

Ruth Sacks *Between botanical gardens and contemporary art: colonial histories of naming*
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In whose place? Rui Aristides *Garden of ruins: the urban production of colonial Bissau and the history of a dilapidated present*
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Adheema Davis *the politics of [de]cartography: asymmetrical intimacies across central Durban*
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Pamila Gupta *Notes for a visual essay on the experience of Art Deco in South Africa*
Brendan Hart *The re-scripting of the Johannesburg West Dutch Reformed Church*
Nuno Coelho *Statues also die: the fortress of Cacheu as graveyard of Portuguese colonial legacy*
Nabeel Essa *Building as artefact: from prison to museum*
Giorgio Miescher, Chalden Sabab and Raffaele Perniola *Reclaiming South African railway spaces: attempts and frustrations in small towns*
Bruno Vedor and Enrico Dodi *By train from Marracuene to Chicualacuala: colonial legacy, heritage, cultural identity and sustainable development in the province of Gaza, Mozambique*
Robby Fizev *The railway, the territory and the cement plant: investigating continued forms of violence along the Matadi-Kinshasa railway line*
Arianna Lissoni *Blowing up apartheid: MK's strategic targets from sabotage to armed propaganda*
Ali Khangela Hlongwane *Re-engaging the Pageview/Fietas photographic archive of David Goldblatt assembled between 1965 and 2016*
Confronting vestiges of the colonial landscape in Africa
Linda Chisholm *Teacher education colleges*
Simon Gush and Bridget Kenny *Lifts and the 'labour of repair': elevators and the landscape of Johannesburg*
Hilton Judin *Political evolution of a building type: the community centre in South Africa*
Katy Streek and Jennifer Tosch *Sites of memory foundation*
Joanna Sandell Wright *How am I to be remembered when all my friends are dead?*
Thando Mama Ntaba kaNdoda: *a contested place*
Zandi Sherman *Kimberley closed compounds as racial infrastructure*
Gilles Baro *Gentrification, colonial heritage, Marshalltown*
Naomi Roux *Urban heritage conservation for radical futures: what would it mean to think about architectural conservation as a tool for spatial justice?*
Greer Valley and Sibonelo Gumede *Save Our Berea: Whose heritage?*
Caio Simoes de Araujo *Must Dias Fall? The politics of settler heritage in Southern Africa*
Florence /Khaxas and Yvette Hoebes *Usakos Museum and the re-vision of colonial spaces in a small town in Namibia*
Osvaldo Luis *Railway Museum of Mozambique*
Roland Gunst (John K. Cobra) and Esther Severi *Tropical bungalow: a lecture performance*
Online Conference at the University of the Witwatersrand / History Workshop and the School of Architecture & Planning with the support of the European Union National Institutes for Culture on Thursday 20th and Friday 21st May 2021
Registration <https://www.inwhoseplace.com>



Jo Racliffe

Since independence, African countries throughout the continent have been confronted with the relics of colonial powers and, in the south, white minority regimes. Often neglected or damaged, these remains and environments are haunted by the lingering spectre of colonial history and architecture's largely hidden yet pervasive racist presence. They are a sobering reminder of the everyday bureaucracy of colonialism and apartheid – and of how this history of subjugation and planning continues in part to shape life in postcolonial societies under global capitalism. What is being done with these remnants? Which should remain preserved, and which altered or dismantled? Which do we choose to remember and which to forget?

By building and expanding a growing network of concerned and engaged practitioners around the topic, the event seeks to create and foster dialogue and collaboration between the academy and associated artistic, cultural and architectural projects. The historical infrastructure of everyday oppression and ecological devastation of colonialism and apartheid will be addressed through a number of interrelated, imagined and practical themes and panels. In examining buildings, sites and restorative ecologies, we are asking: In what ways do these retain or have jettisoned the formal structures of power and racism in which they had symbolically and functionally operated? In what ways can their lingering past be revealed, contested, reimagined or expunged? Even as the power of these edifices, landscapes and effigies has diminished, the stories embedded can be told, history interrogated, and redress and recuperation take place.

08:30-09:00 Welcome / Opening Remarks

Arianna Lissoni (Conference Organiser, History Workshop)

Selen Daver (President EUNIC SA and Cultural Attaché of the French Embassy)

Noor Nieftagodien (Head, History Workshop)

09:00-11:00 Session 1 / Unnatural Gardens

Chair: Kasonde Mukonde

Ruth Sacks (University of Johannesburg)

Between botanical gardens and contemporary art: colonial histories of naming

Tara Weber (Johannesburg Art Gallery)

Living ruins: botanical resistance in Johannesburg's colonial infrastructure

Dayle Shand (University of Pretoria)

From environmentalism to environmental justice: shifting perspectives in local community park provision

Rui Aristides (University of Coimbra)

Garden of ruins: the urban production of colonial Bissau and the history of a dilapidated present

11:00-11:15 Break

11:15-13:15 Session 2 / Re-imaginings

Chair: Arianna Lissoni

Itala Vivan (University of Milan)

Decoloniality: museums and monuments in post-apartheid South Africa

Adheema Davis (Barland Studio, Durban)

the politics of [de]cartography: asymmetrical intimacies across central Durban

Tariq Toffa (Tshwane University of Technology)

Imagining South African landscape: three centuries of landscape and society in Cape Town

Cynthia Kros (University of the Witwatersrand), Pervaiz Khan (University of the Witwatersrand) and Reece Auguiste (University of Colorado, Boulder)

Unmuting the colonial film archive?

13:15-14:00 Break

14:00-16:00 Session 3 / Lost Buildings

Chair: Hilton Judin

Pamila Gupta (University of the Witwatersrand)

Notes for a visual essay on the experience of Art Deco in South Africa

Brendan Hart (University of Witwatersrand and Mayat Hart Architects)

The re-scripting of the Johannesburg West Dutch Reformed Church

Nuno Coelho (University of Coimbra)

Statues also die: the fortress of Cacheu as graveyard of Portuguese colonial legacy

Nabeel Essa (Office 24/7 Architects, Johannesburg)

Building as artefact: from prison to museum

16:00-16:15 Break

16:15-18:15 Session 4 / Infrastructure

Chair: Joel Pearson

Giorgio Miescher (University of Basel), Chalden Sabab (Usakos Museum Council) and Raffaele Perniola (University of Basel)

Reclaiming South African railway spaces: attempts and frustrations in small towns

Bruno Vedor and Enrico Dodi (Vedor Lda Architects, Maputo)

By train from Marracuene to Chicualacuala: colonial legacy, heritage, cultural identity and sustainable development in the province of Gaza, Mozambique

Robby Fivez (Ghent University)

The railway, the territory and the cement plant: investigating continued forms of violence along the Matadi-Kinshasa railway line

Arianna Lissoni (University of the Witwatersrand)

Blowing up apartheid: MK's strategic targets from sabotage to armed propaganda

18:15-18:30 Closing Remarks

Ali Khangela Hlongwane (Conference Organiser, History Workshop)

08:45-09:00 Remarks

Hilton Judin (Conference Organiser, School of Architecture & Planning)

09:00-11:00 Session 5 / Community Building

Chair: Patricia Theron

Ali Khangela Hlongwane (University of the Witwatersrand)

Re-engaging the Pageview/Fietas photographic archive of David Goldblatt assembled between 1965 and 2016

Linda Chisholm (University of Johannesburg)

Teacher education colleges

Simon Gush and Bridget Kenny (University of the Witwatersrand)

Lifts and the 'labour of repair': elevators and the landscape of Johannesburg

Hilton Judin (University of the Witwatersrand)

Political evolution of a building type: the community centre in South Africa

11:00-11:15 Break

11:15-13:15 Session 6 / Remembering

Chair: Ali Khangela Hlongwane

Katy Streek and Jennifer Tosch (Sites of Memory Foundation, Netherlands)

Sites of memory foundation

Joanna Sandell Wright (Södertälje Konsthall, Sweden)

How am I to be remembered when all my friends are dead?

Thando Mama (University of Fort Hare)

Ntaba kaNdoda: a contested place

Zandi Sherman (Rutgers University, New Brunswick)

Kimberley closed compounds as racial infrastructure

13:15-14:00 Break

14:00-16:00 Session 7 / Heritages

Chair: Laurence Stewart

Gilles Baro (University of the Witwatersrand)

Gentrification, colonial heritage, Marshalltown

Naomi Roux (University of Cape Town)

Urban heritage conservation for radical futures: what would it mean to think about architectural conservation as a tool for spatial justice?

Greer Valley (University of Cape Town), Sibonelo Gumede (University of Cape Town) and Adheema Davis (Barland Studio, Durban)

Save Our Berea: Whose heritage?

Caio Simoes de Araujo (University of the Witwatersrand)

Must Dias Fall? The politics of settler heritage in Southern Africa

16:00-16:15 Break

16:15-17:45 Session 8 / Research in Contested Spaces

Chair: Lukas Spiropoulos

Florence /Khaxas and Yvette Hoebes (Usakos Museum Council)

Usakos Museum and the re-vision of colonial spaces in a small town in Namibia

Oswaldo Luis (Eduardo Mondlane University, Maputo)

The Railway Museum of Mozambique

Roland Gunst (John K. Cobra Institute of Videoartifacts) and Esther Severi (Kaaithheater, Brussels)

Tropical bungalow: a site of rehabilitation

17:45-18:15 Closing Remarks

Nnamdi Elleh (Head, School of Architecture & Planning)

Ruth Sacks (University of Johannesburg)

Dr Ruth Sacks is a visual artist and academic who lives and works in Johannesburg, where she is a lecturer in the Visual Art Department at the University of Johannesburg. The monograph of her PhD, awarded in 2017 by the University of the Witwatersrand, will be published by Michigan University Press in 2021. Sacks is one of the organisers of the Response-ability project, currently taking place at the Greenhouse Project in Joubert Park.

Between botanical gardens and contemporary art: colonial histories of naming

This paper takes its starting point from research garnered through the Response-ability contemporary art and gardening project, taking place in and in collaboration with the Joubert Park Greenhouse Project (2020 and 2021). Aspects of this multidisciplinary project address the colonial history of the former Victorian hothouse (opened in 1906), which today functions as a communal vegetable garden. I will focus on Northern botanical systems of categorization and labelling that are still used globally. My aim is to connect botanical histories to colonial categorization of African peoples, which linger today in African art museums. With these foundations in mind, I will describe some of the ways of processing these histories emerging through the Response-Ability project.

Once an exotic spectacle in the colonial municipality's first leisure gardens, the former hothouse can serve as an example of colonial use of nature as a form of cultural dominance. Imperial exploitation of natural resources included a system of classification that imposed Euro-centric systems of organizing the urban environment. While gardens for settler-colonists that degraded the existing ecosystem were established, many indigenous plants cultivated and harvested by locals for their medicinal and/or nourishing qualities were banished as weeds. I argue that the current situation and use of the site muddies the clear separation of science from culture that the initial institution represented.



Tara Weber (Johannesburg Art Gallery)

Tara Weber currently works as a registrar at the Johannesburg Art Gallery and has curated a number of exhibitions from this collection. She completed a BA at the University of Cape Town with majors in Art History and English Literature in 2012 and completed her Honours at the Centre for Curating the Archive (UCT) in 2013. She is currently operating as part of the collective Johannesburg Lasts, whose practice lies in creative responses to 'the last, lasts, lasting and losts' that make up Johannesburg. Her personal research interests are with ruins, the shifting ideologies of museums and the preservation of diversity of food culture through plants.

Living ruins: botanical resistance In Johannesburg's colonial infrastructure

In discussions around the legacies of colonial infrastructures in Africa, the focus often revolves around large scale industrial structures and transportation systems. However, there are less conspicuous sites of imperialism and colonial interference, where silent conflicts and negotiations now play out between local communities, new flora, and the last vestiges of both colonial architecture and botanical can be traced. The Joubert Park Greenhouse, once a marker of British 'civilization' in the dusty mining town of early 20th-century Johannesburg, and the Drill Hall, a symbol of Britain's victory in the South African War, now exist almost in spite of themselves in the busy commuter district that surrounds the Noord Taxi Rank in the Johannesburg CBD. Broken windowpanes, makeshift planting containers, and a seemingly chaotic mix of plants in various stages of flowering and seeding bely what is in fact a complex subversion of colonial intent.

