

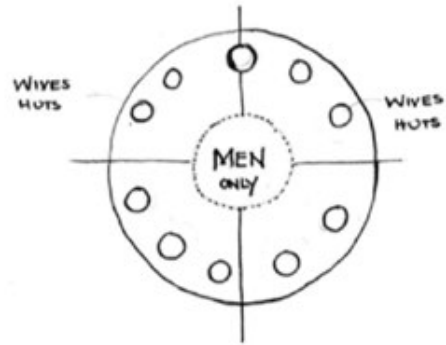


Final Presentation 08



THE CENTRAL CATTLE PATTERN

Men are found at the centre of this layout that consist of the Women's huts placed on the outer edge of the settlement. The kraal or cattle byre is a space set aside for men only. This ideology represents the sets of ideals held by a society and reflect the secondary role that women serve in this layout. The Kgotla is a sacred space where the Ancestors are buried, its a scared space for the cattle and is a meeting space dedicated to men. The space is set aside only for men and is a public space where they meet and gather as a collective in the settlement. The space is a sealed off round space where women are not allowed to move beyond a certain point.



THE MAMELODI WOMENS QUADRANT OF NEEDS

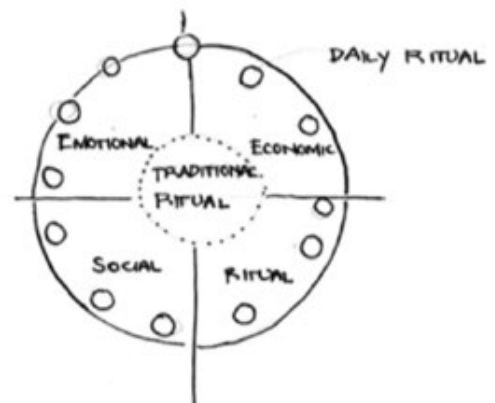
By addressing this ideology the roles of women in this society are challenged and new questions arise from the dialogue. By inverting this central Cattle Pattern the women become the focus of the layout. The women are placed at the centre in a defensible space that meets their:

- EMOTIONAL,
- SOCIAL,
- ECONOMIC &
- TRADITIONAL RITUAL NEEDS in the urban context.



THE NEW MENTAL SPACE

When women become the focus, the mental space changes. The role of the women in this society is uplifted. By bringing the Traditional Ritual at the centre the women are culturally empowered. A space is provided where the Women can carry out traditional practices in a safe, secluded space. A space that focuses on empowering them to empower their communities. This is seen in the exploration and design of an Initiation school that addresses the traditional aspect of the quadrant and a precinct at a Master plan level that addresses the daily rituals of the women in an Urban Ikhaya.



LEKHULENI INITIATION SCHOOL FOR GIRLS



Lekhuleni Girls Initiation school in context



LEKHULENI INITIATION SCHOOL FOR GIRLS

Figure 7.23 Building in Context (Author, November 2016).



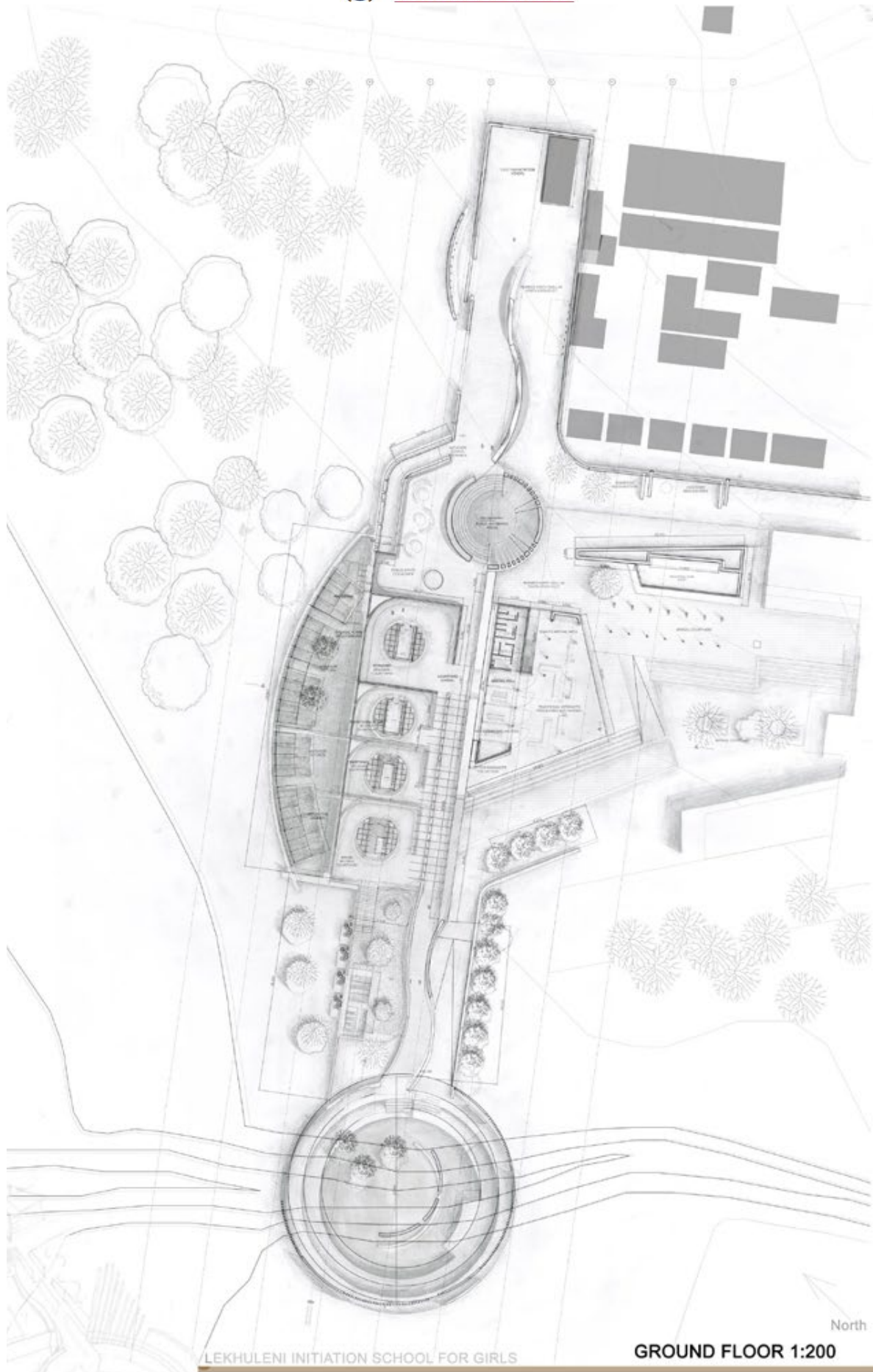


Figure 7.24 Final plan (Author, November 2016).

