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SINGLE THREADS:
A CULTURAL KNOWLEDGE AND RESOURCE CENTRE

ANGELA VOUGIOUKLIS

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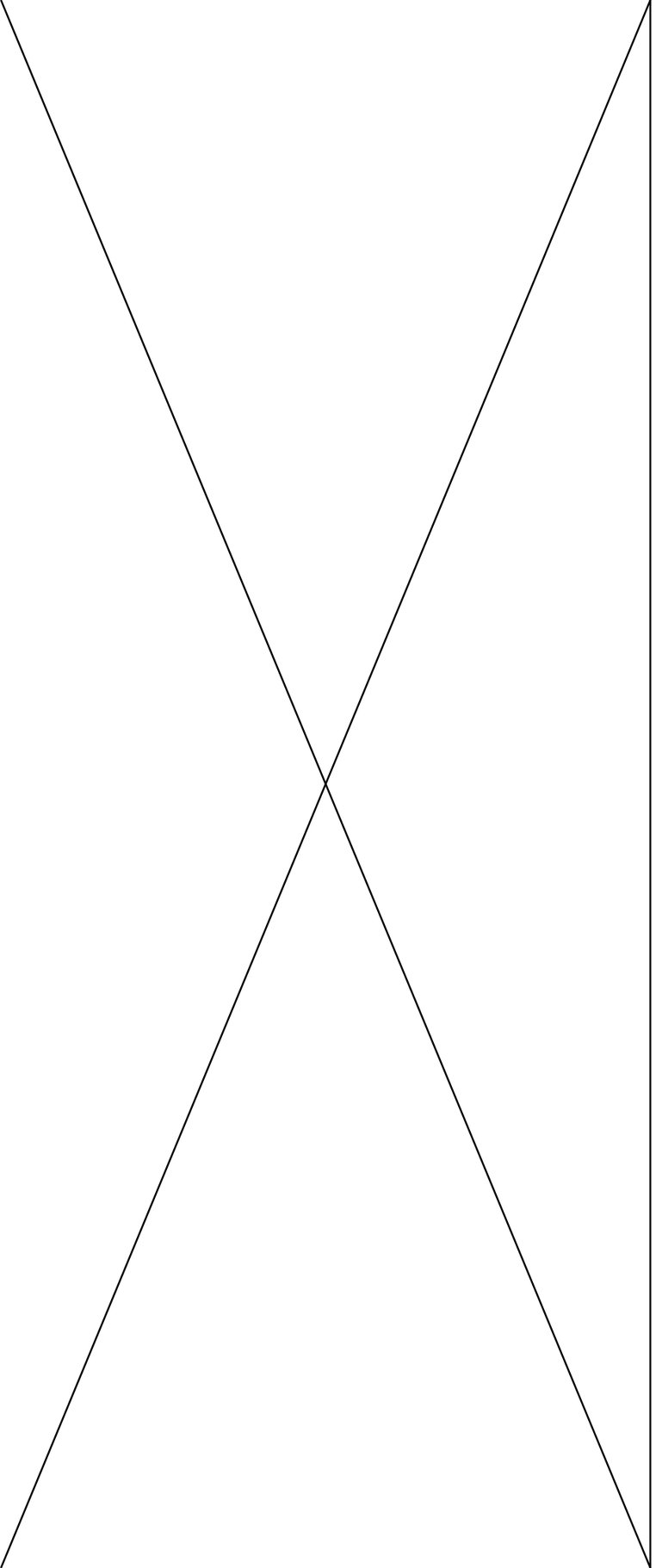
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Angela Vougiouklis
27 January 2016

This document is submitted in partial fulfilment for the degree:
Master of Architecture (Professional)
at the University of the WItswatersrand, Johannesburg, South Africa, in the year 2015

I would like to thank my husband, Dimitri Vougiouklis, for your love. In the last five years of our marriage I have felt continual support and you have never ceased to make me feel beautiful. For this I am eternally grateful. Thank you for ‘ze-model’-building and your interest in my work. I love you.
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ABSTRACT

THE BASIS OF this study pivots around the notion that cultural knowledge holds a certain value and aims to demonstrate that the diversity of cultures within South Africa is the fingerprint of the nation and that this is worth storing. With each passing generation, coupled with inter-cultural relationships, the future of the single cultural practice is gradually dissolving and finding itself transforming into a hybrid culture. I have therefore engaged in a narrative around building meets culture and what spacial requirements it pertains to.

The theoretical review hosts a discussion around the surfacing of hybrid cultures in place of the existing Pure Cultures which hold an important intricacy and identity. An analysis of the discussion points towards the necessity of cultural preservation while simultaneously addressing the reality of a surfacing hybrid culture brought about through the post-apartheid [1]*born-free* generation.

In order to productively complete the research element of this dissertation, I engaged in a qualitative data collection approach which allowed for insights into problems surrounding the development of possible design ideas. A secondary data collection technique was the visual site analysis conducted by myself and stored in the form of extensive mapping exercises. The combination of these two techniques aided the design extensively allowing for a clear forward-moving design strategy.

Finally, the discussions, recommendations and deductions of this thesis point unswervingly towards the construction of a proposed Cultural Knowledge and Research Centre in the Vilakazi Precinct of Orlando West, Soweto. The design of this Center addresses the aims of the study by using the research to govern in which ways architecture can be used as a storage device for the (declining) passing down of cultural knowledge. The performance of this building strives to create a platform whereby the cultures within the city of Johannesburg can be successfully showcased and accessed by the public in an interactive and commemorative manner.

[1]*born-free:* This phrase is a slang term allocated to the generation of South Africans who were born post 1994 elections after the Apartheid era came to its end.

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To my family.

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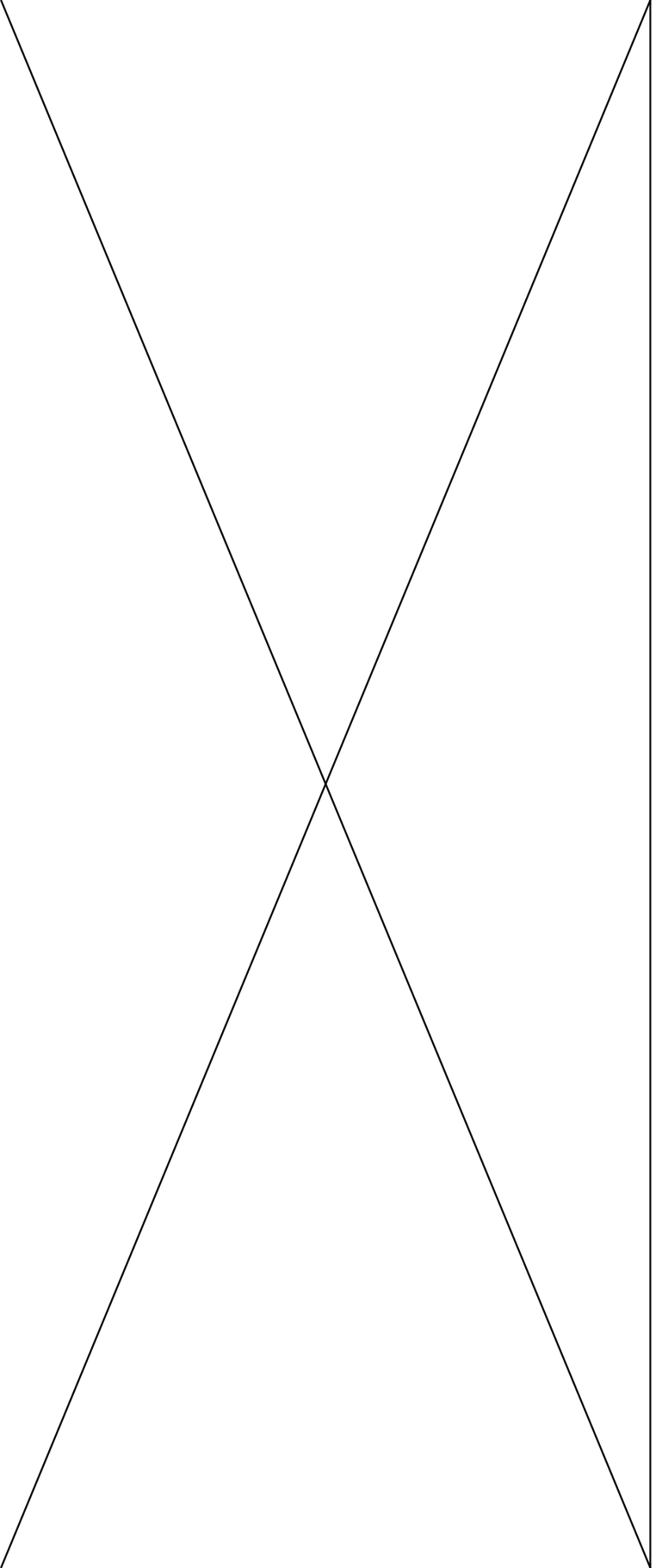
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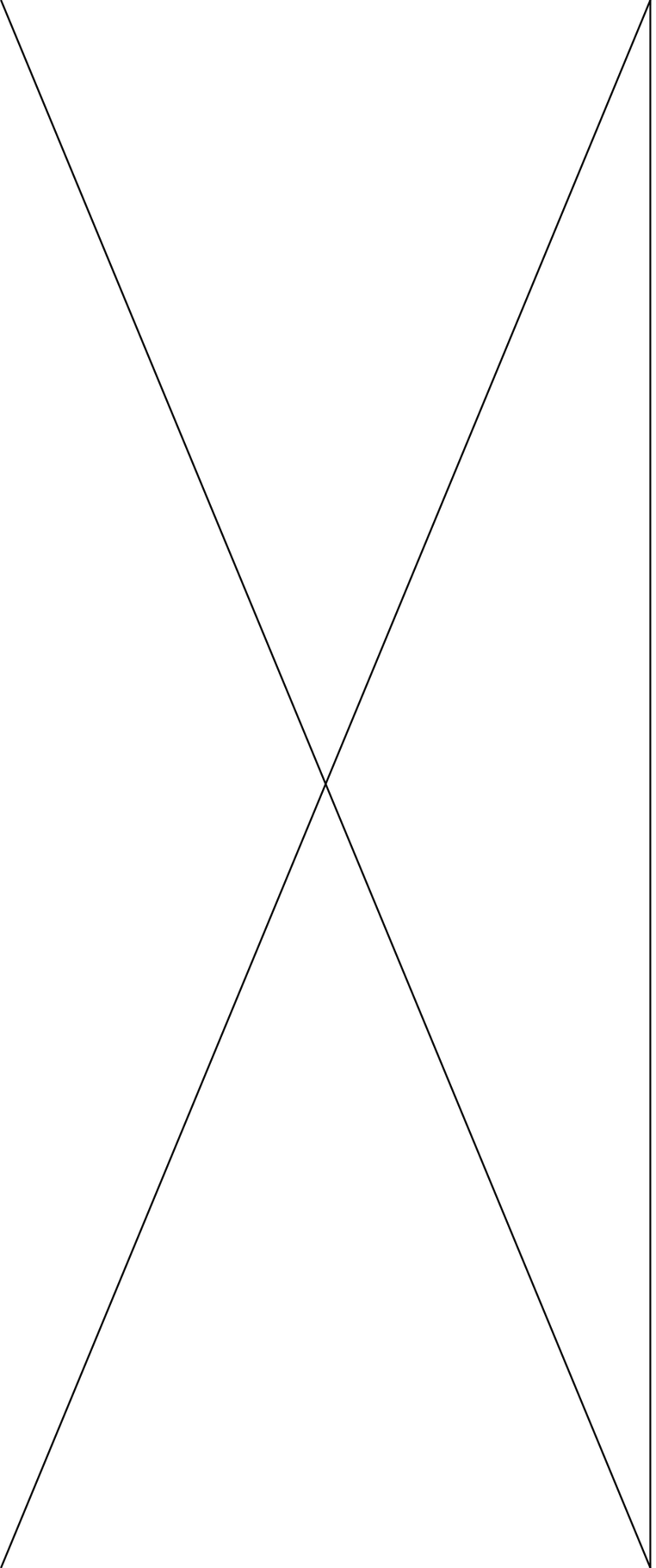


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INTRODUCTION

BACKGROUND

IN THE YEAR 1886 Johannesburg was founded upon the discovery of the then largest gold reef in the world. (REF)

At the time of the find the cultures inhabiting the land were [1]*Various African tribes* and the [2]*Boer's* which were utilizing the land for the purposes of farming. When gold was discovered the news of this filtered down to the British at Cape Point (colonized in 1806 and now known as Cape Town) and, inevitably, to the rest of the world. The result, in the hopes of easily attained wealth, was the spreading of this 'good news' which drew an influx of people (including the British) from all corners of the globe. This influx involved both gold-seekers (those seeking the prosperity that gold would bring) and gold-diggers (those imprisoned by the then fashionable slave trade) which were required for the purposes of hard labour (ref). This sequence of events shaped an unusual assortment of peoples groups and cultures residing in one place which is still visibly apparent today.

MOTIVATION/JUSTIFICATION OF THE STUDY

I HAVE PERSONALLY had the privilege of travelling to multiple cities outside of South Africa. These cities are spread sporadically over the globe and as a result I have developed somewhat of an interest in the way that different peoples groups live life, and community, and express their unique cultures.

This has lead me to a vital conclusion regarding the relevance of a multi-cultural society such as Johannesburg.

The revelation is two-fold. The first being that often, upon arriving at a country other than South Africa, I am surprised to find that the dominant culture is easily apparent and frequently the only one to be found. Personality and individual choices of the citizens enhances the depth of the culture but does not bring about cultural diversity. My experience is that cultural diversity cannot be simply 'added' and socially incorporated in a moment. This blending of culture requires generations of merging and living around (and within) the cultures of one-another. Few places with such a rich blend of cultural complexity exist.

Currently, and to my knowledge, Johannesburg is the most intricate and complex cultural tapestry on the globe. The depth of texture displayed through diversity is undeniably unmatched by any other cultural tapestry. Van Eeden writes that "the city pulsated with layer upon layer of hidden histories which linger just beyond our fields of vision, just below the current layer" (VAN EEDEN 2015: 6) and this clearly seen in the form of culture as well. Generations of cultures have formed the foundations of this city and also people of deep and unique significance.

The second wave of revelation was a follow-on from the first. I began to take note of the effect that free integration (in the Post-Apartheid environment) has had on these diverse cultures and believe it is personifying itself into the form of hybrid culture.

De Botton believes that *"the significance of architecture is premised on the notion that we are, for better or for worse, different people in different places – and on conviction that it is architecture's task to render vivid to us who we might ideally be"* (DE BOTTON 2006: 13) and so I have identified the research task as an investigation into locating the threads of cultural progression which have endured through our history and are now displayed, through hybridity, as a silent backdrop in a globally progressing Johannesburg. At the same time I have identified the need for an architectural repository where historical and current Cultural Knowledge of Johannesburg can be is captured, stored and made accessible back into the public realm.

DEFINITION OF THE PROBLEM, AIMS AND OBJECTIVES

DEFINITION OF THE PROBLEM

"Even the more recent memory of Apartheid is becoming difficult for the newest emerging generations to recall, and its history is slowly but surely moving beyond phenomenal lived experience"
(De Kock, 1992, p2).

THE HISTORY OF Johannesburg tightly ties into its heritage and this is made up by its cultural diversity. Following the abolishment of Apartheid in 1994, the enforced segregation of individual cultures (from one another) was abandoned and a hybridity of culture began to emerge. The problem lies within the fading practices of the original cultures and their various dynamic meanings and expressions.

AIM

The aim of my study is to magnify the original and distinctive cultural diversity that exists within the city of Johannesburg and use the narrative as a means of designing a Cultural Knowledge and Resource Centre. By means of the capturing and showcasing of the existing cultures, this building will seek to provide a space where a deeper understanding around the identity of the people of Johannesburg can be presented.

OBJECTIVES

1. To create a housing repository where historical and current Cultural Knowledge of Johannesburg is captured, stored and accessible to the public.
2. To ensure the documenting of the 'wholeness' of the city, be a lens into it and project out from it.
3. To encourage the use of the public realm through the design of the building.
4. To bridge the gap between what was, in the era the Apartheid regime, to what is now, with

SETTING OUT THE SCOPE

DELIMITATION OF THE RESEARCH PROBLEM

The research topic will focus on how the events of the Apartheid history effected the cultural outcomes and integration that now exist within the City of Johannesburg. I have chosen not to discuss any investigation into the definitions of colonialism and the subject of pre-colonialism. Also, I have included the political events pertaining to my discussion which occurred in and around the selected timeline.

KEY QUESTIONS

1. How did the history of Johannesburg over the period of the Apartheid era affect the strengthening and integration of culture?

2. Does the current state of our cultural inter-in-tegration (understood to be a hybrid of cultures) effect the original cultures that make up much of Johannesburg's identity.

2.1. If so, to what extent?

3. How does a Cultural Knowledge and Resource centre, in its built form, become a suitable representation for Johannesburg's Cultures in such a way that it may present the cultural complexity in its fullness and beauty?

HYPOTHESIS

THE SEGREGATION TACTIC enforced by the Apartheid government was presented as a racial division but instead had an agenda that focused around cultural separation. This separation drove the people of Johannesburg to cling to their cultures which in turn became an identifying aspect of each peoples group. Today, the challenge around culture is the opposite, that of pure cultural upkeep and cross-generational conservation.

"Belief in the significance of architecture is premised on the notion that we are, for better or for worse, different people in different places – and on conviction that it is architecture's task to render vivid to us who we might ideally be."
(DE BOTTON 2006: 13)

GLOSSARY OF TASK WORDS

APARTHEID or 'THE APARTHEID ERA':

CULTURE (Noun): When mentioning this term the reference is to the ideas, customs and social behaviour of a particular people or society.

EPISTEMOLOGY (Mass Noun): The theory of knowledge, especially with regard to its methods, validity, and scope, and the distinction between justified belief and opinion. (Oxford dictionary available at http://www.oxforddictionaries.com/definition/english/epistemology)

HERITAGE (Noun): The history, traditions and qualities that a country or society has had for many years and that are considered an important part of its character also to include cultural traditions that have been passed down from previous generations. Synonym: Inheritance. (Source: Oxford dictionary available at http://www.oxforddictionaries.com/definition/english/heritage)

HOLDINGS (Mass Noun): In using this term the reference pertains to ones possessions, assets or resources.

HYBRID MITOSIS: This term is used in the cultural sense and describes the part of the cycle whereby inter-cultural relationships occur and two different cultural 'nuclei' produce a hybrid cultural 'nuclei'.

INFER (Verb): In using this term, the meaning is that rational reasoning is applied to conclude or deduce an understanding of something.

KNOWLEDGE (Noun): The Oxford dictionary of Philosophy describes knowledge as "true, justified belief; certain understanding, as opposed to opinion". Another source defines it as "facts, information, and skills acquired through experience or education; the theoretical or practical understanding of a subject" and in some cases "the sum of what is known"(Source: Oxford dictionary available at http://www.oxforddictionaries.com/definition/english/knowledge).

LINEAGE (Mass Noun): The Oxford dictionary description states that one's lineage is a 'direct descent from an ancestor; ancestry or pedigree' (Source: Oxford dictionary available at http://www.oxforddictionaries.com/definition/english/lineage).

THE ACADEMY: An Ancient Greek Centre in Athens run by Philosopher Plato reserved forthe select few and used for the purposes of Education and philosophical debate. (http://www.britannica.com/biography/Aristotle)

THE LIBRARY COMPLEX: This term is employed in some of the text to describe the Library Complex written about in the Ancient City of Alexandria, Egypt.

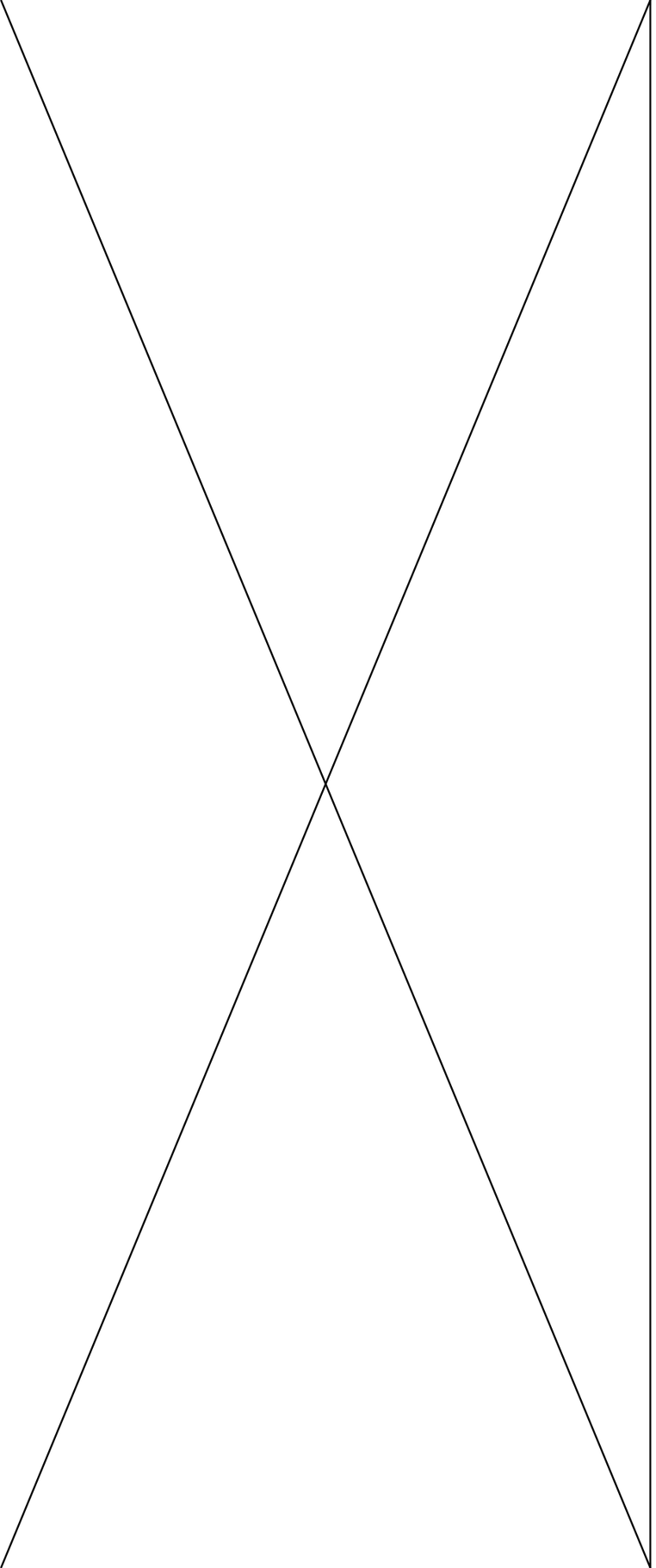
THE LYCEUM: An open-air Ancient Greek teaching facility in Athens run by Philosopher Aristotle which was open to the public and used for the purposes of Education and philosophical debate. (http://www.britannica.com/biography/Aristotle)

MEMORY (Noun): Memory and the phrase 'from memory' is used to describe the ability for the recalling of stored metal information.

MUSAEUM: The direct translation from the Ancient Greek (Μουσεῖον τῆς Ἀλεξανδρείας) would be "Institution of the Muses". "The Hellenistic Musaeum of Alexandria became a subject of sustained interest for seventeenth- and eighteenth-century antiquarians and architects. What little documentation remained indicated that the Musaeum had been an élite group of scholars, supported by a library, housing, and other research facilities. In 1793 the French Revolutionary government gave its newly public collections of rare objects the name muséum in reference to the Alexandrian project. However, only one muséum in Paris could sustain the comparison: the Muséum d'Histoire Naturelle. By 1797 it alone retained the name of muséum after the ancient Musaeum; the rest carried the modern title musée" (LEE, 1997, P5)

PEDIGREE (Mass Noun): What is suggested by the use of this term is a line of derivation or history – one's origin.

PURE CULTURE: What is intended by the use of this term is culture that has had nothing added unto it and is intact in its original form.



THEORETICAL, CONCEPTUAL AND CONTEXTUAL FRAMEWORK

THE SKIN AND THE SOUL

The theoretical discourse endeavours to investigate the system through which culture is stored within the information trail. This part of the dissertation follows a sequence from information to knowledge, from knowledge to memory and from memory to culture, subsequently settling on a discussion around the value of Cultural Knowledge and the impact that it has on a nation's lineage, identity and ultimately, heritage.

CAPTURE | DISTIL | STORE [ACCESS]

The conceptual address explores an idea of a cyclical (recycled?) cultural knowledge display process whereby cultural knowledge can be captured through the help of the public, sorted, stored and displayed. The recurring element of the cycle lies in the expectation that the accessed information would form the source whereby new hybrid cultural arts can flourish.

A CONTEXT OF CULTURE

"...when South Africans celebrate the diverse cultural heritage that makes up a "rainbow nation". It is the day to celebrate the contribution of all South Africans to the building of South Africa"
(Lowry 1995:21).

The contextual study resides around the history of Johannesburg from the Apartheid era until present time highlighting the specific effect that this historical circumstance had on the cultural state of the nation.

RESEARCH METHODS AND MATERIALS

THE PRIMARY RESEARCH method that I engaged in was qualitative research. I personally conducted data collection by means of observation on and around the site. Thereafter, this information was analysed and interpreted resulting in various mapping solutions. This examination became a key element for the architectural design component of this thesis.

The secondary research method that I have engaged in is in the form of existing data collection through the study of applicable books, magazine articles, journals, maps, historical photographs, library archives and governmental publications. This examination allowed for the understanding required in the discussed theoretical and contextual sections.

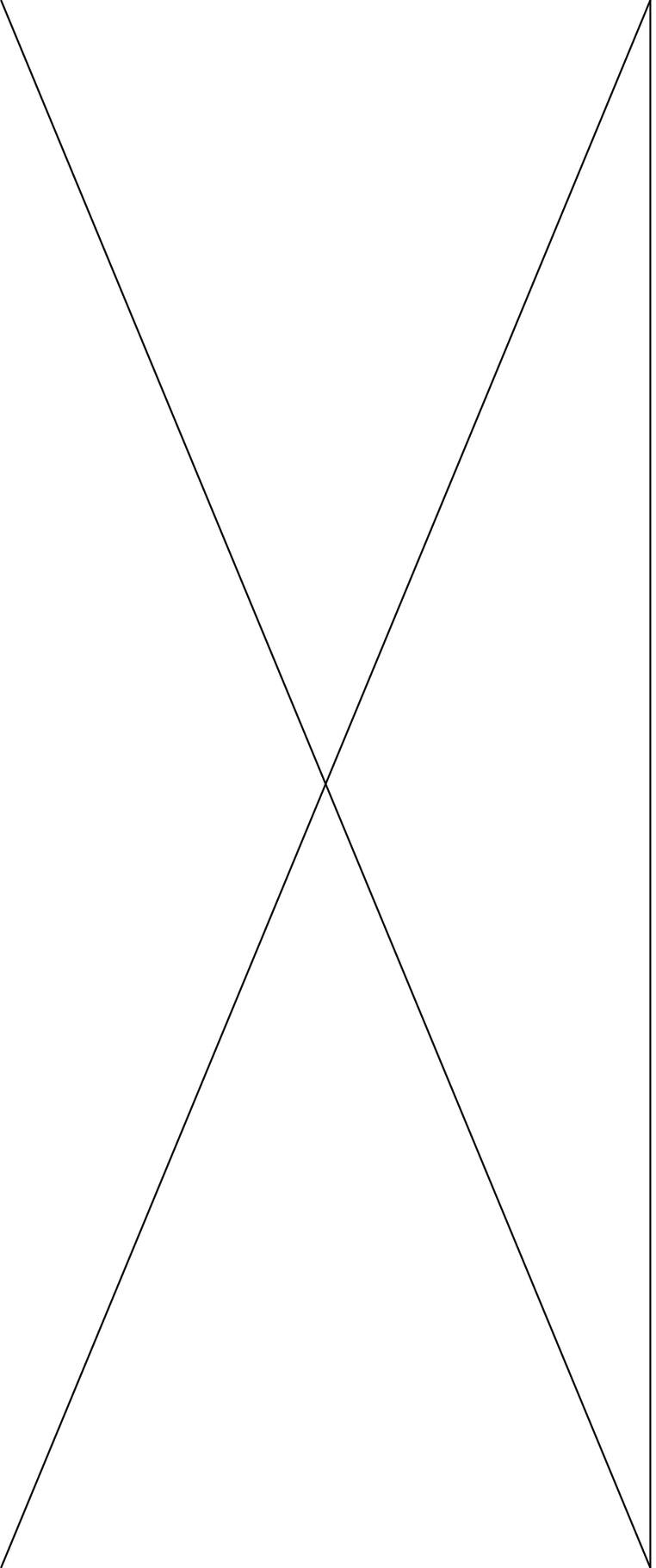
Woven between the literature reviews are a few precedent studies. These were conducted as a means of refection regarding practical solutions which pertain to the study. I chose three which investigate three main themes.
These are:
Theme 1: The Ancient City of Alexandria – The development of a Knowledge Centre
Theme 2: Red Location Museum – Designing in a stained Post-Apartheid context
Theme 3: Freedom Park – Dealing with movement through a mountainous landscape populated with iconic views

All three of these precedent studies deal with social and community driven spaces which celebrate a nation's unity and strength. The aim here was to simplify each design into its most basic format. This allowed for the deduction of the architectural principles practiced which eventually aided in the guidance towards the informants utilized in my own personal design.

CONCLUSION

ONE PARTICULAR THEME runs throughout this dissertation and it addresses the theory that current holdings which a nation has in relation to its Cultural Knowledge is an addition of single threads that together form an important body of knowledge. This Cultural knowledge needs to be stored for the preservation of it, and accessed for the prevailing of it. The theme finds its outcome in the design of a Cultural Knowledge and Resource Centre which endeavours to create a platform for the capturing, distilling, storing and accessing of the Cultural Knowledge within Johannesburg.

[1]*African tribes*: See the '*Segregation and Control*' chapter under the subheading '*Unique Complexity*'.
[2]*Boer's*:



THEORETICAL DISCUSSION

THE SKIN: KNOWLEDGE AND KNOWLEDGE

Ability | Awareness | Know-how | Education | Familiarity | Grasp | Intelligence

Clumsiness | Impotence | Inability | Incompetence | Ineptness | Lack

THE SUBJECT OF knowledge is a broad topic of discussion and to simply talk about 'knowledge' as a whole would be fruitless for the mere fact that the interpretation would differ substantially from person to person. This said, I am also of the belief that a society or person (first party) who lacks a form of knowledge that the other (second party) can understand often produces an outcome whereby the first party is viewed as holding little to no credibility in the opinion of the second party. Hence knowledge, and its value, is a victim to its epistemic understanding. The possession of it, likewise, carries a weight of importance and worth whereby centuries of empires and philosophers have expended energy and resources in search of it and the more of it. The word 'Epistemology' has been created to describe the different theories that people may have around and about this subject and intrigue and desperation that the wanting for knowledge brings is one seldom matched by any other. Therefore, I have elected two particular types of knowledge that pertain to what I have chosen to discuss in this study - the knowledge that is to know and the knowledge that transcends space and time.

THE KNOWLEDGE THAT IS TO KNOW

IN KEITH LEHERE'S (1990) book, *'The Theory of Knowledge'*, he mentions three different ways in which the word 'know' is often used.

The first is to know how, for example:

• To know how to play the a [1]*bouzouki*

• To know how to get from Johannesburg to Soweto

•To know how to speak the language of isiXhosa

This implies that a skill has been acquired and mastered to some degree which allows the 'know-er' to identify what they know.

The second is to know via acquaintance, for example:

• I know Sinethemba's son - Vumelani

• I know the city of Johannesburg.

Here the value of the knowledge lies within a moment of gaining information through the spending of what cannot be recovered – one's time.

And the third is to know that, for example:

• I know that Aids is a pandemic in Africa

• I know that in a mathematical equation, x is not always equal to y.

This is a little broader and can be tied down to an inferred knowledge often deduced from factual analysis. (Lehere, 1990, pp.5-7)

Ultimately he puts forward that a comprehensive understanding and conversion from information into stored knowledge occurs when one knows how, knows via acquaintance and knows that. The Oxford definition of the word (to) 'know' compiles these three ways into a very simple sentence. To know is *"to be aware of through observation, inquiry or information"*. This connects knowledge to awareness; knowing how to observation; knowing via acquaintance to inquiry and knowing that to information.

> "This sort of knowledge goes beyond the mere possession of information, if you tell me something and I believe you... I am fortunate to acquire information when you happen to be informed and honest."
>
> (Lehere, 1990, p.4)

THUS, ALL STORED information being established as 'knowledge' only reaches any prospective though one of two (or both) things – the exercising of it or the passing on of it. Perhaps the first finds its result in the second anyways.

[1]*bouzouki:* A Greek musical instrument similar to that of a small guitar.z

In fact, I too concur that the value of it, apart from the substance of what is known giving pleasure to the one who knows it, lies primarily in the expression of it, for if it is not expressed then the purpose for which it is known becomes dormant and in some cases has the ability to outdate itself deconstructing the knowledge back into information and perhaps even into an ineffectual string of words. Herein lies the danger with ineffective knowledge.

THE KNOWLEDGE THAT TRANSCENDS SPACE AND TIME

I IMAGINE KNOWLEDGE as a living organism, constantly growing, shrinking and evolving through the years. I see interpretation as a catalyst for its adaptation and thus knowledge finds ways of developing a life of its own managing to surpass the limits of time. It can find its origin on the sheets of a philosopher and then suddenly be interpreted into a form bringing forth creation or it can slowly slip into dormancy, never to be seen or heard of again. The ability to take knowledge and project it into foreknowledge has become something of a global 'objective' – the knowing of the more [than the others of that time]. Henceforth, this 'objective' has resulted in those possessing gift of interpretation becoming invaluable assets – a small scale example being a teacher and a large scale example being a scientist in times of war. In the First and Second World Wars there was a race between the adversaries as to who could produce the next power driving invention that would tip the scale of the knowing of the more [than the others of that time] in their Country's favour.

A more common way that shows evidences of knowledge survival through time and space is the generational passing-down of it. This seems to be one of the clearer ways of seeing the transcendence of knowledge through time and space. The most noticeable appearance personifying itself through identity – firstly of a person, secondly of a people and then of a nation. I am of the belief that some of the foundations of one's identity lies within the knowledge that gets passed down over time and cross-generationally.

The Oxford dictionary description states that one's lineage is a 'direct descent from an ancestor; ancestry or pedigree' (http://www.oxforddictionaries.com/definition/english/lineage) and it is through this description that we see the link between identity and lineage. It presents us with the ideas that the core identity of oneself as a 'person' (singular) finds its context within one's family lineage and therefore the core identity of oneself as a 'people' (plural) is contextualized within a nation's lineage. Perhaps the establishment of identity fundamentals can be owed to the transcendence of knowledge through time by means of passed-down lineage knowledge.

Generally speaking, the pursuit of the preservation of knowledge is a building block of society and its footprints conjoin time and space into one continuous pathway of progression.

THE LINK IN THE SKIN

THE KNOWLEDGE THAT is to know and the knowledge that transcends space and time are discussed as two separate types of knowledge but are to a great extent a lead-on from one another and the survival of either depends much on the other.

Without the knowing of information there can be no platform for a continual transcendence of it and without the passing-on of knowledge there is dormancy in the knowing of it. To know knowledge that has transcended cross-generationally also has a magnificent depth and value attached to it and in this way is a treasure to be protected and kept safe. Knowledge, unlike items of value that get locked away behind safe doors only to be uncovered on the special occasion, must be shared in order to endure through space and time. Essentially, continued existence of ones origins or lineage knowledge depends solely on the sharing of it which elevates the practice of cross-generation sharing to a greater level of significance.

THE SOUL: MEMORY AND CULTURE

SO-AND-SO WRITES THAT when knowledge becomes 'more' then the information takes on a deeper imprint onto one's mind. He believes that psychologically the information is then placed in a further permanent area of the brain and translates differently - changing from being stored as knowledge into being stored as memory (reference). Previously I understood that memory was a tool through-which the recollection of knowledge occurs but what I deduce from the above theory is that information received goes through a 'brain filtration system'. This system comprises of levels of importance which determine diverse areas whereby the storing of it should occur. Information that one understands to be of importance is stored immediately as knowledge and information that one understands to be of superior importance is stored immediately as memory. Consequently I concluded that there were differences between knowledge and memory. Stored knowledge is permanent but requires memory as a recalling tool and is often not complete in its remembrance with parts of information needing to be refreshed, for example, by the re-reading of a document or the re-hearing of certain words in a language. Memory is also permanent but can at any moment be recalled without effort suggesting that the brain has deeper prioritized that information to allow for the recollection of a more complete ease of remembrance. The established differences between knowledge and memory allow me to approach memory as separate entity to knowledge.

Memory itself, like the 'storage filtration system' of the brain, has its own levels of stowage. Scientific and mathematical information is often stored due to the evidence of there being truth in the findings but there is other information that gets stored in the memory part of the system that does not pertain to evidential verdicts. The information that I speak of is one that is informed more by the state of ones identity than by the proof of another's findings.

> "... the term "cultural memory" accentuates the connection of memory on the one hand and socio-cultural contexts on the other... where culture is defined as a community's specific way of life, led within its self-spun webs of meaning."
> (De Gruyter, 2008, p4)

If we apply De Gruyter's Theory of Cultural Memory being a specific way of life then the result becomes deeper than knowledge and connects the identity of the individual and, inturn, a zoomed-out version of this starts to speak also of a nations identity. It is both singular and plural holding both the strength of the mind (through memory) and the vulnerability of death by dormancy (as seen earlier in knowledge through space and time). This juxtaposed tension has a delicate beauty that has become quite personal and of much interest to me.

The plant biologist Jean-Baptiste Lamarck fashioned the theory of 'use and disuse' where he suggested that individuals drop characteristics they do not have the need for and cultivate characteristics that are more advantageous for their current situations. In this specific case Lamarck was practicing this philosophy in the context of his evolutionary theory relating to his first law which states that *" in every animal which has not passed the limit of its development, a more frequent and continuous use of any organ gradually strengthens, develops and enlarges that organ, and gives it a power proportional to the length of time it has been so used; while the permanent disuse of any organ imperceptibly weakens and deteriorates it, and progressively diminishes its functional capacity, until it finally disappears"* (Lamarck and Elliot, 1914, pp.112-113). Clearly this concept finds its source in animal organ development but after considering this I put forward that it is not simply bound to physical organs but can be just as easily applied to the cultural memory of a community.

With each passing generation there is more of an inter-cultural integration that occurs. This occurrence can be accredited to various reasons, some of which being historical colonization, current globalization and social media. This, coupled with inter-cultural relationships, has given birth to the formation of new cultures which have found their seat on the speedy freight train of hybrid mitosis. I use the term 'hybrid mitosis' to describe the part of the cultural cycle whereby inter-cultural relationships occur and two different cultural 'nuclei' produce a hybrid cultural 'nuclei'.

