

ARCHITECTURE OF A SPATIAL CONCORD

EXPLORING THE RELATIONSHIP BETWEEN SPATIAL MEDIUMS AND NARRATIVE FOR A PLACE-SPECIFIC ARCHITECTURE IN THE SETTING OF BOHLOKONG [BETHLEHEM]

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Your presence throughout this process expanded me.

Introduction

This dissertation delves into the relationship between architecture and narrative meaning the way a medium tells a story. Architecture being both a physical and spatial medium it presents a unique opportunity for the embodiment of narrative. The narrative in question is about an environment in relation to people and the phenomenology of belonging. The challenge is finding the appropriate mediator that can concisely tell the narrative about the phenomenon for its meaning to be understood and addressed through architectural means. The discovery of a medium or a narrator bears importance in two-fold.

Firstly, a narrator provides access to information, i.e., a story that is representative of a community of people that actively preserve traditions and the significance that it has on their existence, therefore a narrator acts as a retail [relate or repeat (a story) in detail] for the discourse.

Secondly, there is an art to storytelling that may import services to the dissertation, unlike the practice of investigation, which is journalistic in nature, storytelling presents a nuanced quality that involves us in understanding the magnitude of matters.

Problem Statement

The site proposed for the disquisition is pocketed along Manye Street in the Old Location of [Bohlokong] Bethlehem. It presents itself as a natural, uncultivated land, along a series of public buildings that respectively accommodate for specific events and charge the area with occupants on an occasional basis. It is unclear why the site is underutilised. Its lack of identity changes the pattern presented by the existing public buildings and this deviance in the pattern seems to obstruct the development of the area. An argument for public parking is probable, however the precinct does not experience traffic to a problematic degree. Furthermore, there is ample space for its accommodation within 0.5km radius of the site such a development for the proposed site would be unnecessary.

It's lack of identity unfolded an existential crisis about the phenomenology of belonging and questions about its relationship to the people of the Old Location and its potential to promote the present architectural language emerged.



Figure 1 Altered photograph of Manye Street facing Southward towards Kganyeng Primary School. (Author. 2022)

Methodology

The axiom of the design proposal is '*Gatherings of an alternative kind.*'

In full disclosure - I am a being of care from Bethlehem, my understanding of the design project is equipped with a lived experience from childhood to adulthood. My lineage with its history originates from there. This remark is an impetus from an autoethnographic disposition that will be evident throughout the dissertation; meaning I am not separate from the process of question and answer.

The lens through which the inquiry for the dissertation relies on is material based on qualitative and theoretical research. There is a lack of impulse regarding the design approach because of phenomenological obstructions that relate to *care*. The design intervention is relative to important cultural practices, sacred ways experienced in Bohlokong and the accountable research material relative to family makes for circumspect decision making, as opposed to a definitive process.

The approach to the question is meditative and the inclination to the answer is cumulative; composed of different perspectives for example observational sketches, interviews and photographs. Along with theories about various phenomena, these different points of references work in validating the proposal.

The information gathering process opened a market of knowledge about the *meaning* of architecture, therefore ingredient contributions such as precedent studies of an ethnographic research method are more relevant than important than traditional architectural precedent studies, however both are used for an objective output for the dissertation.

The design process is primarily dependent on the interpretation of the material gathered as opposed to an analytical analysis of qualitative research; however, considering the dissertation is about an architectural problem and its design resolution, a qualitative exercise is utilised to solve architectural problems presented in the dissertation.

Hypothesis

Place-specific gathering requires a typology that accommodates for its ritualistic needs. The rituals performed by the site occupants are materialized and transcribed through a narrative, represented by a narrator's work; how the narrated stories about the rituals are experienced will determine the occupation of the spatial medium and embodiment of the architecture for the proposed site.

This presentation may be indicative of the relationship between spatial mediums and narrative through an architectural experience.

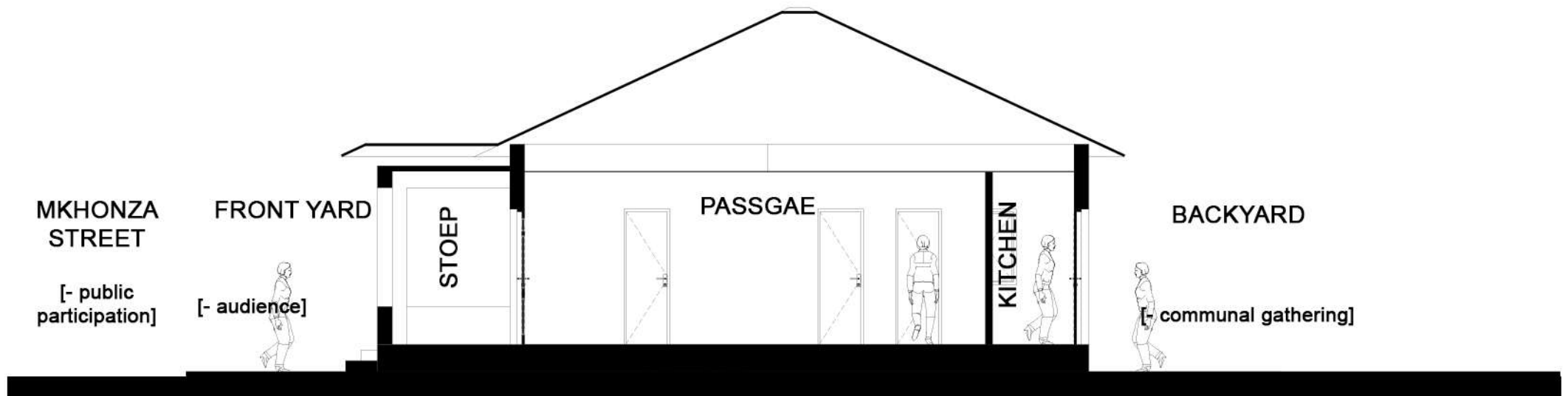


Figure 2 Residential sketch section. (Author. 2022)

Storytellers:

According to Kaschula in West African society great reputation is distilled in the assigned role of the African griot, and in Southern Africa storytellers are recognised as *iimbongi*. Kaschula articulates that it is, “a man or a woman...who is in a position to act as mediator, educator, praiser and critic between authority and those under *that* authority...” Furthermore, in his publication which researches place-specific orality he profiles that, “...these performers and their respective societies are highlighted through the rich use of an ethnographic methodology” (Kaschula, 1999, p. 56). By discovering Kaschula’s work, it prompted the idea of architecture as an extension of narration. The author’s informed academic stance regarding Southern African *iimbongi*, and how their artform operates motivates an architectural interpretation instructed by the principles or art of storytelling. To motivate the statement at hand: Architecture, when it is interpreted as a medium, may provide for the manifestation of a narrative. This may be demonstrated through the formulation of spaces or the fabrication of a building. The act of sowing meaning from genres of art into an architectural interpretation is complex and will be addressed throughout the dissertation. A continuum is established when the stories relative to people and their shared experience is enacted through a poiesis.

The stories told by an *iimbongi* may operate as a translation of meaning and the understanding of the stories create the opportunity of collecting that resource. By consuming the resource, it allows us to conceive visions, for example, the visual medium of portraiture. The capability to transport terminology into the frame of imagery is a skill that allows us to draw parallels of stories into architectural spaces [and ultimately concretize these spaces as buildings]. The experiment is essentially exploring architecture as a co-extension of artistic disciplines between storytelling and place-making.

The narrative

The communal narrative: *Mokete/Imikhosi* – A formal gathering

A traditional gathering of a close-knit community, performed by a family nucleus to give thanks to their ancestors. This form of gathering is an event that takes place in a space-within-a-space-into-a-place and eventually a state of mind and being – the participants are aware of what takes place *into-a-space* [privately]

- Privately, there is the initiation – an individual, couple or family responds to a calling; here is where founders gather and inform the necessary people about a *Mokete*. The rituals that take place during this time are regarded as sacred. Protocol in this place of network is not for public consumption.
- Secondly, there is an announcement about the initiation and public notice is undertaken by individuals to the necessary members of the community such as matriarchs as they are the ones that avail themselves for the preparation of the ceremony ahead of the day of the event (see fig 02).
- The day of the public gathering is seen as a momentous bonding experience, not an obligation but a willingness. The order of events from when people enter the place of gathering - there is a presentation of a token of welcome prepared and composed of *umqombothi* [African traditional] beer]and *senifi* [snuff], the convention is for the participants to consume and give thanks.
- The gathering is concretized by batho ba lelapa [the host/s], who undergo a rite of passage once they exit the private space and enter the public space where acknowledgement takes place. It is an experience that draws the ceremony into its pique. Seboko/lithakhazelo [an autoethnographic imbongi] and ululations (praises) are performed. The oral continuum leading the people and the event of the day, from a state of celebration and into a state of rest and leisure.
- The people partake in a feast, prepared by the women of the community. The feasting momentum is a foster of time that is populated by stories: shared forward from generation to generation, and within clusters of young women.
- The men (typically outdoors) share, amongst themselves, their tales; creating a soprano, mezzo and baritone sonic landscape of conversation which fills the atmosphere. The community forges a bonding with one another during the ceremony at the place of ritual.

The rest of the evening is engaged in gratitude, and once the energy of the day decreases; the speaking, feasting and drinking by the community – the people announce their condition within the concord, and prepare to leave the place of harmonious union by saying their goodbyes/outro.



Figure 3 Preparations for Mokete: Kgaolo ea thapo; [ceremony conducted after the death of a family member] at MaLepesa's house in Bethlehem (Lepesa. NIJ, 2021)

TIMELINE: DOMESTIC NARRATIVE

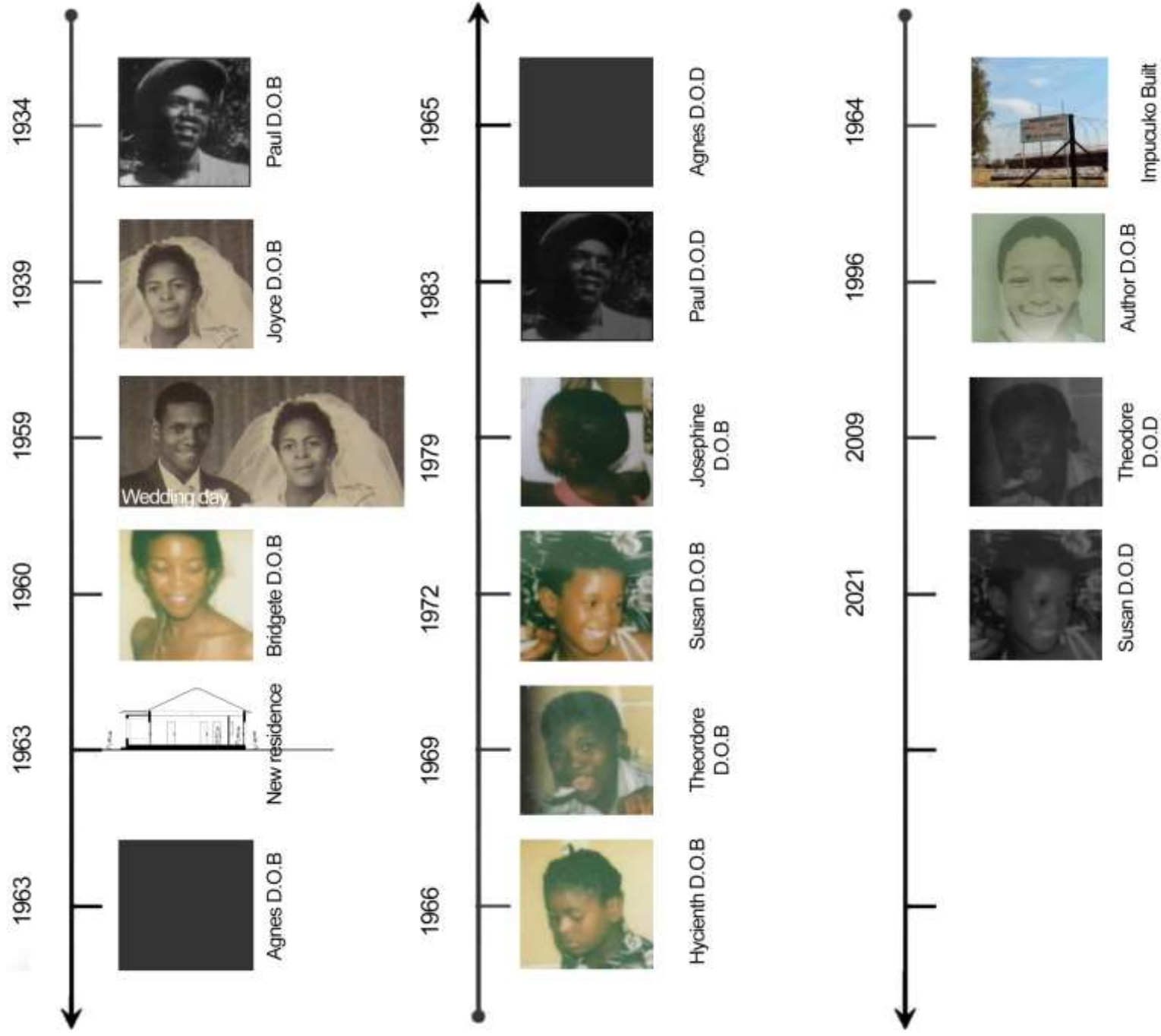


Figure 4 The account of Joyce Lepesa's domestic family (Lepesa, 2022).



*Figure 6 Photograph of the Lepesa Family in the kitchen at their household. NIJ Lepesa [Family collection]
Left to right [back]: Theodore, Hyacinth, Bridgette, Paul.*

Left to right [front]: Suzan, Joyce and Josephine

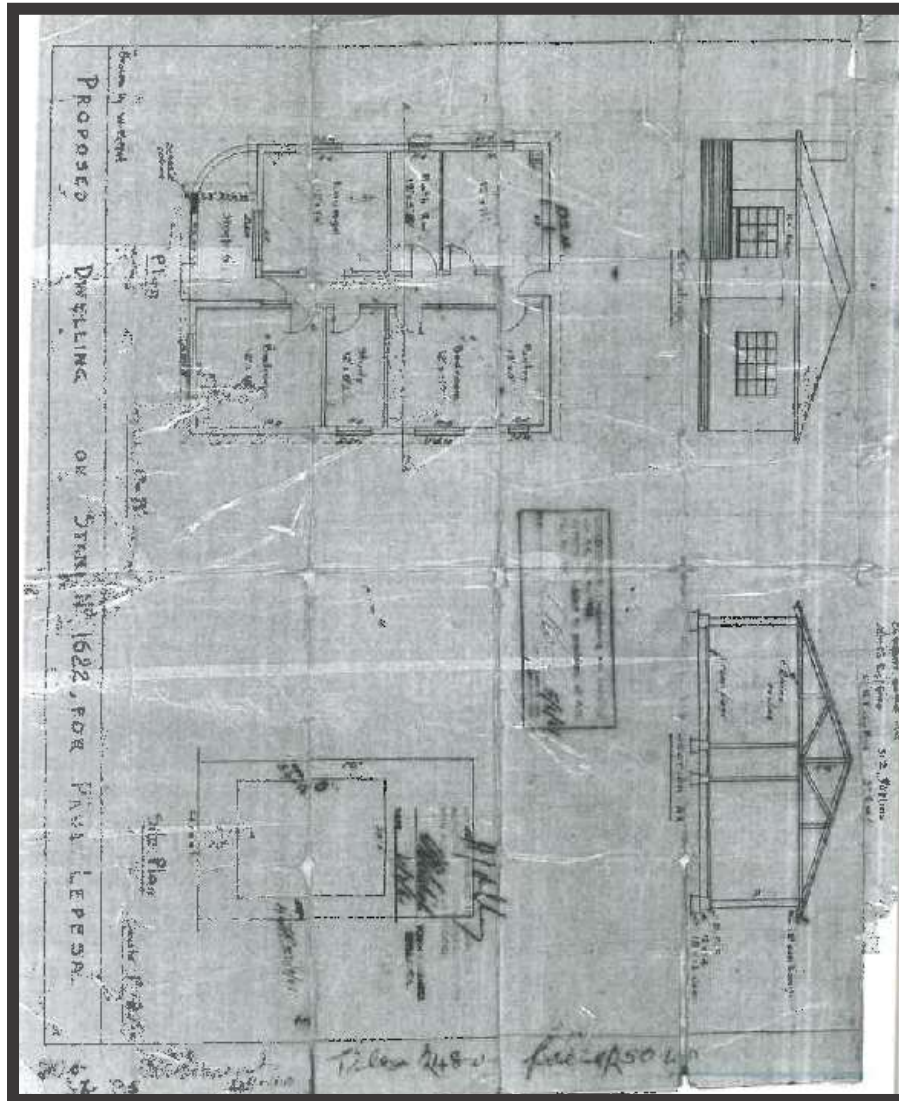


Figure 7 Old documentation of the Lepesa Household. (M.J Lepesa. [Accessed; May 2022])

The root of the dissertation stems from 1963 when the Lepesa Family migrated to their new dwelling in Mkhonza Street.

According to Joyce communication in the Lepesa household was diverse; she and her late husband communicated through English, however, IsiZulu was the primary language, despite Joyce being a MoSotho and Sesotho being the conversational language amongst the community at large.

Paul insisted that his children attend school which taught in IsiZulu consequently all five of the Lepesa children attended Impucuko Primary School. Furthermore, he would reprimand them if they did not use his inherited language, especially when they addressed him. (Mthiya, 2022)

Josephine [the last-born daughter - who has difficulty remembering Paul due to his passing at her age of 4-years] – while in conversation with her mother, pointed out the irony in his father's parenting.

Josephine: "I don't understand why my father forced us to talk to him in 'siZulu, yet he educated in SeSotho."

Joyce: "...and yet, to this day, I do not speak 'siZulu."

Language was not the only form of communication in the Household, Paul had an individual language.

Joyce: "It demanded a lot out of him." (Lepesa, 2022)

His internal language manifested in his gift of musical composition and poetry.

"The home is the most ritualised place in society" – (O'Neil, H. 2006)

The individual narrative: Paul Malepa Lepesa



Figure 8 Photograph of the late Paul Malepa Lepesa's Portrait. (Lepesa, H. 2022)

Joyce: "Your father [he refers to Paul as father even to his grandchildren], whenever there was a thunderstorm - regardless of whether it was day or night - he would wear his raincoat and go out into the yard and let the rain pour on him. He would endure until lightning struck; it was a sign that he could retain the inspiration. Once the rumble diffused, he would run back into the house and when he entered, with no patience he would attend to the matter and compose. He always had his paperwork prepared on the kitchen table. His composition was never complete until he heard it, so he would wake everyone up, if it was night-time and line us all up. We would take our ques and sing his songs. He made the adjustments, and no one would go back to bed until the music was sound...."

Joyce: "Sometimes, during his sleep he would awake under the spell of inspiration. He apologised for the disturbance, of course, as he asked me to wake me up as well. He would ask, "my darling, please sing these notes for me." [She says joyfully as she remembers]. "I obliged. I always sang in alto for him." (Lepesa, 2022)

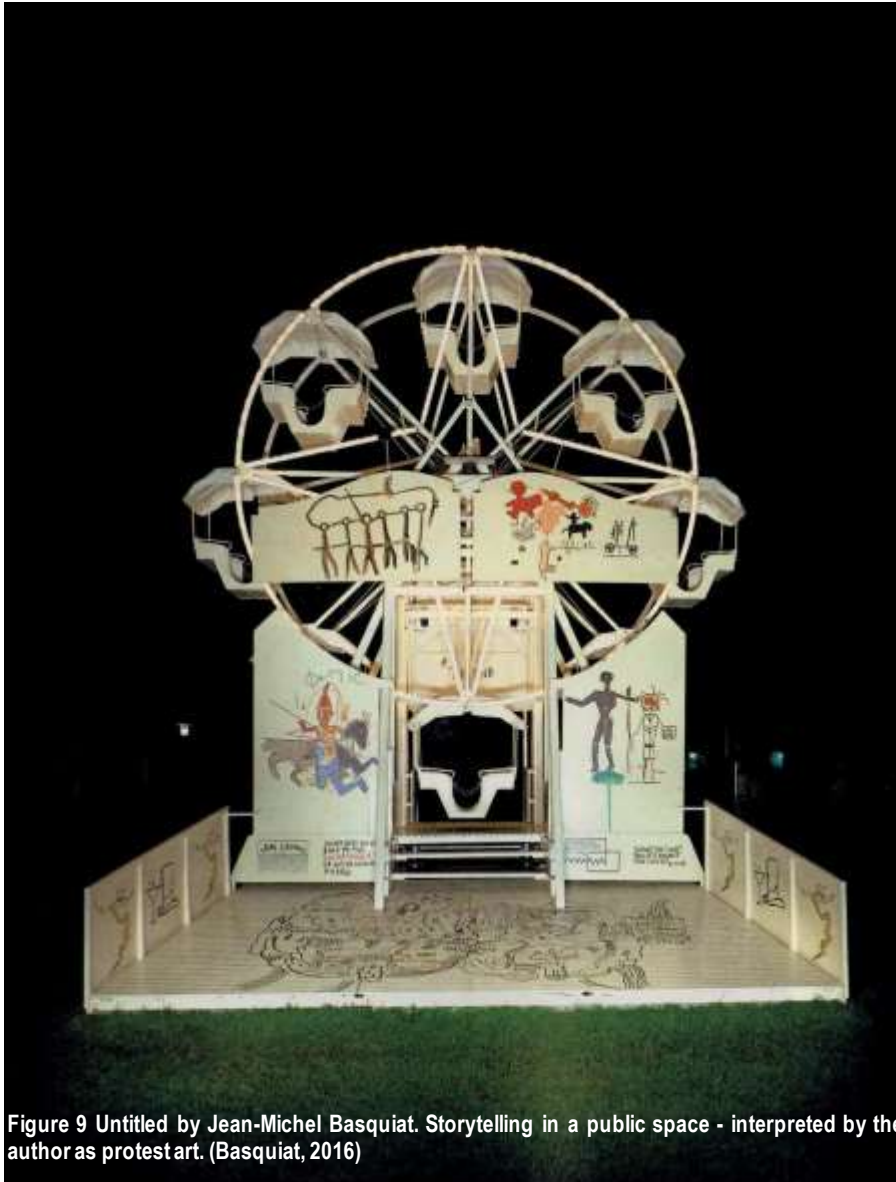


Figure 9 Untitled by Jean-Michel Basquiat. Storytelling in a public space - interpreted by the author as protest art. (Basquiat, 2016)

The narratives told are the kind that present the disquisition with clarity about *who* is it we are talking about and that underpins one of qualitative measures of the research. The interview conducted with Joyce and her family is a means of opening the reader into the hearts and minds of dwellers from Vuka.

Insofar the progression of the theoretical stance proves challenging and permits an applicable example and thus the discovery of Jean-Michel Basquiat's work assists as a minor demonstration. Born in Brooklyn New York, December 1960 Basquiat was regarded as a neo-expressionism artist known for addressing the zeitgeist of the 1980's in America by using mixed genres of art; mainly painting and drawing, and the incorporation of text. According to Dieter Buchhart, "his art reflects the exciting art world of 1980s Downtown New York just as it remains contemporary and topical today." (Buchhart, 2016, p. 11)

The matter at hand exposes us to level with *why* expression or telling a story is important, because it is an argument about their predisposition. In Basquiat's work, it was anger and for Paul it was a gift.

The academic resource by Russell Kaschula, *Imbongi and griot; Towards a comparative analysis of oral poetics in Southern Africa*, 1999 - presents grounding about storytellers. The publication answers the *why* – he quotes, "it [is] ultimately aimed at representing social man in a creative capacity within the context of a system of signs recognized by his [or her] community." (Kaschula, 1999, p. 57)

Furthermore, the *why* is qualified by decisions about mediums. In Basquiat's work the narratives are displayed on canvas, and architecture to be seen and experienced. Yet for Paul, the medium was personal; paper to be read, a human voice to hear and (also) to be experienced. Pointedly, their mediums permit an experience about *where* their work stems from – creativity, and where it leads to – publicity. By understanding that, it is an avenue for a potential architectural interpretation.

LIPALESA TSA KA

[Dipalesa Tsa Ka]

Key S/F

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hbu- : la : s ₁ : s ₁	di- : ka : hla : tsa	t : d : r : na- : ho	d : t ₁ : r : na- : d
Jo- : nna!	ba : di- : pa- : le- : sa,	le- : sa,	le- : sa,
s : m	s : s : f	s : s	s : s
d : d ₁	f : f : f ₁	d : t ₁ : d	d : s ₁
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s : ta, : s ₁ : s ₁ : s ₁ : s ₁	z ₁ : d : f : bo : ha- : pa	d : s ₁ : t ₁ : t ₁	ke : bo
tlo- : tlo	di- : mo, : bo : ha- : pa	pe- : lo	Bo
m : m	r : - : s : s : s	pe- : lo	s
d ₁ : d ₁	f : - : d : t ₁ : d	s : fe : s	s
13	14	15	16
s ₁ : ho- : po- : le	f : f : m : -	r : r : ka : t ₁	dir : m
s ₁ : - : ta,	pa : le- : sa : t ₁ : d	r : ka : t ₁	tse
hko- : po- : tsa	pa : le- : sa : t ₁ : d	sa : tsa : ka,	tse : tse
m : - : s	f : f : f : f	s : s : s	s : m
d ₁ : - : f ₁	f : f : f : f	d : d : d	d : d
17	18	19	20
z ₁ : sa : g : f : f : m	- : r : a : d : ka	d : s : s : s	s : me- : r : d
bi- : ta, : s ₁ : s ₁ : s ₁ : s ₁	t : d : r : pa	ka : d : t ₁ : t ₁	me- : r : a- : ta- : di
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Figure 10 Lipalesa Tsa ka by Malepa Lepesa. A copy of the original choral composition, pg. 01 of 04. (M.J Lepesa. [Family collection])

The greater narrative: Community of Dihlabeng

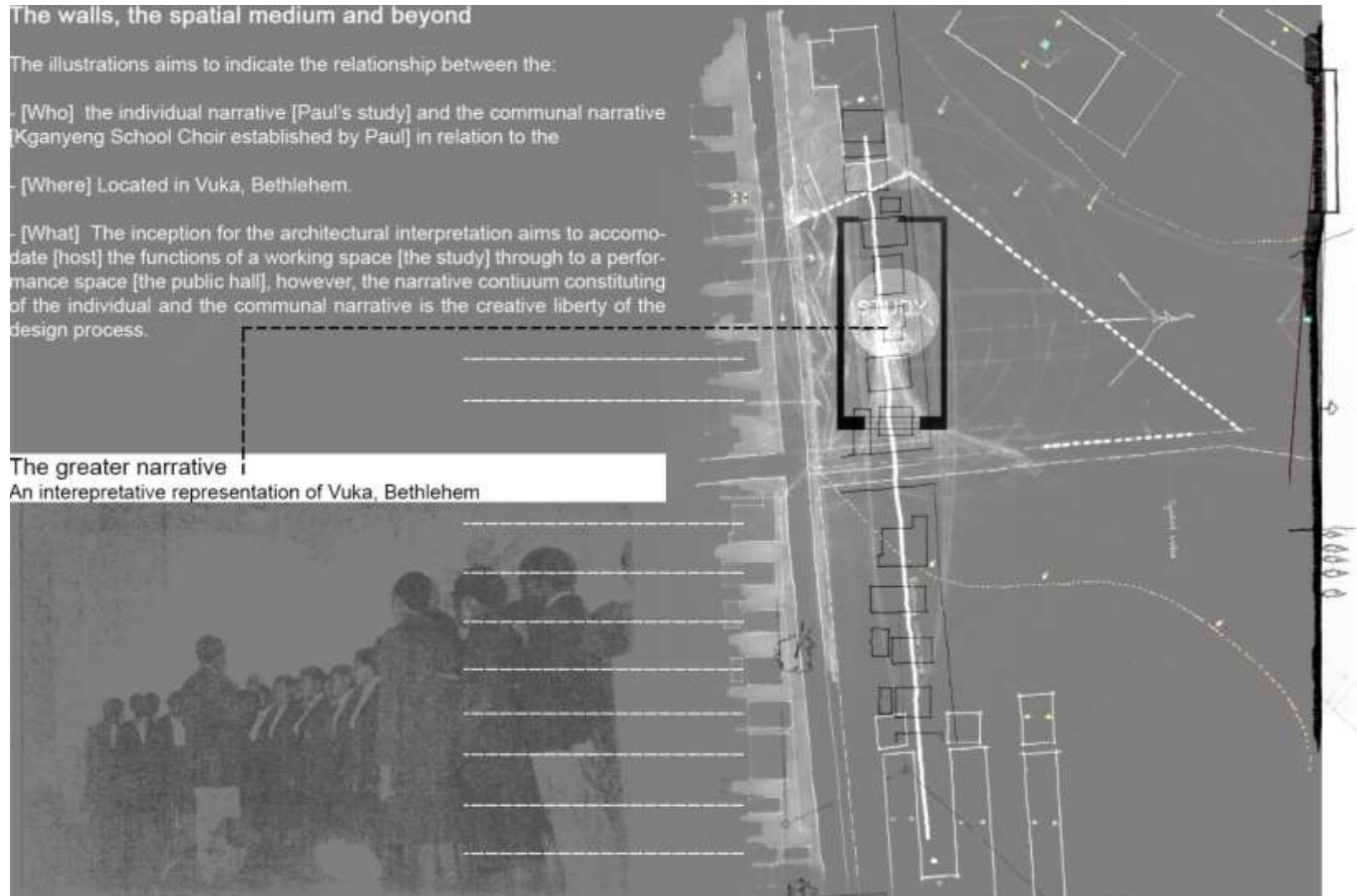


Figure 11 Collage of the design process (Author, 2022)



Figure 12 Kganyeng School Choir organised by Paul Malepa Lepesa. (Family collection)

"...both Zulu and Xhosa praise poetry ... because they exploit powerful cultural symbols with such ease, appeal in a very direct way to their listener's emotions and attitudes. They intrinsically combine political and aesthetic appeal and perhaps for this reason represent valuable 'property' in any ideological struggle." (Kaschula, 1999, p. 60)

Definitively, what is stated here is the concept of mediation, a platform for accessibility. For the thesis, accessibility is seen as an experience; narrators and their narratives require a medium because they preserve a matter and *transfer* it to a reception such as collectors, fans, spectators or audiences and [even non-participants]. The academic resource argues an excellent point when it states that the importance lies in "the tradition itself, in other words the tradition which includes the poet, the poem and the context – the performance as a whole." (Kaschula, 1999, p. 60)

In theory the term "context" is rather broad, where Kaschula is concerned it refers to a social context which is a critical factor, however, in reference to the thesis, the word gives rise to placement in space. Where the two perspectives meet is in space due to the phenomenology of belonging, a sense of placemaking occurs (see fig 12 and fig 13).

