucurbita pepo, Sorghum basutorum and Sorghum caffrorum.
- iii. Plants used in grave decoration- Cynodon dactylon.
- iv. Plants used in improving memory - Stachys aethiopica.
- v. Plants that ensures safe return of absentees- Capsella bursa pastoris, Silene undulate. (Moffet.R,2010:203-205)

#### 3.2.3 Vegetation to be planted at the entrance to the Sanctuary-lehaha la thapelo- Prayer Cave.

- i. Plant used to deter evil spirits- Aloe humilis, Aloe maculata, Ajuga ophrydis.
- ii. Plants used to protect huts- Linum tinunbergii.
- iii. Plant used for purification after handling a corpse- Anthrosperrum herbaceum and Galium thunbergianum.
- iv. Plant used for comforting the sorrowfull- Cysticapnos pruinosa and Melolobium alpinumplant. (Moffet.R,2010:203-205)



<http://activeartist.net/native-paint-revealed-vegetable-or-mineral/>



<http://pictsecret.com/black-wallpaper-hd/>

### 3.3.3 Black

Black is associated with the realm of the shades, with Mosima, the abyss in the earth where the shadows are sometimes thought to dwell.

Blackness can imply impurity or defilement. In modern African culture, black is also associated with mourning and death.

Strikes of black will be used on the Garden of Remembrance-  
Sehopotsong on the West as a reminder that the project is not only celebrating the fallen heroes but also mourning their absence.

*(Van Wyk, G. 1998:107-110)*

### 3.3 APPLICATION AND SYMBOLISM OF COLOUR IN SESOTHO SPIRITUAL RITUALS.

Van Wyk, Gary (1998) made a vital documentation of colour symbolism in Sesotho culture. “Red, white and black are the primary symbolic colours in mural arts and in rites of initiation. While they mark the bodies of those in transitional states, they are also often used to mark the zones of houses that can be considered transitional: its outer edges-the roof line and the foundation line-and the surrounds of doors and windows.”  
*(Van Wyk, G. 1998:107-110).*

#### 3.3.1 Red

Red ochre is particularly important. Called Letsoku, blood of the earth, its name implies water (the earth's blood). For centuries Letsoku has played a key role in rain making rituals among Basotho. Its association also links with sacrificial blood, which feeds and honours the ancestors so that they may bring rain.*(Van Wyk, G. 1998:107-110)*

Red ocher is dug from the 'skirts' of the earth, to sound a special call to the ancestors to feed the earth with the 'blood', rain

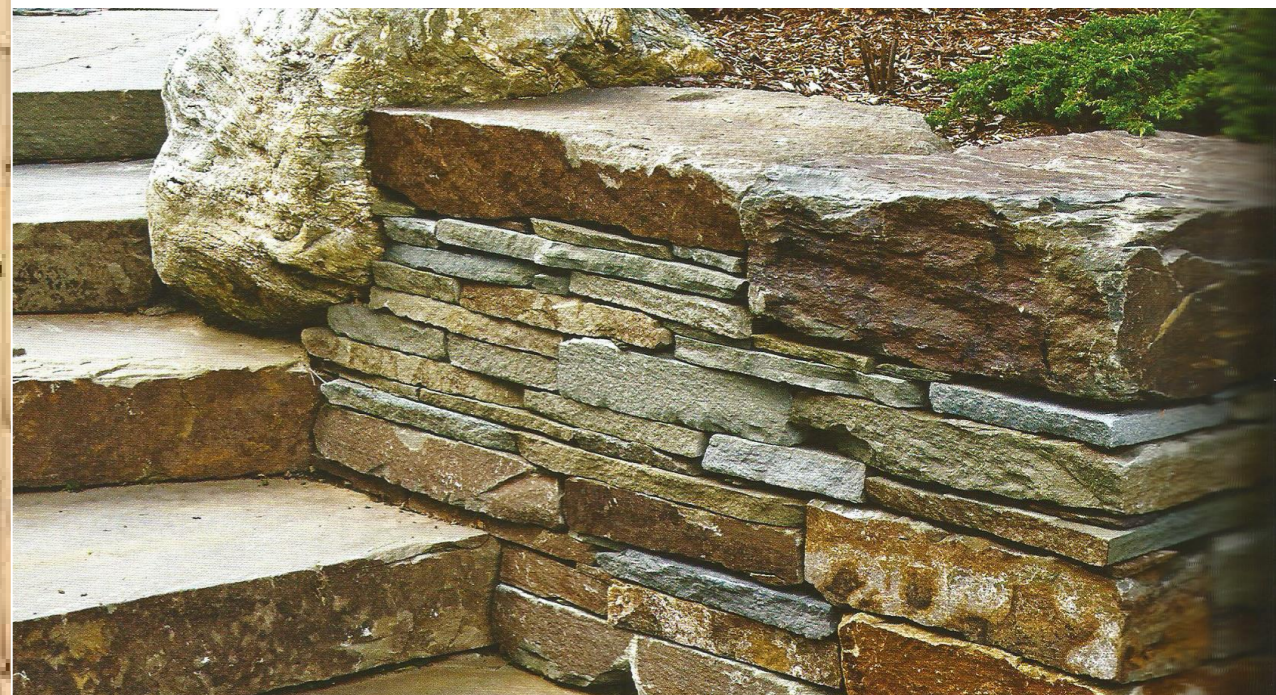
The red stone will be used on the Eastern side of the site by the Reeds Pond, signifying prayer of rain to the ancestors to bring cleansing rains and fill the pond with water. *(Van Wyk, G. 1998:107-110)*

The red stone will again be used on the sacrificial platform on the West end of the site, symbolizing sacrificial blood to the ancestors.

#### 3.3.2 White

“The colour white denote peace, happiness, and purity, often expressed idiomatically as conditions of the human heart. To have a white heart implies innocence, good intentions, or joy. White, derived from chalk or other substances, is important in initiation rituals, when initiates are in a delicate state of transition and need to signify the ritual purity they must observe. White is also associated with light-Lesedi -which implies enlightenment.” *(Van Wyk, G. 1998:107-110)*

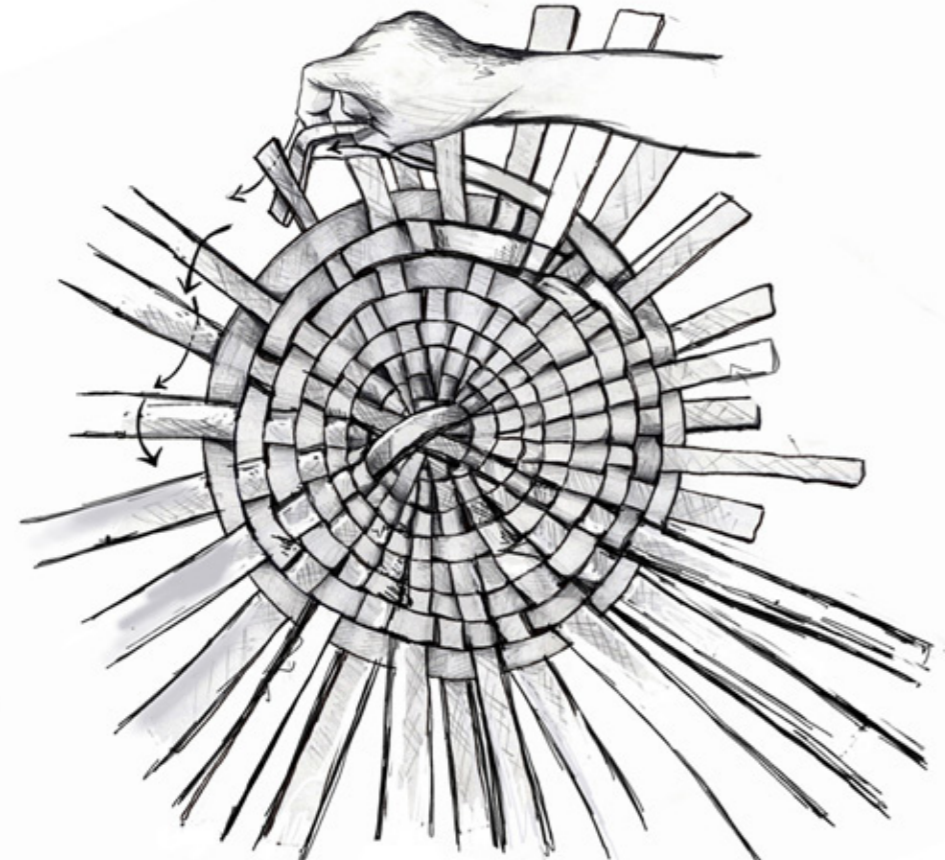
The white colour will be used at the heart, core of the project, at altar of the Sanctuary- Lehaha la Thapelo-Prayer Cave.



TEXTURE AND COLOUR PALETTE

S:

