

CHAPTER 5 : CONCEPT DEVELOPMENT

5.1 CONCEPTUAL STATEMENT

The representation of the layers and tensions between the old(memory) and the current (Programme, architecture).

"The sociopolitical realities of the post-liberating context demand both renewal to move forward and a connection to the past in order to engage with repressed history and identity" (Wolff, 2009 : 178).

The dissertation calls on the memories of the past to create a reference and sense of meaning to identify with. These informants are used to create a new layer in a post-liberating context. For every action there is a reaction. There are good and bad memories in Marabastad, memories made in the past will have a reaction on the present and future.

5.2 THE OLD (MEMORY)

5.2.1 Memory in Marabastad.

From Chapter 2's contextual analysis memories concerning Marabastad can be identified that could act as design generators. These are

- Forced Relocation
- Racial Separation
- Physical Destruction
- Figure Ground Spatial Patterns
- Small Intimate Space



Figure 5.1 Partly demolished structure in Grand Street (Author, 2010).



Figure 5.2 Aerial View of Marabastad from 1952 showing small intimate scale and density (Tayob, 2002).

5.2.2 Memory on selected site

The selected site for this dissertation is surrounded by four streets. Grand Street to its North, 7th Street to the West, Bloed Street to South and 8th Street to the East,(see Figure 5.3).

The site was located in the **Indian location** (figure 5.4) in the centre of Marabastad.



Figure 5.3 Selected Site. Previous structures have been demolished and the site is mostly open (Munitoria, 2010)



Figure 5.4
An old photograph showing an Indian Home on the corner of 7th and Grand Street. Notice stoep and detail on roof (Clarke,2008:40).

Most of the homes were demolished during forced relocations. These homes were mostly **live-work** units (see Figure 5.5).

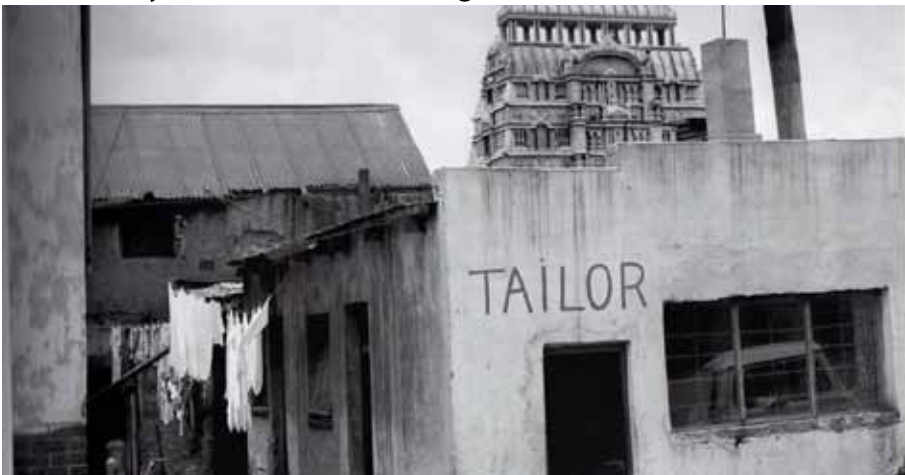


Figure 5.5
Live work unit on the corner of Bloed and 7th Street. Notice internal courtyards and pathways (Clarke,2008:29).

Through the analysis of **ground figure photographs** from 1932-2010 spatial memory was identified (Figure 5.6).The analysis of the ground figures memories and spatial patterns are identified.



Figure 5.6
Figure Ground from 1935
Separate units randomly placed on site. Paths leading through site. Notice internal courtyards and pathways created by buildings (Author, 2010).

