

SOUTH AFRICAN MILITARY HEALTH SERVICES CATALOGUE OF ARTWORKS

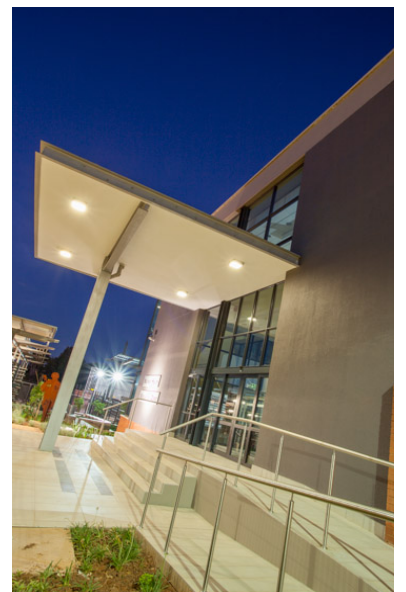
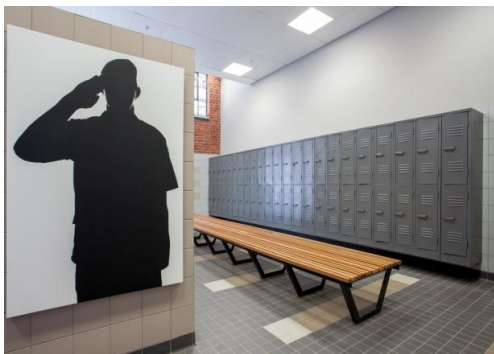


SOUTH AFRICAN MILITARY HEALTH SERVICES

CATALOGUE OF ARTWORKS OCTOBER 2013



JEREMIE MALAN
architects • interiors



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NEW MILITARY HEALTH BASE DEPOT

For the SOUTH AFRICAN MILITARY HEALTH SERVICE
By instruction of the DEPARTMENT OF PUBLIC WORKS
On behalf of the DEPARTMENT OF DEFENCE

THABA TSHWANE – PRETORIA

PROJECT OVERVIEW

Thaba Tshwane, Pretoria, Building area = 30 000m², completed October 2013.

The MHBD is formation within SAMHS responsible for the acquisition, stockpiling and distribution of medical supplies and pharmaceuticals. SAMHS required a larger, more secure and modern base to ensure optimum functioning of this crucial formation within the Department of Defence.

An existing military property of 64 571m² in Thaba Tshwane was selected as the most suitable site. A number of the existing buildings on site were identified to have significant heritage value and had to be retained in the new design. Requirements were met through a campus type development with 12 buildings of different sizes and functions, including 5 heritage buildings being restored and creatively adapted for re-use. The main functions are as follows: pharmaceutical storage, general storage, vehicle storage, specialist storage (weapons, ammunition & medical containers) and offices. All buildings are services with the latest technology and managed by a ground-breaking electronic Building Management System. The project has been independently assessed to have reached the level of a Four Star Green Rating.

By using an existing military (DPW) property, the client saved on the cost of acquiring new land and services. DPW construction specifications, which relate to cost-effective, low maintenance buildings, were followed.

DESIGN CONCEPT

Heritage legislation required two Bellman type aircraft hangers and one platform building to be restored and re-used. These historic buildings and existing road between them form a pedestrian friendly Heritage Core with new shaded seating areas. The site is intensely populated with structures, services, pedestrian and vehicle circulation routes, making maximum use of the area available.

Concrete, galvanized steel, red face-brick and steel sheeting is used extensively. It refers to the historic character of the site and provides durable, low maintenance finishes. Building forms are simple, uncluttered and modern – a timeless design.



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SUSTAINABLE DESIGN

Natural Capital:

- A 'Brownfield' site with existing services was chosen, reducing environmental impact.
- The chosen site is close to the Railway Station, taxi ranks and Pretoria CBD.
- 5 of the existing steel hangers were documented, carefully disassembled, labled and successfully re-erected elsewhere.
- Demolition waste was crushed on site and used as filling.
- A highly advanced BMS monitors energy & water use.
- Buildings have north orientation, external views and air-conditioned, filtered, fresh air.
- Savings are achieved through energy efficient design for:
 - HVAC R2.9M & Lighting R5.2M net present values over 20 years.
(capital cost payback of 8 and 6 years respectively)
- Occupancy & daylight sensors throughout the buildings reduce energy use.
- Heat-pump systems provide hot water in place of geysers.
- Showers & preferential parking is provided for cyclists & motorcyclists.
- Rainwater is harvested for vehicle and truck washing.
- Rain gardens catch storm-water runoff and retain water on site.
- Thermally effective materials & good insulation reduce HVAC input.
- The user-client was fully briefed on the future management of all facilities.
- The buildings are purposely designed to last for 40 – 60 years minimum.

Cultural or Social Capital:

- Heritage Buildings were carefully restored to acknowledge a military history and provide a sense of place.
- Local developing artists were commissioned to produce military themed artworks.
- The development is beacon of innovation & excellence in the military community and provides a pleasant, inspiring and overall sustainable environment.

Human Resource Capital:

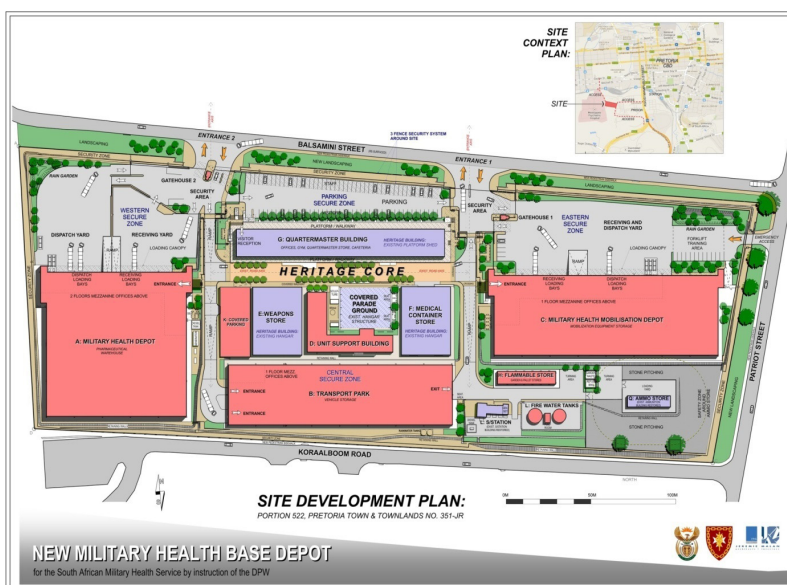
± 750 workers and ± 750 subcontractors were employed over 2,5 years.

± 100 qualified consultants & staff were employed over 6 years.

The average BEE for the project is Level 3.

Financial Capital:

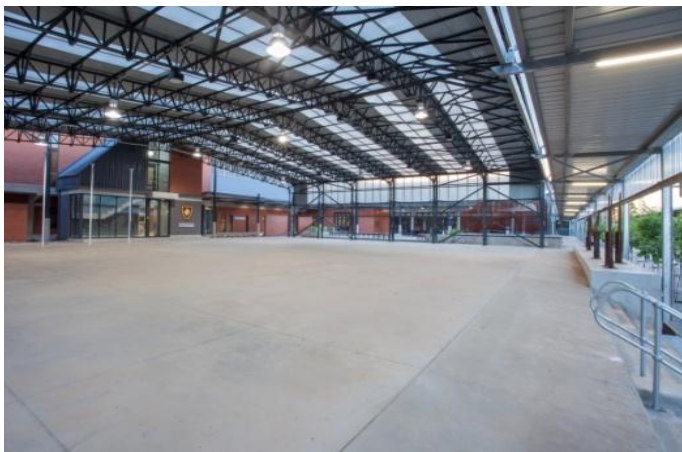
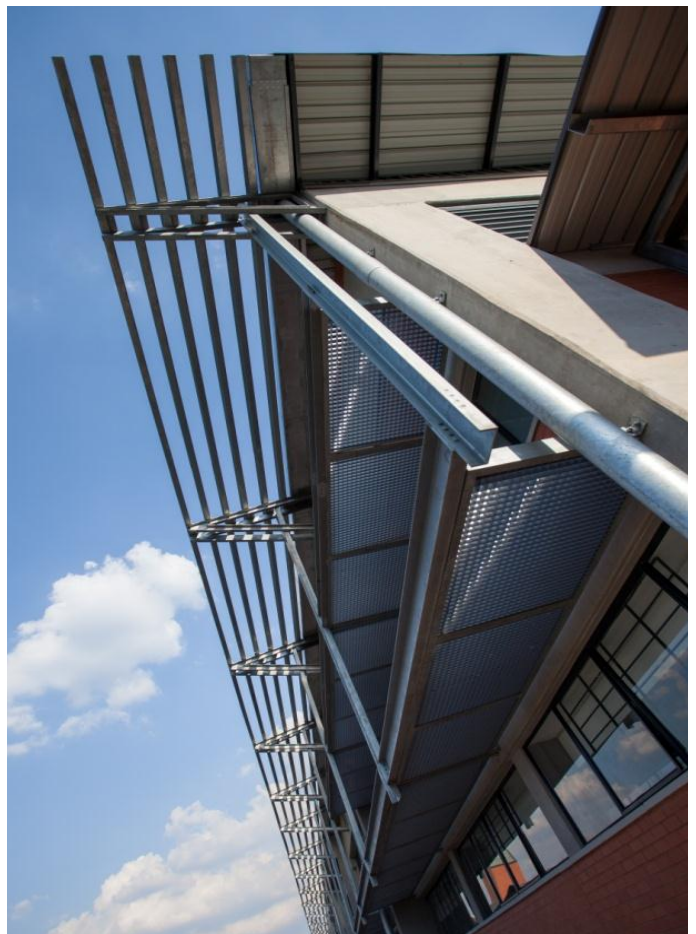
R15 700/m² (incl. VAT) for fully fitted buildings & site, is extremely competitive for high-quality, technological buildings.