© 2017 TITUS

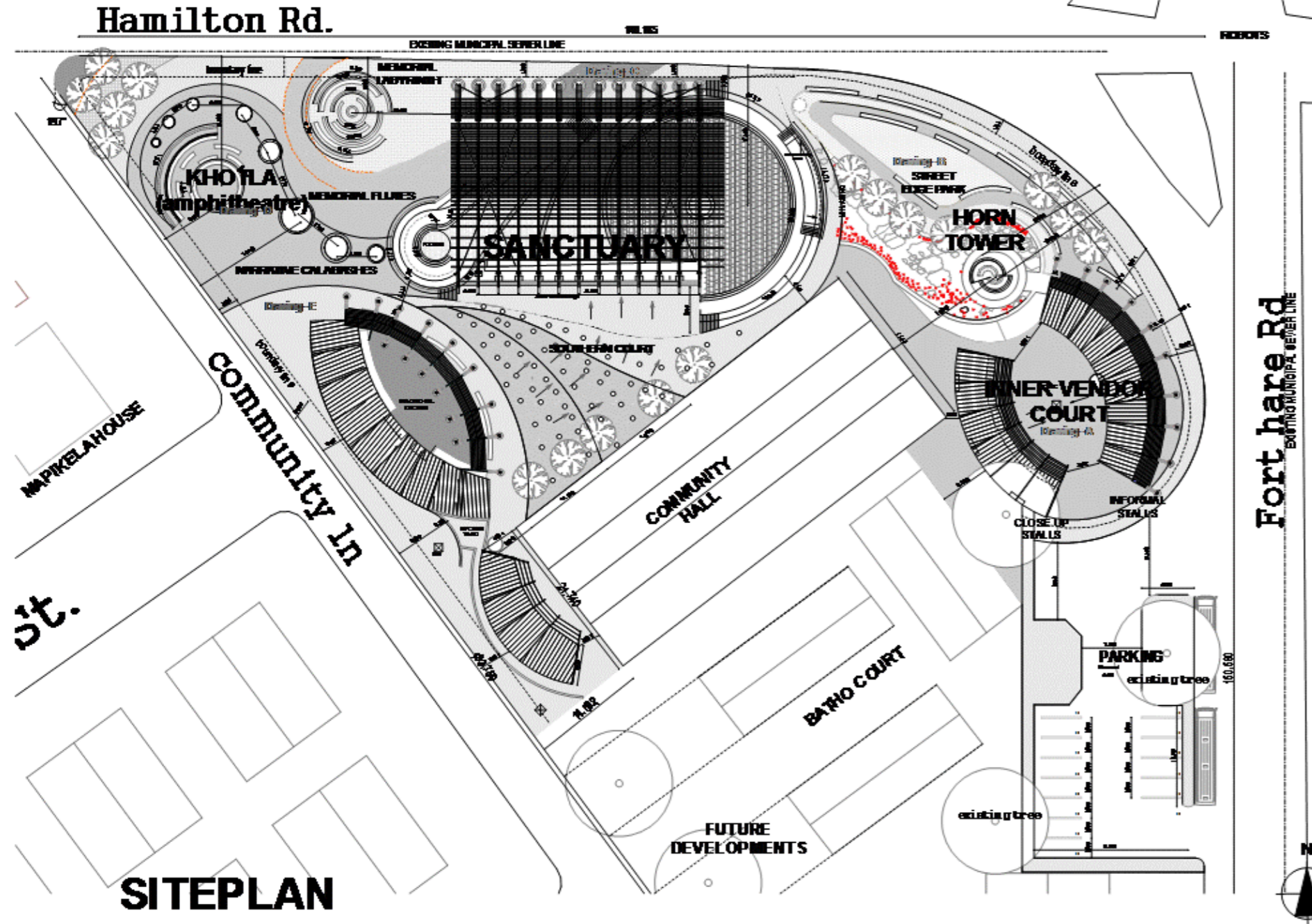


<http://www.dsource.in/resource/bamboo-basketry/process/index.html>

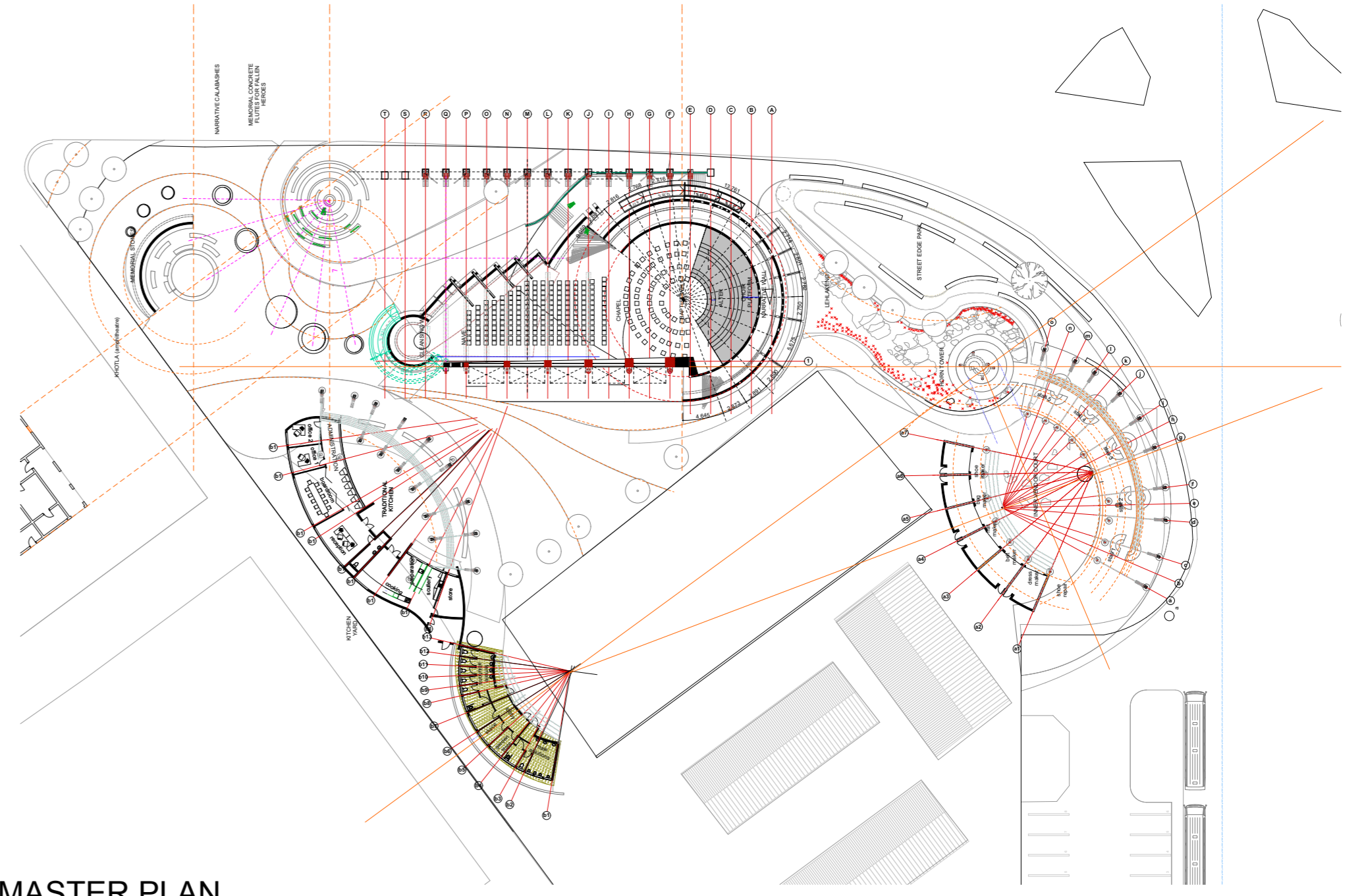
**TECHNICAL DEVELOPMENT**

**CHAPTER 5**

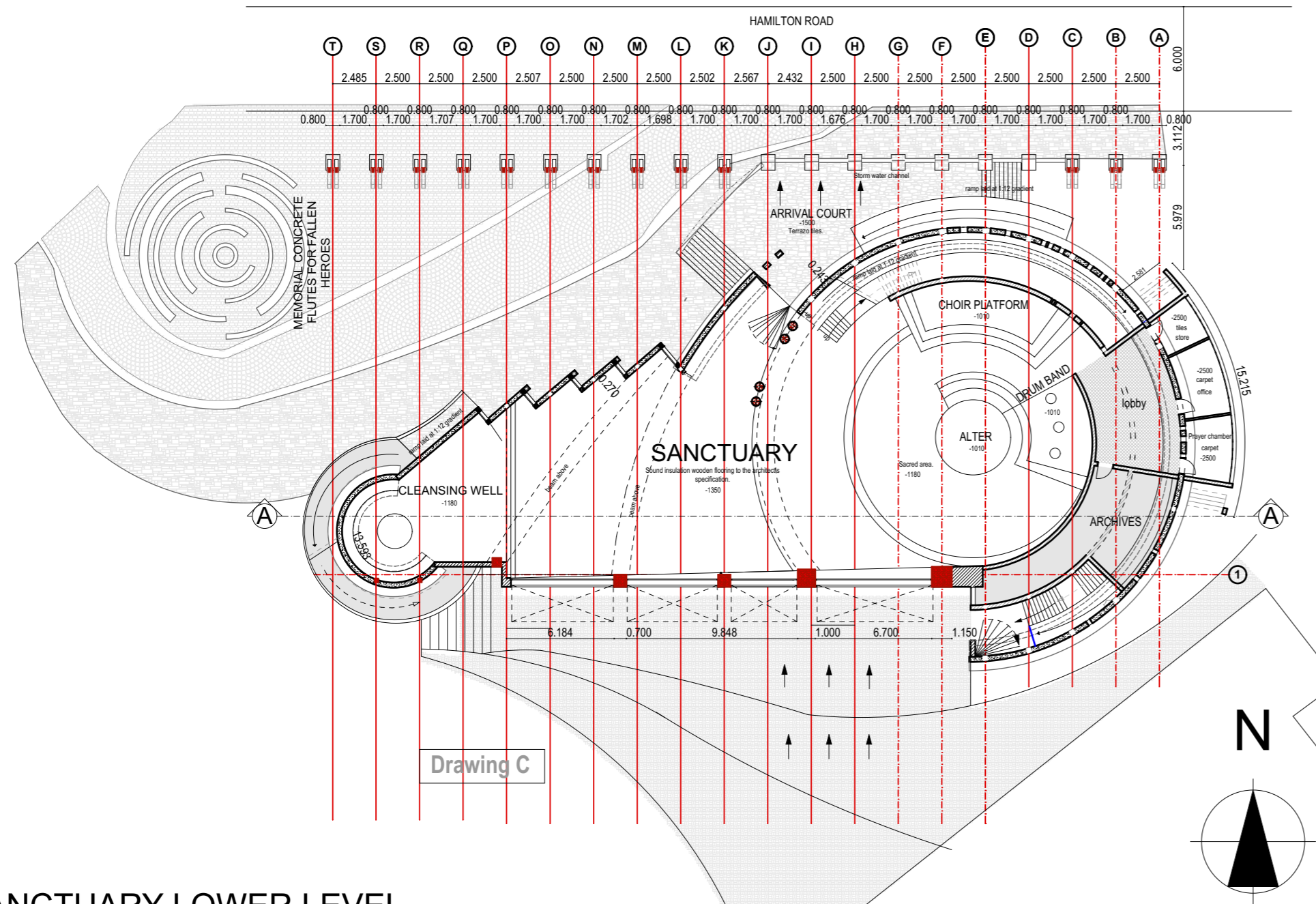




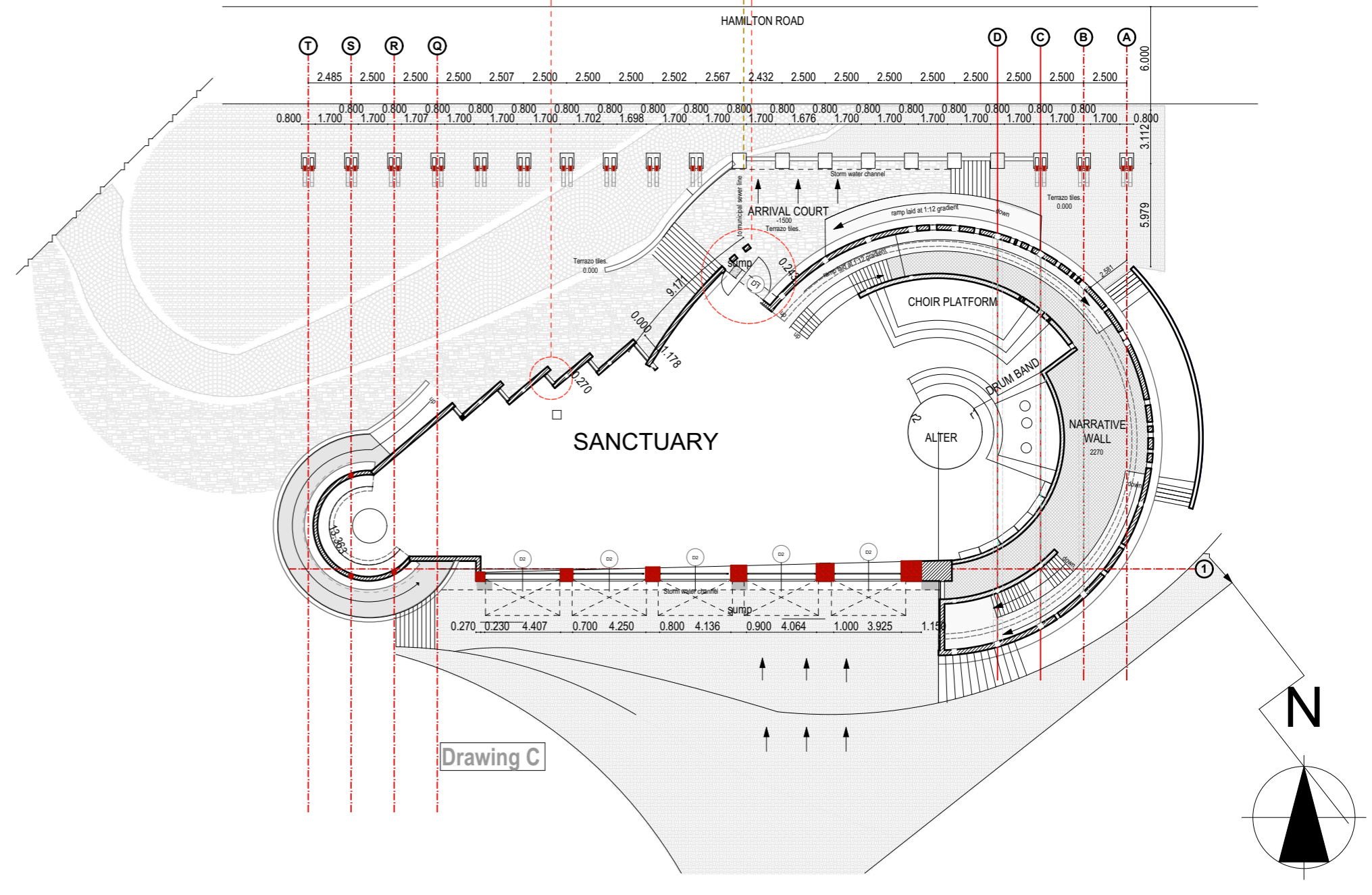
SITEPLAN



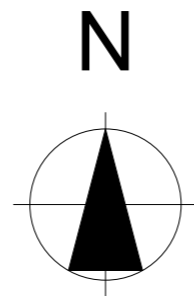
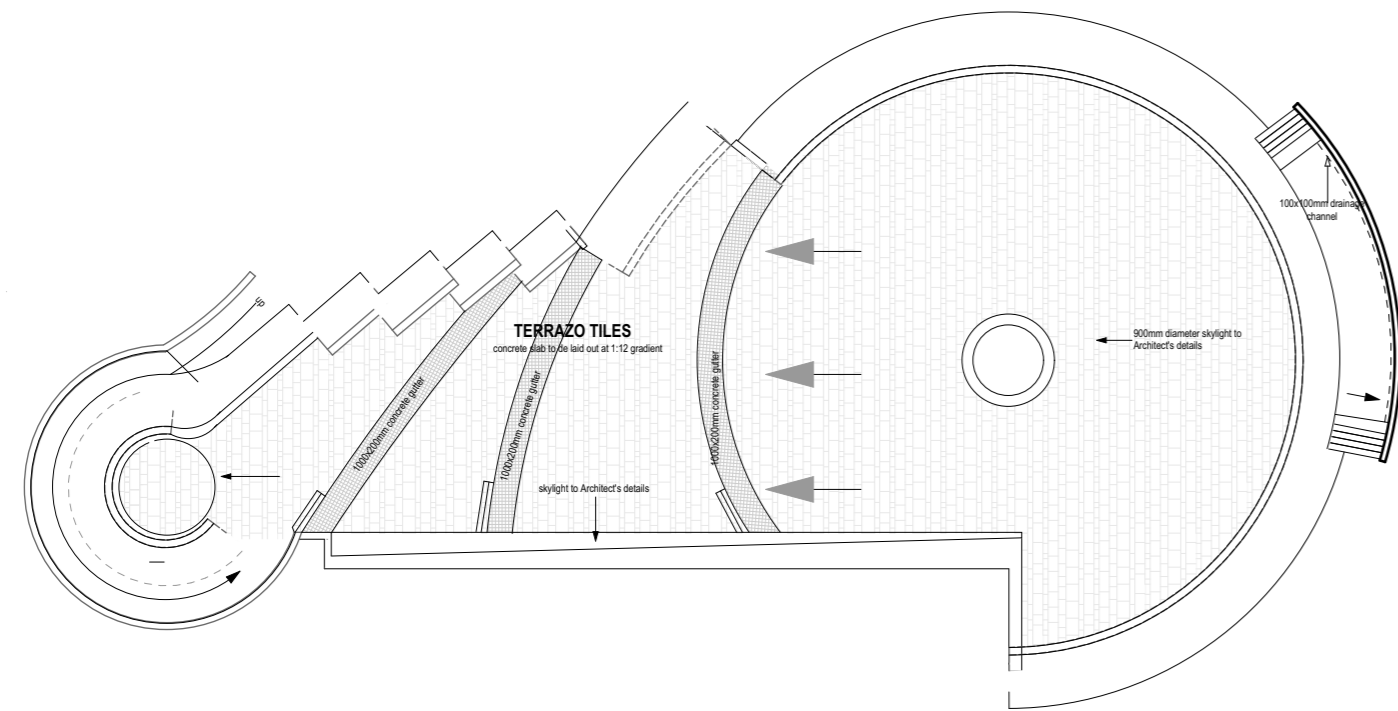
MASTER PLAN



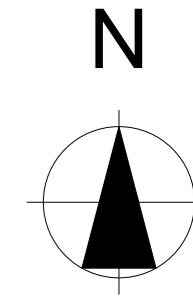
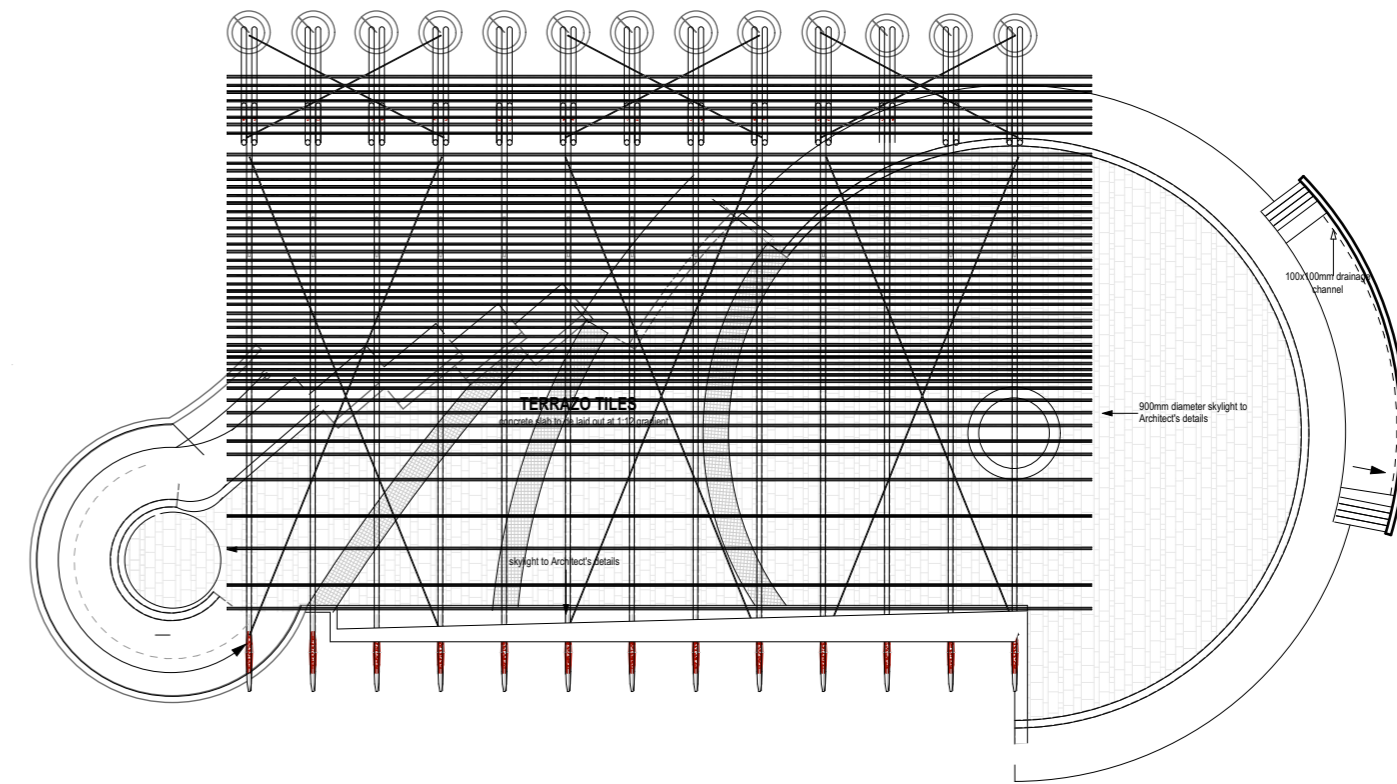
SANCTUARY LOWER LEVEL