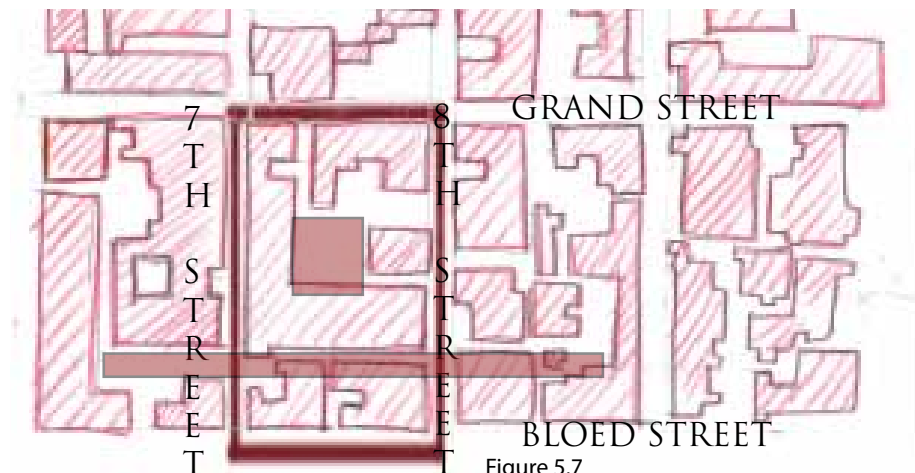


Figure 5.7
Figure Ground from 1965
Smaller units become single larger units (Author, 2010).

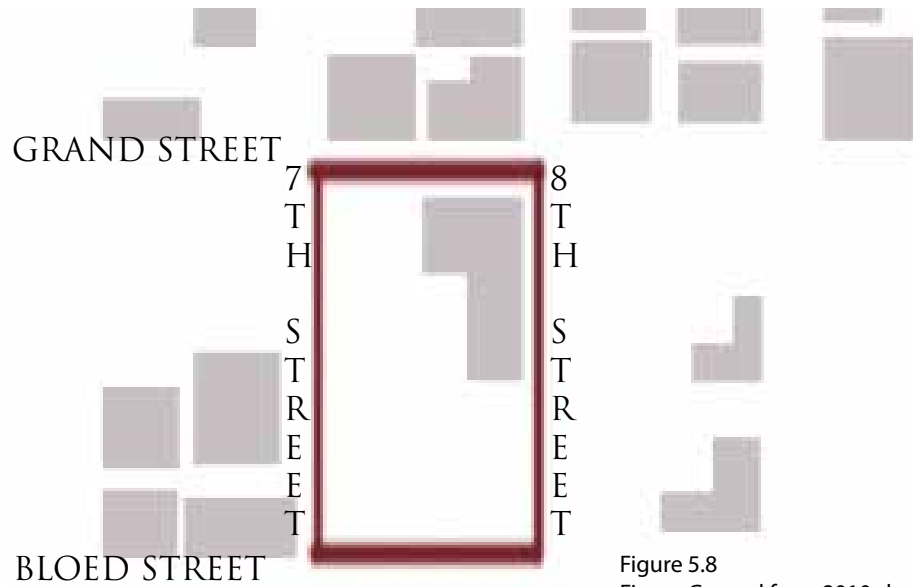


Figure 5.8
Figure Ground from 2010 showing demolition of structures and existing buildings left on site.
(Author, 2010)

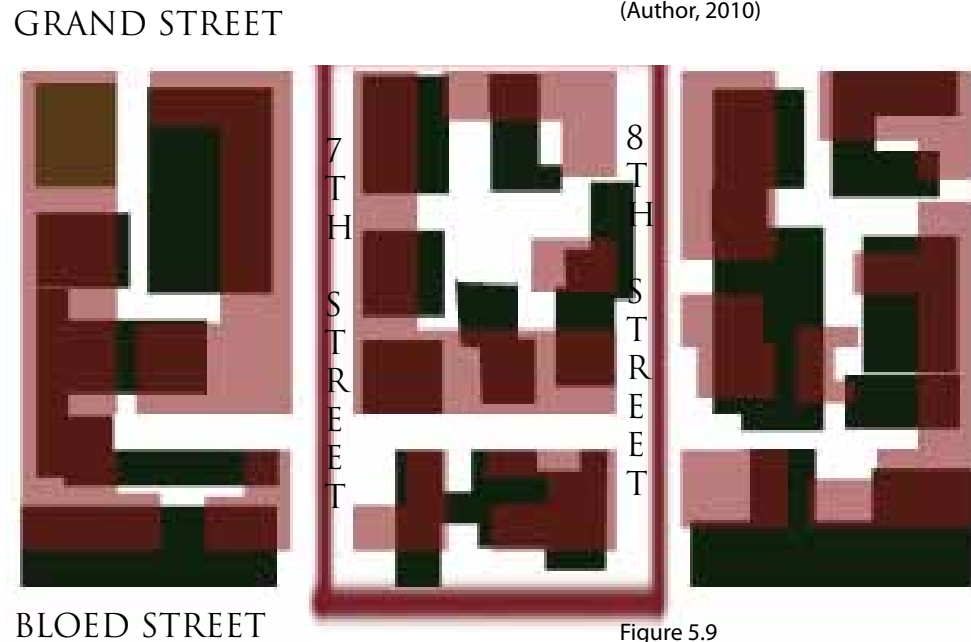


Figure 5.9
Figure Grounds from 1935-2010 synthesized Notice mostly occupied spaces.
(Author, 2010)

