

An aerial photograph of a coastline with a large orange overlay. The overlay covers the top and middle portions of the image, while the bottom portion shows a dark sea meeting a light-colored beach. The text 'A NEW VISITOR EXPERIENCE' is written in white, bold, sans-serif font across the orange area. A vertical white line is positioned to the right of the text.

A NEW
VISITOR
EXPERIENCE



“While we will not forget the brutality of apartheid, we will not want Robben Island to be a monument of our hardship and suffering. We would want it to be a triumph of the human spirit against the forces of evil; a triumph of wisdom and largeness of spirit against small minds and pettiness; a triumph of courage and determination over human frailty and weakness; a triumph of the new South Africa over the old. ”

AHMED KHATHRADA

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OUTSTANDING UNIVERSAL VALUE

TRIUMPH OVER OPPRESSION AND EXCLUSION

1. Robben Island was used at various times between the 17th century and the 20th century as a prison, a hospital for socially unacceptable groups, and a military base. Its buildings, and in particular those of the late 20th century maximum security prison for political prisoners, testify to the way in which democracy and freedom triumphed over oppression and racism.

MATERIAL EVIDENCE

2. What survives from its episodic history are 17th century quarries, the tomb of Haji Kramat who died in 1755, 19th century 'village' administrative buildings including a chapel and parsonage, small lighthouse, the lepers' church, the only remains of a leper colony, derelict World War II military structures around the harbour and the stark and functional maximum security prison of the Apartheid period began in the 1960s.

A SOMBRE SYMBOL

3. The symbolic value of Robben Island lies in its sombre history, as a prison and a hospital for unfortunates who were sequestered as being socially undesirable. This came to an end in the 1990s when the inhuman Apartheid regime was rejected by the South African people and the political prisoners who had been incarcerated on the Island received their freedom after many years.

INTRODUCTION

HOW THE EXHIBITION WORKS

The vision of the new visitor experience is to give the visitor, a meaningful experience - to allow them to experience the Island and its manifold stories and be transformed by them.

In order to achieve this, the proposed experience seeks to give the visitor a complete experience that has the following explicit components

- A sense of arrival in an important place of memory in Africa
- The opportunities to explore the stories and the spaces
- Opportunities to engage engage and reflect

Our obligation, as storytellers is to provide information and interactions that will make the visitor have a meaningful experience. When people arrive in a space and are taken into an experience that allows them to explore, they engage they get a sense of discovery.

MODES/TOOLS OF COMMUNICATION

The biggest tool to tell the story is the Island, itself, its natural environment and its man made structures and marks. The goal, is create opportunities for the Island to speak for herself. Ours is to place the visitor on a journey of discovery, by guiding them

THE STORY RELIES ON THE USE OF THE FOLLOWING TOOLS

TEXT PANELS AND LABELS

In this visitor experience, we make minimal use of text. People will not be required to read long text. However we will use text panels to provide basic information about the exhibitions, and the spaces. A consistent visual system for labeling has also been developed.

SOUNDSCAPES

The experience also uses soundscapes as way of conveying information and as way of communicating mood and emotion. These will be installed in different spaces and will take the place of text panels as a mode of communication.

VIDEO-CLIPS AND THE AUDIOVISUAL MIX/TAPE

This is the age of the video-clip and no other medium communicates the past as powerfully as the film and video. Because of its special place in the history of humanity, Robben Island, and Robben Island prisoners,

In this experience, visitors will learn about the island and what it was like to be there from the people who were there. The visitor will be guided to the spaces where video installations are and get an opportunity to go inside the story. We have transformed, material from many different sources to create over x short films [each contained within a space].

INSTALLATIONS

The sound and video-clips will be complemented by installations in select spaces. In keeping with the principle not to bring extraneous objects into the prison, as well as the principle not to alter the buildings and the spaces, installations have been used minimally to accentuate the feeling and multiple meanings of stories in spaces.

THE TOUR GUIDE

For the New Visitor experience, the Tour Guide [inside and outside the MSP] are the most important interlocutors of the story. Instead of carrying the whole story, they receive and guide visitors to different spaces. More importantly they are there, to

EXHIBI TION ONE

WELCOME AND ORIENTATION

I AM ROCK

GOAL: To give the visitor an orientation about Robben Island as a world heritage site and to create a sense of awe/respect for the journey *(to create a sense of pilgrimage.)*

COMPONENTS: A video installation in the NMG auditorium.

The video-art piece, will heighten a sense of vastness of the universe and depth of the seas. The installation seeks to use video mapping to intensify the experience.

NARRATIVE GOAL: To give a brief history of the geological as well as the political history of Robben Island and its importance as a world heritage site.

I AM ROCK

I am rock that saw it all
a silent witness to time
the one that carries
the story of all life;

the story of this mysterious Island
is the story of the rocks
it is the story of humanity
On the southern most tip
Of the Afrikan continent

Today, I seem cut off;
separate from the mainland
yet I am always connected
to the Mainland

I am an outcrop of an ancient mountain
I am part of the great Southern
continent of
Gondwana land
I was there right from the beginning of
things
3.8 billion years ago
I am the stone that witnessed the
evolution
of the first simple, single cell life forms
and I saw it all evolve into complex life
from the first reptiles
to the great dinosaurs

Imagine that,
I was here when ancestors
of modern humans, first stood upright
when they first tamed fire,
sang the first song
and danced the first dances

before roaming the earth,
reaching its furthest corners
and peopling the world with humans
of all hues

I am the rock that carries
Memories of times
Seemingly unknowable,
Yet, always marked on my face
The archaeologist will tell you, that
This Island was once a hill
a grassy savannah

Lions
Antelope
Hippopotamus
Extinct Elephants and giant Buffalo
Roamed here

I have seen many cycles,
I was there when the giant meteorite
smashed into the earth
And rendered the giants of the
savannah
Extinct

But I am still here,
and I bare witness
to the first people's
to call this corner of the earth home
the khoi people
their story is written on the rock faces
across, the ancient ochre memories

We never, fully know
What life was like for
Khoi, but the land,
Bares all the clues
The Khoi lived a simple life
Hunting, and gathering,
Living from what nature gave
Abundantly

I was there, when the great water
brought travellers on wooden crafts
from far away places

the earliest people who sailed around
my shores
were the Chinese in 1421- Chinese
Emperor Zhu di
sent a huge armada of ships to sail
around the world
it was Admiral Zheng He who first
rounded the Cape
and mapped the continent for the first
time,

then came the Europeans
the Portuguese in 1488,
Bartholomew Diaz and soon, the
Visitor's found a safe cave and called it
'Portuguese Cave'
I was now for the taking
The Khoi people
Never claimed to own me,
But the visitor's
Now called me their own



THE TIME LINE

GOAL: to give the visitor a visual sense of the different layers and periods of the Islands History

COMPONENTS: A text/visual graphic of a timeline placed on a curved timeline that reveals information as the visitor moves in the queue.

The second component is an audio scape with voices of people who were incarcerated on Robben Island as well as music with sound effects.

The third components are the drapes [RGB enhanced] fabrics which will also echo the significance of the journey visually.

The fourth component is an art installation; The Debris of History. This will be made of piles of found materials on the island and on shores. It is a meditation on time and the oceans.

NARRATIVE GOAL: To give the visitor a visual sense of the movement of history from pre-colonial time, to colonial period and its impact on the Island.