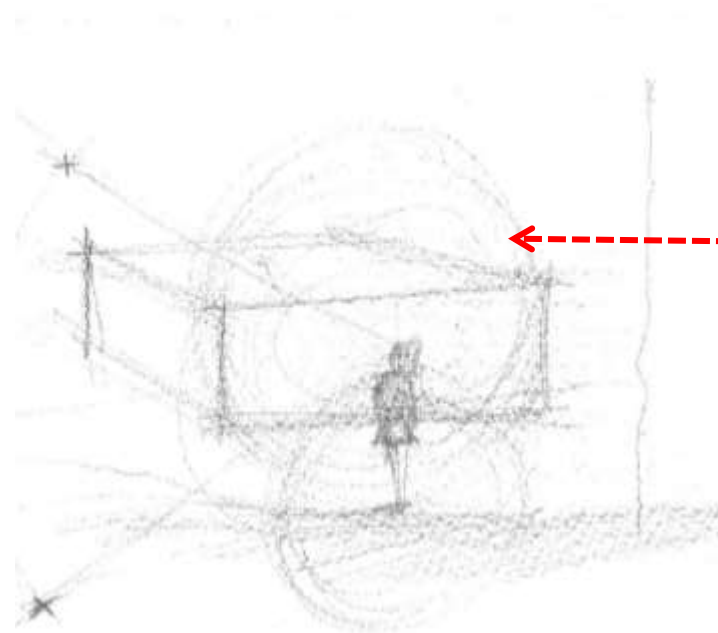


Figure 12 A sketch representing Paul (a human) in space (Author.2022)

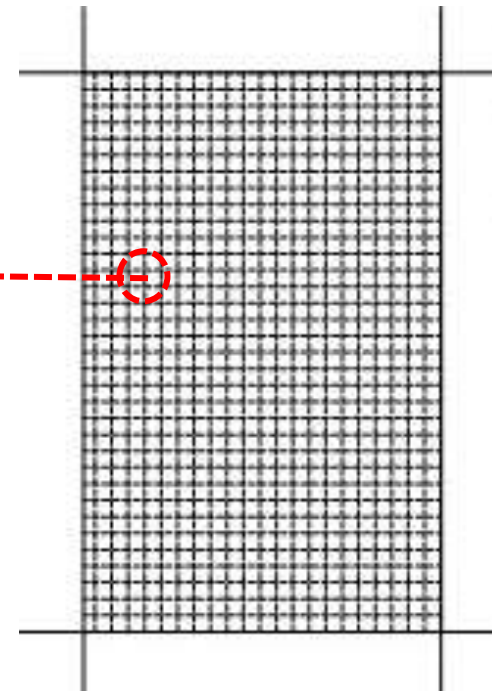


Figure 13 A general grid drawing depicting placement in space. (Author. 2022)

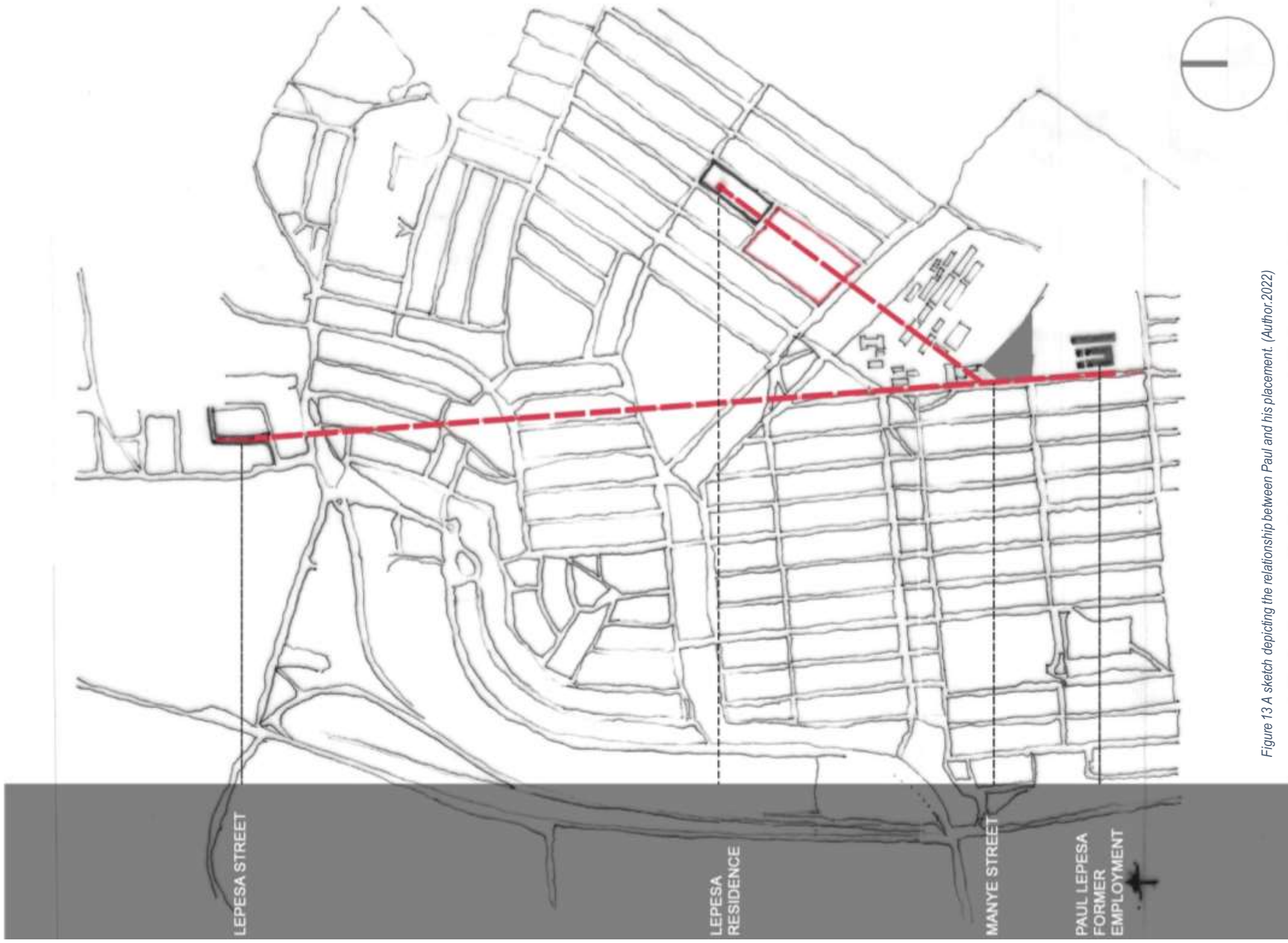


Figure 13 A sketch depicting the relationship between Paul and his placement. (Author, 2022)

Site Analysis

The topography of the urban planning



Figure 14 Topography of Vuka indicating historical segregation (Author. 2022)

The topological urban framework is organised into schematic blocks with street grids. The blocks are, by design, organised to a ring of electrical transmission towers along a thoroughfare that is an unpopulated, unoccupied land identified as Pretorius Kloof 70/152 for municipal utility. Pretorius Kloof acts as an expanse that boarders Vuka into separate zones.

The location is sectioned in two-fold; 1. Zoning: The Old Location and New Location and 2. Vuka; Basotho'ng and Vuka; maZulu'ng. The latter is a socio-topographic segregationist framework that was implemented by an Apartheid South Africa. The evidence of division is seen where *Tsoelle Street* parts the Basotho who were situated towards the Northeast and AmaZulu towards the Southwest, however, in the Old Location, the segregation was implemented with *De Villiers Street* which saw AmaZulu in the west and the Basotho in the East. In the Modern South Africa, the act of segregation is blurred with only the remains of the street names indicating the effects of an Apartheid history in the location of Bohlokong, Bethlehem.



Figure 15 Topography of Vuka indicating Pretorius Kloof (Author.2022)



Figure 16 Topography of Vuka indicating historical segregation (Author, 2022)



Figure 17 Flaneur experience in Vuka [See fig18 for reference of images] (Author, 2022)



Figure 18 Topography of proposed site in context to Manye Street, Bethlehem (Author, 2022)



Figure 19 Business-residential complex, Bethlehem (Google Maps, 2022)

The Old Location sees an urban trend which consists of residences and public buildings, namely: public schools, public stadium, the public library and churches of various denominations. This information tells us of an organisation of people that are fashioned to attending events in great quantity and on occasion.

The zoning of official business-magnets in the location are clustered and grouped to approximately 3-4 buildings which are mainly convenience stores. The existence of these stores is due to job seekers or residents creating opportunities for themselves. Alternatively, the occasion of owner-operated business-residential-complexes¹ are more common in the area; with various personal care services offered, i.e., salons, tailoring businesses², and short and long-distance transport services.

1. Business-residential complexes operate diversely; some are houses that remain domicile and no conversions or refurbishments are done to the building. Some houses are refurbished and designed as an archetypal retail store. Some operate in a chain system, where the main house functions as a business and the secondary building is the domicile.
2. Owner-operated tailor businesses gather their supply from the CBD; therefore, these types of operations are common due to access of poor socio-economic conditions at the locus, the factors of the establishment of such businesses is a result of owners who have consistent monetary income by the household and smart financial planning.

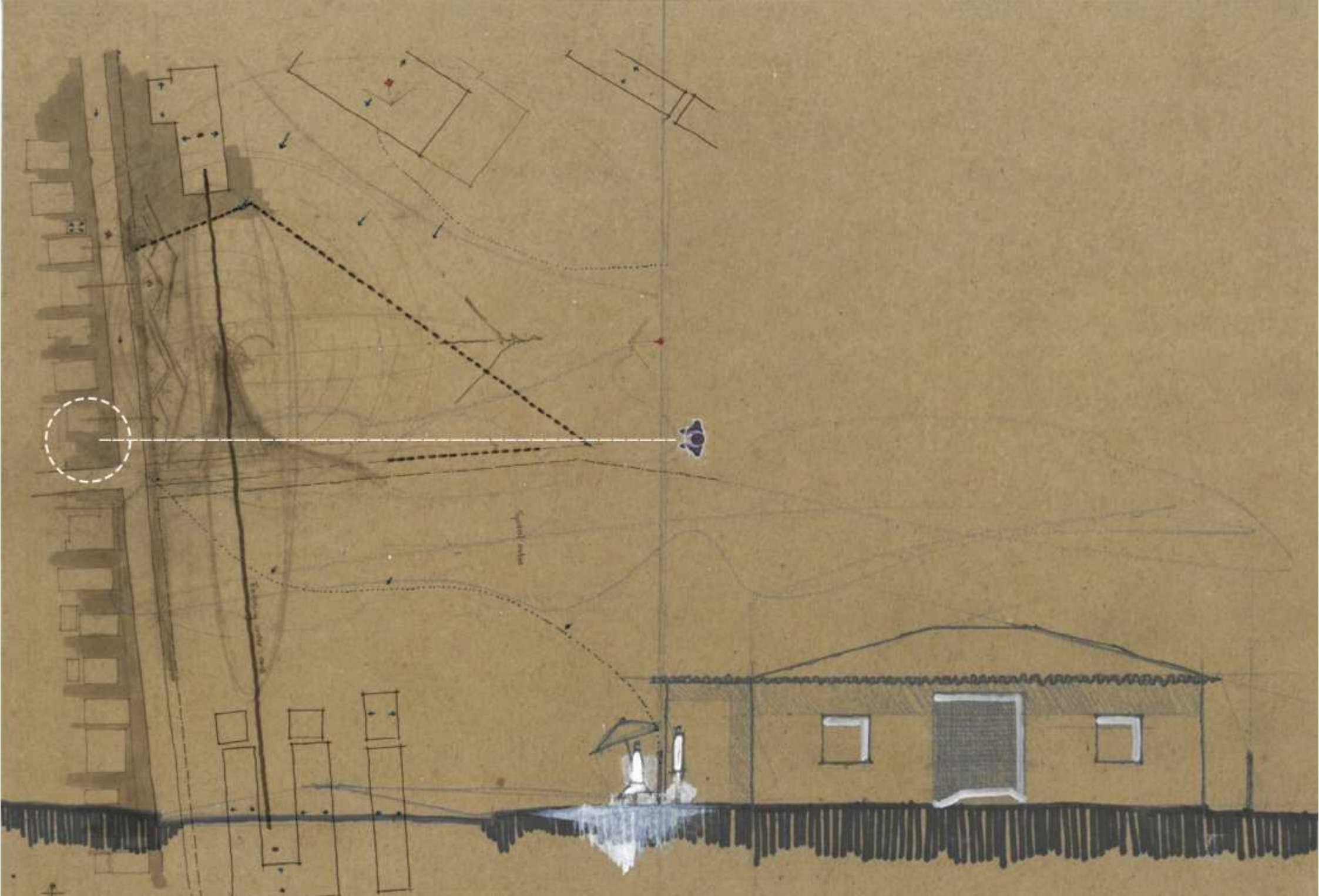


Figure 20 Interpretation sketch indicating Business-residential complex and scale

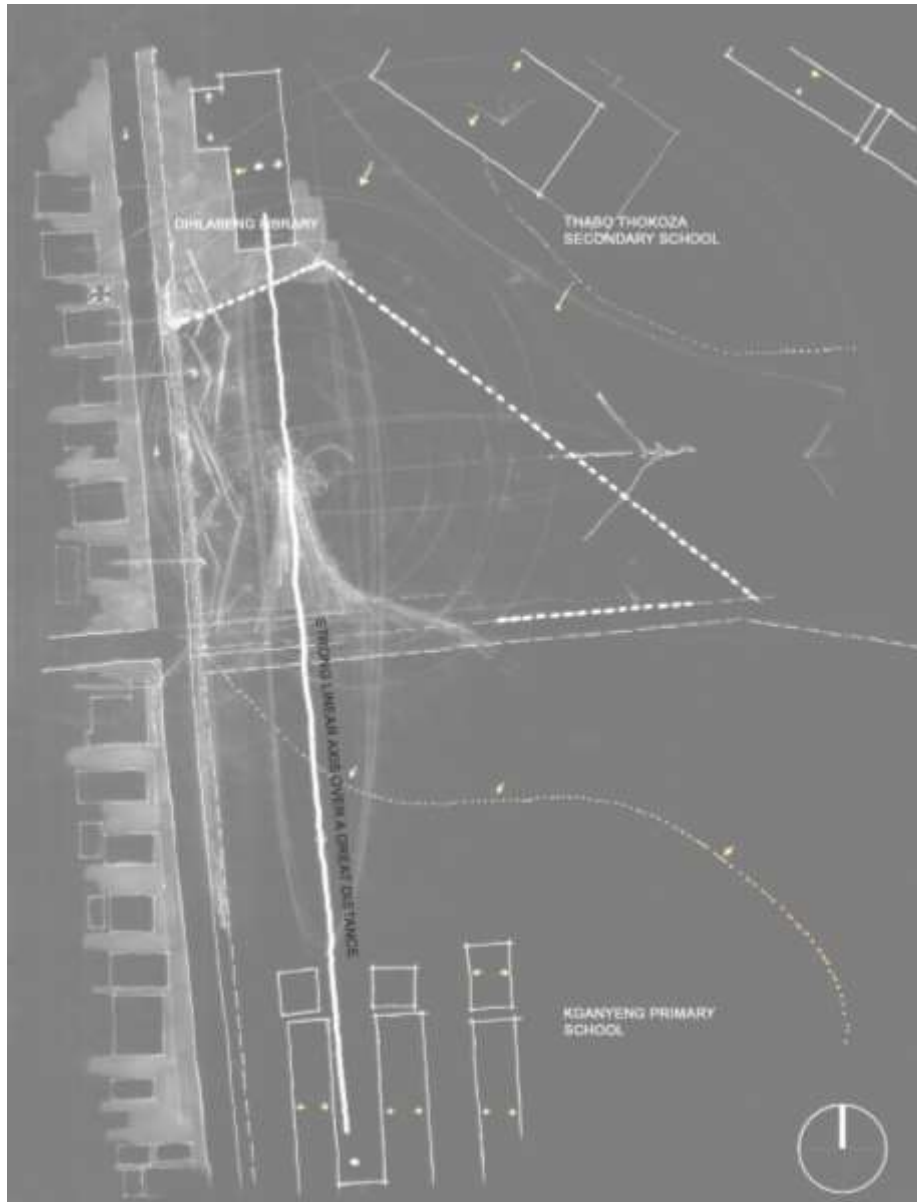


Figure 21 Sketch interpreting the site (Author, 2022)

Proposed site

The attendance of pupils and the community at large validate a potency of site participation, therefore a potential architectural interpretation that responds to the social fabric and activity is proposed for the site.

Two main buildings in alignment with one another are Dihlabeng Library and Kganyeng Intermediate School. They present physical conditions such as;

- Buildings approximately 171m apart,
- Site boundaries and
- Controlled access points located at ends that do not promote engagement with one another.

The architectural response of linearity, in other words, a linear spatial configuration materialised which speaks of and validates the concept of mediation.

The perceived dialogue between the two buildings distributes a low spatial and sonic frequency, meaning schools are noisy and libraries are quiet. This is recognised as an opportunity to invite a story or report on an existing story; to form part of the dialogue present on site thus increasing the frequency spatially and sonically. The challenge will be to tell the story and perform it in an appropriate manner.

Site Interpretation

The inquiry of the person-place relationship

Fitch talks about an *experiential reality* in his published work - *Aesthetics of Function*. To his understanding, to grasp the meaning held between man and his environment is the nativity of architecture. One must address and deal with fundamental questions, such as; "What, 'actually' is the environment? What 'specifically' is its effects upon us? What is its relation to human pleasure and delight?" (Fitch, 1965, p. 714). There is no simple answer to these questions, therefore, because of their demand for introspection. To provide the tools for that exercise Fitch provides insight by stating that, "In architecture, there are no spectators: there are only participants." (Fitch, 1965: 706). That statement initiates an investigation about being aware of an active state in our being and the conditions which are at play. It is the footstool of the design process for a person-place-architecture.

"Art and architecture, like man himself, are totally submerged in an exterior environment. Thus, they can never be felt, perceived, experienced in anything less than multi-dimensional totality. A change in one aspect or quality of the environment inevitably affects our response to, and perception of, all the rest. The primary significance of a painting may indeed be visual; or of a concert, sonic: but perception of these arts forms occurs in a situation of experiential totality." (Fitch, 1965: 706).

In notion to what Fitch states, an environment is the physical state of a phenomena; this means that an environment is the state where an occurrence is materialised due to it being in contact with a different circumstance (you) and therefore, an interconnection occurs. In this connection, the performance of a relationship takes place surfacing a novel engagement, an import so to speak, of influential and significance happens. Additionally, the longer the contact and engagement, the more importance it bears, therefore when Fitch dares to ask.

A. "What 'actually' is the environment?":

Environment: the condition or state of occurrence; state of matter; state of affairs

B. What is the relationship between the environment and man?

Contact: The meeting or connection between different conditions or occurrences

C. What is its relation to human pleasure and delight?"

Relationship: An interconnection, a flux or influence takes place internally to a human being

D. Additionally, "the active state of being"

Time: An order that eventually happens when the relation between two states or conditions establishes a co-existent continuum.

Firstly, it is important to distinguish the difference between the external environment (the site) and the inter-external environment (the social fabric) and the relationship between the two; the proposed site [and greater Vuka] being the external environment and the perception of the infrastructure of society in Vuka being the inter-external environment.

A. The environment of the site:

Once the question regarding the environment is established, one is driven to assess the circumstances at work.

- The residences housing families and their matters and the communal thread of one residence to another. This thread is the making of the fabric of the public who are the participants of public spaces, public buildings and collectors of publications.
- The public library where published, knowledgeable reading materials from the past and current matters are accessible and
- Public schools which house the event of dispensation of knowledge from teachers (the living collection of published, knowledgeable reading material) to learners (the living collectors of knowledgeable material).
- The broadened understanding of this perception about *the actions* undertaken by the societal interconnection tells us about *what matters* in an environment. This serves to validate the design intention which is the embodiment of an architecture that is for habitual conditions, however, the importance lies in a phenomenological understanding of an environment - for that - it requires us to dig deeper *and ask why* does the environment matter? It may inform us about the contact that must take place between the external environment and the inter-external environment.

B. The relationship between the environment and man

In rumination, the proposed site is an unoccupied external environment which may be recognised as a spatial interlude that accommodates for a site occupation: where the proposed site accommodates for occupation, the inter-external environment; being the societal infrastructure, must inhabit the site to enable a spatial relation. It is where the quiet of the site and activities of the society formulate a whole and the phenomenon of belonging initiates. In context of the site, perceptively the answer to the question posed, "*what 'actually' is the environment?*" – it is a space with the *potential* to conduct person-place participation. To facilitate the answer, it may be argued that the public schools are spaces with the *condition* to conduct a place for teacher-student participation. The site becomes a character of its own. Martson brings context of the arguments in these words.

"Life is coexistent and coextensive with the natural environment in which the body is submerged. The body's dependence upon this external environment, is absolute – in the fullest sense of the word, uterine. And yet, unlike the womb, the external environment does not afford optimum conditions...In man, the internal environment is so distinct in its nature and so constant in its properties that it has its own given name, "homeostasis." Since the natural [external] environment is anything but constant in either time or space, the contradictions between internal requirements and external conditions are normally stressful...above and below them, an ameliorate element, a 'third' environment is required." (Fitch, 1965; 706).

C. The relation to human pleasure and delight

Climate: To familiarise the reader about the reception of climatic conditions in Bethlehem, on a rainy day, there is a tradition to disable all electrical appliances [to avoid electrical damage]. The place tends to return to its quiet and a sense of presentism becomes the mood. A keen interest lies in the words of Elizabeth Sithole (nee Lepesa). Paul's younger sister who was not acclimatized to her environment, "If someone compares you to Bethlehem's weather, understand that someone is insulting you." she would say. The mood of the day would lead one into a state of melancholy and contemplation.



Figure 22 Paul Lepesa's second commemoration hosted by former Kgayeng educator Mr Mokoena - presented to Theodore and Mrs Lepesa. December 1989. (Unknown. [Family collection])

However, As stated in the individual narrative (pg.14), Paul thrived in any condition presented in an environment, especially a rainy day. Which brings us to addressing place-making. In theory the precedent of place-making is the phenomenology of belonging; where the relationship between the poet and the context begins.

So far into the thesis we have been viewing the subject matter in plain and plane view meaning viewing the problem and resolution in a two-dimensional scope, the threshold to the answer relating to the relationship between narrative and spatial mediums demands multi-dimensionality.

The person-place relationship is induced when all three of the questions posed by Fitch are seen as one; the environment, its effect on the human and its relation to pleasure are perceived as an organism, meaning, a body of reality. The communal, domestic and individual narrative are recognised to be interconnected and inseparable thereby a body of culture is present. And the meeting of the two bodies, is the making of an experiential totality. When one speaks about the community, they speak of the domicile and the dweller alike, the one factor acts as a representative of the other. This is the climate, the context, the fabric and meaning that accommodates and assimilates the dissertation.

It is clear to the author that in an experiential totality, the concept of mediation is representative of the "ameliorate element," – an architectural interpretation. To manifest the concept - an investigation of the narrator's dwelling in junction with the design process acts to justify the meaning.

Touchstone

The essence of the building: Experiential totality

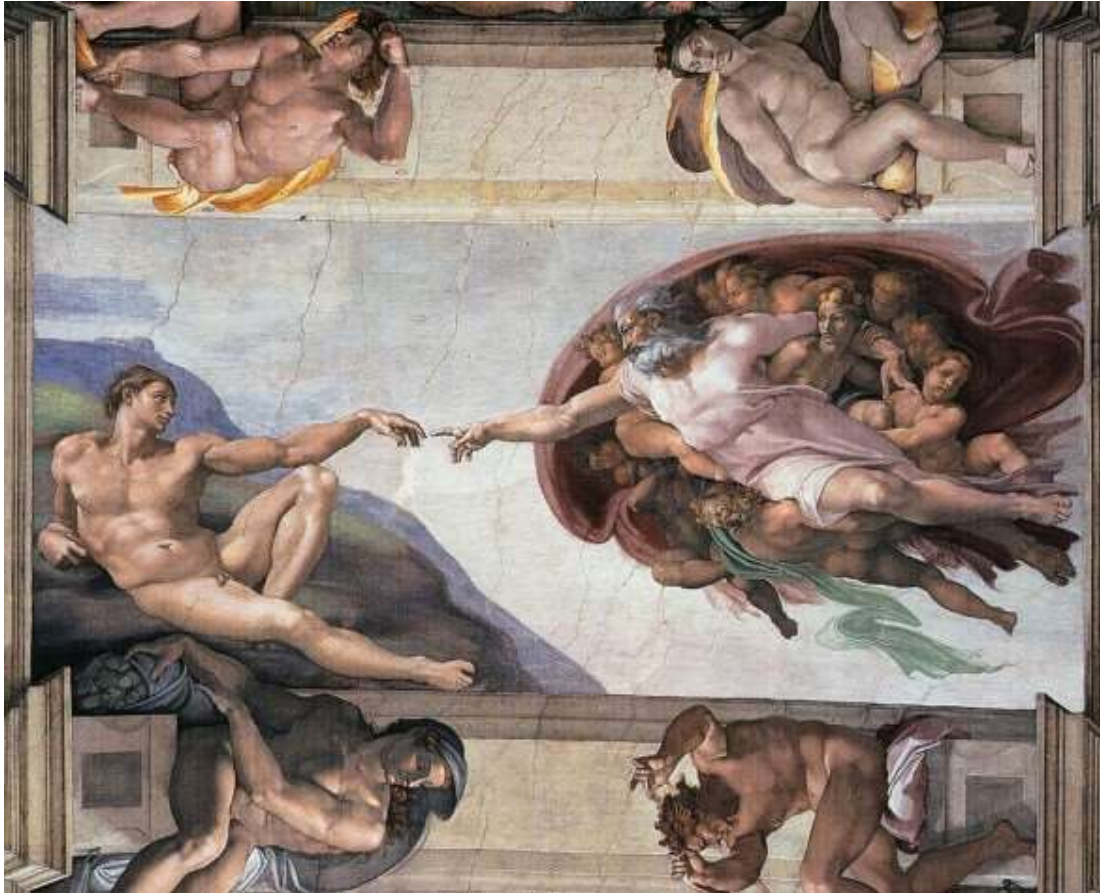


Figure 23 Creation of Adam, from the ceiling of the Sistine Chapel. Dated: 1508-1512, Fresco. Vatican City, Rome. (Michelangelo: Image in public domain. Accessed, 2022)

The definition of *Contact* by (Merriam Webster, 2022)

1a: union or junction of surfaces

The *Creation of Adam* by Michelangelo resonates with Basquiat's *Untitled* (pg. 17), for the artist and the art speak about the place and people [in this context, the people's belief]. The tradition of expression remains consistent.

Why this painting captures the essence of the building is the imagery and its context. The *Creation of Adam* is not the only matter - it is a factor - one story in the wholistic composition of the Sistine Chapel. According to (Italian Renaissance.org, 2015), "This scene is located next to the Creation of Eve, which is the panel at the centre of *the room*, and the Congregation of the Waters, which is closer to the altar."

The hosting of the painting within the chapel speaks of a multitude of things.

- The artist's assimilation of the commission (the work)
- The artist's human body which was accommodated within the chapel and (the workplace)
- The contact between the human body and the surface of the building (the act: working) – The haptic experience.

By grasping the totality of the multitude contained within the image, as a touchstone, it serves to transport the audience from the image to the experience.



Figure 24 Position of the Creation of Adam. Michelangelo, Ceiling of the Sistine Chapel. Dated: 1508 - 1512, Fresco. Vatican City, Rome (Image is in public domain. Accessed, 2022)

Fitch puts into words, “...man was compelled to invent architecture in order to become man. By means of it he surrounded himself with a new environment, tailored to his specifications; a third environment interposed between himself and the world. Architecture is thus an instrument whose central function is to intervene in man’s favour. The building, and by extension, the city – has a function of lightening the stress of life...to focus his energies upon productive work.” (Fitch, 1965, p. 709)

The phenomenology of belonging exists both in the conscious and the physical body. For example, regarding the narrator, the phenomenological contact exists where occupation is the motive, with the work itself and the environment in which he builds the work. The architectural interpretation aims to deal with that occupation. This is an interesting disposition because unlike the narrator, an architectural interpretation places the author in the position of a site explorer (a participant), not the occupied.

The exploration demands a distinction between the narrator and the author of the disquisition. The narrator is internalised. The author [of the dissertation] is an explorer, thereby making the architectural interpretation a co-extension of the exploration. This means that within the experiential totality, contact is concerned with the external natural world, however, once the explorer participates in the hosting, the shifting of identity occurs and assimilation takes place causing the end of exploration, and site participation takes place.

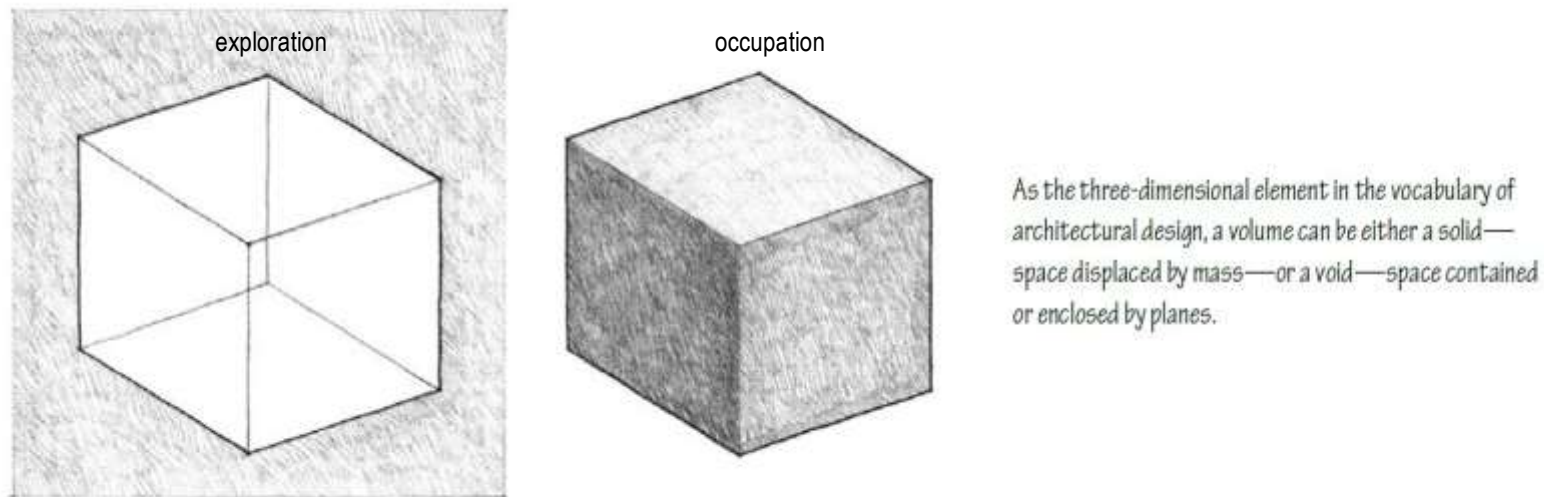


Figure 25 Sketch depicting the threshold of identity in a context. Three-dimensional form as explored by F.D.K Ching (Ching, 2007). *Form, Space and Order* [(Accessed: (Ching, 2007))]

In simpler words, hosting is a living activity; it is the activator of the architectural interpretation constructed by the hearts and minds of the people of Vuka. The exploration process forms part of the social fabric and thereafter, the architectural interpretation is invited into the social event. Once social activity occurs in the events associated with the building, the crossing of the thresholds validates the building as the host causing it to become a factor in the social fabric.

