

Locating culture, heritage and histories **WITH[IN]** Tembisa:
The museum as a living institution in the Urban Periphery.

Locating culture, heritage and
histories

WITH

Tembisa

What if the museum was a collaborative and dynamic
phenomenon that allowed for the creation of diversified
contributions and increased contextual engagement?

Locating culture, heritage and
histories

[IN]

Tembisa

What if the museum was a device that helped uncover layers
of valuable contextual information?

DECLARATION

I, Farirai Clement Mahonde 300019, am a student registered for the course Master of Architecture [Professional] in the year 2016. I hereby declare the following: I am aware that plagiarism (the use of someone else's work without permission and/or without acknowledging the original sources] is wrong. I confirm that the work submitted for assessment for the above course is my own unaided work except where I have stated explicitly otherwise. I have followed the required conventions in referencing thoughts, ideas, and visual materials of others. For this purpose, I have referred to the Graduate School of Engineering and the Built Environment style guide. I understand that the University of the Witwatersrand may take disciplinary action against me if there is a belief that this is not my unaided work or that I have failed to acknowledge the source of the ideas or words in my in my own work.

Farirai Clement Remi Mahonde
November 2016

This document is submitted in partial fulfilment for the degree:

Master of Architecture [Professional] at the University of the Witwatersrand, Johannesburg, South Africa, in the year 2016.

ACKNOWLEDGEMENTS

To my Mum

To my siblings

To Amai Sekai

To Tembisa

And to every individual who has contributed to this thesis

Thank you

To God through whom all things are possible

I thank you.

DEDICATION

I dedicate this report to the memory of R.T. Mahonde.

May you "Check the veracity of the information captured
herein" and be pleased.

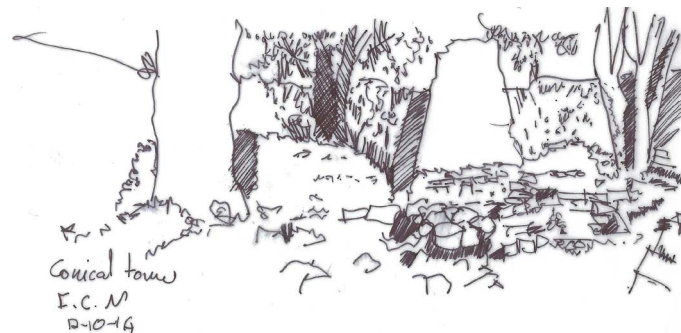
PROLOGUE

WHAT WE LEAVE BEHIND

The overarching thinking present in this thesis is inspired by a study trip I undertook to the ruins at Great Zimbabwe. This magnificent and monumental collection of stone ruins was inhabited from about 900 to 1600 AD, and is what remains of an indigenous ancient African city that thrived as a centre of culture and trade. The present day experience of this once great citadel, exposes layers that reveal how the indigenous population produced spaces that mirrored common practice at the time such as; social structures, technological advances and environmental consciousness.

Despite this ancient city's eventual demise over time, the expressions, of beliefs and manifestations of the original occupants daily lives remain a popular architectural attraction to this day. The great appeal of this ancient city, which I experienced, is its embodiment of a past memory within tangible (architectural) space. The traces of a previous memory found at the ruins have managed to transcend the boundaries of time and embody the same powerful resonance today as it did all those centuries ago.

My hope is for architecture that not only acts as monuments to our collective beliefs and aspirations, but also simultaneously embeds itself within the challenging fabric of our everyday contemporary societies. It is the mastery of these two principles that I believe results in a truly enduring work of architecture.



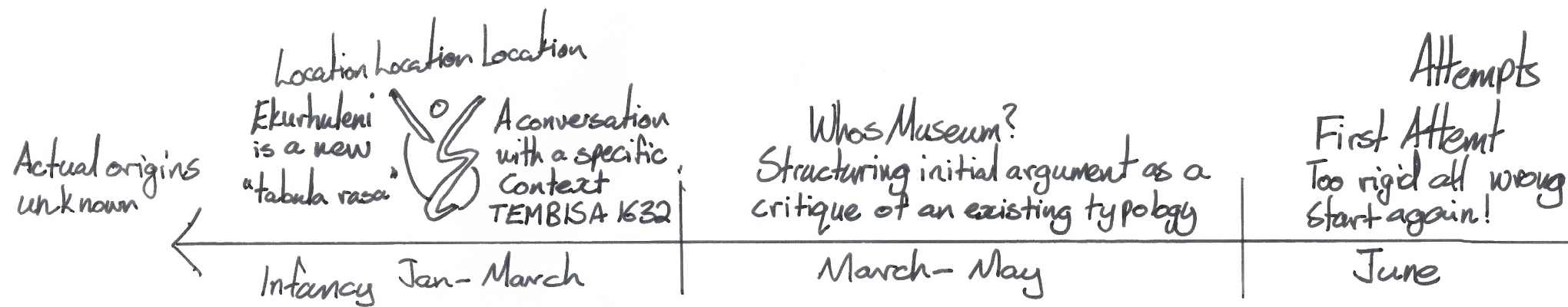
TEMBISA THESIS TIME-LINE

One of the defining characteristics of this investigation has been the progression of ideas from their infancy to the “end” product presented at the end of this document. Many of the ideas that have informed this exploration find their origins before this academic year and the intention is to continue exploring these notions beyond the completion of this thesis.

Documented below is a time-line of notable moments from the year projected along “THE WALL”. This gesture acts as an introduction to THE WALL, an *artefact* found in Tembisa, and its ability to act as a repository of histories and memories.

time-line:
noun

A timeline is a way of displaying a list of events in chronological order, sometimes described as a project *artefact*. It is typically a graphic design showing a long bar labelled with dates alongside itself and usually events labelled on points where they would have happened.



DOCUMENT STRUCTURE

PART 1:

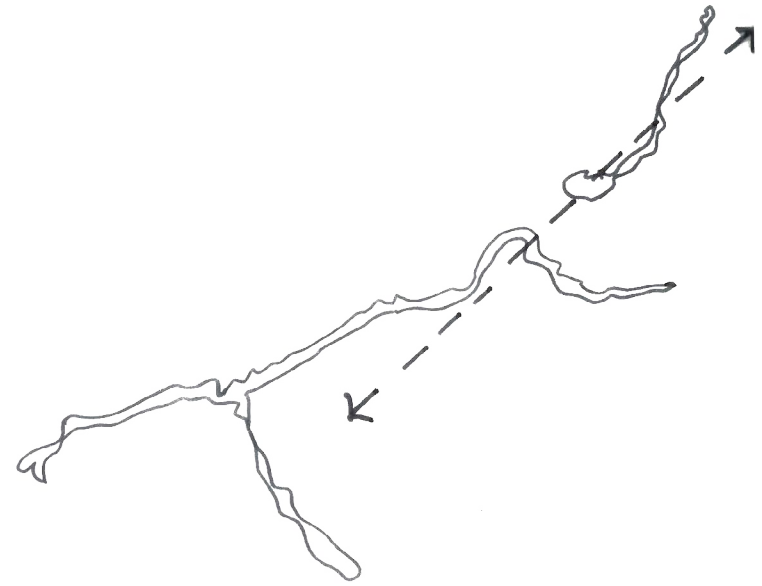
THEORETICAL INVESTIGATION + EXPLORATION

PART 1.5:

FROM THEORY TO SPACE

PART 2:

SPATIAL INVESTIGATION + DESIGN



RIP RTM 20-06-16	Uncovering Contextual Narratives to act as informants. More time on site... July - Aug	Space Making Miralles / Great Zim DS+R + MEDU etc Sept	Development Analysis + gully Site engagement Oct - Nov	There is No ending ?
------------------------	---	---	---	----------------------------



PART 1

PART 1 : THEORETICAL EXPLORATION

0 .INTRO

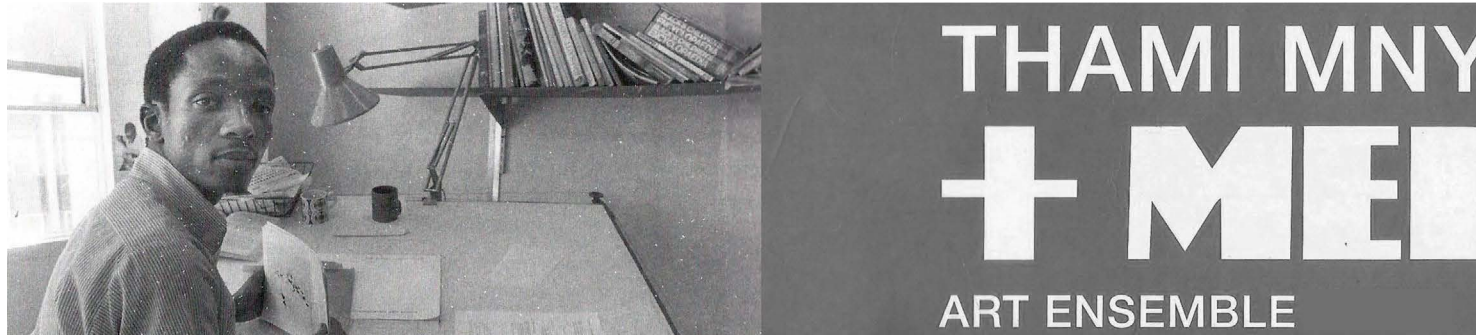
1. THE WALL

History and Memory



2. THE ARTIST

Heritage



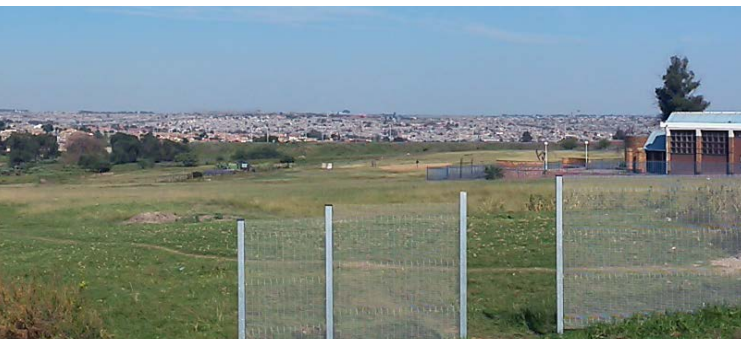
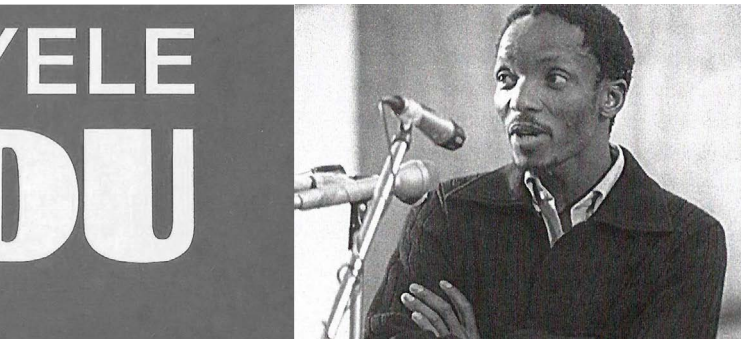
3. THE STREAM

Culture



CONTENTS

-	Abstract	18
-	Mission statement + Introduction	23
-	<i>The production of new space + Contained memory</i>	
-	Essay	30
-	<i>Museum making in post Apartheid SA</i>	
-	Artefact 1 History + Memory	44
-	<i>An Essay</i>	
-	The Wall 1	52
-	<i>From the utilitarian to the unexpected</i>	
-	The Wall 2	56
-	<i>An Architectural exploration + precedent analysis</i>	
-	The Artist 1	60
-	<i>Photo Essay: Thami Mnyele The Artist</i>	
-	Artefact 2: Heritage	62
-	<i>An Essay</i>	
-	Open Form Art ensemble	65
-	<i>An Architectural exploration + precedent analysis</i>	
-	The Artist 2	70
-	<i>Photo Essay: Thami Mnyele + the MEDU the art ensemble</i>	
-	Artefact 3 : Culture	72
-	<i>An Essay</i>	
-	The Stream	74
-	<i>ISIZIBA</i>	
-	Movement	76
-	<i>An Architectural exploration + precedent analysis</i>	



ABSTRACT

Traditional definitions of the museum present a building type that is intended to act as a repository for the collection, preservation and display of static artefacts. Since 1994, numerous efforts have been made to conceive and construct appropriate museums in previously excluded townships. What has resulted from these efforts is, in many cases, large scale State driven projects that elevate political grandstanding over considered contextual engagement and much needed social cohesion. This thesis aims to question the traditional role of museums as an architectural typology within the specific context of peri-urban township areas.

The context chosen for this exploration towards a new museum is Tembisa. Tembisa received its first inhabitants in 1957 and is located within the Ekurhuleni Metropolitan Municipality. It is the second largest township in the country by population. Unlike many of the country's older townships, this peripheral neighbourhood is yet to receive sustained cultural interventions. As such, it lends itself as the ideal testing ground for the creation of a 'living museum'. The thesis aims to create a living museum that does not rely on imposing a master narrative, but instead aims to actively locate traces of history, heritage and culture with [IN] Tembisa for collection, reproduction and display. In this museum the 'artefacts' on display are the result of evolving processes that are not only present within the confines of the museum itself, but are informed by, and spill out into the fabric and consciousness of the immediate context. This is explored through a reconsidered museum program that includes a historical archive and art ensemble for Tembisa.

Keywords: Museum, Heritage, History, Culture, Tembisa, MEDU,
Isiziba

Program: Theatre, Art Studio, History Archive, Memorial,
Landscape/Urban Intervention.

Locale: Tembisa 1632. -26.015607, 28.216405





"A revolution that does not produce a new space has not realised its full potential; indeed, it has failed in that it has not changed life itself, but has merely changed ideological superstructures, institutions or political apparatuses. A social transformation, to be truly revolutionary in character, must manifest a creative capacity in its effects on daily life, on language, on space . . ."

(Henri Lefebvre, 1991:54)

MISSION STATEMENT

THE PRODUCTION OF (NEW) SPACE

In his theories on space as an expression of everyday life, French philosopher and sociologist Henri Lefebvre, considers space to be the direct product of the human beings that inhabit them. For Lefebvre, Space (and architecture), is not an isolated construct that is rigidly identified through its own devices, but is instead variously “produced” through the actions of the human occupants who engage with it on a daily basis. (Henri Lefebvre, 1991:54)

Lefebvre also notes that the nature of these quotidian actions changes over time and as such spaces that houses them should not be understood as being fundamentally historical. “Instead of conceiving space as a fixed construct, we should regard it as an incomplete, tension-filled process, always subject to the effects of the (social and political) actions of humans” (B. Oliver:2012).

The chosen context for this experimentation on the creation of a new museum typology is Tembisa a township in the Ekurhuleni Metropolitan Municipality. It is the second largest township in the country by population.

The original intention of this peri-urban area was for it to act as the testing ground for the then governments plan to forcibly remove the entire population of Alexandra to Tembisa.

Today I am viewing it as a different kind of tabula-rasa, a type of blank canvas where relatively little sustained cultural interventions have occurred post 1994 unlike other prominent urban peripheries (namely Soweto and Alexandra) that have received, with varying success, the

conventional and accepted notion of a post-apartheid museum.

The rethinking of this architectural typology as explored in this investigation, acknowledges that the museum does not exist in a vacuum void of human habitation and as such its very existence is dependent on the effects of humans and nature. This museum is considered as a blank canvas that is relative to its inhabitants, shaped by human interaction, and eventually moulded through constant engagement.

Culture, Heritage and History are the three ingredients or “artefacts” necessary for the production of a new type of museum space.

"The significance attached to particular events in the past changes in relation to the politics of the present. But there remains a surplus of meaning waiting to be made and remade. Museums hold and shape memories but they cannot contain them."

(Patricia Davison, 1998)

INTRODUCTION

THE MUSEUM AS AN ANTI CONTAIN[ER]

As I undertake this investigation in 2016, the landmark fortieth anniversary of the June 16 student rising of 1976 is being celebrated. On that fateful day many years ago, the frustrated black youth of Soweto (and indeed many others around the country) took to the streets in protest against the quality of their education. The announcement of the Apartheid's government intention to use Afrikaans as the medium of instruction escalated the student's frustrations to boiling point. What has followed on that day is well documented and is now celebrated annually as Youth Day in South Africa. The annual focal point of this celebration has become that iconic image of a young Hector Pieterse and the museum built in his honour, a stone throw away from where he was shot and killed.

Forty years later the dust is beginning to settle on a similar student uprising. In October 2015, thousands of University students across the country voiced their dissatisfaction at the increase of already exorbitant university fees by initiating the #FeesMustFall movement. This "uprising" culminated in a unified and coordinated march to the union buildings where an eventual audience with the president of the republic resulted in a freeze on the increase in university fees.

Although four decades apart, these two instances demonstrate the effect of unified endeavour. These two moments in history share many similarities and ultimately speak to the same narrative, the powerful voice of the youth as a collective. As the months roll on from October 2015 to June 2016, the annual pilgrimage to the Hector Museum draws close. On this day government officials, many of them politically active youth in

1976 themselves, will congregate at the Hector Pieterse museum to celebrate and relive that specific day in history. The greater narrative, that of the consciousness of young people, which is constantly evolving and creating new chapters, is conveniently put aside in pursuit of political grandstanding.

The intention of this comparison between these two historical moments is to cast a light onto the manner in which we memorialize significant moments and consciousnesses within tangible spatial and architectural manifestations like museums.

The Hector Pieterse museum, as the "official" container of youth consciousness in this country is a construct that simply holds a very specific narrative without lending itself as a medium for the eventual and inevitable need to reshape the narrative within.

How does the architecture we create (the museum) act as a container of ideas and memories that does not contain the potential of these ideas?

Dated June 2016

con·tain:

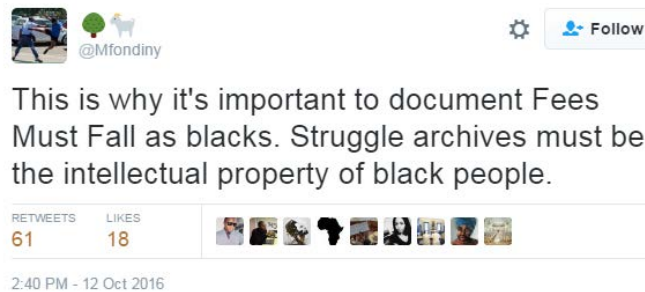
[kuh n-teyn]

verb (used with object)

- to hold or include within its volume or area

-to prevent or limit the expansion, influence, success, or advance of

What if the museum by definition exposed, expanded, influenced and advanced narratives and ideas?



Top: Tweet by @Mfondini dated 12 October 2016
Above: Instagram post by @popartjhb dated 18 October 2016

RE-INTRODUCTION

MAKING AND REMAKING NARRATIVES

As this academic year draws close the voice of the youth has again taken its place at the forefront of the public consciousness. My initial thoughts advocated for a type of museum that accepts the inevitable evolution of narratives, a type of “anti-container”.

create to house these narratives should take on the characteristics of a platform that accepts the “surplus of meanings waiting to be made and remade”.

Dated October 2016

This has been further highlighted by the progression of the #FEESMUSTFALL narrative from 2015 to 2016.

As a result of the announcement for further increases to student fees, universities across the country are either currently closed or operating under heavy police and private security presence due to student protests.

A noticeable difference between the #FEESMUSTFALL protest of 2015 and 2016 is the increased desire amongst students to document their experiences during their time protesting. Protesters have planned ahead and have armed themselves with cameras and recording devices to capture significant moments in the heat of the occasion. What has resulted is a wide range of evocative material of which only a small amount gains widespread exposure.

Viewed against the narrative of appropriate museum making presented in this thesis, this scenario highlights the opportunity to question the creation of monuments that glorify a single moment in time: what happens when the narrative evolves?

While every significant moment in history deserves its rightful place along the timeline of remembrance, the type of spaces





ESSAY

Critique

Museum making WITH[IN] Post Apartheid South Africa

MUSEUMS AS MIRRORS OF POWER

Museums as public institutions can be used as a barometer by which we measure a collective society's values and aspirations. The South African Museum Association (SAMA) defines museums as:

“dynamic and accountable public institutions which both shape and manifest consciousness, identities and understanding of communities and individuals in relation to their natural, historical and cultural environments through various functions that are responsive to the needs of society (International Council of Museums, 2004:5).”

Silverman adds to this definition by considering the ideal museum as “an institution that serves as a repository of knowledge and engages in the (re)presentation of the objects of knowledge it houses”(2014:8).

The institutionalised neglect of diversified Museum practice prior to 1994 by national art galleries and museums in South Africa has been redressed since the turn into a democratic society. Gestures have been made through the construction of significant museums and memorial projects to redress this previous exclusion. The most prominent museum projects undertaken since 1994 are state funded national museums that make it a primary effort to pursue an agenda that further national interests.

“The ordering and reordering of objects and representations in national museums can serve to legitimize or naturalise any given configuration of political authority” (Steiner,1995:4).

As Steiner notes, the narratives contained within museums can be used as a tool by the organisations that create them to glorify a specific narrative for a specific purpose. This concept of creating museums under the banner of nationhood is not uncontested or unchanging

– “the concept of nationhood, like a sense of community, is a construct of the mind, an imagined reality”. (Davison, 1998:186)

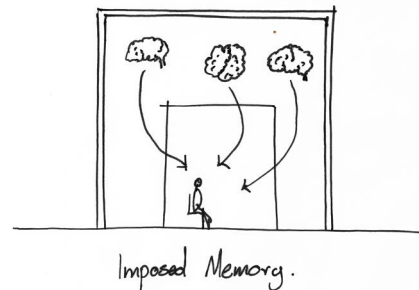
The challenge for museums is to advance these realities by becoming dynamic and engaging containers of diversified histories and memories.

The museum typology should extend its mandate to include the embodiment of a cultural program serving a broader mission in which tangible and intangible objects of knowledge are preserved and performed through material culture as well

as music, dance and theatre (Silverman 2014:8).

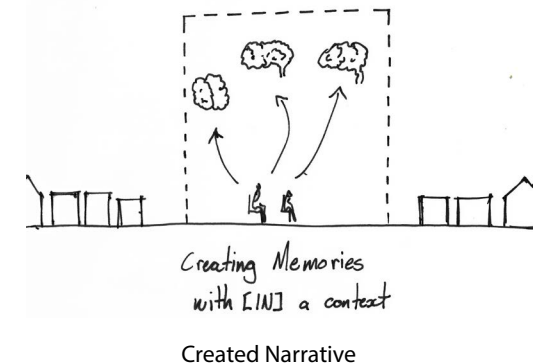
The ultimate aim for the museum as a public institution should be the creation of a truly inclusive public construct that is defined and shaped by contextual circumstances and very closely associated with issues concerning public life, collective memory, communal values and environmental challenges.

This understanding of the museum as a typology advances a type of architecture that is primarily in service of society and as such, is morally obliged to be truly representative of those societies in which they exist.



Imposed Narrative

1_1 Imposed Narrative



1_2 Created Narrative



1_3. Red Location Museum

THE OLD MUSEUM

The museum in the post apartheid township is presented as a triumphant construct, a grand container of a master narrative. These institutions usually appear as an alien structures that have landed to punctuate the dense urban fabric of the township.

These large constructs miss the opportunity to be conduits that perpetuate, are involved in and contribute to the townships evolving narrative.



HARD POWER v SOFT POWER

In his critical essay titled: 'The Nelson Mandela museum and the tyranny of political symbols', F. Sihlongonyane considers ideas of hard and soft branding as well as notions of hard power and soft power as two contrasting approaches in museum making. Hard branding is an approach which relies primarily on the physical and material development of form and space in order to capture the imagination. While soft branding draws heavily on ideas of symbolism and nostalgia overlaid onto the creation of space (2009: 190).

In the case of prominent local museums, we find a prevalence of soft branding that is manifested through the glorified representation of political and celebrated identities. These narratives are then used to steer the course of peri-urban development in order to create a particular and prescribed form of nationhood. Using these rigid narratives as a driver of development is a narrow discourse that prioritises bearing witness to the past while failing to offer a helping hand in the reshaping of the previously excluded peripheries in which they are inserted.

Soft Power is a concept that originally emerged in the 1900s to describe international politics and developments triggered by influence rather than military force (Nye, 2004). In light of this critique on museum making, soft power can be seen as the exchange of ideas, knowledge, values and culture in a bottom up arrangement.

The use of soft power in museum making can be interpreted as the act of allowing the agency required to create inclusive and contextual narratives to be in the possession of the community in which the museum is placed. Alternatively, like many of the museums created in Post-Apartheid South Africa, hard power maintains this agency and perpetuates rigid and enforced narratives. In these museums the direction of cultural capital is

in a top down manner.

An alternative emerging discourse is one which considers the museum as an experiential construct. This translates into a type of museum that navigates a terrain between hard branding and soft power. Museums have consistently been built as buildings with a traditional focus on specific objects and events. This emerging discourse, advocates for the holistic interpretation of cultural, heritage and history.

It transforms the museum from a grand monumental symbol into a contextual and socially inclusive resource.

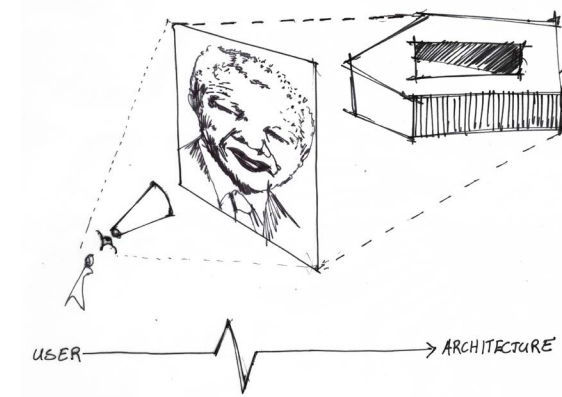
Professor Eilean Hooper-Greenhill, Professor of Museum Studies at The University of Leicester, writing over a decade ago observed that

"...the museum in the future may be imagined as a process or an experience. The post-museum will take, and is already beginning to take, many architectural forms. It is however not limited to its own walls, but moves as a set of process [sic] into the spaces, the concerns and the ambitions of communities" (2000:152-153).



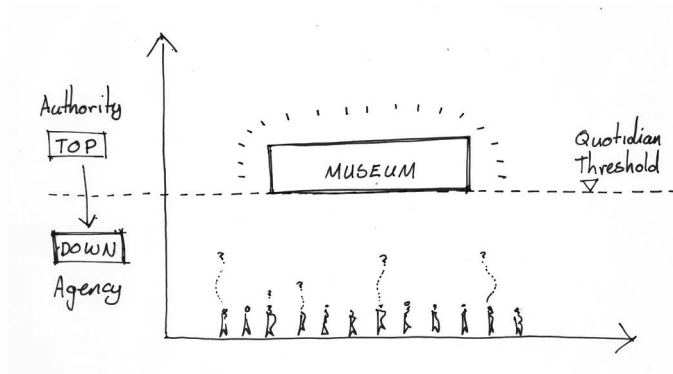
"Hard Branding"

1_5. Guggenheim Bilbao "Hard Branding"



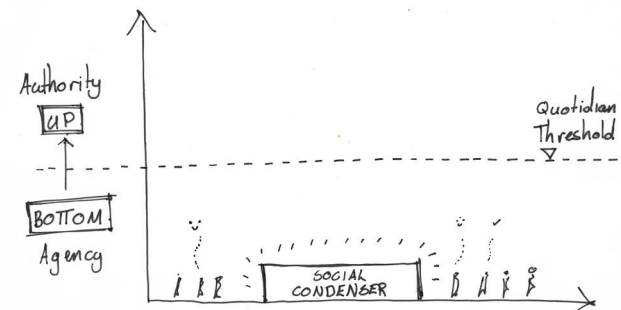
"Soft Branding"

1_6. Soft Branding



"Hard Power"

1_7. Hard Power



"Soft Power"

1_8. Soft Power

POST 1994 MUSEUM MAKING

On close inspection of the prominent museums that have been produced in South African Townships since 1994, it is evident that there is a collection of museums that were conceived and constructed during the honeymoon era preceding the advent of a newly democratic South Africa.

Since 1994, the mandate of creating spaces that influence the social and imaginative geographies of our cities has remained under the charge of the state. Many of these new spaces regularly occur in the once excluded and still peripheral spaces of our contemporary cities, the dormitory township suburbs. Placed within these contexts, the notion of a "struggle memory" is often the overriding narrative contained in many of these social constructs.

F. Sihlongonyane highlights this trend by noting that "the practice of imposing prescribed agendas onto post-apartheid museums has been achieved by using the memory of the liberation struggle as the key ingredient in the social construction of space in several national redevelopment programs" (2009:190).

Adding to this commentary on the nature of the prominent museums constructed in our democratic society (Didier et al, 2011) notes that,

"the past 15 years have seen a burgeoning of apartheid-related memorial sites, such as the Apartheid Museum, the Hector Pieterse Museum and the District Six Museum. These projects proliferate, although the era of massive, spectacular state-driven post-apartheid memorial projects is over".

To continue this investigation, I would like to present two specific cases of contemporary local museums that embody contrasting approaches to museum making. The museums in question are the Hector Pieterse in Soweto and Red Location Museum in Port Elizabeth viewed against the District Six

Museum in Cape Town and the site museum at Tswaing North of Pretoria.

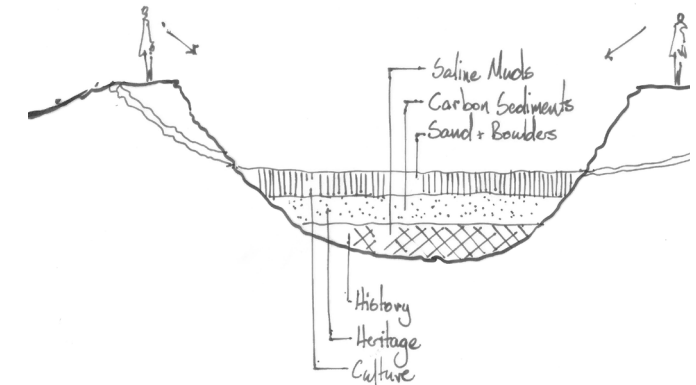
The district Six Museum and the Tswaing crater site are examples of projects that operate within an evocative cultural space while reinforcing ideas of soft power and increased community engagement.

Often conceived by concerned individuals and groups, the projects manage to create evocative meanings through subtle and powerful museum practices.

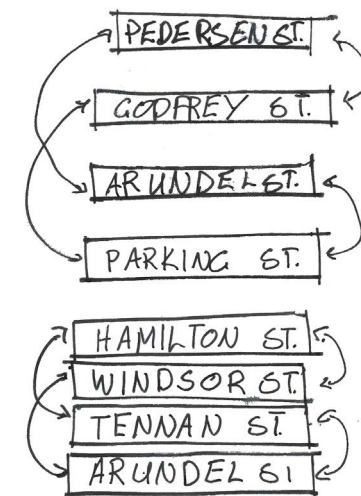
The district Six museum regathers and reclaims social histories of former residents who were forcibly removed from the area under the group areas legislation – through considered forms of user engagement it ultimately acts as memory bank of human resilience and triumph in the face of adversity. The central idea in the conception of the museum is to provide a museum that acts as a medium to bring former residents together again. To this end, community involvement has been crucial to its character since it opened in 1994.

This approach prioritises community involvement in the creation of narratives and is perpetuated by the museum's main exhibit, which has remained in place since its opening.

This main exhibition at the museum is a large map of the former District covered by a plastic sheet; visitors to the museum who recall special sites – such as house they used to live in – identify these sites on the overlay of plastic and leave remnants of their memories on other sheets provided.



Tswaing
1_9. "Tswaing Museum"



District 6
1_10. "District 6 Museum"

The District Six Museum has managed to break the mould of traditional ideas of museums and the way in which knowledges are stored and collected. One of its greatest successes is its ability to portray the character of the community. This engaging portrayal provides the drama that adds to the fabric of the museums display and narrative. (S. Prosalendis, 1994)

Similarly, the site museum at the Tswanaing meteor crater north of Pretoria, was conceived and designed as an eco-museum that integrates cultural and natural history and serves the “total South African Society, especially hitherto marginalised communities” (Kusel, 1994: 188).

Tswanaing or ‘place of salt’ is an incredible natural occurrence located 40km north of Pretoria. The site itself is located within close proximity to Shoshanguve, Winterveld, Kromkuil and Nuwe Eersterust, prominent informal settlements in the immediate surrounds. The most notable feature of the site is a significant meteoritic impact crater along with its lake of salt water. An investigation in the late 80’s was able to determine the cause of the meteoric crater with substantial proof of its origin and today it is widely renowned as one of the best of its kind. During this time in the 1980’s the site was also used for agricultural experiment, the many residents of the nearby settlement began pillaging the site in search for food and firewood. In the early 90’s the national cultural history museum put forward the notion of an “environmental museum” which initiated the long process of public participation

Dr. Udo Kusel, director of the National Cultural History Museum at the time, speaking on the intention of the project states that “We saw the chance of changing the biggest threat (people) to the crater and its environment into its biggest opportunity - visitors, customers, partners and custodians,”(1994)

Dr Kusel goes on to describe the success of the Tswanaing Crater as a result of the project’s involvement, protection and utilisation of the area by the local people. He considers the museum as environmental project both in terms of the natural and also the human or cultural environment. This main success of this museum is its ability to offer an expanded engagement with its context. This museum is a multi-layered experience of culture, research, science and history.

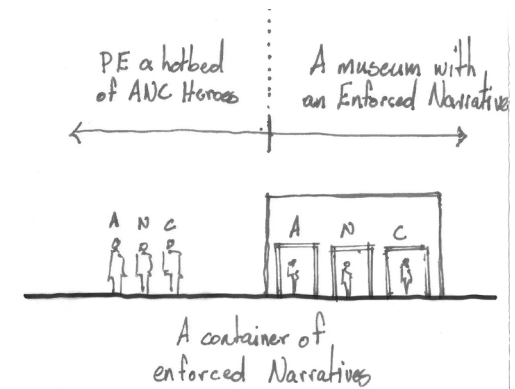
Operating as a converse to this type of Museum we find large scale state-funded museums that have proliferated since 1994. In taking their cue from political transformation, we find these projects coming to fruition as the transition towards diversified heritage and cultural projects gathers pace. The reshaping of public memory as attempted by these museums is an explicit and important state funded project.

The Red Location and Hector Pieterse museums are examples of a work of architecture where users are led through an imposed experience of historic narratives. As one moves through an arranged and scripted narrative, the multimedia displays hope to immerse the user into engaging with the material on display. These museums are by all means well designed and crafted spaces that directly project the stories of the past into the present day. The content is conveyed in an unambiguous manner that utilises technological aids to produce an experience that is familiar, sophisticated and urbane resulting in experiences that display the horrors of the past within the safe confines of a sanitised and refined context. In the case of the Red Location Museum in New Brighton Port Elizabeth, the approach to capturing and documenting history within the museum has been reworked and appropriated by civic and political leaders in order to establish an all-encompassing master narrative. Little consideration is given to the residents of the township and their ability to recreate and produce versions of their individual and collective histories.

Professor, historian and Head of Department in the History Department at Rhodes University, Gary Baines, offers a critique of this museum by highlighting the fact that the stories and narratives of New Brighton's residents have been consumed by the triumphant

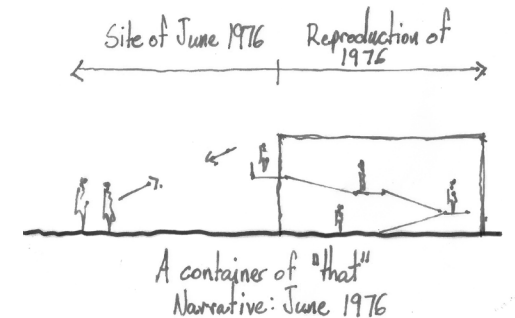
narrative of an Apartheid struggle history (Baines, 1998). Any contextual stories that might exist within the small community are secondary to this grand narrative. What results is a museum where the voices of the wide public are viewed through the lenses of a master narrative. If the ordinary voices do not fit within the confines of this dominant narrative, they are silenced and exit the space of public memory. While the other histories have not been completely forgotten they are most certainly marginalised and as a result, New Brighton is ultimately remembered as a "site of resistance" and a "stronghold of the ANC".

In light of this observation on the existing fabric of museums created in democratic South Africa, it is clear that a new era of museum making is now required, an era where the post-apartheid museum transforms into a living museum, an expanded and dynamic platform for diversified cultural, heritage and historical engagement. Museums are ideally positioned to take a considered and long-term perspective on intricate issues surrounding the shaping of cultural identities and historical understandings. Instead of assuming in advance that identities are fixed, museums can demonstrate how people shape their identities through cultural strategies and historic engagement (Hamilton, 1994).



Red Location

1_11. "Red Location Museum"



Hector Pieterse

1_12. "Hector Pieterse Museum"

THE MUSEUM AT THE CENTRE OF GENIUS LOCI

The township as a peripheral urban condition in our urban fabric remains as a reminder of the great inequalities created by apartheid planning. These dormitory neighbourhoods are characterised by a separation from CBD's and places of economic opportunity, a critical lack of high quality community facilities including, schools, libraries and clinics, a substandard level of servicing and infrastructure and undistinguished and uninspiring public and urban places.

Large open unoccupied spaces were prevalent in these sprawling peripheral contexts, they had no civic, social or cultural program. These spaces often became "no-man's land" which had no owner, no rules and little to no maintenance. These spaces remain as a manifestation of apartheid city planning that sought to amplify control and separation. In many ways these ideals were a perversion of the Garden City planning principle.

Organic pedestrian routes to nearby transit nodes often overlaid themselves onto these weed infested urban spaces but they remained dangerous and laden with trash resulting from neglect. While little infrastructure was created to accommodate civic interaction in the townships during apartheid, residents tended to retrofit these programs into people's yards, in churches or in the marketplace.

The end of Apartheid marked the beginning of renewed thought towards cultural and civic spaces in the townships. Findley and Ogbu highlight this trend by noting that the many new and rejuvenated museums, monuments and related amenities have revamped the townships into cultural destinations.

"Attractions like the Hector Pieterse Memorial and Museum in the Orlando West township (Soweto), Mahatma Gandhi's printing press and home in the Inanda township (Durban), and the Red location museum in New Brighton township (Port Elizabeth) appeal to both South African and foreign tourists"(Findley and Ogbu,2011).

Despite the many shortcomings faced by the township these same urban conditions remain associated with many positive connotations. Even in the harsh realities of Apartheid governance, informal spaces and activities materialized and blossomed – often as a means of survival or in other instances as political defiance. Township culture is embodied by the ever present notion of "Ubuntu" which encourages a strong sense of communal values, social vibrancy remains undeterred and street life is in abundance.

This investigation proposes a public/cultural institution sited on a vacant greenfield site in Tembisa. Once neglected and nondescript this site will be overlaid with a cultural program that transforms it into a device that encapsulates the Genius loci inherent in the township. The proposed institution aims to mediate the terrain between the provision of a diversified civic program in previously excluded context and the reversal of many of the shortcomings of poorly considered townships.

CONCLUSION

A new approach to museum making tested in the urban periphery

The tapestry of post-apartheid museums as they are currently imposed on peripheral contexts has long lasting implications on what is truly celebrated and what is not and what is rendered invisible within the peri-urban consciousness.

The premise of this investigation is not intended to be an over simplified rejection of the narratives present in our existing museums. Instead, it is an investigation into the possibility of encouraging a new kind of museum where narratives of past, present and future are fused together with site specific environmental consciousness, urban regeneration and community participation in order to create a new kind of social condenser.

In his 2007/2008 editorial for the South African Architectural Digest, Iain Low comments that

“[N]ew spatial configurations, that are both reflective of democratic principles and contest previous translations of power in space have yet to find a critical place in our everyday discourse.” (Low,2008).

This thesis argues for a reconsidered approach in the creation of museums that are appropriate for our contemporary context. While we have managed to spatialize explicit moments of our unfortunate past, how do we reconsider this narrow perspective towards the expanded view of an architecture that celebrates the ideas of present identities and progressive futures in the urban periphery?

This investigation adds to the discourse that is searching for a truly appropriate and inclusive public institution for our contemporary cities, towns and townships.



THE NEW MUSEUM

A untreated gulley cuts through my proposed site. Over time water has run across the site and eroded the earth to reveal layers of the soil and ended up settling at the bottom of the gulley that it created. This channel is now of considerable depth and width. This process is an ideal metaphor for my intention to create a museum that exposes cultural, heritage, historical characteristics of Tembisa.

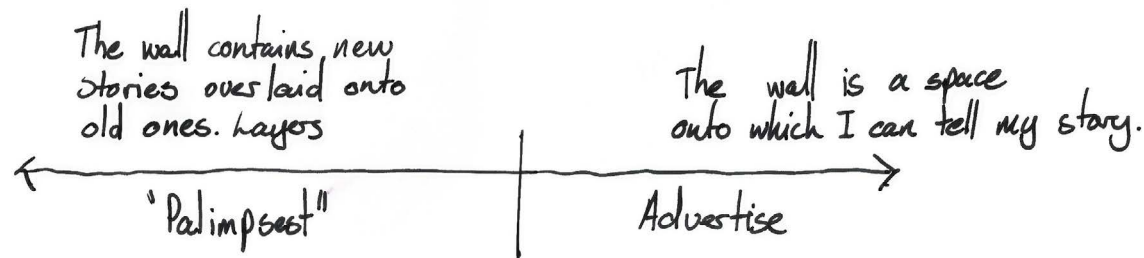
THE WALL

Artefact 1: History and Memory

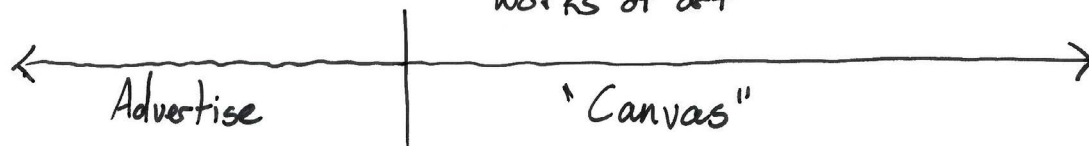
Locating (and contributing) to Histories WITH[IN] TEMBISA

This investigation aims to understand the role of history and memory in the creation of architectural space. These notions of history and memory are considered specific to the context of Tembisa.

- History: a chronological record of significant events often including an explanation of their causes
- Memory: something remembered from the past.



The wall displays complete
works of art



HISTORY AND MEMORY 1

History and memory projects in the urban periphery

While searching for information on the historical landscape of the Tembisa, my biggest resource has been human interactions with residents (specifically second generation residents) of the township. Visiting traditional sources of historical information namely libraries, municipal offices and archives has consistently provided a dearth of information.

The history of Tembisa, although poorly documented in the spaces for traditional historicism, remains as a great untapped resource currently in the possession of the communities and individuals who have established themselves in the township since its inception in 1957. This deficiency provides the museum with the opportunity to create spaces that act not only as a repository of historical artefacts but also as an active producer of (presently non documented) knowledges recalled from memory. The intention for this arm of the museum is to be a dynamic platform onto which these unexposed layers are to be produced and preserved.

South African museums are understood as devices that concretise authorised version of the past which eventually become institutionalised and accepted renditions of the past (Davison, 2005).

Since 1994, countless sites of historic significance have been constructed in an effort to remember varying aspects of South Africa's past. These constructs result in the representation of an institutionalised and accepted version of a historic narrative. Many of these sites and spaces have been constructed in the peripheral areas that were the contexts of the prominent moments in our history. These spaces often taking the shape of a museum or memorial, have not realised their full potential to be active producers of historical knowledge and not simply

repositories of specified historical narratives.

Acknowledging that they have a role to play in civil society, some township museums have, in recent years, made concerted efforts to include communities in their projects with the intention of providing spaces where historical narratives are widely inclusive.

Instead of manipulating public memory and subverting the past in pursuit of a political agenda, it is pertinent that we accept and welcome competing and conflicting memories as an inevitable part of the transition to democracy.

HISTORY AND MEMORY 2

Ideas in tension

Beyond the basic definition of history and its practice is a broad field of history, historicism and memory that is both a scholarly discipline and a prominent component of public interest. Much has been written (G.Baines:2007, C.Saunders:2007, G.Verbeek:2007, M.Murray:2007) on professional and public history in post-apartheid South Africa.

A wide reaching discourse exists that questions the motives and practices of traditional history practices. While the aim is not to engage in with this material in great detail, it is necessary to briefly highlight these ideas of public and traditional history against the notions of memory.

Memory, is a reconstruction of the past from which specific meanings are derived, usually a personal recall and reconstruction of past events.

On the other end of the spectrum is history which takes the form of a factual representation of an official recollection of the past.

While these two notions are similar their manifestations are not similar. French historian Pierre Nora puts forward that "memory is in a permanent state of flux, open to the dialect of remembering and forgetting, vulnerable to manipulation and appropriation, whereas history is a representation of the past, a critical discourse which is suspicious of memory" (Nora, 1989:8-9).

In essence the notions of memory and history are fundamentally in a state of tension. History and memory however need not be oppositional but instead are entangled rather than explicitly oppositional.

HISTORY

Historical theorists present history as an objective pursuit that is defined as the factual recreation of what is no longer (Nora, 1989). This recreation is however, is often flawed and incomplete.

When left in the possession of those in wielding political power, history can be biased, propagandist, and elitist. In any society, institutions that possess power ultimately decide which narratives should be recalled, maintained and dispersed. Despite its flaws, historicism maintains a “superiority” over memory on the basis of it being a professional pursuit that intends to use factual and finite information as its main currency.

Often happening within the confines of institutional ivory towers or secluded archives, history does not allow for the same level of personal recollection that occurs in the space of the production of memory.

MEMORY

Memory positions itself directly against the clear bias of history and elevates the individual and emotional recollection and the subjective exploration of events past.

Parallel to history’s formality, memory uncovers and exposes versions of the past through the lived and the local, the ordinary and the everyday.

Opposite to history’s totality, memory’s diversity flourishes. “In modernity memory is the key to personal and collective identity,” writes historian Michael Roth(1995: 9). Historian John Gillis considers memory as a device in which one anchors themselves in the present “Today everyone is his or her own historian,” writes John Gillis (1994: 17). Countering contemporary societies rootlessness, memory validates the sense of place. Memory works against and resists our societies constant craving of instant gratification. Notions of the individual’s memory cannot be taken away or interrogated.

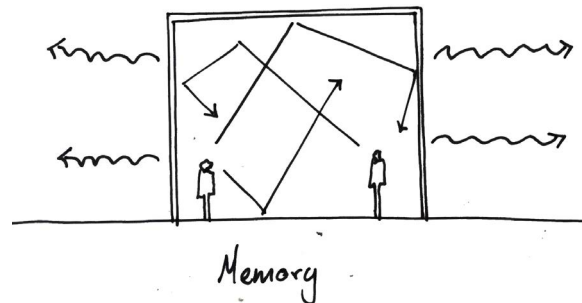
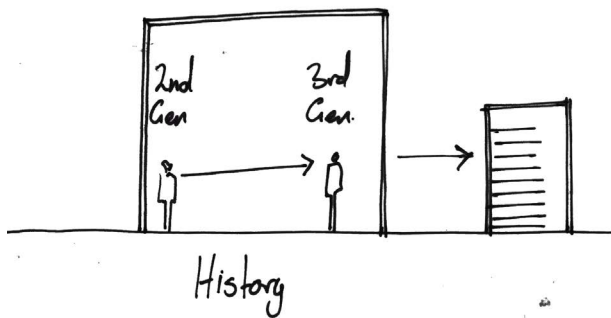
FUSION: HISTORY + MEMORY

Instead of elevating one over the other, I would like to consider a renewed collaboration between history and memory, two different yet similar and interdependent phenomena.

A type of collaboration in which “memory is the raw material of history” and “the discipline of history nourished memory in turn” (Le Goff, 1992: 95).

This collaboration allows for a process of productive debate between the two practices, “It is the tension or outright conflict between history and memory that seem necessary and productive,” note Randolph Starn and Natalie Zemon Davis (Starn, Davis, 1989: 5).

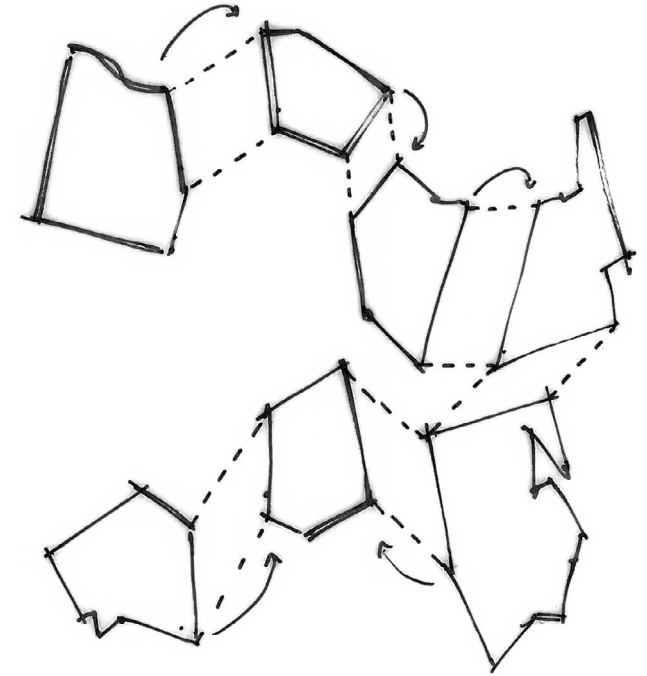
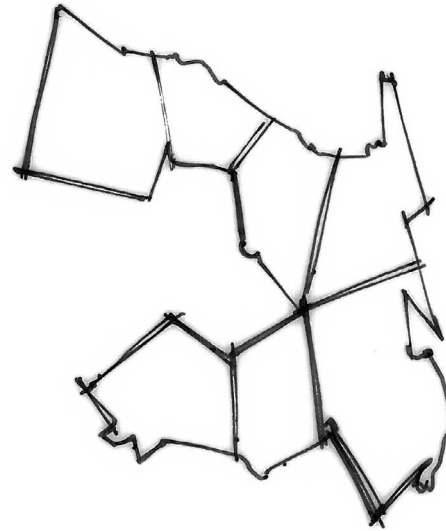
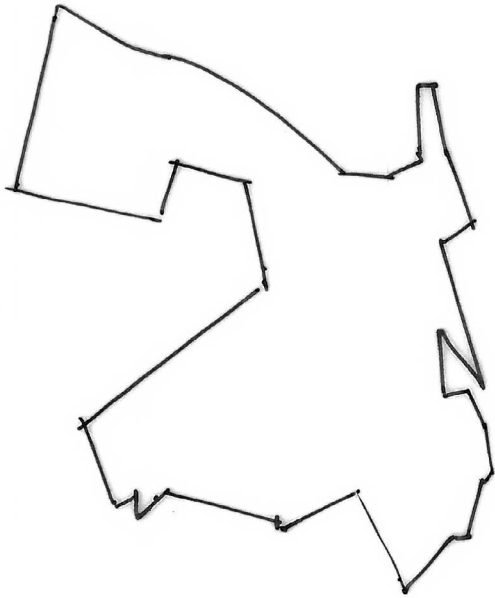
In the context of Tembisa where these practices remain in their infancy and little to no documentation and consideration has been given to historical and communal narratives, “Memory and history may play shifting, alternately more or less contentious roles in setting the record straight” (Starn, Davis, 1989: 5).



1_14. Left: History

1_15. Right: Memory

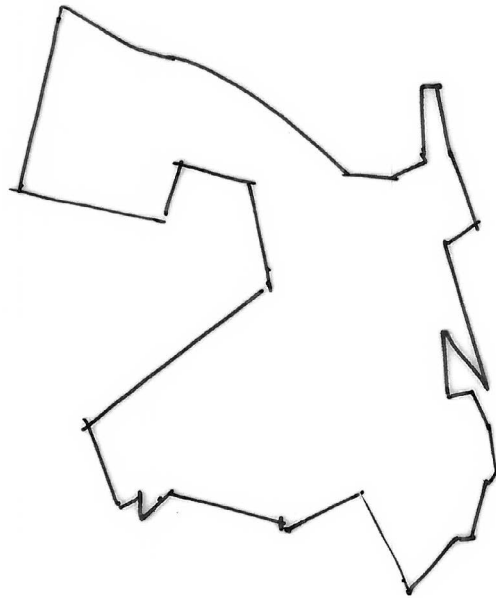
“The notions of history and memory, although distinctly different, need not be oppositional, but instead are entangled rather than explicitly oppositional. Memory is in a continuous state of flux open to the dialect of remembering and forgetting. History is a direct representation of the past a critical discourse that is often suspicious of memory.”



