



A RITE OF PASSAGE

[AN EXPLORATION OF CULTURAL CATALYTIC SPACES IN THE URBAN CONTEXT]

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AN EXPLORATION OF CULTURAL CATALYTIC SPACES IN THE URBAN CONTEXT

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Architecture (Professional)

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BUILDING: *LEKHULENI INITIATION SCHOOL FOR GIRLS*

Address: Mamelodi- Pienaars River Precinct (GPS Coordinates: 25°42'22.10"S,
28°22'02.68"E.)

Function: *LEKHULENI INITIATION SCHOOL FOR GIRLS*

Research Field: Heritage and cultural landscape



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WITH SPECIAL THANKS TO:

To my Heavenly Father for this blessing and privilege.

- To You, who have gone before me, paved the way and made this journey possible.

-To my loving parents for their unwavering support

- My friends and family, for your understanding.

- To Buhle Mathole for your love and guidance at every point in this journey.

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-To all who have been there along this Journey of *Making and being Made*.

BLACK WOMAN

Black women with all your might,
Black woman you are truly a beautiful sight.

Black woman with your beautiful face,
You are definitely a credit to your black race.

Black woman say it loud,
Being black is being proud.

Black woman in this unbearable land,
Stop a minute and take your black brother's hand.

Black woman you are mother, woman and a friend,
Without a black woman a black man can't win.

Black woman education and respect are your goals,
All these are said, but seldom showed.

Black woman, be proud of what you are, because it
Will always take you very far.

Black woman whose fore-parents were once a slave,
If you apply yourself you can have it made.

Black woman always watch what you do,
Being black makes everyone else watch you.

God made Heaven, God made Earth.
Beautiful black woman consider yourself... What God made first.

Wilton Antonio Mc Glory

Abstract

A rite of passage is the exploration of cultural catalytic spaces in the urban context.

A space where The traditional ritual is celebrated.

The project is an exploration that addresses a grand narrative of what happens as generations of African people move from the rural context into the Peri-urban township of Mamelodi. The narrative explores the loss of traditional practices experienced as people find themselves in Mamelodi due to limitations imposed by geographical constraints through narrative as a generator of design.

Generations of Women in this context have kept the fabric of the township in tact and have created strong social networks that have helped them survive the harsh conditions found here. The women of Mamelodi are the breadwinners, the mothers, the custodians and by mobilising the women an entire community is empowered.

The project draws inspiration from the collective cultural memory of the central cattle pattern of traditional Bantu settlements found in the rural areas, where the women come from. The project looks at an Architecture of inversion by placing the women at the center of this layout using the central cattle pattern as a template, through the design of a *Kgotla* designated for women.

A social space dedicated for the women of Mamelodi, a space that reclaims public space for those that keep the fabric of this township in tact. A beacon that celebrates traditional practices in the township of Mamelodi.

The project looks at how architecture can help in the preservation of traditional cultural practices.

A celebration of Traditional ritual enhanced by the daily ritual of the women of Mamelodi through the design of The:

LEHKULENI INITIATION SCHOOL FOR GIRLS.



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1.1 Background- The Narrative

1.2 Problem Statement

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1.7 Delimitations

1.8 Methodology

1.9 Terminology

1.10 Chapter 1 Synopsis

INTRODUCTION

01

1 INTRODUCTION

1.1 BACKGROUND– THE NARRATIVE

In the hopes of securing better living and working conditions we left home, our “ikhaya”, our homestead. With the hopes of access to urban labour markets and well-located land to settle on, we left our ancestors behind in hopes of creating livelihoods for our loved ones. We left behind our strongest ties, where our connections to those who had passed on were made concrete; we left behind a place where our rites of passage took place, where our children could be introduced to our ancestors. We left behind our strongest connection, our strongest ties, our ikhaya, our home.

A place of connectedness where our connections could be made concrete through rituals which would allow us to communicate with deceased family members. 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.

We could no longer practice our rituals in the city and so we called it “*Esilungweni*” (*Place of the white people’s ways*) (Watson 2009:69)..

We no longer had contact with the ancestors, which occurred primarily through the keeping of cattle, and most of our rituals were based in the cattle byre, without this connection to our ancestors our new homes in the city could never be considered as our ikhaya. It was never home, living in the city became unbearable as our urban dwellings contributed to the process of individualization which was at odds with our communal African culture (Watson 2009:69).

Without our cultural practices and rituals, we were lost in the city, an ephemeral and transitional passage between the ikhaya and the indlu. Our absent rituals could no longer help us in defining our true African selves. The city finally had to adapt to us in order to prevent the death of our unique humanity lost in Liminality, a transitional space neither one, nor the other, neither here nor there, rather a third space in between.

The Urban context had to adapt. We were and ARE here to stay.



Fig. 1.1 Collage of rural- urban migration (Boiteto, 2016).



1.2 PROBLEM STATEMENT

Pretoria is a city that exemplifies a geography of power. Its urban topography; structural design and symbolic Architecture all reflect the ambitions of an Afrikaner nation, which sought independence and sovereignty at all costs (Van der Klashorst 2013:17).

Since a democratically elected government came to power in 1994, this modernist capital city no longer fulfills its mandate for nation building and ideological expression (Van de Klashorst 2013:17).

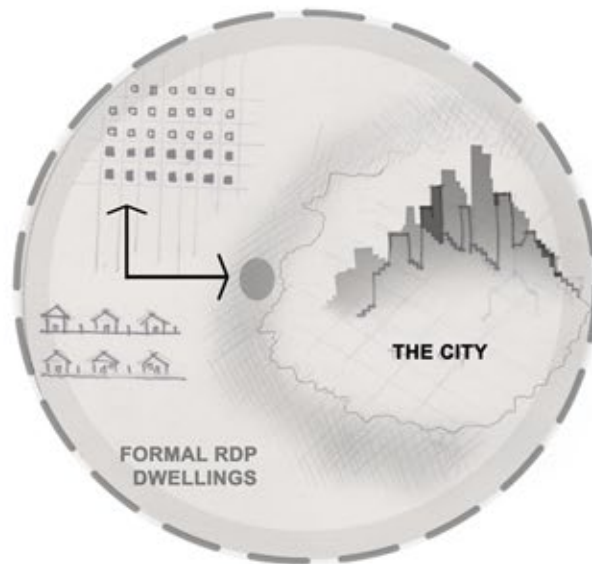
Our urban vision is to view Mamelodi as no longer being in a transitional state but this is our iKhaya, this is our home-
stead. Where new generations will be born and have their strongest ties to their ancestors, where ritual practices should
take place in order to strengthen and maintain these bonds.

From the perspective of the urban planning theories, there has been a recent shift towards accepting and responding to the realities of social difference and multiculturalism, and yet planning finds itself trapped by the liberal philosophical foundations rooted in Western ideologies of space use which still shape its thinking (Watson 2009:70). The Urban issue is that the planning is rooted in the eradication of slums through upgrade programs and removal of informality in and around the city but Abrahamse (2011:43) states that when informality is embedded in the city, it allows those mono-functional spaces of the overly planned, 20th century city to offer a more mixed-use, fine-grained and dense urban environment. By addressing and engaging with difference the city's modernist planning ideas that were in service of the apartheid state begin to fall away, creating a more agile and flexible layer of urbanism within the city.

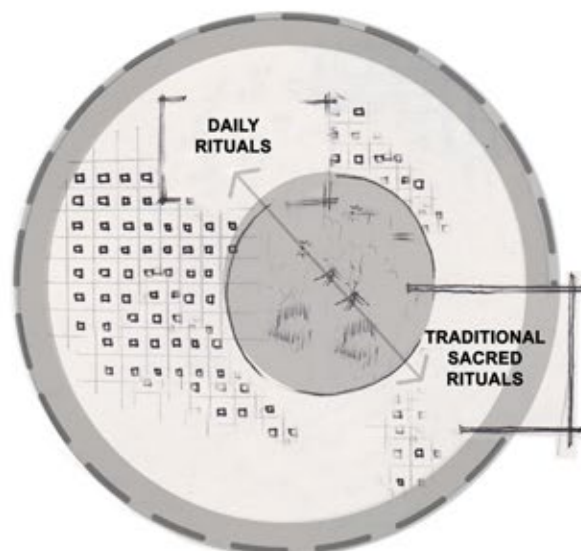
The real problem lies in the fact that the South African city relies on western norms that fails to integrate form, temporality and event according to (Da Costa & Van Rensburg 2008: 43). Ceremonial rituals and practices have continued to take place in backyards or public realms such as the closing off of streets to carry out certain traditional practices. This is evidence of the city's failure to incorporate temporality and event found in many African cultures and this is especially pertinent in the South African township context where Western norms have had a pervasive formalist influence on the spatial structure and layout (Da Costa & Van Rensburg 2008: 43).



THE GENERAL ISSUE



THE URBAN ISSUE



THE ARCHITECTURAL ISSUE

Fig. 1.2 Diagrams of issues (Author 2016).

1.3 THE ISSUES

GENERAL ISSUE- EXPECTATIONS AND REALITIES

Ikhaya: a place of connectedness where our connections to our ancestors could be made concrete through rituals. Our homesteads, where through our traditional rituals we could connect with those who had passed on.

We left our ikhaya for the city in hopes of securing better living and working conditions. With the hopes of access to urban labour markets and well located land to settle on we left our ancestors behind. A place where our rites of passage took place, where our children could be introduced to our ancestors, we left behind our strongest connection, our strongest ties our ikhaya, our home.

Perceived as temporary sojourners rather than permanent residents 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.

THE URBAN ISSUE -THE IKHAYA AND THE INDLU

We no longer had contact with the ancestors, which occurred primarily through the keeping of cattle, and most of our rituals were based in the cattle byre, without this connection to our ancestors our new homes in the city could never be considered as our ikhaya. It was never home, living in the city became unbearable as our urban dwellings contributed to the process of individualisation which was at odds with our communal African culture. We could no longer practice our rituals in the city and so we called it "Esilungweni" (Place of the white people's ways).

Without our cultural practices and rituals, we were lost in the city, an ephemeral and transitional passage between the ikhaya and the indlu. Our absent rituals could no longer help us in defining our true African selves. The city finally had to adapt to us in order to prevent the death of our unique humanity lost in Liminality, a transitional space neither one, nor the other, neither here nor there, rather a third space in between.

The Urban context had to adapt. We were and ARE here to stay.

THE ARCHITECTURAL ISSUE -THE SACRED AND THE PROFANE

The architectural question lies in finding a method of addressing The Everyday Rituals that people carry out in the urban context that can enhance and establish The Sacred Traditional Ritual in an architectural space through the principles of Ubuntu.

Socio-cultural forces shape the built environment; our African cities need to be emancipated from the ideas that the western norms are superior, universal or the most appropriate, we need to be freed from our colonial pasts.

Through this dissertation i aim to investigate the potential of architecture to react to and accommodate this shift in our perception of the urban context in accommodating multiculturalism and the other. The proposal aims to facilitate contemporary interpretations of traditional African values and aesthetics through the fusion of Ubuntu principles in a condition of modernity and progress. Through analysing ikhaya concepts and indlu realities.



1.4 HYPOTHESIS

Ubuntu is the philosophy upon which most rural societies are built on.

Despite having left our Ikhaya for the city we continue to carry these principles.

Botho/ubuntu constitutes a worldview that focuses on the wellbeing of the community, whereas Western ideology – that has been producing much of our built environment – stresses the rights of the individual (Steyn 2012:119).

Due to most of the built environment being based on Western ideology we arrived in the city and the existing infrastructure did not fit or accommodate our way of life. The city did not accommodate our values of Ubuntu. The Ubuntu principles of: “respect for the sanctity of the human being and a human beings connectedness to other people as well as the natural environment and the spiritual realm.”

The dissertation investigates the possibility of the incorporation of Ubuntu principles into our built environment as a tool to address the urban issue found in the context of Mamelodi as many concepts relating to the use of space in the Nguni tribes are embodied in the concept of Ubuntu. Is it possible to use these principles in the built environment despite literature on architecture in the context of Ubuntu being very sparse?

The architectural question lies in finding a method of addressing everyday rituals that people carry out in in the urban context that can enhance and establish the sacred ritual in an architectural space through the principles of Ubuntu. Socio-cultural forces shape the built environment; our African cities need to be emancipated from the ideas that the western norms are superior, universal or the most appropriate, we need to be freed from our colonial pasts.

The inhabitants of Mamelodi cannot be expected to occupy the city without severely compromising the fundamental concepts of Ubuntu.

1.5 OBJECTIVES

Through this dissertation I aim to investigate the potential of architecture to react to and accommodate this shift in our perception of the urban context in accommodating multiculturalism and the other. The proposal aims to facilitate contemporary interpretations of traditional African values and aesthetics through the fusion of Ubuntu principles in a condition of modernity and progress. Through analysing ikhaya concepts and indlu realities the aim is to reincorporate the single mother into society.

As cultural practices are changing and traditional values do not remain static the design intention for this dissertation is to create a space that caters for the marginalized, 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 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.

1.6 INTENTION

This Dissertation is an exploration of cultural catalytic spaces.

By this I mean I will be looking into an understanding of the possibility of the carrying out of Traditional ritual practices in the urban/Peri-urban context. A space that facilitates the carrying out of traditional ritual practices while enhancing the daily rituals of the inhabitants of Mamelodi.

Exploring the possibility of a merge between the daily rituals and traditional rituals of the African woman who leaves her homestead to live in the peri-urban township of Mamelodi.

Having left home certain traditional practices are no longer carried out due to space and also the flexibility of the new society she finds herself in. She has to work in order to sustain her family, this implies she commutes long hours daily into the city in order to provide for her family.

Being in the city implies a separation from ancestors and kin. She lacks the support she would get if she were back home at the ikhaya. The city is harsh, it is no place for the weak pushed to the boundaries she finds herself.

The Women of Mamelodi would join Stokvels that serve as support structures for these women. These women are my clients I will be looking into their needs in empowering these women. Looking at her holistically as an individual down to the collective (The Stokvel) and then down to the community that she keeps intact.

I will be addressing the Stokvels needs and the greater community on four levels:

The 4 points are the guiding factor for what the program should be.

The Aim and intention is to create an Urban Ikhaya for this woman, A nest. This is a place where she belongs in the urban context, where she can empower herself and others in Mamelodi. Where she can empower herself and take care of her household and her community.

By addressing her Traditional needs I will be incorporating the daily needs in order to empower these women in their existing context. It will be an exchange of some sort where the two will feed off each other in order for this scheme to be a success.

The center will primarily be for the women but men would be welcomed and are able to use certain parts of the facility but it will be predominantly aimed at the women and

Female related traditional rituals.

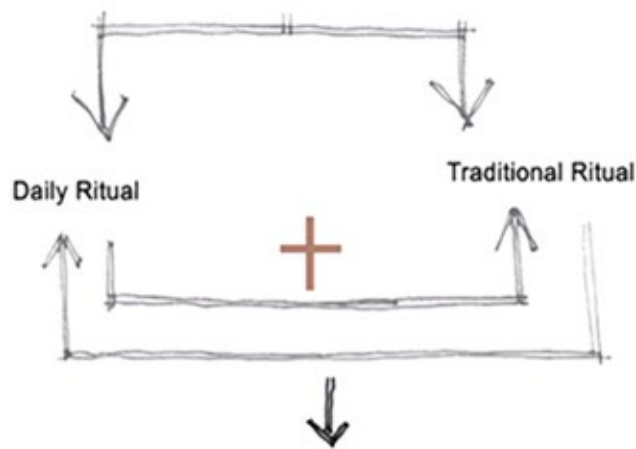


Rural Context

Urban Context



Women in the Peri-Urban Township of Mamelodi



- Work
- Long Commutes
- Care for Family
- Church
- Stokvels



- Child Bearing Rituals
- Umemulo
- Lobola
- Weddings
- Funerals

Fig. 1.3 Break down of intentions (Author 2016).

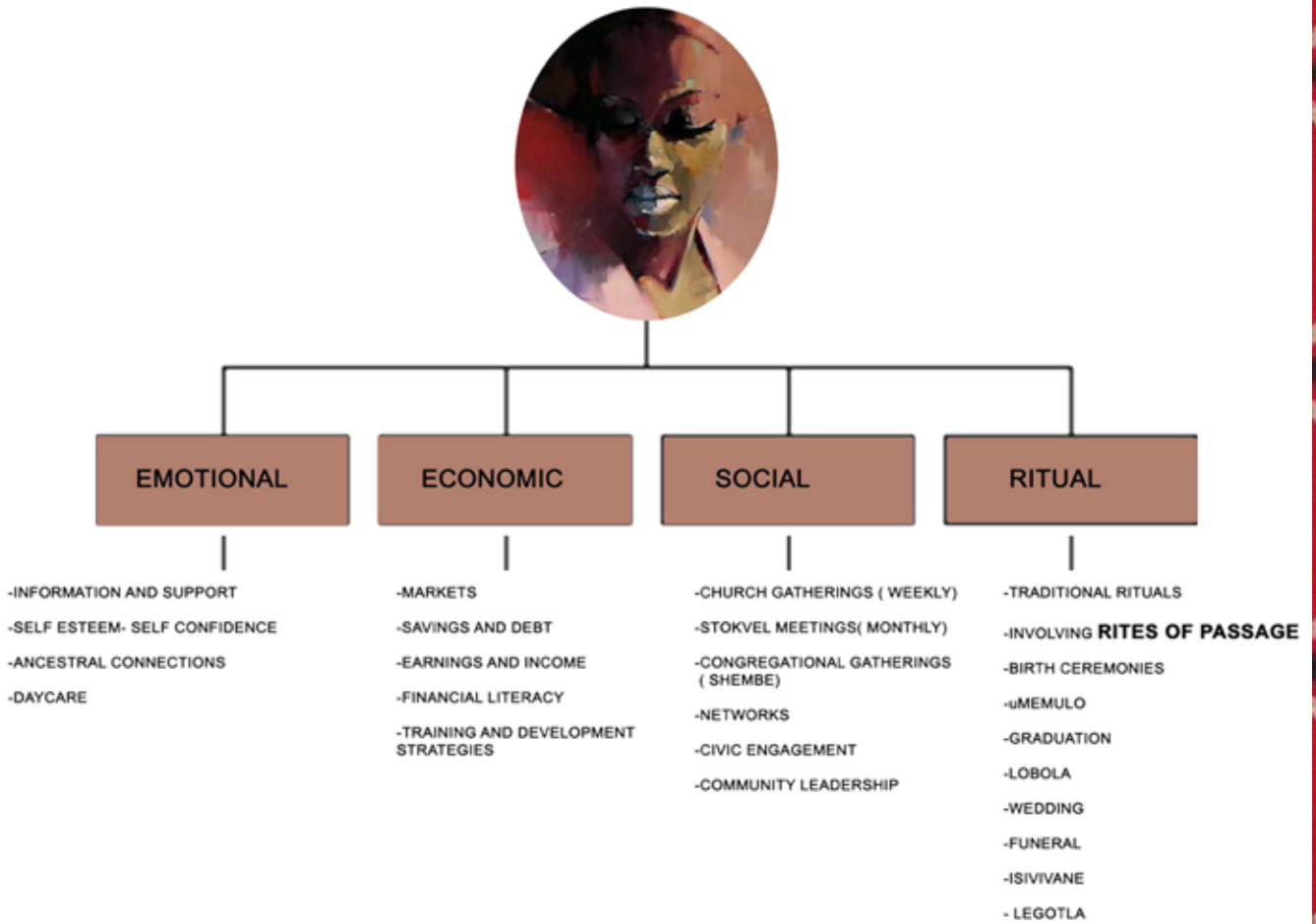


Fig. 1.4 Break down of spatial intentions (Author 2016).



1.7 DELIMITATIONS

This Dissertation is an exploration of cultural catalytic spaces In Mamelodi. A study that addresses the loss of tradition that takes place through the rural-urban migration. The project looks at the needs of the Nguni tribes women of Mamelodi, comparing her needs to her lifestyle in her rural setting to her new urban setting. The project aims to meet her needs culturally despite the constraints of her new urban “western” lifestyle.

The project will limit the investigation to the rituals involving a rite of passage as the main focus in reincorporating the women of Mamelodi in the urban fabric. The investigation will scale down from the cultural precinct layout addressing the following:

-ECONOMIC

-EMOTIONAL

-SOCIAL

-RITUAL

Down to the specific design of the Ritual space stemming off the existing initiation school for girls.

1.8 METHODOLOGY

The project is rooted in the theoretical approach of understanding Van Gennep's- Rite of passage concepts and how they can be tied to architecture with the aims of empowering the women and the greater community as a whole.

The project will need to be an investigation and exploration of the cultural requirements, traditional values, aesthetics and the Ubuntu concepts of the Nguni tribes which will be the core of how the translation into architecture will be carried out.

Understanding the role architecture can play in the spatial requirements for the various rituals of the daily and celebrated and how the users of the space mediate between the two.

The First step in defining a transitional space between the everyday and the sacred, that has a new role and identity in the community of Mamelodi is through:

1. **RE-LINKING:** the gap that exists between the rural and urban.
2. **RE-CLAIMING:** this is the investigation of how the women of Mamelodi can reclaim public spaces in their community.
3. **THE “OTHER”** Investigating the possibility of ritual as a performance.
Exposure of the Other



Fig. 1.5 Diagrams of Methodology (2016).



1.9 TERMINOLOGY

Emancipation: The act of setting free. Freeing from Legal, social or political restrictions. The Women of Mamelodi are in need of an emancipation from the social restrictions set up by the urban context. E-MAN-cipation: setting the women of Mamelodi free through a space they can call their own.

Ikhaya: Homestead also known as Umzi, a place of strongest connections to one's ancestors. A place of connectedness to those who have passed on. A place that suggests connectedness and it is a place where such connections can be made concrete through rituals which allow communication with deceased family members. It is a place of graves and this makes it sacred, giving the place power over the living (Watson 2007:67)

Indlu: The RDP dwelling in the urban context, which stands in contrast with the Ikhaya. The indlu originally suggests separation of families from their ancestral ties. They are seen as a divide between families and are generally seen as unsatisfactory.

Nguni tribes: The Tribes of the Nguni people are the Swazi, Northern Ndebele, Zulu, Xhosa and the Southern Ndebele people. There are different variations and the Cultural practices all differ but drawing on the similarities will inform the design.

Re-link: This is the exploration and investigation of bringing African traditional practices back into the city. An exploration of the possibility of the link that exists between the daily ritual and the traditional ritual in the urban setting.

Re-claim: The women of Mamelodi are pushed aside and the only public spaces they have to socialize and carry out civic engagement is on the streets and within their limited yard spaces. The women of Mamelodi are looking at how through architecture they can re-claim spaces dedicated to them.

Rite of Passage: A theory explored by Van Gennep which looks at the stages one undergoes as one moves from one state of being into the next. They are seen as Separation, Liminality and reincorporation. This theory is directly compared to the Journey of the Women of Mamelodi as they leave their Ikhaya to live and work in the city and are lost in Liminality and thus need to be reincorporated into the urban fabric.

Stokvel: This is one of the most prominent support structures found amongst the women of Mamelodi. It is a means for the women to support their families economically and it also serves as a support structure: socially for the women. They hold social gatherings once a month at rotating households where they share the collected funds and a meal.

The other: Stands in contrast to Western Philosophies and ideologies. A person or cultural that is foreign to you.

Urban Nest: This is an enclave for the urban woman in Mamelodi. A space where the principles of her IKHAYA can be expressed within the urban context. A space where the women of Mamelodi can practice and pass on their traditions although they find themselves in the urban context.

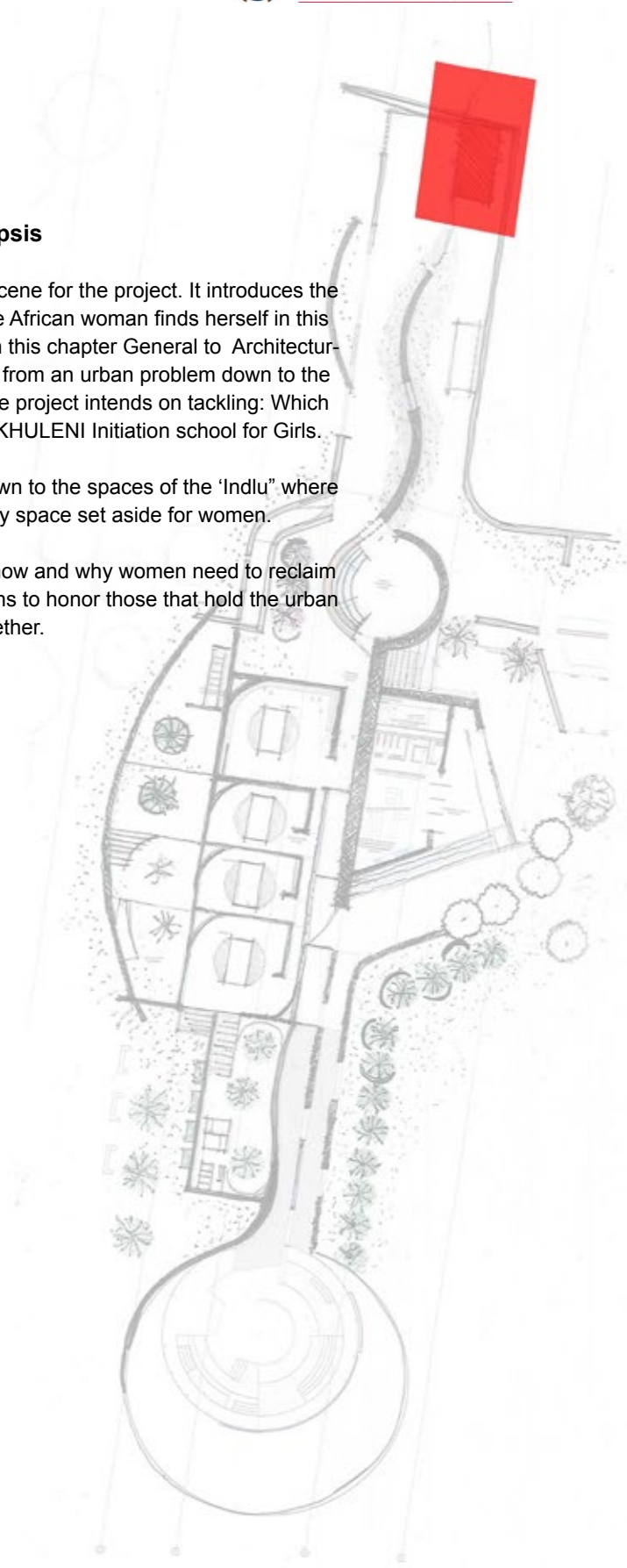
Fig. 1.6 Day of the Gods. Gauguin(1894).

1.9 Chapter 1 Synopsis

This chapter sets the scene for the project. It introduces the background of how The African woman finds herself in this urban context. Through this chapter General to Architectural questions are posed from an urban problem down to the very specific of what the project intends on tackling: Which is working with the LEKHULENI Initiation school for Girls.

From a broad scale down to the spaces of the 'Indlu" where this backyard is the only space set aside for women.

This chapter explains how and why women need to reclaim public space as a means to honor those that hold the urban fabric of Mamelodi together.







2.1 Introduction to Theory

2.2 Narrative –Hinges and Fringes

2.3 African Urbanism

2.4 Everyday Urbanism

2.5 Woman of Mamelodi reclaiming Public Space

2.5.1 The sense of Self and multiple self's

2.6 The central cattle pattern

THEORY

02

2 THEORY

2.1 INTRODUCTION

This chapter is an exploration of the underlying themes of the proposal, the interwoven theories and ideas that have helped shaped the theoretical grounding of the project. A synthesis of the proposal and the analysis of the urban condition, supporting theory is selected to help clearly define the theoretic angle of the project. The Theoretic investigation looks at the intricately woven ideas that address African Urbanism, everyday urbanism and the understanding of the formal/informal relationships of the daily and the traditional rituals found in the township of Mamelodi. The theory looks at how genders inform and influence the use of space and how space is informed by social rituals. The theoretical readings selected are all interwoven into the design decisions and influenced and strengthen the architectural intentions and responses.



Figure 2 -Collage of character leaving the village for the city (Author) 2016.



2.2 NARRATIVE : HINGES AND FRINGES

In a quest for new identity, meaning and definition Agatha left her home for the city. The city had been going through a long and exhausting phase of post colonial rupture characterised by severe social and economic crisis, political turmoil and violence (Trefon 2009:15) it was no place for a young woman like Agatha. She had imagined new constructs of time and space as she left her rural life behind with her hopes and dreams of achieving a new life in the city. She found herself pushed to the Fringes of the city of Pretoria, in the Peri- Urban township of Mamelodi, 20km East of the urban core of Pretoria.

In the peri- urban townships the urban dwellers resided in a state of limbo: having left the village world while not yet having quite ascended to the urban paradise they imagined the city to be. The township of Mamelodi falls under a peri-urban area or a “Fringe” area because it lies both at the edge of the city and the rural with blurred boundaries. Here Agatha found the gap between what she had left behind and what she found in the city to be very narrow, the attitudes and behaviours of the city dwellers she found here overlapped increasingly and she could no longer distinguish between the two worlds.

The linkages of her rural life and her city life were quite tangible as she navigated her way through her new world. The dependence on peri-urban agricultural produce and small life stock was vital in the township of Mamelodi, the need for wood be it for cooking or building zozo’s to live in or rent out and a number of other agricultural products to eat, heal and perform ritual ceremonies were vital in the daily and traditional rituals Agnes had to perform. The linkages in these peri-urban townships also took on many intangible forms. Peri- Urban spaces are geographies of psychological transition, hinging village to a neighbouring city and sometimes beyond (Trefon 2009:17) where urban dwellers hold on to their cultural practices through intense indigenous cultural expressions despite being in the city/ peri-urban context. Ties to the ikhaya realities were not completely severed and as Agatha moved between the three geographies, between the city through the daily pendulum migration for work and the peri- urban township going about her daily rituals, and her rural homestead she could sense the forces of urbanisation. The urban/rural push and pull factors became evident to Agatha on the slightest subconscious level, she realised why she had left home and why she was here in the Peri-urban township of Mamelodi.



“The hands want to see, the eyes want to caress.”

J.W. von Goethe

“The dancer has his ear in his toes.”

Friedrich Nietzsche



2.3 AFRICAN URBANISM

One of the main defining characteristics of social evolution has been the massive rural-urban migration resulting in the break up of extended families and its replacement by the growing importance of the nuclear family. People leaving their Ikhaya, their homesteads for the city.

Official policy during the apartheid state was that Africans in towns were migrants and not immigrants i.e. they are temporary sojourners rather than permanent residents, who had to reside in segregated townships away from the white parts of town (Schapera 1947).

From an urban design point of view the legacy of apartheid planning is one of concentrated downtowns, sprawling suburbs and scattered but dense dormitory towns (Joubert 2009 : 14). According to Edgar Pieterse and Abdoumalik Simone in a publication on African urbanism called Rouge Urbanism, Africa has the fastest rate of urbanisation compared to other regions and this has resulted in cities and towns marked by profound crisis. Africa will more than double its urban population over the next two decades from 294 million in 2000 to a staggering 742 million in 2030 and 1.2 billion by 2050 (Pieterse and Simone 2013:20). This is unimaginable considering the amount of people residing in substandard living conditions currently, cities marked with informality, insecurity and most importantly invisibility.

The question is why does urbanisation takes place despite the unbearable conditions found in the city?

There are two distinct sets of forces that encourage urbanisation. Firstly the urban pull forces: such as the better economic opportunities, the attraction of the urban lifestyle and better access to amenities, particularly education, transport, and recreational facilities (Schapera 1947). These factors have drawn people toward the city in the hopes of access to OPPORTUNITY, an African love affair seen in cities all across the continent, with the pull and push factors of all that is urban: with the "Big City life".



City after city one can witness an incessant throbbing produced by the intense proximity of hundreds of activities: cooking, reciting, selling, loading and unloading, fighting, praying, relaxing, pounding and buying, all side by side on stages too cramped, too deteriorated, too clogged with waste, history and disparate energy and sweat to sustain all of them and yet they persist. People move to the city in the hopes of attaining better livelihoods for their families they arrive and are pushed to the peripheries of cities into these fringe areas which become huge intersection of bodies in need with desires in part propelled by the sheer number of them
(Simone 2004:3).



They find themselves in the The low grade urban tissue of the townships exacerbated by the informal settlements and the repetitive housing units on individual plots. People find themselves in a frontier for a wide range of diffuse experimentation with the reconfiguration of bodies, territories and social arrangements necessary to recalibrate technologies of control (Simone 2004:2). The second set of forces that encourage movement to the city are the rural push forces. Examples off these are increasing poverty in rural areas, population growth and hardships in rural life and in some instances social obligations. On the other hand, we the urban push factors that discourage urbanisation. Firstly the urban push factors such as those arising from the poor social conditions found in cities, the lack of accommodation, overcrowding and unemployment as well as factors that arise from legal or social frameworks. Secondly we find the rural pull factors such as the attraction of one's family and the familiarity of the countryside sticking close to your ancestral homestead in order to maintain strong ties. When the combined impact of the urban pull and the rural push factors is greater than the urban push and rural pull factors urbanisation takes place was people from the rural areas relocate in the towns and vice versa (Nattrass 1983: 7).



Because we want to develop our own culture,

Because we want to overcome stereotypes,

Because we refuse to have 'equal rights' in a corrupt society, Because we want to survive, grow, be ourselves...

We took over a building to put into action with women those things essential to women –health care, child care, food conspiracy, clothing and book exchange, gimme women's shelter, a lesbian rights center, interarts center, feminist school, drug rehabilitation.

We know the city does not provide for us.

Now we know the city will not allow us to provide for ourselves.

For this reason we were busted.

We were busted because we are women acting independently of men, independently of the system...In other words, we are women being Revolutionary.

On New Year's Eve 1971, 75 women took over an abandoned building on Fifth Street owned by the City of New York. They issued the following statement on 29 January (Rendell, Penner and Borden 2003).

2.4 EVERYDAY URBANISM

Selectively rejecting the legacies of colonialism, the people of Mamelodi combine global approaches to local problems while blending 'traditional' belief systems and behaviours with their own unique forms of 'modernity' in order to survive in the township.

In an interview with Edgar Pieterse Mokena Makeka is asked about the contribution of architecture and urban design in understanding informality and emergent urbanisms in Africa. Makeka discusses two ways of addressing the problem of informality and emergent urbanisms in Africa as The 'urban real' and the 'urban imagined'.

He explains how the 'urban real' is the everyday lives of people, the experienced conditions of people based on the ideas of the philosopher Henri Lefebvre. An account of everyday life ranging from the daily rituals to the extraordinary, hidden in the ordinariness of everyday life. Where the city is an intersection of all these actors consumed by its patterns of production and socio-cultural behaviour, the inevitability and the embodiment of its physical characteristics, and how everyday life plays itself out spatially (Pieterse and Simone 2013:445).

In a complex web of cultures, religions and languages under emergent conditions the average person is daily engaged in the negotiation of their personal existence within the urban reality and therefore often intervenes at that level of interest with little sense of their systematic role or agency (Pieterse and Simone 2013:20). The role each person plays is taken for granted and the physical space where public activity between the home and place for work and the institution is what Lefebvre calls the ' common ground' or connective tissue which binds daily lives together- The daily Ritual.

The Urban Imagined is where we as architects operate within addressing the possibility, the search for a post apartheid identity that represents and accommodates multiculturalism. A closer look at transforming the segregated city into an edge(or Third city) through creative densification and the encouragement of spontaneous urbanism (Joubert 2009:14) that cultural catalytic spaces could increasingly facilitate.

Addressing the small narratives and the roles of each actor being important in the peri -urban townships development is how we start to define and shape a new layer of identity. It is vital to recognise the continuum between the urban real and the urban imagined, in the context of Mamelodi, the role we as architects can play in creating spaces that enrich and add value, creating spaces that are preoccupied with the texture of cultural practices which are unique to the Afro-centric reality found here.

“Design plays an important critical role in the democratisation of space into place”. Mokena Makeka



Figure 2.2 Daily Ritual : Everyday Urbanism Collage (Author) 2016.





2.5 THE WOMEN OF MAMELODI RE-CLAIMING PUBLIC SPACE

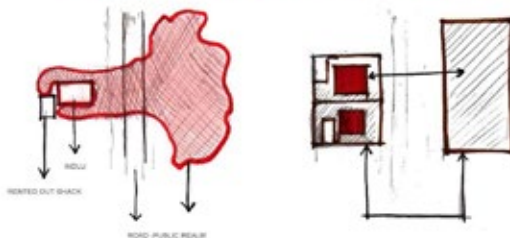
The Women of Mamelodi are rising up as a collective, in re-claiming urban space. In creating a space where they can begin to view the Peri-urban township as their ikhaya a space where they can carry out their cultural practices and expressions. It is vital to recognise that the absence of these spaces that cater for vital cultural practices which actually dictates and orders activity in the city, marking the texture of its afro-centricity (Pieterse and Simone 2013:445). The women have long been denied a place in the public realm of Mamelodi and have been assigned to domestic private spaces. Beside the churches the women have no where else to gather but in their homes. The spaces the women have or don't have access to or are denied has rendered them powerless voiceless and invisible. The public gathering spaces the women have created for themselves has been in their back yards where they gather for stokvel meetings and social events. The experiences of women living in between and often invisible to the state and community, challenges assumptions about governance and invites us to rethink urban social categories and relationships, by looking from the ground up, yet another reality and perspective of the city emerges, one that draws our attention to the complexity of urban relationships (Pieterse and Simone 2013:435). It is time for the silent clients voice to be addressed, through an 'urban real' space that caters for her social, economic, emotional and ritual needs. A space that allows for her to intensely carry out her cultural expression, spaces where the nature of the activity taking place here define its character as completely and holistically afro-centric.

1- [RE-LINK]



Difficulty configuring the use of left over space, lack of yard spaces to connect with Ancestors or practice traditional rituals in the urban context. Severance of communal ties, at odds with communal nature of African cultures.

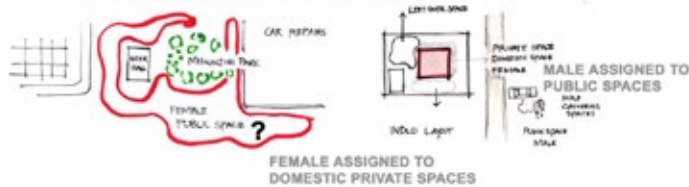
THE PROBLEM : TRADITION AND CULTURAL PRACTICES DIE OUT WHEN PEOPLE MOVE INTO THE CITY DUE TO A LACK OF SPACE TO CONNECT WITH OTHERS AND THE ANCESTORS. WOULD PEOPLE REGARD THIS AS THEIR KHAYA IF THEY WERE ABLE TO PRACTICE THEIR RITUALS?



2- [RE-CLAIM]

Investigating how the women of Mamelodi can reclaim public space through architecture.

THE PROBLEM : WOULD WOMEN REGARD THIS AS THEIR KHAYA IF THEY WERE ABLE TO PRACTICE THEIR RITUALS IN A SAFE, ACCESSIBLE PUBLIC SPACE? A PUBLIC SPACE FOR FEMALES WITH A COLLECTIVE EXPERIENCE TO BENEFIT THE URBAN ENVIRONMENT IN MIND.



THE SITE STARTS A NEW DIALOGUE

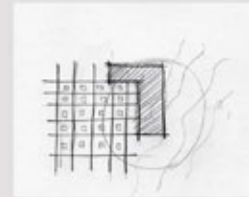
3- [THE OTHER]

Investigating how ARCHITECTURE can enhance Traditional ritual practices in the urban context. Through the exposure of the other/ to the other.

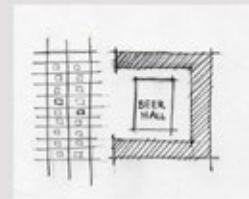
THE PROBLEM : TRADITIONAL PRACTICES ARE SEEN AS BACKWARD AND NOT OF THE CITY



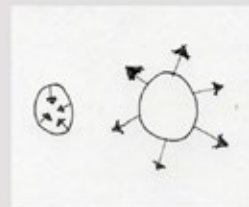
INFORMANTS



[RELINK]



[RECLAIM]



[THE OTHER]

Figure 2.3 Daily Spatial configurations (Author) 2016.



2.5.1 THE SENSE OF SELF AND “MULTIPLE-SELFS’s”

The process of reclaiming Public Space is a process rooted in phenomenology, of the lived experience of the women of Mamelodi a process of continuous culture of lived experience. The space addresses the different stages of the woman's life from. The time she is yet to be born and is seen as part of the ancestors to the time she is born going through certain rituals that protect her as a baby. She then moves into a stage of growing, bodily adaptation and the way she responds to interpersonal experience as she shares it with her peers. She then reaches an age where as a peer group they are ready for initiation and through the process they form a bond. On the time line they enter the most crucial part of the journey INITIATE : LEARNING RESPONSIBILITIES AND GROWN UP VALUES.

This point in the journey is so important in fostering the qualities and values that form the principles of Ubuntu upon which African societies are based on. By creating these bonds the group is strengthened resulting in a stronger group of women moving into the next cycle of the journey.

Occur resulting in an innate knowledge and intuition. This lived culture; firstly as a single person within the continuous change of a physical body and secondly the association of interpersonal experience and the way she share it with other persons became better understood and meaningful in the study.

Kammeyer (2010:99)



BADIMO: Thousands of years of antecedents

Yet-to-be-born: Centuries of expectations and genes

Birth: Pain, shock and life

Child: Learning life skills, self preservation and a languages of expression



INITITATE: Learning responsibilities and grown up values

Bride: Learns about relationships between her and males

Marriage: Bringing together two personalities and families

Grown up: Confronting future uncertainties and to initiate actions

Bride: Learns about relationships between her and males

Marriage: Bringing together two personalities and families

Grown up: Confronting future uncertainties and to initiate actions

Mother: Perpetuating life and accumulated knowledge

Grandmother: Perpetuating culture, knowledge and life skills



Living-dead: Being in constant presence as guide

Figure 2.4 Timeline of Multiple self's in the process. Adapted from Kammeyer(2010:99)

2.6 THE CENTRAL CATTLE PATTERN

Is a framework that represents the relationships of the tangible components of the Nguni and Sotho-Tswana Cultural groups. It was a guideline first used in the Iron age by the Nguni and Sotho-Tswana Cultural groups to order their immediate environments and societies. The Central cattle Pattern is a synthesis of the settlement patterns of the Eastern Bantu people who utilised the pattern as a means to order their spaces. Humans divide their spaces in order for certain activities to be carried ranging from private to public through a series of thresholds. The spatial organisation has had social significance as it has allowed illumination of the values, ideals and the beliefs of the past of the cultures of the Eastern Bantu people. Huffman (2001: 19) states that the spatial organisation is a useful theoretical approach because it provides a framework for investigating the relationships, that the central cattle pattern represents. Empirical evidence indicates instead that the complex internal organisation of a settlement is most likely the specific product of a specific world-view. (Huffman 2001:20)

The central Cattle pattern represents the relationships between the physical components of a settlement. It is the series of thresholds and uses of spaces in a settlement based on the world-view of the certain cultural grouping. The centre of the settlement is where the men are found, the domain of the men, this is where they resolve disputes where decisions are made for the community. Important people are also buried here in the cattle byre where cattle for bride wealth is kept, grain bins for long term storage and public metal works take place at the centre of the settlement. The outer residential zone is where the married women and their children are found. The outer residential zone of the cattle byre incorporates the private sleeping houses, kitchen, grain bins and graves of the married women.

The central Cattle pattern is derived from world views and is a reflection of the societies world views yet is not restricted to a specific identity group or to one type of environment. The Settlement pattern is rooted in four inter-related principles that form the core of the settlement Pattern. The pattern is not tied to environment or a certain cultural grouping but to these four principles:

- A patrilineal ideology about procreation
- A preference for cattle as bride wealth
- A male Hereditary leadership
- Certain Beliefs about the role of an cestors in Daily life.

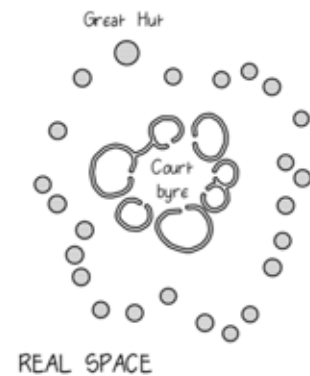
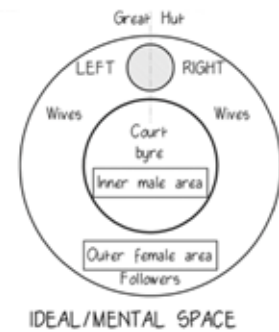


Figure 2.5 Central Cattle pattern Huffman (2001:13)

These Four interrelated principles are the core of the Eastern Bantu Settlement patterns and variations have been found in the pattern as it is not used to describe or define the daily behavior and dynamics of a society. Most Daily behavior then can only be fully understood in terms of broader cultural regularities such as the central cattle pattern (Huffman 2001:25)

The Central Cattle Pattern and its application to the Design

In contrast to the West, the evidence indicates that Iron Age societies tended to value continuity and tradition; dynamic daily life took place against a background of cultural norms (Huffman 2001:32). African societies accepted changes in their traditional value systems and this has ensured continuity in their cultures, even in the urban context the central cattle pattern ideology has been carried out right through. By taking the central cattle pattern as one of the informants in the design i have inverted the order of the pattern in order to place women at the centre of this pattern. The women become the focus and the central point of the settlement pattern, by doing this i question the role and ideology of the society of Mamelodi. The proposed space has its focus on women and the young girl of Mamelodi who goes through the initiation process to earn her rite to live as a woman of the tribe.

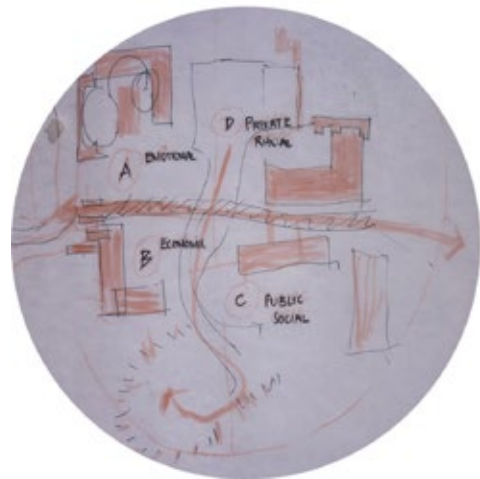


Figure 2.6 The Ideal/ Mental Space Based on quadrant of needs (Author) 2016

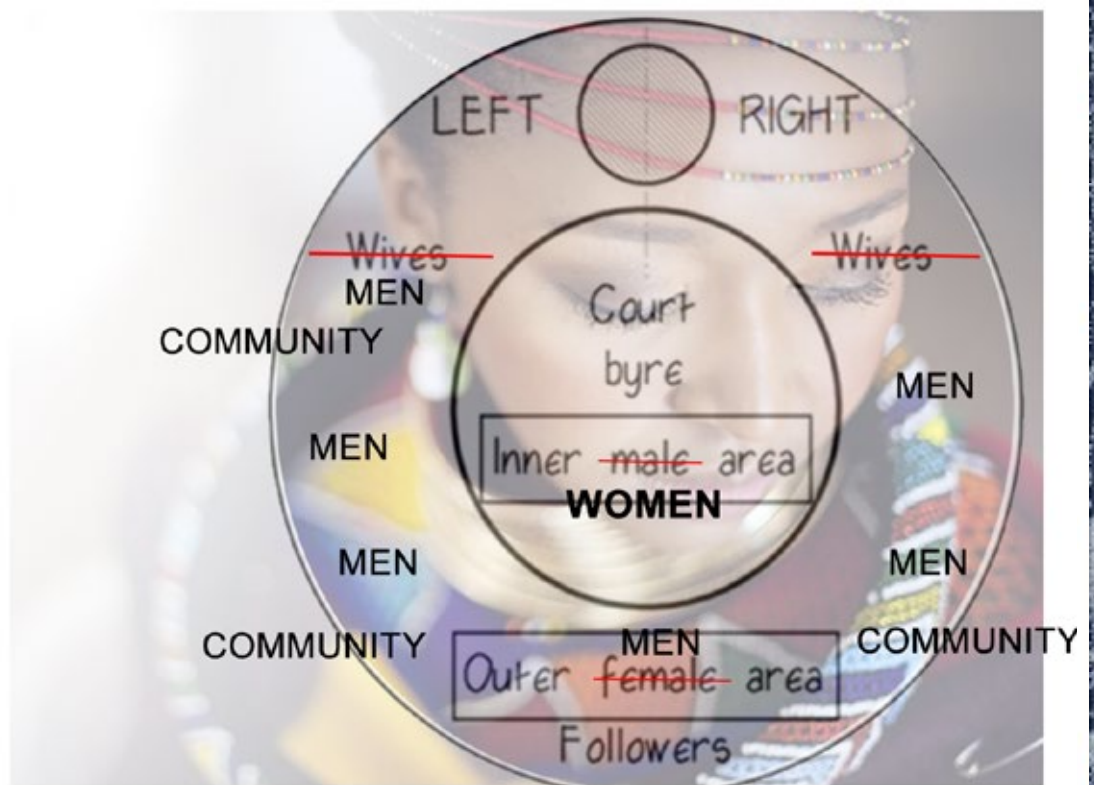
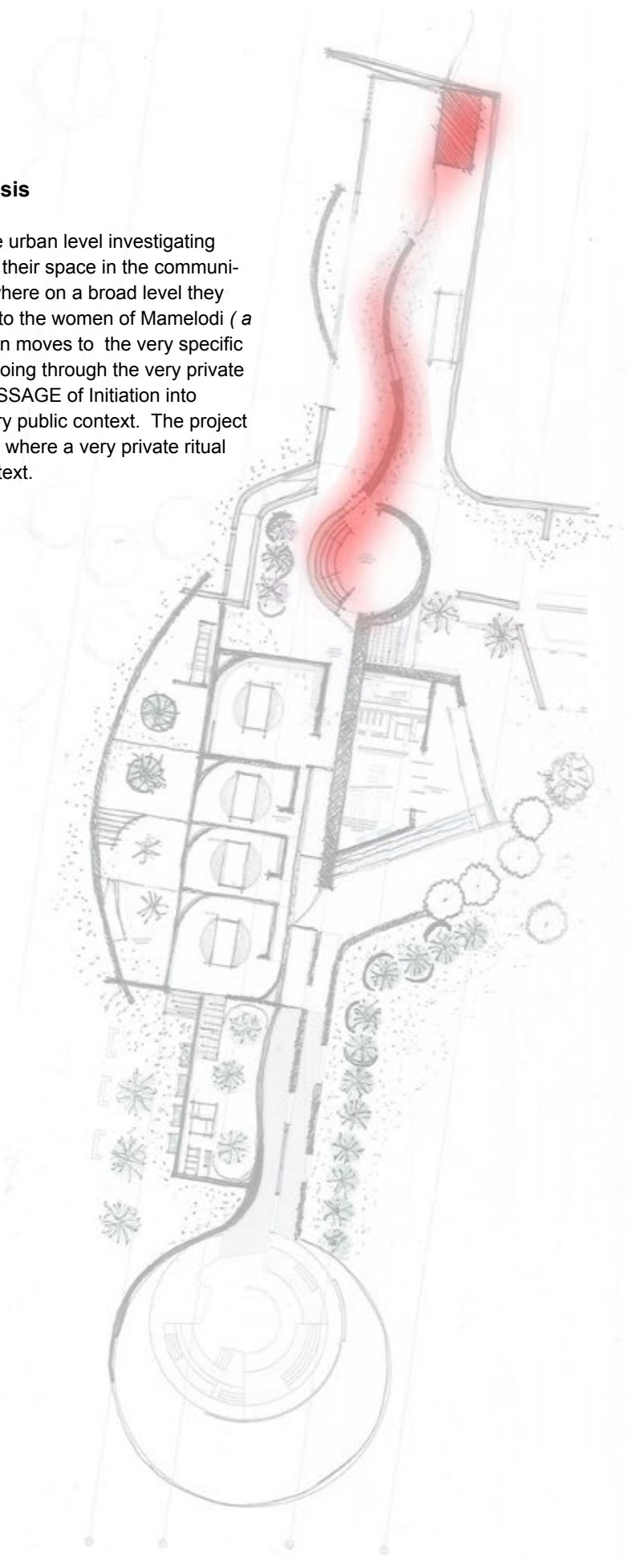


Figure 2.7 The ideal/Mental space for the Women of Mamelodi based on the inversion of the Central Cattle Pattern (Author)

2.7 Chapter 2 Synopsis

The chapter starts at the urban level investigating how women will reclaim their space in the community by creating a space where on a broad level they have a place dedicated to the women of Mamelodi (a *Kgotla*) . The project then moves to the very specific journey of a young girl going through the very private ritual of A RITE OF PASSAGE of Initiation into womanhood within a very public context. The project looks at this intersection where a very private ritual meets a very public context.









3.1 NARRATIVE INTRODUCTION: UNDERSTANDING MAMELODI

3.2 BACKGROUND: UNDERSTANDING MAMELODI

3.3 HISTORY

3.4 HERITAGE OF THE SITE

3.5 SITE LOCATION

3.6 ANALYSIS: MAPPING MTHUNZINI PARK

3.7 URBAN FRAMEWORK [MACRO AND MESO]

3.8 SWOT ANALYSIS

3.9 CHAPTER 3 SYNOPSIS

CONTEXT

03

3 Context

3.1 NARRATIVE INTRODUCTION : HERE I AM NOBODY

When i arrived here it was late at night and we had an aunt who would meet us at the bus stops. Eventually after what felt like hours she found us we were cold, hungry and tired but the thought of finally being in the big city was all that kept me going. The lights and all the cars were so foreign yet so exciting. After changing taxi's twice we were finally "home".

In the Peri-urban township of Mamelodi, we were nobody. The strain on the urban area had caused the poor to get pushed to the slums of Pretoria. We Became Another number on a long waiting list for an RDP house. Pushed to the periphery into the townships of Mamelodi. We waited until we eventually moved into our "Indlu" our own little piece of the city. Here the limitations on how we practiced our daily lives and traditional practices were challenged and slowly our culture began to dissipate. We had left our ancestors behind and slowly we were losing our way. Slowly we were becoming nobody.

"Village culture is characterized by common bloodlines, intimate relationships, and communal behavior whereas urban culture is characterized by distant bloodlines, unfamiliar relations, and competitive behavior"(Wikipedia: 2010)

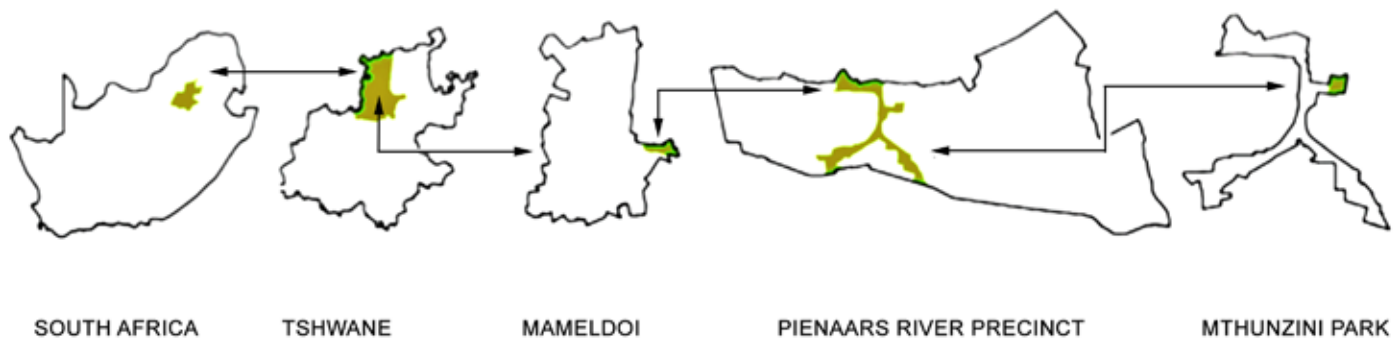


Figure 3.1 -Relational Location Maps from National to Nodal Scale (Roberts 2010:47).



3.2 BACKGROUND: UNDERSTANDING MAMELODI

In this chapter an overview of the urban African woman's life in the Peri-urban Township of Mamelodi will be presented. Addressing the growth of the then Vlakfontein farms into the multifarious culturally diverse township it is today with specific focus on the role the women of Mamelodi. Mamelodi is one of South Africa's oldest townships which began in 1860 as a settlement of indigenous people seeking settlement close to the newly formed city of Pretoria. It began with a population of 12 households on the Vlakfontein farm as it was previously known as.

It was one of the only planned township in South Africa designed by N.T Cooper, who based the layout on the American Town House planning. Mamelodi serves as the threshold to the city with its ability to still accommodate people holding on to their rural lifestyles. The traces of the legacy of Apartheid planning are quite evident in the Peri-urban township of Mamelodi. At present, Mamelodi epitomizes the current context of expanding settlements in South Africa pushed to the peripheries of the city, yet accommodating the ever increasing housing needs of the impoverished (Pieterse, 2012). The low grade urban tissue of the township is exacerbated by the informal settlements and repetitive housing units on individual plots (Joubert 2009: 14), known as Indlu. The problem the context of Mamelodi faces today arises from the issues surrounding the historical urban sprawl brought about by the apartheid regime.

The official Policy was in the first place, that African women in towns are migrants and not immigrants- i.e. they are temporary sojourners rather than permanent residents (Schapera 1947:112). In the second place it was a fundamental principle that Africans should reside in segregated townships away from the white parts of town (Schapera 1947:114) African women earned extremely low wages working as domestic workers or informal traders particularly up to the 1950s this meant that either white employers or local authorities had to provide housing or the people had to erect what ever dwellings they could.

For over half a century African's in town were variously accommodated in compounds provided by large employers such as mining companies, municipality, railways and others (Schapera 1947:115). In smaller scales single men and women living beyond the contexts of family and tradition, hostels in South Africa were and still are a fascinating and paradoxical reminder of the apartheid program, in large scale housing schemes erected by local or central authorities in slums comprising crowded and ramshackle shanties put up by the people themselves (Schapera 1947:118).

This is how a small farm comprising of 12 households became a culturally diverse multifarious township of Mamelodi.



AREAS
GEBIEDE

3.3 HISTORY F MAMELODI

3.3 HISTORY

- **1860** -Mamelodi began as a settlement of indigenous people seeking settlement close to employment in the newly formed city of Pretoria.
- **1890**- The Delagoa Bay railway line was built to connect Pretoria to Lorenzo Marques (Maputo) with the first railway stop being the Eerst Fabriek Station.
- **1913**- The location of the factory and the railway led to the decision to turn it into a black African residential area in terms of The Native land act of 1913 and was one of the few places where black people could own land.
- **1945** -Then named, Vlakfontein, was one of the only planned townships, designed by N.T Cooper, who based the layout on American town house planning.
- **1947** - The first government sponsored houses were fashioned after the "traditional" bantu village. They were thatched and shaped as Rondawels to mimic traditional living conditions- Residents REFUSED to live in them.
- **1951** -Group Areas Act was introduced.
- **1953**- Vlakfontein was formally proclaimed as a "Black Township".

1860

population 12



REAS
EBEDE

- **1954** - Sites and services scheme was introduced. This refers to the self- build/ self help building scheme. The majority of Vlakfontein was built like this.
- **1991** - The first squatter camp was situated in Mamelodi east, the settlement was officially called Mandela village.
- **1958** - As a result of post war industrialization and job seeking, squatter camps formed in western and northern farms of Mooiplaats and Derdepoort.
- **1994** - The first democratic elections were held in South Africa. First White papers on housing were published.
- **2000** - Breaking New Ground was published
- **2008** - Shack 'Eradication stance' by government
- **2010** - In Situ upgrading of slum areas.

2016

Current population 360 000

- Total population 334,577
- Density 7,400/km² (19,000/sq mi)

3.4 HERITAGE of Mthunzini Park

HERITAGE OF MAMELODI'S MTHUNZINI PARK

Spiritual activity on the site is only evident as further observation of the site takes place. The site is spiritual in its very nature as Mthunzini park is a spiritual space with its tall pine trees reaching into the sky.

Mthunzini park is used as part of many rituals that take place in the surrounding community. The initiation school for girls is the most prominent sign of spiritual activity on the site as the initiates gather in the park as part of ceremonial dances before and after the initiation proceedings.

There are several traditional healers, spiritual diviners surrounding the park that are all part of the fabric. The river also forms a large part of the spiritual analysis of the site as it is used in most of the cleansing ceremonies.

The church holds a strong spiritual aspect in the community as not all inhabitants of Mamelodi are traditional.



Figure 3.- Aerial of the context and its surroundings. (Author) 2016.



Figure 3.- Aerial of the context and its surroundings. (Author) 2016.



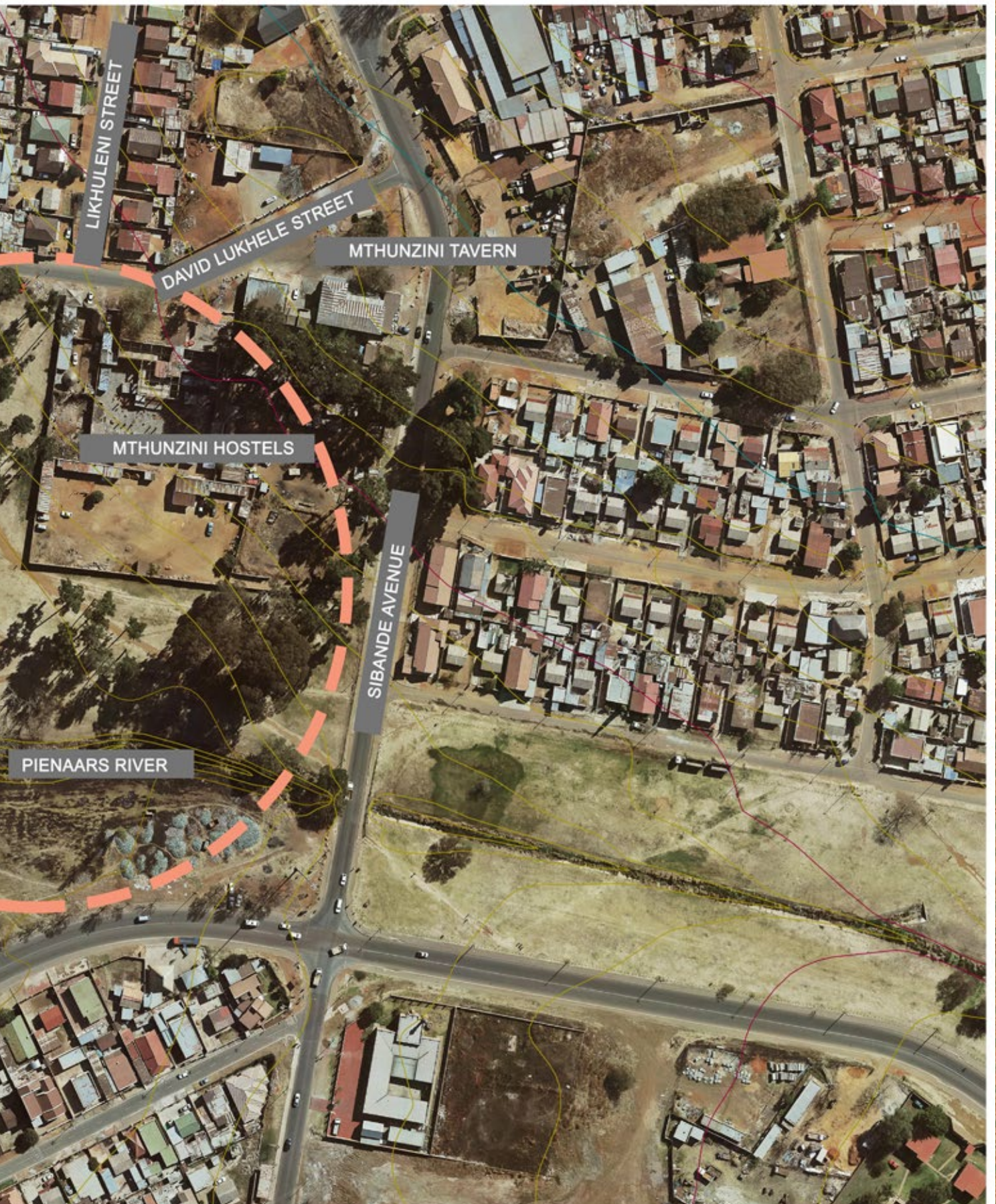
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Figure 3.- Aerial of the context and its surroundings. (Author) 2016.

3.5 SITE LOCATION- Mapping Mthunzini Park



Figure 3.- Aerial of the context and its surroundings. (Author) 2016.





3.5 SITE LOCATION- Mapping Mthunzini Park



Figure 3.- Aerial of the context and its surroundings. (Author) 2016.



Figure 3.- Collage of The context and its surroundings: Mthunzini park (Author) 2016.

3.6 ANALYSIS- Mapping Mthunzini Park

3.6.1 NATURAL SITE CONDITION

The Site plays host to three Main Natural phenomena: Densely vegetated rocky highveld grasslands, one of Mamelodi's oldest Pine trees and the Pienaars river toward the south of the site. The site sits at the bottom of the Magaliesberg ridge and slopes from east to west. Pine trees densely populate the site in large groups that grow on the lower terrace of the Magaliesberg Ridge where water is able to collect along the riparian basin.