The following memories on site were derived from ground figures

- Small intimate scale
- Paths through site
- Courtyard spaces
- Smaller units altered to become larger units
- L-shaped buildings that creates courtyards and edge with the street.

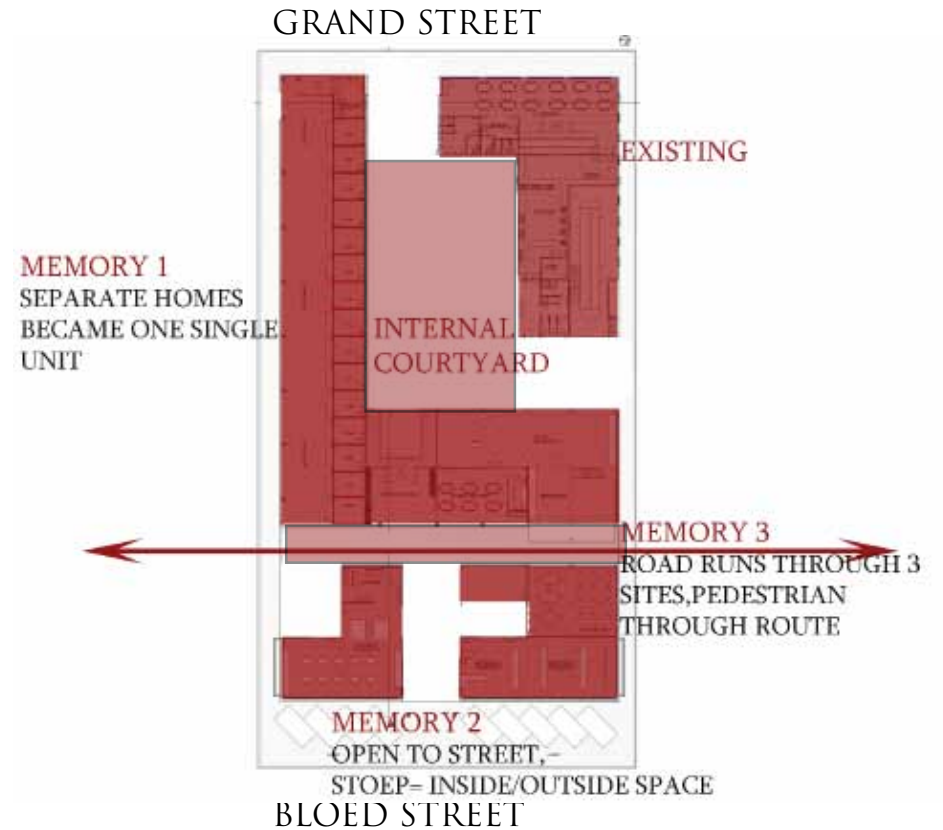


Figure 5.10
Memories and spatial patterns inspired by studies of figure ground diagrams
(Author, 2010).

5.3 THE NEW

To create a new layer the memories need to be reinterpreted and represented through the architecture. The new layers that will be added onto the old are :

- The Urban Framework
- Site Analysis
- The Building's Programme

5.3.1 The Urban Framework

The Aziz Tayob Framework and the group framework suggest that Marabastad keep its commuting identity and does this by introducing taxi stops and parking on the edge of a wide sidewalk for pedestrians and informal traders (see Figure 5.10).