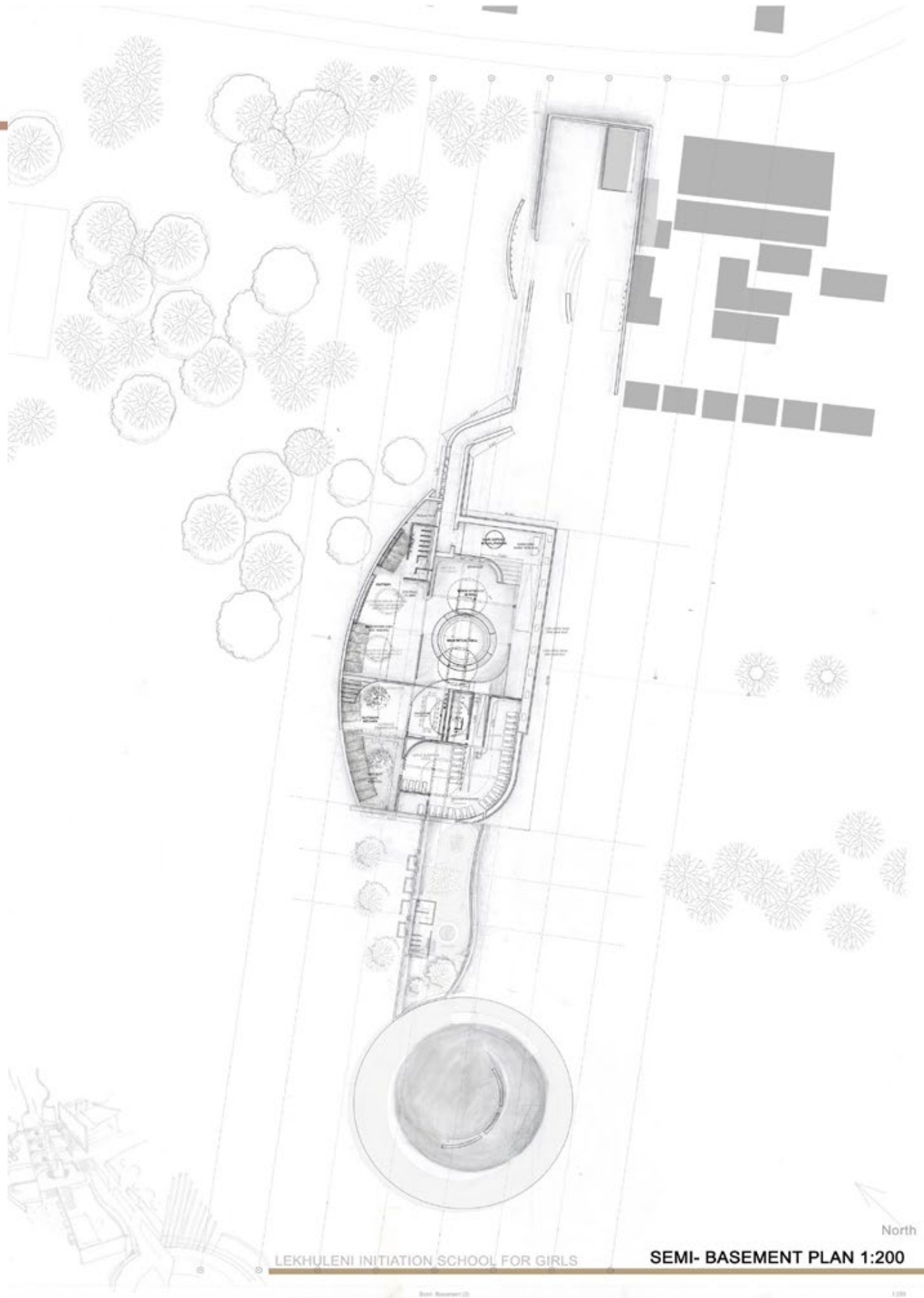


Figure 7.25 Final Basement plan (Author, November 2016).

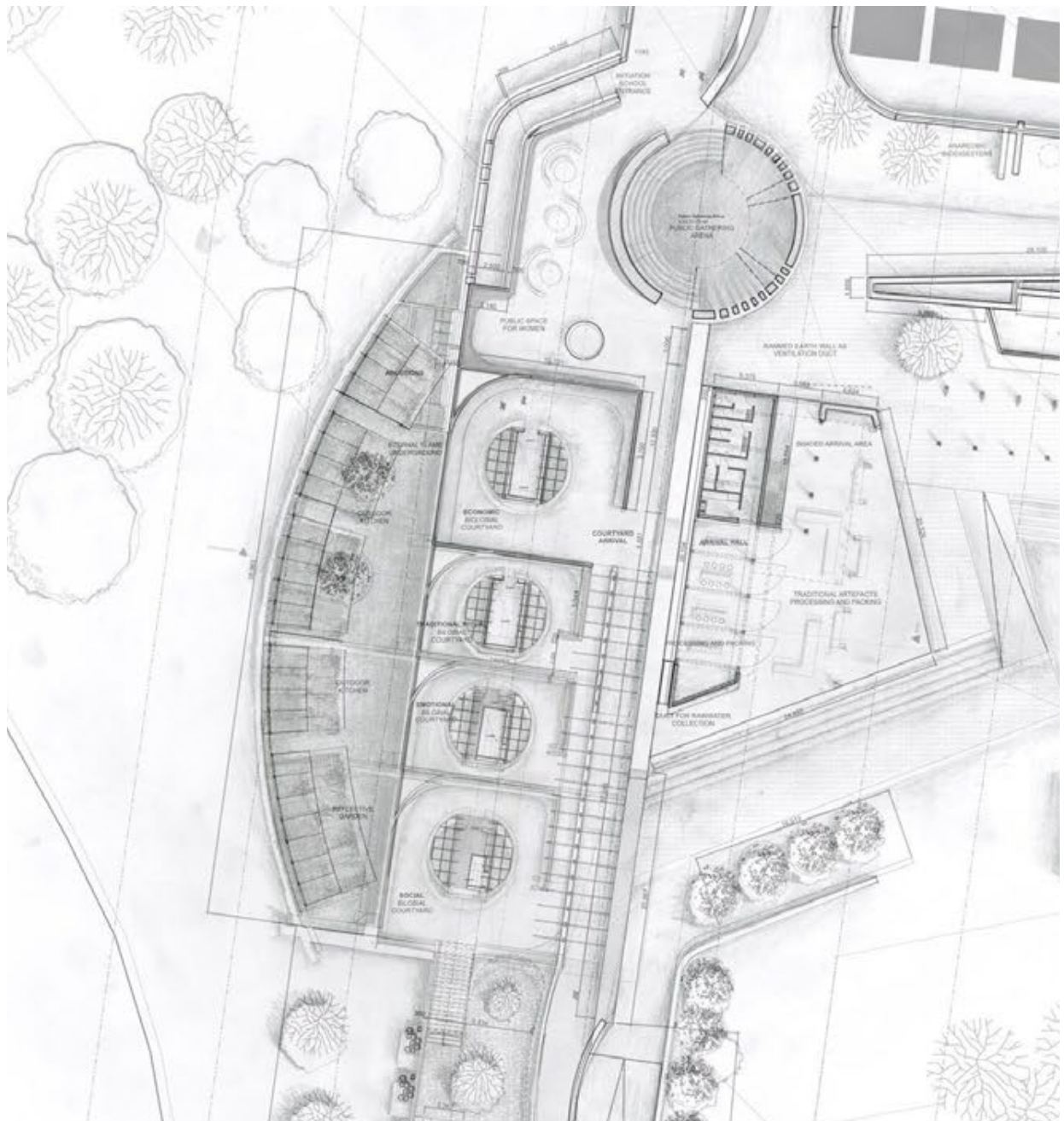
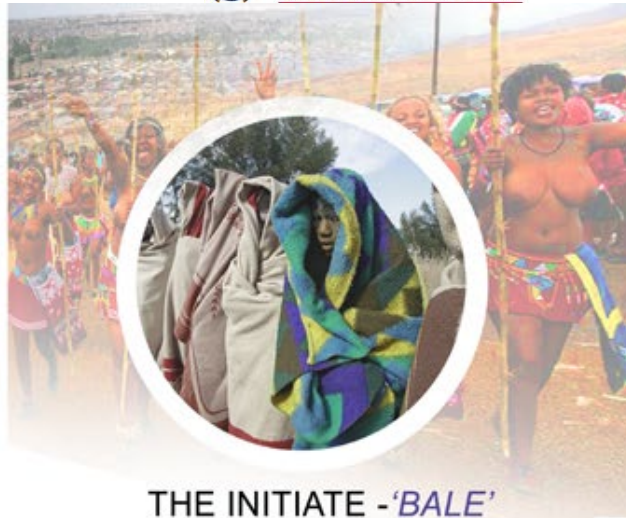


Figure 7.26 Focus Area (Author, November 2016).



THE INITIATE - 'BALE'