1806 - 1846

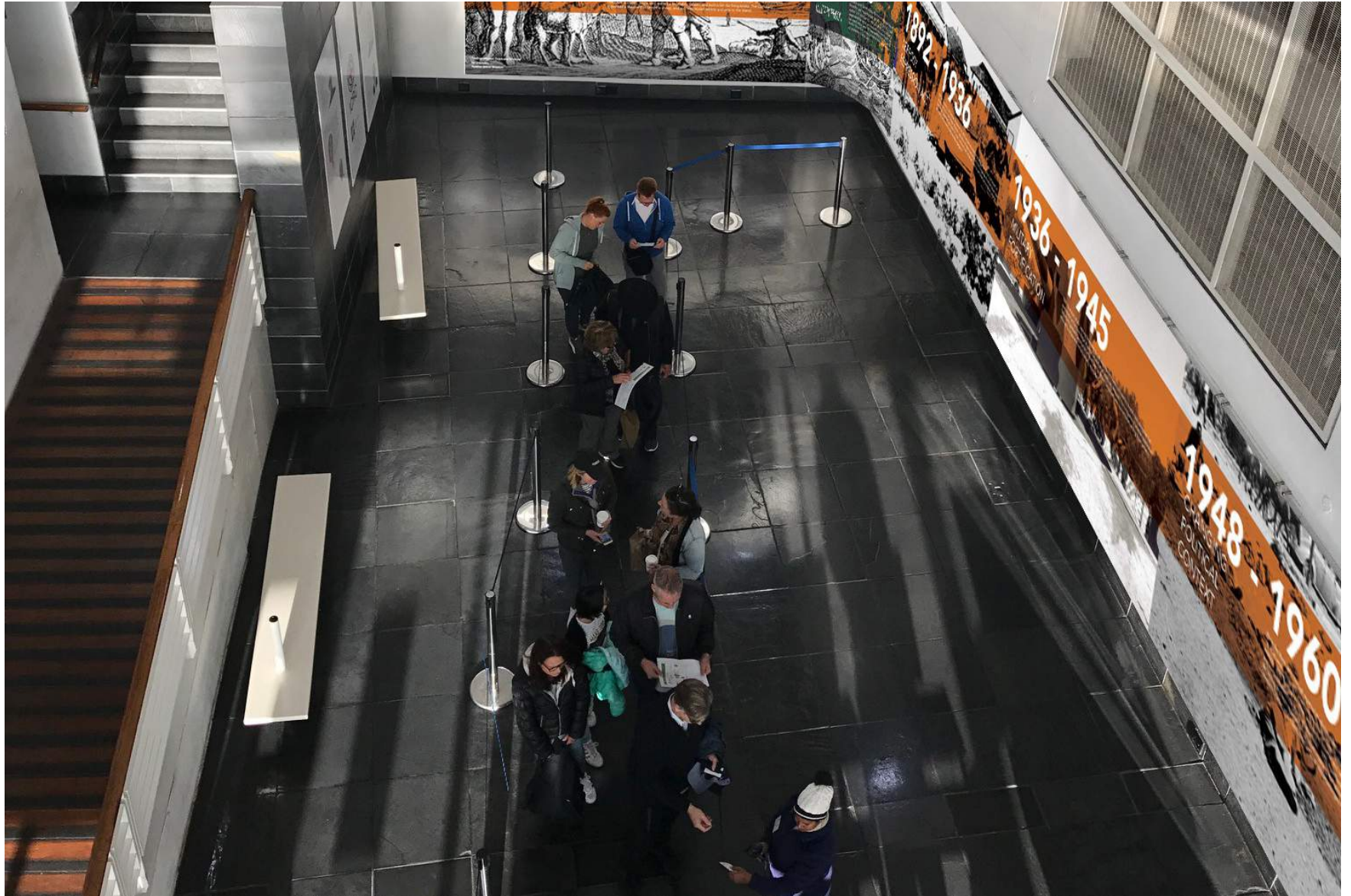
A BRITISH MILITARY PRISON

1804 The British occupying Cape for the second time. An American sailor named John Robinson landed in the American Bay, off the coast of New York. He was captured by the British and taken to the Cape. He was held in a military prison for several years. He was released in 1806 and returned to his home in New York. He was later found to be a spy and was executed. His story was later used in the novel "The Spy" by John Jay. A large number of American soldiers were also held in the military prison.

1892 - 1936

LEPROSY REPRESSION ACT

1892 As a result of the Leprosy Repression Act, 452 new patients were admitted to the hospital. The act was designed to prevent the spread of leprosy. It was a controversial act, as it required the segregation of patients. The act was eventually repealed in 1936.



THE ISLAND
THE EARLY HISTORY
LOCATION: NELSON MANDELA GATEWAY

EXHIBITION ONE

THE DUSTBIN OF HISTORY

Clip: 101

Location: NMG

Theme: Orientation/Departure

Govan Mbeki: “Robben Island has over the centuries been used as a place of banishment, as an institute for lepers, for the mentality disturbed”

Neville Alexandra: “All the unwanted things and people have been dumped there on Robben Island, weather they were so called rebels against whatever a system, lepers, insane, so called insane people were all dumped in this dirt bin”.

Govan Mbeki: “But the more important use, was as a prison for those who dared to challenge the authority of those who held power in their hands, Whether as colonial government or in more modern times, as a government that did not enjoy legitimacy like the apartheid government of the Nationalist Party”.





EXHIBI
TION
TWO
THE GREAT WATERS



GOAL: To bring the visitor deeper into the story by gently filtering voices and music through carefully placed speakers.

COMPONENTS: 2 soundscapes [one for going and the other for the return journey].
The boats will also be dressed in RIM branding with messages of the story.

NARRATIVE GOAL: To give the visitor a sense of the gravity of the journey. A journey that many took unwillingly, and a journey from which, many would never return.



EXHIBITION THREE

Murray's Harbour Wall

THE WALL

THE GOAL: To make the visitor feel that they have arrived in a sacred space of memory. The wall will carry the words, 'set the captives free.'

In eleven languages including Herero and Ovambo.

COMPONENTS: A bare and bleak wall with laser cut, rusted lettering and a series of panels with the names of the prisoners from different periods. Photographs of the early prisoners will also be exhibited.

SET THE CAPTIVES FREE





Murray's Harbour Proposed Wall Cladding

Approx: 16m

4m



DANKIE HEK

THE GOAL: To give a sense of the maximum-security prison and how it was structured. The Exhibition will also give insight into how the prison was guarded and the concept of 'Dankie Hek.

COMPONENTS: The exhibition is largely about the guard at the gate. This will be done through an installation and a video of an ex-warder explaining.

NARRATIVE GOAL: To give a sense of Robben Island as the most important prison under Apartheid.



THE VISITOR'S CENTER

THE GOAL: To make the visitor feel what it was like to visit the prison.

COMPONENTS: A text panel about the history of the visitor center.

An audiovisual mix tape of video clips of testimonies. The waiting room will be treated to resemble the space in time. The installation will also include and audio installation linked to the phones and intercom devices.

NARRATIVE GOAL: Explain that prisoners were entitled to only 2 visits a year and each was a mere 30 minutes long. Only family members could visit and young children were not allowed to visit their fathers.





Visitors center



Visitors center

OF LOVE AND SORROW

THE VISITOR CENTRE – THE VOICES OF THE WOMEN

LOCATION: VISITOR CENTER

THEY HARASSED US

Clip: 123

Location: Visitation Centre

Theme: Pain and Longing

When we came here, then we got off the boat then there were these waders, that day there were 2 or 3 in front of us and behind and another behind us, and then this lady started to complain saying “but we are not prisoners, we cannot be treated like prisoners”. EEEEh, that was too much, and then they started swearing her, what does she think she is the wife of a communist and what and what and then we matched to this place, and even talking there now when I came here there were no phones, it was just this glass, then we had to shout and shout “HEEE uthi kwenzenjani!?” it was so frustrating and in time the 30 min was over and you had to go away not having said what you wanted to say, so most of the time you could not observe a lot of things, because most of the time they were also emotionally unstable you are crying you know”.

