



THE BODY THE MACHINE THE DIVINE

MANIFESTO

THE MUSEUM IS A MACHINE.
IT CLASSIFIES, CONTROLS, AND STORES CULTURE.

BUT MACHINES RUST.
THEY DECAY, JUST AS BODIES AGE AND EVENTUALLY DIE.

THE EXISTING JOHANNESBURG ART GALLERY STANDS AS A MACHINE OF PRESERVATION PROTECTING OBJECTS, YET IT ALSO REFLECTS THE SYSTEMS THAT PRODUCED IT.

THE MACHINE PRESERVES COLONIAL MEMORY.
IT IS CONCERNED WITH OWNERSHIP, CLASSIFICATION, AND THE PROTECTION OF OBJECTS.

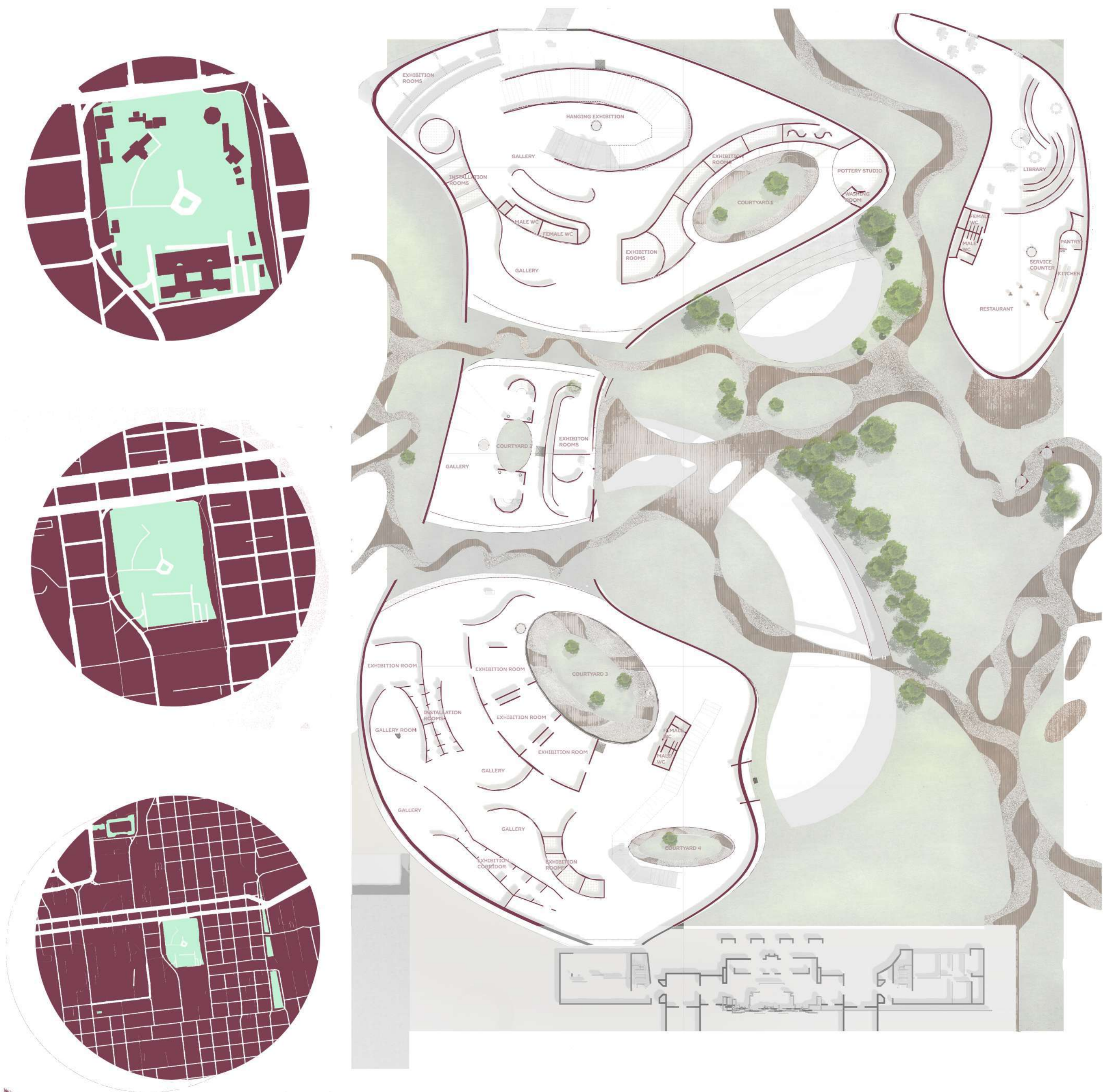
OVER TIME, HOWEVER, THE MACHINE BECOMES RIGID. ITS SYSTEMS BEGIN TO DISTANCE THE INSTITUTION FROM THE PUBLIC LIFE AROUND IT.

