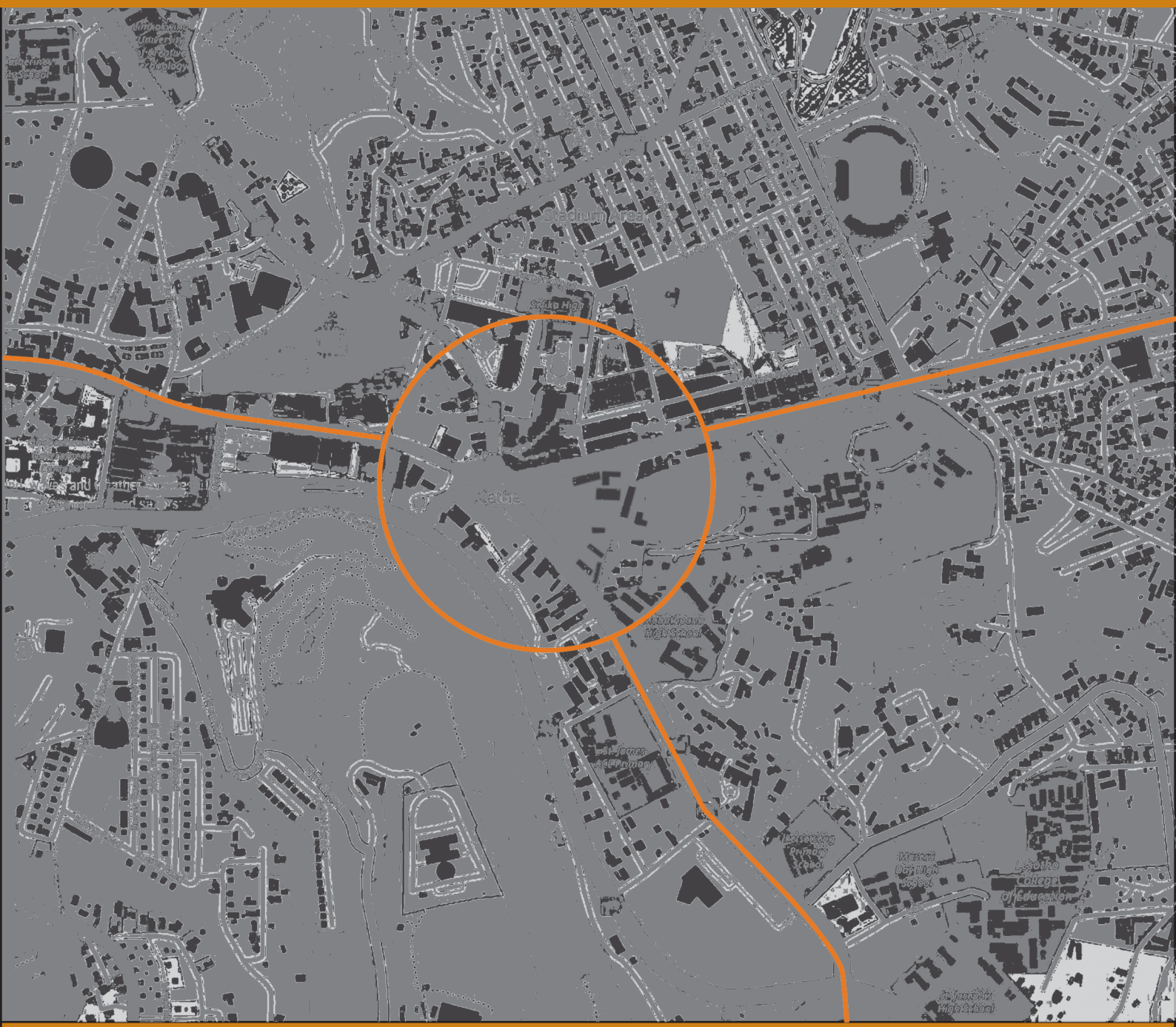
INCLUSIVE MASERU

A Third Space of Community:

Exploring the current discourse in the Maseru city metropolis through the lens of Thirdspace & Thresholds of an Urban Music Academy.



MASTER'S THESIS BY: TEBATSO TSIU STUDENT #: 2013033085 DEPARTMENT OF ARCHITECTURE
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ACKNOWLEDGEMENTS

To my mother and uncle: I dedicate this to you (ho ja lengolo le ne le nkuoa lefa)

I would like to give a special thanks to my supervisor, Prof. Jan and Piedre Smit and co-supervisor Martie Bitzer for their continuous support. My appreciation is extended to all those who guided me on the way, the internal and external lecturers who were consulted in crit sessions.

DECLARATION

I, Tebatso Tsiu (2013033085), am a student registered for the course Master of Architecture
[Professional] in the year 2019. I hereby declare:
I am aware that plagiarism is wrong, and confirm that the work submitted for assessment for the above course is my own, except where I have stated explicitly otherwise. I have followed the required conventions in referencing the thoughts, ideas, and visual materials of others.
I understand that the University of the Freestate may take disciplinary action against me if the above stated is believed not to be true, that I have failed to acknowledge the source of the ideas or words in my own work.

Illustrations and photographs are by the author (Tebatso Tsiu) unless otherwise stated.

This document is submitted in partial fulfillment for the degree: Master of Architecture [Professional] at the University of the Freestate, Bloemfontein, South Africa

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FROM THE AUTHOR

P E R M E A B L E

The thesis investigates a language of space that addresses the complexities of identity and culture in the architectural and urban planning discourse. Complexities that have long been at the heart of discussions relating to architectural form and inclusivity. From derivatives of the philosophy of Gilles Deleuze's "FOLD" concept to theories of Edward Soja's "Third space" and Edward Casey's investigations on boundaries and edge conditions, to other sub-theme investigations of concepts of space and form.

These concepts of space investigated from different perspectives of Philosophers, Urban theorist, Anthropologist, Geographers, and Architects, are to produce spaces that understand and comment on their context and site. The proposed building is derived from an analysis and processing of the site's complexities, addressing overlapping and distinguishable layers within the geographical site and social practice.

The investigation herein carried out in the context of Maseru, Lesotho, is to address a need identified through youth development agendas and proposes to introduce an Urban Arts Academy in the middle of the city. The proposed building is generated from an understanding and analysis of "Inclusive space" and opens an architectural inquiry to a phenomenological approach of placemaking.

The architectural aim is to investigate a design that is for an existing transient music subculture which informs the program and the site to create a space of dialogue between different social and cultural layers. Space is a dynamic construct of forming place within time, in between the dynamism, there is a medium for promoting cohesion instead of separation. A place for inclusive contribution. This approach leads to the research that space is therefore a constantly changing and dynamic substance that is as relative to "a point" as time. In its post-modernist definition, space is not static and just for function, but ever-changing beyond the usual perception of static tangible objects, but also as a construction of identity and culture it remains relative to dialogue.

THESIS STRUCTURE

INTRODUCTION
Mapping the site through quantitative and qualitative analysis

VIABILITY
Addressing the research question end user/ client for the building. The impact of an intervention

MACRO CONTEXTUAL SITE ANALYSIS
Situating the site within Maseru's context through physical zoning

MICRO SITE ANALYSIS
Mapping the physical and socio-cultural factors of the site and context

DESIGN PRECEDENCE STUDIES

THEORETICAL INQUIRY
Based on the contextual site complexities and the research question. Synthesizing an architectural theory

URBAN DESIGN PRINCIPLES
Adopting an urban design observation a

3RD SPACE & INCLUSIVITY

FOLD & SPACE

DESIGN SYNTHESIS/CONCEPT

DESIGN OUTCOME

TECHNICAL DETAIL

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01 INTRODUCTION

Buildings are designed to house space for an intended function. This functional requirement is translated into architecture through an understanding of program that is derived from a need. The need often arises first and the job of the architect begins hence forth. The purpose of the thesis is to introduce an Urban Performing arts Academy in the middle of Maseru City, Lesotho which will be centred around music education and supporting contextual functions derived from the site. With which a secondary objective will be achieved through an urban upgrade of the context for which it is situated, by focusing on the contribution to existing buildings.

The chosen site in Maseru is on the periphery of three contrasting zones and precincts. There is a commercial zone due to its proximity to the central business district (CBD) and the adjacent Pitso Ground precinct which houses the Taxi and Bus stop stations. There is an academic zone, due to the proximity with surrounding Schools in the area, and there is a cultural, social, zone due to the churches and public spaces in the area.

These separate layers and zones of urbanity that exist on the site inform the programs need to hypothesize and address the complexities of hybridity, multiplicity and pluralism in a fusion of separate spaces and separate functions. The result is a hybrid typology, comprising of An Academic (institutional) building typology. A street market corridor pleating and bridging together the adjacent schools within the context and a public space amphitheater that connects a dialogue with the adjacent catholic church and the existing community centre.

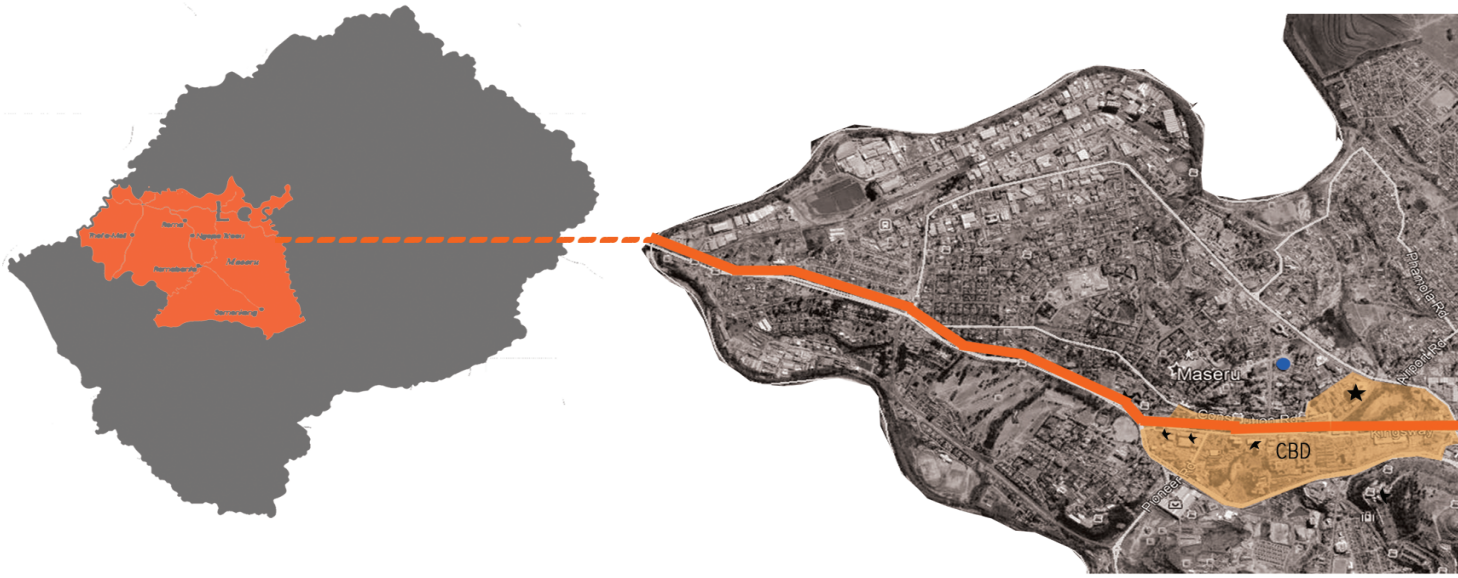
The program hypothesises an inclusive space that is derived from the commonalities and differences in these separate zones of social/community life, by looking at marginalities that define their edges, and commonalities that contribute onto each other. The proposed building in this context will be handled as an inclusive place from an “imagined” space.

If we can imagine it, we can build it.

This space is a result of the real and perceived layers that sum-up to a whole greater than the parts. Materializing an imagined space of dialogue. Essentially being a fusion and folding together of:

- A SCHOOL
- A STREET MARKET
- A PUBLIC SPACE

fig. 1 The site within Lesotho

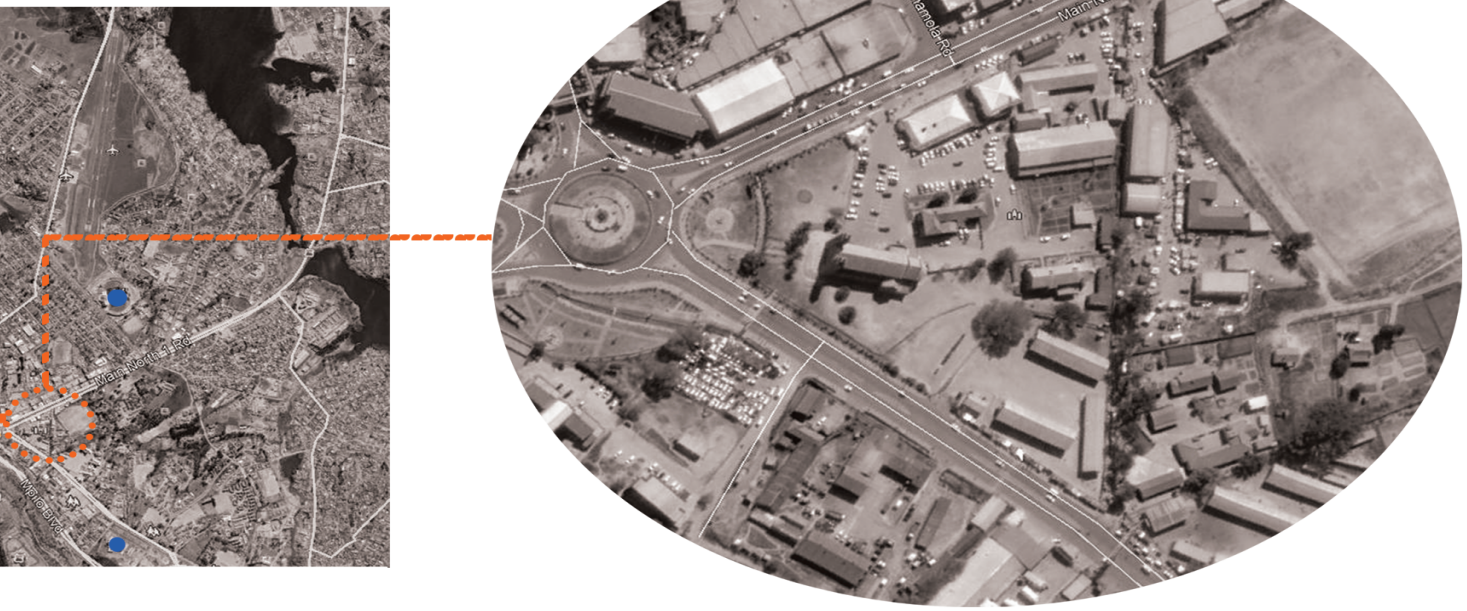


The intended design will accomplish its objective through addressing identified physical and social issues of boundaries, edges, and thresholds within a multi-layered site of contrasting functions. The aim being to Redesign a porous cohesive precinct node within the Cathedral Area. A space that becomes an inclusive one of cooperation and imagination. The proposed academy will also integrate the currently isolated Catholic community centre, by making it more accessible to the intended public, opening it up to an adjacent street alley thoroughfare used by a multiplex of people.

This dynamic approach of looking at space becomes the general aesthetic of the thesis to investigate meaningful spaces within a site of dichotomies and contrasting dialectics. To achieve this the proposed thesis studies the tensions and complexities of the designated site to communicate a design resolution that explores "the space that differences make," as one of inclusivity and hybridity. A lense through "Third space" theory by E. Soja incorporates not only the similarities but the differences inherent in the arguments discourse. From an architectural view, Third space is one hermeneutic used to construct spaces of dynamic communication between the subject-object relationship. Using the language of architecture to responsibly respond to these differences, in a building which contributes to the thesis's unique line of inquiry.

1.2. RESEARCH QUESTION

How can architecture in Lesotho's context abstract and retain a sense of culture from social practice and arguably stay true in claiming to be a record of a specific society's identity in a manner that withstands the test of time. Even after the fact of colonization as it aided in the hierarchical ordering of cultures. (Djiar, 2009) Borders between home and world wear blurred as the individual was assimilated into the whole (Bhabha, 1994) – The Spirit of Place and culture.



U - CBD

SITE LOCTION - CATHEDRAL AREA

02 VIABILITY



Fig.2.1 The Serumula Performing Arts Academy choir on the eve of their 10th Anniversary Concert in 2017
Facebook page photo accessed: 05/2018
link:

In 1966 when Lesotho gained its independence, it created a need for curriculum reform in the country, and 42 years later an education policy in-line with national development in mind was introduced. Changing the narrative of the colonial era education and socio economic structure from the perspective of seeing Lesotho's population as a labour reserve for the neighboring South Africa and the Colonial England.

The comprehensive curriculum and assessment policy introduced under the banner of an Integrated approach was a strategy to address the problematic influence of imperial and institutionalizing systems of learning and examination. This led to the introduction of an education policy system in primary level that integrated curriculum with assessment. (Raselimo & Mahao, 2015:2)

The Ministry of Education and Training's (MoET) new integrated primary school curriculum, is an assessment and analysis program realised to its full implementation in 2013. It was designed to enable the education system of Lesotho to deliver Education for Individual and Social Development, equipping both individual citizens and the nation to meet the challenges of the increasingly globalised world of today. This curriculum is also aimed at maintaining the core values and identity of Basotho culture and society. The new curriculum is being used in Grades 1 to 7, as From January 2018.



To contextualize this background of the Curriculum and Assessment Policy is to note that because of this, there lies a need for facilities in the performing arts at all levels of education:

- Firstly the Curriculum and Assessment Policy can be seen as a shift in educational intentions from an undemocratic and examination-oriented education system to a more process-oriented curriculum (Raselimo & Mahao, 2015:1)
- Secondly, With the new integrated Primary level or Basic Education program, the focus is on curriculum diversification. This naturally implies that the key focus areas outlined in the program range from:
  - Linguistic and Literary Area (Arts & Crafts, Drama, Music, Languages)
  - Numerical and Mathematical
  - Personal, Spiritual and Social
  - Scientific and Technological
  - Creativity and Entrepreneurial
- Thirdly, there needs to be a corresponding change in secondary and high-school examinations to avoid a vacuum within the education process's continuity.

From this recent pivotal development in the education system, it is has therefore become a very real factor that Musical education is now part of the national curriculum, although no adequate facilities exist to address this new reality. However, because the curriculum is now available, schools that do offer music as a subject, do so in ordinary class rooms and with expectations that are only meant for Primary level introduction phase classes. There is a lack of continuity beyond this point to develop skills through secondary and higher education. This integrated education approach through practical subjects like music are meant to facilitate and nurture a more robust student body and subsequently a diversified population that will meet the Increasing demand and international consensus that basic education which includes life skills for young people and adults, is an essential tool to enhance participation in democracy. (Setoi, 2012:3)

Realising this above mentioned discourse, the proposed building explores to meet the infrastructure need of an identified area that is within proximity of the current schools to facilitate adequate and appropriate learning facilities for prospective pupils who enroll in music studies at and beyond the primary basic education stage.

The chosen site is currently home to an informal transient Choral Choir (informal in as far as their lack of facilities and make shift "classrooms") who operate under the banner name of Serumula Performing Arts Academy – The Choir division (serumula translating to "Torch of light"). They occupy the Catholic Community Centre in Maseru, holding weekly classes and recitals in the afternoon at after school hours in adjacent schools.

Currently the community centre rents out an office to them and the hall for their rehearsal venue. They further make use of the neighboring St. Bernadette Primary School class rooms to hold smaller classes of music theory and contact sessions, as well as use near by events venues for hire, such as; The National Convention Centre and the AME Hall to host shows.

CONCLUSION TO THE IDENTIFIED PROBLEM:

These factors covered are given to situate the design in this context and rationalise the thesis in as far as the social discourse is concerned. They form the basis on why the location was chosen to formulate the approximations and themes explored in the document and are thus in cooperated to inform the investigation into the architectural discourse, rooted in need, contribution, and regeneration. An inclusive space in an urban framework of the public sacred space and the profane public space through a social medium of trade and musical sub-cultures.

Background information on Lesotho's demographic: (Setoi, 2012)- (MoET 2008)

- 34% percent of population under age of 15
- Half the population is under the age of 23
- Lesotho 2010 – 26.9% of population urbanization and expected to grow to 34.5% by 2020
- Maseru- 212 000 population in 2007

  (African Statistical Coordination, 2018)
- Population in 2017- 2 233 00
- 2.29 Billion USD GDP at market prices- 2017
- 28.4% of population in urban area – 2017
- 39.6% of population in urban areas living below the national poverty line (%)
- 61.2% of population in rural areas living below the national poverty line (%)
- 23.4% adult illiteracy in 2008-20014
- 52.3% Gross enrolment ratio in secondary- 2015-2017
- 33.8 Pupil teacher ratio in primary – 2015- 2017
- 23.2 Pupil teacher ratio in secondary – 2015-2017

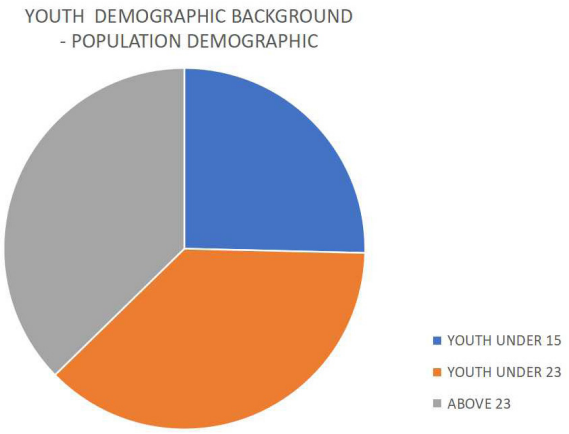


Fig 2.2. Youth Demographics for user establishment

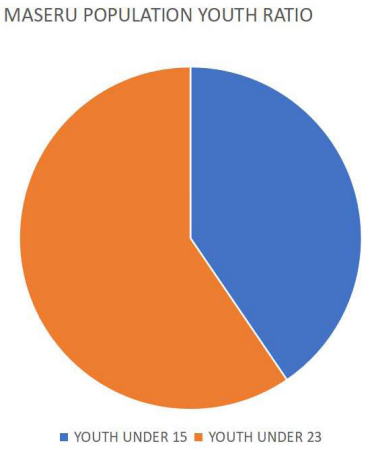


Fig 2.3 Youth Demographic for age gap accommodation

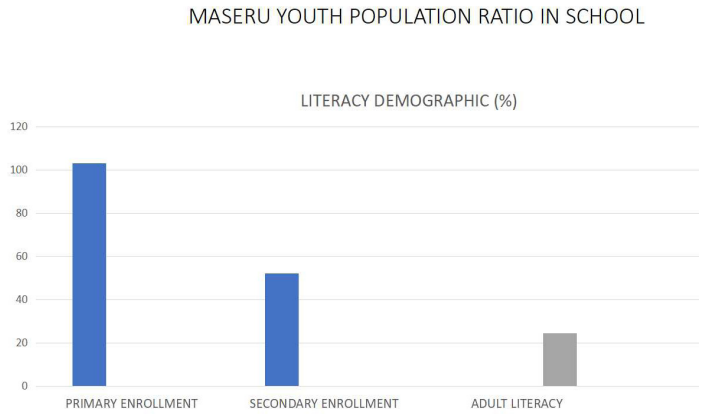


Fig 2.4. Youth Demographic for enrollment

3.1. IDENTIFIENG THE USER(s):

Serumula Performing Arts Academy as an idetified subcultural group within the site has described a desire to develop a school/campus that will facilitate their expansion plans for the next ten years as an institution of integrated learning. The institution was founded in 2008 and has occupied transient space throughout the Pitso Ground and Cathedral Area precinct of Maseru.

Presently it exists as a "Pilot academy" providing weekly after school programs focused on their flagship choral choir and meeting in one of two community centre halls (The Catholic community centre and EMS Hall) or borrowed classroom space of St. Bernadette primary school. In an interview, The Choir's conductor who is also the school's manager, Mr Tlhomelo, expressed frustration with current available facilities — stating that the relatively new phase of performing arts education has created a need for infrastructure. The need has far outreaching implications for musical education in that there is a vacuum beyond the basic primary education level for pupils interested in music to further develop their skills in a conducive environment.

It is this void that the Serumula Performing Arts Academy aims to full fill, says Mr Tlhomelo. The objectives for the proposed school is to introduce dedicated facilities for programs on beginners, intermediary and advanced levels of education with the focus remaining the choir. The institution is training its own four (4) educators with specialisation in music and musicology, realising their objectives for the next ten years to accommodate for 200 to 300 students enrolled at different experience and skill levels.

Currently, 45 participants are enrolled with the choir made of male and female members varied from ages 16-30 and from students to working-class youth. This demographic make-up reinforces the nature of music to transcend boundaries, and thus presents precedence for accommodation and program that will cater to a multiplex audience with a shared interest in musical performing arts as the anchor.

Mr Tlhomelo also identified the need for a site and funding but had not explicitly indicated where he would have liked the building to be situated. He expressed the desire to stay in the current precinct because of the easy access and proximity to the community centres and surrounding schools that some of the choir members attend. Also, proximity to the Pitso ground bus stop station in the adjacent precinct allows members to get to and from scheduled practices easily. The current location is also in the periphery of established schools of primary, secondary and high school level, which benefit from outreach programs.

Situated in the community centre and church grounds at the edge of the CBD provides the institutional body of the choir an affiliation of presence and legacy to the location. The client and site-specific brief drawn up question and investigate a hybrid program grounded in the topographical needs of the context. Thereby identifying the many social and physical layers on the site and synthesising an inclusive space that engages the complexities of a unique site-specific building.

The program aims to address the boundaries, edge and threshold conditions between the existing academic institutions. The commercial layer of the formal and informal economy within the site context and the sacred religious layer the church contributes to the identity of the place.

For this context, the client becomes all the geographical stakeholders that contribute to create a robust program — accommodating for the sacred and profane city urbanity of trade, education, and social-cultural rituals.

In the middle of this mapped out discourse of the choir's activities in moving around the Cathedral precinct, is formal and informal trade markets that trace the edges and thresholds in and out of the precinct.



ABOVE:Fig 2.5. Serumula Choir in Practice
Facebook page photo: Accessed 05/2019

BELOW: Fig 9. Other identified Users to benefit

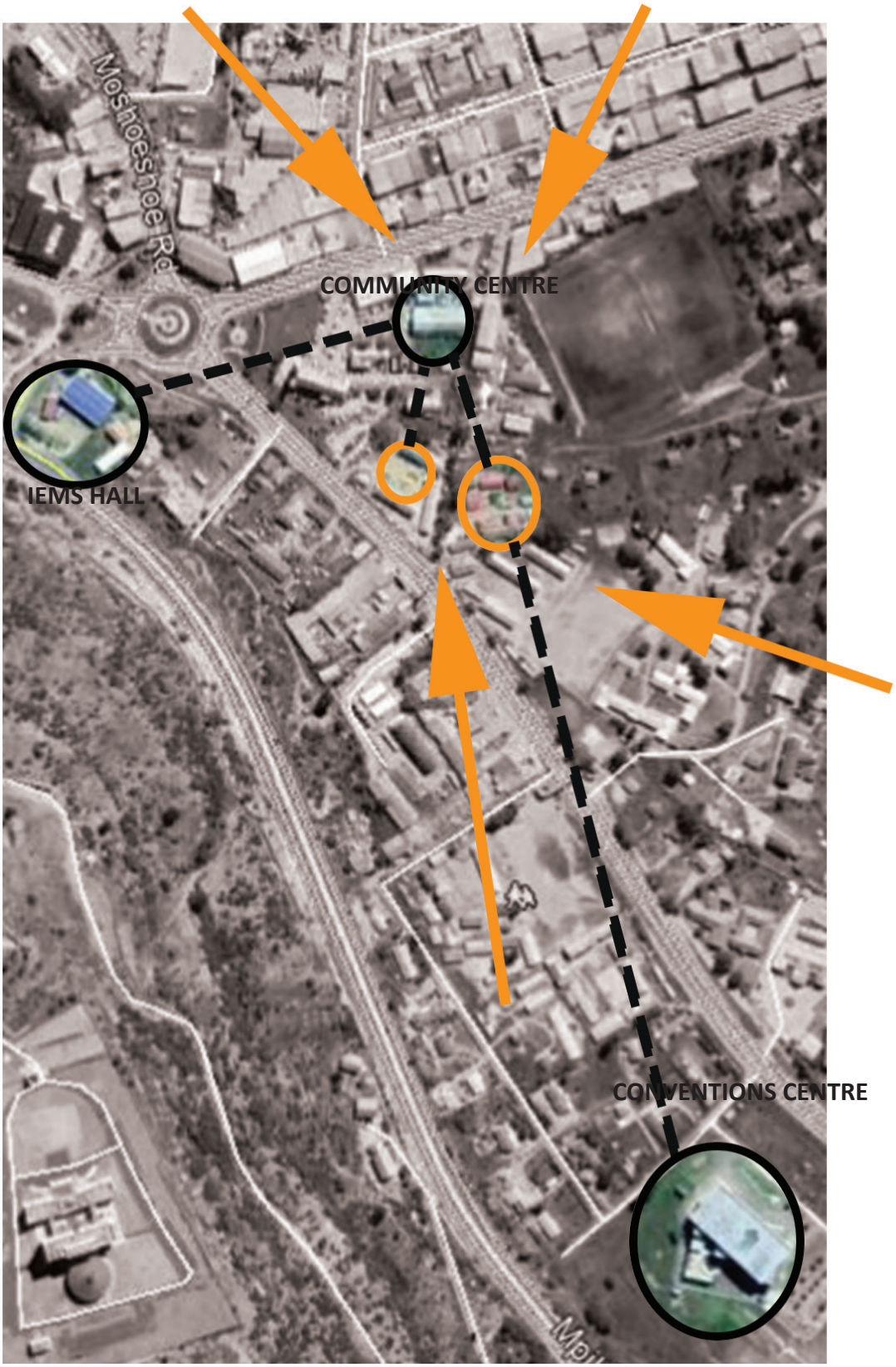


Fig 2.6. Existing venue spaces in and around the site
(Analyzed Google earth Image of site. Accessed 04/2019)



Fig 2.6 Man learning how to play instrument on the entry steps of the Catholic Community Centre. A clear existing subculture in makeshift informal spaces



Fig 2.7. Informal trade in the site corridor. Traders hanging merchandise of fences and setting up in temporary stalls.



Fig 2.8. School attending youth travelling through site corridor activating the shopfront edges with activity

3.2. ACCOMMODATION BRIEF:

ACADEMIC PROGRAM – Music & Performing Arts School

- Practice auditorium for 40- 50 member choir. and 250 seat audience.
  - 450m^2 Raked practice auditorium
  - Backstage support facilities i.e.

    Green Room

    Changing Room
  - Robe, attire and instrument storage – 20m^2
- Small contact session theory class rooms for 2-4 students per room.
  - 4 x Theory class rooms - 30m^2
- Ensemble practice room- 60m^2
- Individual Practice rooms for instruments and keyboard
  - 10 x 12m^2 practice rooms
- Archive and library – 70m^2
- Integration of existing community centre hall of 800m^2
- Administration for a permanent staff of four teachers and one headmaster / manager.
  - 3-4 offices- 12m^2 each
  - Staff room- 18m^2
  - kitchenette- 8m^2

CIVIC & COMMERCIAL PROGRAM – A public market and an amphitheater.

Creating a street thoroughfare anchored by trade stalls and mini satellite stages as pause spaces.

- Street market Integrated from nature of the site

RELIGIOUS CONSIDERATION

- Orientation and design augmentation with the church context and the relationship of passage from the sacred and profane thresholds
- Amphetheatre mediating the relationship between the auditorium spaces and church grounds

Ablutions according to PART P: DRAINAGE - To SANS 10400

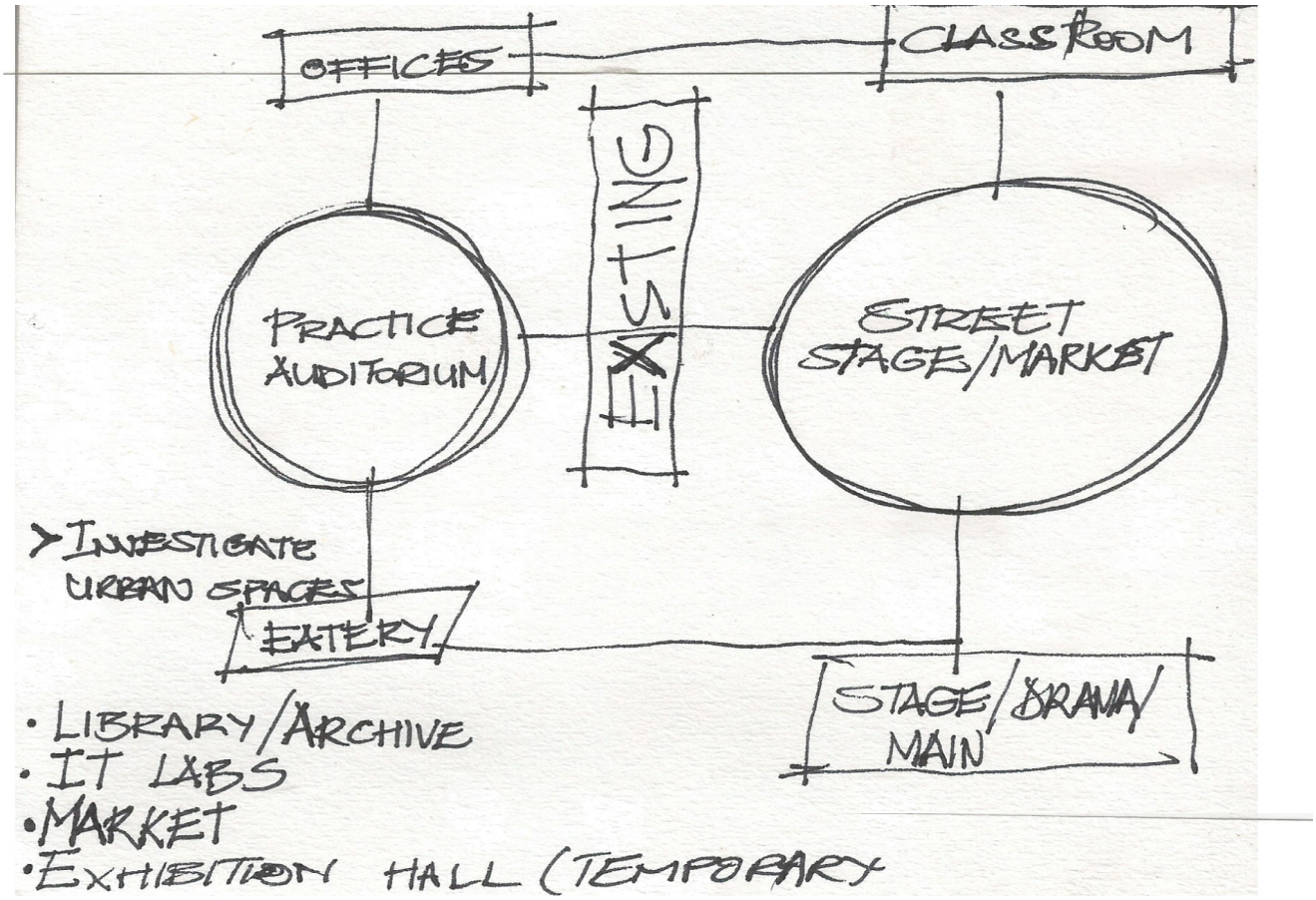
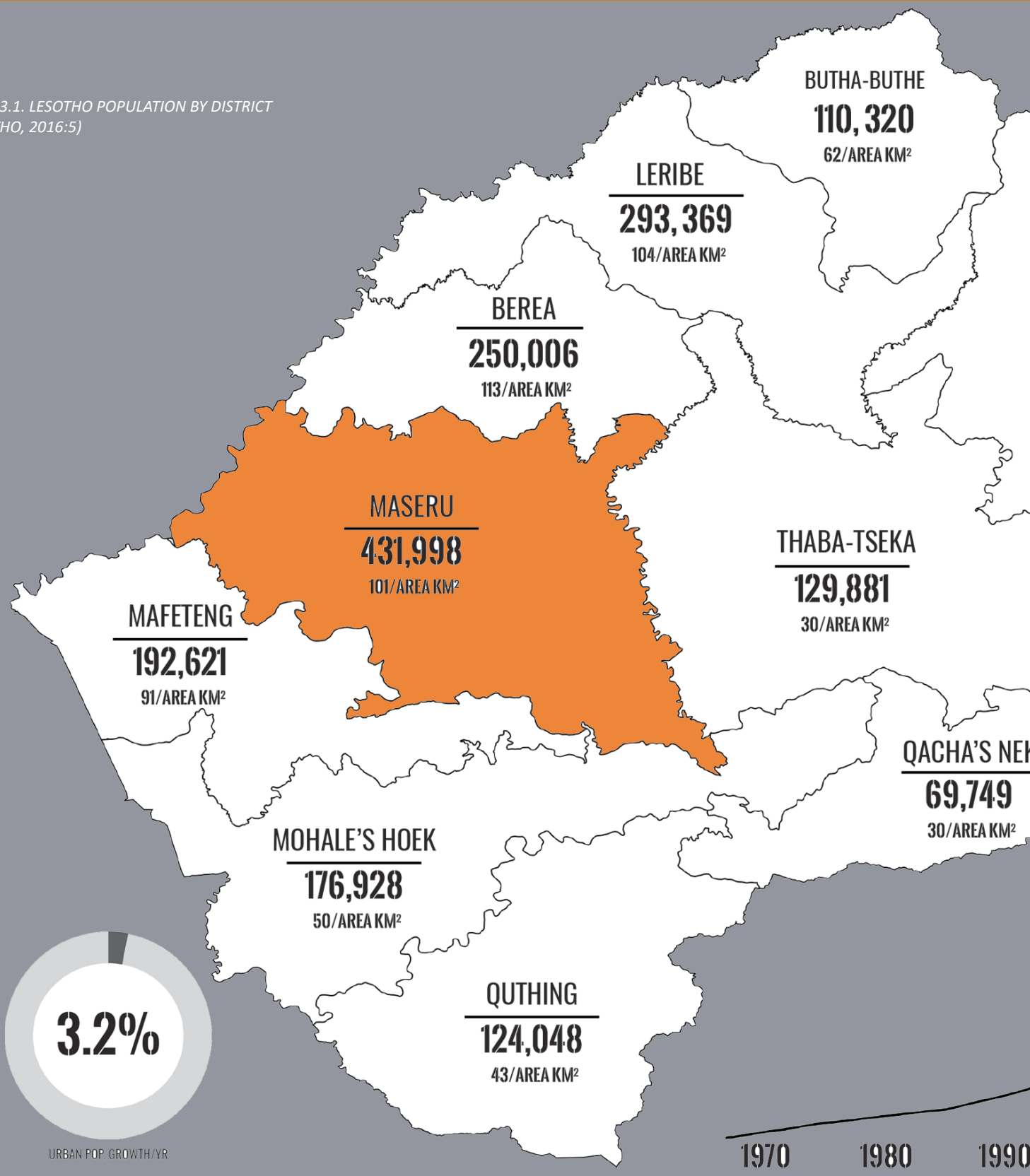


Fig 2.9 - Initial program bubble diagram of relationship between spaces.

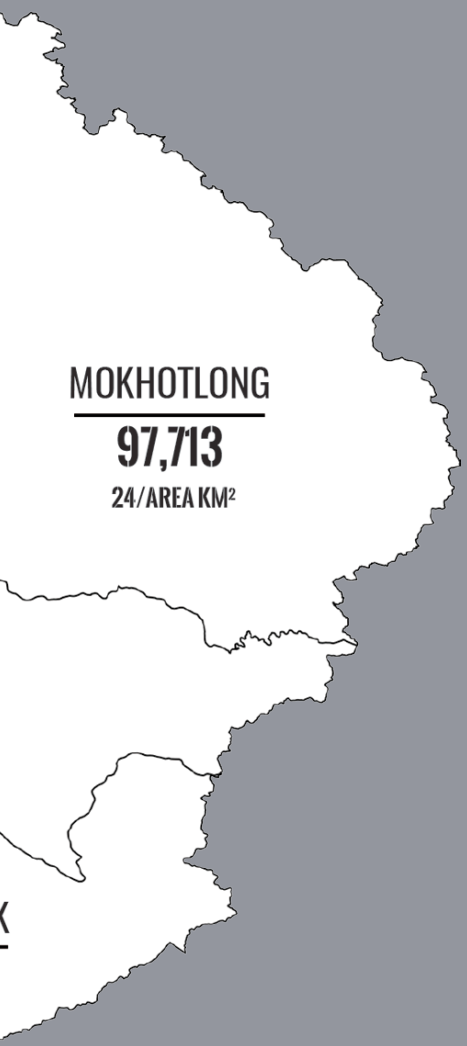
03 SITE ANALYSIS

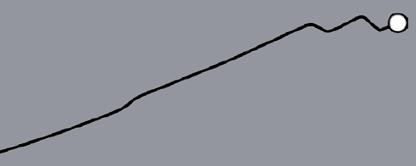
Fig 3.1. LESOTHO POPULATION BY DISTRICT (NTHO, 2016:5)



DISTRICT POPULATION AND DENSITY

URBAN POPULATION GR





2000 2010

ROWTH (tradingeconomics.com, 2016)

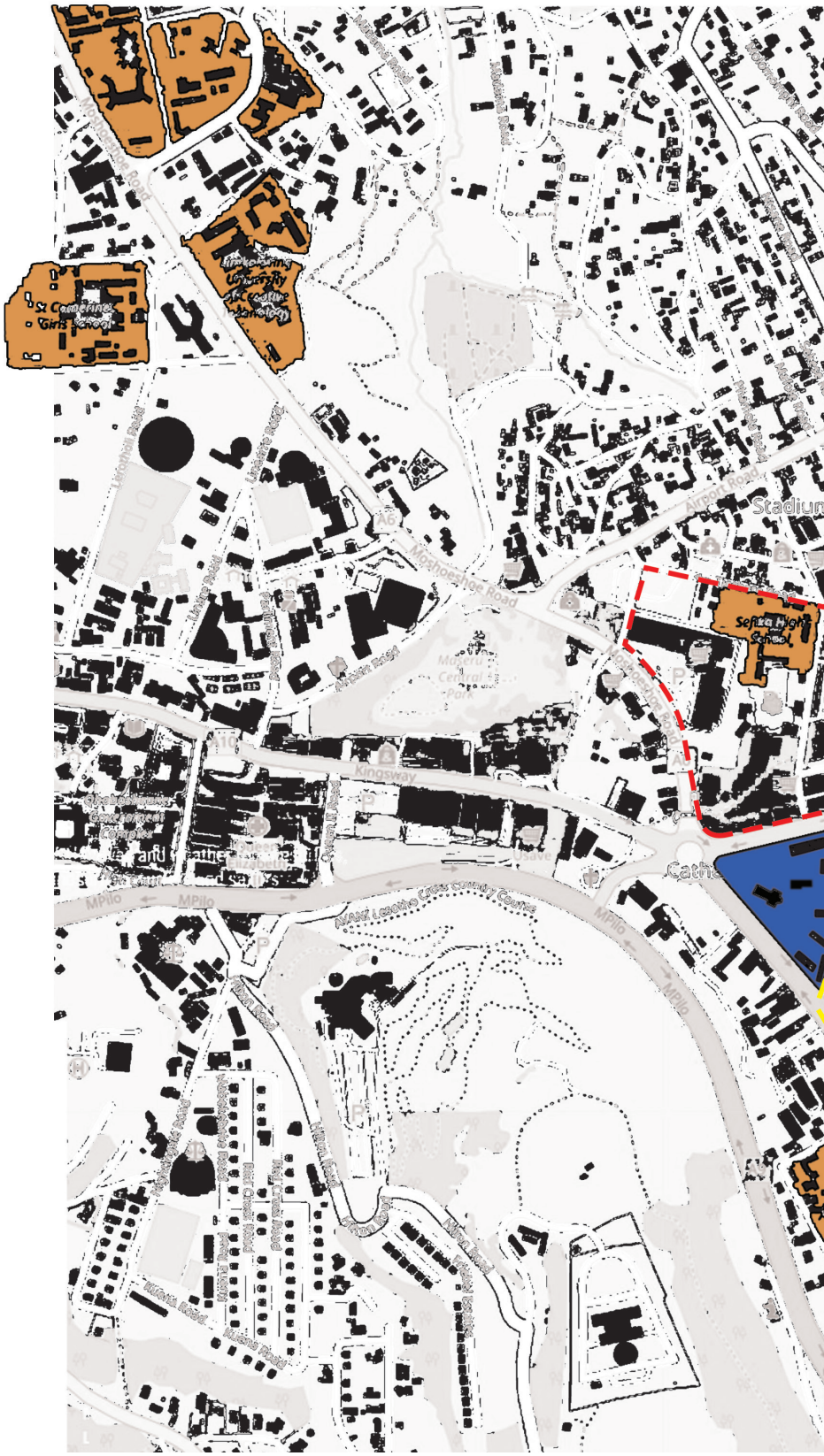
After publishing the comprehensive curriculum policy of 2008 the Lesotho government, has found no traction in the way of facilities to support this new approach.
As a result of this discourse, the investigated site is chosen to align the building within the required need, of accommodating the surrounding school community with adequate facilities while also reclaiming the community centre and church grounds relevance to the precinct.

The proposed site is situated at the edge of the CBD which is the intersection point between commercial activity, religious activity and academic activity.
The Catholic church grounds of “Our Lady of Victory.” The church remains untouched as a sacred space still in its pristine sandstone materiality since its inception and is fenced off from the city, while schools and commercial development have taken place around it, stimulated by its location.

ACADEMIC ZONEING

ACADEMIC LAYER: The Cathedral Precinct is home to a number of schools at both Primary, High school, and Tertiary level. The exact nature of the site location for all these schools seems to be a culmination of the proximity to the bus stop in the Pitso ground precinct and the founding of the first schools in the city by the churches in the area. The academic layer of the site makes it a suitable proposition for an urban Music and Performing arts Acadamey within the context of youth development and facilitation of after school programs. A social paradigm of the intervention that will be further explored to inform the design program.

Both primary and high school level education in Lesotho are mainly offered by the three churches – The Catholic Church, The Lesotho Evangelical Church and the Anglican Church of Lesotho. Although the government pays subsidies and the teachers are employed by the Ministry of Education and Training. In recent years, the Government has built a number of high Schools. (Setoi, 2012, p. 6)



MAPPING

THRESHOLDS The Bus stop in the Pitso ground Precinct is situated within proximity of the majority of schools within town. Access to it, from and to school is via 2 main lines of travel.

YOUTH DESTINATIONS Schools grounds are occupied everyday of the week, and remain the primary destination for Youth activity.



LEGEND

PITSO GROUND BUS STOP (DESITNATION NODE)

SCHOOLS IN THE AREA:

PROPOSED SITE

fig 3.1. Zoning map for schools in the area and likely demographic concentration

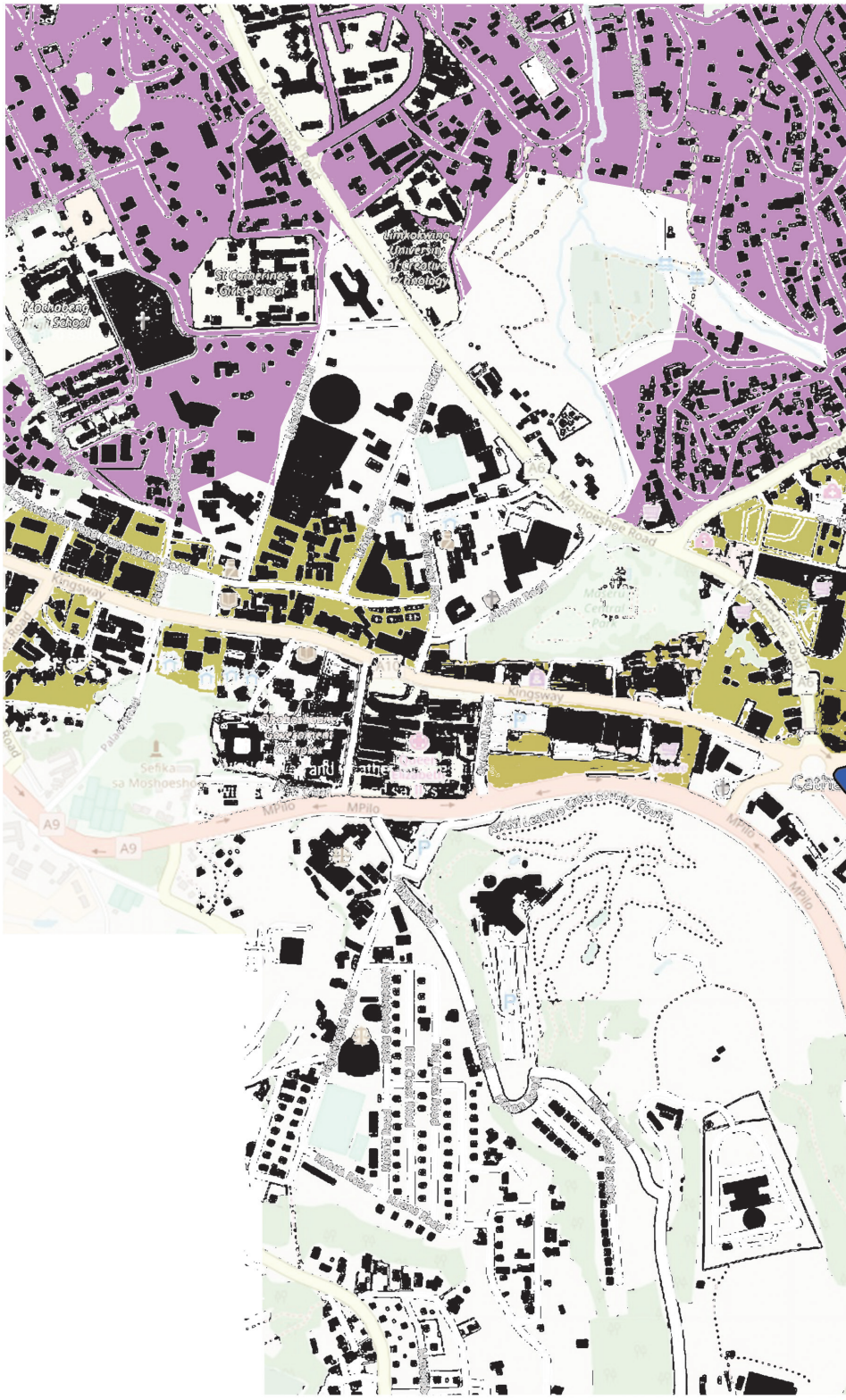
TIME SHARE Weekly the school sites are occupied from 7am to 3pm. 8 hours average. After which the adjacent spaces and streets are filled with school attending youth going about various activity.

USER It is expected that school sites are filled with pupils and are concentrated within the defined zone until after school hours.

SPACE The school zones become concentrated around proximity of each other due to the churches unique role in establishing them. Many of which belong to the different denominations of the churches in the area.

COMMERCIAL & RESIDENTIAL ZONING

COMERCIAL LAYER: Site proximity with Pitso Ground precinct, where the Maseru Bus stop is situated, draws commuter traffic through the site daily, and has contributed to the intrinsic informal commercial layer of the Catholic precinct. One of the observational stand points in the argument is to how the proposed site is a haptic phenomenological space that I would like to propose is the result of the sum of the public social interactions. within the space and thus exists from the necessity of inclusivity to conclude into an imagined (third) space. Thus the site is naturally a development of need, solution, and inclusive result, in an area of layered complexities. It will later be argued through a historical analysis of the site how the conclusion of this observation is drawn, and how that influences the architecture produced.



MAPPING

THRESHOLDS: The traffic circle at the apex of Kingsway Road splits into two roads, the Main North 1 and Main South 1 road which access the North and South of Lesotho respectively.

YOUTH DESTINATIONS: Youth that attend these schools live in and around the area as it is a convenient location. those who live further away come in via taxi and buses that stop in the Pitso Ground Precinct.



fig 3.2. Zoning map for schools in the area and demographic concentration

TIME SHARE: Residential zones are often vacated in the morning as people make their daily commute to school and work. where they spend the day engaged in various activity - 8 hours average per day

USER: Much of the busy streets and avenues around the site are trailed with informal traders. Students and into the Catherdral area for school and workers travel into the CBD for work

SPACE: The sites unique character is being at the nexus of all these zones, from residential to commercial to academic.

CULTURAL & SOCIAL SPACE ZONEING

The urban context of the city is sparsely populated with social spaces often isolated from each other. However mapping the most prominent spaces from parks, to churches around the city, an archery along Kingsway road is noticeable.

The Church sits at the end of Kingsway Road. & represents a significant social gathering space that occupies a very central role in the geography of the city experience. It signals the character of the precinct. It proudly boast the central role of the church in the life of the people and its relationship to the greater Maseru context where it is situated at the end of a north-west axis articulating the end and beginning of the main CBD. This archery formulates the city's master plan. The church site and the church itself become a threshold signifier to the precinct between the city and the outlying villages and townships to the east and south side of Maseru.



fig 3.3. Cultural spaces and proximity to site

MAPPING

THRESHOLDS To access recreational and public spaces, the general pedestrian movement passes by the catherdral precinct and flows allong the kingsway road.

YOUTH DESTINATIONS: the general pedestrian traffic flows to and from the Pitso Ground Precinct bus stop to access recreational destinations



TIME SHARE: On week days these spaces are used after school hours. Usually from 3pm until evening hours. 2-3hours average

USER: Much of the identified public and recreational spaces around town are sports grounds occupied by youth in their after school activities.

SPACE: Sports fields, park areas make up the only public and recreational spaces as much of the space around the CBD is privatized

MICRO SITE CONTEXT

Understanding the immediate site factors herein contributes to the design outcome of the building. The chosen site is significant as it is a busy dirt road street used by pupils and other people as a shortcut crossing from the Catherdral area to the Pitso Ground bus stop. In this regular commute one is imposed to different edge conditions and user experiences along the path.

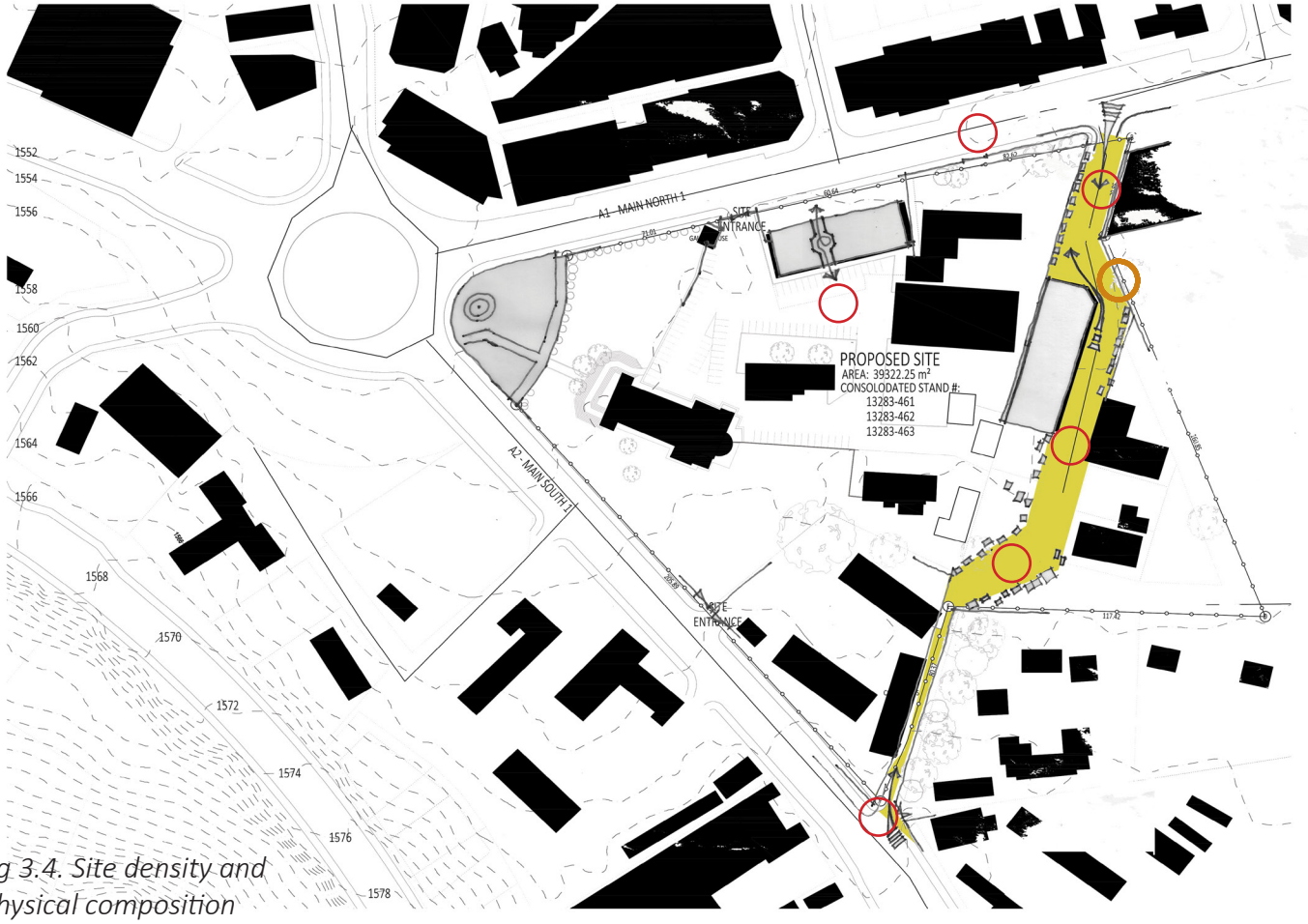


fig 3.4. Site density and physical composition

As established the proposed site is on the boundaries of the catholic cathedral, the St. Bernadette primary school, and the St. Bernadette school for the visual impaired. The Lesotho High School sports grounds cuts of the outer perimeter and a row of commercial buildings which include bakeries, office rental spaces, shoe repair shops, hardware store and mixed use supermarket spaces.

These are all are traced by informal traders of traditional medicines, furniture carpentry and perishable goods traders in sheds and along sidewalks and on the proposed site. These spaces and the site have edged out to create a thoroughfare, positioned in-between the outlying schools and the Pitso Ground bus stop. The mixed layering of tenants around the site, form the existing students that commute through, to the daily traders that conduct business, formally or informally, to the churches congregation going for daily or weekly prayer, constitute for the key uniqueness of the project, making it about the dynamic architectural expression of the thresholds and spaces that the differences fuse together into the program.

SITE EDGE CONDITIONS

fig 3.5











SITE USERS

fig 3.6











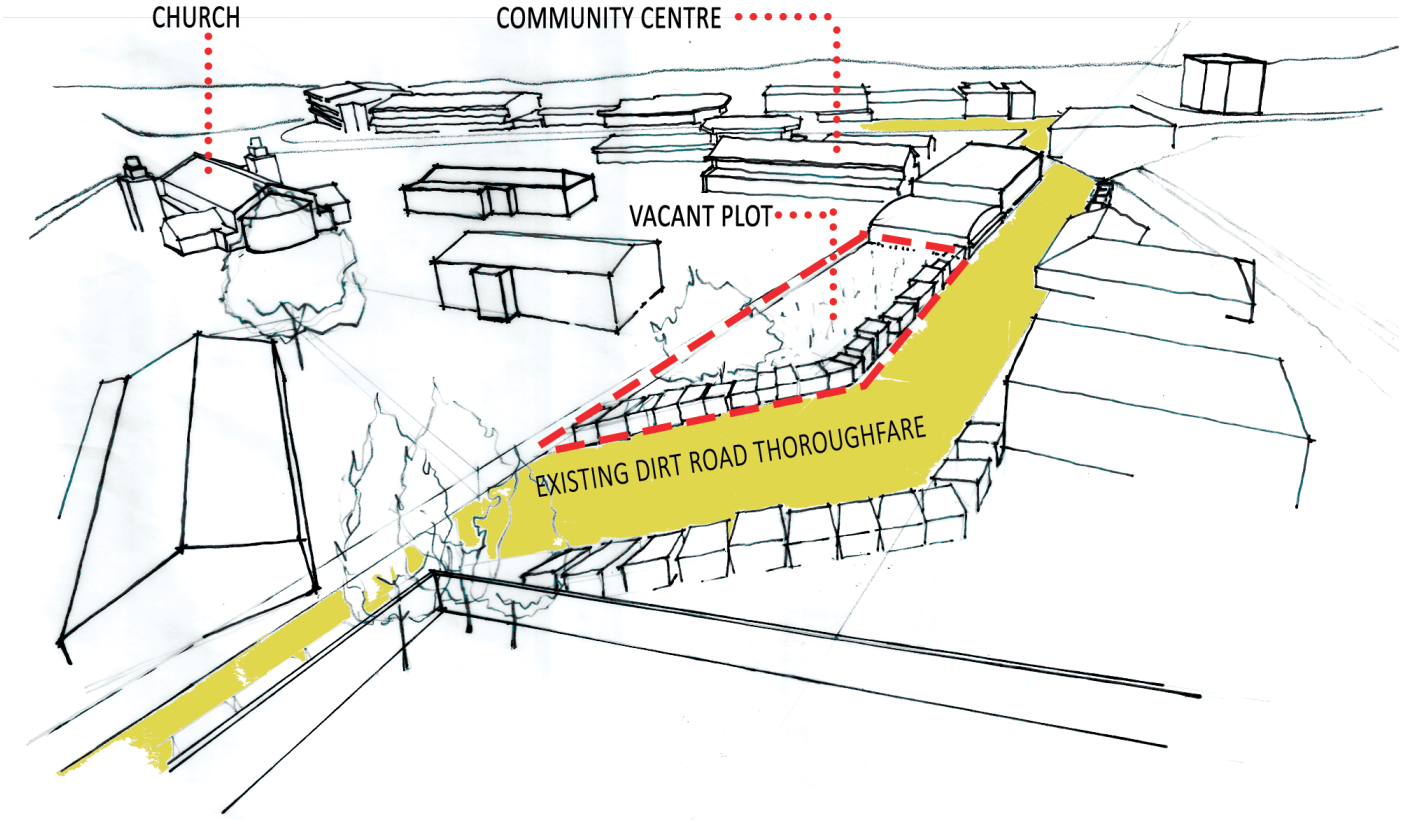


Fig.3.7 Path lines of travel by pedestrians around the site

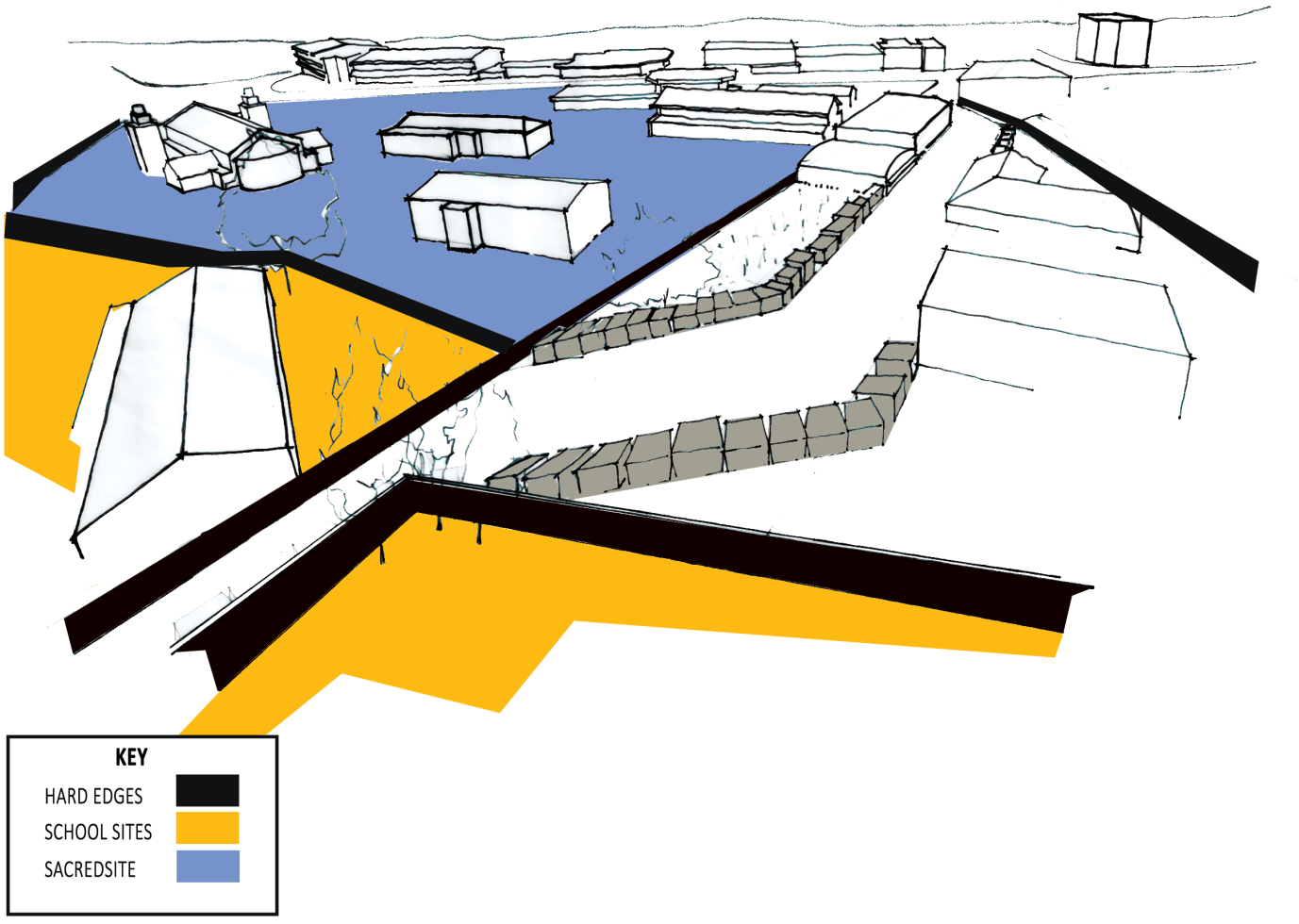


Fig. 3.8. Existing edge conditions around the proposed site.

HISTORIC SITE ANALYSIS (QUALITATIVE)

The Catholic Community Centre, built in 1963 established the first radio station in the country, over the years has become isolated, as all other surrounding development has closed it off from the public, leaving it hidden away and relegated.

To open up to surrounding commercial activity, which will also benefit the adjacent church in reintegrating it back into the city's context by breaking down fenced boundary walls on the eastern edge of the church plot. The building becomes an instrument to address the articulation of the existing edges, boundaries and thresholds between sacred spaces and profane spaces both geographically and culturally.

By creating an accessible building within the chosen site which remains one of colonial undertones from an adopted religion — changing the narrative of the colonial era education and socio-economic structure is broken as the architecture intends to comment on the diagonal fusion of layers.

The Catholic "Lady of Victory Cathedral" which occupies a very prominent position on the site and in Maseru's master plan development. The site is also on the periphery of high densification of primary, secondary and high school campuses.

QUANTITATIVE ANALYSIS

PITSO GROUND PRECINCT: As an historic space for social space for gatherings, ties to the catholic community centre as another social node.

CATHEDRAL AREA PRECINCT: Which is home to schools established by the church, remains a prime location for student youth activity.

MASERU CBD PRECINCT: In relation to the Cathedral precinct The churches contribution to forming the threshol point anchoring the CBD to the rest of south and north of lesotho.