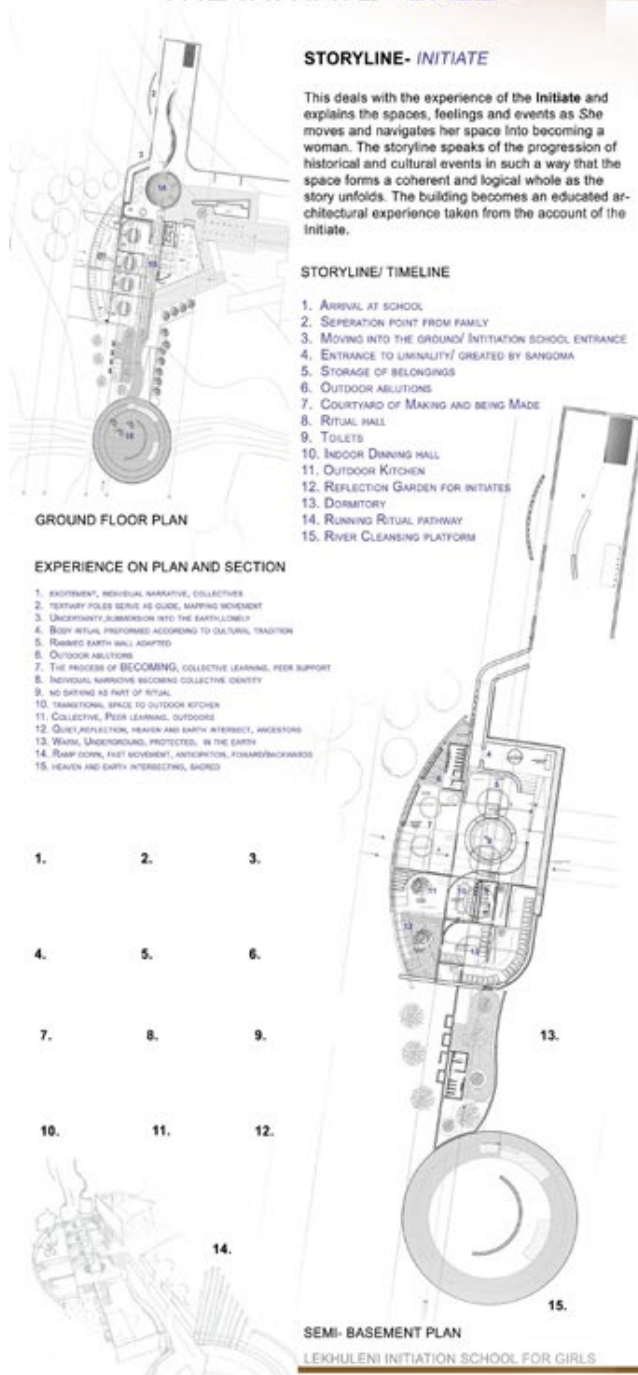
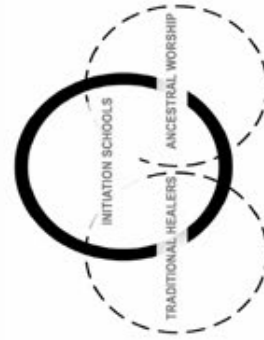
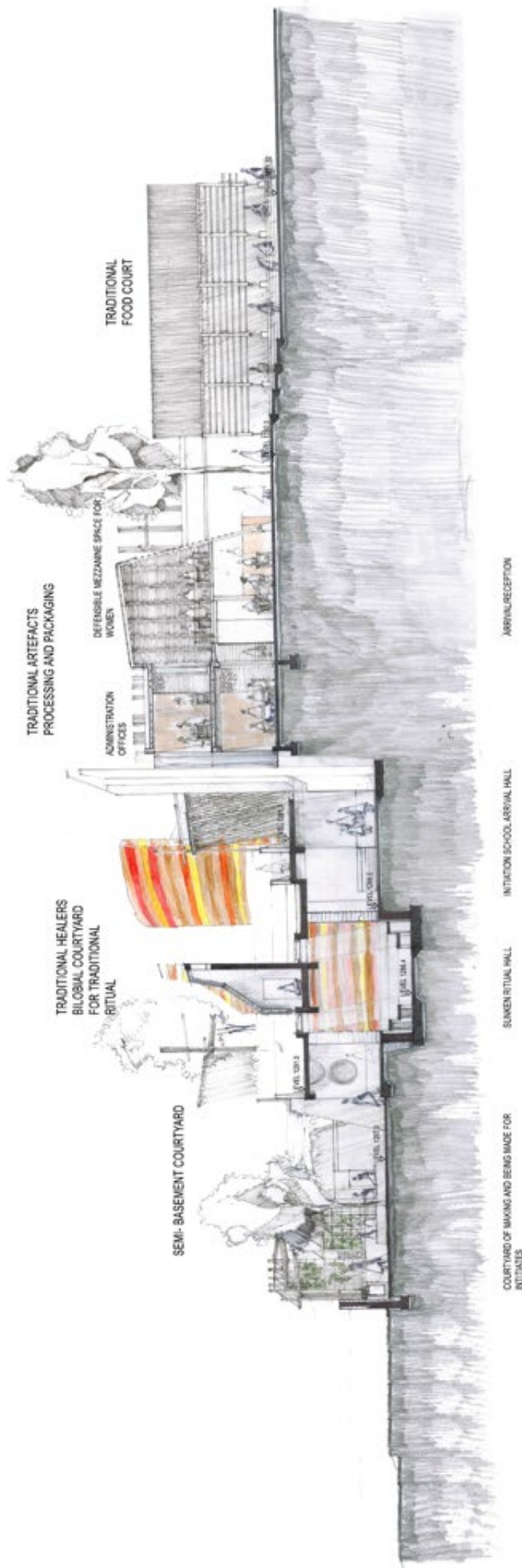


Figure 7.27 Focus Group (Author, November 2016).



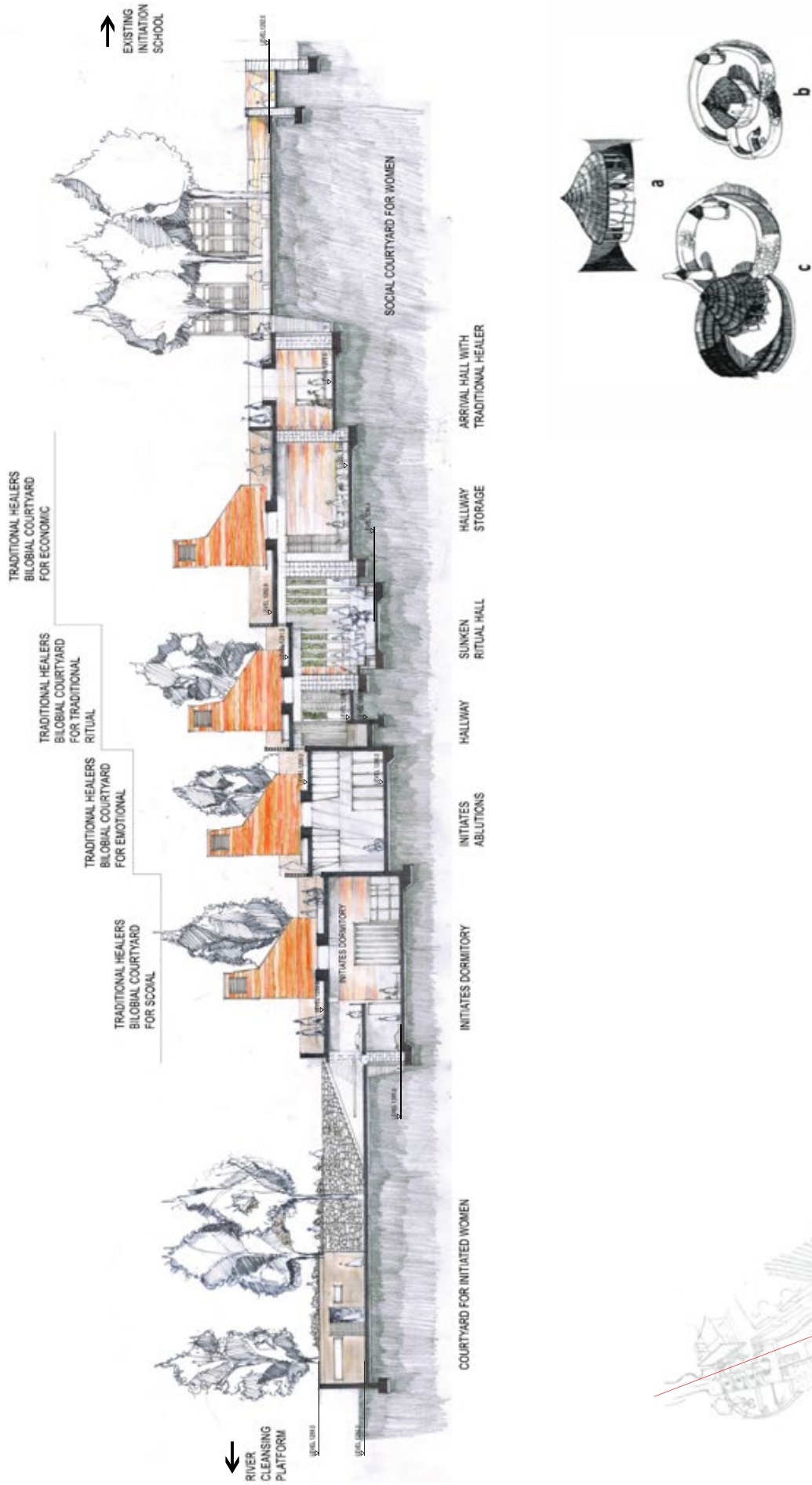
INFORMAL SOCIALIZING AGENTS FOUND IN MAMELODI (AUTHOR 2016).

DESIGN SECTION 1:100 CROSS SECTION OF THE THREE INFORMAL SOCIALIZING AGENTS FOUND IN MAMELODI (AUTHOR 2016).

