

DETERRITORIALIZED CITY-SCAPES

A RAILWAY MEMORIAL PRECINCT IN THE CBD OF PIETERMARITZBURG

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How can the facets of urban geographies be assimilated such that they break the tensions of historic city planning and create integrated city-scapes while paying homage to the historic narratives and making city sprawl easier in the city of Pietermaritzburg?



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01 **ABSTRACT**

Cities are microcosms of shared identity which when assimilated from their historic narratives can create integrated cityscapes. However, how can a city be integrated when the spatial planning of the past is at tensions with the present rituals of city usage? The central issue is that little inquiry has been made to integrate facets of historic planning and design into contemporary city living. To solve this problem, this thesis will investigate and synthesize ways of making a city more integrated by amalgamating the historic elements, which give a city its identity, with the present rituals of using the city. The city will be scrutinized from the lens of urban renewal and integrated urban geographies. This methodology to design will ultimately create a more integrated Pietermaritzburg CBD where the city's identity and historic narratives resonate with the rituals of using the city.

02 **RESEARCH QUESTION**

How can the facets of urban geographies be assimilated in such a way that they break the tensions of historic city planning and create integrated cityscapes while paying homage to the historic narratives and making city commute easier in the city of Pietermaritzburg.

03 INTRODUCTION

Like many African cities, South African urban geographies are the way they are as a result of colonial planning that had grand imperial visions of what cities ought to look like. These visions were territorial in nature and had distinctive 'Insides' and 'Outsides', where it was clear who may or may not be within. Despite the liberation of many African peoples, there has been little inquiry as to how cities can be more inclusive and integrated. Rather, old territories have been re-territorialized to form new territories where the new class distinctions are no longer dependent on race theory but on socio-economic class distinctions. This has made research and design methodology into re-scripting urban geographies more urgent. If we are to truly call ourselves an inclusive people, our cities need to reflect it.

This thesis will explore the spatial problems with the South African city of Pietermaritzburg, namely how colonial spatial planning and the configuration of railway infrastructure has had deep ramifications to current city living.

Africa is still lying ready for us it is our duty to take it. It is our duty to seize every opportunity of acquiring more territory and we should keep this one idea steadily before our eyes that more territory simply means more of the Anglo-saxon race more of the best the most human, most honourable race the world possesses – Cecil John Rhodes

04 History of Pietermaritzburg

Located in the Msunduzi River Valley at the base of a tree lined escarpment inland from Durban, Pietermaritzburg is the second largest city of the KwaZulu Natal Province. Founded in 1838 by the Voortrekkers, the city was named after the voortrekker leaders, Piet Retief and Gert Maritz. Then a small town, the city grew to become the capital of the Boer Republic, a reign which was short-lived for in 1843 the British made its colony with first lieutenant-governor Martin West making it his home (Tikkanen, undated).

Known for its azaleas and roses the city is known as the 'City of Flowers'. With the influence of the British, Pietermaritzburg encompasses an amalgamation of Victorian Architecture expressed in red brick which the city is notoriously known for. The Pietermaritzburg city hall is the most iconic example of this is seen throughout the city, with the its 47-metre-high bell tower and being the largest red brick building in the Southern Hemisphere.



Figure 1: Pietermaritzburg City Hall (Route56, undated)

Rich in history and narrative, Pietermaritzburg has a number of museums, galleries, monuments of interest and historical buildings including Macrorie House, Natal Museum, Old Colonial Building Old Government House, Voortrekker House, Comrades Marathon Museum and the Pietermaritzburg Railway Station.

The city has over the years been a venue of a plethora of historical narratives which have formed the identity of the city, among them is the Mahatma Gandhi train incidence, which is to become an important narrative in this dissertation. On 7 July 1893, young Mahatma Gandhi was on his way to Pretoria by train when a white man objected to Gandhi's presence on the first-class carriage despite his

possession of a first-class ticket. Gandhi was then asked by the conductor to vacate the carriage of which his refusal led to his removal from the train in Pietermaritzburg. This historic narrative is one of many in South Africa when the railway becomes a point of contention in the deep history of our country, one which this dissertation strives to illuminate.

05 PROBLEM STATEMENT

Present day Pietermaritzburg is divided into different zones, each serving different uses. With a railway separating the new developed commercial district, with a shopping mall, shopping centres and economic hubs on the north from the downtown industrial area on the south (see fig...). The railway continues to be a point of contention for the people of Pietermaritzburg. 'Railways were made to connect cities, not to divide them'. From a social perspective, the division of the two sides of the city makes pedestrian commute very difficult meaning that the lower middle class need to contend with traffic as they commute from the taxi drop-off points on the industrial side to their places of work on the commercial side.

PROPOSAL

The South African Railway Memorial Centre

The Memorial centre will be a tribute space which will give account of all South African historic narratives which happened on South African Railways, which play a huge role in the deep-rooted history of our country. The Centre will also allow for free-flowing movement of the trains while providing pedestrian bridges above the railway tracks to connect the two sides of the city allowing for easy pedestrian commute. Lastly, the memorial hub will also encompass multiple amenities which will create for lively urban cohesion in line with the theme of Urban Renewal.

05 SITE ANALYSIS

INTRODUCTION

Paramount to the art of design is the designer’s understanding of their site, and the contextual conditions which give it its essence. This chapter will analyze and identify the particularities which give the site its identity. Moreover, the chapter will scrutinize the historic and contextual conditions which will be pertinent to ensure that the final design proposal is appropriate to its context and people. The site will be analyzed from the a meso and micro analysis lens.

MESO SITE ANALYSIS

Located in the KwaZulu Natal Province, Pietermaritzburg is centrally located between Durban and the mountain ranges of the Drakensburg. Founded in 1838 by the voortrekkers, the city was named after the voortrekker leaders Piet Retief and Gert Maritz (**PIETerMARITZburg**). In 1854 the city became an English colony when the English defeated the Boers and was made into the capital of Natal which is now KwaZulu Natal.

Climate

Standing at a height of 676 meters above the sea level the city has a subtropical climate with warm but occasionally hot summers with frequent rainfall. Winters are dry with high diurnal temperature variations.



Figure2: KwaZulu Natal Province (Anon, 2011: online)

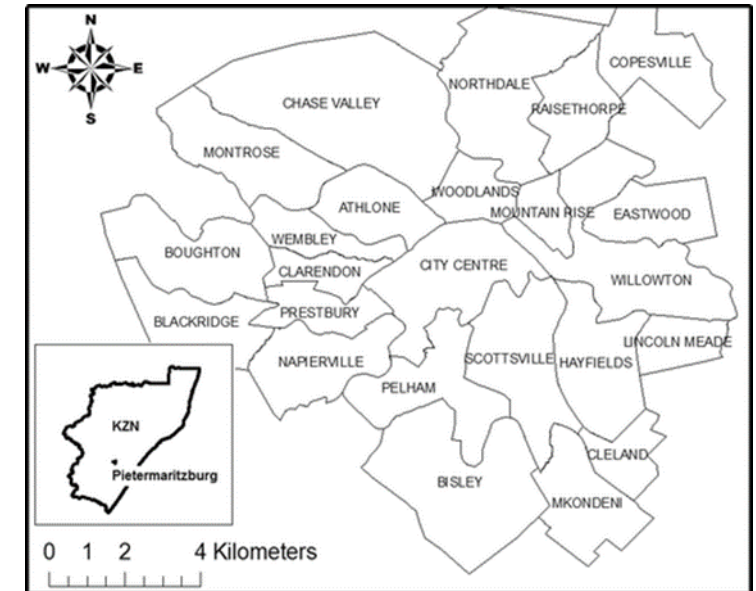


Figure3: Map of Pietermaritzburg (Singh & Downs, 2016: online)

With a population of 837 327 people, including neighbouring townships, the city is an important industrial hub, producing aluminium, timber and dairy products. Being an important industrial hub, the city makes use of railway transport to move goods and product in and out of the city, making the railways an integral part of the city. The Pietermaritzburg railway system is served by long distance trains on the Durban-Johannesburg and Durban-Cape Town routes of the Shosholoza Meyl. A Metrorail commuter system from Cato Ridge, where many of the city's working class is from, to Pietermaritzburg has been proposed. This has necessitated the revitalization of railway infrastructure and railway usage in the city.

Building Context

The city encompasses many well-preserved late 19th century government buildings, encompassing Victorian architecture, and monuments which denote some of the historic narratives which took place in the city . These buildings include; the Tatham Art Gallery, The Macrorie House Museum, The Natal Museum, Old Colonial Building, Voortrekker House and Comrades marathon museum. Though encompassing a Victorian architectural style most of these buildings comprise of red-brick exteriors, which the city is renowned for. The analysis of these buildings strives to...



Figure 4: Aerial view of Pietermaritzburg (Google Maps,2023: online) Adapted by author



Figure 5 :Macrorie House Museum (kznpr, undated: online)

Macrorie House Museum

This early to mid Victorian double Storey house is both a national monument and a heritage site. Built in the 1860s, the house was rented by the Bishop of Maritzburg, William Macrorie, who would later buy it and call it South Hill.



Figure 6 :Natal Museum (SA-Venues, undated: online)

Natal Museum

The Museum opened in November 1904, after the Anglo-Boer war, also known as the South African War. It is now home to the country's most important heritage collections which feature regional archaeology, African cultural products, European settler history, etc.



Figure7 :Tatham Art Gallery (Flickr, undated: online)

Tatham Art Gallery

Built from 1865-1875, this was originally the Supreme Court Building. In 1983, the council transferred it to the Tatham Art Gallery, which Houses many fine collections of art



Figure 8: Comrades Marathon House (The Marathon, 2016: online)

Comrades Marathon Museum

This restored Victorian house holds the history and memorabilia of The Comrades Marathon, which has been held annually since 1921. The house is said to hold the key to understanding the extraordinary journey of the 'The Ultimate Human Race'



Figure 9: Voortrekker House Museum (Reid, 2008: online)

Voortrekker House Museum

The house situated in the CBD of Pietermaritzburg was gazetted as a Provincial Heritage Site in 1979. The house was inspired by the church of the Vow and was built in the 19th Century. The Museum houses objects related to the legend of the bargain of the Voortrekkers with the Gods (TripHobo, undated: Online) for their victory over the Zulu tribe.



Figure 10 :Old Colonial Building (SA-Venues, undated: online)

Old Colonial Building

Part of Pietermaritzburg's colonial history is evident in the Old Colonial Building in the CBD. The design of the building is attributed to William Henry Powell, who won a design competition in 1894. The colonnaded front façade was completed in 1901. The building is now home to various government offices.



Figure 11: Pietermaritzburg Train Station (PMB Tourism, nd: online)

Pietermaritzburg Train Station

Built in the 19th Century, the station demonstrates a classic Victorian look and feel, which is only exaggerated by the beautiful red bricks and ornate finishings. This was the station at which history was made, at which Mahatma Gandhi took a stand against racial inequality and began his life-long fight against Discrimination.

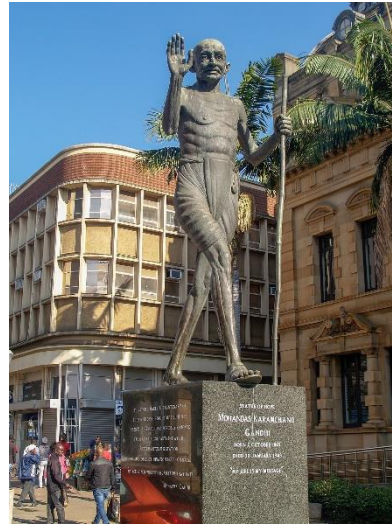


Figure 12: Gandhi Statue (South African History Online, nd: online)

Mahatma Gandhi Statue

In front of the Old Colonial Building, is the bronze statue of Mahatma Gandhi. Gandhi's notorious removal from a train at Pietermaritzburg Train Station in 1893 shaped his unique version of non-violent resistance, known as 'Satyagraha' or Passive Resistance.



Figure 13: PMB Old Prison (Tripadvisor, nd: online)

Pietermaritzburg Old Prison

Recently refurbished, the old Prison is declared a Heritage Site of which within its walls is both a National Monument and a museum documenting some of the country's diverse history. Captives previously held at the museum include; Nelson Mandela, King Dinuzulu and Mahatma Gandhi.

MICRO SITE ANALYSIS

The site is in Pietermaritzburg on the corner of Victoria Road and Chatterton Road. Currently the site is home to Allison's Saddlery, a leather goods shop and workshop, see fig... The site extends from Victoria Road over the railway track on the northern side over to the Southern side of The Square shopping Centre, see fig...



Figure 14: Allison's Saddlery (Google Maps, 2013: online)



Figure 15: Aerial View of site (Google Maps, 2023: online) Adapted by Author



Fig 16 : The Square Shopping Centre, to the North of the Proposed Site (Google Maps, 2023: Online)



Fig 17: Vehicular Bridge next to the site on Chatterton Road Pietermaritzburg (Google Maps, 2023: Online)



Fig 18: Railway track next to the site on the northern side (Author, 2023: Online)

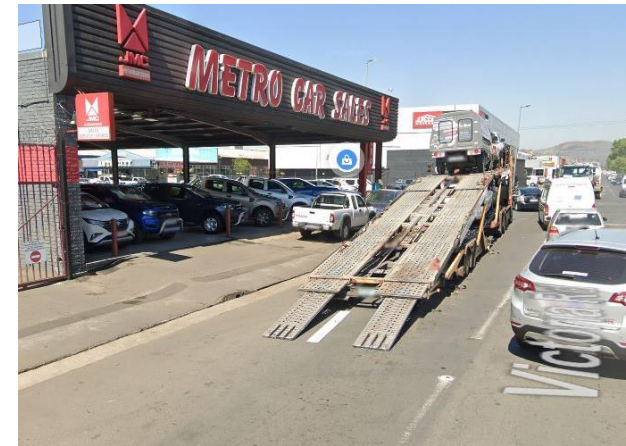


Fig 19: Car dealership in front of the site on the southern side (Google maps, 2023: online)

ALTERNATIVE SITE ANALYSIS

The Poetics of Precision

Problem Statement

South African railways have long been a point of contention in the country's historic narrative, In Pietermaritzburg, the railway line separates the two sides of the city, here the cartographic considerations of the past cause the alienation of the present. 'Railways were made to connect cities, not to divide them'.

How can precision in the art of making break the tensions between opposing sides of the city while finding meaning within the site and within the train tracks which divide the site. Moreover, how can this meaning be translated and construed in the realm of architectural design and meaning.

Poesisphilia

The purpose of this exercise was to ascertain meaning found in connecting different elements in a precise manner.

The device was built with precise measurements in order to be able to fit on cape gauge tracks, which are the classification of train tracks used in South Africa. Cape gauge train tracks have the width of 1067mm, therefore the device had to have a span greater than that of the tracks while having two stands which fit precisely on both sections of the train track. The device also has a platform which sits on a spring. The spring serves to amplify the vibrations on the device to allow for the process of revelation to take place.

On the platform a sheet of paper will be placed with ink on its circumference. On the sheet of paper are small plastic balls that will roll around on the sheet is the device is subjected to any vibrations. The vibrations were caused by either the wind or the vibrations of the track itself when a train was approaching in the distance (see fig..).

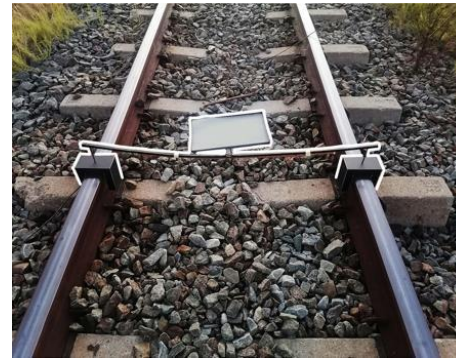


Figure 20: Device on Site (Author, 2023)



Figure 21: The device precisely positioned on site (Author 2023)

When the process of aletheia takes place, the spring of the device will begin to vibrate causing the platform to vibrate. The movement of the platform causes the small balls to roll around on the sheet of paper with ink on its circumference. As the balls roll on the page, they come into contact with the ink and as a result create marks on the sheet of paper, here the process of revealing unfolds as the balls create art on the sheet of paper.

Overall, the poetics of precision on the device emphasize the importance of attention to detail, accuracy and the exactness in the revelation of meaning.

Insights

Good poetry like good architecture is implacably precise. It not only requires an idea of what we want to say with it, but that it generating idea be expressed and translated with very accurate words which moreover are judiciously placed in relation to each other within the verse or stanza (Anon, 2012).

"There are no ideas, except in the things themselves. architecture. (Zumthor, nd)

When things are connected in a precise manner, a dialogue begins between each of the individual parts, expressing a truth which in an everyday sense would remain unnoticed. This is the poetry of good architectural practice. Poetry is unexpected truth. It lives in stillness; Architecture's artistic task is to give this still expectancy a form. Architecture should be poetic. It should possess the subtle qualities which, at certain moments permits us to understand something that we were never able to understand quite this way before.

7 Conceptual Approach

This touchstone strives to depict the tensions of the past and the future through the lens of forces and materiality. The cantilevering structures are *fixed* in position through tension, symbolizing epochs that are to be *fixed* to our memories as we move into the future. Furthermore, the two temporalities are expressed through different materialities. The redbrick represents the past and pays homage to the building traditions of Pietermaritzburg (redbrick). The other side with the white Plaster of Paris, representing a new materiality which could be used in conjunction with the building customs of Pietermaritzburg.

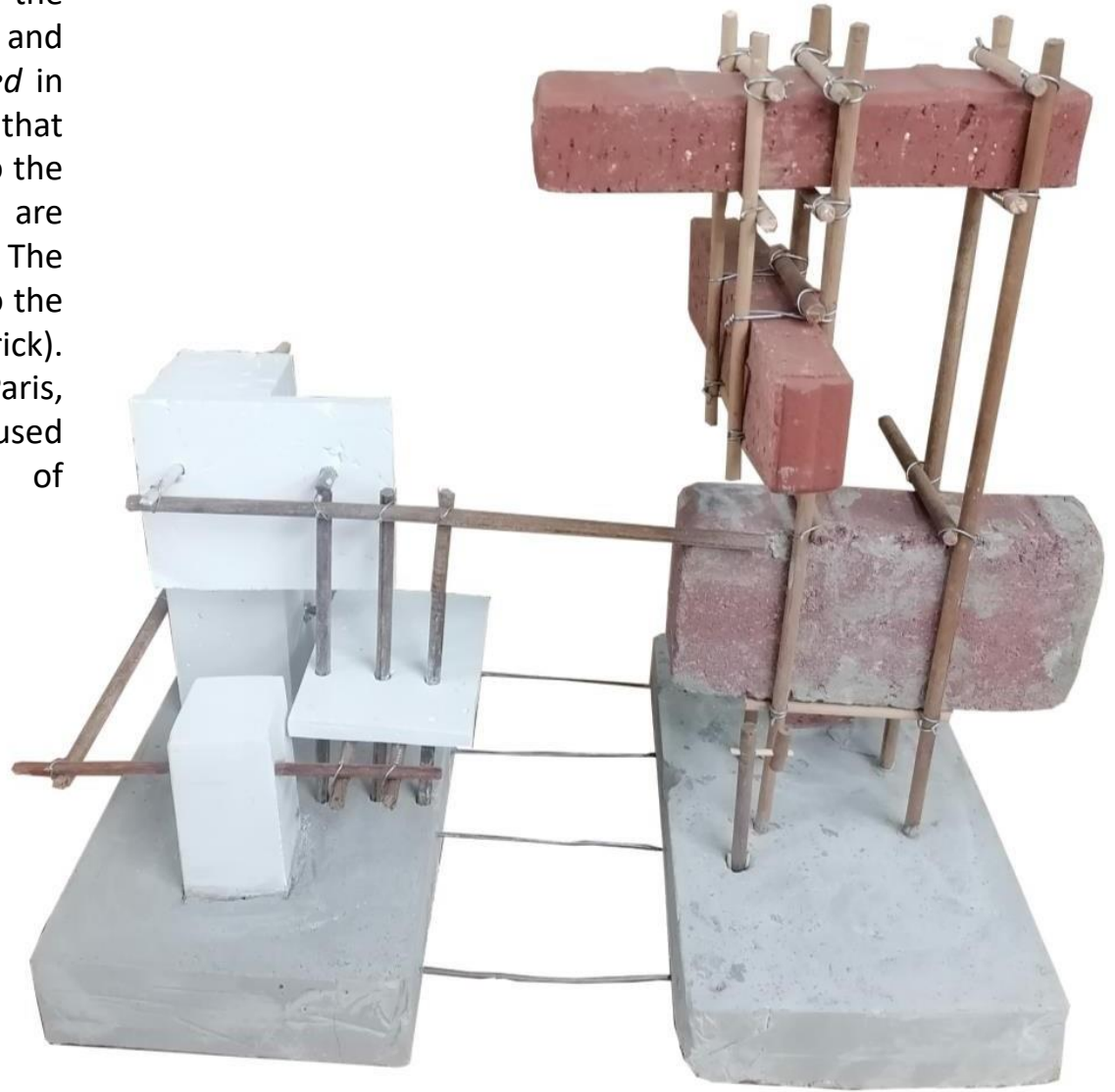


Figure 22: Author (2023) Model

CONCEPTS

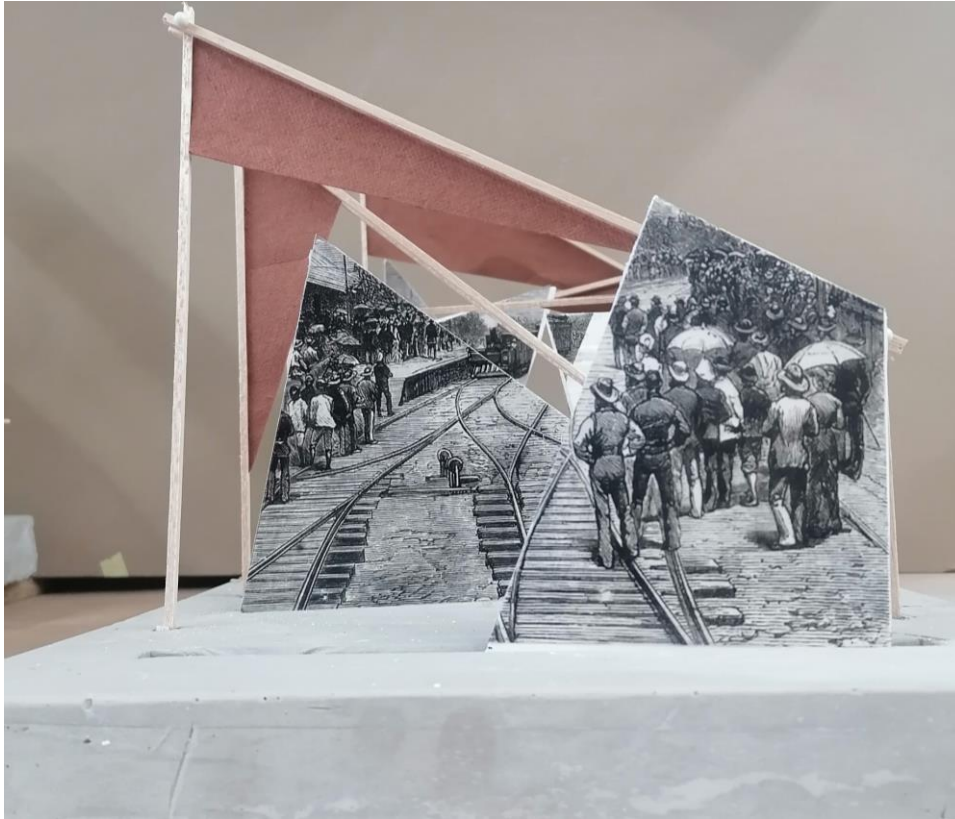


Figure 23: Author (2023). *Model*

This model portrays three concepts exhibited in one model. The three concepts titled; Bridges of Disruption, Gateways of Inclusion and Perspectives of Time represent what the project strives to achieve in an abstract and literal way.

Perspectives of Time

The project should be curated in such a way that it provides subtle commemorative gestures to the narratives that happened on South African railways.



Figure 24: Author (2023). *Model*

When looking at the touchstone from a certain perspective, an image of the most iconic South African railways is seen. Though done in a literal way on the model, the buildings and Bridge should give subtle suggestions of the narratives.

Bridges of Disruption

The model comprises of an elongated horizontal rectangular concrete base where at first glance the model is perceived to have a beginning and an end or front and back. It then has vertical slats that are orientated in a parallel direction elongation of the base, and creating the impression of opposing views.

07 THEORETICAL DISCOURSE

7.1 INTRODUCTION

The theoretical disposition to creating an integrated cityscape will be investigated and tested in this chapter. The main themes which will be explored to illustrate design exploration and methodology are; urban geographies, urban renewal, Urban Heritage Assemblages, and Architectural Narrative. The concepts, site and design will be referenced when exploring these themes to illustrate how they lead to architectural design which makes city usage better while preserving the identity of the city.

This chapter will become the framework which acts as a guiding principle to responding poetically and on a methodology centred on spatial justice with the site and its context, people and narrative taken into consideration. This approach delves into dissecting and analysing that which led to the current situation, the problem statement, and reapplying new theories and principles to revitalize the city.

7.2 URBAN GEOGRAPHIES

How Ideas of Utopia Create Dystopias

The state of the urban geography of Pietermaritzburg, like in many South African cities, is a result of colonial city planning which has had a significant impact on the city and its people. The impact of this planning can be analysed from a socioeconomic perspective, urban layout perspective, and the architectural styles encompassed in the city.

Socioeconomic Divisions

The role of the architect, as well as other designers, is to image a world that everyone will call home. The architect conjures up grand visions of what he/she views as the ideal Utopia based on a set of Utopic theories, preconceived ideas and other external factors. The aim of this chapter is to highlight how the use of Utopic theories can lead to Dystopias and how the use of dystopic theory may magnify social trends, warn against the possible social perpetuations and ultimately help the architect to create a world that majority, if not all, people can truly call home.

According to Ruitinga (2011) Utopic theory often envisions an isolated society, under favourable conditions where there can be no injustice if its members comply to the societal ideals. The problem with Utopic theory is that it fails to recognise the fact that people are diverse and that places are far more nuanced and cannot be prescribed to be of a certain nature. So, what does Utopic theory do to counteract the nuanced nature of people and places? It isolates them and creates Utopias whereby if you meet the criteria of what is ideal in that society, you are on the right side of the track, and if you do not, you are on the wrong side of the track. This theory is exactly how Apartheid and colonial spatial planning worked. They created Utopias that were to be enjoyed by those who met certain ideals while excluding those who did not. Ultimately, this created socioeconomic divisions. Another problem with Utopic theory is that it fails to recognise

time as change, and that the people and needs of today may be different tomorrow. Therefore, architects ought to be cautious of using Utopic theory in isolation to imagine the perfect world that people will use and call home, rather, Utopic theory should be used in conjunction with Dystopic theory since one ensures that the other does not have negative effects which isolate people and places.

Dystopic theory magnifies social trends and behaviour which highlight the nuanced nature people and their places. It suggests the fact that Utopias are only ideal for a select few and that places should be as nuanced as the people that occupy them, for instance a museum-bridge-train station-market complex. This theory recognises and generates complex temporalities which suggest a complicated relationship between notions of past, present and future as well as the diversity of people, cultures and rituals of being in the world.

In essence the architect should create urban spaces that should recognise different people, different needs and uses, and changes in time.

7.3 URBAN RENEWAL: Using Speculative Fiction to Imagine Future South African Urban Spaces

The phrase speculative fiction encompasses a broad list of definitions which are expressed in many fields. For the purposes of this thesis the definition used for speculative fiction is that of Gene Rodman Wolfe who defines it as a particular subtype of science fiction in which established facts are extrapolated to produce a new situation (1986). The difference between science fiction and speculative fiction is that speculative fiction isn't as far-fetched as science fiction, rather it imagines the near future using facts of the current situation. The question though is, why describe the proposed urban space as fictional? Simply, the proposed urban space suggests the construction of new social structures that are interwoven in such a such a way that people from all walks of life and socioeconomic backgrounds are

The urban area is forever changing, they are constantly expanding in response to the current social and economic situation at that time. In this regard, change usually affects the city in a way that may render

7.4 Deterritorialization: Breaking Urban Borders

Deleuze and Guattari used the term Deterritorialization to indicate the fracturing of and freeing from repressive fixations and absolutist situations. This theory describes “*The transformative and creative potential of making new connection, linkages, becomings and assemblages*” (Houtum, 2010). They describe deterritorialization as the removing of the borders of human spatial interaction processes, as a movement away from territorial or spatial boundaries and borders. But first, what are these borders? Deleuze and Guattari describe borders as not just merely physical boundaries but also conceptual and social boundaries which limit and constrain the free flow of ideas, people and things.