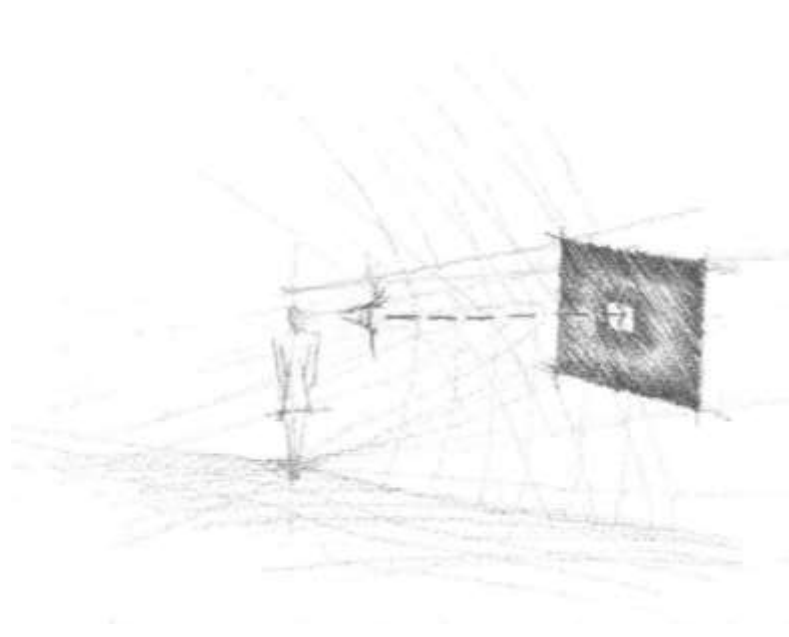


Figure 26 Sketch depicting an explorer (Author. 2022)



Figure 27 Sketch depicting an occupant (Author. 2022)

The hosting



Figure 28 Sketch plan of a residence, Vuka, Bethlehem (Author. 2022)

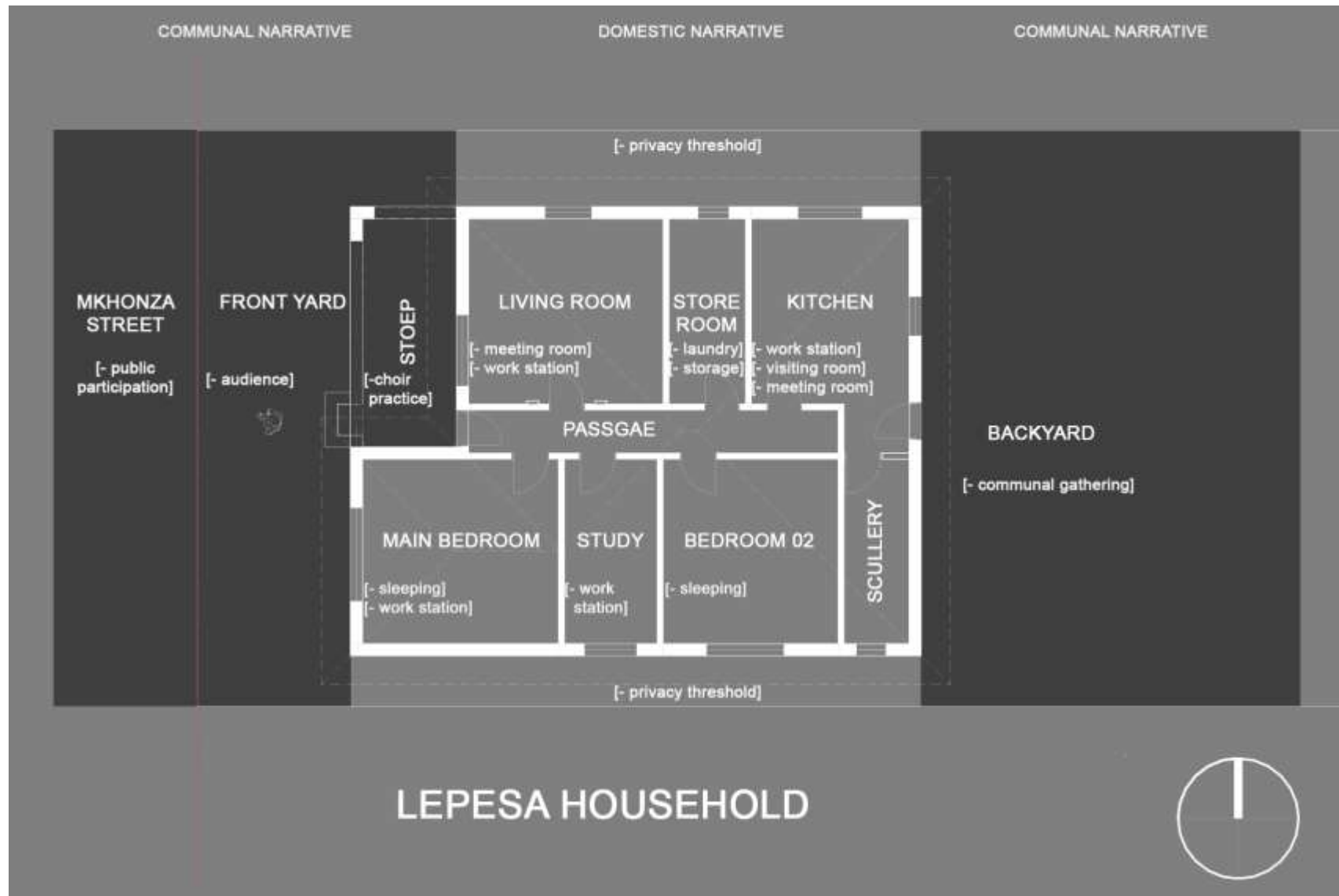


Figure 29 Residence sketch plan depicting the spatial activity and the narratives that take place. (Author. 2022)



Figure 30 Residential sketch section. (Author. 2022)



Figure 31 Residential sketch section depicting spaces and narratives that take place (Author, 2022)



Figure 32 Residential Sketch Model (Author. 2022)

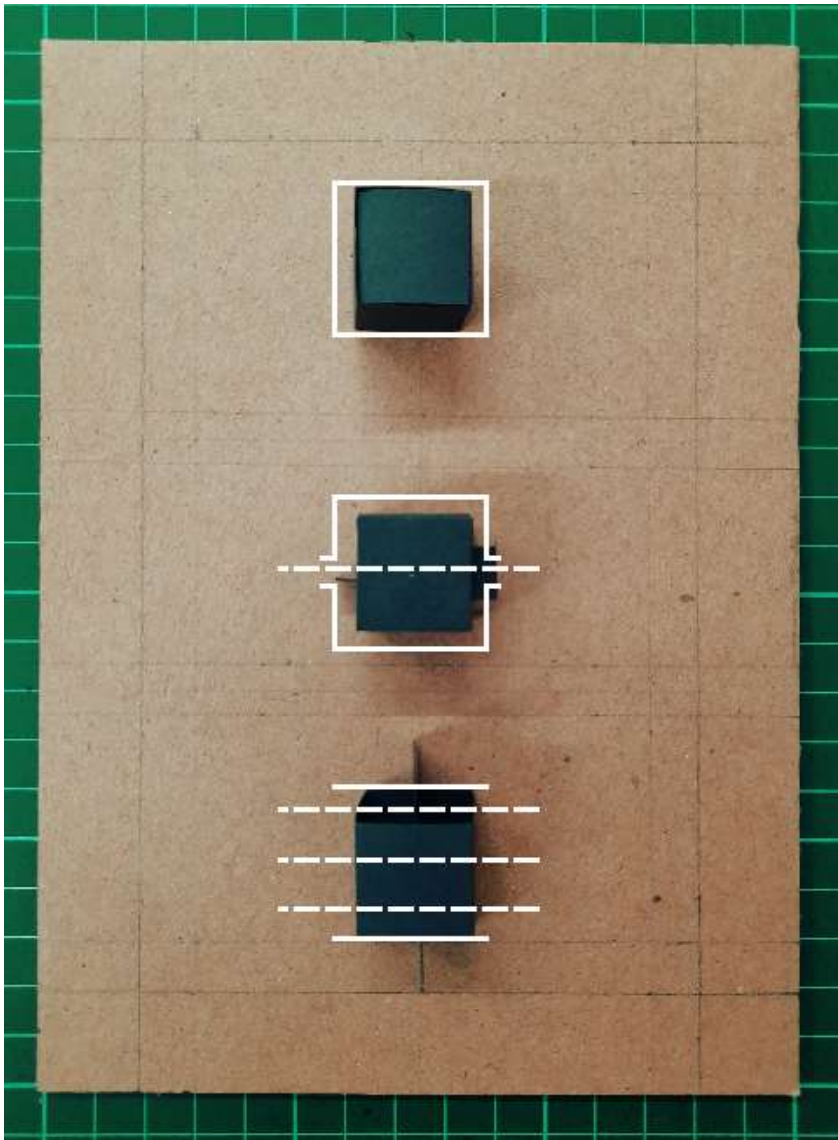


Figure 33 Investigating conventional form and form-giving (Author. 2022)

The design process required a jettison of the entire thesis, to be open to a free, thinking mind, so to speak. The reason for freedom was to make room for design ideas to bloom in an uncontaminated or unsaturated creative space. It was becoming difficult to see clearly how the continuum of narrative can translate into an architectural interpretation.

The infancy of the design process was the investigation of a three-dimensional form which addresses form, space and order according to Francis D. Ching - (this is in conjunction with fig. 21).

The making of the form and space, superimposed with the two-dimensional diagram brought about an interesting approach to the design process – the process of negation.

The form itself without any context is (in a way a form denial of the motive of the thesis). A rediscovering of an appetite for tactility, voices, stories and gender emerged.

The transformation of the box dealt with opening the figure and finding ways to enter its space. The discovery experienced in the threshold was not directly related to identity topics as assumed. The void of the room induced the adjustment of the senses – particularly the eyes and the feet, the two induced an unfamiliar body-management and feelings that challenged the phenomenology of belonging.

The dialogue between the phenomenology of belonging and controlled physical environments triggered questions that open the thesis to grounding the body into a new space.

This brief exercise was critical in establishing an architectural motive to place-making.

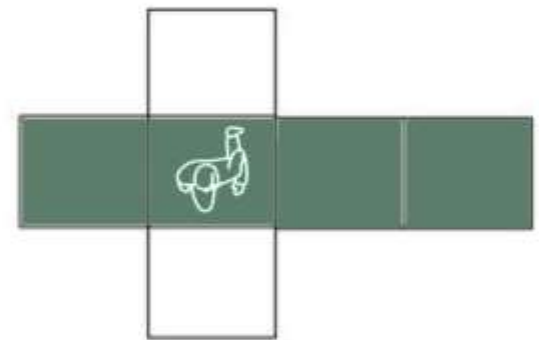
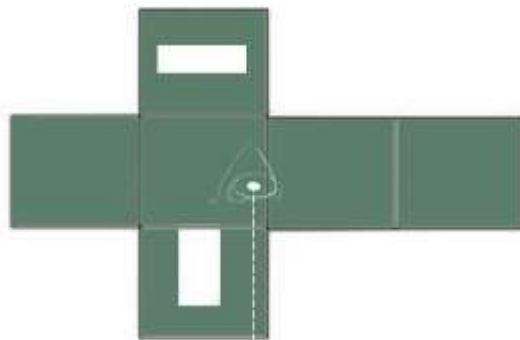
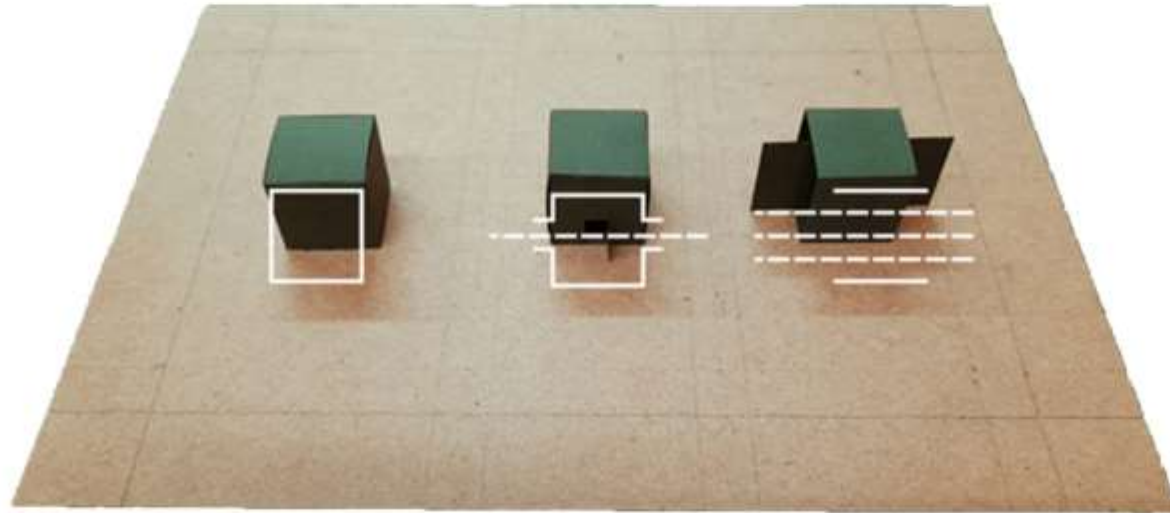


Figure 34 Investigation of form and form-giving 02 (Author. 2022)

DESIGN POIESIS



Figure 35 Diagram of Concept 01; Containment of Multitude. (Author, 2022)

CONTAINMENT OF MULTITUDE

With the essence of the building captured in the touchstone, the conceptual phase propelled a visual motive for the design process.

- Under the notion of new spaces which are unoccupied or unprogrammed, the way we find measures to validate familiarity is through things we hold personal such as hands, a ruler or the volume of the rooms we live in.
- The action of defining space seems convenient, as opposed to undergoing a process of discovery; meaning where a space defines you.
- The initiative to allow discovery is a development that occurs inconsistently and therefore a secondary process of *Containment of Multitude* was induced.
- The concept explored what the nature of a new space does once it is framed in the familiar space such as our memories. The idea of duality was formulated; 1. framing of space; like holding a bubble of air, 2. as opposed to having a space embody us; feeling like a bubble and carried through the air.

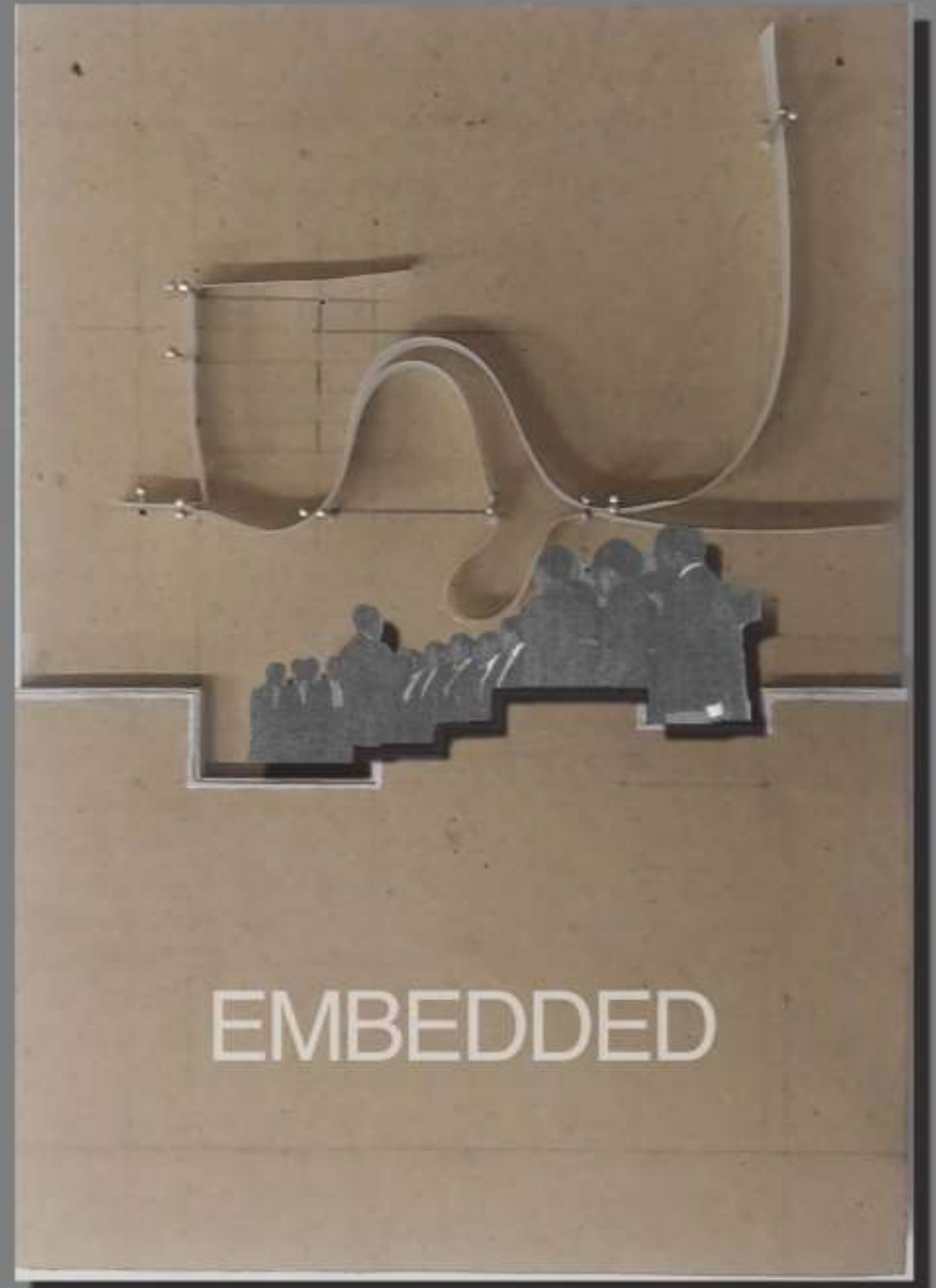


Figure 36 Diagram of Touchstone 02; Embedding (Author,2022)

EMBEDDED

Embedded speaks about the earth, grounding and depth. The weight an idea has on the mind, or an artwork has on its medium.

The concept encapsulates the exploration between movement in elevation:

- In theory, movement is not defined by a plan but rather by the physical objects; ones we regard massive or on the contrary, voids present on earth and in places we participate in.
- A plan that an occupant perceives is the vertical plan, the one distilled in elevation. It is the one that induces movement.
- We are perpetually on a horizontal plane; however, the plane is on an eye level.
- Both require movement, of the eye and the body for the full multi-plane landscape to uphold.
- The most familiar planning an occupant fully understands is the foot or shoeprint, the plan he occupies is in portrait, landscape and panorama.

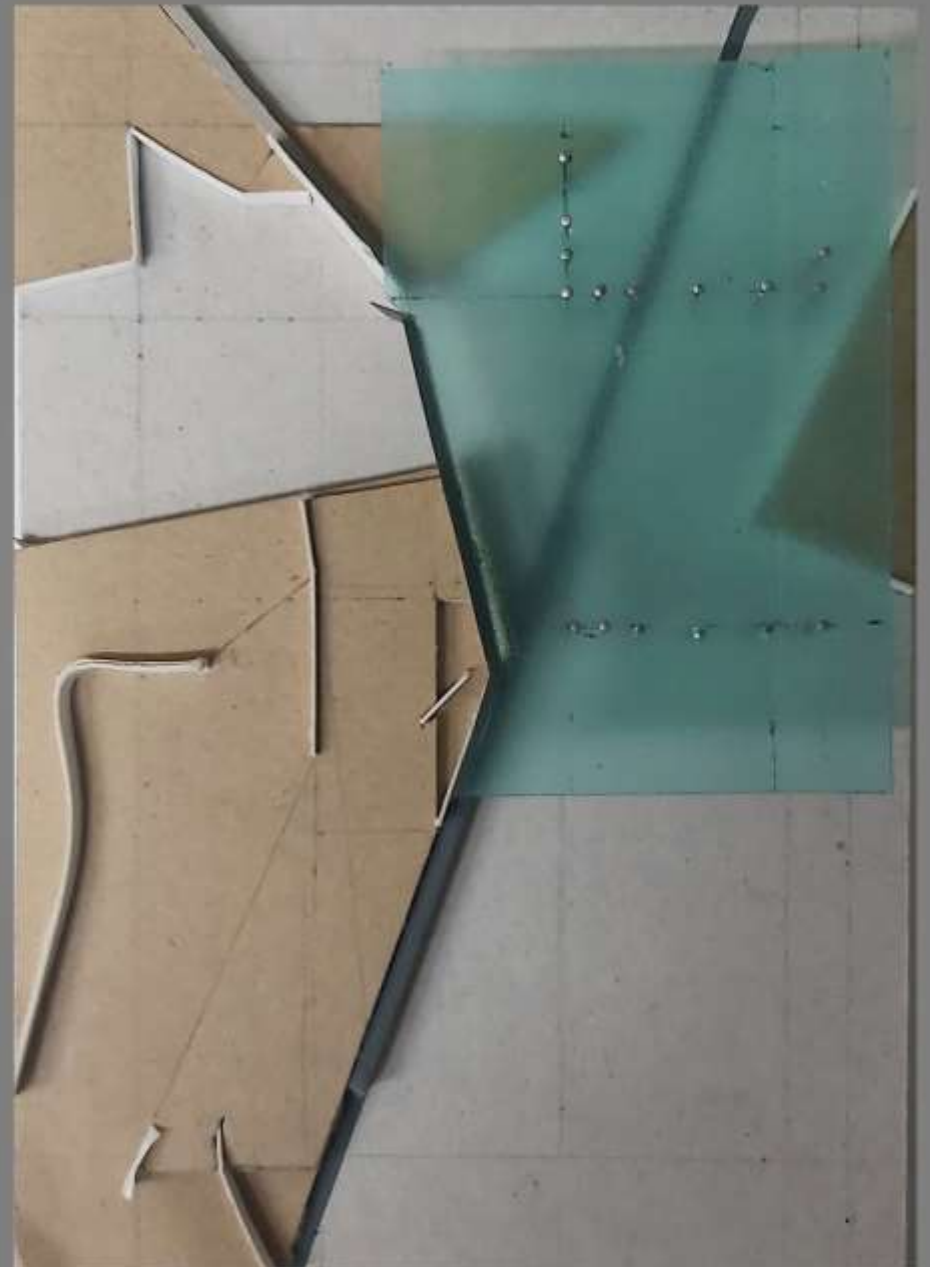


Figure 37 Diagram of Touchstone: Tapestry (Author, 2022)

TAPESTRY

The concept of tapestry aims to explore the relationship between space and culture.

- The inclination of embodying two masses of different shapes and the impression they make to the eye speaks on the decorative mould an object (building) has, to the extent that it attracts people to its position.
- The phenomena of people being attracted and reacting to the performance of an object (performance of displaying beauty or facilitating a function), it breeds a dialogue with people.
- The engagement with an object, presumably, spark conversation about its characteristics and how we narrate on they; we tend to see commonly and therefore relation is established.
- This object behaves like a mediator and where a person and an object are first the subject. The plot of the idea blossoms into people talking and building culture because of things or objects we find to be relative or interesting.

PRECEDENT STUDIES

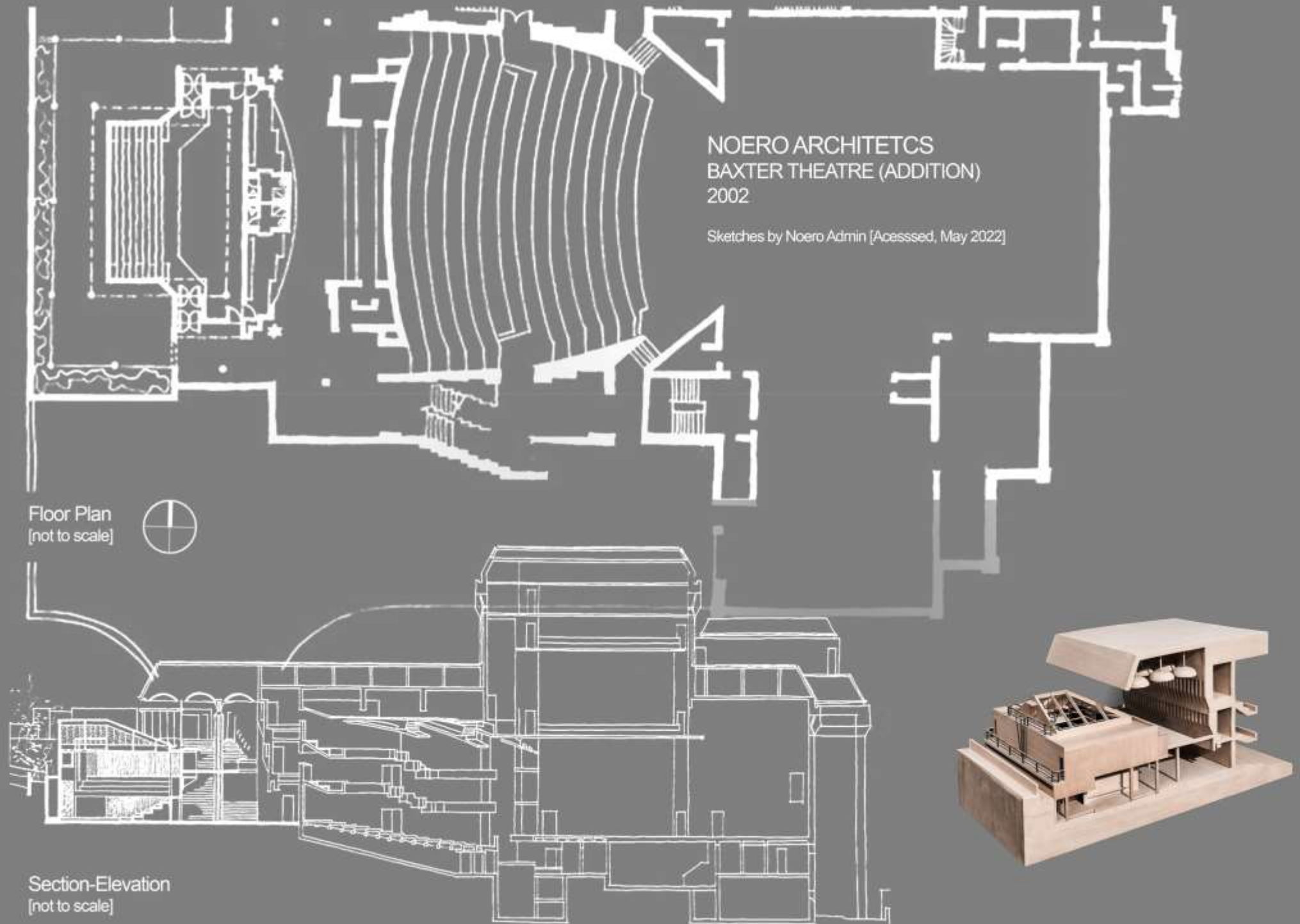


Figure 38 Poster of Plan, section and physical model of Baxter Theatre Addition (Author, 2022)

Precedent Study 01: Additions to Baxter Theatre - Noero Architects, 2002

Typology of auditoriums and the relationship between morphology and the performance of space

The Baxter Theatre addition being an extension of an existing building proved to address challenges of site limitations, thus the design on a relatively small parameter informed the proposed design on addressing key points such as the accommodation of capacity and volume and expanding an identity of a prominent building

The design motive according to the architectural firm, "...was to open up the back [south] of the building to the campus and to bring a measure of both light and activity to that face of the building.

A large double volume entrance foyer is located at the apex of the plan and opens onto the campus, providing a new focal point for the campus to the east." (Noero Architects, 2002)

Addressing the function of a theatre requires addressing the mood from the service spaces of the archetype and amplifying the experience in the served space – the auditorium itself.

Use of natural light, architectural light and materials are key points in defining the identity of the space:

- The natural light is deliberately reduced as it does not serve the performance of the building
- Architectural light is designed to set the ambiance and prepare the audience for a production
- Materials such as brick and stone serve to ground the body of a large volume building



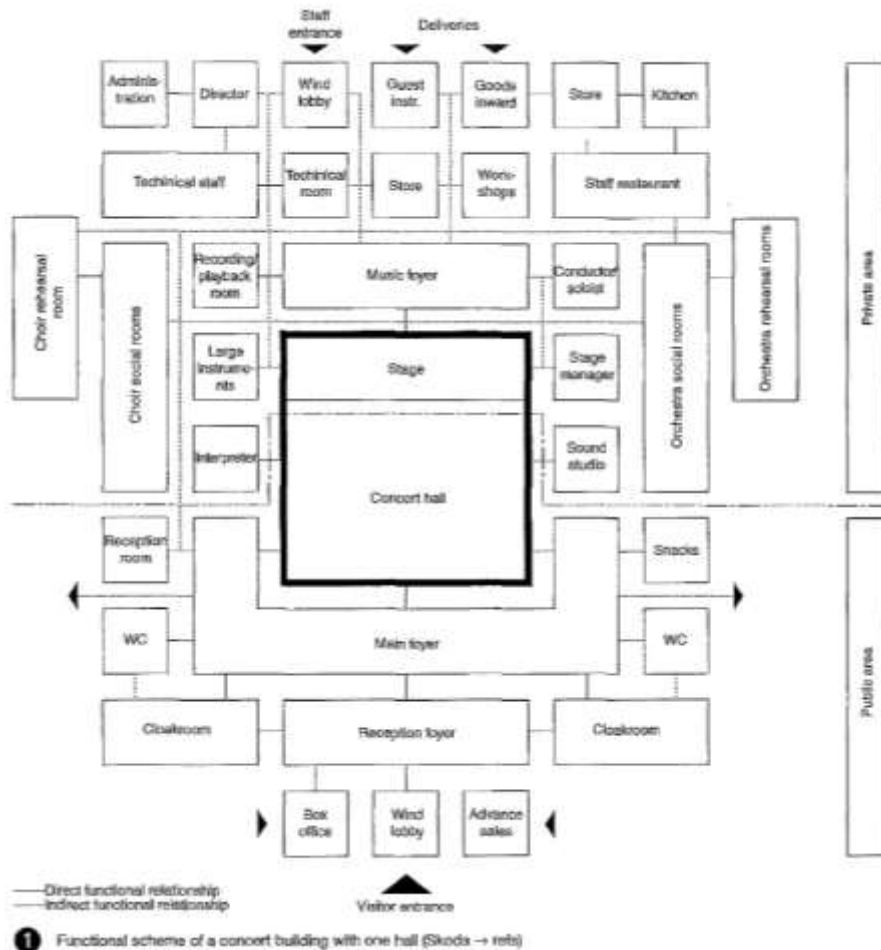
Figure 39 Existing lobby, baxter Theatre (Public domain, [Accessed May 2022])



Figure 40 Model of Baxter Theatre Addition (Noero Architects, 2002)



Figure 41 Sketch section of Baxter Theatre Addition (Noero Architects, 2002)



- Musical theatre:

The design proposal is a small community theatre for school choral performances, precedent studies of such are either too big or small and thus an appropriate subtype of a theatre is a Musical Theatre. According to Neufert, such stages must accommodate for a particular production and be able to adapt for other productions of a different sequence.

In particular, the layout of a concert hall, as informed by Neufert 4th Edition, helped inform the layout and establish a functional programme.

- Concert houses

“Intended for musical performances, but other uses are also possible (congresses, lectures etc.), can also if required be supplemented by chamber music hall, rehearsal hall, tuning and warming up rooms and stores.”

Figure 42 Layout Plan of Concert Hall (Neufert, 2012)

- Concert halls

“Today four types of concert hall are common (possibly modified):

- block,
- arena,
- fan and
- horseshoe -> 0 - 0.