LEKHULENI INITIATION SCHOOL FOR GIRLS



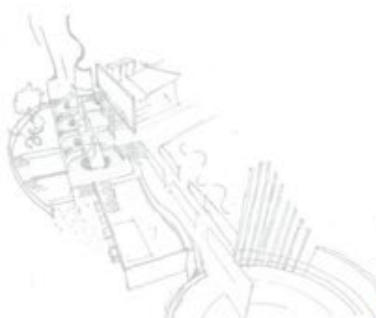
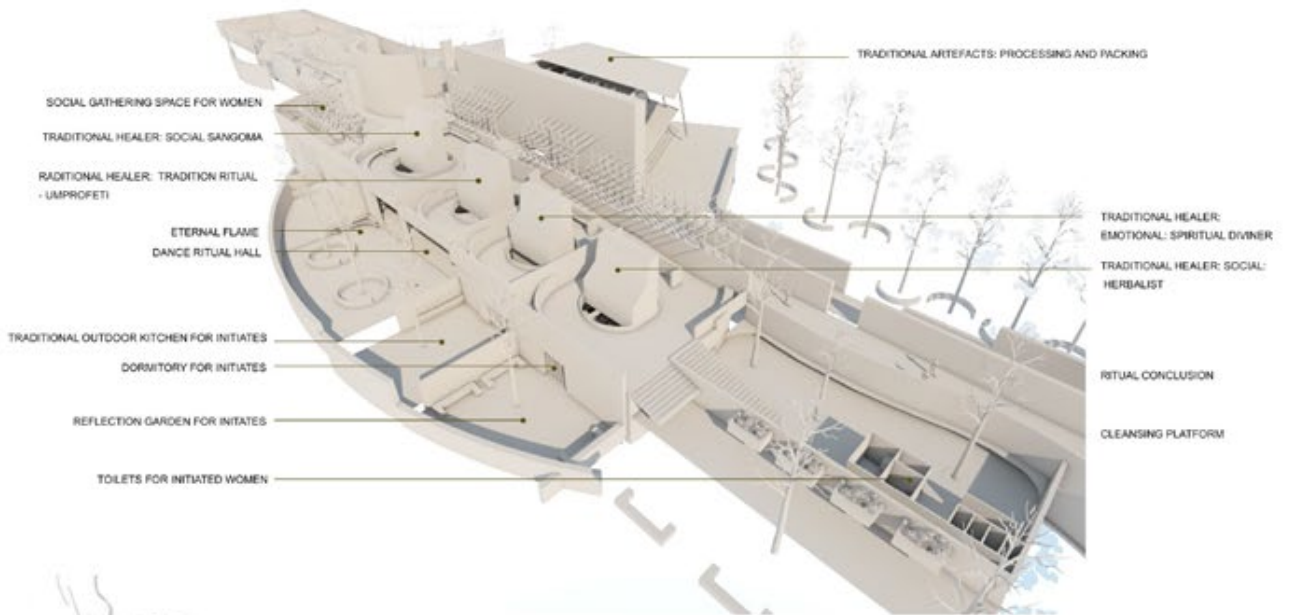
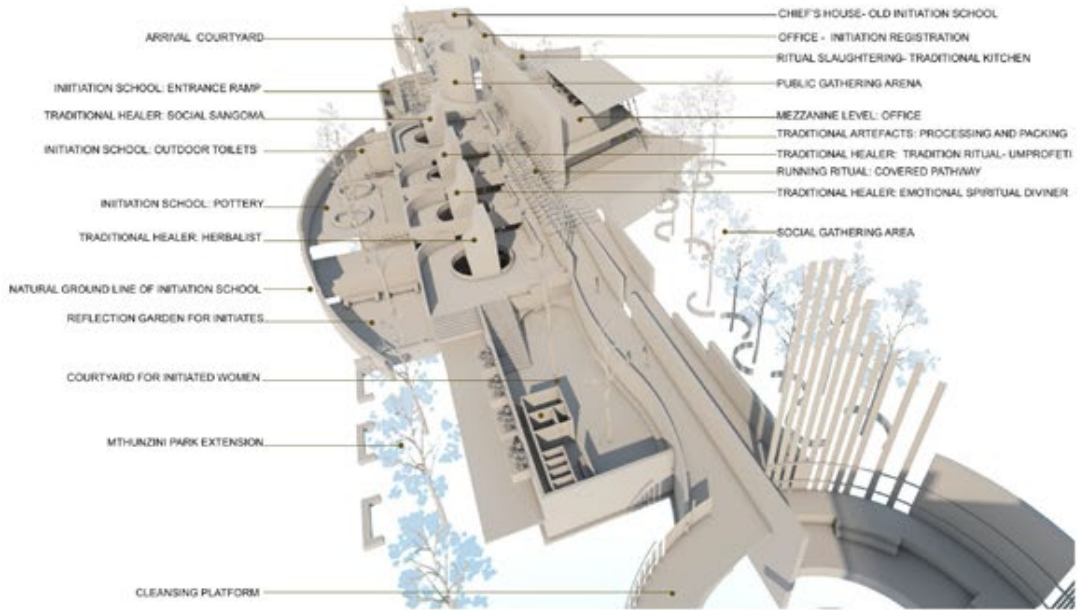
Figure 7.28 Cross section (Author, November 2016).



DESIGN SECTION 1:100 BASED ON TRADITIONAL BILOBIAL HUTS FOR WOMEN

LEKHULENI INITIATION SCHOOL FOR GIRLS

Figure 7.29 Long Section (Author, November 2016).



LEKHULENI INITIATION SCHOOL FOR GIRLS AERIAL PERSPECTIVES

LEKHULENI INITIATION SCHOOL FOR GIRLS

Figure 7.30 Aerial Perspectives (Author, November 2016).



Figure 7.31 Perspective (Author, November 2016).