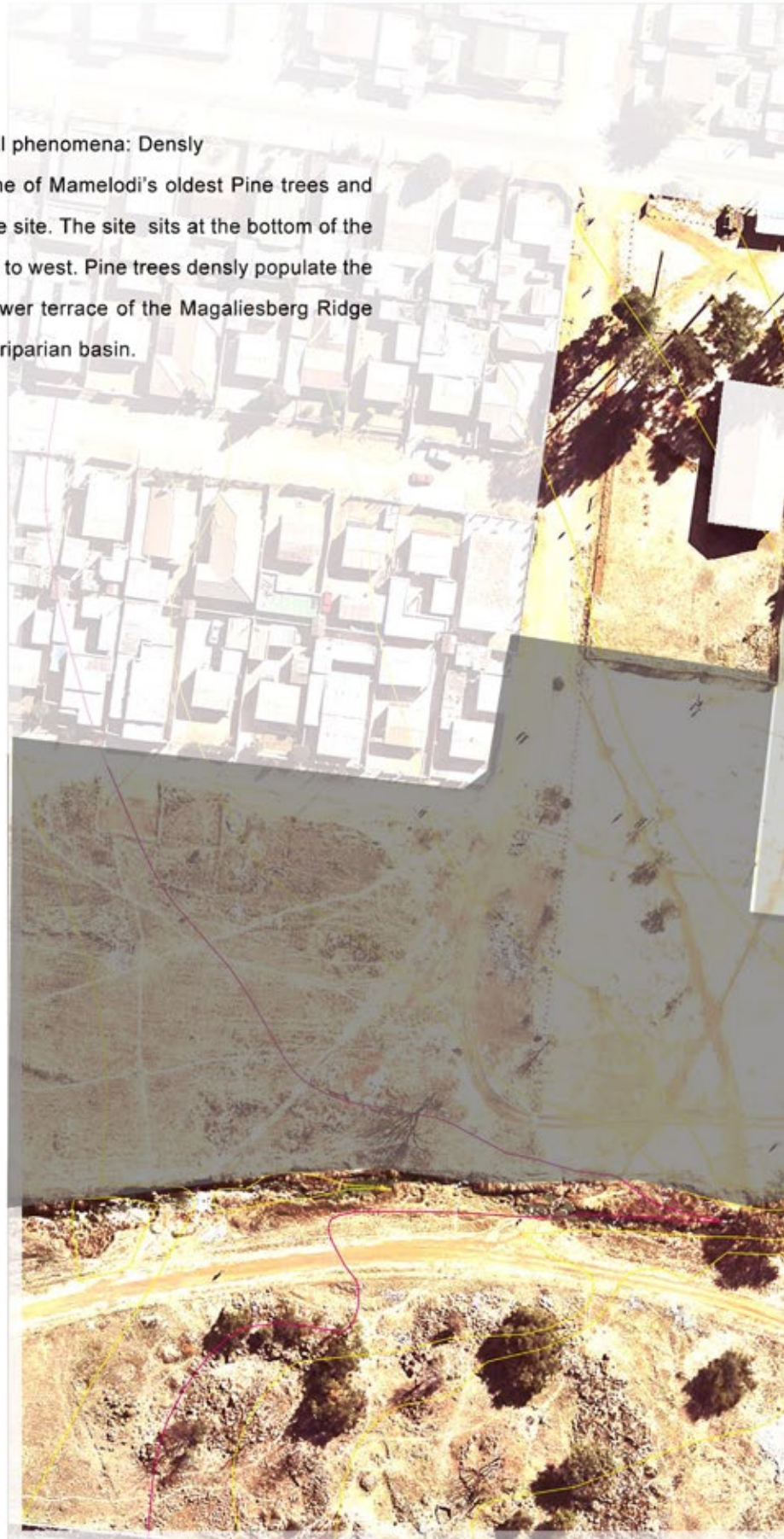


Figure 3.-Site under investigation(Author) 2016.



3.6 ANALYSIS- Mapping Mthunzini Park

3.6.2 HIGH ENERGY CONCENTRATION POINTS

The Site has two major points of high energy concentration. The Main point of energy is the entrance of Mthunizini park which is used daily by park goers, school children on their way to school and people who fall part of the pendulum migration on their way to work in the CBD. the secondary point of high energy is the eastern access point which is used mostly by men in the community. Cars are parked and music played out loud it becomes a social gathering point for men only in the community only.

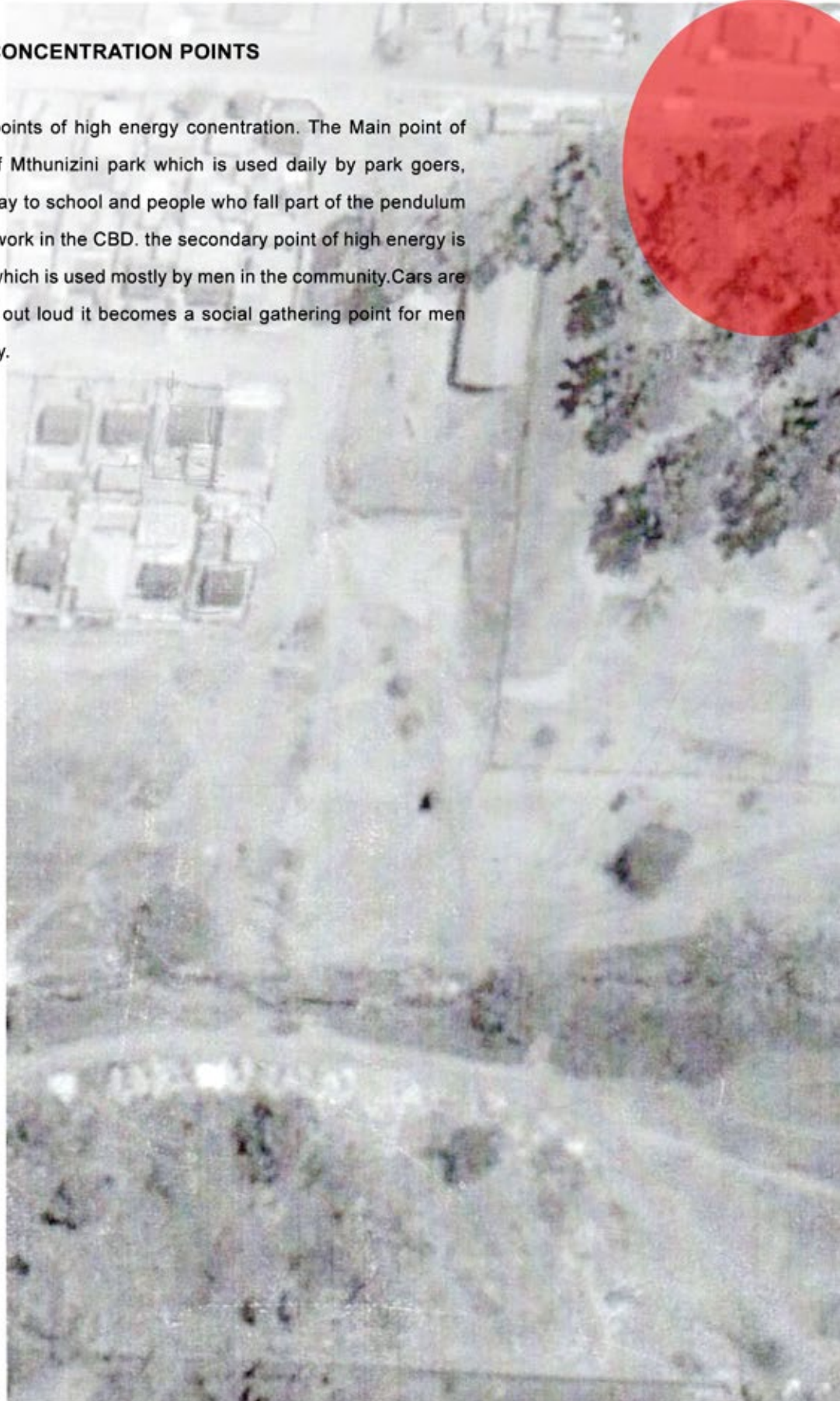


Figure 3.- Energy concentration on Site under investigation(Author) 2016.



3.6 ANALYSIS- Mapping Mthunzini Park

3.6.3 SPIRITUAL ANALYSIS

Spiritual activity on the site is only evident as further observation of the site takes place. The site is spiritual in its very nature as Mthunzini park is a spiritual space with its tall Pine trees reaching into the sky. Mthunzini park is used as part of many rituals that take place in the surrounding community. The Initiation school for Girls is the most prominent sign of spiritual activity on the site as the initiates gather in the park as part of ceremonial dances before and after the initiation proceedings.

There are several traditional healers, spiritual diviners surrounding the park that are all part of the fabric. The river also forms a large part of the spiritual analysis of the site as it is used in most of the cleansing ceremonies.

The church holds a strong spiritual aspect in the community as not all inhabitants of Mamelodi are traditional.



Figure 3.- Spiritual analysis of Site under investigation(Author) 2016.



R

INTVATION SCHOOL
FOR GIRLS

INTVATION

SPIRITUAL ANALYSIS

SPIRITUAL ANALYSIS ②

9



3.6 ANALYSIS- Mapping Mthunzini Park

3.6.4 SITE EDGE CONDITIONS

The park is closed off with a steel palisade fence that wraps around the entire edge of the park, keeping the children safe. The park is completely visually permeable allowing the community to keep their eyes on events happening in the park. The Mthunzini car parts centre is also sealed off from the public with a thick brick wall preventing any visual connection to the rest of the community.

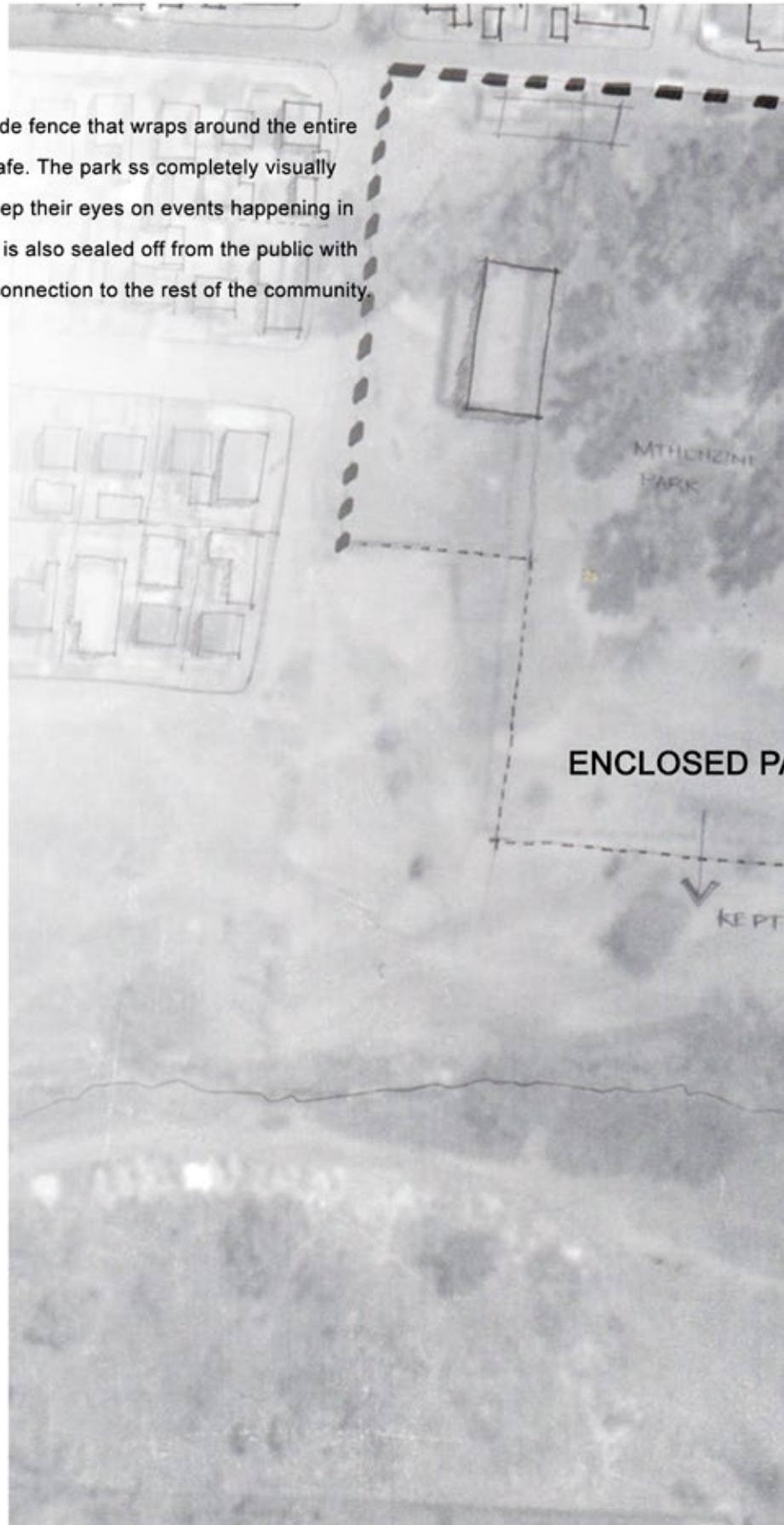


Figure 3.- Site Edge condition of
Site under investigation(Author) 2016.



3.6 ANALYSIS- Mapping Mthunzini Park

3.6.5 POSSIBLE BUILDING SITE

The possible Building site is guided by the way the park functions. Addressing movement and how people move through and around the site helps in defining where exactly the proposal should be in relation to the greater site.

The Church is currently a feminine space in the community where it is attended mostly by women in the community. The site also reveals layers of the spatial legacy of Apartheid as the current Church building was used as a Beer hall during the apartheid era: as a male dominated public space.

The current Masculine space has been moved to the shade of the Tall pine trees towards the river. It is an open clearing in the park where men gather. This space is not enclosed or prohibited, But women do not gather there as it is defined as a masculine space by the society and greater community.

The entire park sits as a back drop for the Mthunzini car parts complex making it a dangerous space during the evenings and unattended children. This is due to the buildings on the site all facing the street leaving the site with a back of building effect. This gives the proposal a new opportunity to turn the site to face the inside making the possible building site the focus of the site. The chosen site is a combination of the sites currently working factors, where the two spaces intersect.

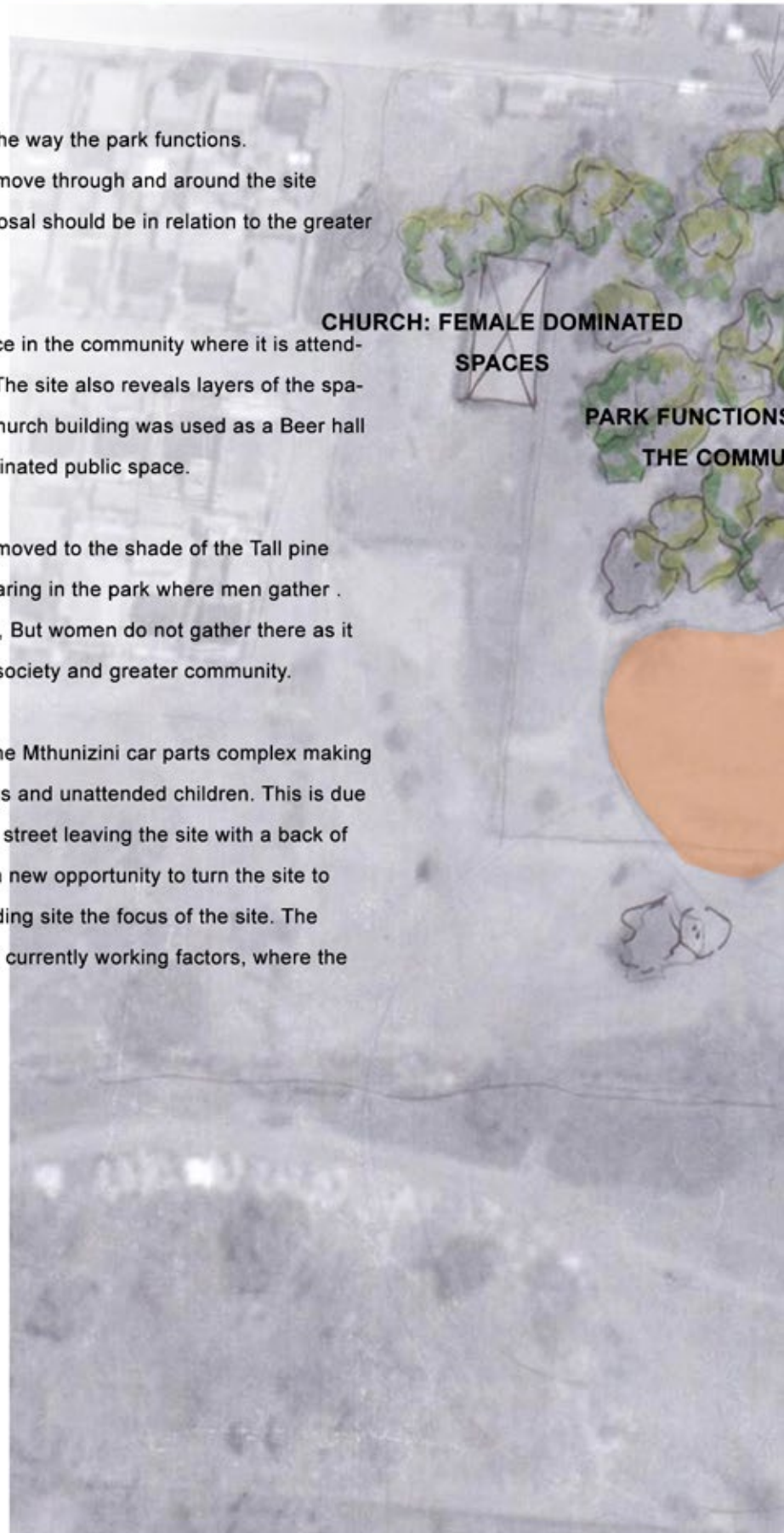


Figure 3.- Possible position of proposed building on Site under investigation
(Author) 2016.



3.6 ANALYSIS: Mapping Mthunzini Park

3.6.6 ACCESSIBILITY OF SITE

The possible Building site is guided by the way the park functions. Addressing movement and how people move through and around the site helps in defining how the proposed building should be accessed. The building can be accessed from David Lukhele street through the initiation school for the initiates . This allows for the building to be and remain a part of the existing urban fabric. The entrance from Sibande Avenue is for the rest of the community hoping to access the site., this entrance is selected as it sits on a high energy point where there is taxi- drop off point.

This is also a vehicular access point to the site which allows for parking opposite the proposed building. Intensive site investigation on the movement pattern and desire lines will be crucial and the pedestrians link- ages should therefore be strategically located on the site without compromising the natural flow of people and vehicles that is currently taking place on the site, this should be integrated into the site in order to contextualize and ground the proposed building within its surrounding context.

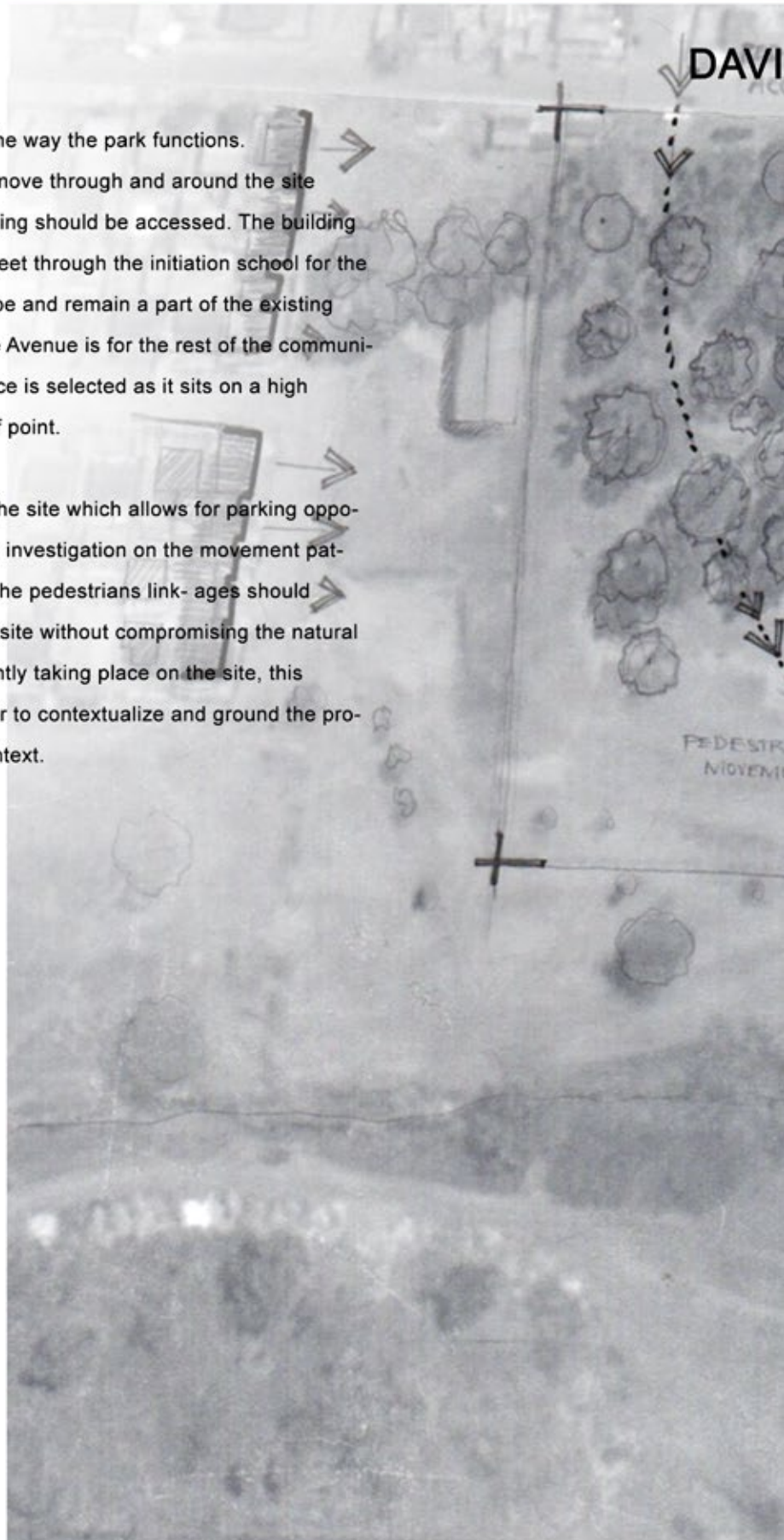
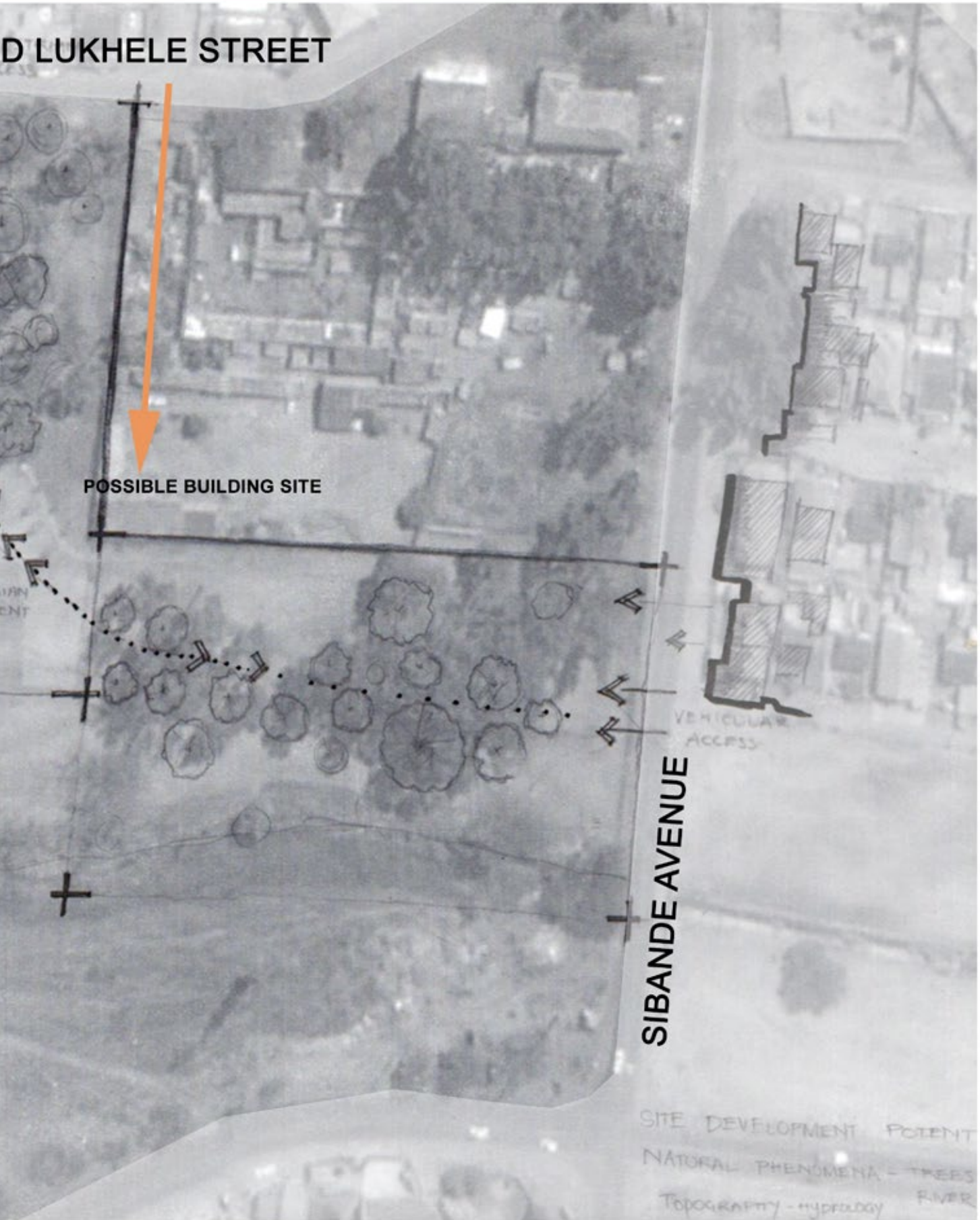


Figure 3.- Accessibility of the Site under investigation(Author) 2016.



3.6 ANALYSIS: Mapping Mthunzini Park

3.6.7 DESIRE LINES OF SITE

Addressing movement and how people move through and around the site helps in defining how the proposed building should be accessed and positioned. The desire lines assist in an in-depth analysis of the site and how the community utilises it. By understanding the pedestrian movement patterns it reveals various layers of information that later are evident in the design development. Information such as important points on the site are highlighted in the paths people use on the site and it assist in the design process without compromising the natural flow of people, cows and activity found on the site.

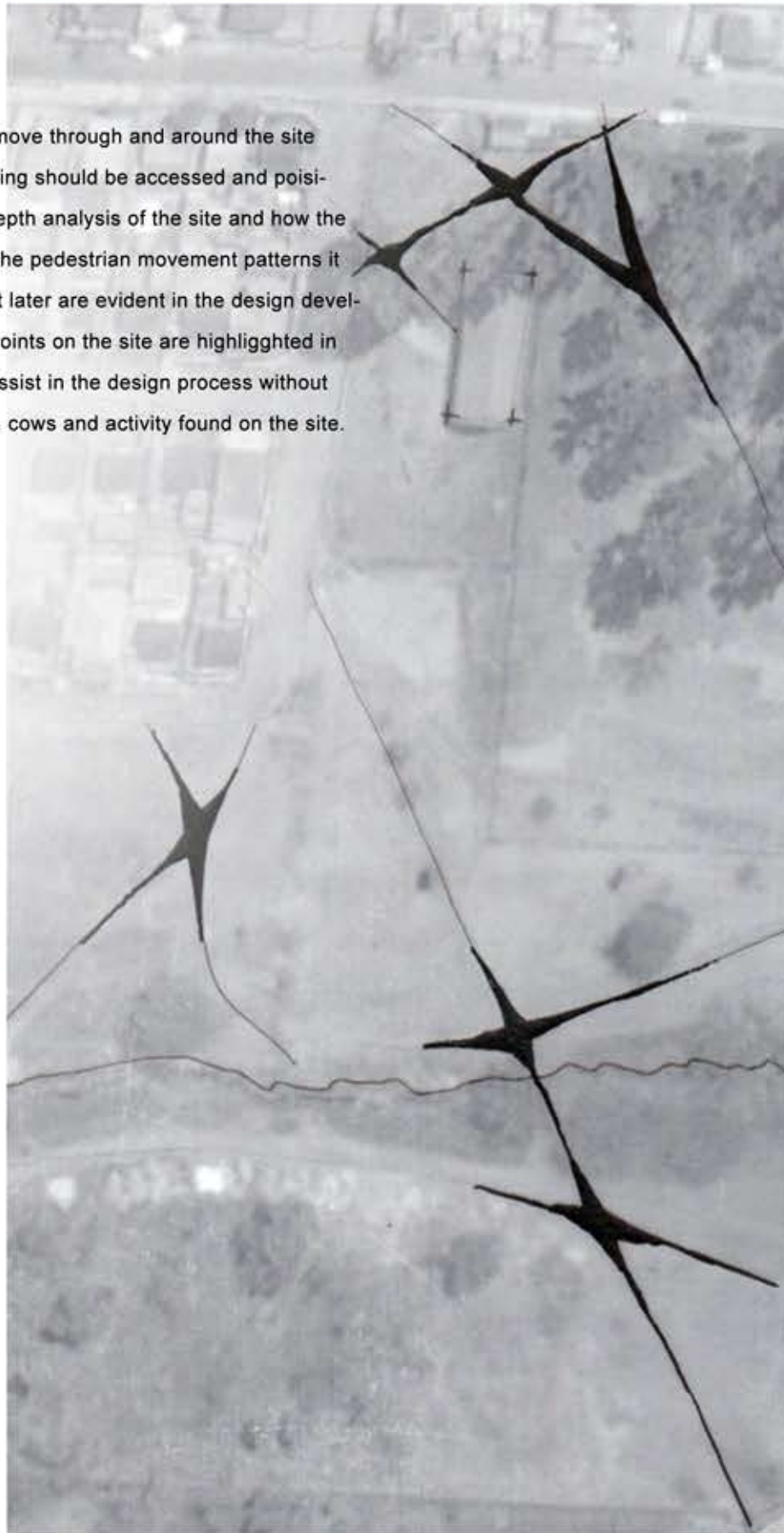


Figure 3.- Desire lines of the
Site under investigation(Author) 2016.





3.7 URBAN FRAMEWORK- Macro

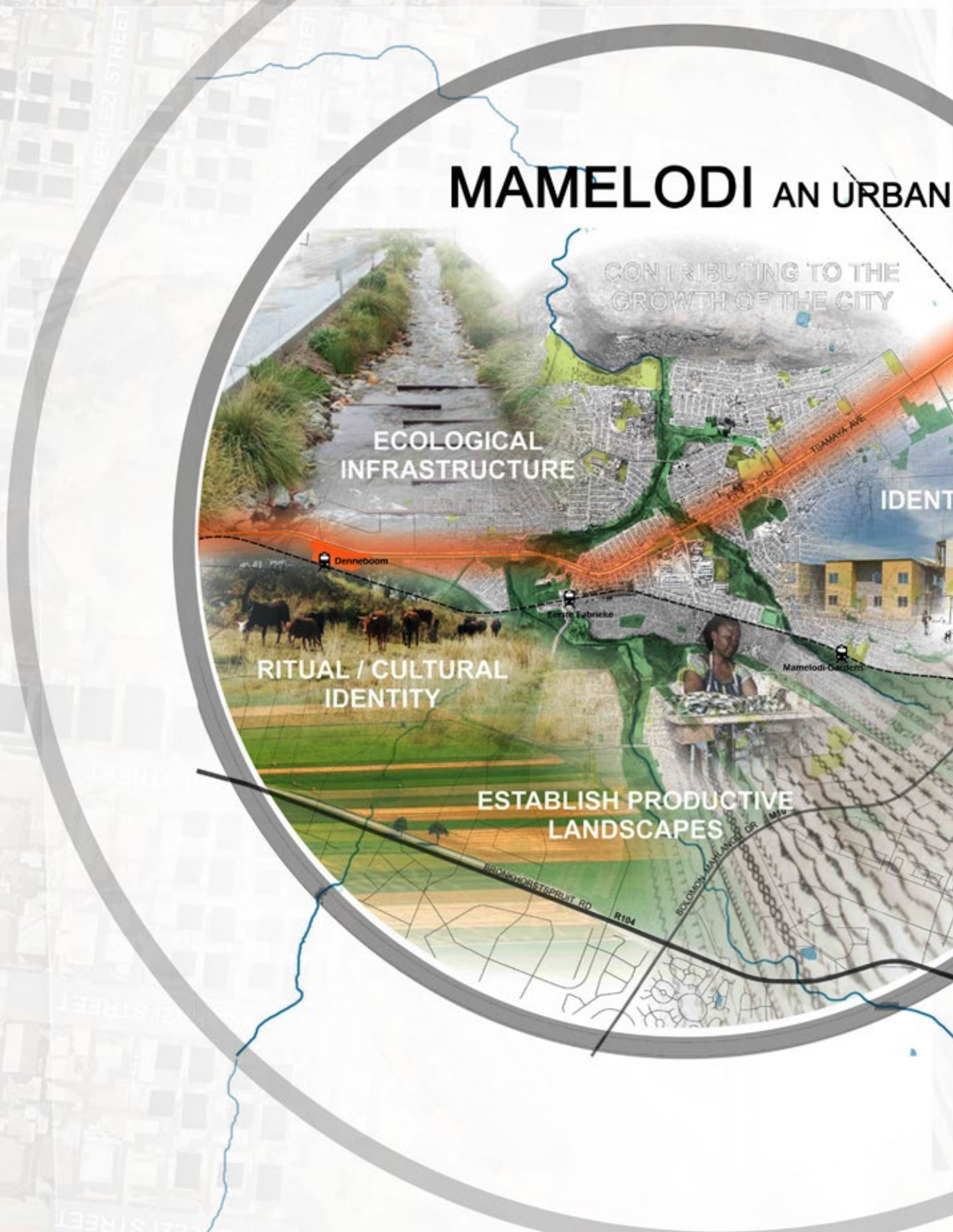
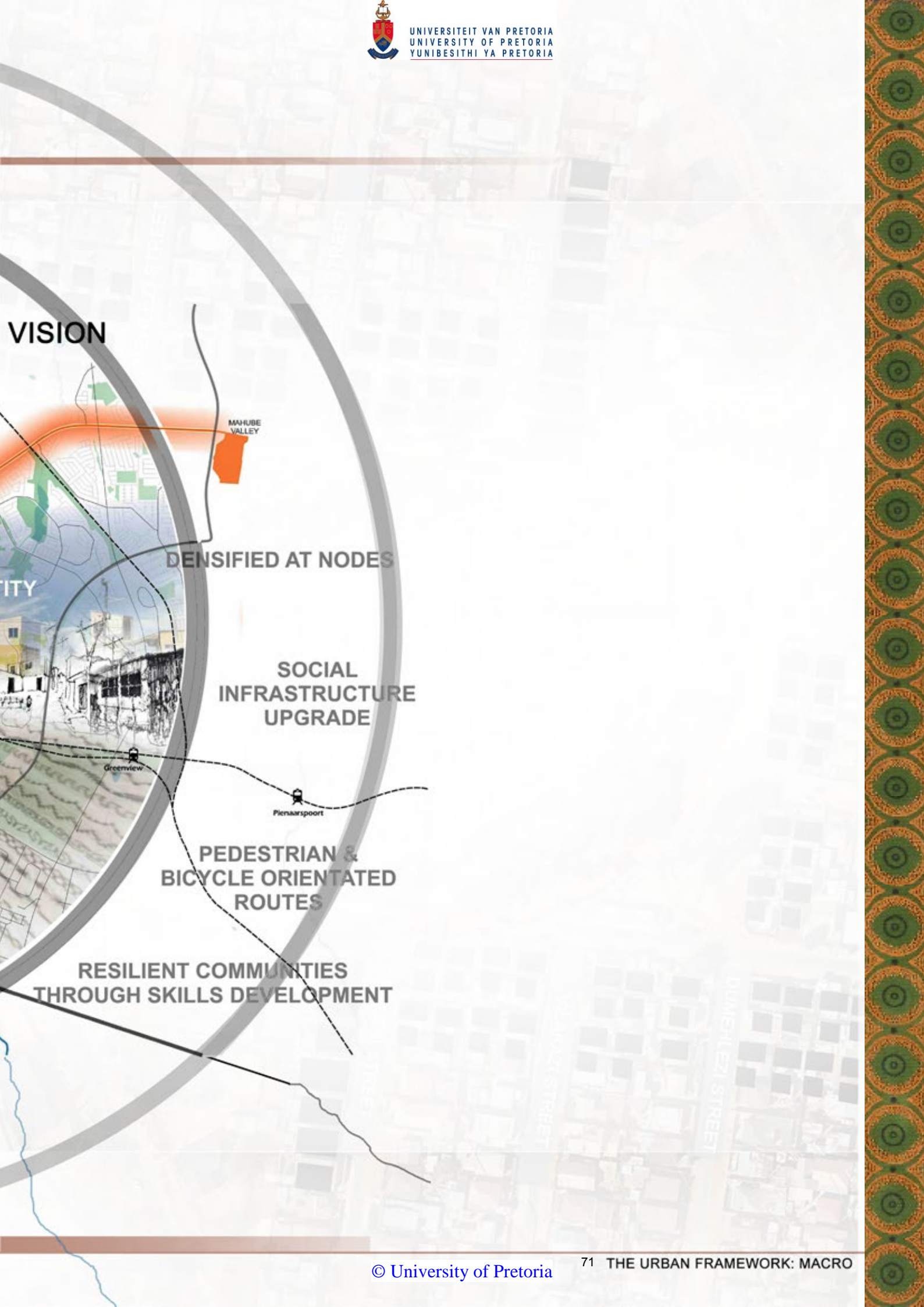
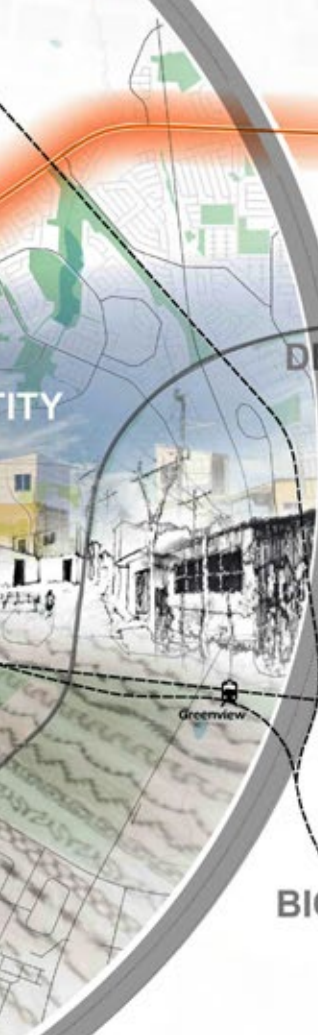


Figure 3.- Mamelodi urban framework. (Mamelodi Urban Framework Group) 2016.



VISION



MAHUBE VALLEY

DENSIFIED AT NODES

SOCIAL INFRASTRUCTURE UPGRADE

Greenview

Pienaarspoort

PEDESTRIAN & BICYCLE ORIENTATED ROUTES

RESILIENT COMMUNITIES THROUGH SKILLS DEVELOPMENT





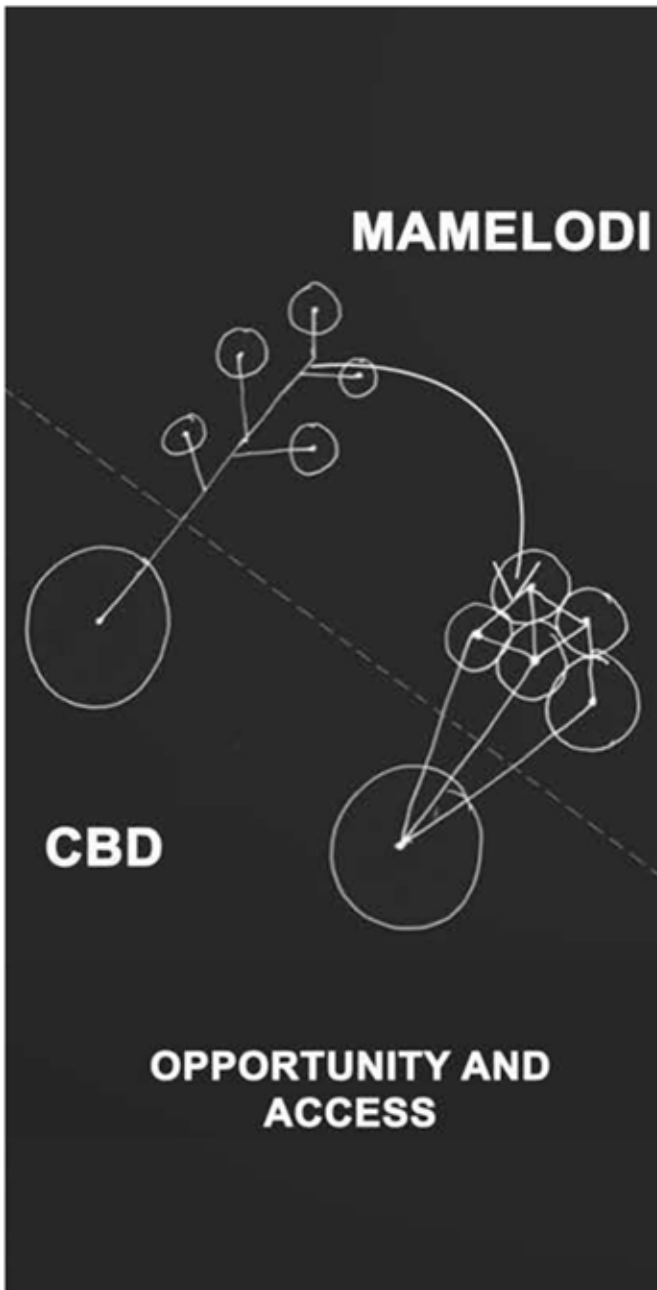
3.7 URBAN FRAMEWORK- Macro

AN URBAN VISION FOR MAMELODI

The broad objectives of this urban framework are rooted in the creation of opportunity within the context of Mamelodi, through the above-mentioned pointers as a guideline. The generation of opportunity will be ensured by the integration of all the cells that make up the greater Mamelodi as a whole. Cells of social and economic opportunity will provide access to many physical and social resources that will result in the reduced dependency on the CBD. Through understanding the energy that leaves Mamelodi on a daily basis through the daily exodus of people going to work in the CBD and other surrounding areas we have come up with a proposal to channel this energy back into Mamelodi.

Through the Addition of multifunctional nodes to already existing energy points in the urban fabric of Mamelodi we propose urban and rural development strategies, upgrading already existing points. We begin to view Mamelodi as this cell that consists of various smaller cells that all work together in creating energy and opportunity in Mamelodi.

Mamelodi has numerous barriers that divide the context into a West and East Mamelodi. Tsamaya road is one of the contexts greater axis that runs diagonally connecting two major energy nodes. The Denneboom station and the Max Mahube mall, these two existing energy points function well and are used by the community efficiently. By proposing the Tsamaya upgrade, we are able to identify other nodes along the long road where networks of public transport, commercial and light industry have crossed to identify new nodes. We Identified 2 major nodes at the Eerste Fabriek interchange which has the train station, taxi and bus drop off and the second one being the Khutsong Interchange which is surround by a few amenities such as a hospital, school and commercial and light industry. Along Tsamaya, we identified residential edges with little tuck shops and commercial activity happening on the sidewalks that led to the proposal of moving all residential along Tsamaya a level above and making all of Tsamaya's street level commercial.



We identified stretches of sidewalk where we proposed widening of sidewalks to completely pedestrianize all the sidewalks along the main road, as many people do not own cars and have to walk long distances to get to primary modes of transport. The provision of bicycle lanes also makes access to primary modes of transport easier for people who do not own cars.

The upgrade of Tsamaya is intended to make movement routes through Mamelodi more accessible to all through both modes of transport be it, primary modes: busses, trains and taxis down to the secondary modes of transport, which are the bicycles and walking. By enhancing, the movement routes through the highest energy nodes of Denneboom and Mahube mall will result in higher need for the commercial street edges as more people will have access to Tsamaya road.

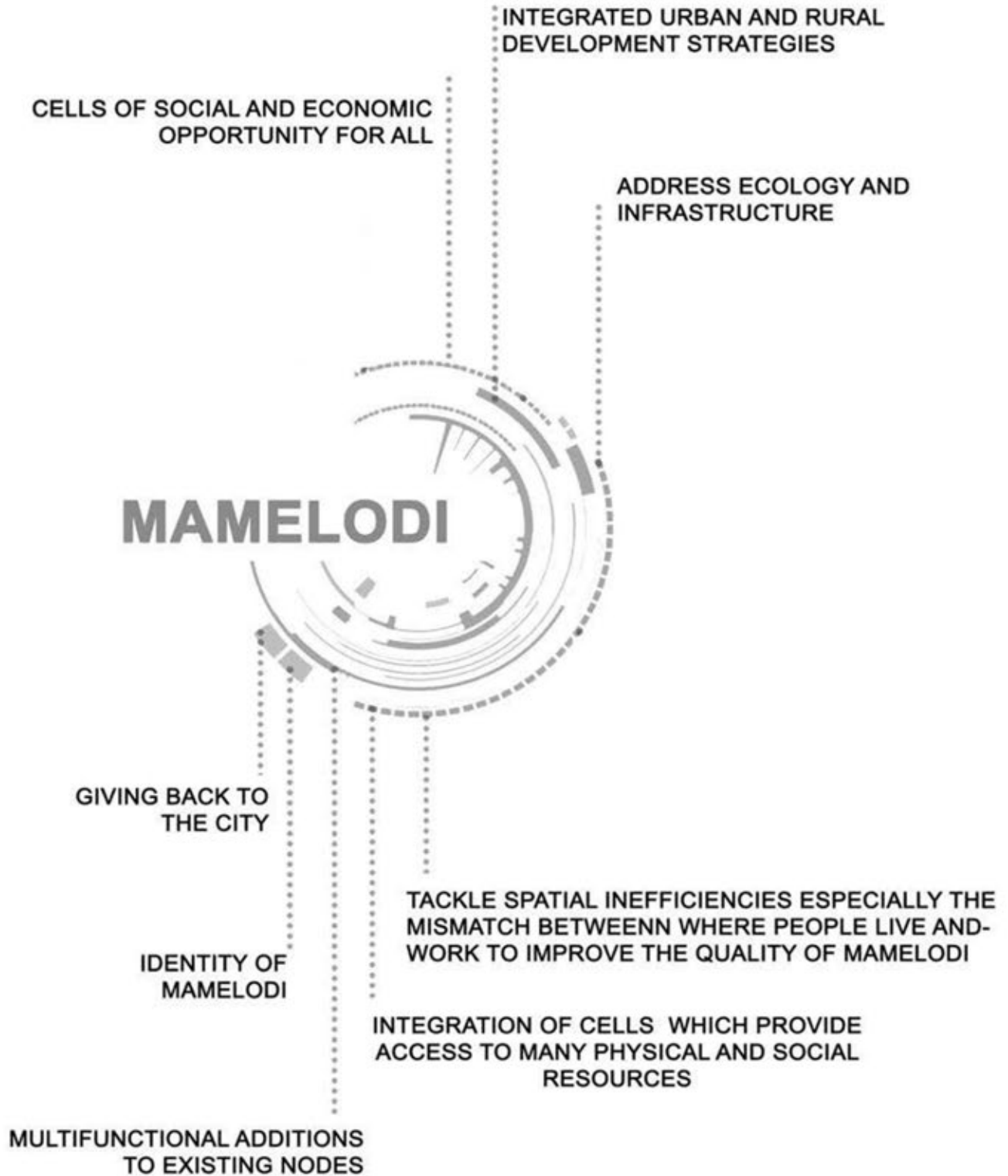
The overall broad vision for Mamelodi is the creation of access and opportunity to ensure that we establish not only better access to the city but generate enough energy to support the local cells of energy within the Mamelodi greater cell, making it less dependent on the city.

Figure 3.- Mamelodi daily migration to the CBD (Adapted from Pieterse, J. 2012)

(Mamelodi Urban Framework Group) 2016.



3.7 URBAN FRAMEWORK- Macro



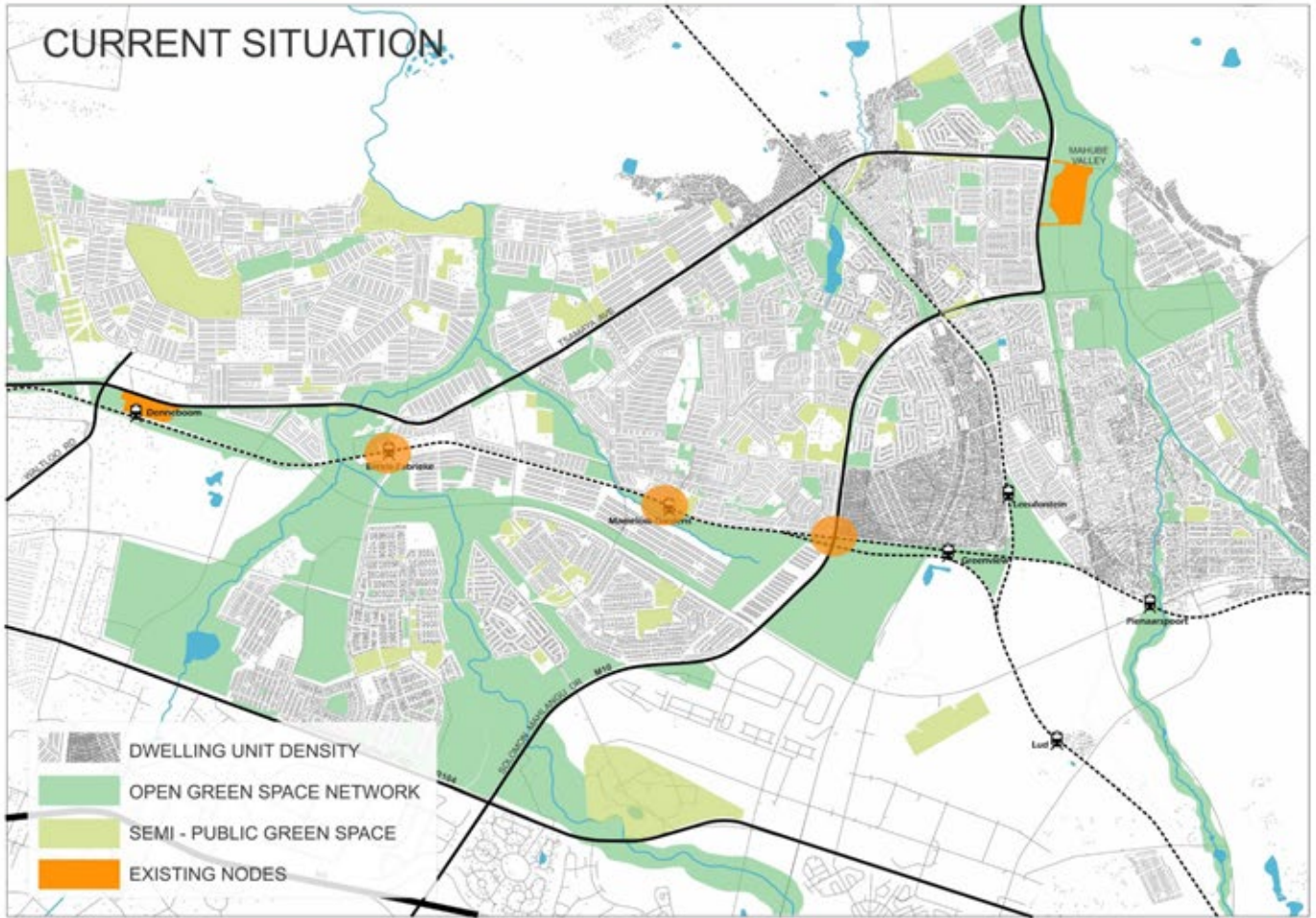


Figure 3.- Current Situation :Existing Nodes of importance.(Mamelodi Urban Framework Group) 2016.



Figure 3.- Photographs of the major nodes : Eerste Fabriek.(Mamelodi Urban Framework Group) 2016.

3.7 URBAN FRAMEWORK- Macro

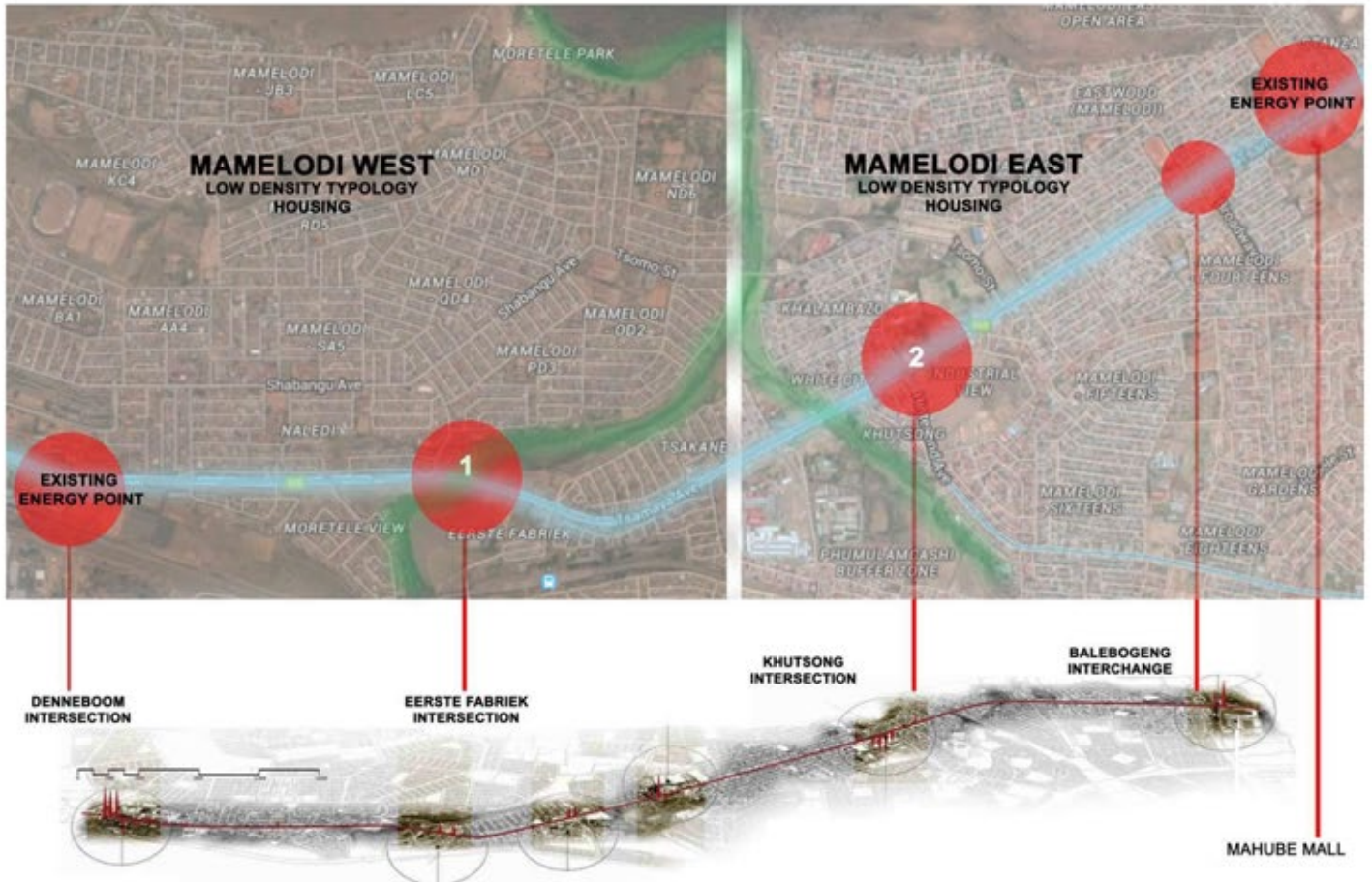


Figure 3. Energy concentration map of the current existing energy zones along Tsamaya avenue travelling through Mamelodi from the West to the East. Adapted from (Pieterse, J. 2012)



Figure 3. Energy concentration map of the current existing energy zones along Tsamaya avenue travelling through Mamelodi from the West to the East (Author, 2016).



Figure 3.- Upgrade of Tsamaya drive :Existing Nodes of importance.(Mamelodi Urban Framework Group) 2016.



Figure 3.- Upgrade of Tsamaya drive :Existing Nodes of importance.(Mamelodi Urban Framework Group) 2016.



3.7 URBAN FRAMEWORK- Meso

ACTIVATING THE AREA

SURROUNDING THE PIENAARS RIVER HOSTING
COMMUNITY ACTIVITIES LINKING RECREATIONAL SPOTS

GREEN SPINE AND GREENWAY SYSTEMS

ACTING AS AN ACTIVITY CORRIDOR PROMOTING ACCESS AND CIRCULATION.
LINKING DIFFERENT ACTIVITY NODES IN AND AROUND THE GREEN SPINE
FROM SECONDARY TO THE PRIMARY MODES OF TRANSPORT.

PIENAARS RIVER MOVEMENT NETWORKS

SAFETY AND SURVEILLANCE

SAFETY TOWERS WILL BE PLACED AT CERTAIN INTERVALS
ALONG THE PATHWAYS TO INCREASE SECURITY AND
"EYES ON THE COMMUNITY", ORIENTATION
AND PROVIDING REST POINTS ALONG THE PATHWAYS

HERITAGE

LINKS AND MOVE
SENSE OF HISTO

LINKAGES AND CONNECTIONS

INTERVENTIONS THAT RE-ESTABLISH THE IDENTITY OF THE COM-
MUNITY THROUGH LINKING
-WEST AND EAST MAMELODI (TANGIBLE)
-NORTH AND SOUTH (INTANGIBLE)



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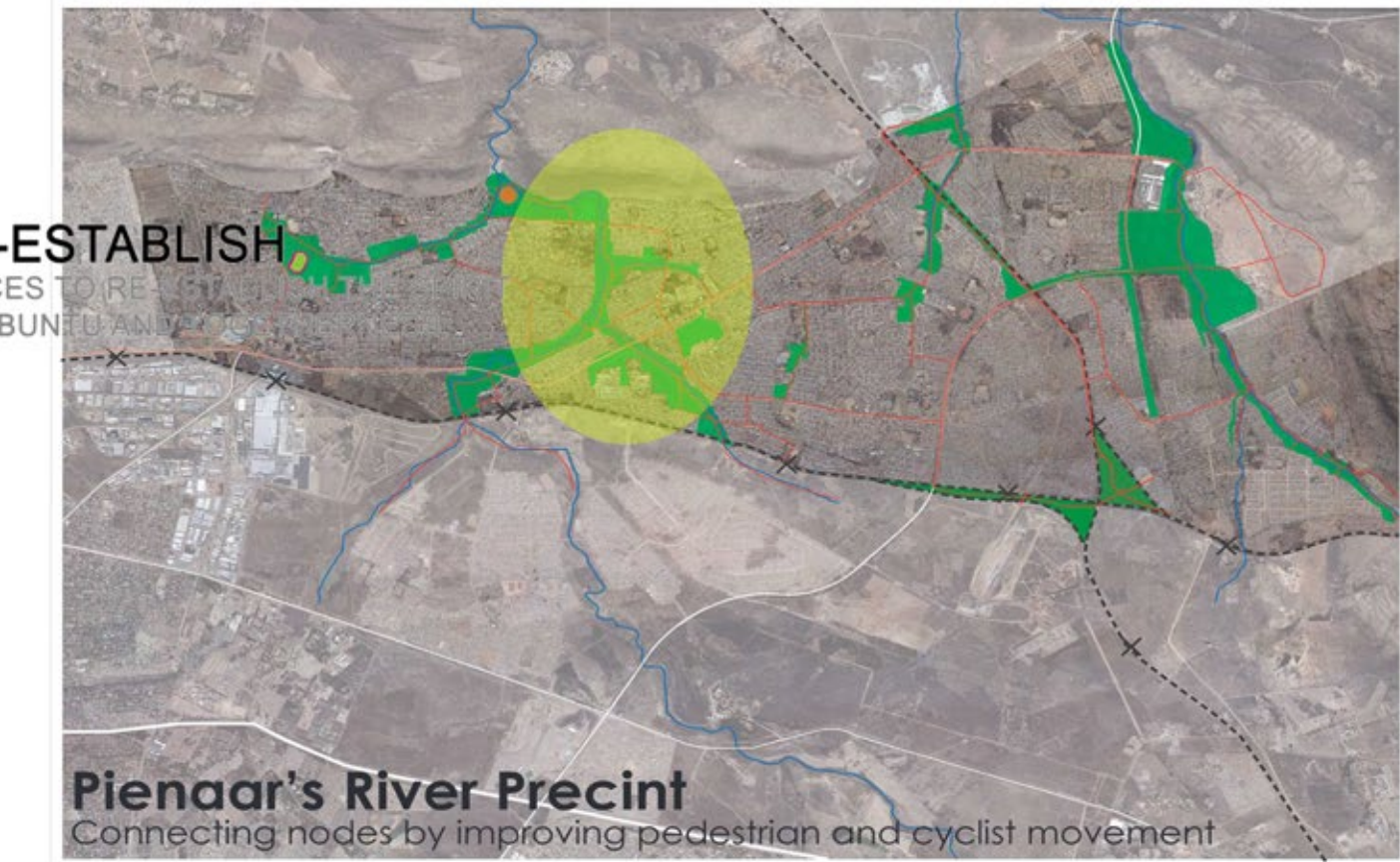


Figure 3.- Pienaar's River Precinct (Mamelodi Urban Framework Group) 2016.

ROUTES

MENT NETWORKS USED TO MAINTAIN A
RY ASSOCIATED WITH PLACE.



Figure 3.- Pienaar's River Precinct (Mamelodi Urban Framework Group) 2016.

3.7 URBAN FRAMEWORK- Meso

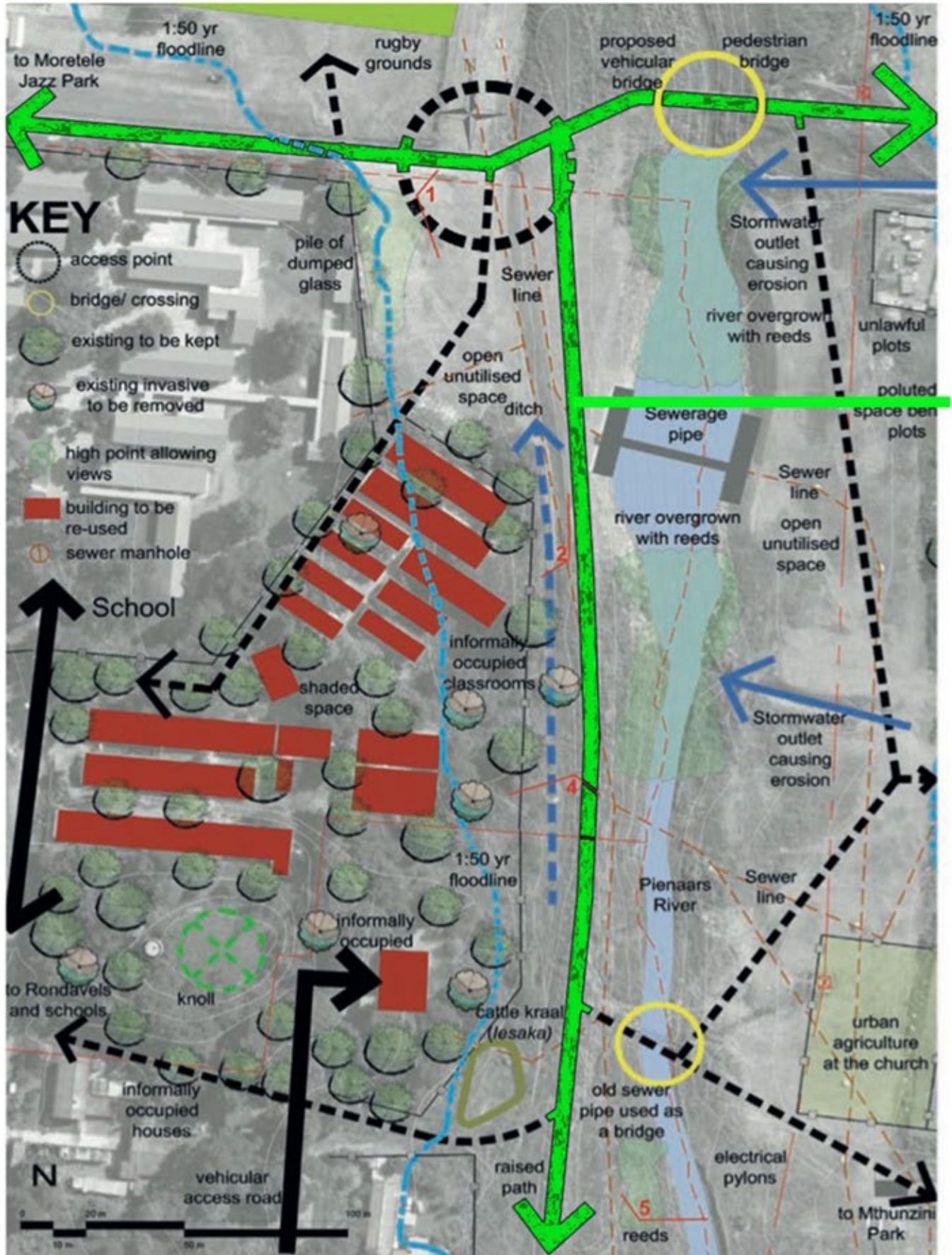


Figure 3: Pienaars Precinct: Adapted from Mothowamodimo (2011:92).



1. GREEN-WAY SYSTEM

Forming functionally supportive spaces promoting Shared identity as a community.

Figure 3: Pienaars River Precinct: Green way system (Author 2016).



2. GREEN SPINE

Acting as an activity corridor promoting access and circulation. Linking different activity nodes in and around the green spine FROM SECONDARY to the PRIMARY MODES OF TRANSPORT.

Figure 3: Pienaars River Precinct: Green Spine (Author 2016).