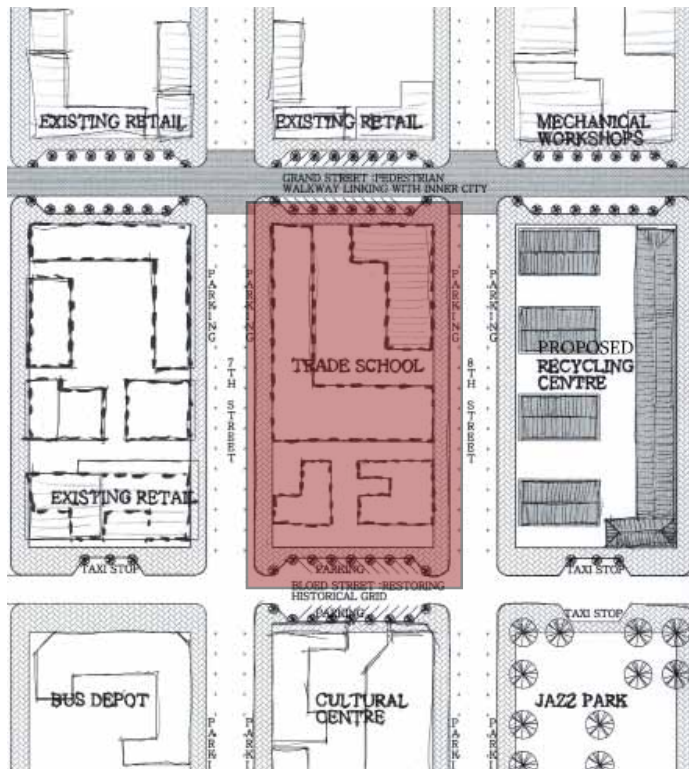


Figure 5.11 Site Plan with Urban Framework Layer (Author, 2010).

The programmes of the surrounding buildings fall in the category of creative

industries that include existing programmes like retail and mechanical workshops. Street edges adhere to memory of the veranda and pedestrian sidewalks (see figure 2.21).

5.3.2 Site Analysis

The selected site's (see Figure 5.10 in red block)

longer edge is orientated west and east which suggests that the new design needs to allow for Northern and Southern exposure while shading the Western edge.

Surrounding buildings are L-shaped buildings and some sites have internal courtyards and pathways running through the site.

5.3.3 The Program : Trade School

The most important new layer that needs to be added to the site is the building's program. The program will adhere to the memory of the site, and the placement of functions will be selected on its compatibility with the memory of a specific place. The selected program, a trade school (see chapter 1,1.1), is separated into two categories namely quiet and noisy functions.



Figure 5.12 Conceptual diagram showing two categories of program namely quiet and noisy, notice buffer or transitional space between them (Author, 2010).

Programs that are more private
 Quiet Program Category :
 - Temporary Housing, semi-private
 - Theoretical classrooms, semi-private
 - Courtyard, semi - private

Programs that have many people and use noisy machinery,
 Noisy Program Category :
 - Cafeteria, public
 - Market, public
 - Pathway, public
 - Practical Workshops, semi-public

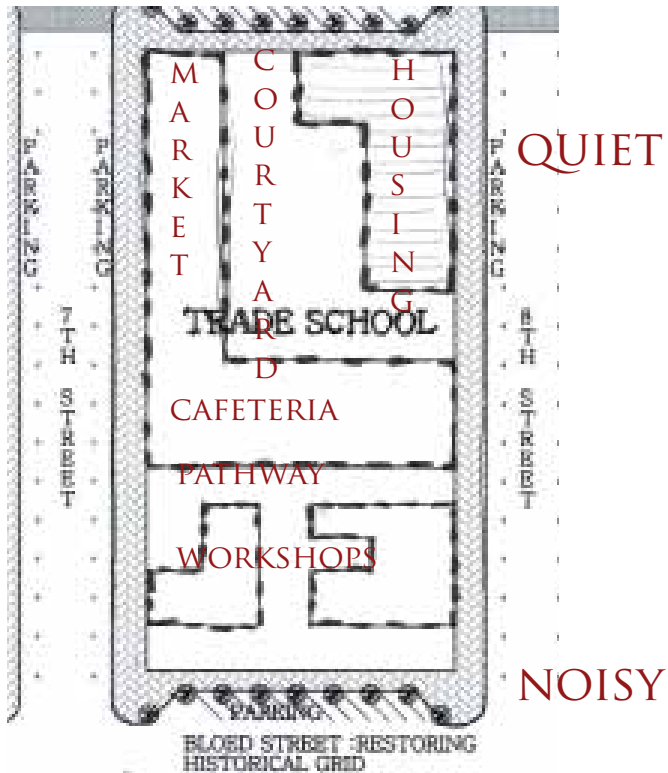


Figure 5.13
 Site Plan showing program layer
 onto memory layer.
 (Author, 2010).