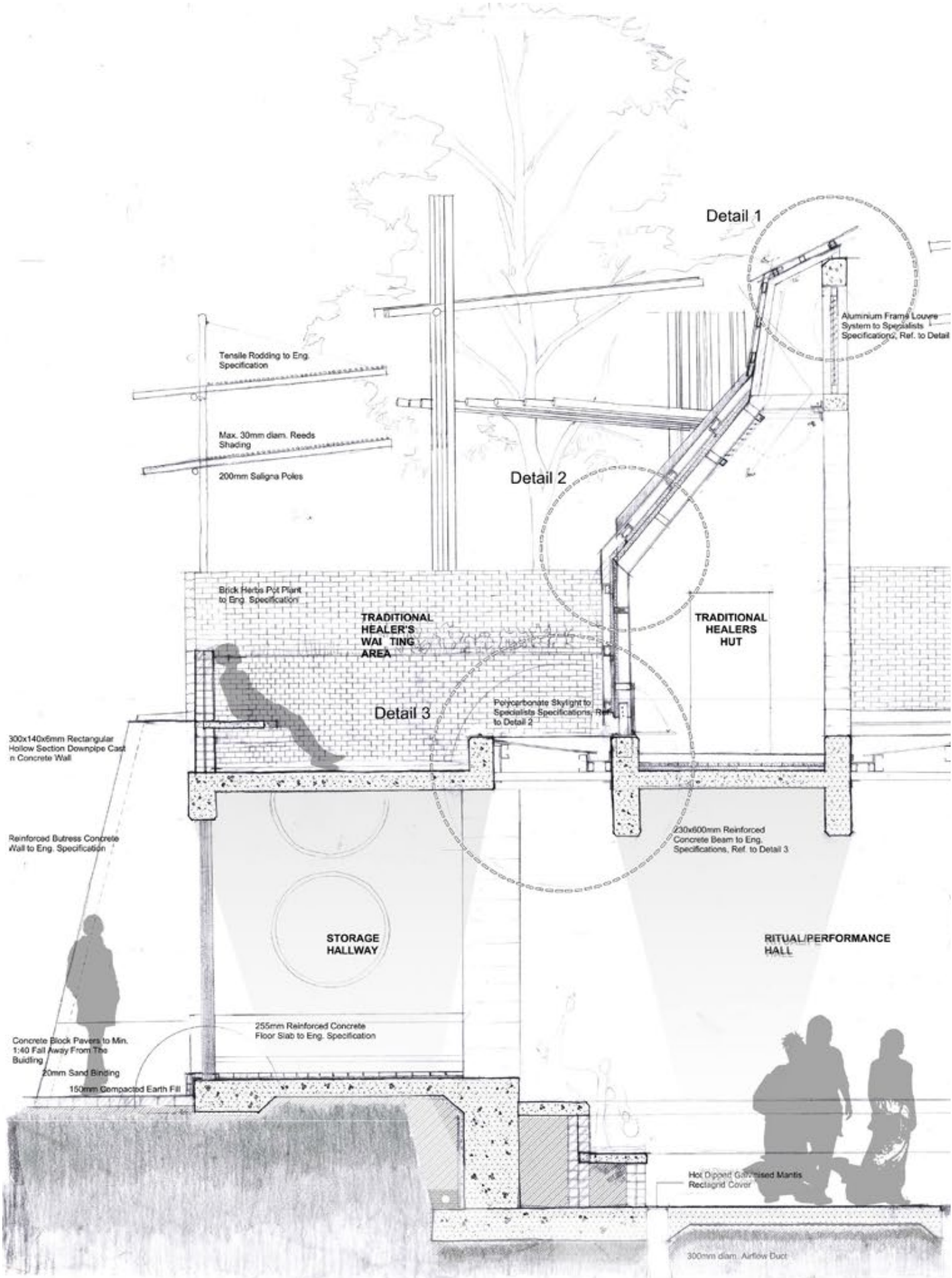
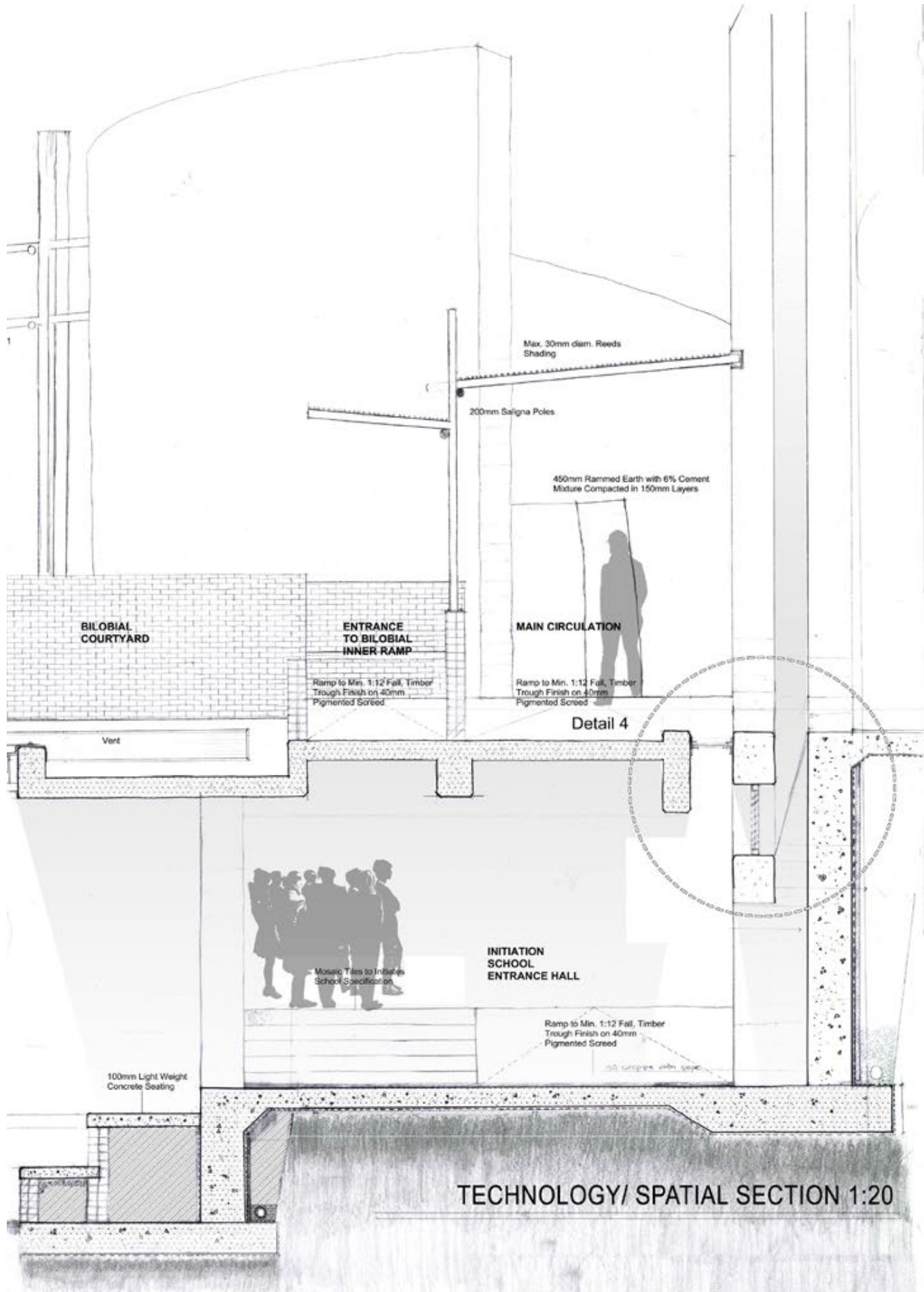
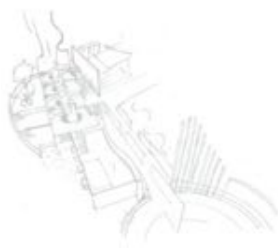
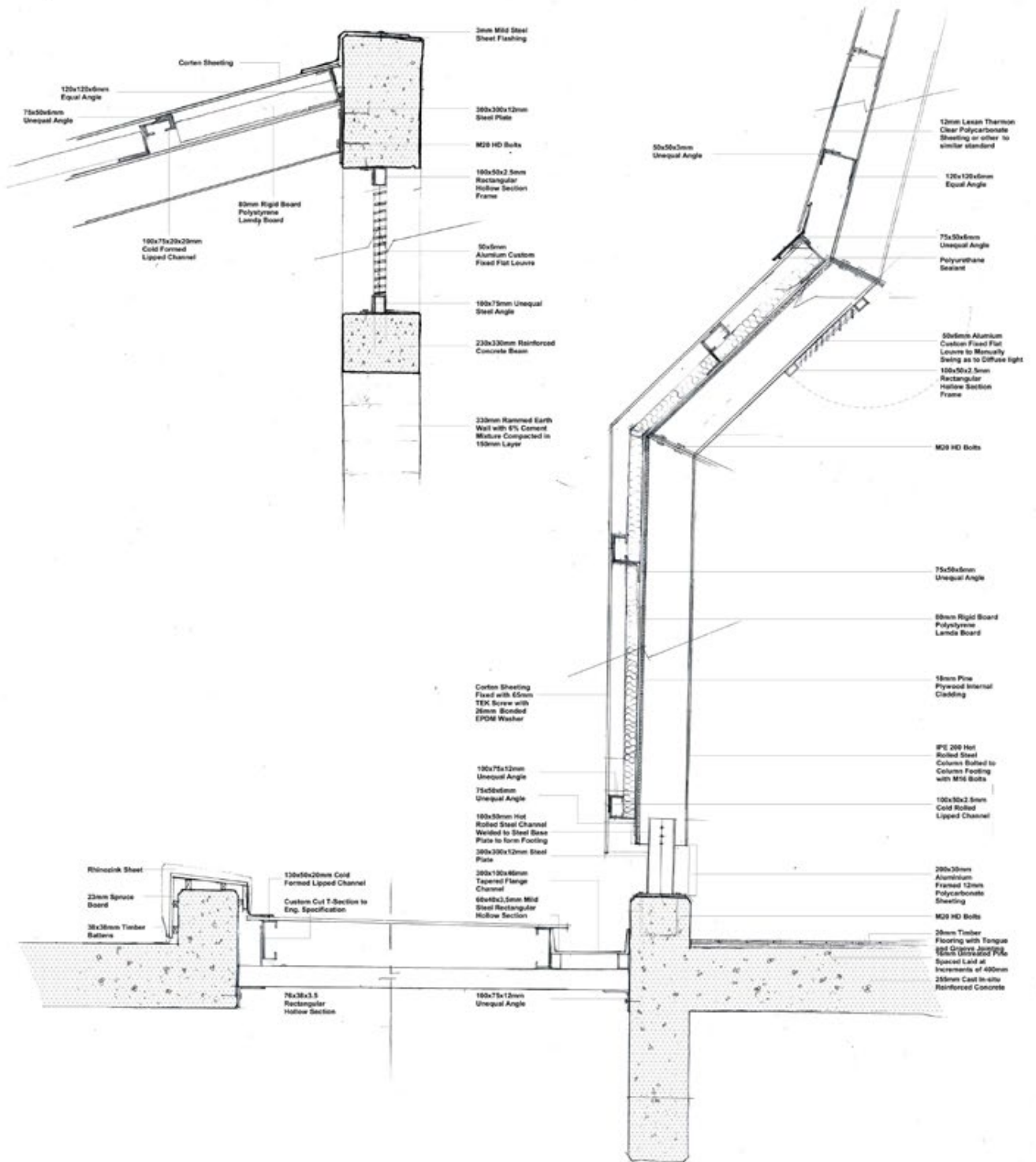


Figure 7.32 Technical/ Spatial Section (Author, November 2016).





LEKHULENI INITIATION SCHOOL FOR GIRLS

DETAILS SCALE 1:5

Figure 7.33 Detail Exploration (Author, November 2016).



Figure 7.34 Perspective (Author, November 2016).