The selection of hall type depends on the urban planning situation, intended space and acoustic requirements.” (Kirster, 2012; p. 219)

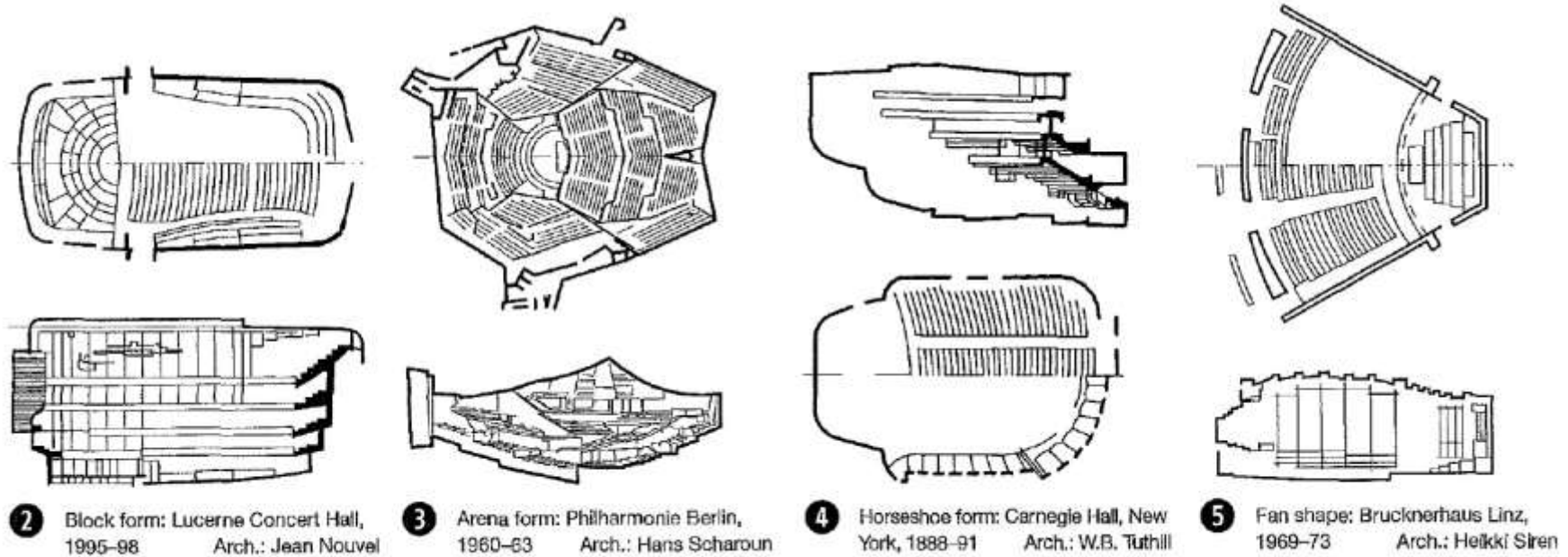


Figure 43 Types of concert halls (Neufert, 2012)

RENZO PIANO BUILDING WORKSHOP
AUDITORIUM DEL PARCO
2012

Sketches by Noero Admin [Accessed, May 2022]

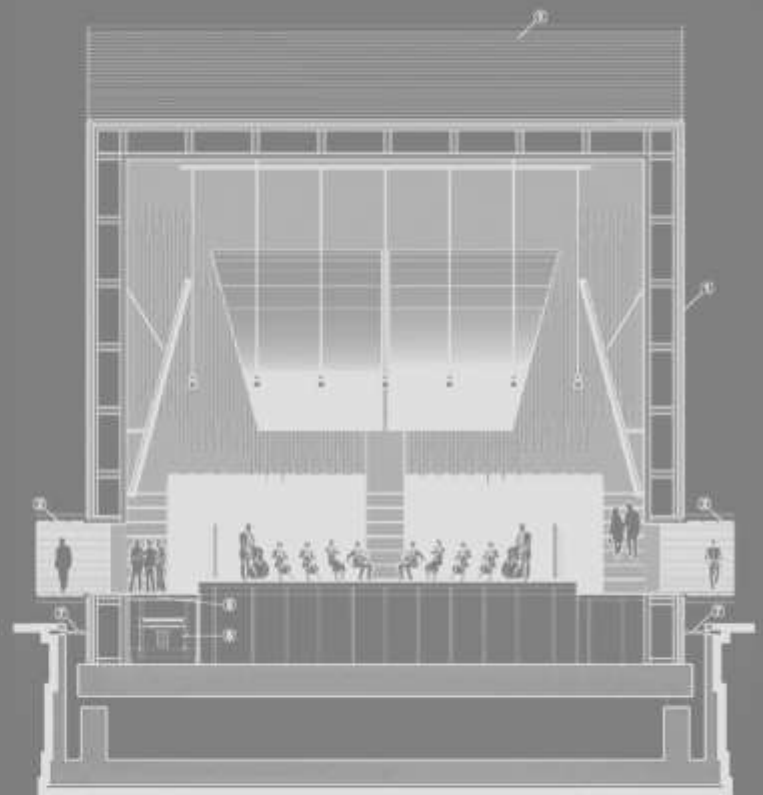
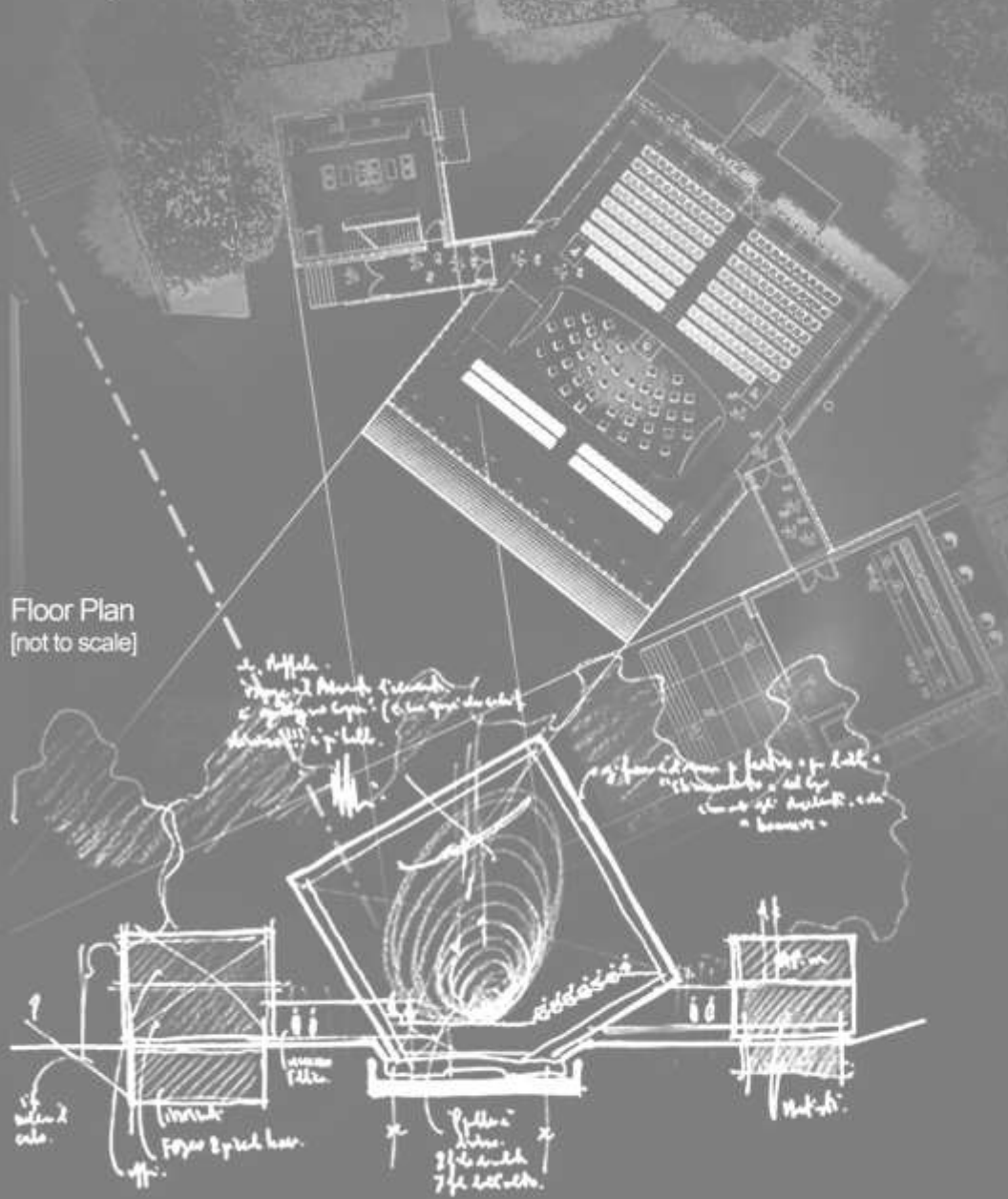


Figure 44 Poster of plan, section and physical model of Auditorium del Parco (Author, 2022)

Precedent Study 02: Auditorium del Parco – Renzo Piano Building Workshop

Design principles of an auditorium in regard to volume

The application of the precedent study is due to the need of design applications that deal with accommodation:

- Highlight of volume is due to the design principles of a concert hall; audience seating and the stage and the travel of sound
- Panoramic order addresses vertical levels cumulative to the human body; the higher the ceiling is in comparison to a residence, the more the eye seeks a focal point in order to gain orientation. The focal point in this instance is a focal panorama
- Structure and morphology address the manipulation of volume in order to tame the large room through the use of acoustic insulation elements.

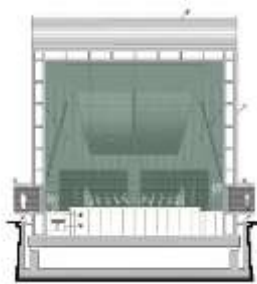


Figure 45 Highlight of volume (Author, 2022)

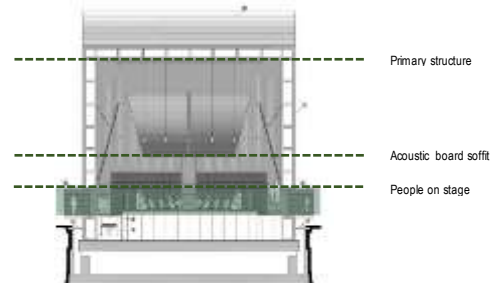


Figure 46 Highlight of panoramic order (Author, 2022)

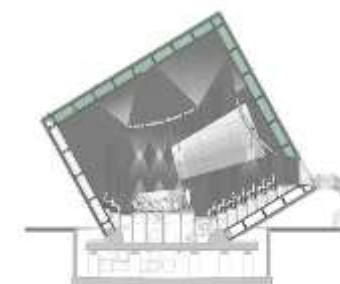


Figure 47 Highlight of structure and morphology (Author, 2022)

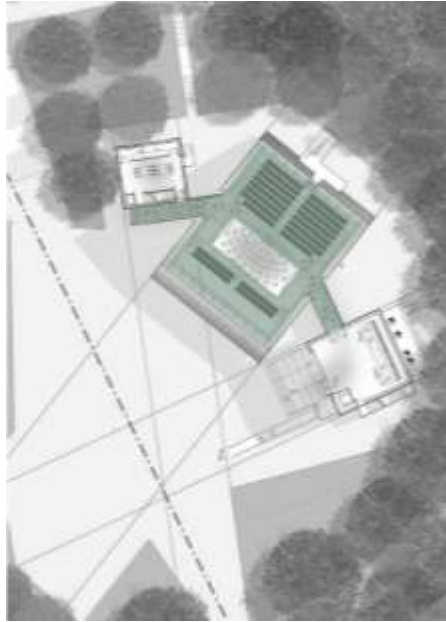


Figure 48 Highlight of circulation and seating (Author, 2022)

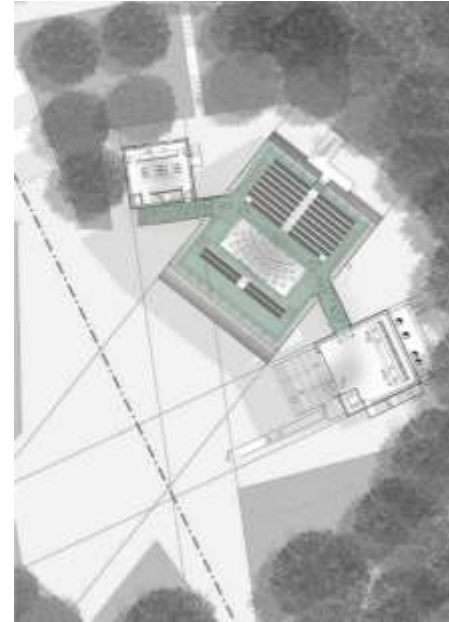


Figure 49 Highlight of circulation (Author, 2022)

- The investigation of the planning of a concert hall sees a great account for seating and circulation.
- The circulation of a concert hall/auditorium plays a great role in order to flush people in for the performance and the exit in case of a fire.

Australian Islamic Centre
Glenn Murcutt
2016



Corner of Australian Islamic Centre (Browell, A, 2016)

Beyeler Foundation Museum
Renzo Piano Building Workshop Architects
1997



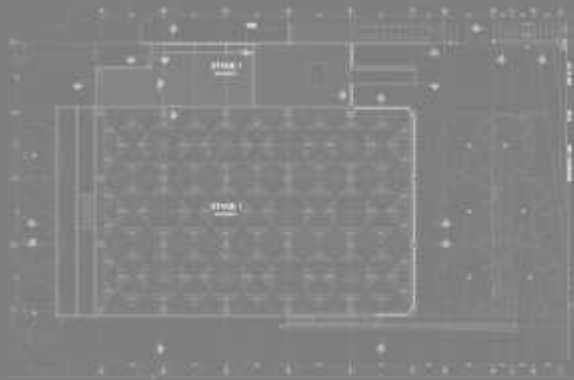
Facade of Beyeler Foundation Muesum (Richters, C, 2009)

Warkaum Bregenzwald
Peter Zumthor
2013



Interior of Werkaum Bregenzwald (Dimog, J 2009)

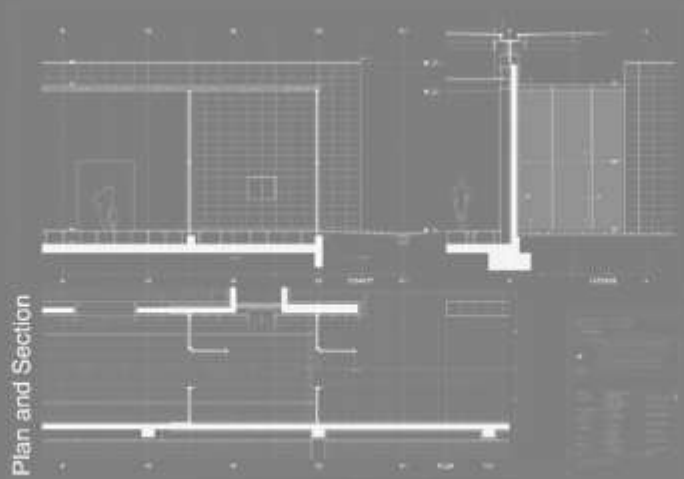
Roof Plan



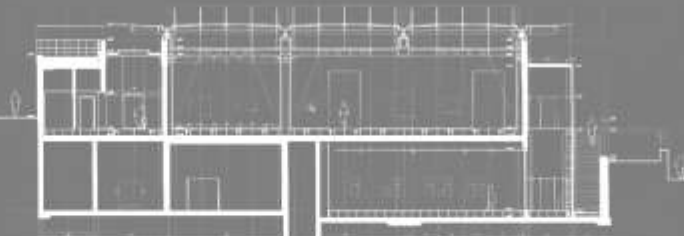
Section A-A



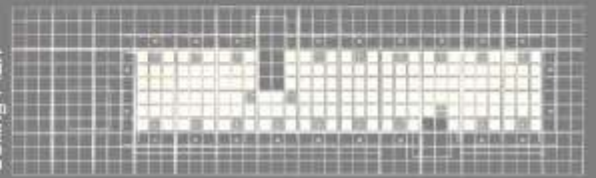
Plan and Section



Long Section



Ceiling Plan



Long Section

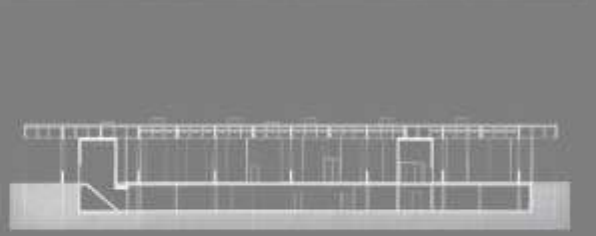


Figure 50 Collage of construction precedent studies (Author, 2022)

Precedent Study 03: Construction Precedent studies
The investigation of roof structures




Australian Islamic Centre	Beyeler Foundation Museum	Werkaum Bregenzwald
<p>The key element of the building is the roof scape of the building.</p> <p>The construction of the roof is basic in form as it is a conventional residential SA Fink truss drawn in section and applied to the design structure as a plan, (see fig. 52 and fig. 55).</p> <p>The result is a grid of triangle geometry prints seen on the ceiling, (see fig. 60).</p>	<p>The roof design is a complex structure that is made up of levels of skins from ceiling to roof.</p> <ul style="list-style-type: none"> ▪ The roof study was extensive as the element had to allow natural light in and control the entry of heat. ▪ The roof design also shelters from rain and prevent water retention though wide gutter constructed from a composite of I-profile beams, (see fig.59). 	<p>The design of the roof was constructed from sections of approx. 5m x 5m deep solid timber lattice blocks.</p> <p>The roof structure is able to span in both directions and the depth of the beams allows for acoustic ceiling boards to be attached to the primary structure, (see fig. 51 and fig. 54)</p>
 <p><i>Figure 51 Roof lantern display at Australian Islamic Centre (2016)</i></p>	 <p><i>Figure 52 General plan and roof study model (Renzo Piano Building Workshop Architects, 1994)</i></p>	 <p><i>Figure 53 Roof structure and ceiling panelling of Werkaum Bregenzwald (Dimog. J, 2009)</i></p>



Figure 54 Australian Islamic Centre roof construction (wocomoCULTURE, 2019)



Figure 55 Detailed roof study model (Renzo Piano Building Workshop Architects, 1994)



Figure 56 Construction of Werkhaus Bregenzwald (Unknown, [Accessed, September 2022])



Figure 57 Australian Islamic Centre roof construction (wocomoCULTURE, 2019)



Figure 58 Detailed roof study model (Renzo Piano Building Workshop Architects, 1996)



Figure 59 Werkhaus Bregenzwald roof construction (Faniel. M, Unknown)



Figure 60 Facade of Australian Islamic Centre (Browell. A, 2019)



Figure 61 Facade of Beyeler Foundation Museum (Richters. C, 2009)



Figure 62 Promenade of Werkhaus Bregenzwald (Krause. T, 2016)



Figure 63 Prayer room of Australian Islamic Centre (Rule. R, 2018)



Figure 64 Foyer of Beyeler Foundation Museum (Richters. C, 2009)



Figure 65 Gallery of Werkhaus Bregenzwald (Krause. T, 2016)

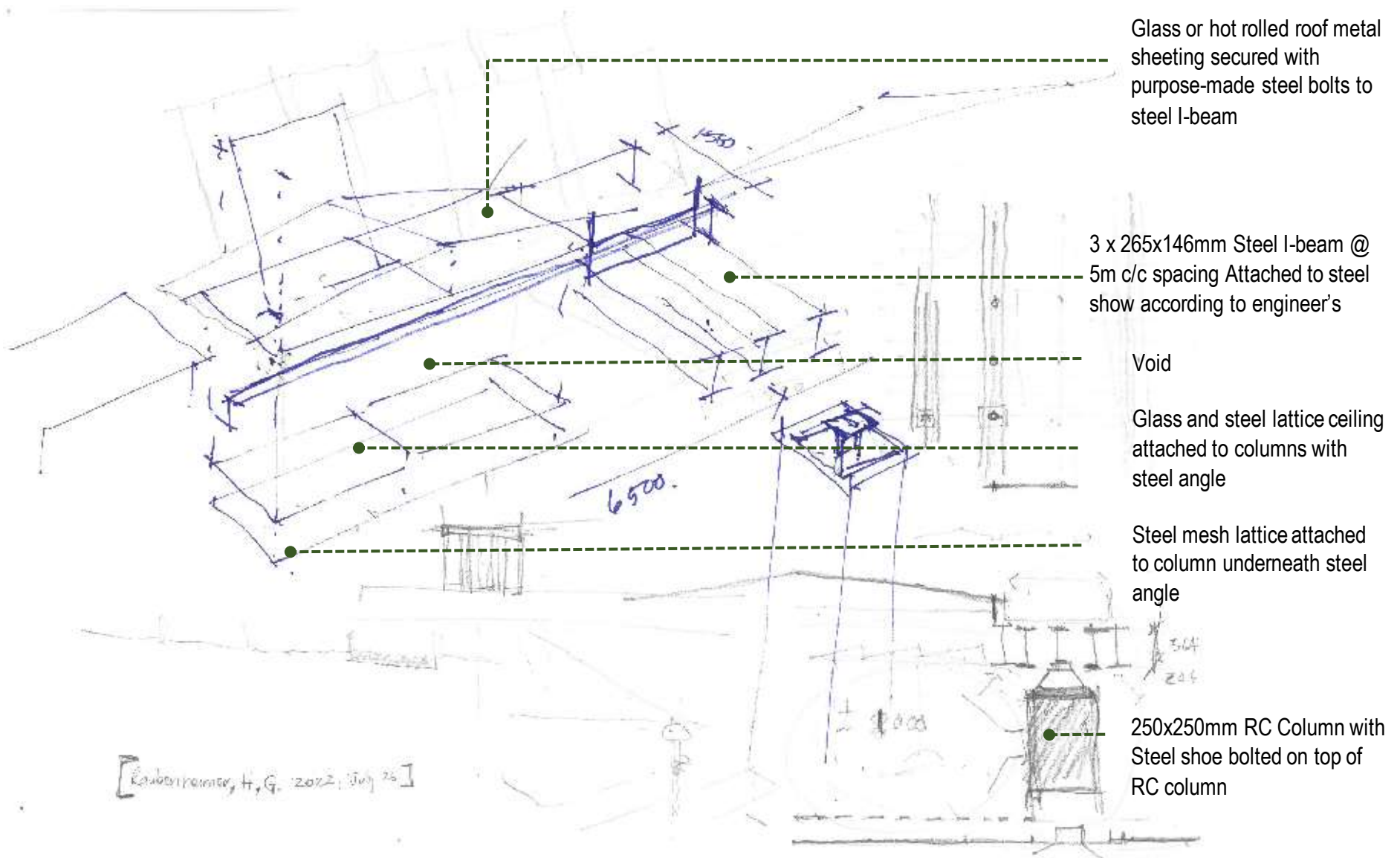
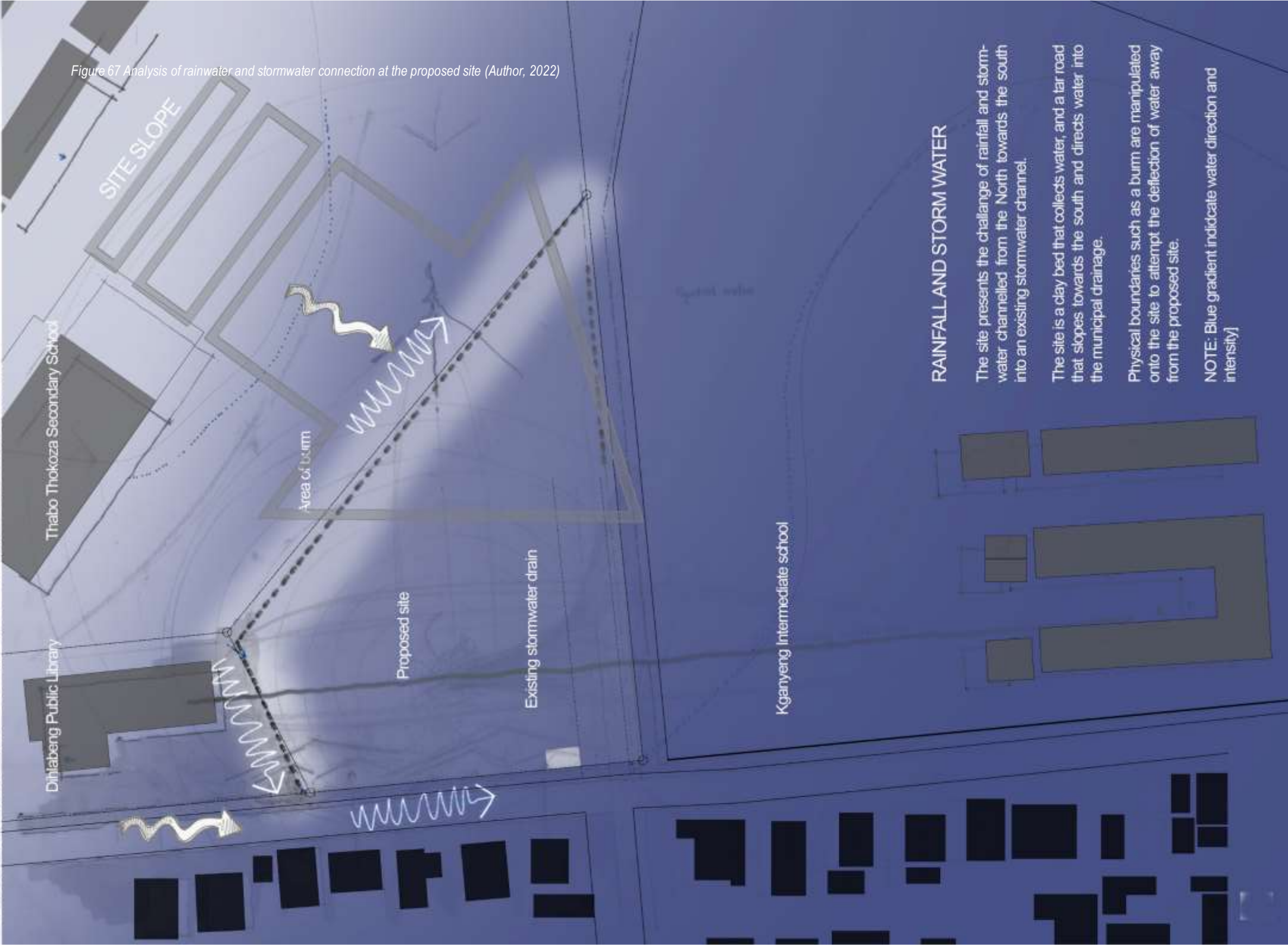


Figure 66 Investigation sketch of Beyeler Foundation Museum roof structure (Raubenheimer, H.G., Author, 2022)

TOWARDS AN UNDERSTANDING

Figure 67 Analysis of rainwater and stormwater connection at the proposed site (Author, 2022)



RAINFALL AND STORM WATER

The site presents the challenge of rainfall and storm-water channelled from the North towards the south into an existing stormwater channel.

The site is a clay bed that collects water, and a tar road that slopes towards the south and directs water into the municipal drainage.

Physical boundaries such as a berm are manipulated onto the site to attempt the deflection of water away from the proposed site.

NOTE: Blue gradient indicate water direction and intensity]

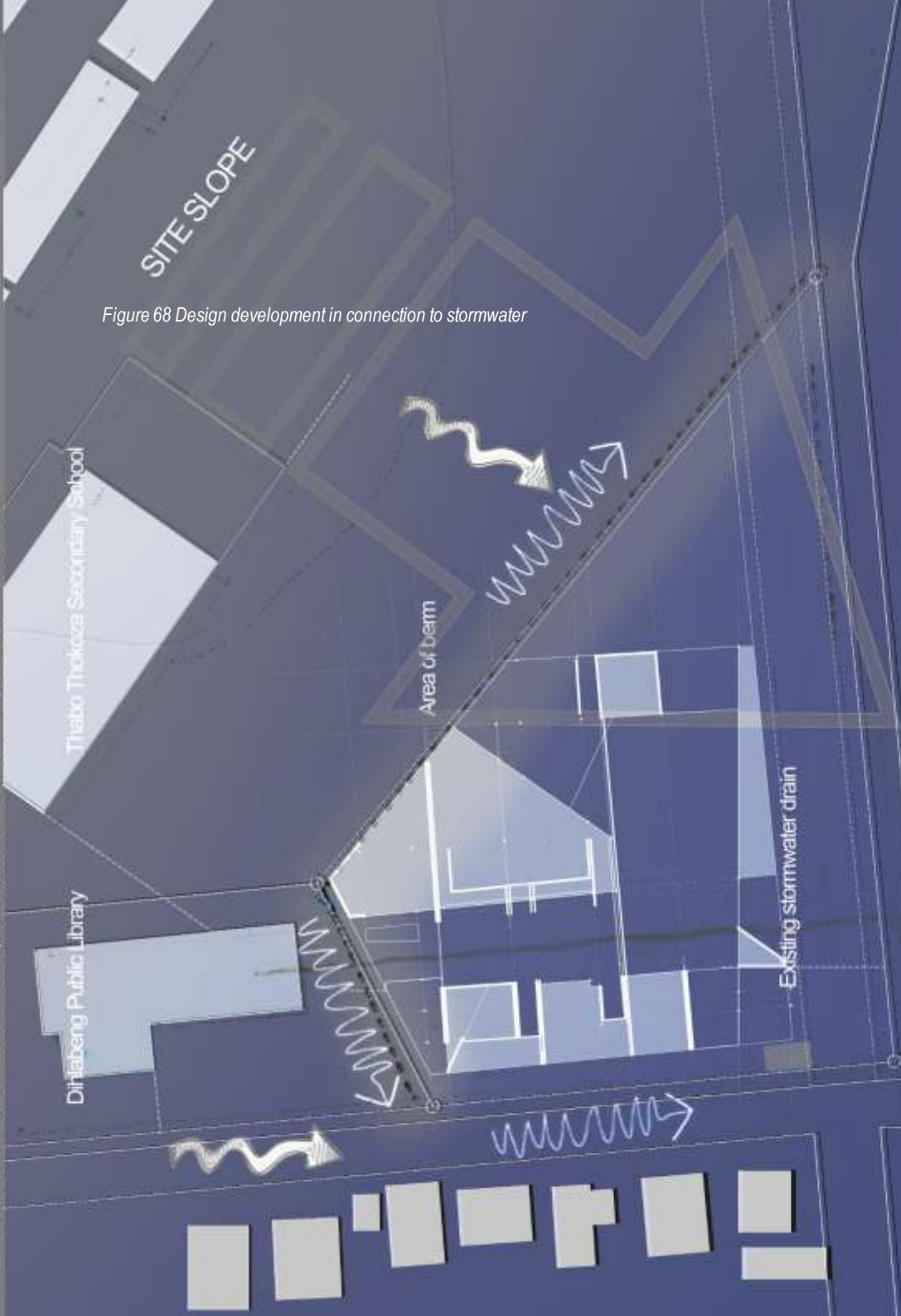


Figure 68 Design development in connection to stormwater

RAINFALL AND STORM WATER

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The site is a clay bed that collects water, and a far road that slopes towards the south and directs water into the municipal drainage.

Physical boundaries such as a berm are manipulated onto the site to attempt the deflection of water away from the proposed site.

NOTE: Blue gradient indicate water direction and intensity]

Rainfall and stormwater

The slope of the site falls from North towards the south. In comparison to a standard 1:12 slope of a ramp, the site inclines at such a rate the closer one approaches Thabo Thokoza Secondary School and the Public Library. The slope falls flatter as one heads towards Kganyeng.

