

REVISIONS

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NOTES

The Unité d'Habitation was initially created as a potential solution to how people could be housed en masse. Le Corbusier designed these buildings with his ideal 'modern man' in mind and believed that a new type of architecture was needed. This form of urban design architecture that followed his 'five points of architecture':

1. Buildings should be raised on columns
2. Windows should be in long strips
3. Roofs should be flat and used as a garden
4. Apartments made with a free ground plan
5. Apartment to be built with a free façade

What was meant to be a worldwide housing solution, in reality, took far too long to build and was much more expensive than imagined. The Unité d'Habitation failed in terms of what Le Corbusier had envisioned for its use and future. What had been designed for the 'ideal modern man' really meant that he had designed it for what he imagined the modern man was. He did not factor in the lived realities of the actual people that would be living and moving within these spaces. The building was meant to be a space that you almost did not need to leave but for instance, the shops inside the building were only frequented by the residents and therefore did not make enough revenue and shut down. The apartments were also made in fashion of Le Corbusier's romantic view of architecture but ignored many housing regulations and protocols. There was inadequate ventilation in the units and many of the light sources had to be artificial. The result was the Unité d'Habitation became low-income housing.

Disa Park was designed by two white men and then approved by two different white men, who were not thinking about the elderly lady on the sixteenth floor that would need to walk countless steps when the elevators stop functioning, or children running around and bumping into the sharp corners and angles of the apartment. While height and tall vertical structures have served as symbols of masculine dominance, it is the house, the home, that is associated with the woman. The 'home' stands in contrast with the upward thrust of the Disa towers. While many people also consider themselves 'at home' in certain areas, Disa Park is this strange mix of the tall towering tower and a 'home' in which residents have access to a garden and a pool.

I truly believe that these three spherical buildings hold a significant place in the narrative of Cape Town. It is easy to want to remove them, but what is dismissed is the lives of the residents who occupy these apartments. Each person who has lived here carries good and bad experiences of the towers with them. Now while I live here I want to collect an album of my experiences of living here, to tell a small sliver of the story. To find women who can be friends and companions to me, who help me weave together a home here at the lampoon towers.

REINFORCED CONSTRUCTION DESIGN TO STRUCTURAL ENGINEER'S DETAILS

FIGURED DIMENSIONS TO BE READ IN PREFERENCE TO SCALED DIMENSIONS

ALL LEVELS AND DIMENSIONS TO BE CHECKED ON SITE BEFORE COMMENCING WORK OR MAKING SHOP DRAWINGS

OWNER:

