UNIVERSITEIT VAN PRETORIA
UNIVERSITY OF PRETORIA
YUNIBESITHI YA PRETORIA

Marabastad

YOUR PAST, MY PRESENT, OUR FUTURE

Dealing with the identity of the individual, the collective and place.
The layering of self and how it manifest in the built environment

Submitted in partial fulfilment of the requirements of the degree of
Magister of Architecture, MArch(Prof)
The Faculty of Engineering,Built Environment and Information
Technology. University of Pretoria. South Africa

Study Leader: Dr Emmanuel Nkambule
Course co-ordinator: Dr Arthur Barker

Heritage and Cultural Landscapes

Sandeep Harish Khandoo Nicha
University of Pretoria
October 2016

© University of Pretoria

Dedication

for my parents
& for theirs

© University of Pretoria

Acknowledgments

Thank You

Thank you to my parents, Harish & Surekha, for always letting me wonder & wander.

My siblings, Manish, Arsha and Deepa, for moulding me.

My grandparents for having the answers to my hows, whys & whats of life.

© University of Pretoria

Acknowledgments

Firstly I would like to thank my study leader,
Dr Emmanuel Nkambule. You truly have set a bench mark when it comes to leading and guiding your students. Thank you for believing in me and allowing my ideas to manifest into this dissertation. You have taught me so much this year.

To Nico Botes, thank you for giving me a chance all those years back, for opening my eyes to this world of architecture and all its possibilities.

Rudolf van Rensburg, thank you for instilling in me the ability to question and interrogate my *everyday*. Thank you for making time when you had none yourself. Thank you for all the guidance and support over the past 6 years.

To Mathebe Aphane, thank you for providing us a space we called home and studio during the last few weeks of this year. There was no need to take me on as an extra student but you did so anyway and for that I am truly thankful.

To A.D Smit and Ockert Pienaar, thank you for making time to help me in those design and technical sessions. Thank you for allowing me to do the last minute prints.

To all those that I have gotten to know this year in studio. It was a blast procrastinating with all of you.

David Hough and Nicola Patrick, thank you for making group work a conglomerate of fun.

To Ali, masking tape, polystyrene, Drake and The Weeknd. What else boss ? Thank you.

To Kristen Steynberg, Natasha Laurent & Lindy van den Berg, thank you from the bottom of my heart for helping me over the finish line.

And finally, Thank you Tialise Taljaard. I am deeply indebted to you for all the help you have given me this year. You literally are a true friend and the best human a human can be! Thank you.

© University of Pretoria

UNIVERSITEIT VAN PRETORIA
UNIVERSITY OF PRETORIA
YUNIBESITHI YA PRETORIA

The Enquiry

Dedication
Acknowledgements
Declaration
Manifesto
Abstract

Chapter One
Introduction

Identity of the Individual.
Identity of the Collective.
Identity of Place.
Aim.

Chapter Two
Theory

What is the South African Context?
Identity of Today?
What is the Everyday?
Everyday and “Everdayness”.
Conclusion.

Chapter Three
Context

Background.
Mapping : Existing Identity.
Urban Vision.
Mapping : Occupational Identity of Boom Street.

Chapter Four
Programme

Ulwaluko.
Shopping for the Amakrwala.
Client : Laduma Ngxokolo.
Textile Industry in South Africa.
Handloom weaving : India.
Programme.
Vision.
Site.

Chapter Five
Precedents

Everyday Architecture?
The Street.
Factory Space on Display.
Public Steps, Public Seats.
Ordinary Details.

Chapter Six
Design Development

An Occupation of space.
Design informants.
Initial exploration.
Maquette exploration.
Plan & grid development.
Development of the sections.
Tectonic section development.

Techné.
Material palette.
Structure.
Plans & sections
Final Presentation Plans, Sections & Renders.
Model
Water Collection.
Power Usage.
SBAT.

Conclusion.

Closing statement for the dissertation.

References

List of Figures

© University of Pretoria

Declaration

© University of Pretoria

In accordance with Regulation 4(e) of the General Regulations (G.57) for dissertations and these, I declare that this dissertation, which I hereby submit for the degree Master of Architecture (Professional) at the University of Pretoria, is my own work and has not previously been submitted by me for a degree at this or any other tertiary institution.