Related to the proposed site, the railway track, is a border, or boundary, that prevents the free flow of people. It firstly divides the city into clear distinguishable sides where you are either on the right side of the tracks or wrong side of the tracks. In addition, the lack of pedestrian bridges between the two sides of the city create another perceived border that makes it difficult for those without cars to move freely between the two sides. These borders are as a result of poor urban planning that continue to make South African railways a point of contention. The first reason for railways being a point of contention is the many historical occurrences that happened on them in South Africa’s deep-rooted history.

Following their theory of Deterritorialization, Deleuze and Guattari devised the concepts of; ‘*smooth space*’ and

‘*striated space*’ (Houtum, 2010). Smooth space is a space without borders, where connections and movements are free and fluid. Here there is a free flow of ideas, people and things. Striated spaces, however, are structured and have rigid boundaries and divisions. Here there is no or very little flow of ideas, people and things. The proposed Railway Memorial Precinct strives to create a smooth space between the two sides of the city, firstly by having a bridge above the railway tracks, thus blurring the perceived border of the track and secondly by having a market between the two sides of the site (or city), creating an integrating space that secerning the stigmatizing thought of where (or which side) people of different socio-economic classes should shop.

How then does Deleuze and Guattari suggest we deterritorialize? They propose the following strategies and ideas for deterritorializing, namely; Rhizomatic thinking, Nomadism, Deconstruction, Becoming, Multiplicity, Creative expression and Desire and intensity.

Rhizomatic Thinking

Deleuze and Guattari introduce the concept of the ‘rhizome’, which to them represents a non-heirachial and interconnected network of thought. They suggest thinking in a rhizomatic way, which involves exploring ideas and connections in multiple directions rather than in a linear way. This allows for a more fluid and open approach to knowledge and creativity.

Insight

The proposed Railway Memorial Precinct is in itself a product of rhizomatic thinking. It strives to multiple objectives at the same time at the same time. Firstly, it strives to make city sprawl easier between the two sides of the city. Secondly, it strives to commemorate the various occurrences that happened on railways. Thirdly it gives informal traders a more dignified place to work. Lastly it strives to integrate the two sides of the city.

Deconstruction

Deleuze and Guattari emphasize the importance of deconstructing existing systems and concepts. This involves critically examining established structures, questioning boundaries, and breaking them down to reveal new possibilities.

Insights

The Proposed railway Memorial Precinct questions what spaces of memory could be. Typically, most museums have a distinct architectural typology and morphology, particularly museums built in the colonial era. The proposed design, however, questions what a museum could be. Here a museum is presented as a multi purpose precinct which still achieves the strategic objective of commemorating historic events.

Multiplicity

Deleuze and Guattari promote the idea of embracing multiplicity, where different elements, ideas and

experiences coexist and interact without rigid categorization. This allows for a richer and more diverse understanding of the world.

Insights

As alluded, the proposed precinct embraces multiplicity in the architectural realm where a building or precinct does not serve a singular purpose.

Creative Expression

Deleuze and Guattari encourage creative expression as a means of deterritorialization. Art and other forms of expression can break free from conventional structures and inspire new ways of thinking and perceiving.

Insights

The theoretical position to curating art is an integral factor when designing spaces of commemoration. Art narrates the stories which transcends time creating internal dialogue where we form new perceptions and theories. By having art exhibited throughout the precinct and making art a part of the buildings, new ways of thinking and perceptions could potentially be created through the experience of the building.

The last two concepts construed by Deleuze and Guattari in term of how we ought to deterritorialize are 'Desire and intensity' and 'Becoming'. These concepts are discussed briefly below.

Desire and Intensity

Deleuze and Guattari highlight the role of desire and intensity in deterritorialization. They argue that strong desires and intense experiences can disrupt established boundaries and lead to new forms of expression and creativity.

Becoming

Deleuze and Guattari propose the idea of 'Becoming' as a way to deterritorialize. This means embracing change and transformation, allowing oneself to evolve beyond fixed identities and roles. Becoming involves exploring new perspectives and experiencing different states of being.

7.5 Architectural Narrative: The Catalyst to Remembering the Past

Colonial City Planning

Colonial powers often imposed their own urban planning principles which encompassed iron grid street patterns, with clearly distinguishable areas for administrative, commercial, and residential purposes. Though this layout works in terms of creating an efficient city where movement and orientation become easy, the shortfall lies in its precise nature. Most iron grid patterned cities have a clear boundary on their periphery, making a distinguishable inner city and outer city. Pietermaritzburg CBD's outer-inner city distinction is further highlighted by the train track which divides the city. Consequence to this, when the city expands, as city planning generally leads to the distinction of socioeconomic divisions. This division of the urban geography leads to the development of separate neighbourhoods or districts with unequal access to resources and opportunities, which can still be seen today. Because these districts are unequal in nature, they serve and are served by different classes of people, where the served are those that can afford while those that serve are those that cannot afford, the lower middle-class workers. In addition, due to the poor planning and other socioeconomic reasons access to these spaces is limited for the lower middle-class workers. In Pietermaritzburg for instance, taxi and bus routes are centred towards and more operational in the inner CBD, whereas they are close to non-existent in the new developed

economic centre. As a result, the working class cannot commute by bus or taxi into this district and have to commute by foot, walking on narrow walkways on vehicular bridges, contending with traffic, since no proper bridges were made to connect the city, which is divided by the train track.

With the above mentioned, we can see how poor planning and organisation of our urban geographies can have devastating consequences on how we experience the city. As a result, a call for urban renewal, centred on making our cities more unified and people orientated, beckons for urban intervention in the city of Pietermaritzburg.

7.6 Curating Memory: Art in Museums

In the world of art, culture and memory, the role of art curatorship is both multifaceted and indispensable. This is most evident in the realm of architecture and spaces of memory, such as museums, where the careful curatorship of artworks have the potential of engaging, inspiring and educating. This chapter will highlight the significance of curating artworks in spaces of memory and illuminate ways in which artworks ought to be exhibited in the proposed Railway Memorial Precinct.

The History of Curating

When one looks at the word 'Curator' from an etymological perspective, one finds that its origin comes from the Latin word 'Curare', which means to take care of something. "The term first came into use in the middle of the 14th century in the meaning of attendant, keeper or guardian" (Rubantseva & Hoffmann, 2020). Around the same time the practice of collecting and exhibiting became widespread. These collections would eventually become the first museums and the roles of curators became more complex than just being the guardians of the artworks. Around the 18th century their role evolved to include functions such as heritage conservation, selection of new artworks and objects, doing scientific research and coordinating educational activities. Undoubtedly, the role of curatorship is one that is important when it comes to preserving memory and our experience of those memories through artworks.

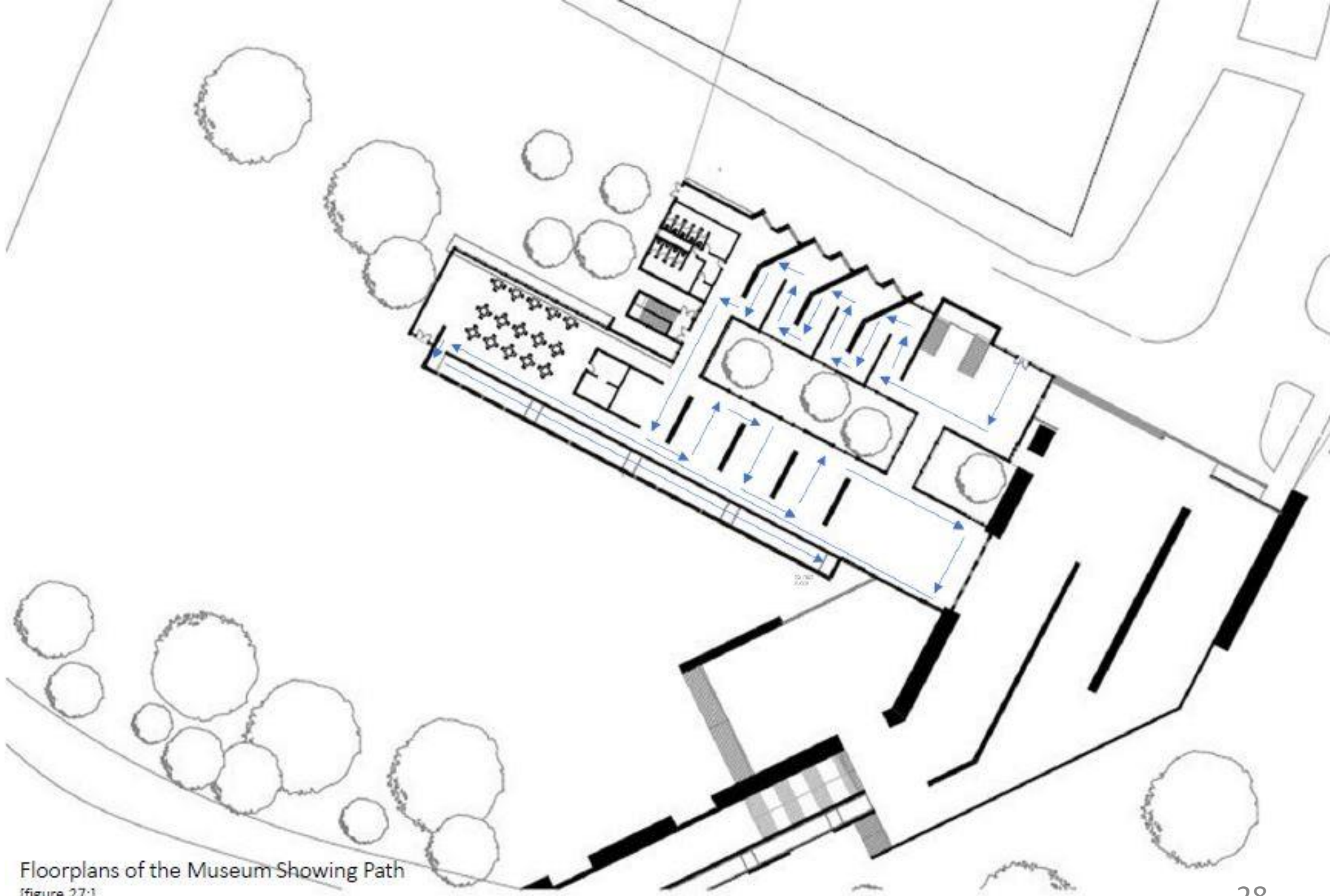
In the pursuit of creating engaging spaces of memory, that are also aesthetically pleasing, Architects rely on curators to bring an added layer to the depth of their designs. Selection and placement of artworks within architectural spaces has great significance in the in the overall experience of those spaces.

Art, Space and Time

Museums are typically spaces that aim to fuse Art and memory by narrating the stories that transcend time. Chronological retrospection became a significant factor to narrating those stories, meaning that the artworks or stories need to be curated in the chronological order of the events that led to their creation.

Cecil John Rhodes dreamed of the vision of a train track from Cape to Cairo before Mahatma Ghandi was removed from a train.

Furthermore, the journey at which people will take in the Museum became an important factor, because the path taken by the viewer will determine their experience of the artwork or narrative. Architects therefore need to curate the path at which visitors will take in the Museum. Applied to the proposed Railway Memorial Precinct, the path at which the visitors will take in the museum is curated in such a way that they will experience the narrated stories that happened on South African Railways (see fig...)



Floorplans of the Museum Showing Path
[figure 27:]

This curated path strives to ensure that the cultural and historic richness of South Africa is passed down through the generations, fostering a sense of continuity, identity and most importantly learning from lessons which could potentially make the world a better place.

Memory: A Bridge Between the Past and Present Through Art and Architecture

The relationship between Memory, Art and Architecture is one that is symbiotic and plays out in the temporal realms of the past and present. Our experience of Art and Architecture allows us to create new memories in the present by recalling the past. At the same time, they allow us to create perceptions in the present by allowing us to dive back to the past and imagine new realities. This ultimately means that curatorship is the bridge that weaves together the realms of design, history, culture and cannot be divorced from the design process.

Insight

The railway Memorial Hub should be designed, or curated, in such a way that at every turn, the visitor is given a chance to dive into the past to recall some of the events and narratives that happened in our country and shaped the present. Every space should be treated as a means to engage, inspire and educate visitors.

The first meeting of the preliminary committee of the “Cape of Good Hope Western Railway” with Hamson Watson, a prominent Cape banker as chairman.

1835

The first locomotive train arrived in South Africa. This train is now exhibited at the Durban Railway Station

1859

New lines opened in Natal, Durban.

1860



Figure 28: (anon, nd: online)



Figure 29: (anon, nd: online)



Figure 30: (anon, nd: online)

The Cape to Cairo railway was left uncompleted. Today few stretches of it are still in operation

1884

New lines opened in Cape Central, from Worcester to Rooderwal.

1886

Mahatma Gandhi is removed from a whites-only train carriage at the Pietermaritzburg train station.

1893



A train accident in Frederickstad leaves 15 Soldiers dead on the 30th of July

1900



Figure 31: (anon, nd: online)

Anglo-Boer war train accident near Barberton. On the 30th of March 49 a train carrying soldiers and civilians derails and kills 49 people

1902

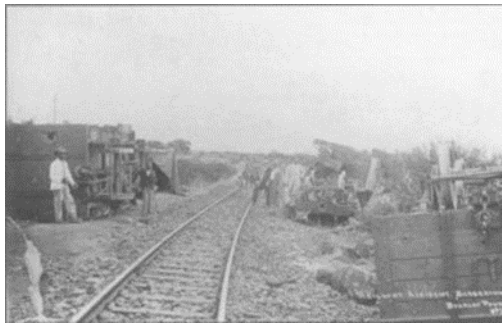


Figure 32: (anon, nd: online)

The New Cape Central railway and its line from Worcester to Voorbaai is taken over by SA Railway.

1925

An overcrowded train carrying black workers to KwaMashu derails on the outskirts of Durban leaving at least 150 dead.

1965

The SA Railways set an unbeaten world rail speed record.

1978

South African Transport Services become Transnet. PRASA was established.

1990



Figure 33: (anon, nd: online)



Figure 34: (anon, nd: online)

As a broad vision to industrialize and modernize the region, The Gautrain is established to fulfill the commitment to sustaining an integrated culture of public transport use.

2012



Figure 38: (anon, nd: online)

A train crash in Hennenman kills 18 and leaves many injured.

2018



Figure 39: (anon, nd: online)

The South African Blue train was suspended due to covid

2022



Figure 40: (anon, nd: online)

Precedents

LOCAL PRECEDENT



Fig 41: Constitutional Court (Buckland, 2006)

Constitutional Court

Architects: Urban Solutions & OMM Design Workshop

Year: 2006

Location: Johannesburg, South Africa

Introduction

The South African Constitutional Court is situated in what was once the notorious prison under the Apartheid regime. *“It is the realization of the dream of many to have a building in the new South Africa that would celebrate the ideals of a progressive Constitution, commemorate the suffering and struggles of the country’s past without slavishly doing obeisance to history and give visible form to the belief that all are equal before the law”*, (Law-Viljoen, 2006). As an urban revitalization project, the precinct gives good design methodology to designing buildings/precincts which provide remembrance to past narratives while also integrating the city-scape. This chapter strives to illuminate some of the design features and principles which will enrich the proposed Railway Memorial Precinct.

Urban Flow: The Flaneur’s Paradise

The Constitutional Court precinct comprises of multiple buildings integrated by intricately designed walkways, where there is much to see at every turn. A true flaneurs paradise. The most notable being the ‘Great African Steps’.

Since the site is on a sloping hill, vertical circulation became an integral part in the overall design. Here the ramp has been integrated into the steps in a creative way that integrates the urban rituals (city sprawl) of differently abled peoples, making it a truly inclusive space (see fig 42 & 43)



Fig 42: The Great African Steps (Buckland, 2006)

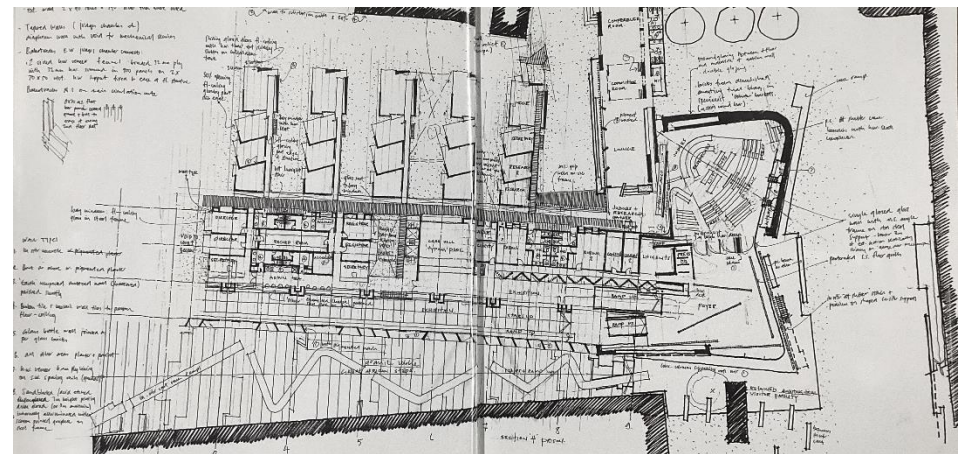


Fig 43: The Great African Steps Floor plan sketch (Buckland, 2006)

Insights

Like the Constitutional Court, the Railway Memorial precinct has the challenge of vertical circulation whereby city sprawl will have to be elevated to a height above the railway tracks. In addition, the Railway Memorial Precinct will need to have integrated ramps which will allow for easy circulation for people on wheelchairs. Following the design of the 'Great African Steps', the proposed Railway Memorial Precinct will have an integrated stair-ramp system which will extend to the bridge above the railway tracks.

Remembrance Through Integrated

The constitutional Court comprises of integrated art works that recall the diverse cultures as well as the deep-rooted history of South Africa (see fig...&...). These artworks make the constitutional court an exciting place of memory for its users.



Fig 44: Artwork on Façade
(Constitutional Hill, undated)

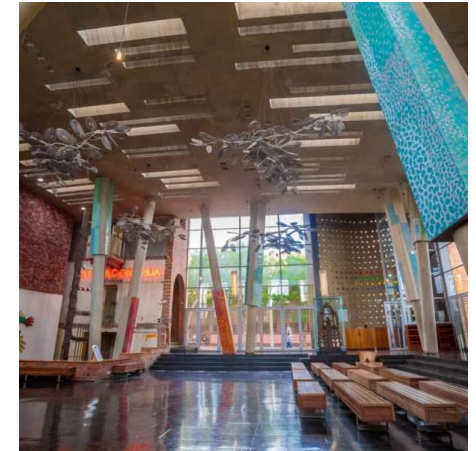


Fig 45: Artwork in interior
(Constitutional Hill, undated)

Insights

The proposed Railway Memorial Precinct, should encompass artwork throughout the precinct, which will pay homage to the numerous historic events that took place on South African railways. The precinct will also make use of train and railway track parts. Here mechanical parts and architectural elements will be used in unison as subtle reminders of the deep-rooted history on South African railways.

Precedents

LOCAL PRECEDENT



Fig 47: Warwick Junction (Design Workshop, undated)

Warwick Junction

Architects: Design Workshop

Year: 1997

Location: Durban, South Africa

Introduction

Warwick Junction is a Traditional Medicine Traders Market extending an abandoned freeway overpass with a lightweight steel and timber bridge spanning an impassable commuter street. This makes it possible, throughout the course of everyday life, for people to benefit from an urban system that was previously very difficult to access.

Humanized Trade Industries Through Design

The project involved a consultative process whereby marginalized traditional medicine traders were moved to a more convenient and dignified place where they could sell their goods, as opposed to the busy sidewalks of the Durban CBD (see fig.). In addition, shading was provided for the informal traders to stay out of the scorching Durban sunlight, a kind design gesture that makes the world of work a bit more easier for the traders (see fig 48).



Fig 48: Warwick Junction, Durban (Galvin & Maassen, 2019)



Fig 49: Informal Traders at Warwick Junction 9Galvin & Maassen, 2019)

Insights

The Railway Memorial Precinct must provide adequate dignified trading infrastructure for the informal traders of Pietermaritzburg. Furthermore, it must provide shading, not only for the traders but also for the city's inhabitants who commute to work by foot.

Where the Warwick Junction lacks, however, is adequate pause areas where the city's inhabitants will get to rest. The Railway Memorial Precinct must have adequate pause spaces with benches where the city's commuters can rest. In addition, it must have public ablutions in addition to those at the train station and that in the Museum.

Rising Above Urban Boundaries

Warwick Junction is situated next and above the busy streets of Durban. In addition, it lies next to a railway line. Typically, roads and railway lines have become boundaries which divide the urban geography into smaller blocks. This has also been heightened by the high density of cars on the road. What Warwick Junction does successfully to reintegrate these smaller blocks is by creating bridges which become skyways that overpass the urban boundaries (Roads and railways). This allows for people to move between the

different blocks hence overcoming the urban boundaries (see fig 50), a city integrated.

Insights

Since the proposed site is divided by a railway line, the bridge proposed must be able to integrate the two sides of the site (city) in a similar way that Warwick Junction does. In addition, it must conform to the regulations and height restrictions for structures above railway lines, SANS 3000 (more on this in the Technical Report).

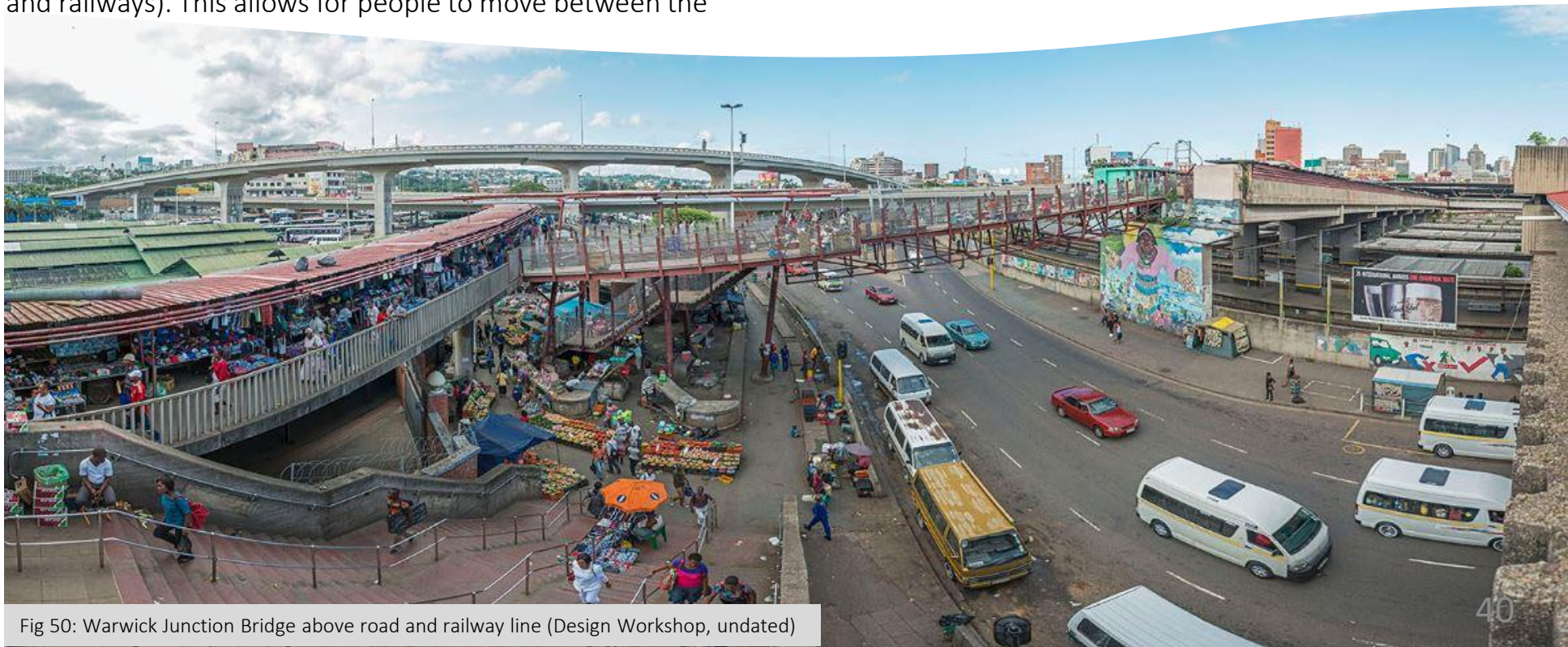


Fig 50: Warwick Junction Bridge above road and railway line (Design Workshop, undated)

Precedents

INTERNATIONAL PRECEDENT



Fig 51: Kehoe Iron Works (Johnson, 2017)

Kehoe Iron Works

Architects: Lominack Kolman Smith Architects

Year: 2017

Location: National Landmark District, Savannah, Georgia

Introduction

The building was previously an iron works, industrial complex which was left vacant for 28 year. Doomed for eternal neglect the building was rescripted into a multi-use event and complex space. The buildings original red brick structure was not demolished but revitalized and used in conjunction with the new contemporary corrugated iron structure.

Preserving Memory Amid the Contemporary

With the client's intent on and strong vision of preserving most of the old building, most historic elements of the old building were preserved, including the red brick structure (see fig.,...&..). *"This brought back to life what was a long forgotten and abandoned section of the landmark district and an important piece of Savannah's industrial, cultural and architectural history"* (Lominack Kolman Smith Architects, 2017). In the exterior, the tower's historic metal mansard roof and its historic dormers were restored, and a replica *widow's walk* and chimney cap were reconstructed (see fig 51 & 52)



(Left) Fig 52: Kehoe Iron Works old building with new contemporary addition (Johnson, 2017)



Fig 53 & 54: Contemporary additions to the old red brick building (Johnson, 2017)

Historic elements were also preserved on the interior, wherever possible, this includes the repair and reuse of the historic wood widows and restoration of the fluted iron columns to include the casting of new columns to match (see fig...). There is also reclaimed wood ceilings set between rafters in between which insulation was added to mimic the previously exposed roof boards, allowing for the preservation of the building's historic cornice configuration (see fig...) (Lominack Kolman Smith Architects, 2017).