Awards:

- SAPOA National Merit Award – South African Military Health Base Depot 2014.
- Pretoria Institute of Architects Award of Excellence in Architecture 2015 – South African Military Health Base Depot.
- Pretoria Institute of Architects Best Heritage Project Award 2015 – South African Military Health Base Depot.
- Pretoria Institute of Architects Outstanding Project of the year 2015 – Category Public Buildings for South African Military Health Base Depot
- South African Institute of Architects Award of Merit 2016 – South African Military Health Base Depot.
- South African Institute of Architects Award of Excellence 2016 – South African Military Health Base Depot.





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Architectural And Art Summary

Jeremie Malan Architects and Curator Celia De Villiers / Maré Malan

The Military Health Base Depot (MHBD) is responsible for the acquisition, stockpiling and distribution of medical supplies. The MHBD stores pharmaceuticals and a variety of military health equipment and distributes it to military hospitals and field deployments.

It is a campus type development, consisting of 12 buildings of different sizes and functions, including 5 heritage buildings that were restored and adapted for re-use. Total gross building area of the development amounted to $\pm 30\,000\text{m}^2$. The main functions are as follows: pharmaceutical storage, general storage, vehicle storage, specialist storage (e.g. weapons & ammunition & medical containers) and offices. All the buildings are serviced with the latest technology and the whole development is monitored & managed by a ground-breaking electronic Building Management System that is unique in South Africa.

The design for the new MHBD developed out of the site's unique physical & historical attributes as well as the specialized user-client requirements. The need to create environmentally friendly and overall sustainable buildings further shaped the project.

Of the existing buildings on site, two old Bellman type aircraft hangars and one railway type platform building had to be retained and restored as per heritage legislation requirements. They were re-fitted internally to accommodate new functions. These historic buildings and the existing road between them form a pedestrian friendly Heritage Core of the site and serve as a reminder of the history of the site.

New buildings in the Heritage Core are of a smaller scale to match the historic building fabric. Larger buildings are placed a respectful distance away from this central area. An existing no-building zone around the ammunition store is respected and turned into a low-maintenance safety zone. Pedestrian circulation is centred on the Heritage Core and simplified to prevent minimum overlap with vehicle routes. Where pedestrian routes do cross internal roads, the paved walkway surfaces are laid over the concrete roads to indicate the preference that pedestrians have on site.

In keeping with the historic warehouse character and the storage functions of the new buildings, the new design displays an industrial aesthetic. Concrete, galvanized steel, red face-brick and steel sheeting are the materials of choice. They provide durable, low maintenance finishes and echo the finishes of the historic buildings. Building forms are simple, uncluttered and modern, providing a design solution that is not overly stylistic and will stand the test of time. The buildings are crafted to have a strong, yet not overwhelming presence which mirrors the role that a healthy military fulfils in society.

The new MHBD takes the standard for multi-functional military bases in South Africa to a new level. It puts the latest technology and best facilities at the disposal of its users. Art was introduced to this facility in order to beautify and humanize the environment and working experience of the staff and officers in a potentially harsh warehousing and industrial type environment.

The artists were chosen and briefed to create artworks that represent and capture the spirit of the military health environment. Themes of healing, peace and health are continuously reinforced with the artworks.

Dynamic mobiles in the high volume entrance foyers were designed in such a way that the spaces are filled with art depicting a military health theme.

Art sculptures in the outside areas are figures in army uniform in various military positions and this excites, entices and encourages contact with the viewer moving between the spaces and buildings. The sculptured steel cut out figures softens the hard military areas by including and collaborating with the viewers.

A water feature mosaic panel depicts the MHBD logo in the graphic style of Escher and shows peace doves that represent the healing process and the role of a healthy military.

Furthermore; artistic photographs were specifically taken of the MHBD units in working conditions and then reinterpreted in graphic art forms. Small detailed military health elements i.e. pills, containers, hospital equipment, etc. were enlarged and graphically enhanced to become art posters for foyers and offices.

Although the campus is not accessible to the general public, the holistic design of the campus with interesting exterior design, colourful interiors, hi-tech facilities, landscaping and art combined, forms a pleasant working environment that encourages best performance by the users.

A curated collection such as this brings together artworks or objects to open up ideas around a particular concept and space. The art of curatorship depends on solid research, a sense of responsibility and professional integrity. This enables the process through which a clear vision of the context is carefully guided and established. In this case, the context was the medical health services of the SA Defence Force.

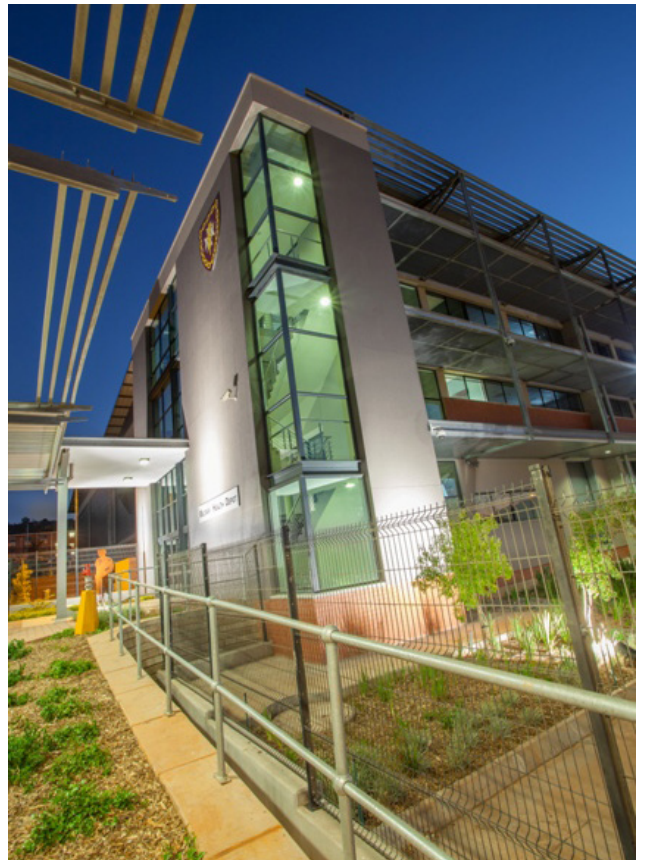
Curatorship requires a knowledge of institutional, financial imperatives, display and installation experience. The task requires a close insight into the selected artists and their work. One has to be flexible. This involves viewing and reviewing, liaising with and negotiating a balance between the client, sponsors, architects, engineers and the artists, who all wish to see their intentions realised.

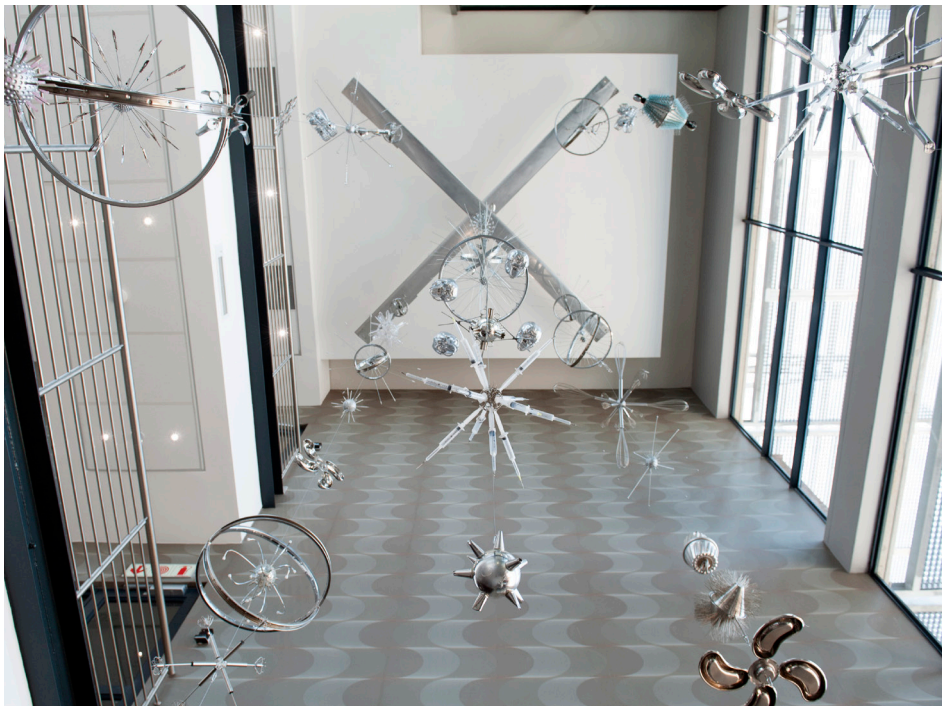
The diverse collection contained in the interior and exterior of these buildings aims to challenge, entertain, enrich and stimulate the imagination of the staff and visitors to this complex, creating conversations around the domain of health. All too often, artworks in South African architectural planning have been an after-thought. It has been a very rare but satisfying experience for the architects, artists, interior designer and the photographer to co-operate on this project from its inception.