SANCTUARY GROUND FLOOR PLAN



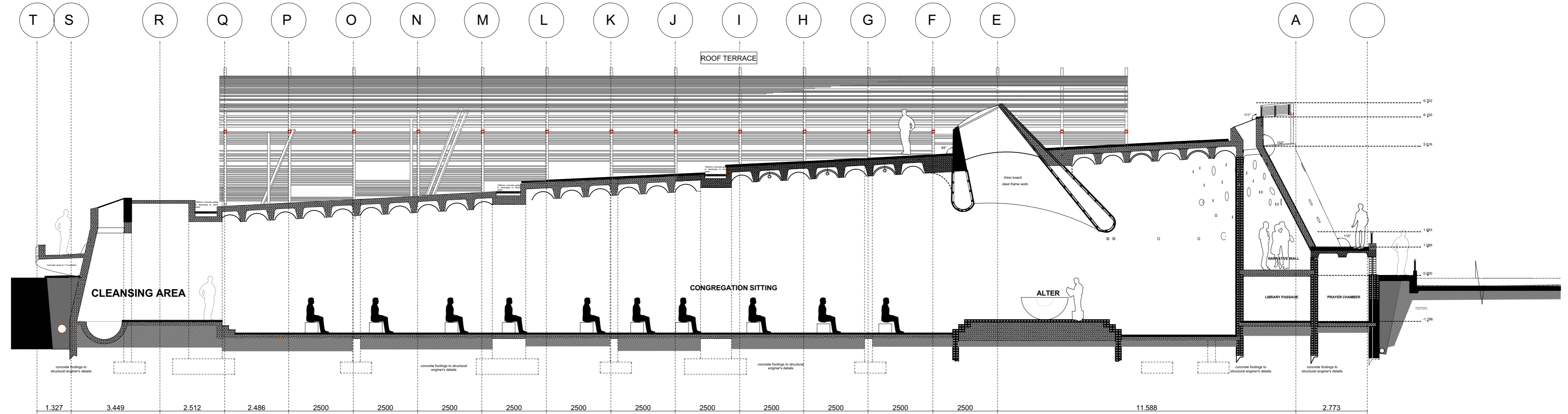
SANCTUARY ROOF PLAN



SANCTUARY LATTICE ROOF PLAN

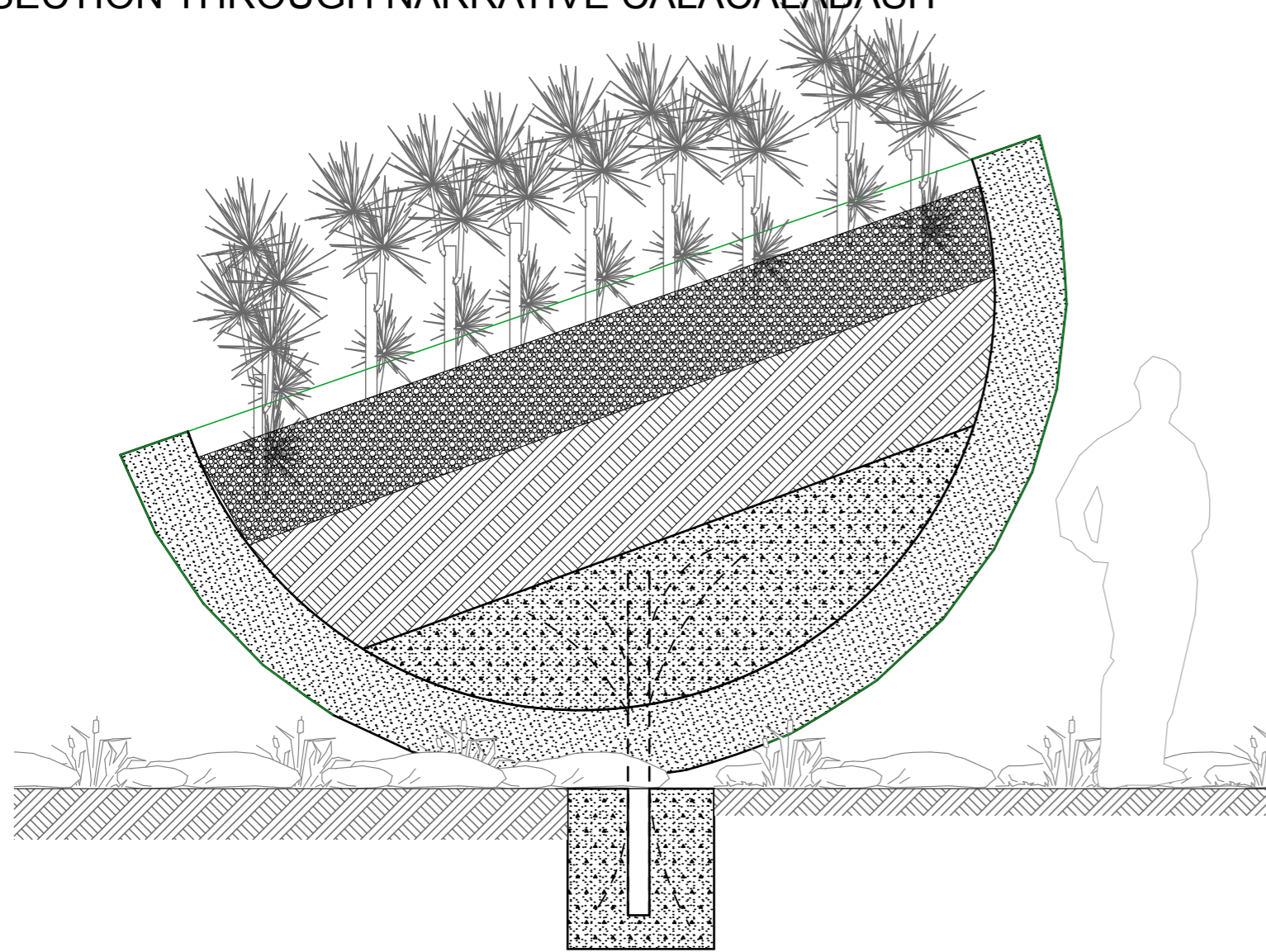






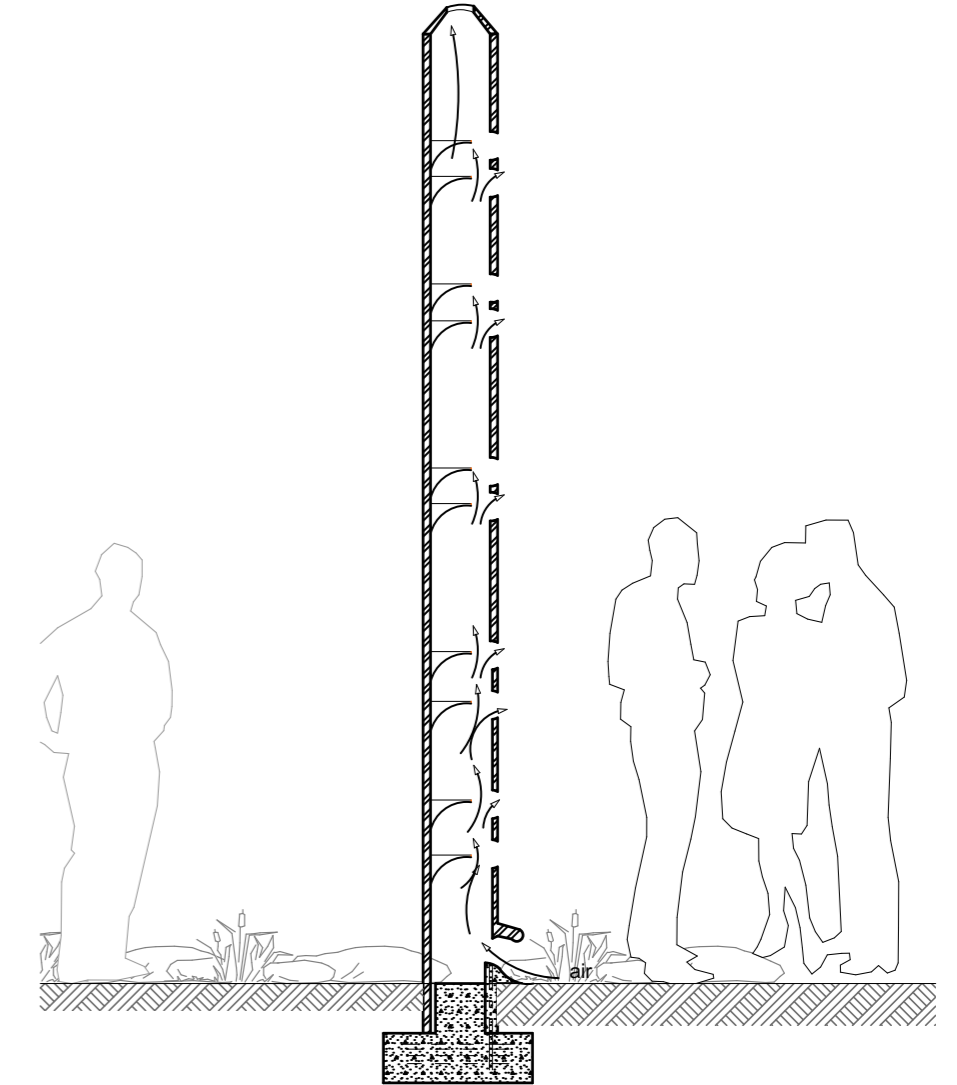
SANCTUARY SECTION A;A

## SECTION THROUGH NARRATIVE CALACALABASH

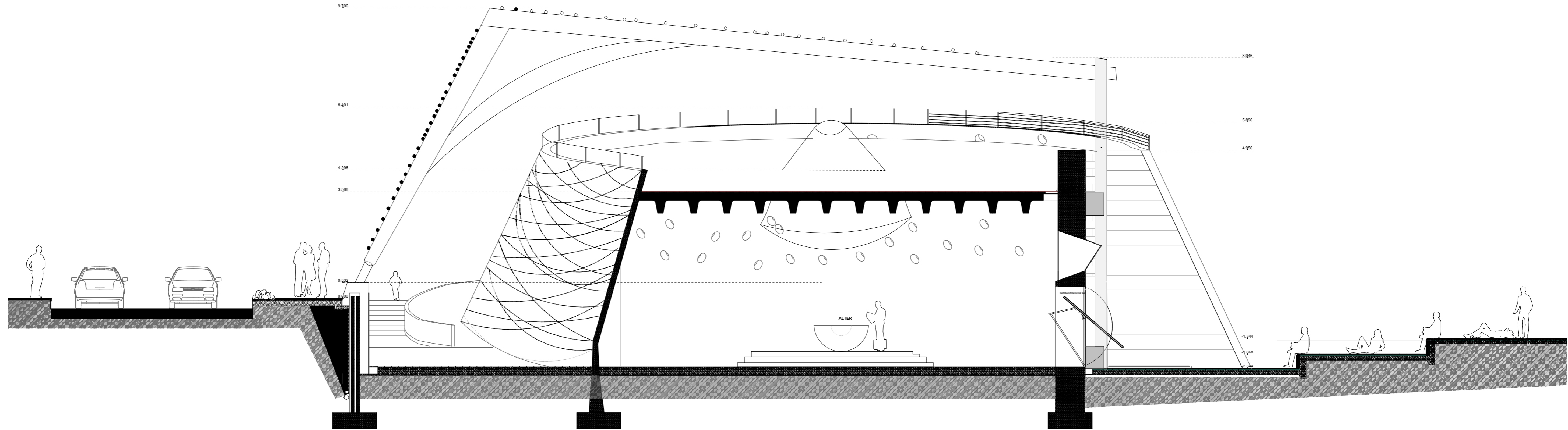


In situ cast reinforced concrete calabashes anchored with steel reinforcing rods cast into a concrete base and into the calabash walls.

## SECTION THROUGH A FLUTE



200mm diameter steel tubes cast into concrete with holes cut out for sound creation. base of steel tubes filled with cement slurry for up to min 340



SANCTUARY SECTION B:B

## SANCTUARY

### Roofslab

250x250x23mm non-skid, factory sealed terrazzo tiles placed & tamped down with a rubber mallet to the correct level on wet slurry applied over the floor screed, with 3-5mm joints between tiles with pointed all round grouting. Grouting to commence 24-48hrs after laying tiles, using a factory blended range of matching tile grout. All excess grout must be removed with a damp sponge 2-3 hours after grouting. Tiles to be sealed after installation with an approved tile sealer.

25-30mm thick semi dry screed (4:1) with wet slurry applied over the screed to bond tiles.

One layer Derbigum SP4 waterproofing membrane, with 75mm side laps and 100mm end laps, sealed to primed surface to fall and crossfalls by "torchfusion" including protection of terrazzo tiles as per above description.

### Framed concrete structure

Concrete columns and beams supporting coffer slab structure (sizes to be confirmed)

Wall infills

external wall finishes

Sotho Litema inspired patterns clay brick construction.

Internal wall finishes

25x75mm hard wood timber slats on 38x38mm sap pine framed structure screwed onto vertical concrete wall.

### Floor

#### Solid tongue and grooved flooring:

Suntups presealed tongue and groove solid wood flooring in European Birch Rustically, in plank size 300 to 1200 x 83 x 18mm thick, glued to suitably prepared dry screed or sub floor using elasticized adhesives applied to SAWLFA recommendations. Expansion gaps from walls and any vertical structures to be maintained during installation. All expansion gaps to be concealed using Suntups profiles.