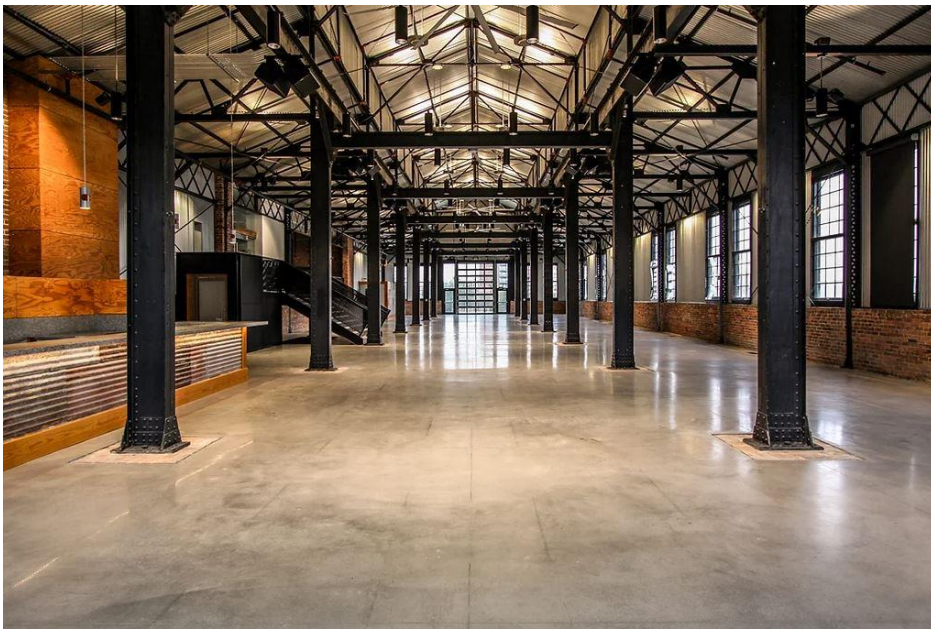


Fig 55: Restored fluted iron columns in interior (Johnson, 2017)

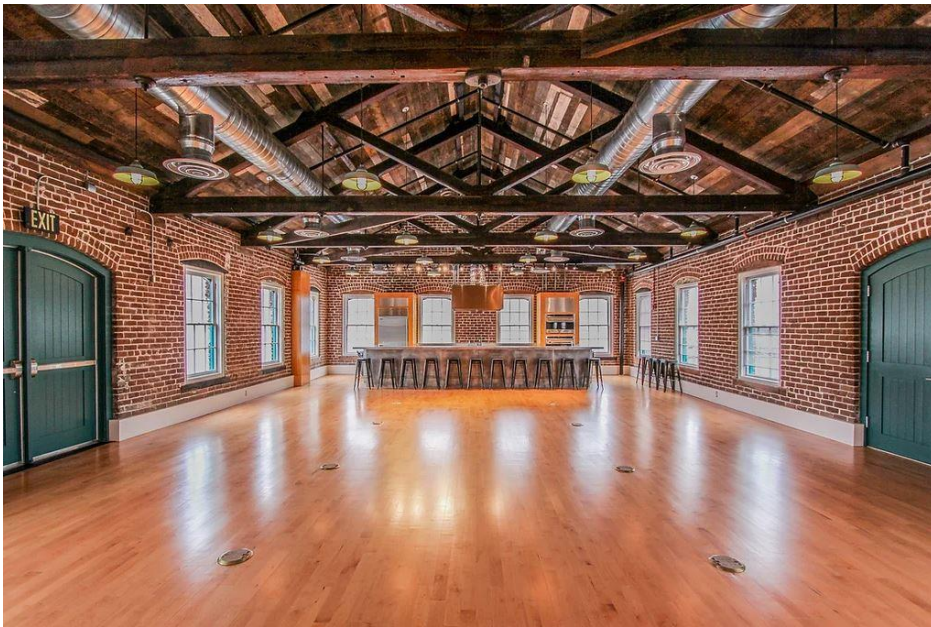


Fig 56: Reclaimed Ceiling on rafters (Johnson, 2017)

Insights

Similar to Kehoe Iron Works, the proposed Railway Memorial Precinct is situated next to an existing red brick building, Allison's Saddlery. Most of the old building will be preserved and will comprise of a new addition which will predominantly be the train station which will introduce new contemporary materials. These new materials will be used in conjunction with the red brick. As alluded, Pietermaritzburg is famously known for its red brick buildings (Refer to the Meso Site Analysis), therefore preserving the design custom of using red brick is to also preserve the identity of the city.

Furthermore, Pietermaritzburg, is known for its Victorian style buildings. Victorian architecture, amongst other things, is characterized by decorative details which give it its distinctive aesthetic. Similar to the Pietermaritzburg Train station and Kehoe Iron Works (e.g. the fluted columns), the Railway Memorial Precinct will comprise of decorative architectural and structural details which will give it a particular aesthetic which echoes the building heritage of the city.

In terms of improving the existing building on the site, the building will keep its current function but the current window on the Southern Side (the front) will be replaced with arched store front windows to make the building more inviting to the city's inhabitants (see fig 57).



Fig 57: Windows to be replaced (Author, 2023)

This precedent's relevance to the project lies in its ability to fuse traditional and historic buildings with contemporary building structures. Learning from the precedent, the Railway Memorial Precinct must have a balance between the old and the new, with restrained articulated transitions between the two (see fig...). This approach to design will spark a dialogue where the new pays homage to the old.



Fig 58: Kehoe Iron Works (Johnson, 2017)

DESIGN SYNTHESIS

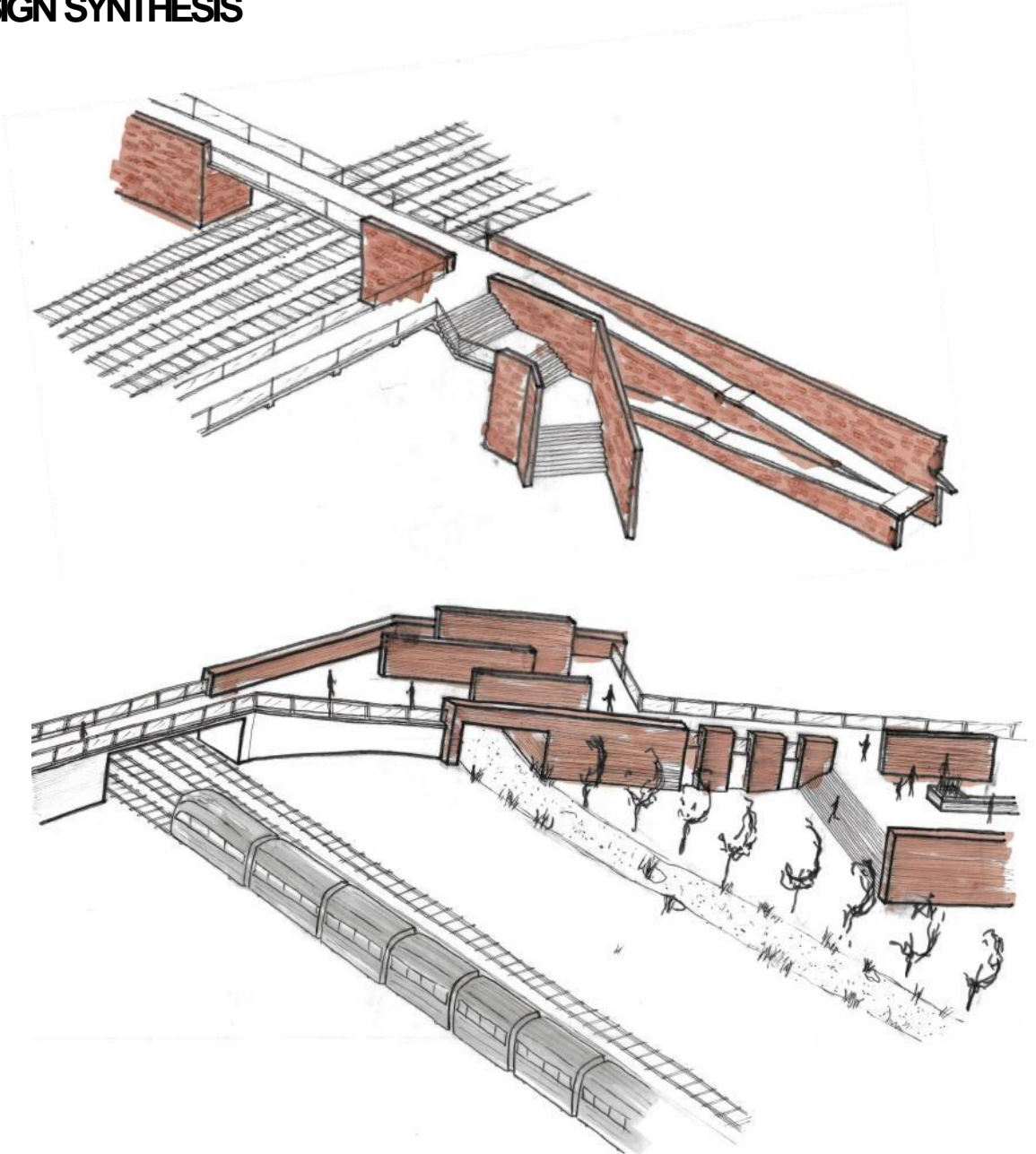
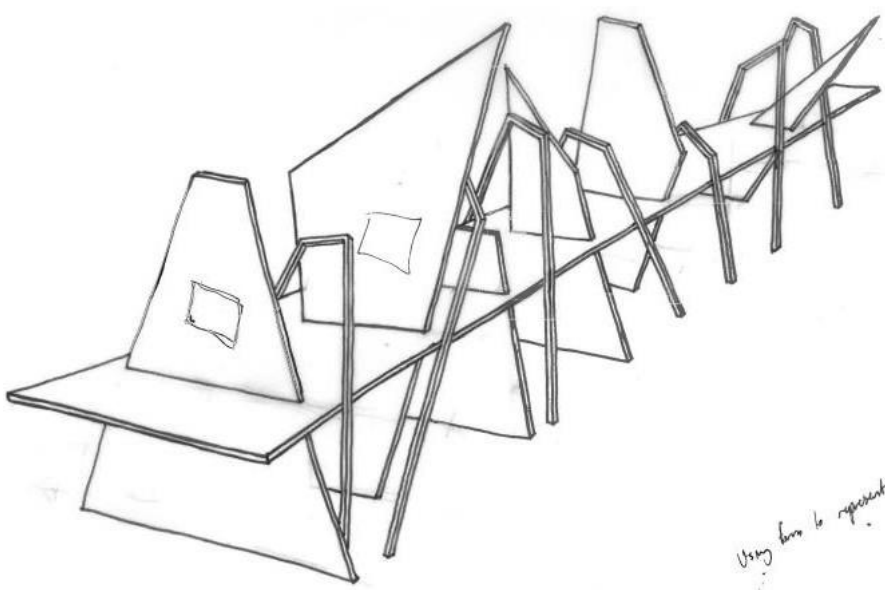


Figure 58 : Author (2023). *Drawing*



Using form to represent ideas

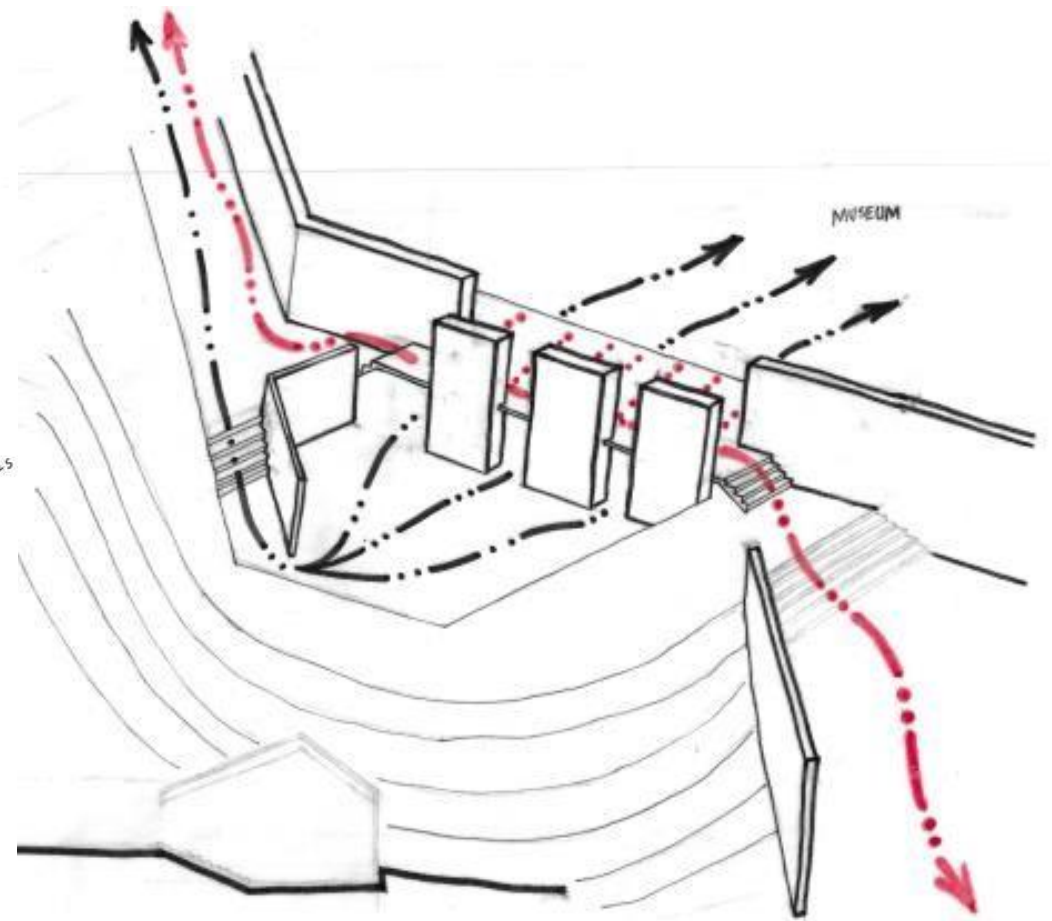


Figure 59: Author (2023). *Drawing*



Figure 61: (Author, 2023) *GROUND FLOOR PLAN*

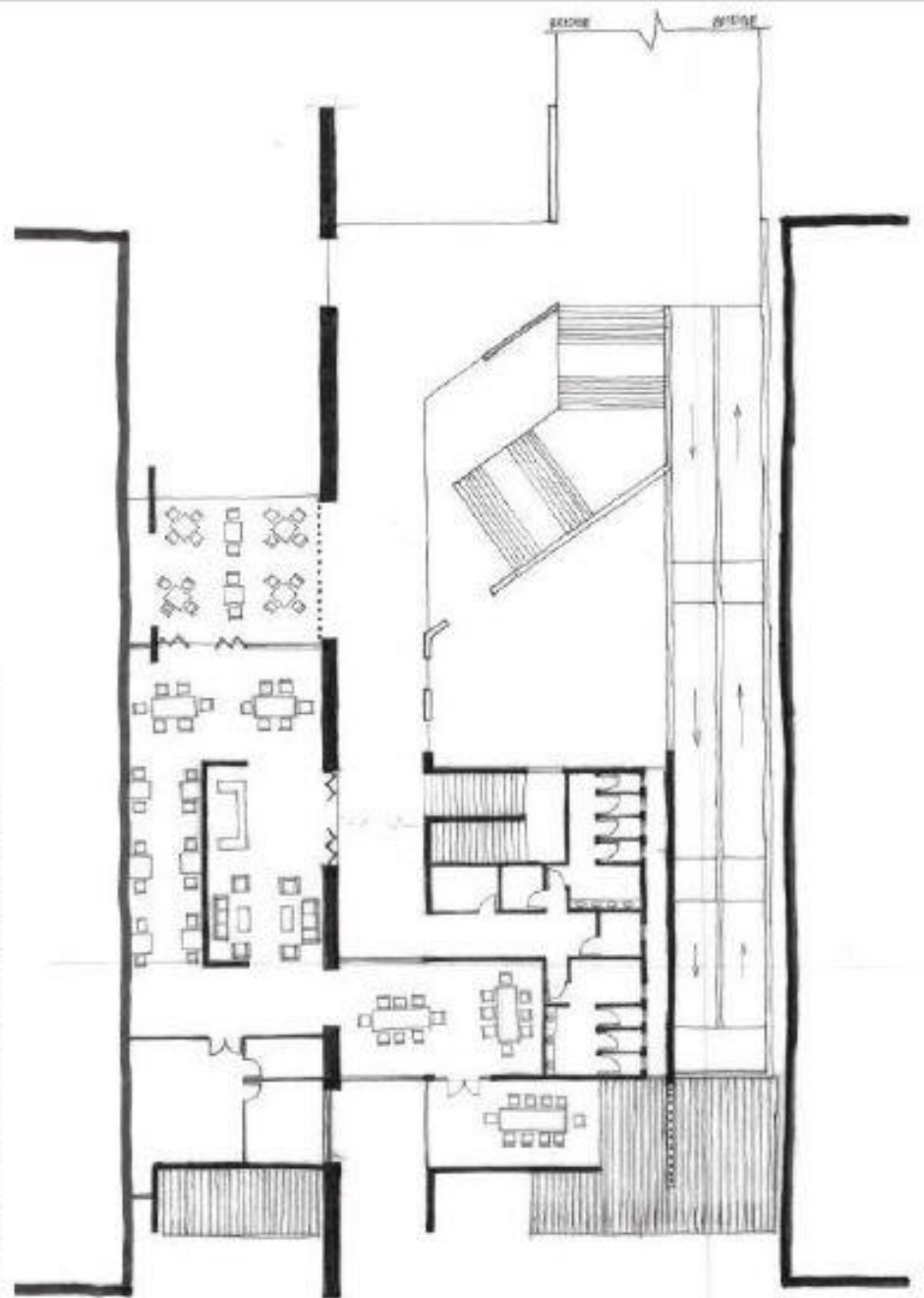


Figure 62: (Author, 2023) *FIRST FLOOR PLAN*

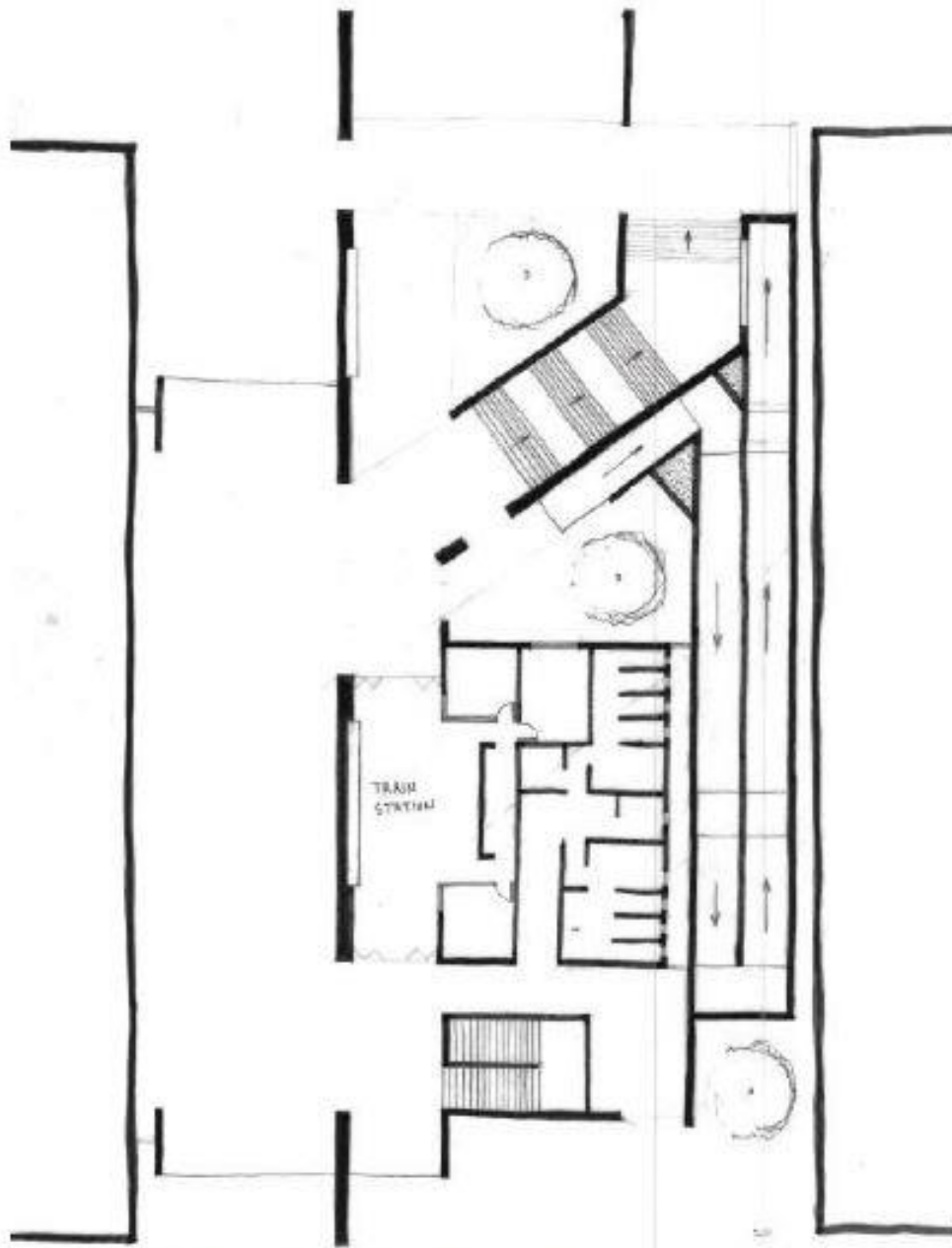


Figure 63: (Author, 2023) GROUND FLOOR PLAN

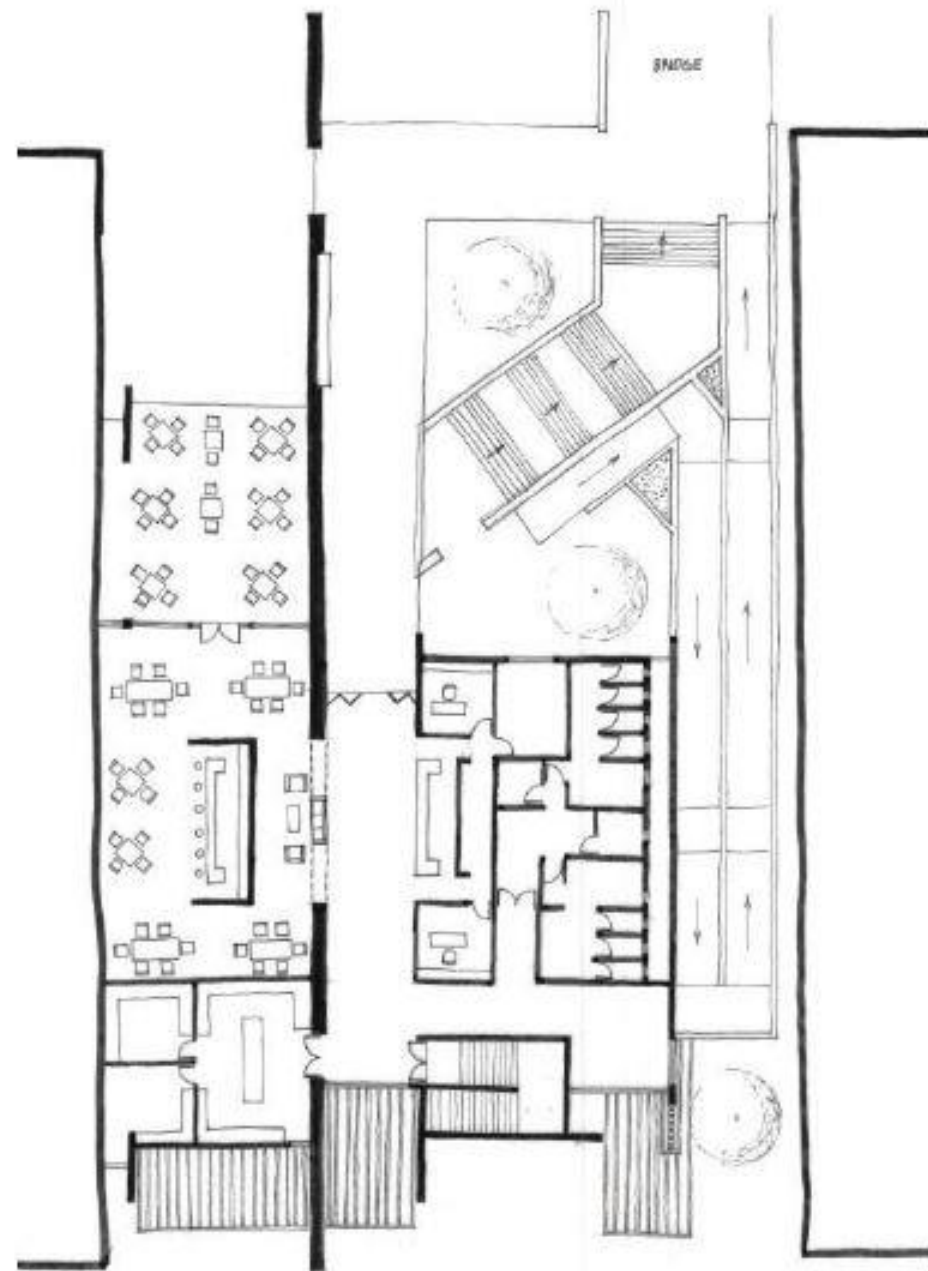
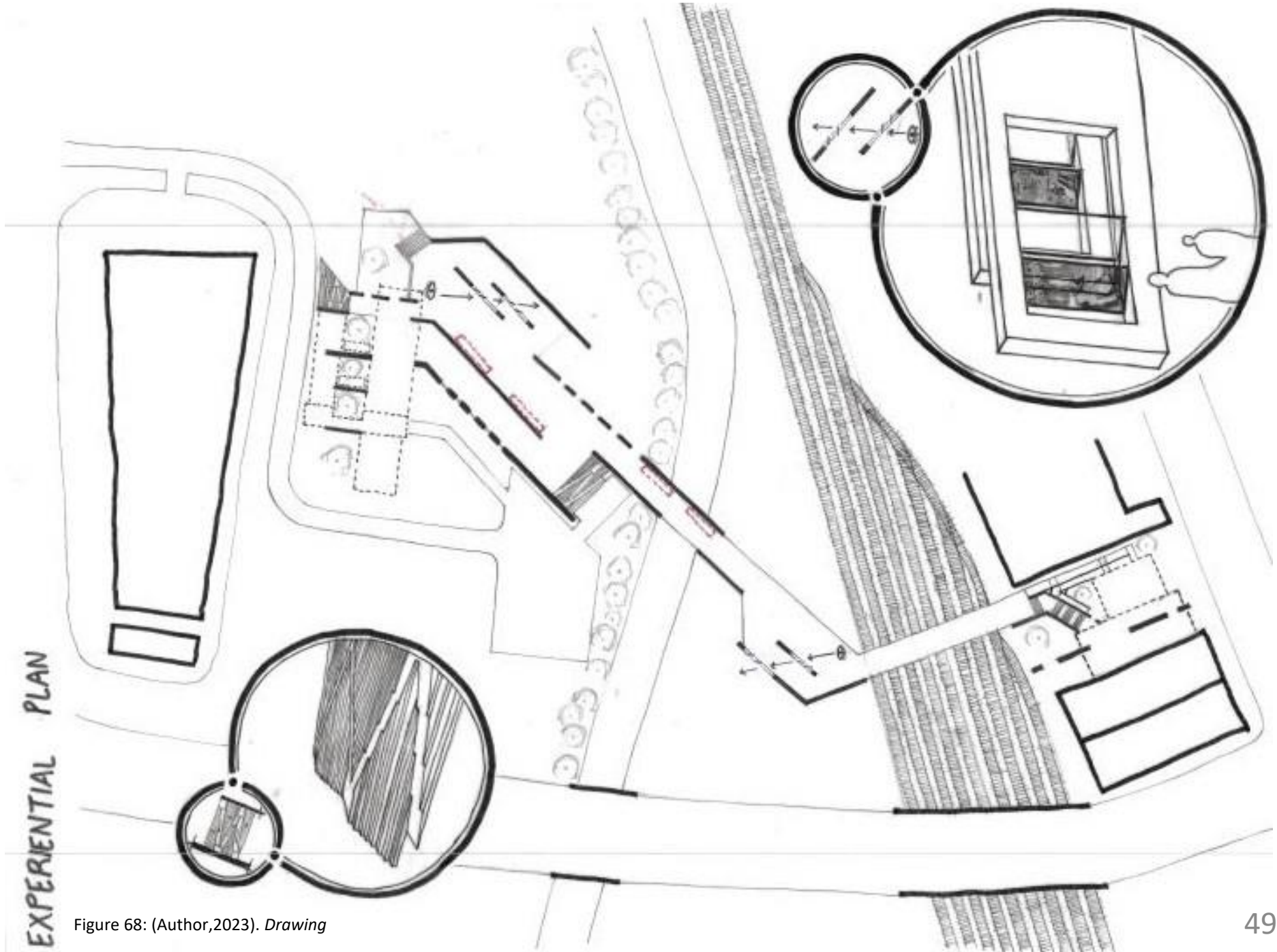
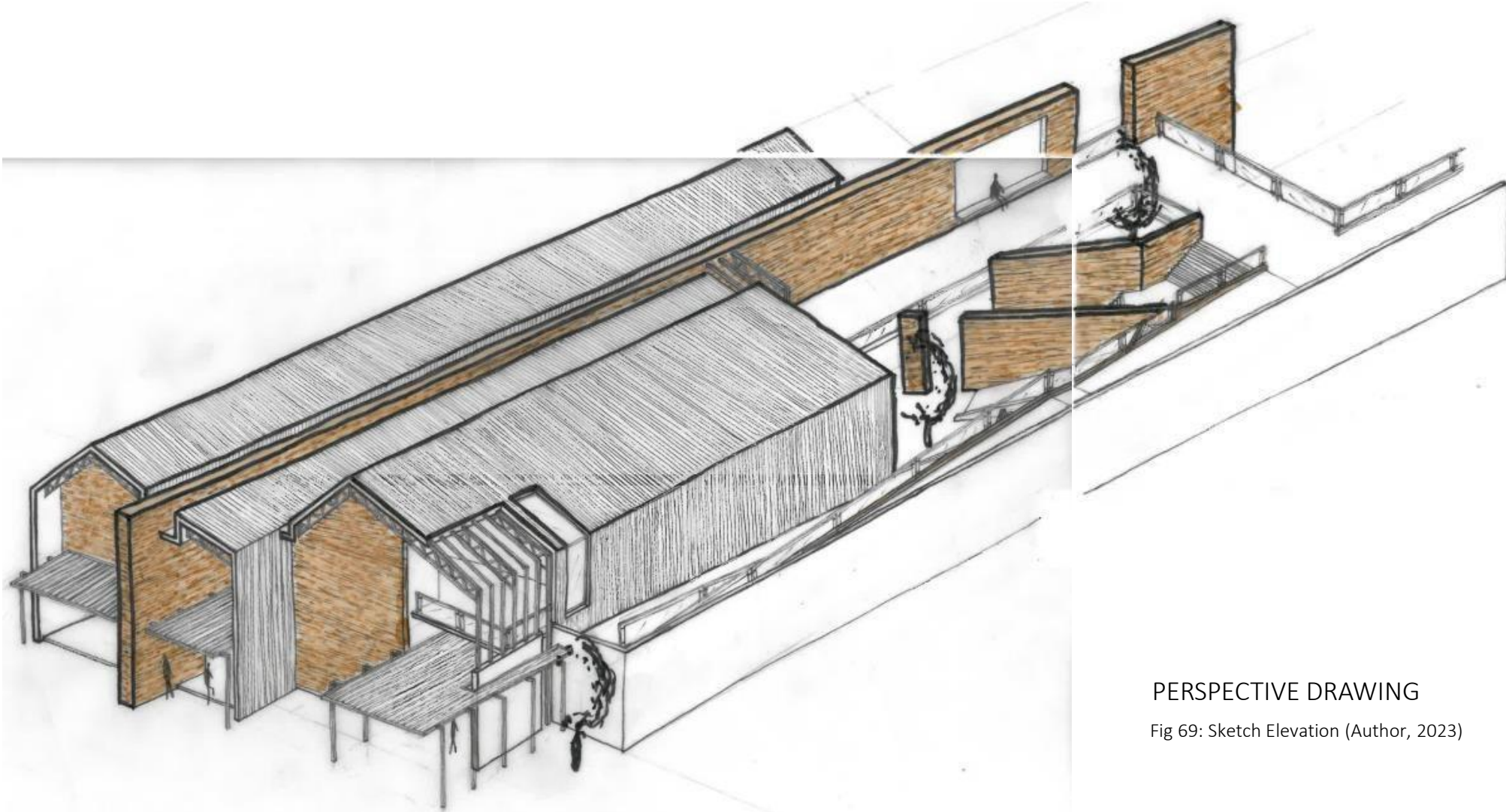


