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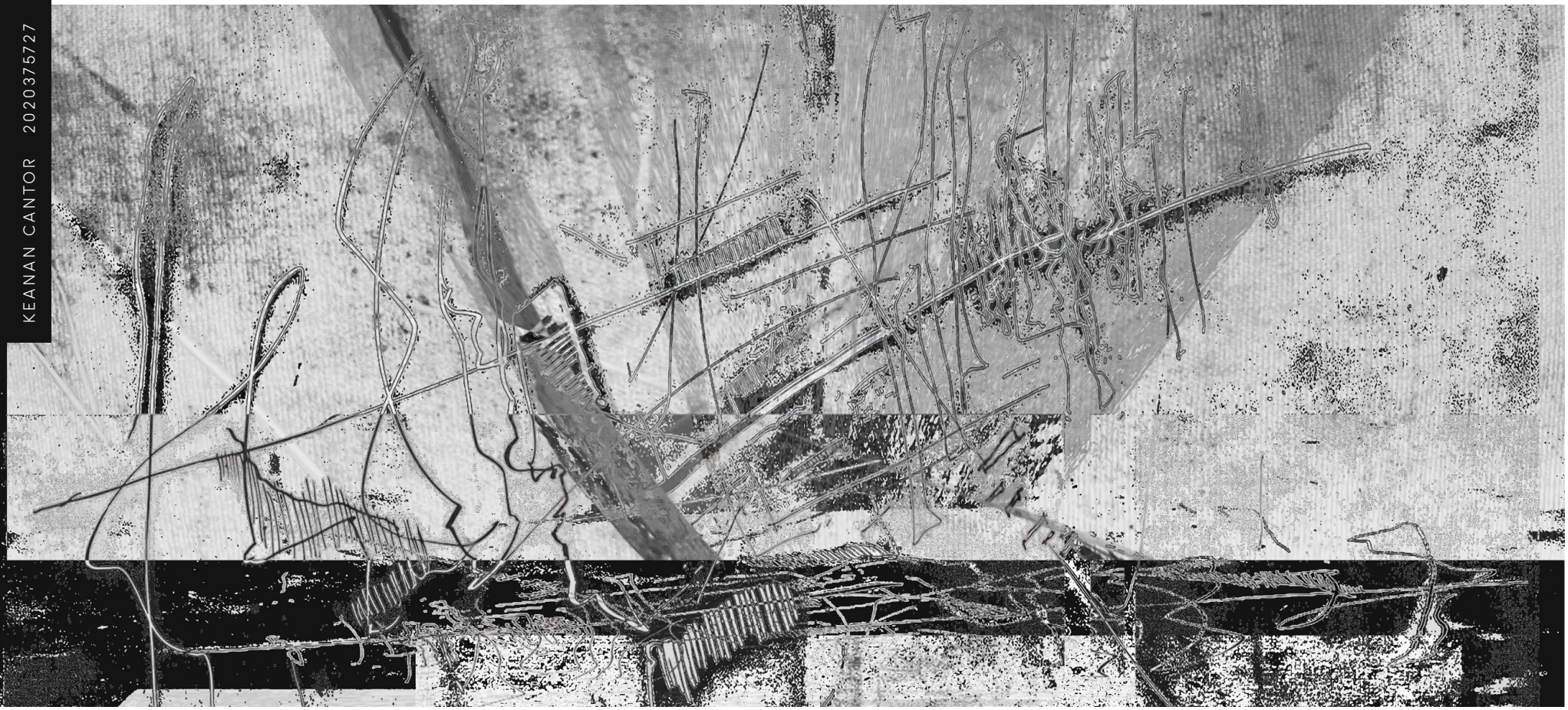
M.Arch (Prof) UFS 2025

DISPLACED

VESTIGIAL REMEMBRANCE

A memory archive and architectural actants challenging the forgetfulness of war on the Bloemfontein concentration camp



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This dissertation is submitted in partial fulfillment of the requirements for the degree Master in Architecture. All the work contained in this document is my own except where otherwise acknowledged.

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

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Abstract

The seething wounds inflicted by the South African War are continually suppressed by a pervasive state of historical amnesia transcending displacement during ongoing global conflicts. This suppression has induced memory to a mere psychological recollection, rendering society oblivious to the imperceptible nexus of displacement that interconnects humanity. Consequently, this research posits the following question:

How can a web of disrupted architectural actants, sited on the non-place of the concentration camp formed in Bloemfontein during the South African War, agitate one's visceral reticence to reconfigure and revitalise dynamic remembrance of displacement, fragile to forgetfulness?

Grounded in Paul Ricœur's theoretical disposition on memory and forgetting, as well as Gilles Deleuze's conception of displacement, this dissertation critically interrogates contemporary paradigms of memory construction by orchestrating an event of active remembrance. This approach to memory advocates a paradigm shift from object remembrance to active remembrance, informing an ongoing reconstruction of the future through a conscious experiential engagement with the past, thereby subverting the pervasive condition of historical amnesia.

Keywords: South African War | Displacement | Memory | Forgetting | Spectre | War Morphology | Witnessing | Actant

TO THE SOULS IN BARREL CAST SHADOWS OF PAST AND PRESENT WAR

Only the dead have seen the end of war – Unknown

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Alongside the honour we pay the sainted dead, forgiveness must find place – Emily Hobhouse (1913)

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Preamble

The atrocities of past wars have a spectral influence pulling on the tensile threads of the present. This dissertation roots itself within a personal intrigue in narratives of war and the notion of displacement and remembrance. These themes are not only academically intriguing but also resonate on a personal and existential level. My familial heritage, rooted in a Jewish lineage that migrated from Lithuania to escape the atrocities of the Second World War, serves as a poignant embodiment of forced displacement. Over time, however, this historical narrative has become dislocated from place, fractured by generational silence, and increasingly obscured by the slow erosion of memory. What remains is a lingering sense of amnesia, an inherited forgetting, that continues to shape my understanding of belonging, history, and identity.

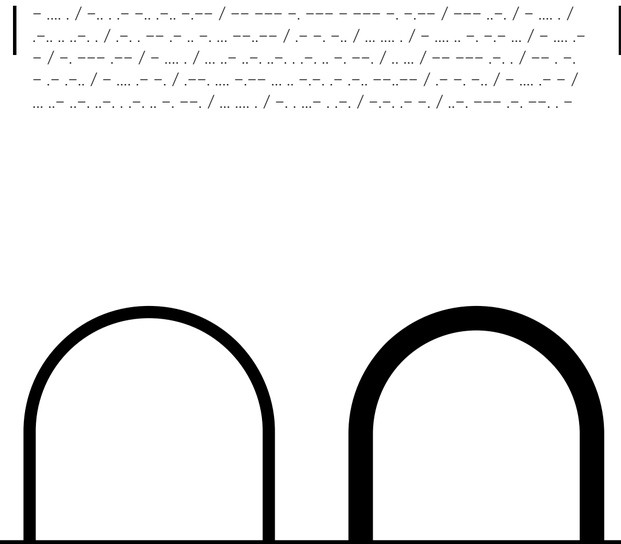
At the time of writing this document, the world finds itself in a precarious state, marked by escalating tensions and ongoing conflicts. The most proximate is an intensifying tension and unrest in Rwanda and the Democratic Republic of the Congo (DRC), posing a cumbersome question: could this rising tension act as a catalyst that sets off similar atrocities to those experienced during the Rwanda Genocide in 1994? And for how much longer will the world bear witness to the protracted territorial disputes between Russia and Ukraine, or the enduring conflict between Israel and Gaza?

Annually, attributed days of remembrance are recognised to honour the lives lost in past atrocities and tragic conflicts. These observances serve as poignant reflections on the human cost of war. However, one cannot simply ignore the irony that emerges: the world and history seem trapped in a perpetual loop of violence, despite ongoing acts of recollection in memory of past atrocities. Considering the preceding, the following questions are asked: Has memory, over time, been misconstrued as a mere diluted psychological process of retrieving past events? Has the moral conscience of humanity been stifled by the fear of speaking truth to power? Is it possible that war, rather than being an aberration, is instead a stark reflection of the inherent nature of mankind?

These questions find relevance when reflecting on the events of the South African War (1899–1902). The war is understood to have had one of the most pivotal influences on the development of South Africa as it is today. However, despite the annual attribution of remembrance of the South African War, the passive memory of this significant event finds itself in the shadow of historical amnesia. This state of amnesia perpetuates oblivion to the unseen dialogue between the past and the present through temporal continuity as a mode of being.

What does the act of remembering mean, framed conceptually as the antithesis of amnesia? In Chapter Three, memory is framed as an event of active engagement, supported by French philosopher Paul Ricoeur's notion of memory. Ricoeur's notion of memory and the act of remembering is deeply philosophical and ethical, centered on the tension between faithfulness to the past and the possibility of distortion. In his book "Memory, History, Forgetting" (2004), Ricoeur distinguishes between memory and remembering. Memory is framed as the passive yet integral connection to the past. Memory is, for Ricoeur, the recollection of something that truly happened, rooted in a trust that we can access the past, even if imperfectly. Remembering is an active process, where the subject tries to retrieve or reconstruct the past. It involves interpretation in action and is vulnerable to forgetting and misremembering.

Ricoeur emphasises the epistemological and ethical responsibility of memory. This means we are ethically bound to remember truthfully, especially in relation to collective memory (like traumatic historical events). For Ricoeur, remembering isn't just about accuracy, it's about justice and acknowledging the other. If we negligently forget history's atrocities, we become active participants in the repetition of history's atrocities. Therefore, we cannot solely forget, as it poses the danger of repetition. And we cannot simply partake in remembrance through the fragility of psychologically recollecting the events of the past. Remembrance requires an active reconstruction of identity as a reaction to the past.



introduction

00 introduction

0.0 [Dis]Orientation

0.1 Underpinning

There are people who suffer from historical amnesia: they do not know ***who they are***, ***where they come from***, *where exactly they are today, or* ***where they are heading*** (Wessels, 2016: 161).

Place bears identity. This identity is marked by the passage of time, leaving vestiges and scars that shape both landscape and human subjectivity. As French historian Pierre Nora (1989: 7) reminds us, memory often clings to places, *lieux de mémoire*, enduring beyond lived place's faded memory. However, what happens when these traces are shrouded by amnesia, when history's wounds are concealed beneath layers of forgetting? Paul Ricoeur (2004) warns that forgetting is not merely the absence of memory but an active distortion that threatens the fragile transmission of the past. To forget, then, is to risk repetition, particularly the recurrence of displacement and violence that scars human histories across the globe.

The South African War (1899–1902), also known as the Anglo-Boer War, and its network of concentration camps, such as the Bloemfontein camp, left deep wounds on the national landscape. 11 October 2024 marked the 125th anniversary of this war. Yet, for many, its trauma has receded into silence. The danger of such silence is not simply that the past is overlooked but that it becomes disfigured, stripped of its capacity to guide an ethical relation to the present and future. As cultural studies scholar Aleida Assmann (2008: 104) suggests, societies often oscillate between remembering and forgetting, constructing cultural memory selectively while leaving behind zones of oblivion. This presents the greatest danger of repetition, which is a cyclical occurrence, particularly in war on a global scale. As a result, the opportunity by history is the gift of forgiveness (The Conversation, 2024: online) and therefore infers the importance of remembrance.

0.1.1 From the Cerebral to the Felt

This dissertation contends that remembrance must go beyond guilt or static commemoration, it is framed as more than a mere "cerebral recollection" of past events, and a symbolic tool aiming at maintaining and building ideology. It cannot be reduced to what James Young (2000: 96) calls the "traditional monument": a fixed symbol that risks closure. Instead, it requires an active engagement with absence, an open process in which architecture becomes an actant, a



Figure 1: Inverted spectral identity of the site (author, 2025).

mediator of remembrance. The dissertation as a result centres on the reflecting and reconfiguring of identity from past trauma, as the battle wounds serve as a constant reminder of progress forward.

Therefore, if one is to remember, it is paramount to become an inclusive event that stifles the lines of accusations and celebrated heroes (The Conversation, 2024: online). By revealing the common ground of displacement that occurs in our personal lives and as a prevalent event in global conflict, remembrance embraces more than the ideology of identity. It begins to open itself to the story of others in other places and events. Subsequently, the affinity between past and present identities of displacement asserts the following architectural problem statement:

PROBLEM STATEMENT

If the atrocities of displacement during the South African War are forgotten. If displacement itself agitates us to experience the rupture of our temporal identities. And if architecture can curate experiences as a witness through the tension between past, present, and the presence of absence. Then architecture as a disjunctor yet sequential web, can function as a means of active remembrance, situating us within the landscape of displacement to re-engage with forgotten histories of exile and loss in war and everyday life.



Figure 2: Nature concealing the memory scars of the site (author, 2025)

Drawing on French philosopher Bruno Latour's actor-network theory, architectural interventions are not conceived as inert objects but as participants or actants that configure relationships between past and present, memory and forgetting, trauma and healing. In this sense, architecture is understood as a catalyst for active remembrance, not by prescribing meaning but by orchestrating encounters that resist historical amnesia.

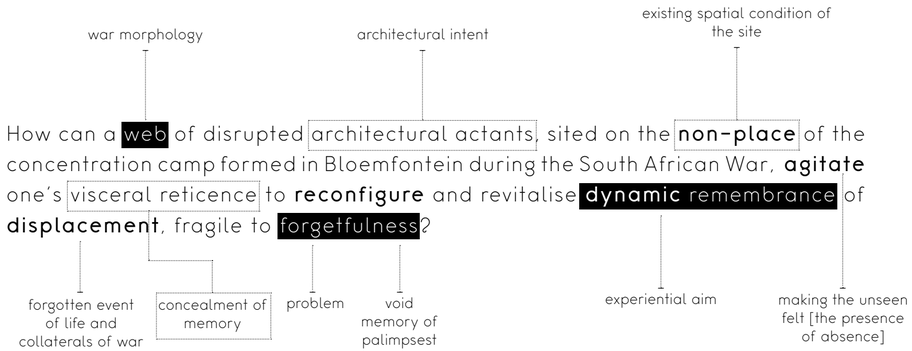
Through architectural actants situated in the landscape of absence, the project seeks to curate experiences of remembrance that are sensory, embodied, and dialogical. Professor of cultural geography, Karen Till (2006: 108–109), argues that places of trauma hold a "wounded" memory, requiring forms of engagement that are as fragile as they are vital.

This research explores how architecture can function as a "fragile commons" and "resonance field", reconfiguring remembrance as an event that remains open, provisional, and resistant to the forgetfulness of war. The design proposal does not aim to reconstruct the historical narrative of the camp or to resolve trauma through closure or reconciliation. And it most certainly does not seek to diminish nor take lightly the atrocities and profound suffering endured during the war by being parallelled with everyday life events of displacement. Rather, it seeks to evoke an ongoing participation in remembrance, foregrounding displacement as a recurring phenomenon in both global conflict and everyday life. In so doing, it positions architecture as a witness and respondant: a disjunctor that both interrupts and weaves together fragment of memory, informing the following research question:

How can a web of disrupted architectural actants, sited on the non-place of the concentration camp formed in *Bloemfontein during the South African War, agitate one's visceral reticence to reconfigure and revitalise dynamic remembrance of displacement, fragile to forgetfulness?*

This dissertation, therefore, situates architecture within critical heritage discourse, asking what is remembered, what is erased, and how spatial interventions might resist the amnesia of history. It aims to create an alternative mode of remembrance, one that is active, fragile, and inclusive, while acknowledging the enduring scars of displacement that continue to shape both South African and global histories.

RESEARCH QUESTION



0.2 Document Outline

0.2.1 Brief

The proposed architectural intervention, a "Fragile Commons", sets out to design a digital archive which parallels contemporary notions of displaced memories and re-sites them into a digital archive for personal narratives subject to historical amnesia. A "Field of Resonance", configured as a series of experiential architectural encounters and emotive spaces, forms a web throughout the landscape. Together, the "Fragile Commons and Field of Resonance" endeavour to catalyse psychological, physical and existential events of displacement as a means of active remembrance. This motive and narrative is supported in the following key sections within this dissertation.

0.2.2 Site

An extensive site analysis is conducted, unveiling underlying orders and war morphologies that act as catalysts for displacement. The Bloemfontein concentration camp was one of the first and largest camps from the war and serves as the focal site of this investigation. Here, displacement is both historical (a landscape of war and trauma) and symbolic (currently a non-place), reminding us of the ruptures that fragment identities, communities, and landscapes. Furthermore, it traces the historical narrative of the war and the deeply sedimented phenomena of psychological and physical displacement within the context of war on both national and global scales. This informs the conceptualisation of a network of architectural actants, situating the site as host, where its resonant memory may become palpable.

0.2.3 Theory

As a response to the site, this section undertakes a theoretical investigation of the South African War, analysing guerrilla insurgency, blockhouses, trenches, and camps as catalysts of displacement. It examines the tension between Deleuze's concept of the rhizomatic war machine, which frames conflict as fluid and deterritorialised, and Ricoeur's hermeneutics of memory, which positions the war as an unresolved narrative of remembering and forgetting. Central to this discourse are the blockhouse and the trench, interpreted both as Deleuzean apparatuses of control and as Ricoeurian ruins where memory fractures. The narrative argues that these archetypes inscribe enduring spatial absences and ruptures, and advances a framework that conceives architecture as a medium for engaging with voids and traces rather than as a reconciliatory monument.

0.2.4 Precedents

In alignment with the theoretical framework, this dissertation examines three morphological precedents: the Sancaklar Mosque, the Steilneset Memorial, and the Allmannajuvet Zinc Mine Museum. The Sancaklar Mosque expresses the void in the landscape as a contemplative sacred space, while the latter two employ a phenomenological approach through light and landscape engagement. Together, they show how architecture mediates memory, displacement, and temporality, informing the design process through three guiding concepts.



Figure 3: Concentration camp site location in Bloemfontein (Google Earth, 2026, online. Adapted by author, 2026)

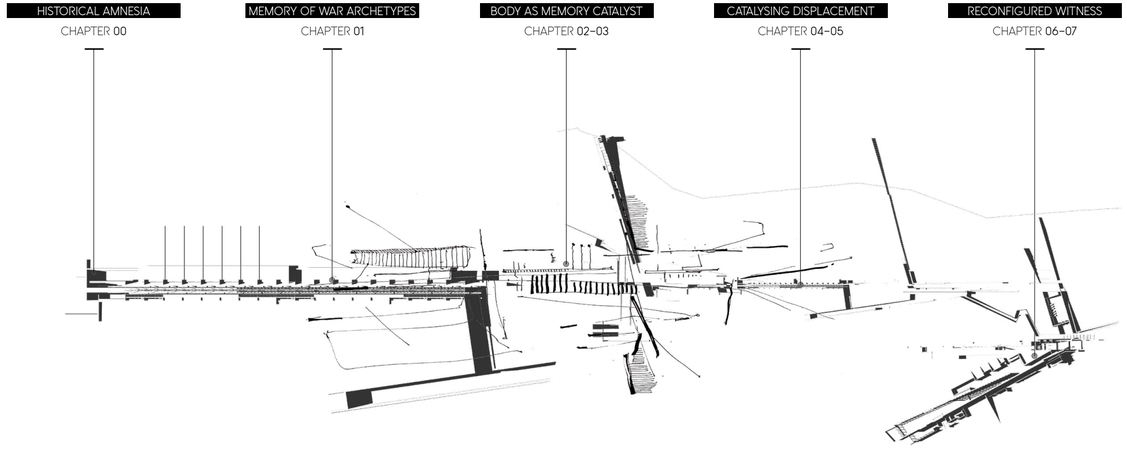


Figure 4: Document web structure of memory (author, 2025)

0.3 Conclusion

This dissertation aims to examine the tension between memory and forgetting within the embedded narrative of displacement that connects humanity across time. In so doing, it critiques monumentalised approaches to memory, shifting from a state of passive, cerebral remembrance to Ricoeur's theoretical framework of active remembrance, operationalised through the conceptualisation of a fragile commons and a resonance field at the Bloemfontein concentration camp site.

Given the rich and layered narrative of this traumatic historical event of the South African War, it is necessary to understand the key instances of displacement. The following chapter provides an analysis of the war, while considering a global context of war over time, and examines how recurring morphologies act as catalysts for displacement.

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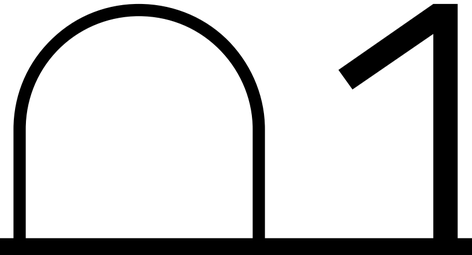
CHAPTER 01

context analysis



01 site

1.0 Geographies of Unmooring

The South African War, like all diverse forms of warscapes, has left an indelible imprint on the South African landscape. Its effects extend beyond the political sphere, profoundly reshaping the topology of land and the experience of place. As professor of cultural studies Graham Dawson argues, such sites often become traumascapes, arenas where the residual traces of past violence and loss remain embedded, shaping how places are remembered and experienced, and evoking powerful emotional responses (Dawson, 2016: 136).

To recognise these traumascapes is to acknowledge that war continually unsettles place, rendering it unstable and layered. What once seemed permanent becomes liminal: a threshold between memory and forgetting, presence and absence, belonging and exile. Place becomes [dis]placed, uprooted, or even a [non]place, as its meaning is rewritten by the agendas and consequences of war. Consequently, the palimpsestic layers of what once was are never fully erased but reconfigured, resurfacing within the present.

Guided by this perspective, this chapter traces a geography of unmooring. It begins with global instances of displacement and the actants of war, situating South Africa within a larger history of violent upheaval. From there, it narrows to a historiography of local displacement, marking how successive conflicts have fractured belonging and redefined land. Ultimately, the chapter focuses on the South African War and culminates in the central site of this dissertation: the Bloemfontein Concentration Camp. It is mostly a forgotten threshold where the traumas of war remain inscribed in its near non-placeness and a few possible traces of a palimpsest layered under its current landscape.



Figure 5: Interior perpsective of the Dam van Trane (author, 2025)

OTHER

LIMINAL LIVES

Figure 6: Boer and Black concentration camps Yesterday Today, 2021: online.
Adapted by author, 2025

1.1 Collaterals of Global Conflict

On a global scale, displacement underscores the persistent relevance of two critical questions related to human forgetfulness: Has the moral conscience of humanity been stifled by the fear of speaking truth to power? Is it possible that war, rather than being an aberration, is instead a stark reflection of the inherent nature of humankind's war amnesia?

The adjacent map provides an estimated visual record of a displaced persons network within certain geographical locations. It identifies major conflicts within the past four centuries (the scope limited to coincide with the written recorded histories of South Africa) and by no means asserts a hierarchy of wars. The nodes and displacement lines are only rough estimates according to various data sources that were accessible.



Figure 7: Global nexus of displaced persons in major conflict from 1652 to present (author, 2025)

Huguenot Expulsion

Displaced: 200 000 (The National Archives, [n.d.]: online).
Reason: The revocation of the Edict of Nantes by Louis XIV led to the persecution of French Protestants (Huguenots), forcing hundreds of thousands to flee to Protestant countries in Europe and beyond.


Figure 8: (Gatrell, 2014: online)

1685 1787

Mfecane

Displaced: Over 1 million (Sheposh,2024: online).
Reason:A period of state-building, warfare, and population displacement triggered by the rise of the Zulu Kingdom under Shaka led to widespread upheaval across southern Africa.


Figure 9: (Gatrell, 2014: online)

1815 1840

Trail of Tears

Displaced: 19 000 Cherokees; 4 000–5 000 died in process (Olster,2024: online).
Reason: The forced removal of Cherokee and other Native American tribes from their southeastern U.S. lands to Oklahoma was driven by U.S. expansionist policies.


Figure 10: (Gatrell, 2014: online)

1838

Armenian Genocide

Displaced: 1.5 million (USHMM, [n.d.]: online).
Reason: The Ottoman government enacted mass deportations and killings of Armenians during World War I, resulting in the displacement of over a million people in what is widely recognized as a genocide.


Figure 11: (Gatrell, 2014: online)

1915 1923

WWI

Displaced: 10 million across Europe (Gatrell, 2014: online).
Reason: The First World War led to the displacement of millions across Europe due to military invasion, occupation, and the collapse of empires.


Figure 12: (Gatrell, 2014: online)

1914 1918

Russian Civil War

Displaced: 6 million refugees (Peeling, 2024: online).
Reason: Following the Bolshevik Revolution, civil war and political repression forced millions of people to flee internally and abroad in one of the 20th century's earliest mass refugee movements.


Figure 13: (Chapatte, 2014: online)

1917 1923

Austsralian Stolen Gen

Displaced: Over 50 000 (Neubauer, 2014: online).
Reason: Aboriginal and Torres Strait Islander children were forcibly removed from their families by Australian government and church authorities in an effort to assimilate them into white society.


Figure 14: (BS [M.], 2016: online)

1905 1970

WWII

Displaced: 40 million around Europe (Jolie, 2019: online).
Reason: Global conflict and Nazi policies caused massive displacement through forced migrations, deportations, and refugee flows


Figure 15: (Cole, 2020: online)

1939 1945

Crimean Tatar Deportation

Displaced: 200 000 (Muratova, 2024: 1).
Reason: The Soviet government forcibly deported the entire Crimean Tatar population to Central Asia, accusing them of collaborating with Nazi Germany.


Figure 16: (CCA, 2012: online)

1944

Partition of India

Displaced: 16.7 million (Bharadwaj, Khwaja & Mian, 2009: 3).
Reason: The division of British India into India and Pakistan sparked sectarian violence and one of the largest mass migrations in history, with millions crossing new borders.


Figure 17: (Bull, 1947: online)

1947

Nakba

Displaced: 750 000 Palestinians (ActionAid USA, 2024: online).
Reason: During the establishment of Israel, widespread violence and expulsions led to the displacement of hundreds of thousands of Palestinians from their homes.


Figure 18: (Sternberg, 1948: online)

1948

The Border War

Displaced: 4 million internally; 450 000 refugess (Guha-Sapir & Terán Gómez, 2006: 8).
Reason:A struggle for independence from Portuguese colonial rule, followed by civil war, led to massive internal displacement and refugee flows in Angola



Figure 19: (Bolliger, 2022, online)

1961 1974

Colombian Conflict

Displaced: 8 million (IDMC, 2023: online).
Reason: Decades of guerrilla warfare, drug violence, and government crackdowns have created one of the world's largest internally displaced populations in Colombia.


Figure 20: (Franko, 2018: online)

1964 present

Bosnian War

Displaced: 2.2–2.6 million internally; 1.2 million refugees (Kleck, 2006: 107).
Reason: An ethnic cleansing campaigns during the collapse of Yugoslavia forced millions of Bosniaks, Serbs, and Croats from their homes in a brutal civil conflict.


Figure 21: (Franko, 2023: online)

1992 1995

Rwanda Genocide

Displaced: 2 million Hutus; 600 000 Tutsi (CDC, 1996: online).
Reason: The genocide of the Tutsi minority by Hutu extremists triggered a massive refugee crisis and retaliatory violence across Central Africa.


Figure 22: (Franko, 2023: online)

1994

Syrian Civil War

Displaced: over 13 million (UNHCR, 2024: online).
Reason: The Syrian conflict, involving government crackdowns, foreign intervention, and extremist factions, has displaced over half the country's population.



Figure 23: (Al Arabiya, 2016: online)

2011 present

Russia V Ukraine

Displaced: 10.6 million (CFR, 2023: online).
Reason: Russia's full-scale invasion of Ukraine led to the largest forced displacement in Europe since World War II, with millions fleeing both domestically and abroad.


Figure 24: (Nuzhnenko, 2023: online)

2022 present

Gaza V Israel

Displaced: 1.9 million (UNRWA, 2025: online).
Reason: The intensification of conflict following Hamas's October 7 attack and Israeli military retaliating heavy fire.


Figure 25: (Estrin, 2023: online)

2023 present

site

collaterals of global conflict

site

It is equally imperative to acknowledge that, regardless of one's position within a conflict, it is often the silent martyr who bears the heaviest cost. Their forced dislocation from place propels them into what French philosopher, Marc Augé describes as a *non-place*, a liminal state in which identity becomes fractured within the nomadic cycle of fleeing violence and instability. In this realm, the displaced are suspended in uncertainty, caught between memory and survival, perpetually negotiating their place in a world that has rendered them invisible. This becomes prevalent theme that emerges in the historiography of displacement discussed next.

COLLATERAL IDENTITY'S SILHOUETTE TRANFORM INTO A RELATIONSHIP BETWEEN POSITIVE AND NEGATIVE SPACE



Figure 26: (Right) Layered narrative of displaced collaterals blurs details of individual identity revealing the common identity of displaced positive and negative space (author, 2025)

1.2 Historiography of Displacement (1652 -1902)

The following section undertakes a multi-scalar analysis of three landscapes: South Africa's Early colonial terrain, the topographies of the South African War and the Bloemfontein Concentration Camp landscape (Dam van Trane). By employing a qualitative methodology, integrating archival research, spatial mapping, and site observation, the study unshrouds the historical narratives and heritage complexities embedded within these landscapes. Furthermore, the analysis identifies the morphologies of war as spatial strategies of control and displacement, offering a framework for interpreting the sites architecturally.

This analysis attempts to reveal an interplay between displacement, absence and presence embedded within these sites of memory. To set the stage for the analysis, it is paramount to understand the prefiguring events that culminated in the South African War and ultimately informed this design research. A brief historical overview of applicable events in South African memory is discussed next.

DISPLACED MEMORY HERMENEUTICS

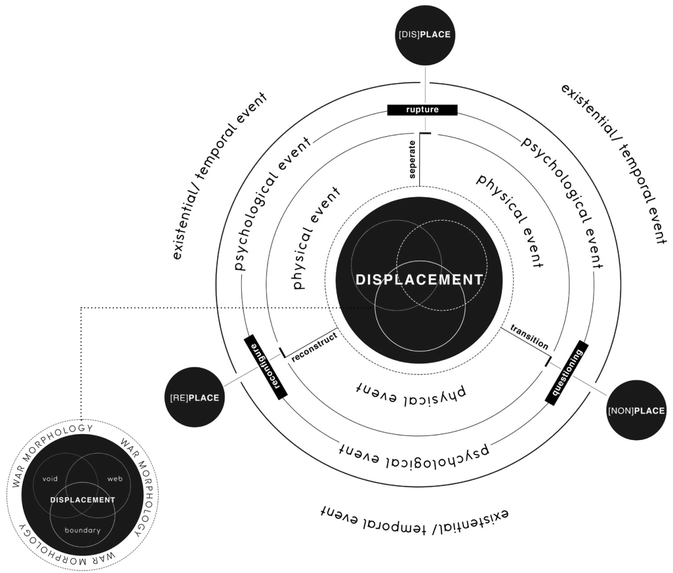


Figure 27: Displacement memory hermeneutics events (author, 2025)

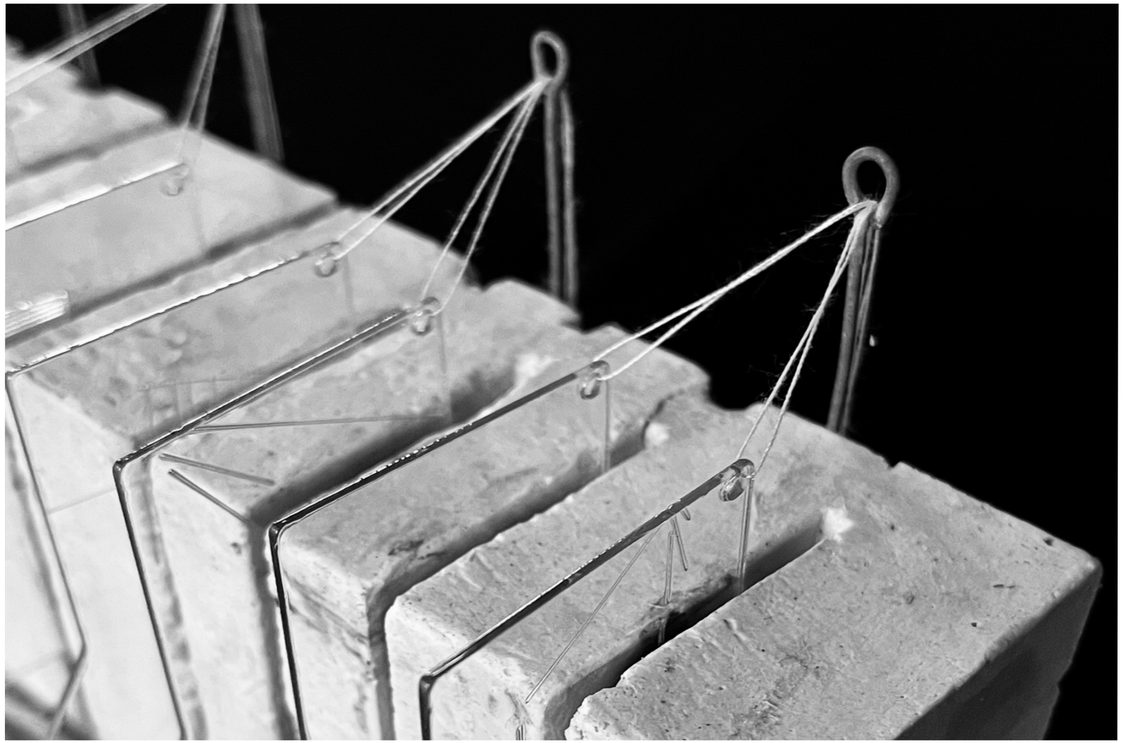


Figure 28: Displacement narratives concealed by tensile temporal threads (author, 2025)

TEMPORALITY SUSPENDING DISPLACEMENT NARRATIVES

1.2.1 South Africa's Early Colonial Terrain

South Africa's genesis was fundamentally shaped by recurrent patterns of displacement. For this study, this process begins in 1652, with the earliest written records exerting a lasting influence on South Africa's conflict geography. The arrival of Jan van Riebeeck, representing the Dutch East India Company (DEIC) refreshment station, marked the onset of substantial European settlement at the southern tip of Africa (South African Specialist, [n.d.]: online). Conceived as a non-place by Europeans, the Cape offered resources to establish a liminal, transitory site between Amsterdam and Indonesia.

This initial territorialisation of the Cape of Good Hope entailed the displacement and subjugation of the indigenous San hunter-gatherers and Khoikhoi pastoral communities, who understood the peninsula as an interconnected network of places. Although the Dutch government forbade the enslavement of indigenous people at the Cape, the DEIC circumvented this restriction by seizing a sinking Portuguese slave ship bound for Brazil in 1658, introducing enslaved people from Angola and Guinea to the Cape (Heese, 2020: 269).

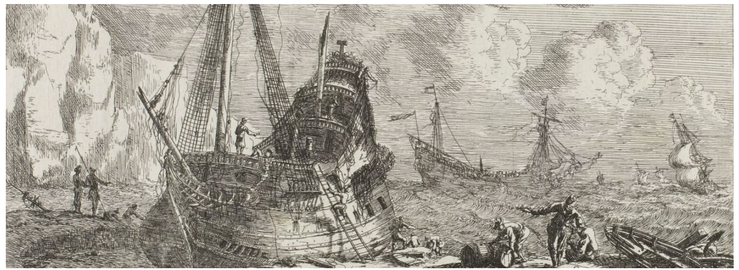


Figure 29: Dutch merchant ships upon landing (Ray, 2022: online)

This act of importing slaves in 1658 marked the beginning of a broader system of forced labour at the Cape. As the DEIC expanded its reach, importing slaves from India, Indonesia, and the Celebes, later followed by Madagascar and East Africa Indian slaves who dominated early imports (1660–1670). This was proceeded by increased shipments from Madagascar starting in 1673, and moderate numbers from Mozambique during the DEIC period (Heese, 2020: 272). The influx of slaves coincided with the arrival of European settlers, whose presence further transformed the Cape's social landscape. This settlement can also be interpreted as representing the replacement of some Europeans since 1657. Many of the Dutch, German, and French (1688) settlers who came to the Cape of Good Hope did so out of economic necessity, fleeing poverty, or religious pressures in Europe (Smallshaw, 2024: 30–32).

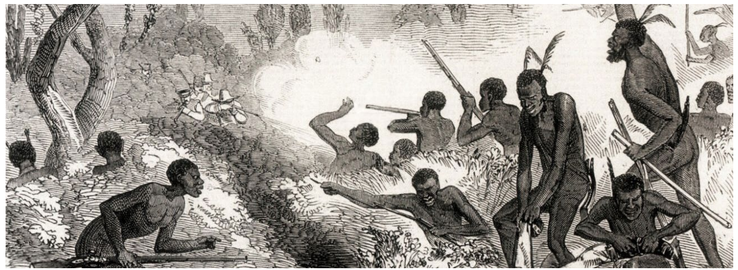


Figure 30: Xhosa war became a battle for place and identity (Pictorial Press, [n.d.]: online)

However, driven by its strategic position, the Cape became a contested node within the maritime global trading web, which sparked conflicts among European powers. This resulted in a series of conflicts between the Dutch, the British, and the French for the Cape outpost. Upon the British triumph at the Cape in 1806, a community of Dutch, mainly farmers, moved inland to evade British control (South African Specialist, [n.d.]: online). As a result, the Anglo dominion along the Cape asserted physical boundaries and imposed psychological boundaries of constraint, becoming a recurring theme as they migrated inland, confronted by Xhosa groups.

In the Eastern Free State, the Xhosa Wars (1779–1878), particularly the 6th–8th Wars (1834–1853), witnessed British and Boer settlers clash with Xhosa communities over fertile land and livestock. Colonial boundaries, through cultural divisions, transformed Xhosa territories into realms of nonplace, which erased communal bonds in a void of dispossession. These conflicts, intensifying frontier tensions within the colonial web, sedimented cycles of displacement and resistance, presaging further colonial strife amid British rule (Mostert, 1992: 789–791).

Under British rule (1795–1803), Mozambique became the largest source of slaves, with Mozambican-born individuals outnumbering all other groups by the time of emancipation in 1834. Despite this, over the entire period (1658–1834), Cape-born slaves formed the largest group (29.9%), followed by Indians (25.6%), Indonesians (16.83%), East Africans (14.11%), and those from Madagascar (13.08%). This data is based on detailed archival records, but the author avoids drawing fixed conclusions about ethnic composition (Heese, 2020: 272).

The Difaqane/Mfecane (early 1800s) was a period of widespread chaos, warfare, and separation among indigenous communities in southern Africa. It was triggered by the rise of powerful centralised kingdoms, particularly the Zulu under King Shaka, and intensified due to drought and competition over land, cattle, and trade, as well as the movement of the Dutch farmers into the interior. The conflict led to the destruction of smaller chiefdoms, the formation of new polities (the Ndebele under Mzilikazi and the Sotho under Moshoeshoe), and mass migrations across the region. Entire communities were uprooted, leading to significant demographic and cultural shifts, with long-lasting effects on land occupation and identity in South Africa. However, this cycle of displacement imposed by the Zulu shifted as the British migrated inland. This resulted in the Anglo-Zulu War in 1879, where the Zulu, previously the imposer of displacement, became the imposer to the imposed (the British). This illuminates the perpetually reconfiguring boundaries of place and identity within conflicts.

From 1860 to 1911, over 150 000 Indian indentured labourers were brought to the British colony of Natal (now part of KwaZulu-Natal, South Africa) to work primarily on sugar plantations. Recruited from British India under contracts typically lasting five years, these workers faced harsh conditions, racial discrimination, and limited rights. While some returned to India after their contracts ended, many of the displaced stayed, laying the foundation for South Africa's Indian community. Their presence significantly influenced the economic, cultural, and political landscape of the colony, and their resistance to oppression (notably through figures like Mahatma Gandhi) helped shape early civil rights movements in South Africa.

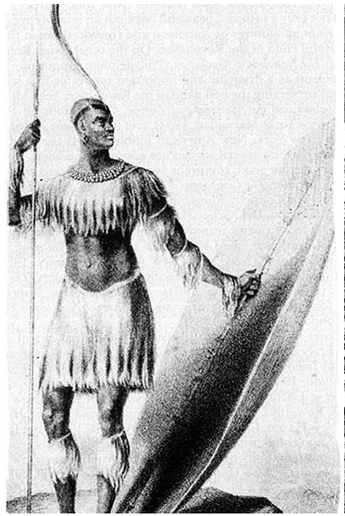


Figure 31: King Shaka the Zulu leader during Mfecane (South African Tours & Travel, [n.d.]: online)



Figure 32: Zulu and Anglo conflict rupturing place identity (Interphoto [n.d.]: online)

Upon this complex web of displaced persons through slavery, colonial expansions migration became increasingly intertwined with economic exploitation. The gold and diamond rush of the late 19th century served as a significant catalyst for both conflict and displacement (The Conversation, 2024: online). This period not only consisted of spatial and political dislocation from place but also facilitated the development of infrastructural mechanisms of control and British expansion, most notably the railway network (Figure 34).

In this phase of colonial expansion, an influx of British labourers and capital into South Africa presented heightened tensions between the uitlander (British) and the Afrikaners. This growing Anglo presence was perceived as a threat to Afrikaner interests and way of life (National Army Museum, [n.d.]: online). Political pressure mounted as the British laid claim to take full control of the republic to further establish a British monopoly over the gold and diamond mines under Cecil John Rhodes. In response, Paul Kruger resisted the British ultimatum to concede the independence of



Figure 33: The race to the diamond mines 1873 (Wikimedia Commons, 2014: online)

the Boer Republic (ZAR), intensifying hostilities that ultimately contributed to the outbreak of the South African War. War officially commenced on 11 October 1899 upon the British government's rejection of the Boer demand for Anglo soldiers to be withdrawn from the Transvaal (Crowhurst, [n.d.]: online). This led to a series of battles where the war for place and power reigned supreme as innocent identities became shrouded in barrel-cast shadows.

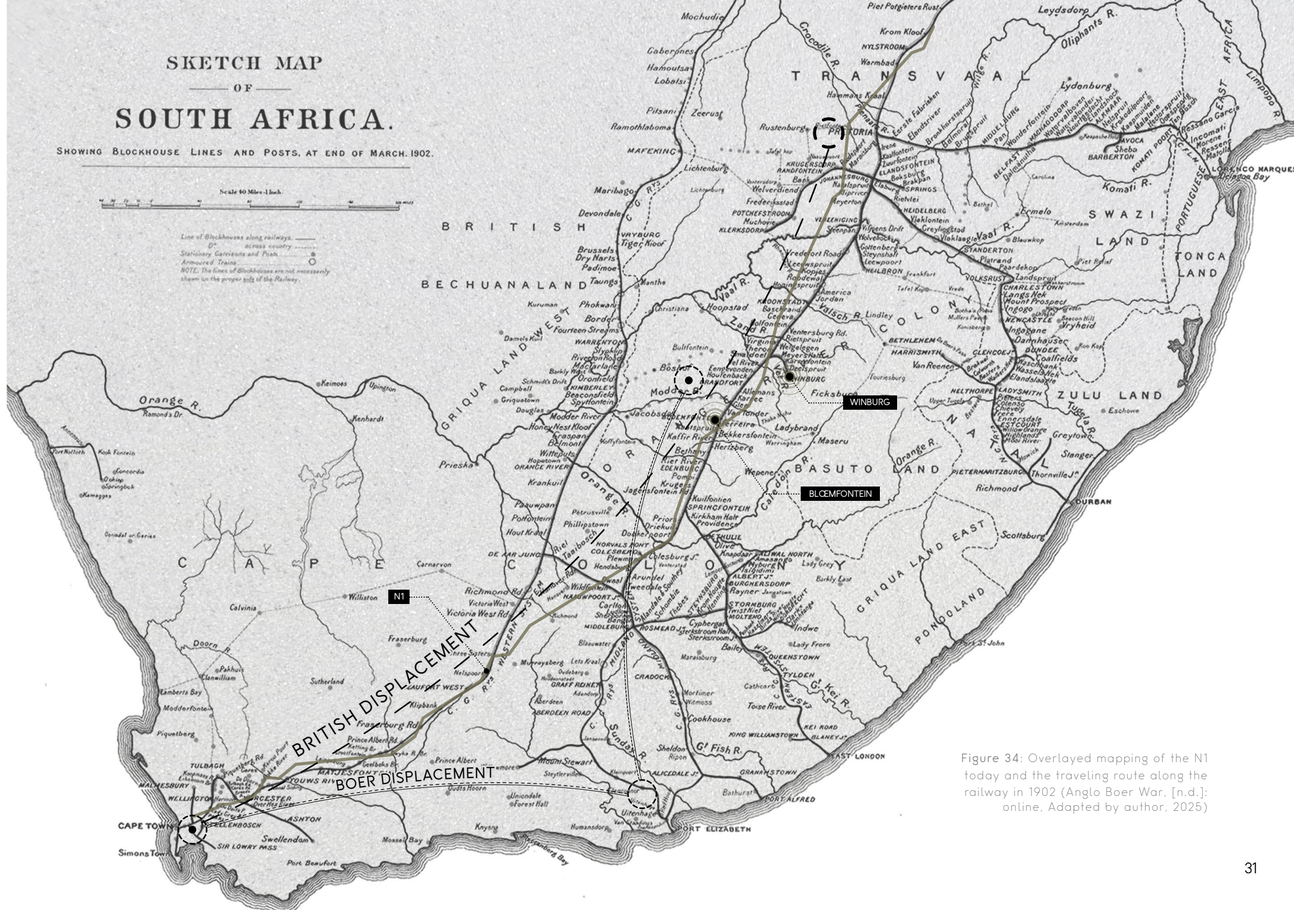


Figure 34: Overlayed mapping of the N1 today and the traveling route along the railway in 1902 (Anglo Boer War, [n.d.]: online, Adapted by author, 2025)

1.2.2 Topographies of the South African War

According to former military officer and economic historian Peter Dickens, prior to the outbreak of war, the British held no immediate intention of invading the Boer Republics (ZAR), largely due to insufficient military resources to initiate such an insurgency (Dickens, [n.d.]: online). At this stage of the conflict, official records indicate that the British had approximately 13 000 troops stationed in South Africa, in contrast to the Boer forces, which numbered around 33 000 (National Army Museum, [n.d.], online). However, this was not to the knowledge of Paul Kruger, where in a telegraphic exchange with President Steyn, he misinterpreted the movement of British garrison troops through the landscape as a prelude to war. An act where the presumption of superior military strategy was believed to be the main goal of the garrison, ultimately leading to the full-on breakout in war.



Figure 35: Boers firing naval gun at Modder River in 1899 (NAM, [n.d.]: online)

"English troops already at Dundee and Biggarsberg, and will probably take up all the best positions unless we act at once. Executive Council unanimous that commando order should be issued to-day. We beg you will also call out your burghers. As war is unavoidable we must act at once, and strongly. ***The longer we wait the more innocent blood will be shed through our delay****. We don't intend to have Chamberlain's note, with your amendments re Convention, telegraphed to you till burghers are at or near borders, and till you have been informed that the English Government has acted contrary to last part thereof. "We are justified in crossing border. Plan of campaign follows."* – President Paul Kruger (Dickens, [n.d.]: online)

A significant irony emerges from this telegraphic exchange with President Steyn: "The longer we wait the more innocent blood will be shed through our delay." Once the war was conceded on 31 May 1902 by the British, the "innocent blood" shed became apparent. Casualties of the innocent far outnumbered the lives lost of those on the frontline. This is largely due to the evolving military strategies, which can be broadly categorised into two key phases throughout the war:

- **Phase 1** Conventional Warfare (1899–1900)

- **Phase 2** Guerrilla Warfare and Counter-Guerrilla Warfare (1900–1902)



Figure 36: Jameson raid in 1895 that increased distrust between the Boers and British preluding the South African War (NAM, [n.d.]: online)

(i) Conventional Warfare

As previously established; despite being significantly outnumbered, the British forces entered the conflict with a preconceived perception of the Boers as ill-equipped and disorganised, anticipating minimal resistance. Drawing confidence from prior imperial campaigns against similarly under-armed opponents, they relied on conventional military strategies which had historically proven successful. As such, British command optimistically projected the war's conclusion by Christmas (Pakenham, 1979: xix).

The initial military strategy was predicated on the capture of key towns and logistical junctions within the Boer Republics, locations perceived as critical to the nexus for operational coherence and sustainability of Boer resistance (Pakenham, 1979: 100). It was assumed that seizing these strategic points would result in the republics' collapse. However, this logic underestimated the Boers' spatial fluency and attunement to the terrain. Their intimate familiarity with the landscape enabled them to travel great distances with remarkable efficiency, adopting guerrilla tactics that favoured mobility and surprise over direct confrontation (Pakenham, 1979: 164). Consequently, the British advance stalled, and early phases of the campaign yielded fewer victories than anticipated, an uncommon occurrence during this era of the British Crown.

This phase involved battles employing trench warfare, though trenches were not uniformly occupied across all fronts due to limited Boer resources (Pakenham, 1979: 201). These earthen voids, also historically referred to in Dutch as the *loopgraaf* (dug walk), disrupted lines of sight (Figure 37), and formed negative boundaries in the landscape, offering concealment but requiring strategic placement (Pakenham, 1979: 207). The notion of the *loopgraaf* speaks of the active bodily event that takes place within the trench. Unlike later wars' extensive trench networks, their sporadic use reflected Boer mobility, complementing guerrilla tactics that exploited terrain familiarity, frustrating British expectations of swift territorial control.



Figure 37: British soldieres displaced line of sight in the landscape (NAM, [n.d.]: online)



Figure 38: Trench of dead British troops (NAM, [n.d.]: online)

The sieges of Ladybrand, Kimberley, and Mafeking marked a turning point in the war's spatial and psychological dimensions. These towns, assailed by Boer forces, became isolated nodes within a fractured geography, as strategic voids with suspended movement stalled communication. As time wore on, resources dwindled, and civilian populations bore the brunt of protracted warfare, enduring the compounded hardships of political and spatial disintegration. These besieged towns emerged as liminal void zones neither fully controlled nor entirely relinquished, Sites in which the coherence of place was displaced by an unsettling ambiguity. This distorted coherence of place directly manifests itself within the strategies of war especially when considering the Battle of Modder Rivier (Figure 40). They created a kind of non-space, a geopolitical purgatory wherein identity itself became suspended, if not erased. Despite persistent British efforts to reclaim these interstitial zones, their interventions often reproduced the very conditions of absence they sought to eliminate (Pakenham, 1979: 325).

As the Boers, begun to recognise the effectiveness of decentralised guerrilla operations, they formalised this mode of resistance in the subsequent phase of the war. It was during this period that the entanglement of identity, space, and violence became even more pronounced. As the conflict deepened, the terrain of battle was no longer just physical, it became psychological and existential. The war became a stage where place and personhood alike were destabilised.

