

1. Introduction \_ 2. Museums in Pretoria \_ 3. Analysis of selected museums \_
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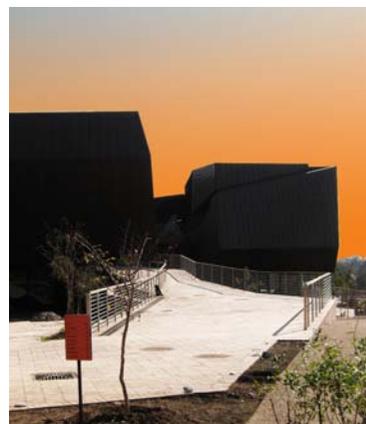


FIGURE 6.1.a,b,c Digitally modified photographs of the Ditsong: National Cultural History Museum, the Apartheid Museum and the Freedom Park Museum.



Louis Ghost  
Philippe Starck

## 6.1. Introduction

Since the focus of this thesis falls within the parameters of museums and exhibition spaces, museum visits are an important research component that informs the final design. This chapter is a summarised analysis of the museums that were visited. The selected museums in Pretoria act as precedent studies that inform the author on the experiences and facilities museums in Pretoria have to offer. Museums outside Pretoria are included as precedents that inform the design.

The chapter explains how the museums are categorised and gives a short description of each museum's strengths and weaknesses. Subsequently the Freedom Park Cultural Landscape and Museum as well as the Apartheid Museum are critically analysed in terms of the five main aspects that play an important role in the spatial design of an exhibition or museum, namely:

1. Entrance
2. Thresholds
3. Path and visitor orientation
4. Transfer of information
5. Dialogue between object and visitor

The Ditsong: National Museum of Cultural History is discussed as an example of an existing museum in Pretoria. The museum is analysed in order to determine the functioning and role of the new satellite museum.

## 6.2. Museums in Pretoria

An analysis of the museums surrounding the Standard Bank Centre confirmed the hypothesis that a need exists for exciting museum experiences in the city centre. The analysis reinforces the site selection for the design intervention, as the site is positioned on the corner of two major pedestrian streets and will expose the museum to the city users and passers by. The building is within walking distance from other museums in the CBD area; if a person planned to visit a number of museums in one day, it would be achievable on foot.

Visits to museums in Pretoria informed the author about the context the design is positioned in and how museums operate. Eleven museums in Pretoria were visited and analysed. Richard L. Francis (2006) delineates four types of museums, namely the new museum, the converted museum, the add-on museum and the non-museum. Since the thesis deals with interior architecture as an intervention in an existing building, the eleven museums are categorised under four headings and based on their relations to the built environment.

The museums listed under 'House museums' are houses that were converted into museums. In order to convert the houses into museums, minimal changes were made to the interior spaces, as the intention with a house museum is to give a visitor an authentic experience of the lives of the residents who lived there. The experience is on a residential scale. The focus is on restoration and preservation rather than design.

Listed under 'Open air museums' are museums that are not limited to a specific building, but where the whole site is part of the museum experience. The scale is much larger than what an interior architecture project will encompass and

the extent of the open air museum does not allow for changes or interventions over short periods of time.

Museums located in 'converted buildings' directly relate to the proposed design intervention, for the reason that a new function is inserted into an existing building and the spaces have to be adapted to accommodate the new function. This category is similar to what Francis (2006) refers to as a converted museum. In converted museums, the architect is faced with a substantial challenge when he has to revamp existing structures in order to address the particular needs of museums. Disappointingly, the museums in Pretoria that fall in this category have not made use of the design opportunity to create exciting spaces and the museum spaces are determined by the existing building's spatial layout.

The two museums that fall into the category 'new building' are museums for which buildings have been designed specifically for the purpose of housing a museum. What is concerning is that there are only two museums in Pretoria for which a building has been erected and that both these buildings have been built before 1994, speaking of a former political regime and a different view of the people of South Africa. The Freedom Park museum currently under construction on Salvokop was visited and is referred to later in this chapter.

The Ditsong: Northern Flagship Institute is in charge of the development, management and administration of some of the most significant Southern African collections of fauna, paleontology, military history, cultural history, anthropology and archaeology (Ditsong: Northern Flagship Institutions, 2010). The museums that are managed by the institute have undergone name changes to include the word 'Ditsong' in the names. Some of the museums are: the Ditsong: National Museum of Military History, the Ditsong: Tswaing Meteorite Crater, the Ditsong: National Museum of Cultural History and the Ditsong: National Museum of Natural History. The vision of the institute is to be a leading African heritage institution of excellence that is accessible to all (Ditsong: Museums of South Africa, 2010).