KAFFIR MAID

Zange isihabulise neze le ndaba ebowuthini ma uwehla wawutshelwa ukuthi bheka phambili ungabheki ecaleni don't talk to another one hamba uyela uyakhona I remember ngesikhathi sokuqala, ndiqala uvisita u brother wam masifika la sasijabulela ukuthi ngizombona "musn't pick the phone before I said pick up the phone don't move, sit, sihlale ke lokho ukuhlala. Umabezoqhamuka ukhuluma naye awukhulumi isikahti eside utshawuta, uyamemeza and if ukhuluma into engezwakalai put down the phone bakuluma naye lo ongale, lo ungapha uzakutshela ukuthi akumelanga ukhulume lento uyikhulumayo ungathathi ngenye into. Uma kudlula abanye abantu bakhithi la akumelanga ubingelele, awubingeleli muntu, uze kulo uze kuye, ukhuluma naye. Intliziyo zibuhlungu, ngisamjabulele ngisathi ngizoxoxa thime is out sekufanele si hambe angisakhulumanga neskhathi eside mina angikhumbuli nokuyji kwakuyi 30min It looked like it was 5 minitue the sasithreatishwa ngakhona kabuhlungu. Sathreateka kabhlungu ngabhulu. Asithreata kabhlungu asibiza ngaboma Kaffir maid uma ebothini gaan onder die kaffir maid noma uza la kaffir mate. Hambani one side, go straight like imbuzi or



ARM OURY

THE GOAL: To give the visitor an orientation of the structure and culture of the Prison [an overview - Prison Life]

COMPONENTS: A text panel explaining the space and its original use. An installation of guns, warder uniforms, handcuffs, manacles, batons etc. A audiovisual mix tape of prison life.

NARRATIVE GOAL: To give a sense of the prison life through the experiences of individuals who were imprisoned there.



COLD PUNISHMENT

Project: Robben Island Story Line

Clip number: 105

Location: Maximum Security Prison

Theme: Crime and Punishment

COLD PUNISHMENT

Clip: 107

Location: MSP

Theme: Crime and Punishment

Steve Tshwete: "Prison is a place in which you must suffer, you must pay the price".

Govan Mbeki: "Robben Island is in the Atlantic Ocean, it is cold Cold and the winter can be terribly cold".

Steve Tshwete: "They wanted to deep freeze us, so that we are forgotten by our people and the flame of liberation is obliterated"

Nelson Mandela: "What we must do is to get these people to understand that opposing white supremacy is a disaster for them. Our treatment must be intended to make them never resist white supremacy again.

Steve Tshwete: "A kaffir es a hond, a Kaffer is a dog, and you are prisoners and you are a dog, and Mandela is a dog himself" "If you hear the name ANC or PAC or Mkhonto we Siwe you know that is a communist and that's your enemy, that's how you were grown up, anything even Mandela, if you hear that name the your hairs on your back are raisin if that is the correct term. That is the enemy, that is a communist that is the people that are gonna come take over the country".

Amah Kathrada : "They had indoctrinated these chaps very very thoroughly, everyone was frightened of us. They has painted a picture of wild unruly, undisciplined, violent terrorists. For the first month while we were in our cells, locked up in our cells at windows leading to the passage, they brought waders from throughout South Africa and they would walk down the passage stand at the cell and stare at us".

Neville Alexandra: "The waders' certainly in the first few years really believed we were animals, at a zoological perspective really on all the prisoners and treating us all like that."

RECEP TION

THE GOAL: To give the visitor a sense of what it was like to be received and inducted into prison life.

COMPONENTS: A text panel explaining the process of reception.

An audio-scape of pre-recorded testimonies describing arrival. An installation of the reception office as it might have been, with prison book, finger printing paraphernalia, clothes, blankets, manacles and handcuffs.

NARRATIVE GOAL: To explain the brutality of arriving in Robben island.



Reception

THE CENSOR

THE GOAL: To make the visitor feel the violation of privacy and the cruelty of censorship

COMPONENTS: Text panel explaining the functions of the censor office. An installation of the old tele-com system [encased], and an audiovisual clip about the pain of censorship.

NARRATIVE GOAL: To explain the process of censorship using warders and prisoners



A GHASTLY VIOLATION

Project: Robben Island Story Line

Clip number: 115

Location: Maximum Security Prison

Theme: Crime and Punishment

A GHASTLY VIOLATION

Clip: 115

Location: MSP

Theme: Crime and Punishment

Maharaj: “One of the aspects about the truth of Robben Island is the gustily violation of our privacy. That every letter we wrote and every letter we received and every Christmas card we got, photocopied and stored by the security branch and intelligence service of the apartheid state. You could not write a word, you could not dream in your cell or talk out loud to yourself without it being taped, you could not write to the people you love without that love being tarnished”.

THE CENSOR

Clip: 116

Location: MSP

Theme: Crime and Punishment

“I was head of the sensor department, that was sort of the lifeline of a prisoner and prison way coz I mean everything goes through that office. The sensor office’s duty was to read each and every letter and according to, you know, rules and regulations to take out or sensor letters, things that were then not suppose to come to their attention and also vice versa. That was really what it’s all about. What sort of things? Well obviously I can’t get into it right now but you know, there are rules and regulations that stipulated political things you know things that”.

Walter: “At first you see, receiving of letters was one letter in 6 months and even that letter it would pain you to look at the way it was scratched, and finally you are left with just a few, few lines only to say the

DIE PLEK SE NAAM IS TRONK

THE GOAL: To accentuate the prison rituals of arrival.

COMPONENTS: A video projection and audio scape in the passage.

NARRATIVE GOAL: To show how prison is deliberately created to break ones spirit.



Prison passage

THE COURT YARD

THE GOAL: To give the visitor a sense of the bleakness and the brutality of the prison routine

COMPONENTS: A text panel and audio pods placed strategically, with content depicting what happened in the courtyard. An installation of rock piles and 5 pound hammers to evoke the famous narrative, with pictures to support.

NARRATIVE GOAL: To explain prison life through the voices of the prisoners who used the courtyard.



The courtyard

SECTION B

THE GOAL: To give the visitor a sense of what life was like for the leadership of political organizations who spent many years in the section.

COMPONENTS: Text panel explaining, section B, who was in it and how it was regarded by the prison authorities. Audiovisual station, placed strategically to avoid aural and visual clutter. An installation of warder presence.

NARRATIVE GOAL: To show how individuals survived prison using the voices of the prisoners who were in section B.



Section B

MEMORY OF THE NIGHT

Project: Robben Island Story Line

Clip number: 107.

Location: Maximum Security Prison

Theme: Crime and Punishment

MEMORIES OF THE NIGHT

Clip: 109

Location: MSP

Theme: Crime and
Punishment

Mbeki: “What of the Night when waders on a cold day in July rushed into B Section and ordered “staan op, trek uit, hande op, teen aan die muur” and there we were naked for an hour, with warders carrying staffs to beat up any one whose hands flopped”.

Fikile Bam: “One of the things that hurt me the most on the island was the night when the prison warder led by a chief warder came in a huge group at about 9 in the evening to raid us in the section, that was May 1971 they raided our cells after night, they stripped me, told me to hold the wall.