This hybrid culture has its own value which is found in it being a physical showcase of symbolic integration and has its own unique (and beautiful) complexities but it also holds the future of pure cultural memory transference at risk. This risk can cause the clarity and understanding of the original culture to fall into a 'grey-zone' and perhaps even, as Lamarck suggests, eventually fall away completely leaving only the after-taste of what once was.

THE LINK IN THE SOUL: THE 'ONENESS' OF THE SEVEN

PURE CULTURE IS culture that has had nothing added unto it and is intact and complete in its original form. Just as Individuals inherit the traits of their ancestors through genealogy so do we inherit the culture in-which we are born. Therefore this pure culture is inherent and in a time of cultural mitosis a necessity arises for the safeguarding of what was the original. What I am speaking of is preservation. Inevitably, in this type of situation, I propose a housing forum where Pure Culture can be stored in a format where it is unaltered and has the ability to benefit future generations.

TO SUGGEST THE storage of culture is by no means a simple or easy task and accompanies its own challenges, so in order to begin this process I began with a question. The question was, what basic foundation stones underpin the essence of any culture? From this question seven specific aspects were derived. This is not to say that other aspects are of less importance, it is merely that these are the features that, in my opinion and through observation, I believe facilitate the core nature of a culture. The *oneness* of these seven is how I imagine a complete culture to be catalogued, these seven are dance; art; music; language; cuisine; traditional dress and belief system.

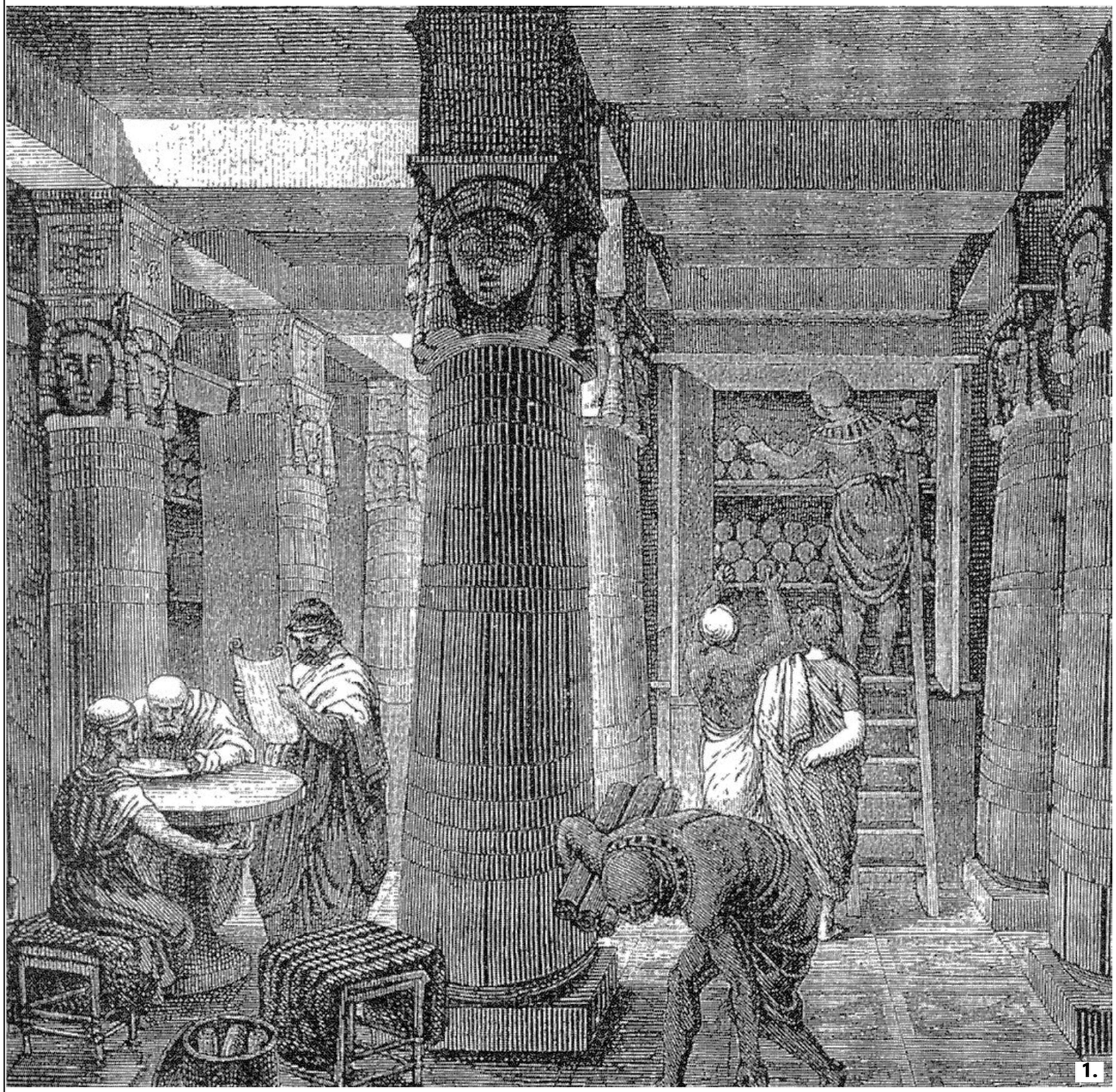
THE SKIN AND THE SOUL: CULTURAL KNOWLEDGE

THE AIM OF the discussion around knowledge was to investigate how the selected two types of knowledge - the knowledge that is to know and the knowledge that transcends space and time – effect the way in which society views the importance of it. This section also looked at the innate desire that exists within people who possess knowledge to be passers-on of it and how it is often used as a means of extending a/one's legacy.

The purpose of the discussion around cultural memory was to explore a few key ideologies that deal with memory, culture and hybridity. The analysis sought to uncover the surfacing result of the formation of Hybrid Cultures and simultaneously the value of Pure Culture. The follow-on revealed that both have their unique place and that the value of the hybrid finds its root in the origin. Inturn, this elevated the origin into the category of safekeeping becoming the vital part of the forward moving of cultures and inevitably a nation's identity.

My study is concerned with how knowledge and cultural memory meet – the Skin and the Soul. Lehere's analysis of current theories surrounding knowledge states that,

"A theory of knowledge need not be a theory about the meaning of epistemic words any more than it need be a theory about how people come to know what they do, instead, it may be one explaining what conditions must be satisfied and how they may be satisfied in order for a person to know something" (Lehere, 1990, p. 5). So it is understood that when knowledge meets cultural memory there is a unique product which results in the extended legacy of a nation's identity. The traditions and continuum that arises from it bring value, depth and expression to a people. It is this kind of knowledge that the people hold within them, this is the knowledge of the people. Cultural knowledge is precisely the entity that has the power to bring definition to a society. Consequently, Cultural Knowledge becomes an invaluable knowledge to take in, take note of and hold onto.



1.

THE ANCIENT ALEXANDRIA LIBRARY

BY: ARCHITECT PTOLEMAIC GREEKS, ALEXANDRIA, EGYPT 331BC - 646CE

KNOWLEDGE CREATES POWER AND UNITY IN A SOCIETY

THE CITY OF Alexandria, once known as 'the pearl of the Mediterranean' was, at one time, the capital of the Greco-Egyptian world. It was founded by Alexander the Great in 331BC and grew to be the second largest city in the ancient world after Rome. This Port City was the primary trade route between the Middle East and Europe via the then Constantinople for the exchange of commerce, goods and culture. The design of the city, falling under the rule of the Ptolemaic era, quickly expanded from being a simple Port City into the world's largest center for scientific and cultural research. So large and luxurious did the city grow that it boasted having housed the Lighthouse of Alexandria and the famed Library complex of Alexandria (FREELY, 2009, pp). These two structures alone were symbols of immense power, authority and supreme sophistication and exemplified the magnificence of the city. Alexandria was all about a display of culture, wealth and above all, knowledge.

THE LIBRARY COMPLEX

THE LIBRARY COMPLEX is the part of the city that I will be focusing on. Not only was this complex a collection of manuscripts but it was also a multipart of buildings which housed a whole series of different spaces linked to the expansion of knowledge. The two anchor buildings were [a]*The Musaeum* and The Library with the original building being The Musaeum and it is here that the launch-pad of epistemology is said to have taken place (Reference). A student of Aristotle, Demetrius Phalereus, categorized and organized the over five hundred thousand scrolls including the compiled history of Egypt and the collection was said to have been seeded by the private collection of Aristotle himself. It is here that works of prose and poetry were first classified according to author and subject. Due to the enormity of the library, it became a desired destination where many scholars and students from all over the world would travel in order to learn and add to the huge collection. (Freely, 2009, p.38)

THE MUSAEUM

THE MUSAEUM WAS built to be used as a university and research center modeled off the philosophy schools in Athens, particularly The Lyceum and The Academy. Although it was dedicated to the [b]Muses, the focus of the Musaeum was directed more towards the Sciences and research rather than education. Surrounded by zoological and botanical gardens, one would have found rooms for physiological experiments, anatomical dissection and an astronomical observatory (Freely, 2009, p.37).

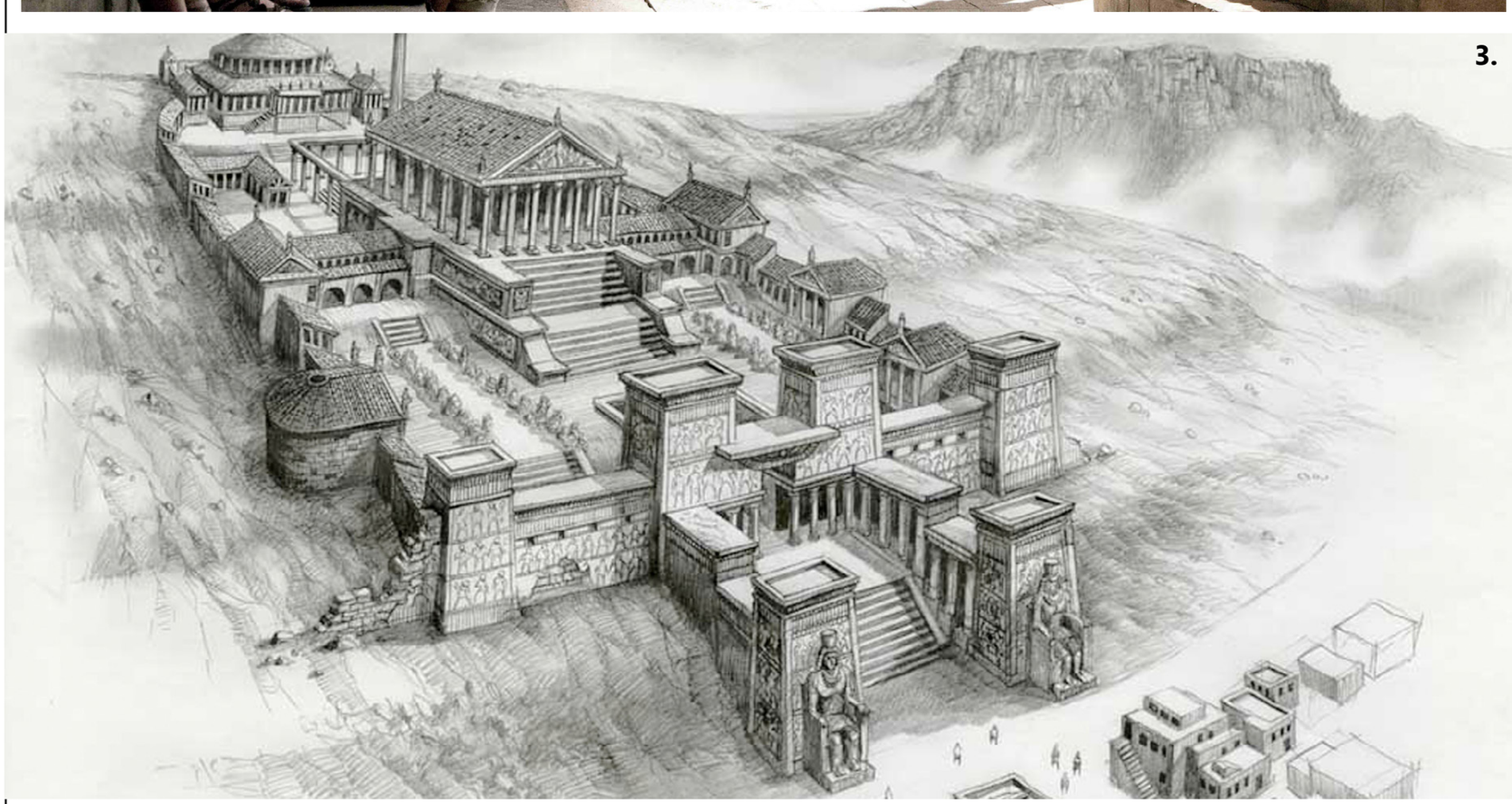
THE WRITINGS OF Strabo, an ancient geographer, refer to the Musaeum in the following way: "The Musaeum is also a part of the royal palaces; it has a public walk, an exedra with seats and a large house in which the common mess-hall of the men of learning who share the Musaeum inhabit. This group of men not only held property in common, but also supported a priest in charge of the Musaeum, who was formally appointed by the Kings, but was now appointed by Caesar." (Freely, 2009, p.39)

THE LIBRARY

FESTUS APHTHONIUS, A HISTORIAN at the time, described some of the spaces of the library as so: "On the inner side of the colonnade were built rooms, some of which served as book stores and devoted their life to the cause of learning." (J.Freely, p59). Not much else is mentioned regarding the spacial planning of the library other than that there were two, the Royal library and the daughter library and that they were linked quite closely to the Serapis Temple. A historian Mangasarian wrote about the temple saying: "The Serapis temple was built upon an artificial hill, the ascent to which was by a hundred steps. It was not one building, but a vast body of buildings, all grouped about a central one of vaster dimensions, rising on pillars of huge magnitude and graceful proportions. Some critics have advanced the idea that the builders of this masterpiece intended to make it a composite structure, combining the diverse elements of Egyptian and Greek art into a



2.



3.

harmonious whole. The Serapion was regarded by the ancients as marking the reconciliation between the architects of the pyramids and the creators of the Athenian Acropolis. It represented to their minds the blending of the massive in Egyptian art with the grace and the loveliness of the Hellenic." (www.ancient.eu.alexandria) Due to this library be able to house large volumes of learned persons to study and add to the collection, one would imagine that there would be expansive study and notation rooms. There would also be rooms where any deteriorating papyrus scrolls were rewritten by hand and many of the books entering the city were taken to have copies made. A Polish-Egyptian team of archaeologists in 2004 declared to have made a discovery of a component of the library complex in the Bruchion region. This discovery is said to have uncovered thirteen lecture halls with the accommodating mass of over 5000 students, each with a centralized podium for teaching.

DESIGN PRINCIPALS

These appear to be the design principals followed by the architects of this complex:

1. A clear and central visualization of the main building
2. Other surrounding buildings have separate functions, but all feed into the main building
3. The interlinking of public space
4. Interconnected large scale urban linkages across the city
5. Ease of access

HOW DOES IT FUNTION

THE PROCEDURE FOR the storing and accessing of information within The Library Complex was as follows: The data brought in from external scholars was captured by being carefully copied onto fresh scrolls, the originals returned to their sourcing parties (most of the time) and then stored in rows of shelves that were more user friendly (Available at http://historyworld.net/wrldhis/PlainTextHistoriesResponsive.asp?historyid=aa03).

[It is interesting to note that the specific job of 'capturers' was carried out by volunteers who came from all over the world to use the experience as a means to gaining knowledge. The profession of ancient librarian was therefore a much sought after career.]

Other philosophers and 'people understood to have great minds' would browse through the many scrolls for days and sometimes even weeks or months in order to saturate themselves in the knowledge that they were gaining. They would then use this knowledge as an active 'muse' for the purposes of channeling new ideas and creativity into an easy flow. The Library Complex was a hive of information exchange and transformation and everything about it pivoted upon the growing and [c]developing of knowledge.

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1. Sketched depiction of the interior of the Library in Alexandria
2. Screen-shot showing an imagined image of the inside of one of the teaching areas in the Library in Alexandria from the movie 'Agora' (2010)
3. Sketched depiction of the Alexandria Library Complex

[a]**MUSAEUM**
The direct translation from the Ancient Greek (Μουσεῖον τῆς Ἀλεξανδρείας) would be "Institution of the Muses". "The Hellenistic Musaeum of Alexandria became a subject of sustained interest for seventeenth- and eighteenth-century antiquarians and architects. What little documentation remained indicated that the Musaeum had been an élite group of scholars, supported by a library, housing, and other research facilities. In 1793 the French Revolutionary government gave its newly public collections of rare objects the name muséum in reference to the Alexandrian project. However, only one muséum in Paris could sustain the comparison: the Muséum d'Histoire Naturelle. By 1797 it alone retained the name of muséum after the ancient Musaeum; the rest carried the modern title musée" (LEE, 1997, P5)

[b]**MUSES**
A list the nine ancient Muses were celebrated here. The two main Muses being that of Calliope (the muse of epic song) and Clio (the muse of history). (Available at http://historyworld.net/wrldhis/PlainTextHistoriesResponsive.asp?historyid=aa03)

[c]**GROUNDBREAKING DISCOVERIES**
1. The brain was identified as being the organ which controls the body by the medical scientist Herophylus.
2. 1800 years before Copernicus, the discovery that the earth revolves around the sun was made by Aristarchus.
3. Eratosthenes proved that the earth was in fact round and calculated its circumference to be extremely close to what we now know to be the truth.
4. There are elements of geometry that Euclid wrote that are still studied in schools to this day.

(Available at http://historyworld.net/wrldhis/PlainTextHistoriesResponsive.asp?historyid=aa03)

CAPTURE

KNOWLEDGE STORING IS not something unknown or new to any society. We see that from as early at 331BC, the Ancient City of Alexandria perfected the storing of knowledge of all types and even put systems in place for the expanding of it. Today, the standard library building outdates its use soon after one qualifies and the excelling of technology has brought about many other ways of accessing knowledge.

Speaking about the pattern of historians and writers as being the sole contributors to knowledge availability, Heidi Van Eeden recently wrote an article around the capturing of memory, and states that “apps and the internet have wholly democratized mapping (of memory) and that capturing history is no longer in the hands of the select few, but has been opened to billions. This has increased the amount of information by a thousand-fold, yielding fresh viewpoints of what to map, and how” (VAN EEDEN 2015: 6). She goes on to mention three online channels that have been developed to recall and store memories. They are Cities and Memory, a storing devise for the mapping of sounds linked to images around the world (http://citiesandmemory.com/); Invisible Cities which partners with social media networks to allow users to view other cities and see virtual images that other users have taken through the process of geo-tagging (http://www.schemadesign.com/invisiblecities/) and StreetMuseum, an app still in development which will allow the user to engage in a type of time travel.

DISTIL|STORE[ACCESS]

This is made possible through the projection of historical photographs of various time periods onto one's own live video feed making use of GPS co-ordinates and therefore permitting the user to experience snap-shots of history in live time (Van Eeden 2015: 6). So we see that accessing information and even the memories of others no longer requires us to leave our desks for a visit to the 'outdated library', or even to meet the people with whom we share a memory. The idea of engaging with a physical community transforms into a virtual experience which can be turned on and off at ones convenience.

This has revolutionized how information, knowledge and memory is interacted with, although, due to its ease of access, it has grown to encompass mass volumes of global information which is often unspecific to the accessing of the individual. Culture on the other hand is nothing but specific to the individual and it is put forward that this type of knowledge transfer requires more than the offerings that technology can bring.

Culture is, first and foremost, not able to exist without a physical community. It is through the generational living-out of culture that drives its lifespan, value and depth. As stated in the previous chapter which discussed the Soul and the Skin, the complete facilitation of a culture would also require the capacity to showcase the oneness of all seven aspects of the culture in question. These seven aspects of culture - dance; art; music; language; cuisine; traditional dress and belief system - cannot be fully comprehended without directly engaging the user in an ever changing mix and blending of the aspects. The strength lies in its oneness and in the experience of it in this way. Consequently, one questions whether the tablet or computer screen could ever replace a physical experience similar to that of a traditional dance with a stranger, the feeling of fabric against ones skin or the smell of wood smoke or spices. The suggestion being made here is one that contends towards the internet being too shallow a platform to house the diversity and coherency that constructs a single culture and thus, unavoidably, the cultural knowledge of a nation.

Instead, a building typology is suggested which, in its planning, responds as a hybrid of these seven aspects. It will be a housing for a repository where historical and current Cultural Knowledge of Johannesburg is captured, stored and accessible to the public. The purposes of such a building will be to ensure the documenting of the comprehensiveness of the city's cultural wealth, be a lens into it and project out from it.

This will be made possible by cultural knowledge going through a process of
CAPTURE|DISTIL|STORE [ACCESS].

CAPTURE

The cultural knowledge of Johannesburg is dispersed within the different racial and community groups of people and this part of the process will call for the people of the city to physically bring in and allow for the capturing of these cultural expressions. This may be brought in any form, some of which could be dance, art, poetry or even literature.

DISTILL

In order for this captured data to be stored in the most successful manner there calls for a procedure that will reduce the data into a more compact format that, distilling it into its most 'seed-like' form.

STORE

Once the cultural knowledge is reduced into a simple format it is stored and in some cases displayed for the communal access of all visitors, students and lecturers.

[ACCESS]

This will be a means by which the data collected does not lie dormant but instead becomes accessible to be utilized as a foundation for the production of new creations and these new creations will find their root directly within the people of Johannesburg. The idea is that there is an outcome of a deepening of the arts through the sharing of raw and original cultural knowledge - this will be regional creativity.

CONCULSION

In effect, I propose the physical expression of the *CAPTURE|DISTIL|STORE [ACCESS]* process to take the form of an architectural building which will showcase Cultural Knowledge and also be re-release into the public realm through the accessing of it – A Cultural Knowledge and Resource Center.


NOTICE
DELIVERY BOYS AND
AFRICAN SERVANTS
ENTRANCE IN LANE
ALL NON-EUROPEANS AND
TRADESMEN'S BOYS WITH
BICYCLES, PLEASE USE
SMAL ST. ENTRANCE.
SLEGS BLANKES
DAMES
WHITES ONLY
LADIES
HALTE
STOP

4.

CONTEXTUAL DISCUSSION

JOHANNESBURG'S HISTORY

DUE HER CULTURAL wealth and significant history, I have elected the City of Johannesburg as my established focal zone and have chosen a site within the Vilakazi precinct of Soweto. I am of the belief that Cultural knowledge is held within the people by the people and that it is also rooted in the history of a place and so in the next sections I will cover a short overview of the city's history in order to get a contextual bearing of place. Thereafter, I will resolve to a smaller more isolated timeframe for study around the impact that cultural diversity has had on the city.

It has been an eye-opening and difficult task documenting the following historical events. This is partly due to my upbringing which allowed me to have mixed race friendships and partly due to the sources used to gather the information.

The first source I came across was written in 1986 (one year before my birth and pre 1994 elections) called Johannesburg: One Hundred Years released as a commemorative book in celebration of the city's centenary. This book contains a large amount of factual information but, due to its date of release and authors political bias, shines a light of misdirection and is littered with propaganda which elevates the white ruler ship as the heroic and sophisticated 'higher being'. The second source that was of huge interest and extremely informative was Brodie's The Joburg Book: A guide to the city's history, people and places written in 2008. This book holds factual accounts and has managed to encompass many different sources written during, before and after the Apartheid era. This selection of two widely contrasting accounts of history has produced an all-round well balanced and uncompromisingly truthful read.

The only common thread that I have found in these two accounts of our history is this - that culture is as much a part of our identity as is our freedom.

PEOPLE WERE NATURALLY beginning to blend. *"In March 1904 there was a suspected outbreak of bubonic plague in the Brickfields area (not surprisingly considered 'unsanitary', bordered by a refuse tip on the one side and 'night soil' collecting sumps on the other). Black inhabitants who had been evacuated from Brick fields were relocated at the Klipspruit 'health Camp'"* (Brodie 2008: 244).

The first official racial segregation and 'removal' process was carried out by the British governing authority. It was performed under the banner of a sanitation concern, although something that threatened the future of cultural and racial integration for the next one hundred years had found its root that year. It is recorded that when this removal took place there were *"2206 [1]kaffirs, 636 Cape Natives and 1001 Dutch and other whites"* (Grant and Flinn 1992) living in that area and we see that people were already starting to mix together and perhaps had an understanding that instead of separately being many races and many cultures, we could all be one community and together.

By 1923 the authorities had realized that a natural integration was occurring and went ahead with the passing of the Urban Areas Act which basically gave the council the official power to segregate people and by 1934 no 'rational reasoning' was required for mixed race communities to be disbanded and dispersed into the 'correct groupings', this simply became a requirement according to law (Beavon 2004:97).

4. 'Another Jim comes to Joburg in the 60's'

[1]**kaffirs**
A derogatory term created by the apartheid government used to describe people African descent.

MAAGSERE, SUUR, WINDE EN SLEGTE SPYSVERTERING
VOORSLAG
MAAGPOEIER
IS U ANTWOORD!
Koop dit by u apteker of bestel direk by Posbus 765, Bloemfontein. Prys R1.25.



Die Volksblad
62ste JAAR
BLOEMFONTEIN, DONDERDAG 8 SEPTEMBER 1966
Laat Uitgawe
Prys 4c

SOEK U 'N HORLOSIE?
BESOEK NET . . . .
CUYPERS
REPARASIES EN JUWELIERS
MAITLANDSTRAAT 67A
(Langs Trust Bank),
Tussen Allewel- en Pres. Brandstraat,
BLOEMFONTEIN.
SAMBA.



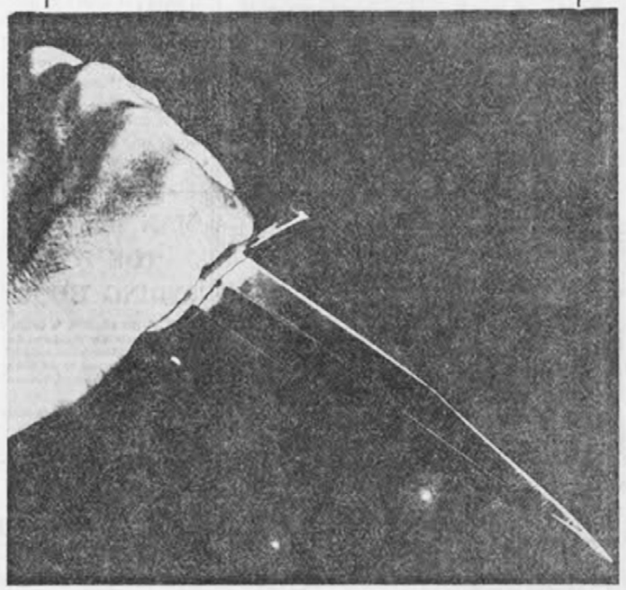
DIMITRI TSAFENDAS



OORSKOT KOM IN PRETORIA AAN

DIMITRI TSAFENDAS, die parlementêre bode wat aangehou word in verband met die sluipmoord op die Eerste Minister, dr. H. F. Verwoerd. Die foto's bo toon Tsafendas van die kant en van voor. Met 'n dolk soos dié op die foto regs is dr. Verwoerd vermoor. Na verneem word, was die lem van die moordwapen

SÒ LYK DOLK



Nuwe feite oor bode onthul

Eie Beriggewer en Sapa-R.

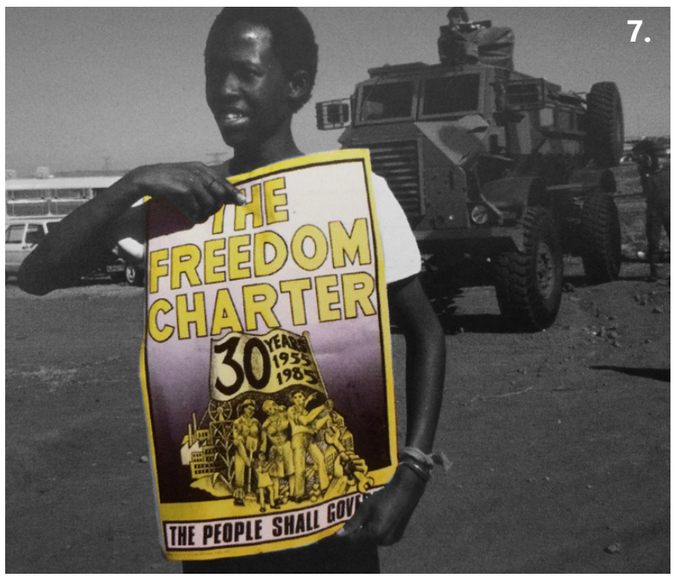
KAAPSTAD.

DIE KWALIFIKASIES van Dimitri Tsafendas, die man wat aangehou word in verband met die moord op dr. Verwoerd, het hom in 'n inkomsteg[illegible]op

5.



6..



7.

THE DARK ARCHITECT

THE YEAR OF 1939 launched the start of World War Two which (among many things like Johannesburg becoming hugely industrialized) (Beavon 2004: 122) resulted in a change of racial dynamic in the city center. The demand for male soldiers caused an outflow of the white male workforce to Europe and (due to this gap) and inflow of the black male workforce which, for the first time, had an opportunity to generate a middle class income. These men eventually started bringing their families into the city as well and so the population within the city center rose substantially in a short period of time. (reference) The need for hands was clear and a racial blind eye was turned but by the time the war had come to a close in 1945 the problem of a housing shortage had escalated to becoming a chronic issue with large informal settlements forming on the peripheries of the city which lacked even the basic amenities bring about in a whole sum of other kinds of issues (mainly that of health).

Ten years later not much had changed and the housing shortage manifested its presence in the form of permanent slum-like establishments on the outskirts of the central working hubs. (Beavon 2004: 123) As concerning as this may have been, hope was simultaneously beginning to show its face in other areas.

> "It was in Kliptown, on June 26 1955, that over 3 000 people – including Nelson Mandela, Walter Sisulu, Helen Joseph and Father Trevor Huddleston – made their way through the police cordons to gather on a dusty square, to sign a document that presented an alternative vision to the oppressive policies of apartheid. It was called The Freedom Charter."
> (Brodie 2008: 246)

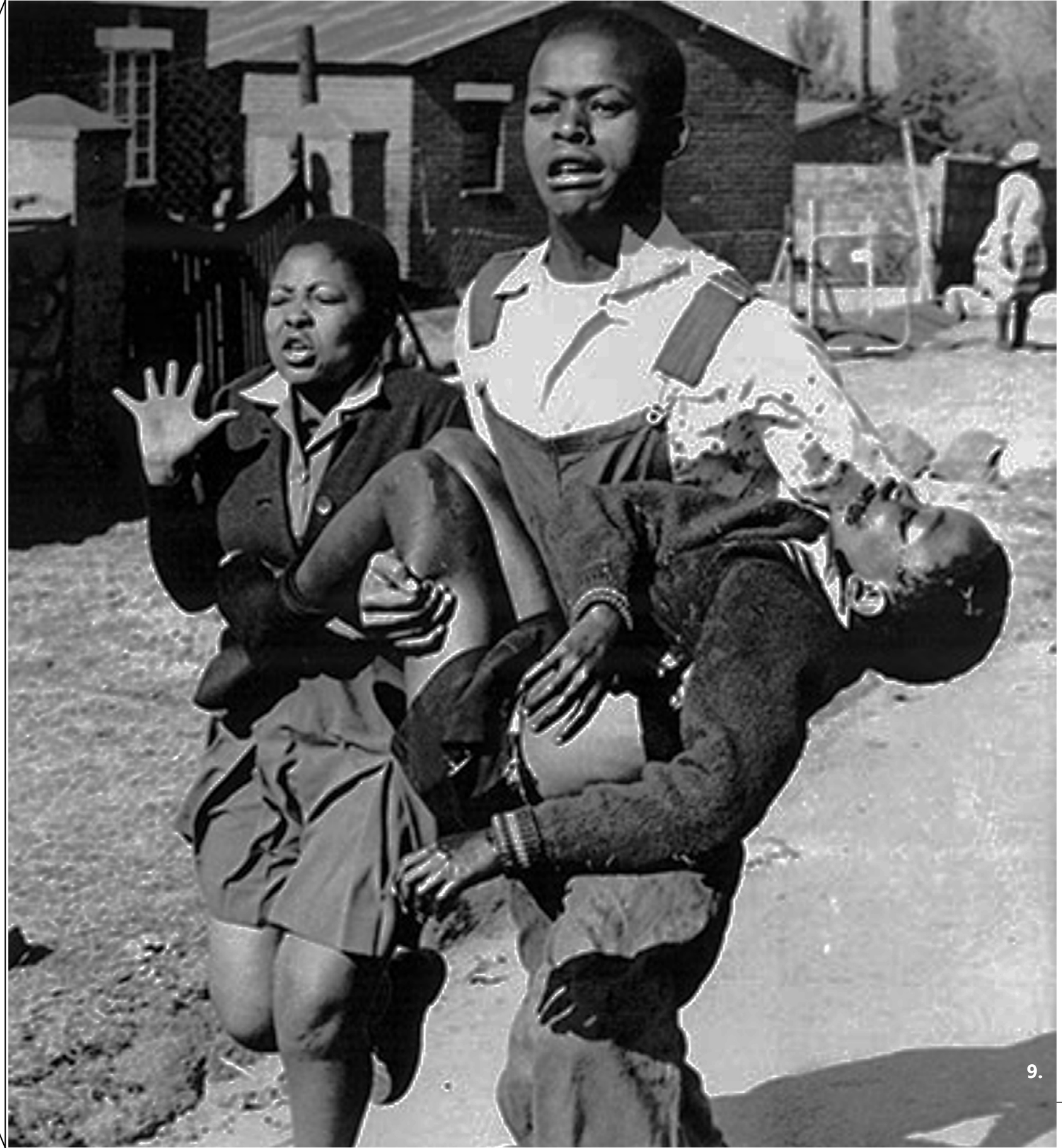
This cast in stone a hopefulness that many (on both sides of the political barrier) only dreamt of believing could be true and this hope that started to shine in the eyes of our nation did not go unnoticed.

> "The most significant political event in South Africa was the change of government by the white electorate from the United Party under General Smuts to the National Party under Dr Malan. Equally important was the policy of segregation to the policy of apartheid in 1948"
> (Beavon 2004: 122)

With the threat of the recently signed Freedom Charter looming over the perfectly segregated planning schemes of apartheid, the solution to the housing shortage was all about keeping everyone in their separate 'groupings' and a bigger roll out of many major townships (some as far as 19km away; for example Klipspruit later known as Soweto) was put in motion. The election of Dr Hendrik Frensch Verwoerd as Prime Minister in 1958 put these plans into action and inevitably flung us into the thick of the grand apartheid era. Many members of Johannesburg's population (and I'm sure South Africa's) were actively not supporting the abrupt and inhumane changes happening (regardless of the will of the people affected) and on the 6th September 1966 *"Dimitris Tsafendas, who was 48 years-old at the time of the assassination, son of a Cypriot father and a black Mozambique mother",* murdered Verwoerd (MARSH 2009).


8.

5. Photo of Dimitri Tsafendas in the Volksblad newspaper
6. Bus Stop for non-whites
7. Man holding up the freedom charter
8. Photo of Dr Dr Hendrik Frensch Verwoerd



IN A SPEECH made by Verwoord regarding pro-mixed race beliefs he stated the following:

"There may be another group for whom I have no appeal and no comfort: those who would only accept the Republic if it were a multi-racial or even a Black or a "majority" Republic, as they would call it. Tonight I am not dealing with the wreckers, but with the builders. Those few who cannot see South Africa as it has grown and with all the grand ideals it also has for the others entrusted to its care, but seek to change all this into something wholly new, which would bring us to disaster and chaos as elsewhere in Africa – for them I have no words to say and with them I have no patience." (http://africanhistory.about.com/od/apartheid/a/Hendrik-Frensch-Verwoerd.htm)

It is said that when this assassination transpired, Tsafendas took down the architect of apartheid and with him, the future of it (Beavon 2004: 129). Verwoerd's death was one of the events that ignited a political crisis within the apartheid 'system' which simmered until a specific event catapulted us into an international outcry for change – the killing of a student, only 13 years of age, by the name of Hector [2]*Petersen.*

On the 16th of June 1976 a group of school students from Orlando and Jabavu gathered in protest against the [3]*Bantu Education* decree which enforced the use of Afrikaans as a language of instruction in the schooling environment. "Sifiso Ndlovu, a former student at Phefeni Junior Secondary School in Soweto, recalls how in January 1976 he and his classmates had looked forward to performing well in their studies but noted how the use of Afrikaans in the classroom significantly lowered their grades" (www.overcomingapartheid.msu.edu)

and apart from not clearly understanding what was taught, the Afrikaans language was viewed as the language of the 'oppressors'.

When the (approximately) fifty police officers were no longer able to prevent the ten-thousand strong student body from protesting, the incident turned violent and two students were killed (namely being Hastings Ndlovu and Hector Petersen) while many more were injured (Beavon 2004: 144-145).

A specific point in history was marked at this time - the point where the strict apartheid systems began to fail.

Another ten years later, in 1986, a free settlement mix was tolerated in some areas but not all, mainly being Hillbrow, Yeoville and Mayfair. Finally in 1990 the ban placed on the African National Congress (ANC) was lifted with the release of Nelson Mandela from prison (reference). 1991 brought the optimistic news of the abolishment of the Group Areas Act and by 1993 a new constitution was recognized between white and black leaders. The year of 1994 brought South Africa its first mixed race free and fair election where the ANC won the majority vote and swore in their President, Nelson Mandela.

From 1994, till the present there has been an attempt to heal the cultural and economic wounds inflicted upon the majority of the citizens of the city. To un-segregate and un-hate the city and to go from [4]*Egoli* and greed to [5]*Ubuntu* and freedom.



9. The famed photograph which became one of the international tools used for altering the nation's political direction towards racial segregation.
10. An early photograph of Nelson Mandela

[2]Hector Petersen
Much debate has transpired over the spelling of this surname, I have chosen to represent it in the manner of spelling used on the COJ website.

[3]Bantu Education
Educational system for Africans designed to fit them for their role in apartheid society. Designed by H.F. Verwoerd and made law with the Bantu Education Act of 1953, Bantu Education placed the apartheid government in control of African education. Financing for Bantu Education was removed from the general government budget and linked instead directly to the taxes paid by Africans, which resulted in far less money spent on educating black children than white children. Though this system was put in place to isolate Africans and keep them from "subversive" ideas, indignation towards the inferior educations they received led to large-scale resistance to Bantu Education, the most notable example being the Soweto Revolt.

[4]Egoli
The IsiZulu word for 'gold'.

[5]Ubuntu
The isiZulu word meaning 'humanity to others'.



SEGREGATION AND CONTROL

"The workers were divided further on the basis of their 'ethnic' language group – seSotho, isiXhosa and isiZulu speakers had very little to do with each other at the compound, and ate and slept separately." (Brodie 2008: 64)

DIVIDE AND CONQUER was the name of the game. We see in this account that the tactic of segregation was implemented, not only over racial lines, but more importantly along cultural lines from an early stage in our history dating back to when the mining compounds were still used as 'native housing'. Even when the forced removals from Brickfields to Klipspruit 'health camp' (March 1904) was executed (as seen in earlier discussion), the relocation and planning was implemented in a format which kept the mixing of people's groups apart from one another (Beavon 2004: 114). This tactic resulted in a two-fold conclusion, the weakening of the nation's stick ability towards itself but also a strengthening that grew internally within the boundaries of the individual cultures.