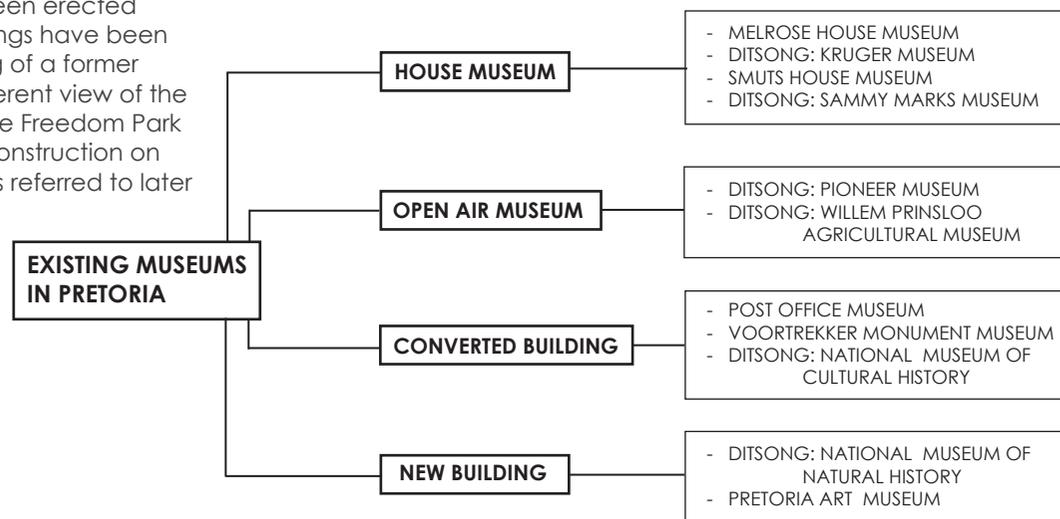


TABLE 6.1 Categorisation of museums in Pretoria



POST OFFICE MUSEUM



DITSONG: KRUGER MUSEUM



DITSONG: NATIONAL MUSEUM OF CULTURAL HISTORY



DITSONG: NATIONAL MUSEUM OF NATURAL HISTORY

## Location of Museums in the vicinity of the Standard Bank Centre

The map is an indication of the museums surrounding the site that formed part of the analysis of museums in Pretoria.

Museum Park is indicated by a purple block. The Ditsong: National Museum of Cultural History is part of Museum Park, an initiative of the government to group

a number of museums and cultural sites together in order to promote pedestrian links (Museum Park, 2006, as cited by S. Uys, 2008). The site for the new satellite museum is not located within the Museum Park precinct, for the purpose of investigating the design of a museum in a location where an unexpected museum experience is possible.