3.7 URBAN FRAMEWORK- Macro

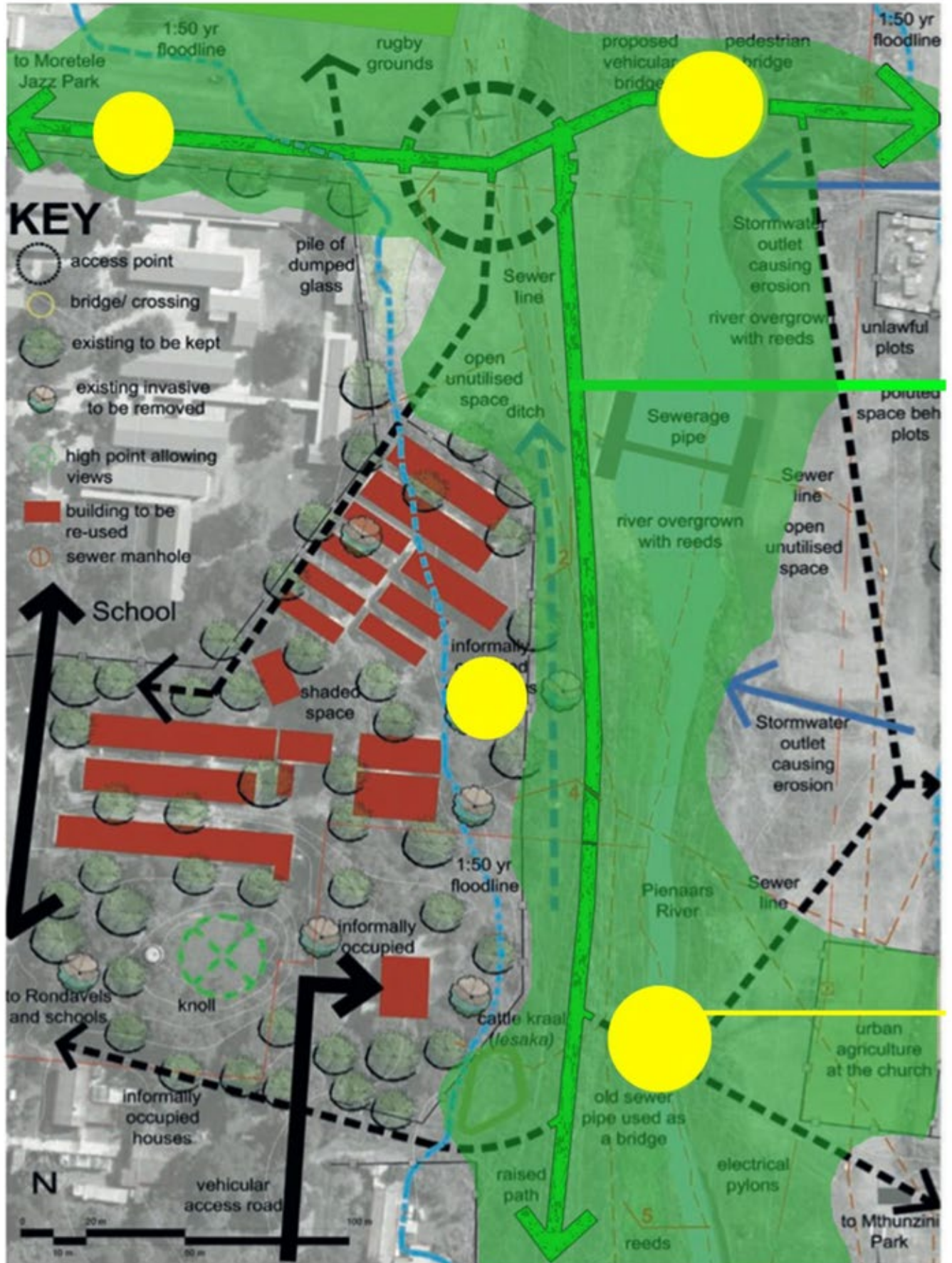


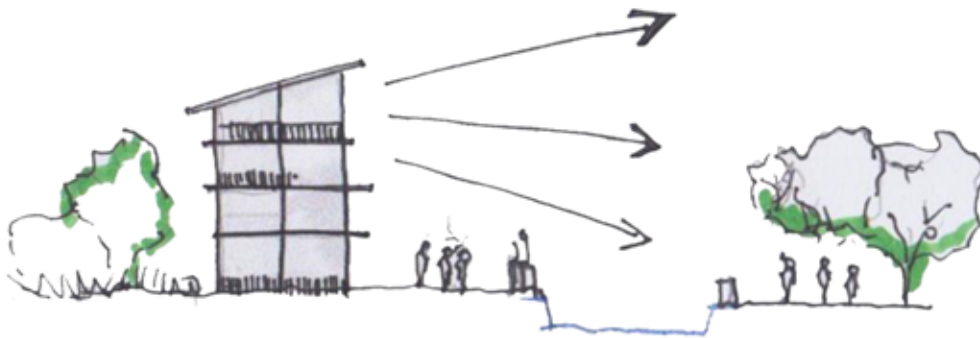
Figure 3: Pienaars Precinct: Adapted from Mothowamodimo (2011:92).



3. LINKS AND CONNECTIONS

Multi-functional spaces to activate the community. Providing places for the community to carry out socio-cultural activities like weddings and churches as well as other rituals. Instilling the principles of Ubuntu and togetherness. Linking West and East Mamelodi (TANGIBLE LINKS) North and South Mamelodi (INTANGIBLE CONNECTIONS)

Figure 3: Pienaars River Precinct: Links and Connections (Author 2016).



4. SAFETY AND SURVEILLANCE

Surveillance towers are placed at different points along the Green-spine. These act as safety points, gathering points in the community and give orientation to the site. Increasing use of pathways along the rivers edge for longer hours.

Figure 3: Pienaars River Precinct: Safety and Surveillance (Author 2016).

3.7 URBAN FRAMEWORK- Meso



Figure 3: Mthunzini Park Precinct: (Author 2016).



Figure 3: Mthunzini Park Precinct: (Author 2016).



Figure 3: Mthunzini Park Precinct: (Author 2016).





Figure 3: Pienaars Precinct: Adapted from Mothowamodimo (2011:52).

Figure 3: Pienaars Precinct: Adapted from Mothowamodimo (2011:52).



Figure 3: Mthunzini Park Precinct: (Author 2016).



Figure 3: Mthunzini Park Precinct: (Author 2016).



3.7 URBAN FRAMEWORK- Meso

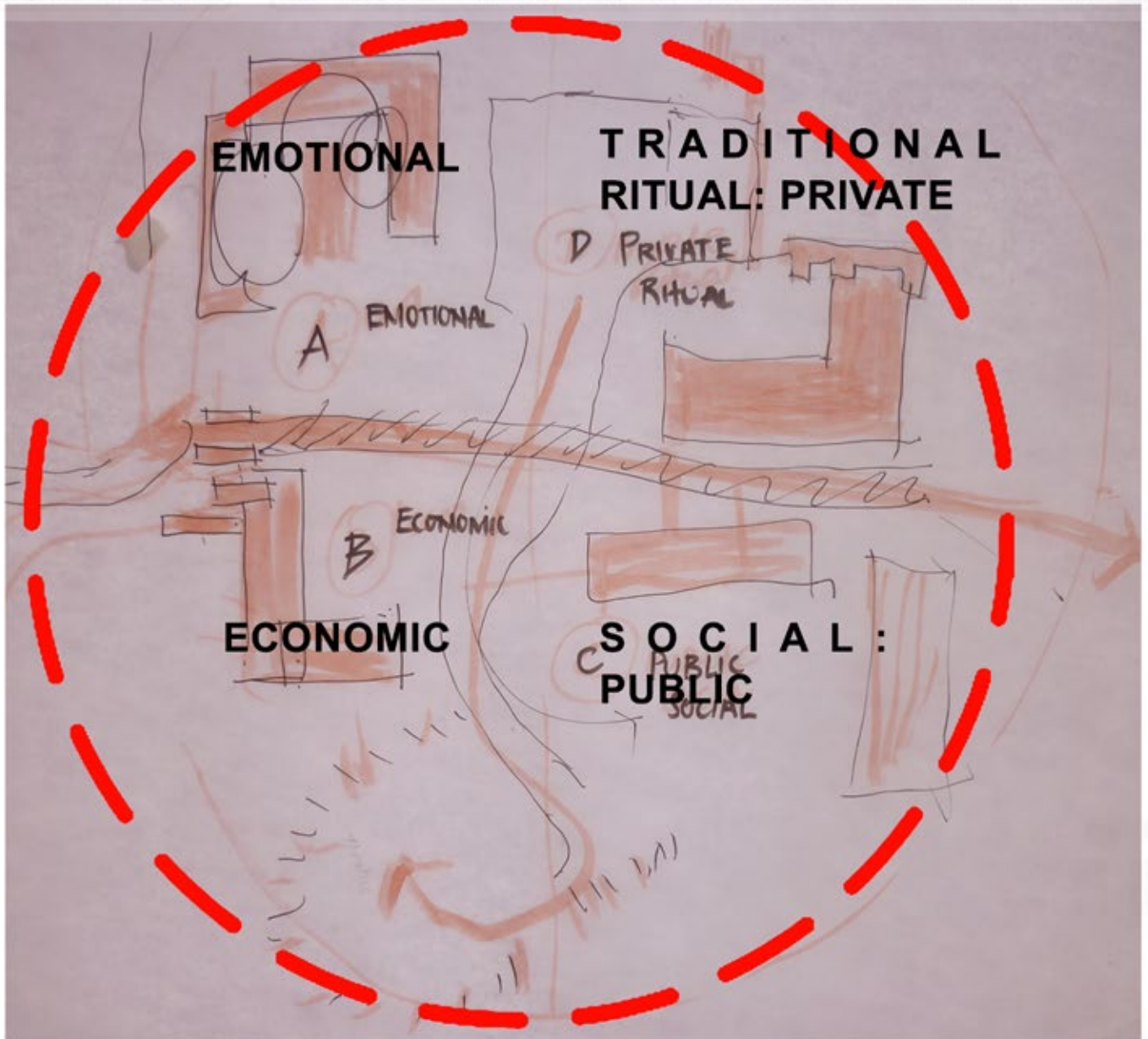


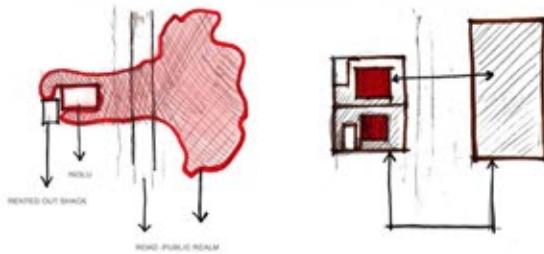
Figure 3: Vision For the Precinct (Author 2016).

1- [RE-LINK]



Difficulty configuring the use of left over space, lack of yard spaces to connect with Ancestors or practice traditional rituals in the urban context. Severance of communal ties, at odds with communal nature of African cultures.

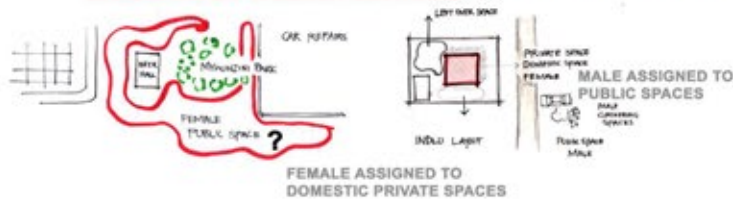
THE PROBLEM : TRADITION AND CULTURAL PRACTICES DIE OUT WHEN PEOPLE MOVE INTO THE CITY DUE TO A LACK OF SPACE TO CONNECT WITH OTHERS AND THE ANCESTORS. WOULD PEOPLE REGARD THIS AS THEIR IKHAYA IF THEY WERE ABLE TO PRACTICE THEIR RITUALS?



2- [RE-CLAIM]

Investigating how the women of Mamelodi can reclaim public space through architecture.

THE PROBLEM : WOULD WOMEN REGARD THIS AS THEIR IKHAYA IF THEY WERE ABLE TO PRACTICE THEIR RITUALS IN A SAFE, ACCESSIBLE PUBLIC SPACE? A PUBLIC SPACE FOR FEMALES WITH A COLLECTIVE EXPERIENCE TO BENEFIT THE URBAN ENVIRONMENT IN MIND.



THE SITE STARTS A NEW DIALOGUE

3- [THE OTHER]

Investigating how ARCHITECTURE can enhance Traditional ritual practices in the urban context. Through the exposure of the other/ to the other.

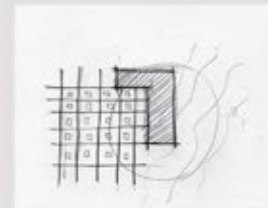
THE PROBLEM : TRADITIONAL PRACTICES ARE SEEN AS BACKWARD AND NOT OF THE CITY



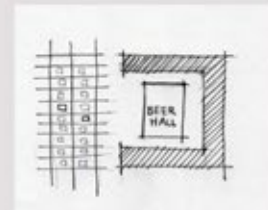
INFORMANTS



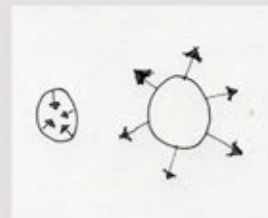
[RELINK]



[RECLAIM]



[THE OTHER]



3.7 URBAN FRAMEWORK- Meso



Figure 3: Mthunizini Park Proposal (Author 2016).

3.8 ANALYSIS- SWOT of Mthunzini Park

- Mthunzini park has diverse social energies due to multiple functions taking place on the site.
- Proximity to the Urban fabric dealt with: The Indlu can possibly expand its space to the proposed building.
- Energy from surrounding traditional events/ spaces that currently take place in the community.



EMOTIONAL

STRENGTH



ECONOMIC

WEAKNESS

- Mthunzini Hostel and car parts center all live out to the street edge- making the park dangerous.
- Predominantly masculine space that fails to accommodate women in the public spaces.
- Lack of civic space for women.
- Lack of space in reconfiguring spaces in the 'Indlu' to use for traditional ceremonial rituals.



SOCIAL

OPPORTUNITY

- Mthunzini park is in the perfect location to be able to address the issue of the lack of space for traditional rituals while enhancing the daily rituals practiced in the community.
- The community of Mamelodi is robust and adaptable.
- The concepts and practices of "The Ikhaya" can be practiced within the Urban context.



RITUAL

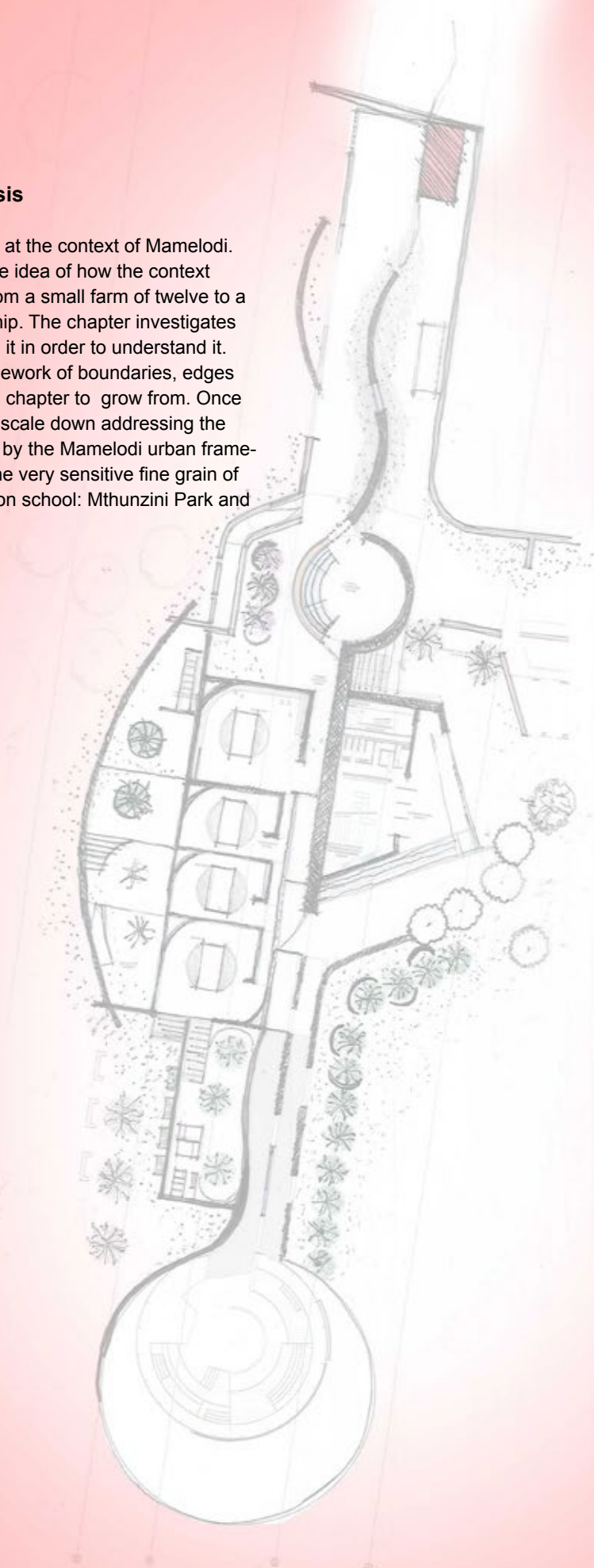
THREAT

- Existing social structures could be disturbed by the proposal.
- Predominantly masculine space challenged by the proposed building.
- Social myths questioned and challenged.
- Lack of space in reconfiguring spaces in the 'Indlu' to use for traditional ceremonial rituals.

SWOT ANALYSIS

3.9 Chapter 3 Synopsis

The chapter takes a look at the context of Mamelodi. It starts by addressing the idea of how the context has evolved over time from a small farm of twelve to a strong Peri-urban township. The chapter investigates the context learning from it in order to understand it. Chapter 3 sets up a framework of boundaries, edges and nodes for the design chapter to grow from. Once again it starts at a broad scale down addressing the urban framework (set up by the Mamelodi urban framework group of 2016) to the very sensitive fine grain of the location of the initiation school: Mthunzini Park and its surroundings.









4.1 INTRODUCTION

4.2 URBAN INSIGHTS

4.3 INFORMANTS

4.4 RUFISQUE WOMENS CENTRE

4.5 THAPAR UNIVERSITY: CAMPUS EXTENSION

4.6 LECA SWIMMING POOLS

4.7 ZOLANI MULTI-PURPOSE CENTRE

4.8 CHAPTER 4 SYNOPSIS

PRECEDENT STUDIES

04



4.1 INTRODUCTION

A place is a space which has a distinct character. Since ancient times the genius loci, or 'spirit of place' has been recognized as the concrete reality man [Women] have to face and come to terms with in daily life". (Norberg-Schulz, 1980:5) The genius Loci of a place is brought out when meaning is imbued, in order to investigate the current reconfiguring of the segregated township of Mamelodi the need to analyse precedent studies at different levels and scales is crucial. The scales range from the very public male dominated/ urban scale down tot he extremely intimate female dominated spaces found in the back yards of the Indlu's found in Mamelodi. The abstraction from the vernacular to the contemporary at various scales and how the principles can be applied to the proposed project is the approach of the precedent studies. Critically analyzing the design principles and their relevance to the proposed womens center in Mamelodi.

4.2 URBAN INSIGHTS

The Space needs to be a transition threshold between the rural and urban, a transition between the past, present and the future. The design of the building needs to display the theory, allowing the architectural theory and narrative to become material in defining the spaces. The spaces need to be an unfolding of layers from the urban scale to the intimate spaces that are very private. The Revealing layers of hierarchy in the spaces as one progresses from the taxi rank (Urban) through a series of spaces that filter out users to a very private (Traditional) ritual space beginning to define the journey of the user. Defining the spaces through layers in this manner is important in order for the theory behind the design to become the kind of spaces with potential for rich interaction and human experience (Norberg- Schulz 1980- 18).

4.3 INFORMANTS

"Architecture was always seen as an instrument of mediation between the cosmos and men, divinities and mortals
"Pallasmaa.

This could be seen in the rural settlements the layout and the specific placing of certain architectural elements were all for the mediation between the ancestors. The mediation between the ancestors gets lost as people "leave their ancestors behind at the "Ikhaya" When it came to the urban context the architecture gets reduced to availability of materiality and space the haptic qualities get lost as the transition takes place. The relationship between person and space gets diluted as architecture becomes more focused on aesthetic rather than human experience .

"In our time, however, architecture is turning into mere visual aesthetics The hegemony of the visual realm has gradually strengthened in Western perception, thought and action; this bias, in fact, has its origins already with the ancient Greeks." Pallasmaa

The main informants of this project look at drawing from the past, present and future. The Past informants are theoretical applications rather than structural principles in application. Present and future principles are seen in the thresholds, the language and the progression of the journey of the user.

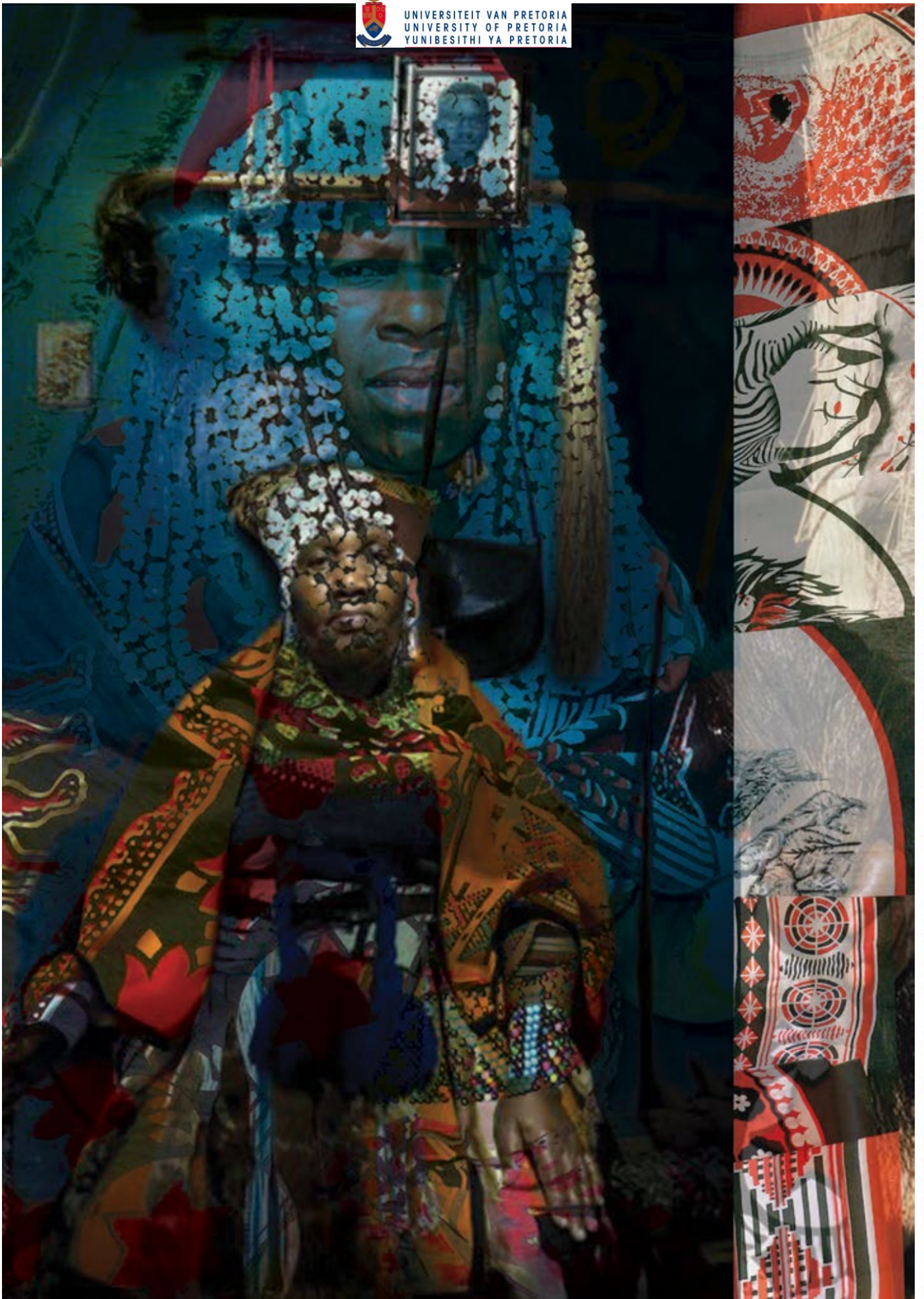


Figure 4.1 Informants from Context

04 The Rufisque Women's Centre Location: Rufisque, Senegal

Precedent Related to Programme

Programmatic Response

This precedent study is not focused on the aesthetics of the building or the design but it studies the intangible value the project has added to the community.

The Approach to the centre is rooted in the local architectural tradition found in Senegal. Looking to the construction of the local construction and layout as precedent. From an in depth analysis the strongest element the project uses is the notion of defensible spaces. The Centre has a strong clear boundary between private and public albeit flexible (Varanda 2004:4), through the use of spaces that create public spaces for the community and defensible spaces for the women that live out internally into a U shaped courtyard. The project has managed to create a safe haven for the women.

The Women's centre addresses the community's social needs directly by providing a space where women are protected and can get together to exchange skills to supplement a meagre income for their families through knitting, sewing, and product making. The centre also has a day-care for the mothers that need to leave to trade at the markets.

The Centre is a place where the role of the women in their society can be enhanced it has been reported that through the provision of such a space the community has largely benefited and not only the direct beneficiaries being the women, teenage girls and the toddlers(Varanda 2004: 4).

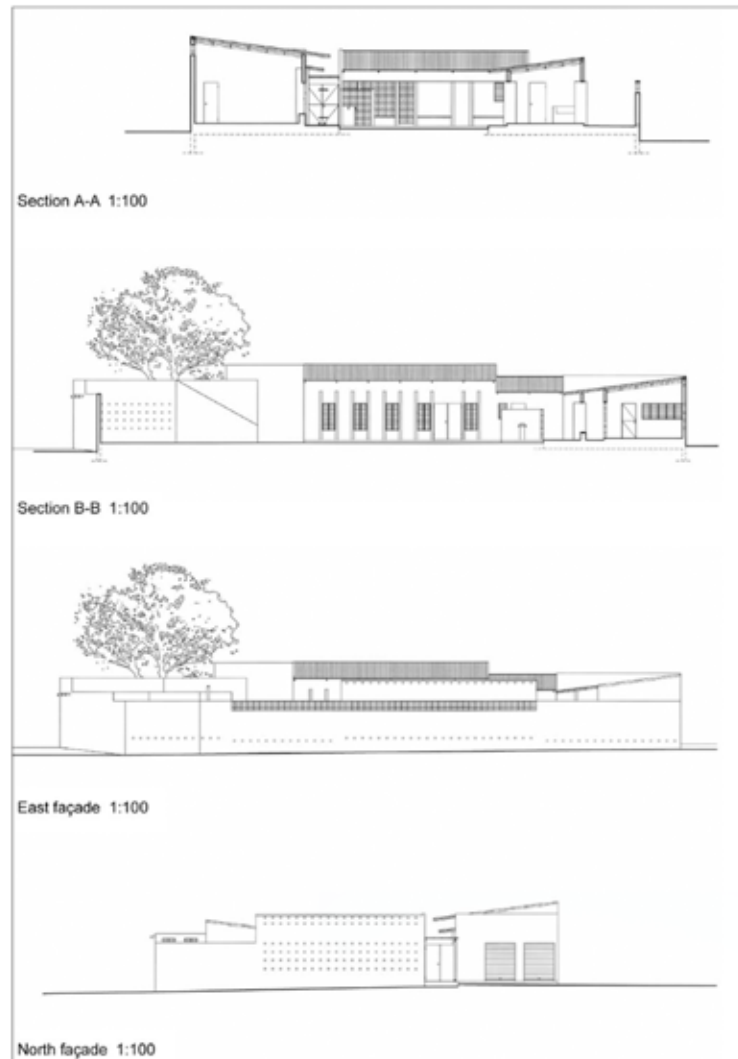


Figure 4.1 - Elevations of Womens centre (Varanda 2004: 11).



Figure 4.2 - U-shaped central courtyard. Translation of principles from local architecture (Varanda 2004: 11).



Figure 4.3 - Solid walls to protect the women with no openings except recessed entrance (Varanda 2004: 11).



Figure 4.4 - Creating a social gathering space for women to engage and exchange skills Varanda 2004: 12).

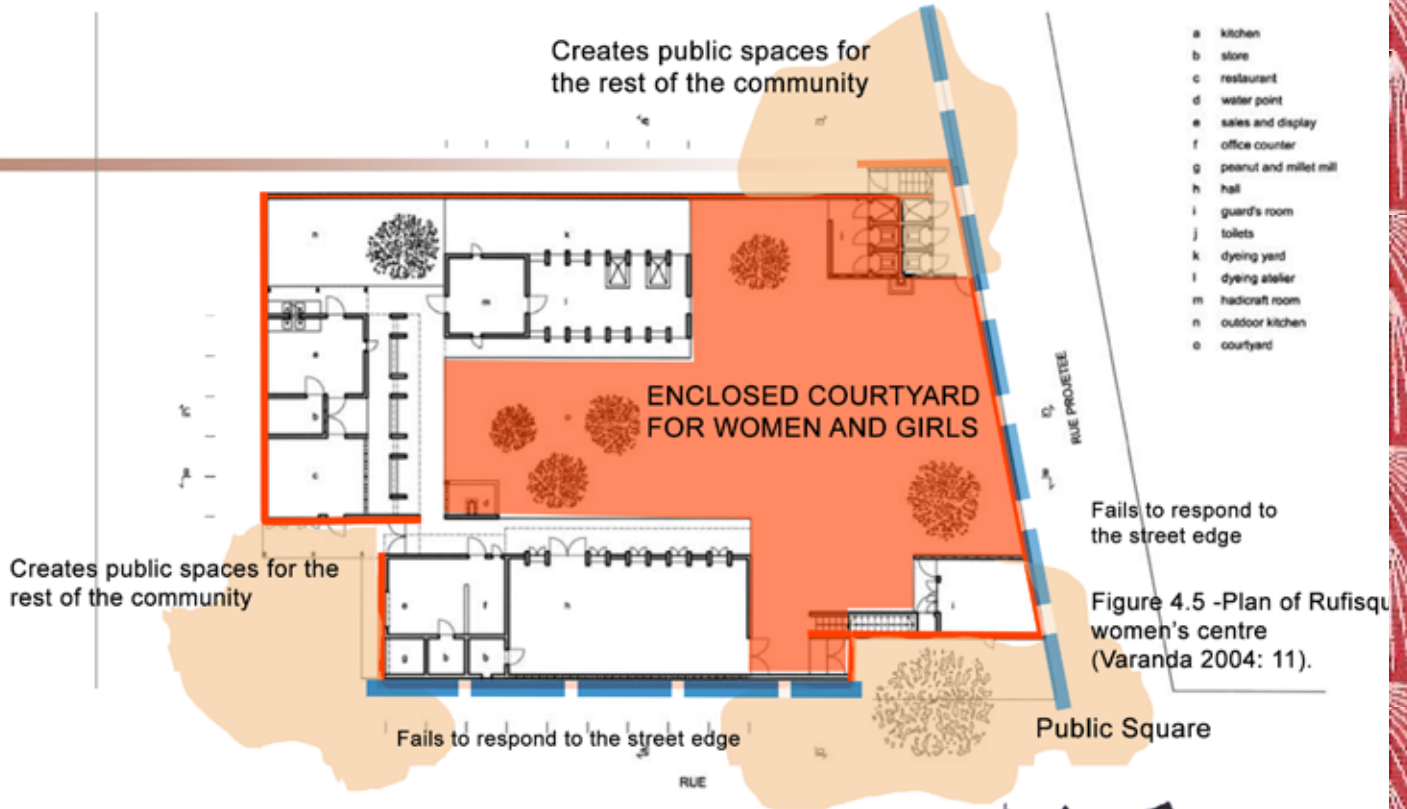


Figure 4.5 -Plan of Rufisqu women's centre (Varanda 2004: 11).

Principles

-Defensible space (social, skills and local entertainment) that lives out into the courtyard. Protecting the women yet flexible by benefiting the entire community through the public spaces it creates around the centre.

- Local Tradition: The constant linking back to local tradition and learning from the concepts of the area is strongly evident. These were used to enhance climatic response. The local tradition consists of simple concrete block, one storey construction with tile gabled roofs that all live out to an internal central courtyard.

-Response to the local single storey Scale to the urban scale of the town has resulted in the building blending into the urban fabric.

Simple approach by directly addressing the social condition by working with the fabric.

The project fails to respond to the street edge. After analysing the project approach of sealing the building off from the public realm with solid walls, the fact that it fails to respond to the street condition on all edges is a short coming. Could there be a way of creating defensible spaces in architecture that does not result in solid blank walls with no openings? A way of incorporating men into the space yet ensuring the women remain safe?

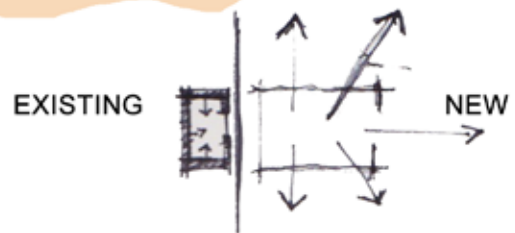


Figure 4.6 - Same function as existing context but serves the greater community (by Author).

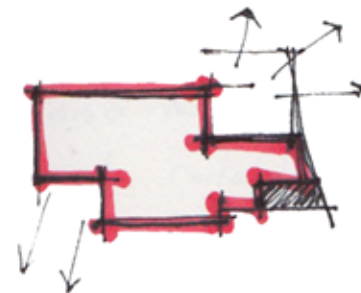


Figure 4.7 - Defensible space with clear boundaries yet flexible to serve the community (by Author).



Figure 4.8 - questioning if this is the best way to create defensible spaces (by Author).

PRECEDENT STUDIES

05 Thapar University: Campus extension

Location: Patiala, Punjab

Precedent Related to Programme

Programmatic Response

This an example of an architecture derived from context.

The approach of the campus extension was to view the whole university as a landscape with covered routes moving from one high concentration point to the other. The project used the routes people use from one pole of activity to the other as the main defining axis with two core building groups that support this concept. The projects use of the landscape as its main informant is quite evident in the way one progresses from the natural landscape into the building through a seamless transition. Covered planted walkways, shaded valleys are created as one progresses through the campus in a whole new sensual yet functional way(Thapar University upgrade 2016).

The main student accommodation consists of 7 'L' shaped towers rising from the ground to provide 2000 student rooms and common room spaces; they face different directions of the compass (Thapar University upgrade 2016), all living out to different directions of the landscape. The buildings are all linked by the podium on the ground floor that serves as gathering spaces.

The rooms are found on the higher levels with screened balconies allowing for direct daylight into the living spaces. The Project addresses defensible spaces in a different way through the use of volume changes and enclosed garden spaces that help in the transition between public and private .

Internally, spatially diverse common rooms are interlinked with double height spaces to casually link student groups, and many bedrooms have screened balconies. Women students' accommodation for 500 are provided in a separate building in a garden landscape(Thapar University upgrade 2016).

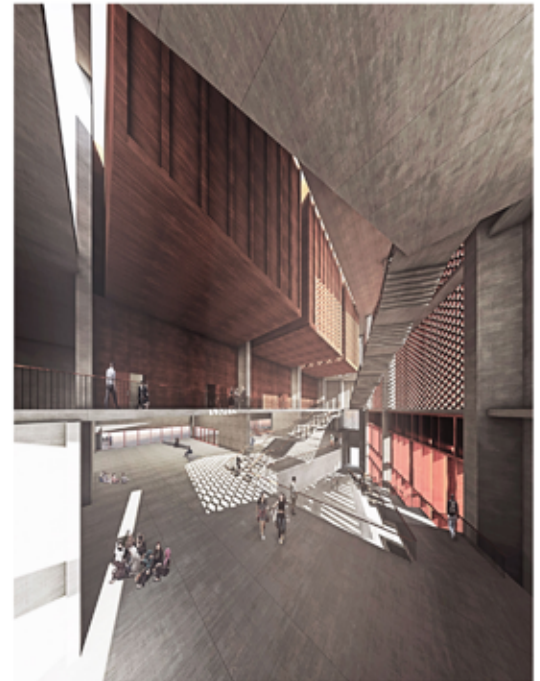


Figure 4.9- A series of gathering spaces are formed on the ground floor podium. (Archdaily :2016).



Figure 4.10 - level changes and double volume space allow natural light into the building (Archdaily:2016).

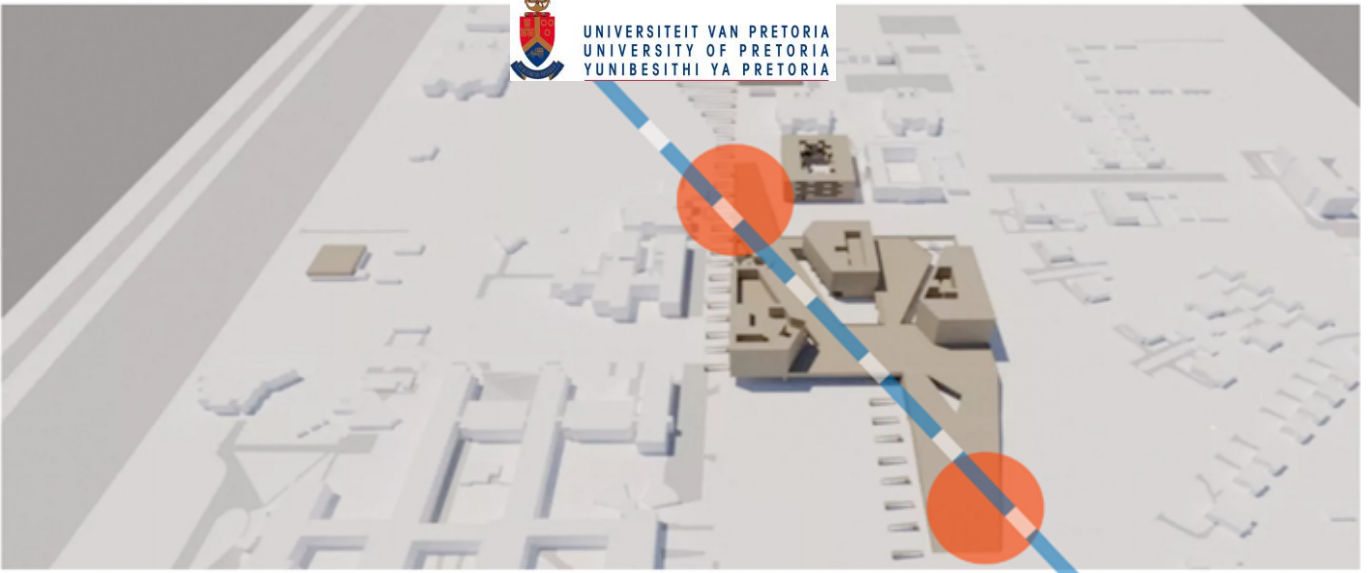


Figure 4.11- The project uses the existing high energy concentration points to direct movement (Archdaily :2016).

All the buildings are linked by a podium sheltering facilities at ground level, but is different in intensity– promoting interdisciplinary research and study by merging and blending each facility into the next to create a flow of space and exchange of information and ideas (Thapar University upgrade 2016).

Analysing the flow of movement on the site the project allows for free circulation on the ground floor, which results in a well-integrated environment. The buildings facing different directions has a good effect on the integration of the urban fabric as it does not result in back alleys and narrow corridors of left over space. The irregular shapes of the volumes also enhance movement on and through the site. Forming clearly defined defensible spaces without sealing the building off from its surrounding urban fabric.

Principles:

- The context is one of the most important informants in a design. Using what is already there is one of the key concepts in this project. Man made desire lines and the natural elements all help in defining where the building should be on the site and how it should function and live out.
- The use of concrete in this building is excessive and appears very sterile in this warm lush context but is complimented with the use of the timber screens softening its facades and interiors.



Figure 4.12 -Translation of principles of the surrounding landscape inform the architecture (Archdaily:2016).

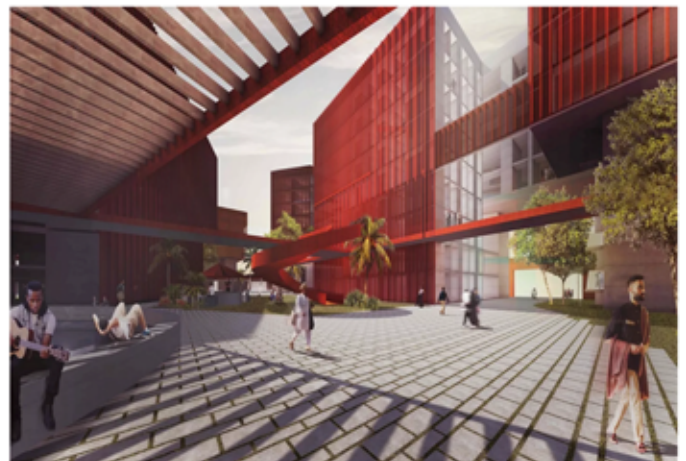


Figure 4.13 -Movement through site on ground floor (Archdaily:2016).

06 Leca Swimming pools

Location: Spain

Precedent Related to Context

Contextual Response

Is an architectural classic by Alvaro Siza and is the example of a carefully considered reconciliation of nature and design. The project is about the journey, moving through different levels and spaces to get to the end goal of the pools through dark and light spaces. The project is sunk into the landscape to preserve views for the user from the street level. The project is a very simple series of spaces that have different effects on the user as she moves through a series of spaces leading to the pools. The project is a sensory experience with a play on the visual and audible experience of the user being the main focus. The small building serves as a threshold for the user to move through space to arrive at the pools, a portal between the busy street and the beach.



Figure 4.14- The building uses a robust concrete pallet shade lighter than the rocky outcrops to distinguish between the man made and the natural (Archdaily 2016).

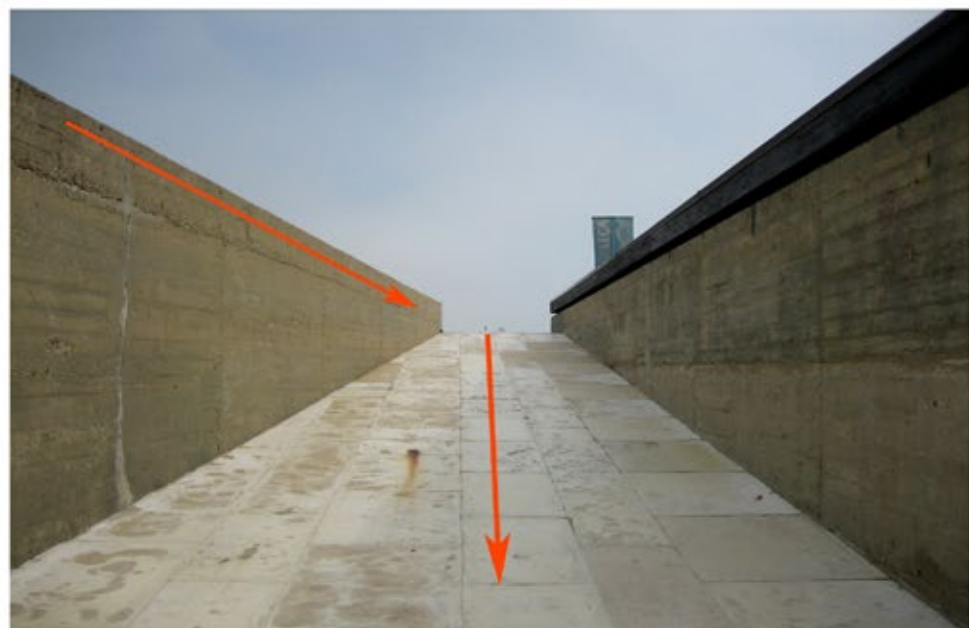


Figure 4.15- Slow transition from the busy street into the building through a series of ramps (Archdaily 2016).

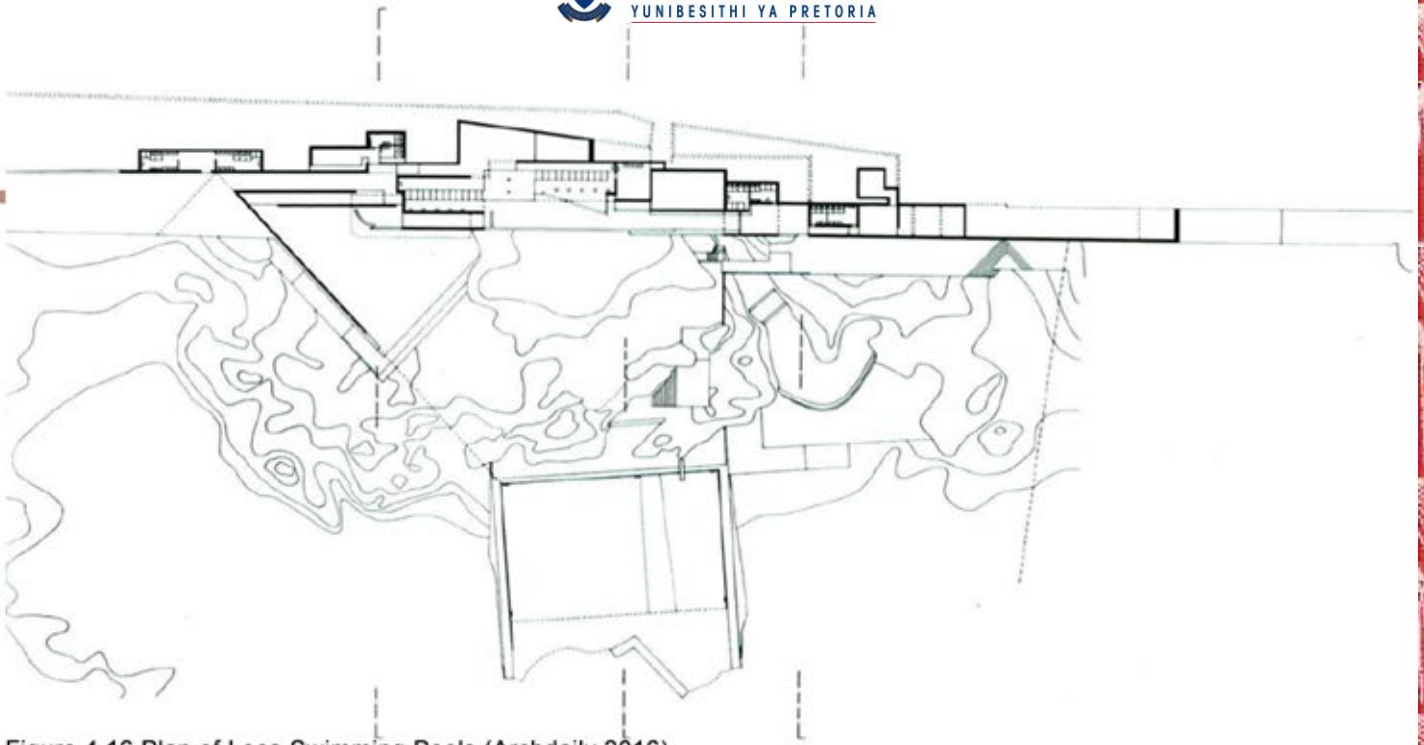


Figure 4.16 Plan of Leca Swimming Pools (Archdaily 2016).

Principles

- The small building serves its function very well, allowing the user to move between two spaces through a set of transitional spaces. Circulating from the top of the street down the rocky pools.
- The building is very robust and has been the same since 1966 using concrete and the natural rocky outcrops as its main pallet blending into its natural surrounding.
- The project has maintained its integrity through a very clear incision in the landscape by gently drawing users in through a gentle ramped walkway that separates the user from the busy street gently into the quiet small building.



Figure 4.17- Seamless transition into the landscape. (Archdaily 2016).



Figure 4.18- Movement through (Archdaily 2016).

07 Zolani Multi-Purpose Centre

Location: Nyanga, Western Cape

Date: 1997 - 2002

The Zolani Centre is a multi-purpose centre that sits 15km out of Cape Town in one of the oldest townships called Nyanga. The surrounding area is characterised by informal trading of household goods, clothing, fruit and veg. The project is inspired by the movement on the site where pathway systems order the in-between spaces creating gathering spaces for the community.

The project used the Participatory process of including the community key role players in the design process. Through a combination of a bottom up and top down approach the members came up with a design the community received very well resulting in community ownership of the centre.

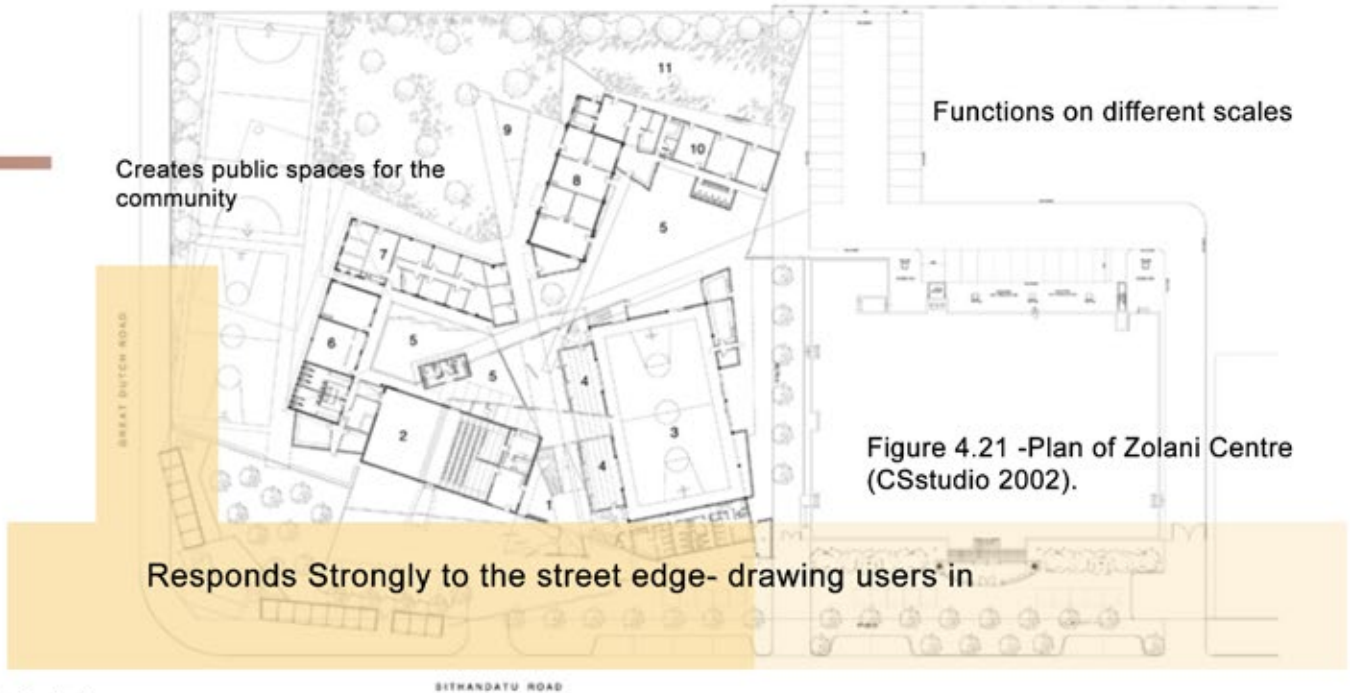
The project sits opposite one of the townships busiest taxi ranks where thousands of commuters move through the crossroads on a daily basis. The angled plan creates a tension with juxtaposed geometry with the existing rectilinear urban grid.

The main 'foyer street' runs from the Southern entrance of the site to the Northern exit weaving internally and externally through the old and the new. The project is an integration of old and new through the desire lines that govern the design and movement through the existing and new, it allows the old façade to have a presence, therefore reminding one of the past (CSStudio 2002).

There is thus a constant play between what was and what is. Concrete fin walls with angled openings knit these aspects together, creating thresholds between spaces (CSStudio 2002).



Figure 4.19 & 4.20 - Through Community engagement and participation the centre has a strong sense of ownership from a private to a public level (CSstudio 2002).



Principles

-The angled plan that creates tension that is governed by the existing desire lines on the site in contrast to the old existing building. This concept is closely linked to the proposed project in Mamelodi where the old grows out of the existing rectilinear grid of the township and the new sits angled in juxtaposition with spaces created around the movement on the site.

-The project uses the high concentration energy points on the site simply harnessing the existing energy and designing around these points.

-The project aims to provide a space where cultures and people of different heritages can integrate and socialise in a safe protected space. The building has no back of building effects where the building operates on both edges of the buildings creating private spaces that live externally and internally.

-On a precinct scale the project incorporates vehicular access and it functions on different scales of urban public spaces to very small intimate private spaces.



Figure 4.22 -Zolani Multi- Purpose Centre Operates from a very Intimate to a very Public Urban scale serving its community at different scales (CSstudio 2002).

PRECEDENT STUDIES

08 Art A Cultural Centre

Location: Arnhem, Netherlands

Date: 2016

Kengo Kuma & Associates

The Art A Cultural centre is a regenerative project that reconnects the city of Arnhem, Netherlands to the Rhine river from an urban scale down to an intimate approach. The project is a landmark with different volumes in height. The whole project is based on the idea of engaging with the existing context and the users. Drawing people in from the outside through sweeping ramps that lead to the inside of the building, engaging directly with the users of the space.

The Art A centre uses a filigree system with red tiles as a facade protecting the artworks from direct sunlight making it appear very light tectonically. The building draws water in from the river in small cascading pools forming reflections of the building.

The centre is a generator of culture, rather than a container of culture, capable of hosting art installations, movie projections, fashion shows, theatre performances, public lectures, music concerts and parties. (Designboom: 2016) The centre is designed with flexibility in mind and the spaces can be appropriated in various ways for different functions.

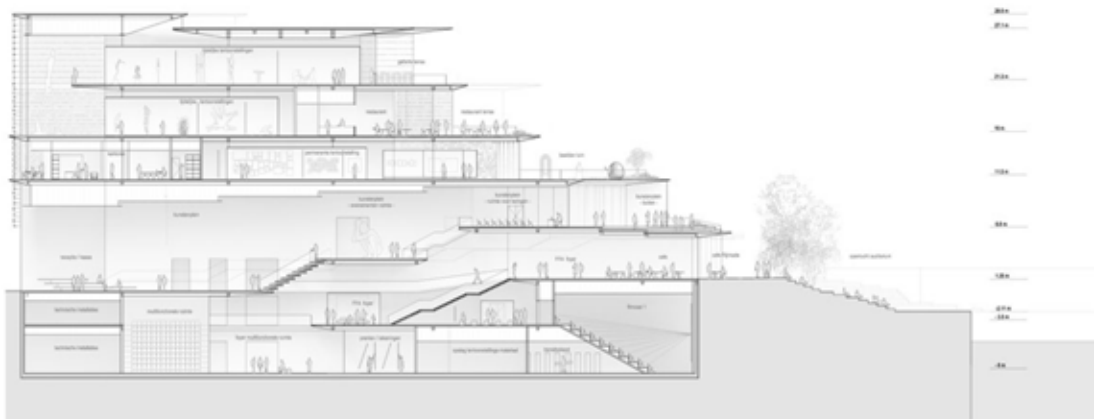


Figure 4.23 -Elevations

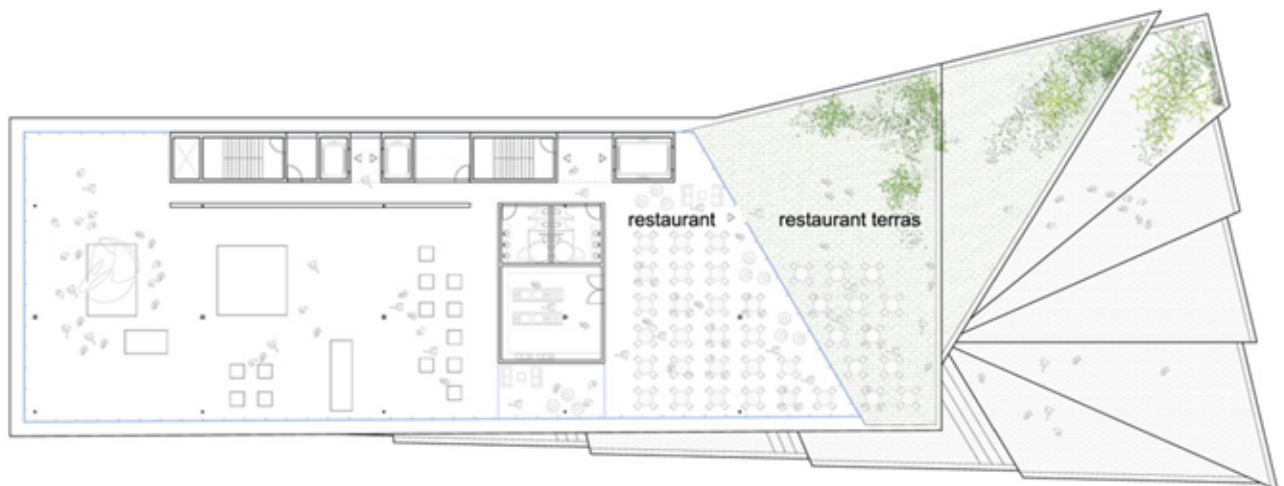


Figure 4.24 Plan (Designboom: 2016)



Responds Strongly to the river edge- drawing water into the site through cascading pools

Principles

The centre is a generator of culture which is one principle that the proposed Women's centre aims to be. It is not a container of culture but rather a space where new cultures can be integrated and formed at the centre. A space that addresses multi- cultural communities and their different needs while serving the individual at a very personal level.

The incorporation of the river through cascading pools that reflect the building façade mirrors the way the building responds to its surrounding context.

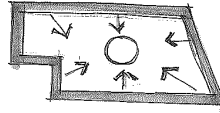
The building uses clear glass facades that allows a visual connection between the interior and exterior.

The Transition from a public to a very private scale is very evident in the way one progresses through the different series of spaces down to the rhine river.



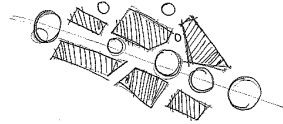


RUFISQUE WOMEN'S CENTRE



STRONG DEFENSIBLE SPACE

THAPAR UNIVERSITY



BUILDINGS FORM CLEAR DEFENSIBLE SPACES

LECA SWIMMING POOLS



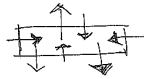
ARC STRONG TRANSITIONAL MOVEMENT SEQUENCE

ZOLANI CENTRE



TRANSITION FROM URBAN SCALE TO VERY SMALL SCALE PRIVATE TO PUBLIC TRANSITION

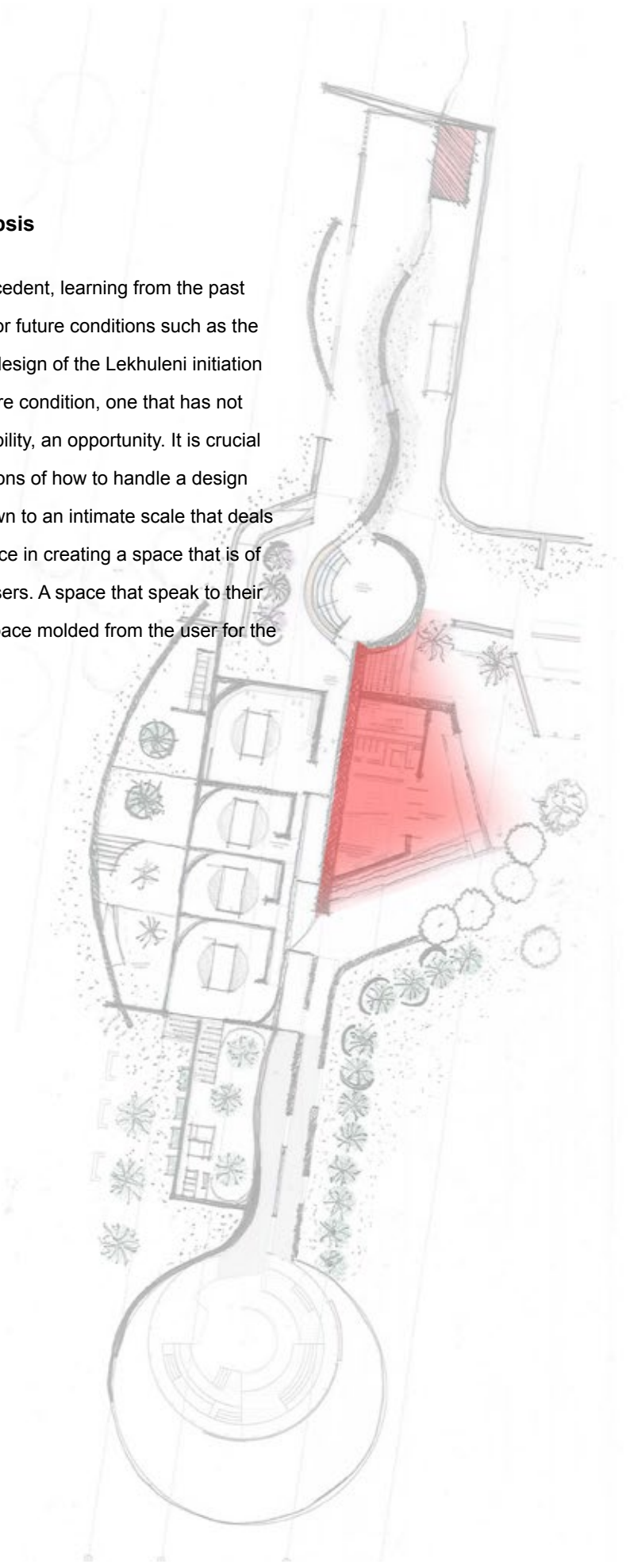
ART A CULTURAL CENTRE



GENERATOR OF CULTURE

4.8 Chapter 4 Synopsis

Design is rooted in precedent, learning from the past is crucial in designing for future conditions such as the proposed design. The design of the Lekhuleni initiation school for girls is a future condition, one that has not been explored, a possibility, an opportunity. It is crucial to adapt and learn lessons of how to handle a design from an urban level down to an intimate scale that deals with the users experience in creating a space that is of the users and for the users. A space that speak to their bodies as a whole. A space molded from the user for the user.







5.1 THE PROGRAM

5.2 THE MAIN USERS

5.3 HISTORY

5.4 THE PRECINCT

5.5 THE ROLE OF THE INITIATION SCHOOL

5.6 CHAPTER 5 SYNOPSIS

PROGRAM

05



EVERYDAY ACTIVITIES: **THE DAILY**

The women's daily pendulum
Migration for work [she needs a safe space
where she can leave her child]

The women need to feed their families daily
[She needs to buy food conveniently on her way
back from work]

The women are part of a stokvel society where
they pool money together in order to save for:

- school fees
- groceries
- burial society

[she needs a space where they can gather
once a month for these gatherings]

The women need social support [she needs a
space where she can be empowered by meeting
with counselors or other women in her commu-
nity for support]

The women need social gathering spaces that
are dedicated to them
[She needs a space where she can be empow-
ered by meeting with other women in her commu-
nity for support]

The daily activities ENHANCE the traditional activities on the site.



SCHOOL



COMMUTING



WASHING



WAITING



TRADING



PLAYING



COOKING



HAIR BRAIDING



WALKING

Fig. 5.1 Photo collage depicting the **EVERYDAY** activities on and around the site(Author, 2016).

5.1 THE PROGRAM

CEREMONIAL ACTIVITIES: **THE TRADITIONAL**



WEDDING



GIRLS INITIATION-
BYALE



TRADITIONAL
HEALERS



LOBOLA
NEGOTIATIONS



FUNERALS

Fig. 5.2 Photo collage depicting the **TRADITIONAL** activities on and around the site (Author, 2016).



Fig. 5.3 Main focus of the project the **TRADITIONAL** activities on and around the site related to the **INITIATION SCHOOL FOR GIRLS** on the site (Author 2016).



THE WOMEN OF MAMELODI

THE WOMEN OF MAMELODI

The project overall looks at providing an urban nest for the women of Mamelodi. A space where they can carry out their Daily rituals in a safe environment, that allows for the traditional/ceremonial rituals to become a part of the urban fabric. The women of Mamelodi hold the fabric together, they are usually the breadwinners in most homes due to absent fathers. The women need a space that supports them emotionally, economically and empowers them through the ability to carry out their traditional rituals



THE INITIATE 'BALE'

THE INITIATE

These are the girls born in the city; a generation that has no ties to the Ikhaya. A generation that has no strong cultural ties to a homestead. The parents of these girls would usually take them to the closest initiation school in the area in order to ensure the carrying down cultural principles and customs. The process of being Initiated results in the initiates becoming proud women of their tribes.

A Collective status change takes place surrounded by elaborate ceremonial processes that take the initiate from one state of being into another. A transition from a girl into a woman, a 'Bale' to a 'Dikgarebe' a process known as a 'Byale'.

Fig. 5.4 Photo collage depicting the **USERS** of the site(Author, 2016).

5.2 THE MAIN USERS

THE TRADITIONAL PRACTITIONERS

An analysis of the fabric of The site showed that people rely on traditional practitioners for different needs. The Traditional Practitioners are divided into three groups, the traditional doctor is known as the Inyanga, The Spiritual Diviners are known as the Sangomas and the Faith healers are the Umprofeti. Initial observations and after a few interviews within the surrounding Mthunzini Park area revealed that there are active traditional healers, Diviners and Faith healers. *Krige describes the traditional practitioner as Someone who is recognised by the community in which he lives as competent to provide healthcare by using vegetable, animal and mineral substances and certain other methods based on the social, cultural and religious background as well as the prevailing knowledge, attitudes and beliefs regarding physical, mental and social well-being and the causation of disease and disability in the community (Krige, 1998).*



THE TRADITIONAL HEALERS 'INYANGA'

THE COMMUNITY

The Rest of the community is welcome to use the centre as it allows for men to engage with women in a respectful manner with boundaries. The space has defensible spaces set out only for women or initiates and these spaces allow for visual connections while keeping men at a distance within the centre. Men are needed in the space as many rituals involve men. All the space has done is challenged how space is defined and used turning the concept of the Central Cattle pattern inside out. The centre puts men on the outer edge of the space while creating defensible spaces allocated to women.