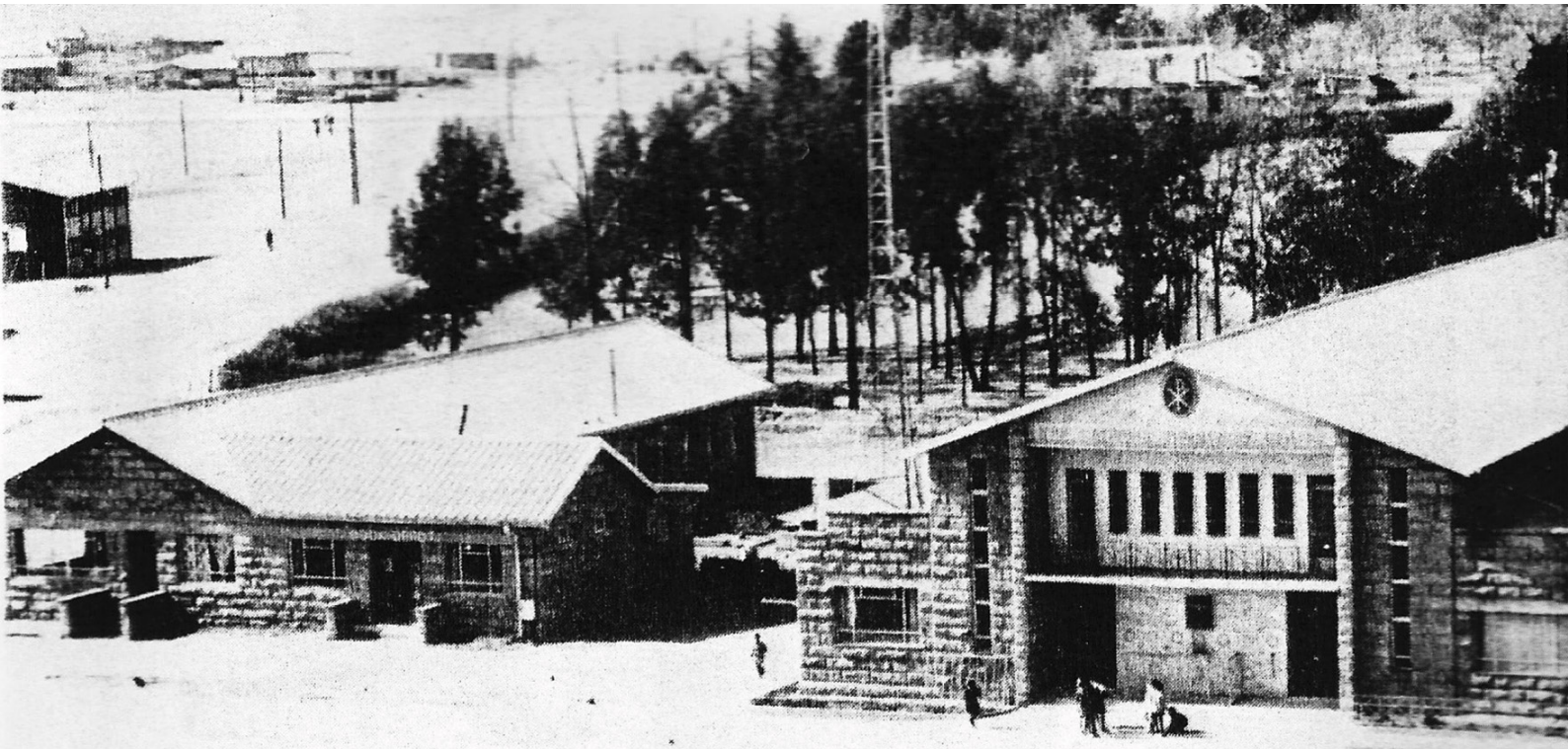
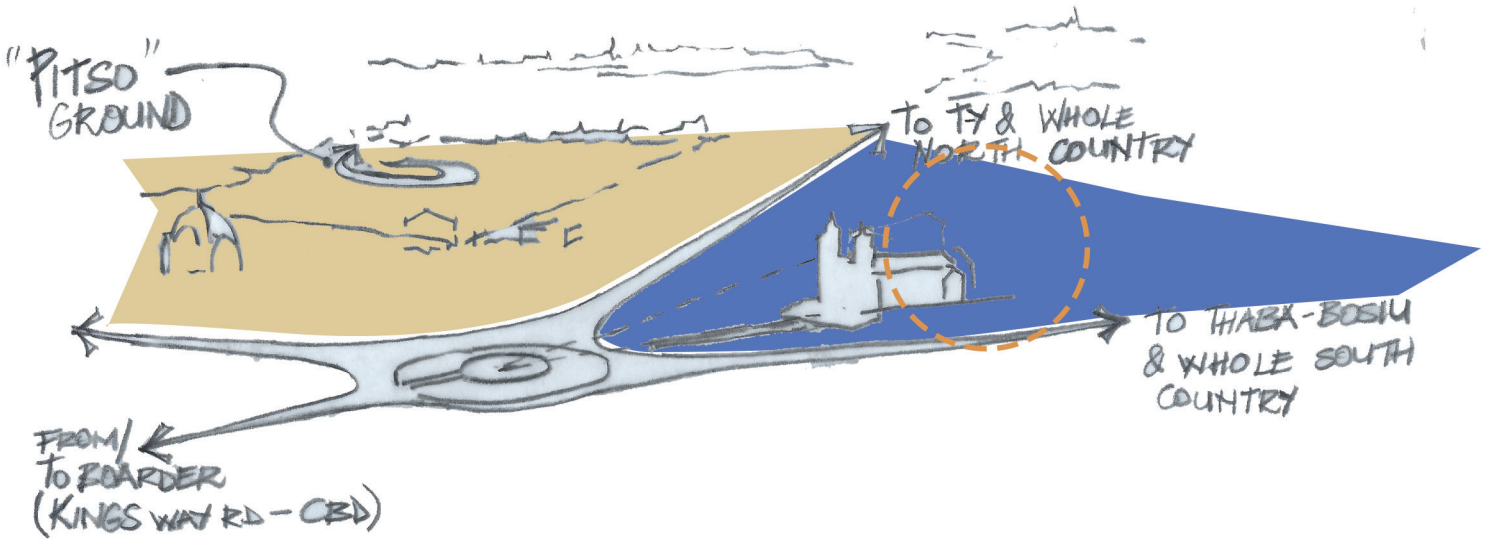


Fig. 3.9 Historic Picture of Catholic Community Centre after it was built in 1968. With Radio station Antenna visible (Ambros, 1993:179)

Fig. 3.10. Sketch of Pitso ground and Cathedral precinct proximity Split by A1 North Road before 20th century commercialization



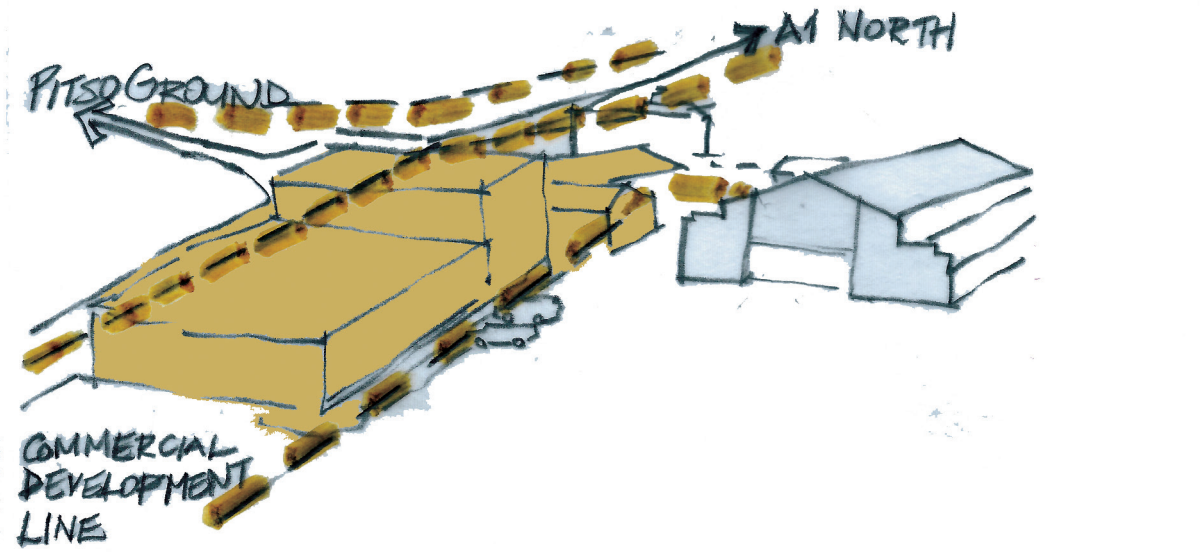
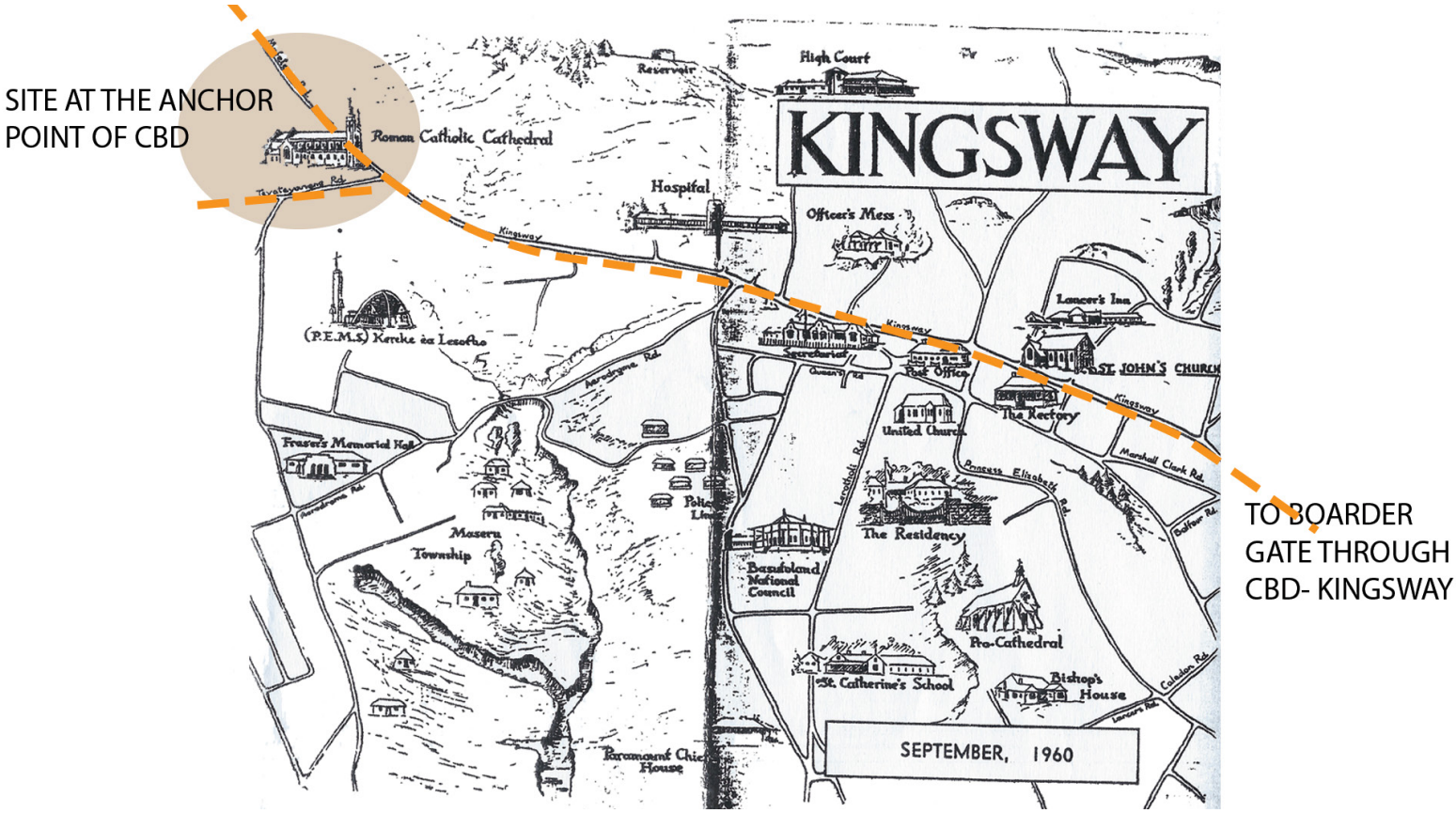


Fig 3.11. How Commercial property development along the A1 North Road over time boardered off the community centre form context, turning its grounds into a parking lot



fig. 3.12. Cathedral area in 1981. in direct connection with its context (Ambros, 1993:189)

fig. 3.13. Pictorial Sketch Map By James Walton in 1960: Cathedral area as a central node and destination (Ambros, 1993:238)



BUILDINGS BEFORE 1960

Sandstone being the primary building material of the age, it influenced all buildings before 1960

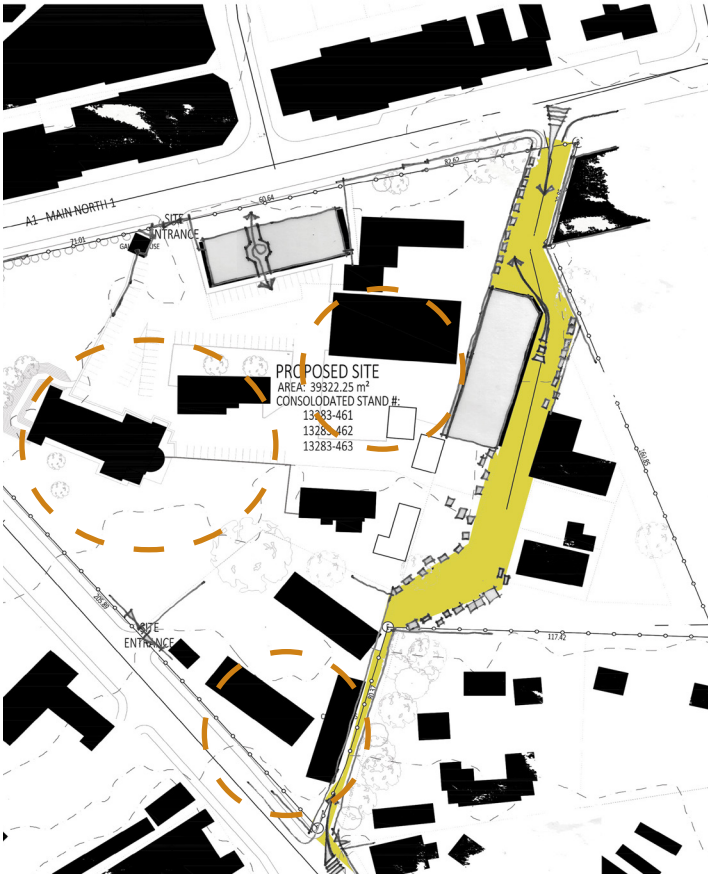


fig. 3.19 Sandstone buildings location on map



fig. 3.14. Building 1 - Church



fig. 3.15. Building 2 - Church Admin Block



fig. 3.16. Building 3 - St Bernadette Primary School

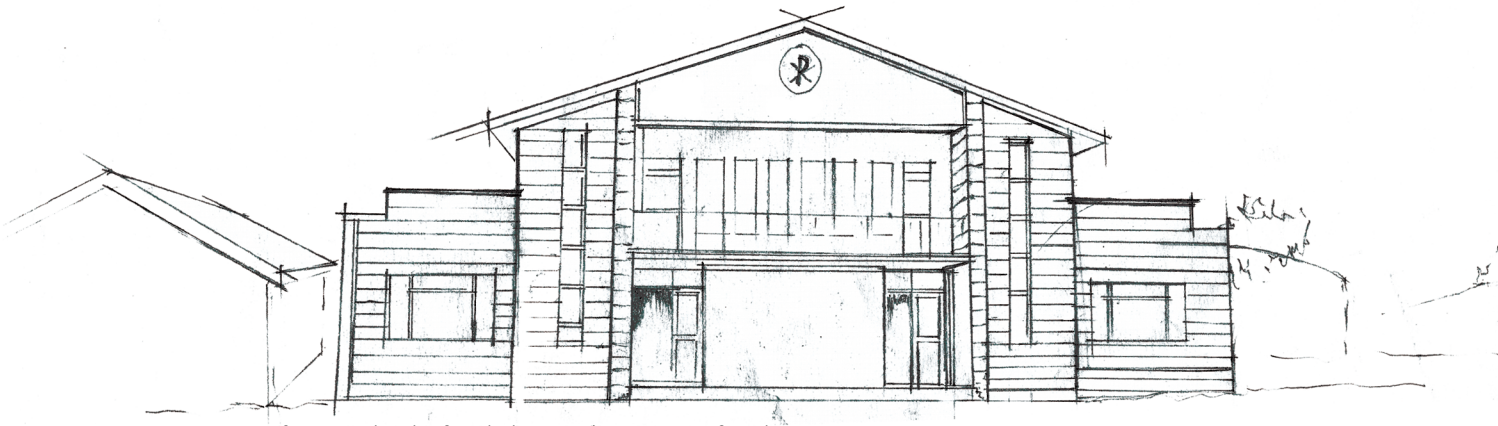


fig 3.18. sketch of Catholic community centre facade

BUILDINGS BUILT IN AFTER 1960 TILL NOW



fig. 3.20. Building 4 - Typical commercial buildings on site

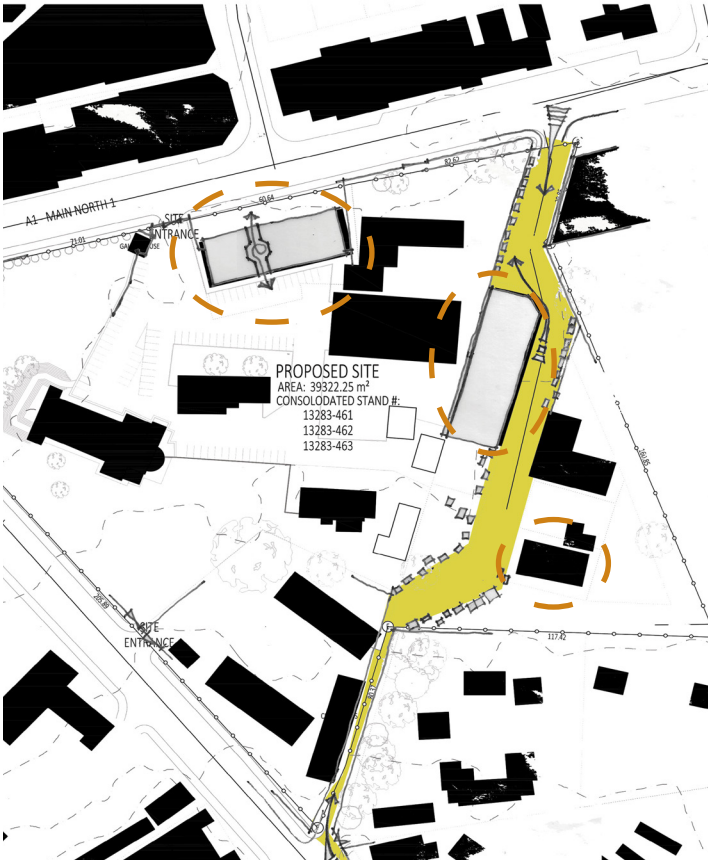


fig. 3.19 Sandstone buildings location on map



fig. 3.21. Building 5 - Standard Bank Building boarding off site from A1 north



fig. 3.22. Building 6 - Typical commercial buildings around site

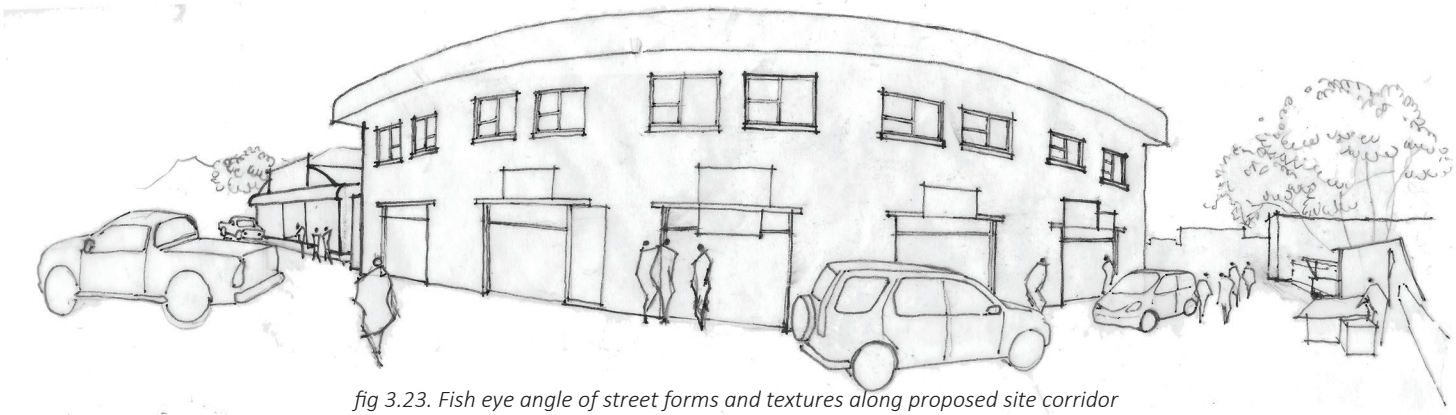


fig 3.23. Fish eye angle of street forms and textures along proposed site corridor

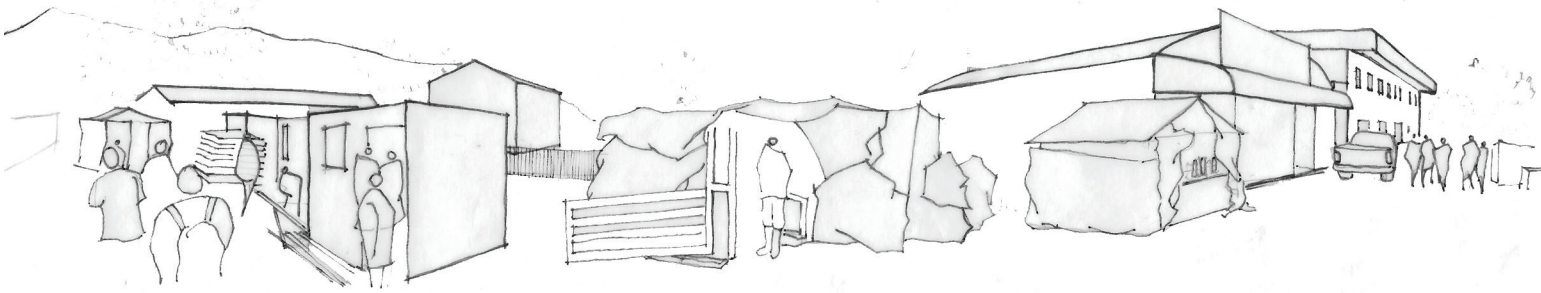


fig 3.24. street forms and textures along proposed site corridor

04 THIRD SPACE INQUIRY





EDUCATION



COMMERCE



CRAFT







THIRD SPACE AS GENERATOR

Space is an instrument of expressing architecture and is a fluid tool, it can be a concept of imagination that is translated in very real terms. Our imagination is involved in this case in how we engage with it. It exists as a plaque-able container or as a fluid relationship. Architecture tries to create spaces of meaning through scientific construction and artistic expression from the phenomenological understanding of social culture and "loci," but with the distinct possibility of creating a "sum/additional space" which becomes a greater whole than the individual parts.

This premise leads on to the investigating of the main inquiry of the thesis argument; which looks at the communication of architectural language in realizing the different modes of space, from real to imagined spaces and the "third space" of inclusivity between them. The theoretical tool which can be used for an understanding and evaluating of this link between real and imagined spaces is that which E. Soja terms "Third Space" – Which is a way of thinking about a constant space that always exists in the relationships between things, as an inclusive space, an idea to convey the radical challenge to think differently in order to expand the geographical imagination from its binary limit, but to a third dimensional pursuit. (Soja, 1996)

"Thirdspace" is a very real space that exists beyond the realms of static programme as a container of fixed function and materialized spatial practice, (Perceived space), and the imaginational representation of thought and engagement of conception (Conceived space); into an understanding of a constant inclusive space of multiplicity and fusion, where the premise is made that this space is produced of a fluid relationship that occurs within a relative proximity of fact and perception at any given time (lived space). This space however in its understanding seems to be only quantifiable from the limits and thresholds drawn by an understanding of the perceived and conceived space as a conceptualization of a "lived space". "Lived" in the notion that we can only comprehend this space through our own constant proximity and engagement. Third space is a space of inclusivity and as Soja puts it, it is a notion of a Radical Post-Modern idea (Soja, 1996, p. 3), that unpacks a mode of spatial theory involving identity, senses, meaning, and place. A space that can be seen as an inherent result of contrast and similarity, and a spatial mode of hybridity in culture and community. With this in mind the aim becomes to produce such a space in reference to a need. The fact that it is a real space in planning theory gives the premise that it can also be a real constructed space within an architectural language. Utility and imagination producing an informed lived space of inclusive considerations within the context and case study of Maseru, Lesotho. Which is taken up as the site of exploring this phenomenon in the city as a place for identity and multiple over-layering complexities.

Maseru is the capital city of Lesotho, and as a developing city it is faced with many of the challenges inherent in 21st century urbanity. it is chosen as the site of investigation to explore the theoretical ideas of "Thirdspace" and to proposes a building that weaves together and pleats the social functions together into a spatial relationships between art (creation), education (recreation), culture (sacred and profane). Creating an urbanity in a city of varying overlaying complexities. The selected site is for all intended purposes a site of multiplicities of urban activities, and a site in-need of an inclusive urban rehabilitation to reflect the dynamic characteristics that constitute to the character of the place. It is a site where dissociation of functions and programs are clearly articulated by physical fences and mental boundaries. Where separate functions and activities in the spaces have been geographically demarcated despite the possible social exchanges that follow onto each other thorough the lived reality of how people use the site. From the informal trader who sells through palisade fencing to the students during school hours, to the after school activities hosted by the community centre.



Fig.4.1 drawing a conclusion between the percieved functions and the imagined spaces within the existing context.



Fig.4.2 Imagined lines on site to generate an inclusive space of the context

Traditionally the community centre was a space of incubation and recreation in the urban context, but currently is in disharmony with each layer of social function on site. Standing independently isolate in contrast to its initial intent of being a gathering node. The intervention inserts itself in the existing sub context of the Cathedral Area Precinct to contribute to the site by stitching together the separated and disjoined elements of the precinct through accomplished three objectives of the design intent:

- To make accessible and open up the fortified church site to the surrounding social activity to re-establish its social importance in the urban sacred spaces, and reintegrate the existing relegated Catholic community centre into the surrounding cultural context of the urban profane space.
- To put forward an urban typology of social public space that serves through the intervention as a bridge optimizing a thoroughfare, stimulating social awareness and commercial exchange as well as recreational learning.
- To promote the introduction of a social medium that can seamlessly weave the thresholds of the site through multiplicities of a narratives.

Fig. 4.3 the church precinct in 2019 with a multiplex of social activity around it and grounds being frozen in time



The theoretical inquiry is the result of an observational conclusion of site and place. Where the premise is made from the conclusions drawn from the phenomenological activities in the precinct. It is a realization of mapping similarities and differences of sites and weaving of an inclusive narrative.



4.2 PRECEDENCES & CASE STUDIES

TYPOLOGY

Afrikaans Hoër Seunskool

Pretoria

MAAA ARCHITECTS

"Poetically, the design is inspired by interpretations of music into architecture as well as the composition of place... allows for students of music and art to identify with this new intervention and feel a sense of belonging in the larger school campus," - Mathews (Besson, 2016)

The building stands on what was once regarded as an inaccessible left over space on the back edge of the school grounds, with a Metrorail and Gautrain line that runs along its south-eastern edge. It made this the most unlikely site.

It comprosis of a cluster of three main structures. that house the required spaces, and interconnects through pockets of outdoor spaces.

The facility has a 160-seat auditorium for orchestral and choir practice. A recording studio and four acoustically sound classrooms. 20 individual practice rooms and offices, admin facilities for staff and connective outdoor spaces. (Bosch, 2016)

"The building scale and materiality is related to the existing built heritage fabric, but the aesthetic resolution is not one that copies"- Peter Mathews. (Besson, 2016)

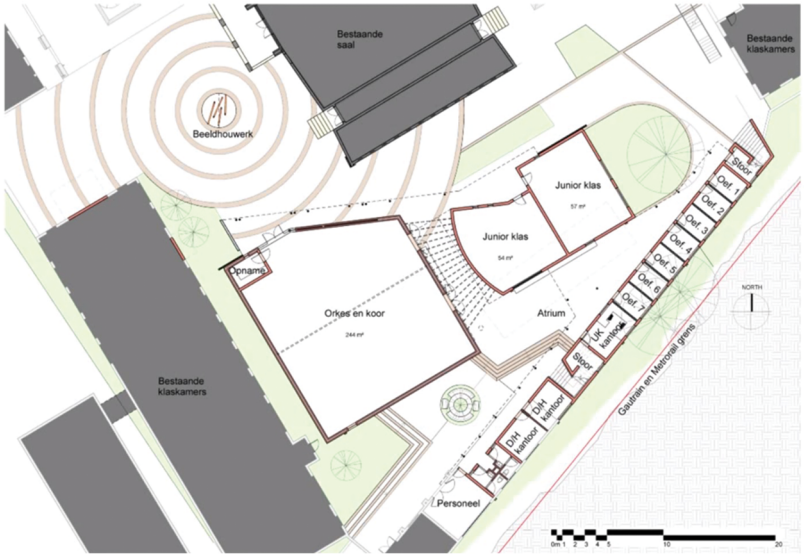
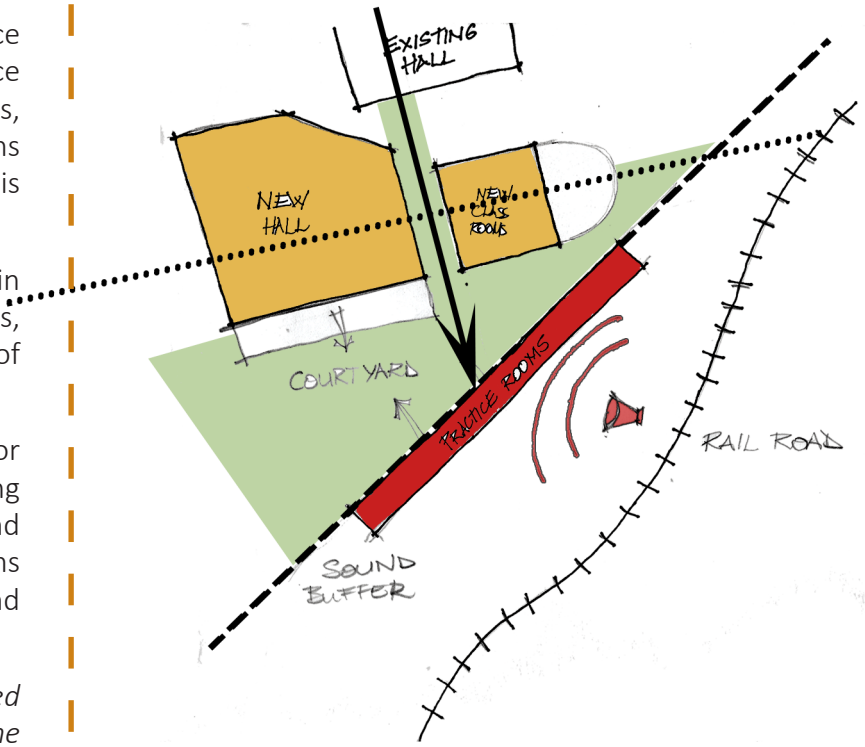


fig 4.2.1. Ground plan of School (maaa.co.za - Accessed: 04/19)



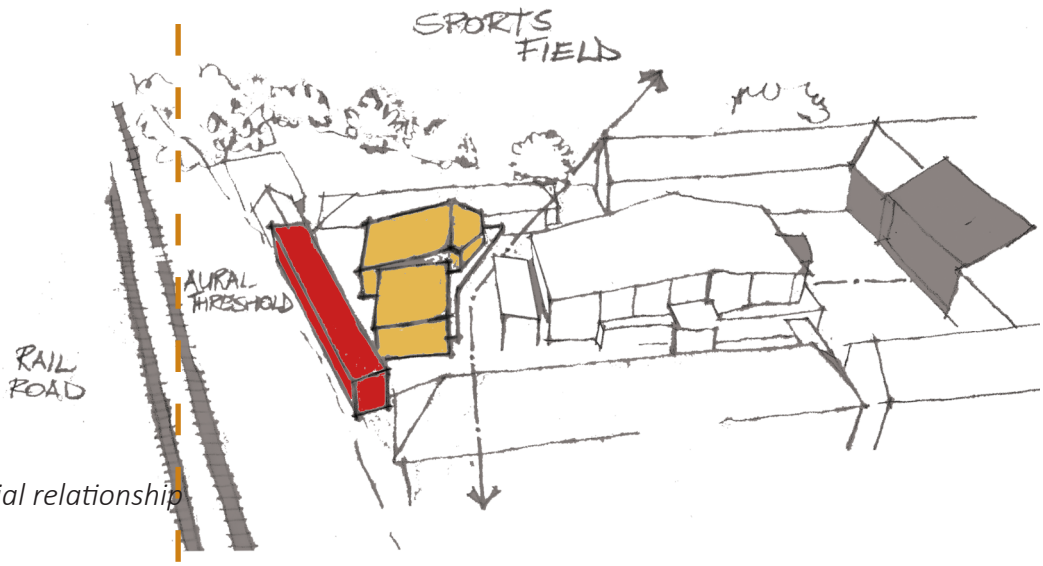


fig 4.2.3. Sketch of Mass and spatial relationship

The irregular shape of the site was taken to inform the design of the practice rooms as a buffering edge to the railway line.

The different angles between the new and the existing grid results in pockets of sheltered outdoor courtyards framed by the rest of the program and then leading into gathering spaces.

The bricks are turned upright, in a soldier bond, but, in this building, they represent members of the Affie choir. *"This brick choir welcomes visitors and makes visual music."* - Peter Mathews. (Besson, 2016)

LESSONS LEARNT:

- Appropriating a music school program and integrating into an existing context of academic space and urban external influences. I.e. Adjacent rail road aural experience influencing the choice and development of site.
- Creating a dialogue between existing and new auditorium/hall spaces. Juxtaposition a mediating ludic space linking the two.
- Materiality of design inspired from function and client identity

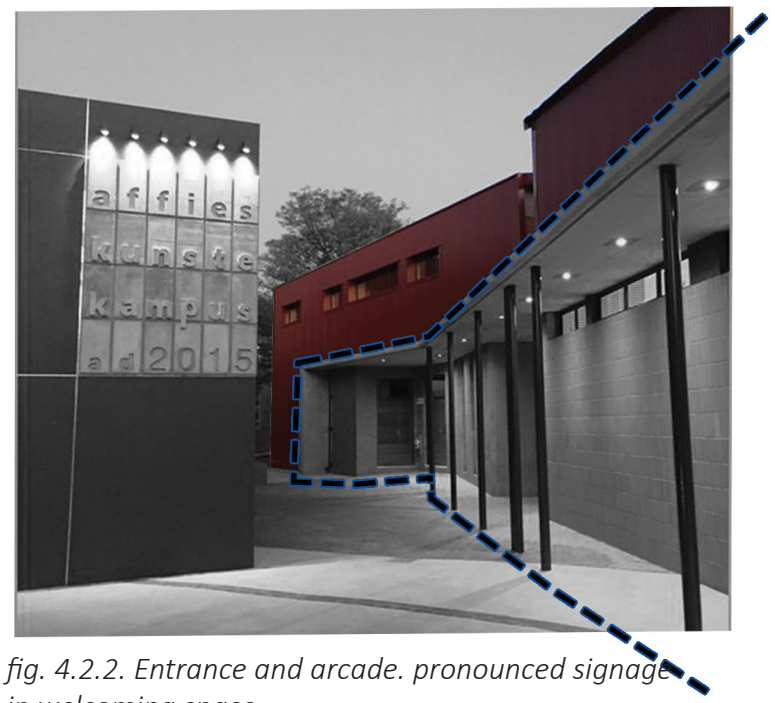


fig. 4.2.2. Entrance and arcade. pronounced signage in welcoming space. .
(Original: maaa.co.za - Accessed: 04/19)

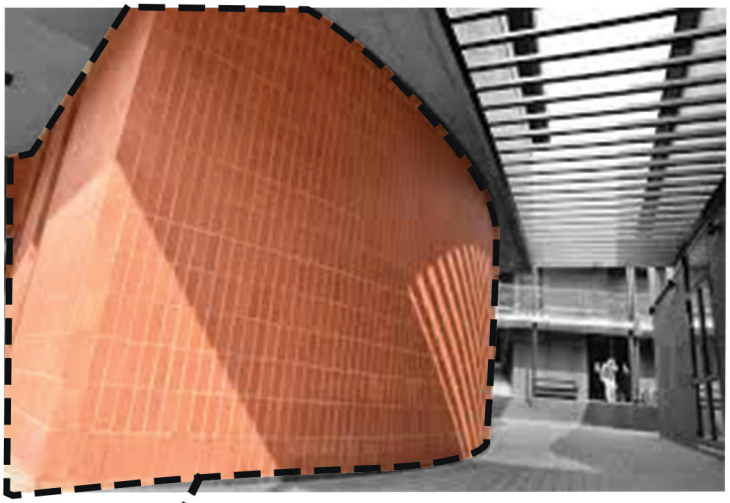


fig. 4.2.4.Analyzed materiality picture.
(Original: maaa.co.za - Accessed: 04/19)

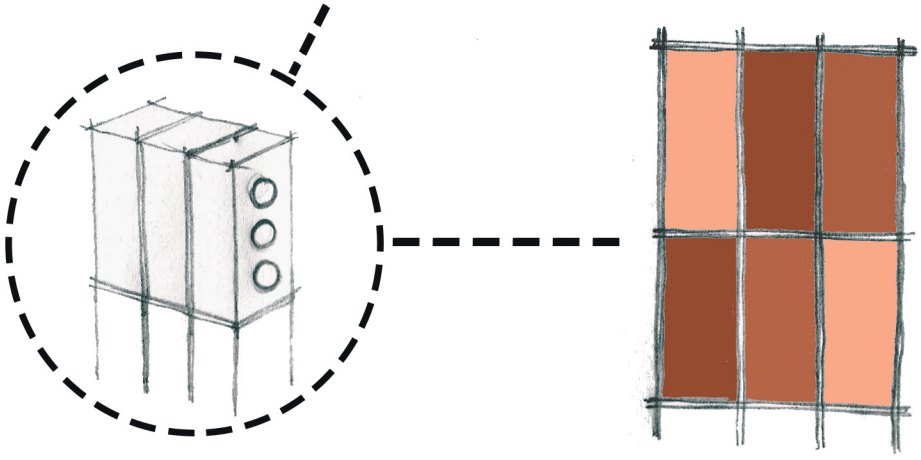


fig 36 Materiality and texture

CASE STUDY: OF TOPOLOGY
Common Ground : THE WALL

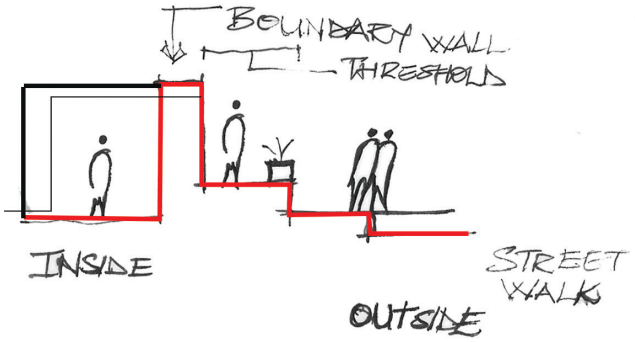
MABONENG PRICINCT- Johannesburg South Africa

ARCHITECT: Daffonchio & Associates Architects

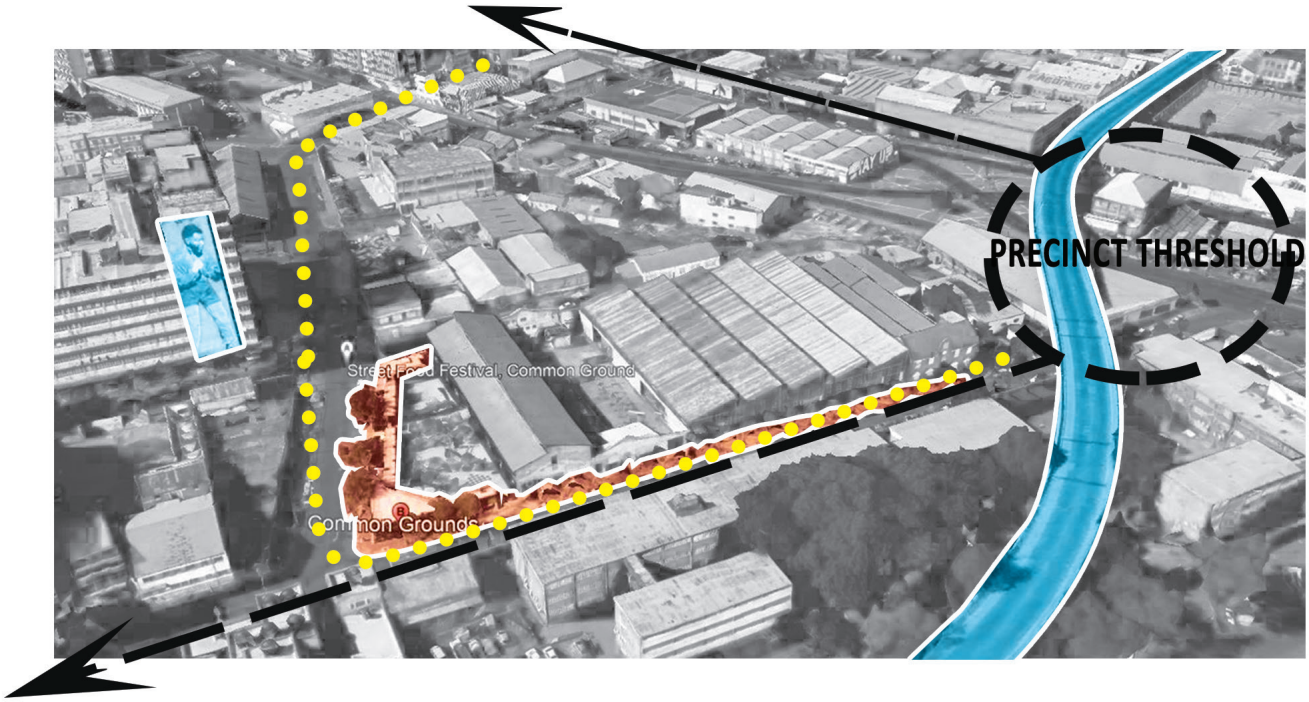
DEVELOPER: Propertuity



This project is part of the Maboneng precinct's initiative to re-use the old warehouse spaces in downtown Johannesburg. It is unique in that it is a factory yard and warehouse that have been converted into a day care centre and play ground park as a ludic space in the city centre. Its most celebrated feature is the boundary wall that demarcates the school's very modest perimeter. The wall is an exploration of the edge boundary condition as a threshold mediating an "in-between" space from the urban activity to the interior sanctuary of the school.



It explores a language between urbanity and schools, and or playgrounds as accessible ludic spaces that must occupy the city centre. To mediate the Superimposing elements between the layering of a school playground and the urbanity of the context, the design utilizes a threshold element, a wall, to create an edge condition responsive of each side of the wall. Instead of being a device that keeps people in or out, the wall becomes a conversation piece between activity inside the wall and activity on the outside in the form of trading stalls embedded in the castle like walls which also hold elevated 1st story activity on their terrace roofs housing 2 performance stages.



ORIENTATION SIGNALS

PRECINCT EDGES

The wall is successful as a threshold, connecting the privacy of the school/ playground's sanctuary within, to the greater urbanity of the precinct. By installing activity such as informal trade stalls, performance stages and landscape seating withing the wall element to create an edge condition. The design consideration of the wall did not however end within the four boundaries that demarcate the site; but instead a flow is created from the immediate context of the connecting streets and edges with playful graffiti on adjacent walls, vegetation, trees and street furniture objects along streetside walkways to stimulate pockets of pause spaces. These small objects trace the walk along the street side from the precinct entry/ threshold on Albertina Sisulu Road and Commissioner Street to connect sites of interest such as the great mural art work on the corner off Beacon Road and Staib St.



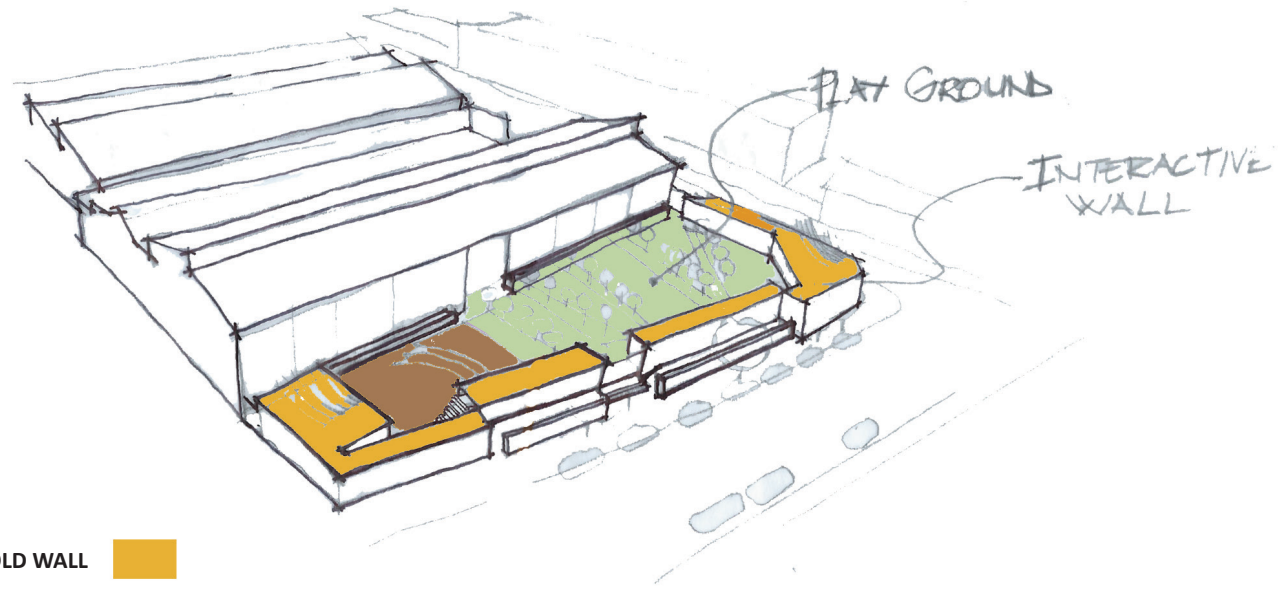
Fig.4.2.5. The wall threshold accessible from inside the play-ground and as a space to occupy

LESSONS LEARNT:

- Integration and requirement of safe ludic space within a busy city context in a mixed use precinct.
- Treatment of edge conditions, boundaries and thresholds as spaces of articulation and meeting points, instead of boudaries as walls to separate two distinct separate spaces.
- A successful node linking the immediate context to the narrative of the site through guided amenity walkways.



Fig.4.2.6. Art mural paintings on the walls activating the street edge



THRESHOLD WALL

PLAYGROUN

CASE STUDY: OF MORPHOLOGY

CHURCH OF THE HOLY NATIVITY

ARCHITECT: KAMMEYER, ROZENDAL AND CARTER -BROWN

LOCATION: PIETERMARITZBURG, KWAZULU NATAL

DATE:1981

Located in Pietermaritzburg, the has been designed to be integrated into the towns network. Its was so designed to Connect two busy streets: Langalibalele street to church street.

Actively working as a thorough fare, the approach to the site entrance is signaled by great flying walls of a cross symbol anchoring the entry of the thorougfare.

The flow Pattern of people reinterpreted into the Architecture against the rigid form of geometry inherent in the city grid.

The internal street passes along the old victorian chapel designed by sophia grey. The narrative of the story behind the design and how it connects to the greater city is here told best.

The church is in a brutalsitic syle where all materials used have no finishes. From the structural concrete which is left bare and off shuttered to show the identity of structure to the unrendered brick work that clads the wall structure. The wood textured surfaces and the intricate use of light in forming the tectonic connections of the relatively stereotomic material. The red brick conserves the existing victorian reinterpretation of the adjacent building.

The location of the site within the CBD was seen as an opportunity for the Church to integrate with and to open up its functions to the public life of the city. Free movement is allowed in all directions across the site, corresponding to different degrees of involvement and definition.



Fig. 4.2.7. Sketch of entrance into the internal street site of the church signaled by a "cross" sign overhead

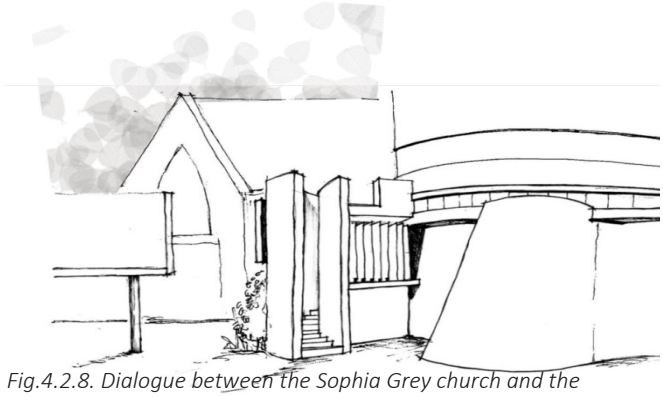


Fig.4.2.8. Dialogue between the Sophia Grey church and the HN churhc within the street



fig 4.2.9. The gallary wall and brutalistic finish of the church dialogue with the internal street site.

LESSONS LEARNT:

- A porous sacred building linking two streets and contributing to everyday activity.

- A dialectic conversation between the sacred and profane.

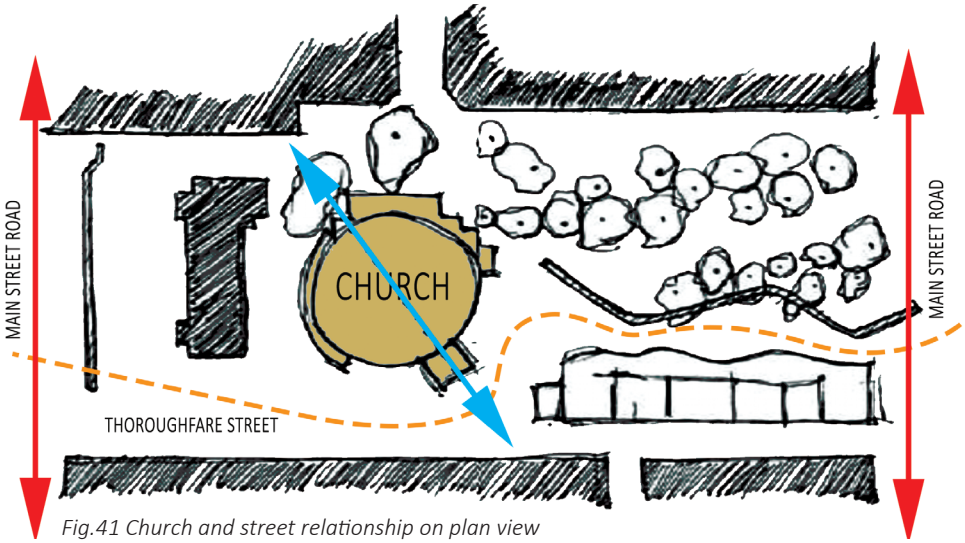


Fig.41 Church and street relationship on plan view

PRECEDENCE:
JABULANI SOWETO ARTS THEATRE

ARCHITECTS: AFRITECTS
LOCATION: SOWETO, GAUTENG, SOUTH AFRICA
CLIENT: JOHANNESBURG PROPERTY COMPANY
PROJECT YEAR: 2012

The building is designed to inspire creativity and excellence and serve as a beacon for the ongoing revitalization of Soweto. The three main volumes are theatre spaces for different sized event requirements and are supported by secondary functions that clip on to the theatre such as an outside ampetheatre covered in what would resemble African cloth draping or a pitched tent for gatherings and an temporary art gallery exhibition space on the interior corridors. This program facilitates to the narrative of the theatre by the designer - Afritects. The concept for the building needed to allow for state-of-the-art facilities fitting the dramatic echelon of Soweto whilst retaining the freedom of spirit that made performance in Soweto so enticing in the first place “The architects’ design has incorporated curves into walls that curve both horizontally and vertically, creating a parabolic shape, which was truly an engineering challenge that resulted in an iconic building,”- Desmond Sweke (RINALDI, 2012)

LESSONS LEARNT:

- Creating a unique languange interpreted from a cultural context and identity.
- Curved angular forms transcending a hierarchical ordering of space to a more ludic integration representing the intended function inside of contemporary drama.

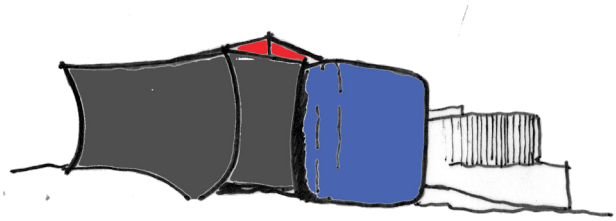
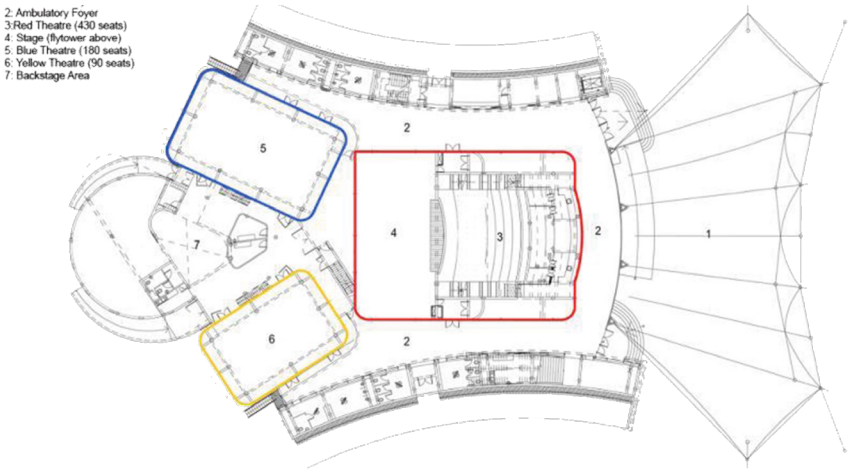


Fig.4.2.10. Volumatric representation of the Theatre composition



Fig.4.2.11. Jabulani Soweto Theatre
online:12/2018
https://www.e-architect.co.uk/south-africa/soweto-theatre-jabulani



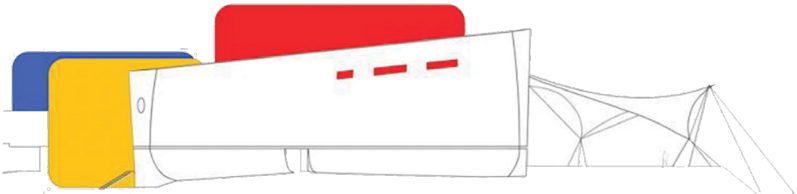


Fig.4.2.13. Plan and Elevation of Theatre
online: 12/2018
https:archdaily.com/243942/the-soweto-theatre-afritects

PRECEDENCE:
Jørn Utzon: SYDNEY OPERA HOUSE

ARCHITECTS: JØRN UTZON
LOCATION: SYDNEY, AUSTRALIA
CLIENT: NEW SOUTH WALES GOVERNMENT
PROJECT YEAR: 1973

Jorn Utzon's Sydney Opera House explores an idea of cultural identity and city branding by unpacking social complexities through a spatial triad. The first is the Physical Material city and its routine, secondly, major urban redevelopment in the context of neo-capitalism and thirdly, daily life that conform with official representation of space.

"A building that changed the image of an entire country"
- FRANK GHERY

Situated on a historic site, it fuses ancient and modernist influences. The sculptural elegance of the Sydney Opera House has made it one of the symbols of twentieth-century architecture.

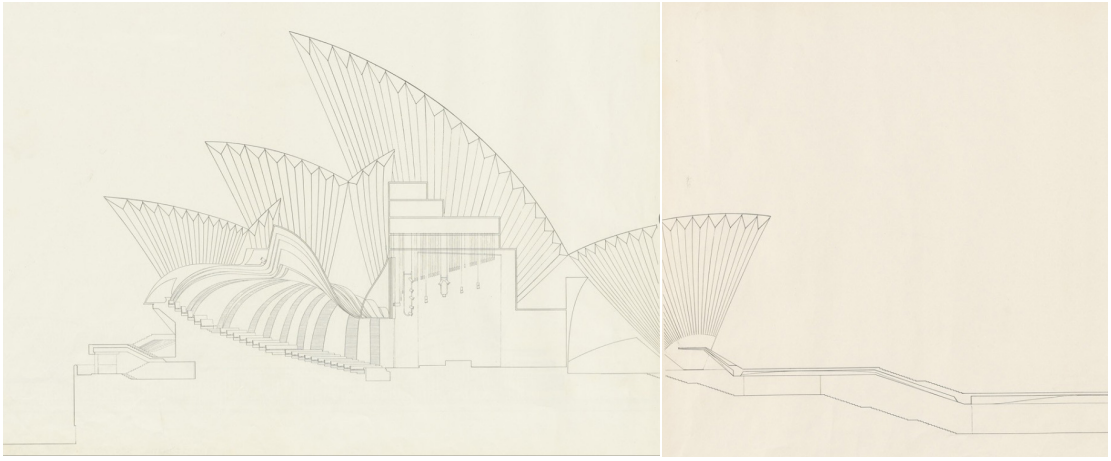
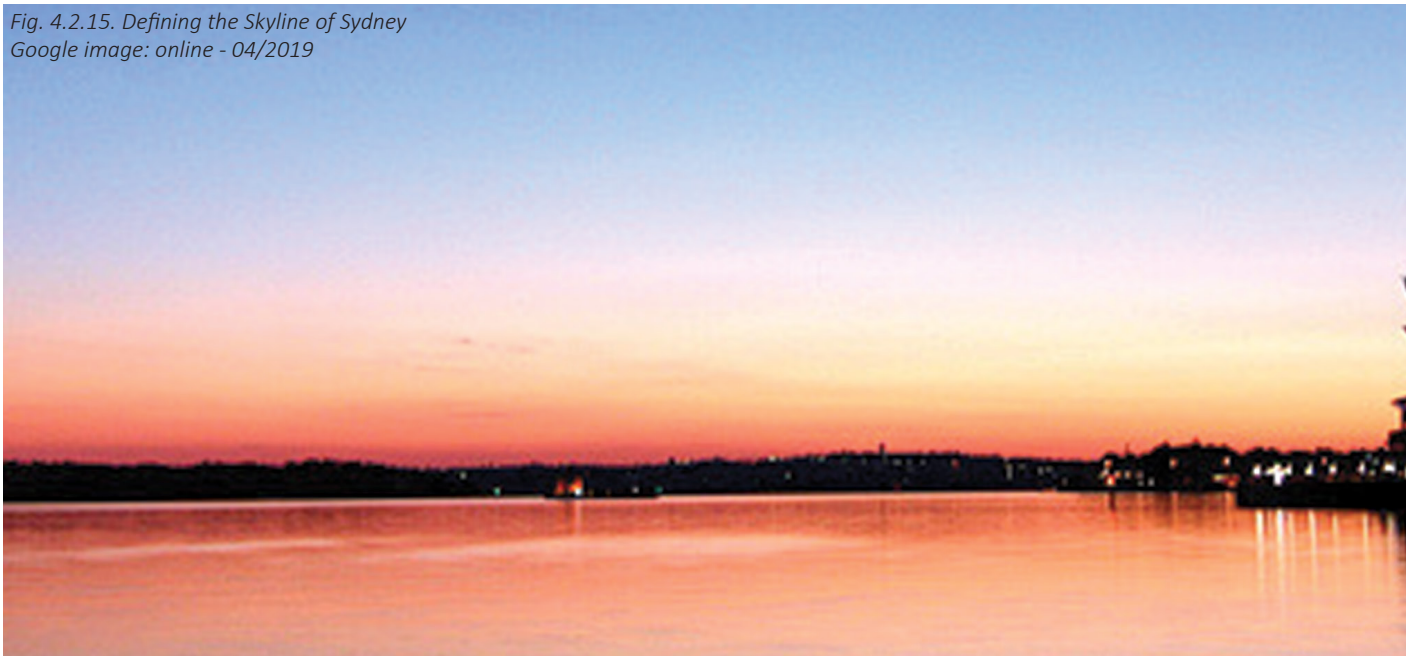


Fig. 4.2.14. Longitudinal section through the main hall and podium plaza
Online: https://www.records.nsw.gov.au/archives/magazine/galleries/sydney-opera-house-the-yellow-book
(NSW Government, 2018)

Fig. 4.2.15. Defining the Skyline of Sydney
Google image: online - 04/2019



The design is symbolic of a pluralism of symbolism. Appearing as a ship with open sales or as collision of sea waves. it is designed as a welcoming beacon on the seashore.

It welcomes more than 10.9 million visitors a year. It is home to the nations' arts and culture, talks and ideas, theatre and dance and the superstars of classical and contemporary music. (Sydney Opera House, 2018)

The construction was build in three phases; The foundation and podium, the building overlooking the harbor, and the shell structure roof

LESSONS LEARNT:

-Investigating and adopting a language for architecture to address a design question.

- A design addressing the issue of a city's image.

- An architectural form of plurality, and multiplicity, open to user interpretation, imagination and time.

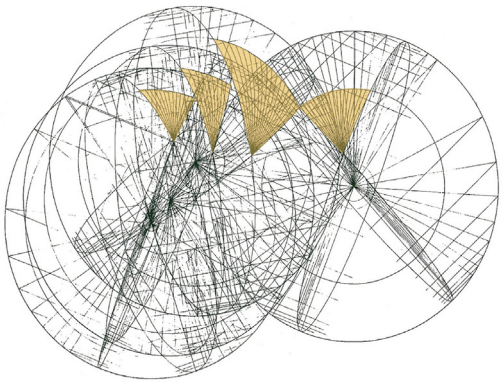


Fig.4.2.16. Formulation of the shell structure language that articulated the architectural expression. Online: https://www.records.nsw.gov.au/archives/magazine/galleries/sydney-opera-house-the-yellow-book (NSW Government, 2018)

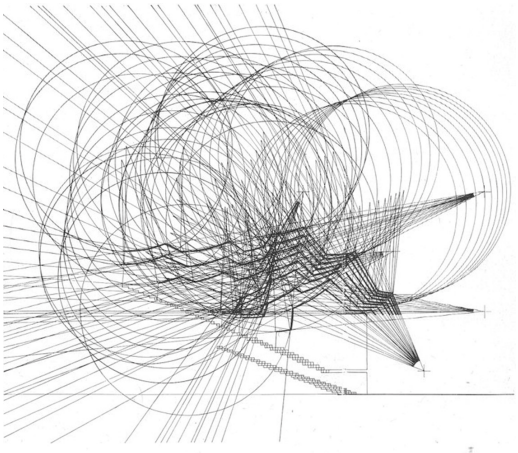


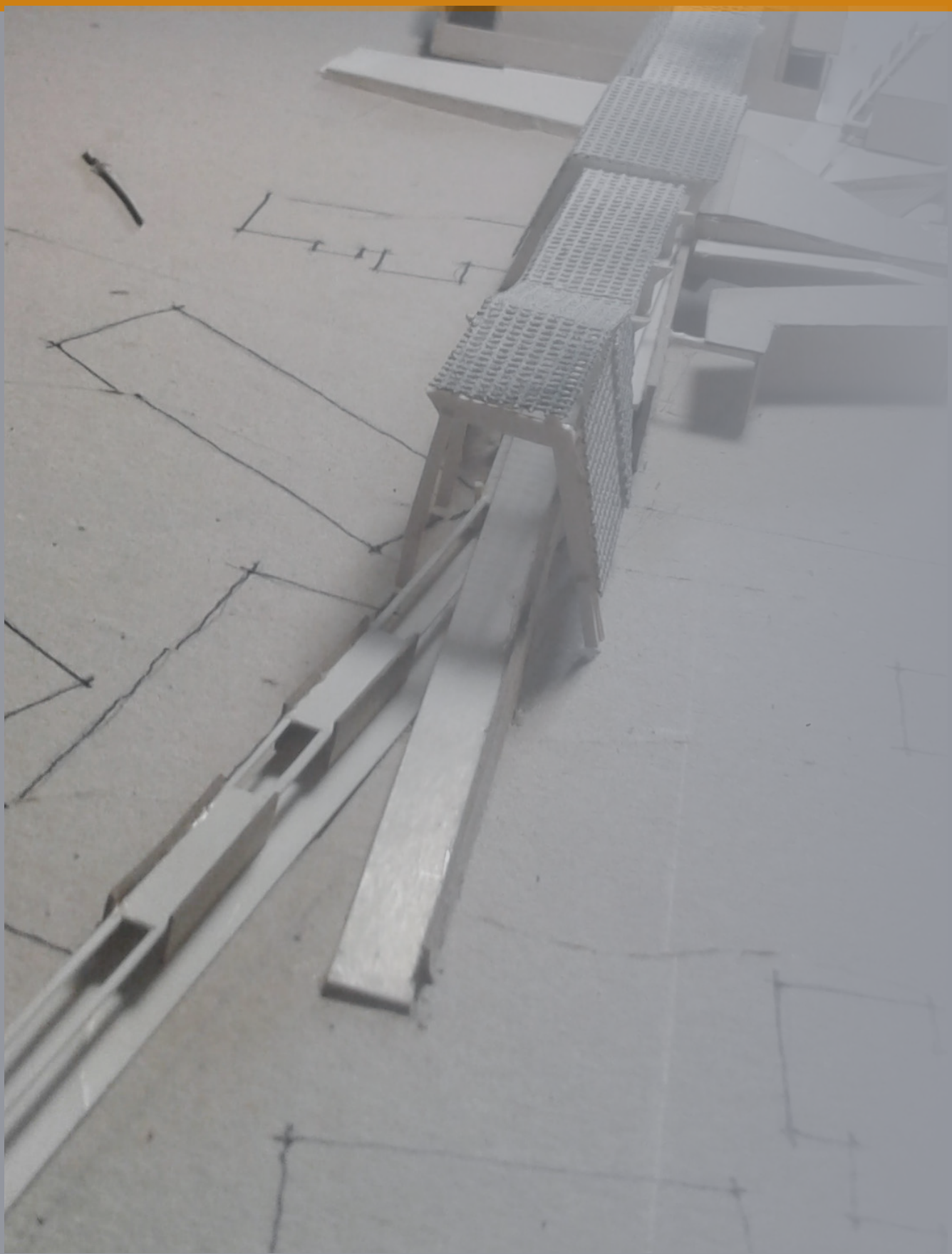
Fig.4.2.17. regulating lines governing the design synthesis Online: https://www.records.nsw.gov.au/archives/magazine/galleries/sydney-opera-house-the-yellow-book (NSW Government, 2018)



Fig.4.2.19. parti sketch of the Opera House Google image: online - 12/2018



05 DESIGN PROCESS



THE DESIGN GUIDELINES

Maseru has inherently followed the principle of lamenting the urban development to the aesthetic and functional priorities. disregarding identiy and time.

Through the analysis and utilization of thresholds as an idea of space in its liminality through physical barries and metaphorically through time. In this the design inquiry is to produce an architecture that is in as much an art of design in space as much as being an art of design in time.

The argument herein presented is of a similar notion that Balmond said in describing the architecture of the serpentine pavilion. This was more than a description but an odessy to the timelessness of architecture.

"Architecture is the experience of form within shape-the rhythm and patterns that organize creativity. Everything we do is underlined by a rigor even if it appears informal; and, not unlike music, it is given a life, a beat with the rhythms created by not only patterns but folds and branches that we study. These are solids that explore the void from zero to infinity." - Balmond (Blackwood, 2009)

Much of the narrative was to think of a space that would inquire, into an identified discourse in the segregated spaces of the Maseru CBD. Where the current urban design language is of spaces bordered of from each other, where in function will also be divided physical in space.

"I see a building as a static certainty, but if it is to be a piece of architecture, it should be a dynamic improbability."- Balmond (Meidany, 2008:9)

CONVERSATION OF SPACE BETWEEN CULTURAL GEOGRAPHIES: UNFOLD AND UNTIE A KNOT OF SPACE:

Through the proposed urban academy the aim is to unfold and untie a knot of space within a neglected underdeveloped space in the city that is identified to be a hub of haptic activity born out of time and need in the city. Proposing a building integrated into the underlying time and age of development of the city into an inclusive architecture.

By addressing the treatment of the thresholds that demarcate each cultural zone layer of the precinct. From the scattered informal traders setting up stalls at every corner and fence wall. To the surrounding commercial development that borders of the church grounds from the rest of the precinct, to the under equipped primary and secondary schools in the precinct which do not have direct access to facilities in a safe environment.

Addressing all this to create a building that improves its context, stimulating a new dialogue of space through thresholds and edge conditions of spaces that fold between each other blurring the inside outside condition of formal space.

*"The character of a man-made place is to a high extent determined by its degree of "openness". The solidity or transparency of the boundaries make the space appear isolated or as part of a more comprehensive totality… the inside outside relationship which constitutes the very essence of architecture." (Norberg-Schulz, 1976: 63)*_____

Architecture as a form of art is a medium to express ideas. These ideas can be parallel to ideas in music that portray a message. The message can be a comment on current conditions. A contemporary message driven by a subculture into a sub-genre meant to be understood as a universal language. The contemporary nature of the message can be influenced by pop culture which is inherently influenced by youth sub-codes and loci, and it often presents itself as a mode that is tolerable to peoples' diverse needs and the diverse untidiness of urban life (Brown, 1998:63). This lens on pop culture in turn presents a mode of analyzing urban space. Through using a medium of art that communicates to an assorted population, transcending class, race and gender.

MUSICAL PARALLELS

By "Learning from Pop (culture)" the intervention affirms the "pre-existing context in all its messy heterogeneity and informational flux" (Brown, 1998:60) and deviates from a modernist Utopian installation of mere functional space. This intervention would aim to contribute to the existing city fabric of Maseru by creating a multi-functional mixed use development that focuses music as a pop culture. Making a case for a third dimension to consider in design. (the first and second cases being functional space and form respectively) A case for identity and memory in design by in cooperating culture and time. The proposed performing arts center "hub" will aim to galvanize the city's segregated population by being a place for multiplicity.

Both music and architecture are mediums through which creativity is expressed. Music is defined as the art of sound in time that expresses ideas and emotions in significant forms through the elements of rhythm, melody, harmony, and colour. While the origin of these ideas cannot be defined, they can be expressed in many forms. A creative idea expressed through one medium, such as music, can be expressed through another medium, such as architecture. Both the architect and the composer utilize these mediums in order to have an effect on the audience. Ultimately, it is up to observers to determine how they experience the musical composition or space. (Agarwala, 2011: 1)

We live in the physical world where time and space govern all the laws of existence. Therefore to live in a world without time or space would mean that either Music or Architecture would not exist –at least not in the forms that we conceive them.

Steven Holl uses the following formula to explain the fundamental relationship between Music and Architecture:

(material x sound)/time = (material x light)/space

(Agarwala, 2011:2)

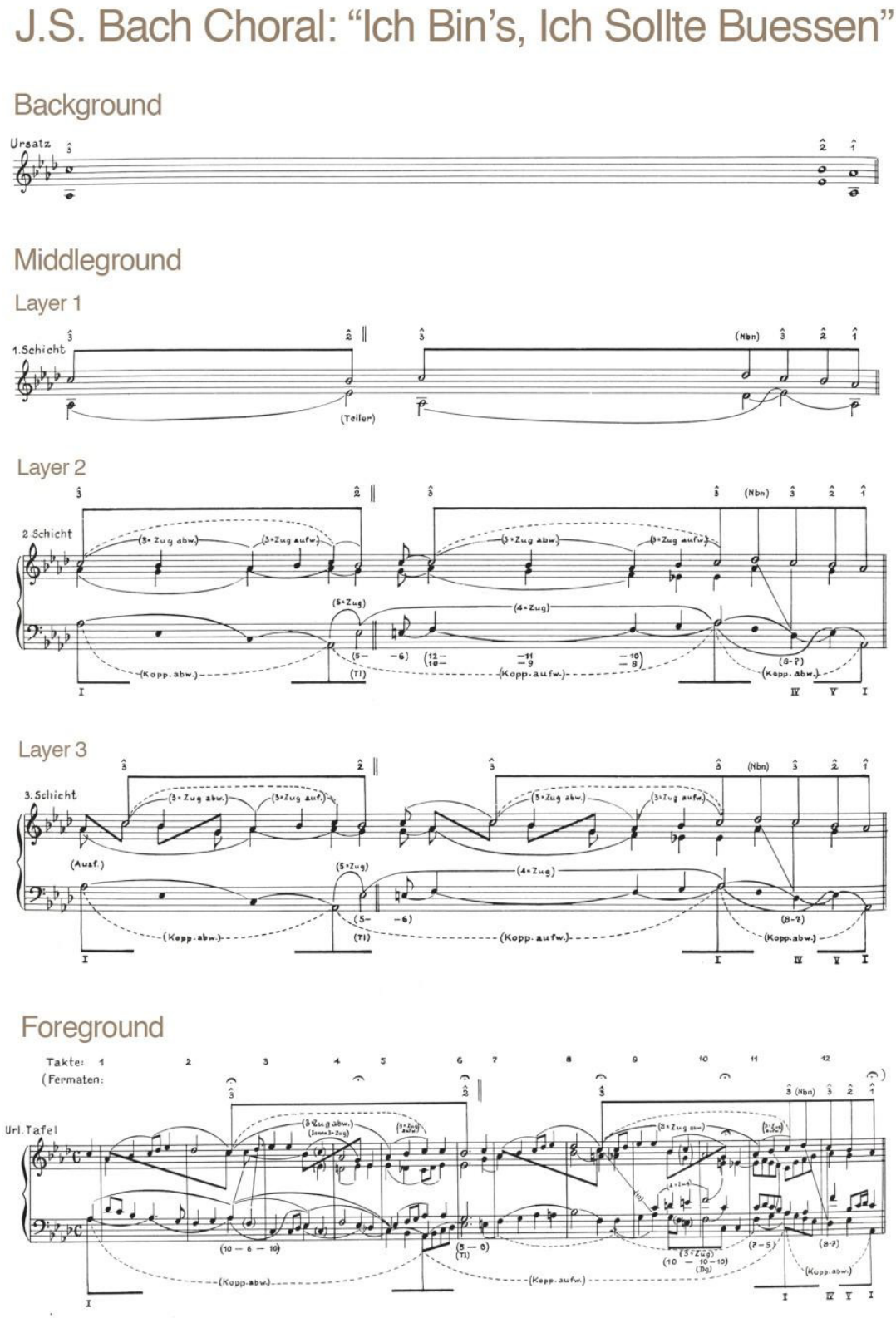


fig. 5.1. Schenkerian reduction depicting the background, middleground, and foreground layers. (Agarwala, 2011:4)

The equation compares that the essential property of Music is the materiality of sound in its medium of time;

The property of Architecture is the materiality of light in its medium of space;

“Space gives form and proportion; time supplies it with life and measure”- Elizabeth Martin (Meidany, 2008:19)

Certain guidelines exist that help create a systematic approach in the process of forming a musical composition.. “Music for Strings, Percussion, and Celesta, the piece is composed of four movements, with the first movement following the structure of a figure in architecture”- (Agarwala, 2011:3)

In the Schenkerain Analysis, the structure is formed of the background, middleground, and foreground. The structure in parallel to architecture is a primary system, that is layered with additional secondary, tertiary, etc, systems. They exist in an architectural construct that can be defined through the hierarchical layering analysis. A space begins with a fundamental framework that is the background (the thoroughfare street). It is layered in complexity through intermediate structure that forms the middleground (the organizational program, i.e. auditoriums and stalls), and is refined through ornamentation that presents the foreground (the mesh skin morphology and performance character). (Agarwala, 2011:3-4)

Looking closer at the stimulation of Maseru’s existing urban complexities, the intervention becomes a node addressing he cultural context. a route building that addresses the edge conditions between the separate spaces and cultural layers.

Cultural Geography, is described as the varying traditions, values, processes and practices belonging to a specific group (Mthimkhulu, 2012: 36). In the maseru context these cultural geographies exist on many levels; the most immediate levels having to do with age, ethnicity and religion, whereas the other may be associated with so-cio-economic position.

The Existing venue’s and cultural / urban / peri-urban, interventions such as the Thaba Bosiu Cultural Village and theatre are far removed from contemporay life and seek locations of isolation romanticizes an escape from the complexities of city living. These locations serve to preserve the cultural heritage of the Basotho and relegate tradition to the syntax of being “old,” neither considering modernization and integration to the current context. As if one needs to choose between modern and tradition.

It is in this context that to design a performing arts institute in the Maseru CBD needs to have significant cultural value as an intervention to create a meaningful place for the integration of culture and urban life as a building of choreography through thresholds.

“The essence of a cultural geography is precisely that analysis of the ambiguity... the struggle between various meanings. Designing public domain can then become a question of the stimulation of informal manifestations of diversity ...” (Mthimkhulu, 2012:37)

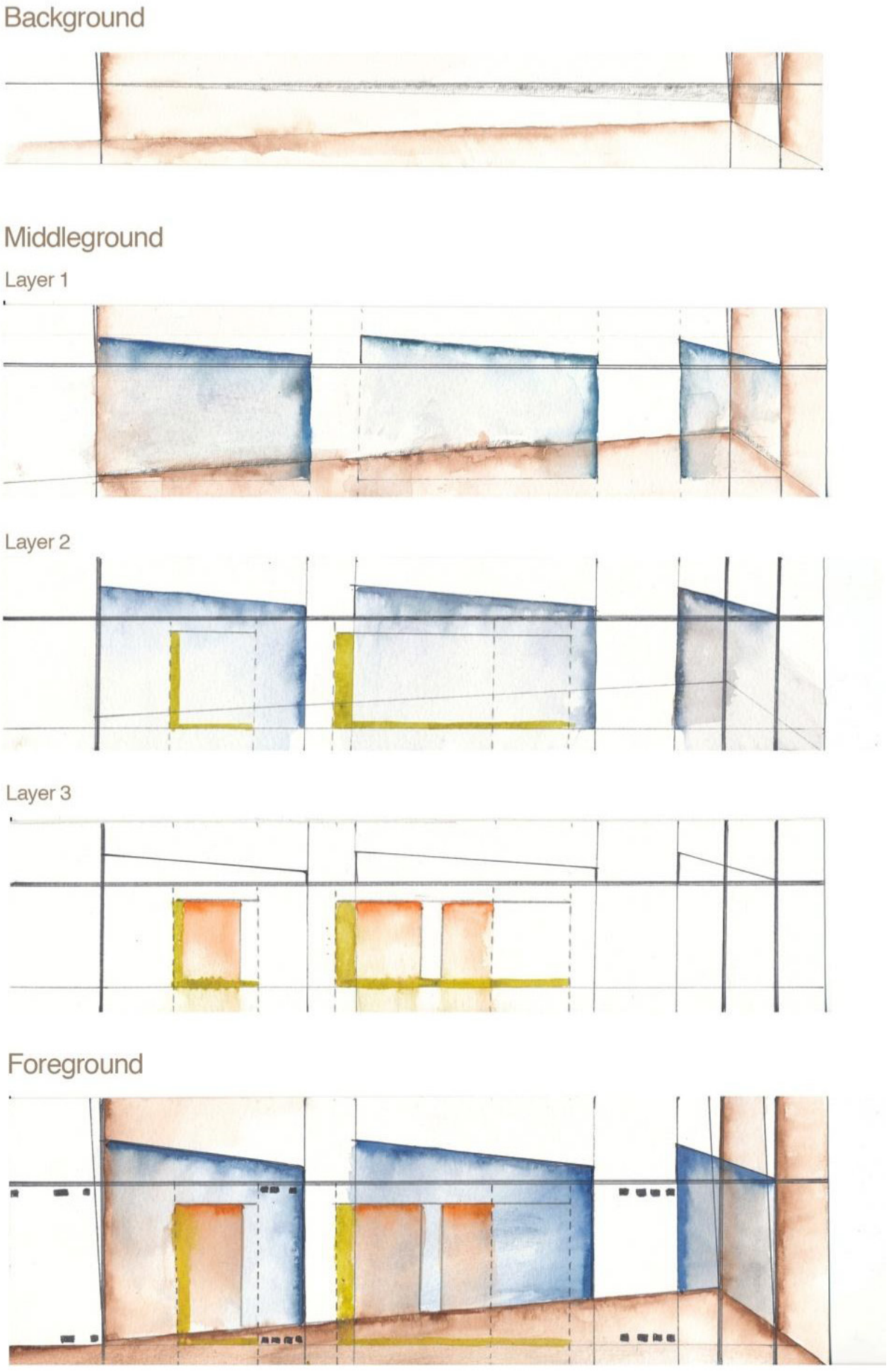


fig 5.2. Watercolor diagrams of J.S. Bach's Chorale Ich Bin's, Ich, Solite Buesse
(Agarwala, 2011:5)

5.1 **TOUCHSTONE**

The touch stone of the project was an exploration into definitions of abstract form. Which can only be comprehended within limits of being contextually recognisable by its edges.

Balancing the complexity of fluidity and rigidity of form. Like space, these ideas are symbolically only to be realized and measured through the demarcation of an edge and threshold relationship without which referenced meaning would be lost.

Architectural ideas from this touchstone to concept would then be more likely to be driven by density, diversity and intensity of uses in order to revitalise urban centers

the touchstone depicts a dialectic relation between contrasting elements that represent the discourse of social identity and architectural language in a fragmented urban framework. The intention being an intervention that contributes to the urbanity by stitching the parts together into a hybrid space of inclusivity.

Hybrid architecture focuses on contemporary concerns by marrying multiple ideas under a single infrastructure which highlights a diversity of living experiences, programs and people. The hybrid building looks for an unexpected mix of activities that intensify its usage as well as amalgamate the diversity of the surrounding urban fabric. Hence, the alliance generated between private and public spheres as well as the linking between disparate programs can produce new situations that stimulate and revitalize buildings and their environment. (Derome-Masse, 2015)







RHYTHM IN TIME - MOMENT IN TIME

"In order to understand, inhabit, and evaluate space it is crucial to recognize its temporal aspect. Space does not simply exist in time; it is of time. The actions of its users continually recreate its structures."- Eliasson (Meidany, 2008:27)

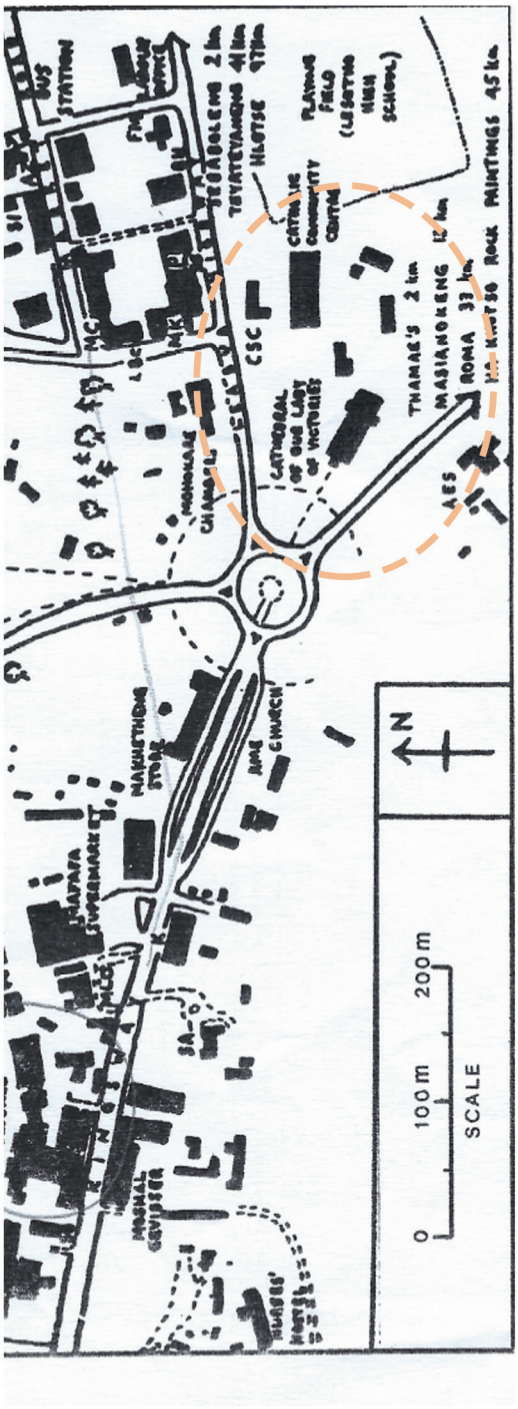
The meaning is not in the condition of building or quality, or in loci of itself, or in "the mind of beholder" as human subject, but meaningful place arises from the negotiated understanding of dialogue between subject and object.

