CHAPTER 7: DESIGN CLARIFICATION
Ground level plan
7.1 CATEGORIZING OF THE SITE

Figure 7.1
Conceptual spatial diagram that separates site into a quiet and noise filled section (Author, 2010).

Figure 7.2
Diagram showing site divided according to concept (Author, 2010).
7.2 PROGRAMMING OF DEVELOPMENT

Figure 7.3
Site diagram indicating the allocation of programs (Author, 2010).
7.2.1. The Market
The market is located next to 7th Street which is a busy pedestrian route from Belle Ombre station to the bus depot. It also links up with Grand Street that is a pedestrian route linking up with the CBD. This heavy pedestrian movement makes it the ideal placement for a market space. 
The market consist of storage space (1a) and exterior covered trading space (2a) which will be used by previous students of the trade school for a temporary amount of time until they get their businesses started or obtain employment. The walkway (1c) is opposite the exterior trading space so that it doesn’t interfere with heavy pedestrian movement.

7.2.2 Temporary Housing
There is temporary housing located on the Northern side of the site on the corner of Grand and 8th Street. Access to the housing is on the Eastern side (2c) which neighbours onto a quieter street namely 8th Street. 
Temporary housing will be used by the students and the caretaker. Temporary housing is introduced not only due to practical reasons but because of the memory of this site having houses on it that was demolished in the 1960s.

7.2.3. Courtyard
This private courtyard sits between the temporary housing and the classrooms. It may be used by the students for social interaction or by students using the classrooms. 
The courtyard was used and shared in the past by the families who owned homes on this site. It gave them some privacy and also allowed for social interaction.

7.2.4. Classrooms
The classrooms are situated within the private courtyard used by the students. It is part of the quieter section of the site where theory teachings can occur.
The classrooms will be used by the students and the lecturers for theoretical teachings. The classrooms can also have access to the private courtyard.

7.2.5. Cafeteria
Acting as the buffer space between the quiet (North) and the noisy (South) sections of the site, the cafeteria is situated in the centre of the site. The cafeteria may be used by the trade school’s students and the public.
7.2.6. Walkway
This walkway is situated between the cafeteria and the workshop courtyard. This walkway was used in the past to move to the adjacent roads and sites. This walkway is used by the students and the public and was a walkway used in the past by both owners of the previous homes on the site and by the public as a short cut from on site to another.

7.2.7 Workshop Courtyard
The workshop courtyard situated on the Northern side of the workshops is a transitional space between the pathway and the workshop. Students can work in this courtyard allowing public to view the skills training in action.

7.2.8 Workshop
The Workshops are situated on the most Southern side of the site. The workshops are also situated north of Bloed Street which is an extremely busy vehicular street. The workshops are used by the students and the lecturers for practical training. The skills training are wood, tailoring, electrical and plumbing workshops. These skills have been selected due to the small trade industry in Marabastad and the future housing needs introduced by the urban framework.

7.2.9 Public Seating and Exterior Workshop
On the Southern edge of the workshops are public seating where people can wait for transport and view the skills training. The workshops also open up to this space if the students would want to work outside. This space also links up with the Jazz Park on the Southern side of Bloed Street.

Figure 7.8
Ground level plan of pathway, workshop courtyard, workshops and public seating and exterior workshop (Author, 2010).
7.3 REPRESENTATION OF MEMORY

Memory is used in this dissertation to assist in the design process to invigorate identity and meaning in an environment that has little or no physical context to respond to. The challenge is to represent memory that is not a direct interpretation of the past but an inspirational tool in design decisions.

7.3.1 Spatial memory

Scale
Compared to the rest of the CBD, Marabastad has and had a much smaller and intimate scale (see figure 7.9 & 7.10). The buildings don’t rise to more than 3 storeys and street edges are intimate social spaces. Designing on an empty site that has little context to respond to, memory was used as inspiration. The footprints of previous buildings on site that were discovered through analysis of satellite photographs from 1935-2010 (see chapter 5 & figures 5.6 - 5.10) are used as parameters for the new design in order to keep the integrity of the small intimate scale that existed on site.

Courtyards
Internal courtyards where important social spaces for families and neighbours and are still used today (see figure 7.13). These courtyards were often used by more than one family on site and increased social meetings and neighbourliness. The private courtyard (see figure 7.5 & 7.6) are used by the students and connects the social spaces within the temporary housing, the classrooms, the reading room and the cafeteria.