Remember when Old man Goven Mbeki collapsed coz it was very cold in the winter, Goven couldn't take it anymore, he collapsed and I really got angry. That was one incident were I felt very bitter and angry. I was hurt inside by the fact that I was

MEMORIES OF THE CORRIDOR (I)

Clip: 110

Location: MSP

Theme: Crime and
Punishment

Govan: “And what of that political prisoner, who bellowed along the corridors and the following day, was urinating blood because warders had kicked him and the doctors did nothing about it? And what of those who bellowed along passages and were made to wipe up their own blood and in addition charged with assaulting warders and put on spare diet for several days”

MEMORIES OF THE CORRIDOR (II): “THE CARRY ON”

CLIP: 110

Location: MSP

**Theme: Crime and
Punishment**

Neville Alexandra: “When I think back now, when I think of the time in June sometime in 64 when I for the first time I saw a so called “carry on”, in other words a mass assault of prisoners with my own eyes, I just couldn’t believe that human beings could behave like that towards other human beings. When they lined up these fellows they had a so called “impimpi” an informer who pointed out the people, I’ll never forget that pose you know, of him pointing out people, his one, his one, his one, and the force those chaps to run a gantlet of two rows of waders armed with pick handles, and batons, from the stripping line where we were all forced to strip naked while they searched us right through to the cell which they got aside of these

HANDCUFFS AND LEG IRONS

Clip: 112

Location: MSP

Theme: Crime and
Punishment

Govan: “You had Leg Irons strapped on to your legs and they clanged on your handcuffs so you were both handcuffed and leg ironed, with the handcuffs, handcuffed hands, you had to hold up the leg irons and you get the sound from these chains like this WALAGAHLA! WALAGAHLA! And you can’t walk normally if you’ve got leg irons, you walk as it were like the movements of a baboon. This was one of the most humiliating experiences in jail. It was an experience, an experience one does not like to recall but when it happened, it hurt, it hurt”.

SECTION C

THE GOAL: To give the visitor an opportunity to learn about punishment and its harshness in Robben Island.

COMPONENTS: A text panel explaining Section C and an audiovisual mix-tape of witness testimony in the bathroom. Audio installation in selected cells will give a sense of the variety of victims. An installation of food-spare diet.

NARRATIVE GOAL: So give testimony to the suffering of prisoners through their own voices.



RESIST ANCE AND RESILIENCE

COMMUNAL CELL

THE GOAL: To show how prisoners resisted the hard conditions and survived.

COMPONENTS: A text panel explaining cell life and basic cell conditions. Video installations inside the cabinets. An installation of cell life. A soundscape of sound of the prisoner [what the prisoner hears]



WE SANG

Project: Robben Island Story Line

Clip number: 117

Location: Maximum Security Prison

Theme: Crime and Punishment

WE SANG

Clip: 121

Location: MSP

Theme: Prison

Entertainment

Tshwete: “The cell was supposed to be a place of gloom of brooding and anxiety and all that kind of thing, but we brightened up the cell you know”.

Govan: “We would stand at these windows and render an item or someone reciting a poem and amazingly the acoustics there were so good that the voice travels right in through these windows”.

WE DANCED

Clip: 122

Location: MSP

Theme: Prison

Entertainment

Tshwete: “There were guys who were involved in ballroom dancing before they came to prison do they thought some of us who’ve never been introduced you know, to the art so we would do these things in the cell and there’d be a competition and for the outstanding you know, they’d be, not a clap, a clap would attract the attention of the wader that there’s something of an entertainment that is going on in the cell, so for an

say, “Give them a brush:, and a brush would be like this, Not a clap like this, because a clap would attract attention so a brush, so brush is like this, so give them a brush not give them a clap”. “

“Seeing a lot of the prisoners I met on the Island and realizing they might possibly, will be the leaders of the next government is a funny feeling because one doesn’t really think, didn’t really think that when you worked on the island”.

Alexander: “I don’t think some evil genius in Pretoria thought this out so to speak a systematically determined relationship that that was something that was cruel not just to us but particularly to the warders coz what it means was that the inner most component of their identity were being challenged in a day to day practice, they saw daily that we were scholars, that we were very well behaved people, we were disciplined people, we were articulate people and so forth, they saw that daily, no matter what they have thought or said initially those things undermine and eroded eventually. All the images they had in their heads about us and made them vulnerable.

