

The Design Journey

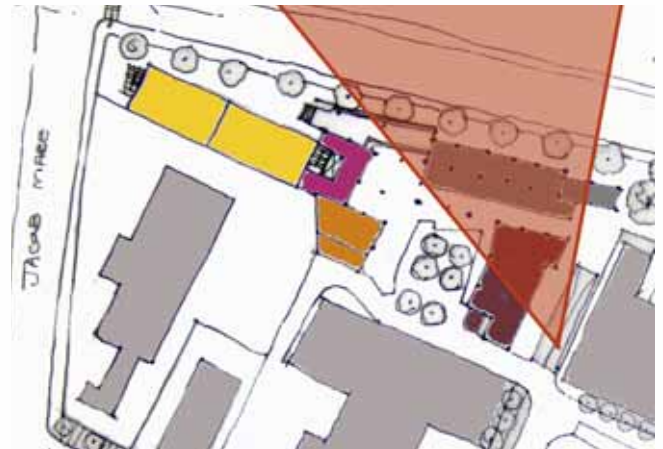
1. Movement route 1:

Heading south in your car, high-rise residential blocks and dense Jacaranda trees frame Gerard Moerdyk Street. In the distance at the T-junction, you see the informal taxi rank and the lines of school children heading home. Passing the Oeverzicht Art Village on your right, you smell smoke from lunches at the various pubs and restaurants opening onto the street. You put on your indicator and park your car in one of the on street parking spaces provided. On foot, you head south to Jacob Mare Street. Lush green plants capture your attention to the right and allow your eyes to focus on the protruding gable of the Breytenbach Theatre.

Turning right, you walk down the pedestrian route towards the white edge of the MOTH Club. The line of sight follows a road descending into the basement. A building link in the distance extends from the Textile Art Centre's first floor level to the MOTH Club creating definite horizontal lines. On the roof balcony on top of the link, people are drying silkscreen prints. Wattle steel-framed brises-soleil curl around the link shading the east facing windows. Next to you, mosaic covered bollards guide your path of travel. Trees, seats, and display panels to your left enliven the back of the Breytenbach buildings. You reach a pedestrian crossing; a patterned paved speed bump provides a safe route to avoid the refuse truck closing in from the left.

While you cross, coffee shop noises draw your attention to the left. Steel mesh hangs from the roof structure facing east, slowly moving in the wind. Trees frame people sitting at tables and a north-facing balcony extending over the seating area. Movement of people in the clothing manufacturing room above the coffee shop is visible. Reaching the end of the crossing, you are faced with two possibilities. Turning left, you will

pass the public phones to your right and the rotating billboard, and enter the heart space. A rising ramp lures you forward. To your right, planters and seats slowly rise to the spill space ahead. You pass the lecture facility to your left. (position 1). Looking up, extended concrete beams carry the balcony overhead. Stepping into the open, a prominent face-brick corner is wrapped with a concrete seat. The transparent façade of the foyer to your left allows you to view the coffee shop and trees of the heart space. Proceeding with the final ramp, it brings you to an intersection. To your left the corridor directs you south towards the bottle wall of the office block, passing the exhibition gallery on your right. To your right, a path descends right into the green to find the original entrance to the MOTH Club.



1:Map of position 1

2: Perspective of position 1



2. Movement route 2:

A row of trees with a parallel green spine separated by a concrete walkway strip provides a trouble-free pedestrian route as you are walking down Nelson Mandela Drive towards bustling Esselen Street. Children's laughter from Oost-Eind primary school collides with noise from the oncoming traffic. Residential high-rise brick buildings stagger out above the tree line. You reach the Jacob Mare Street crossing. To your left, taxis and cars are parked at the fuel stop where markets spill onto the street. To your right, a purple meandering line of Jacaranda trees street your eye. You gaze across the street to capture the faint orange tint of the DTI Campus. White walls with rhythmic red brick lines intrigue you to gaze to your right. Perforated steel plates tinkle in the wind as you look up at a descending staircase. A Celtis africana tree provides a cool corner. Taxis hoot and wait for the people to get up and seize a ride.

Walking further down the tree-lined route, shop-fronts of captivating textures lure you towards them. Displays spill out onto the shaded walkway. As you explore the materials at hand, a glance to the left causes your interest to dwell. Walking towards a transparent glass façade, stainless steel mesh columns maintain your rhythm. Descending with a ramp you arrive at a clearing where you gaze into the exhibition hall to feed your artistic appetite. Looking back towards the south, a diagonal line of a steel mesh patterned façade lures you to notice the Freedom Park monument on Salvokop in the distance.