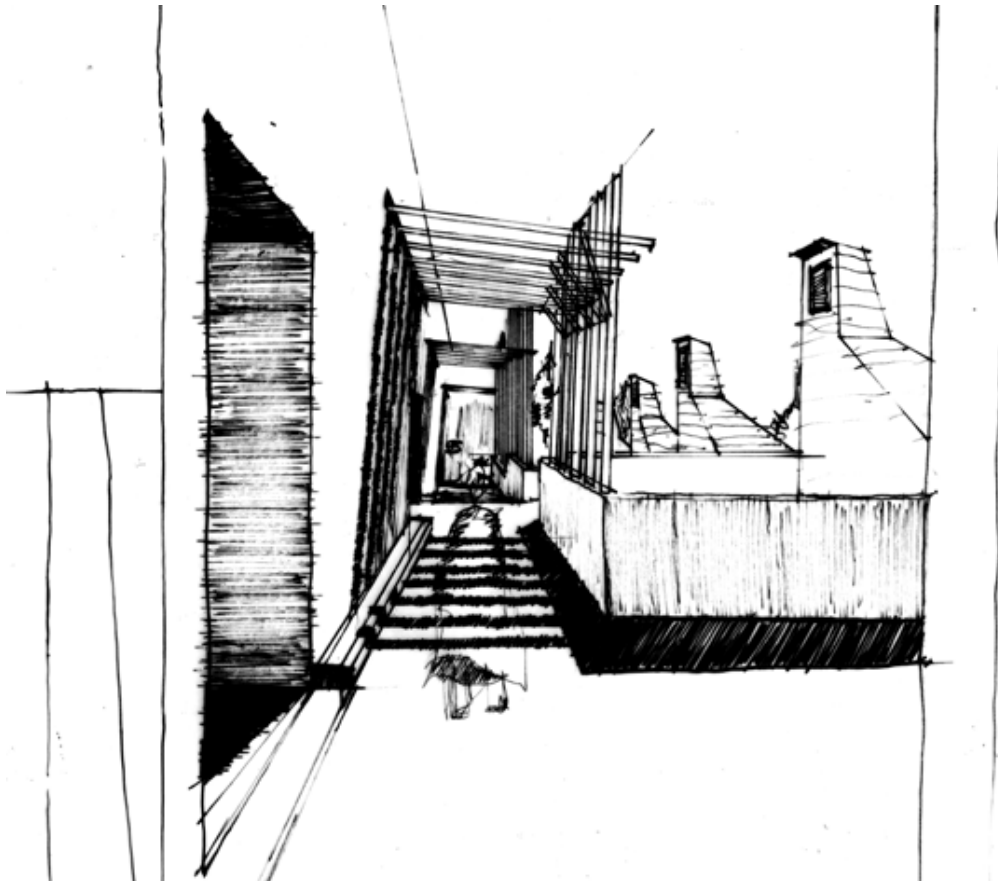


Figure 7.35 Perspective (Author, November 2016).

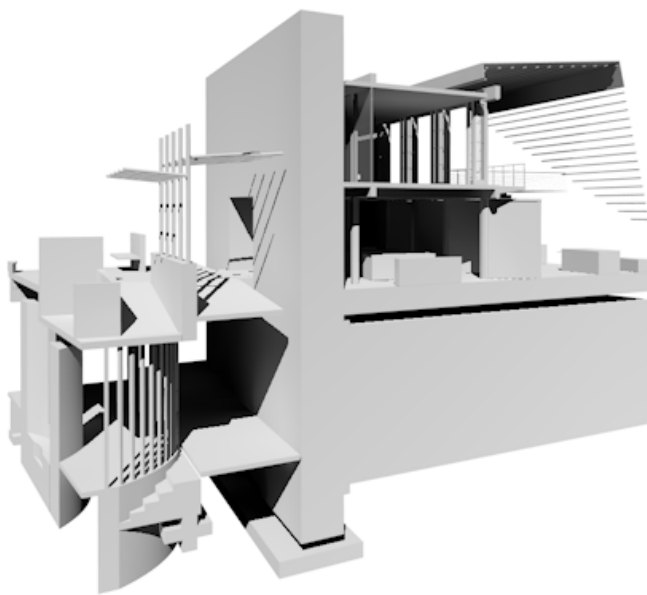


Figure 7.36 Perspective (Author, November 2016).

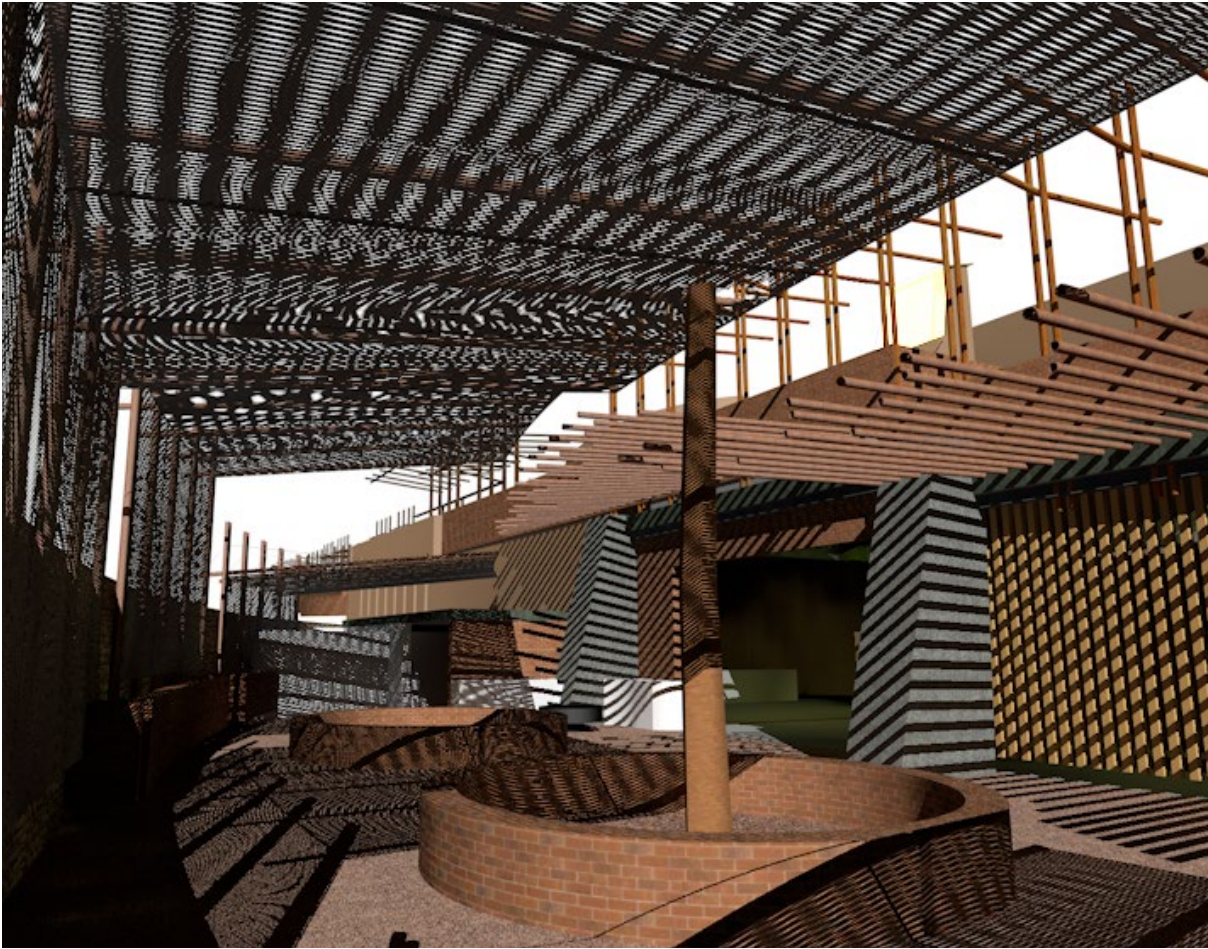


Figure 7.37 Perspective of Initiates Courtyard (Author, November 2016).



Figure 7.38 Perspective of Initiates Courtyard (Author, November 2016).





















Conclusion

The city became a place of connectedness where our connections could be made concrete through rituals which would allow us to communicate with those who had gone before us, our ancestors. We found ourselves pushed to the peripheries of all we had aspired to, to the geographical constraints of the city in the township of Mamelodi, Pretoria, our homestead our Ihkaya. As we reclaimed our right to the city the city embraced us as we began to embrace ourselves. Our homes no longer contributed to the process of individualization, our unique humanity was found in a transitional space, neither here, nor there rather, a Third-space in between. A space that accommodated multi-culturalism and the other. A space that is a contemporary interpretation of our traditional African Values and aesthetics through a merging of our Ubuntu principles in a condition of modernity and progress Our Peri-urban context of Mamelodi became our ikhaya, a place of connectedness a place where our rites of passage took place, where our children were introduced to our ancestors a place where our strongest ties were found,our ikhaya our home.