1_16. "History Puzzles"

HISTORY

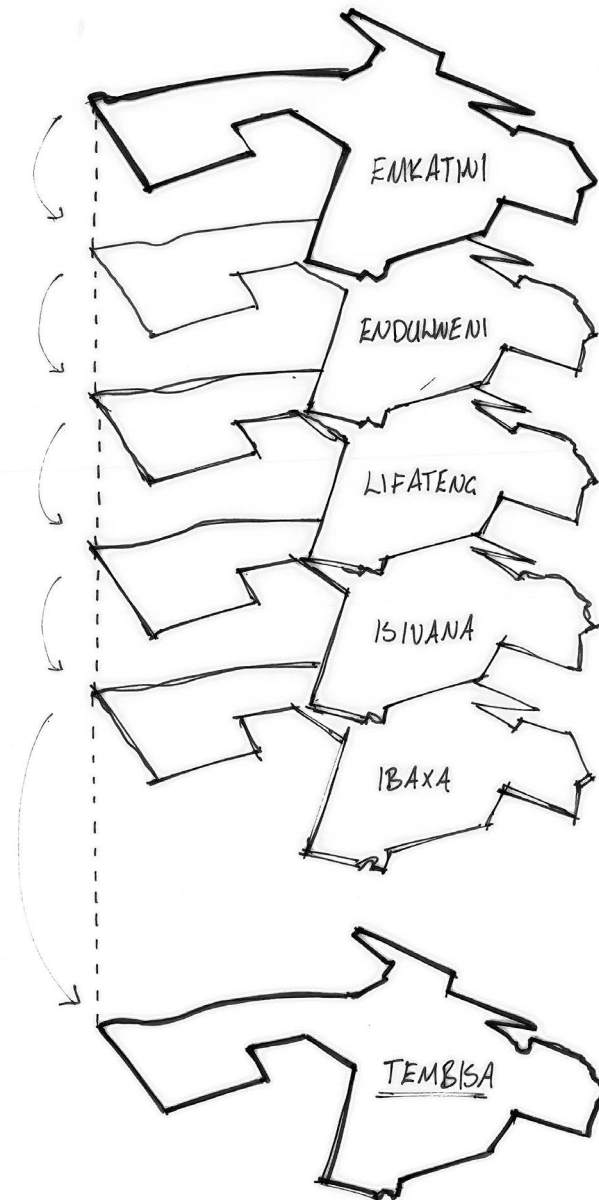
Imagined as a historical narrative, a map of Tembisa is reconstructed like a puzzle through piecing together fragments of a whole. The reconstruction is an exact science and the ultimate position of these pieces cannot be shifted or adjusted.



1_17. "Memory Layers"

MEMORY

Imagined as a reproduction that recalls narratives from memory, a map of Tembisa is reconstructed through various overlays of fluctuating narratives. In this case, different sections of the township contribute narratives that are all compiled to create the final construct.

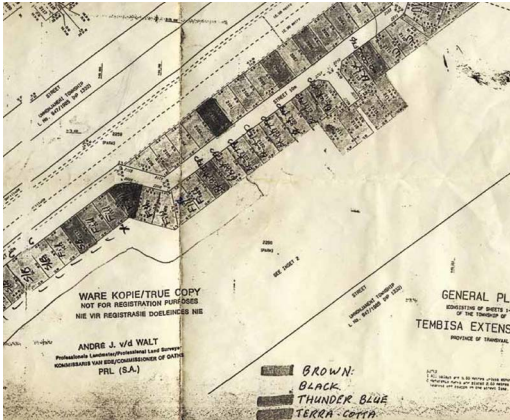


Histories present [IN] Tembisa

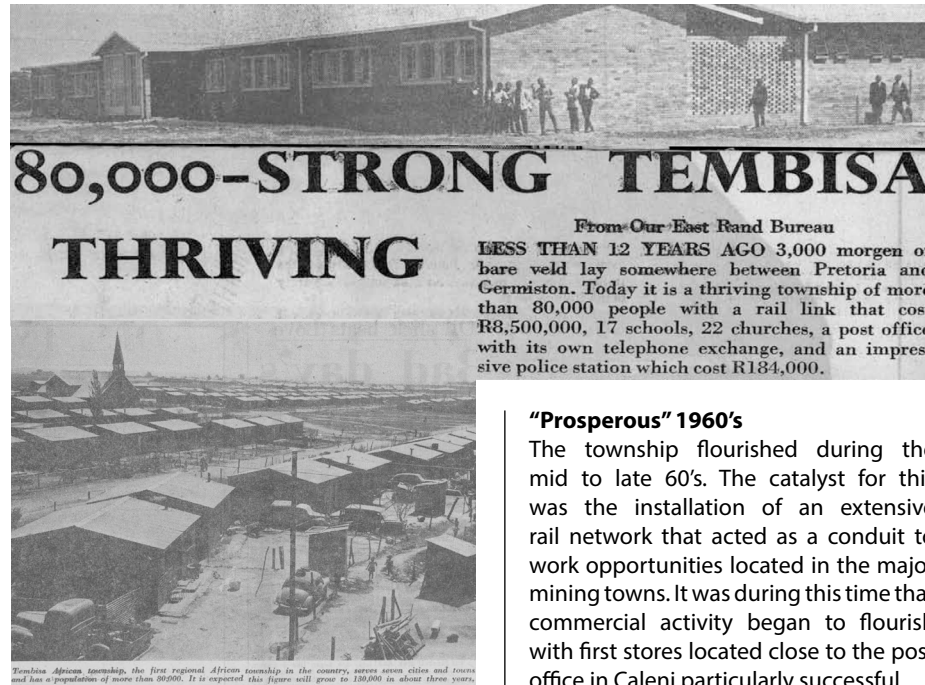
A factual historical time-line of the township, "pieces of the puzzle"

Establishment 1957

The township was established in 1957. Early of the residents were removed from Alexandra Township, north of Johannesburg. The government had intended to convert the township into a hostel complex comprised of residents working in the northern suburbs. Some of those removed were settled in parts of Soweto, and many others were brought to Tembisa



1_18. Historical Map of Tembisa



1_19. Newspaper articles

[IN]: As a container of historical narratives, this portion of THE WALL is presenting absolute and unchanging narratives. Each story occupies a defined space along its length.



1_20. Thami Mnyele Manifesto



The Political 70's

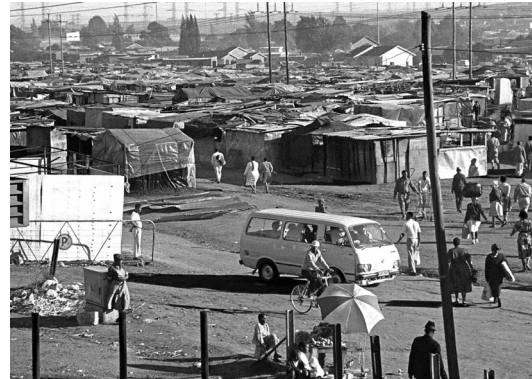
Political consciousness, especially amongst the youth, gained increased momentum in many townships countrywide during the 70's. Biko's Black Consciousness movement was particularly popular amongst the youth. In the early 1970s many "cultural workers" in Tembisa began driving this agenda and disseminated these ideas through a range of devices, including art. Prominent amongst this group of cultural workers in Tembisa included Thami Mnye. In June 1976, students throughout Tembisa joined in the national outcry that objected to the use of Afrikaans as the medium of instruction. On June 17 a large congregation of students marched in solidarity with the students of Soweto. On June 21, in Mashimong section of Tembisa, 300 students were arrested with 105 charged and detained.

The 80's: Youth driving the height of resistance.

At the height of resistance in the mid-1980s secondary and high school students were at the forefront of the struggle against apartheid. In the early 80's, school boycotts in Tembisa became increasingly common. This action was driven by the many Cosas (Congress of South African Students) branches that were active in the township. Most notable of these branches was the one at Jiyane Secondary School



1_21. Tembisa SRC march



1_22. Tembisa psot 1990

Post 1990

After the unbanning of the ANC in February 1990 Tembisa developed experienced an marked escalation of informal settlements. This was due to lack of housing. As living conditions worsened, so too did the volatility of the township in the lead up to the 1994 elections. Gangsterism and violence were common throughout the township.

Today

Today the densely populated township located in the Ekurhuleni Municipality is an embodiment of its name "place of hope". The township is experiencing increased development and growth through a range of developmental and infrastructure initiatives.



1_23. Tembisa Today



Memories created WITH Tembisa(ns)

A collection of memories investigated and produced through interactions with residents of the township. A collection of diverse layers that offer their own individual story of the township.



1_24. Mr Dondo

What is your name and Surname?
Ezekiel Dithebe, AKA
“Dondo/Mjiba”

How long have you lived in Tembisa?
Since 1972. I was Born in Alex but relocated to Tembisa at five years old. I spent 6 years in exile in Botswana, from 1986-1991.

What section of Tembisa do you live in?
Lifateng

Have you always lived there?
Yes

What is your earliest memory of Tembisa?
Having to walk for one kilometre to and from school everyday.

What is your fondest memory of Tembisa?
School outings from my childhood to athletics meetings and an after school program that I ran at the Tembisa West Library a few years ago.

Are there any memories that are attached to a specific place in Tembisa? If yes, where?
The building that used to be my local cinema in Lifateng. It has been since converted to a church.

Are you in possession of any material that is of any historical value? If yes, why?
Yes, I have in my possession photos of myself as a young boy standing in front of the house I grew up in as a child.

The images are important because shows a type of house and garden treatment that you no longer find anywhere in Tembisa today.

Mr. Dithebe (left) is a published author and librarian at Tembisa West Library.

Mr Dithebe has assisted this research with regular conversations on important histories and noteworthy moments in Tembisa.

Interview conducted by author 23/09/2016.



1_25. Mr Msibi

What is your name and Surname?
Walter Msibi

How long have you lived in Tembisa?
My family arrived in Tembisa when I was 6, 30 years ago

What section of Tembisa do you live in?
Etafeni

Have you always lived there?
Yes

WITH: As a container of memory, this portion of THE WALL is presenting an ever changing series of layers, a fluctuating story.



What is your earliest memory of Tembisa?

The rioting, protests and political violence of the late 80's early 90's.

What is your fondest memory of Tembisa?

Socialising at a popular nightclub at the time, Znyiko nightclub. Brenda Fassie used to perform there regularly.

Are there any memories that are attached to a specific place in Tembisa?

If yes, where?

The nightclub was in Vusimuzi section, an area renowned for its entertainment venues. The nightclub has since been converted to a lodge.

Are you in possession of any material that is of any historical value? If yes, why?

I have become a repository of historical information on Tembisa myself! All the information I have is in my head.

Mr. Msibi (left) is a Tour Guide and heritage practitioner working in and around Tembisa. He works as a "local expert" with the Gauteng Tourism Agency to promote tourism in the Ekurhuleni region.

Mr Msibi has assisted this research by providing free tours of the township and exposing interesting layers present in the context.

Interview conducted by author 06/10/2016.



1_26. Mr Magabane

What is your name and Surname?

James Magabane

How long have you lived in Tembisa?

Since 1959. I was born in Tembisa and have lived here since

What section of Tembisa do you live in?

Ibaxa

Have you always lived there?

Yes

What is your earliest memory of Tembisa?

My schooling years, completing high school in 1980 and starting my own business as a builder in 1985.

What is your fondest memory of Tembisa?

My early years as a entrepreneur in what was a booming township. Also working alongside like-minded business people who achieved great success as a result of hard work.

Is this fond memory attached to a place in Tembisa? If yes, where?

Any one of the many homes I have built in the township. To date I have constructed +-55 houses in the Hospital View area alone.

Are you in possession of any material that is of any historical value? If yes, where?

Any one of the four Maseru Inn* venues that I have built and currently operate in the township.

*Maseru Inn is a chain of Conference, Bed and breakfast and entertainment venues operating in Tembisa

Mr. Magabane (left) is a successful business man based in Tembisa.

Mr. Magabane is also a builder who works primarily in residential construction.

Mr Magabane has assisted this research by offering his establishment as a type of "site office", a space for sit down meetings and interviews during the year

Interview conducted by author 06/10/2016.



FROM THE UTILITARIAN TO THE UNEXPECTED
The wall as an eroding palimpsest

The image below shows a portion of a retaining wall that is located along the prominent North-South road, Andrew Mpheto Drive in Tembisa.

What was initially a concrete retaining wall serving a utilitarian purpose, has over time turned into a “living wall”, a blank canvas which residents have re-purposed for their varying needs.

During its lifespan this concrete retaining wall has transcended its initial purpose and become a platform for advertisements, artworks and communal messages. Close inspection of the wall reveals remnants of previous layers once at the fore but now in the background.

These characteristics also refer to the relationship between history and memory as previously discussed. While history as a practise assumes the role of the utilitarian and functional, memory offers the opportunity for the constantly evolving and reworking of layers.

What if a museum for this context took on similar characteristics?

A type of “wall” that is willing to accept, interpret, preserve and present a varying collection of narratives and stories, a type of palimpsest that retains its historical value while allowing itself to be further eroded through everyday use.

In order to fully experience and document the concrete retaining wall found in the nearby context, it was only logical that I engage with the full extents of the portion I was dealing with by moving along its length. This experience puts forward the notion of movement as an architectural device for consideration and exploration.

A prominent feature on my chosen site is an expansive and eroded gully that originates on the site and moves beyond the confines of the site and into the open spaces in the township. The erosion of the gully, an offshoot of poor open space management in township, is severe and in need of urgent control.

Similar to one’s experience of the retaining wall, the ideal manner in which to experience this natural occurrence is to move along its meandering path.

While little effort has been made to reverse the effects of this occurrence the conceptual ideas inherent in the retaining wall offer a possible solution to mediate its effects on the valuable open space.

Gabion walls are a device used throughout the township in various places sometimes functionally, for the control of embankments and steep falls, or simply as decoration.

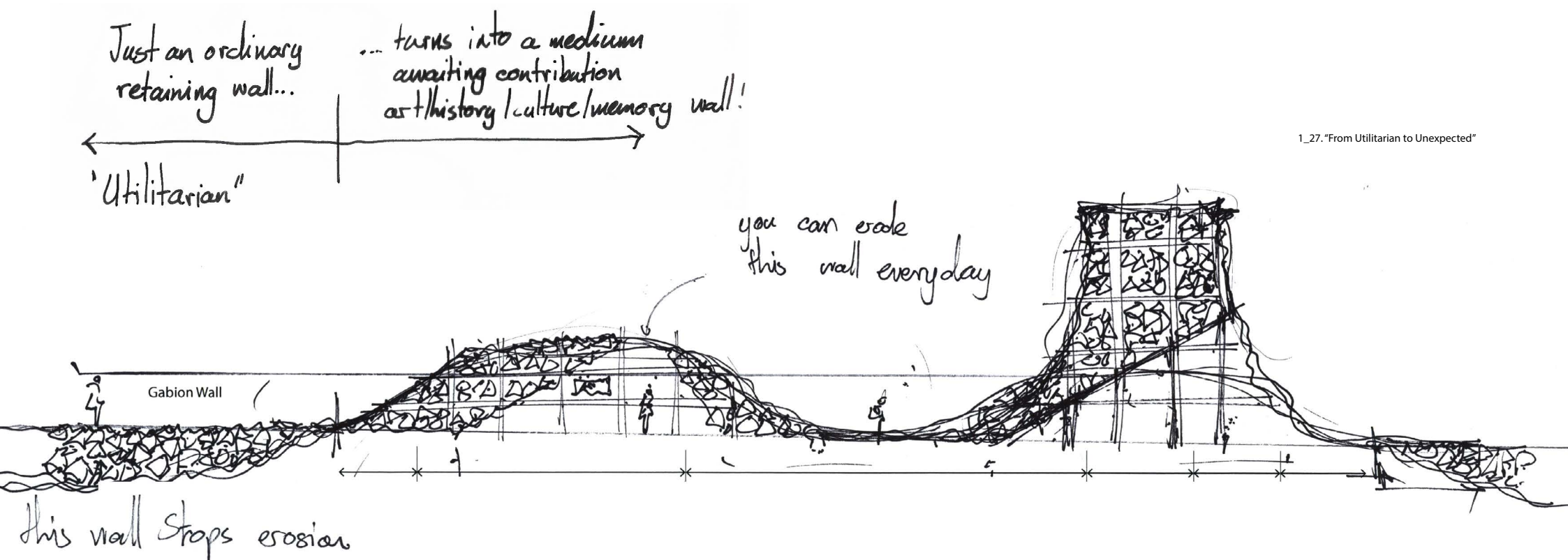
In an engineering sense bank erosion control makes the use of gabion walling as a barrier against erosion. Similarly, in an architectural manner gabion walling can be used as a space making device, a vertical surface or wall.

*A gap in the wall!!
Add your story!!!*



Like the relationship between history and memory this idea of the wall and its distinct tectonic nature has the potential to take on a multiplicity of functions.

On the one hand the wall is a utilitarian device that negates the effect of subterranean erosion while simultaneously rising up out of the ground to become a spatial device that encloses spaces of production, a wall type that can be eroded through everyday use.



THE WRITING (AND ART) IS ON THE WALL:

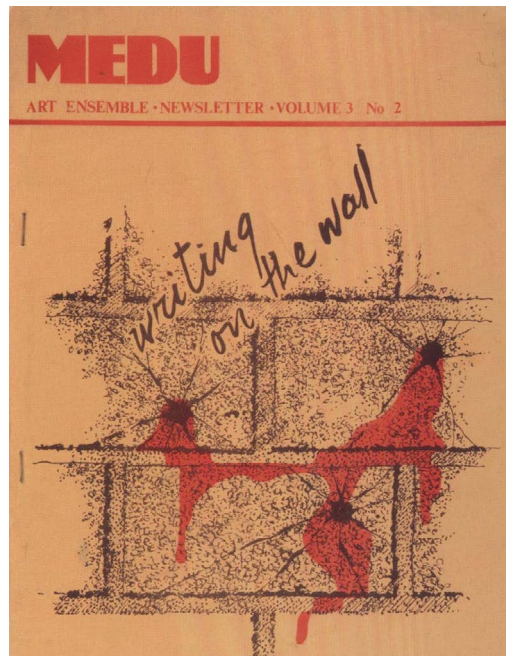
Often said as an idiom that is meant to express that there are clear signs that something will fail or no longer exist.

The writing is now on the wall for the age of de-contextual museums that fail to wholly embrace contextual values, diverse narratives, natural environments and communal consciousnesses.

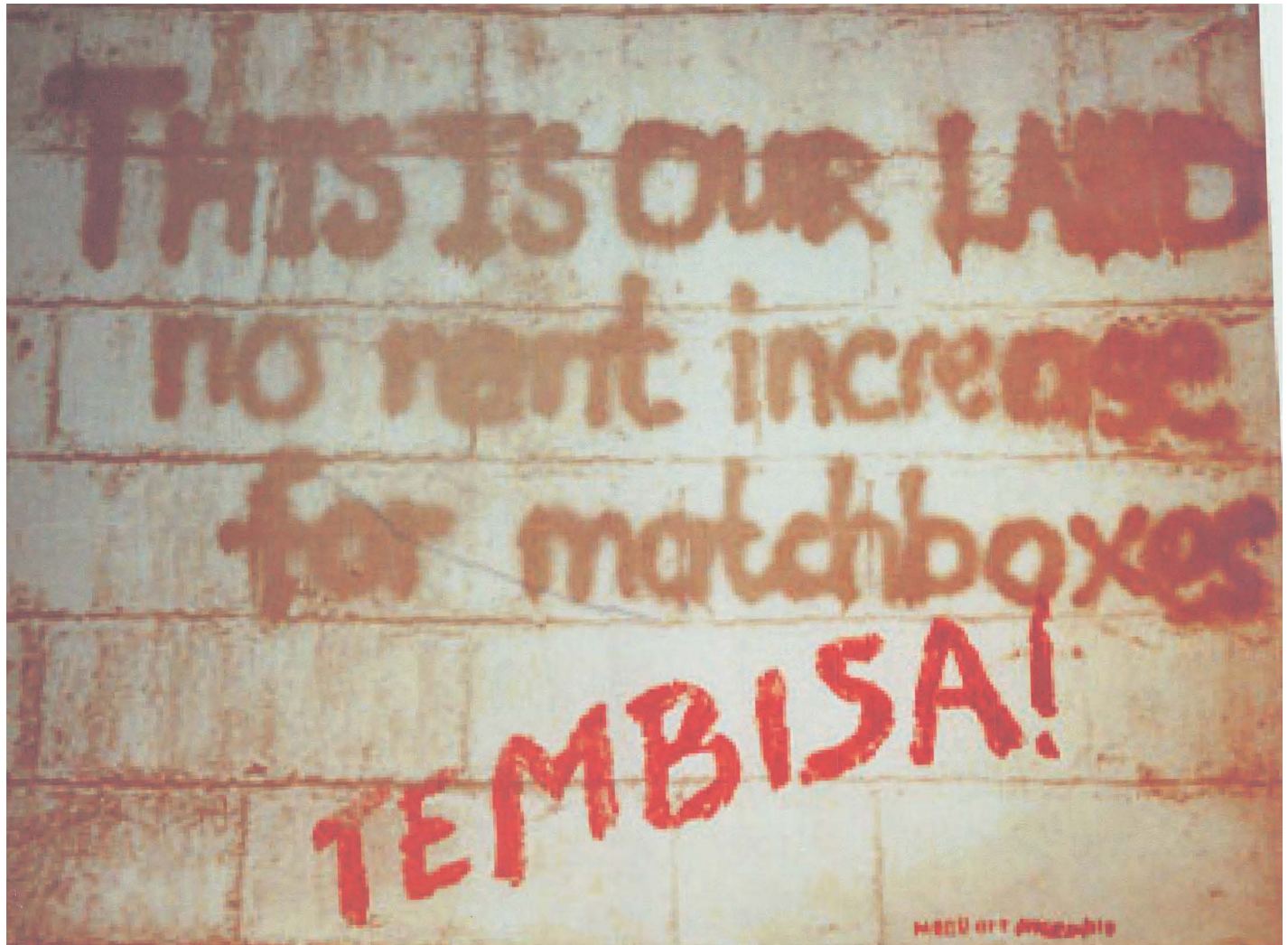
Below: poster vol3. no2. Produced by the MEDU art ensemble

Right: Art work "Writing on the wall" from the ensembles newsletter

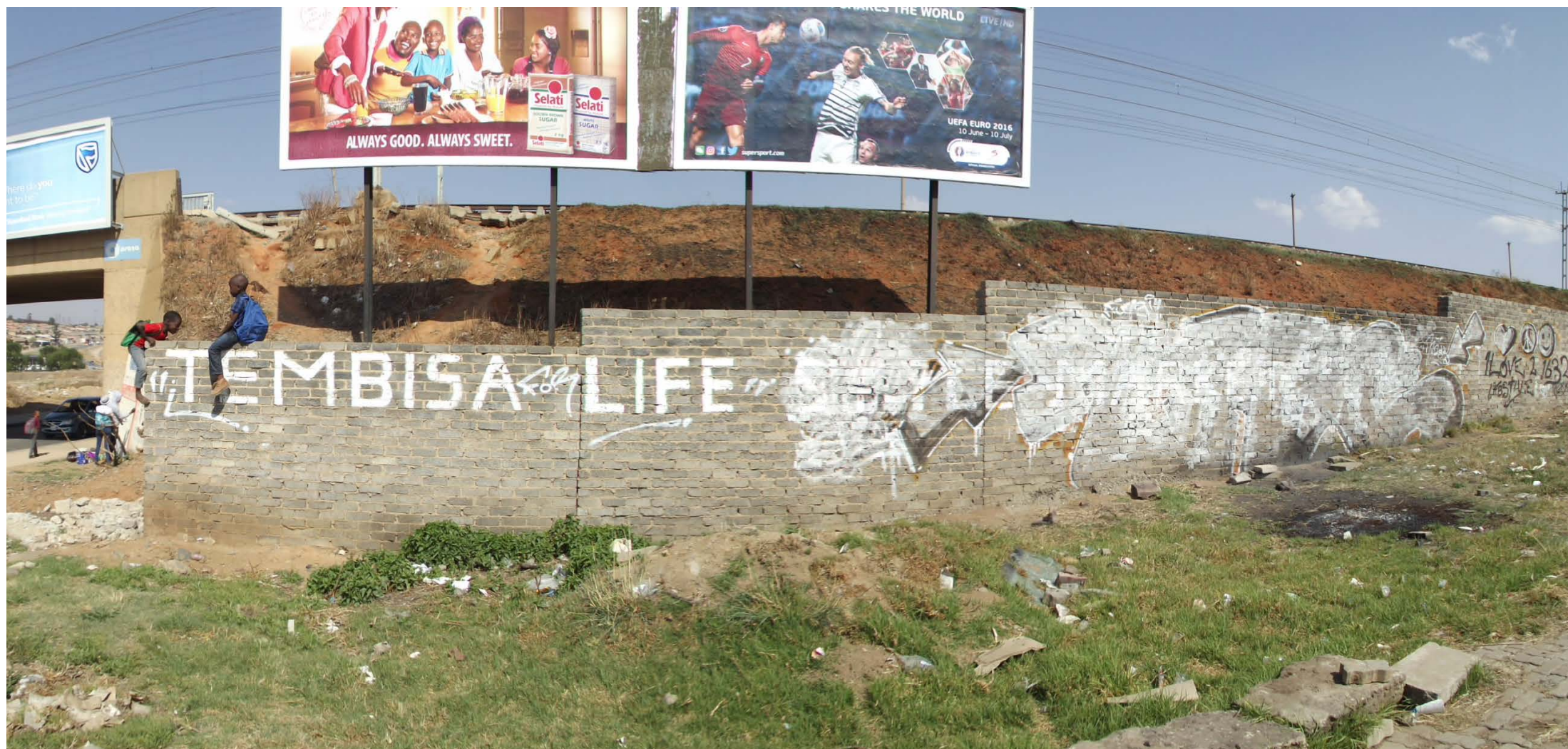
Opposite: a modern reproduction, the writing on the wall is simultaneously an expressive gesture, and experiential device and an art form.



1_28. MEDU Newsletter



1_29. "The writing is on the wall"



1_30 "The writing is on the wall_2016"

PRECEDENT 1

Maya Lin. Vietnam Memorial

A young Maya Lin won the competition for the design of the Vietnam veterans memorial. Her visionary design initiated a drastic shift in perceptions on memorial design. The memorial's most recognizable feature is a sunken chevron-shaped black granite wall that blends into landscape. These two large walls of polished black granite 75.2m long each and both drop from ground level to a central apex height of 3.1m. A list of individuals who died and went missing during the war are inscribed onto the wall from the centre outwards. This design presents the wall as a device in the landscape that retains earth after a portion of land was "sliced out of the" site while simultaneously serving as a repository of history and memory. This wall is simultaneously utilitarian and unexpected memory bank.

Ideas extracted

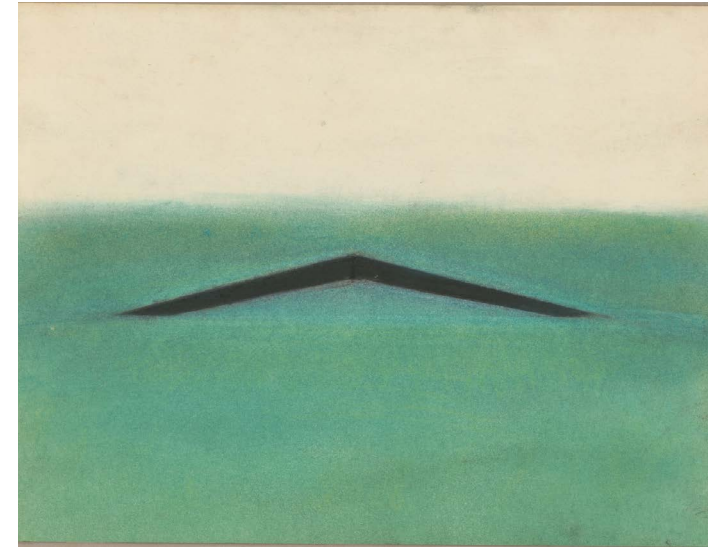
1) Utilitarian:

The wall at the Vietnam wall has three distinct features of particular interest. The wall is a functional element that enables manipulation of the landscape in order to enhance the experience of the memorial. Considering these ideas over my site, where the wall takes the form of a gabion wall, the wall is a device that allows for control over natural erosion present on the site while this same gesture is extended as a space making tool.



2) Tectonic:

The polished granite of the monument placed in a manicured landscaped offers a stark and unmistakable tectonic presence. The rock considered for the gabion wall can have varying gradations of tectonic detail. As a space making device the wall can transition between dense and coarse to allow for light to permeate through it into the habitable spaces behind it. As an engineering tool operating below ground, efforts can be made to layer the rock to reference the layers found beneath ground that in turn speak to the idea of layer diverse narratives and perspectives.



Opposite:
1_31. Vietnam Memorial 1

This page clockwise from
left:
1_32. Vietnam Memorial 2
1_33. Vietnam Memorial
drawing
1_34. Vietnam Memorial 3

3) Memory and History:

The wall is primarily a surface onto which names of those who are to be remember are displayed and commemorated. What if the wall occurring in the landscape was a type of canvas for the display and exhibition of art? A gesture that allows renewed thought on the traditional notions of gallery and the interaction with displayed material by considering participation and the process of creation.

THE ARTIST

Artefact 2: HERITAGE

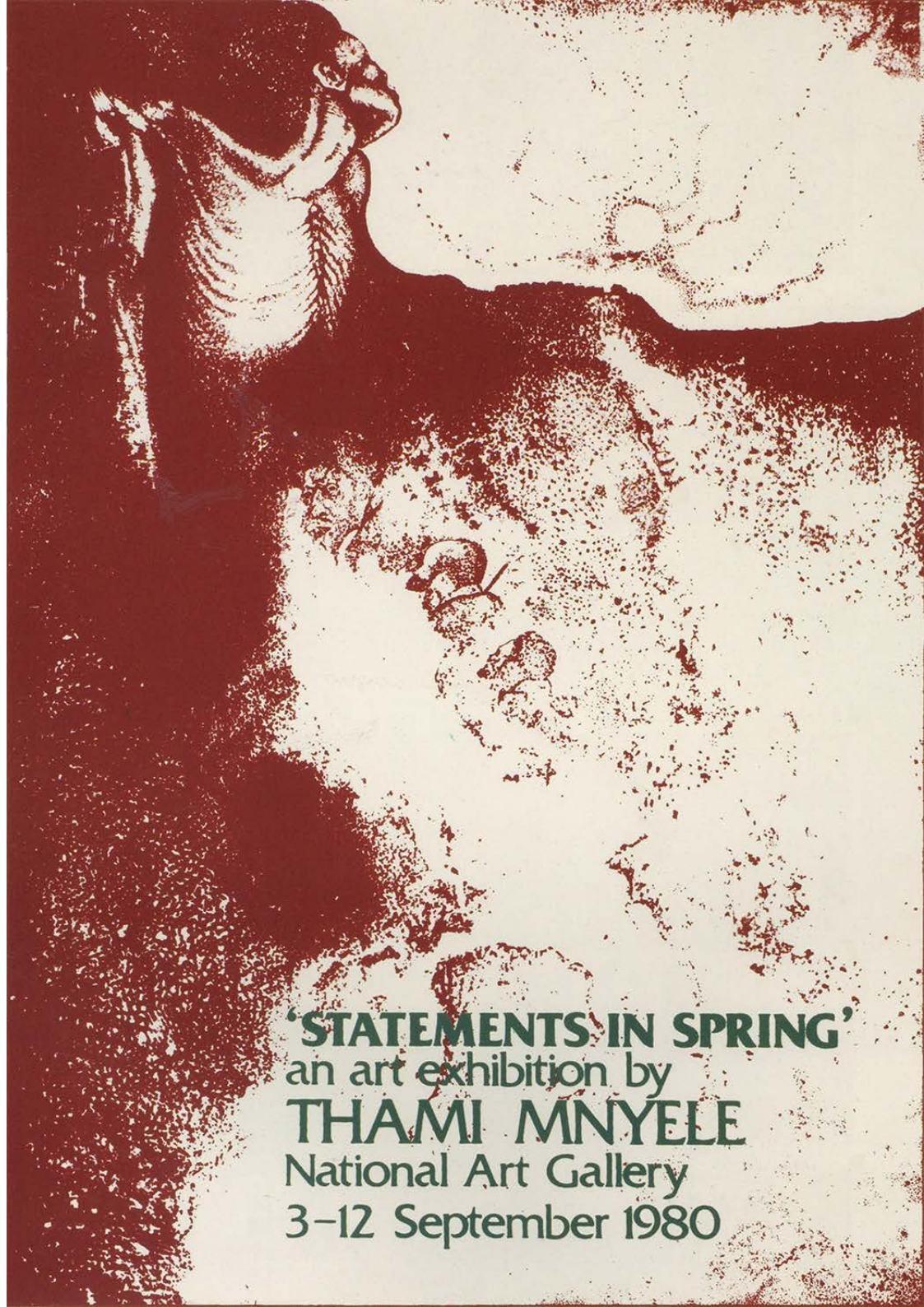
Locating (and creating) Heritage WITH[IN] TEMBISA

Perpetuating heritage through artistic engagement. This investigation interprets a heritage inherent in Tembisa, that of Thami Mnyeale and by extension the MEDU art ensemble.

- Heritage: something transmitted by or acquired from a predecessor, a legacy or inheritance.

Thami Mnyeale:
the Tembsian artist

1_35. Exhibition Poster



'STATEMENTS IN SPRING'
an art exhibition by
THAMI MNYEALE
National Art Gallery
3-12 September 1980



shades of change

presented by medu
art ensemble

Emmanuel RametsiCHIPO

Bachana Mokwena.....THABO

Directed by Patrick Fitzgerald

University Students Union 8 p.m. December 3 & 4, 1982.

TICKET TICKET TICKET TICKET TICKET TICKET TICKET TICKET TICKET



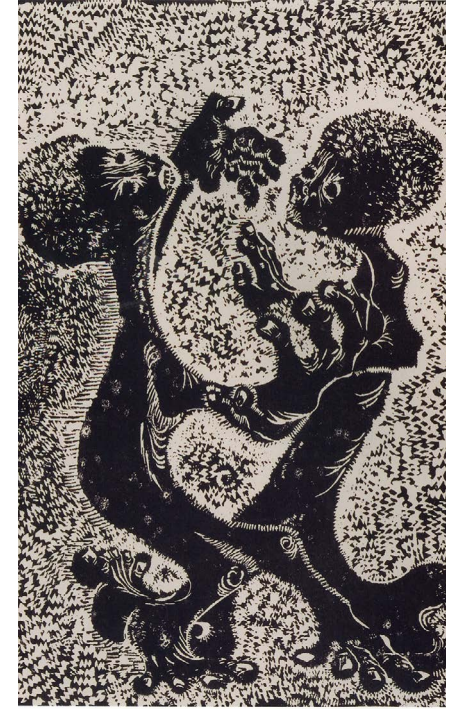
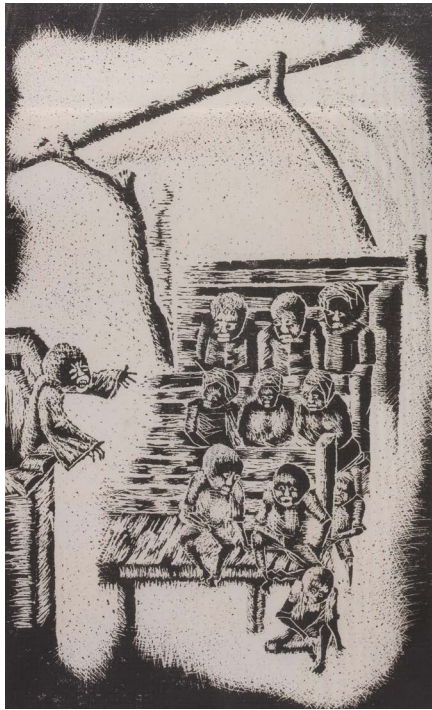
Shades of Change
presented by Medu Art Ensemble

december
3 4

University Students Union 8 p.m.
general public - P 3.00, students - P 2.00.

TICKET TICKET TICKET TICKET TICKET TICKET TICKET TICKET TI

Thami Mnyele + MEDU: cultural workers, change
agents and "creative liberators"



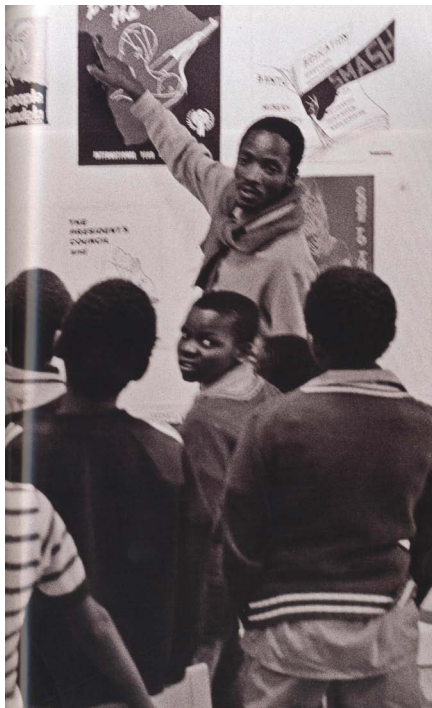
THAMI MNYELE THE ARTIST

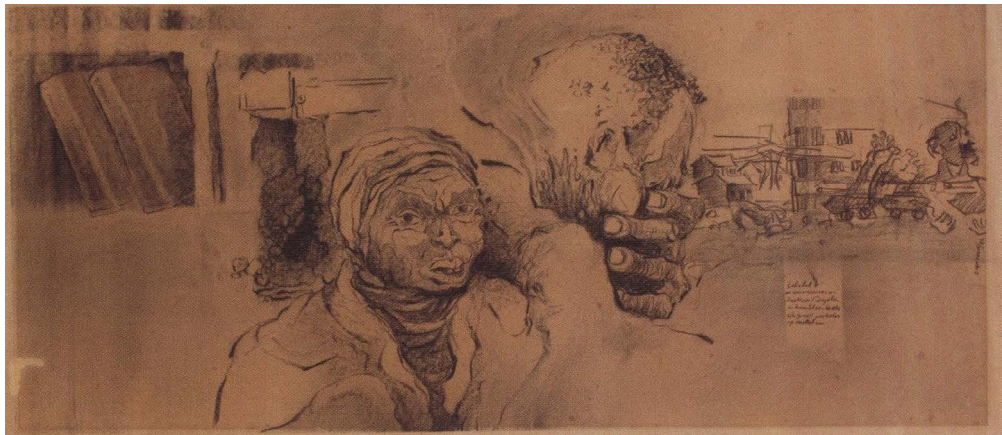
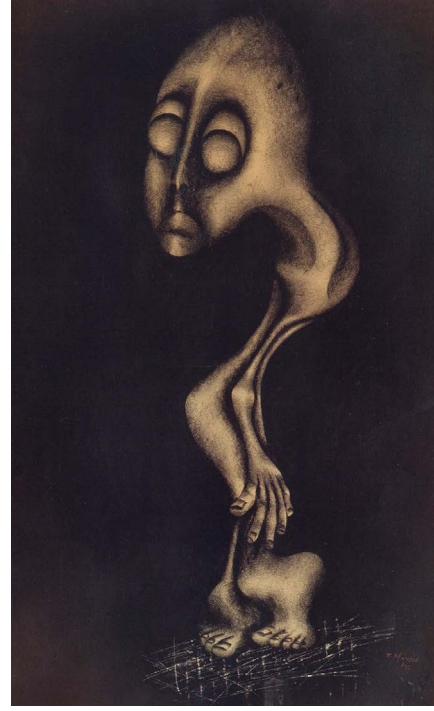
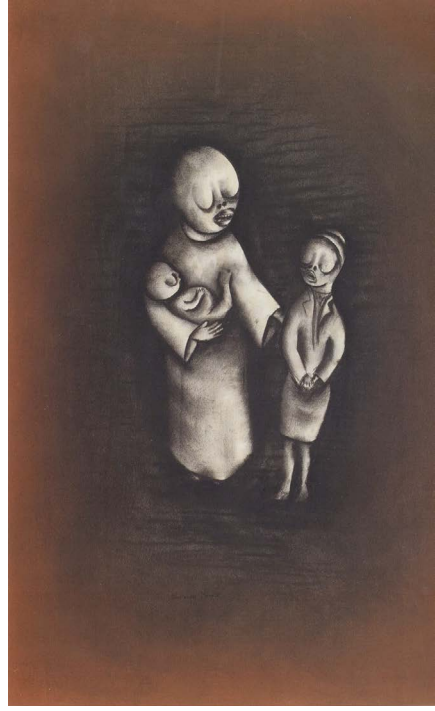
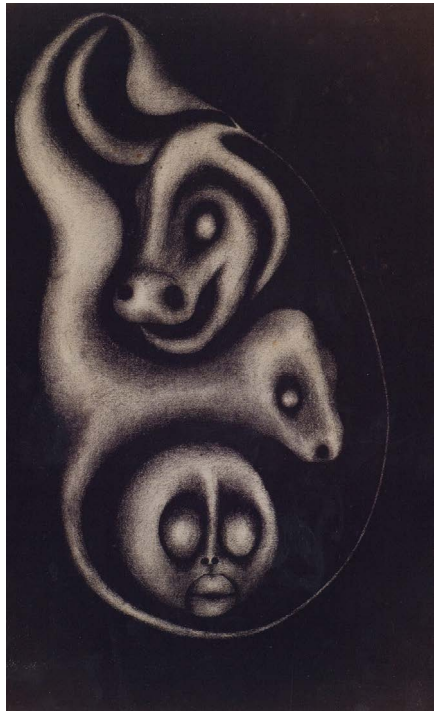
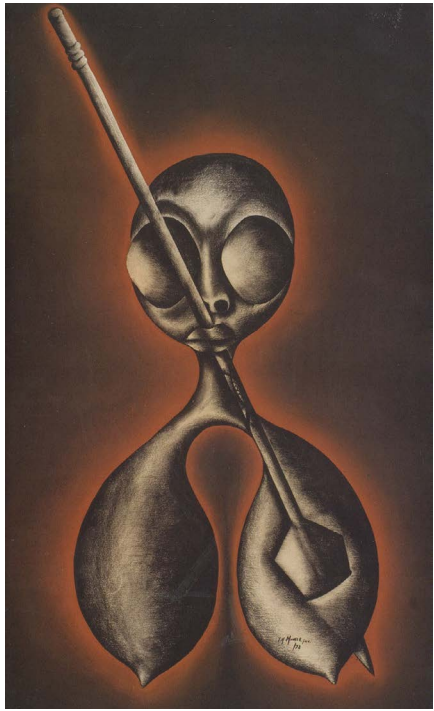
Shown on this page above, a series of linocut on paper drawings, from left to right:
A church at home as poor as church mouse, 1973
The obstacle, 1973
Come to my home and join us on our journey, 1973
Dancing Figures, 1973

This page left:
 Thami Mnyele conducting a workshop at the MEDU ensemble in Gaborone, Botswana
 This page right:
Alex and the river underground, 1976 (pen and ink on paper)

Opposite page, top row, a series of pastel on paper paintings, from left to right:
Woman, 1973
Untitled, 1972
Untitled, 1972
There goes a man...sad and deep in sorrow like the river underground, 1972

Opposite page, bottom row, from left to right:
Angola, 1982 (charcoal on paper)
Heads of workers, 1984 (watercolour on paper)





REWORKING HERITAGE

Chris Saunders introduces the notions of heritage as "...a recreation of the past, an act of remembrance, through the giving of a name, the erection of a monument or the way things are displayed in a museum." He further expands on Heritage as an active pursuit which includes "...what is created in the present to remember the past by..." (Saunders, 2007: 183).

Since 1994, history as a critical examination of the past has held a contentious position in the South African consciousness while the heritage industry, which has taken on many different guises, has boomed.

History and the study of its subject matter in its purest form is still seen as a "higher" level pursuit. These practices often occur in established institutions that draw on systematic research and the evaluation of factual evidence in their discourse. Heritage, on the other hand can be seen as more of a "home-made" type of history, often produced and perpetuated by the everyday individual in any context.

If heritage is a non-descript construct that it is a relative recreation of a past, this description offers the opportunity to examine what it is that we include in our collective definition of heritage. Heritage can take the form of many various manifestations: objects, practices, collective memories of past events and public history. More often than not, notions of an African heritage (often covered by a very broad brush stroke), result in the creation of rural identities, re-appropriated for our contemporary and everyday consumption.

What is missing from our interpretation of heritage is considered thinking on our urban and peri-urban township histories and extracting the memories found in

these contexts for the creation of a renewed heritage narrative. What has resulted thus far in South Africa as an understanding of heritage is often found in anti-apartheid struggles and their remembrance. These narratives are predominantly perpetuated in the dormitory township suburbs. These peripheral urban contexts were often the backdrop for many of the significant moments in our recent history. The usually apartheid themed histories present in these townships have been discussed and celebrated at length and remain an integral part of our collective history. Despite these endeavours, there is a pressing need to broaden our thinking of heritage to incorporate people's lived experiences and memories more explicitly into the way we envisage our city's heritage.

The ideas of heritage work with the premise of correcting the (historical) legacies inherited from our past. The distinction between history and heritage forms a large discourse that has seen a great deal of contributions since 1994. The intention of this investigation is to understand how a certain alternative heritage that has been inherited by my chosen context (Tembisa), is being perpetuated in situ and from a distance.

THAMI MNYELE

Harry Thamsanqa 'Thami' Mnyele was a "creative liberator" born in Alexandra Township on 10 December 1948. Mnyele's family were victims of the then governments forced removals of residents from Alexandra to Tembisa. His family eventually resettled in the township of Tembisa where he lived and worked before fleeing into exile to Botswana in 1979 where he continued his work as an artist in protest of the political structures present in South Africa at the time. While in Botswana, Thami Mnyele was a prominent member of the MEDU Art Ensemble (Medu is a SePedi word meaning roots).

According to Dr Wally Serote founding Coordinator of the Medu art Ensemble:

"This Art Ensemble was established with two main objectives. On the one hand, it was to be an art training centre and a centre of excellence in the arts in Southern Africa; on the other hand, it was to oppose apartheid culture and nurture democratic culture".

While MEDU was initially linked to and recruited from all levels of the ANC, it established itself as a non-partisan organisation at the height of its exiled existence. There were 5 units of creative production in MEDU - Photography, Film and theatre, Music, Graphic Art, and Publications and research. MEDU adopted an approach to holistic artistic creation that rooted itself in the strands of South African resistance and Africanist culture. The art ensemble was inspired by the work being produced by similar anti-apartheid cultural vehicle, Staffrider magazine.

Thami Mnyele jokingly referred to MEDU as "Staffrider in exile".

These notions of cultural production came together in their manifestations that proclaimed:

"Our art should speak to the immediate community, to the people who brought us up, who speak to us, who are living through what has made us as we are. The arts should build self-awareness and self-image, link our people's experiences, create new understandings of our lives, and pass on these understandings. From this should come a vision of how to take our community and our people forward."

(MEDU Manifesto, 1978).

The value of collective participation and production remained at the cornerstone of the collectives beliefs and was extrapolated onto every artistic pursuit. Their manifesto further states:

"Many of these cultural forms are becoming more and more participatory. Theatre is demanding audience participation and response. Poetry readings and book discussions are becoming popular. Musicians are also making music for the mind, and the feet, of course. Our art must become a process - a living, growing thing that people can relate to, identify with, be part of, understand and not a mysterious world a universe apart from them."

(MEDU Manifesto, 1978)

Thami Mnyele led the direction of the Graphic Art Branch of the institution while in exile.

On 14 June 1985 Thami Mnyele was killed in a raid on the MEDU Art Ensemble by South African Defence Forces in Gaborone.

The manner in which Thami Mnyele defied the apartheid state as an artist offers a refreshing and alternative narrative to the usual notions of a "struggle hero". Where the norm is to celebrate specific individual identifies as struggle heroes; the

case of Thami Mnyele presents a legacy of arts and participatory production that can be retrofitted and understood in the everyday context of Tembisa. Thami Mnyele's thoughts on the role of the arts are succinctly put forward by the following extracts from his unpublished autobiography:

"For me as craftsman, the act of creating art should complement the act of creating shelter for my family or liberating the country for me people. This is culture."

- Thami Mnyele (unpublished autobiography, 1984)

RETHINKING THE THAMI MNYELE FOUNDATION

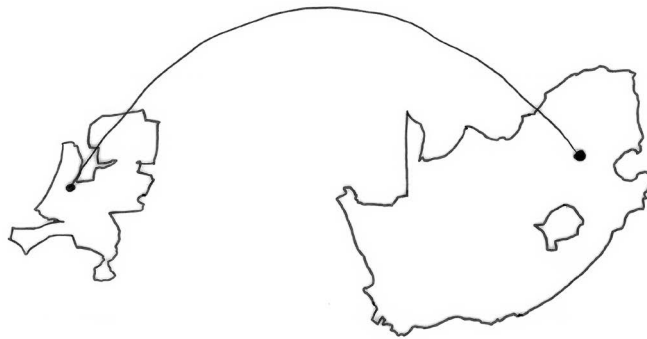
The Thami Mnyele Foundation (TMF) was established in 1992 and runs a three-month artist-in-residence program in Amsterdam the Netherlands.

The TMF is conceived as a space for cultural exchange. The foundation is housed in a modest and reclaimed primary school in the heart of urban Amsterdam. Three African artists selected from all disciplines of contemporary visual art are invited to spend three month residences immersing themselves into their urban surroundings while working in studio spaces provided by the foundation.

This artist in residence program is ideal for a concentration of work that results in in-depth reflection research and discussion. While this is the perfect embodiment of Thami Mnyele's legacy, it is unfortunate that this legacy is not perpetuated in the same context where he was renowned for ideas of creative thinking and production as a commentary against the political landscape. An examination of the creative education in Tembisa today exposes a number of schools and educational facilities that are offer little to no opportunities for artistic education and engagement.

"We need to recognize, though, that our ideas of what heritage is and the purpose it serves are inevitably selective; heritage always serves a deliberate purpose in the present, whether tourism, social cohesion or political grandstanding" (Sihlongonyane et al:2011).

While the manifestations of Thami Mnyele's heritage as found in the TMF foundation is primarily for social and inclusive gain, the legacy of his heritage that currently exists in Tembisa is exclusively for Political grandstanding.

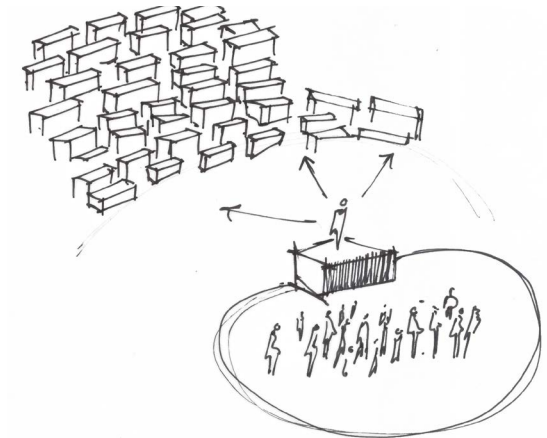


1_37. From Netherlands to SA to Tembisa

Thami Mnyele's remains were exhumed from a grave in Gaborone and reburied on 24 September 2004 in Tembisa Township.

A grand memorial proclaiming his association with the liberating ANC now stands in his honour to the complete oblivion of many residents of the township.

While there have been proposals to create a communal art centre for the township to honour his legacy, these proposals are yet to result in any tangible output.



The recently constructed Harambee IPTRN system due to launch in June 2016 will result in new public transport corridors that will link the sprawling towns of the Ekurhuleni Region. On announcement of these corridors, the major North South corridor linking the Tembisa township in the north to the Vosloorus Township in the South has been named the "Thami Mnyele" Corridor.