I often wonder how any light continued to shine in these dark (and seemingly darkening) times but I suspect that the power to overcome those circumstances found their source in the desire for inter-cultural community and the hope for the freedom to do so. Mahatma Ghandi once said, *"A nation's greatness is measured by how it treats its weakest members"* and I believe that the beauty of a nation lies largely within its fusion into a coherent tapestry.

This process of forced segregation stripped our nation of its greatness and its beauty leaving only that which was not able to be taken away – our 'who we are', the heritage that lay within our diverse cultures. The will of the nation is gradually managing to overcome the segregated implementation scheme enforced upon her looking back from the position of the year 2015, we see through the expression of something like fashion, how the there was this clinging-onto of culture that is now surfacing in a more creative and wonderful way than could have ever been imagined.

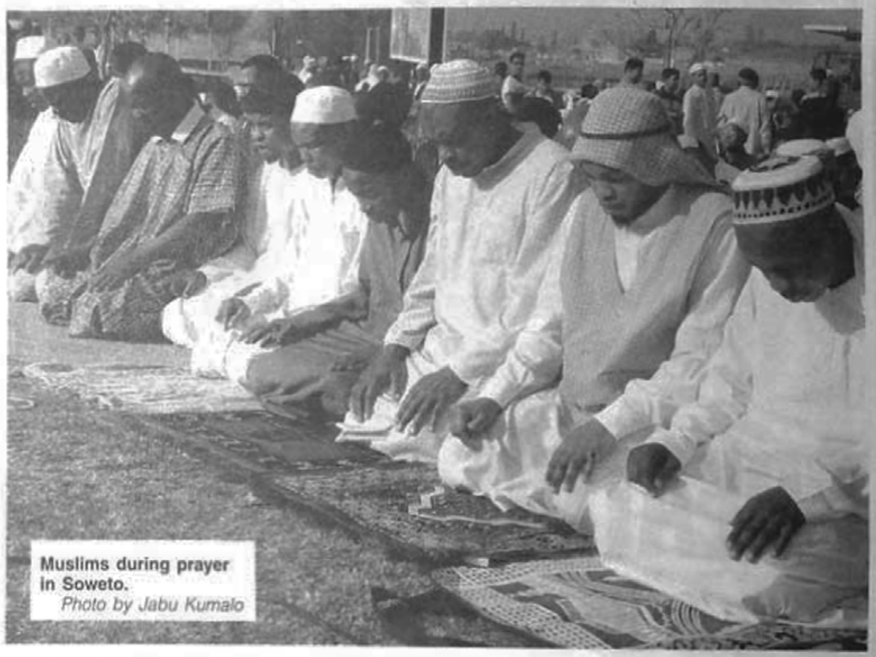
THROUGH THIS EXPLANATION, I strive to advocate that no matter what the situation may entail or how much darkness surrounds the lamp of a nation, the identity of a nation runs deep within its people and that identity is showcased through the delicacy and depth of its individual and collective Cultural Knowledge. In the next section I have outlined how a Cultural integration of this magnitude is specific to the city of Johannesburg and is by no means an easy environment to adapt to but, personally, it is also one of the most colourful, most hopeful and most exciting places of inhabitance.



12.

SALAAM SOWETO!

More kasi residents turning to Islam . . .



Muslims during prayer in Soweto.
Photo by Jabu Kumalo

By JABU KUMALO

THE echoes of "Allahu Akhbar" (God is Great) are getting louder in Soweto . . .

The greeting "As salaam aleikum?", replied with "Aleikum as salaam", are also becoming more common in the kasi . . .

Just a few years ago, township residents regarded the religion of Islam as foreign.

It was looked upon as the religion of Pakistanis and Arabs.

Even though this religion arrived in Mzansi quite a few centuries ago, it arguably never really attracted Africans.

It was Christianity or nothing else! Finished and klaar.

Christianity has dominated every part of people's lives. But today it seems people have a choice . . .

Masjids, or mosques, are springing up all over the place.

In fact it is becoming common to have a masjid within walking distance from one's house.

Empty shops and other unused spaces are being turned into places of worship for Muslims.

Until recently there has only been one masjid in this huge township. Based in Dlamini, it has been a lone figure without much support. Residents hardly noticed it.

Now, in Orlando, one of the biggest masjids is currently under construction and is nearing completion.

Many people were introduced to the religion of Islam while they were in jail.

They say they found a better connection with God for the first time after coming into contact with this religion.

It made life in jail bearable for many of them

Imam Nurdin, who heads the Rockville masjid, told *Daily Sun* that curious people in the streets always stop him to talk. They want to know more about his religion.

For Imam Nurdin, it has been a very fulfilling experience to be worshipping in Soweto.

He explained the reason why people change their names when they become Muslims.

"Prophet Muhammad advised people to give their children good names. He advised that bad names would be followed by bad deeds or bad luck.

"Everybody is a slave of Allah and thus it is important to have a beautiful name," said the Imam.

Muslims adhere to very strict religious practices.

They pray up to five times every day.

And they always try to keep clean by washing their feet before they enter their place of worship.

Fasting for a month every year to submit to Allah is also expected of them.

13.



14



15.

UNIQUE COMPLEXITY

IN ORDER TO express the cultural complexity of the city of Johannesburg we will have to take a few steps back before proceeding. At the turn of the 20th century (due to the discovery of the then largest gold mine yet discovered) the population was growing at a rapid rate (Beavon 2004: 2). It was made up of the Dutch (Dutch-Afrikaans speaking), the British (English speaking), the Sotho-Tswana people (seTswana, Northern Sotho and seSotho speaking), the Chinese (various Chinese dialects) and the Indian people (various Indian dialects) (Brodie 2001: 65). By 1920 more people had poured in from the Cape and Natal which *"were mostly English speaking but included a substantial number of Afrikaners. The remaining 35% were a hotchpotch of foreigners from many other countries. Large numbers of them, including the Cornishmen and the Welshmen, came from the British Isles. Then there were the Germans, the Americans, the French, the Australians, the Portuguese, the South Americans, and even a sprinkling of Russians and a Turk or two."* (COJ 1986: 72). Not mentioned here are the Nguni tribes made up of the IsiZulu, isiXhosa and siSwati speaking people and if that wasn't enough of a mix, the coup d'état that happened in Greece during 1967 brought in an influx of Greeks between 1967 and 1975.

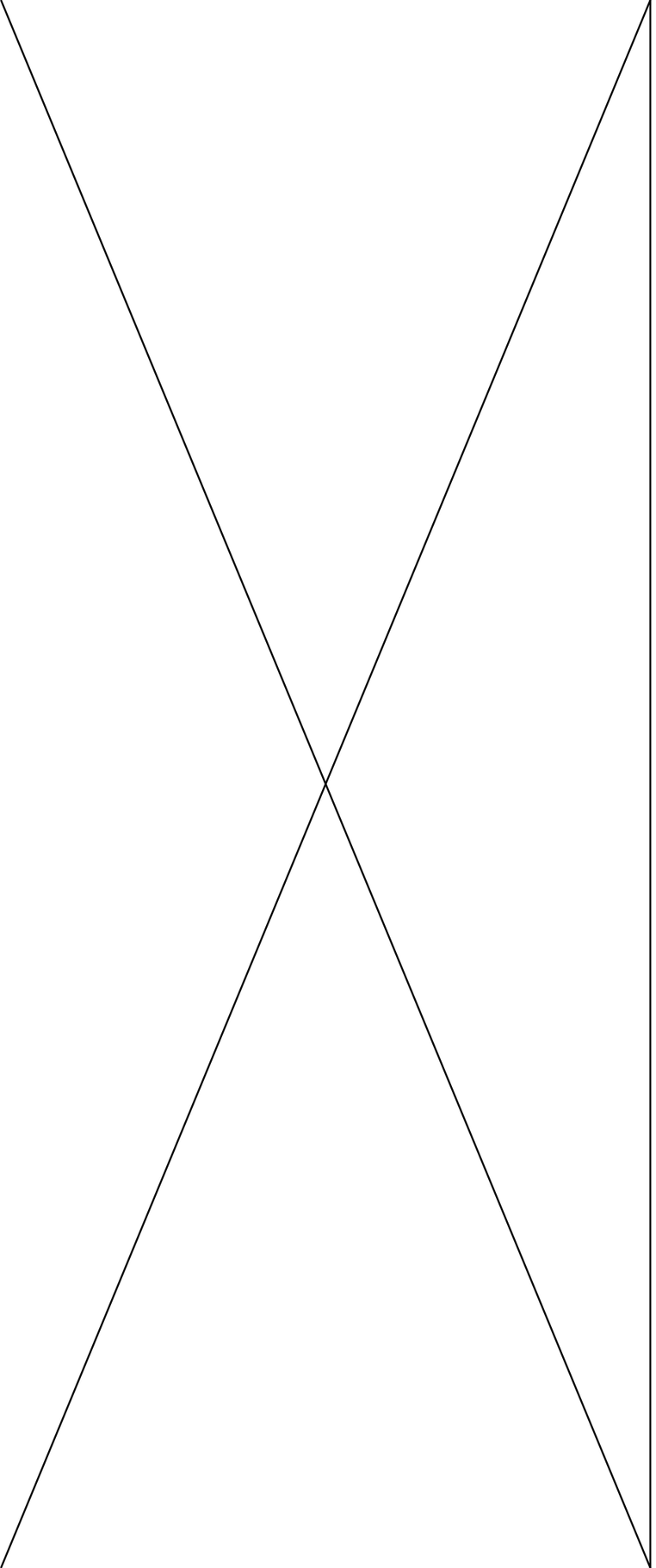
So within the short period of only 75 years many nations from around the world had stepped onto Johannesburg's golden soil in search for their piece of the better life. Now to go according to skin colour may have simplified the paperwork but that is where the simplicity ended because the reality that is now surfacing suggested a cultural overlap that could never have possibly been orchestrated or envisioned – all unique and all of equal beauty. One would imagine that given such a mix of people, communications would have given rise to problems. I suspect that there had been many occasions where this was the case (which could have thrown the city into even more of a situation of turmoil) but in Johannesburg there was a unifying language that continued to move the city forward and that language was the language of gold.

CULTURAL FREEDOM

> "We, the people of South Africa, declare for all our country and the world to know: That South Africa belongs to all who live in it, black and white, and that no government can justly claim authority unless it is based on the will of the people."
>
> *— The opening of the Freedom Charter (www.sahistory.co.za online)*

The people of Johannesburg, white and black alike, have been waiting for a time when this statement will become a reality. We have been waiting for hope to grow into a standard of living and for the potential for integration that this city carries to come to life. The passing of the last 21 years that Mr Mandela laid the foundations for has built a new hybrid of cultures that are now being fashioned into the exhilarating unknown. It is both wonderful and terrifying and a free-run to many finish lines. No longer be threatened with the fear of cultural segregation, but rather the evidence of hybrid cultures piggybacking on new hopes and dreams of a togetherness, the option of choice has arisen. This said and celebrated, I hold to the findings that forgetfulness of ones origin can lead to forgetfulness of one's identity for it is our inheritance, and it is within the identity of the origin of our individual different cultures, that our nation finds its inner forte. Secure integration is understanding where we have come from and of whom we have come whilst simultaneously pressing onto where we can go. Now, for the first time, together.

11. Current runway fashion by South African designer Bongiwe Walaza
12. Black-white-grey inkblot artwork
13. Daily Sun newspaper showcasing the mix of religion happening within Soweto
14. A movie released in South Africa in 2013 called Fanie Fourie's Lobola
15. Africa pendants manufactured by a designer in Capetown called Ruby under the banner of the 'proudly South African' product range.



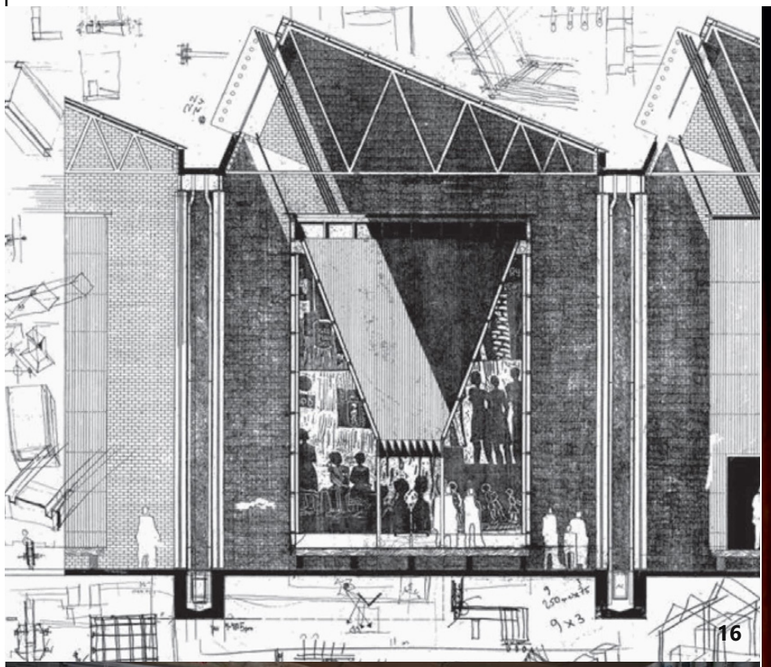
SINGLE THREADS

"A person standing alone can be attacked and defeated, but two can stand back-to-back and conquer. Three are even better, for a triple-braided chord is not easily broken."

(Ecclesiastes 4 vs 12 (NLT))

THIS CHAPTER BEGAN by the recounting of a specifically selected period of Johannesburg's history between the years of the Apartheid Era until present day. It then progressed into a discussion concerning how this relates to the unique cultural environment that Johannesburg finds herself in and concluded with the importance of preserving the 'original cultures' which form the foundation stones of the nation's identity.

In closing, these cultures all, in many ways, are their own individual threads that make up the chord of Johannesburg. Each culture has, in its own ability, transcended time and space and houses a magnificence of cultural memory. This thesis is entitled single threads because each culture, or thread, has its own important part to play in this city. We have seen that the single thread is overcome in isolation and this weakens its ability to integrate into a healthy nation but I put forward that the capturing, distilling, storing and accessing of multiple individual threads under, one architectural form, can produce a combined strength and showcase its remarkable coherent complexity.


16


17


18


19

16. Conceptual ‘Memory Box Sketch’
17. The Inside of the ‘Memory Box’ at The Red Location Museum
18. Context of the Red location Precinct with the Museum in the Background
19. Metal ‘Memory Boxes’ in the Red Location Museum

THE RED LOCATION MUSEUM

BY: JO NOERO ARCHITECTS, PORT ELIZABETH, SOUTH AFRICA

"I THINK THAT the early work [architecture within South Africa] was categorized by very rigorous kind of almost functionalist approach to architecture and structure and cladding but since 1994 with the beginning of democracy I think it's loosened up. But it's an evolving thing and I think that if the country becomes more democratized and its people find their voice in stronger and stronger ways the work is going to respond to that. I think architecture should always respond to something rather than impose it on top of what is existing."

(Extract from and interview with Architect Jo Noero.2006. Available online at http://www.freewebs.com/redlocationmuseum/ (Access date 2015.10.01)

Entering into a landscape still recovering from the scars of the apartheid era is always a complex and delicate interchange. Striving to maintain the economic balance in positions of 'advancement verses need' is also a fine line that calls for a detailed understanding of one's environment and the people who dwell within it. In 2006 The Red Location Museum of the People's Struggle in New Brighton, Port Elizabeth attempted to find this balance with it being the key development in the upgraded Red Location Precinct.

Architect Jo Noero's insertion into the Precinct attempted to actively source its form from within the surrounding abandoned factory buildings that were once used as a means of oppression and control. This design as well as the experience of the internal spaces were to stand as an anti-apartheid symbol of remembering what is hard to remember and honouring the freedom that now has 'taken shape'. Tzhe concept was all about memory and history and is said to have drawn on the work of Andreas Huyssen – a Villary professor majoring in Comparative Literature. (Available online at http://www.freewebs.com/redlocationmuseum/ (Access date 2015.10.01)

The internal design holds what the Noero calls '*Memory boxes*' which are physical boxes similar in size to that of the migrant workers accommodation when apart from their families. "These memory boxes were highly treasured. The Museum comprises a series of 12 unmarked, rusted boxes offering a set of different memories of struggle in South Africa. The boxes are housed in the main exhibition space and each box is 6 meter by 6 meter and twelve meters tall. The contents of the boxes are revealed only on entry - there is no sequence - the contents and themes of the boxes are juxtaposed - the experience in each box is a total one. The spaces between the boxes are spaces of reflection - what Huyssen calls the twilight of memory." Available online at http://www.freewebs.com/redlocationmuseum/ (Access date 2015.10.01)

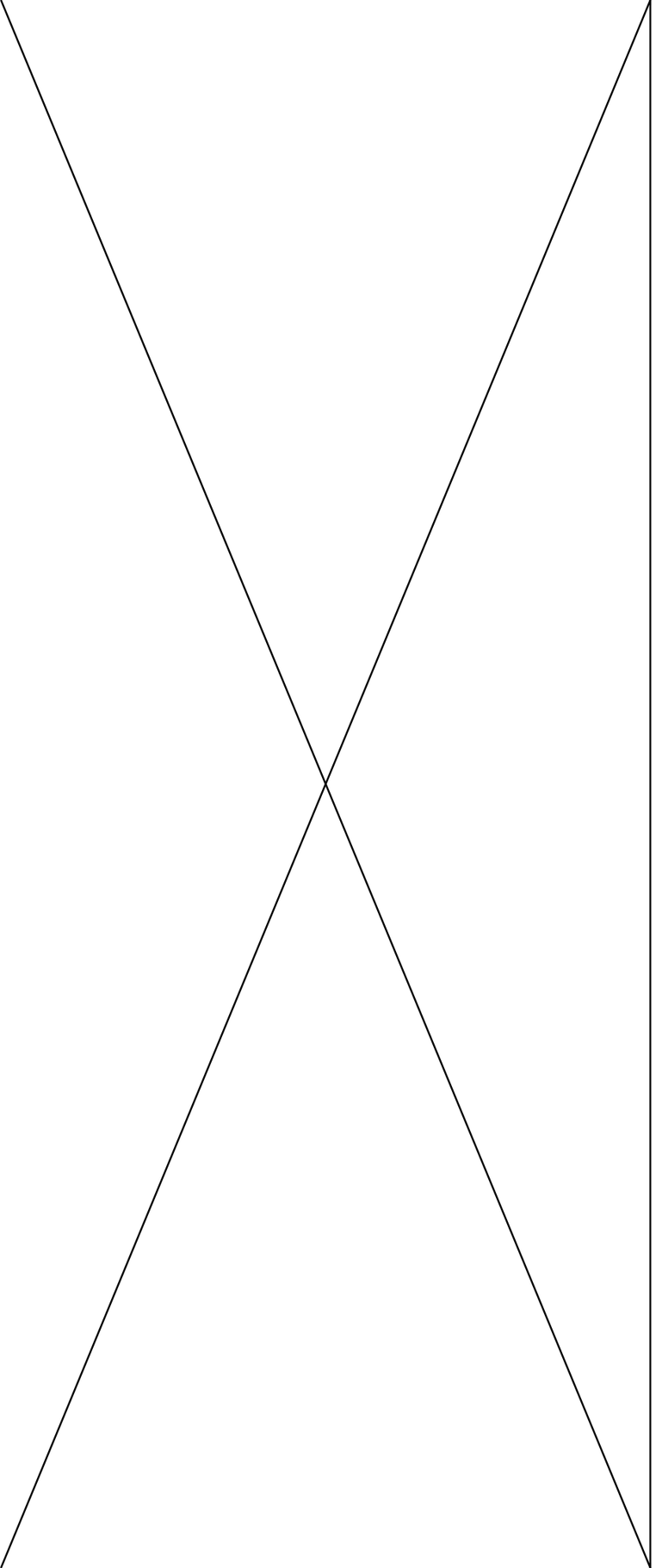
Noero stated the following regarding the conceptual process of the boxes, *"I do it that way [conceptual process] rather than make drawings. I'd rather sort of talk about ideas and use the narrative to generate a full architectural form so in a way the memory box became a perfect representation."*

(Extract from and interview with Architect Jo Noero.2006. Available online at http://www.freewebs.com/redlocationmuseum/ (Access date 2015.10.01)

THE 'AFTER' OF THE FAIRYTALE

I suppose there are always two sides to the story when it comes to anything but especially in the situation of a building intervention such as this one – that of the vision of the architect and the vision of the people being impacted upon by the building. Once the completion of the museum came to a close in 2006 and tourist busses started to pour in [which, I would imagine would have activated the space to add financially to the surrounding community] an uneasy tension surfaced within the local residents whereby accusations were made towards the municipality about allowing them to "live in shacks which get flooded each time it rains" and that "the municipality spends millions of Rands building a museum instead [of supplying them with suitable housing]" (Available at http://www.news24.com/SouthAfrica/News/PE-residents-force-anti-apartheid-museum-to-close-20140731. Access date: 2015.10.01). As a result of silence on the part of the Municipality towards the complaints, the community took an aggressive stance using the Museum as a tool for expression. Minor striking occurred in the following years following major striking which resulted in destruction of property and theft.

Truth be told, the time of tyranny may have passed away but (ironically enough) the memory and bitter taste of unlived promises of a better future linger in the unchanged environments of the people left over. The museum and complex were forced to close shop in the year 2011.



PHYSICAL CONTEXT

THE LIVING CONDITIONS of Orlando West are recorded in the following words, *"It produced dehumanized people who lived as hogs or wild dogs; an environment that was meant to 'kill a man's pride in himself.' The depressing lives of residents were punctuated by bouts of drunkenness, faction fights, thefts, muggings and even murders"* (Beavon 2004: 135).

Around the 1930's a new township development materialized which (named after Counsellor Edwin Orlando Leake of the then Native Affairs Committee) was to be known as a 'model township'. The name of this township was called Orlando. When poor planning meets over population we see a recurring scenario where housing shortages meet poverty and by 1944 a man by the name of James Mpanza took a chance and lead a group people to a part of Orlando that is now known as Orlando West. Within the short period of a month the population had grown to 20 000 inhabitants (Beavon 2004: 124-125). Orlando West - with its foundations need deep in the sterilized 'health camp' of Klipspruit flooded with isolation, pain and poverty - became one place that escaped the apartheid regime's obsession with segregation for a small while and where the full spectrum of races were accommodated. In fact it is accounted that *"... (Kliptown) was a place where mixed marriages took place and where Chinese traders mixed with Jewish smouses (hawkers)."* (Brodie 2008: 245) Historically Kliptown was also one of the rare areas which allowed for the ownership of land by non-whites (Duiker 2001: 3) and inevitably this place became *home sweet home* where there had not been one for many years.

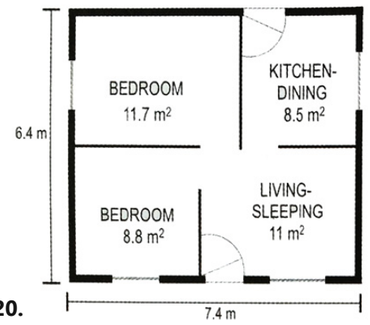
Soweto was then and is now a hub of artistic and cultural expression. An example of this would be a building called 'The Sans Souci' which was a home to now famous artists such as Miriam Makeba, Dollar Brand and Kippie Moketzee in the 1950's. This building has since become inhabitable (plagued by fire and vandalism) and *"the Kliptown Our Trust is working to restore the Sans Souci as a cinema and community arts centre"* (Brodie 2008: 245). A response such as this shows the desire to reignite that which was lost in the *fire of time* and restore these types of architectural interventions along with what they bring.

VILAKAZI

CENTRALLY POSITIONED WITHIN the suburb (Orlando West) lies the Vilakazi Precinct – a vibrant and creative burst of colour – this is the place I have chosen to position my site.

So much has happened in this small Precinct and on this simple road – Vilakazi Road, a mere single kilometer in length. The evolution from a pathway consisting of dirt and air-born dust trails has surfaced into a symbol of unity, freedom and liberty for an entire nation. Vilakazi Road is currently in the process of becoming a hive buzzing with tourists, local residents and of interest to people from all over Johannesburg and South Africa. I say 'becoming' to clarify that with every passing year, the surprise of seeing a mix of races in this area is reducing and seen in the light of interracial interactions being the way it is.

"I'M ONLY IN my thirties but I've seen a lot of change here. I was born in Orlando East and even though I don't live here anymore, I'm here every weekend... Soweto is the best place to be: if you want to have a good time you'll always find something happening, either at a street corner or at someone's house. We're a big family and there's a great sense of community here. I'd like to think that we're growing and Soweto is no longer a place people stay away from. My mother always says to me, 'sivela kude' (we've come a long way) and we're still going on, trying to improve ourselves and our community."
(Thembi Masote, businessman as quoted by Brodie 2008: 269)



20.

THE VILAKAZI
"I imagine that not many places
such as this exist on earth.
The way it is.
With its smells and textures and
life and heat."
(The Vilakazi, Poem by Author)

20. Plan of housing supplied by Apartheid government







CULTURAL AND HISTORICAL FOOTPRINT

MAP INDICATING EXISTING CULTURAL AND HISTORICAL FOOTPRINTS, THE VILAKAZI PRECINCT AND PEDESTRIAN WALKABILITY

- Site
- 400mm and 800mm pedestrian ring
- Main Roadways with Vilakazi street running East-West
- Vilakazi Precinct
- Proposed gateways [E: Klipspruit Gateway, W: Vilakazi West Gateway, N: Hector Pieterson Gateway, S: Koppie Gateway]
- Mandela Family Museum
- Tutu House
- Uncle Tom's Community Hall
- Hector Pieterson Memorial Museum

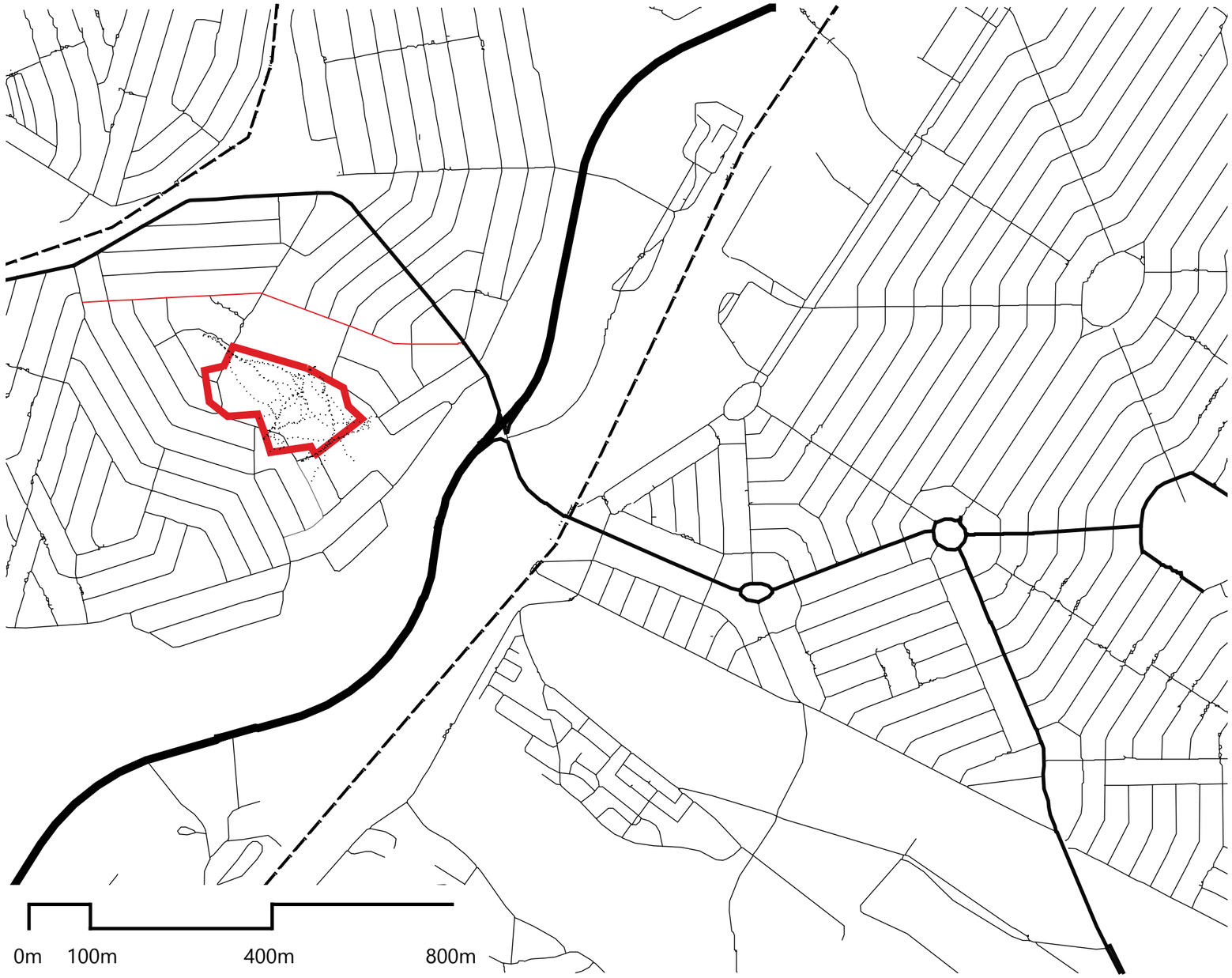
HISTORICAL PRESENCE

THE EXISTING BUILT fabric is home to The Nelson Mandela home museum, Archbishop Desmond Tutu's current house and Uncle Tom's Hall. It is the only place known to house two Nobel Peace Laureates - Nelson Rolihlahla Mandela and Archbishop Emeritus Desmond Tutu - and is also the position where the 1976 Soweto Uprising occurred which struck the match that eventually toppled the apartheid government now presented in the form of the Hector Peterson memorial and museum.

The JDA commissioned Ikemaleng Architects to put together an urban design framework of the precinct that creates linkages between all the historical and political sites. They also commissioned The Trinity Session to design various art installations around the precinct to mark other significant places. One of these installations was positioned outside the Nelson Mandela House and was a sculpture of two bulls that represented the two leading men who chose different paths to bringing the people under the bondage of apartheid to freedom.

Currently they have successfully managed to populate the main road and some surrounding areas with seating, a simple green strip, lighting and adequate pathways which allow for an ease of pedestrian movement. Although vehicular access is still granted within and through the precinct it will not be for much longer as there have been plans to cordon off the area as a pedestrian only zone.

21. Photo of site appearance and nature

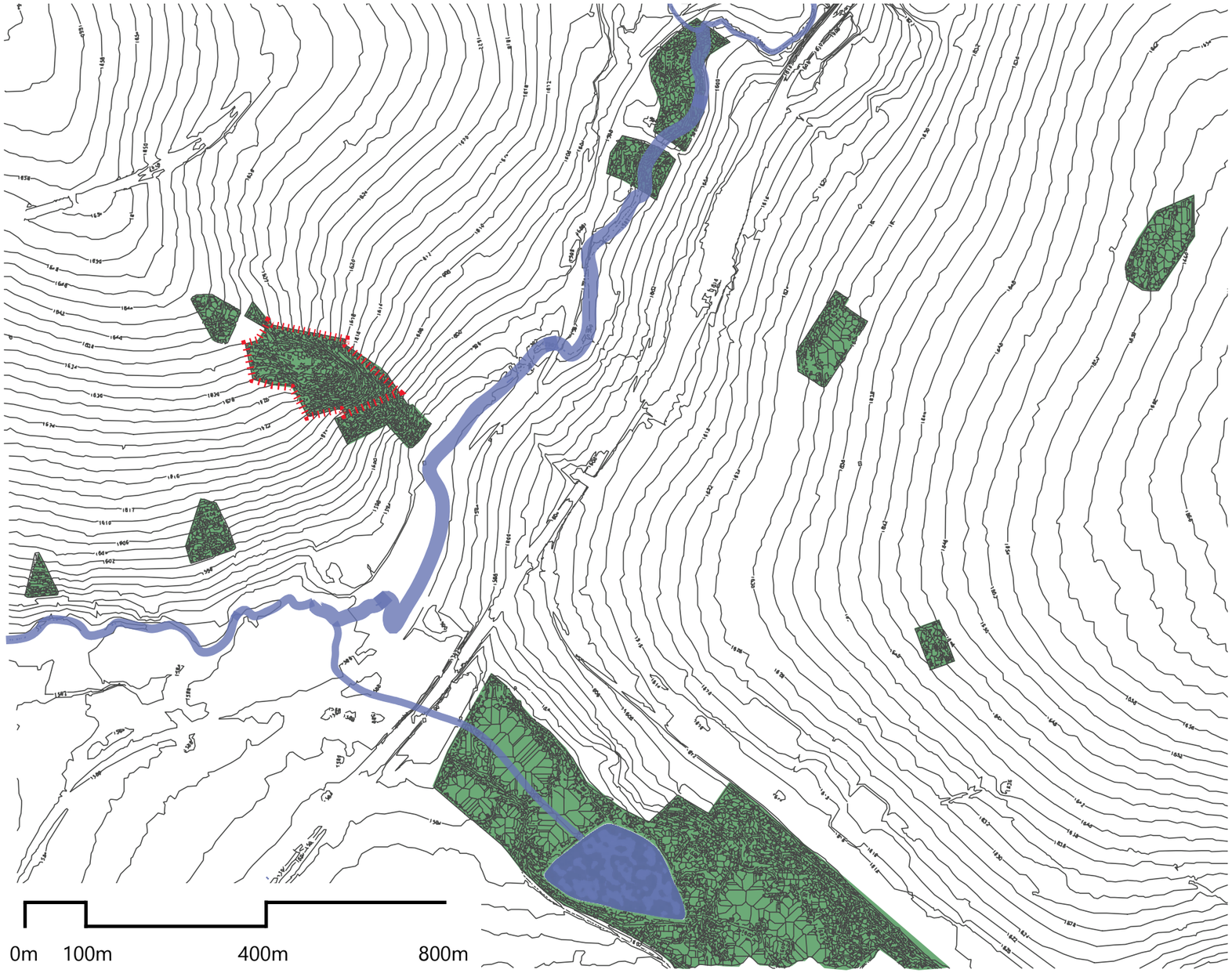


ROAD ACCESS

MAP INDICATING ROAD NETWORK AND HEIRACHY FOR THE SOWETO VILAKAZI PRECINCT AND SURROUNDING AREAS

Site
Klipspruit Valley Road
Main thoroughfair
Railway line
Vilakazi Street
Secondary Road
Informal pathways across site

The proximity of the site to Vilakazi street is shown here with the main road access surrounding site arena. The access to and over the site is done by pedestians and is used as a connecting ground from one side of the precinct to the other.

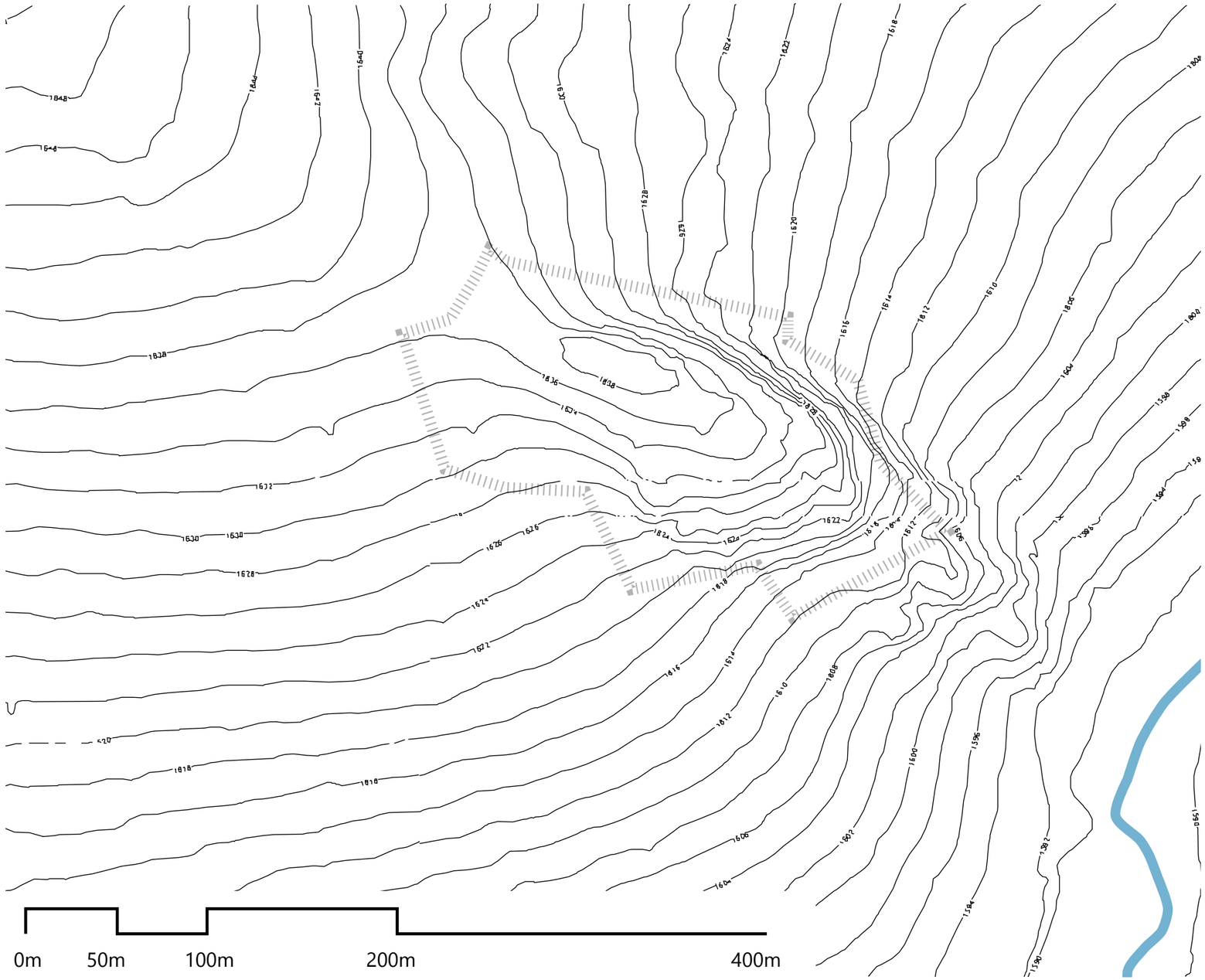


TERRAIN LANGUAGE

MAP INDICATING THE CURRENT TERRAIN LANGUAGE SURROUNDING THE SITE.

- Site
- Klipspruit Valley River
- Orlando dam
- Open space
- Terrain contours

The terrain is split by the Klipspruit Valley river rendering the public spaces to the South of the site out of pedestrian range. Although the site is large enough to be sufficient grounds for use it is a harsh terrain made up of mainy rock face and therefore makes public use difficult.