The public library has manipulated the landscape in order to create a man-made flat site above the natural ground line which affected the site with a difference of approximately 3m height difference from estimated NGL to Man-made G.L

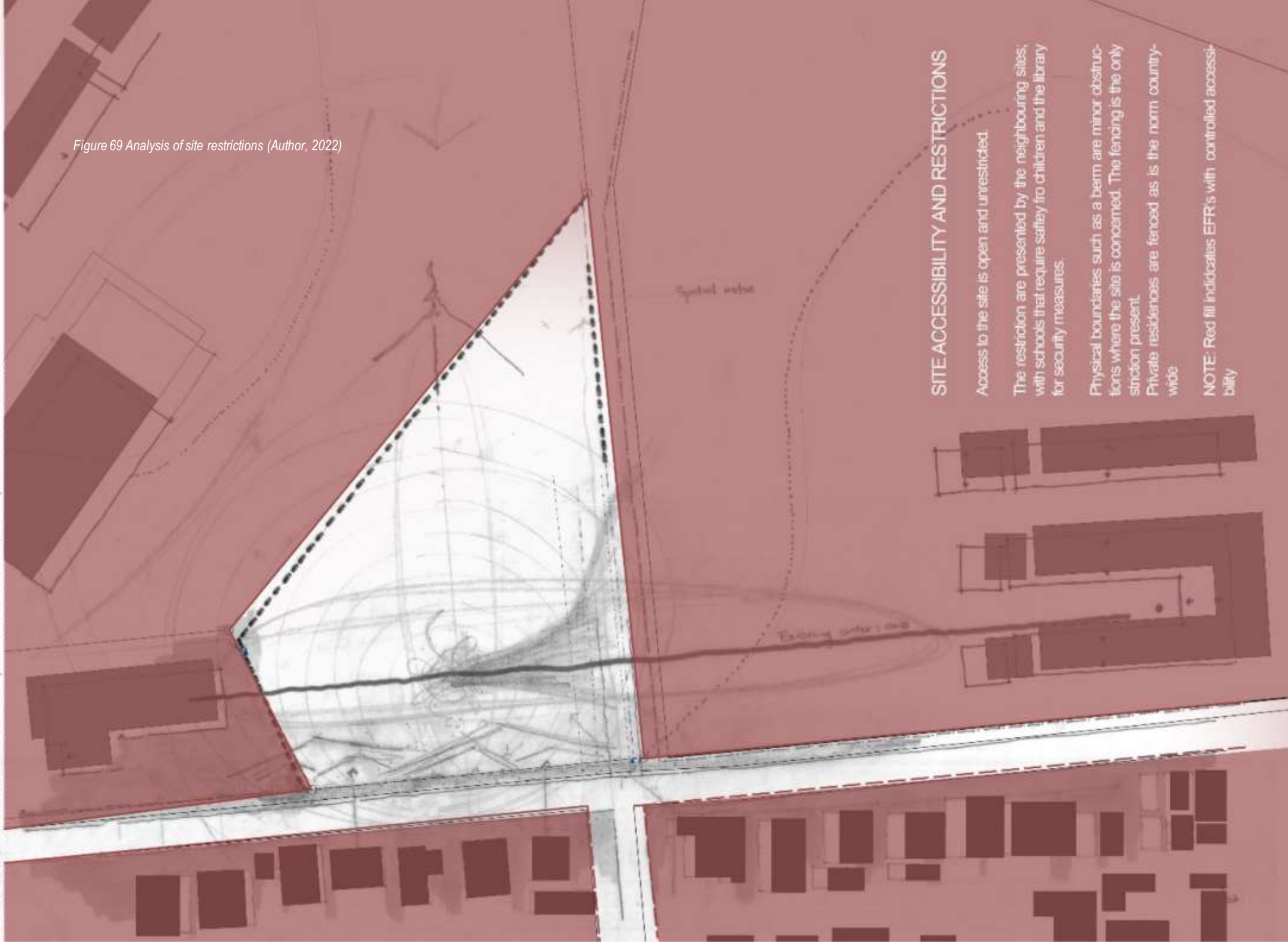
With the effects of a steep fall, a berm was created to deflect direct water flow into a clay bed such as the proposed site. The berm creates a man-made valley and channels water away from the library into Manye Street and from Thabo Thokoza through to Kganyeng. Analytically, the natural slope of the site channels water into the stormwater connection but not in reality.

The impulse was to manipulate the entire coverage of the proposed site like the design of public library, however, it would affect the water flow which Kganyeng Intermediate School relies on for the cultivation of land regarding agricultural purposes; the school has developed the land into a vegetable garden.

A more sensitive approach of establishing a manipulation of the site where the actual building parameters are is a favourable option. This makes massing a critical component in the design process.

The use of materials for structural integrity take priority over aesthetics., however, the design motive for a haptic experience is proposed for the interior of the building as it is where we establish more meaning in the continuum of the thesis. Materiality, where finishes are concerned, is explored in the interior because that is where longevity of a material is maintained.

Figure 69 Analysis of site restrictions (Author, 2022)



SITE ACCESSIBILITY AND RESTRICTIONS

Access to the site is open and unrestricted.

The restriction are presented by the neighbouring sites; with schools that require safety for children and the library for security measures.

Physical boundaries such as a berm are minor obstructions where the site is concerned. The fencing is the only striction present.

Private residences are fenced as is the norm country-wide

NOTE: Red fill indicates EFR's with controlled accessibility

VECTOR MAP: ERF 913, MANYE STREET, BOHLOKONG

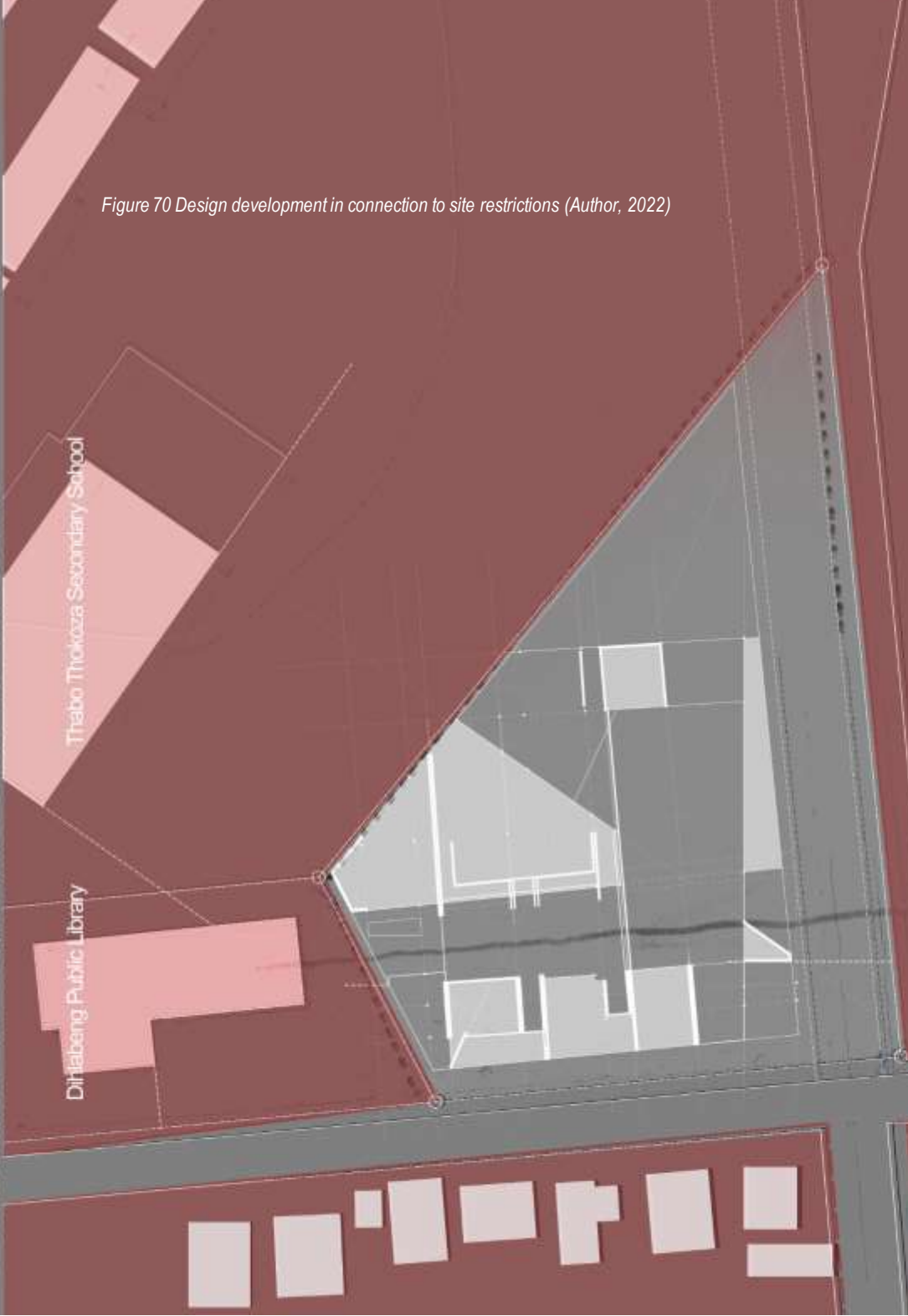


Figure 70 Design development in connection to site restrictions (Author, 2022)

SITE ACCESSIBILITY AND RESTRICTIONS

Access to the site is open and unrestricted.

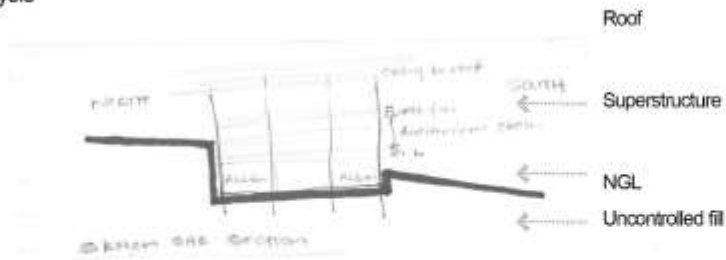
The restriction are presented by the neighbouring sites, with schools that require safety for children and the library for security measures.

Physical boundaries such as a berm are minor obstructions where the site is concerned. The fencing is the only restriction present.

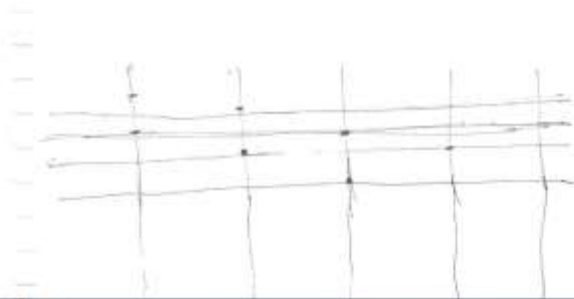
Private residences are fenced as is the norm country-wide

NOTE: Red fill indicates EFR's with controlled accessibility

Analysis

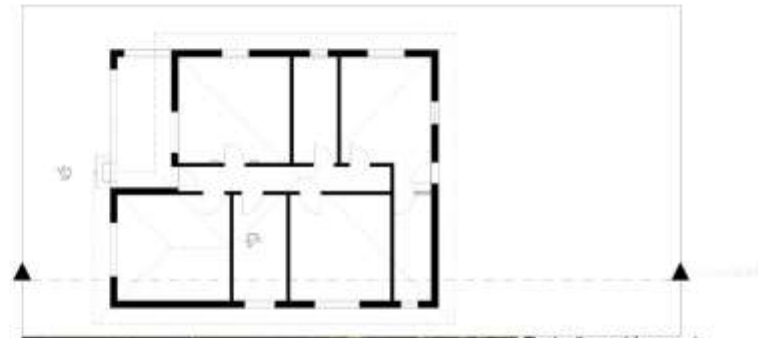
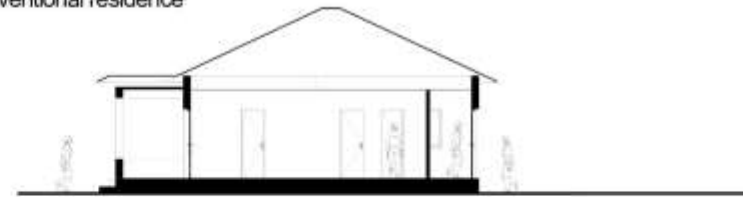


Analytical sketch indicating site slope and building proposal (Author, 2022)



Residence in Marjye Street with stone foundation (Google Maps, 2022)

Conventional residence



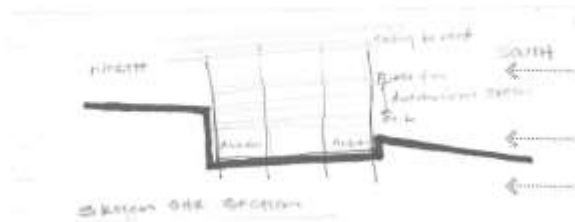
Typically residences in Bohlakong use stone foundations, however, the method requires skill, for its labour intensive process.

The method also requires readily available material, although stone is not scarce in Bethlehem, the magnitude of the proposed project would require more than usual.

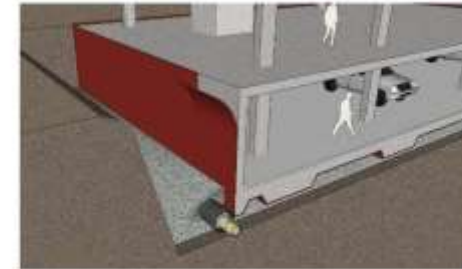
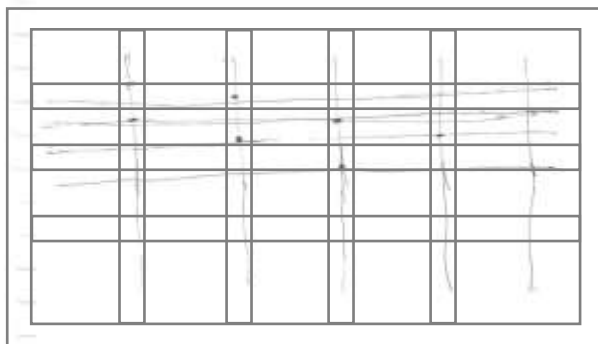
Stone foundation (Online: thiscobhouse.com/building-a-stone-foundation/, [Accessed; October 2022])

Figure 71 Investigating foundations (Author, 2022)

Analysis



Analytical sketch indicating site slope and building proposal (Author, 2022)



Raft foundation (Online: <http://www.understandconstruction.com/raft-foundations.html>, [Accessed: October, 2022])



Figure 72 Investigating alternative foundations 02 (Author, 2022)

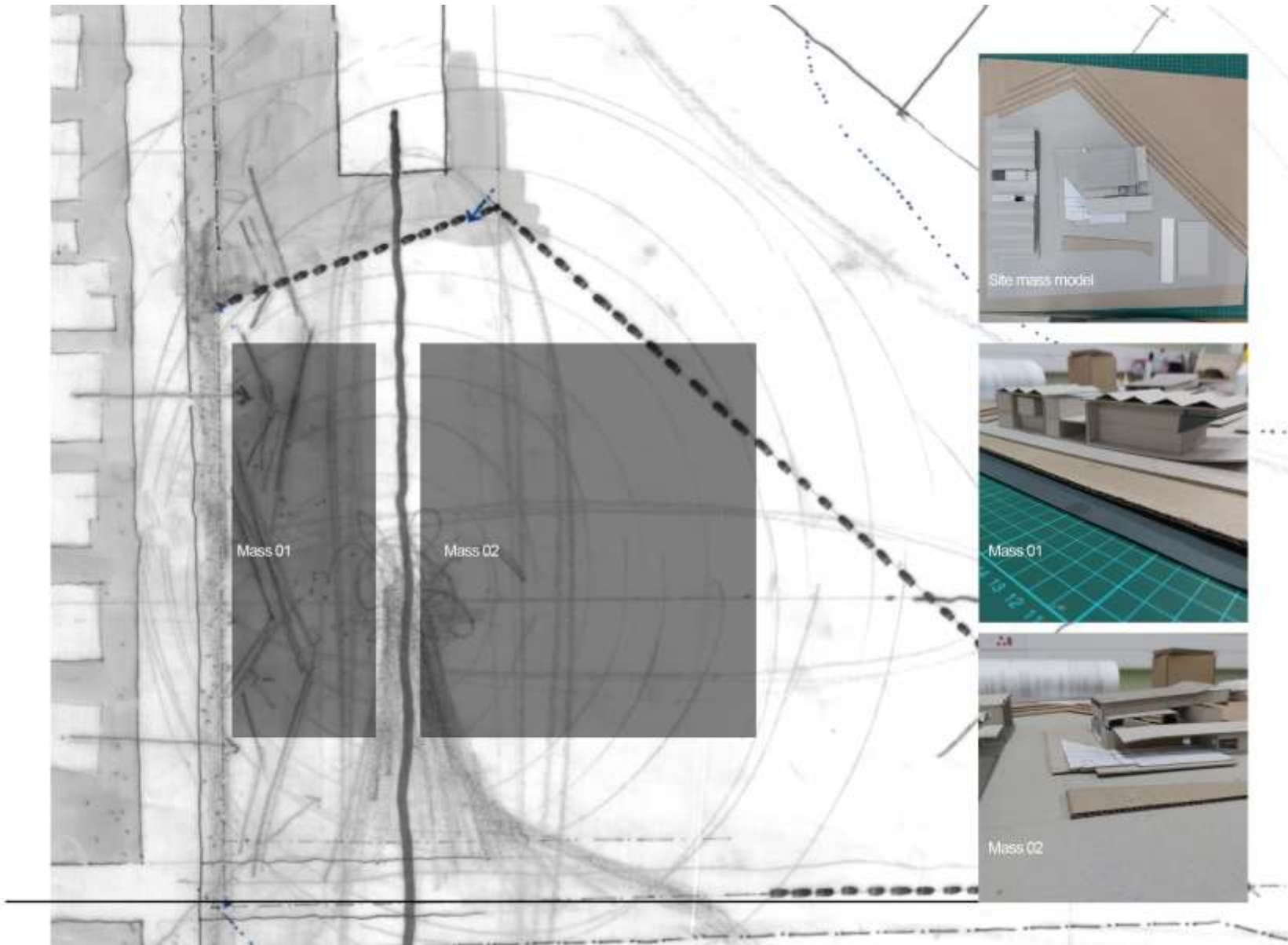


Figure 73 Spatial exploration (Author, 2022)

Materiality: mood board



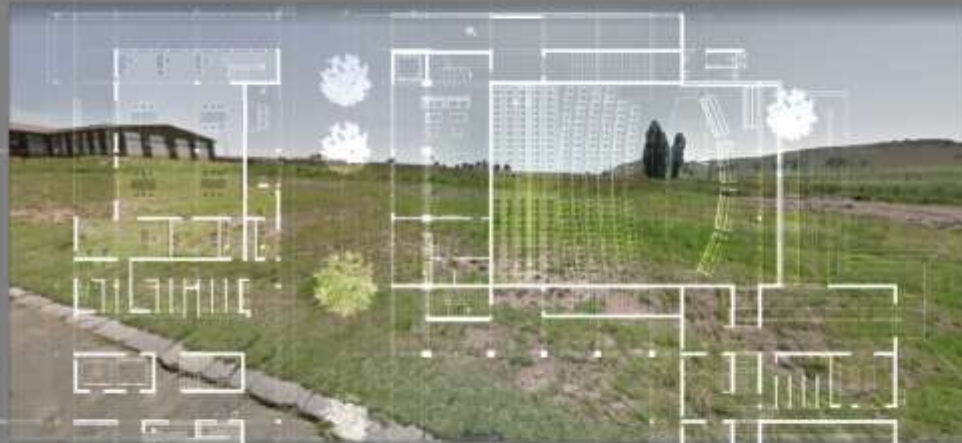
Roofing



Wall finish



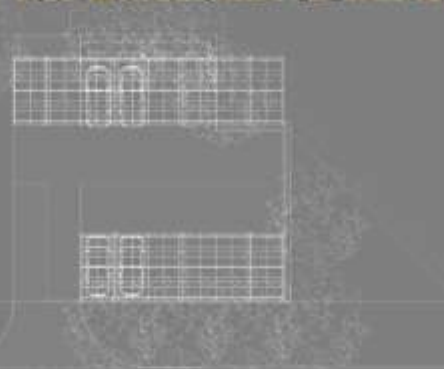
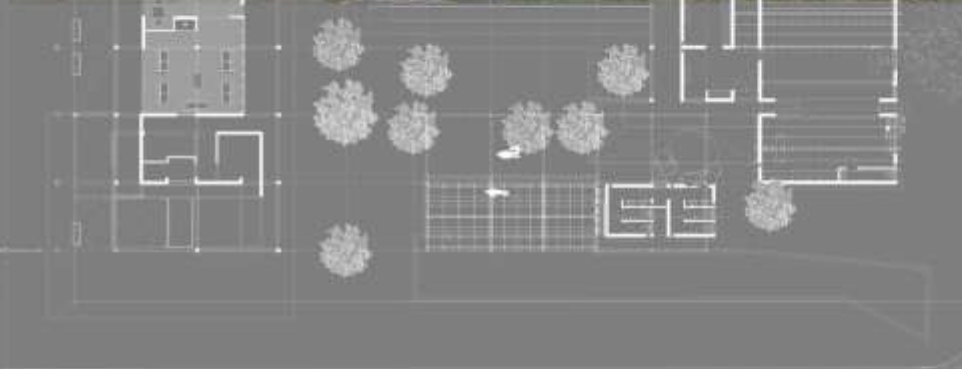
Touchstone



Floor finish



Floor finish



Wall finish



Glazing

Figure 74 Mood board exploring materials (Author, 2022)

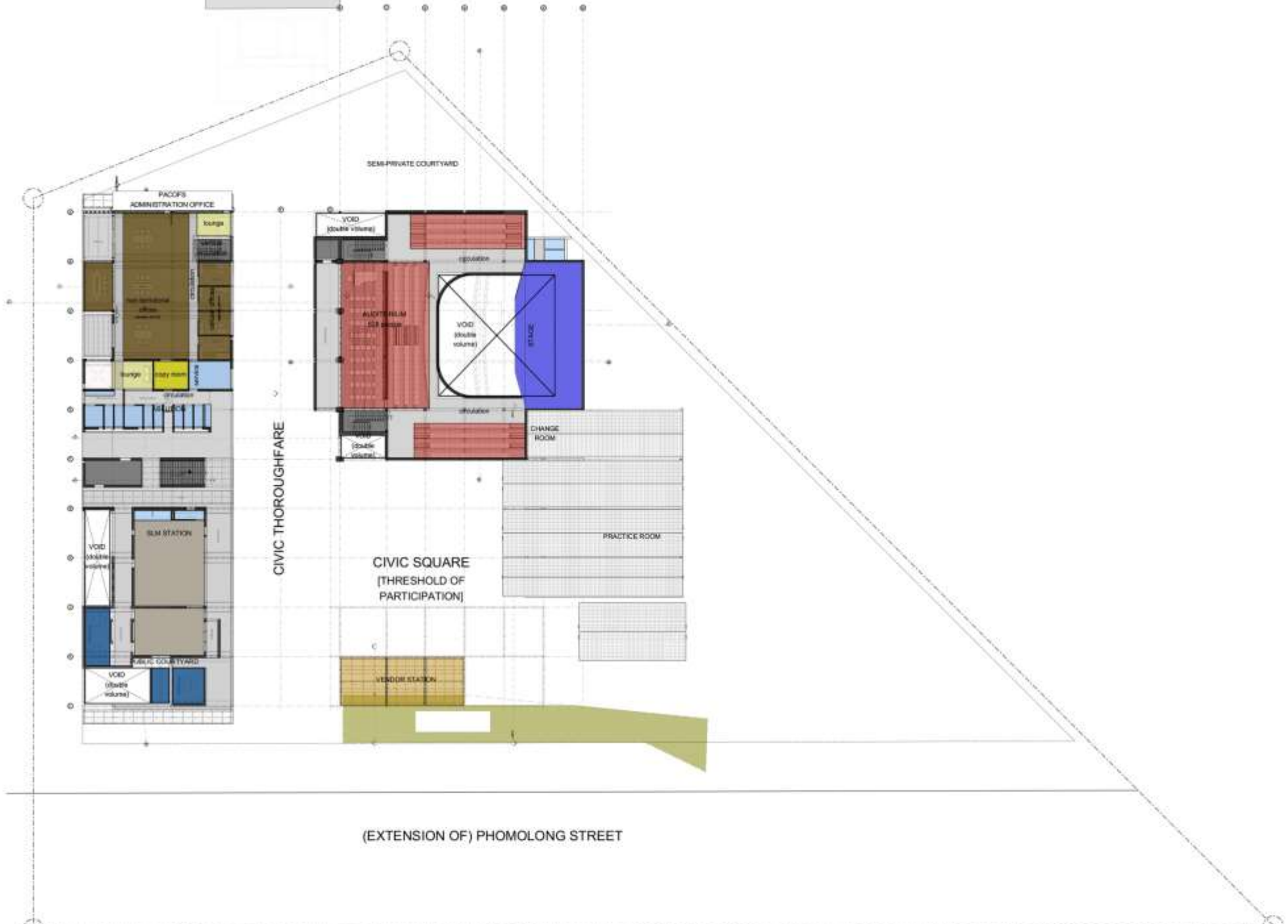


(EXTENSION OF) PHOMOLONG STREET

GROUND FLOOR
LAYOUT PLAN

SCALE 1:500



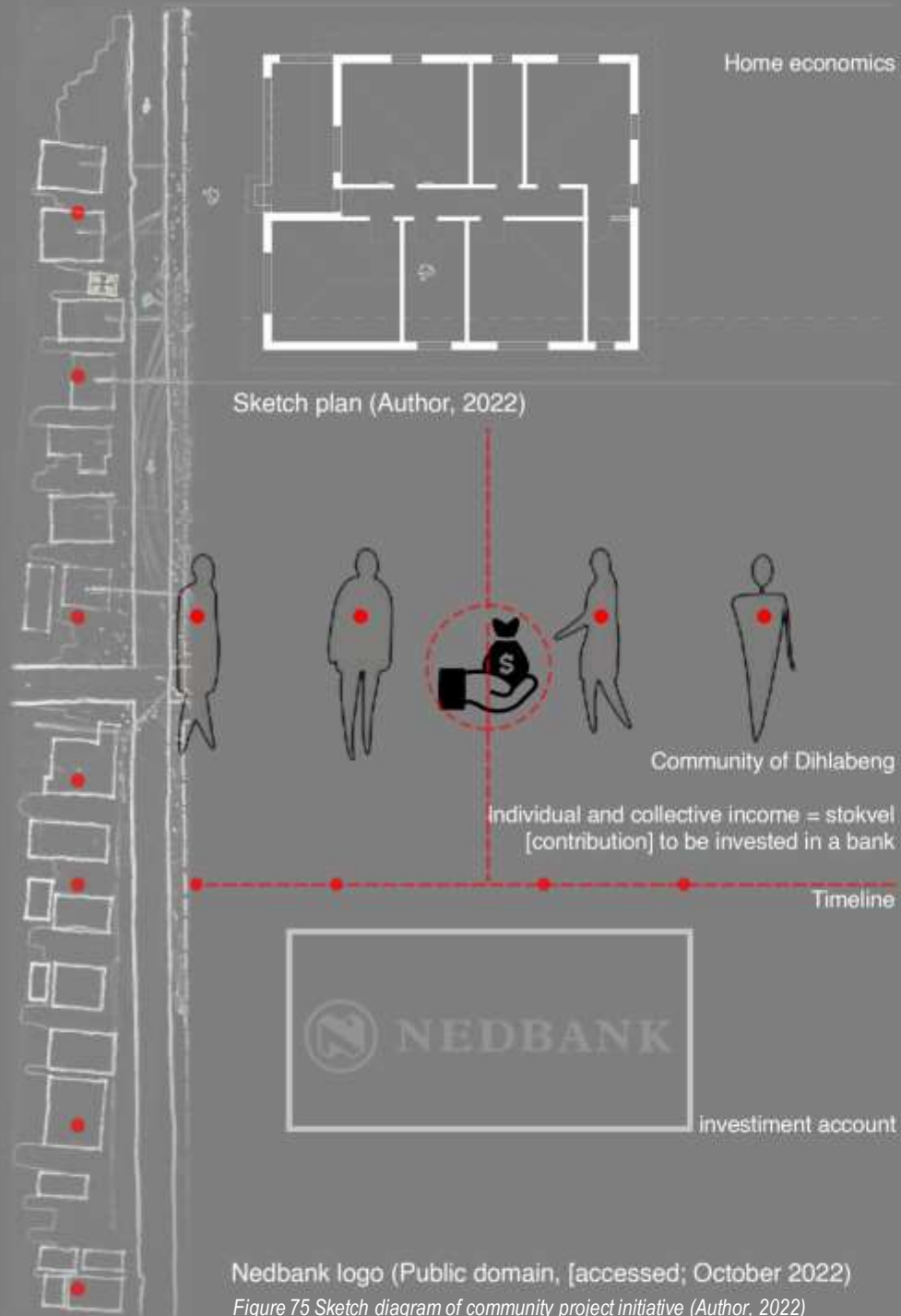


FIRST FLOOR
LAYOUT PLAN

SCALE 1:500



CLIENT AND END-USER



Nedbank logo (Public domain, [accessed; October 2022])

Figure 75 Sketch diagram of community project initiative (Author, 2022)

Client: The community of Dihlabeng Trust Fund – Vuka Location; Ward 8

The design project is an initiative for the community of Dihlabeng and heritage; by promoting collective monetary contribution; ownership of property such as the design proposal will fall in the possession of the community to promote collective income.

The investment proposal is projected to be over a long period to build up sufficient funds for the trust account, this does not dispute the fact funding a building project of such magnitude requires more than communal income, other contributions may or may not be accepted by the community who are trusted to hold meetings in regard to the proposal occasionally.

The elderly and the young adults will constitute the board of the trust and their children must be informed of the project proposal at schools, libraries or churches in order to continue the heritage; it is proposed that the children may inherit the financial responsibility and ownership of the design when they mature.

The community as the owners may lease the property to the end user; The Department of Sports, Arts and Culture, to facilitate their organs.

Accommodation List:



The end-user: Organs of the Department of Sports, Arts and Culture



Performing Arts Centre of the Free State

“PACOFS is the flag ship of theatre activities in the Free State Province, the central region of South Africa. It is a Playhouse where an environment is provided for artists to practice and perform their different art forms. An annual season of classic and contemporary South African, African and international theatre productions are performed inside its theatres.” (National Government of South Africa, 2022)



Sesotho Literary Museum (Dingolweng)

The role of Sesotho Literature Museum is to serve as a resource to schools, tertiary institutions and general museum communities, for research and recreational purposes. This will further enhance pride and cultural identity among our youth. This goal will be realized by establishing the exhibitions of Sesotho literary works and history, as well as inviting schools to the museum. The Sesotho Literature Museum (SLM) entered its operational phase in 2006 and is currently housed in NALN building.