A noise rises above the adjacent traffic. A smell of fresh coffee and food invites you to move right into the heart space. Rhythmic columns direct your view down a corridor. Hanging textile art steers your sight to glimpse the corner of the white MOTH Club. Walking towards the coffee shop, soft grid-like shadows change your

environment. Steps on a wooden walkway cause you to glance up and explore the supple mesh structure slowly moving in the wind. Textile art hangs from the structure, causing you to pause.

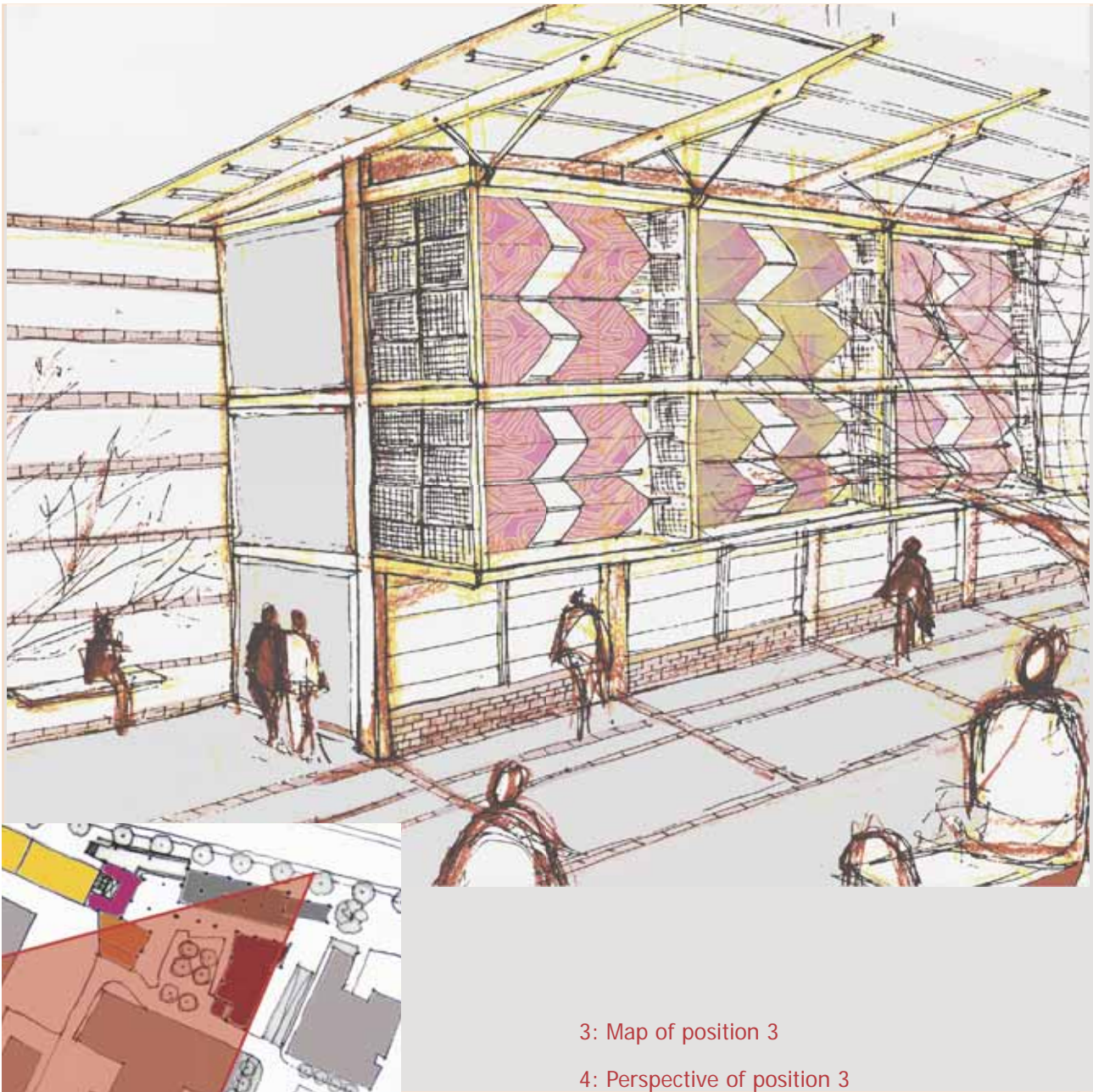
Red and green tones move your eyes downwards to view the patterned bottle wall of the foyer. A textile-art display panel lures you to touch and explore the realms of decoration. Talking people pass behind you and you follow. Descending into the heart space of patterned paving you notice the coffee shop seats spilling out onto the square. A student sits to your left, having lunch on her lap, confiding her thoughts to her book in the shade of the trees.