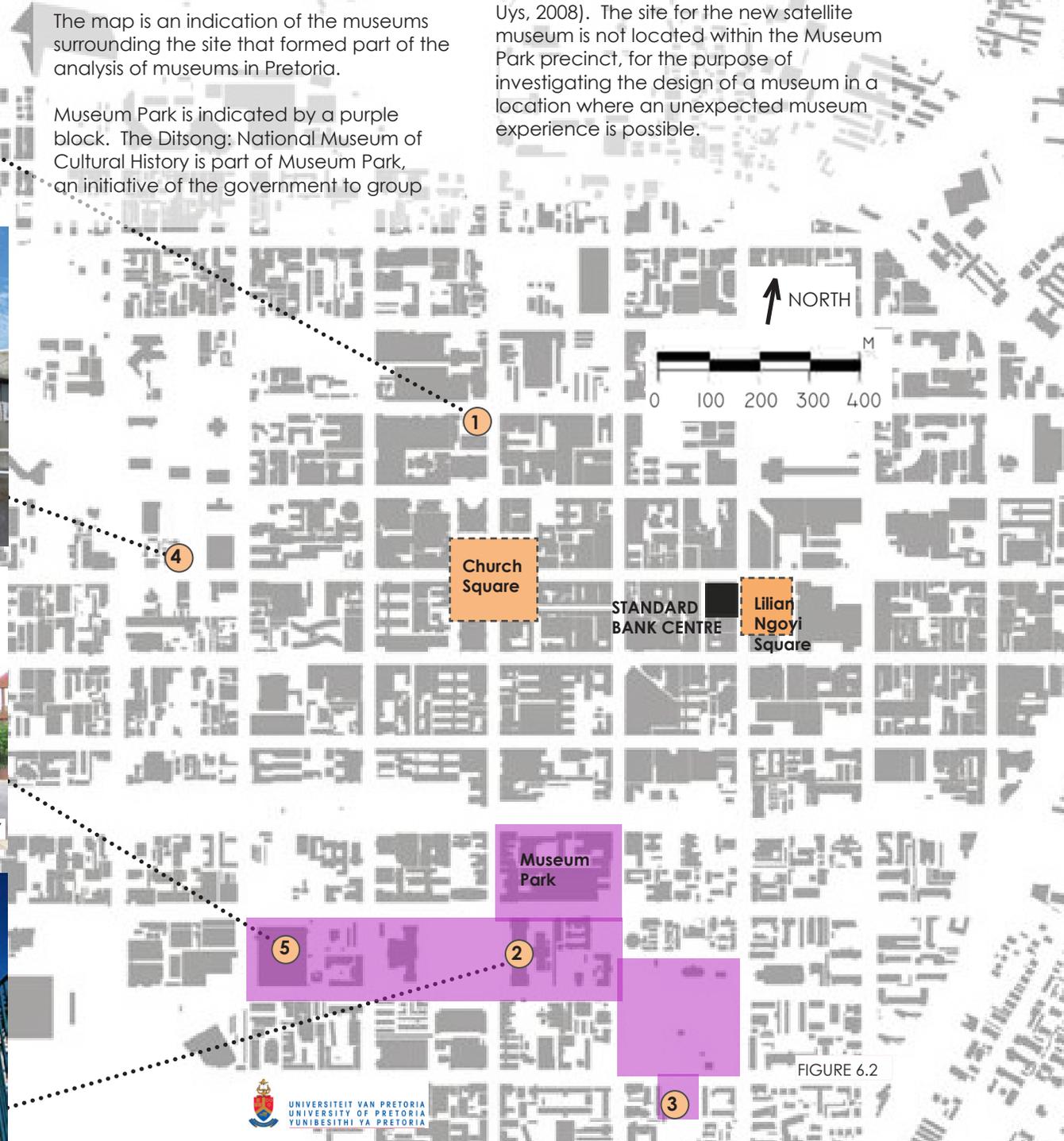


FIGURE 6.2

FIGURE 6.2 Map indicating museums around the Standard Bank Centre. FIGURE 6.3 Interior of the Post Office Museum. FIGURE 6.4, 6.5 Interior of the Ditsong: National Museum of Natural History. FIGURE 6.6 Interior of the Pretoria Art Museum.

6.2.1 POST OFFICE MUSEUM

**Description**

The Post Office Museum is devoted to the history and development of postal services in South Africa. Stamp collections, post boxes and mail carriers such as bicycles and airplanes form part of the exhibition. The museum offers services an ordinary post office would offer and facilitates the payment of municipal accounts.

**Strengths**

Being located within walking distance from Church Square and connected to private

rentable post boxes, a person encounters the museum without purposefully planning a visit. The museum is part of an everyday experience. A museum is combined with an existing public service, giving historical artifacts value and relevance within the context.

**Weaknesses**

The exhibitions are contained within one room that does not provide any visitor experience. There is no sign or exterior indication of the museum that attracts a person's attention.



FIGURE 6.3

6.2.2 DITSONG: NATIONAL MUSEUM OF NATURAL HISTORY

**Description**

Also known as the Transvaal Museum, this museum is one of the oldest natural history museums in South Africa, known for its possession of the famous fossilised skull of 'Mrs Ples' (Ditsong: Northern Flagship Institutions, 2010). Established in 1892, the museum contains large collections of animals, birds and groups of insects portrayed in realistic dioramas. The prominent museum building is designed by the architect John Stockwin Cleland. The Museum of Geological

Survey is also housed inside the museum building.

**Strengths**

The visitor can determine the amount of time to spend in the different exhibition halls. The exhibitions are visually strong, without forcing the visitor to read a large amount of text in order to understand the display.

**Weaknesses**

The displays are not changed or upgraded and do not motivate recurring museum visits. The large walking distances cause visitor fatigue.

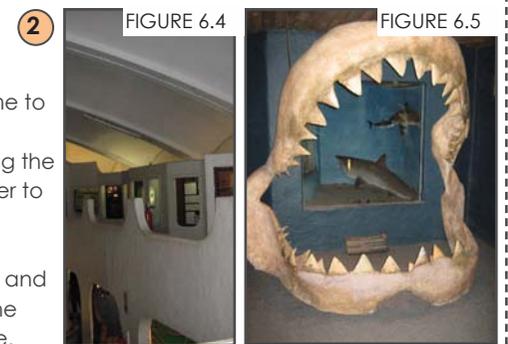


FIGURE 6.4

FIGURE 6.5

6.2.3 PRETORIA ART MUSEUM

**Description**

The museum building is an example of a modernist building positioned next to a large open grass-covered public space. The museum consists of open galleries where artworks are displayed as pictures against walls or sculptures on pedestals. The museum hosts changing exhibitions. The lawn next to the museum is not fully utilized as it offers opportunities for public events and exhibitions.

**Strengths**

The spaces are compact so that viewer fatigue is not a problem in the museum. The spaces are plain, without decoration and function as a backdrop for the artworks.