I further state that no part of my thesis has already been, or is currently being, submitted for any such degree, diploma or other qualification.

I further declare that this thesis is substantially my own work. Where reference is made to the works of others, the extent to which that work has been used is indicated and fully acknowledged in the text and list of references.

_____

Sandeep Harish Khandoo Nicha
October 2016

Manifesto

The following manifesto for the dissertation is taken from the essay *Thoughts on the everyday* written by Deborah Berke in the book titled *Architecture of the Everyday*.

An architecture of the everyday may be
***generic** and **anonymous**.*

An architecture of the everyday may be
***banal** or **common**.*

*An architecture of the everyday may therefore be **quite ordinary**.*

An architecture of the everyday may be
***crude**.*

An architecture of the everyday may be
***sensual**.*

An architecture of the everyday may also be
***vulgar** and **visceral**.*

*An architecture of the everyday acknowledges **domestic life**.*

An architecture of the everyday may take on
collective and symbolic meaning but it is
***not necessarily monumental**.*

An architecture of the everyday responds to
program and is functional.

An architecture of the everyday may change as quickly as fashion,
but it is
***not always fashionable**.*

THE ARCHITECTURE OF THE EVERYDAY IS BUILT.

(Berke, 1997: 222-224)

© University of Pretoria

UNIVERSITEIT VAN PRETORIA
UNIVERSITY OF PRETORIA
YUNIBESITHI YA PRETORIA

Abstract

© University of Pretoria

The aim of this dissertation is not only to question, but to start a dialogue and continue the existing conversations about architecture and identity. The initial questions posed in this dissertation are:

Who am I ?
Who are WE ?
&
Where are WE going ?

Looking at the individual, the collective and place, one starts to uncover what defines humanity at its core. It is not the spectacle or fleeting moments of grandeur. It is the ordinary, the banal, and the mundane actions one performs on a daily basis that starts to define identity. This is the *everydayness* that defines one's existence. The rituals that one performs starts to define the way one uses space, but the space that is constructed, inversely defines the rituals performed. Humanity is in a constant exchange between oneself and the space one occupies.

This dissertation investigates the ideas of the *everyday* and how it can manifest in architecture by building onto the existing rather than imposing preconceived notions of identity and space. The project investigates the concept of the *everyday* and its manifestation in the existing structures found in Marabastad. Marabastad is located on the north-west quadrant of Pretoria, and its rich and diverse heritage plays a vital role in shaping the way users occupy space within its boundaries.

Our personal identities are not objects, they are not things; our identities are dynamic processes that build upon the core of an inherited cultural tradition. The sense of self can only arise from the context of culture and its historicity.
(Pallasmaa, 2014.19)

Corner 5th & Grand Street
Marabastad, Pretoria
[25° 44' 27,705" S]
[28° 10' 32,444" E]

M(Prof) Architecture

Identity / Everyday / Everydayness

Keywords

Marabastad, Identity, *Everyday & Everydayness*, Occupation of space,Knitwear Factory, Thresholds, Informal & formal.

Client
Laduma Ngxokolo

Programme
Knitwear factory, Retail space, Design space, Edge conditions

Sandeep Harish Khandoo Nicha
2016

HCL : Heritage and Cultural Landscapes
Department of Architecture
University of Pretoria

© University of Pretoria

01

INTRODUCTION

IDENTITY OF THE INDIVIDUAL
IDENTITY OF THE COLLECTIVE
IDENTITY OF PLACE
AIM

© University of Pretoria

Conclusion

The aim of this dissertation was to investigate identity of the *individual*, the *collective* and of *place*. With this in mind, the concept of identity morphed into the understanding of the *everyday*. The everyday presented itself through the ordinary, mundane and the normal tasks that one would perform on a day to day ritual. The selected study area revealed its identity through the retail occupation of space and how users occupy the colonnade, the building edges, any open space. The way retail and trade starts to manifest in vacant space, the opportunities that arise from leasable space starts to inform the way that space will be and is appropriated. This occupation of space is the trade identity of Marabastad which becomes its everyday identity.