In the centre of the square, ascending stairs attract your attention to an entrance to your left (**position 2**). Transparent glass invites you to see right through to the other side of the building where students are taking a break after a lecture. The white MOTH Club resonates in the background. A colourful wave pattern causes you to look back up and indulge in a loom of textile patterns. A steel structure protrudes above it with transparent roof sheeting framing the blue sky. A reflection of green causes you to spin around and look onto the back façade of the Breytenbach Theatre. A projection screen makes you wonder what activities take place at night. A rotating cylinder makes your eyes wander to the left. Moving closer, you view the agenda of the next couple of weeks: The workshops offer Zulu weaving and bed linen silkscreen printing courses. Oeverzicht art village has an African dance night and the exhibition gallery currently hosts the works of international textile artist Jorge Pardo. The rotating billboard steers your line of sight to a pedestrian route running parallel to the MOTH Club connecting to the historical railway houses of the Oeverzicht art village. Another open space pulls you closer to Esselen Street.



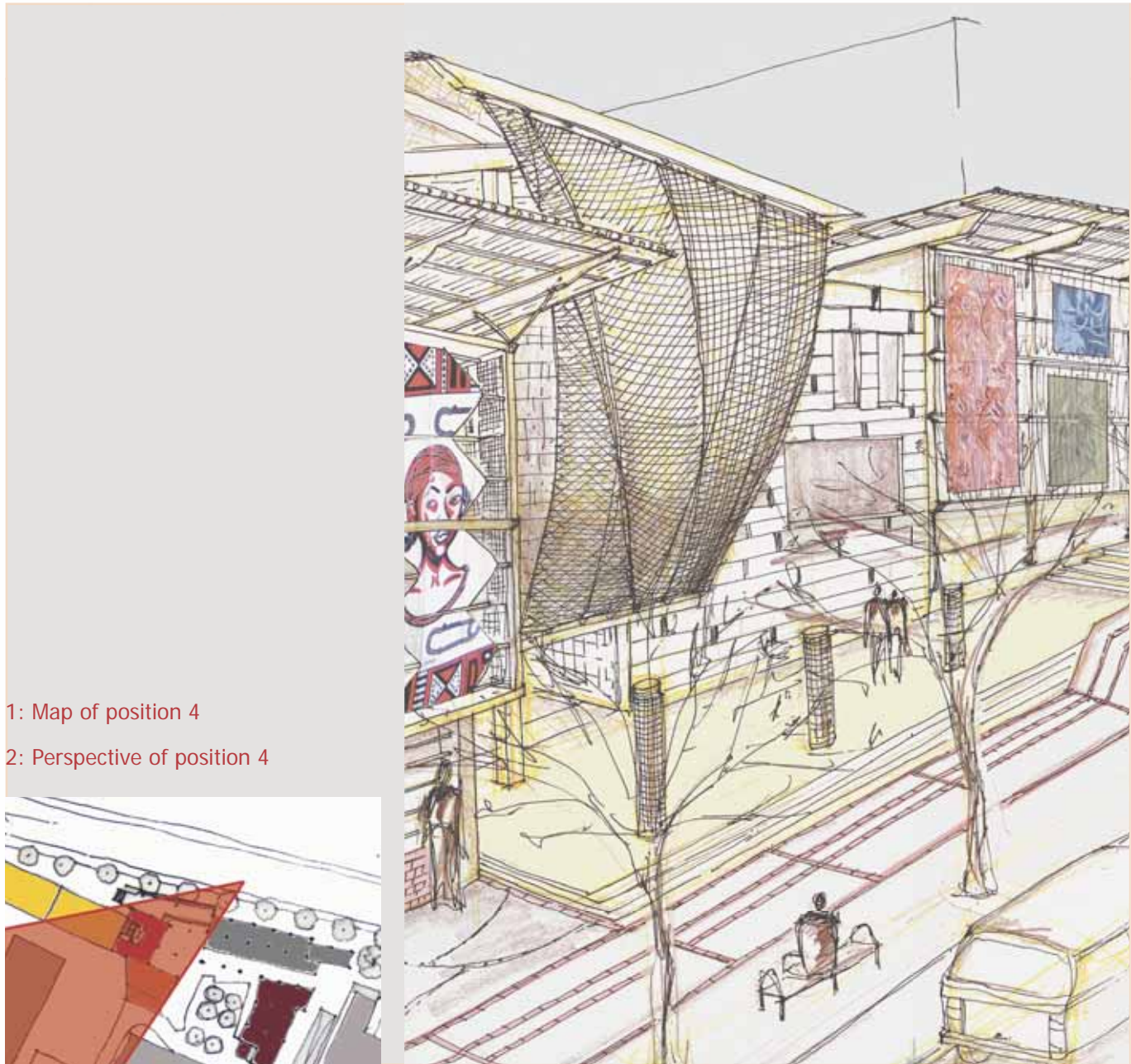
1: Map of position 2

2: Perspective of position 2



3: Map of position 3

4: Perspective of position 3



1: Map of position 4

2: Perspective of position 4



3: Map of position 5

4: Perspective of position 5

3. Movement route 3

Cycling south on a paved walkway you pass the Apies River channel on your left. A vast green field accentuates the whiteness of the MOTH Club. Lined trees determine your cycling tempo. A huge tree keeps your attention on the left as your eyes follow the slope down to the sunken level. The walkway widens and a shaded seat and a triple volume window cause you to slow down and stop (position 3). You notice the protruding textile shading loom hosting interesting silkscreen printing motifs. Walking towards the window, movement captures your attention on the second and third floor. People are washing and cutting materials in the workshops and studios. Standing in front of the window, you gaze down into the exhibition space. You turn around the corner and slowly walk past the exhibition window facades hosting a variety of interesting art works. Movement causes you to look beyond the art. You see people walking and further away trees, coffee shop tables and seats.