**Weaknesses**

There is a lack of additional functions one expects to find at an art museum such as a shop, restaurant and information centre. There is no narrative to the permanent exhibitions.



FIGURE 6.6



FIGURE 6.7

**3** **Description**  
The Melrose House is situated across the street from Burger's Park. It is a National Monument that was built by George Heys in 1866. The Treaty of Vereeniging (Peace Treaty terminating the Anglo Boer War) was signed in the Melrose House in 1902. The house is an example of preserved Victorian architecture in South Africa and is used for art exhibitions and concerts. A visitor walks through the house and views objects on display and rooms as they were used when the house was lived in.

#### Strengths

The museum provides communal facilities on its grounds such as tennis courts and lawns. In an additional structure next to the house the story of the Anglo Boer War is told through newspaper clippings and sketches. The museum provides an authentic experience.

#### Weaknesses

The house is hidden from street view, meaning that not many pedestrian stumble in on the museum. Interaction and visitor participation is not encouraged.



FIGURE 6.8

**4** **Description**  
The museum in a Victorian house exhibits the private life of Paul Kruger who lived there from 1884 until 1900 while he was President of the ZAR (Ditsong: Northern Flagship Institutions, 2010). Visitors can walk through the house that has been refurbished to look as it did during the time President and his wife lived there. Two exterior halls that display Kruger as an international statesman and his later journey into exile from Mozambique to Europe, as well as the President's private railway coach, form part of

the museum.

#### Strengths

The location of the house museum in Church Street allows the visitor to imagine life in the city center and Church Square in the 1900's, contextualising history and allowing for the cross-referencing of objects.

#### Weaknesses

The spaces do not allow temporary exhibitions or expansion. The displays are focussed on the objects rather than the visitor experience.



FIGURE 6.9

#### Description

Similar to the Ditsong: Kruger Museum, this house museum exhibits the life and the spirit of a great statesman. The house was the home of General Jan Smuts for over 40 years in Doornkloof in Irene, South-east of Pretoria. Visitors walk through the house unaccompanied and can follow any route. The museum provides a similar experience as the Ditsong: Kruger Museum and the Melrose House Museum.

#### Strengths

The gardens and site on which the museum is located form part of the museum experience, breaking through the boundaries of the house. A monthly market is held on the site which draws in visitors and creates awareness of the house.

#### Weaknesses

Even though the furniture and house is maintained, a visitor is aware of the fact that the objects are old and deteriorating. This enhances the feeling that the museum is preoccupied with history and ageing relics.



FIGURE 6.10

#### Description

The Victorian mansion that used to be the residence of the Jewish industrialist and entrepreneur Sammy Marks is situated on the farm Zwartkoppies east of Pretoria (Ditsong: Northern Flagship Institutions, 2010). Visitors are guided on a tour of the house that showcases the unique collection of Victorian and personal assets of Sammy Marks and his wife, Bertha. The park-like garden is an additional attraction of the museum where visitors can enjoy picnics,

play croquet or enjoy a Victorian meal.

#### Strengths

The relaxed environment of the museum location encourages visitors to linger on the grounds and spend more time at the museum.

#### Weaknesses

As the house is preserved and presented in the exact manner that the Marks family used to inhabit it, one questions the value and purpose of the museum and the preservation of history.

FIGURE 6.7 The Melrose House Museum. FIGURE 6.8 Interior of the Ditsong: Kruger Museum. FIGURE 6.9 The Smuts House Museum. FIGURE 6.10 The Ditsong: Sammy Marks Museum. FIGURE 6.11 Ditsong: Pioneer Museum. FIGURE 6.12 Ditsong: Willem Prinsloo Agricultural Museum. FIGURE 6.13 Interior of the Voortrekker Monument Museum.

6.2.8 DITSONG: PIONEER MUSEUM

**Description**

The open air museum, located in Silverton, exhibits an original thatched Voortrekker house, built in 1848, as its main attraction (Ditsong: Northern Flagship Institutions, 2010). The site of the museum used to be a farm at Hartebeespoort (currently Silverton) and has a rich history that relates to the museum. The museum offers visitors an interactive experience of early farming culture in South Africa, with activities that include cooking method demonstrations and farming techniques.

**Strengths**

The museum grounds are used for cultural activities such as markets that create awareness of the museum and generate an income for people living in the area around the site. The museum offers adult programmes, as well as educational programmes for school children, reaching a wide target market.

**Weaknesses**

The museum only focusses on the historic culture of one group of South Africans. The exhibitions do not change.