This presents another instance of political grandstanding that has taken "soft branding" as an approach to interpreting a valuable heritage.

SPACE MAKING

A heritage workshop, A contextual art ensemble for Tembisa

An art ensemble for the township of Tembisa that is fashioned on the practices of MEDU requires a type of container that can accommodate a variety of artistic pursuits. Is it possible for these spaces to be conceived as dynamic “artefacts” that change and fluctuate relative to the artistic pursuit and natural surrounds?

How does the arrangement of the spaces required for an art production facility in Tembisa offer itself to its context for increased contextual engagement?

OPEN FORM ARCHITECTURE

An attitude not a theory

Oskar Hansen was a polish architect, designer, theoretician, painter and sculptor who was a member of Team 10. Hansen presented the theory of “Open Form” at the CIAM congress in Otterlo in September 1959.

Open form was a theory that suggested that an artistic work is not a closed work of art, but instead it is a device capable of transforming relative to its context and interpretation. A work guided by the theory of open form is always ready to assume new circumstances, new time and new relationships all within a variable reality. The user of this open form is considered both a spectator and actor. Hansen’s theories were derived from a firm belief in the human element of architecture. He wrote “Open form is about variable compositions – the process of life highlighted by backgrounds” he added:

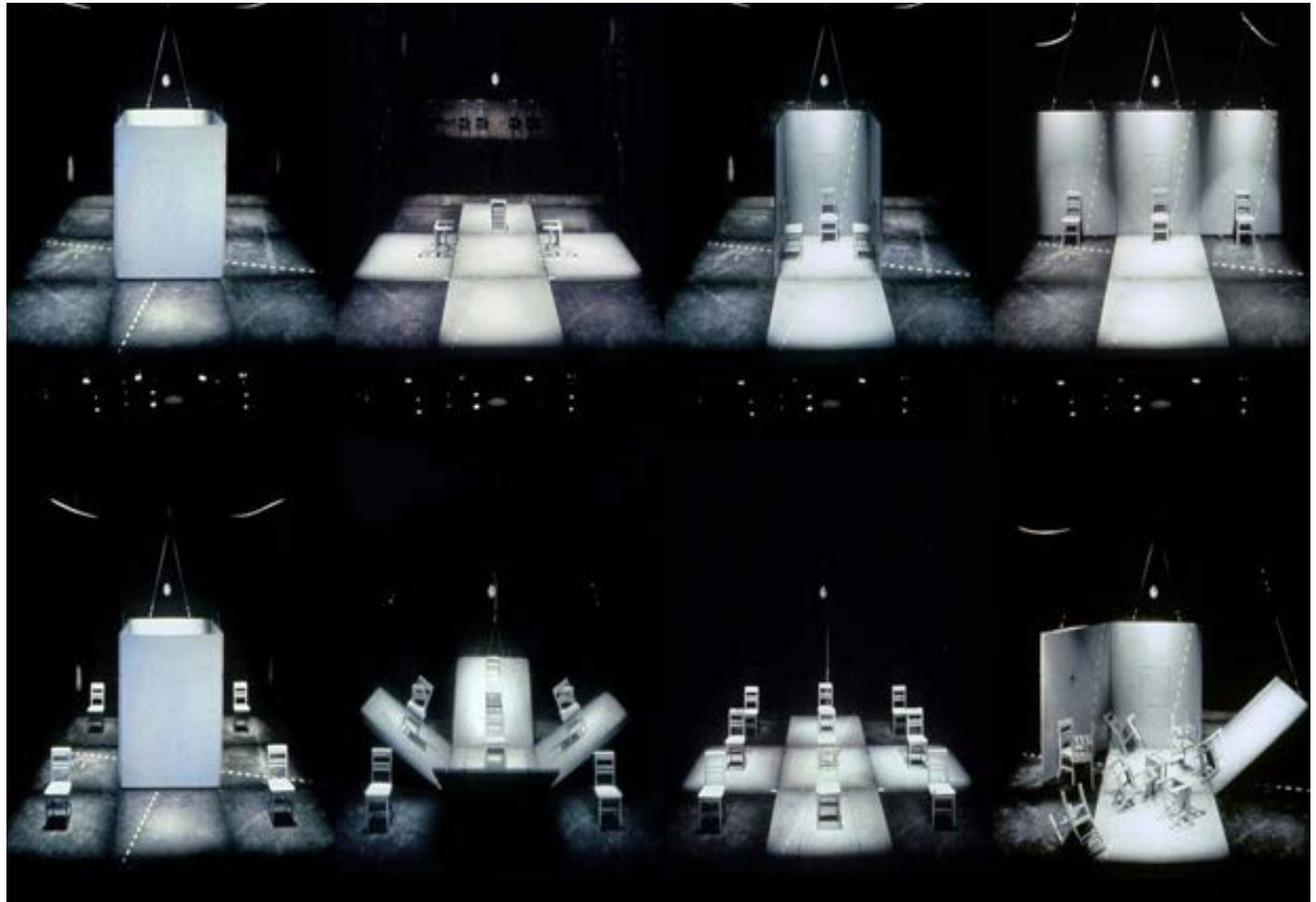
“The artistic convention of Open Form consists of shaping the cognitive space, which is constructed as a background highlighting the ever-changing events in the life of nature and of man. The idea is to harmoniously integrate earth’s biological forms with the space of human activity. Respecting the recipient’s individuality, Open space art creates a spatial atmosphere conducive to reflection, thus opposing the art of a dominant object in space – the cult of dogmatic dictates”(O. Hansen).

The bulk of the programme as contained in the art ensemble is derived with these theories of open form in mind. The art ensemble is considered as a device receptive of flexibility and collective participation. What if an intervention containing spaces for artistic (in this case heritage) production opened itself to notions of participation and valued process as an important contributory component?

PRECEDENT 2

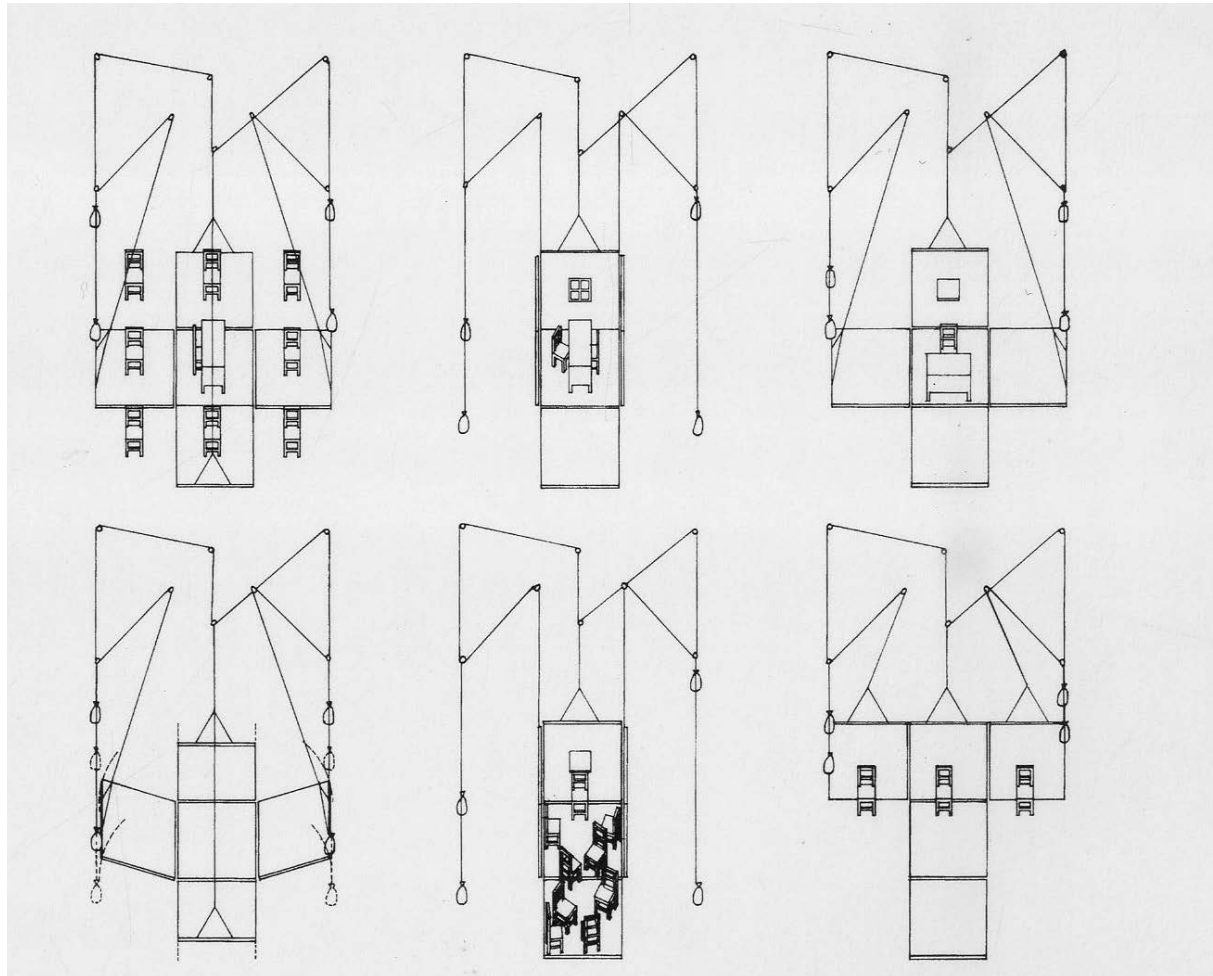
Diller and Scofidio: the American Mysteries.

The American Mysteries, 1984 In this project Diller and Scofidio created a temporary stage for a theatrical production with 9 acts in 9 sites played out by 9 characters. What resulted is a 9 square grid with counterweighted panels hinged at all sides. This creates a set that is transformed into discrete configurations by the performers in seamless transitions between acts.



Ideas Extracted:

An art ensemble for the township of Tembisa, which is fashioned on the practices of Medu, requires a type of container that can accommodate a variety of artistic pursuits. Is it possible for these spaces to be conceived as dynamic “sets” that change and fluctuate relative to the artistic pursuit?



Opposite:
1_38. American Mysteries 1

This page clockwise from
left:
1_39 American Mysteries
Drawings
1_40. American Mysteries 2
1_41. American Mysteries 3

PRECEDENT 3

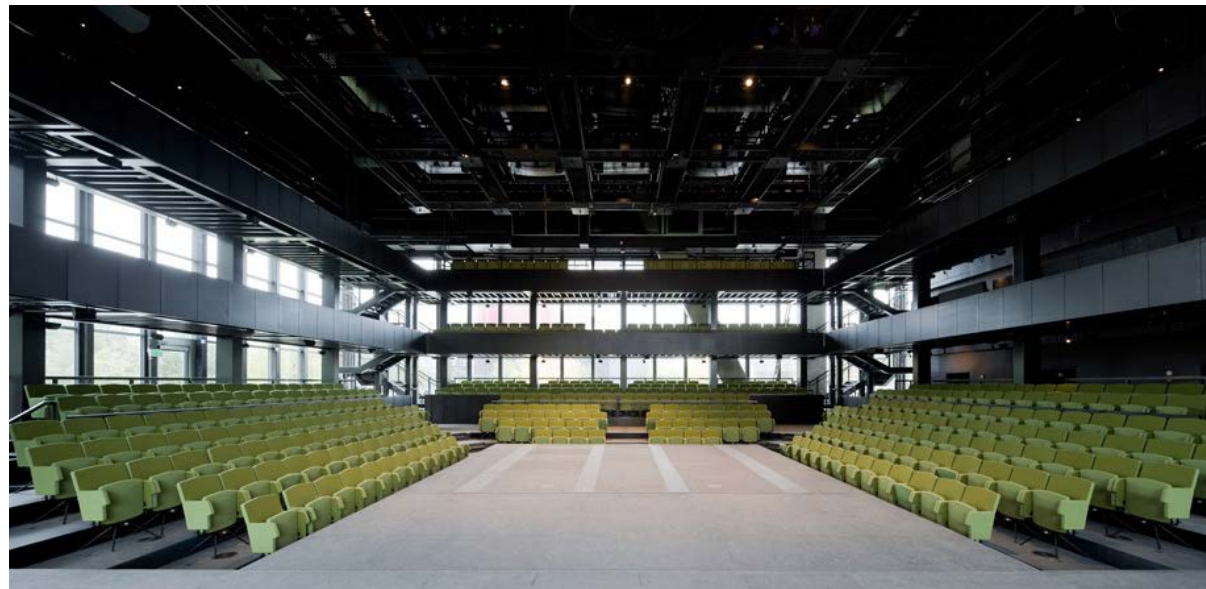
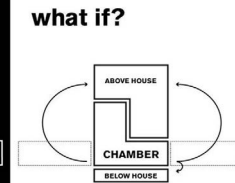
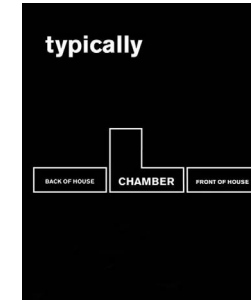
OMA/REX: Dee and Charles Wyly Theatre

When considering a new home for the Dee and Charles Wyly Theatre, REX /OMA sought a solution that engendered flexibility and the changing nature of a theatre complex. The Wyly Theatre repositions traditional front-of-house and back-of-house functions below-house and above-house. What results from this gesture is the liberation of the perimeter of the theatre's chamber; exposed on all sides, it can directly engage the context around it. The fantasy contained within the creation of theatre productions are allowed to spontaneously mix when and where desired.



Ideas Extracted:

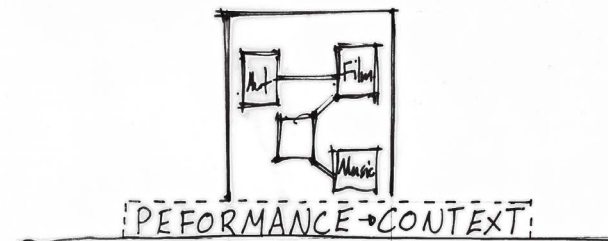
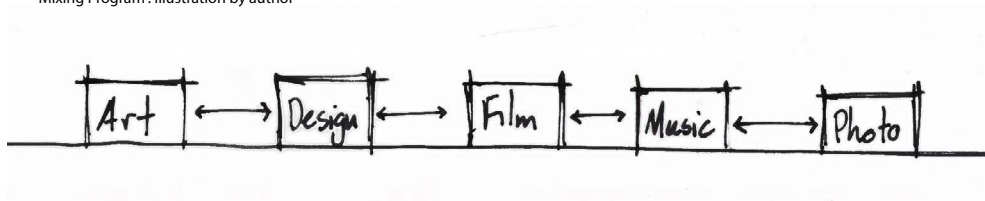
How does the arrangement of the spaces required for an art production facility in Tembisa open itself up to its context for increased contextual engagement?

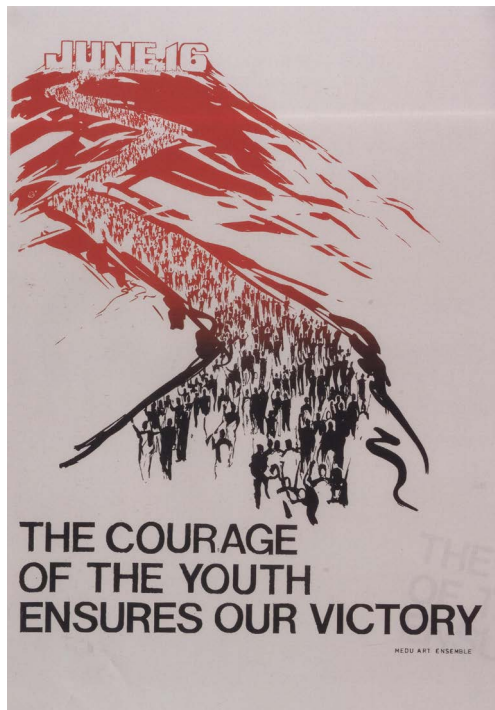


Opposite:
1_42. Wyly Theatre 1

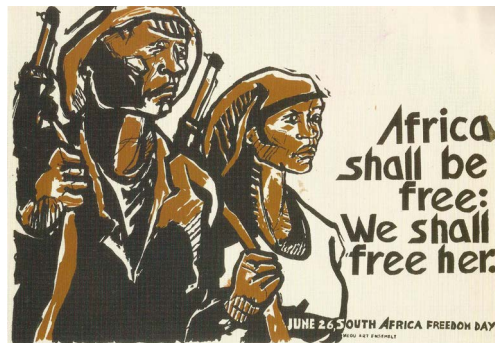
This page clockwise from
left:
1_43. Wyly Theatre 2
1_44. Wyly Theatre
diagrams
1_45. Wyly Theatre 3

Below:
"Mixing Program". Illustration by author

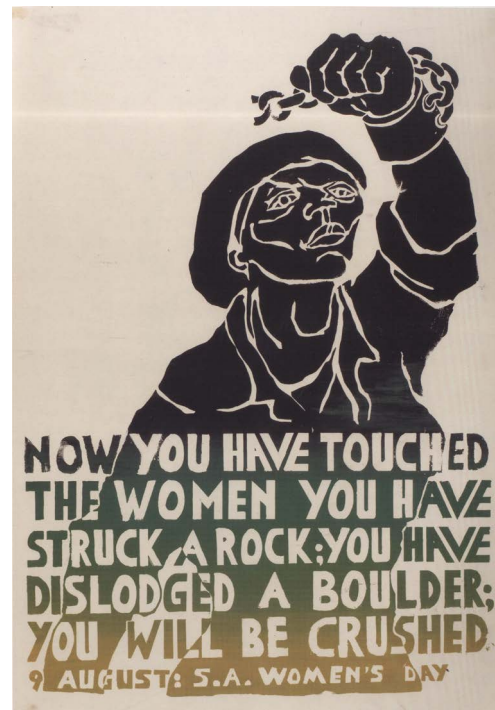




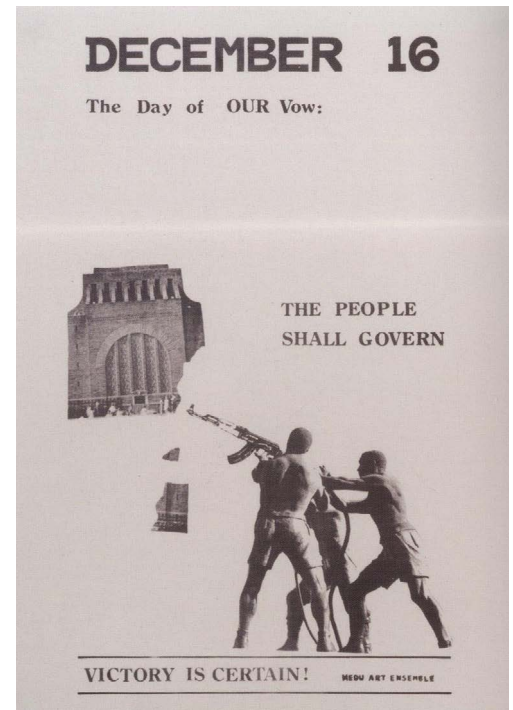
June 16



June 26



August 9



December 16

MEDU ENSEMBLE

Shown on this page above:

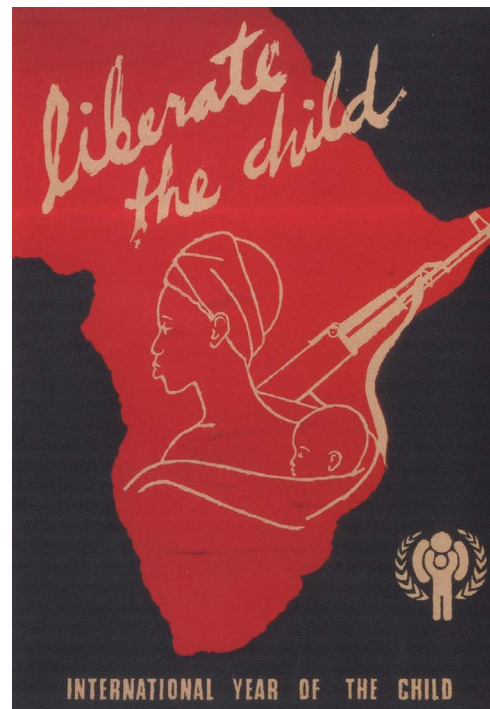
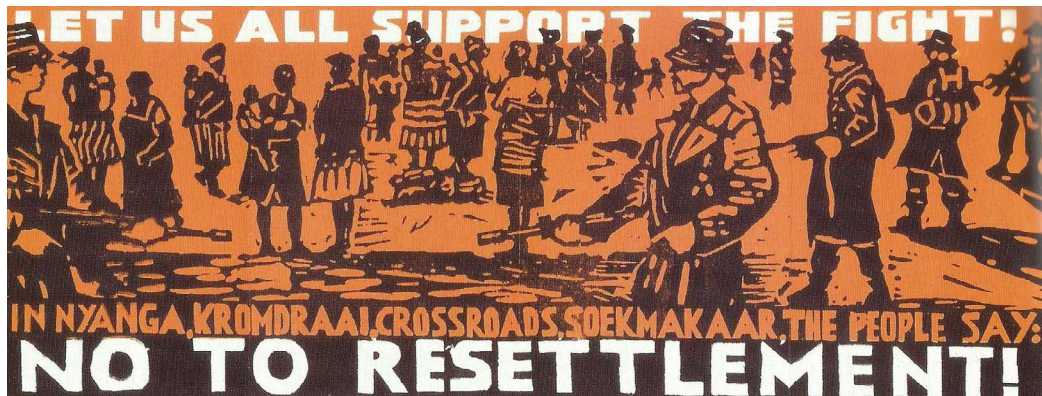
A series of posters commemorating landmark occasions celebrated throughout the year.

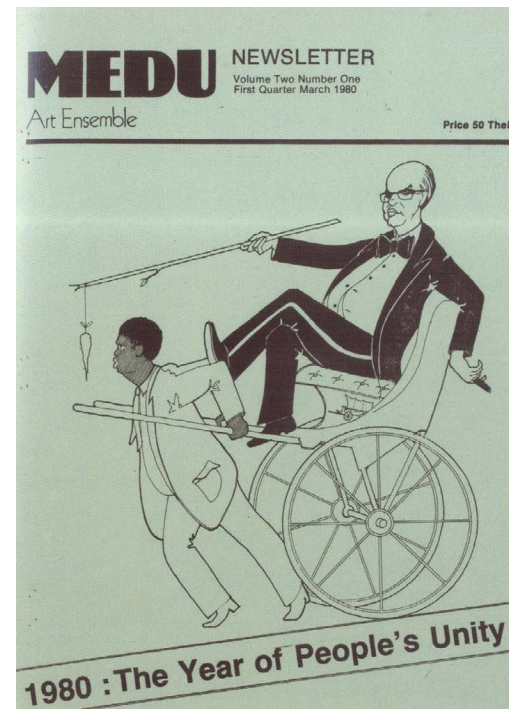
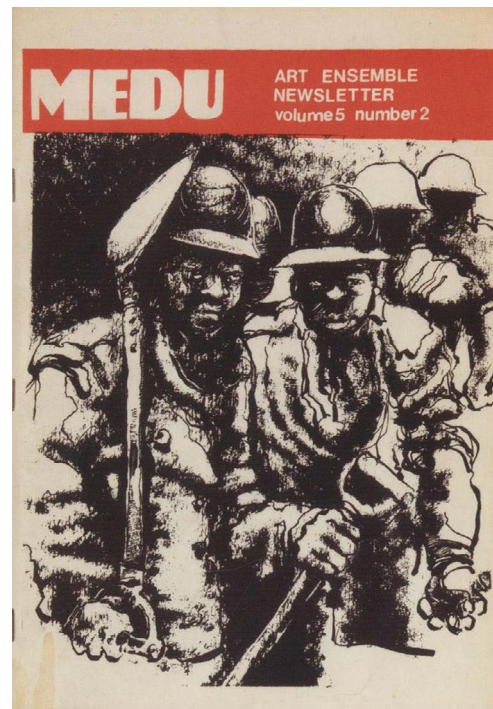
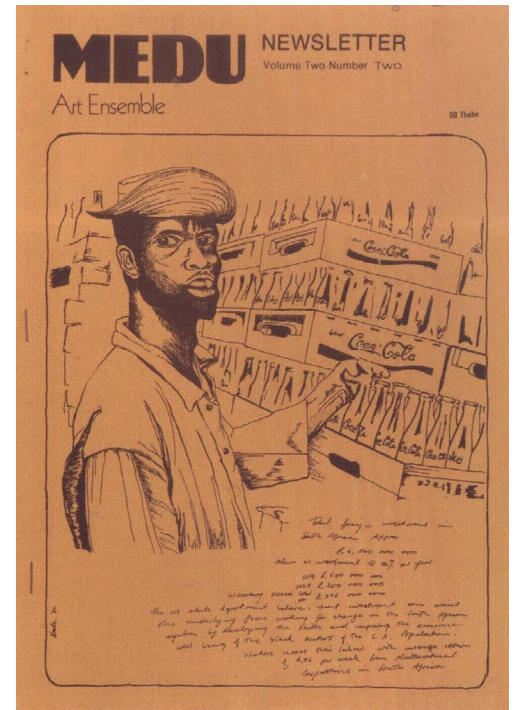
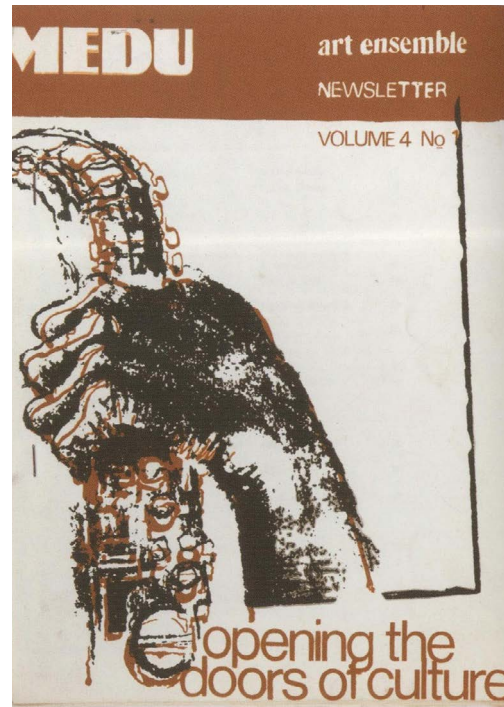
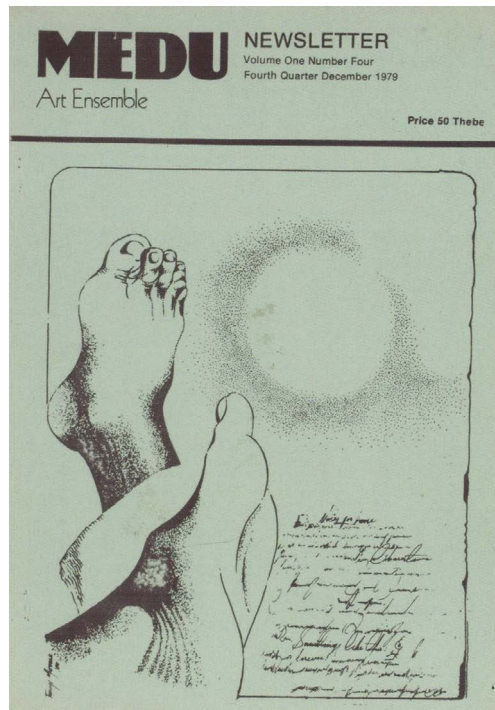
This page below and right:

A series of posters eliciting collective consciousness.

Opposite page:

A series of covers from the ensembles quarterly newsletters





THE STREAM

Artefact 3: CULTURE

Locating (and producing) Culture WITH[IN] TEMBISA

This investigation aims to uncover traces of contextually informed cultural aspects that are specific to Tembisa.

- Culture: the beliefs, customs, arts, etc., of a particular society, group, place, or time.

Cultural production at
ISIZIBA
(THE STREAM)

CLEANSE

MEANDER

MEDITATE

PONDER

Right:
"The stream" Photo by
author



STOKVEL CULTURE

An ubiquitous township occurrence

Stokvels as derived from “stock-fairs”, is a concept that originated in the early 19th century when English settlers held cattle auctions. Locals would pool resources together in order to trade livestock. Overtime this process became known as Stokvels as we know them today.

Pre 1994, a majority of the population in the township had no access to the mainstream economy. To counter this exclusion, people began pooling resources together to act as an alternative credit/savings mechanism. This in turn, took the form of a social network that allowed the displaced migrant workers the opportunity to strengthen communal bonds. Over time, this concept has taken various forms to include contributions for groceries, funerals, parties, investments etc.

The stokvel culture found in the communal consciousness of many townships is closely aligned to a manifestation of the African philosophy of Ubuntu.

“I am what I am because of what we all are” is a contemporary definition of the principle of Ubuntu offered by Liberian peace activist Leymah Gbowee

While many stokvels remain largely as self-organised gatherings with operations occurring in small communities, the idea has also evolved into a massive institutionalised operation. The National Stokvel Association of South Africa (NASASA) is an institution founded in 1988 that provides:

“a set of fundamental principles according to which a Stokvel or any community-based deposit-taking organisation is governed”

Within these principles guidelines are provided that local stokvels can adapt to create their own “stokvel constitution”. In addition to this institutionalisation, many large banks and financial establishments have realised the potential of the concept and invested in specific products to service what is estimated to be a savings scheme that accounts for R45 billion in savings per year as of 2015.

It is interesting to note how the evolution of this concept has retained many of its founding principles of community and empowerment as core to its values while still managing to transcend its initial mandate and evolve into large scale operation that attracts institutional cooperation and assistance. Similarly, what if the museum managed to operate between traditional notions of collecting, displaying and celebrating communal resources while also lending itself as a resource for

the community in which it is located to produce a tangible output of significant value (i.e art)?

A type of space where individuals are encouraged to offer contributions towards a tangible greater whole. While the traditional notions of museum found in our context contain static narratives that are celebrated once a year when commemorating the day of a prescribed narrative, in this museum gatherings occur at regular intervals to celebrate a dynamic and derived narrative.

“Thinking about culture, not as something that can be easily isolated and accessed when needed, but as a complex dynamic phenomenon in which everyone is immersed- “what we do” - is an intriguing proposition” (Silverman, 2014).



*Found on Site, The stokvel
A “Culture” inherent in Tembisa:*

Stokvels as a cultural practice in the township was initially an informal system that organised itself within communities. Overtime these notions of communal contribution towards a greater whole have been aligned to regulated norms.

Left: Stokvel posters found on site. Image by author

DOING CULTURE

Investigation notions of cultural production at ISIZIBA

Academic discourse that attempts to unpack the notions of culture are typically based within the realm of Anthropology. In its broadest sense culture is defined as:

“the cumulative deposit of knowledge, experience, beliefs, values, attitudes, meanings, hierarchies, religion, notions of time, roles, spatial relations, concepts of the universe, and material objects and possessions acquired by a group of people in the course of generations through individual and group striving” (Gudykunst and Kim, 1992).

Each of us as individuals within the larger collective that we associate with, is an actor on the grand stage on which we produce culture. Consciously or subconsciously we are involved in the use of cultural imagery and material in varying ways that serve our purposes. For example, when one gets dressed and goes to work engages with other, we recall reproduce and sometimes modify the values and norms underpinned by our cultural and social affiliations.

Our quotidian engagements may seem organic and self-evident to us and we hardly cast a thought to the fact that, while undertaking in our everyday customs in the manner that we do, we appropriate and articulate culture in one form or the other.

This facet of our everyday can be considered “doing culture” and is often hidden in clear view.

A natural phenomenon found on my chosen site offers the opportunity to examine these notions of cultural production. A natural stream (or Isiziba in Zulu) is located on my site and is revered and considered as sacred by the locals. This spring manages to attract a diverse range of residents who gather around the rocky outcrop where it originates.

Located on an expansive open site, the spring manages to have a distinct form and presence in the vast landscape.

The adjacent section in the township and nearby primary school are named after the stream and these naming practices highlight the importance of the stream to the greater collective. Naming practices in townships, both as an official and unofficial exercise, “...speak volumes as metonyms of space. They often reveal different mechanisms of resistance, shifting modes of protest and re-articulations of identity”. (Sihlongonyane, 2009:190).

Another instance of strong association with the stream is presented by the many church congregations from the surrounding area that regularly gather around the stream at its

origin for baptisms, cleansing and religious rituals.

While these churches represent many different congregations and belief systems, they all use the stream as a common backdrop in the production and articulation of a specific set of beliefs.

Many other residents from throughout the township, mostly without any specific religious affiliation, visit the stream out of curiosity and fascination at the legend of an underground spring with a never ending supply of flowing water. While this level of cultural production is not guided by religious beliefs, engaging with the stream still demands the same level of ubiquitous respect. These residents often visit the stream to collect water and deposit coins into the streams origin, bestowing onto it the status of a wishing well of sorts.



*Seen on Site,
Cow grazing as the production of
culture:*

*The cows seen grazing at the stream
add a peculiar programmatic layer
to the activities observed at ISIZIBA.
In many ways one could interpret
this as an act of “doing culture”
as the cows are regularly herded
beneath the tree to feed on the
grass and water in the area.*

Left: Image by author

ARCHITECTURE OF MOVEMENT

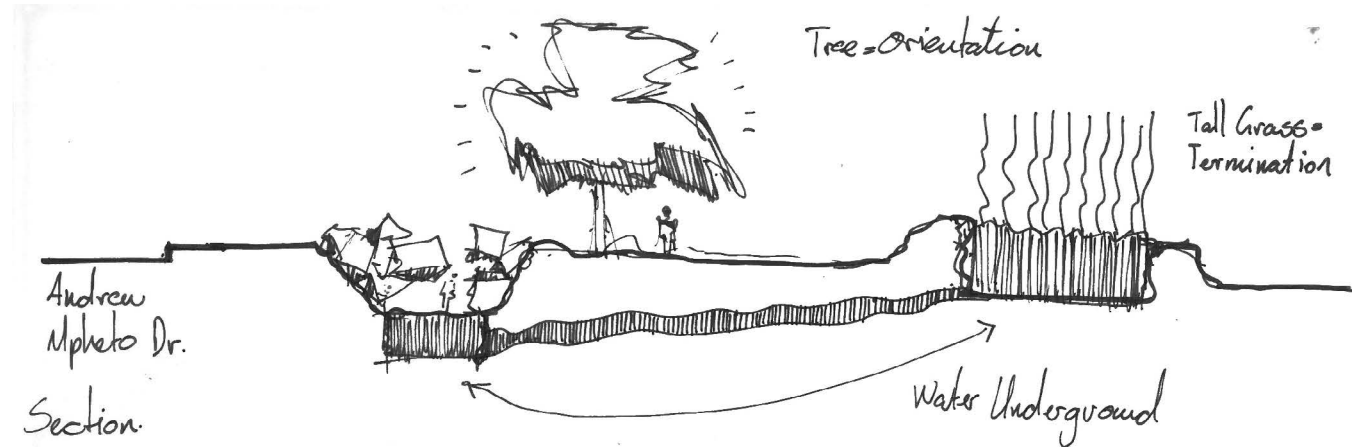
This investigation aims to understand movement as a prominent architectural device in museum making. Movement and circulation through the museum is thought of as the active device that brings these new “artefacts” together within the museum and beyond its walls (utilitarian) as they spill into its context(unexpected).

“To see the system of movement as a key to space remains an exception in architecture. In other areas, e.g. dance, such ideas have been conceived”(P.Schumacher).

Traditionally the museum is series of spaces housing artefacts that are conserved and displayed for the visitor’s consumption. The user is led through an experience of the narratives created by these artefacts by moving through and circulating within the museum. While movement and circulation is an ever present component of architectural thinking, it takes on a role of increased importance when considered in the context of a public institution like the museum.

The manner in which visitors circulate and move through a museum determines what they will see, where they will focus their attention on, and, ultimately, what they will learn and experience. In the case of the new museum, the artefacts on display are not intended to be static and predefined. Instead, the “artefacts” on display have been reconsidered as living creations that are manifestations of processes present within the museum itself.

In this new museum culture, heritage and history as defined in this theoretical exploration are the main artefacts present in the museum and onto this set of ingredients ideas of circulation and movement are overlaid.



Above:
“ISIZIBA Section”. Illustration
by author

The stream as a conceptual idea is the mechanism that brings these ideas together.

On considering the post-museum, Hooper-Greenhill consider the museum as construct that is not exclusively confined within its own walls but as an immersive institution that progresses into the spaces and concerns and ambitions of communities in which it is located (2000: 152-153).

This investigation aims to unpack issues surrounding architectural movement in order to arrive at an appropriate set of “rules” for circulation that is suitable for a constantly evolving narrative.

PRECEDENT 4

Wexner Centre for the Arts, Peter Eisenman, 1989

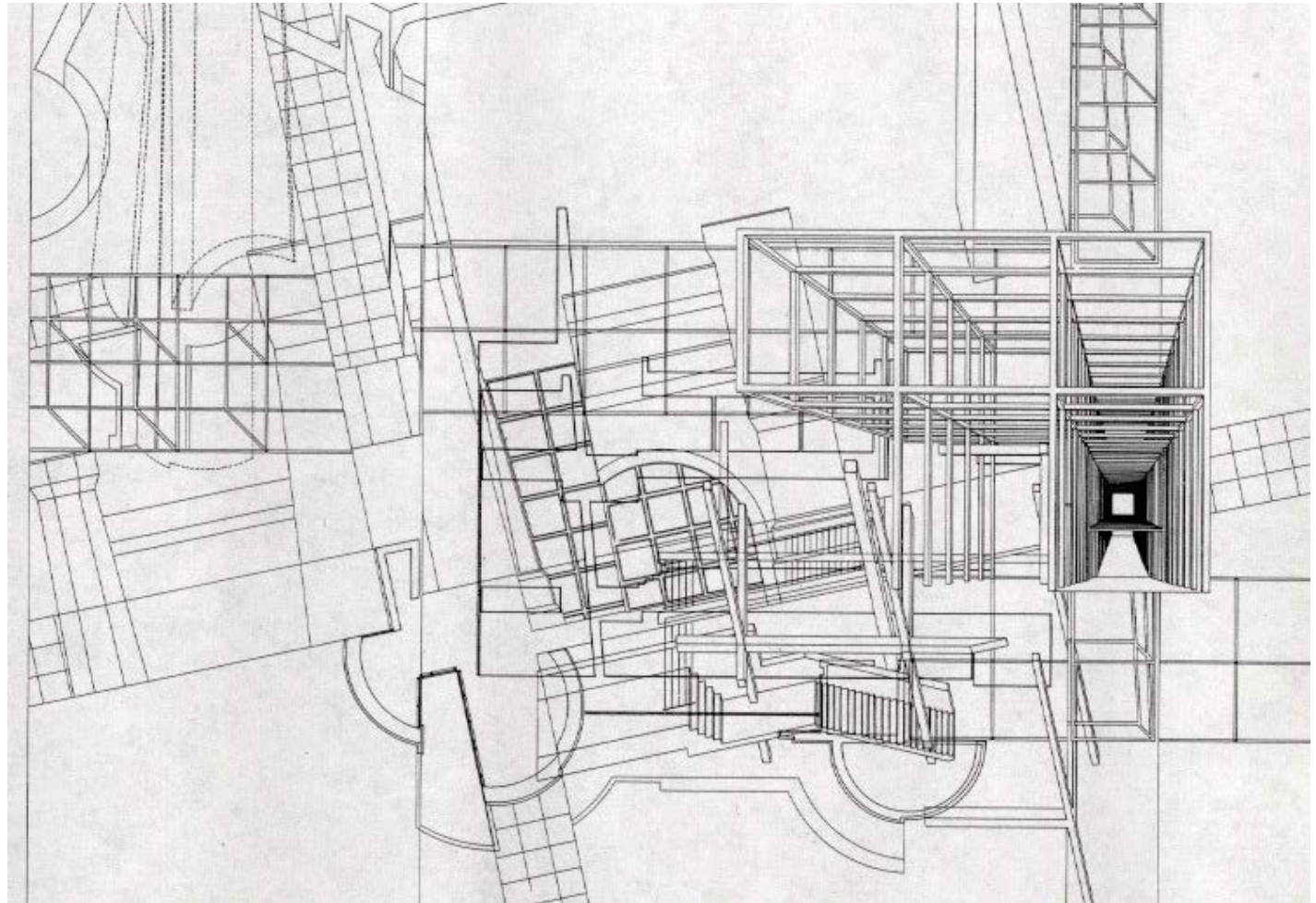
The Wexner Centre was built to accommodate a multidisciplinary space for the exploration and exhibition of contemporary art. The building's most obvious external design motif - a cubic grid-spine of steel and glass that partially envelopes, penetrates the building's spaces and runs the length of the Wexner Centre. This seam in the building created by this scaffolding structure functions as an axis of circulation, it plays a more important spatial role by delineating and projecting organization throughout the site.

Ideas Extracted:

While this building is the manifestation of numerous layers of theoretical thinking, a simple logic is evident in the idea of movement as a prominent architectural device that is predominant throughout the building. The prominence of this gesture is further articulated through contextual reference.

How do the ideas of movement remain prominent throughout my museum and can these ideas of movement spill out beyond the walls of the museum and into the context?

An analysis of this stream found on my site reveals characteristics that can be interpreted architecturally. This architectural interpretation of the stream is viewed against principles found in the Wexner Centre for the Arts for further analysis.



1_46. Wexner Centre drawing

ORIENTATION

Orientation, as a basic form of environmental communication, is defined as an issue which “concerns a person’s ability to perceive an overview of a given environment and recognize where he or she is at any given time within”

(Arthur, Passini, 1992: 225).

Two grand brick turrets boldly stand at the entrance to the Wexner center. This bold spatial device represents the memory of an armory that stood on the site before the current construction. Through the manipulation of these turrets into broken or split elements, the armory’s presence is acknowledged while simultaneously being presented as a thing of the past.

Similar to this bold vertical presence, A large tree is located close to the origin of the stream. This tree marks the presence of the phenomenon from afar and nearby. From the street edge, the tree is a bold gesture that marks its presence to passers-by, while seen from within the vast landscape it offers itself as a marker to a destination. As one moves along the stream towards its origins, you experience the calming shade of the tree as you follow the soothing sound of flowing water that directs you to the stream’s sacred genesis. It is beneath this tree that people congregate to meditate, ponder and reflect.

As a counterpoint to this vertical form a small rocky outcrop marks the beginning of the stream. To access the fresh water source, one is required to remove their shoes and step into the stream’s essence. This gesture of stepping down into the outcrop creates a transcendent experience that removes you from the site into a serene space of individual and highly personal calm and reflection.

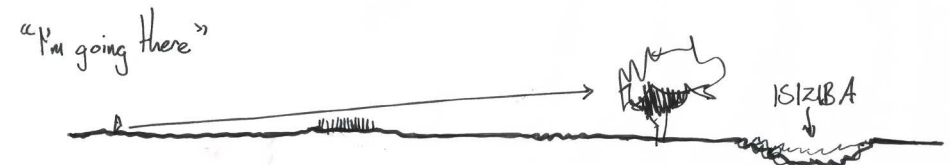
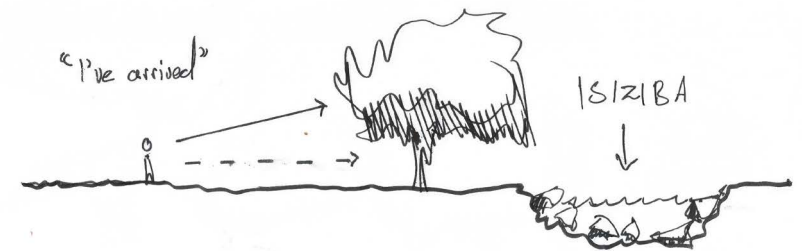
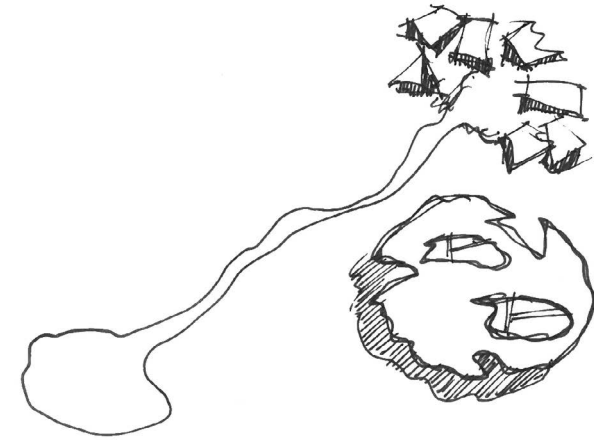


1_47. Wexner Centre turrets today



1_48. Wexner Centre turrets historic

WEXNER CENTRE



Above:
"ISIZIBA Orientation".
Illustration by author

ISIZIBA

CIRCULATION

"As more and more architecture is finally unmasked as the mere organization of flow—shopping centres, airports—it is evident that circulation is what makes or breaks public architecture...."

Rem Koolhaas

At the Wexner centre the university campus is set on a grid that is approximately 12 degrees off from the city grid of the city of Columbus. Eisenman considers this relationship as the basis for the art centre's layout.

To accentuate this relationship, a large steel scaffold like framework, which acts as the main circulation corridor is aligned to the city grid, making appear to slice a diagonal circulation route through the campus and building itself.

The circulation route enveloped by this semi-complete structure can also be interpreted as a metaphor for "ideas, processes, and discovery through its shifting perspectives" (Embry, 2004). Eisenman himself considers the steel frame grid structure as a "symbol of art as process and idea" (1988: 63). The spaces within the building are set on either the city or campus grid reinforcing the campus-city duality.

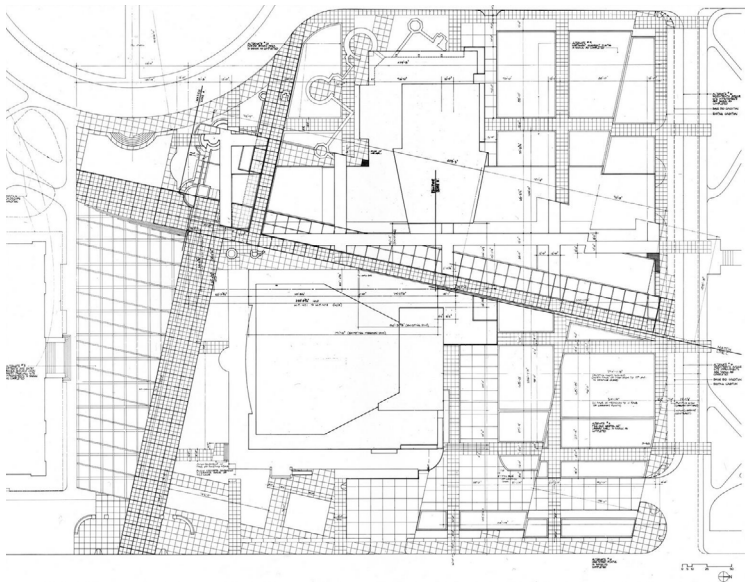
A similar duality exists in the logic of circulation found at the stream. Above ground, the undulating path of the stream is visibly present closer to the rocky outcrop and underneath the tree at the origin of the street. At this point one can make out the flow of the stream through a sensual engagement that includes tracing the flow of the stream by listening to its calming flow.

As one moves further away from the origins of the stream, the water flow disappears beneath ground as it moves towards its point of termination.

Circulation at the stream operates on two simultaneous layers; the water is flowing, exclusively in one direction, below ground towards its point of termination, while people move above ground, in two directions towards and away from the stream.

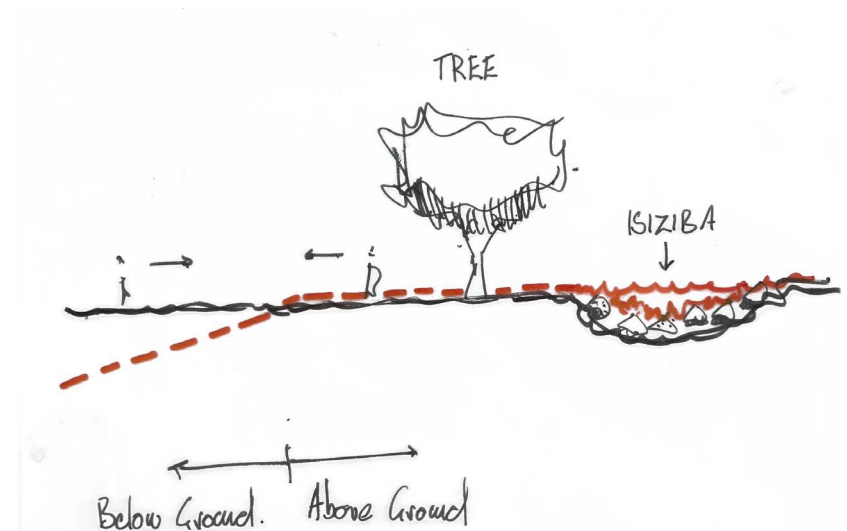
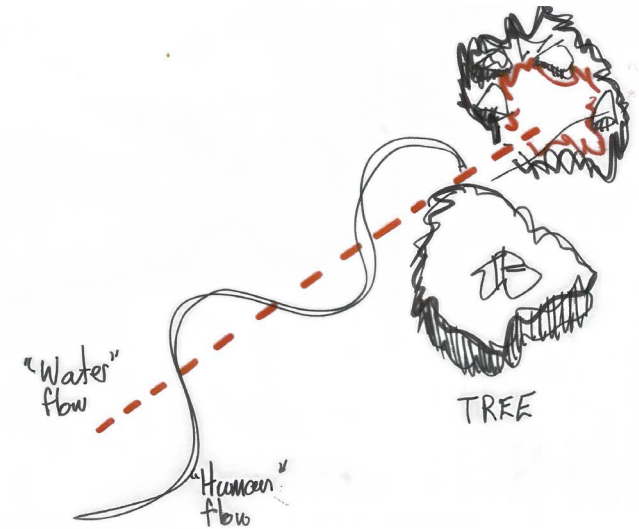


1_49. Wexner Centre entrance



1_50. Wexner Centre plans

WEXNER CENTRE



Above:
"ISIZIBA Circulation".
Illustration by author

ISIZIBA

TERMINATION

"Movement underlies the growth and decay of all things"

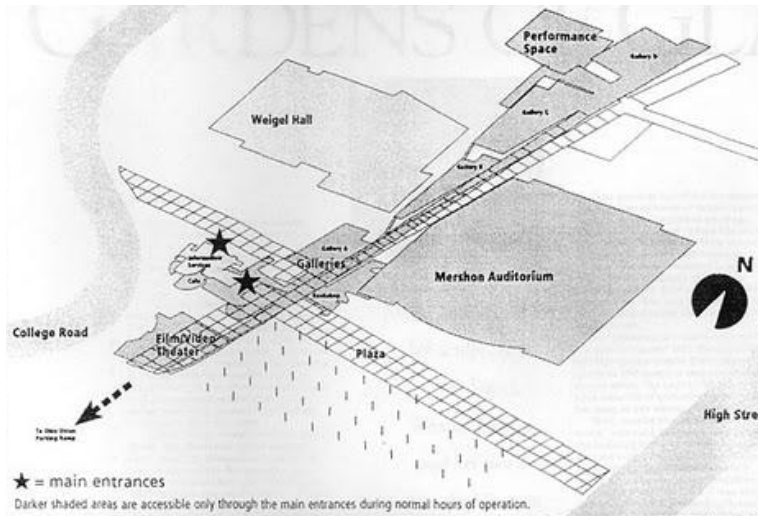
(Klee, 1962: 153)

In its entirety, the Wexner centre for the arts can be thought of as a passage way through which art is being produced as a lived experience.