Botany not only has the potential to alter food practices, but continues to shape entire cityscapes and the ways in which people interact with these spaces. In examining the concept of a Eurafican present and indeed iterations of migration, plants and their associated infrastructure are fascinating microcosms. Using the both the Joubert Park Greenhouse and the neighbouring Drill Hall as primary research sites, this paper will examine how European 'ruins' in the context of Africa in particular are frequently productive, living sites of imagination and transformation, that resist their original functions. New botanical negotiations are evidence of the potential that ruins hold for repurposing and reimagining, and these pragmatic engagements present poetic and unusual opportunities for exploring relationships between Africa and Europe – both historical and current through a post-colonial lens.



Building of the Conservatory in Joubert Park. Image courtesy Museum Africa archives.



Pumpkins, squash and heirloom corn in the Joubert Park Greenhouse, 2020. Copyright Tara Weber.

Dayle Shand (University of Pretoria)

Dayle Shand is a landscape architect with 8+ years of experience in landscape design practice. She currently lectures at the University of Pretoria and holds a ML (Prof) degree in landscape architecture, also from the University of Pretoria. In addition to lecturing in design and its applied theories, Dayle is also currently completing her PhD in landscape architecture. The topic of her investigation is on environmental justice related to local community parks. As a member of the Unit for Urban Citizenship, seated within the Department of Architecture at the University of Pretoria, and being passionate about building capacity in marginalised communities, Dayle is committed to taking the concept of environmental justice, and meaningful community engagement beyond the scope of her PhD into the design studio and realms of architectural practice.

From environmentalism to environmental justice: shifting perspectives in local community park provision

Long is the South African history of environmentalism. Short, its history of environmental justice. In a contemporary South Africa, where the environment has come to mean the places where people work, live and play – extending also to the urban environment; ‘nature’ is no longer the domain, only, of privileged white communities. Environmental justice advocates for the protection and equitable use of the earth’s natural resources, in ways that are beneficial to all members of society, and in particular the marginalised and oppressed. Where previously natural resources were ring-fenced only for the wealthy and white, now nature is meant for all. And yet, in urban environments – especially the most densely populated, informal, peripheral and racially marginalised communities – nature, in the form of local community parks is not equitably distributed. Moreover, the quality of those parks, which do exist, is not on a par with the facilities in more affluent communities. This is seen as a lasting legacy of the technocratic practices associated with the apartheid government, and as representative of environmental injustice. The current study thus conceptualises distributional aspects of environmental justice, in the City of Tshwane, at the city-wide scale, through spatial analysis, and at the intimate scale of the local community park, through a qualitative ethnographic process. Spanning a six-month period, data was collected through means of observation, interviews and focus groups, to provide a rich collection of narratives about people’s nearby nature. Seeking specifically the voices of the ‘Other’, the research aims to provide an alternative means of planning and provisioning public open spaces, which are representative, resilient and just. The collected narratives were coded to identify various themes related to the ‘environmentalist vs. environmental justice’ dichotomy, and act as a call to all spatial practitioners involved in designing and planning public open space in South African cities.



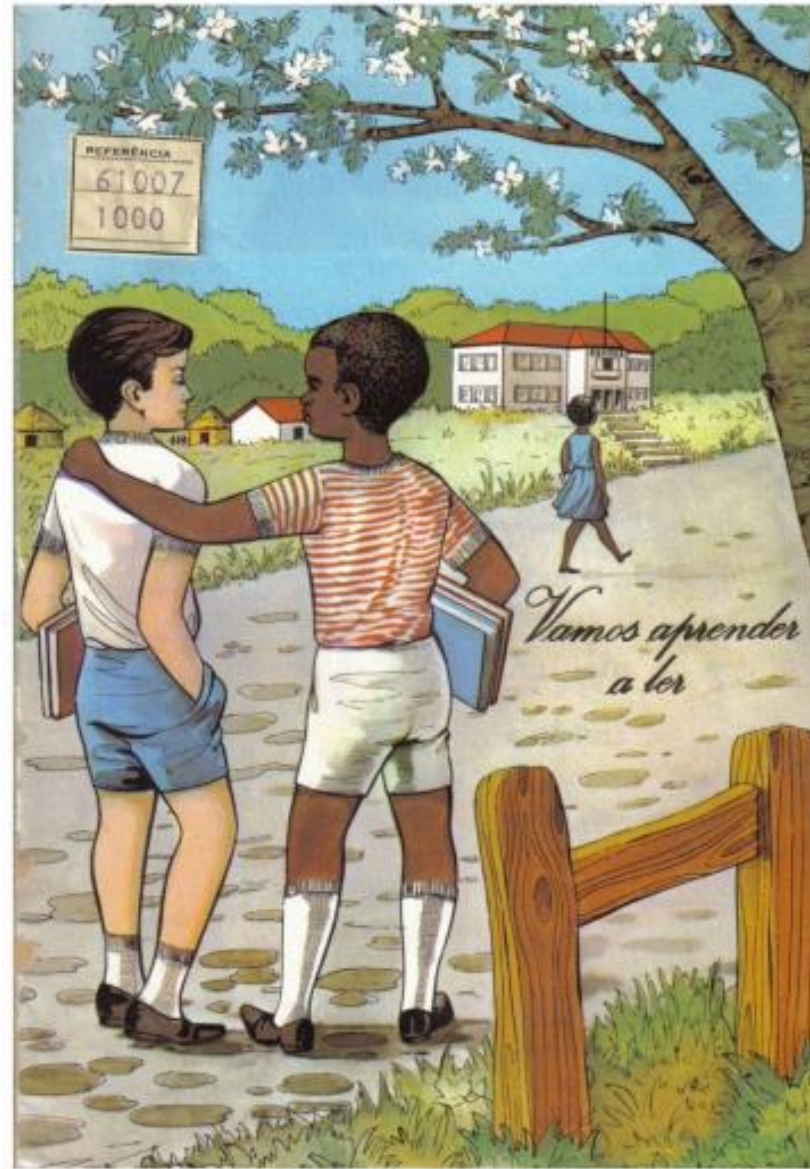
Rui Aristides (University of Coimbra)

Rui Aristides is an historian of spatial organization, design and planning, concerned with the articulation of modern identities and forms of government. He is an Invited Assistant Professor at the Department of Architecture of the University of Coimbra, and a Postdoctoral Researcher at Coimbra's Centre for Social Studies. He holds a PhD in Architecture from Coimbra.

Garden of ruins: the urban production of colonial Bissau and the history of a dilapidated present

It is not uncommon to perceive African urbanity as incomplete. Decaying infrastructures, absent institutions and the persistence of abject poverty compose the image of a landscape that apparently missed the modern train. The image, however, is perfidious, hiding a past history of decay with a present of ruins. This paper addresses this history by showing how a present decay first emerged from the colonial production of deteriorated landscapes, and not from some sort of arrested development. To make this point, the paper will focus on the urban development of Bissau as an empire-city during Portuguese late colonial domination, from 1945 to 1973. Departing from original research on the design and development of infrastructure, urban policy, planning and housing in this city, the paper argues the colonial production of urbanity as a fabled ruin.

The Portuguese effort, after WWII, to keep its colonies was a ruined enterprise to being with, but more importantly, it relied on the production of a future past that could only exist as a ruin. Bearing in mind the distinct processes of colonization by European nations, this paper assumes the relative subaltern status of the Portuguese empire as a pertinent and usually forgotten vantage point on the colonial production of the African urban present. We argue that Portuguese ambitions to rescue themselves from their peripheral position in the imperial ladder offer key readings of the cracks and fissures of colonial government. Guinea Bissau, on its part, although not one of the bright and shiny possessions in the former empire, was a key laboratory for the Portuguese colonial art of government. Bissau concentrated many forms of creativity in producing the Portuguese imperial fable. We aim, thus, to bring to the fore a usually unnoticed colonial history, from a usually unnoticed empire, and through it discuss the terms, materials and pressures that commonly frame our understanding of post-colonial African landscapes.



*Vamos aprender
a ler*

Itala Vivan (University of Milan)

Professor of Cultural and Postcolonial Studies, formerly at the School of Political Science, University of Milano, Italy. Her first book focussed on dissent and deviance in the colonial context of early Puritan America. She has written in the field of postcolonial studies analysing relationships between literature, history, society in sub-Saharan Africa and the emergence of new, creolized literary expressions in the West and elsewhere. Among her publications, Il Nuovo Sudafrica dale strettoie dell'apartheid alle complessità della democrazia (The new South Africa from the strictures of apartheid to the complexities of democracy), 1998, Corpi liberati in cerca di storia, di storie (Liberated bodies in search of history and stories), 2005, and Prisma Sudafrica, 2011. In recent years she has researched and published on the role of cultural museums in contemporary society.

Decoloniality: museums and monuments in post-apartheid South Africa

Prior to 1994, South African museums, memorials, monuments, and commemorative sites were all devoted to celebrating colonial history and culture, and the apartheid regime. After that date, democratic South Africa decided to preserve this patrimony but to transform and translate its narration into a new, postcolonial discourse and, at the same time, make space for new stories and previously hidden memories, while also focusing on cultures hitherto neglected. The paper looks at this process and observes its results and also the conflictual issues that emerged in the territory, by analysing relevant architectural examples of new or revised museums and commemorative sites, such as the Red Location Museum in Port Elizabeth, the Lwandle Migrant Labour Museum near Cape Town and the Liliesleaf Farm Museum at Rivonia, Gauteng.



Adheema Davis (Barland Studio, Durban)

Adheema Davis is a Durban-based professional architect at Barland Studio administering city-based Industrial projects; with previous lecturing experience, and co-founder of and – an independent reflexive workspace between contemporary thought and praxis – concurrently working toward PhD research in Public Culture, Heritage, and Decoloniality. Her Masters research entitled 'The Specificity of Dignity: Reconceptualising Women's Spatial Boundaries' confirmed her commitment to socio-spatial justice. As a Mandela Washington Fellow, she completed a certificate in Civic Leadership at Drexel University, Philadelphia in 2018, and exercised this in work towards Transformation in the SAIA-KZN Region, in which she currently serves as the Vice-President.

the politics of [de]cartography: asymmetrical intimacies across central Durban

*When the group areas act is abolished,
my mother aches to go back
to the street she was removed from
and it is we, grown attached
to the scar we call home, who say, no,
we don't want to live in a white area,
this time ceding it ourselves.*
– The History of Intimacy, Gabeba Baderoon

A delicate reveal of the intergenerational contrast between her mother's nostalgia for home, and Baderoon's own novel mechanisms – be they conscious or otherwise – of protecting herself from the trauma of Apartheid-colonialism. These asymmetrical intimacies are formed by the clutching to a sense of self while living in a landscape layered with spaces not made *by* you, spaces not made *for* you, and worse still, spaces made only by the violent erasure *of* you.

Forced removal, the 'unambiguous process of bleaching' as described by Jeppie and Soudien (1990:144), was an expunging of blackness that has scarred our South African 'post'-Apartheid-colonialist landscapes. These scars remain in district six, south end, and durban's own Block AK. Once home to thriving multi-racial communities now pockets of displacement, expanses of land untouched, but when you look closely...the foundations of verandas that held the laughter of families watching children playing out on the street, walls between the kitchens of women who made their homes their sacred spaces, and street light posts that marked this place as home appear – ghosts of resistance, ghosts of black heritage in the city.

Over this, the monuments and markings of apartheid-colonialism stand firm, reducing the tangible notion of heritage to a singular, bleached narrative; subsequently erasing the intangible memories of blackness from both our city and our consciousness (Rosenberg, 2020: 25), and entangling present socio-spatial engagements.