OCTOBER 1899 — NOVEMBER 1899

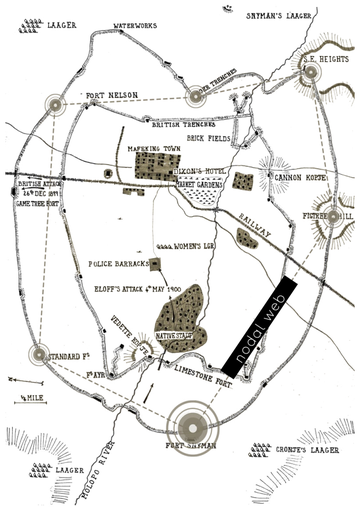


Figure 39: Battle of Mafeking peripheral conflict inflicting contested central void (British Battles, [n.d]: online, Adapted by author, 2025)

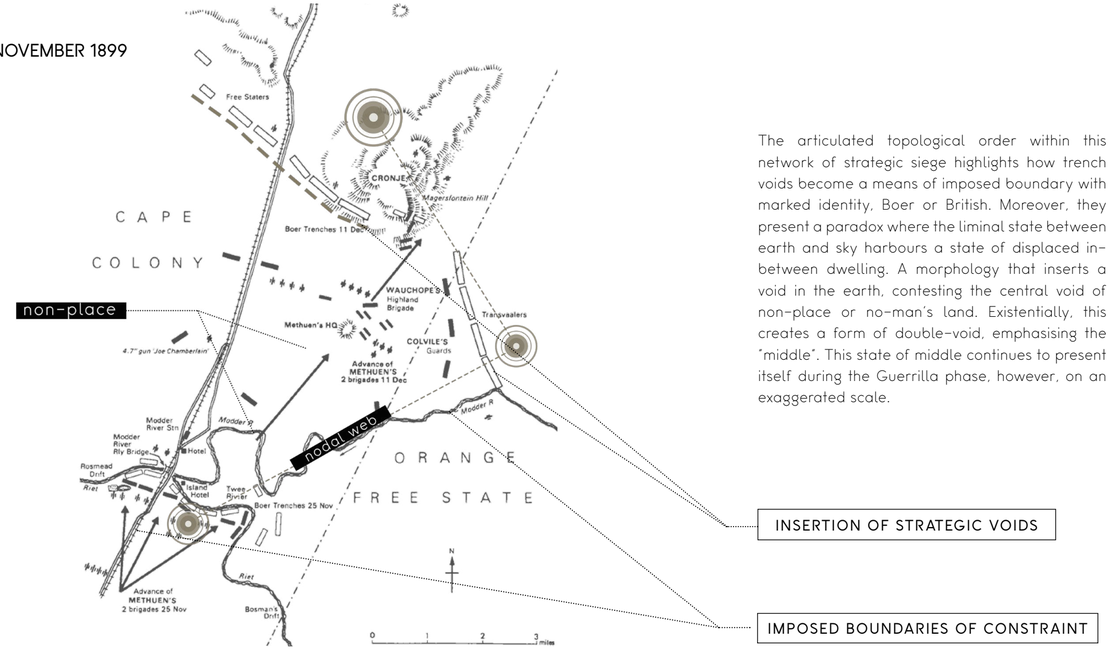


Figure 40: Strategy Map of the Battle of Modder Rivier (Pakenham, 1979: 200, Adapted by author, 2025)

The articulated topological order within this network of strategic siege highlights how trench voids become a means of imposed boundary with marked identity, Boer or British. Moreover, they present a paradox where the liminal state between earth and sky harbours a state of displaced in-between dwelling. A morphology that inserts a void in the earth, contesting the central void of non-place or no-man's land. Existentially, this creates a form of double-void, emphasising the "middle". This state of middle continues to present itself during the Guerrilla phase, however, on an exaggerated scale.

(ii) Guerilla Warfare

By the 1900s, the South African War had shed its conventional form, morphing into a persistent campaign of guerrilla resistance. Boer commanders such as Louis Botha and Christiaan de Wet relinquished formal warfare in favour of strategies grounded in mobility (Pakenham, 1979: 447). Although British forces had seized Bloemfontein and Pretoria earlier that year, acts which ostensibly marked the collapse of Boer self-rule, these mobile units, numbering approximately 25 000, reappropriated the vastness of the veld as a tactical advantage. From this expansive terrain, they launched strikes against the logistical core of an imperial army that increased beyond 250 000 troops (National Army Museum, [n.d.], online). Dispensing with delineated frontlines, the Boers instead orchestrated a dispersed network of raids and sabotage, their intimate cartography of the landscape consistently undermining British expectations of a decisive resolution (Dickens, [n.d.], online). Exploiting their nuanced understanding of the terrain, they executed precise acts of disruption, tectonic undermining, targeting the structural integrity of British infrastructure.



Figure 41: Railway bridge sabotaged by the Boers (NAM, [n.d.]: online)

*the choreography of **fire** and **flight***

Such operations often manifested in calculated derailments and demolitions of the railway network, severely impeding imperial logistics.

In response to the insurgents' evasive methods, British forces initiated a countermeasure through the construction of blockhouses, rudimentary strongholds fashioned from stone and corrugated iron. By 1902, more than 8 000 such structures pockmarked the terrain (Judd & Surridge, 2002: 189). These were linked by barbed wire and aligned with railway arteries, forming a fragmented matrix intended to inhibit Boer circulation. The resulting topology did not fully secure territory but rather produced a lattice of contested voids, zones neither fully occupied nor definitively abandoned (Pakenham, 1979: 501). However, this attempt at spatial control unleashed a more profound disjunction. Under Kitchener's orders, over 30 000 Boer dwellings were systematically incinerated, displacing populations and casting them into a condition of enforced liminality, a life suspended in the ashes of the familiar (Pakenham, 1979: 535). Here, the imposition of order inadvertently yielded a proliferation of absences, as identity and belonging dissolved into smoke.



Figure 42: Blockhouse outpost in the vast landscape (NAM, [n.d.]: online)

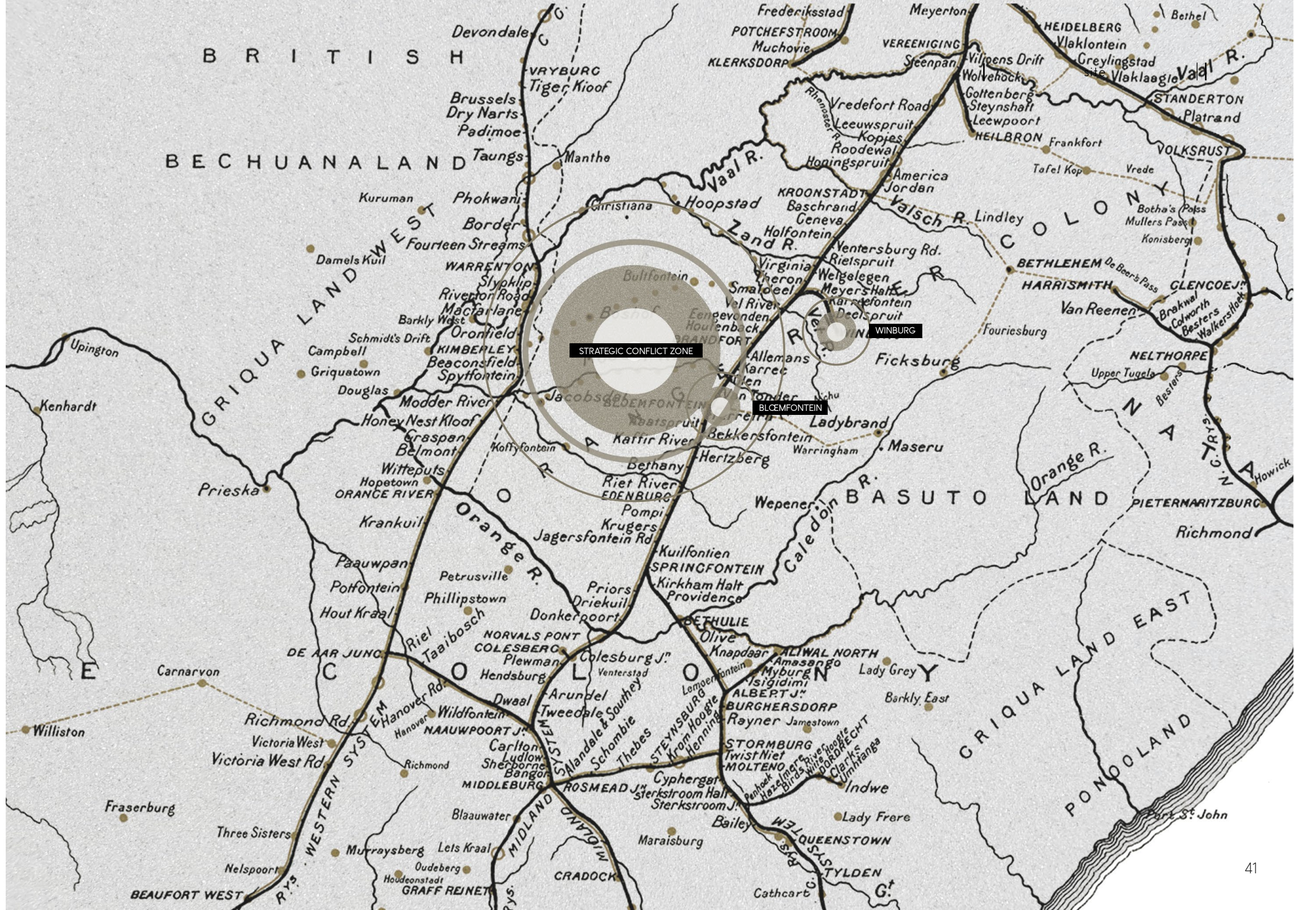


Figure 43: (Right) Map of British blockhouse nexus represented by brown dots throughout the Free State connected by black lines as the rail network (Anglo Boer War, [n.d.]: online.Adapted by author, 2025)

LIMINAL LIVES SUSPENDED BY FIRE AND ASH

Amidst this fracturing, the Boer fighters persisted, exploiting the overstretched British network. Raids such as De Wet's 1901 assault near Winburg emphasised the tactical ingenuity that momentarily subverted imperial containment (Judd & Surridge, 2002: 192). However, the cumulative weight of resource depletion gradually eroded Boer capabilities. By May 1902, the Treaty of Vereeniging brought hostilities to a close, with British fatalities recorded at 22 000 and Boer deaths reaching 6 000 (National Army Museum, [n.d.], online). Yet these figures mask a deeper ledger, the unquantified trauma borne by the displaced, whose scattered lives testified to a far more enduring wound.

As the guerrilla campaign waned, British strategy shifted yet again. Those uprooted by fire and war were herded into concentration camps, transforming the abstract violence of displacement into a concrete architecture of containing boundaries (Pakenham, 1979: 549). Conceived under the guise of wartime emergency, these encampments became sites of silent attrition, where women, children, and black South Africans endured a quiet erasure. In these spaces, marked not by overt conflict but by the slow machinery of survival, the human cost exceeded the battlefield, and the nonplace of captivity became a crucible where memory, identity, and existence itself were continually effaced.

"The women cried and the children stood by holding on to them and looking with large frightened eyes at the burning house. They won't forget that sight, I'll bet a sovereign, not even when they grow up." – Captain Phillipps (Judd & Surridge, 2002: 192)



Figure 44: Imperial Volunteers a incinerating a farm in Frederickstad (NAM, [n.d.]: online)



Figure 45: British soldiers about to blow up a boer farmhouse with explosives (NAM, [n.d.]: online)

At its inception, the war was characterised as a "white man's war" or a "gentlemen's war" (Wessels, 2016: 161). Such distinctions, however, obscure the widespread atrocities that took place and fail to acknowledge the extent to which the conflict transcended race and gender. In this regard, referring to the conflict as the South African War rather than the Anglo-Boer War finds its place, as it reflects the multiplicity of identities affected and displaced.

The impact of the war extended beyond human suffering, encompassing the broader ecological landscape. Anything that possessed the breath of life bore the consequences of the destruction of place and identity. To this, Pakenham (1979: 537) expounds on Emily Hobhouse's description of "innocent animals bellowing and baaing for food and drink, tangled up with wagons". Herein war reveals itself in all destructiveness, cruelty, stupidity and nakedness. This was not merely a war waged against armies, but against the "other" and the very fabric of life itself, human, animal, and ecological. In such indiscriminate devastation, the line between combatant and collateral became blurred, setting the stage for a far more insidious form of violence: one that ruptured identity at its core.

SILENT MARTYRS



Figure 46: Other collateral lives suffering the consequences of the war (NAM, [n.d.]: online)

(iii) The Concentration Camps

Wessels (2016: 163) incisively delineates the South African War's concentration camps from those of World War II, noting British intent to shelter Boer women and children. Yet, as Wessels (2016: 163) observes, "Boer civilians were not sent to internment camps primarily for what they did, but for what they were,". Their potential support for Boer resistance justified their confinement. Disjuncted from havens, these camps unravelled into sites of anguish, where squalid conditions and meagre rations claimed approximately 28 000 Boer and at least 20 000 Black African lives (Pretorius, 2020: online). Bloemfontein and Winburg, morphed into nonplaces, ensnared in a web of colonial dominion, where belonging frayed into a void of loss.

The camps arose in September 1900, with Bloemfontein and Pretoria as initial nodes, first housing Boer families who pledged neutrality under Lord Roberts (Pretorius, 2020: online). As the British scorched-earth tactics razed Boer homesteads, families of combatants faced forced internment, recasting these sites as

tools of subjugation by late 1900 (Pakenham, 1979: 518). Bloemfontein's camp, a sprawling hub, confined over 6 000 internees at its peak, while Winburg's records remain much less precise. Its nature as a satellite camp suggests it was significantly smaller than Bloemfontein. Across South Africa, 45 Boer camps and numerous Black African camps ensnared over 100 000 souls, with Bloemfontein and Pretoria looming as grim strongholds (Pretorius 2020: online).

By 1901, Lord Kitchener focused the camps' purpose to expedite Boer guerrilla resistance. In Bloemfontein, internees languished in overcrowded bell tents, 3.6 to 4.8 metres wide, cramming 5–12 people, where measles and typhoid wrought despair (Pakenham, 1979: 546–547). Conditions were often even worse in Black African camps, where neglect was exacerbated by racial segregation.

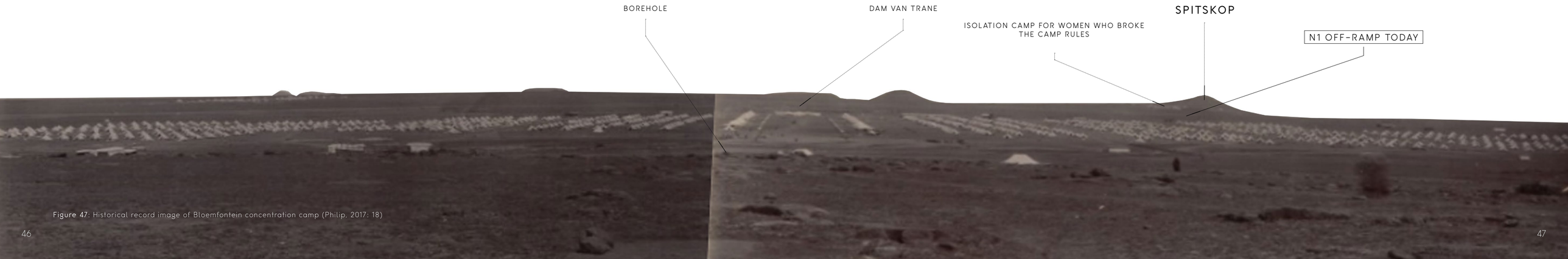


Figure 47: Historical record image of Bloemfontein concentration camp (Philip, 2017: 18)

Water, both lifeline and menace, shaped the camps' grim toll. Contaminated streams and poor sanitation fuelled typhoid, transforming sustenance into a silent killer that claimed thousands. Women like Mattie Pretorius would queue for up to eleven hours in the blazing sun to collect water for their families. However, due to Emily Hobhouse's exposés and the British Ladies' Commission, reforms were prompted easing mortality by 1902, but not before irreparable loss had already occurred (Pretorius, 2020: online).

In the broader war, water became a strategic weapon as Boer commandos targeted British water supplies, while British forces secured wells to curb guerrilla mobility. The role of water thus extended beyond survival, embodying both physical and psychological displacement, a theme later explored in the design proposal. The war proved to be a battle for resource. An enduring conflict that continues to manifest today.

Bloemfontein and Winburg, 113 kilometres apart along the railway near the modern N1, formed a sombre nexus. Bloemfontein, a central node, overflowed, channelling internees to Winburg's satellite camp. While women and children, were transported by rail, traversing a liminal nonplace, their identities unravelled in transit. Boer mothers and African families, stripped of homes, became spectral figures, as their sense of self dissolved in confinement. This shared trauma, transcended racial divides, which wove the camps into a collective scar that continues to raise questions about displacement's cycles in both war and everyday life.



Figure 48: Boer women washing clothes along dug out trench of water (Yesterday Today, 2021: online)



Figure 49: Black children in a black camp (Yesterday Today, 2021: online)



Figure 50: Dying girl from typhoid in the Bloemfontein camp (Yesterday Today, 2021: online)

"People died like rats. Carts came down the rows of tents to pick up the dead. There were funerals every day" – Woman in the Camp (Uys, 2015: online).

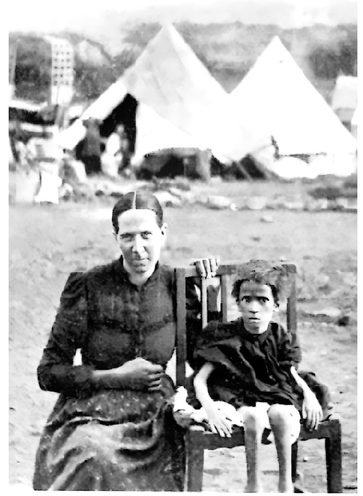


Figure 51: Boer women child in one of the camps (Uys, 2013: online)

DISPLACED MEMORIES FROM THE CAMPS

It was daylight. I hid under a wagon. Johann and the baby, Michiel, lay on the wagon floor. They could not understand what was happening. There was confusion. People screaming. Shouts. "Rooinek vark!" – ("Redneck pig!") (Uys, 2015: online).

I still see the red faces of the Tommies. They wore khaki, brass buttons, and leggings. Their heavy boots thudded as they walked (Uys, 2015: online).

Before he left for commando, my uncle Michiel had looked at me. "Never desert her," he said to Tant Lettie. "If you've one crust of bread, break it in half and give it to her" (Uys, 2015: online).

We realized we were going to Bloemfontein (Uys, 2015: online).

They put up bell-tents for us, one next to the other. Hundreds of round tents, far as the eye could see (Uys, 2015: online).

A woman in the tent next to us went into labor. Her baby was born that night. The child died soon after (Uys, 2015: online).

We slept on the bare ground. No bedding, no pillows, only blankets from the wagon. It rained heavily (Uys, 2015: online).

We lit a paraffin lamp in the tent at night. At nine o'clock, all lights had to be out. Guards kicked and beat women if they disobeyed their orders. We obeyed (Uys, 2015: online).

During the day, the women visited each other. We walked around the camp. The sun burnt us black. Our shoes wore out. Our clothes were filthy (Uys, 2015: online).

Prostitutes slept with both Tommies and Boers. One old man called De Wet was a bastard (Uys, 2015: online).

I remember a short man with a gray beard. I hated him (Uys, 2015: online).

I think of the thousands who died in the camps. I thank God that we survived (Uys, 2015: online).

1.2.3 Strategically Remebering the Bloemfontein Concentration Camp

Throughout the events of the war, it becomes apparent that an underlying morphology of war acts as a catalyst for displacement. Recurring archetypes, namely the void, the web, and the boundary, profoundly reshape the landscape and its spatial condition. These archetypes serve as strategic analytical tools, enabling a topological examination of existing sites of memory associated with the South African War. By framing the spatial dynamics of conflict, they reveal how physical and symbolic terrains are reconfigured. This approach illuminates the enduring impact of these sites on collective memory and spatial identity informing the topology of Bloemfontein and specifically the concentration camp discussed in the following section.

(i) Bloemfontein's Compounded Memory of Displacement

Bloemfontein historically embeds itself within the concept of displacement. Established in 1846 as a British fort in the Orange River Sovereignty, it emerged from colonial ambition that reshaped the region. Its founding displaced Basotho communities, whose ancestral lands were redrawn by colonial treaties (Ross, 2009: 45–47). As Boer settlers arrived, fleeing British governance in the Cape, the settlement became a non-place, where indigenous identities dissolved into reordered landscapes.

By 1854, Bloemfontein's designation as the Orange Free State's capital intensified displacement, weaving racial segregation into its social fabric and confining Black and Coloured residents to peripheral settlements such as Mangaung (Saunders, 1988: 112–114). Segregated town planning here served as a precedent for apartheid, as the rigid grid layout entrenched socio-spatial divides. Railway connections further amplified its role as a contested centre (Oberholster, 1972: 89–91). When the South African War broke out in September 1900, Bloemfontein became a focal point for British internment strategies. The concentration camps were established to house displaced Boer families and, in parallel, Black African camps, that deepened the region's legacy of displacement, entrenched its socio-spatial fractures.

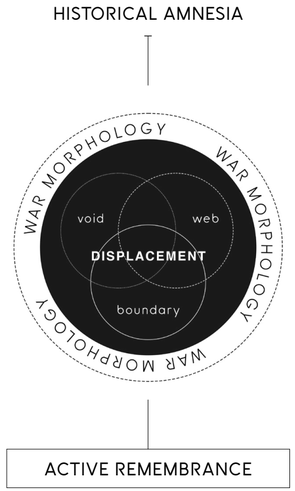


Figure 52: Catalyst for displaced memory hermeneutics (author, 2025)

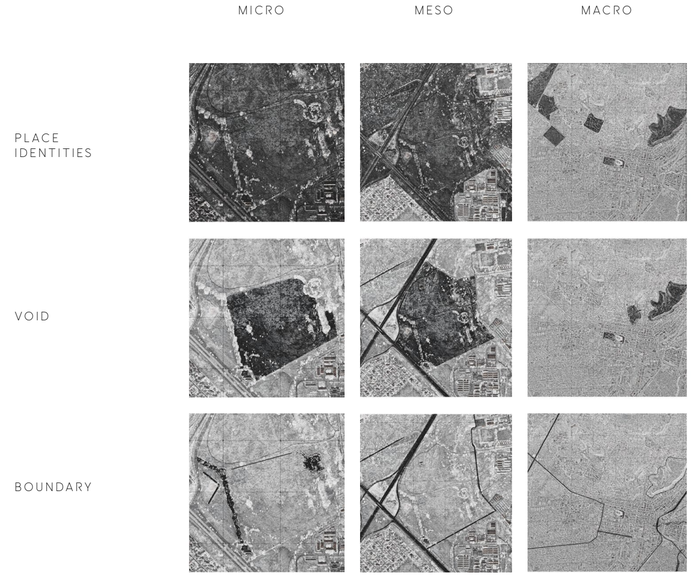


Figure 53: Morphologies of war and displacement catalysts throughhout the Bloemfontein landscape (author, 2025)

The former concentration camp is situated at the intersection of two major roads in Bloemfontein, the N1 and Nelson Mandela Drive. Despite the daily migration of thousands of people on these roads, the weight of the site's historical significance remains largely obscured. Even those who notice the site may be unaware of the recurring patterns of war morphologies that shaped the South African War and the development of Bloemfontein. In turn, these continue to inform the topology of the site and assert the underlying event of displacement. To comprehend the origins of this spatial order, it is essential to understand the palimpsestic layers of memory embedded in the site, which will ultimately guide the morphology of the proposed design.

(ii) The Old Concentration Camp

The site's theme of displacement reveals itself through a palimpsest of spatial and social ruptures, each layer compounding erasure. Before Bloemfontein's establishment, the land likely served as farmland. It lacked formal order until the imposition of the South African War's internment camps. Initiated in August 1900 and formally established by September (Philip, 2017: 17), the site was divided into Camps A and B. Camp B encompassed the historically significant perimeter of Erven 22011, while Camp A's precise location, possibly within the modern Tempe Military Base, remains uncertain due to missing plans (Philip, 2017: 18). This absence underscores the importance of a memory archives to preserve displaced narratives.

As a mechanism of control, Camp B inscribed confinement through tents and barbed wire, creating a non-place where Boer and Black African identities were suspended. The Dam van Trane, a disease-ridden reservoir, became a fraught water source, embedding trauma in the landscape.

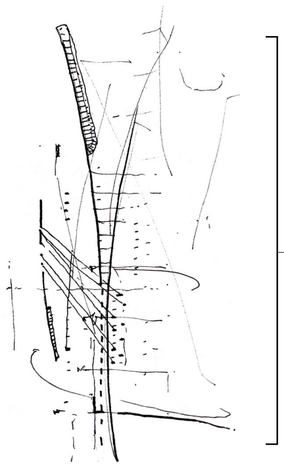


Figure 54: Peeling open memory traces within the landscape (author, 2025)



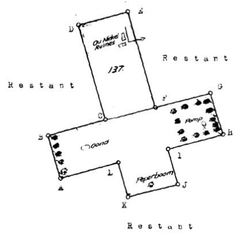
Figure 55: 1941 aerial photo after veld fire revealing palimpsest of previous spatial order (Philip, 2017:17, Adapted by author, 2025)

Post-war, the site's reuse as a labour camp and cavalry ground disrupted its archaeological traces, yet the intangible memory of displacement endured, reified by commemorative interventions. During World War II, significant development around Tempe occurred, followed by land surveys and subdivisions that used an old historical oven, a large pepper tree both understood to be from the South African War. A shop, and the borehole, known as the Bron van Herinnering, were also used as ordering devices for the site boundaries (Philip, 2017: 22). Of these, only the Bron van Herinnering persists as a tangible artifact. Its commemorative form, a five-pointed courtyard and statue, honouring Boer resilience.

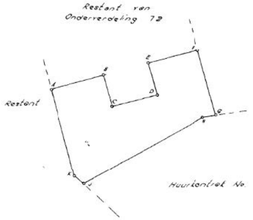
However, the site's boundaries continued to evolve, shaped by its acquisition by the Dutch Reformed Church in 1962, which formalised its heritage status (Philip, 2017: 29). Today the site exists as a dormant void, occasionally used by the military for training despite no formal designation for this purpose. Furthermore, the Bron van Herinnering hosts annual remembrance events, underscoring its enduring commemorative significance (Philip, 2017: 33).

Juxtaposed against this hyper-visible traffic node, the site's historical concealment perpetuates a cycle of oversight, mirroring the marginalisation of displaced identities of those in global conflict and the concentration camp. This layered displacement, colonial, racial, and wartime, infers a design morphology that not only preserves these markers but also engages the site's spectral absences, reconfiguring its fractured narratives into Bloemfontein's topology.

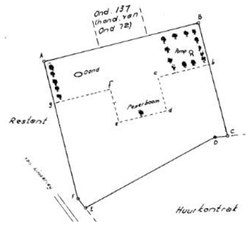
1950 SITE SG DIAGRAM



1962 SITE SG DIAGRAM



1962 SITE SG DIAGRAM



1979 SITE SG DIAGRAM

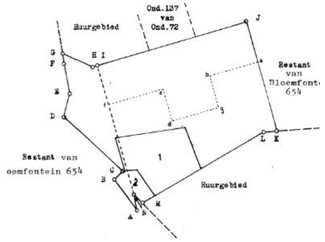


Figure 56: Concentration camp site boundary development (Philip, 2017:22-23)

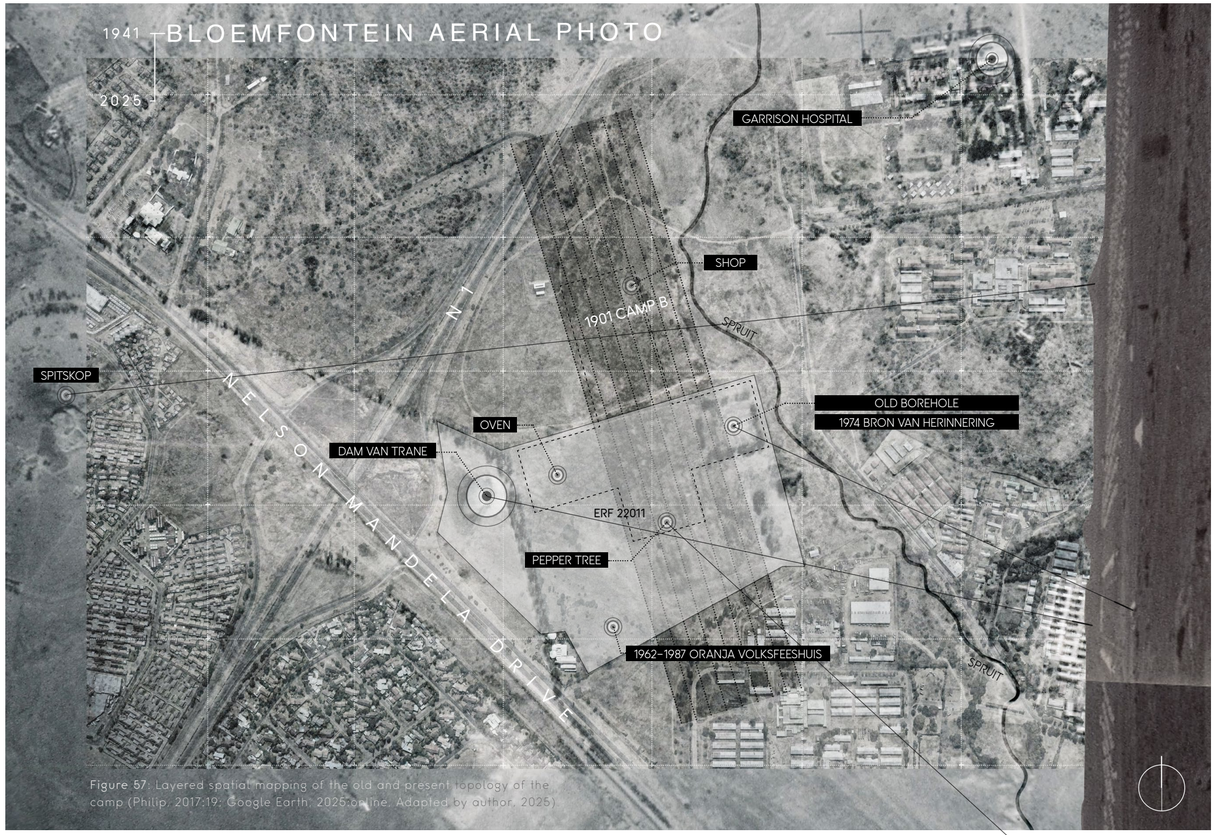
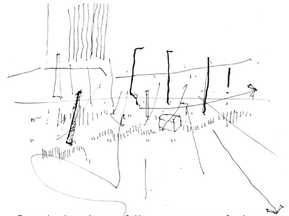


Figure 57: Layered spatial mapping of the old and present topology of the camp (Philip, 2017:19; Google Earth, 2025:online. Adapted by author, 2025)

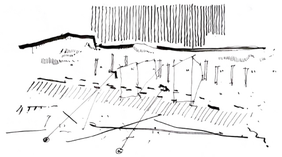
The configuration of axial lines, derived from the site's significant nodes, establishes a framework of ordering principles for the proposed design. These nodes articulate a war morphology characterised as the web, discussed as a rhizomatic excess in chapter three, and reflects on the evidence in the battle analysis of the Modder River. This morphology manifests as a peripheral network of interconnected elements encircling a contested central void, a microcosm of absence that reflects the site's historical displacement. By integrating these nodes, the design responds to layered history, reconfiguring voids to facilitate a spatial dialogue with the enduring memory of conflict that extends throughout the South African landscape.



Existential tensioned boundary between life and death on the landscape



Spectral nature of the presence of absence



Eucalyptus treeline as green veil concealing site

Figure 58: (Left) Qualitative drawings of site (author,2025)
Figure 59: (Right) Spatial order of current site (Google Earth, 2025: online, Adapted by author, 2025)



STACKED STONE MEMORIAL WITH WRITTEN NOTES

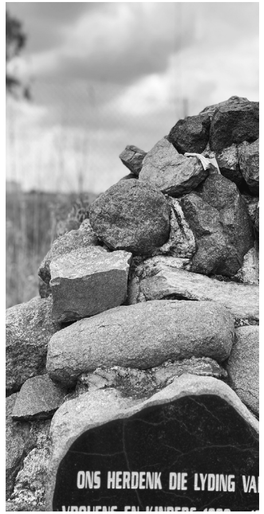


Figure 60: (author,2025)

BRON VAN HERINNERING ENTRANCE



Figure 61: (author,2025)

EUCALYPTUS TREELINE



Figure 62: (author,2025)

OPEN GRASS LANDSCAPE [OLD CAMP]



Figure 63: (author,2025)

BRON VAN HERINNERING



Figure 64: (author,2025)

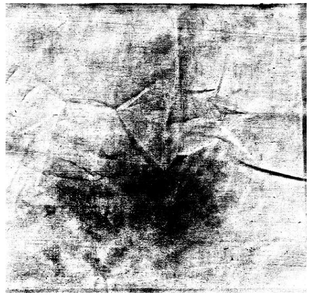
1.3 Captured Amnesia [SiteDate]

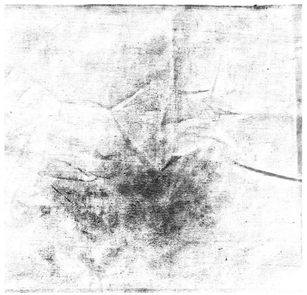
1.3.1 Alternative Site Analysis

Ricoeur (2004: 442) posits that remembering necessitates strategic forgetting to rekindle the latent potential of the past, aligning with Heidegger's (1962: 437) view of history as a crucible for future possibilities. Within the palimpsestic texture of place, memory and forgetting entwine in a liminal exchange, where spatial contours refract and reshape the existential weight of identity.

1.3.2 Poiesisphelia

Recasting the historic traversing through the landscape as a rite of passage, this act emerges as a liminal encounter, entwining past and future in an ambiguous interplay (Gennep, 1908: 11). The device seeks to render the texture of memory tangible within a terrain scarred by the atrocities of the concentration camp. This is realised through an embodied act of remembrance, a memory box, its canvas tethered to the body, drawn across the earth. The process attunes to the site's suppressed narratives, mapping connections between found objects and existing spaces of object commemoration. Charcoal-dusted objects imprint the landscape, tracing the visceral weight of its navigation. In doing so, the mechanism engages with the temporal layering and interpretive richness of the everyday bodily movement, revealing a submerged narrative of lived experience.





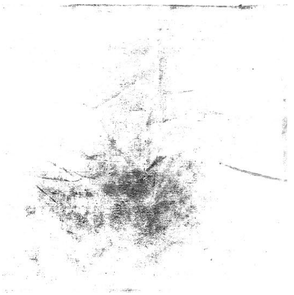


Figure 65: Captured data on canvas (author,2025)



Figure 66: Bearing witness to sedimented site memory (author,2025)

1.3.3 Sympoiesis

The site's enduring memory, inscribed in its war-torn terrain, demands active and visual engagement to evoke its latent temporal layers. This ritualised act of recognition unveils the sedimentation of its scars, rekindling the landscape's obscured voice. Through such remembrance, the site emerges as a liminal nexus where narratives of loss and resilience intertwine, resisting the dissolution of its fractured identity. This becomes a place where an agitator device, perhaps architecture, becomes a means through which the body may retrace trauma's scars on the landscape and memory.

1.4 Conclusion

In order to position oneself within the event of an active remembrance as put forward by Ricoeur, this chapter outlines the key preluding events of displacement that resulted in the South African War. The complexities of liminal identities of those in the South African War are paralleled with those identities who find themselves as collaterals of war within the global context from 1652 to the present day. While this chapter does not provide a full historical account of the war, it identifies, through analysis, three key morphologies of war, namely the void, the web and the boundary, as well as two key archetypes of the South African War in the form of the trench and the scattered topology of the blockhouses.

The conducted analysis synthesises a coherent narrative of displacement through photographic documentation, map analysis and diagramming. These materials reveal the interplay between built form, topography and natural systems, and how these relationships have changed over time. In light of this, some elements remain intact and active, while others stand as remnants, traces and spectres of activities long concluded yet still embedded in the terrain. This provides a rich foundation for interpreting the existing forgotten sites of memory and offers possible architectural clues for an appropriate intervention on the Bloemfontein site.

As a result the following chapter provides a speculative web of thoughts. It proposes three conceptual drivers rooting itself within the established historical narrative and principles of war morphologies.

.... ..– –– .– –. / –– . –– ––– .–. –.–– / .. ... / . –– –... ––– –.. .. . –.. ––.–– / ... –.– . .–.. . – . –.. / .– –. –.. / –– ..– ... –.–. ..– . –.–. . –.–. / .. –. / .. – ... / . ... –. –.–. . ––..–– / –. ––– – / –– . .–. . .–.. –.–– / –.–. . .–. . –... .–. . .– . –..

CHAPTER 02

conceptual
approach

02

02 conceptual

2.0 Web of Conceptual Thoughts

This chapter formulates the conceptual approaches which leads to the theoretical and poetic framework, ultimately with the goal to develop an architectural response to the problem outlined in this dissertation. Grounded in historical and contemporary narratives of displacement, this section explores speculative architectural responses through a touchstone and design concepts. While the touchstone initiates design intent by identifying ideas rather than shaping form, the design concepts integrate form, context, and narrative to generate spatial clues that inform a coherent architectural morphological response.

2.1 Touchstone

The touchstone serves as a tectonic catalyst within the design process; however, it is primarily a poetically inscribed three-dimensional object that encapsulates the overarching architectural intent. In this regard, it functions as a critical testing apparatus, enabling the discerning recognition of the successes, limitations, and relevance inherent in design decisions and conceptual explorations. While it does not directly inform the morphological outcome of the architecture, it reinforces the theoretical and conceptual foundations upon which this dissertation is established. Therefore, it plays a pivotal role as a measuring and reflective tool in the development of a contextually appropriate design intervention.

2.1.1 Ruptured Temporal Perceptions

Ricoeur's theoretical approach to memory, highlights the critical interplay between remembering and forgetting in order to re-engage with the past. He asserts that, within the continuity of time, individuals often fixate on their immediate concerns, advancing historical amnesia (Ricoeur, 2004: 11). However, disrupting this continuity could perhaps lead to a liminal state of active remembrance.

Sedimented in this approach, the touchstone conceptually extends the notion of displacement beyond its physical dimensions to encompass historical, spatial, psychological, and existential forms of displacement as an agitator for active remembrance.



RUPTURED PERCEPTIONS

Figure 67: Anamorphic spatial interpretation (author, 2025)

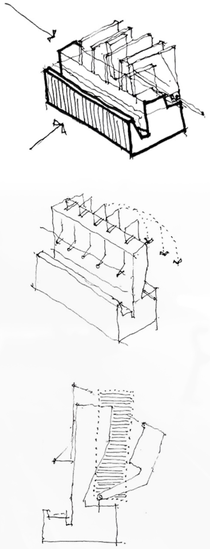


Figure 68: Development sketches (author, 2025)

UNVEILING CONCEALED MEMORY

The performance draws on the South African War's catalytic event of displacement, the scorched earth policy, symbolised by the burning flame. Memory and forgotten narratives are articulated through Perspex panels concealed within a monolithic block, which initially appears as a conventional monumental object of remembrance. As the temporal threads are singed by the flame, they rupture the continuous form of the object, displacing the Perspex panels to reveal the narrative on the opposite side (Figure 70). These unveiled panels further expose a liminal state of identity perception and the concealed narrative through displacement. The touchstone clearly illustrates the unseen tensioned relationship between past and present. With this, the object as a whole serves as a representation of both architecture and site, functioning as witnesses poised to reveal the concealed memory.



Figure 69: Body as medium Igniting the device (author, 2025)

2.1.2 Conclusion

Conceptually, the touchstone orients itself in the spirit of the architectural intent by positioning displacement as both an agitator and a catalyst for active remembrance. One that extends beyond static commemorative forms to evoke ruptured temporal states of liminal dwelling. It functions as a critical device for evaluating the efficacy and relevance of design decisions throughout the design process, while concurrently serving as a methodological instrument to interrogate and refine the design decisions and concepts explored in the subsequent section.

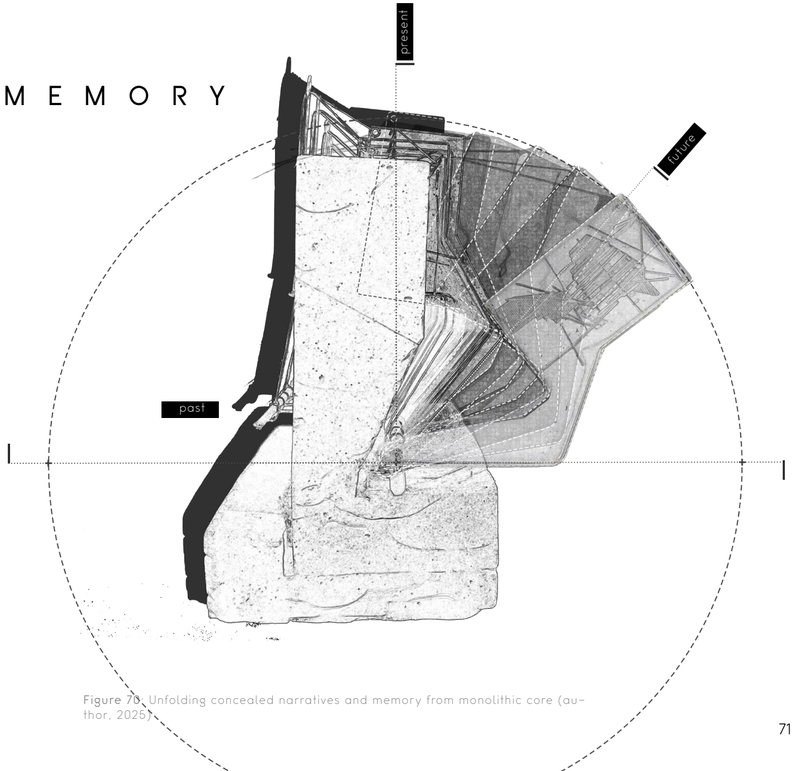


Figure 70: Unfolding concealed narratives and memory from monolithic core (author, 2025)

2.2 Poetic Explorations [Concepts]

The concepts form foundational design drivers, aligning with the theoretical framework to guide decision-making. Rooted in the project's essence, expressed through the touchstone, they are grounded in site, context, theory, and historical narrative. Anchored in displaced memory hermeneutics, these concepts address war's displacing morphology, the void, boundary, and web. They engage three platial conditions: [Dis]Place, [Non]Place, and [Re]Place, responding to the spatial dynamics of displacement and remembrance.

2.2.1 Conflating Voids

Displacement, within the context of war, imposes physical separation from an established spatial condition, simultaneously disrupting one's psychological state of being. In this regard, the resulting void signifies a temporal dichotomy, wherein a tension emerges between place and memory. This duality is in conflict with the existing physical and psychological void present on the Bloemfontein site. Accordingly, the void engenders a disjunction from place, akin to the forced removal of women and children from their farmlands and their subsequent relocation to concentration camps.

The temporal displacement inherent within the void functions as a profound catalyst for memory, as it endeavours to engage with the scarred landscape through the material presence of absence (Tschumi, 1994: 38). In this context, the act of stitching together existing spatial and psychological voids serves to transcend temporal constraints, evoking Zumthor's conceptualisation of architecture as a medium through which the unseen is felt (2006: 17).

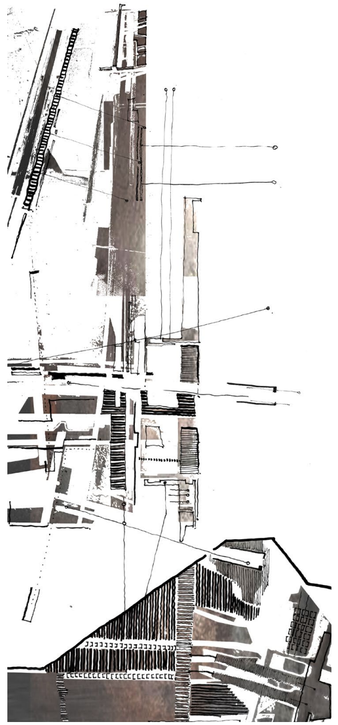


Figure 71: Tensions between the dualities of voids: site and memory (author, 2025)

KEYWORDS:

Emerging

Rupturing

Tension

Figure 72: Tensions between landscape and remembrance (author, 2025)

[D I S] P L A C E

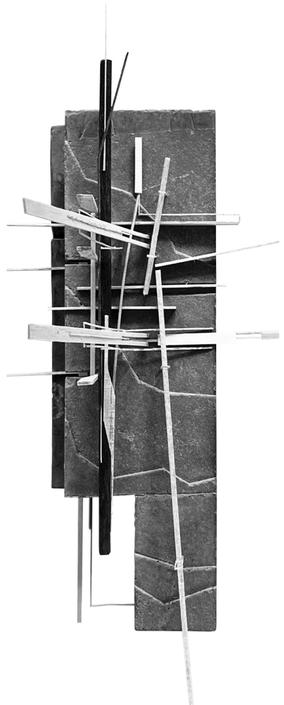


Figure 73: Concept model one top view (author, 2025)

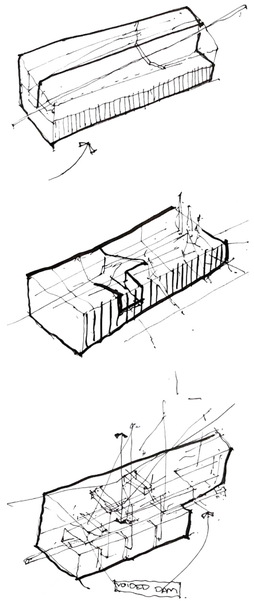


Figure 74: Concept one development sketches (author, 2025)

b l o e m f o n t e i n s i t e

T . O . . R . U . P . T . U . R . E

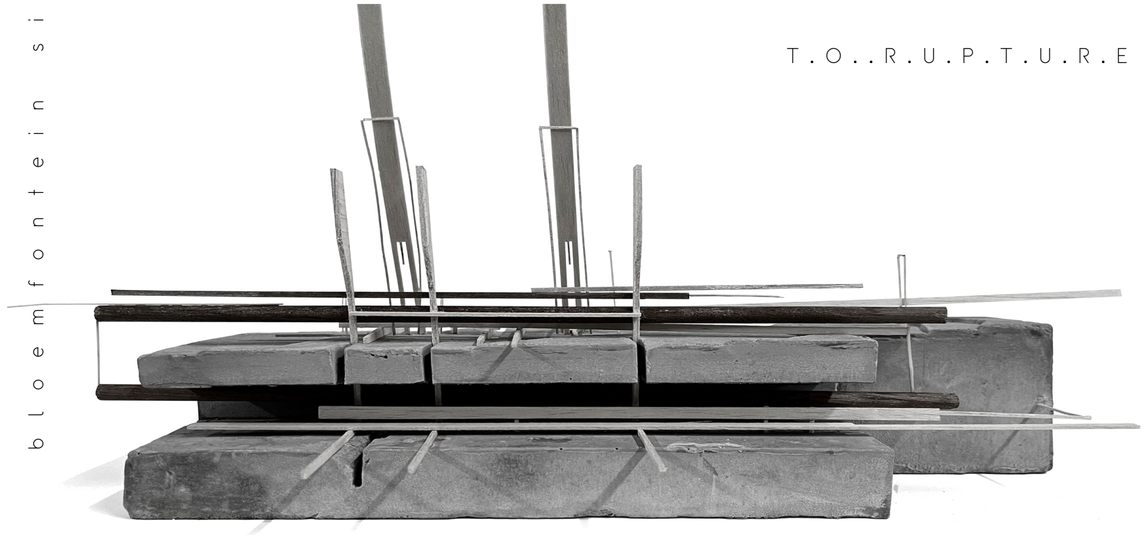


Figure 75: Emerging sedimented memory (author, 2025)

2.2.2 Collateral Boundaries

In line with the disposition of the intimate affinity between place and identity in Chapter One, Casey in "Edges and the In-between" asserts that identity of place is inherently confined within a phenomenological boundary (2008: 2). It is within this boundary that a human condition and a sense of identity tied to a specific place is framed, becoming a lens through which meaning is interpreted. However, with reference to Augé's notion of non-place, the opposite is implied.

The liminal state and questioned identities of the women and children displaced between Winburg and the Bloemfontein camps ruptured these platial boundaries, producing a realm in which the confines of place identity are blurred within broader contextual narratives of displacement.

This second concept therefore proposes the drawing of parallels between global narratives of displacement, suggesting that the stories embedded within these places are not confined to their geographical borders. Rather, it asserts a porosity in place identity (Casey, 2008: 6) where a greater questioning is elicited to the events of past and present war.

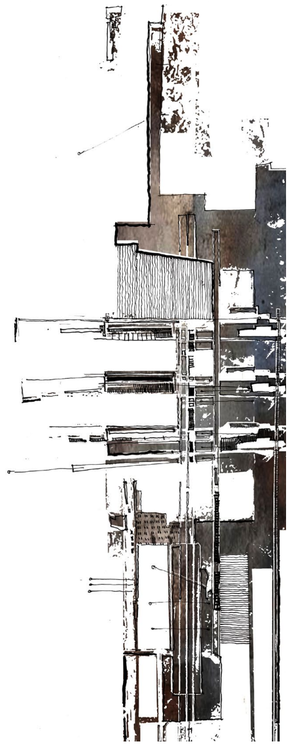


Figure 76: Articulated parallel narratives in liminal space (author, 2025)

KEYWORDS:

Liminal Presence

Questioning

Parallel Narratives



Figure 77: [illegible] displacement (author, 2025)

[NON] PLACE

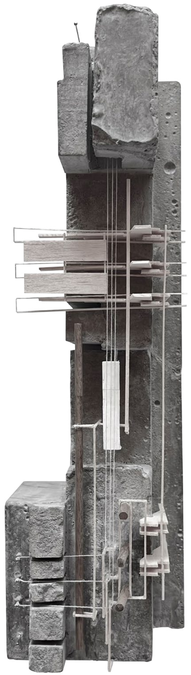


Figure 78: Concept model two top view (author, 2025)

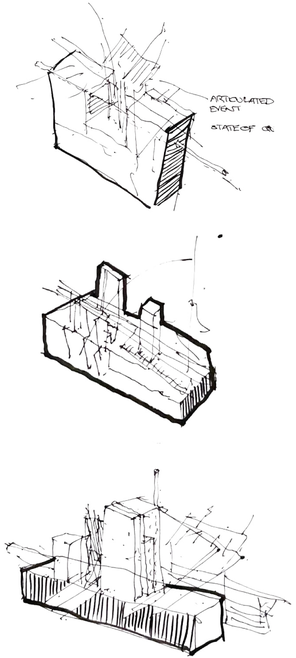


Figure 79: Concept two development sketches (author, 2025)

n1 in-between sites

T.O..Q.U.E.S.T.I.O.N

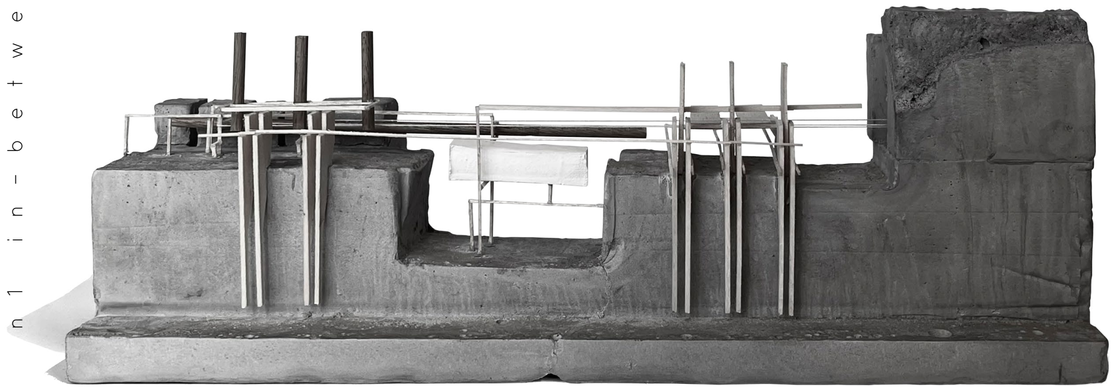


Figure 80: Liminal event of remembering the "other" (author, 2025)

2.2.3 Reconfigured Witness

In remembrance, one cannot negate the fact that it draws a strong relationship to the notion of identity. The third concept in this regard aligns with Ricoeur's assertion that identity emerges at the intersection of past and present (1992: 162). Active remembrance necessitates engagement with the palimpsestic relationship between historical and contemporary identities, wherein spatial layering inscribes narrative within a specific platial context.