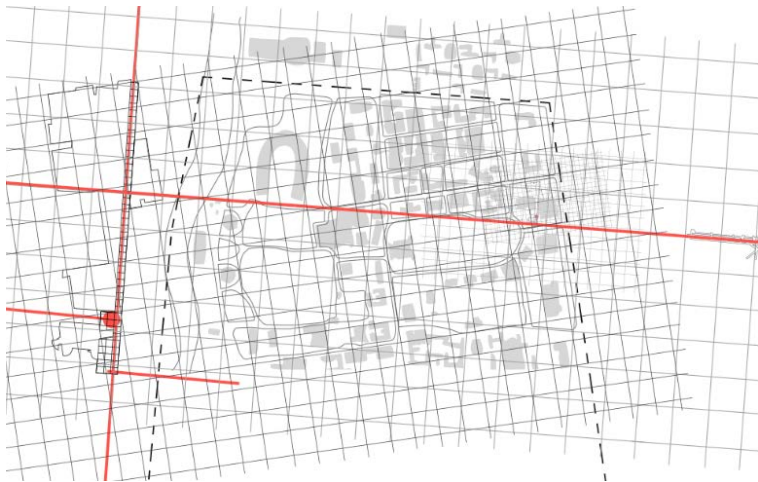
Sitting between the edge of a campus and city, the building is a threshold that simultaneously welcomes and bids farewell. The building and its main circulation route are terminated by blending themselves into their surrounding contexts.

The stream (Isiziba) flows along its path to a slightly elevated point in the landscape that marks its termination. This feature in the landscape is marked by tall grass that grows atop an earth mound that presumably has a pool of water beneath it.

This occurrence is shrouded in mystery as locals believe it is hallowed to the point that approaching it is strongly ill advised. Much like the Wexner Centre, the stream offers a way of gently terminating into a landscaping. The gentle land form that rises up at its culmination and is marked with tall grass is both an expression of subtlety and distinction.

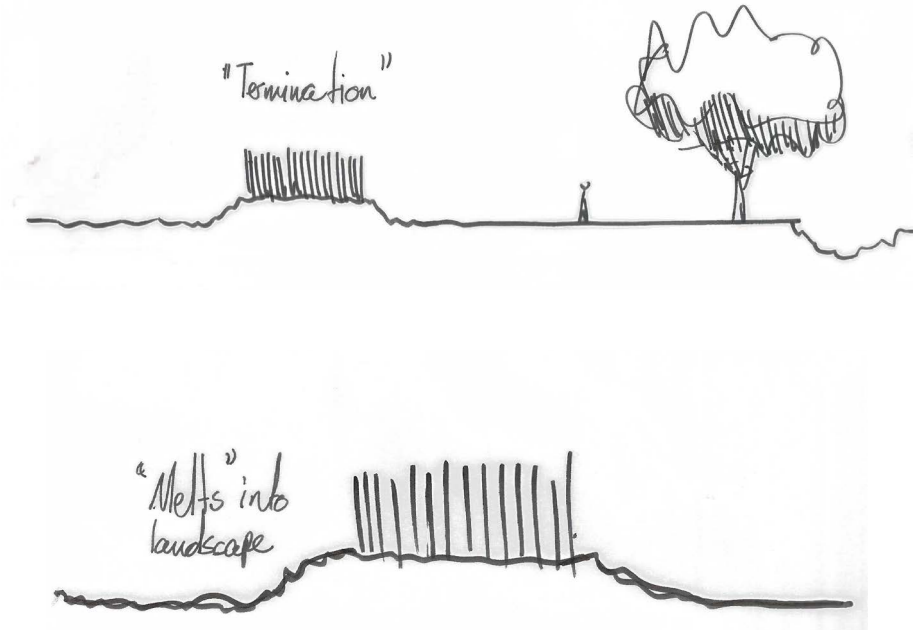


1_51. Wexner Centre Axo



1_52. Wexner Centre Site_Plan

WEXNER CENTRE



Above:
"ISIZIBA Termination".
Illustration by author



Above:
Image by author

ISIZIBA

EPILOGUE

GENIUS LOCALE

One of my earliest interactions with architectural jargon was in a first year studio that introduced the idea of Genius Loci.

Finding its origins in classical Roman religion, Genius Loci is interpreted architecturally as a “Sense of Place”, the authenticity and inherent character of a specific context.

While this studio was a single lesson amongst many others in my architectural education, the importance of the ideas that it represents resonated strongly and remained constant in much of my thinking since.

When asked to produce a manifesto of design ambitions in a third year studio, the writings of Pallasmaa and the works of Zumthor managed to encapsulate many of the aspirations that I had for the creation of architecture and space. These ideas were aptly described by the term phenomenology, another timely dose of architectural jargon.

These theories advocate for spaces and places that go beyond the visual and aesthetic in favour of increased experiential thinking that engages with the multi sensory potential of space making.

This self initiated exploration that marks the end of my formal architectural education has in many ways been an effort to condense the many tools, skills and ideas I have accumulated over the past five years into a single exploration.

The question that has arisen from this exploration and one that I will carry with me throughout my career as a designer is how to appropriately use the many architectural devices I have been exposed to WITH[IN] the realities and challenging fabric of our contemporary society.



BIBLIOGRAPHY

BOOKS

Arthur, P., Passini, R., 1992. *Wayfinding: people, signs, and architecture*. McGraw-Hill Book Co.

Beinart, W., Dawson, M.C. (Eds.), 2010. *Popular Politics and Resistance Movements in South Africa*. Wits University Press, Johannesburg.

Coe, C., 2005. *Dilemmas of Culture in African Schools: Youth, Nationalism, and the Transformation of Knowledge*. University of Chicago Press, Chicago.

Corsane, G., 2005. *Heritage, Museums and Galleries: An Introductory Reader*. Psychology Press.

Davis, P., 2011. *Ecomuseums 2nd Edition: A Sense of Place, 2 edition*. ed. Bloomsbury Academic, London : New York.

Findley, L., 2005. *Building Change: Architecture, Politics and Cultural Agency*. Routledge.

Frankel, P., 2001. *An Ordinary Atrocity: Sharpeville and Its Massacre*. Yale University Press, New Haven.

Hooper-Greenhill, E., 2000. *Museums and the Interpretation of Visual Culture, 1st edition*. ed. Routledge, London ; New York.

Jr, J.S.N., 2004. *Soft Power: The Means To Success In World Politics, 1 edition*. ed. PublicAffairs, New York.

Kellner, C., 2009. *Thami Mnyele and Medu Art Ensemble Retrospective*. Jacana Media.

Klee, F., Klee, P., 1962. *Paul Klee: his life and work in documents, selected from posthumous writings and unpublished letters*. G. Braziller.

Lefebvre, H., 1991. *The production of space*. Blackwell, Oxford, OX, UK; Cambridge, Mass., USA.

Lord, G.D., Blankenberg, N. (Eds.), 2015. *Cities, Museums and Soft Power*. American Alliance of Museums Press, Washington, D.C.

Noble, J.A., 2011. *African Identity in Post-apartheid Public Architecture: White Skin, Black Masks*. Ashgate Publishing, Ltd.

Nora, P., Jordan, D.P. (Eds.), 1999. *Rethinking France: Les Lieux de mémoire, Volume 1: The State, 1 edition*. ed. University of Chicago Press, Chicago.

Nuttall, S., Coetzee, C. (Eds.), 1998. *Negotiating the Past: The Making of Memory in South Africa*. Oxford University Press, Cape Town.

Roth, M.S., 1995. *The Ironist's Cage*. Columbia University Press, New York.

Sadler, S., 1999. *The Situationist City*. MIT Press.

Silverman, R., 2014. *Museum as Process: Translating Local and Global Knowledges*. Routledge.

Stolten, H.-E. (Ed.), 2007. *History Making and Present Day Politics: The Meaning of Collective Memory in South Africa*. Nordic Africa Institute, Uppsala.

The Anthropology of Space and Place: Locating Culture, 1 edition. ed, 2003. . Wiley-Blackwell, Malden, MA.

Trofanenko, B., 2014. *Beyond Pedagogy: Reconsidering the Public Purpose of Museums*. Springer.

BLOG POSTS

Book review: Cities, museums and soft power, 2015. . The Museum of the Future.

How humans “produce” space | Thought Leader, n.d.

NDLOVU, R.L.M., 2015. It is time to broaden our heritage agenda.

Protests keep museum closed, 2013. . HeraldLIVE.

Stahl, L., n.d. Ivebeenreadinglately: Giulio Camillo's Theater of Memory.

JOURNALS

Eisenman, Peter, 1988. “Wexner Center for the Visual Arts, Ohio. Architectural Design 58, 62–63.

Findley, L., Ogbu, L., 2011. South Africa after Apartheid: From Township to Town. Places Journal.

INTERVIEWS

Nomathemba Catherine Thulare, n.d. Interview With Mrs Thulare. Tembisa Resident.

WEB

Anonymous, 2011. Medu and the culture of liberation [WWW Document]. URL <http://www.sahistory.org.za/article/medu-and-culture-liberation> (accessed 8.15.16).

ARCHITECTURE + URBANISM: Simon Sadler: The Situationist City (1998) [WWW Document], n.d. URL <http://architectureandurbanism.blogspot.co.za/2012/12/simon-sadler-situationist-city-1998.html> (accessed 3.3.16).

A stokvel by any other name is still empowering [WWW Document], n.d. . Business Day Live. URL <http://www.bdlive.co.za/business/financial/2015/05/11/a-stokvel-by-any-other-name-is-still-empowering> (accessed 4.28.16).

December, 19, Marotta, 2012By Antonello, n.d. Typology: Museums [WWW Document]. Architectural Review. URL <https://www.architectural-review.com/archive/typology/typology-museums/8640202.article> (accessed 9.5.16).

Grain Elevators and Henri Lefebvre, The Production of Space [WWW Document], n.d. URL <http://www.notbored.org/montreal-space.html> (accessed 3.2.16).

Guy Debord - Wikipedia, the free encyclopedia [WWW Document], n.d. URL https://en.wikipedia.org/wiki/Guy_Debord (accessed 3.2.16).
Harvard Design Magazine: Make History, Not Memory [WWW Document], n.d. URL <http://www.harvarddesignmagazine.org/issues/9/make-history-not-memory> (accessed 9.3.16).

March, 23, Freschi, 2015 By Federico, n.d. The Imaginary of "Africanness" in South African Architecture [WWW Document]. Architectural Review. URL <http://www.architectural-review.com/today/the-imaginary-of-africanness-in-south-african-architecture/8680201.fullarticle> (accessed 3.2.16).

Memorials remind officialdom of its responsibility [WWW Document], n.d. . IOL. URL <http://www.iol.co.za/sundayindependent/memorials-remind-officialdom-of-its-responsibility-1852854> (accessed 3.13.16).
Moatshe, R., n.d. Alex township's Madiba memory fades [WWW Document]. The M&G Online. URL <http://mg.co.za/article/2014-12-05-alex-townships-madiba-memory-fades/> (accessed 3.1.16).

PROJECTS [WWW Document], n.d. . DesignSpaceAfrica. URL <http://www.designspaceafrica.com/index/#/codesa-museum/> (accessed 3.5.16).

Psychogeography – Introducing the Inner Space of the Outer Existence | An International Critique [WWW Document], n.d. URL <https://internationalcritique.wordpress.com/2014/04/15/psychogeography-introducing-the-inner-space-of-the-outer-existence/> (accessed 3.2.16).

Reporter, S., n.d. The meaning of heritage [WWW Document]. The M&G Online. URL <http://mg.co.za/article/2011-09-24-the-meaning-of-heritage/> (accessed 4.16.16).

Social condensor - ArticleWorld [WWW Document], n.d. URL http://www.articleworld.org/index.php/Social_condensor (accessed 3.11.16).

South African Museum Defies Odds to Become Top Tourist Attraction [WWW Document], n.d. . VOA. URL <http://www.voanews.com/content/african-museum-defies-odds-to-become-top-tourist-attraction----99862274/160437.html> (accessed 3.13.16).

The Architectural Review Issue 1427, January 2016 [WWW Document], n.d. . The Architectural Review Store. URL <http://www.thearchitecturalreviewstore.com/products/the-architectural-review-issue-1427-january-2016> (accessed 4.20.16).

The Situationist International Text Library/Introduction to a Critique of Urban Geography [WWW Document], n.d. URL <http://library.nothingness.org/articles/SI/en/display/2> (accessed 3.21.16).

The Wexner Center for the Arts: Innovative Metaphor or Disruption? [WWW Document], n.d. URL https://www.academia.edu/14805073/The_Wexner_Center_for_the_Arts_Innovative_Metaphor_or_Disruption (accessed 9.5.16).

UNISA | Virtual Exhibition [WWW Document], n.d. URL <http://www.unisahistory.ac.za/timeline/periods/the-democratic-era-1994-present/#2012> (accessed 9.3.16).

LIST OF IMAGES

IMAGES

1_1. Imposed narrative. Illustration by author

1_2. Created Narrative. Illustration by author

1_3. Red location Museum. HPM6.jpg (1200×798) [WWW Document], n.d. URL <http://mashabanerose.co.za/wp-content/uploads/photo-gallery/HPM6.jpg> (accessed 9.28.16).

1_4. Hector Pieterse Museum.

Red+Location+Museum+by+Noero+Wolff+Architects03.jpg (1600×948) [WWW Document], n.d. URL <http://1.bp.blogspot.com/-g-aanByBH3A/UHrESfMmvxI/AAAAAAAAALa/KDrKx1aTL-8/s1600/Red+Location+Museum+by+Noero+Wolff+Architects03.jpg> (accessed 9.28.16).

1_5. Guggenheim Bilbao, Hard Branding. Illustration by author

1_6. Soft Branding. Illustration by author

1_7. Hard Power. Illustration by author

1_8. Soft Power. Illustration by author

1_9. Tswana Museum. Illustration by author

1_10. District 6 Museum. Illustration by author

1_11. Red Location Museum. Illustration by author

1_12. Hector Pieterse Museum. Illustration by author

1_13. The New Museum. Image and illustration by author

1_14. History. Illustration by author

1_15. Memory. Illustration by author

1_16. History Puzzles. Illustration by author

1_17. Memory Layers. Illustration by author

1_18. Historical Map of Tembisa. 2262.jpg (600×424) [WWW Document], n.d. URL <http://www.saha.org.za/tembisa/full/2262.jpg> (accessed 9.28.16).

1_19. Newspaper Articles. Entering Tembisa. SAHA, 2011

1_20. Thami Mnyele Manifesto. rftygfgubigtyuvyfhlate.jpg (1516×1181) [WWW Document], n.d. URL <http://arttimes.co.za/wp-content/uploads/2015/08/rftygfgubigtyuvyfhlate.jpg> (accessed 9.28.16).

1_21. Tembisa SRC March. Entering Tembisa. SAHA, 2011

1_22. Tembisa Post 1990. Entering Tembisa. SAHA, 2011

1_23. Tembisa Today.

1_24. Mr Dondo. Image by author

1_25. Mr. Mololekwa. Image by author

1_26. Mr. Msibi. Image by author

1_27. From Utilitarian to unexpected. Illustration by author.

1_28. MEDU Newsletter Cover. Kellner, C., 2009. Thami Mnyele and Medu Art Ensemble Retrospective. Jacana Media.

1_29. The writing is on the wall. Kellner, C., 2009. Thami Mnyele and Medu Art Ensemble Retrospective. Jacana Media.

1_30. The writing is in the wall_2016. Image by author

1_31. Vietnam Memorial 1. 254fb5087ef83f07807b9cc4ae863218.jpg (1680×1241) [WWW Document], n.d. URL <http://acdn.architizer.com/thumbnails-PRODUCTION/25/4f/254fb5087ef83f07807b9cc4ae863218.jpg> (accessed 9.28.16).

1_32. Vietnam Memorial 2 washington-d-c-may-9-12-08-1132.jpg (3072×2304) [WWW Document], n.d. URL <https://baileyd718.files.wordpress.com/2014/05/washington-d-c-may-9-12-08-1132.jpg> (accessed 9.28.16).

1_33. Vietnam Memorial drawing wall_proposal.jpg (2000×1533) [WWW Document], n.d. URL http://images.adsttc.com/media/images/560e/eaac/e58e/ce71/dd00/00e6/large.jpg/wall_proposal.jpg?1443818129 (accessed 9.28.16).

1_34. Vietnam Memorial 3 maya-ying-lin-vietnam-veterans-memorial-2015835880.jpg (1103×748) [WWW Document], n.d. URL <http://3.bp.blogspot.com/-aFwH0pSorTU/VUI9h1jOBPI/AAAAAAAAAqgs/M1nw3pZZOfA/s1600/maya-ying-lin-vietnam-veterans-memorial-2015835880.jpg> (accessed 9.28.16).

1_35. Exhibition Poster. Kellner, C., 2009. Thami Mnyele and Medu Art Ensemble Retrospective. Jacana Media.

1_36. Performance Poster. Kellner, C., 2009. Thami Mnyele and Medu Art Ensemble Retrospective. Jacana Media.

1_38. American Mysteries 1. Composite_revised1.jpg (623×480) [WWW Document], n.d. URL http://www.dsny.com/projects/american-mysteries/Composite_revised1.jpg (accessed 9.28.16).

1_39. American Mysteries Drawings. img007.jpg (1408×1832) [WWW Document], n.d. URL <https://sineadblogs.files.wordpress.com/2013/01/img007.jpg> (accessed 9.28.16).

1_40. American Mysteries 2. p047-amer-myst-theatr.table copy.jpg (623×480) [WWW Document], n.d. URL <http://www.dsny.com/projects/american-mysteries/p047-amer-myst-theatr.table%20copy.jpg> (accessed 9.28.16).

1_41. American Mysteries 3. RG02_AllAmericanMysteries-c.jpg (706×480) [WWW Document], n.d. URL http://www.dsny.com/projects/american-mysteries/RG02_AllAmericanMysteries-c.jpg (accessed 9.28.16).

1_42. Wyly Theatre 1. 1319880922_wyly-aerial-view-day-rex.jpg (1100×766) [WWW Document], n.d. URL https://newtheatersofdemocracy.files.wordpress.com/2012/05/1319880922_wyly-aerial-view-day-rex.jpg (accessed 9.28.16).

1_43. Wyly Theatre 2. 31+++Wyly+pivot+doors.jpg (1000×1206) [WWW Document], n.d. URL <http://static1.squarespace.com/static/565f0eafe4b0551383adcb12/t/568d85b60ab3770f346552cf/1452115388812/31+++Wyly+pivot+doors.jpg> (accessed 9.28.16).

1_44. Wyly Theatre diagrams.

1431682912e4de773ea2b8809a2d6be0.jpg (960×599) [WWW Document], n.d. URL <https://s-media-cache-ak0.pinimg.com/originals/14/31/68/1431682912e4de773ea2b8809a2d6be0.jpg> (accessed 9.28.16).

1_45. Wyly Theatre 3. photo3.jpg (500×375) [WWW Document], n.d. URL <http://video.aia.org/aiaawards/2011/2011-architecture/att-performing-arts-center/i/photo3.jpg> (accessed 9.28.16).

1_46. Wexner Centre drawing. Collage.jpg (783×747) [WWW Document], n.d. URL http://images.adsttc.com/media/images/5433/72c8/c07a/8024/cc00/00fa/large_jpg/Collage.jpg?1412657859 (accessed 9.28.16).

1_47. Wexner Centre today. 9025455038_a13454b27b_b.jpg (1024×519) [WWW Document], n.d. URL https://c2.staticflickr.com/8/7360/9025455038_a13454b27b_b.jpg (accessed 9.28.16).

1_48. Wexner Centre historic. Wexner_old.jpg (620×388) [WWW Document], n.d. URL http://www.dispatch.com/content/graphics/2012/Then_and_Now/Wexner_old.jpg (accessed 9.28.16).

1_49. Wexner Centre entrance. 3484952969_e3fdb55421_b.jpg (1024×528) [WWW Document], n.d. URL http://opertoona.com/wp-content/uploads/2013/04/3484952969_e3fdb55421_b.jpg (accessed 9.28.16).

1_50. Wexner Centre plans. c1.jpg (679×554) [WWW Document], n.d. URL http://images.adsttc.com/media/images/5433/72be/c07a/8049/f500/00f3/large_jpg/c1.jpg?1412657849 (accessed 9.28.16).

1_51. Wexner Centre axo. wexnercenter2.jpg (512×350) [WWW Document], n.d. URL <https://classconnection.s3.amazonaws.com/1084/flashcards/754181/jpg/wexnercenter2.jpg> (accessed 9.28.16).

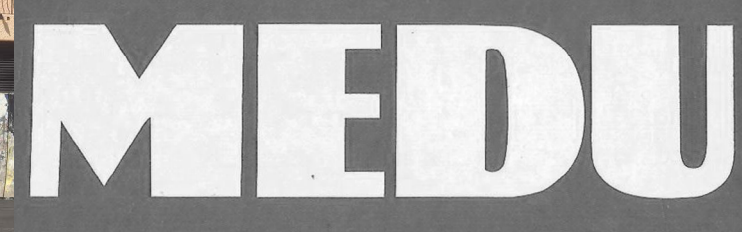
1_52. Wexner Centre Site Plan. 1.png (783×521) [WWW Document], n.d. URL <https://shuchimishra.files.wordpress.com/2015/05/1.png> (accessed 9.28.16).

PART 1.5

PART 1.5 : FROM THEORY TO SPACE

1. THE ARTEFACTS

History+Heritage+Culture
Wall+Artist + Stream



2. THE GULLEY

Intervening along a
scarred landscape



CONTENTS



- Condensing Ideas 94
A summary



- Conceptual Design brief 96
A new platform
- Photo Essay 98
A scar in the landscape
- Reworking the museum 104
The Tembisa Museum

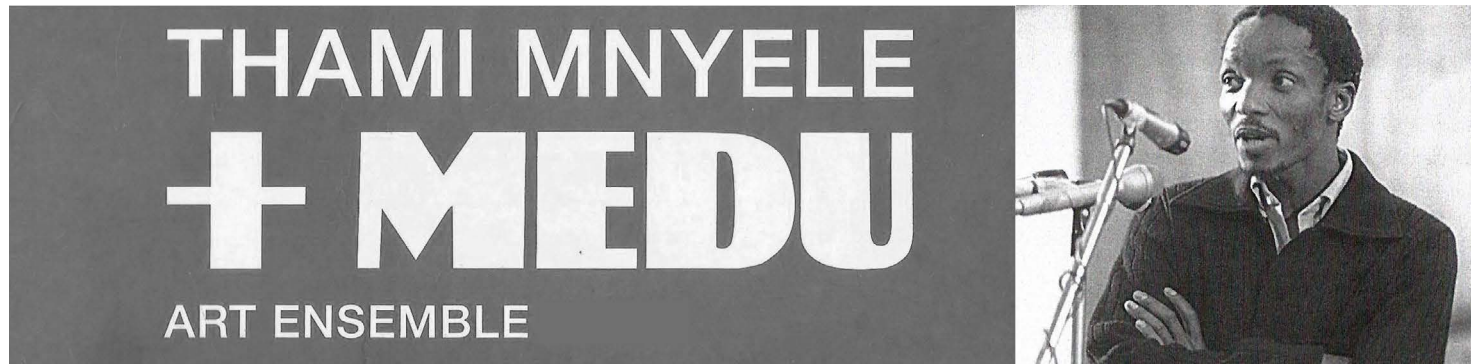
1. THE WALL

History and Memory



2. THE ARTIST

Heritage



3. THE STREAM

Culture



The wall is understood as the main spatial device that simultaneously has a multiplicity of meaning, both functional and fantastic.

It is an embodiment of the fusion between history and memory. Much like history's ability to span across the bounds of time and memory's capacity to accommodate plurality, the wall operates in with a similar duality of functions.

It simultaneously offers a spatial and urban solution while being considered as a haptic continuum that is sensitive to touch and sensory engagement. It can be both scientific and finite yet unexpected and exciting.

The artist, in his individual and collective capacity, is in many ways the main client of this endeavour. This spatial exploration hopes to yield an intervention that amplifies the artist's beliefs and convictions.

In line with the artist's beliefs, the intervention offers itself as a participatory platform for artistic production that also embeds itself within the realities of its contextual surrounds. As a conceptual idea the artist holds together the different threads of the narrative: The artist resides somewhere "within the wall" and "along the stream".

The artist has the ability, through his craft, to produce material as a form of cultural production as well as contribute to the factual and evolving narrative cast onto the wall.

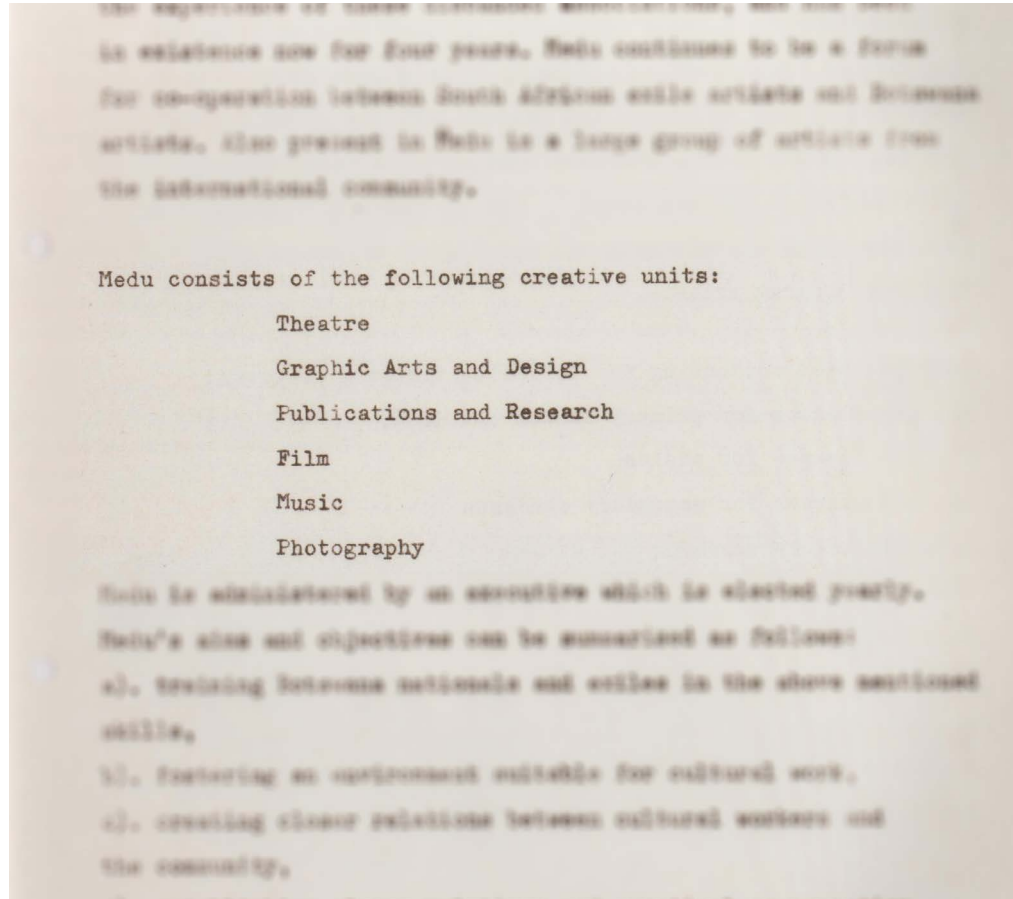
The stream presents ideas of diverse participation; in essence it is the place where we gather to partake in our daily rituals.

As a concept the idea of partaking in activities as one moves along a specific route is considered as an interpretation of the experience of ISIZIBA.

Along this route different activities occur in different spatial conditions, likewise an experience of the "museum" should offer a diversified spatial engagement for a varied program.

This movement along a stream is also used as a means with which to locate programmatic elements in an otherwise open and vast landscape.

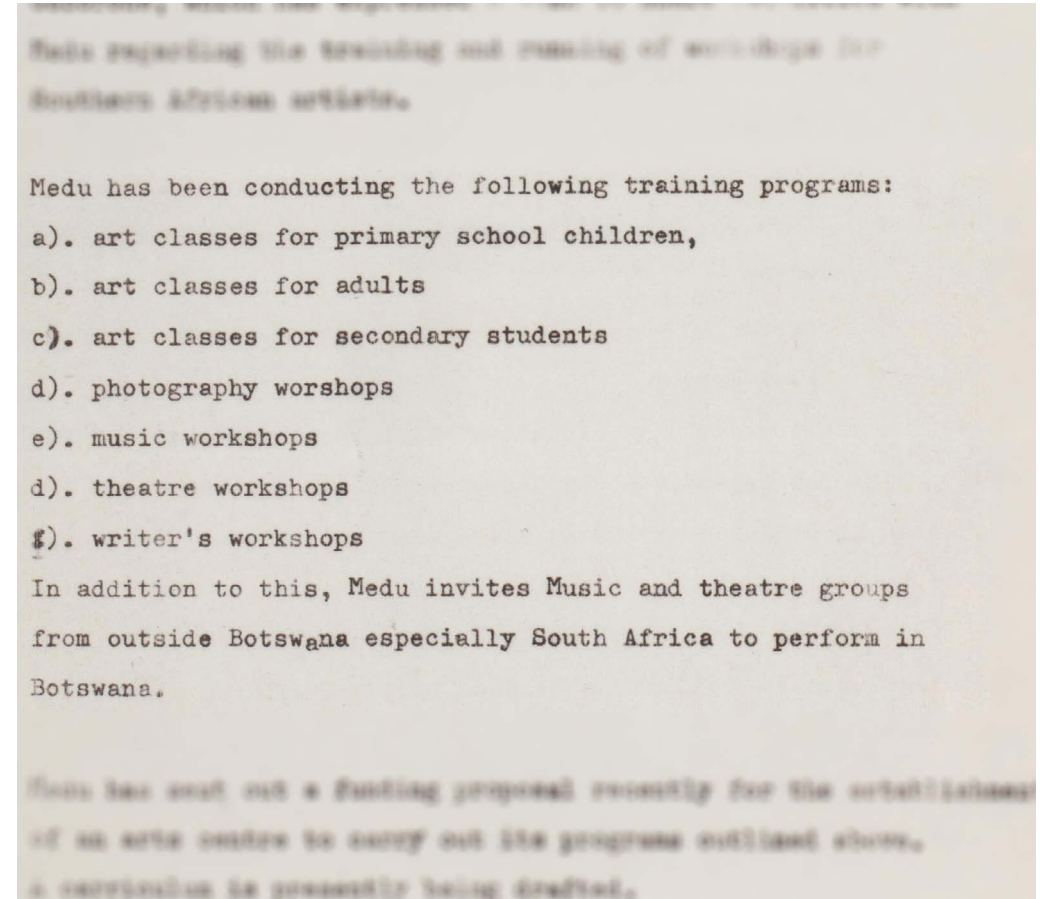
CONCEPTUAL DESIGN BRIEF



Above and Left:
Extracts from MEDU manifesto

CONSIDERING PROGRAM

Considering “THE ARTIST” and MEDU as a conceptual client for this endeavour has resulted in the discovery of creative units that were operational during the ensembles lifespan. These creative pursuits have informed the programmatic considerations for the new “museum”



CONSIDERING USAGE

Beyond the function of the museum, collecting and displaying material, the intervention will offer itself as a medium for creative engagement through various facilities for artistic production. These artistic pursuits will cater for various age groups which ensures a diverse life cycle and culture of use.

ART

THEATRE

MUSIC

FILM

PUBLICATIONS +
RESEARCH

PHOTOGRAPHY

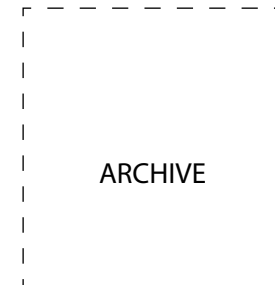
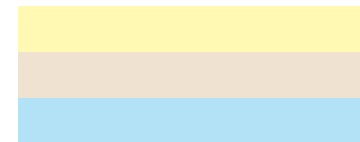
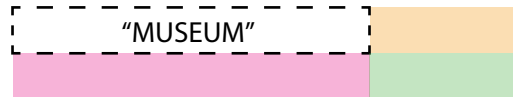
PROGRAM



Participatory pursuits involve
the creation of "intangible"
material, easily reproduced

These pursuits involve the creation of
"physical" works which are usually
physically displayed and archived

ORGANISATION



"Culture"

"Heritage"

"History"



USE AND
AUDIENCE

Performances, Gatherings,
Permanent and temporary
Exhibitions

Afterschool programs PM
Adult Education late PM
Classes and workshops Weekend

Operational During
Office Hours

PHOTO ESSAY

A Scar in the landscape



ROUTE

Below are images depicting and analysing an eroded gulley that cuts through the chosen site. While this gulley is a distinct feature in the landscape borne out of neglect, it has assumed strong spatial characteristics.

What is architecture initiated the conversation for the repair and reuse of this occurrence?



Below:
Image by author



Below:
Images by author

LAYERS

Over time the gulley has revealed and exposed subterranean layers once hidden to plain sight. Walkways have occurred as people use the gulley as a type of conduit across the site. In some instances, the banks of the gulley allow for a gradual vertical progression.



SCALE

The observer below gives an indication of the scale of the Gulley. On average the gulley has depth of $\pm 3.5\text{m}$





USE

The gulley has also taken on a recreation role with children often gathering and playing around its embankments.

Below:
Image by author





MOVEMENT

The gully is the host to numerous types of “movement”. Foot paths follow the undulating path of the gully across the site. Pedestrians have the freedom to change course and occasionally cut across the gully. Conversely, the water that has settled at the bottom of the channel strictly follows the gulleys form.

Above:
Image by author

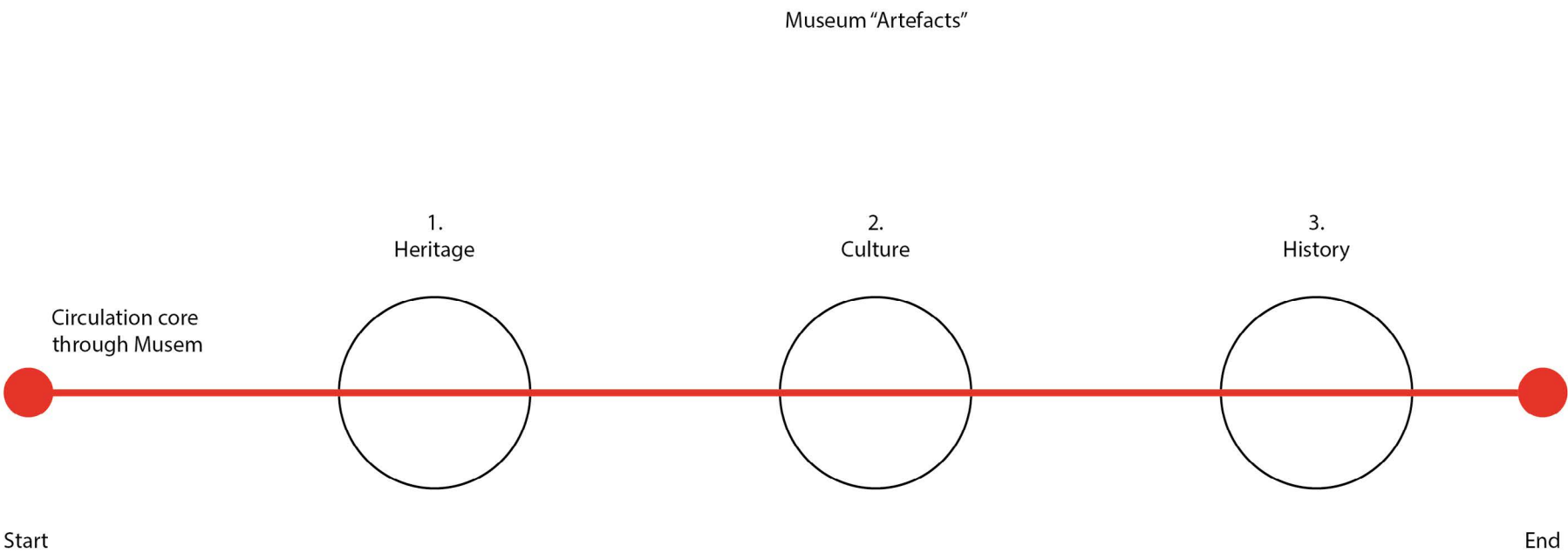
REWORKING THE MUSEUM

THE OLD MUSEUM

Traditionally, the main experience of the museum is that of an organised and specific circulation route through a series of collected "artefacts".

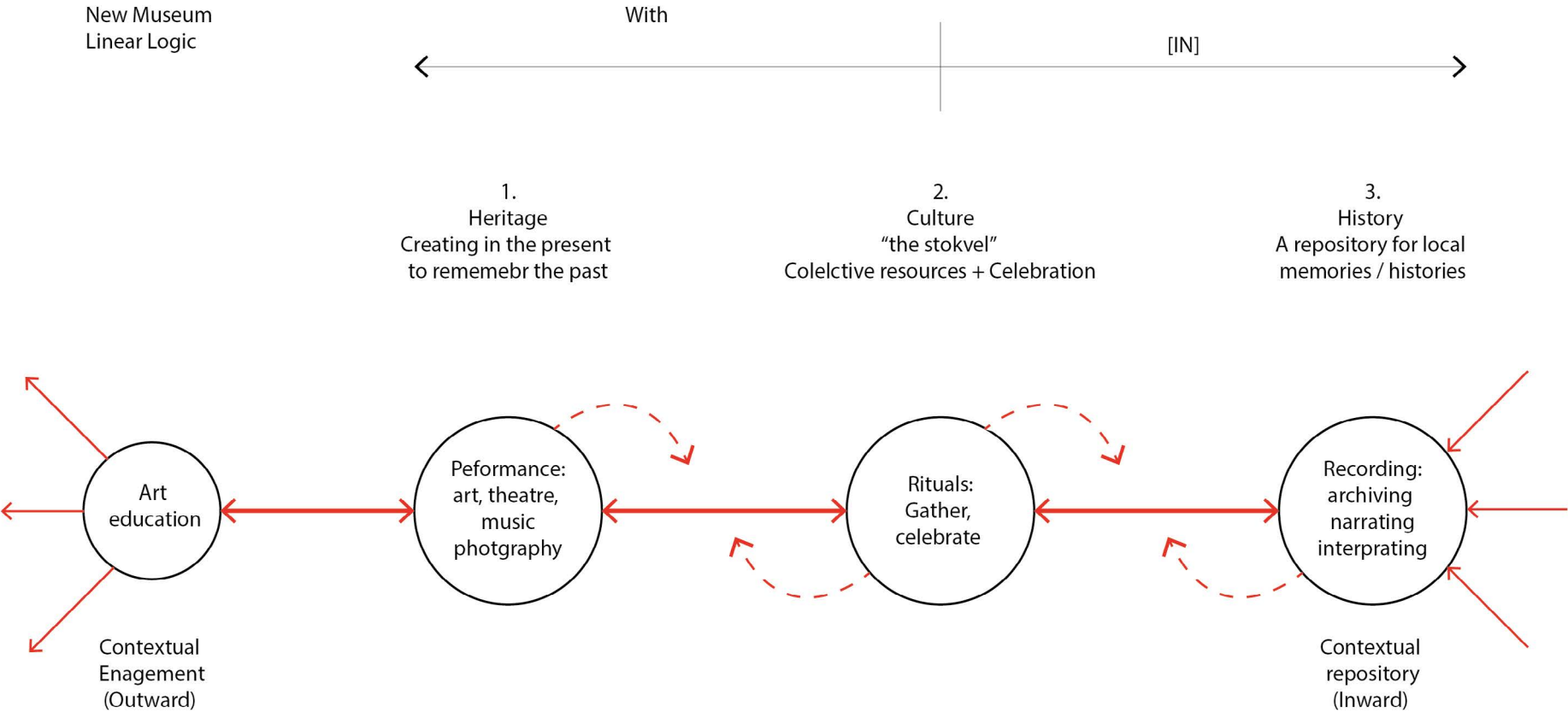


Traditional Museum
Linear Logic



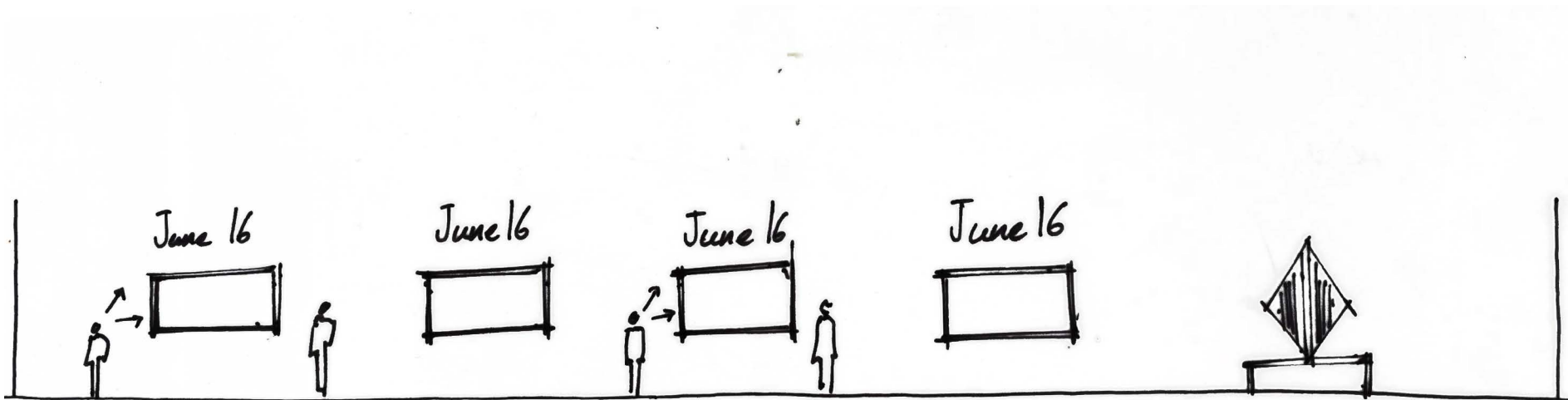
THE NEW MUSEUM

This museum aims to challenge the traditional notions of museum making by reconsidering these static artefacts as dynamic evolving, devices that are able to contribute to the museum and engage with the immediate context.



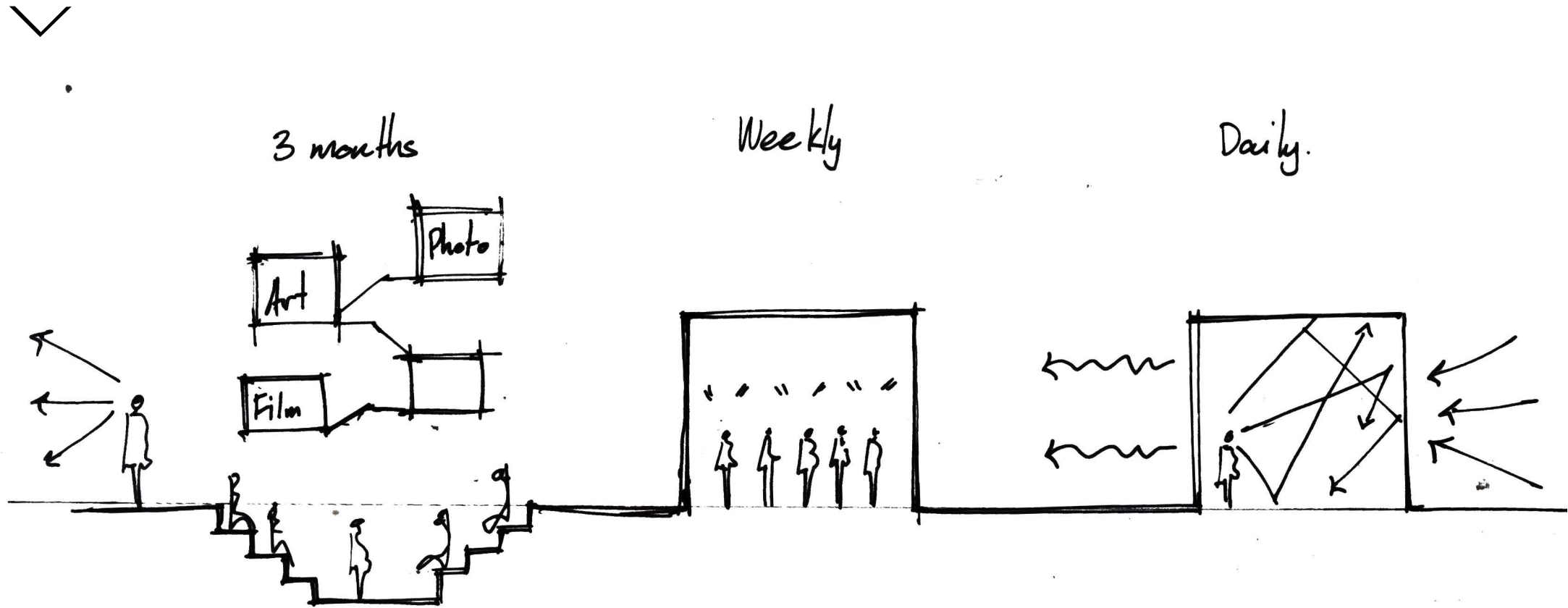
THE OLD MUSEUM

In the "Old Museum" the narratives are rigidly enforced and become prominent at singular moments



THE NEW MUSEUM

The reconsidered museum aims to create a platform that can accept narratives and stories on a regular basis. This museum creates a hive of activity that changes periodically.



CONCLUSION

A CONCISE SUMMARY OF THE LOGIC CONTAINED IN THIS THESIS

What do I want to do?

I want to design a museum.

Why?

The museum is often the default and most prominent cultural institution. I am interested in challenging the accepted notions of museum making in 2016 SA.

Where is this “museum”?

Tembisa, Ekurhuleni

Why?

Tembisa is a relatively young township that is yet to receive sustained cultural interventions. A museum is high on the agenda for the region.

Where am I proposing this museum?

I have chosen a large open Greenfield site in central Tembisa as a locale.

Why?

This site has been chosen to avoid imposing an alien institution on the existing fabric but instead to contextually embed itself in the locale through landscape, environmental and cultural referencing.

What is contained inside this “museum”?

This intervention shifts the accepted notion of the museum as a container of static artefacts/objects and instead considers a typology where the artefacts are active processes that allow for the creation of evolving narratives.

How is this achieved spatially?

This is achieved through a main program which takes the form of an expanded art ensemble which includes theatres, cinemas, graphic and photography studios etc. The museum is a creator and exhibitor of material i.e artefacts.

PART 2

PART 2 : SPATIAL INVESTIGATION + DESIGN

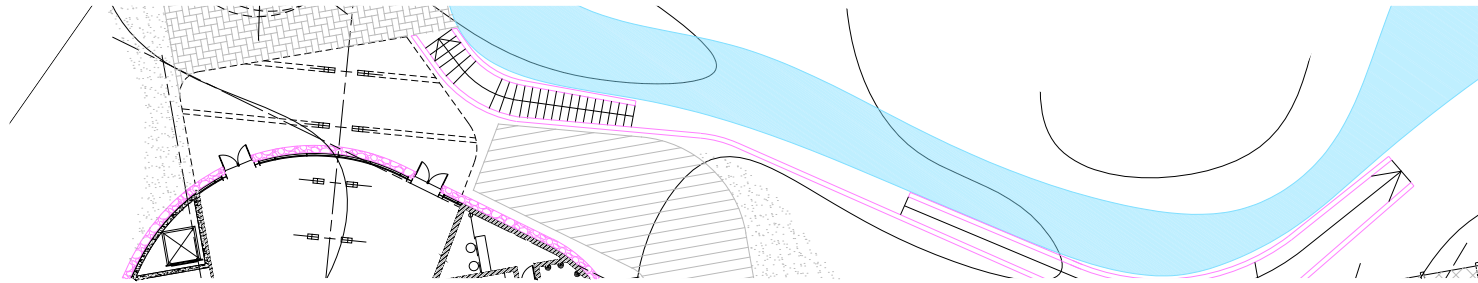
1. CONTEXT

@ 1:2500, 1:1000



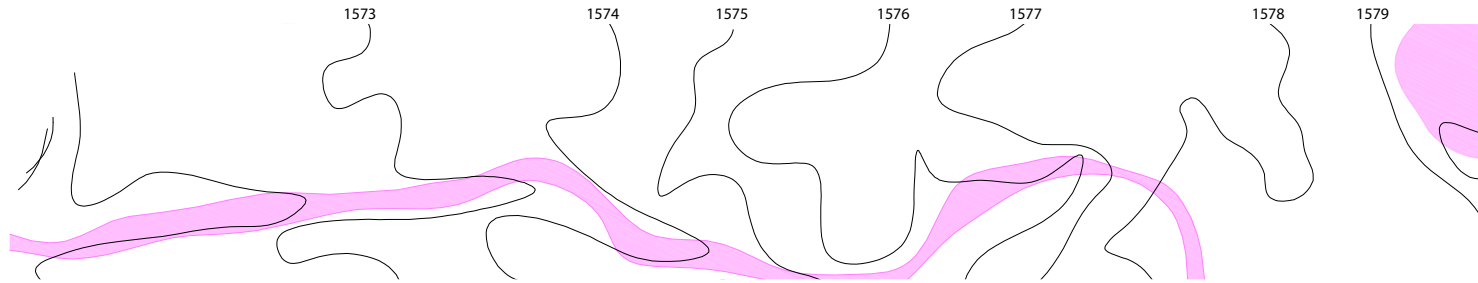
2. SPATIAL

@ 1:200, 1:100, 1:50



3. LANDSCAPE

@ 1:500

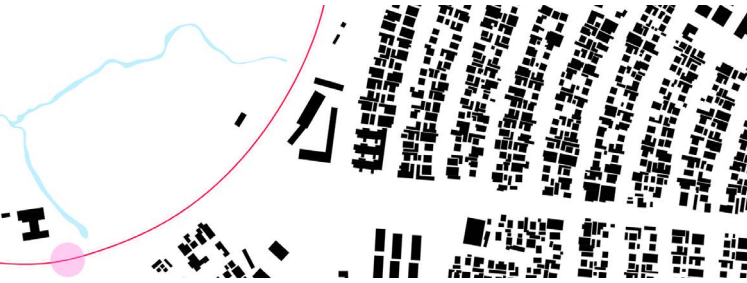


4. TECTONIC

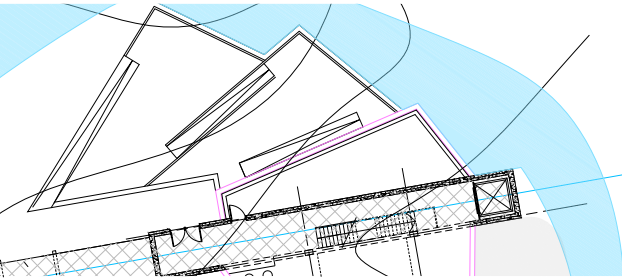
@ 1:20, 1:10, 1:5



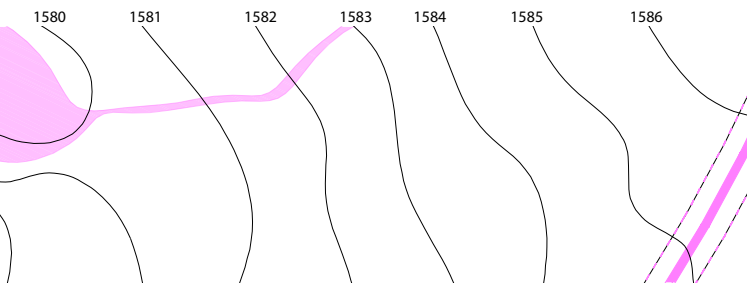
CONTENTS



- Site Selection and Analysis 114
- Urbanism 126
- *Space Regeneration + Framework Integration*



- Detailed Architectural program 132
- Site Responses 134
- *Artefacts in the landscape*
- Design Concepts 136
- Design Development 138
- Form Making 142
- *Rationalising Forms*
- Intervention 146
- *Tembisa art ensemble, museum and cultural landscape*



- A gallery in the landscape 156
- *Landscape as an extension of building*



- Tectonic and Ergonomic 162

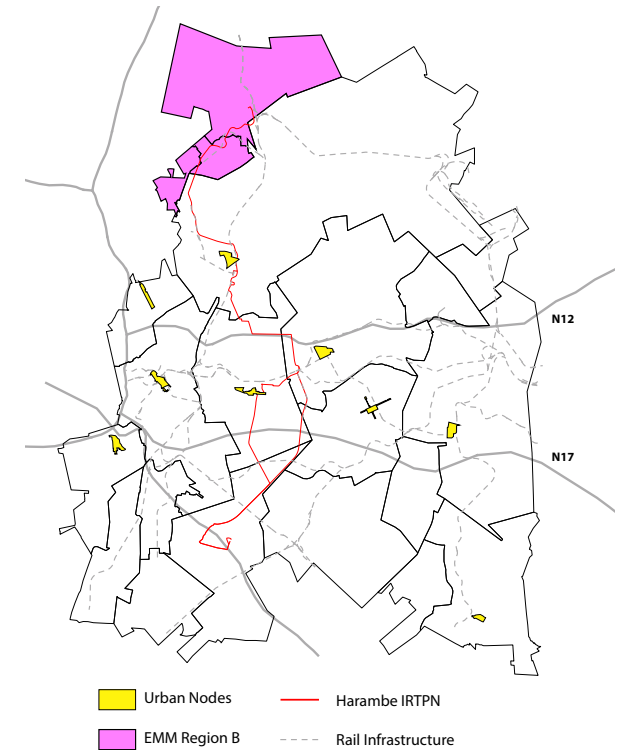
SITE + URBAN + CONTEXT

Selection and Analysis

Locating a site WITH[IN] TEMBISA @ 1:2500 / 1:1000

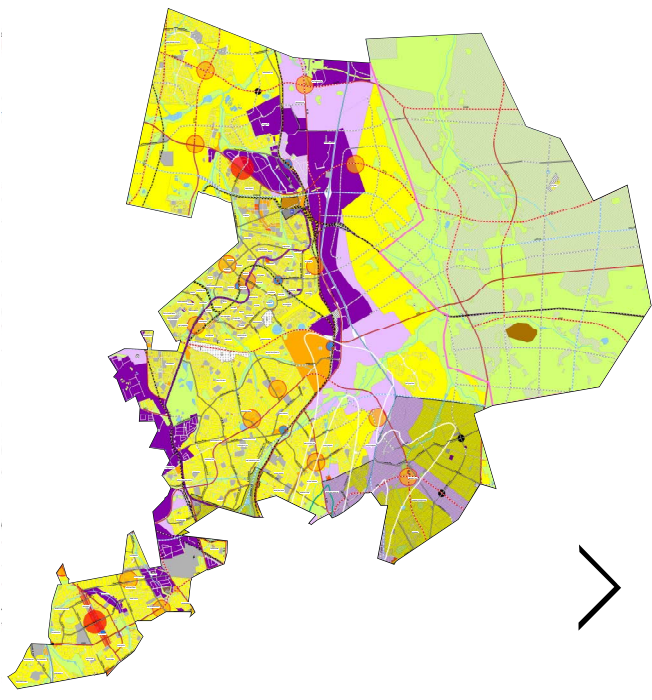


Tembisa, Ekurhuleni, 1632

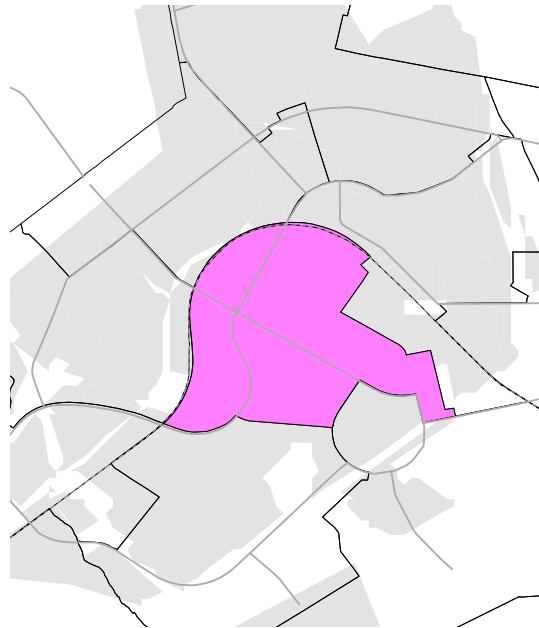


Tembisa, Located in the north western corner of Ekurhuleni Metropolitan Municipality (EMM), is bordered by Johannesburg Metro to the West and Tshwane Metro to the north. Tembisa is 40km away from both Johannesburg and Pretoria.