The politics of [de]cartography will seek to interrogate, and re-inscribe the socio-cultural layers both present and forcefully removed of central durban, and in particular, of Block AK; unpacking the long overdue dialogue of decolonising architectural heritage. Exploring a reinstatement of heritage both tangible and intangible, and reimagining a public architecture that fosters belonging, asking simply, *whose heritage?*



Tariq Toffa (Tshwane University of Technology)

Tariq Toffa is a researcher, educator and architect. He has worked in academia and professional practice, and was manager and researcher for the South African chapter of the Dallant Networks / Ford Foundation project Urban Impact (URB.im), and manager and researcher for the Social Housing Focus Trust (SHiFT). His research interests include the socio-spatial and discursive histories of colonialism-apartheid, urbanisms in contemporary African cities and, more broadly, critical thinking around modernity and decoloniality in space, education and society.

Imagining South African landscape: three centuries of landscape and society in Cape Town

'Landscape' is a term that has come to encapsulate and reference the symbolic, spatial, social dimensions of a territory, from its earlier usage largely within naturalistic landscape painting conventions. It is thus an interdisciplinary concept, potentially crossing the spatial and design disciplines, with themes and readings from cultural studies and the humanities. The concept has fully become part of mainstream architectural discourse in South Africa, although as a purely apolitical notion, whose discursive range is largely limited to metaphorical and formalistic references to natural land formations or bioclimatic considerations. Although this positioning is not as apolitical as it might first appear, it nonetheless stands in sharp contrast to histories of conquest, dispossession and removal – embedded in 'landscape' as much as they are in society.

The conference presentation traces major shifts in the imagining and shaping of the 'Cape' landscape (i.e. a general historical region covering much of the present Western Cape, Eastern Cape and Northern Cape provinces), from the seventeenth to twenty-first centuries, and from pre-colonial to (post)colonial / post-1994. The Dutch (VOC) trading empire of the seventeenth and eighteenth centuries brought with it to South Africa not only the world of powerful merchant capitalism, but it would also construct a new imaginative geography and order of the land to that which had been known by its ancient inhabitants, wherein the very idea of the land would be rewritten. The British colonial and apartheid-colonial periods would both extend and shift notions of landscape within its own imperial and racial imagination. Finally, post-apartheid/colonial attempts to reimagine and reshape the city of Cape Town are explored.

The study reveals key historical moments where 'landscape' was radically reimagined. It argues that a similar radical imagining is necessary to transform an untransformed city landscape.



Session 2 / Re-imaginings

Cynthia Kros (University of the Witwatersrand), Pervaiz Khan (University of the Witwatersrand), and Reece Auguste (University of Colorado)

*Cynthia Kros is a historian and public history/heritage specialist who taught for many years in the History Department at Wits University and was subsequently the Head of the Arts, Culture and Management Division in the Wits School of Arts. She holds a PhD (1997) from Wits, is the author of *The Seeds of Separate Development: Origins of Bantu Education (2010)* as well as many journal articles in the fields of history, heritage, history education, and art as research. She is one of the convenors of the research project *Reframing Africa* and an editor of a forthcoming book that aims to make the contributions of the first colloquium accessible to a broad public of scholars across the Humanities.*

*Pervaiz Khan, co-convenor of *Reframing Africa* and editor of the forthcoming book is a curator, writer, theatre maker, new media artist, filmmaker and lecturer. He established *Vokani*, an exhibition circuit for black & third world films and was awarded the British Film Institute's award for innovation in film education. As curator of *Third Focus (Birmingham International Film & TV Festival)* he curated over 300 films, bringing together filmmakers, writers and critics including: *Ngugi wa Thiong'o*, *Gayatri Chakravorty Spivak*, *Kumar Shahani*, *bell hooks*, *Haile Gerima*, *Michelle Wallace* and *Stuart Hall*. Khan was contributing editor of *Sight & Sound* and co-edited with *John Akomfrah* issue 36 of *Framework – Third Scenario: Theory & Politics of Location*. For a decade Khan was artistic director of *Duende Performance Company*. In 2017/8 he co-edited *Ellipses*, the Wits School of Arts online journal and is a lecturer in the Wits School of Arts Film & Television Division.*

*Reece Auguste has been central to the conceptualisation of *Reframing Africa* and is an editor of the forthcoming book. Auguste holds a PhD (2009), University of Nottingham, UK and is Associate Professor in the Department of Critical Media Practices and the Film Studies Program, University of Colorado, Boulder, USA. His research focuses on national cinemas, transnational screen cultures and documentary media practices. Auguste was a co-founder of the *Black Audio Film Collective (BAFC)*. With BAFC, Auguste wrote and directed the award winning *Twilight City and Mysteries of July*. He has published in *Framework*, *Cineaction*, *Undercut*, *Journal of Media Practice*, *The British Avant-Garde Film 1926-1995*, *Questions of Third Cinema*, *Dark Eros*, *The Encyclopaedia of Southern Culture: Media and The Ghosts of Songs: The Film Art of the Black Audio Film Collective*. He was awarded the *Grand Prize at Melbourne International Film Festival*; *Josef Von Sternberg Award*, for most original film of the *Mannheim International Film Festival*, *Golden Hugo Award for best Documentary at Chicago International Film Festival*, and the *International Documentary Association*.*

Unmuting the colonial film archive?

Our paper will take stock of the intellectual progress made by a collective comprising filmmakers, artists, photographers and scholars, convened by four annual colloquia on African cinema between 2017-20, recently broadened to include the moving image under the rubric *Reframing Africa*. The project is hosted by the Wits History Workshop, Wits School of Arts and the Market Photo Workshop. A theme commanding increasing attention is that of the colonial archive. Arguably, few spectres from this archive continue to have as much haunting power as those on film, responsible as it is for projecting searing images of the Other and for locating the colonised within landscapes of the colonial imaginary apparently authenticated by the nature of the medium.

One of the participants declared that he refused to be 'framed' by the colonial film archive. However, most of the other presenters have argued that encounters with it are unavoidable. The issue has become how to re-deploy the archive for purposes of: deepening understandings of colonisation and trajectories of post-colonialism; writing more continentally astute histories of African cinema; emancipatory/subversive filmmaking.

The notion of the archive as acquiescent has been challenged, with participants arguing and, often demonstrating through their work that the archive is, by nature heretical. In some cases, it is clear how the voices of archival subjects and traces of their expressive inner lives have been muted by the modes of conventional documentary filmmaking. Remedies through strategies of recovery and re-voicing are available, if controversial. In other cases, the task of detection and potential resuscitation is made more difficult because only pallid spectres are still visible, so gutted have they been by overriding ideologies. And in yet others, the spectres are hanging on for dear life as the material that sustains them deteriorates or has had to be stashed away in deep vaults because of its volatile nitrate base.



Filmmaker Teddy Mattera in a scene with his father, poet Don Mattera, from Teddy's film Cinema from Within.

Pamila Gupta (University of the Witwatersrand)

Pamila Gupta is Full Professor at WISER (Wits Institute for Social and Economic Research) at the University of Witwatersrand in Johannesburg. She holds a PhD in Anthropology from Columbia University (2004). She writes about Lusophone India and Southern Africa, Portuguese colonial and missionary history, decolonization, heritage tourism, visual cultures and islands in the Indian Ocean. She has published in African Studies, Critical Arts, Etnográfica, Interventions, Island Studies Journal, Journal of Asian and African Studies, Ler História, Public Culture, Radical History Review, Social Dynamics, South African Historical Journal, Feminist Theory, and is the co-editor of Eyes Across the Water: Navigating the Indian Ocean with Isabel Hofmeyr and Michael Pearson (UNISA, 2010), and author of two monographs: The Relic State: St. Francis Xavier and the Politics of Ritual in Portuguese India (Manchester University Press, 2015) and Portuguese Decolonization in the Indian Ocean World: History and Ethnography (Bloomsbury Academic Press, 2019).

Notes for a visual essay on the experience of Art Deco in South Africa

For this visual essay, I am interested in thinking through the experience of Art Deco and locating it in South Africa. I take Geoff Dyer's inspiring and insipid (equally, at different turns) article entitled 'The Despair of Art Deco' (2003) with its focus on Art Deco in Miami, Florida as a counterpoint. I reflect on certain features and fixtures of Art Deco that I witnessed on three separate tours of cities in South Africa during 2018 (Springs in September, Joburg in October, and Durban in November). That I was accompanied by a changing group of South African urban planners, artists, and writers no doubt influenced the way I perceived and photographed these buildings. That I experienced Art Deco by mostly driving through each of these locations becomes my methodology for approaching African city-ness (Gupta 2018) and the way I understand these architectural sites of ruin, repair and renovation all layered upon each other (Gupta 2019). I also weave narrative bits of experience gleaned from an interview with the late Bill Freund in 2019, a historian of South Africa and a long-term resident of a heritage Art Deco building in Durban. My reading (of Art Deco) is also one of seeing architecture as a way to think through class and racial inequalities and (im)practicalities of day to day city living. Finally, I pose and ponder the question of how much persons 'live it [these buildings] without thinking it [Art Deco]' (Ndebele 2014).



Brendan Hart (University of the Witwatersrand and Mayat Hart Architects)

Brendan Hart is a part time lecturer in the history of architecture and urbanism and architectural conservation at the School of Architecture and Planning at the University of the Witwatersrand, Johannesburg. In addition to teaching Brendan is a founding partner, with Yasmin Mayat, of the multi award winning Mayat Hart Architects, a Johannesburg based Architectural and Heritage consultancy. The diverse work of the practice focuses on the creating and understanding of architectural and spatial interventions rooted in both context, historical narratives and the complex realities of heritage and identity in contemporary South Africa. Brendan has a Master's degree in the Conservation of the Built Environment from the University of Cape Town, professional Architectural degrees from the University of the Witwatersrand and is an Accredited Professional Member of the Association of Professional Heritage Practitioners.

The re-scripting of the Johannesburg West Dutch Reformed Church

The spire of a Dutch Reformed Church (DRC) is a ubiquitous feature of the South African landscape. They dominate the rural townscape and are a repeated constant in many suburban settings. Seemingly benign, the evolution of the architecture of the DRC is closely linked to the rise of an Afrikaner identity and in turn Afrikaner Nationalism in the early twentieth century. This new self-awareness in many ways parallels in close ideological connections between the DRC and the apartheid state.

The generic architecture of DRC buildings was part of an ideological (and professional) project spearheaded by the architect Gerhard Moerdijk to create an architecture representative of the Afrikaner people, free from the references of Catholicism or British colonial power. The project was a great success leading to many commissions. It was in turn taken up by other architects, many of whom were protégés of Moerdijk, creating an almost national language for DR Churches. Over the course its evolution the buildings style evolved from early neo Cape Dutch examples to mid-century Neo-Byzantine and later bold late modernist 'tent churches'.

In inner city Johannesburg suburbs, social change, particularly since the fall of apartheid, has led to many of these former DR Churches being abandoned by their dwindling congregations. Western inner city suburbs such as Mayfair, Mayfair West and Brixton, some of the first formerly 'white' suburbs to start to 'grey' (the term given to the then illegal occupation of the properties by non-white peoples under the apartheid states segregation laws), have numerous examples of such churches. The churches don't however remain abandoned relics. In these suburbs you will see former Dutch Reformed Churches now functioning as community halls, houses, Hindu temples and Mosques. This paper will explore this in light of the churches' history looking specifically at the example of the former Johannesburg West Dutch Reformed Church, a classic 1940s DRC, which now functions as the progressive Masjid-UI-Islam.