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BLOCK A - ARTWORK MILITARY HEALTH DEPOT





Ground Floor - Reception Area
Viral Mobile
Gordon Froud
Honest Ngwenya
Anglique Koekemoer
Louise Kolbe
Elsa Ingeril
Mandisi Lean
Mbali Dhlamini Sechaba Melo
Thomas Mohalutsi
Andrew Ntshabele
Gibson Khumalo
Mduduzi Dube
Blessing Moyo
 2013 - Found Objects
 Reworked, Repurposed and
 Recontextualized

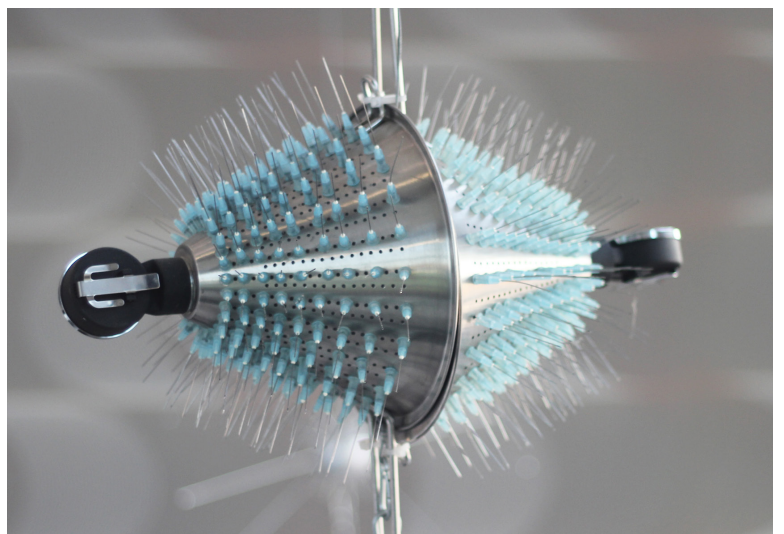
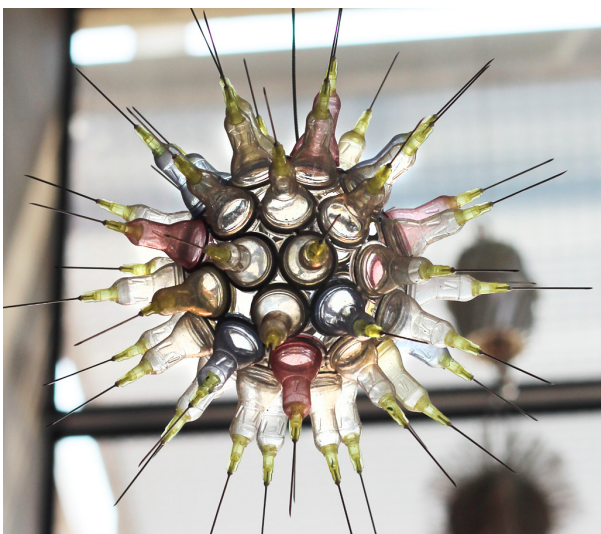
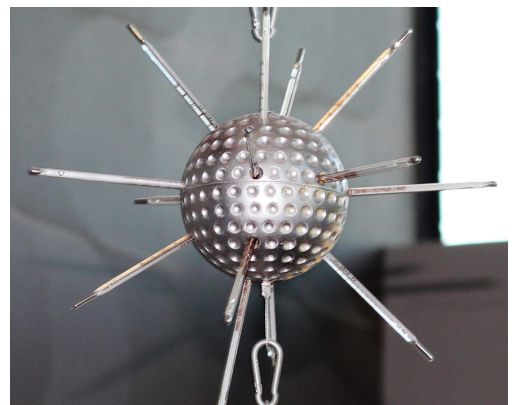
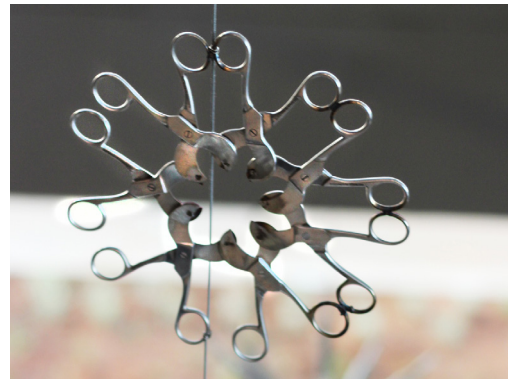
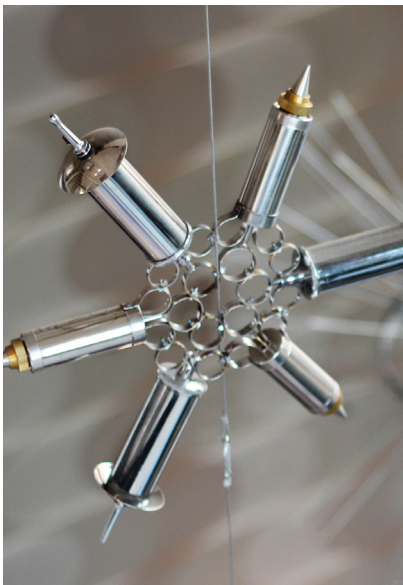
This sculpture represents various forms of viruses that infect living bodies causing harm or death. They are constructed from found objects (many of these are medical instruments). The reclaimed helicopter blades reference the role of helicopters in military medical practice.

Gordon Froud has exhibited in more than 350 local and international exhibitions since 1982. He curates exhibitions and was the director of gordart Gallery in Jhb. Froud has judged many major art competitions including ABSA l'Atelier and SASOL WAX as Coordinating Judge. He has been awarded various awards like the Mobile commission for Dept of Science and Technology, CSIR, ABSA Gold Award for his contribution to the Arts and the Ampersand Foundation Award, New York. Froud has lectured at Pta University and Pelmama Academy, Soweto and is currently a Senior Lecturer at University of Johannesburg.

For the medical military unit commissions, Froud worked with students from the University of Johannesburg and with young up and coming artists as part of a developmental programme.



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First Floor - Boardroom 128

1 Military Hospital - Ward 1 (Top)

1 Military Hospital - Ward 2 (Bottom)

Karen Pretorius

2013 - Digital Print On Hahnemühle Paper

These artworks represent nursing duties in Ward 1 (Maternity Ward) and Ward 2 (Border Injuries) of 1 Military Hospital in Thaba Tshwane during the 1970's when the artist was a nursing sister there.

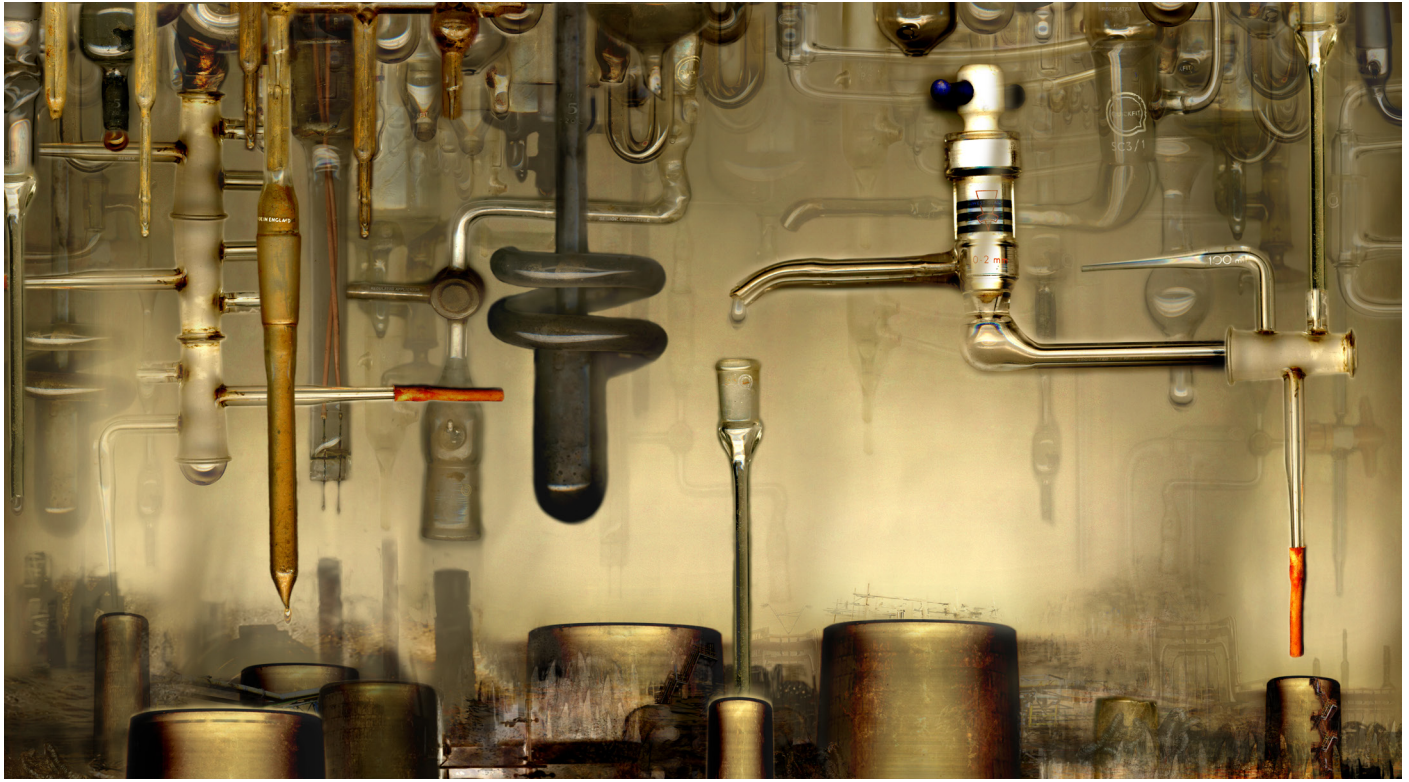
Karen Pretorius is currently a final year fine arts student at UNISA. She works across the mediums of sculpture, painting, drawing, animation, photography, installation and digital media. In 2013 she received a SASOL New Signatures award as well as 2 top student awards from UNISA in 2012 & 2013. She has participated in numerous group exhibitions in South Africa. In 2011 she worked as a facilitator for the Arts Inter Action community outreach initiative and also acted as facilitator at the Phillipstown community sculpture workshop in 2012. Karen does layout and illustration projects for publishers such as LAPA and Briza. Her artworks for the SAHMS collection were informed by her experiences while completing a Nursing and Midwifery diploma at One Military Hospital in 1982.