19x76mm hardwood skirting with coved top nailed to wall, with 19mm quadrant bead nailed onto skirting.

## HAND CRAFT BUILDING

### Roof sheeting

Arona Roofing 0,50mm thick Novotexi 440® profile 440mm cover Z275 spelter ISQ550(3t) galvanised steel roof sheeting in single lengths rolled and cut to size on site.

Insulation:

Install 50mm thick, non-combustible, lightweight "Factorylite" building insulation with white metalized foil facing on both sides, with thermal resistance of (1.28/1.92/2.56/3.46)m<sup>2</sup>K/W on galvanised wire at 300mm centres, with overlapping edges stapled together.

Ceiling

CEILING

6,4 mm Gypsum plastered ceiling on, 38x38mm branders fixed at 300 mm centres in one direction plastered with a 3 - 6 mm coat of RhinoLite

### Walls

270mm thick cavity brick wall.

Facebrick external walls

Bagged internal walls

### Floor

30mm thick polished cement floor screed

170mm thick concrete floor slab with wire mesh

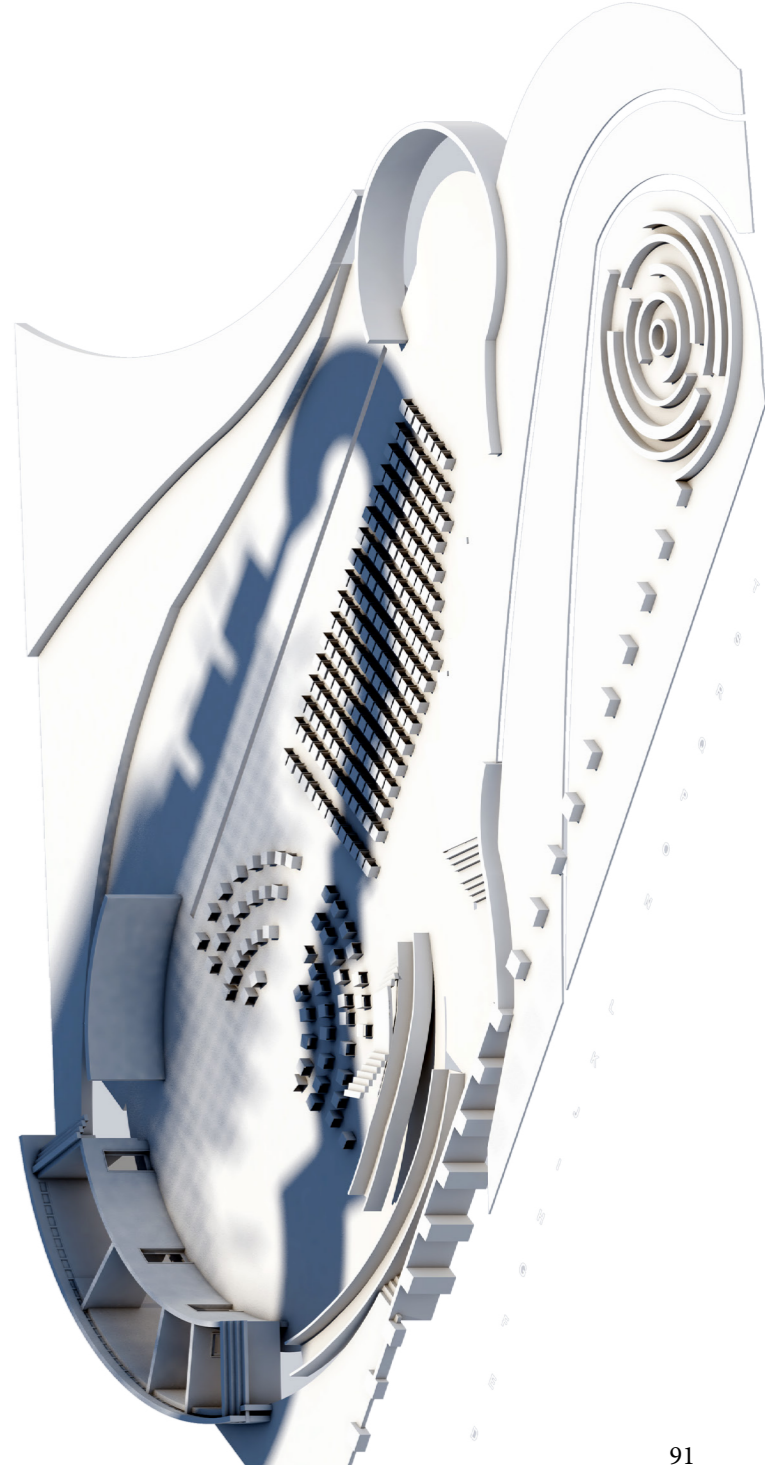
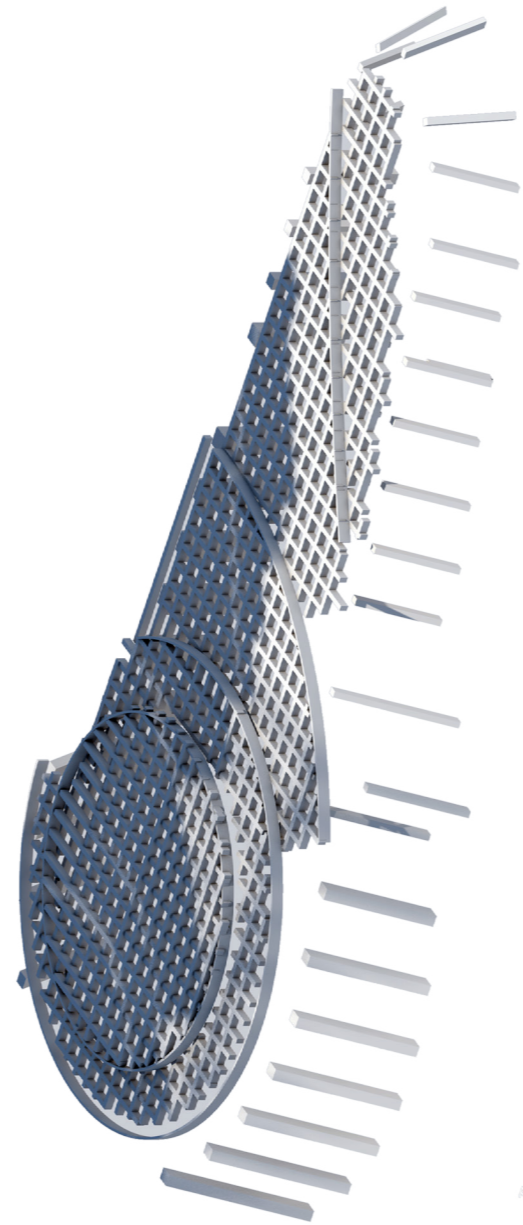
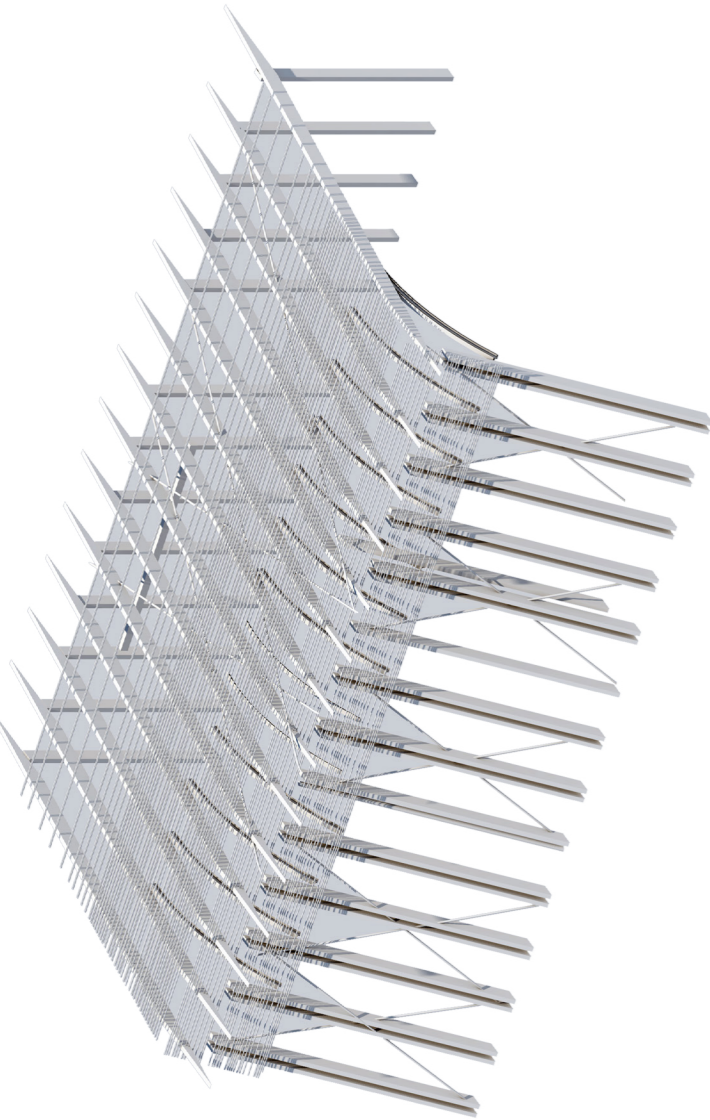
DPM:

Gundle USB Green 250 µm damp proof membrane under concrete surface beds to SABS mark 952-1985 type C laid with minimum 150mm overlaps and sealed with Gunplas pressure sensitive tape, and taken up against the wall to top of slab.