Nuno Coelho (University Coimbra)

Oporto based Portuguese communication designer; professor of Design and Multimedia at the Department of Informatics Engineering (DEI) of the University of Coimbra (UC); and a researcher at the Centre for Interdisciplinary Studies (CEIS20). He holds a PhD in Contemporary Art from UC. He is interested in history, material culture, digital humanities, and visual semiotics and representation. He has developed self-initiated projects in the intersection between design and art, mostly on social and political issues. His work addresses topics related to identity and memory by exploring the politics of image-making and the archives of historic Portuguese trademarks and institutions. He has curated design exhibitions and talks, and has two books published. He has exhibited his work, given talks, participated in conferences and conducted workshops in Australia, Austria, Brazil, Canada, Chile, Colombia, Ethiopia, Finland, France, Germany, Greece, Iran, Italy, Lithuania, Mexico, Palestine, Portugal, Serbia, Spain, Sweden, and the United Kingdom.

Statues also die: the fortress of Cacheu as graveyard of Portuguese colonial legacy

Located in northern Guinea-Bissau, the town of Cacheu was where the Portuguese first landed in this area of the West African coast in 1446. Here, the Portuguese built a small fortress in 1588 to defend the first trading post founded in the region. In addition to securing the Portuguese military presence, the fortress supported the trade in ivory and manufactured fabrics, as well as enslaved people. After a decade long war against Portuguese colonial rule, which began in 1963, Guinea-Bissau conquered its independence in 1973. The statues left by the Portuguese colonial past in the Guinean public space were then dethroned from their pedestals, some of them have been destroyed. A few were taken to Cacheu fortress, where they can still be found today.

There are currently four statues here: of Nuno Tristão, the first Portuguese navigator to reach the current coast of Guinea; of Diogo Gomes, the first Portuguese navigator to enter the rivers of the kingdom of Gabu; of João Teixeira Pinto, a Portuguese colonial military and “pacifier” of the region; and of Honório Barreto, a governor of Cacheu of Cape Verdean origin. In 2004, the fortress was rehabilitated, and the scattered statues regrouped. Not having been restored, the statues were simply deposited in the interior space of the fortress, lying on the floor or leaning against the walls.

This presentation will focus on the history of these four statues, as well as of a bust of João Teixeira Pinto currently deposited in a storage room at the basement of the neighbouring regional government headquarters, from the moment they were erected, going through its dethronement and relocation, as well as some moments in which they were featured in film productions – namely Chris Marker's “Sans Soleil” (1983), Flora Gomes's “Mortu Nega” (1988), Filipa Cesar's “Cacheu” (2012), and others –, while addressing their presence at the fortress in present times.



Nabeel Essa (Office 24/7 Architects, Johannesburg)

Nabeel Essa is a practicing architect with a background in Fine Arts. He graduated with a Bachelor of Architecture with distinction from the University of the Witwatersrand. Thereafter he received a master's degree in Landscape Urbanism from the Architectural Association School of Architecture in London. He participates as guest critic and examiner at numerous South African architectural schools. In 2002, he founded the practice OFFICE 24/7 ARCHITECTURE which focuses on unique curatorial and design methodologies in combining spatial understanding with innovative ways of re- interpreting cultural space. The practice works with narrative as a framework for projects that aim to broaden imagination and to stimulate engagement. The practice critically and spatially re- imagines museums, exhibitions and architectural projects. Through an embodied experience of difference and otherness, and from the margin as vantage, Nabeel curates and designs to engage, empower, and in the making – to transform.

Building as artefact: from prison to museum

When open-air, site specific museums focus on buildings, spaces and place as the artefacts around which content and narrative development respond, a tension between past and present emerges. These in-situ artefacts are displaced through the passage of time and through the development process of adaptive reuse. My interest is to revisit the heritage and spatial decisions made during the Constitution Hill project development in Johannesburg and to consider ways of working with such toxic sites that allow buildings as artefacts a presence that is about un-making boundaries and unbinding history.

In 1996 the process commenced for the development of Constitution Hill from a disused prison complex to the site of the Constitutional Court and a museum. Buildings were demolished, commemorated and moved. New buildings were erected under an urban masterplan. The site was transformed in both its physical materiality and the way it performs in and engages the city. If we assume the project intention was to transform the site as an act of restitution for the atrocities enacted on-site, their ramifications and the systems that the site represented, then how effective were the heritage, architectural, curatorial and programming decisions made in the formation of the precinct?

Does the interpretive context allowed through the mechanics of museums offer the prison structures within the Constitution Hill precinct the dual role of memory and transformation? The criteria around the notion and status of heritage practice in this context needs interrogation, in terms of how these artefacts are able to unlock regeneration. My intention is to consider ways of intervening on toxic historic sites; ways to interpret, interrupt and transform such sites of tangible, spatial, colonial and apartheid evidence.



Giorgio Miescher (University of Basel), Chalden Sabab (Usakos Museum Council) and Raffaele Perniola (University of Basel)

Giorgio Miescher is the Carl Schlettwein Foundation Senior Lecturer and Research Fellow in Namibian and Southern African Studies at the Centre for African Studies Basel (Switzerland) and an associate researcher of the University of Namibia. He has published widely on the history of Namibia and Southern Africa more general, with a special focus on historical geography and visuality. His ongoing research projects comprise 'Thinking with empire: towards an alternative geography of South Africa's imperial space', 'Usakos – Photographs beyond Ruins: the old location albums, 1920s-1960s', and 'Space in Time: Landscape narratives and land management changes in the Lower Orange River cross border region'.

Raffaele Perniola has recently completed his M.A. in history at the University of Basel (Switzerland) where he mostly specialized in Southern African history. His master's thesis focused on the ways in which the colonial railway project is remembered both publicly and privately in Namibia. He has participated in and co-curated multiple exhibitions on topics surrounding Southern African history, photography and popular culture including Usakos: Photographs Beyond Ruins and the exhibition Y/Our Colonial Gaze at Basler Afrika Bibliographien (Switzerland). He has also participated in workshops and conferences on the Namibian museum scene and has collaborated with the Usakos Museum Council (Namibia) for his master's thesis.

Chalden Sabab is a resident of Usakos and activist in the Usakos Museum-project since 2015. He has recently been promoted to chief officer of the Usakos Museum Council, which is tasked with creating a community museum in this small central-Namibian town. He has presented the Usakos Museum project and the first exhibition created for it, the well-received Usakos: Photographs beyond Ruins throughout Namibia as well as in South Africa and, more recently in China. Currently he and the other activists in Usakos are creating new exhibitions

Reclaiming South African railway spaces: attempts and frustrations in small towns

There are a few small towns in Southern Africa that owe their existence to the construction of the railways in the late 19th and early 20th century such as, for instance, De Aar in the Northern Cape and Usakos in Namibia. The logic and needs of the colonial railways determined the first layout and built structure of these towns. Later apartheid's urban planning left its mark. The economic prosperity of these town depended very much on the decision made in the headquarters of South African Railways in Johannesburg.

The population of these small towns had no say in, for example the closing of the railway workshop in Usakos in the 1960s, nor were they responsible for the decline of the South African Railways, which started in the late 1970s. These developments radically changed the economic perspectives of these communities, since the

economy depended largely on the railway. Today, disintegrating railway infrastructures are important spatial features of towns like De Aar and Usakos. In 2015 an exhibition based on photographic collections owned by four local residents (*Usakos: Photographs Beyond Ruins*), strengthened local efforts to actively engage with and reframe the town's history.

These attempts included active engagement with the ruins left behind by the railway, such as exhibiting a colonial locomotive in the context of a new post-colonial town museum and building a monument in the demolished and deserted old location. These efforts run parallel to the municipality's incessant attempts to redevelop areas such as the former railway yard in the town centre. For many years, the respective authorities tolerated individual recycling and reconfiguring of abandoned railway materials. Today, however, organized claims by young heritage activists and the municipality clash against the new national railway company's insistence on its exclusive land and material rights. Seen from the perspective of the inhabitants, there is a certain continuity of previous experiences made under colonial rule.



Photo by Paul Grendon.

Bruno Vedor and Enrico Dodi (Vedor Lda Architects, Maputo)

Bruno Vedor was born in 1978 in Maputo, Mozambique. He has a degree in Architecture and Planning from Eduardo Mondlane University, Maputo, 2005 and a master's Degree in Urban Management and Planning in Developing Countries from La Sapienza University, Rome, 2007. Founder in 2009 of Vedor Lda, an engineering, architecture and urban planning consultancy firm with an extensive portfolio of public and private projects in Mozambique and elsewhere. Since 2017 he has been Coordinator of the Working Group for Land and Environment of the Confederation of Economic Associations of Mozambique - Private Sector. Since 2018 member of the Managing Committee of the Group of African Members Association (GAMA), International Federation of Consulting Engineers (FIDIC). Since 2019 Bruno Vedor has led an interdisciplinary team commissioned by the Ministry of Land and Environment to draft the Territorial Plan for Sustainable Development of the Province of Gaza, Mozambique. Since February 2020 he has been a member of the National Mozambican Commission for the Review of the National Land Policy.

Enrico Dodi was born in 1941 in Milan. He has a Masters Degree in Architecture and Urban Planning, University of Milan, 1966; a Diploma in Social Work (Rural and Urban Development), Madras School of Social Work, Tamil Nadu, India, 1967/1968 and a Postgraduate Specialization in Urban and Regional Planning, University of Milan, 1971/1972. Author of many urban plans and consultant, for many years, to public authorities with extensive experience in planning on various scales from urban design projects, detailed urban plans, master plans to large area plans including resettlement plans, rehabilitation of historic towns and upgrading of informal settlements. He has work experience in Italy, Cuba, India, Lebanon, Mauritius, Mozambique, Portugal, South Africa, Spain, Tanzania including Zanzibar and Zambia. From 2015 to the present time he has been Senior Consultant and General Coordinator of Planning Projects of Vedor Lda, Maputo (Mozambique).

By train from Marracuene to Chicualacuala: colonial legacy, heritage, cultural identity and sustainable development in the province of Gaza, Mozambique

The railway from Maputo to Zimbabwe, built by the Rhodesian Railways (1957), was a fundamental economic infrastructure of Portuguese Mozambique and White Rhodesia. In Marracuene, today a district of Maputo, the Portuguese defeated Gungunyama, last emperor of Gaza, causing his empire's collapse (1895). On the Zimbabwean border the town of Chicualacuala, (colonial name Malvernia), is the terminus of the Caminho de Ferro de Moçambique. The town's urban structure and architecture are a typical example reminiscent of the colonial period. Today the Gaza Territorial Plan identifies the railway and the road running parallel to it as the backbone of a vital spatial transnational corridor.

The infrastructure built during the colonial period - railways, roads, dams, power lines - constitutes the first chapter of the colonial transformation of the landscape. In the central part of the province, railway and road are flanked to the west by the Limpopo National Park and to the east by the Banhine National Park. National parks form the second chapter of the colonial territorial and landscape transformation. Unlike America and Europe, where national parks were established to preserve natural spaces in times of social and economic change, in Mozambique national parks were created in colonial times as hunting reserves and only after independence were they classified as areas of biodiversity and natural ecosystems.

The third chapter of the colonial transformation is the built environment, possibly the most important due to its continuing impact on the communities' daily life. It includes urban plans and spatial hierarchies, buildings of the political, administrative and religious powers, and monuments. The Territorial Plan of the Province of Gaza – completion scheduled for May 2021 – will address the themes of colonial legacy, heritage and cultural identity in terms of methodological approach and planning procedures.



Chicualacuala, Main street. Down the street is the church. Behind, at the other end of the street is the railway station.



Chicualacuala, Railway station.

Robby Fivez (Ghent University)

Robby Fivez graduated as an engineer-architect in 2015. From the fall of 2015 onwards, he has been employed as a PhD researcher at Ghent University in the framework of the FWO-funded project 'Tout le Congo est un Chantier'. He is currently writing his PhD dissertation under the working title 'A Concrete State: Building Ambitions in the (Belgian) Congo, 1908-1964'. So far, his PhD research resulted in a number of participations in international conferences and workshops and in published research papers and articles, among others in ABE journal and the Journal of Landscape Architecture.