Figure 64: (Author, 2023) FIRST FLOOR PLAN



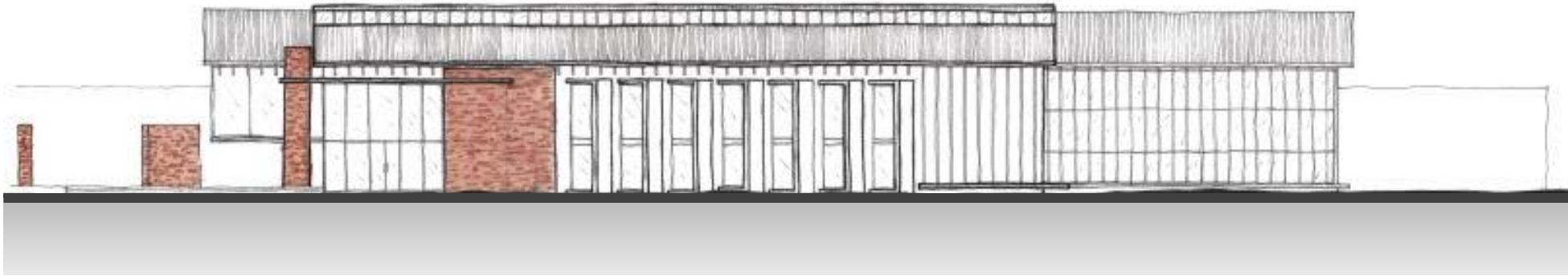
EXPERIENTIAL PLAN

Figure 68: (Author,2023). Drawing



PERSPECTIVE DRAWING

Fig 69: Sketch Elevation (Author, 2023)



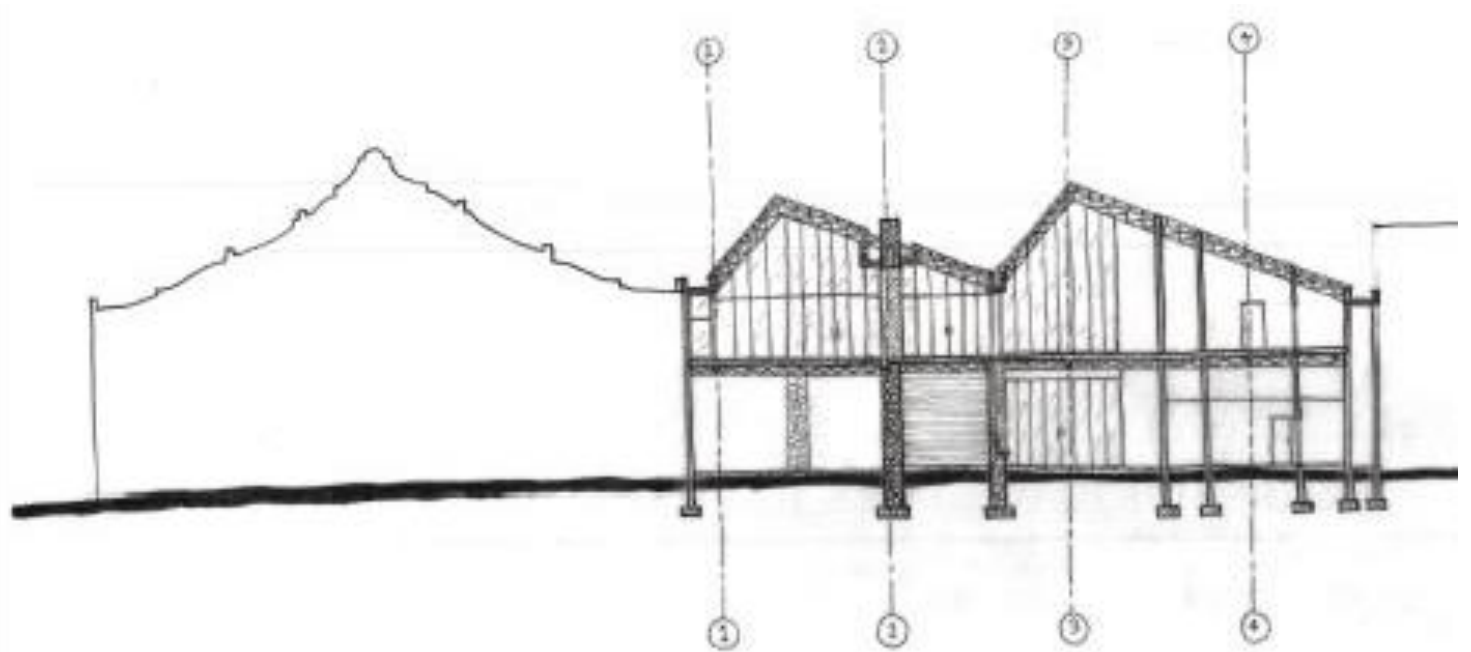
NORTH ELEVATION

Fig 70: Sketch Elevation (Author, 2023)



SOUTH ELEVATION

Fig 71: Sketch Elevation (Author, 2023)



SECTIONAL ELEVATION

Fig 72: Sketch Elevation (Author, 2023)

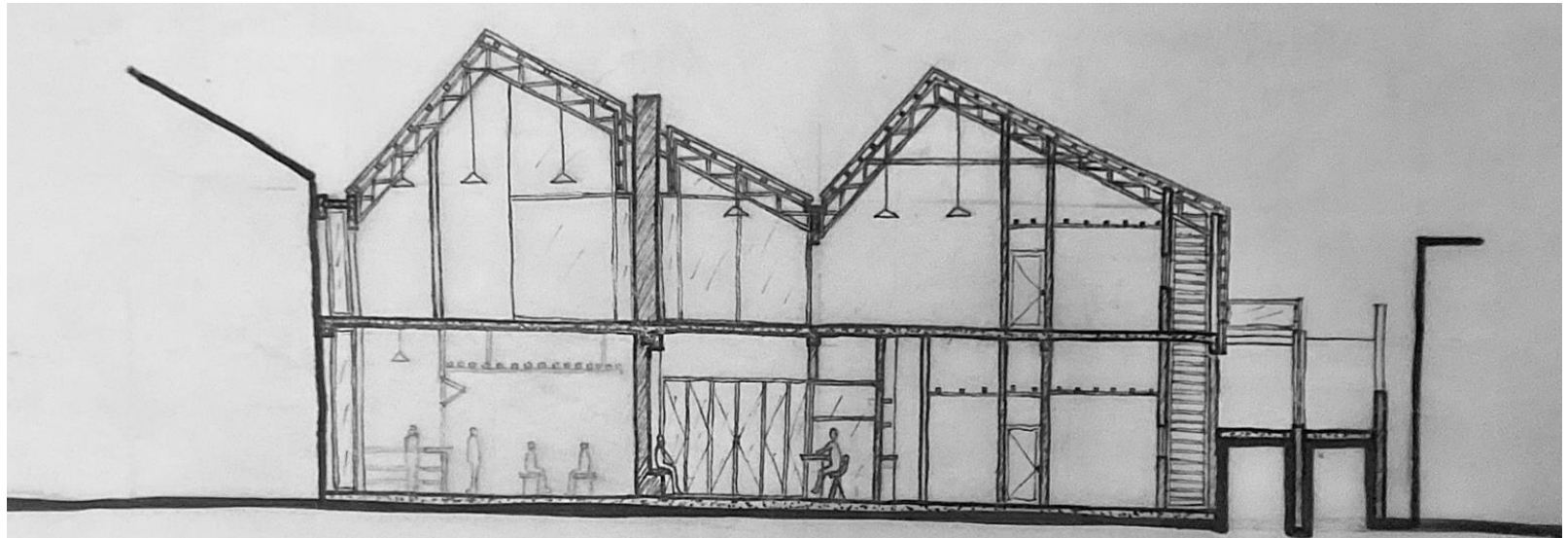


Figure 73: (Author,2023) Drawing.

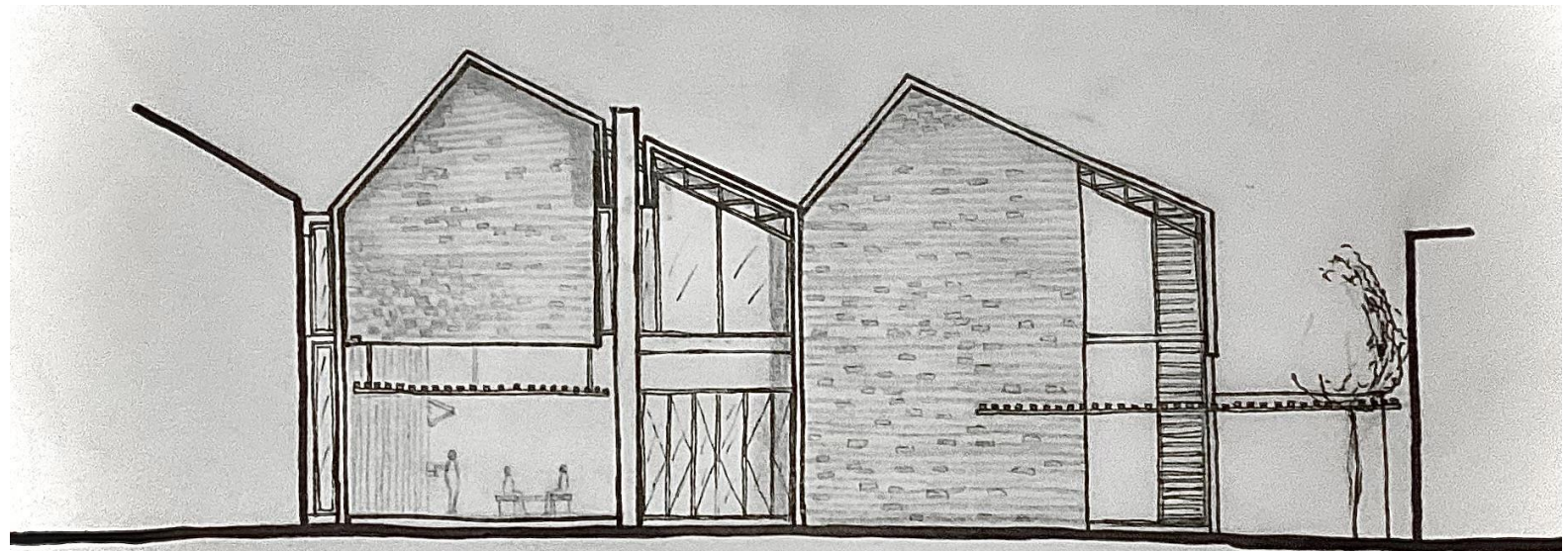
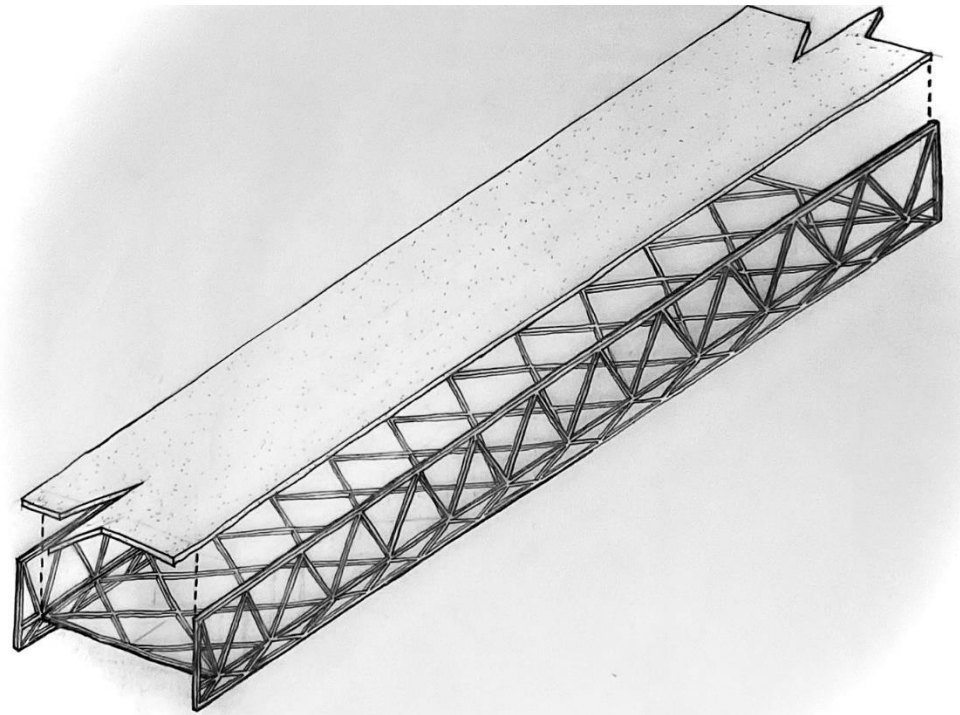
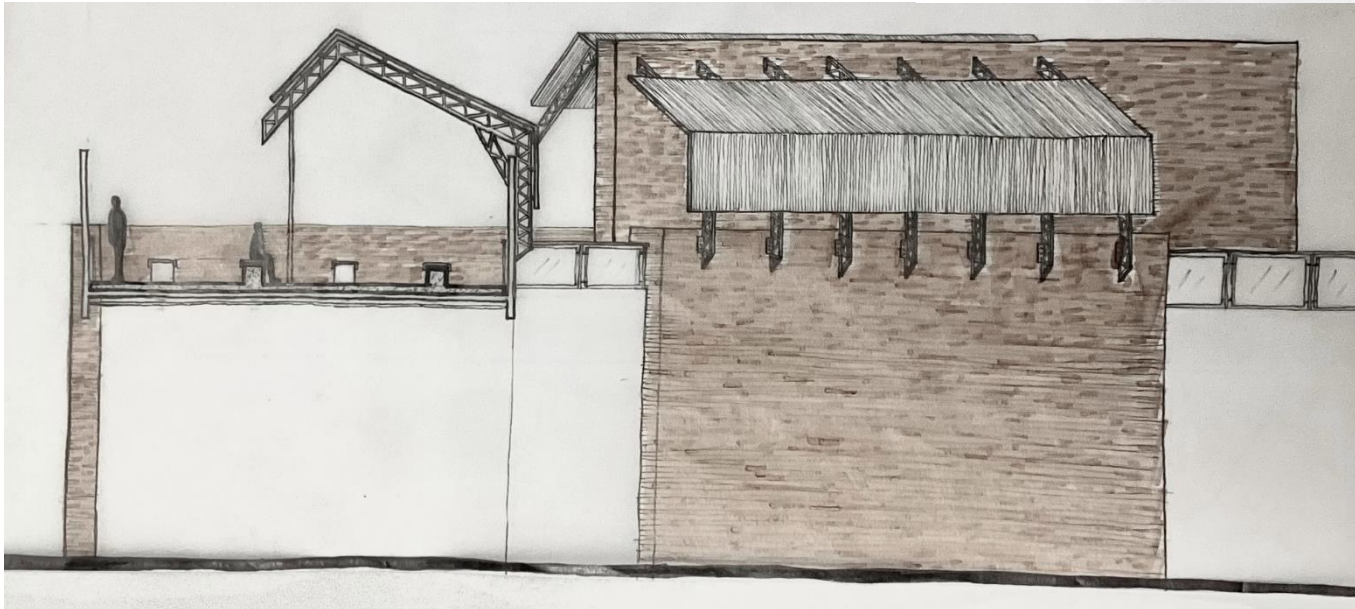


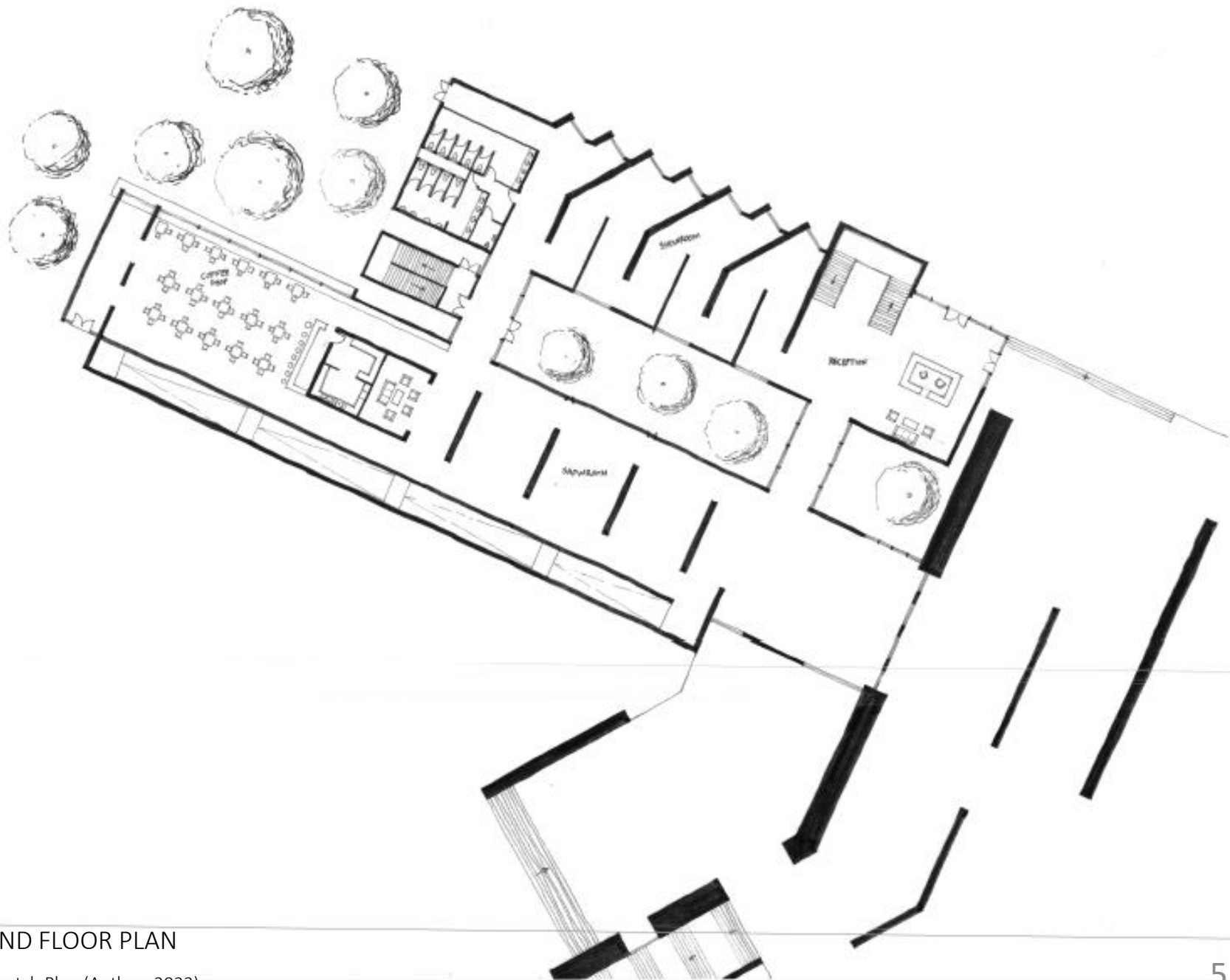
Figure74:(Author,2023).Drawing.



(Top) Figure 75: (Author, 2023) *Drawing.*

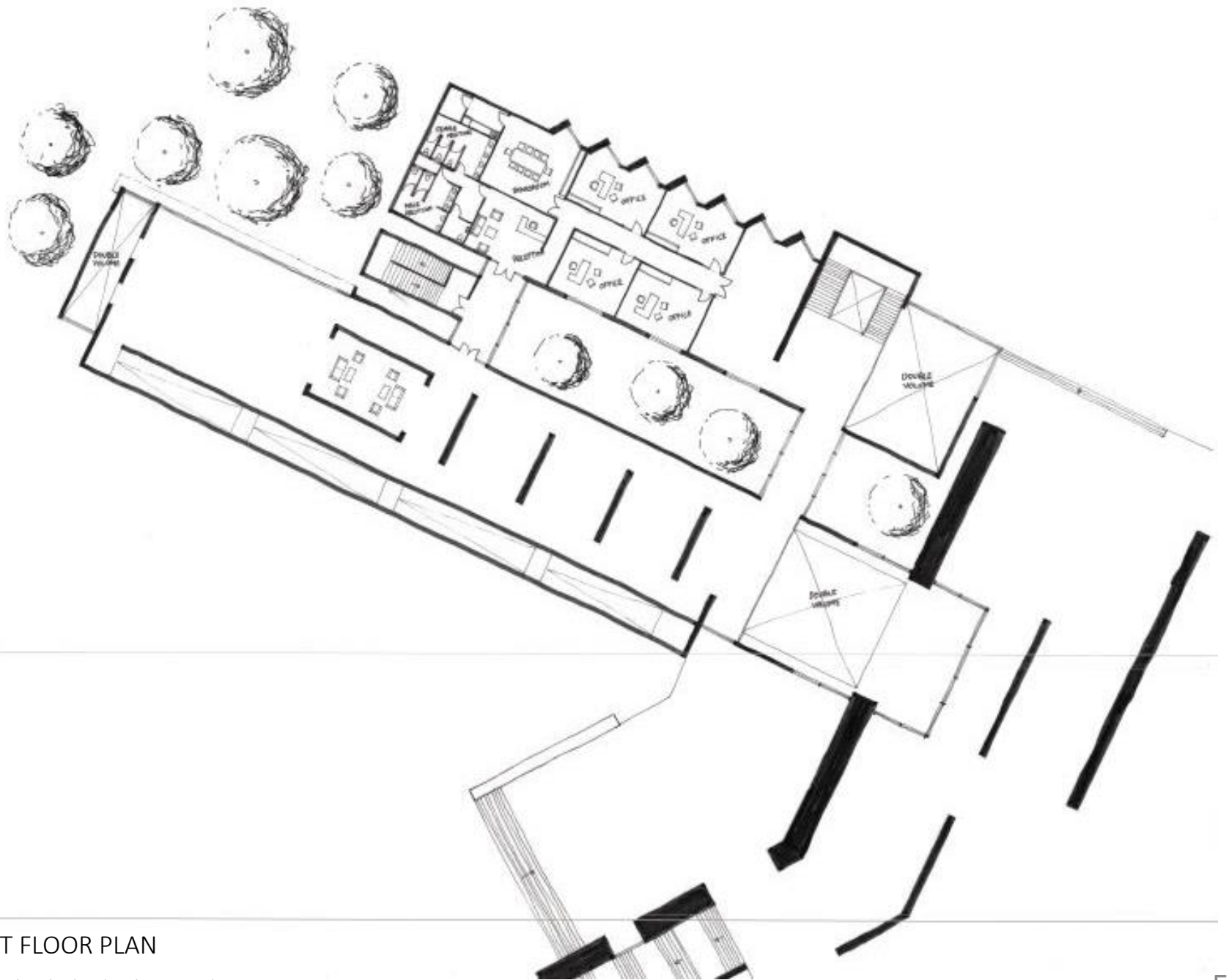


(Left) Figure 76: (Author, 2023) *Drawing.*



GROUND FLOOR PLAN

Fig 79: Sketch Plan (Author, 2023)



FIRST FLOOR PLAN

Fig 80: Sketch Plan (Author, 2023)

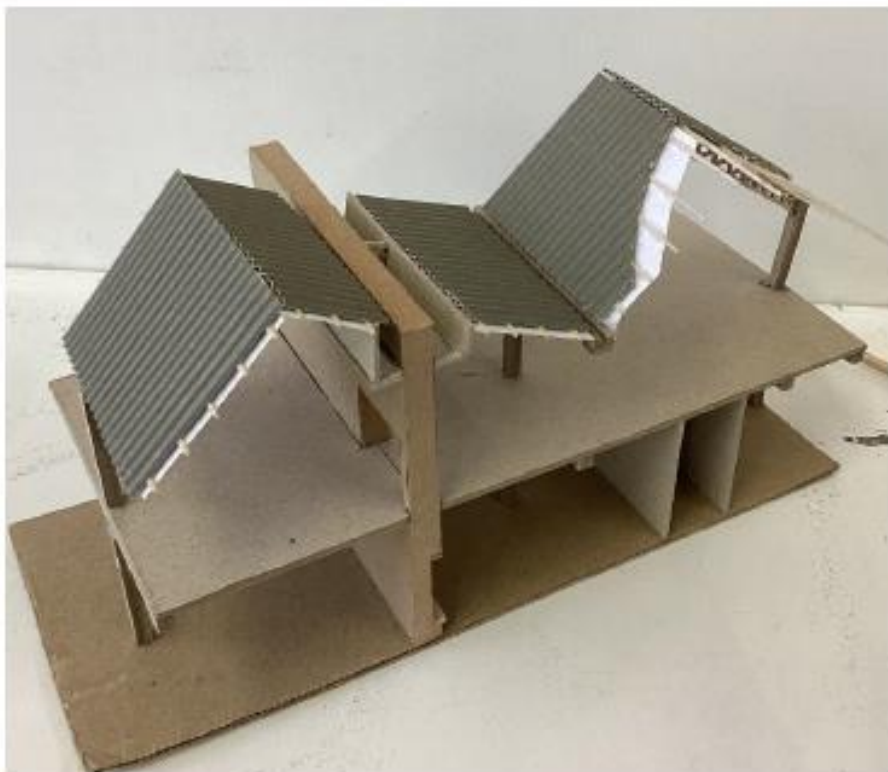


Figure 81: (Author, 2023) Model.