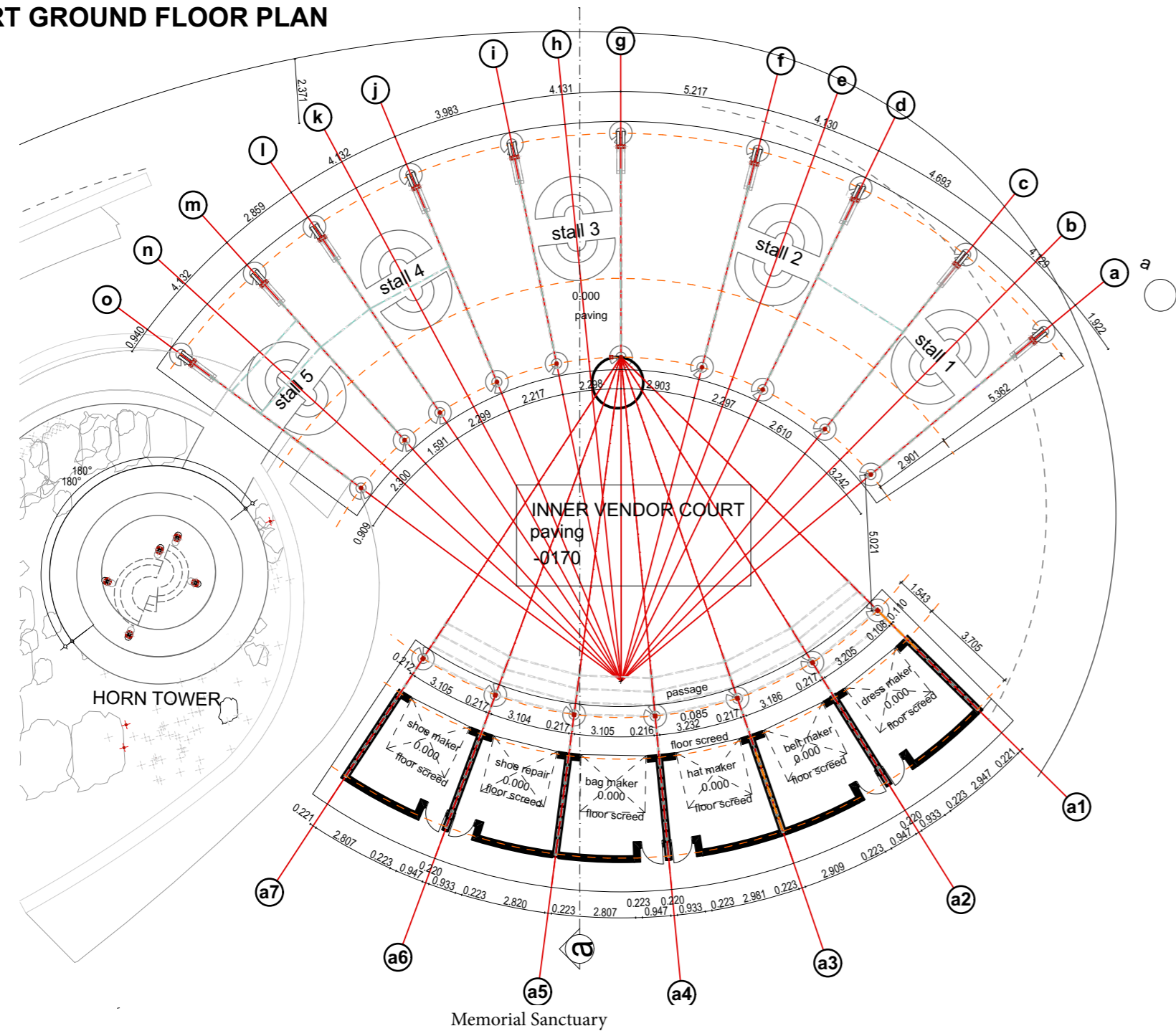
50mm sand blinding

Approved compacted fill

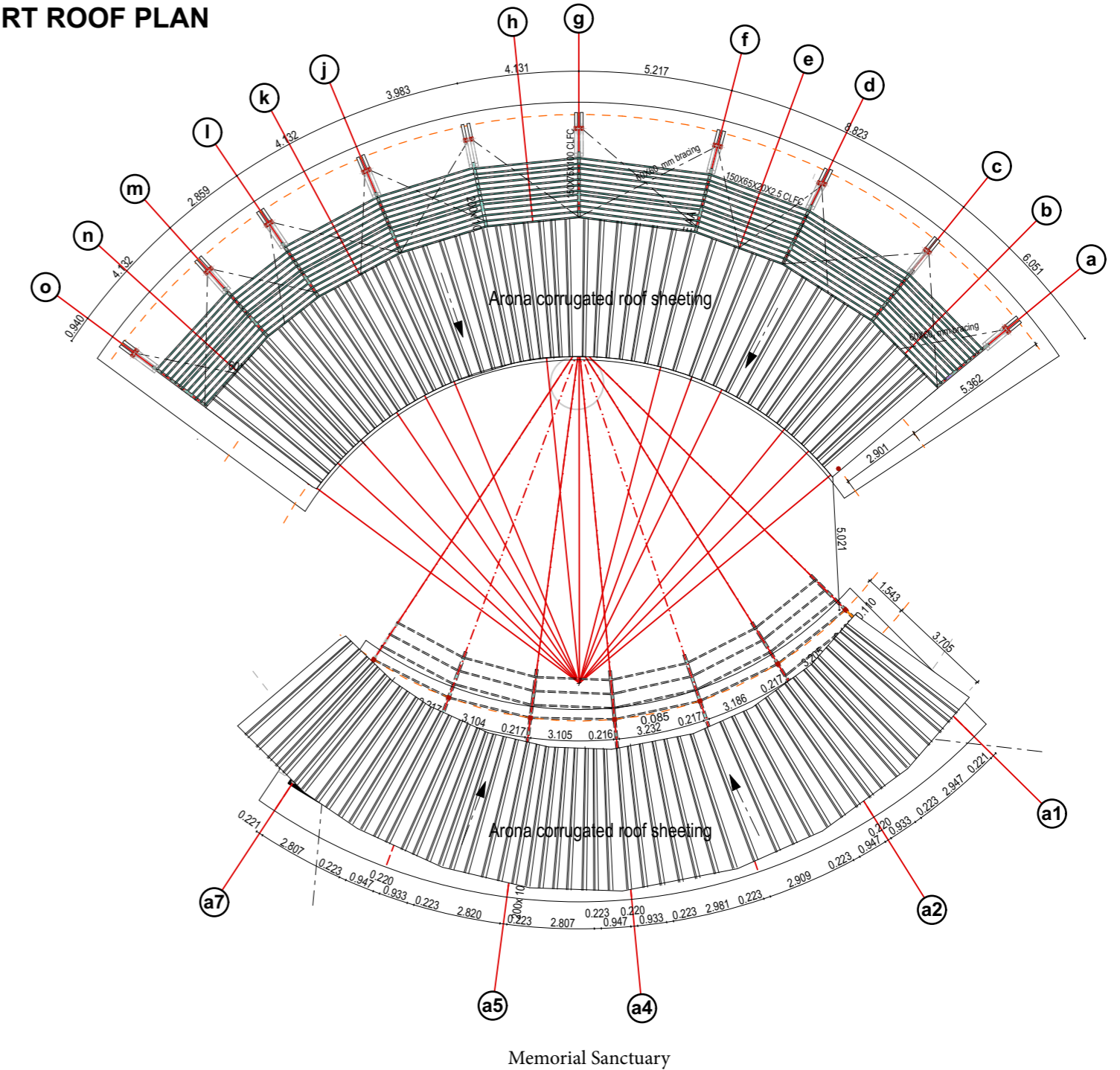
SANCTUARY AXONOMETRIC



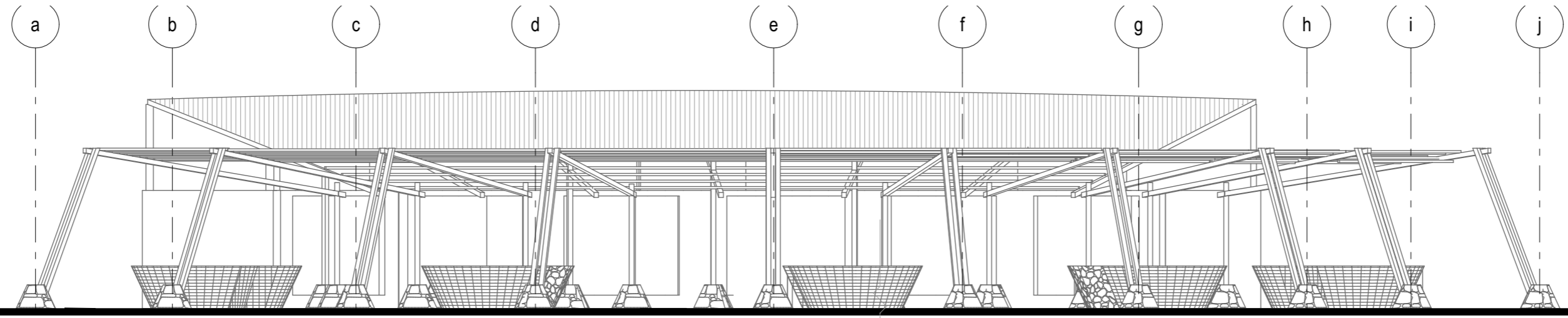
**VENDOR COURT GROUND FLOOR PLAN**



**VENDOR COURT ROOF PLAN**

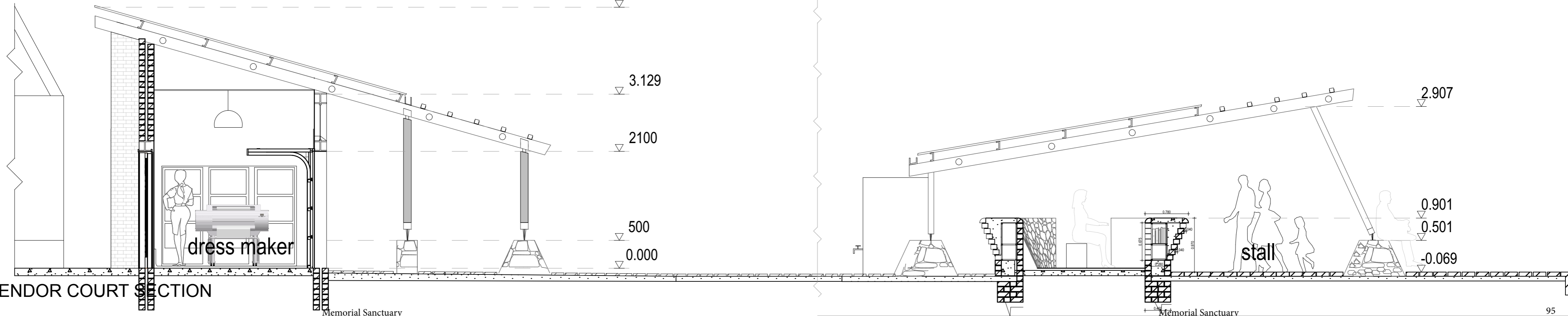


ADMINISTRATION AXONOMETRIC



VENDOR COURT EAST ELEVATION