The railway, the territory and the cement plant: investigating continued forms of violence along the Matadi-Kinshasa railway line

The railway line between Matadi and Kinshasa —once the showpiece of Belgian colonialism— is now understood as a site of cruelty. While in 1953, the story of its construction was still the subject of an 'adventurous' account dedicated to Belgian king Léopold II, the more recent work of historians like Isidore Ndaywel è Nziem and Jules Marchal revealed its construction as a 'machinery of death'; its recruitment policy as a 'deportation system'. Ndaywel è Nziem estimates the death toll of its construction to be in the five thousands, the necrology in Marchal's work (focusing on the reconstruction of the railway in the 1920's) lists the names of 3.684 deceased labourers. Despite the value of this historical research, it does tend to obfuscate other – less sensational – forms of violence, less binary histories, and – most importantly – narratives of (everyday) resistance.

This paper aims to 'revisit' this railway line, focussing on the numerous foreign companies that occupied the railway's adjacent land. The first part of the paper will map these terrains; although no exhaustive work —probably numerous other companies, investors or private individuals obtained land here – it aims to divert the attention away from the linear structure, giving an idea of the enormous areas these underexposed forms of violence operated on. The second part will concentrate on one such place: the cement factory of Lukala. Since the reconstruction of the railway line not only required labour but also a low-cost building material, the company that operated the railway immediately invested in a cement plant in the region. While the appropriation and transformation of land (inhabited and used by local people), the recruitment of immigrant labourers, or the dreadful working conditions in the cement plant, would sure add several names to Marchal's necrology, the paper mainly emphasizes how these Africans tried to collectively (or personally) resist the forms of violence inherent to these environments.



Albert Cosse (12 October 1923) "Interrogatoire des indigènes", Brussels, Belgian Ministry of Foreign Affairs, Fonds Terres", File no T6.

Arianna Lissoni (University of the Witwatersrand)

Arianna Lissoni is an historian and researcher in the Wits History Workshop. She has published her research on the history of South Africa's liberation struggle in various journals and edited collections including the Journal of Southern African Studies, the South African Historical Journal and African Studies. She is co-editor of the volumes One Hundred Years of the ANC: Debating Liberation Histories Today (2012), The ANC between Home and Exile: Reflections on the Anti-Apartheid Struggle in Italy and Southern Africa (2015) and New Histories of South Africa's Apartheid Era Bantustans (2017).

Blowing up apartheid: MK's strategic targets from sabotage to armed propaganda

Umkhonto we Sizwe (MK) was formed by leaders of the African National Congress and the South African Communist Party in 1961, signalling a turn to armed struggle, initially in the form of sabotage, after decades of non-violence. The reasons for this change in strategy are multiple and complex and have been the subject of much historiographical debate. Less attention has been given to the targets of sabotage – not people, but government buildings and infrastructure such as electricity and telephone lines – and the effects these armed actions were meant to achieve from a military, economic and symbolic point of view, while avoiding civilian casualties. While the ANC turned to guerrilla warfare as the next phase of armed struggle this was difficult to implement and from the 1970s, following another period of strategic review, armed propaganda assumed an increasingly central role as a foundation of people's war. This paper provides an exploration of MK's sabotage and armed propaganda operations with a view of identifying case studies for future in depth research.



MK Sabotage. Photograph by Drum photographer, Baileys Archives.

Ali Khangela Hlongwane (University of the Witwatersrand)

Ali Khangela Hlongwane is a researcher in the History Workshop at the University of the Witwatersrand. He has published on the public histories of the 1976 uprisings: The Road to Democracy in South Africa, Volume 7: Soweto Uprisings-New Perspectives, Commemoration and Memorialisation, 2017. He is co-author of Public History and Culture in South Africa: Memorialisation and Liberation Heritage Sites in Johannesburg and the Township Space, 2019. His recent publication is Lion of Azania A biography of Zephania Lekoame Mothopeng (1913-1990).

Re-engaging the Pageview: Fietas photographic archive of David Goldblatt assembled between 1965 and 2016

This article revisits and re-engages the history of the struggles against forced removals by the peoples of Pageview/Fietas in the western suburbs of Johannesburg. Pageview/Fietas stands today partly as a monument to victorious but ongoing struggles against forced removals, a legacy of resistance it shares with countless communities. Pageview/Fietas partly in ruins manifest in the outcropping of historic traces and partly home to resilient communities with a long history in the area, as well as 'new' residents who are all part of a narrative of dashed hopes as the post-apartheid bureaucratic machinery stands still on questions of land restoration and restitution. The histories, memories and ruins of Pageview/Fietas will be reflected upon by revisiting the history of this community, as well as by deconstructing the visual archive of David Goldblatt, focusing specifically on the ruins and peoples of Pageview/Fietas representing the period 1965 to 2016.



Linda Chisholm (University of Johannesburg)

Linda Chisholm is a Professor in the Centre for Education Rights and Transformation at the University of Johannesburg. She has published widely on comparative and history of education. Her most recent book is Teacher Preparation in South Africa: History, Policy and Future Directions (Bingley, UK: Emerald Publishing).

Teacher education colleges

Teacher education colleges occupy a controversial space within the 'collective memory' of South Africans. Closed or incorporated into universities in 1999, the physical remains of 50 such institutions begun by missionaries are part of a project of historical renovation. They dominated the educational landscape for close on a century, their original rural locations being reinforced by apartheid's Bantustan policy. And yet calls for their re-opening abound as memories of colleges as close, intimate spaces where real learning happened cross racial boundaries. Drawing on a Lefebvrian approach, this paper explores these debates through a discussion and comparison of the nature of the physical remains of these colleges in their mission and apartheid-era manifestations, their teaching and learning spatial imaginaries and associated landscapes of memory and identity. It will use visual images and documentary sources to develop an argument about the deeply ambiguous legacy of these educational spaces and places.



(Left) Lovedale and Ehlanzeni schools with teacher training divisions. (Right) Graaff Reinet.

Simon Gush and Bridget Kenny (University of the Witwatersrand)

Simon Gush is an artist and filmmaker. His artworks and films explore ideas of work and its rhythms that have shaped Johannesburg. His work has been exhibited at the MuAC, Mexico City; Göteborgs Konsthall; MAXXI, Rome; Biennale für aktuelle Fotografie; the Dakar Biennale and Bamako Biennale. His films have been screened at the National Gallery of Art, Washington DC; ICA, London; Tate Modern; Museum of Fine Arts, Boston, Haus Der Kulturen Der Welt, Berlin; Palais De Tokyo, Paris; as well as at numerous including International Film Festival Rotterdam, International Short Film Festival, Oberhausen and Visions du Réel. He completed his MA in sociology at Wits in 2019.

Bridget Kenny is an Associate Professor of sociology at Wits. She works on labour, service work, political subjectivity and affect in Johannesburg. Her books include Retail Worker Politics, Race and Consumption in South Africa: Shelved in the Service Economy (Palgrave Macmillan, 2018) and Wal-Mart in the Global South, co-edited with Carolina Bank-Munoz and Antonio Stecher (University of Texas Press, 2018).

Lifts and the 'labour of repair': elevators and the landscape of Johannesburg

This paper is based on a collaboration, where the lift becomes both image and site of relationality, explaining the city of Johannesburg. We examine lifts in Johannesburg in old residential and office buildings. These lifts have their own histories. In part, they recall 'empire's ruins' by invoking pasts, through their aesthetic traces and in the ongoing break-down of their technology. And yet, this paper foregrounds the enduring 'labour of repair' circulating through lifts. Lifts are sites of the urban everyday through which multiple vectors track. Users circulate outward to other places in the city and upwards to specific spaces in buildings. Repairmen return (eternally) to McGyver parts together. The parts themselves travel the city between scrap yards and markets, like immortal transplant organs on their way to new bodies. The interiority of a lift, too, directs lines, receding through infinite mirroring and constitutes awkward intimacies.

We are interested in the continuous and enduring labour of repair required to keep lifts functioning. We mean this literally with the technical repair of elevators and figuratively with the re-use of them. While the sedimented materiality of the lift can be understood as 'imperial debris' (Stoler 2013, p. 2), we suggest that the labour of repair is an everyday practice which is neither simply an instance of 'ruination'/'rot' nor of redemption. The lift becomes both a landscape in itself, mapping an architecture of the city, and an object in the landscape that grounds particular relations at a given time and place. The vectors we trace through image and word point upwards with elevation and also outward again into the city. In this way, lifts offer an infrastructure linking fragmented places of home and work/non-work, interior and street, private and public, past and present in ways that raise questions about futures.

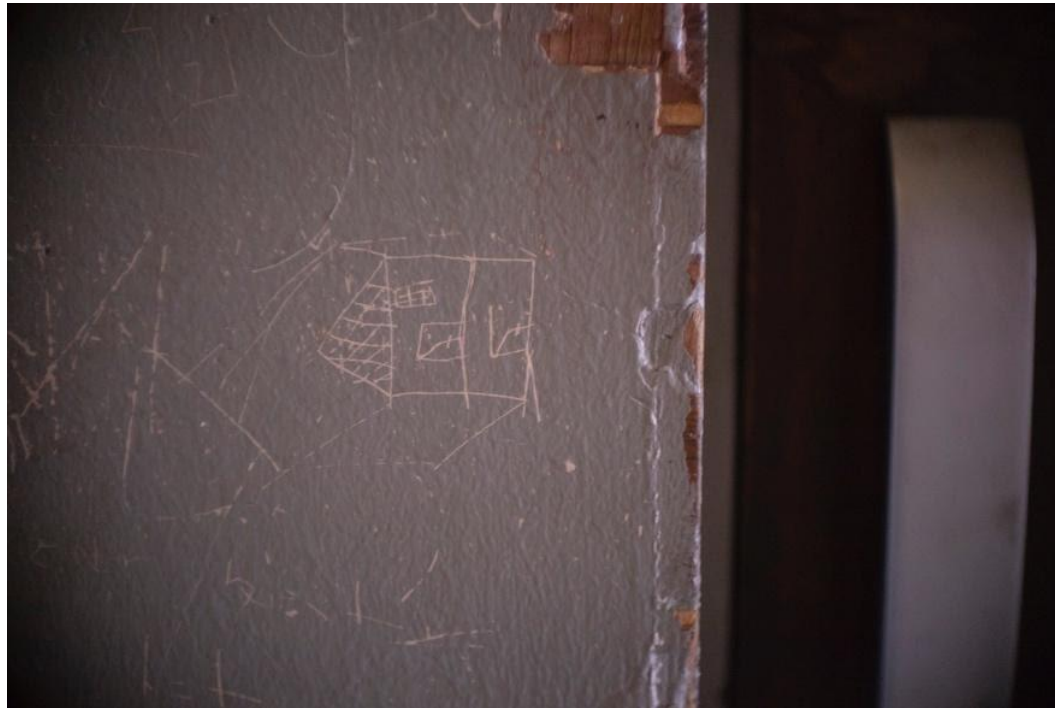


Photo: side panel of a lift.