CONTOURS

MAP INDICATING CONTOUR FORMATION ON AND AROUND THE SITE

The map showns a general declining slop which runs along the Vilakazi Presinct and down to the Klipspruit Valley River. The site is elevated and the only hilltop in a 15km radius.

Contours

Klipspruit Valley River

Site



BUILDING FOOTPRINTS

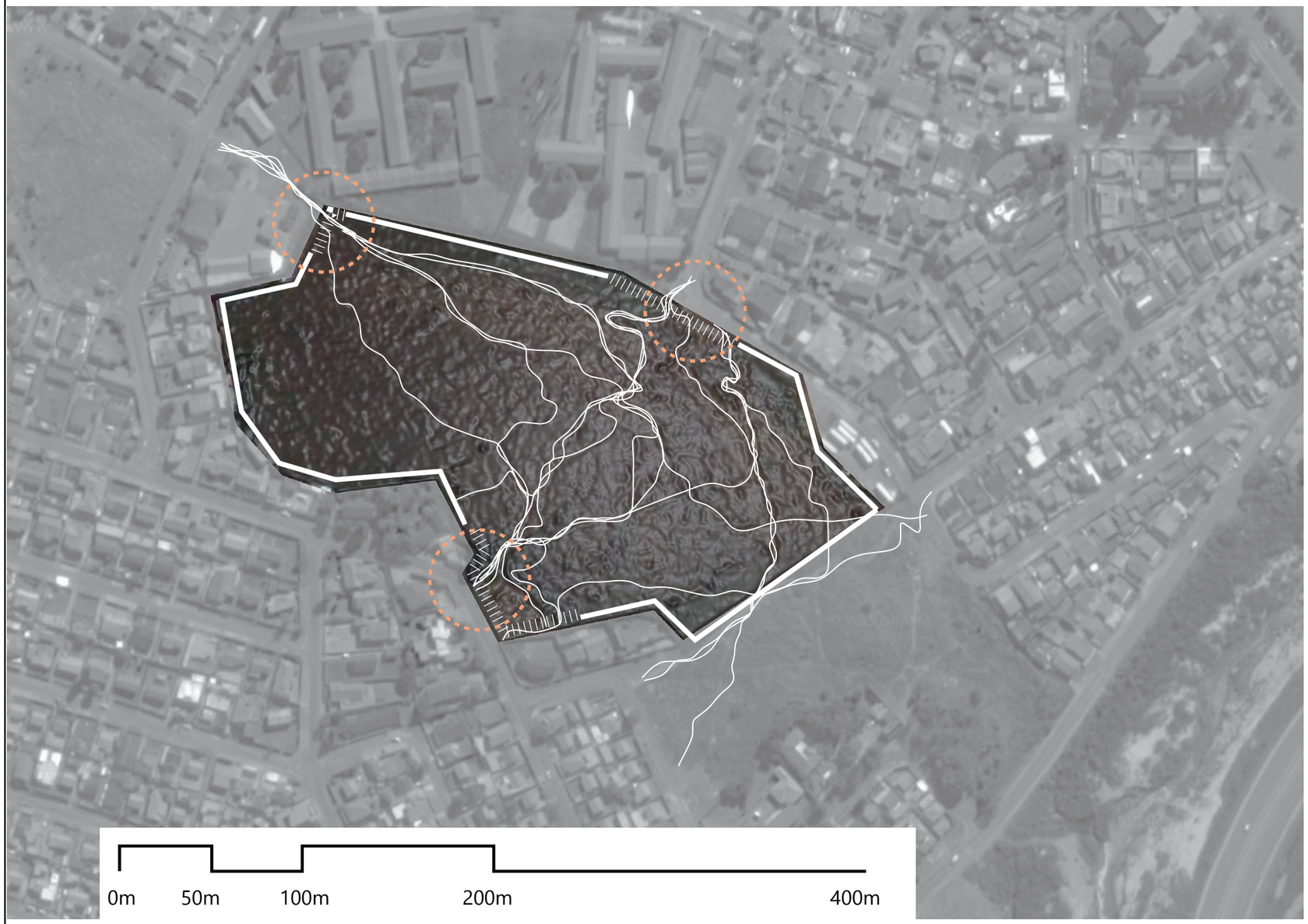
MAP INDICATING SURROUNDING BUILDING FOOTPRINT NETWORK

Building footprints

Klipspruit Valley River

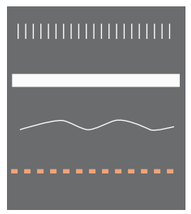
Site

It can be clearly seen by the size of the building footprints that the majority of buildings are residential with the occasional schools and churches residing to the North of the site. The small and compactly planned out housing footprints also indicate a high density residential environment.



PATHWAYS AND PERMIABILITY

MAP INDICATING EDGE PERMIABILITY AND WALKED IN PATHWAYS LOCATED ON THE SITE



Permiable edge

Impermiable edge

Walked in pathway

Most used entry and exit pathways

It can be seen that two out of the three majority used site entry points lie on the North of the site and flank Vilakazi street. This shows a flow to and from that main street onto the site.
Therefore the most prospective access to the site should still lie at these nodes.



VIEWS

Photo 1: The view to the main road, Vilakazi street

photo 2: A view to the famed Orlando Towers now used as a bungy jumping tourist attraction

photo 3: The south entry of the site moving more a residential zone



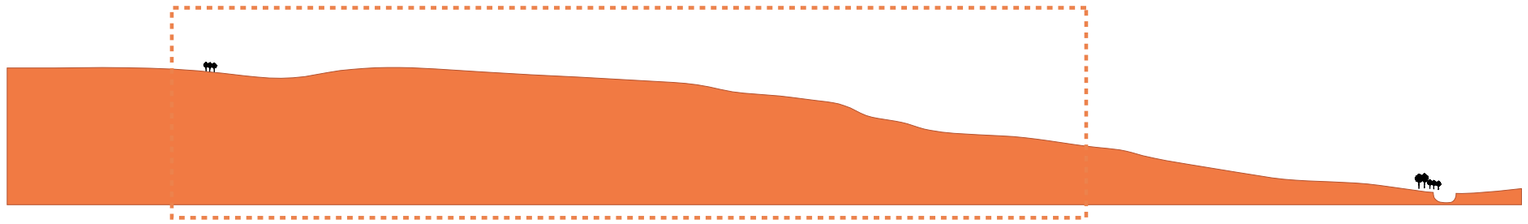




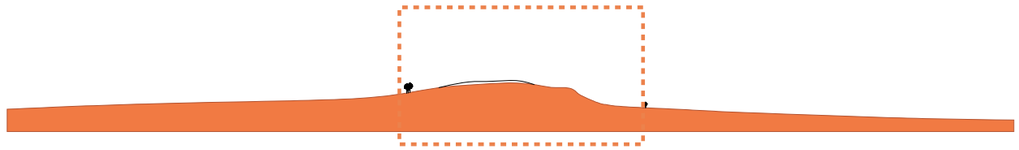




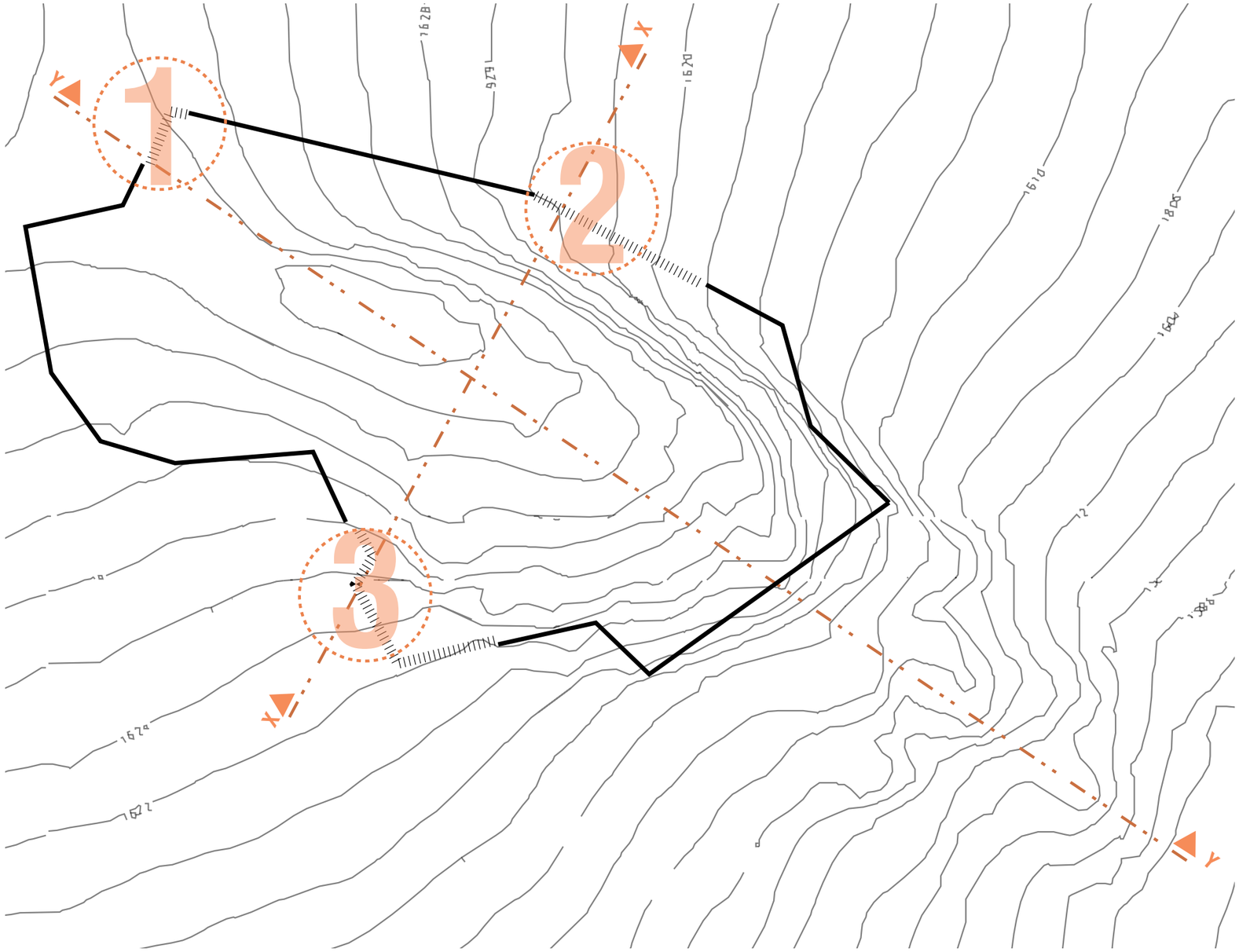




SECTION Y-Y



SECTION X-X



SITE ENTRY AND SECTION

MAP INDICATING LIKELY SITE ENTRY POINTS AND SECTONS THROUGHTHE SITE

Permiable edge
Impermiable edge
Section line
Most used entry and exit points

Due to the rocky terrain, pedestrians circle around the contours of the site in order to cross through it. This terrain also limits the ease of access to the site with only three walkable entry points available.



1
ORLANDO HIGH SCHOOL BORDERING SITE



2
CHURCH BORDERING SITE



3
PRESCHOOL BORDERING SITE



4
CANDLE WAX AND CANDLES FOUND ON THE ROCKS. INDICATION OF SITE BEING USED AT NIGHT



5
ALOE CAMPER CACTUS FLOWER FOUND ON SITE



TRADE HAPPENING ALONG VILAKA-ZI STREET WHICH FEEDS THE INFLUX OF TOURISTS



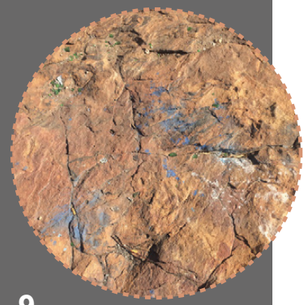
6
PERSONAL GARDEN GROWN ON THE PERIPHERY OF THE SITE



7
CONDOMS FOUND



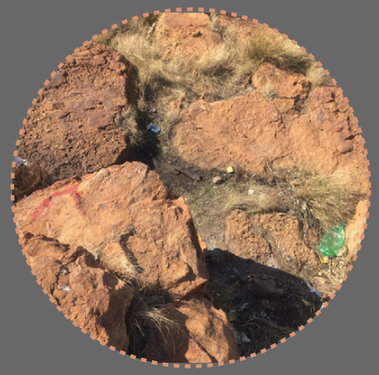
8
ASH FOUND FROM PREVIOUS NIGHTS FIRE BEING MADE ON SITE



9
BLUE CHALK FOUND ON ROCKS IS SUG-GESTIVE OF RITUALS BEING PERFORMED



10
NEEDLES FOUND IN-DICATE A DRUG USE ZONE



11
MAIN TERRAIN IS MADE UP OF ROCKS AND DRY GRASS



12
SECTIONS OF THE SITE ARE USED AS DUMP-ING GROUNDS

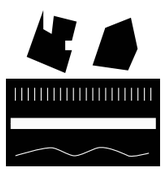


13
RESIDENTIAL AREAS SURROUND THE SITE ON THE WEST AND EAST



PHYSICAL CONDITION AND USE

MAP INDICATING FINDINGS AND ACTIVITIES ON AND AROUND THE SITE



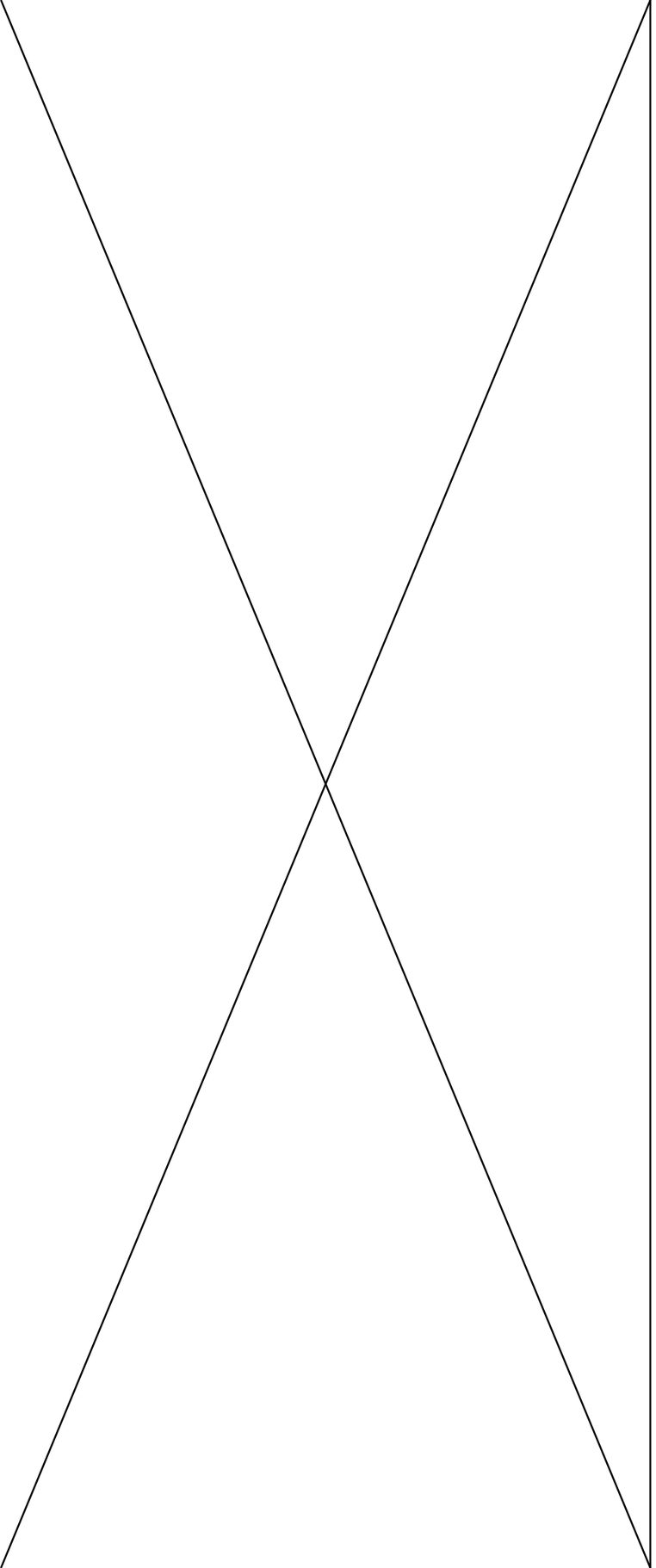
Building Footprints

Permiable edge

Impermiable edge

Walked in pathway

The findings on and around the site suggest the primary users being that of vigrants, traditional religious groups, the homeless, junkies, pedestrians using the site as a passage across the precinct and lovers. Due to the security factor being low, site is not currently a positive asset to the surrounding neighbourhood



CITY BRIEF

IN 2008 THE JOHANNESBURG development agency (JDA) put together some redevelopment proposals for upgrading the Vilakazi precinct. Below is the list of guidelines taken from the REGIONAL SPATIAL DEVELOPMENT FRAMEWORK 2010/11 off the JDA website that was approved and executed for the upgrade:

- Improving arrival points
- Designing a coherent movement system
- Upgrading of public environments, arts, culture and heritage assets
- Improving signage
- Upgrading of streetscape and landscape and stimulation of permitted retail and commercial activity
- Improving but retaining the residential amenity without losing the everyday township life and identity of the area to outside influence.
- Developing Vilakazi Street to ensure it becomes the backbone anchoring the historical elements that make up the precinct
- Protecting the elements that are the reasons why people visit and spend time in Vilakazi Street.
- Ensuring the alignment of a single collective vision, narrative and exhibits of the Living Museum.

I HAD MY own criteria laid out when embarking on the mission to locate a site. The following is the environment I had envisioned for the positioning of this type of building typology:

- Rich in cultural relevance
- Strong historical relevance
- Accessible to the public (both to tourists and locals)
- Should be an addition in an existing evolving framework
- Large scale site for the urban design element of the projectz


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FREEDOM PARK

BY: MMA ARCHITECTS | MASHABANE ROSE | GAPP ARCHITECTS, PRETORIA, SOUTH AFRICA, 2011

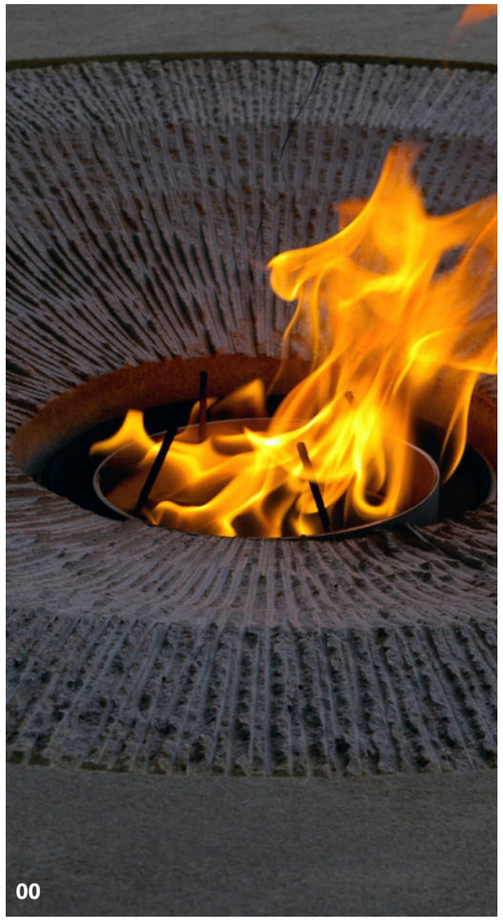
"Africa is a continent of many countries, of much diversity and difference. But there is also much unifying its people. These cultures – both their variations and their similarities – are celebrated at Freedom Park"
(Freedom Park's write-up on Culture. Available at http://www.freedompark.co.za)

THIS CASE STUDY was visited by me and I can recall the strong emotional response it generated within me. When I close my eyes to remember what I felt upon entering this place an overwhelming and simultaneously gentle peace engulfs me. I can feel the soft warm touch of the wind against my face; I can smell the scent of fresh wild jasmine in the air and I see the endlessness of the land that I call home unravel around me. My soul is filled with stillness as I relinquish control and allow myself to be swept up into the earth that surrounds me. I feel. In every way. Even as I sit here and write about this place it is as if I write about an imaginary place. Such tranquillity and wonderful-ness is difficult to translate into words. I am in love with this place. It the personification of this land in which I live and I feel the pride of being a South African when I am there.

Designed by a collective of architecture firms, the very purpose of this centre is to create a means by which the display and experience of culture can be performed. It is as interactive as it is contemplative. One finds oneself in places that hold the phenomenal tension of the in-between. Sweeping landscapes are stitched into the peaking rooftops of built forms, and gigantic structures appear around the corners of thin tunnel-like pathways - water and earth and light and stillness all collide to form places of watching and sitting and waiting. I suppose it is also the time of day that I went that gripped me. That soft afternoon became a warm flood of yellow that painted the blades of grass and tops of rocks into a living canvass that unravelled with the setting of the light – slow and steady.

The Park hosts a collection of buildings that one can visit. I say 'host' because I feel that the Park has maintained its growing awareness through the existing nature and the built forms that are present have been designed as unobtrusive pockets of experiences along the journey through it. The main experience is the journey through nature which acts as a connector. The different elements and areas are dedicated to a different aspects and serve specific purposes. "The names chosen for the elements reflect various South African languages, thus enhancing the sense of inclusivity and representation for all" (Available at http://www.freedompark.co.za/virtual_tour/main_tour.html).

Along the route, scale is used as a tool for accentuating ones human-ness which encourages constant awareness of one's environment. The built forms include gathering spaces; interactive museums; viewing decks; conference halls and an amphitheatrical performance space. This place is complete in every way and it is this completeness that one feels when there.


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1. The entry into the park showing the impressive Reed sculpture, which comprises almost 200 ascending metal reeds, some reaching up to 32m. It signifies the rebirth of the South African nation and is visible from across the capital.
2. A thin pathway leading to the conference hall
3. A serene contemplative space leading to a pool of water
4. 'Isivivane' Garden of Rememberance
5. The 2 000-seat Amphitheatre, a terraced venue for major cultural celebrations and national events.
6. The bright Eternal Flame, surrounded by tranquil water, where visitors can remember and give thanks to the many heroes who played a role in shaping the country
(Available at http://www.freedompark.co.za/elements-of-the-park/garden-of-remembrance)

ANALYSIS AND RECOMMENDATIONS

ANALYSIS AND FINDINGS

THE NARRATIVE COMPONENT covered the investigation of Cultural knowledge through the Soul and the Skin and extracts of Johannesburg's history. The theoretical section – The Soul and the Skin - resolved to an understanding that Cultural Knowledge is a unique product which results in the extended legacy of a nation's identity, bringing value, depth and expression to society. The contextual section then covered a brief history of Johannesburg, focusing on the vastness of the cultural diversity that the city hosts and how this diversity is an aspect that catapults the city into the category of unique cultural complexity which calls for a method of conservation.

Infiltrating and seeding the narrative are three precedents which underlined certain themes. They were:

THE ANCIENT CITY OF ALEXANDRIA – Theme 1: The development of a Knowledge Centre

From this study it is apparent that a knowledge centre is not confined to the boundaries of a particular structure called a "library", but rather to a multipart of buildings which house a whole series of different spaces. This 'multipart' is made up of an amphitheater, lecture halls, a food court, a museum and an area where scholars transcribed manuscripts. Interconnecting these buildings is an urban expanse populated with public walkways and botanical gardens. Consequently, the user becomes the link between the separate buildings, their experience ties together one coherent series of spaces.

RED LOCATION MUSEUM – Theme 2: Designing in a scarred Post-Apartheid context

This precedent discussed the two faces that any design impacts upon post completion – that of the architect and that of the surrounding community. In any site where a surrounding community resides, vision and inclusion is of most importance. In this case, the scars resulting from control and enforced ruling (due to the Apartheid regime) were still fresh from lack of change and the silent construction of a 'tourist building' did not encourage a positive reaction. Conclusively, it is not the 'type' of structure that drives the acceptance or rejection of as building, but rather the open or closed platform for communication. An open platform can be the difference between community ownership commanding a positive presence over such a structure, or the 'closing of shop'.

FREEDOM PARK – Theme 3: Dealing with movement through a mountainous landscape populated with iconic views

The experience of Freedom Park allowed me to understand that two important principals must be included if the site shows an awareness of its surroundings. These principals are as follows:

1. Intentionally stitching the proposed building/s into the landscape and intern heightening an awareness of the site.
2. Free circulation: This encourages an open and unrestricted experience of the grounds.

When these two combine, the user experiences both contextual awareness and self-awareness.

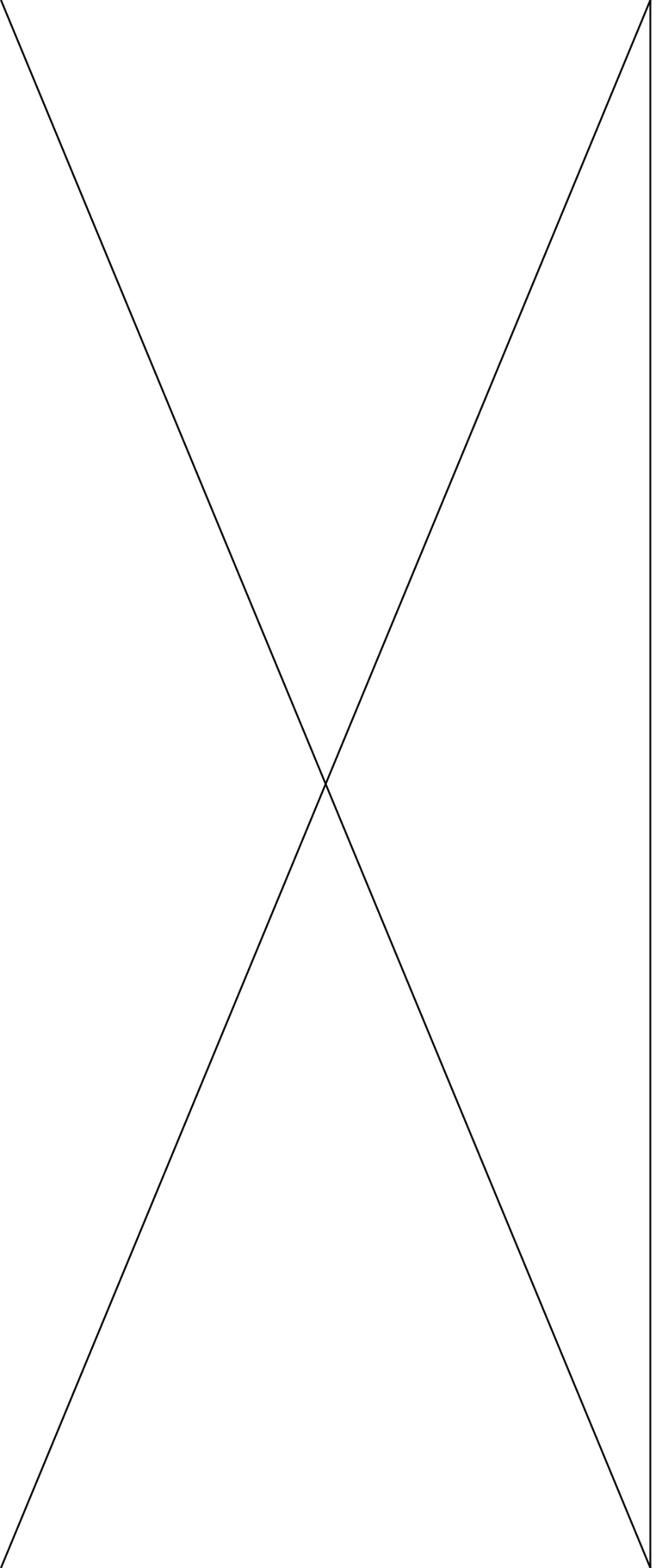
MEASURING THE AIMS AND OBJECTIVES

THE AIM OF THE STUDY was to expand on the importance and distinctiveness of the cultural diversity that exists within the city of Johannesburg and use the narrative as a means of promoting a built form for the housing of various cultures.

CONFIRMING THE QUESTIONS AND ASSUMPTIONS

IN ANSWERING THE question as to how the history of Johannesburg, over the period of the Apartheid era, affected the strengthening and integration of culture; the below findings were made:

- The separatist tactics implemented [by the Apartheid regime] shaped cultural segregation under the banner of racial separation.
- This resulted in isolated development within racial and cultural groups of people.
- Inevitably, and perversely, this cultural isolation became a factor which greatly strengthened ones cultural identity.
- The abolishment of the Apartheid era encouraged the various 'groupings' to mix, which produced a hybrid of cultures that now are present.
- The challenge lies in understanding of the importance of the Original Culture in its unmerged form. This is a living showcase of the radical condition that a cultural society can have on a nation.



The aspect of unique complexity addressed how the current state of our cultural inter-integration (understood to be a hybrid of cultures) does affect the way in which the original cultures are practiced and passed on. This discussion also expanded on the importance of the preservation and continuation of Pure Cultural understanding which is strongly connected to that of our origins and identity. Within this integration lies the challenge of how these single threads form into one. My design proposal shall be structured to be consistent in responding to the forming of the plural without the loss or diminishment of the singular.

DESIGN RECOMMENDATIONS

Amira Osman writes that history, combined with a type of people, influences place-making, that she *"was able to elevate traditional building practice and space use, and study these with respect to the knowledge embodied in the people shaping space in the micro and macro levels"*. She concluded through saying that *"social structure greatly influences the configuration of built form and reflects the character of the natural environment to a large extent"* (Osman 2015: 17).

The Cultural Freedom section of the contextual discussion addressed the question around whether there is a need for a housing repository for Culture. The research shows an urgency for such a space and this space would be required to present itself suitable for the display of multiple cultures. The built form is proposed as a Cultural Knowledge and Resource centre which will form a hybrid of repository, archive, museum, library, and admission spaces.

DESIGN RESPONSIVENESS:

The narrative and mapping research points to certain ways in which the design component should respond. This pertains both to the user and the site. The narrative data established a spacial system which is constructed of four parts. This system is reviewed below:

CAPTURE | DISTIL | STORE [ACCESS]

The built complex should allow for a combination of these four elements. Cultural knowledge can then be captured, distilled, stored and accessed as discussed in the chapter dealing with this subject. Thus, rather than succumbing to the threat of dormancy bereavement, this system adapts itself to a 'full-circle' method of storing and sharing cultures.

In addition to this system the narrative also produced the following spacial direction:

- **Acknowledging the public realm**: As seen in the contextual discussion, community and gathering is fiercely connected with culture and provision for public space. This was neglected in the planning of the Vilakazi precinct. The design should therefore respond to this cavity through the encouraged use of the site as a public realm.
- **Clear Cultural equality**: A pattern of 'different-culture-equal-value' should be apparent throughout the planning and displays.
- **A Bridge where a gap once was:** To bridge the gap between what was, during the Apartheid regime, to what is now, with the so called 'born free' generation of cultures, the space should respond in an integrated manner which will directly engage the user.

Thereafter, Macro and micro scale data was collected and analysed for the mapping of the site, this will influence the built forms responsiveness in the following manner:

MACRO:

The site within the Vilakazi Precinct

Road access: It is seen here that there is an ease of vehicular and pedestrian access into the precinct.

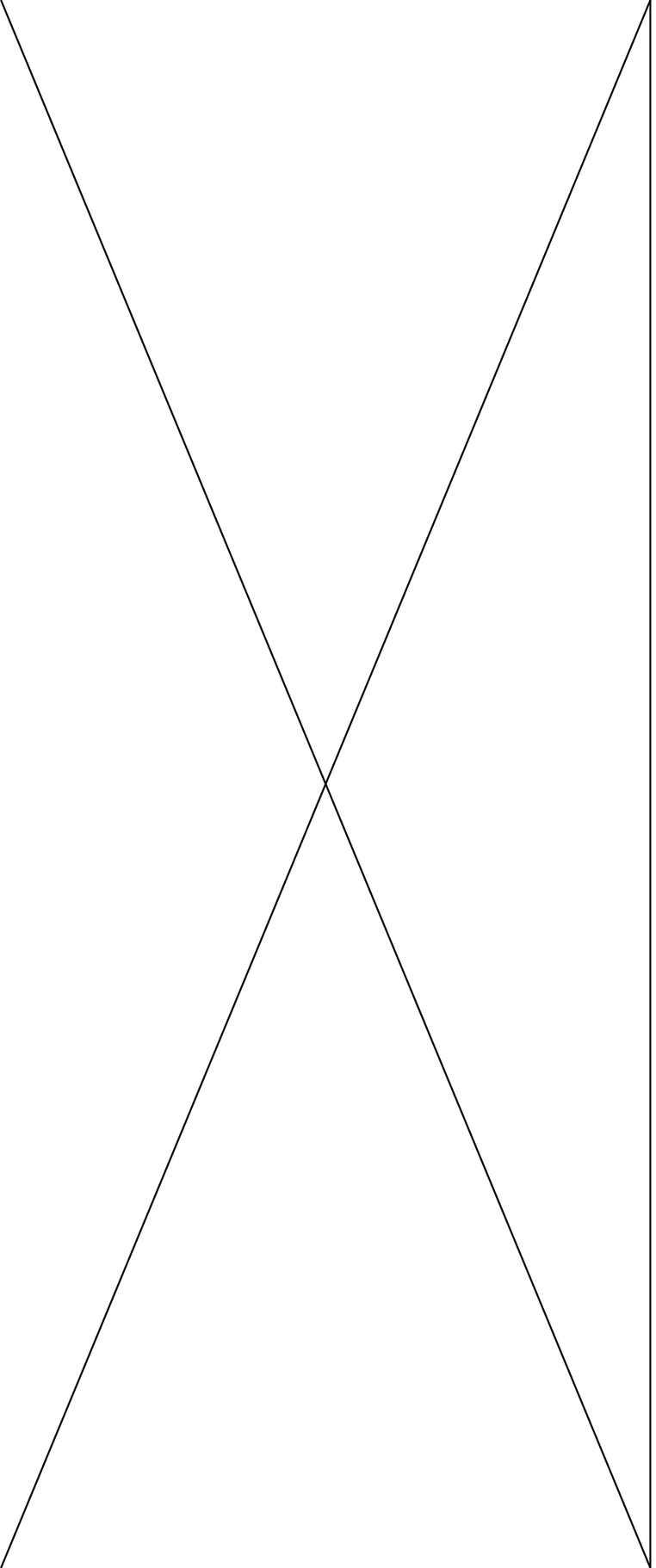
Terrain language: This visibly showed little to no green zones and public space within the precinct.

Contours: Here, the steep gradient of the site is evident in comparison to the more level surrounding areas. It also revealed that the site is an elevated portion of land.

Existing built grain: A figure ground showed the surrounding high density, fine grain of the Vilakazi precinct which is as a result of the, now, post-Apartheid landscape.

Cultural and historical footprint: This map showed the current positioning of the cultural and historical sites in relation to the chosen site and, inevitably, how this can be a strategic position for the development of a Culture Centre.





MICRO:

The site itself

Existing pathways and permeability and site access – The mapping of these pathways showcase multiple zig-zag routes that are with a response to the nature of the landscape being that of a mountainous terrain. This restricts ease of access resulting in three distinctive entry and exit points.

Physical condition and use: It is clear through the evidence found on the site that, even with the presence of two schools flanking the northern periphery, the grounds are currently unfit for the public realm. This is due to the danger brought about by loiterers, drug users and thieves.

Iconic views: Due to the elevated terrain, distinctive and sweeping views are visible in a South-East amphitheatrical direction.

Pathways – Three of the most common routes travelled were deduced from the many paths found on the site. These three paths form a central triangulated space whereby the natural positioning of a building could be located and easily accessed.

Access – A combination of these three main pathways, and limited entry points on the periphery of the site, suggest distinctive placement of entry points into the building.

RESULTANT SITE PRINCIPALS

Furthermore, a compiled analysis of this mapping data resulted in the outcome of specific site principals, they are presented below:

Solar line – The positioning of a north facing building will allow for a maximum lighting advantage which also assists in controlling solar gains.

Views – As seen in the freedom park case study, arranging the building to allow for the framing of iconic views engages the user to locate themselves which raises both contextual and 'self' awareness.



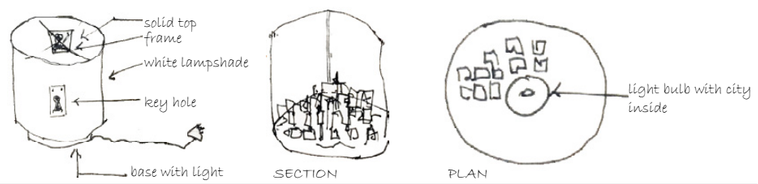
CAPTURE

DISTIL

STORE

[ACCESS]

CREATIVE PROCESS



DESIGN CHARETTE

THIS CHARETTE FOUND its start in the discussion around Cultural Knowledge being the building block of Johannesburg's society and that its footprint conjoins the lifespan of it into one continuous pathway of progression.

This timeline of Cultural Knowledge is largely linked to the gold rush which is spacially reflected in the planning of the Central Business District (CBD). In this abstract exploration, the CBD personified the diverse mix of cultures and people within Johannesburg. The material choice was perspex in order to allow the viewer, by way of looking through the transparency of the buildings, many overlapping buildings. This signifies the cultural diversity that lives within the city.

With the purpose of this Cultural Knowledge and Resource centre being to capture, distil, store and access Cultural Knowledge, my charette began with charcoal sketches which explored these four aspects. These sketches were then refined into several photo slides depending on the function of the slide. Each of these four slides then represented a different aspect.

The way that these slides were allocated was determined by the development process of a photograph from the eye to the printed image. The eye captures cultures from different vantage points, distils this onto a slide and then stores it into its final form being the image. From there the viewing of this image is made possible and can be used as a platform for the capturing of new vantage points.