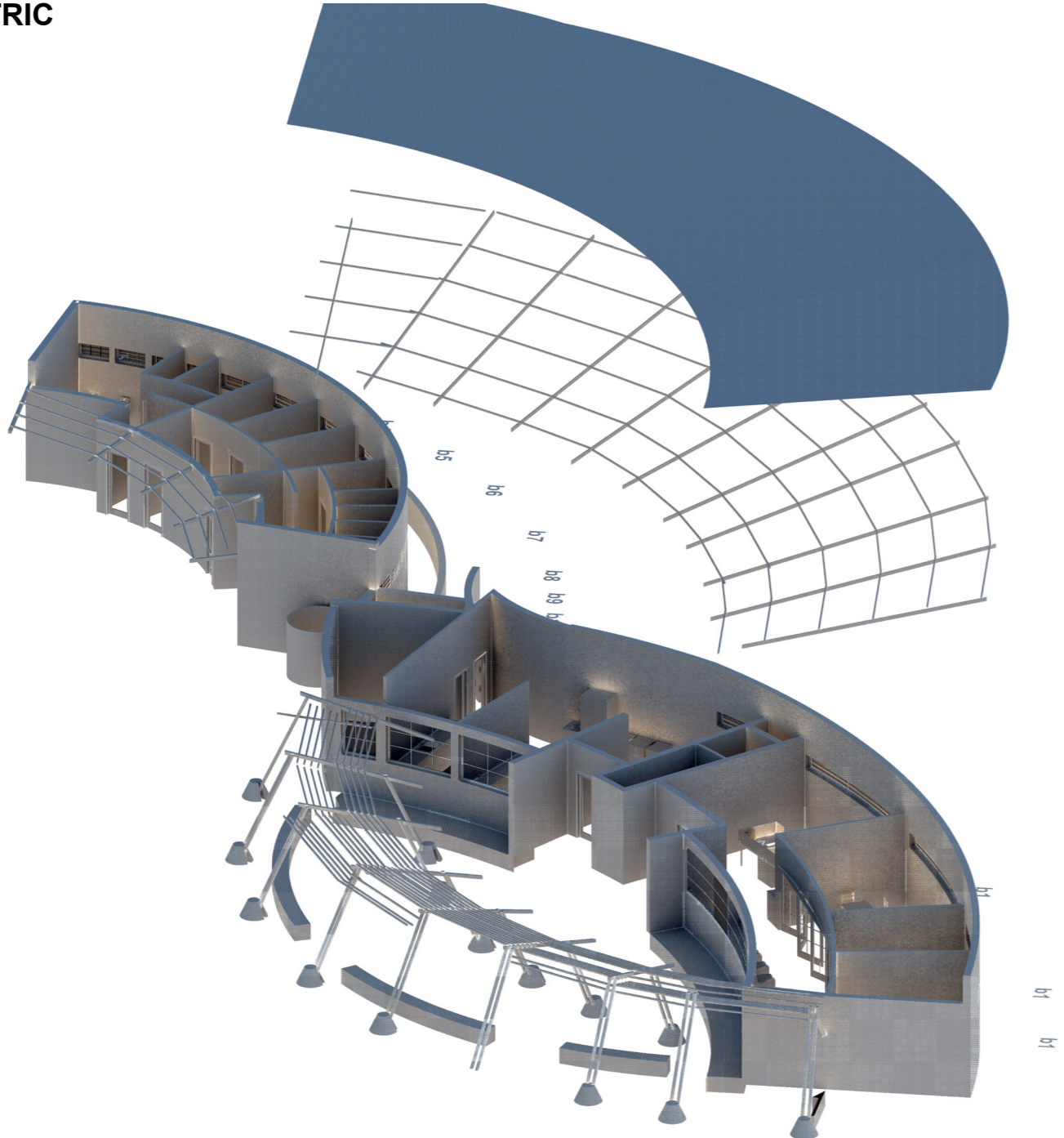
4.692



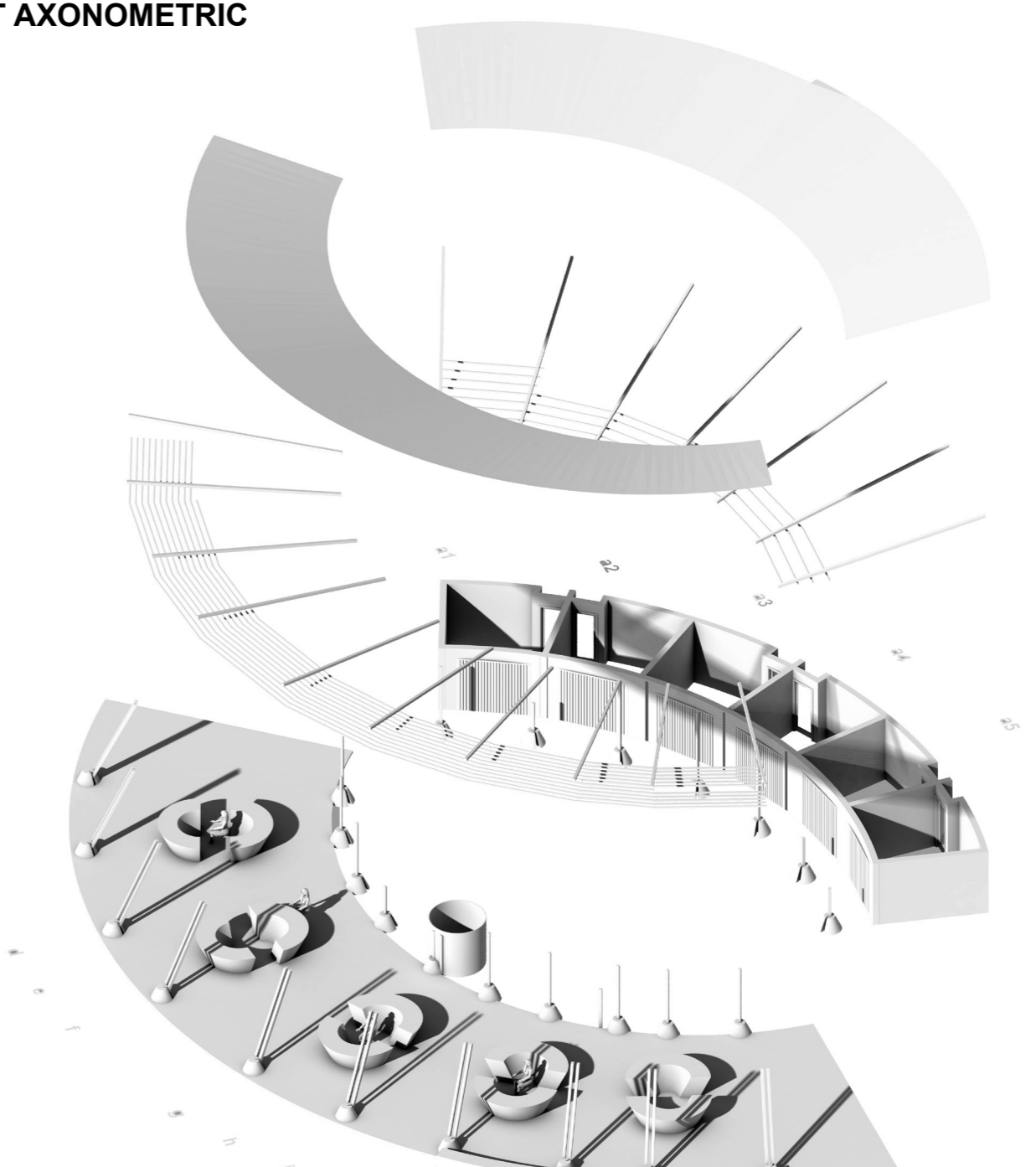
VENDOR COURT SECTION

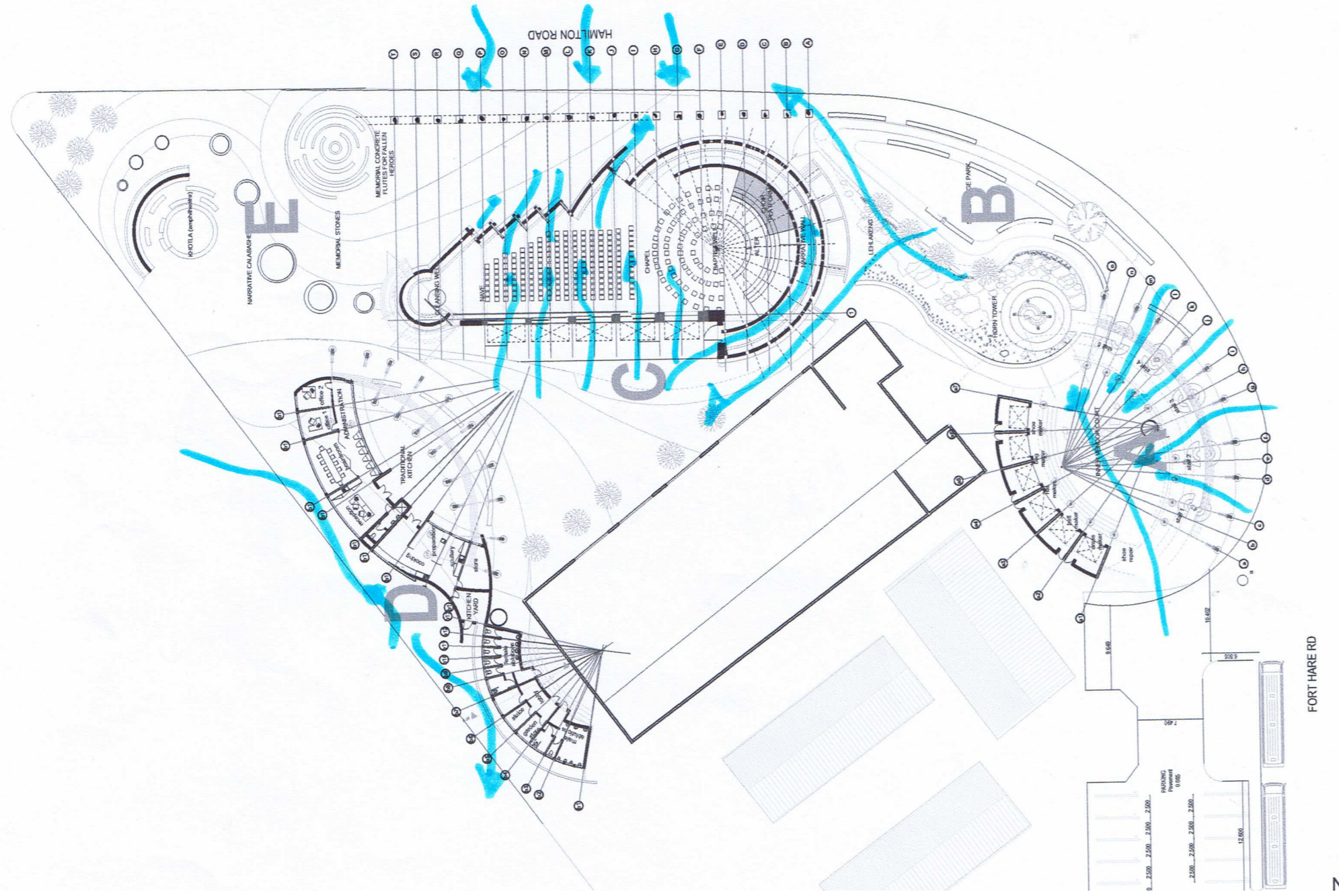


ADMINISTRATION AXONOMETRIC



VENDOR COURT AXONOMETRIC



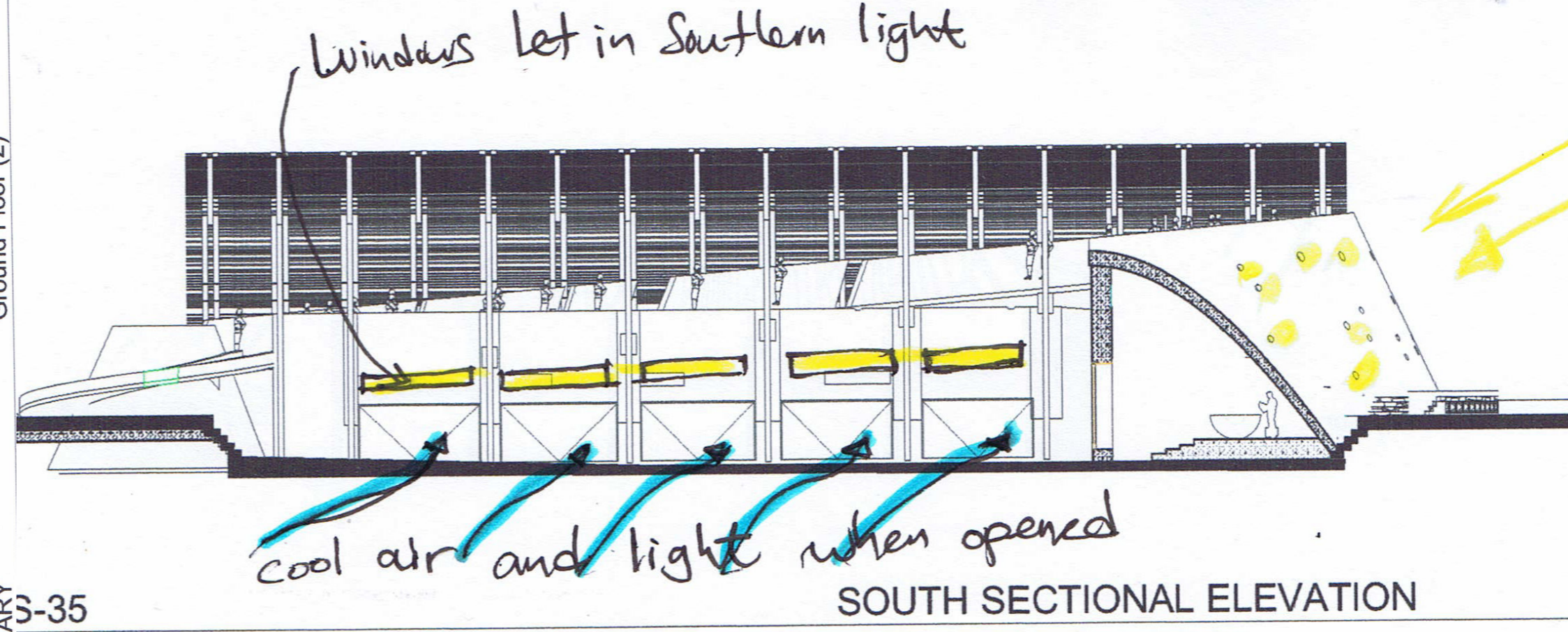


Memorial Sanctuary

1:200

Ground Floor (2)

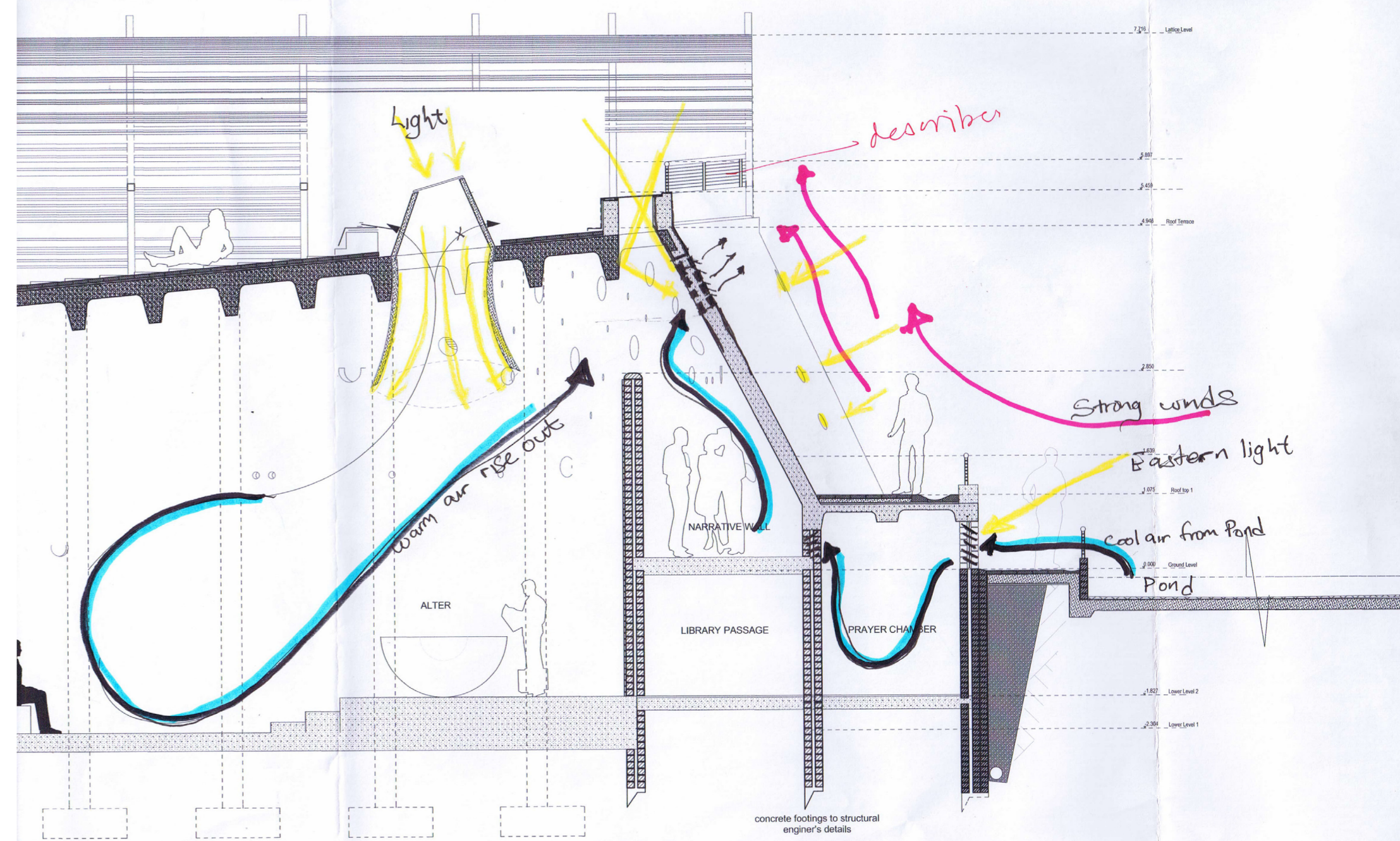
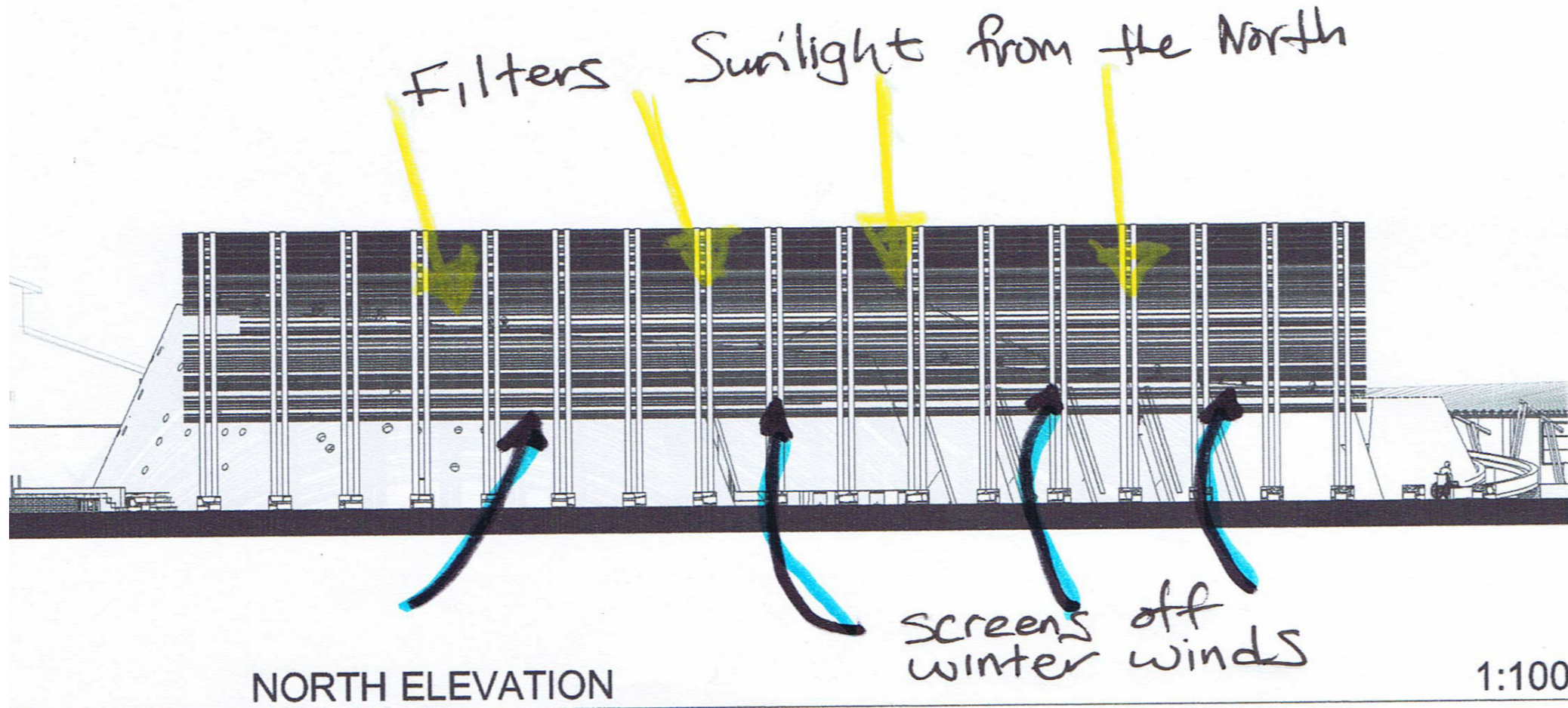
JARY S-35