THE VISITORS

Fig. 5.5 Photo collage depicting the **USERS** of the site (Author 2016).



Fig. 5.6 Photo collage depicting the **USERS** of the site : The project focus (Author 2016).



5.3 THE FOCUS: A CELEBRATION OF THE JOURNEY INTO WOMANHOOD

THE INITIATES JOURNEY 'BYALE'

FROM ONE STATE OF BEING INTO THE NEXT

**THE ROLE OF THE SCHOOL IN SHAPING THE
NEXT GENERATION OF WOMEN IN MAMELODI.**

**A CELEBRATION OF WOMANHOOD KNOWN AS
'BOSADI'.**





Fig. 5.7 Photo collage depicting the USERS of the site depicting HOW THE USERS OCCUPY the site (Author 2016).

5.4 THE PRECINCT



THE WOMEN OF MAMELODI



THE TRADITIONAL HEALERS 'INYANGA'



THE INITIATE 'BALE'



THE MEN



THE VISITORS



THE GIRL CHILD

Fig. 5.8 Photo collage depicting the **USERS** of the site (Author, 2016).



Fig. 5.8 Photo collage depicting the celebration of 'Bosadi' (Author 2016).

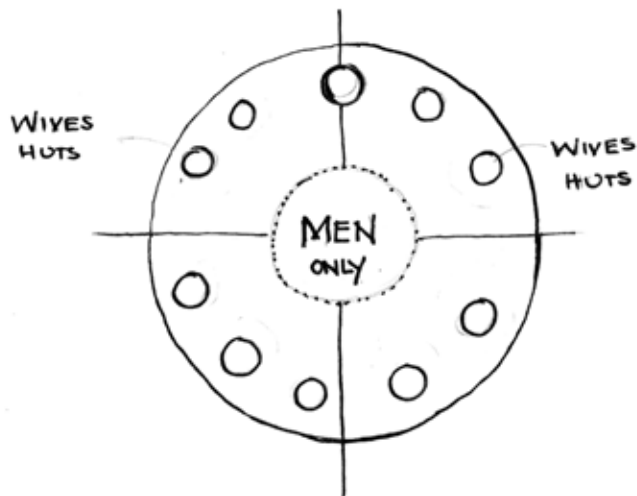
5.5 THE ROLE OF AN INITIATION SCHOOL:

**THE INITIATES JOURNEY 'BYALE'
FROM ONE STATE OF BEING INTO THE NEXT**

**THE ROLE OF THE SCHOOL IN SHAPING THE
NEXT GENERATION OF WOMEN IN MAMELODI.**

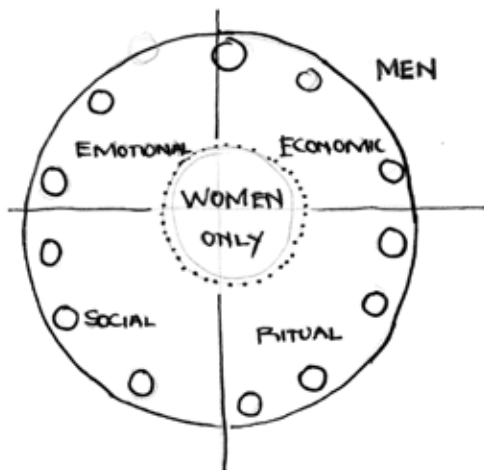
**A CELEBRATION OF WOMANHOOD KNOWN AS
'BOSADI'.**

HOW DOES A PROGRAM LIKE THIS FUNCTION ?



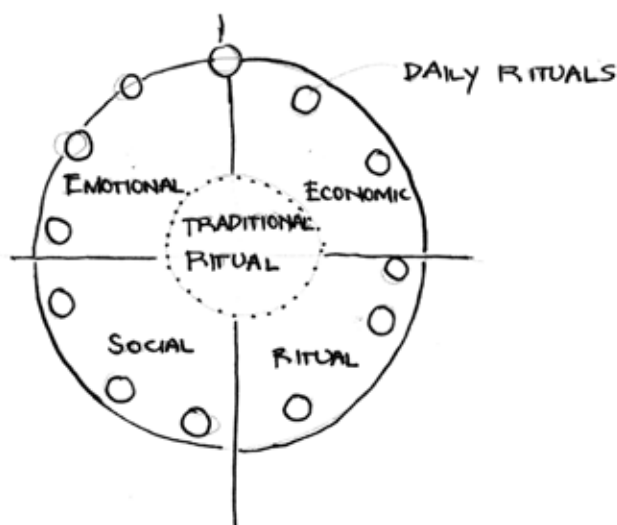
THE CENTRAL CATTLE PATTERN

Men are found at the centre of this layout that consist of the Womens hut placed on the outer edge of the settlement. The kraal or cattle byre is a space set aside for Men only. This ideology represent the sets of ideals held by a society and reflect the secondary role women serve.



THE MAMELODI WOMENS QUADRANT OF NEEDS

By addressing this ideology the role of women in this society is challenged and new questions arise. 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 AND TRADITIONAL RITUAL NEEDS in the urban context.



THE NEW MENTAL SPACE

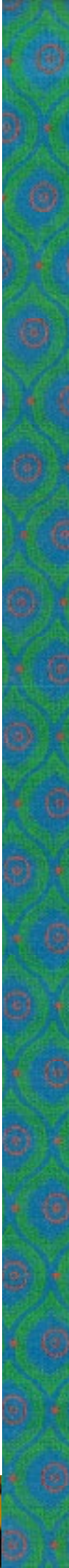
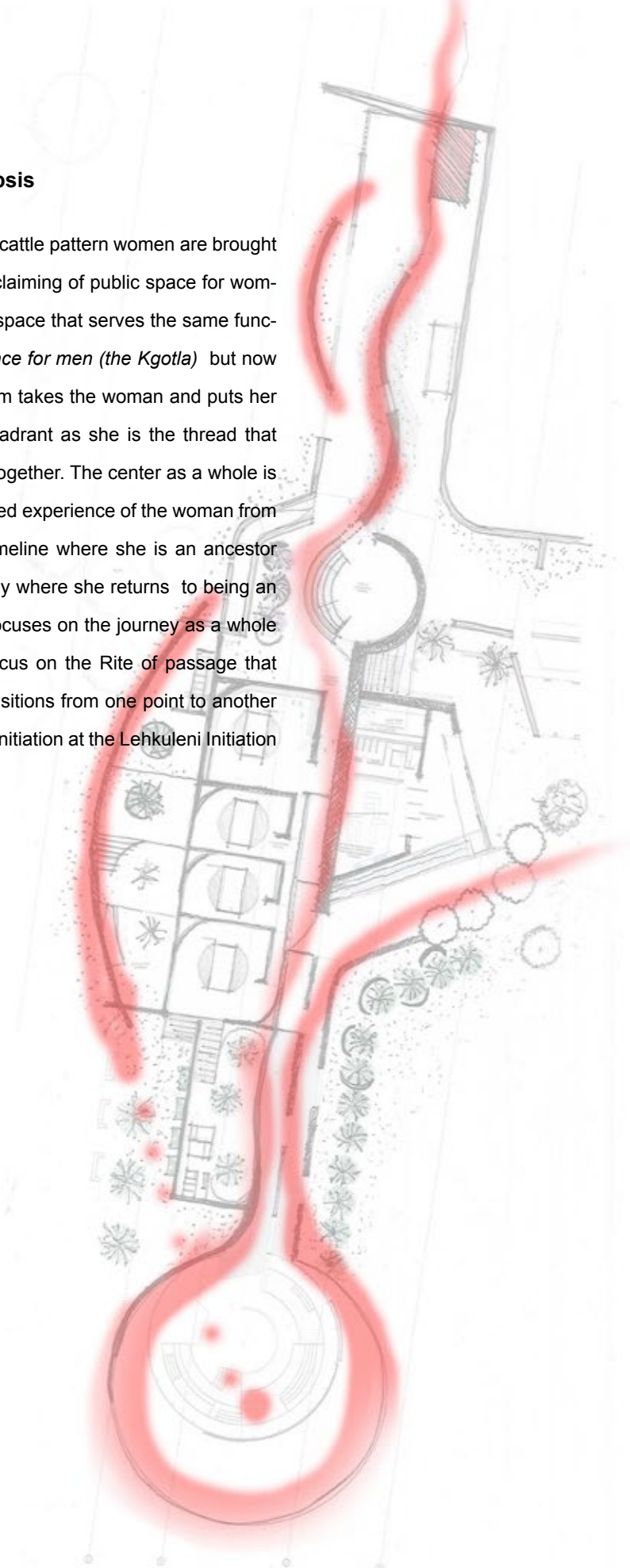
When women become the focus, the mental space changes. The role of the women in this society is uplifted. By bringing the Traditional Ritual at the centre you empower the women Culturally. A space is provided where the Women can carry out traditional practices in a safe, secluded space. A space that 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 Master plan level that addresses the daily rituals of the women in an urban Ikhaya.

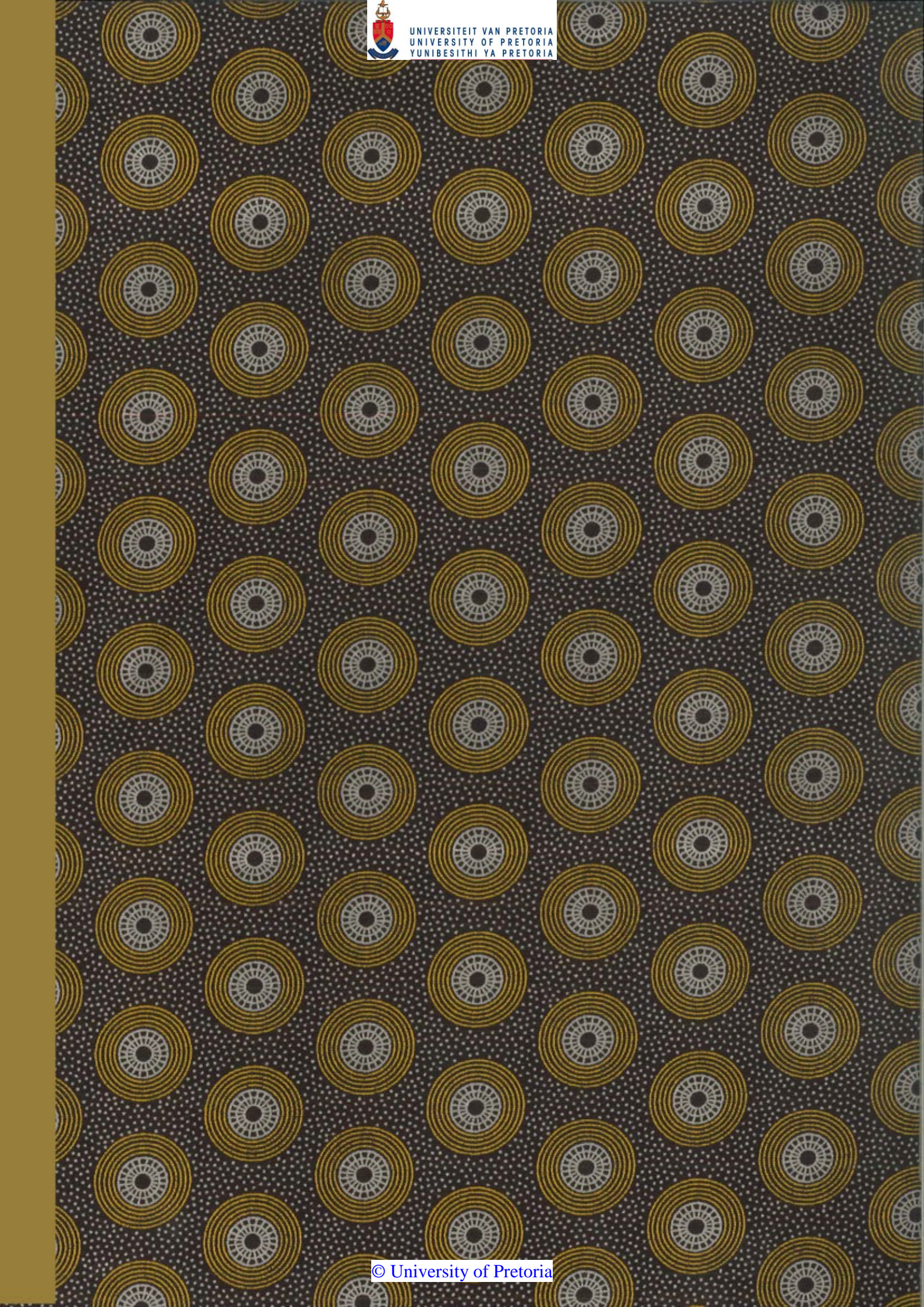
Fig 5.9 The role of The precinct. (Author 2016).



5.6 Chapter 5 Synopsis

By inverting the central cattle pattern women are brought to the foreground. A reclaiming of public space for women means designing a space that serves the same function as the *meeting space for men (the Kgotla)* but now for women. The program takes the woman and puts her in the center of the quadrant as she is the thread that keeps this community together. The center as a whole is an exploration of the lived experience of the woman from the beginning of the timeline where she is an ancestor to the end of the journey where she returns to being an ancestor. The project focuses on the journey as a whole yet with the specific focus on the Rite of passage that takes place as she transitions from one point to another through the process of initiation at the Lehkuleni Initiation school for girls.







- 6.1 INTRODUCTION TO THE CONCEPT**
- 6.2 OTHER CONSIDERATIONS IN THE PROCESS**
- 6.3 SOCIALIZING AGENTS**
- 6.4 BYALE: FEMALE INITIATION SCHOOL**
- 6.5 THE PROCESS OF BECOMING**
- 6.6 REFLECTION ON CONCEPT INFORMANTS**
- 6.7 DESIGN DEVELOPMENT**
 - 6.7.1 DESIGN ITERATION 1**
 - 6.7.2 DESIGN ITERATION 2**
 - 6.7.3 DESIGN ITERATION 3**
- 6.8 CHAPTER 6 SYNOPSIS**



6.1 Introduction to the concept:

The concept was a synthesis of all the informants mentioned in the earlier chapters.

-The Central cattle patterned played a defining role in the conceptual phase of the project in the design of the precinct down to the smaller scaled-down size of the design of the initiation school.

-Understanding the daily ritual of the women in the context. Addressing the daily needs of the various characters in the narrative helped in defining the list of accommodation needed in the design of the proposed project.

-A crucial understanding of how the site is used and by whom and at which times during the day and the week was needed. Understanding the narrative as it unfolds through the different characters helps in narrowing the design down from a master plan scale to the extension of the existing initiation into the larger precinct giving the author an opportunity to tackle a very private ritual within a very public/ semi private context.

-The ritual process is the most fundamental element that shapes the spatial design. Understanding how the ritual in itself functions and is carried out is the main driver behind the design development. This is the most important informant in the design of a space where the girls are initiated into their roles. A space where they make and are being made, shaped into respectable women of their cultures in a greater social network that keeps the fabric of Mamelodi in tact.

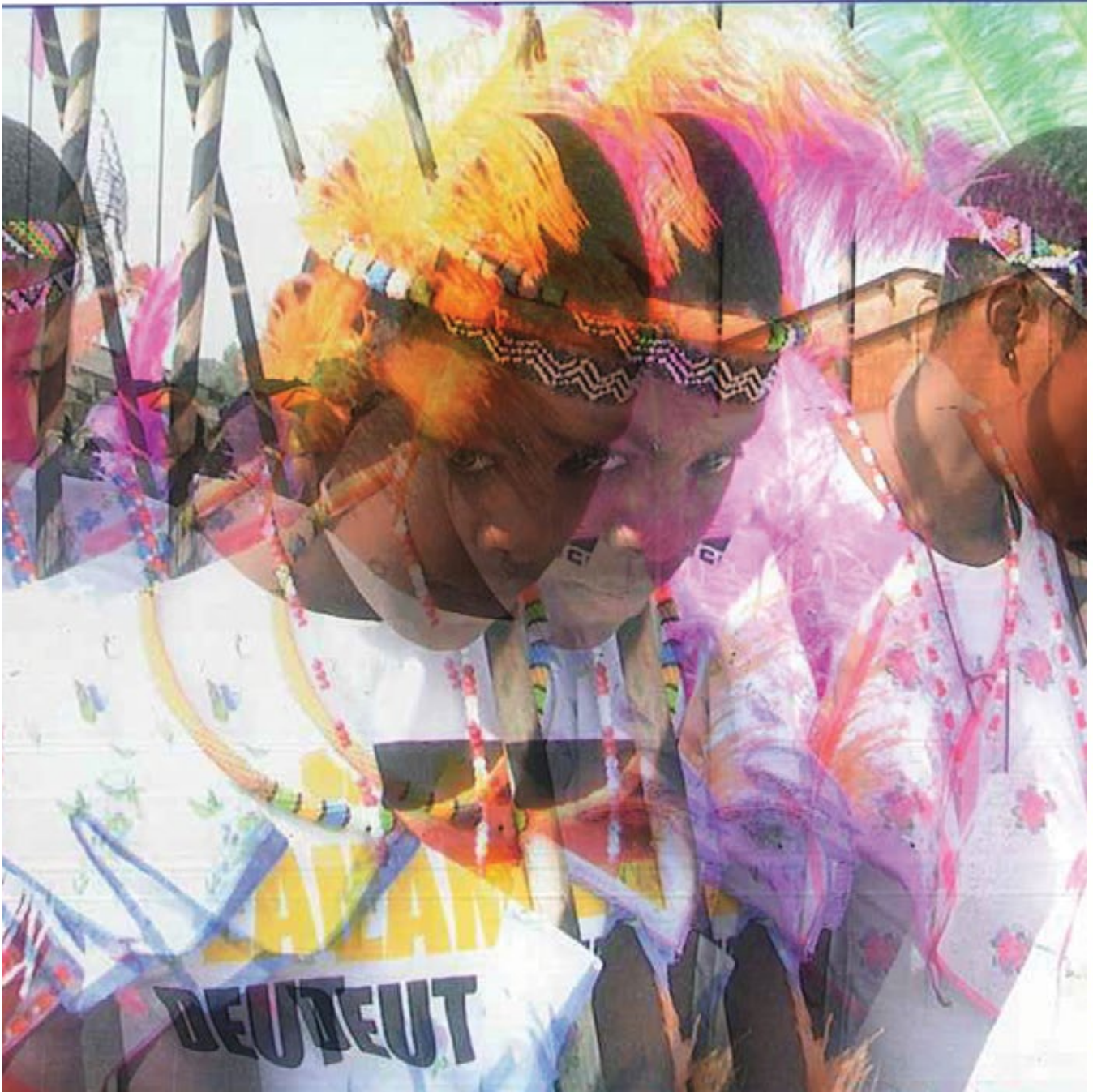


Figure 6.1 Everyday Urbanism Meeting traditional rituals Collage (Author) 2016.



Figure 6.2 Daily Ritual : Everyday Urbanism Collage (Author) 2016.



TRADITIONAL NEEDS

SACRED





6.2 Other considerations in the process:

The study of lived experience describes the various stages of life the women of Mamelodi go through. The stages of her lived experience start off with the Ancestors and end with the living dead (ancestors). Addressing each point in her life becomes important through out an investigation of the informal socializing agents that incorporate her into society. Starting off with her journey in the womb and ending with her death as an unseen but known and respected presence (Kammeyer 2010:90)

Though the people of Mamelodi had long been in contact with the western system long before they came to Mamelodi there are certain things that the women of Mamelodi still hold on to. Certain traditional institutions and practices are still very prominent and the women find themselves living as people of two worlds. The project investigates the link found in three fundamental informal socializing agents that the women of Mamelodi have managed to integrate very well with the processes of urbanization and modernization.

While urbanisation introduced the residents of Mamelodi to the western way of life through formal socializing agents such as the school and the church many still adhere to their traditional informal socializing agents such as the Initiation school, ancestral worship (“Badimo”) and “Dingaka” (spiritual healers) (Chiloane 1990:259).

The process of designing this space requires research of how things work in the rural setting, a thorough understanding of a journey consisting of trade offs as the process of urbanization took place over the years. An understanding of traditional systems that aid in the transitioning of the young girl into a woman.

6.3 Socializing agents

Social institutions are a dominant in the township of Mamelodi, as they bring together people of all cultural backgrounds which in turn create a sense of community which develops above the ethnic divisions found in Mamelodi.

The informal social institutions found in Mamelodi include: stokvels, traditional councils, initiation schools, shebeens and burial societies which all serve as cultural preservers.

Apart from their social functions they fulfill important roles of bringing people together, people of different languages and backgrounds, contrary to what authorities wanted back in the day (Chiloane 1990:238).

These socializing agents brought together people of the same homelands and ethnic groupings and in this manner the link with the homelands and family ties were maintained (Chiloane 1990:238).

The perception of traditional Rituals have changed as generations have moved to the urban context, the overall perception has changed as it is currently seen as barbaric, old fashioned and lacking in value. A qualitative method was used in gaining information of the views of the Process of a Female initiation school in the peri-urban township of Mamelodi.



Figure 6.3 Informal Socializing agents found in Mamelodi(Author)

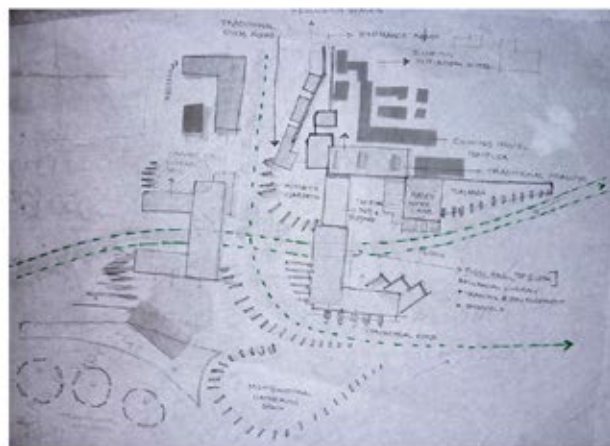
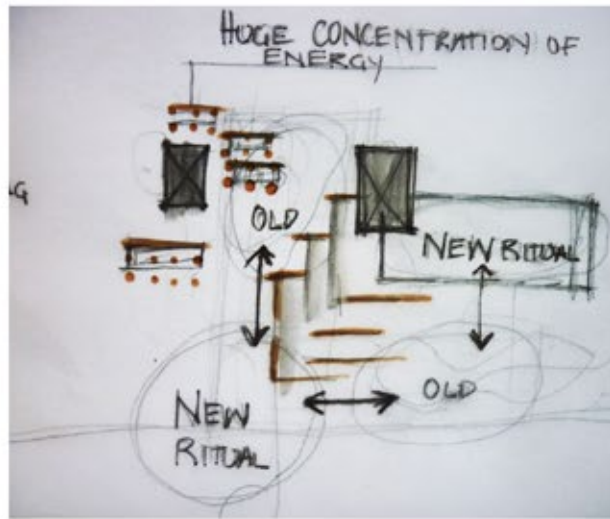


Figure 6.4 Initial translation of Theory into spatial (Author) 2016.



THE PRECINCT DEVELOPMENT

translation of theory into spatial

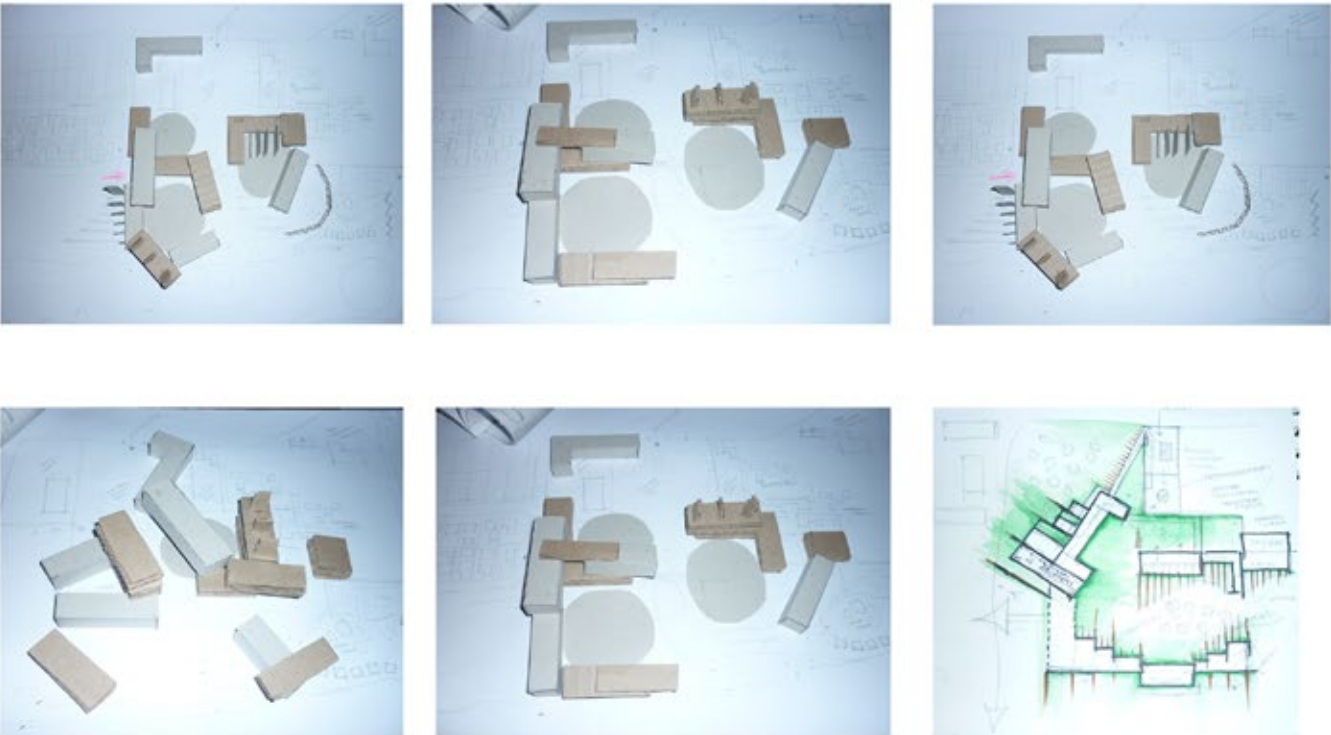


Figure 6.5 Initial translation of Theory into spatial using block models (Author) 2016.

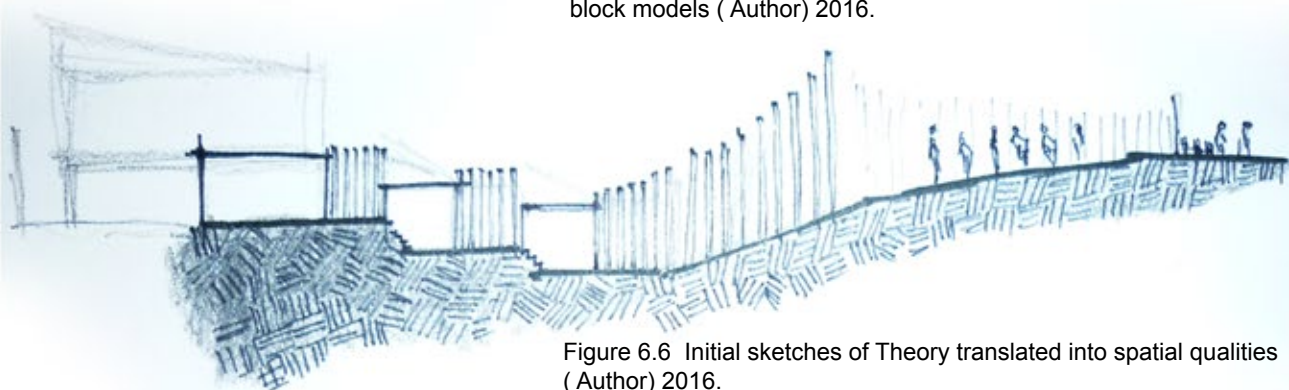


Figure 6.6 Initial sketches of Theory translated into spatial qualities (Author) 2016.

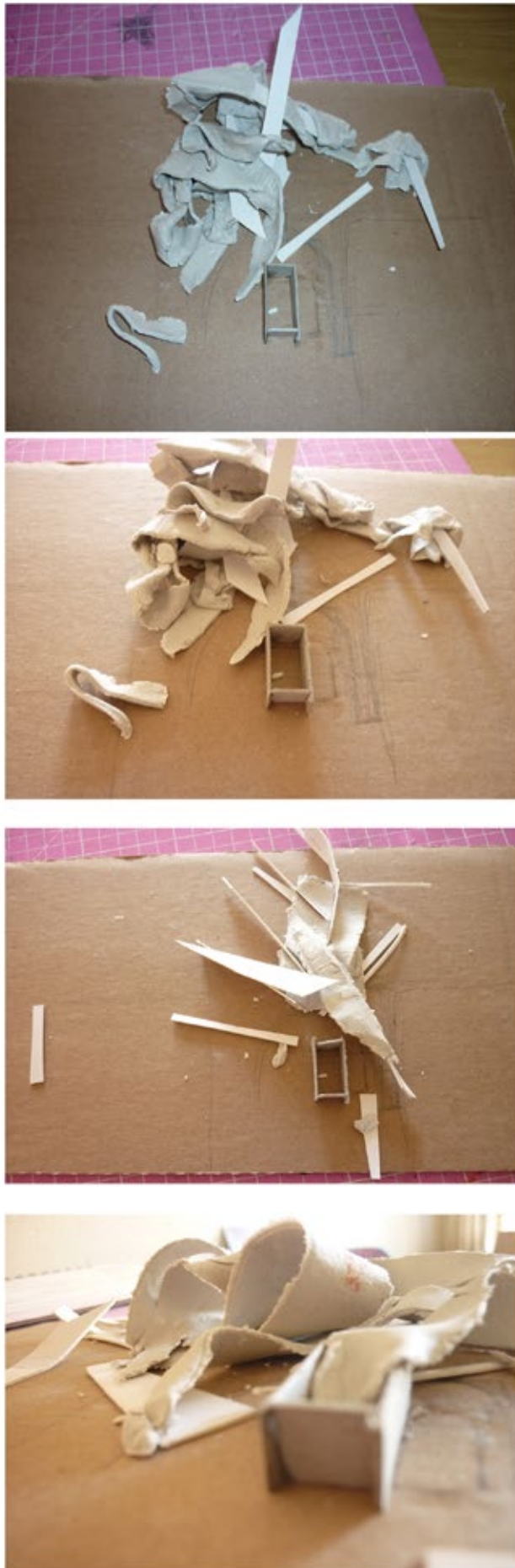


Figure 6.7 Exploration of Theory translated into spatial qualities using clay as a medium (Author) 2016.



Figure 6.8 Sketches of Theory translated into spatial qualities (Author) 2016.

THE PRECINCT DEVELOPMENT

tranlasyon of theory into spatial 2

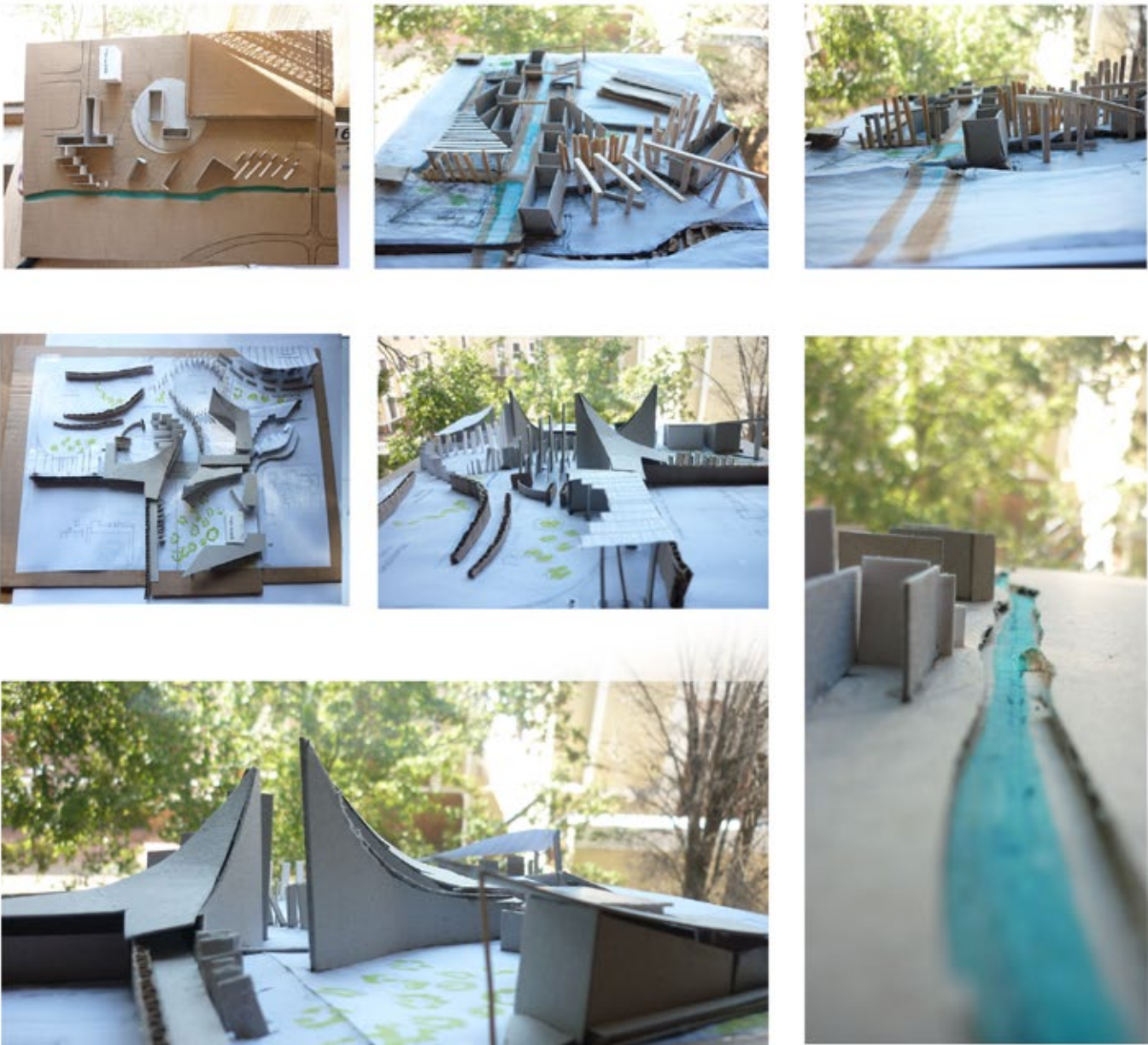


Figure 6.9 Spatial quality exploration in the form of models (Author) 2016.



Figure 6.10 Spatial quality exploration in the form of a precinct model (Author) 2016.

THE PRECINCT DEVELOPMENT

translation of theory into spatial 3



Figure 6.11 Spatial quality exploration plans (Author) 2016.

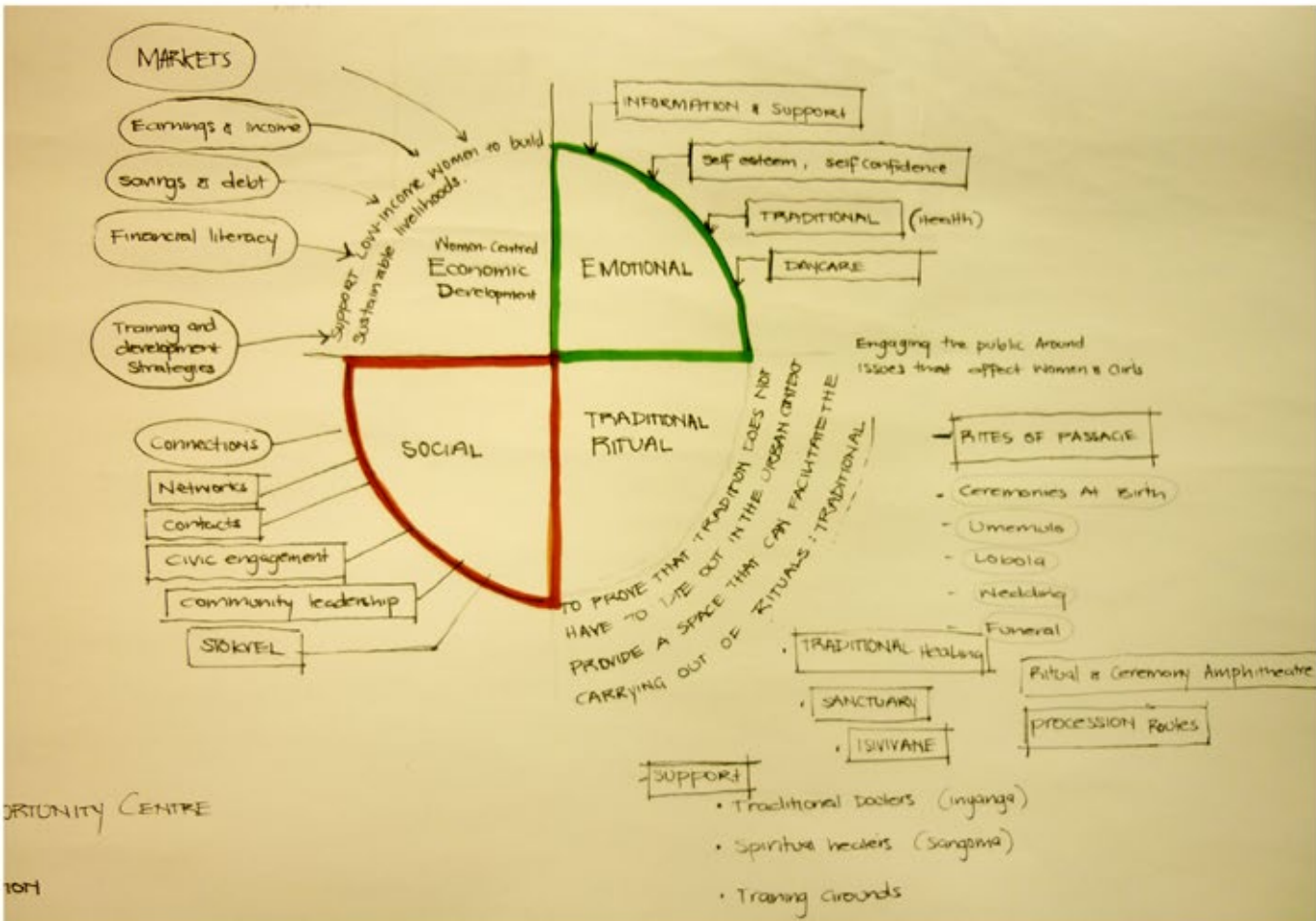


Figure 6.11 Spatial quality translated from quadrant of needs(Author) 2016.

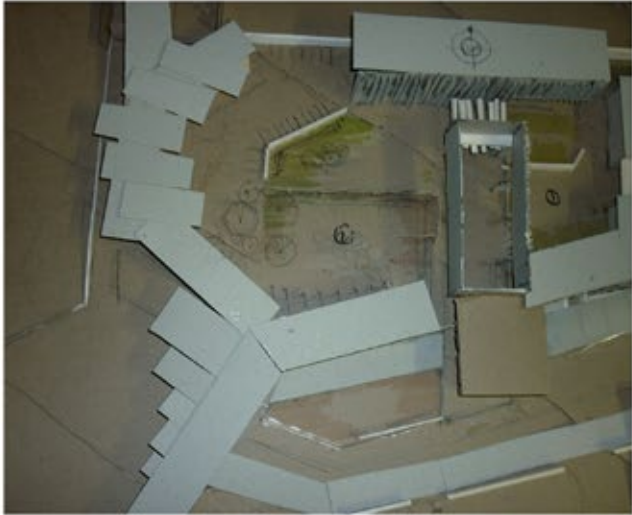


Figure 6.12 Spatial quality exploration in central courtyards (Author) 2016.



Figure 6.13 filtering of users through transitional thresholds (Author) 2016.



Figure 6.14 Precinct layout exploration models (Author) 2016.

THE PRECINCT DEVELOPMENT

The precinct is a masterplan and design development for it stops at an urban framework scale. The framework serves as a strong base for the traditional ritual space of an Initiation school to fit into. It gives the project strong urban principles to respond to, elements such as nodes, paths and edges to help in the design of the initiation school. The ordering principles of the masterplan help in the design and ordering of the initiation school into a space the girls can define and redefine in giving it meaning as it helps in defing them in the urban context.





Figure 6.15 Precinct layout exploration of Taxi drop-off on Sibande Avenue (Author) 2016.



Figure 6.16 Precinct layout exploration of inner courtyard defensible space for women (Author) 2016.

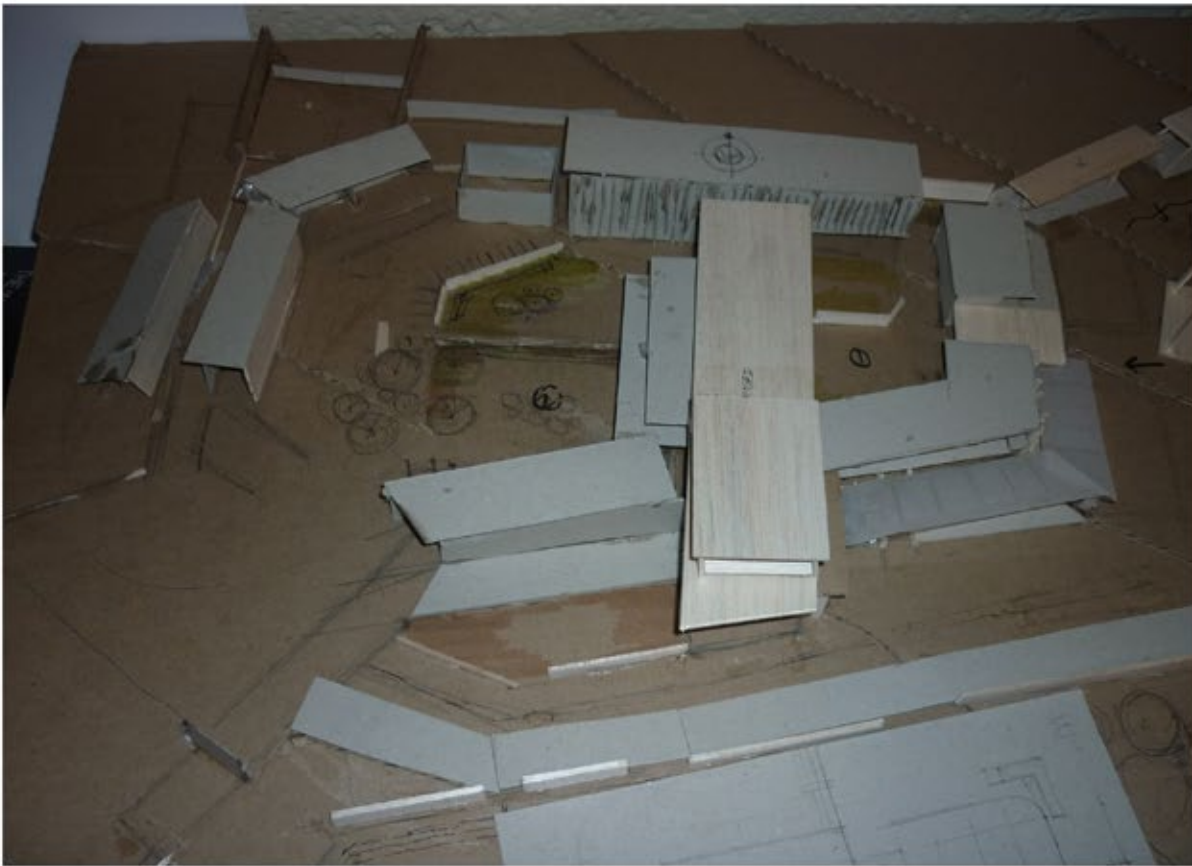


Figure 6.17 Precinct layout exploration of courtyards (Author) 2016.



Figure 6.18 Precinct layout exploration of how to incorporate the Male dominated spaces (Author) 2016.



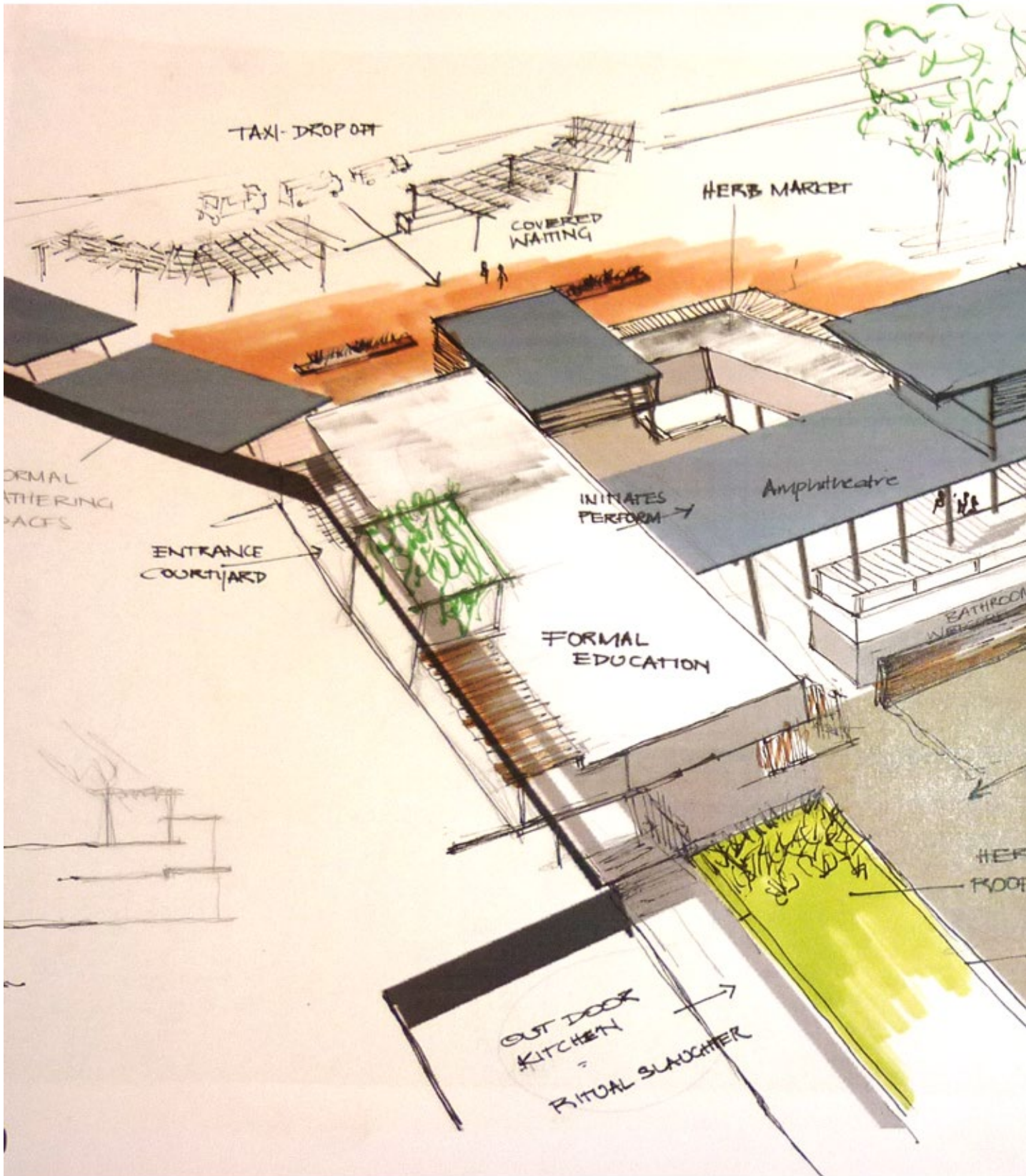
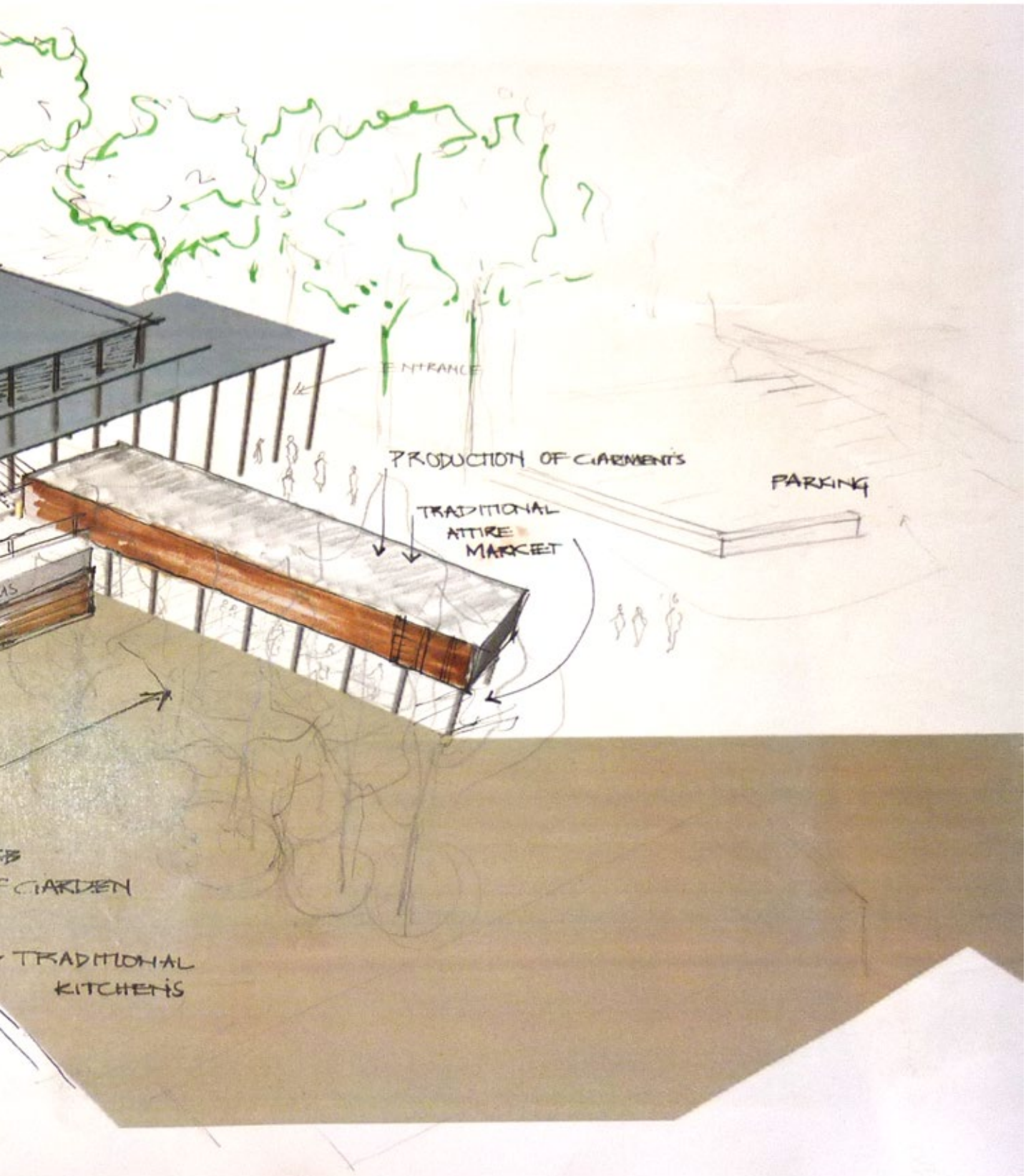


Figure 6.19 Precinct layout sketch (Author) 2016.



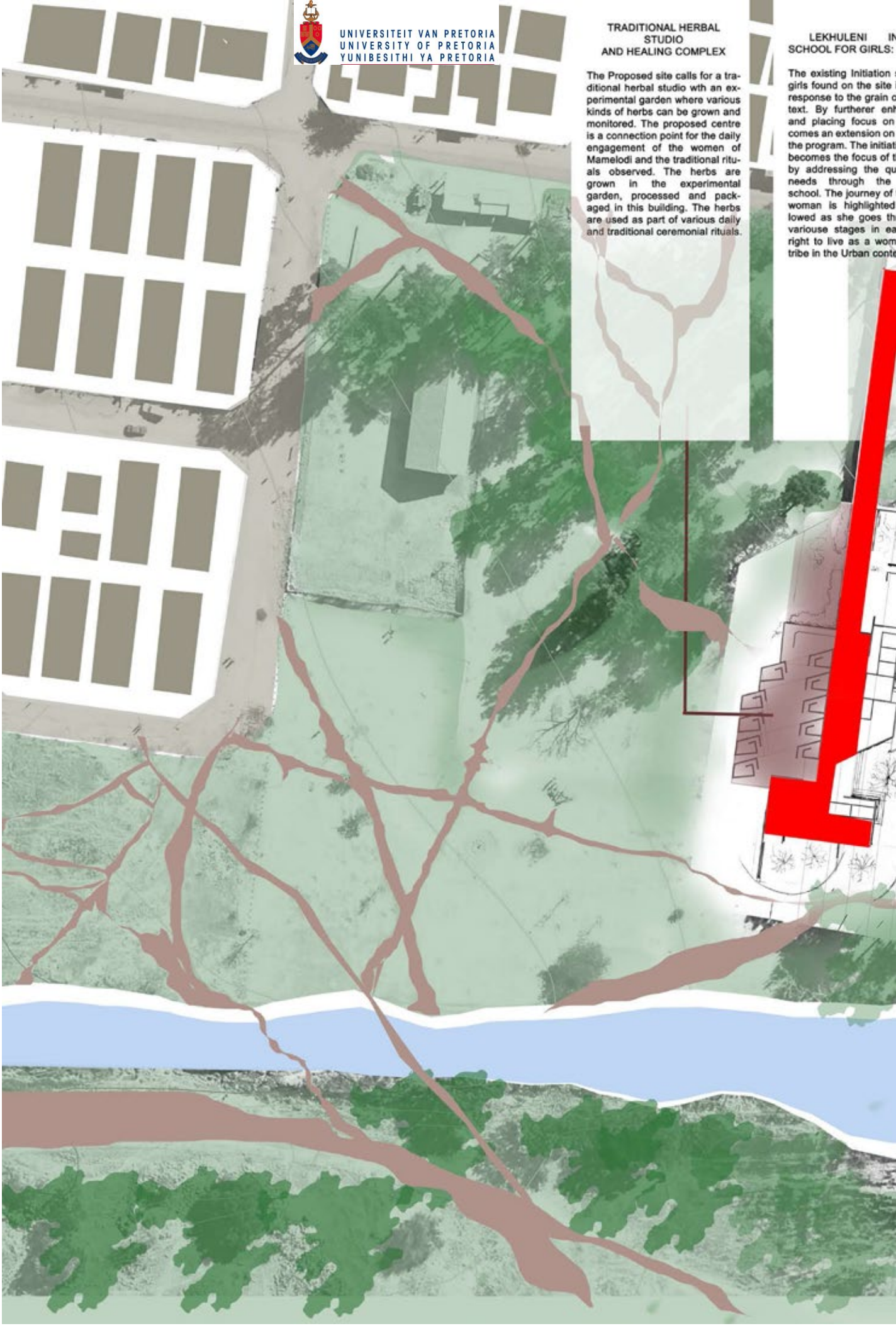


TRADITIONAL HERBAL
STUDIO
AND HEALING COMPLEX

The Proposed site calls for a traditional herbal studio with an experimental garden where various kinds of herbs can be grown and monitored. The proposed centre is a connection point for the daily engagement of the women of Mamelodi and the traditional rituals observed. The herbs are grown in the experimental garden, processed and packaged in this building. The herbs are used as part of various daily and traditional ceremonial rituals.

LEKHULENI IN
SCHOOL FOR GIRLS:

The existing Initiation girls found on the site in response to the grain of text. By furtherer en and placing focus on comes an extension on the program. The initiation becomes the focus of t by addressing the qu needs through the school. The journey of woman is highlighted lowed as she goes th various stages in ea right to live as a wom tribe in the Urban cont



school for... is a direct... of the con... nancing it... it, it be... the site of... on school... the project... adrant of... initiation... the young... and fol... through the... rning her... an of her... xt.



The greater precinct is a response to the urban fabric by responding to the reclaiming of public space in Mamelodi. The precinct addresses the quadrant of needs by incorporating the 4 main needs of the women by providing Emotional support, an economic and social engagement civic space for the women. The centre has classrooms, workshops and halls used for various purposes in uplifting and empowering the women. The centre becomes a point of departure and arrival in the community. An activated trading edge allows for the upliftment of the women economically and also provides an urban ikhaya in the urban context of Mamelodi.

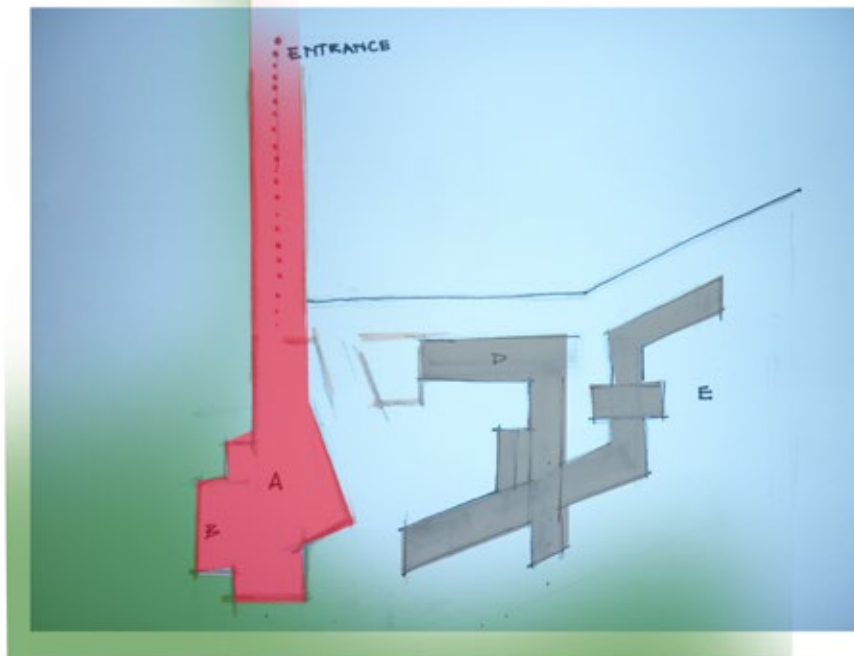
claiming of women of Mamelodi. The women use the centre as a space where they earn the rite to live 5 women of their tribes despite being in the urban context. The precinct link is the herbal studio that links the urban woman to her traditional rituals. It links the Traditional healers complex with the initiation school. The greater precinct is linked to the urban fabric by providing a space for the daily ritual to be carried out while enhancing the ceremonial traditional rituals that take place in the urban context. This is achieved by the provision of a civic space that addresses the social and economic needs of the women. The church and the counseling offices on the site provides the emotional support the women need. The traditional healers complex and the initiation school is the main focus of the project and is the traditional ritual aspect of the project providing a space where she can carry out her ikhaya principles and practices.



BUILDING, INITIATES GARDEN AND PROGRAM ALLOCATION

VISION FOR PRECINCT
SCALE 1:500

Figure 6.20 Full Precinct vision (Author) 2016.



- Lehkuleni Girls Initiation
- Women's Opportunity Centre
- Mthunzini Park

Figure 6.21 Precinct layout sketch (Author) 2016.

6.4 Byale: Female initiation School

One of the main socializing agents that help in maintaining this bond with the homelands is the practice of initiation schools. **The initiation schools also known as “Koma” (male circumcision) and “Byale” (Female initiation school)** have wide social implications as they transfer knowledge, values and traditional norms. The schools are highly valued in Mamelodi contributing to a development of a strong community identity which has transcended tribalism. The practice has helped in shaping the young men and women of Mamelodi through the process of initiation. Recently the perceptions of the schools have changed over the years resulting in the opposition of heritage and progress to ease up, initiation schools no longer sit in opposition formal education.

The project is an exploration of cultural catalytic spaces in the urban context.

An exploration of spaces where cultural practices continue to take place out of their original context being the homelands, the Ikhaya, the rural setting. This exploration needs to be grounded in an understanding of how these traditional practices are carried out in their original context. The content of the initiation school is very private and is not easily shared with outsiders. During the research for this project the qualitative method proved to be very difficult as it is part of the ritual to not share the processes and teachings of the school.

I spent time with Agatha the Chiefs wife who showed me the school and how the rituals take place, while carefully guarding the content taught over the time the girls are there.*

The initiation for females is gentler as they are instructed on their roles as wives, mothers and guardians of the house (Van Wyk 1998: 116). The role of initiation is to socialize these young girls into adulthood, the process of Byale has been a central role in African Socialization. The process of initiation demarks the different stages in the individual's development in the context of the broader community. The process is to take one out of one's self changing the direction of the thought process of this young girl at a crucial age where she is exposed to a society that focuses on the individual. Through a peer group basis the girls are socialized into the embodied experience of what it means to be part of a network. **Through this very crucial stage the young girls are fully institutionalized to the ethics of their culture for this reason the process is crucial in the formation of identity as a COLLECTIVE rather than an individual (Iurah 2016).**



6.5 The process of Becoming

The Lekhuleni school is a separate-sex initiation school in Mamelodi established by A. Lekhuleni the chief of the Pedi people of Mamelodi. As the school no longer sits in opposition to the western formal socializing agents such as a western education, the school takes place over the June school break. "Today Christianity, schooling and initiation are viewed as being complementary", Where boys and girls from all over Mamelodi come gather here for a 2 week period so as to not interfere with the school curricula. The Process for Boys is known as the 'koma' and the female Initiation is called the 'Byale' .

The opening day marks the beginning of the Separation phase in the Rite of passage for the initiates. The boys are sent to the mountain and the girls remain at the Lekhuleni residence which is the secluded site where the girls are taught the traditions, customs, sayings and songs, that constitute the way of the ancestors (Lekhuleni : 2016).

In order to understand the process thoroughly one needs to understand that the Initiation school as an informal socializing agent within the urban context having gone through a series of trade offs where certain practices fall away or go through alterations to fit the newfound context. There are cultural specific practices and certain traditional practices are only related to specific cultures. Cultural practices of the Pedi Women:

In the past the Girls would be secluded in a sectioned off part of the village where the girls would work in the field of the initiation school owner. This was the chief's way of also making an income. The girls would come voluntarily or they would run-away from home to come get initiated with their peers. The process was less strict back in the days and the only repercussion for running away and joining an initiation process was an extra R5.00 fee that the parents would bring at the end of the process. The girls would work in the fields singing and dancing as they worked. They carried 2 sticks around to protect them from evil spirits and the other to fend off unwanted visitors who came to close to the group of girls. The money the chief made was used to feed the girls a strict diet of Maize meal (pap) and boiled carrots and potatoes. The girls would not eat meat for the duration of the process of Liminality and they endured hardships to teach them skills to survive hard times as they entered adulthood.

The above is an extract from an interview with Agatha, explaining how the process took place in the past and how the current school has survived with adaptations to the original process.

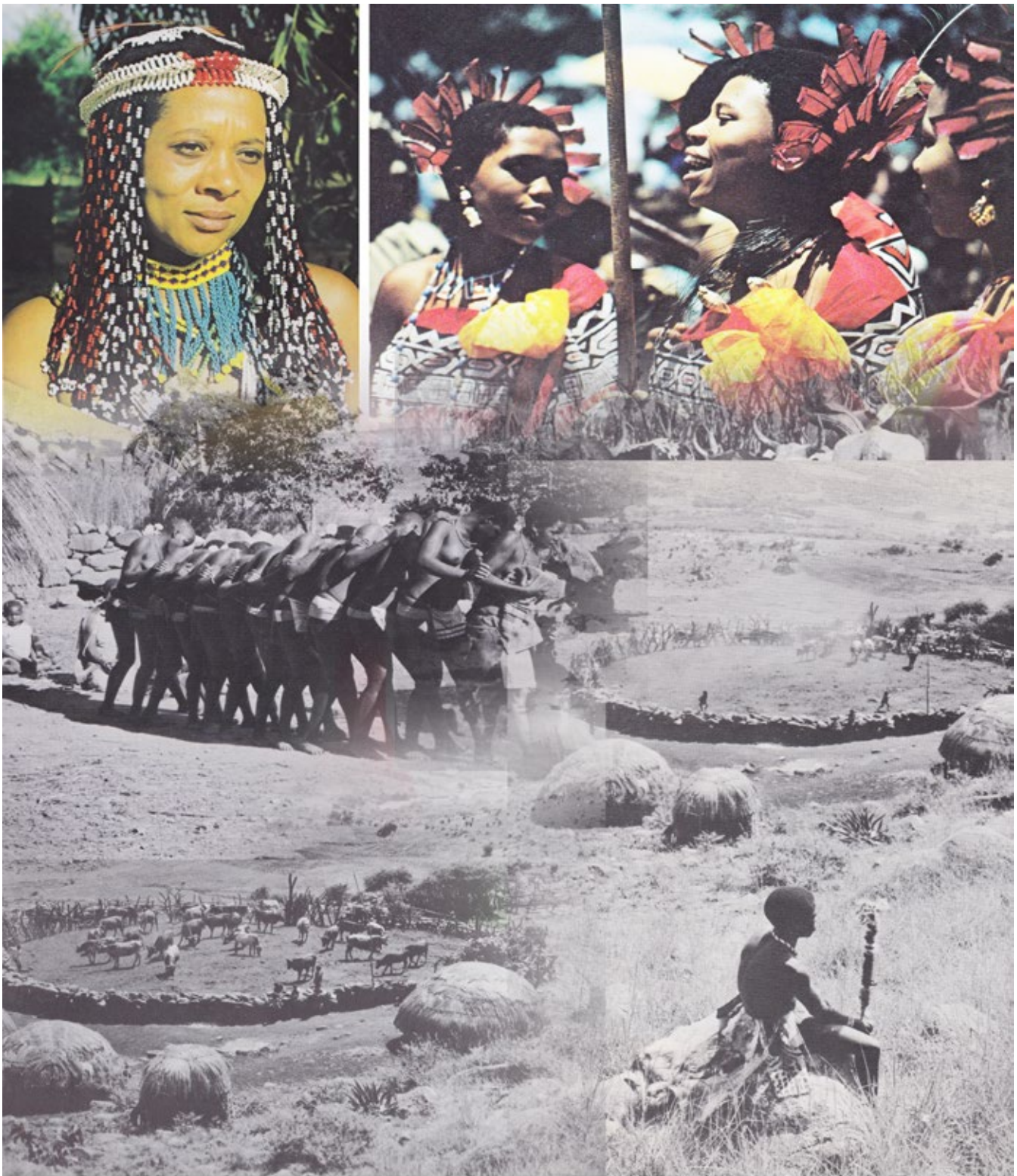


Figure 6.22 Past Interpretations of the Byale process collage (Author) 2016.