Thus then the touchstone is a representation of a timelessness of fluid form framed by a defined edge condition, suspending/ articulating its perspective in "the moment." It is by this moment we can then precieve the different stratified layers of the context individually, "untieing" a knot of complexity but still respecting its nature.

5.2 **CONCEPTS AND PROCESS EXPLORATION**

From the site and the touchstone four concepts were generated to trigger ideas for the design. These concepts turned out to be urban themes influenced by the setting of the site and each hypothesizing to try and deal with the very key physical attributes of the topology. This led to an exploration of the site character in three relative ideas introduced from different perspectives.

In the second case, the nature of social and political inequalities also has a profound effect on concepts of sustainability. For in discussing sustainability, we are not merely mapping properties of a sustainable environment that efficiently stores, circulates, transforms and disposes of resources, but one which offers a sustainable life to its occupants, one which includes human and non-human living organisms. (Cuthbert, 2006 : 166)



MAP OF PITSO GROUND AND CATHEDRAL AREA-1972 (Ambrose 1993 : 178)



PITSO GROUND AND CATHEDRAL AREA- 1968 (Ambrose 1993 : 178)

CONCEPT DEVELOPMENT

CORRIDOR

As a thoroughfare building edging out a route from an existing context, the idea behind the concept, is a corridor completely free and boarderless to the edge conditions of the inside outside paradox. Where edge conditions are blurred and thresholds are experienced through the journey to signify the now

HUB

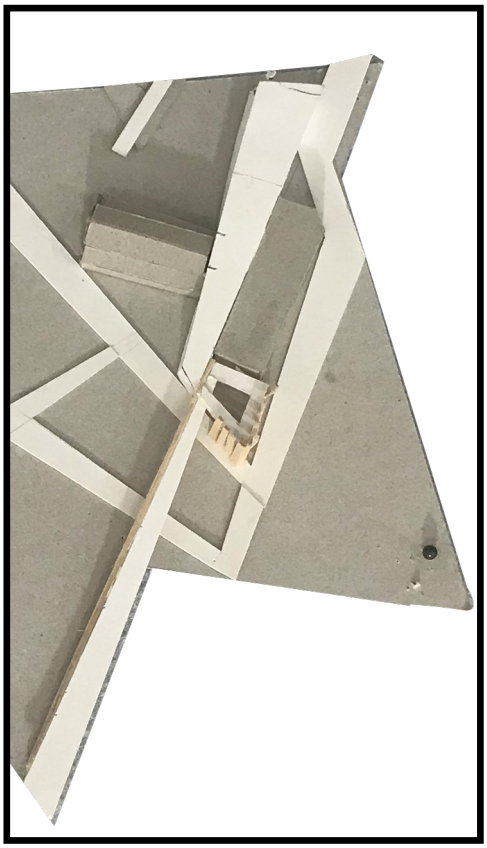
Adressing a discourse of, the church and existing community centre having lost their physical contextual relevance.

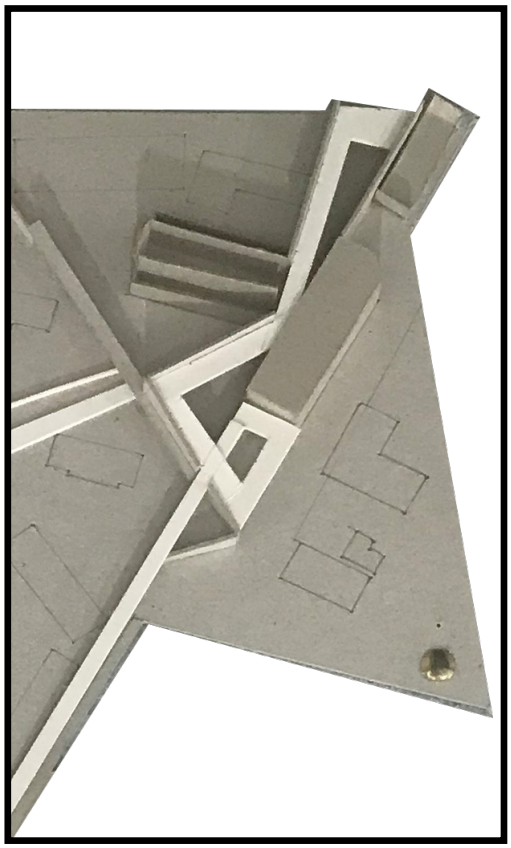
Remaping the existing to shift focus back to the precinct for pedestrian traffic. A unifying node of social cultural activity.

NETWORK

A threading of spaces of difference. A third space interconnectivity where the conncetion is always open to interpretation and always flexible, vibrant, controversial and radically to open.







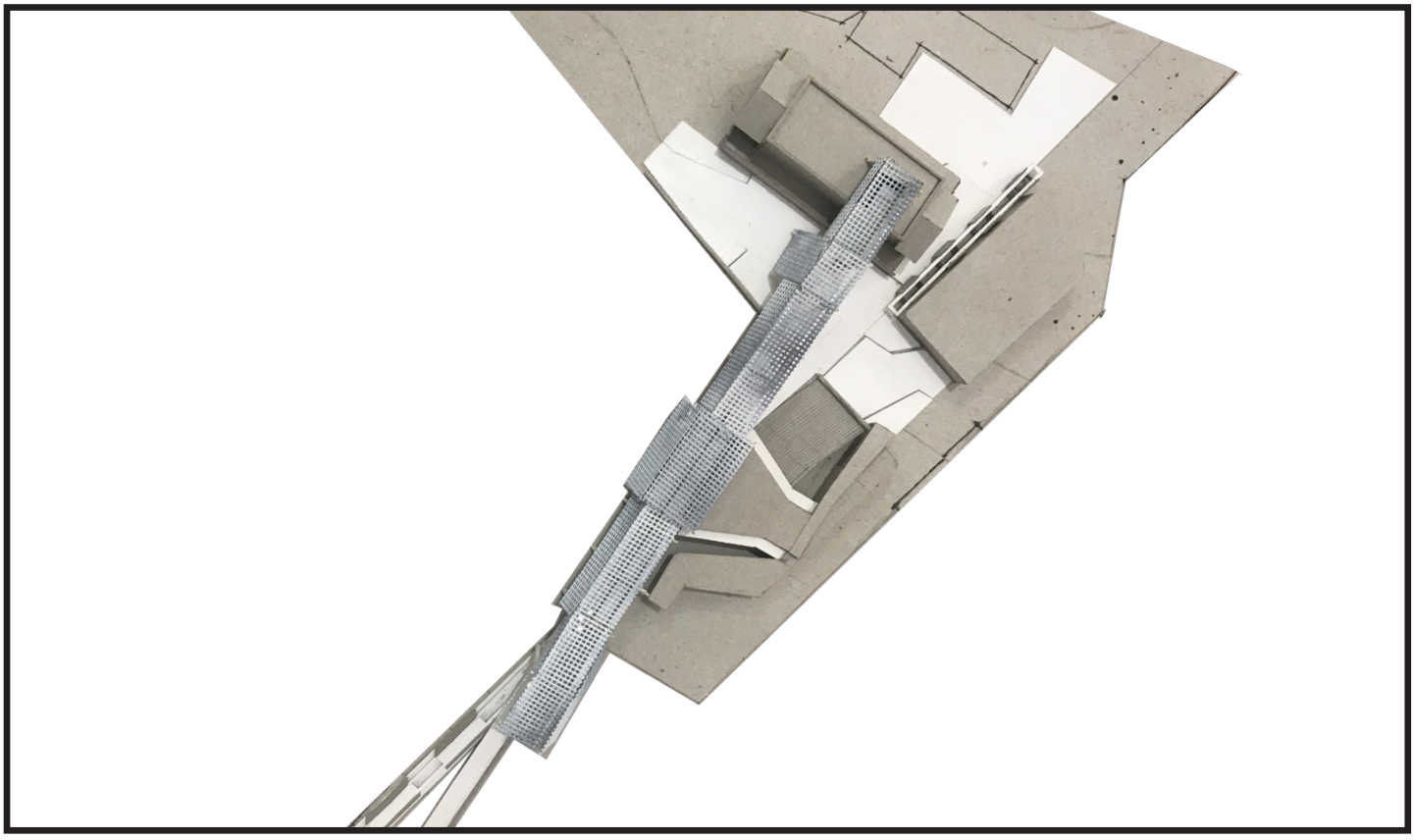
BRIDGE

A bridge links two banks. Acting as the transitional space in between, it provides an immediate reference to a present and a future destination. It can either seem to be a non biased identity and define its own context of time and place, or sway to record the past or the “post” context

A LINK

AN ORGANIZATION

A TENSION BETWEEN ANCHOR POINTS



CONCEPT 1

A CORRIDOR



Definition:

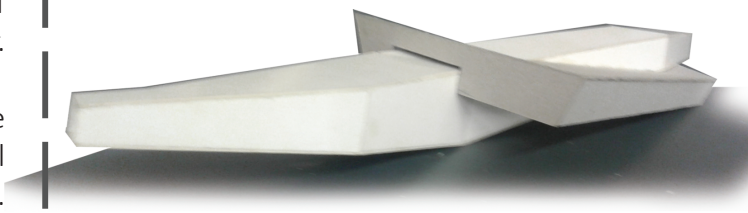
1. *A long passage in a building from which doors lead into rooms*

2. *A belt of land linking two other areas or following a road or river;*

3. *A long narrow strip of land belonging to one country that passes through the land of another country*

Origin: A strip of land along the outer edge of a ditch, protected by a parapet.

- oxford dictionary



A site nestled in between three characteristically separate spaces (School institutions, Churches, and Commercial retail), edges out a narrow strip of land connecting and relating one piece to another.

A thoroughfare edge out that carries people across the site making their way to the bus stop. The only existing physical link for pedestrian traffic between the two adjacent precincts.

to generate a profane ritual narrative of everyday activity while adjacent to a sacred site, in a corridor, the space becomes a breeding ground of mixed activity.





In adotping this contextual narrative of linking separate boarded-off sites into an urban network of synergy addressing the proximity of the different spaces and experiences along the route. Thereby to curate "scenes" along the route. A dialogue between the spectator (subject) and the performer(object), created from the perspective of everyday students that pass through the site to and fro, from Pitso ground bus stop to cathedral area.

A narrative that unpacks the site's complexities from a primary user (Music) who subsequently enters all the three realms of the sites. To address the research question of architectural language and urbanity.

The aim is to create a 'leaky building,' porous to the physical complexities of pedestrian traffic on-site and stratified and robust enough to accommodate an institution.

A building that would reflect the youth-centric, play and performance nature of the primary occupants and program to be housed.

A contextual surrealism which is promoting imagination's novelty through a multiplicity of form and usage. A "polyphonic instant as experienced as multiple interpretations, which is the necessary link" in De Sola-Morales conjunction of a "weak architecture". (Morales, 1998: 614)

"A conviction that only by employing a critical attitude towards reality is it possible for contemporary architecture to maintain a rigorous and nonconformist position." - Morales (1998:619)

In Ignasi de Sola- Morales discourse it is In this response of resistance to the existing lies the implied meaning of novelty and sensitivity to the individual imagination. (Morales: 1998)

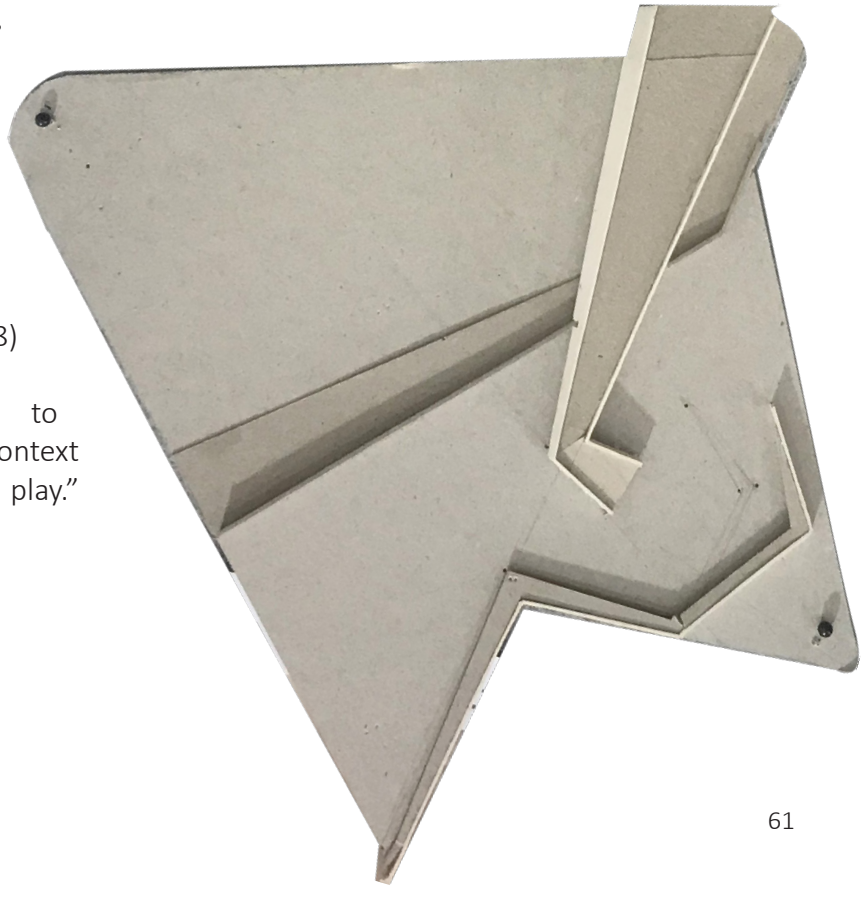
A space unbound by classic doctrine to promote a free form of play in an urban context by edging out a corridor of play, "for play."

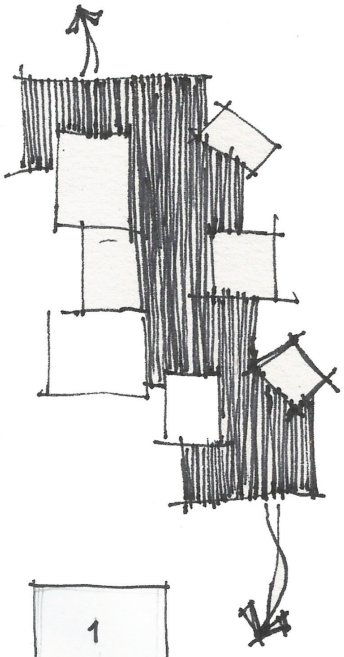
Diminishing the commodification of existing site boundaries and addressing thresholds not as endings but as beginnings

As a measure (hermeneutic), a site for the flaneur who wanders without aim, "he wanders in search of the aim of his wandering," he engages only in the act of play without connotations to achieve results outside of play. He is in the now, "the now that comes indistinct, shoots by vague and fades away dimmed before you can say 'this is it" (Tester, 2015)

A now which is free of destination, but continuously in harsh response as quickly as it is experienced. An escape of 'time,' the present, untied by the past that may be lived as the beginning... A building and space that can be approached from all directions, as a rhizomatic exploration of the contemporary aesthetic periphery.

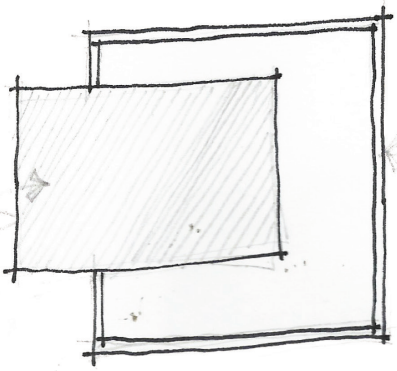
In treating the connections between the three stated layers of function on-site, the school, the cultural/religious, and the economic function. The aim immediately also becomes to address the thresholds between these spaces. These thresholds determine the experienced moments along the route. Choreographing the experience through the building.



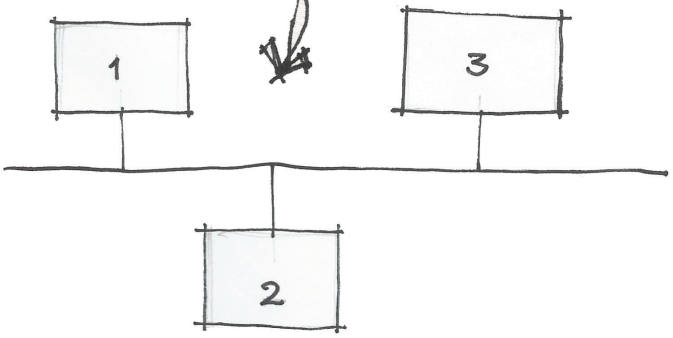


INFILLING SPACE

SOLID MASS



FRA



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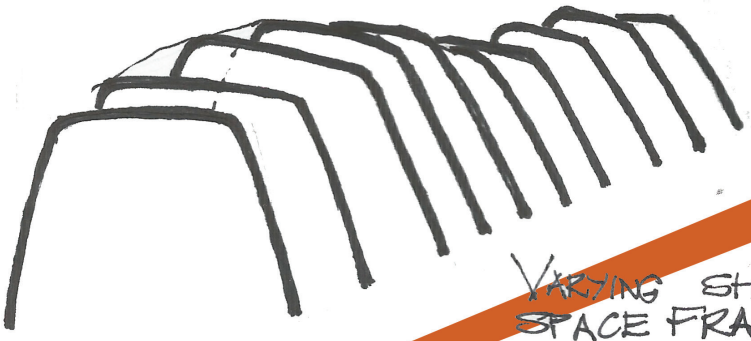
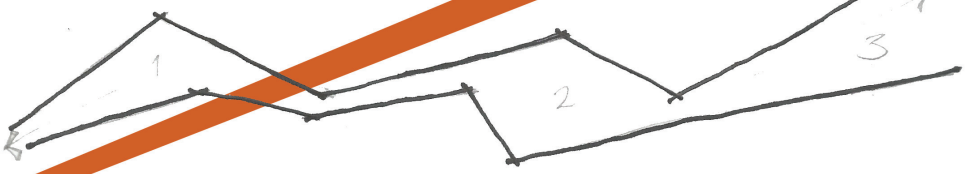
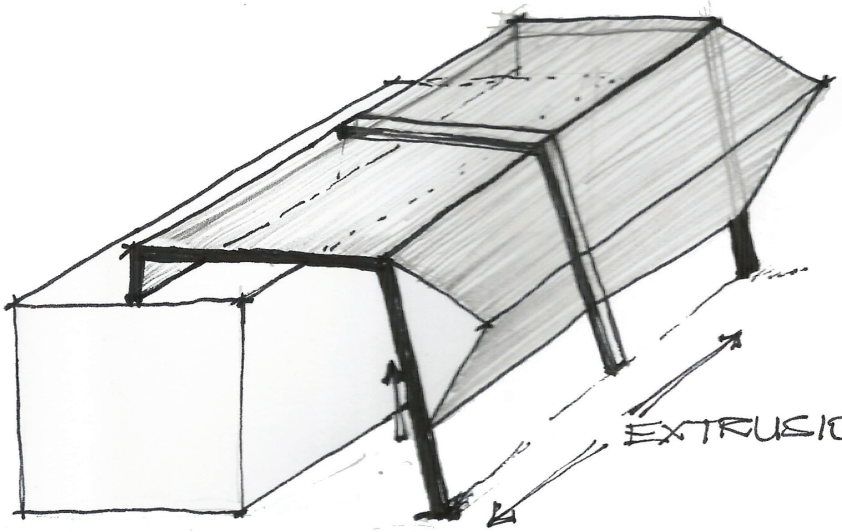


VARYING SHAPE OF SPACE FRAMES



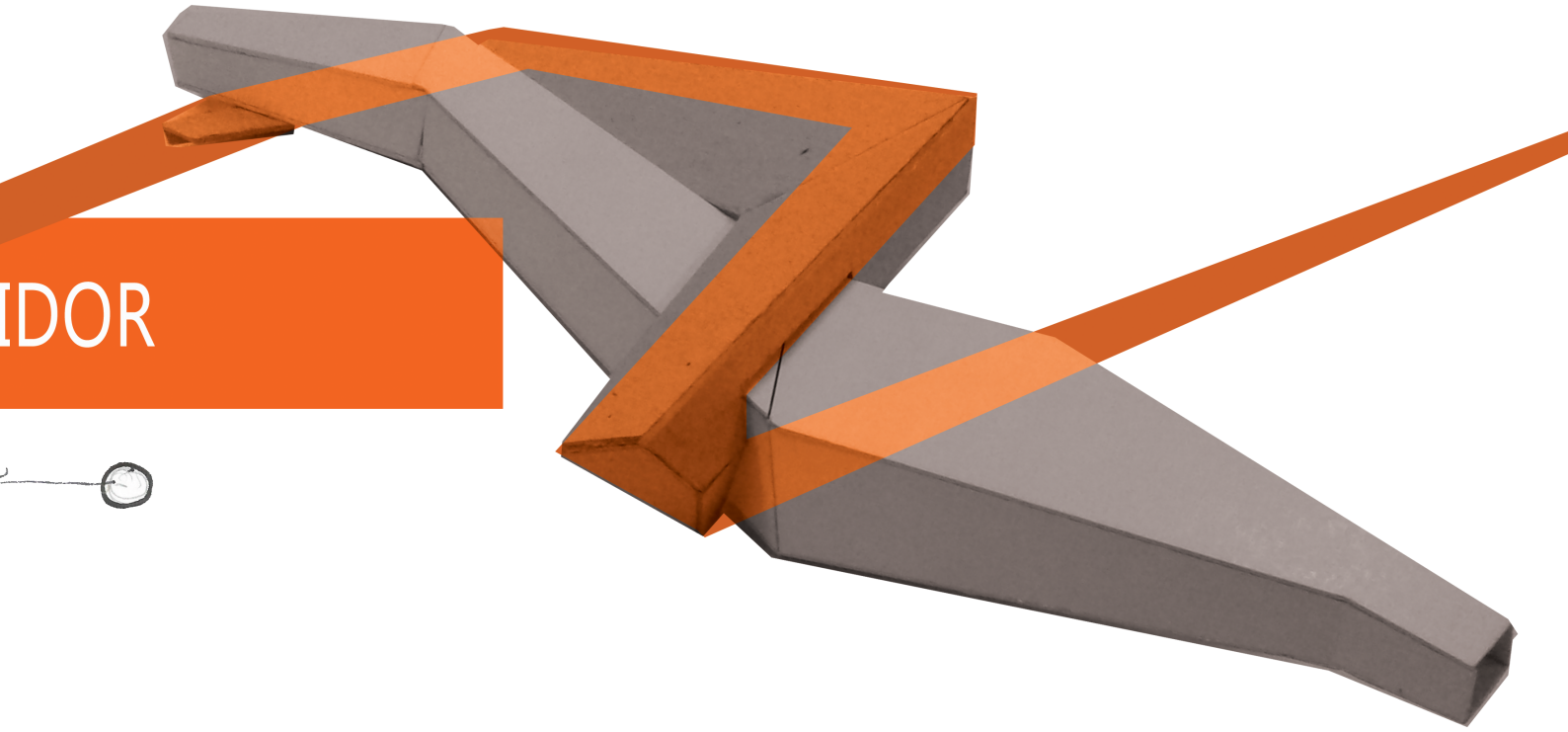


LINK



EXTRUSION OF PROFILE

ME



IDOR

CONCEPT I

CONCEPT 2

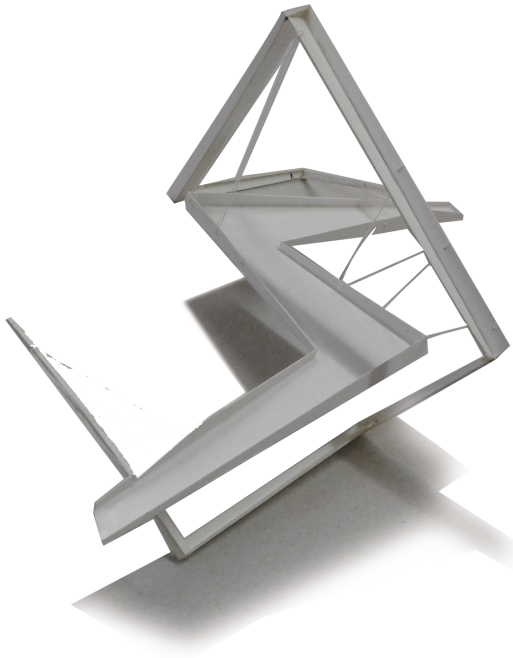
A HUB

1. *The effective centre of an activity, region, or network.*

2. *The central part of a wheel, rotating on or with the axle, and from which the spokes radiate*

- oxford dictionary

- A Hub: The site's central location lends it to a multitude of social sacred and profane daily activities.-

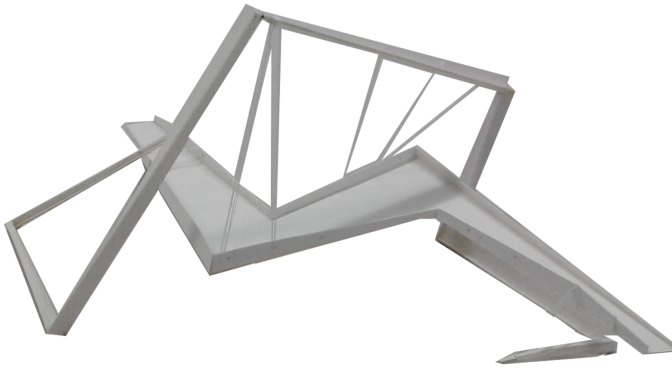


"The era of post-colonialism and globalization has brought new intensities of debate concerning the existence of diversity and plurality, and the need to work in partnerships to resolve major problems of injustice and marginalization now facing local and global communities." Baker (2007:3)

In one of the discourses contributing to the design, the Church and existing community centre have lost their physical contextual relevance to the precinct. Being on sacred ground, access to these institutions is restricted and edged off from the surrounding context.

As an observation, the Church struggles to connect with significant economic, political and cultural changes, which are having an impact on all types of urban context, city centers, inner rings, outer estates, and new ex-urban communities being developed beyond. (Baker, 2007:3)

From a macro view, the whole site is the existing St. Bernardette Primary School, The St. Bernardette School for the Visually impaired, and the Catholic







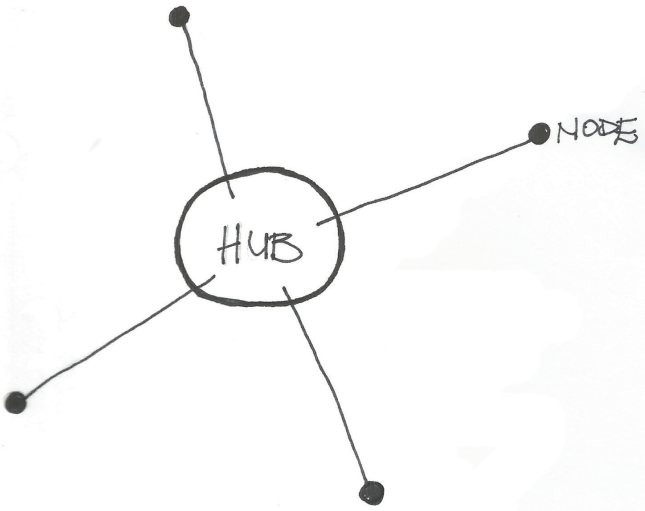
church and Community centre grounds, Currently the existing condition on site is that these separate spaces function independently of their context and shared edge conditions with each other.

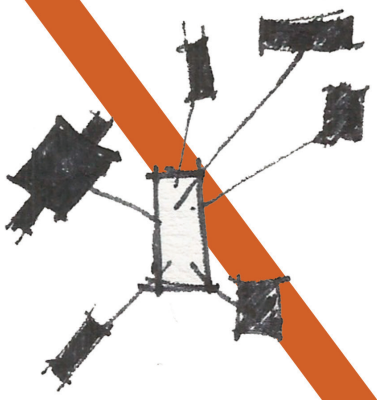
The hub remaps the focal point to the site. It is the aim to treat these edge conditions as boundaries and thresholds. In casey's definition borders are impermeable walls roofs and fences, while boundaries are thresholds (Casey 2004:147), like doors and windows.

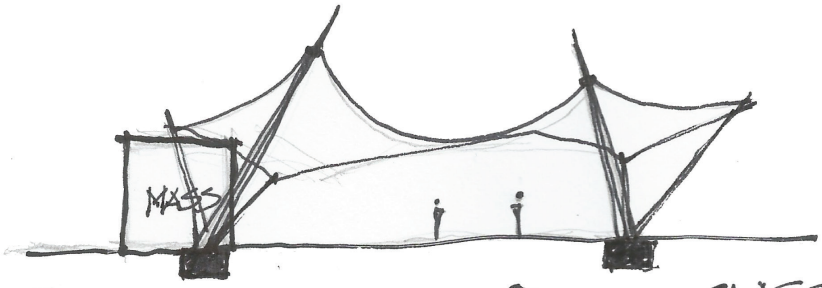
"Every coming event comes with double edges: those of the retained shadows of the remembered and those of the pretended about to happen..." (E. Casey, 2004:146)

Architectural elements that can demarcate the beginning and end of a space. It is this demarcation that enables us to experience the space's 'now' condition, for without the edges the space could be a perceived infinity. It is this perception of the now in the space that enables it to be a gathering space for multitudes. A node in the precinct and outlying areas.




HUB
NODES

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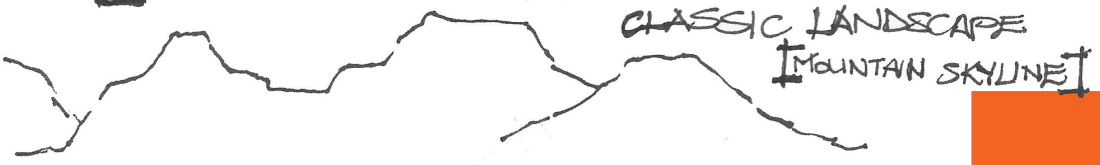
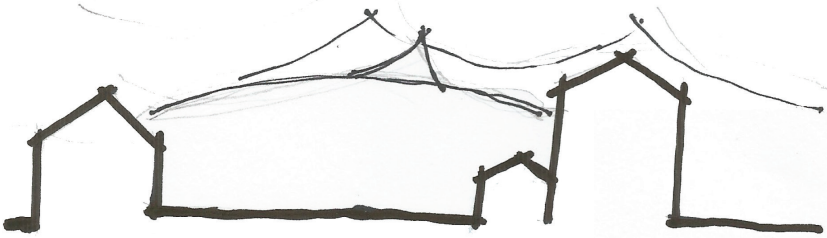

CLASSIC LANDSCAPE
MOUNTAIN SKYLINE



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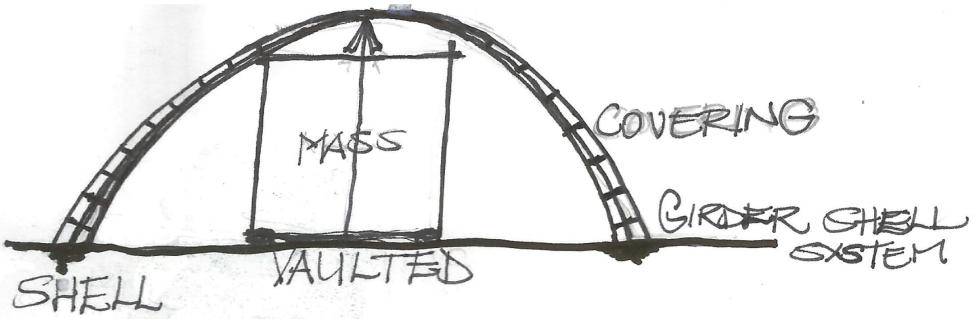
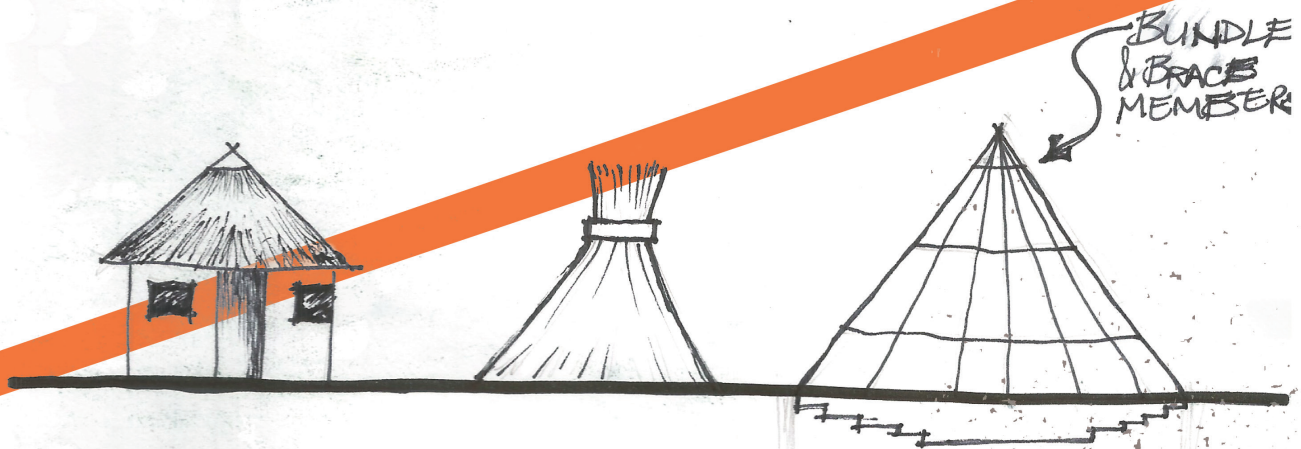

MASS
COVERING
GIRDER SHELL SYSTEM
SHELL
VAULTED


BUNDLE & BRACES MEMBER



ECTION HUB

CONCEPT 3

CONCEPT 3

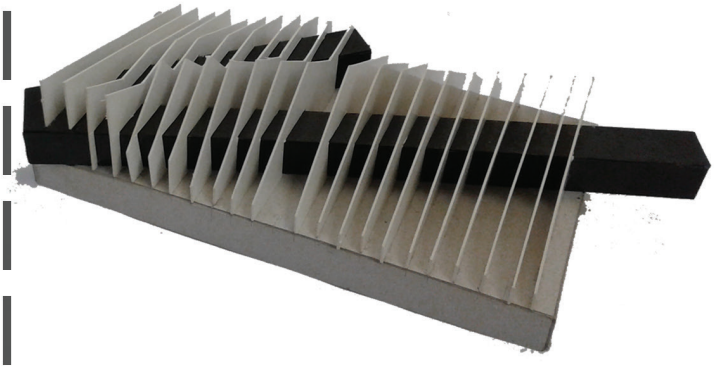
A NETWORK

1. An arrangement of intersecting horizontal and vertical lines.

2. A group or system of interconnected people or things.

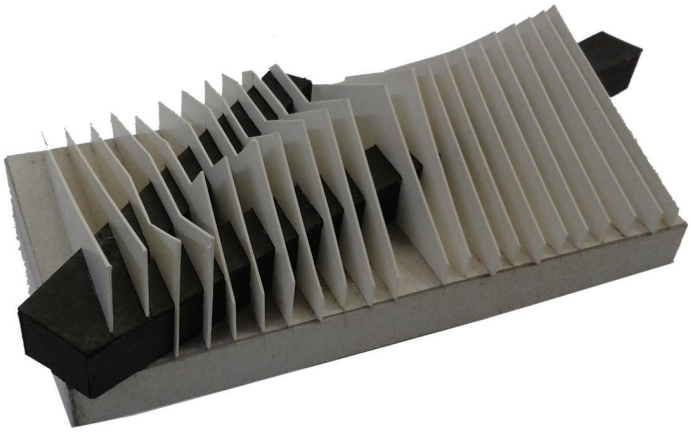
- oxford dictionary

- An urban Network of juxtapositioned social spaces that co-exist in on the site.
  - A bridge symbolizes a transcending spatial metaphor that addresses the interconnectivity of the site. Introducing a dialogue in the city as a sublime space of inclusivity to be shared in a variety of forms: as a stage for theatre, performance, as a system to be researched by artists, as a metaphor for co-habitation of ´difference´ etc (Lotker, 2019)



TOWARDS AN UNDERSTANDING OF THIRD SPACE (LEADING RESEARCH THEME)

Third space is based on the radical openness and the of dogma in the work of Henri Lefebvre. It is grounded in the postmodern thought of seeing a conclusion as... “never being final but instead as a starting point for further exploration.” (Soja. 1996:81)



Cities are complex organisms, with multiplicity of layers creating a network of connections(urban, natural, historical, communal, private, imaginative)But more than being a place of exploration of new modes of performance and new modes of spectating (both variety of performative languages and in architectural settings, including performing for different human senses not only eyesight)

Each of the groups had their primary territory but was invited to spill into territories in-between or even trespass other territories, often at the same time. This co-habitation created a setting for many dramatically exciting moments of overlapping performance within the spaces.



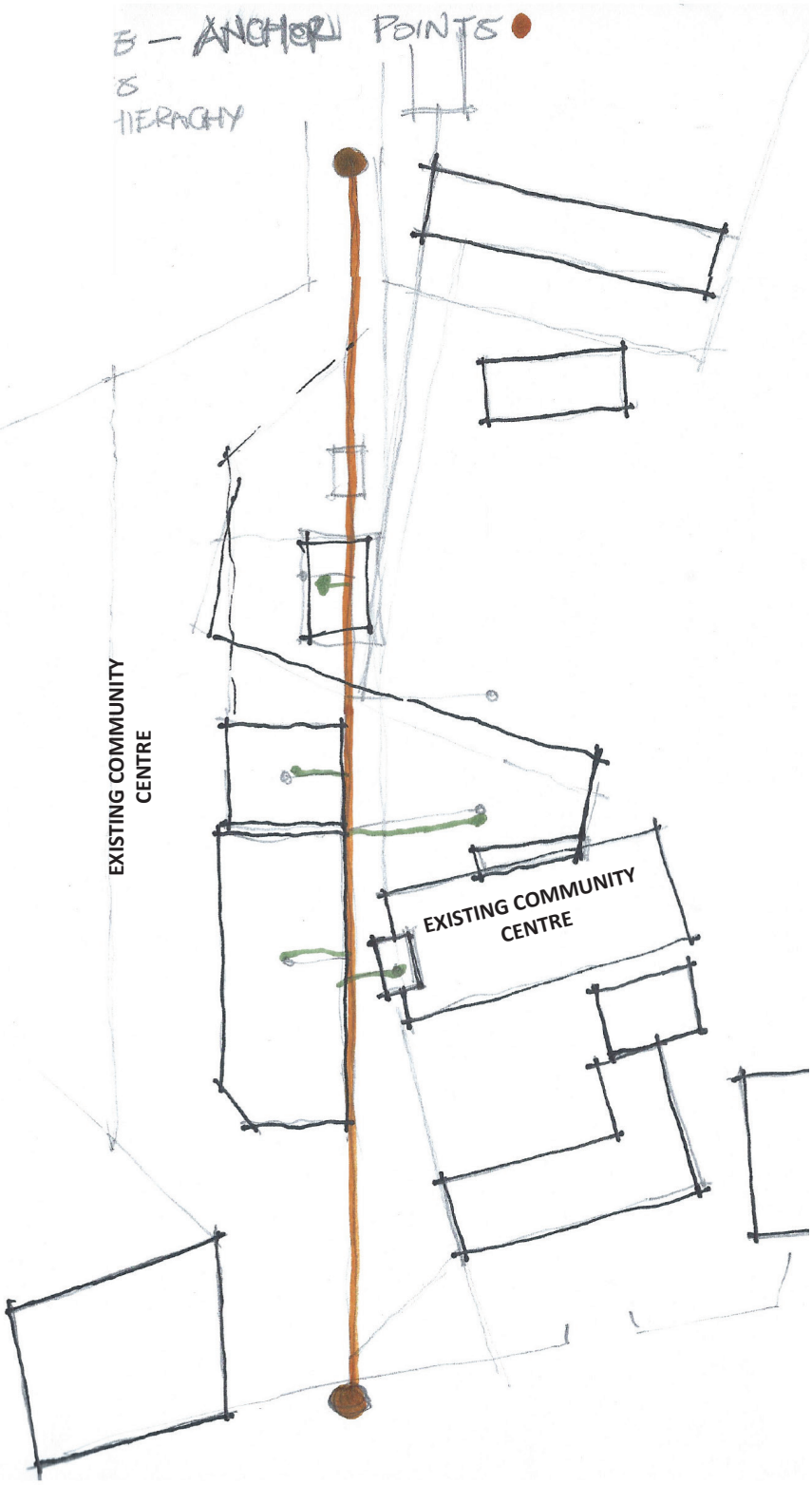
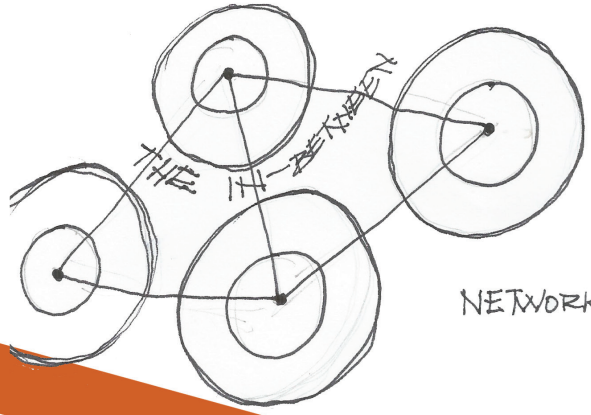


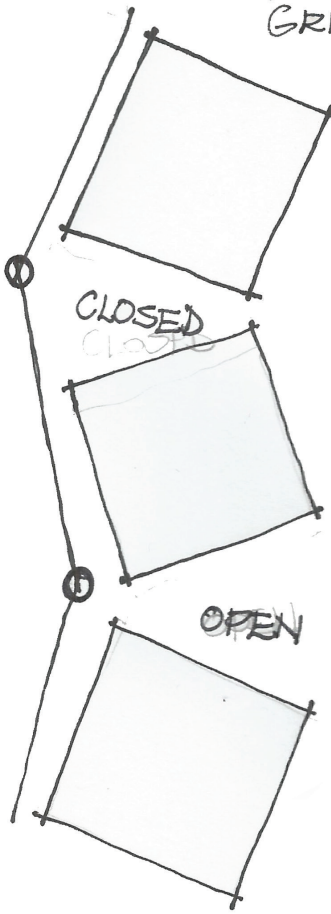
Fig. diagram of the site and connecting adjacent spaces

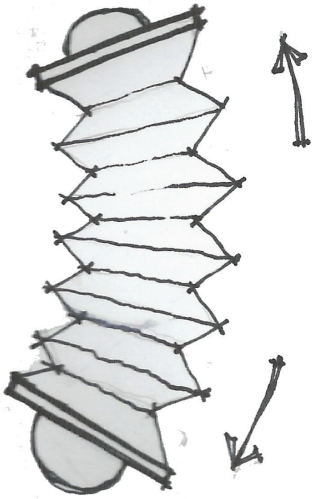


OVERLAYING A GRID

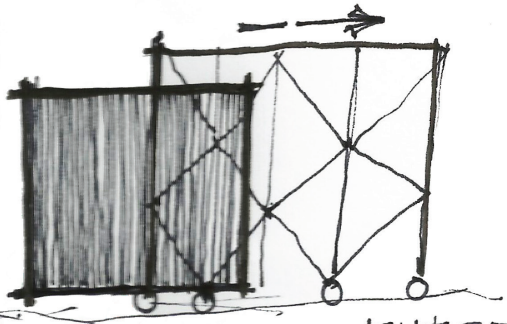


NETWORK OF NOD

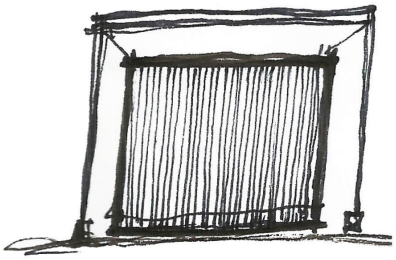




INTERVINING



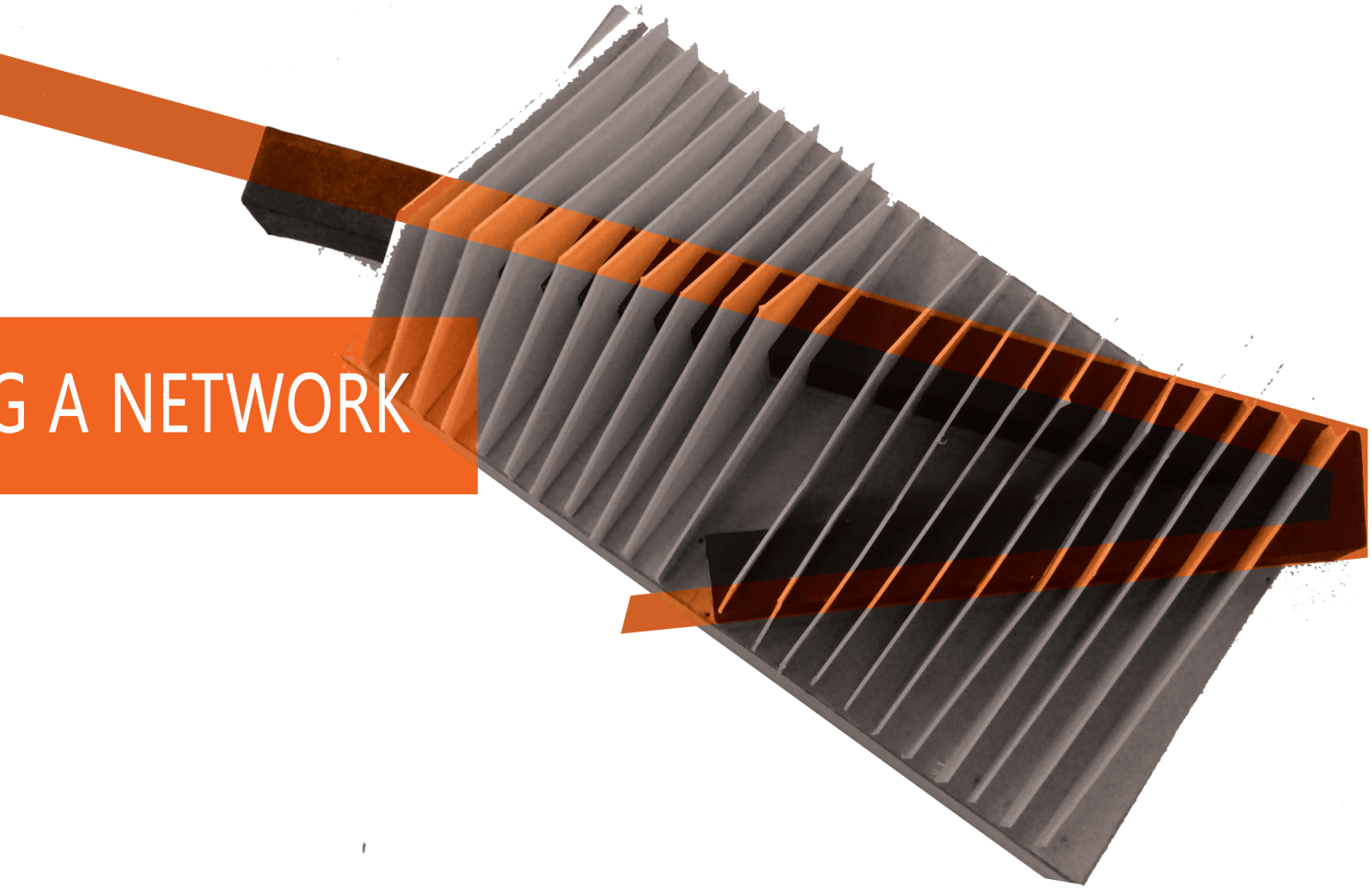
PORTAL FRAME ON WHEELS?



ENTIRE FRAME STRUCTURE MOVES TO CREATE TRIPLE VOLUME GALLARY

DYNAMIC KINETIC

G A NETWORK



CONCEPT 2

CONCEPT 4:
A BRIDGE

The Bridge as a concept is the culmination of the three previous concepts, taking attributes from each into a single idea.

The building as a bridge links the multiple-layers of the site context. Both physically and socially. It pleats and folds the different spheres into a cohesive, inclusive space.

This resolution is what Bernard Tschumi's propositions as, architecture which is continually transformed by the multi layer of events that take place in and around it; "events which in themselves are too varied to be described by any architectural program." (Tschumi, 1994:7)

The idea is most compelling in the urban context, where the machine metaphor's unique focus is less capable of representing the complex inherent intricacies of metropolitan life.

A labyrinth is said to be multiple, etymologically because it has many folds. The multiple is not just the one with many parts, but the one folded in many ways.. - (Deleuze, 1991: 228)

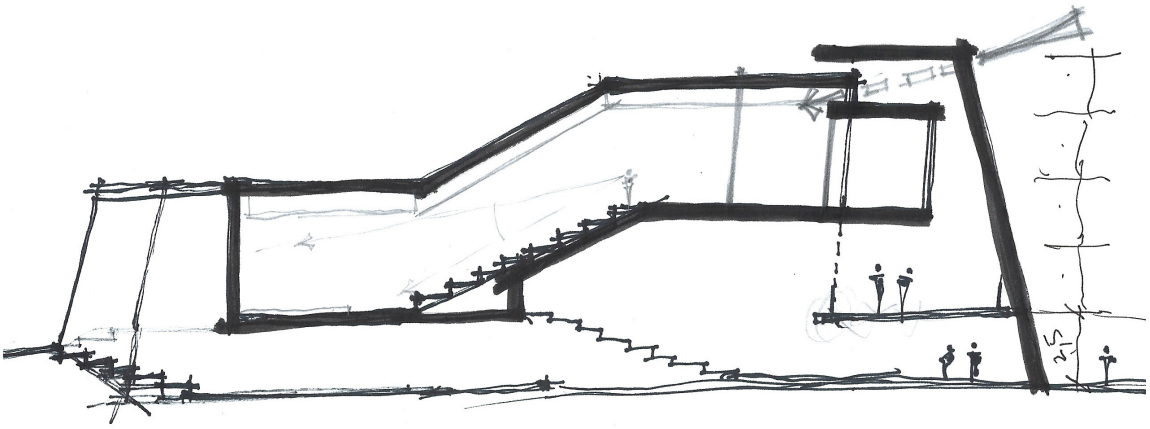
As a general rule, it is the way in which matter folds that constitute its texture: it is defined less by its heterogeneous and genuinely distinct parts than by the manner in which, by virtue of particular folds, these parts become inseparable (Deleuze, 1991)



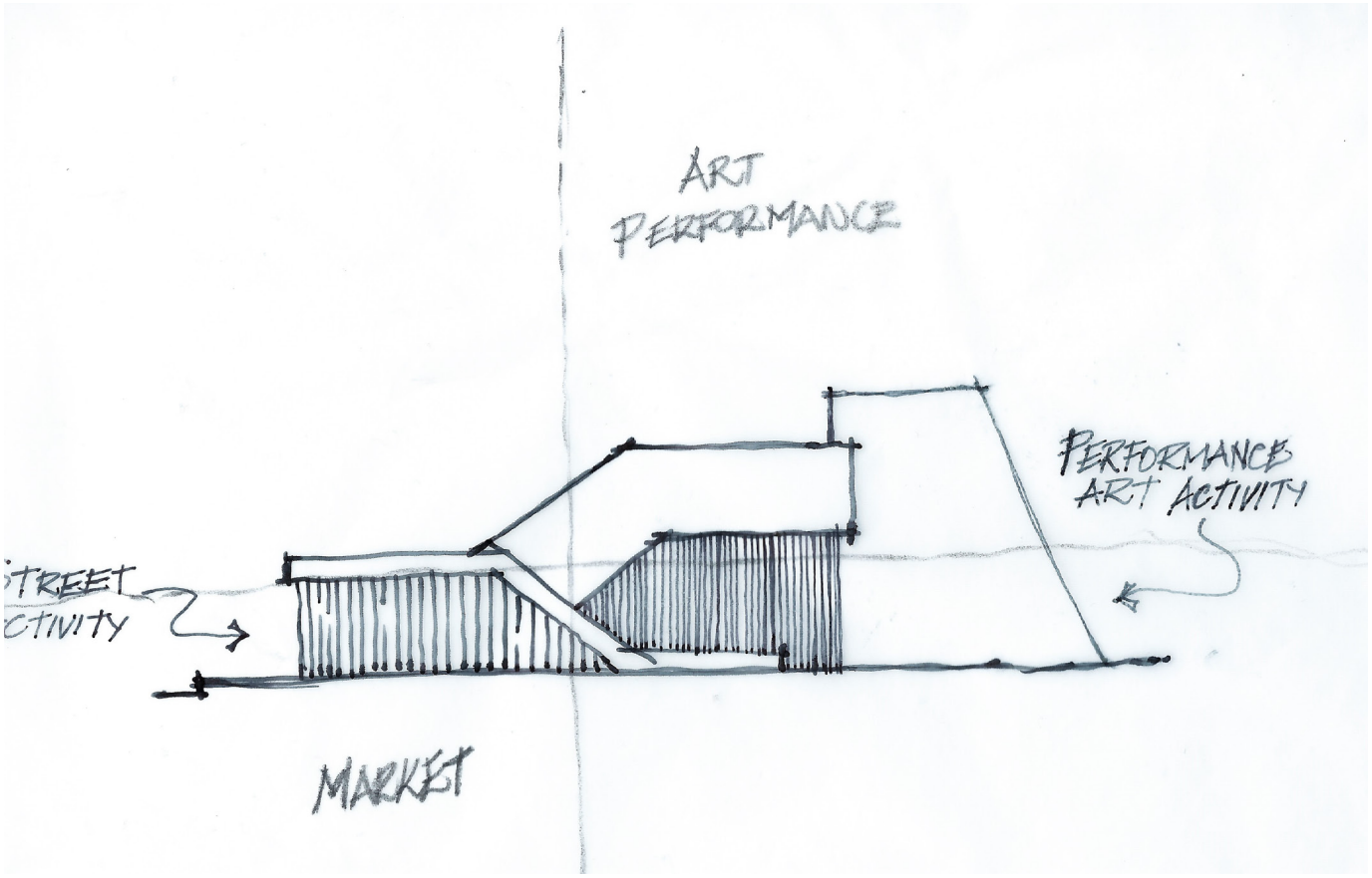
Illustration of the fold as neither inside nor outside.



Designing the site organization from north to south folding the threshold between the church site and the street



FOLDING LANDSCAPE INTO BUILDING



FOLDING STREET MARKET AND PERFORMANCE

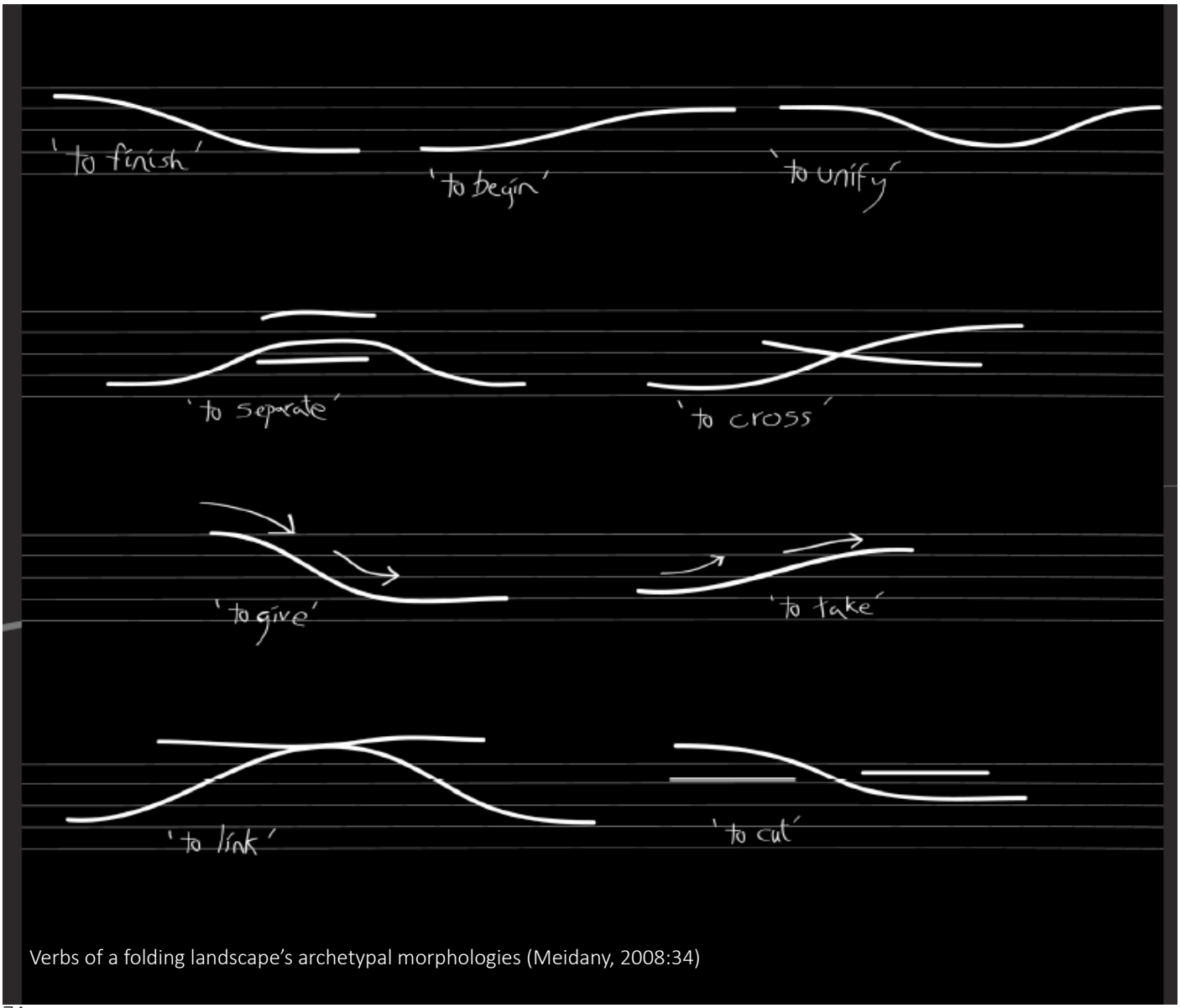
THE FOLD AND THE INTERSTITIAL SPACES

The fold is a concept derived from Gilles Deleuze existential questions to describe the way the human soul experiences space to its materiality in it. Our continuous existence in space and our experienced liminality in relation to it. It starts with the materiality of the baroque, and how it translated to use meaning in plasticity a curtain vs a solid wall
This language of morphology is investigated to answer an existential question of an inclusive space. The fold expresses a relationship where:

"the outside is not a fixed limit but a moving matter animated by peristaltic movements, folds and foldings that together make up an inside: they are not something other than the outside, but precisely the inside of the outside." Deleuze – Foucault p.96-97

It is, therefore, not only space but also an action – 'the fold… is not static geometry but one of spatial, temporal, material flux' The building is not autonomous but connects with its greater surroundings - (Meidany, 2008:33)

In a similar investigation, Meidany explored the fold as an architectural language, significant in the forms that it attempts to create. Where he explored archetypal morphologies using a diagram of Claire Robinson in the 1993 issue of Architectural Design. Described as an extension of inside outwards and vice versa, it is an adoption of the landscape and the building as seamless. Each bending and tension of a line representative of an accent. Much like musical notes on a stanza in sequence. The fold is a natural extension of the expression of architecture from a topological point of view, as it can consist of many folds from the natural landscape.

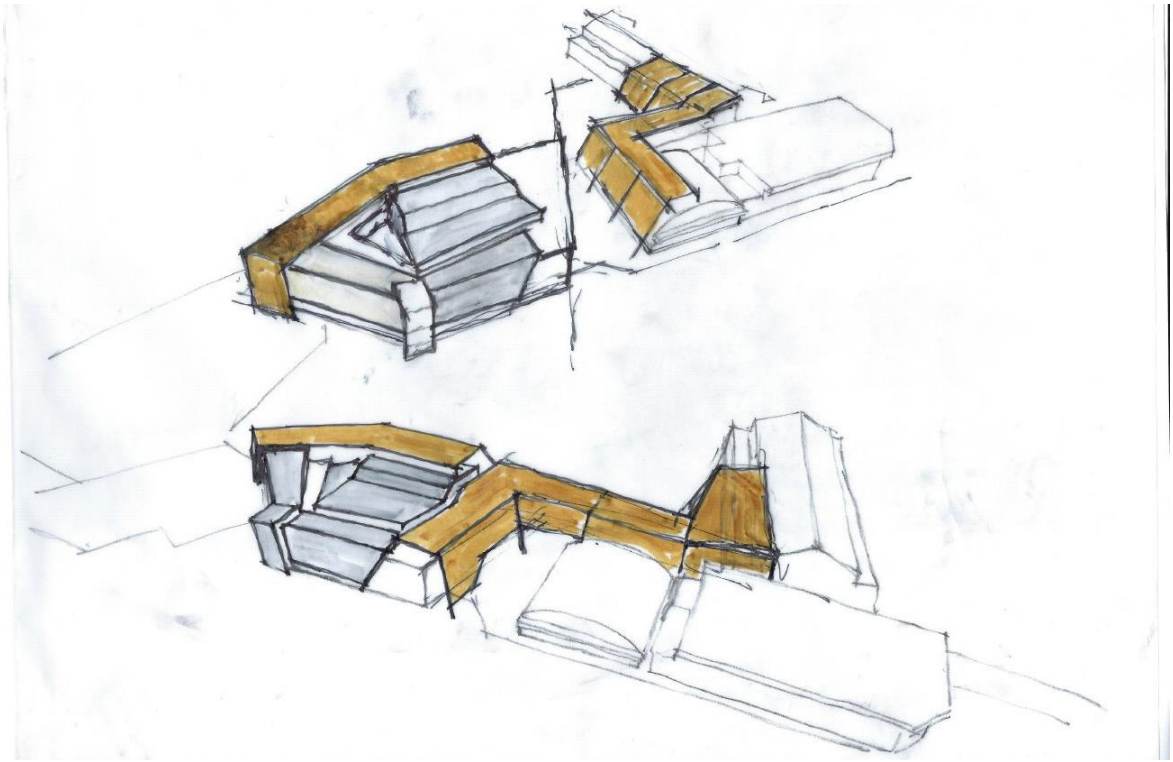


Verbs of a folding landscape's archetypal morphologies (Meidany, 2008:34)

EXPLORING THE FOLD IN THE DESIGN LANGUAGE

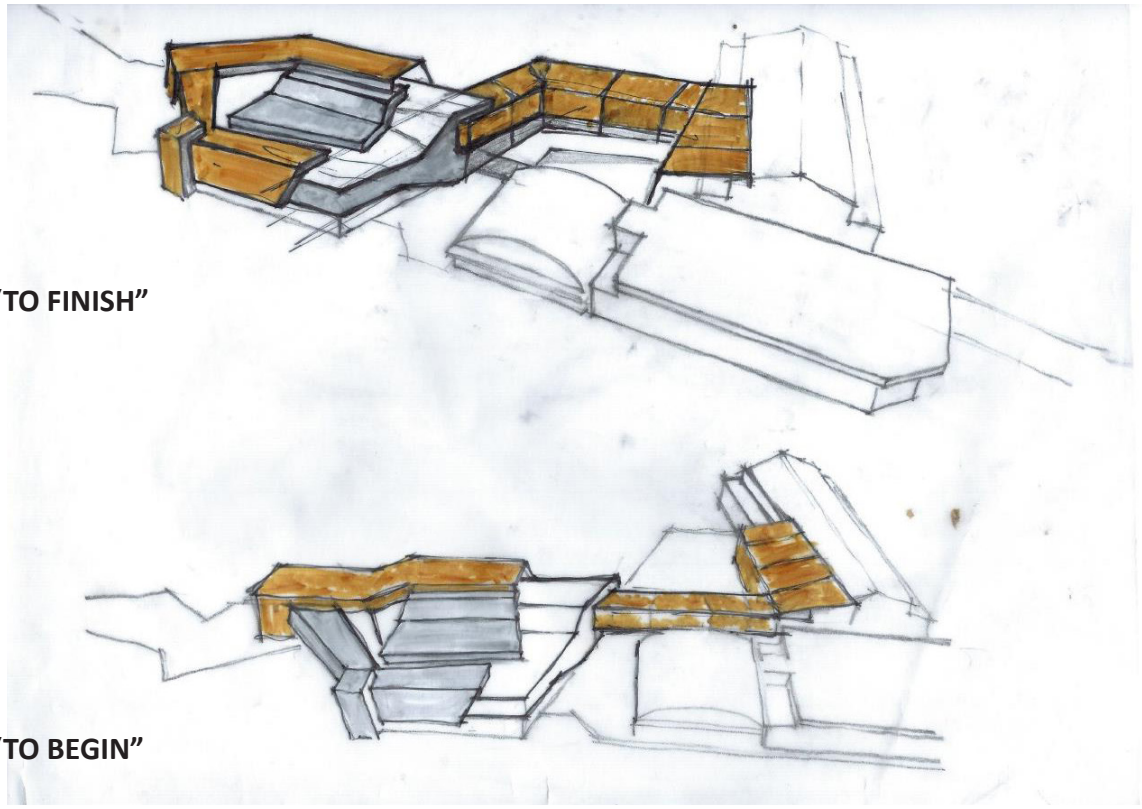
“TO CUT”

“TO CROSS”



“TO FINISH”

“TO BEGIN”



A language of the fold is extended to the landscape, where the fusion of landscape and interior are pleated together, the building becomes an extension of the landscape and the landscape an extension of the building.

The intervention distinguishes between a pre-existing notion of an outside and an inside. The building is the performer and also the spectator. Seemingly curating a space of inclusion and democratic performance through choreography of mass and form.

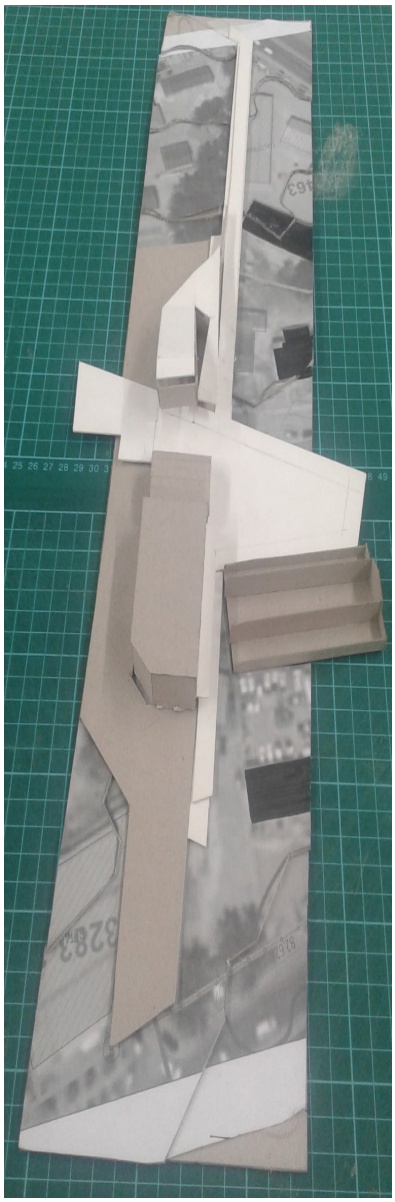
The building goes beyond 'structure versus agency' discourse that persists, and helps to see democracy as a creative, iterative, dynamic thing rather than a fixed set of abstract relations among institutions, or between elites and masses - (Parkinson, 2012:10)

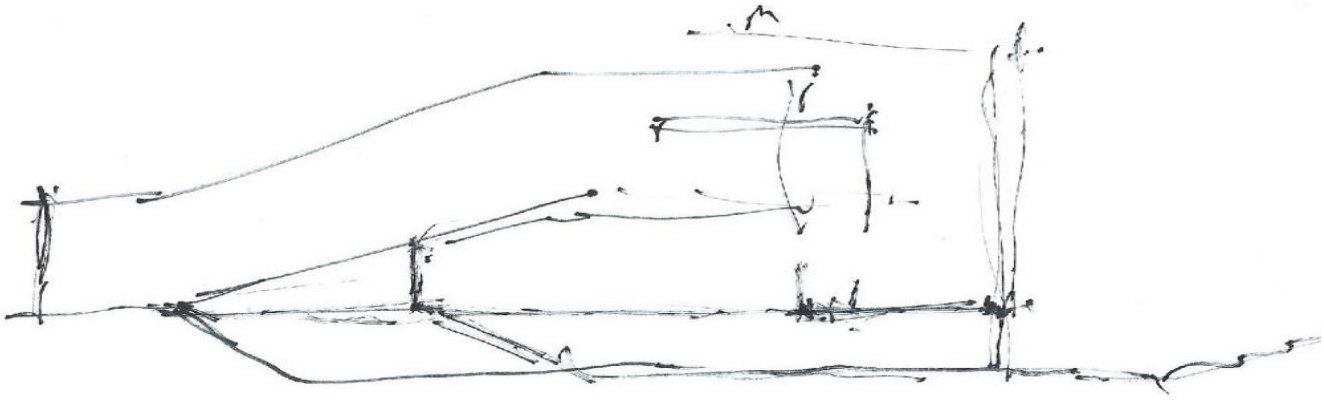
The structure adopted in the expression of the building is layered as:

- The street thoroughfare (the background) democratic space.