This process of reconfiguration does not imply the erasure of sedimented historical memory; rather, it necessitates the reconstruction of a new spatial condition that layers the continuity of temporal identities. Thus, this concept draws on the web as the morphology of war; however, it is subsequently linked to the first concept, particularly in its engagement with voids. Conversely, it diverges in its approach by reconfiguring the elements of witnessing in concept one, transforming *conflated voids* into a new, contextually responsive form that integrates past and present identities.

Herein architecture becomes an event (Tschumi, 1994: 141) and ensues a multiplicity of becomings through spatial intersections. This inherently informs an architectural identity as a witness to historical identities, through a reconfiguration of remembering "place".



Figure 81: Layering spatial narratives (author, 2025)

KEYWORDS:

Spatial Intersections

Fragment

Material Witness

Layering

Figure 82 : Suspended voids of memory (author, 2025)

[R E] P L A C E

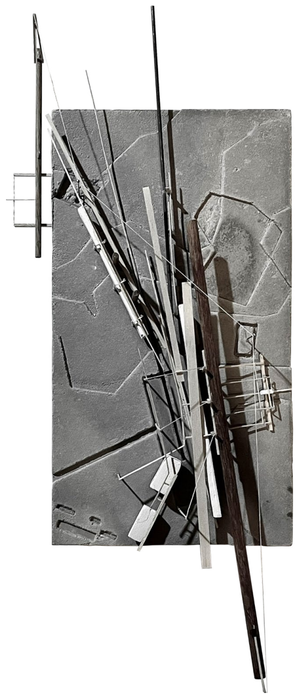


Figure 83: Concept model three top view (author, 2025)

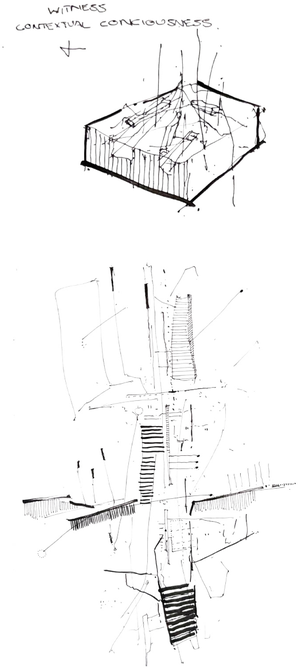


Figure 84: Concept three development sketches (author, 2025)

w i n b u r g s i t e

T . O . . R . E . C . O . N . F . I . G . U . R . E

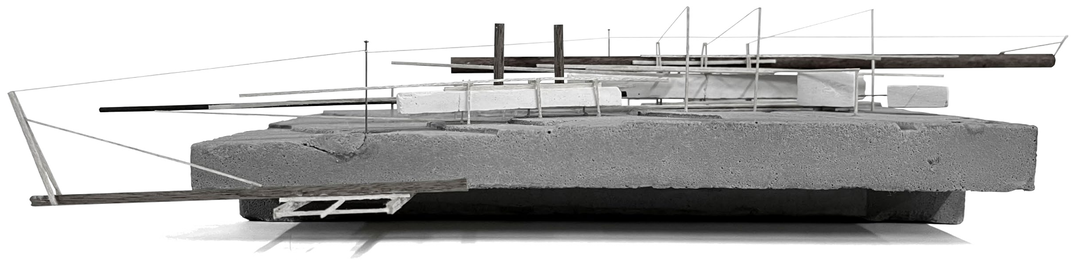


Figure 85: Reconfiguring tectonics (author, 2025)

Established by the historical narrative in Chapter One, a thematic undercurrent of emerging confinement becomes evident. As the war progressed and rapidly evolved, collaterals found themselves displaced into conditions where a once expansive landscape was compressed within a defined peripheral boundary. This condition foregrounds the intrinsic relationship between displacement and the morphologies of war from the three concepts. Within the tension between enclosure and expanse, the speculative work begins to infer a spatial quality that draws closeness to the presence of absence through the repetition of confined moments. It is within these repeated moments that a sudden contrast, introduced through a new event, amplifies a heightened awareness of change within the landscape. This infers a general design principle that informs the procession throughout the design proposal.

[rupturing]

EMERGING CONFINEMENT

[questioning]

CONFINED LIMINALITY

[reconfiguring]

EMERGING RECONFIGURATION

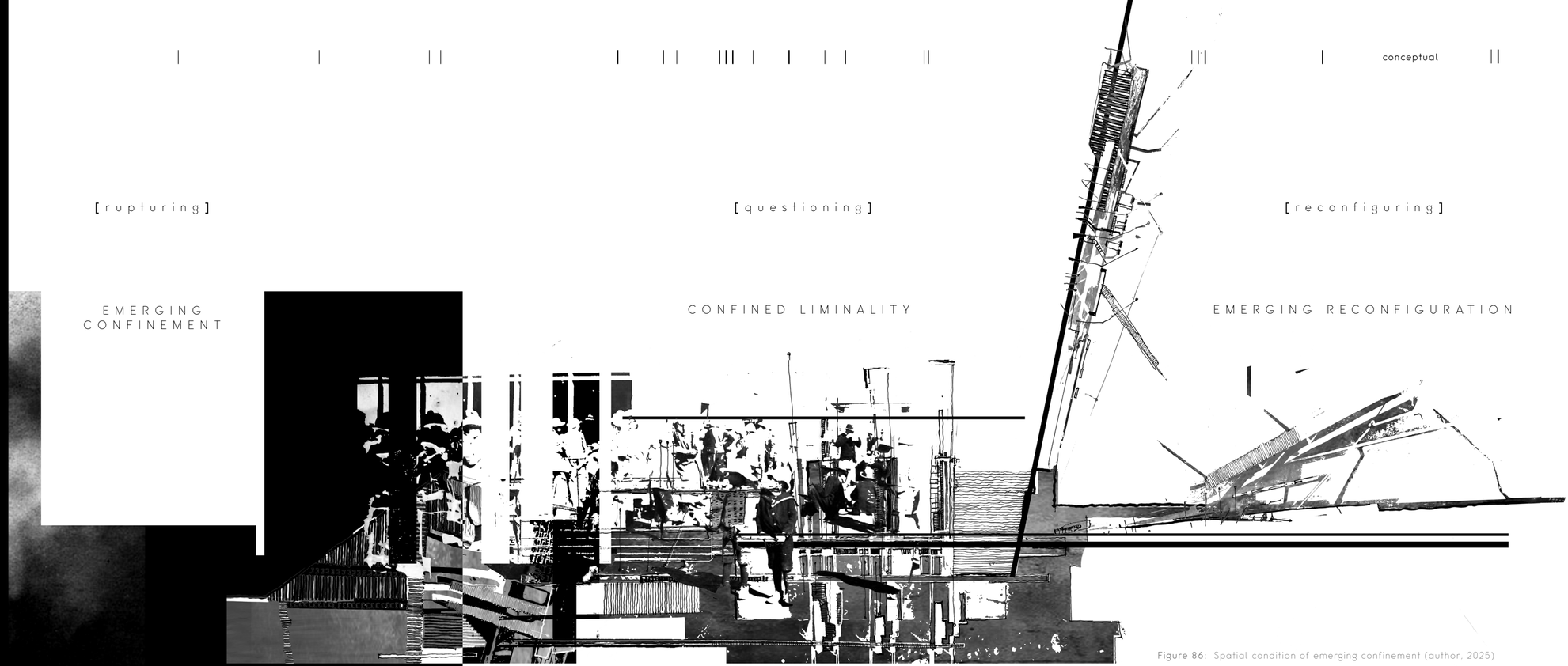


Figure 86: Spatial condition of emerging confinement (author, 2025)

2.3 Conclusion

The conceptual framework established in this chapter binds theory, site, and historical narrative within a speculative tectonic morphology. While using the touchstone to articulate the overarching intent of the building, the three concepts explore the spatial implications of the three established morphologies of war.

The integrated theoretical ideas linked to the concepts begins to allude the theoretical discussion that takes place next. The proceeding chapter provides an analysis of parts of the war pertaining to the war morphologies suggesting how architecture can perhaps engage with the void of non-place.

CHAPTER 03

theoretical
discourse

03 discourse

3.0 Cartographies of Remembering

This chapter explores how the land bears the scars of conflict long after the last soldier's footprint. Trenches, blockhouses and scorched homesteads interrupt the terrain, fragments that speak as loudly as any monument. But what do they say? Do they preserve memory, or do they unsettle it? Can space itself bear witness to trauma, shaping the ways we remember, move and feel?

Conflict never ends neatly. Its residue lingers in soil, in structures and in the rhythms of human and non-human presence. These scars, once instruments of control, now stand fractured and ironic. The landscape shelters memory, yet memory reshapes how bodies encounter it. Architecture is never neutral in this context. It mediates absence, frames traces of loss and confronts observers with histories that resist closure.

This section investigates how memory, trauma and displacement manifest both materially and affectively within the landscape. It asks under what conditions architecture might act not only as a backdrop to human experience, but as an active participant in processes of remembrance, ethical reflection and psychic engagement. The analysis unfolds along four interwoven trajectories. War and its aftermath are considered as a rhizomatic field of excess, where human and non-human forces, trauma and memory entangle to reshape landscapes and collective experience. Drawing on Deleuze and Guattari, and on American physicist Karin Barad's agential realism, this section seeks to challenge fixed notions of resolution or closure.

Secondly, the spatial and ethical dimensions of disjunction and displacement come into view. Informed by Tschumi's architectural disjunction, Latour's relational ontology and Ricoeur's hermeneutics of memory, architecture emerges as a medium capable of mediating between past and present, orchestrating encounters with both presence and absence. Thirdly, ruins and the uncanny are examined as sites where memory, forgetting and psychic tension converge. Insights from Jung, Vidler and Bachelard reveal how fragmented or decayed forms evoke the shadow, affective memory and the spectral presence of trauma.

Finally, the discussion turns to design itself. Voids, fragments and spatial sequences are considered not as formal devices but as sites of ethical and psychic work. This chapter seeks to frame architecture as a witness, mediator and participant. Not an object in a terrain where memory, matter and affect converge. This seeks to hold open the tension between what was, what remains and what might yet be remembered.



Figure 87: Boundless rhizomatic excess of vestigial trauma in the landscape (author, 2025)

3.1 Becoming Rhizomatic Excess

In "A Thousand Plateaus: Capitalism and Schizophrenia", Gilles Deleuze and Félix Guattari's rhizome, a sprawling non-hierarchical multiplicity, offers a radical lens for the guerrilla insurgency that followed the collapse of the conventional war in 1900. After the fall of Bloemfontein and Pretoria, the British, with over 250 000 troops, assumed the Boer Republics defeat (National Army Museum, [n.d.]: online). Yet 25 000 Boer commandos under Louis Botha and Christiaan de Wet refused to surrender, which continued to weave a mobile web of resistance across the landscape (Pakenham, 1979: 447). Their swift raids, such as De Wet's 1901 ambush, enacted what Deleuze calls "lines of flight," ruptures that unsettled the imperial drive to striate and subdue (Deleuze & Guattari, 1987: 9; Judd & Surridge, 2002: 192). This was war unmoored from boundaries, becoming a fluid rebuke to the British vision of linear conquest.

The British response was the construction of 8 000 blockhouses in attempt to reterritorialise this excess (Judd & Surridge, 2002: 189). These fractured strongholds, central to Kitchener's strategy, imposed a grid of control that segmented the landscape into a lattice of containment (Pakenham, 1979: 501). Although they never achieved full control. Instead, cracks and voids multiplied, and the landscape itself, intimate to the Boers, became complicit in sheltering their continual becoming. The blockhouses stood less as fortifications than ironic ruins, herein testifying to the rhizome's refusal to be bound. Rather than suppressing fluidity, they produced interstices where neither side prevailed, spaces of absence that mocked imperial ambition (Deleuze & Guattari, 1987: 381).

The guerrilla phase, which claimed 22 000 British and 6 000 Boer lives, ended not with victory but with exhaustion at Vereeniging in May 1902. Its closure was never complete as material remains lingered, shaping land and memory long after the conflict. Subsequently, war, seen in this way, does not leave a final blueprint. It redraws the site again and again, producing threshold spaces that resist resolution.

As a result a second rhizome emerges: the residue of war as threads of human and non-human trauma woven into the land. Wars always leave traces: blockhouses, trenches, bunkers, cemeteries, monuments, scarred ground, and memories of regret, shame, vengeance, and grief. Similarly, people bear physical or psychological scars from events of trauma. Accordingly, the rhizomes legacy lies less in closure than in excess resisting any architecture that seeks to frame it as fixed object or symbol. This entanglement of trauma and materiality calls for a deeper understanding of how the world, shaped by such conflicts, becomes a site of continuous transformation.

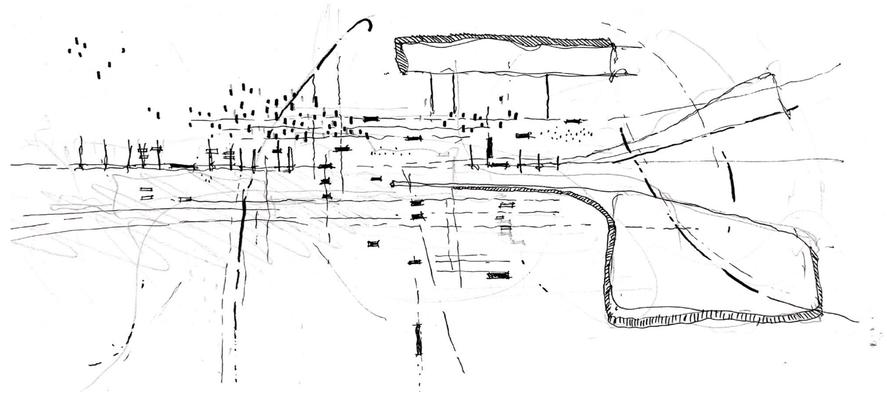


Figure 88: Material intra-action as a rite of passage with traumatic threshold (author, 2025)

3.1.1 Material Intra-Actions with Trauma Traces

Building on the notion of war's enduring material and affective imprints, Karen Barad, and Deleuze's philosophies converge. Both explore the dynamic and entangled processes that define the nature of becoming, particularly as it relates to becoming with matter and the material world of objects, or the natural or cultural environment. Trauma, unbecoming, and becoming are not only embedded in human experiences and memories but are included in an expanded ontology that does not see the world as a stable configuration of separate entities (human and non-human) but as a field of continuous transformation shaped by intra-actions (Figure 89). Here, war's lasting marks show that people, objects, and environments are never fixed or separate, but part of a constantly changing world shaped by memory, trauma, and ongoing interactions.

In "Diffracting Diffraction: Cutting Together Apart", Barad's (2014) theory of agential realism challenges the traditional separation between subject and object. She argues instead that things come into being through intra-action, not limited to the objective experience of an interaction. This asserts a process in which matter and meaning continually shape one another. In this view, becoming is not about discovering a fixed identity but an ongoing process of change where material and meaning evolve together. As Barad notes, "Becoming is not an unfolding in time but the inexhaustible dynamism of the enfolding of mattering" (2014: 168). Perhaps in this notion, trauma can return and take form through emotional and physical encounters with space, materials, and others. Architecture, in turn could play a role in what Ricoeur calls the "working through" of trauma (1996: 17), a process of healing and understanding. Displacement is thus not only remembered or felt internally but also mediated through space itself. Even the very condition of where the trauma occurred. This acts dynamically to shape how people make sense of their experiences through repeated, embodied interactions with other things (Van Daal, 2023: 43).

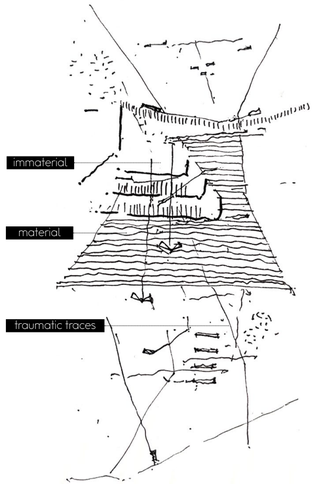


Figure 89: Three-fold flux of "becoming's" displaced threshold as a "therapeutic" middle (author, 2025)

3.1.2 Therapeutic Space as Active Entanglements

In parallel, Deleuze and Guattari's (1987) concept of becoming unfolds through the processes of deterritorialisation and reterritorialisation, movements that unsettle existing structures and allow new relational patterns to emerge between human and non-human forces. Becoming, in this sense, is not about arriving at a fixed identity, but about continuously shifting through different positions and affective states. They describe becoming as "veritable," meaning it is not about imitation but transformation, a change in being that is inherently relational, dynamic, and open-ended (Deleuze & Guattari, 1987: 10).

From this perspective, the therapeutic space becomes a site of both rupture and reconfiguration, a terrain that is always in motion and vulnerable to unexpected surges of memory, emotion, or embodied sensation. A therapeutic space cannot, so argued, be a singularity: a statue with words of condolence, an obelisk, or a box, devoid of context, with photographs. Therapeutic space opens itself to multiplicities. This open-endedness of becoming resonates with Barad's diffractive thinking, where meaning and matter are continually reworked through entangled encounters. Both perspectives refuse a singular instance of closure, instead foregrounding processes of ongoing and multiple transformation that blur boundaries between bodies, materials, and affects.

Barad's notion of diffraction complements Deleuzean becoming by highlighting the relational reworking of difference through material encounters. "Re-turning," Barad writes, is not repetition of the same but an "iterative intra-acting, re-diffracting, diffracting anew" (2014: 168). Through architecture, these iterative reconfigurations could allow trauma and healing to co-emerge through sensations of experience. The warmth of sunlight on skin, the weight of air, and the texture of fabric could all become sites of affective reconfiguration. Similarly, Deleuze and Guattari insist that becoming is always situated in the between, or "milieu," where bodies, materials, and affects overlap and form rhizomatic connections through lines of flight enabling emergence beyond fixed categories (1987: 25). Barad and Deleuze show how encounters with matter such as light, air, or texture can reshape experience, allowing trauma and healing to unfold together. This propels a realm of "middle" that is never fixed in the past nor future but orientates an ever-evolving present.
By aligning these perspectives, trauma work may be understood, not as an end-focused path toward wholeness but as an affective entanglement of material matter (war's traces), body, memory, and sensation that is always becoming. Therapeutic architecture, then, is not merely a backdrop but an active agent, an actant. This co-constitutes the conditions for possible healing through its material and atmospheric qualities. (Van Daal, 2023: 43-44). Material use, wall texture, acoustic resonance, even smell or light gradients, become part of a performative assemblage that can trigger re-turnings of traumatic memory or choreographed moments of transformative unbecoming. Through the woven entanglements of the body, space, and time, architecture participates as an agitator in the therapeutic potential of space. In this regard the Sancaklar Mosque finds relevance in the manner it sacredly reacts with the landscape forming the "milieu".

3.1.3 Sancaklar Mosque

LOCATION: Istanbul **Architect:** EAA **Year:** 2014

On the outskirts of Istanbul, the Sancaklar Mosque reinscribes a sacred space into the landscape not through addition but through subtraction, a void. By embedding itself below ground, it creates a silent, contemplative realm where attention turns inward, towards the spatial and atmospheric conditions shaped by materiality and light. Its disappearance into the terrain provokes the sense that it has "always been there" (EAA, 2013: online), a presence that seems to transcend both time and culture (EAA, 2013: online). However, this fragmentation is not absolute, as the slender minaret becomes a visible marker on the horizon, a path-motive that gestures upward while the void beneath remains concealed. In this way, the mosque stages an event between verticality and horizontality, between the seen and the unseen.

The building's morphology further dissipates into the landscape through cuts that extend as traces, guiding visitors along subtle lines that both orient and unsettle, hinting at what lies below. What

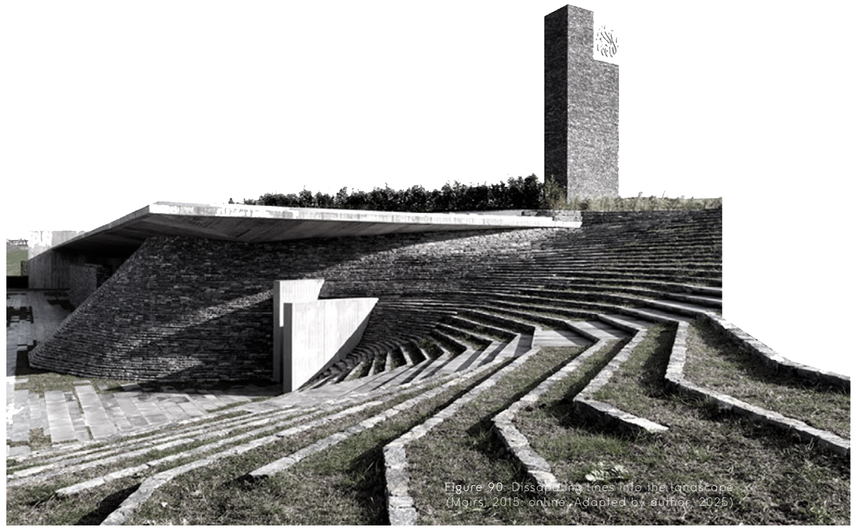


Figure 90: Dissipating lines into the landscape (Mairs, 2015: online, Adapted by author, 2025)

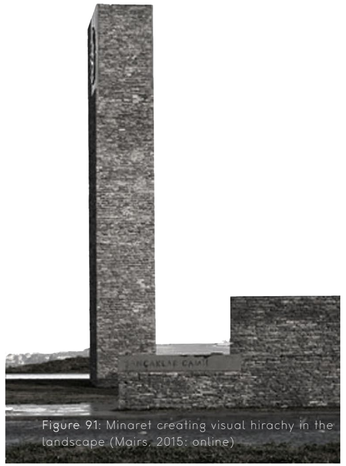


Figure 91: Minaret creating visual hirachy in the landscape (Mairs, 2015: online)

SPATIAL GUIDELINES

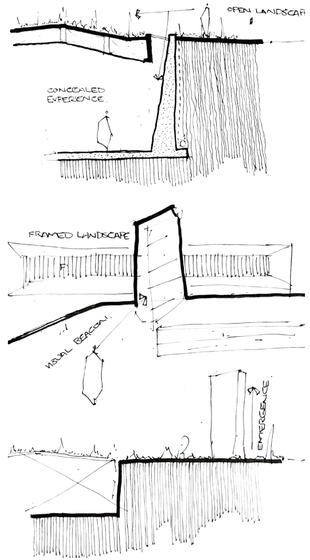


Figure 92: Displacing perceptions (author, 2025)

emerges is not a singular interpretation but an entanglement of terranean and subterranean experiences. A space where memory initially is a visual marker in the landscape, then as an embodied encounter with the sacred. At the same time, these entanglements open the possibility of displacement and disjunction, becoming a reminder that the sacred, like memory itself, is never fixed but always negotiated.

- VISUAL OCCUPANCY IN THE LANDSCAPE
- THE SACRED SUBTERRANEAN
- TERRANEAN TRACE

3.2 Disjunction from Place

It is important to note that disjunction from place does not sever connections to the immediate context or its narratives; rather, it unsettles fixed readings of the site, opening space for multiple, place-specific interpretations. Bearing this, in architectural theory, a clear parallel emerges between Swiss architect and writer Bernard Tschumi's notion of architectural disjunction and Deleuze and Guattari's disposition on assemblage and the rhizome. Both perspectives resist traditional hierarchies, rejecting singular, unified orders and embracing multiplicity, plurality and fragmentation. They argue that structures, whether social, political, economic or architectural, are never fixed or totalising; they are dynamic, shifting and shaped by ever-changing relationships among their parts.

From this perspective, a site of remembrance does not follow a linear or neatly ordered path. Instead, it becomes a fluid field of interactions where memory and identity are continually negotiated and reconfigured. Remembering in this sense is moving through a web of connections, each encounter sparking new associations. This approach not only facilitates engagement with the "other" but also subverts predetermined narratives and forms of propaganda, allowing individuals to assert their own perspective through the framed experience.

Tschumi's concepts of superimposition, dissociation and montage describe spaces where multiple elements overlap and interact without collapsing into a single, unified form (Ebert, 2008: 15). They allow different experiences or materials in the same scarred landscape to coexist, sometimes uneasily, but without losing their distinct character. Similarly, Deleuze's assemblage refers to the coming together of heterogeneous parts, bodies, actions and statements that remain distinct yet operate in relation to one another. These parts connect through proximity and tension rather than through sameness. In this sense it is not that the parts connect and become a unified whole however, each part bears its own resonance which may inform the way others react. In this regard, this multiplicity should not be seen as a flaw but as a generative starting condition of interpretation.

Disjunction produces creative friction, while assemblages are dynamic fields in which meaning and function arise from the interplay of differences rather than fixed identities. This dynamic is evident in the Boer fort, where walls, trenches, encampments and the movements of soldiers and civilians each remain distinct yet interact to produce a greater microcosm of social networks of interacting parts. Architecture, in this view, is less a finished form than an active stage where relations, events and processes unfold. Here, architecture becomes a mediating threshold, enabling interpretation of the blood-stained earth of Dam van Trane and engaging the observer in the layered complexities of place.

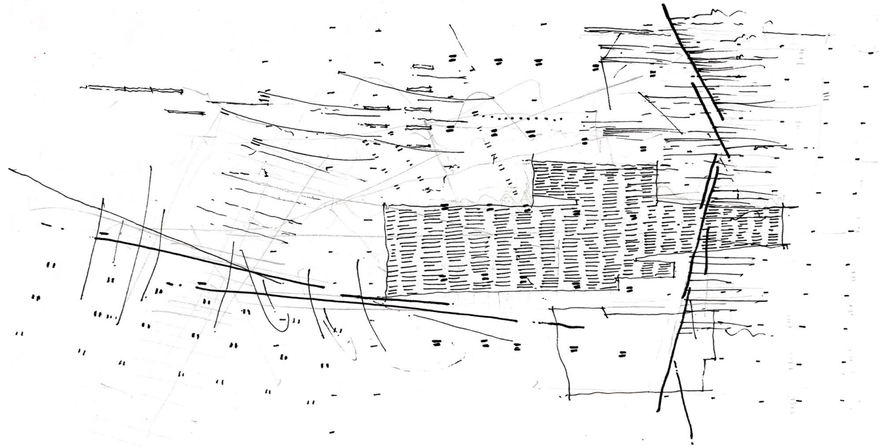


Figure 93: Fluid fields of intra-actions situating architecture as mediator and catalyst amongst resonating narratives-fields (author, 2025)

3.2.1 Architecture as an Event

Architecture, according to Tschumi, is not static but event-based. Architecture becomes the site of happenings, interactions, and ruptures (Ebert 2008: 16). Similarly, Deleuze's rhizome is a process, constantly growing, shifting, breaking, and reconnecting in new directions (Deleuze & Guattari, 1987: 7). Both theories describe systems that don't aim for a complete, fixed whole but instead change and grow over time. This infers the narrative of displacement on Dam van Trane becoming layered with the perpetual event of displacement in war and life. Subsequently, disjunctive design and the rhizome are about processes, not about simply representing something. They are active structures focused not on what something is, but on what it can do, how it can be used, connected, or broken apart. In other words, the focus shift from fixed forms to living processes of change.

Building on this, Bruno Latour's relational ontology foregrounds architecture as the actant, not a passive object. Like the rhizome or disjunctive event, Latour's framework may see architecture as caught up in active networks of relations where walls, voids, and materials do not merely contain activity but generate it. All entities (human or nonhuman) possess agency within these networks, forming assemblages of actants dispersed across the entire field of architectural becoming. Architectural elements, that follow displacement's war morphologies, become actants, weaving networks that mediate memory and place. For Latour, there's mediation, translation, and resistance between actants, but never pure equivalency. (Mavromatidis, 2025: 2). This aligns with Tschumi and Deleuzian thought of architecture as a dynamic participant, not a static backdrop.

Within Latour's framework, a kind of radical nominalism takes shape: everything, whether ideas or objects, living beings or inert matter, animate or inanimate nature, shares the same ontological plane. On the plane of resistance between actants, one can return to Tschumi's notions of collision, disjunction and disruption, linking back to the Deleuzian idea of deterritorialisation.

In this regard, designing "rot points" and moments of architectural tension, Tschumi employs strategies such as programmatic collisions to challenge conventional expectations (Ebert 2008: 16–17). Likewise, Deleuze and Guattari describe rhizomes as "deterritorialising";



Figure 94: Spatial quality changed by water flowing and angle of the sun (Archdaily, 2018, online)

they disrupt stable, habitual systems to open new possibilities. They see disruption as a productive and creative force. Architectural disjunction can be understood as a spatial form of deterritorialisation as it breaks down traditional programmes and forms, then recombines them in unexpected ways. Accordingly, Architecture is never simply a fixed form but a dynamic field of interactions. This is shaped by the movements, tensions, and connections within it.

The body in this regard, is the medium through which we experience the world, and therefore, this perspective requires consideration of how these encounters are experienced bodily and emotionally. This is evident in the Hakka Indenture Museum, where spatial qualities act as catalysts for emotional, psychological, and bodily responses (Figure 94). The architecture operates as a dynamic participant in the temporality of the spaces, whether through shifting patterns of light or the seasonal flow of water that animates the spaces.

3.2.2 From Event to Embodied Encounters

While Tschumi foregrounds the sensual, corporeal encounter with architecture, emphasising affective, even violent, spatial experiences, Deleuze's assemblages also include bodies, affects, and intensities. Both see meaning and value not as conceptual abstractions, but as felt, lived, and embodied experiences. They insist that structure is not just cognitive, but experiential as we engage with architectural and conceptual structures through movement, desire, affect, and action.

Tschumi's theory asserts a return to the bodily, sensual, and emotional dimensions of architecture. In his writings, the reader encounters experiential fragments involving discomfort or excess, tight corridors, precarious stairs, and overwhelming sound, deliberately introduced to shift architecture from passive contemplation to active use and affect. These interventions drive the subject to confront architecture physically and psychologically, making space into a site of encounter, trauma, or desire. The theory of architectural disjunction offers an approach that embraces fragmentation as a condition of modern experience. It challenges the architect to work not with stable meanings or harmonious forms, but with the raw materials of conflict, contradiction, and intensity, making architecture not a symbol of order, but a field of embodied, unstable, and provocative experiences. Tschumi's insistence on the raw, embodied experience of architecture opens onto Latour's relational ontology, which moves beyond isolated architectural fragments to emphasise the entanglement of forces that shape those very experiences. If disjunction makes us confront architecture as unstable and conflictual, Latour reframes this instability as the generative effect of networks, where buildings, bodies, and environments act upon and transform one another.

In this regard, architecture can be understood as a set of relational networks, not reduced to discrete objects but arising from the "interwoven properties of life forms and their environments" (Mavromatidis, 2025: 7). These networks reflect a world conceived as a "non-totaliable plenitude of singular" yet "interdependent beings" (Mavromatidis, 2025: 7). From this perspective, architecture's capacity does not lie in the imposition of fixed forms or rigid typologies like museums, and memorials. Rather, it is in the recognition and amplification of diverse flows that are material, energetic, cultural, and social that composes the



Figure 95: Threshold framing the void (Sandy, 2023: online)

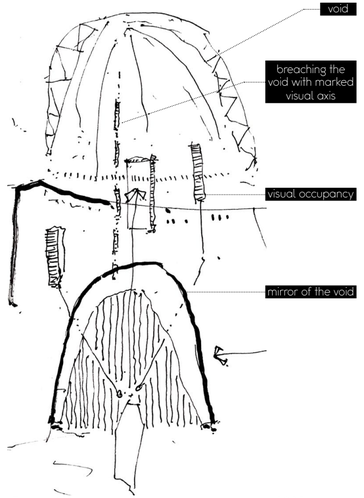


Figure 96: Interactions with the void (author, 2025)

relationship with lived experience (Mavromatidis, 2025:7). In embracing this multiplicity, architecture becomes a medium that not only acknowledges but celebrates interconnectedness, composing environments grounding itself to the temporal transformation of the world: seasonal changes, plural emotions, and multiple times and places. While Latour's framework foregrounds relational vitality in the present, it leaves open the question of how ruptured histories and fragile memories persist within these networks. Subsequently, architecture becomes less about fixed forms than about cultivating living connections. Connections that remain entangled with histories of displacement and loss.

In contrast to Latour's celebration of multiplicity, Ricoeur argues that symbols, like architecture, bear witness to absences, voids, and traumas that resist reintegration, as seen in the Hiroshima Peace Memorial (Figure 95–96). While Deleuze maps the war's spatial anarchy, Ricoeur's hermeneutics of memory addresses its temporal fragility, reframing displacement as rupture and loss (Ricoeur, 2004: 163). Kitchener's scorched-earth policy, which destroyed 30 000 Boer homesteads, forced families into a kind of non-place: a liminal zone of ash and dislocation where identity unravelled (Pakenham, 1979: 535). This break in narrative extends beyond the physical into the existential. Those uprooted by fire and barbed wire became living witnesses to an unspeakable past, their lives suspended in a non-place where memory struggles to survive (Pakenham, 1979: 536). Ricoeur's ethical call to "remember justly" stands in stark contrast to this erasure. Architecture can thus be understood as a living network of connections and flows as it bears the marks of rupture and absence, fractures within space and memory that resist closure. Put simply, space holds memories not only of what is present but also of what has been lost, making architecture both a vessel of life and a witness to absence, a bleeding threshold that draws closeness to the void (Figure 96).

This notion of embodied encounters draws on Peter Zumthor's "unseen as felt" which parallels Tshumi's "presence of absence". Here architecture begins to develop a spectral quality as it engages different sensory experiences. The Alllmanjuvet Zinc Mine Museum serves as built manifestation of these abstract ideas.

3.2.3 Allmannajuvet Zinc Mine Museum

LOCATION: Norway **Architect:** Zumthor **Year:** 2003

The Allmannajuvet Zinc Mine Museum, designed by Peter Zumthor, traces the forgotten labour of 19th-century miners in the steep, weather-worn ravines of Sauda, Norway. Rather than restoring the old, the intervention stages a series of restrained, elevated structures, bridges, pavilions, and walkways, that navigate the void terrain with deliberate intent , providing an alternative means of interpretation. Built of timber and corrugated metal, the architecture embraces transience and exposure, allowing the site's rugged isolation and industrial past to shape a spatial narrative of endurance and erasure in contrast to permanence.

A series of distinct experiential conditions choreograph spatial arrangements, each contingent upon varying vantage points. Drawing on Zumthor's phenomenological approach of "the unseen felt" (2006: 17), the design choreographs angles of approach and precise architectural articulation to shape the user's perceptual engagement. These spatial decisions are not



Figure 97: Morphology obscures the landscape's view from one angle (Baranyk, 2017: online)

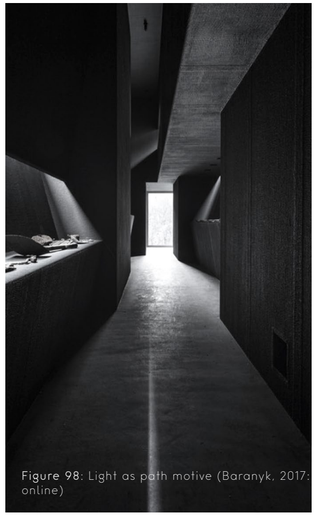


Figure 98: Light as path motive (Baranyk, 2017: online)

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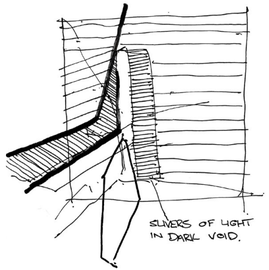


Figure 99: Slivers of light (author, 2025)

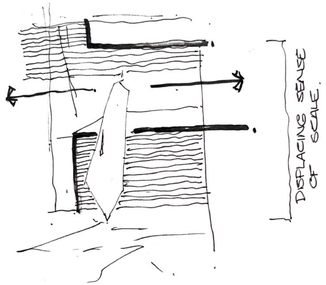


Figure 100: Eye level spatial frames (author, 2025)

- LIGHT SLIVERS
- TECTONIC RELATIONSHIP WITH HEAVIER MASS
- SPATIAL FRAMES

arbitrary; rather, they inform how one navigates, encounters, and ultimately comprehends the environment, catalysing a dynamic of the evolving relationship between the observer, architectural form, and the landscape.

A foundational influence on this atmospheric experience lies in the creative manipulation of light. Through careful detailing, light is not merely functional, but becomes an active material, guiding movement, marking transitions, and framing spatial moments. In certain conditions, narrow slits and filtered apertures produce fleeting glimpses of concealed fragments (Figure 98), eliciting a sense of uncovering what was once hidden or overlooked. This distinctive interplay between light and shadow deepens the narrative of the site, accentuating the thematic tension between memory and amnesia. It is through this careful orchestration of space and light that Zumthor invites the visitor into a slow, embodied encounter with the mine's forgotten history. This stages architecture as an event that confronts voids without infringing them, allowing for interpretations of the narrative in ruin's void

3.3 Narrative in Ruin's Void

Ricoeur reminds us that memory is the "present of the past," and that forgetting is not its opposite but an essential tension within it (1996: 15). Remembering displacement is therefore fragile, always at risk of distortion through both neglect and repetition. Narrative, in Ricoeur's terms, serves as a bridge, becoming a "synthesis of the heterogeneous" that ties past to present and offers coherence amid chaos (1990: 137). However, the sites of war in South Africa often remain forgotten islands, fragments that splinter the very bridge between then and now. Farms have long since been rebuilt and planted, while graveyards and memorials dot the landscape as largely passive markers of loss and triumph.

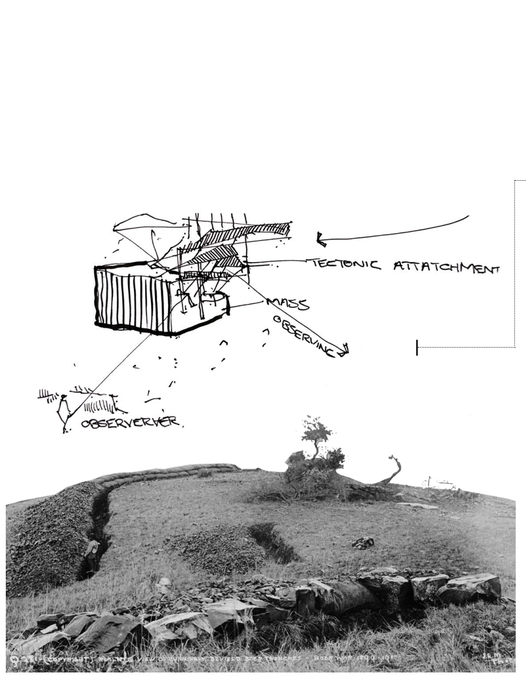




Figure 101: (Top) Blockhouse tectonics and stereotomics (author, 2025)
Figure 102: (Bottom) Boer trenches, loopgraaf, becoming a visual trace in the landscape (Marais, 2020: online)
Figure 103: (Right) Blockhouse parasitic quality to sterotomic mass (Marais, 2020: online)

3.3.1 War Morphologies as Counter Monuments

Certain war typologies still operate as temporal and spatial bridges: most notably, the scattered blockhouses and the trench void. Stark and mute, the blockhouses narrate not triumph but what Ricoeur calls a "mimesis of interruption". Their tectonic forms resist the monumental unity of conventional memorials (Ricoeur, 2004: 278). In parallel, the trench void, *loopgraaf*, functions as an absence cut into the earth as its hollow form resists closure and speaks through silence rather than proclamation. Together, they operate less as monuments than as interruptions, fragments that fracture the linear narrative of victory or loss.

They stand as ruins of a narrative that refuses to cohere: the blockhouse, skeletal and defensive, and the trench, hollow and emptied, both embodying a refusal to reconcile the violence they oversaw. With an Unsettling silence, they recall displacement as rupture rather than resolution. James E. Young's notion of the counter-monument articulates this idea. Unlike traditional memorials that seek unity or closure, the blockhouse and the trench remain as counter-monumental residues that are open-ended, dissonant, and demanding active confrontation with memory rather than a passive act of remembrance (Young, 2000: 96).

The blockhouses, as material traces, embody this aporia between passive memory and active remembrance: they mark the landscape but withhold its meaning as their presence becomes a paradox of visibility and absence. While the blockhouse typologies may manifest as visual memory, the trench demands engagement to be discovered. Its subterranean nature becomes sacred, almost an oracle, a realm that unveils concealed memories embedded within a war-torn landscape. Similar to soldiers' displacement as they confronted the in-between of life and death in the frontline trenches, the trench becomes a contemporary alternative "middle" confrontation of memory.

3.3.2 Ethical Architectural Encounters

The blockhouses and trench, as narrative ruins, suggest not spaces of redemption but a confrontation with loss. A call to dwell within the fracture rather than mend it. This perspective questions the desire to create monuments, encouraging a design that respects what cannot be resolved, where displacement remains both a wound and a reminder. Pierre Nora's concept of *lieux de mémoire* illuminates this paradox. In the absence of living generational recall, such ruins become "sites of memory" where trauma persists in spatial form, even when cultural memory has otherwise been overwritten by farms, graveyards, or monuments (Nora, 1989: 7). Extending this, Aleida Assmann's distinction between communicative memory (oral, lived, generational) and cultural memory (archival, institutional, monumental) positions the blockhouses as a hybrid form: they resist institutional memorialisation yet crystallise communicative trauma within the landscape (Assmann, 2008: 104–105).

In this regard, the Hiroshima Peace Memorial (Figure 104) embodies an uncanny reminder of the nuclear explosion in 1945. It is in the memorial's capacity to celebrate the presence of absence that healing has taken place. The very material presence of ruination, the wound for all to see, resists total erasure. It is in this visual connection with the void, similar to that of the blockhouses, that identity continues to fracture in a reconstructive manner. Within this reconstruction, a degree of forgetting co-exists with memory that stifles amnesia. It has become a void within the city, a visual scar that serves as a memorial for those killed during the explosion. It is a place where the residue from the past, manifest in the present, is subject to ruination and time, becoming an ethical and authentic site of remembrance.

If displacement is not only a historical fact but an ongoing trauma inscribed into human experience, architecture becomes a necessary witness: not a static object but an active medium enabling recollection. Fragments, sequential voids, and disrupted thresholds mirror the blockhouses and trenches, staging engagement with the past and ensuring memory remains dynamic, alive, and ethically attentive.

In addition to ethical and temporal frameworks, psychological perspectives further enrich the view of these spaces. Swiss psychiatrist Gustav Jung presents spatial metaphors, caves, houses, and corridors, which illustrate how the psyche externalises itself through form. This reveals how fragmented or decayed spaces resonate with affective memory (Jung, 1964: 162). Anthony Vidler extends Freud's uncanny to architecture, showing how modern, estranged spaces evoke subtle disjunctions through recursive corridors, and blank facades that unsettle recognition (Vidler, 1992). Bachelard, however, emphasises that attics, cellars, and corners carry oneiric density, resonating with emotional memory and poetic imagination (1969: 6). This points to psychological domains that assert perceived states of displacement, suggesting that design can inflict and trigger memories and feelings of dislocation through spatial resonance and quality.

In displacement and ruin, such as the blockhouses and scorched homesteads, these perspectives intensify the reading of space as an affective field, where absence becomes presence and memory manifests materially. Architectural design for such sites must attend not only to ethical and temporal concerns but also to the uncanny's power to evoke psychic tension and confront unresolved trauma.



Figure 104 - The void ruin of Hiroshima peace memorial as a spectre of the pasts residue in the material present (Quinn, 2017: online)

3.4 Spectral Conjunction

Building on this understanding of memory, trauma, and architectural mediation, the following section explores how these concepts can inform design strategies. It considers how architectural form, materiality, and spatial sequencing can actively engage with displacement, creating environments that not only acknowledge the past but provoke reflection, dialogue, and ethical attention to the legacies of conflict.

3.4.1 Voids as Witness

By inscribing absence into presence, and absence as presence, through voids, cuts, and spatial sequences, architecture may take on the therapeutic work of memory. Ricoeur distinguishes between recollection and the compulsive repetition of trauma (1996: 24). This means architecture can help people reflect on what was lost without trapping them in the pain of reliving it repeatedly. This calls for a departure from nostalgic or mimetic reconstructions of what was lost. It instead demands the translation of memory into form through selective and reflective gestures that invite interpretation, resist closure, and allow for open-ended memory work. Architecture, then, does not memorialise suffering through resolution, but encourages visitors to confront the recurrence of displacement as a lived and historical condition (Ricoeur, 1996: 17).

However, as a static form and visual presence, architecture cannot compel remembrance or guarantee an emotional response. As Casey argues, the experience of space does not reside in the intentions of the architect or in the abstract mind of a transcendental subject. Instead, it is located in the movement of the body through space, in tactile and temporal encounters with material and atmosphere (1997: 229). In other words, the meaning of a space emerges from how and when people experience it, not just from what the architect intended. The landscape, in this view, is not a passive backdrop but an experiential terrain layered with traces, onto which new narratives of empathy, vigilance, and orientation might be projected, what Ricoeur terms an "expectation horizon."

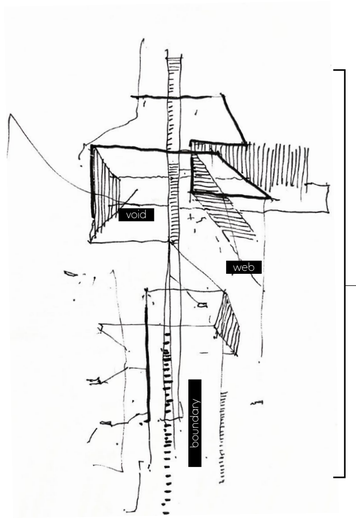


Figure 105: Assemblage of wars morphology as spatial frames (author, 2025)

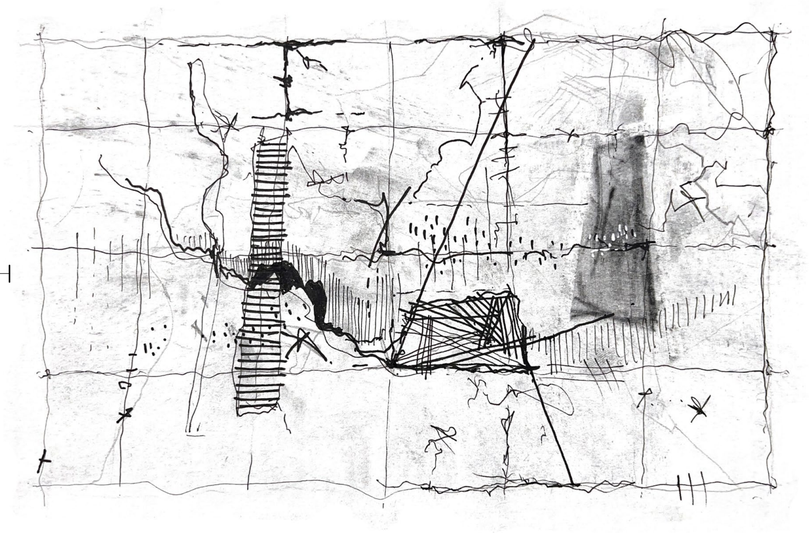


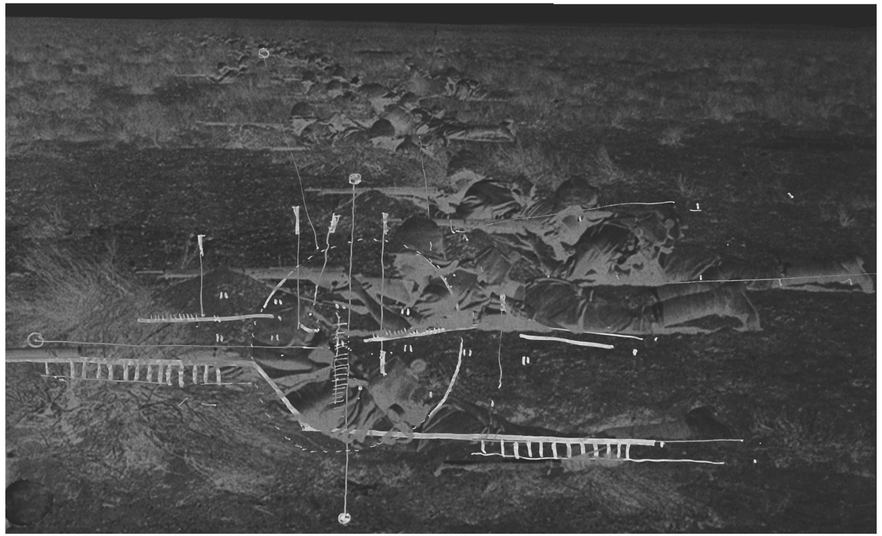
Figure 106: Encountering the war-torn void through the rhizomatic assemblage of framed spatial actants (author, 2025)

3.4.2 Ruin's in Ten[t]sion

In the context of forced displacement and the Dam van Trane, what is absent is not merely built form. It is memory, life, continuity, and belonging. The void, understood through Edward Casey's reading of Bradwardine's theological metaphysics, is not emptiness or negation, but a generative presence (1997: 112). It becomes a site where memory lingers in silence, and where the sacredness of what has been lost continues to resonate. Put simply, emptiness or absence in architecture can carry meaning, allowing visitors to sense the weight of what was lost. The weight of absence is spatially and emotionally palpable.

The architectural void, then, becomes both a phenomenological and ethical device. It expresses Ricoeur's notion of the presence of absence. Courtyards, sunken grounds, and walls with deliberate gaps mark disappearance as something that exerts real spatial pressure. These voids are not filled with symbolic objects but charged with meaning. They invite reflection, stillness, and mourning without spectacle. As with Bradwardine's God-filled void, memory may inhabit architectural emptiness even in the absence of explicit representation.

Presence, however, without representation requires engagement with the lived body. Merleau-Ponty affirms that space is not pre-given or abstract but emerges through embodied experience, through walking, turning, reaching, and pausing (1997: 229). Therefore, meaning could arise in the act of climbing stairs, touching textured walls, or entering light-filled volumes. Architecture thus becomes "spatiogenetic," generated through bodily interaction, rhythm, and memory. Merleau-Ponty's "body-subject" reinforces this: the body is not passive in space, but an intentional, sensing agent that grounds meaning (1997: 240). Architecture of displacement must therefore not address an abstract collective, but the individual body seeking orientation and belonging. This resists the monumentalising of a singular voice, aligning with Ricoeur's caution against uncritical uses of "collective memory" (1996: 18–19).



Upon this, the archive (fragile commons) embedded in the Bloemfontein terrain may then host multiple fragmented narratives, oral histories, ephemeral traces, and silences. Rather than dictate memory, it would stage an encounter between personal and historical recollection. This sets the stage for understanding how architecture can mediate not only presence and absence but also historical events and lived trauma, bridging abstract theory with concrete spaces. In this, architecture may hold space for an ethical process of remembrance, one that navigates the tension between remembering and forgetting, between repair and re-injury.