The programme of garment manufacturing spoke to the retail identity found in Marabastad, the craft of making addressed the ideas of craftsmen weaving their identity into the garments and the retail aspect looked at how informal and formal trade manifest in space.

This was but one take on identity of place and space the understanding of the everyday was examined through the lens of retail.

Identity and architecture are topics for continuous iteration and dialogue, the aim of the project was to add the next layer to the discourse. The dissertation has come to a conclusion but the dialogue and the conversations about identity of space in a South African context have started before this dissertation and will continue long afterwards. That was and remains the goal for this investigation, to understand and add to the existing layers of *who* we are as the *individual*, the *collective* and how *we occupy* space.

© University of Pretoria

Closing statement for the dissertation.

*i am not an **architect***
that is the problem
*i am not an **architect***

*for me it is the **search***
*only a **search***

***search** for the unknown that i have not known*
neither do i know how it will manifest

that is actually the essence of my work
*it **begins** somewhere*
***ends** somewhere*

*and in that **process***

***I** grow*
&
*the **work** grows*

We Grow Together

B.V Doshi

© University of Pretoria

References

Brugger, L. (2010) *"Design as a Tool for Architectural + Social Development: the Kalighat Women's Resource Center"*
Architecture Theses. Paper 59. http://docs.rwu.edu/archthese/59 [Accessed 06-03-16]
Chan, CK. 2013.Presidents Medal. *A Discourse On Architecture And Identity. Procuring Collective Memory: An Institute For The Transient*. http://www.presidentsmedals.com/Entry-13730 [accessed Jan 2016]
Berke,D(1997). *The Everyday and Everydayness*, *Architecture of the Everyday*, edited by Harris,S and Berke,D. Princeton Architectural Press, New York
Douglas, M (1979). *The world of goods towards an anthropology of consumption*. 2nd ed. London: Routledge.
Duriseti, S, 2003. *Harmony in Architecture New technologies and ancient traditions*. Masters. Italy: Interaction Design Institute Ivrea.
Frampton. K .(2013) *Towards an Agnostic Architecture*, Domus 197
Friedman, M. (1994).*A history of Africans in Pretoria with special reference to Marabastad*: 1902-1923. Masters Dissertation University of Pretoria
Foucault, M. (1984) *Of other Spaces : utopias and Heterotopias* Viewed 18-02-16.
Goodman, N. (1988). *"How buildings mean"*, in Goodman and Catherine Elign, *Reconceptions in philosophy*, Indianapolis: Hackett
Lefebvre, H. (1997). *The Everyday and Everydayness*, *Architecture of the Everyday*, edited by Harris,S and Berke,D. Princeton Architectural Press, New York.
Mcloed, M. (1997). *The Everyday and Everydayness*, *Architecture of the Everyday*, edited by Harris,S and Berke,D. Princeton Architectural Press, New York.
Naidoo, M. (2007). *Marabastad Asiatic Bazaar.* Muthal Naidoo.
Noble, J (2011) *African Identity in Post-apartheid Public Architecture: White Skin, Black Masks.* Farnham: Ashgate Publishing..
Pallasmaa,J. (2012) *Newness, Tradition and Identity*. Architectural Digest Volume 82, Issue 6 (Nov-Dec2012).
Saunders,N (2009). *10 Years + 100 Buildings Architecture in a Democratic South Africa*, edited by 'Ora Joubert. Bell-Roberts, Cape Town
Vale, L.J (2008) *Architecture, power and national identity. 2nd edition.* (New York: Routledge Publishing, 2008).
Wood, David. 1991. *On Paul Ricoeur: Narrative and Interpretation*. London: Routledge.

Websites.

Archdaily. 2010. Tara House / Studio Mumbai. [ONLINE] Available at: http://www.archdaily.com/62621/tara-house-studio-mumbai. [Accessed 10 September 2016].

Archdaily. 2012. Copper House II / Studio Mumbai. [ONLINE] Available at: http://www.archdaily.com/225365/copper-house-ii-studio-mumbai. [Accessed 10 September 2016].