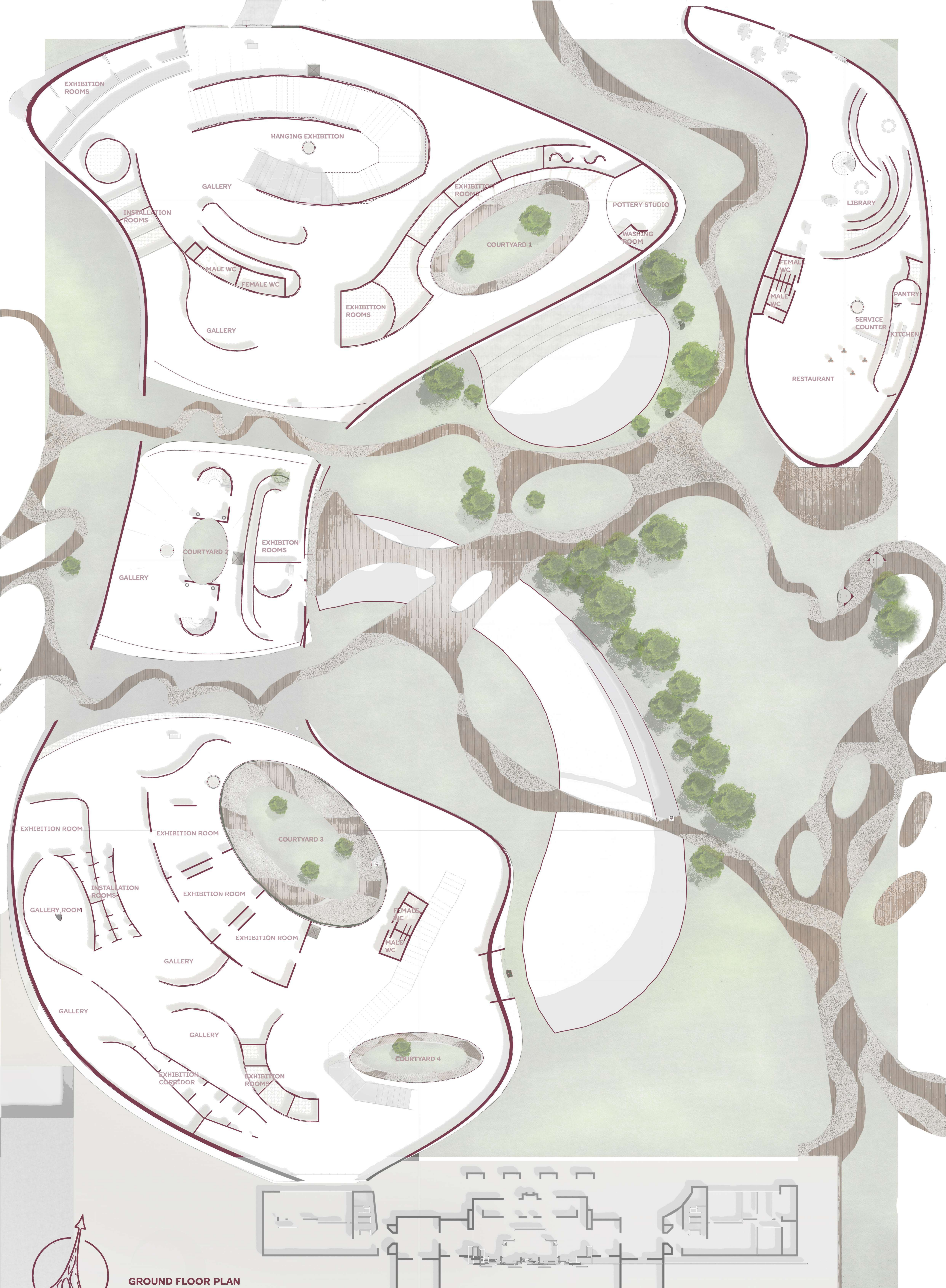
THIS PROJECT INTRODUCES A NEW ARCHITECTURAL BODY: THE FLESH, A LIVING EXTENSION THAT RECONNECTS THE MUSEUM TO PEOPLE THROUGH MOVEMENT, SENSATION, AND EXPERIENCE.

WHERE THE MACHINE PRESERVES MEMORY, THE BODY PRODUCES NEW CIVIC MEMORY.
WHERE THE MACHINE IS ABOUT OWNERSHIP, THE BODY IS ABOUT ACCESS.
WHERE THE MACHINE PROTECTS OBJECTS, THE BODY PROTECTS RELEVANCE.

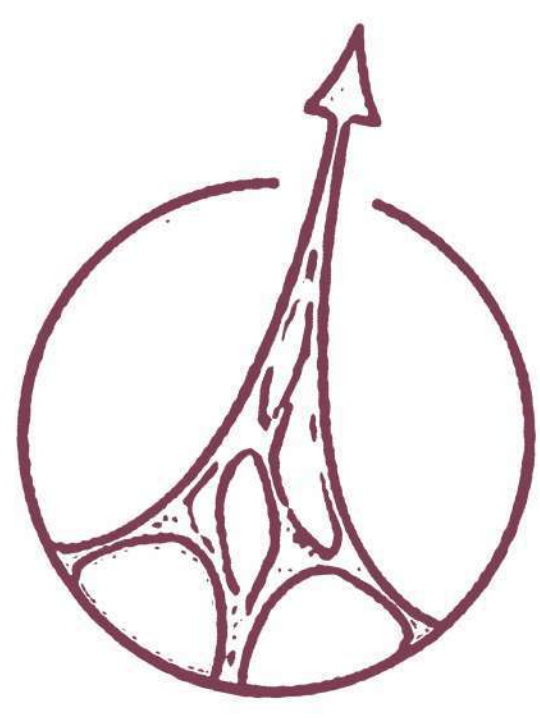
WITHIN THIS BODY, ART BECOMES A FORM OF DIVINE CONSCIOUSNESS, ANIMATING THE INSTITUTION AND GIVING IT MEANING BEYOND STORAGE OR DISPLAY.

THE MUSEUM IS NO LONGER A MACHINE ALONE.