Edges
As mentioned in Chapter 6, figure 6.5, the edges of the site are surrounded by sidewalk and street conditions. The sidewalks are wide enough to introduce trees and public seating. In the past and present Marabastad has busy fast moving edges where trade occurs and slower quieter street edges where trade doesn’t occur. In the design the Western edge or market edge is the busy street edge and the eastern edge more quiet. Therefore the Western edge has a more light and open aesthetic where the Eastern edge’s has a solid walled aesthetic. Social spaces are introduced on both edges (see figure 7.26 & 7.27).

Movement on site
The memory of movement on site was divided into private and public. People living on site used the internal courtyards to move between units and the public used street edges and a pathway on the southern side of the site that runs through the site (see figure 5.10 & 7.8).

Spatial integration
As mentioned in chapter 5, figure 5.4, there are negative memories to respond to that help create meaningful spaces. These memories are forced relocation, racial separation and destruction of the physical environment. The reaction to this is to have spaces that provide spatial choice (spaces can be opened up to each other to make bigger or smaller interior or interior-exterior spaces, see ground level), visual and social integration (activities in workshops can be viewed from the historical walkway and cafeteria, cafeteria is used by the students and public, internal courtyards can be viewed from the cafeteria, and adaptability to buildings where the steel and wall structures are independent from each other (see figure 6.7 ).

7.3.2 Architectural memory
The memory of Marabastad architecture is divided into permanent and temporary structures. The structures that where built with brick were built to be permanent and the steel and wooden structures were meant to be temporary so that it could be demolished. The architectural features that are prominent are verandas in the busy retail areas, gable walls either face or plastered brick, balconies and temporary steel structures (see figure 2.12).

7.3.3 Materiality
Materials used in the design represent the past and present aesthetic of Marabastad in a contemporary way. The materials chosen were plastered and face brick walls that was used in the past (see figure 2.12), steel structures that represent the informal nature of Marabastad, and galvanised steel sheeting. The selected site was in the Indian location and the buildings were made of wood and galvanised s-profile sheeting (see figure 5.4).

The finishes on the walls were inspired by the Indian presence on site and Marabastad. Vertical lines will be scratched into plaster to represent s-profile sheeting that was used on site as cladding. The face brick walls has a Flemish bond that allows some bricks to protrude from the wall to create patterns on the wall. This was inspired by the religious buildings in Marabastad mostly used by the Indian population (see figure 2.12).
Figure 7.9
Aerial view of Marabastad showing its small and intimate scale (SAMaps, 2010).

Figure 7.10
Aerial view of Centre of Pretoria's inner city. Notice bigger less intimate scale compared to Marabastad (SAMaps, 2010).
Figure 7.11
Image indicating new layer or design onto footprints of the previous buildings that were on site. The dotted lines representing the memory of the previous buildings serve as guidelines so that integrity of small scale is kept (Author, 2010).
7.4 Sections

SECTION C-C
This section compares the small intimate urban scale of Marabastad to the large scale of the rest of the CBD. It indicates a very intimate scale that is not elitist but familiar. This familiarity creates a sense of meaning that is easily identified with. This section also shows the different social spaces that the design provides. On the Eastern edge there is quieter social space on the sidewalk, the private intimate courtyard in the centre and the busy market space on the Western edge.

Figure 7.12
Grandfather and grandson play in the street, 1961. The streets in Marabastad are social spaces for the public and community (Clarke, 2008: 44)
Figure 7.13
Aerial perspective of Marabastad in 1952 showing memory of small intimate scale (Tayob, 2002).

Figure 7.14
Section C-C. Notice scale compared to CBD, different social spaces and solid and light construction (Author, 2010).
SECTION B-B

Section B-B indicate the quiet and noise filled spaces and the cafeteria as their buffer space. The temporary housing is in the quiet section and the workshops in the noise filled section. Notice how spaces become more intimate and private in the quiet section and more open and public towards the noise filled section. It also shows the transitional spaces in the project. Between the cafeteria and the workshops is the historical pathway which was used in the past to move through the site to adjacent sites and on site. The pathway is another transitional space between the cafeteria and workshops. The cafeteria and workshops are spaces that allow for spatial choice as mentioned in chapter 5, 5.4.2. These spaces open up toward each other to create larger spaces when needed. The bridge on the first level connects the quiet and noise filled spaces that are used by students.
Figure 7.15
Woman washing clothes in 1960's in the courtyard of her home on the site between 5th Street and Grand Street (Clarke, 2008: 24).