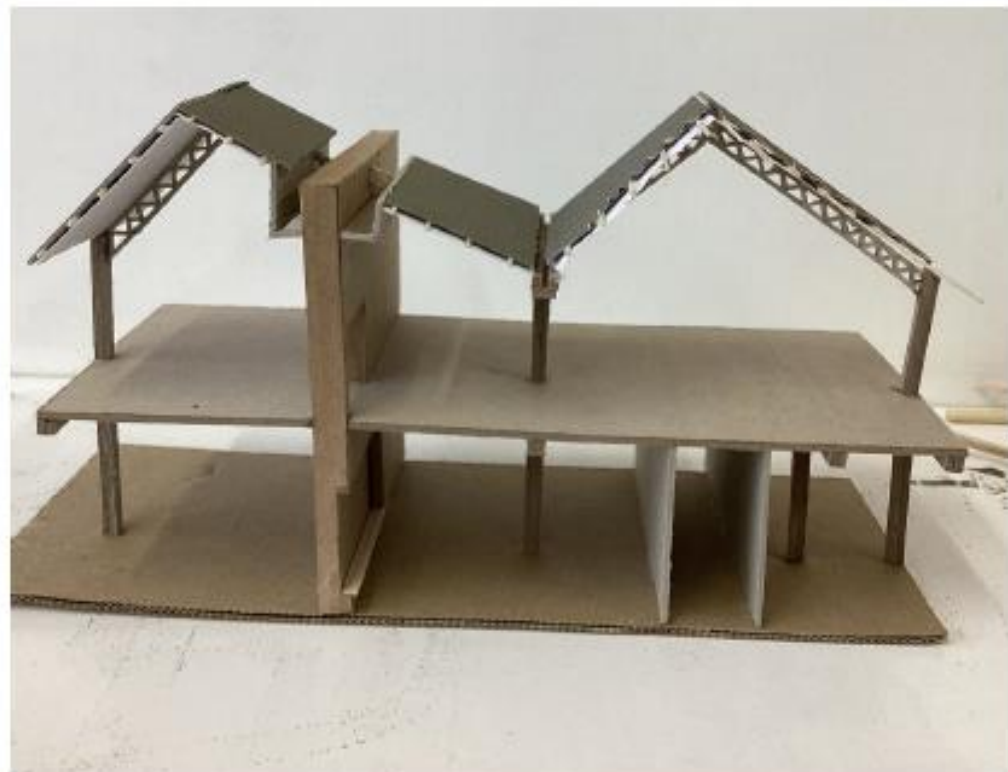


Figure 82: (Author, 2023) Model.



Figure 83: (Author, 2023) Model.

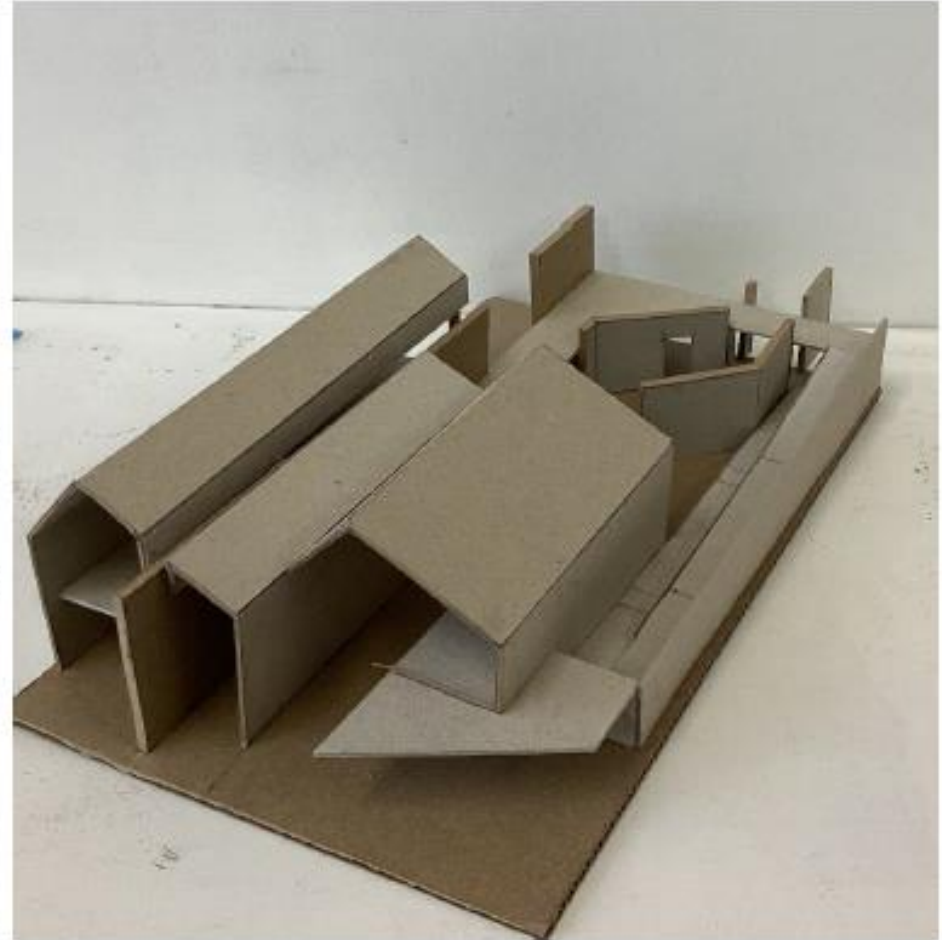


Figure 84: (Author, 2023) Model.

9 TECHNICAL REPORT

9.1 INTRODUCTION

This construction exploration chapter strives to depict the construction processes, methodology and techniques which will lead towards the final design. The chapter explore how the building responds to its site, contextual surroundings and its intended users. These analyses will be the framework of and litmus test to a successful building which responds well to its context and best serves the people of Pietermaritzburg. In essence, the chapter will be the bridge between the theoretical discourse and the final design.

9.2 ENVIROMENT & MICRO-CLIMATE

Pietermaritzburg has a subtropical climate with moderate to hot temperatures. The city is known for its warm days and intense sun conditions which make orientation an important factor when designing buildings. The building is orientated in the north-east orientation which is clearly distinguishable through the bridge which connects the two buildings on the site (see fig...).

The building stands on the semi-industrial section of the CBD, with industrial buildings that have predominantly gable typologies. The final design will also encompass gable typologies which when adapted in a contemporary way will have clerestory windows which will allow for optimum northern sunlight into the interior spaces. Since the building on the southern side of the site will be built on a rectangular parking lot with the short sides facing north and south, the building will have a courtyard which will allow for sunlight on the southern-most part of the building (see fig 92)

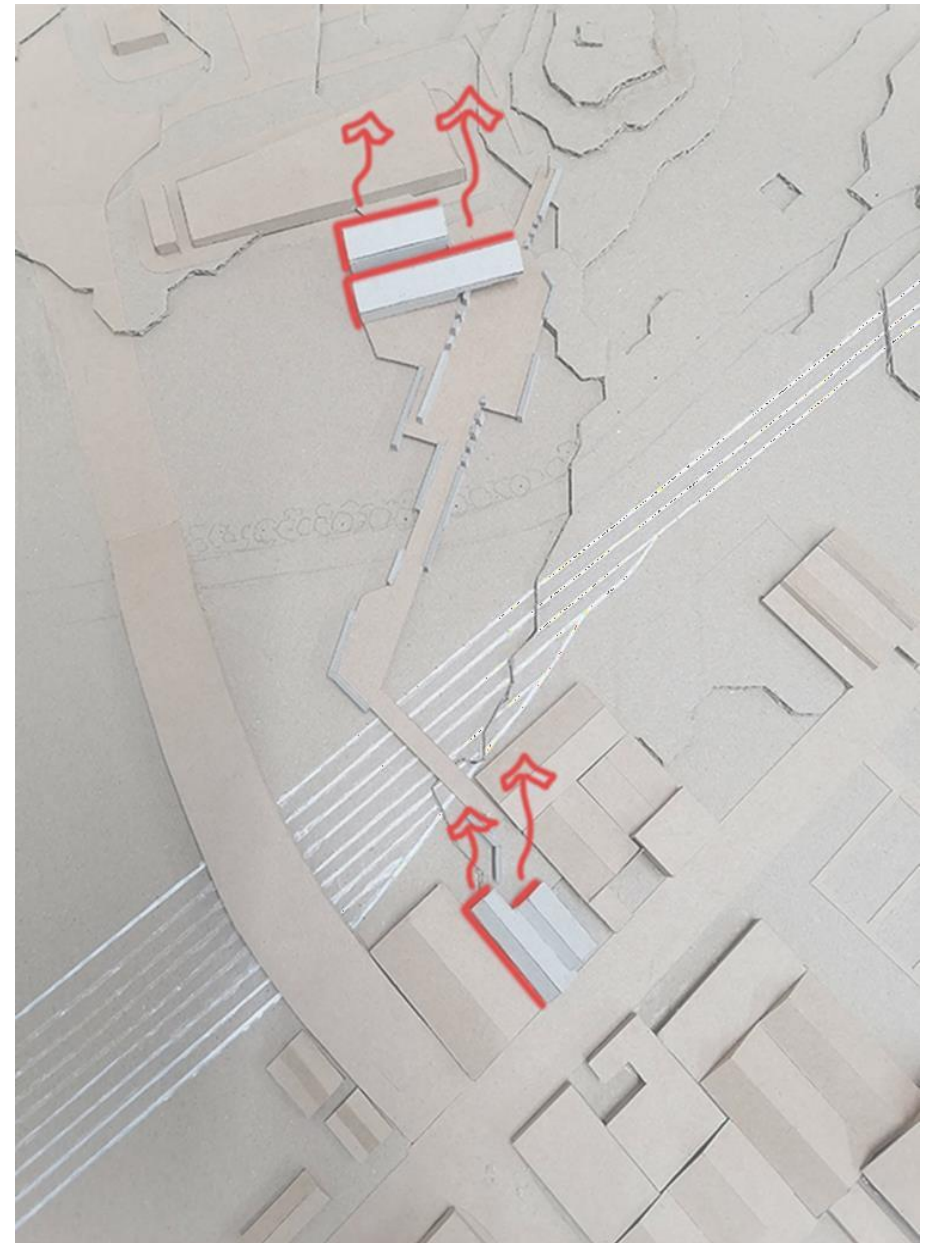


Figure 92: Preliminary site model (Author, 2023)

9.3 USER BEHAVIOUR AND SOCIO-ECONOMIC CLIMATE

Although the project is intended to unify the two sides of the city, its social significance is in how it will create a lively urban sprawl spaces which also provide a safe walking space for the lower middle class of the city. Here walking will be made a lively flaneurs experience as opposed to the current situation where the urban dwellers have to contend with traffic on narrow walkways on the vehicular bridge.

When analyzing the current socio-economic situation of Pietermaritzburg from a transport perspective, many urban dwellers in the city commute by taxi from their suburbs or townships. Once in the CBD, they are dropped on the side of the city which lies on the South side of the train track. They would then commute by foot to the other side of the city. From this socio-economic analysis, a taxi drop-off and pick-up point will also need to be incorporated in the final design, on the southern building where the train station will be found.

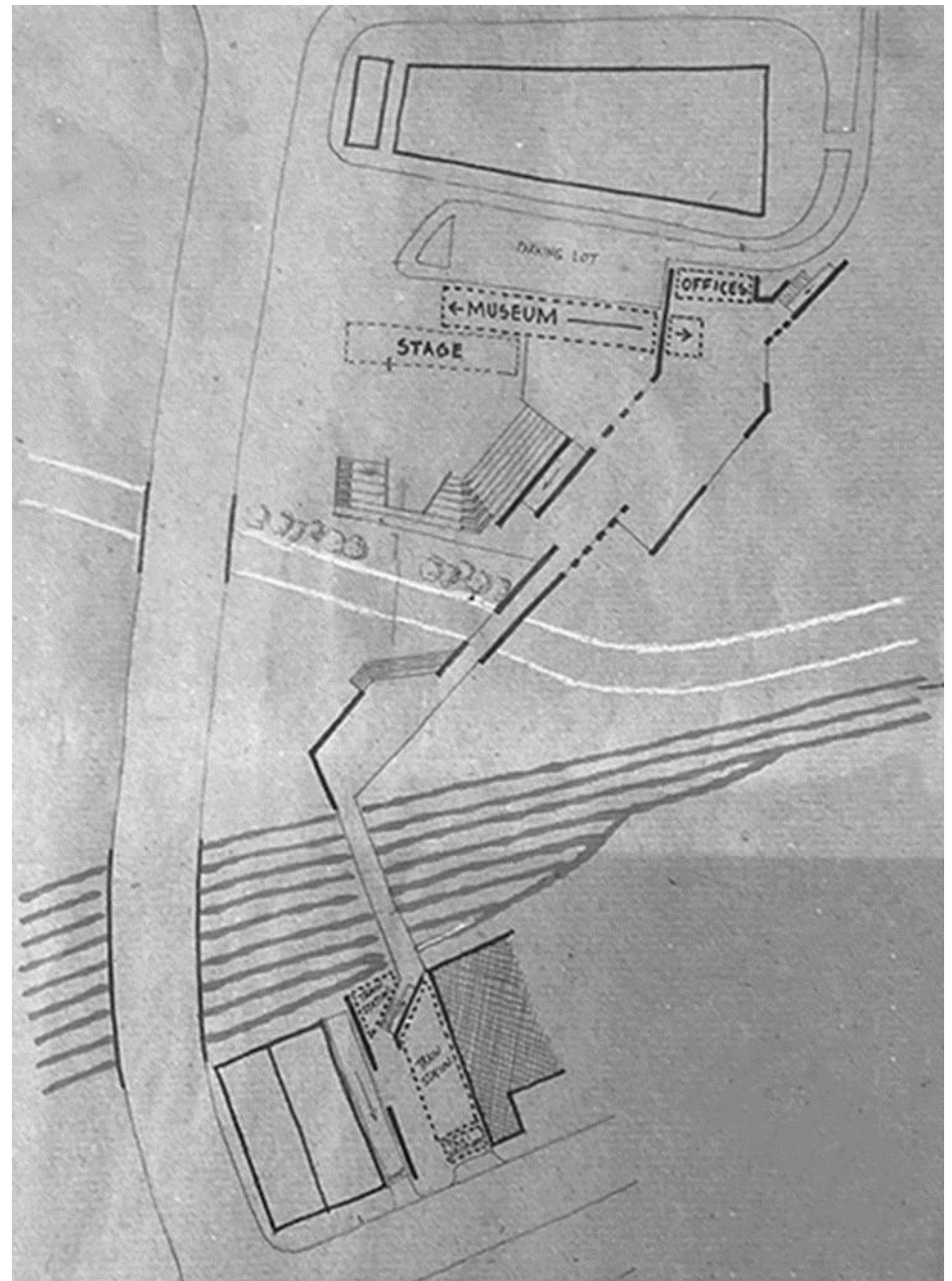


Figure93: Conceptual Site Plan (Author, 2023)

9.4 FORM AND FUNCTION

The form-giving of the design is predominantly influenced by the morphology and typology of the existing building on site, as well as that of the buildings in the surrounding context. As alluded, gable typologies and other typologies in the context will be adapted in a contemporary way that pays homage to the old ensuring that the identity of the site and its context is safeguarded. The buildings will consist of a portal frame structures which will be used in conjunction with thick walls to become the datum of the site that connects the two buildings (see fig 93).

The project will be divided into 3 phases, which are discussed briefly below.

Phase 1: The Train Station

The building on the Southern side of the site lies next to the train tracks, as part of a future urban renewal project, the building will be a train station which will make commute easier for the citizens of Pietermaritzburg. The train station will also have a restaurant on its first floor.

Phase 2: The Bridge

Since the project strives to unify the city, which is divided by the train track, a pedestrian bridge will need to be built to connect the two sides of the city. In line with urban renewal

principles, the bridge will encompass recreational spaces which allow public interaction as the city dweller flaneurs through the bridge. The bridge will also be a memorial space which depicts the stories that took place on South African railways.

Phase 3: The Museum

On the northern side of the site, above the bridge is the museum which will continue to echo the stories of South African railways. The museum will cantilever above the bridge representing the tensions which draw us to our histories which form our identity.

In its totality the project will revitalize the city, making it a unified heterotopia, which when looked at from a city planning perspective, will allow for easy urban sprawl between the two sides of the city.

9.5 ACCOMMODATION LIST

Pedestrian Bridge

Railway Museum

- Reception 30 sq m
- Exhibition Spaces 975 sq m
- Lobby 100 sq m
- Audio-Visual Learning Spaces 500 sq m
- Ablutions 60 sq m
- Storage 50 sq m

Train Station

- Reception sq m
- Waiting Area sq m
- Ticket Booth sq m
- 4 x Offices sq m
- Ablutions 60 sq m

Restaurant

Informal Market

9.6 Building Regulations: Structures Above Railway Tracks

SANS 3000 provides the minimum requirements to railway operators for the management

9.6 CONSTRUCTION TOUCHSTONE

Through the touchstone, poetics are depicted as a tool to make the building a nuanced object which looks at the art of suspending and cantilevering of elements to make the building a frame which exhibits the many narratives within the building. The touchstone also comprises of the different materials which are to be encompassed in the final design which also echo the materiality of the surrounding context.

This technique of using building elements to frame narratives will be used throughout the project and represent the architecture as a canvas to which history is made.



Figure 94: (Author,2023) .Model

Figure 95: (Author,2023). Model



Figure 96: (Author,2023).Model.

9.7 CONSTRUCTION PRECEDENT



Figure 97 :Kehoe Iron Works (Johnson, 2017)

Kehoe Iron Works

Architects: Lominack Kolman Smith Architects

Year: 2017

Location: National Landmark District, Savannah, Georgia

The building was previously an iron works industrial complex which was left vacant for 28 years. Doomed for eternal neglect the building was rescripted into a multi-use event and conference complex.

The buildings original red brick structure was not demolished but revitalized and used in conjunction with the new contemporary corrugated iron structure.

Similar to the proposed design of this dissertation the existing red brick building on the site (see fig 97) will be preserved and an addition to the building will comprise of contemporary materials that will be used in conjunction with red brick, which Pietermaritzburg is notoriously known for. Red brick will be used throughout the project to preserve the building rituals of the city.

The precedent's relevance to the project lies in its ability to fuse traditional historic buildings with contemporary building structures. Learning from the precedent, the project must have a balance between the old and the new, with restrained transitions between the two (see fig 98). This approach to design will spark a dialogue where the new pays homage to the old.



Figure 98: Kehoe Iron Works (Johnson, 2017)

9.8 STRUCTURAL CONSTRUCTION

The buildings will be predominantly of portal frame stainless steel construction which will be infilled with concrete, corrugated iron, and brick (namely red brick). The buildings will encompass a contemporary industrial building language, similar to the construction precedent (see Fig 99) infused with a historical twist to bring the language of the buildings of the surrounding context and that of the historic buildings of Pietermaritzburg (this would have been analyzed in the meso site analysis of the final document already) into a dialogue where historic and contemporary building methods are brought into matrimony.

Since red brick is a significant building material in the city and gives it its notorious identity, the final design will also comprise red brick, which in this case will be bonded in new contemporary ways that will filter light into the building



Figure 99: Interior of Construction Precedents (Johnson, 2017)

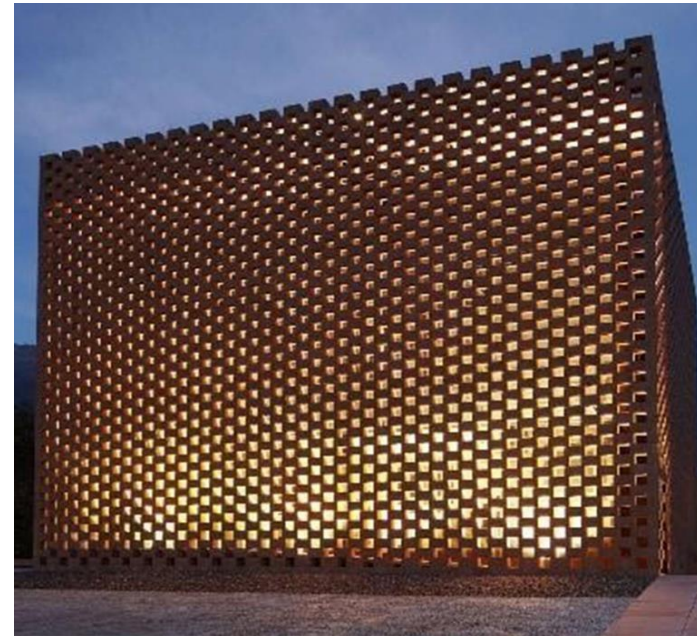


Figure 100: Brick pattern which filters light (anon, nd)

9.9 SPECIALISED BRIDGE CONSTRUCTION

This section of the Construction exploration will be written conclusively once thorough research on bridge construction and regulations has been done to a satisfactory degree. The point of departure will be of analyzing a bridge precedent, which in this case will be the New York High Line.

Construction Precedents - Bridge

INTERNATIONAL PRECEDENT



Figure101:

Paleisbrug

Architects: Benthem Crouwel Architects

Year: 2015

Location: 's-Hertgenbosch, Netherlands

Introduction

The Paleisbrug is a raised park and pedestrian and cyclist bridge in one. The bridge forms a 250-metre long link across the railway track between the historic centre of 's-Hertogenbosch and Paleiswartier. By having the bridge as a park-like area, more than 2500 square meters of park space was added to the centre of 's-Hertogenbosch.

Spanning Across Railway Tracks

The first challenge to having a bridge above and across railway tracks is that due to space constraints between the railway tracks, there cannot be columns which support the slab or surface of the bridge. Typically, when slabs need to span across long distances and cannot have columns supporting it at short intervals, they need beams with great depths to support the slab across that distance. The Paleisbrug comprises of a truss-like structure which acts as a beam, namely an up-stand beam, to allow the bridge to span across the railway track (see fig.&..). The truss like structure is also of great height (depth) to ensure that it can span 60 meters from one side of the train tracks to the other.

Insight

The proposed railway track bridge must have a similar structure which will allow the bridge to span the 40 meters of the train tracks on the site (see fig...).



Fig 102: Truss-like structures on Bridge (Linders, undated)

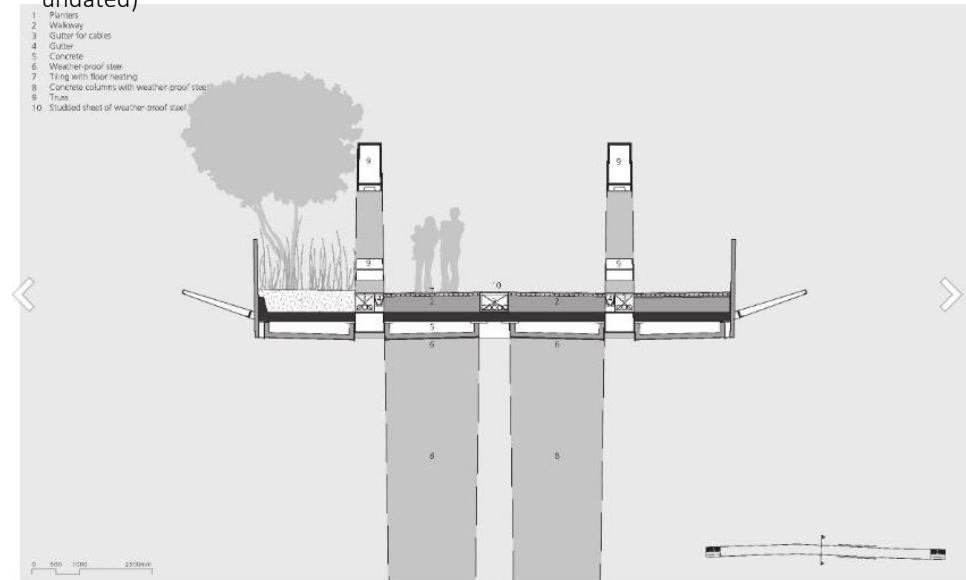


Fig 103: Truss-like structures on Bridge (Benthen Crowel Architects, 2015)

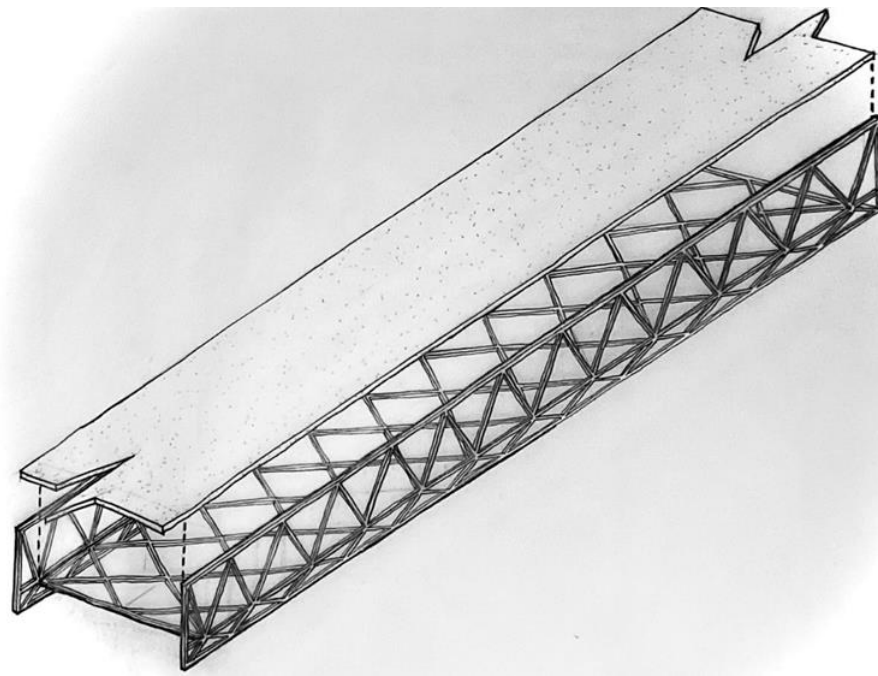


Fig 104: Sketch of proposed bridge structural system (Author, 2023)

In addition to the truss like structure, the bridge consists of a concrete floor slab that is ‘folds’ perpendicularly in some areas so that the vertical portions act as supports that allow for it to span across distances (see fig 104).

Insight

The proposed bridge will also make use of the same design principle to ensure structural integrity. The proposed bridge, however, will make use of upstand beams with a depth of 600mm. These upstand beams will not only provide structural integrity but will also act as benches for the urban commuters.