- The program (the middle ground)

- The weaving architectural ornamentation of the shading structure (The foreground)





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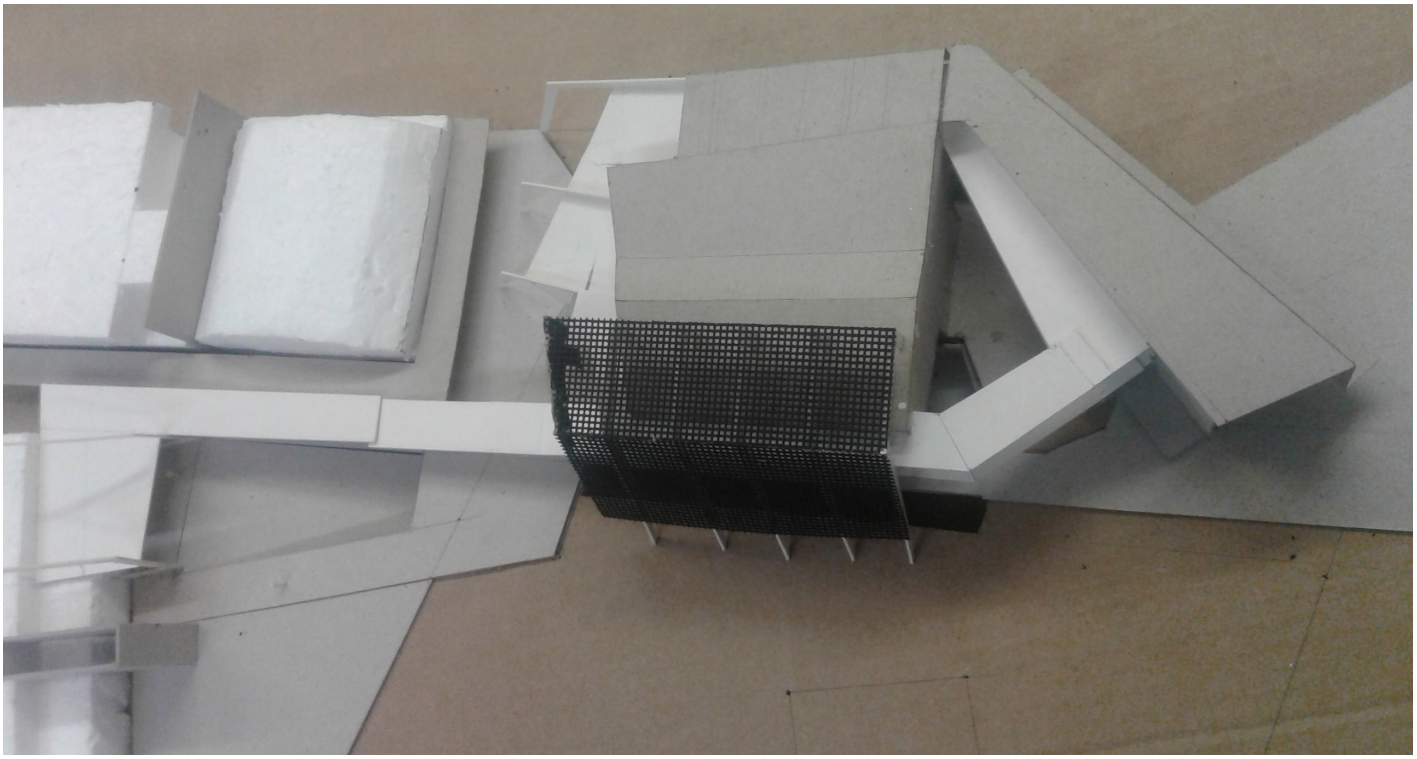
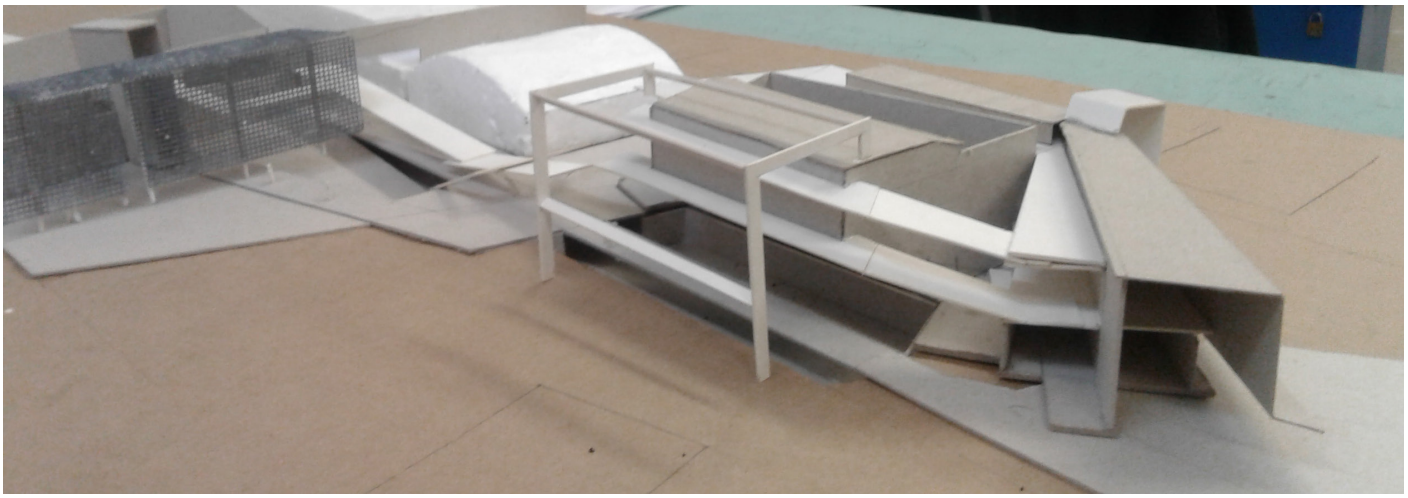
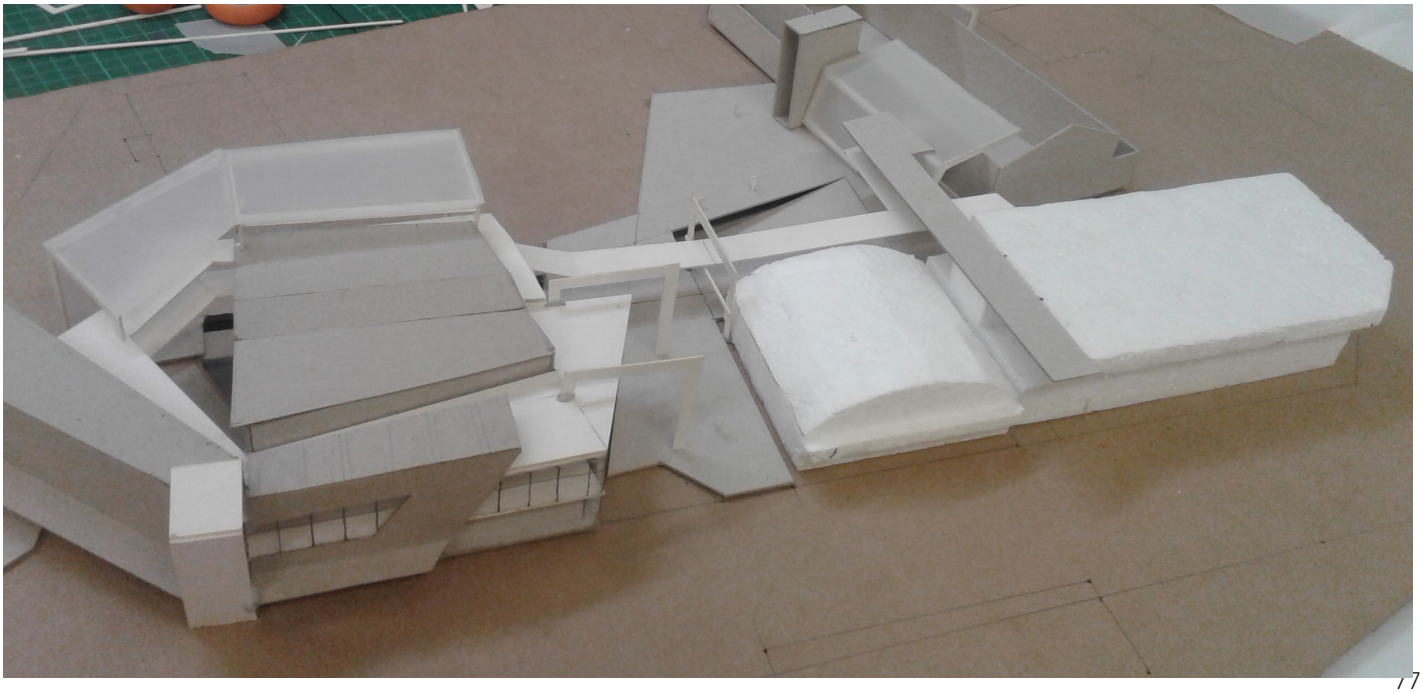
foldings that together make up an inside: they are not something other than the outside, but precisely the

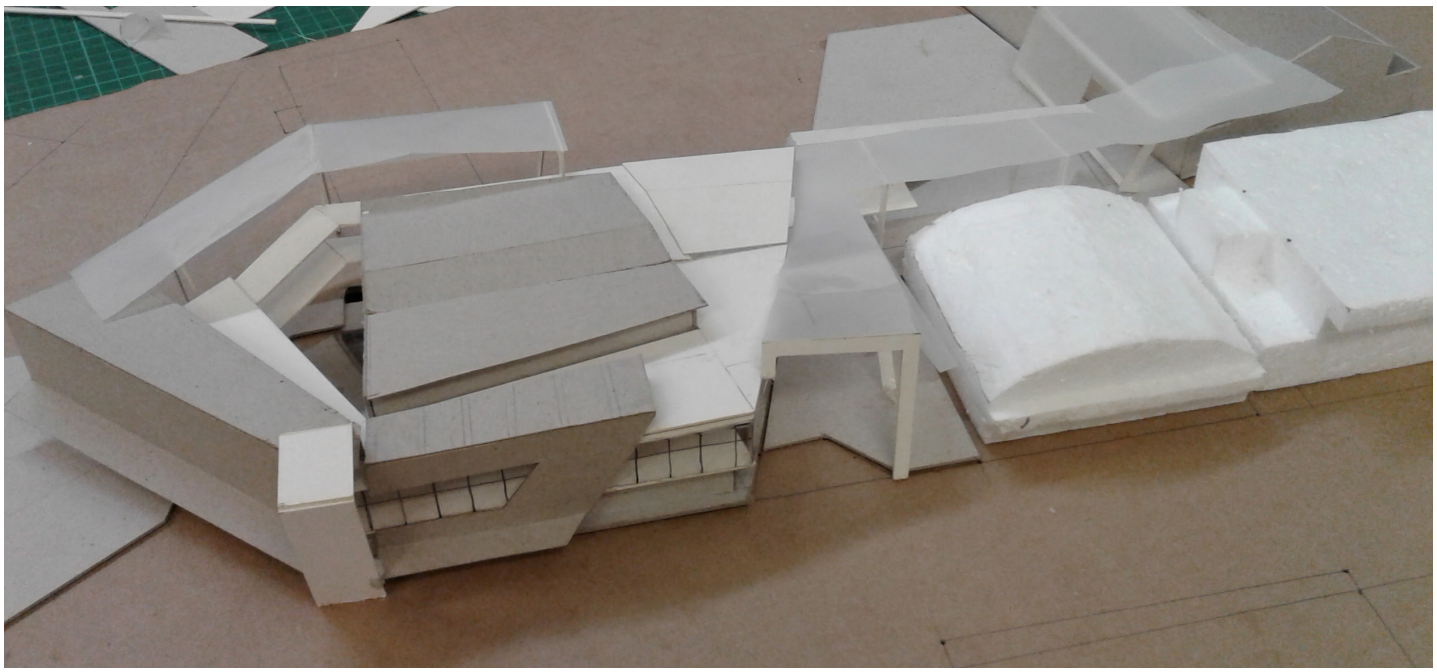
inside of the outside." Deleuze – Foucault p.96-97

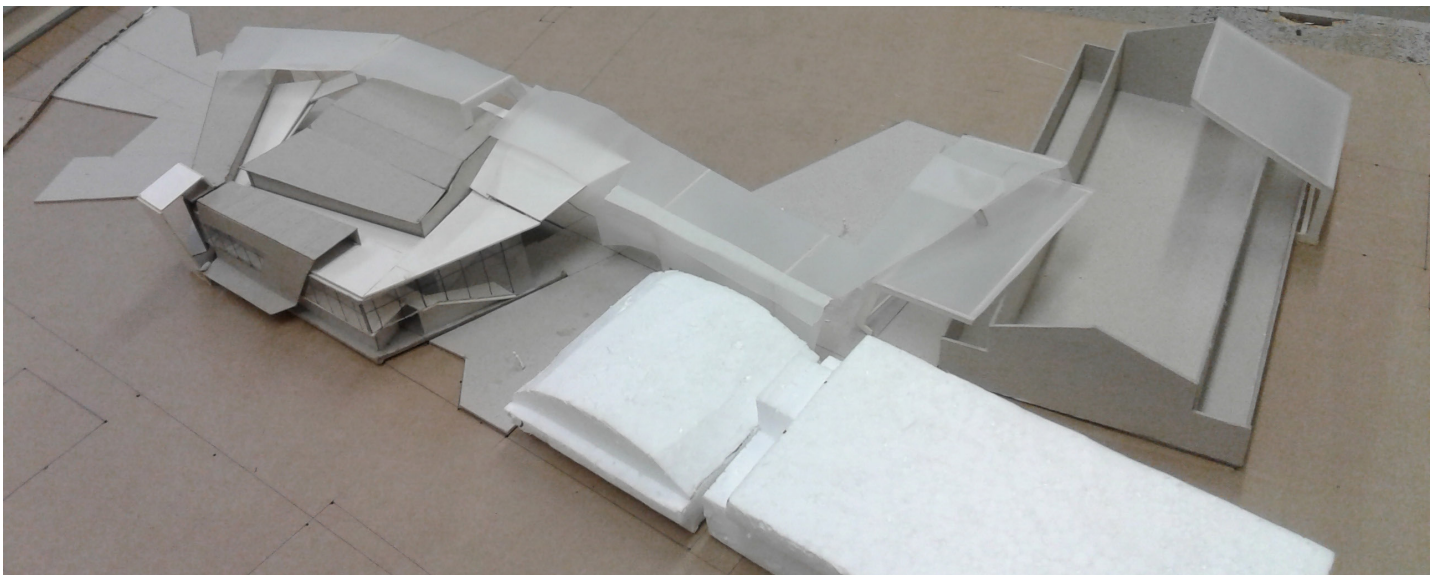


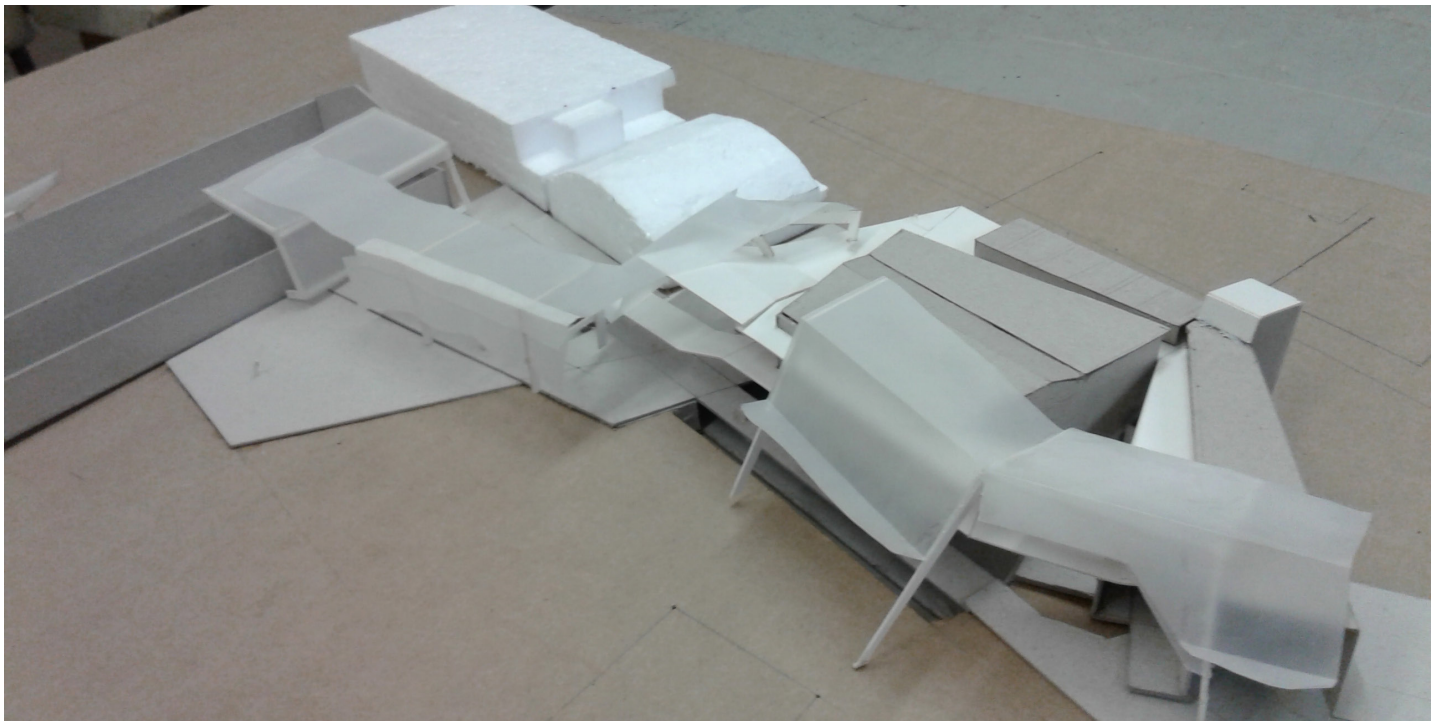


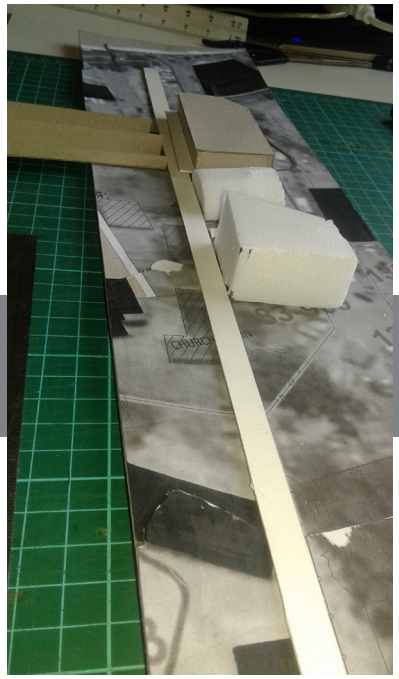


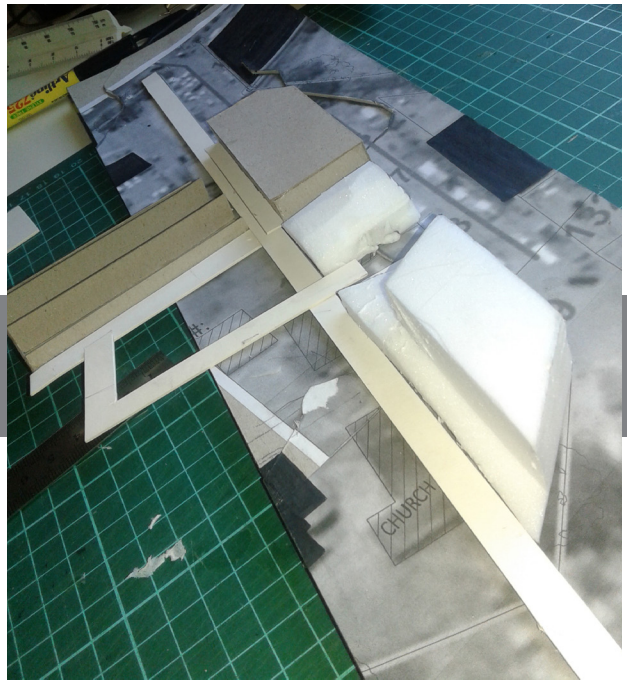

SERVICE ROAD
15x20
~300m²
15x35
~525m²
PERFORMANCE HALL
MARKET
GALLARY

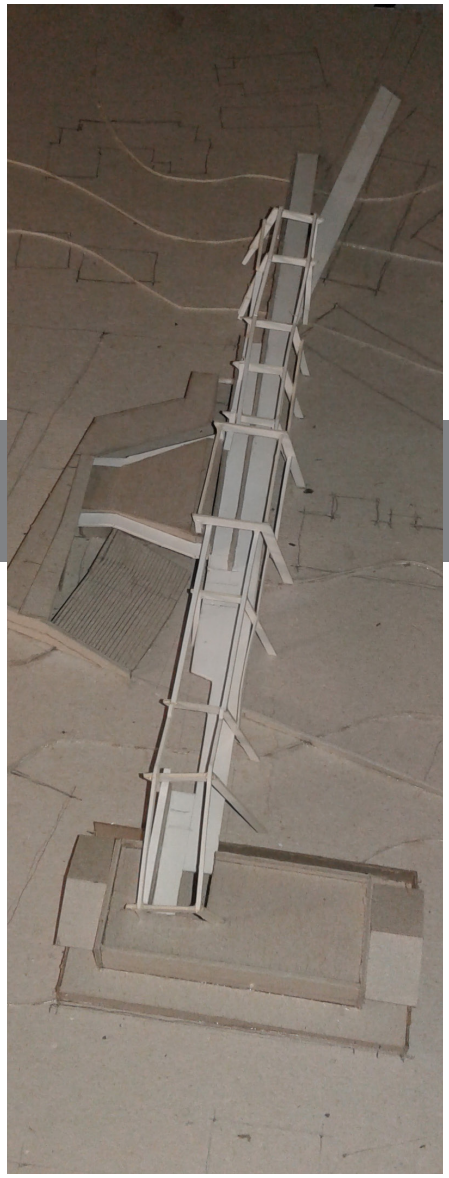


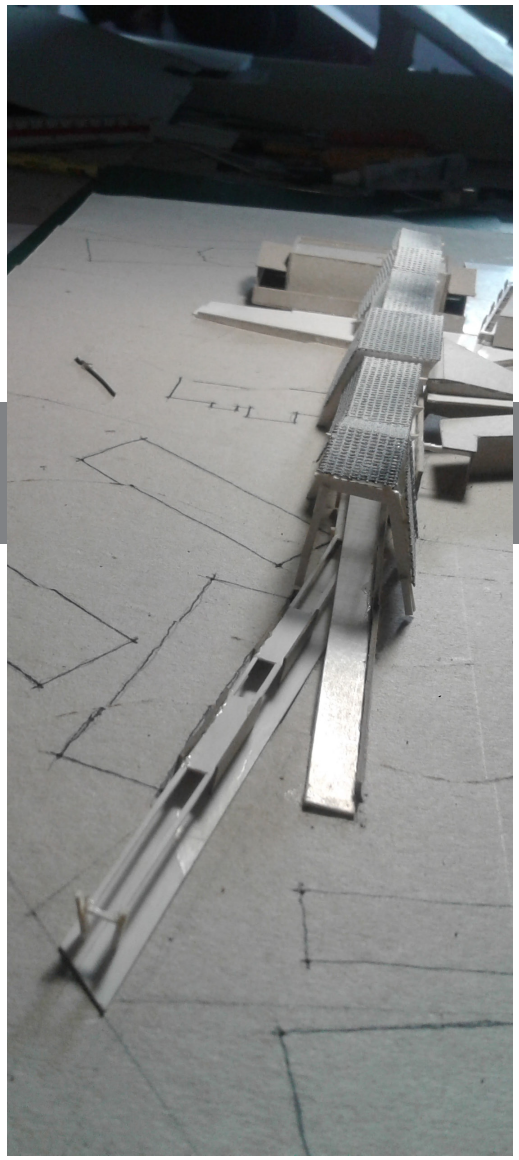


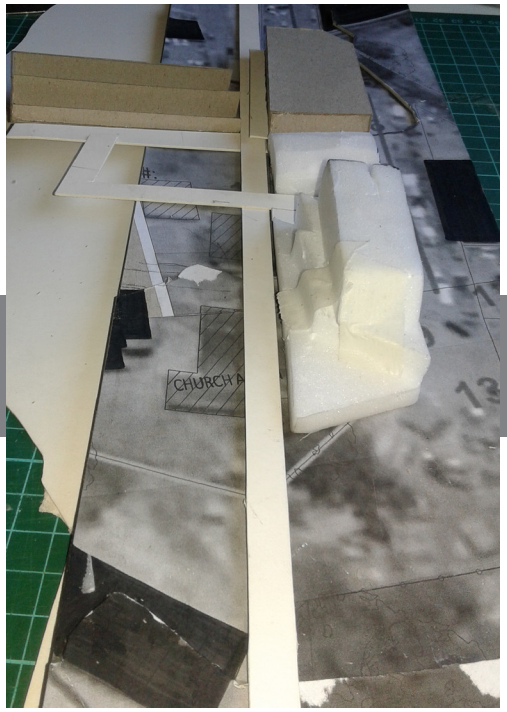


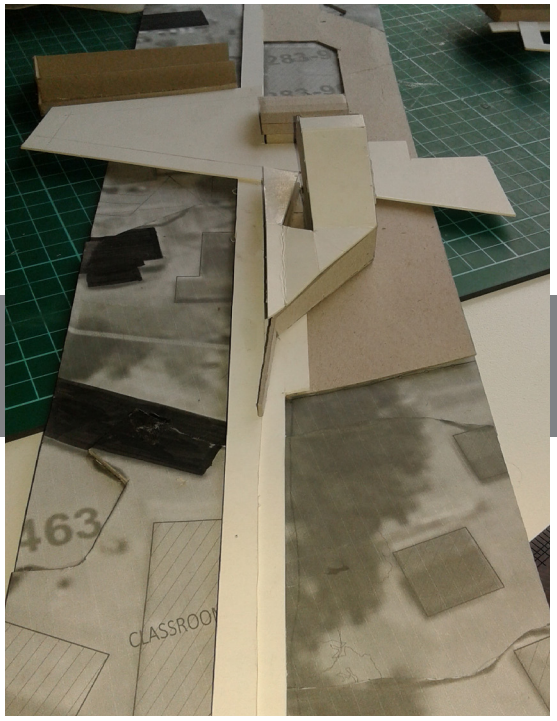


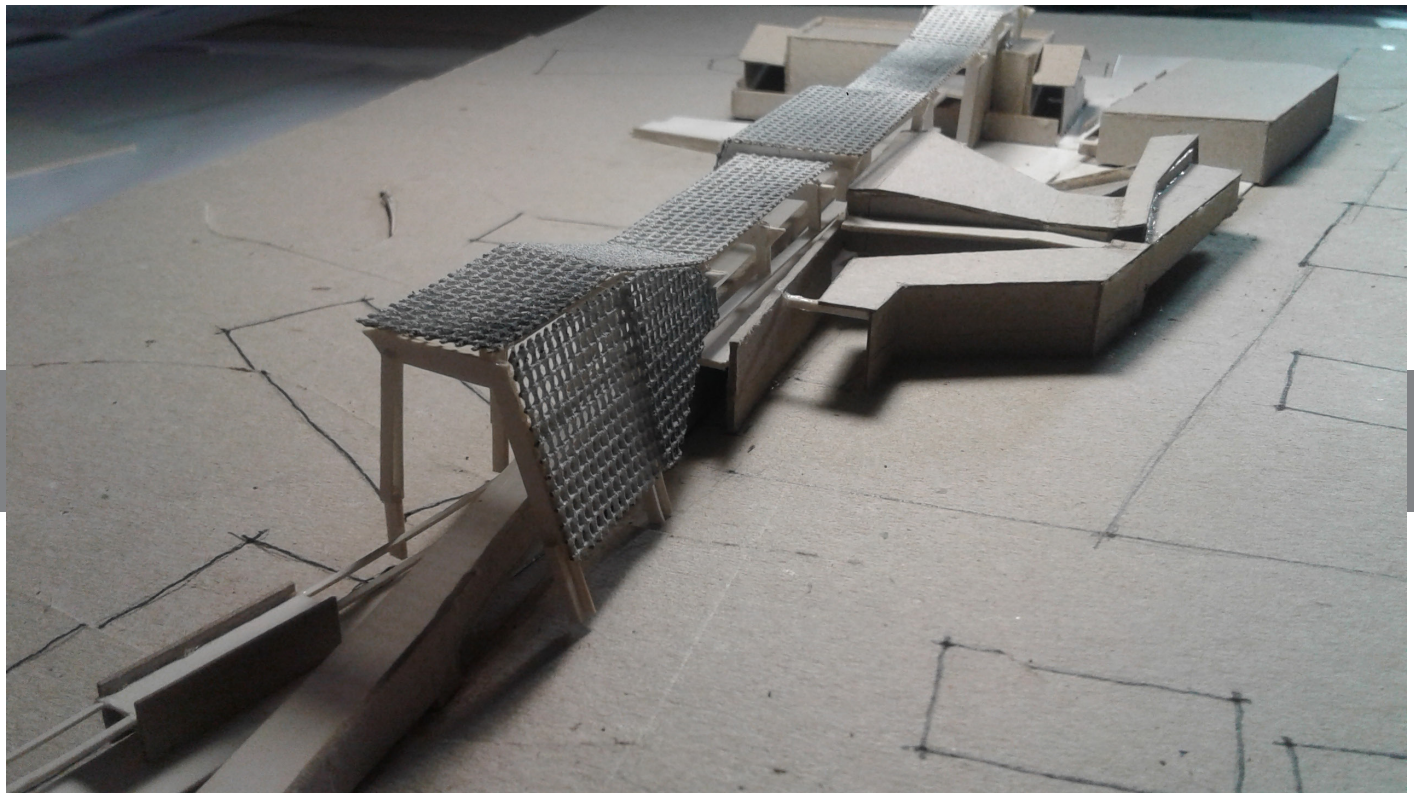

CHURCH







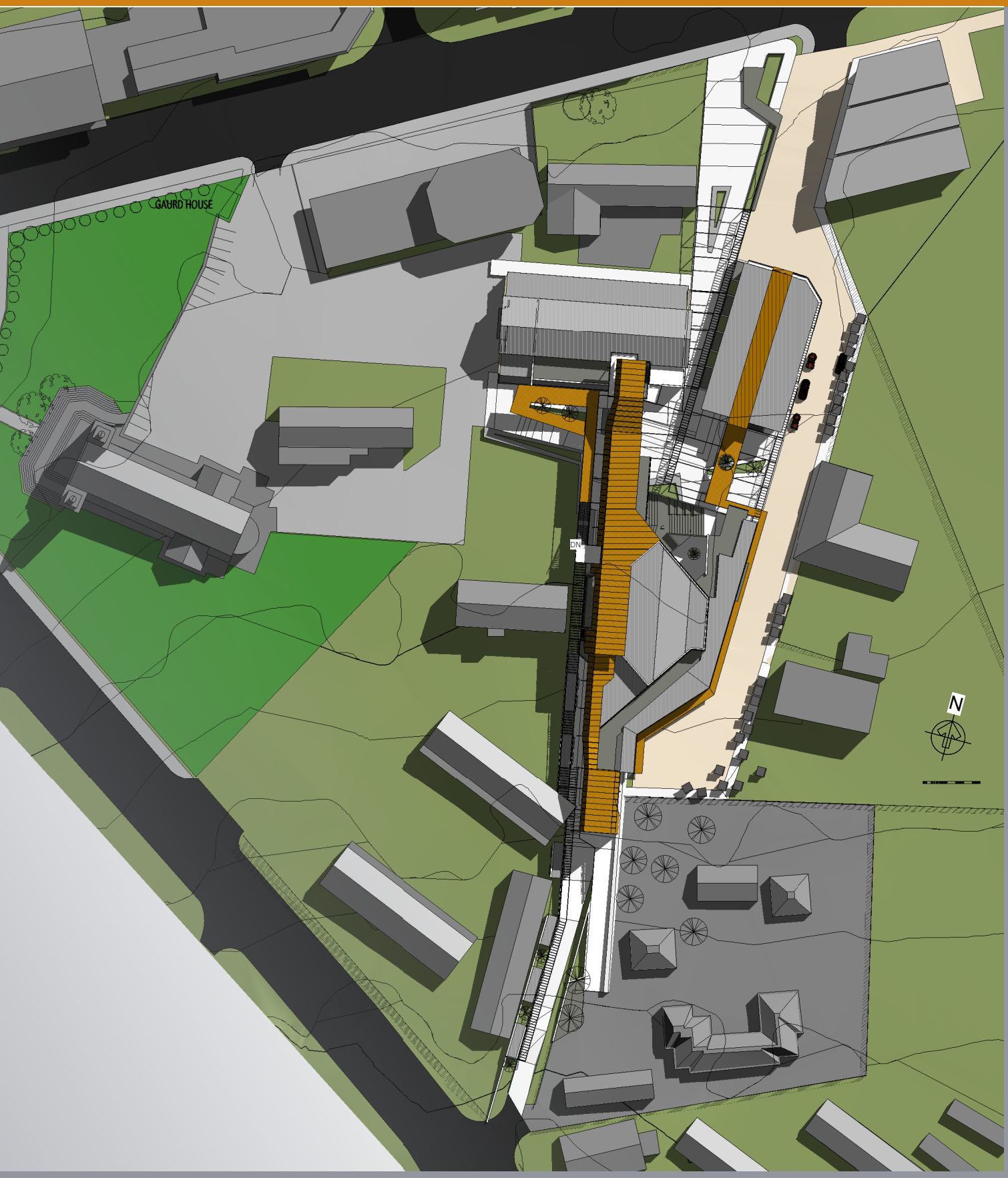




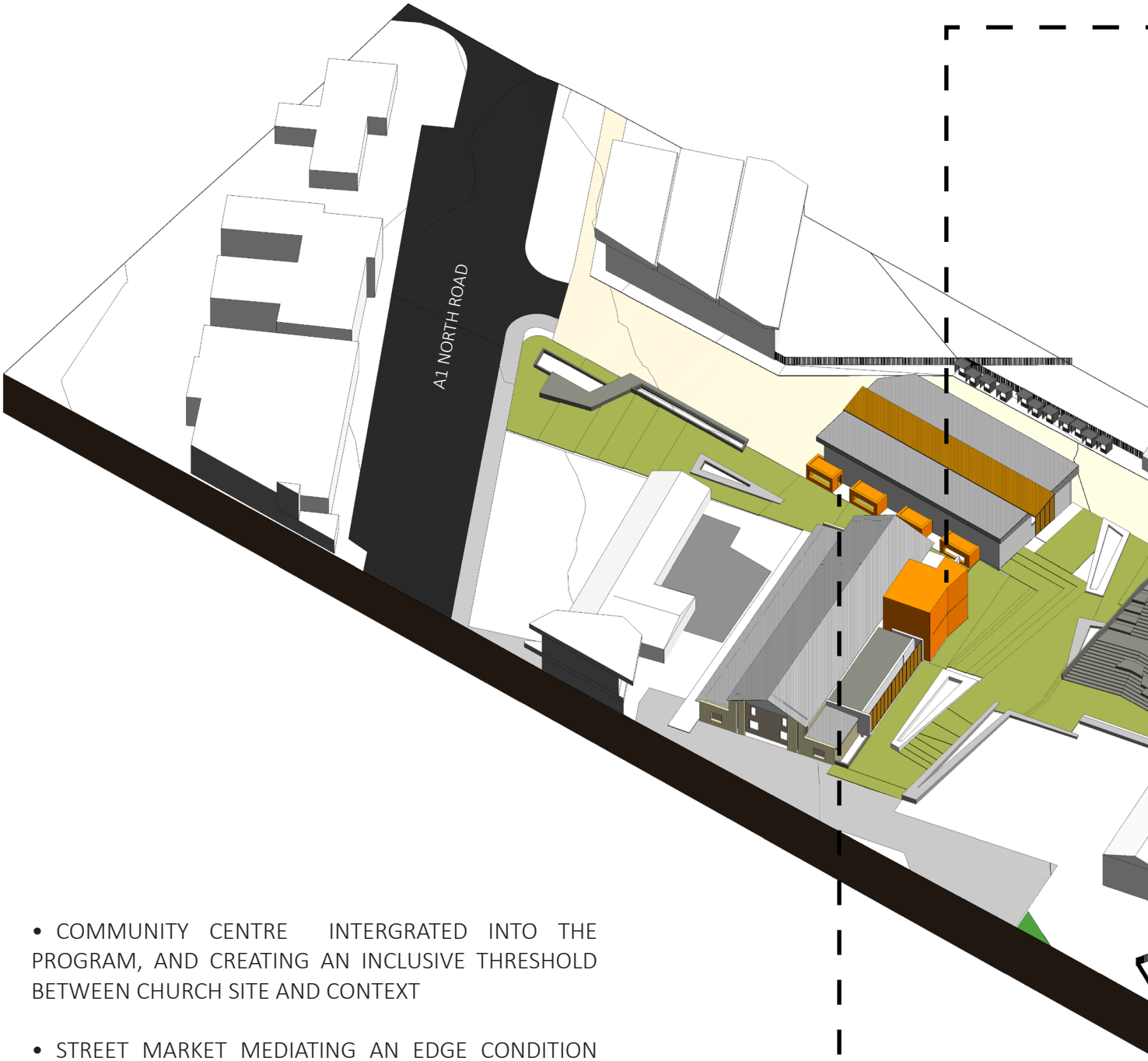
06 DESIGN



SITE LOCALITY PLAN


GAURD HOUSE
DN
N

ORGANIZING PROGRAM



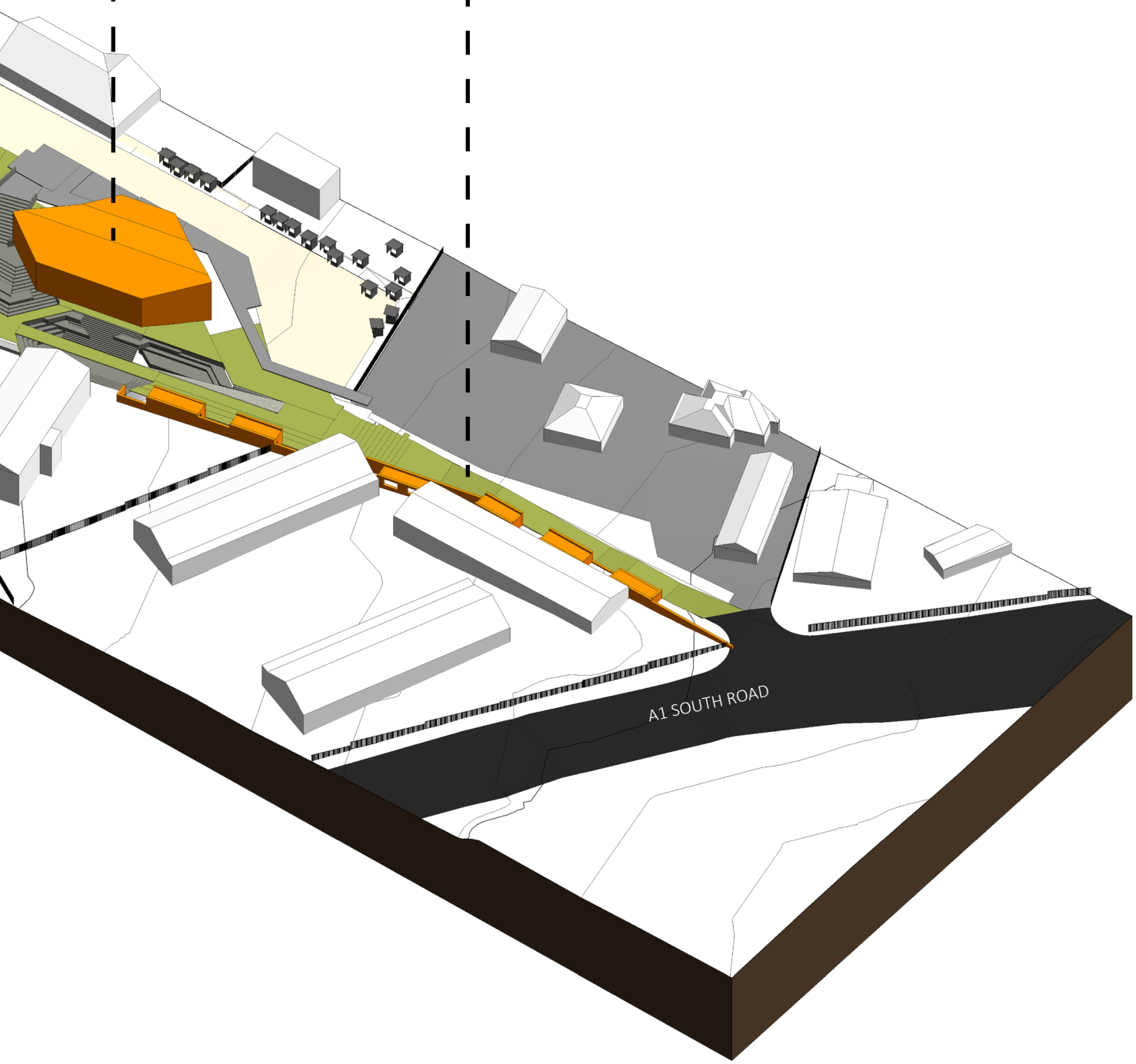
• COMMUNITY CENTRE INTERGRATED INTO THE PROGRAM, AND CREATING AN INCLUSIVE THRESHOLD BETWEEN CHURCH SITE AND CONTEXT

• STREET MARKET MEDIATING AN EDGE CONDITION BETWEEN THE LAYERS ON SITE

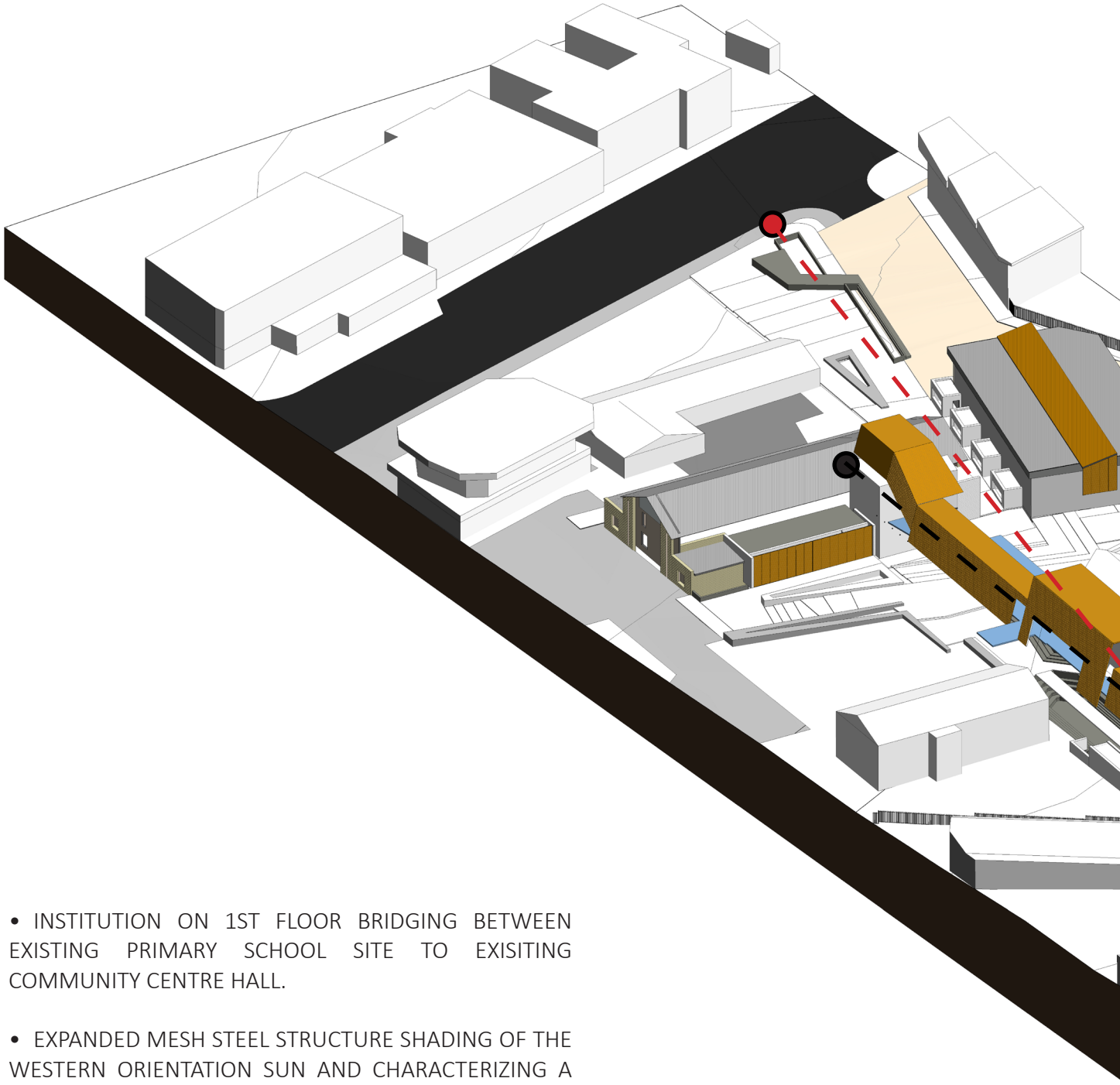
• TRADE STALL ANCHORS REINFORCING THE BRIDGE THOROUGHFARE

• AUDITORIUM AND NEW COMMUNITY CENTRE ENTRANCE AS ORGANIZING ELEMENTS ALONG THE ROUTE

• STALLS EDGING THE HARSH BOUDARY BETWEEN EXISTING SCHOOL SITE TO A THRESHOLD EDGEING OF INCLUSIVITY

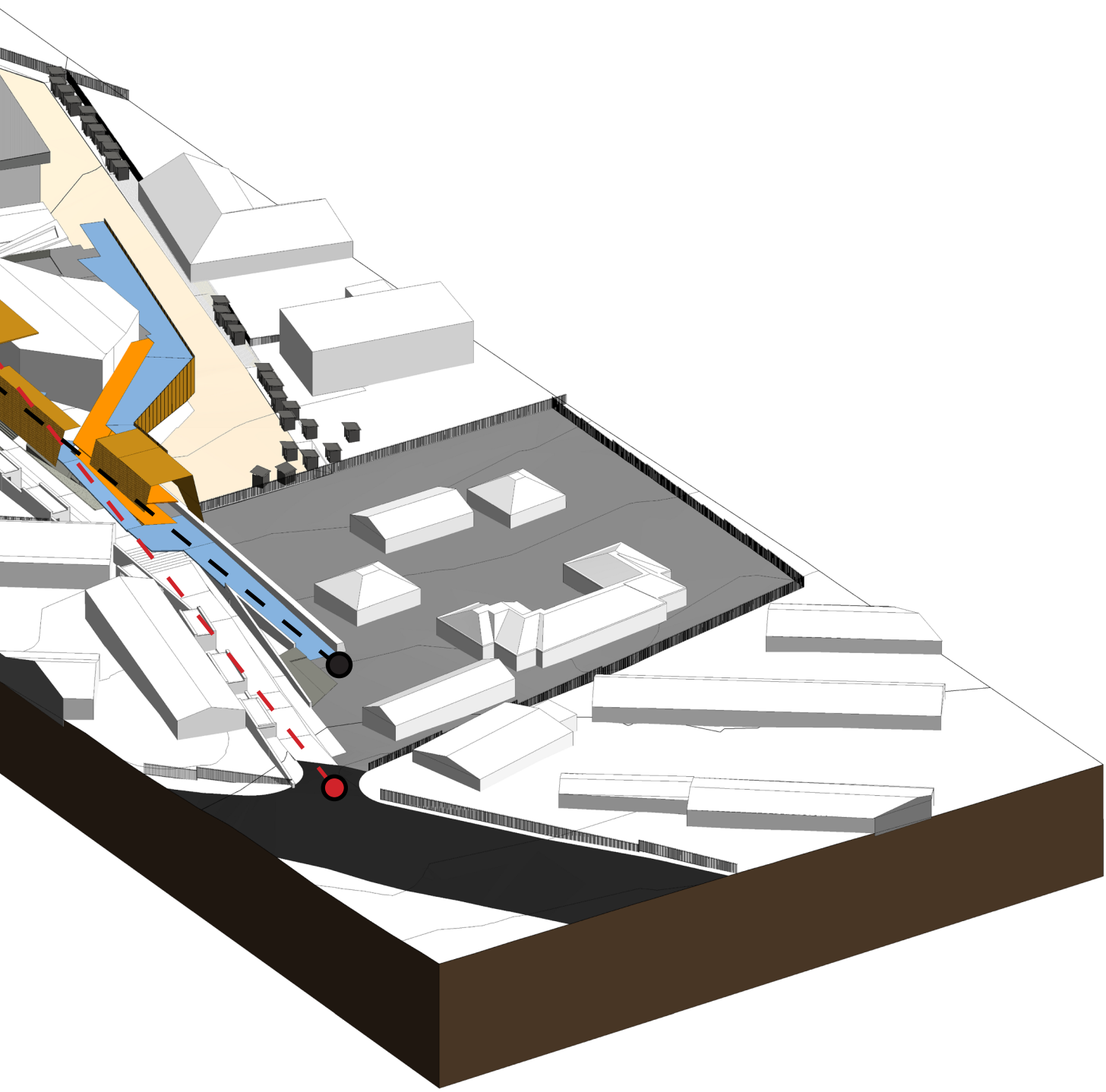


BRIDGING THE AN INCLUSIVE SPACE

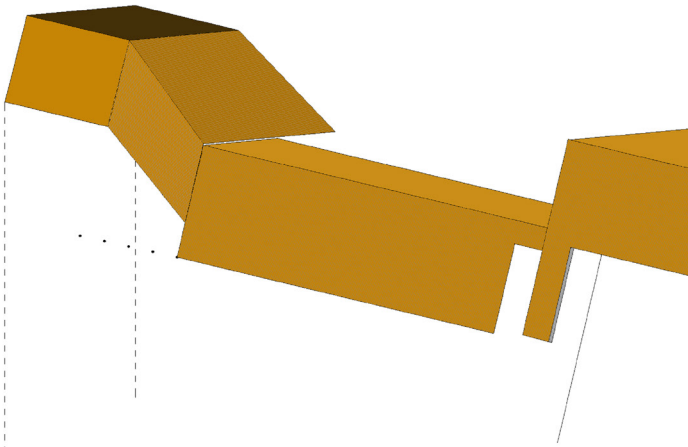


• INSTITUTION ON 1ST FLOOR BRIDGING BETWEEN EXISTING PRIMARY SCHOOL SITE TO EXISITING COMMUNITY CENTRE HALL.

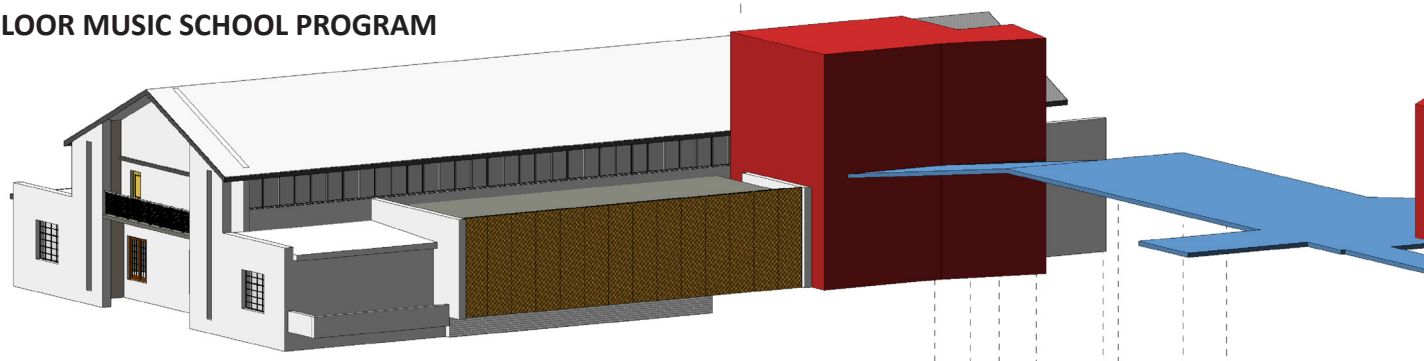
• EXPANDED MESH STEEL STRUCTURE SHADING OF THE WESTERN ORIENTATION SUN AND CHARACTERIZING A MASK OVER THE PERFORMANCE PUBLIC AMPHITHEATER



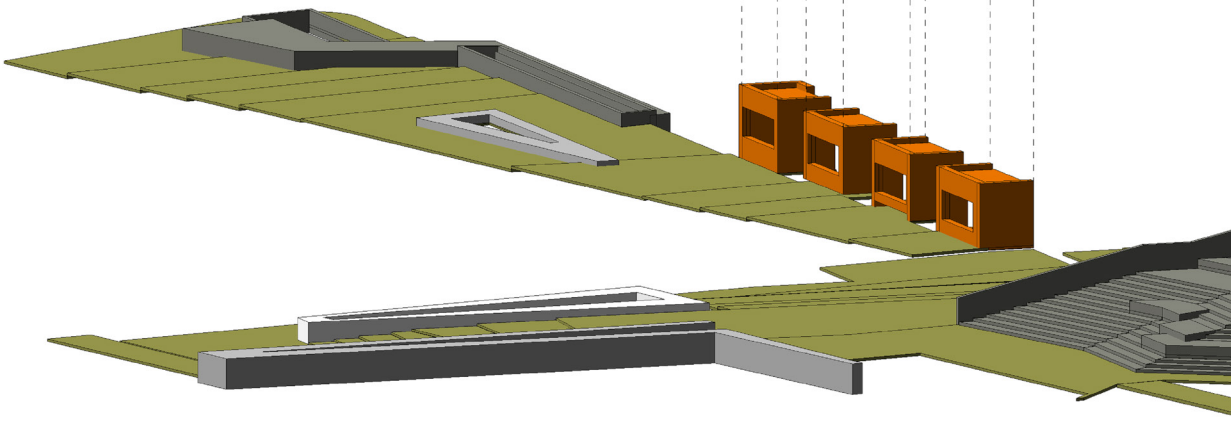
MESH SCREEN FORM



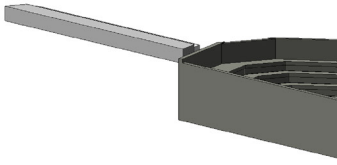
1ST FLOOR MUSIC SCHOOL PROGRAM

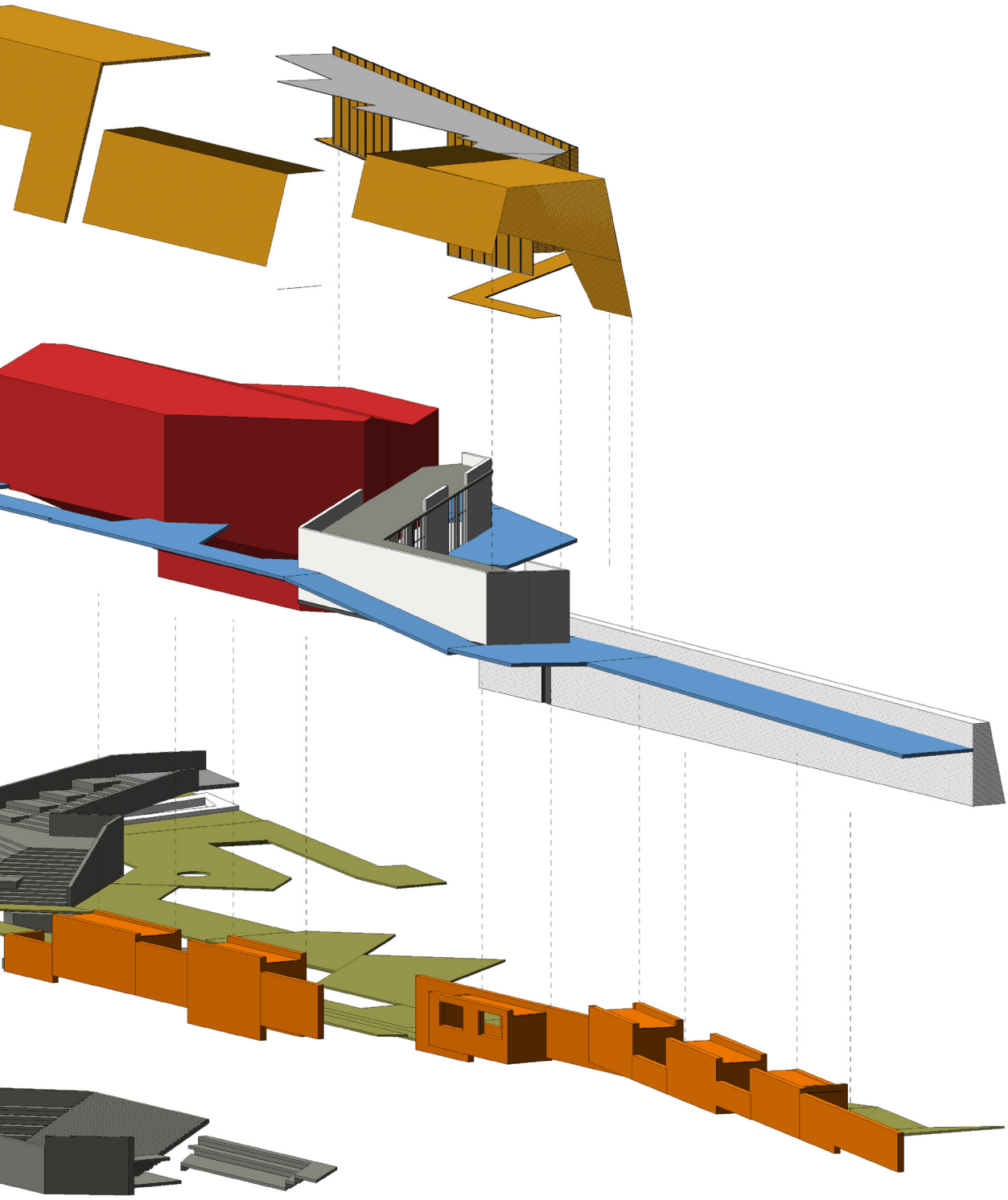


STREET MARKET



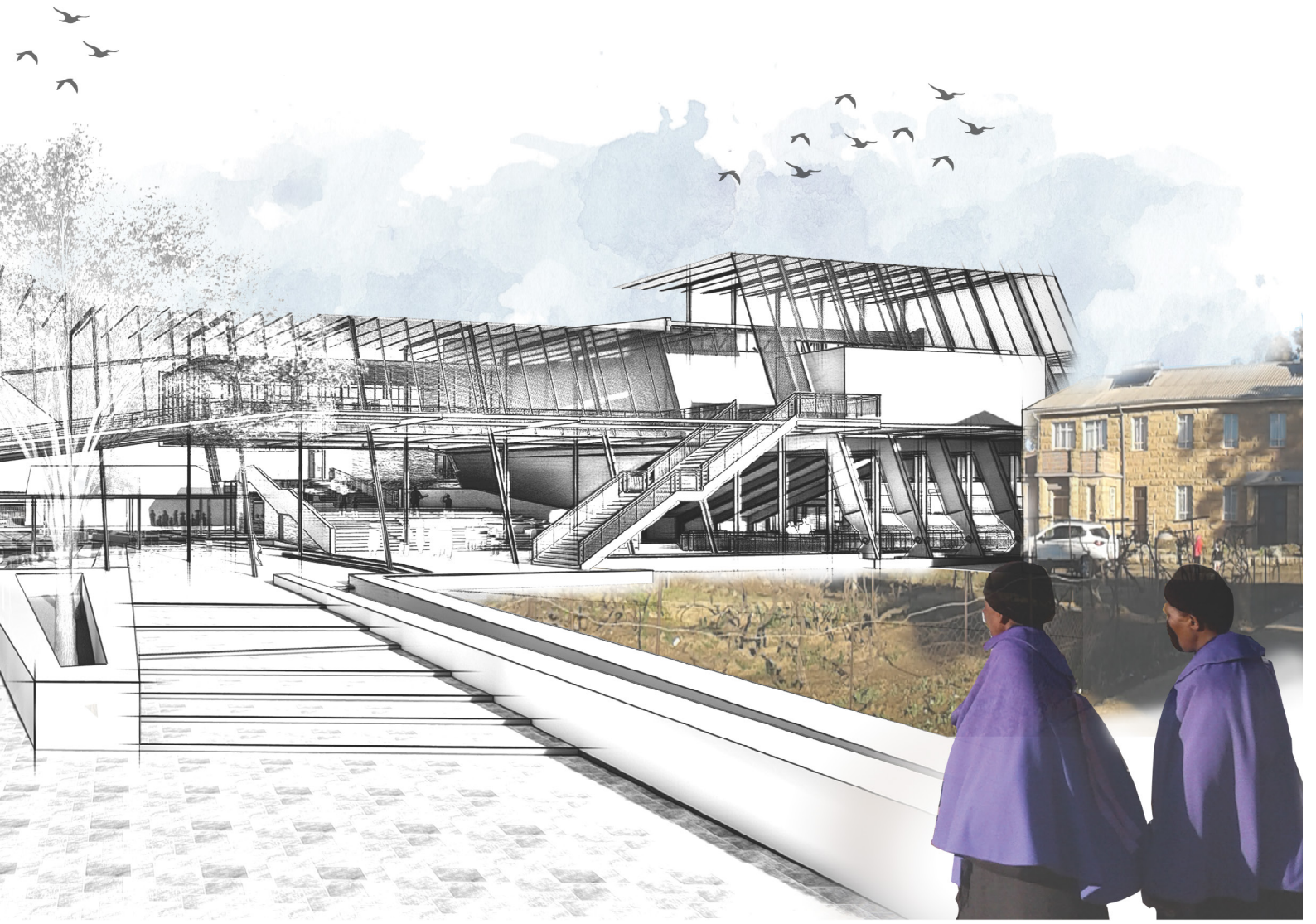
PERFORMANCE AMPHITHEATER



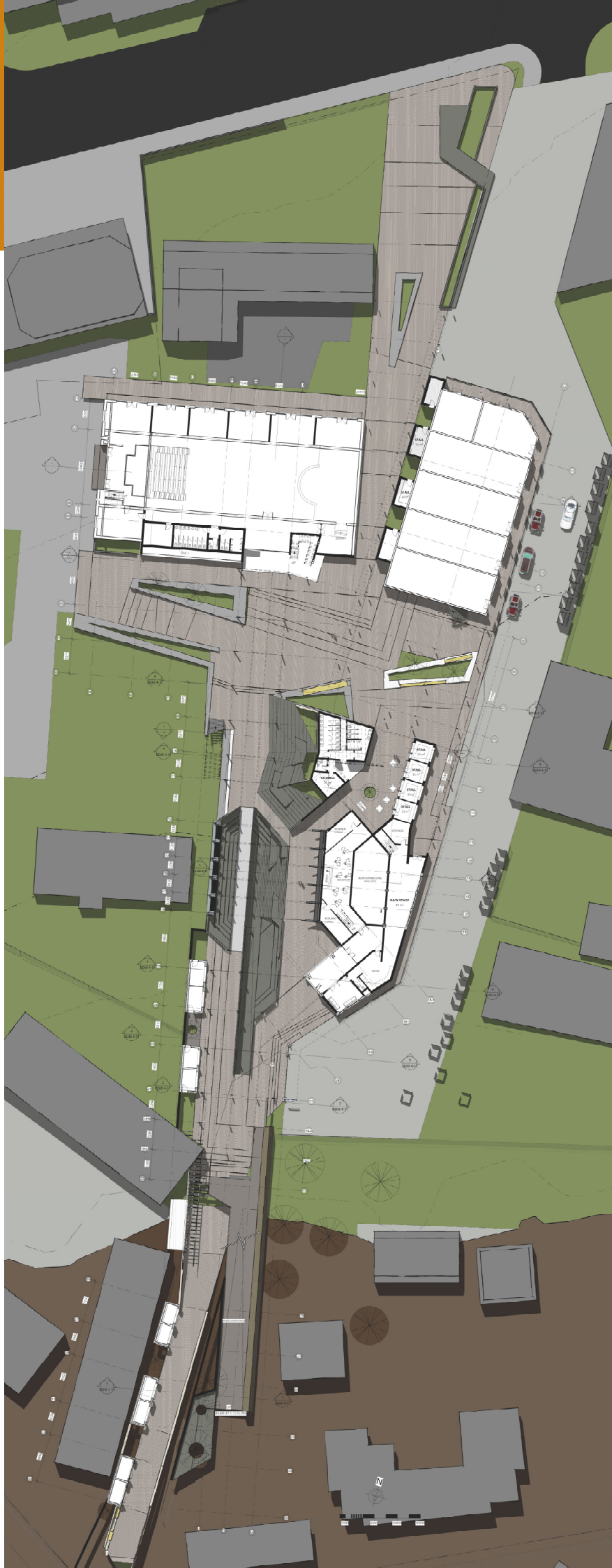


ADDRESSING THE RELIGIOUS THRESOLD

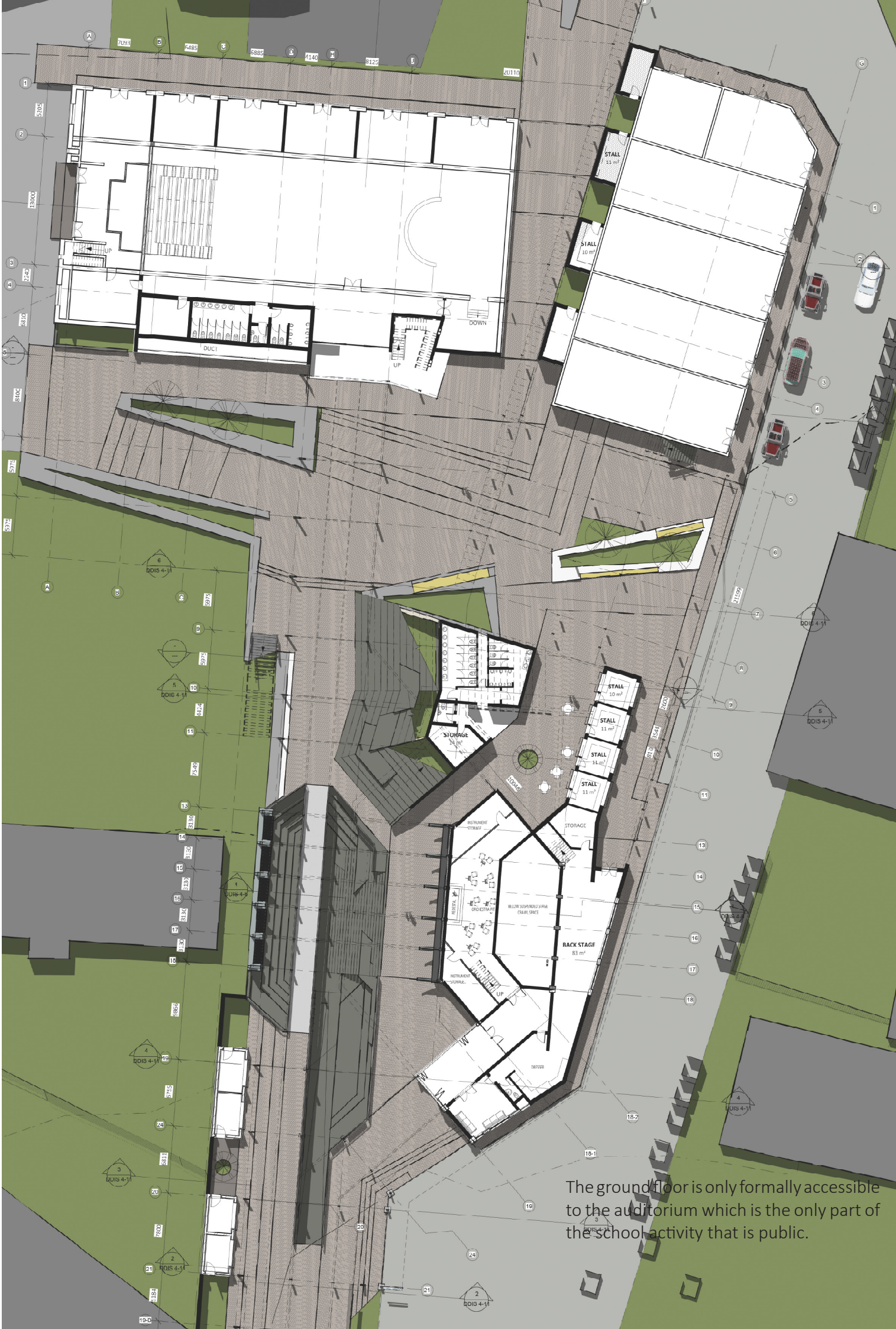




STREET FLOOR PLAN

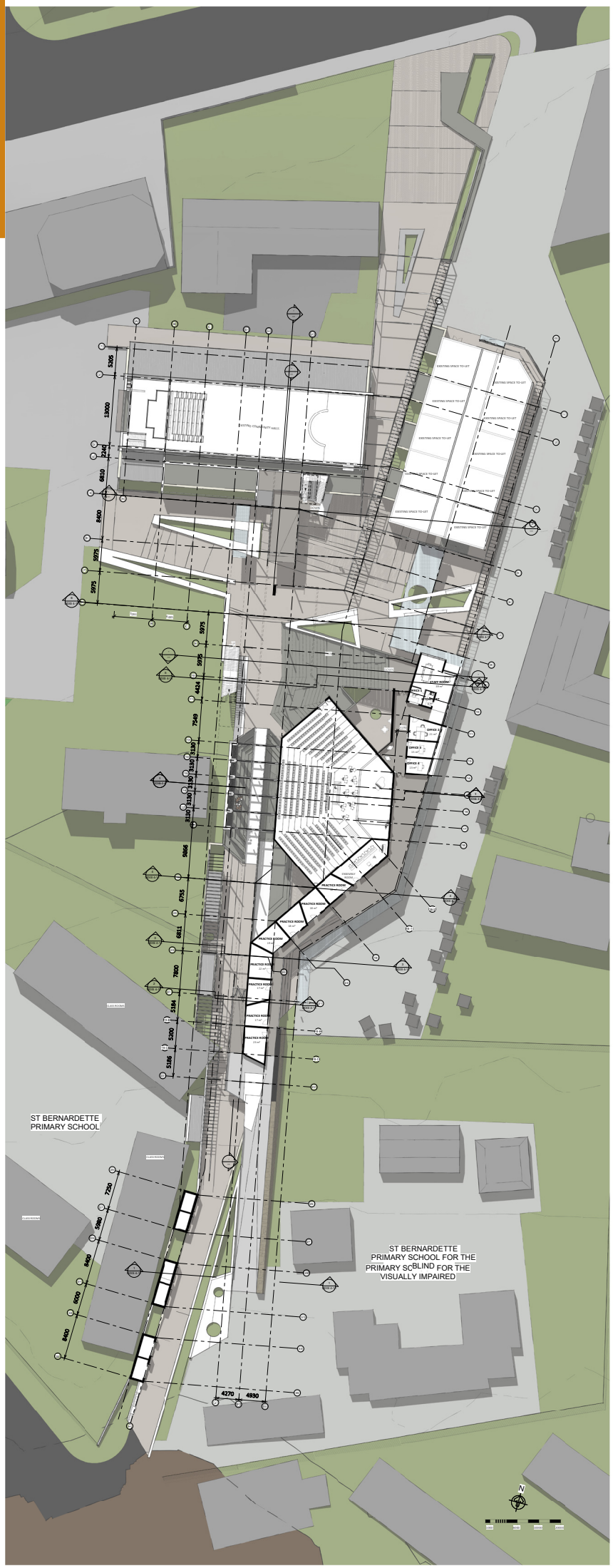


The ground floor Street level is porous and open to urban activity, providing spaces of opportunity. Some more formal, as trading stalls and some spaces remain informal such as sateilite stages open for interpretation as trading spaces or performance space

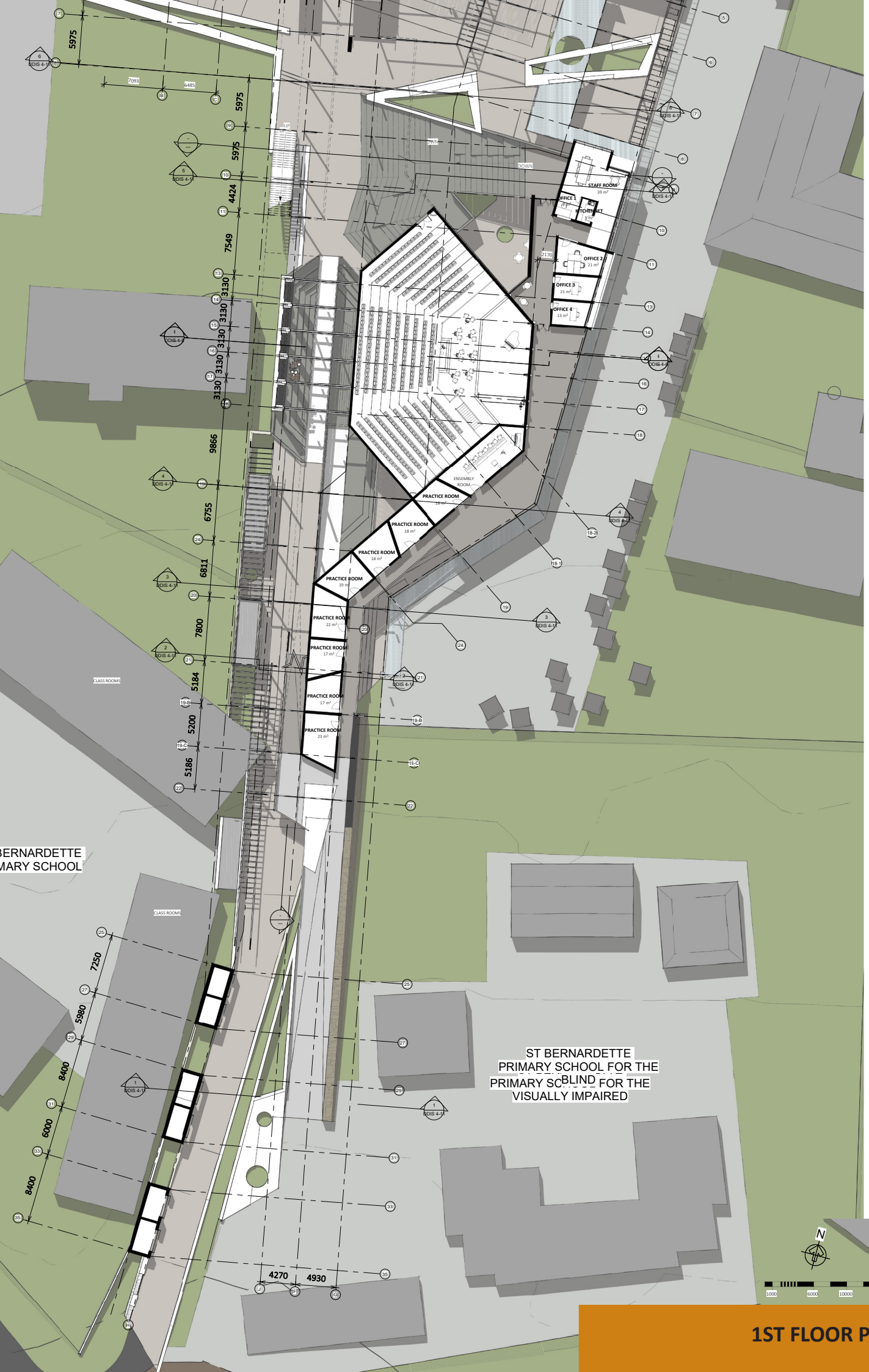


The ground floor is only formally accessible to the auditorium which is the only part of the school activity that is public.

CONTEXTUAL 1ST FLOOR PLAN

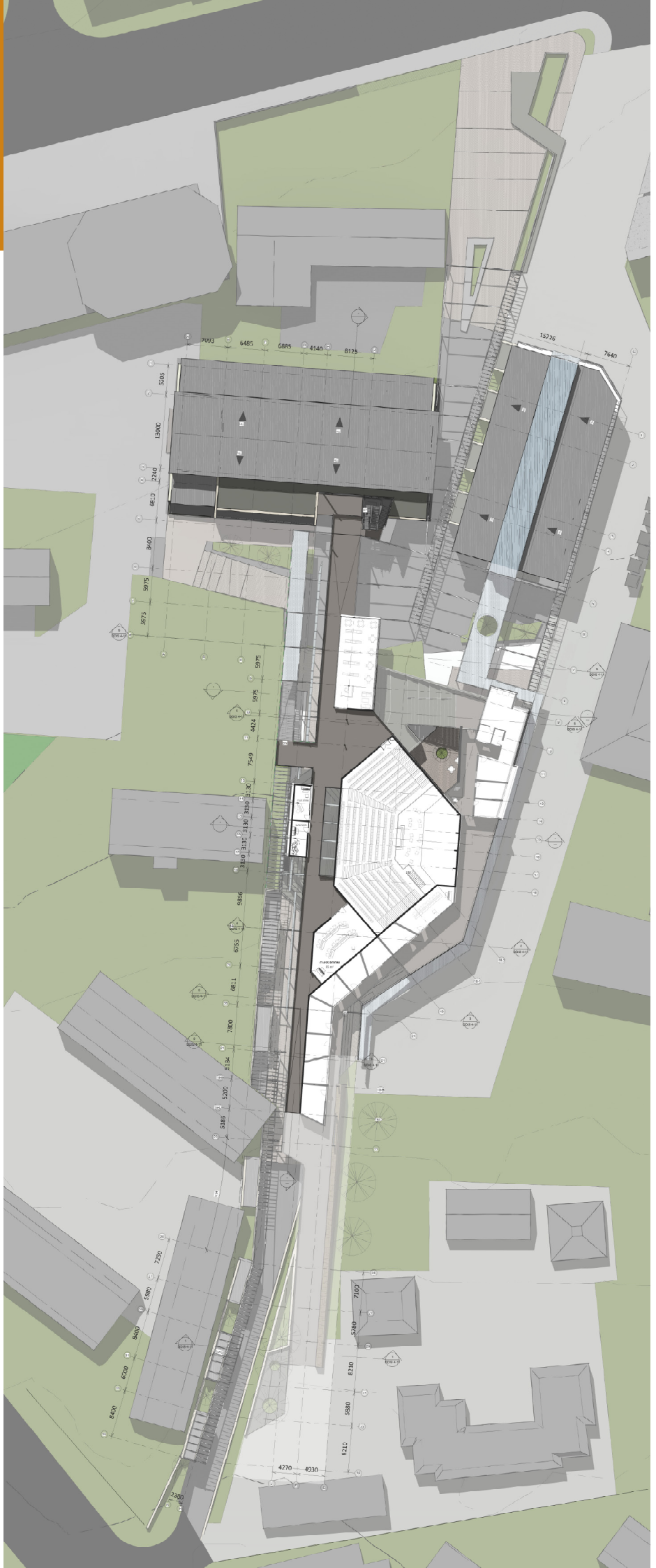


The 1st floor is the entry level to the schools institutional program. Connected by a ramp to the Adjacent St. Bernadette Primary. It becomes an extension of the academic function.

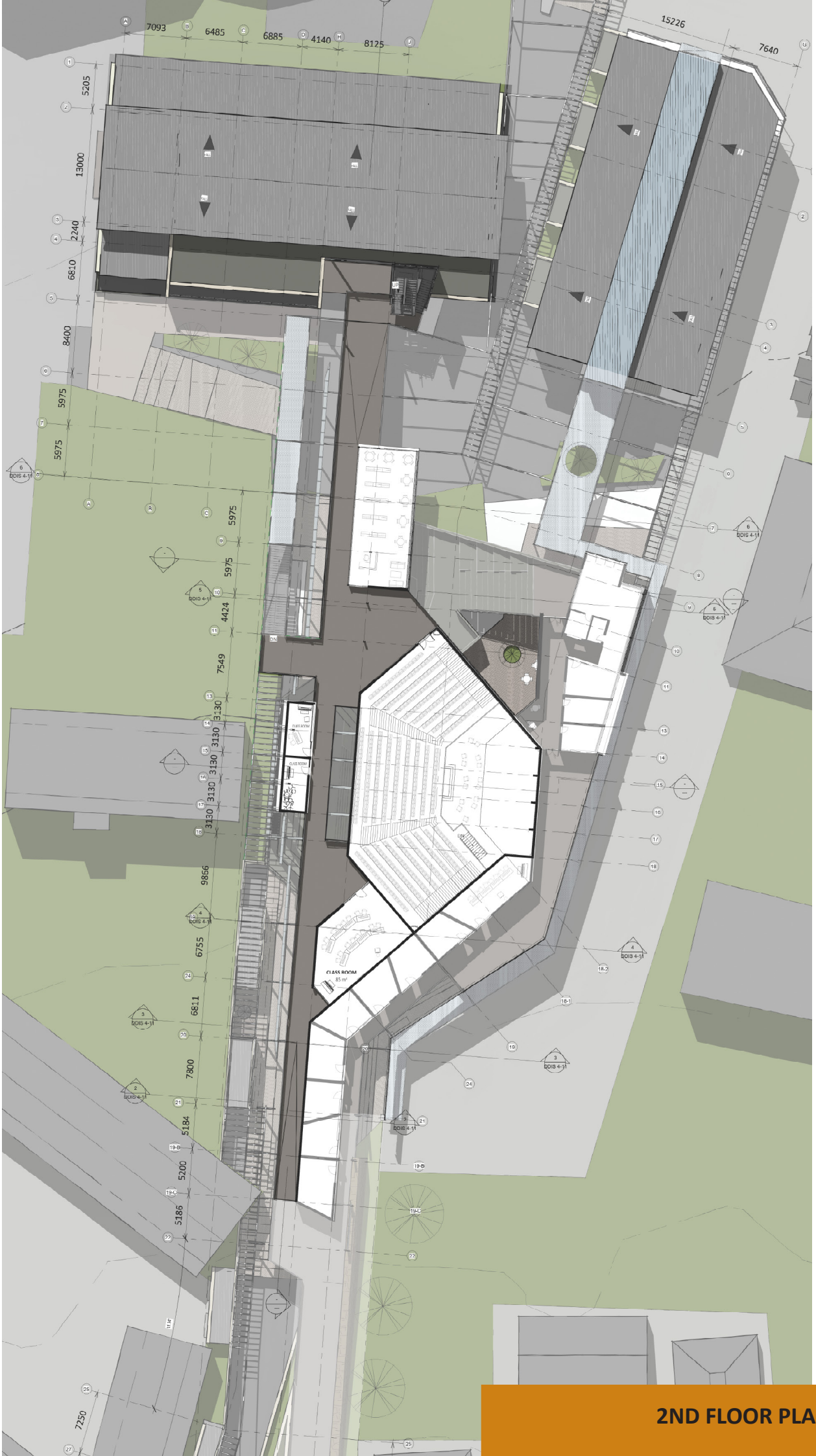


1ST FLOOR PLAN

CONTEXTUAL 2ND FLOOR PLAN (BRIDGE)



The second floor, is also a “bridge” level which connects the music school, the and the primary to the existing community centre. This connection creates a route between the destinations.