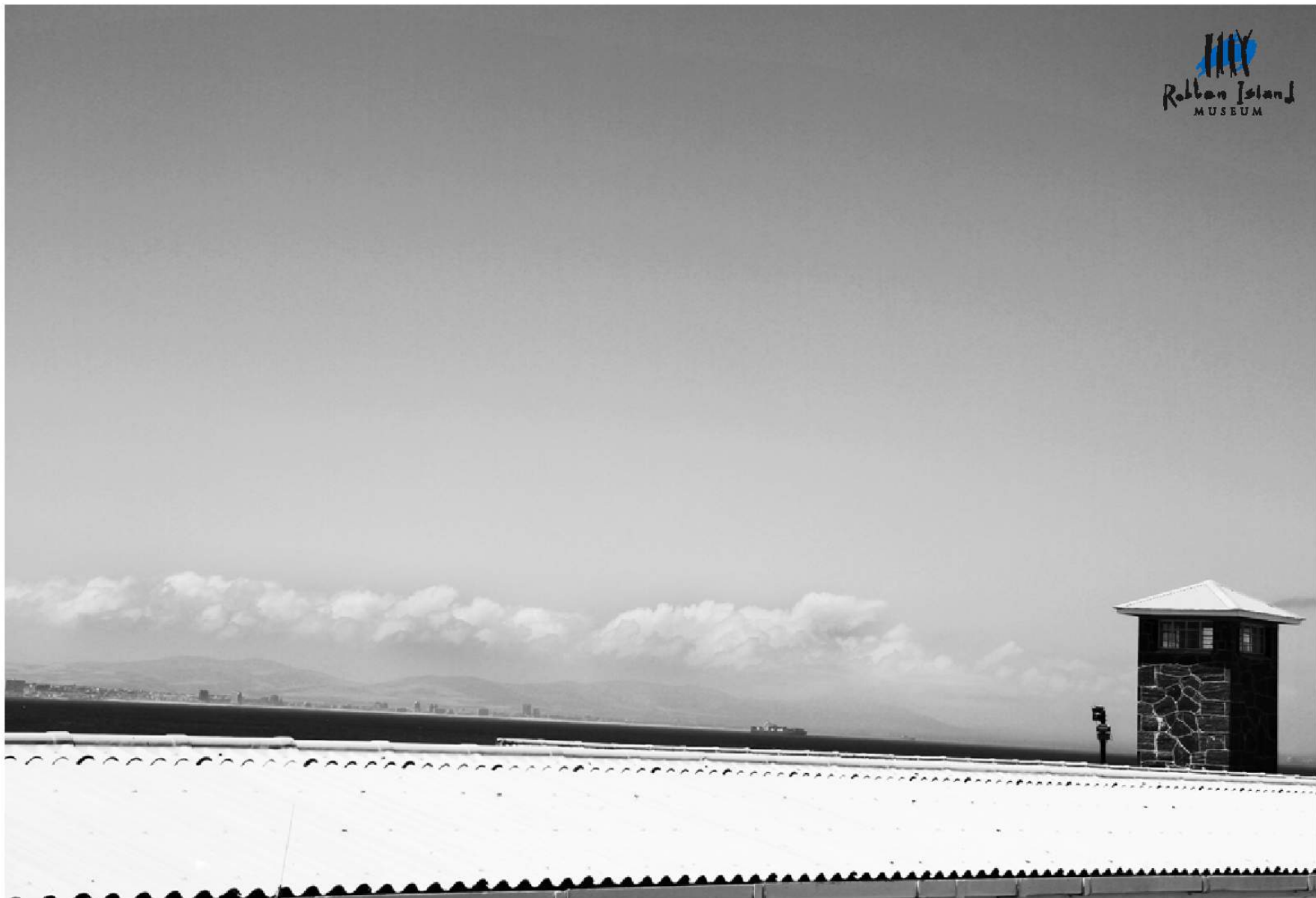
RESIST ANCE AND RESILIENCE

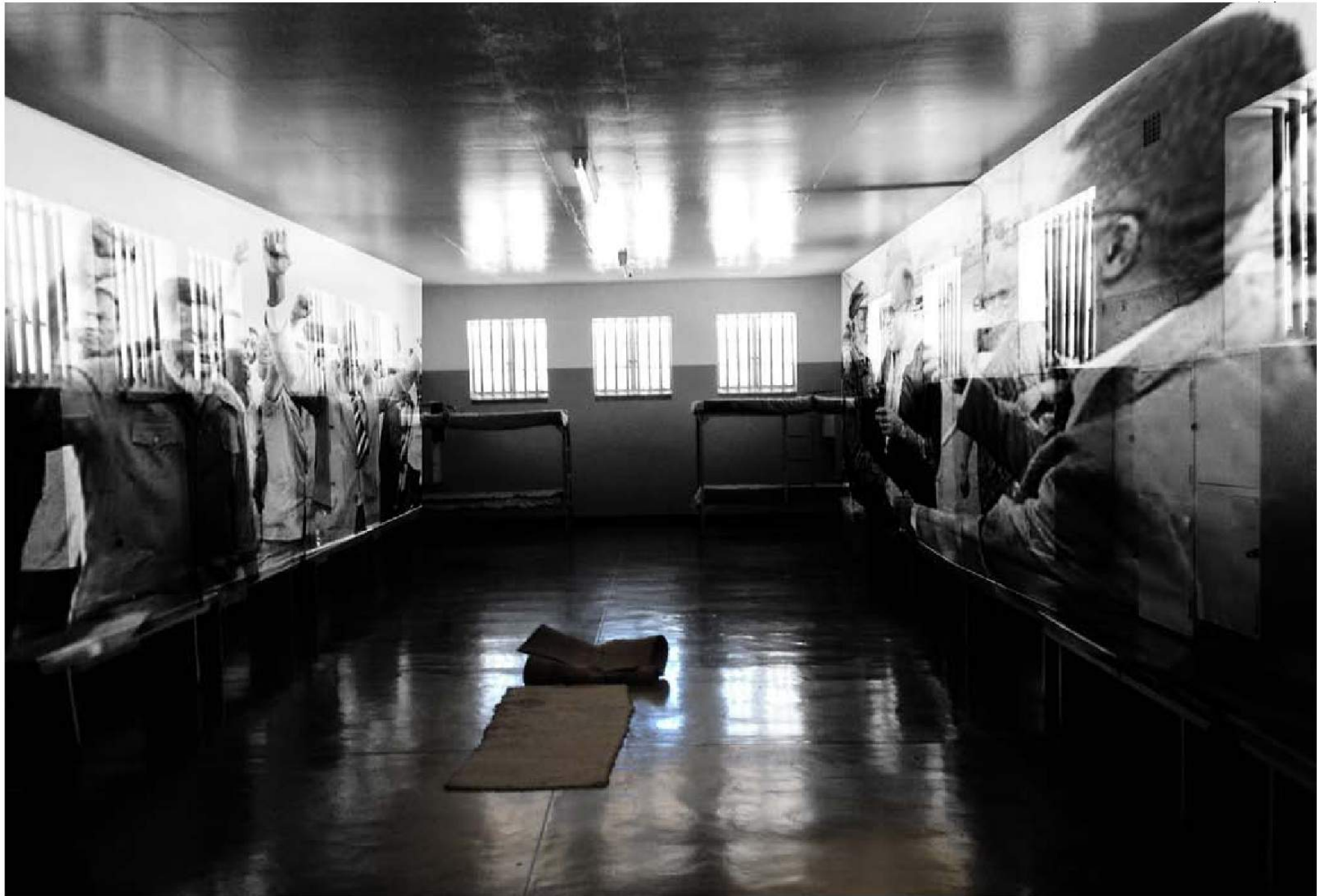
THE NAMIBIAN STORY

THE GOAL: To let the visitor feel the journey and struggle of the Namibian freedom fighters

COMPONENTS: A text panel explaining cell life and basic cell conditions. Video installations inside the cabinets. An installation of cell life. A soundscape of sound of the prisoner [what the prisoner hears]

NARRATIVE GOAL: To tell the story of Namibian Freedom Fighters using their own voices.





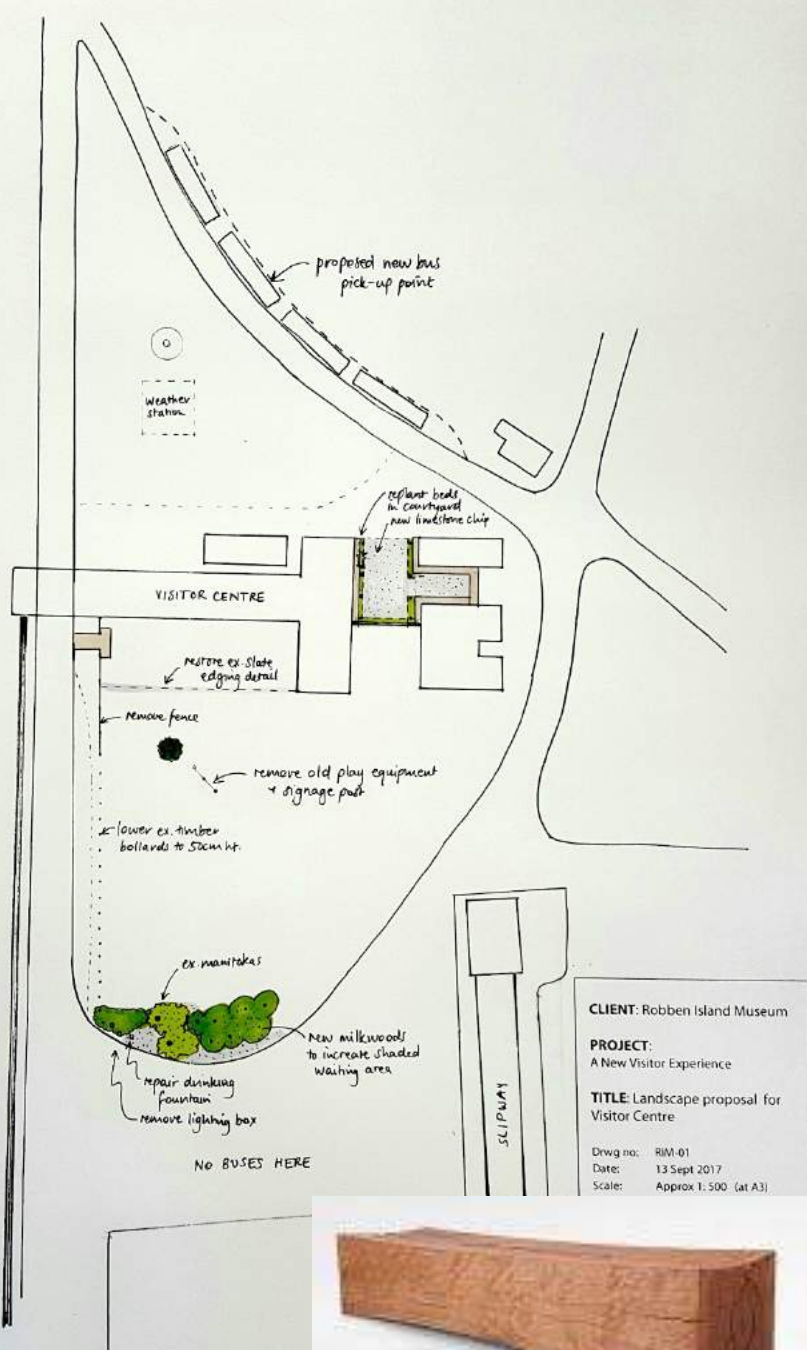
GOVAN MBEKI'S APPEAL

Govan Mbeki: “What is to happen to Robben Island, what is to happen to Robben Island because there is a new democratically elected government, which is not going to throw its opponents in a maximum security jail, that was Robben Island, maybe it should be used as a national museum, school children should be taken on excursions to national museum so that they will see to it that there never again will be slavery, colonialism, racism, apartheid in South Africa.