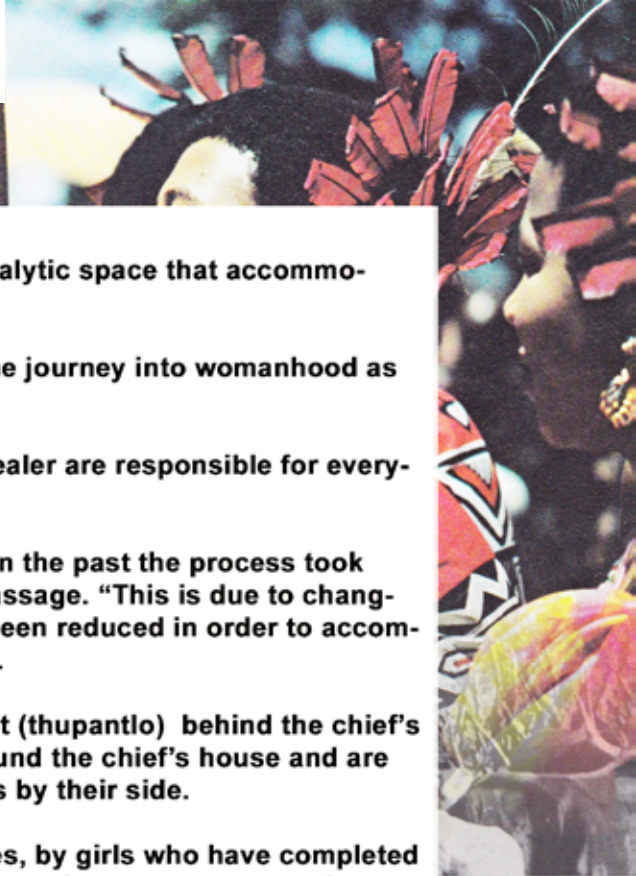
The girls are separated from society for a period of two weeks. The initiates range from the age of 13 to some older girls who want to rededicate themselves to tradition or those who never had the opportunity to get initiated. Although the schools are protected by strict rules of secrecy several initiates have discussed their experiences or even published accounts of them that have enabled me to gain a general idea of what occurs at the schools (Van Wyk 1998:116). The Process of Byale has been adapted to fit the changing rituals and practices in the urban context. The Lekhuleni school found in Mamelodi has opened its doors to all ethnic groupings coinciding in the area and the school has adapted its process of initiation to fit all groupings and accommodate multiculturalism. For the purpose of concluding an academic research I have limited my research to the Northern Sotho culture as they are the most prominent in the field area of research.

Certain practices have remained and have survived the change in location as the practice has been adapted to fit the peri- urban context that accommodated multi-culturalism.

The process is called the Byale and the initiates are referred to as Bale.

“My journey to womanhood started as early as 2004 when I was only nine years. I have full experience on the cultural traditions of my people. We are the most misunderstood group, therefore I intend to tell the beautiful story of my background and culture”.
Kgaugelo Masweneng.

Masweneng 2014. My womanhood, my Tiara.



- The new school is a multi-cultural traditional catalytic space that accommodates all cultures found in Mamelodi.
- They gather at the chiefs gate, excited to start the journey into womanhood as Pedi women.
- The royal family together with their traditional healer are responsible for everything (Masweneng: 2014).
- The school takes at least 2 weeks currently but in the past the process took place over twelve weeks to complete the rite of passage. "This is due to changing lifestyles; the period of initiation school has been reduced in order to accommodate the formal schooling" (Masweneng: 2014).
- In the evenings the girls sleep in an enclosed hut (thupantlo) behind the chief's house. During the days they help with chores around the chief's house and are taught by the traditional healers and their mothers by their side.
-
- Initiation secrets (Dikoma) are revealed to initiates, by girls who have completed their course (Dikgarebe) and their mother's who come in as support over the journey on a daily basis (Masweneng: 2014).
- The groupings of girls are taught together, how to survive the hardships found in the urban context, by their mothers who come in on a daily basis over the time that they are there.
- The girls cut their hair at the beginning of the process as a symbol of a new process and journey. They wear aprons of animal skin and are bare breasted and wear no shoes to learn to survive harsh conditions in the winter.
- The girls are there to make as a part of the process of being made into women, "the creation of a built environment in southern Africa's rural areas is not merely the provision of shelter: it represents an opportunity for the community to collaborate on a project, turning what is outwardly a social occasion into a display of solidarity between the larger group and the individual family" (South African History Online: 2011). At the Initiation school the girls are a part of the buildings making and remaking over the years. This is seen in the making of reeded panels, painting of walls, embellishing of surfaces, and pottery and smaller artefacts which are later sold to the community.
- The initiates graduate from being girls (Bale) to young women (Dikgarebe).
- In completion they bath in the near river and chant with great cheer on the streets, pride and joy, singing their special end-of-course songs (Masweneng: 2014).
- In the process of reinstatement, the girls get smeared with ochre and animal fat on their skin before performing for the community.
- The chief concludes the ceremony by slaughtering a cow as the festivities begin.
- After this process the girls are qualified to marry, they are now ready for motherhood and other challenges women face (Masweneng: 2014).



Figure 6.23 Current Byale process (Lekhuleni 2016)

6.6 Concept Reflection

The concept derived from this information Reflection on concept informants

The above mentioned informants need to be translated into spatial understanding and configurations of a space that would be able to cater for this very private ritual in the framework of a public context. Regardless of how embryonic indigenous urban forms may be it becomes crucial to understand these forms in order to gain an understanding of the crucial elements of appropriate African urbanism. This is indispensable in the translation of the theory into spatial configurations that adapt and fit into the new context yet finding a balance between the past and the present and the future of the space mediating through the lived experience of this young girl through the process of becoming a woman.

In order to This study hopes to contribute to that understanding.



Figure 6.24 Current Byale procession: arrival ceremony (Lekhuleni 2016)

6.7.1 Design iteration 1: Precinct

The first attempt at design was focused on the design of the entire precinct. The project looked at the design of a space that through the concept of inverting the central cattle pattern focused on the women of Mamelodi. The project looked at how a defensible space could be created without generating a box with high walls and secluding the women for safety but rather addressing the issue of hierarchy through a filtering process. This approach addressed the context in a very limited approach of creating a series of thresholds that society would simply adhere to the same way traditionally women adhered to the Kgotla and its reservation for men. The iteration failed to address issues of hierarchy and there was no sense of sequential progression from one specific space of higher importance to another within the scheme. The initial driver behind this scheme was the progression from the taxi rank down to the very private consultations of the traditional healers. The driver behind the first iteration was based on the progression of moving a very public urban space that serves as a landmark that serves as cultural identity marker down through a series of spaces to a very residential small scale space in the traditional Healers little consultation rooms. This first scheme helped in defining the spatial ordering of certain aspects of the spatial arrangement such as placing the public entrance along the main road on Sibande Avenue where higher concentrations of energy currently exist on the site. The movement paths and desire lines on the site also helped in defining movement through the site. The first attempt at design informed a lot of the major decisions in the design on the precinct rather than aiding in the design of the initiation school and its processes, but rather accommodating all the functions of the greater precinct that serves the lived experience of the women of Mamelodi. A space that serves the quadrant of needs on a grand scale rather than focusing on any one of the points of the quadrant.

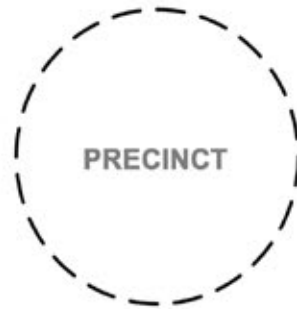


Figure 6.25 Current Byale procession: arrival ceremony (Lehkuleni 2016)

- Local Taxi- Drop off
- Arrival Courtyard
- Covered Market stalls
- Traditional attire market
- Traditional food market
- Traditional kitchen
- Classrooms
- Workshops t
- Mother and baby courtyards
- Amphitheater

- Sanctuary halls
- Sacred spaces for Ancestral Rituals
- Inner courtyard (less Public)

- Refuse collection
- Public Ablutions
- Bus10 parking bays
- Private Car 140 parking bays



QUADRANT OF NEEDS



**LEHKULENI INITIATION SCHOOL
FOR GIRLS**

ACCOMMODATION SCHEDULE

- Muti -Studio processing and preparing Traditional herbs for rituals
- Potted roof garden
- Toilets for staff-
- Office space
- Storage

Traditional Practitioners Courtyards:

- Economic
- Emotional
- Traditional Related issue
- Social

- Public Gathering Amphitheater
- Defensible Courtyard for Initiated women
- River cleansing Platform

- Initiation school
- Multifunctional learning space
- Indoor dining room
- IndoorToilets[40 Girls] 4 WC 3 WHB
- OutdoorToilets[40 Girls] 4 WC 3 WHB
- Sleeping Space - 200 sqm
- Courtyard of MAKING and being MADE- outdoor kitchen, learning circles
- Eternal Flame
- Reflective garden

Figure 6.26 Design Development Plan (Author 2016)

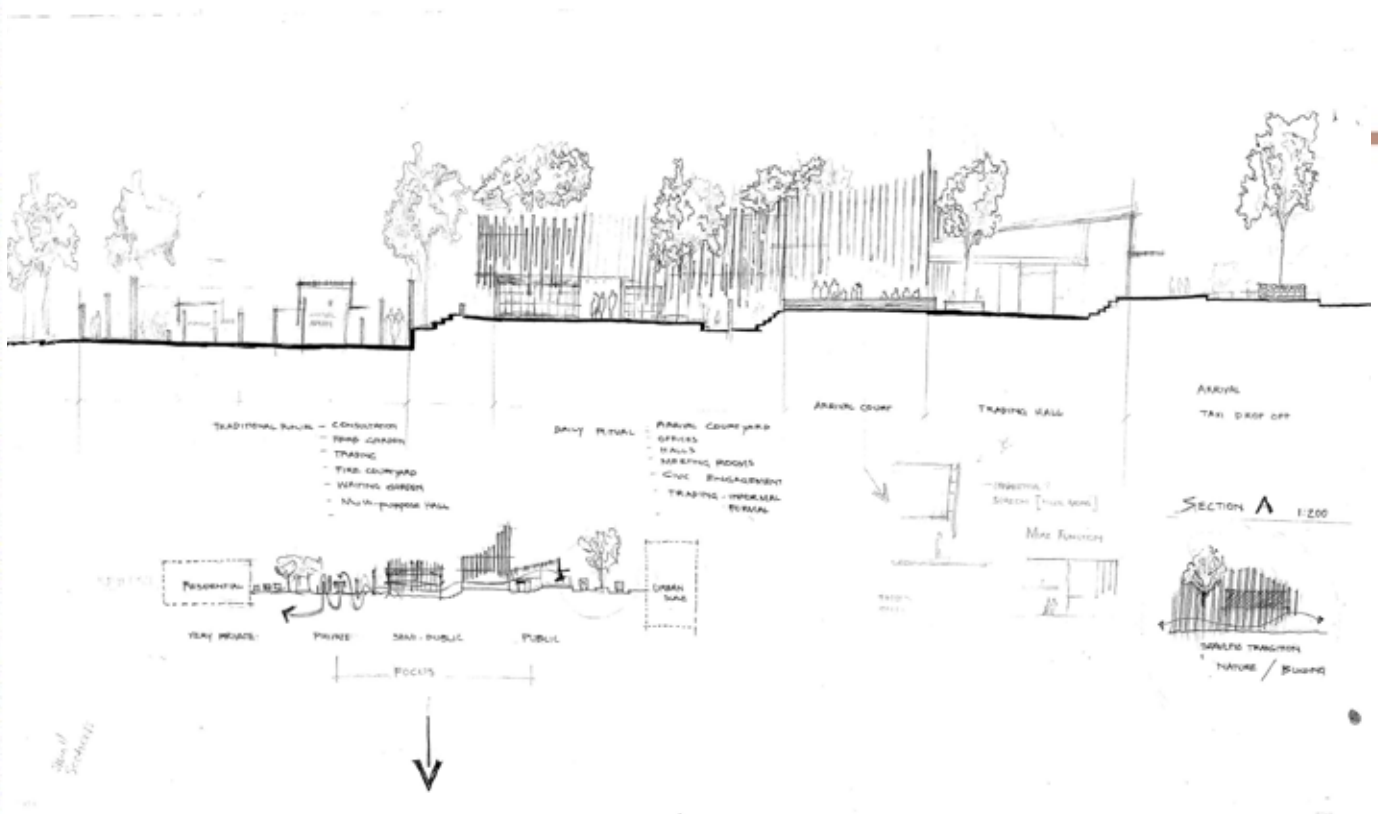


Figure 6.27 Design Iteration 1 Sketch. (Author May 2016).

6.7.2 Design iteration 2 : Initiation school

From the first iteration I defined the rituals further and had to start narrowing them down to fit one focus on the quadrant of needs. The decision to go with the traditional ritual was derived from the projects initial intentions of defining a method of defining the Everyday rituals that enhance the traditional Sacred rituals. Defining the everyday rituals that the women of Mamelodi carried that would help in enhancing the traditional sacred rituals of Initiation, seeing a traditional healer and the very profane task of purchasing herbs or traditional elements that would aid in the sacred rituals that would please their ancestors; enhancing the sacred. This approach addressed the Existing initiation school on the site. The focus was on defining how this very private ritual could begin to become a part of the public realm rather than being pushed away and hidden from the public relating once again relating to the concept of inverting this once hidden taboo practice into something that is celebrated and brought to the foreground. This iteration celebrates the traditional ritual and its sacredness, it addresses the process of the initiation school and its journey from the Ikhaya to the Indlu to the initiation school and back into society. This iteration lacked an understanding of the process and the ritual itself. It was acontextual and failed to understand collective spaces required in the making and molding of the women of Mamelodi. This iteration did not respond to the the edges and edge control was very limited. The form control was lacking and informants failed to come through in the design.

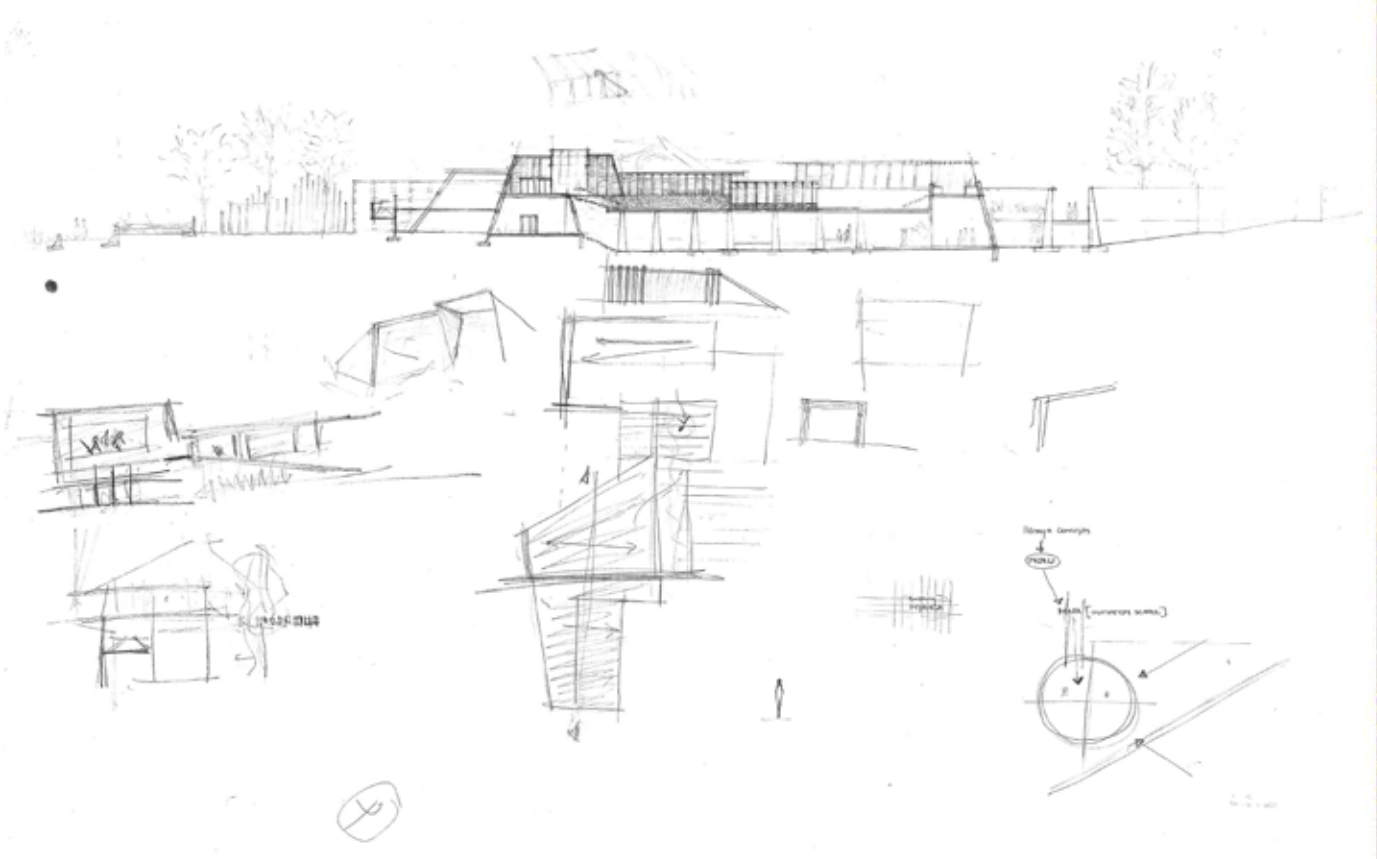


Figure 6.28 Design Iteration 1 Sketch exploration (Author June 2016.)



Figure 6.30 Design Iteration 1 Sketch exploration (Author June 2016.)

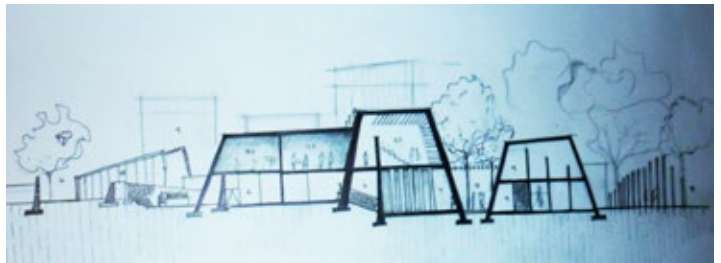


Figure 6.29 Design Iteration 1 section A-A (Author June 2016.)

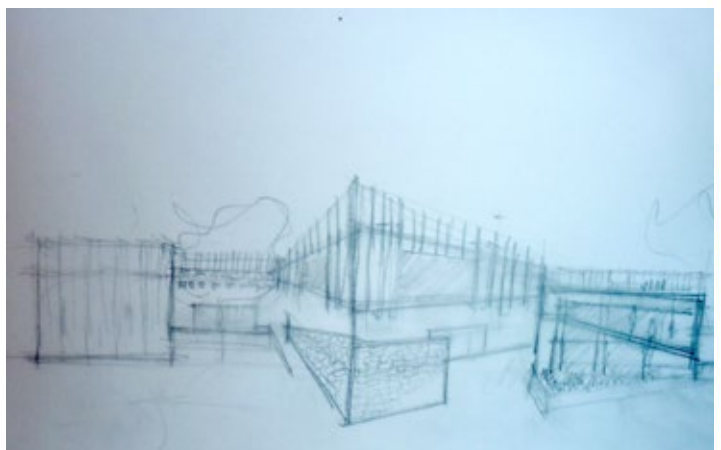
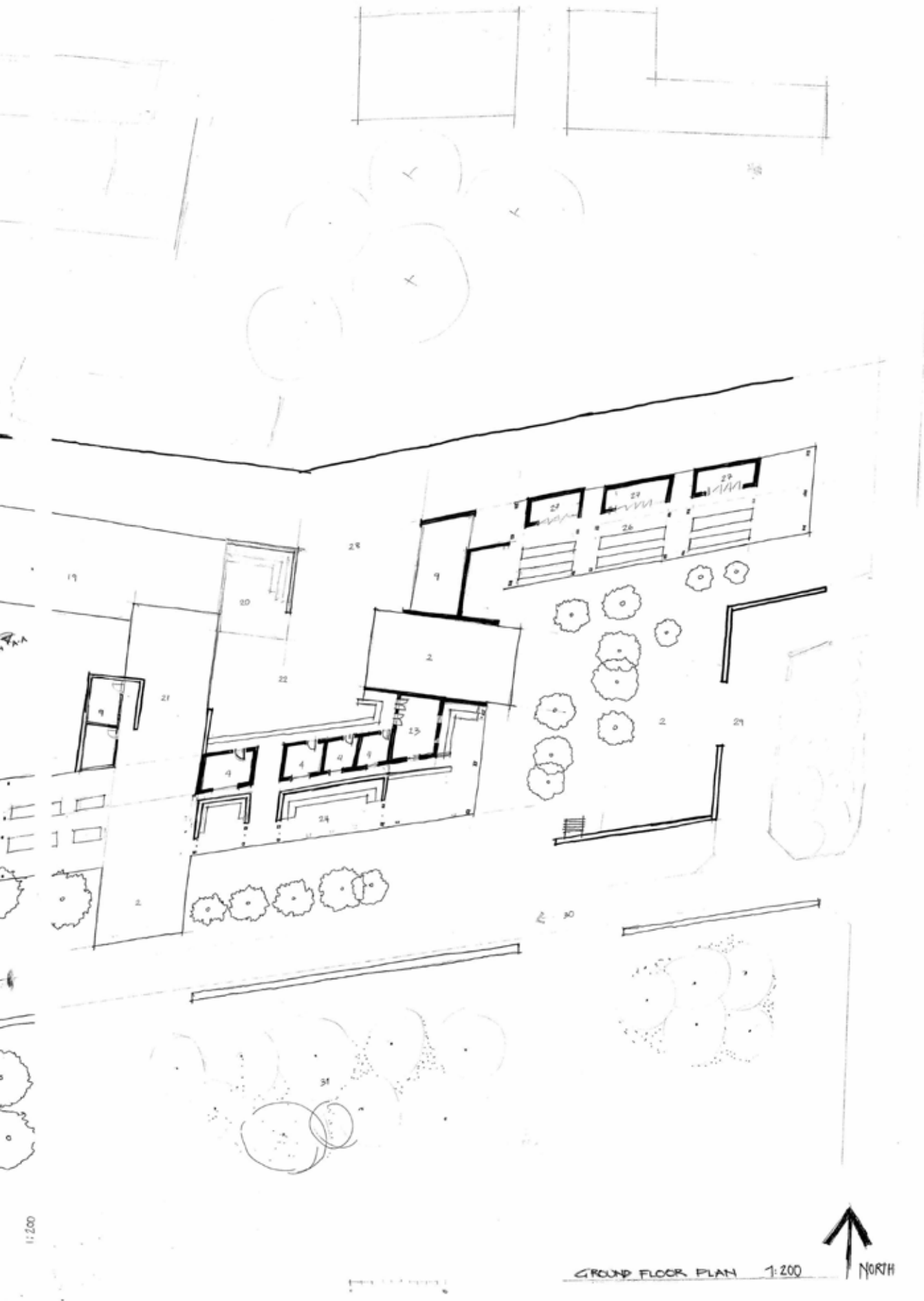


Figure 6.31 Design Iteration 1 section B-B (Author June 2016.)



Figure 6.31 Design Iteration 1 June Exam (Author June 2016.)



GROUND FLOOR PLAN 1:200 NORTH

Figure 6.32 Design Iteration 1 June Exam Model (Author June 2016.)





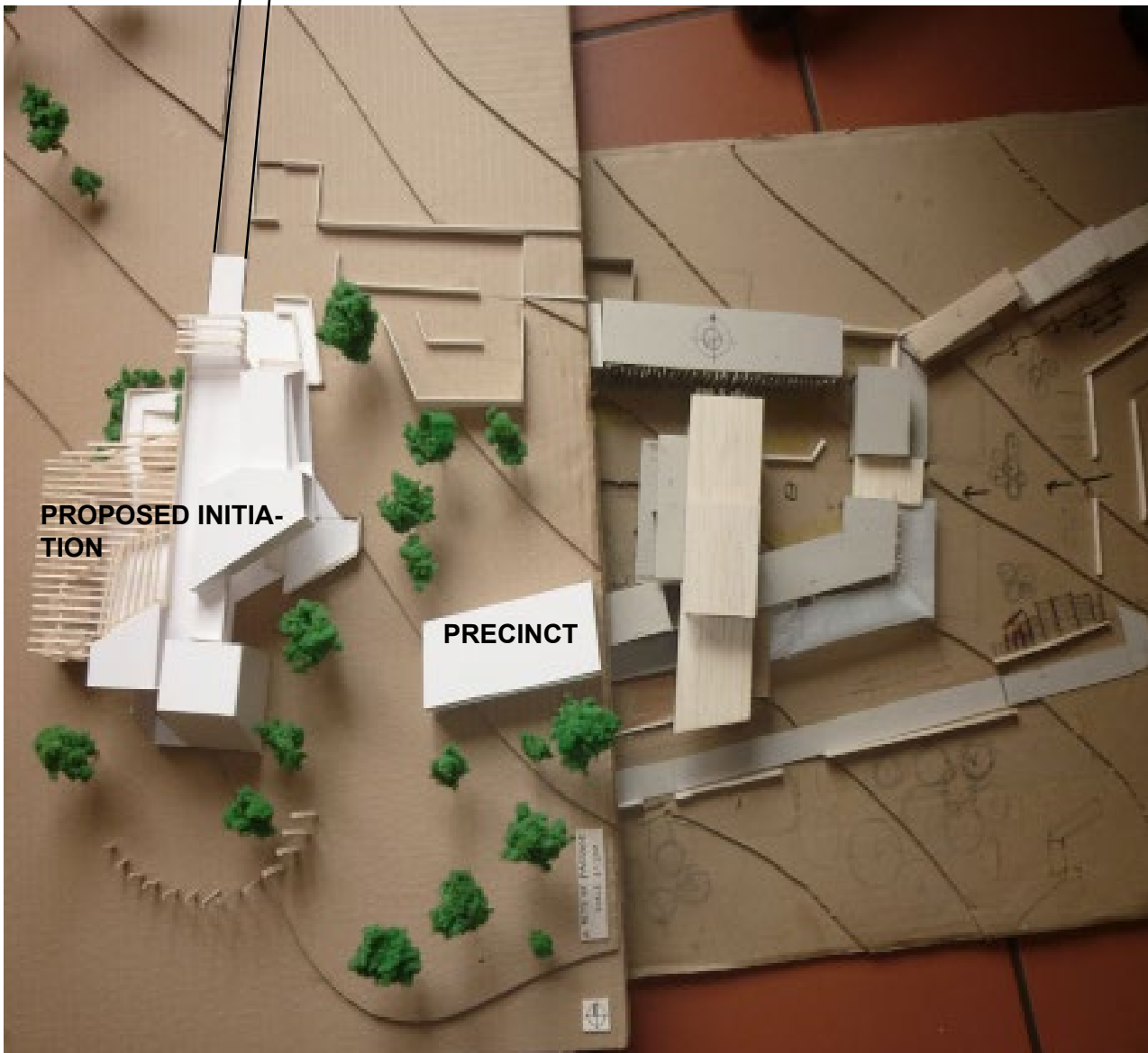
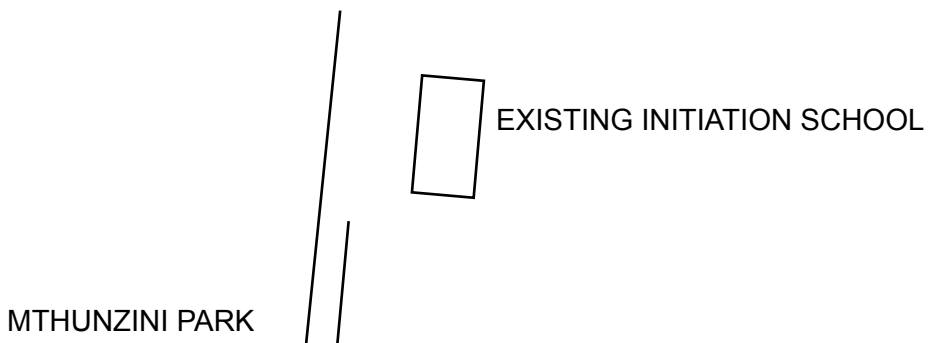


Figure 6.33 Design Iteration 1 June Exam Model
Grey model on the Right is the Precinct and the white Represents the Initiation school (Author June 2016.)



Figure 6.34 Design Iteration 1 elevated Dance hall (Author June 2016.)



Figure 6.35 Design Iteration 1 Traditional Healers complex (Author June 2016.)



Figure 6.36 Design Iteration 1 Herb Garden (Author June 2016.)





6.7.3 Design Iteration 3

During this iteration I visited the Initiation school instructor also known as the 'Mama Bale' a few times. Though the rituals and secrets passed on are kept very guarded she showed me the spaces and the sequence of how the ritual worked overall. Through diagrams and circulation patterns I came to a further developed and detailed understanding of how the process worked. This helped in my understanding of how the new spaces should function in fostering a collective identity through a peer basis for the girls who would be initiated. The journey would begin on David Lekhuleni street where the initiates would gather and no formal arrival ceremony is but a registration takes place in the office as the parents see their children off. The girls would progress from this office under a series of pergola structures that serve as tertiary structures that guide the users through the entire site and through the entire journey. The site then reaches a public gathering point which serves as a division point in users. At this point the user is reminded of where they are in their journey in the process. Firstly, I will address:

THE INITIATE:

At this point in time this does not mark her first visit to the center. She has come here repeated as a baby on her mothers back, as a young girl to buy food to feed her younger siblings after school as her mother was at work in the city. She has come here to play at the park adjacent to the center, she has come here for her aunts wedding ceremony as tents were pitched up in the cleared fields of Mthunzini park. She has memories stored within her of this space. Watching her mother fulfill her role in stokvel meetings, singing and clapping as their church held a large gathering in the public gathering space. She has come there with her mother to consult a traditional healer but today marks a different mile stone along her journey today she comes to mark a new memory of her lived experience. She come as an initiate. She arrives as a child with all these memories stored within her. Today she starts a new cycle in her journey.

"Her body is the link between intention and extension, the link between the things upon which she acts and that which acts upon her, with the resultant reciprocity" (Kammeyer 2010:46)

The girls are ushered one by one into a rammed earth corridor that leads you down to a dark corridor that has vertical slits that allows you to see that which you are leaving behind, the tall Pine trees of the park as children play. The walkway is symbolic to the entrance of Here in the semi basement area the girl is welcomed by a glimpse of the eternal flame. At the entrance a Sangoma performs a body ritual where the girl is painted with white clay symbolic to her purity and leaving behind her childhood. She then moves through into the space where she stores her personal belongings. For the first time she is confronted with the Eternal flame directly ahead of her and is symbolic of an encounter with those who have come before her and paved the way forward. At this point she is brought out to the light in the making and being made courtyard. This is where the girls spend most of their time here, learning and making and being made into women of their culture. She is taught how to be a woman, here secrets are passed down from the mothers that come to teach the girls. Through being here the girls create peer groups and form a new collective that isn't taught in other formal socializing agents such as their western education and churches. Here the role of her mother is passed down to her through teachings, artefact and dance



Figure 6.37 The Initiate: Basotho Lebolle initiate girl (kwekudee: 2013.)



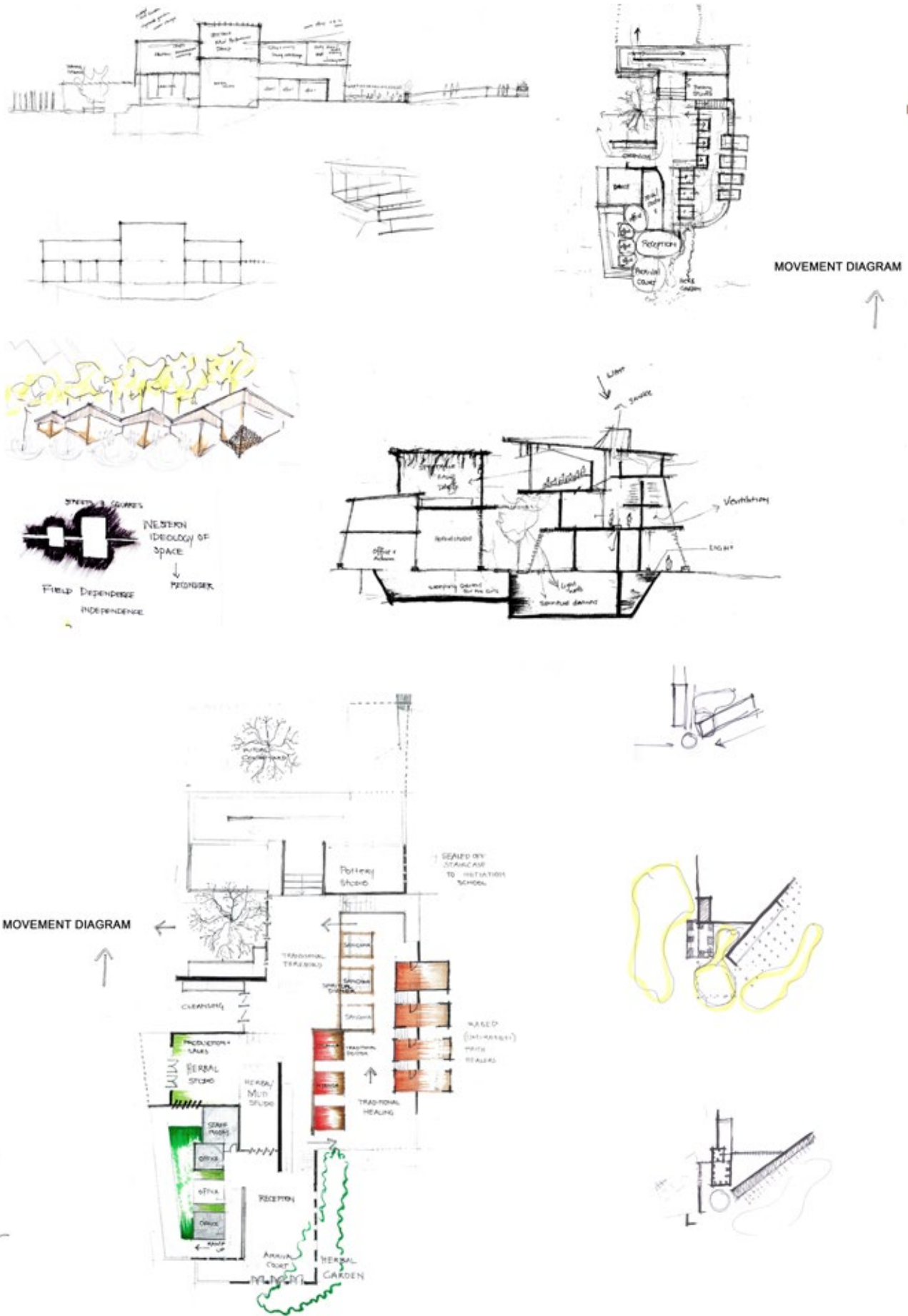


Figure 6.38 Exploration of Spatial Qualities needed for INITIATION SCHOOL (Author June 2016.)

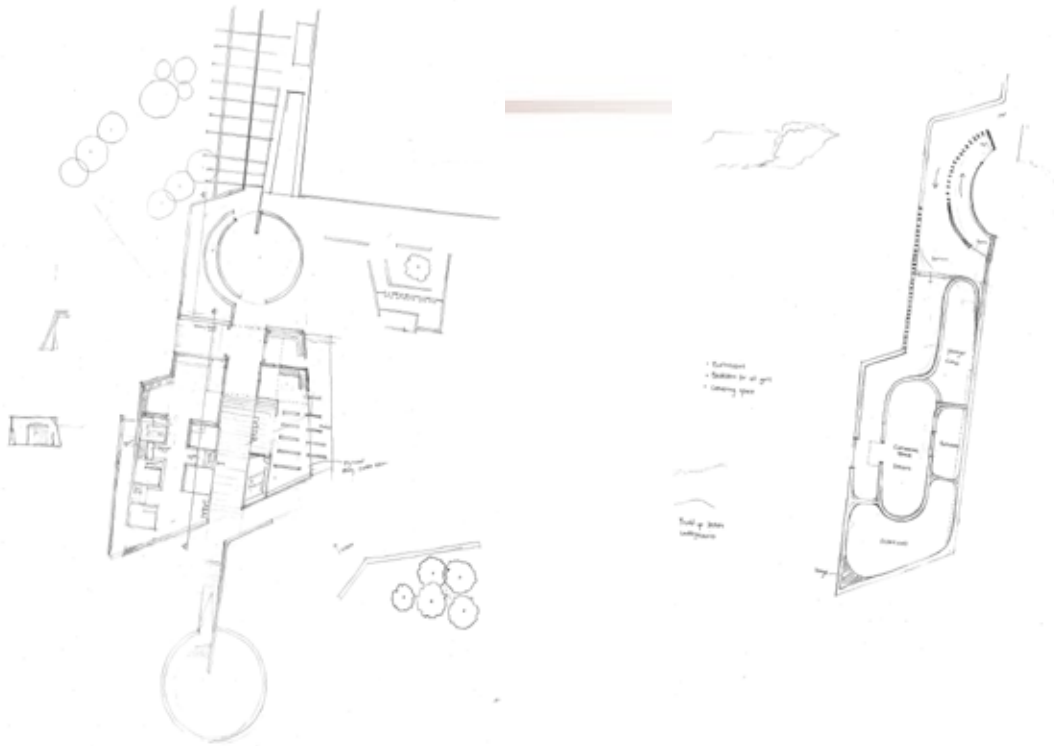


Figure 6.39 Ground Floor Plan For INITIATION SCHOOL (Left) Semi-Basement plan (Right) (Author August 2016.)



Figure 6.40 Zones For INITIATION process (Author August 2016.)

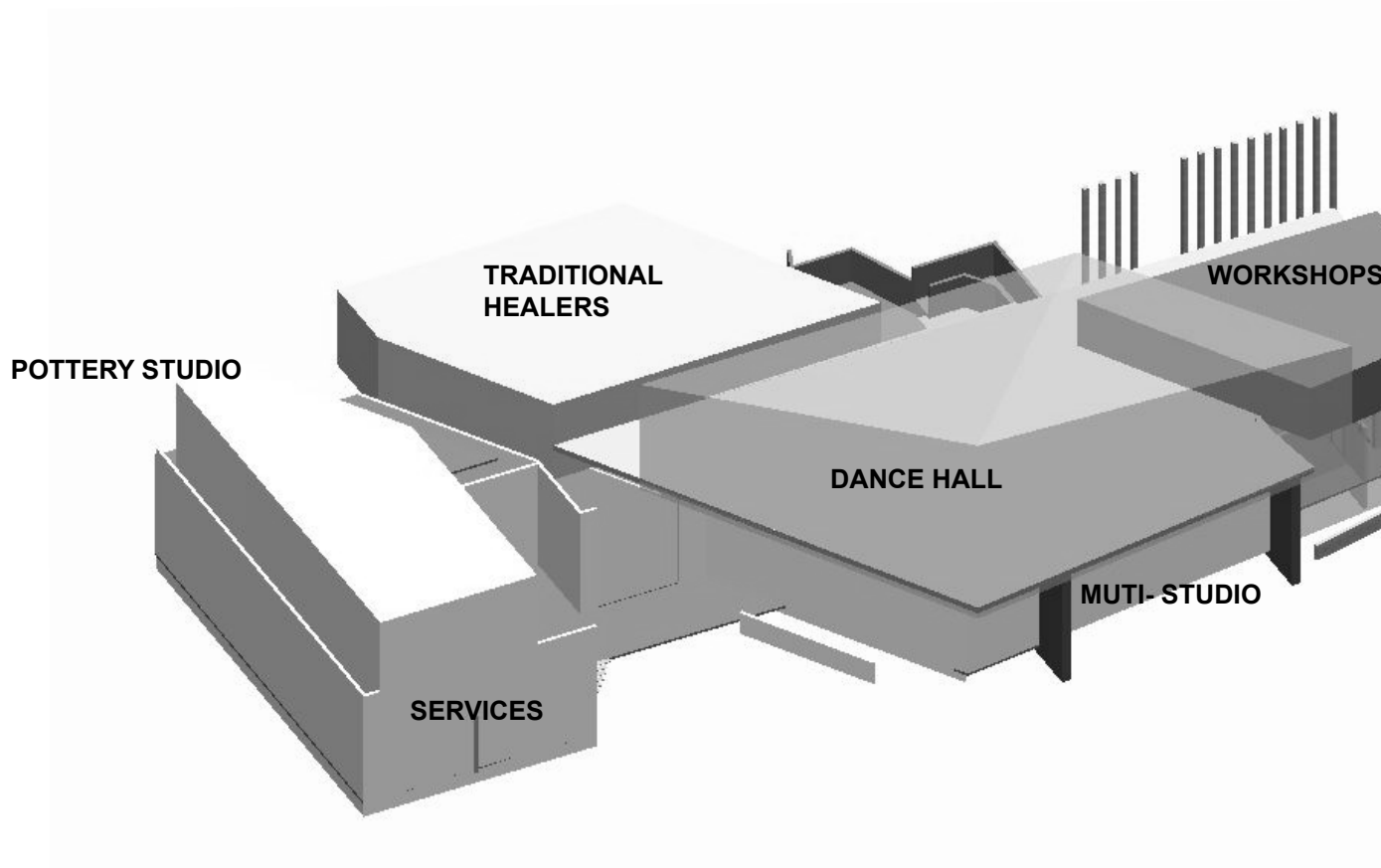
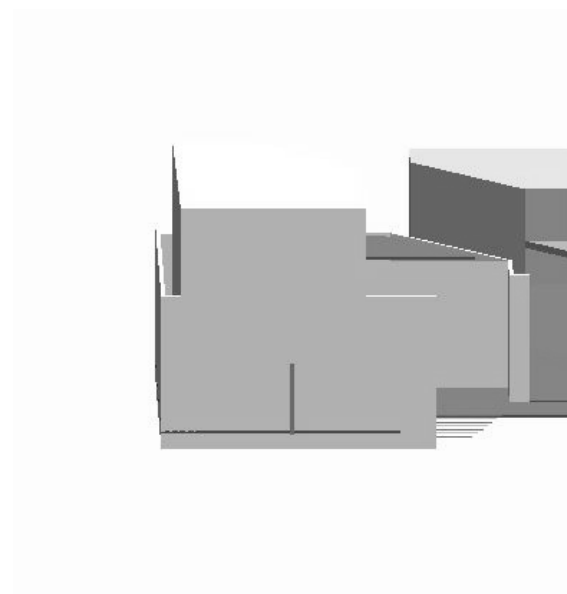


Figure 6.41 Zones and level changes explored
(Author September 2016.)



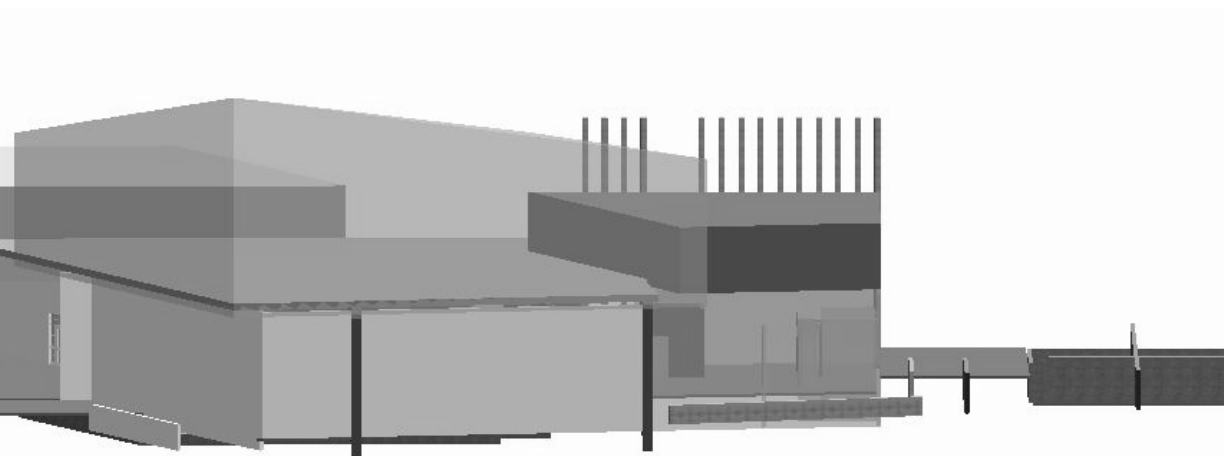
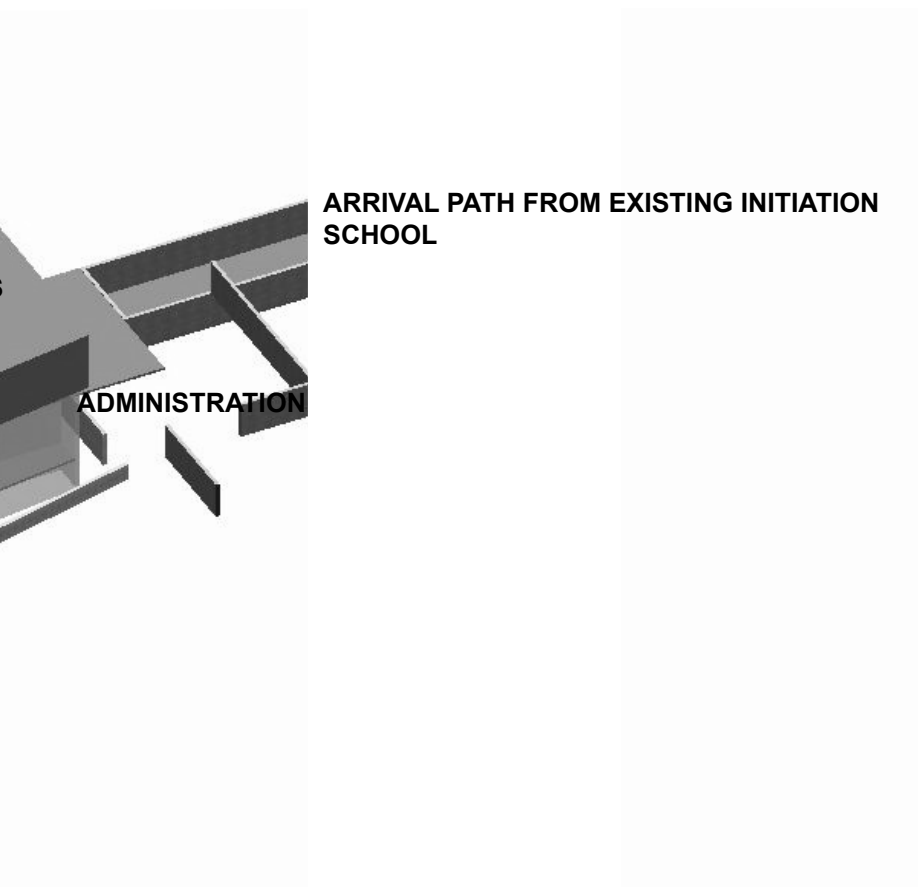


Figure 6.42 Volumes of the building exploring level changes (Author September 2016.)





The African Pot

It is round and fat and squat

it has no handle and the rim has no spout at first it seems as if the colours have no coordination and no rhythm the yellow and brown stripes circle

the pot in quick diagonals

i puzzle over the absence of the handle and then suddenly i think of a young woman wearing beads walking to a river with the pot gracefully balanced on her head and then the colours begin to rhyme yellow zigzagging around the top makes me think of harvest time of golden corn of dances around an autumn fire of ripe fruit and of men drinking homebrewed beer

and as i stroke the brown i can almost feel the full earth between my fingers earth that echoes the thunderous stamp of warriors going to war earth that offers base accompaniment to dancing feet I can almost see an ox pulling a plough steered by a man of infinite patience making ordered rows of upturned loam

the maker made this pot with a song in his [her] heart and a vision in his [her] eyes

lifting it up i can almost hear him [her] say i am man [woman]

life is but clay in my hands creation is at my fingertips .

lifting it up i can almost hear him [her] say i am man [woman]

life is but clay in my hands creation is at my fingertips

Fhazel Johannesburg



Figure 6.43 Basotho Clay pot (South african History online : 2011)

She learns through doing and making and different spaces are allocated for different tasks. I am aware that I cannot design the ritual but through this project I have come to understand that architecture can enhance and aid the ritual. The girls mediate between this underground space and the courtyard. The out door space is an open space where the girls spend most of their time however it is a defensible space that is sealed off from the public allowing in only light and ventilation and releasing the sounds of dance and singing as the girls make and Become, her body becomes a boundary between what is interior and exterior to her as she mediates between the future and the past with her exact position being in the present (Kammeyer 2010:46).



The girls sleep further down in the journey in their own sleeping spaces on mats on the floors of earth. This space is directly symbolic of the earth that is symbolic of the womb and it giving birth to this new woman. The honesty of the material is a tactile response to the space being as honest and pure as it can be. The earth forms the walls and the floor through different configurations and uses of rammed earth to create the haptic qualities symbolic of the womb. As the site is modified to follow the contours down to the river the site allows for a stepping down where excavations are done to allow for this space to come into being and this very space produces these Girls into being as a result. The journey is more of a reference to a phenomenological experience that tracks her journey through the senses. At the end of two weeks she leaves the same she enters the initiation school and a running ritual is performed where the girls run down to the river through the Site along thick rammed earth walls that guide them down to the river platform. Here a cleansing takes place and the clay is washed off. They return to the semi under ground space where they change into their clothes and once again they return to this space of liminality and see where they have come from. One by one they are called out by the Chief to be introduced to the community as Women of their culture. They emerge from this dark space into the light, reinstated into their communities as a peer group as women and as Makers Once all the girls have arrived at the Public performance area they perform songs and dances they have been taught throughout their rite of passage experience. An ox is slaughtered in honor of the girls and their parents and a festival is held. Celebrating their journey and the achievement of another milestone in their lived experience. The ceremony is concluded as all the initiates and their parents leave the center.

This is the initiates journey of Separation, Liminality and Reincorporation into society.



THE TRADITIONAL HEALER

This is the journey of the traditional healer. They form a part of the informal socializing agents as they hold on to traditional practices that are still a very prominent feature in the urban fabric of the peri-urban township Mamelodi. Chiloane (1990: 256) speaks of the slow gradual process of Christianization in Mamelodi as a result of the 'strong trend to cling to traditional beliefs. The community is divided and through interviews conducted around the Initiation School there are up to 5 traditional healers in the area practicing. They serve different functions as explained in previous chapters and fulfill different roles in healing, connecting with the Ancestors and other traditional practices. They are reported as waking up in the early morning hours to perform ritual dances and chants which can cause a disturbance in the small closely knit settings of the Indlu layouts. This justified my addition of the traditional healer to the ground floor of the center. They are usually a part of the Initiation process as they teach some of the rituals and are a part of many of the ceremonies performed throughout the rites of passage the girl undergoes through her stay at the school. The Traditional healers also form part of the quadrant of needs as each of the four healers performs a different task in the healing process and also on the quadrant of needs, emotional, economic, traditional ritual or social support. Each are related to matters along these factors. The spaces required differ in size yet each of these spaces are sculptural in form and speak a language of verticality connecting to the ancestors and also serving as a light well simultaneously for the underground spaces. They are made of Brick as a representation of that which has come from the earth, a newer way of using soil in the form of clay bricks. The sculptures express the poetics of brick through brick jail patterns to allow light and ventilation into the spaces as these spaces are usually dark and not properly ventilated. The layout of these spaces is based on the elements of the bilobial space. This space is a space dedicated to the woman of the household, it is not seen as a space for the family but a space where she can socialize with other women and is a courtyard formed by a series of low stone walls set aside as territory for the wife. The space is a round space with a front semi-public lapa area for the women to gather in, socialize, cook and eat and a backyard that is a private space demarcated for her household items such as pots and rough housework items.

Frescura (1981: 26) recognizes the bilobial dwelling shows a very high degree of sophistication despite the limitations imposed by materials and technology in his study of the bilobial space for women. The individual courtyards in each traditional healers bilobial space provides the essential elements found in these sophisticated spaces for the women, where the traditional healer practices in the hut and the women can gather and socialize in the front of the space. The back is set aside for her items and a space for the Traditional healer. These courtyards sit on the ground floor which is elevated and sits on the initiation school. These huts have a dual purpose and allow for light and ventilation into the lower spaces through stack ventilation towers that serve as anchor points to the site. They are also stepped according to the site slope to allow more light to enter the spaces below.

Frescura's drawings are helpful in illustrating how the bilobial space functioned in the late Iron age and how the same principles can be adapted to fit the current application in its new adapted use by the traditional healers.

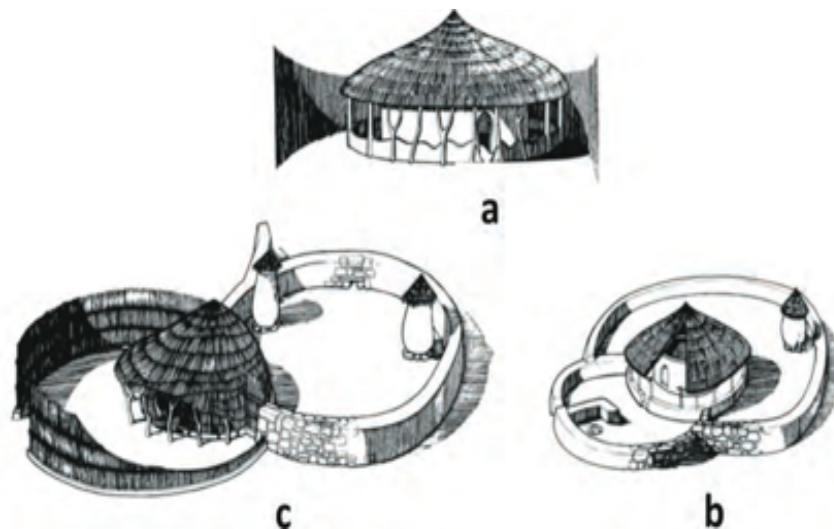


Figure 6.44 Bilobial homesteads (from Frescura 1981: 156).

A Dithakong in 1815.

B Doornberg (Maphororong) near Kroonstad

C Vredefort Dome near Vereeniging 1750

The courtyards conclude in a larger courtyard for the women to gather in. This is a courtyard for women who have been initiated and they gather here in a defensible space, this courtyard is a space for making and simply being. It is a space where the women can gather for Stokvel meetings and a space for continual strengthening of the bonds created from the peer groups formed through the initiation process. This is a post initiation space set aside for the women where men have no access and there are shaded spaces for beadwork and clay pot making this is a continuation to ensure the bonds aren't severed after the initiation rites of passage. The women are frequently gathered there and this is the RECLAIMING OF PUBLIC SPACE through a Kgotla for women a space dedicated to them only where they can gather and feel safe.

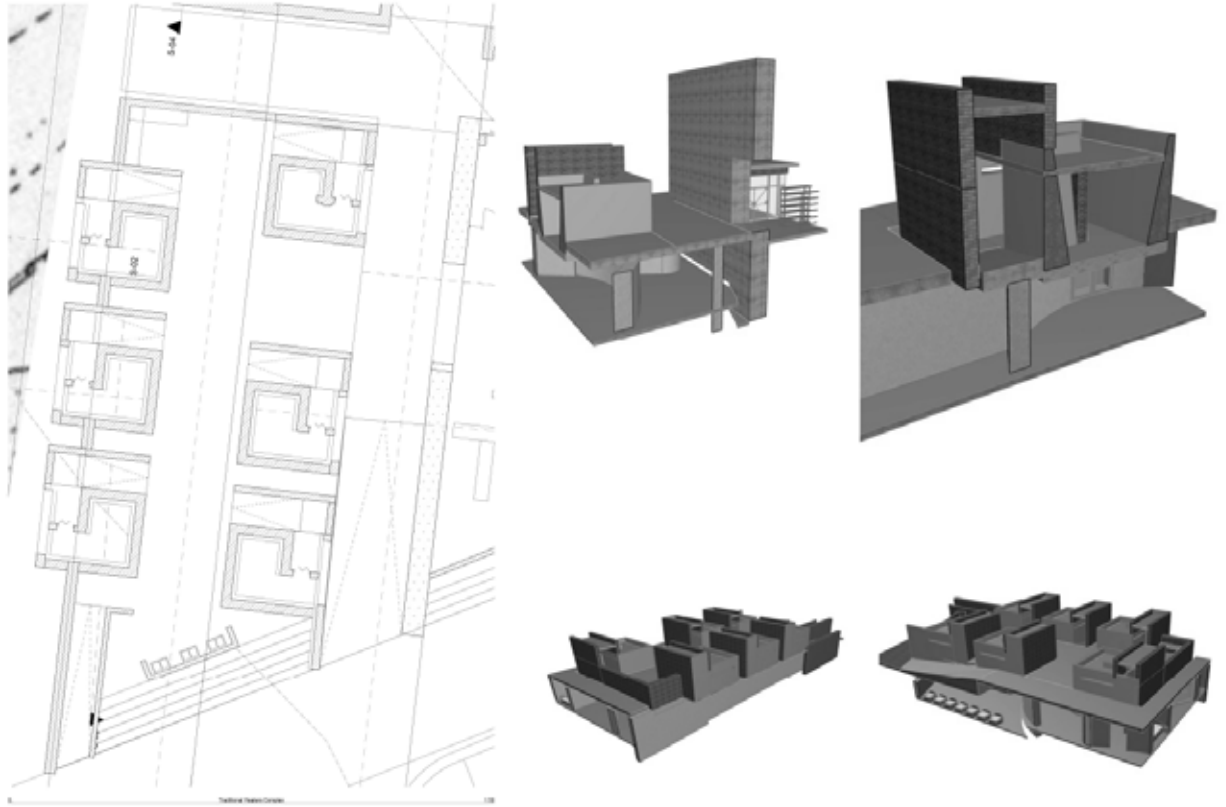


The Muti processing and packing

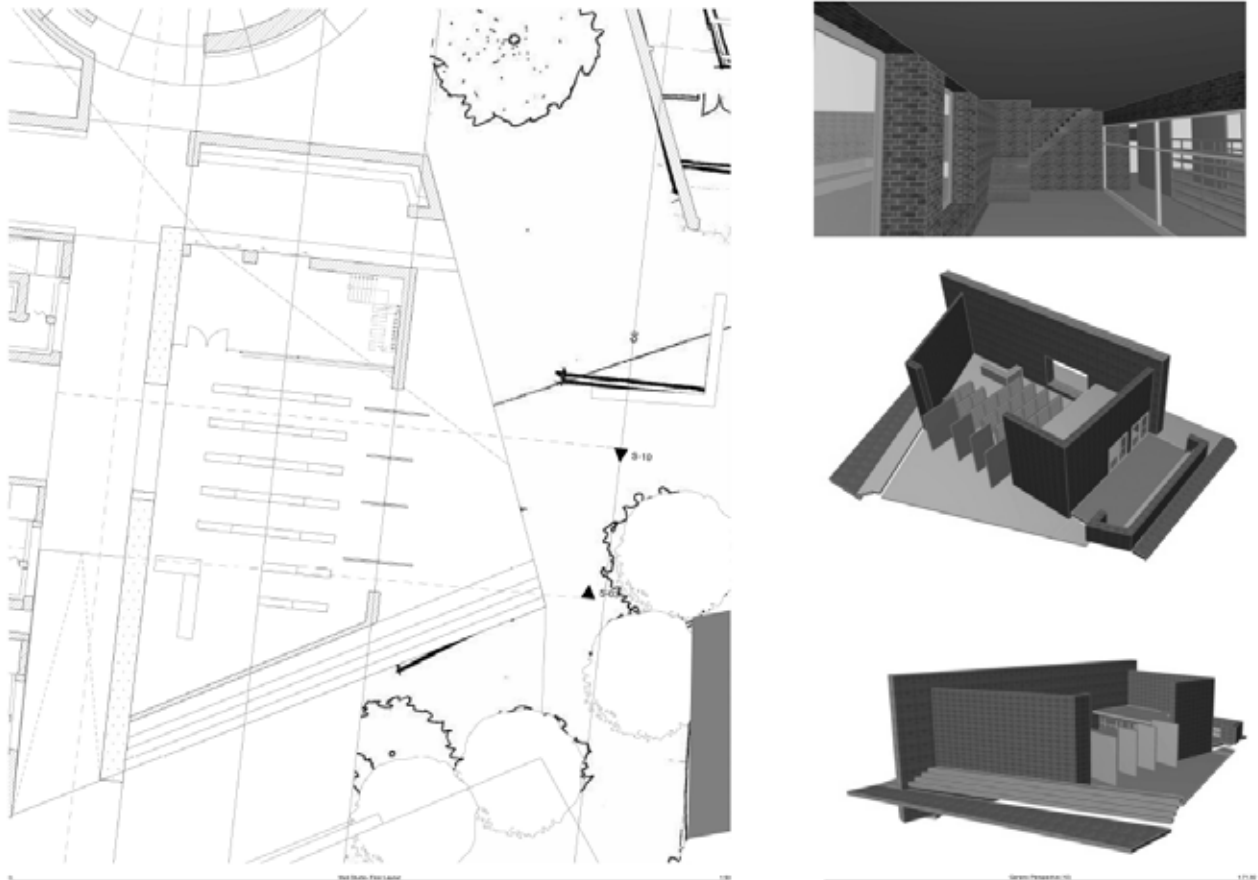
Adjacent to the Traditional healers Biobial courtyards is a covered open space dedicated to the processing and packing of herbs. The Herbs are an essential part of all the rituals and become a link in how these rituals are performed. This space is used by the women and is a threshold bringing the women into a more semi public area before reaching the more private courtyards. The space acts as a buffer and also a strong transition point in the journey.

The Cleansing Platform

The journey concludes with the final cleansing platform which concludes the journey of the initiates the women and the rest of the community in the culmination point of a space of cleansing. It's a space dedicated to the initiates and the greater community at large, a series of platforms at changing levels vertically and varying degrees of privacy. A space of unwinding and relaxing for the rest of the community that can be sealed off at special times should there be a need for rituals that involve the Pienaars river. Examples of these are ZCC church baptisms and other traditional rituals that involve the river.