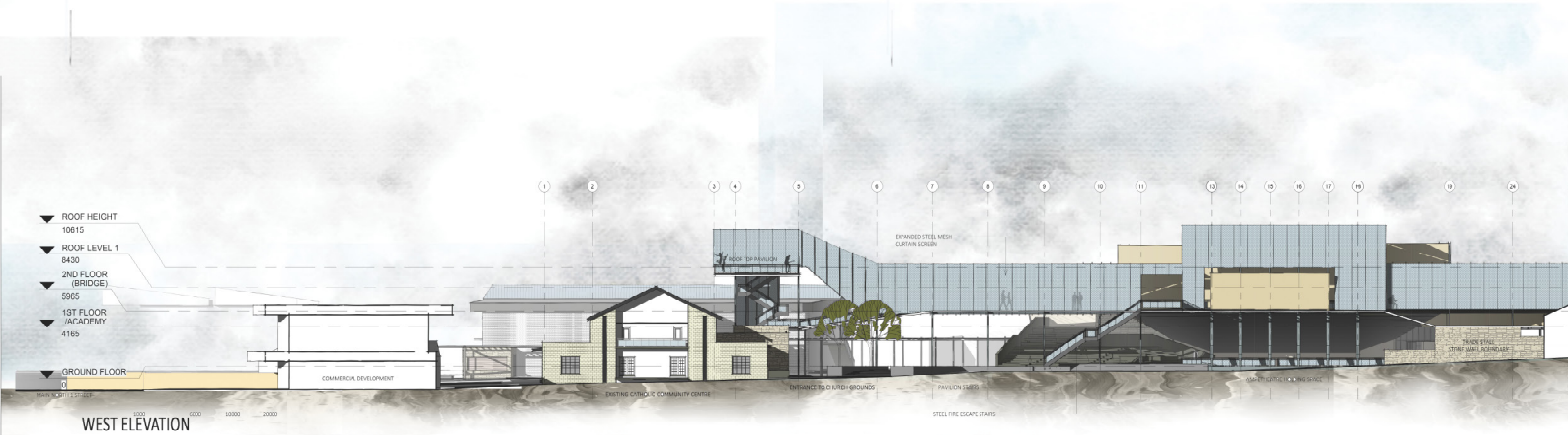
2ND FLOOR PLAN

CONTEXTUAL EAST STREET ELEVATION

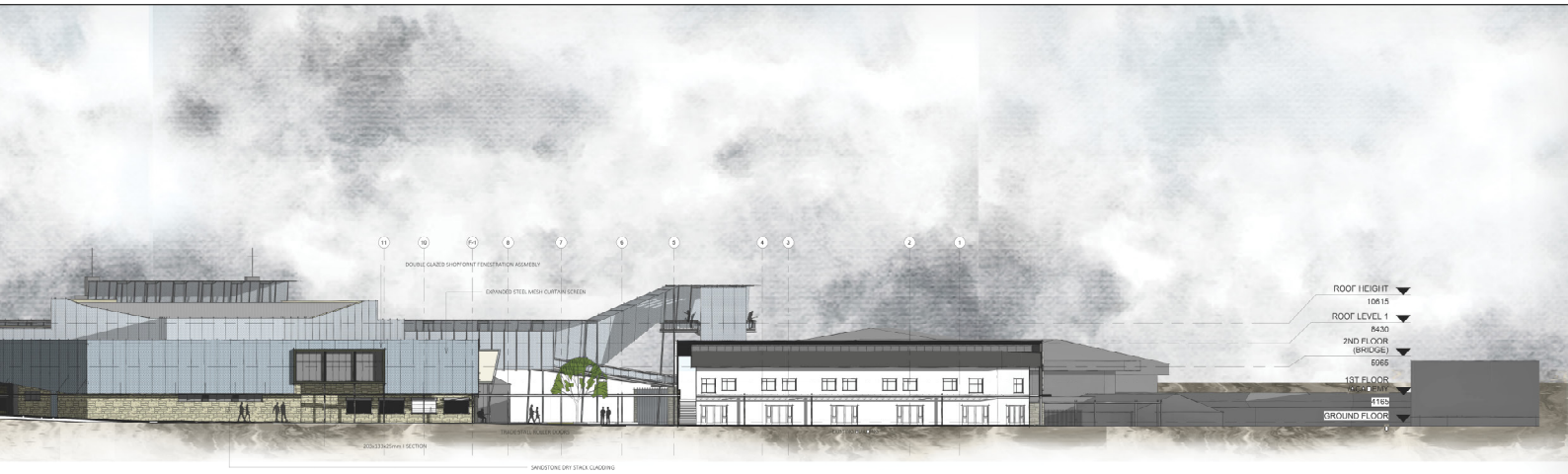


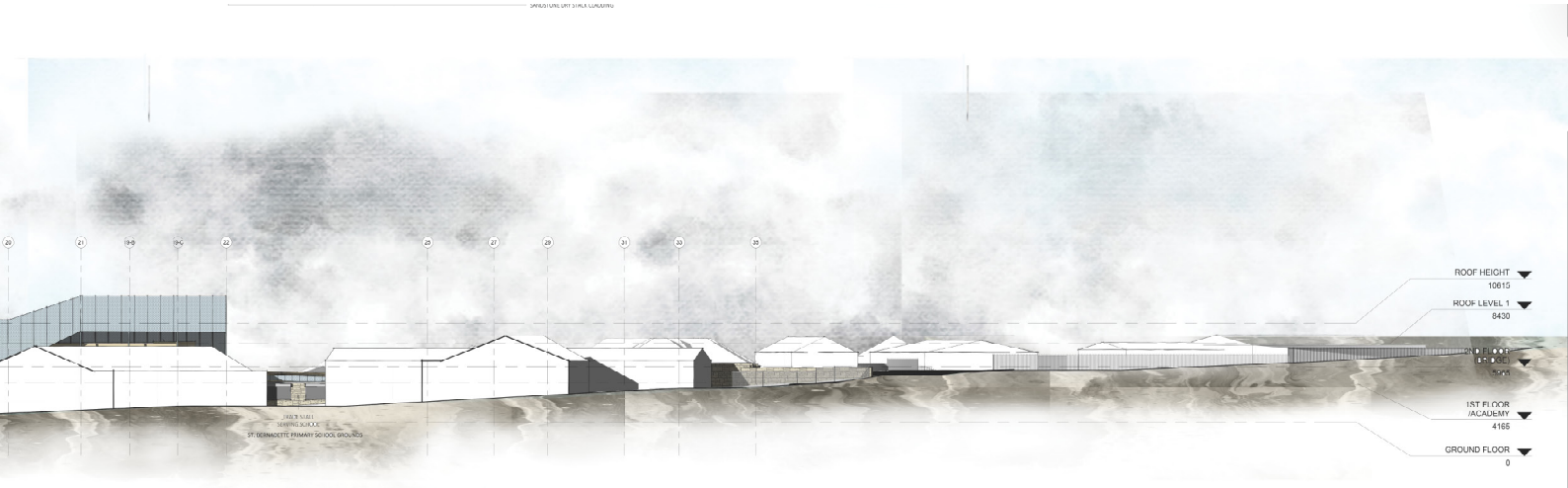
EAST ELEVATION

EAST ELEVATION



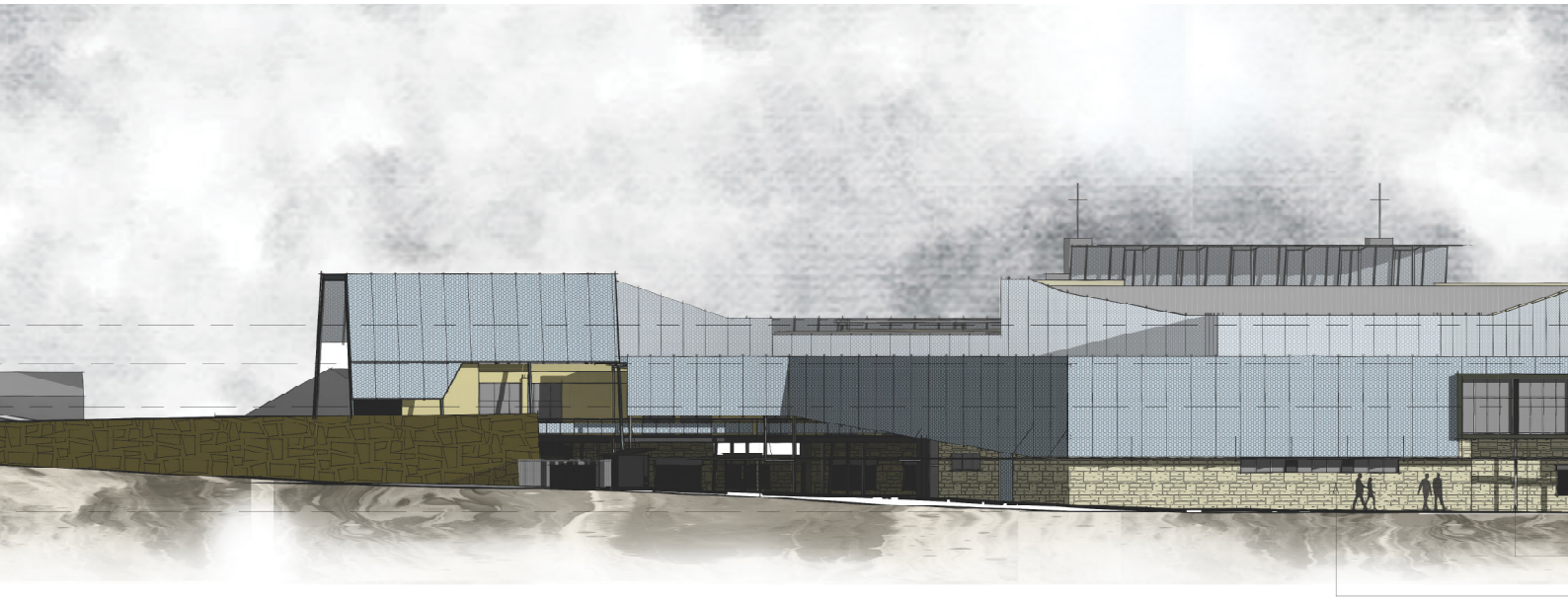
WEST ELEVATION

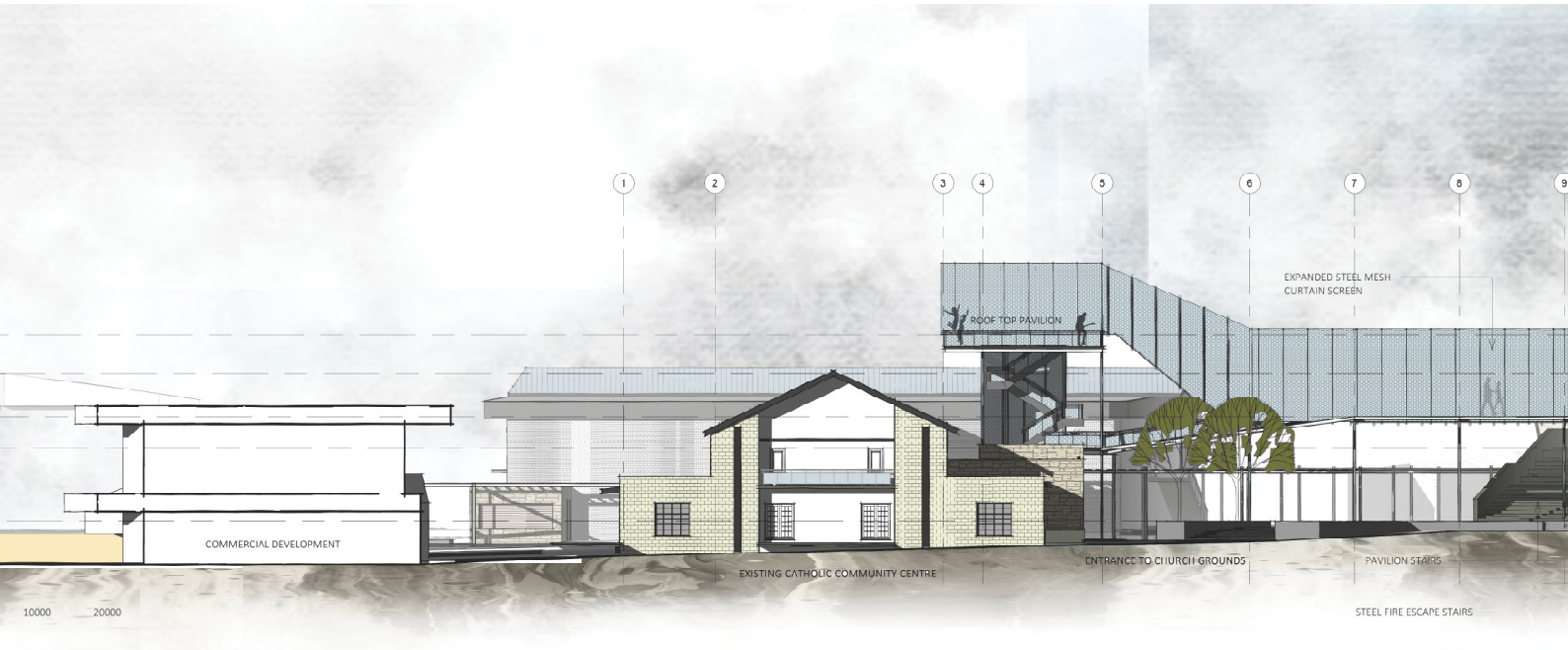


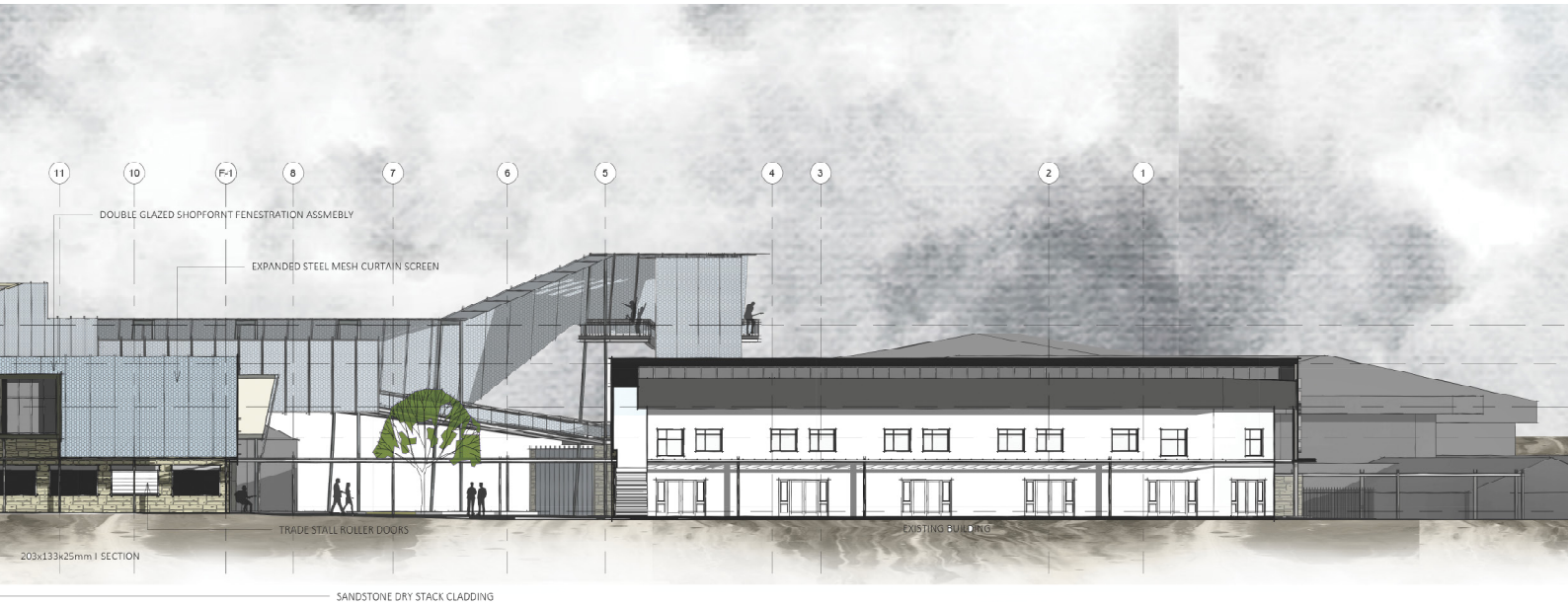


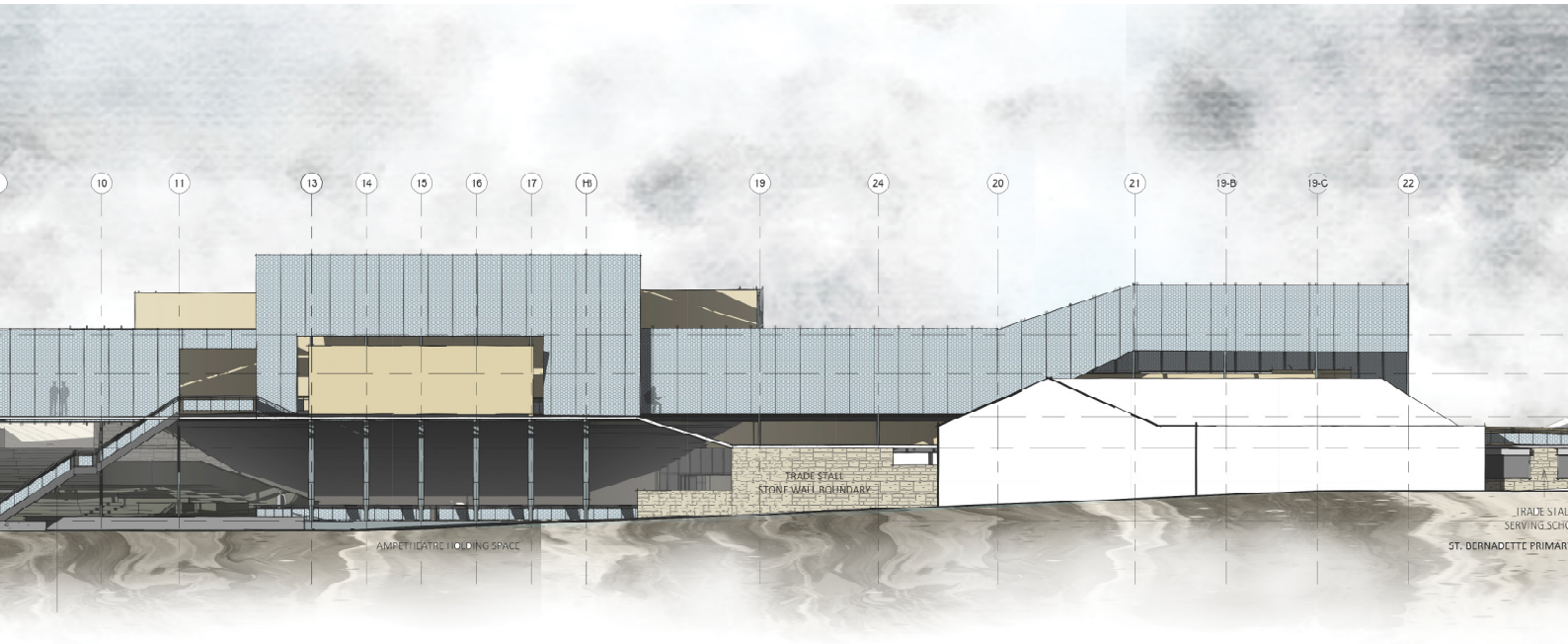
CONTEXTUAL WEST ELEVATION

EAST STREET ELEVATION



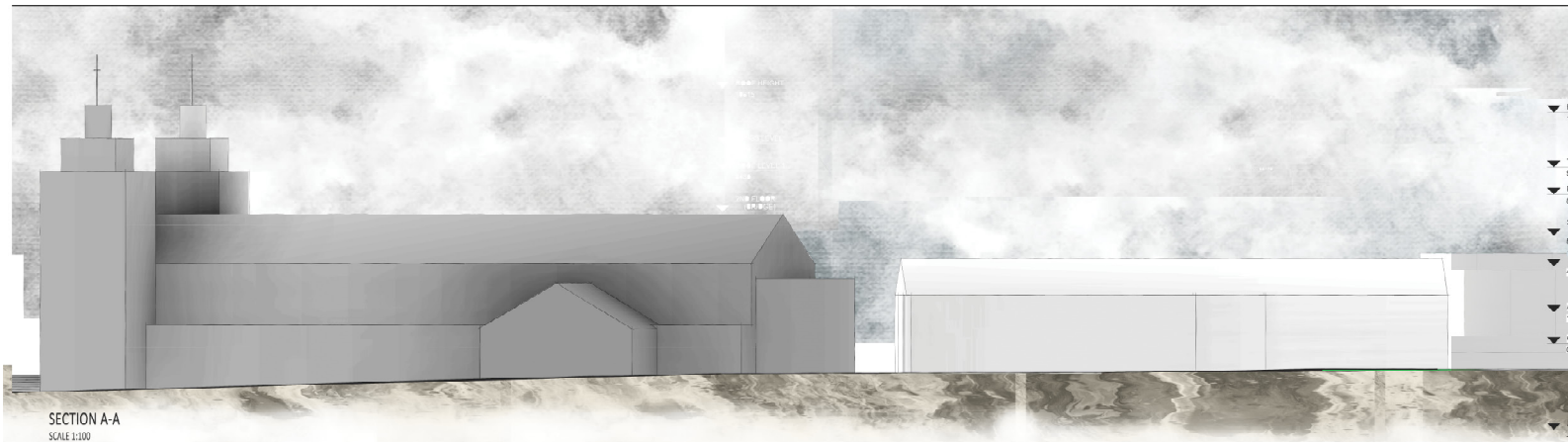




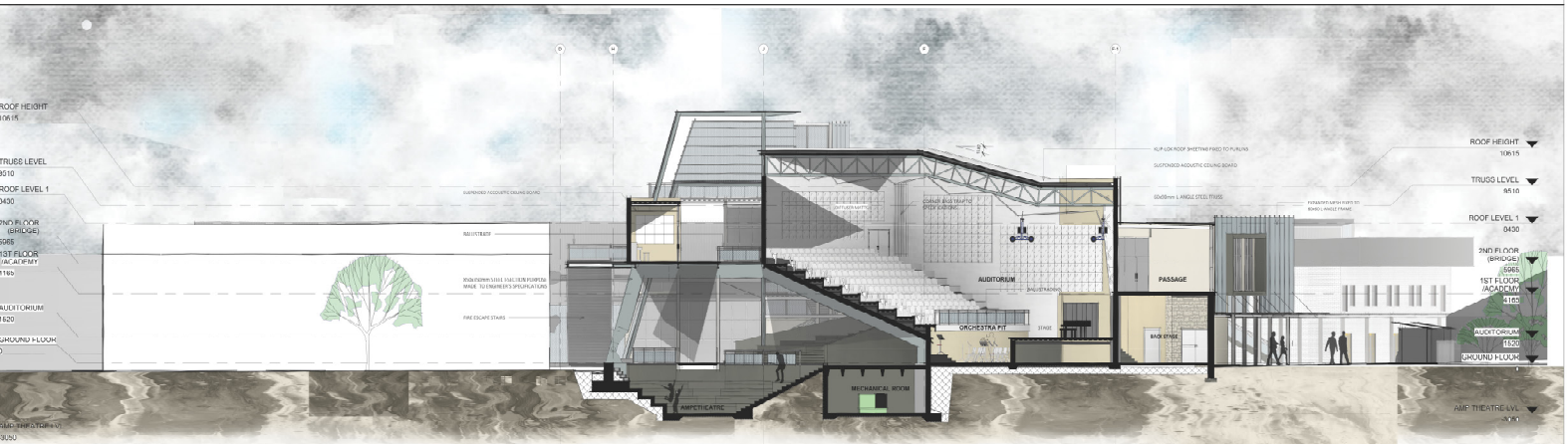


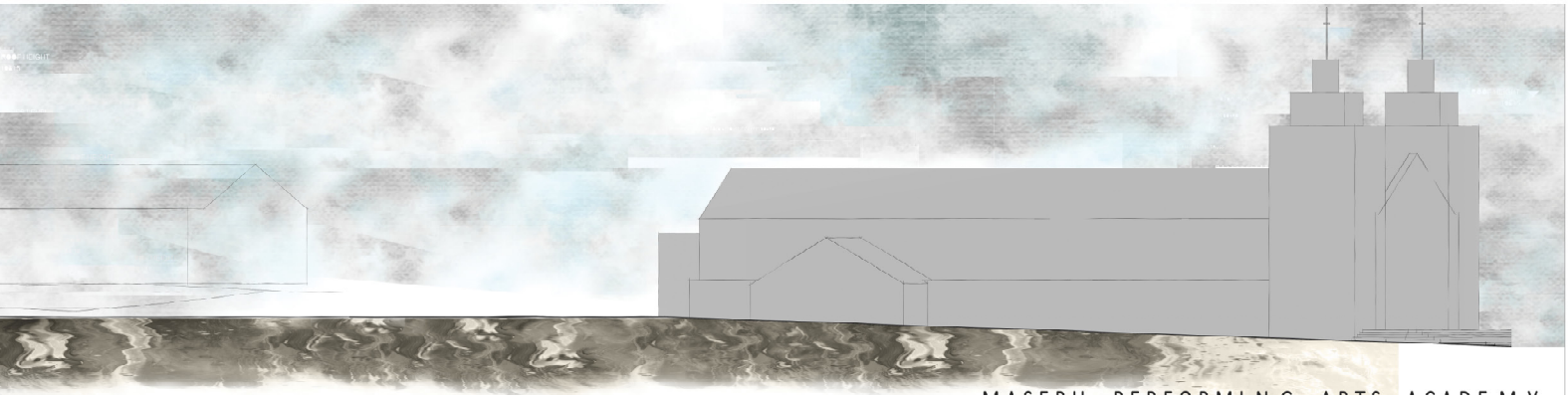
WEST ELEVATION

CONTEXTUAL SECTION A-A



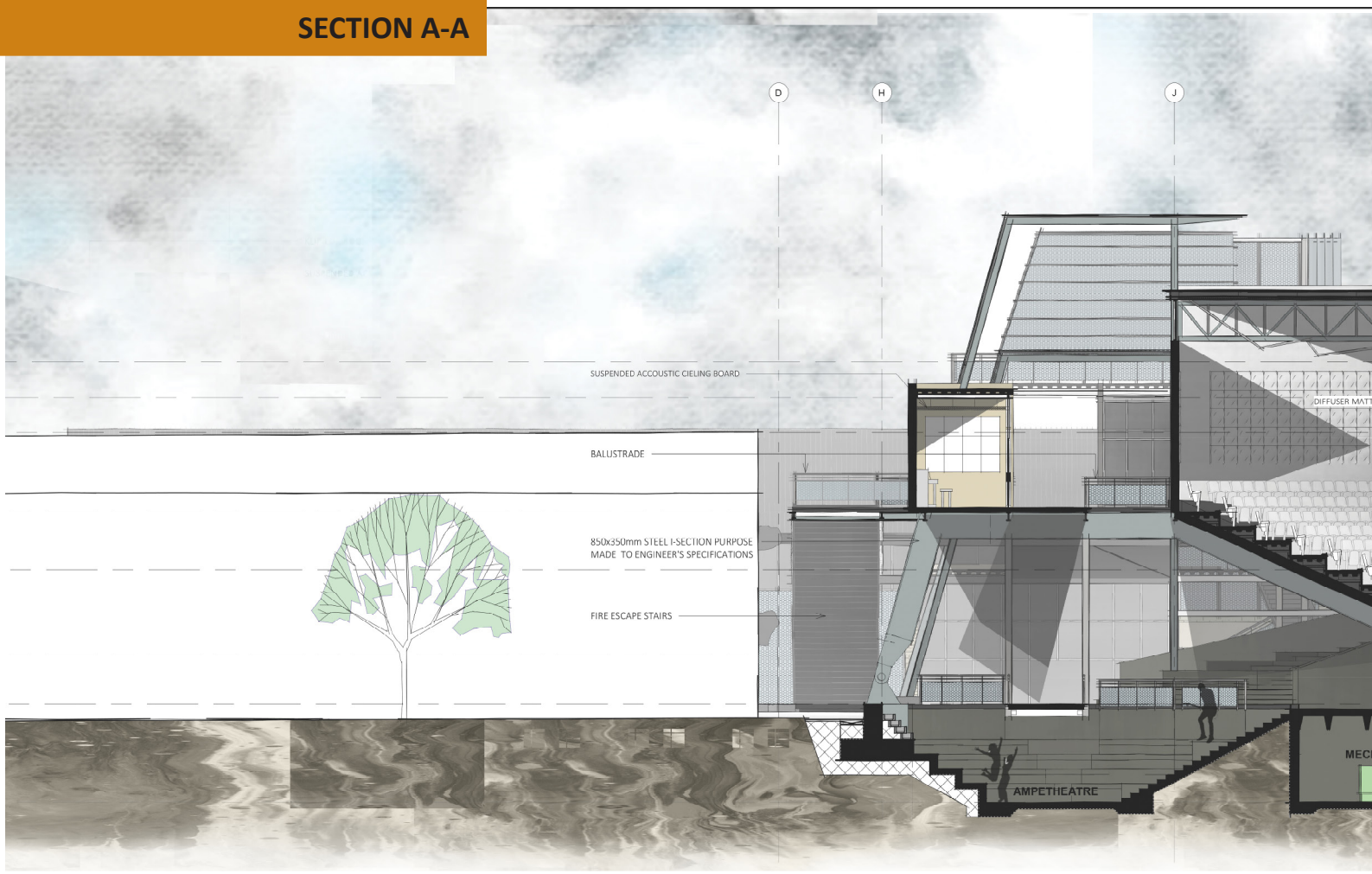


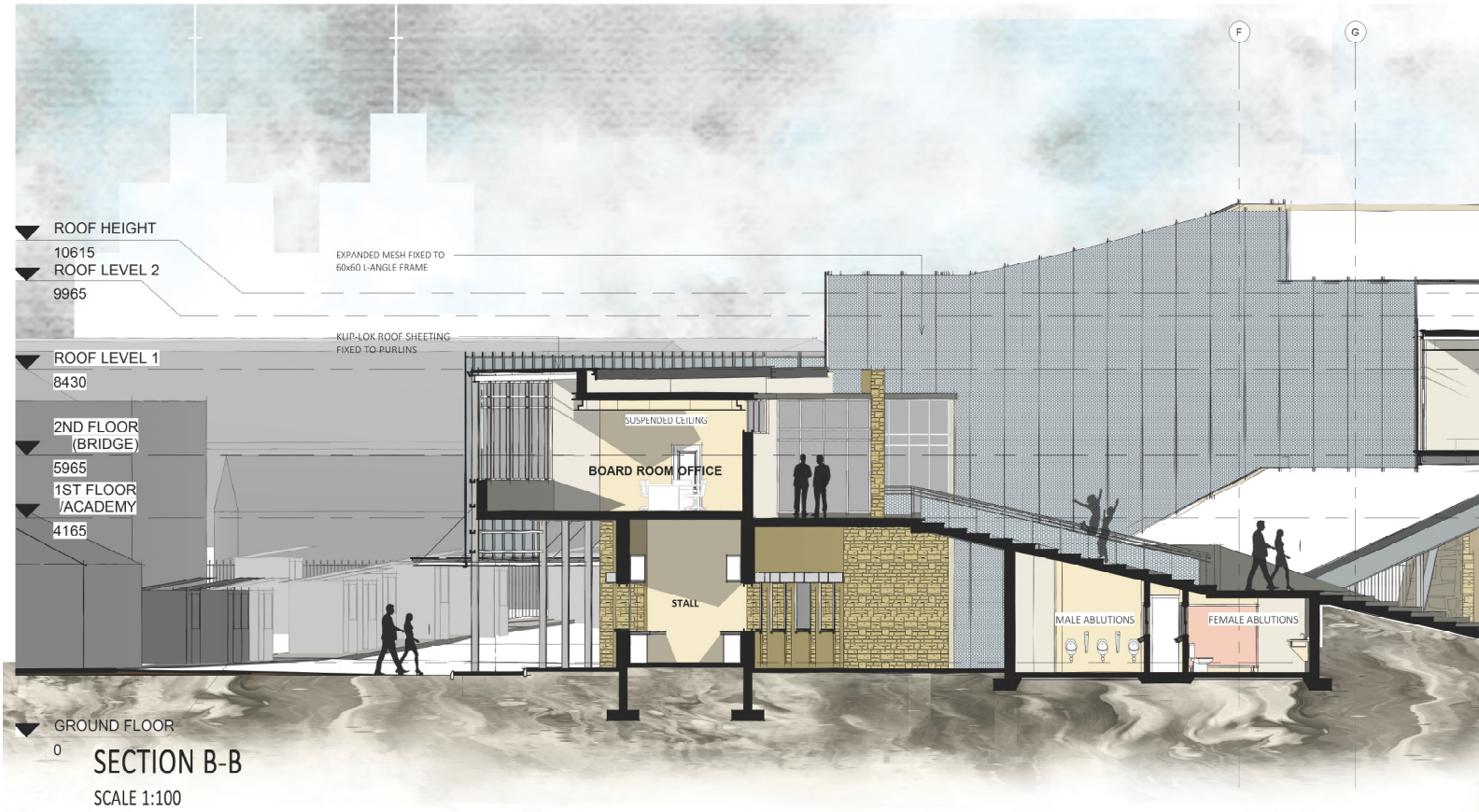




CONTEXTUAL SECTION B-B

SECTION A-A





SECTION B-B

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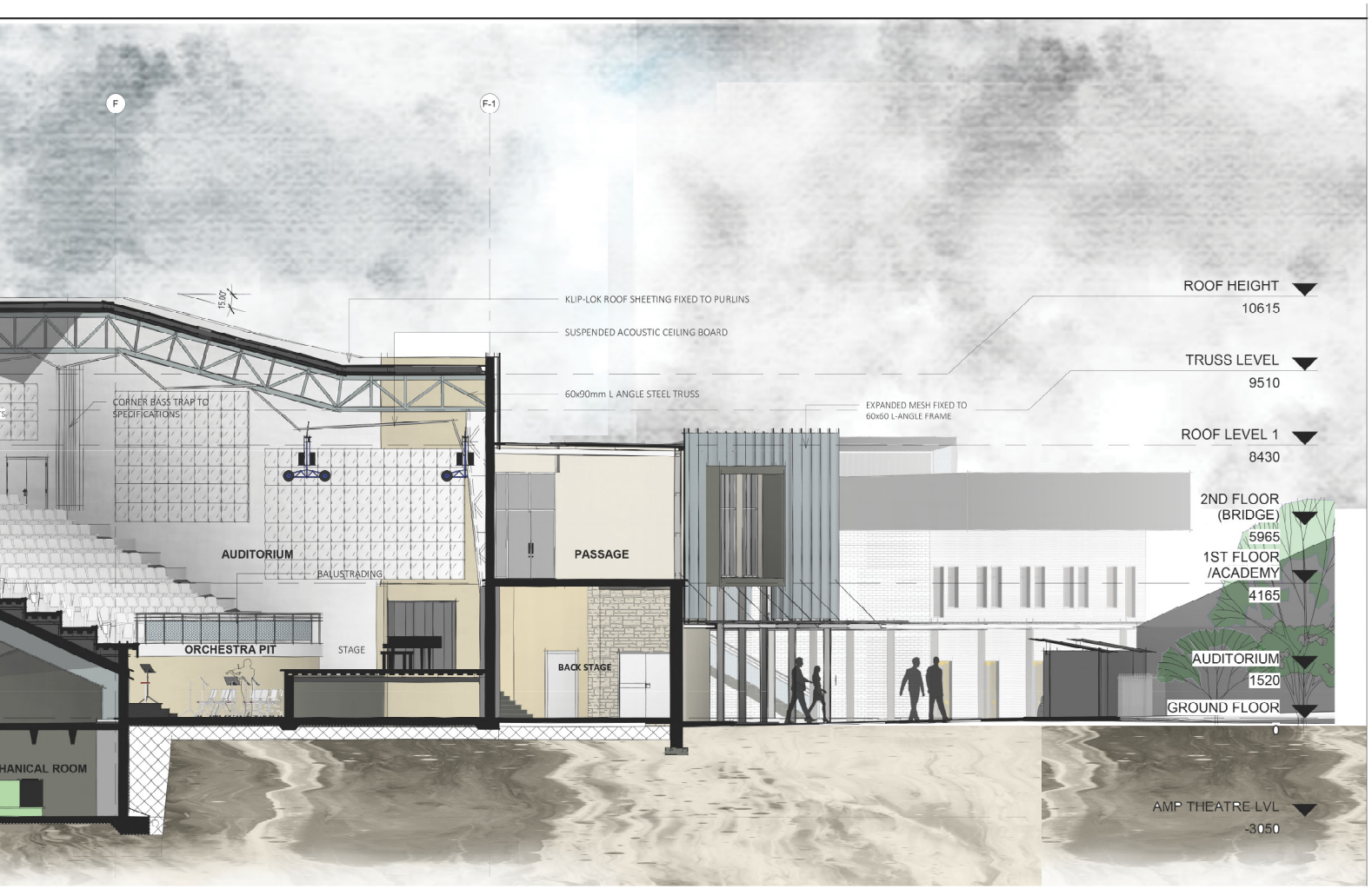
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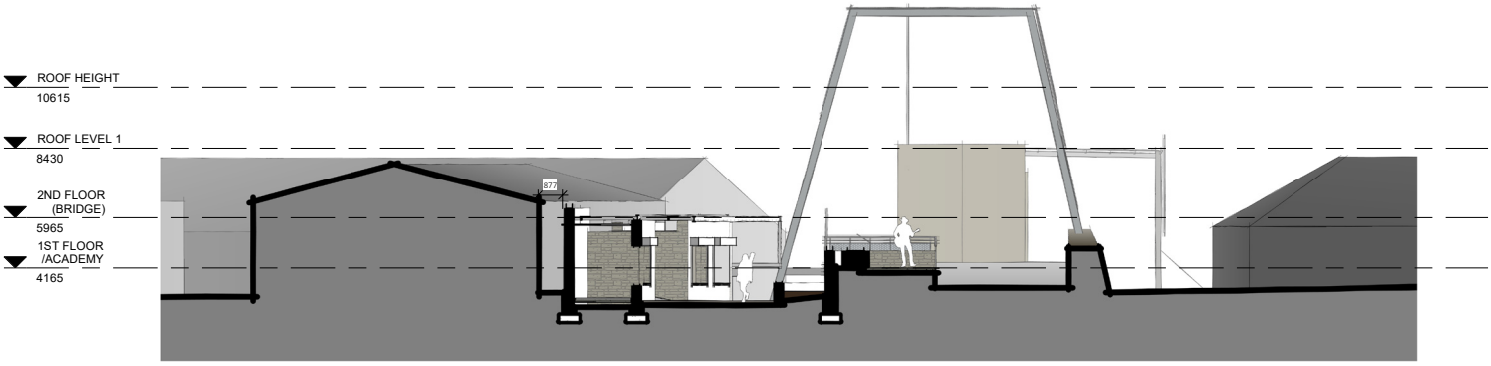
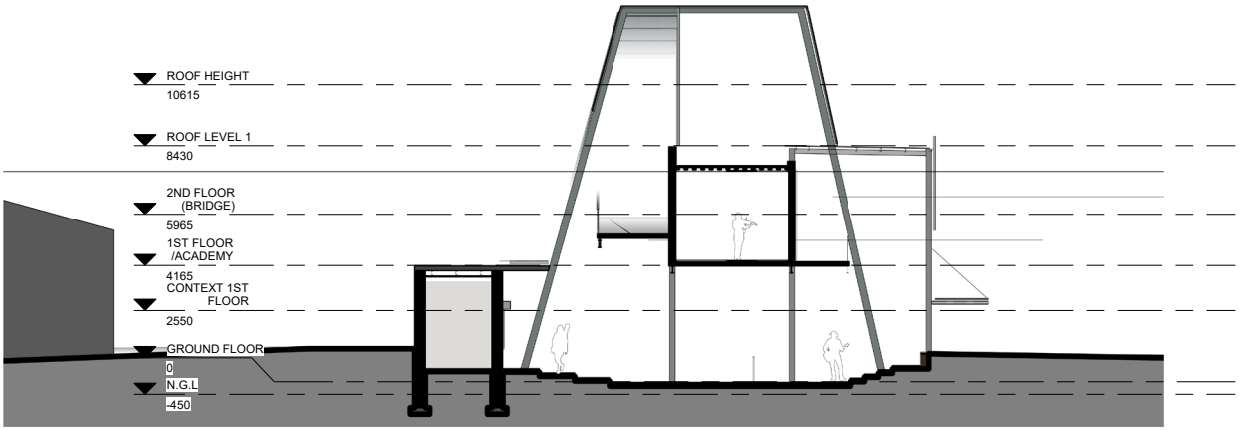
F-1
15.00
KLIP-LOK ROOF SHEETING FIXED TO PURLINS
SUSPENDED ACOUSTIC CEILING BOARD
60x90mm L ANGLE STEEL TRUSS
EXPANDED MESH FIXED TO 60x60 L-ANGLE FRAME
CORNER BASS TRAP TO SPECIFICATIONS
AUDITORIUM
BALUSTRADING
PASSAGE
ORCHESTRA PIT
STAGE
BACK STAGE
HANICAL ROOM
ROOF HEIGHT
10615
TRUSS LEVEL
9510
ROOF LEVEL 1
8430
2ND FLOOR (BRIDGE)
5965
1ST FLOOR /ACADEMY
4165
AUDITORIUM
1520
GROUND FLOOR
0
AMP THEATRE LVL
-3050


F
J
ROOF HEIGHT
10615
I IRRARY
BALUSTRADE
FIRE ESCAPE STAIRS
850x350mm STEEL I-SECTION PURPOSE MADE TO ENGINEER'S SPECIFICATIONS

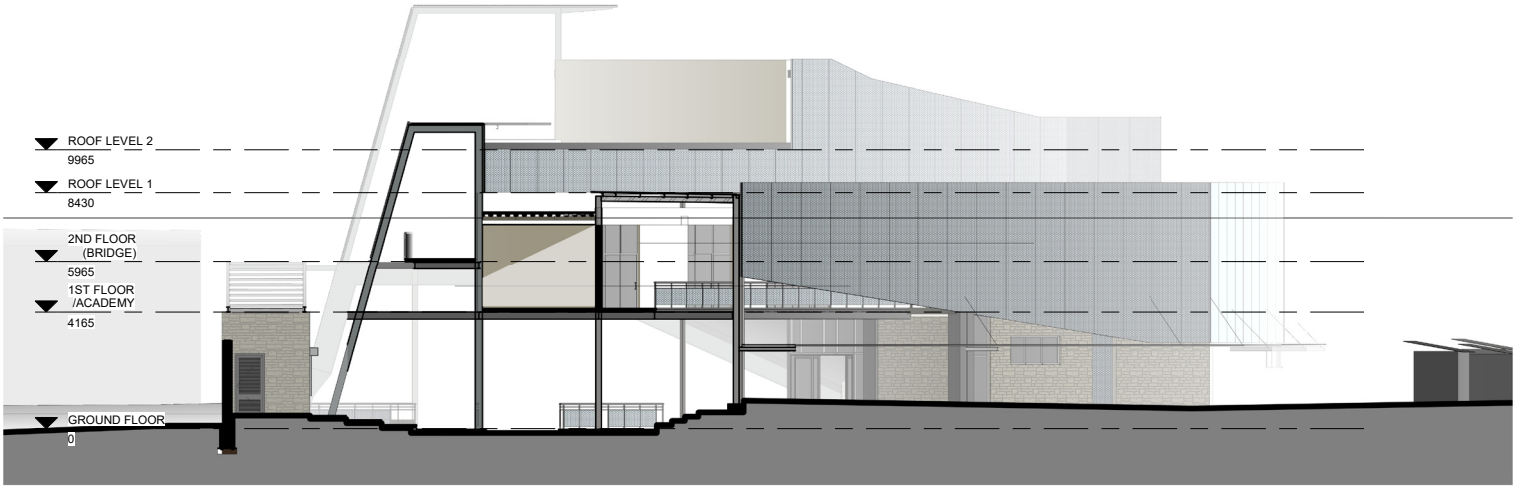
SECTION B-B



1 SECTION 1
1 : 100



2 SECTION 2
1 : 100



3 SECTION 3
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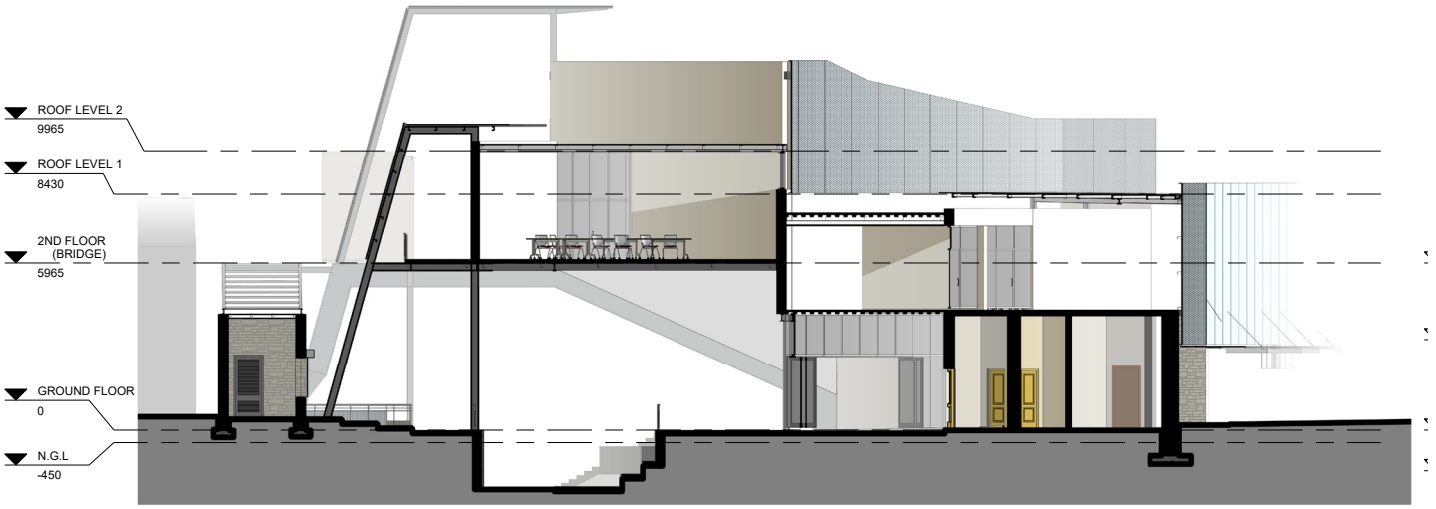

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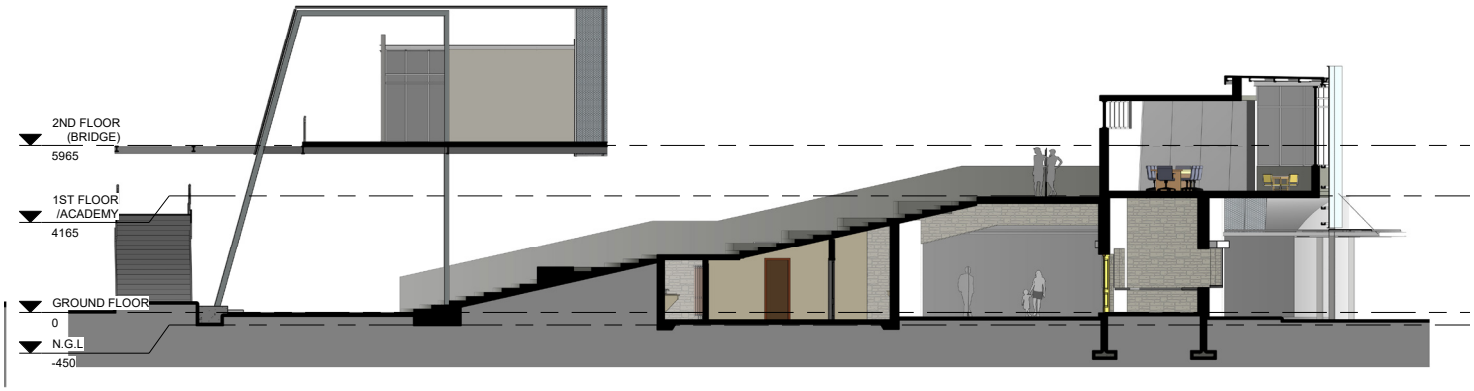
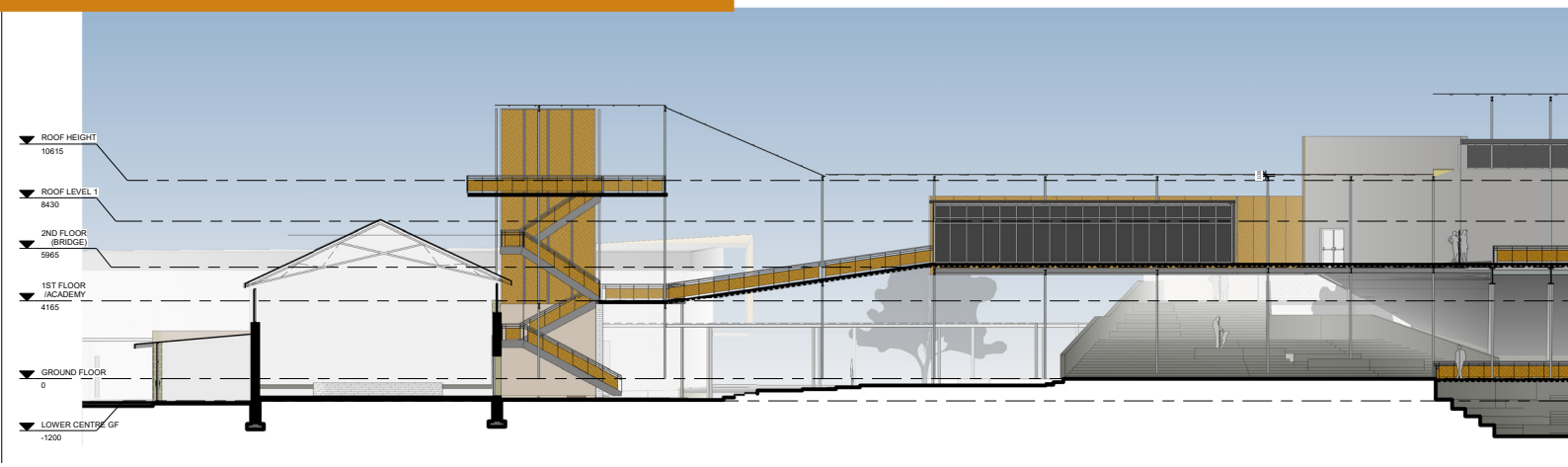
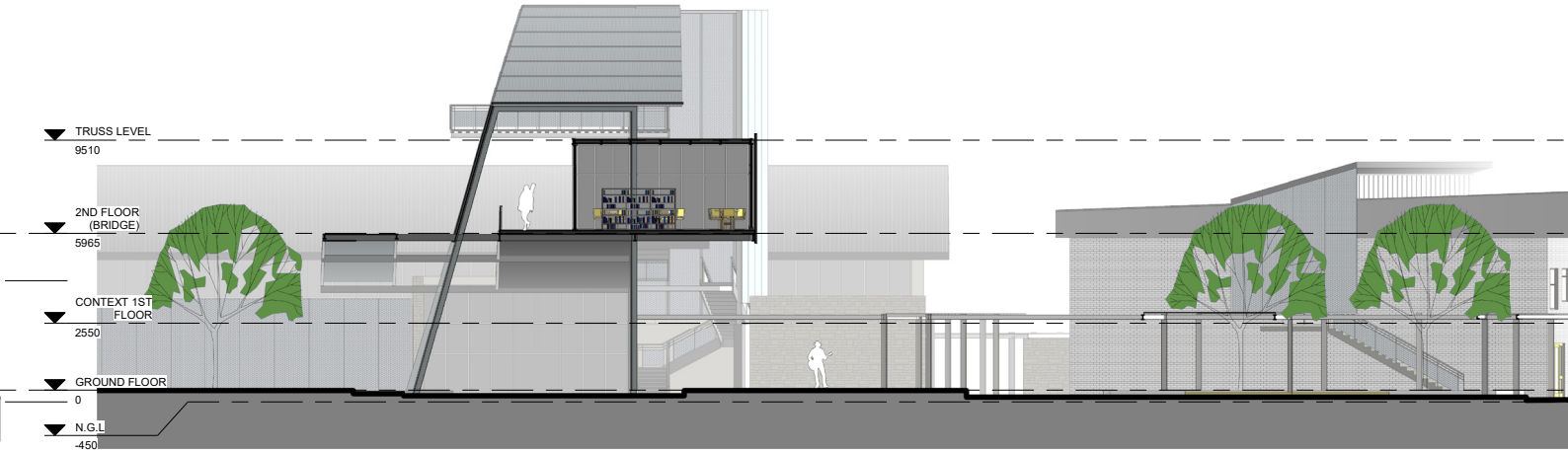