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Berna Thom holds an Advanced Diploma in Visual Arts, a BA (Hons) Fine Arts, BA (Hons) History of Arts at UNISA. She also has a National Diploma in Art and Design, completed at Johannesburg College of Art (now University of Johannesburg). Her career highlights include Awards for painting at UNISA in 1983, Corel Draw Africa contest in the Specialist Category in 1994, Winner of the National art competition at Lovell Gallery in 2011. She has been a finalist in the Thami Mnyele and Sasol New Signatures competitions. She has exhibited her work at various prestigious galleries in South Africa and France. In her artistic practice Berna creates subjective imaginary maps of mythical journeys which situate her works between painting cartography, landscape culture and nature. Her images are digital collages with multiple layers and colour washes and the integration of ancient symbols and artefacts.



Second Floor - Room 225

Continuum System

Gwen Miller

2011 - Digital Print On Hahnemühle Paper

Energy cannot be created or destroyed; it can only be transformed or redirected in a closed system. "Continuum" refers to transitions as opposed to discontinuities. The work reminds us that the earth is a closed system for which we are responsible.

Born in 1962 in Musina, South Africa, Miller (born McLellan) holds a BA (Fine Arts) (1984) and a HOD(n) (1985) from the University of North-West; a MA (Fine Arts) (1997) from Pretoria University and is reading for her DLitt et Phil degree at UNISA (2014). She lectures in Visual Arts at UNISA. Her works are in collections such as Absa, Telkom, University of the Northwest, UNISA, SASOL and SAHMS. Miller has exhibited widely in South Africa and internationally in Cairo, Dar-es-Salaam, Hyderabad, São Paulo, Vermont and Paris, amongst others. Recipient of various awards: Gregoire Boonzaier Bursary for Painting (1983, 1984), Gold award for the project Journey to Freedom Narratives, FNB Craft Now (2004) and UNISA Women-in-Research Award (2012) amongst others.



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Second Floor - Room 225
Letters At Breakfast
Gwen Miller
2013- Oil On Canvas

The painting is both a nostalgic pin-board and a table where letters could have been written. The letters are filled with feint drawings inspired by doodles of an imagined life at war, showing admiration for the bravery and valour portrayed in war. It is a reflection on memories of loss which mirror the place of conflict in our hearts when pain, pride and the heroism of war are at stake.





Second Floor - Boardroom 219

Interstice

Celia De Villiers

Ciara Struwig

2013- Glass, Wood, Perspex

This collaborative artwork is a “tongue in cheek” rendition of contemporary biotechnology, neural interfaces nanoscience engineering where laboratory equipment and biology become intertwined to form inseparable hybrids.

Celia de Villiers holds a Masters degree in Visual Arts (Cum laude), a Higher Education Diploma and a BA Fine arts (with distinction). She has adjudicated art locally and abroad and curated numerous exhibitions including this collection at SAHMS. Her artworks are in corporate collections, in South Africa, Germany, Mauritius, and America.

De Villiers has served on the advisory boards of the Department of Arts and Culture, the Buro of Standards and the WasteArt Foundation. She has written course material and lectured in Art Theory and Conceptual Art at the University of South Africa, The Design school of South Africa and The University of Pretoria. She has presented and published research papers at Universities in South Africa, France, Brazil and Romania.

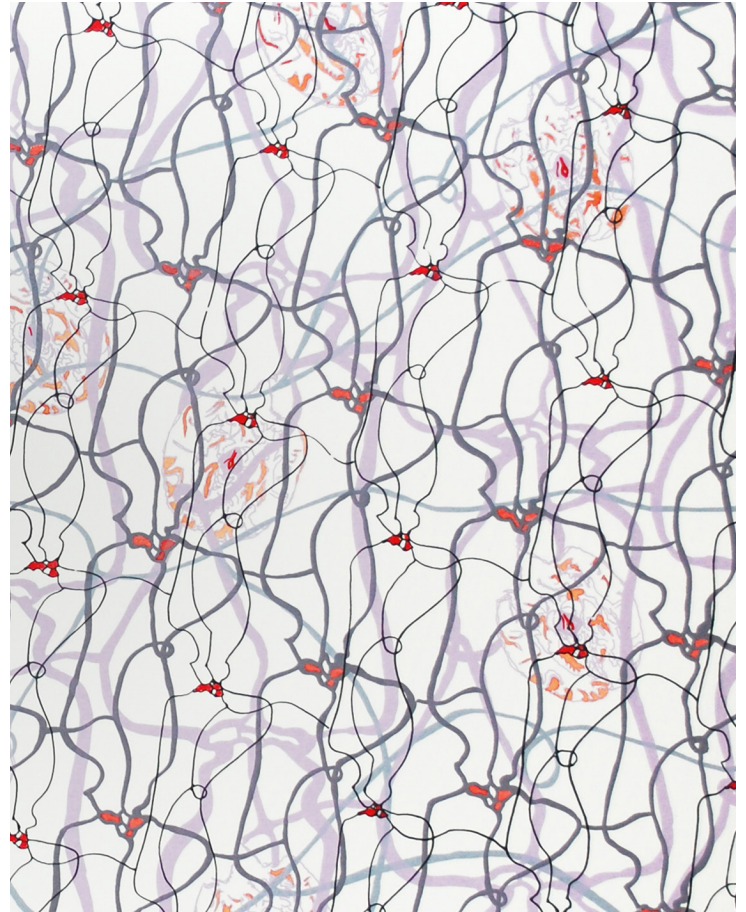
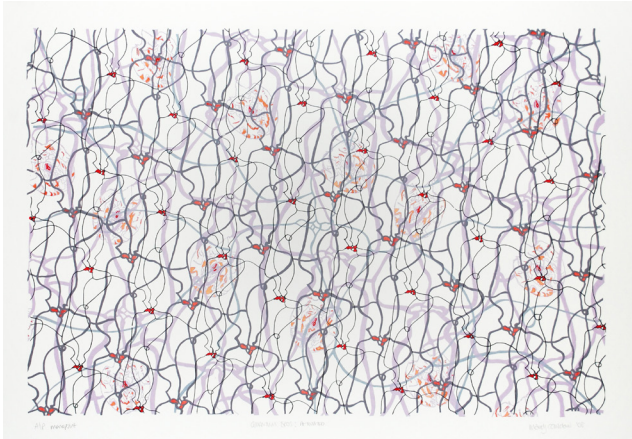
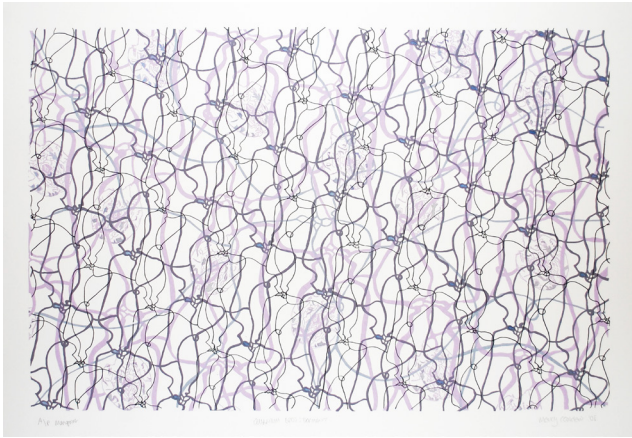
Born in 1983 in Johannesburg, Ciara Struwig is a visual artist whose diverse work revolves around the ideas of the transience of identity / the aftermath / evidentiary practices.