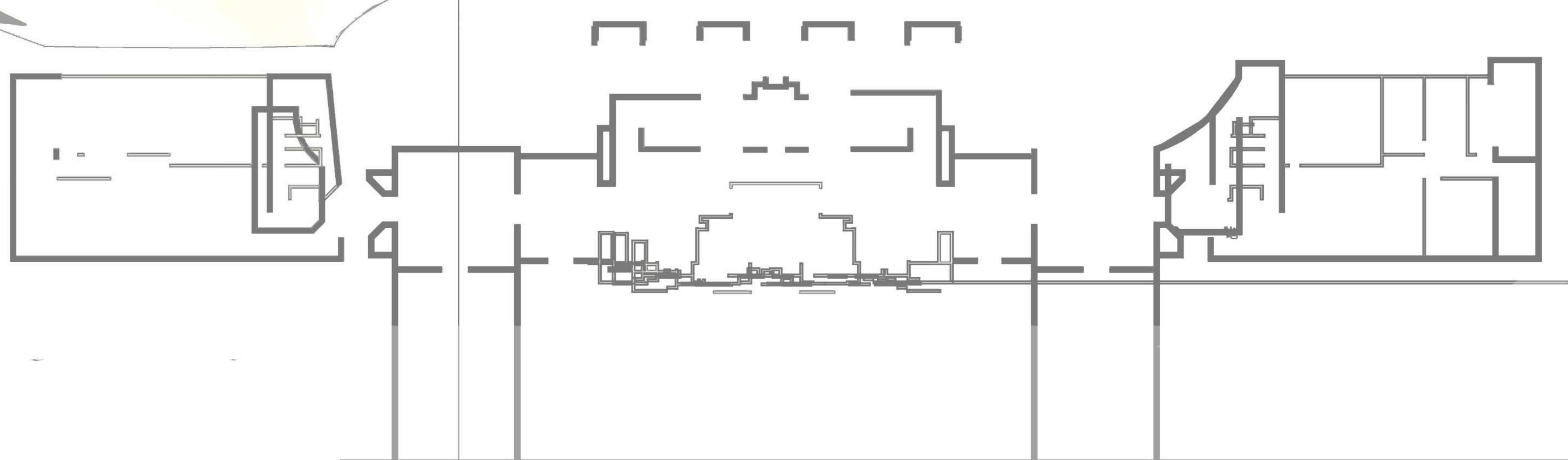


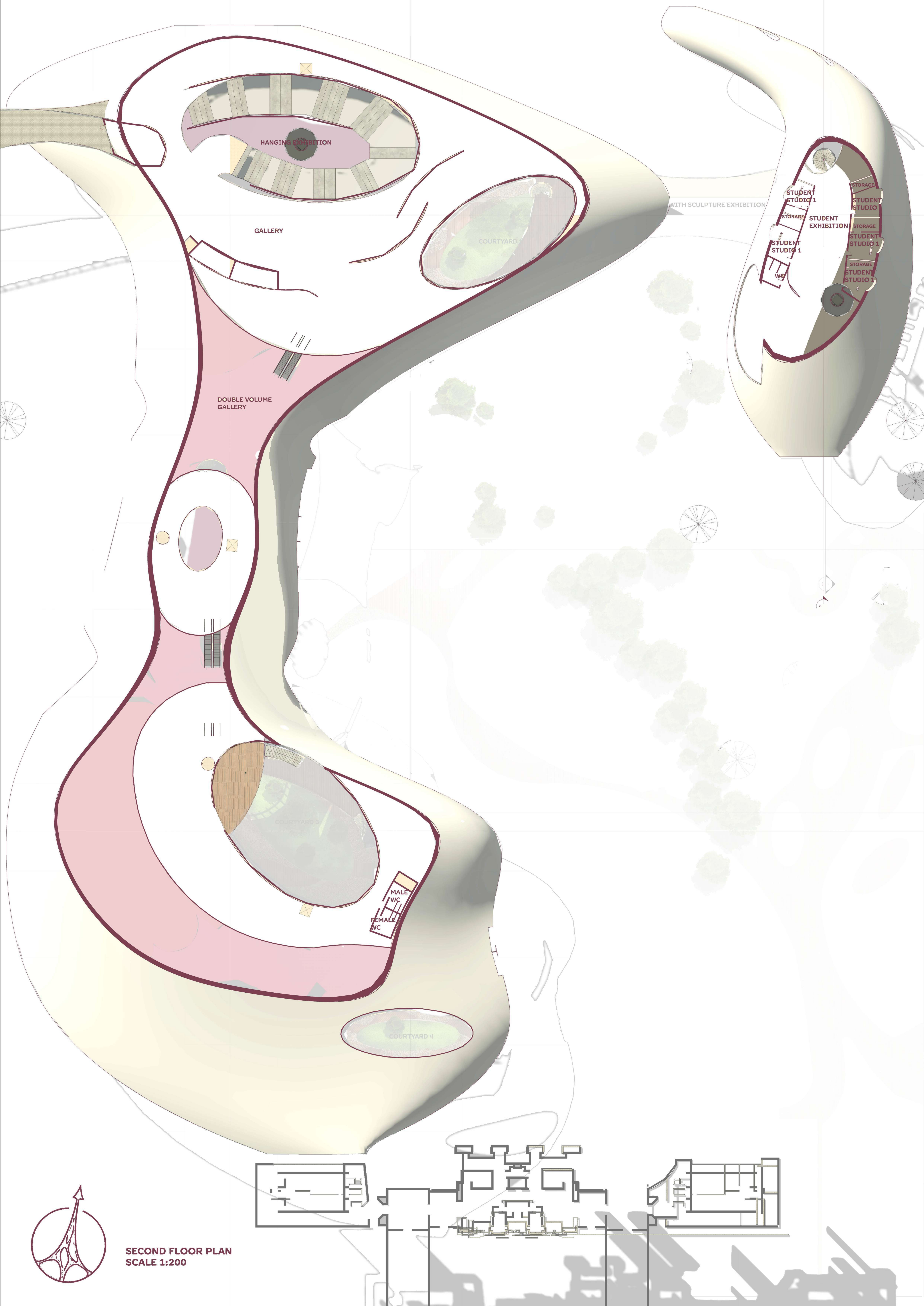


GROUND FLOOR PLAN
SCALE 1:200



FIRST FLOOR PLAN
SCALE 1:200





HANGING EXHIBITION

GALLERY

COURTYARD

DOUBLE VOLUME
GALLERY

COURTYARD 3

COURTYARD 4

STUDENT
STUDIO 1

STORAGE

STUDENT
EXHIBITION

STORAGE

STUDENT
STUDIO 1

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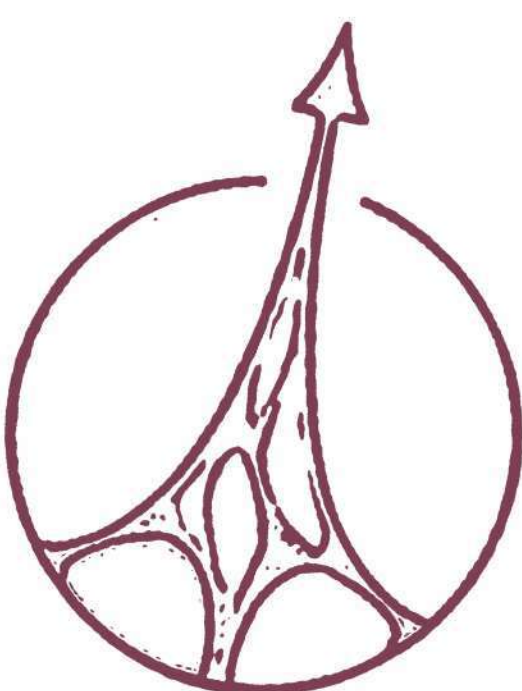
STORAGE