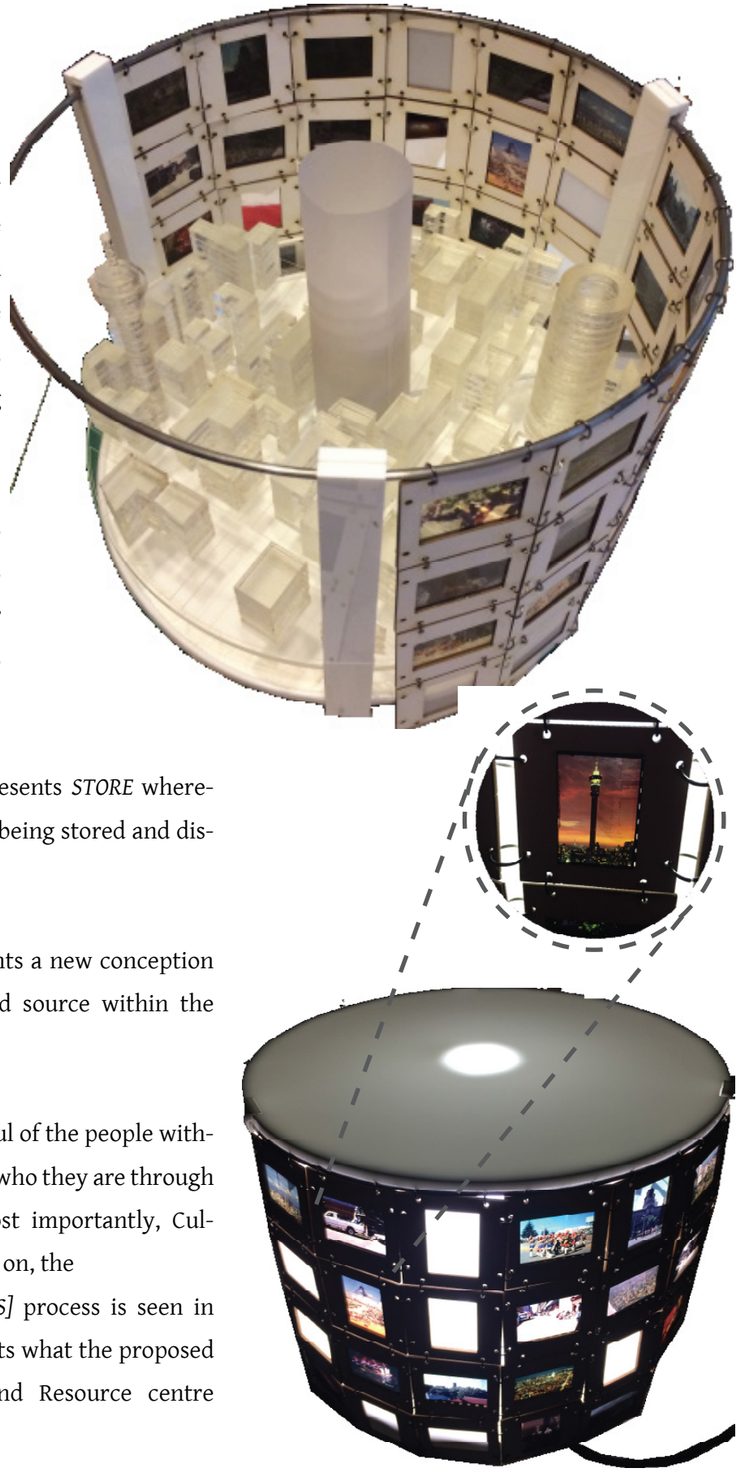
THUS THE OPEN SLIDE represents *CAPTURE* whereby one can look through the empty part of the slide and capture an image. These have been placed at various heights for the purpose of alternating vantage points.

THE FILM SLIDE represents *DISTIL* whereby the image has been captured and has under gone a distillation process onto the film.

THE REFLECTED SLIDE represents *STORE* whereby the distilled image in now being stored and displayed for viewing.

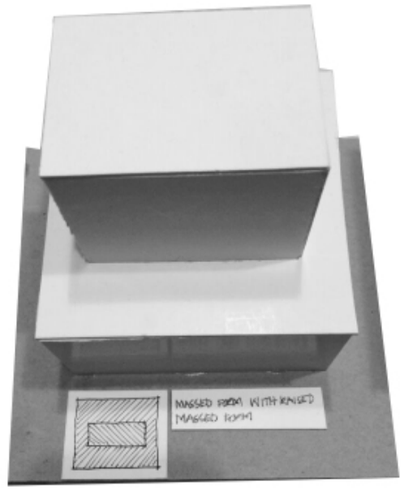
THE OPAQUE SLIDE represents a new conception which finds its influence and source within the stored sources.

THE LIGHT represents the soul of the people within the city. The people reflect who they are through knowledge, memory and most importantly, Culture. When the light is turned on, the *CAPTURE|DISTIL|STORE [ACCESS]* process is seen in its coherency which represents what the proposed built Cultural Knowledge and Resource centre strives to comprise of.





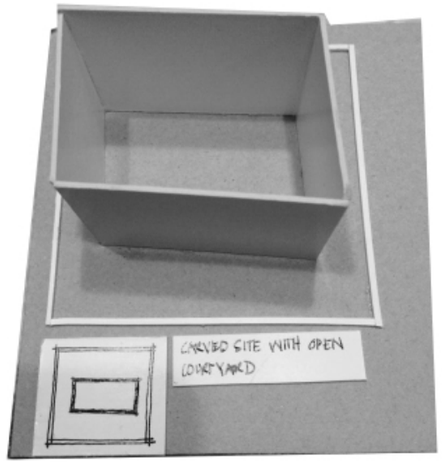
RAISED COURTYARD WITH CENTRAL MASSED FORM



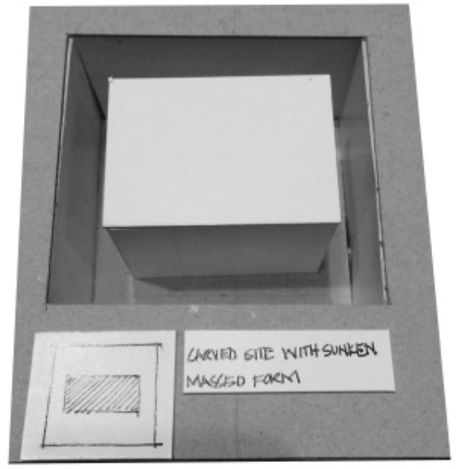
MASSED FORM WITH RAISED MASSED FORM



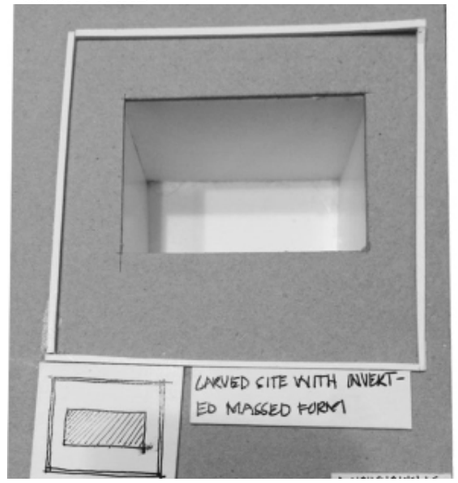
RAISED COURTYARD WUTH RAISED COURTYARD



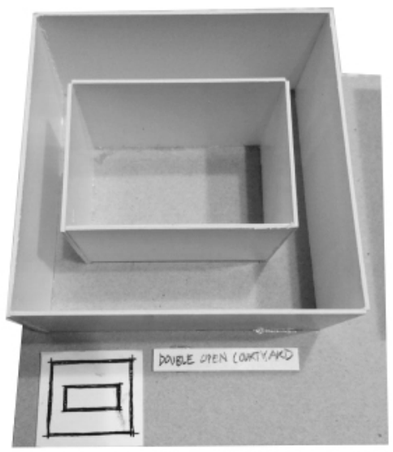
CARVED SITE WITH OPEN COURTYARD



CARVED SITE WITH MASSED FORM



CARVED SITE WITH INVERTED MASSED FORM



DOUBLE OPEN COURTYARD



MASSED FORM WITH OPEN COURTYARD

A few interesting analogies were derived from the form of the slide which informed parts of the design, they are:

- The frame
- The void and the visual connection through it
- Transparency verses mass
- Projection
- History and the capturing of it

FORM DEVELOPMENT AND CONCEPTS

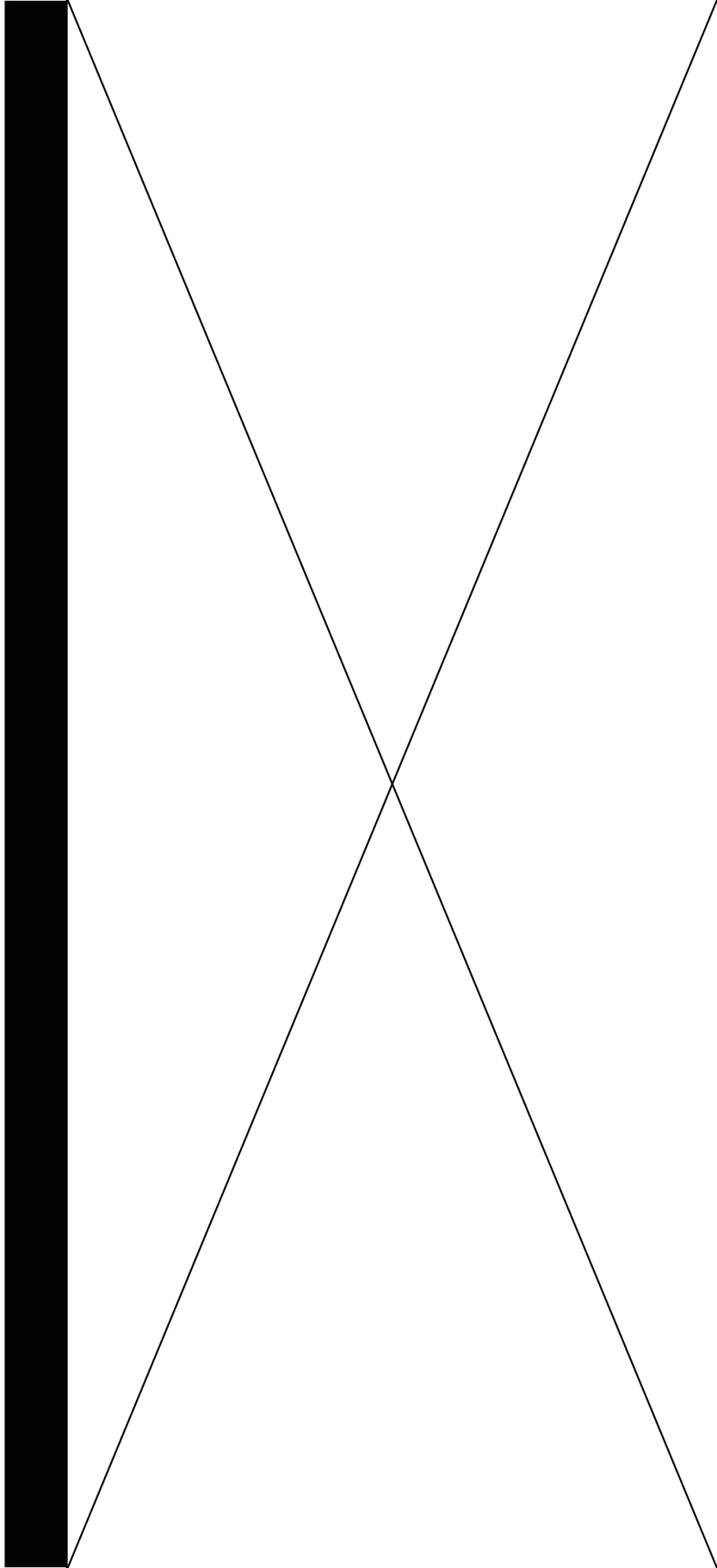
THE SLIDE

THE CONCEPT OF the slide became an influential design informant when looking at spacial relationships through the building, around the building and within it. During the rawest time of The Apartheid Era, the method of capturing photographs was undertaken by way of the then ground-breaking technology of the slide. This has been a means of documenting the history of Johannesburg and, through the use of projected light, has become a way of conveying visual history. So, encompassed within the technology of the slide lies yesterday's history of South Africa and with it, the memory, emotion and culture of a people.

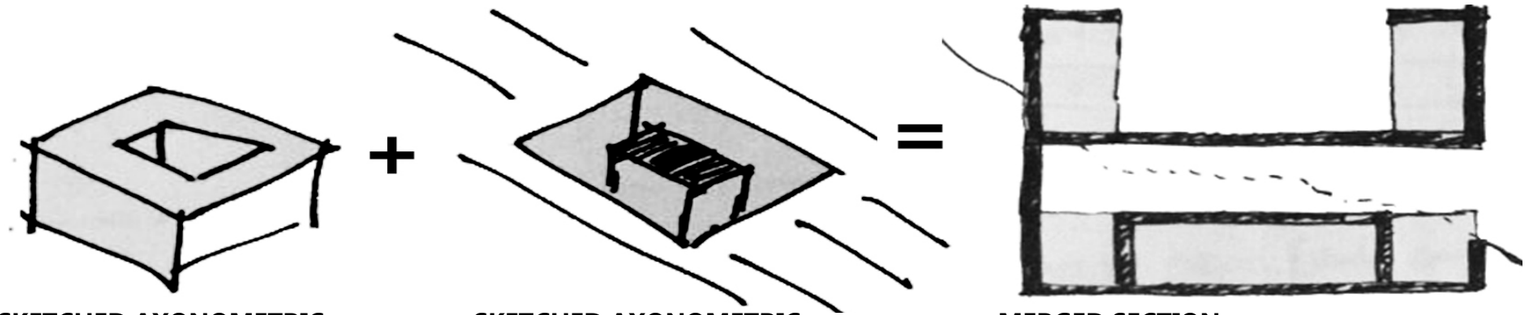
Making use of the single slide, a series of tmodel explorations were conducted. These were based around the three-dimentional interpretation of the slide as a plan.

Once these models were constructed the flat plan of the slide began to read as simple, but bold, spacial relationships. They showcased clear *place-like* expressions above ground, below ground, towards one another and within each individual model.

From here a hybrid spacial experiement was conducted. A pair of the individual models were chosen and merged into one another to form a hybrid of the space. This occurred first through sketches and finally into model forms. The pairs for merging were chosen according to their differences and the purpose of this was to create a spacial tention of up-down, in-out, solid-void or above-below.



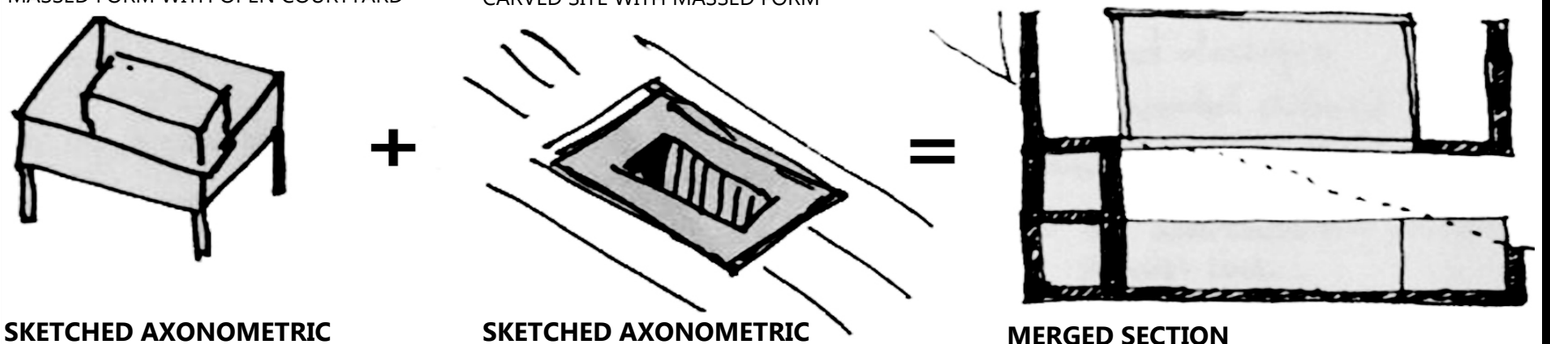
1. Slide models investigating the slide projected from the 2D plan into the 3D form



SKETCHED AXONOMETRIC
MASSED FORM WITH OPEN COURTYARD

SKETCHED AXONOMETRIC
CARVED SITE WITH MASSED FORM

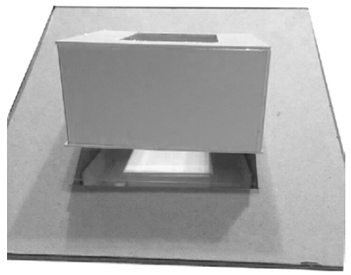
MERGED SECTION



SKETCHED AXONOMETRIC
RAISED COURTYARD WITH CENTRAL MASSED FORM

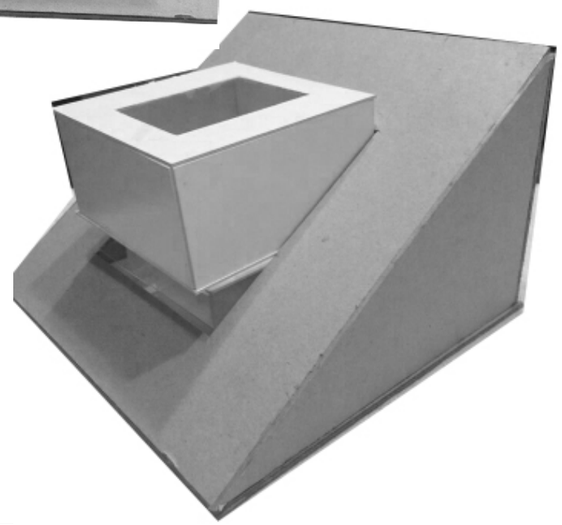
SKETCHED AXONOMETRIC
CARVED SITE WITH INVERTED MASSED FORM

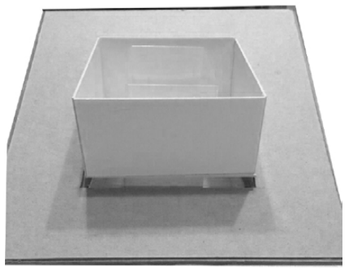
MERGED SECTION



HYBRID 01

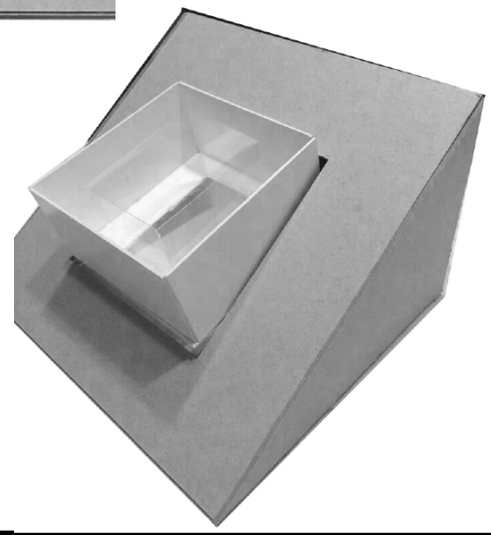
THE HYBRID TYPOLOGY BECOMES A MASSED FORM WITH AN OPEN COURTYARD ABOVE AND A BASE-MENT WITH A SUNKEN MASSED FORM BELOW

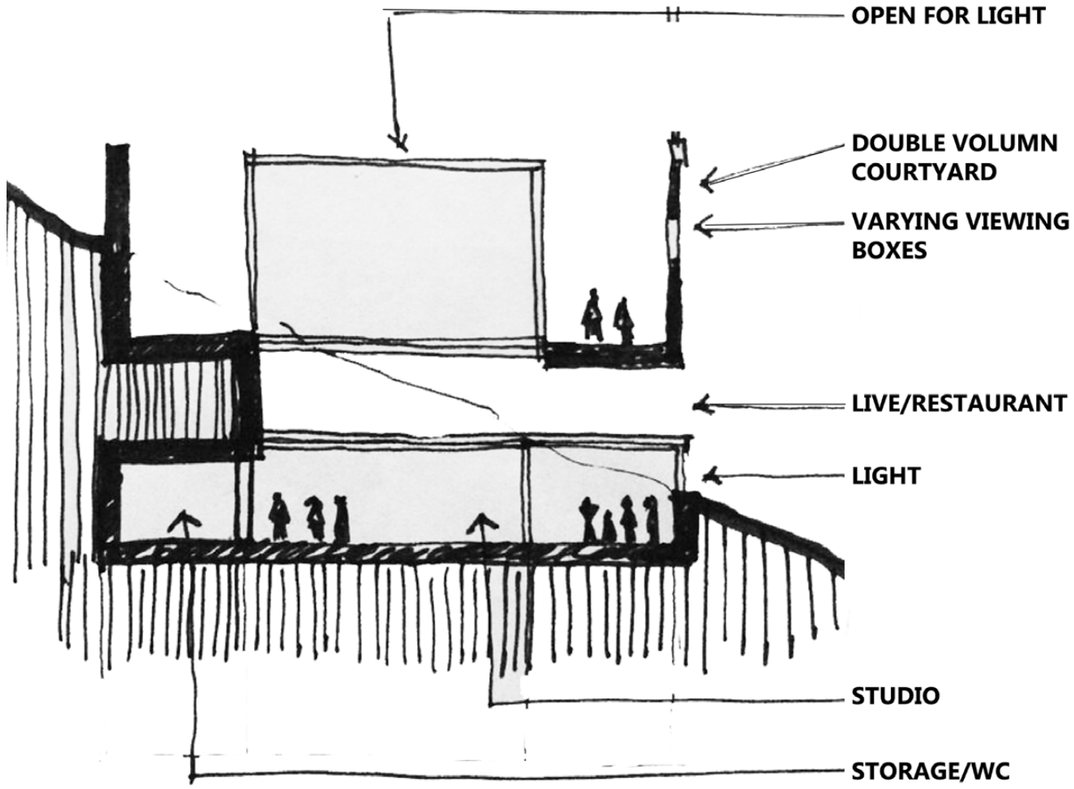




HYBRID 02

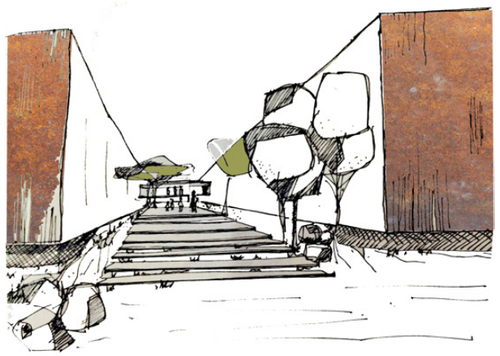
THE HYBRID TYPOLOGY BECOMES RAISED CENTRAL COURTYARD SURROUNDING A MASSED FORM WITH A SUNKEN MASSED FORM BELOW





PRIMARY SKETCH DESIGN SECTION

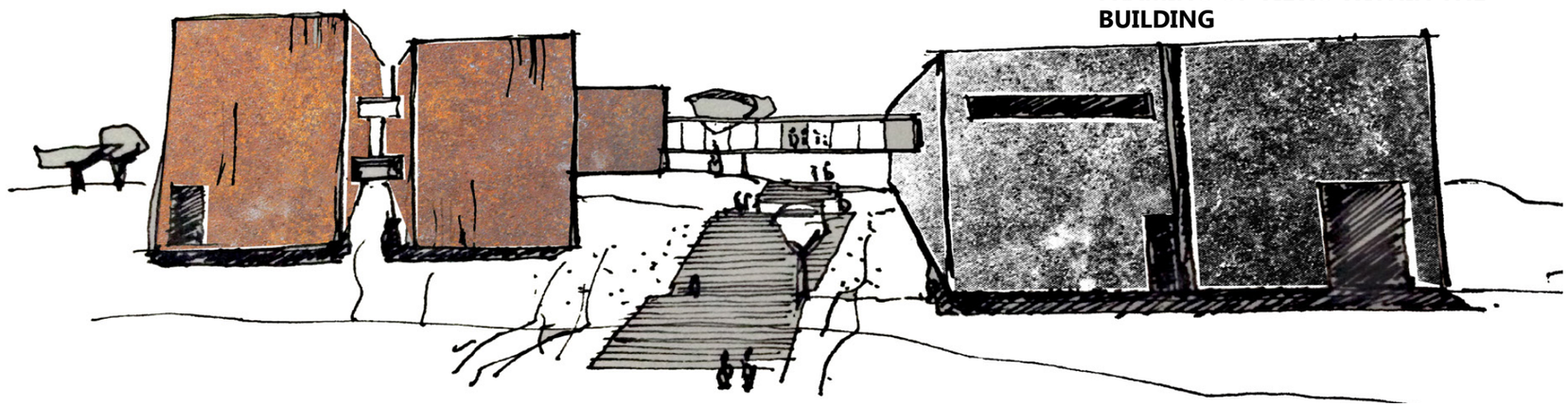
SHOWS THE INTEREST IN SOLID VERSES VOID AND THE INTENDED USE OF MATERIALS. IT ALSO SHOW-CASES THE RELATIONSHIP TO THE CONTOURS OF THE SITE AND THE BUILDING SCALE



SITE ENTRY INTO THE MAIN BUILDING



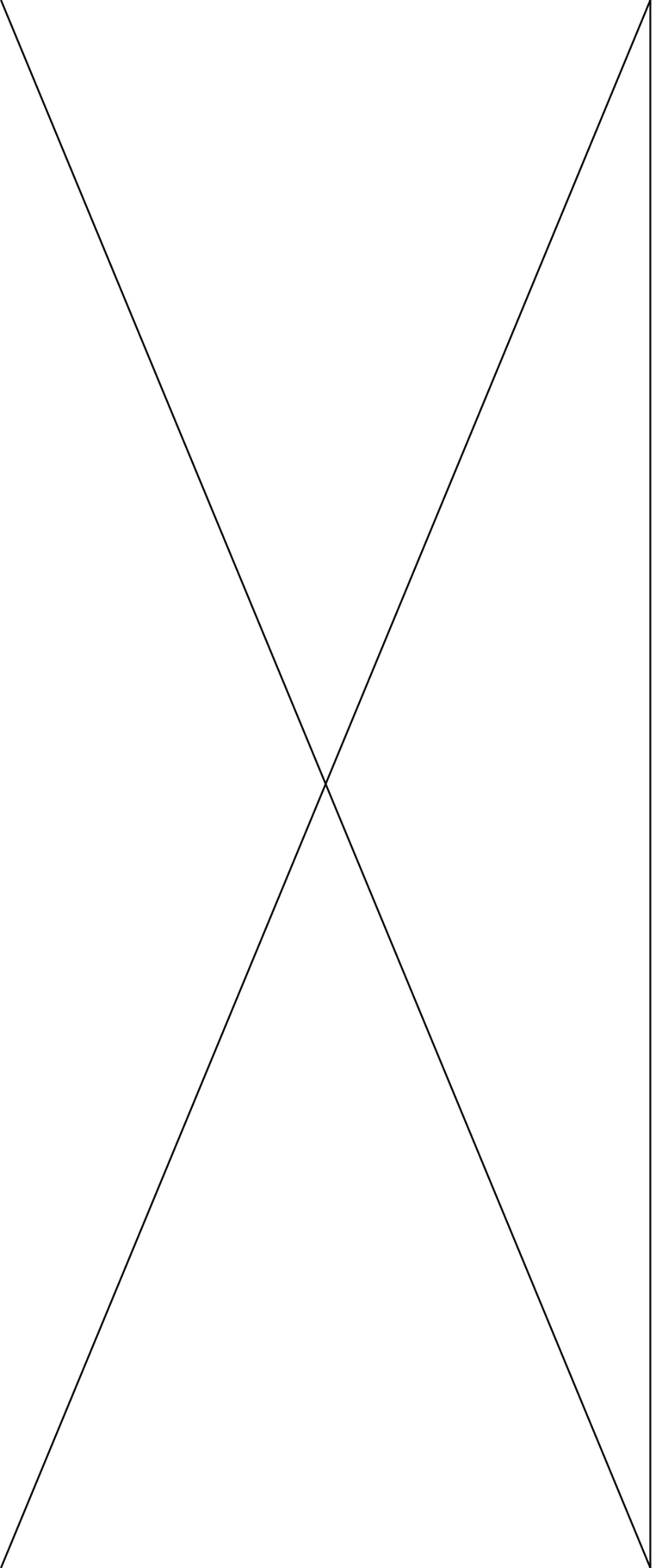
FRAMING OF VIEWS WITHIN THE BUILDING



PRIMARY SKETCH DESIGN

THE BUILDING IS DIVIDED INTO FOUR PARTS LINKED VIA BRIDGES. THE SIMPLE FORMS RESPOND TO THE EXSITING CONTEXT RATHER THROUGH MATERIALITY THAN THROUGH PHYSICAL FORM.

1. Merging sketches
2. Merged models
3. Innitial sketch design



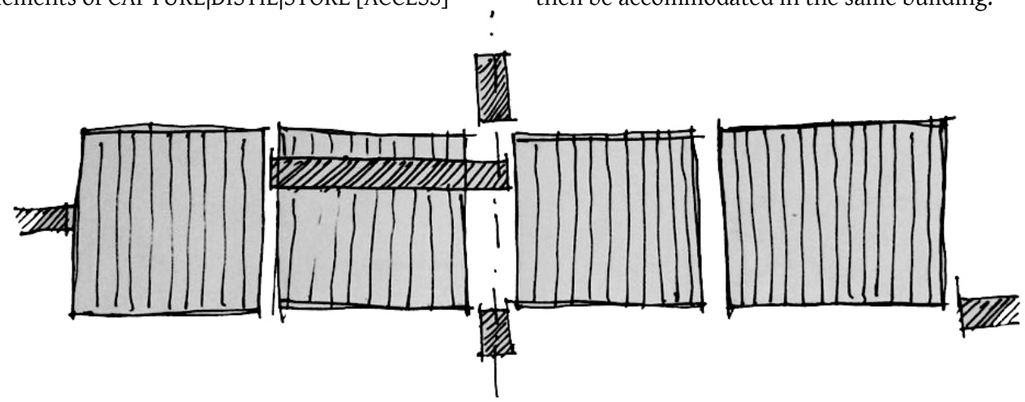
CAPTURE|DISTIL|STORE [ACCESS]

The theoretical component led me to four main concepts, that of Capture; Distil; Store and Access.

These concepts are important because they informed a hybrid typology which combines educational, cultural and entertainment functions into one building. This caters both for learning and re-creation and occurs through three components that are important when considering how culture is transferred from one generation to another. They are vocal transference, visual transference and recorded literature.

The building was therefore separated into four aspects which tie to these four main concepts stated earlier.

These concepts also informed the accommodation schedule of the building. The conceptual elements of CAPTURE|DISTIL|STORE [ACCESS] were drawn up against the oneness of the seven, being that of dance, music, food, language, traditional dress, belief system and art. This process resulted in spacial outcomes and links. From here certain overlaps could be seen which could then be accommodated in the same building.

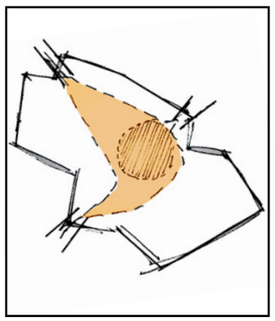


ACCOMODATION SCHEDULE

THE ONENESS OF THE SEVEN	THE FOUR CONCEPTS			
	CAPTURE	**DISTIL**	**STORE**	**ACCESS**
DANCE	DANCE STUDIO	OFFICE AND MULTIMEDIA	MULTIMEDIA AND PERFORMANCE	DANCE AND LEARNING STUDIO
MUSIC	RECORDING STUDIO	RECORDING STUDIO AND MULTIMEDIA	MULTIMEDIA AND PERFORMANCE	MUSIC AND LEARNING STUDIO
FOOD	COOKING STUDIO	OFFICE AND MULTIMEDIA	MULTIMEDIA	RESTAURANT
LANGUAGE	RECORDING STUDIO	RECORDING STUDIO AND MULTIMEDIA	MULTIMEDIA	LANGUAGE SCHOOL
TRADITIONAL DRESS	SENT THROUGH BY PUBLIC	CLASSIFICATION AND ADMIN	EXHIBITION	NONE
BELIEF	SENT THROUGH BY PUBLIC	CLASSIFICATION AND ADMIN	MULTIMEDIA AND PERFORMANCE	NONE
ART	SENT THROUGH BY PUBLIC	CLASSIFICATION AND ADMIN	EXHIBITION	NONE
SPACIAL LINKS	DANCE + FOOD MUSIC + LANGUAGE DRESS + BELIEF + ART	DANCE + FOOD MUSIC + LANGUAGE DRESS + BELIEF + ART	DANCE + MUSIC FOOD + LANGUAGE DRESS + BELIEF + ART	SINGULAR USE

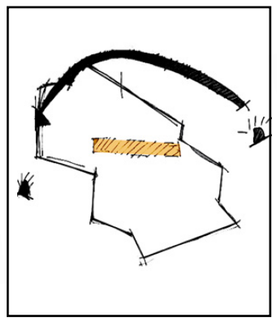
1. Sketch showing the layout of the four building parts
2. Innitial basic accommodation schedule





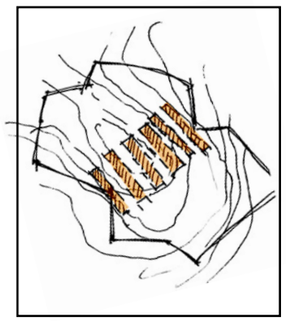
PATHWAYS

Consideration of existing site pathways and access create a triangulated area for a possible building placement



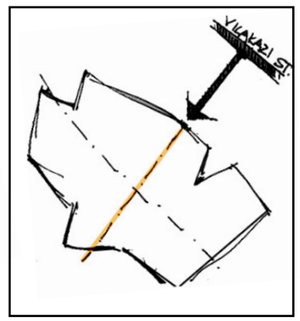
SOLAR GAIN

North facing buildings allow for solar gains which minimize unessessary use of electricity



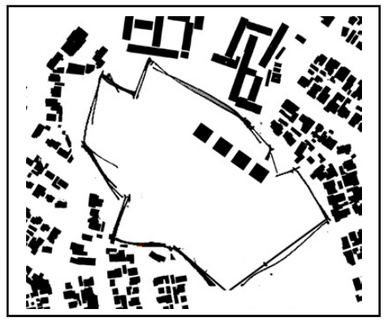
CONTOURS

Building placement is to respect the natural contour line of the site, working with nature and not against it



VISUAL LINK

A side road to the North-East allow for a visual link to the site from the main road



EXISTING GRAIN

Respecting the existing pattern of the grain of the existing context plays an integral part in influencing the scale of the site intervention

BUILDING PLACEMENT ON THE SITE

AS OUTLINED IN earlier chapters, the scale, use and condition of the site calls for an urban response which can better accommodate the surrounding community. In order to accomplish a manageable and concise design, the site has been zoned into primary and secondary development phases. The design aspect of this dissertation has utilized the primary development phase of the site as its establishment. The primary development portion of the site is highlighted within the circular zone through the use of yellow lines parallel to the contours.

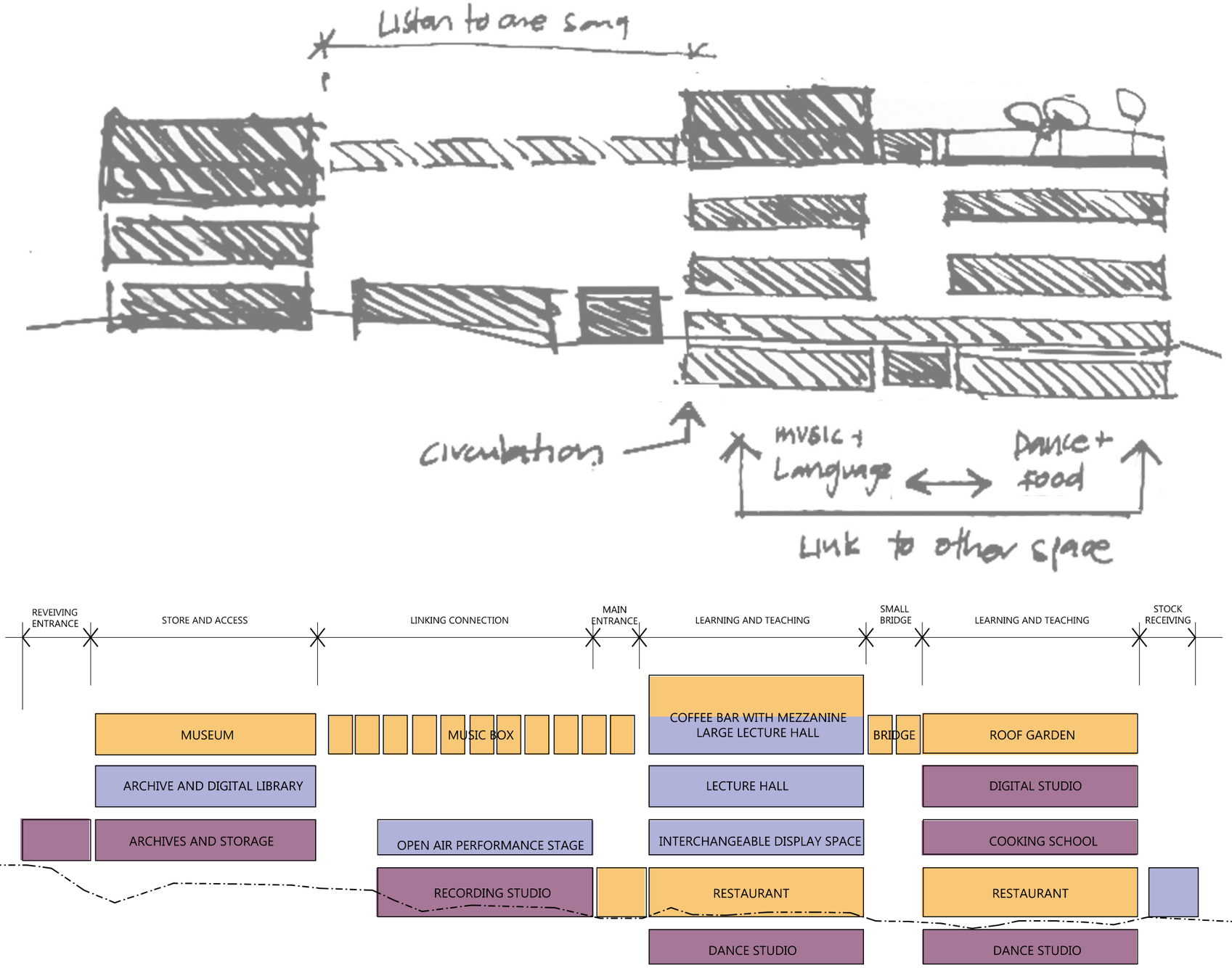
THE BUILDING IS on a site located in the Vilakazi precinct of Soweto. To the north of the site is Meadowlands and Roodepoort, to the South of the site is Pimville, to the east of the site lie Diepkloof and Mooisfontien and to the West is Dornkop. The building sits on the North-East corner of the site following the lines of the existing contours. This position has the following benefits:

- A clear line of site to Vilakazi street
- North light resulting in solar gains
- Views to the North-East and South-West which frame the immediate context

Another thing that is important about the building itself in relation to its urban context are the pathways. These are existing pathways that allow one to enter and exit the building and they respect the natural movement of the people who use the space currently. The building and placement of it grows out of the way that they understand the site and the addition is not intended to push them from the site but rather to capture them while they are there. This is intended to encourage them to engage with the space rather just pass through or around it.

The combination of the two main concepts [the four parts and that of the slide] together with the site analysis were the primary drivers which informed the final built form, both internally and externally.

1. Map of the Vilakazi site showing building placement and site considerations.
2. Site sketch analysis



LONGITUDINAL SECTION SHOWING THE BASIC ZONING AND FUNCTION SPACES WITHIN THE BUILDING

DESIGN DEVELOPMENT

BUILDING DEVELOPMENT

FOCUSSING ON THE northern face of the building, the initial interface has been designed as a meeting place with a restaurant which captures cross-generational, cross-cultural and cross-racial flows of people. Here the building users will vary from the ‘fast lunch with a view’ users to business meeting users, from staff to educational users and from tourist to historian. It is at the entry interface that an opportunity for Trans meeting is made possible and this simultaneously accommodates for the exchange of cultural knowledge outlined in the first chapter of the theoretical review.