Circular patterns of light on the paving project your interest forward. Looking up, holes in a concrete cantilever slab allow you to see the silkscreen motifs highlighted by the western sun. A steel roof truss and sheeting protrude past the cantilever which, along with the adjacent trees, provides sufficient shade against the radiating heat from Nelson Mandela Drive.

Steps descend to your left to a pause area in front of the exhibition space (position 4). Having seen the art, a protruding textured box from the first level captures your interest. Looking at it, you notice the name of the building complex: TEX-ART. Descending down to the corridor on your left which you viewed from above, you lock your bicycle to a waving steel pipe profile provided next to the steel mesh columns. Sliding doors with inserted woven panels project again your interest to the gallery (position 5). You smile as you see people noticing you, now on the other side. Voices draw your

attention right down the corridor. Seats with people frame the entrance to the building on the your right. A permeable panel allows you to follow the movement on the ascending stairs. The glass door invites you in the bustling noise of people in front of the lecture hall.

However, the reflection of the white wall to your left intrigues you more. You step into a widened clearing. The contrasting red brick lines push you closer to the MOTH Club. You notice a lush green path descending in front of you. To the right a glass door enters into the film studios of the MOTH Club. Seats and planters supply a pause space underneath the balcony and walkway that links to the club on first floor level. Exposed concrete beams with brown-stained wattle-clad ceilings give a warm feeling to the space. The noise from the coffee shop lures you back down the corridor to the heart space.

4. Closing statement

The building responds to the goals set out in the previous chapters by the following responses:

- The site itself has generated the built form required to encourage movement through the site and respond to the contextual needs.
- The building design promotes movement and interaction throughout the site to connect with the adjoining public spaces of the Nelson Mandela Development Corridor.
- Vibrant educational and community activities promote interaction with and awareness for the public.
- TUT's Textile Design and Technology Department and the CSIR have sufficient space and services available to promote the growth of entrepreneurial opportunities and skills development workshops pertaining to the Urban Renewal Programme.
- After the completion of the financial feasibility study, it became clear that a phased development would not provide the return necessary to maintain the building. Thus, the complete building must be built to enable the coffee shop, exhibition gallery, workshops, lecture facilities and rentable offices to generate income.
- The building provides a platform for educational self-sustaining techniques applicable to the needs of the Sunnyside region.
- The western façade promote continuity of the Nelson Mandela Drive for the NMDC proposal.
- The Breytenbach Theatre and the MOTH Club are accentuated by the design intervention, highlighting their historical importance.
- Movement routes and existing contextual rhythms are reflected in the facades of the buildings, which interact with the users.
- The parking basement and the connection to the theatre promotes a safer environment in the evenings.
- The heart space is the core of the public activity. Radiating outwards the semi-public and private spaces are located on its periphery.
- Transparent and permeable facades allow visual links and encourage the interest of the public to promote interaction.
- Textile art display panels and hanging forms allow exploration by the user. A variety of building details are available and are consistently repeated to create unity.
- At night the building becomes a tapestry of different textures, patterns and colours.
- The column grid of spaces is of such a nature that the building can be adapted to a new use. Ordinary contextual materials can still be applied in a manner that will attain new contemporary design solutions.
- The building becomes the artwork and thus the landmark.
- The coffee shop, lecture hall and exhibition gallery is accessible from the heart space. Permeable barriers, that allow multifunctional use, define the space.
- The skin of the building can change according to the times. New modern silkscreen prints and materials can replace the existing applications.
- The Textile Art Centre is linked to the MOTH Club on the first floor level and to the Breytenbach Theatre on the basement level, extending the boundaries of the development.
- Visual links focusing on the detailed design invite exploration of building.
- The drastic functional alteration of the existing sunken parking lot into a public movement route structured with built form is a plausible manipulation to enhance and expand the surrounding environment.

5. ACKNOWLEDGEMENTS



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To all those who came to my rescue ...

"When you pass through the waters, I will be with you, and through the rivers, they will not overwhelm you. When you walk through fire, you will not be burned or scorched, nor will the flame kindle upon you." ... I am the Lord your God. Isaiah 43:2

Firstly and utmost

To Father God_for the opportunity, the grace and the abundance in love
 To the Son_for the sacrifice, the freedom and being the bearer of all
 To the Spirit_for council, intercession, strength and guidance

To my parents_for your unconditional love, care and assistance throughout my entire life. I love you both with all I am. May our father bless you with prosperous, healthy years in your dream-seaside home

Thank you to the following people in alphabetical order for there is no hierarchy to every contribution:

Corni_my engelman dankie vir al jou liefde, vertrou en leiding van bo en die lang wag na meer aandag!. Edna_ thank you for being you, the moments we have will 'live for ever' and when the going-gets-tough 'take-a-chilly-pilly' ;o). Karlien_dankie vir die boek, nou kan ek my boek ook verstaan!. Karel Bakker_ vir al die reelings vir die jaar. Kina_vir jou gebede,leiding en liefde. Markus_for all your help, may you achieve greatness for our Lord. Madaleen + Minette_ dankie vir al jul liefde en bemoediging. Nandi_thank you for your love, friendship, and readiness to help throughout the years. Noelle_ your belief in what I can achieve has made it possible, H.B. inc rulz. Piet Vosloo_vir die regstelling van al die pynige anglisismes! Vir al die geduld, hulp ,leiding en geen rem op die kleurvolle boek nie! Phillip+Teus_broers dankie vir jul gebede. Roger_for the push in the direction that led to a great discovery -your example of love for knowledge and care has become my precedent- may the clivias make our paths cross again.

Studio buddies=Hannelie_vir jou hulpsame, groot, liefdevolle hart. Mag God jou ryklik gebruik vir sy koningkryk. Jenny_your perseverance and smiles will carry you to great success in life. Gavin_sien jou kaas en wyn op Kyk-net. Deborah_for music, laughs and Pakistanis. Despina_for spiritual encouragement. Christiaan_curing my ignorance. Johann_ may we continue to share many talks with pangalaticgargleblasters and bikes. Jozef_vir n stukkie kaapse humor. Cilé_strongs for becoming the new and improved Kubric. Celecia+Suzanne_your endurance and creative outlook on life will bring you much satisfaction. Andrew_your jokes and friendliness lit up the studio. Kyle_for your willingness to help, may your services return to you 10-full. Albert_afrikaners is plesierig-bly so! Stefani+Jeandri_ you are the trendsetters-without you architecture will be boring-never give up believing we will receive our prize money!

Dankie vir al die mense wat gebid het.