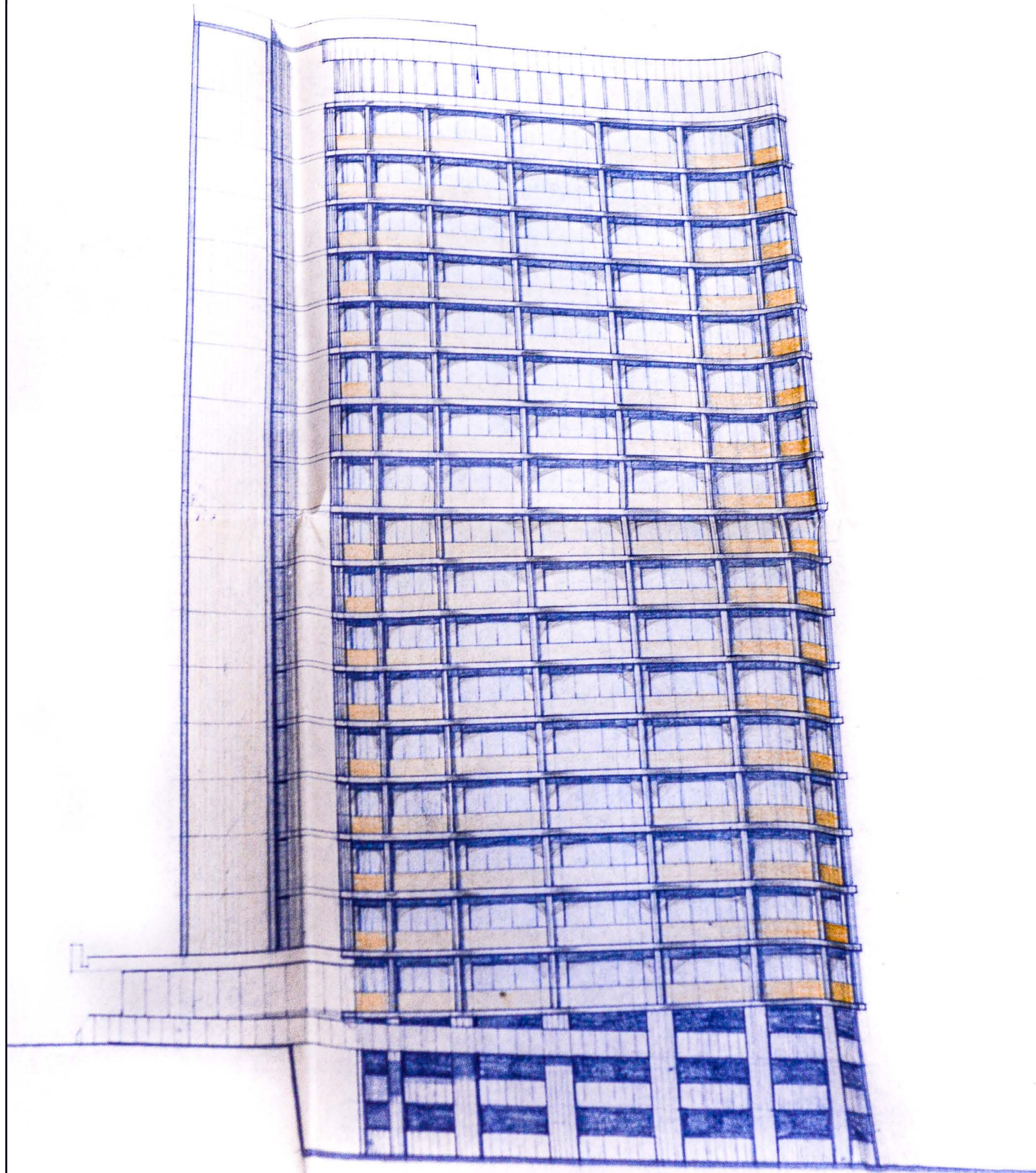
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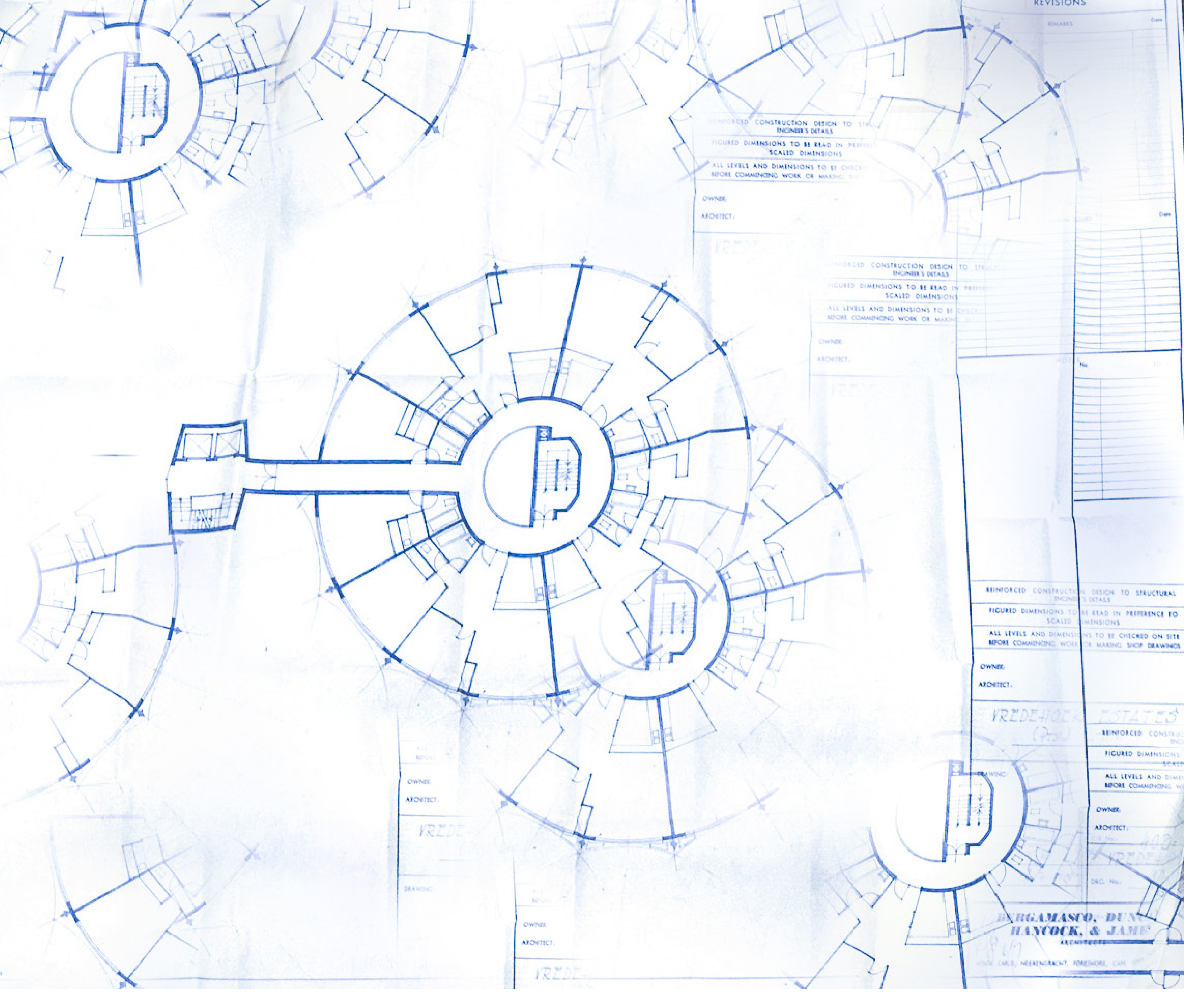
VREDEHOEK ESTATES
(PTY) LTD.