FIGURE 6.11

6.2.9 DITSONG: WILLEM PRINSLOO AGRICULTURAL MUSEUM

**Description**

The museum is a combination of a house museum and an open air museum experience. The history of agricultural development in South Africa, from the Stone Age to 1945 is exhibited. Similar to the Ditsong: Pioneer Museum, visitors can experience demonstrations of farm life such as milking cows, baking bread in a clay oven, traditional candle-making and roasting coffee beans. There are two types of house museums on the grounds: furnished farmhouses (built in

1880 and 1913) and authentic Ndebele homesteads.

**Strengths**

The large site can accommodate large objects such as farming implements. The restaurant that serves traditional South African meals creates an immersive experience that extends the boundaries of the physical museum buildings.

**Weaknesses**

The displays are not changed at intervals and do not motivate recurring museum visits. Visitors have to walk long distances.



FIGURE 6.12

6.2.10 VOORTREKKER MONUMENT MUSEUM

**Description**

The Voortrekker Monument set on Monument Hill is a landmark in Pretoria that was designed by the architect Gerard Moerdijk and inaugurated on 16 December 1949 (Hartdegen, 1988:15). The Voortrekker Monument can be compared to a war memorial as rituals of visitation play a role for visitors to the Monument (Williams, 2007:5). A museum that exhibits items that have been used or created by the Voortrekkers, is located in the basement of the monument. The museum also exhibits objects that reveal the

culture and lifestyle of the Voortrekkers.

**Strengths**

The visitor reaches the museum after part of the Monument has been explored, meaning that the visitor is already informed about the Voortrekkers and can place the objects in context when the exhibitions are encountered.

**Weaknesses**

The museum feels more like a storeroom than an exhibition space, due to its location in the basement level. The exhibitions are not changed often.



FIGURE 6.13

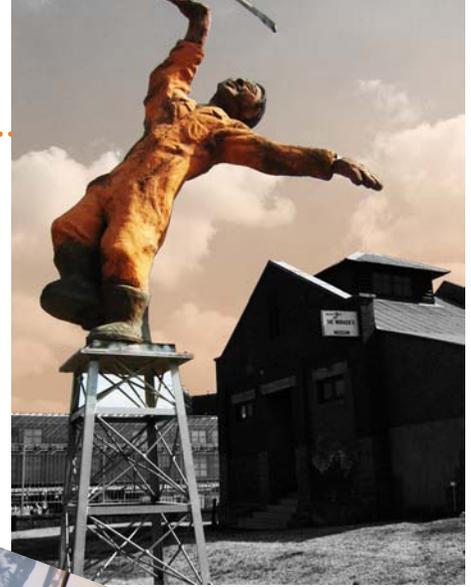
### 6.3. Analysis of selected museums



LILIESLEAF, RIVONIA



MUSEUM AFRICA, NEWTOWN



WORKER'S MUSEUM, NEWTOWN



HECTOR PIETERSON MUSEUM, SOWETO



FIGURE 6.14 Museums visited during research, Digital collage

### 6.3.1. Apartheid Museum

Location: Johannesburg, Gauteng  
Project team: Gapp Architects and Urban Designers, Mashebane Rose Architects, Britz Roodt Association, Linda Mvusi Architecture & Design  
(Opened in 2001)

The Apartheid museum is a memorial museum that preserves the memory of a bleak time in South Africa's history. The museum is located next to the Gold Reef City theme park and Casino, having the effect that the museum is a pertinent tourist attraction. The building faces the silhouette of Johannesburg's city skyline and turns its back on the immediate street context.

#### Entrance and visitor orientation

The museum has an upward sloping entrance that continues inside the museum until the highest point is reached where one sees a panoramic view of Johannesburg. One notices the hierarchy of the buildings and the contrast with the landscaping. The museum journey starts with two entrances, one for whites and one for coloureds. Depending on the card you receive at the ticket office, you pass through as white or coloured. The first exhibition you see is an installation of I.D. documents in steel cages. A person is constantly aware of the exterior through vertical strip windows. A large part of the exhibition is located outside the building, making the visitor aware of the context. Signage assists with orientation and way finding.

#### Transfer of information

The interior is a neutral canvas for the story of apartheid. After entering the museum a 15 minute movie about Apartheid is the introduction to the main exhibition. One feels overwhelmed by the amount of information that has to be taken in. Because of the emotive theme, less written information will have been sufficient. After the museum visit, one feels exhausted and emotionally drained.



FIGURE 6.15



FIGURE 6.17



FIGURE 6.18



FIGURE 6.16



FIGURE 6.19

FIGURE 6.20



FIGURE 6.15 Use of materials in the Apartheid Museum. FIGURE 6.16 The sloping entrance of the museum. FIGURE 6.17 Signage in the Museum. FIGURE 6.18 View of the museum pillars from the parking area. FIGURE 6.19 Entrance to the museum experience. FIGURE 6.20 Map of the Apartheid Museum.