STUDENT
STUDIO 1

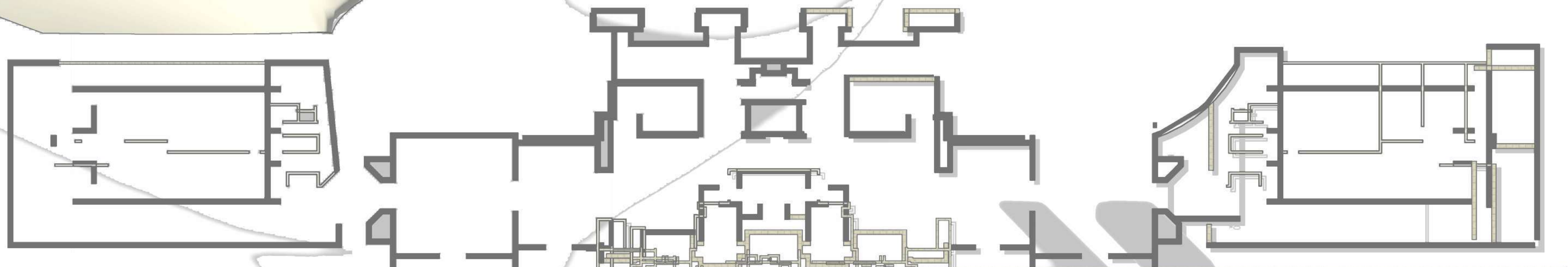
STORAGE

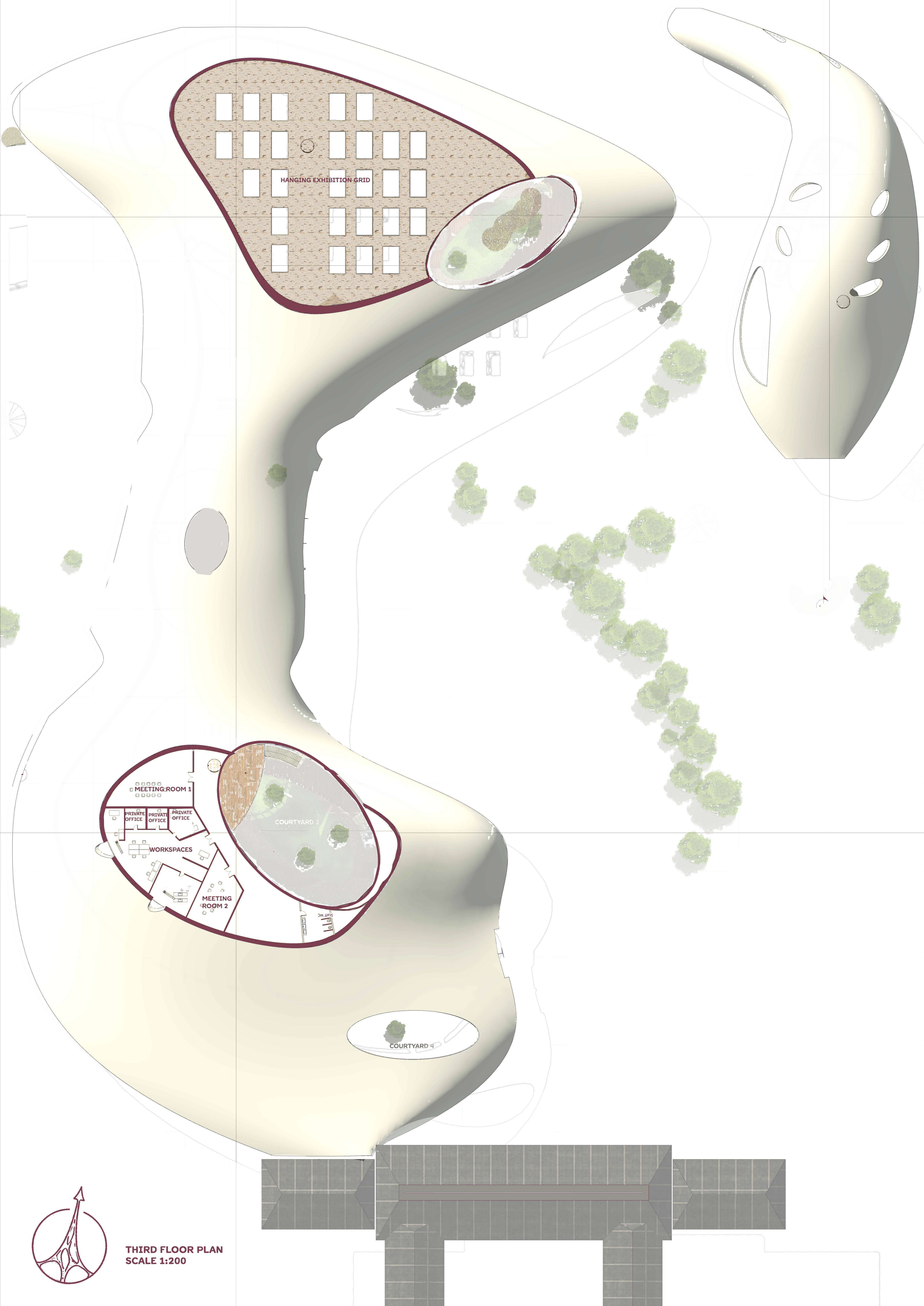
STUDENT
STUDIO 1

STORAGE



SECOND FLOOR PLAN
SCALE 1:200





HANGING EXHIBITION GRID

MEETING ROOM 1

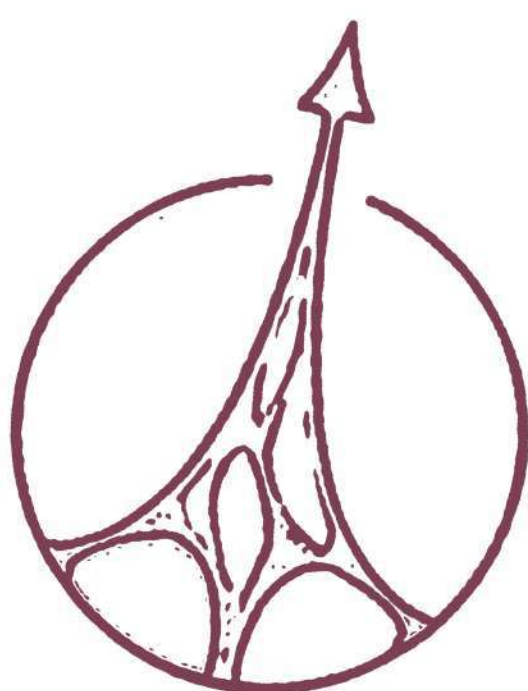
PRIVATE OFFICE

WORKSPACES

MEETING ROOM 2

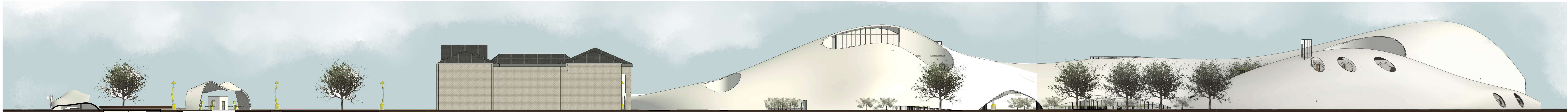
COURTYARD 3

COURTYARD 4

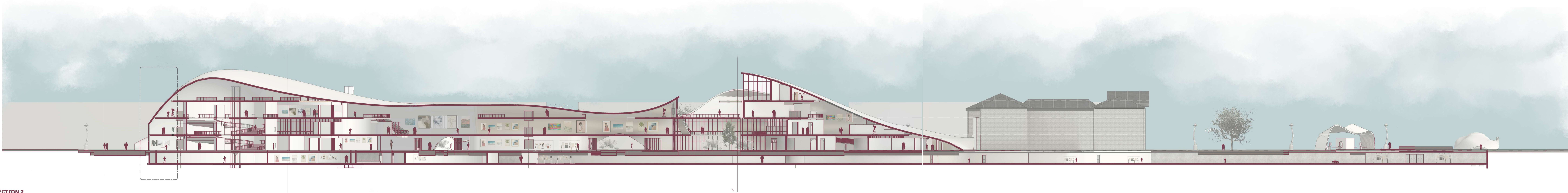


THIRD FLOOR PLAN
SCALE 1:200





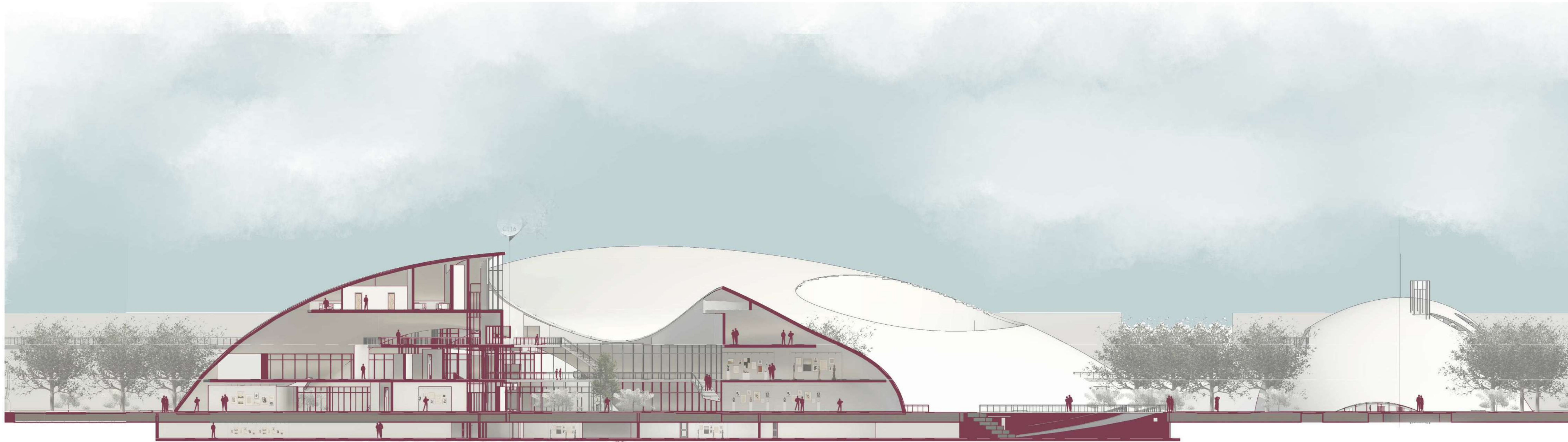
WEST ELEVATION
SCALE 1:200



SECTION 2
SCALE 1:200



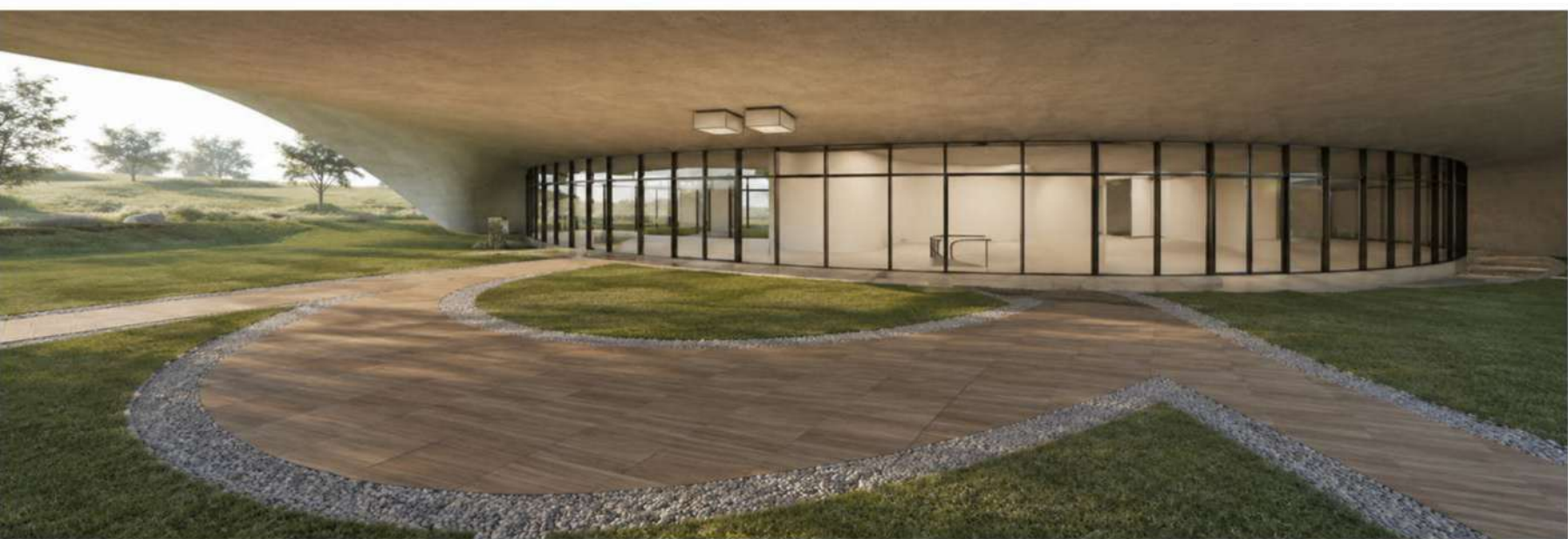
NORTH ELEVATION
SCALE 1:200



SECTION 3
SCALE 1:200



MATERIALITY



Primary Architectural Surfaces

White fair-face concrete (walls)
Soft, off-white. Slight variation, visible casting memory.
Light exposed concrete (ceilings/soffits)
Warmer tone to catch morning/evening
Finish quality: smooth but not perfect: retain subtle imperfections.



Ground + Landscape Interface

Fine gravel (paths)
Pale grey / off-white aggregate for contrast against timber.
Timber path inserts (tiles/planks)
Natural oak tone, matte, slightly weathered.
Detail: alternating rhythm gravel / timber / gravel.



Interior Flooring + Circulation

Light oak timber (floors + stairs)
Warm, tactile, grounding against the concrete.
Finish: matte, low reflectivity
Pattern: linear + alternating tile rhythm to echo movement.