DRAWING:

DEL.:	JOB No.:	4020
DATE: 29-11-66		
SCALE: 1/8" to 1'-0"	DRG. No.:	100
CHECKED:		

**BERGAMASCO, DUNCAN,
HANCOCK, & JAMES**
ARCHITECTS
MONTÉ CARLO, HEERENGRACHT, FORESHORE, CAPE TOWN, PHONE 2-653





REVISIONS

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OWNER
 ARCHITECT

VRDE

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OWNER
 ARCHITECT

VRDE

DRG. No.

BURGAMASCO, DUNN, HANCOCK, & JAMES
 ARCHITECTS

1000 CALLE NEERENHANT, FORENORE, CA 94034

OWNER
 ARCHITECT

VRDE

DRAWING

OWNER
 ARCHITECT

VRDE



ELIA AND AMBER 505C, 2021



SUE 605C, 2021



KIMISHKA 407C, 2021

PEOPLE

REV. NO. DATE
 1. The Tampon Towers is a project about Disa Park, which is where I am currently living.
 2. The Disa Park complex is referred to by Capetonians as the Tampon Towers, the Pepper pots or the Toilet Rolls after their cylindrical shape which stands out on Table Mountain. I have named this project The Tampon Towers as for it is not only a name that is commonly in circulation, but because it connects back to femininity in relation to my project.

My project is a photographic exploration of the place that I, but also many others, call home. But more than just a project about the towers, it is also a portrait of myself and a few other women who inhabit this space. In our separate flights of life, we have chosen to settle at this high up perch. It is a refuge from, but also within the city. Exploring the ideas of nesting, flight and the cage alongside stories of women at Disa and archival images, I am trying to gently portray my life and the different other lives here at Disa Park.