The end-user accommodation list:

End user: Department of Sports and Arts Culture: PACOFS - Staff and admin

- Receptionist
- Programme director of PACOFS
- Staff [5 people]
- Community volunteers
- Performers: School choir children
- Audience

End user: Department of Sports and Arts Culture: Sesotho Literature Museum

- Programme director of Sesotho Literature Museum (Dingolweng),
- Receptionist
- Research staff
- Librarian
- Cleaning facilitators
- Attendants
- V.I.P: Visitors of the Sesotho Literature Museum [annual one day event]

General End-user: Pedestrians

- Street vendors and market traders
- Consumer
- Visitations

Tabulated Programme 01 - Spatial mediums

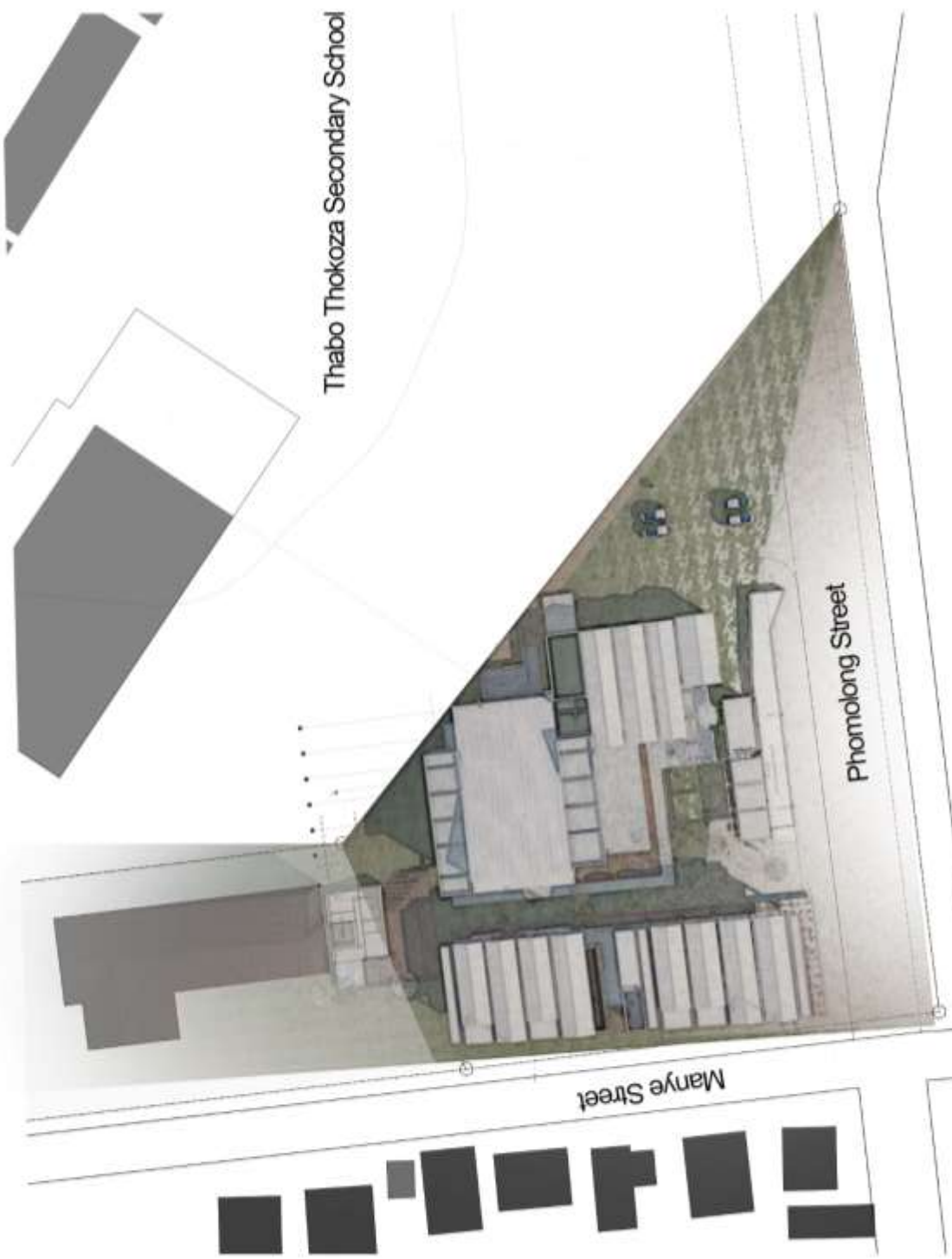
Public medium	Area	Quantity	Flooring Materials
Approach/Pedestrian and vehicular transit	To be determined*	9	Landscaping: composition of natural surface and paving
Veranda s	*	-	Clay brick paving
Vendor stalls	*	6	Natural landscape/cement paving
Civic square	Indefinite	-	Natural surface: tree landscaping
Civic Thoroughfare	Indefinite	-	Natural surface: tree landscaping
Semi-public medium			
Lobby	*	1	Terrazzo Tile
Memorial	*	1	Terrazzo Tile
Semi-public to Semi-private medium			
Reflection area	*	1	Terrazzo floor tile
Auditorium	*	1	Miscellaneous
Semi-private medium			
Visitor's quarters	*	1	Carpet flooring
Private medium			
Practice room	*	1	Timber flooring
Stage/backstage	*	1	Timber flooring
Change rooms [girls and boys]	*	4	Cement screed
Living room	*	1	Terrazzo Tile
Kitchenette	*	6	Terrazzo Tile
Staff Ablutions	*	2	Terrazzo Tile
Girls Ablutions	*	3	Terrazzo Tile
Boys Ablutions	*	2	Terrazzo Tile
Public ablutions	*	11	Terrazzo Tile

Tabulated Programme 02 - Spatial allocation

PACOFS Branch: Administration Building	Area	Quantity	Flooring Materials
Apron/circulation	To be determined*	1	Clay brick paving/cement screed
Community volunteer area	*	1	Terrazzo floor tile
Printing room	*	2	Terrazzo floor tile
Kitchenette	*	2	Terrazzo floor tile
Staff Ablutions	*	3	Terrazzo floor tile
PACOFS Branch: Auditorium			
Stage	*	1	Timber flooring
Backstage	*	1	Timber flooring
Seating	*	Approx. 530 people	Cement Screed
Circulation	*	1	Terrazzo floor tile
Secluded auditorium	*	1	Terrazzo floor tile
Lobby	*	1	Terrazzo floor tile
Kitchenette	*	1	Terrazzo floor tile
Cleaning facilities	*	1	Terrazzo floor tile
Staff ablutions	*	3	Terrazzo floor tile
Auditorium ablutions	*	6	Terrazzo floor tile
Change rooms	*	4	Terrazzo floor tile
SLM Annual Symposium			
Interview/ Reading room	*	1	Carpet flooring
Ablutions	*	2	Terrazzo floor tile
Kitchenette	*	2	Terrazzo floor tile
History research centre	*	1	Terrazzo floor tile
Archive room	*	1	Terrazzo floor tile
Reflection area	*	2	Cement screed

DESIGN DOCUMENTATION

SCALE 1:1000

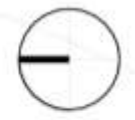


Thabo Thokoza Secondary School

Phomolong Street

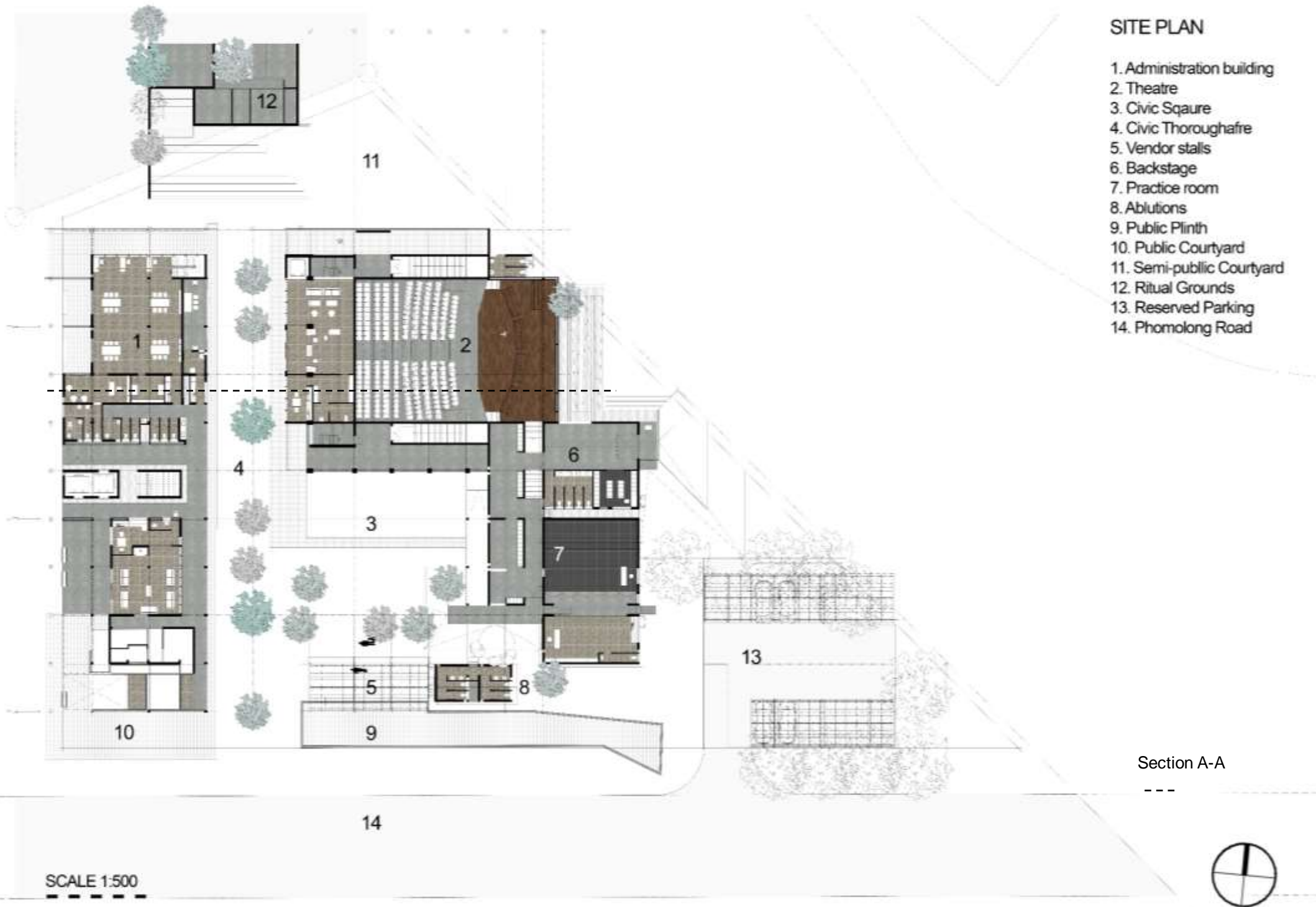
Manye Street

Kganyeng Primary School



SITE PLAN

1. Administration building
2. Theatre
3. Civic Square
4. Civic Thoroughfare
5. Vendor stalls
6. Backstage
7. Practice room
8. Ablutions
9. Public Plinth
10. Public Courtyard
11. Semi-public Courtyard
12. Ritual Grounds
13. Reserved Parking
14. Phomolong Road



Section A-A

SCALE 1:500

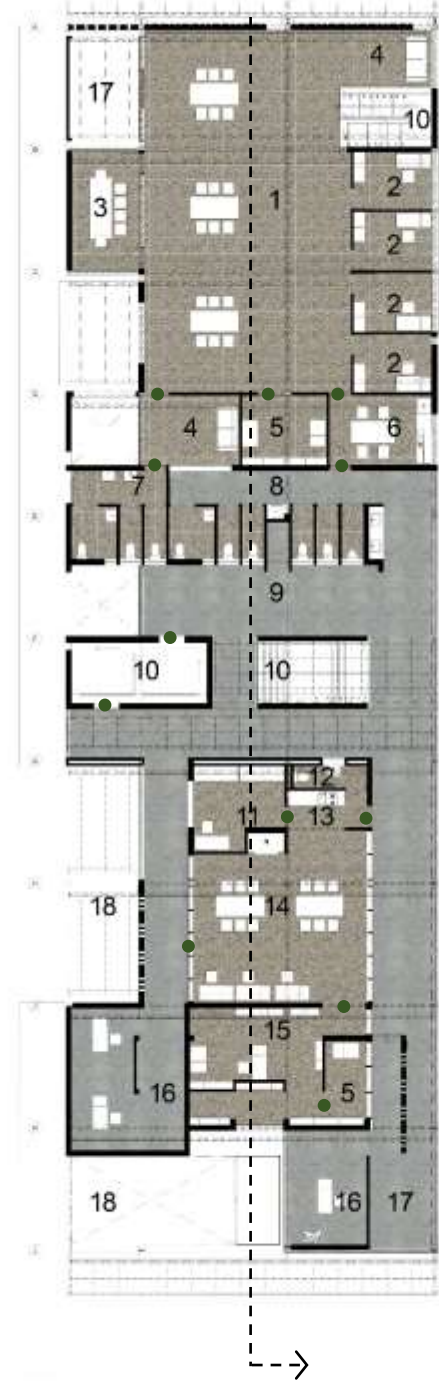




GROUND FLOOR

1. Event organisers/ volunteer's offices
2. Reception area
3. Copy room
4. Kitchenette
5. Staff Ablutions
6. Public Ablutions
7. Tool Shed
8. Mokete Preparation area
9. Circulation
10. Vertical circulation
11. Janitor's closet
12. Kitchenette
13. Ablution
14. SLM Reading /Meeting room
15. Vestibule
16. Public courtyard/memorial
17. Void

SCALE 1:300

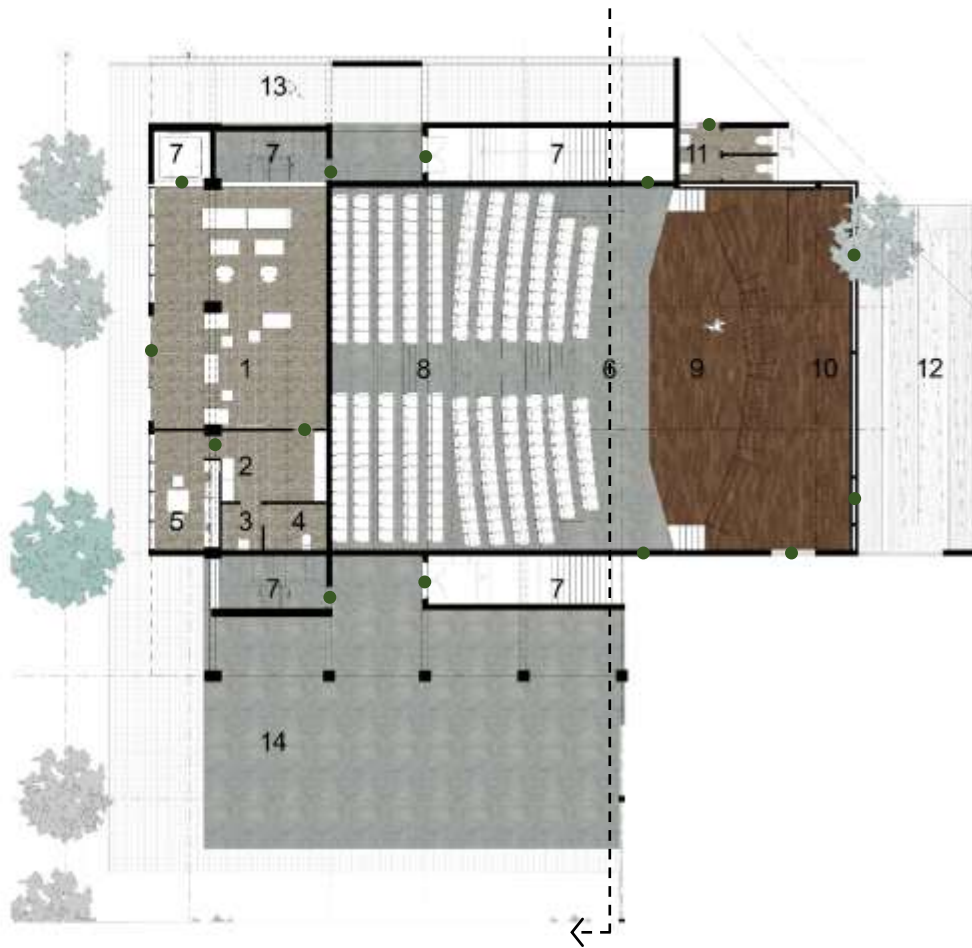


FIRST FLOOR

1. Open plan offices
2. Private offices
3. Meeting room
4. Lounge
5. Copy room
6. Kitchen
7. Staff Ablutions
8. Public Ablutions
9. Circulation
10. Vertical circulation
11. Cleaning facilities/storage
12. Ablution
13. Kitchenette
14. SLM Research Centre
15. Archive room
16. Reflection area
17. Balcony
18. Void

Section B-B
Doorways ●

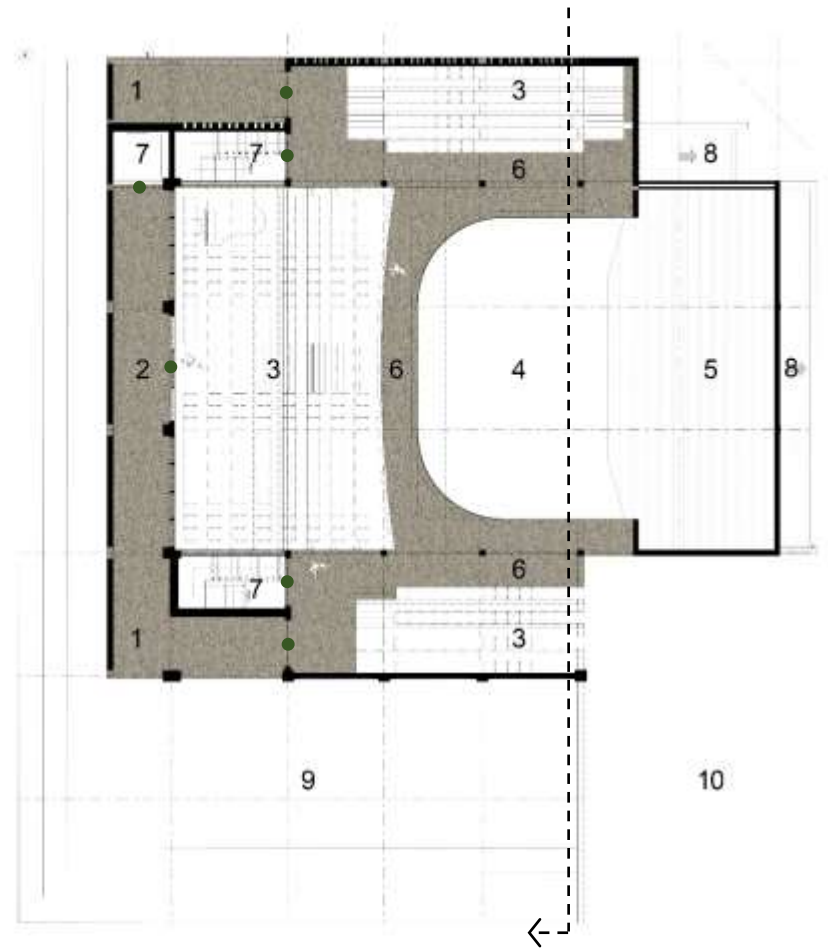




GROUND FLOOR

- | | |
|-------------------------|-----------------------|
| 1. Lobby | 8. Auditorium seating |
| 2. Cleaning Facilities | 9. Stage |
| 3. Powder room | 10. Backstage |
| 4. Ablution | 11. Staff Ablutions |
| 5. Kitchenette | 12. Ramp |
| 6. Circulation | 13. Patio |
| 7. Vertical circulation | 14. Civic Square |

SCALE 1:300



FIRST FLOOR

- | | |
|-----------------------------------|------------------------|
| 1. Balcony | 8. Concrete roof |
| 2. Entrance to Private Auditorium | 9. Civic square [Void] |
| 3. Auditorium seating | 10. Void |
| 4. Auditorium volume | |
| 5. Stage volume | |
| 6. Circulation | |
| 7. Vertical circulation | |

Section C-C



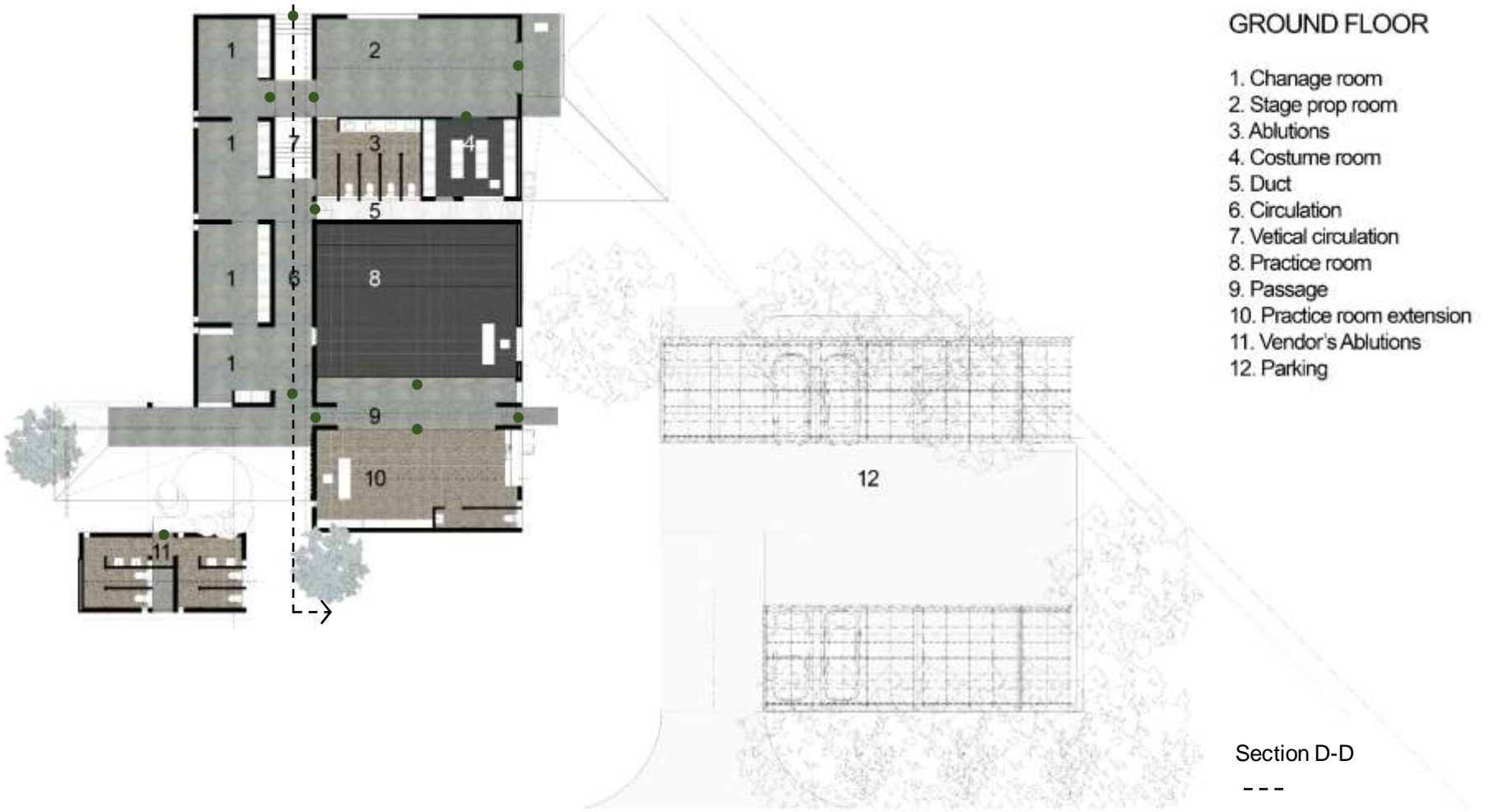
Doorways ●

THEATRE



CHANGE ROOM | PRACTICE ROOM | RESERVED PARKING

SCALE 1:300



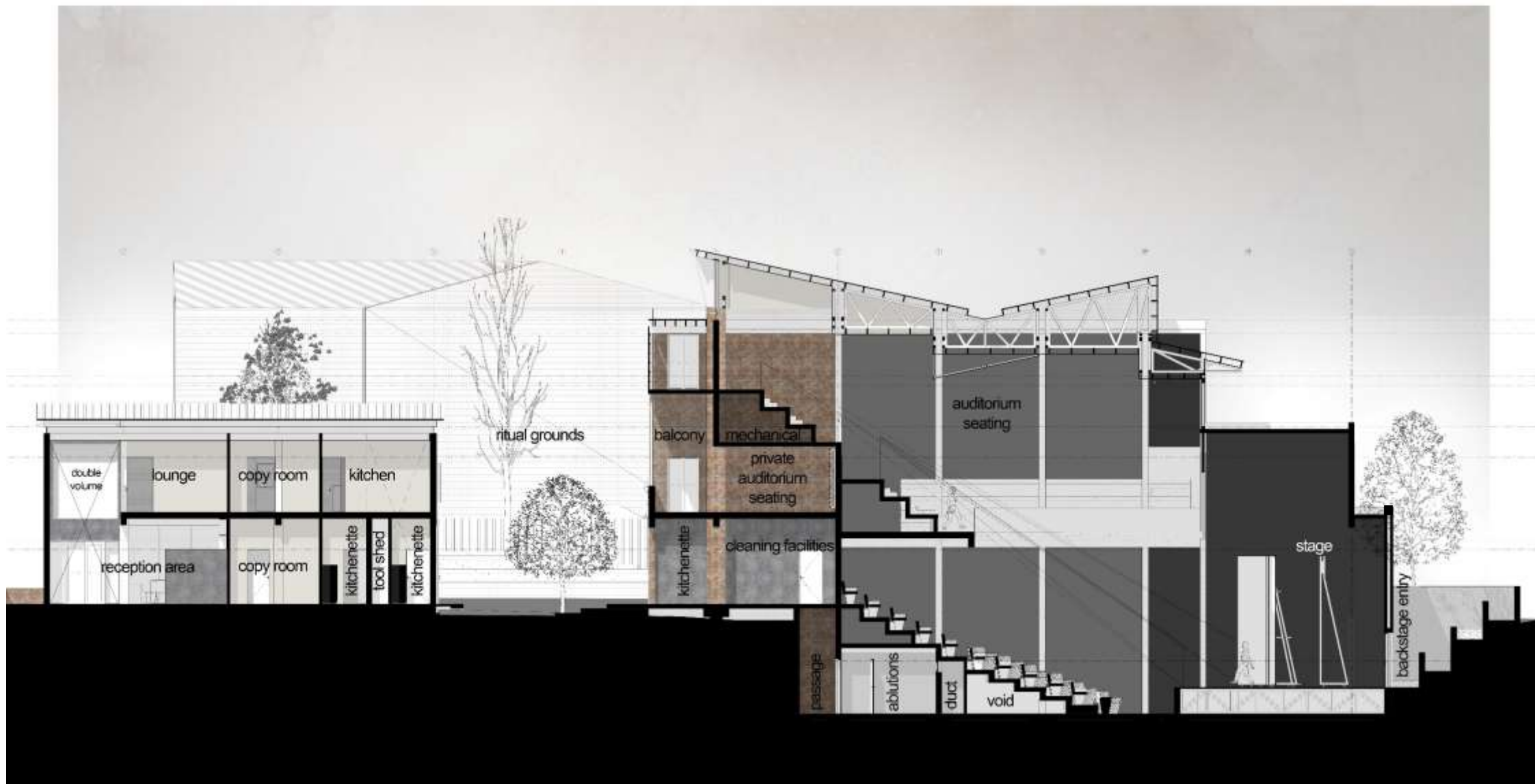
GROUND FLOOR

- 1. Change room
- 2. Stage prop room
- 3. Ablutions
- 4. Costume room
- 5. Duct
- 6. Circulation
- 7. Vertical circulation
- 8. Practice room
- 9. Passage
- 10. Practice room extension
- 11. Vendor's Ablutions
- 12. Parking