1. Painters
2. Walkway
3. Gutter for cables
4. Gutter
5. Concrete
6. Weather proof steel
7. Tring with floor heating
8. Concrete columns with weather-proof steel
9. Truss
10. Studlike sheet of weather-proof steel

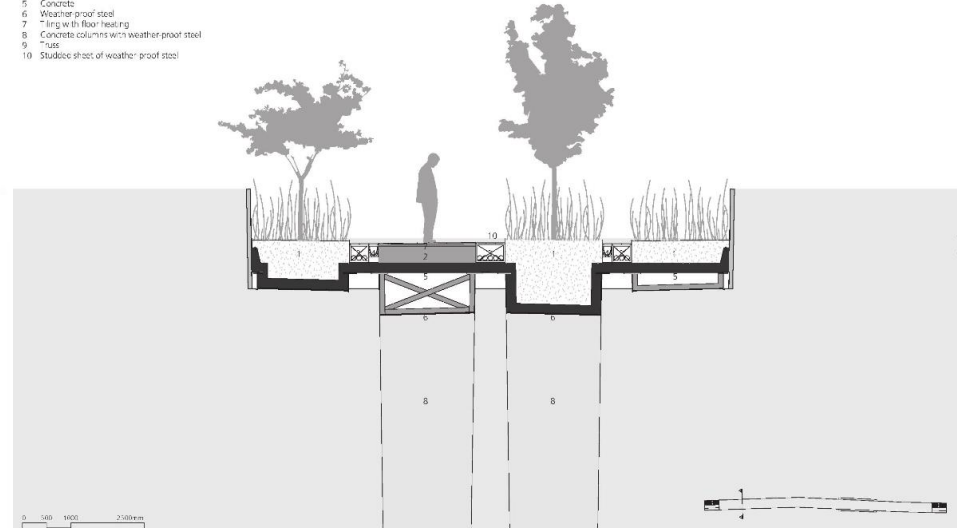


Fig 105: Floor slab of Bridge (Benthen Crowel Architects, 2015)

9.7 Building Materials

In keeping with the building tradition of Pietermaritzburg, the proposed precinct will be constructed of redbrick of which will be bonded in various patterns to create interesting facades and lack of uniformity in texture throughout the precinct (see fig 106, 107 & 108)

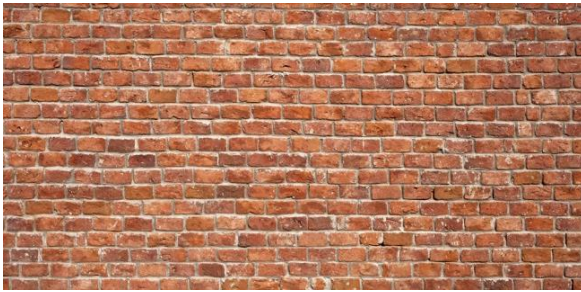


Fig 106: Red brick in stretcher bond pattern (Smart Bricks, 2018)



Fig 107: Red brick bond with lattices and extrusions wo (Iniesta, undated)



Fig 108: Red brick in herringbone bond pattern (Adobe Stock, undated)

In addition to using redbrick with different bonds, the bricks will also be used to make tectonic brick skins to create shadow and light effects. This will also create more interesting facades (see fig 109).



Fig 109; Brick Skin which filters light (Re-thinking the future, undated)



Fig 110: Corrugated iron (JARAMA, 2021)

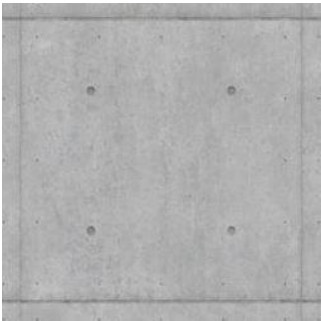


Fig 111: Exposed Concrete (JARAMA, 2021)

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FINAL DESIGN



DETERRITORIALIZED CITY-SCAPES

A RAILWAY MEMORIAL PRECINCT IN THE CBD OF PIETERMARITZBURG

BY THEMBELA MKHIZE

How can the facets of urban geographies be assimilated such that they break the tensions of historic city planning and create integrated city-scapes while paying homage to the historic narratives and making city sprawl easier in the city of Pietermaritzburg?





UTRECHT
NEWCASTLE VRYHEID

PONGOLLA
MKUZE

DUNDEE

HLUHLUW

ULUNDI

LADYSMITH

KWAZULU NATAL

EMPANGENI
ESHOWE

ESTCOURT

HOWICK

PIETERMARITZBURG

WARDING

SITE
PIETERMARITZBURG

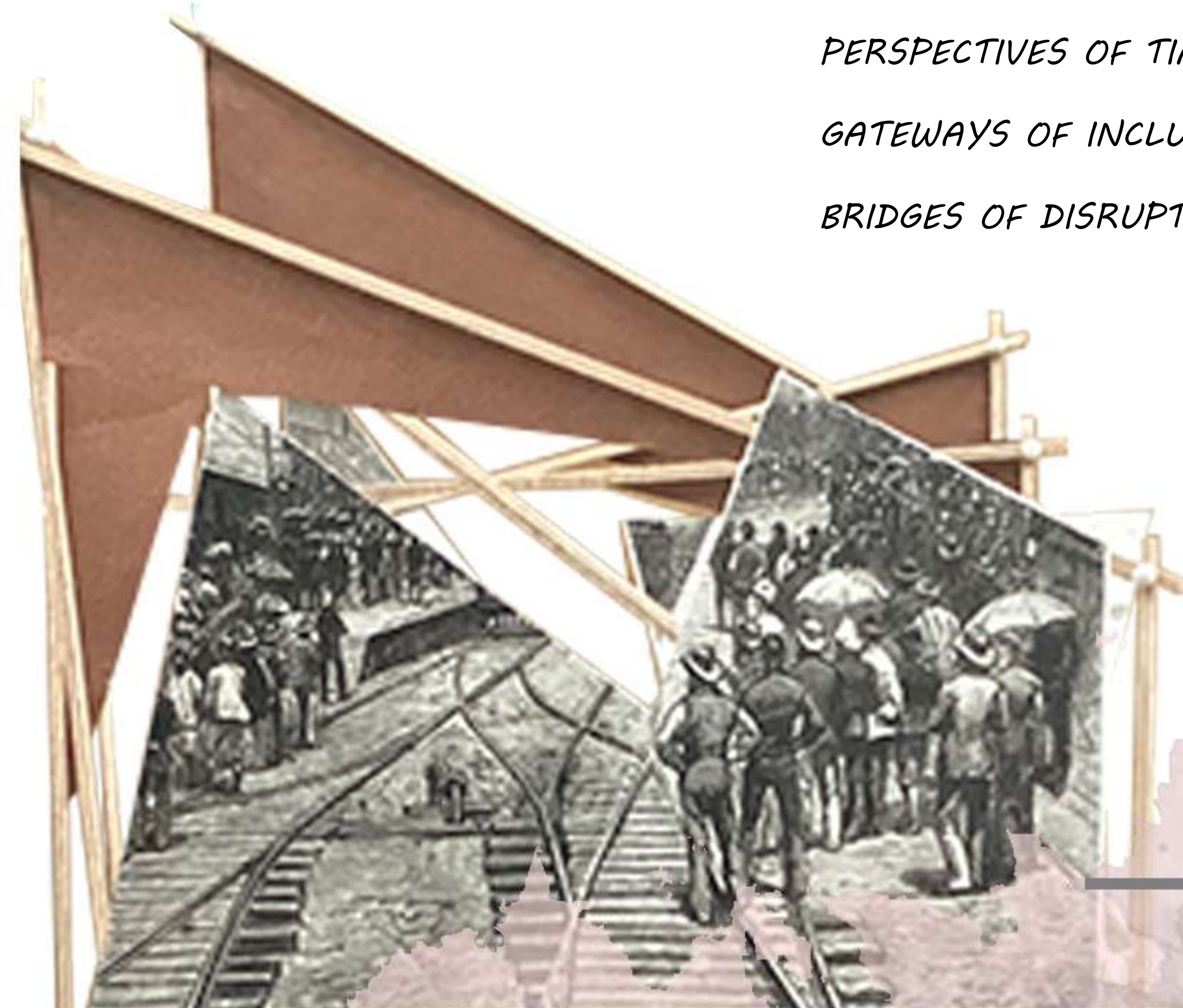
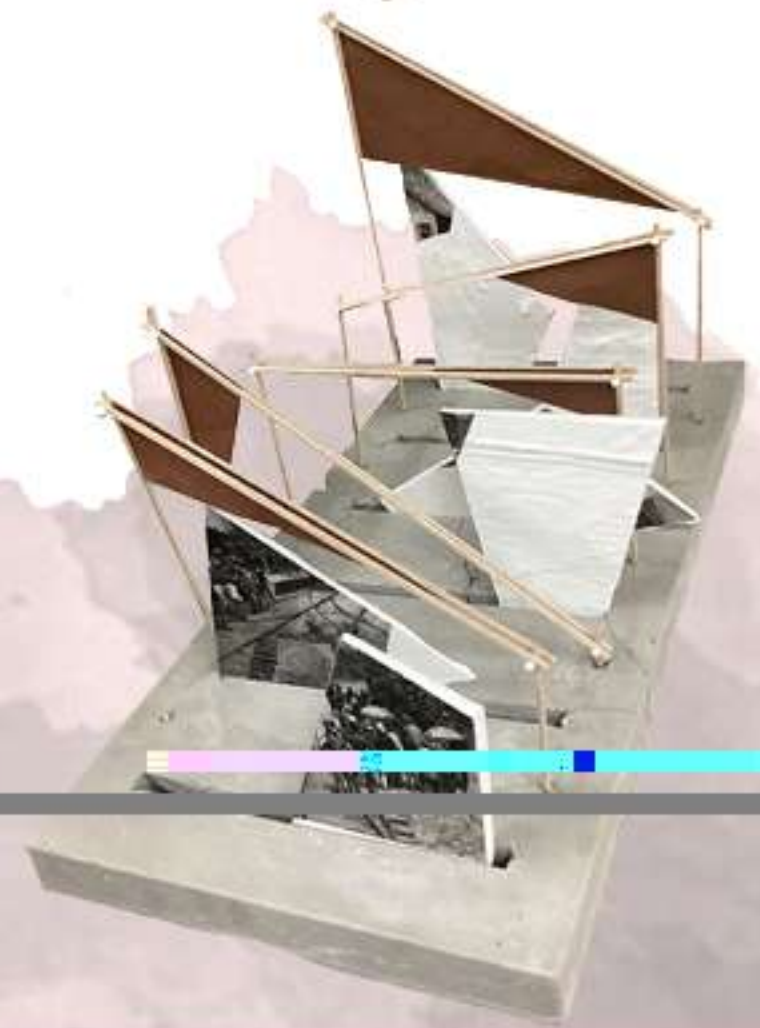
*CORNER OF VICTORIA ROAD &
CHATTERTON ROAD*

CONCEPTS

PERSPECTIVES OF TIME

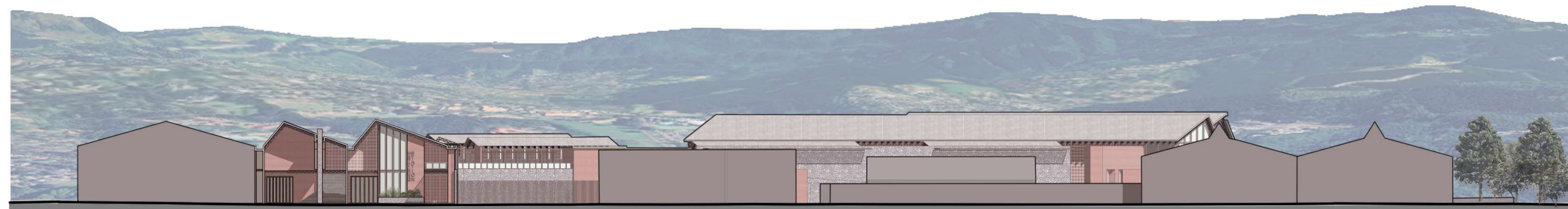
GATEWAYS OF INCLUSION

BRIDGES OF DISRUPTION

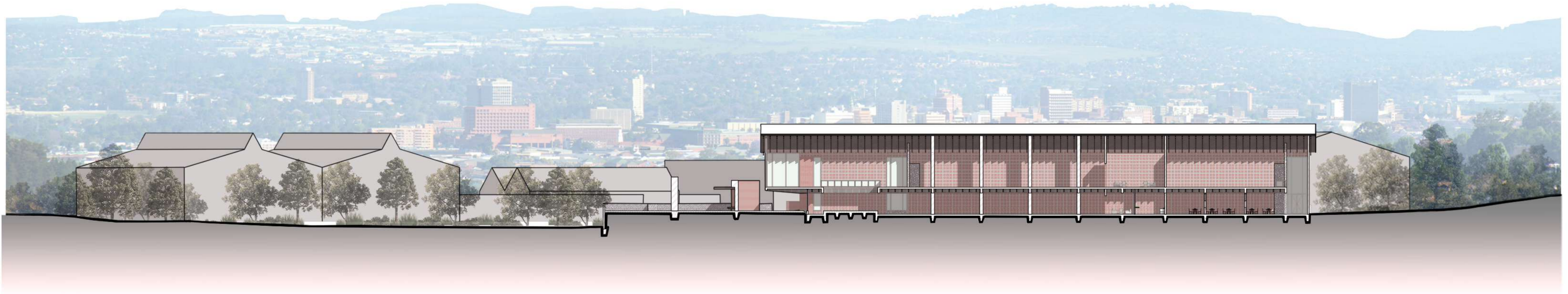




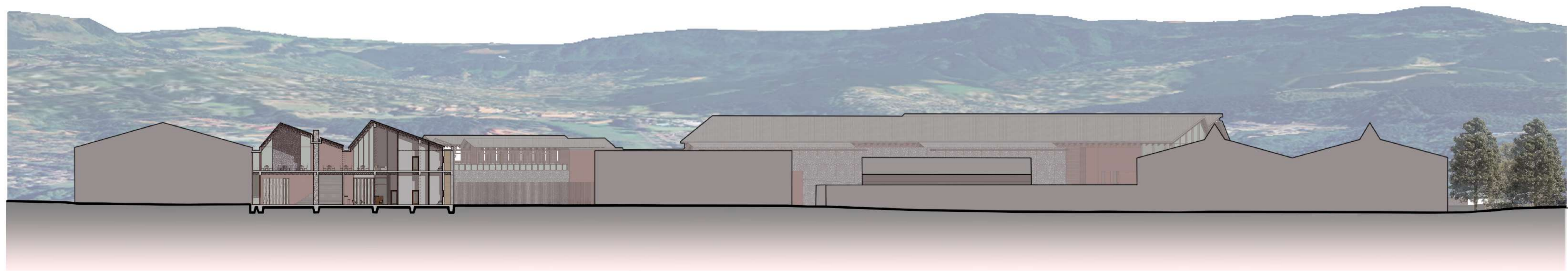
NORTH ELEVATION
SCALE 1:200



SOUTH ELEVATION
SCALE 1:200



SECTIONAL ELEVATION S-09
SCALE 1:200



SECTIONAL ELEVATION S-06
SCALE 1:200

VEHICULAR BRIDGE

EXISTING RAILWAY BRIDGE

PROPOSED BRIDGE

EXISTING RAILWAY BRIDGE

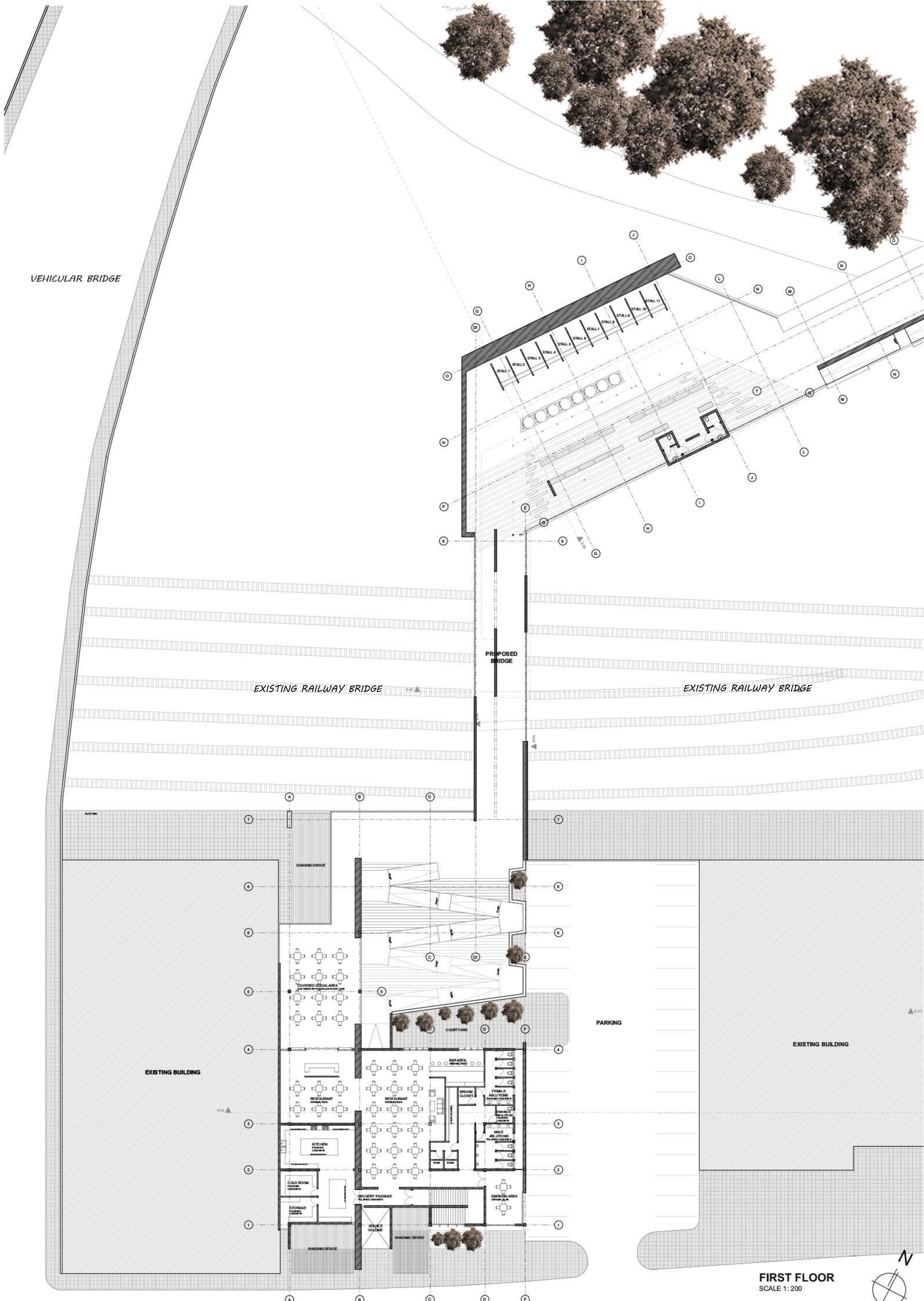
EXISTING BUILDING

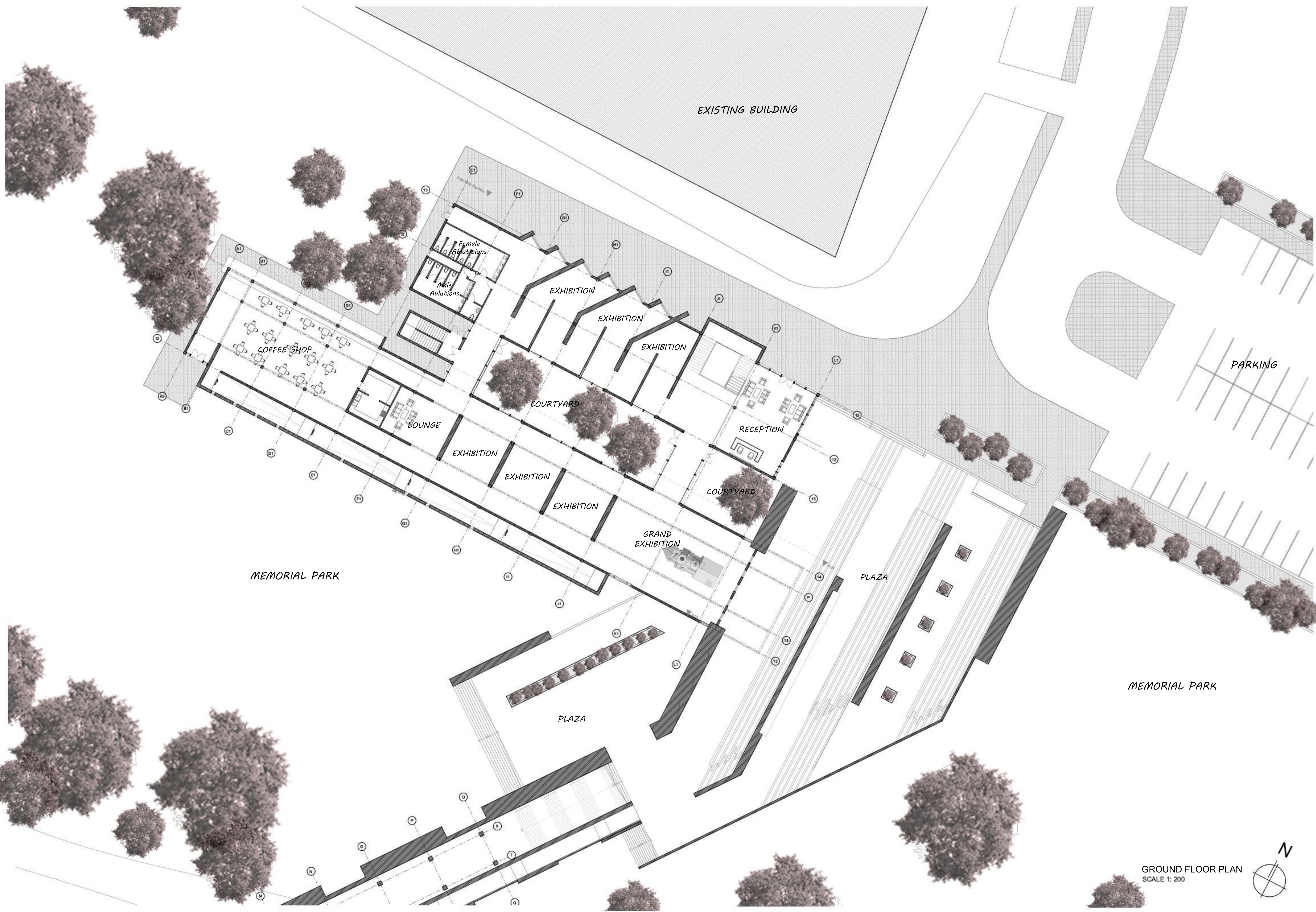
PARKING

EXISTING BUILDING

VICTORIA ROAD

FIRST FLOOR
SCALE 1:200





EXISTING BUILDING

PARKING

MEMORIAL PARK

MEMORIAL PARK

COFFEE SHOP

LOUNGE

EXHIBITION

EXHIBITION

EXHIBITION

RECEPTION

COURTYARD

COURTYARD

EXHIBITION

EXHIBITION

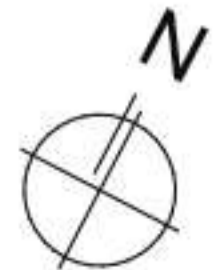
EXHIBITION

GRAND EXHIBITION

PLAZA

PLAZA

GROUND FLOOR PLAN
SCALE 1: 200





EXISTING BUILDING

PARKING

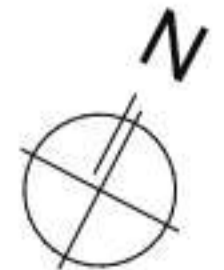
MEMORIAL PARK

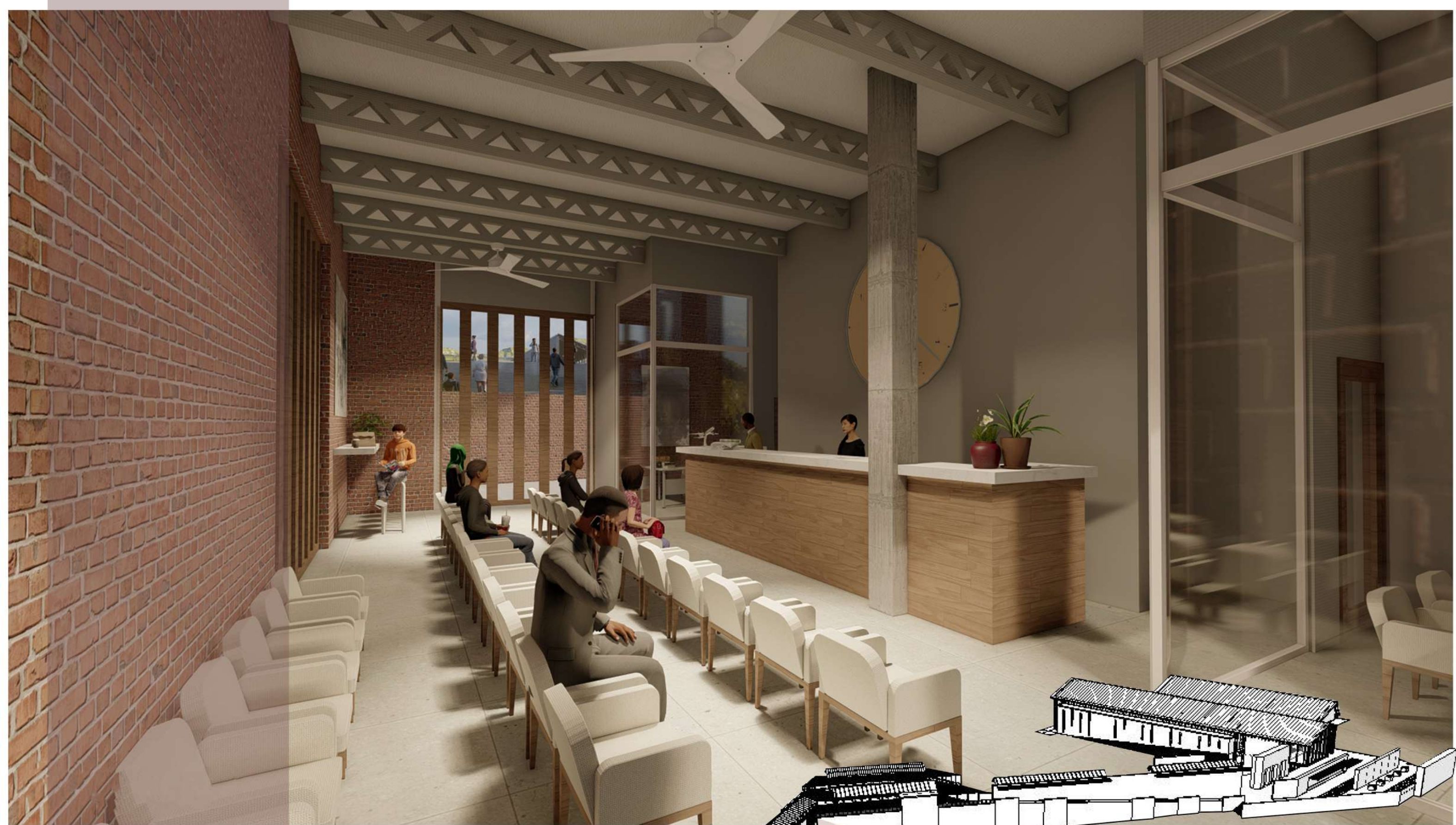
MEMORIAL PARK

PLAZA

PLAZA

FIRST FLOOR PLAN
SCALE 1: 200

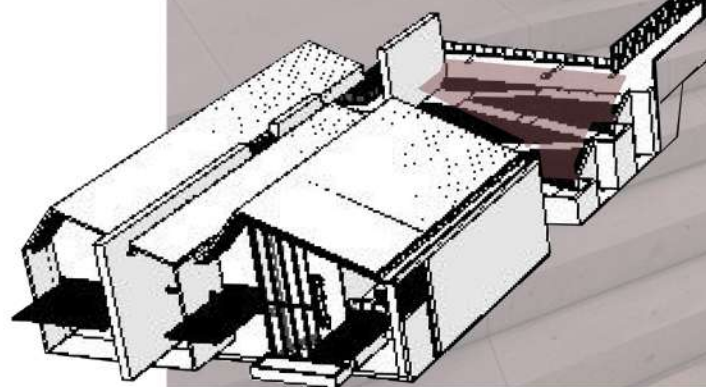




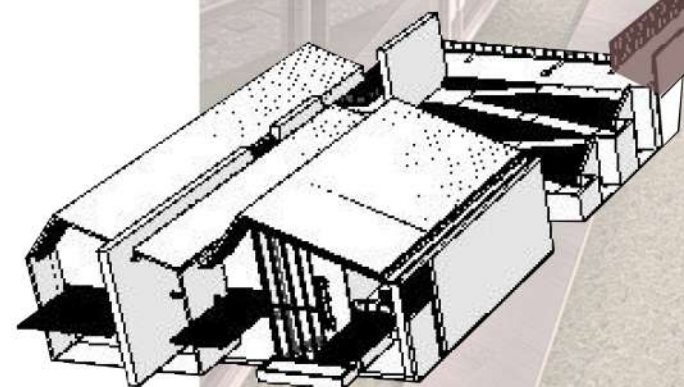
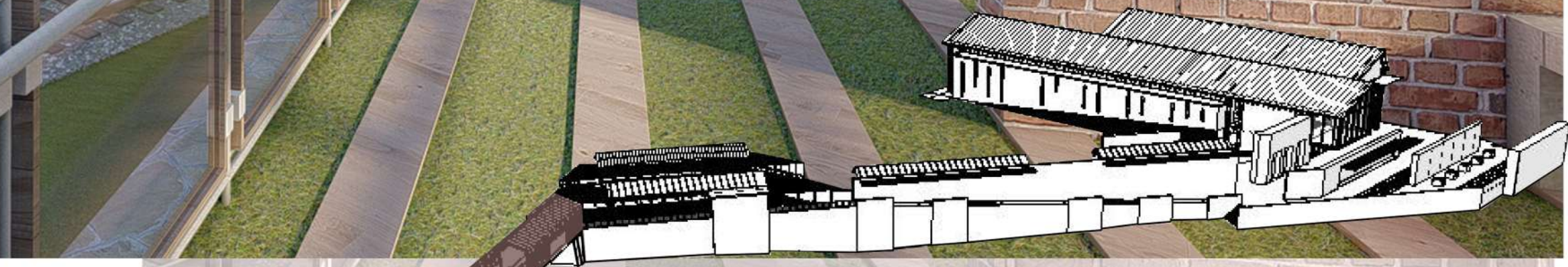
TRAIN STATION INTERIOR