5 SECTION 5
1 : 100

LONGITUDINAL SECTION





6 SECTION 6
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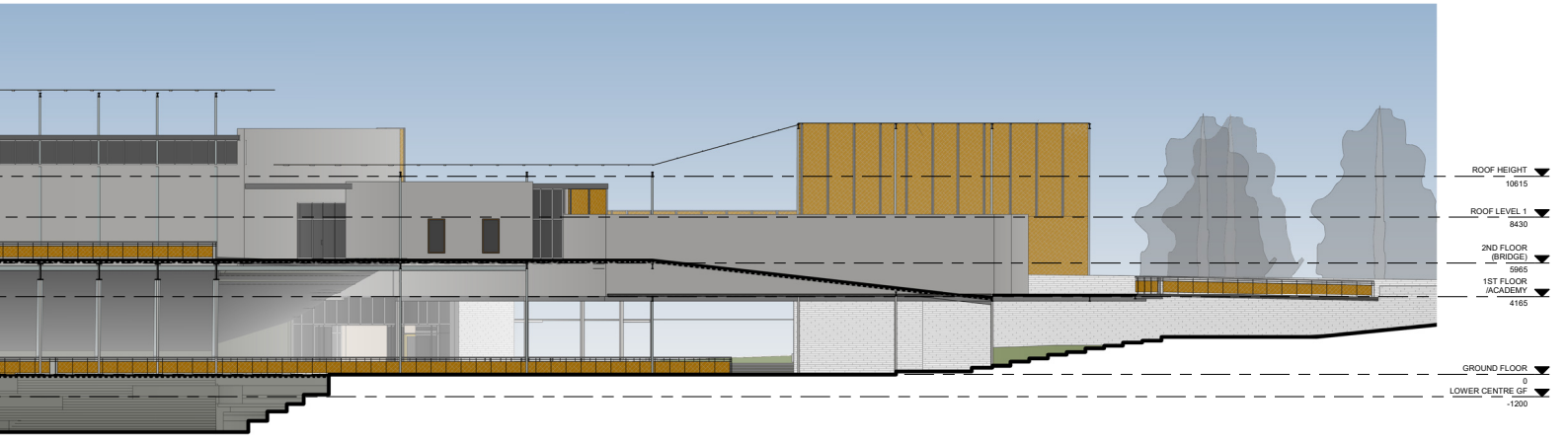




ADDRESSING THE COMMERCIAL LAYER

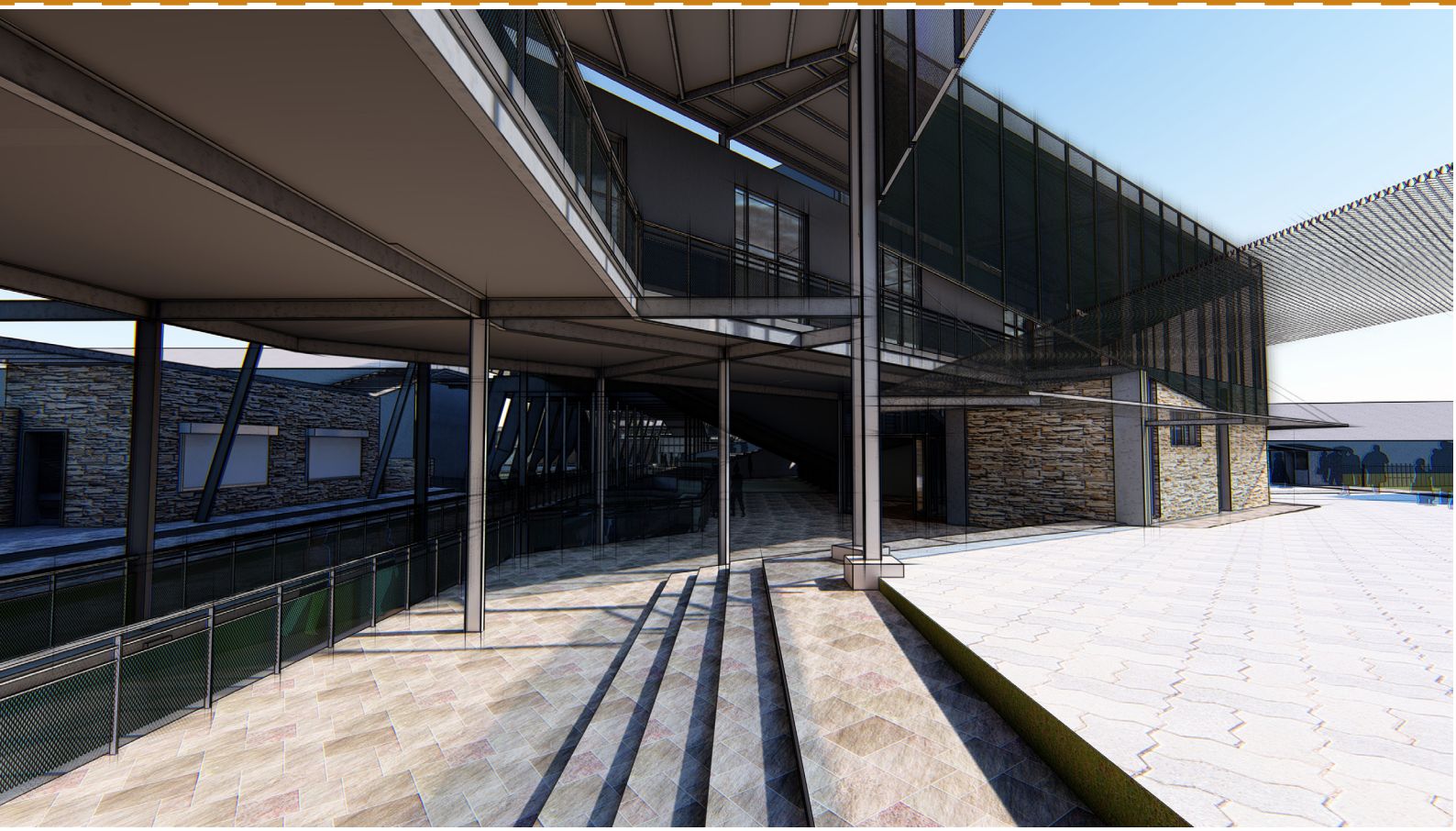




THE COMMERCIAL LAYER



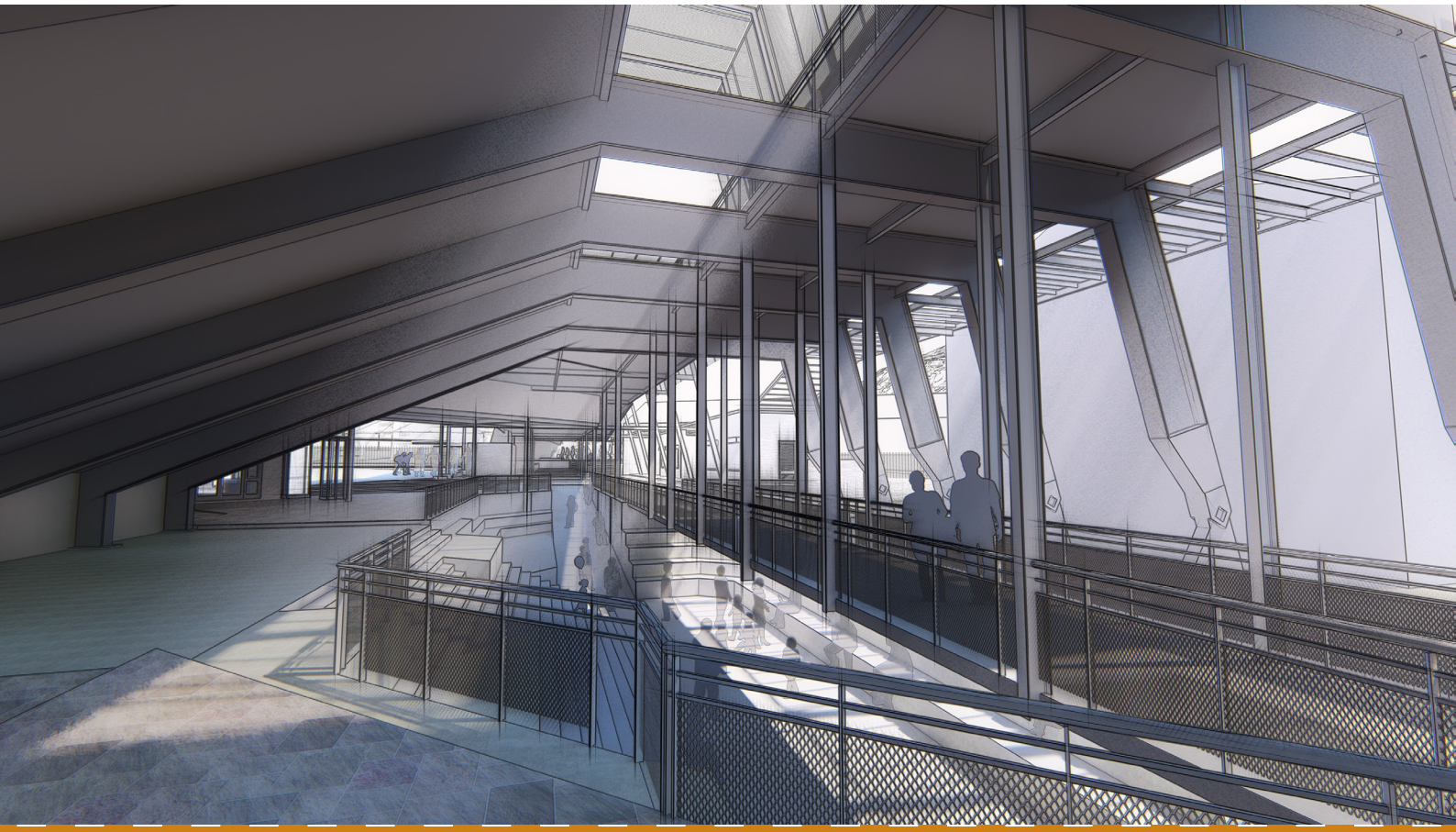

MASER





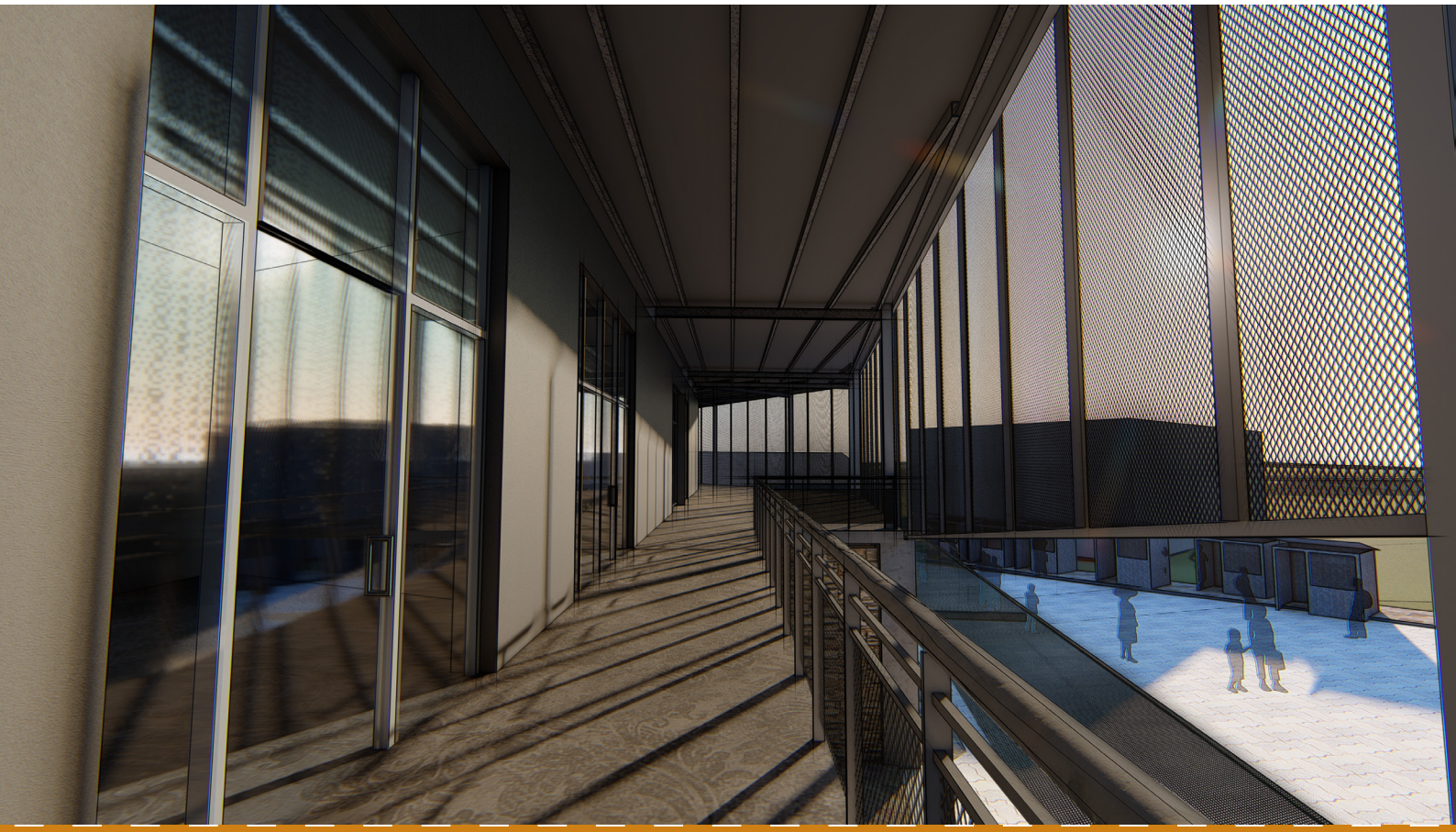
THE ACADEMIC LAYER

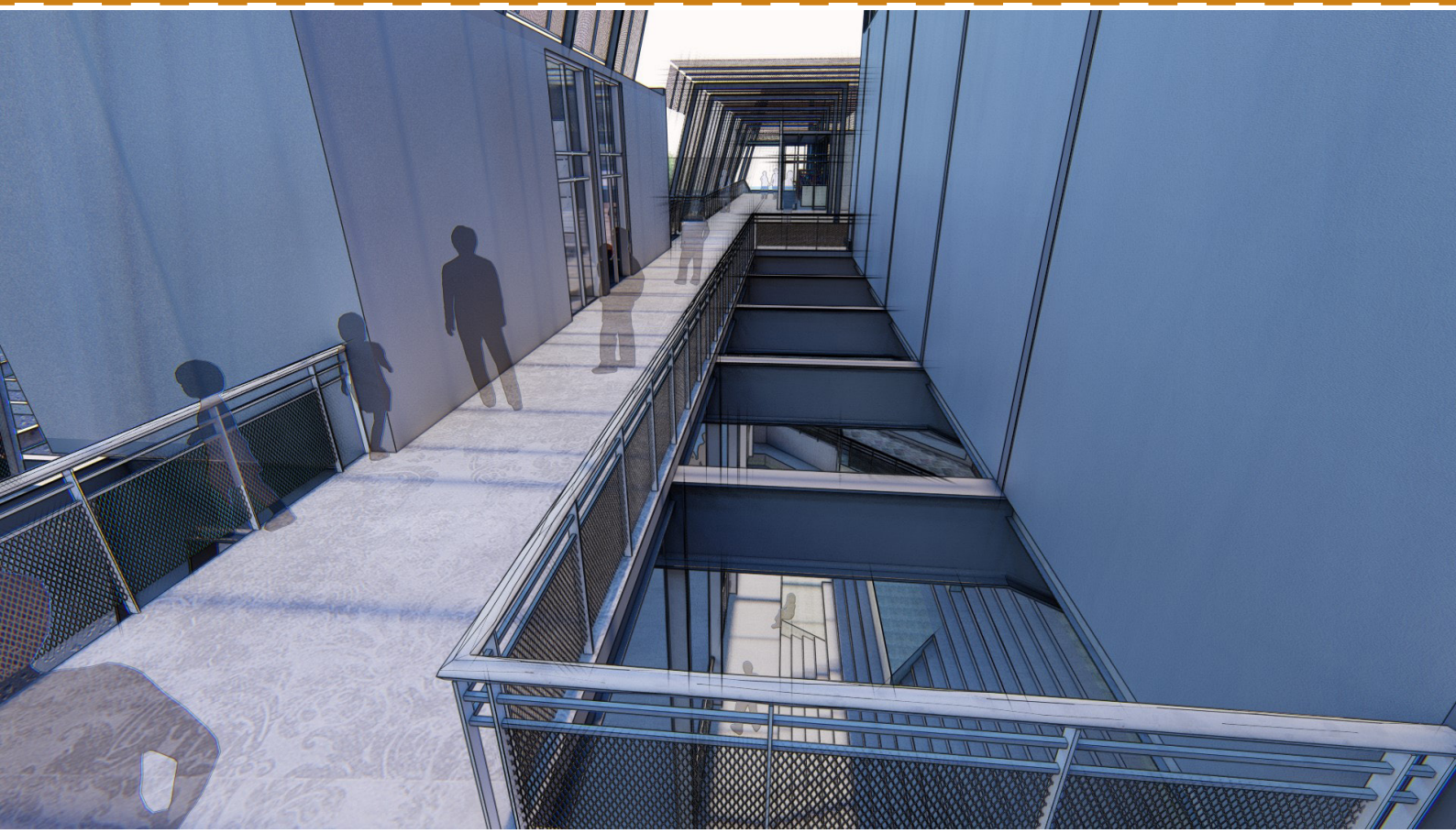


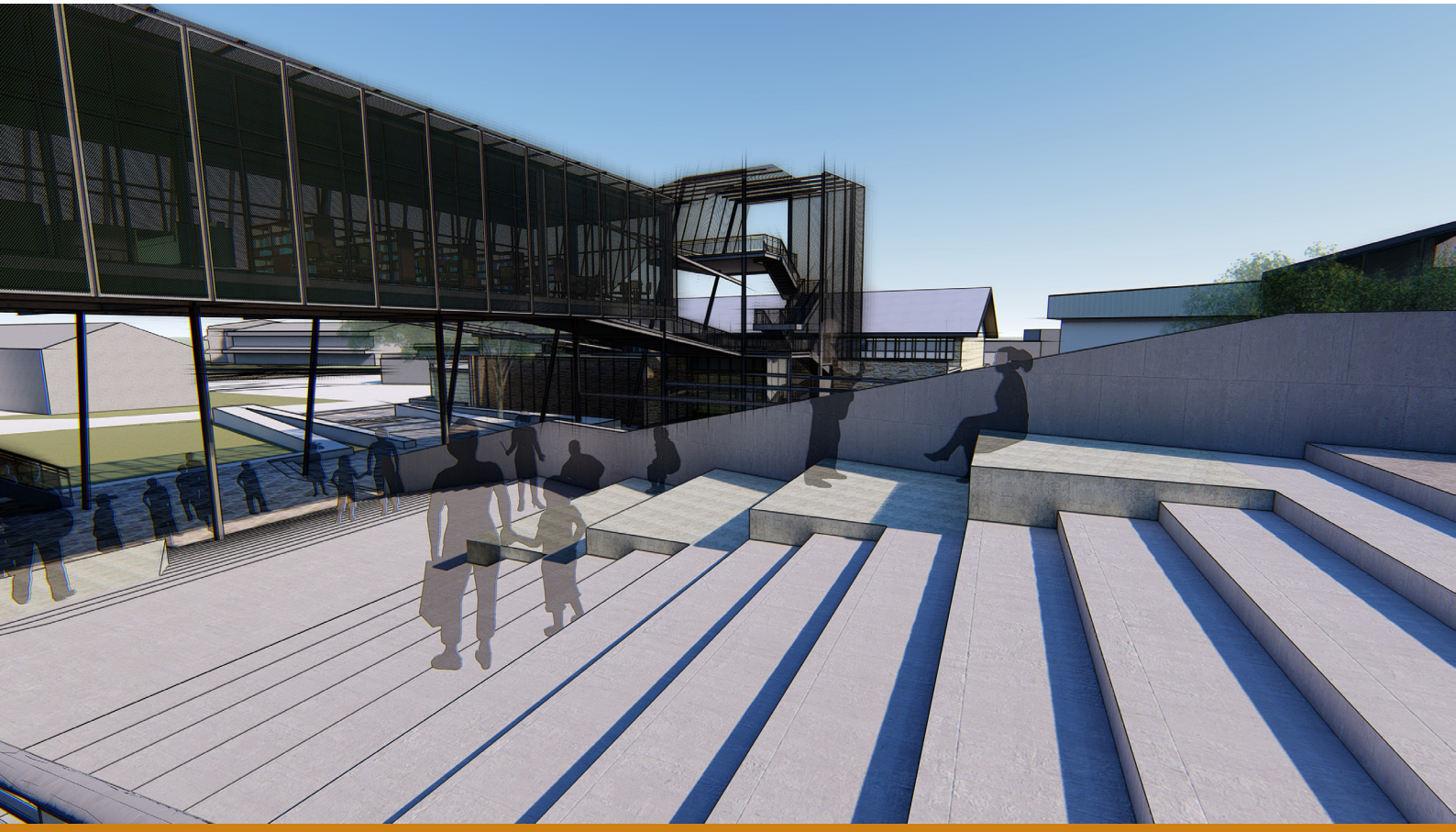


THE ACADEMIC LAYER









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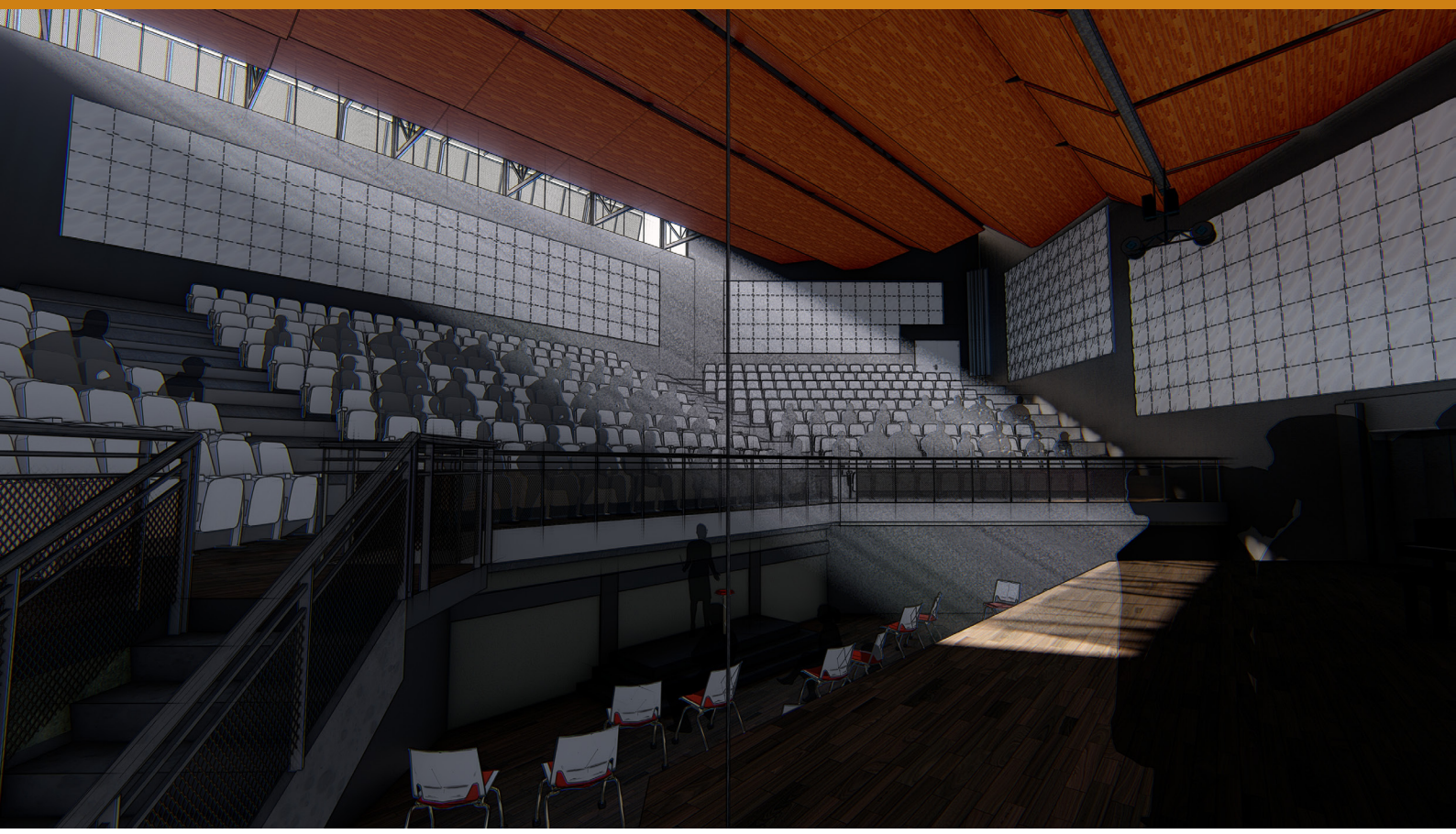
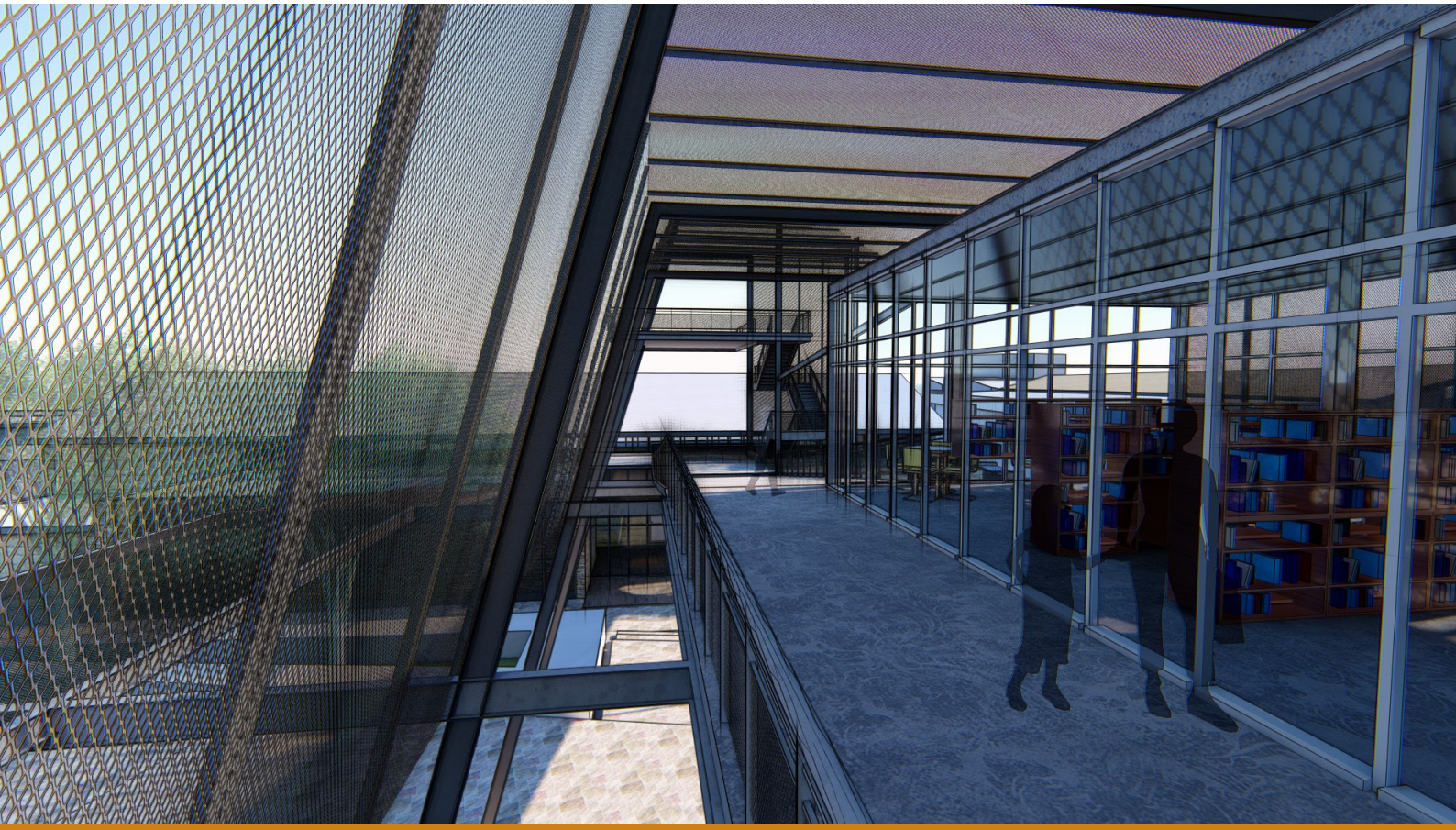
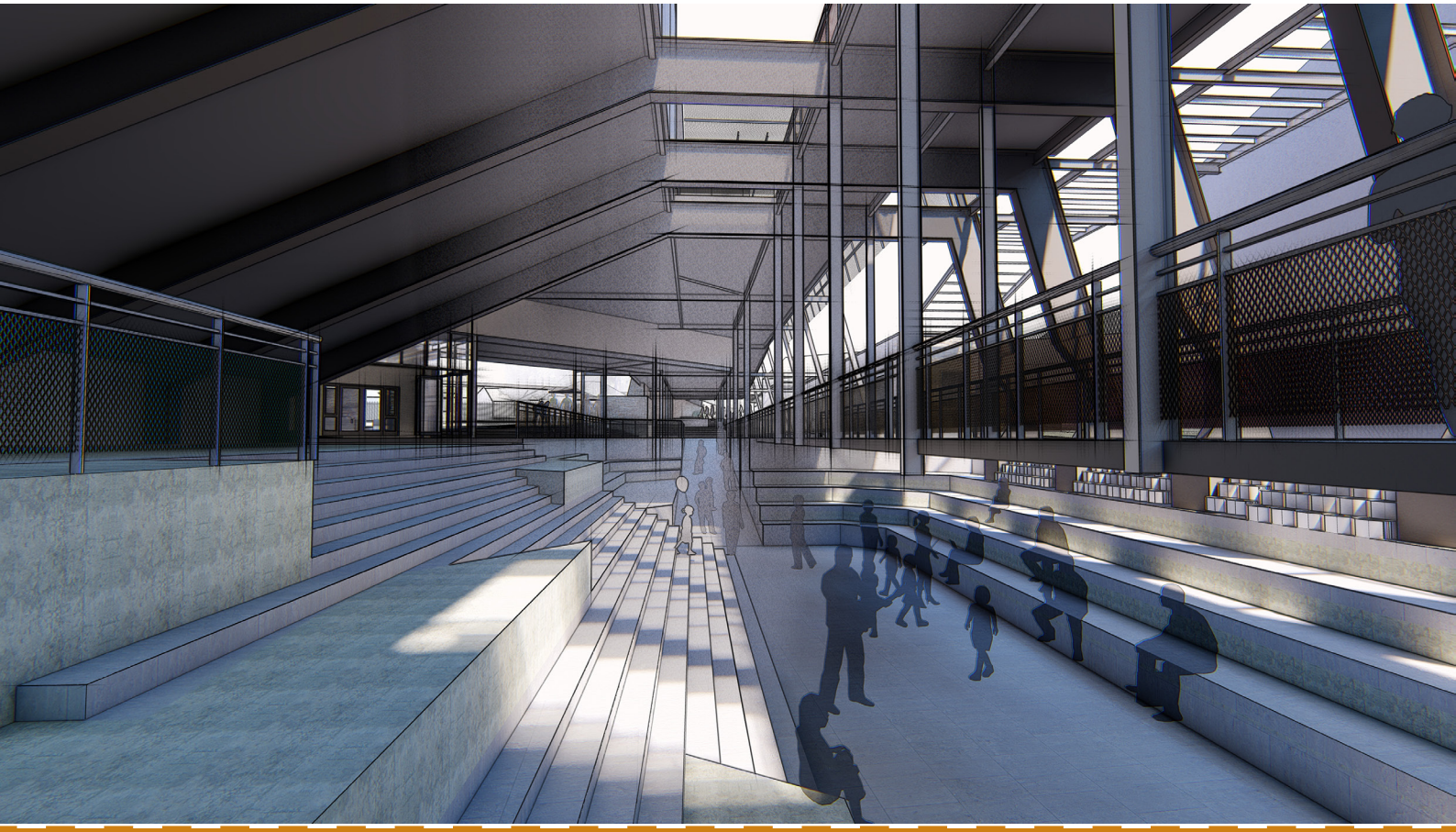
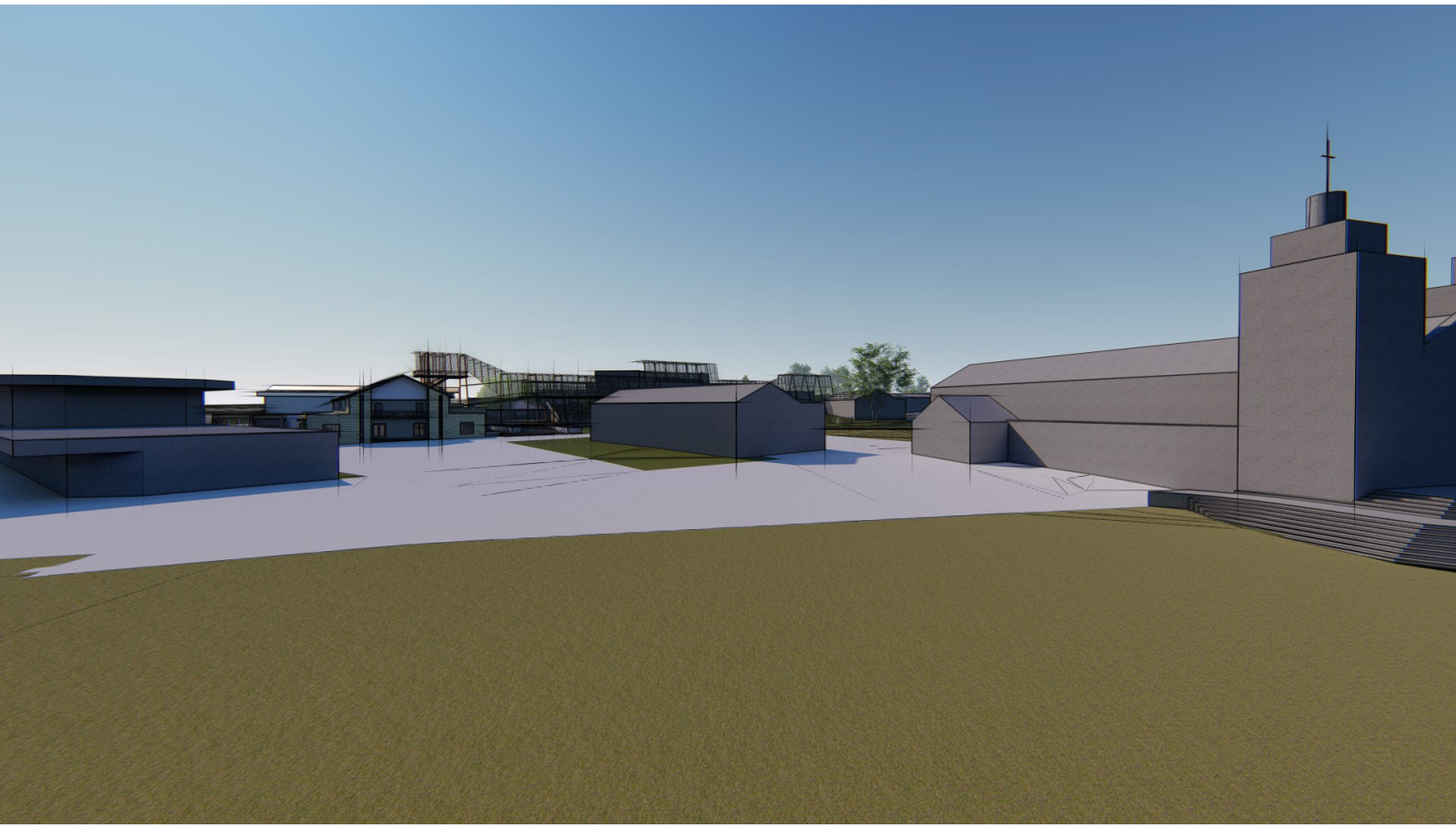


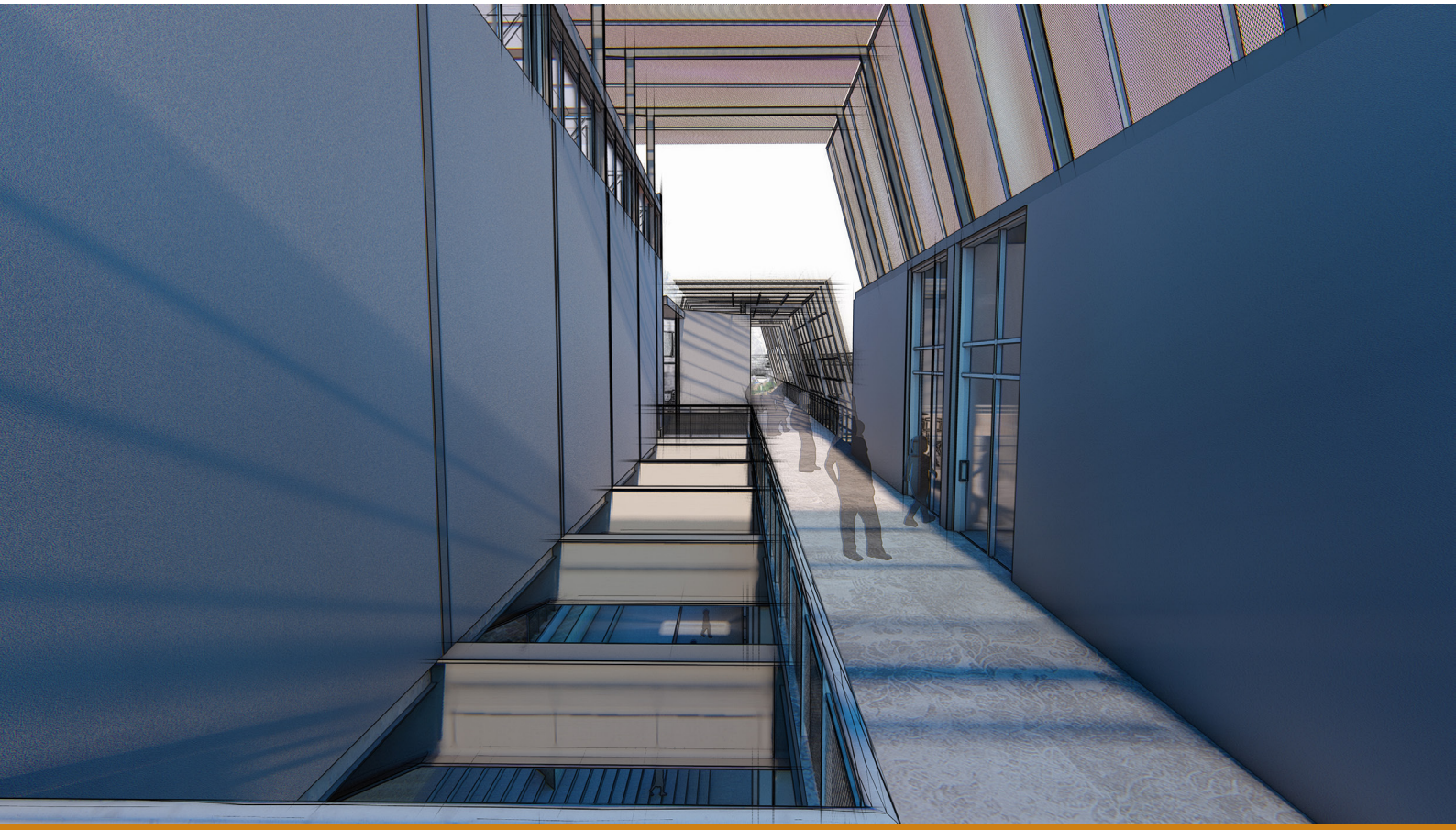


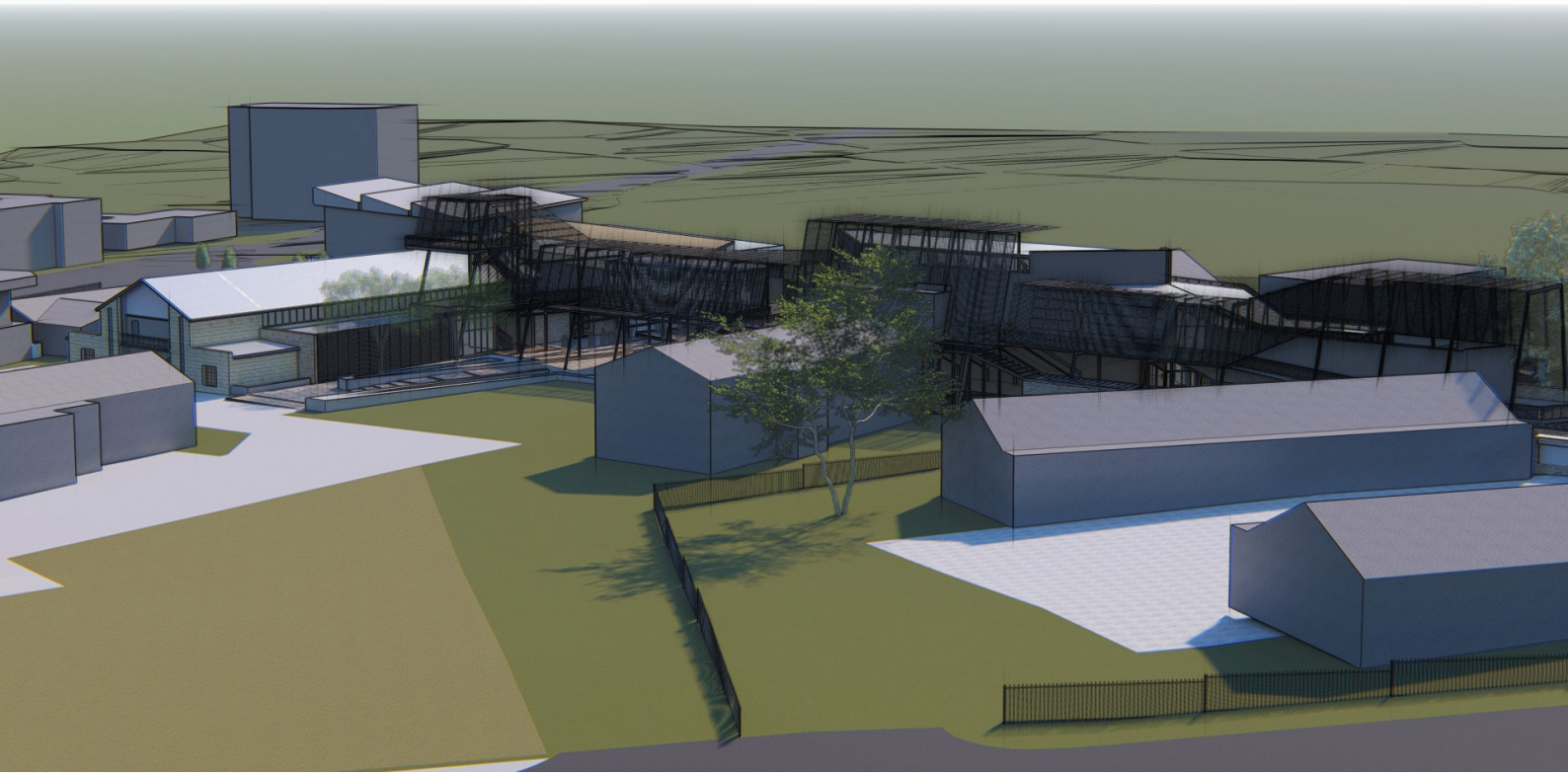




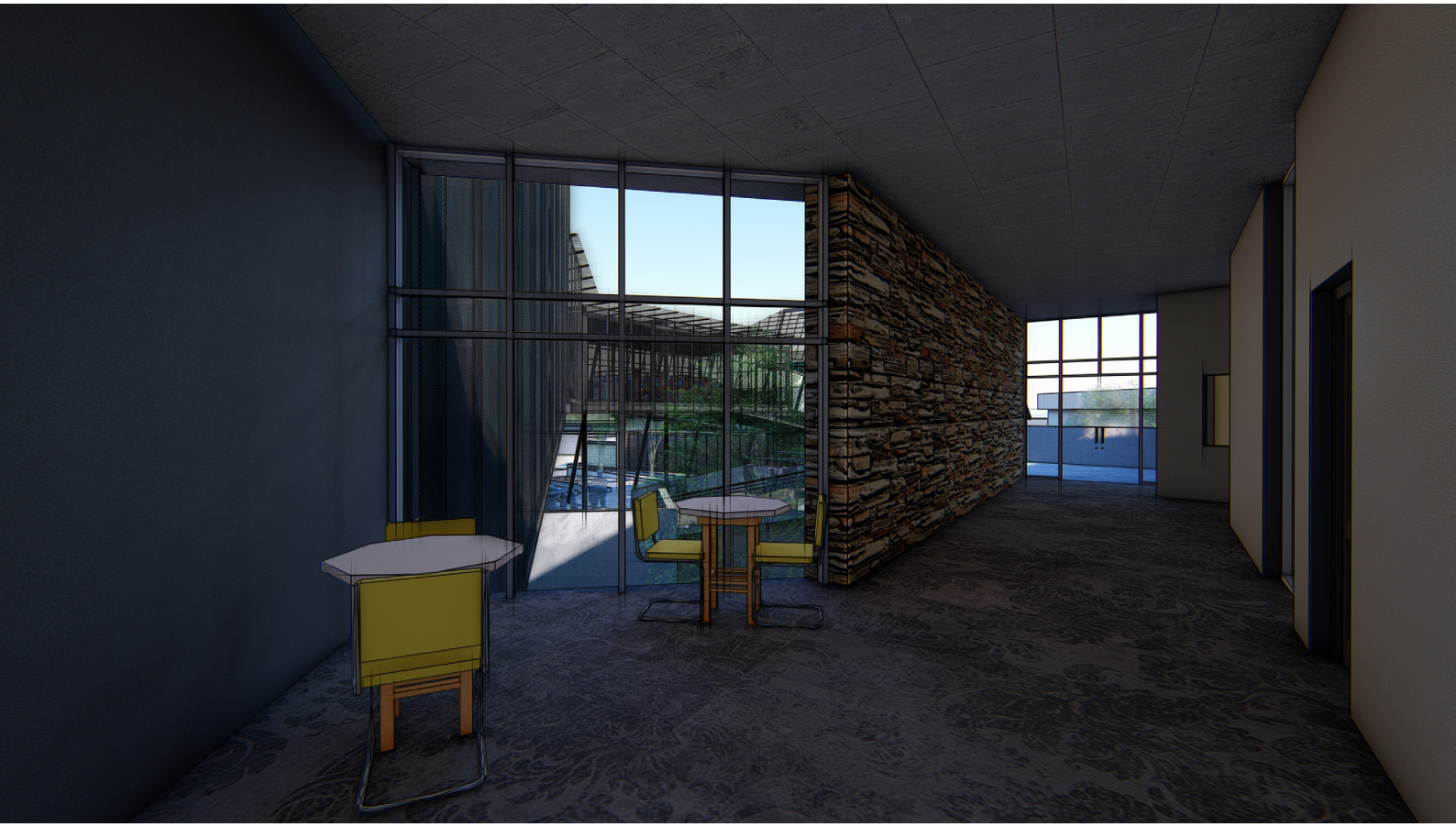
THE SACRED RELIGIOUS LAYER

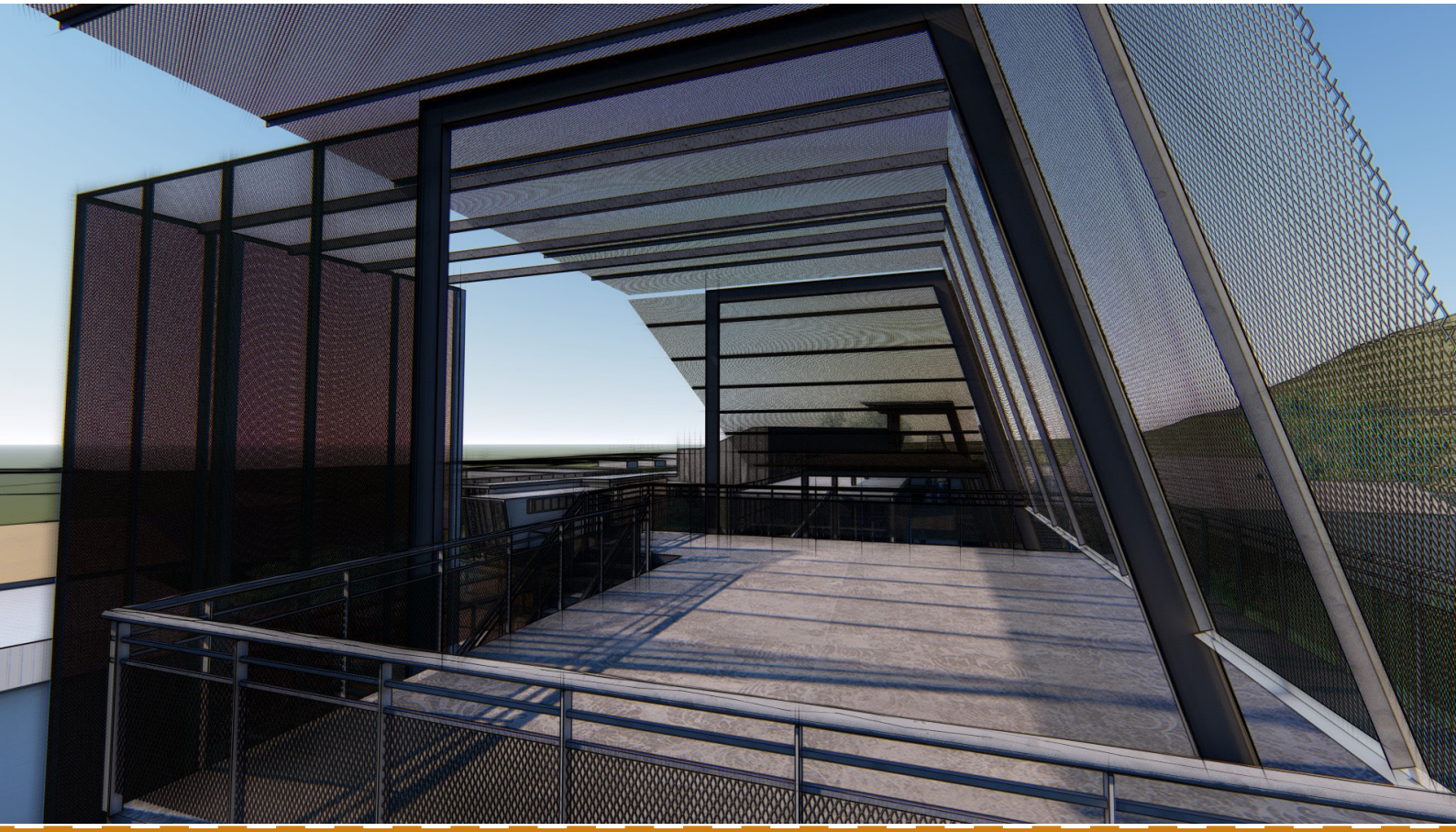






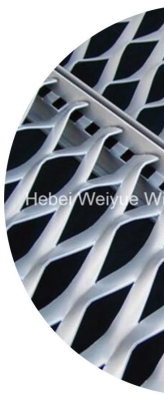


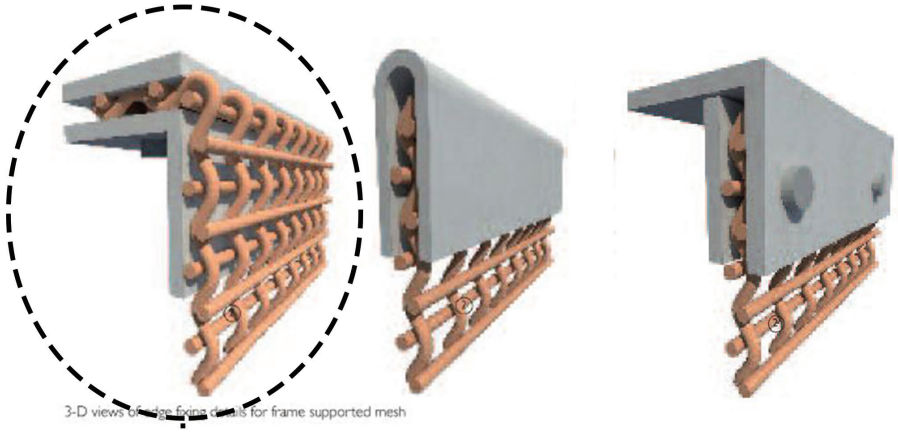




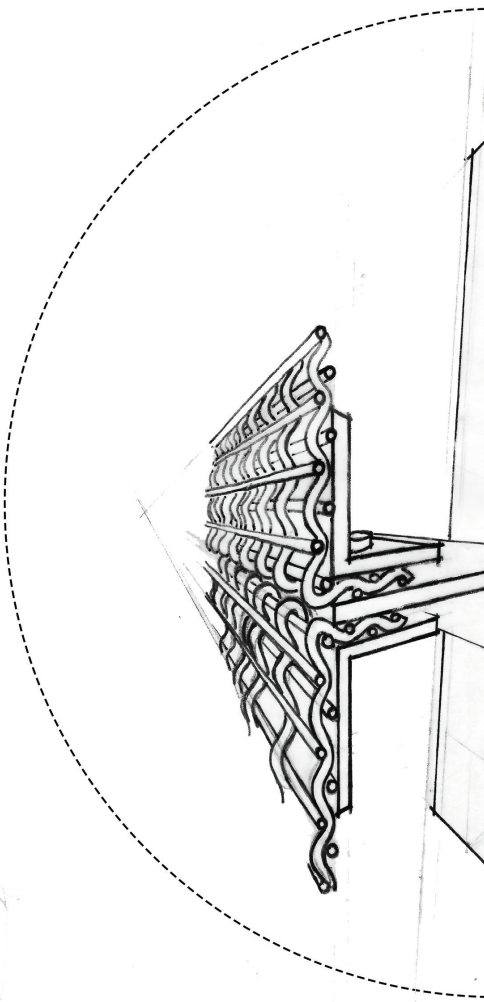


MESH ENVELOPE DETAIL



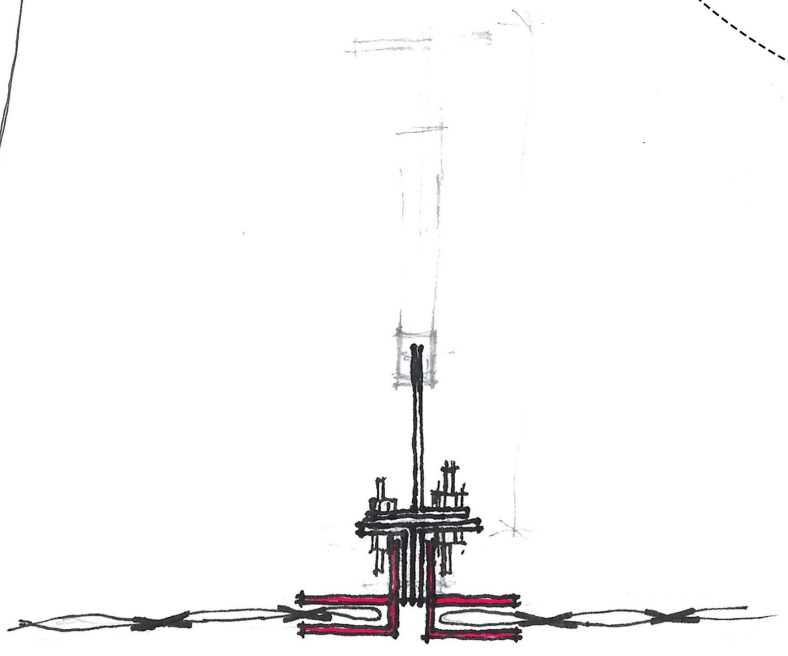


3-D views of edge fixing details for frame supported mesh



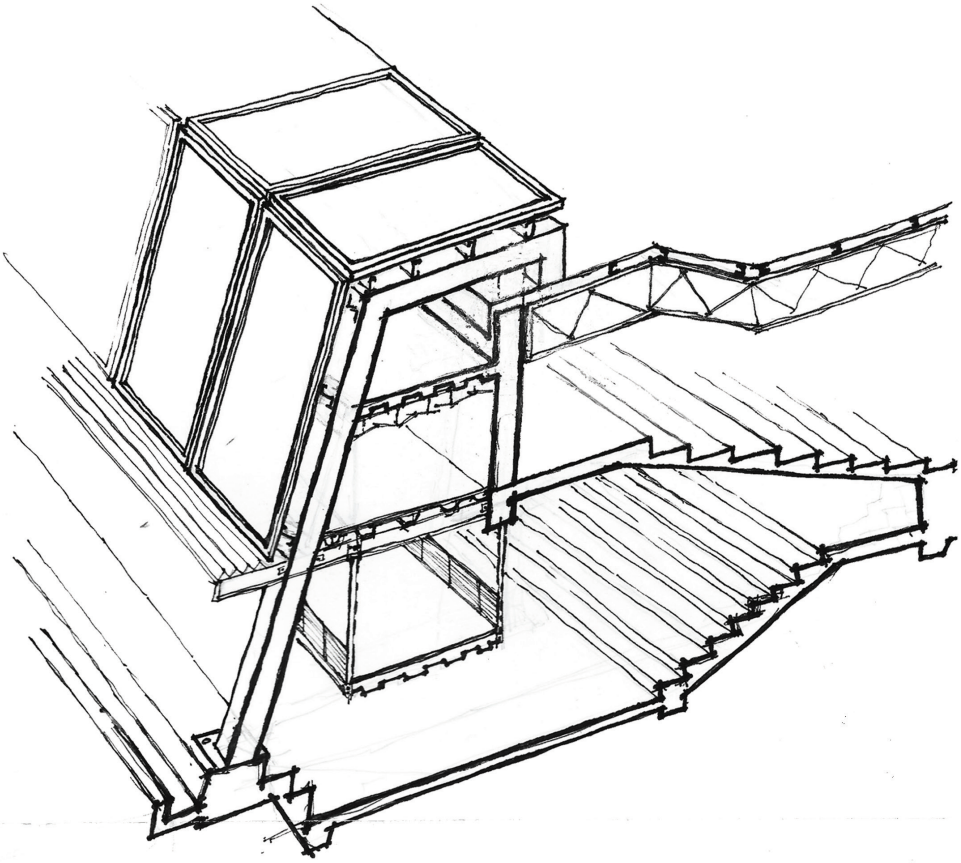
MESH DETAIL

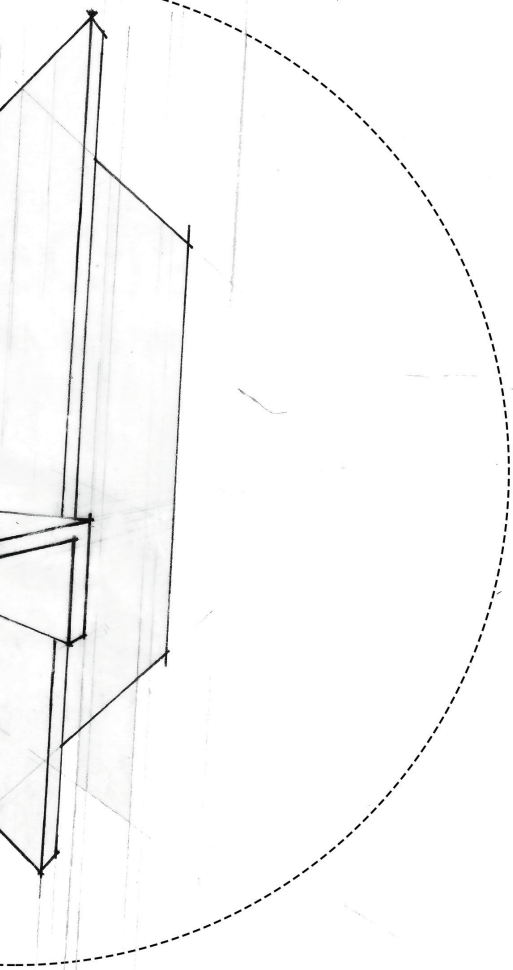


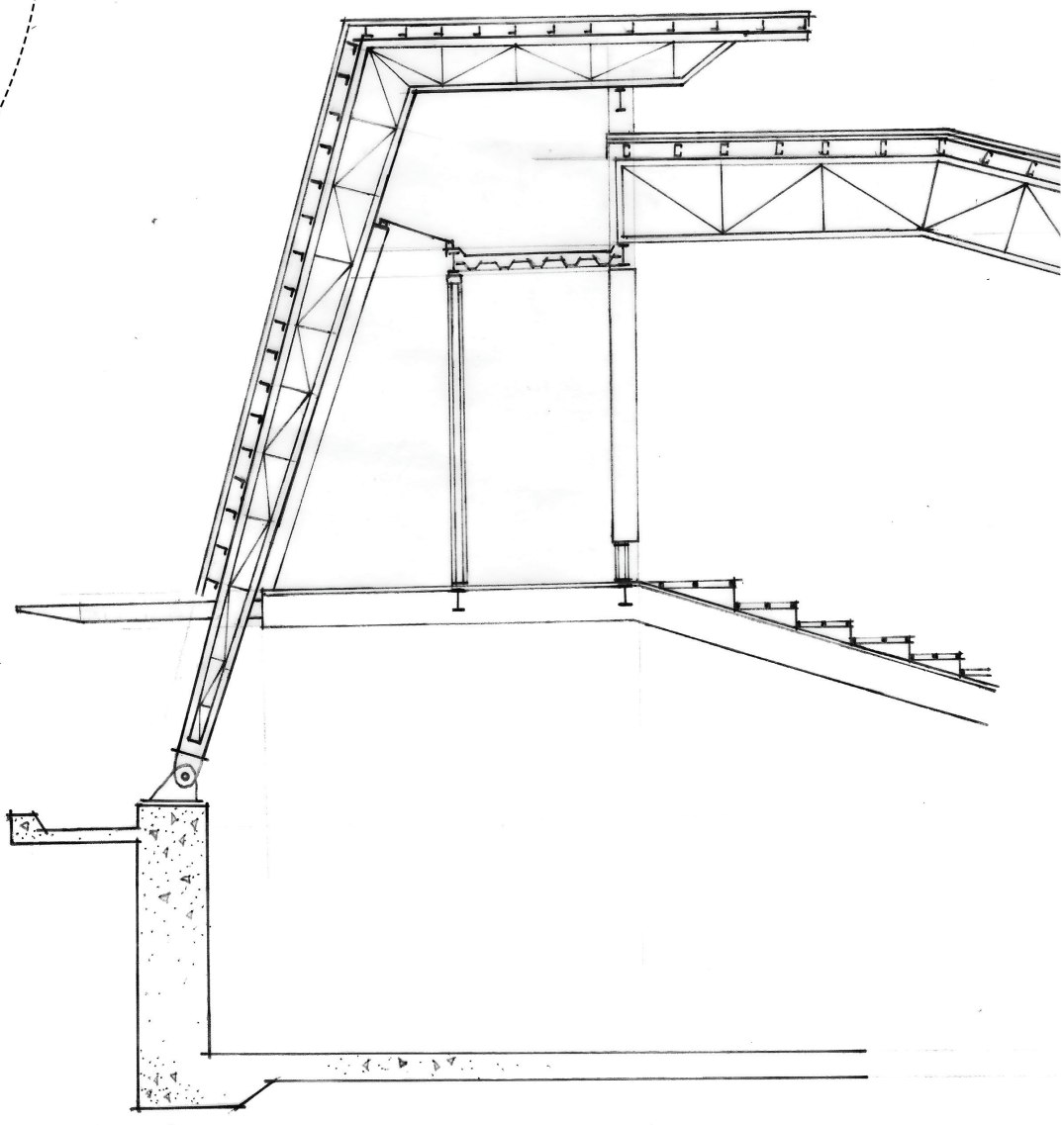





Mesh Products Co., Ltd.









07 TECHNICAL REPORT

INTRODUCTION

The architects role in facilitating the construction of a building is in assembling a set of documents that coordinate the construction process. This brings together the technicality involved in realizing the building project through legal and construction limitations. Addressing issues such as legal site boundaries in order to establish and ground the building. Complying with local authority procedures that enable granting of building permission means to adhere to submitting documentation that illustrate the building construction and demonstrating a safe building fit for use. The proposed building is an urban performing arts academy which will be situated in the city of Maseru, Lesotho. It is an inclusive urban project that will provide facilities for a existing users within the chosen precinct and contribute to the urbanity of the context by organizing and rearranging the haptic patterns of the site. This is done by linking sites and access routes around the site through the buildings form and program which spreads across multiple ERF's. An outline of the required process to comply with the legality by authorities in linking these site becomes important to the success of the project.

Local authorities in Maseru,that govern the use of land and the erection of buildings are the Land Administration Authority (LAA) which governs the site administration and allocation of land in Lesotho, and the Maseru City Council (MCC) which governs the standard and construction of all buildings in Maseru urban area zones. The Former being a state entity, ensures that all sites (ERF's) are registered and records are kept up to date. As the proposed building spans across multiple sites, the consolidation process will therefore be documented as filed with the LAA. The latter being a municipality entity controls compliance with established building codes.

Analyzing the site's physical elements relating to its topography, sun orientation, connection to existing municipal services and site inform the chosen technical decisions that translate to the given form. Responsibly responding to comply with local law and standard sustainability requirements.

TECHNICAL REPORT STRUCTURE

INTRODUCTION

LEGAL ZONING & RIGHTS
Site boundaries, consolidation and building site

SITE ANALYSIS
Soil, material, and sun control

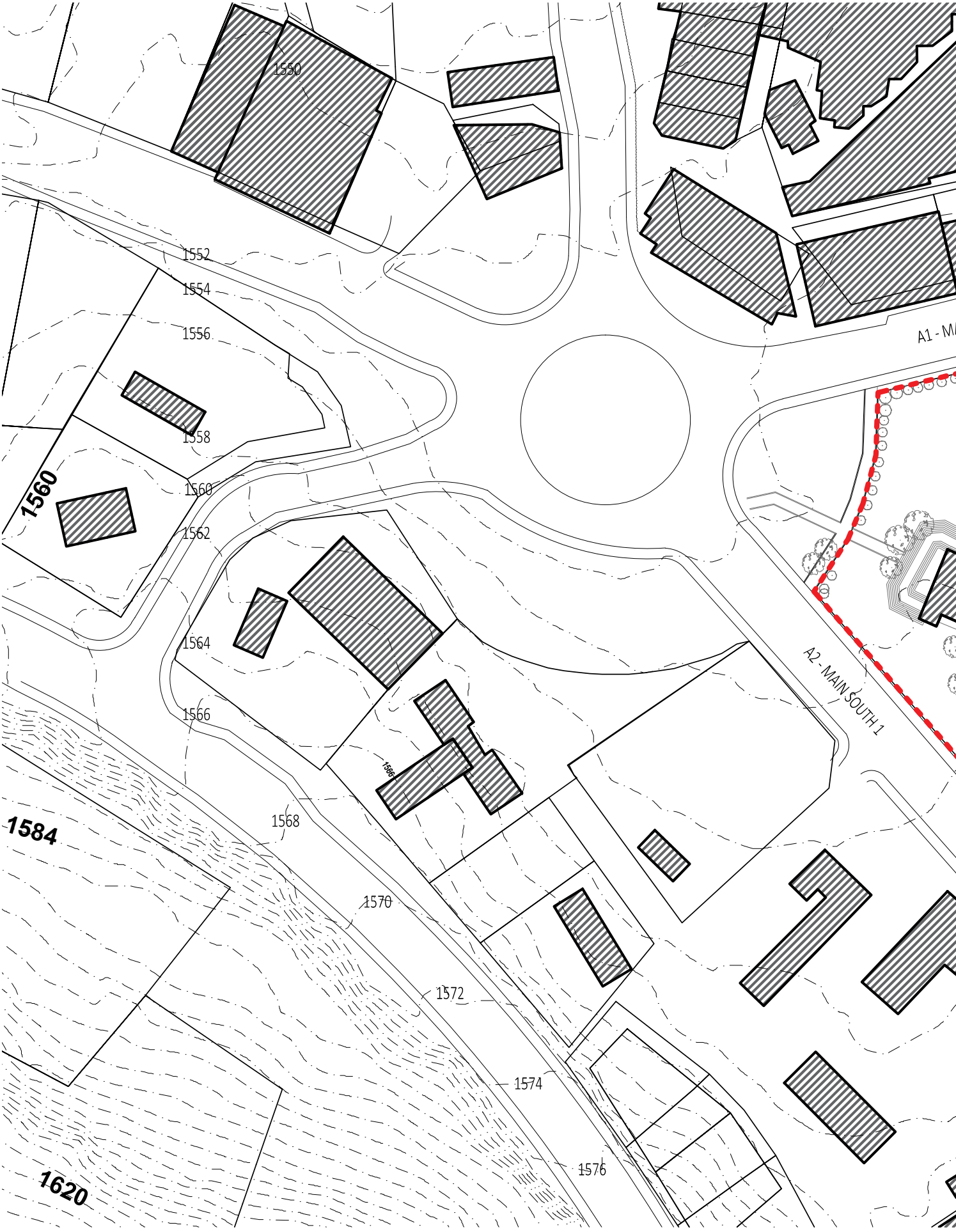
STRUCTURAL SYSTEMS
Building type option

MATERIALITY
Tectonic articulation and technical composition

SUSTAINABILITY
Physical environmental impact measures

BUILDING SERVICES

ACOUSTIC DETAILS
Acoustic requirements and wall types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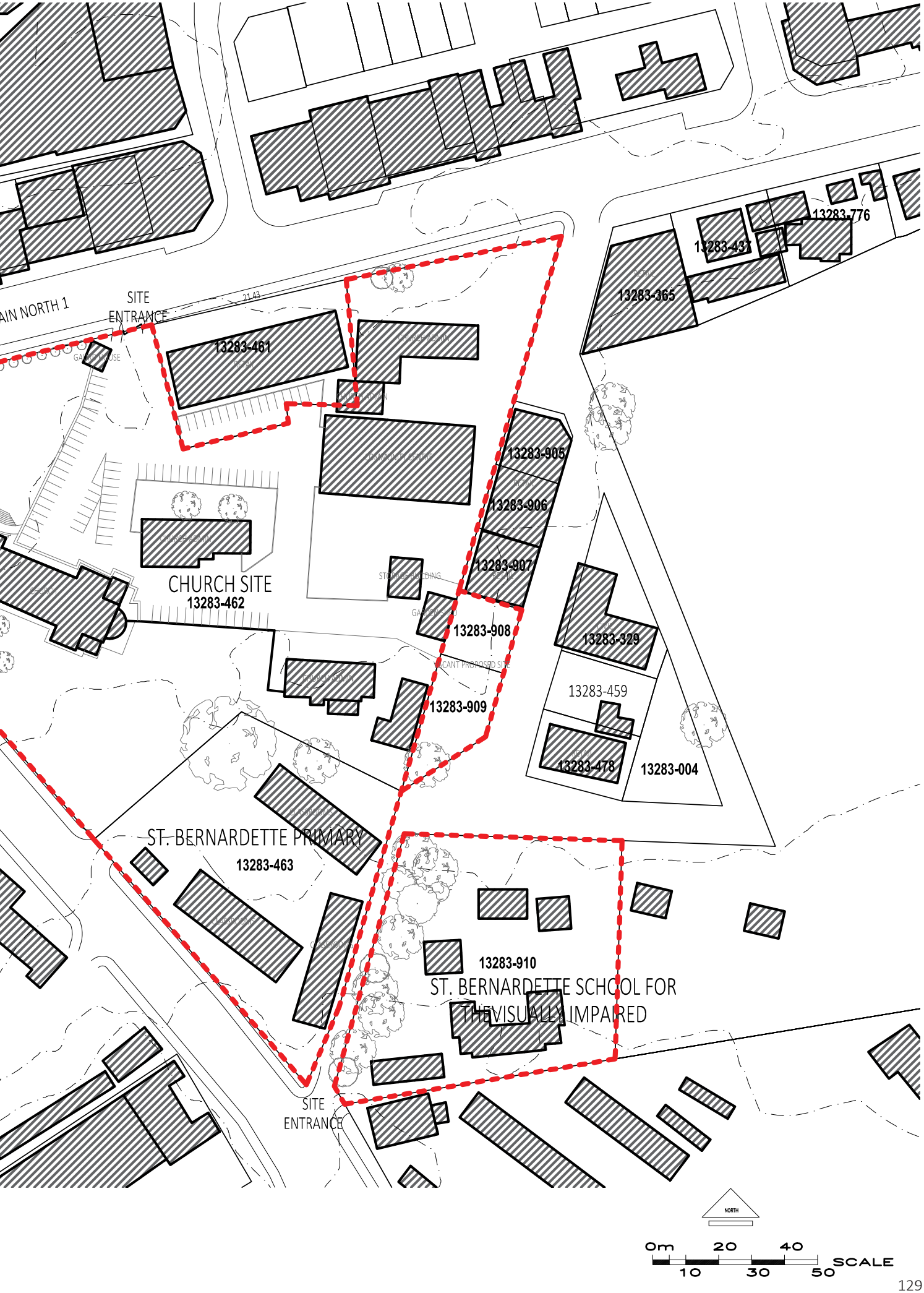
1570
1572
1574
1576
1584
1620
A2 - MAIN SOUTH 1


SITE ENTRANCE
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13283-776
13283-437
13283-365
13283-905
13283-906
13283-907
13283-908
13283-909
13283-329
13283-459
13283-478
13283-004
CHURCH SITE
13283-462
ST. BERNARDETTE PRIMARY
13283-463
13283-910
ST. BERNARDETTE SCHOOL FOR THE VISUALLY IMPAIRED
SITE ENTRANCE
NORTH
0m 20 40
10 30 50
SCALE

7.1 LEGAL ZONING AND RIGHTS

The first process towards obtaining a building permit of the designed structure on the site is to allow for the unique foot print, by consolidating the multiple sites for which the designed space covers. The process involves joining all the concerned sites and establishing new site boundaries. It begins by owning the four sites in question under one client/ user. The acquisition and ownership of these sites titles is then registered with the LAA.

From the contextual background of this project, the church already owns half of the required site on ERF: 13283-462, and also owns the two existing adjacent schools (St. Bernardette Primary & School for the visually impaired) It would be natural that the church would be the beneficiary of the project. With a 2nd party (Serumula Performing Arts Academy) being the developer / user. The process would then be to consolidate ERF:

13283-462
13283-907
13283-908
13283-909
13283-463

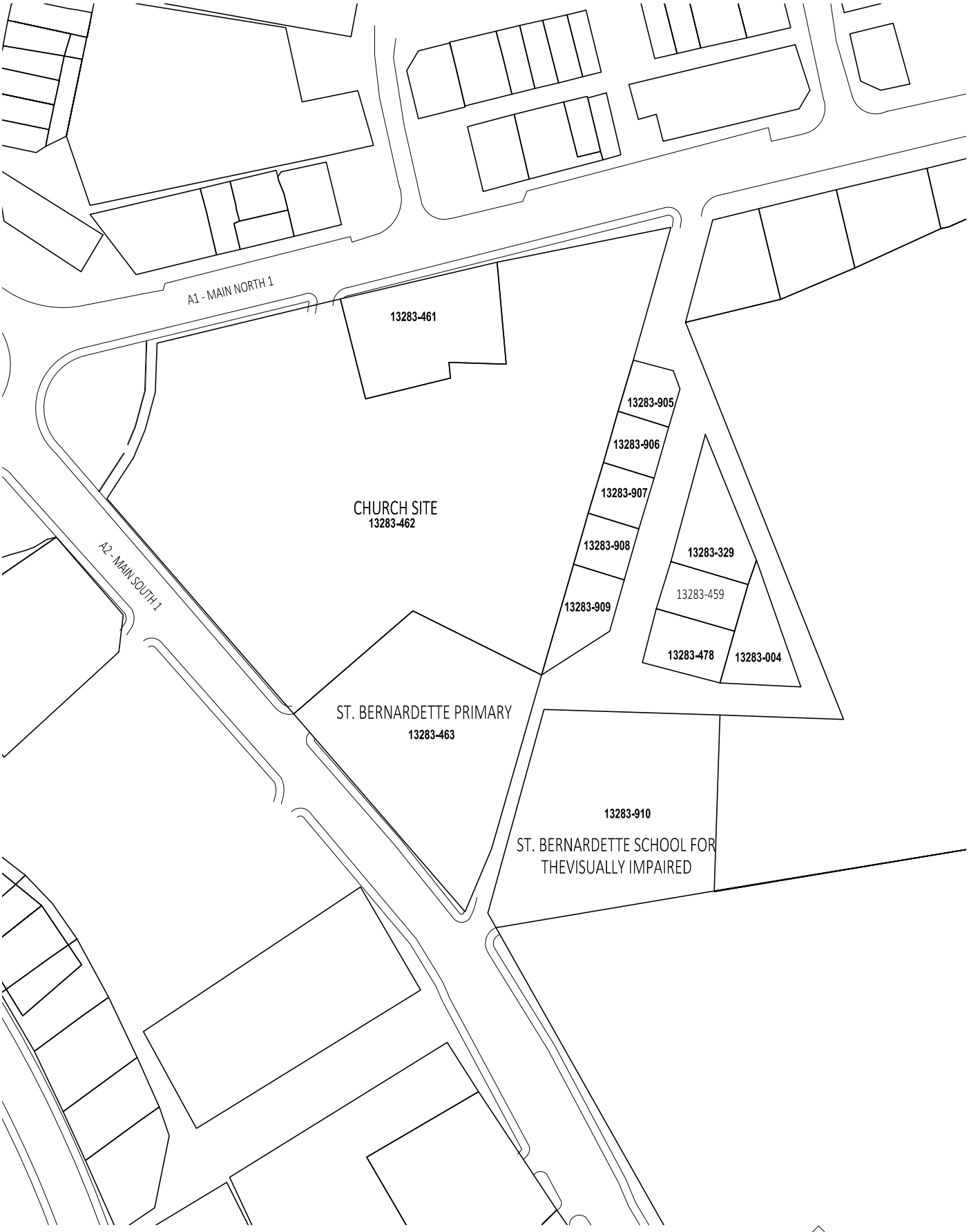
An interview carried out with an LAA official Ms. Nthabiseng, outlined the process as follows; The first is to apply for permission with the MCC to consolidate the sites, who would then check if the concerned sites can be consolidated according to a panel criteria. The main considerations when making this decision is usually mainly based on the type of site occupation i.e. Commercial or Residential site. Two or more similar site zones can then be further evaluated, as another main criteria being that two or more sites will not be consolidated if the total ERF area is more than 1000m^2, although this is mostly in the case of residential sites. However such as in the case of the adjacent sites occupied by the existing commercial building, the permit can be granted and the structure stretches across the site boundaries of ERFs under the same owner.(*see. Site and Locality Plans, fig*)

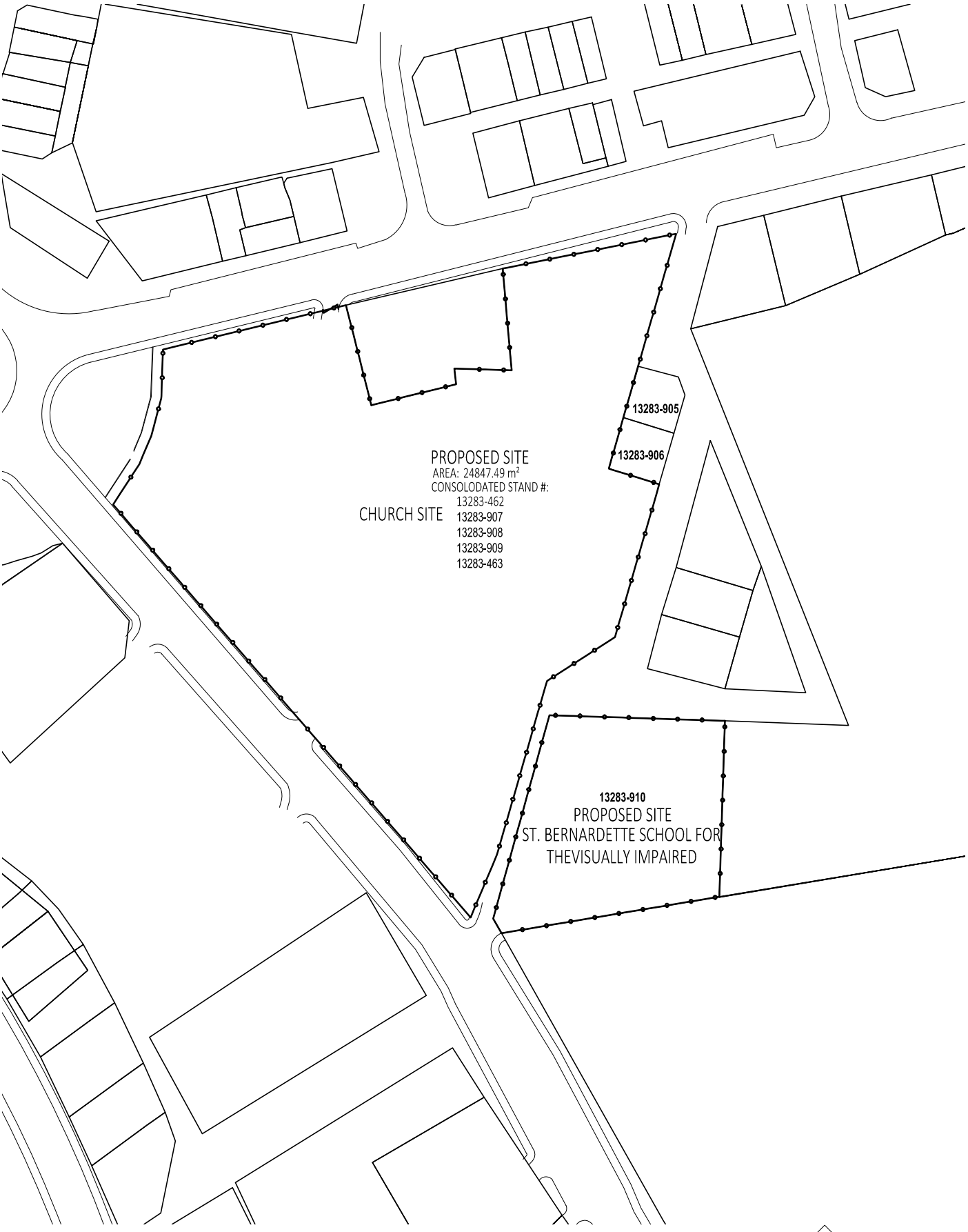
ERF: 13283-906
13283-905

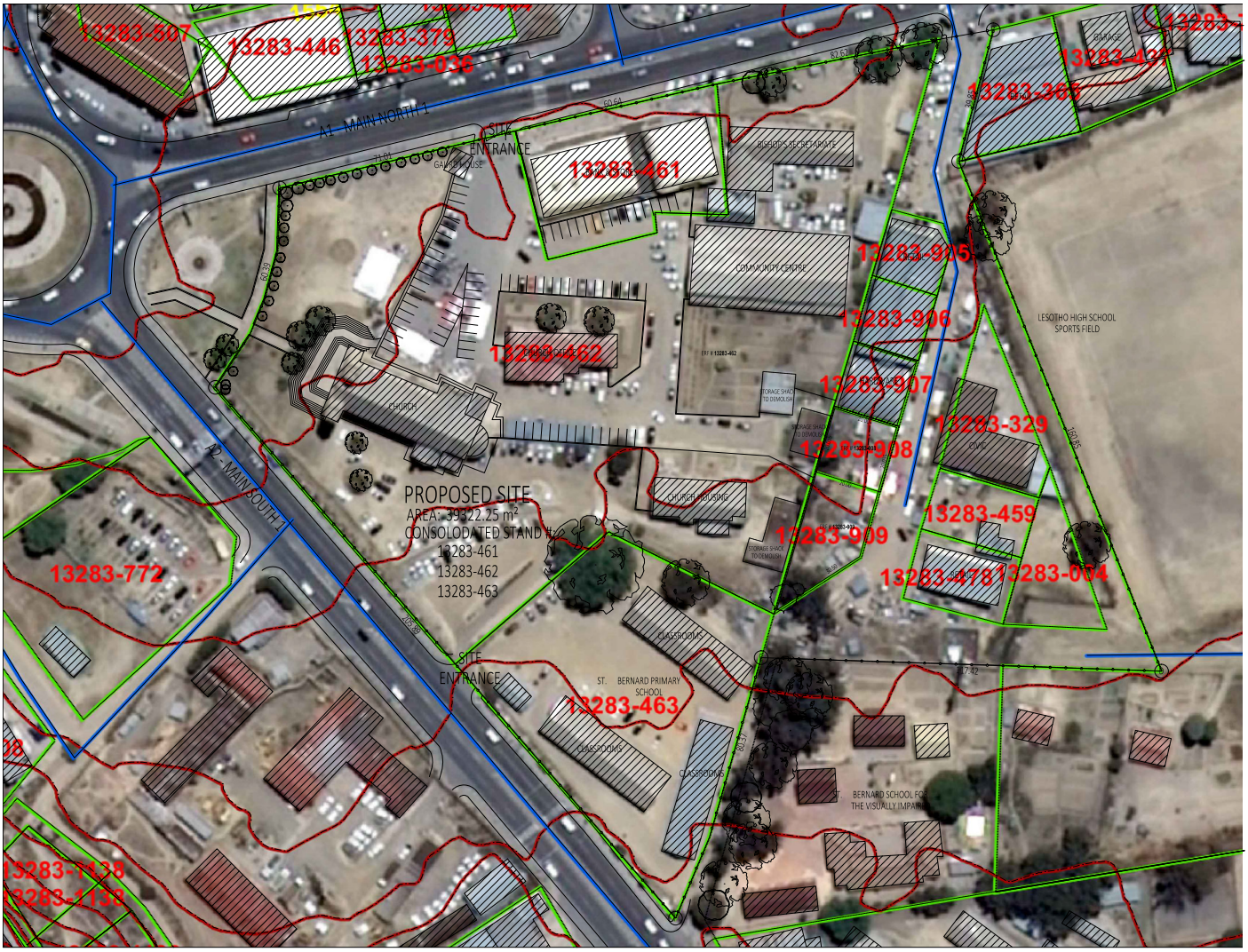
Assuming the site is granted permission for consolidation by the MCC, it is re-surveyed and all the new boundaries drawn out. An internal e-application file is generated and the old individual leases and the new survey maps are submitted to the LAA for a new lease of the consolidated sites is issued. An access road splits ERF 13283-910 and the rest of the site in usage, and with compelling reasons of the conceptual design narrative can be granted a linking bridge structure as long as it does not obscure any existing road traffic, as a pedestrian route. (Nthabeleng 2019)

The remainder of the process is to submit the building plans and the new lease to the MCC on their online platform for application of building permits. The building is then evaluated buy a weekly panel who determine the compliance of the structure according the “Building Control Code of 1989” and the “Building Act of

The existing codes and laws have not been updated since, and it is only by voluntary measures that practicing professionals adopt South African standards and codes. These standards are adopted so as to analyze the building through them. Referring to compliance such as wall type construction and roof construction.


A1 - MAIN NORTH 1
13283-461
13283-905
13283-906
13283-907
13283-908
13283-909
CHURCH SITE
13283-462
A2 - MAIN SOUTH 1
13283-329
13283-459
13283-478
13283-004
ST. BERNARDETTE PRIMARY
13283-463
13283-910
ST. BERNARDETTE SCHOOL FOR
THEVISUALLY IMPAIRED
NORTH
0m 20 40
10 30 50
SCALE


13283-905
13283-906
PROPOSED SITE
AREA: 24847.49 m²
CONSOLODATED STAND #:
13283-462
13283-907
13283-908
13283-909
13283-463
CHURCH SITE
13283-910
PROPOSED SITE
ST. BERNARDETTE SCHOOL FOR
THEVISUALLY IMPAIRED
NORTH
0m 20 40
10 30 50
SCALE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13283-446
13283-379
13283-036
A1 - MAIN NORTH 1
SITE ENTRANCE
13283-461
BISHOP'S SECRETARIATE
COMMUNITY CENTRE
13283-905
13283-906
13283-462
13283-907
13283-329
13283-908
LESOTHO HIGH SCHOOL SPORTS FIELD
CHURCH
A2 - MAIN SOUTH 1
PROPOSED SITE
AREA: 39322.25 m²
CONSOLODATED STAND No:
13283-461
13283-462
13283-463
13283-459
13283-909
13283-772
13283-478
13283-004
CLASSROOMS
SITE ENTRANCE
ST. BERNARD PRIMARY SCHOOL
13283-463
CLASSROOMS
CLASSROOMS
ST. BERNARD SCHOOL FOR THE VISUALLY IMPAIRED

7.2 SITE ANALYSIS

TOPOGRAPHY AND SLOPE: This refer to the shape and slope of the land.

FACTORS TO CONSIDER: The direction of slope is in this case is along the length of the building (North East direction as shown by contour lines). The contour map indicates a six to eight metre drop along the length of the site which is 250m. A site section / elevation is used to clearly analyze and identify the information in a graphical manner *(see fig below)*

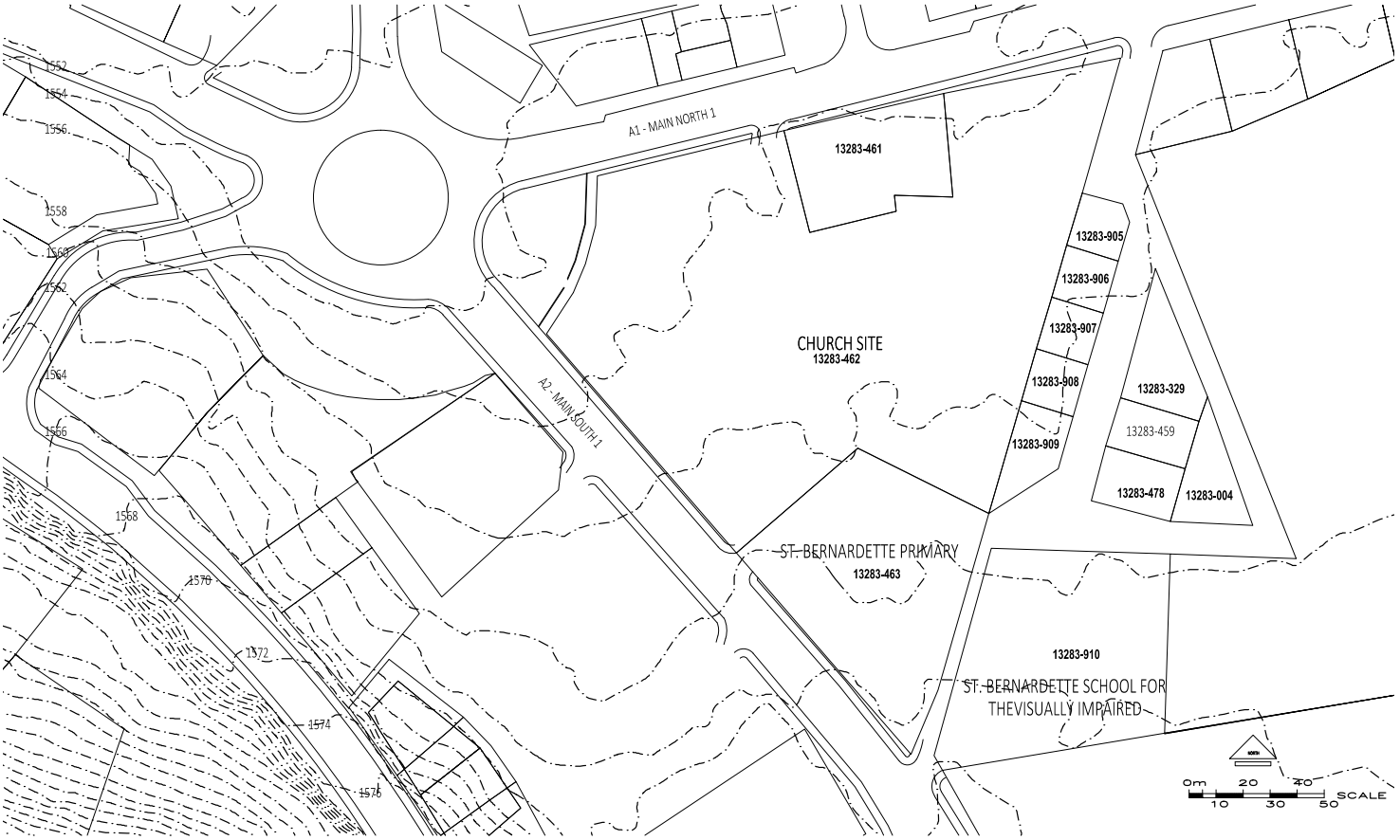
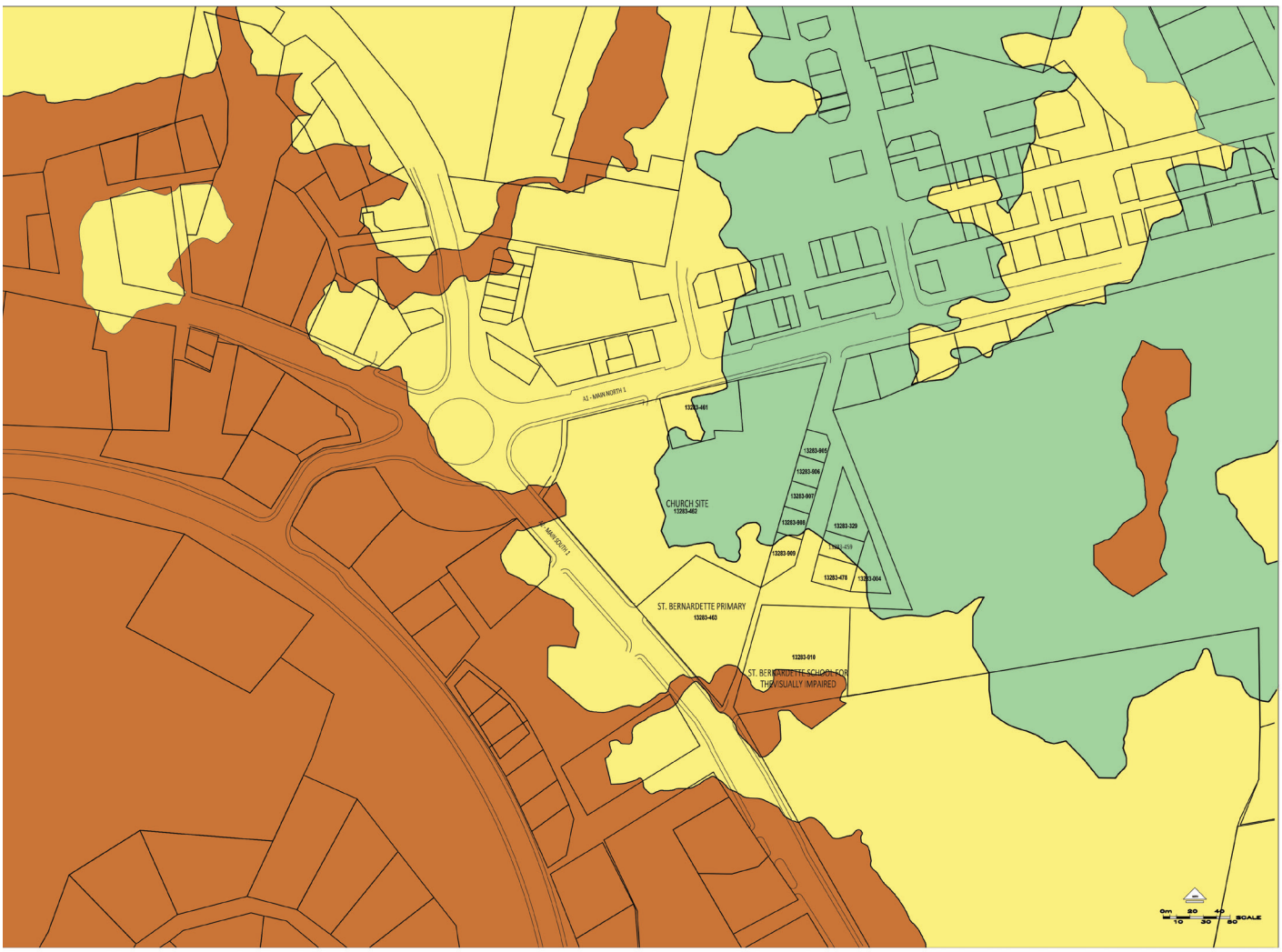


fig 7.5 Contour map of site topography at two metre intervals

OPPORTUNITIES PRESENTED: The slope map analyzes the area which the percentage is the least and shows the bulk of the building resting on the most flat area to avoid expensive cut and fill. The topography is then also used to consider the orientation and direction of the designed amphitheater to be situated along the gradient direction of. The designed ramps considered are to take advantage of the ground formations.

OBSTACLES PRESENTED: The change in level requires a non rigid floor level program. Paying consideration to water surface run off direction.