Archdaily. 2010. Palmyra House / Studio Mumbai. [ONLINE] Available at: http://www.archdaily.com/62136/palmyra-house-studio-mumbai. [Accessed 10 September 2016].

Business/Partners. 2014. The South African textile and clothing industry – an overview. [ONLINE] Available at: http://www.businesspartners.co.za/knowledge-hub/manufacturing-fund/posts/south-african-textile-clothing-industry-overview-3252/. [Accessed 10 August 2016].

Industrial Development Corporation. 2016. Clothing and textiles: stabilising a challenging sector. [ONLINE] Available at: http://www.idc.co.za/20years/making-an-impact/clothing-and-textiles. [Accessed 3 August 2016].

MaXhosa. 2013. About the brand. [ONLINE] Available at: http://www.maxhosa.co.za/about/the-brand. [Accessed 4 March 2016].

NDTV . 2016. Amazon India Teams Up With Government To Boost Handloom Sales. [ONLINE] Available at: http://profit.ndtv.com/news/industries/article-amazon-india-teams-up-with-government-to-boost-handloom-sales-1407933. [Accessed 5 September 2016].

Nerdwriter1, 2015. *Ghost in a shell, Identity in spac*e, [Online] <https://www.youtube.com/watch?v=gXTnl1FVFBw> [Accessed 6 March 2016]

Ulwaluko. n-d. Intro . [ONLINE] Available at: http://ulwaluko.co.za/Intro.html. [Accessed 8 May 2016].

Vivekananda Nemana. 2014. *In India, handloom weavers feel the mechanized punch of a global economy.* [ONLINE] Available at: http://america.aljazeera.com/articles/2014/5/27/weavers-in-india-hitsnagwithglobalizedeconomybutcoopsbringhope.html. [Accessed 3 August2016].

Wolff. n-d. Watershed. [ONLINE] Available at: http://www.wolffarchitects.co.za/projects/all/watershed/. [Accessed 27 July 2016].

© University of Pretoria

List of figures.