She has an intense interest in the use of forensic methodologies in art making and is currently focussed on the construction of the post-aftermath identity. Combining forensic methodologies and creative practices work to communicate the transient nature of corporeal identity.

She completed the Bachelor of Visual Arts, (UNISA) graduating cum laude; and is currently working towards her Masters in Visual Arts. Her work has been shown in several group exhibitions both locally and internationally. Ciara has worked as a co-curator and technical advisor and has been extensively involved in facilitating several community development projects in the craft sector.



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Second Floor - Boardroom

Quantum Eros - Dormant(Top Left), Quantum Eros - Activated (Bottom Left, Detail Right)

Mandy Conidaris

2008 - Monoprint - Handcoloured Screenprint

With contemporary medical imaging technology, we can delve deeper into the brain, the structure which controls our physical and emotional senses. The sinuous beauty created by the intricate collection of blood vessels seen on MRI brain scans, known as the Circle of Willis, has been described as one of the sacred spaces in nature. This work is from a larger series that reflects on the notion of 'eros as passion', and the Circle of Willis its source. Eros as passion could relate as much to the birthing of ideas as to human desire. The hand-colouring on the prints references the colour-flaring on a functional MRI brain scan that depicts brain activity and emotion. Also related to MRI technology is the concept of 'fields', in particular, magnetic fields, and here the word 'Quantum' refers to universal interconnect- edness and the inter-influence of different thoughts and passions.

my field:	contemporary South African visual art
my focus:	what makes people tick creatively
services:	visual art consultant, art writer and editor, and visual arts educator
own artwork:	drawing, printmaking, installation; exhibiting since 2000
my passion:	I'm a co-founder of outoftheCUBE, a virtual online platform to promote contemporary South African artists
my qualifications:	visual arts (Fine Arts) and editing MA (FA) University of Stellenbosch 2003 BA (FA) UNISA 1998 Nat Dip (FA) Technikon Witwatersrand 1996 SETA approved editing course 2008





Second Floor - Room 222

Resurface

Emma Willemse

2013 - Cyanotype And Pastel Drawing

This artwork represents an inquiry into the history of instruments used during medical procedures. A series of old instruments collected from second-hand shops and flea-markets are recorded through drawings and cyanotype prints, a photographic printing process developed in 1842.

Emma Willemse is a Cape Town based artist working in a diverse range of media including suspended installations, print-making, video, drawing and painting. Her art-making practice is informed by her own traumatic experience of displacement and her inquiry in this field has led to a study that investigates the interlinking constructs of place, memory and identity. Her current research include interrogations of ideas dealing with a sense of place, place-making and environmental psychology.

Willemse holds a Masters in Visual Arts from UNISA (cum laude) and has been a lecturer in Visual Art at UNISA since 2008. She has been involved in initiating and managing community art projects as well as curating art shows and adjudicating art competitions.



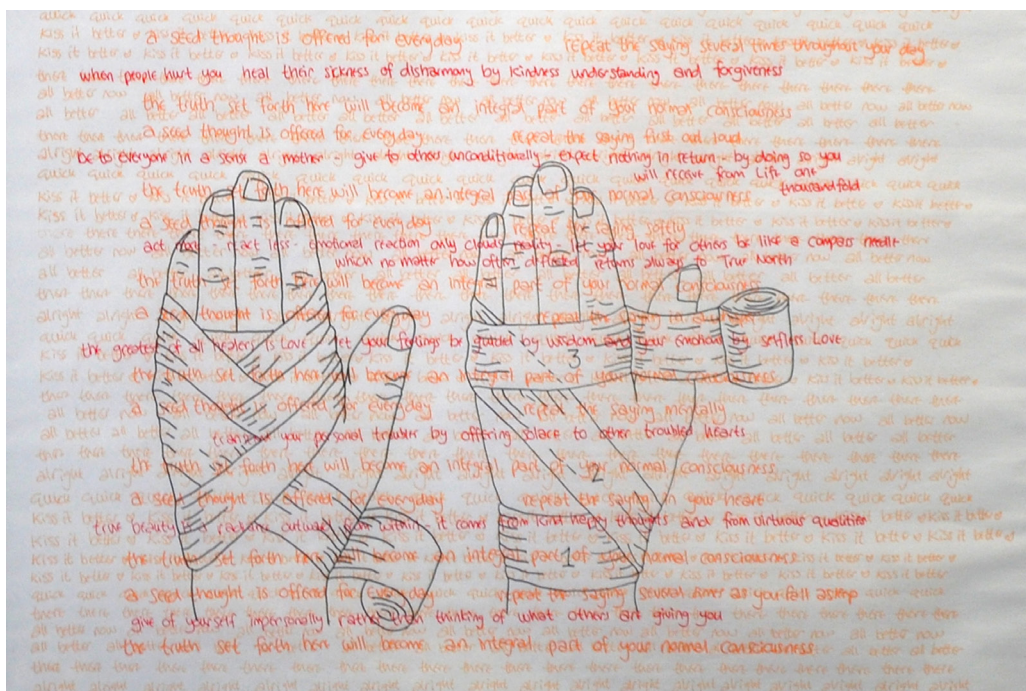
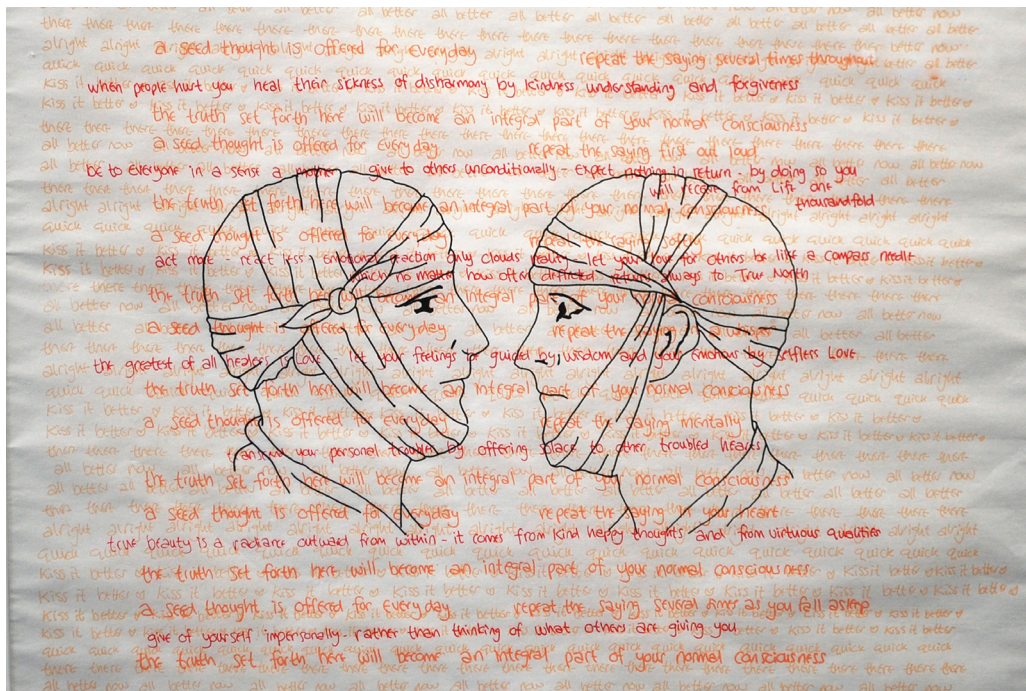
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Second Floor - Room 216
 South African Battlefields I
Berna Thom
 2013 - Digital Print On Canvas

This artwork represents the history of the various South African wars inclusive of the first Boer Wars to the later liberation movements and the Bush War which included APLA and Umkhonto weSizwe. Applicable medals related to these wars are included as references.