Movement through the building happens vertically and this informs the building use from public to private and dictates the accessibility of each space. Privacy is then arranged from the bottom to the top with a public realm zoned on the entry level to semi-private zones which relate to the more specific needs of each user. The private zoning happens in the basement area and to the left of the main entrance.

The vertical circulation block together with its sister block to the right are designed as the learning and teaching portions of the building.

Below the ground interface, two atrium spaces allow for the viewing of dance studios that happen in the basement zone. This becomes a visual link into and out of the space but is zoned as private use.

The vertical circulation block itself offers place for two functions, that of being the introducing spacial summary of the building as a whole, and that of a school-like learning environment. Here, the location of an interchangeable display space is found with two lecture halls above. These lecture halls accommodate for both large and small groups of private learners.

From the vertical movement block a short connecting walkway links into the more interactive learning spaces to its right. This block houses semi-private use with a cooking school and digital studio which facilitates a very real and tangible way where one person can teach and learn another.

A public roof garden on the far right block flows from a mezzanine coffee bar on the top floor of the vertical circulation block. This garden can be seen along the site pathways and upon entering the building. The advantage of this space comes in two parts:

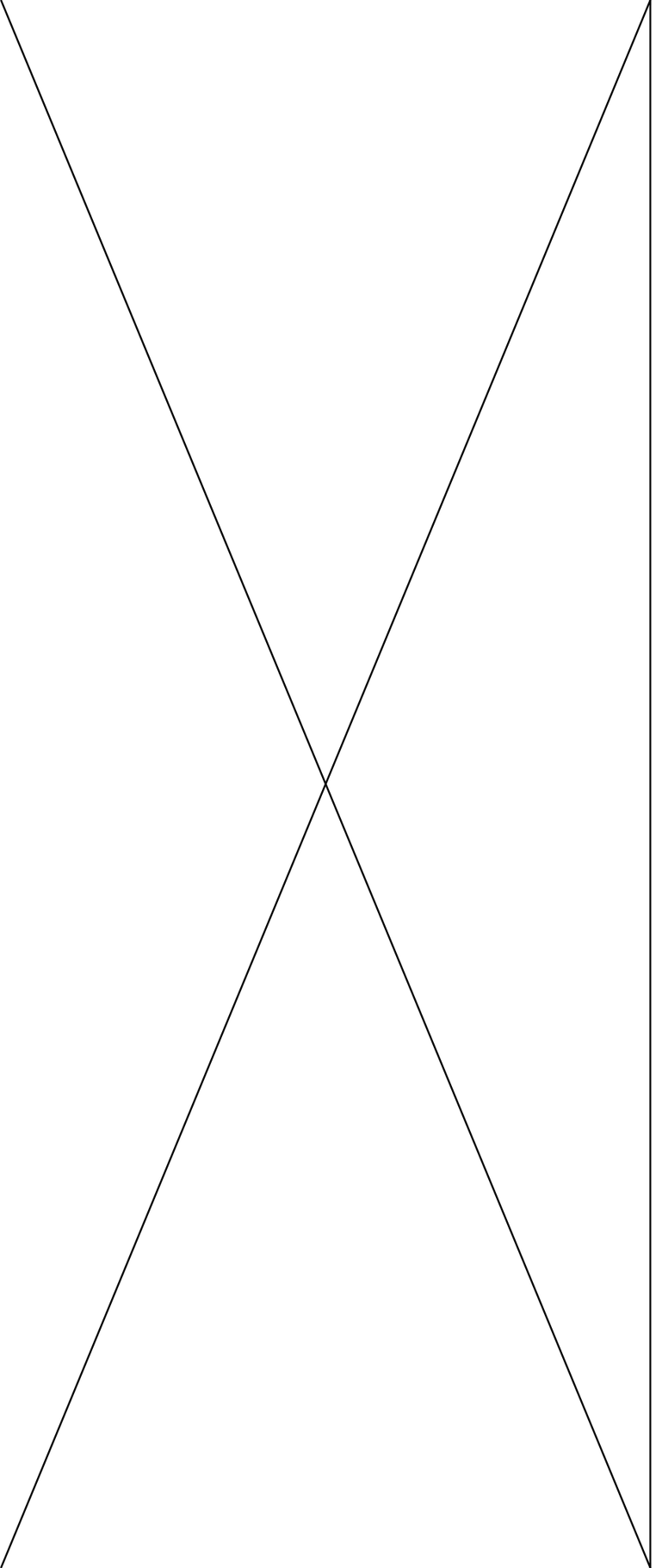
1. This generates an opportunity for public exploration and exposure through the building and
2. It becomes a spacial circulation link which pulls the two buildings together.

Therefore, more formalized learning happens on the higher levels with more creative expressive learning happening on the lower level. The entry level then becomes a physical and visual pivot which allows for the users to become both the audience and the participator. This is made possible by means of seeing down into the atrium spaces below and having access to higher and lower levels as a learner.

From here a connecting bridge carries the space over to the Western building, this bridge is the music box.

The music box not only becomes the connector between the capture/distil and the storing/accessing spaces but also acts as an environment whereby the user becomes the exhibition. The user is exhibited within the music box both to themselves and to the pedestrians entering and circulating through the site. To the pedestrians outside the building the exhibition is one of movement and circulation. Within the music box, the user is audibly stimulated by means of various cultural music. This becomes a new memory or jogs the personal memory of the user. Similar to the form of the bridge, the user experiences the space as that of singular suspended isolation. While cultural memory is memory is that many people carry, it is also the personal memory of that of the individual that gives it its value. The design of the music box also becomes a personalized journey of cause and ef space. This provides sufficient lighting for evening performances and can be seen from Vilakazi Street.



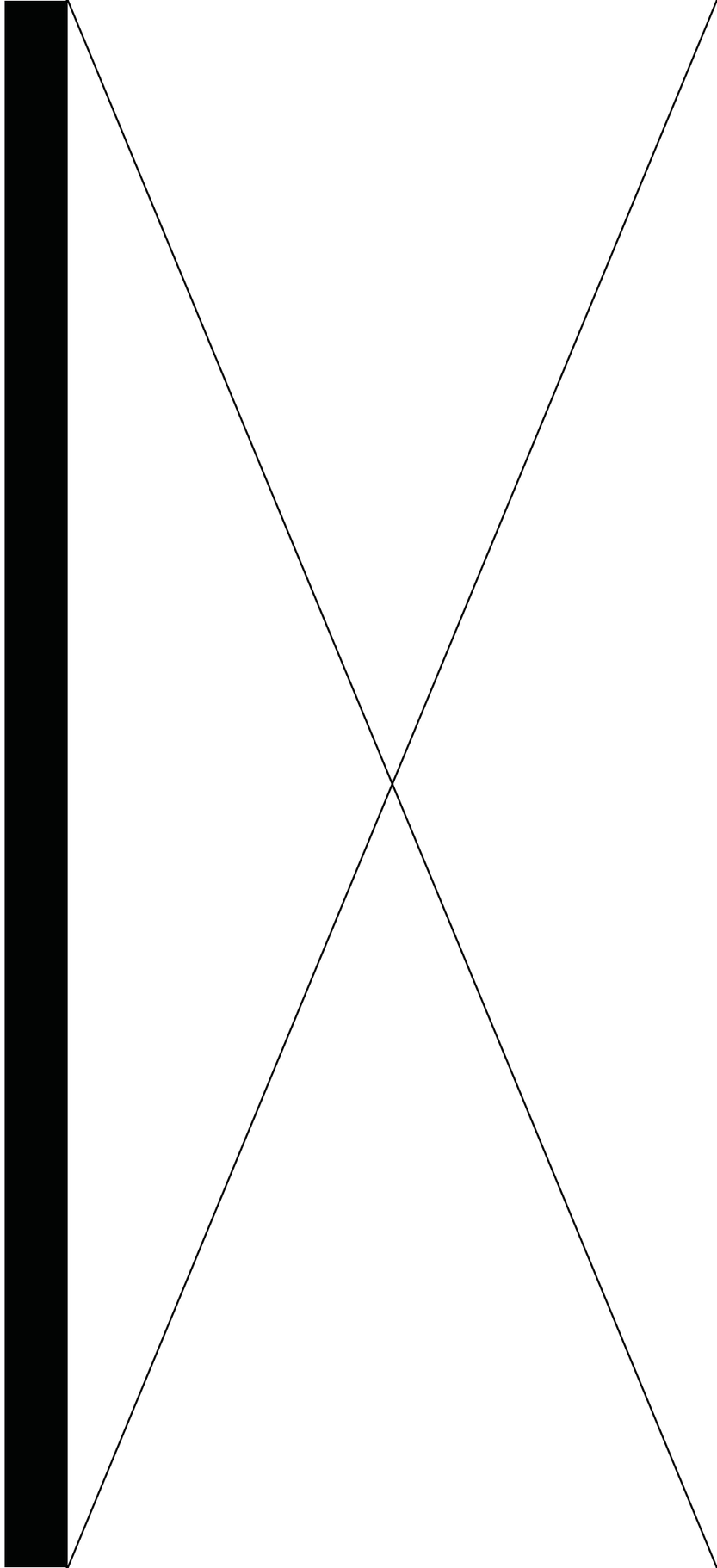


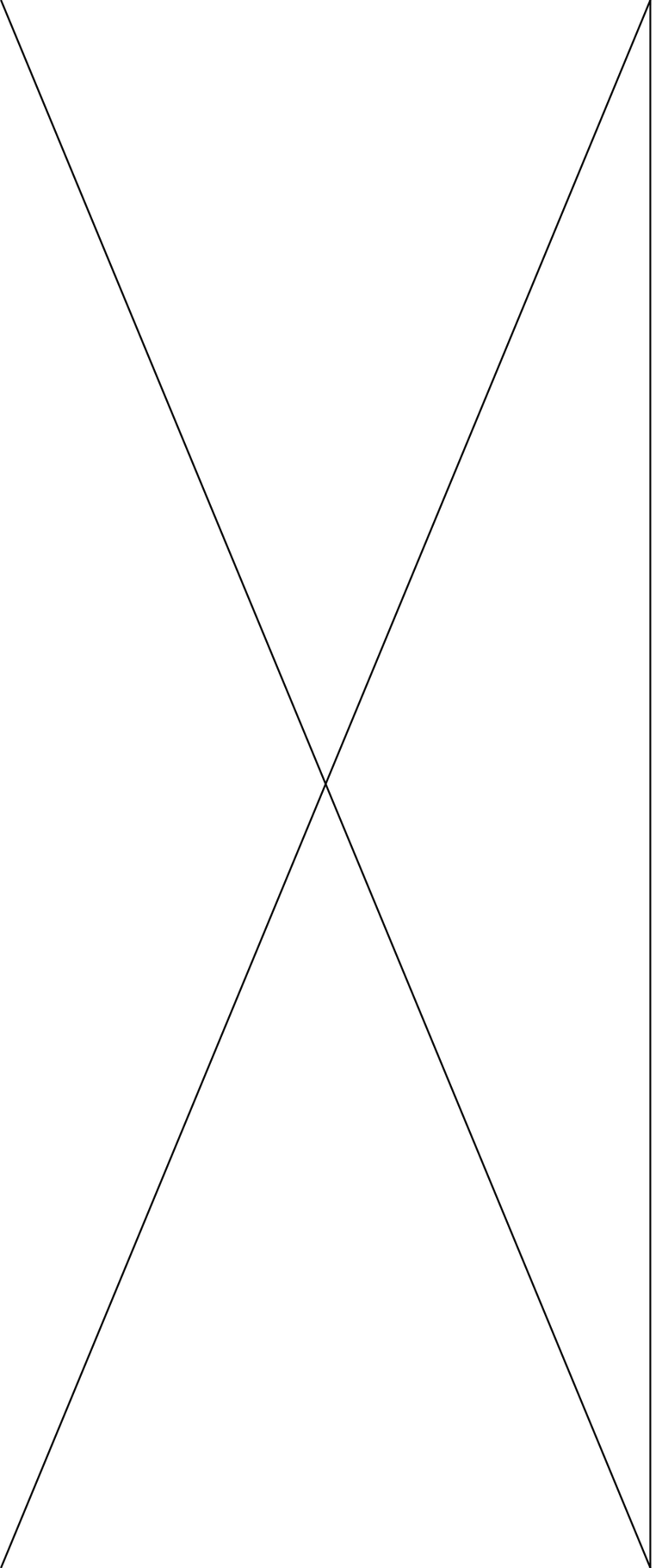
The performance space below is symbolic of the aspect of culture that encompasses community and shared knowledge which comes together through the joining of many individuals. Single threads of culture joining into one. The space is an urban space which allows for the learning and teaching functions which happen within the building to be exhibited on the outside of it. It becomes a platform for the display of cultural fusion and can also be used as an evening sporting facility.

Below the performance space are recording studios. These recording studios are privately zoned and aid the capturing of audio cultural knowledge. Three studios are provided in total with one of the three being large enough to accommodate choir recordings. The entrance to these studios happens to the left of the main entrance and controlled by a reception area.

Finally, the last building is designed as the store and access portions of the building and is zoned vertically from public down to private. It is compiled out of three floors, the top being a public museum space, the middle being a semi private archive and digital library space and the bottom being a private archives receiving area and enclosed storage zone. An entrance is located on the bottom floor for ease of access for those bringing in cultural artefacts for documenting and storage.

WHEN ALL FOUR compartments of the building are read as a whole, the forming of the internal spaces and movement through it allow for an ease of capturing existing culture, distilling it, storing it and making its accessible for the benefit and formation of new cultural knowledge. It is through this space that the awareness of cultivating culture becomes apparent and it is in this space that the hybridity of cultural knowledge becomes celebrated.





VIABILITY

SUMMARY AND KEYS TO SUCCESS

THE SINGLE THREADS Cultural Centre started out as a dream to document and capture the existing cultures that make up the people of The City of Johannesburg. The first ideas were expressed in the form of interrelated strands that represented the connectedness of the people living in the city. The result is a beautiful fusion between knowledge and culture in the form of a Culture Centre. It is ultimately the link between the past, present and future processes that makes this Cultural center different from other centres alike.

This Centre will focus on four different aspects of documenting Cultural knowledge:

1. Capturing it - requiring the insertion of current knowledge from the community
2. Distilling it – requiring the analysis of that knowledge within the center
3. Storing it – allowing for the viewing of it
4. Accessing it – the creation of an interactive platform that allows for the production of new cultural expressions to appear from what has been seen

As visitors ascend towards the entry of the Centre, a viewpoint will allow for the enjoyment of a magnificent view of Soweto and the surrounding areas allowing for a contextual bearing and importance of the loaded history.

The Single Threads Museum plans to be open for 360 days a year and is requesting R65,000,000 in grant funding, so that it can support its plan to create this new type of Cultural Centre and tap into the existing Soweto culture market. This will be utilized as a start-up fee and a further R5,000,000 will by applied for by way of a loan. These funds will go towards the payment of a professional team and construction of a Cultural Building complex. The remaining money will go towards the purchase of equipment for the Centre as well as maintaining of the grounds.

The Single Threads Cultural Centre plans to become the leading Culture Centre both in its local area and nationwide and local research has determined that the tourism pull is consistent throughout the year. This means continuing to always have the best and most efficient facilities and environment. To achieve this, the Company plans to invest in many ways that will pay off in competitive advantages for its visitors. The long term strategy is to become a completely interactive platform for a conversation of many cultures and diverse people groups.

The Single Threads Cultural Centre has several keys to success for its business. They are:

1. Offer a high quality service, with attention to detail.
2. Hard work, dedication, strong work ethics
3. A desire to serve others and share with the community.
4. A good advertising campaign to a target market.
5. That government's investment into Soweto has begun to encourage the entry into an area that once was for only 'black' citizens. This brought attention to the changing apartheid-birthed townships therefore encouraging tourism in these once taboo areas.

STRATEGY

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THE CLIENT

THE CLIENTS WILL be made up of the Public and private sector.

PUBLIC
1. The City of Johannesburg
- With time, apartheid is becoming a dimmer part of South Africa's history, The COJ are investing in museums, Cultural Centres and monuments to the commemoration of the fight and the freedom. This will be one of those investments.

PRIVATE
2. KPMG South Africa (Private Sector)
- KPMG have a charity giving policy that boasts an annual investment into various portfolios. This year that portfolio has fallen onto the Arts and Culture Portfolio and this project was selected.

This will then result in the principle owners being The City of Johannesburg with 40%, KPMG with 50% and a private dedicated management team to come in with 10%.

THE BRIEF

The intention is for this building to be a place where there is a documenting and processing of existing cultural knowledge which can be viewed.

The process itself will be one of:

CAPTURE - DISTILL –STORE – (ACCESS)

1. CAPTURE:
The cultural knowledge lives within the different community groups and this will call for the people of the city to physically bring in and allow for the capturing of these cultural vocabularies. This may be brought in any form, some of which could be dance, art, poetry or even literature.
The imagined spaces that would support this part of the process are:
- Art studios
- Movement studios
- Music rooms
- Lecture halls
- Computer centers

2. DISTILL:
In order for this captured data to be stored in the most successful manner there calls for a process that would reduce the data into a more compact format that, distilling it into its most 'seed-like' form.
The imagined spaces that would support this part of the process are:
- Interpretation labs
- Research labs

3. STORE:
Once the cultural knowledge has been taken down to its basic forms, it is stored for the communal enjoyment of all visitors, students and lecturers.
The imagined spaces that would support this part of the process are:
- A showcase museum
- An educational digital storage center

4. (ACCESS):
This will be a means by which the data collected does not lie dormant. Users would access this data to use as a foundation for the production of new creations and these new creations will find their origin directly within the cultures of Johannesburg. The idea is that there is an outcome of a deepening of the arts through the sharing of raw original knowledge- regional creativity.
The imagined spaces that would support this part of the process are:
- A performance theatre for new works
- Interlinking public spaces
- Study rooms
- Retail areas
- Restaurant
- Coffee shop

MARKETING

INTEREST AND SUPPORT in cultural events is growing at a rapid rate especially since the launch of the 'proudly South African' campaign headed by radio 702 in the last few years.

Of all of the visitors expected to attend the centre, three distinct groups of people which will come to visit The Single Threads Centre. The first is getaway travelers, generally people from South Africa that are looking to escape their cities and find themselves interested in the historic component of their country. The second group is international tourists who desire to see South Africa and have an interest in our history and diversity.The third is the local person seeking a new environment and experience. Within these groups, small groups of people are the most likely type of travelers that The Single Threads Cultural Centre will attract.



While The Single threads Cultural Centre has three distinct groups of people who will visit, there will be various categories within these groups. Specifically artists looking for inspiration through the viewing of the stored cultural knowledge, local children visiting through schools as an educational outing, senior citizens and families who want to enjoy the relaxing urban environment, alongside those with a desire to more understand the cultural dynamic of the city.

PROCESS

ASSOCIATION MEMBERSHIP AND advertising: A large number of visitors will look to regional tourist and museum associations for information about the different attractions in the area. Most associations publish a guide to the local attractions and The Single Threads Cultural Center is working to be in this guide. One of the other perks of membership is visibility on the Association's website with a link to The Center's Website. Additionally, The Single Threads Cultural Center has just become a RADIO 702 'Proudly South African' supporter, as people and tourists will typically inquire within that realm when planning a day trip or excursion.

- Word of Mouth: The Single Threads Cultural Center is targeting its market by building up a solid reputation that is being spread via word of mouth to other potential clients and has already resulted in the reserving of the main performance studio by St. Mary's Girls School for their annual short story theatre productions.

- Website: The Single Threads Cultural Centre already has a full-service website that allows the visitor to view the Center, read details about what it has to offer and provides information on regional activities. The Center will develop the site even further to allow the visitor to book or reserve online. This Webpage will have links to both the Facebook and Twitter pages that will be updated with daily adverts and packages.orefront of its competitors.



We recognize that over 95% of clients have web access and approximately 80% use the web to research their excursions. This usage is compelling enough to have a comprehensive website that offers enough information to allow the visitor to make a decision to include us in the trip.

- www.thesignglethreadculturalcentre.com -

Currently the website acts primarily as a resource page that details the different activities in the area, with links that take them 'Inside' the center with photos and descriptions of various spaces as well as a list of services. There is an 'About Us' section that explains the background of The Single Threads Centre, as well as further tabs for more detail on the Museum, the Theatre and the Storage Library. Lastly, there is a contact-us section. While the clients would like to encourage people to call with questions, if they do not they will be able answer almost all questions via the website.

The website's marketing strategy will employ two distinct mechanisms:

- Search engine submission: This will be most useful to people who are unfamiliar with The Single Threads Cultural Centre, but are looking for a place of interest. There will also be searches from customers who may already know about the Centre but are seeking additional information.
- URL on all printed material: For every printed piece of material that The Single Threads Cultural Centre offers, the site's Web address will be listed, encouraging a visit to the site.

The Single Threads Cultural Centre plans to develop its website further by offering a 3D walk-through tour allowing people to see the different displays as well as common and outdoor areas. Online pricing and reservations will also be available.

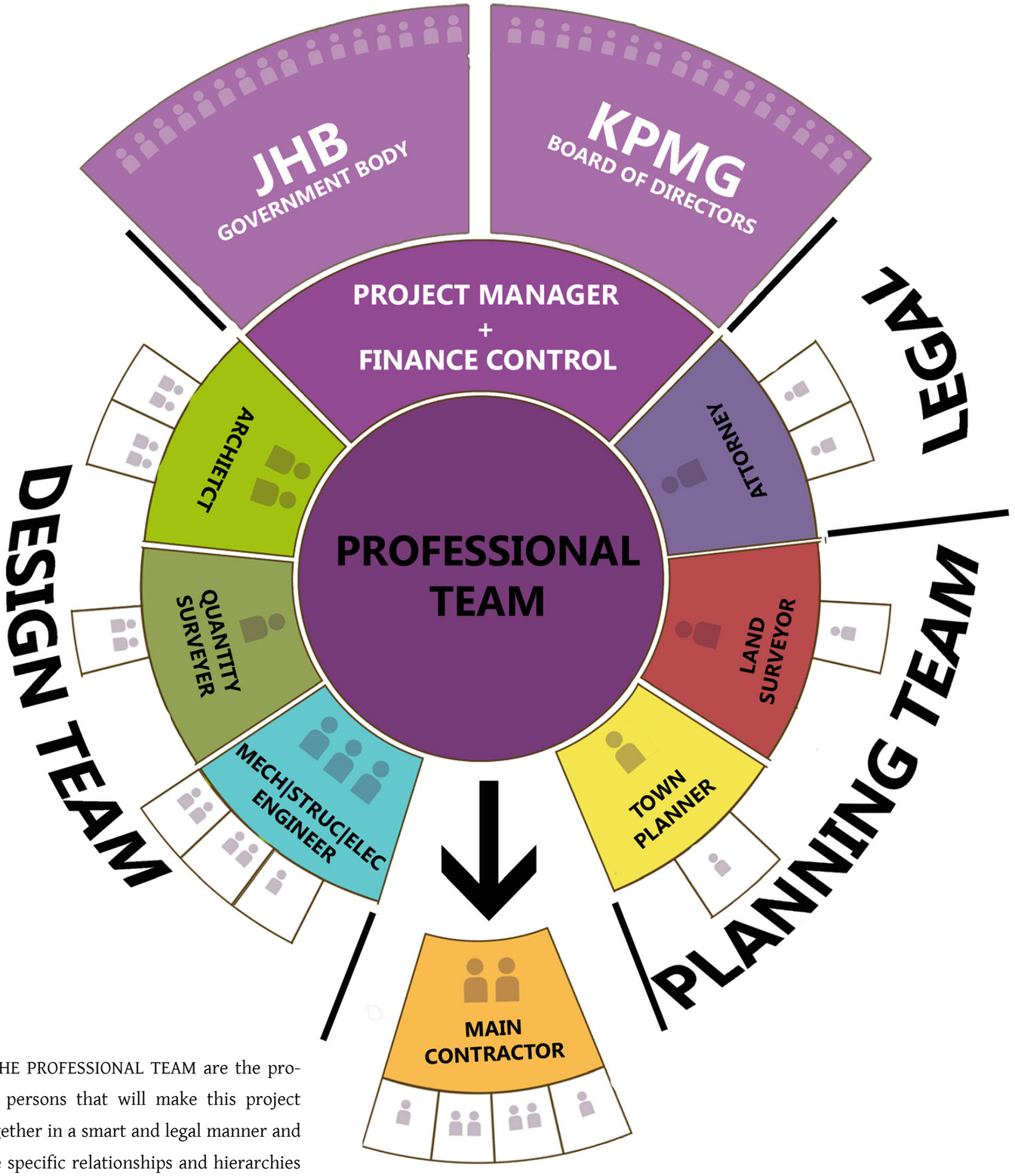
SPACIAL REQUIREMENTS AND A COMPETITIVE EDGE

Research on other cultural Centre's websites found there was nothing remotely close to The Single threads Cultural Center's offerings. The allowance for a 'bring and share' display of culture is a totally unique direction and the urban beauty of the public realm facility will lend its hand to all sorts of outdoor activities such as weddings and concerts.

While anyone at a historic center or museum should reasonably expect good service, although there are ways of setting yourself apart. This will be done through the unrelenting pursuit of personal attention, such as guides customized to the client's requirements, coupled with strong work ethics and dedication.

ITEM	PROGRAMME DESCRIPTION	QTY	m^2
	Cultural Resource and Knowledge Centre		
	CAPTURE		**1300 m^2**
1	ART STUDIOS	2	200
2	MOVEMENT STUDIOS	4	200
3	MUSIC ROOM	3	150
4	LECTURE HALLS	4	300
5	COMPUTER CENTRES	1	450
	DISTIL		**400 m^2**
6	INTERPRETATION LABS	2	250
7	RESEARCH LABS	3	150
	STORE		**2000 m^2**
8	MUSEUM	1	1500
9	EDUCATION DIGITAL STORAGE CENTRE	1	500
	ACCESS		**1701 m^2**
10	PERFORMANCE CENTRE	1	500
11	SURROUNDING PUBLIC SPACE	1	1000
12	STUDY ROOMS	20	6
13	RETAIL SHOPS	4	45
14	COFFEE SHOP	1	150
	BACK ROOM AND ADMIN		**670 m^2**
15	TOILETS - MALE AND FEMALE	8	45
16	STORAGE	10	25
17	FIRE ESCAPE	2	200
18	UNDERGROUND PARKING	2	200
19	RECEPTION AND ENTRANCE	1	200
20	OFFICES	10	15
TOTAL BUILDING AREA			**6071 m^2**

TABLE SHOWING THE SPACIAL AREAS REQUIRED



THE PROFESSIONAL TEAM are the professional persons that will make this project come together in a smart and legal manner and there are specific relationships and hierarchies between them. The table below shows the necessary professionals required for a projects of this manner to work seamlessly.

FEES STRUCTURE

BUILDING PROGRAMME AND SQUARE METER COSTING

ITEM	PROGRAMME DESCRIPTION	QTY	m^2	UNIT COST	TOTAL
	Cultural Resource and Knowledge Centre				
	CAPTURE				**R 15 840 000.00**
1	ART STUDIOS	2	200	4800.00	R 1 920 000.00
2	MOVEMENT STUDIOS	4	200	4800.00	R 3 840 000.00
3	MUSIC ROOM	3	150	4800.00	R 2 160 000.00
4	LECTURE HALLS	4	300	4800.00	R 5 760 000.00
5	COMPUTER CENTRES	1	450	4800.00	R 2 160 000.00
	DISTIL				**R 4 560 000.00**
6	INTERPRETATION LABS	2	250	4800.00	R 2 400 000.00
7	RESEARCH LABS	3	150	4800.00	R 2 160 000.00
	STORE				**R 9 600 000.00**
8	MUSEUM	1	1500	4800.00	R 7 200 000.00
9	EDUCATION DIGITAL STORAGE CENTRE	1	500	4800.00	R 2 400 000.00
	ACCESS				**R 8 340 000.00**
10	PERFORMANCE CENTRE	1	500	4800.00	R 2 400 000.00
11	SURROUNDING PUBLIC SPACE	1	1000	3600.00	R 3 600 000.00
12	STUDY ROOMS	20	6	3000.00	R 360 000.00
13	RETAIL SHOPS	4	45	6000.00	R 1 080 000.00
14	COFFEE SHOP	1	150	6000.00	R 900 000.00
	BACK ROOM AND ADMIN				**R 8 673 000.00**
15	TOILETS - MALE AND FEMALE	8	45	4800.00	R 1 728 000.00
16	STORAGE	10	25	4800.00	R 1 200 000.00
17	FIRE ESCAPE	2	200	4800.00	R 1 920 000.00
18	UNDERGROUND PARKING	2	200	4800.00	R 1 920 000.00
19	RECEPTION AND ENTRANCE	1	200	4800.00	R 960 000.00
20	OFFICES	10	15	6300.00	R 945 000.00
BUILDING COST					R 47 013 000.00
14% VAT					R 6 581 820.00
TOTAL BUILDING COST					**R 53 594 820.00**

ARCHITECTS FEES

A tender process went out for the design of this complex and Vougiouklis Architects and Associates are the firm that were granted it. Below one can see the layout of their fees structure which finds its foundation in an industry standard based on the following:

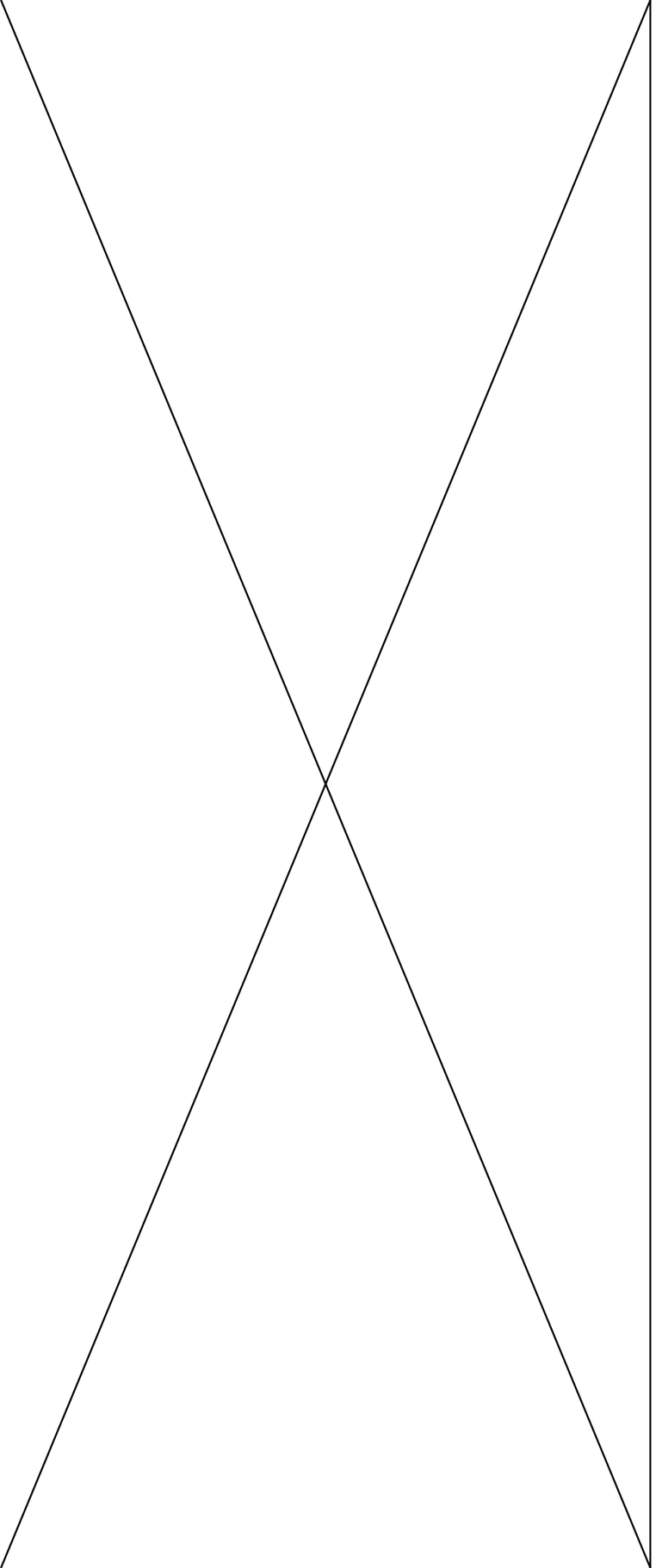
1. Stages of work completed
2. The time dedicated to each stage
3. The overall project cost

ARCHITECTS FEE BREAKDOWN BASED ON THE BUILDING COST	
TOTAL BUILDING COST	**R 53 594 820.00**
BASE FEE	R 231 000.00
6.25% OF BUILDING COST	R 3 349 676.25
TOTAL FEE	**R 3 580 676.25**

PAYMENT TERMS		
PAYMENT STAGE	PERCENTAGE	AMOUNT TO BE PAID
STAGE 1: INCEPTION	5%	R 179 033.81
STAGE 2: CONCEPT DESIGN	15%	R 537 101.44
STAGE 3: DESIGN DEVELOPMENT	20%	R 716 135.25
STAGE 4.1: DOCUMENTATION -LOCAL AUTHORITY	20%	R 716 135.25
STAGE 4.2: DOCUMENTATION -CONSTRUCTION	10%	R 358 067.63
STAGE 5: CONSTRUCTION	27%	R 966 782.59
STAGE 6: CLOSE OUT	3%	R 107 420.29

BALLPARK DEVELOPMENT COSTING

ITEM	PROJECT TEAM	COST
A	**LAND DEVELOPMENT COSTS**	**R 1 294 756.80**
A1	**PROFESSIONALS**	**R 1 294 756.80**
A1.1	TOWN PLANNER @7%	R 377 637.40
A1.2	LAND SURVEYER @ 4%	R 215 792.80
A1.3	ENVIROMENTAL IMPACT ASSESSMENT @ 2%	R 107 896.40
A1.4	GEOTECHNICAL ENGINEER @ 6%	R 323 689.20
A1.5	CIVIL ENGINEER @ 5%	R 269 741.00
A2	**LAND ACQUISITION**	**R 0.00**
A2.1	LAND PURCHASE PRICE	NA
A2.2	LAND TRANSFER PRICE	NA
A2.3	TRASFER DEEDS	NA
B	**LAND SERVICING COSTS**	**R 0.00**
B1	**CIVIL WORKS**	**R 0.00**
B1.1	EARTHWORKS	
B1.2	ROADWORKS	NA
B2	**UTILITIES**	**R 0.00**
B2.1	WATER SUPPLY	
B2.2	ELECTRICAL SUPPLY	
B2.3	TELECOMMUNICATIONS	
C	**CONSTRUCTION COSTS**	**60 843 973.85**
C1	**PROFESSIONALS**	**R 7 249 153.85**
C1.1	ARCHITECT	R 3 580 676.25
C1.2	STRUCTURAL ENGINEER @ 11%	R 593 430.20
C1.3	ELECTRICAL ENGINEER @ 9%	R 485 533.80
C1.4	MECHANICAL ENGINEER @ 8%	R 431 585.60
C1.5	CONSTRUCTION MANAGER@ 20%	R 1 078 964.00
C1.6	HVAC SYSTEMS ENGINEER @ 9%	R 485 533.80
C1.7	GREEN BUILDING CONSULTANT@ 11%	R 593 430.20
C2	**CONSTRUCTION COSTS**	**R 53 594 820.00**
C2.1	BUILDING AND SITE WORKS	R 53 594 820.00
D	**MARKETING COSTS**	**R 50 000.00**
D1	**ADVERTISING**	**R 20 000.00**
D1.1	SOCIAL MEDIA (FACEBOOK, TWITTER)	NO COST
D1.2	WEBSITE	R 20 000.00
D2	**PROMOTIONAL MATERIAL**	**R 15 000.00**
D2.1	MEMBERSHIP	NO COST
D2.2	APP DEVELOPMENT	R 15 000.00
D3	**PROFESSIONALS**	**R 15 000.00**
D3.1	KPMG MARKETING BOARD	NO COST
D3.2	COMMUNITY LIAISON	R 15 000.00
E	**FINANCIAL COSTS**	**465 000.00**
E1	**BOND/LOANS**	**R 465 000.00**
E1.1	BOND REGISTRATION	R 15 000.00
E1.2	BOND INTEREST (9%)	R 450 000.00
E2	**TRANSER**	**R 0.00**
E2.1	CONVEYANCING FEES	NA
E2.1	TRANSFER DUTIES	NA
TOTAL PROJECT COSTS		**R 62 188 730.65**