CIRCULATION



ARCHITECTURAL
NARRATIVE

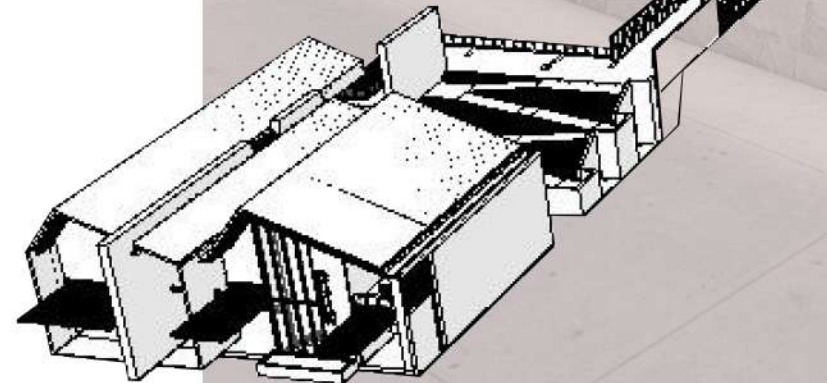


RAILWAY BRIDGE

DETERRITORIALIZATION

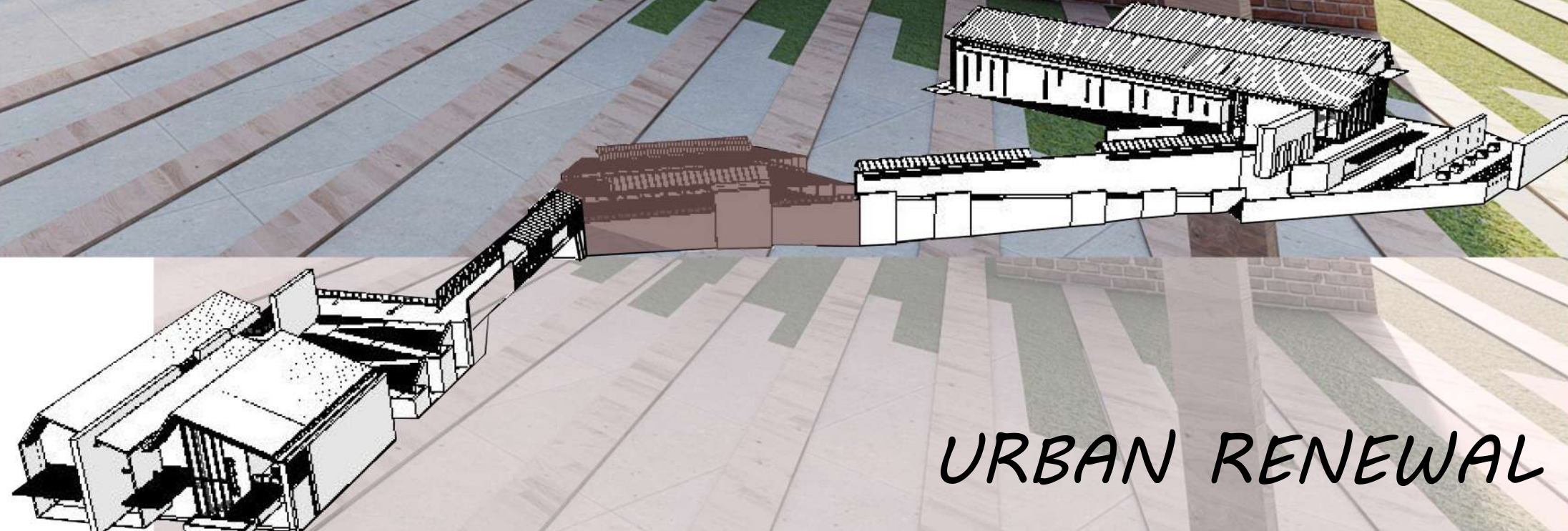
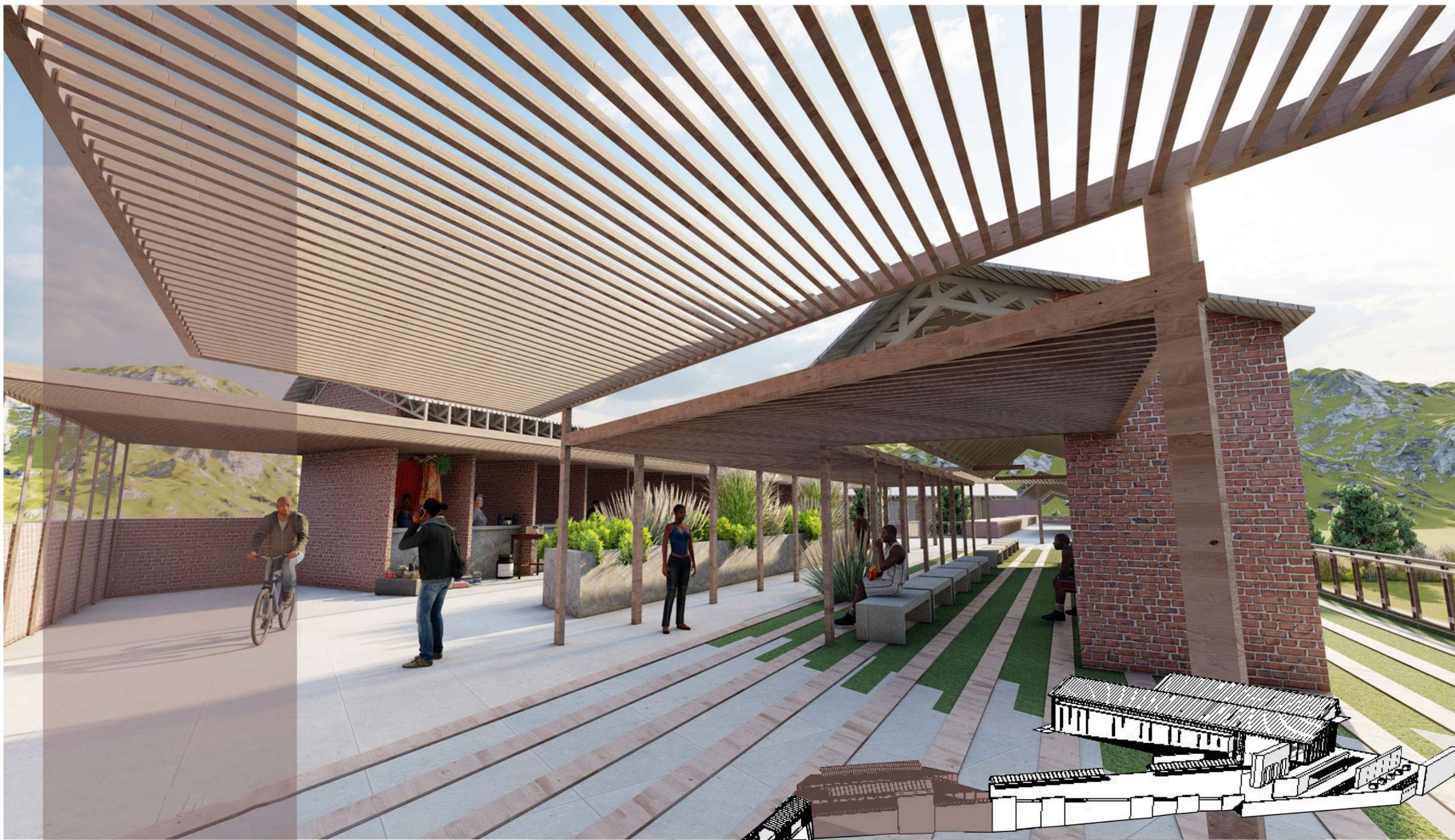


INFORMAL MARKET



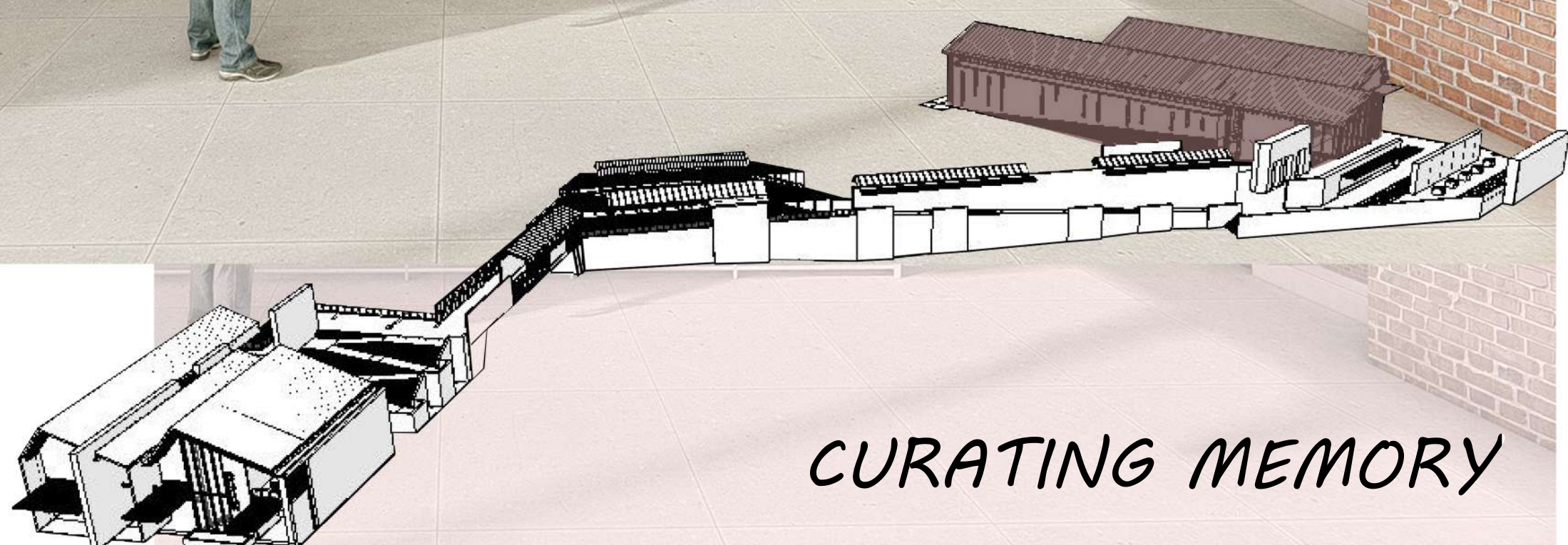


RESTAURANT INTERIOR



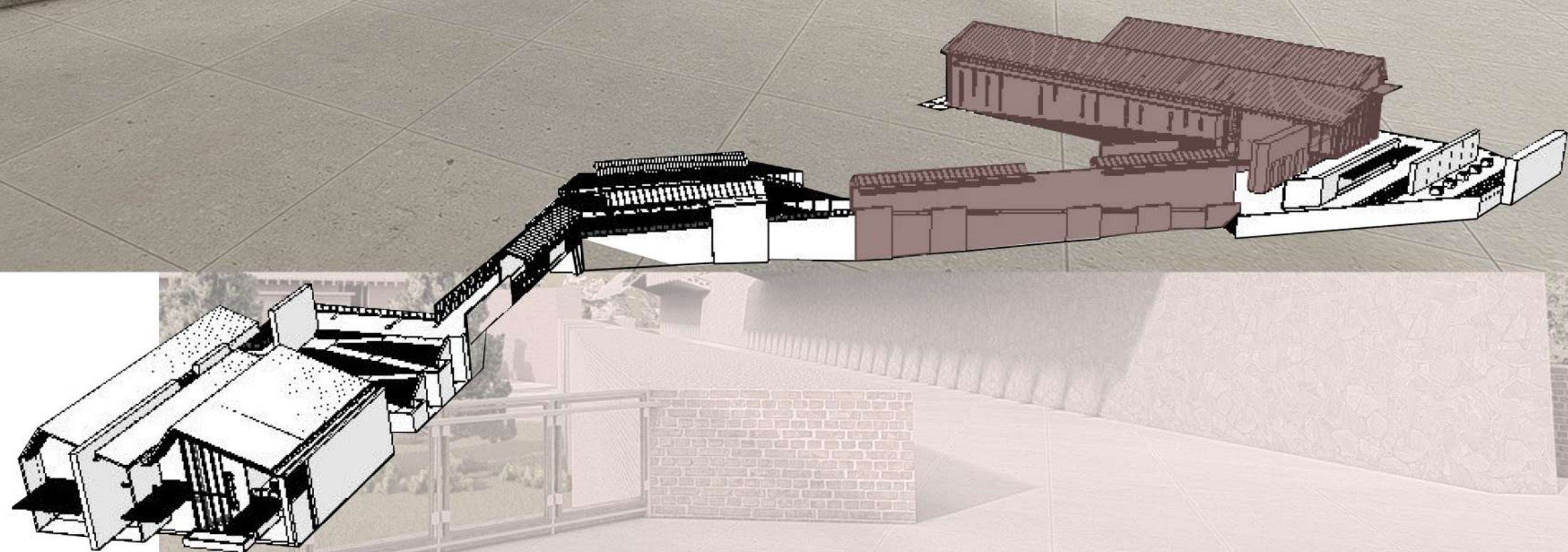
INFORMAL MARKET

URBAN RENEWAL



MUSEUM INTERIOR

CURATING MEMORY

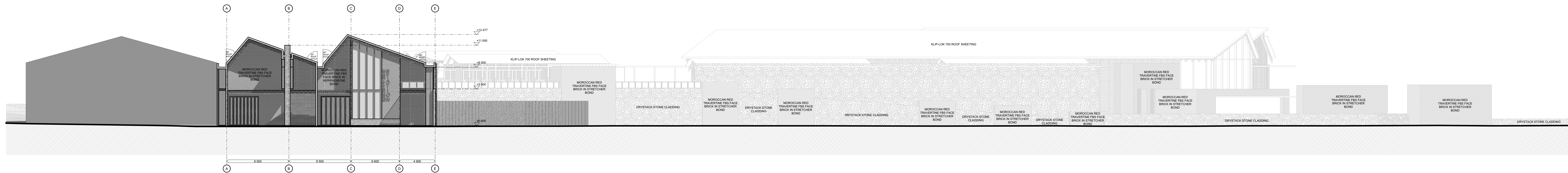


PERSPECTIVE

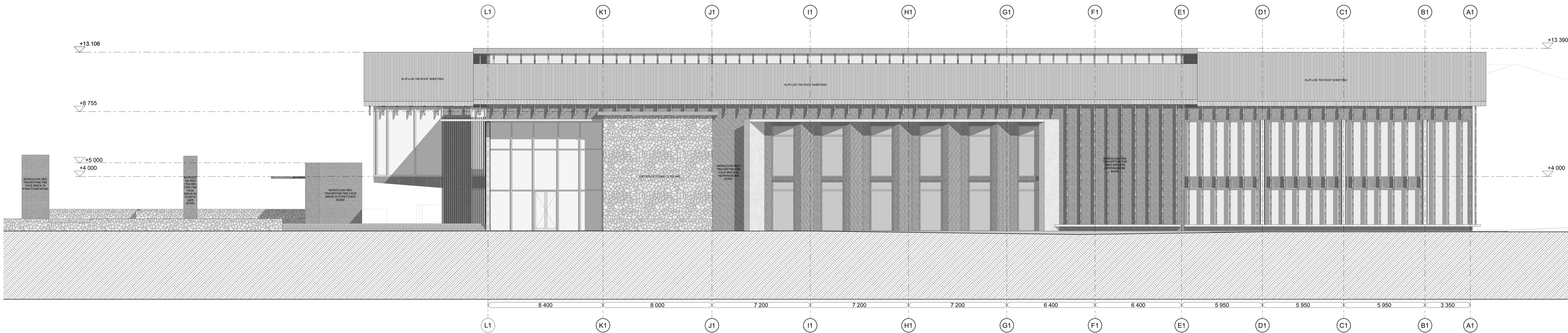


CURATING MEMORY

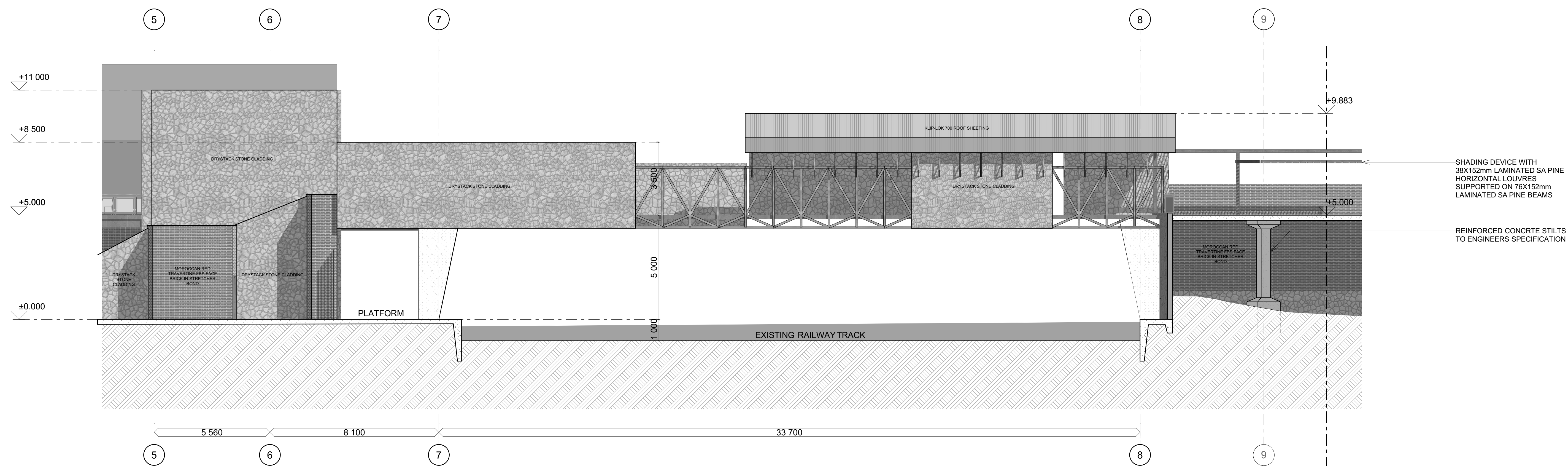
The word 'Curator', when analysed from an etymological perspective is derived from the Latin word 'Curare', which means to take care of something. Following the narrative of safeguarding South African railway narratives, the Museum will also safeguard old Railway artefacts which are currently rusting to their demise.



SOUTH ELEVATION
SCALE 1:200



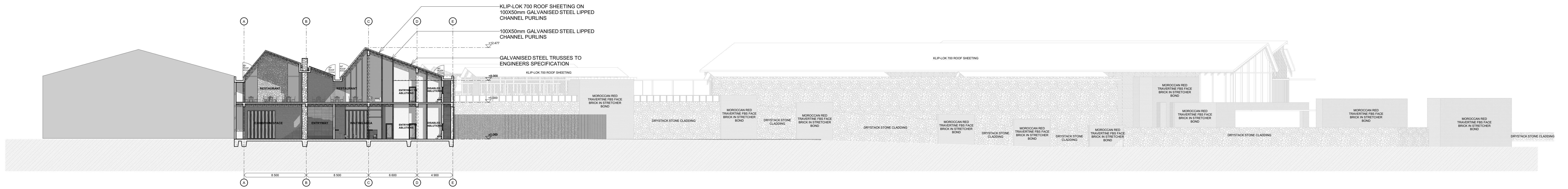
NORTH ELEVATION
SCALE 1:100



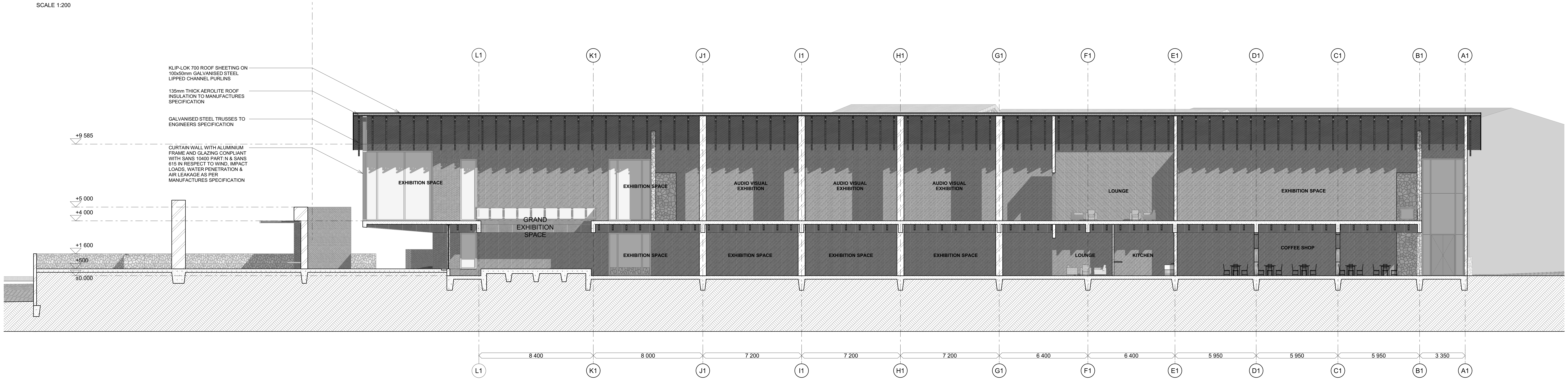
SHADING DEVICE WITH
30X152mm LAMINATED SA PINE
HORIZONTAL LOUVRES
SUPPORTED ON 76X152mm
LAMINATED SA PINE BEAMS