The project is aimed at women as the custodians of this center as a master plan, as they have created strong support networks that function very well in the community ,Women play a central role in the maintenance of their families and this must be recognized as a fundamental reason why women's stokvel activities deserve more attention Hulsani(2007:3. The design intention for the dissertation was to create a space that caters for the marginalised, those pushed to the fringes of society. A space where they can once again through the rites of passage steps of separation, transition and integration be reintroduced into the urban context. A space where they can be feel like a part of this urban context on several different levels in the context of Mamelodi. Serving as a catalyst for community identity development in the form of a space that is capable of re-appropriation and cross programming.

The project takes an ideology that has been around for years and challenges it, it is an experiment, it is an inversion of an idea. The central cattle pattern has been around for years and there are reasons behind it. Variations are found in the pattern and most daily behavior can only be fully understood in terms of broader cultural regularities such as the central cattle pattern (Huffman 2011:25) By using spatial organizations such as the central cattle pattern has been a useful theoretical approach because it provides a framework for investigating relationships(Huffman 2011:19). Humans divide their spaces in order for certain activities to be carried out ,a study of these spatial locations illuminates the values, ideals and beliefs of the past.

The architectural question comes to a culmination point of can architecture that celebrates the everyday ritual in the urban context that enhances the

TRADITIONAL RITUAL at the LEKHULENI INITIATION SCHOOL OF GIRLS.



SEPARATION

LIMINALITY

RE-INSTATEMENT





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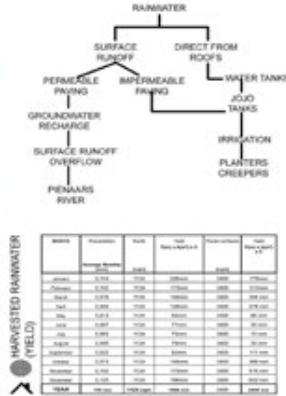


Appendix

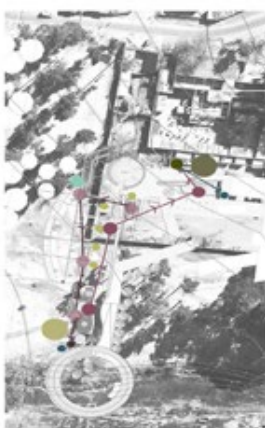


SYSTEMS

Collection and storage points along and on the site become areas that accommodate the water demands of the proposed programmes on site.

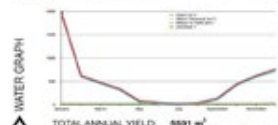


Building	Area (m²)	Yield (m³)	Loss (m³)	Net Yield (m³)	Loss (m³)	Net Yield (m³)
Office	1000	1000	100	900	100	800
Workshop	500	500	50	450	50	400
Garage	200	200	20	180	20	160
Store	100	100	10	90	10	80
Site	10000	10000	1000	9000	1000	8000
TOTAL	11800	11800	1180	10620	1180	9440



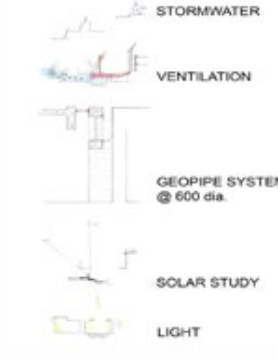
Building	Area (m²)	Yield (m³)	Loss (m³)	Net Yield (m³)	Loss (m³)	Net Yield (m³)
Office	1000	1000	100	900	100	800
Workshop	500	500	50	450	50	400
Garage	200	200	20	180	20	160
Store	100	100	10	90	10	80
Site	10000	10000	1000	9000	1000	8000
TOTAL	11800	11800	1180	10620	1180	9440

Building	Number of Occupants	Occupancy Schedule (m³)	Peak Demand (m³)	Peak Time
Office	100	1000	100	08:00-17:00
Workshop	50	500	50	08:00-17:00
Garage	20	200	20	08:00-17:00
Store	10	100	10	08:00-17:00
Site	10000	10000	1000	08:00-17:00
TOTAL	11800	11800	1180	08:00-17:00



10000L LOW PROFILE CAPACITY JUCO TANK FOR 526m³ OF WATER

Characteristics for plant selection includes: indigenous vegetation, low maintenance and water requirements, functionality and contextual appropriateness.





THE HISTORY OF THE ORIGINAL SHWESHWE

The presence of indigo cloth in South Africa has a long and complex history. Its roots probably extend as far back as early Arab and Phoenician trade along the eastern seaboard before 2400BC. The arrival of the indigo cloth emerged after the 1652 establishment of a seaport at the Cape of Good Hope. Slave, soldiers, Khoi-San and Voortrekker women were clothed in indigo, and there is also evidence of floral printed indigo. Much of the early indigo cloth at the Cape was from India and Holland. Natural indigo dye was obtained from the Leguminous Genus, *Indigofera* plant. During the 18th-19th century European textile manufacturers developed a block and discharge printing style on indigo cotton fabric. In 1862 a German chemist developed synthetic indigo. In the 18th century Discharge printed indigo was manufactured and printed in Czechoslovakia and Hungary by Gustav Deutsch, and much of this cloth entered the South African market. In the 1930s he emigrated to Britain and established a factory in Lancashire. This factory, machinery and expertise was later purchased by Blue Printers Ltd. In Wigan. Such was the demand for this fabric that eventually there were four companies producing this print style, the largest being Spruce Manufacturing who produced the most popular brand name, Three Cats, which was exported to South Africa.

In the early 1840s French missionaries presented Moshoeshoe 1 with a gift of indigo printed cloth, establishing a cloth preference that grew during the 19th century, and still prevails today, hence the term shoeshoe or ishweshwe. Further, German settlers to the Eastern Cape in 1858 often elected to wear the Blue Print that was widely available as a trade cloth and echoed the *Blaudruk* that they were familiar with in Germany. Xhosa women gradually added what they termed *Ujamani* to their red blanket clothing. These mission-educated African absorbed European clothing styles, enjoying the blue hue the indigo gave their skin.

The production of Indigo Discharge Printed Fabric in South Africa started in 1982 when Tootal (a UK based company) invested in Da Gama Textiles. Blue Print was then produced under the Trade Mark of Three Leopards, The South African version of the Three Cats trademark. Tootal also introduced a range named Toto, as well as two new colourways- a rich chocolate brown and a vibrant red. In 1992 Da Gama purchased the sole rights to own and print the branded Three Cats range of designs, and had all the copper rollers shipped out to the Zwelitsha plant.

To date Da Gama Textiles still produces the original 'German Print', 'Ujamani' or 'Shweshwe' at the Zwelitsha factory in the Eastern Cape. The process is still done traditionally whereby fabric is passed under copper rollers which have patterns etched on the surface, allowing the transfer of a weak discharge solution onto the fabric. Subsequent unique finishing processes create the distinctively intricate all-over prints and beautiful panels.