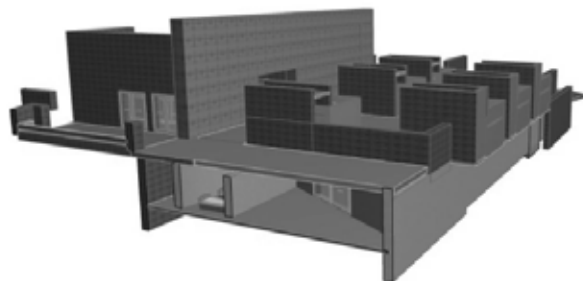
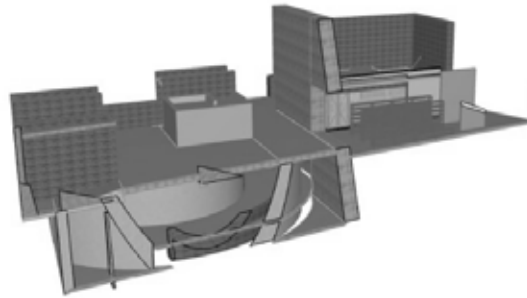
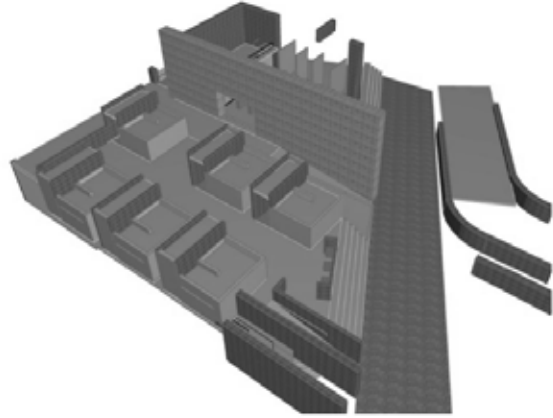
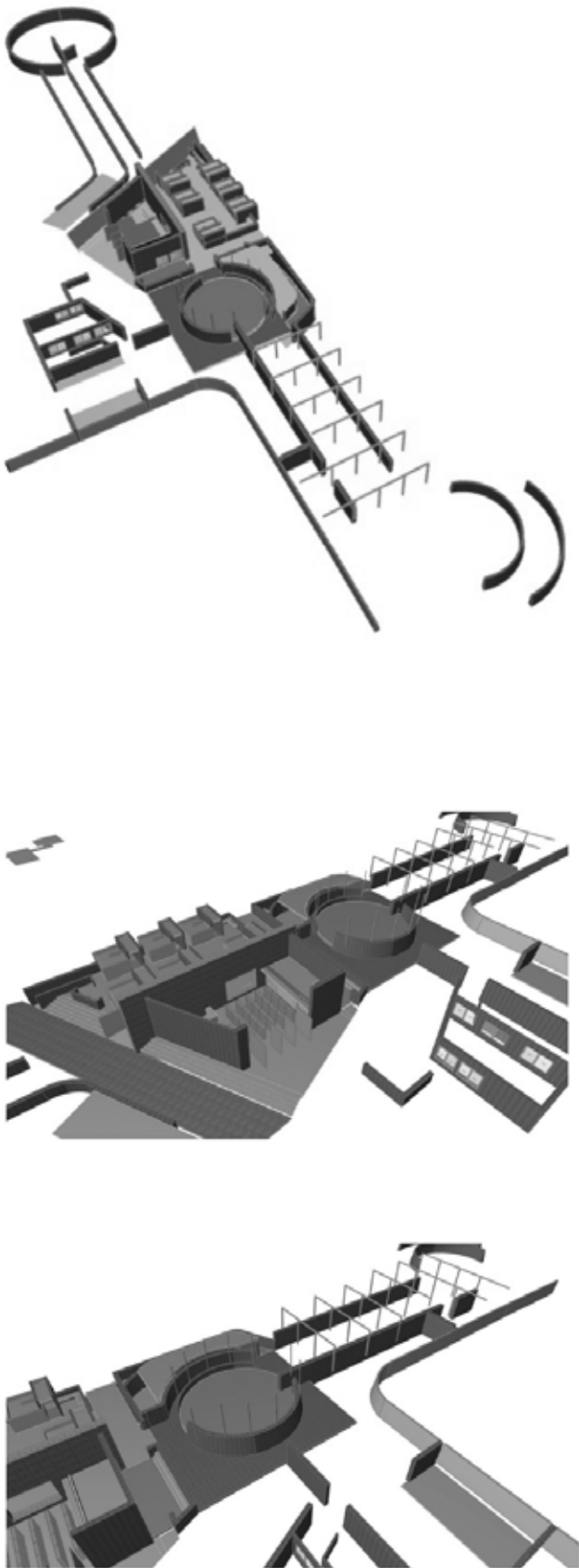


DEVELOPMENT OF TRADITIONAL HEALERS CONSULTATION ROOMS



DEVELOPMENT OF MUTI- STUDIO (AUTHOR, SEPTEMBER 2016)

Figure 6.45 Design Development of different spaces (Author 2016)



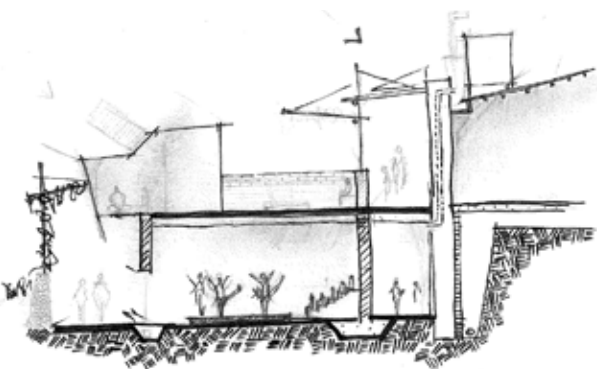
PERSPECTIVE OF SITE (AUTHOR, SEPTEMBER 2016)

Figure 6.46 Design Development of different spaces- material exploration (Author 2016)





Figure 6.47 Design Development of different spaces- Model (Author 2016)



**Traditional healers Courtyard
based on the
Traditional Tswana Bilobial dwell-
ing**

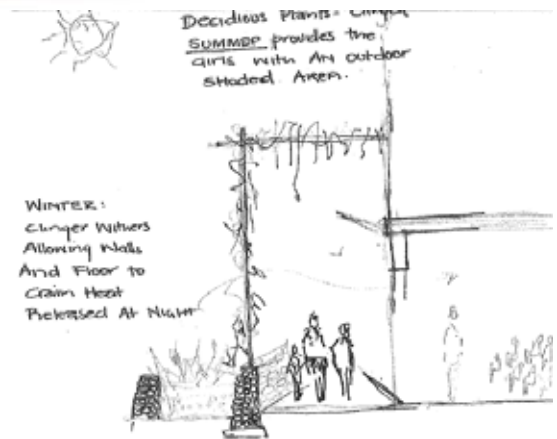
Semi-basement Courtyard

Figure 6.48 Design Development of Semi- Basement space(Author 2016)

PUBLIC GATHERING CIRCLE STEPPED DOWN

POTTED ROOF GARDEN

MUTI- STUDIO DOUBLE VOLUME PROCESSING AND



**Multi-purpose rammed earth wall.
The spine of the building:
Ventilation
buffer Filtering users into the private
Bilobial courtyards**

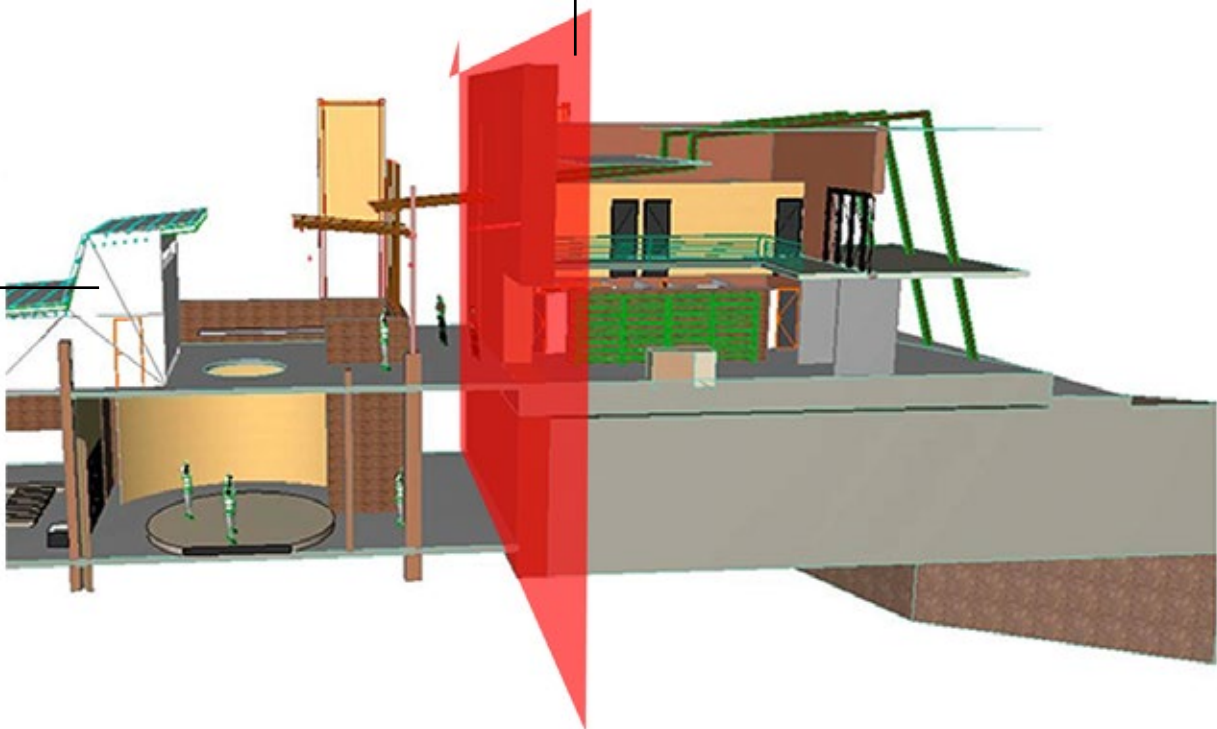


Figure 6.49 Design Development of different spaces- material exploration (Author 2016)

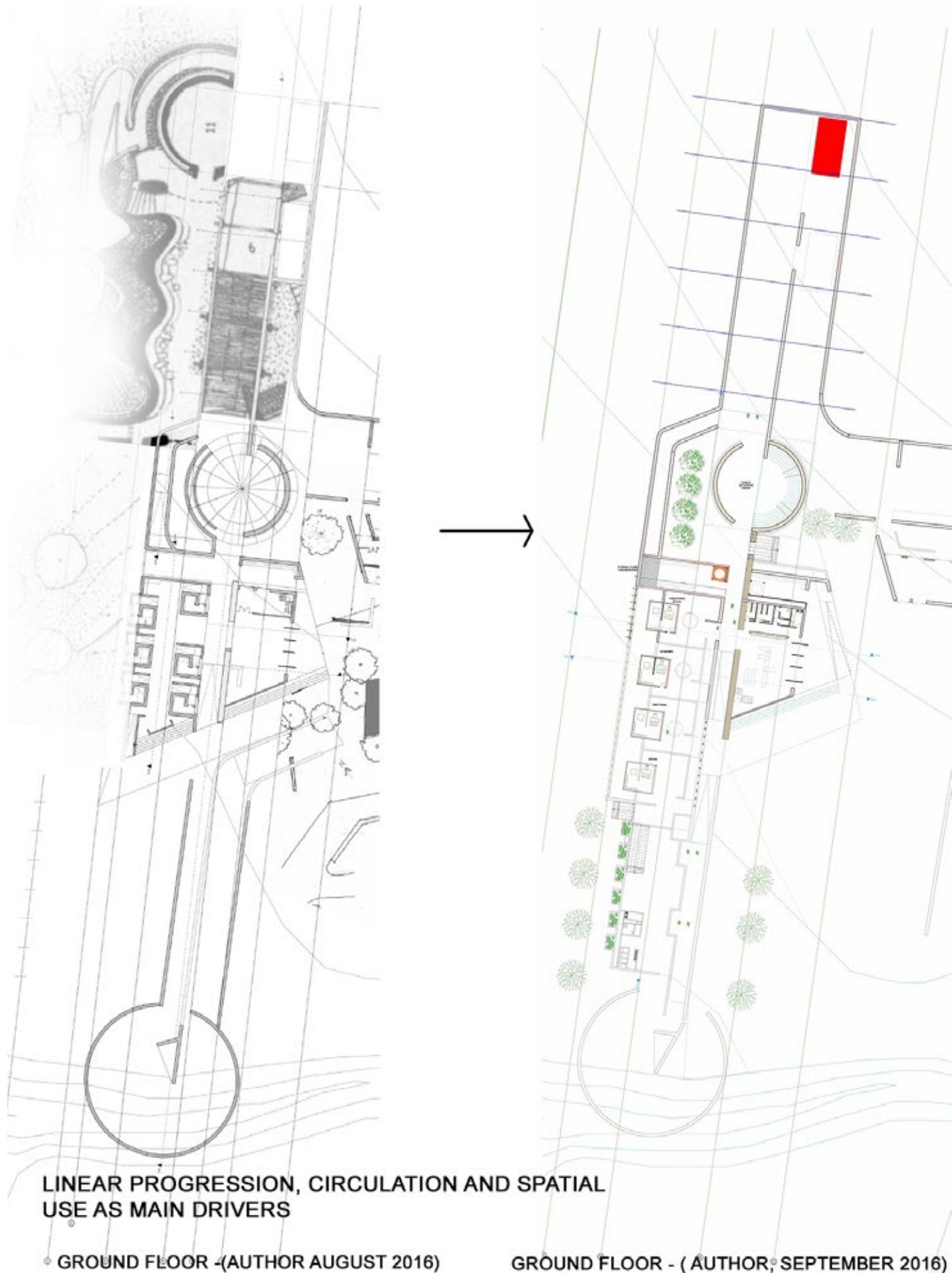


Figure 6.50 Plan exploration (Author, 2016).



FINAL GROUND FLOOR PLAN (AUTHOR, OCTOBER 2016)



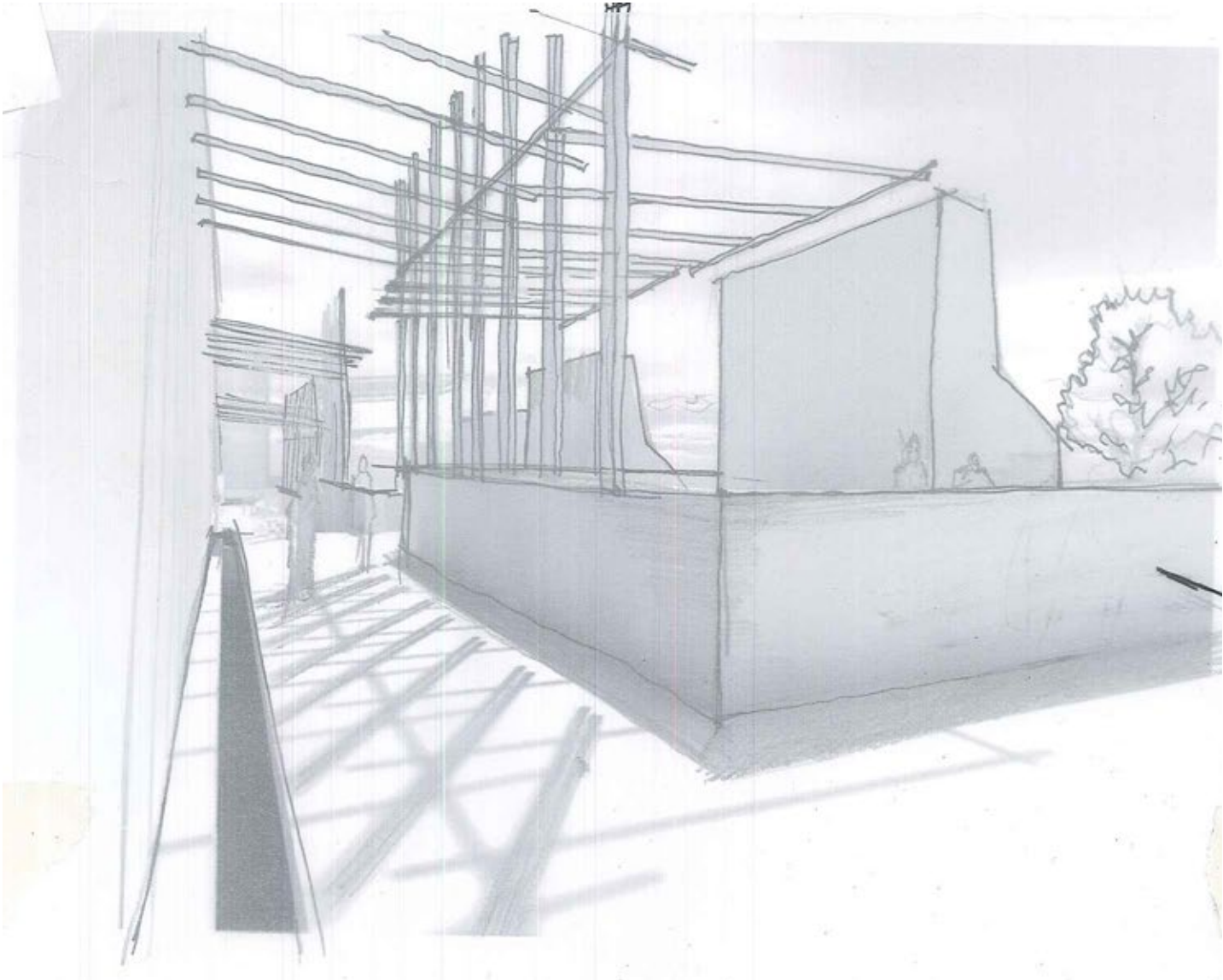
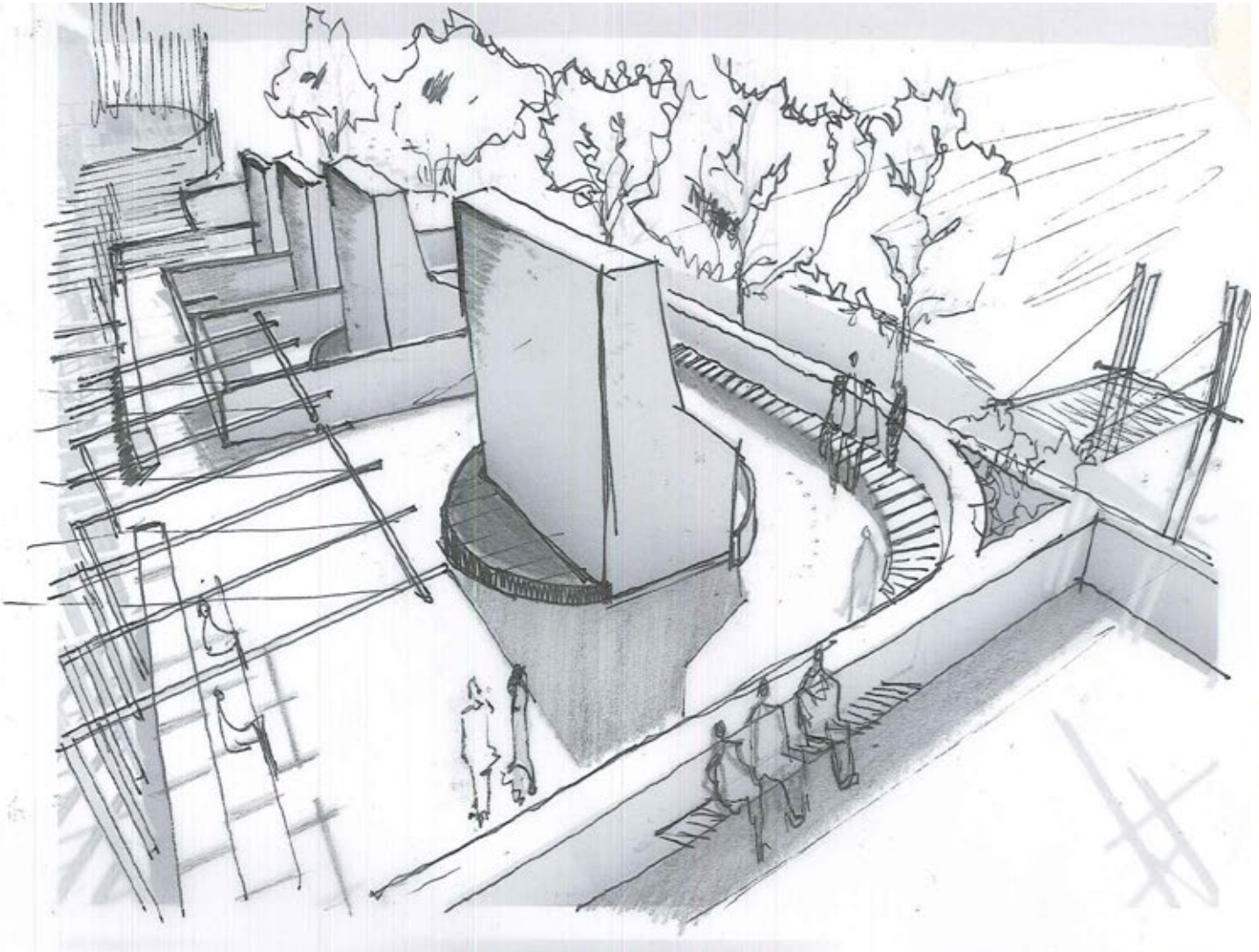


Figure 6.51, 6.52, (Opposite page) Sketches of Lehkuleni girls Initiation School (Author,



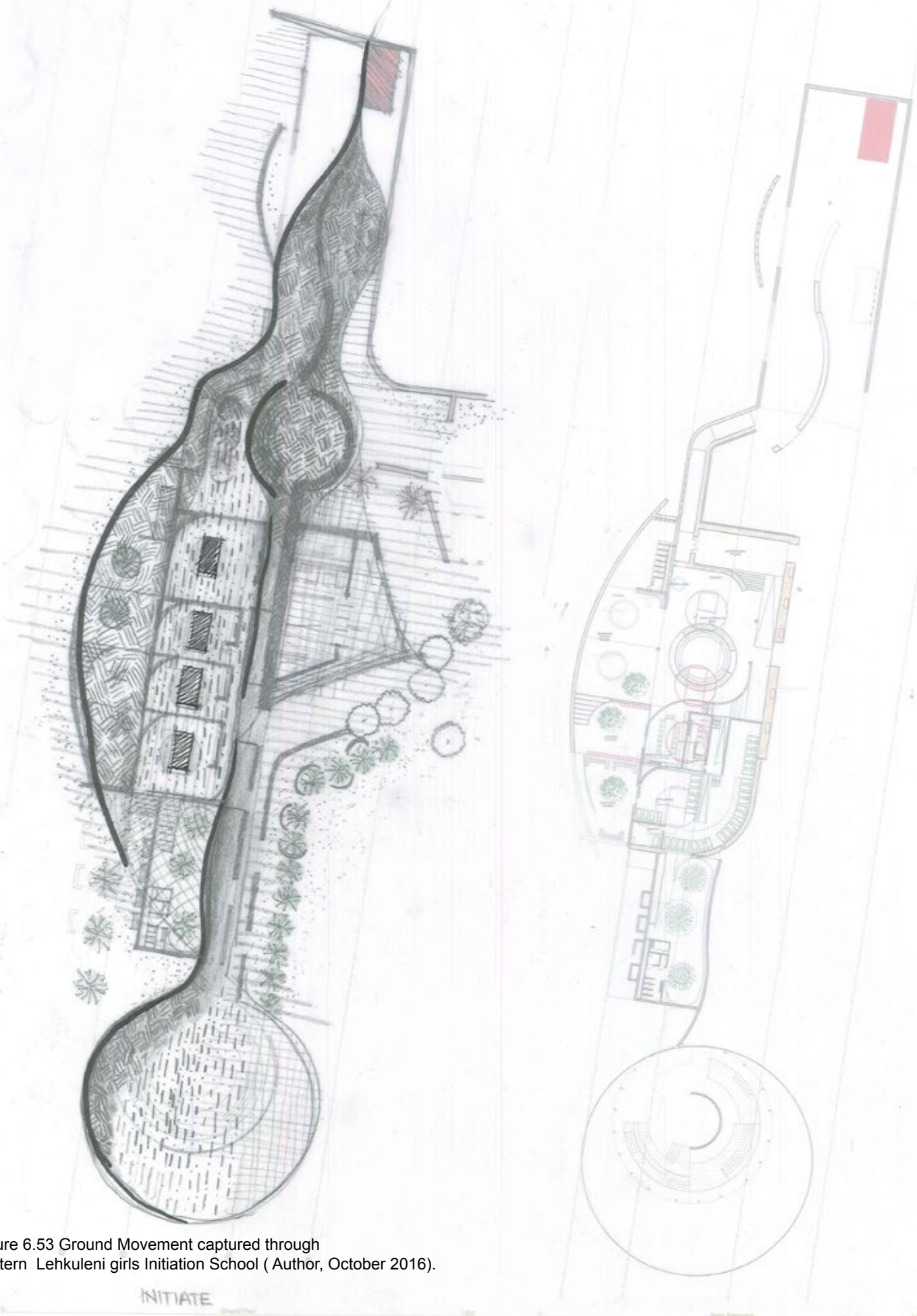


Figure 6.53 Ground Movement captured through pattern Lehkuleni girls Initiation School (Author, October 2016).

INITIATE

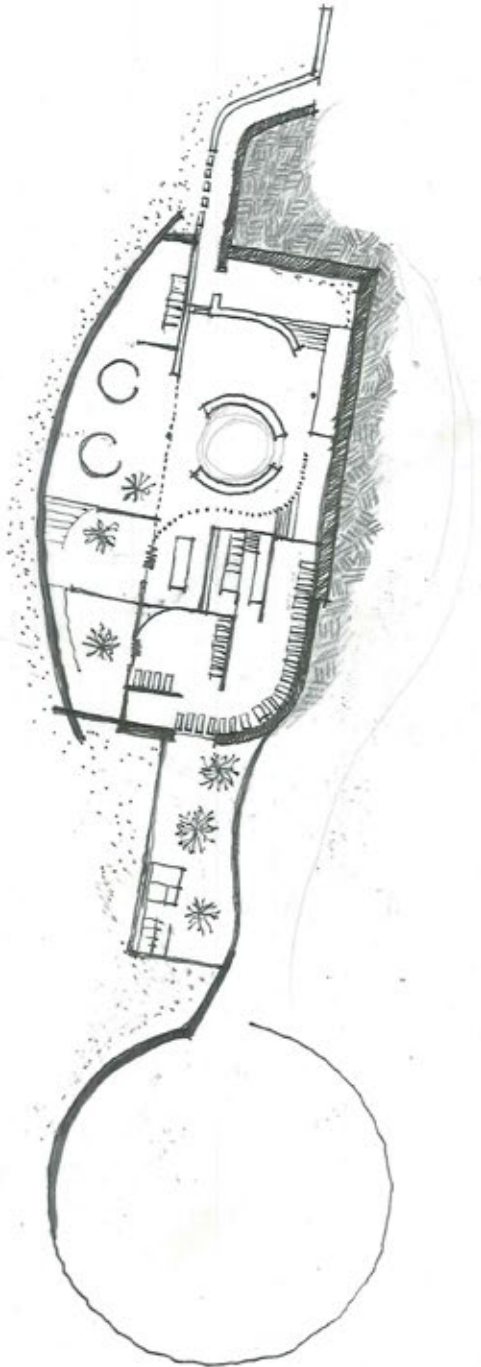
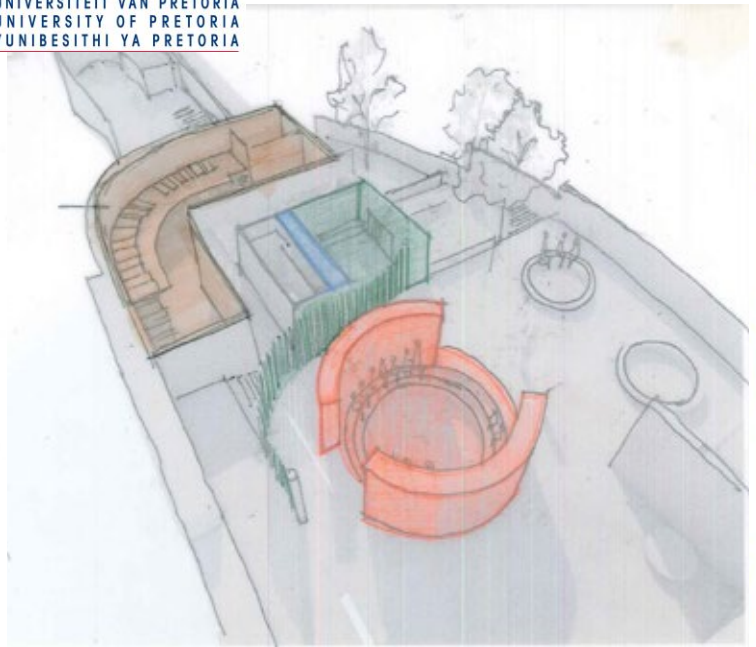


Figure 6.54 Semi-Basement Lekhuleni girls Initiation School (Author, October 2016).

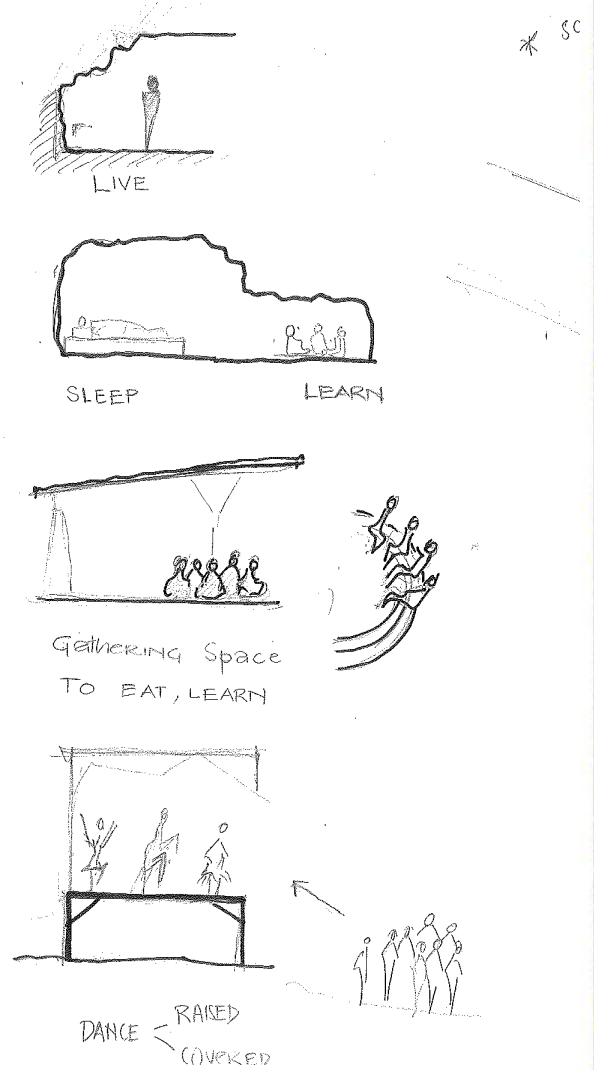


Figure 6.55 Semi-Basement Requirements Lekhuleni girls Initiation School (Author, October 2016).

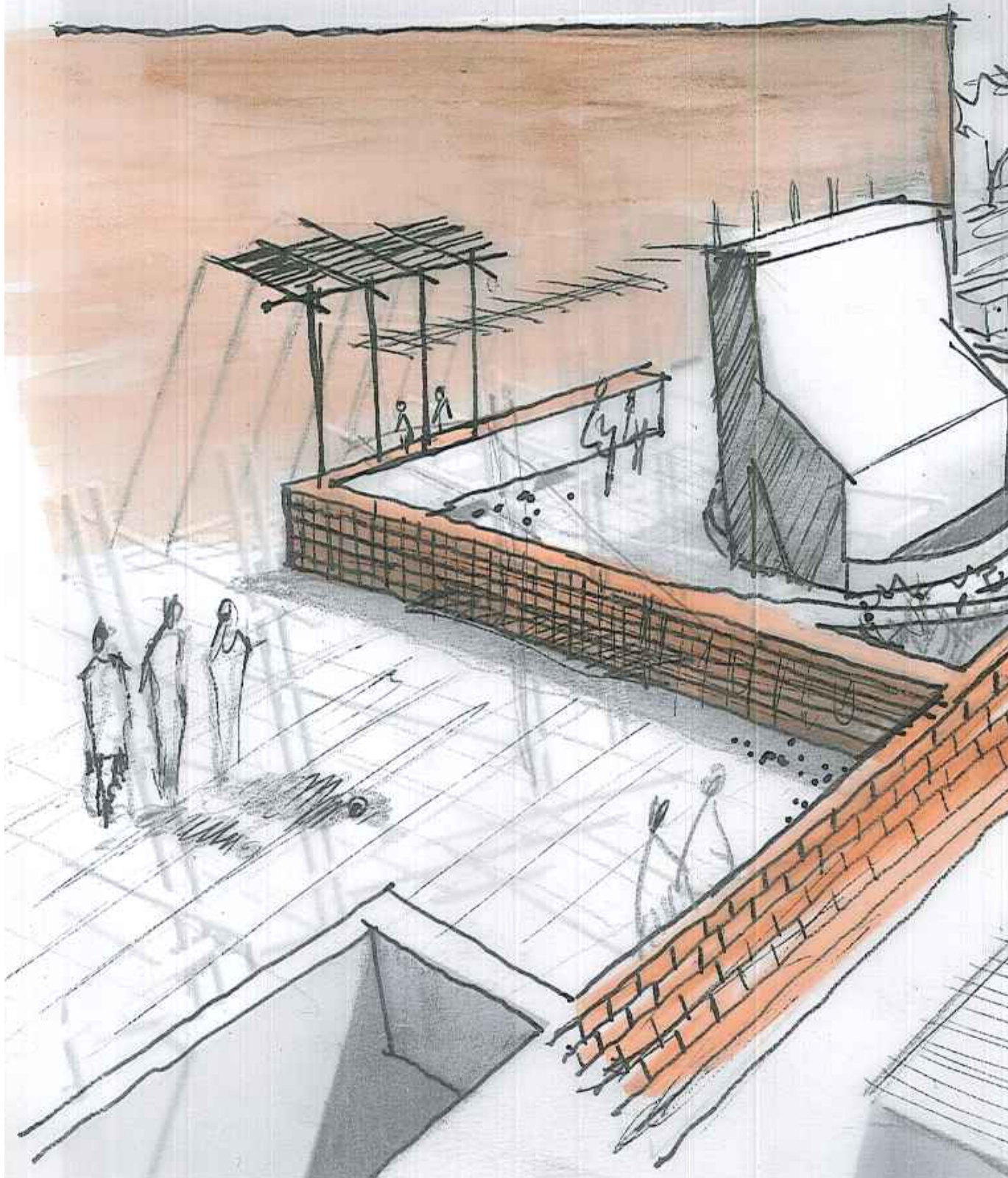


Figure 6.56 Sketches of Lekhuleni girls Initiation School (Author, October 2016).

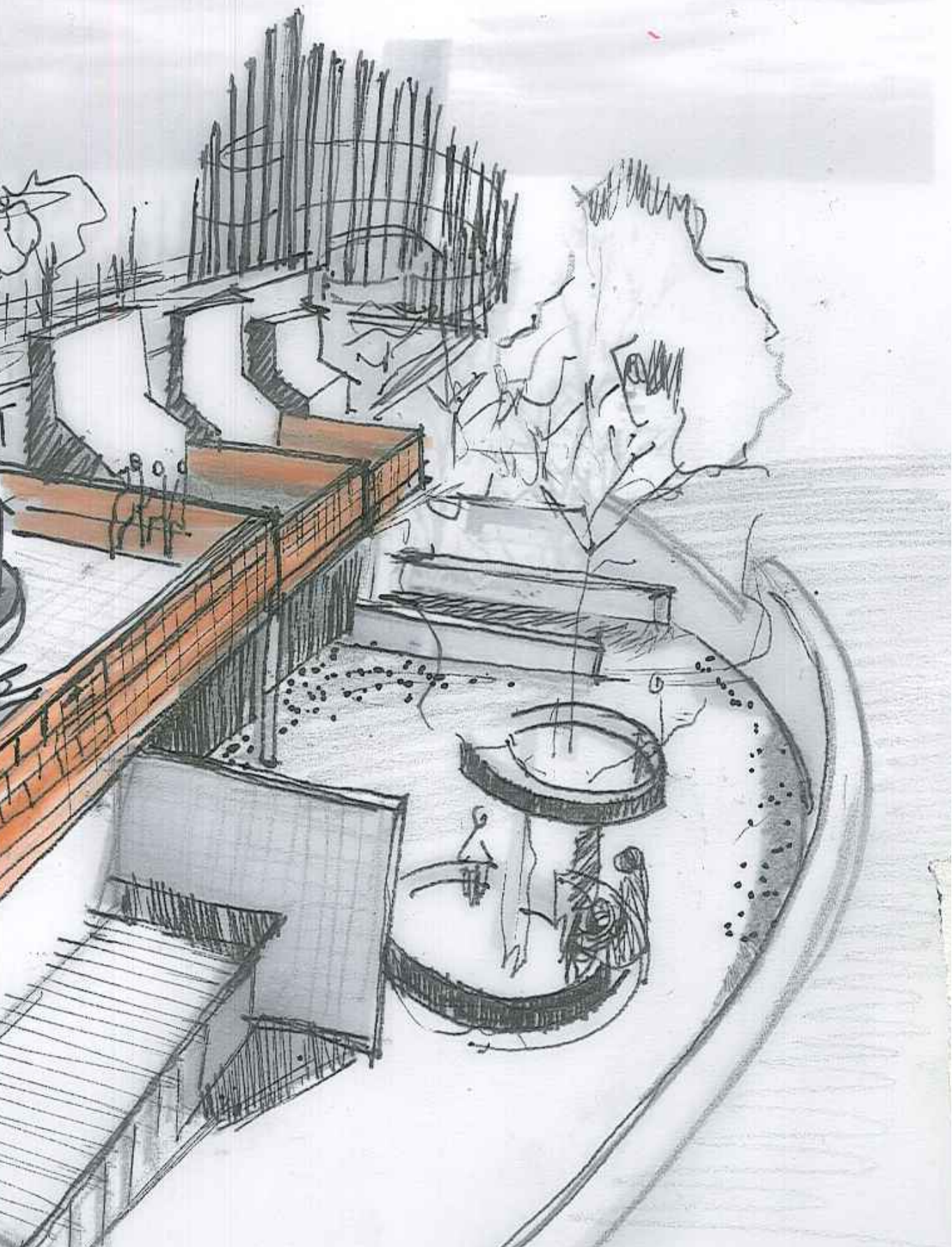




Figure 6.56 Model of Lekhuleni i girls Initiation School (Author, October 2016).

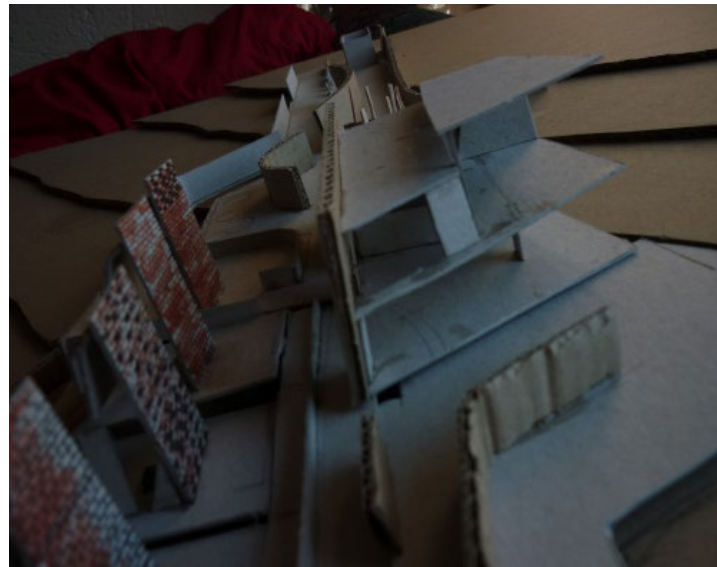
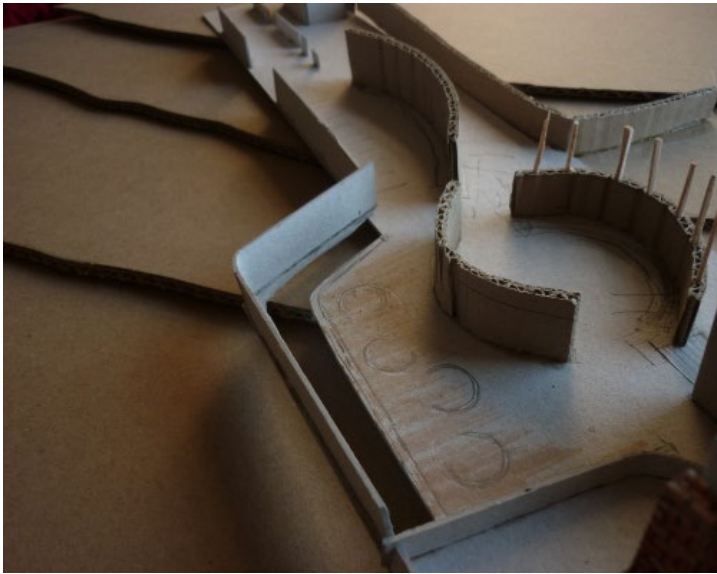




Figure 6.58 Model of Lekhuleni girls Initiation School Courtyard for Initiates (Author,



Figure 6.59 Model of Lekhuleni girls Initiation School- Running ritual passage(Author,



Figure 6.60 Model of Lehkuleni girls Initiation School -River Cleansing platforms (Author,



Figure 6.61 Model of Lehkuleni girls Initiation School Courtyard for Initiates with Traditional healers above (Author, October 2016).





Figure 6.62 Collage of Traditional healer (Author, October 2016).

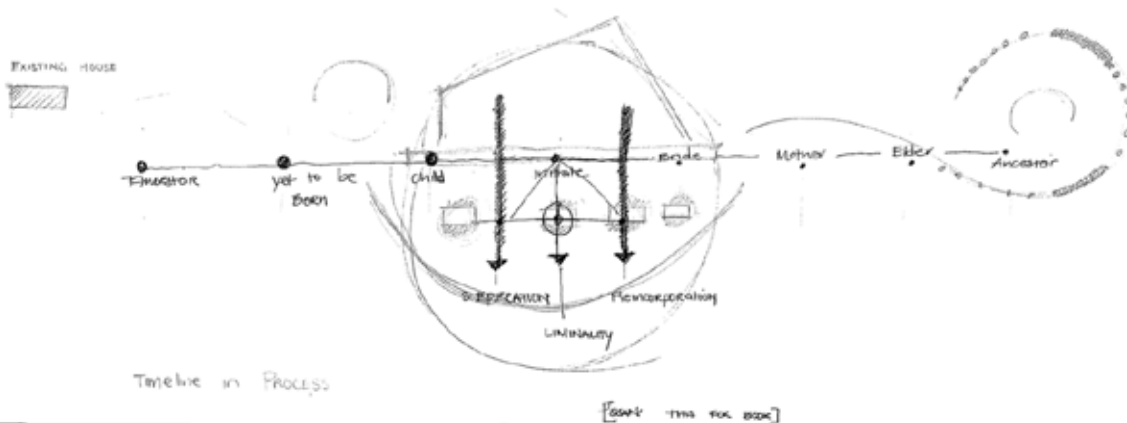


Figure 6.63 Model of Lekhuleni girls Initiation School Timeline (Author, October 2016).

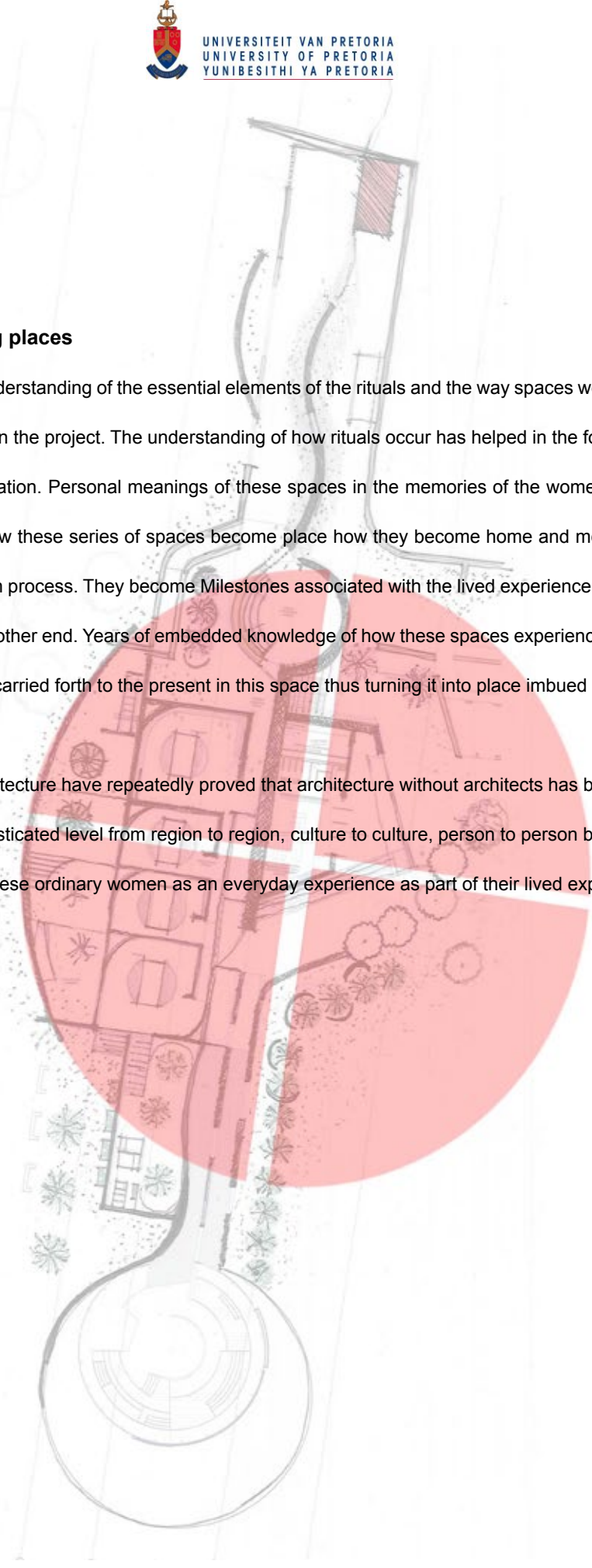


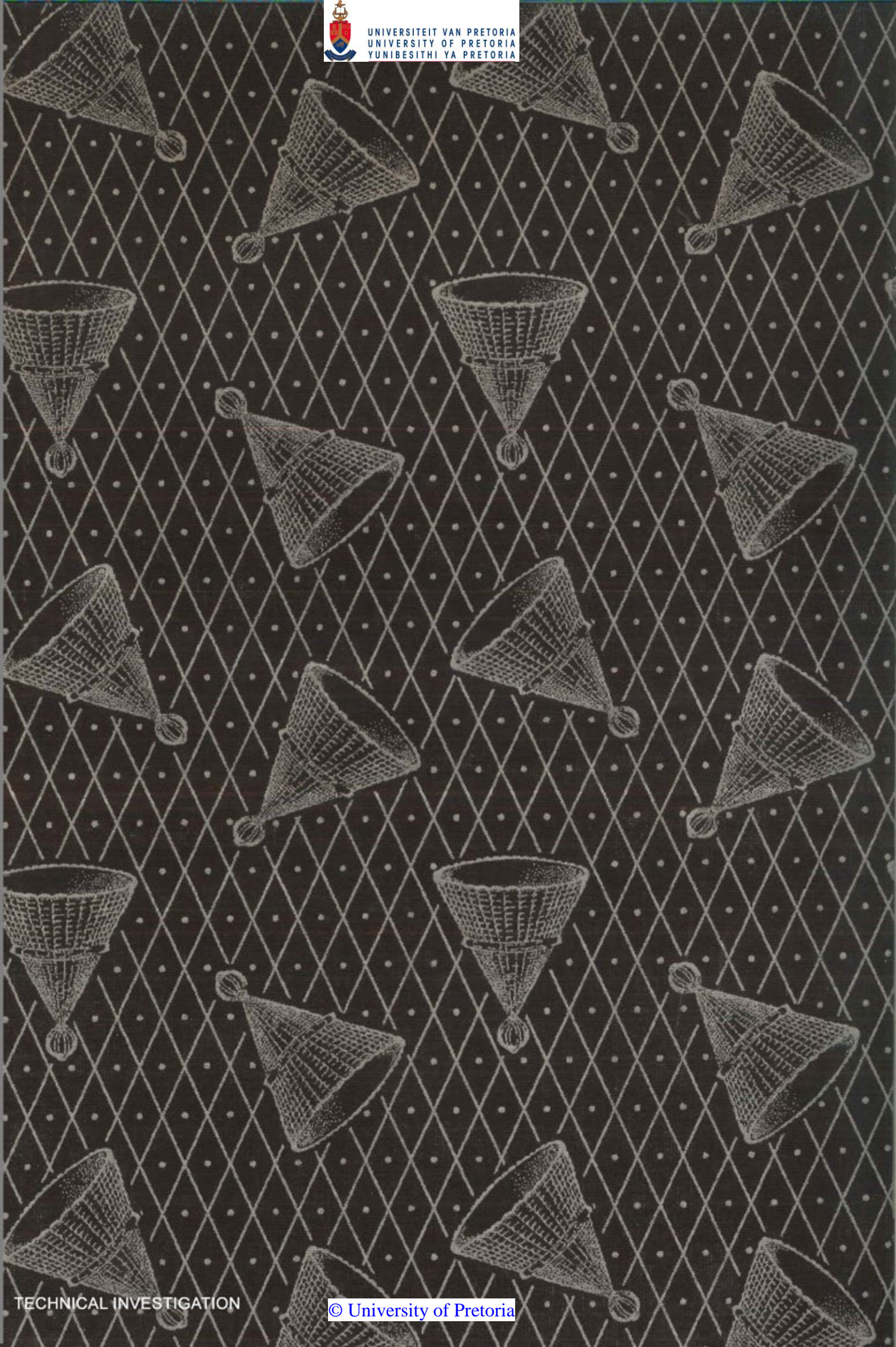
6.8 Chapter 6 Synopsis

Making spaces vs building places

The spaces are rooted in an understanding of the essential elements of the rituals and the way spaces were used in the past to the current day applications in the project. The understanding of how rituals occur has helped in the form development of the design and spatial configuration. Personal meanings of these spaces in the memories of the women of Mamelodi embedded in their memories is how these series of spaces become place how they become home and most importantly how the narrative helps in the design process. They become Milestones associated with the lived experience of this woman from one end of the spectrum to the other end. Years of embedded knowledge of how these spaces experienced by generation of women back in the Ikhaya are carried forth to the present in this space thus turning it into place imbued with a strong sense of meaning.

Various studies on African architecture have repeatedly proved that architecture without architects has been possible and is practiced at a very highly sophisticated level from region to region, culture to culture, person to person but more importantly through the interpretations of these ordinary women as an everyday experience as part of their lived experience.







7.1 TECHNICAL CONCEPT

7.2 STRUCTURAL INTENTION

7.3 TECHNOLOGICAL INTENTION

7.4 MATERIAL CHOICES AND CHARACTERISTICS

7.5 SYSTEM AND SERVICE RESPONSE

7.6 BIODIGESTER

TECHNICAL INVESTIGATION

07

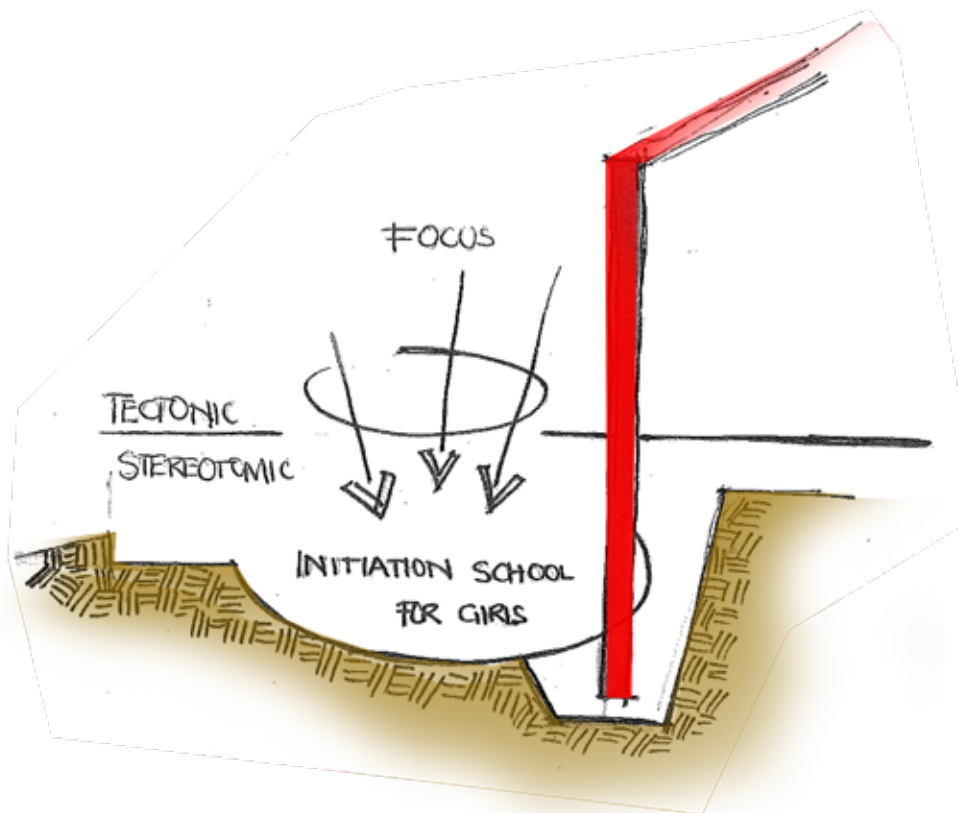


Figure 7.1 Technical concept diagram (Author, October 2016).

An Architecture of Inversion

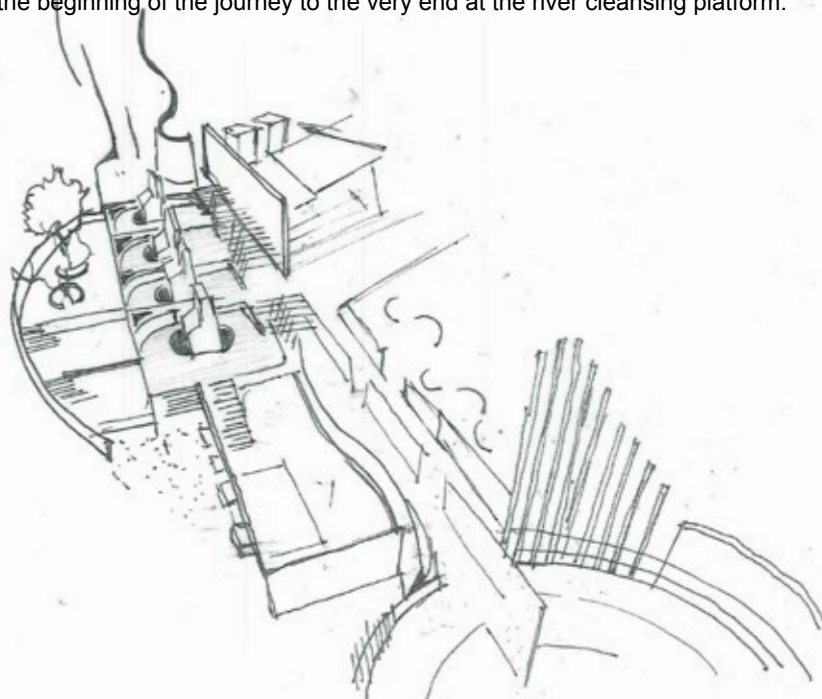
As design and the art of making this building remain inseparable the technical concept is carried through from the design into the technical. The technical concept addresses the quadrant with a very specific focus on the Traditional Ritual, investigating the way knowledge, wisdom and cultural identity has been preserved and passed down from generation to generation through the LEKHULENI Girls Initiation school. The tectonic concept is broken down into 3 approaches that build on from the concept of the design of an architecture that addresses social inversion.

7.1 Technical concept

The technical concept is one of Inversion. An inversion of Stereotomic and tectonic through the inverting of what is heavy and of the earth Being brought up to the foreground, through a lens that focuses on the Stereotomic. The project focuses on the Heavy underground space that is lit up and made an outdoor space through openings and stepping down the spaces to allow access to the outside. This is the Primary Structure of the building: the underground spaces that open up to the outside on the Northern façade onto a courtyard for making and being made.

The Tectonic structures sit on the Heavy semi basement spaces of the initiation school, these are the Traditional healers spaces that are perceived as dark spaces that need very little light. The spaces are the buildings secondary structures that are sculptural in their nature, these elements sit on top on the Initiation school and serve more than one function. They are the traditional healers spaces and also serve as light wells and ventilation for the spaces below.

The Tertiary structures are the pathway definers, which are lightweight tensile corten poles that work as path definers. They are found along the entire journey of the Initiation process. They are used as shading devices with clingers growing on them on the northern façade or as solar panel support structures on the main pathways. The tertiary Structures define the journey from the beginning of the journey to the very end at the river cleansing platform.



7.2 Structural Intention

The Structural intention is to create defensible space for these young girls going through the process of initiation along a highly public space for women and the greater public. The project is rooted in an understanding of the crucial elements of appropriate African urbanism. This is indispensable in the translation of the theory into spatial configurations that adapt and fit into the new context. Finding a balance between the past, present and the future of the space mediating through the lived experience of this young girl through the process of becoming a woman. This study hopes to contribute to that understanding of how these indigenous forms can be translated into modern a understanding of spatial configurations rooted in the essential elements of African urbanism and symbolism in creating a space where knowledge is passed down from generation to generation manifesting cultural identity and a strong socialization into a resilient network of women in Mamelodi. This space looks at meeting this woman at all stages of her journey from before she is born as an Ancestor to the entire journey as young girl who goes through the initiation process of making and being made into a woman and as an elder and back to being an ancestor who's presence is known and felt as all these women continue to go through their journey at different stages.

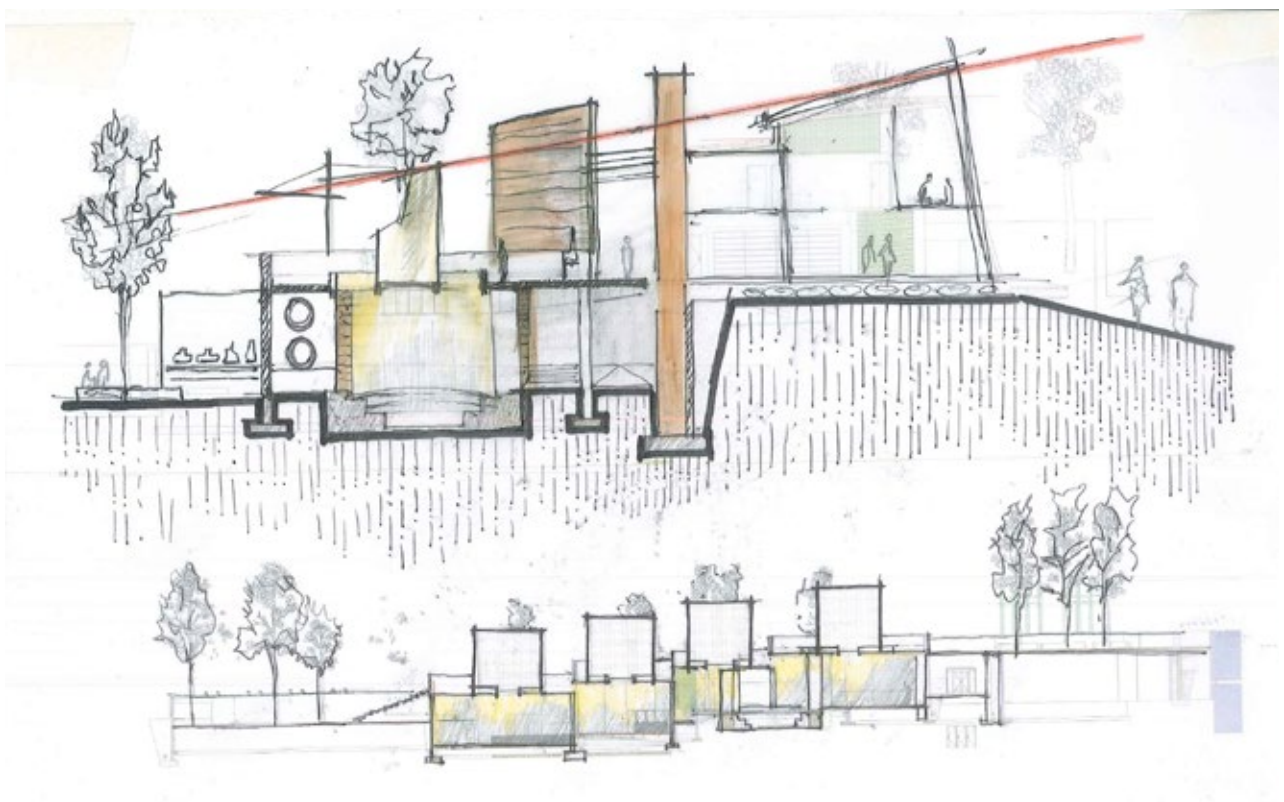


Figure 7.2 Structural intentions focusing on Light and Ventilation in the semi-basement space (Author, October 2016).



Figure 7.3 Sketches of defensible space (Author, October 2016).

7.3 Technological Intention

As an extension of the design concept of Inversion The projects intention is to investigate the Initiation School Spaces as the girls' weave in and out of the Semi basement spaces. Passive design systems investigated in depth are ventilation being the most important, daylight and natural and organic exploration of materials. The structure sits are this very strong defined axis in the landscape but should be experienced as an extension of the site and landscape.

A mediation between the Earth/ Ancestors, past/ present, interior/ exterior and making and being made.



Figure 7.4 Model of space (Author, October 2016).

7.4 Material choices and characteristics

Primary Structure

The material palette of the building grew from the design concept. Architecture of inversion speaks of working with that which is found in the earth. The material palette explores the use of a primary structure that is derived from the soil. The use of rammed earth is explored firstly in the main spine of the building. The main element is the rammed earth wall that serves many functions on the site. The wall runs from the semi-basement up into the ground floor space. The wall is a binding element that serves a buffer separating the public functions of the site from the private spaces.

The wall is 1500mm in thickness to accommodate ducts at 600mm in width that run along the inside the wall at certain intervals. These ducts aid in the ventilation of the building creating buoyancy, causing stale air to be displaced. The rammed earth is also used in the traditional healer's hut in a modern way, reinterpreting the past uses of soil. The project takes soil as its primary material playing with the idea of how the use of soil is reinterpreted. The poetics of clay brick is the newer adaption of soil. A newer exploration of how clay bricks can be used is seen in the investigation of Brick Jali. Where the bricks are placed in a pattern to allow ventilation and light into spaces. The primary structure inverts that which is found in the earth, bringing it to the surface: through the concept of Inversion.

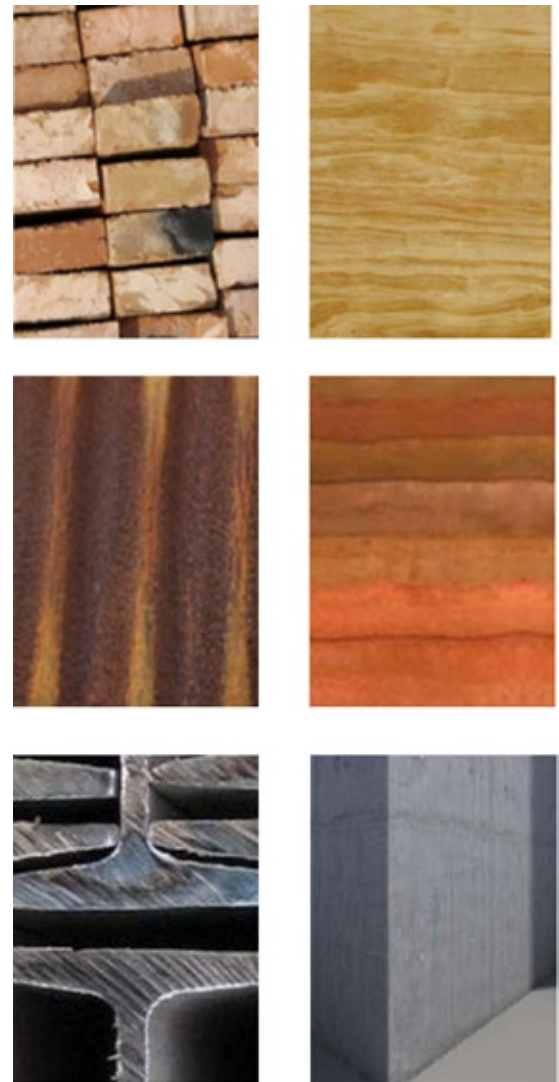
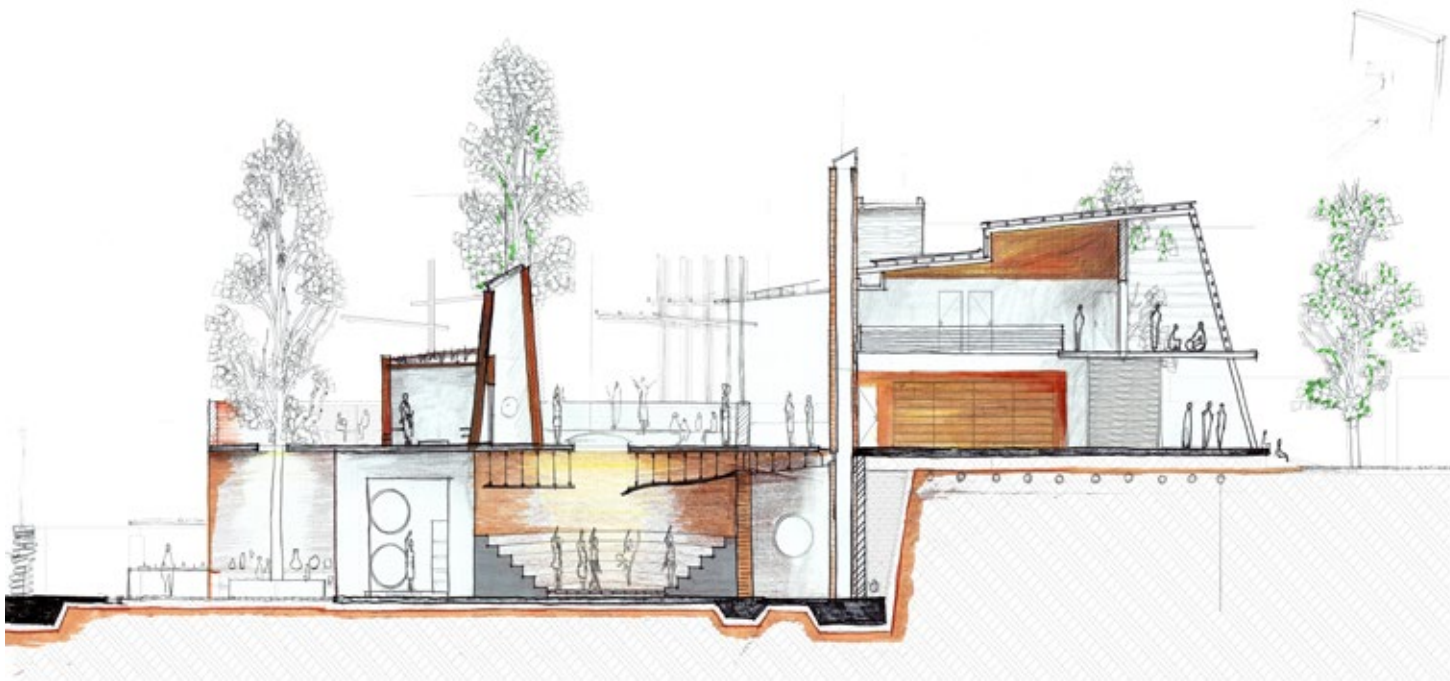


Figure 7.5 Material palette of construction (Author, October 2016).