Figure.1 *List of figures*
Figure.2 *The Individual.*
Figure.3 *The Collective.*
Figure.4 *The Place.*
Figure.5 *Concept diagram of the ripple effect of the "everyday".*
Figure.6 *Union Buildings, n-d [accessed 03-10-16] < http://www.thousandwonders.net/Union+Buildings >*
Figure.7 *Apartheid Museum, n-d [accessed 03-10-16] < http://mashabanerose.co.za/apartheidmuseum>*
Figure.8 *Maboneng Precinct, n-d [accessed 03-10-16] < http://www.mabonengprecinct.com/live/ >*
Figure.9 *Mall of Africa, n-d [accessed 03-10-16] < http://waterfallcity.co.za/portfolio-item/mall-of-africa/mall-of-africa-aerial-march-2016-003/ >*
Figure.10 *FNB Soccer Stadium, n-d [accessed 03-10-16] < http://arquigrafia.arquitecturacritica.com.ar/2010/06/estadio-soccer-city-boogertman-populous.html >*
Figure.11 *Apartheid Museum, n-d [accessed 03-10-16] < http://mashabanerose.co.za/apartheidmuseum>*
Figure.12 *Alice Lane Office Towers, n-d [accessed 03-10-16] < http://www.paragon.co.za/project/norton-rose-towers/ >*
Figure.13 *Freedom Park, n-d [accessed 03-10-16] < http://mashabanerose.co.za/freedom-park >*
Figure.14 *Liliesleaf Museum, n-d [accessed 03-10-16] < http://mashabanerose.co.za/liliesleaf >*
Figure.15 *University of Pretoria Administration building, n-d [accessed 03-10-16] < http://maroelamedia.co.za/nuus/sa-nuus/tukkies-koshuise-kom-tot-n-einde/ >*
Figure.16 *Voortrekker Monument, n-d [accessed 03-10-16] < http://www.joburg.co.za/voortrekker-monument/ >*
Figure.17 *Daily rituals allowed to manifest in the various pockets of space.*
Figure.18 *The mosque as a form, structure and function.*
Figure.19 *Retail as a common thread.*
Figure.20 *Street furniture to facilitate repetition.*
Figure.21 *Security as a reaction to the surroundings.*
Figure.22 *Layers peeling away*
Figure.23 *Adapting to the "NOW".*
Figure.24 *Locality map of Pretoria and Marabastad.*
Figure.25 *Boundaries of the study area*
Figure.26 *View down Boom Street.*
Figure.27 *Weathering of a wall along Boom Street.*
Figure.28 *Site boundaries.*
Figure.29 *Vacant & green space.*
Figure.30 *Treescapes and parks.*
Figure.31 *Use of vacant lots*
Figure.32 *Informal trade zones.*
Figure.33 *Movement Networks*
Figure.34 *Urban vision collage*
Figure.35 *Insurgent Energy.*
Figure.36 *Memory & History Flow.*
Figure.37 *Cultural Flow.*
Figure.38 *Culmination Flow.*
Figure.39 *Genesis Flow.*
Figure.40 *Insurgent Energy.*
Figure.41 *Memory & History Flow.*
Figure.42 *Cultural Flow.*
Figure.43 *Culmination Flow.*
Figure.44 *Genesis Flow.*
Figure.45 *Civic Flow*
Figure.46 *Final site map with the various layers illustrating the urban vision for Marabastad.*
Figure.47 *Occupying the pavement.*
Figure.48 *Vacant land between Bloed and Struben Street.*
Figure.49 *Vacant space along Bloed street.*
Figure.50 *View standing on Struben street.*
Figure.51 *Dump site between Struben and Johannes Ramokhoase street.*
Figure.52 *Empire Theatre.*
Figure.53 *Orient Theatre.*
Figure.54 *Jamat Khana Mosque.*
Figure.55 *Miriammen Temple.*
Figure.56 *Steve's Record Bar.*
Figure.57 *Trading in an existing window front.*
Figure.58 *Retail and the pavement.*
Figure.59 *Retail and the pavement.*
Figure.60 *Retail and the pavement.*
Figure.61 *Retail and the pavement.*
Figure.62 *Retail and the pavement.*
Figure.63 *Steel doors.*
Figure.64 *Pavement as an extension of the shop.*
Figure.65 *Shop owner and the verandah.*
Figure.66 *Electrician using the pavement as workshop space.*
Figure.67 *Window shop.*
Figure.68 *Security and retail along the pavement.*
Figure.69 *Various edges.*
Figure.70 *Various occupations of the verandah, retail and restaurant space.*
Figure.71 *Barber.*
Figure.72 *Retail.*
Figure.73 *Seating*
Figure.74 *Dining & social interactions.*
Figure.75 *Columns & seating.*
Figure.76 *Dining*
Figure.77 *Raised pavement edge & seating.*
Figure.78 *Food & social exchange.*
Figure.79 *Change in pavement level as seating.*
Figure.80 *Bollard as seating..*
Figure.81 *Open land, informal restaurants and car park.*
Figure.82 *Gazebo.*
Figure.83 *Taxi stop.*
Figure.84 *Various informal trades against solid edges.*
Figure.85 *Informal restaurants.*
Figure.86 *Informal trading stalls.*
Figure.87 *Food vendor and her various components.*
Figure.88 *Empire Theatre adaptive reuse.*
Figure.89 *Roller shutters as advertising.*
Figure.90 *Security.*
Figure.91 *Multilayered facade & treescape.*
Figure.92 *Flat roofs.*
Figure.93 *Buildings converted into rentable stalls.*
Figure.94 *The treescape and building height.*
Figure.95 *Verandah.*
Figure.96 *Lallies shabeen edge.*
Figure.97 *Various pitched roofs.*
Figure.98 *Corner edge.*
Figure.99 *Columns.*
Figure.100 *Edges.*
Figure.101 *Veranda space.*
Figure.102 *Diagram of activities.*
Figure.103 *Diagram of the edge conditions*
Figure.104 *The various horizontal and vertical planes.*
Figure.105 *Overhang and pavement space.*
Figure.106 *"Amakrwala" with his blanket at initiation school, Siegfried Modola/Reuters [accessed 02-04-16] < http://darkroom.baltimoresun.com/2013/12/nelson-mandela-laid-to-rest-as-south-africa-says-goodbye-to-its-greatest-son/#13 >*
Figure.107 *Knitwear in Marabastad*
Figure.108 *Knitwear in Marabastad*
Figure.109 *Knitwear in Marabastad*
Figure.110 *Knitwear in Marabastad*
Figure.111 *Knitwear in Marabastad*
Figure.112 *Knitwear in Marabastad*
Figure.113 *Knitwear by Laduma Ngxokolo, n-d [accessed 12-04-16] < http://www.maxhosa.co.za/categories/1-men/collections>*
Figure.114 *Knitwear by Laduma Ngxokolo, n-d [accessed 12-04-16] < http://www.maxhosa.co.za/categories/1-men/collections>*
Figure.115 *Knitwear by Laduma Ngxokolo, n-d [accessed 12-04-16] < http://www.maxhosa.co.za/categories/1-men/collections>*