LEGEND

5-25% SLOPE		25-40% SLOPE		OVER 40% SLOPE	

fig 7.6 Slope percentage map of site

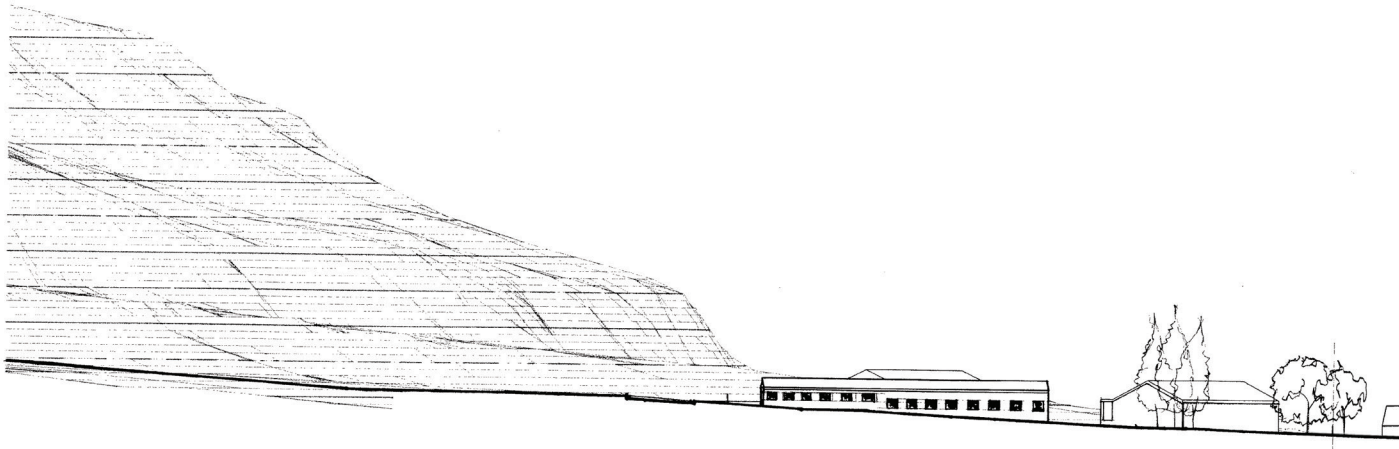


fig 7.7 East view section along the length of the site

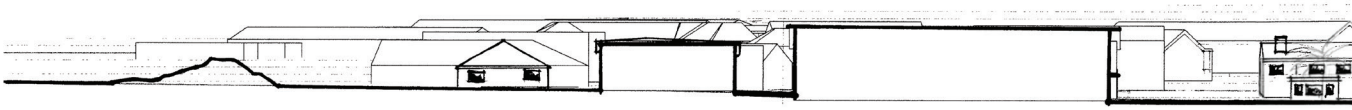
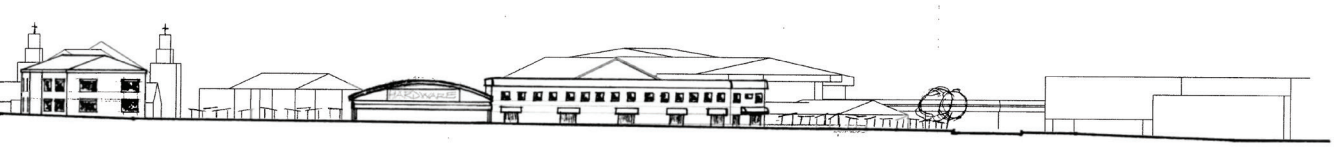
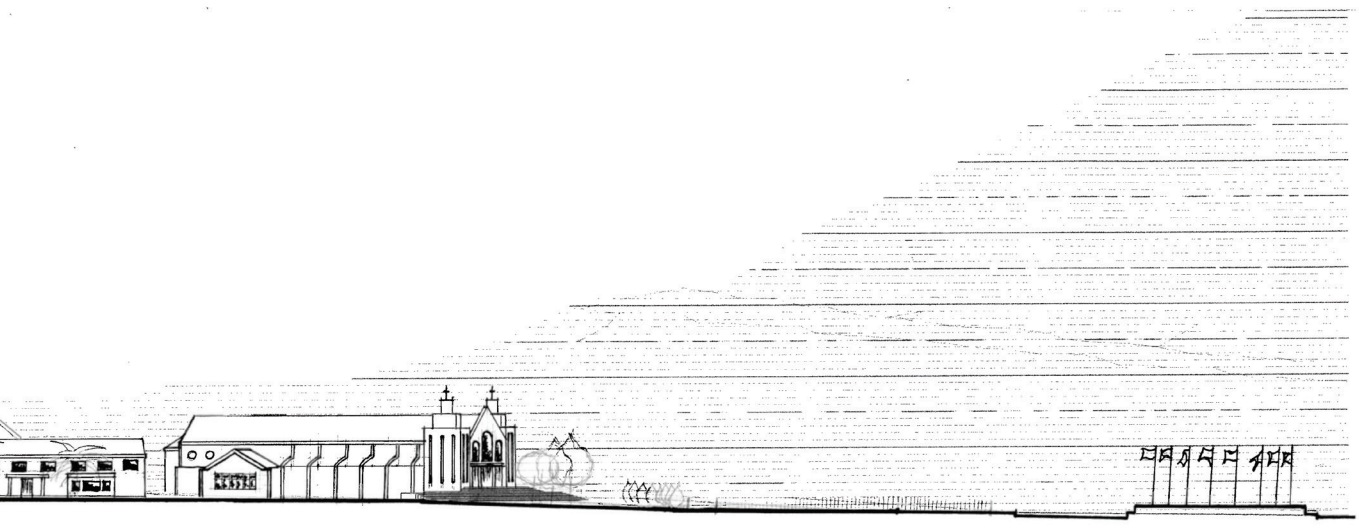


fig 7.8 North view cross section through the site and community centre.





CADASTRAL - BUILDING LINE AND HEIGHT:

FACTORS TO CONSIDER: The town planning regulations within the context have to be followed, allowing for a design that is not out of scale of the context. The maximum height of buildings within the city is 10 floors, and maximum coverage allowed can be as high as 80% to a 100%




13283-905
13283-906
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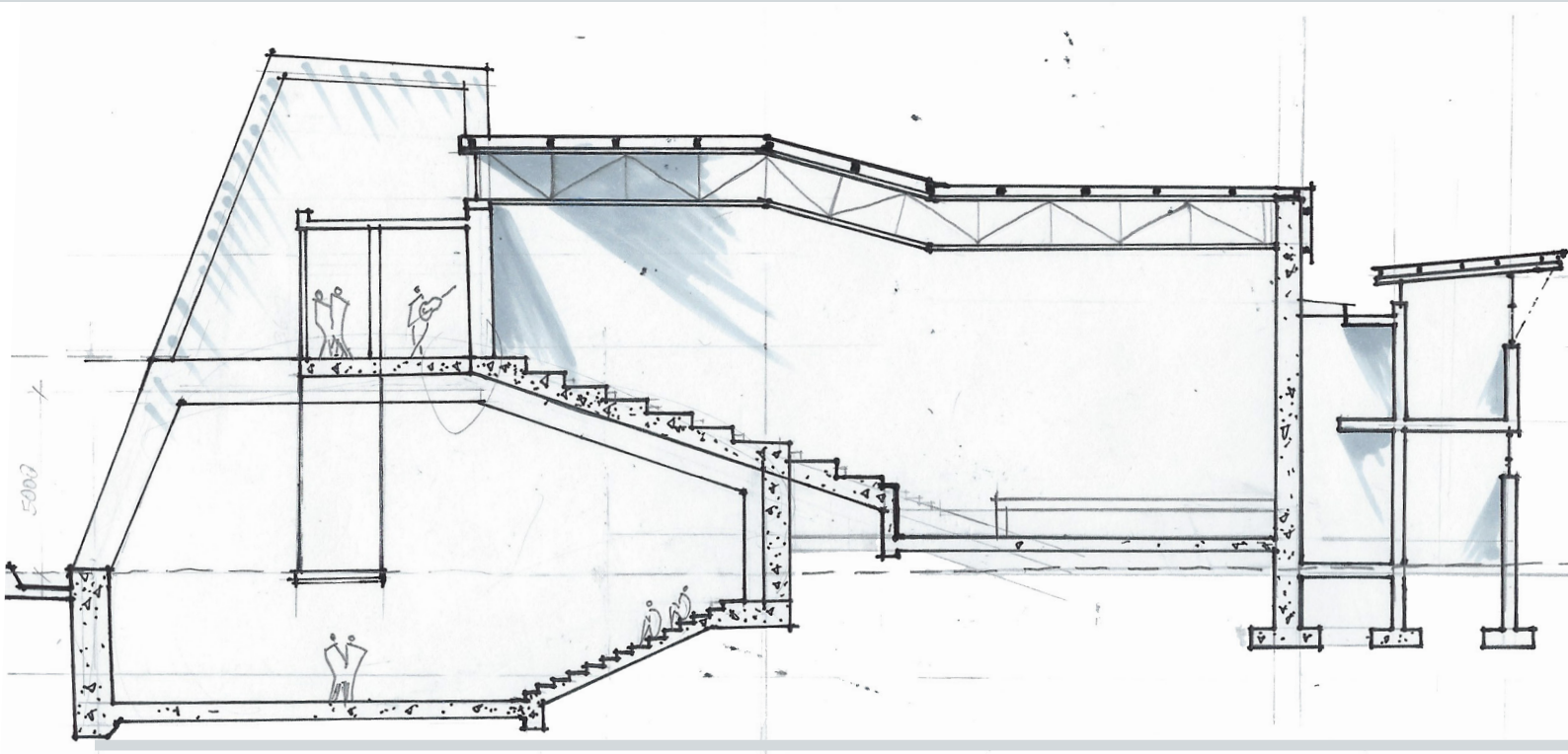
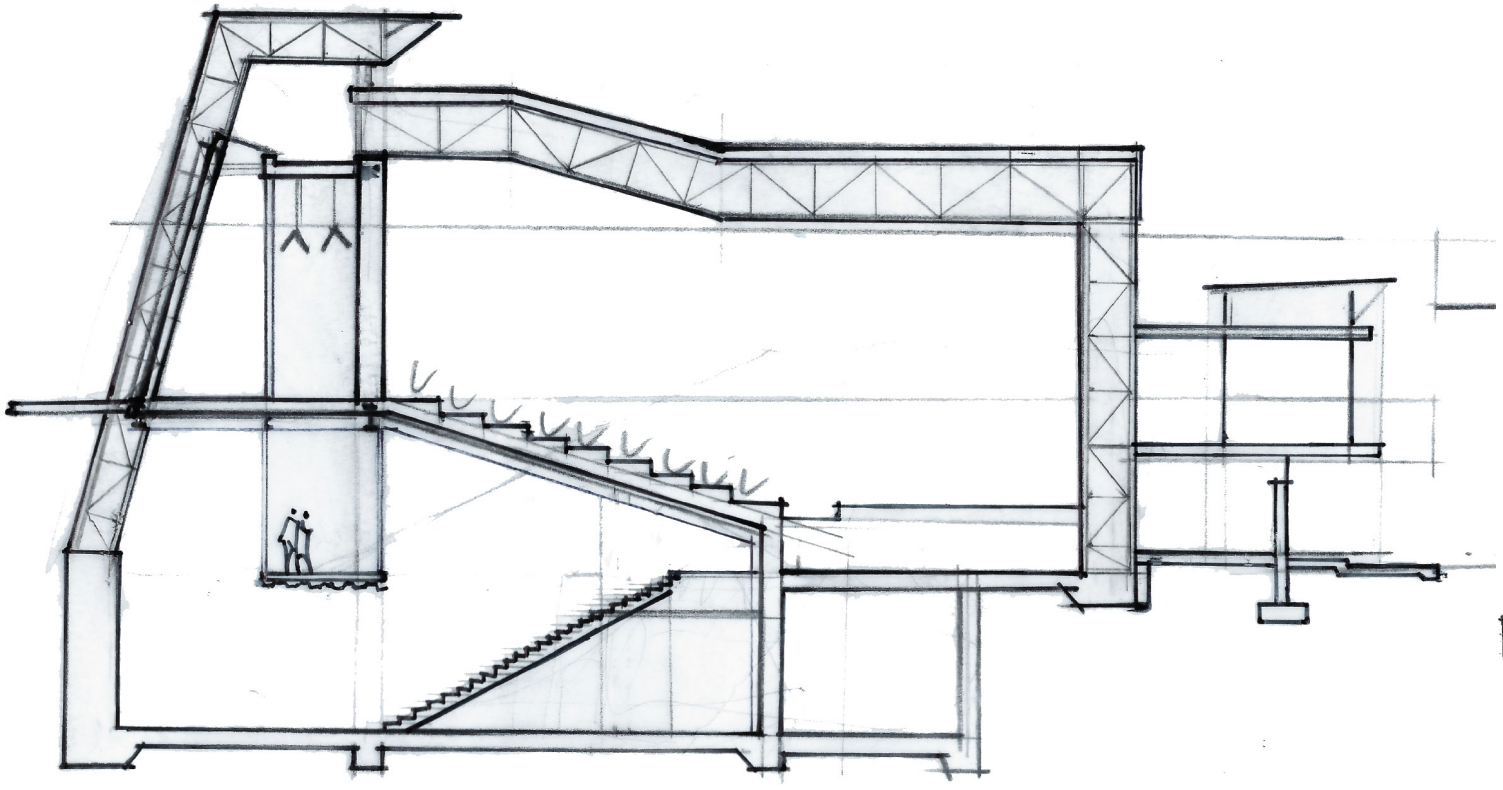
13283-910
ST. BERNARDETTE SCHOOL FOR
THEVISUALLY IMPAIRED

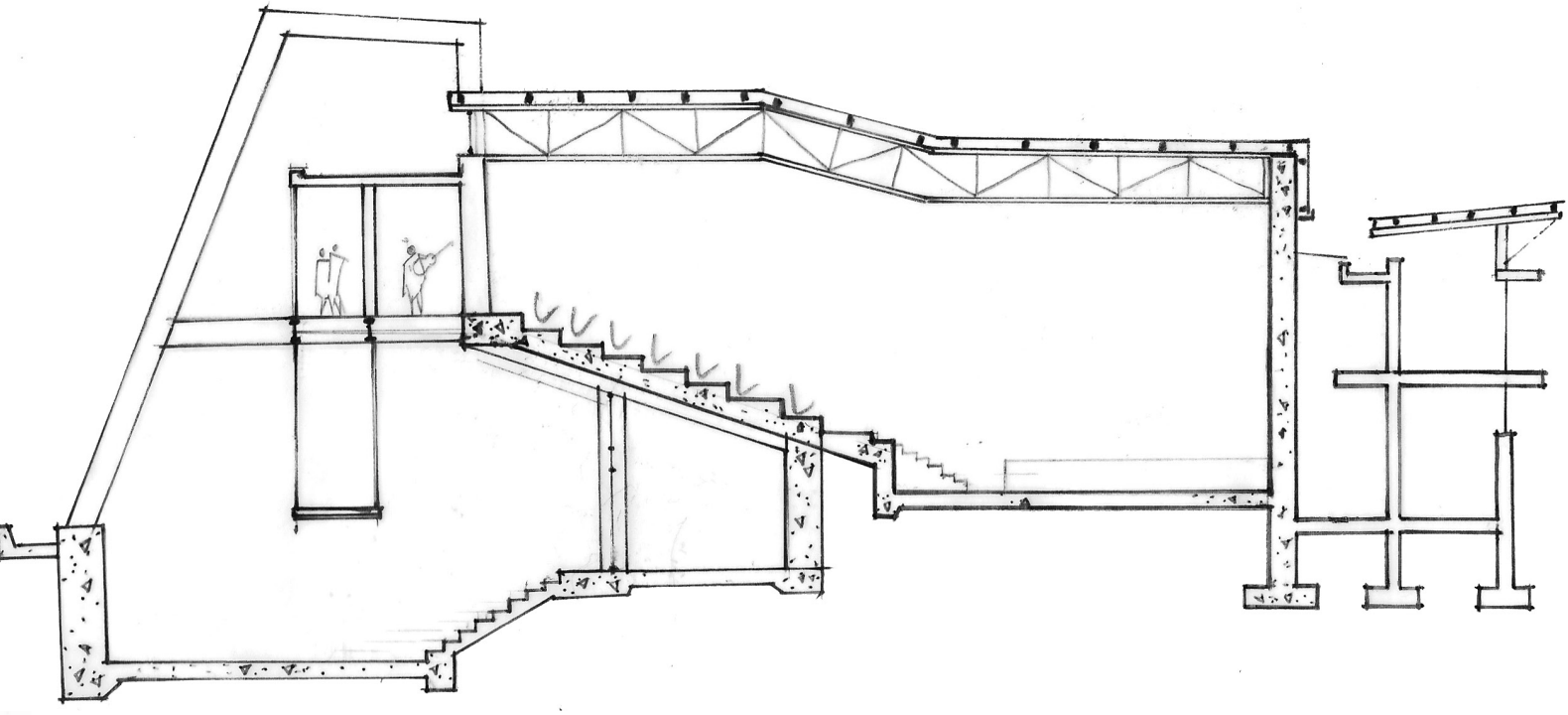
7.3 STRUCTURAL SYSTEM INVESTIGATION



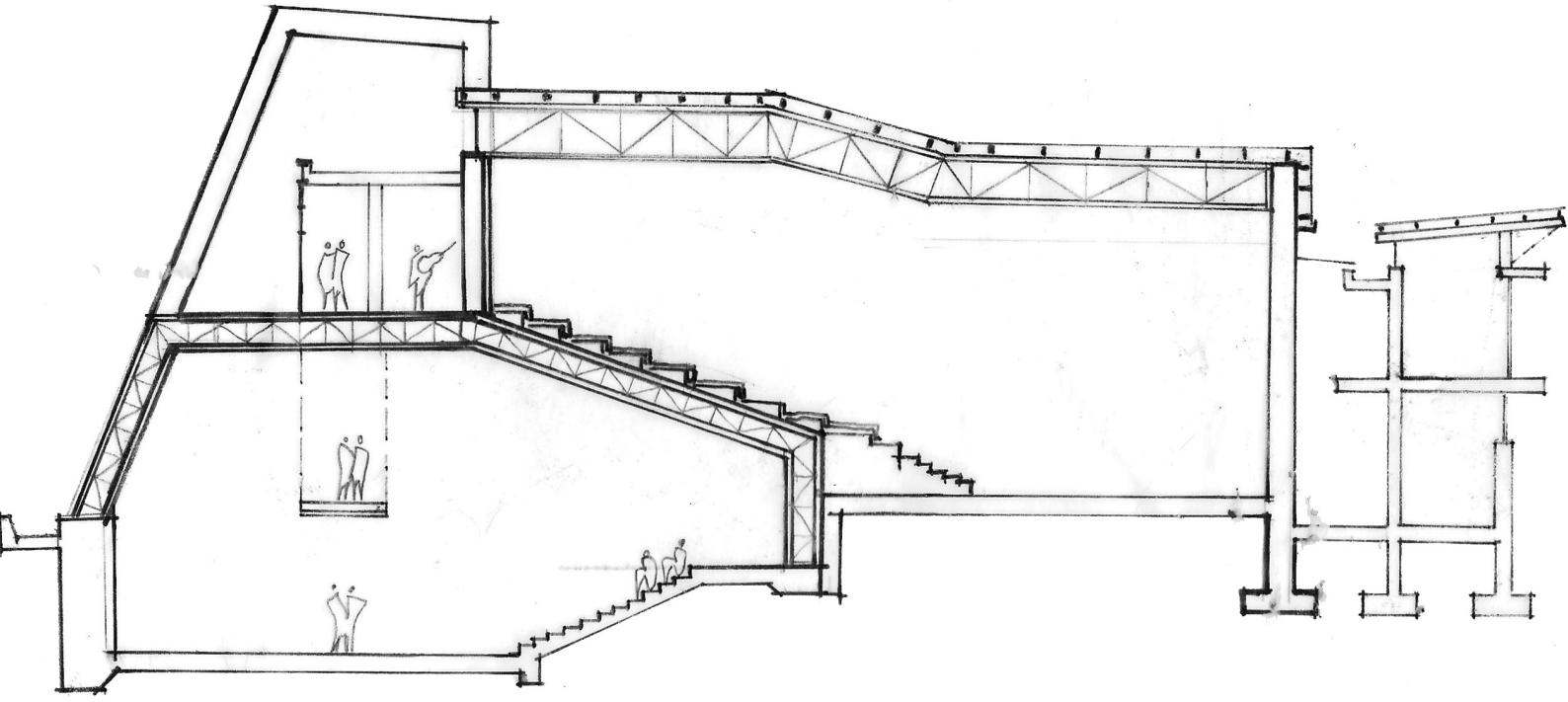
CONCRETE STRUCTURE



STEEL SPACE FRAME GIRDER STRUCTURE



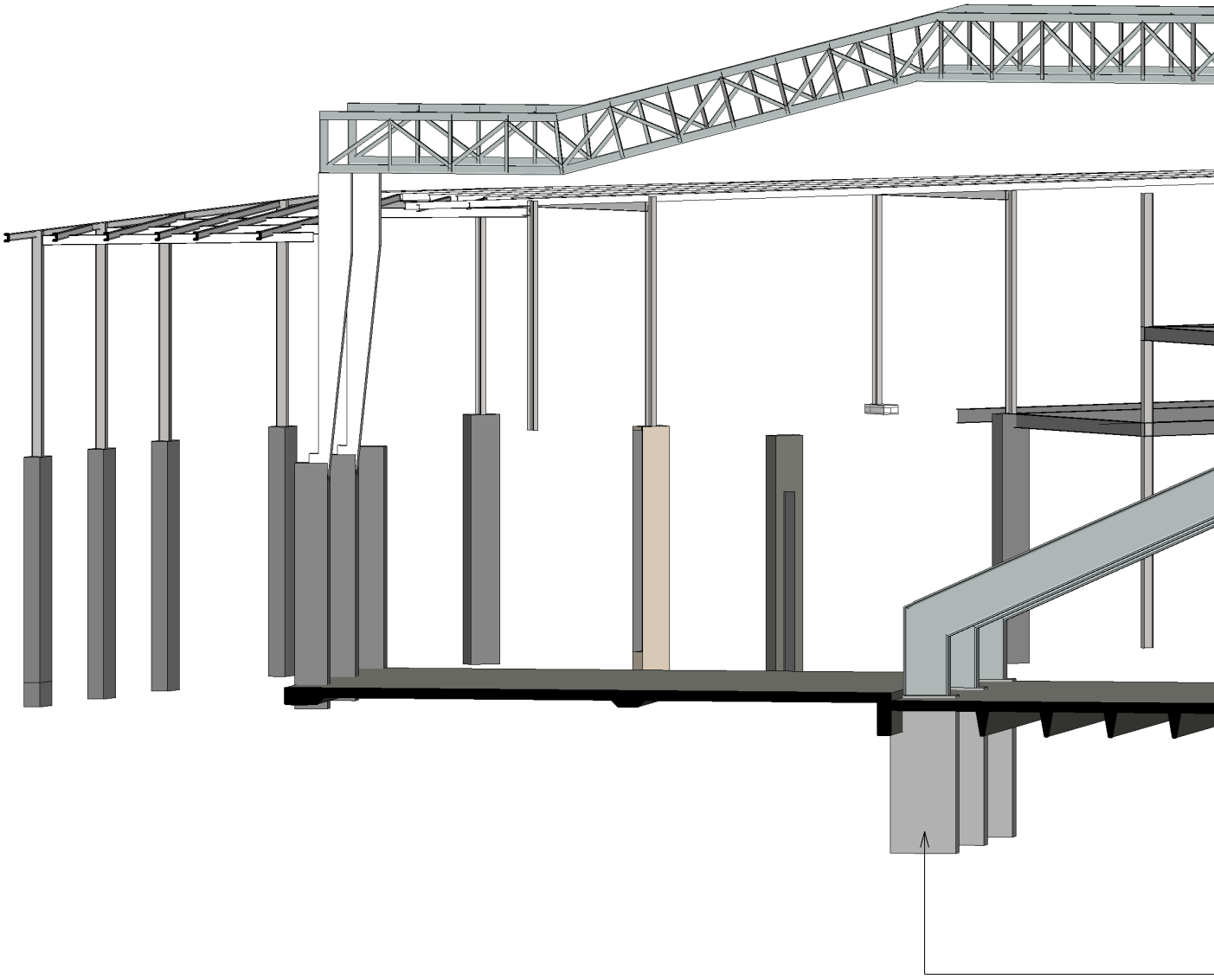
CONCRETE AND STEEL STRUCTURE

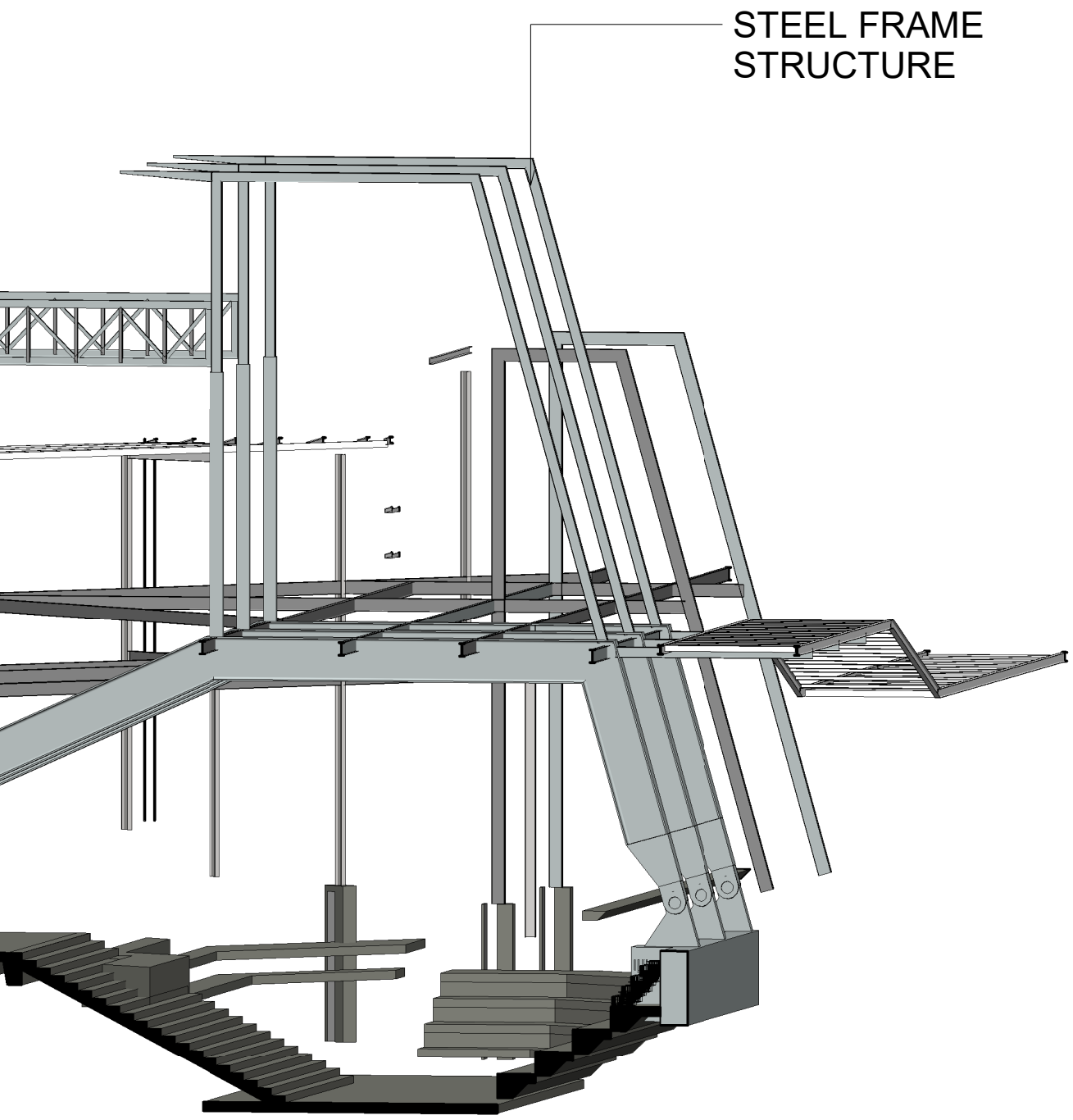


STEEL STRUCTURE

STRUCTURAL CONCLUSION

STEEL STRUCTURE ON CONCRETE BASE STRUCTURE




STEEL FRAME
STRUCTURE
CONCRETE BASE STRUCTURE

7.4 MATERIALITY

THE PERPETUAL MASK EMBODING THE NARRATIVE

- The role of the mask as a communication device. Complexity relayed in theatrical dialogue.
- Redefining a public space for dialogue.
- The importance of performance and play in the role of culture

From early childhood to death, the African mask plays a constant sacred role in the individual's life. The mask is a device that can be used to understand African culture. An African mask sculpture does not merely carve an object; it perpetuates its people's beliefs.

For a purpose such as ensuring fertile crops and asking for rain, masks are made, the more important the reason for a society, the more powerful the mask.

In Africa they have an original atmosphere and environment. Men and or women wearing masks are dressed in traditional tribal clothing or in line with the current ceremony's theme or significance (africancraftsmarket.com)

This conceptual premise summarizes the materiality narrative of the design to use the mesh screen device in articulating the building character as a building of performing arts.

The expanded mesh screen is draped over the steel structure which becomes an architectural element shielding the western sun exposure of the building. The mesh is fixed to 65x65mm angle iron frames in 1200mm width panels as per details.

Fig 7.16 Illustration of basotho boys performing ritual songs in an initiation ceremony google search image - Accessed: 02/2019



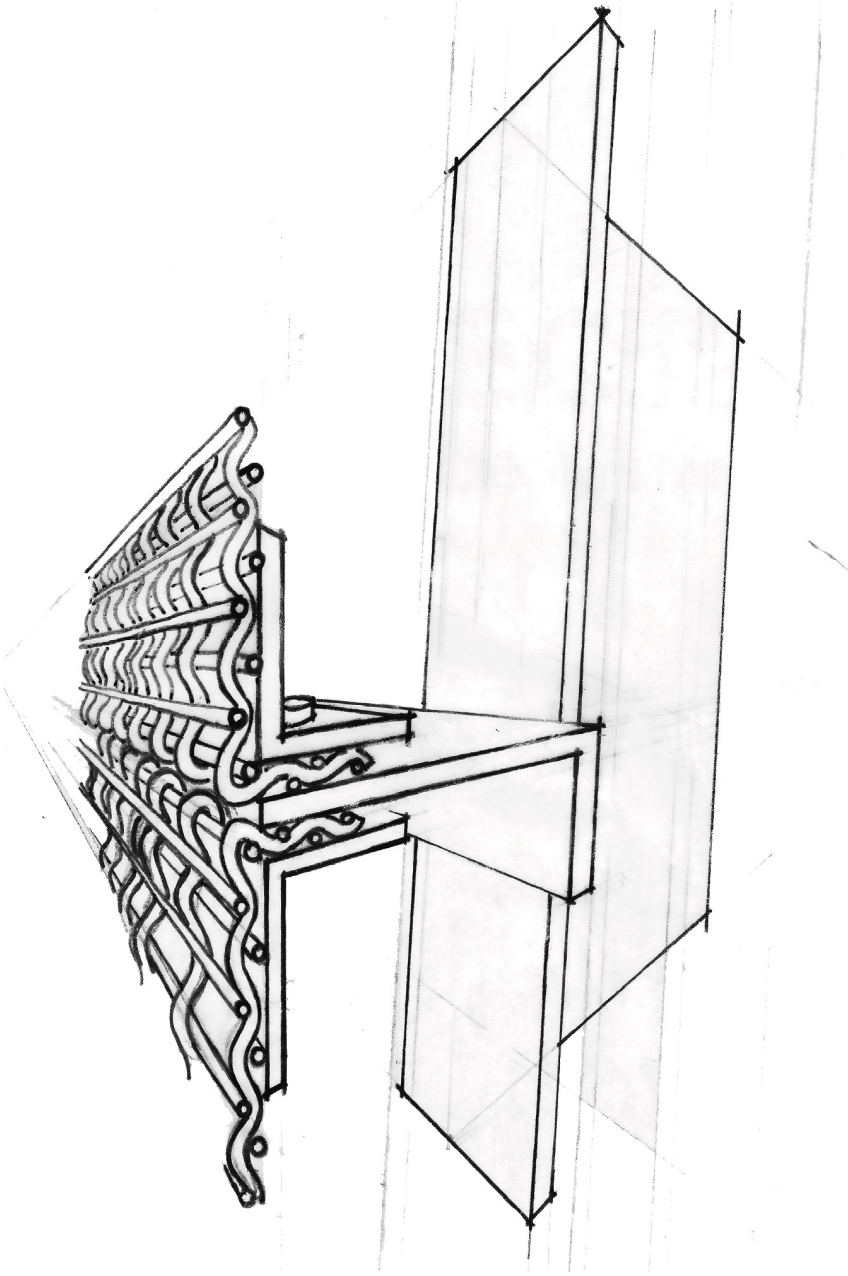


Fig 7.17 3d Sketch detail of mesh and frame fixing to IPE section structural frame



Fig 7.18 Section detail of mesh mounted frame option

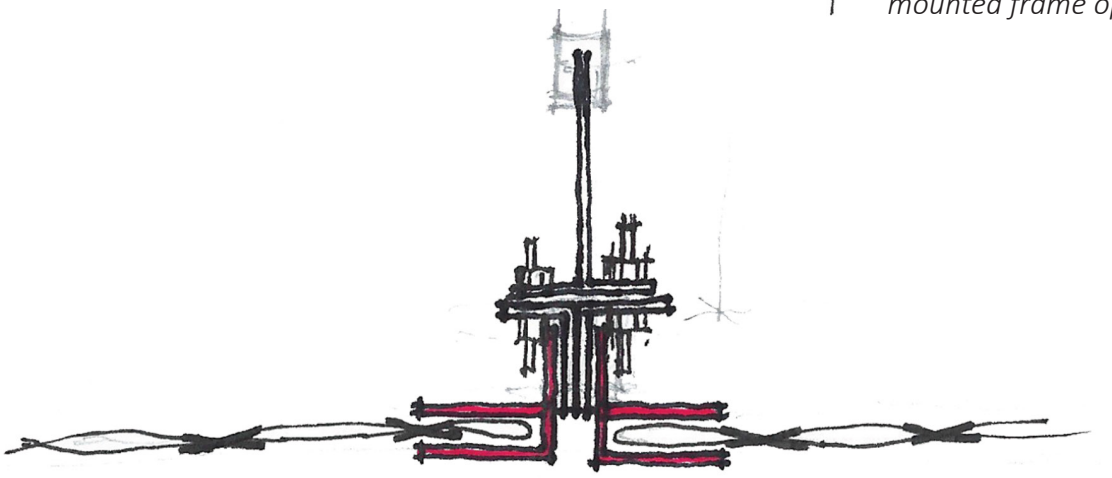


Fig 7.19 Plan detail of mesh mounted frame option

SITE TEXTURAES AND CUES:

The buildings materiality is obtained from the contextual textures of site. The old sandstone church and surrouding buildings, combined with the trade stall shed structures creating a dichtomy between heavy a light structures.

These materials would need to be choreographed in a manner that best spoke to the typology of the building of the performing arts. A dialogue of performance within the materiality.







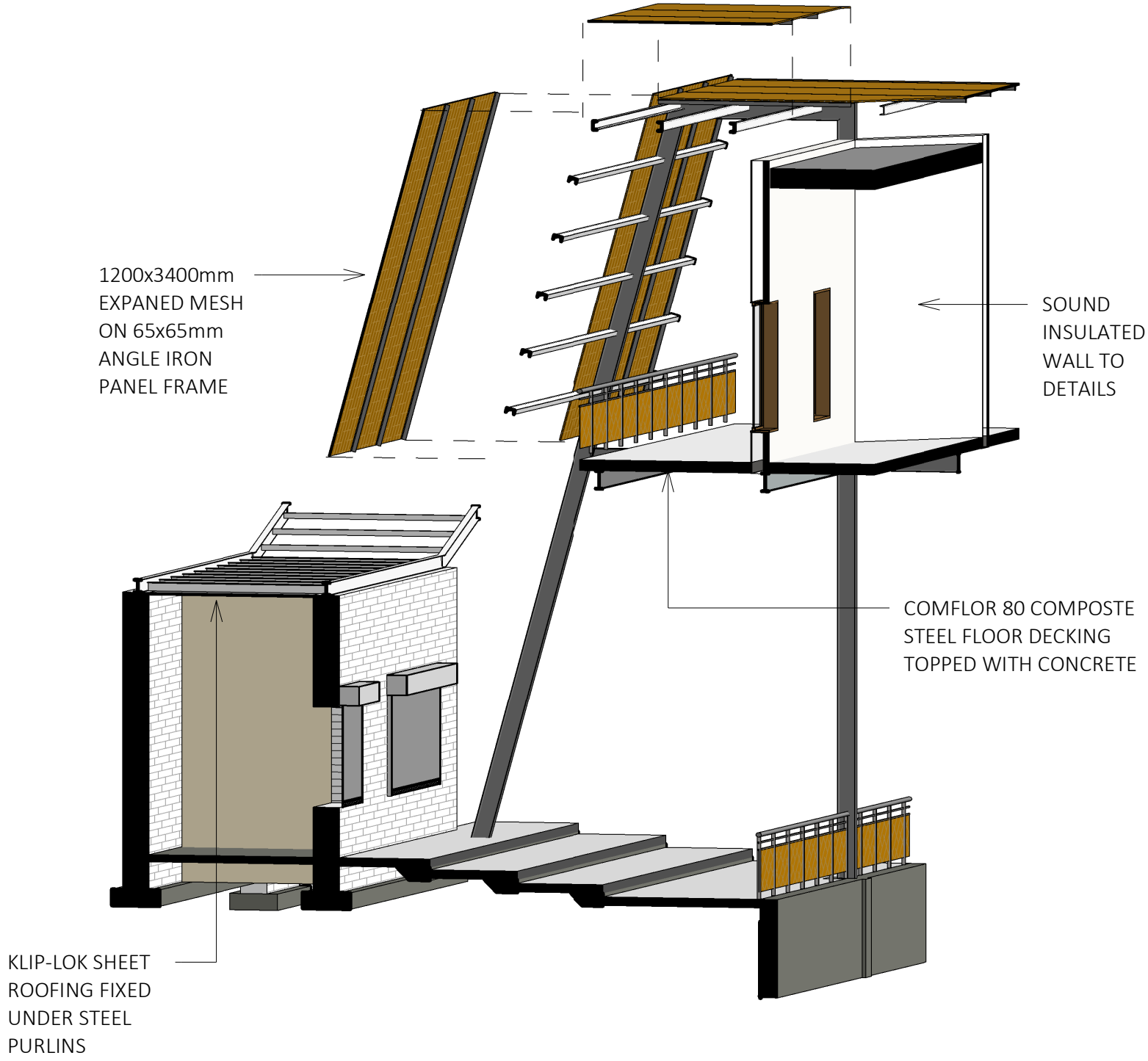


Fig 7.20 Part wall section of mesh covered walk-way and trade stalls below

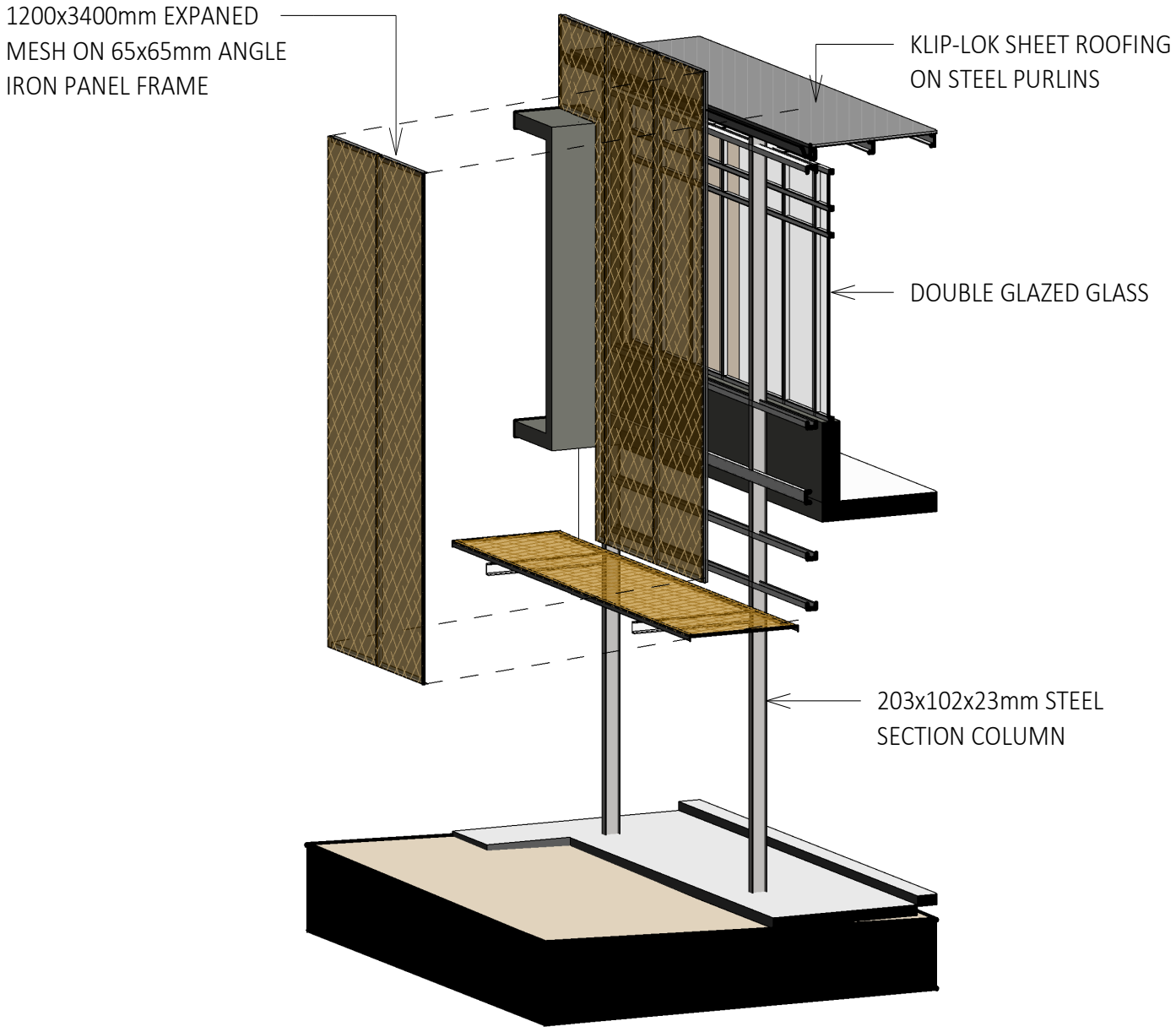


Fig 7.20 Part wall section of mesh structure as shading device for glazing

7.5 SUSTAINABILITY

AESTHETICS: The designed metal mesh provides an aesthetic unique quality that allows for semi private connection with the exterior as a device to look through. The play on shadow and light is articulated through clerestory roof openings

MAINTAINABILITY: The open nature of the design accommodates for minimal maintenance implications. With the sun control mesh, and sandstone texture as allowed to age with the building.

ENERGY SAVING: The expanded steel mesh acts as the first barrier of the design to control exposure of the walls and glazing structures. While the walls are insulated and in accordance to part K of SANS10400.

-The porous nature of the skin around circulation spaces gives the building the lowest energy footprint possible.

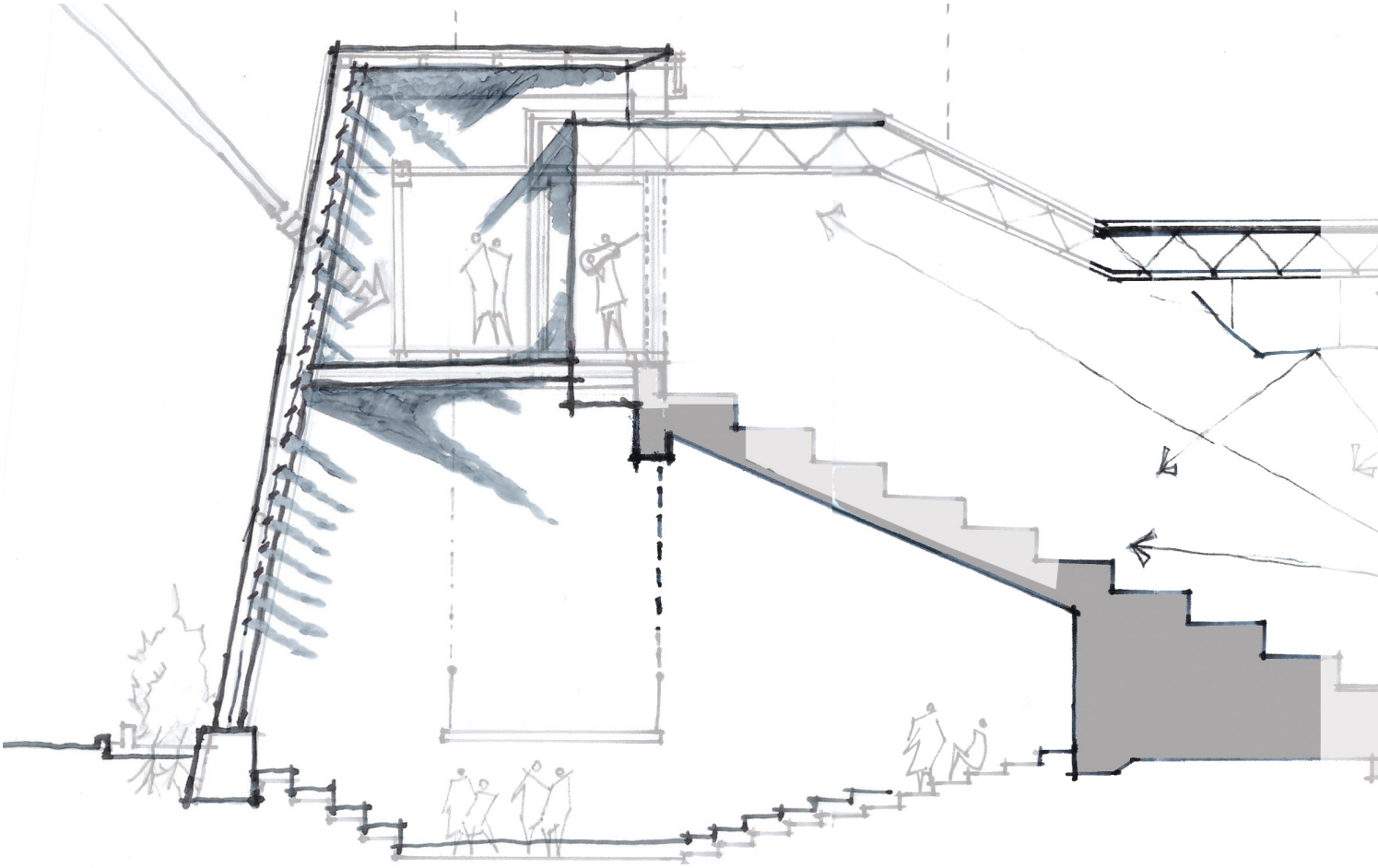


Fig 7.21 Onebond Decorative-Aluminum-Expanded Metal Mesh Panel for Outdoor Wall. url:
accessed:

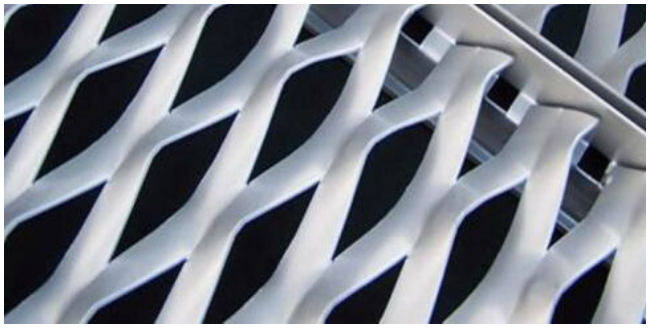


Fig 7.22 Sketch of wall construction method for thermal performance

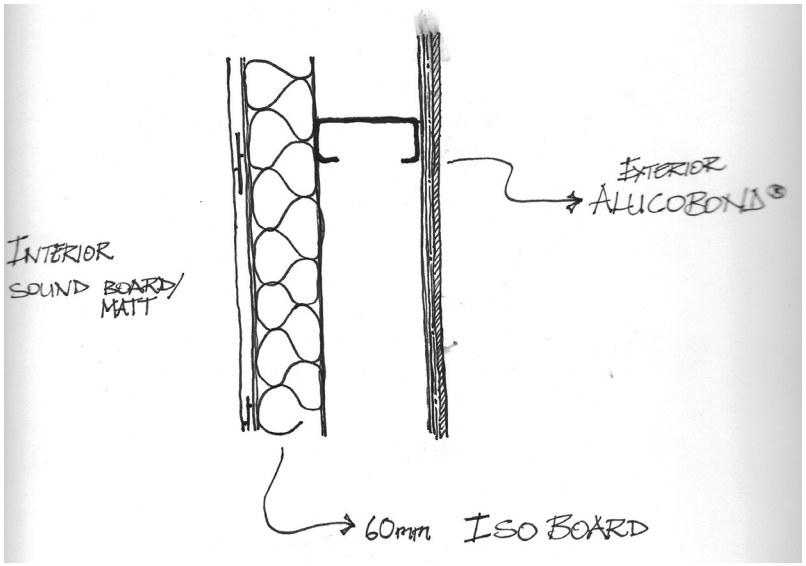
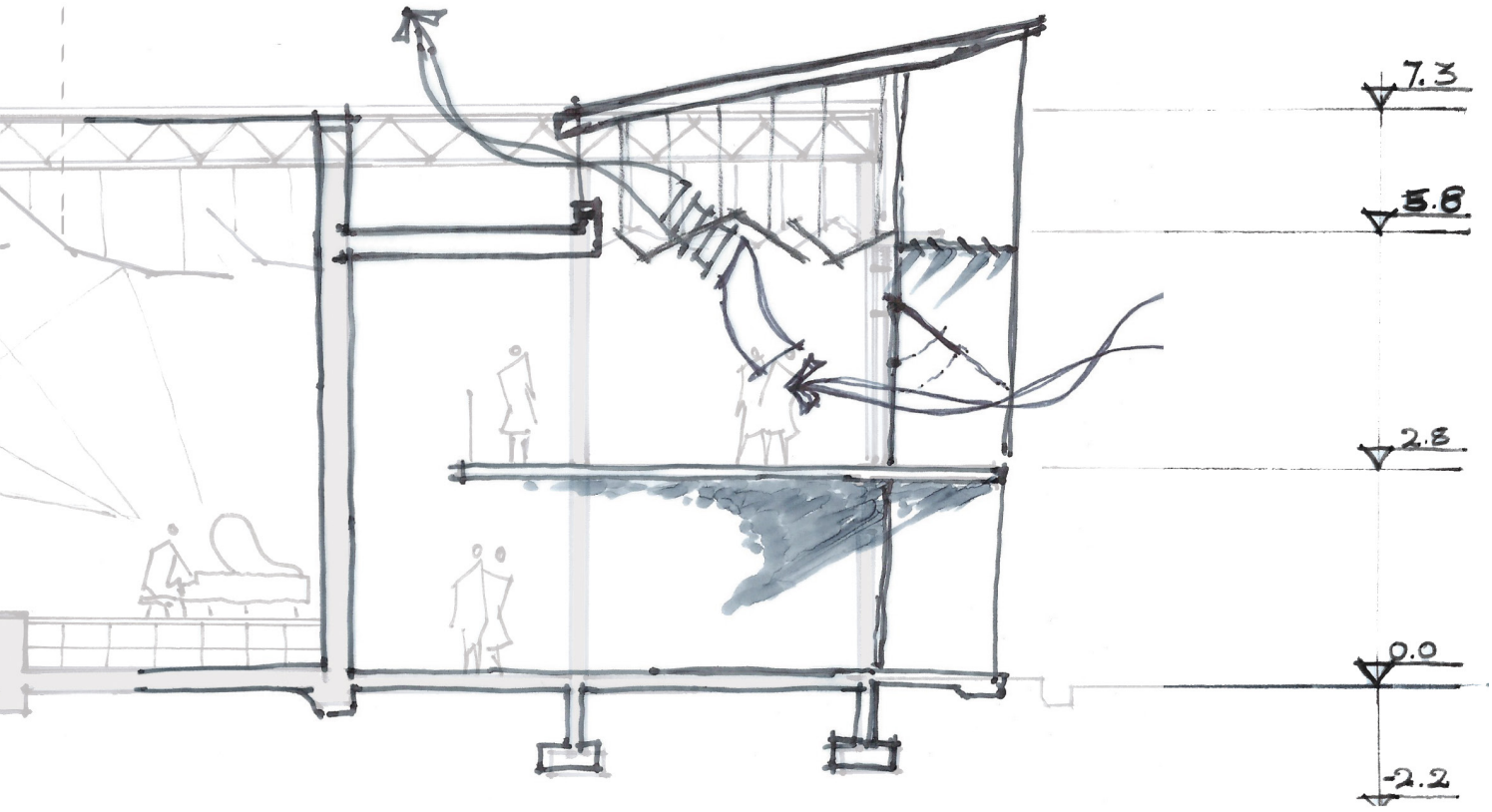
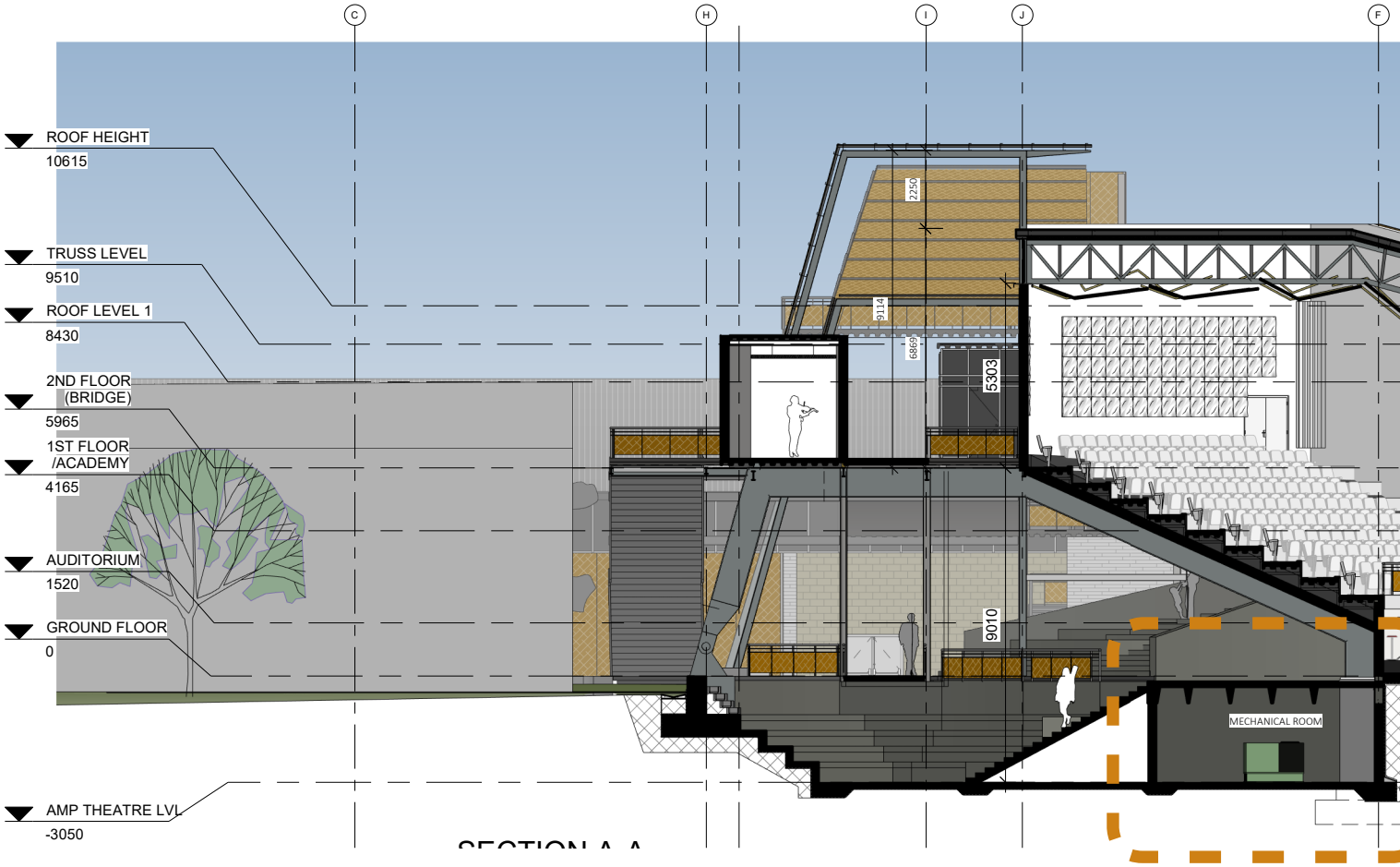


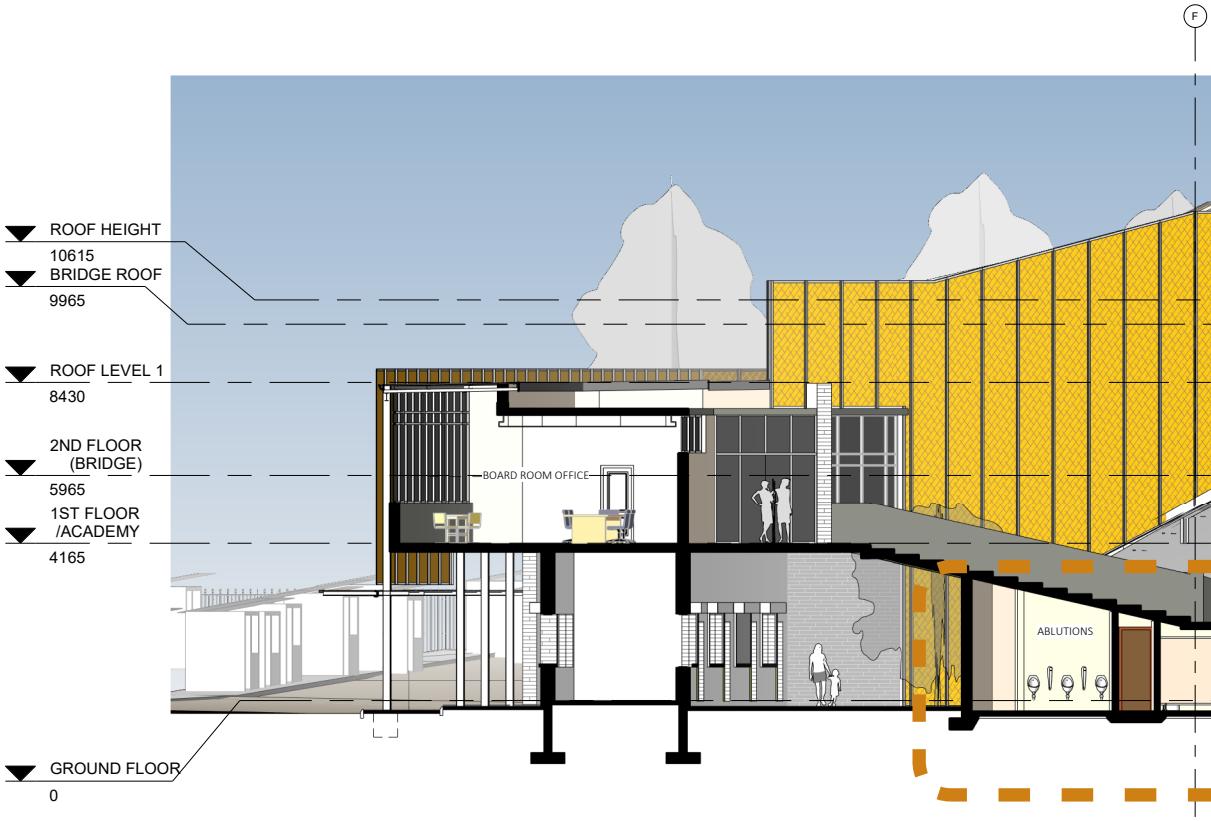
Fig 7.23 Day lighting through auditorium and natural ventilation implementation. Sun control mesh louvers shielding glazing.

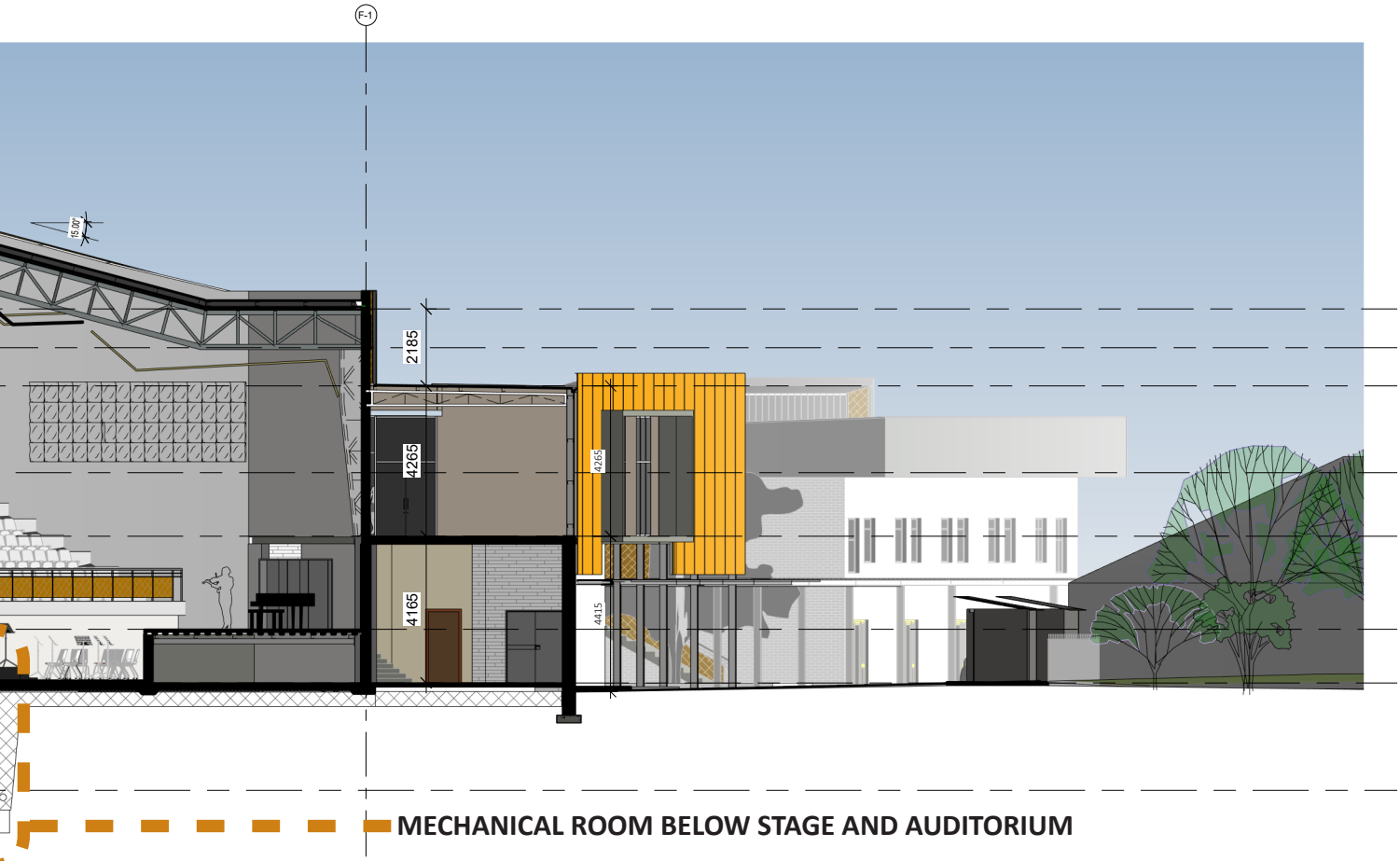


7.6 SERVICES

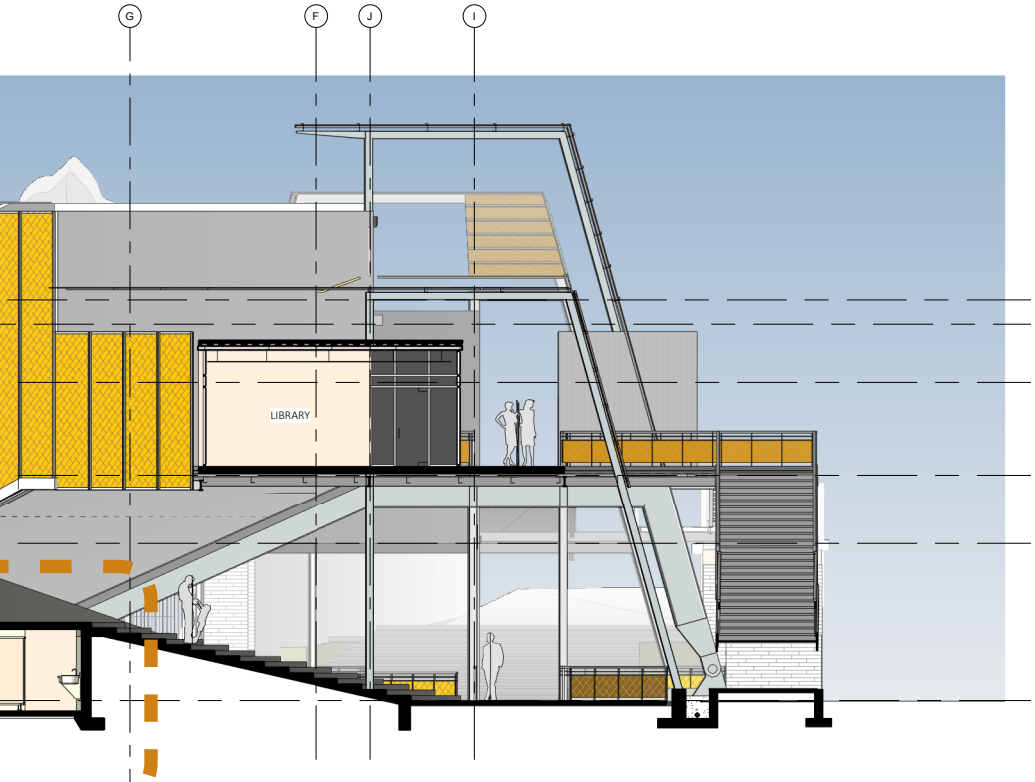


SECTION A-A





MECHANICAL ROOM BELOW STAGE AND AUDITORIUM



ABLUTIONS BELOW STAIRS AT MINIMUM 2250mm FLOOR TO CEILING HEIGHT

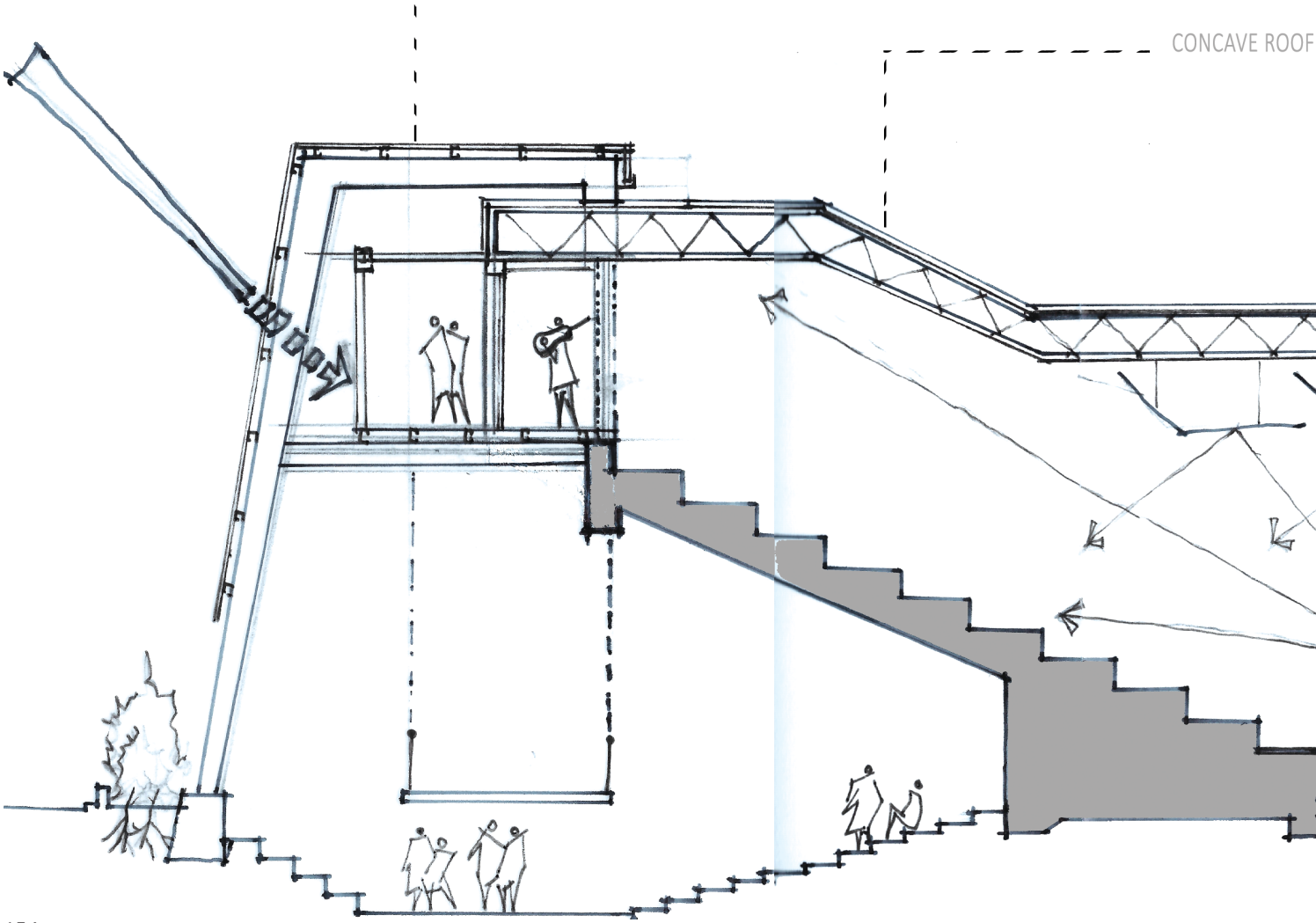
7.7 ACOUSTIC DETAILS

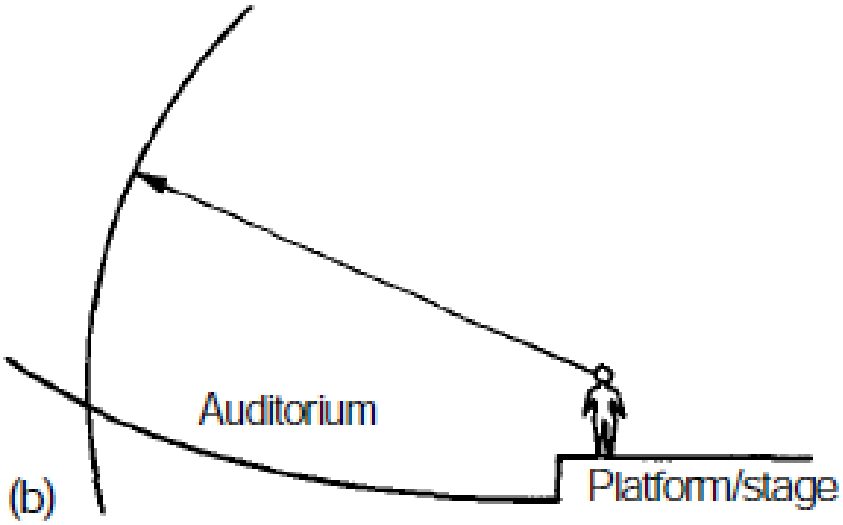
The requirements of a Performing Arts Academy are such that walls are designed to perform acoustically. This is achieved firstly through geometric form to avoid any reverberations and echoes and create an irregular path for sound to travel. The second step is to insulate the walls adequately to stop the sound from penetrating through the walls.

Geometrical forms of irregular shaped rooms through angled walls and ceiling achieve the required performance together with the material chosen.