TO WHOM ISSUED

NO. DATE
 1. The Tampon Towers is a photobook project, this time instead of storytelling about my family and my home I am turning my focus on the community that I currently find myself in. It is an attempt to connect with the people around me and look deeper into the history of the place I currently call home. While my home in Durban is old warm and welcoming, the Disa Towers on the surface are modern and austere. Initially the project was lonely and challenging, but after speaking with the women here I can see that between the handful of us it is a common experience of living here, many of us having flown here to escape lives of captivity.

NOTES

At the beginning of the project, I was trying to photograph and collect information influenced by what Subotzky had done in Parke City. What resulted from this was that my imagery became quite formulaic and boring, because I was not bringing my voice to the project. I noticed that the people that I had interviewed were for the most part women, who had come to Disa Park only temporarily but had ended up settling here and finding refuge in the security of the towers.
 After my initial experiments with using a DSLR with an architectural lens, I began again, using a smaller handheld camera, which allowed me to be more discreet as I photographed the grounds. It felt less like a performance and allowed me to walk and take images at my own pace. After thinking more about the metaphor of a nest, anytime I saw a bird or a nest I would photograph it. I saw crows, starlings and I spent one afternoon feeding the guineafowls. This exercise taught me to look for the poetry that was already around the property, in a way tying in the lives of the people inside with the life outside.
 I am still using the initial photographs that I took of the building, but I am now interweaving them with images of plants and birds on the property, as well as the portraits and interviews of the women I have met. The images will work together in creating the metaphor of the nest, the ideas of femininity and place, safety, as well as telling the stories of the women who live here. I have decided on the form of a photobook as I think that the images together tell that story and allows the different stories of the women, and this building, to exist together just as they do at Disa Park.
 Initially, I had put a message on the Whatsapp 'Disa park trade group' asking if anyone would be interested in participating in my project. Only a handful of people replied and they were mostly women, with the exception of one man (who continually put off the interview) and Tyde who did the interview alongside his girlfriend Mich. I found it incredibly easy to talk with the women one on one, some of who allowed me to come into their apartments, and others who sat outside with me while we spoke and drank tea.
 For a while during this project I felt incredibly flat and burnt out, and I began to isolate myself in my apartment and no longer have interviews with anyone. Even my interactions with people in the elevators and in passing were strained and quiet. For a while Disa Park felt less like a nest and more like a cage. But as the project drew to an end I knew I needed to speak with more people and also to create some sense of community. I then decided to personally message any woman I had, had a good experience even if it was brief and ask for an interview. I messaged Kimiska, who I had borrowed nail polish remover from once before, and we ended up having a two-hour conversation over tea in her apartment. I messaged Sue, my upstairs neighbour to whom I had given clothes to before, for her daughter and niece. I also messaged Nerina, to whom I had also donated clothes, we had a lovely conversation during our interview once we realised we were both Christian, confiding in each other that we felt lonely and isolated living here. Talking with the women has been my favourite part of the project, the conversations hold much more weight for me than the photographs. There has been such an ease to it, and from each woman such a welcoming into their lives, I think that they too were happy to speak with and know another woman in the complex.