Section D-D

Doorways ●

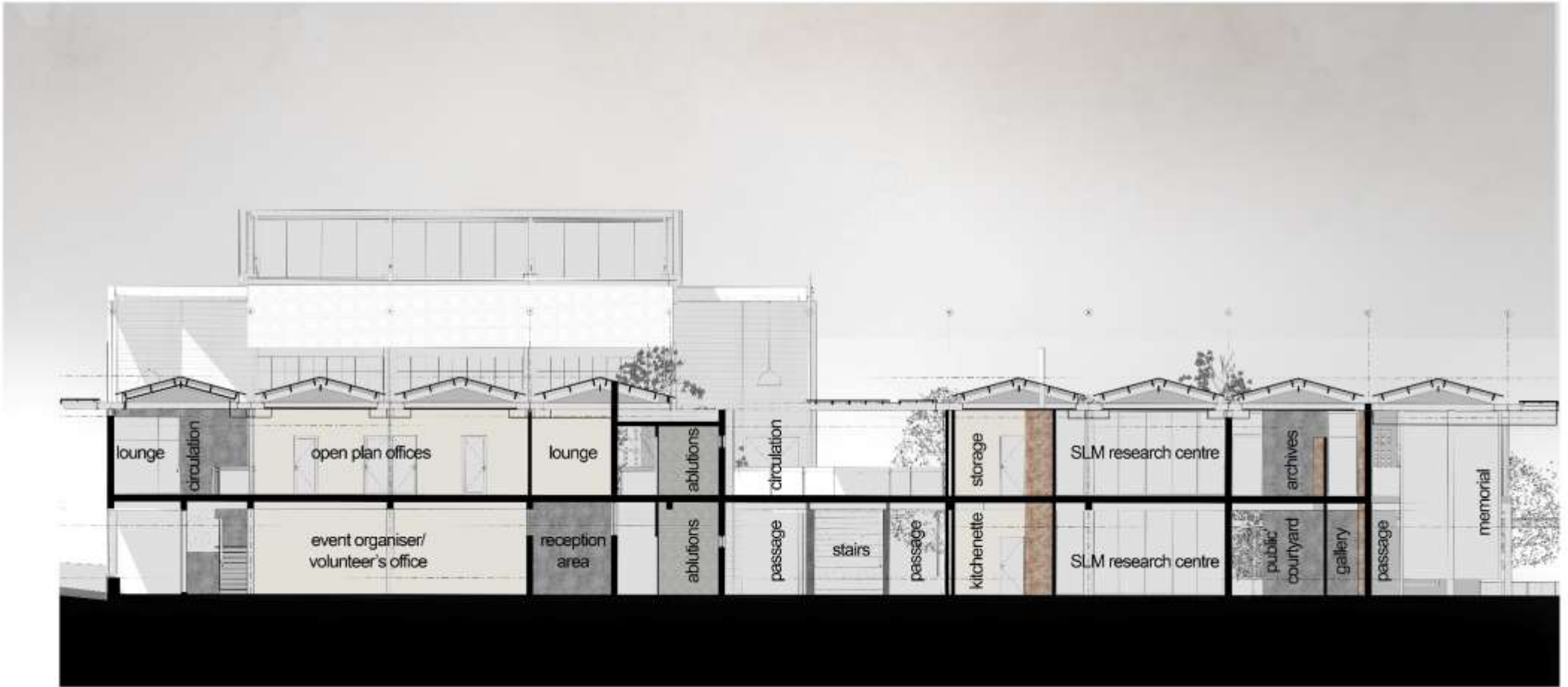




Section A-A

SCALE 1:200

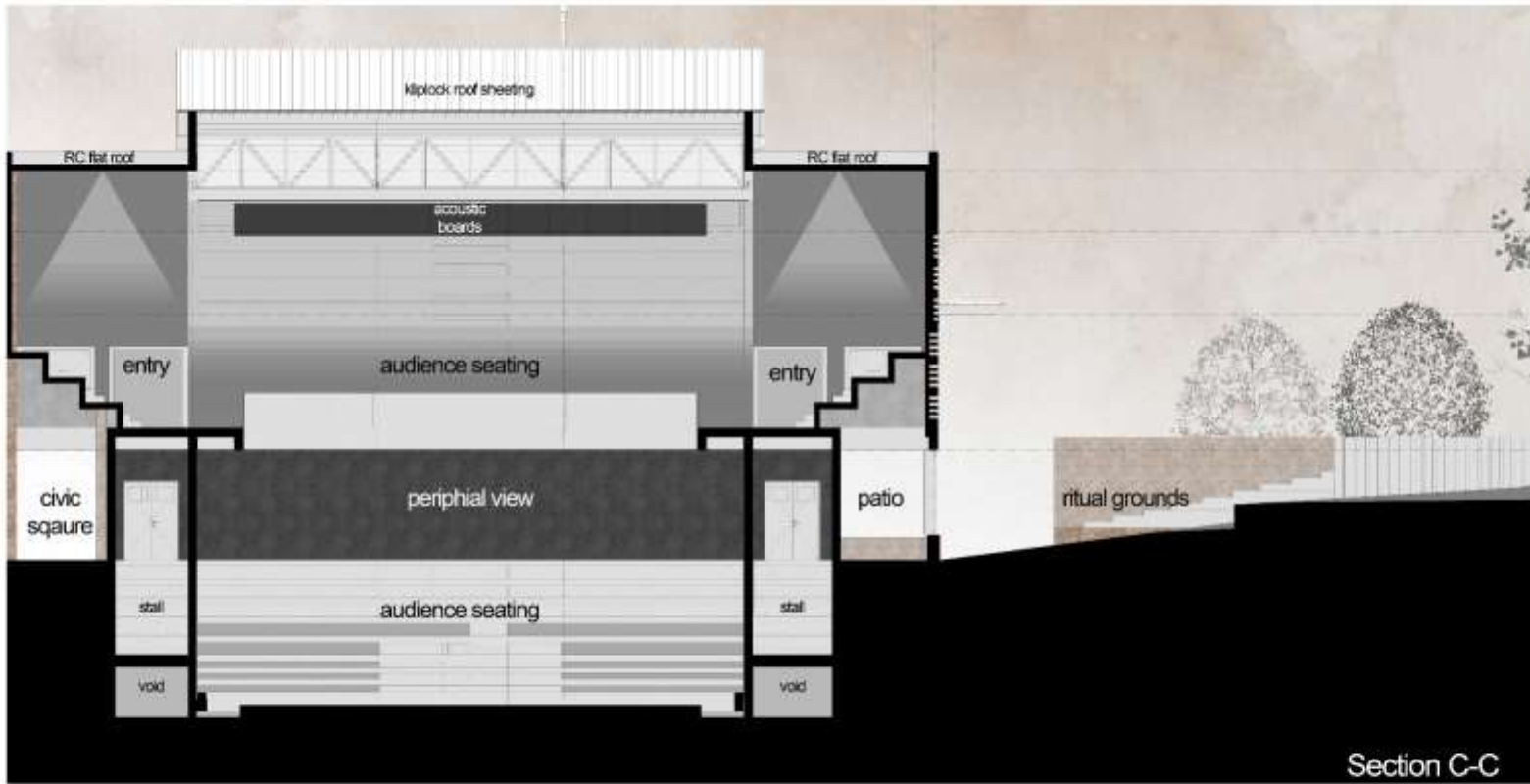




Section B-B

SCALE 1:200





SCALE 1:200



North Elevation

Administration building

Ritual ground

Theatre

Change rooms | Practice room



SCALE 1:200



South Elevation

Administration building

Ritual ground

Theatre

Change room | Practice room



Thoroughfare: Theatre West Elevation

Ritual grounds

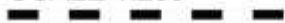
PACOFs Branch

Thoroughfare

SLM Research Centre



SCALE 1:200



West Elevation







Administration
building

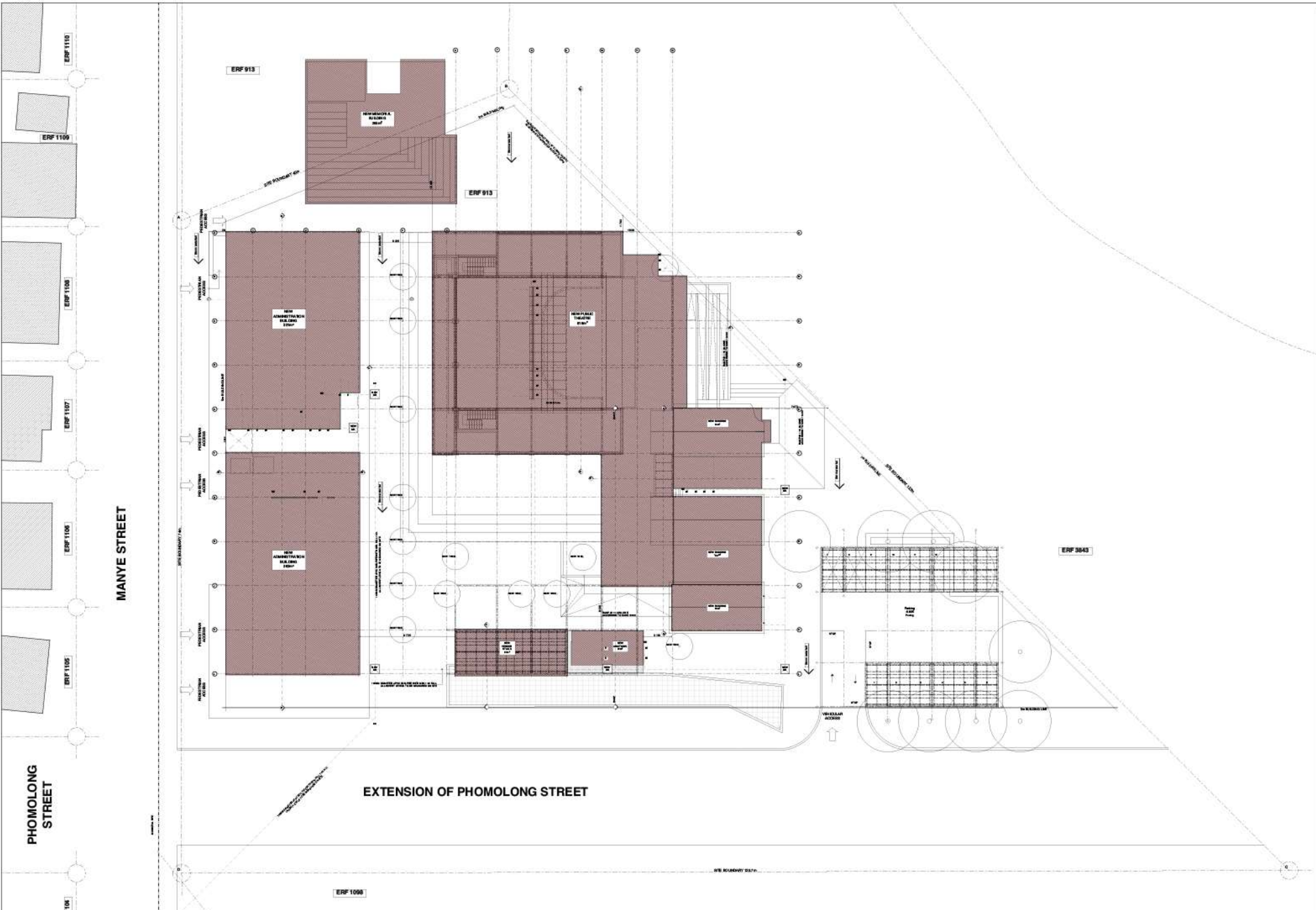
Civic
thoroughfare

Theatre





CONSTRUCTION DOCUMENTATION



general notes

Copyright reserved.

The Engineer or this drawing grants no property or other rights.

All dimensions, heights and levels to be checked on site before work is undertaken. Any discrepancy to be reported immediately to the Engineer.

The drawings are to be used for the construction of the works only.

All dimensions are to be checked on site before work is undertaken. Any discrepancy to be reported immediately to the Engineer.

Quality of workmanship and materials to be checked on site before work is undertaken. Any discrepancy to be reported immediately to the Engineer.

All floor levels shown on this drawing are in meters above sea level.

The Contractor must ensure compliance with all applicable laws and regulations.

revisions

Rev #	Date	Description

material legend

NEW CONCRETE



Student

Name: [Blank]

Role	Reg #
Council	[Blank]
Drawn	[Blank]
Checked	[Blank]

Themed Logos: [Blank]

drawing issued for:

Information only	
Local Authority approval	X
Construction	

client

Community of Oshana (Trust Fund) - Vukosi Moko

project description

New Public Buildings on ERF 913, Old Location, Botswana

date of issue

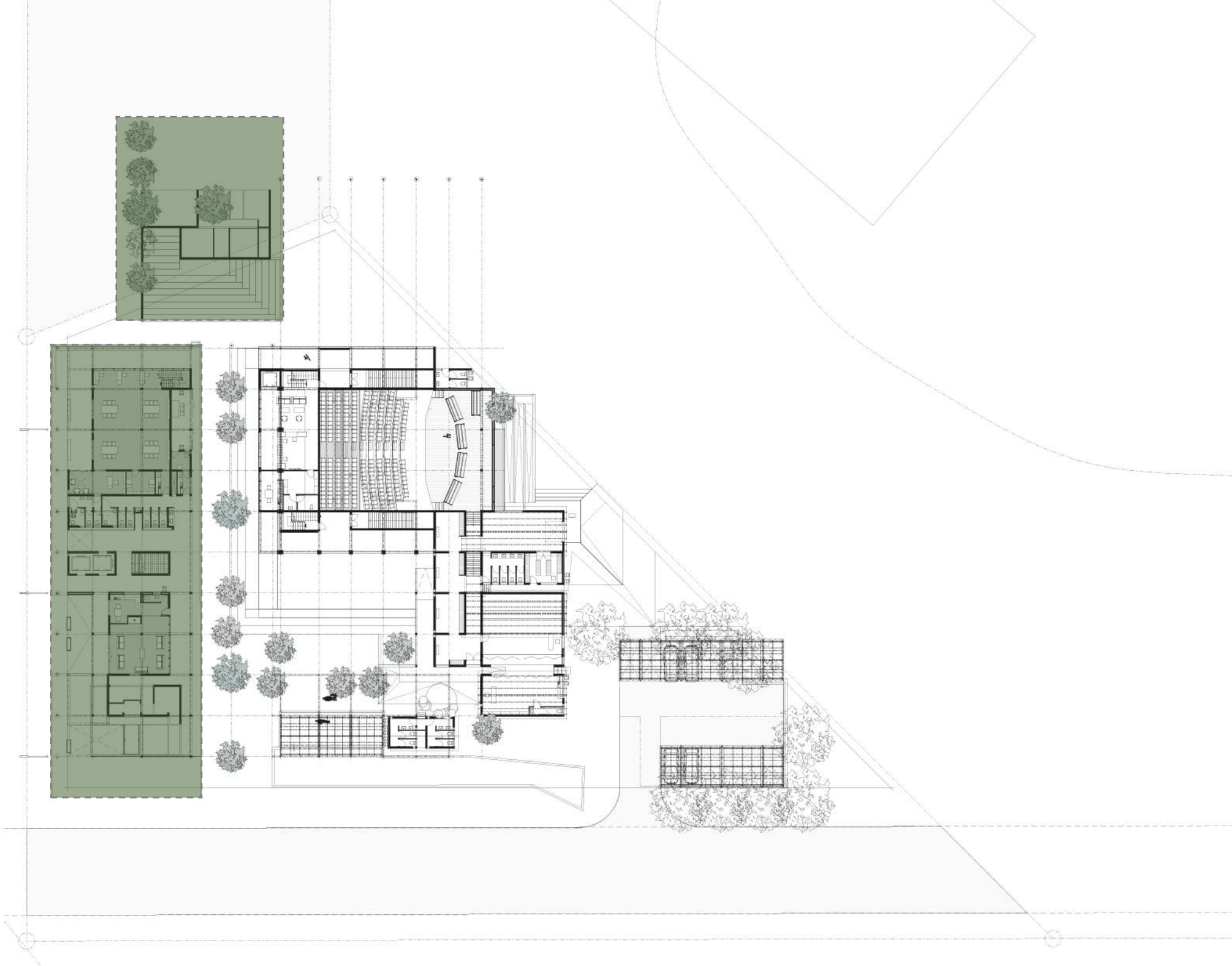
2022-10-27	01

drawing description

Drawing name	Site Plan
Site Plan	1:200

drawing #	size	rev #
01 of 06	A1	00

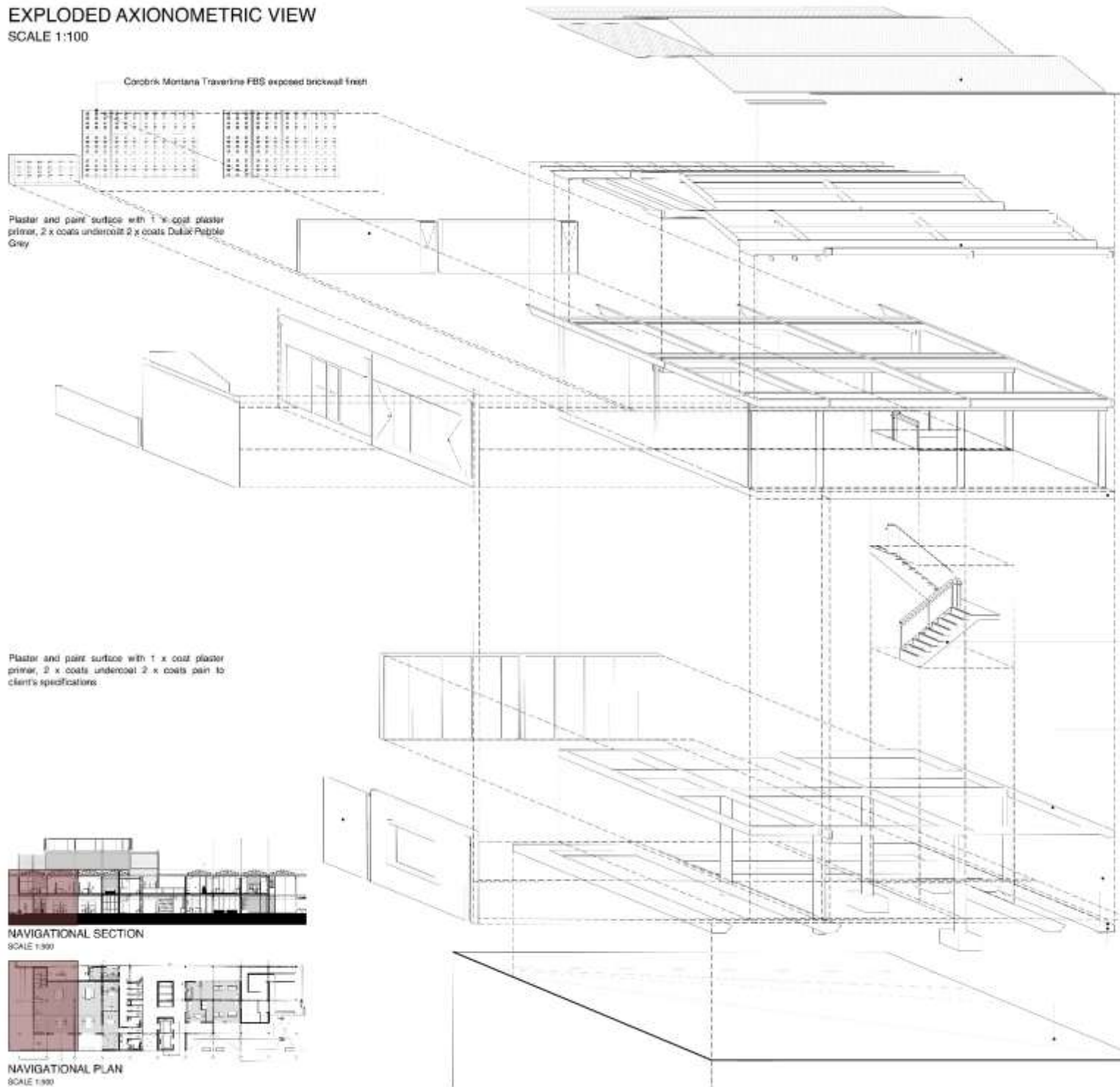
SITE PLAN
1:200



EXPLODED AXIONOMETRIC VIEW

SCALE 1:100

Corobrik Mortara Travertine FBS exposed brickwall finish



Plaster and paint surface with 1 x coat plaster primer, 2 x coats undercoat 2 x coats Dulux Pastels Grey

Plaster and paint surface with 1 x coat plaster primer, 2 x coats undercoat 2 x coats paint to client's specifications



NAVIGATIONAL SECTION

SCALE 1:300



NAVIGATIONAL PLAN

SCALE 1:300

Klip-Lok 406 Chromadek Z200 Dove Grey roof sheeting with Klip-Lok ridge cap, fastened to 50x114mm timber purlins spaced at max. 800mm c/c spacing.
Purlins fixed to brusses with Hurricane Clip.

50x225 Exposed timber roof truss @ 5m c/c spacing according to manufacturer's specifications

100x250mm RHS Steel column fixed with steel briseplice to RC slab @ 5m c/c spacing according to engineer's specifications

255mm RC slab with 80mm step to balcony, according to engineer's specifications

RC stairs to engineer's specifications
Finish stairs going with 20mm Terrazzo floor tile according to manufacturer's specifications.
2.5x45mm aluminium stair nosing to edge of floor tile.

255mm RC downstand beam to engineer's specifications

250x250mm RC column according to engineer's specifications

Sound absorption panels to manufacturer's specifications

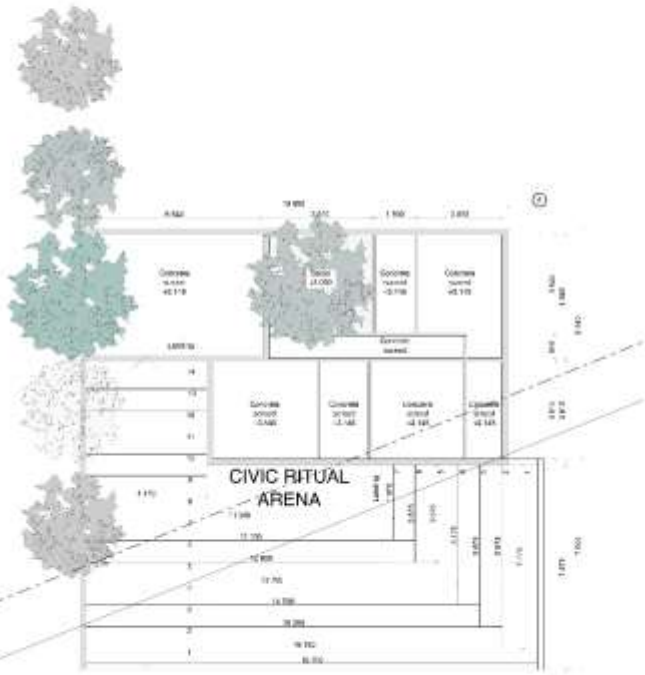
RC Rafter beam to engineer's specifications

NGL

NGL

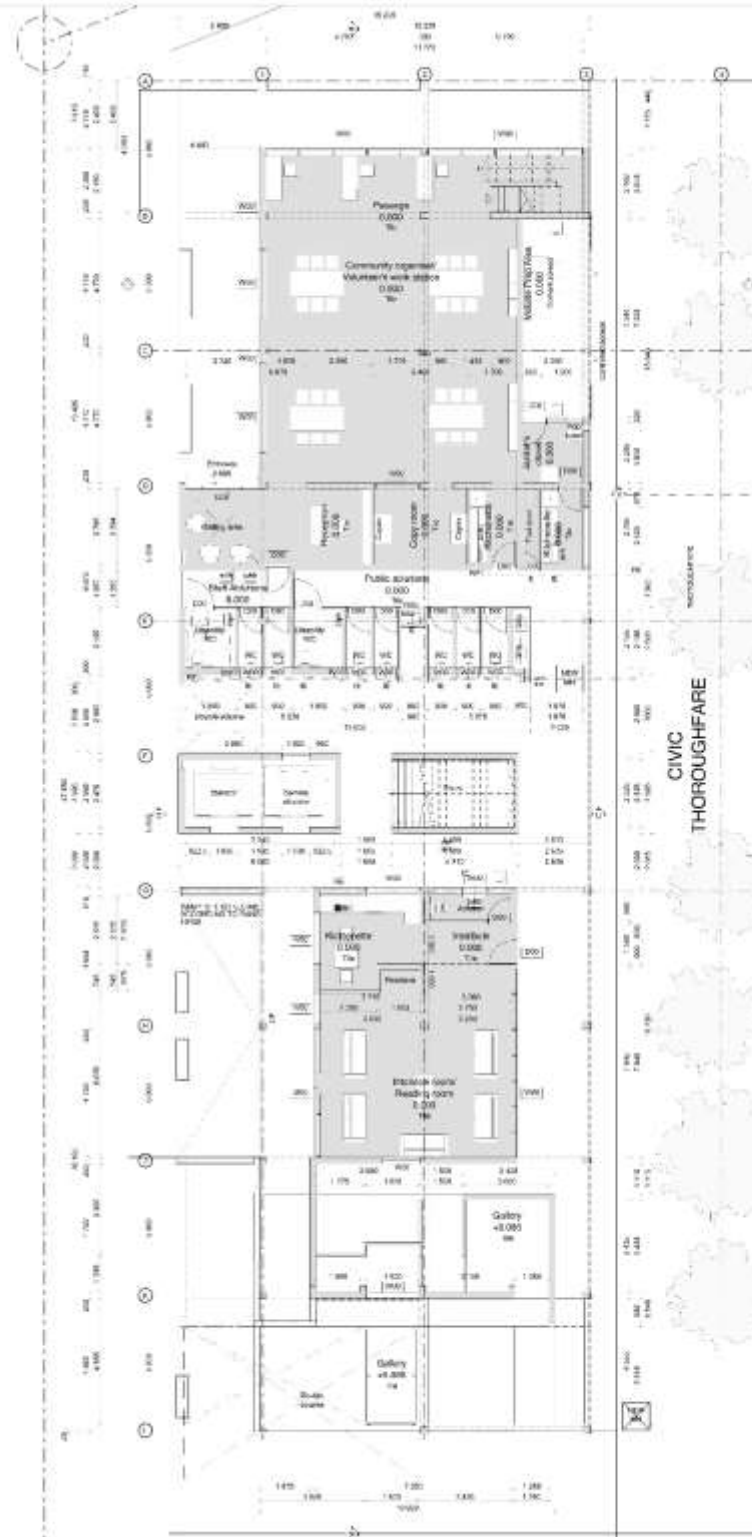


NAVIGATIONAL PLAN
1:500



GROUND FLOOR
1:100

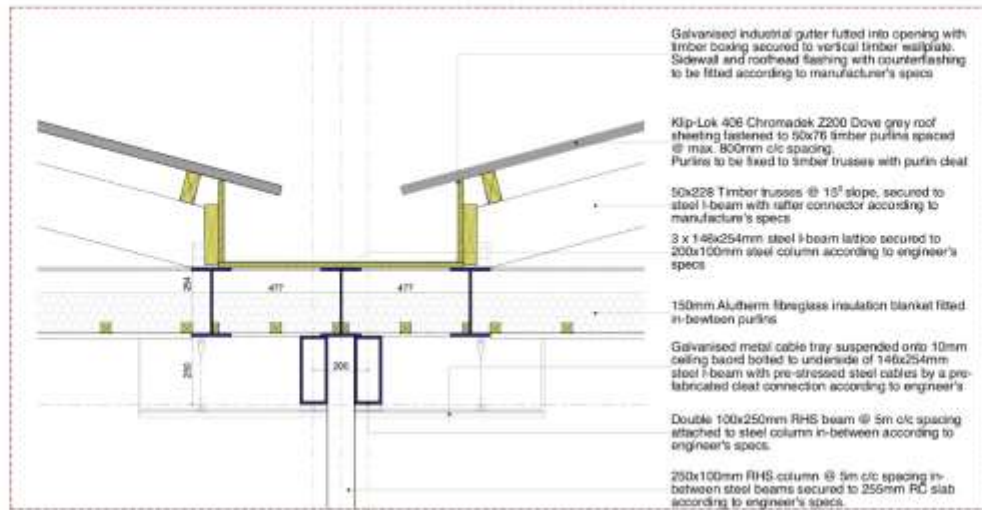
GROUND FLOOR
1:100



general notes	
<p>Design team: Tishay Architects 10000 10th Ave SE Atlanta, GA 30328 Phone: 404.525.1100 Website: tishay.com</p> <p>Architect: Tishay Architects 10000 10th Ave SE Atlanta, GA 30328 Phone: 404.525.1100 Website: tishay.com</p> <p>Client: Atlanta-Fulton County Stadium Authority 1000 Peachtree Street NE Atlanta, GA 30309 Phone: 404.525.1100 Website: atlantastadium.com</p>	
REVISIONS	
No.	Description
Material legend	
Student	
Name	
drawing issued for:	
client	
project description	
date of issue	
drawing description	
drawing #	
CG of DE	



NAVIGATIONAL SKETCH SECTION
SCALE 1:200



DETAIL 01 - GUTTER
SCALE 1:10

Galvanized industrial gutter fitted into opening with timber boarding secured to vertical timber wallplate. Sidesill and roofhead flashing with counterflashing to be fitted according to manufacturer's specs

Klip-Lok 406 Chromadak Z200 Dove grey roof sheeting fastened to 50x76 timber purlins spaced @ max. 800mm c/c spacing. Purlins to be fixed to timber trusses with purlin cleat

50x228 Timber trusses @ 10° slope, secured to steel I-beam with rafter connector according to manufacturer's specs

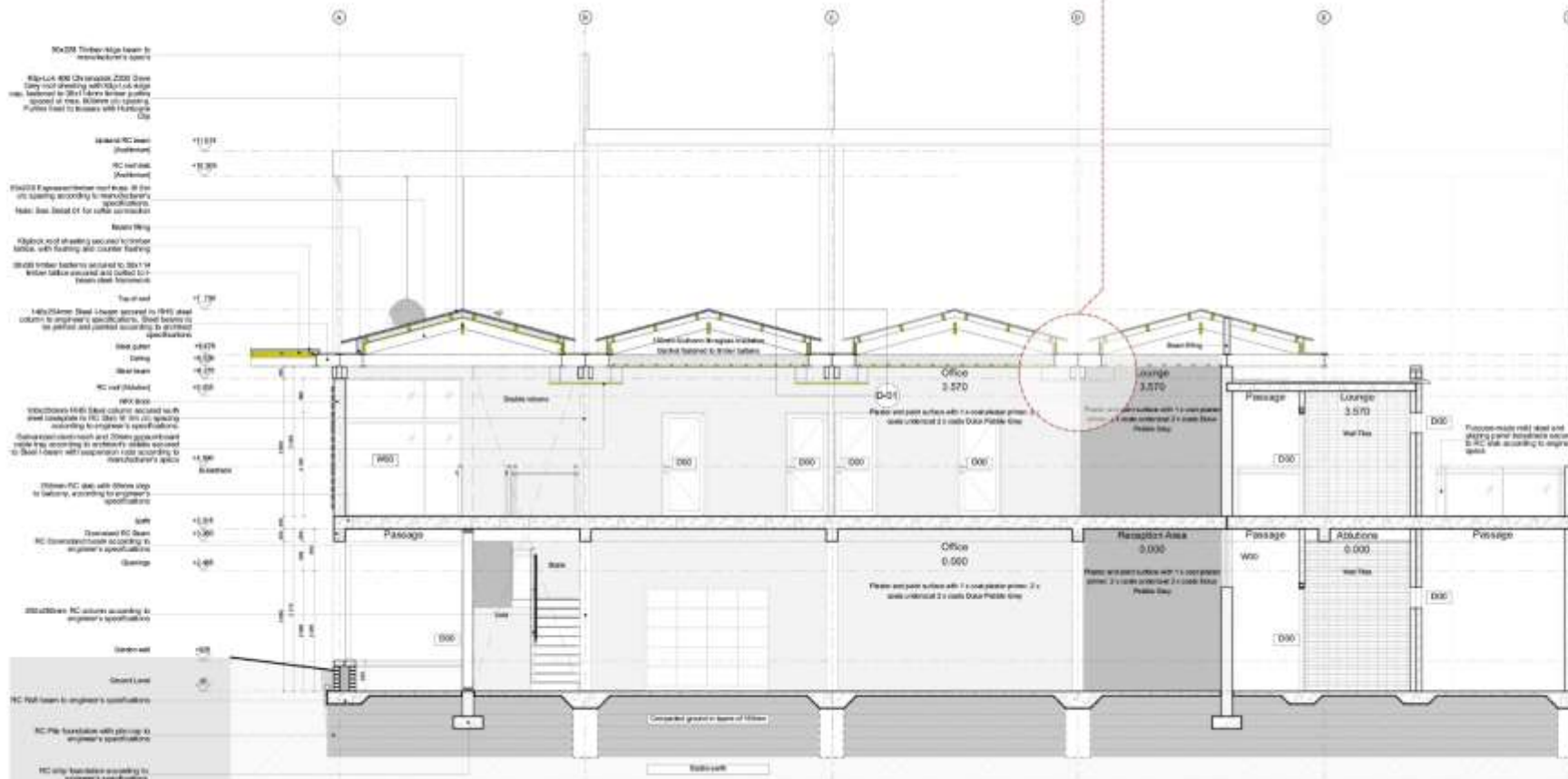
3 x 148x254mm steel I-beam lattice secured to 200x100mm steel column according to engineer's specs

150mm Akuthem fibreglass insulation blanket fitted in-between purlins

Galvanized metal cable tray suspended onto 10mm ceiling board bolted to underside of 140x25mm steel I-beam with pre-stressed steel cables by a pre-lubricated cleat connection according to engineer's specs

Double 100x250mm RHS beam @ 5m c/c spacing attached to steel column in-between according to engineer's specs

200x100mm RHS column @ 5m c/c spacing in-between steel beams secured to 255mm RC slab according to engineer's specs



PARTIAL SECTION B-B
SCALE 1:50

general notes

Copyright reserved

The design or fabrication herein is property of the Architect

All dimensions, heights and levels to be indicated in this drawing are in millimetres unless otherwise stated. Roundness shall be indicated as required in accordance with AS 1100

The Engineer is not responsible for the design or fabrication of the building or its components unless otherwise stated

All dimensions are indicated in the structural drawings unless otherwise stated

Quality of materials and workmanship to comply with the relevant Australian Standards unless otherwise stated

All fixtures shall be in accordance with the manufacturer's specifications unless otherwise stated