FIGURE 6.21

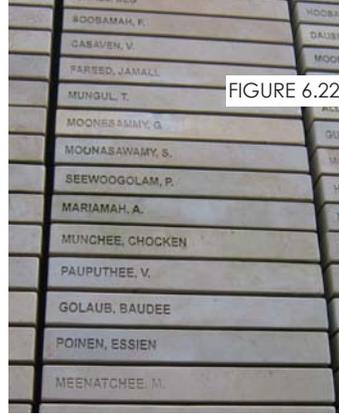


FIGURE 6.22



FIGURE 6.23



FIGURE 6.24

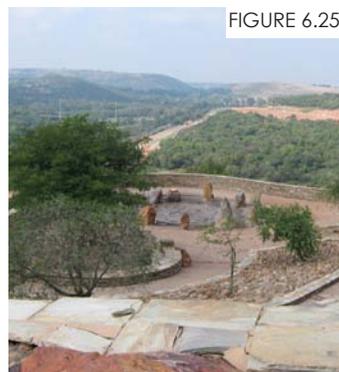


FIGURE 6.25



FIGURE 6.26

FIGURE 6.21 Interior of the 'Heroes' hall where important figures of history will be commemorated. FIGURE 6.22 The 'Wall of names'. FIGURE 6.23 The chapel with the light reeds in the background. FIGURE 6.24 The eternal burning flame and a view of the amphitheatre seating. FIGURE 6.25 The boulders of *Isivivane*. FIGURE 6.26 The starting point of the cultural walk where visitors are informed about Freedom Park.

### 6.3.2. Freedom Park

Location: Salvokop, Pretoria  
 Project team: GAPP Architects and Urban Designers, MMA Architects and Mashebane Rose Architects, Structural Engineers: Aurecon, Environmental: Earth Inc, Landscaping: NGBM - Newtown Landscape Architects Bagale, Green Inc, Momo Landscape Architects Joint Venture, Project Managers: PMSA (Opened in 2007)

The Freedom Park project is a dedicated heritage precinct that aims to create a deeper understanding of the people of South Africa through the narration of the country's pre-colonial, colonial, apartheid and post-apartheid history (Freedom Park – new international landmark, 2010). The cultural landscape tells the story of South Africa's unique history, struggles and achievements through design features and symbolic elements such as the wall of names and the reed poles.

#### Path and visitor orientation

Visitors are taken to the start of the cultural route via a cart-ride. A tour-guide escorts visitors through the route, starting at the wall of names where people can search for familiar names. The path leads to *Isivivane*, the symbolic burial place of heroes which is made up of boulders that are placed in a circle, representing the 9 provinces of South Africa. The path is winding and difficult to navigate without the help of a tour-guide. The view one has of Pretoria helps with the visual orientation and contributes to the experience.

#### Transfer of information

Due to the large site and complex symbolism of the experience, a visitor can't walk the route by him- or herself. The presence of a tour-guide makes the experience distinct from other museum experiences. The tour-guide ensures that the information is transferred and understood correctly.

### 6.3.3. Freedom Park Museum

Location: Salvokop, Pretoria  
Project team: GAPP Architects and Urban Designers, MMA Architects and Mashebane Rose Architects  
(Under construction)

The Freedom Park Museum is currently under construction. There are no objects in the museum during construction, but after a visit to the site, one can imagine the spaces as they will function once the museum is finished. The building's angular facade is reflected in the dramatic exhibition spaces.

#### Entrance and thresholds

The museum is positioned on the Northern part of the Freedom Park site, close to the vehicle entrance gate. It is a long walk from the parking area to the museum and there is not sufficient seating or resting places at the entrance of the museum building.

The ticket counters are outside the building next to the entrance door. The change in materials and spatial volume between the ticket sale space and the interior of the museum makes the entrance doors an almost theatrical threshold. Inside the museum the spaces flow into one another without obvious thresholds.

Windows accentuate and link the interior with the exterior and glazing between exhibition spaces act as distorted thresholds that visually link spaces that are actually separated.

#### Visitor orientation

The view of the museum building with the skyline of the city in the background places the museum in context for a visitor. The interior spaces are confusing because of the angular shapes and it is difficult to establish a route through the building.