REINFORCED CONCRETE STILTS
TO ENGINEERS SPECIFICATION

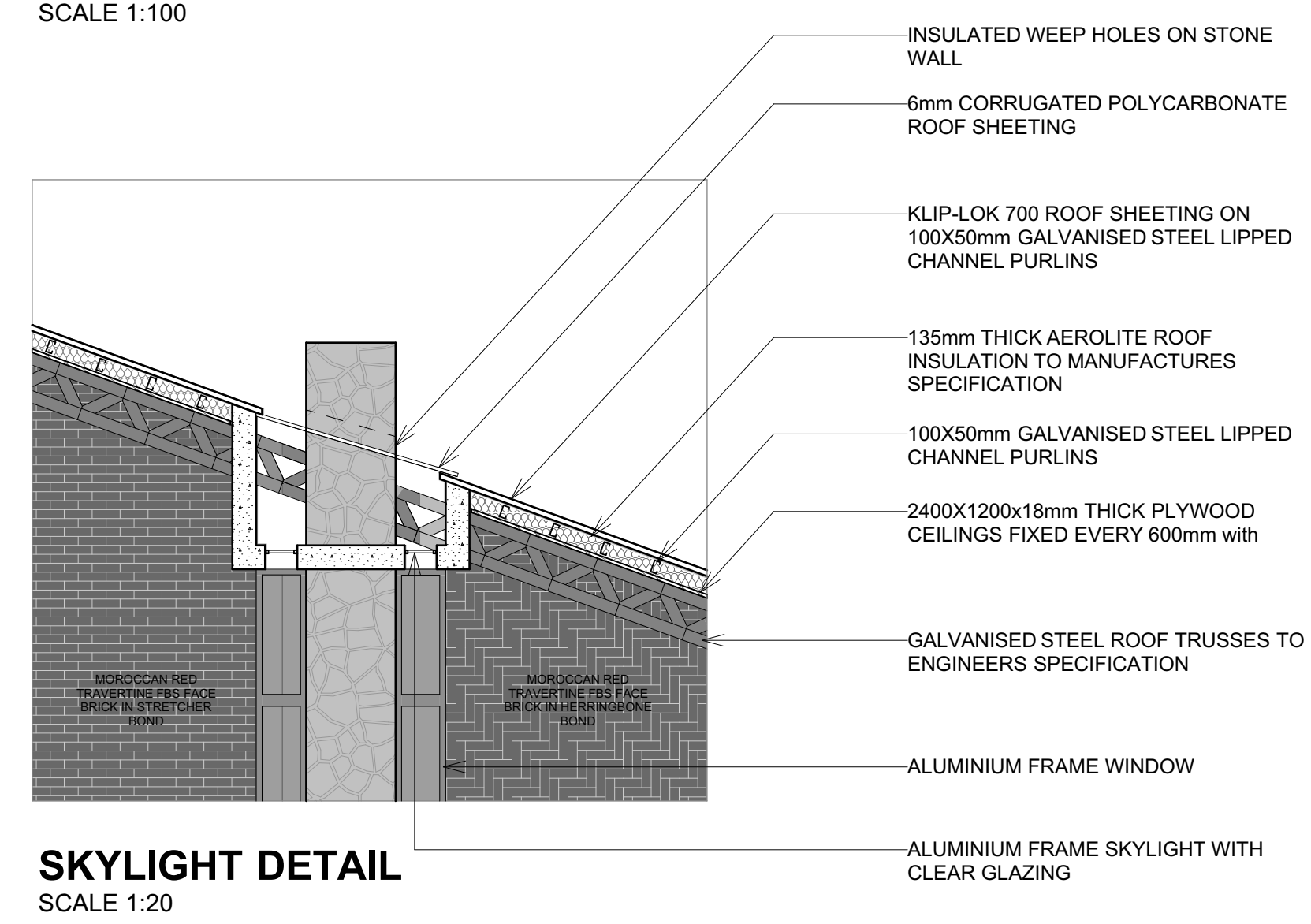
ELEVATION OF BRIDGE
SCALE 1:100



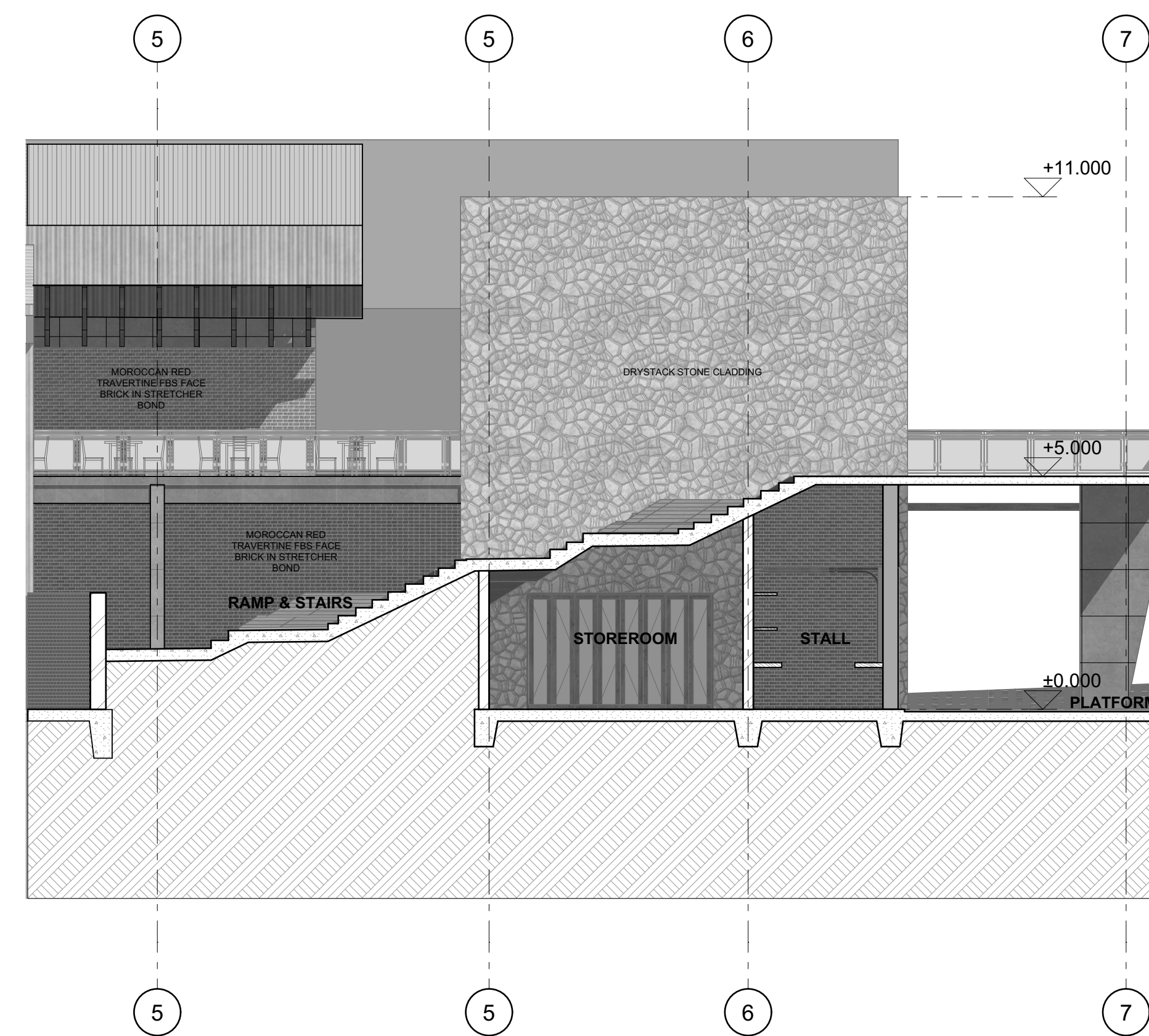
SECTIONAL ELEVATION S-06
SCALE 1:200



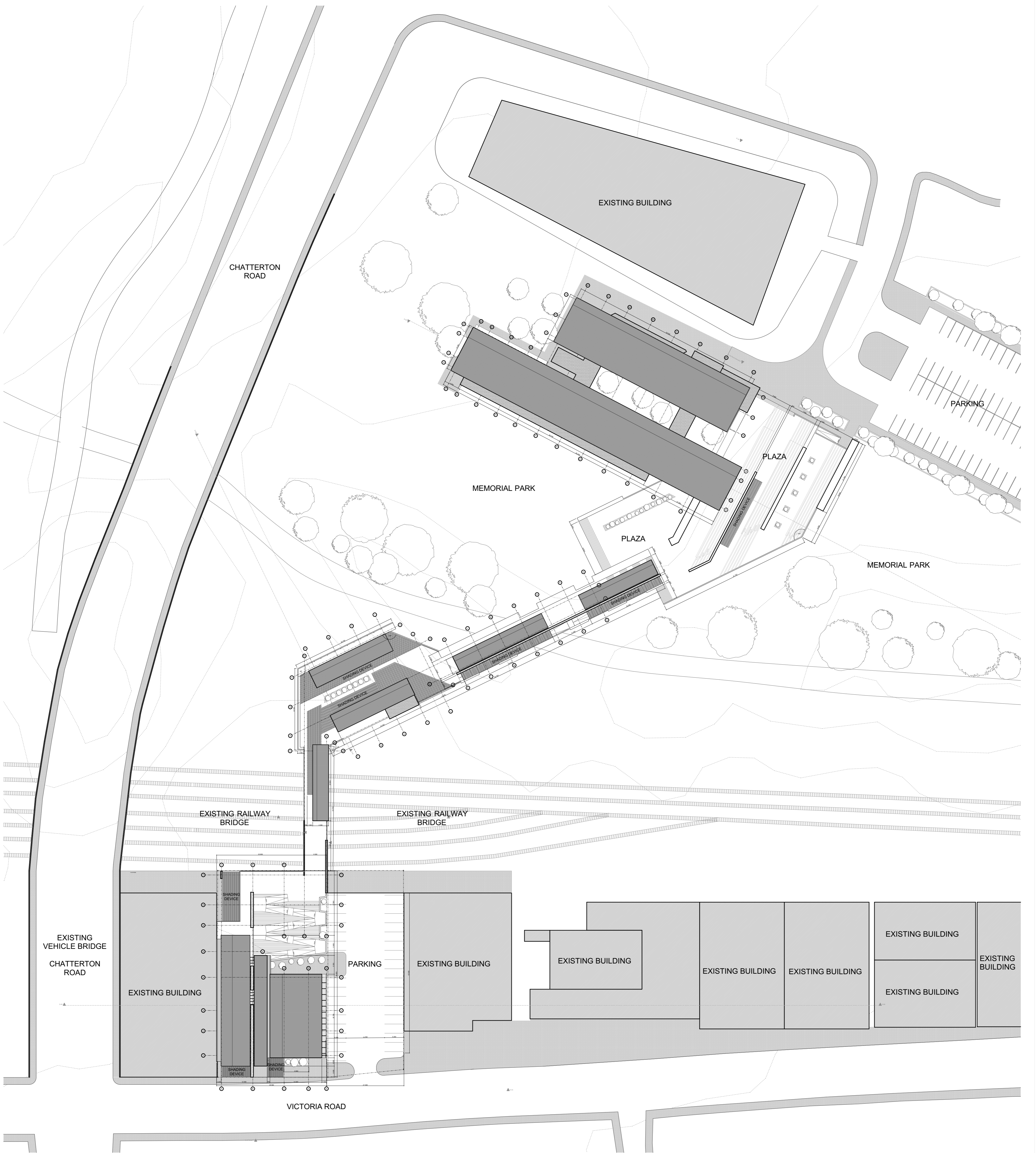
SECTIONAL ELEVATION S-09
SCALE 1:100



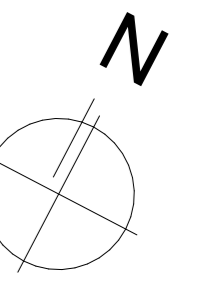
SKYLIGHT DETAIL
SCALE 1:20

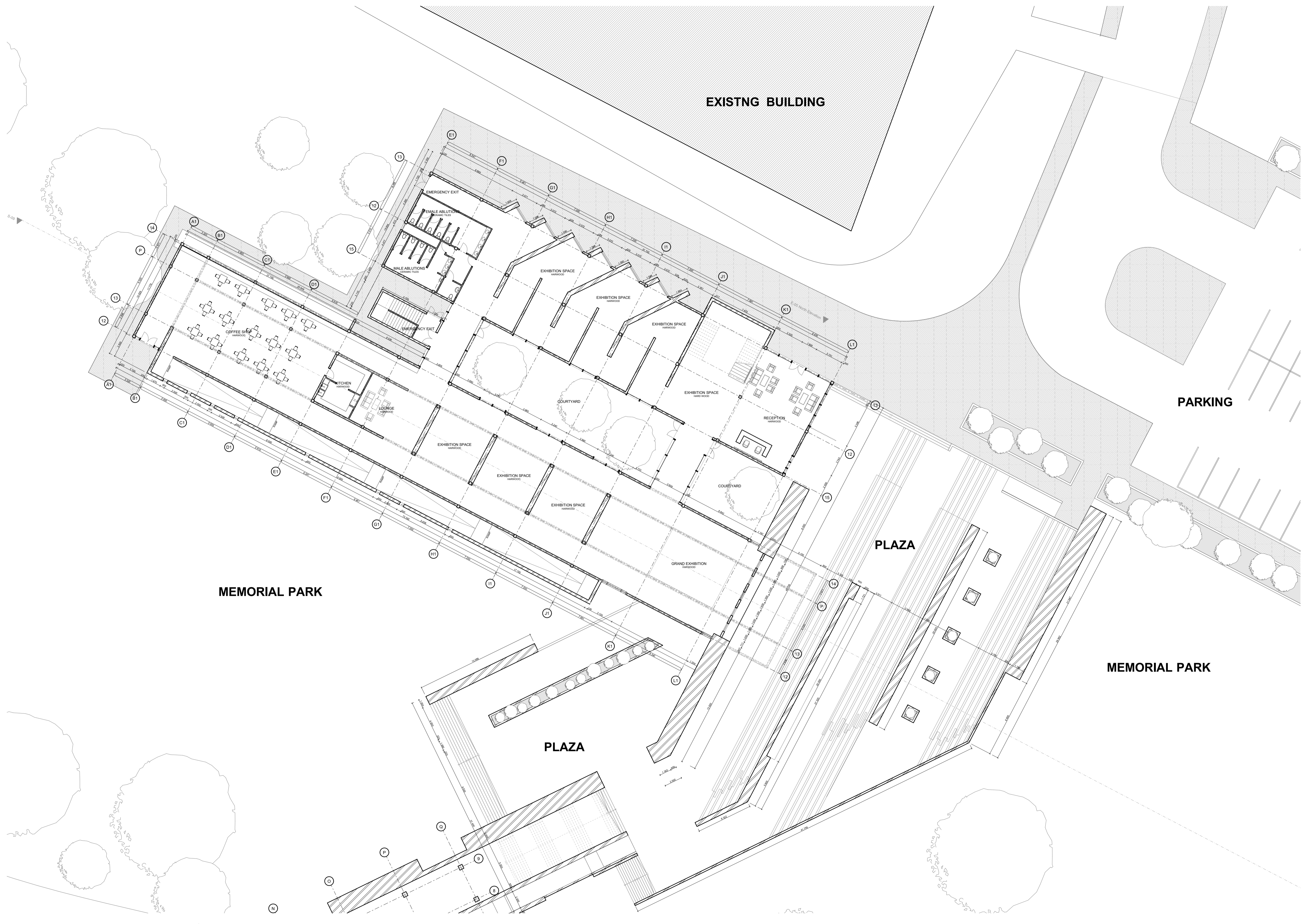


SECTION OF RAMP AND STAIRS
SCALE 1:100

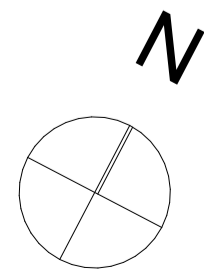


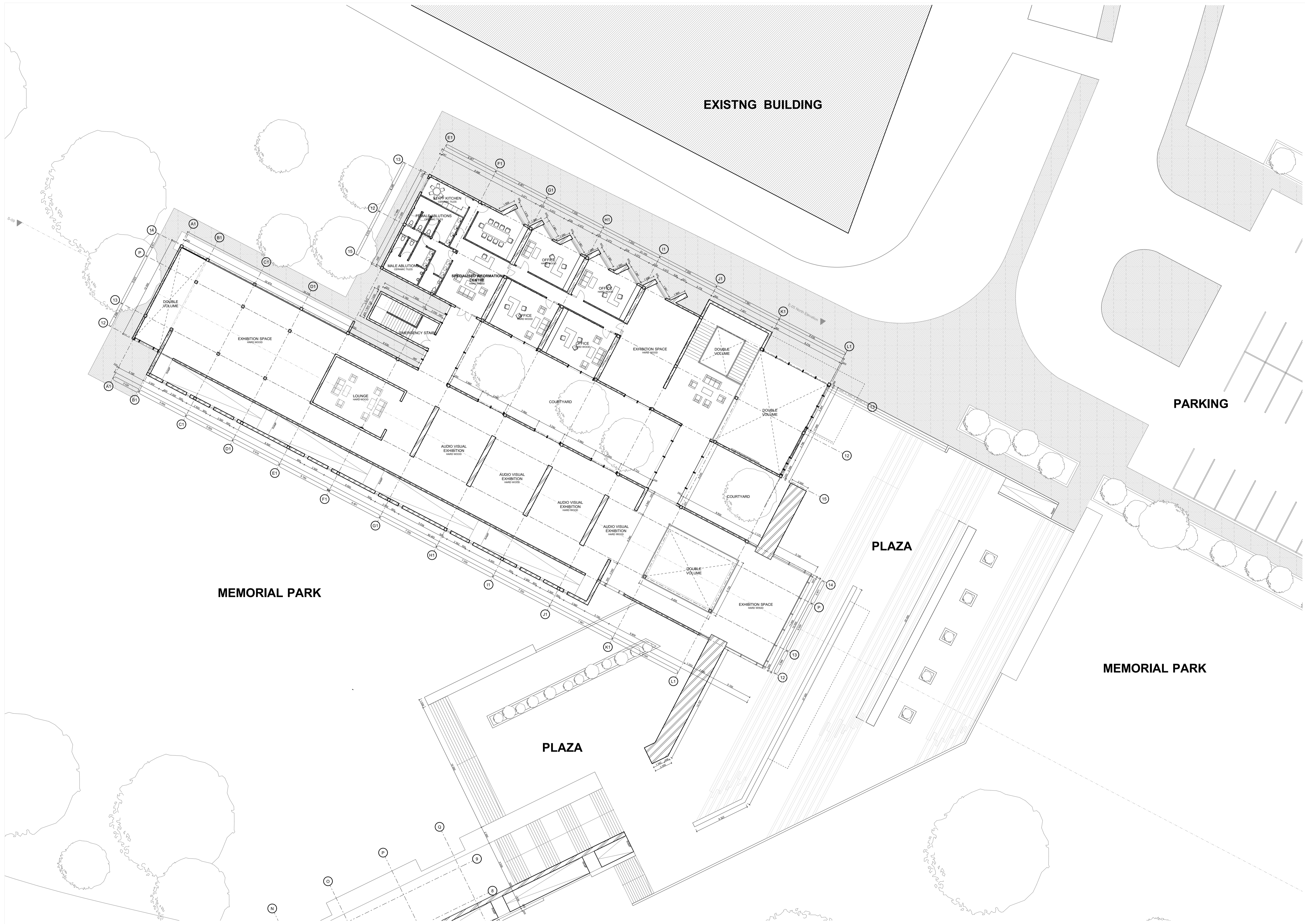
SITE PLAN
SCALE 1: 500



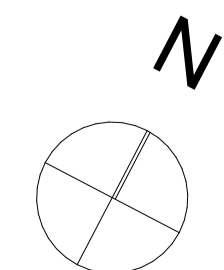


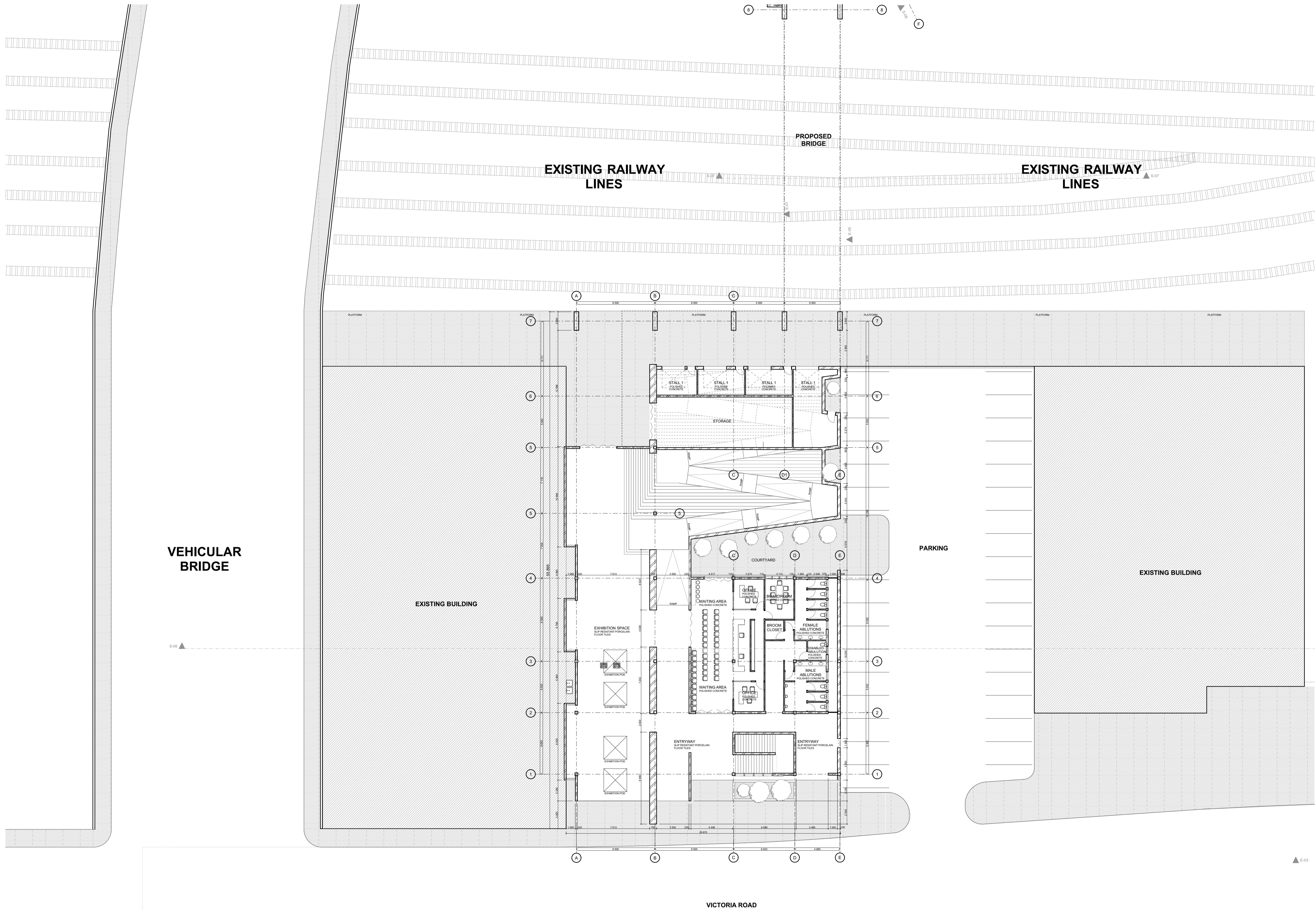
GROUND FLOOR PLAN
SCALE 1: 200



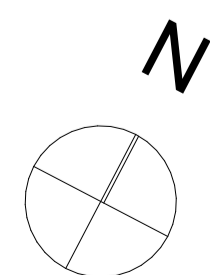


FIRST FLOOR PLAN
SCALE 1:200

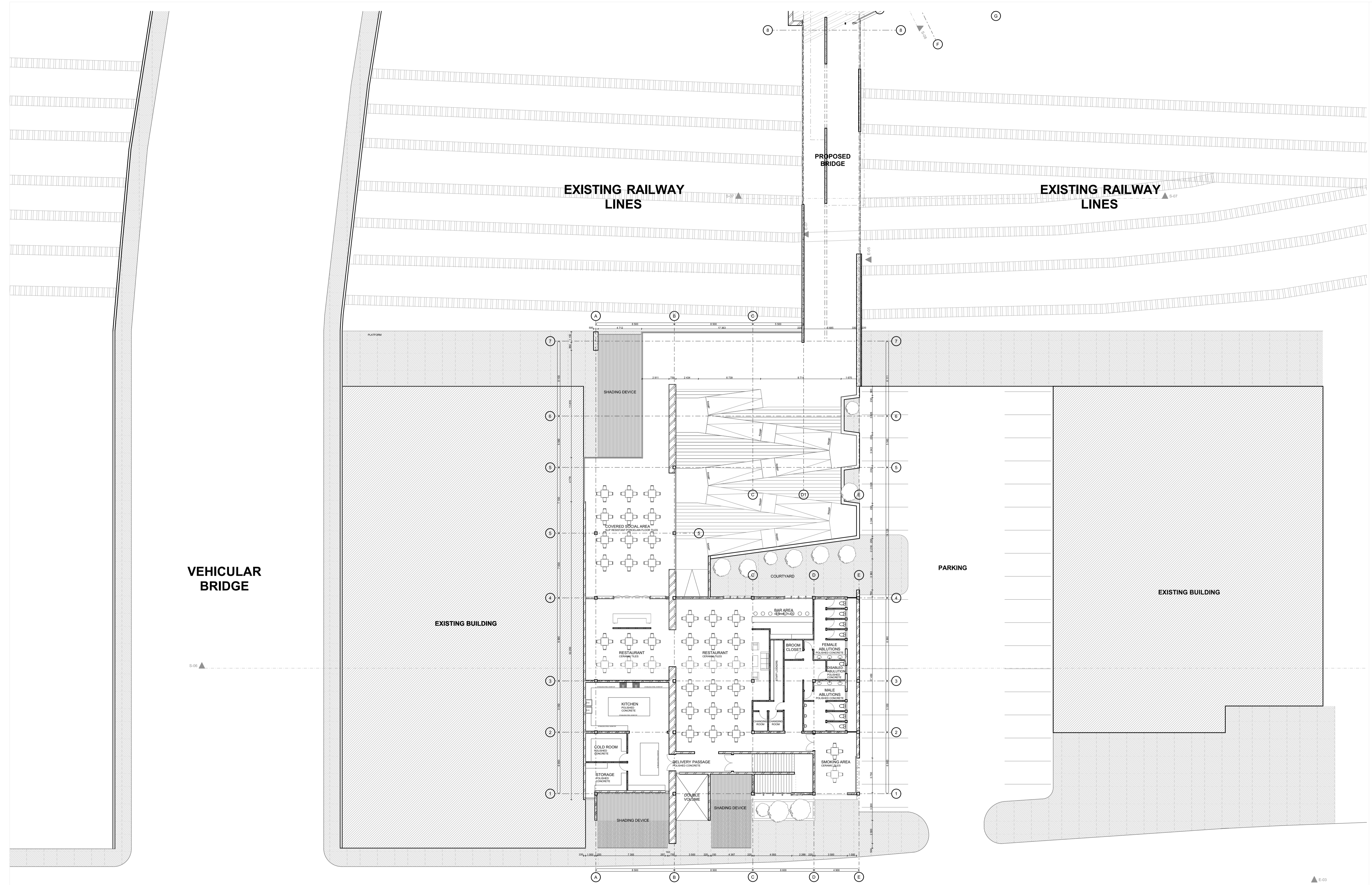




GROUND FLOOR PLAN
SCALE 1: 200



E-03



VEHICULAR BRIDGE

EXISTING RAILWAY LINES

EXISTING RAILWAY LINES

PROPOSED BRIDGE

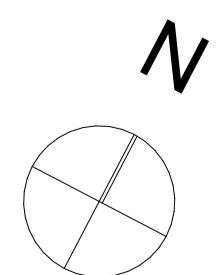
EXISTING BUILDING

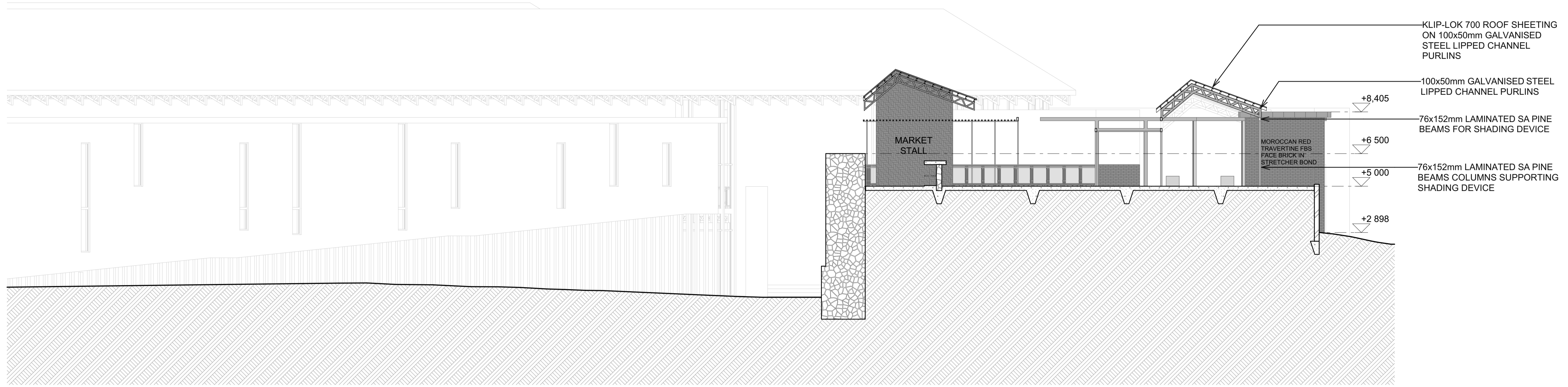
PARKING

EXISTING BUILDING

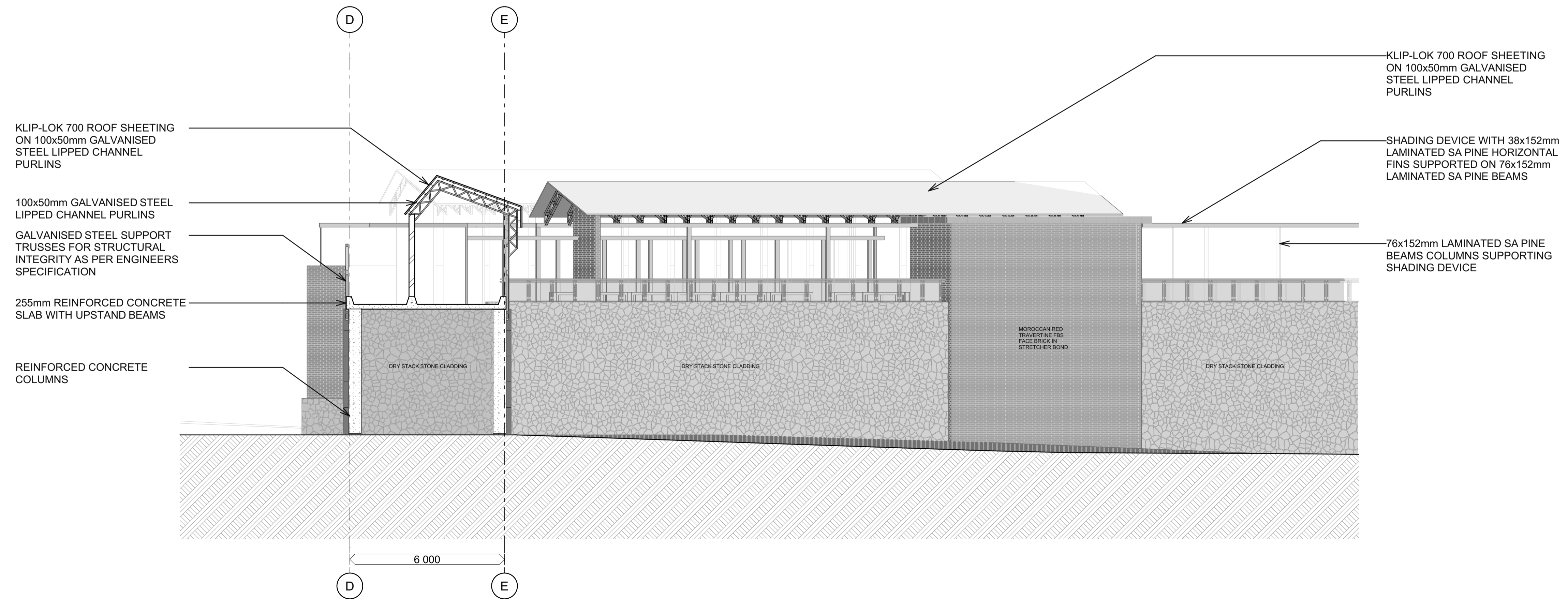
VICTORIA ROAD

FIRST FLOOR PLAN
SCALE 1: 200





SECTION
MARKET AREA
SCALE 1:100



SECTION OF BRIDGE
SCALE 1:100