Hilton Judin (University of the Witwatersrand)

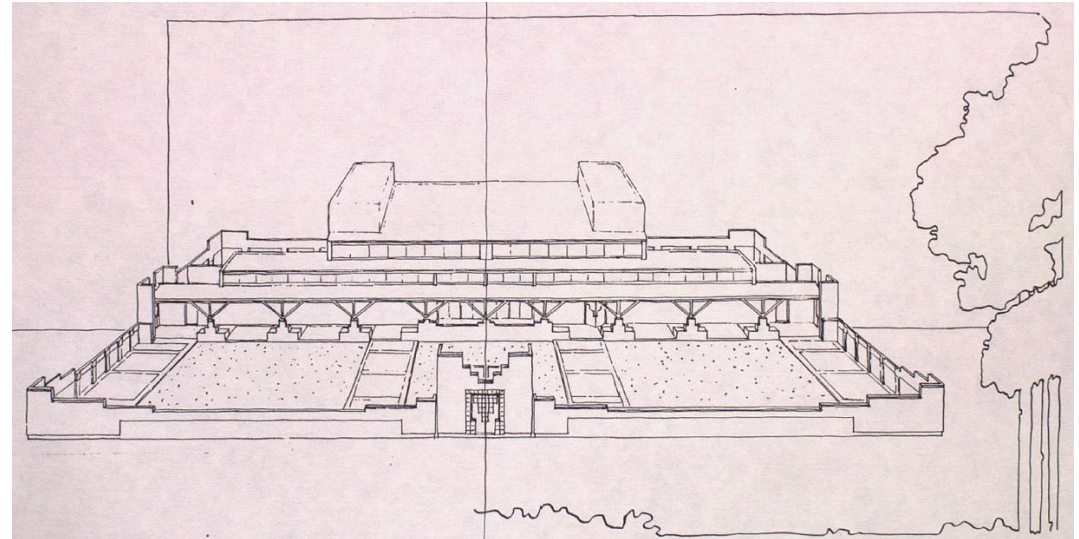
Hilton Judin is architect and director of postgraduate architecture in School of Architecture & Planning at Wits University. He developed a number of exhibitions, including display of apartheid state documents and public video testimonies [setting apart] with History Workshop in Johannesburg and District Six Museum in Cape Town. He was curator and editor (with Ivan Vladislavić) of blank_____ Architecture, apartheid and after for the Netherlands Architecture Institute. He was in practice with Nina Cohen on Nelson Mandela Museum in Mvezo and Qunu, and Living Landscape Project in Clanwilliam. In 2021 he published Architecture, State Modernism and Cultural Nationalism in the Apartheid Capital (Routledge), and edited the volume Falling Monuments, Reluctant Ruins: Persistence of the Past in the Architecture of Apartheid following the conference with History Workshop.

Political evolution of a building type: the community centre in South Africa

In the absence of universal public projects in South Africa before 1994, a few white architects in South Africa saw the need for architectural responses to address their built environment of widespread social neglect and spatial damage going back centuries. How could they engage a black community with whom they had limited experience or imagine a civic environment of social coherence and defiance. In cases they turned to absent urban structures such as the multi-purpose hall and resource centre. These were the early spatial battles laying claim to the broader civic structures long exclusive to whites.

Community spaces became a poignant and unacknowledged focus for recognition as citizens with a place in the city. A search on the community's own terms that a civic space was thought to deliver. No longer the endless queues and documents in racist bureaucratic offices and bare municipal outposts. There was instead growing demand for civil places and sensitive buildings the black community could identify as their own, of which they could take ownership and through which they could come to feel a sense of belonging in the city. Spanning the violent period from the mid-1980s through mid-1990s - from the death throes of apartheid to the transition to democracy – the community centre became both a civic placeholder and urban precursor of the society imagined. It was a building type at once culturally distinctive, politically vital and historically unfamiliar. Architects saw themselves as social activists engaged, in fact, in creating communities, and looked for ways to support organisations that were actively working towards these ends.

With limited means and modest ambition, these architects were tackling through the development of a particular type of building some of the urgent tasks facing them in this critical period. For the community centre had come to be offered as the essential cultural and social space, a bridge in a society without cohesion or shared sensibilities, one that was then undergoing radical confrontation and searching for a way past apartheid.



Roelof Uytenbogaardt, Belhar Community Hall, 1984 (Uytenbogaardt Papers at University of Cape Town Libraries Special Collections).

Katy Streek and Jennifer Tosch (Sites of Memory Foundation, Netherlands)

Katy Streek is a freelance theatre maker and programmer. She is a graduate of the University of the Arts in Utrecht (2006) and has a Master Applied Theatre (2009) from the University of Cape Town. She's co-founder of Sites of Memory Foundation and from 2013 till 2020 worked as a programmer for Afrovibes Festival in Amsterdam. In her work, she focuses on (international) collaborations, artistic dialogue and themes of colonisation, slavery and migration. She directed the site-specific productions Future for the Past (2020), Emerging Memory (2019), Changing Portraits (2018), Sites of Memory East (2017) and Sites of Memory (2016). Her other theatre work includes This is me - Dis na mi, a site-specific production at Fort New Amsterdam in Paramaribo (2012,) De Tijdschepper in Amsterdam (2010) and No-Man's Land, an international exchange between South Africa and The Netherlands (2008).

Jennifer Tosch is a graduate of the University of California at Berkeley and currently resides in Amsterdam, Netherlands (NL), working on a dual Masters in Heritage and Memory Studies at the University of Amsterdam. She is founder of Black Heritage Tours in Amsterdam, the Netherlands, and New York State, co-author of 3 books on Dutch colonial history Amsterdam Slavery Heritage Guide (2014); Dutch New York Histories (2017) and Netherlands Slavery Heritage Guide (2019), co-founder of Sites of Memory Foundation and a member of the Mapping Slavery Project Netherlands. Jennifer was born in Brooklyn, New York to Surinamese parents. All her ancestors are also from Suriname. Jennifer founded the Black Heritage Tour in Amsterdam in 2013 and the New York Tour in 2017. The tours make the 'hidden history visible' as you explore the city's Black presence and colonial history.

Sites of memory foundation

'The past is the key to the future'. To understand where we are today and to create an image about the future, we need insight and reconciliation with the past. Future for the Past is a new site-specific performance by the Sites of Memory Foundation about the connected colonial heritage and history of slavery between South Africa and The Netherlands. Through a theatrical walking tour the audience will be taken on a journey through time and gain insight into an imagined future.

This international exchange allows for new stories from different perspectives to be shared about our connected history using a de-colonial framework. The artists search for new forms, styles and methods to challenge audiences and deconstruct notions of history, and through whose gaze history is told. By working site specific and by using a multidisciplinary approach, the audiences experience the city through a different lens and are made to think about the social discourse surrounding the colonial past and how to relate to it.

Jennifer Tosch and Katy Streek share insight into the process of connecting historical research and performance to draw attention to the under-represented stories from the colonial history of South Africa and The Netherlands. Through multidisciplinary performance in which spoken word, dance, video art and installation come together, they look at the shared colonial heritage between both countries and the role it plays in the present. How does it affect our sense of space and identity? How do artists give a contemporary look and artistic response to the narratives and architecture of historical buildings in Amsterdam and Cape Town?

Future for the Past will take place in The Netherlands in June and July 2021 and in South Africa in November 2021.



Joanna Sandell Wright (Södertälje Konsthall, Sweden)

Joanna Sandell is a curator, writer and journalist. She is currently director of Södertälje konsthall in Sweden and co-founder of The Mirror Institution, an artistic platform for art production and curating outside the institutional context that is currently running Silon Studios and residency from a farm on the island of Öland in Sweden. Formerly director of Botkyrka konsthall and Kalmar konstmuseum, Sandell has specialised in developing art institutions towards reaching a greater relevance for diverse art scenes and audiences. At Kalmar konstmuseum this approach was reached through Deep Memory – a platform to strengthen exchanges between Sweden and the African continent. Joanna Sandell curated The Fittja Pavilion during The Architecture Exhibition of Venice biennale 2014 and curated Phantom Capital with artist Agnieszka Kurant at CoCA in Poland 2012 and initiated and curated The First Biennale of Art and Architecture in Botkyrka. Sandell has curated numerous exhibition and public art works with artists such as Kudzanai Chiurai, Chto Delat, Sasha Hüber, Kultivator, Salla Tykkä, James Webb and Ernest Mancoba.

How am I to be remembered when all my friends are dead?

In the year 1862 Sara Mazhar Makatemele sailed from Port Elizabeth to the city of Kalmar in Sweden. In the year 2016 I became the first female director of the city's art museum, and our stories crossed paths, across more than a century of time. Sara died in the year 1903, her grave is one of the few remaining objects to tell her story, it states 'Kafferwoman Sara, dead 1903'. Why was the k-word used on the tombstone when Sara had become such a celebrated Christian in the city of Kalmar during her lifetime? In the programme around the art exhibition *Deep Memory* curated by artist Breeze Yoko and myself, artist Nkuli Mlangeni Berg created a wake for Sara inside the Kalmar konstmuseum. It became the start of events and changes to take place in the years to come in the city of Kalmar. It also became a surge of energy of collaborations between artists, activists and slow-moving institutions that came to change the way I curate exhibitions and direct museums. In *How am I to be remembered when all my friends are dead?* I will present the events leading up to and following the *Deep Memory* exhibition in Sweden and also discuss the much needed cross-cultural and international dialogues looking into archives and particular histories of local situations.



(Left) Sara Mazhar Makatemele in Kalmar, Sweden, in the late 1800's. (Middle) Artist Nkuli Mlangeni Berg documenting Sara Mazhar Makatemele's grave in 2017. (Right) Discussions between representatives of Swedish church, and historians, artists and curato

Thando Mama (University of Fort Hare)

Thando Mama graduated with a Bachelor's degree in Fine Arts at Durban's Technikon Natal in 2001, and with the MFA Photography (with Distinction) from Rhodes University in 2017. I was part of 3rd Eye Vision, an art collective of visual artists, poets and musicians. I am currently affiliated with the University of Fort Hare, lecturing in Art History, Visual Arts Literacy and Studio Practice. As a practising artist I work in film and digital photography, in video art and installation, drawings, printmaking and digital prints. My subject matters have included Black masculinity and the marginality of African subjects amongst others. For the most part I use my own body as a subject in my videos while referencing popular media, popular culture such as hip-hop, racial stereotypes as well as films. Over the past five years, I have been engaging with national (South African) heritage memory markers, monuments and site of memory. Using my own personal narrative of place, heritage and connection to the land, I have been developing images and practice that uses the media of photography as conceptual and philosophical critic of materiality vs object, and photography as a devise memory interpretation. I am pursuing an art history and visual culture study based on ongoing research at the Ntaba kaNdoda Mountain/Monument in the Eastern Cape, South Africa. As an independent artist I have had a number of solo exhibitions and been in group exhibitions both here in South Africa and in International venues, including biennales, triennials and art fairs. I have also had some prestigious arts awards, and my work in South African public art gallery collections. For about five years between 2007-2011, I worked in heritage conservation environment at the Robben Island Museum in Cape Town.

Ntaba kaNdoda: a contested place

*Le ntaba kaNdoda yisikeleleni!
Le ntaba kaNdoda yithamsanqeleni!
Nditsho kini, zizwe zasemaXhoseni,
Kwakuni, zintlanga zaseLuhlangeni.
- S.E.K. Mqhayi*

There is a place in the Eastern Cape known as Ntaba KaNdoda located in the area called Debe Nek in Kieskammahoek, Eastern Cape. The former Ciskei government under Lennox L. W. Sebe commissioned *The National Monument of the Republic of Ciskei*, to be built at Ntaba kaNdoda, it was opened on 14 August 1981. Although the mountain has had a symbolic and spiritual meaning for the local people, Sebe placed a totalitarian architectural structure in the form of the commemorative monument. In Sebe's mind, Ntaba kaNdoda was to become a place where people came to idolise and worship him (Leroy Vail 1989; Janet Hodgson 1987).

The Monument is identified by its materiality as a built environment, and it is generally perceived to stand for the great Xhosa history and warrior spirit of the nation, a memory that is somehow intangible. In a way the monument is a visible manifestation of the memories of the communities of this region in South Africa. The construction of this memorial was meant to be a representation of the collective memories of the history and of the former Ciskei, yet it imposed at this place a new narrative - An apartheid 'nationhood' and self-governing.

Ever since the late 1980s and early 1990s, Ntaba kaNdoda Monument as a place of memory have been contestation. This is evident in how the public or rather the local communities reacted towards it, by vandalism, abandonment, or forgetting about this place's significance. In a way "...the feelings and emotions of the community of Ntaba kaNdoda, and perhaps those of the people of the former Ciskei, are shown in the destruction and desecration of the Monument" (Mama 2017: 23). To some extent, public memory supposedly validated by the erection of the Monument that was meant to signify Xhosa unity, in actuality erasing a place that had existed before (Hodgson 1987: 27).