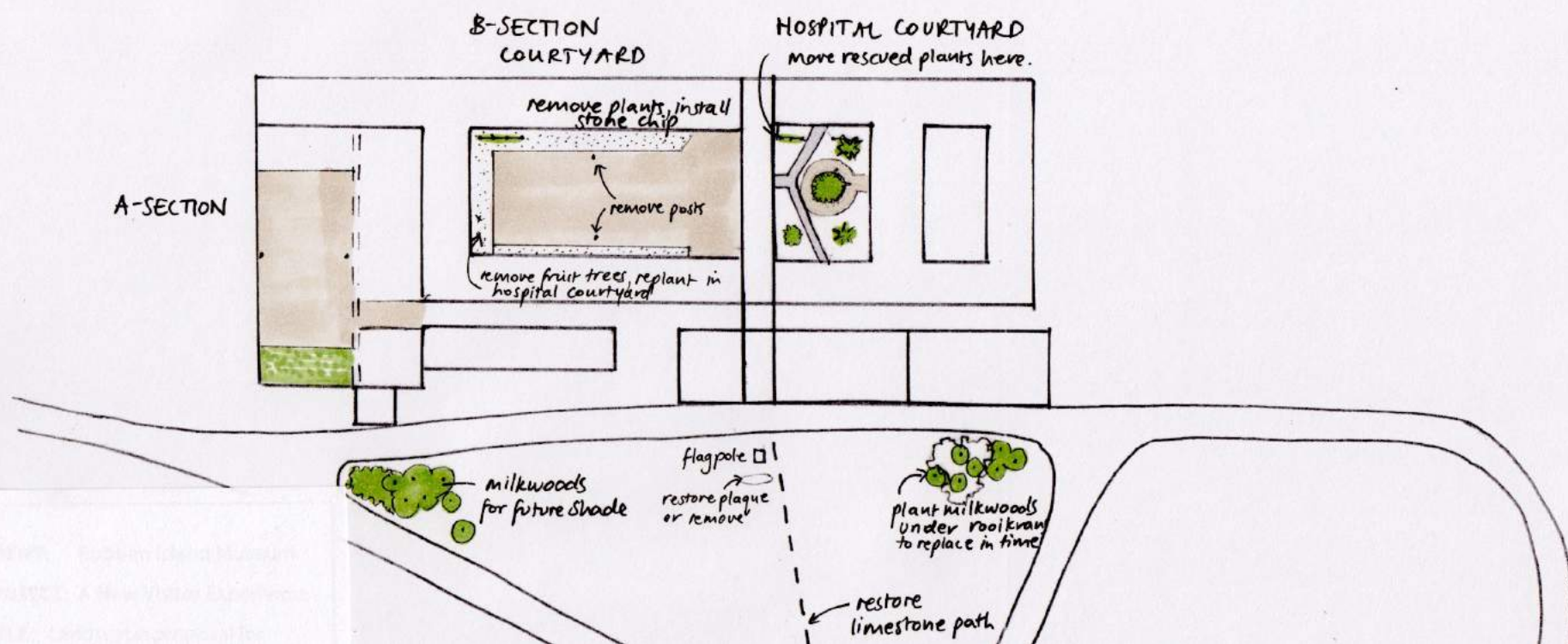
ROBBEN ISLAND MUSEUM

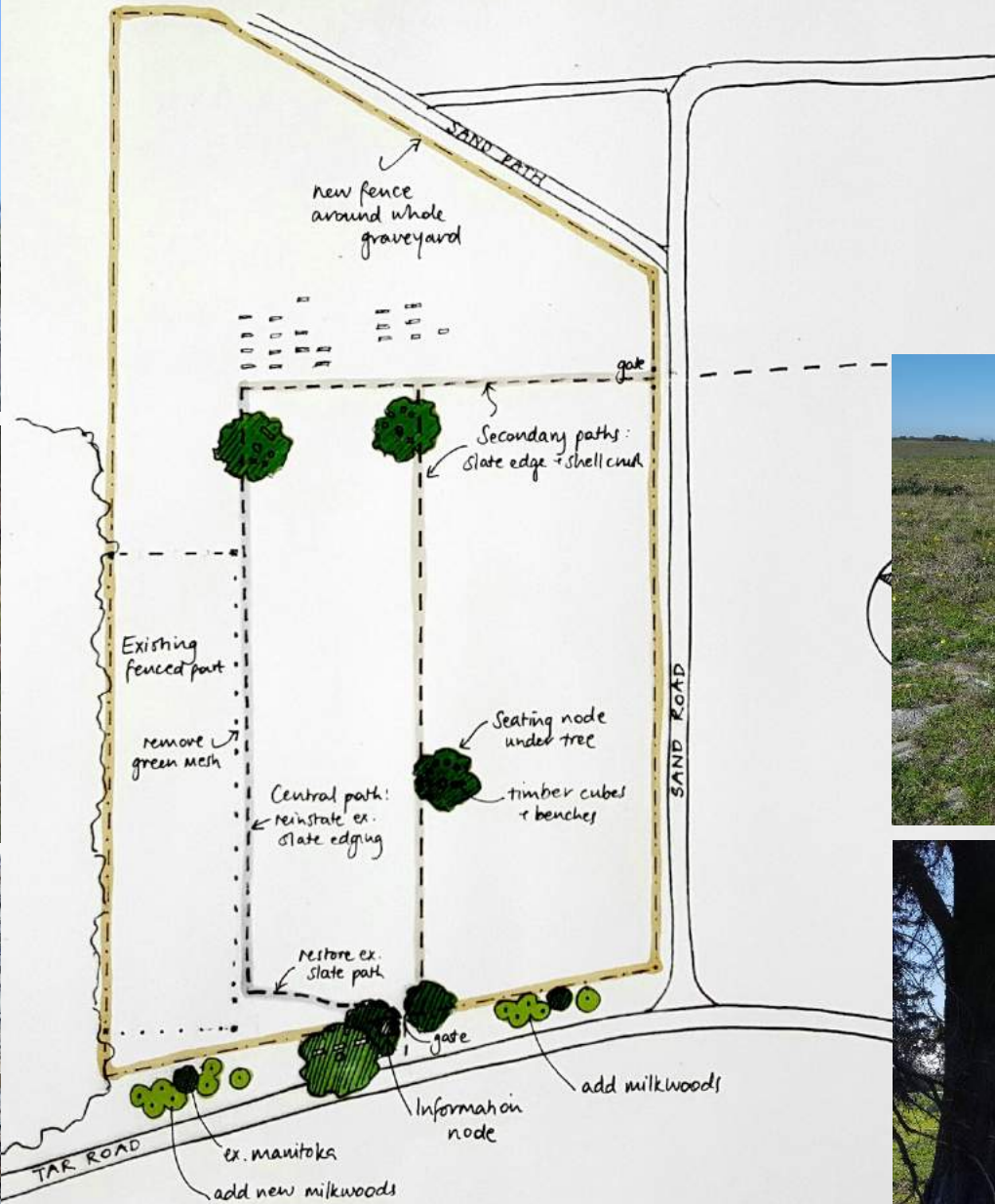
Landscape Proposal

Marijke Honig, September 2017



Simplify: reduce visual clutter
Add comfort: Create more shade and seating



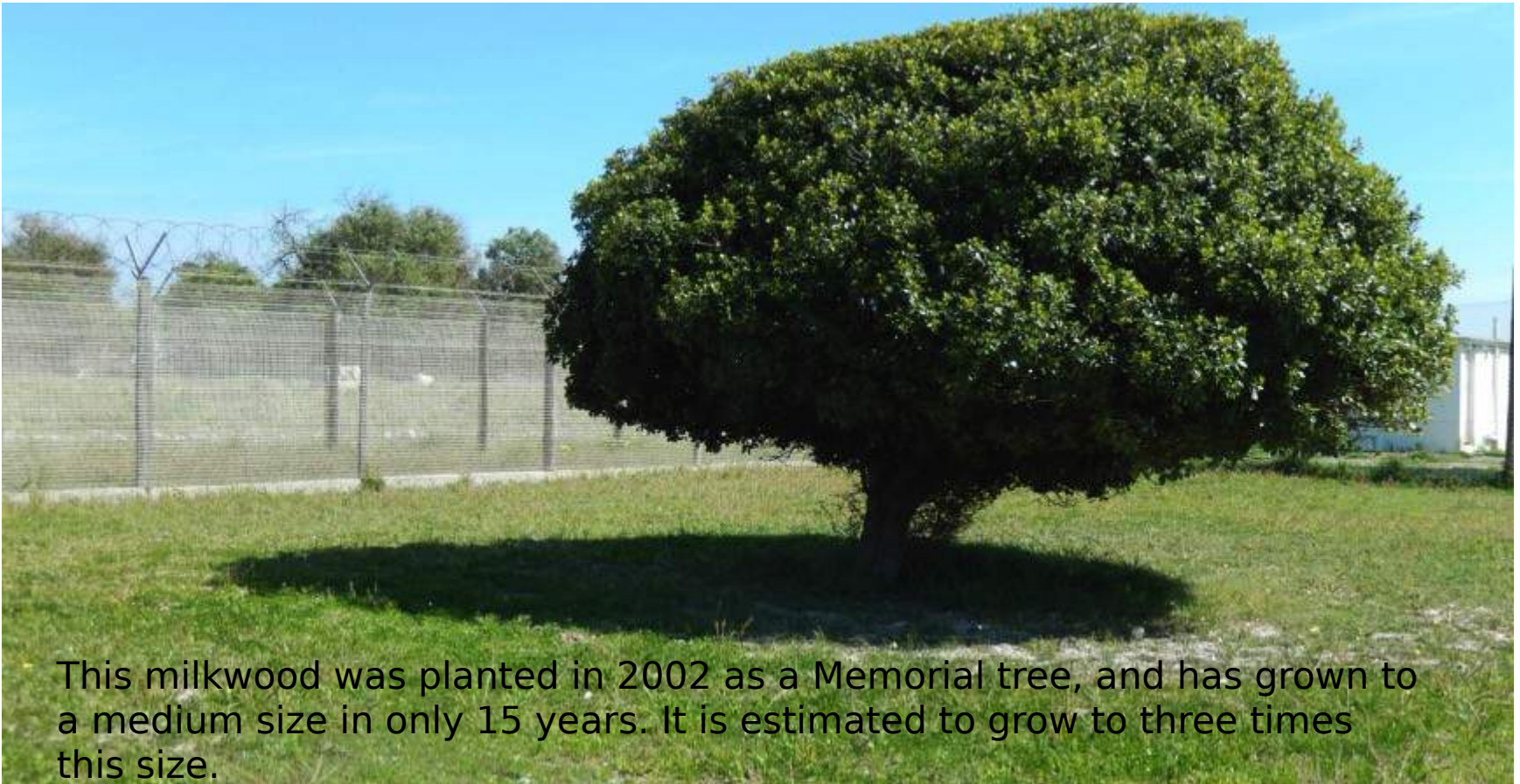


Z

ZANENZA

Leaving a legacy

What landscape interventions will last 100 years and be appreciated in 2117? After place-making and paths, trees are the most enduring part of a landscape. They provide shade to people and habitat for a variety of wildlife. This landscape proposal includes the strategic planting of milkwoods, providing some visitor comfort while retaining the stark and alienating feel of the prison precinct.



This milkwood was planted in 2002 as a Memorial tree, and has grown to a medium size in only 15 years. It is estimated to grow to three times this size.

2 VISITOR CENTRE



Visitor Centre courtyard

Replant existing narrow planters with aloes and other water-wise succulents

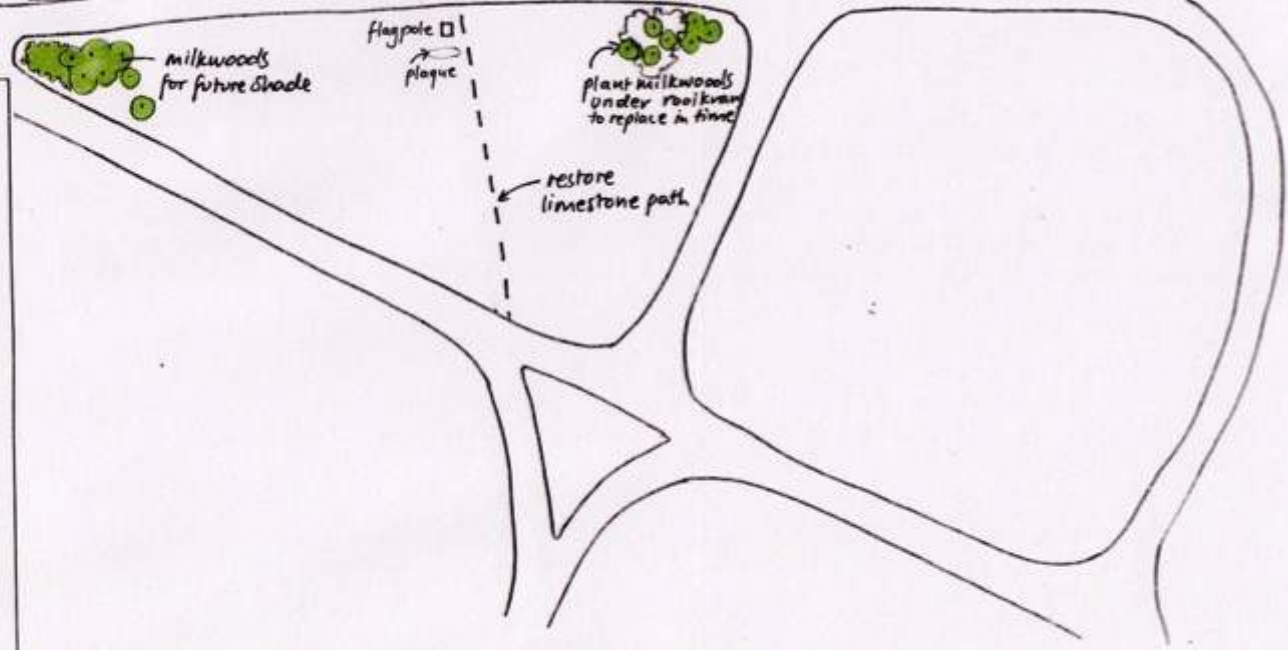
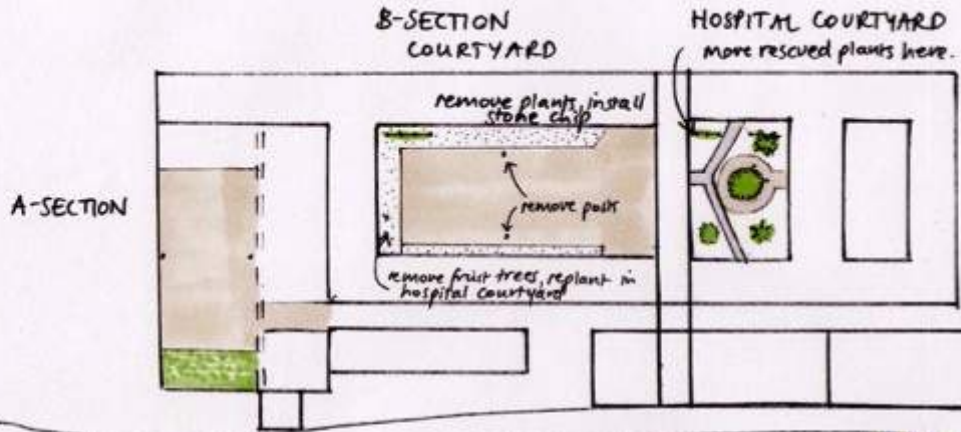
Repair existing slate edging; remove blue gravel, install geo-fabric and light grey limestone chip

Install shade awning (e.g. canvas sail) using existing white posts





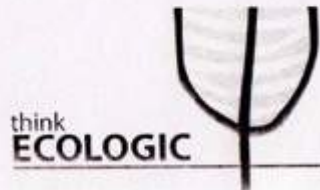
3 PRISON PRECINCT



CLIENT: Robben Island Museum
PROJECT: A New Visitor Experience
TITLE: Landscape proposal for
Maximum Security Prison

Drwg no: RIM-02
Date: 13 Sept 2017
Scale: Approx. 1:1000

Drwn by: Marijke Honig
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Cell: 083 564 6655





Editing: remove overgrown pebble detail around slate signs
Consistency: install slate paving over concrete base of flagpole; use this detail on all large footings beneath verticals

4 LEPER GRAVEYARD



Treatment: open-air exhibition Leper graveyard

Graveyards and cemeteries are usually enclosed with a wall or fence, with an entrance gate and paths for access. They are open to the public and people can walk among the tombstones. Large trees offering shade are very characteristic, and indeed in the Leper Graveyard there are a few magnificent Monterey Cypresses.