Second Floor - Room 226

Kiss It Better

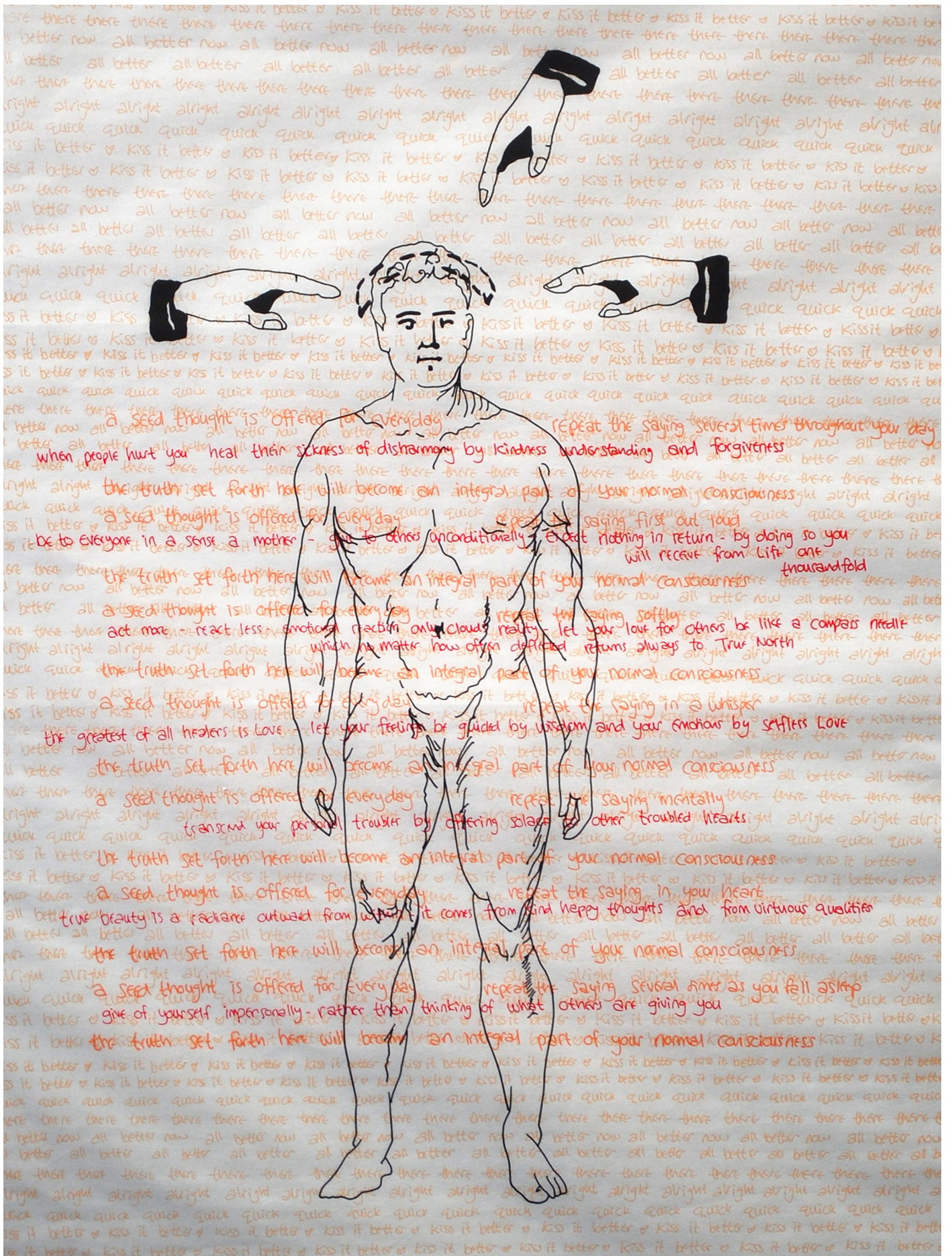
Mandy Conidaris

2003 - Screen Prints On Rice Paper

This artwork represents my attempts to help a person close to me struggle through depression. The 'kiss it better' Elastoplast slogan refers to my inadequate efforts, while the bandaging instructions reference how families hide psychological problems from society.



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a seed thought is offered for everyday repeat the saying several times throughout your day
when people hurt you heal their sickness of disharmony by kindness understanding and forgiveness

the truth set forth here will become an integral part of your normal consciousness
a seed thought is offered for everyday repeat the saying first out loud
be to everyone in a sense a mother - give to others unconditionally expect nothing in return - by doing so you
will receive from life one thousandfold

the truth set forth here will become an integral part of your normal consciousness
a seed thought is offered for everyday repeat the saying softly
act more react less emotional reaction only clouds reality let your love for others be like a compass needle
which no matter how often deflected returns always to True North

the truth set forth here will become an integral part of your normal consciousness
a seed thought is offered for everyday repeat the saying in a whisper
the greatest of all healers is love let your feelings be guided by wisdom and your actions by selfless love

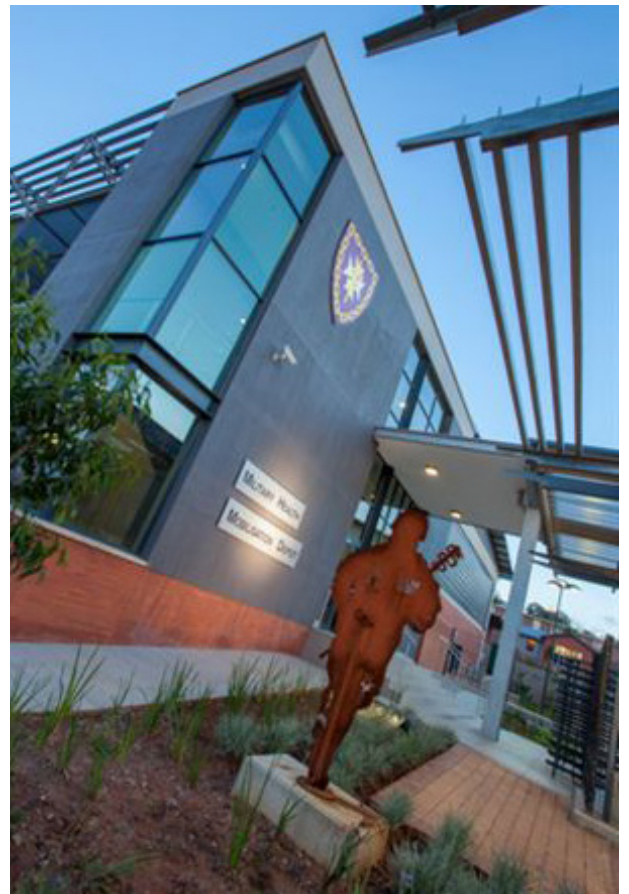
the truth set forth here will become an integral part of your normal consciousness
a seed thought is offered for everyday repeat the saying mentally
transcend your personal trouble by offering solace to other troubled hearts

the truth set forth here will become an integral part of your normal consciousness
a seed thought is offered for everyday repeat the saying in your heart
true beauty is a radiance outward from within it comes from kind happy thoughts and from virtuous qualities

the truth set forth here will become an integral part of your normal consciousness
a seed thought is offered for everyday repeat the saying several times as you fall asleep
give of yourself impersonally - rather than thinking of what others are giving you

the truth set forth here will become an integral part of your normal consciousness
a seed thought is offered for everyday repeat the saying several times as you fall asleep
give of yourself impersonally - rather than thinking of what others are giving you

BLOCK C - ARTWORK MILITARY HEALTH MOBILIZATION DEPOT





Greg Miller completed his Bachelor of Fine Arts with a distinction in Visual Arts at the University of South Africa in 2004. He was an assistant lecturer for The University of South Africa in Visual Arts Multimedia studies in 2004 and 2005. He was an external examiner for UNISA in 2006. He is currently a full-time artist and teaches glass blowing and art at his studio, The Crucible, in Benoni South Africa. Greg's current focus is on incorporating glass as a material into his conceptual art making processes. Greg Miller has artworks in private, government and corporate collections in South Africa, Australia, The United Kingdom, Israel and Belgium. Miller's art has exhibited in five states in the USA as well as Taiwan, London and South Africa.

Iwan van Blerk is an artist who prefers the medium of glass and has a passion for glass in all shapes and forms and mainly uses glass blowing as part of his artworks. Brainstorm magazine featured his artworks in their 2011 calendar of prominent emerging artist. He is currently a resident artist at The Crucible glass studio in Rynfield, Benoni, as well as Head of the Art department at Highschool Hans Moore, Eastern Gauteng. He completed his Degree in Fine and Applied Art at TUT in 2010 with a double major in Glass and Sculpture. His inspiration is triggered by everyday occurrences; personal, political, humour, pop culture or nostalgia. At present his focus is on hybridism and the human as a vessel for technology.

Ground Floor - Reception Area
Double Helix And Dna Strand
The Crucible
Greg Miller
Iwan Van Blerk
Ryan Manuel
Pfundzo Sidogi
2013 - Blown Glass, Stainless Steel

This sculpture represents the human DNA strand, a molecule that encodes and stores biological information. The glass pieces or "atoms" of the strand symbolize human organs.





**First Floor - Stair
Landing Area**
Certo Cito Sanvit
Ryan Manuel
Pfunzo Sidogi
2013- Glass, Stainless Steel
And Concrete

This sculpture commemorates the speed and accuracy at which medics have to work and make decisions on the field during battle and how they are regarded as saviours by those who survive.



Ryan Manuel studied Fine Arts at Tshwane University of Technology in Pretoria. He was awarded an artist residency to train in glass blowing at the Glascentrum in Holland. Ryan had a successful exhibition there and subsequently in numerous galleries in South Africa.

He worked at Smelt glass studio in Melville in 2007 teaching workshops, and assisting with large commissions such as his collaboration with the glass designer Martli Jansen van Rensburg on a public sculpture installation in the Mythos restaurant in Bedfordview. He received a design award for his contribution to an AIDS awareness campaign competition in 2000, and an achievement award for most promising artist. The artist is currently working as a resident artist at The Crucible glass studio in Benoni.

Pfunzo Sidogi is a member of the teaching staff at the Tshwane University of Technology's (TUT) Department of Fine and Applied Arts. He holds a Masters Degree in Fine Art (Cum Laude) from the same institution. Besides his academic activities, Pfunzo also practices as a part-time artist, specialising in glass forming. Before joining TUT, he was contracted with the University of South Africa's Department of Art History, Visual Arts and Musicology for several years. He is a founding member of Ithuteng Art, a non-profit organisation that promotes quality arts education at public schools located in the City of Tshwane Metropolis.