5.4 THE REACTION

There are negative memories in Marabastad and the spatial concept is to react to these past mistakes. The reaction to negative memories will be the tool to design new meaningful spaces. Negative memories to react to :

- Racial Separation
- Forced Relocation
- Destruction

5.4.1 Racial Separation

The reaction to this memory is to create spaces and architecture that will allow a certain degree of integration between public and students, whether it be visual or physical. Spaces where this occur are the market, balconies, the historic pathway running alongside workshops and the cafeteria.

The users of the public space and street edges should have visual access to the interior spaces of some skills training workshops. This creates an identity of self empowerment and pride adding meaning for the trainee and public.

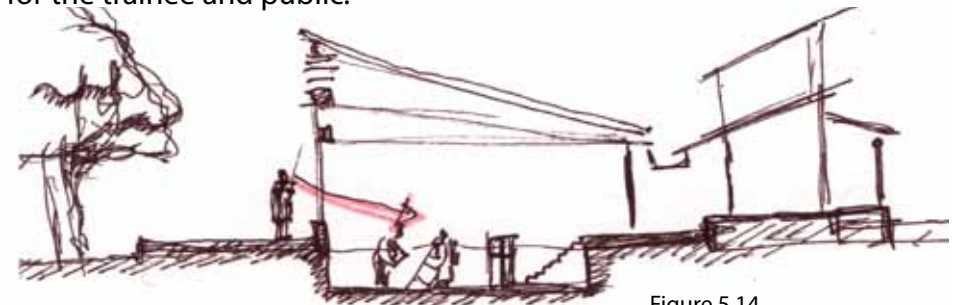


Figure 5.14
 Conceptual sketches showing
 spatial and visual integration.
 Public is allowed to view skill
 training
 (Author, 2010).

5.4.2 Forced Relocation

The reaction to this memory is to create spaces that provide choice or flexibility. Spaces will provide variety of size, movement and combinations of interior with exterior spaces. This gives the building a hybrid function. The cafeteria and workshop or classrooms and

courtyard act as a training facility during the day but at night it could be an exhibition space or entertainment facility.

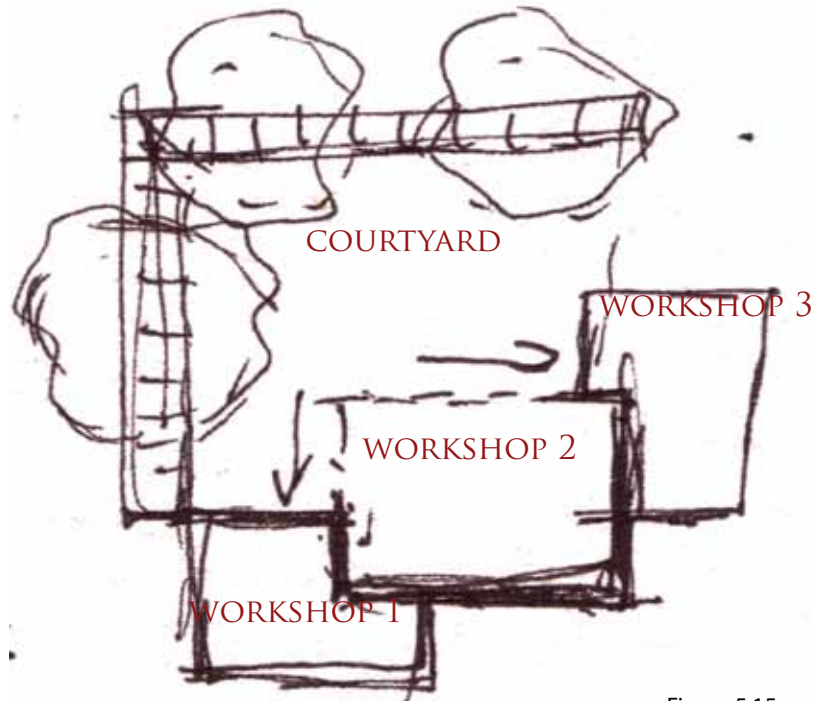


Figure 5.15
Conceptual sketches showing space that provides choice (Author, 2010).