Beyond ethical and phenomenological considerations, the void itself can be read through Jungian and Vidlerian lenses. Narrow corridors, stairwells, and undefined spaces may materialise psychic rupture, producing affective tension that mirrors historical trauma. Architecture, in this regard, does not aim to restore comfort or closure; rather, it functions as a vessel for memory, forgetting, and confrontation with the repressed.

Just as the blockhouses and camps resist closure, so too do uncanny and archetypal spaces provoke reflection and embodied engagement. This holds the visitor in the interstices between absence and presence, consciousness and shadow.

This understanding of voids, fragments, and bodily experience leads to considering how the aftermath of conflict, through blockhouses, trenches and concentration camps, can be interpreted using these concepts, revealing architecture as both witness and participant in history.

Figure 107: The body as a medium capturing displacement's form within the sunken void of a trench on the frontline (author, 2025)

3.4.3 Architecture at Absence's Threshold

The convergence of Deleuze's rhizomatic flux and Ricoeur's temporal narrative bridge formed in the act of remembrance casts the war's aftermath as a spectral conjunction, where the webs and voids of guerrilla resistance harden into the concentration camps' grim enclosures. In these terrains, the chaotic flows of war solidify into structured but haunted spaces, leaving behind traces of suffering that both tell a story and resist closure. These camps, born of the guerrilla phase's exhaustion, housed the silent martyrs, women, children, and Black Africans, whose mute suffering eclipsed the battlefield's toll. Deleuze's war machines, the blockhouses and trenches as machinic assemblages, meet Ricoeur's "debt to the dead," framing these sites as thresholds where excess and loss intertwine (Deleuze & Guattari, 1987: 351; Ricoeur, 2004: 89).

The camps hardened the movements of the Boers into a strict pattern of confinement as their barbed fences reflected the blockhouses' ineffective grids. Simultaneously, they filled the empty spaces of the guerrilla war with a new kind of absence: the absence of voice, power, and life itself. The camps are not just empty spaces; they represent the silenced lives and constrained bodies that once moved freely. Through Deleuze's machinic perspective, the camps appear as part of war's force to break down and control as their organisation became a cold spread of containment (Deleuze & Guattari, 1987: 355). Ricoeur, on the other hand, stresses the camps deep narrative importance, a "history of victims" that calls for recognition even though it resists clear expression (Ricoeur, 2004: 247). Together, these perspectives suggest that architecture can hold tension: neither concealing trauma nor offering tidy closure, but maintaining the haunting presence of absence.

This combination encourages a deeper reconsideration: Can architecture remember without taking over, and bear witness to absence rather than presence? The camps, as ghostly continuations of the blockhouses, represent a contradiction: places where the rhizome's vitality hardens into captivity, and the hope of narrative healing breaks down. The camps silence is active, creating space to face what cannot be spoken instead of trying to fix it. This opens a design question: How can future architecture engage ethically with spaces of trauma, holding memory in tension rather than trying to resolve it completely? Could this ghostliness call for a design that remains in the in-between, where displacement becomes a space for ethical engagement rather than erasure? In this regard the Steilneset Memorial begins to suggest the integration of architecture as a mediator to absence's threshold through built form.

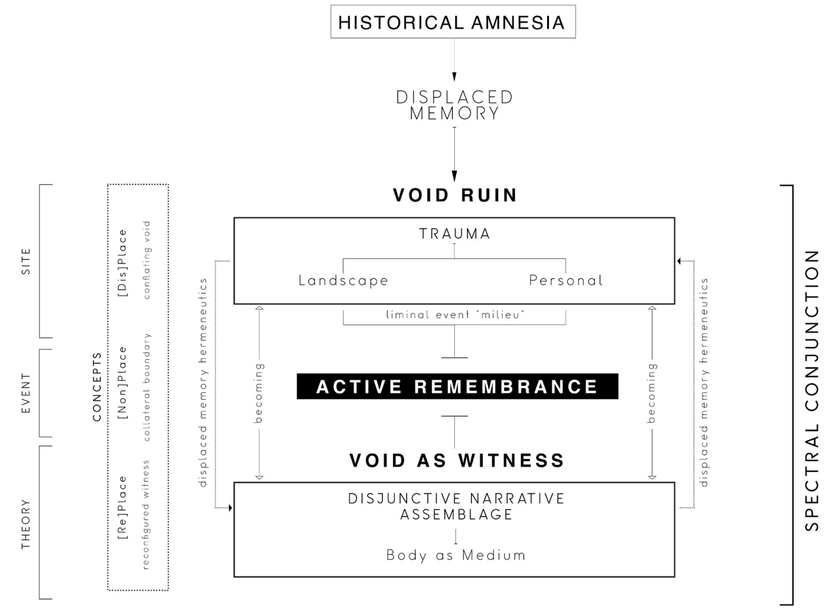


Figure 108: Conceptual and theoretical web (author, 2025)

3.4.4 Steilneset Memorial

LOCATION: Norway **Architect:** Zumthor **Year:** 2011

The Steilneset Memorial in Vardø, Norway, commemorates 91 victims, predominantly women, accused of witchcraft and executed during the 17th-century Finnmark witch trials. Designed by architect Peter Zumthor and artist Louise Bourgeois, the site resists closure or monumentality. In contrast, it perpetuates a haunted procession: a long, flame-lit corridor suspended in the wind and a solitary black glass chamber (Zumthor, 2014: 172). This does not become a site of resolution but of lingering, where historical violence reverberates through architecture, light, and coastal desolation.

The success of the pavilion lies in its tectonic placement on this sacred site of memory, evoking a tension between earth and sky. Here, the visitor crosses into a liminal realm, neither grounded nor in the sky, where remembrance unfolds in unfamiliar ways. It is a space that resists orientation, inviting reflection in a terrain unmoored from the ordinary and responsive to the idea of collateral boundaries.



Figure 109: Morphology obscures the landscape view from one angle (Rosenfield, 2012: online)

SPATIAL GUIDLEINES

- SUSPENDING VOIDS
- DIALOGUE BETWEEN SEEN AND UNSEEN
- TENSILE TECTONICS

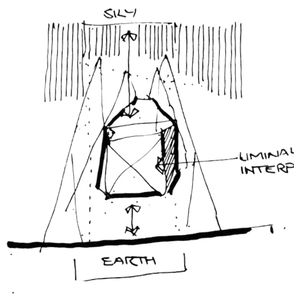


Figure 110: Suspended void (author, 2025)

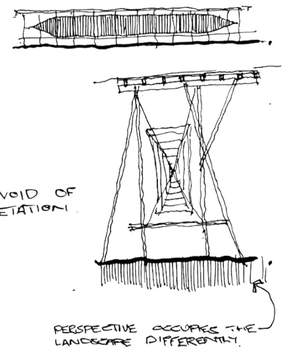


Figure 111: Displacing perceptions (author, 2025)

This sense of disorientation is further intensified by the linear flow of the memorial, which, while planimetrically linear, conjures an experience that extends beyond the act of movement and more a psychological meandering and questioning.

Furthermore ,the memorial exhibits an anamorphic quality, whereby the architecture functions as a frame that selectively captures distinct aspects of the landscape, depending on one's approach and elevation (Figures 109 & 111). One elevation manifests as a linear obstruction within the landscape, while another seemingly vanishes, dissolving into the surroundings. This spatial phenomenon articulates the experience of both psychological and physical displacement, evoking a dynamic interplay between perception and spatial engagement. In doing so, the memorial poignantly captures the paradoxical presence of absence and take on a ghostly architectural form through its tectonic structure.

3.5 Conclusion

Deleuze and Ricoeur reframe the South African War's residue, blockhouses and camps, as liminal fields, existential footholds in Norberg-Schulz's sense, where dis[place] persists as both wound and witness (Norberg-Schulz, 1980: 5). The rhizomatic war, with its uncontainable sprawl, and its narrative ruins, with their fractured silence, resist the closure of traditional memorials, urging the dissertation toward a spectral architecture that embraces ambiguity over certitude. This chapter's theoretical reaction posits design not as a salve but as a mirror, reflecting war's unutterable residue and inviting a collective gaze into its shattered depths. The blockhouses, trenches and camps, as material and mnemonic traces, challenge one to ask: Can architecture honour the void without filling it, preserving the spectral as a testament to what cannot be reconciled? In this tension lies the dissertation's provocation: a call to dwell with the ghosts of dis[place], where temporal memory and matter converge in perpetual unrest.

Upon this theoretical disposition and bearing the preceding chapters' historical narrative and conceptual approach, the following chapter begins to synthesise these complexities into architectural form. Drawing on these notions of body as medium and architecture becoming a form of mirror to the void.

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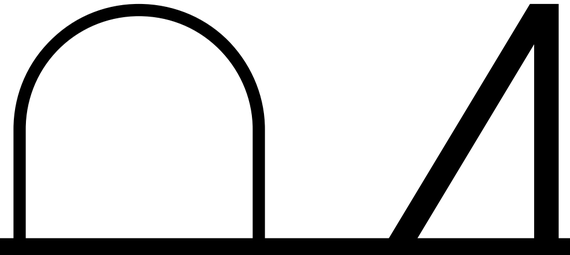
CHAPTER 04

design
development



04 process

4.0 [Re]Configuring Non-Place

4.1 Client & Program

With the preceding groundwork in place, this chapter begins to tie together theory, concept, site and historical narrative into an architectural actant. It aims to curate the design and decision-making process across its various phases. The intention in this regard is to demonstrate how the narrative and theoretical ideas have become embedded in the design in order to fulfil the brief's overarching aim as framed by the touchstone. Bearing this, it is necessary to establish the three main clients who help inform the development of the memoryscape on the site, as well as the programmatic requirements that arise from it.

4.1.1 South African History Archive

The South African History Archive (SAHA), a non-governmental organisation, advances archival activism to recover suppressed narratives and unsettle silences surrounding South Africa's histories of conflict (SAHA, [n.d.]: online). Its curatorial practice treats memory as an active, participatory process shaped by community-based methodologies that resist dominant historical frameworks. In this way, SAHA positions itself as a critical partner in developing a memorial to the South African War that functions less as closure than as a reflective threshold.

4.1.2 Goree Institute

The Gorée Institute, based in Senegal, operates at the intersection of memory, reconciliation, and Pan-African exchange (Gorée Institute, [n.d.]: online). As a symbolic partner to a South African War memorial, it reframes the conflict within broader colonial histories, enabling cross-cultural dialogue and situating remembrance within continental and global discourses.

4.1.3 Department of Sport Art and Culture

As one of the primary custodian of South Africa's cultural heritage, the Department of Sport, Arts and Culture (DSAC) would act as lead client and funder of the memorial. It mandates to advance inclusive narratives that align the project with national goals of reconciliation, restorative justice, and post-conflict nation-building (DSAC, [n.d.]: online). By embedding the memorial within existing heritage frameworks, DSAC underscores the urgency of confronting silenced histories while staging a future-oriented collective memory rooted in awareness of displacement.

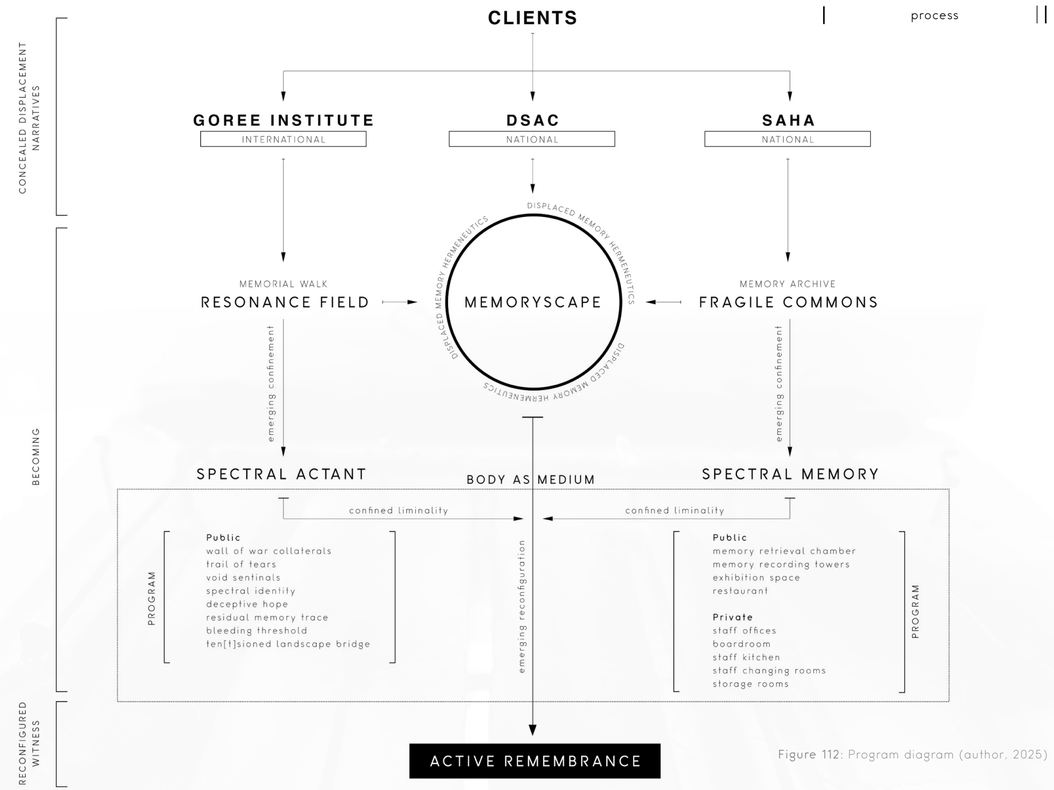


Figure 112: Program diagram (author, 2025)

4.2 Construction Touchstone

The construction touchstone serves as a three-dimensional exploration of potential structural systems, grounded in the dissertation's theoretical and conceptual framework. Rather than offering a definitive structural resolution, it follows Heidegger's notion of casting possibilities into the future, speculating how the core constructs, the void, the web, and the boundary, might translate into tectonic form. In this way, it enables spatial inquiry into how abstract ideas can be materially articulated within an architectural morphology that catalyses events of displacement.

The morphology of the touchstone is shaped by spatial events anticipated in the design. Some are realised as tectonic attachments to heavier masses, while others inscribe the terrain, cutting into the landscape and forming subterranean voids. Furthermore, the speculative study also explores the relationship between porosity and solidity as mediated by the elevation. This provides a foundational transition on which the design development builds, creating a built form from abstract ideas.



Figure 113: Tectonic attacthment to stereotomic mass (author, 2025)



Figure 114: Subterranean spatial volume (author, 2025)

BALSA WOOD
STEEL

CONCRETE
CONCRETE | BRICK

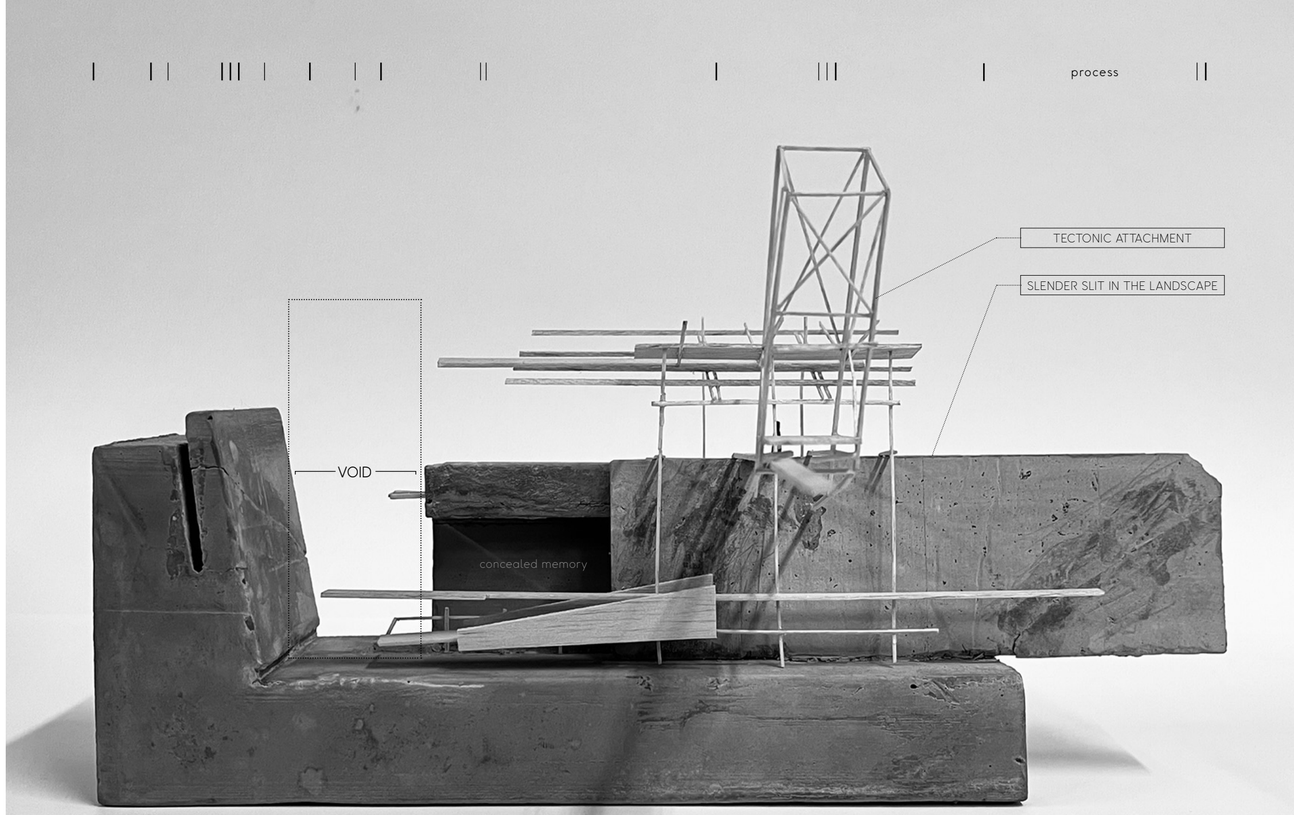


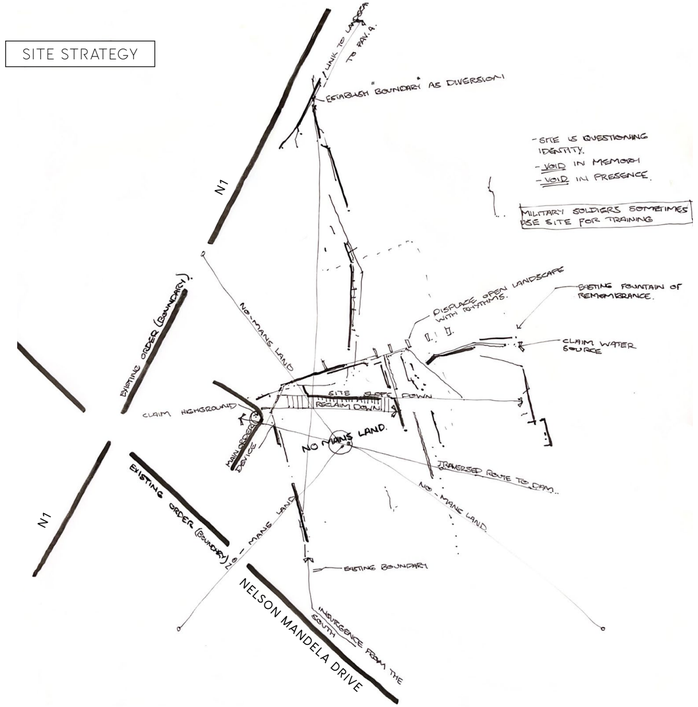
Figure 115: Tectonic attacthment to stereotomic mass (author, 2025)

4.3 Design Development

This section provides the design process reaching a proposed design intervention. The design development coincides with the established theoretical development based on the concepts. As a result, this section endeavours to articulate this embedded narrative and theoretical approach deeply imbued within the design.

4.3.1 Configuring a Resonance Field

Reacting to the guerrilla and conventional warfare strategies, the design begins by exploring strategic "battle" approaches to reterritorialise a deterritorialised terrain (Dam van Trane). This starts choreographing an assemblage of fragmented points of interest, like reterritorialising the water sources as would occur in the war.


SITE STRATEGY
N1
N1
NELSON MANDELA DRIVE
NO MANS LAND
NO MANS LAND
NO MANS LAND

BREACHING THE VEIL

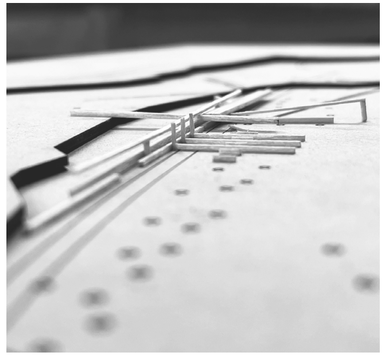


Figure 118: Puncturing through the existing treeline (author, 2025)

VOID RHYTHMS [TENT TRACES]

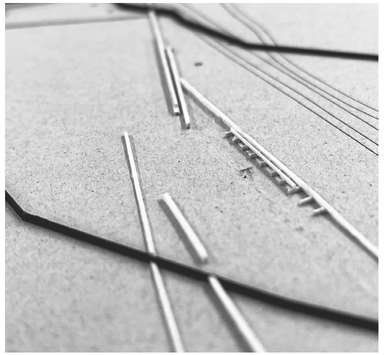


Figure 119: Reflecting what once was (author, 2025)

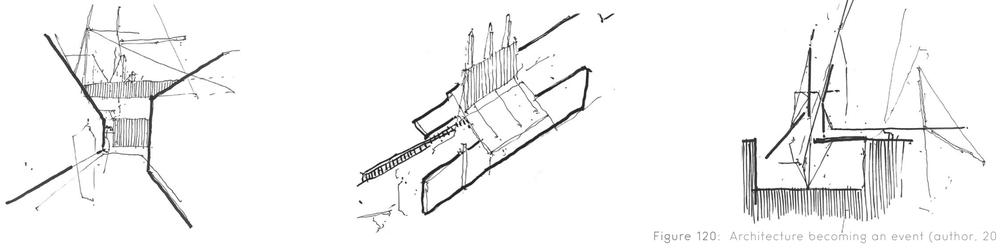


Figure 120: Architecture becoming an event (author, 2025)

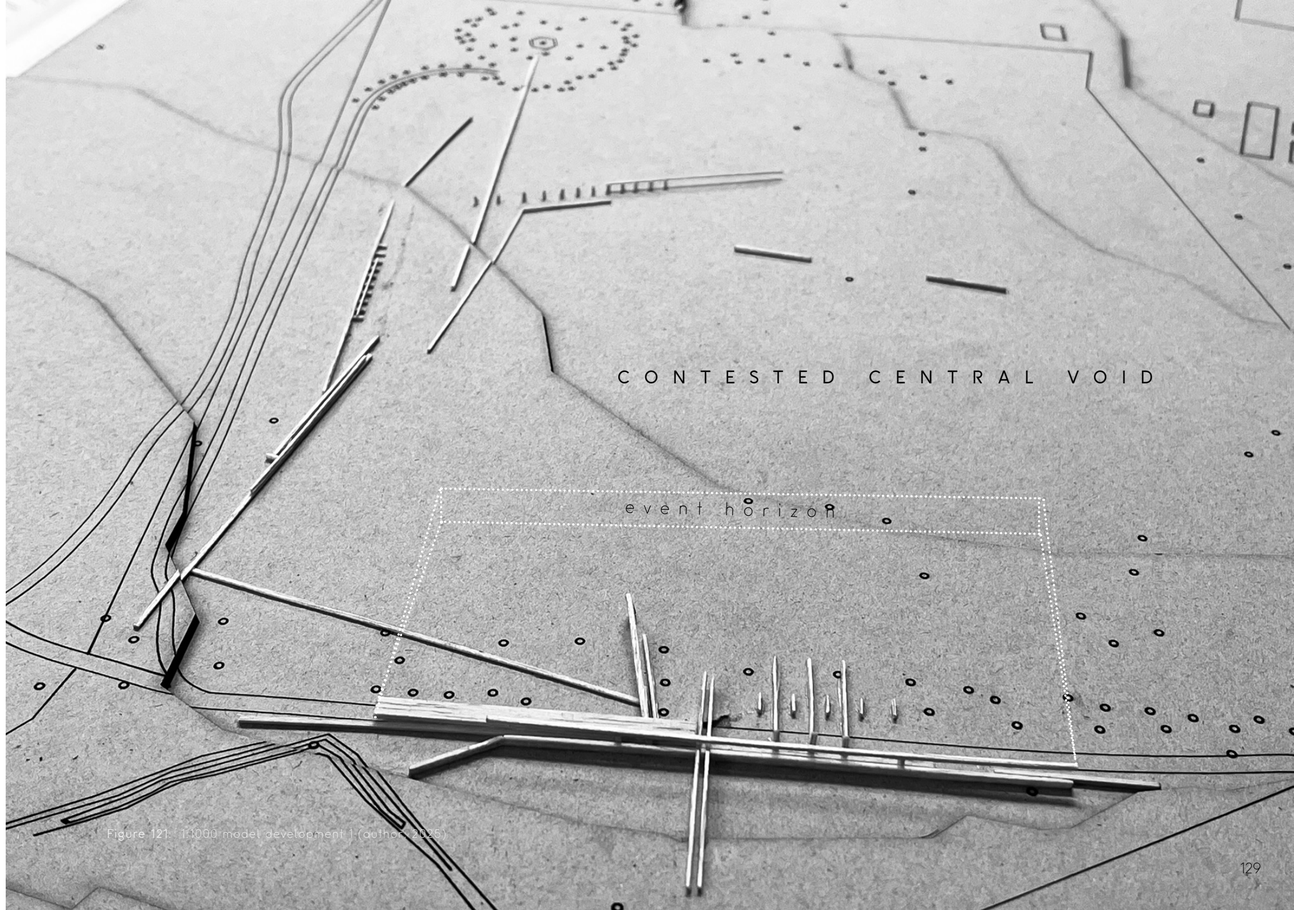
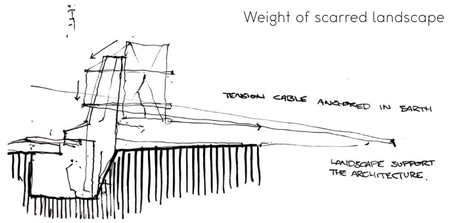
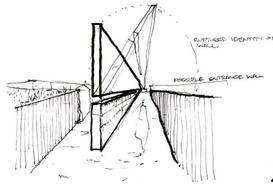


Figure 121: 1:1000 model development | (author, 2025)

PARTI DIAGRAM DEVELOPMENT

Weight of scarred landscape suspending architecture as memory catalyst

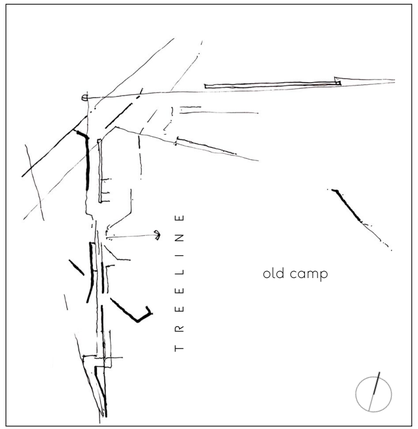






FRACTURED WEB

OPENING TO HORIZON OF VEILED MEMORY



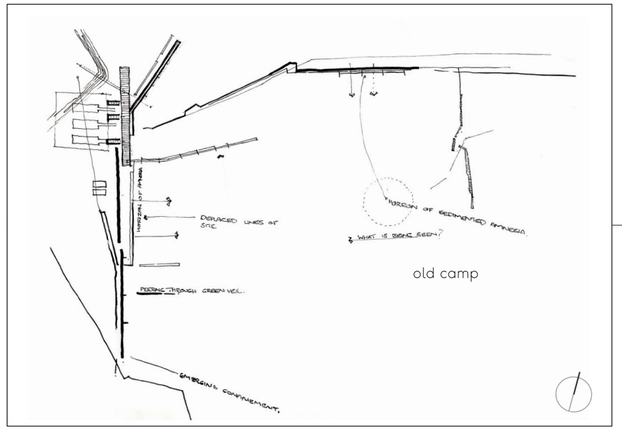


Figure 122: Morphing a memory web (author, 2025)

EMERGING CONFINEMENT

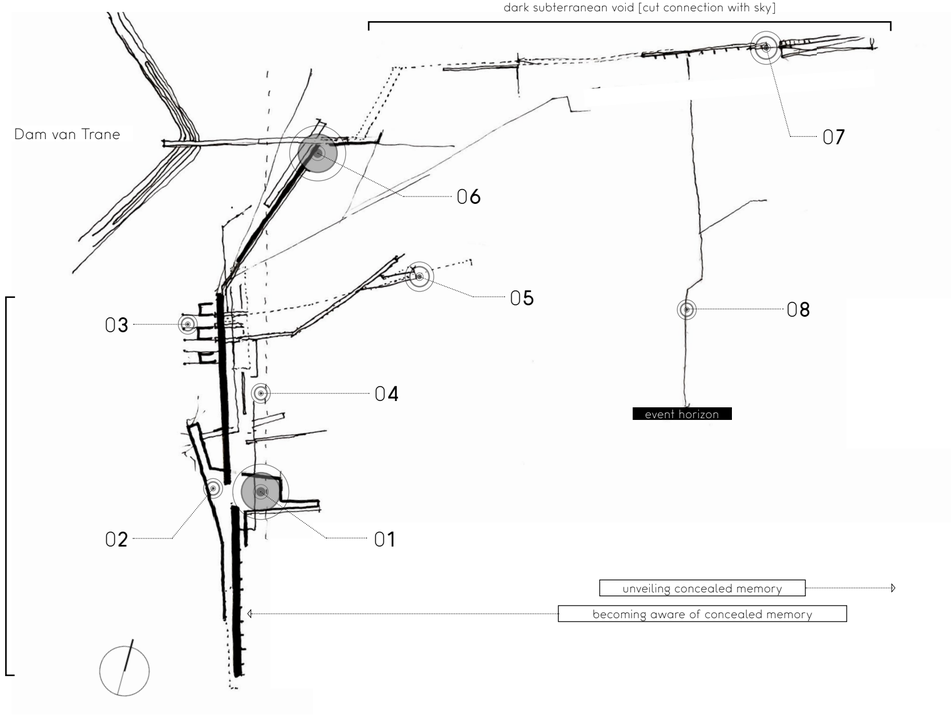


Figure 123: Reconfiguring fractured web of memory actants (author, 2025)

While the resonance field parti diagram begins to take on a web like form relating back to the war morphologies, the following development start integrating other war archetypes. This part explores how the scattered nature of the blockhouses and trench can inform spatial actants of memory along the fractured web.

Integration of the void and boundary morphologies are translated into a displacing architecture. The development of the spectral actants follows the general experience of either being and object witness or subject witness. In so doing it integrates the "in-between" experience of the veld's horizontal plane and the liminal state between earth and sky through a "war" form void.

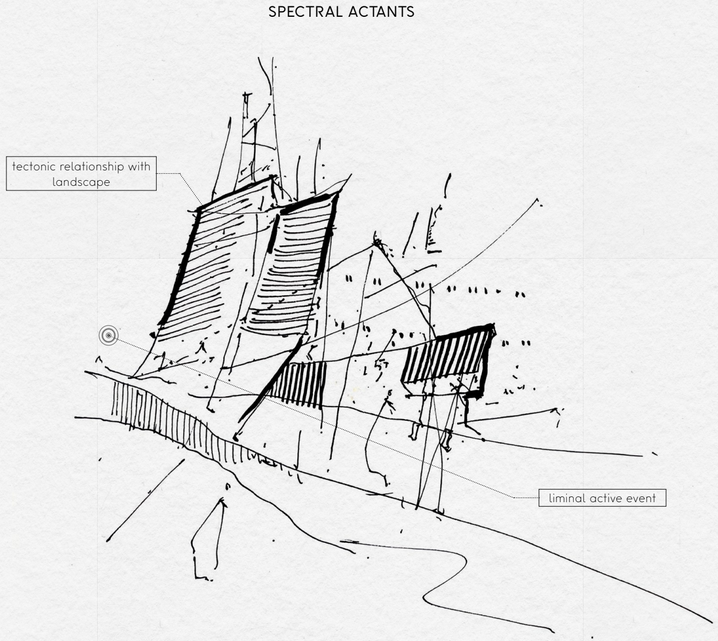


Figure 124: Design approach to spectral actants (author, 2025)

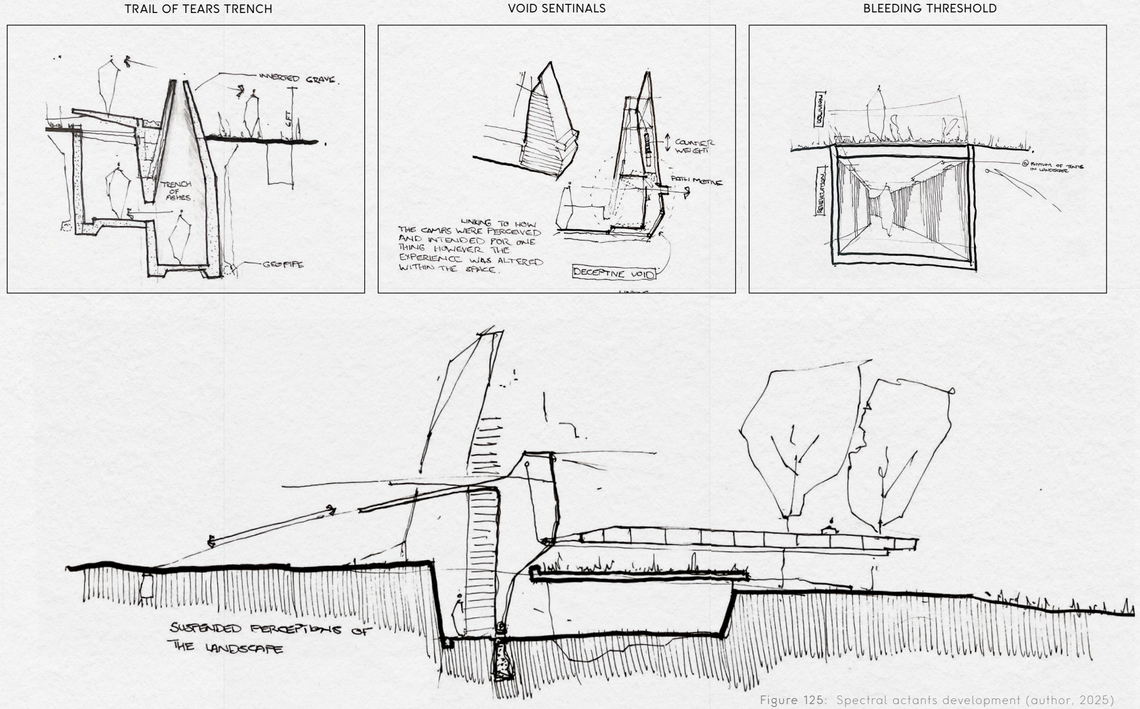


Figure 125: Spectral actants development (author, 2025)

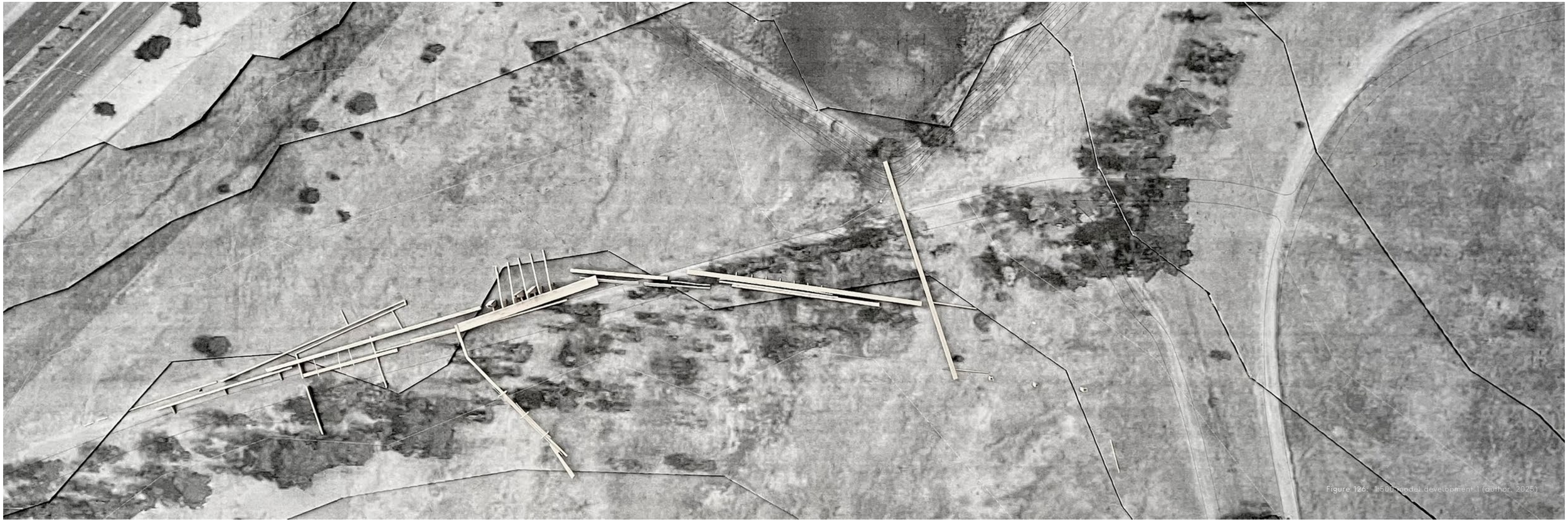


Figure 126: 1:500 modal development 1 (author, 2025)

The orientation centre and memory archive take form through a series of axial connections with concealed nodes of memory embedded in the site. The initial design intent is to emphasise the trench morphology, symbolic of retrieving the sedimented memory inscribed within the soil informing the experience of submerging into the building. This displaced vision ties both conceptual and historical narratives of emerging confinement, a theme carried through the rest of the design, as illustrated in Figure 123.



ARCHIVE AS MEMORY INTERSECTION

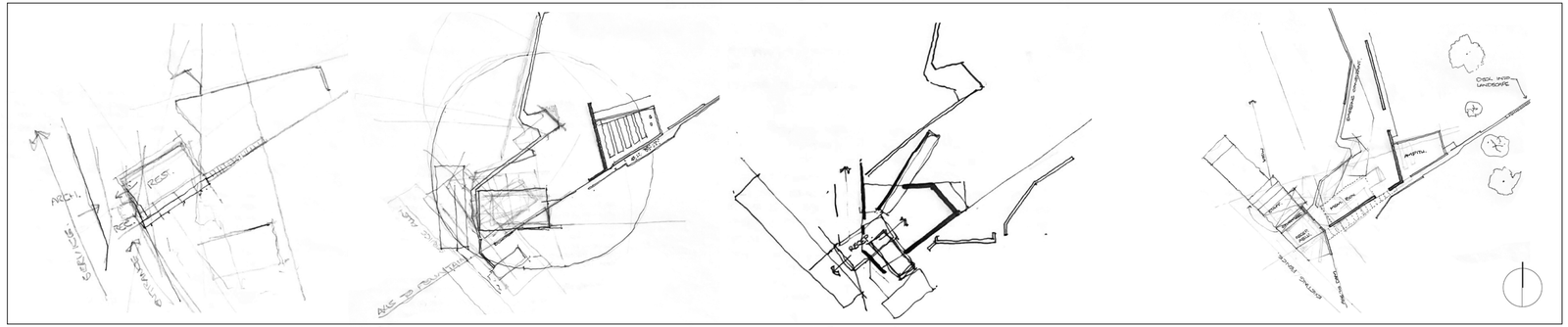


Figure 127: Reconfiguring fractured web of memory actants (author, 2025)

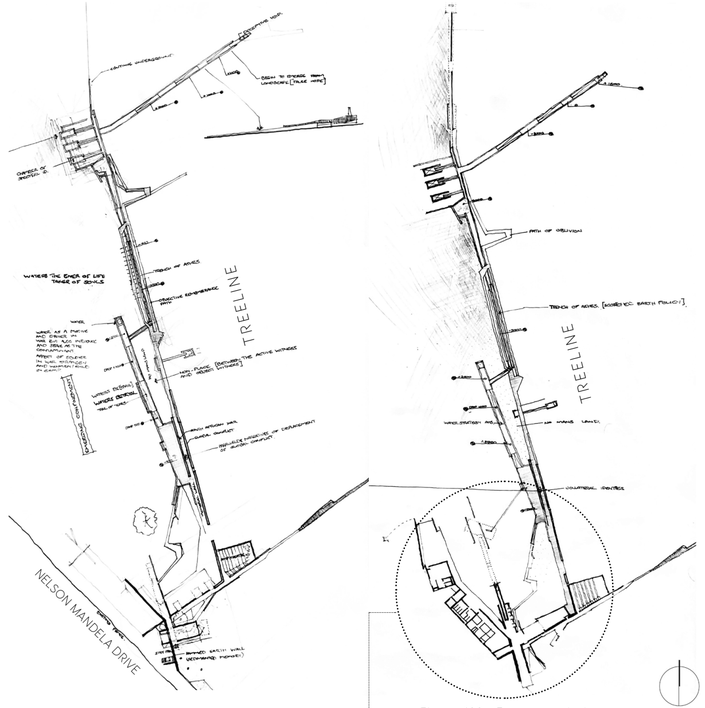


Figure 128: Engagement along treeline (author, 2025)

For the most part, the initial design development positions the services towards the west, where they are to be integrated beneath planted roofs. This approach offers solar protection while simultaneously extending the landscape, ensuring that no services are visible from Nelson Mandela Drive. The only clear new visible architectural element from the road becomes the strong axial walls becoming a memory marker in the landscape.

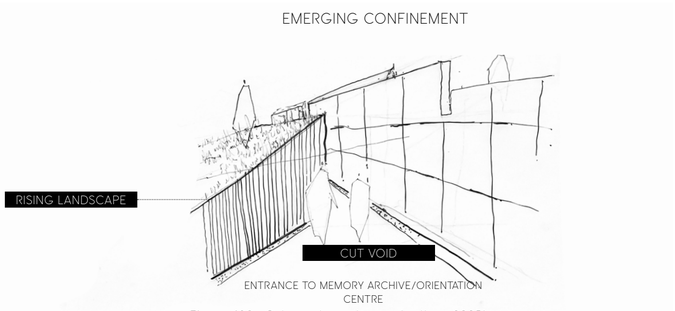


Figure 129: Submersive entrance (author, 2025)

MEMORY ARCHIVE ENTRANCE

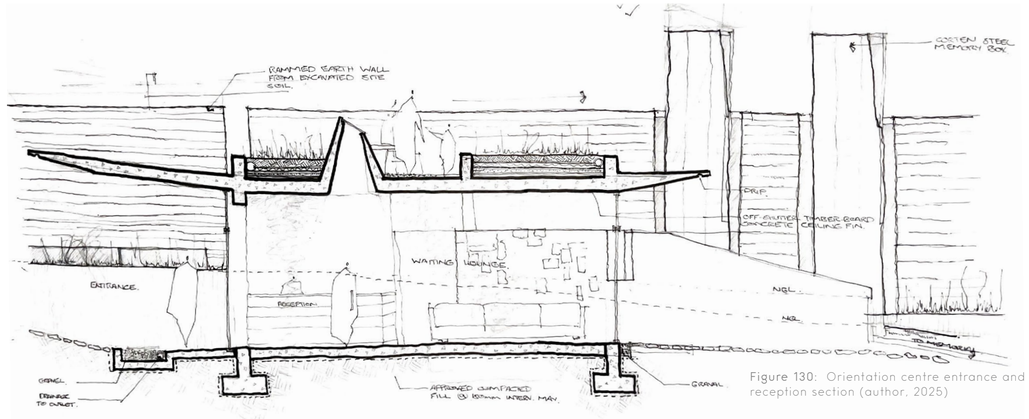


Figure 130: Orientation centre entrance and reception section (author, 2025)

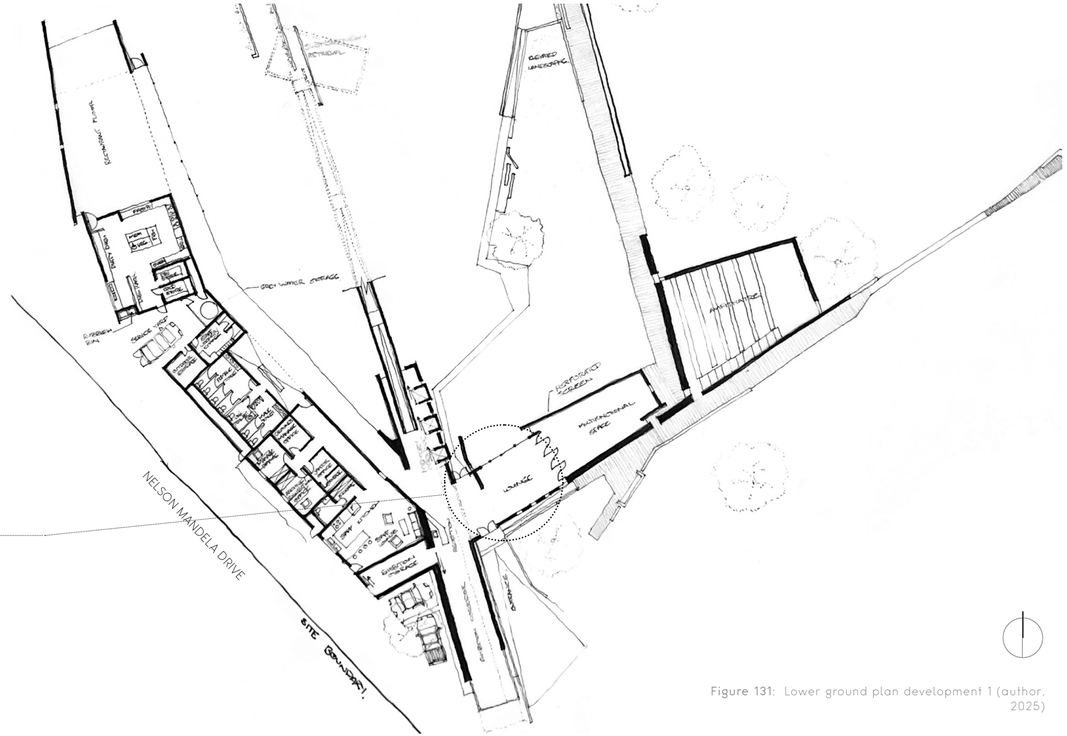


Figure 131: Lower ground plan development 1 (author, 2025)

VOID SENTINALS

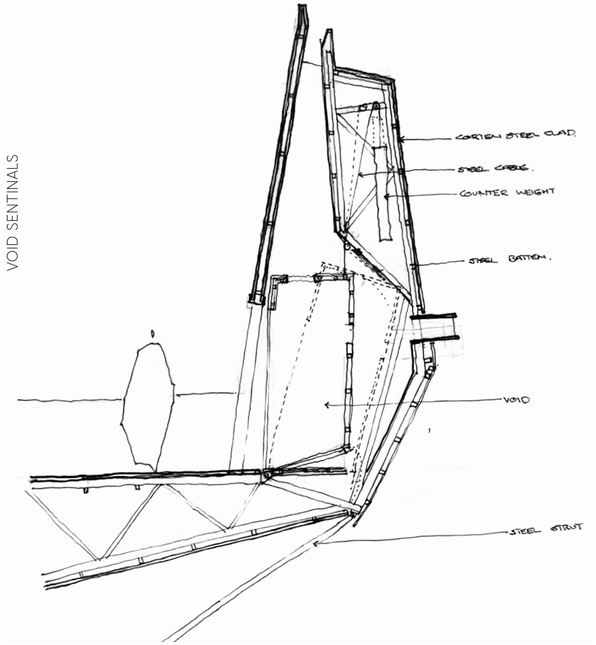
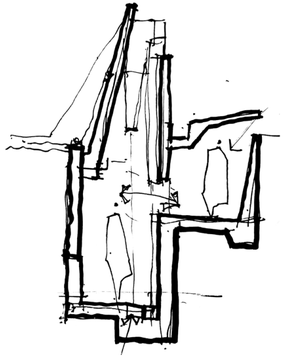
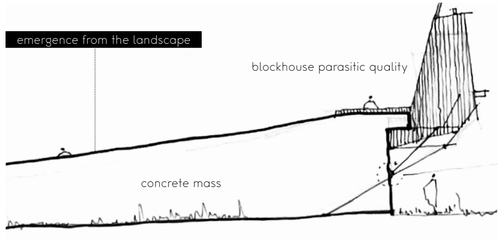
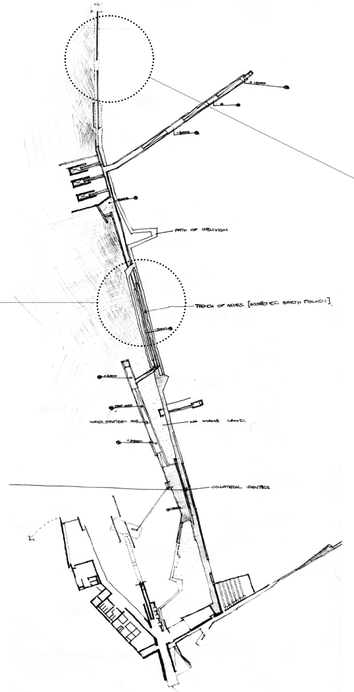


Figure 132: Void sentinal development (author, 2025)



TRAIL OF TEARS





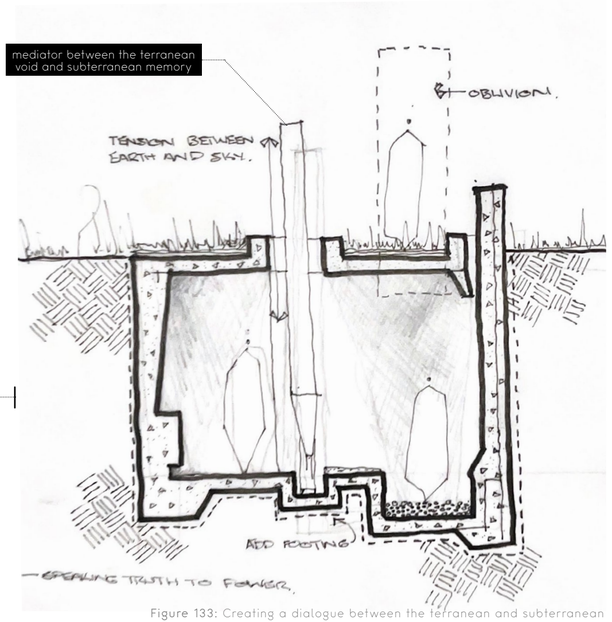


Figure 133: Creating a dialogue between the terranean and subterranean through a mediating structure both above and below ground (author, 2025).