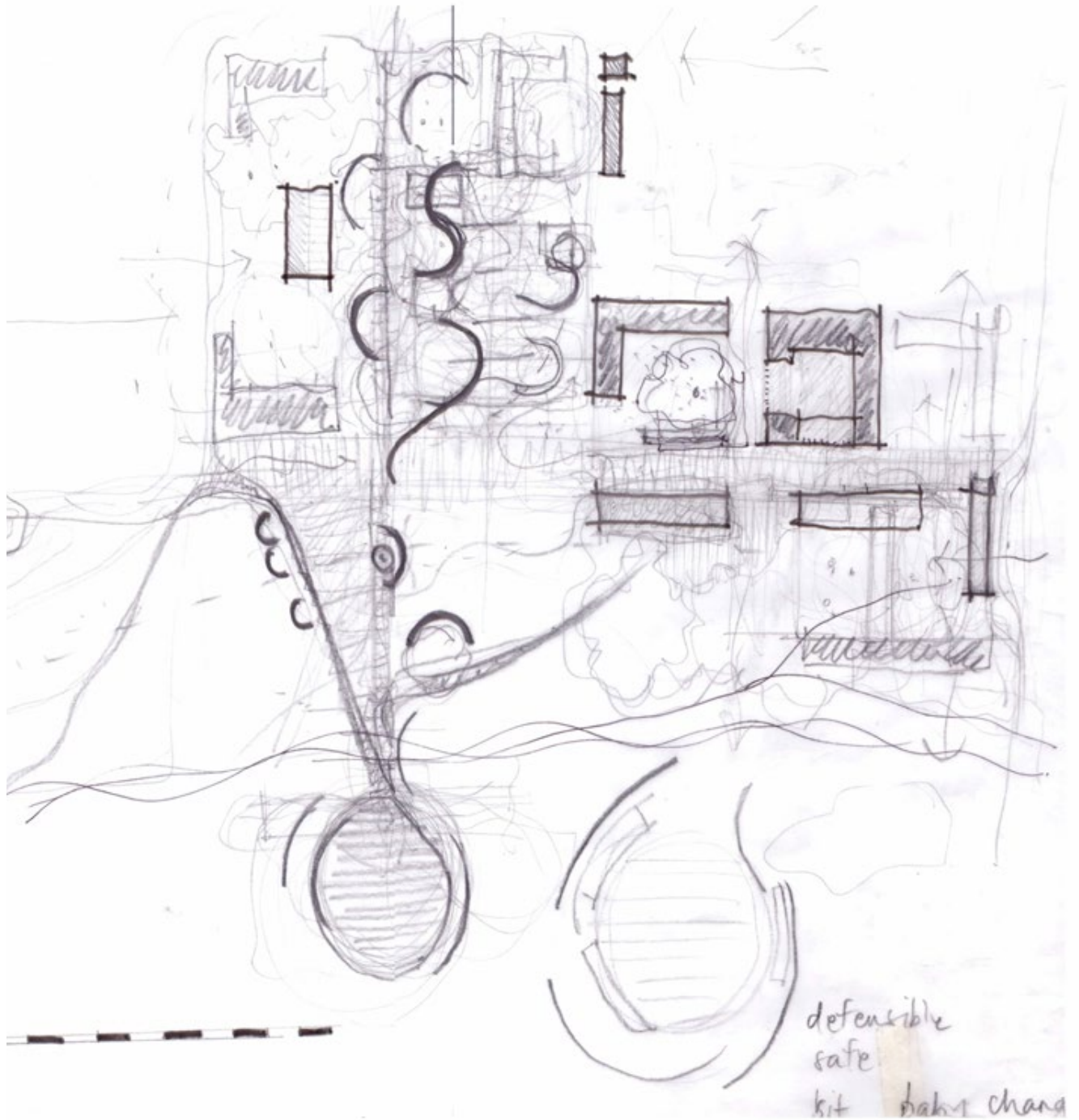
The common trademarks or brands, Three Cats, Three Leopards and Toto 6 star, are authenticated by a back-stamp on the fabric. Users are skilled at verifying the fabrics authenticity by touch, smell and taste to ensure that they are purchasing the genuine fabric and not reproduction or fake cloth. The indigo also fades with washing in a similar manner to denim. The Three Cats range is sourced from a closed library of designs whereas the Three Leopards range introduces new designs on a regular basis. *Ishishweshwe* has a distinctive prewash stiffness and smell: the answer lies in its production and history, when during the long sea voyage from the UK to South Africa, starch was used to preserve the fabric from the elements and gave it a characteristic stiffness. After washing, the stiffness disappears to leave behind a beautiful soft cotton fabric.

The typical use of the fabric is for traditional ceremonies in the rural areas, thus ensuring a constant demand for this particular fabric. In certain cases special designs are produced for important occasions such as royal birthdays and national festivals. Today this fabric has become fashionable beyond its traditional sphere of usage, and praise must go to our young South African designers for their renewed interest in this traditional national heritage.

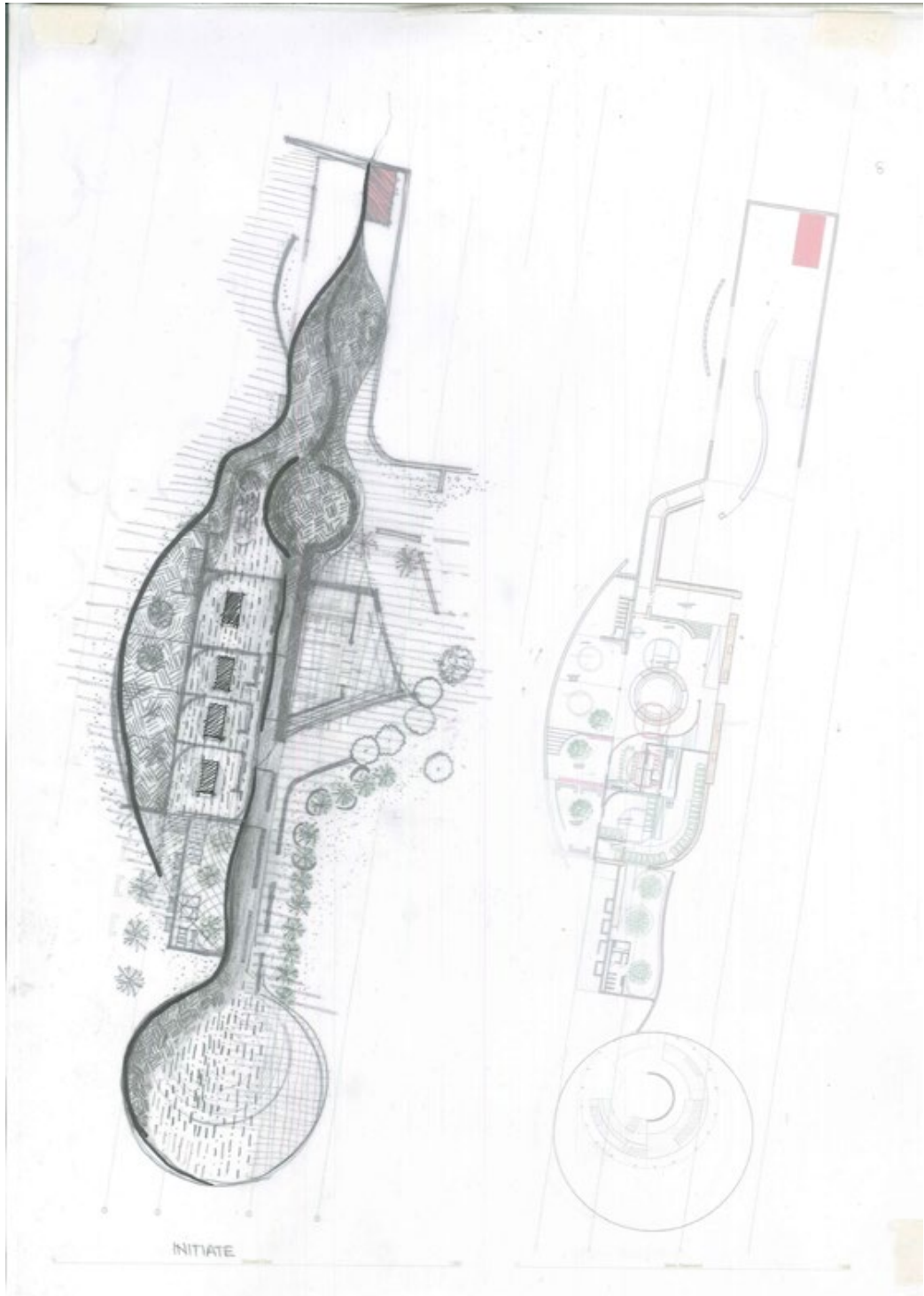
The fabric is marketed to the wholesale and retail sectors throughout South Africa. Credit must go to our wholesalers who through their efforts ensure sustainability by creating employment opportunities for people in the urban areas. They sell the fabric by meter and also commission the informal sector to make garments. The wholesalers are active participants in assisting small business entrepreneurs in the make-up and selling of their wares. Da Gama as a company recognizes their efforts and will continue to support their activities.

We are proud to have acquired a national reputation and to have become a household name with our *Ishishweshwe* production. At present Da Gama Textiles is perhaps the only known producer of traditional Indigo Dyed Discharge Printed Fabric in the world. We are committed to continuing to produce quality prints that distinguish us from the reproductions in the market place, upholding the traditional values that have become associated with the fabric over the centuries among diverse cultural groups throughout South Africa- the ORIGINAL shweshwe.





First Intuitive Exploration of Site done with Marguerite Pienaar done in March 2016



Final Exploration of plan done in October 2016



Through MAKING This Journey has MADE me.

Through it all i'd like to thank all the people that helped and shaped me.

This has been a Rite of passage, not only for the initiate who finds herself undergoing the process of initiation, or the women who have finally reclaimed public space in Mamelodi,

But my personal Rite of passage.

Special Thanks to :

Arthur Barker, for guiding me through-out this process.

Buhle Mathole, for believing in me through all my doubt.

Vuyisile Nobuhle Mkandla your presence was light on some of my darkest days.

Silindzile Shongwe, for teaching me that The only Journey is the one within and to honestly and quietly live through the questions.

To everyone who helped me along the way, Thank you.

Gracious Tempest.

Ps 116.