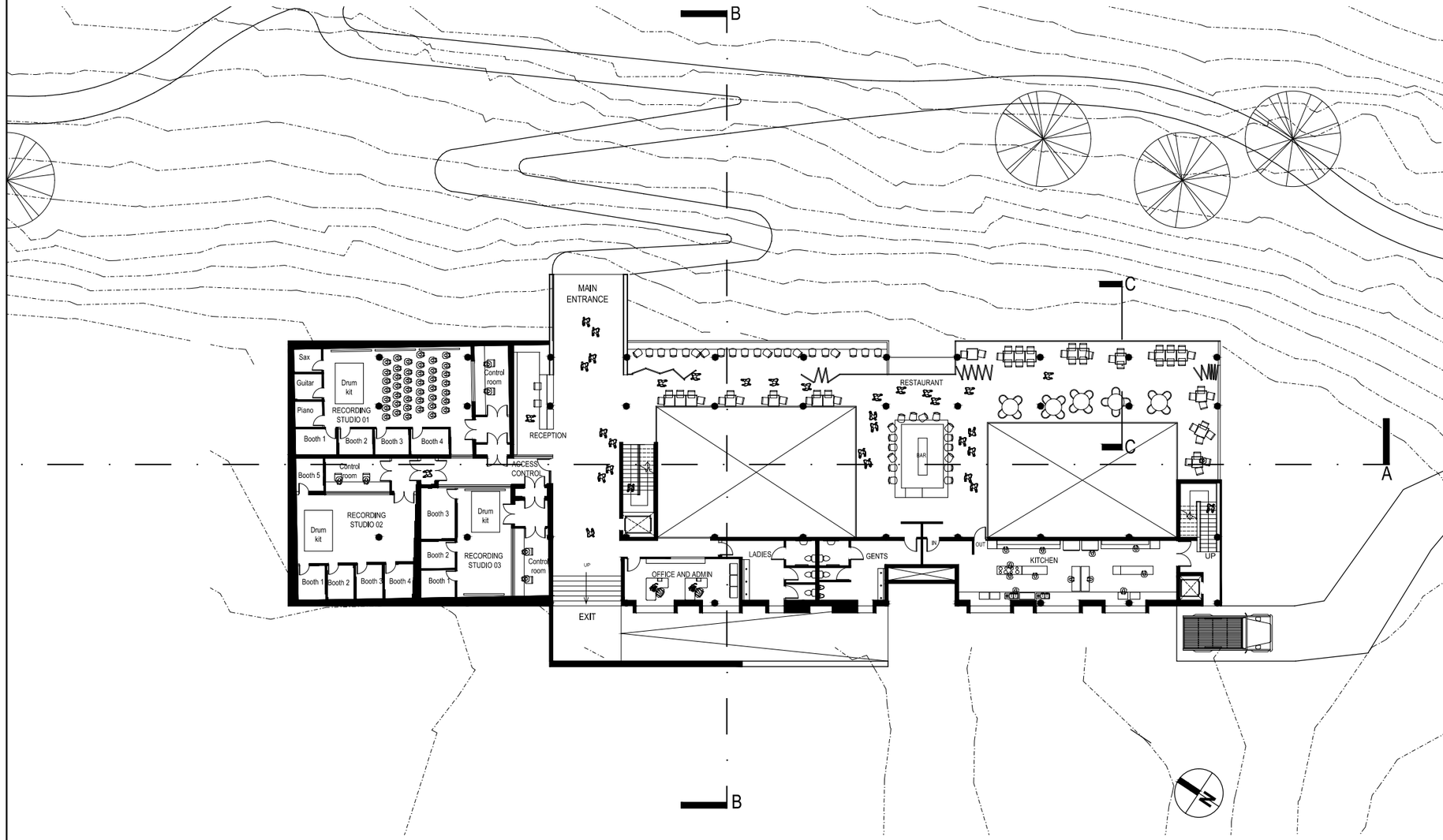


FINAL DESIGN

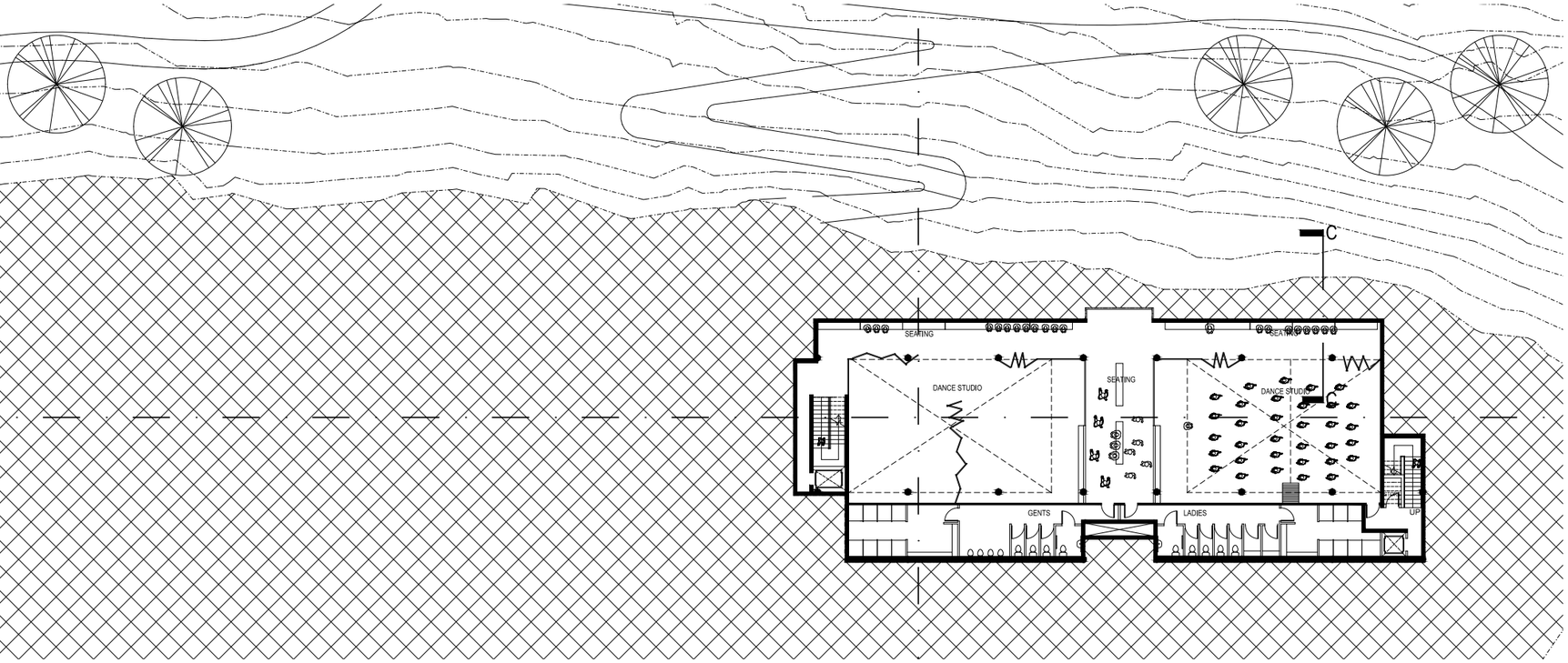




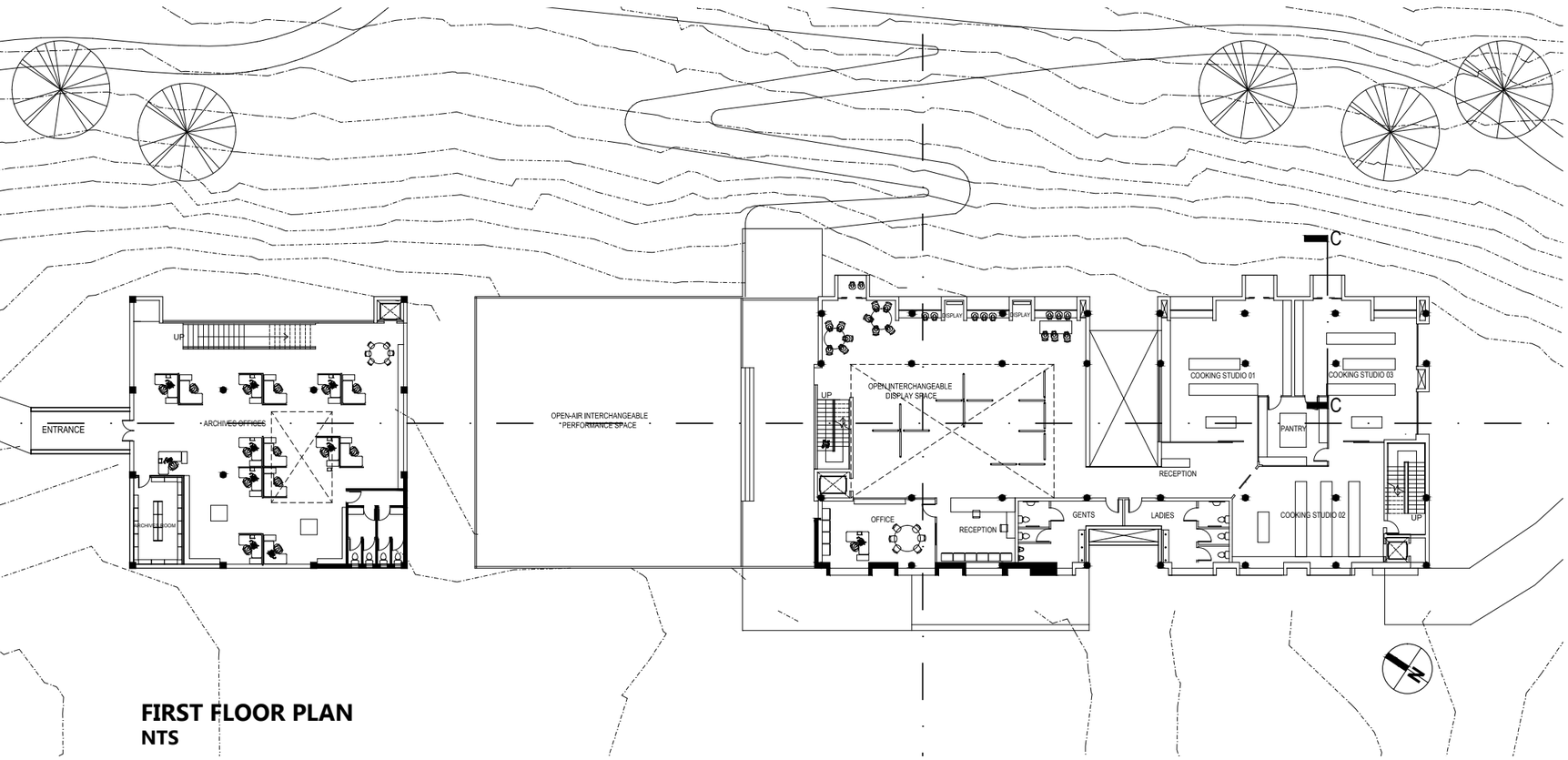
URBAN PLAN
1:2000



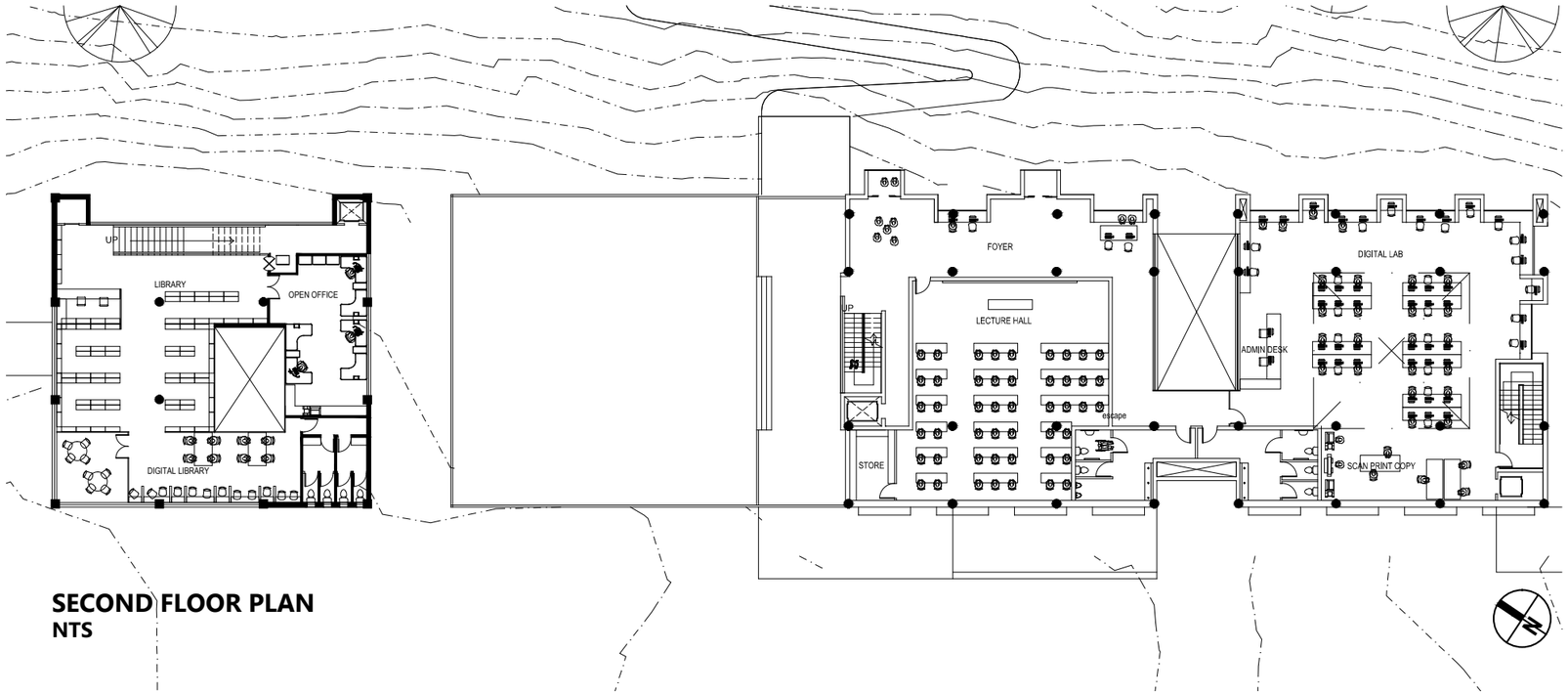
GROUND FLOOR PLAN
NTS



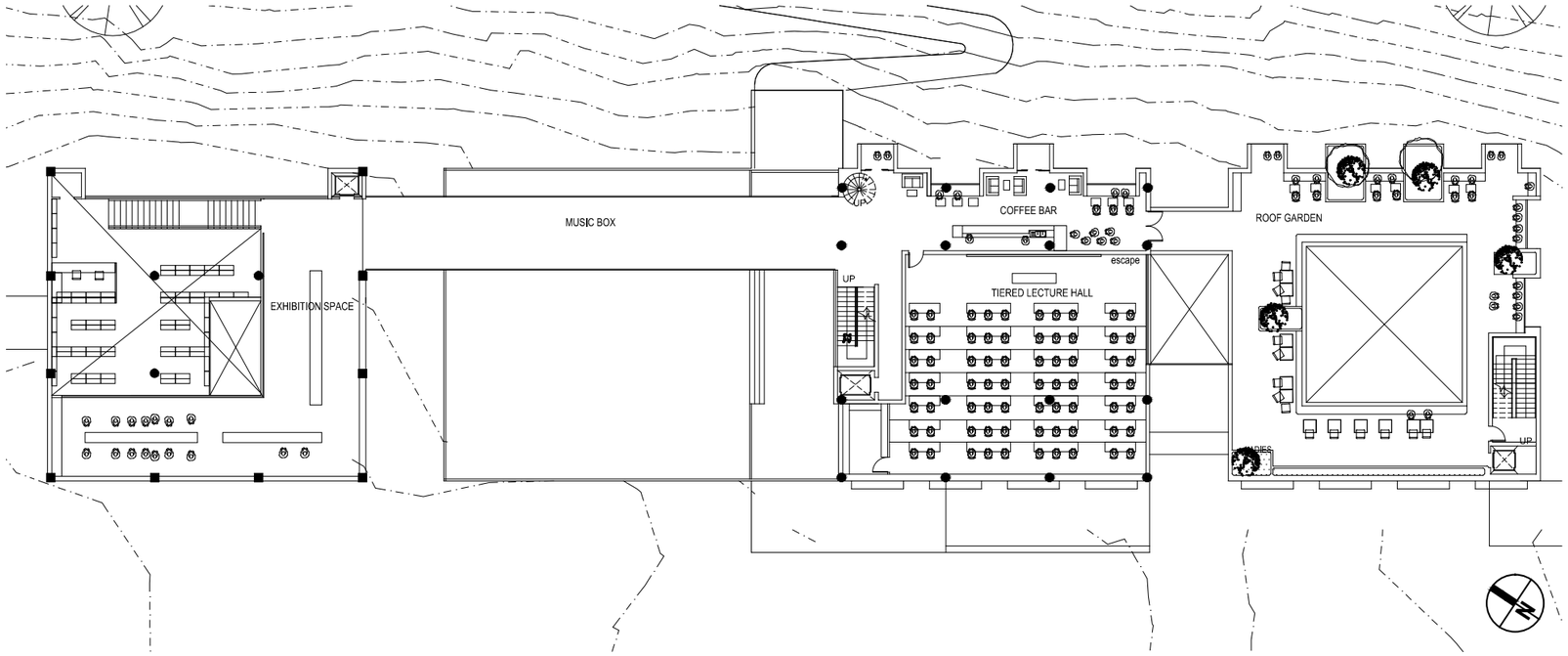
BASEMENT PLAN
NTS



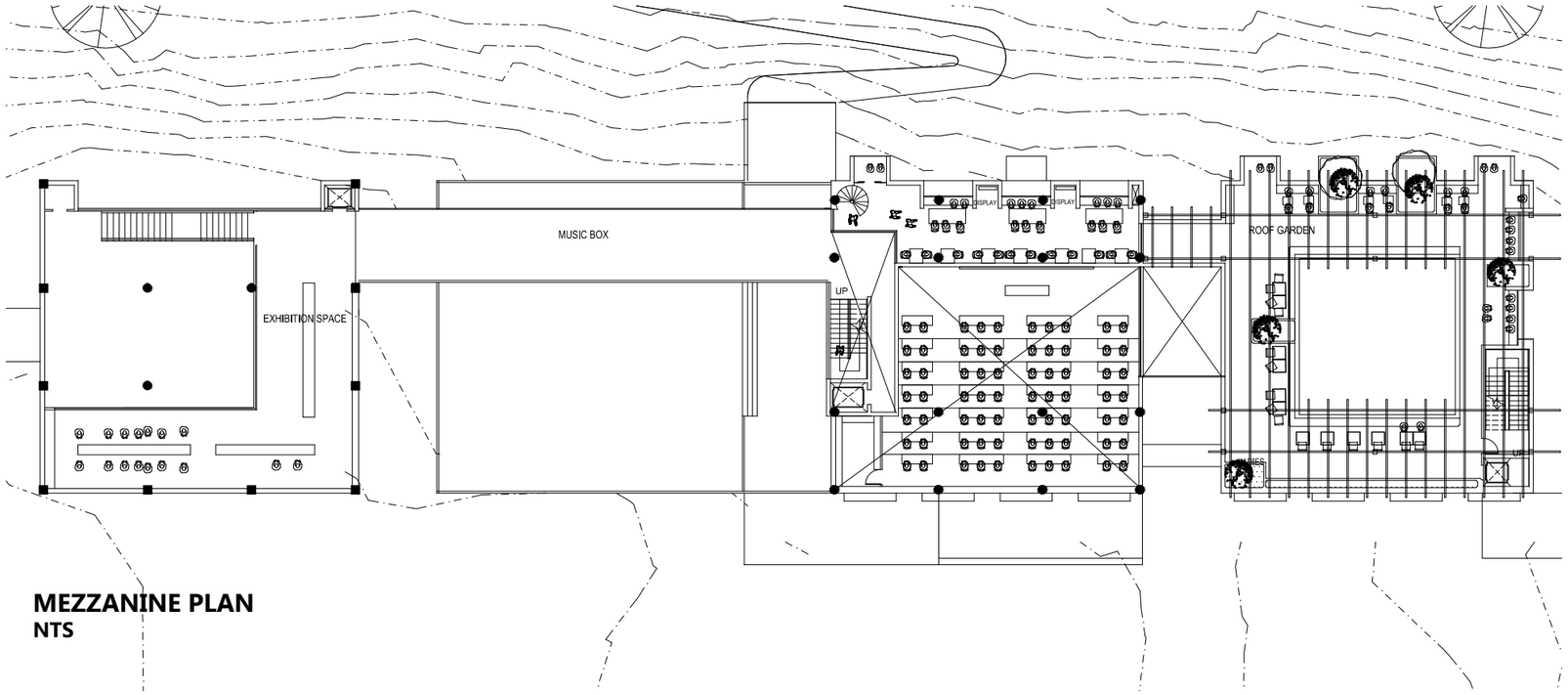
FIRST FLOOR PLAN
NTS



SECOND FLOOR PLAN
NTS



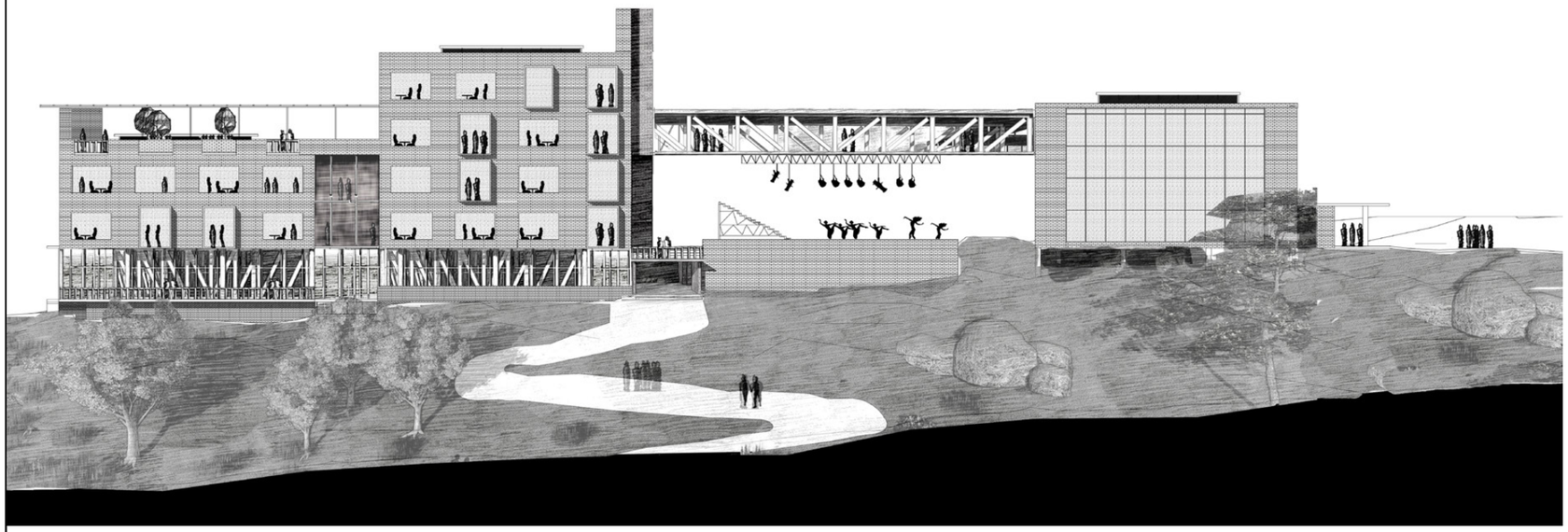
THIRD FLOOR PLAN
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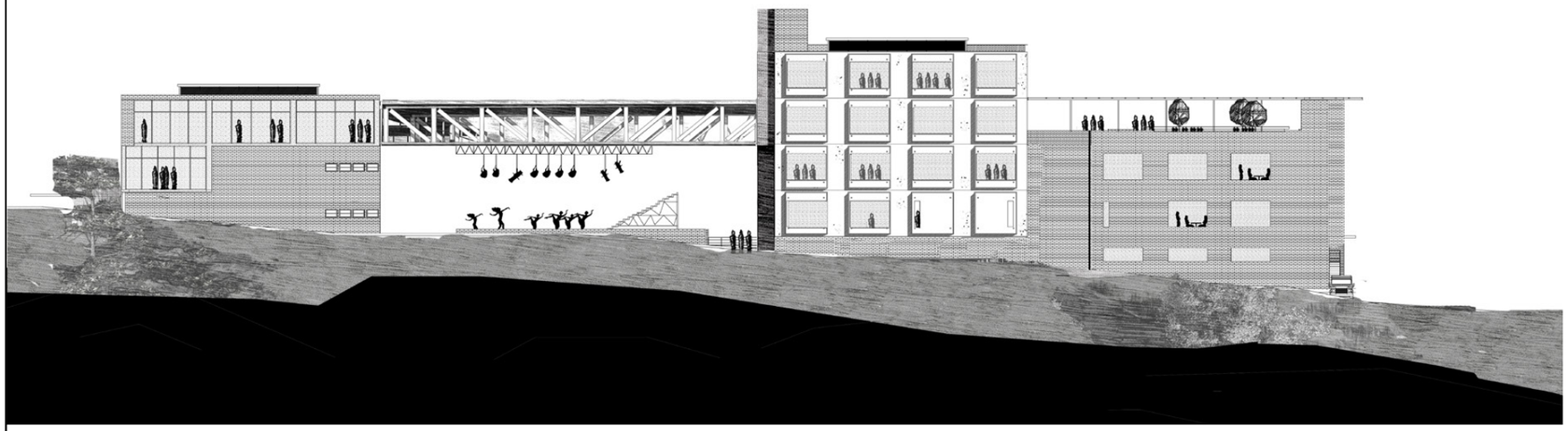
MEZZANINE PLAN
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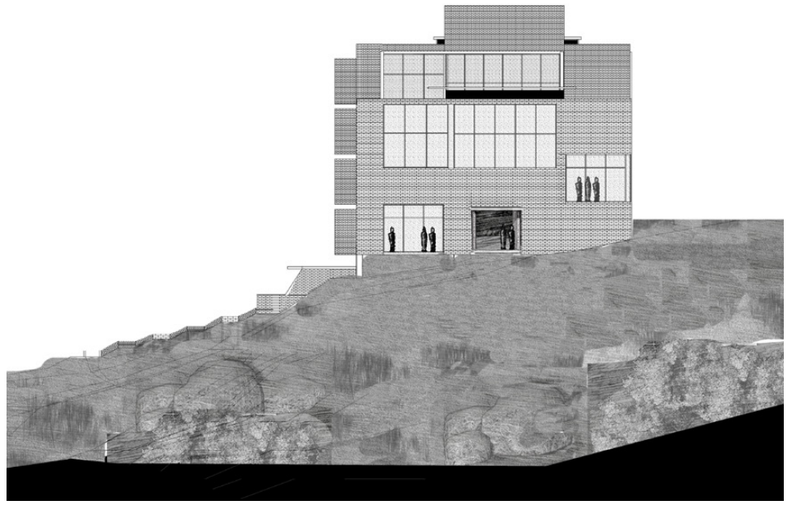
SITE ENTRY PERSPECTIVE
SHOWING NORTH FACADE