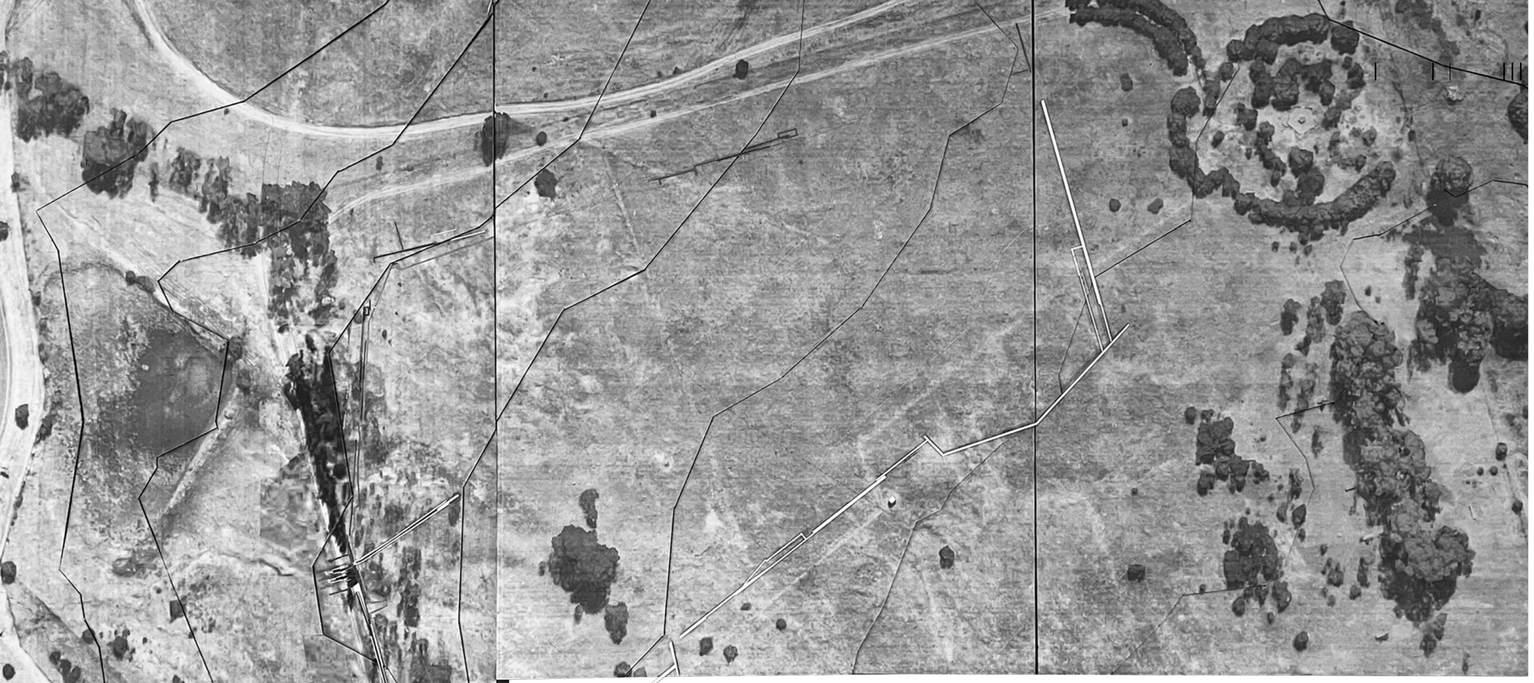


Figure 134: 1:500 model of archive and memorial walk development 2(author, 2025)



Figure 135: Spectral actants emerging out of the landscape (author, 2025)

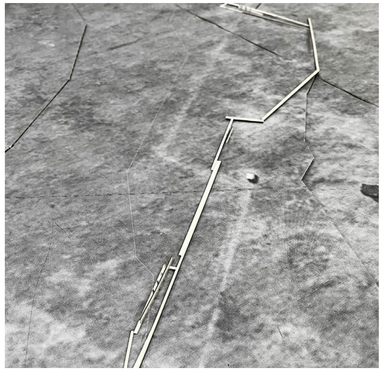


Figure 136: Veld walkway on old camp terrain (author, 2025)

M E M O R Y S C A P E

The open voids created become a physical boundary that alters movement on the site. However, it further draws a connection to how the trenches during the war became visual traces as a shadow void within the landscape (Figure 102, page 106). Bearing this, the design clearly starts orchestrating event of unveiling concealed narratives. This is done through slits in the ground that from ground level may not be clearly visible however, spectral actants emerging from the landscape, guide the visitor as a path motive.

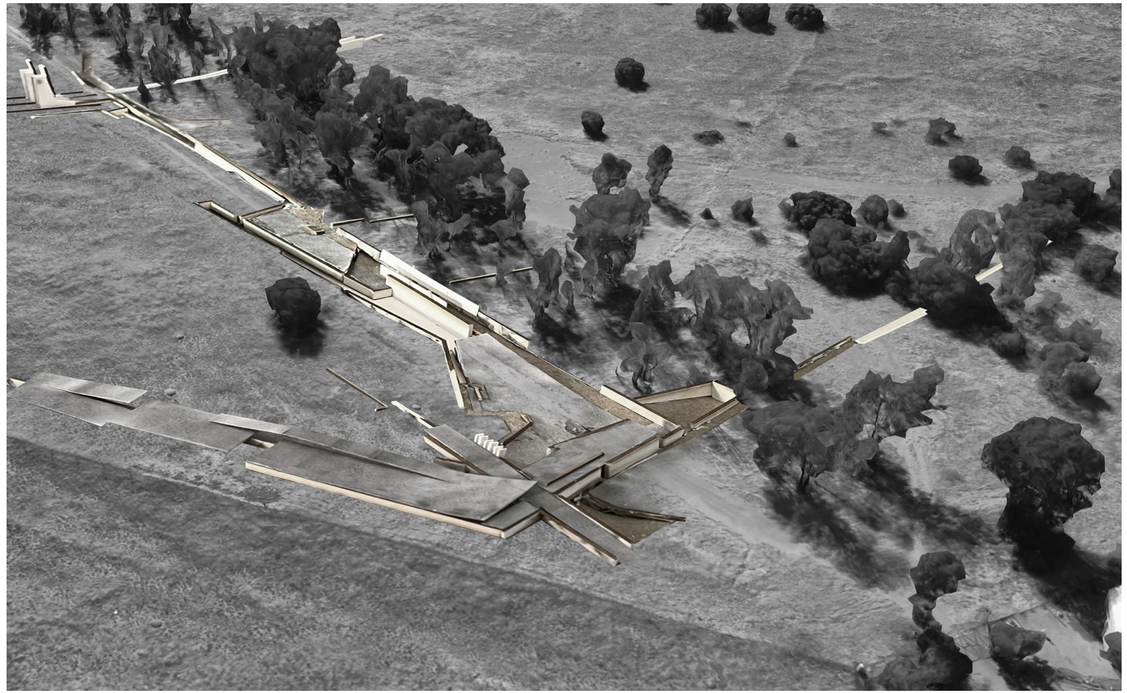


Figure 137: Early south western contextual image (author, 2025).



Figure 138: Early north western contextual image (author, 2025).

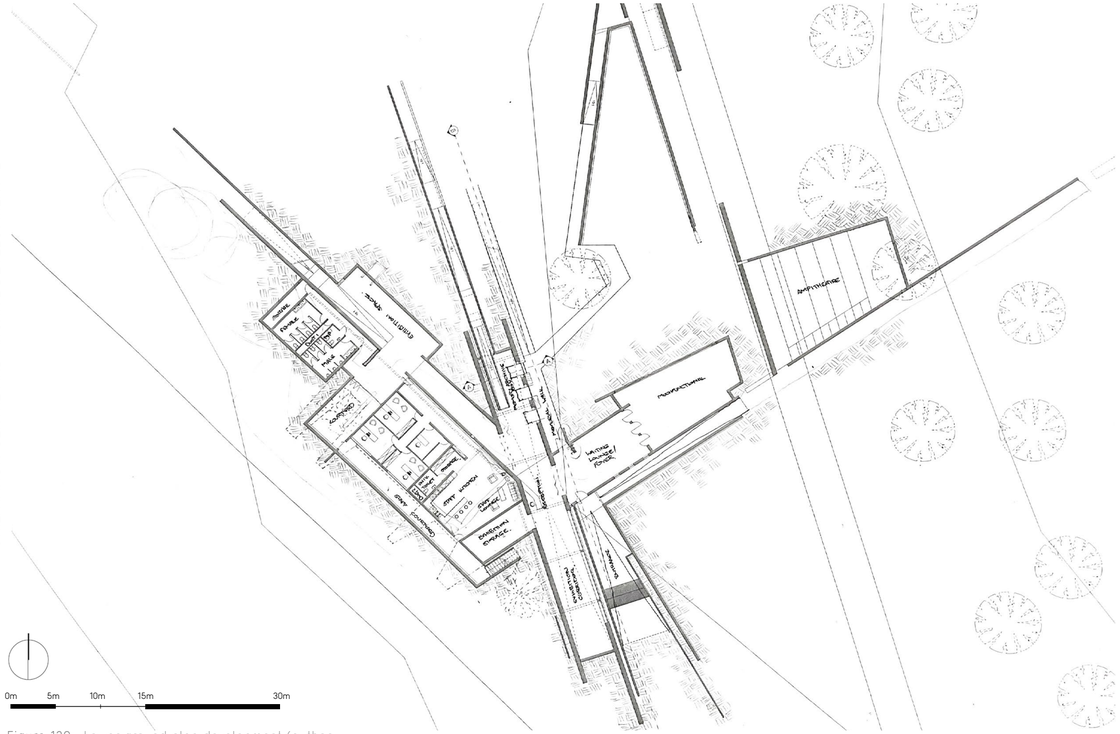


Figure 139: Lower ground plan development (author, 2025)

This development began to bulk up the long corridor used to reach the restaurant that looks out on the landscape. Integration of another exhibition space that is semi-outdoors was introduced to create an alternative reason to journey through this part of the building.

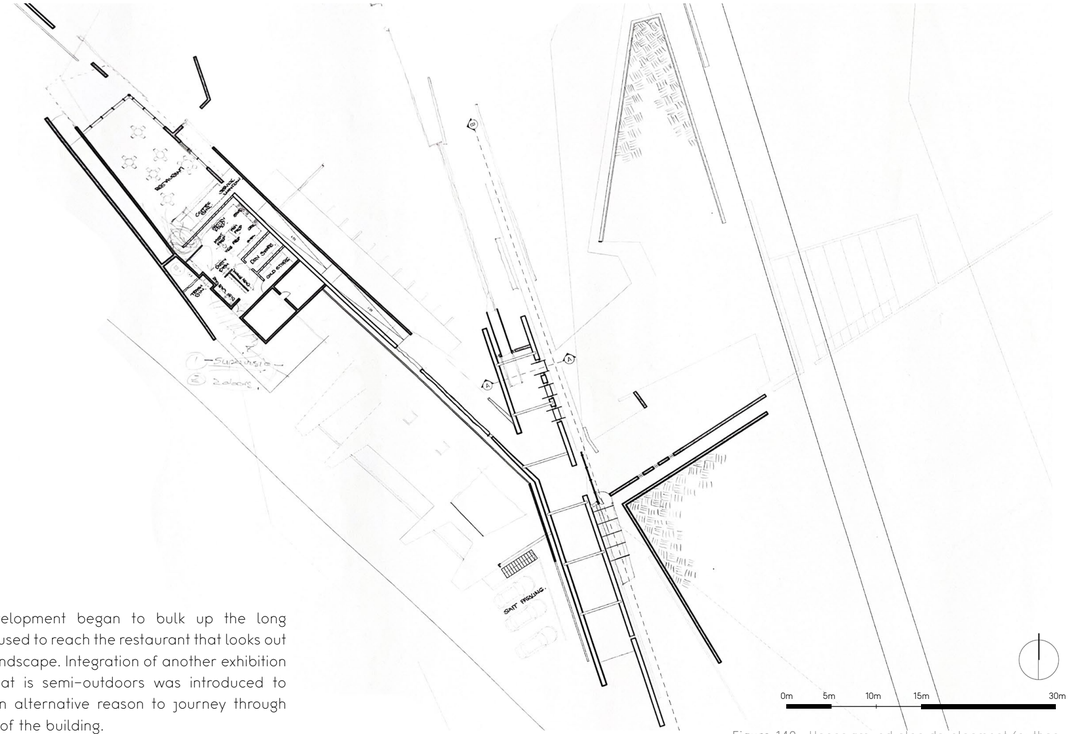


Figure 140: Upper ground plan development (author, 2025)

EMBEDDING WITHIN THE LANDSCAPE



Figure 141: Submerging into the terrain (author, 2025)

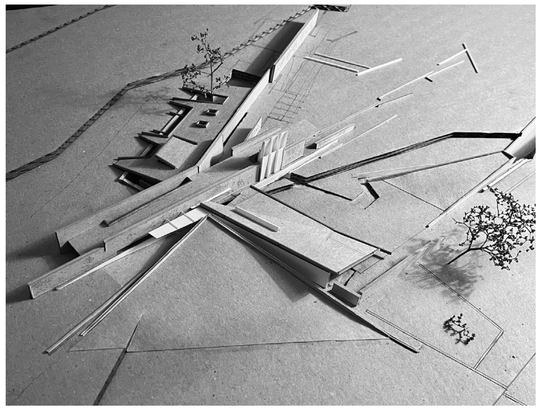


Figure 142: Axial context connections (author, 2025)

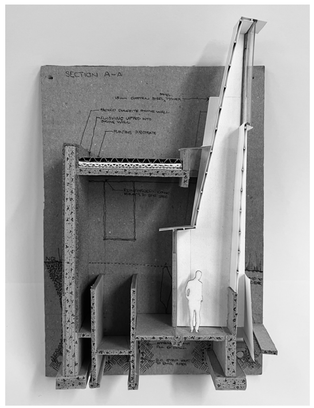


Figure 143: Memory towers (author, 2025)

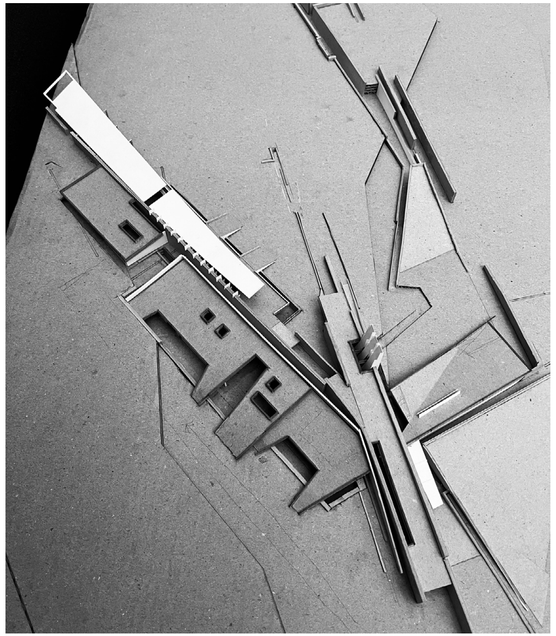


Figure 144: Trench voids becoming articulations and tensions between building and the landscape, "in-betweens" (author, 2025)

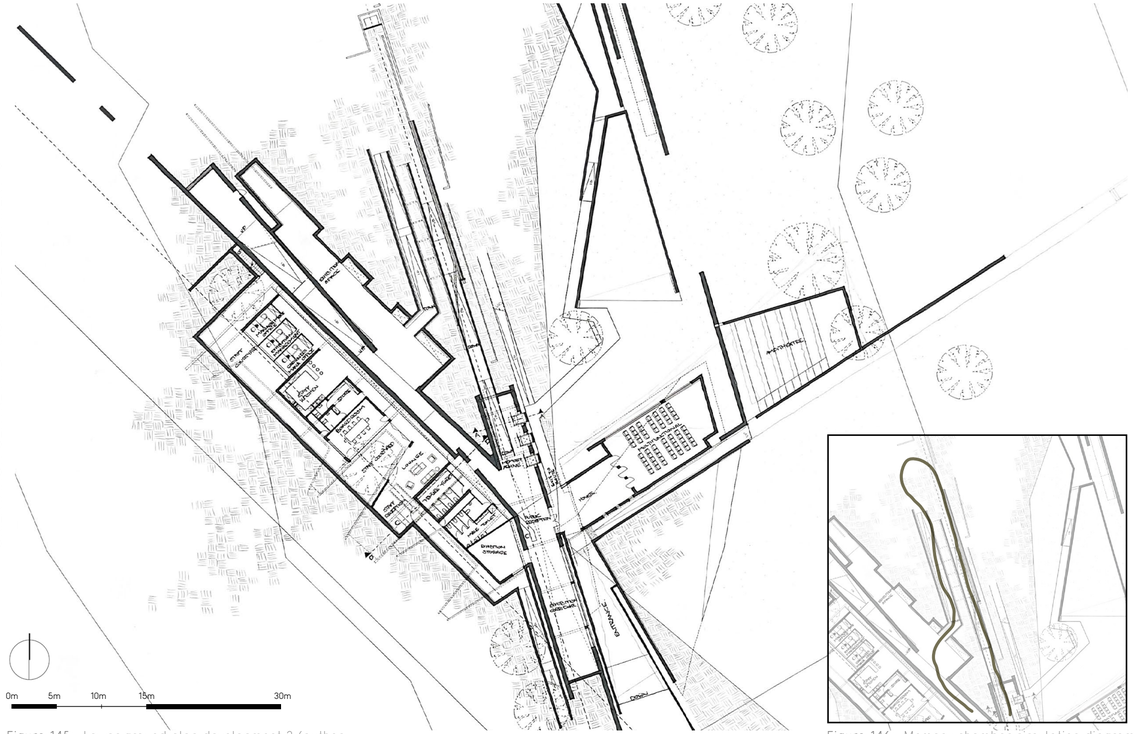


Figure 145: Lower ground plan development 3 (author, 2025)

Figure 146: Memory chamber circulation diagram (author, 2025)

The key development in this phase was making the previously introduced exhibition space more spatial. Consideration was also given to the journey towards the memory retrieval chamber. Rather than retracing the same route along the corridor, visitors are now guided to emerge into the exhibition space (Figure 146), thereby establishing a circular route of remembrance that responds to the larger scheme of the site.

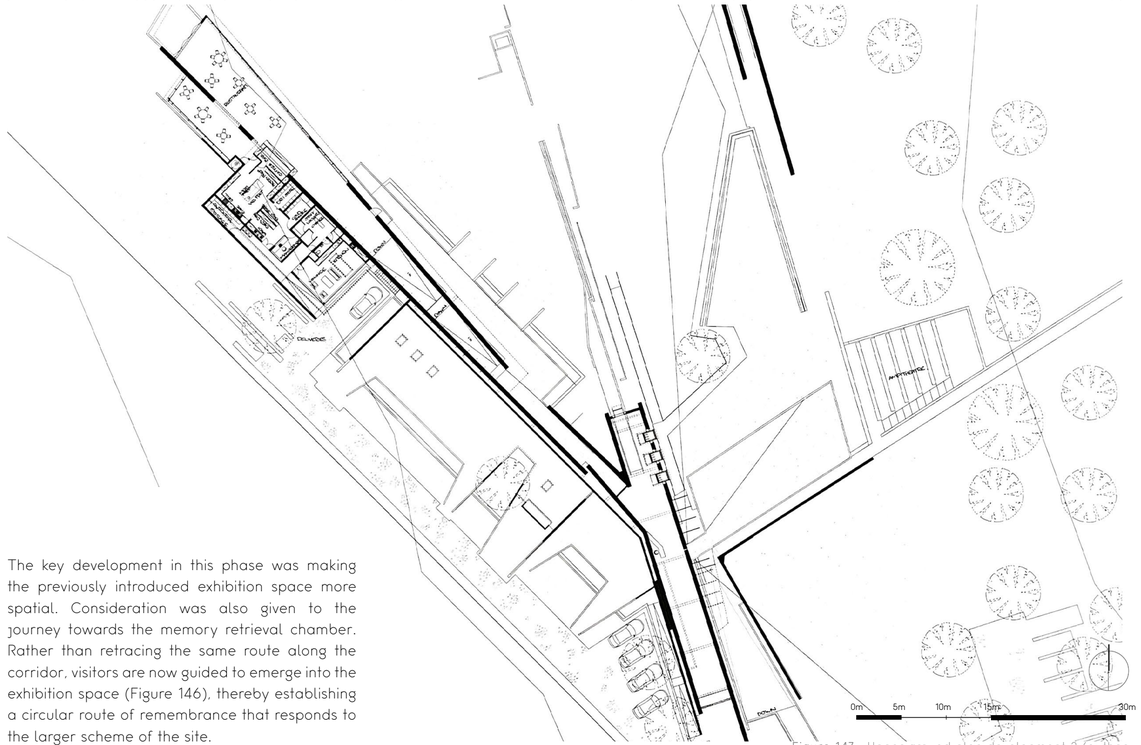


Figure 147: Upper ground plan development 3 (author, 2025)

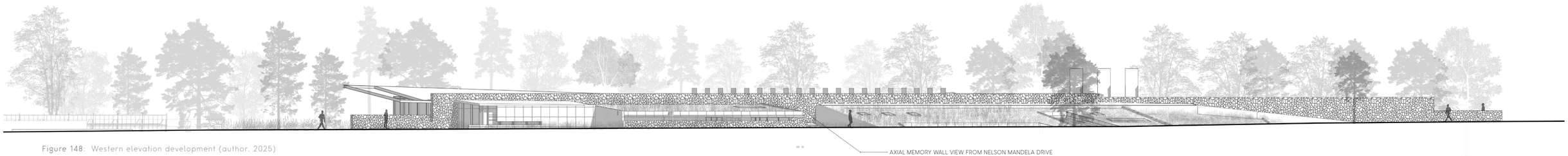


Figure 148: Western elevation development (author, 2025)

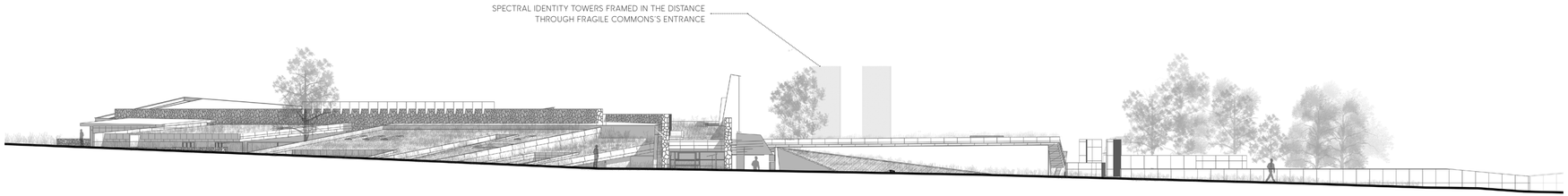


Figure 149: Southern elevation development (author, 2025)

The main axial wall was initially conceived as a rammed earth wall, symbolic of the sedimented memory of the site and, more specifically, of the soil once compacted by the tents that occupied the landscape. However, as a conceptual and theoretical gesture intended to mirror trauma, the material was changed to dolerite rock. This shift draws on the role of stone during the war, both as a defensive strategy and as a marker of sites of memory like graves. Accordingly, dolerite is aptly applied to the main axial wall, allowing it to operate as a textured marker in the landscape when viewed from Nelson Mandela Drive. The wall displaces and obstructs portions of the view similar to a defence wall.



Figure 150: Full route development site plan (author, 2025)

The memory retrieval chamber (Figure 151) becomes a completely isolated subterranean experience of retrieving forgotten memories. This ties to the notion of the sacred subterranean becoming an oracle.

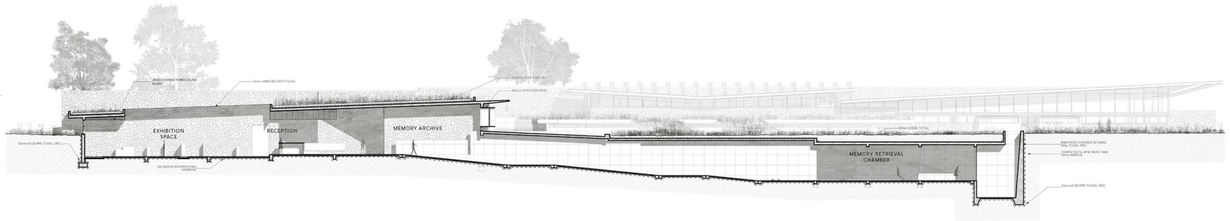


Figure 151: Exhibition and memory retrieval chamber section (author, 2025)

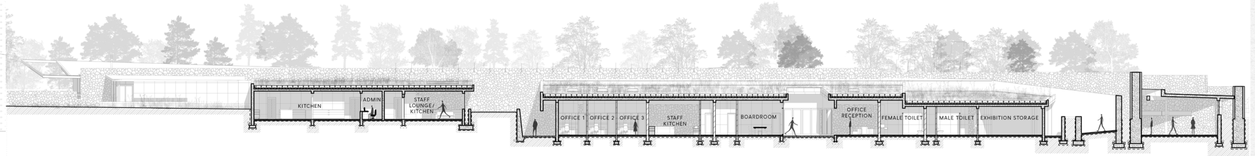


Figure 152: Staff function section (author, 2025)

RESONANCE FIELD
FRAGILE COMMONS

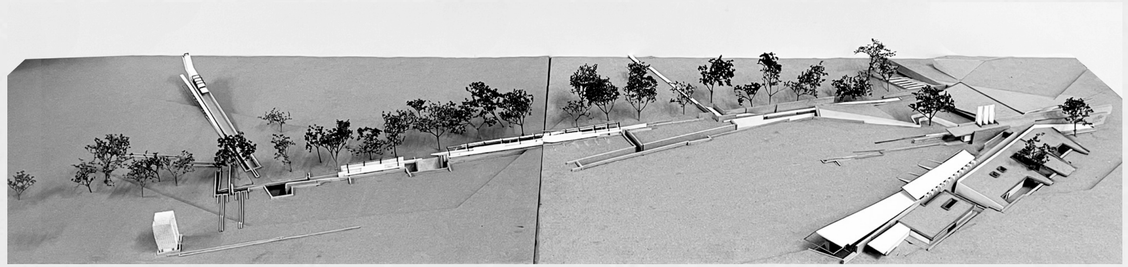


Figure 153: (Top) Western perspective (author, 2025)

Figure 154: (Bottom) 1:200 full process development model (author, 2025)



CHAPTER 05

technical strategy

05

05 technical strategy

5.0 [Re]Constructing Memory

Within the trajectory established by the preceding chapters, the focus is towards meaning and the poetics of space. Yet, architecture demands a technical functionality that coexists with, rather than compromises, these poetics. This chapter therefore advances a strategy that synthesises construction requirements with the established conceptual and theoretical framework.

It addresses key factors such as site conditions, structural systems, heritage constraints, passive design principles, and materiality, positioning these within a coherent methodology that sustains a synthesis between technical resolution and spatial poetics. In doing so, the technical framework is conceived as an extension of the established morphologies of war, ensuring that the translation from concept to construction retains the spatial narratives of displacement, confinement, and a subterranean architecture previously speculated.

5.1 Site

5.1.1 Site Technicalities

As outlined in Chapter One, the site comprises an open plot of land situated adjacent to Nelson Mandela Drive and the N1, under erf number 22011. Its centrality affords the opportunity to engage directly with the expansive Free State landscape, a topology whose openness corresponds with the project's conceptual investigations into visibility, exposure, and integration within the landscape. The location further ensures ease of access for visitors, while facilitating the efficient activity of contractors and equipment during the construction phase. Moreover, Bloemfontein's role as a principal manufacturer of steel and concrete situates the site in advantageous proximity to essential materials applied throughout the design.



Figure 155: Site treeline (author, 2025)

5.1.2 Vegetation

On the site, various indigenous and alien flora are found, the most distinctive of the latter being the eucalyptus treeline visible from both the N1 and Nelson Mandela Drive. The remainder of the terrain is predominantly layered with grass species characteristic of the Free State, including dew grass, needle grass, and red grass. Interspersed throughout the site are smaller shrubs, thistles, and thorn bushes, contributing to the varied texture of the landscape. For the most part, the vegetation consists of short to medium height grasses and shrubs, articulating the expansive beauty inherent in the simplicity of the topology. An understanding of this natural flora forms a foundational aspect of the design, as it directly informs the vegetation proposed and applied on the green roofs.

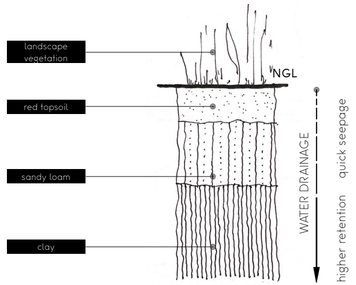


Figure 156: Site soil condition (author, 2025)

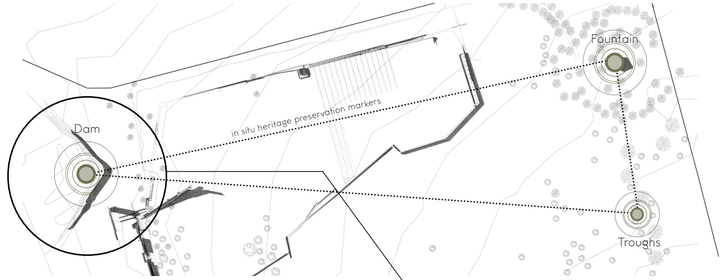


Figure 157: Heritage conservation web (author, 2025)

5.1.3 Soil Condition

The site topography is a gradual fall of 20 metres over a length of 650 metres, which results in a fall ratio of approximately 1:33. This gradual slope, combined with dense grass cover, assists in water management by reducing the velocity of stormwater runoff across the site. Although no specific soil analysis is available for erf 22011, Bloemfontein's general soil composition is considered (Figure 156), which predominantly consists of sandy loam and clay (Dingaan & Du Preez, 2013: 4). This soil type benefits from improved aeration and porosity, further facilitating improved stormwater seepage into the soil; however, this may also contribute to a higher water table on the site which may influence waterproofing specifications for parts of the design.

5.1.4 Heritage Requirements

An existing heritage scoping report conducted for the site by heritage consultant Loudine Philp, grants permission for development to proceed on the site subject to specific regulatory requirements relating to existing memory markers. In this regard, the Bron van Herinnering and the Dam van Trane are to be preserved in situ. While development may occur on the remainder of the site, notably the area once occupied by tents during the war, the conceptual approach of the design ensures that most pre-existing site conditions remain intact. This preservation reinforces the theoretical notions of palimpsest and the presence of absence articulated in Chapter Two as the new becomes an added layer of memory on the site.

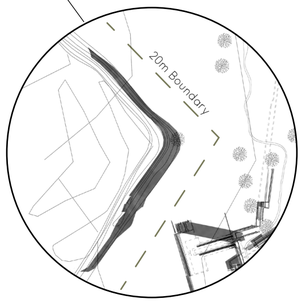


Figure 158: Dam requires 20m conservation boundary (author, 2025)

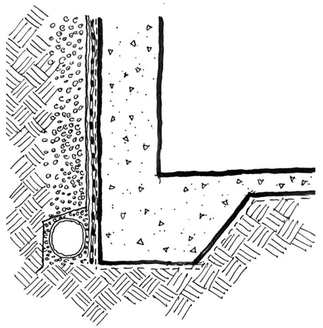


Figure 159: Typical applied foundation detail in design development (author, 2025)

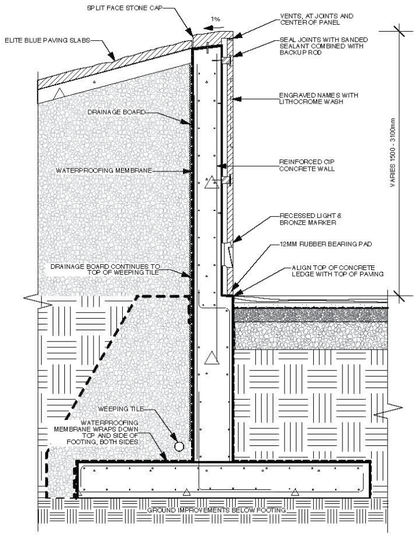


Figure 160: Foundation of the Canadian Fire Fighter Memorial (Eickhoff, Tremain & Vopni, 2013: online)

5.2 Structural System

5.2.1 Substructure

Aligned with the conceptual influence from the morphology of the trench, the substructure predominantly employs reinforced concrete pad and raft foundations. The raft foundation, in particular, offers enhanced water-tightness, a critical factor within this subterranean typology. Retaining walls are designed to integrate with the raft foundation, utilising conventional basement waterproofing methods combined with a geopipe drainage system to effectively manage water ingress.

A notable structural precedent for this system is the Canadian Firefighter Memorial in Ottawa. (Figure 160). Although supported by a reinforced concrete strip foundation, the memorial clearly illustrates the use of layered waterproofing membranes and gravel filters, which not only stabilise the soil and act as a counterweight, but also regulate water drainage to the geopipe.

5.2.2 Superstructure

In response to the sensitivity of the site, the design is conceived as an extension of the veld, submerging into its landscape through the use of a planted roof system. Such roofs function as effective thermal regulators and demand reduced long-term maintenance (Schmidt, Steynberg, Lustig, Le Roux & Bosman, 2013: 298), aligning with both cost efficiency and passive design principles.

As portions of the roof exceed a five-degree slope, two systems are employed: a modular system (Figure 161) to ensure soil retention on steeper gradients, and a conventional system for roofs of five degrees or less. The DBSA Welcome Centre in Pretoria offers a relevant precedent, demonstrating the efficacy of planted roof systems within a local structural context (Figure 162).

A key structural implication lies in the additional dead load from the layered soil, particularly when saturated. This necessitates careful consideration of the reinforced beam-and-column system and its integration within the broader load-bearing framework.

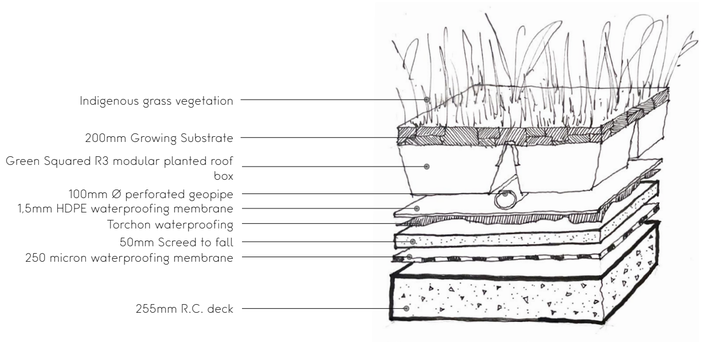


Figure 161: Insulation layers of modular system (author, 2025)

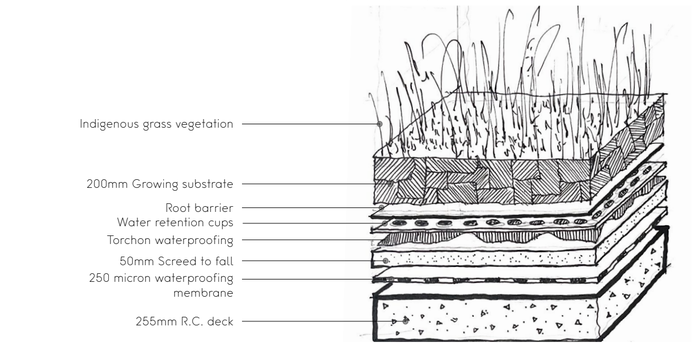


Figure 162: Green roof insulation layers (Schmidt et al., 2013: 298-300, Adapted by author, 2025)

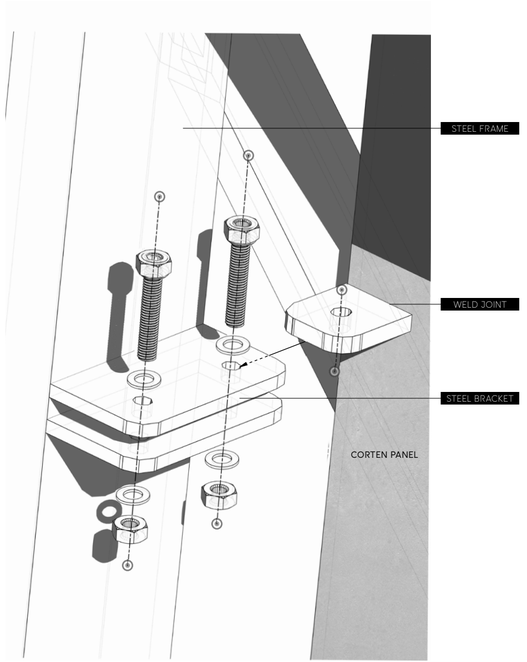


Figure 163: Corten panel expansion joints (author, 2025)

5.3 Materiality

The design integrates a limited material palette of Corten steel, which is sometimes substituted with weathered mild steel panels coated with a corrosion sealant to prevent further disintegration, offering a more cost-effective alternative. Corten is prioritised in certain areas due to its improved moisture insulation properties suited to the subterranean typology. Concrete and dolerite stone are used as the primary materials throughout the design. These materials have been strategically selected for their robust qualities. Moreover, each develops a patina over time, enhancing the spatial experience of the memorial and orientation centre as time passes.

Corten steel panels are primarily employed as cladding, fixed to reinforced concrete retaining walls with expansion bolts. Supplied by Ratna Exports, panels vary in thickness from 6 mm to 10 mm, depending on structural load-bearing requirements and weight management. Where Corten is applied as cladding to steel structures, panels are fixed with pin joints using steel brackets and bolts. This detail accommodates movement and, critically, thermal expansion (Figure 163).

Dolerite stone, locally sourced within the Free State, is chosen not only for its accessibility but also for its conceptual significance. As articulated in the previous chapter, this stone was used across the landscape to mark graves and served as defensive lines. The design utilises cut dolerite stone approximately 150 mm thick to clad select concrete walls, with a cement mortar mix applied to secure the stone to the concrete structure.

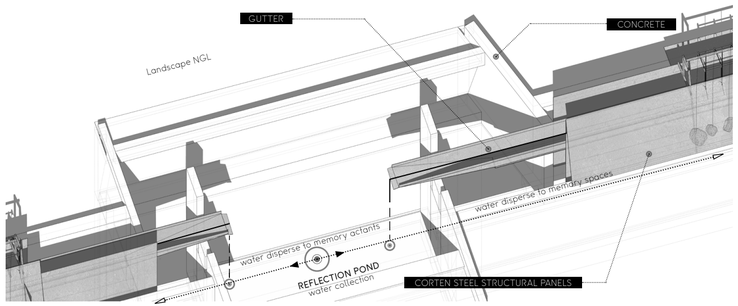
5.4 Water Management

5.4.1 Memorial Water Collection

Conceptually, water plays a critical role throughout the experience and narrative of the design. To account for this, water catchment systems are used as part of the experience, reducing the need for municipal water supply to be pumped into the spaces of memory (Figure 165). Furthermore, a water tank is used to capture excess run-off from some of the roofs that can be reused to irrigate the planted roofs and the flora surrounding the orientation centre.

5.4.2 Paving

To manage water flow on site, the design employs permeable turfstone pavers in selected landscaped areas, including vehicular routes and parking bays. The porous blocks allow grass to grow through (Figure 164), visually integrating the paving into the landscape while reducing soil erosion and enabling water penetration into the topsoil.



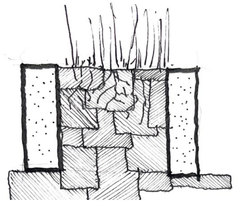


Figure 164: Turfpavers (author, 2025)

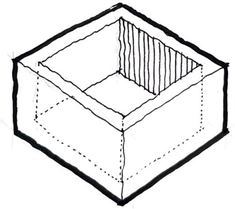


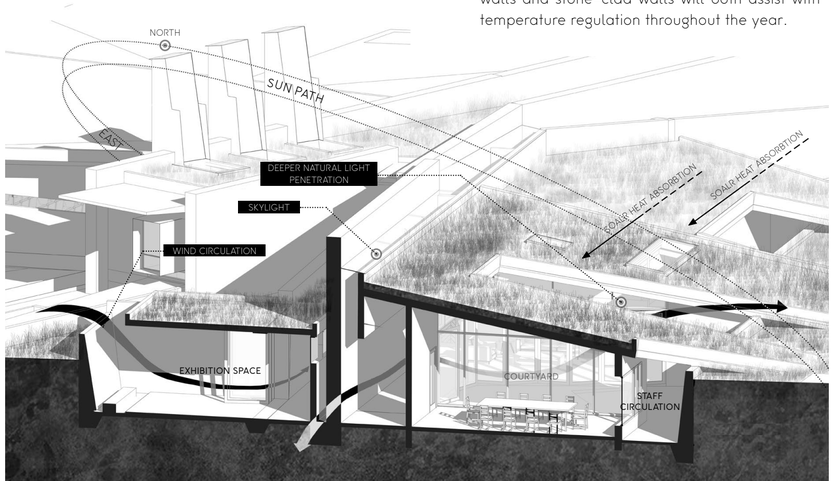
Figure 165: (Left) Integration of water carchment system as a part of spatial experiences (author, 2025)

Figure 166: (Right) Passive design diagram (author, 2025)

5.5 Passive Design

5.5.1 Subterranean Construction

The subterranean construction not only reinforces the conceptual ideas of the project, however, it has various practical advantages such as improved thermal regulation throughout the building. The thick reinforced concrete retaining walls and stone-clad walls will both assist with temperature regulation throughout the year.



5.5.2 Cross Ventilation

Cross ventilation constitutes a vital passive design strategy, particularly given the subterranean nature of the architecture. Reflecting the trench morphology, the building incorporates a cut void into the landscape that functions as outdoor staff circulation and courtyard space. This void simultaneously creates a subterranean opening, enhancing natural light penetration into the underground areas while improving cross ventilation.

5.4.3 Orientation

Most of the orientation centre is oriented north-east while reacting to existing lines of the site. This orientation results in larger glass facades on the northeastern parts of the building, while the majority of the planted roofs are orientated towards the west, assisting with thermal insulation. Apart from this orientation's thermal efficiency, it further ties the conceptual narrative of unveiling concealed memory, where the glass facades open and frame the old campsite and parts of the memorial route that emerge from the landscape.

5.6 Conclusion

This chapter manages to articulate the coexistence of poetics and structural form throughout the design. It advances a technical strategy that synthesises site conditions, structural systems, heritage constraints, passive design principles, and materiality within the established conceptual framework. By situating technical resolution as an extension of the morphologies of war, the approach ensures the design maintains the spatial narratives of displacement, confinement, and subterranean architecture integral to the project's speculative intent. Through careful integration of local environmental factors and regulatory heritage requirements, the design begins to reflect a coherent methodology that balances function with spatial poetics. In doing so, this chapter asserts the necessity of technical precision as a catalyst rather than a restrainer of meaning in architecture.

Bearing this, not only is the pragmatic realisation of the design facilitated, but the dichotomy between memory and the landscape is deepened, ultimately supporting the broader intent of unveiling concealed histories of displacement through a responsive and sensitive architectural intervention. The following chapter provides the final synthesised design proposal rooted in the preceding chapters conceptual and theoretical narratives and groundwork.

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CHAPTER 06

synthesis



06 synthesis

6.0 The Memoryscape

6.1 Proposed Design

This chapter outlines the developed proposed design intervention for the Bloemfontein site. Grounded in the established conceptual framework, the intervention engages the landscape through axial markers of memory. Movement begins at the orientation centre and memory archive, from which the body is gradually displaced into a subterranean typology before journeying onto the memorial route that encircles the site clockwise and returns to the point of arrival.

The narrative of the route unfolds through emerging confinement, as spatial immersion increasingly detaches the visitor from the surrounding context. This design strategy mirrors the intensifying constraint of wartime conditions, while simultaneously attempting to draw the visitor into an intimate confrontation with self and personal memory within the void. At the heart of the site, the former camp ground is established as a central void. A heightened awareness of the site's expansive absence is evoked through the conditioning effect of the preceding confined subterranean experiences.

Within this void, fractured memory and identity lace together into a web of becoming, shaped by displaced trauma and spectral encounters, referred to here as spectral "actants." The site is distilled into three key spatial events, each marked by a spectral presence (Figure 167). However, because memory is interpretive and deeply personal, the experience cannot be reduced to a single reading of ghostliness. Therefore these three spatial event are not constrained to their demarcated area on the site, as each visitor's encounter remains subjective, shifting according to individual memory and perception.

The design also stages a sequence of spatial events that change with the seasons. This variation resists repetition: at times, water confines and shapes the journey, while at other times its absence forces reliance on path motives. In moving between presence and absence, water becomes both guide and void, adding depth to the site's temporal layers. Through this, the intervention transcends temporal constraint, creating spaces of remembrance that remain active and evolving. It generates a spatial quality that resists purely cerebral interpretation, instead engaging both body and mind in the ongoing process of actively remembering and remembering anew.

Please note that this section is interactive. Should you wish, a button labelled "Plan" at the top of the page allows quick navigation to the respective plan. Clicking main spaces number's and section letters on plans will jump to the corresponding perspectives and drawings.

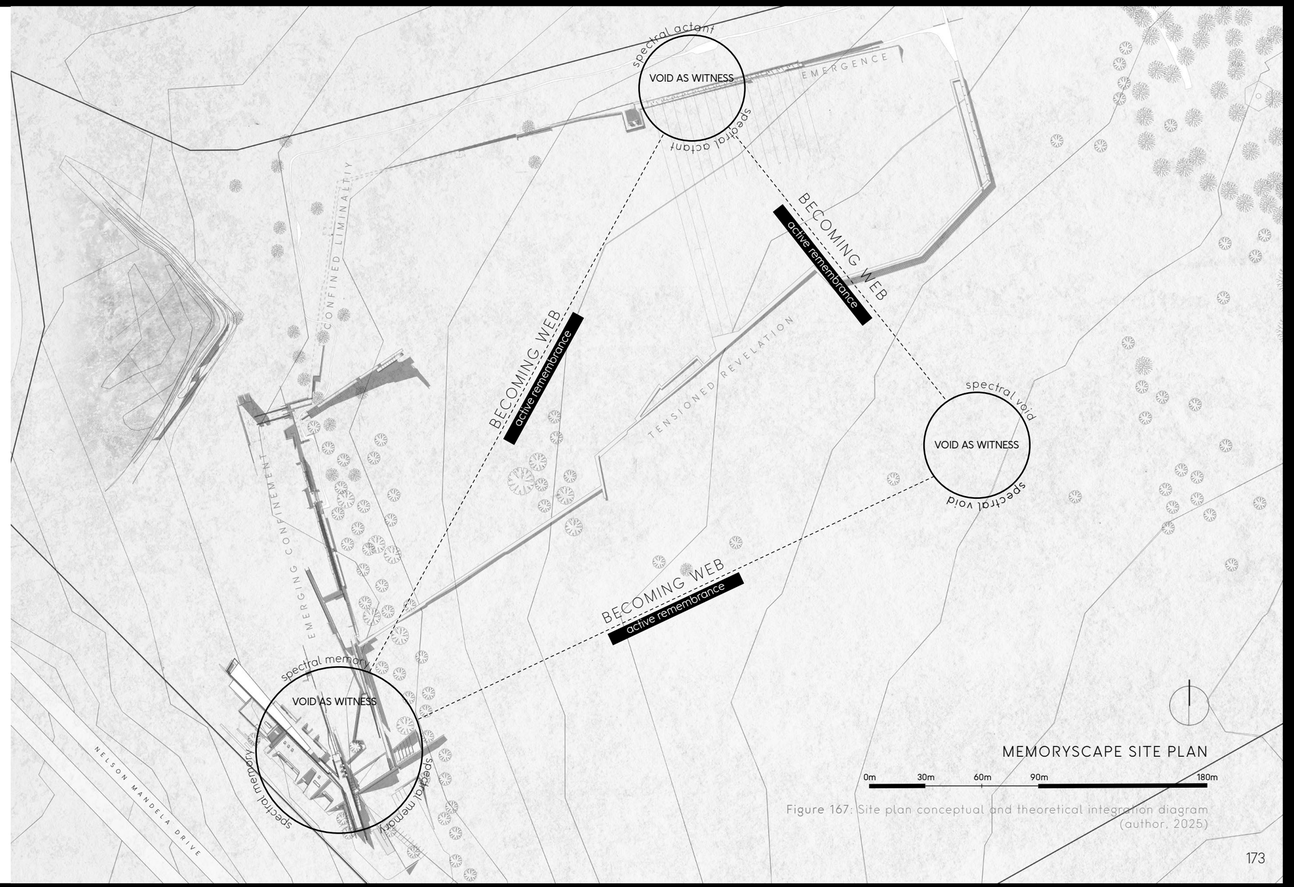


Figure 167: Site plan conceptual and theoretical integration diagram (author, 2025)

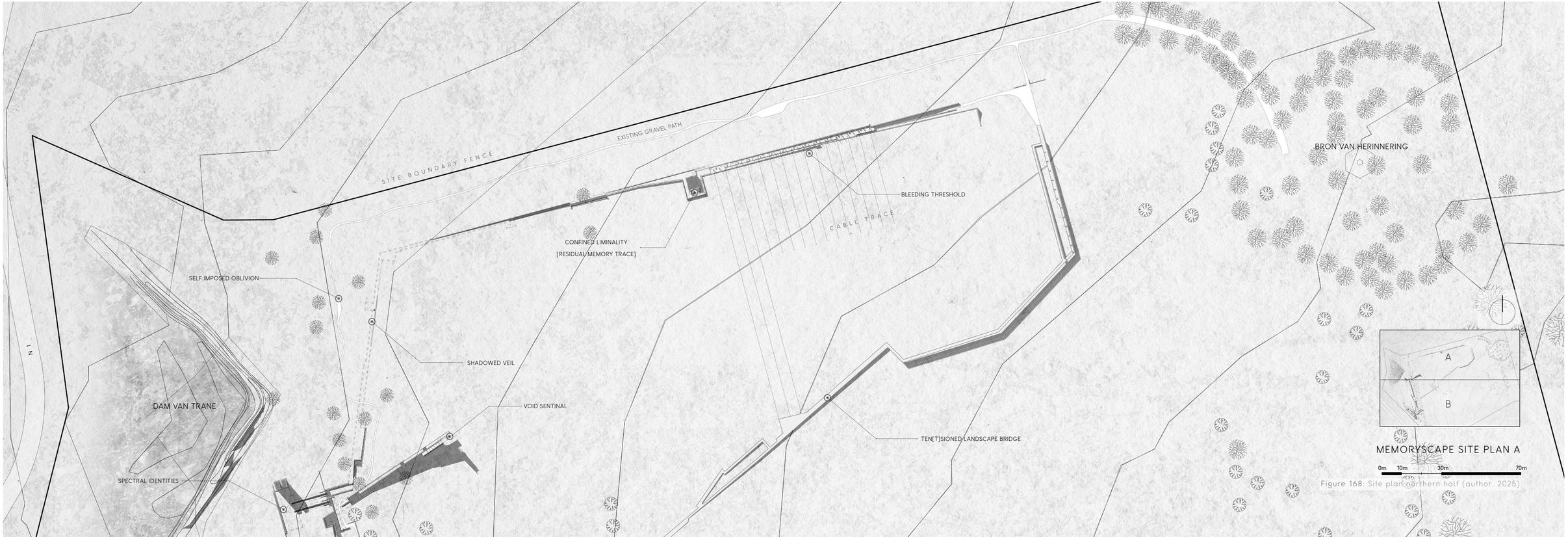
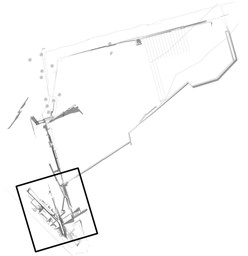


Figure 168: Site plan northern half (author, 2025)



Figure 169: Site plan southern half (author, 2025)

Figure 170 : Orientation centre and archive submersive arrival (author, 2026)



FRAGILE COMMONS

Orientation Centre &
Memory Archive

Upon arrival, the visitor encounters a shadowed void, the entrance drawn beneath the weight of the landscape that appears to fold over it. The descent is guided by the axial wall, aligned toward the dam, binding the memory wall above to the voided terrain below. As one journeys inward, the body is gradually absorbed into the earth, and the horizon begins to dissolve as sightlines fragment, and the once-familiar landscape is displaced.