Figure 7.16
Section B-B. Notice transition of solid to light aesthetic from housing to workshops. Also see different courtyards, private and public and how the building aesthetic changes to create appropriate spatial qualities (Author, 2010).
SECTION A-A

Section A-A is through the cafeteria and the end of the market space which acts as the buffer space between the quiet and noise filled sections of the design. Notice the codependency of wall and steel structures which is a morphed version of the independent and dependent wall and steel construction mentioned in chapter 5. The cafeteria can be used by the students. The cafeteria space opens towards the workshops and the cafeteria which allows for different use of space. If opened to both sides it can be a big space for a function or to one side a smaller intimate event (see diagrams chapter 6, 6.5 & section B-B).
Figure 7.17
Section A-A. Cafeteria as the buffer space between the noise filled and quiet section of the design. Notice codependency of steel and wall structure (Author, 2010).
7.5 PERSPECTIVES

Figure 7.18
Private Courtyard accommodating housing and classrooms, has smaller intimate scale for semi-private use. Notice scale of CBD in background.
(Author, 2010).
Figure 7.19 Western view of the Cafeteria spilling outside, the walkway leading to adjacent streets and the workshops. Notice brick detail on walls. This represents Indian influence (Author, 2010).

Figure 7.20 View of Cafeteria and historic walkway from workshop courtyard. Notice change in floor patterns showing craftsmanship in design (Author, 2010).
7.6 ELEVATIONS

NORTH ELEVATION
This view shows the temporary housing, classrooms and market space. Where a wall touches the edge of the previous buildings footprints, the wall has a facebrick finish. Facebrick is chosen due to the fact that the first buildings built in Marabastad were constructed from unplastered brick. The plastered brick walls are set back, representing the second phase of Marabastad architecture. The plaster has a vertical scratched finish that represents the s profile cladding also previously used on site. Notice the use of gable walls. Many of the heritage buildings in Marabastad have gable walls and were used in the design to create a solid wall aesthetic in the private quiet section.

Figure 7.21
Street scene of Grand Street. Notice the use of face brick and plastered brick. Also see intricate detail on Mariammen temple (Clarke, 2008:14).
Figure 7.22
The Empire Theatre in Boom Street. See gable wall and use of veranda on street where trading occurs (Clarke, 2008: 20).

Figure 7.23
North Elevation. Notice gable walls and veranda inspired steel structure over market space (Author, 2010).
EAST ELEVATION
This view shows the Workshops, Historic Walkway, Cafeteria and Temporary housing. Notice how facade becomes more solid towards the housing as it becomes a more quiet and private space in contrast to the workshops which are noise filled and more publicly accessible. The patterns that the protruding brick bond makes also represent the change of spaces. The patterns are very concentrated on the workshop walls and fade as they move towards the housing’s walls.

Figure 7.24
Previous buildings on selected site. Notice use of plaster and s-profile sheeting (Clarke, 2008 : 26).
Figure 7.25  
Diagram showing previously used materials to create new wall finish. Also see figure 5.4 & 5.5. Manipulated by author, photos by Clarke (Clarke, 2008: 26).

Figure 7.26  
Diagram showing Indian influence on brick patterns. Photos by author Clarke (Author, 2010).

Figure 7.27  
East Elevation  
Notice brick patterns that represent Indian influence on site. The plastered walls have vertical patterns scratched on that represent s-profile cladding used on site in the past (Author, 2010).
West Elevation

The Western Elevation houses the market space, the historical walkway and workshops. This edge is on 7th Street which is a busy pedestrian and vehicular road which is a direct link to Belle Ombre station. The Western edge is the social transitional space between the trade school and the public. Former students sell their services and products in the market and are a direct reflection of the skills developed at the school. The market space consists of a light steel structure that was inspired by the veranda architecture of Marabastad. It also represents the public nature of the space.
Figure 7.28
West Elevation
Notice light steel structure of market representing its public nature and is inspired by use of verandas in Marabastad (Author, 2010).
SOUTH ELEVATION
The Southern Elevation advertises the Trade School. The main entrance to the workshops is on this edge and skills training can be viewed while sitting at the public seating or while waiting for a taxi on the busy Bloed Street edge. This elevation has a light, glass aesthetic that represents its public and integrative spaces.
Figure 7.29
South Elevation. This view is the advertisement to the public of the trade school.
(Author, 2010).
7.6 PERSPECTIVE CONTINUE

RECYCLING CENTRE

GRAND STREET

HOUSING

MARKET
Figure 7.30
North-West Elevation: See relationship of verandas and steel structure over market space. Also see the transition of solid to light aesthetic. (Author, 2010).
Figure 7.31
South-East Elevation. See how brick patterns become less concentrated where spaces behind become more private and quiet. See social and visual integration on Southern edge (Author, 2010).

SOUTH-EASTERN VIEW