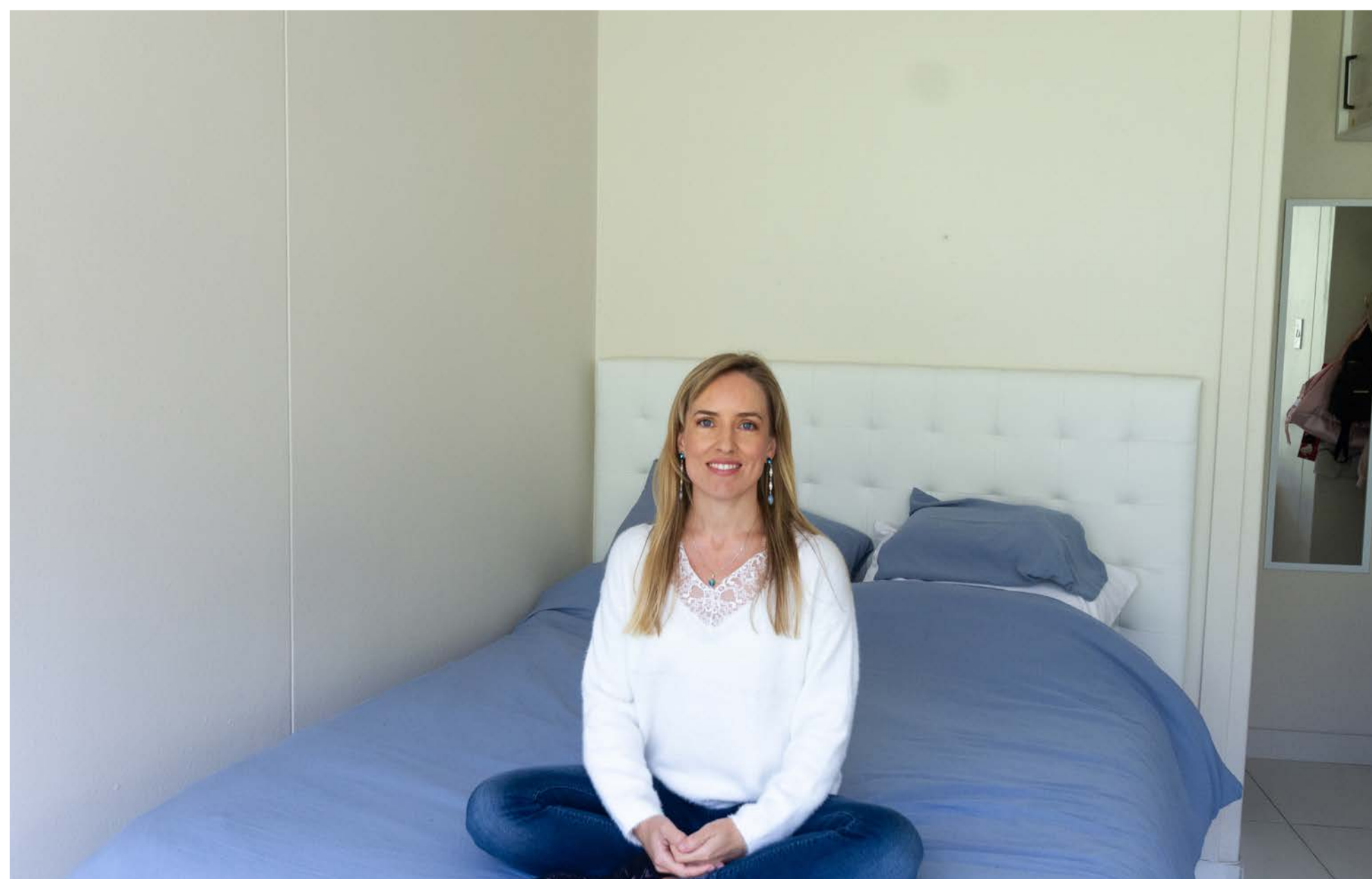
NERINA 1106A, 2021



ANITA B TOWER, 2021



MICH AND TYDE 1105C, 2021



LAUREN 1501B, 2021



KAMI AND JAEI 1707B, 2021



NANJE A TOWER, 2021

REINFORCED CONSTRUCTION DESIGN TO STRUCTURAL ENGINEER'S DETAILS