© University of Pretoria

Figure.116 *Knitwear by Laduma Ngxokolo, n-d [accessed 12-04-16] < http://www.maxhosa.co.za/categories/1-men/collections>*
Figure.117 *Knitwear by Laduma Ngxokolo, n-d [accessed 12-04-16] < http://www.maxhosa.co.za/categories/1-men/collections>*
Figure.118 *Knitwear by Laduma Ngxokolo, n-d [accessed 12-04-16] < http://www.maxhosa.co.za/categories/1-men/collections>*
Figure.119 *Knitwear by Laduma Ngxokolo, n-d [accessed 12-04-16] < http://www.maxhosa.co.za/categories/1-men/collections>*
Figure.120 *Knitwear by Laduma Ngxokolo, n-d [accessed 12-04-16] < http://www.maxhosa.co.za/categories/1-men/collections>*
Figure.121 *Knitwear by Laduma Ngxokolo, n-d [accessed 12-04-16] < http://www.maxhosa.co.za/categories/1-men/collections>*
Figure.122 *Weaver weaving the thread, n-d [accessed 08-10-16] < http://travelsintextiles.com/textiles-in-depth-handloom-weaving-in-india-part-one/ >*
Figure.123 *A hand loom weaver creating a garment, Vivek Nemana [accessed 08-10-16] < http://america.aljazeera.com/articles/2014/5/27/weavers-in-indiahitsnagwithglobalizedeconomybutcoopsbringhope.html >*
Figure.124 *Laying out the thread for a garment,Vivek Nemana [accessed 08-10-16] < http://america.aljazeera.com/articles/2014/5/27/weavers-in-indiahitsnagwithglobalizedeconomybutcoopsbringhope.html>*
Figure.125 *Weaving on a hand loom, Ankita Rao [accessed 08-10-16]< http://america.aljazeera.com/articles/2014/5/27/weavers-in-indiahitsnagwithglobalizedeconomybutcoopsbringhope.html >*
Figure.126 *A hand loom machine, n-d [accessed 08-10-16] < http://travelsintextiles.com/textiles-in-depth-handloom-weaving-in-india-part-one/ >*
Figure.127 *Weaving, n-d[accessed 08-10-16] < https://discoveringchennai.wordpress.com/tag/handloom/>*
Figure.128 *Conceptual diagram of the Textile Route.*
Figure.129 *Plastic collection to be processed, n-d [accessed 05-10-16] < http://www.popularmechanics.com/science/environment/a3752/4291566/ >*
Figure.130 *Spinning plastic into yarn,n-d [accessed 05-10-16] < http://www.gettyimages.com/detail/video/yarn-spools-on-spinning-machine-in-a-factory-stock-footage/474244710 >*
Figure.131 *Mixing natural and synthetic fibres,n-d [accessed 05-10-16] < http://www.dglobal.org/>*
Figure.132 *Knitwear production,n-d [accessed 05-10-16] < http://www.yorkexports.com/ >*
Figure.133 *Shredding plastics for recycling,n-d [accessed 05-10-16] < http://plasticbank.org/recycled-plastic-vs-virgin-plastic-cost-savings/>*
Figure.134 *Dyeing yarn, n-d [accessed 05-10-16] < https://slantedstitches.wordpress.com/tag/yarn/ >*
Figure.135 *Hand loom garment weaving,n-d [accessed 05-10-16] < https://randomwire.com/2009/11/ >*
Figure.136 *Retail of garments in Marabastad.*
Figure.137 *Conceptual model of the textile route*
Figure.138 *Reviving the trading stalls (7).*
Figure.139 *Design & Production of garments (6)*
Figure.140 *Production Route, sites 2 - 5.*
Figure.141 *Recycling depot hidden away (1).*
Figure.142 *Vision map indicating the various capacitors along the route.*
Figure.143 *Section a-a through the transport interchange.*