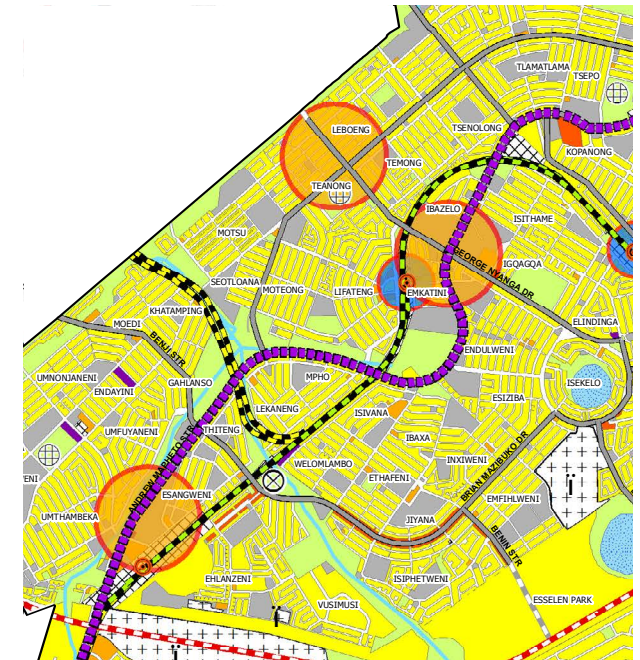
Tembisa, located in region B of Ekurhuleni Municipality, is in the periphery of the municipality's prominent urban nodes that are located along the eastern edge of the historical mining belt. The major North-South IRTPN route intends to provide a effective conduit linking Tembisa in the North and Volsloorus in the south to the centrally located economic nodes.



Region B of the municipality contains a large percentage of the municipality's population condensed into a relatively small portion of urbanised land. The bulk of the region comprises of industrial and agricultural and undeveloped spaces.



The proposed site is located in ward 6 of EMM region B.



The chosen site is located on an open greenfield site in an otherwise highly densified immediate context. Multiple development "Nodes" are within walking distance or easily accessible through public transport.

CONTEXT

The proposed locale is in central Tembisa. The new bus and pedestrian friendly routes currently under construction offer increased access to the area.



01. Eroded Gulley

An gulley caused by uncontrolled erosion originates on the proposed site and continues beyond the constraints of the site into the open space in the township.

02. Educational Facilities

A large number of educational facilities (primary and secondary schools) are located within close proximity to the chosen site.

03. Commercial Node

Medium density commercial activity at

04. Limindlela Train Station

One of four Metrorail stations in Tembisa. The township has widespread rail passenger infrastructure in the form of metrorail systems. These systems allow for access to main economic hubs, i.e. Pretoria and Johannesburg.

05. Civic Centre Node

The Tembisa civic centre precinct including police station, civic centre, magistrates court, library, community centre and mall.

06. Harambe IRPTN

The Thami Mnyele corridor of the Harambe IRPTN borders the site to the east. The Harambe IRPTN (Integrated Rapid Public Transport Network) is a network of bus lanes and NMT (non motorised transport) networks currently under construction in the Municipality.

07. Metro Rail Railway

The metro rail railway, sitting atop a steep embankment, borders the site to the West.

08. Multi Purpose Community Hall

An unused and derelict public town hall.

09. ISIZIBA

A natural stream and surrounding wetland.

10. Tembisa Fire Station

11. George Nyanga Drive Linear Market

A km long street linear market with street trader facilities line the pavements of George Nyanga Drive

12. Mehlareng Stadium

10 000 seater Stadium



PEDESTRIAN MOVEMENT

The proposed site is used as “transient zone” used by pedestrians as they move from Limindlela train station to the west to the main corridor to the east. Specific paths that respond to features in the landscape have developed over time. An intervention in this vast landscape takes cues from use and existing features.

A topographic map of a site, likely a park or sports area, showing a green rectangular area with a grid of small green arrows pointing downwards. A pink path or boundary line runs through the site, starting from the bottom left, curving around the green area, and ending at the top right. The map includes a large oval-shaped field (01) with a goal, a smaller circular field (02), and several other numbered points (03, 04, 05, 06, 07, 08, 09) marked with circles or dots. The map also shows surrounding urban areas with buildings and roads, and a river or stream flowing through the site.

A topographic map of a site, likely a sports complex or park. The map features a central green rectangular field with a grid of small green arrows pointing downwards. Above the field is an oval-shaped stadium with a soccer field inside. The map is surrounded by dense residential areas with black building footprints. A pink line traces a path through the site, starting from the bottom left, curving around the stadium, and ending near the top right. A dashed pink line forms a large loop around the central area. A dashed black line outlines a rectangular area to the right of the green field. Various numbers (01, 02, 03, 04, 05, 06, 07, 09) are scattered across the map, possibly indicating specific locations or elevations. The map also shows contour lines and a network of roads.

A topographic map of a site, likely a sports complex or park. The map features a central green rectangular field with a grid of small green arrows pointing downwards. Above the field is an oval-shaped stadium with a soccer field inside. The map is surrounded by dense residential areas with black building footprints. A pink line traces a path through the site, starting from the bottom left, curving around the stadium, and ending near the top right. A dashed pink line forms a large loop around the central area. A dashed black line outlines a rectangular area to the right of the green field. Various numbers (01, 02, 03, 04, 05, 06, 07, 09) are scattered across the map, possibly indicating specific locations or elevations. The map also shows contour lines and a network of roads.

This topographic map illustrates a site with a central green rectangular area, a pink path, and various numbered points (01-09). The map features contour lines indicating elevation, with a prominent pink path winding through the site. A green rectangular area is outlined, containing a grid of green arrows pointing downwards. A pink path starts near the bottom left, curves around the green area, and extends towards the top right. A dashed pink line connects points 01, 02, 03, 04, 05, 06, 07, 08, and 09. A dashed black line connects points 04, 05, 06, and 07. A large oval-shaped feature, possibly a pond or a field, is located near the top center. The map is surrounded by a dense network of black lines representing buildings and infrastructure.

A topographic map of a site, likely a sports complex or park. The map features a central green rectangular field with a grid of small green arrows pointing downwards. Above the field is an oval-shaped stadium with a soccer field inside. The map is surrounded by dense residential areas with black building footprints. A network of pink lines, including solid and dashed paths, winds through the site. Numbered pink circles (01, 02, 03, 04, 05, 06, 07, 09) are placed at various points along these paths and near the stadium. A dashed black line outlines a specific area on the right side of the green field. The map also shows contour lines and a road on the left side.



05. Intervention Location

This intervention positions itself along the eroded gulley that scars the open landscape.

06. Thami Mnyele Cultural Park Intervention.

A landscaping exercise confined to the South Eastern corner of the site is currently under construction. This intervention extends to the street edge where a memorial plaque commemorating "" is located

07. Sasol Garage

08. Meditation Area.

A small forest of trees located in the south west corner of the site is popular amongst church groups with diverse denominations gathering beneath the trees for meditation and church services.

09. Bus Station

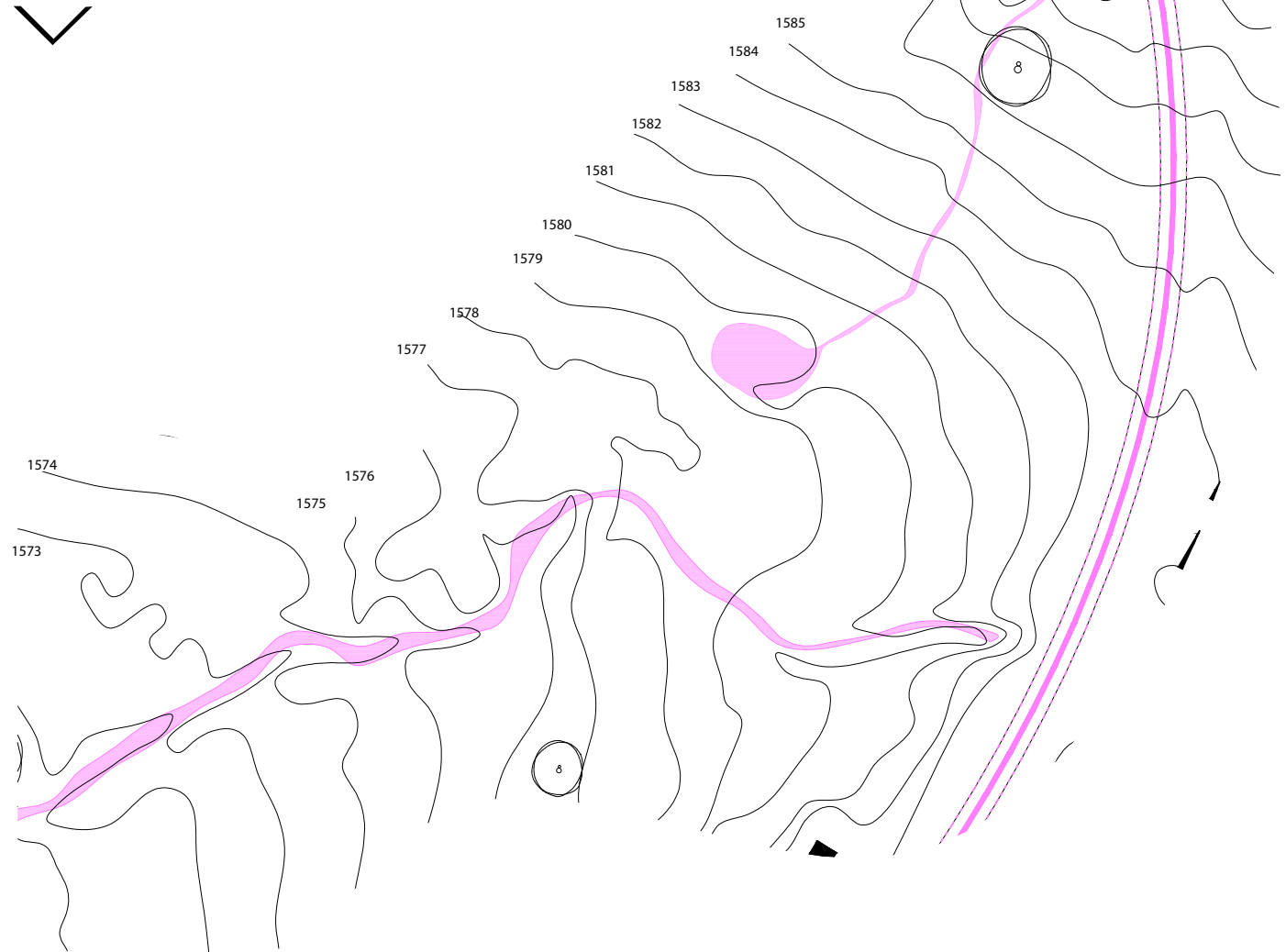
Under construction.

SITE

The chosen site already has an interesting mix of programmatic elements. Many of the built facilities on the site are not in use and require rejuvenation.

TOPOGRAPHY

The site's topography has a gentle fall from its highest point in the north-east corner. This fall introduces the notion of hierarchy in the landscape as the origins of the ISIZIBA (stream) is on higher ground.





SITE

Looking South West past ISIZIBA towards proposed intervention area



SITE

Looking north past recently completed landscaping towards proposed intervention area.





URBAN

OAKMOOR NODE

This Node is a primarily commercial Node. The main driver of this node is a “high street” that terminates at Oakmoor Station.

GOERGE NYANGA NODE

The linear market along Geroge Nyanga road is the catalyst for Node.

CIVIC CENTRE NODE

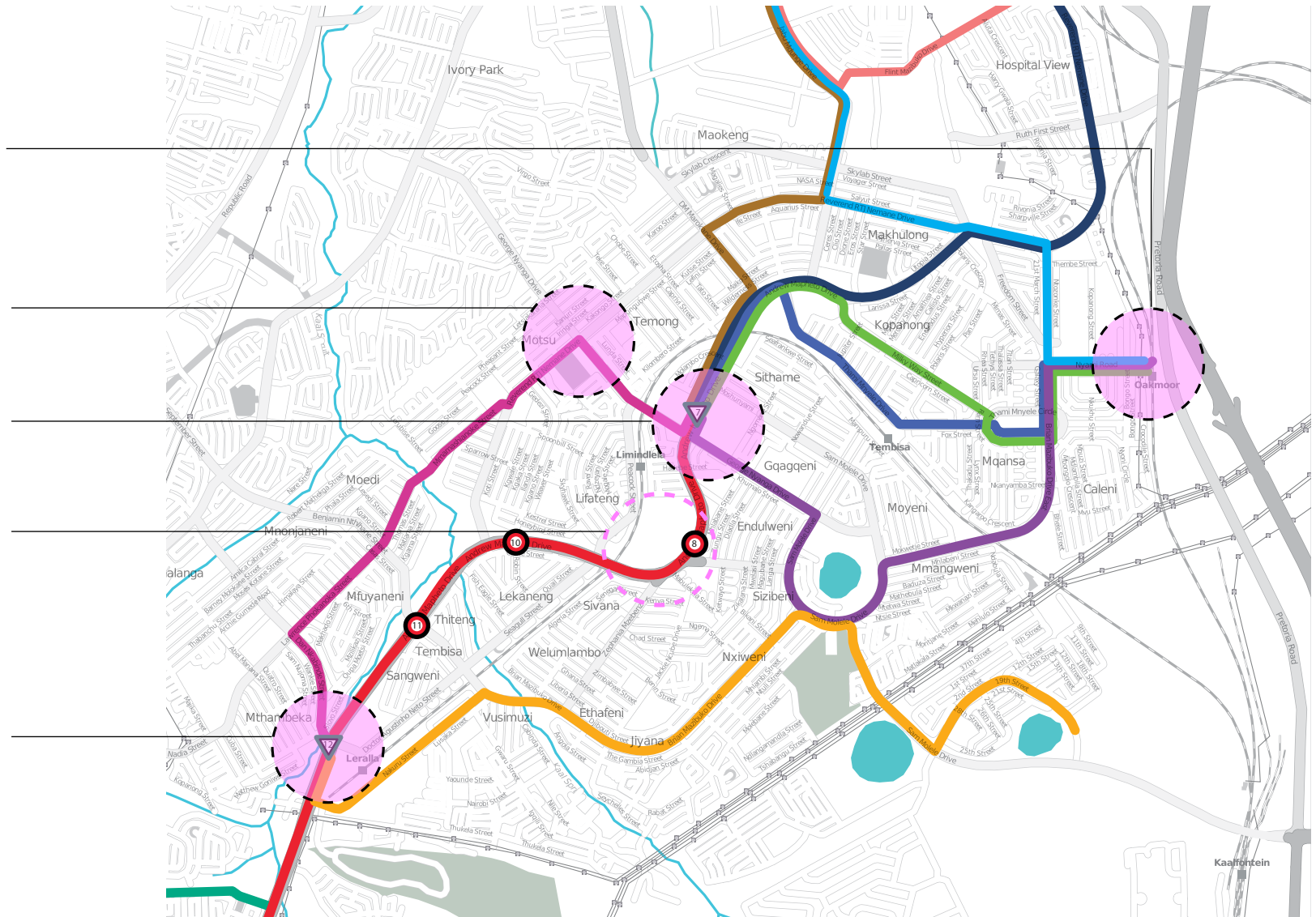
Development is planned around the civic centre. This includes an extension of civic amenities and construction of a large “public square”

PROPOSED CULTURAL NODE

A new type of node with the museum and art ensemble intervention at its core is proposed. This gestures aims to increase the cultural capital in the area by becoming the central point to a network of satellite cultural and heritage locations.

LERALLA NODE

Leralla Node is planned to be developed around Lerrala Train Station, the terminating point of metro rails ___ line. Development in this region is primarily high density housing.



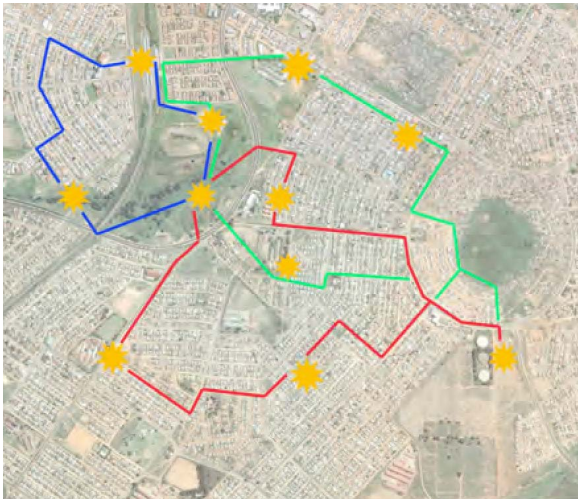
Above:
Original Map from Harambe BRT
Website. Overlay by author

NODAL DEVELOPMENT

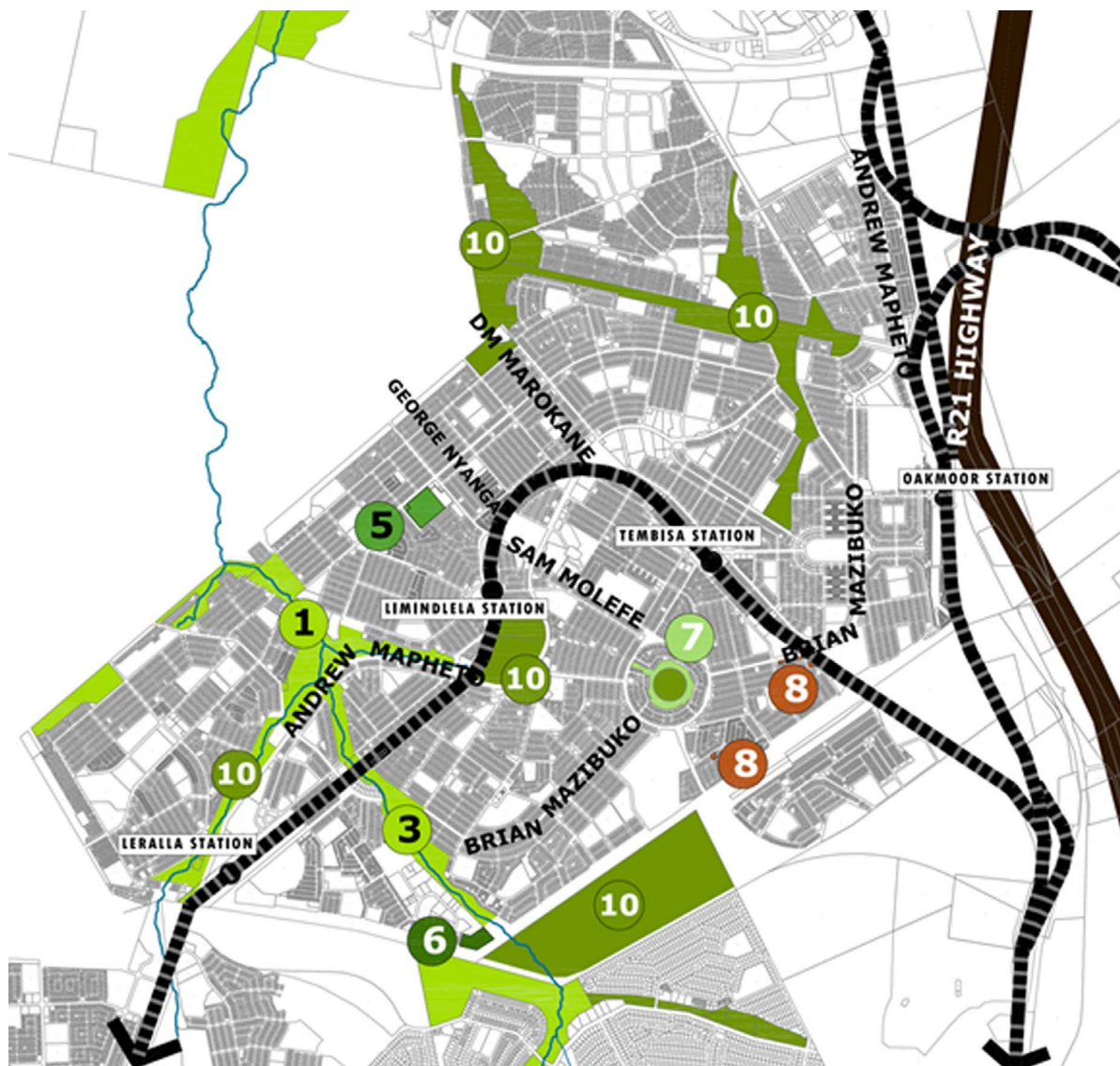
Planned development in Tembisa is guided by the intention to implement nodal and corridor development. These prescribed nodes are usually transport and commercial orientated. What is missing amongst these is a focal point for culture history and heritage.

CULTURAL NODE

The proposed cultural Node will identify and seek to amplify existing sites of cultural importance within its vicinity. These satellite locations become an extension of the proposed Node and increased efforts are made for connectivity access and awareness



Above and right:
Extract from "Thami Mnyele Heritage park Proposal"
Source: Urban Solutions Architects and Urban
Designers dated 27 February 2006



Above:
Extract from Tembisa Master Plan Project mapping
and co-ordination June 2010
Source: Metro Plan Town Planners and Urban
Designers, dated June 2010

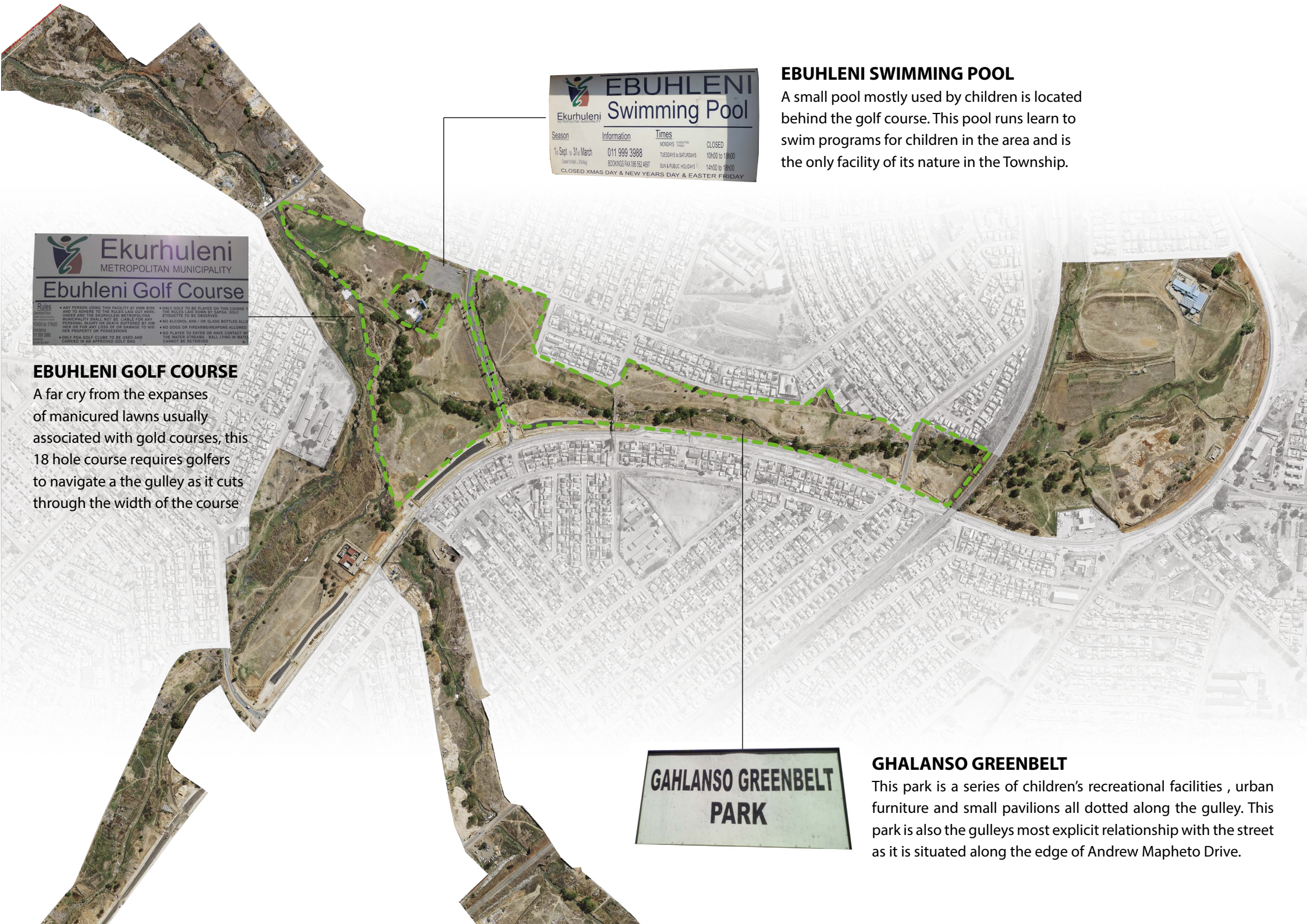
OPEN SPACE IMPLEMENTATION PROJECTS

The proposed site is positioned within the townships planned open space regeneration framework. By positioning itself within this framework, the intervention has the potential to have an impact beyond its immediate locality.

- 01.**
Protection and rehabilitation of
Kaalfonteinspruit and Olifantspruit
- 03.**
Rehabilitation and clearing of
stream from alien specie. Creation
of attenuation ponds.
- 05.**
Redevelopment of Makhulong
Stadium Precinct
- 06.**
Development of sports centre at
Ehlanzeni
- 07.**
Investigate feasibility of developing
Isekelo Pan and surrounding land
as passive recreational space
- 08.**
Develop and furnish proposed
parks.
- 10.**
Clean all open spaces and rivers of
illegal dumping

OPEN SPACE RECREATIONAL FACILITIES

What begins as an eroded gully on my chosen site eventually flows towards the Kaalspruit river which in turn flows into the Olifantsfontein river further North. Along this feature in the landscape is a diverse mix of public amenities identified on the opposite page. The chosen site and by extension the open space has the potential to become an immersive urban experience in the township.



EBUHLENI SWIMMING POOL

A small pool mostly used by children is located behind the golf course. This pool runs learn to swim programs for children in the area and is the only facility of its nature in the Township.



EBUHLENI GOLF COURSE

A far cry from the expanses of manicured lawns usually associated with gold courses, this 18 hole course requires golfers to navigate a the gulley as it cuts through the width of the course



GHALANSO GREENBELT

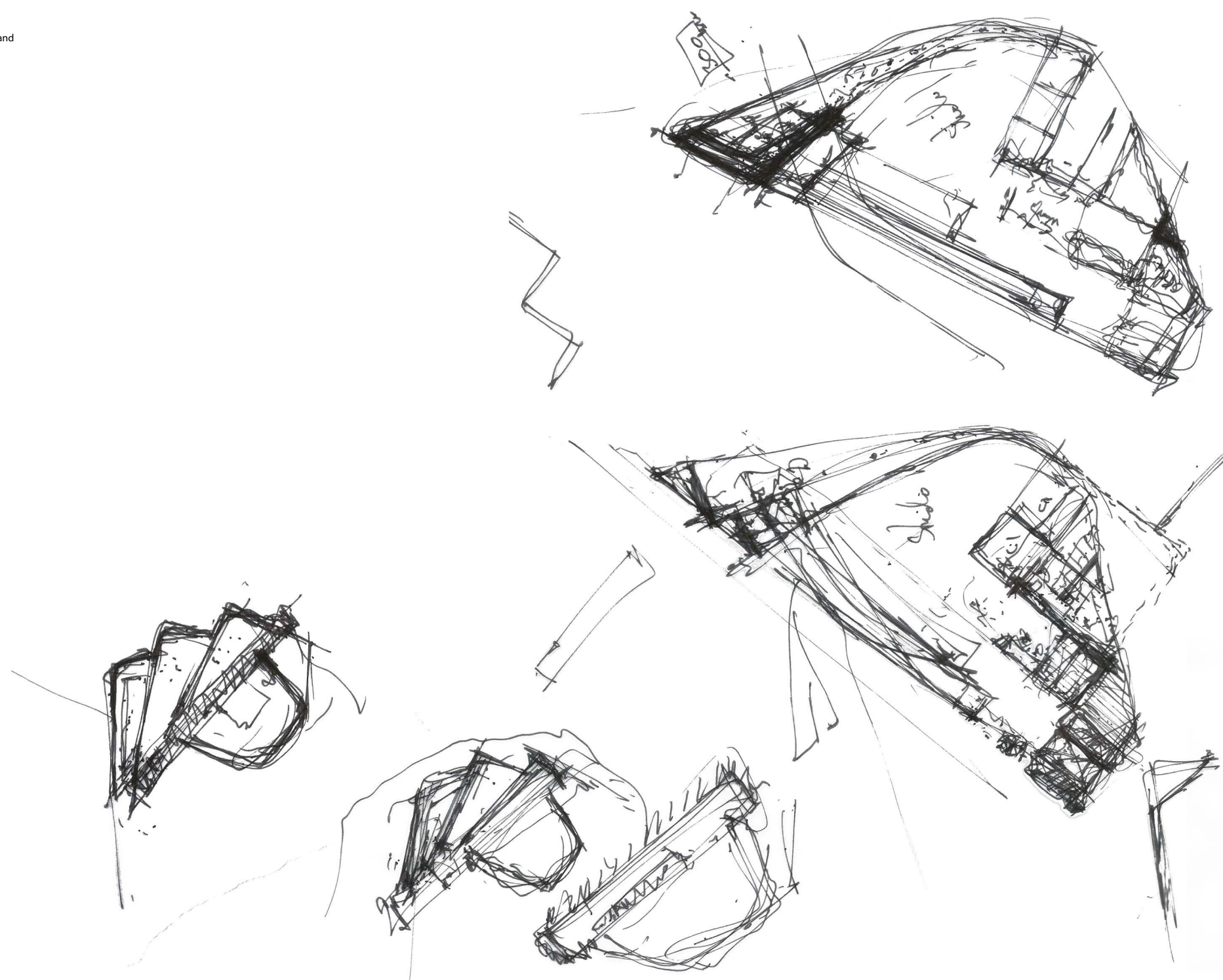
This park is a series of children's recreational facilities , urban furniture and small pavilions all dotted along the gulley. This park is also the gulleys most explicit relationship with the street as it is situated along the edge of Andrew Mapheto Drive.

SPATIAL

Architectural Intervention

The Tembisa art ensemble, museum and cultural landscape @ 1:200, 1:100

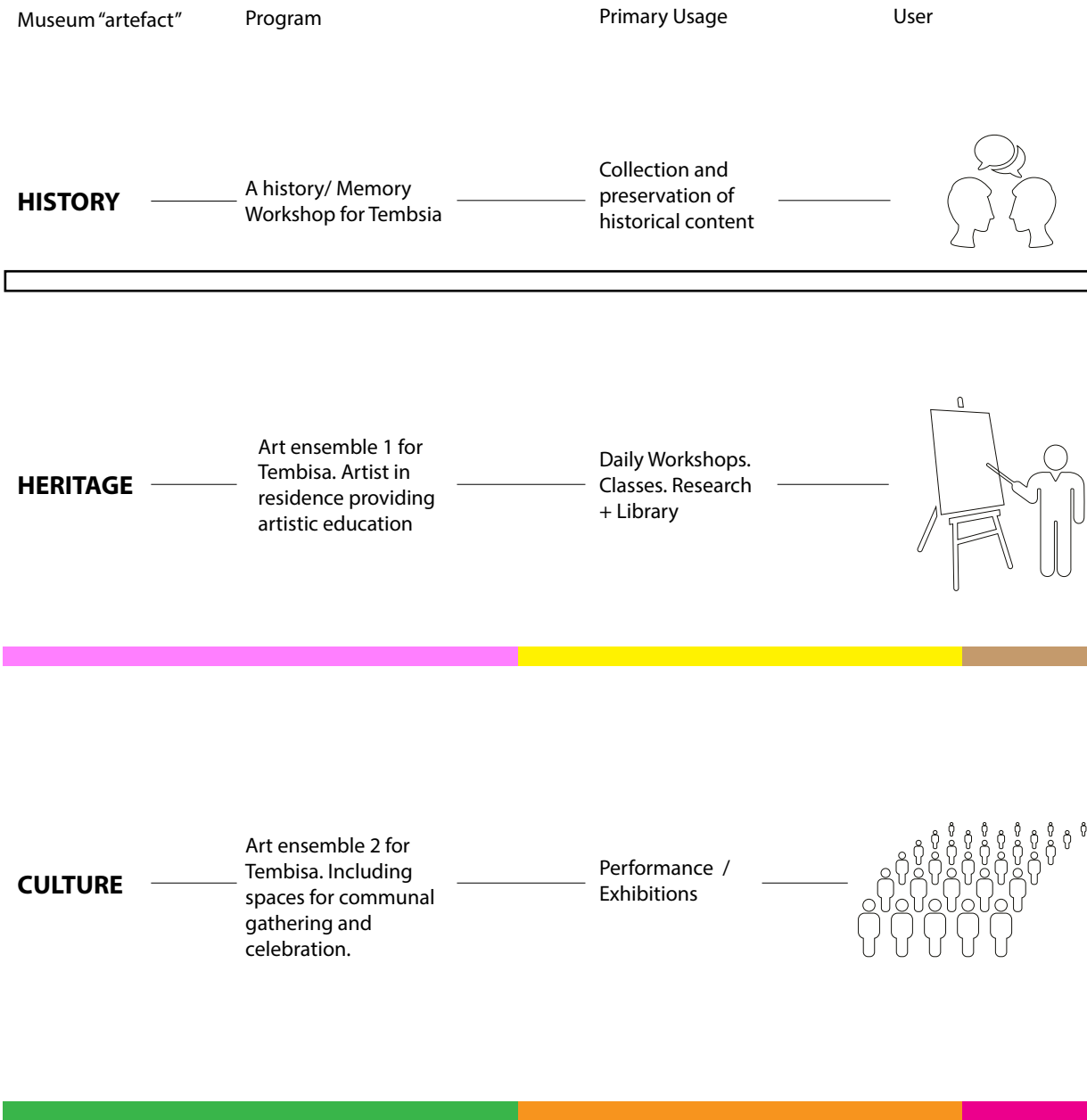
Right: early iterations of "Heritage" and "History" spaces. Image by author



DETAILED PROGRAM

QUANTIFYING SPACE

The Intervention's program is divided as per to the "artefacts" defined as functions of the broader "museum" concept. This program is further analysed and distributed according to anticipated usage and expected audiences.



Tembisa History Archive and Art ensemble Preliminary Program

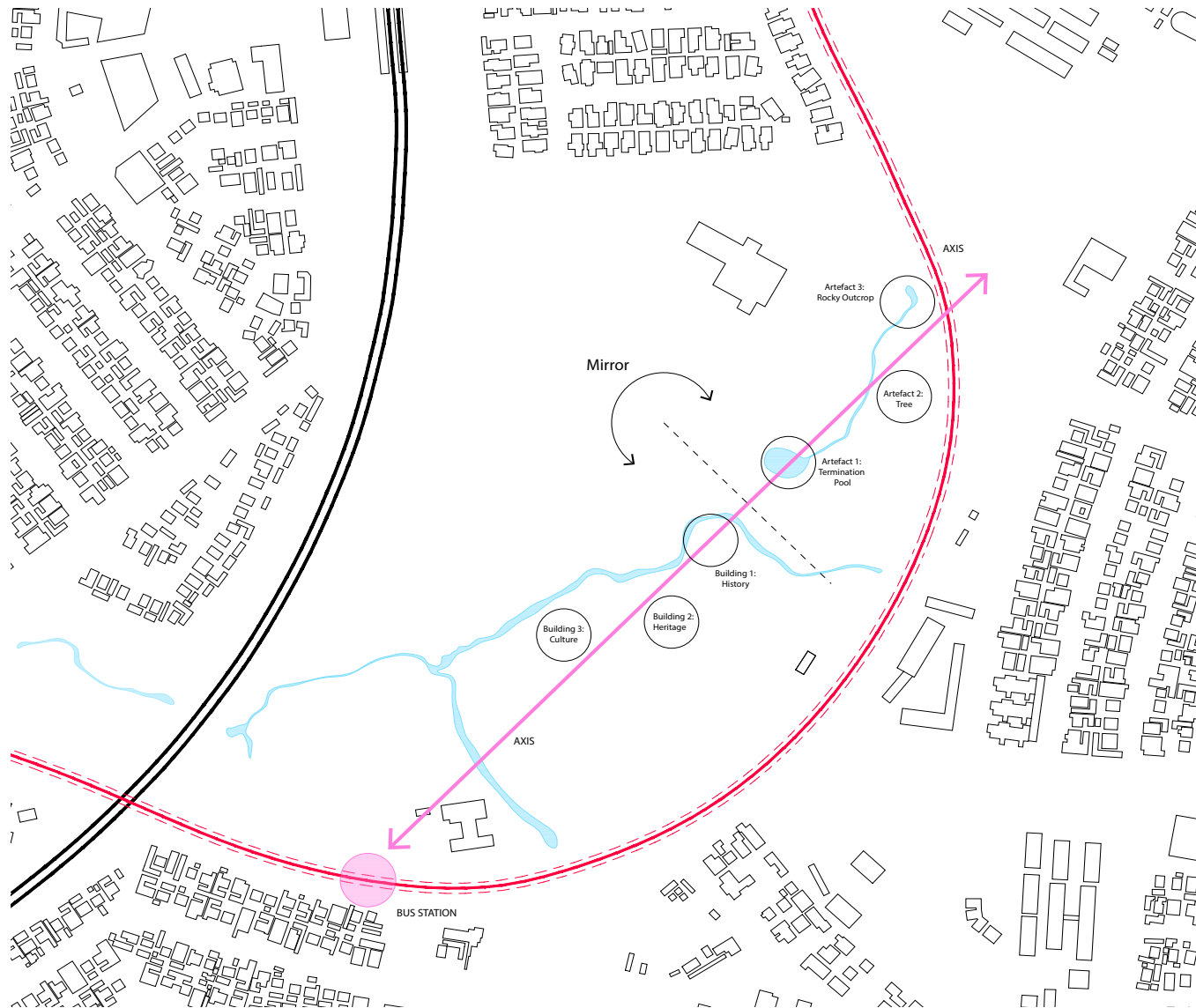
Component	Area m²	Characteristics	Level	Privacy	Architecture
-----------	---------	-----------------	-------	---------	--------------

History Component - Archive and Memory Workshop					
Circulation	-	Circulation through history Archives	GF-5th	Private	Stairs + Lift
Historical Laboratory and Document Processing	50	Document Receiving and workspace for 3 Permanent Staff Members	GF	Private	
Historical Archives	300	Storage in tower	3rd-5th	Private	
Gather 1 - Building Podium	-	External. Building Podium.	GF-1st	Public	External
Gather 2 - History/Memory Exhibition	60	Internal. Ground Floor History/Memory Exhibition	GF-1st	Public	External
Gather 3 - Memorial Wall	-	Gulley Memorial Wall	GF	Public	External/Underground
Total	410				

Heritage Component - Ensemble 1					
Circulation/Ensemble Mixer	-	Vertical Circulation encouraging spontaneous mixes. Replaces formal meeting spaces. Ramps with balconies	1st-3rd	Semi Public	Possibly Ramps
Photography Studio	50	Multi Use and interchangeable	2nd	Private	
Photography Editing / Dark Room	40	Technical	2nd	Private	
Graphic Arts and Design	190	Graphics and arts studio space	GF	Private	Ground Floor. Easily accessible and interactive with context
Publications and Research	190	Shared Space for entire ensemble Including Library and computers	3rd	Private	
Admin Offices	75	Minimal. For 3 Permanent Staff members and 3 Artists in residence	GF and 3rd	Private	
Ablutions	80	-	-	-	
Storage	50	General Storage	3rd	Private	
Total	675				

Culture Component - Ensemble 2					
Permanent Exhibition	480	Traditional "museum" space. Exhibitions and functions	GF	Public	Internal
Museum Storage	150	Storage and exhibition prep area	GF, -1st		
Temporary Exhibition	-	Alternative Exhibitions Space	GF	Public	External
Music Recording Studios x2	100	Technical	1st	Semi-Public	Music as exhibition?
Cinema	70	Seats 90	GF	Public	Fully equipped Cinema
Film Editing + Studio	30	Technical	GF	Private	Adjacent to cinema, containing technical spaces and Film workshop
Kitchen/ Canteen	20	Serving Main exhibition/ function space	GF	Private	
Theatre	250	Seats 190	GF	Public	Open and transparent. On "display". Engaging with Context
Ampitheatre	-	Seats +- 190	GF	Public	Outside space for spontaneous performances
Theatre Rehearsal Space	70	Practice space. Theatre workshop	GF	Semi Public	-
Dance Studio / Choir Practice	40	Multi Function	GF	Semi Public	-
Theatre BOH	100	Secondary spaces. Change rooms etc.	GF, -1st	Private	-
Ablutions	80		GF	Public	-
Total	1390				

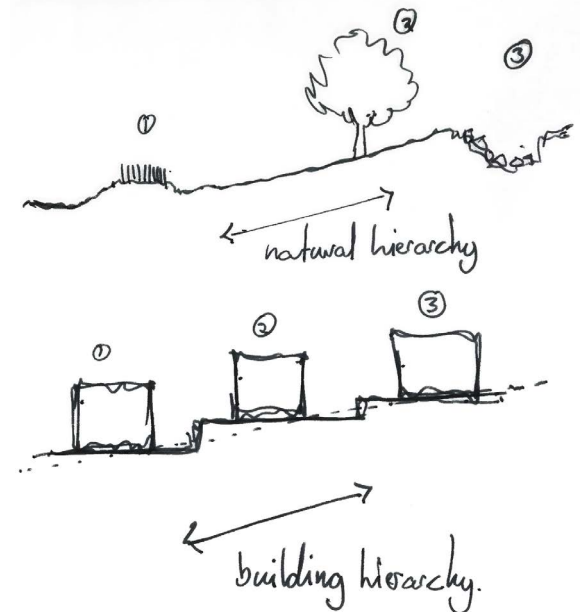
SITE RESPONSE



SITE FEATURES

The chosen site presents the challenge of relating to two specific and prominent features on the site: the stream, ISIZIBA, and the gulley, an expansive “scar” in the landscape. The intention for the museum is to become a regenerative catalyst for the eroded gulley and open space, while simultaneously referencing the nearby stream. The relationship between the two provides specific locality on an otherwise expansive site. An axis is created that references the start and end of the stream.

The museum is located further along this axis as it interacts with the undulating scar in the landscape. The stream's prominent features, the rocky outcrop origin, large tree and termination point, are seen as artefact along this created axis. Likewise the new buildings created along the same axis are new “artefacts” found in situ and interpreted into spatial arrangements.



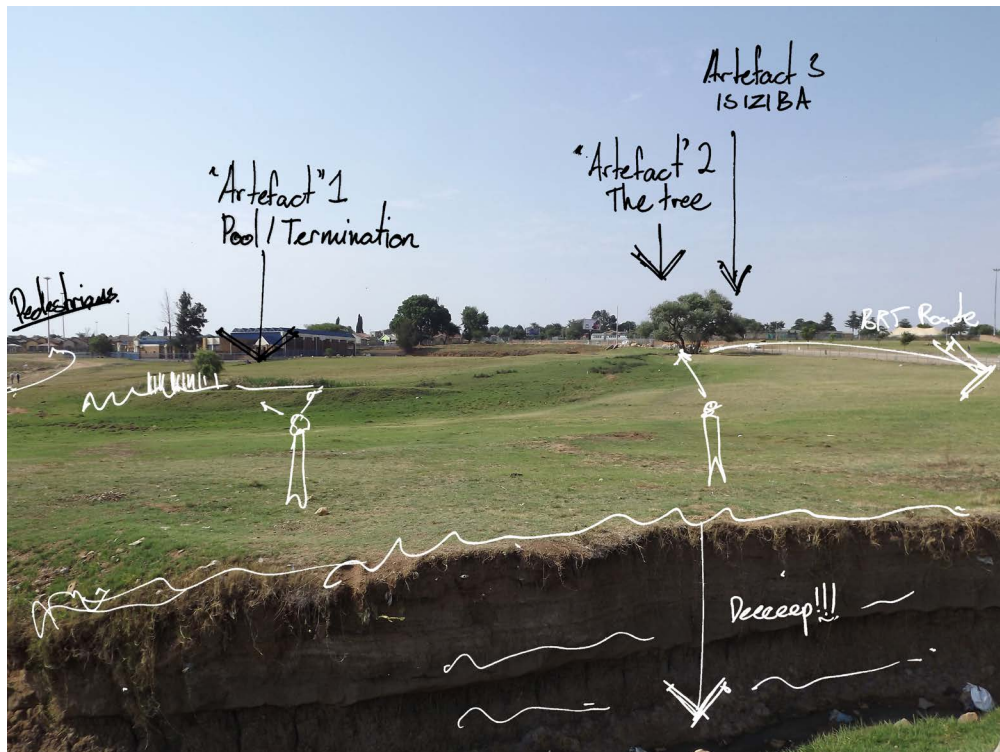


Image and overlay by author

EXISTING SITE FEATURES



SITE RESPONSE

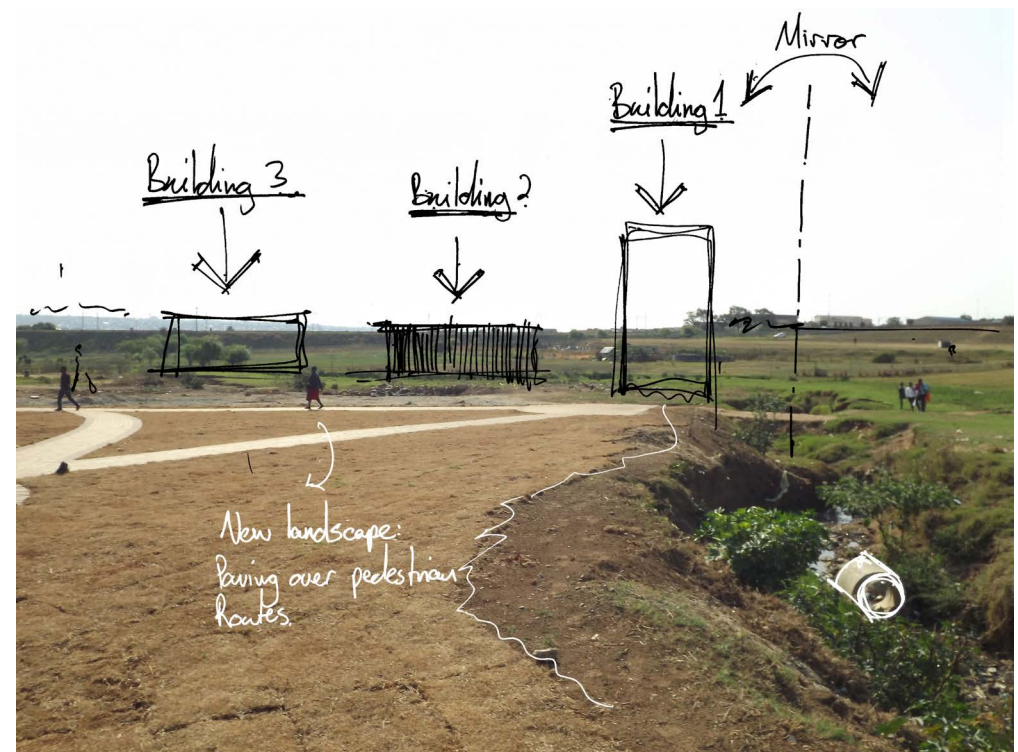
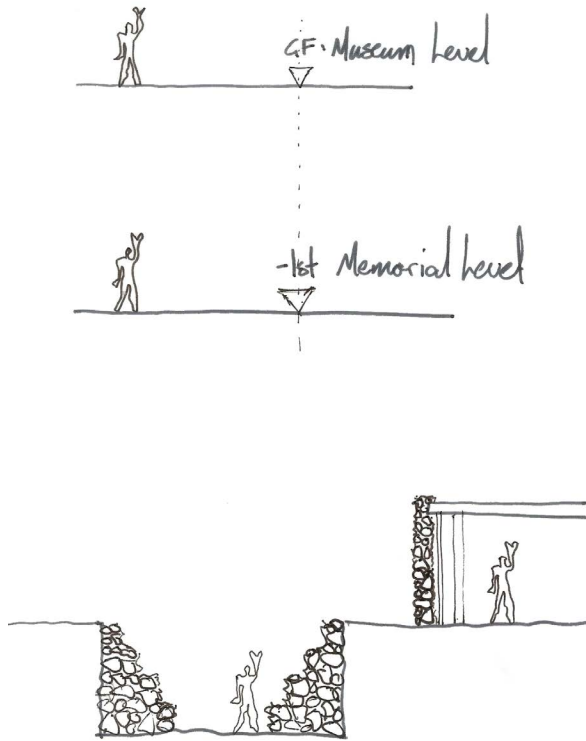


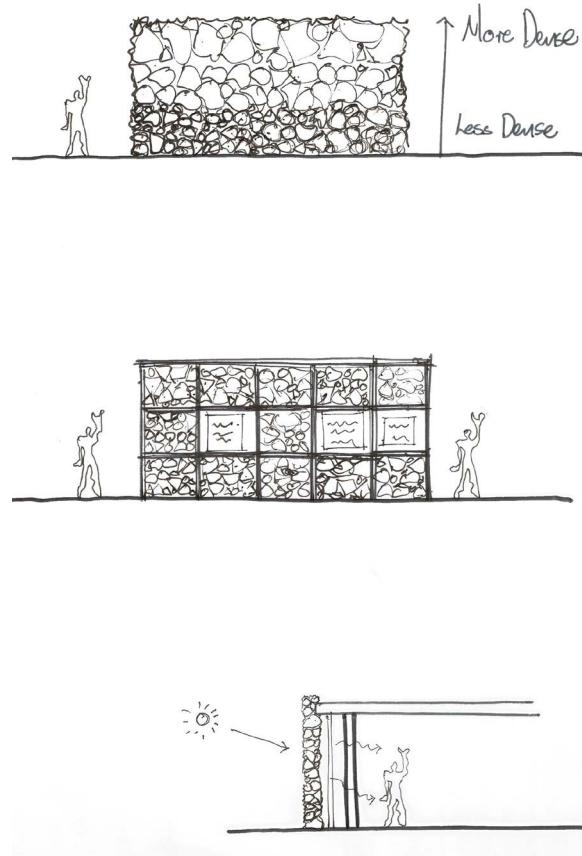
Image and overlay by author

DESIGN CONCEPTS



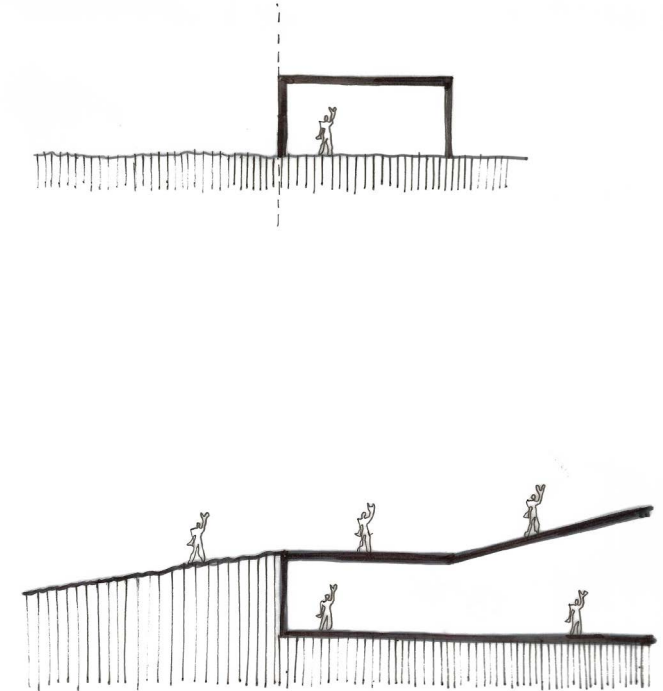
SUBTERRANEAN - ABOVE GROUND

The gully lends itself as a spatial experience below ground. The museum program in turn sits adjacent to the gully and offers a counterpoint to this experience



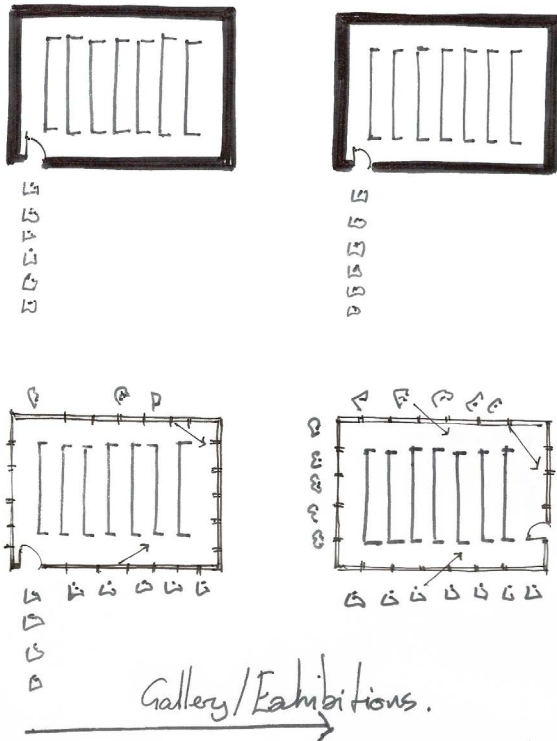
MATERIALITY: EXPERIENTIAL + AESTHETIC

Gabion walls as a space making device.