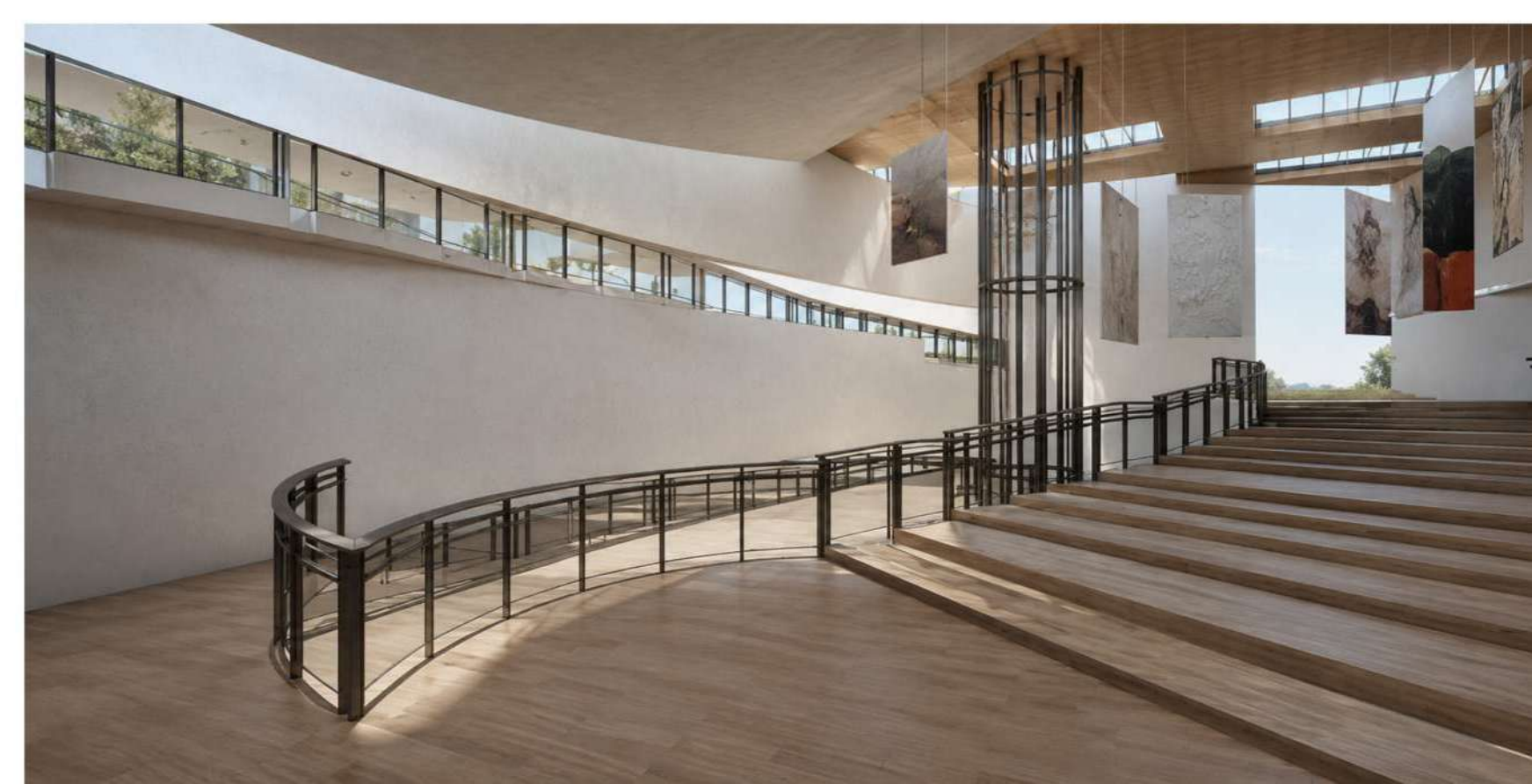
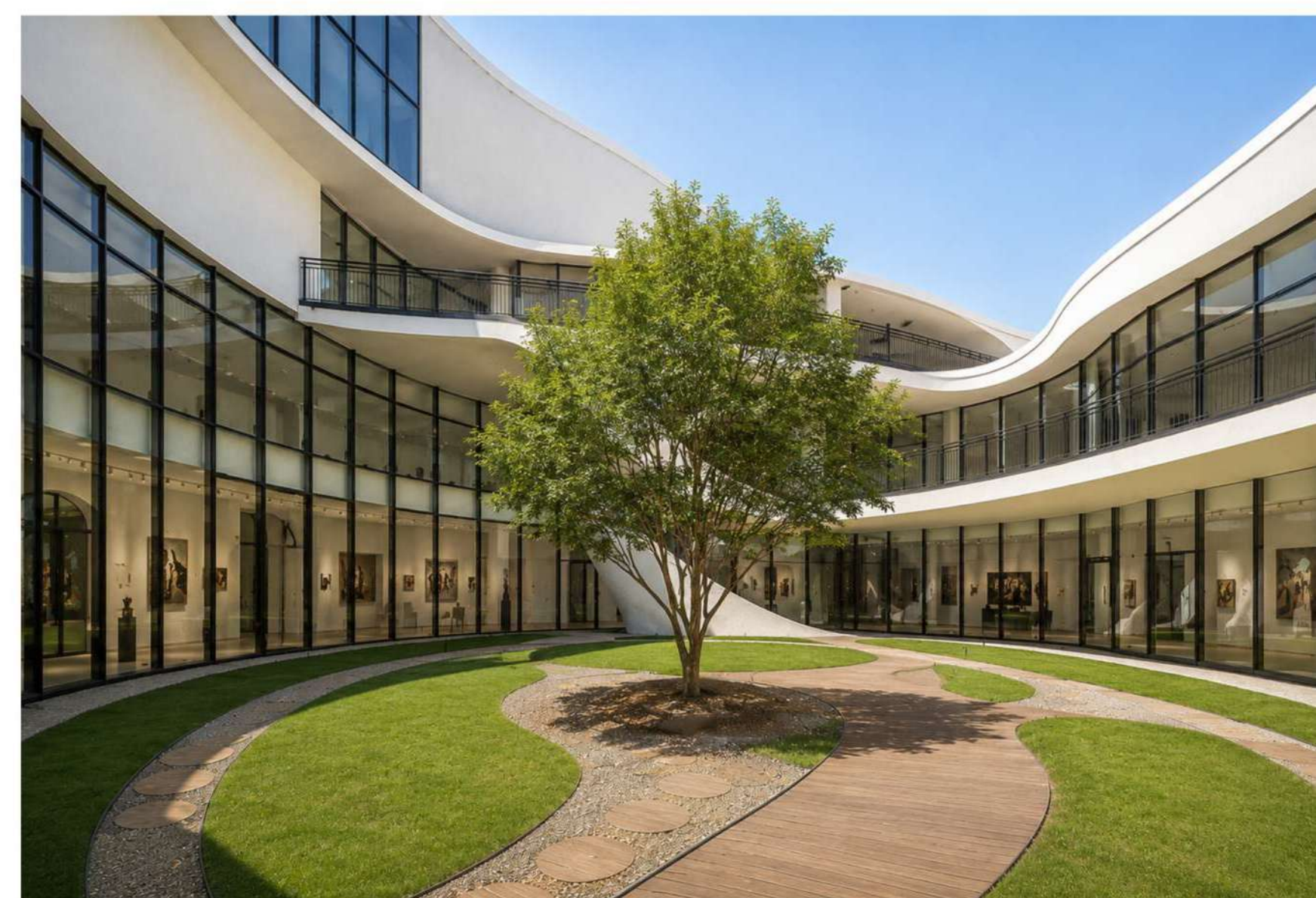