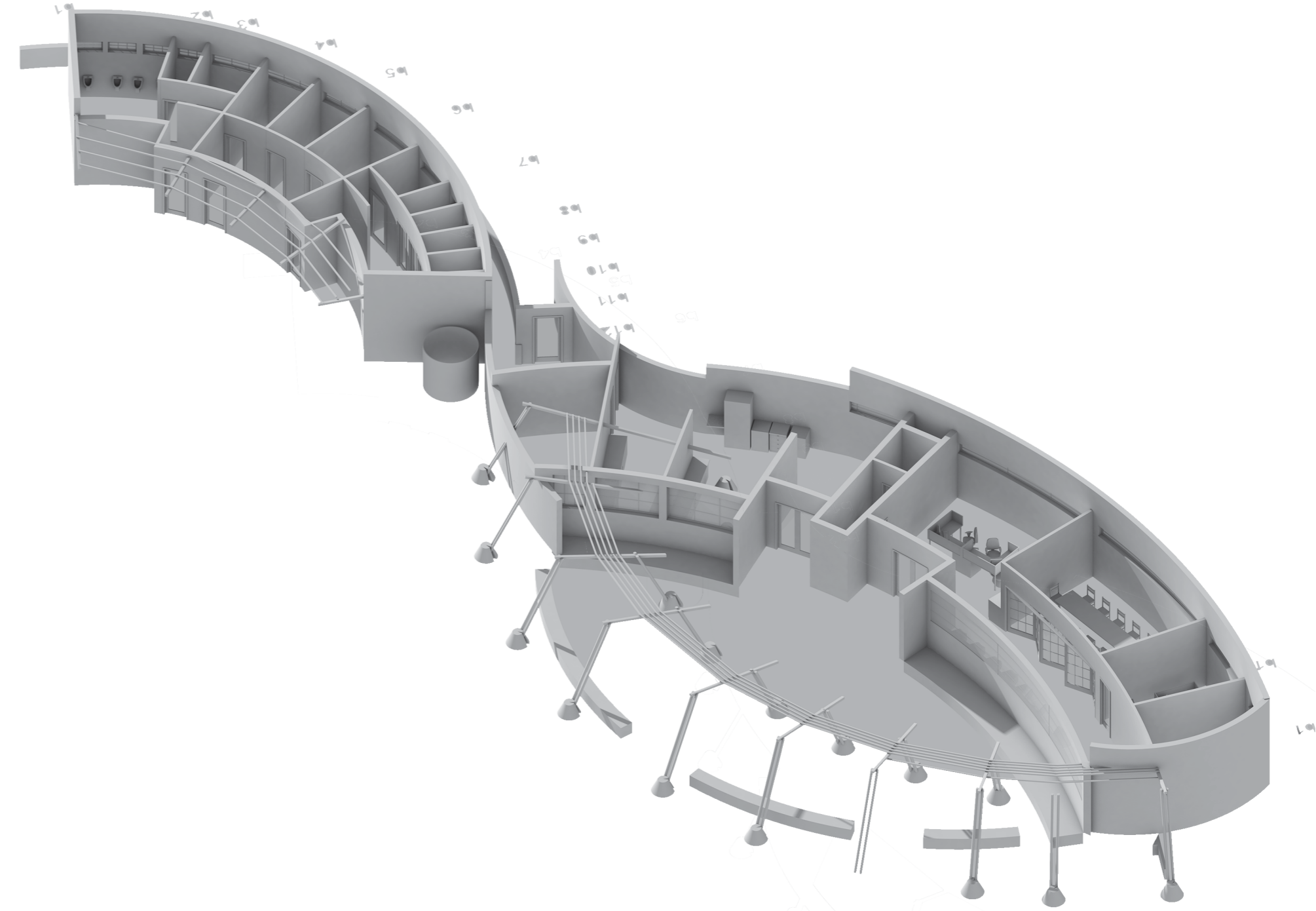
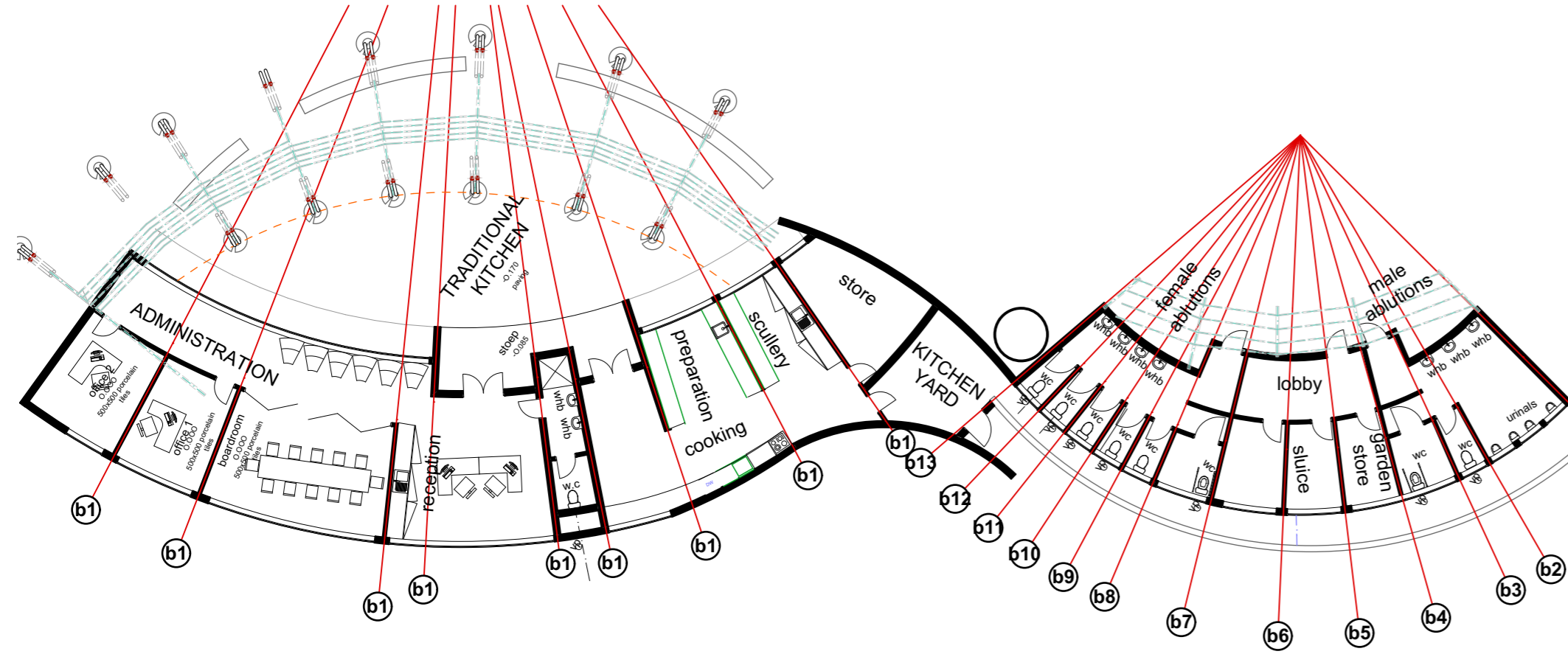


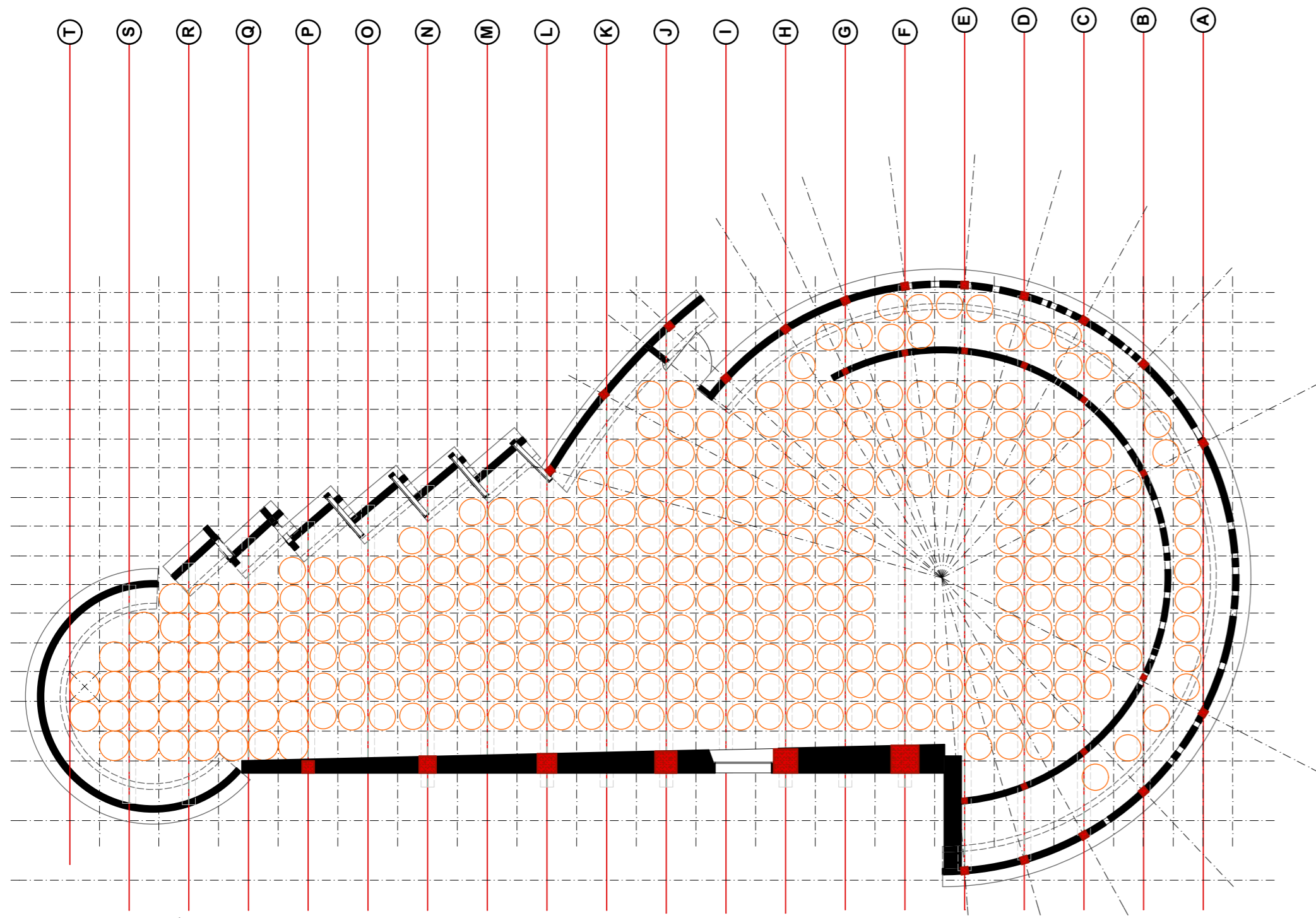
cool air and light when opened

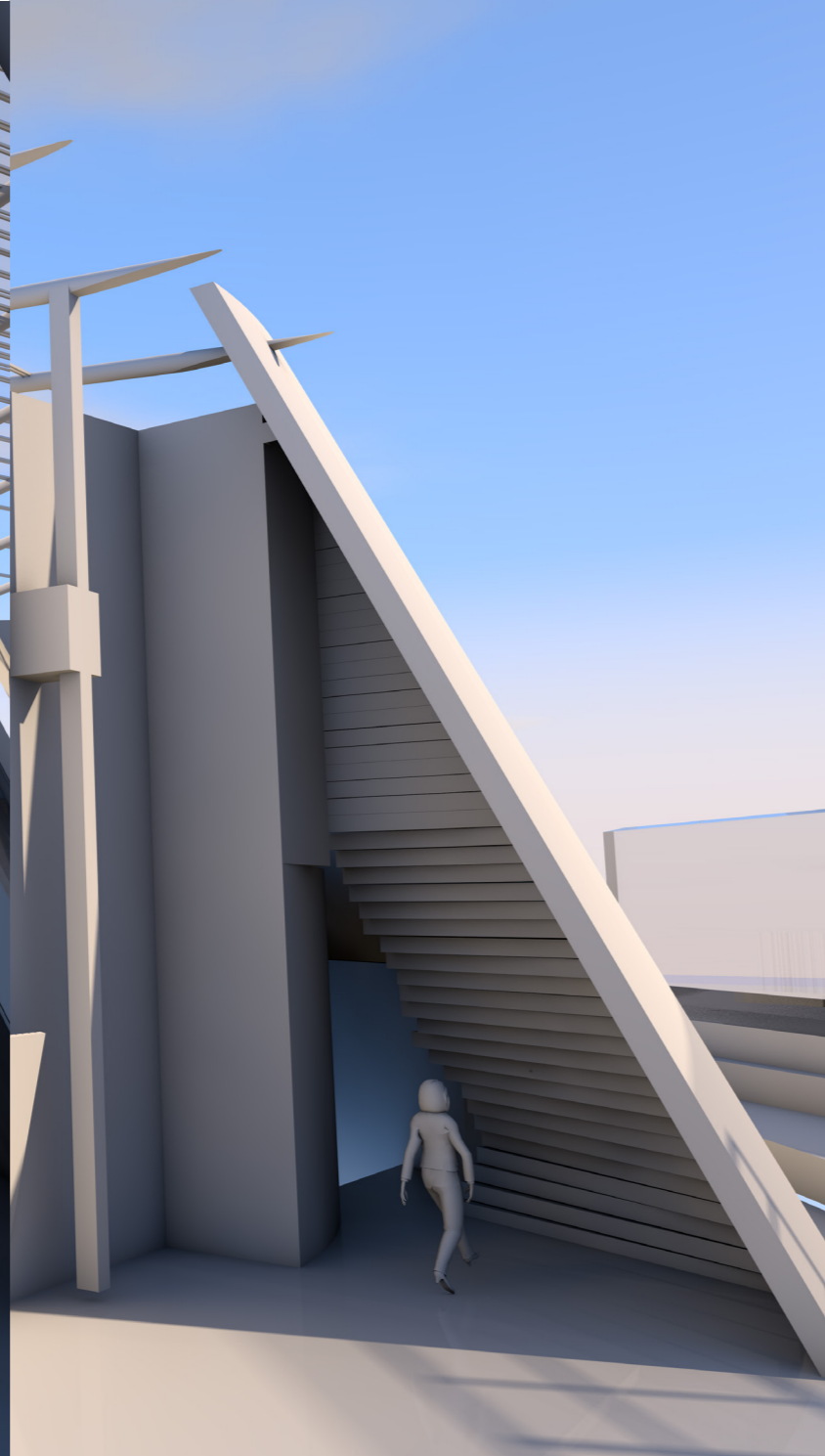
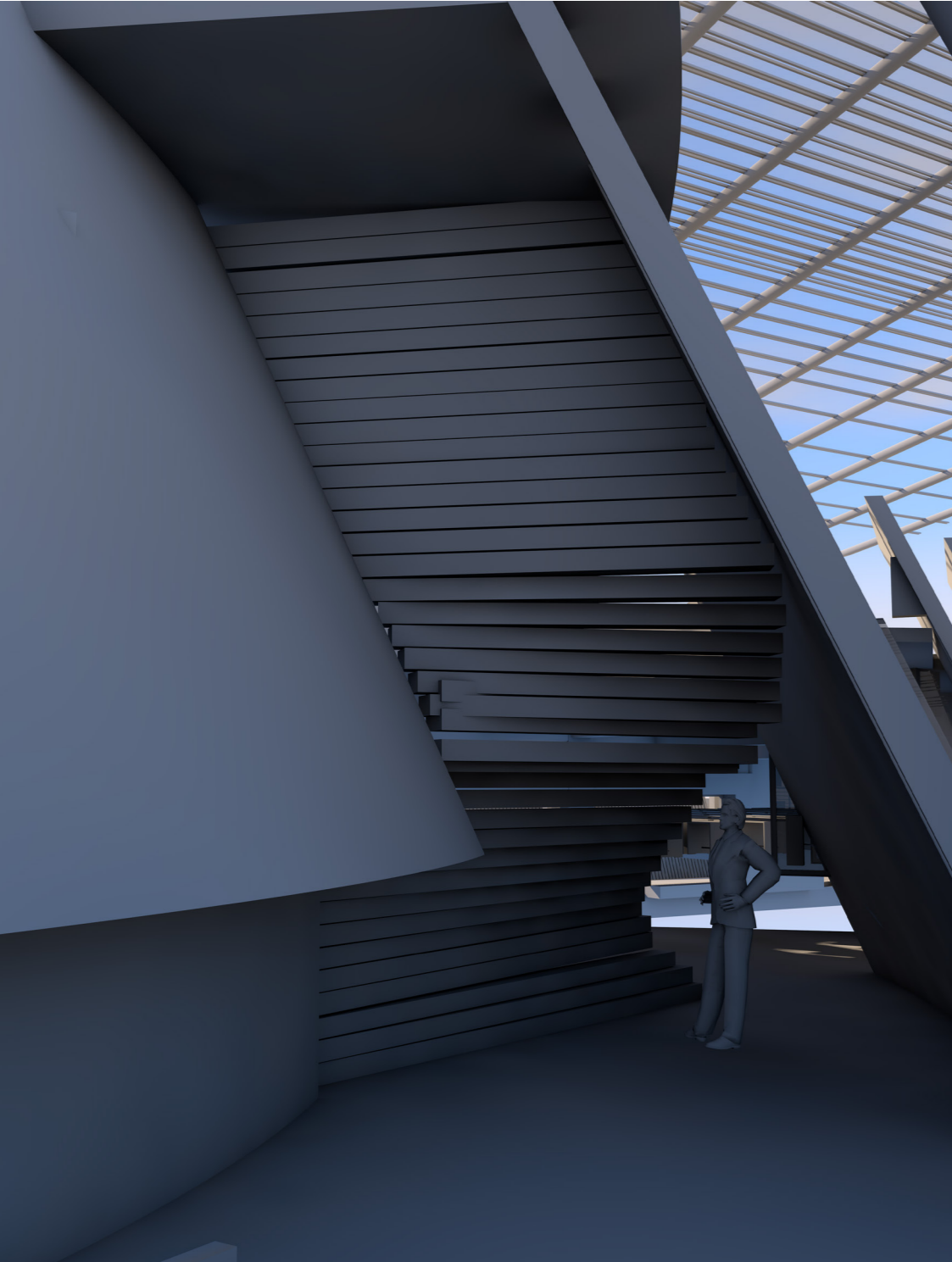
WINDERS let in Southern light