When the rains come, the cold air thickens with the scent of iron and damp soil, a metallic breath that recalls the blood soaked trenches of the past. And when the sun razes down, the sharp, radiant weight of the Free State plain's heat presses against the skin, a memory of the harsh endurance of those who once laboured and suffered in its unforgiving expanse. In the shifting atmosphere, whether rain or searing light, the architecture becomes a vessel of memory itself.

1. ENTARNACE
2. FOYER
3. MULTIFUNCTIONAL SPACE
4. STORAGE
5. RECEPTION
6. MEMORY ARCHIVE
7. EXHIBITION SPACE
8. STAFF LOUNGE
9. TOILETS
10. STAFF KITCHEN
11. OFFICES
12. STAFF COURTYARD
13. MEMORIAL ROUTE START
14. AMPHITHEATRE
15. BOARDROOM
16. THE ORACLE

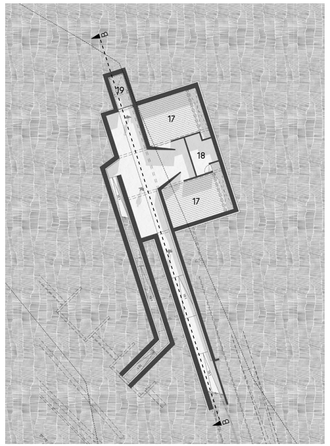


ARCHIVE LOWER GROUND FLOOR

0m 5m 10m 15m 30m

Figure 171: Axial web configuration (author, 2025)

17. AUDIOVISUAL ROOM
18. SERVER ROOM
19. WATER REFRACTION POND





THE ORACLE

0m 5m 10m 15m 30m

Figure 172: Basement plan (author, 2025)

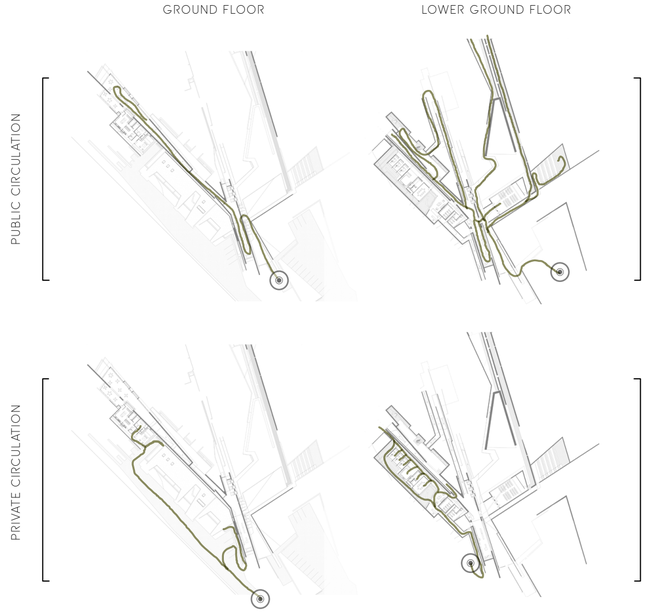


Figure 173: Circulation diagrams (author, 2025)

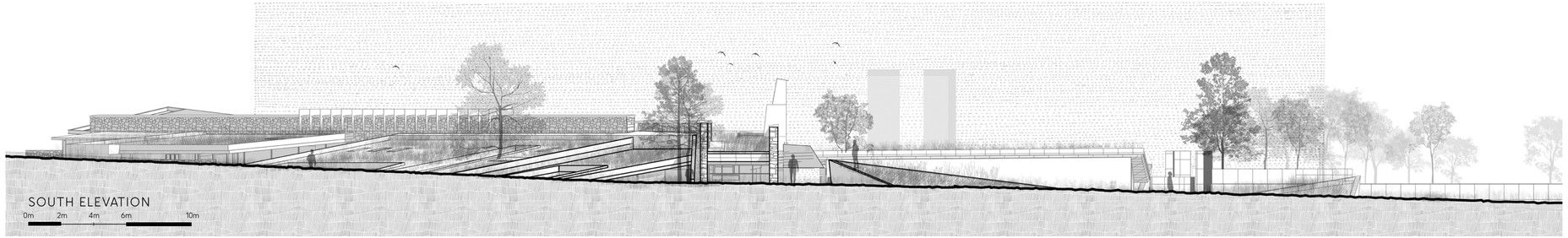


Figure 174: Tower hierachies as visual memory and path motive like the blockhouses (author, 2025)



Figure 175: Memory retrieval chamber consulting the sacred subterranean (author, 2025)

Figure 176: Framed axis to the dam (author, 2025)



Figure 177: Exterior view of slits in outdoor exhibition (author, 2025)

SUBTERRANEAN EXHIBITION



Figure 178: Light framing sculptural quality of memory wall in reception exhibition space (author, 2025)

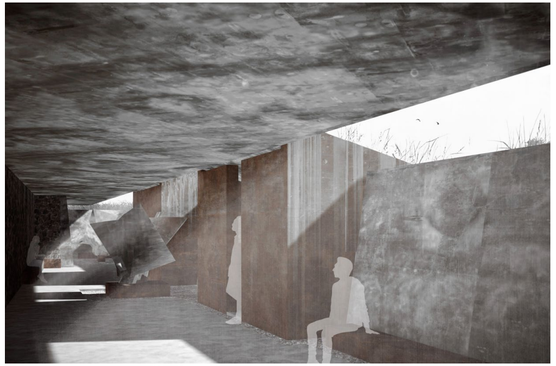


Figure 179: Outdoor exhibition (author, 2025)

Within the immersed void, measured openings are carved, recalling the narrow slits through which light once breached the blockhouse walls. Here, light moves as both guide and measure, revealing art's form and memory held within the space, while its absence allows shadow to settle, drawing the void into a quiet depth of oblivion.

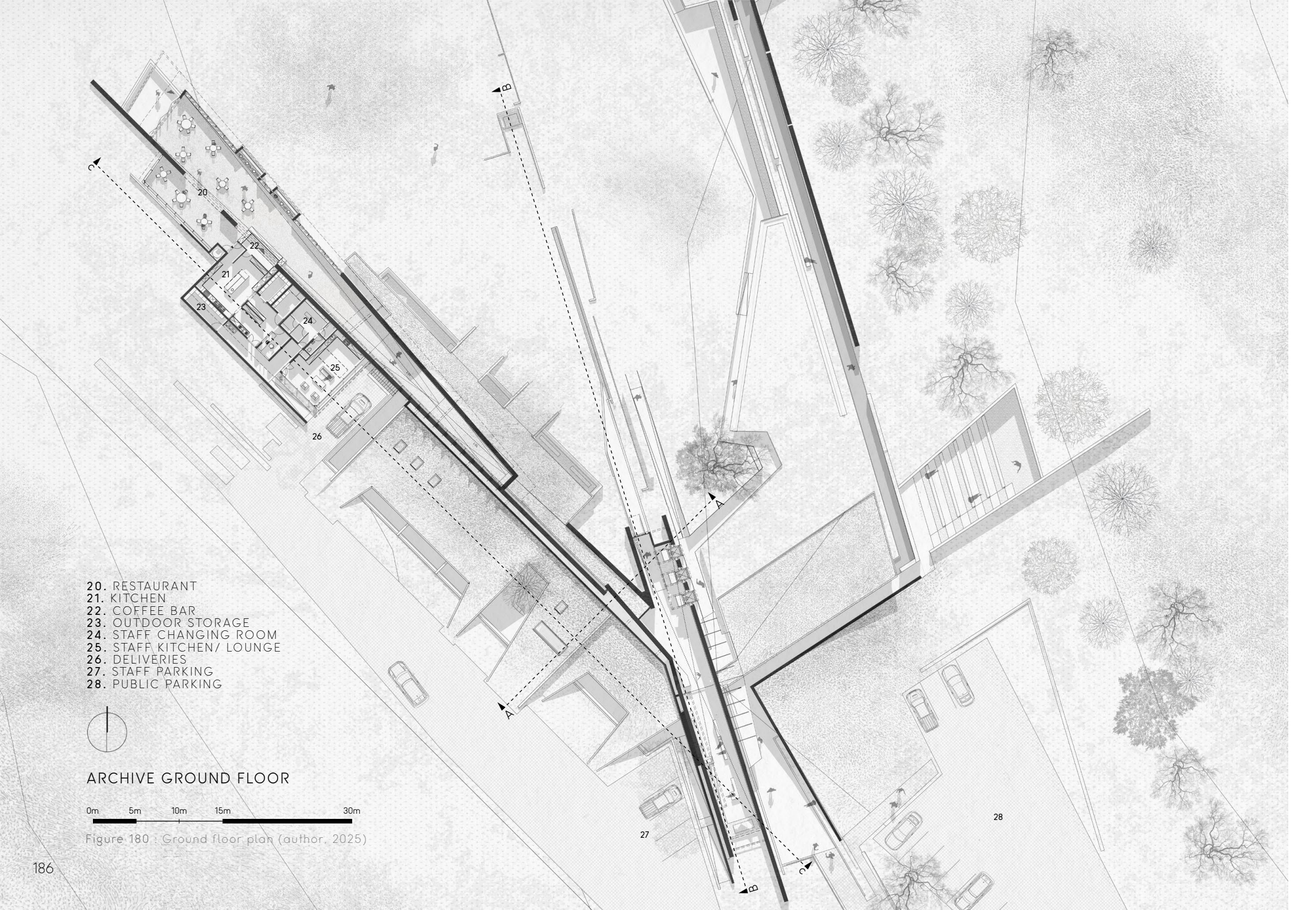


Figure 180 : Ground floor plan (author, 2025)

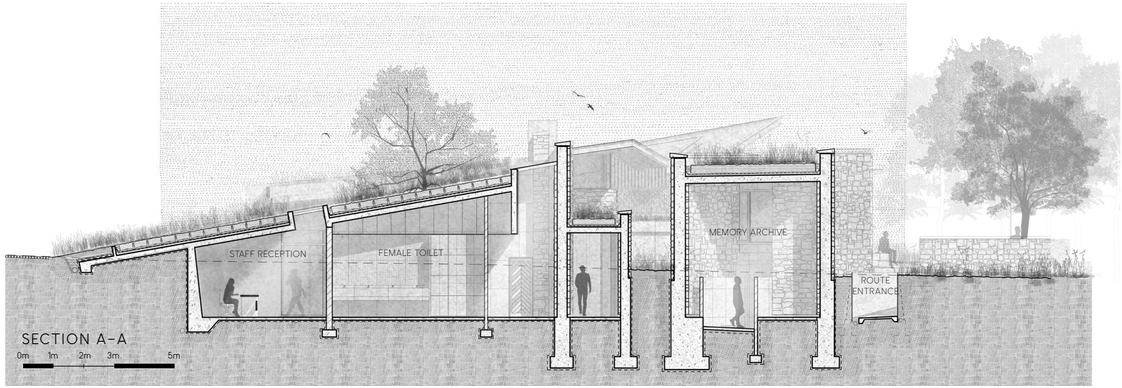


Figure 181: Cross section (author, 2025)



Figure 182: Framed void between displaced reflection of earth and sky (author, 2025)



Figure 183: View of treeline from the restaurant (author, 2025)



Figure 184: Visual line of landscape displaced in the restaurant with view of spectral towers in the distance (author, 2025)

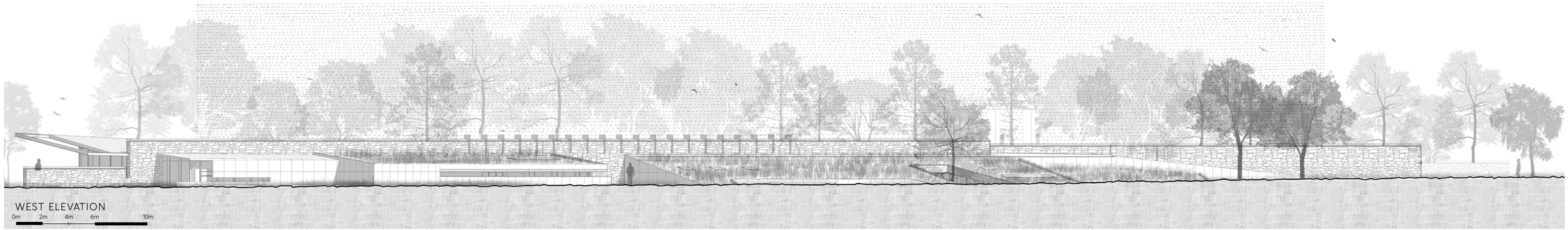


Figure 185: Stone wall as visual memory marker displacing the landscape (author, 2025)

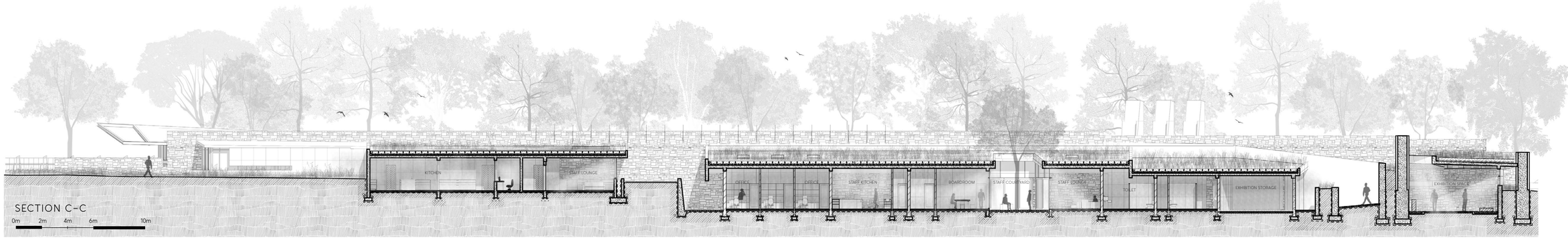
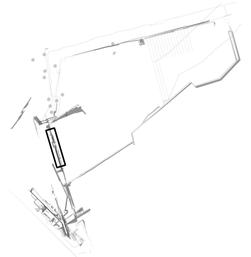


Figure 186: Staff facilities submerged into the landscape (author, 2025)

Figure 187: Light filled void (author, 2025)



RESONANCE FIELD
Trail of Tears

Submerged within the terrain, an otherworldly stillness settles within the resonant confines. The air feels dense, touched by the weight of moisture. Water, once a lifeline and suspender of existence, now becomes a quiet guide, drawing the visitor toward the dam. Its movement is slow, reflective, as if carrying the memory of what once was.

Submerged at the green threshold of revelation (the treeline), where the scarred ground of the camp would unveil itself, a sharp light pierces the darkness. It fractures across the water's surface, scattering into shifting patterns that distort the concrete. In this fleeting interplay of light and shadow, the buried terrain momentarily unveils itself, alive, trembling, and hauntingly present.

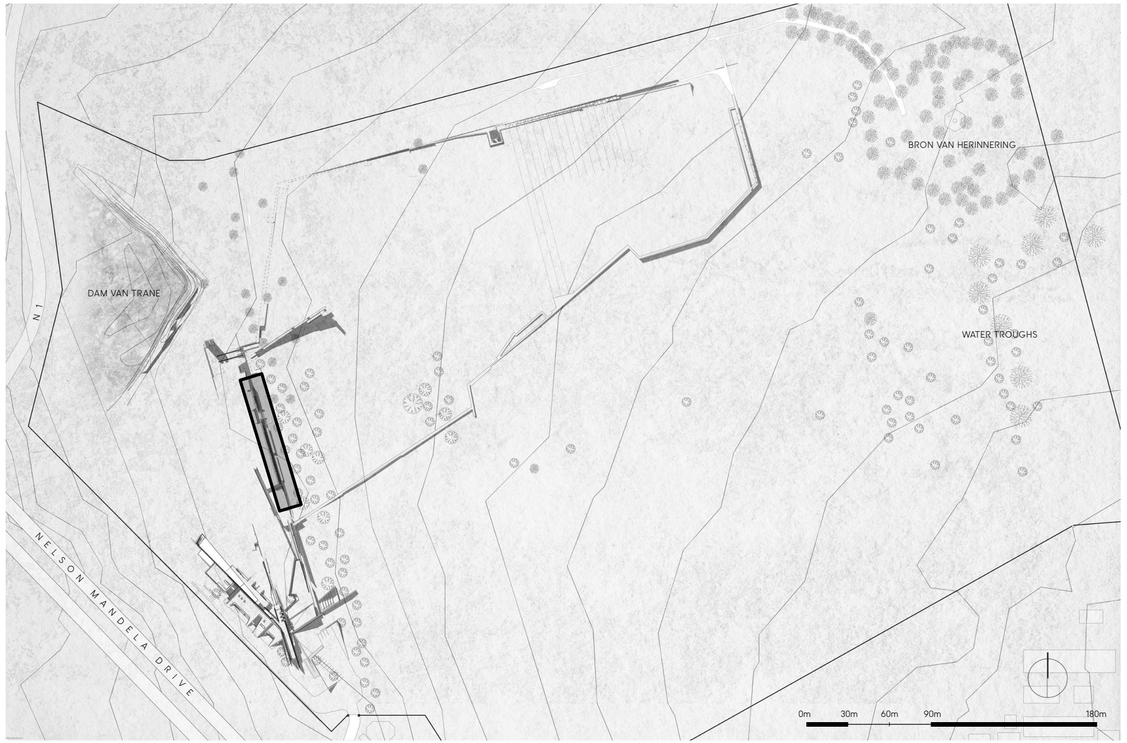
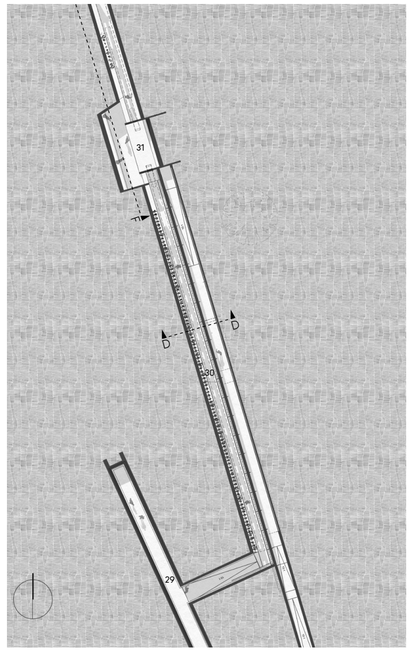


Figure 188: Route orientation plan (author, 2025)



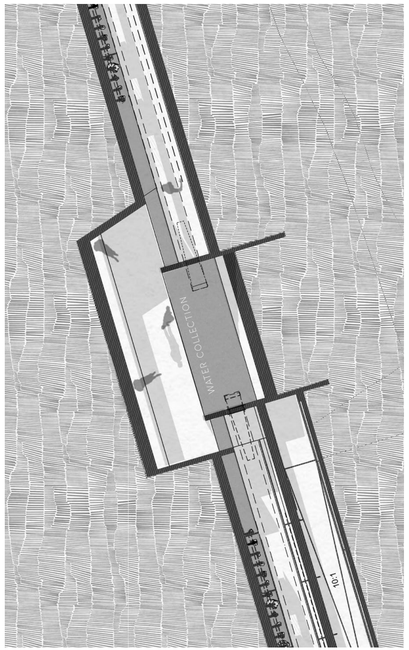


Figure 189: Trai l of tears plan (author, 2025)

29. WALL OF WAR COLLATERALS
30. SUSPENDED IDENTITIES
31. [RE]FLECTION



Figure 190: 111 rocks symbolic of the 111 concentration camps and the suspended identities within the camps (author, 2025)

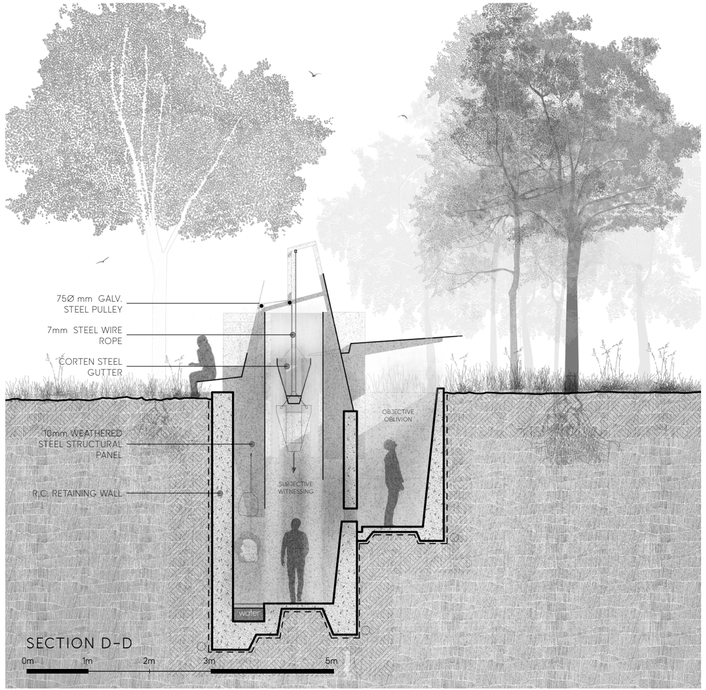


Figure 191: Water becoming spatial confinement catalyst as a reflection on the ground and a tension overhead (author, 2025)

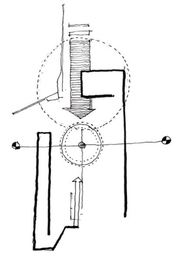


Figure 192: Tension in the between (author, 2025)

The space incorporates a suspended water trough, balanced by dolerite rocks serving as counterweights. When empty, the trough opens up a concealed yet expansive spatial condition, with the rocks left exposed along the water line. However, when filled from rain, the weight of the water pulls the trough downward, concealing the rocks behind a steel panel (Figure 191). This dynamic interplay evokes the shifting relationship between presence and absence, while foregrounding the critical role of water in shaping the lived experience of those confined to the camps.

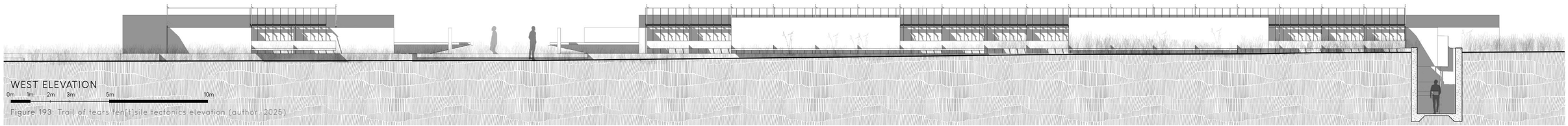


Figure 193: Trail of tears ten[t]sile tectonics elevation (author, 2025)



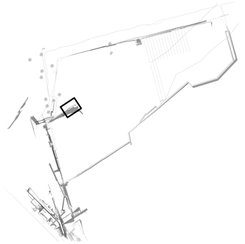
Figure 194: Spout overflow into reflection pond (author, 2025)



Figure 195: Temporal patina altering appearance and experience overtime (author, 2025)



Figure 196. Void sentinal looking out to landscape (author, 2024)



Void Sentinals

From the resonant confines along the green curtain, the body emerges from within the landscape, puncturing through its green veil. A stark, stained figure lingers in the distance; silent, watchful. As one rises from the earth, the horizon remains obscured through rising walls, withholding the landscape view. A narrow slit of light at the end becomes a fragile guide, drawing the body forward.

At last, a moment of reorientation unfolds; a glimpse over the terrain, yet the void sentinel deceives. Its presence ruptures the briefly found sense of orientation, recalling how the camps, once conceived as havens, deceptively became instruments of containment and estrangement from the self. Here begins the quiet stirring of deeper introspection, a confrontation not only with the land, but with one's own displacement within it.

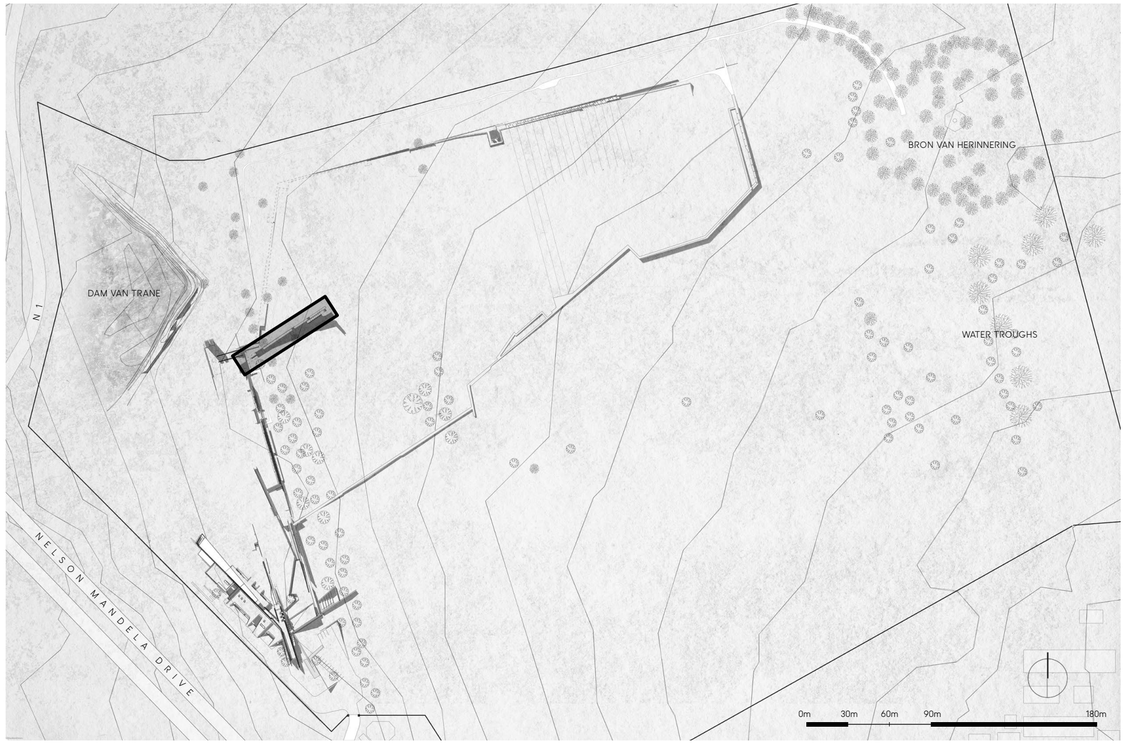


Figure 197: Route orientation plan (author, 2025)

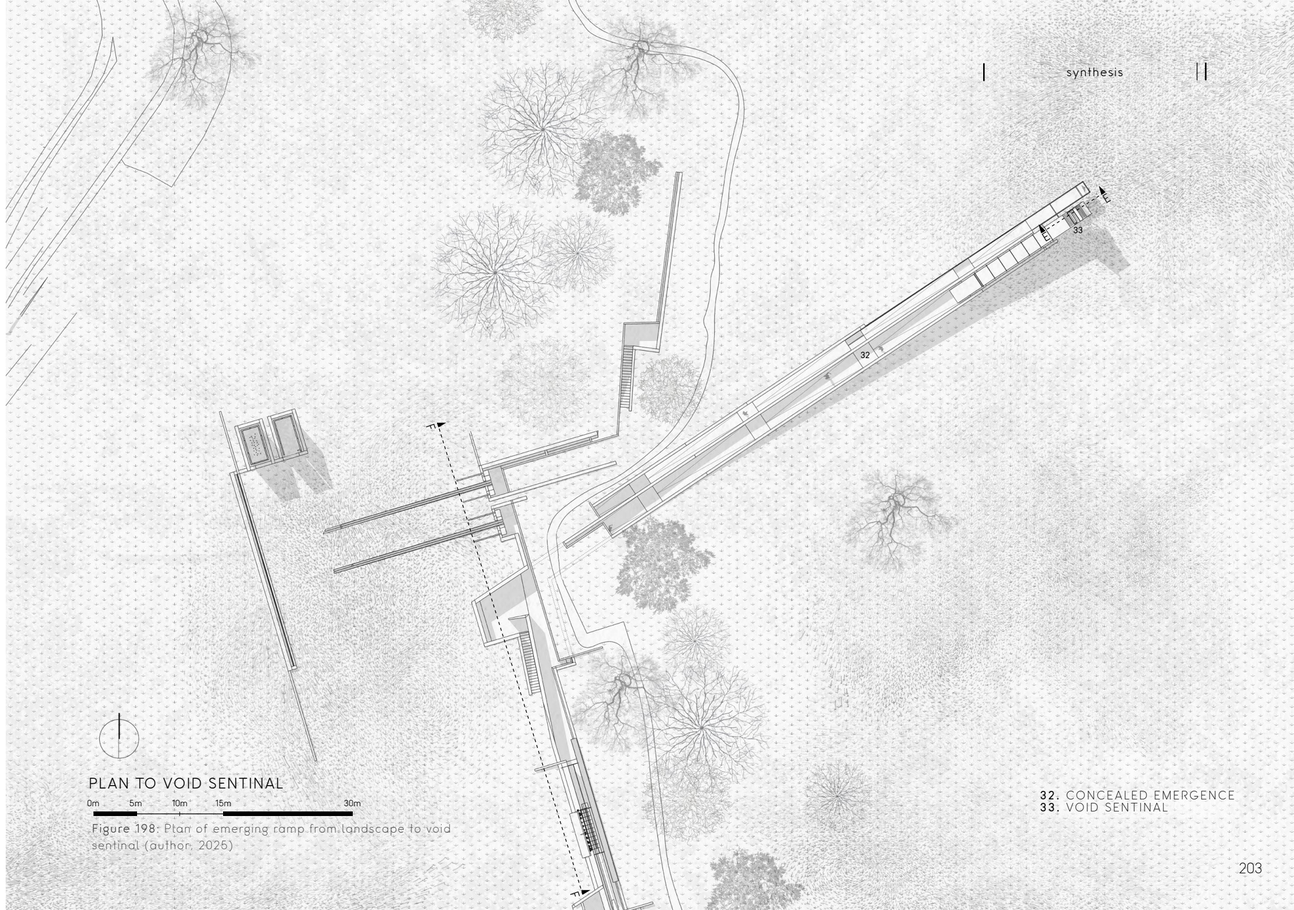


Figure 198: Plan of emerging ramp from landscape to void sentinal (author, 2025)

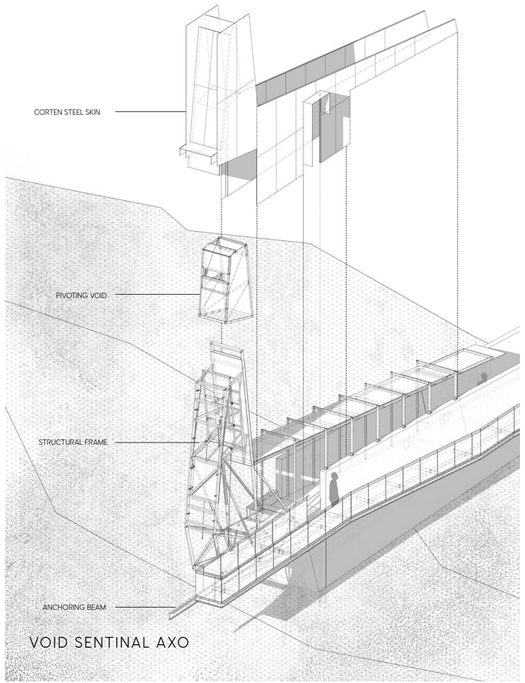


Figure 199: Exploded axo (author, 2025)

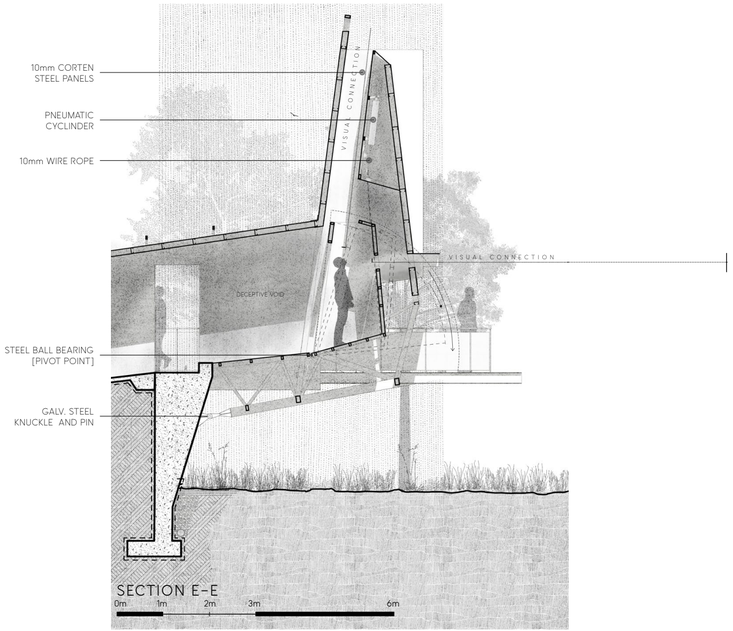


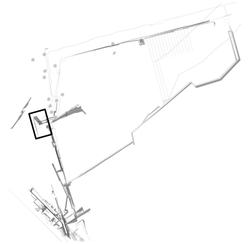
Figure 200: Deceptive void displacing view of the landscape (author, 2025)



Figure 201: Confined blockhouse view of the concealed landscape (author, 2025)



Figure 202: Rising burnt concrete walls symbolic of the scorched earth policy (author, 2025)



Spectral Identitiy Chamber

Displaced once more within the earth, the trace of past flames stains the walls. The residue of fire endures as a permanent shadow, like those born of the scorched earth policy; memory and configured identities are displaced into an ever-tightening confinement.

The slit of light as Boer faith persists as a lifeline stretched through ash and silence becoming a fragile thread between ruin and remembrance. Within this chamber, the subterranean becomes the oracle, the chamber where identity has desolved into nothing but a spectre. Herein forgotten memories are re-sited upon the slate wall, sculpted by light and shadow, whispering the remains of the self.

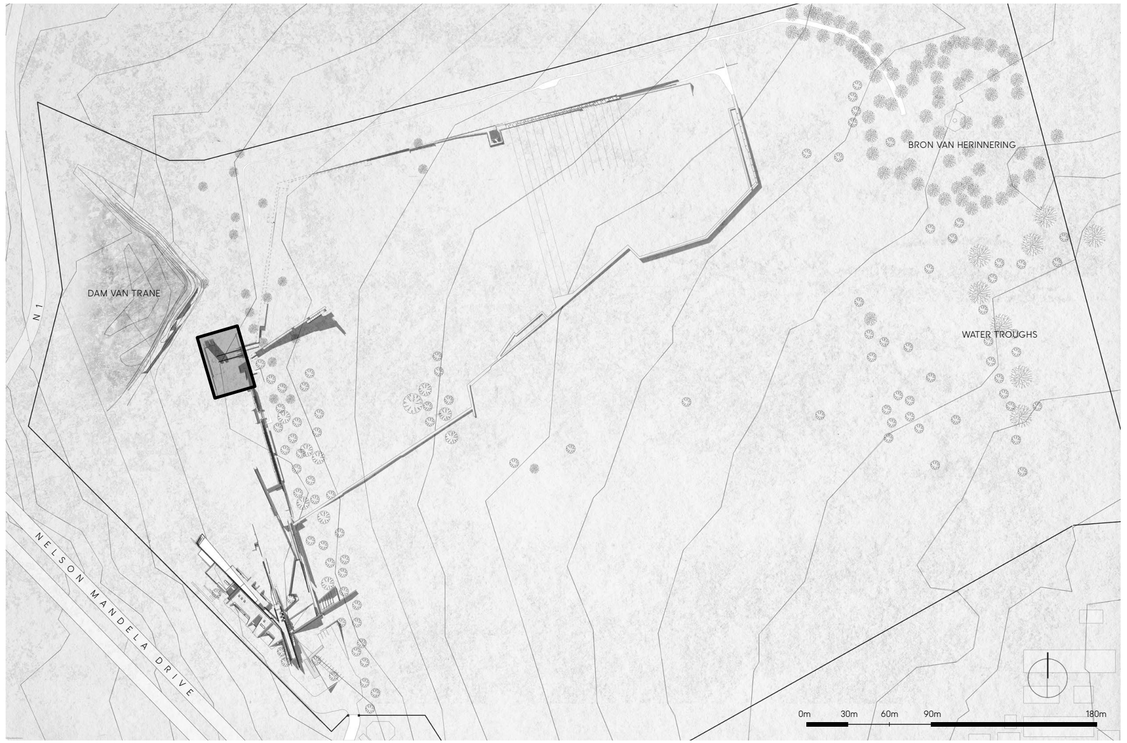
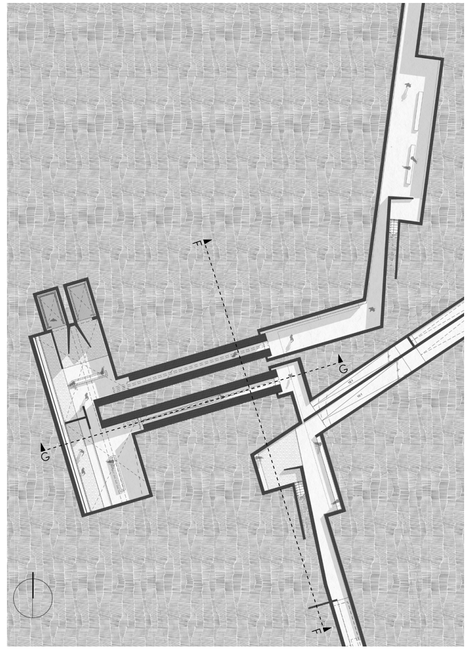


Figure 203: Route orientation plan (author, 2025)



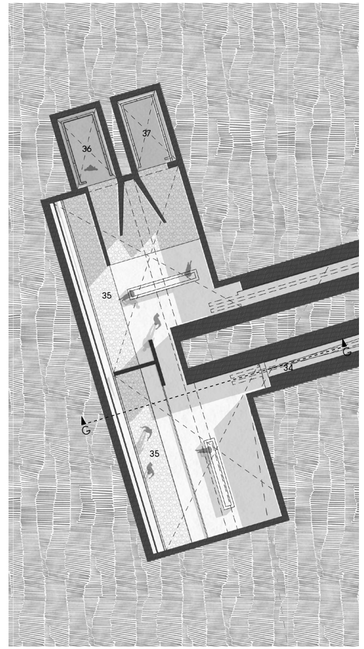


Figure 204: Spectral identity chamber plan (author, 2025)

34. DISPLACED ASHES
35. STONE WRITTEN MEMORY WALL
36. SUBJECT WITNESS CHAMBER
37. OBJECT WITNESS CHAMBER

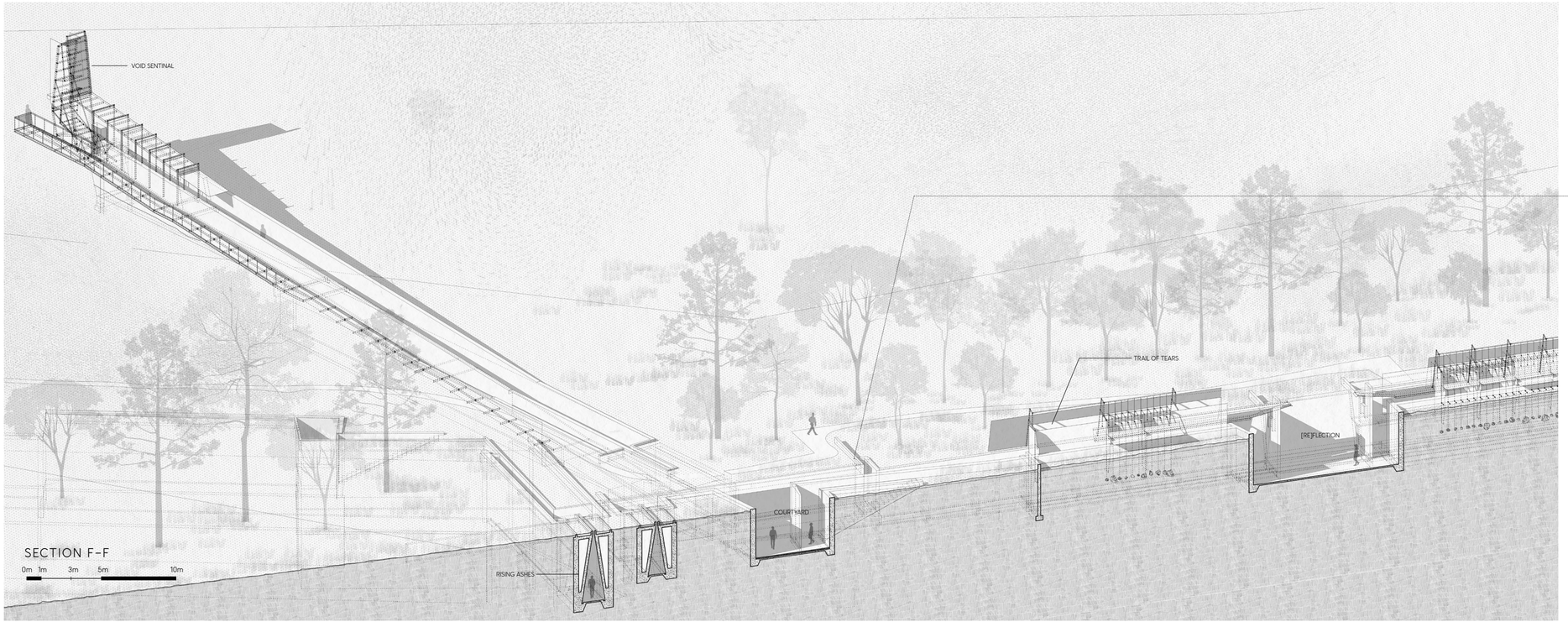


Figure 205: Sectional relationship between actant spaces gradually isolating the visitor visual connection with the open sky and landscape (author, 2025)



Figure 206: Boer trench creating visual trace in the landscape (Marais, 2020: online)

Tracing the war's narrative of tightening boundaries, the design embodies confinement through walls that steadily rise, as the sky above is slowly fractured, displaced, and finally closed off.

Some structures stand as tectonic markers of memory within the landscape, while others create incisions in the ground, exposing the scars long concealed beneath its surface. These cuts recall the trenches of the war, lingering as shadowed impressions etched into the terrain (Figure 206). Voids are conflated through the architecture, evoking states of concealed memory through sensory experience, while stitching the site's physical and narrative voids into the hollow of the trench (*loopgraaf*).

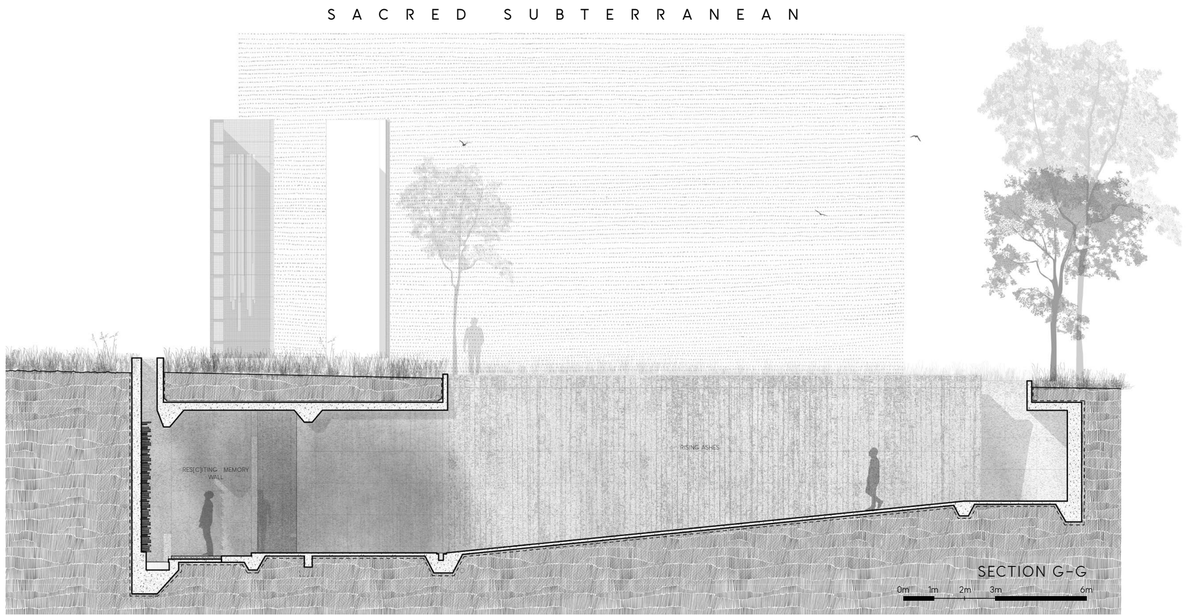


Figure 207: Section of displaced ashes and written memory wall (author, 2025)



Figure 208: Res[c]ited memory wall (author, 2025)



Figure 209: Written memories inserted into stone wall (author, 2025)

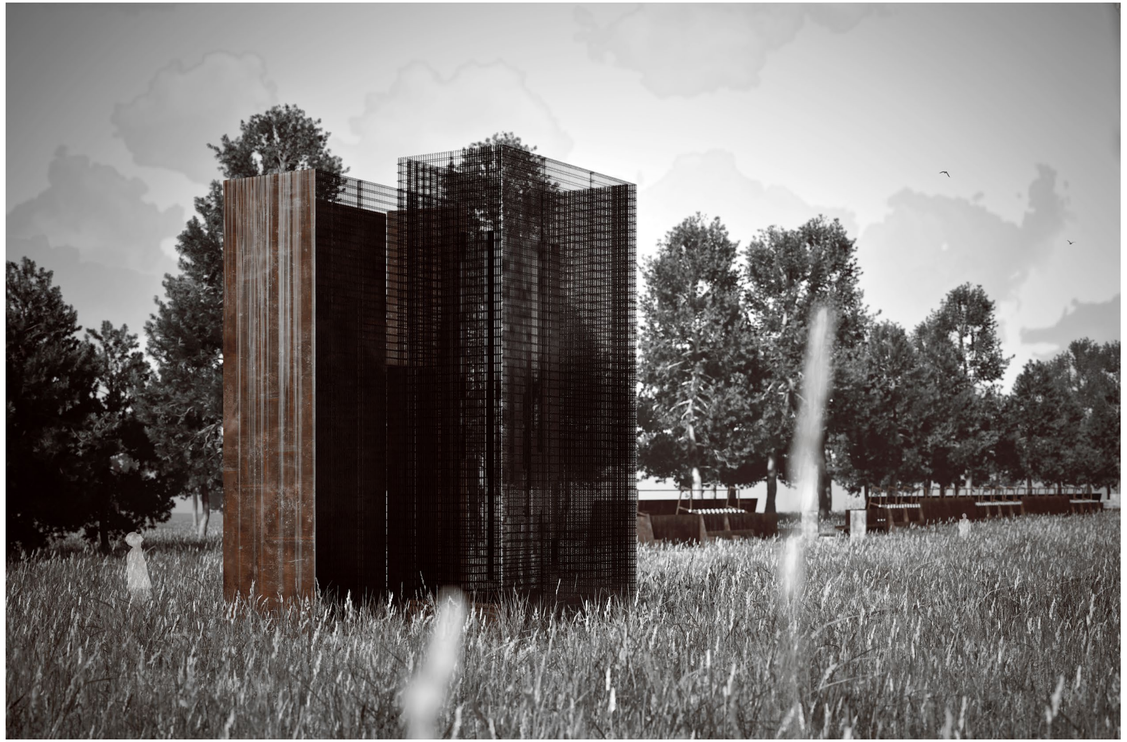


Figure 210: Emerging visual memory markers within the landscape (author, 2025)

SPECTRAL LIGHT



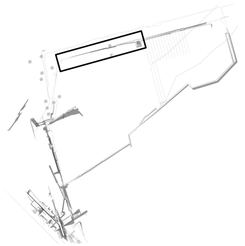


Figure 211: Chamber spatial evolution (author, 2025)

The displacing encounter within the objective and subjective witnessing chambers evokes the ghost of the war. Seamingly levitating steel fins within the void-mesh tower mediate a dialogue between the refracted scars of the landscape and the body, converging in a unified event of trauma. The spatial condition unsettles perception of the war-torn terrain, shifting with the light of day. The objective chamber frames and captures evolving form of the subjective chamber, positioning it within the barrel-cast shadow of spectral war collateral.



Figure 212: A brief reminder of life above (author, 2025)



Confined Liminality

Exiting the chamber, the sun briefly grazes the skin, its warmth a fleeting reminder of life above. The sky is framed through a precise articulation between trench and landscape, where sedimented scars lie ready to be unveiled.

As the journey continues, darkness consumes the void. With no visual anchor other than a distant glimmer of light, the body grows disoriented and soon vanishes into shadow. One must trace the walls, guided only by the faint promise of light ahead. With darkness as a veil, the body fades entirely from sight. In that same obscurity, the identities of those once confined, and of countless others caught in distant wars, dissolve within the fragile space between flight and survival.

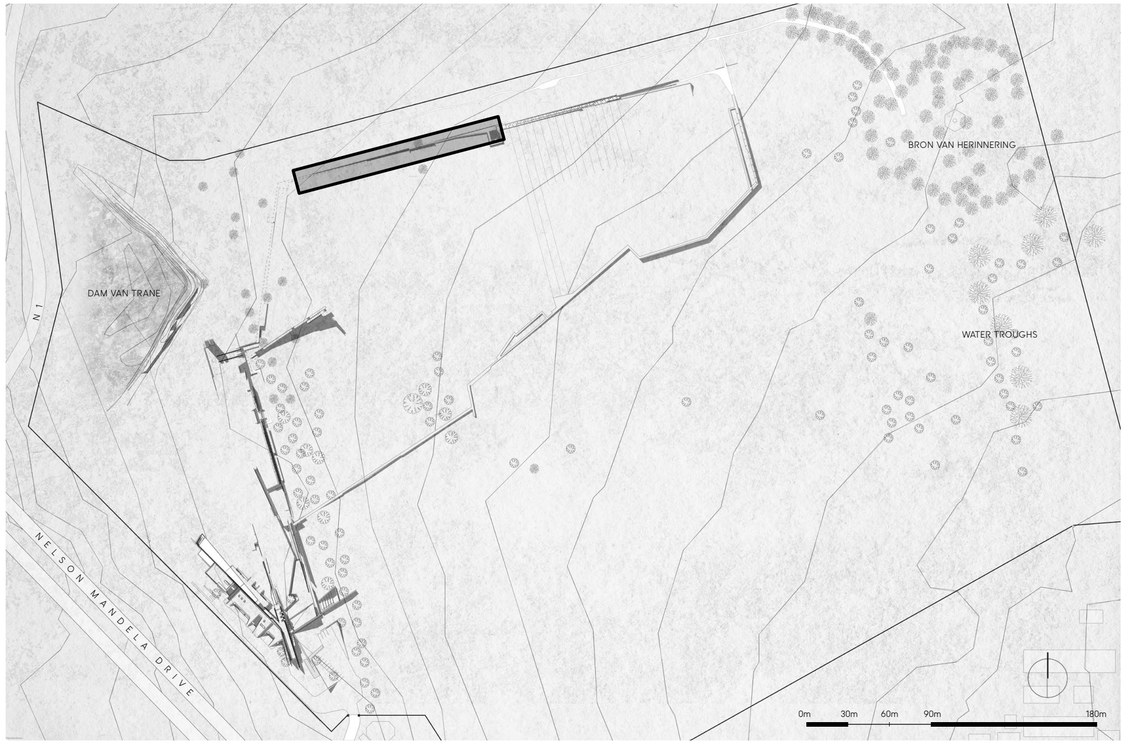


Figure 213: Route orientation plan (author, 2025)

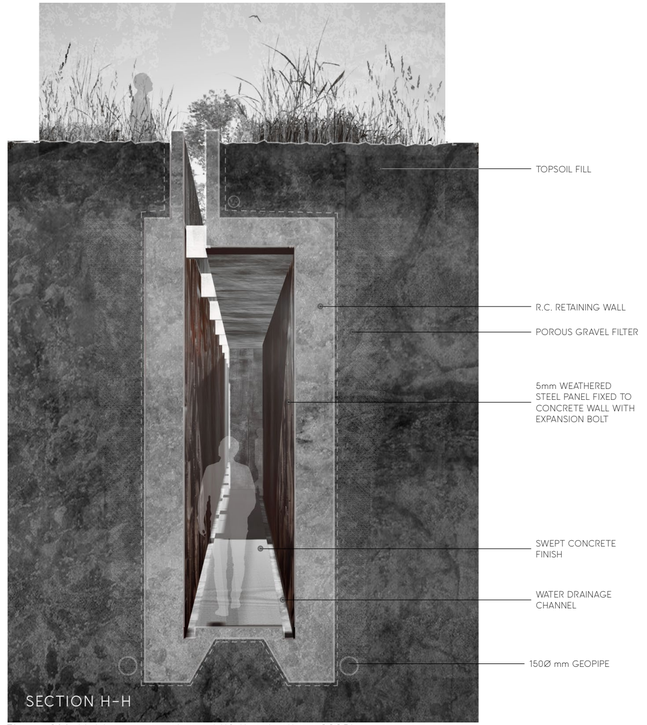


Figure 214: Light as an oracle and lifeline (author, 2025)

Confined liminality speaks to the sombre threshold between life and death, within the camps and across their lingering traces within global conflict's collaterals. A slender thread of light of "life" seeps down a narrow corridor, contrasted by one's symbolic burial within the trench. The descent intensifies a sense of enclosure without end, as the light stretches endlessly into the abyss, dissolving into an infinite horizon of uncertainty (Figure 214).