SECTION B-B 1:50

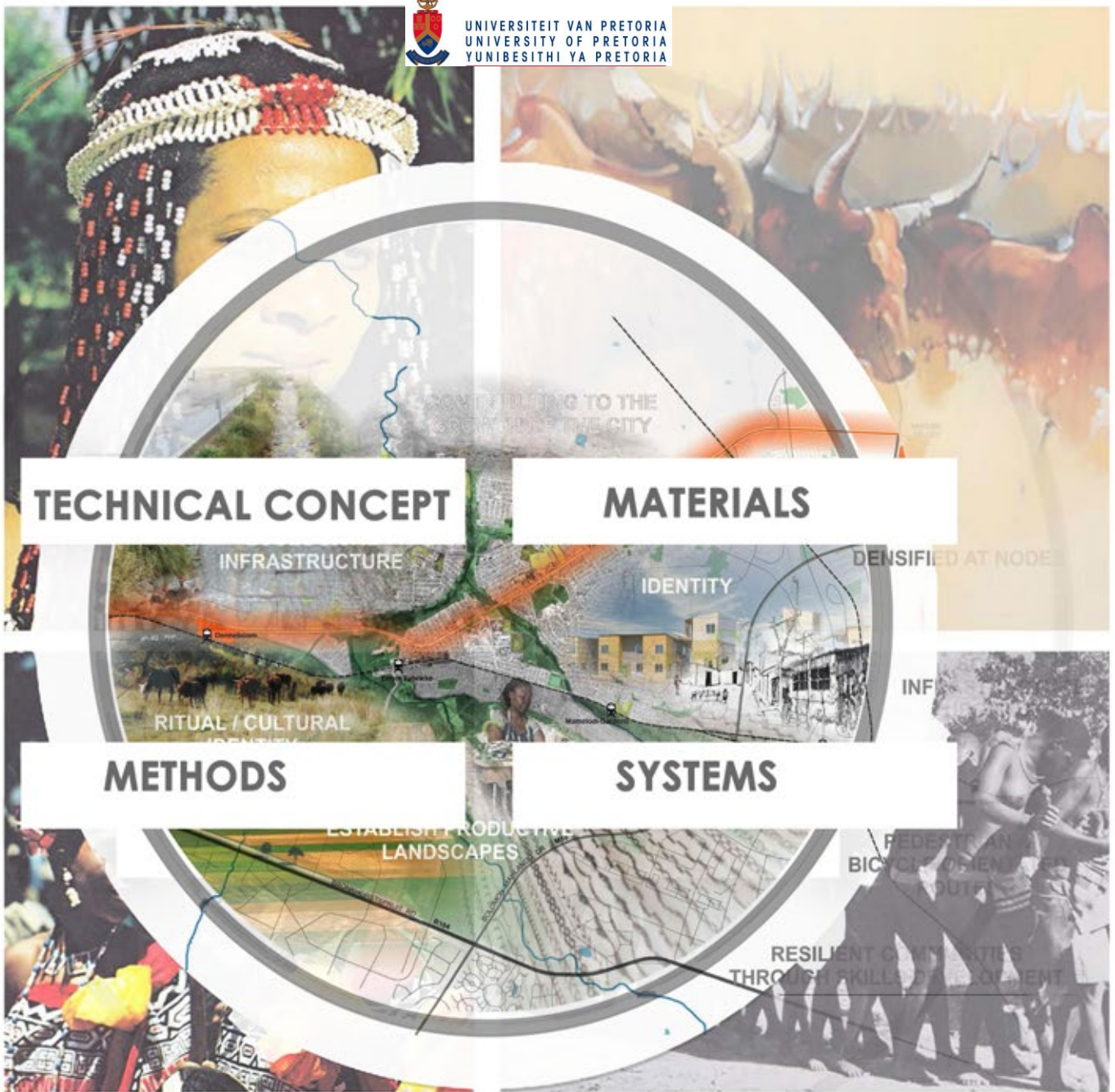
Figure 7.6 Cross -Section (Author, October 2016).

Figure 7.7 Technical exploration of Main cross section(Author, October 2016).

7.4 Material choices and characteristics -Continued

The **SECONDARY STRUCTURE** is an investigation of Corten as a roofing material that displays another passage of time . As time passes it changes in shade and texture, The reference of using Corten as the secondary focus in the building is also a play on how initially the spaces used by the traditional healers was soil huts and now with the change in location and availability of materials the spaces have become corrugated steel sheeting used as a material in the huts where the traditional healers practice currently.

The **TERTIARY STRUCTURE** can be seen in the steel poles that serve as boundaries and space definers. The poles are there to define movement in the journey and are treated to weather over time. They are lightweight tensile steel poles with stainless steel cabling to support the structures. They also support the photo-voltaic panels



TECHNICAL CONCEPT

MATERIALS

METHODS

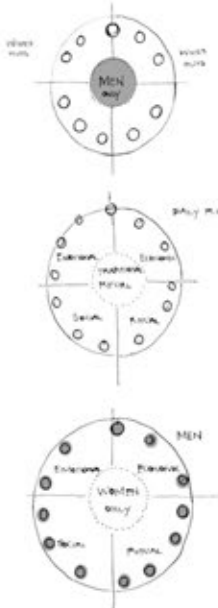
SYSTEMS

Technical concept

The technical concept is one of Inversion. An inversion of Stereotomic and tectonic through the inverting of what is heavy and of the earth. Being brought up to the foreground, through the focus of stereotomic. The project focuses on the Heavy underground space that is lit up and made an outdoor pace through openings and stepping down the paces to allow access to the outside. This is the primary Structure of the building; the underground paces that open up to the outside on the Northern side.

The Tectonic structures sit on the Heavy semi-assembly spaces of the initiation school, these are the Traditional healers spaces that are perceived as dark spaces that need very little light. The spaces are the buildings secondary structures that are a lightweight steel frame with a corten ladding that rusts and fades over time showing the passage of time.

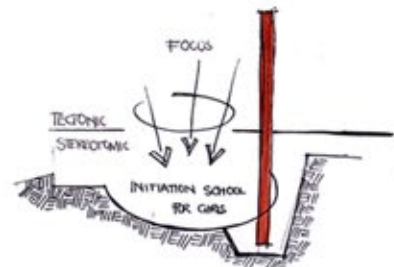
The Tertiary structures are the pathway definers, which are lightweight tensile corten poles that work as path definers. They are found along the entire journey of the Initiation process. They are used as shading devices with clingers growing on them on the northern façade or as solar panel support structures on the main path. The tertiary structures define the journey from the beginning of the journey to the very end at the river cleansing latrine.



rites of passage

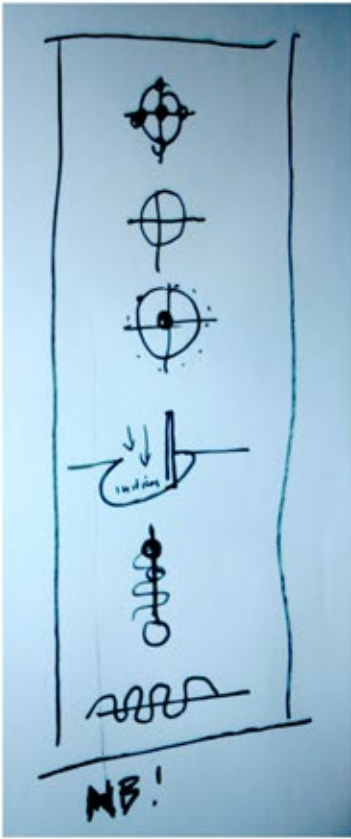
[An exploration of Cultural Catalytic spaces in the urban context]

An architectural investigation of a space that facilitates the carrying out of traditional rituals while enhancing the everyday rituals of the women of Mamelodi.

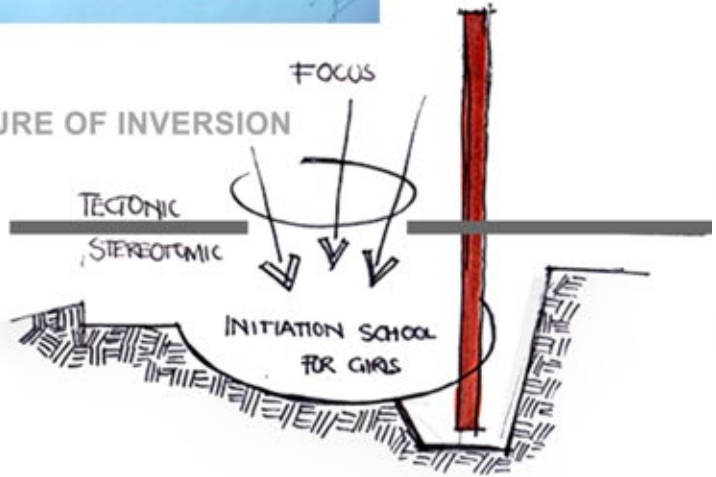


System and Service response to issues of Sustainability:

This Dissertation is an exploration of a cultural catalytic space in Mamelodi. The approach to services and systems looks at addressing the four Pillars of sustainability for the women of Mamelodi. This is achieved by a holistic approach that reduces dependency from the national grid while enhancing the livelihoods of the women. The approach looks at The social, cultural, economical and ecological means of creating a space that empowers the women through Job creation, reuse of material from the site (Timber and earth), anaerobic digester and the harvesting of water in a sustainable and resilient approach through passive systems.



AN ARCHITECTURE OF INVERSION



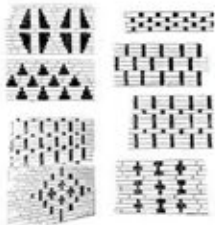
TECHNICAL CONCEPT

SOIL- OF THE EARTH: THE ANCESTORS

RAMMED EARTH CONSTRUCTION

BRICK
TIMBER
REEDS

STEEL
CONCRETE
GLASS

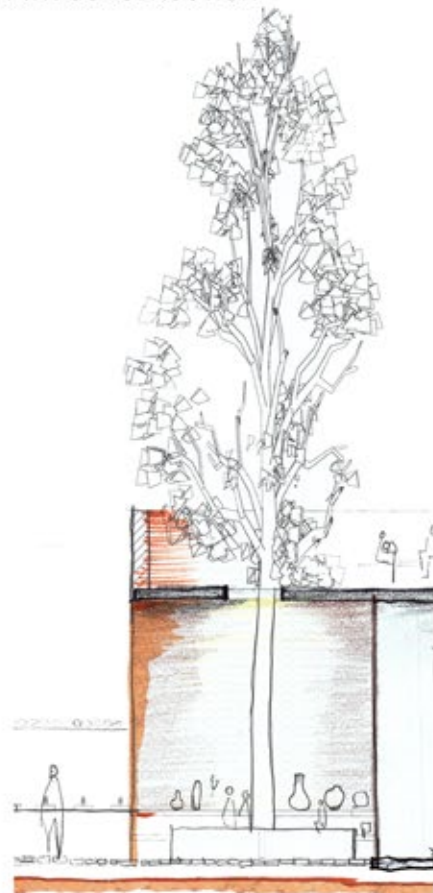


OLD AND NEW

MATERIALS

IKHAYA AND URBAN

MAKING AND BEING MADE





7.5 Ventilation

Is one of the main focuses in terms of systems in the building. Ventilation in this spaces is very important as the girls spend most of their time in here. Most of the dance rituals are taught here and this is the main learning space. The girls release a lot of heat through the dance rituals resulting in a need for this space to be thoroughly ventilated. The ritual does not involve bathing for a certain period of time during the time they are in this liminal space and it also requires the girls to do a lot of physical work. The spaces should be properly ventilated to avoid stale air building up. The building uses the rammed earth wall as it's main ventilation system to allow hot air to rise creating a constant flow of air in the building.

The northern trombé assisted solar chimneys will have glass panels facing the northern sun. This allows solar energy to accumulate in the chimney creating pressure and thus an upward movement in the stack.

The ventilation system works on the following principles:

- Air moves from an area of high air pressure in the dance room where the girls spend most of their time to an area of low pressure through ducts placed in the rammed earth wall.

The warm air is pushed to the duct through the use of slanted reeded panels that serve as acoustic panels and pushes the air towards the opening in the wall leading to the stack.

- The trombé assisted solar chimney heats up due to the accumulation of long-wave radiation from the solar exposure on to the glass panel.

This causes a negative pressure in the stack, the negative pressure encourages the air from the room up into the stack, towards the opening of the stack.

- Heated air moves upwards, which is sped up by the narrowing of the stack

- When the hot air is channeled into a constricted opening, it's speed increases due to the venturi effect.

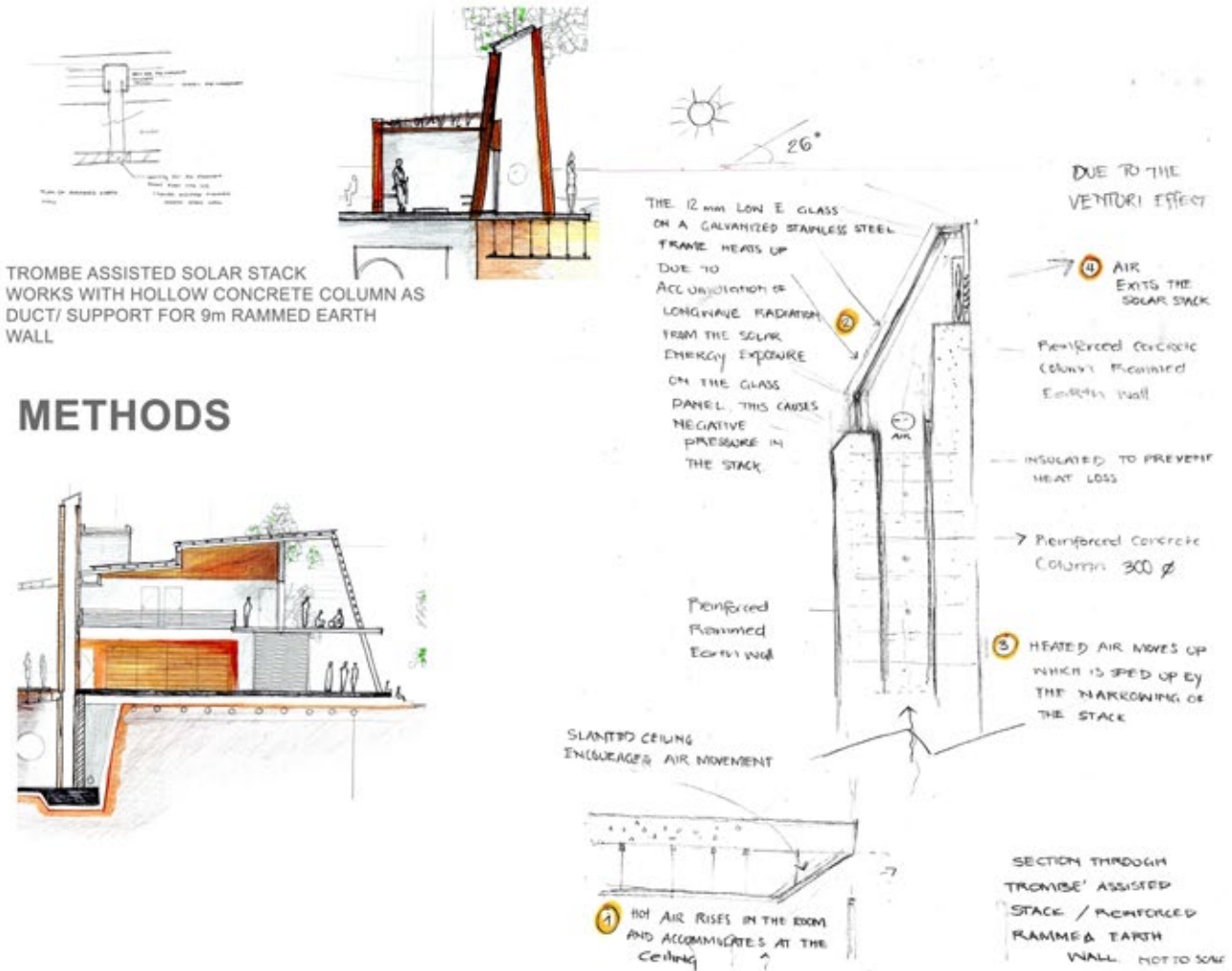
- The air exits the chimney.

- The constant displacement of air in the main room causes a constant pulling up of air from the outside. Into the dance hall.



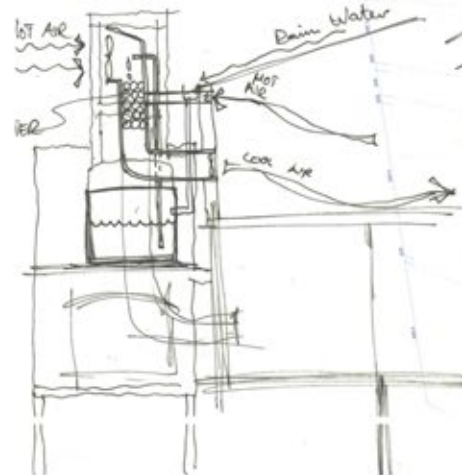
7.5.1 Heating and Cooling

The heating and cooling of the building is highly Dependant on the principles of the ventilation system. The ventilation system removes the heated air from the intended space. and Geo-pipes are used on the southern side of the building to bring in cool air into the space This system was designed after consultation with Vosloo (2016).



PASSIVE SYSTEMS USED:

- TROMBE ASSISTED SOLAR STACK
- GEOTHERMAL EARTH TUBING
- EVAPORATIVE COOLING TOWER
- TREES AS SHADING DEVICES
- PHOTOVOLTAIC PANELS



EVAPORATIVE COOLING TOWER

ROOF CATCHES ROOF WATER THATS STORED IN A WATER TANK. HOT AIR IS PULLED IN FROM THE NORTHERN SIDE IS COOLED BY EVAPORATIVE COOLING PADS CAUSING THE AIR TO COOL DOWN AND DROP INTO THE REQUIRED SPACES.

SYSTEMS

Figure 7.8 Model of space (Author, October 2016).

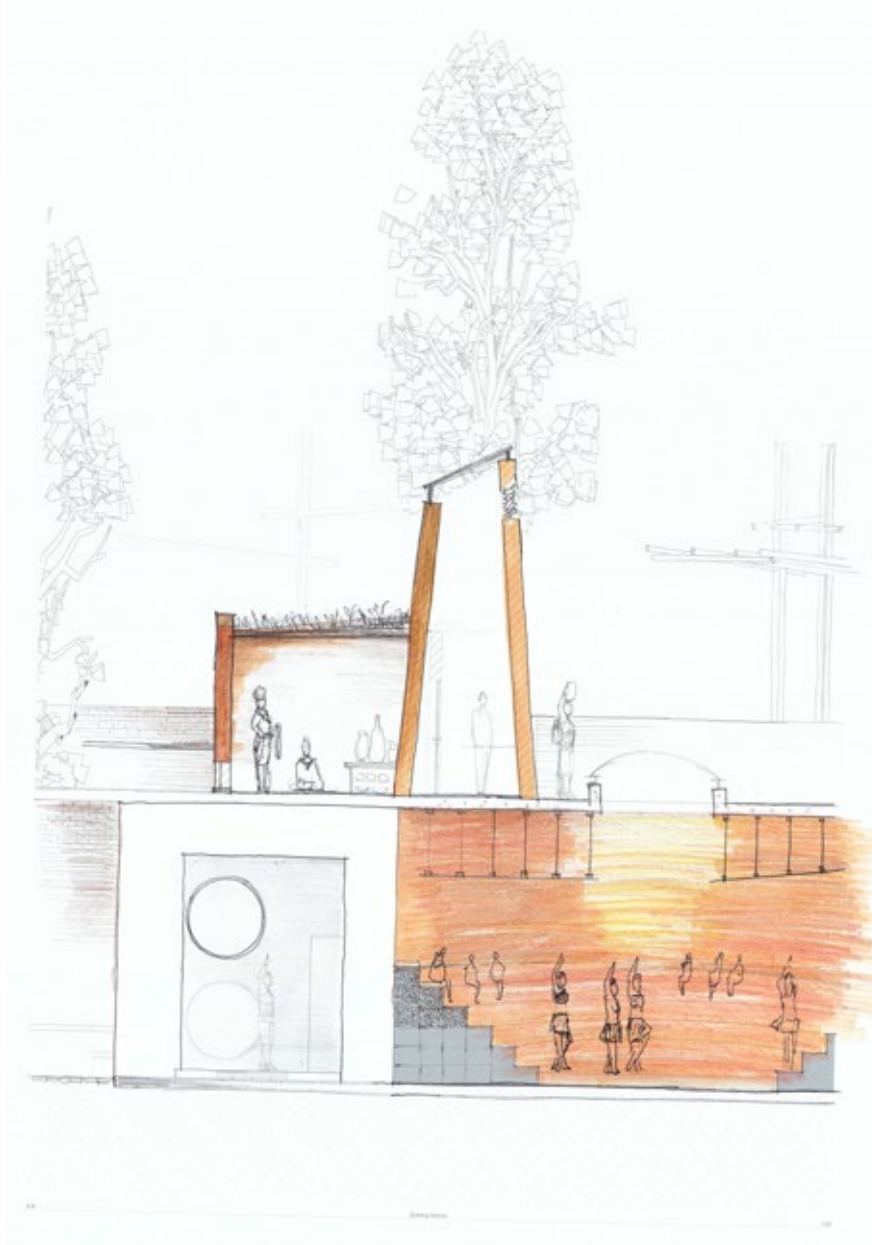
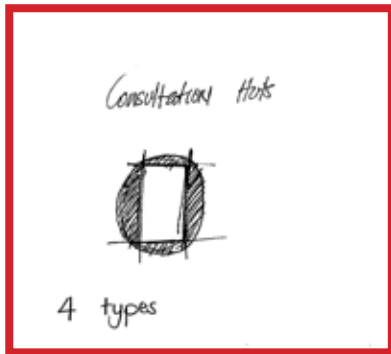
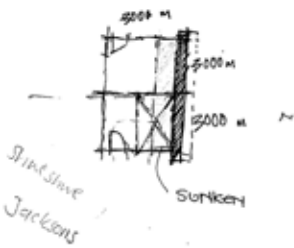


Figure 7.9 Sketch of the Semi-basement space with traditional healers hut above (Author, October 2016).

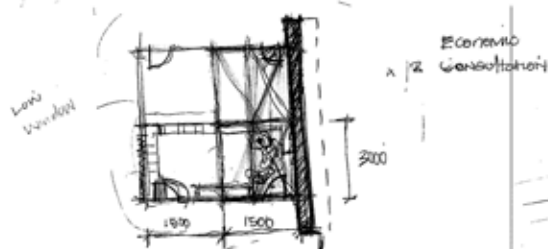
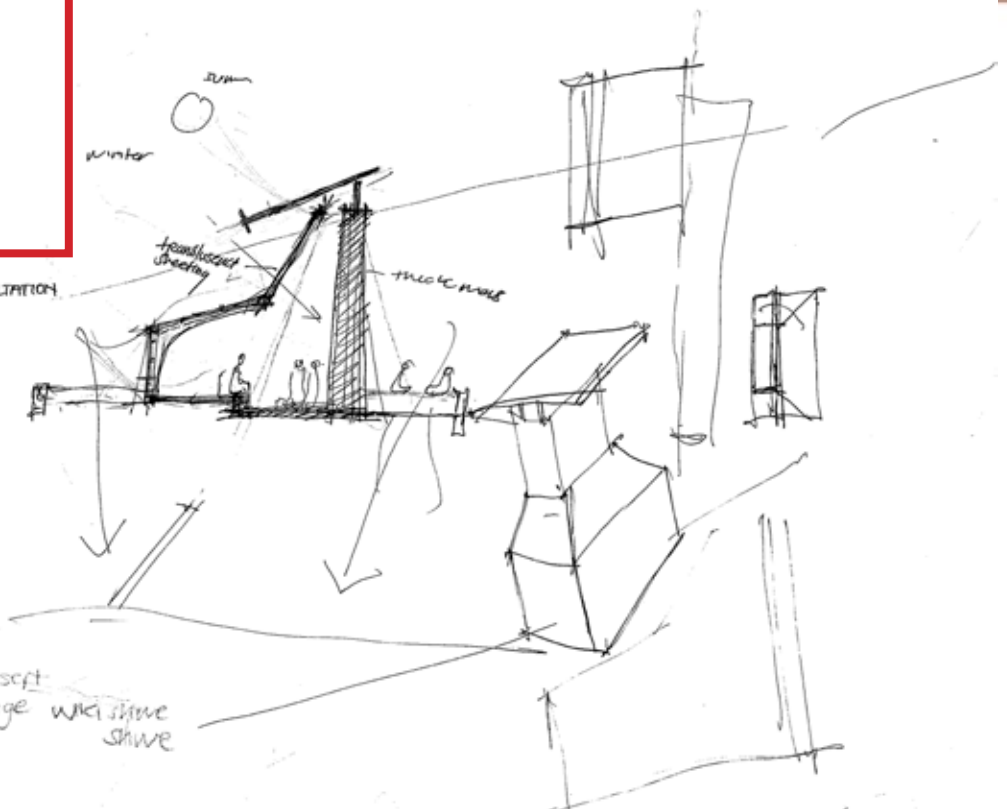


① ECONOMIC : OUT CONSULTATION

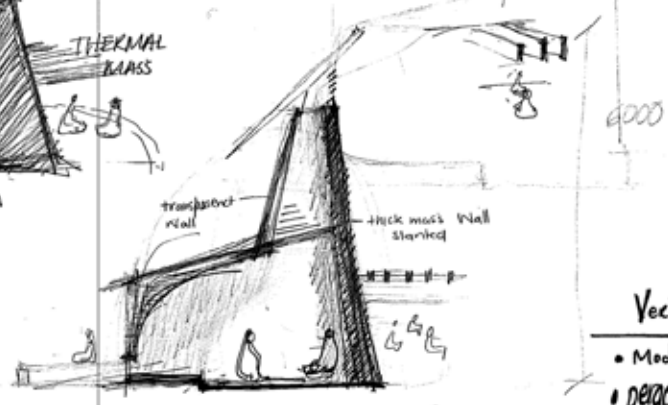
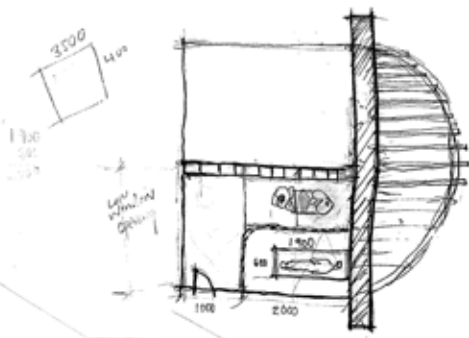
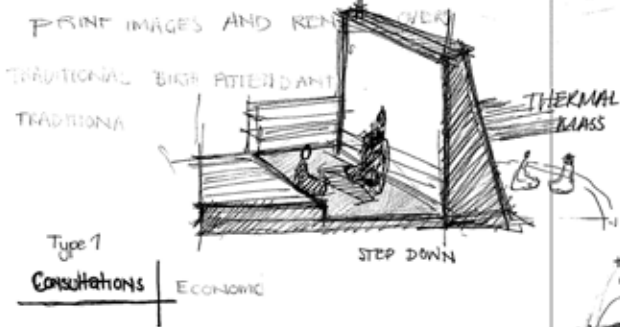


[Scan fabric]

show show definition insert on last page with show show



- NYANGA → TRADITIONAL DOCTOR
- SANGOMA → SPIRITUAL DIVINER
- Umprofeti → Faith Healer
- Herbalist



- Veci
- Model platform
 - pergola
 - Huts
 - LINE WEIGHTS

- Viper
- Fix toilet outside
 - Refuse yard
 - Fix internal

Figure 7.10 Technical exploration of The Traditional Healers hut (Author, October 2016).T



7.5.2 Investigation of the Traditional healers hut.

The Traditional healers huts have evolved over time from the original context. The space in its original context is a round space that was made of mud and grass. The space has changed over time as the traditional healers had to adapt in the urban context. Availability of materials has changed the way the space functions in Mamelodi. The huts found in the context are made of corrugated steel sheets. The project investigates how the spaces can be improved and how lessons can be derived from the original hut (Von Geysso, 2016).

The design and construction is an investigation of how the ritual takes place and what the space needs to become. The form of the space is defined by the fact that it needs light to flood the space and at the same time it needs to allow stale air out. The stack effect is investigated in the form. Allowing fresh air to enter the space and escape at a higher point in the form, through the stack effect. The Hut is a rectangular form responding to the current spaces and the light-well surrounding the structure is reference to the round hut of the past.

The light-wells illuminate the initiates in the semi-basement.

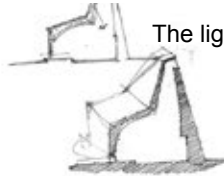
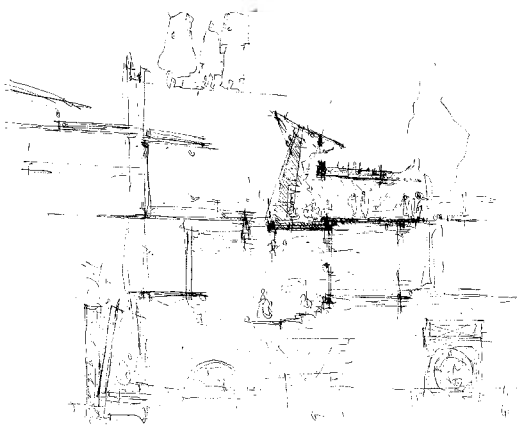


Figure 7.11 Technical exploration of The Traditional Healers hut (Author 2016).

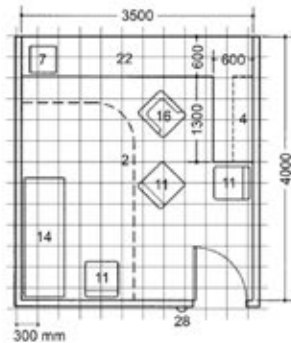
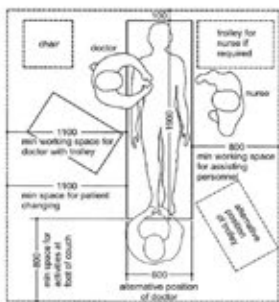


Figure 7.11.1 Technical exploration of The Traditional Healers hut spatial requirements (Metric Handbook 2016).

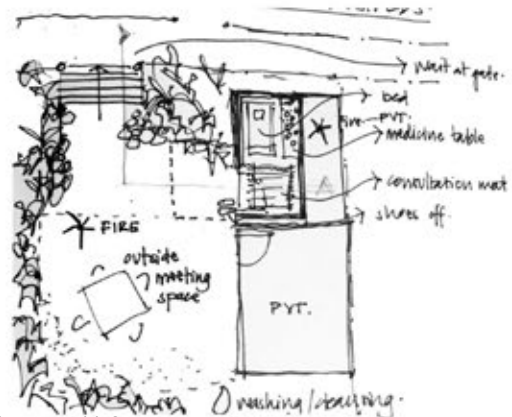


Figure 7.11.2 Technical exploration of The Traditional Healers hut Spatial requirements adapted from (du Trevou 2016:69).

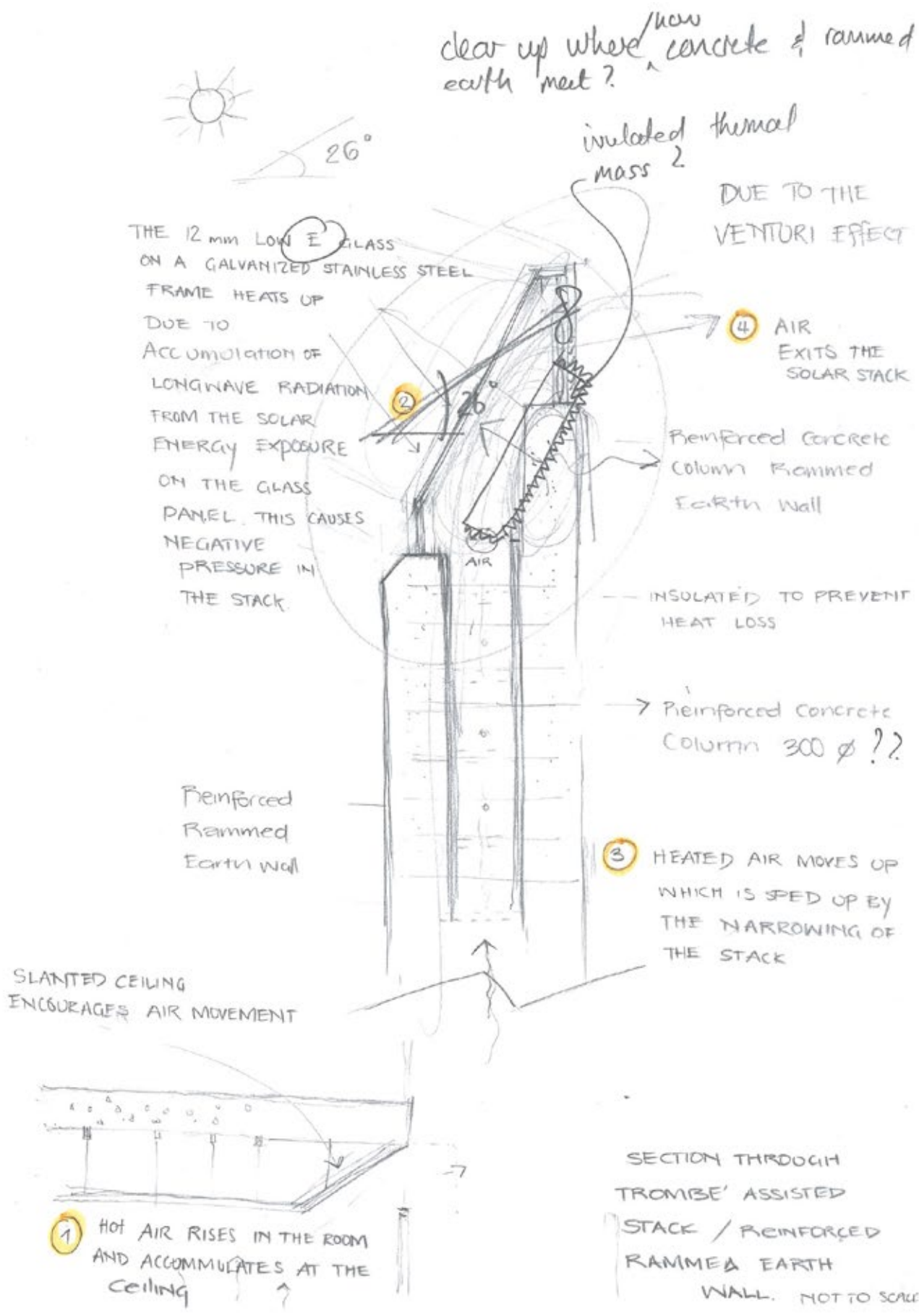


Figure 7.12 Technical exploration of The Rammed earth Spine of the building (Author, October 2016).

7.6 Systems and Service response

WHAT is the 'trombé assisted solar chimney' ?

A trombé assisted solar chimney is a rammed earth air shaft duct wall with openings at every floor level allowing air to exit the space, into the shaft and into the atmosphere. The north facing façade has double glazing , which traps long wave radiation.

WHERE is it located In the Lekhuleni

Initiation school for girls?

It is found on the northern façade of the building embedded in the thick rammed earth wall that ventilates the buildings on different levels. Ground floor for the initiates and the Muti Studio on Ground floor and the Offices on the Southern side of the wall.

WHY is it used in the design?

It is used in the ventilation of the building. The trombé assisted solar chimney is heated due to the accumulation of long-wave radiation from solar energy exposure on to the glass panel (Vosloo 2016). This causes negative pressure in the stack, thus the warm air rises, encouraging the movement of air from the

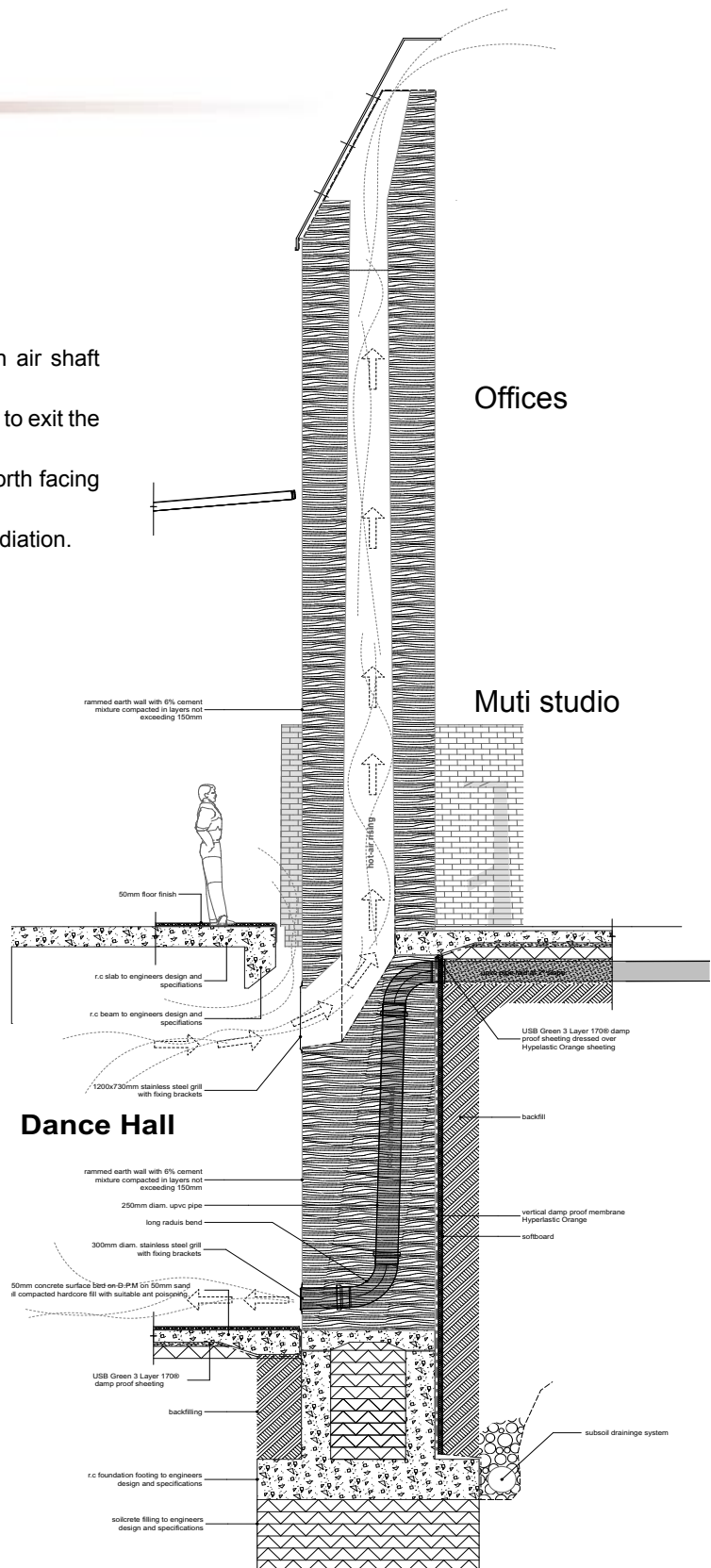


Figure 7.13 Technical exploration of The Rammed earth ventilation duct (Author, October 2016).

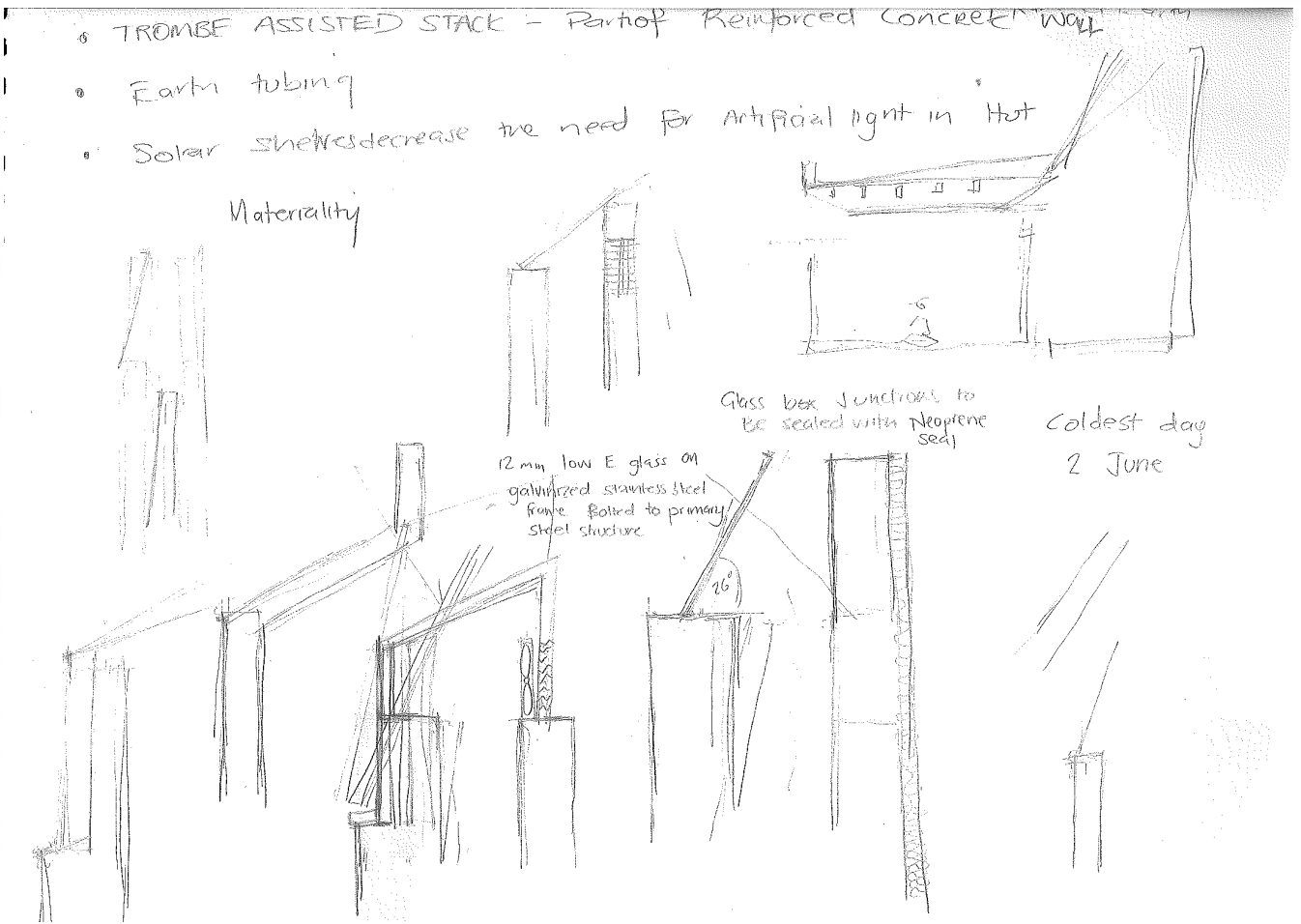


Figure 7.14 Technical exploration sketches of The Rammed earth ventilation duct (Author, October 2016)..

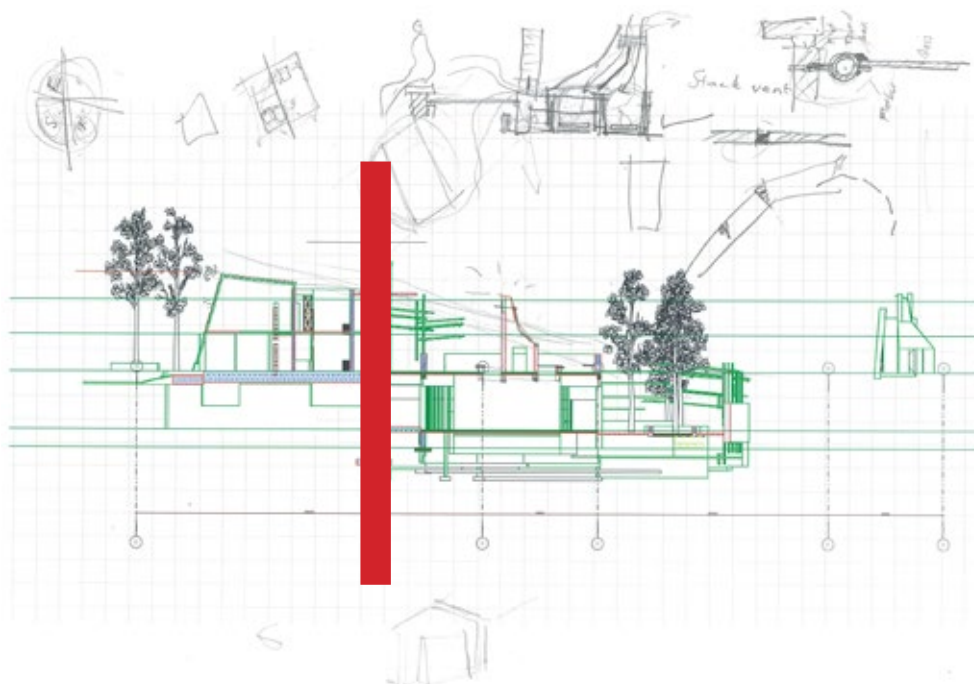


Figure 7.15 Technical exploration of The stack ventilation for the traditional healers Stacks (Author, October 2016)..

7.6 Systems and Service response -Ventilation

Heating and cooling

The building steps down 3 meters ensuring the space used by the initiates has stable temperatures compared to the ground level spaces. The spaces for the initiates does not require excessive heating and cooling as the girls use the space on a daily basis. As the occupancy rate is increased, this causes the space to heat up. The rammed earth pulls out the hot air causing a venture effect whereby cool air is displaced into the space.

The glass roof panels above the specifically allocated spaces serve as a light source around the traditional healers hut from above lighting up the main spaces used by the girls.

The rammed earths heats up during the day and releases heat slowly at night, warming up the underground spaces.

The glass panel at the top of the rammed earth wall heats up creating a heat build-up at the top, this causes the air at the bottom space to rise up along the wall in a duct inserted in the wall. This results in buoyancy.

Stack ventilation is also applied in the traditional healers huts. The huts have opening on the northern side at the bottom allowing air to enter at a low point the air is heated up from incense used as part of the rituals. The huts need a higher point to allow this air out which resulted in the various iterations of the hut to allow the air out through a stack.

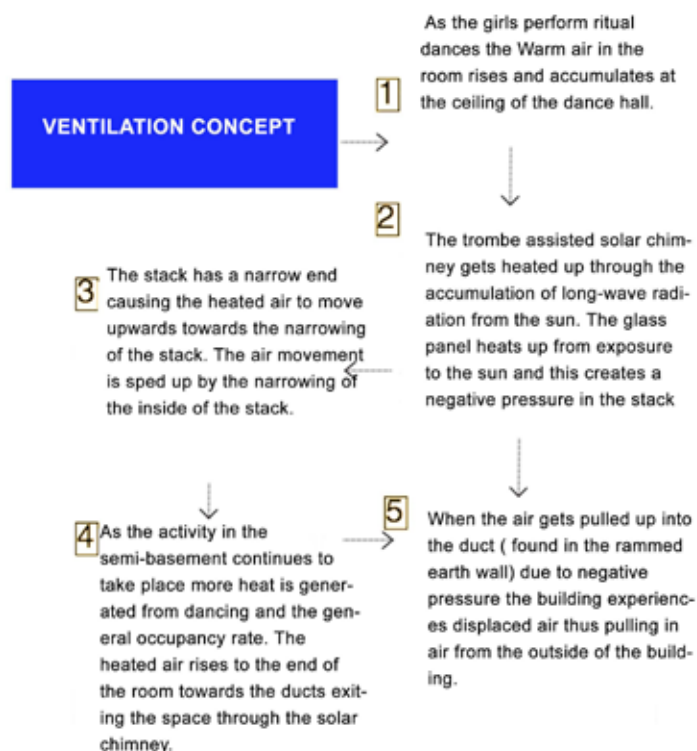


Figure 7.16 Technical exploration of The ventilation in the building (Author, October 2016)..

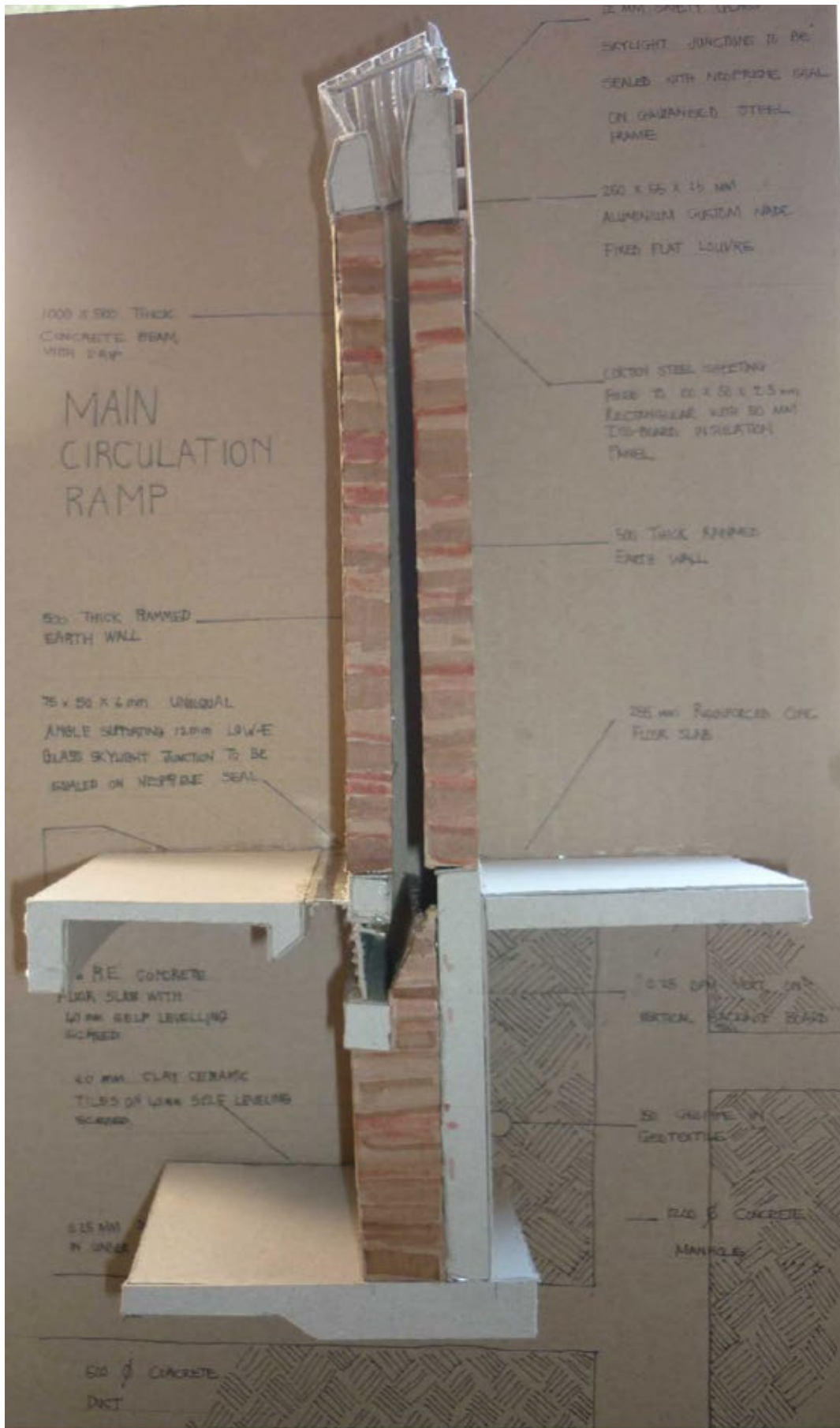
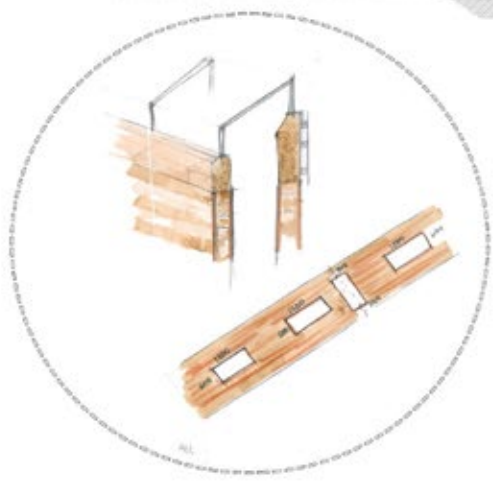
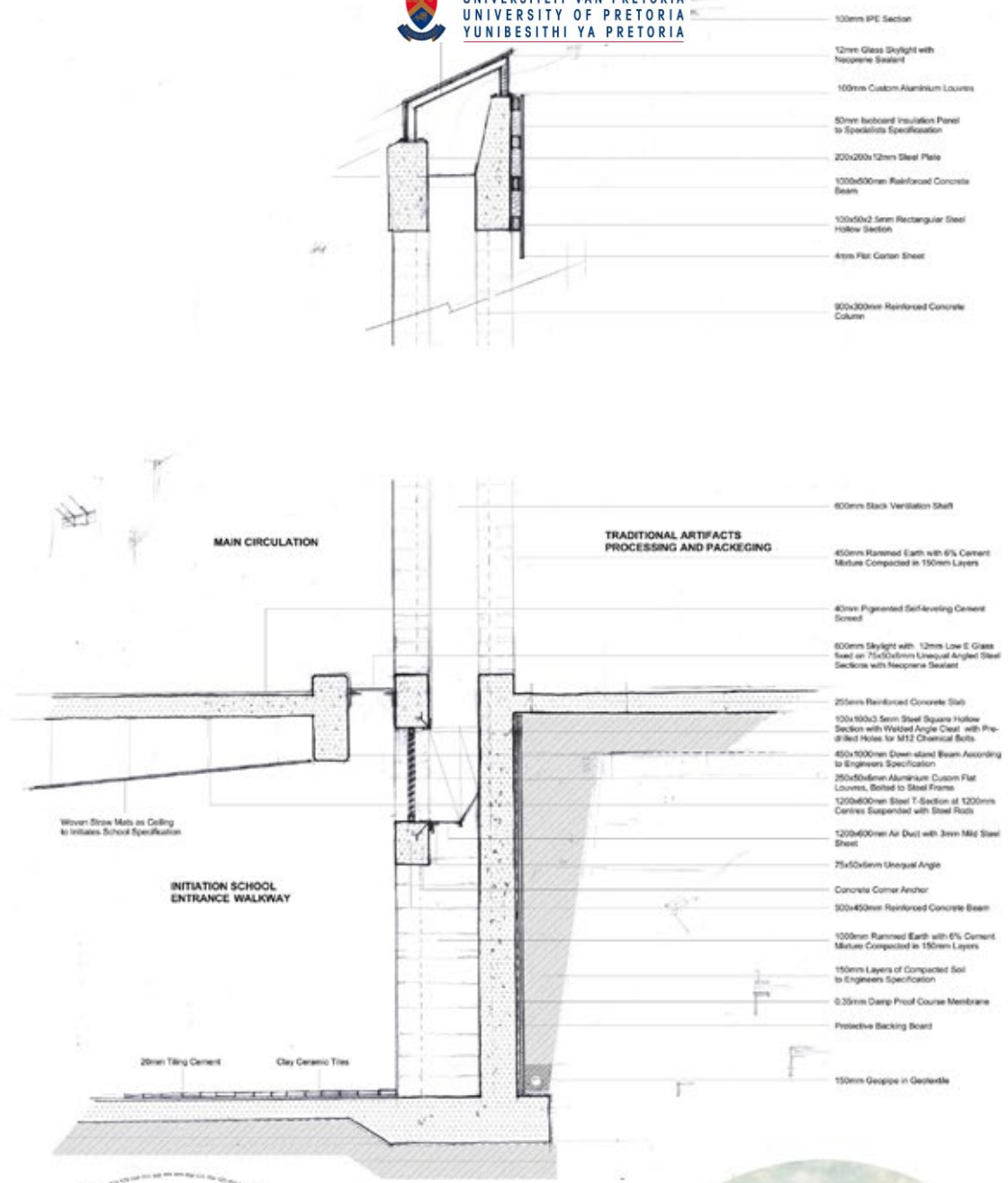


Figure 7.17 Model exploration of The ventilation in the building (Author, October 2016)..



TROMBE ASSISTED SOLAR CHIMNEY THROUGH RAMMED EARTH WALL 1:20

AXONOMETRIC EXPLORATION

Figure 7.18 Technical exploration of The ventilation in the rammed earth wall at intervals(Author, October 2016)..



Figure 7.18 Technical exploration of The ventilation in the rammed earth wall at intervals(Author, October 2016)..

7.6 Systems and Service response -Ventilation

Heating and cooling

The building steps down 3 meters ensuring the space used by the initiates has stable temperatures compared to the ground level spaces. The spaces for the initiates does not require excessive heating and cooling as the girls use the space on a daily basis. As the occupancy rate is increased, this causes the space to heat up. The rammed earth pulls out the hot air causing a venture effect whereby cool air is displaced into the space.

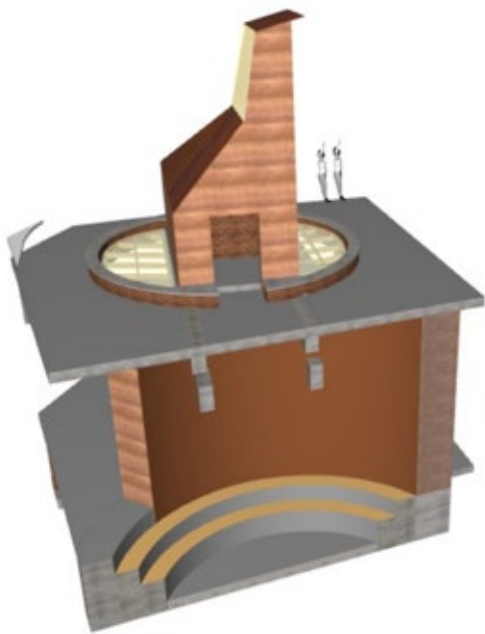


Figure 7.20 Technical exploration of The ventilation in the building (Author, October 2016)..



Figure 7.21 Technical exploration of The ventilation in the building (Author, October 2016)..

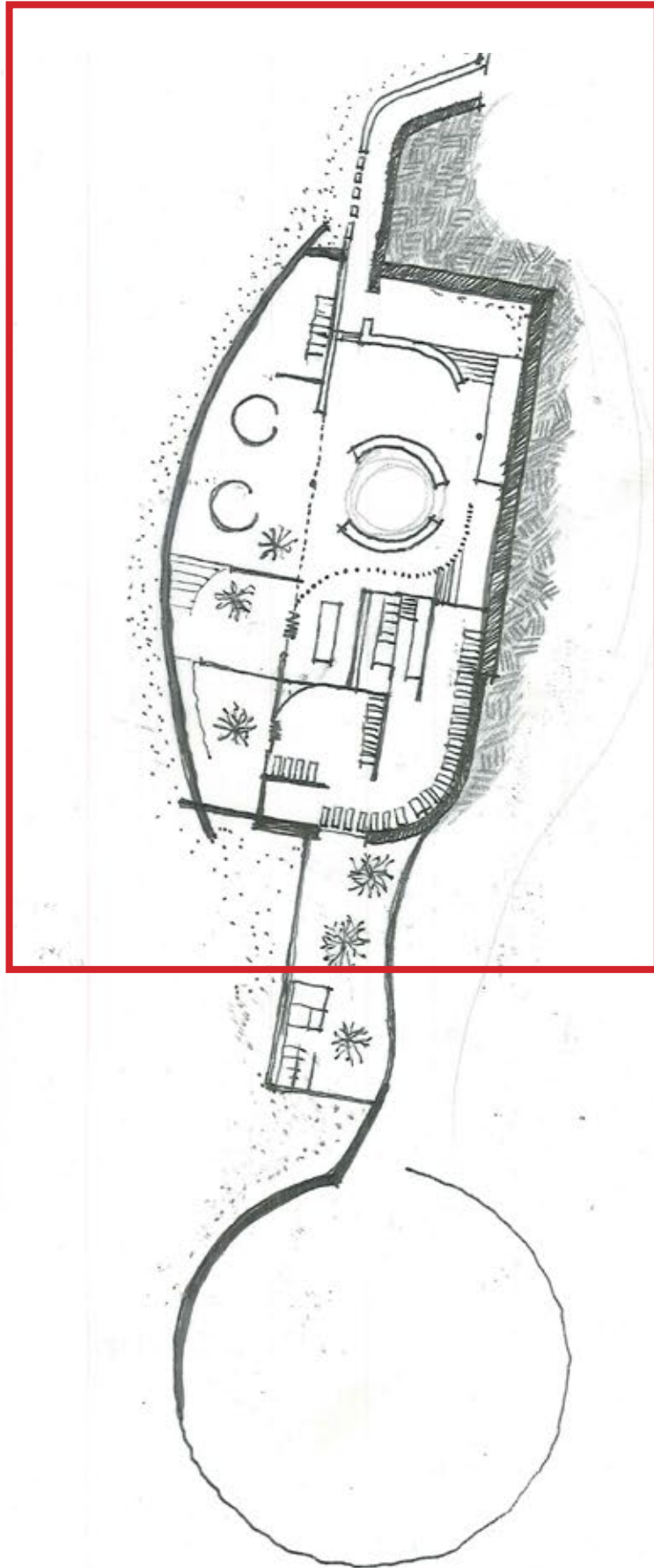


Figure 7.22 Technical exploration of The ventilation in the semi-basement (Author, October 2016)..

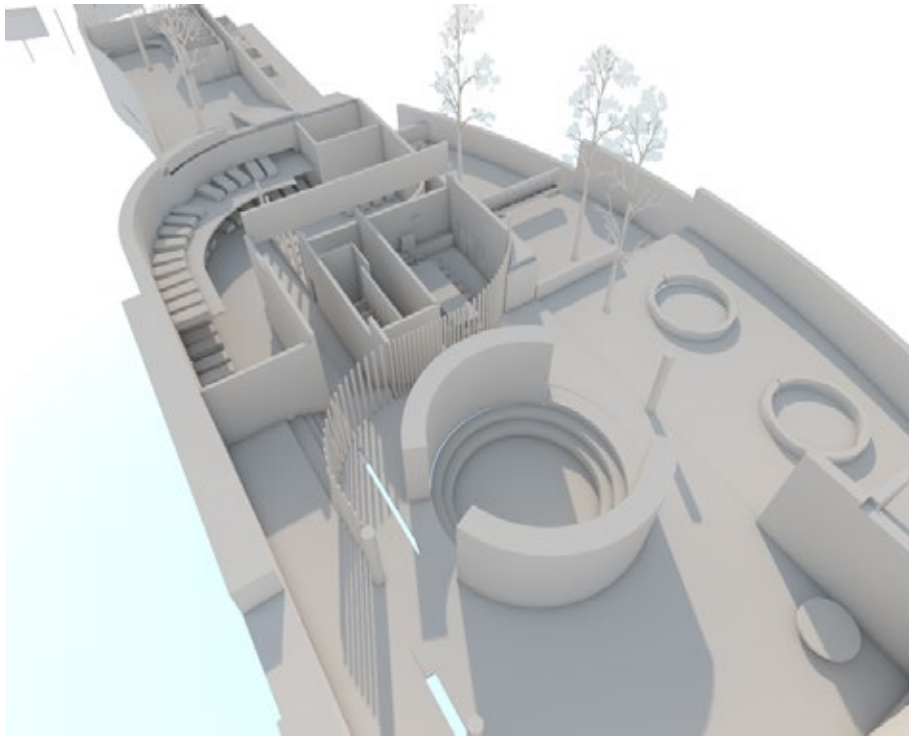


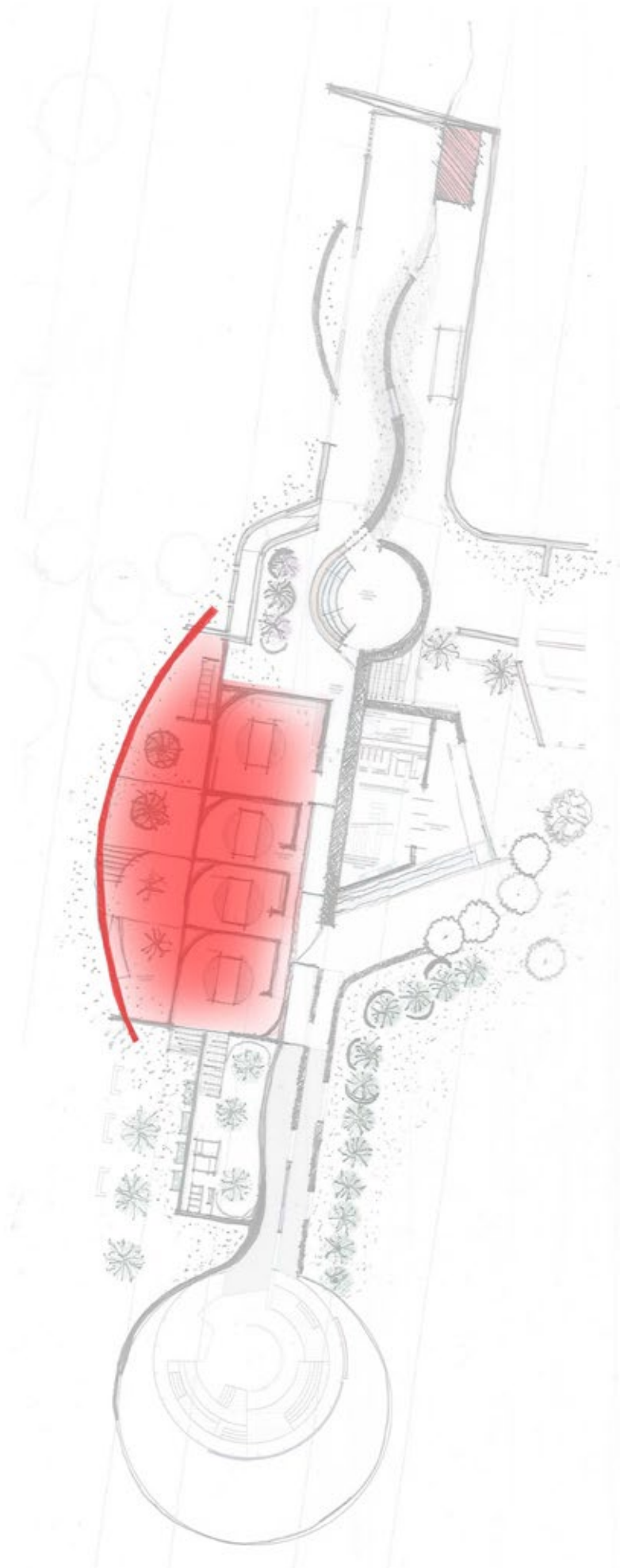
Figure 7.23 Technical exploration of The stack ventilation for the traditional healers Stacks (Author, October

7.7 Passive climate control

The Semi-Basement opens up to the northern side, most rooms are located on this side to allow for passive heating in winter. The Semi-basement has a fully glazed façade to optimize the space the girls have and to blur the transition between the interior and exterior. The summer solar gain is mitigated by a 1-meter pergola canopy that sets the façade back enough to keep the interior spaces shaded. The boundary walls with creepers running along it also helps to cool off the air as it moves into the space. However, in the winter the sun is allowed into the space (as the plants die during the cold winter months) where the concrete flooring absorbs the heat and releases it into the interior keeping the girls warm during the winter months.