The proposal is formalize the graveyard: make it a place where people can honour those who lived and perished on the island.

Install a simple fence around the whole graveyard. Re-establish existing paths using local materials (slate edging, crushed shell), Create seating in the shade of the trees. These seating nodes under trees are quiet places where visitors can rest and be in nature, a space to pause and reflect on what they have experienced on the tour.

A few established trees at the entrance to the graveyard provide welcome shade and serve as a node for interpretation of the site. An existing 3.5m x 3.5m concrete slab (footprint of a former structure) could be used for signage about the Leper Colony. In addition an audio experience will help visitors to discover, understand and empathize.

Fencing

Remove green mesh fence – it is sagging, unattractive, erected inside an existing historical pathway, and dangerous for antelope.

Optional: Keep old fence posts to preserve recent history (i.e. wardens fencing only the white / affluent part of graveyard).

Fence entire graveyard with simple round/ square posts and wire fence.

Optional: could electrify one strand to prevent large animals from entering.



Gates

Install a double gate at the entrance, and a single gate on the prison side.

The main entrance is an important threshold to the cemetery, and some detail and decoration is appropriate here.

Suggest: Commission an artist to create a decorative gate using found metal objects from the island.



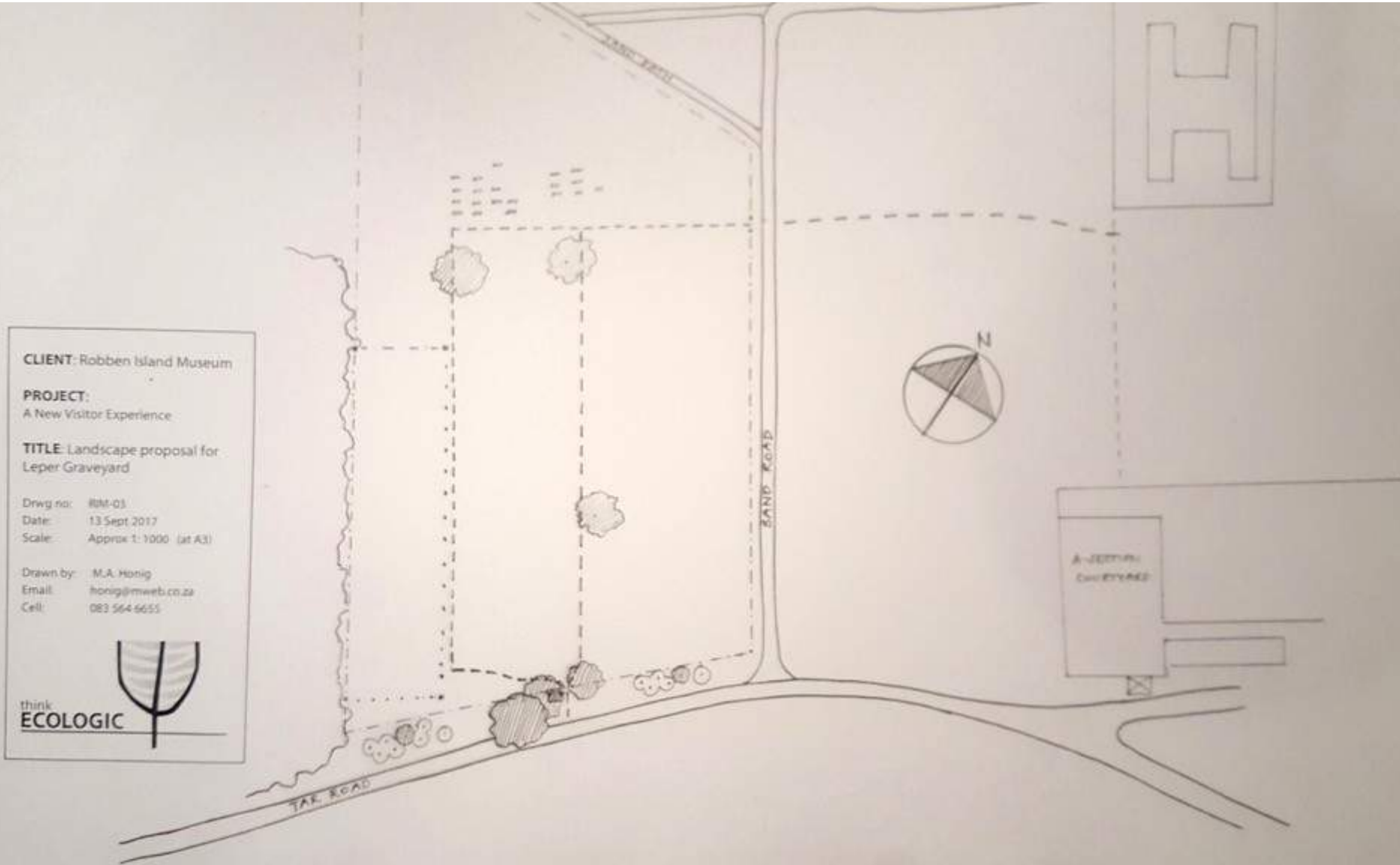
Primary paths

Create a circular route going past the 3 large shade trees

- a. Entrance path from road: restore existing slate path, currently overgrown
- b. Central path along main axis (seen in photo): reestablish existing slate edging, add flat slates to match entrance path



Leper graveyard - unfinished plan, will be coloured up, labeled and properly scanned



CLIENT: Robben Island Museum

PROJECT:
A New Visitor Experience

TITLE: Landscape proposal for
Leper Graveyard

Drwg no: RIM-03
Date: 13 Sept 2017
Scale: Approx 1:1000 (at A3)

Drawn by: M.A. Honig
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think
ECOLOGIC

Secondary paths

c. Re-establish existing cross path to prison precinct, with slate edging and crushed

shell surface to walk on

d. Create new parallel path going past third tree, and back to the entrance gate. Also with

slate edging and crushed shell surface to walk on



Seating nodes

Create seating areas under the 3 large Monterey cypresses.

The trees require attention from a professional arborist: to be made safe (removal of dead branches), assess reasons for die-back and recommend management practices to preserve the life of the trees.

Seating area to be edged with slate and surfaced with crushed shell.



Seating

Seats under the trees are simple timber 'cubes' and rectangular logs made of locally sourced wood.

Timber could be sourced from dead cypress trees (located within 200m), or from hardwood logs washed ashore.



The image features a landscape with a prominent brown horizontal band across the middle. The top part shows a grey, overcast sky and a flat, brownish horizon. The bottom part is a black and white photograph of a rocky, uneven terrain with some white patches, possibly snow or light-colored rocks. The text 'THANK YOU' is centered in the brown band.

THANK
YOU