Thando Mama, Umhlahlo (2017)

Zandi Sherman (Rutgers University, New Brunswick)

Zandi Sherman is a PhD student in Women's and Gender Studies at Rutgers University. She has a master's degree in Global Studies, jointly awarded by the Universities of Cape Town and Freiburg. She currently teaches courses in Gender Studies with a focus on the genealogy of feminist theory and critical race studies. Her research is focused on public infrastructures, which she uses as objects through which to consider the production and endurance of race in South Africa. Her PhD research focuses on two public infrastructures - mining compounds and water management devices to think about how the technical and political registers at which they function coincide. She considers both how neoliberal governance undermines infrastructures' function as a public good, as well as how infrastructures have historically functioned as the backbone of extractive economies and as instruments of biopolitical management of population.

Kimberley closed compounds as racial infrastructure

Colonialism left in its wake vast infrastructural networks that continue to shape the patterns of extraction and mobility in contemporary Africa. This debris is not limited to material remains, but also the epistemic and ontological regimes embedded in, and enabled by these infrastructures. Kimberley, now a largely unremarkable mining town, was, in the 19th century, a global infrastructure hub. The 'City of Diamonds' had transportation and electricity networks more advanced than most of the world's major cities. With the introduction of the closed compound, Kimberley's mines fundamentally transformed the infrastructural landscape of colonial rule across Africa. The Kimberley compounds were designed and managed by various technical experts, architects, engineers, doctors etc. These experts were tasked with designing enclosures that would maximize labour productivity, and balance economic constraints with mortality rates. In so doing, they relied upon and produced racialized theories of the body - disease, diet, hygiene, and physical strength. Indeed, as their technical blueprints circulated across Africa and Europe, so too did the racial logics embedded within them. This paper takes these publications and reports as the objects through which to explore how the racial and technical emerge alongside one another. The compound, most often studied as an infrastructure of racial domination, has rarely been recognized as productive of emergent notions of 'race.' Where the experts framed their work as turning on the observation of 'the native races'; in fact, in the design and management of these compounds, those very experts were producing the racial truths they claimed only to uncover. These massive carceral complexes now sit abandoned, out of site. However, the racial infrastructure that developed with and through their administration, endures.



Gilles Baro (University of the Witwatersrand)

Gilles Baro is a lecturer and researcher in sociolinguistics at the University of the Witwatersrand in Johannesburg, South Africa. He holds an MA in language education from Paris Sorbonne University and a PhD in sociolinguistics from the University of the Witwatersrand. His work is located in linguistic and semiotic landscape studies, focusing on multimodal signs in particular environments. One of his primary interests is to understand ways in which changing urban settings create, erase or reclaim meaning. He has studied and published on the recent redevelopment of the inner city of Johannesburg and has shared critical views on the strategies used by the private sector to shift the urban discourse away from the city's apartheid past to one of global 'gentrification', consumption and heritage. More recently he has published on the globalised ideologies contained in typography and used to make places more tourism-friendly.

Gentrification, colonial heritage, Marshalltown

On Freedom Day 2015, an *Instawalk* was organised in Marshalltown, a historic neighbourhood of Johannesburg's inner city, where users of the online photo-sharing platform *Instagram* were invited to document the urban landscape. At the end of the walk, the organisers took a group photo in front of the BHP Billiton headquarters building on Main Street. The street and the rest of Marshalltown have been privatised and turned into an outdoor museum of mining, with relics of the industry – such as a stamp mill, a headgear or air vents refurbished as rubbish bins – put on display all over the neighbourhood. What the group did not realise, most likely because of their search of an authentic urban setting, is that the façade of the building in front of which the group photo was taken still contains a frieze ordered by the apartheid government to celebrate Afrikaner nationalism, and representing Europeans conquering the land and native people as uncivilised.

This paper looks at how the developers were able to create a heritage spectacle as part of their vision to increase the property value of the area in search of long-term profits since the late 1990s. As such, some parts of the European colonial heritage are celebrated and inserted within a contemporary urban discourse, whereas traces of apartheid are simply left out, erased, or eclipsed by the feeling of urban authenticity. The paper analyses signs found in the landscape of Marshalltown, such as street signs, relics, billboards or building façades, all meticulously chosen by the developers to create their idea of post-apartheid Johannesburg. The author concludes that the white developers have selected rooted parts of their past to reshape contemporary Marshalltown, because of the colonial history of the country, whereas spaces and narratives of social significance involving indigenous populations have largely been dismissed and erased.



CONSOLIDATED BUILDING

215 75
712



Naomi Roux (University of Cape Town)

Naomi is an urbanist and visual historian who works on heritage, memory, spatial politics and urban transformations. She is a senior lecturer in the University of Cape Town's School of Architecture, Planning and Geomatics, where she convenes the MPhil in Conservation of the Built Environment. She is also affiliated with Cape Town-based museum and heritage consultancy DijonDesign as a senior researcher. Naomi has previously held research fellowships and teaching positions at the University of Cape Town, the London School of Economics and Political Science, Birkbeck University of London, and the University of the Witwatersrand. Her work has been published in Social & Cultural Geography, Anthropology Southern Africa, Thesis Eleven and Safundi and she has contributed chapters to several edited books. Her recent monograph Remaking The Urban: Heritage and Transformation in Nelson Mandela Bay (Manchester University Press, 2021) examines the relationship between heritage, public memory and post-apartheid urban space.

Urban heritage conservation for radical futures: what would it mean to think about architectural conservation as a tool for spatial justice?

Historically, built environment conservation in South Africa has been rooted in politically conservative and colonial architectural and aesthetic values and practices. The framing of the post-apartheid South African National Heritage Resources Act of 1999 reflected a global shift towards inclusivity, participatory practices and acknowledgement of the intangible. However, in practice, 'official' approaches to built environment heritage remain often perceived as elitist and exclusionary, or simply a tool of NIMBYism. Drawing on experiences and examples in the city of Cape Town, this paper considers the possibilities for a built environment conservation practice with a more radical underpinning, linked to the urgent demands of inclusive urban transformation and spatial justice in post-apartheid cities.

In Cape Town, in particular, important public debates have begun to take place around housing, land politics, densification and inclusive development. Urban densification is both an economic imperative and a political one, and a key strategy for undoing some of the spatial legacies of apartheid. As such, there are strong imperatives for radical spatial change and transformation of the built environment in South African cities, but there is a complex relationship between this much-needed spatial change, social memory, gentrification, and architectural conservation. This paper draws on experiences in Salt River, a historically working-class neighbourhood closely linked to the textile industry in the 20th century, where longstanding residents are increasingly feeling the pressures of gentrification and densification. At the same time, the neighbourhood's architecture, urban design and spatial qualities support important social practices and community identity, in ways that current heritage legislation and management tools are not fully equipped to recognise. The example of Salt River is used as a lens to consider whether conservation is indeed inherently conservative, or whether it could be a tool for imagining and making more equitable, just, and liveable cities.



Courtesy of Anwar Omar, 2021.

Greer Valley (University of Cape Town), Sibonelo Gumede (University of Cape Town) and Adheema Davis (Barland Studio, Durban)

Greer Valley is a lecturer in History of Art at the Wits School Arts (University of the Witwatersrand). She is doctoral candidate in Art Historical Studies and Creative Knowledge fellow at Michaelis School of Fine Art. She is also a Doctoral Fellow at the Archive and Public Culture Initiative at the University of Cape Town. Her research and practice interests include curatorial interventions in institutions and exhibition spaces focused on African colonial histories. She is a board member of the Africa South Arts Initiative (ASAI) and serves as a member of Council of the KwaZulu Natal Society of the Arts (KZNSA). In 2018 she was a curatorial Fellow at the Institute for Creative Arts (ICA), and was selected as a Getty Foundation MAHASSA Fellow (Modern Art Histories in and Across Africa, South and Southeast Asia) 2019-2020. In 2019 she was part of the Dak'art Biennale 2020 selection committee and selected as guest curator for the upcoming Dak'art Biennale.

Sibonelo Gumede is an urbanist and researcher based in Cape Town who is interested in the intersection of city-making processes and citizenship in post-colonial urban environments. Gumede works across multidisciplinary projects with communities, policy-makers, built environment practitioners and artists. He has served at the Kwa-Zulu Natal Society of Arts (KZNSA) educational committee and as a Vice President of the arts community. He has been a part of the Urban Futures Centre, an urban research laboratory which is based at the Durban University of Technology. Gumede currently holds a Master's degree in Development Studies from the University of Kwa-Zulu and is currently pursuing a Masters in Philosophy in Southern Urbanism at the African Centre for Cities at the University of Cape Town.

Save Our Berea: Whose heritage?

The civic activist group *Save Our Berea's* main organizing principle seems to be focused on exactly that, saving the Berea – from what it doesn't specify. From the frequency the following phrases occur in the posts on the page, it appears that it is simultaneously fighting “developers”, “trojan buildings” and generally, “people who have zero respect for the heritage of *our area*”. The Berea is a largely residential area of the city of Durban, made up of the suburbs Upper Glenwood, Musgrave, Essenwood and Morningside. Its mix of Victorian and Edwardian architecture, (many buildings can be traced to the mid 1800's) are the remains of the city's British Colonial period when this part of the city housed Durban's most affluent white families. Some of these grand manor houses now stand in ruins and while I empathize with the efforts of this group to protect heritage buildings, *Save Our Berea* seem to misunderstand that the heritage these buildings represent is not held in the same regard by all Durbanites.

As a Capetonian who recently moved to Durban I am struck by how vastly different the socio spatial dynamics of the two cities are. On the surface, Durban seems like it is at least making attempts at social cohesiveness. Its major public spaces are representative of the demographics of the country - spaces like the Durban promenade

and beachfront come to mind. However, upon deeper scrutiny, it becomes apparent that Durban struggles with same complex issues in the aftermath of colonialism and apartheid that many post-colonial cities are dealing with. For this proposed presentation I will interview members of the Save Our Berea group that would act as the catalyst for an explorative textual and visual essay on the politics of heritage, ownership, nostalgia and race and its relationship to affect in the settler-colonial city. I will also interview the home-owners who are accused by the group of ignoring the heritage bylaws and guidelines of bodies like AMAFA (KZN Heritage) as well as those who are reclaiming 'heritage' buildings to create independent community spaces outside of developer driven urban regeneration, such as the new Ikhomkulu Arts Space.



Comments taken from the Save or Berea page, Facebook 2016.

Caio Simões de Araujo (University of the Witwatersrand)

Caio Simões de Araujo is a Postdoctoral Fellow at the Wits Institute for Social and Economic Research. His research interests include histories of empire and decolonization, of science and knowledge, and of race, gender, and sexuality in Southern Africa. With the GALA Queer Archives and the Governing Intimacies Project, of Wits University, he leads the oral history project 'Archives of the Intimate', which is building a multi-media archive of queer lives in Maputo, Mozambique.

Must Dias Fall? The politics of settler heritage in Southern Africa

The Rhodes Must Fall Movement has sparked a global conversation over colonial violence and its aftermath in relation to ongoing political struggles for history and heritage making “from below.” While rooted on the South African context, these demands are also transnational in nature, as claims for decolonization “of space” and heritage more generally now gain force around the world, from the US South to several European contexts. In this paper, I want to interrogate why a particular form of heritage in Southern Africa has remained apparently uncontested, i.e., the monuments associated to early modern European sea voyages, in particular those pertaining to Bartholomeu Dias, often credited as the first European to “conquer” the maritime route to India through the Western Cape. The fact that Dias’ legacy remains undisturbed in a political and intellectual climate increasingly committed to decolonization deserves further attention. In this presentation, I argue that Dias can be productively seen not merely as a symbol of pre-apartheid early European colonization, but more crucially as part of a larger apartheid narrative of settler colonialism in Southern Africa. I proceed to explore the history and politics underpinning the invention of a Dias mythology in 20th century Southern Africa. I look at the political, intellectual and diplomatic ramifications of that invention. I argue that Dias played into white South African narratives of European pioneerism in Africa, and served to cement politico-diplomatic solidarity and friendship between white-ruled states in the region. As a conclusion, I dialogue with political theories of settler colonialism to suggest that Dias and his legacy be seen not as an event (or as symbol of a historical marker), but as a process (of continuing settler colonialism). I hope this paper will convince readers that Dias must also fall.