The buildings for the traditional healers are long and thin making it optimal for passive ventilation. The spaces allow air in from a small opening from the northern side to an opening on the southern side through a stack vent positioned at a higher point. The entire little building serves as a light-well and a stack ventilation system: lighting up the space below it and the space where the traditional healer sits.

The skylight shafts allow light into the lower spaces only. As the spaces step down there are vents in the wall at the sides of the courtyards where the slab steps down allowing air to move into in to the spaces below.





7.10 Chapter 7 Synopsis

Chapter 7 is the merging of the design and the technical chapters, it is the process of making and being made. Addressing the process of an Architecture of Inversion through the process of a building that is made and makes the users. The chapter investigates the merging of the systems to create spaces rich in the human experience. Chapter 7 addresses the architecture of this space as a space focused on the human experience rather than an aesthetic approach. The architecture is pushed through a series of lessons adapted from the past such as the Bilobial spaces of the Tswana women and the original spaces dedicated to the process of initiation. Chapter seven investigates how architecture can be more than aesthetics. How architecture can serve the ritual, enhancing and enriching it without compromising the original nature of the ritual.

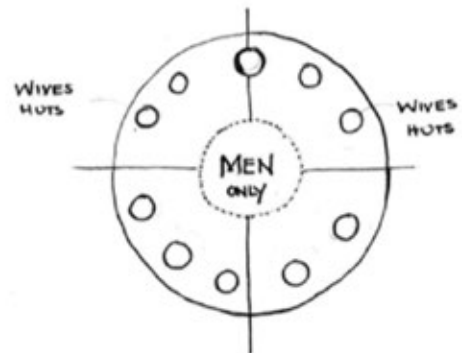




Final Presentation 08

THE CENTRAL CATTLE PATTERN

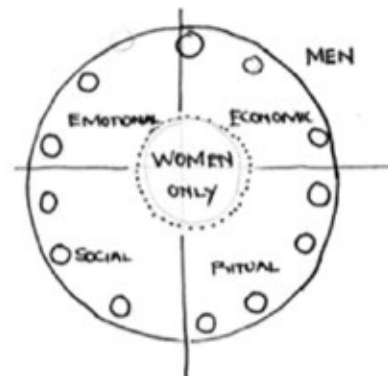
Men are found at the centre of this layout that consist of the Women's huts placed on the outer edge of the settlement. The kraal or cattle byre is a space set aside for men only. This ideology represents the sets of ideals held by a society and reflect the secondary role that women serve in this layout. 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

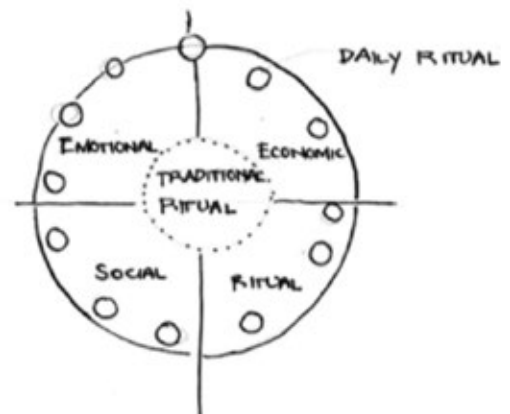
By addressing this ideology the roles of women in this society are challenged and new questions arise from the dialogue. By inverting this central Cattle Pattern the women become the focus of the layout. The women are placed at the centre in a defensible space that meets their:

- 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).



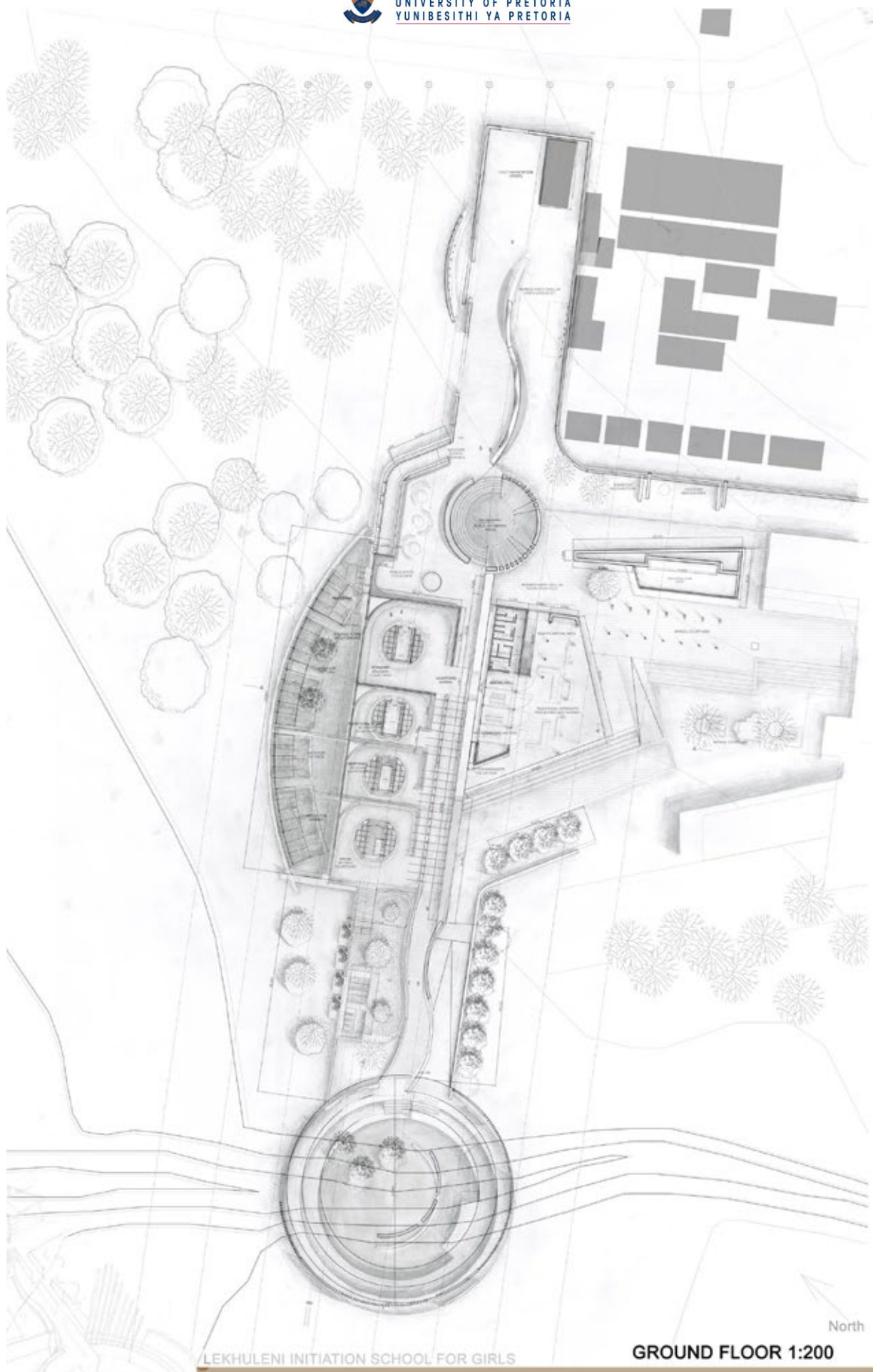


Figure 7.24 Final plan (Author, November 2016).

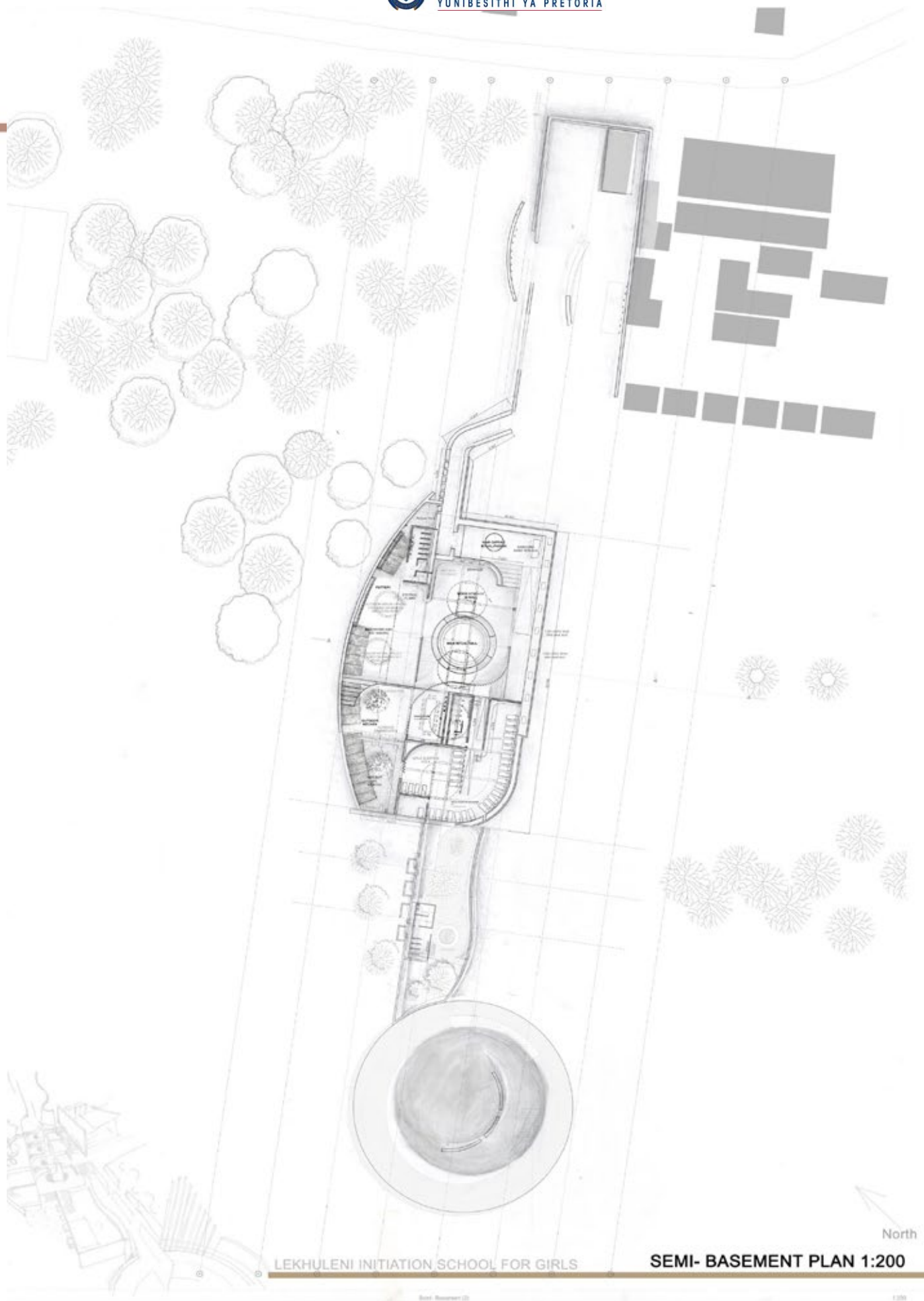


Figure 7.25 Final Basement plan (Author, November 2016).

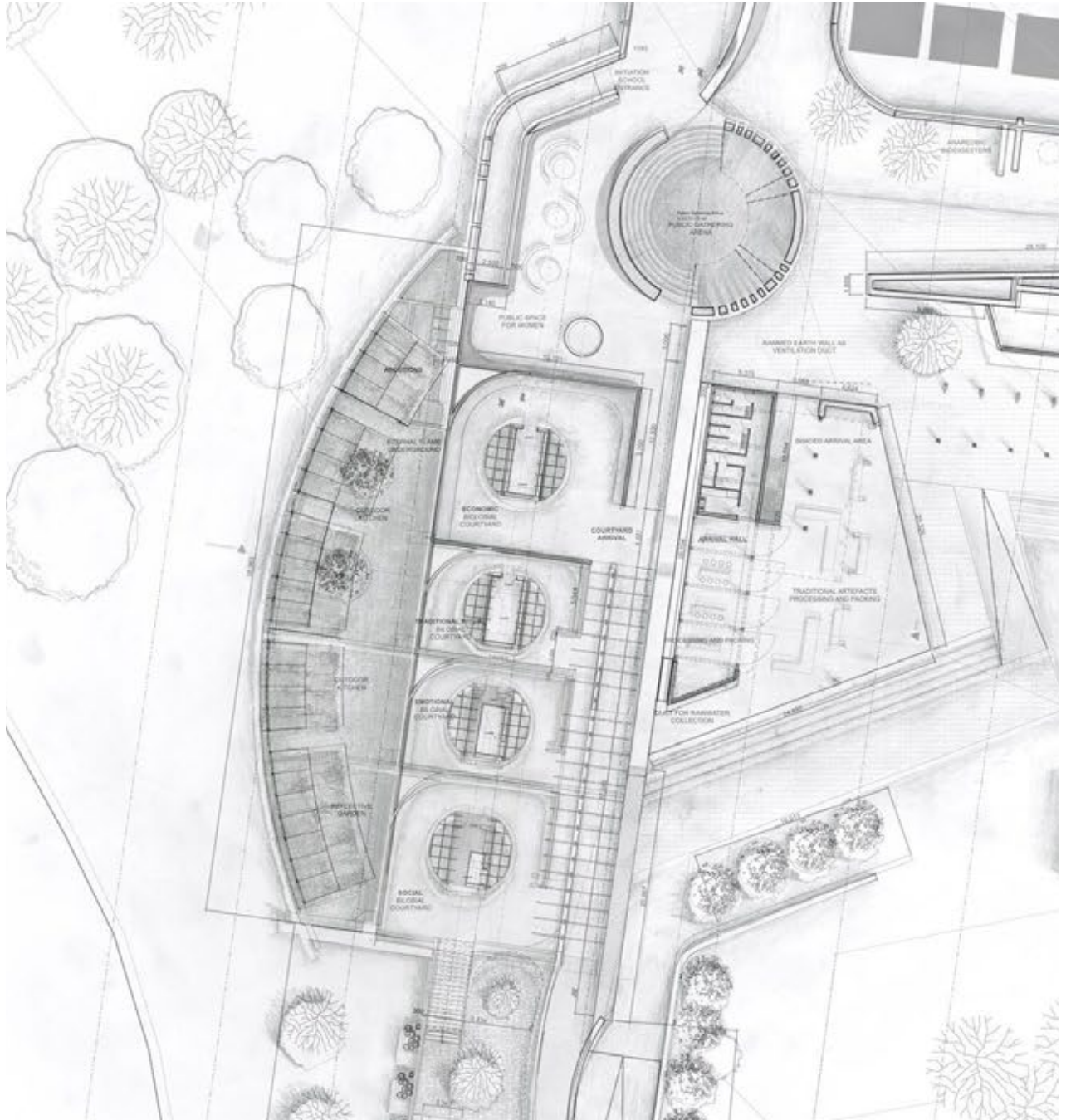
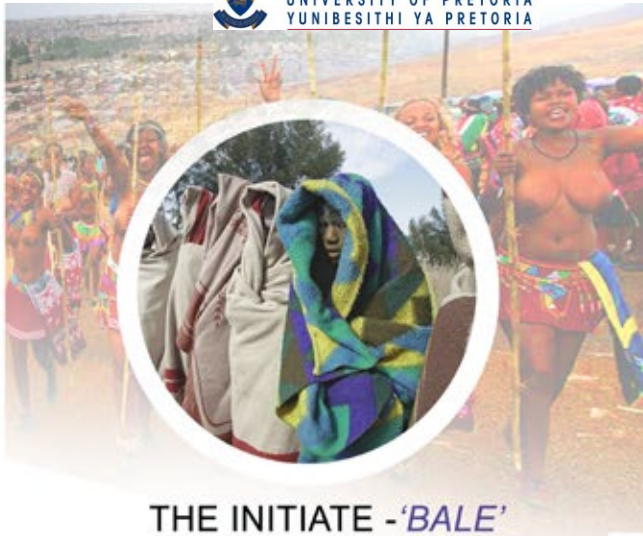


Figure 7.26 Focus Area (Author, November 2016).



THE INITIATE - 'BALE'

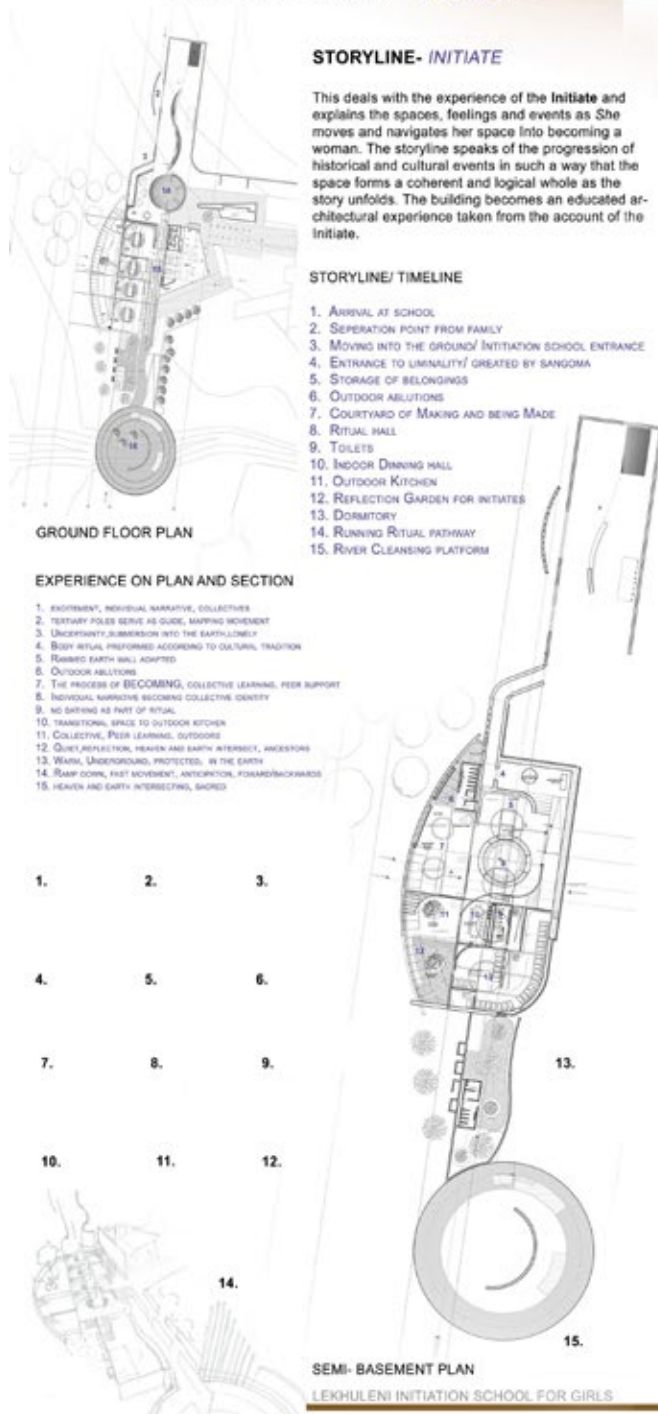
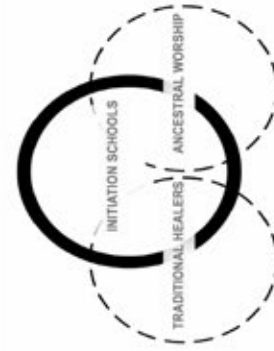


Figure 7.27 Focus Group (Author, November 2016).



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

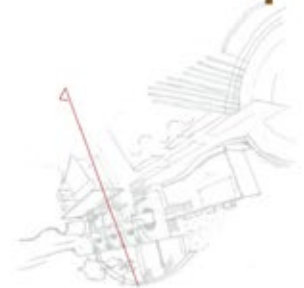
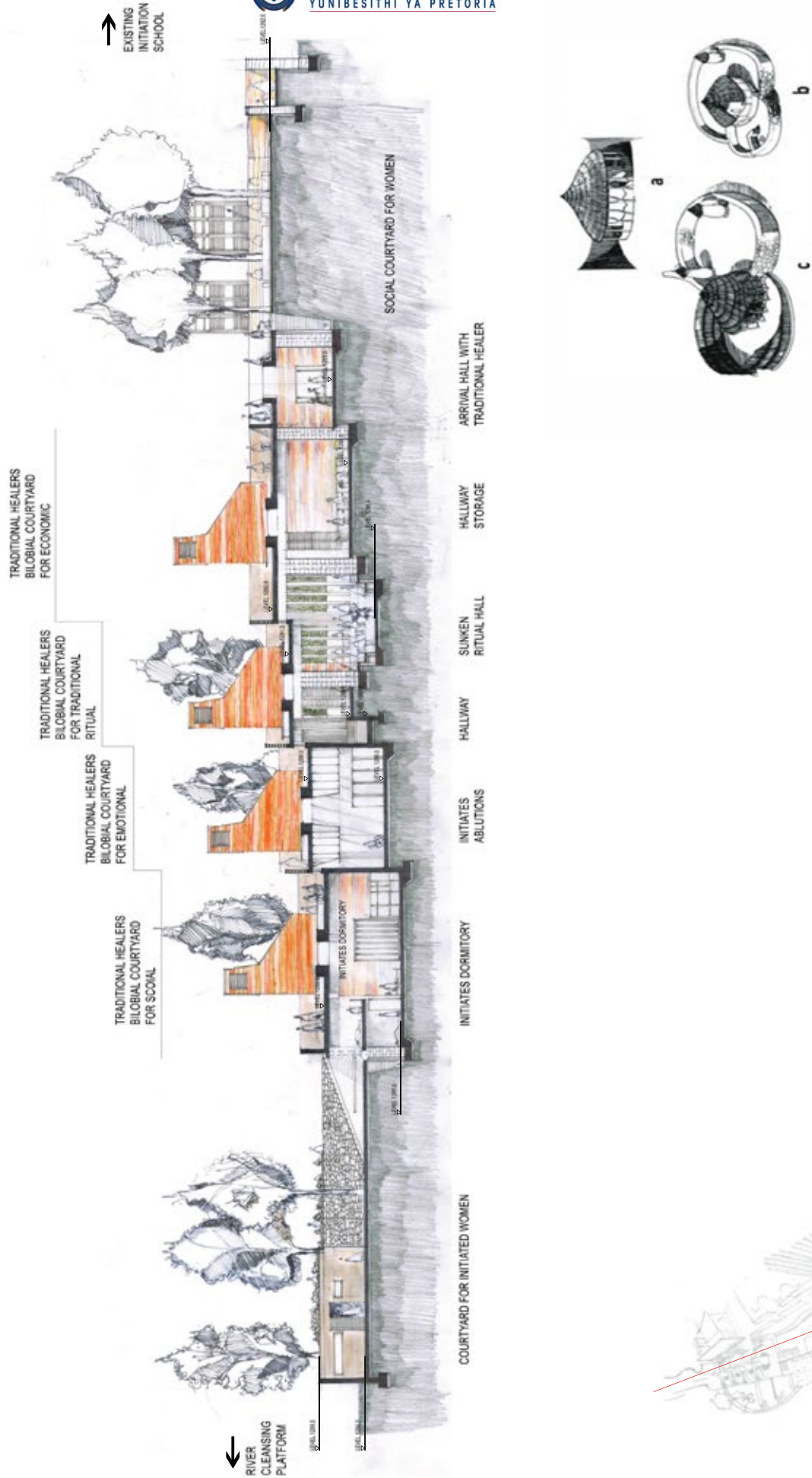


Figure 7.28 Cross section (Author, November 2016).



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

LEKHULENI INITIATION SCHOOL FOR GIRLS

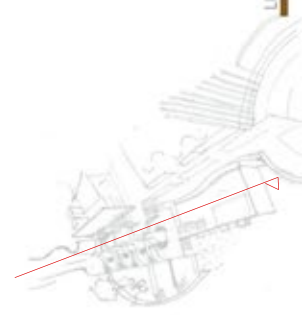
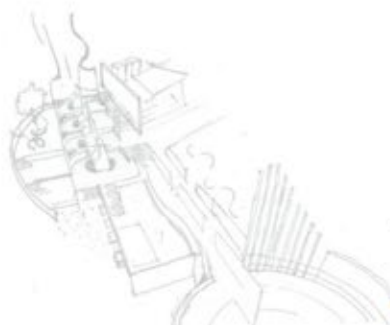
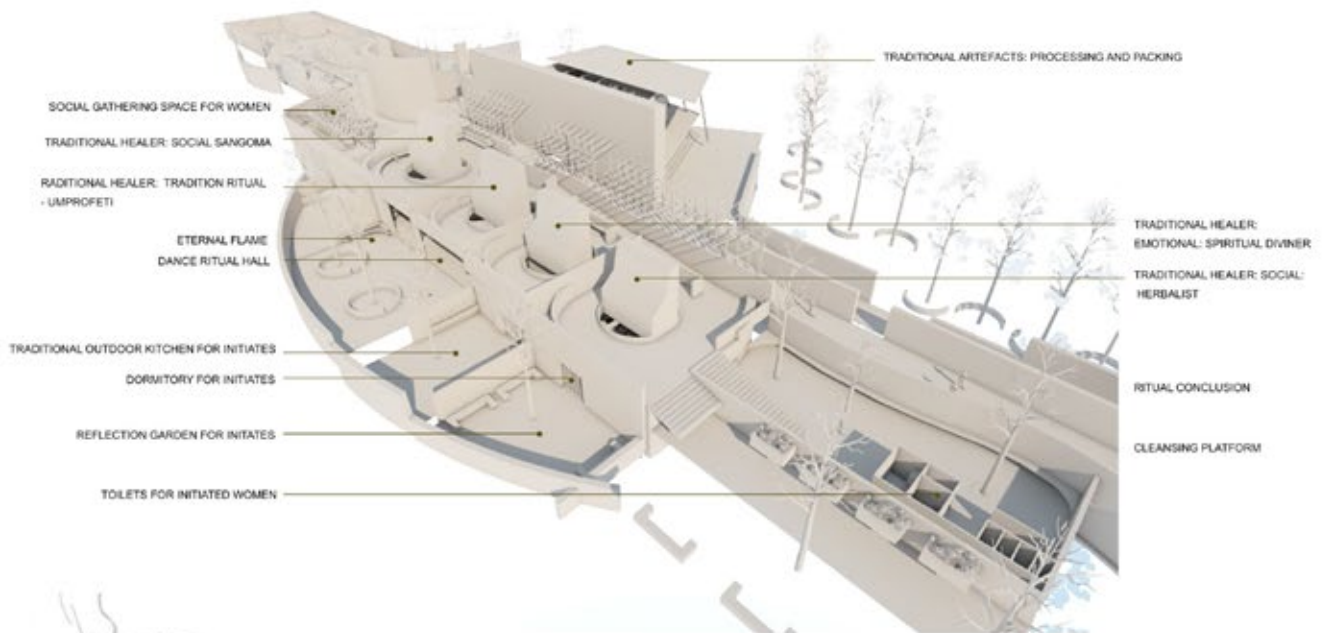
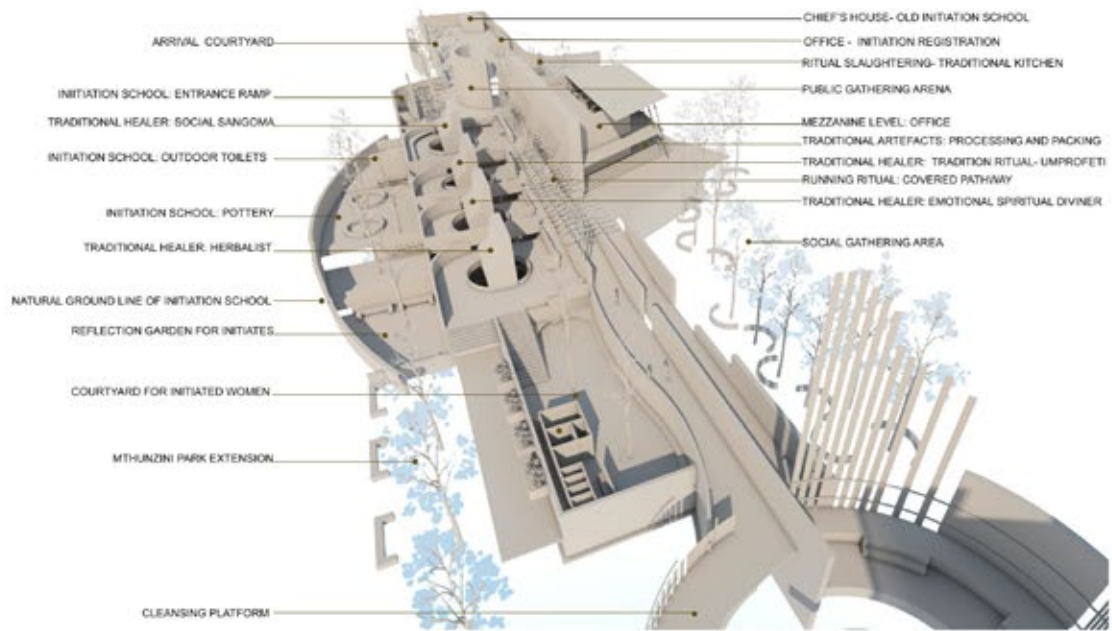


Figure 7.29 Long Section (Author, November 2016).





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).



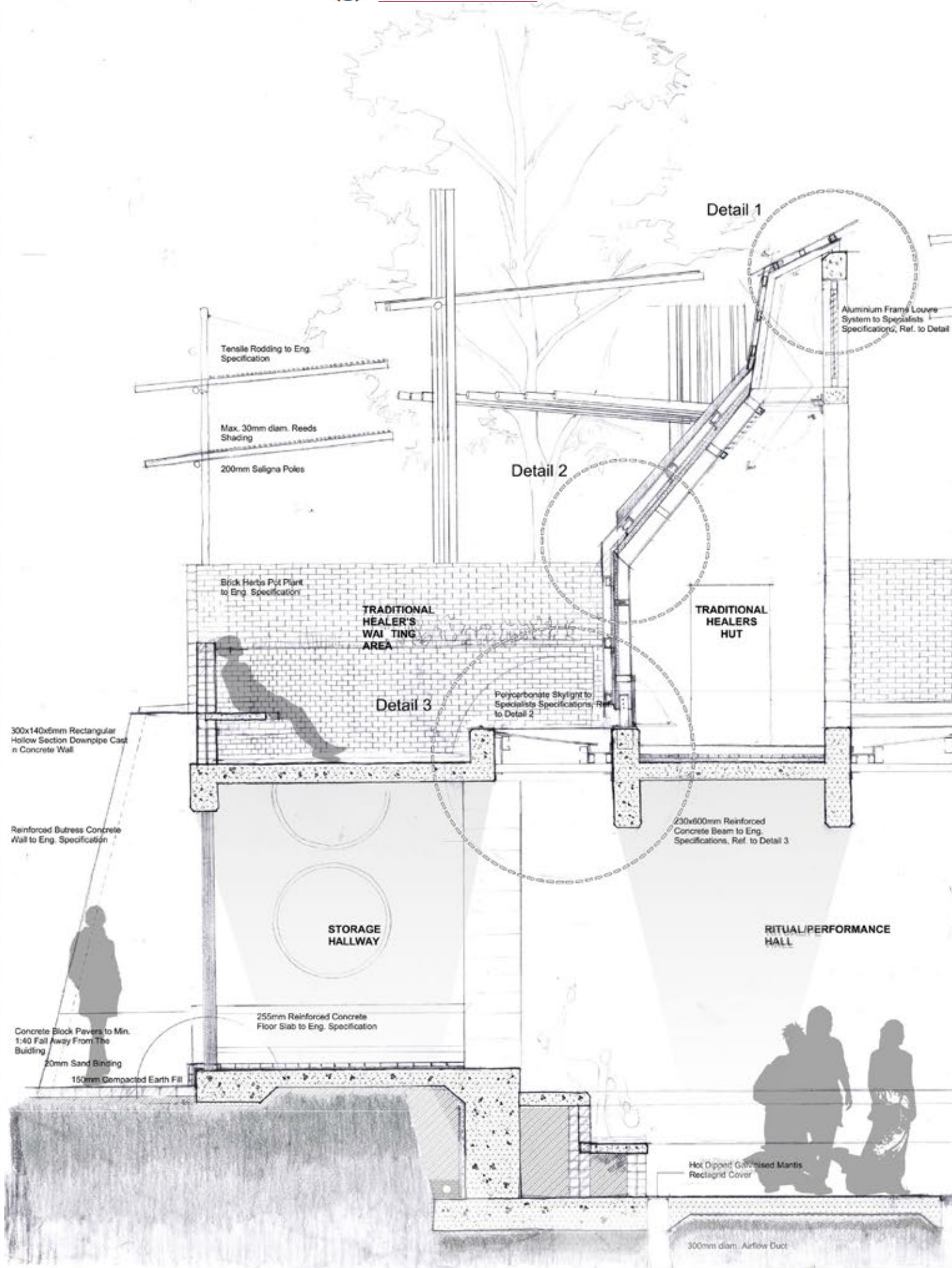
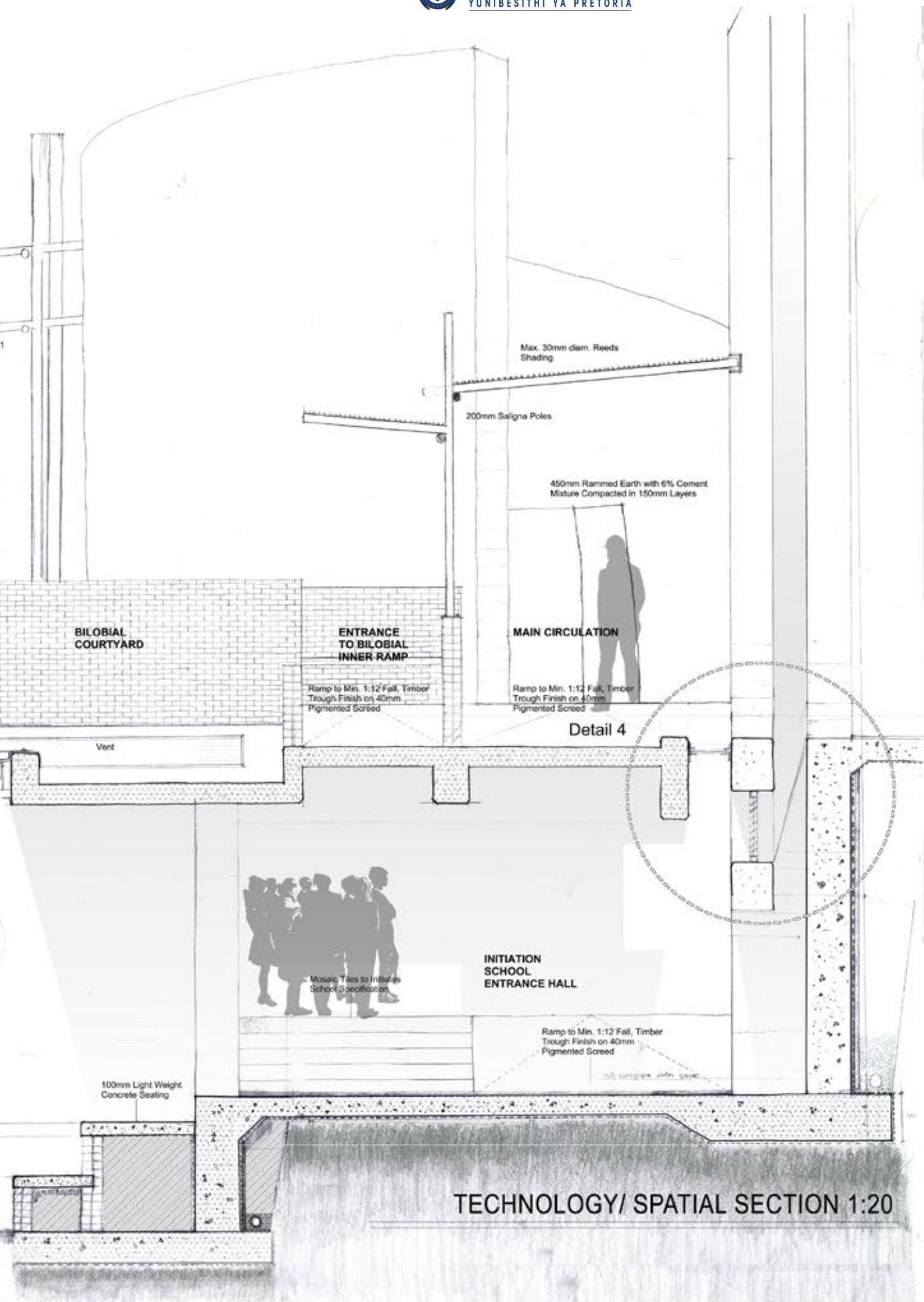
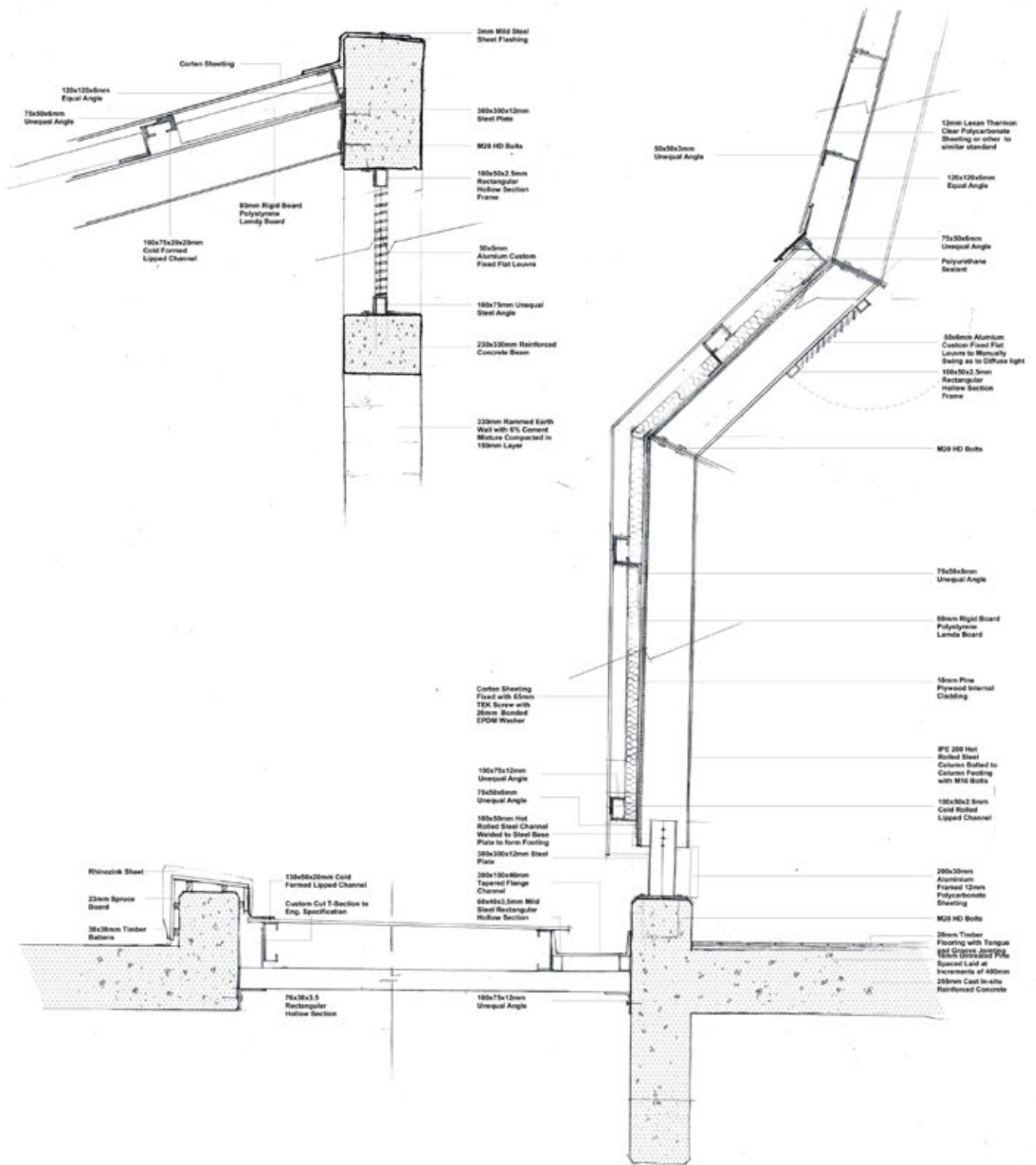


Figure 7.32 Technical/ Spatial Section (Author, November 2016).





LEKHLULENI INITIATION SCHOOL FOR GIRLS

DETAILS SCALE 1:5

Figure 7.33 Detail Exploration (Author, November 2016).



Figure 7.34 Perspective (Author, November 2016).

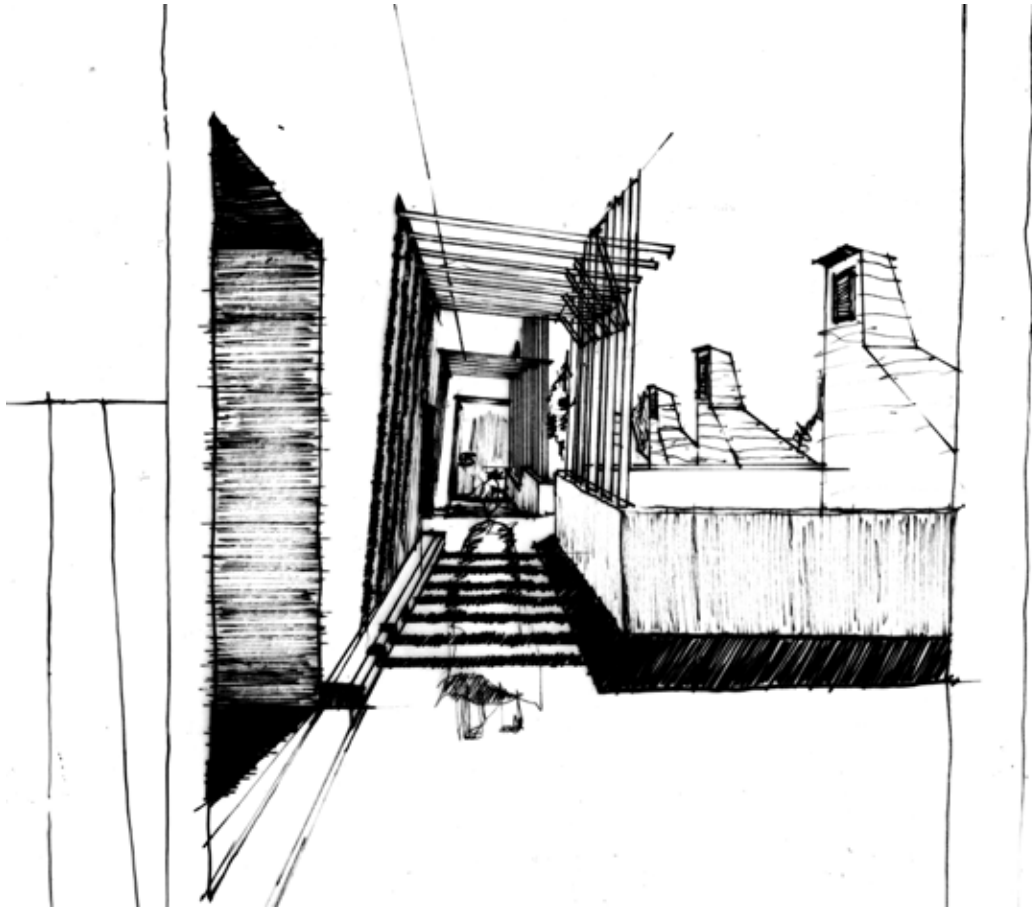


Figure 7.35 Perspective (Author, November 2016).

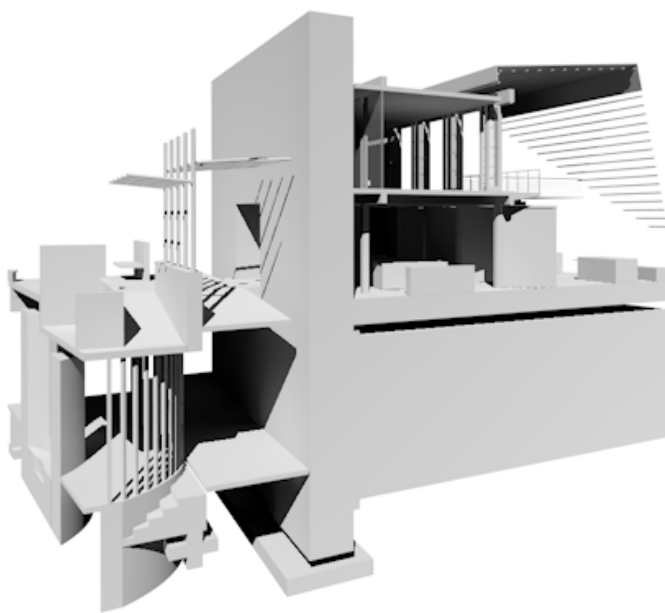


Figure 7.36 Perspective (Author, November 2016).

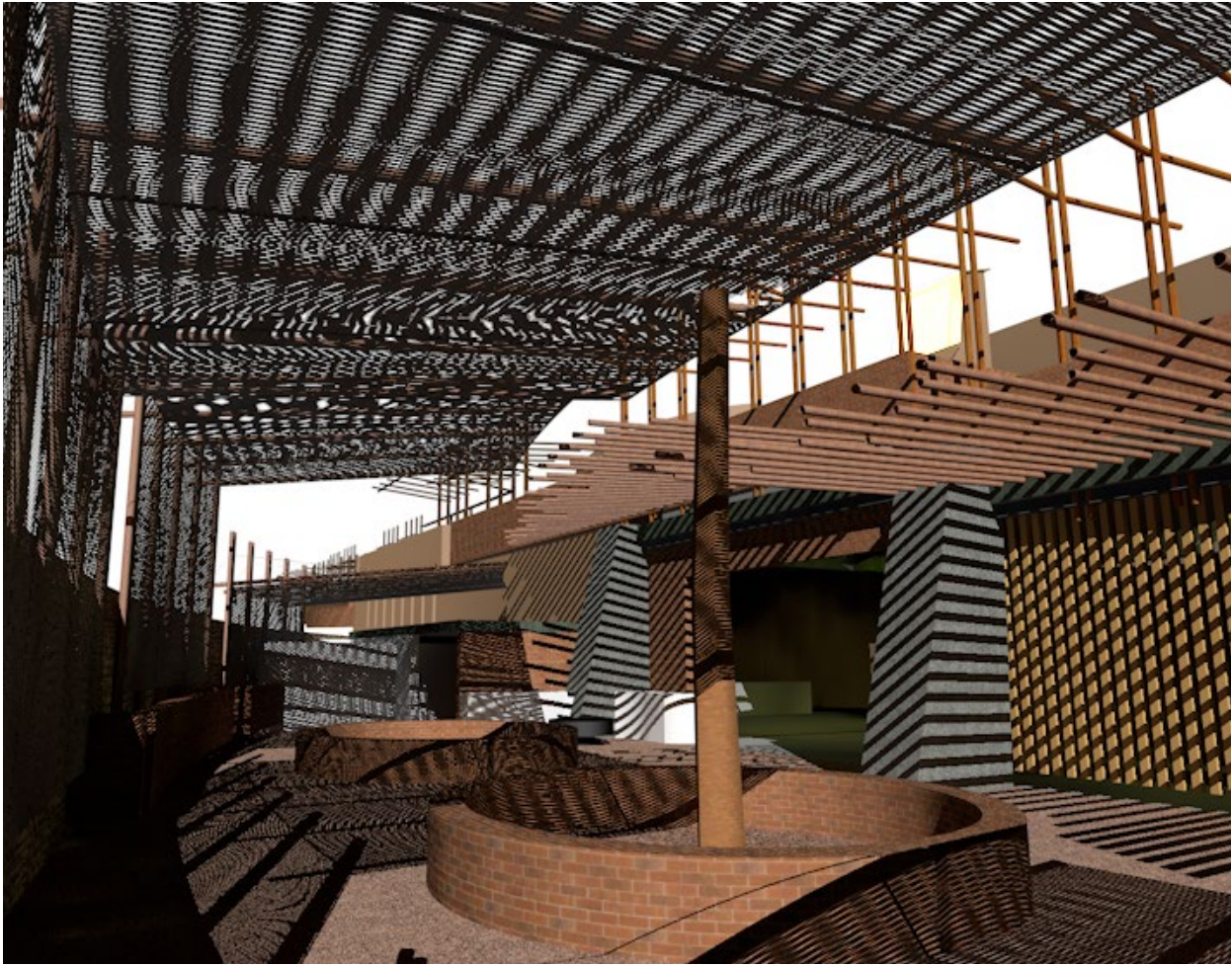


Figure 7.37 Perspective of Initiates Courtyard (Author, November 2016).



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 Ikhaya. 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 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

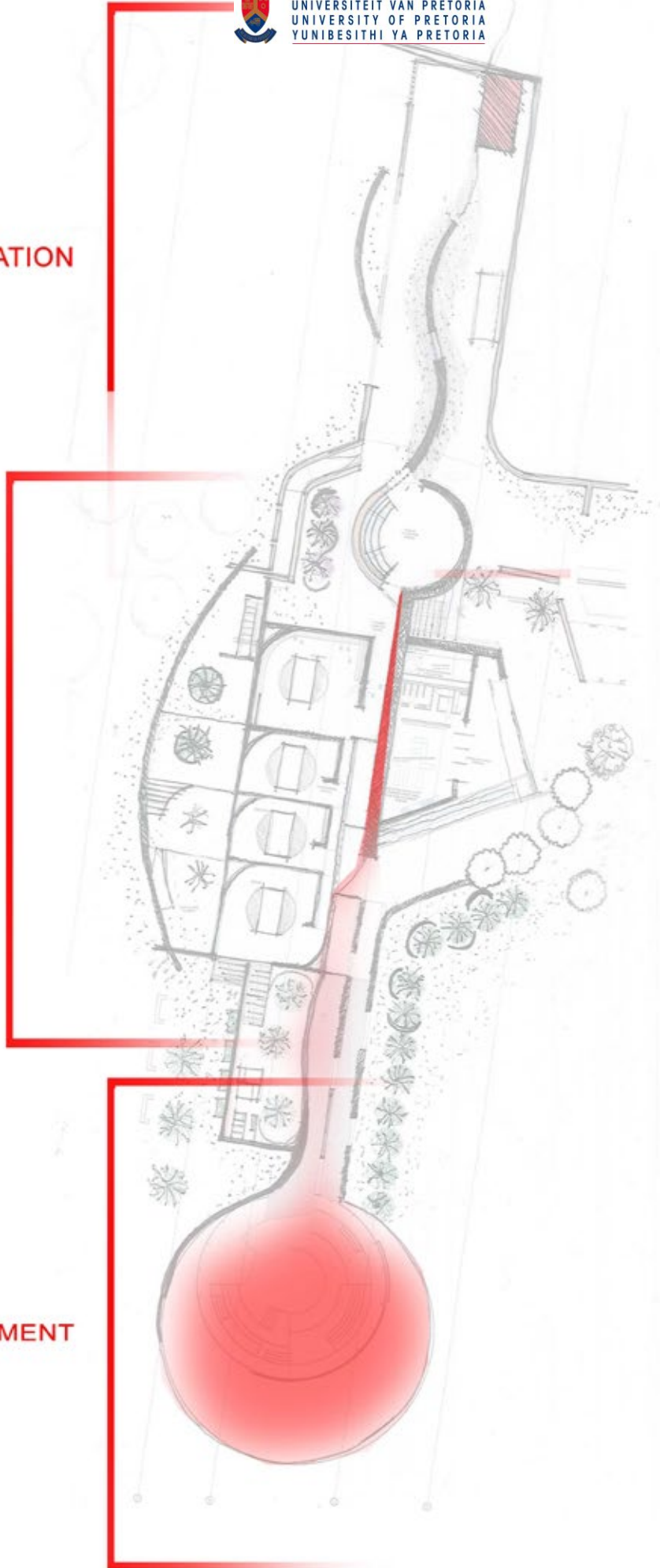
TRADITIONAL RITUAL at the LEKHULENI INITIATION SCHOOL OF GIRLS.



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.

COLLECTION

MANAGEMENT

- PERMEABLE FINING
- IMPERMEABLE FINING
- WATER TANKS
- IRRIGATION
- FLATERS CREEPERS
- PERMEABLE FINING
- IMPERMEABLE FINING
- WATER TANKS
- IRRIGATION
- FLATERS CREEPERS

↑ PERMEABLE FINING
● IMPERMEABLE FINING
● PERMEABLE FINING
● IMPERMEABLE FINING

RAINWATER

SURFACE RUNOFF | DIRECT FROM ROOFS

PERMEABLE FINING | IMPERMEABLE FINING

GROUNDWATER RECHARGE | WATER TANKS

SURFACE RUNOFF OVERFLOW | IRRIGATION

PENAIARS RIVER | FLATERS CREEPERS

MONTH	PRECIPITATION (mm)	PERMEABLE FINING (mm)	IMPERMEABLE FINING (mm)	TOTAL ANNUAL YIELD (m³)	TOTAL ANNUAL DEMAND (m³)	NET ANNUAL YIELD (m³)
JAN	100	50	50	100	100	0
FEB	120	60	60	120	120	0
MAR	150	75	75	150	150	0
APR	180	90	90	180	180	0
MAY	200	100	100	200	180	20
JUN	220	110	110	220	160	60
JUL	250	125	125	250	140	110
AUG	280	140	140	280	120	160
SEP	300	150	150	300	100	200
OCT	320	160	160	320	80	240
NOV	350	175	175	350	60	290
DEC	380	190	190	380	40	340
YEAR	3000	1500	1500	3000	1000	2000

HARVESTED RAINWATER (YIELD)

KITCHEN WASTE TRAP

GREY WATER SUPPLY

ABLUTIONS

GREY WATER | **BLACK WATER**

BIODIGESTER

- INDIGENOUS VEGETATION
- LOW MAINTENANCE
- LOW WATER REQUIREMENTS
- FUNCTIONALITY AND CONTEXTUAL APPROPRIATENESS

IRRIGATION SCHEDULE (DEMAND)

MONTH	PRECIPITATION (mm)	PERMEABLE FINING (mm)	IMPERMEABLE FINING (mm)	TOTAL ANNUAL YIELD (m³)	TOTAL ANNUAL DEMAND (m³)	NET ANNUAL YIELD (m³)
JAN	100	50	50	100	100	0
FEB	120	60	60	120	120	0
MAR	150	75	75	150	150	0
APR	180	90	90	180	180	0
MAY	200	100	100	200	180	20
JUN	220	110	110	220	160	60
JUL	250	125	125	250	140	110
AUG	280	140	140	280	120	160
SEP	300	150	150	300	100	200
OCT	320	160	160	320	80	240
NOV	350	175	175	350	60	290
DEC	380	190	190	380	40	340
YEAR	3000	1500	1500	3000	1000	2000

OCCUPANCY SCHEDULE (DEMAND)

MONTH	NUMBER OF OCCUPANTS	WATER DEMAND (m³)	TOTAL ANNUAL DEMAND (m³)
JAN	100	100	100
FEB	120	120	120
MAR	150	150	150
APR	180	180	180
MAY	200	200	200
JUN	220	220	220
JUL	250	250	250
AUG	280	280	280
SEP	300	300	300
OCT	320	320	320
NOV	350	350	350
DEC	380	380	380
YEAR	3000	3000	3000

WATER GRAPH

TOTAL ANNUAL YIELD: 5591 m³
TOTAL ANNUAL DEMAND: 386 m³

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

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

INDIGENOUS VEGETATION

- INDIGENOUS VEGETATION
- LOW MAINTENANCE
- LOW WATER REQUIREMENTS
- FUNCTIONALITY AND CONTEXTUAL APPROPRIATENESS

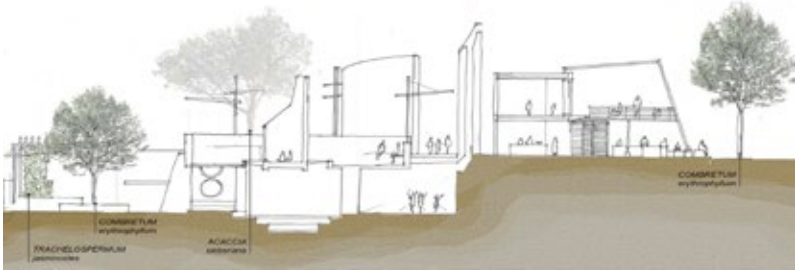
STORMWATER

VENTILATION

GEOPIPE SYSTEM @ 600 dia.

SOLAR STUDY

LIGHT





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 ishishweshwe. 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.

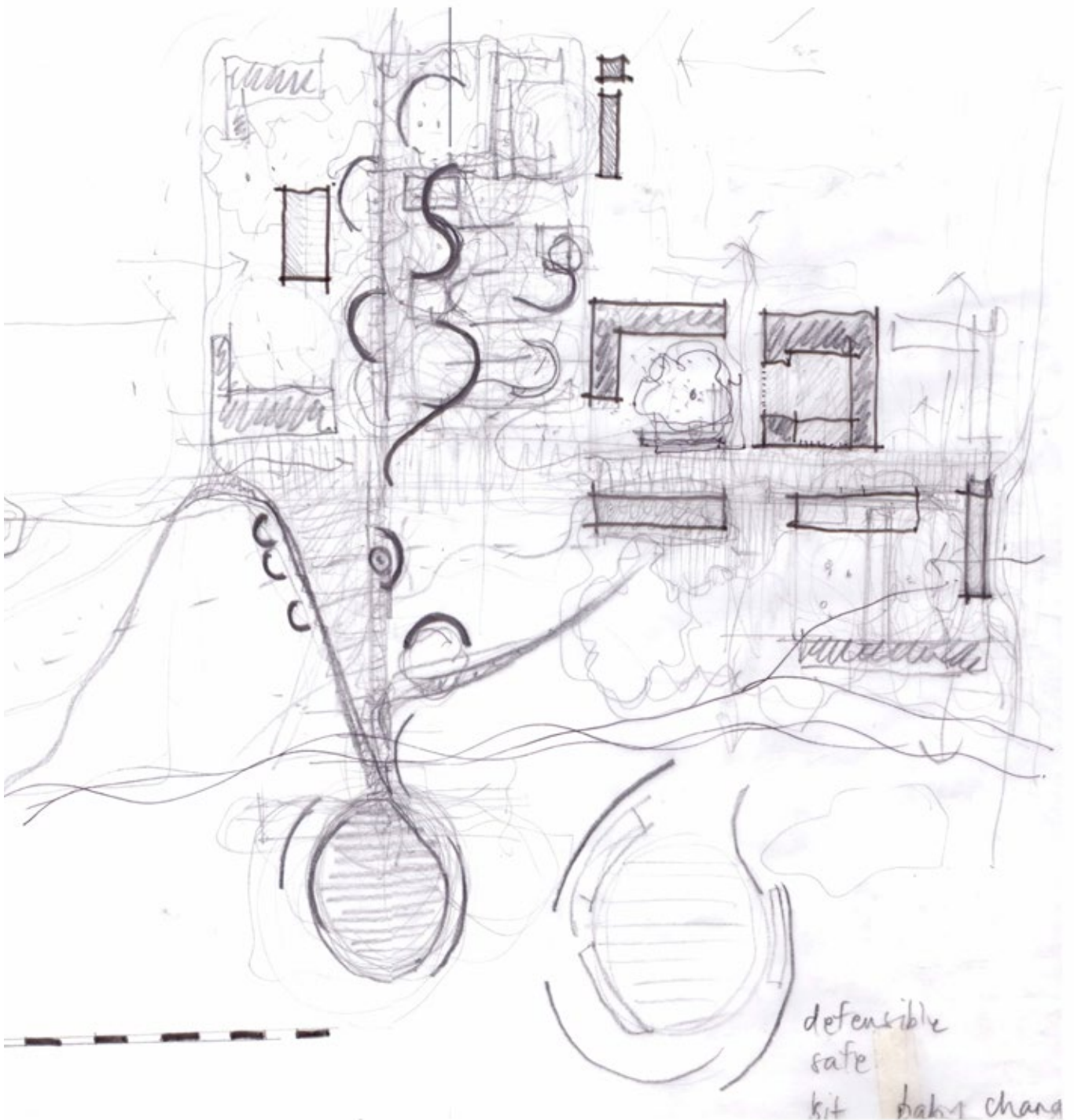
To date Da Gama Textiles still produces the original 'German Print', 'Ujamani' or 'Shweshwe' at the Zwelitsha factory in the Eastern Cape. The process is still done traditionally whereby fabric is passed under copper rollers which have patterns etched on the surface, allowing the transfer of a weak discharge 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.

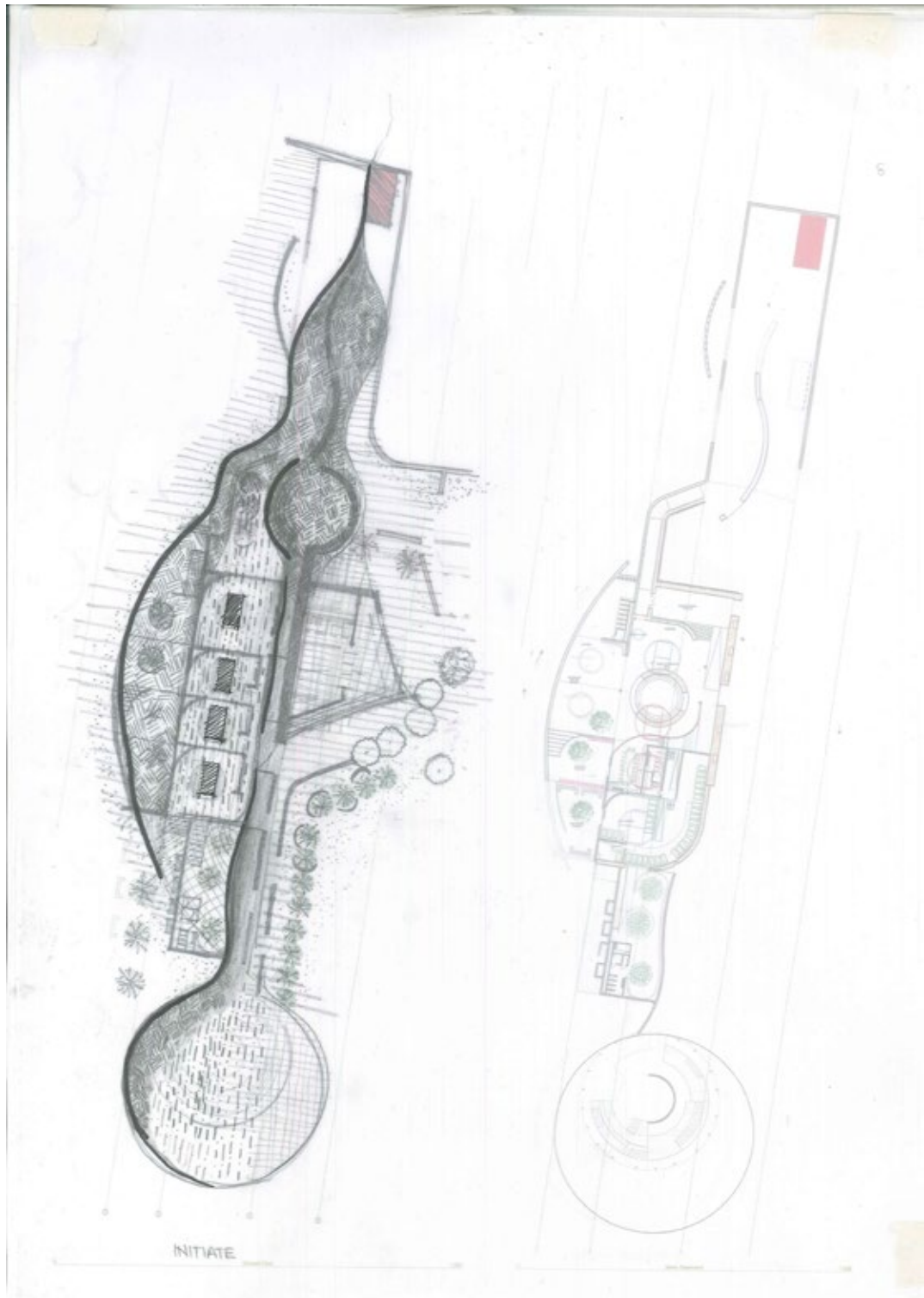
The typical use of the fabric is for traditional ceremonies in the rural areas, thus ensuring a constant demand for this particular fabric. In certain cases special designs are produced for important occasions such as royal birthdays and national festivals. Today this fabric has become fashionable beyond 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.