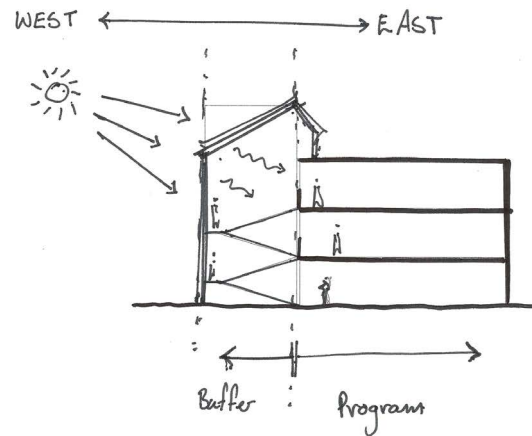
BUILDING INTO LANDSCAPE = PUBLIC SPACE

The museum considers the creation of public space by terminates itself by melting into the landscape and allowing users to be inside, on-top of, next to and underneath it.



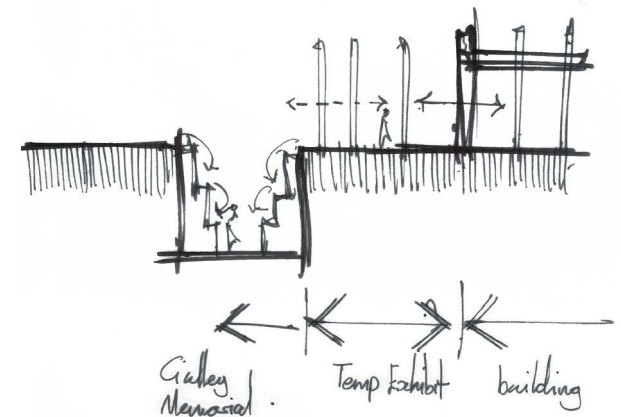
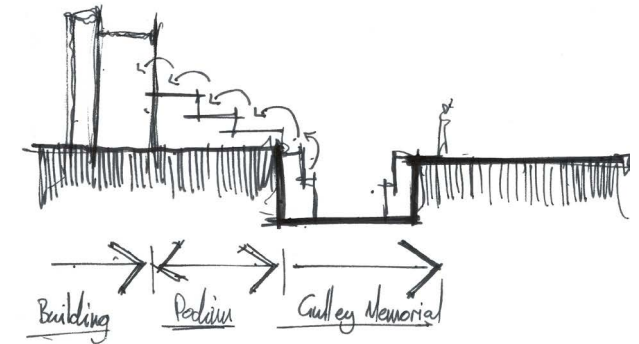
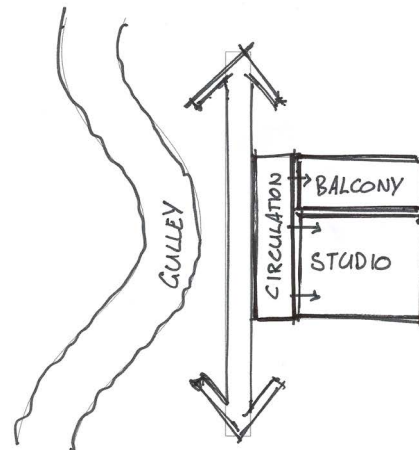
PROGRAM AS EXHIBIT

Programmatic elements that are usually concealed and introverted are reconsidered as a type of artefact on display. The theatre, cinema, music studios, studio spaces become light filled transparent areas that supplement the exhibition and gallery spaces.



MIX ZONES - "BUFFERS"

Circulation is considered as a mix zone that allows for spontaneous interactions. These zones also act as environmental buffers.



BUILDING - PODIUM - MEMORIAL

Transition from building to subterranean and the subsequent loop through the gulley/memorial.

DESIGN DEVELOPMENT



1) Conceptually the museum started off as a simple container in block form containing all the necessary programmatic elements



2) Closer inspection reveals how these blocks can be defined by the erosion of everyday use



3) Prominent movement routes on the site are mapped and considered as a prominent spine...



4) ...The simple museum container is then overlaid onto this existing usage pattern and the two begin to define each other

REVISION 1

Prepared for Review 2 (23-06-2016), The design featured the idea of a geometric box overlaid onto the existing movement routes.

Feedback encouraged the design to break from the constraints of a Cartesian layout and encouraged further engagement with the site.

MODELS

The evolution of the museum concept through model making .

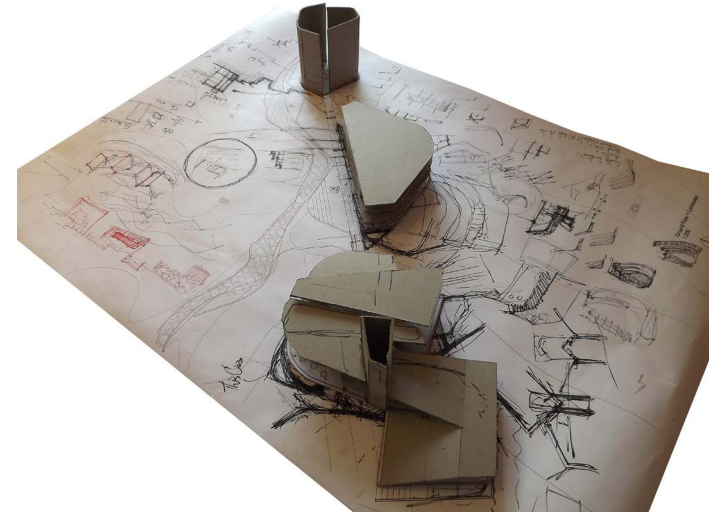
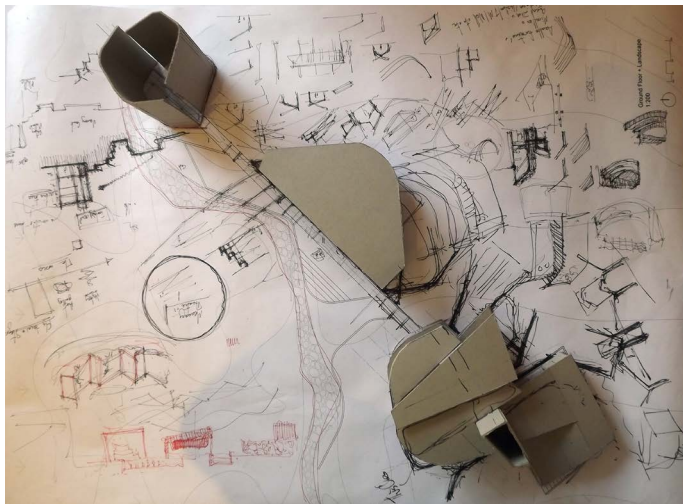
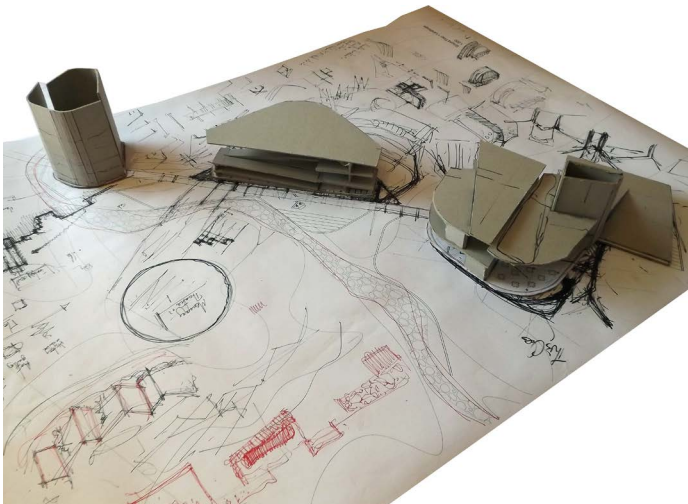
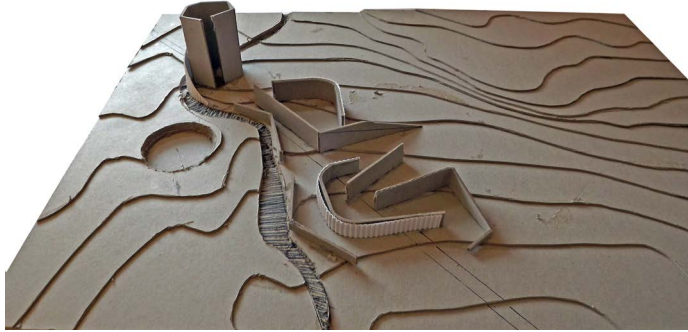
REVISION 2

Moving on from Review 2 and revision 1, the process began focusing on an increased interrogation with the site.

Design thinking in model form began with a series of minimal 1:500 models that extruded two dimensional sketches into space making three dimensional gestures.

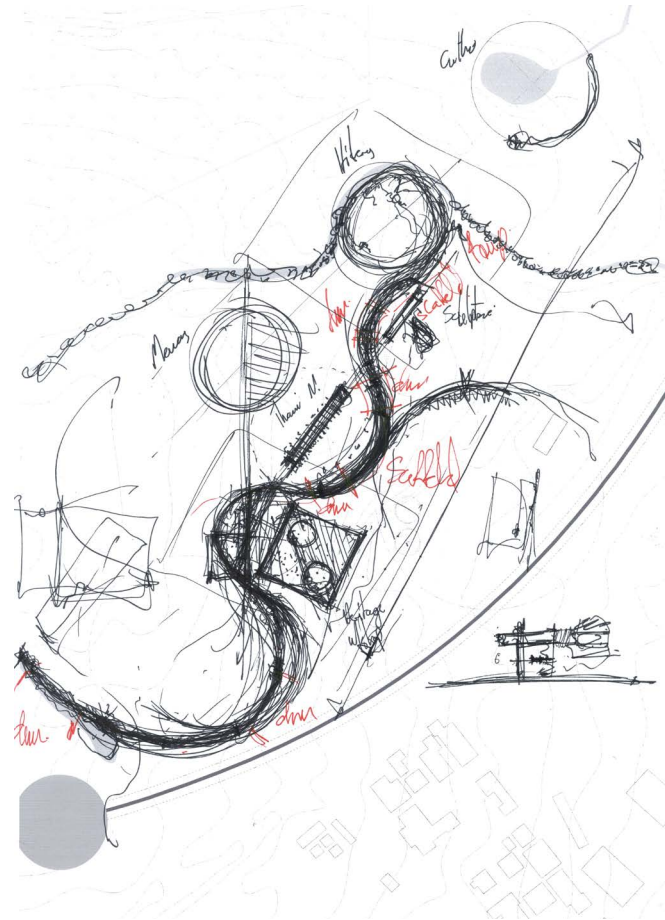
This progressed thinking on scale (specifically vertical) and the siting of the spaces relative to the topography and site features.

As the physical modelling moved up in scale to 1:200, these models exposed the need to consider hierarchy of forms, and terminations of buildings / roofs in section.



SKETCHES

The evolution of the museum concept in sketch form.



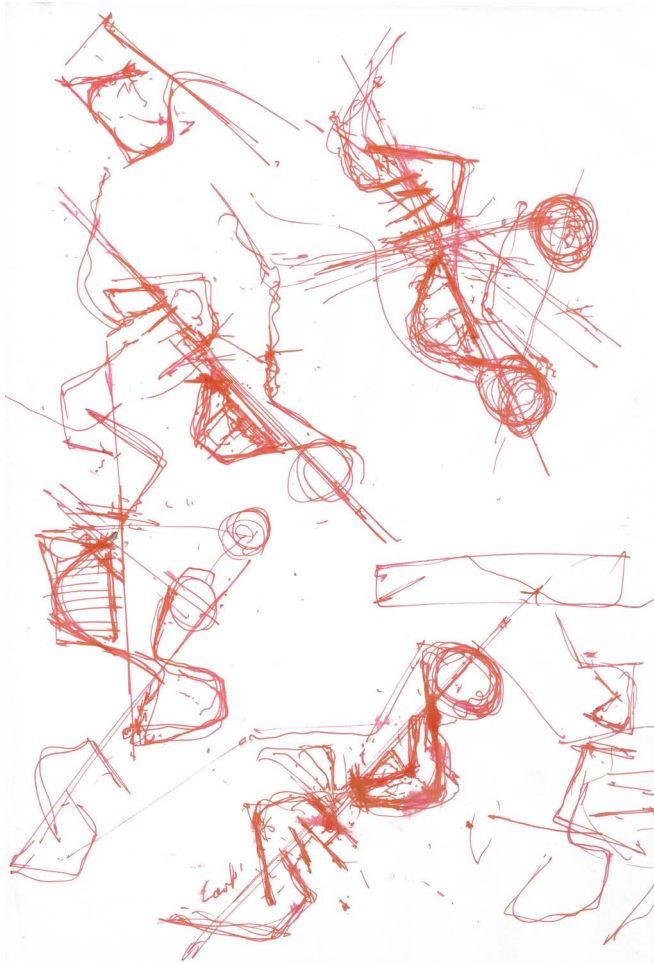
ITERATION 1

The second revision of the design response began with design moves that maintained responding to the existing movement patterns on site. At this stage the relation to the gulley had not yet evolved.



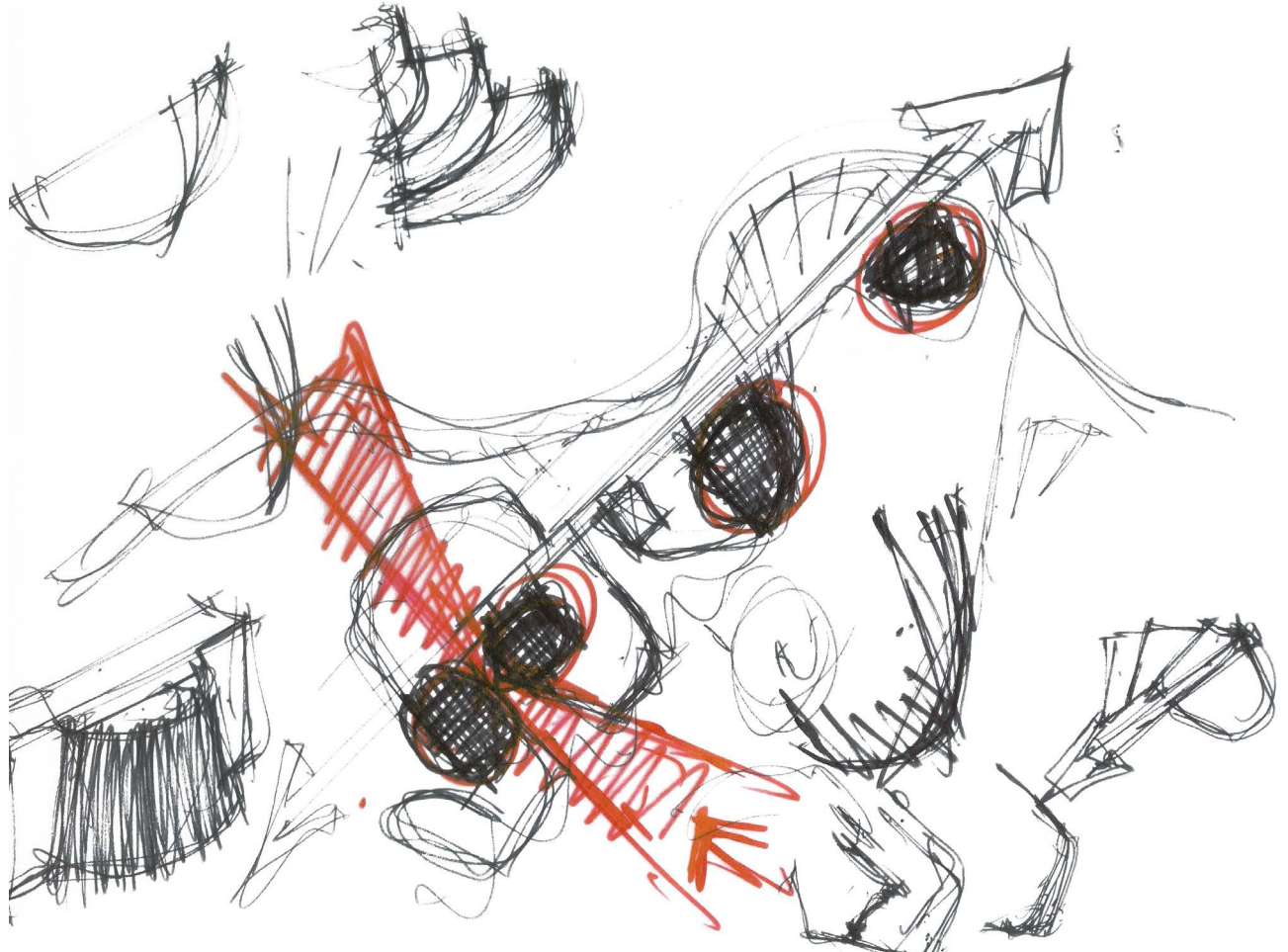
ITERATION 2

The next design iteration began to move away from the geometric circular forms towards more organic and undulating forms that mimicked ideas of free flowing water present at the stream and the gulley. The architecture of Enric Miralles served as further inspiration in this iteration. These design moves began responding to the need to enclose programmatic elements while simultaneously considering the slope of the topography and the need to retain, step and ramp in various places.



ITERATION 3

The relationship to the gulley began developing in greater detail in this iteration. Increased emphasis was made on relating the intervention to the Axis and subsequently terminating the spatial experience at some point along the axis.



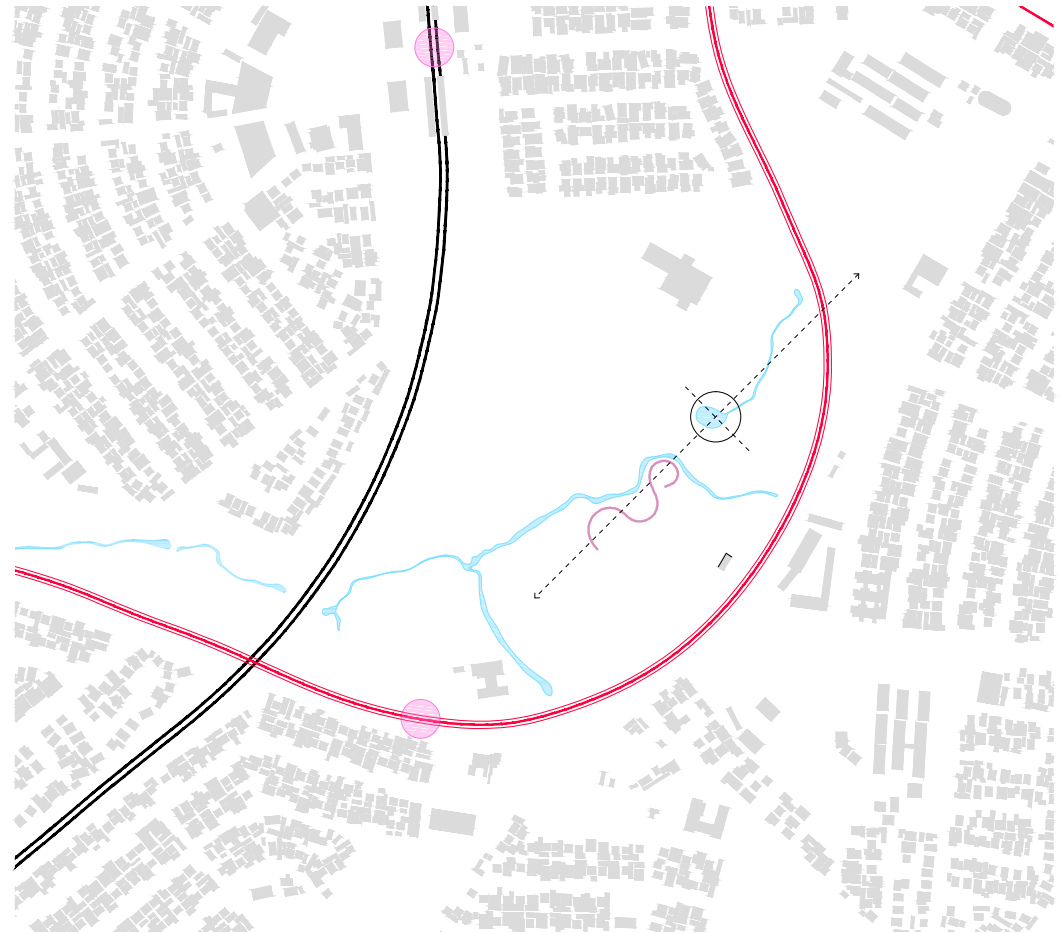
ITERATION 4

This iteration developed the positioning of main programmatic elements relative to the axis and the adjacent gulley. Considerable thought also went into the transition and movement gestures from building to axis to gulley.

FORM MAKING

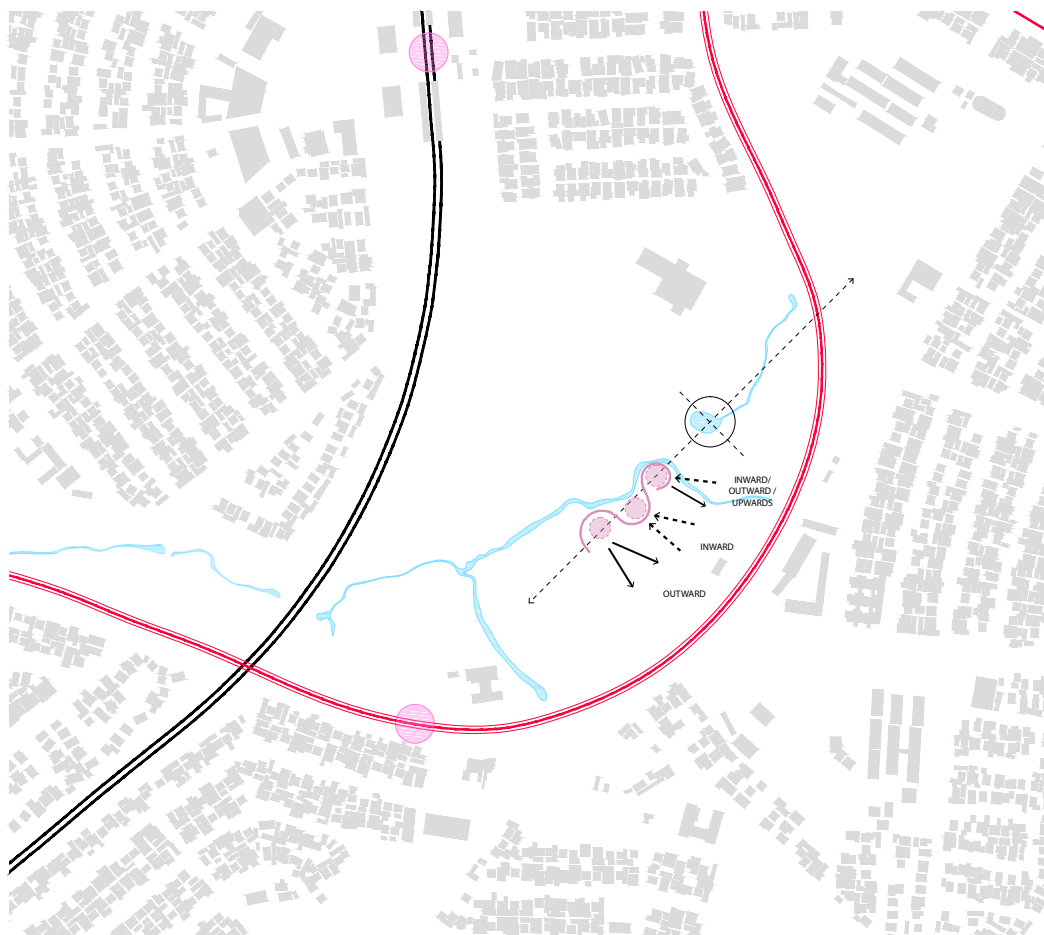
RATIONALISING FORM MAKING

The development of architectural form is inspired by the two prominent features on the site, the stream and the gulley. While these two features encourage organic form making, a clear rational logic is still present.



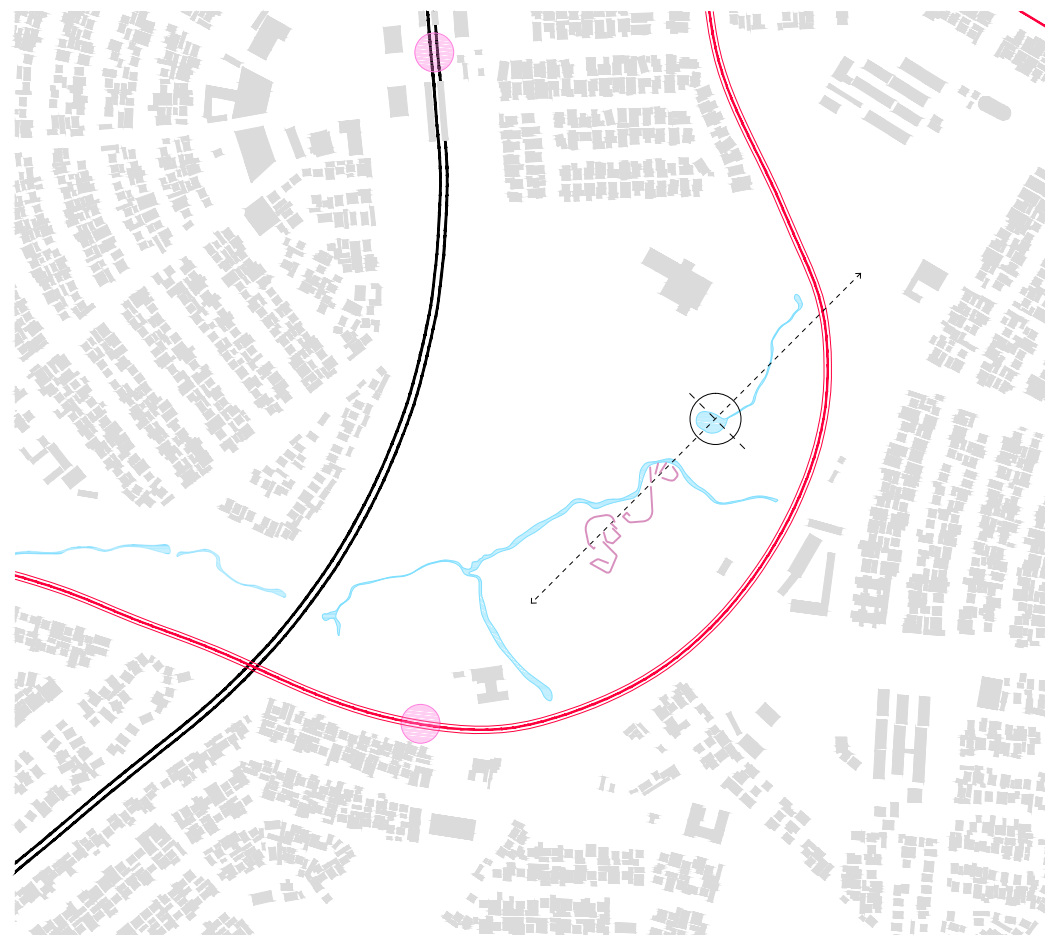
A STREAM IN THE LANDSCAPE

The reference to the prominent features on site arrives in the form of a new “stream in the landscape” located along a reference axis.



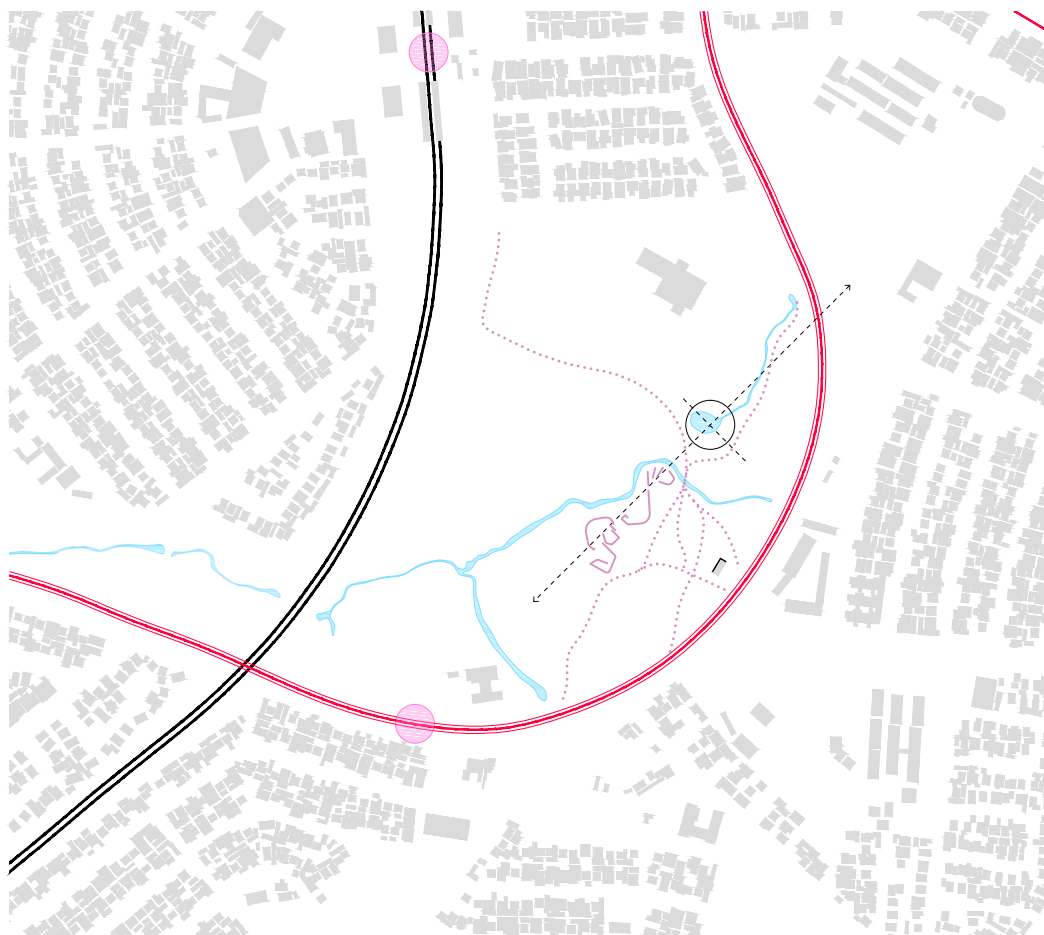
INWARD, OUTWARD, UPWARDS

This new stream in the landscape is considered as the main space making device. Within this stream different programmatic artefacts are arranged. The artefacts are arranged according to their characteristics and their desired interaction with the landscape.



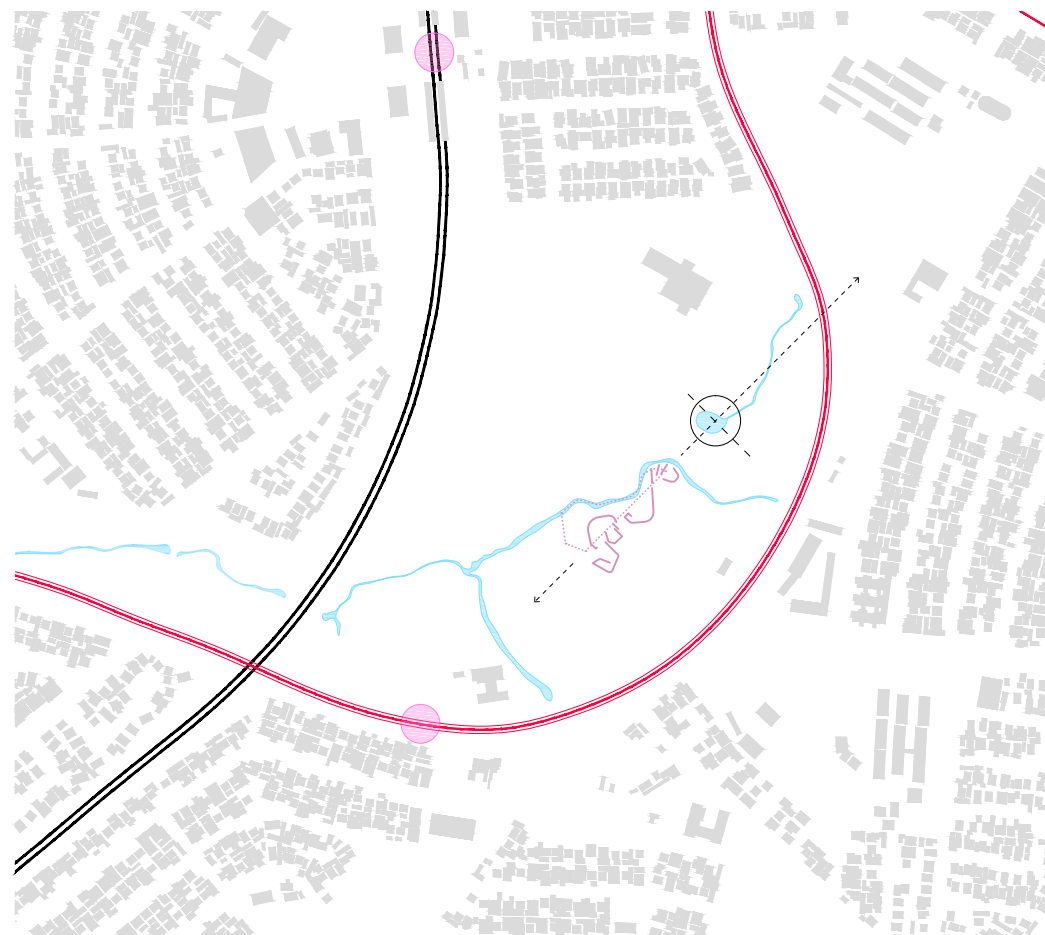
SPACE MAKING

Tectonically, the new stream in the landscape is an expansive gabion wall that grounds itself in the landscape. The stream is shaped and manipulated to accommodate access, orientation and the slope of the topography



MOVEMENT SUMMARY

By positioning itself adjacent to the existing flow of movement, the intervention remains relatable while avoiding intrusion on existing patterns.



BUILDING - GULLEY LOOP

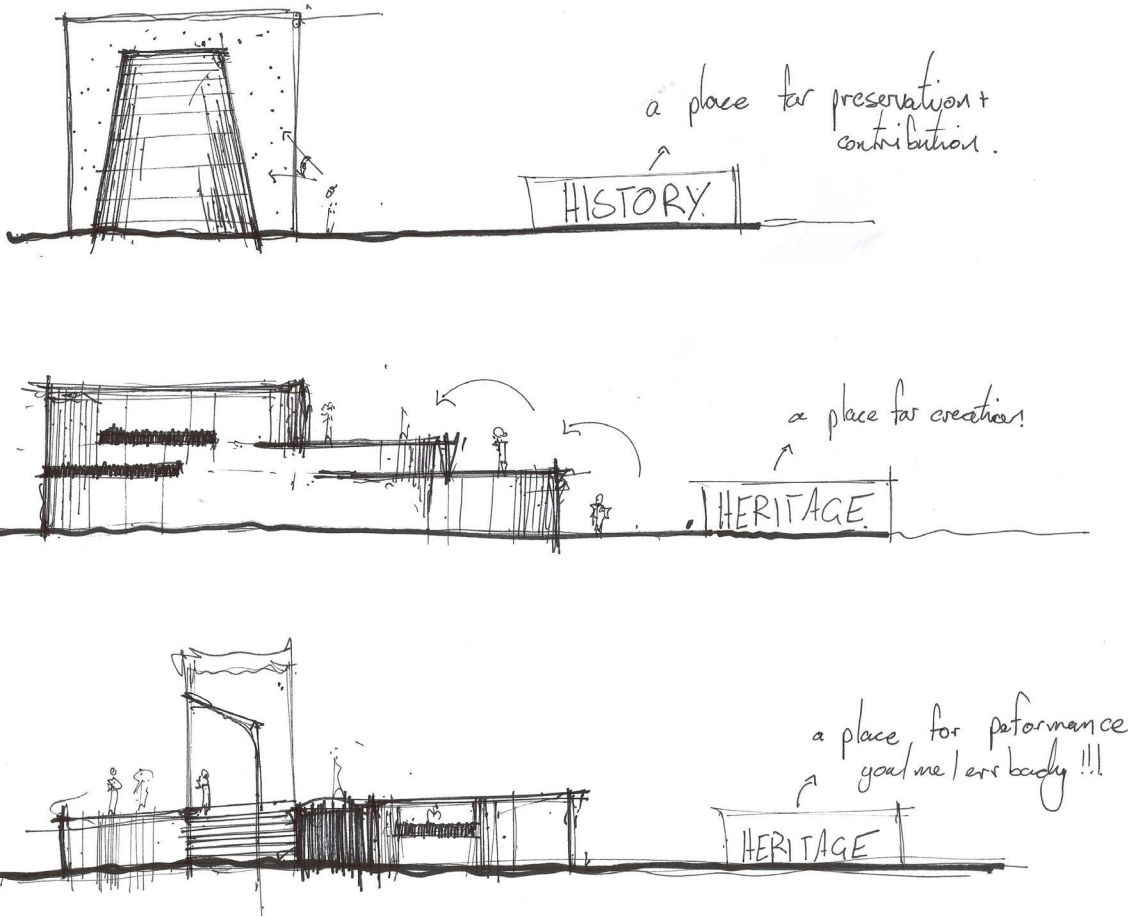
The rehabilitated gulley contains the experiential memorial space. The experience of the museum program and the gulley is conceived as a loop.



BUILT FORM

3 PART NARRATIVE, 3 x BUILT FORM

The scheme as shown in the Roof Plan is comprised of three distinct built forms that come together as they interact with the expansive landscape and eroded gulley. This arrangement of built form is a reference to the three main threads of the theoretical investigation. In a sense the each building contains represents and perpetuates a specific “artefact”.



Communal farming cooperative.

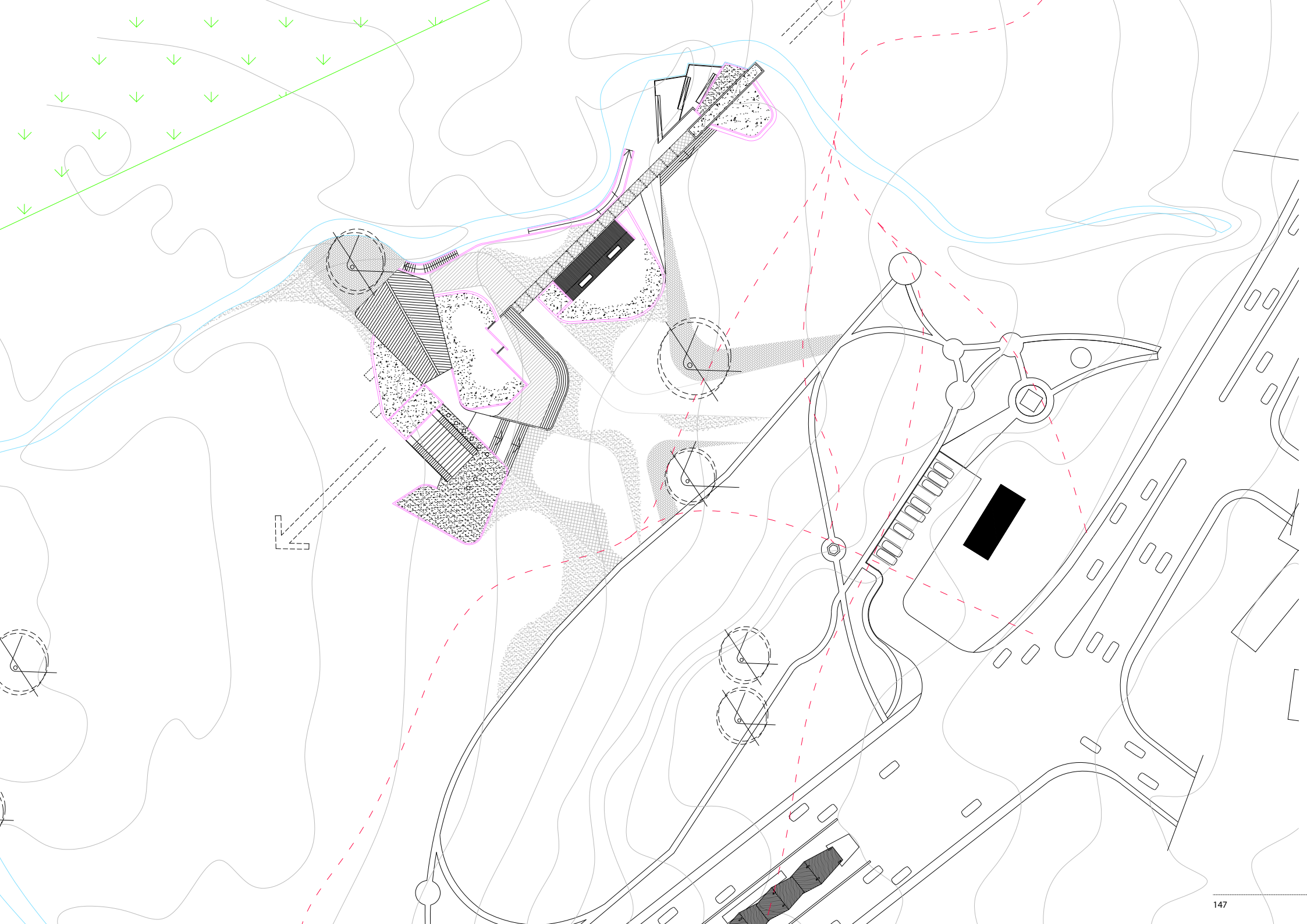


Site Forces:
Existing pedestrian
Movement patterns



Landscape / Roof Plan

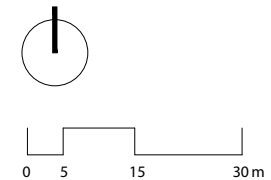




ACCESS, ORIENTATION AND MOVEMENT

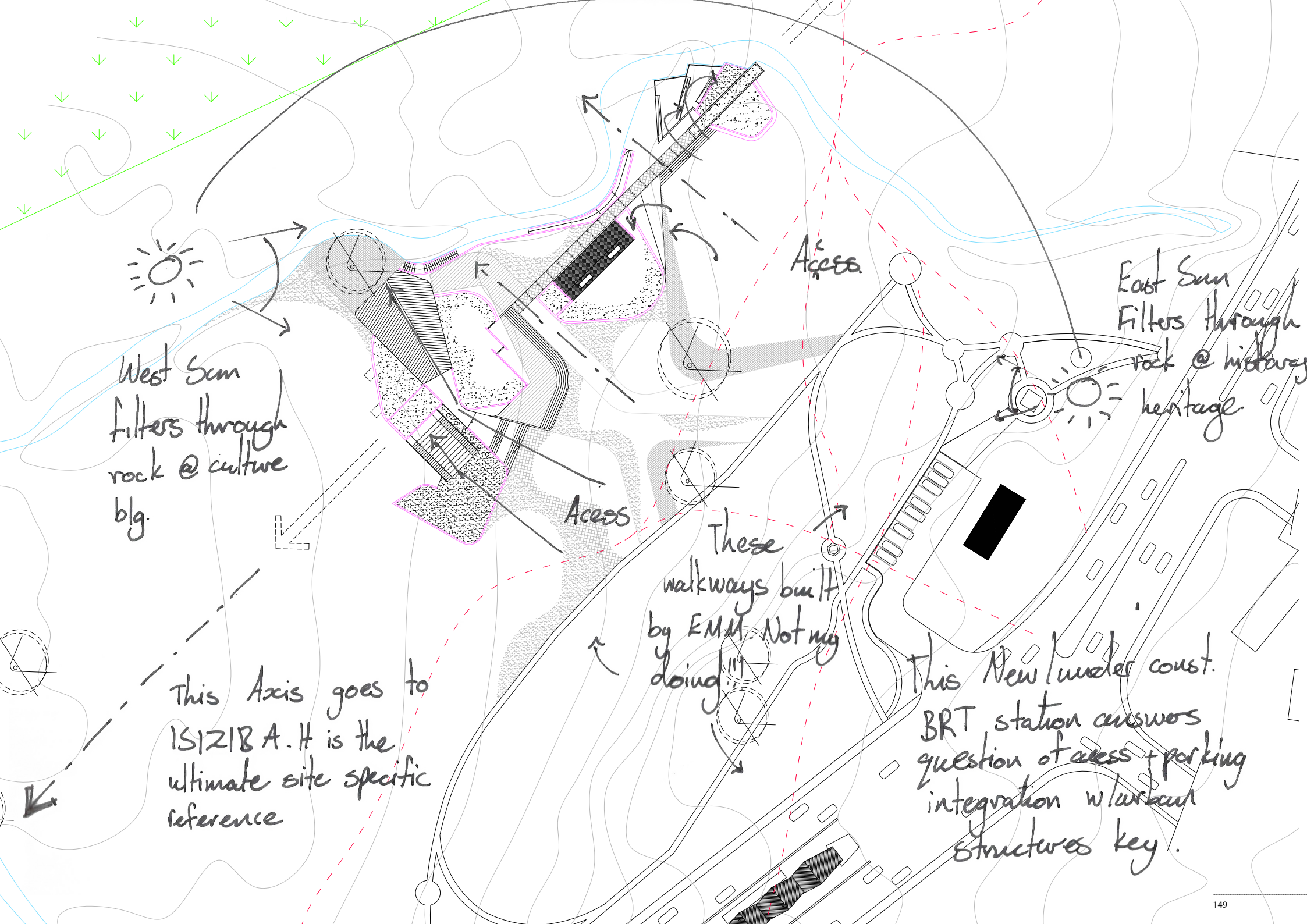
ARRIVING AND MOVING WITH[IN]

The primary point of access to the site is from the South East corner arriving off the busy Andrew Mpheto drive onto the expansive greenfield site. A BRT station is currently under construction adjacent to the site. This activates the site along an expansive transport network that operates on a local and urban scale. The intervention is as just as accessible to locals from neighbouring sections and townships, as it is to tourist from OR Tambo. Secondary access from the North West caters for pedestrians coming to and from Limindlela train station.



Landscape / Roof Plan





West Sun
filters through
rock @ culture
blg.

This Axis goes to
ISIZIBA. It is the
ultimate site specific
reference

Access

These
walkways built
by EMM. Not my
doing!

Access

East Sun
Filters through
rock @ highway
heritage.

This New/under const.
BRT station answers
question of access + parking
integration w/ urban
structures key.