Weathered steel panels, inscribed with fragile narratives, begin to bleed when it rains. The water, once a harbinger of death, becomes a medium of remembrance. As it stains water channels and concrete red, it unveils what lies concealed, flowing toward the bleeding threshold where memory and matter merge once more. The damp, cold space adds to an agitative experience when wet, as the smell of wet iron fills the lungs of the visitor.

L I G H T A S A G U I D E

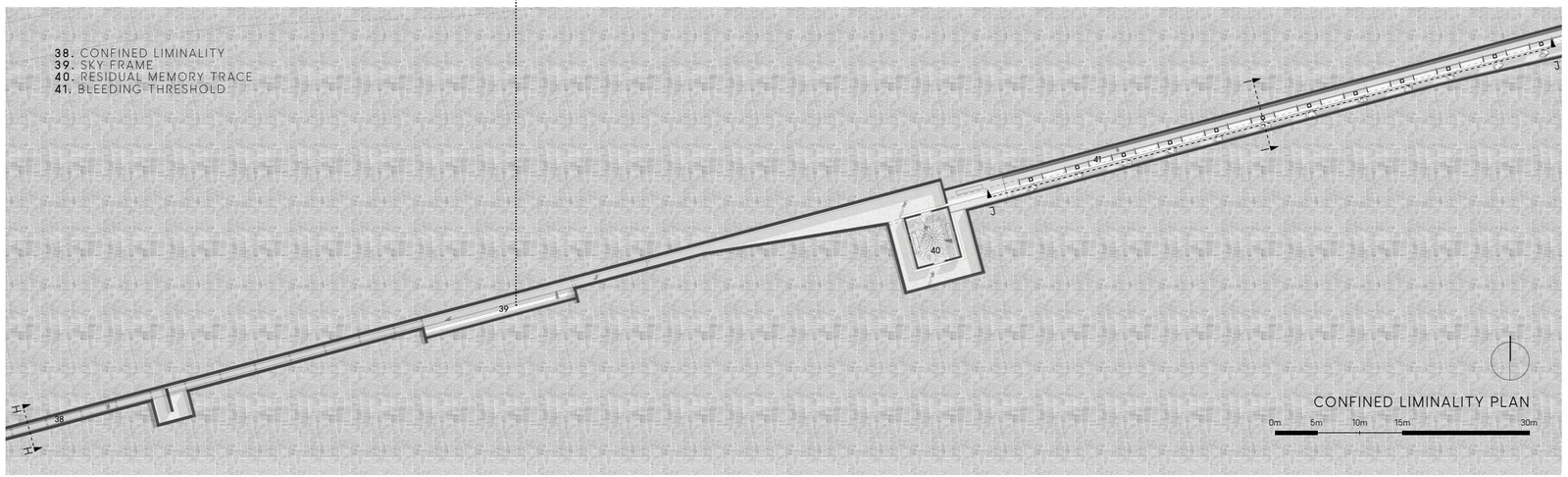


Figure 215: Subterranean plan (author, 2025)

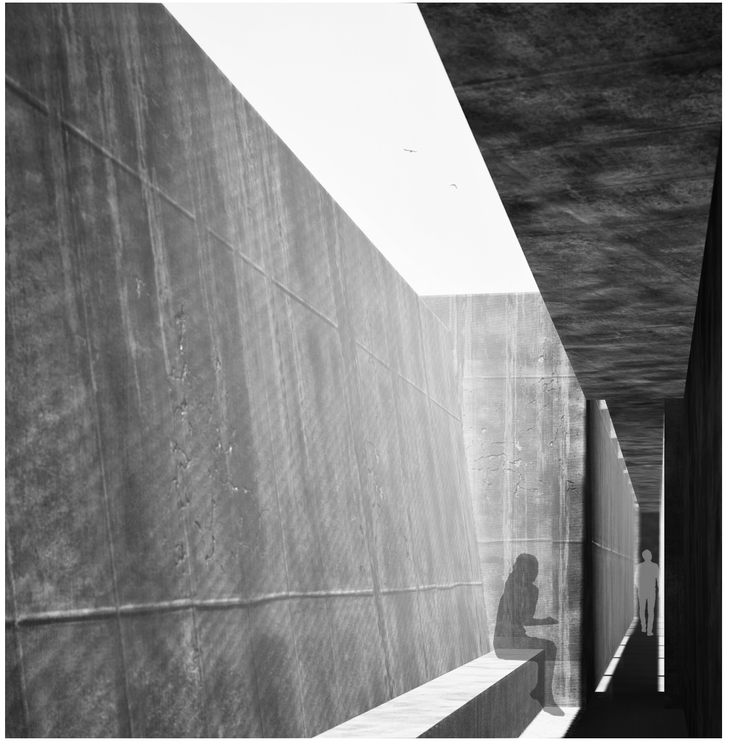


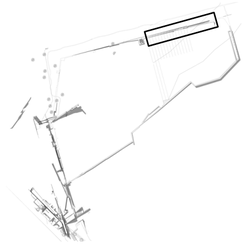
Figure 216: Confined liminality sky frame (author, 2025)



Figure 217: Subterranean courtyard before bleeding threshold (author, 2025)



Figure 218: Residual memory space retracing removed pepper tree on the site (author, 2025)



Bleeding Threshold

As the weight of the shadowed veil lifts from the body, the blood-stained soil emerges. Cold and isolated, it is once again saturated with the metallic scent of iron, sharp in the air and clinging to the skin. In this silence, light speaks most clearly, tracing a displacing, spectral rhythm of tents across the war-torn terrain. Every rock becomes a sedimented marker, heavy with memory, each one a witness to the five thousand graves that lie beneath. In their stillness, these traces conflate the void of memory with the palpable weight of the landscape, pressing against the body as if urging it to bear witness.

Figure 219: Light traces at the spacing of the camps tents becoming a rhythmic path motive (author, 2025)

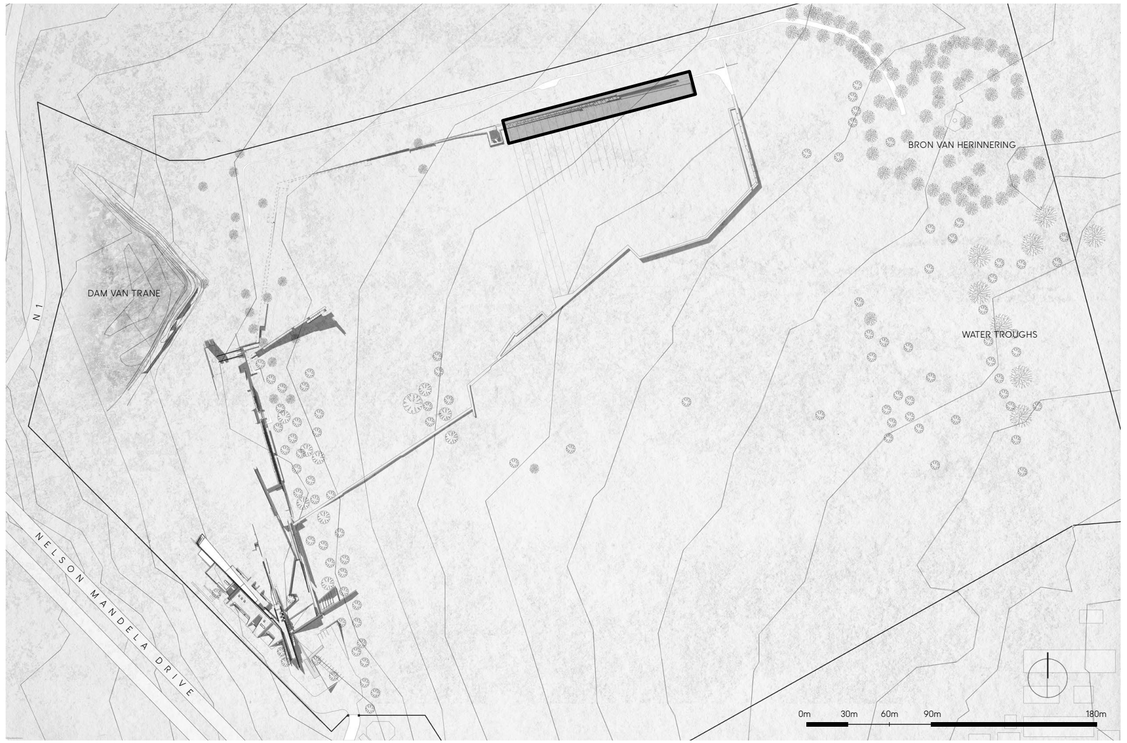


Figure 220: Route orientation plan (author, 2025)

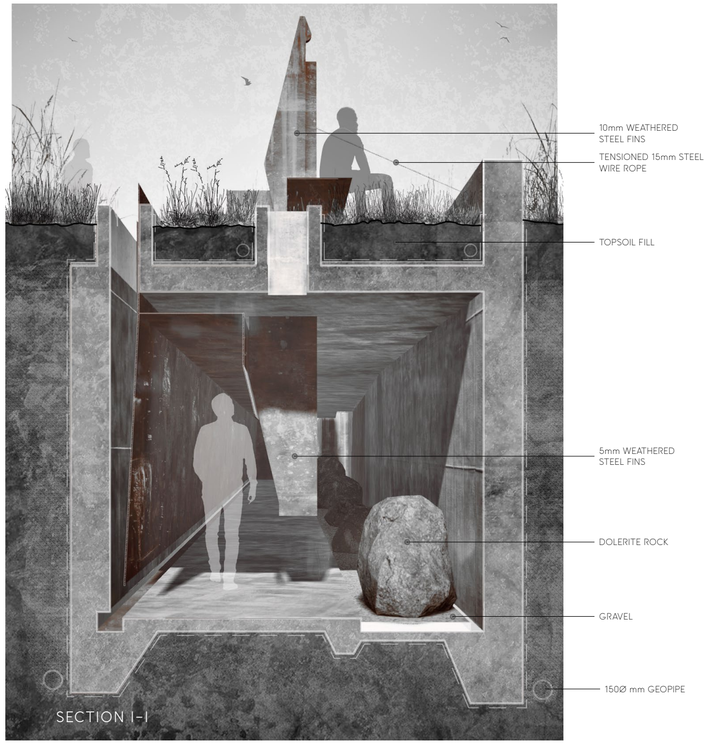


Figure 221: Bleeding threshold section (author, 2025)

Steel fins, positioned at rhythmic intervals tracing the tents in the landscape, form a displacing boundary. Engaging with the idea of collateral boundaries, the structure alternately conceals and reveals. From afar, it reads as a solid barrier, yet on approach it becomes a porous mediator between the gravel path (oblivion) and the sacred terrain (Figure 223). Extending into the subterranean realm, the fins reappear on the surface as visual markers, signalling the blood-stained soil and the memory it conceals below.

Tensioned steel cables stretch across the landscape, inscribing the terrain as a silent scribe of past trauma, where the presence of absence is subtly made tangible. Beneath each cable, a fibre optic line casts a ghostly, rhythmic illumination in the evening, animating the landscape with the faint, lingering resonance of remembrance (Figure 222).



Figure 222: Fin's silhouettes as spectral figures within the landscape (author, 2025)



Figure 223: Bleeding threshold as a displacing gateway to the landscape (author, 2025)



Figure 224: View emerging from the trench (author, 2025)

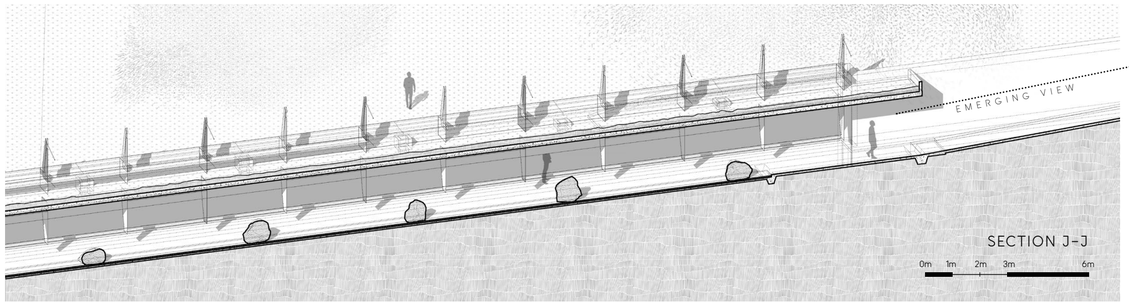


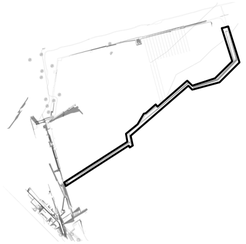
Figure 225: Bleeding threshold section from confined overhead experience (author, 2025)



Figure 226: Emergence onto the expansive void camp terrain (author, 2025)



Figure 227. Landscape bridge elevating above the sacred scarred landscape (author, 2026)



Ten[t]sioned Landscape Bridge

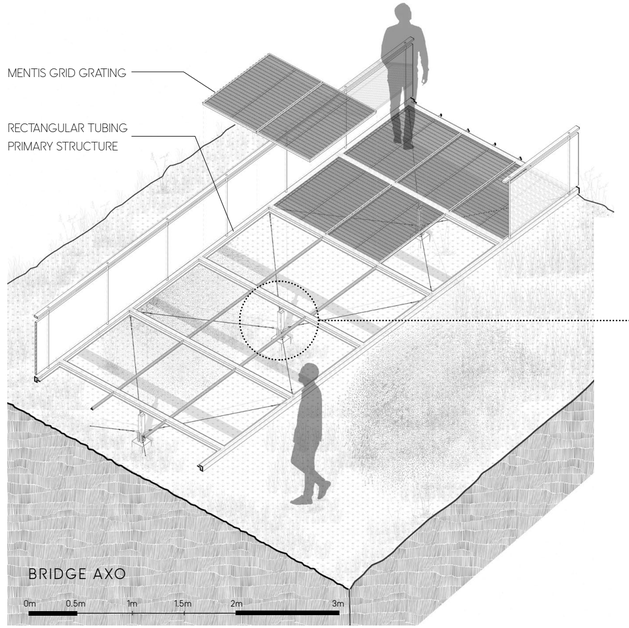
From the dark void, the body rises, the landscape seeming to peel open around it. Bright light overwhelms after the enclosing shadow that once held the body captive. Here, the vast expanse of terrain, where the tents once stood, is revealed. The sudden shift from confinement to openness renders the presence of absence tangible. Each footfall stirs the scarred earth beneath, soil heavy with memory and the weight of displacement. This moment is heightened by the bridge, which offers an elevated view while simultaneously re-grounding the body in its forward journey.

The treeline, once a green veil that held the landscape captive, is now framed in the distance. Returning to the fragile commons, the body traces a higher plane than at entry, reconfigured as a witness to the trauma inscribed in the terrain—seeing, feeling, and inhabiting the landscape of memory.



Figure 228: View from within the landscape of void sentinal watching over (author, 2025)

T E N [T] S I L E T E C T O N I C S



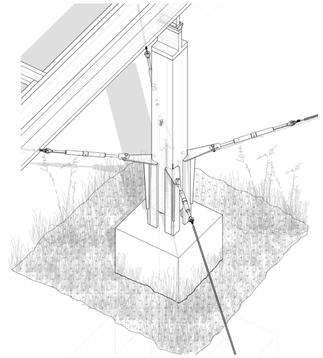


Figure 229: (Left) Tensioned relationship with the landscape (author,2025)
Figure 230: (Right) Tensile detail (author, 2025)



Figure 231: Return to fragile commons from landscape walk (author,2025)

Final Model

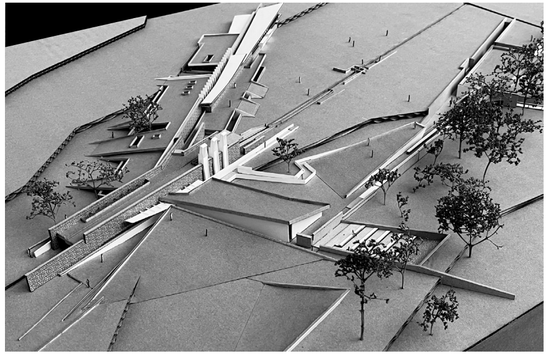


Figure 233: Fragile Commons entrance perspective (author, 2025)

Figure 232: North eastern orientation centre perspective (author, 2025)

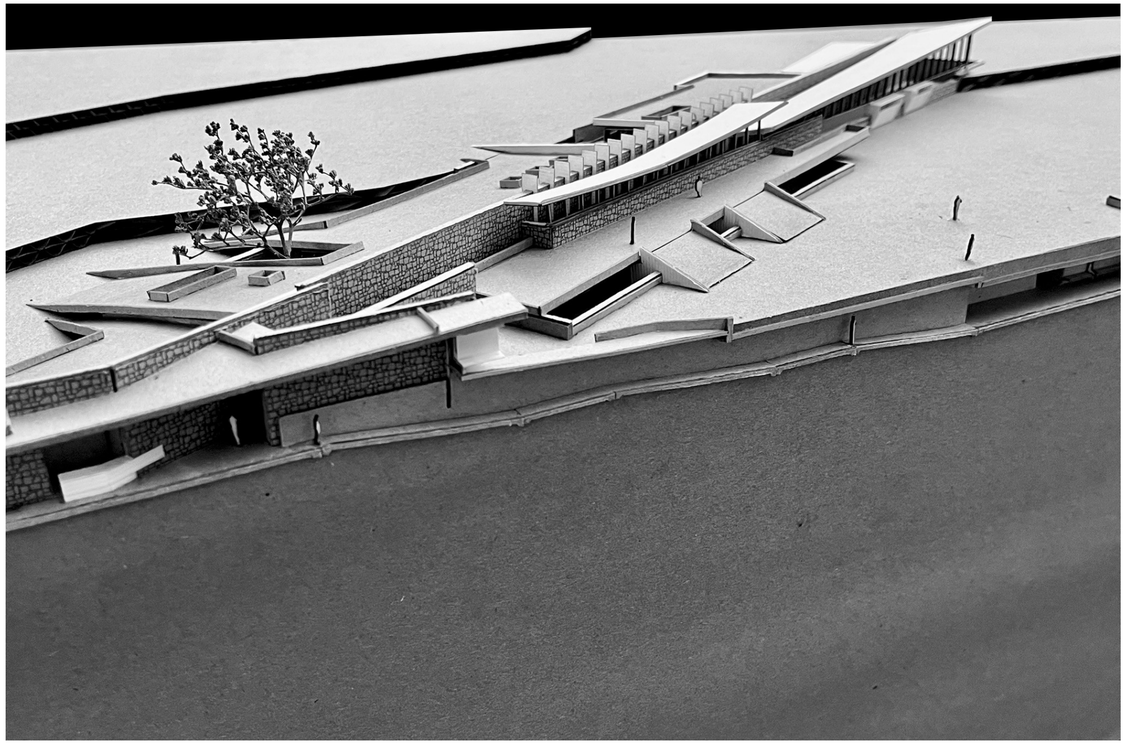


Figure 234: Sacred subterranean ramp to The Oracle (author, 2025)

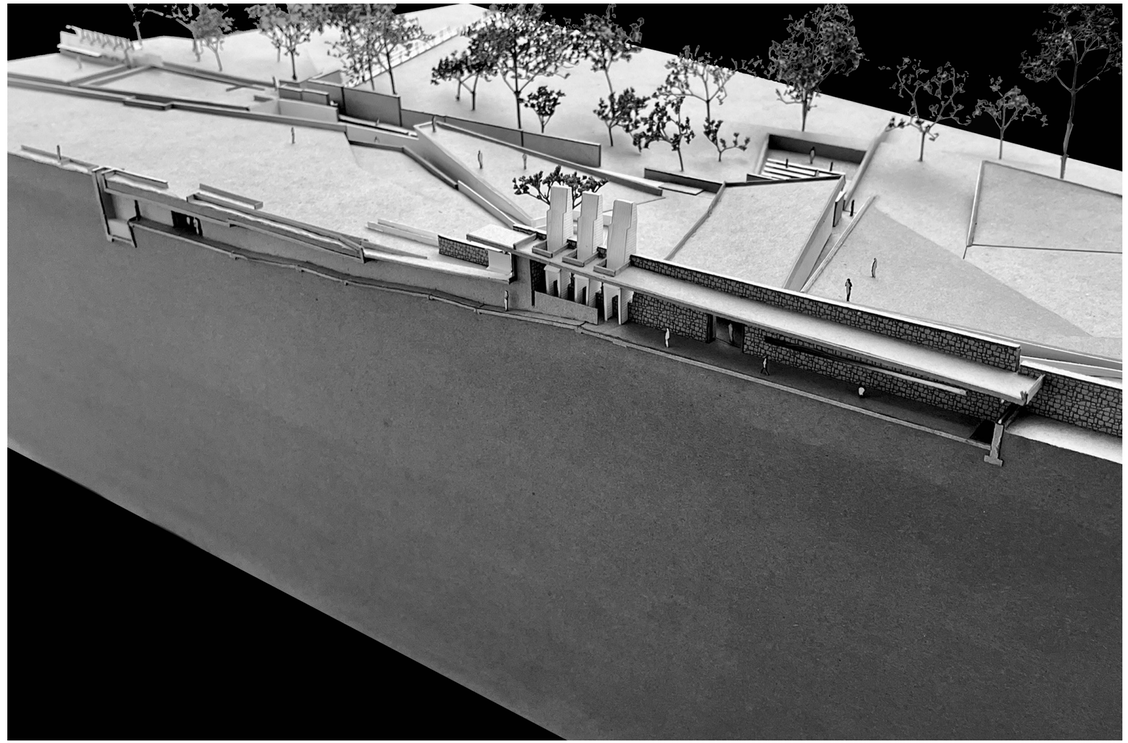


Figure 235: Memory archive towers (author, 2025)

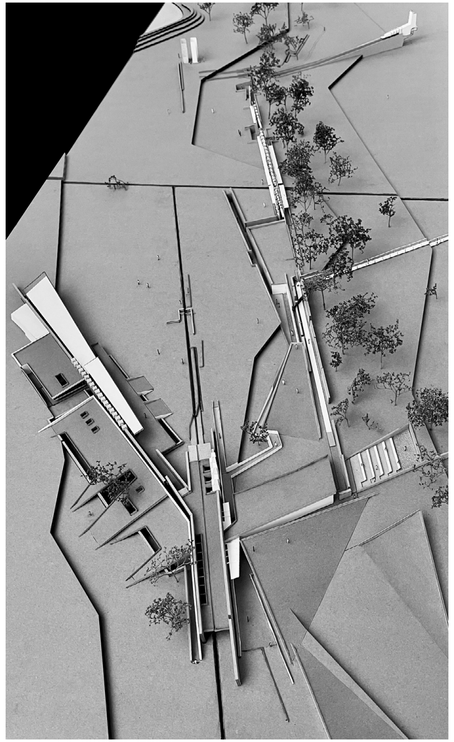


Figure 236: Axial link with the dam (author, 2025)



Figure 237: Trail of Tears (author, 2025)

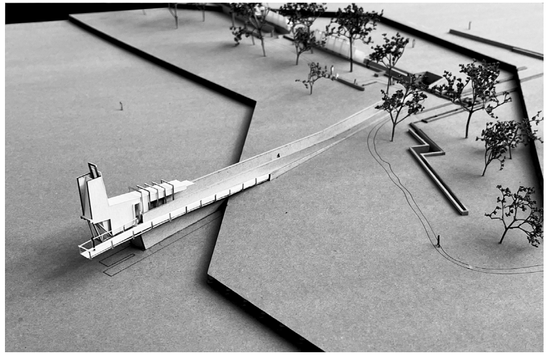


Figure 238: Void sentinal (author, 2025)

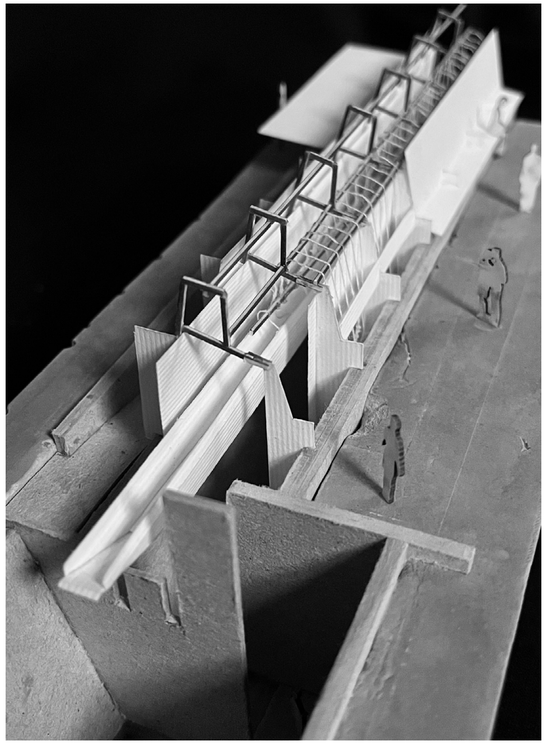


Figure 239: Trail of tears spout (author, 2025)

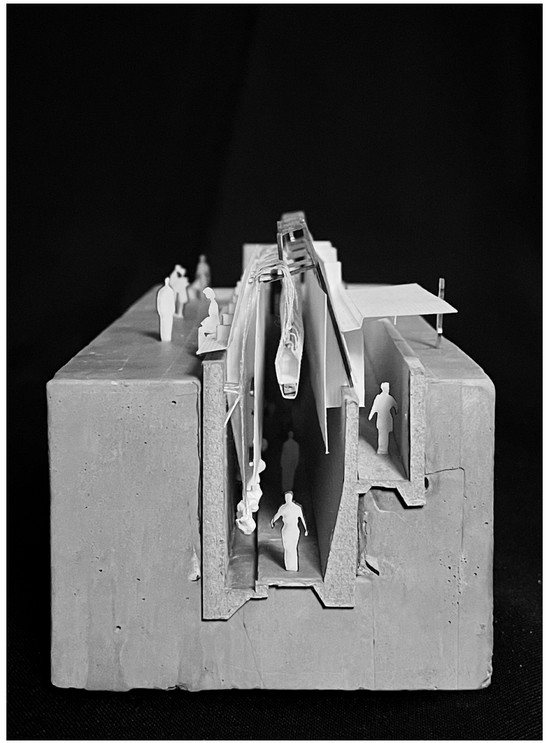


Figure 240: Section model (author, 2025)

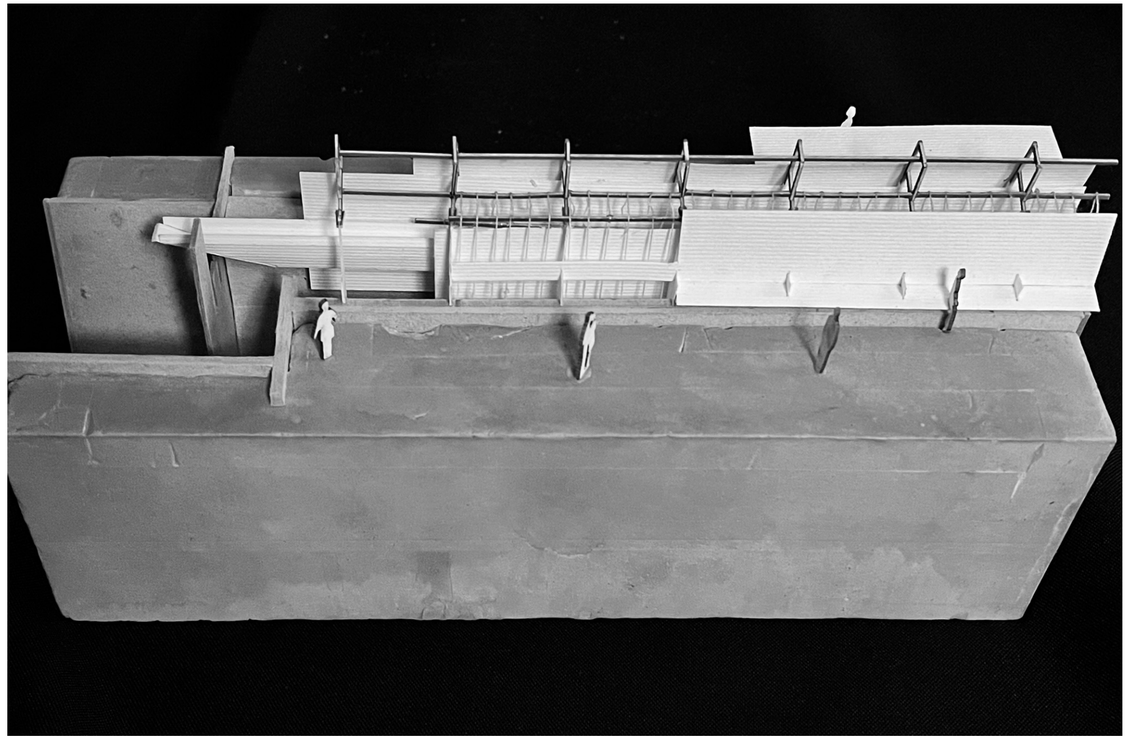


Figure 241: Concealing and revealing elevation (author, 2025)

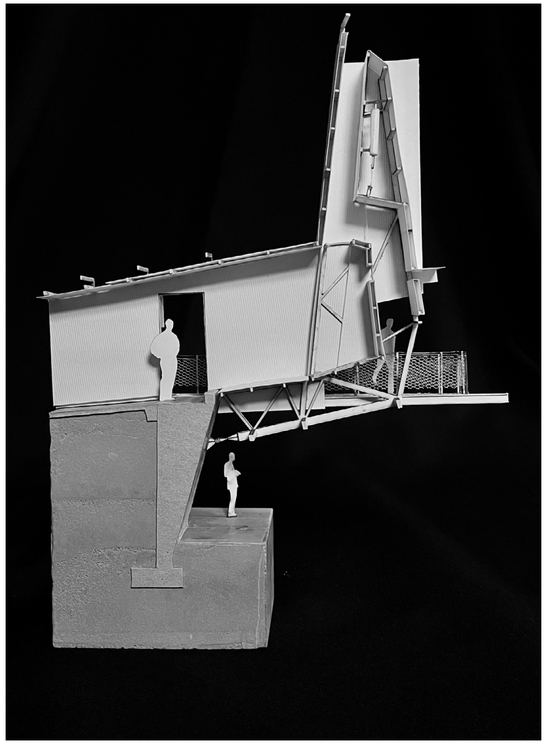


Figure 242: Void sentinal section model (author, 2025)

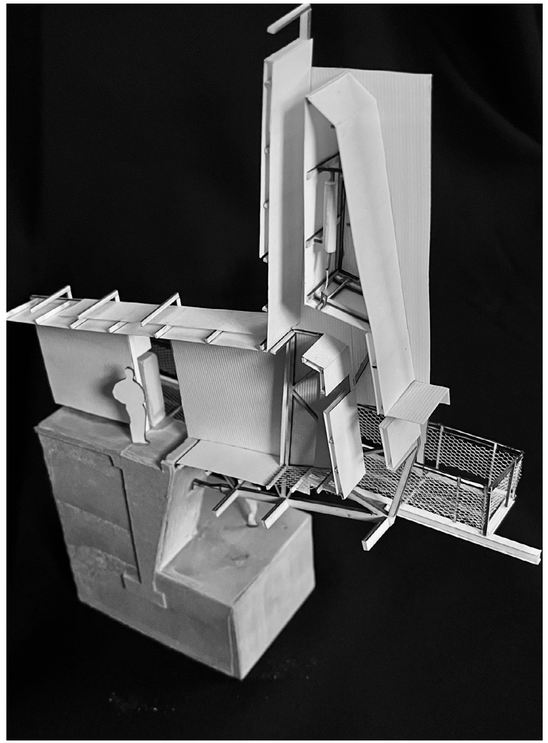


Figure 243: Void within a void (author, 2025)

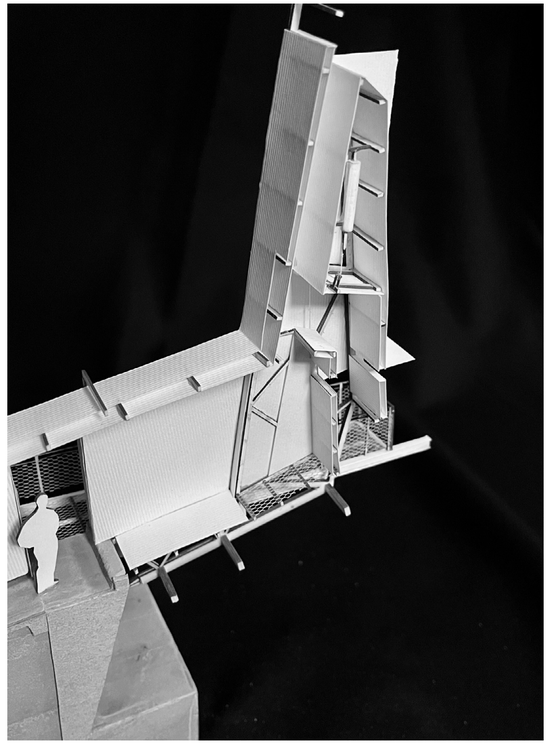


Figure 244: Collapsing piston and pivot pod mechanism (author, 2025)



Figure 245: Extending over the landscape (author, 2025)

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CHAPTER 07

conclusion

07

07 Conclusion

7.0 Remembering

7.1 Conclusion

The South African War's legacy persists as an uncanny wound inscribed upon the landscape, a vestige of displacement. Yet displacement itself is not confined to history. It recurs endlessly, in global conflict and in the small fractures of daily life. These repetitions compel the uneasy thought that memory has been reduced to recollection, a cerebral act, fragile and hesitant, rather than an embodied event of remembrance. To recall without inhabiting is to risk forgetting.

The research question therefore asks:

How can a web of disrupted architectural actants, sited on the non-place of the concentration camp formed in Bloemfontein during the South African War, agitate one's visceral reticence to reconfigure and revitalise dynamic remembrance of displacement, fragile to forgetfulness?

An interdependent relationship between a war-torn landscape and the body as a medium emerges. The landscape, a silent witness of trauma, and the body, another witnessing site of trauma, confront one another. In this confrontation, the site becomes more than a passive ground of memory; it becomes an active terrain of remembrance, where absence and presence entwine. Architecture, however, appears to bear the capacity to choreograph spatial events that emphasise this absence, becoming a process of reconfiguration of identity. The body's movement through fractured ground unsettles passive memory, evoking instead a visceral remembrance that is fragile, unstable, yet transformative.

Thus architectural poetics may begin to provide a form not of completion but of disturbance, agitating what has been buried into the surface once more. Where traditional monuments fix memory in static form, architectural actants operate in the cracks, revealing fragments, webs, and voids. They refuse closure, offering instead a fragile commons in which remembrance remains provisional and open to reinterpretation.

What persists is not certainty but resonance. The site of Bloemfontein remains scarred, its history both obscured and hyper-visible. The proposed interventions therefore resist the temptation to resolve or monumentalise, choosing rather to hold open the dialogue between forgetting and remembrance through the architecture's exposed materiality and subterranean spaces. Architecture thus may become a mirror to the landscape and body entwined in displacement, from which memory may be continually recast.

In the end, built forms of remembrance will always answer to different constituencies, each inscribing its own meaning. Yet the most vital vision remains that of a remembrance unsettled, fragile, and dynamic. A place where one may come to know displacement not only as a wound of the past but as a shared condition of humanity. One that is always re-emerging, always demanding to be witnessed, but through provisional resonance.

Ultimately, the research question may not be definitively answered. However, the dissertation outcome contends that remembrance must be continually unsettled in order to resist oblivion. In this way, it provides a way forward in how memorials and sites of memory may be approached; fragile to forgetfulness. Architecture becomes a mediating threshold in this unsettling, curating encounters that reconfigure displacement from a forgotten trace into an active presence. In doing so, it holds open the possibility of revitalising memory as a shared, fragile act of resistance against forgetting. The notion that the landscape, a witness of trauma, and the body, another witnessing site of trauma, together through confronting a torn fragmented landscape, may become active sites of displaced vestigial remembrance.

7.2 Reflection

From the outset of this master's dissertation, I did not quite expect to arrive at the point where this document now concludes. The idea of a "thesis" initially felt daunting, one never really feels completely "ready" for it, yet the process has opened up many opportunities of exploration, theoretically, conceptually and architecturally.

However, this year has not been without its discomforts and struggles, particularly in the early stages. It felt as if I was drawing an arrow towards a target I could not yet see. As the intent of the project gradually became clearer, new challenges arose. Working with a contentious topic of such weight, situated on a site of profound significance, was often tricky as it became easy to get entangled in the interconnectedness of complex theoretical and conceptual ideas and their architectural translation. A significant challenge lay in writing this document, not taking any sides but providing as much of an unbiased narrative as possible, which ultimately embeds itself within the heart of the projects interpretation. However, the greatest challenge by far was to communicate these complexities in a way that was concise and understandable to the listener.

Considering this, as the project evolved, I continuously discovered new layers of meaning, which revealed to me the endless interpretative possibilities inherent in a conceptually focused design. This, however, also required restraint. On several occasions I had to hold back from pursuing certain phenomenological aspects, as they risked overcomplicating the project once again. As a result, these phenomenological links and nuances remain embedded within the design, however I have not explicitly revealed them for the preceding reason and they may subsequently be noticed by some.

In approaching the design on the site, I aimed to minimise visual intrusion, allowing the "void" and the "presence of absence" to speak. Consequently, much of the intervention was placed below ground. At times, personal concern arose that this might be seen as a form of avoidance, or even laziness, by concealing everything beneath the surface. Yet I believe the project's strength lies in its restraint: in the delicacy of simplicity introduced into the landscape. The challenge was to not under-design, but also maintaining the discipline to let the landscape and its silences carry the weight of meaning and introduce an architecture that could perhaps complement and emphasise this absence.

Throughout the dissertation, reference was made to Winburg and the N1, both of which served as sites on which conceptual explorations were developed. Given their significance, the broader intent of this dissertation is to transform the N1, particularly along the old railway line, into a "memory route" where spectral actants intermittently appear and disappear in response to the scattered blockhouses. These markers, similar in function to those proposed on the Bloemfontein site, would operate as catalysts that evoke states of "in-betweenness," remembering women and children transported between camps along this very logistical corridor.

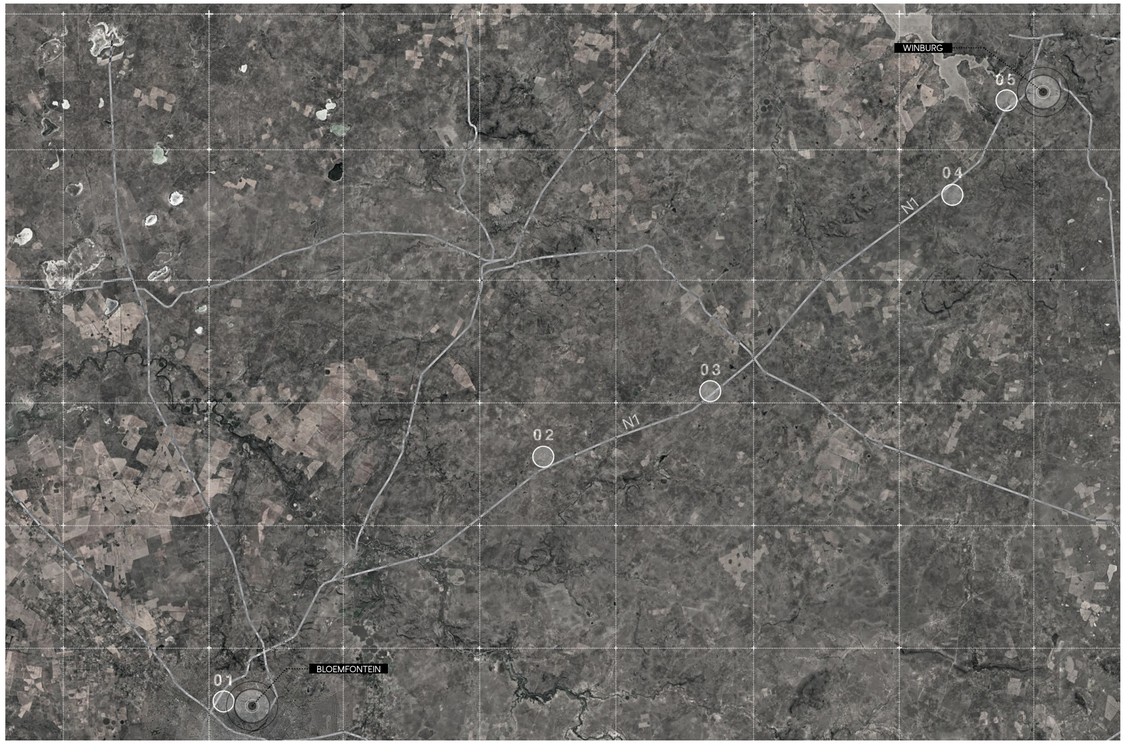


Figure 246: Mapping possible spectral actants along the N1 corridor between Bloemfontein and Winburg (author, 2025)

These pavilions would draw on the guerrilla phase of the war, employing principles of disruption and spatial control, reflecting the notion of "strategic sabotage" through their ordering at historically significant infrastructural points. This includes bridges, water sources, and remote stretches of road. While initially concentrated along this designated strip, the strategy suggests the possibility of expansion across the entire route, shifting the N1 from a purely logistical artery to a corridor of memory. In this way, the pavilions and spectral markers act as interpretive interventions that confront the spatial and temporal ambiguities of displacement, offering brief moments of pause and remembrance within the flow of movement. This frames how a design can develop and integrate within the broader context shaped by war and displacement, an event that continues to recur today.

Personally, this research has led me to ask more questions and to resist the urge to accept so-called "facts" at face value. I have come to recognise that great value and responsibility lie in considering the perspective of the "other". Regardless of the grand narratives or accusations that are presented, I believe that those caught in between are often more alike in their human experiences (even if not to the same severity) than they are different in the causes that divide them. This awareness has nurtured in me a more empathetic view towards others, despite differing cultural, moral, or religious beliefs.

Each person carries a unique experience of the world—shaped by their context, memory, and identity, which in turn gives rise to distinct recollections and emotional triggers. The design therefore sought to remain specific to its site while allowing experiences to remain open to interpretation. Subsequently, I believe it is essential to attempt, however imperfectly, to step into another's shoes before passing judgement.

This dissertation has been a unique experience, revealing the value of endurance and perseverance. It conveys my belief in the possibilities architecture holds through thought-provoking spaces, conceptual exploration, and theory. While often challenging, it remains a testament to my passion for the profession and my aspiration to contribute to the transformative capacity of architecture within the South African landscape.

Pre-Chapter Morse Code Translations

Chapter 00:

The deadly monotony of the life remains, and she thinks that now the suffering is more mental than physical, and that suffering she never can forget – Emily Hobhouse

Chapter 01:

Memory attatches itself to sites, real or symbolic, which serve as anchors and relays to recollection – Pierre Nora

Chapter 02:

Human memory is embodied, skeletal and muscular in its essence, not merely cerebral – Juhani Pallasmaa

Chapter 03:

The body is our medium for having a world. The perception of space is always tied to the body's lived experience, and this embodied spatiality is the very ground of memory and meaning – Maurice Merleau-Ponty

Chapter 04:

At Bloemfontein, they placed us in carts, took us three miles outside town and dumped us down on the veld – Woman in the Camp

Chapter 05:

Details in architecture are not mere decoration. They are the concrete expression of the buildings form and function, its tectonics and materials. They carry the buildings emotional charge.– Peter Zumthor

Chapter 06:

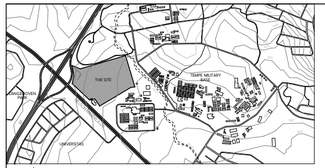
Memorials are not static objects, they are dynamic agents that provoke a confrontation with history and collective memory – James. E Young

Chapter 07:

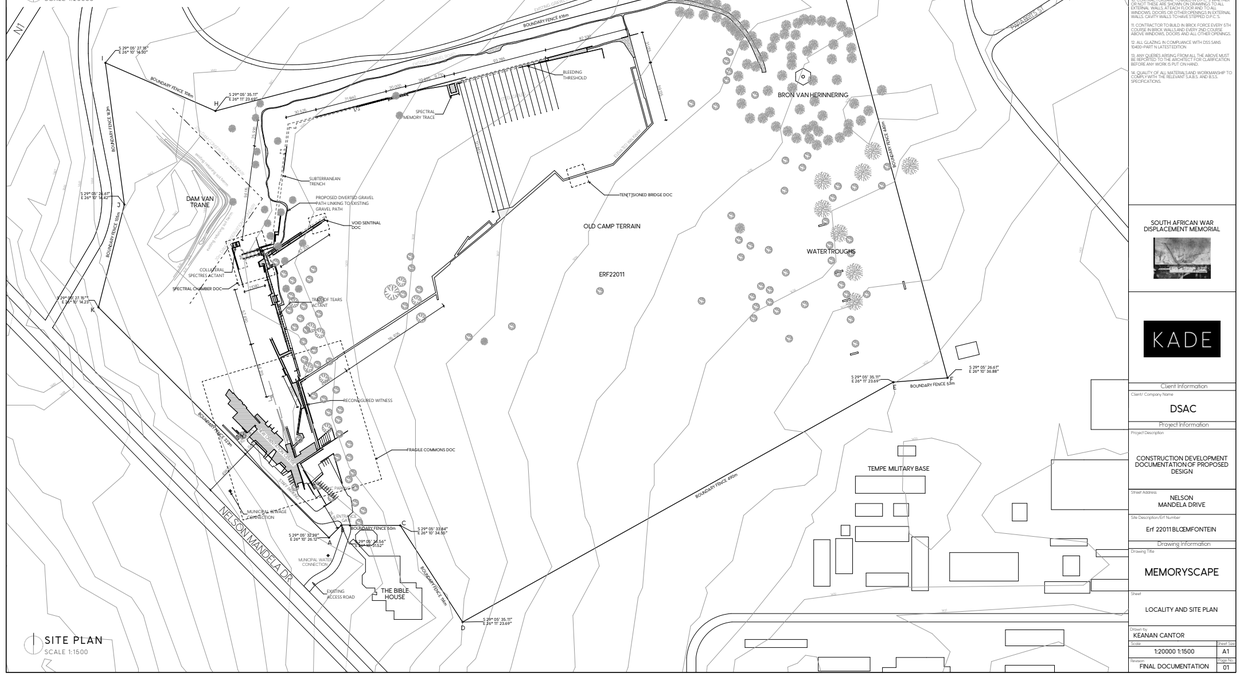
The duty of memory is to do justice, through memory, to an other than the self – Paul Ricoeur

ANNEXTURE

construction
documentation



LOCALITY PLAN
SCALE 1:20000



SITE PLAN
SCALE 1:1500

General Notes:

1. THE DRAWING IS NOT TO BE SCALED. FIGURED DIMENSIONS TO BE USED AT ALL TIMES.
2. CONTRACTOR IS RESPONSIBLE FOR CORRECT SETTING OUT OF THE BUILDING.
3. ALL EXTERNAL AND INTERNAL WALLS WITH BRICK FINISH TO BE FACE STOCK BRICKWORK, ROUNDED, STO.
4. CONTRACTOR TO VERIFY ALL LEVELS, HEIGHTS AND DIMENSIONS ON SITE AND TO STRICTLY ADHERE TO THE DRAWINGS BEFORE PUTTING ANY WORK IN HAND.
5. ALL CONTRACTORS TO CHECK DETAILS SHOWN ON THIS DRAWING FOR COMPLIANCE.
6. WITH STANDARDISED GOOD BUILDING PRACTICE WITH PARTICULAR REFERENCE TO SPECIAL REQUIREMENTS NECESSITATED BY LOCAL AND ON SITE CONDITIONS AND REPORT ANY COMMENT TO THE ARCHITECT.
7. ANY ERROR DISCREPANCIES OR OMMISSIONS TO BE REPORTED TO THE ARCHITECT IMMEDIATELY.
8. FINAL DIMENSIONS TO BE TAKEN ON SITE BEFORE ANY WORK IS PUT IN HAND AND FIXING PROPRIETARY OR DETAILED FITTINGS.
9. CONTRACTORS ARE TO LOCATE AND IDENTIFY EXISTING SERVICES ON SITE AND TO PROTECT THESE FROM DAMAGE THROUGHOUT THE DURATION OF THE WORKS.
10. CONTRACTOR IS ARE TO BUILD IN STIC'S WHETHER OR NOT THESE ARE SHOWN ON DRAWINGS TO ALL EXTERNAL WALLS, CAVITY WALLS TO HAVE STEPPED DPC'S.
11. CONTRACTOR TO BUILD IN BRICK FORCE EVERY 5TH COURSE IN BRICK WALLS AND EVERY 2ND COURSE ABOVE WINDOWS, DOORS AND ALL OTHER OPENINGS.
12. ALL GLAZING IN COMPLIANCE WITH SANS 10400 PART N AND SANS 10137.
13. ANY GLAZING WEEPING FROM ALL THE ABOVE MUST BE REPORTED TO THE ARCHITECT FOR CLARIFICATION, BEFORE ANY WORK IS PUT ON HAND.
14. QUALITY OF ALL MATERIALS AND WORKMANSHIP TO BE IN ACCORDANCE WITH RELEVANT S.A.B.S. AND B.S.S. SPECIFICATIONS.