'The flags fall away', Cape Argus, 12 March 1960. Diaz statue is unveiled int eh Public Gardens, Cape Town

Florence /Khaxas and Yvette Hoebes (Usakos Museum Council)

Florence /Khaxas is a feminist writer and storyteller, women rights defender, she is the Executive Director of the women's rights organisation called the Y-Fem Namibian Trust. She is a cultural activist and founder also of the Damara dresses, a movement of fashion heritage of the Damara people in Namibia. She serves as a member of the Usakos Museum Council.

Yvette Hoebes is a Tourism graduate and a self-taught abstract and mixed media expressionist (Artist). Born and raised in Usakos. She is an activist and member in the Usakos Museum Council.

Usakos Museum and the re-vision of colonial spaces in a small town in Namibia

The purpose of our project is the re-vision of colonial spaces in our small town, Usakos. People who were classified under apartheid as 'Black' or 'Coloured' were forced to move from their 'old locations' to new townships during the early 1960s. Our aim is to speak to the descendants of those whose families are listed in our museum as having been removed. We want to retrieve photos and memorabilia from that generation and speak to their descendants. The material collected will be used in the development of an exhibition for the Usakos Museum, that is currently under development, as well as a memorial on the site of the vacant space where the old location once stood. This memorialisation is intended to displace the memories of destruction and demoralisation with a vision of hope. The research hopes to answer the following questions: Who were the people who lived in the location? What was their livelihood? E.g.: work, food, school, etc.; What was their lifestyle? Arts, music, fashion, culture, tradition, religion etc.; How did they construct their homes?; What were the advantages and disadvantages of forced removal for the people? and Where are they now?



The shells of a few buildings still stand in the 'Old Location.'



An aerial photograph from the 1950s shows the Old Location as an inhabited space before the forced removals.



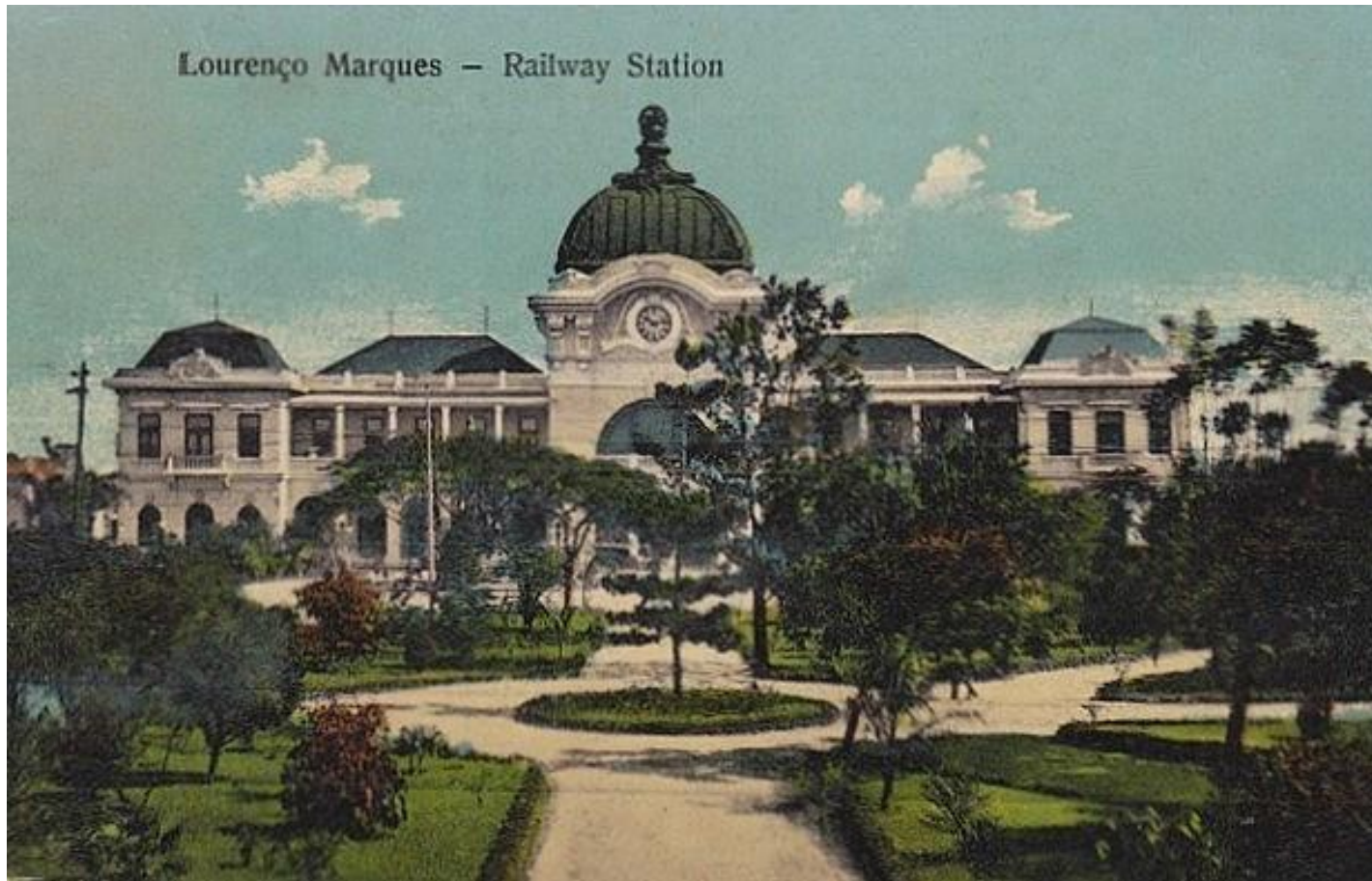
The foundations of one of the buildings that was removed from the Old Location.

Oswaldo Luis (Eduardo Mondlane University, Maputo)

Oswaldo Luis is a 27 years old Mozambican Architect and Urban Planner. He graduated from Eduardo Mondlane University, Faculty of Architecture and Physical Planning, in 2018 and is currently registered for a Master's in Regional and Urban Planning at the same university. In 2018 he joined Vedor Lda and has been part of the team responsible for preparing the Territorial Plan for the Province of Gaza, Mozambique.

The Railway Museum of Mozambique

The Railway Museum of Mozambique is located inside the Central Station of Maputo. It was founded in 2015 and holds materials such as train carriages, archival documents, photos and exhibitions on the history of the country's railways. Maputo railway station is an imposing building, designed by architects Alfredo Augusto Lisboa de Lima, Mário Veiga and Ferreira da Costa, and built under the Portuguese colonial regime between 1913 and 1916. Through a focus on this building and the museum, my research will deal with: the Portuguese colonial presence in Mozambique; the railway station in the moment before and after independence; the impact of a colonial railway station on the landscape and also on traditional society; the history and architecture of the railway museum; the exhibitions and archives of the museum.



Lourenço Marques (actual Maputo) railway station postcard, 1920. Source: <https://delagoabayworld.wordpress.com>

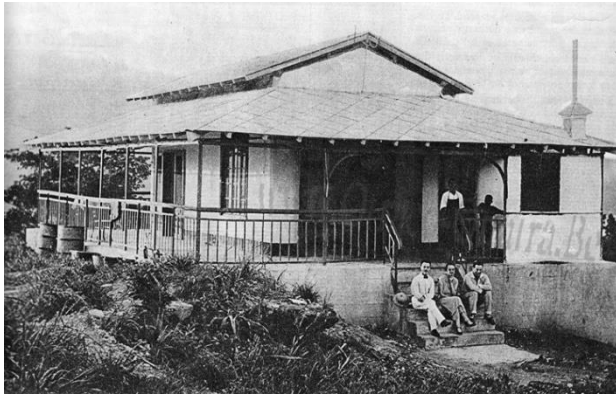
Roland Gunst (John K. Cobra Institute of Videoartifacts) and Esther Severi (Kaaitheater, Brussels)

*Roland Gunst (*1977) is a conceptual artist of Belgian-Congolese origin. Through films, performances, installations, objects, photography and mixed media he researches the potential of fluid identities and Afro-European narratives, inspired by the concept of Afropeanism. Gunst creates disruptive hybrid concepts and forms to reflect on the boundaries that define identity, culture, human condition and history. He is inspired by African and European art history, anthropology, psychology, philosophy and mythology.*

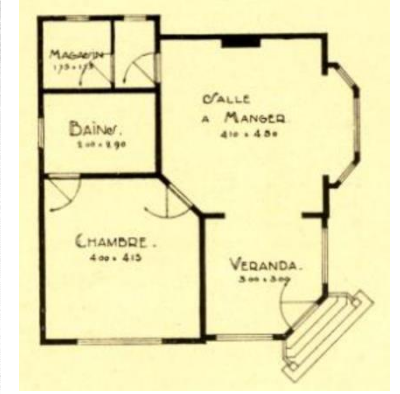
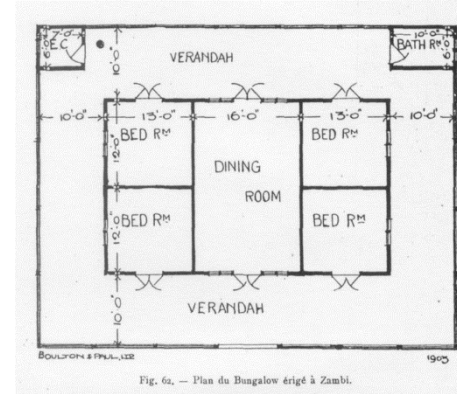
*Esther Severi (*1983) is a Belgian dramaturge. She works with artists such as Radouan Mriziga, Thomas Bellinck, Roland Gunst and Einat Tuchman. Inspired by the legacy of dramaturge Marianne van Kerkhoven, she is currently researching the working methods of the Belgian leftist theatre company Het Trojaanse Paard (1970s) to arrive at proposals for political dramaturgies today, in which activism and ideological choices define the nature of the creation process and the artistic production.*

Tropical Bungalow: a site of rehabilitation

This lecture performance is an artistic response to the phenomenon “tropical Bungalow”, a housing model of the colonial infrastructure in Belgian Congo designed to outline power relations, to regulate interracial interactions and programme racial categories. The artists will experiment with the architectural design of the Tropical Bungalow in an attempt to find a modular design version that is not programmed to install racial division but programmed to create an open space of togetherness and rehabilitation of trauma. Exercising the practice of Milandu, a verbal and performative practice from the Luba-people in DRC. Milandu makes it possible for different parties to negotiate around one historical event in an attempt to solve an ongoing dispute. The chosen performed narrative defines, imposes and declares the social and political identity of the speaker or a community. The modular Tropical Bungalow becomes a ritual open space where through Milandu history is critically reviewed as a process to heal from trauma and (re)construct (body)identity. The research will be presented as a film in which the development of a modular version of the Tropical Bungalow in model version is shown. During the full length of the film the model will evolve from Tropical Bungalow designs from the 19th centuries to the 50s to finish with a ritual open space design without any walls. On the backdrop a narrator will reflect on the deconstruction of the Tropical Bungalow as an instrument of oppression and the reconstruction of the bungalow into a space of rehabilitation.



Left: a bungalow-model (with veranda). Right: a villa-model (without veranda)



Left: map of a 19th century bungalow model (with all around veranda) before the arrival of Belgian women. Right: map of a 20st century villa model (with a very small veranda) once Belgian women were present in the colony.



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