5.4.3 Destruction

Marabastad has a landscape with many half demolished structures that are reminders of its political history. These structures symbolise the forced relocation and the destruction of people's homes. The reaction to these memories is to create adaptable spaces that could become bigger or smaller depending on the event. Using steel allows for adaptability to structures over time.

Material choice in the dissertation was also obtained from the memory of destruction. Homes in Marabastad had to be built from steel and galvanised steel profile sheeting, no masonry was allowed by law (Friedman, 1994 : 54).

This was done so that homes could be easily demolished.

As a reaction to past reality, materials that are used are steel structures with

masonry and profile sheeting as cladding. Vertical patterns of sheeting inspired wall finish and memory of walled architecture inspired solid aesthetic.

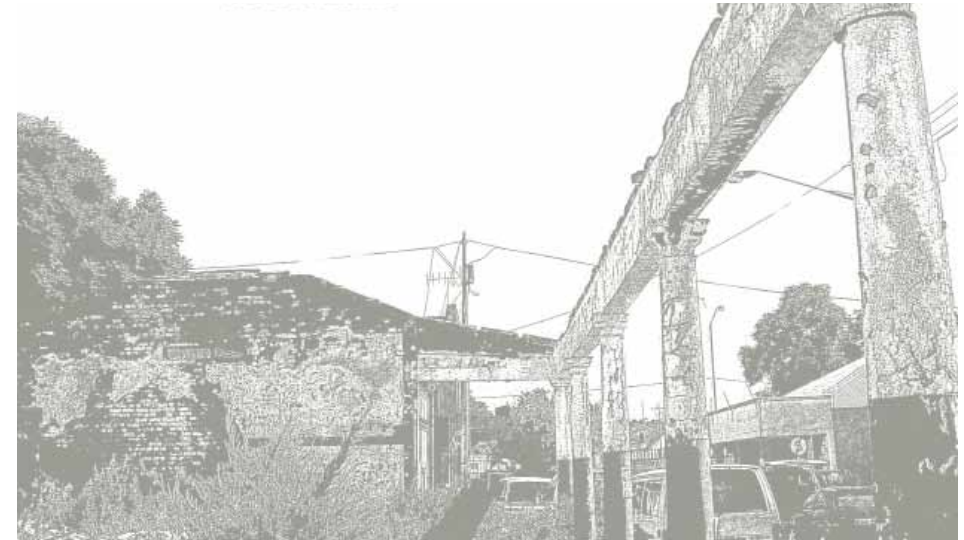


Figure 5.16
Photograph of half demolished home on corner of 8th Street and Grand Street (Author, 2010).

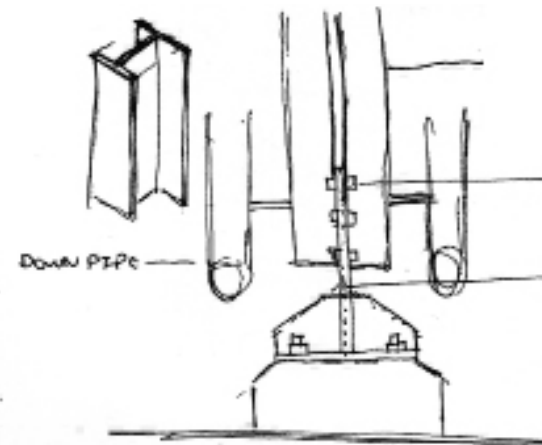


Figure 5.17
Conceptual sketch for columns showing light column aesthetic (Author, 2010).

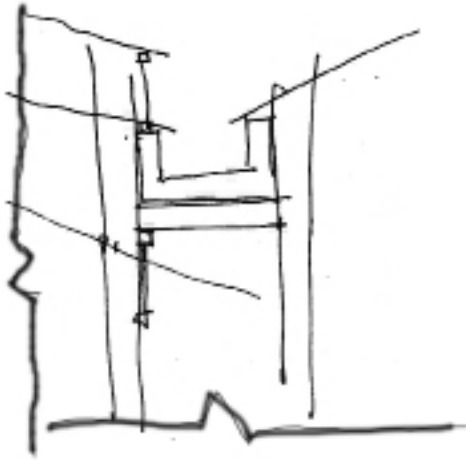


Figure 5.18
Conceptual sketches showing
concrete slab carried by steel
structure. Gutter detail (Author
2010).