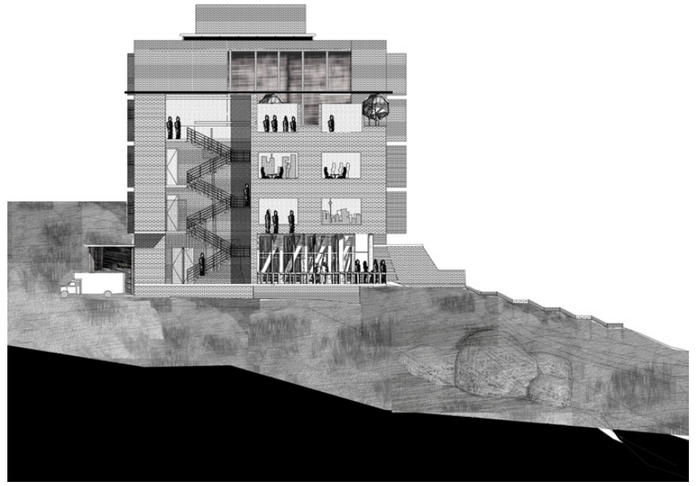
NORTH ELEVATION
NTS



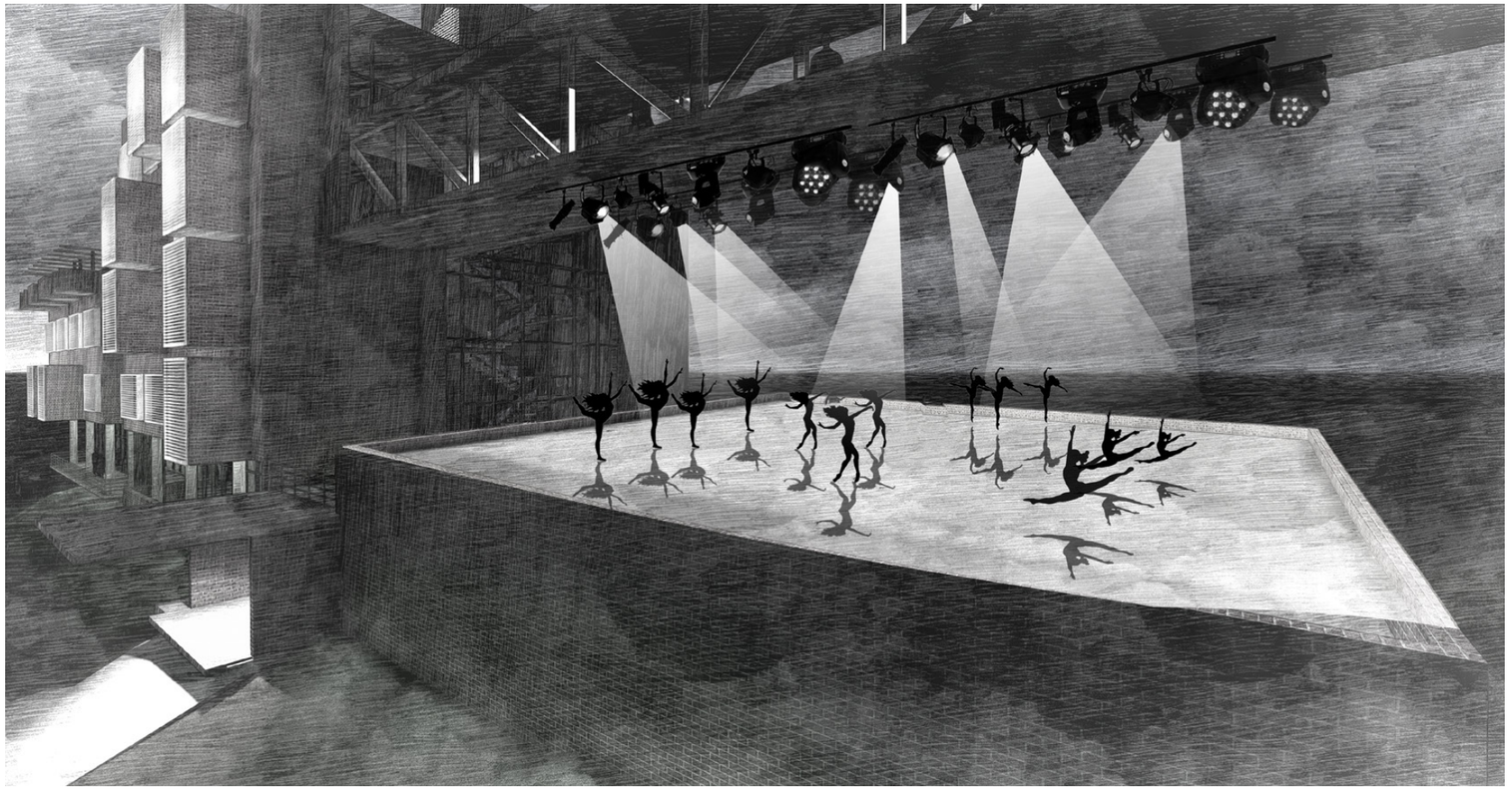
SOUTH ELEVATION
NTS



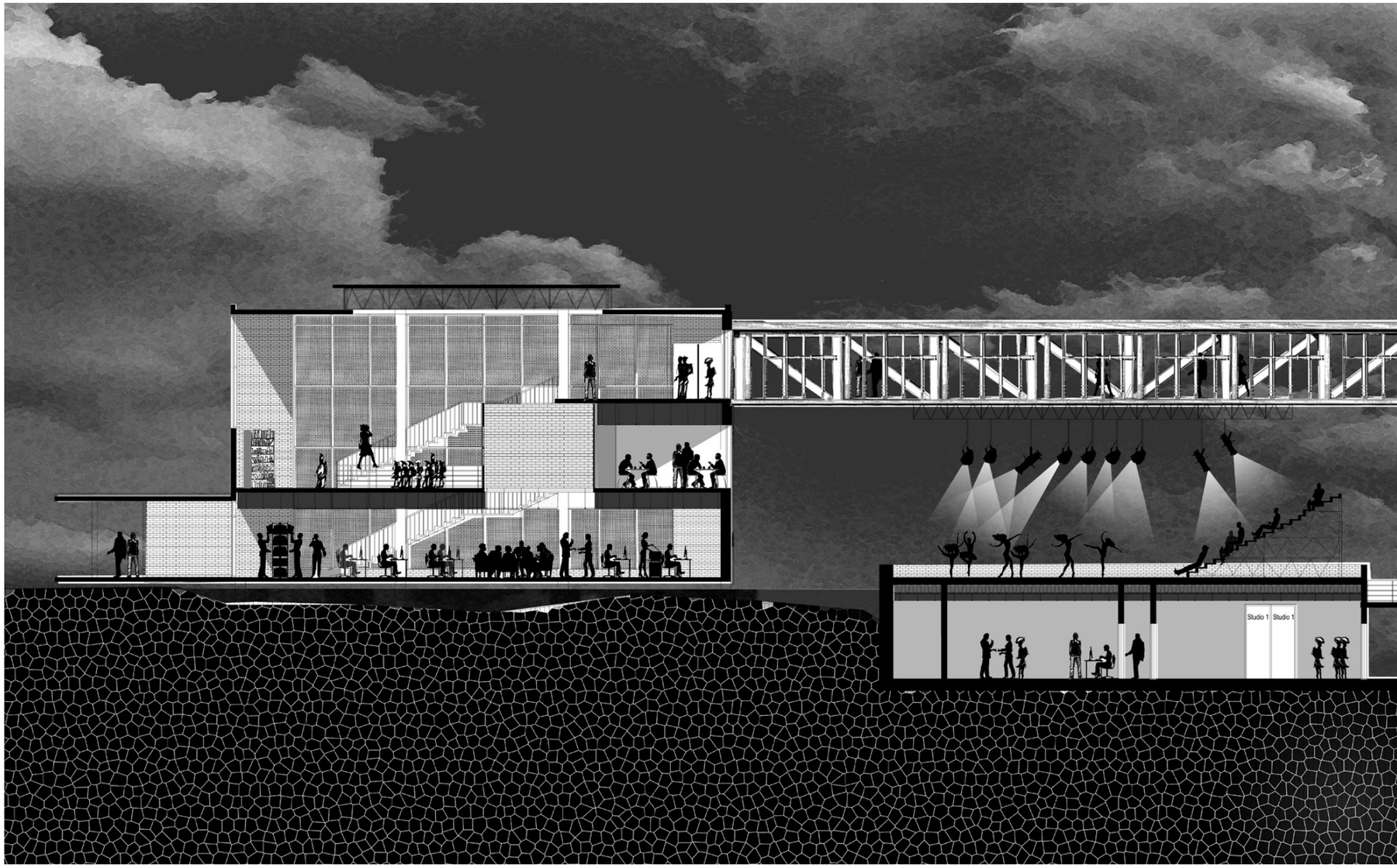
WEST ELEVATION
NTS



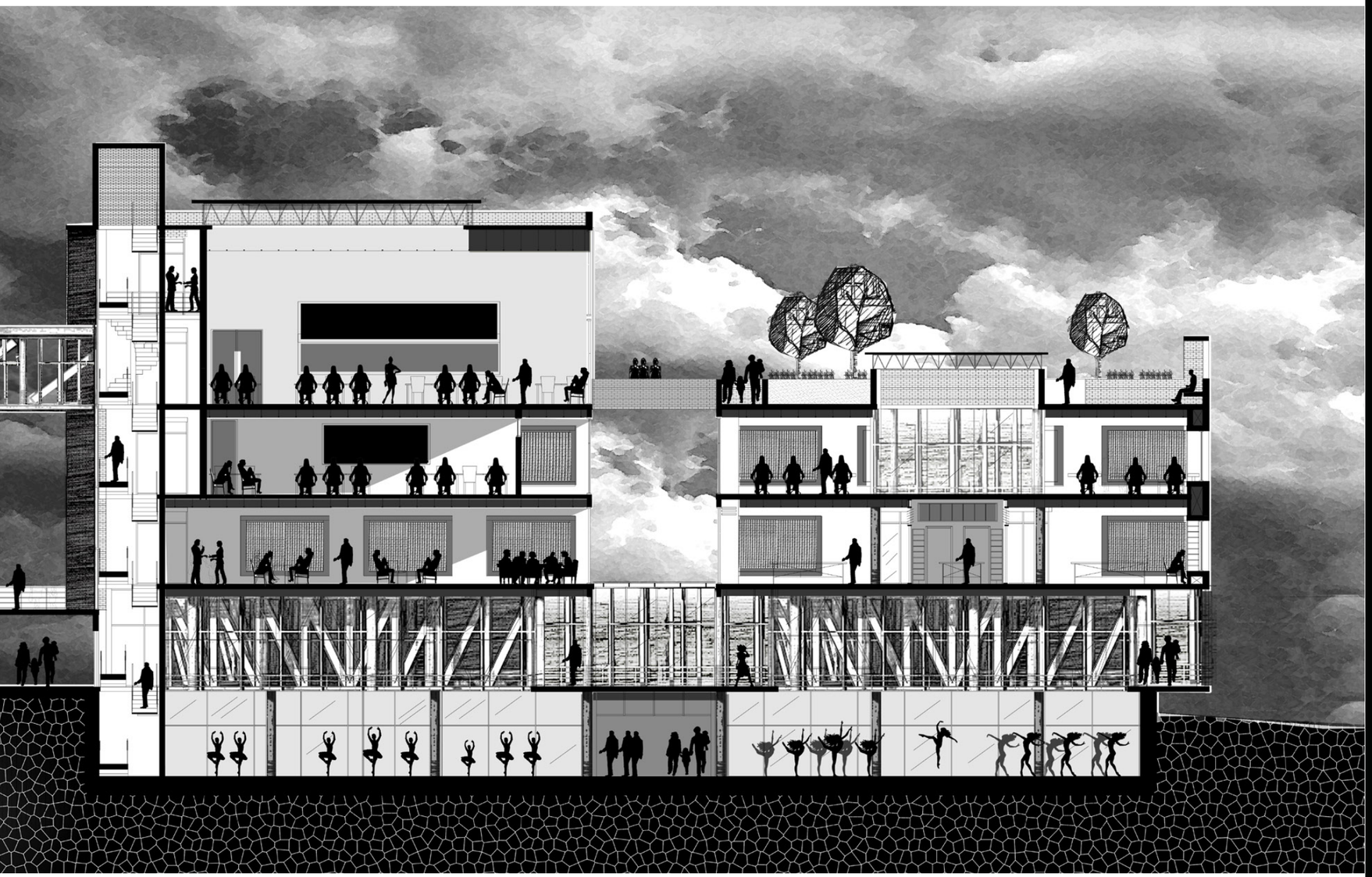
EAST ELEVATION
NTS

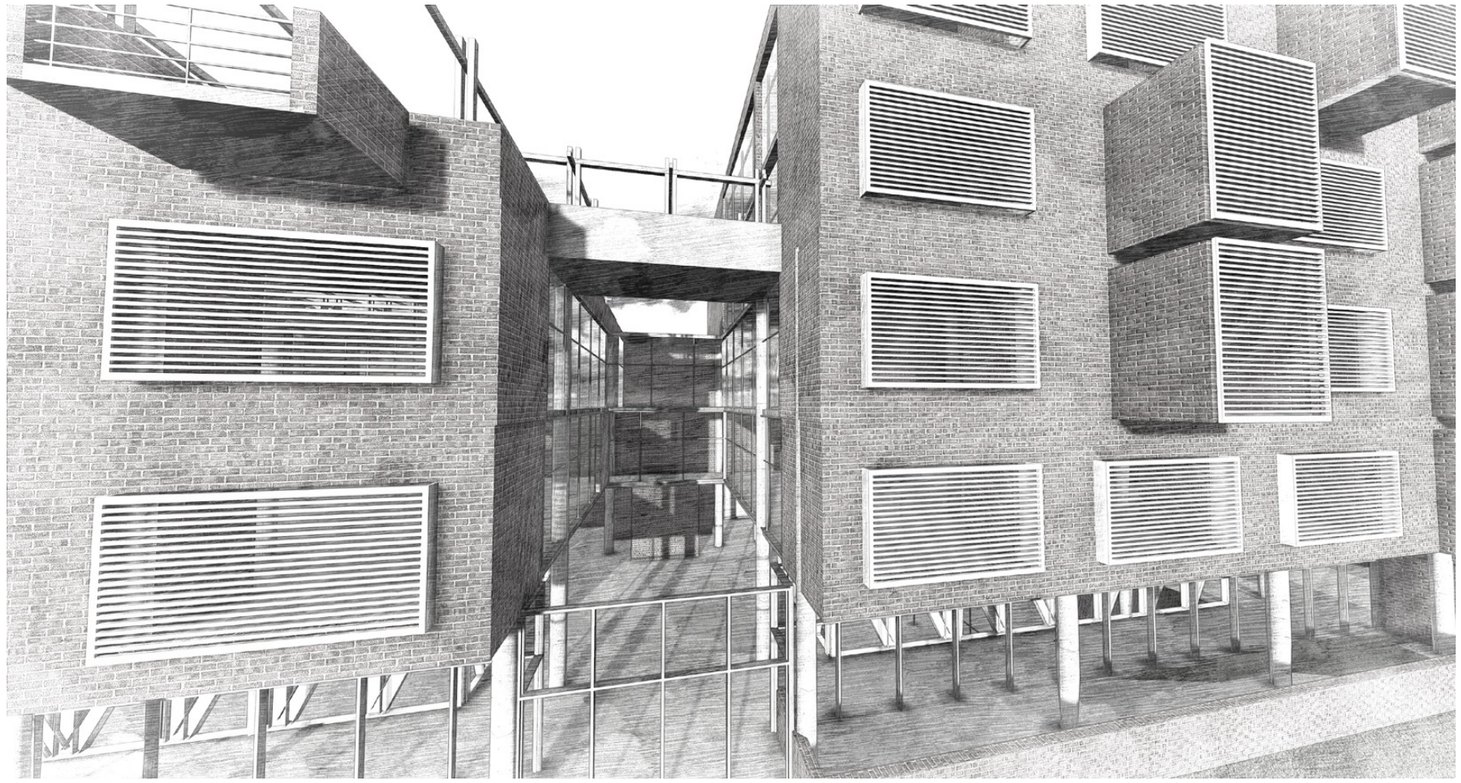


ROOFTOP PERFORMANCE SPACE BELOW BRIDGE



LONGITUDINAL SECTION
NTS

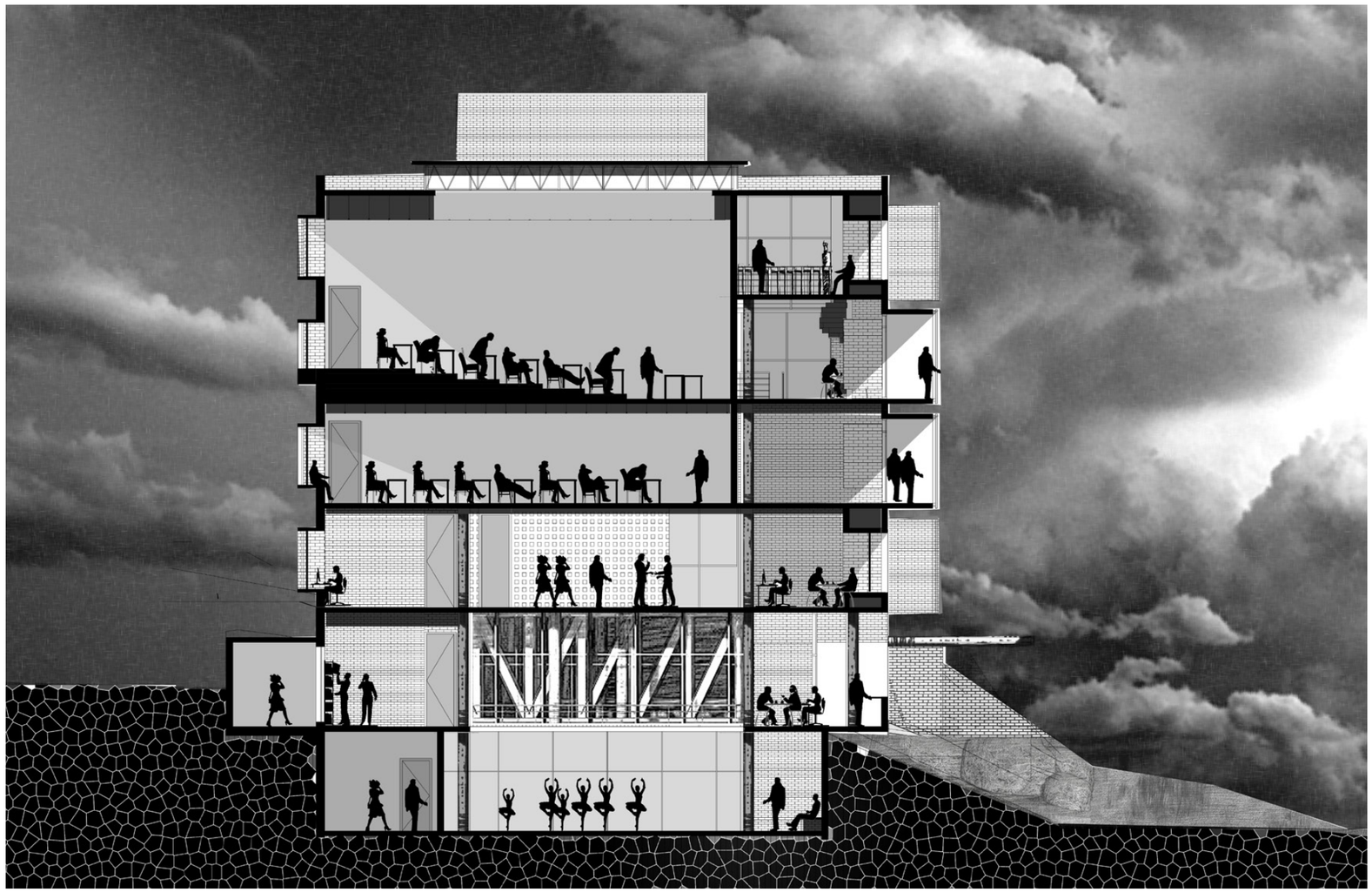




INTERNAL LINK BETWEEN ROOF GARDEN AND COFFEE BAR

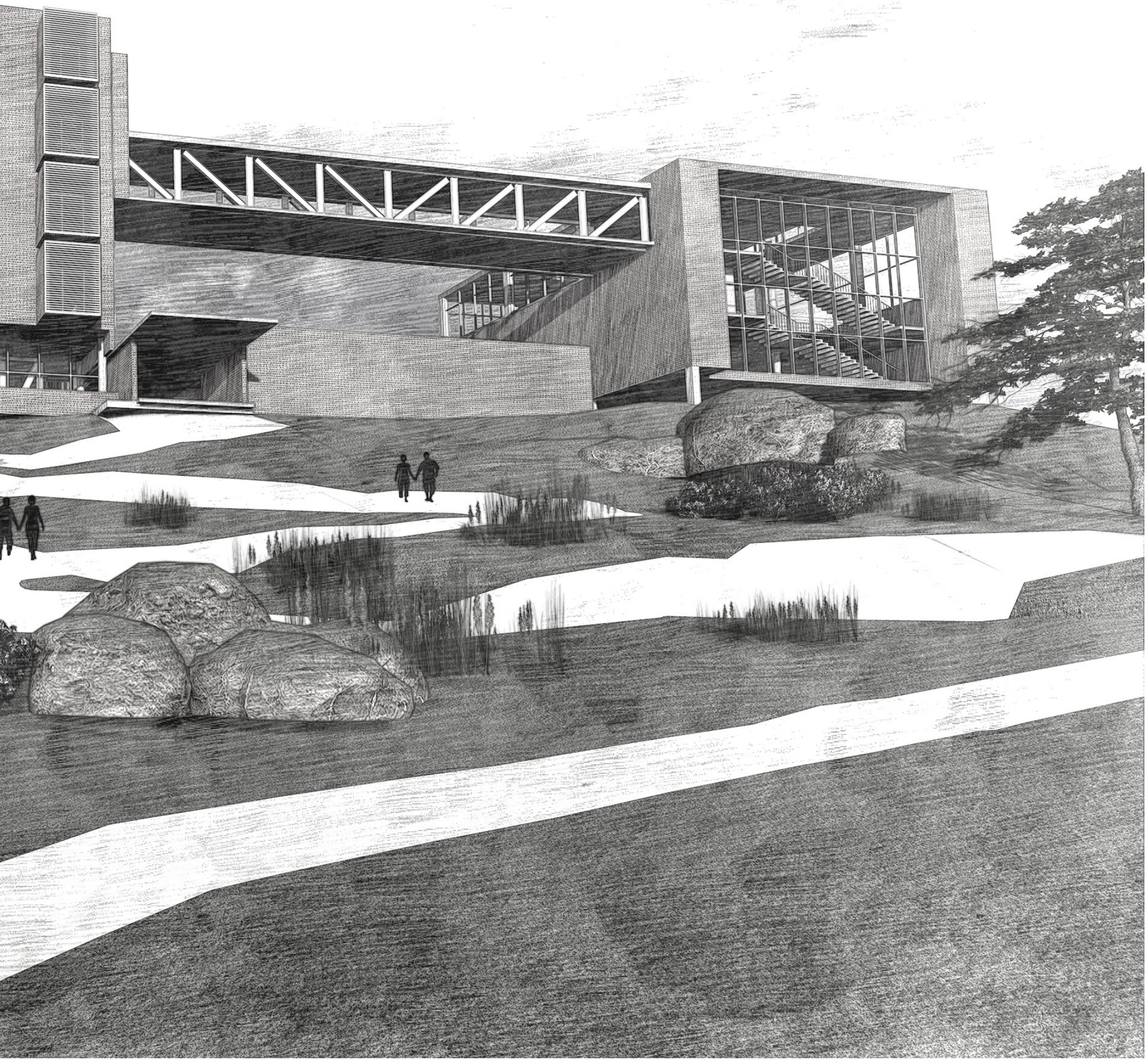


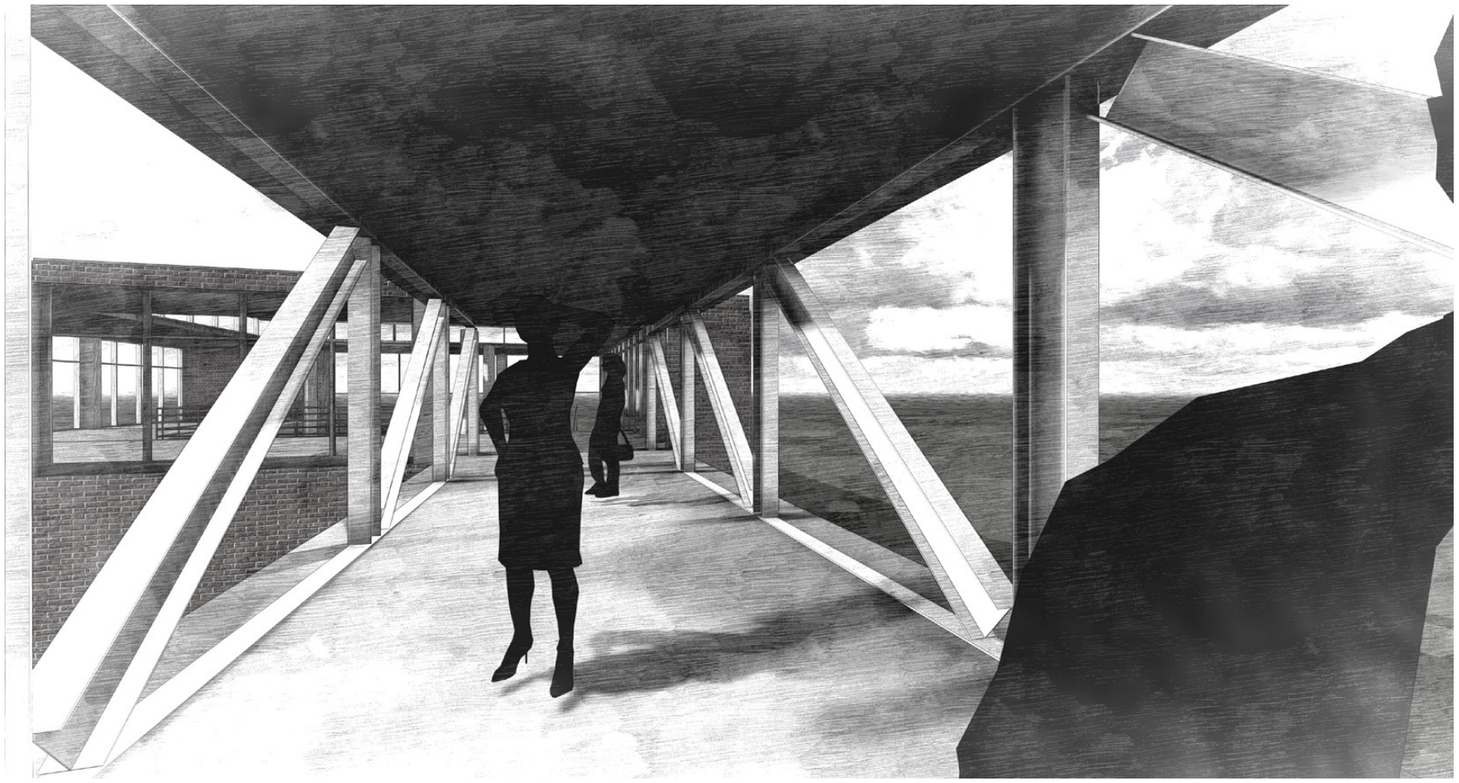
RESTAURANT WITH ATRIUM SPACES BELOW



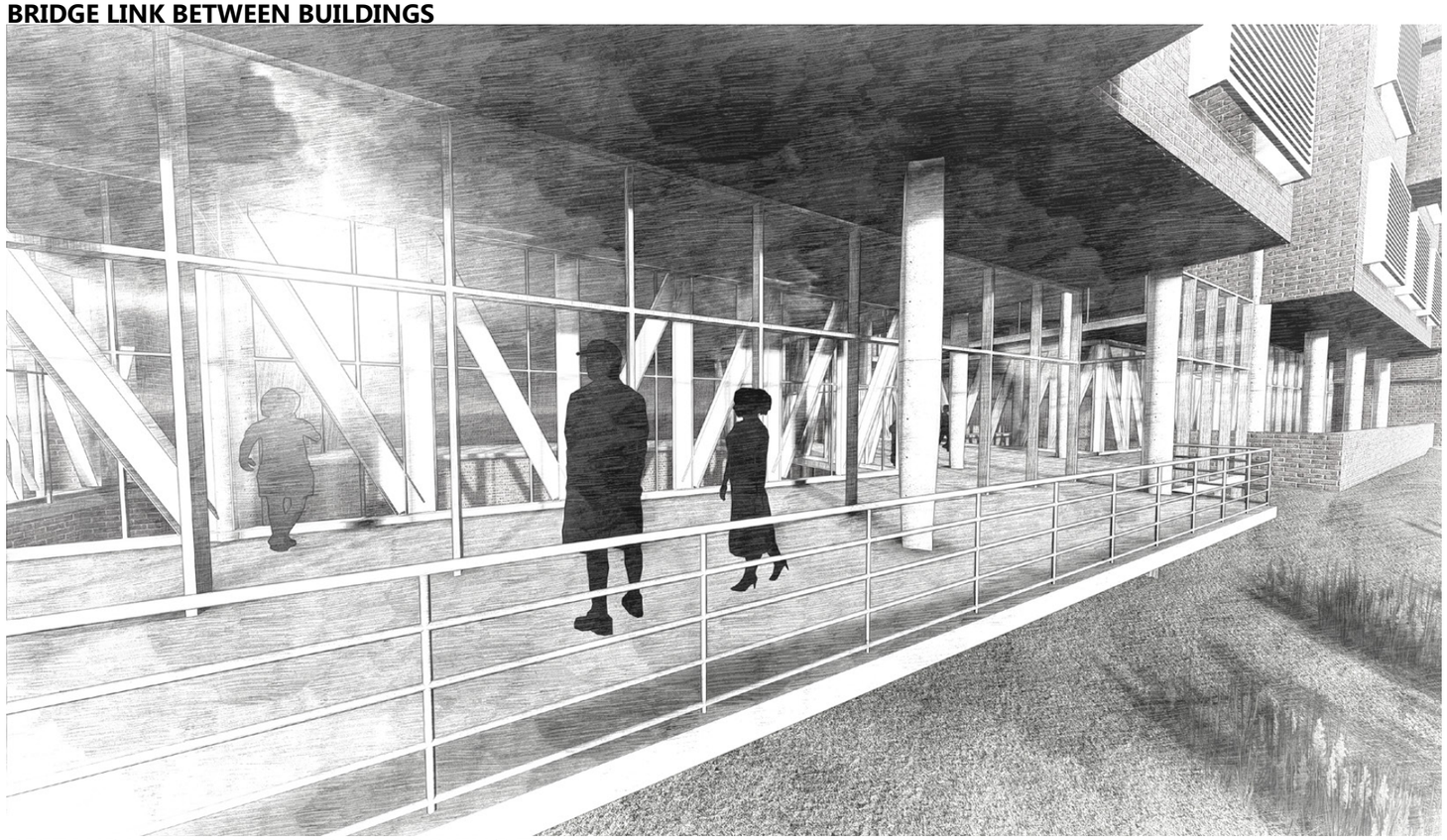
CROSS SECTION
NTS



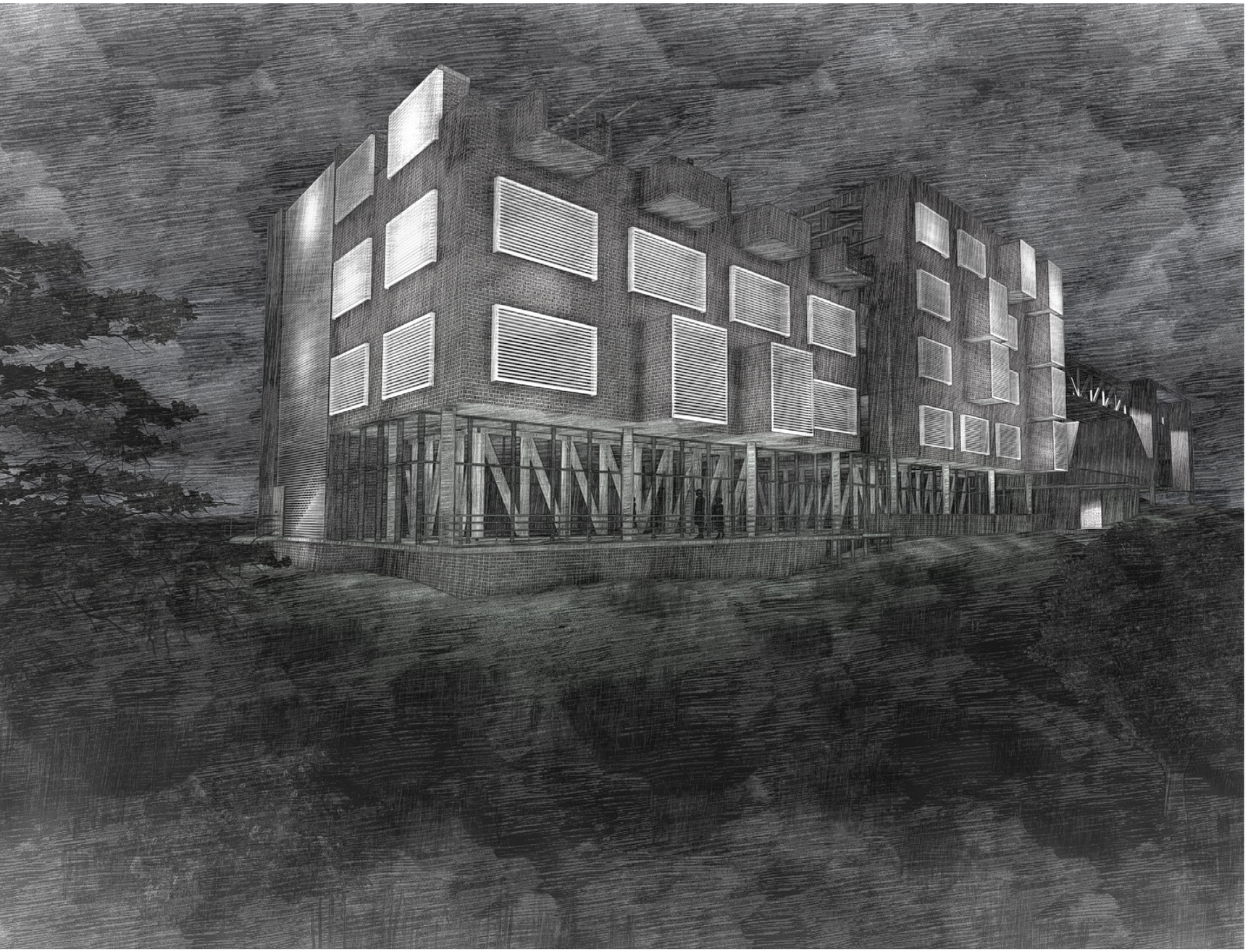




BRIDGE LINK BETWEEN BUILDINGS

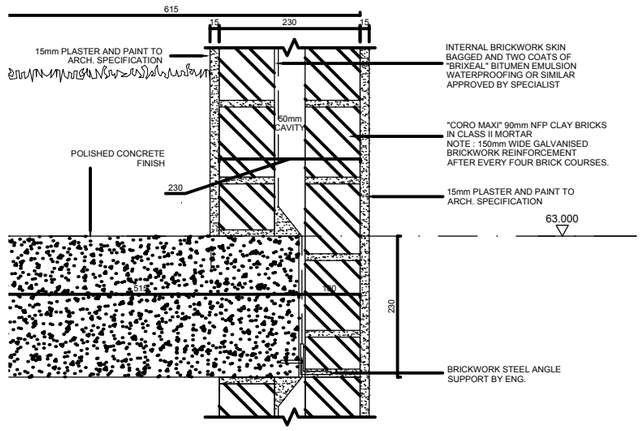


RESTAURANT BALCONY SPACE LOOKING TOWARDS ATRIUM SPACES

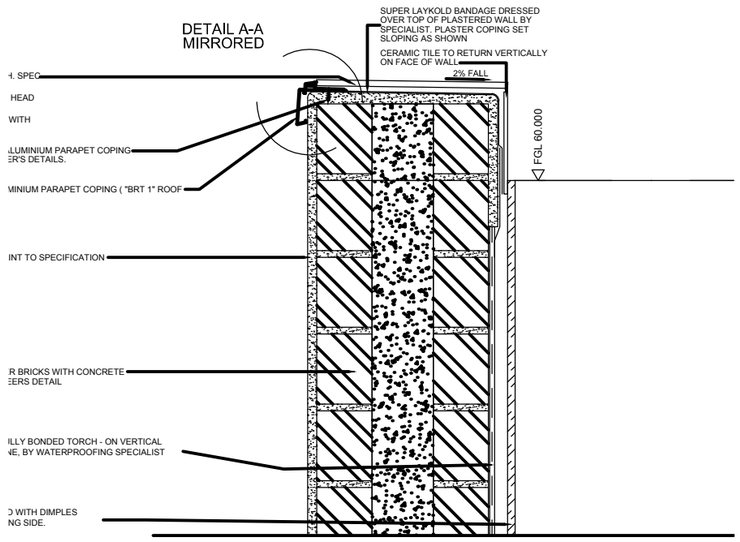


PERSPECTIVE SHOWING BUILDING EXPERIENCE AT NIGHT

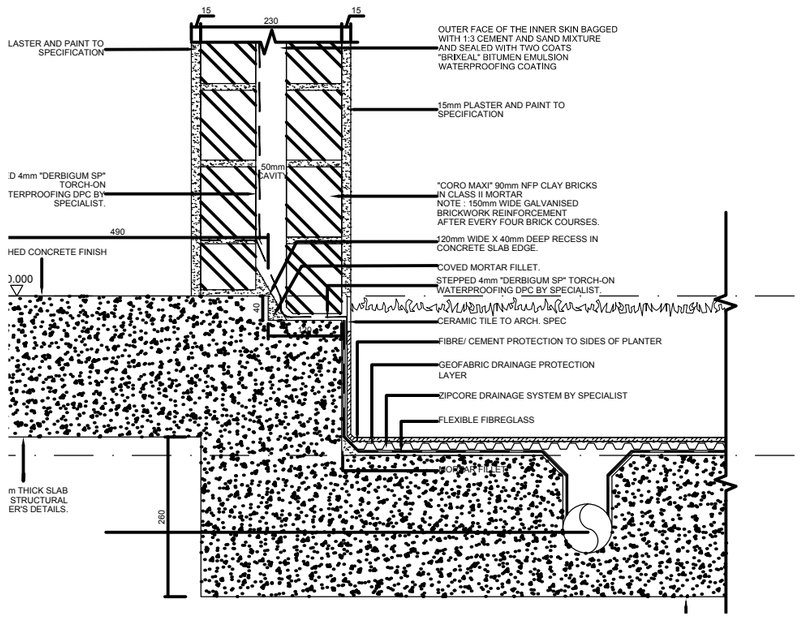
DETAIL A
1:10



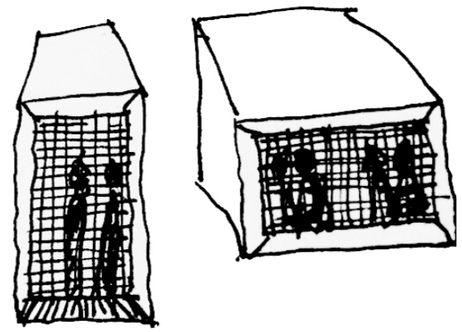
DETAIL B
1:10



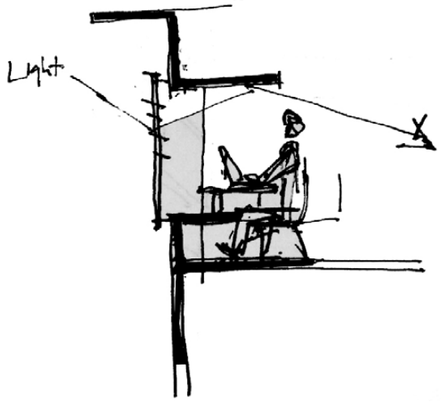
DETAIL C
1:10



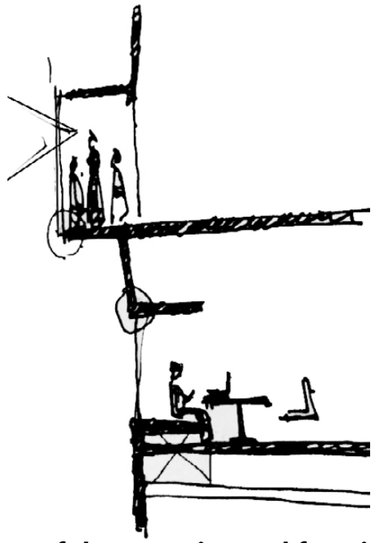
THE OUTER SCREENING



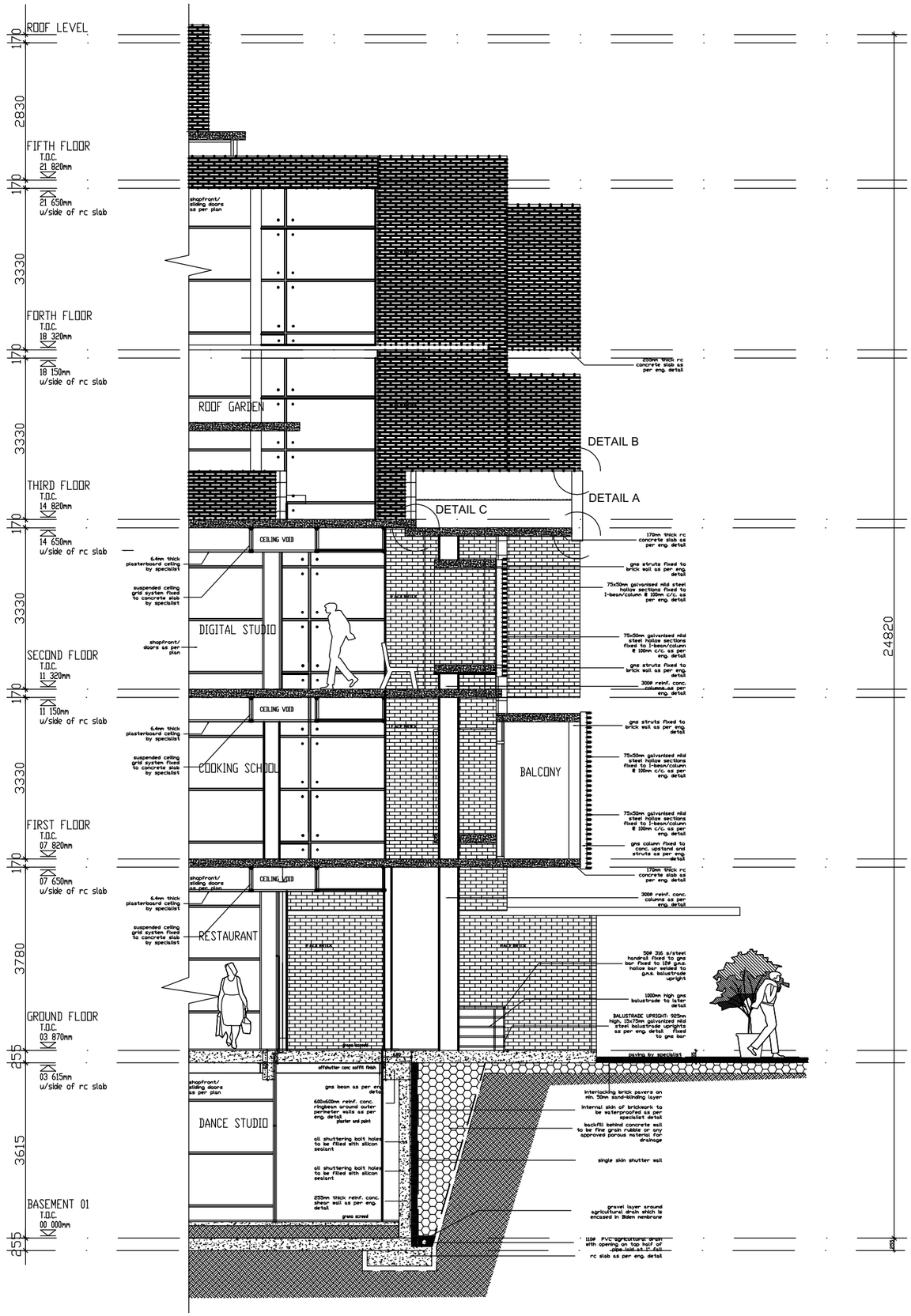
Innitial sketch ideas of the silhoette becoming a living exhibit which pops out of the skin of the building



How the screen could work with solar gains, light and the use of the space

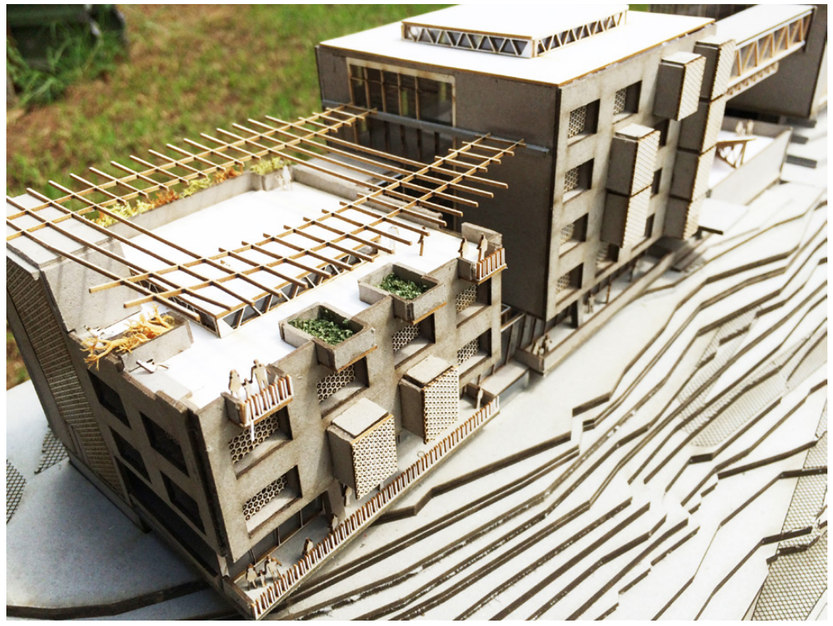


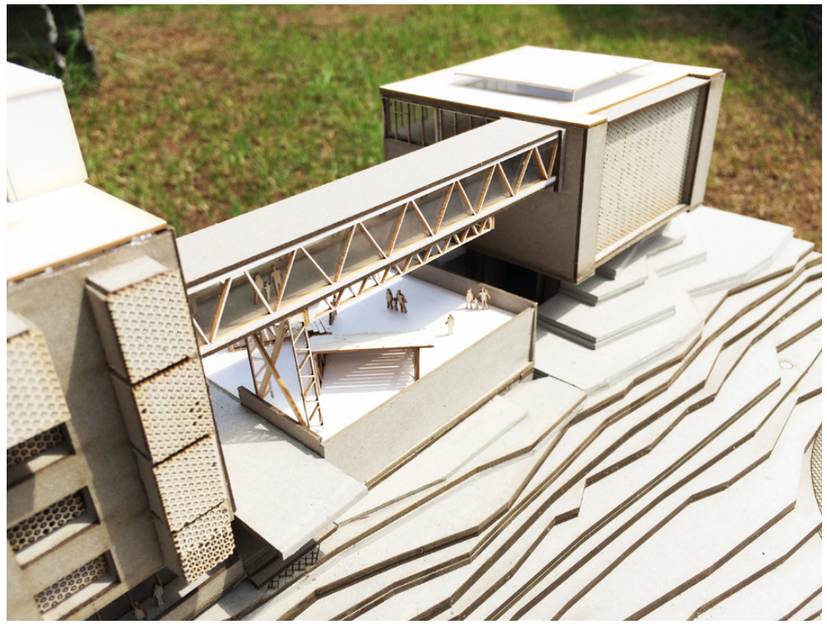
The use of the screening and functions of the 'in-out' spaces along the facade section



STRIP SECTION
NTS



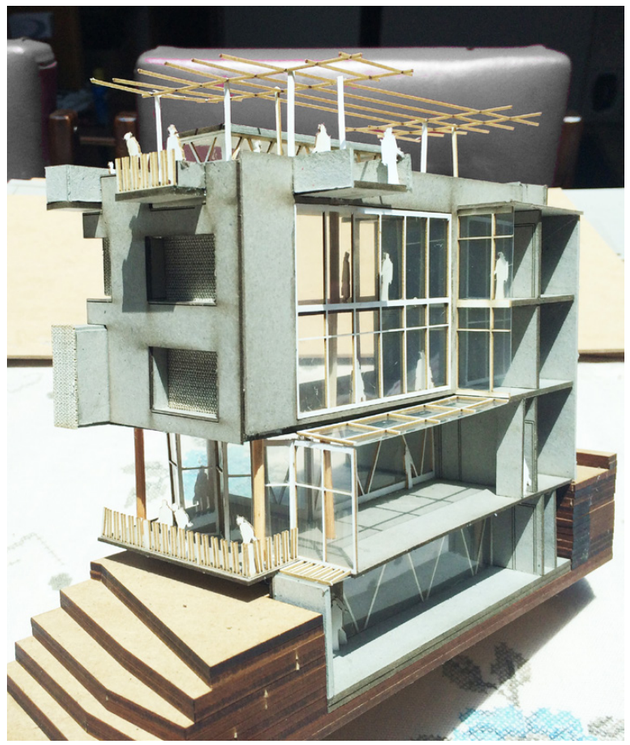


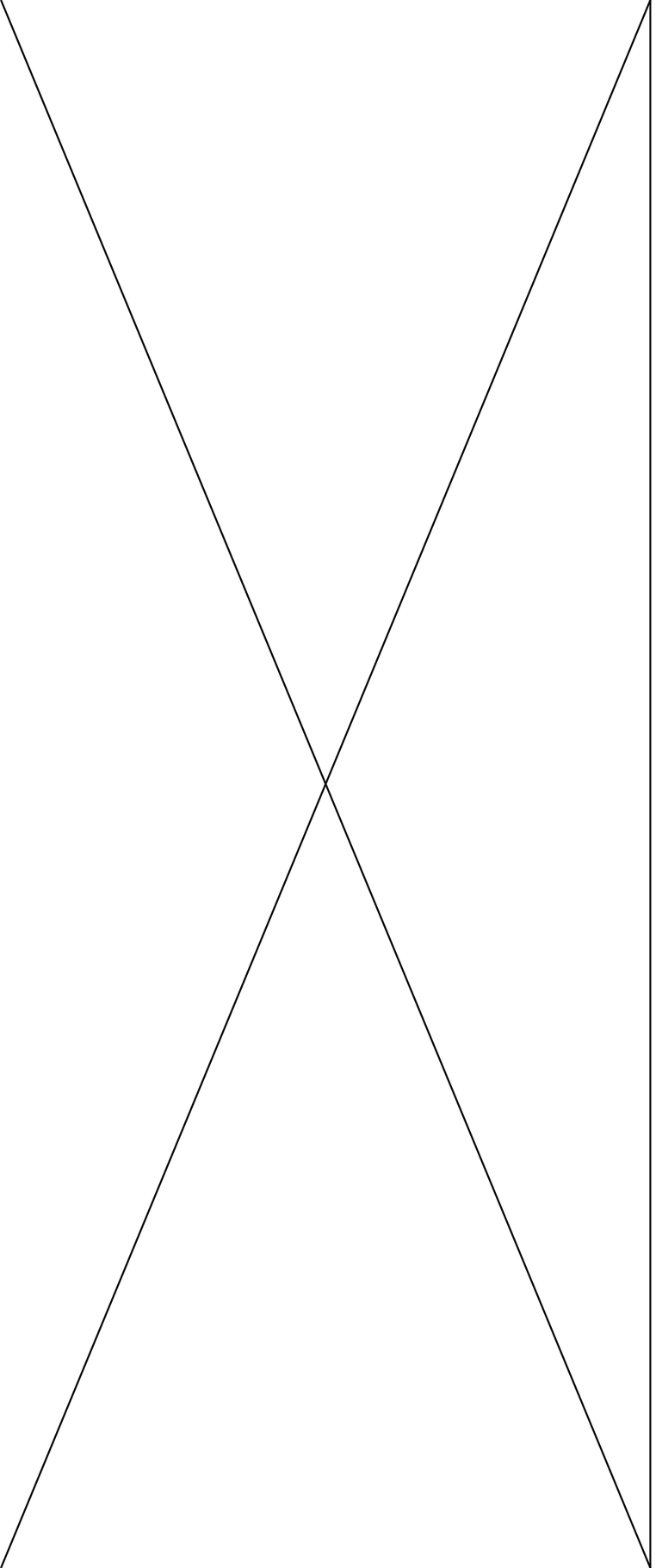




ABOVE&LEFT: 1:200 MODEL | BELOW: 1:100 SECTIONAL MODEL HGHLIGHTING INHABITABLE FACADES







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