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First Floor - Boardroom 129

The Aftermath

Joao Ladeira

2013 - Acrylic On Canvas

This painting represents the casualty of wars. The image depicts a soldier rescuing a wounded companion from the battlefield. It is a comment on how soldiers, especially in the most insecure areas, aid each other.

Joao Ladeira is a contemporary artist whose works comment on current affairs in society and particularly on the state of life in the African continent. For the past 9 years, he has worked on issues affecting the migration of people around the African continent. Ladeira's art exposes the human side of displaced people on the continent of Africa. A victim of two civil wars himself, Ladeira uses his lived experience of displacement to shed light on the daily struggles and humanity of ordinary people. His works capture the extraordinary people and places he portrays. Ladeira is a graduate of the University of Johannesburg where he earned a Masters Degree in Fine Art and Design and did his research on "New Materials and Designs in Sustainable Community Development Projects". Ladeira has worked in various disadvantaged community engagement programs around South Africa. Ladeira has traveled extensively throughout the continent of Africa, Europe and North America.



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First Floor

Rescue

Sidwell Rihlamvu

2013 - Acrylic An Collage On Canvas

This painting is about the side of the military that is less known: caring and compassion. The image portrays the soldier's rescue of a civilian victim. It shows that the army was not instituted to only attack and destroy but also to defend and rescue.

Sidwell Rihlamvu holds a BA Fine Arts (Wits University) for which he was awarded Reinholdt Cassier Scholarship by the Nobel Prize Laureate Nadine Gordimer. He also has a Fine Arts diploma from Funda College and completed a Mentorship programme at Greatmore Studios, Cape Town. Sidwell has participated in numerous international community projects including performance and puppetry. He worked as an art teacher at Johannesburg Art Gallery, the 2010 soccer world cup and as a leader of the Asset Register Project for heritage artifacts. He has been the co-creator of public artworks such as, the Mosaic & Mural in Faraday Market place, Mural Paintings in Joubert Park, mosaics in Hillbrow, Johannesburg and the Metal Sculpture (Fire Work) with Clive van der Berg at Wits University. His artworks have been exhibited extensively - locally and abroad. He has been granted Artist in Residence at Monash University, Melbourne, Australia and Ferme-Asile, Sion, Switzerland.



BLOCK D - ARTWORK UNIT SUPPORT BUILDING





Ground Floor - Reception Area
Residual Systems
Gwen Miller
 2011 - Glass, Steel

The installation represents an interrelated system. The droplets propose a threatening process of spilling as most structures of order contain some residue, dangerously leaking its toxins in our midst, both physically and metaphorically.



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Ground Floor - Reception Area
The Dandelion And The Dove
Tanisha Bhana

2013 - Archival Pigment Print

This artwork represents death and rebirth, the moment of revival and rejuvenation after a catastrophe. It is symbolic of the ordeal and the wonder of the cycle of life.

Tanisha Bhana is an autodidact artist based in Johannesburg, South Africa, focusing on photography, new and multi-media. Influenced by her profession as an attorney in the financial services global markets industry, her connection to her ancient heritage, and projects in marginalized communities in South Africa, she claims to act as a medium for the places that we inhabit.

She is the recipient of various merit awards in South Africa and has published a monograph with ArtCo Publishing in Germany. Tanisha has held solo exhibitions in South Africa and Germany and participated in curated exhibitions in South Africa, France, Germany, Netherlands and Namibia. Her work is represented in private and corporate collections.



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First Floor - Auditorium Reception Area

Asphyxiation

Adelle Van Zyl

2012 - Wood, Glass, Velvet, Pins And Labels

This artwork represents, on a universal level, the feeling of suffocation related to anxiety and over-whelming situations, more specifically suffocation that occurs in large crowds or during riots.

Born in 1981, Adelle van Zyl received her Bachelor's Degree in Visual Art at the University of South Africa in 2006. In 2009 she received a Postgraduate Diploma in Museum Studies at the University of Pretoria. She currently lives in Pretoria and is enrolled for a Master's degree in Visual Art at Unisa. The artist has taken part in several group shows, including the Ekurhuleni Fine Art Finalist Exhibition, Intervention at Unisa, the Absa l'Atelier Finalist Exhibition, Dystopia and Sasol New Signatures Finalist Exhibition. The artist's upbringing in a family of avid collectors informs her work, which often contains and focuses on museum, collecting and display practices. The obsessive private collector, as well as institutional collections with their meticulous labelling systems, storage spaces and presentation devices forms an integral part of her awareness.





First Floor - Auditorium Reception Area

Images Of ...

Helen Joseph

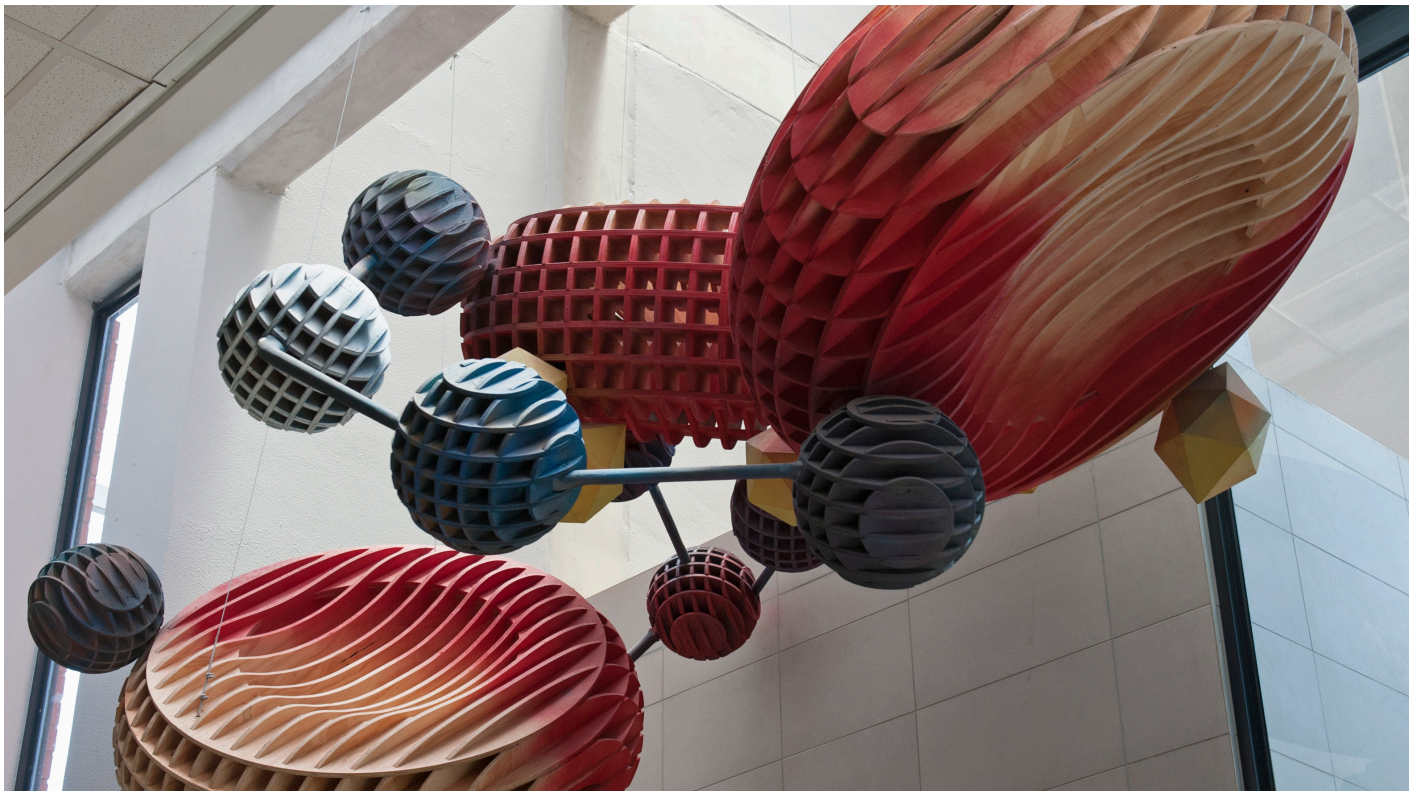
2013 - Mixed Media, Giclee Print

This artwork represents the work of the Medical Corps and others in the South African Military.

Helen Joseph is an artist, working in a plethora of media. She studied painting and drawing at the Johannesburg Art Foundation. Joseph is interested in issues of abuse, and how the strong often exert their power over the weak. Therefore, her style has been energetic, sometimes juxtaposing the restful posture of a nude with scratchy, pulsating strokes of brush or charcoal, suggesting the ever-present violence that lies beneath the seemingly calm surface of her subject matter. Joseph works in various formats. She produces very large pieces that cover entire walls to detailed snap-shot photograph size works. She favours paint, charcoal, photography, sculpture, threading and mixed media. Her exhibitions include group and solo exhibitions at prominent galleries in Gauteng and Cape Town.



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First Floor - Auditorium Reception Area
Defence Manoeuvre
Sarel Petrus
 2013 - Wood And Paint

These sculptural forms represent viruses attacking red-blood cells. Penicillin molecules have also been introduced to defend the cells. The invisible reality of our inner body is represented by a larger than life scale to bring home the importance of science and technology in the well-being of the parts of our bodies that we can't see.