FIGURE 6.27



FIGURE 6.28



FIGURE 6.29



FIGURE 6.30



FIGURE 6.31



FIGURE 6.32

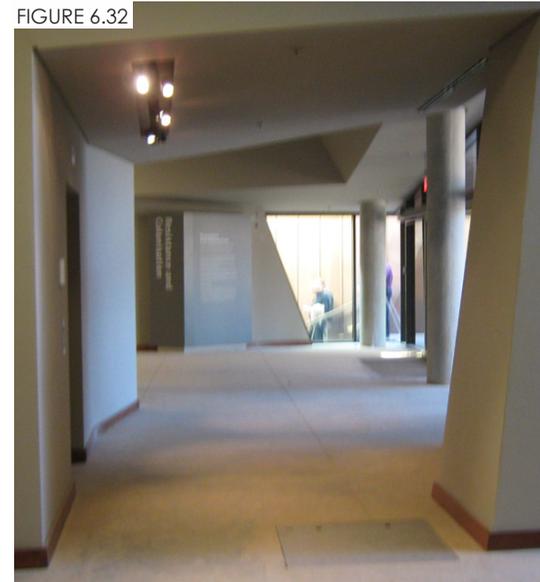


FIGURE 6.27 Windows allow natural light to enter the spaces and create a visual link to the city. FIGURE 6.28 The ticket sales space in front of the entrance. FIGURE 6.29 Differences in ceilings and lighting in the museum. FIGURE 6.30 The ceiling panels are combined with lighting to illuminate the space. FIGURE 6.31 Wood is used inside the building to create a warm atmosphere. FIGURE 6.32 The angular spaces of the museum

FIGURE 6.33, 6.34 Exhibitions in the museum. FIGURE 6.35 The entrance to the museum. FIGURE 6.36 Rentable central event space in the museum. FIGURE 3.37 The museum's restaurant. FIGURE 6.38 Exhibition space in the museum. FIGURE 6.39 Entrance hall of the museum. FIGURE 6.40 Exterior view of the museum.



FIGURE 6.33



FIGURE 6.34



FIGURE 6.35

## 6.4. Analysis of Ditsong:National Cultural History Museum Pretoria, Gauteng

### The Site

The museum is located towards the West of the Pretoria City Hall, in Visagie Street between Bosman and Schubart Street. The former Government Mint was located in the building, but it has been the National Cultural History museum since 1997. Through redesign and renovation the building is able to accommodate the National Cultural History Museum (The National Cultural History Museum – A new millennium, 2001). The building's solid structure was built in 1923 on the grounds where the old prison was situated (The Story of the National Cultural History Museum, 2001).

### History of the Museum

The 'Staatmuseum' was situated in a small market hall on Market Square<sup>1</sup> (now Lilian Ngoyi Square), but the hall soon became too small for the museum (The Story of the National Cultural history Museum, 2001). In 1904 the Museum was re-opened in a new building in Boom Street, with a new name: the Transvaal Museum (The Story of the National Cultural History Museum, 2001).

The collection of the museum grew in such a manner that the new building was soon too small. In 1912 a part of the collection moved to a new building (Now the Transvaal Museum) in Paul Kruger Street, followed by the natural history collections and exhibitions in 1925. The museum in Boom Street continued to host the historical, anthropological and archaeological collections, but not with the necessary care. Kotie Roodt-Coetzee (who became the curator of the Transvaal museum in 1953) was concerned with the fact that the objects were not well-preserved and also that the public didn't

see enough of the exhibitions. At that time cultural history as an academic subject was not yet recognized as a museum subject on par with archaeology and anthropology (Grobler & Pretorius, 2008:112). Roodt-Coetzee started collecting cultural history objects and succeeded in assembling one of the largest collections of cultural history objects in the country (The Story of the National Cultural History Museum, 2001).

The National Cultural History and Open Air Museum was founded in 1964 and in 1988 the name was shortened to National Cultural History Museum. By then the museum was already managing a number of satellite museums that included the Kruger, Sammy Marks and Pioneer Museums. When the Boom Street Museum building became dilapidated, the old Mint building in Visagie Street was allocated as the new museum of culture in 1993 (The Story of the National Cultural History Museum, 2001).

### Museum facilities

The museum's public facilities include a restaurant, auditorium, multi-functional space, museum shop, conference rooms and outdoor amphitheatre. According to researcher Mauritz Naudé (2010) the museum's most regular visitors are school groups. There is a specific activity room for children to touch and hold objects.

One of the museum's key assets is the large number of objects in the storage rooms (Naudé, 2010). Conservators have workshops in the building where objects are restored and preserved. These amenities would also be used for objects that will be on display in the new satellite museum.

### Museum Critique

The museum's focus is on the preservation of objects rather than on the exposure of the objects to the public. If the public is not aware of the objects and interested by it, the work the museum does is in vain.

<sup>1</sup> vide p.50, Context Ch 4

The museum's marketing is inadequate; the public needs to be made aware of the museum and its prospects.

The manner in which objects are exhibited is old-fashioned and the exhibitions are not alternated regularly. In comparison to contemporary history museums that have grown more experiential and more "interactive" (Hein, 2009:31), the Ditsong: National Cultural History Museum still hosts static displays.

### Design Opportunities

The design of a satellite museum should establish a strong connection between the museum and the city users. Existing equipment, resources and objects can be used in a new exhibition space. Nearby institutions can be attracted to interact with the museum. Opportunity lies in creating awareness surrounding the museum. The museum should be made relevant in the context of Pretoria.