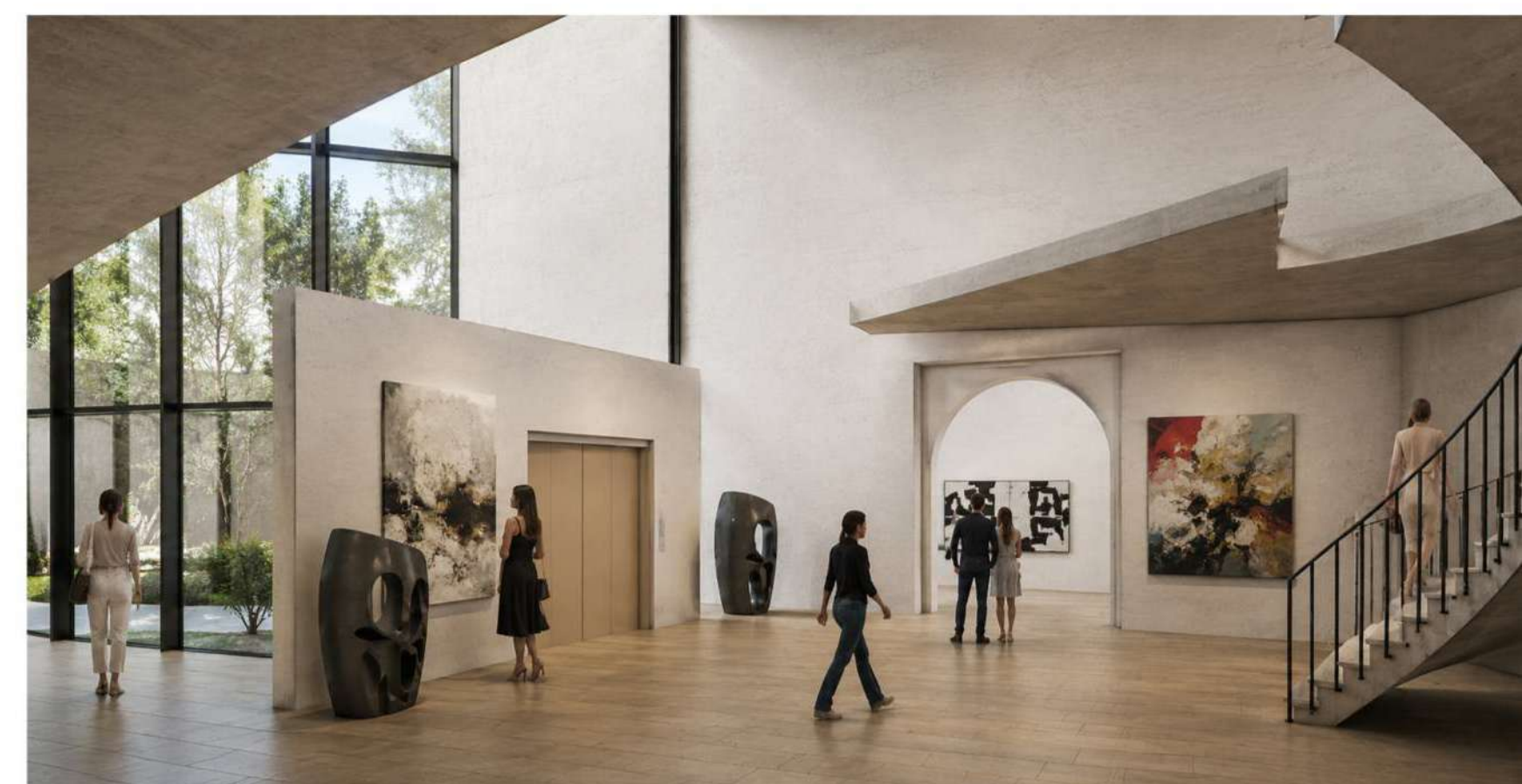
Structure + Detailing