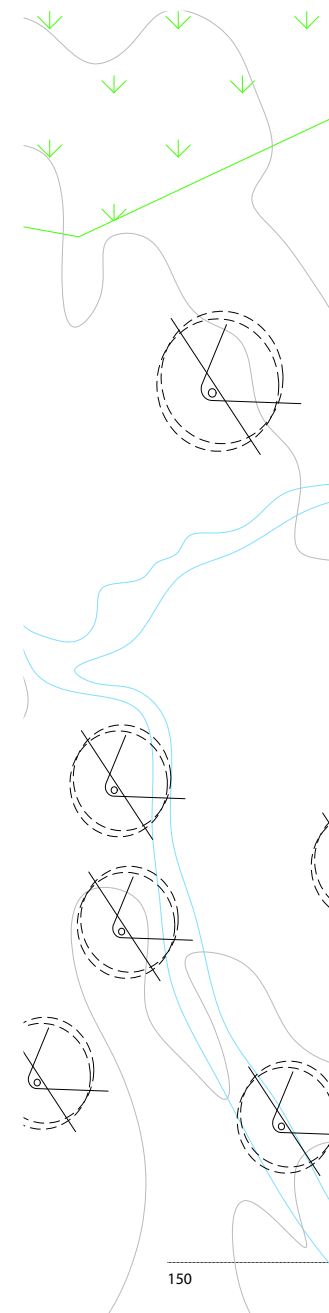
THE GULLEY

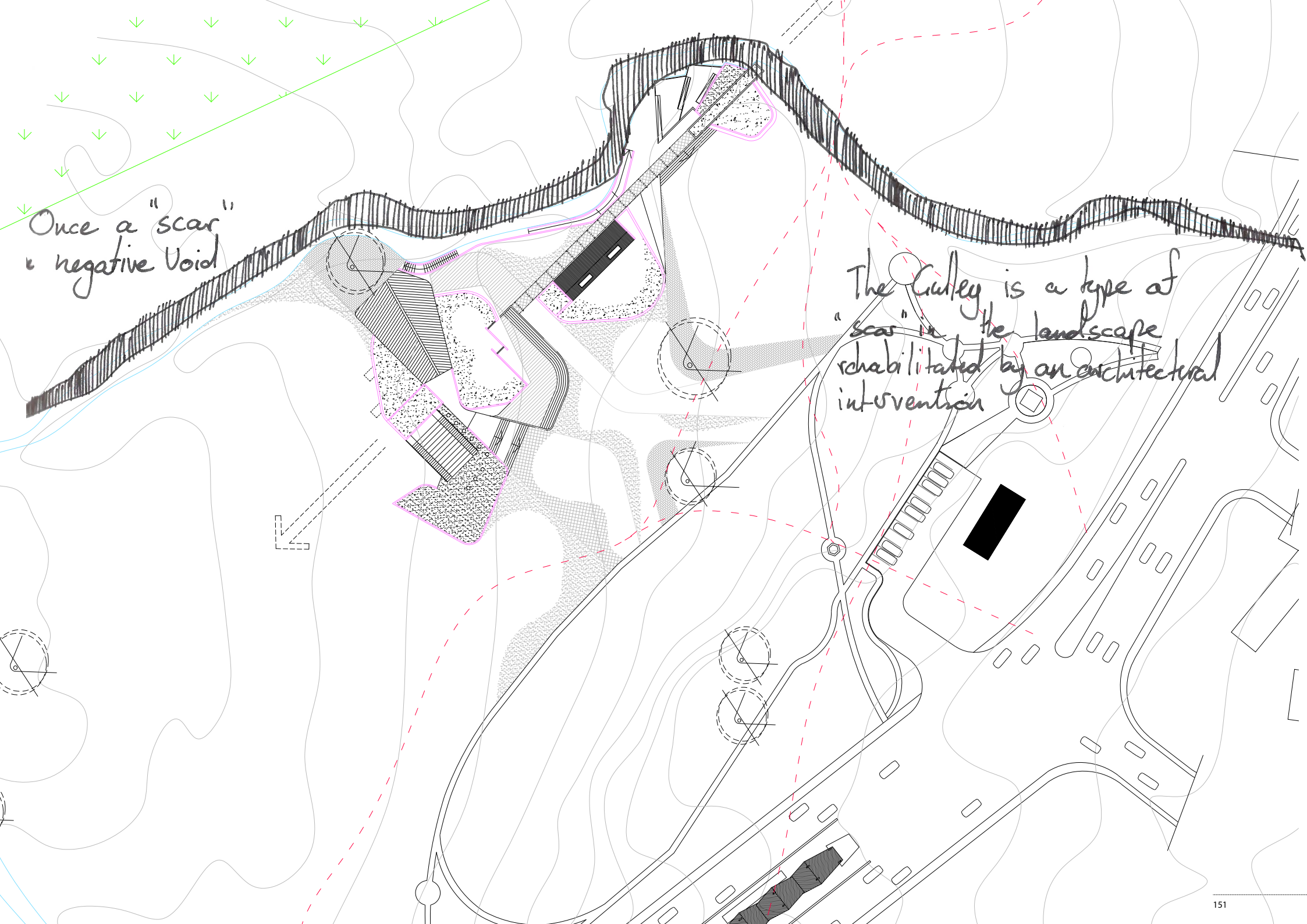
AN EXPERIENTIAL MEMORIAL

The gulley, a type of “scar” in the landscaping, converses with the intervention and its diverse program as it undulates through the site. This marriage between built form and an environmental feature results in diversified spatial encounters. The positive built form is countered by the negative of the subterranean gulley that once treated, acts as an ever changing and meandering memorial experience that displays material created and curated by the new program.



Access/Orientation

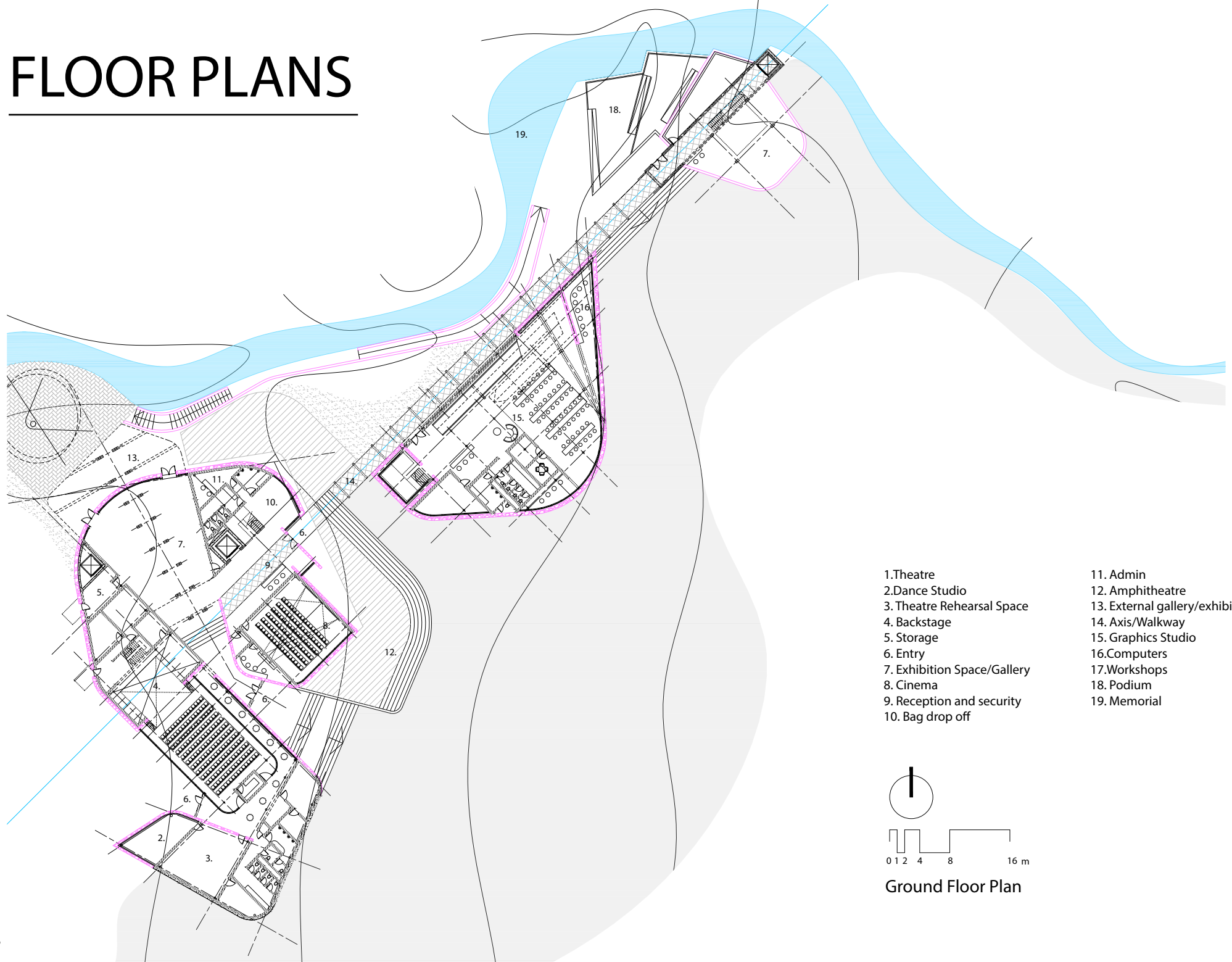




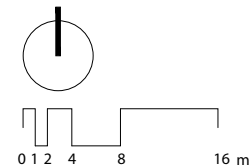
Once a "scar"
negative Void

The Cutley is a type of
"scar" in the landscape
rehabilitated by an architectural
intervention

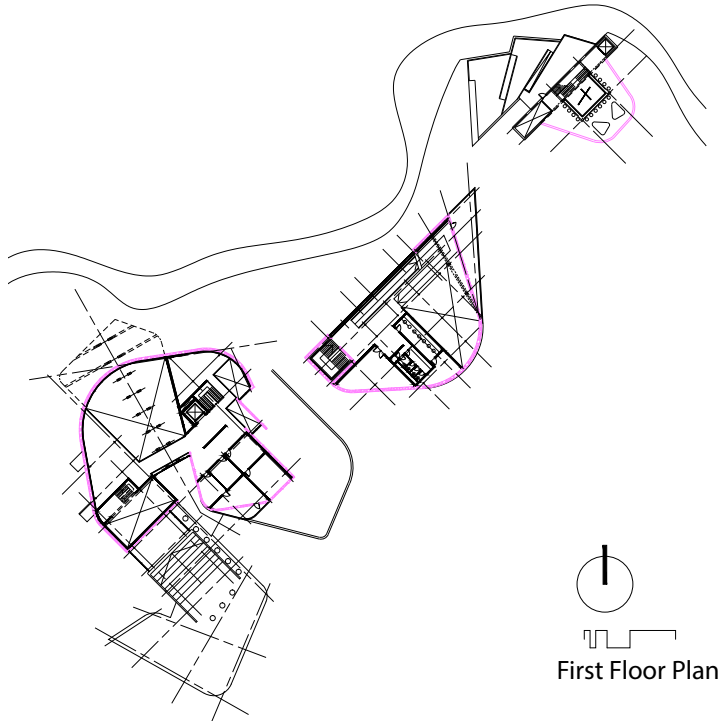
FLOOR PLANS



- | | |
|-----------------------------|------------------------------|
| 1. Theatre | 11. Admin |
| 2. Dance Studio | 12. Amphitheatre |
| 3. Theatre Rehearsal Space | 13. External gallery/exhibit |
| 4. Backstage | 14. Axis/Walkway |
| 5. Storage | 15. Graphics Studio |
| 6. Entry | 16. Computers |
| 7. Exhibition Space/Gallery | 17. Workshops |
| 8. Cinema | 18. Podium |
| 9. Reception and security | 19. Memorial |
| 10. Bag drop off | |



Ground Floor Plan

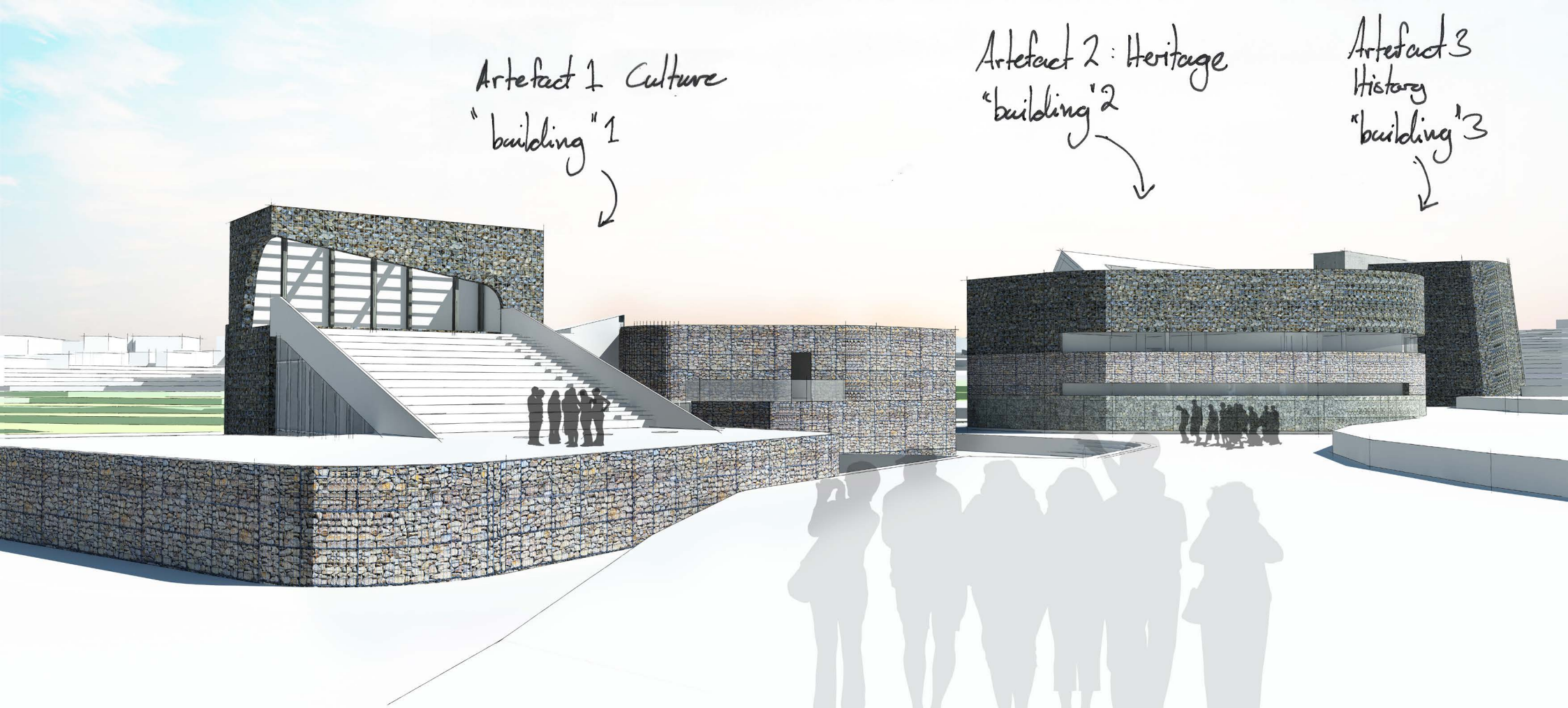


DRAFT PERSPECTIVES

INITIAL PERSPECTIVE IMAGES

These draft images formed a part of the final review examined on 15-11-2016.





GENERAL COMMENTS AND CRITICISMS

FROM EXAMINERS, Review 4, 15-11-2016

- The building as a literal representation of Thami. M and MEDU. Are the seemingly heavy forms appropriate of the type of work they produced? The lighter elements at building 1 and 2 begin to address this better.

-Theoretical exploration suggests a shift away from the way museums were created before however similarities remain in the type of "grand" architectural gesture that has become the norm.

- There is a layer of socially driven research that undoubtedly influenced the thought process which has unfortunately been omitted from this version of the presentation.

-What happens to the site in different environmental conditions? Investigation required into building performance and function during heavy rain for e.g.

-How do you display material on curved walls?

GENERAL COMMENTS AND CRITICISMS

FROM SELF, FOR FURTHER INVESTIGATION

-Streamline Narrative.

-Skin system. Gabion and glazing?

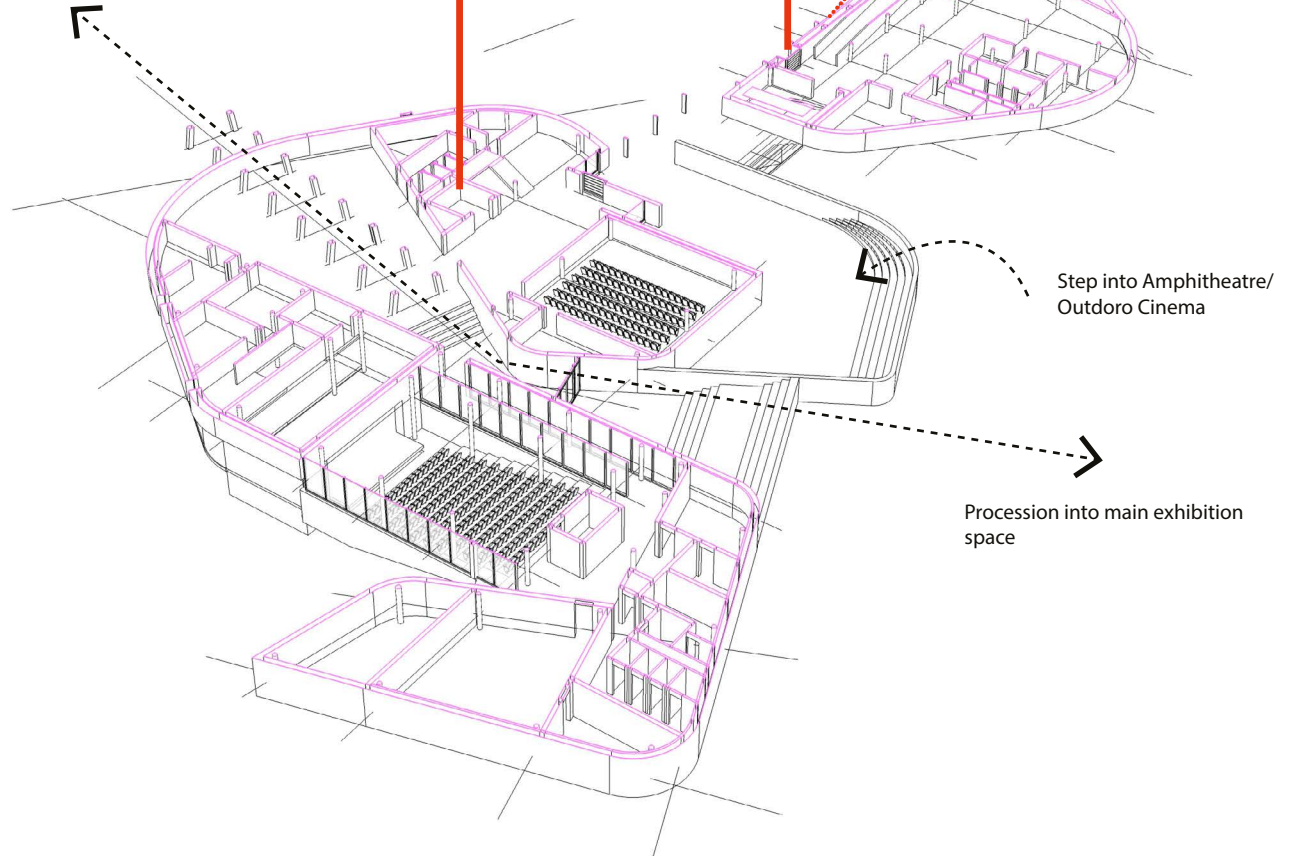
-Light quality. Light filtering through porous rock?

-Social Investigations? EXPAND and increase relevance

-Landscape, from concept to development, explore in detail and see Roberto Burle Marx

-Consider memorial space.

-Produce evocative presentation material.



HISTORY

- Archive Processing
- Memory Podium
- Archive Exhibition 1

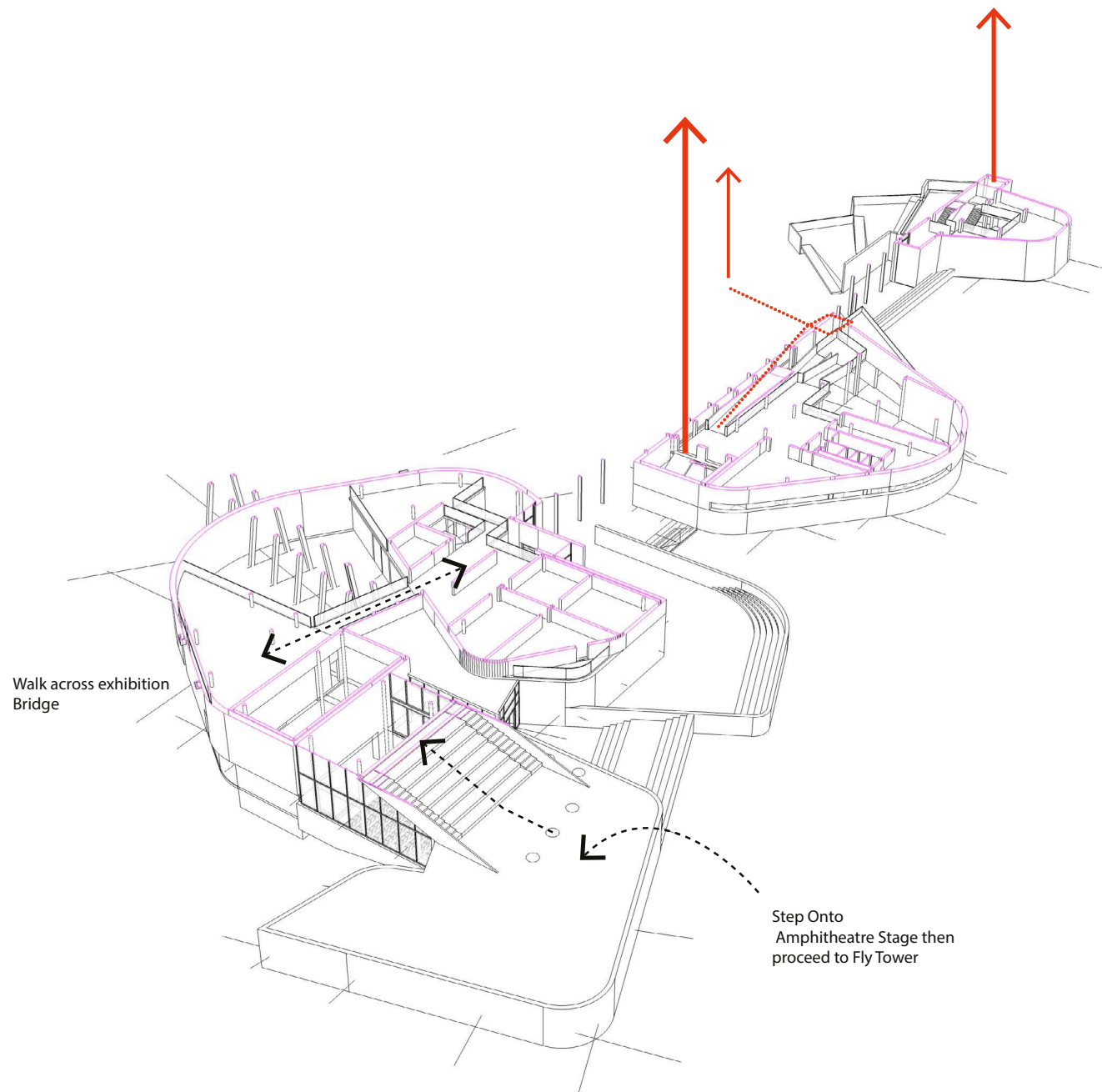
HERITAGE

- Graphics Studio
- Temporary Exhibition

HERITAGE/CULTURE

- Theatre + Backstage
- Cinema
- Exhibition 1

GROUND FLOOR



HISTORY

- Archive Exhibition 2
- Archive Seminar

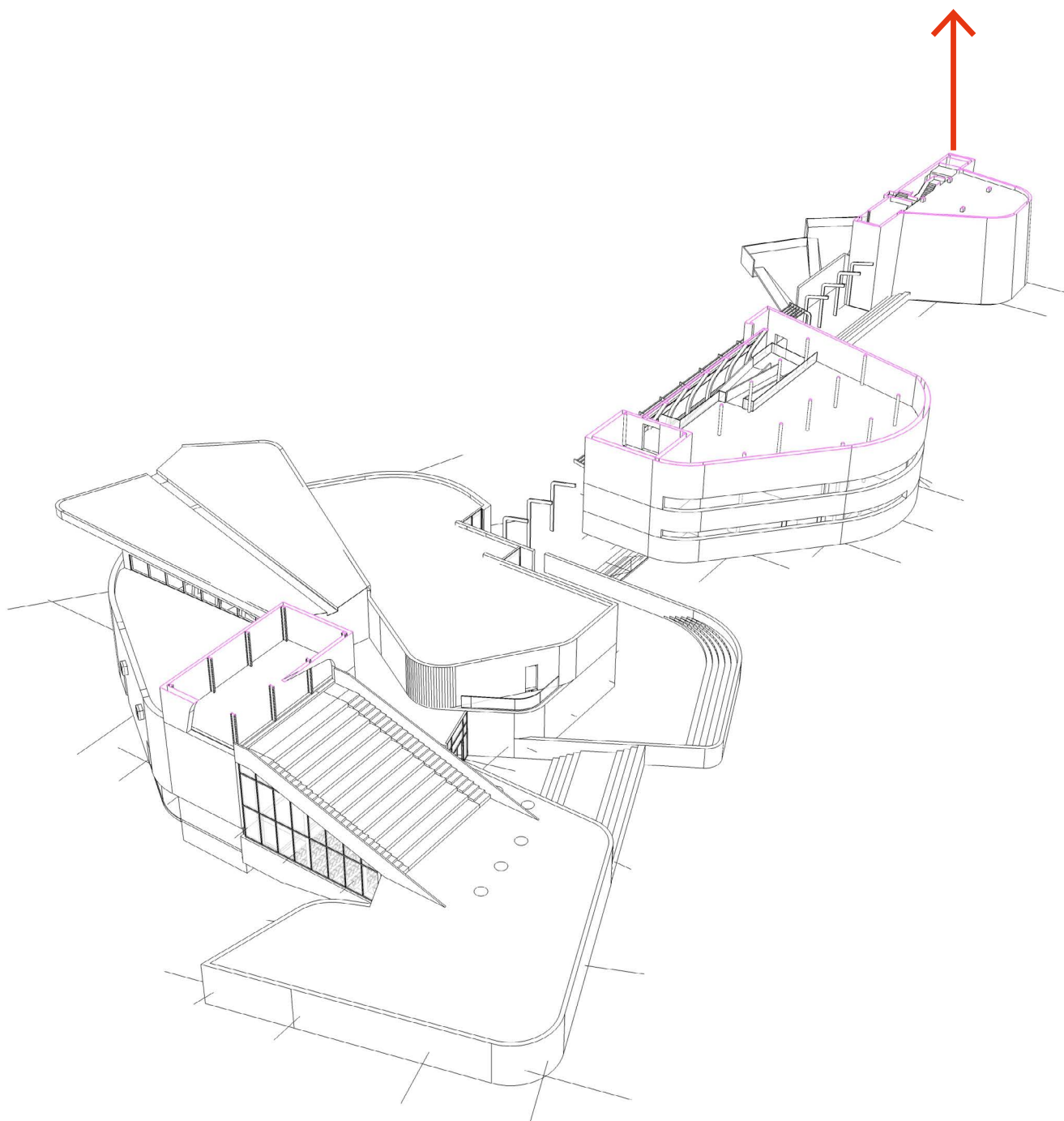
HERITAGE

- Photography Studio, -Photography Dark room / production

HERITAGE/CULTURE

- Music Studios
- Exhibition 2

FRIST FLOOR



HISTORY
-Archive Storage

HERITAGE
-Research and publications
-Library

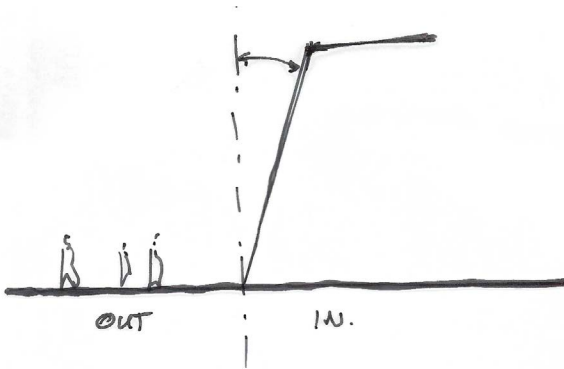
HERITAGE/CULTURE
-Fly Tower exhibition/
Observatory
-Amphitheatre

SECOND FLOOR

THRESHOLDS

OUTSIDE TO IN

The Progression from outside to in and interaction with the termination points of the many spaces is varies. Each “artefact” responds and accepts and entry accordingly.

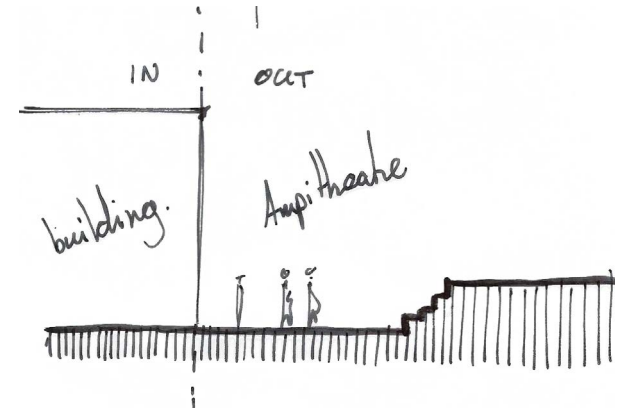


ARCHIVE TOWER

The tower is a dominant vertical form due to the sensitive nature of its function. The tower appears to taper away as it rises, decreasing the impact of the substantial form.

MUSEUM BUILDING THRESHOLD

Amphitheatres and a public spaces with changing vertical levels create an intermediate transition from out to in

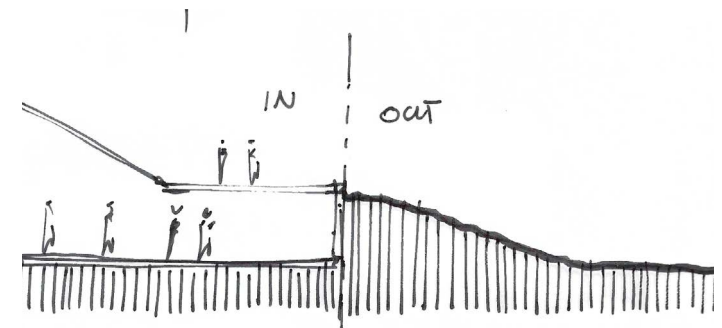
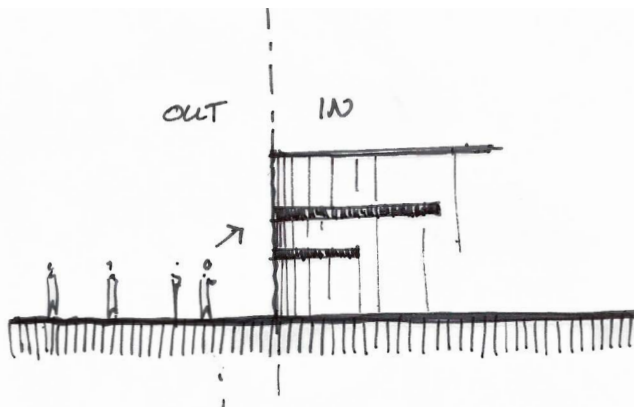


GRAPHIC ART STUDIO

The art studio, the main space for creative production, relies on the porous light filtering through the gabion skin as exposure to the outside.

THEATRE BUILDING

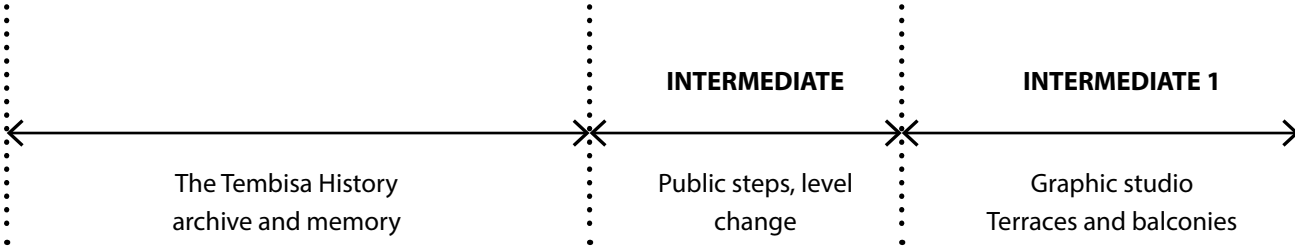
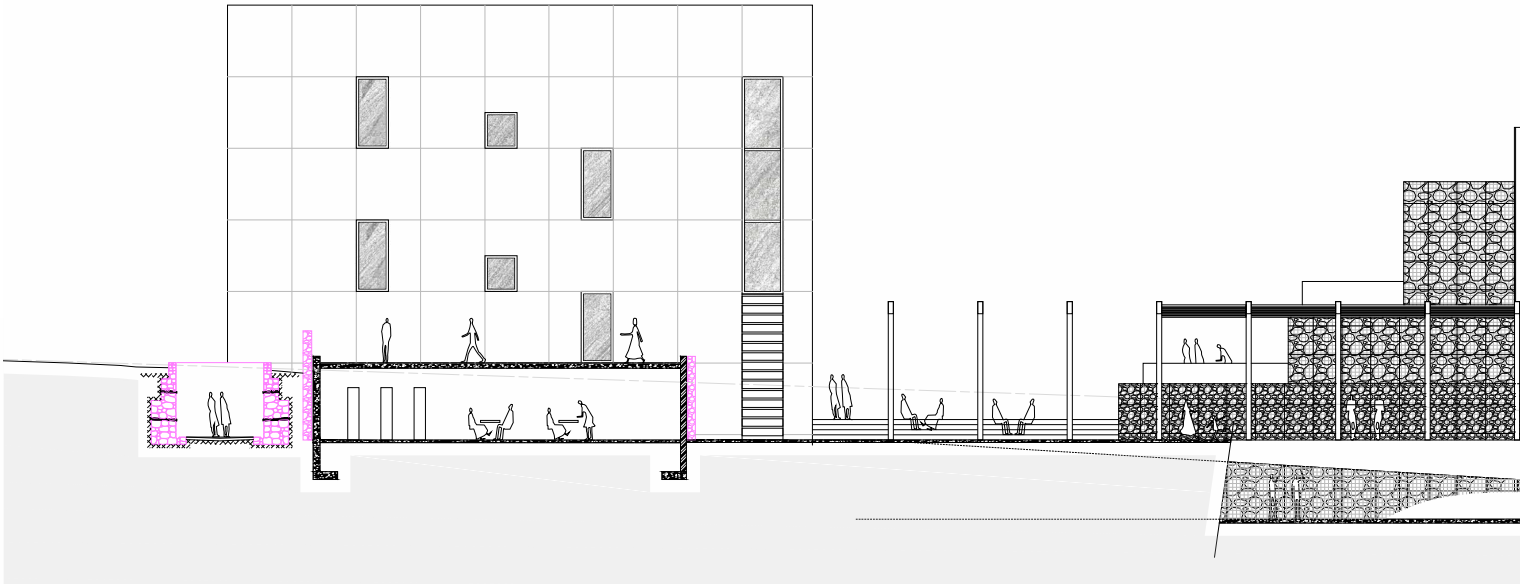
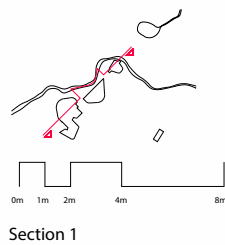
The theatre building blends into the landscape allowing users to walk onto it. The progression continues atop the theatre to create a type of external platform and stage for impromptu outdoor performances



"SECTIONS"

A DYNAMIC LINEAR PROGRESSION

The three "artefacts" located along the main circulation axis, present a diversified series of spatial sections.



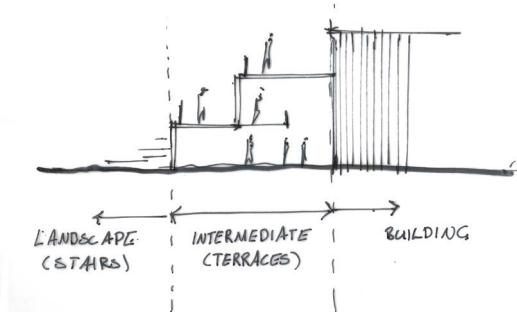
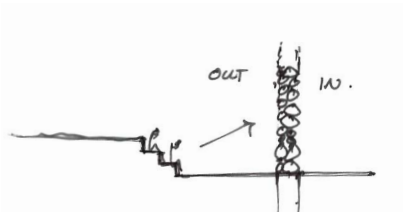
The Tembisa History
archive and memory
platform

Public steps, level
change

Graphic studio
Terraces and balconies

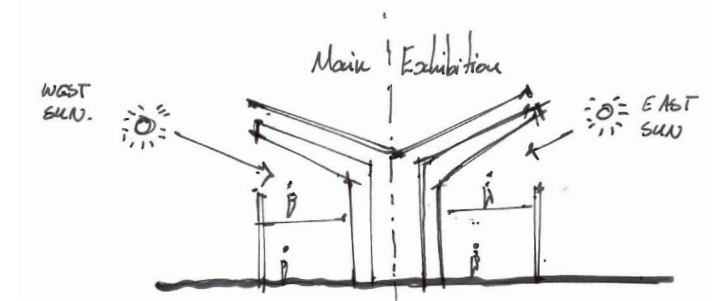
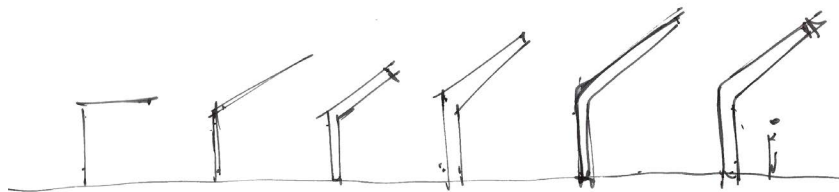
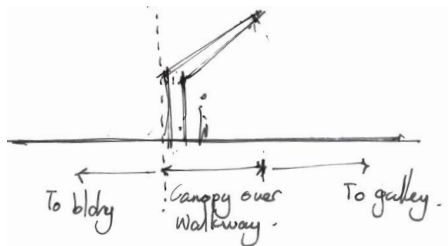
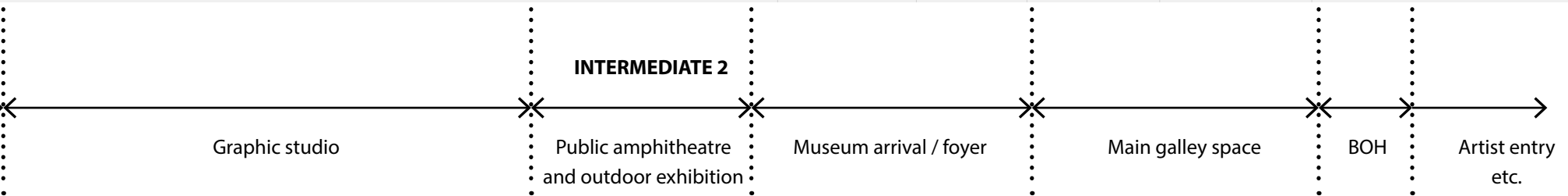
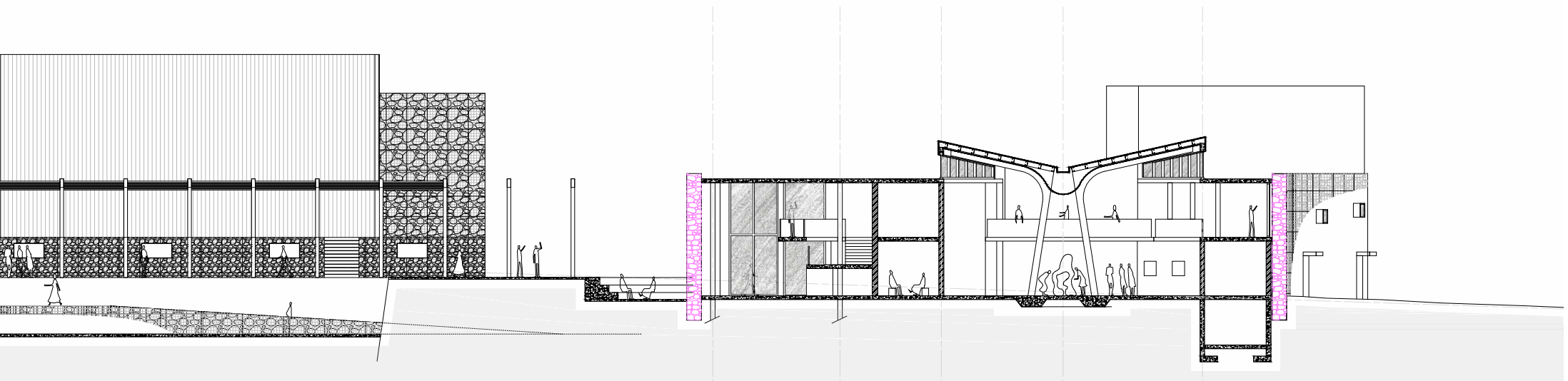
INTERMEDIATE SPACES

"In between spaces" are thought of as intermediate public spaces that host activity as it spills out of the main spaces



THE WALKWAY

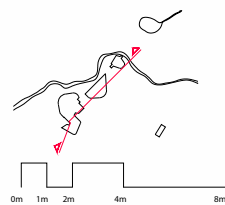
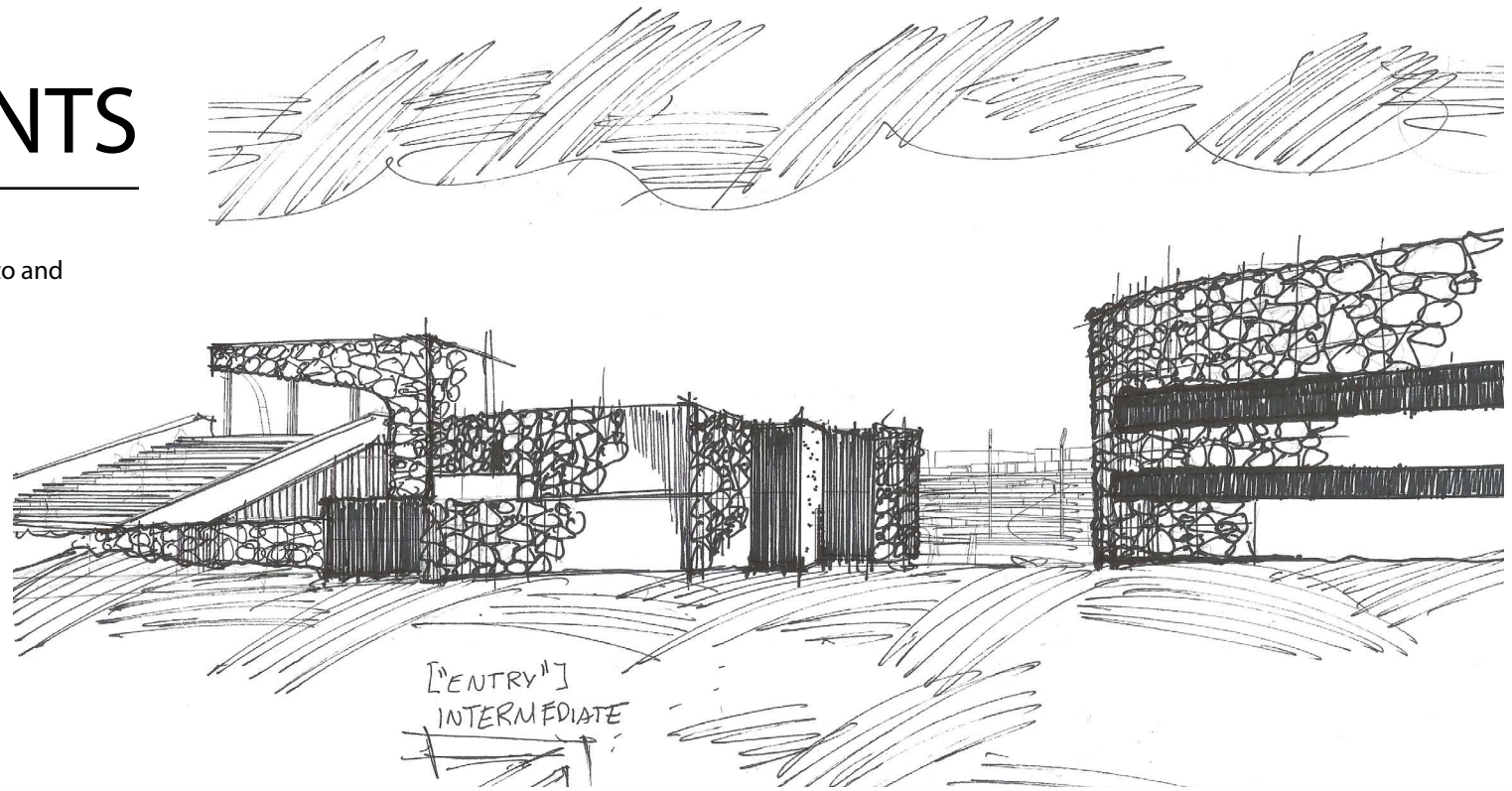
A lightweight canopy articulates the open walkway that links the main spaces.



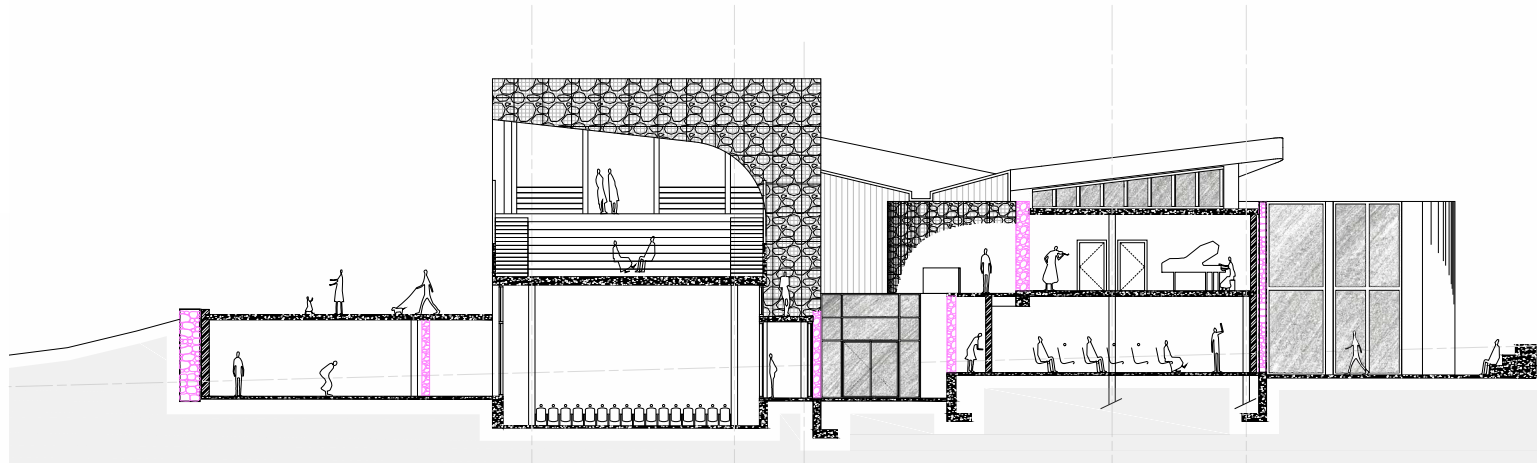
SPATIAL MOMENTS

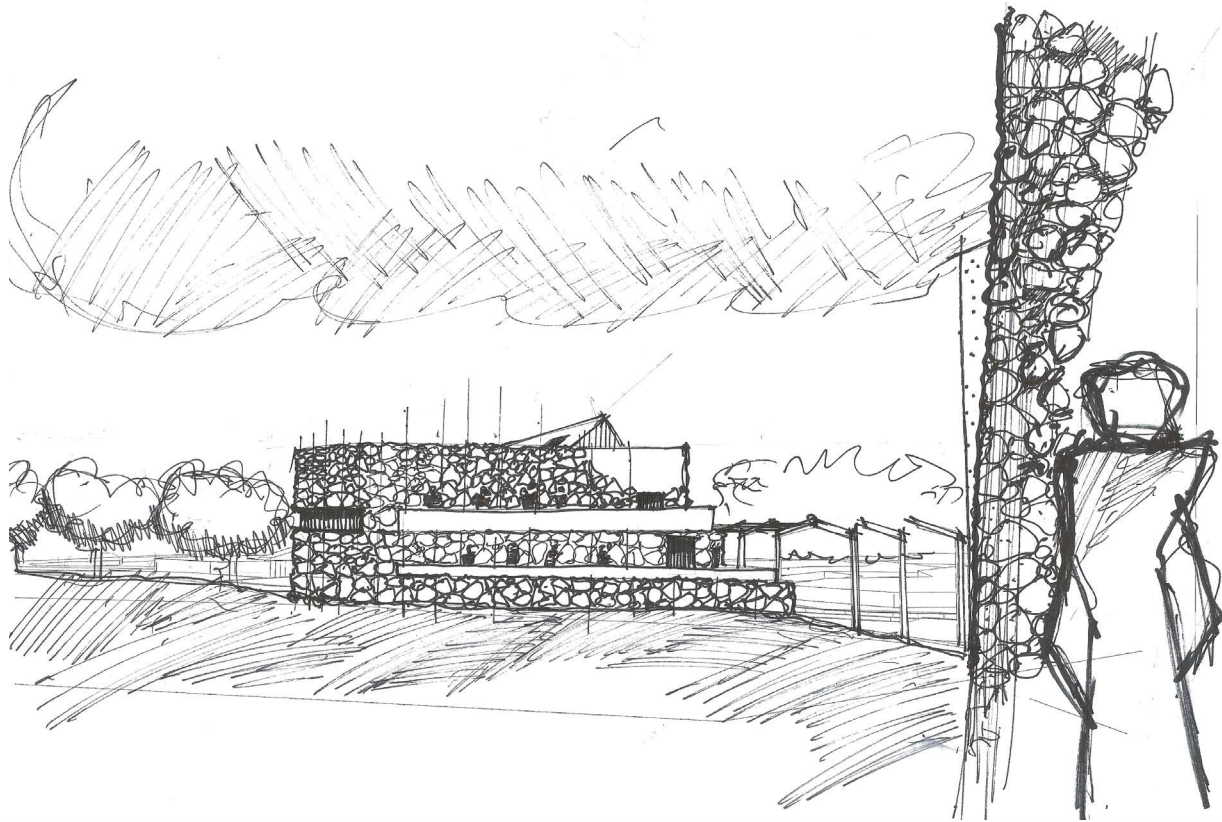
SPATIAL SNAPSHOTS

In between, next to, alongside, underneath, walking onto and on-top of built forms.

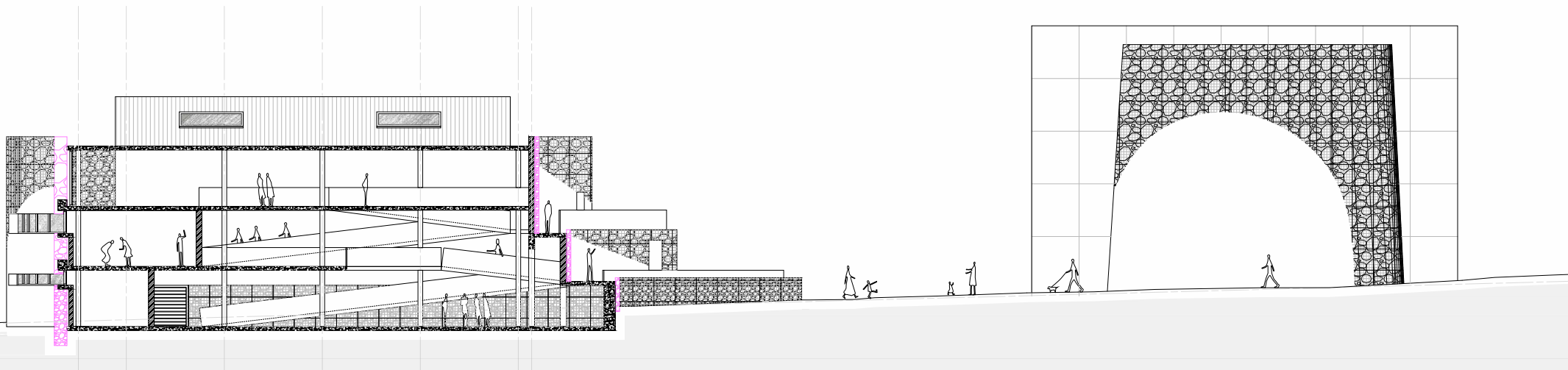


Section 2





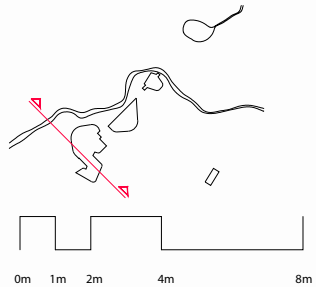
< Opposite Page: Approaching performance
 building via intermediate public space
 This page: Scaling oneself next to the archive
 tower looking towards studio building.