SOUTH SECTIONAL ELEVATION









<http://inthalld.com/2012/10/striking-curtain-door-by-matharoo-associates/>



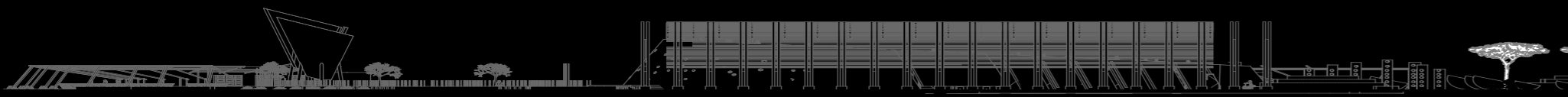
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<http://inthralld.com/2012/10/striking-curtain-door-by-matharoo-associates/>



<http://www.inspirationgreen.com/bench-inspiration.html>



**6.1 FREEDOM PARK, PHASES 1 & INTERMEDIATE, SALVOKOP, PRETORIA BY GAPP ARCHITECTS, MMA ARCHITECTS AND MASHABANE ROSE ARCHITECTS.**

Freedom Park is about Commemoration of those passed away fighting for South Africa's freedom, it derives its inspiration from history, culture and spirituality and at the same time it celebrates South African Heritage.

Freedom Park's design is informed by concepts of African Spirituality and Indigenous knowledge systems.

In Freedom park project, there are steel 'reeds' which refer to African spirituality, reeds are a conduit between earth and the ancestors and signify emergence of a new life.

It makes use of organic structures and circles as these forms are also derived from Indigenous African Architecture.

Sanctuary-spiritual gathering place makes a connection with a pond, this shows that water is a vital element in African Spirituality.

The use of earth colours is good for the context and for African architecture.

The above makes Freedom Park an eligible precedent study for my project as it investigates the Application of African Spiritual elements in Architecture.



Memorial Sanctuary

**CHAPEL OF SANTA MARIA DEGLI ANGILI, MONTE TAMARO, TICINO (1990-1996)**

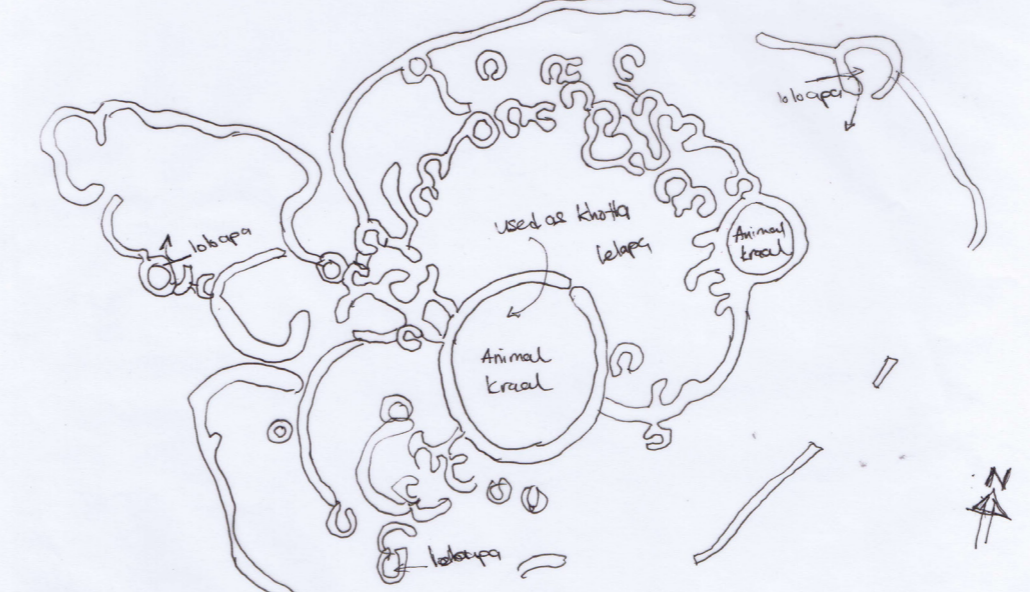
Commenting on the design of the Chapel, (Botta.M, 2009) says the the roof of the chapel is formed by the amphitheatre-type steps, turned back towards the mountain, thereby negating the very idea of a roof and transforming the architectonic gesture into a continuous passageway that offers new mountain views.

Mario Botta's design inspired the idea of climbing above the Chapel's roof seeking for devine views in the context.

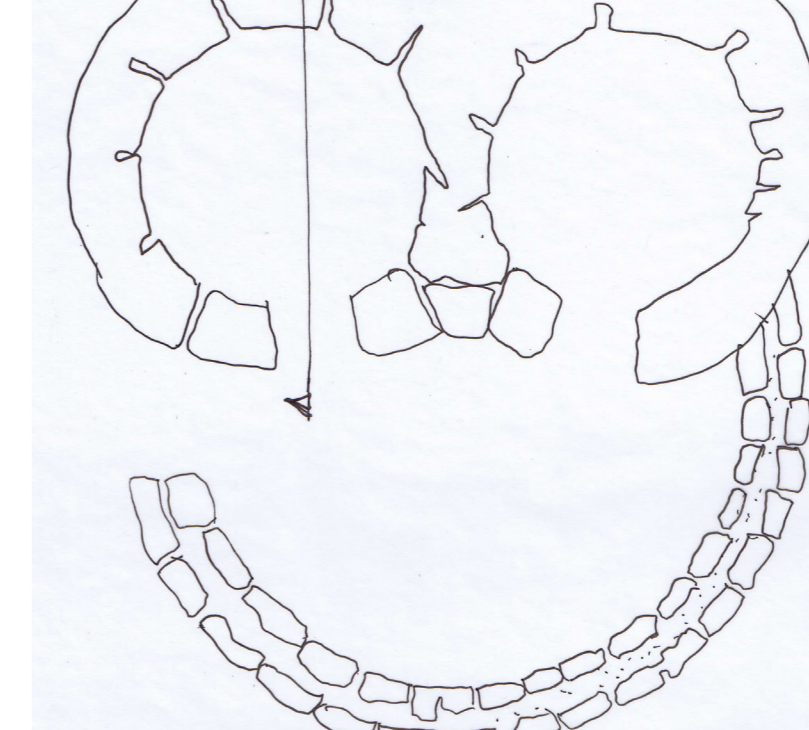


[http://www.botta.ch/Page/Sa%201995\\_132\\_Sartirana\\_it.php](http://www.botta.ch/Page/Sa%201995_132_Sartirana_it.php)

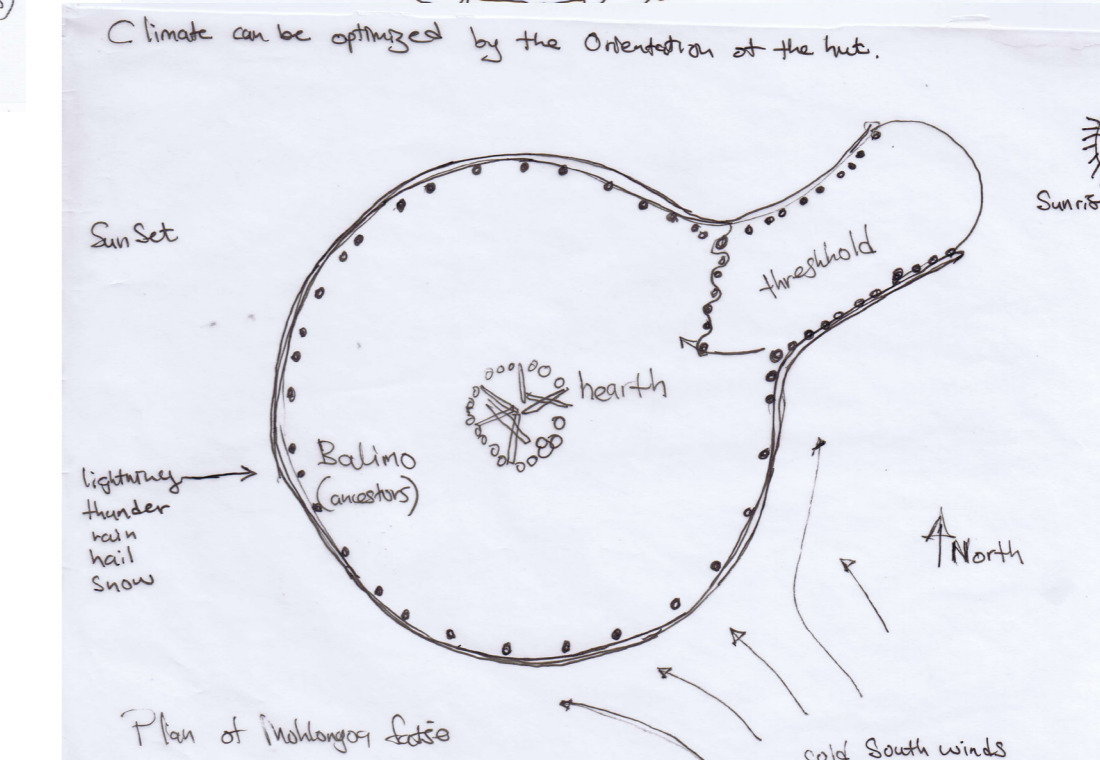
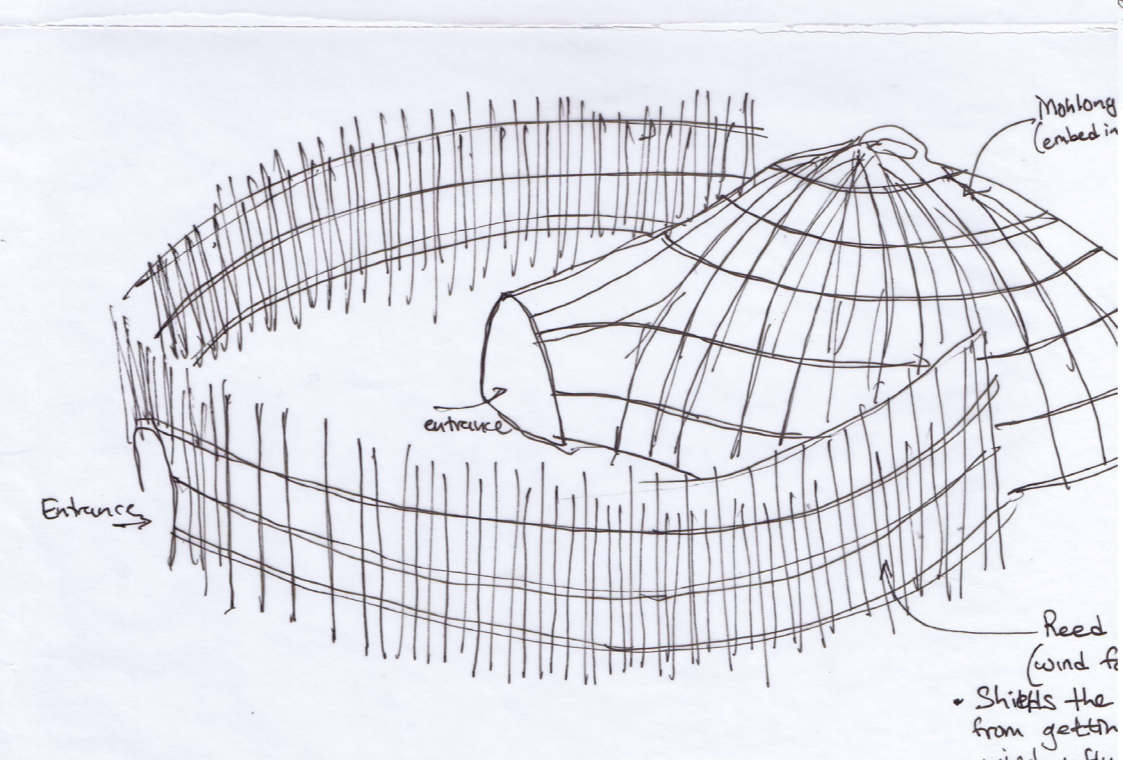
**The Case for Sesotho Vernacular Architecture**



Sketch of Wall plans at Ntsoana-Tsatsi (reproduced from Maggs 1976:176)  
 Mlamane Tsatsi dated 1000 to 1600 AD



[http://www.botta.ch/Page/Sa%201995\\_132\\_Sartirana\\_it.php](http://www.botta.ch/Page/Sa%201995_132_Sartirana_it.php)



## CONCLUSION

The project is meant to initiate Struggle Heroes stories to be told in a regional relevant manner.

The regeneration of a once vibrant and thriving intersection, with a new all inclusive program that touches every aspect of a living person's life

will see the resurgence of a unified community spirit with a strong sense of understanding and appreciation of the struggle history and the

traditional cultural practices that shape the communal identity of those living around the chosen site.

Furthermore, the architectural interpretation and application of traditional Sesotho rituals into the program of memory, will stand to re-instill pride

in the community and begin to generate a new way of thinking about using and applying local, vernacular traditions and customs to inform how

space is formed and places are made to be read and be experienced in townships.

Also, the project seeks to weave history, identity and cultural places in to society by making all these facilities to be out in the sun where they become

part of our everyday lives.

THESIS BY: THATO POLOKO SAKOANE

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