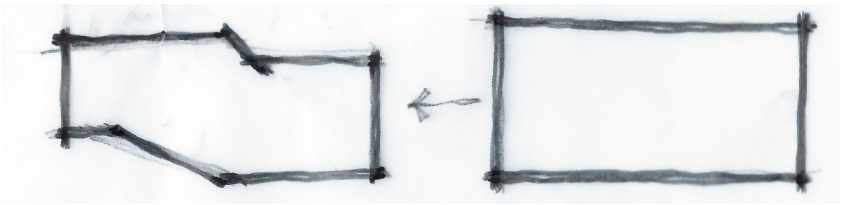
WALL CONSTRUCTION: Materials used to achieve this in the design wall construction are:

- Sound wall board with in bedded dampening squires
- Sound diffusing wall board finish
- Air Gap space in between exterior and interior layers
- Double glazed glass
- Iso Board insulation polyurethane (Which also serves for thermal performance)



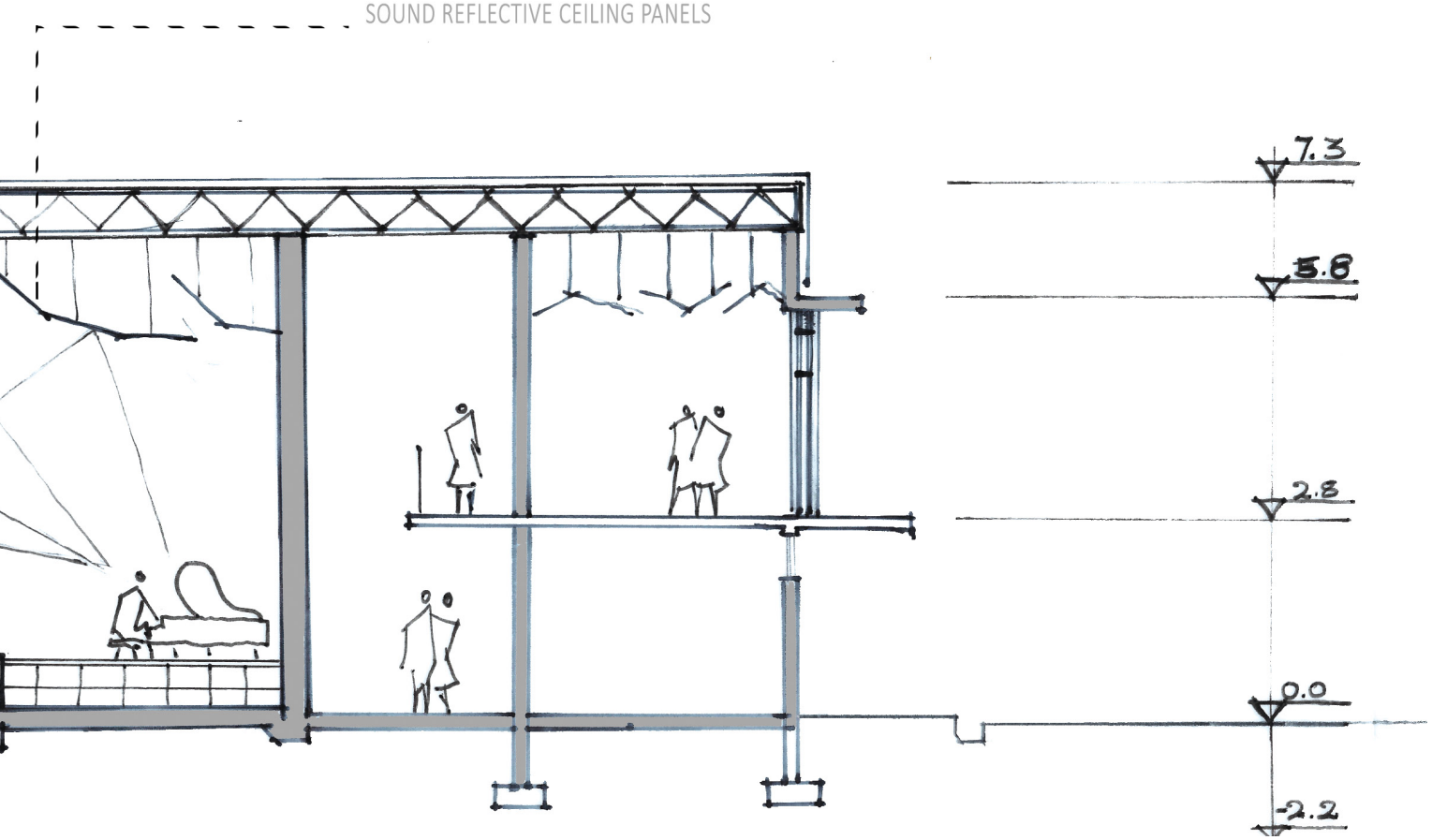


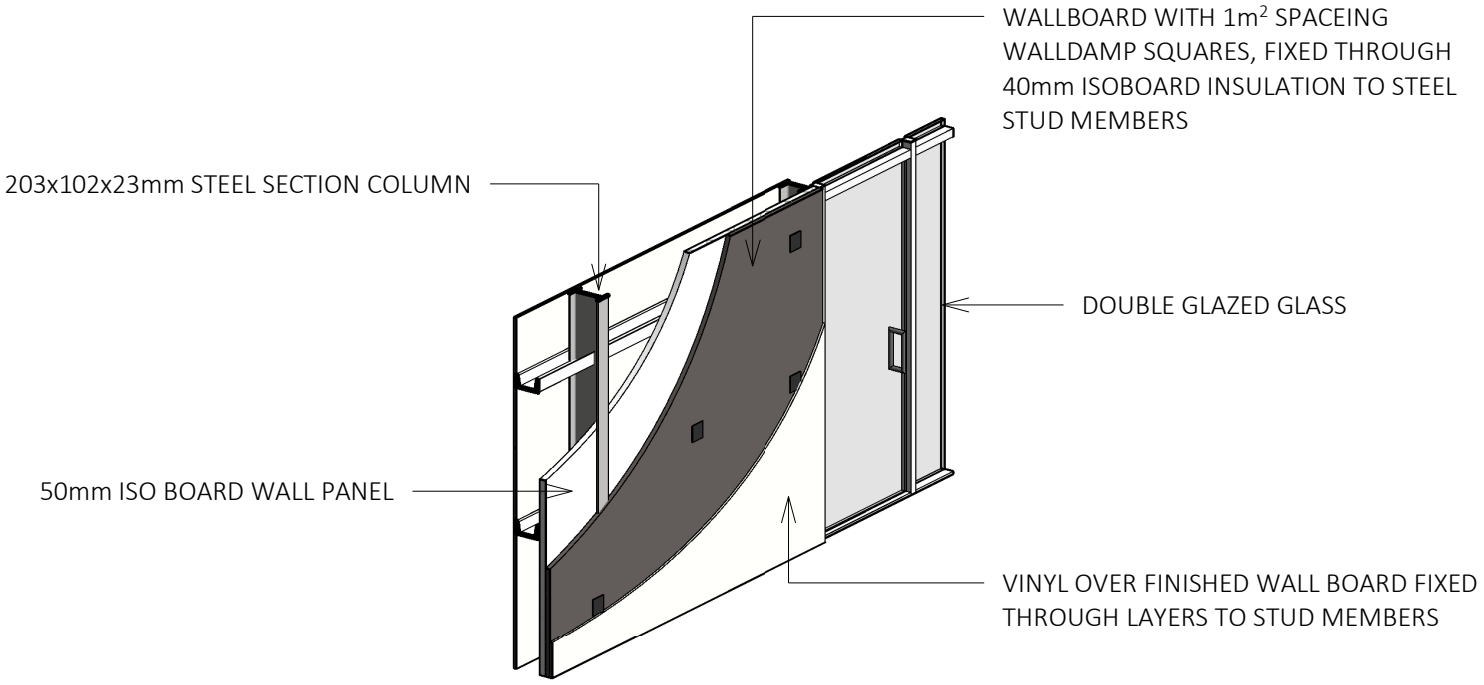
Section: Aural and Visual limitations. Simple curve created With singe arc to determin the maximum visual or aural distance from the performance (Appleton, 2008 : 112)

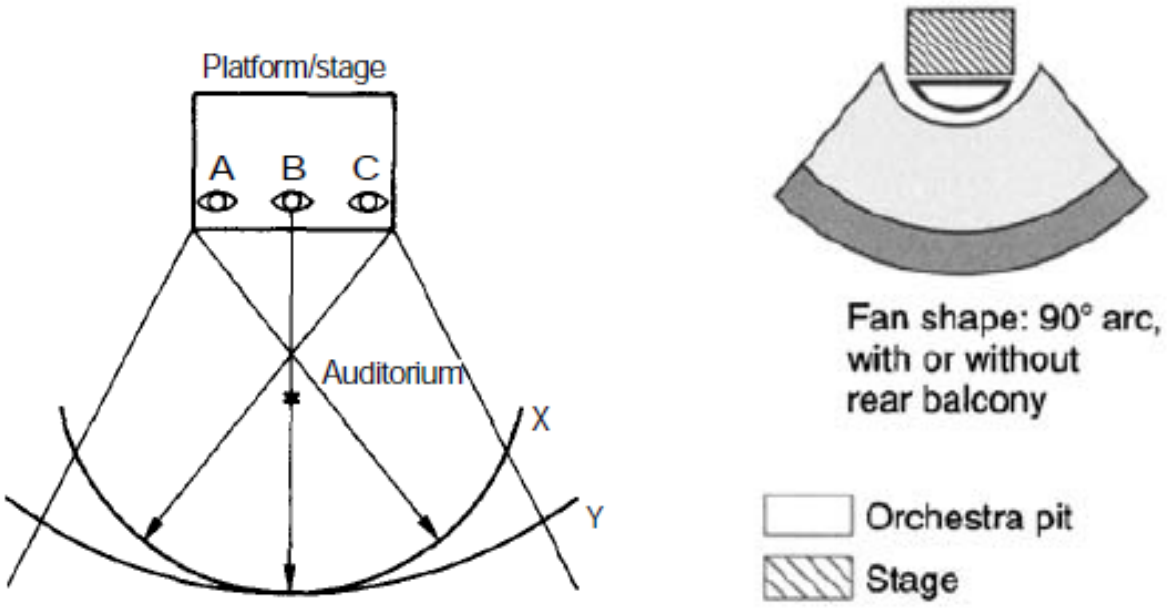


FORM TO ACOUSTIC OPTIMIZATION

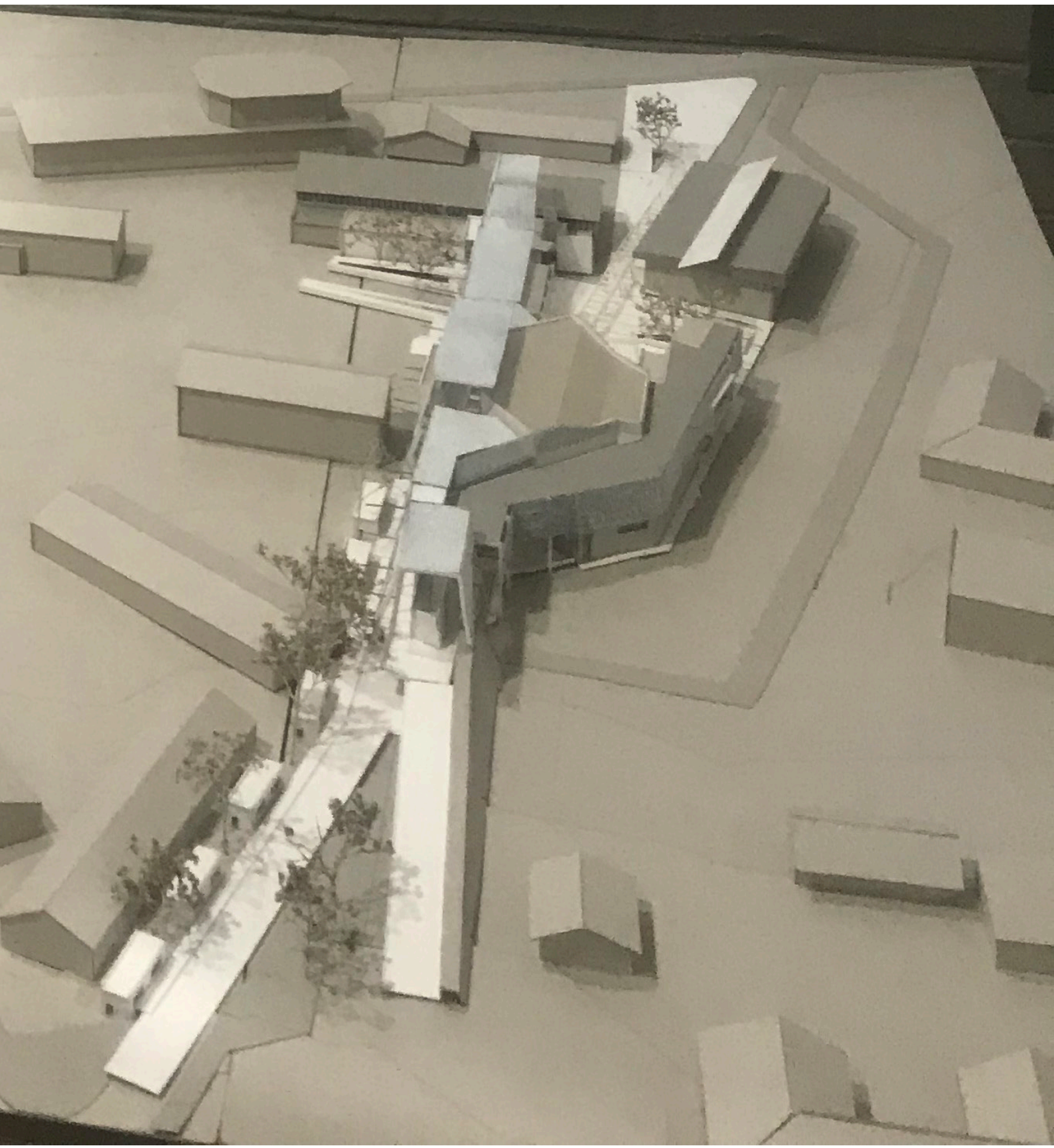
SOUND REFLECTIVE CEILING PANELS







Acoustic Limitation in standard procenium stage formate (Appleton & Aveline, 1999:325)







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Handcrafted African masks by different tribes. https://www.africancraftsmarket.com/african-mask-category.html

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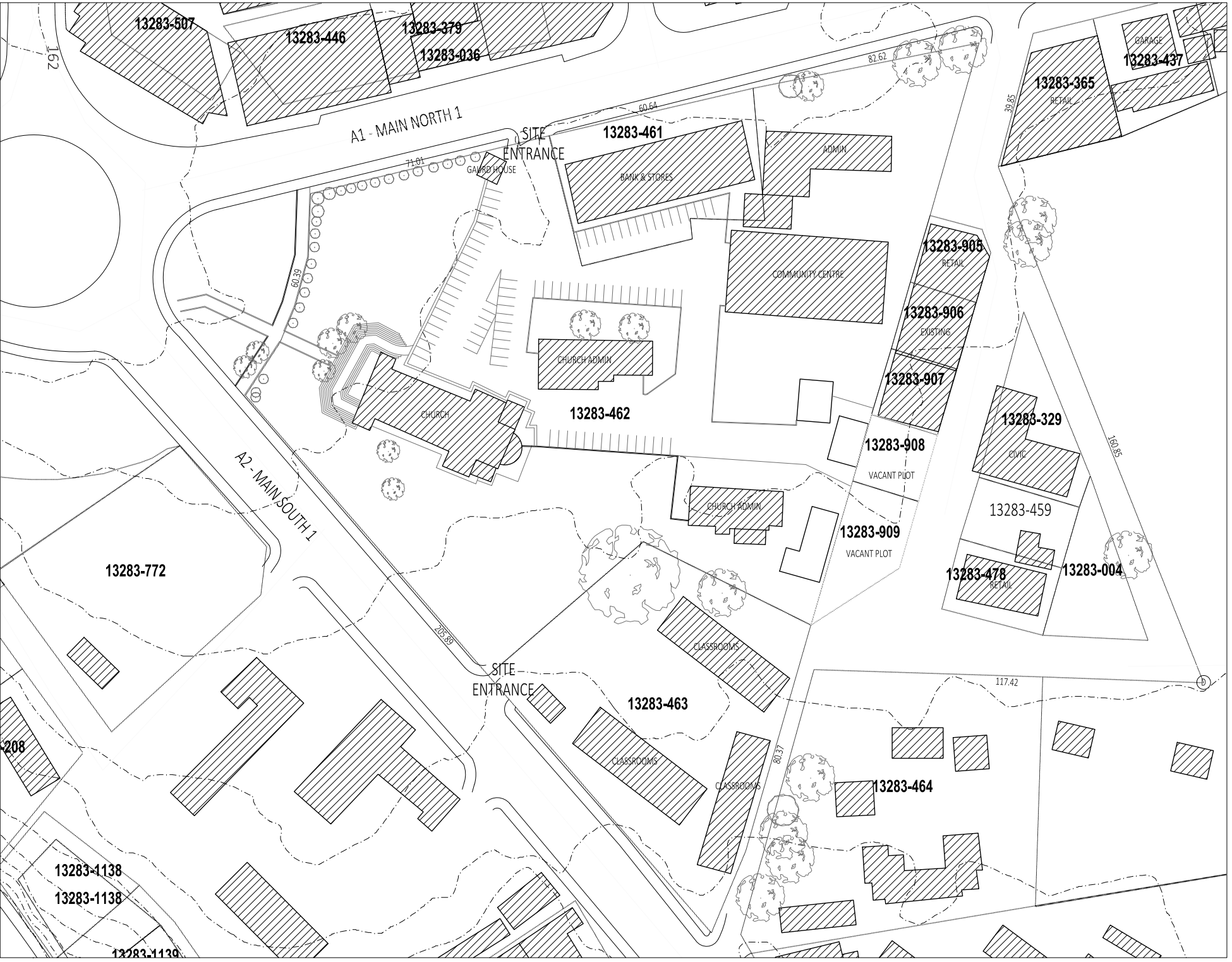

GENERAL NOTES:

Schedule of Rights

Development rights and requirement as per Zoning Certificate	Permitted / Requirement	Actual	Notes
Use Zone		n.a.	
Bulk:			
Coverage (P)		9933.25 m²	
FAR(P)		0.0722	
GFA (P)		2709.71	
Height (P)	13 storey max	9933.25 m²	
Parking number and ration *			

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PROPOSED MUSIC SCHOOL
ERF 0/0036

CATHEDRAL AREA PRECINCT - MASERU

DRAWING TITLE
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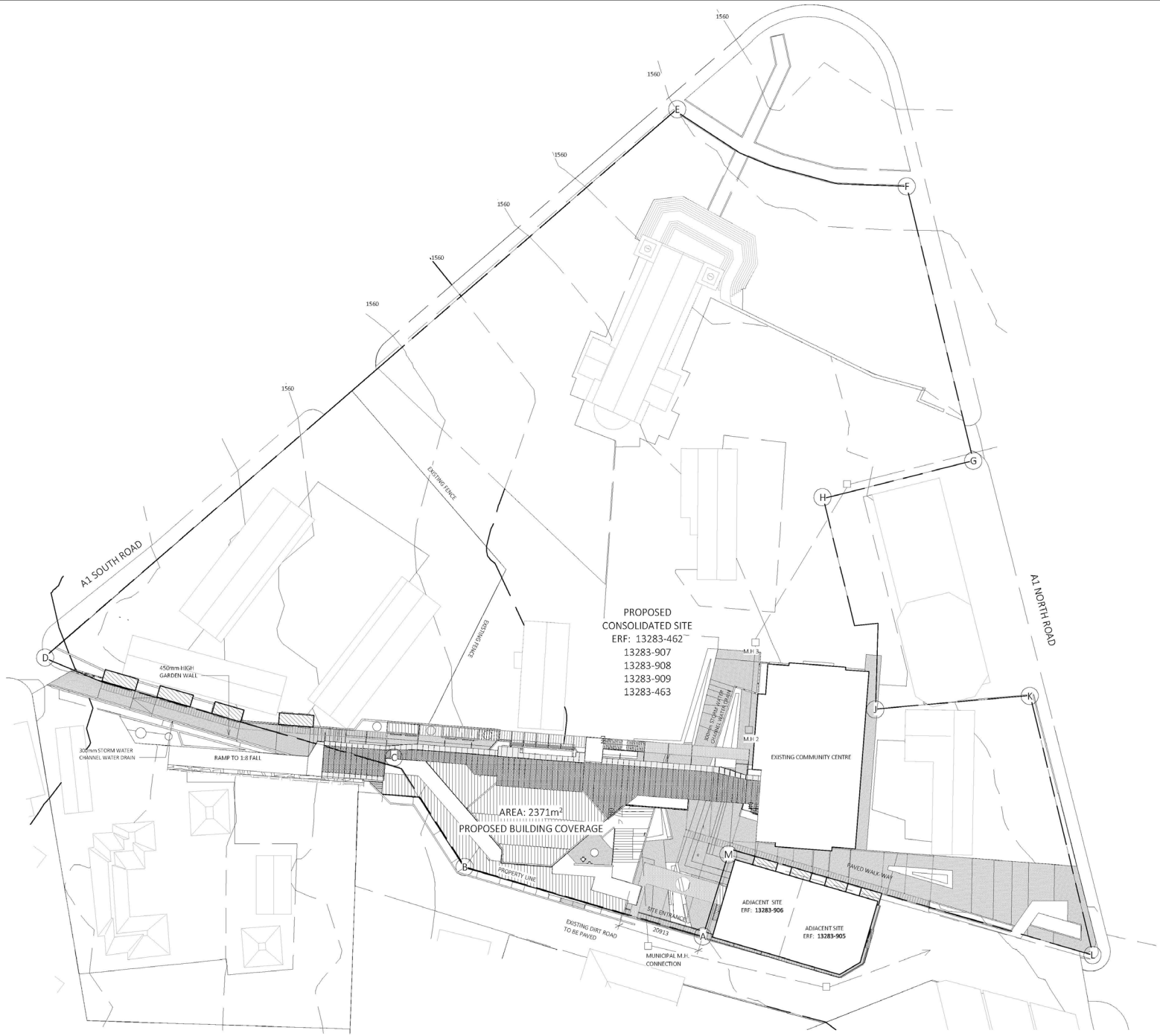
A-101	TEBATSO TSIU



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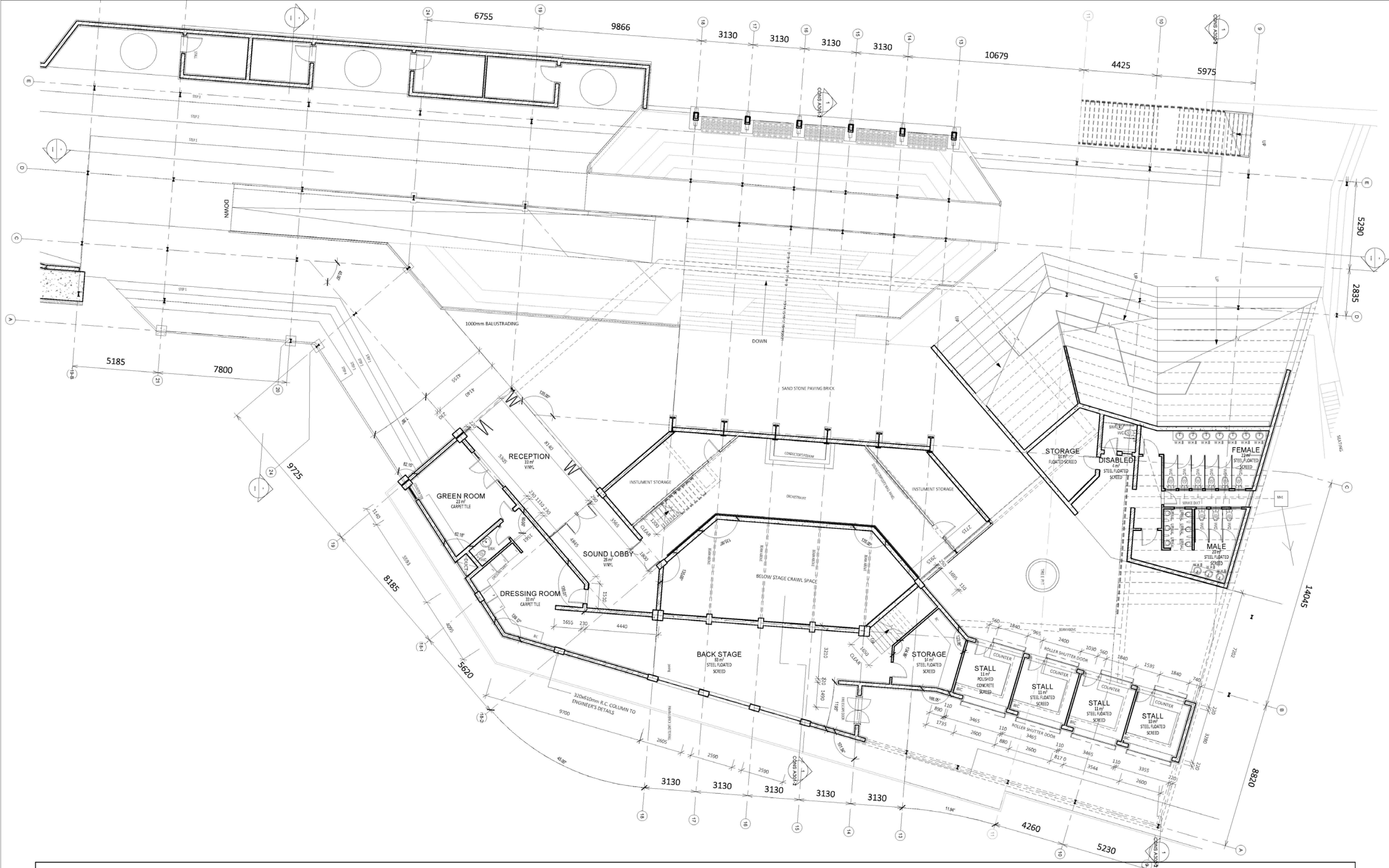

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DRAWING TITLE
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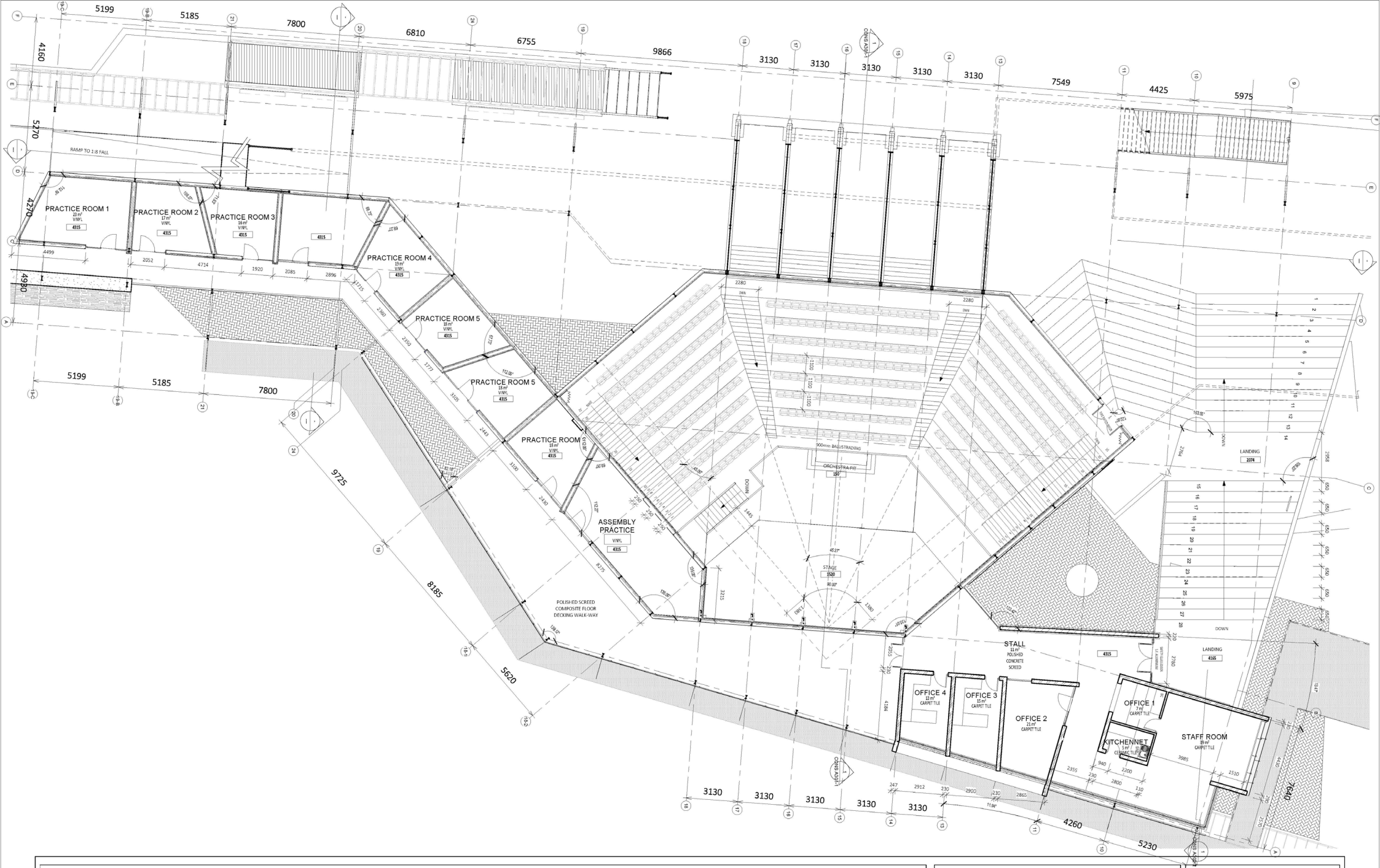

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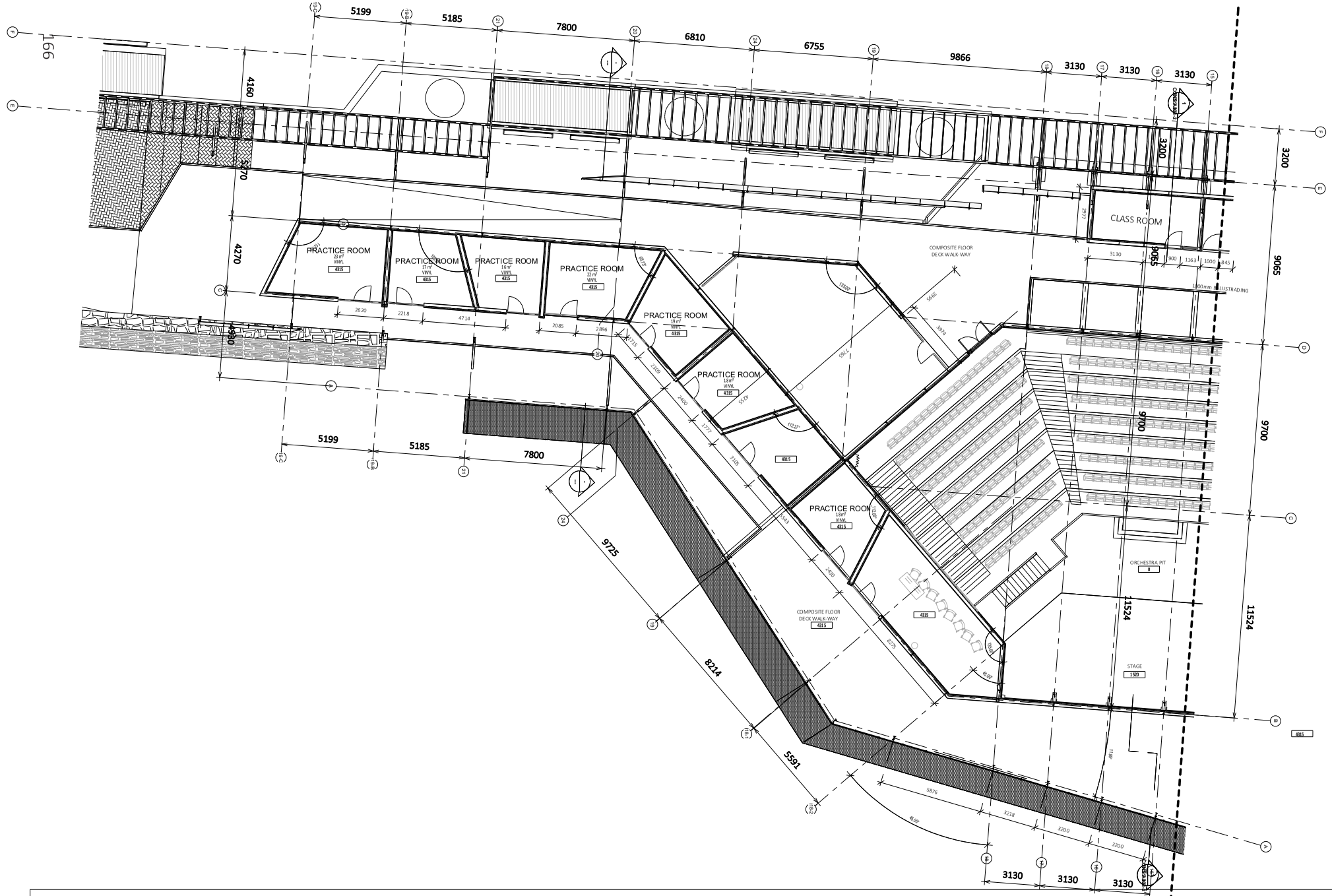

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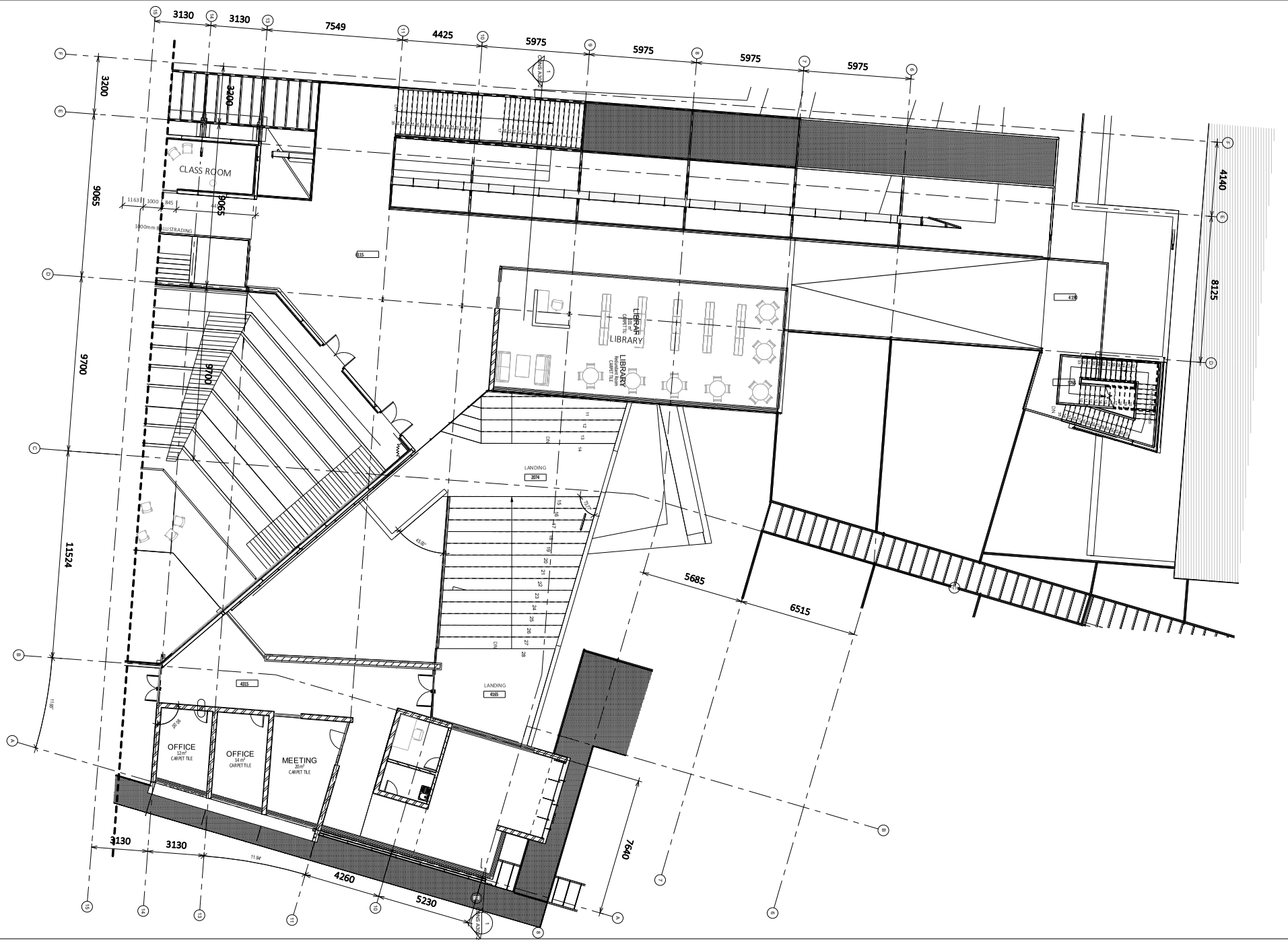

GENERAL NOTES:

167

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PROJECT PROPOSED URBAN MUSIC ACADEMY CATHEDRAL AREA MASERU	

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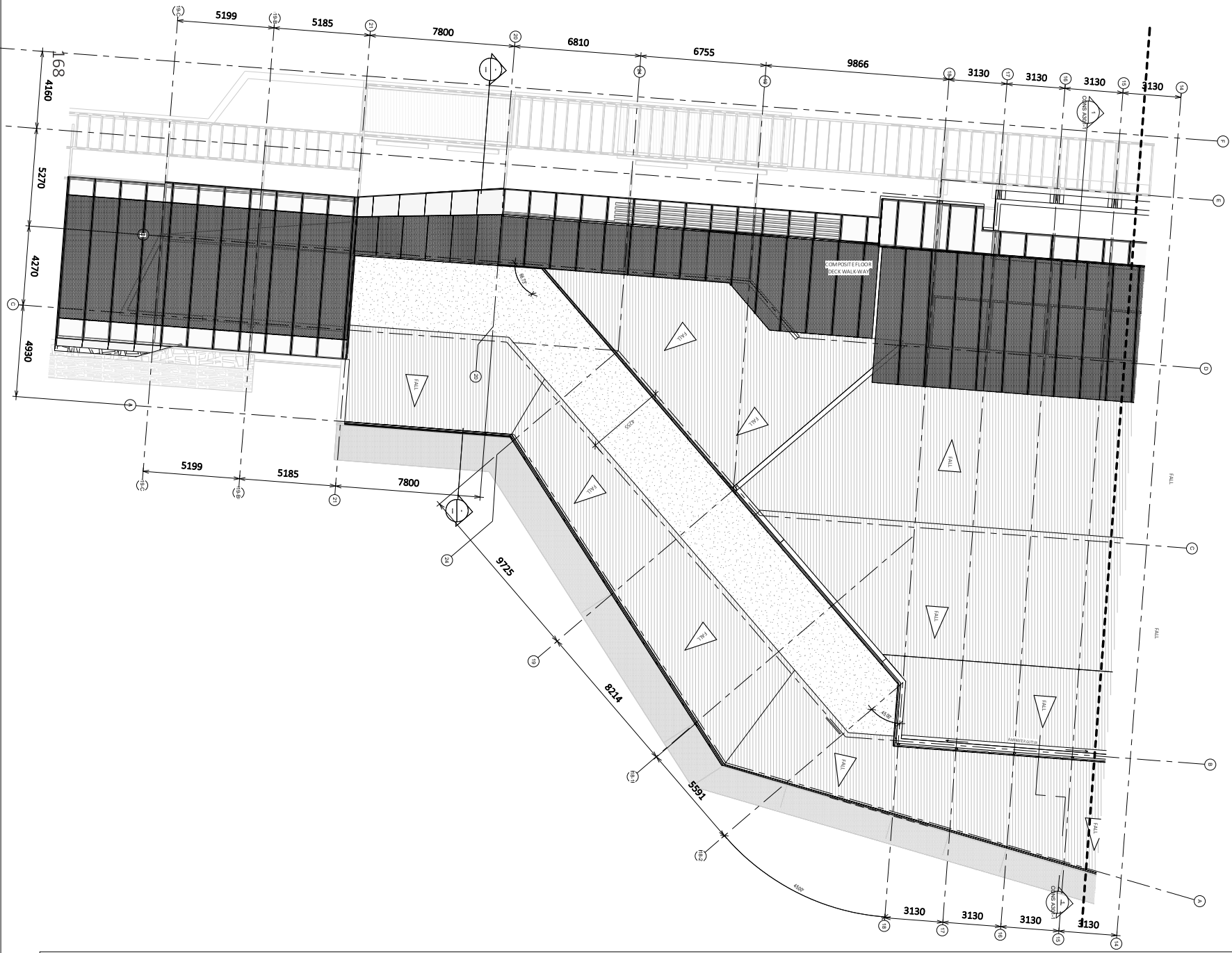

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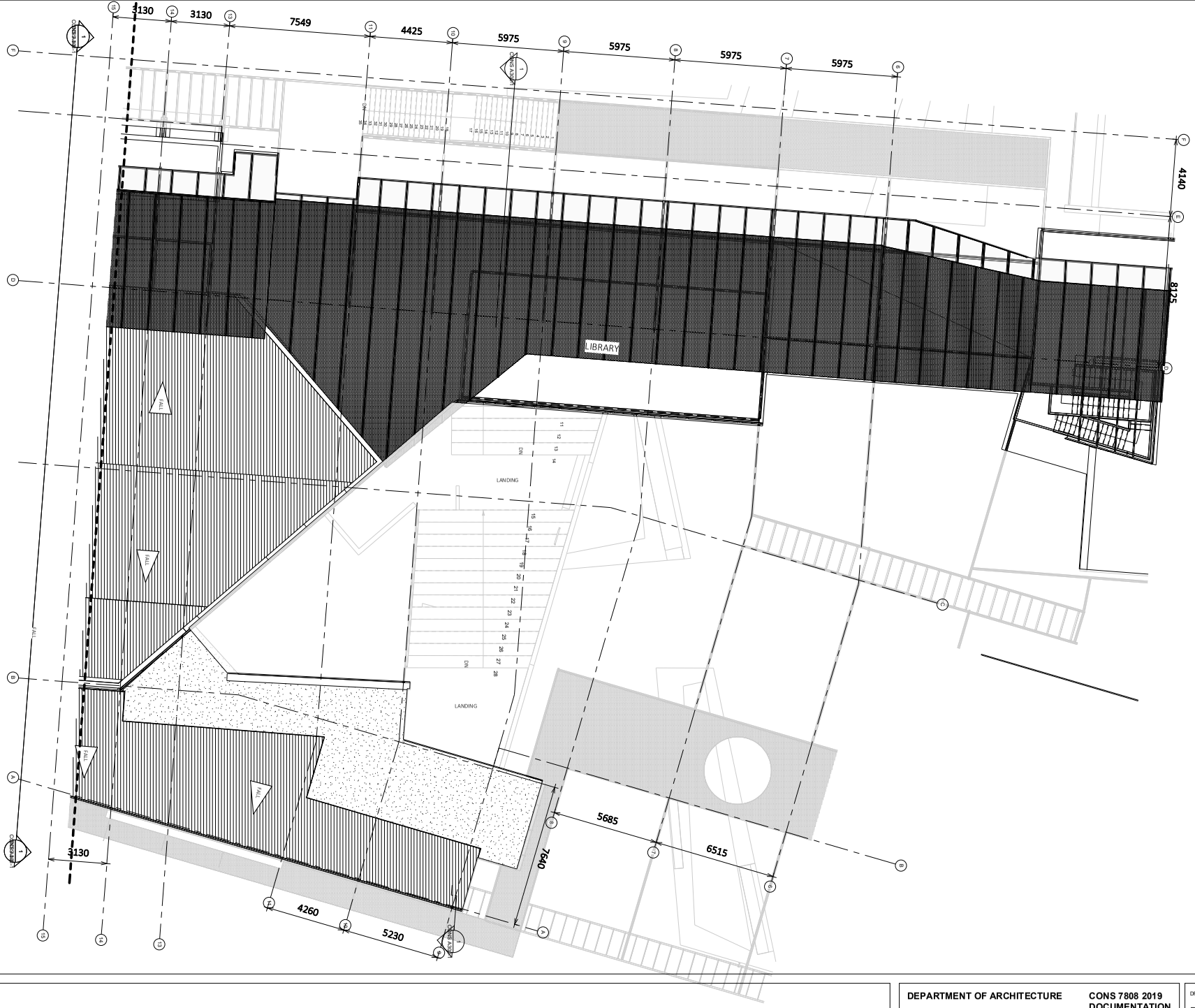

GENERAL NOTES:

169

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DRAWING TITLE
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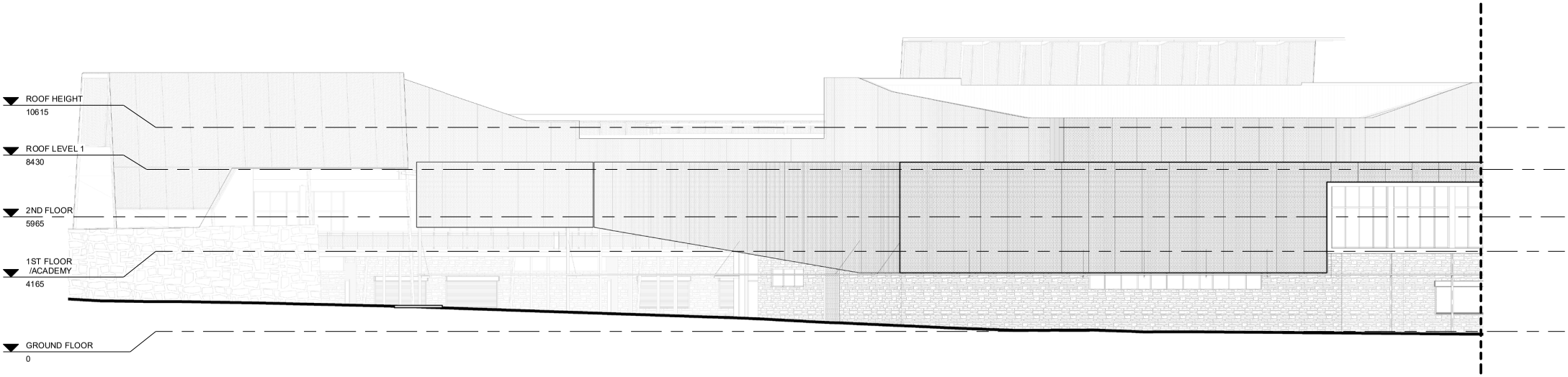

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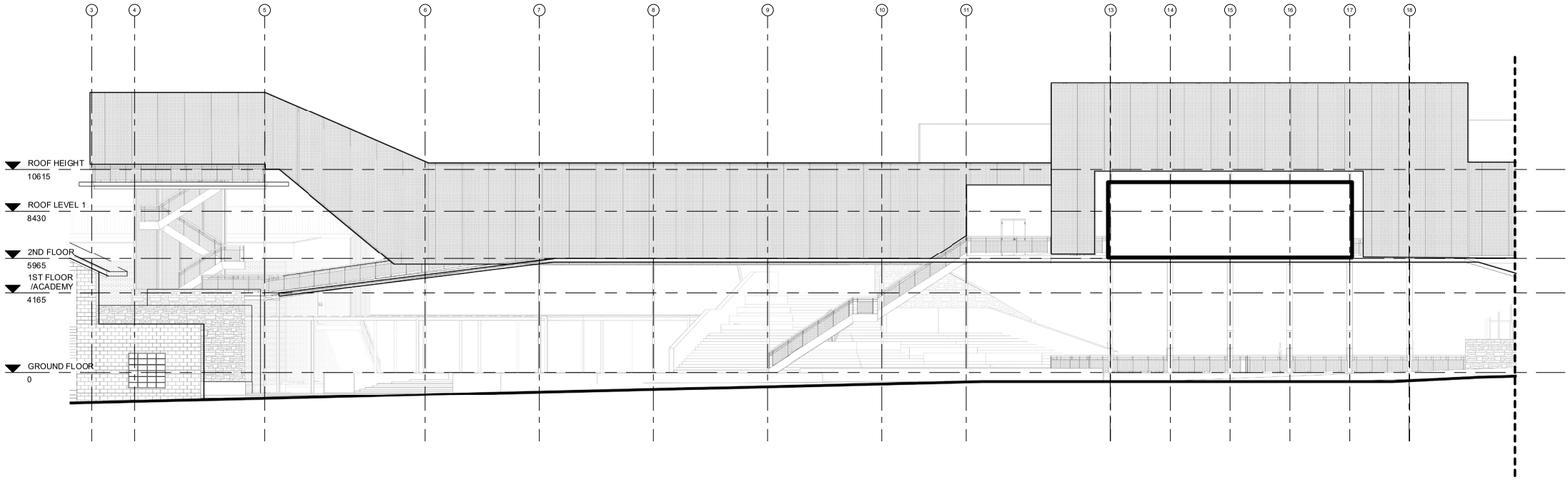

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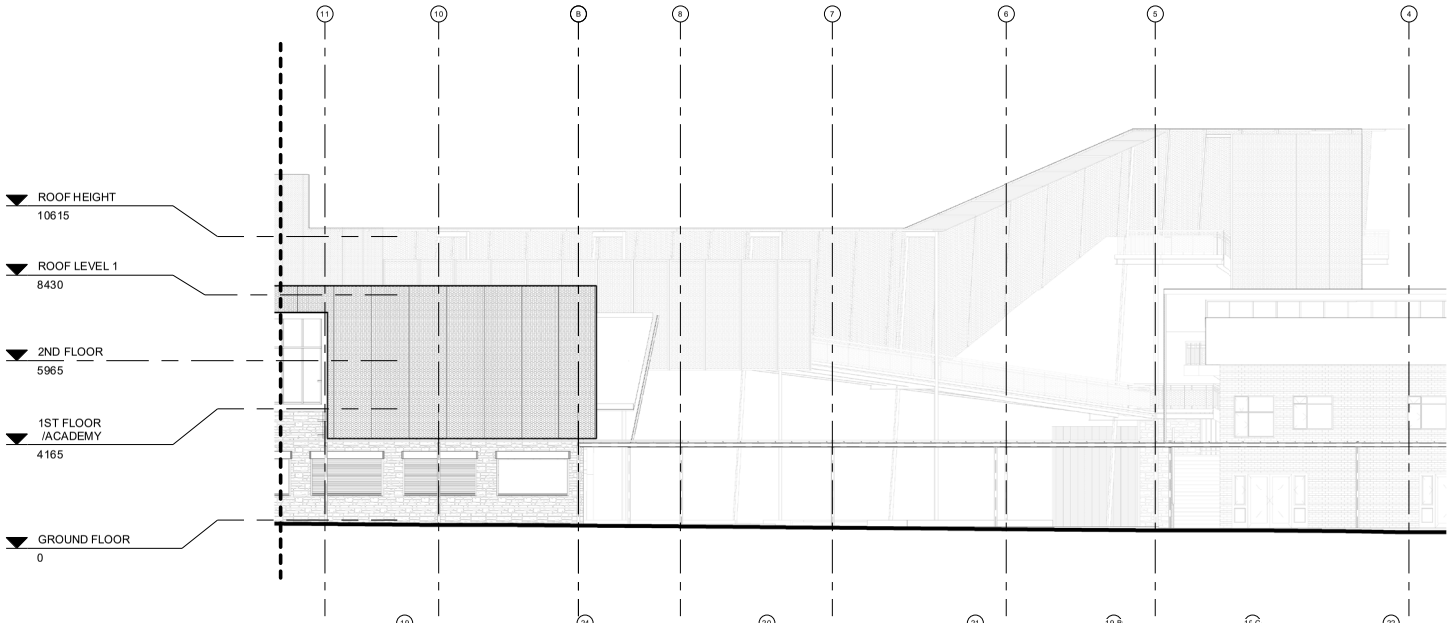

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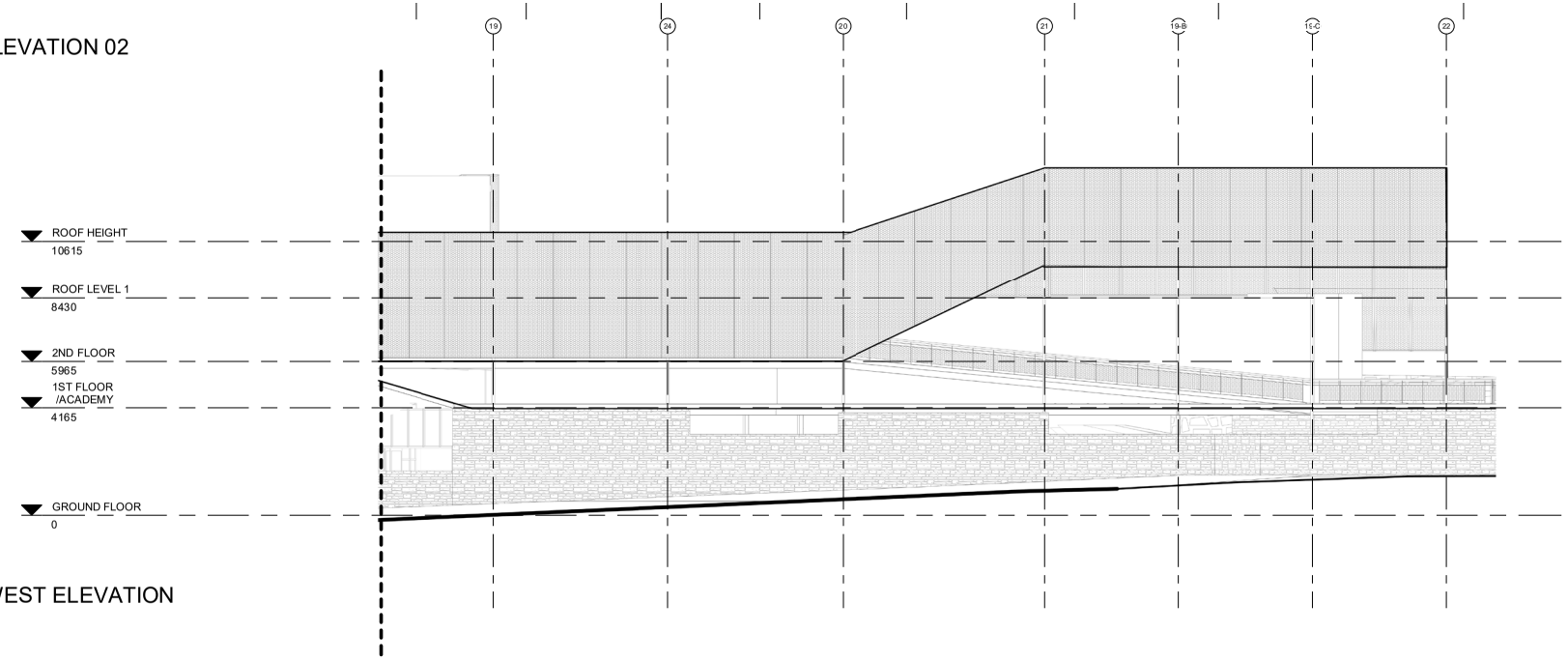

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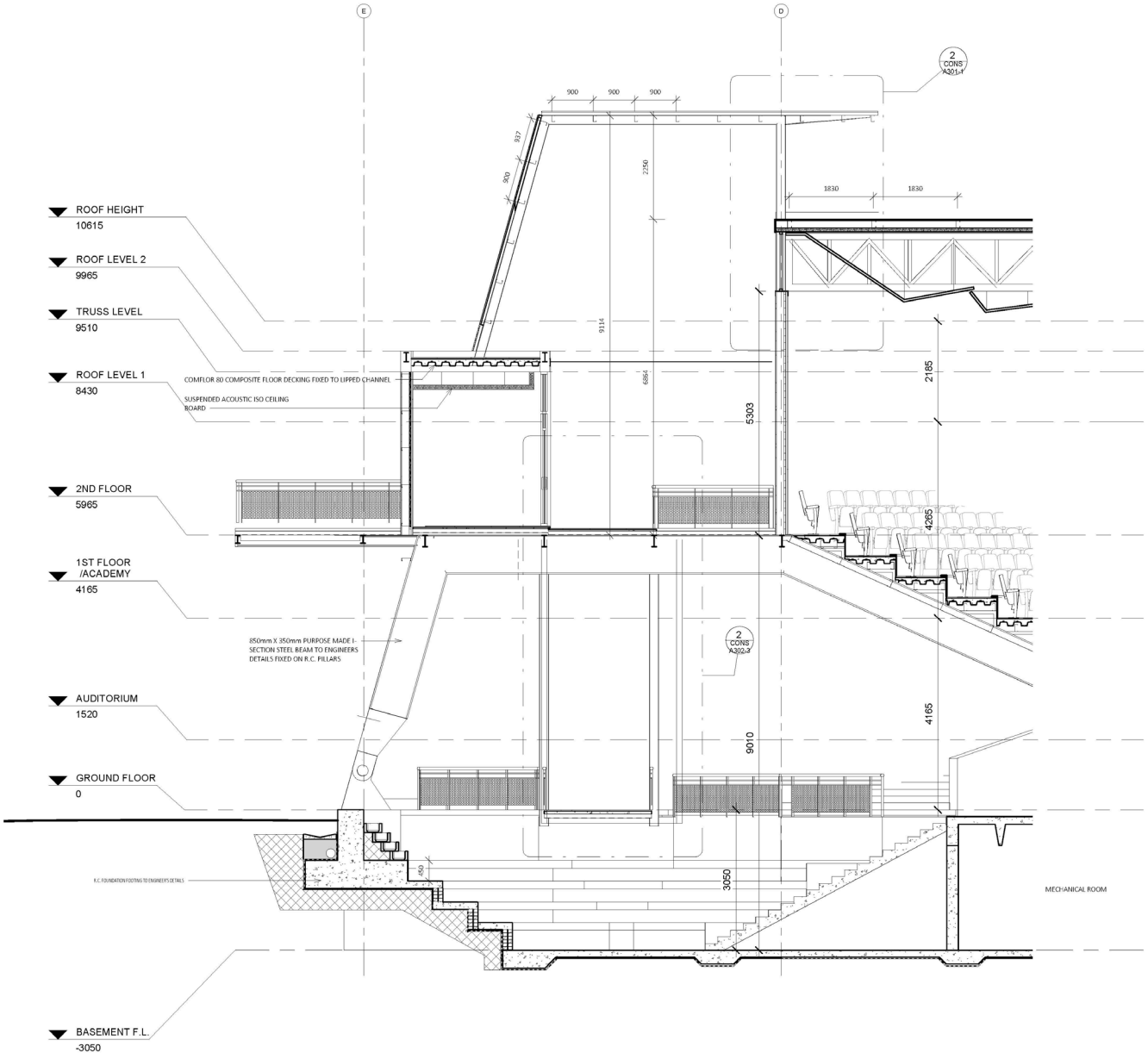

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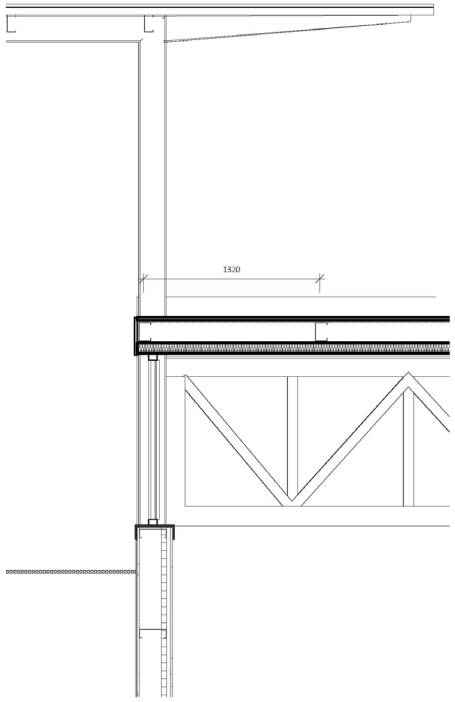

2 ROOF MESH & CLEARSTORY DETAIL
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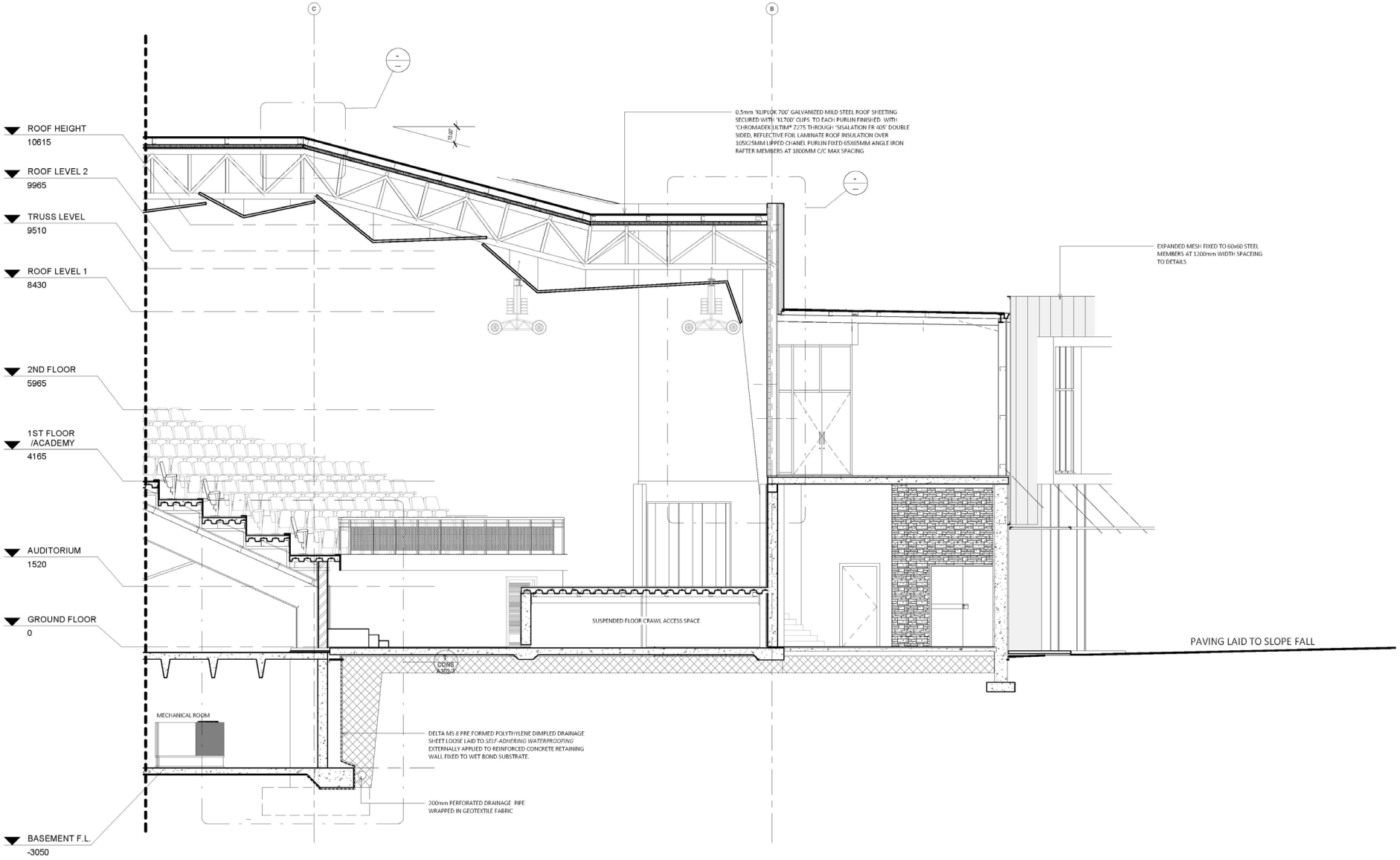

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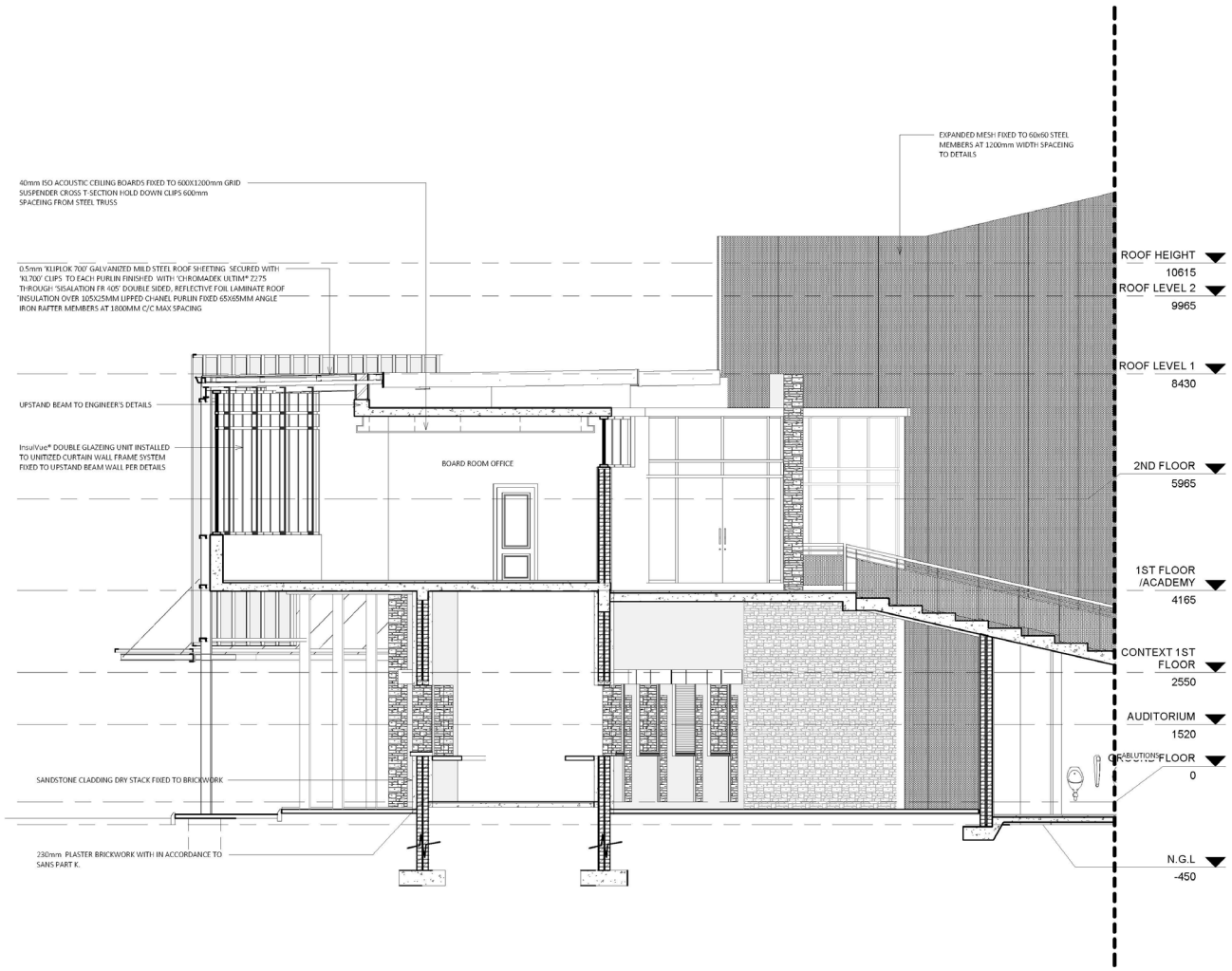

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DRAWING TITLE
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DRAWING NUMBER	2013033085
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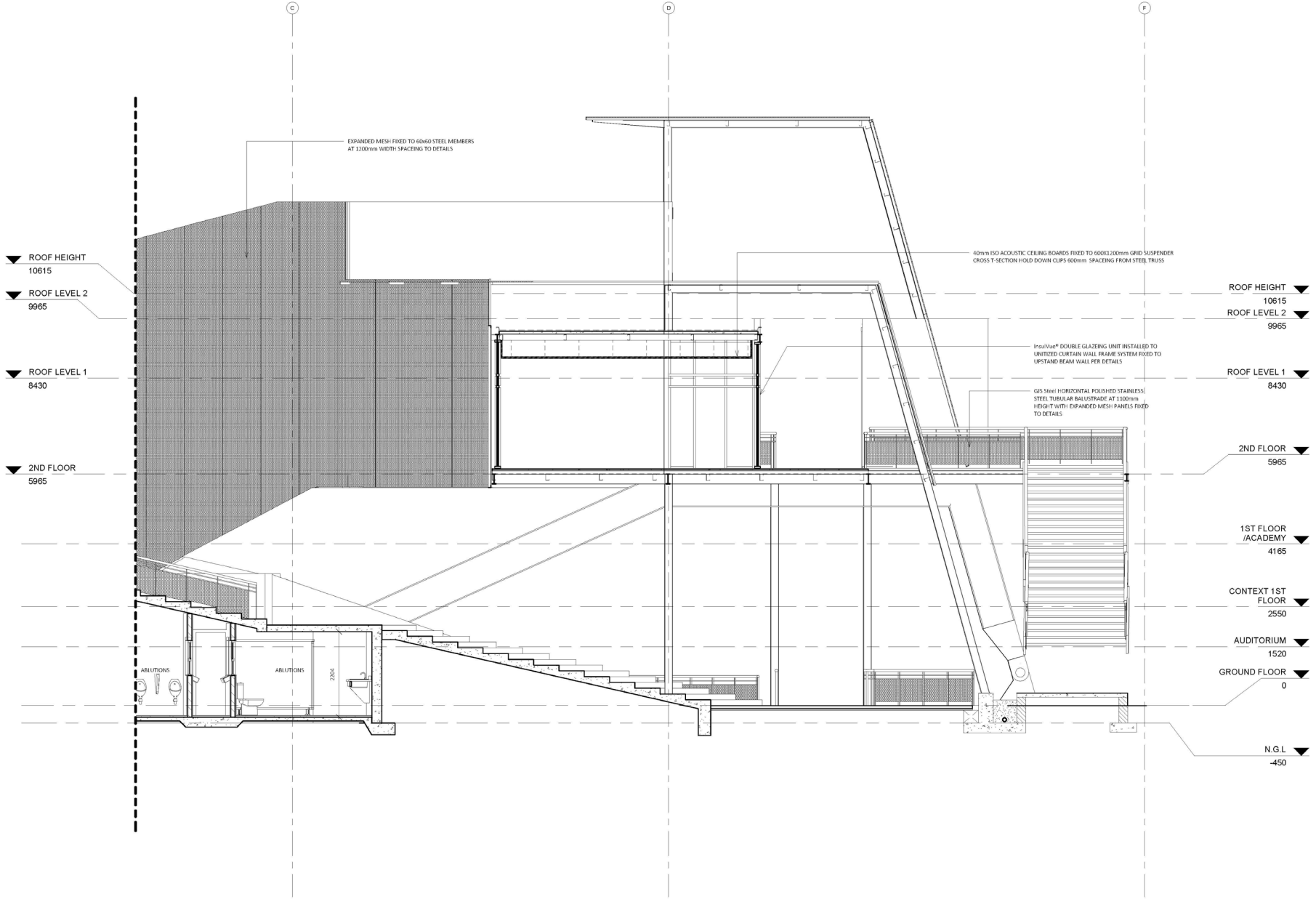

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DRAWING TITLE
SECTION B-B

PRINTED SCALE	SUBMISSION DATE
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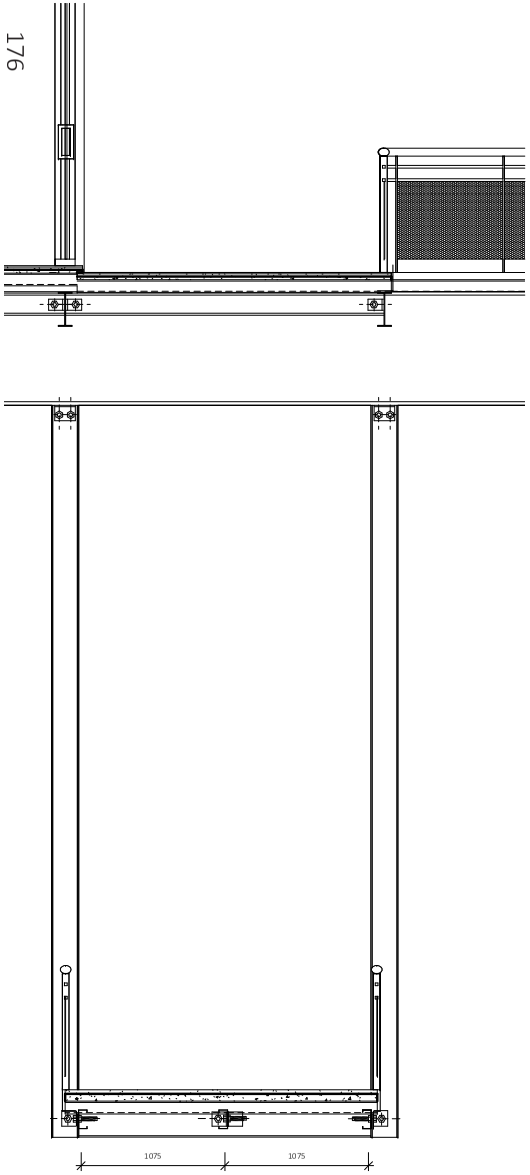

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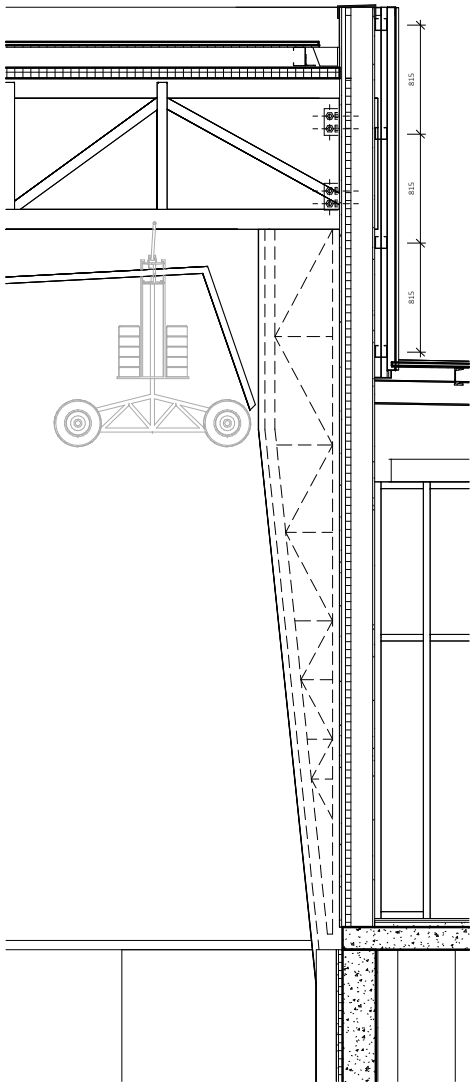

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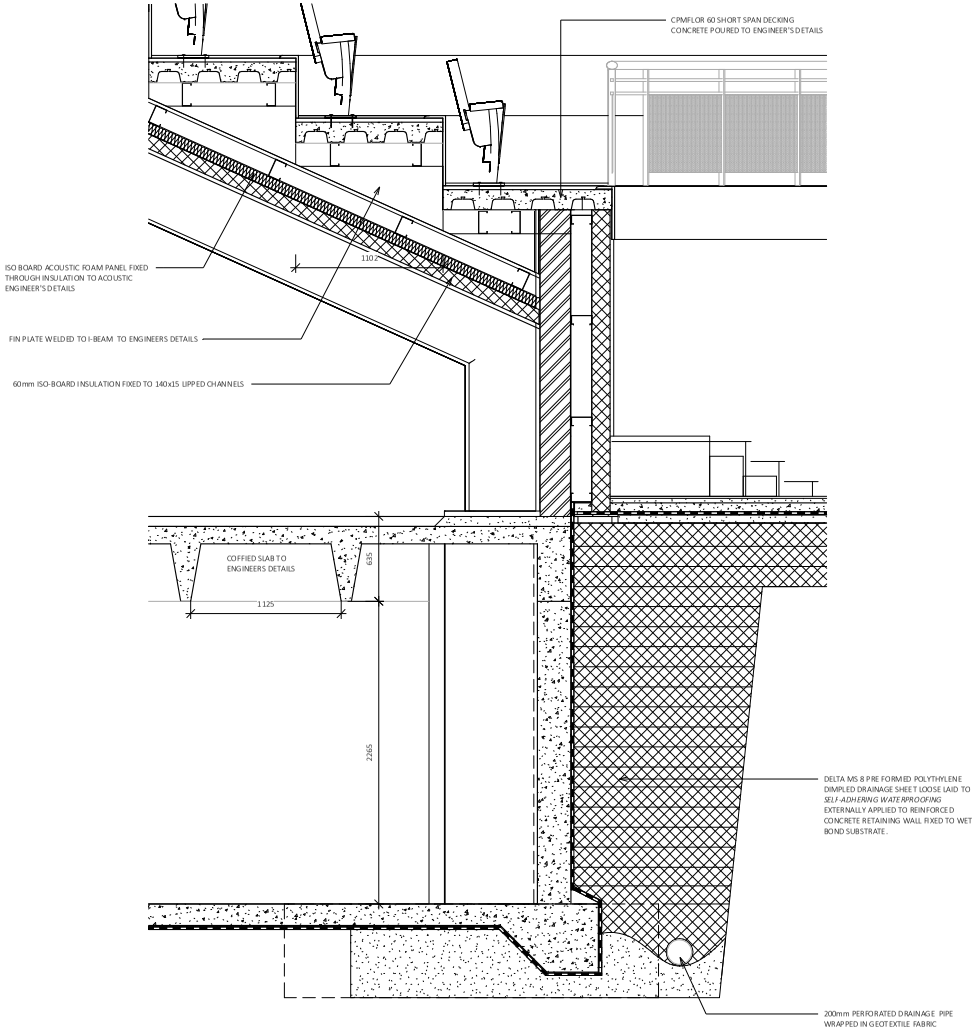

1 BASEMENT AND FRAME CONNECTION DETAIL
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GENERAL NOTES:

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PROPOSED URBAN MUSIC ACADEMY CATHEDRAL AREA MASERU

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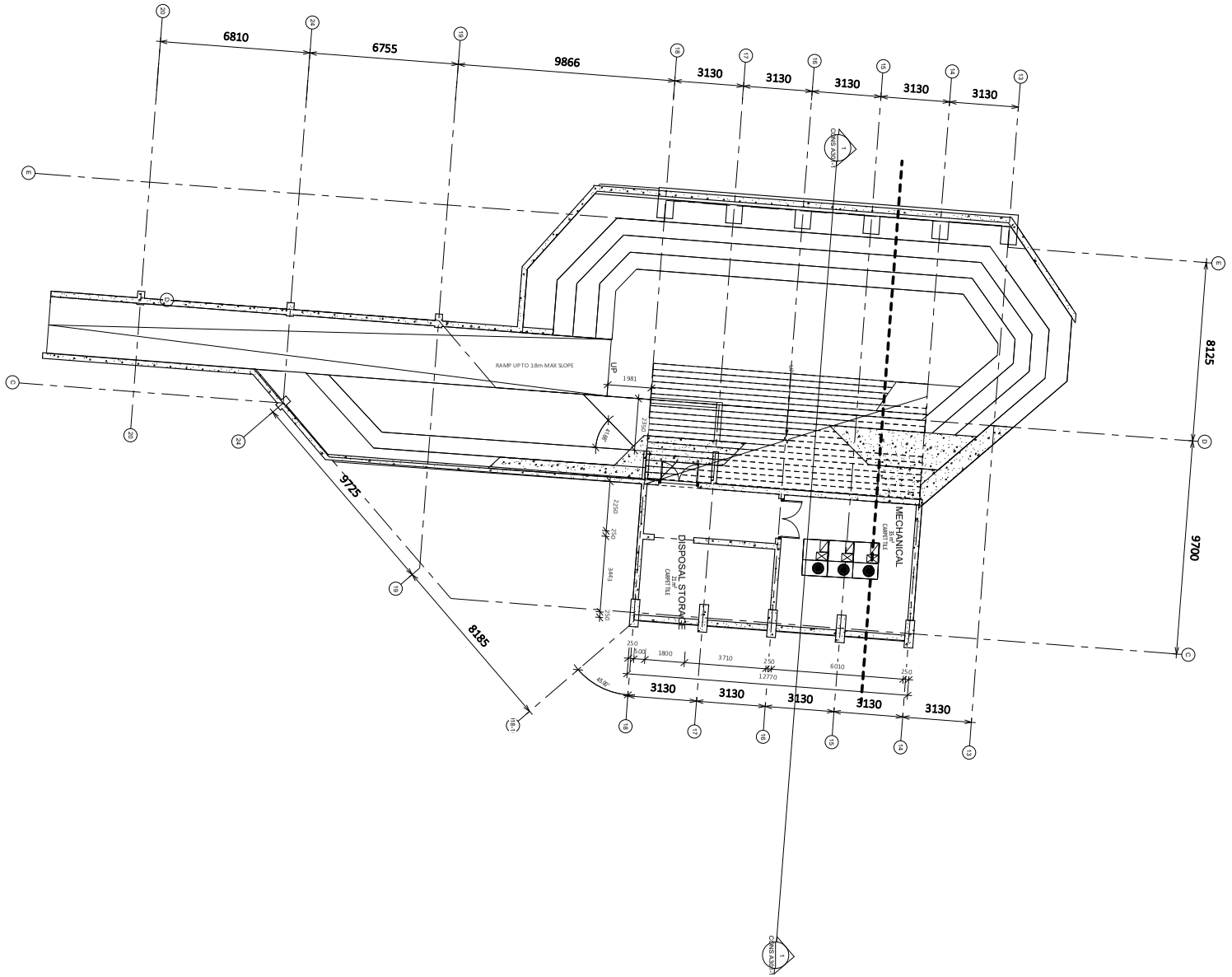

GENERAL NOTES:

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PROJECT
PROPOSED URBAN MUSIC ACADEMY CATHEDRAL AREA MASERU

DRAWING TITLE
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PRINTED SCALE	SUBMISSION DATE
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