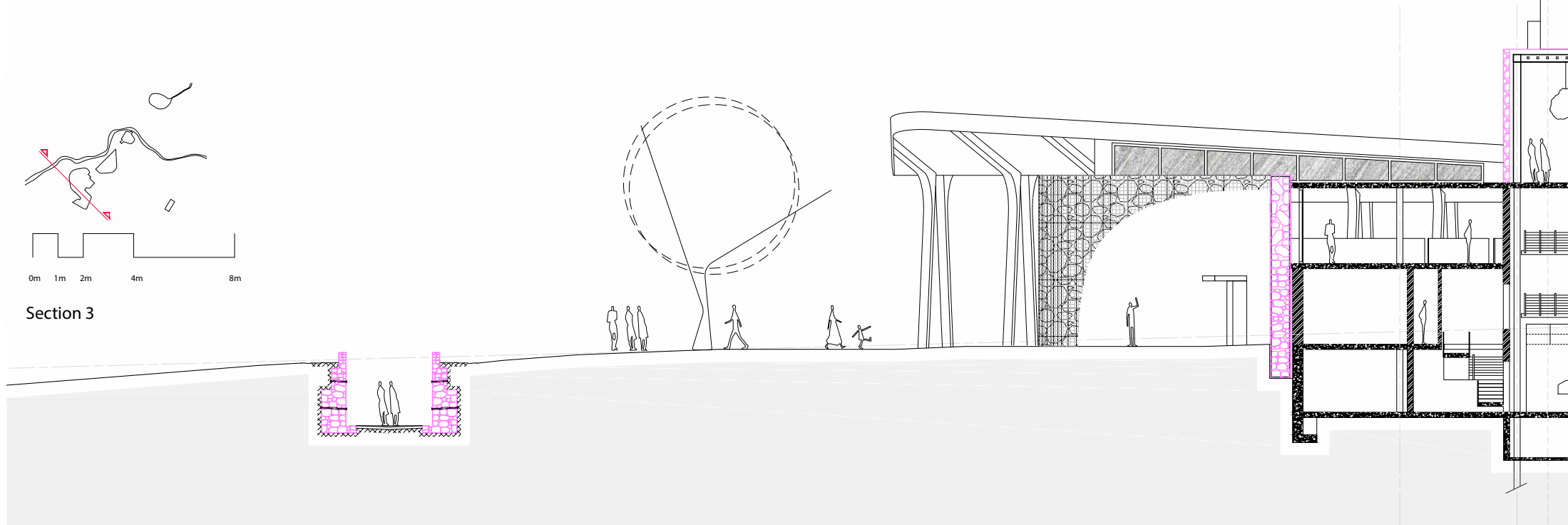
THEORY - FORM

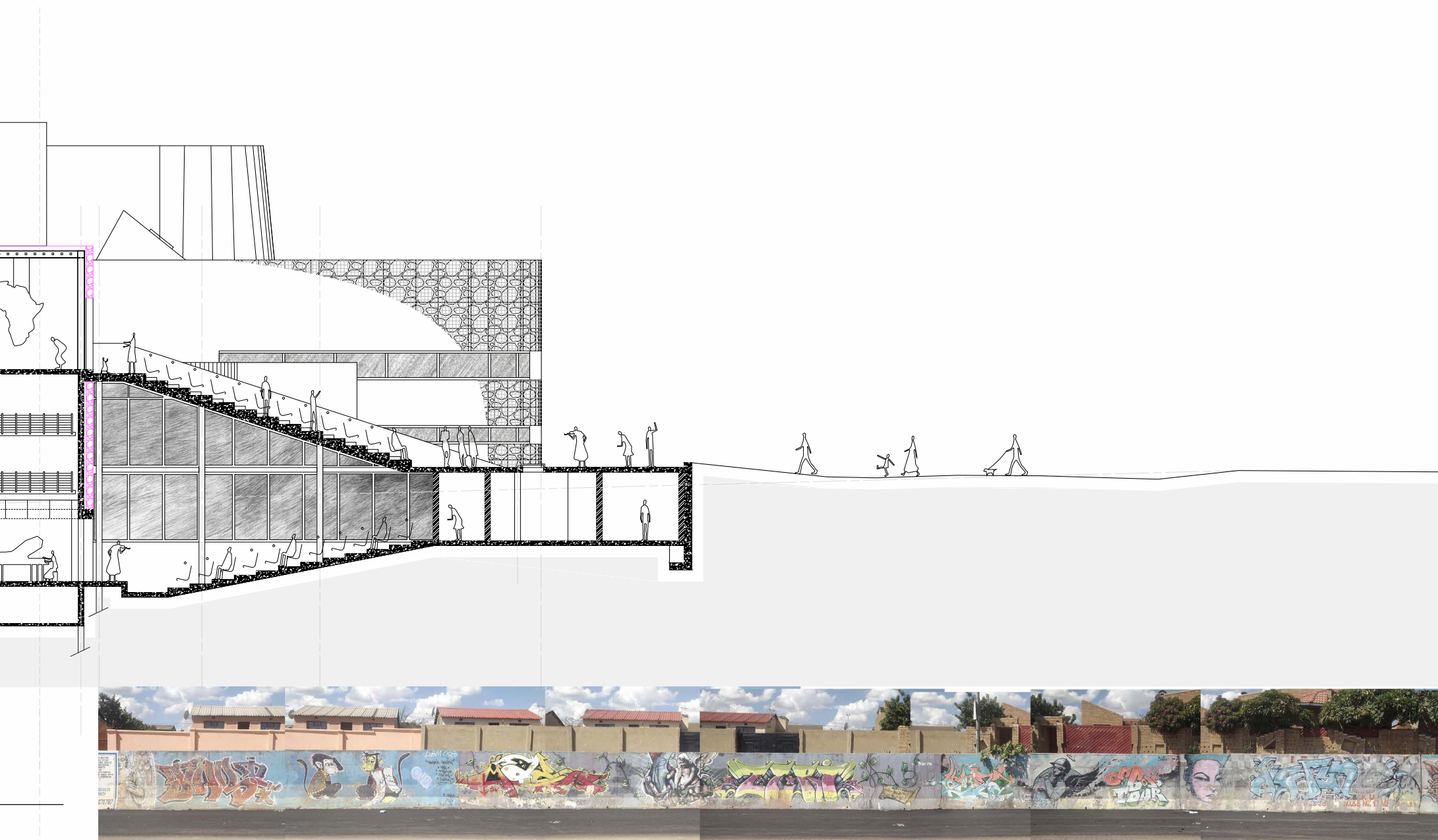
THE WALL AS A CONDENSER

In many ways the wall holds the different thread of the narrative together. **THE WALL** rises above ground and takes the sinuous shape of **THE STREAM** and by doing so creates varying spaces in which **THE ARTIST** resides.



Section 3

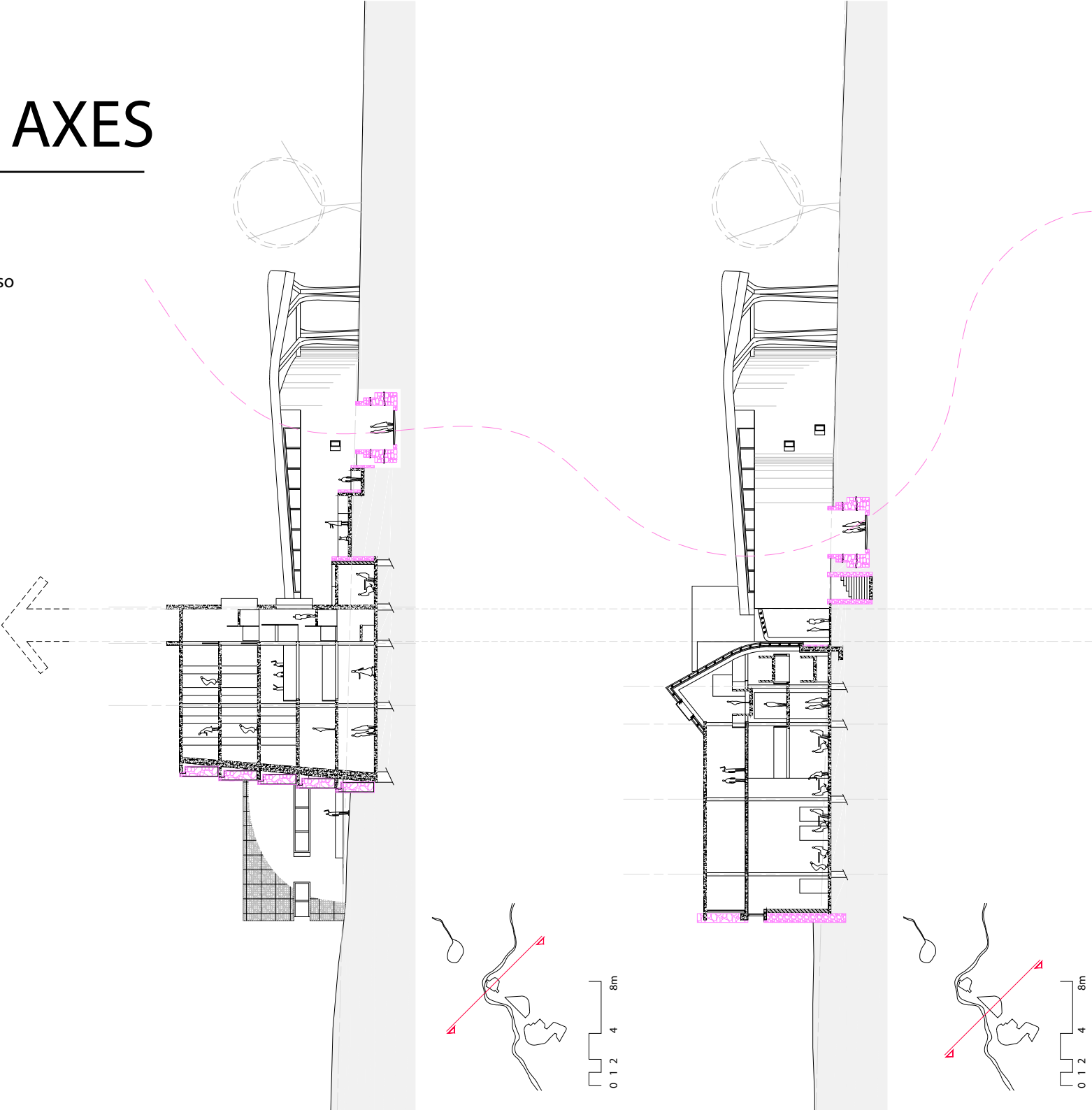




A TALE OF TWO AXES

A WALKWAY AND A MEMORIAL

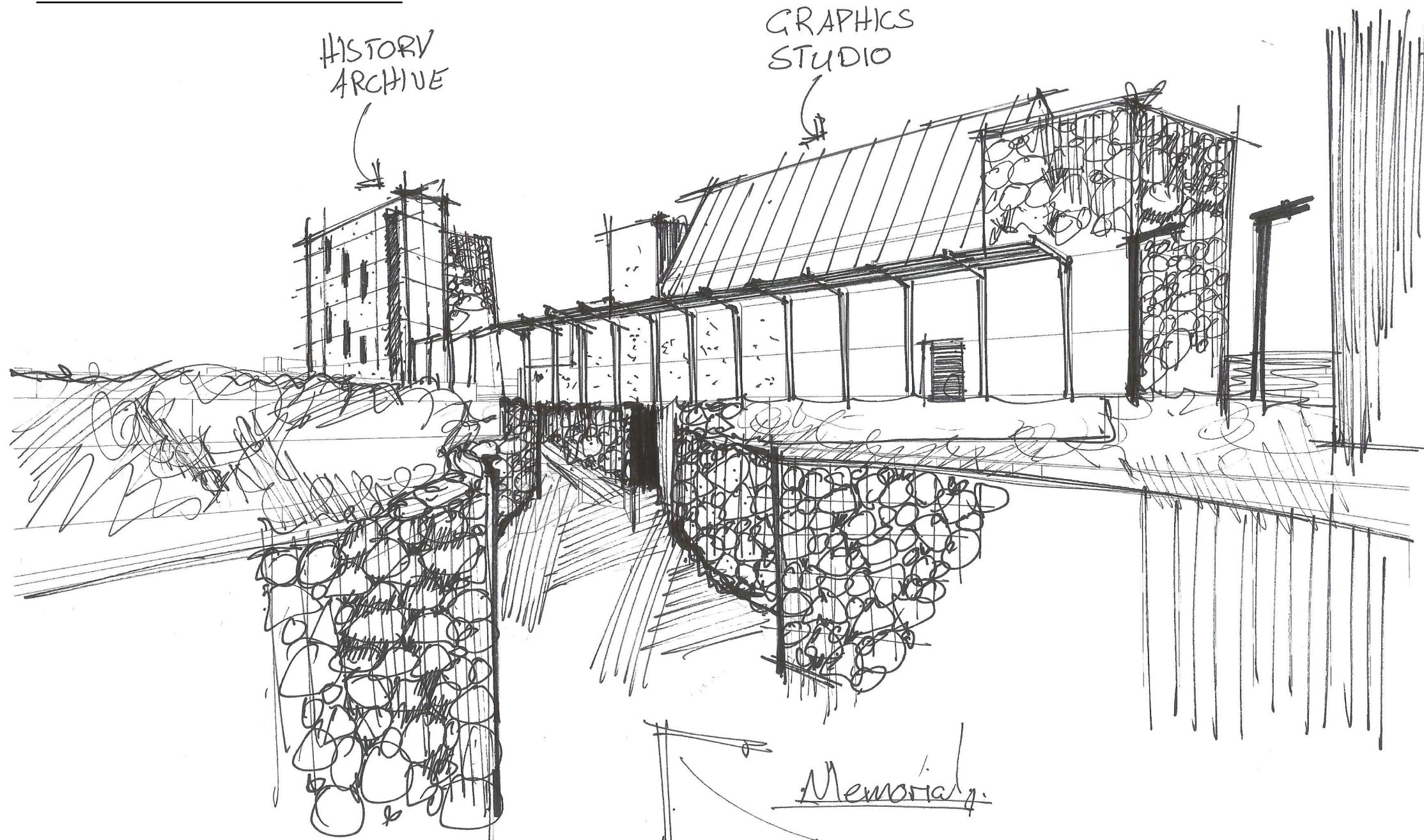
In many ways the wall holds the different thread of the narrative together. **THE WALL** rises above ground and takes the sinuous shape of **THE STREAM** and by doing so creates varying spaces in which **THE ARTIST** resides.



NOTE

Please rotate this page only for maximum reading pleasure.

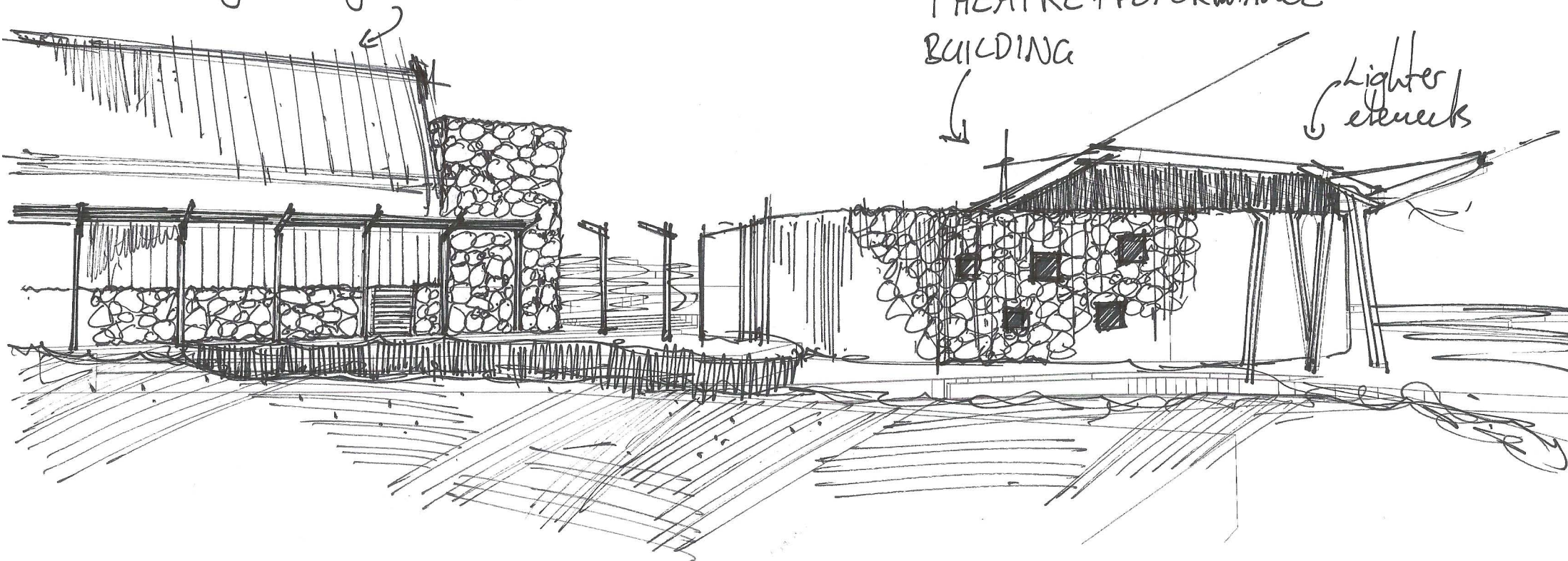
PERSPECTIVES



exchange in 'lighter' areas

THEATRE + PERFORMANCE
BUILDING

lighter
elements

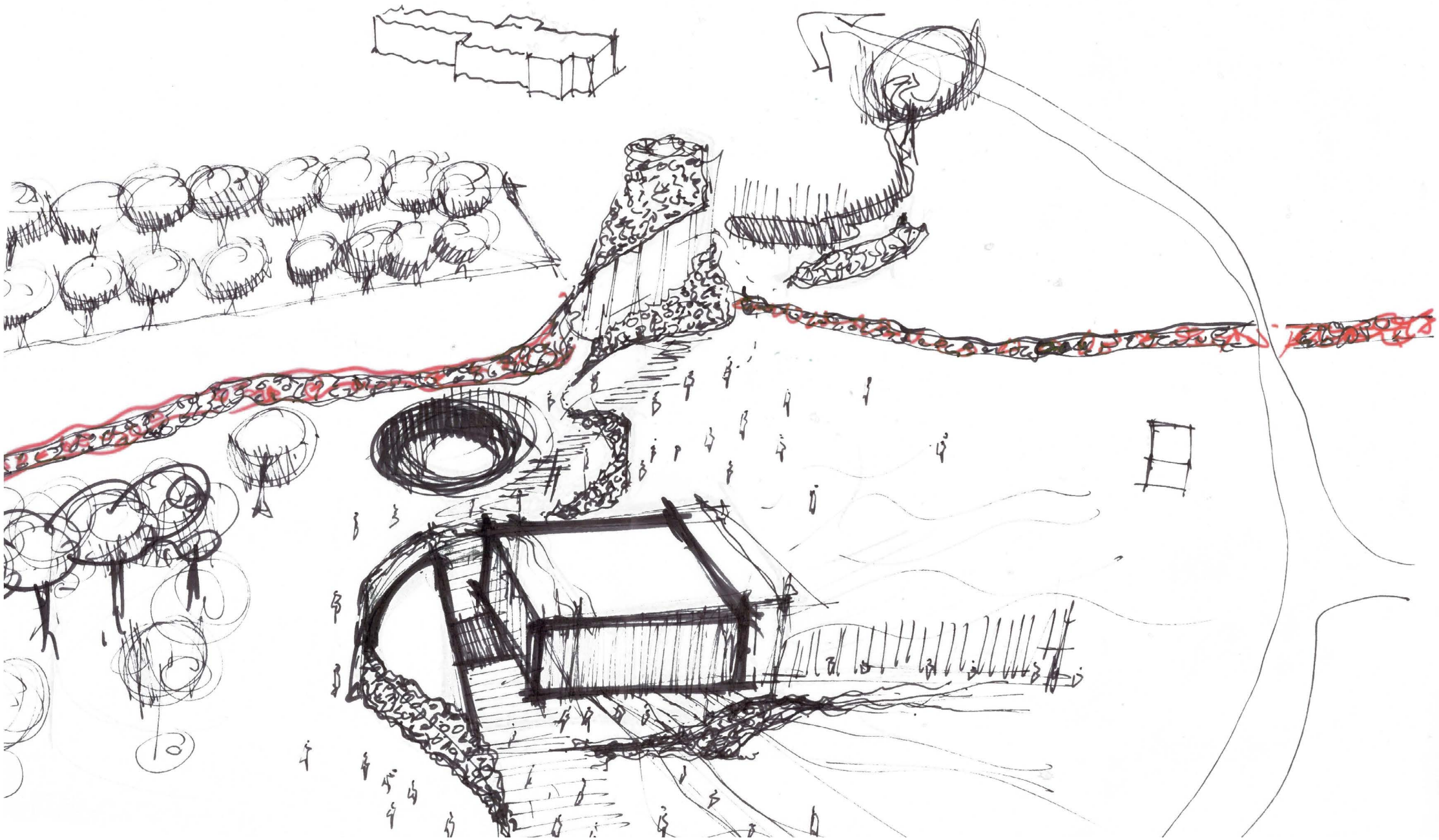


LANDSCAPE

Immediate context

Building WITH[IN] Landscape @ 1:500

Note: This chapter and scale of design response remains a “post research” work in progress. An extension of these ideas considers the physical and social landscape of Tembisa.



PRECEDENT 5

Enric Miralles: Igualada Cemetery

Built in 1994 the Igualada Cemetery is intended to be a repository of memory and a place of reflective calm. The cemetery is conceived as a city of the dead, a place where the memory of the dead and the presence of the living is brought together in a contemplative atmosphere.

The main burial and remembrance spaces are sunken into the landscape and surrounded by gabion walls.

The cemetery is formed through organic gestures that integrate it into the landscape almost as an extension as the surrounding Catalanian hills. The intervention is just as much a fixture in the landscape as the memories it contains and the many people who visit it.

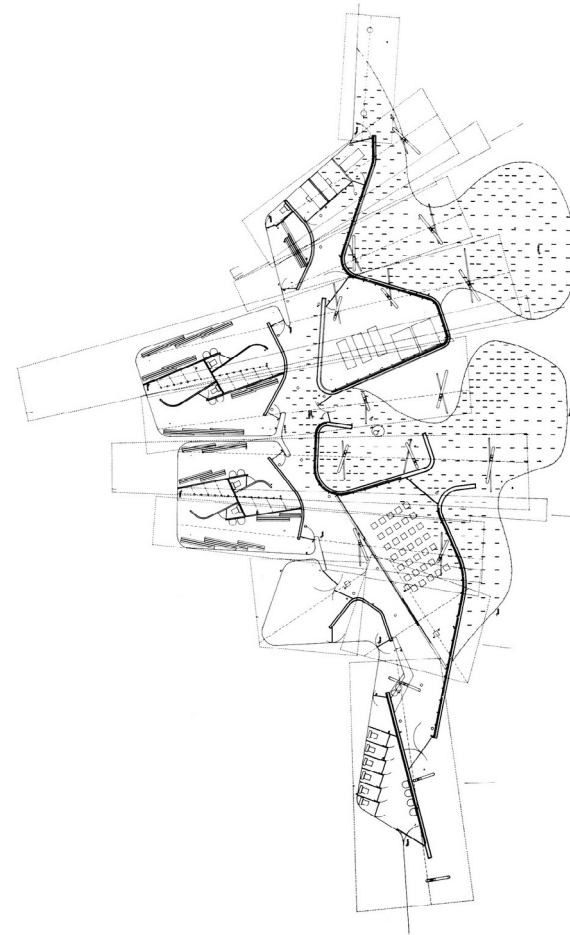
Ideas extracted

1) Landscape Manipulation

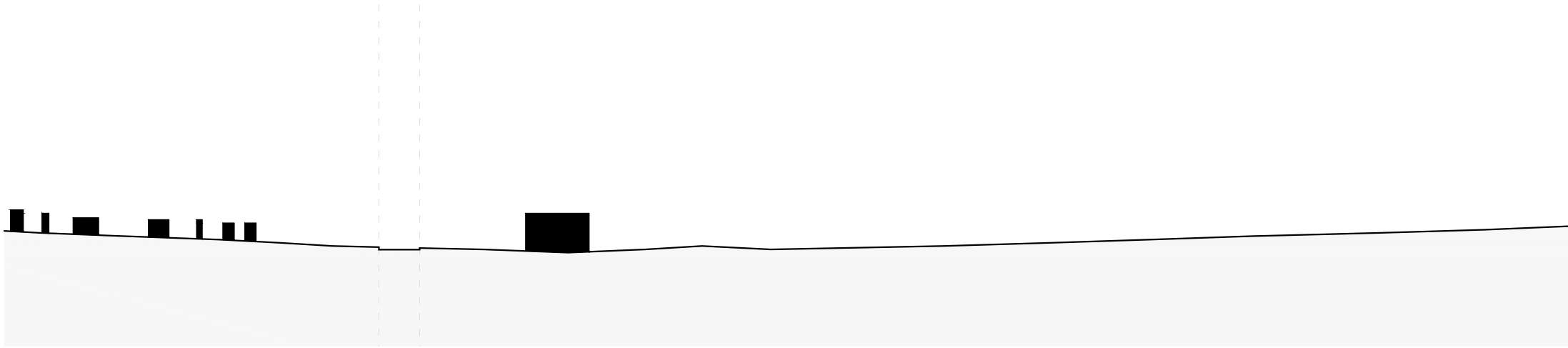
The landscape at the Igualada Cemetery has been manipulated using large retaining gabion walls that simultaneously contain the main experiential component of the cemetery, the columbarium / commemoration facilities.

What if the treatment of immediate landscape was able to accommodate a duality of meanings and experiences?

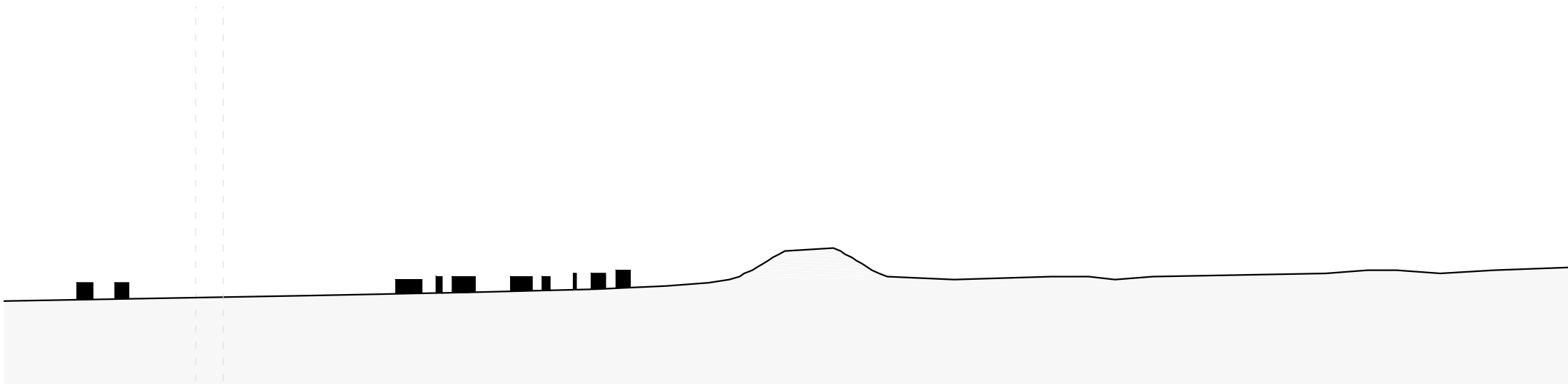
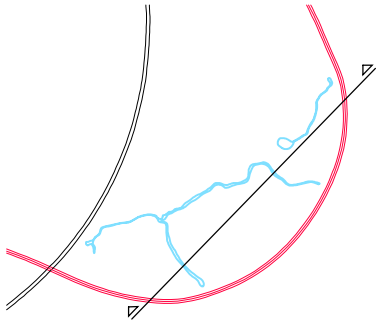


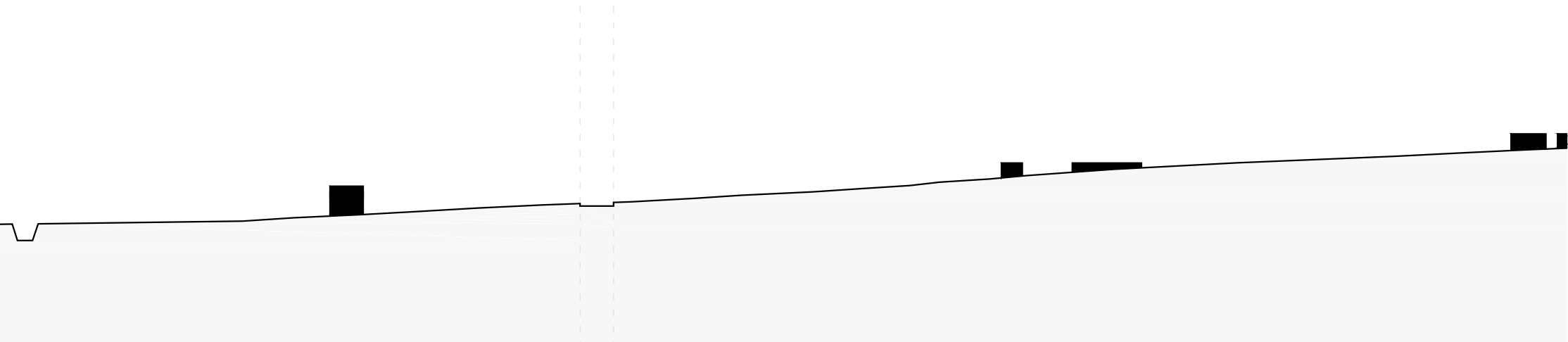


Opposite:
Igualada Cemetery 1
 ("tumblr_numh18yBBK1sdwotzo3_1280.jpg (1000×750)," n.d.)
 This page above left
Igualada Cemetery 2
 ("tumblr_numh18yBBK1sdwotzo8_1280.jpg (1174×1628)," n.d.)
 This page above
Igualada Cemetery Plan
 ("tumblr_numh18yBBK1sdwotzo8_1280.jpg (1174×1628)," n.d.)

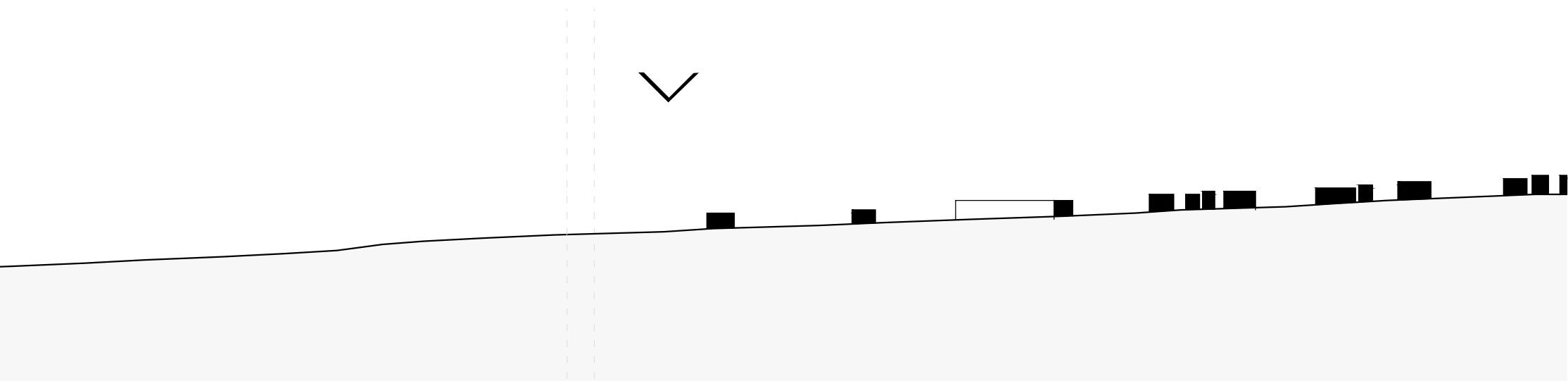
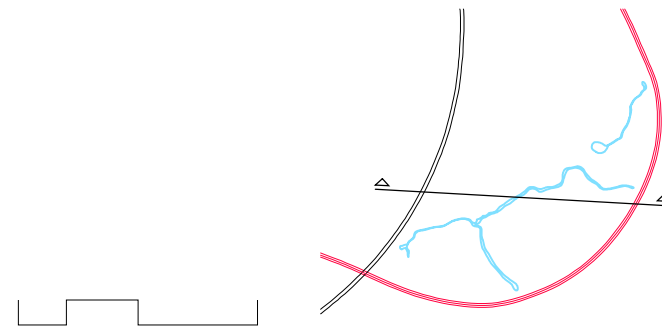


SITE SECTION 1





SITE SECTION 2



TECTONIC + ERGONOMIC

Detailing and Making

Making @ 1:50, 1:20, 1:10



MATERIAL PALLET

Considering THE WALL as a space making device

This page

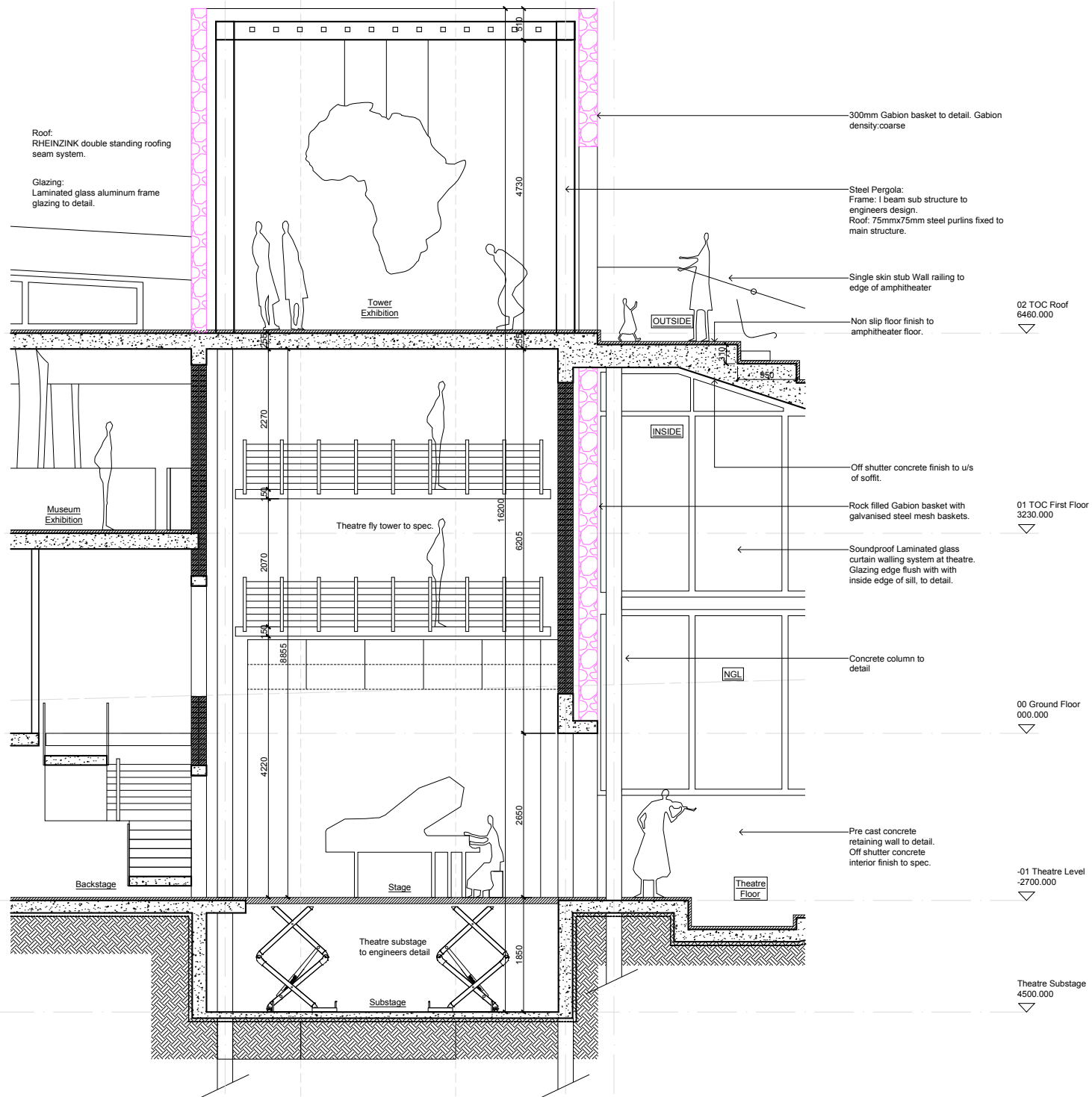
1, 2 and 3. <https://www.herzogdemeuron.com/index/projects/complete-works/126-150/137-dominus-winery.html>

Opposite page, clockwise:

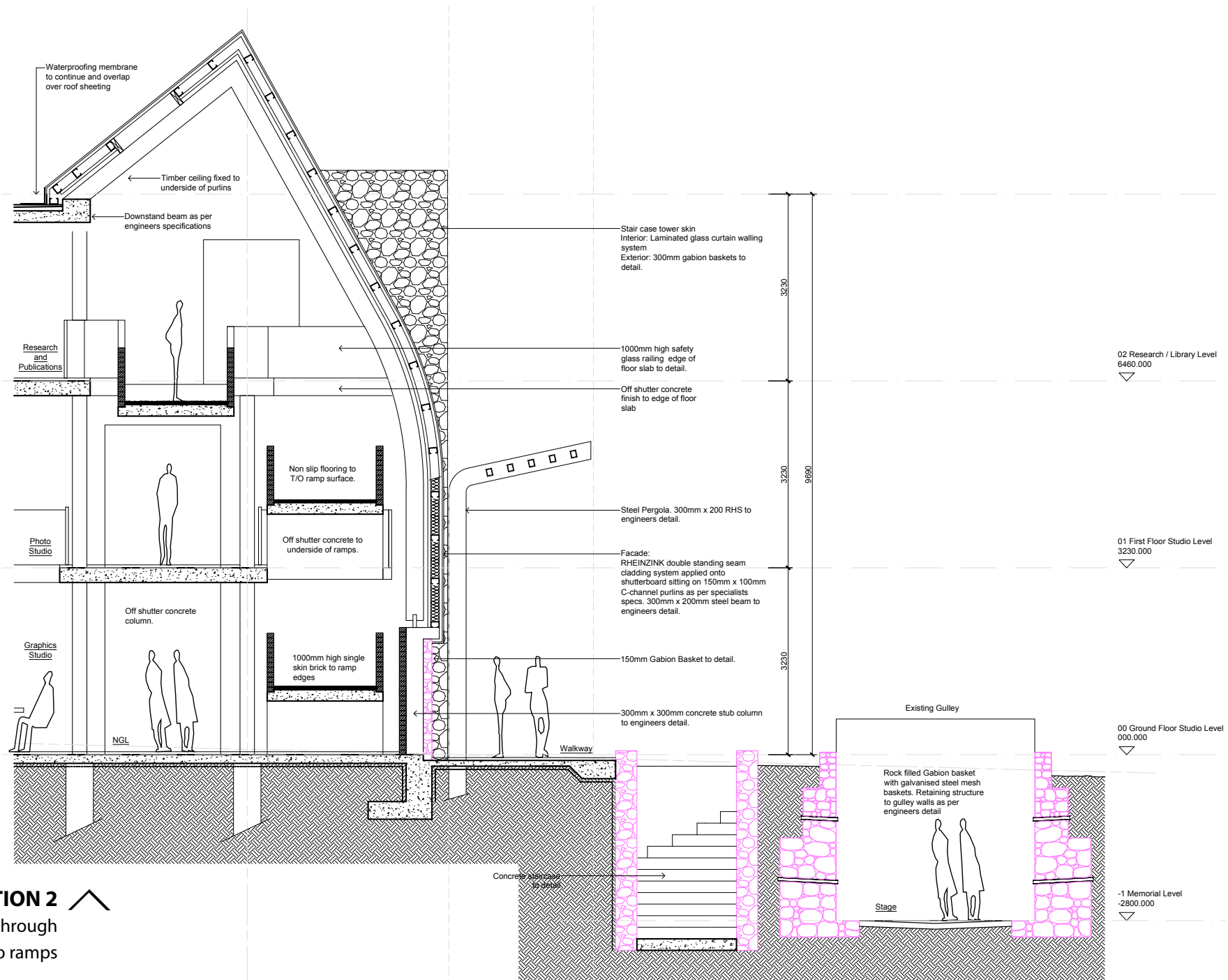
1. <http://divisare.com/projects/239646-hector-fernandez-elorza-montse-zamorano-venecia-park>
2 and 4. <http://divisare.com/projects/275230-archium-jun-myungjin-himalesque>
3. <http://www.a21studio.com.vn/rock-office-2007-15>
5. <http://divisare.com/projects/144010-global-arquitectura-paisagista-paulo-david-leonardo-finotti-volcano-pavilion-and-water-garden-of-s-vicente>
6. <https://divisare.com/projects/333313-elasticospa-3-pino-dell-aquila-cimitero-di-villanova>





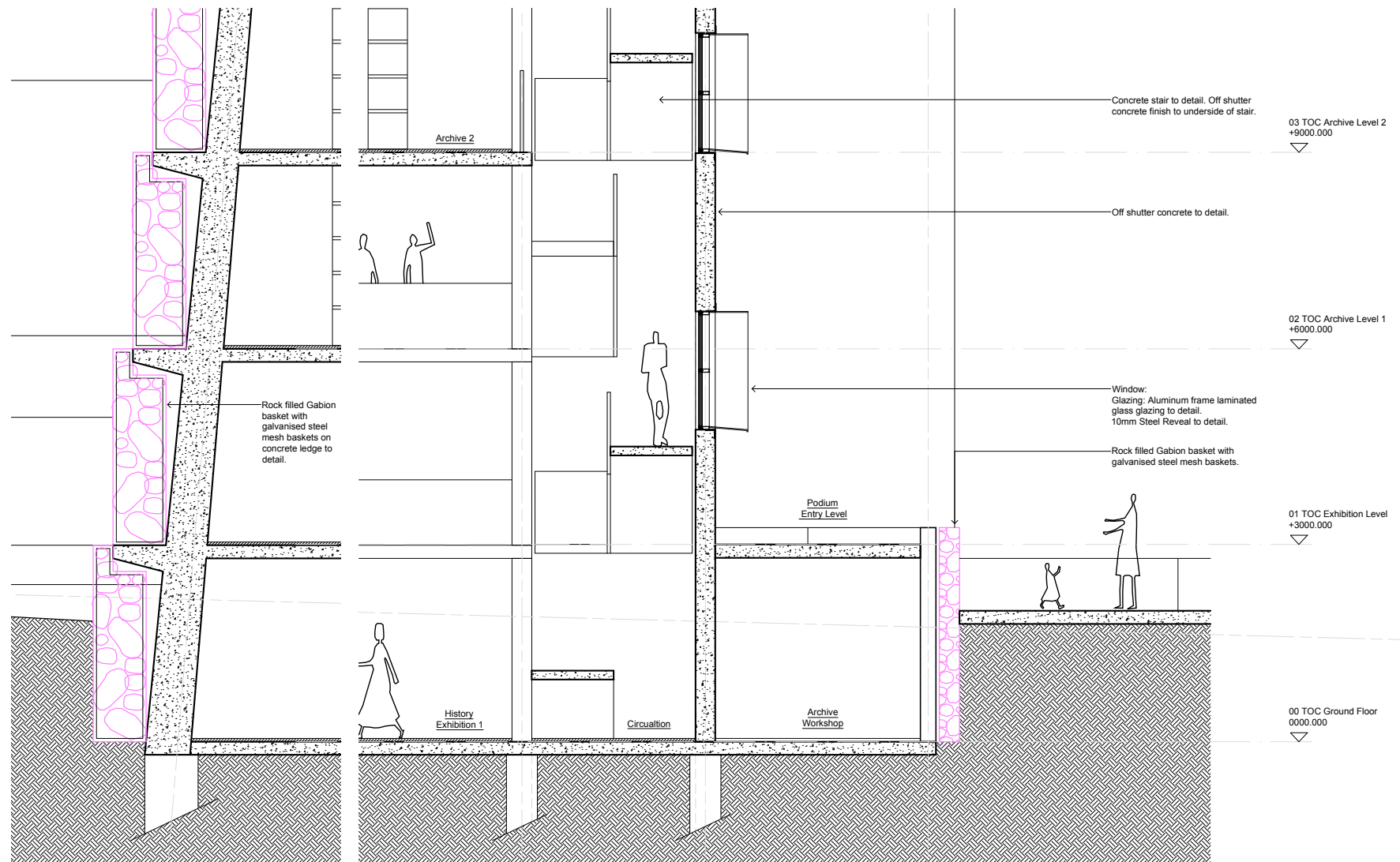


SECTION 1 
Section through
theatre fly tower

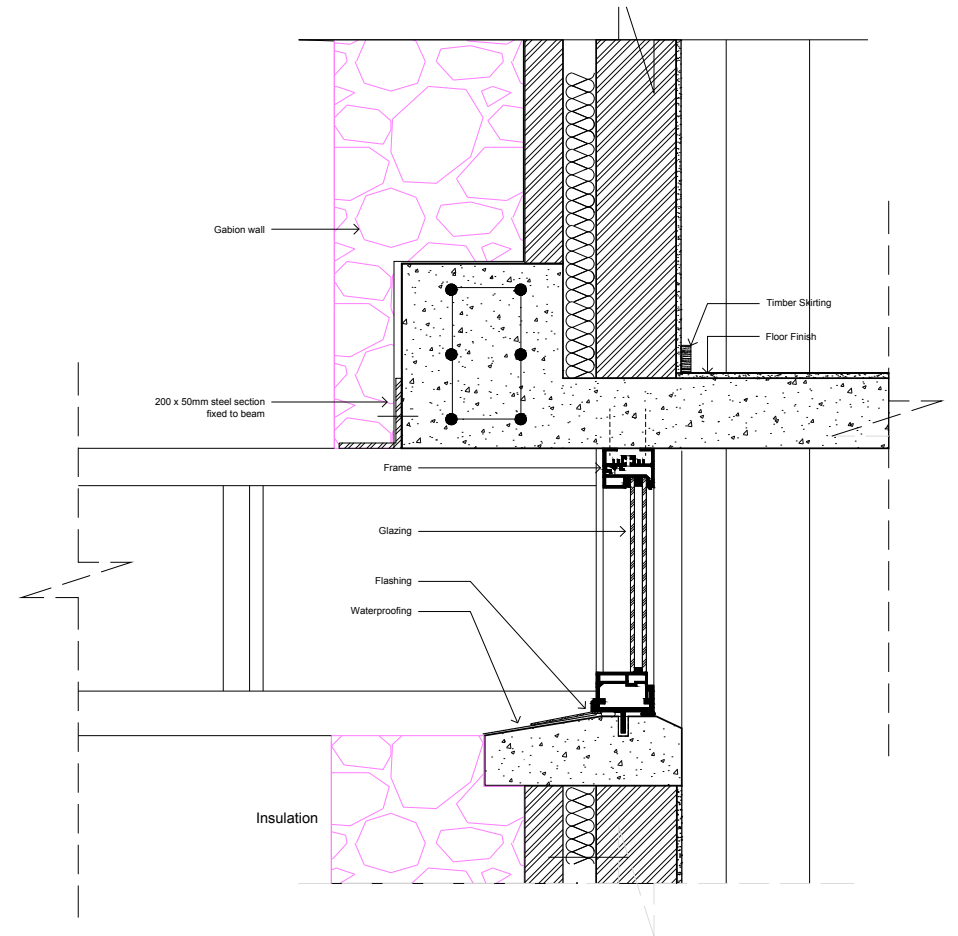
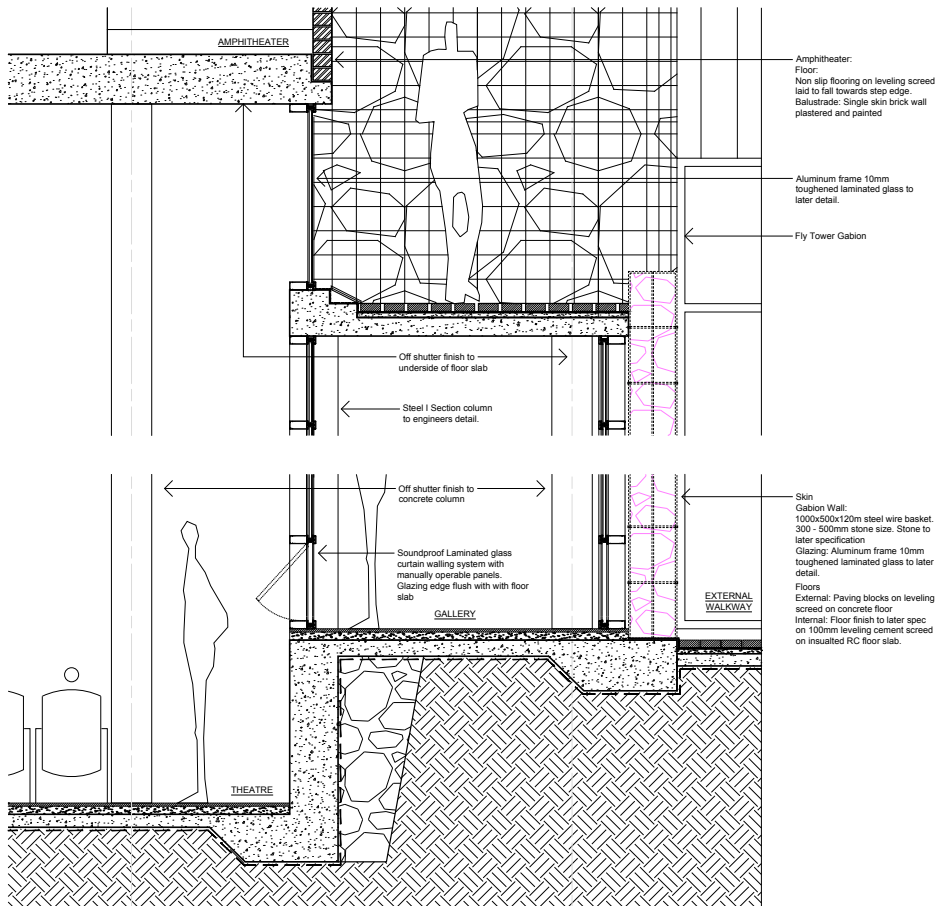


SECTION 2 

Section through graphics studio ramps



SECTION 3 
Section through
archive tower



SECTION 4 
Double skin system
early exploration

SECTION 5 
Window slice opening
detail.

END... FOR NOW

This document, prepared for the purposes of a March(Prof) thesis, highlights only the beginning of an expansive body of research and investigation.

Keep up to date with the progression of these ideas.



All unreferenced photographs in this document is the work of Farirai Clement Mahonde.

All unreferenced graphic work in this document is the work of Farirai Clement Mahonde.

Additional acknowledgement to:

Brendan Hart and Hilton Judin

**Locating History Heritage and Culture
WITH[IN] Tembisa:
The museum as a living institution in the
urban periphery.**

2016

An Architectural dissertation
by Farirai Clement Remi Mahonde

M.Arch(prof)
University of the Witwatersrand
Johannesburg
South Africa