FIGURED DIMENSIONS TO BE READ IN PREFERENCE TO SCALED DIMENSIONS

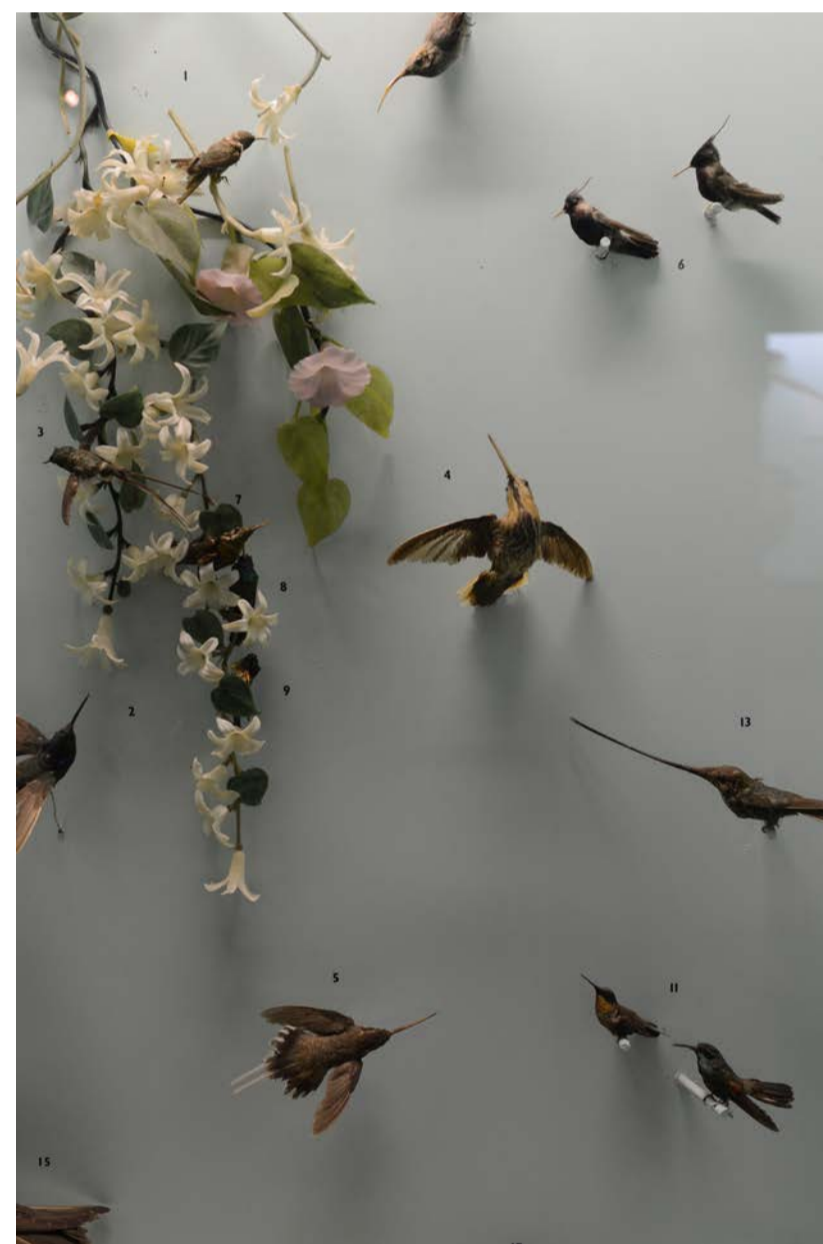
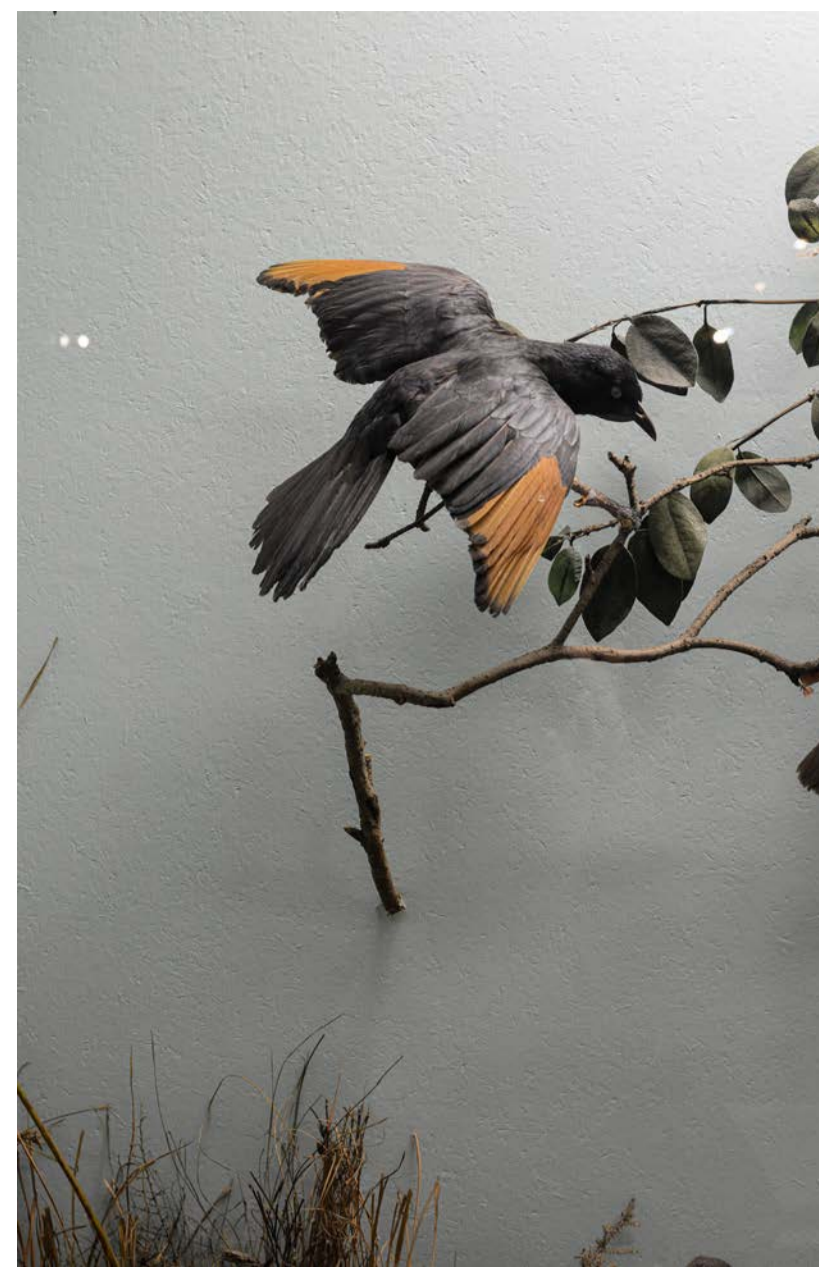
ALL LEVELS AND DIMENSIONS TO BE CHECKED ON SITE BEFORE COMMENCING WORK OR MAKING SHOP DRAWINGS