Sarel Petrus completed a B-Tech Fine Art Degree, with distinction and a National Diploma in Fine Arts, majoring in Sculpture and Ceramics at Tswane University of technology. He lives and works in Pretoria and has exhibited in many group exhibitions across South-Africa in the last twelve years. His exhibition schedule, coupled with his passion for hiking and rock climbing means that he frequently travels to cities and to isolated places. In addition, he allows himself journeys of the mind into the strange relationship between traditional and throw-away-culture and what is left of nature as humans and other species fight for existence. City and town dwellers, largely cut off from natural continuity and natural spaces, are mostly unaware of what they leave behind wherever they go. But human existence and the natural environment are linked through timeless, hidden convergences of what we lack and what we have in surfeit. In his work, Sarel refers to an obscure past to imagine a new voice for the abstract realities of objects.



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means snake, which is the emblem of the South African Operational Medical Orderly who operates and uses these vehicles. It is a 17 ton armoured vehicle capable of withstanding three TM-57 landmines or 21kg TNT under any wheel and two TM-57 landmines or 14kg TNT under the hull. The sides protect up to a 7.62 x 51mm caliber Nato Ball. The vehicle underbelly structure is famous for its V-shape which is designed to deflect landmines away from the vehicle. The Mfezi is operated by two medical orderlies and has the capacity to hold four patients lying down and four sitting.



Exterior - Parade Ground Area
In Service
Gordon Froud
Honest Ngwenya
Gibson Khumalo
Mduduzi Dube
Blessing Moyo
2013 - Mild Steel And Steel Mesh

The sculpted Mfezi ambulance is a crafted replica of an armoured ambulance used by the South African Military Health Service. Mfezi is a Zulu word that



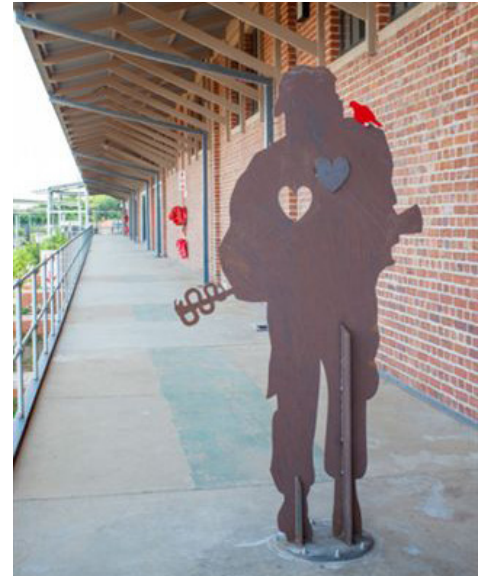


General Exterior Areas
 (De) Figured
Paul Cooper
 Abram Makwena Mathekg
 Clinton Allers
 Mavela Elias Madonsela
 Leonard Phati Tefu
 Maxwell Owen Manganyi
 Sandile Patrick Daweti
 Sekabudi Robert Maake
 Vumayiphi Wiseman Mathonsi
 Zakhele Hezekia Mbatha Amos Taetae
 2013 - Corten Laser Cut Steel

The sculptures located across the site represents a series of Army Personnel in action on the battlefield. The figures are somewhat disfigured as they show signs of medical intervention as a result of engaged conflict. The solid steel refers to the military use of steel armour of all kinds and the rusting corten steel refers to camouflage.



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Paul Cooper is trained in the visual arts (Fine Arts) and art history with a specialization in sculpture and space. He coordinates and teaches various modules in the Visual Arts and History of Art at the University of South Africa. The installation of a large scale public sculpture in Pretoria in 2013 is his most recent work.

In a PhD study through Rhodes University he directs a research focus around a trans-disciplinary and theoretical revision of what we understand to be site-specific art in the African context. These contentions are interrogated as they play out in site-specific installations and performances. He serves on the SAVAH council and on the editorial committees of the de Arte academic journal and the international on-line journal, Architecture_ Media_ Politics_ Society.



BLOCK G - ARTWORK QUARTERMASTER BUILDING

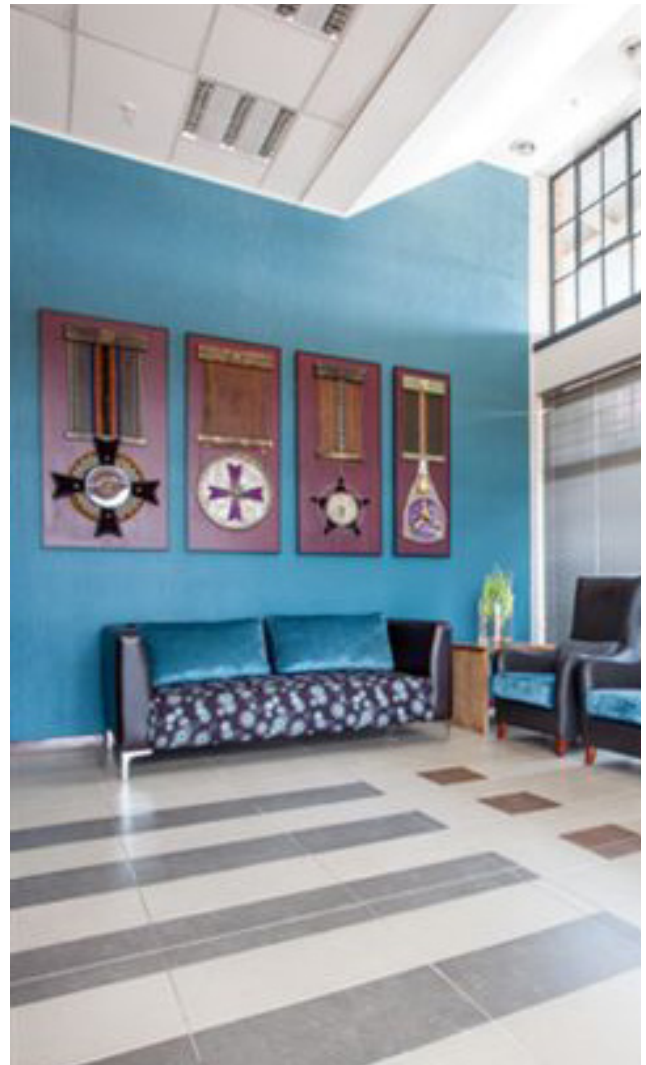




Reception Area
Medals I, li, lii, lv
Hester Viles
 2014 - Mixed Media

This set of medals deal with awards, and in some instances the contradictory nature between the actual award and the act rewarded. The award ceremony often appears to be a 'huge' occasion and the medals tiny. Therefore this artwork is also a tongue in cheek look at the exaggerated emotions about receiving an accolade. The scale of the artwork also speaks volumes about our pride as recipients. The mementos; toys, bullets, souvenirs and soldiers reference the specific site in which these medals are placed. P.S. These large artworks were installed without any pomp and ceremony!

Hester Viles received a BA (FA) from UNISA with a distinction in the fine art component. This artist prefers working in contrasting mediums such as embroidery and lead, aluminium and fibre and is interested in end-of-life-objects, such as medals and jewellery, with references to identity, culture and ideology including items collected during liminal periods. She has participated in group exhibitions, nationally and internationally since her student days. Her works are in private collections in South Africa and overseas. She is currently involved in a project which will travel in America over the next four years and also works part-time as a facilitator at an embroidery project. The artwork for the SAHMS Collection stems from her interest in accumulating cultural memorabilia.





Main Exterior Entrance Area

Wall Mosaic

Marina Giovitto Ehlers

2013 - Vitreous Glass Mosaic Combined With
Unglazed Porcelain Ceramic Mosaic

The SAMHS coat of arms contains a golden Maltese cross overlaid by a serpent entwined rod also known from Greek mythology as the rod of Asclepius. Asclepius was the Greek deity associated with healing and medicine and the symbol is often used today in association with medicine and health care. The central figure of the mosaic is a sophisticated serpent entwined around a rod.

The Maltese cross was used as a background pattern in the style of well known graphic artist M.C. Escher. The cross gradually transforms into doves - a symbol of the department supplying medicine and health care to the various corners of our country.

Mosaic Arts have been making mosaics for over 35 years under the guidance of artistic director Vera Valli Giovitto and her daughter, architect Marina Giovitto Ehlers. The Pretoria based mosaic team have designed and manufactured hundreds of mosaics for corporate, entertainment and residential projects. To name a few : the South African Reserve Bank, (Pretoria), Absa Towers West (Johannesburg) and The Palace at Sun City. They have worked on many international projects - Emirates Airbus Terminal (Dubai,UAE), The Sugar Beach Resort (Mauritius), Freigate Island Resort (Seychelles), The Halekulani Hotel (Hawaii).



ARTISTIC PHOTOGRAPHIC COLLECTION



Annalien Swanepoel
(Petrol Photography)

2013 - Digital Print On Epsom Matte Canvas

The collection of more than 200 works is a representation of SAHMS diversity.

The medium and monochrome nature link these works together. The blood-red contrast colour reminds the viewer of life, but also communicate directly with the interior architecture of the storage area.

Annalien Swanepoel is a self-taught photographer. She specializes in architectural, industrial, mining and portrait photography and her clients include large corporation in South Africa.







BEFORE



*Heritage Core:
Restored hangar & platform type
building either side of existing road*



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