The Contractor shall be responsible for the quality of workmanship

Revisions

Rev #	Date	Description

material legend

- RC wall beam
- Galvanized metal cable tray
- Timber truss
- Steel
- Insulation

Student

Therese Lopez

course: reg #

lecturer: Justin

drawn: checked

checked: Asger Espersen

drawing issued for:

introduction only

used for publication: X

client

Company of Building Services, Home Street

project description

Residential building

100m x 100m

date of issue

2023-10-27

drawing description

drawing scale: 1:50

sheet: 1 of 1

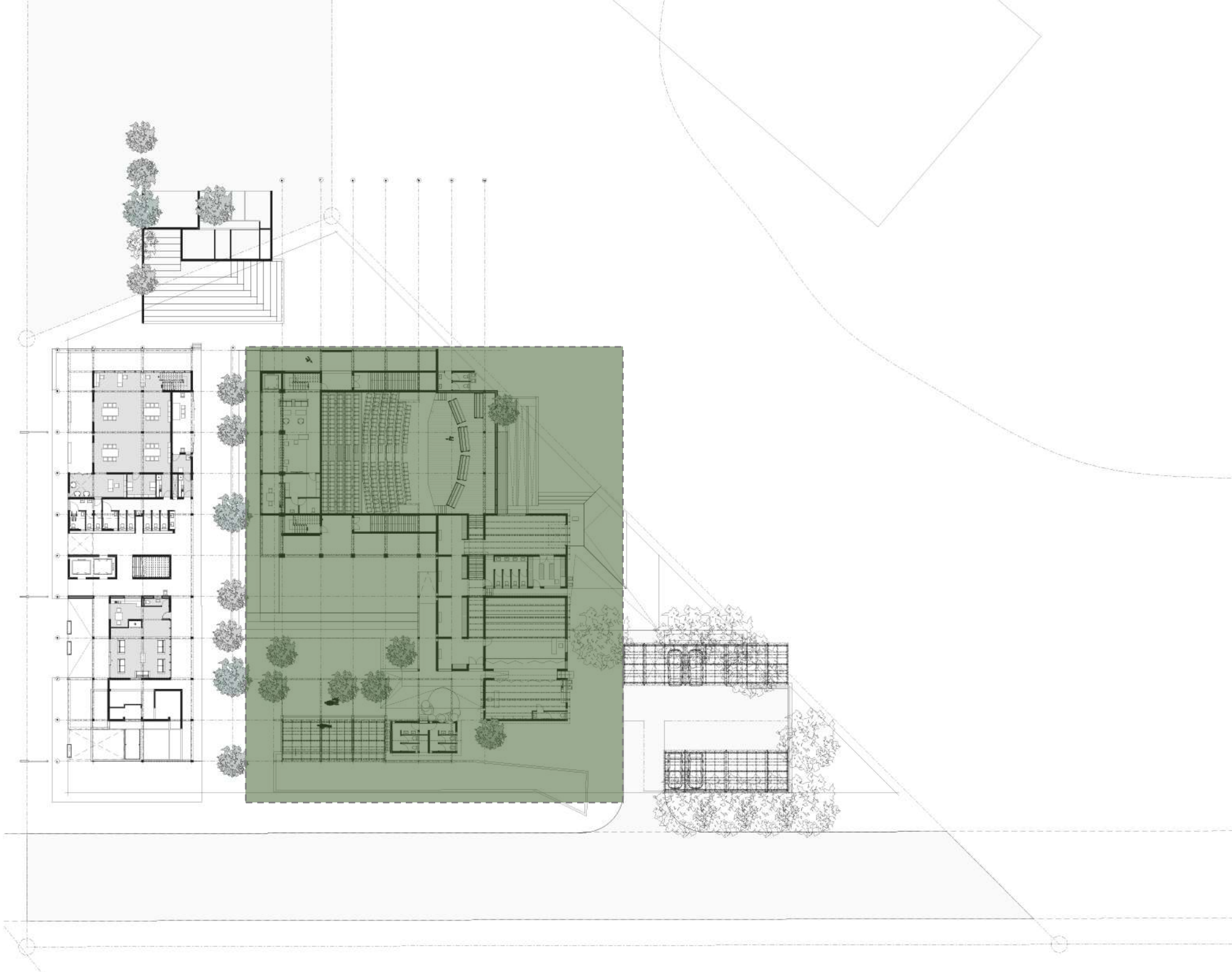
drawing #

54 of 06

sheet: A1

rev #

00



EXPLODED AXIONOMETRIC VIEW

SCALE 1:100

Prefabricated steel mesh panels to manufacturer's specs.
Secured to dia. 102mm Round hollow columns

Prefabricated steel mesh panels to manufacturer's specs.
Secured to dia. 102mm Round hollow columns

Dia. 102mm steel column secured to RC 255mm slab to
engineer's specifications

Purpose-made galvanised industrial gutter fitted into opening with
timber boding secured to timber purlins and raases.
Galvanize steel flashing to all cover all turn-ups
Drainage fall to engineer's specifications

Klip-Lok 405 Chromadek Z200 Dove Grey roof sheeting with Klip-
Lok slope cap, fastened to 50x114mm timber purlins spaced at
max. 900mm c/c spacing.
Purlins fixed to trusses with Hurricane Clip

Purpose-made acoustic boards according to
engineer's specifications

50x228mm timber purlins spaced at max. 900mm c/c spacing.
Purlins fixed to trusses with Hurricane Clip

Timber girder truss to be secured to RC column with
prefabricated truss connectors according to manufacturer's
specifications

170mm RC slab with 250mm upstand beam according to engineer's
specifications. Cement screed outlets with a minimum fall of 1:40.
Waterproof with torch-on bitumen, overlapping min. 300mm on
edges and apply aluminium butilene protective coating.
Galvanized steel flashing to cover all turn-ups.
Drainage to engineer's specifications.

Corcink Montana Travertine FBS exposed brockwall finish

250x250mm RC column according to engineer's specifications

250mm RC slab according to engineer's specifications

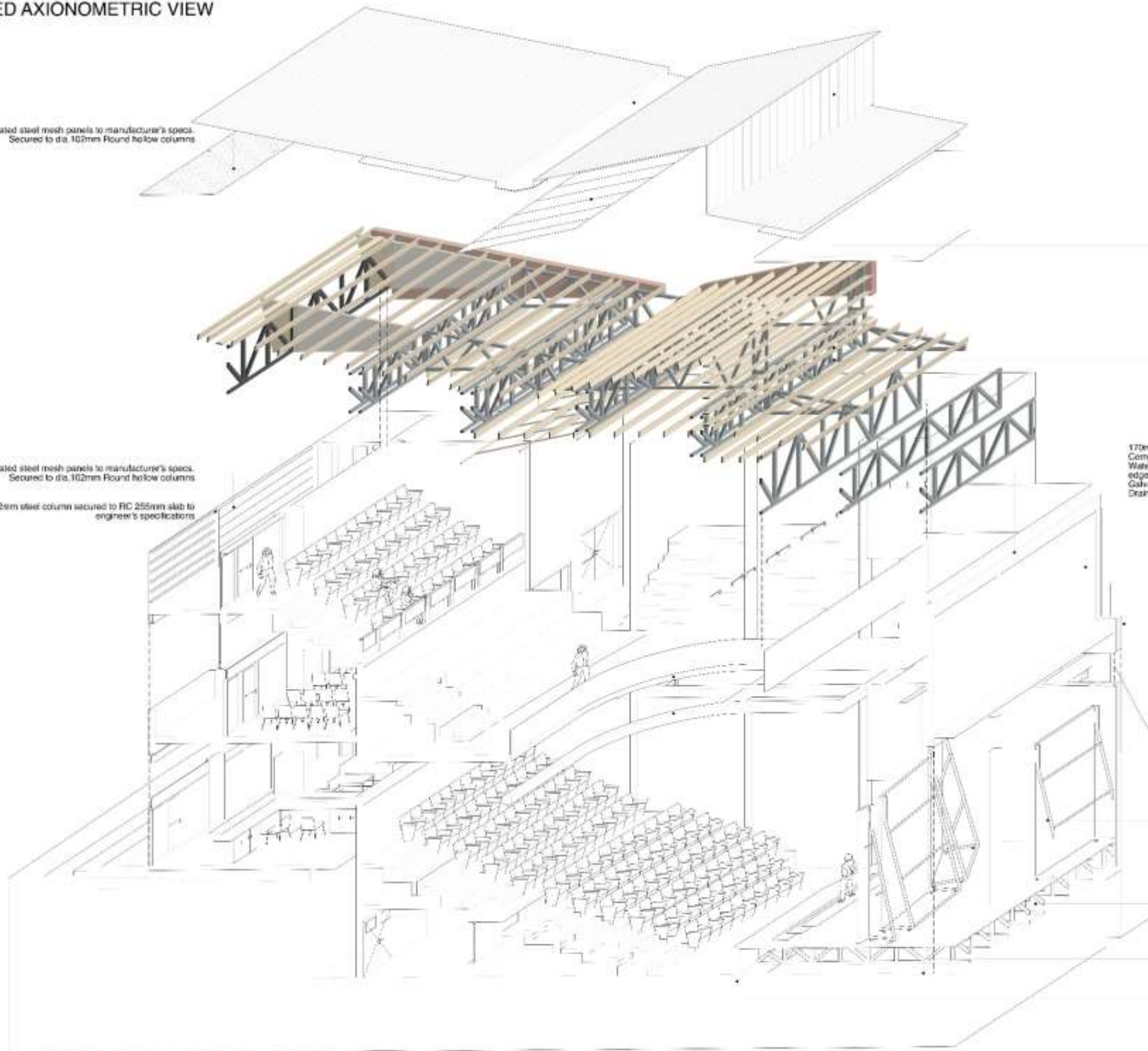
255 RC downstand beam according to
engineer's specifications

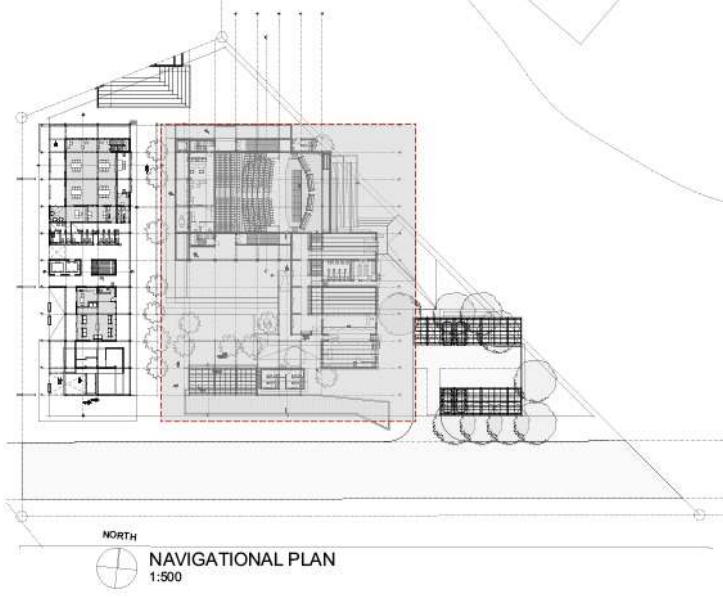
Sound absorption panels to manufacturer's
specifications

Timber joist lattice secured to concrete slab
according to manufacturer's spec

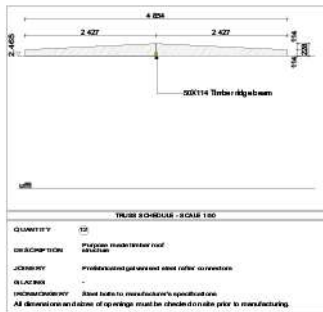
NGL

85mm concrete surface bed with 250 micron
Gundelplast water proofing membrane under
entire floor area, on compacted bicilli in
layers of max. 150mm



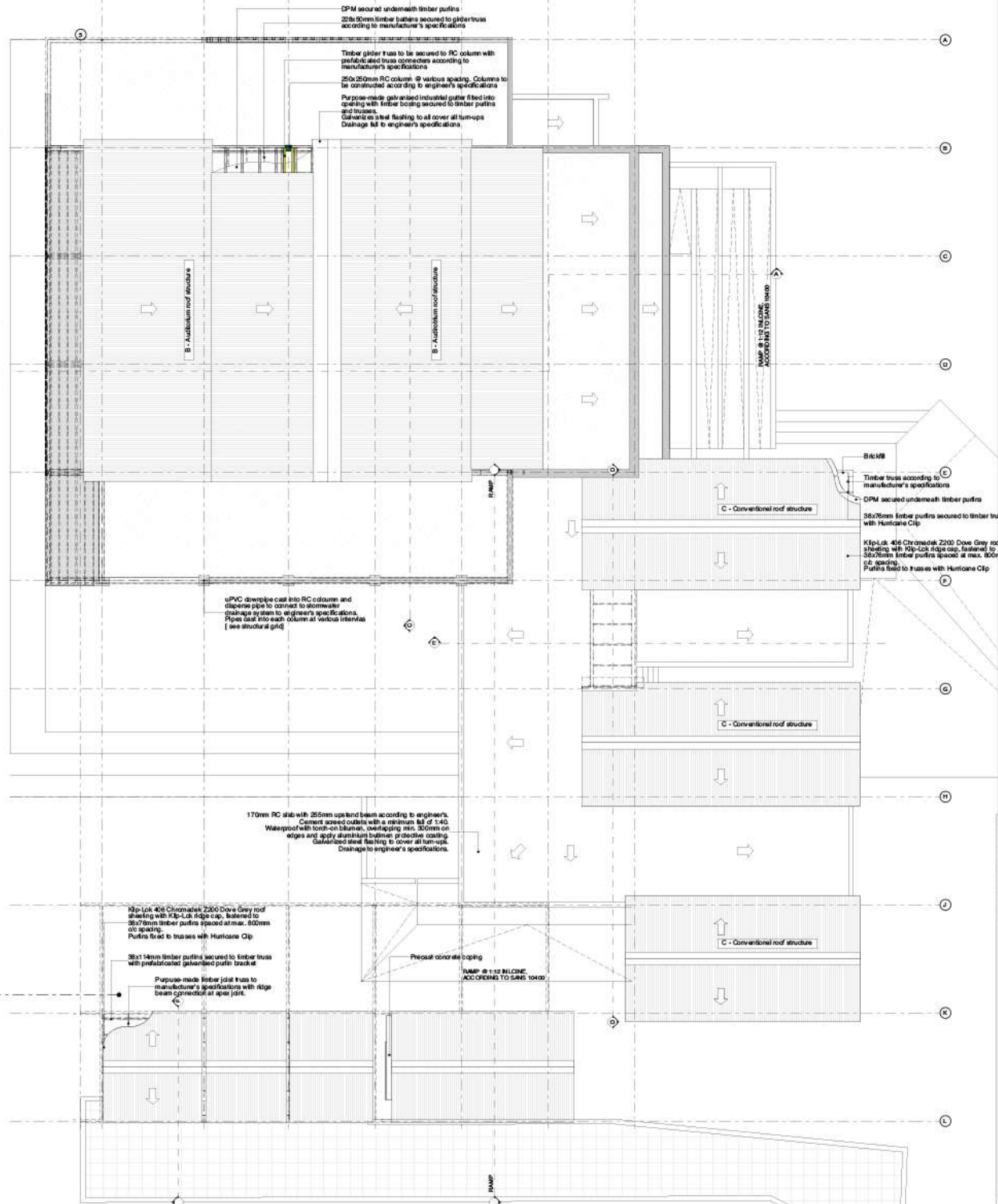


NORTH
NAVIGATIONAL PLAN
1:500



TRUSS SCHEDULE - SCALE 1:50	
QUANTITY	12
DESCRIPTION	30x114 timber truss
COMMENTS	Production schedule must allow for construction.
REMARKS	-
PREPARED BY	Based on manufacturer's specifications.
APPROVED BY	All dimensions and details of spigots must be checked on site prior to manufacturing.

VENDOR STALL TRUSS SCHEDULE
SCALE 1:50



ROOF PLAN
SCALE 1:100



general notes

Copyright reserved
No change or modification permitted without the prior written consent of the author.

All dimensions, heights and levels to be checked on site before work is initiated. Any discrepancy shall be reported immediately to the author.

This drawing is not to be scaled.

All work to be set out using profile rods at 100mm c/c.

All dimensions to be checked on site before work is initiated.

Quality of workmanship and all materials to comply with the relevant SANS standards and SANS 10400.

All fixings to be done in this drawing as indicated.

The Contractor is responsible for the completion of all drawings on site.

revisions

Rev #	Date	Description

material legend

- 1 STRUCTURAL COLUMN

Student

Student	reg #
Thembu Ligo	
council	
SACAP	
drawn	checked
Thembu Ligo	Angela Sepere

drawing issued for:

Information only	
Local Authority approval	X
Contractor	

client

Community of Oshana Tsofari - Vila Marit

project description

New 1000 sqm building on 1000 sqm plot.

date of issue

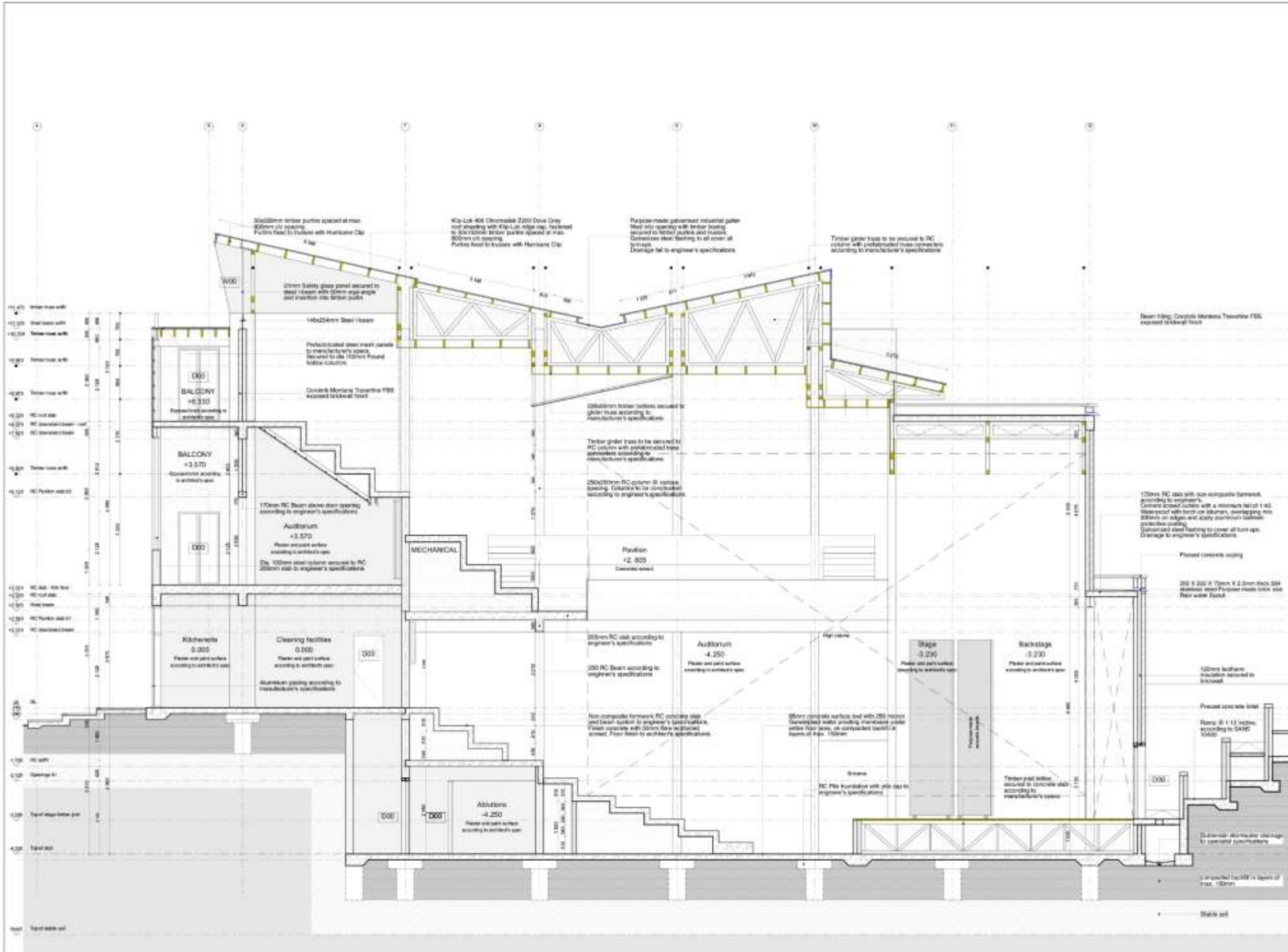
2024-11-27

drawing description

Drawing name	Scale
Roof Plan	1:100
Vendor Stall Truss Schedule	1:50
Heightened Plan	1:500

drawing #

drawing #	size	rev #
04 of 06	A1	00



general notes

Copyright reserved
 No part of this drawing may be copied or reproduced without the written consent of the architect.
 All dimensions, heights and levels are to be shown on the building work, unless otherwise specified in the contract documents.
 The drawings are to be used for the construction of the building.
 All materials to be used shall be of the highest quality and shall be of the type specified in the contract documents.
 The contractor shall be responsible for the completion of the building work.

revisions

Rev	Date	Description

material legend

- Concrete
- Steel
- Timber
- Insulation
- Glazing
- Roofing

client

Client Name: _____
 Council: _____ Reg # _____
 State: _____
 Street: _____ Checked: _____
 Town: _____ Signed: _____

drawing issued for:

Structure
 Civil/Structural
 Electrical

client

Client Name: _____
 Address: _____
 City: _____

project description

Project Name: _____
 Location: _____
 Site: _____

date of issue

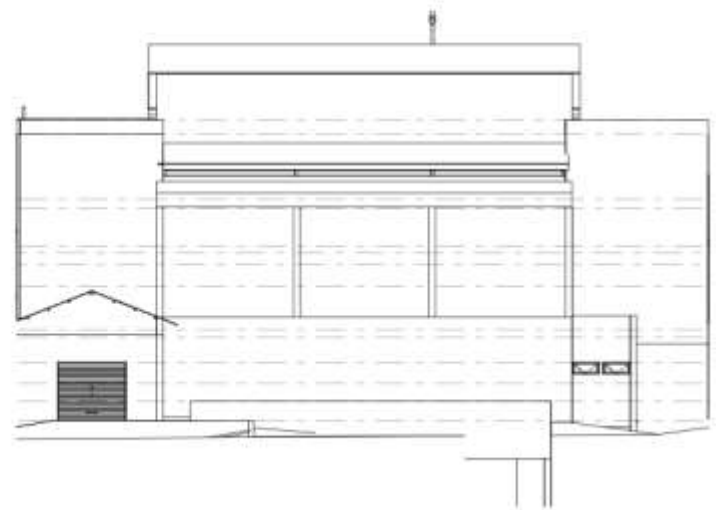
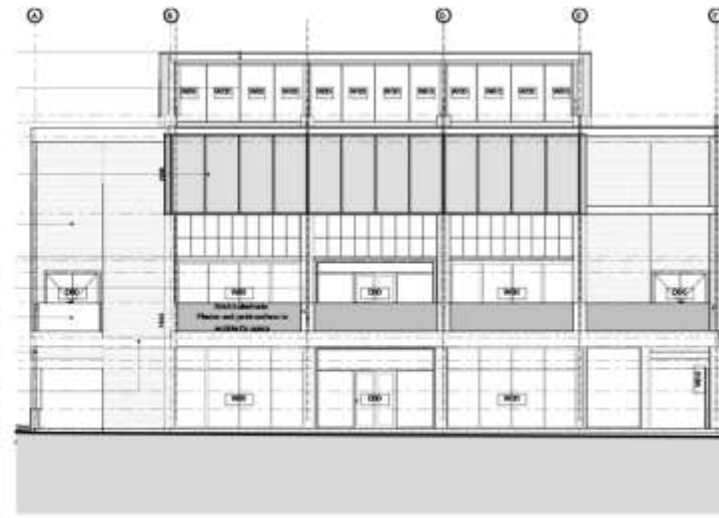
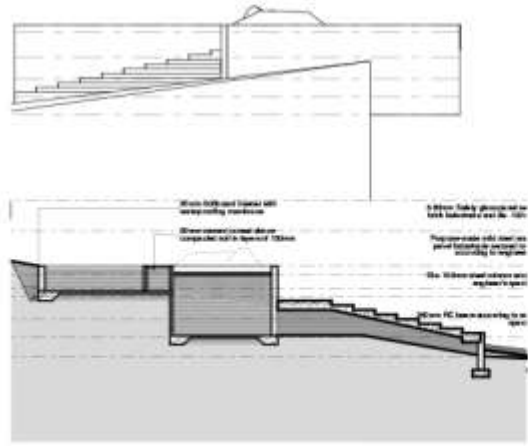
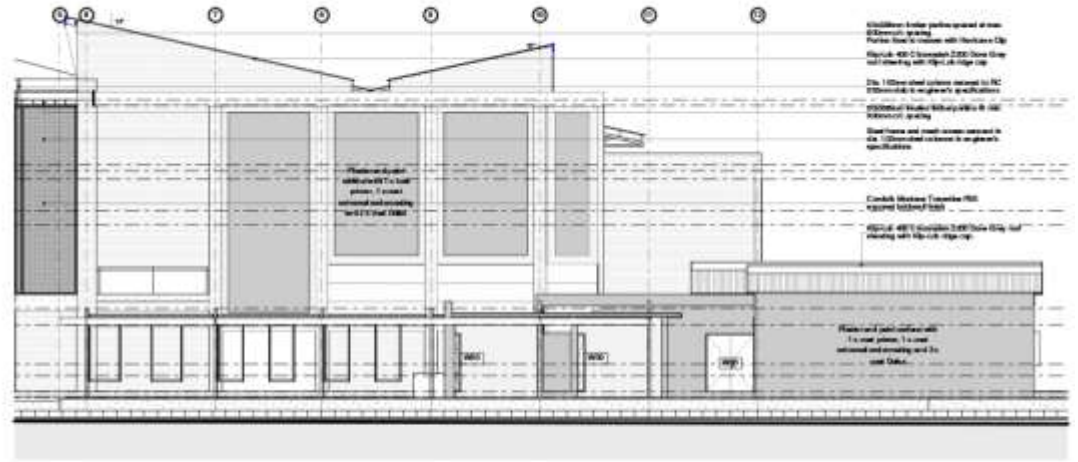
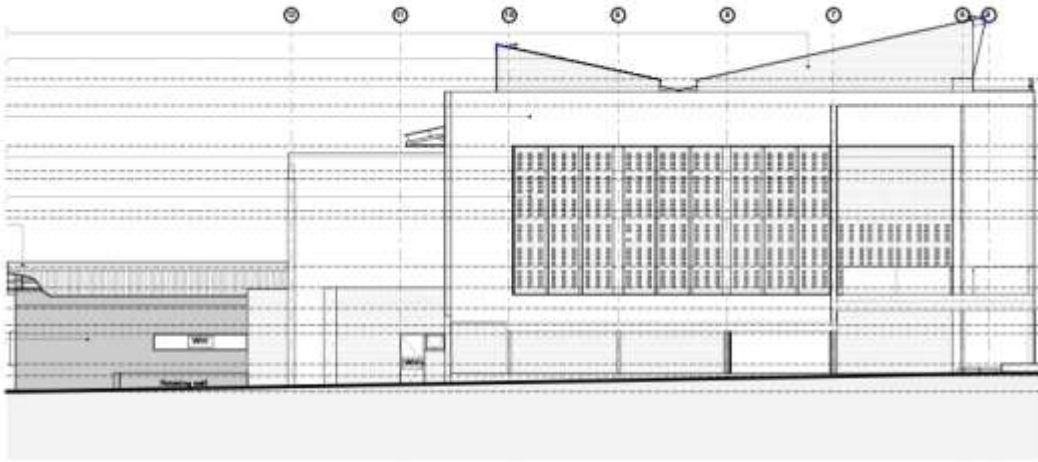
Issue Date: _____

drawing description

Sheet No.	Scale
01 of 06	1:50

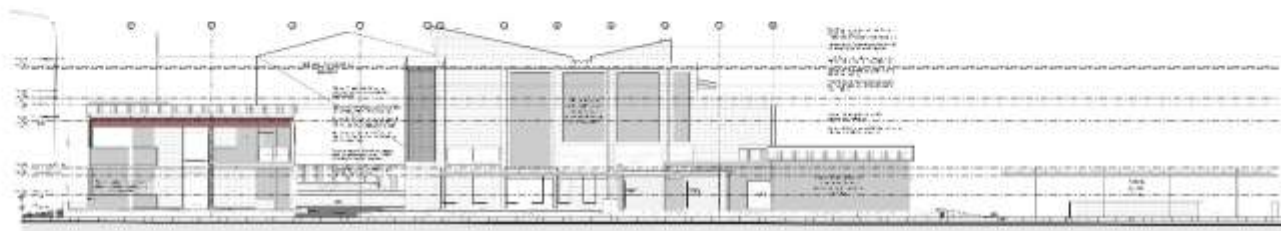
drawing # 05 of 06 **size** A1 **rev #** 00

PARTIAL SECTION A-A
 SCALE 1:50





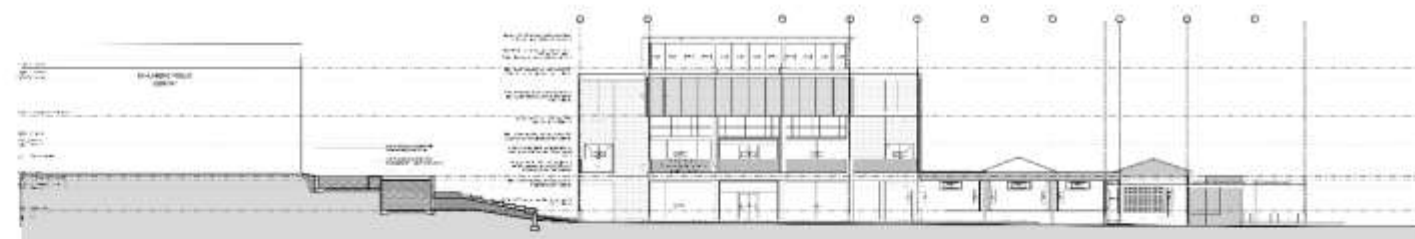
NORTH ELEVATION
Scale 1:200



SOUTH ELEVATION
Scale 1:200



WEST ELEVATION
Scale 1:200



THOROUGHFARE [AUDITORIUM]
Scale 1:200



THOROUGHFARE [ADMIN BUILDING]
Scale 1:200

GENERAL NOTES

Client name
Project name
Project location
Project number
Project date
Project status
Project description
Project budget
Project schedule
Project team
Project contact

REVISIONS

Rev	Date	Description

MATERIAL LEGEND

- Concrete
- Brick
- Stone
- Wood
- Steel
- Aluminum
- Glass
- Insulation
- Roofing
- Paint
- Cladding

STATUS

Design
Approved
Council
Scale
Drawn
Checked
Project name

CLIENT

Client name
Client address
Client contact

PROJECT DESCRIPTION

Project name
Project location
Project budget
Project schedule

DATE OF ISSUE

Issue date
Issue number

DRAWING DESCRIPTION

Drawing name
Drawing number

DRAWING #

Sheet #	Total	Rev #
06 of 06	A1	B0



Reflection

The concept of my thesis was not as easy as an objective, scientific method, with an input and output. The attempt to approach it in that way caused me to fail producing work of a quality I regard as acceptable. This caused a crisis that forced me to become introspective.

The initial design process of producing a touchstone which aims to address the essence of the building, served me little to nothing, however, I am at my best when I interpret concepts and ideas which felt like the official birth of the thesis. Retrospectively, I don't acquire the essence of something until it is materialized.

The investigation process of collecting reading material and photographs strengthened my bond with family members. Their lack of exposure to architecture and my need of knowledge about their lived experience caused us to teach each other fruitfully.

The challenges that I have come to realise and intend on improving on; are being proactive especially when I am obligated to do my work and allowing inspiration room to linger in the mind's eye.

The exploration of narrative and spatial mediums introduced me to a niche in architecture that relies on gaining great knowledge about culture and a deep interest in rituals. I believe these are foundational for learning how to perform as an architect for social works.

In conclusion, I found the whole experience to be challenging yet wholesome.

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