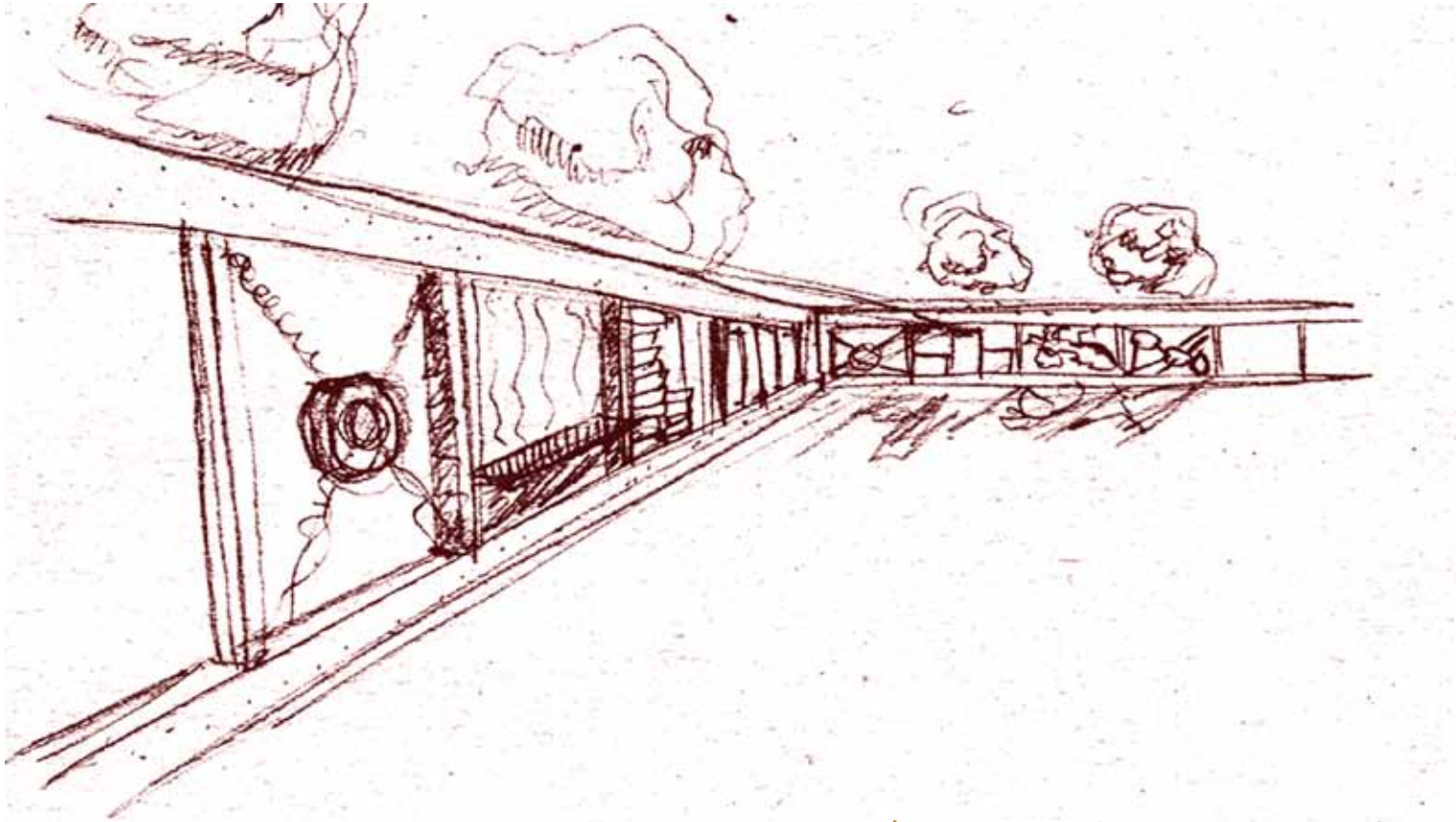


Figure 5.19
Conceptual sketch showing
interactive wall edges. People in
Marabastad use edges of buildings
as social spaces. Possible intro-
duction of seating into walls
(Author 2010).