DISA PARK.
 VREDEHOEK: CAPE TOWN.
 VREDEHOEK ESTATES (PTY): LTD.

DRAWING:

DELTA: JOB No.: 402.
 DATE: 29-11-66
 SCALE: 1/8" to 1'-0" DRG. No.: 10.
 CHECKED:

BERGAMASCO, DUNCAN, HANCOCK, & JAMES ARCHITECTS
 MONTE CARLO, HEERENGRACHT, FORESHORE, CAPE TOWN, PHONE 2-653



BIRDS

REV. NO. I have always had an interest in birds and the symbolism they hold, and so I
DATE
imagine the women in Disa Park as birds who came to make a nest, a home
at Disa park, weaving together our different experiences and trying to form a
community. Where my project last year was intimate and personal, in Disa Park I
have to try harder to find intimacy with strangers who allow me into their homes.

TO WHOM ISSUED

NO. DATE

NOTES

I want to also have relationships with these women that last. I do not want to unexpectedly show up, take photos, speak a while and leave. I would like to enter their homes or speak with them on their terms. To put them at ease and make them feel comfortable is important to me, if they do not want me to take a photo or be part of the project, I respect that which is why certain people have been left out of this project. I think about a weaver bird building its nest. It takes time flying to find the right materials and once he presents it to his mate she determines whether it is a failure or not. In a way I am flying about collecting small threads, small stories to make up a nest, which is this project and which is my home. Ultimately I do not know whether my efforts will be successful in creating a home and a story, but even so I continue to make what I can.

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