Blackened steel / aluminium (frames + railings)
Glass
Clear, low-iron
Expression: precise, quiet, secondary to space.

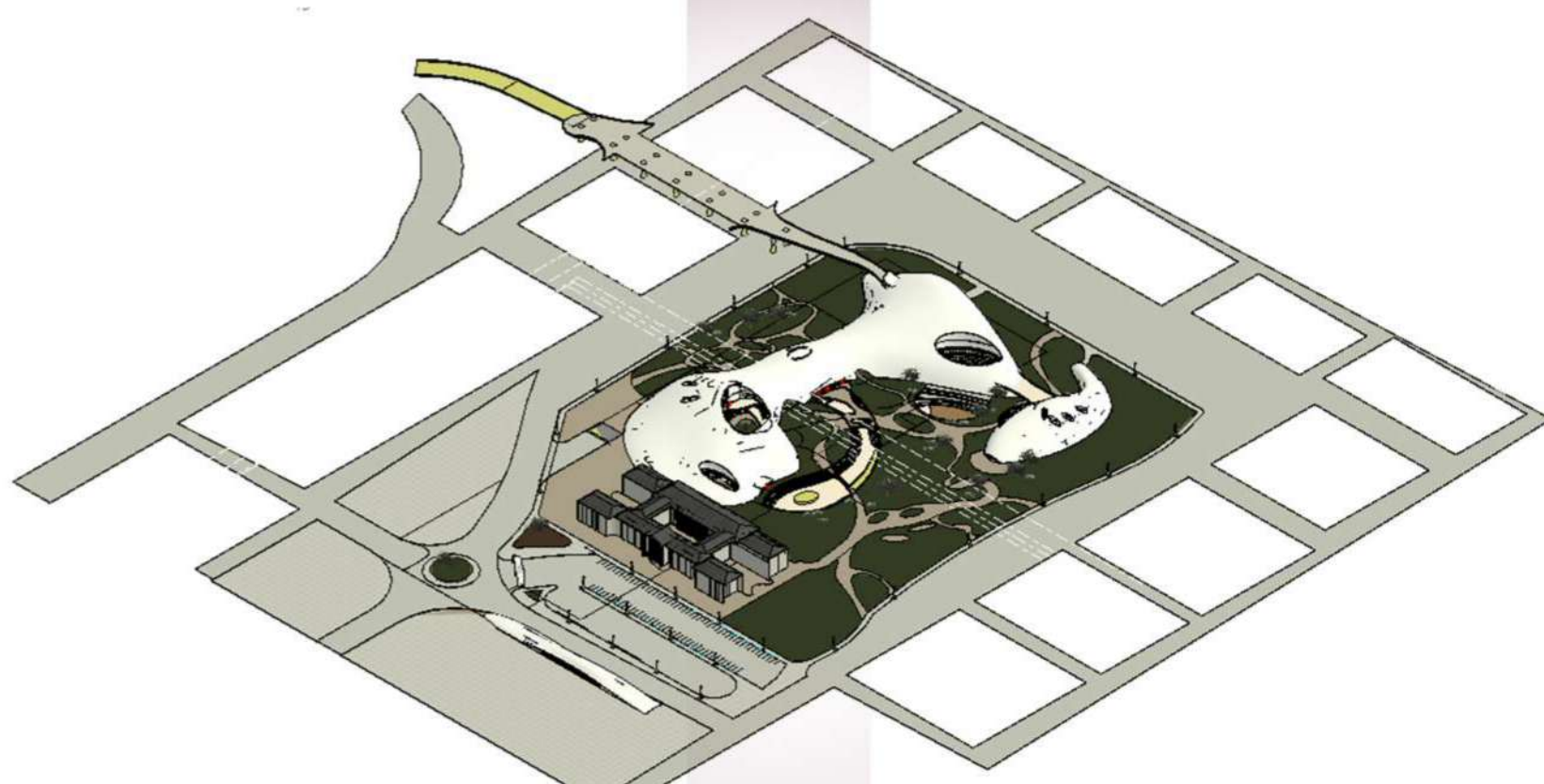


Lighting Atmosphere

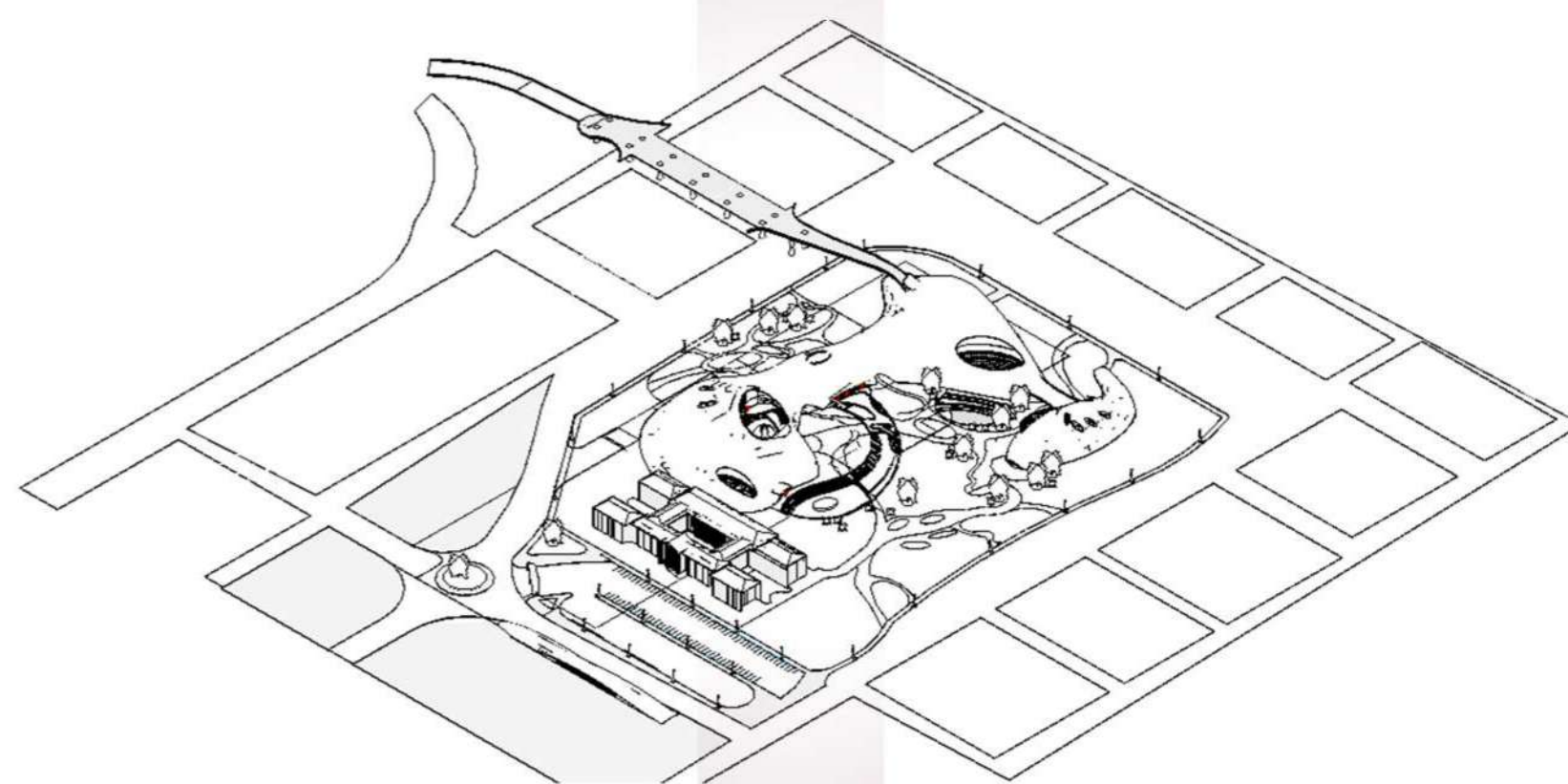
Interior artificial light: warm (2700–3000K)
Creates contrast with cool concrete.
Natural light: primary driver
Exhibition elements:
Suspended panels, thin cables, floating presence.



MATERIALS



FORM



ORIGINAL JAG