SOUTH AFRICAN WAR DISPLACEMENT MEMORIAL

KADE

Client Information

Client/ Company Name

DSAC

Project Information

Project Description

CONSTRUCTION DEVELOPMENT DOCUMENTATION OF PROPOSED DESIGN

Street Address

NELSON MANDELA DRIVE

Site Description/ Erf Number

Erf 22011BLOEMFONTEIN

Drawing Information

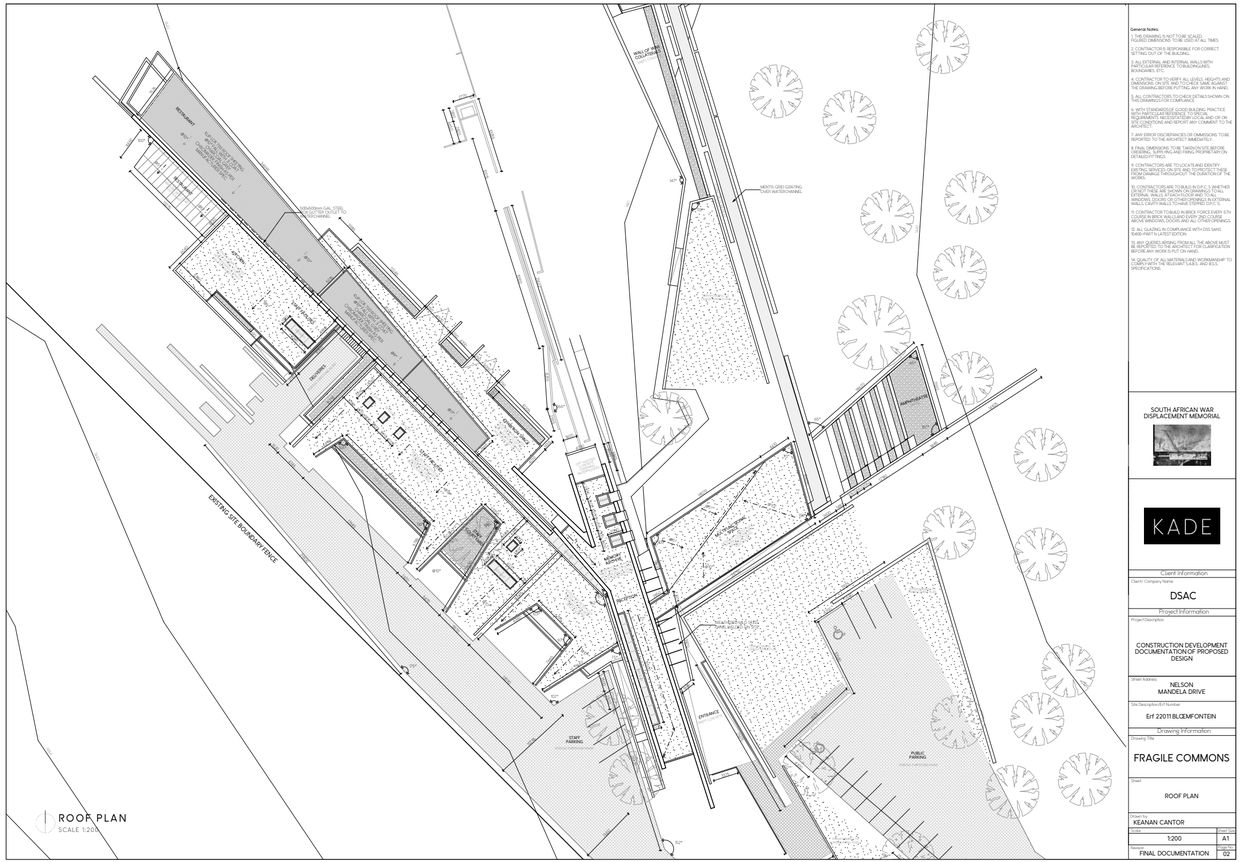
Drawing Title

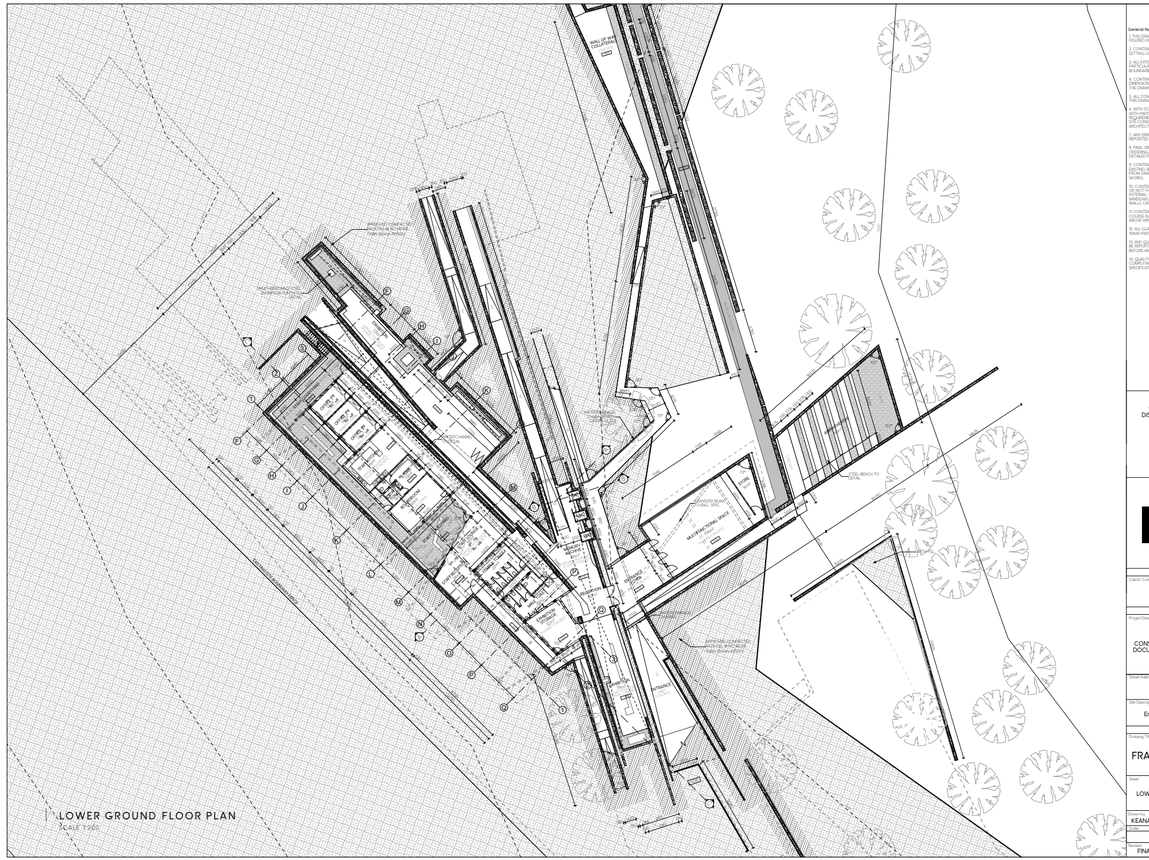
MEMORYSCAPE

Sheet

LOCALITY AND SITE PLAN

Drawn by	
KEANAN CANTOR	
Scale	Sheet Size
120000 1:1500	A1
Revision	Sheet No.
FINAL DOCUMENTATION	01


EXISTING SITE BOUNDARY FENCE
RESTAURANT
KITCHEN
STORE
STORE
STORE



LOWER GROUND FLOOR PLAN
SCALE 1:200

General Notes:

1. THIS DRAWING IS NOT TO BE SCALED. FIGURED DIMENSIONS TO BE USED AT ALL TIMES.
2. CONTRACTOR IS RESPONSIBLE FOR CORRECT SETTING OUT OF THE BUILDING.
3. ALL EXTERNAL AND INTERNAL WALLS WITH ADJACENT BUILDINGS TO BE TOOTHED (MASONRY).
4. CONTRACTOR TO VERIFY ALL LEVELS, HEIGHTS AND DIMENSIONS ON SITE PRIOR TO CONSTRUCTION. THE DRAWING MAY ONLY BE PUTTING ANY WORK IN HAND.
5. ALL CONTRACTORS TO CHECK DETAILS SHOWN ON THIS DRAWING FOR COMPLIANCE.
6. WITH STANDARDS OF GOOD BUILDING PRACTICE (WITH PARTICULAR REFERENCE TO SPECIAL REQUIREMENTS NECESSITATED BY LOCAL AND OR ON-SITE CONDITIONS) AND REPORT ANY CORRECTION TO THE ARCHITECT.
7. ANY ERROR OR DISCREPANCIES OR OMMISIONS TO BE REPORTED TO THE ARCHITECT IMMEDIATELY.
8. FINAL DIMENSIONS TO BE TAKEN ON SITE BEFORE ANY WORK IS PUT IN HAND AND FIXING PROPRIETARY OR DETAILED ITEMS.
9. CONTRACTORS ARE TO LOCATE AND IDENTIFY EXISTING SERVICES ON SITE AND TO PROTECT THESE FROM DAMAGE THROUGHOUT THE DURATION OF THE WORK.
10. CONTRACTORS ARE TO BUILD IN DPC'S, WHETHER OR NOT THESE ARE SHOWN ON DRAWINGS, TO ALL DOORS, WINDOWS, OPENINGS, ETC. AND TO ALL WINDOWS, DOORS OR OTHER OPENINGS IN EXTERNAL WALLS. CAVITY WALLS TO HAVE STEPPED DPC'S.
11. CONTRACTOR TO BUILD IN BRICK FORCE EVERY 6TH COURSE IN BRICK WALLING EVERY 2ND COURSE WHERE WINDOWS, DOORS OR OTHER OPENINGS.
12. ALL GLAZING IN COMPLIANCE WITH SANS 10400-PART N LATEST EDITION.
13. ANY QUERIES ARISING FROM ALL THE ABOVE MUST BE REPORTED TO THE ARCHITECT FOR CLARIFICATION BEFORE ANY WORK IS PUT ON HAND.
14. QUALITY OF ALL MATERIALS AND WORKMANSHIP TO BE IN ACCORDANCE WITH RELEVANT SABS AND BOS SPECIFICATIONS.

SOUTH AFRICAN WAR DISPLACEMENT MEMORIAL



KADE

Client Information

Client/ Company Name: DSAC

Project Information

Project Description: CONSTRUCTION DEVELOPMENT DOCUMENTATION OF PROPOSED DESIGN

Street Address: NELSON MANDELA DRIVE

Site Description/Erf Number: Erf 22011 BLOEMFONTEIN

Drawing Information

Drawing Title: FRAGILE COMMONS

Sheet: LOWER GROUND FLOOR PLAN

Drawn by: KEANAN CANTOR

Scale	Paper size
1:200	A1
Status: FINAL DOCUMENTATION	Drawing No.: 03



GROUND FLOOR PLAN
SCALE 1:200

General Notes:

1. THIS DRAWING IS NOT TO BE SCALED. FIGURED DIMENSIONS TO BE USED AT ALL TIMES.
2. CONTRACTOR IS RESPONSIBLE FOR CORRECT SETTING OUT OF THE BUILDING.
3. ALL EXTERNAL AND INTERNAL WALLS WITH ADJACENT BUILDINGS TO BE TOOTHED (MASONRY).
4. CONTRACTOR TO VERIFY ALL LEVELS, HEIGHTS AND DIMENSIONS ON SITE PRIOR TO CONSTRUCTION. THE DRAWING MAY ONLY BE PUTTING ANY WORK IN HAND.
5. ALL CONTRACTORS TO CHECK DETAILS SHOWN ON THIS DRAWING FOR COMPLIANCE.
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7. ANY ERROR OR DISCREPANCIES OR OMMISIONS TO BE REPORTED TO THE ARCHITECT IMMEDIATELY.
8. FINAL DIMENSIONS TO BE TAKEN ON SITE BEFORE ANY WORK IS PUT IN HAND AND FIXING PROPRIETARY OR DETAILED ITEMS.
9. CONTRACTORS ARE TO LOCATE AND IDENTIFY EXISTING SERVICES ON SITE AND TO PROTECT THESE FROM DAMAGE THROUGHOUT THE DURATION OF THE WORK.
10. CONTRACTORS ARE TO BUILD IN DPC'S, WHETHER OR NOT THESE ARE SHOWN ON DRAWINGS, TO ALL DOORS, WINDOWS, OPENINGS, ETC. AND TO ALL WINDOWS, DOORS OR OTHER OPENINGS IN EXTERNAL WALLS. CAVITY WALLS TO HAVE STEPPED DPC'S.
11. CONTRACTOR TO BUILD IN BRICK FORCE EVERY 6TH COURSE IN BRICK WALLING EVERY 2ND COURSE WHERE WINDOWS, DOORS OR OTHER OPENINGS.
12. ALL GLAZING IN COMPLIANCE WITH SANS 10400-PART N LATEST EDITION.
13. ANY QUERIES ARISING FROM ALL THE ABOVE MUST BE REPORTED TO THE ARCHITECT FOR CLARIFICATION BEFORE ANY WORK IS PUT ON HAND.
14. QUALITY OF ALL MATERIALS AND WORKMANSHIP TO BE IN ACCORDANCE WITH RELEVANT SABS AND BOS SPECIFICATIONS.

SOUTH AFRICAN WAR DISPLACEMENT MEMORIAL

KADE

Client Information

Client/ Company Name: DSAC

Project Information

Project Description: CONSTRUCTION DEVELOPMENT DOCUMENTATION OF PROPOSED DESIGN

Street Address: NELSON MANDELA DRIVE

Site Description/Erf Number: Erf 22011 BLOEMFONTEIN

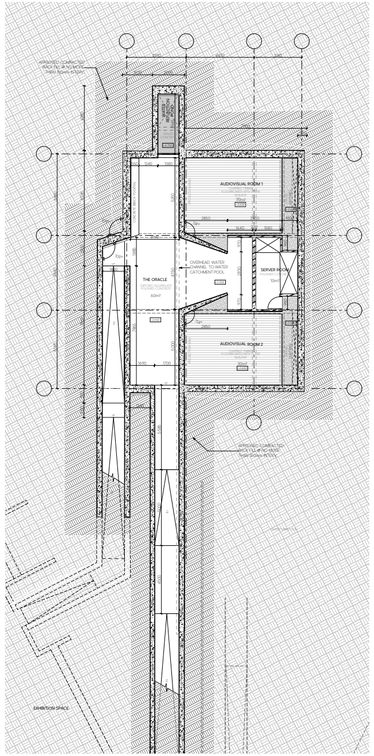
Drawing Information

Drawing Title: FRAGILE COMMONS

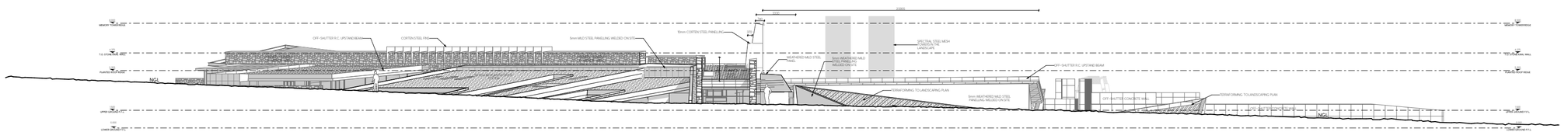
Sheet: GROUND FLOOR PLAN

Drawn by: KEANAN CANTOR

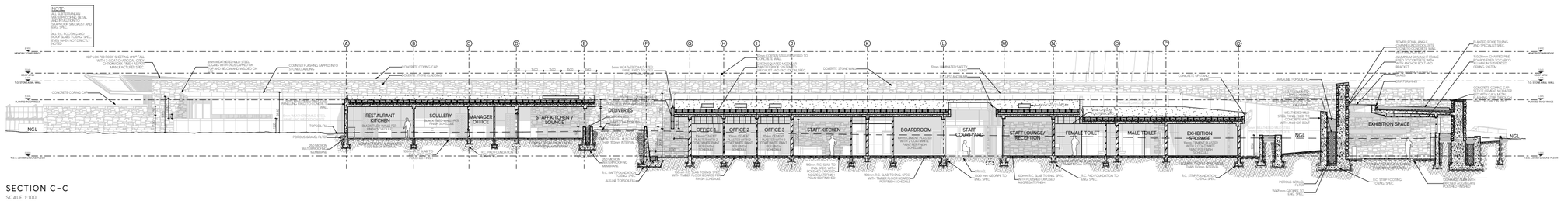
Scale	Paper size
1:200	A1
Status: FINAL DOCUMENTATION	Drawing No.: 04



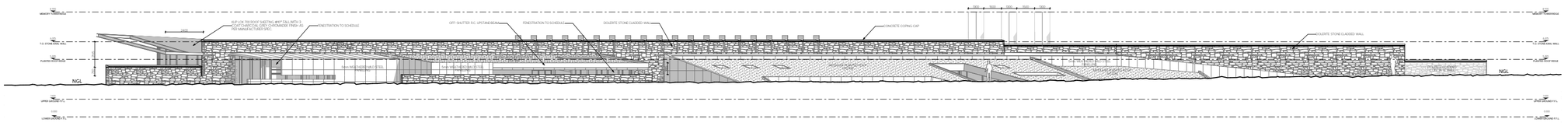
BASEMENT FLOOR PLAN
SCALE 1:100



SOUTH ELEVATION
SCALE 1:100



SECTION C-C
SCALE 1:100



WEST ELEVATION
SCALE 1:100

General Notes:

1. THIS DRAWING IS NOT TO BE SCALED. FIGURED DIMENSIONS TO BE USED AT ALL TIMES.

2. CONTRACTOR IS RESPONSIBLE FOR CORRECT SETTING OUT OF THE BUILDING.

3. ALL EXTERNAL AND INTERNAL WALLS WITH BRICK FINISH TO BE BUILT IN RUNNING BOND/HERD, STO.

4. CONTRACTOR TO VISIT ALL LEVELS, HEIGHTS AND DIMENSIONS ON SITE AND TO CHECK AGAINST THE DRAWINGS BEFORE PUTTING ANY WORK IN HAND.

5. ALL CONTRACTORS TO CHECK DETAILS SHOWN ON THIS DRAWING FOR COMPLIANCE.

6. WITH STANDARDS OF GOOD BUILDING PRACTICE WITH PARTICULAR REFERENCE TO SPECIAL REQUIREMENTS NECESSITATED BY LOCAL AND OR SPECIFIC CONDITIONS AND REPORT ANY COMMENT TO THE ARCHITECT.

7. ANY ERROR DISCREPANCIES OR OMMISIONS TO BE REPORTED TO THE ARCHITECT IMMEDIATELY.

8. FINAL DIMENSIONS TO BE TAKEN ON SITE BEFORE ANY WORK IS COMMENCED AND FIXING PROFILES WITH DETAILED STAKES.

9. CONTRACTORS ARE TO LOCATE AND IDENTIFY EXISTING SERVICES ON SITE AND TO PROTECT THE SAME/DAMAGE THROUGHOUT THE DURATION OF THE WORKS.

10. CONTRACTORS ARE TO BUILD IN BUTT WINDOWS. DO NOT CHASE. ARE SHOWN ON DRAWINGS TO ALL EXTERNAL WALLS, CAVITY WALLS TO HAVE STEPPED D.P.C. TO INTERNAL WALLS, CAVITY WALLS TO HAVE STEPPED D.P.C.'S.

11. CONTRACTOR TO BUILD IN BRICK FORCE EVERY 6TH COURSE IN BRICK WALLS AND EVERY 2ND COURSE ABOVE WINDOWS, DOORS AND ALL OTHER OPENINGS.

12. ALL CLOSING IN COMPLIANCE WITH D10 SANS 10400 PART L ENERGY EFFICIENCY.

13. ANY QUERIES ARISING FROM ALL THE ABOVE MUST BE REPORTED TO THE ARCHITECT FOR CLARIFICATION BEFORE ANY WORK IS PUT ON HAND

14. QUALITY OF ALL MATERIALS AND WORKMANSHIP TO BE IN ACCORDANCE WITH RELEVANT SABS AND BUILT SPECIFICATIONS.

SOUTH AFRICAN WAR DISPLACEMENT MEMORIAL

KADE

Client Information

Client' Company Name

DSAC

Project Information

Project Description

CONSTRUCTION DEVELOPMENT DOCUMENTATION OF PROPOSED DESIGN

Street Address

NELSON MANDELA DRIVE

Site Description/Erf No.

Erf 22018 BLOEMFONTEIN

Drawing Information

Drawing Title

FRAGILE COMMONS

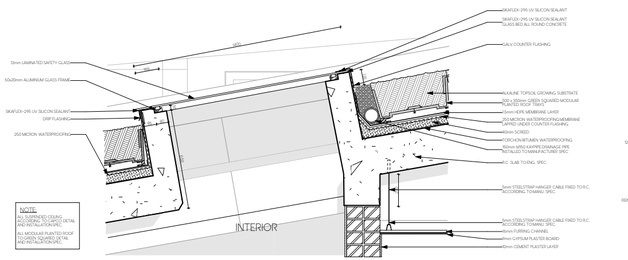
Sheet

ELEVATIONSECTION AND PLAN

Drawn

KEANAN CANTOR

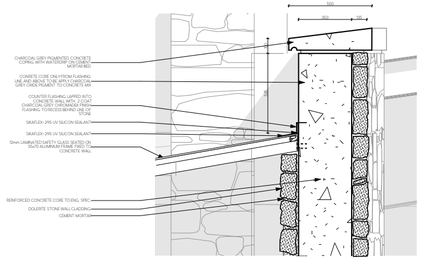
Scale	Paper
1:100	A1
Revision	Sheet No.
FINAL DOCUMENTATION	05



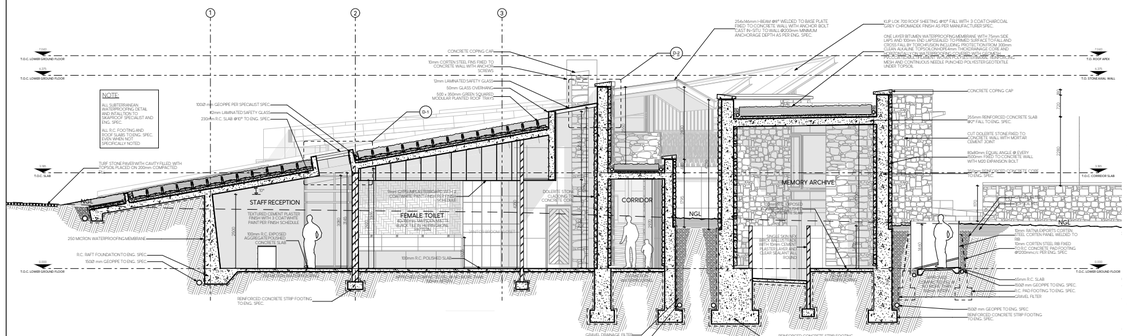
NOTE
ALL SLOPPED CEILING AND SOFFIT DETAIL TO CARRY ON THROUGH

ALL MODULAR PLANTED ROOF TO GREEN SQUARED DETAIL AND INSTALLATION INFO

DETAIL 1
SCALE 1:10



DETAIL 2
SCALE 1:10



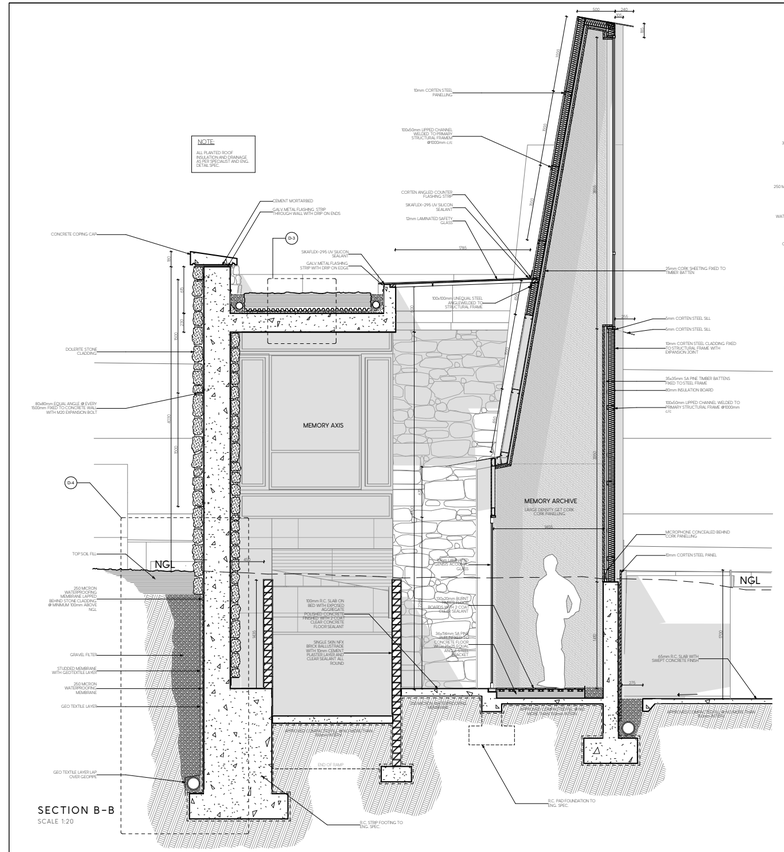
SECTION A-A
SCALE 1:50

General Notes:
1. THIS DRAWING IS NOT TO BE SCALED. FIGURED DIMENSIONS TO BE USED AT ALL TIMES.
2. CONTRACTOR IS RESPONSIBLE FOR CORRECT SETTING OUT OF THE BUILDING.
3. ALL EXTERNAL AND INTERNAL WALLS WITH ADJACENT BUILDINGS TO BE MAINTAINED AS ADJOINING. ETC.
4. CONTRACTOR TO VISIT & VERIFY ALL LEVELS, HEIGHTS AND DIMENSIONS ON SITE AND TO CONFIRM THESE ON THE DRAWING BEFORE PUTTING ANY WORK IN HAND.
5. ALL CONTRACTORS TO CHECK DETAILS SHOWN ON THIS DRAWING FOR COMPLIANCE
6. WITH STANDARDS OF GOOD BUILDING PRACTICE WITH PARTICULAR REFERENCE TO SPECIAL REQUIREMENTS NECESSITATED BY LOCAL AND OR ON SITE CONDITIONS AND REPORT ANY COMMENT TO THE ARCHITECT
7. ANY ERROR OR DISCREPANCIES OR OMMISSIONS TO BE REPORTED TO THE ARCHITECT IMMEDIATELY
8. FINAL DIMENSIONS TO BE TAKEN ON SITE BEFORE ANY WORK IS PUT IN HAND FOLLOWING PROPER SETTING OUT AND SETTINGS.
9. CONTRACTORS ARE TO LOCATE AND IDENTIFY EXISTING SERVICES ON SITE AND TO PROTECT THESE FROM DAMAGE THROUGHOUT THE DURATION OF THE WORKS.
10. CONTRACTOR SHALL TO BUILD IN SUFFICIENT TIMBERS OR SUCH THESE ARE SHOWN ON DRAWINGS TO ALL WALLS, PARTITIONS, CEILINGS, ROOFS, FLOORS, WINDOWS, DOORS OR OTHERWISE AS REQUIRED FOR EXTERNAL WALLS, CAVITY WALLS TO HAVE STEPPED DPC'S.
11. CONTRACTOR TO BUILD IN BRICK FORCE EVERY 5TH COURSE IN BRICK WALLS AND EVERY 2ND COURSE HOLLOW BRICKWORK, DOORS AND ALL OTHER OPENINGS.
12. ALL CLADDING IN COMPLIANCE WITH DISS SANS 10400 PART B REGULATIONS
13. ANY CLADDING ABOVE FIRST FALL THE ABOVE MUST BE REFERRED TO THE ARCHITECT FOR CLARIFICATION, BEFORE ANY WORK IS PUT ON HAND
14. QUALITY OF ALL MATERIALS AND WORKMANSHIP TO BE IN ACCORDANCE WITH RELEVANT SABS, AND BUILT SPECIFICATIONS.

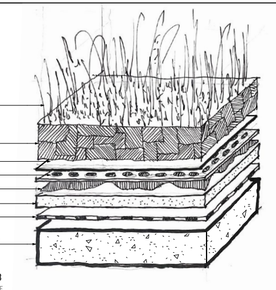
SOUTH AFRICAN WAR DISPLACEMENT MEMORIAL

KADE

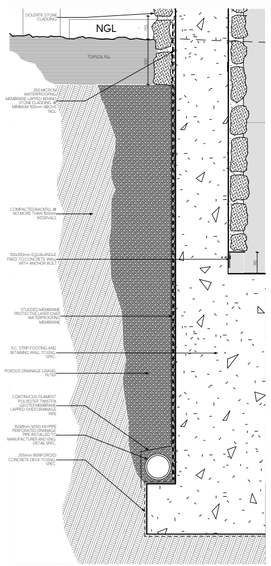
Client Information
Client Company Name: DSAC
Project Information
Project Description: CONSTRUCTION DEVELOPMENT DOCUMENTATION OF PROPOSED DESIGN
Street Address: NELSON MANDELA DRIVE
Site Description/Erf Number: Erf 2201 BLOEMFONTEIN
Drawing Information
Drawing Title: FRAGILE COMMONS
Sheet: SECTION AND DETAIL
Drawn By: KEANAN CANTOR
Scale: 1:50 1:10
Paper Size: A1
Status: FINAL DOCUMENTATION
No.: 06



SECTION B-B
SCALE 1:20



DETAIL 3
NOT TO SCALE



DETAIL 4
SCALE: 1:10

General Notes:
1. THIS DRAWING IS NOT TO BE SCALED. FIGURED DIMENSIONS TO BE USED AT ALL TIMES.
2. CONTRACTOR IS RESPONSIBLE FOR CORRECT SETTING OUT OF THE BUILDING.
3. ALL EXTERNAL AND INTERNAL WALLS WITH ADJACENT BUILDINGS TO BE MAINTAINED AS ADJOINING. ETC.
4. CONTRACTOR TO VISIT & VERIFY ALL LEVELS, HEIGHTS AND DIMENSIONS ON SITE AND TO CONFIRM THESE ON THE DRAWING BEFORE PUTTING ANY WORK IN HAND.
5. ALL CONTRACTORS TO CHECK DETAILS SHOWN ON THIS DRAWING FOR COMPLIANCE
6. WITH STANDARDS OF GOOD BUILDING PRACTICE WITH PARTICULAR REFERENCE TO SPECIAL REQUIREMENTS NECESSITATED BY LOCAL AND OR ON SITE CONDITIONS AND REPORT ANY COMMENT TO THE ARCHITECT
7. ANY ERROR OR DISCREPANCIES OR OMMISSIONS TO BE REPORTED TO THE ARCHITECT IMMEDIATELY
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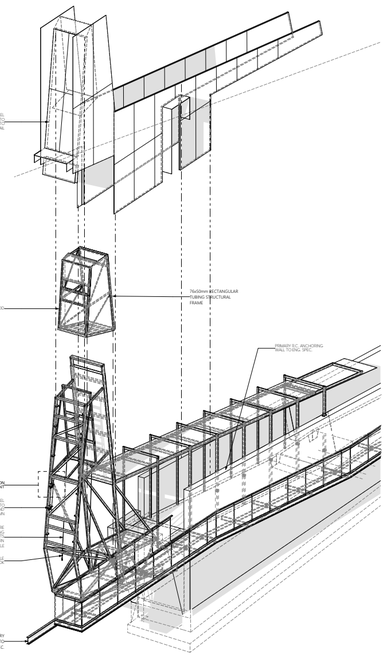
9. CONTRACTORS ARE TO LOCATE AND IDENTIFY EXISTING SERVICES ON SITE AND TO PROTECT THESE FROM DAMAGE THROUGHOUT THE DURATION OF THE WORKS.
10. CONTRACTOR SHALL TO BUILD IN SUFFICIENT TIMBERS OR SUCH THESE ARE SHOWN ON DRAWINGS TO ALL WALLS, PARTITIONS, CEILINGS, ROOFS, FLOORS, WINDOWS, DOORS OR OTHERWISE AS REQUIRED FOR EXTERNAL WALLS, CAVITY WALLS TO HAVE STEPPED DPC'S.
11. CONTRACTOR TO BUILD IN BRICK FORCE EVERY 5TH COURSE IN BRICK WALLS AND EVERY 2ND COURSE HOLLOW BRICKWORK, DOORS AND ALL OTHER OPENINGS.
12. ALL CLADDING IN COMPLIANCE WITH DISS SANS 10400 PART B REGULATIONS
13. ANY CLADDING ABOVE FIRST FALL THE ABOVE MUST BE REFERRED TO THE ARCHITECT FOR CLARIFICATION, BEFORE ANY WORK IS PUT ON HAND
14. QUALITY OF ALL MATERIALS AND WORKMANSHIP TO BE IN ACCORDANCE WITH RELEVANT SABS, AND BUILT SPECIFICATIONS.

SOUTH AFRICAN WAR DISPLACEMENT MEMORIAL

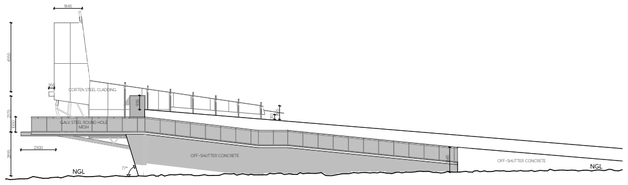
KADE

Client Information
Client Company Name: DSAC
Project Information
Project Description: CONSTRUCTION DEVELOPMENT DOCUMENTATION OF PROPOSED DESIGN
Street Address: NELSON MANDELA DRIVE
Site Description/Erf Number: Erf 2201 BLOEMFONTEIN
Drawing Information
Drawing Title: FRAGILE COMMONS
Sheet: SECTION AND DETAIL
Drawn By: KEANAN CANTOR
Scale: 1:20 1:10
Paper Size: A1
Status: FINAL DOCUMENTATION
No.: 07



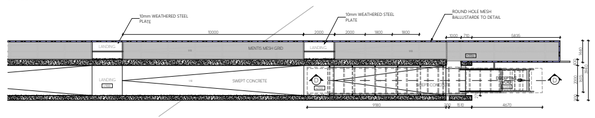
VOID SENTINAL EXPLODED AXO

SCALE 1:50



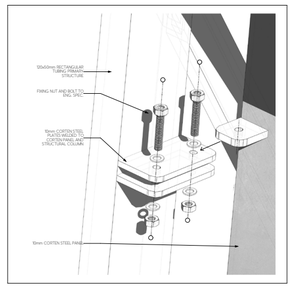
VOID SENTINAL NORTH ELEVATION

SCALE 1:100



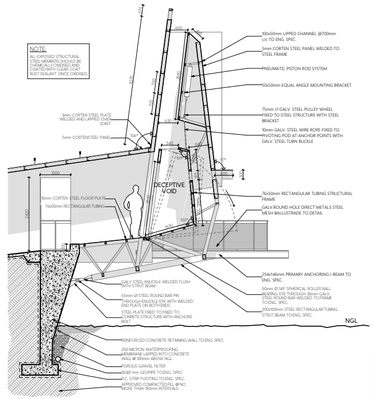
PLAN

SCALE 1:100



THERMAL EXPANSION PIN JOINT

SCALE 1:2



SECTION D-D

SCALE 1:50

General Notes:

1. THIS DRAWING IS NOT TO BE SCALED. FIGURED DIMENSIONS TO BE USED AT ALL TIMES.
2. CONTRACTOR IS RESPONSIBLE FOR CORRECT SETTING OUT OF THE BUILDING.
3. ALL EXTERNAL AND INTERNAL WALLS WITH FINISHES TO BE PLUMB AND TRUE AS INDICATED. STO.
4. CONTRACTOR TO VISIT + ALL LEVELS, HEIGHTS AND DIMENSIONS ON SITE AND CORRECT THESE ON THE DRAWINGS BEFORE PUTTING ANY WORK IN HAND.
5. ALL CONTRACTORS TO CHECK DETAILS SHOWN ON THIS DRAWING FOR COMPLIANCE.
6. WITH STANDARDS OF GOOD BUILDING PRACTICE (WITH PARTICULAR REFERENCE TO SPECIAL REQUIREMENTS NECESSITATED BY LOCAL AND OR ON-SITE CONDITIONS) AND REPORT ANY COMMENT TO THE ARCHITECT.
7. ANY ERROR OR DISCREPANCIES OR OMMISIONS TO BE REPORTED TO THE ARCHITECT IMMEDIATELY.
8. FINAL DIMENSIONS TO BE TAKEN ON SITE BEFORE ANY WORK IS PUT IN HAND AND FIXING FROM PARTITION DETAILED FITTINGS.
9. CONTRACTORS ARE TO LOCATE AND IDENTIFY EXISTING SERVICES ON SITE AND TO PROTECT THESE FROM DAMAGE THROUGHOUT THE DURATION OF THE WORKS.
10. CONTRACTORS ARE TO BUILD IN EPC 5 WHETHER OR NOT THESE ARE SHOWN ON DRAWINGS TO ALL WALLS, FLOORS, ROOFS, BEAMS, LINTELS, OPENINGS, DOORS, OR OTHERWISE AS EXTERNAL WALLS, CAVITY WALLS TO HAVE STEPPED DPC'S.
11. CONTRACTOR TO BUILD IN BRICK FORCE EVERY 5TH COURSE IN BRICK WALLS AND EVERY 2ND COURSE ABOVE WINDOWS, DOORS AND ALL OTHER OPENINGS.
12. ALL GLAZING IN COMPLIANCE WITH OCS SANS 10400 PART N AND SANS 10137.
13. ANY QUERIES ARISING FROM ALL THE ABOVE MUST BE REFERRED TO THE ARCHITECT FOR CLARIFICATION, BEFORE ANY WORK IS PUT ON HAND.
14. QUALITY OF ALL MATERIALS AND WORKMANSHIP TO BE IN ACCORDANCE WITH RELEVANT SABS, AND BUS SPECIFICATIONS.

SOUTH AFRICAN WAR DISPLACEMENT MEMORIAL

KADE

Client Information

Client Company Name: DSAC

Project Information

Project Description: CONSTRUCTION DEVELOPMENT DOCUMENTATION OF PROPOSED DESIGN

Street Address: NELSON MANDELA DRIVE

Site Description (Erf Number): Erf 22018LIBCEMFONTEIN

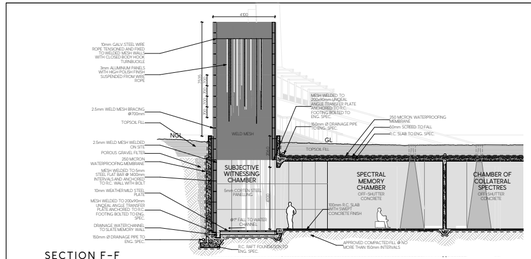
Drawing Information

Drawing Title: VOID SENTINAL

Sheet: EXPLODED AXO, PLAN, SECTION AND ELEVATION

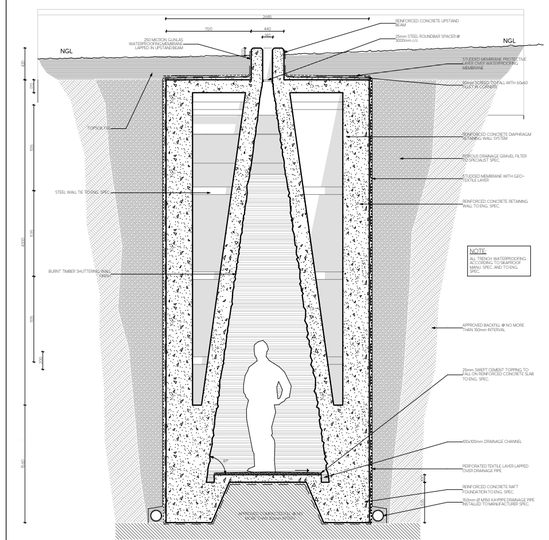
Drawn By: KEANAN CANTOR

Scale	Sheet Size
1:100 1:50 1:2	A1
Revision	Sheet No.
FINAL DOCUMENTATION	08



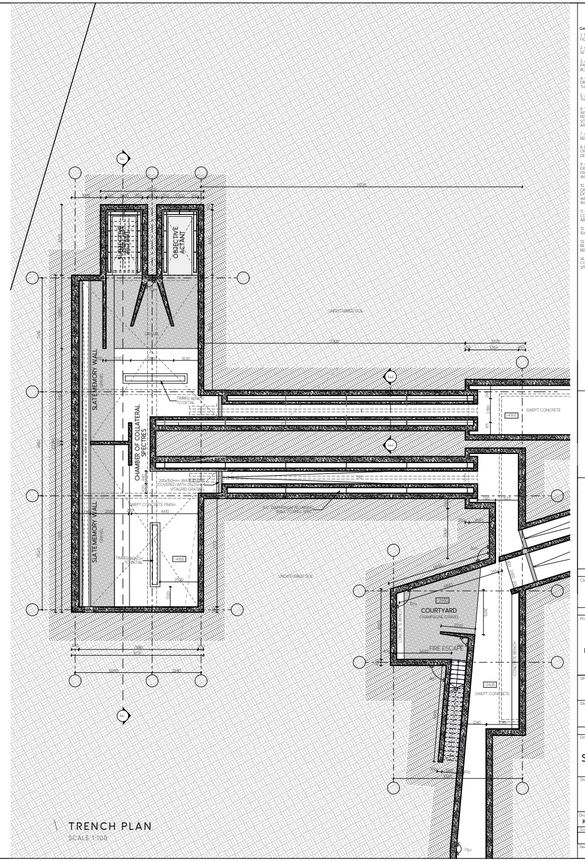
SECTION F-F

SCALE 1:100



SECTION E-E

SCALE 1:20



TRENCH PLAN

SCALE 1:100

General Notes:

1. THIS DRAWING IS NOT TO BE SCALED. FIGURED DIMENSIONS TO BE USED AT ALL TIMES.
2. CONTRACTOR IS RESPONSIBLE FOR CORRECT SETTING OUT OF THE BUILDING.
3. ALL EXTERNAL AND INTERNAL WALLS WITH FINISHES TO BE PLUMB AND TRUE AS INDICATED. STO.
4. CONTRACTOR TO VISIT + ALL LEVELS, HEIGHTS AND DIMENSIONS ON SITE AND CORRECT THESE ON THE DRAWINGS BEFORE PUTTING ANY WORK IN HAND.
5. ALL CONTRACTORS TO CHECK DETAILS SHOWN ON THIS DRAWING FOR COMPLIANCE.
6. WITH STANDARDS OF GOOD BUILDING PRACTICE (WITH PARTICULAR REFERENCE TO SPECIAL REQUIREMENTS NECESSITATED BY LOCAL AND OR ON-SITE CONDITIONS) AND REPORT ANY COMMENT TO THE ARCHITECT.
7. ANY ERROR OR DISCREPANCIES OR OMMISIONS TO BE REPORTED TO THE ARCHITECT IMMEDIATELY.
8. FINAL DIMENSIONS TO BE TAKEN ON SITE BEFORE ANY WORK IS PUT IN HAND AND FIXING FROM PARTITION DETAILED FITTINGS.
9. CONTRACTORS ARE TO LOCATE AND IDENTIFY EXISTING SERVICES ON SITE AND TO PROTECT THESE FROM DAMAGE THROUGHOUT THE DURATION OF THE WORKS.
10. CONTRACTORS ARE TO BUILD IN EPC 5 WHETHER OR NOT THESE ARE SHOWN ON DRAWINGS TO ALL WALLS, FLOORS, ROOFS, BEAMS, LINTELS, OPENINGS, DOORS, OR OTHERWISE AS EXTERNAL WALLS, CAVITY WALLS TO HAVE STEPPED DPC'S.
11. CONTRACTOR TO BUILD IN BRICK FORCE EVERY 5TH COURSE IN BRICK WALLS AND EVERY 2ND COURSE ABOVE WINDOWS, DOORS AND ALL OTHER OPENINGS.
12. ALL GLAZING IN COMPLIANCE WITH OCS SANS 10400 PART N AND SANS 10137.
13. ANY QUERIES ARISING FROM ALL THE ABOVE MUST BE REFERRED TO THE ARCHITECT FOR CLARIFICATION, BEFORE ANY WORK IS PUT ON HAND.
14. QUALITY OF ALL MATERIALS AND WORKMANSHIP TO BE IN ACCORDANCE WITH RELEVANT SABS, AND BUS SPECIFICATIONS.

SOUTH AFRICAN WAR DISPLACEMENT MEMORIAL

KADE

Client Information

Client Company Name: DSAC

Project Information

Project Description: CONSTRUCTION DEVELOPMENT DOCUMENTATION OF PROPOSED DESIGN

Street Address: NELSON MANDELA DRIVE

Site Description (Erf Number): Erf 22018LIBCEMFONTEIN

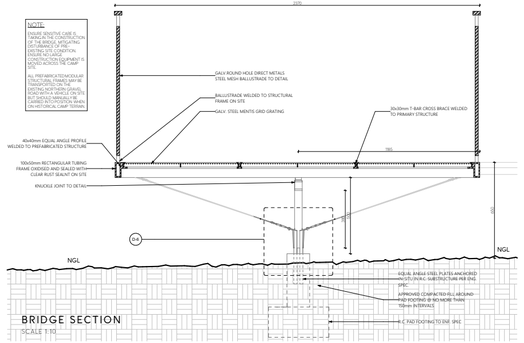
Drawing Information

Drawing Title: SPECTRAL CHAMBER

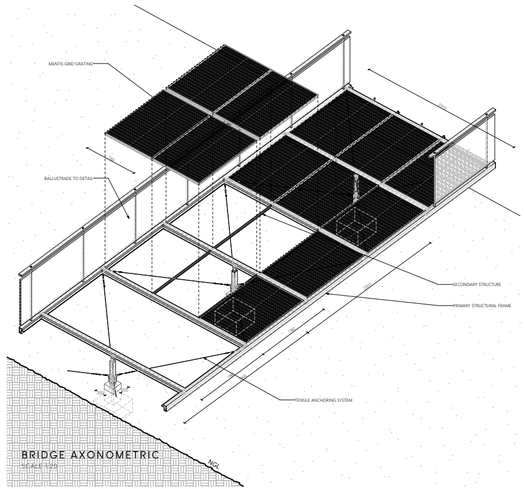
Sheet: PLAN AND SECTION

Drawn By: KEANAN CANTOR

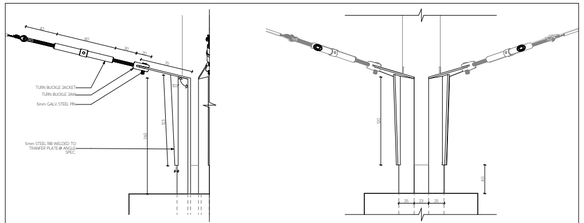
Scale	Sheet Size
1:100 1:20	A1
Revision	Sheet No.
FINAL DOCUMENTATION	09



BRIDGE SECTION
SCALE 1:10

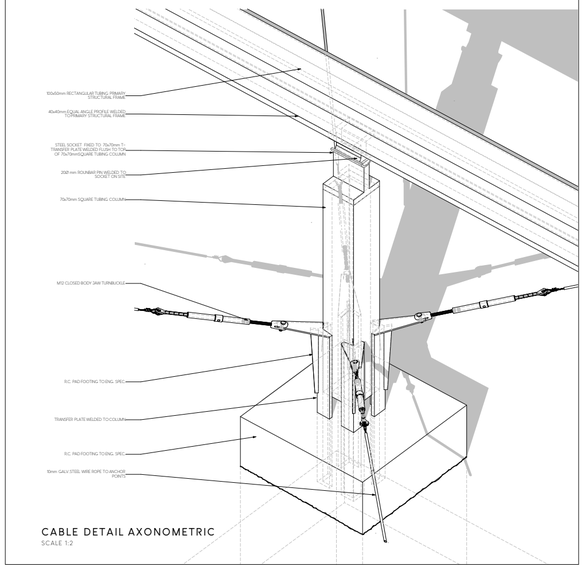


BRIDGE AXONOMETRIC
SCALE 1:20



SIDE VIEW CABLE DETAIL (D-6)
SCALE 1:2

FRONT VIEW CABLE DETAIL (D-6)
SCALE 1:2



CABLE DETAIL AXONOMETRIC
SCALE 1:2

General Notes:

1. THIS DRAWING IS NOT TO BE SCALED. FIGURED DIMENSIONS TO BE USED AT ALL TIMES.

2. CONTRACTOR IS RESPONSIBLE FOR CORRECT SETTING OUT OF THE BUILDING.

3. ALL EXTERNAL AND INTERNAL WALLS WITH DAMP PROOF COURSE TO BE BUILT AS REQUIRED, ROUGHNESS, ETC.

4. CONTRACTOR TO VERIFY ALL LEVELS, HEIGHTS AND DIMENSIONS ON SITE BEFORE COMMENCING WITH THE DRAWING AND/OR PUTTING ANY WORK IN HAND.

5. ALL CONTRACTORS TO CHECK DETAILS SHOWN ON THIS DRAWING FOR COMPLIANCE.

6. WITH STANDARDS OF GOOD BUILDING PRACTICE WITH PARTICULAR REFERENCE TO SPECIAL REQUIREMENTS NECESSITATED BY LOCAL AND ON-SITE CONDITIONS AND REPORT ANY COMMENT TO THE ARCHITECT.

7. ANY ERROR DISCREPANCIES OR OMMISIONS TO BE REPORTED TO THE ARCHITECT IMMEDIATELY.

8. FINAL DIMENSIONS TO BE TAKEN ON SITE BEFORE ANY WORK IS PUT IN HAND AND FIXING PROFILES WITH DETAILED FITTINGS.

9. CONTRACTORS ARE TO LOCATE AND IDENTIFY EXISTING SERVICES ON SITE AND PROTECT THESE FROM DAMAGE THROUGHOUT THE DURATION OF THE WORKS.

10. CONTRACTORS ARE TO BUILD IN EPC'S AND PIPES OR SLOT THESE ARE SHOWN ON DRAWINGS TO ALL WALLS AND FLOORS AS REQUIRED FOR ELECTRICAL WIRING, DOORS OR OTHERWISE AS DETERMINED.

11. CONTRACTOR TO BUILD IN BRICK FORCE EVERY 5TH COURSE IN BRICK WALLS AND EVERY 2ND COURSE ABOVE WINDOWS, DOORS AND ALL OTHER OPENINGS.

12. ALL GLAZING IN COMPLIANCE WITH SANS 10400 PART N AND SANS 10137.

13. ANY GLAZING MISREPRESENTED ALL THE ABOVE MUST BE REPORTED TO THE ARCHITECT FOR CLARIFICATION, BEFORE ANY WORK IS PUT ON HAND.

14. QUALITY OF ALL MATERIALS AND WORKMANSHIP TO BE IN ACCORDANCE WITH RELEVANT SABS, AND BUILT SPECIFICATIONS.

SOUTH AFRICAN WAR DISPLACEMENT MEMORIAL



KADE

Client Information

Client' Company Name

DSAC

Project Information

Project Description

CONSTRUCTION DEVELOPMENT DOCUMENTATION OF PROPOSED DESIGN

Street Address

NELSON MANDELA DRIVE

Site Description/ Farm Name

Erf 22011BLOEMFONTEIN

Drawing Information

Drawing Title

TEN(T)SIONED BRIDGE

Sheet

AXO, SECTION AND DETAIL

Drawn by

KEANAN CANTOR

Scale	Sheet Size
1:20 1:10 1:2	A1
Revision	Drawing No.
FINAL DOCUMENTATION	10

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