### Purpose of the satellite museum

1. The satellite museum will display objects that are currently in the storerooms of the Ditsong: National Cultural History Museum.
2. The satellite museum will function as a marketing tool to make regular city users aware of the Cultural History Museum.
3. The satellite museum's purpose is to enhance the exhibitions and public aspects of the museum.
4. The new satellite museum will place emphasis on the rotation of exhibitions, and possibly encourage the existing museum to view exhibitions in a short-term frame of mind.



FIGURE 6.36



FIGURE 6.37

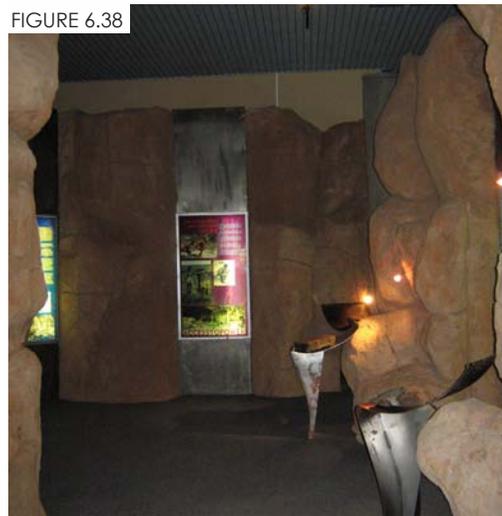


FIGURE 6.38



FIGURE 6.39



FIGURE 6.40

FIGURE 6.41 Process 2: Restorers working on objects in the Ditsong: National Museum of Cultural History.

FIGURE 6.42 Process 3: storerooms of the Ditsong: National Cultural History Museum. FIGURE 6.43 Process 4: An exhibition in the Ditsong: National Cultural History Museum.



FIGURE 6.41



FIGURE 6.42



FIGURE 6.43

## 6.5. The Museum as a Factory

The concept of preserving precious objects can be dated back to ancient times when collections have been preserved in Egyptian tombs, medieval church crypts and royal treasuries (Newhouse, 1998:14). The role of the curator in these ancient museums was fulfilled by a priest. The term 'curation' is derived from the Latin word 'curare' which means 'to take care of'. In museums, curatorship refers to the care and treatment of objects (Kreps, 2003:49). Preservation is still one of the main functions of a museum, along with research and communication (Naudé, 2010). A museum is an institution devoted to the acquisition, conservation, study, exhibition and educational interpretation of objects with historical value (Williams, 2007: 8).

A museum relates to a factory in the sense that there are certain processes that have to happen in every museum (Naudé, 2010). These processes or functions revolve around the objects in a museum and strengthen the notion that 'the object is king in a museum' (Middeljans, 2010). Museums' functions include collection, preservation, study, exhibition and education (Hein, 2009:4).



**Process 1:**  
Arrival of object

The first process is the arrival or collection of the object. This process is one of the major activities traditionally attributed to museums (Hein, 2009:4). If a person has an object he/she would like to donate to the museum, a researcher will go out to the object's location and examine it. If it is decided that the object is valuable or interesting, it would then be transported to the museum.



**Process 2:**  
Restoration/  
Preservation

Process two entails the restoration and preservation process (Hein, 2009:4). These are chemical treatments that take place in the laboratories or workshops of the museum. Specific equipment is needed for these processes. The spaces for these processes are often neglected zones of the building. Work of precise and critical nature is performed in these areas and an environment of adequate quality and size should be provided (Brawne, 1965:194).



**Process 3:**  
Storage &  
Documentation

After the chemical processes, the third process follows: documentation and storage. The object is taken into a room where it is photographed and documentation papers filled out. The collection of valuable objects is worthless without additional documentation, a requirement generally underappreciated by the general public (Hein, 2009:3). In theory, all the objects should be listed on a database of the museum, but in reality this is seldom the case. The object is taken to a storeroom where it is kept until it is needed for an exhibition.



**Process 4:**  
Exhibition

The Exhibition of the object is the fourth and final process that takes place. This is a very important process, as this is when the encounter between object and observer takes place – the significance and value of the object should be portrayed to the public.

## 6.6. Conclusion

Museum visits and a deeper investigation into the management of the Ditsong: National Museum of Cultural History enabled the author to notice shortcomings in the management and functioning of museums. The gained knowledge is applied in the final design.

The five aspects that were investigated in the museums precedents (1. Entrance, 2. Thresholds, 3. Path and visitor orientation, 4. Transfer of information and 5. Dialogue between object and visitor) play an important role in the final design.

Photograph of the author in front of the Hector Pieterson memorial in Soweto (photograph taken by D. Uys, 2010).