Figure.144 *Section b-b through the Cultural Flow route.*
Figure.145 *Section c-c through the Culmination avenue pedestrian route.*
Figure.146 *Section d-d through the Genesis Flow route as public avenue.*
Figure.147 *Section e-e showing nixed use buildings on Johannes Ramokhoase and Struben street.*
Figure.148 *Aerial map indicating the proposed site.*
Figure.149 *Existing site conditions.*
Figure.150 *Eastern site boundary and Temple wall.*
Figure.151 *Open air restaurants.*
Figure.152 *Tent Structures.*
Figure.153 *Jazz Park Planters.*
Figure.154 *Seating for patrons under the tent.*
Figure.155 *Printers.*
Figure.156 *Lallies Shabeen.*
Figure.157 *Grand Street and sidewalk.*
Figure.158 *View of Bloed Street & Jazz Park.*
Figure.159 *Parking lot and Tamil Hall*
Figure.160 *5th street*
Figure.161 *Informal Trade.*
Figure.162 *Mpumalanga Provincial Legislature Complex, n-d [accessed 05-10-16]< http://www.meyerpienaar.co.za/_gal_mapleg.htm >*
Figure.163 *Northern Cape Legislature Complex,n-d [accessed 05-10-16]< http://www.africanstatearchitecture.co.uk/the-buildings >*
Figure.164 *Constitutional Court Precinct,n-d [accessed 05-10-16]< http://www.gautengfilm.org.za/locations/all-locations/116-freedom-park-pretoria >*
Figure.165 *Walter Sisulu Memorial Square, n-d [accessed 05-10-16]< http://www.joburg.org.za/index.php?option=com_content&view=article&id=6639&catid=164&Itemid=245 >*
Figure.166 *Freedom Park, n-d [accessed 05-10-16]< http://www.gautengfilm.org.za/locations/all-locations/116-freedom-park-pretoria >*
Figure.167 *Section of the Watershed,n-d [accessed 05-08-16]< http://www.wolffarchitects.co.za/projects/all/watershed/ >*
Figure.168 *The "Street" through the building,n-d [accessed 05-08-16]< http://www.wolffarchitects.co.za/projects/all/watershed/ >*
Figure.169 *Section of the Watershed and the public street,n-d [accessed 05-08-16]< http://www.wolffarchitects.co.za/projects/all/watershed/ >*
Figure.170 *Pause space,n-d [accessed 05-08-16]< http://www.wolffarchitects.co.za/projects/all/watershed/ >*
Figure.171 *Retail boxes,n-d [accessed 05-08-16]< http://www.wolffarchitects.co.za/projects/all/watershed/ >*
Figure.172 *Ground floor plan indicating the "street",n-d [accessed 05-08-16]< http://www.wolffarchitects.co.za/projects/all/watershed/ >*
Figure.173 *Various trade stalls, n-d [accessed 05-08-16]< http://www.wolffarchitects.co.za/projects/all/watershed/ >*
Figure.174 *Pause space ground level, n-d [accessed 05-08-16]< http://www.wolffarchitects.co.za/projects/all/watershed/ >*
Figure.175 *Block brick facade,n-d [accessed 05-08-16]< http://architizer.com/projects/proud-heritage-clothing-campus/ >*
Figure.176 *Views into the work space,n-d [accessed 05-08-16]< http://architizer.com/projects/proud-heritage-clothing-campus/ >*
Figure.177 *Section through the factory space and the open floor plan,n-d [accessed 05-08-16]< http://architizer.com/projects/proud-heritage-clothing-campus/ >*
Figure.178 *Section showing the levels and volumes of the factory and admin building,n-d [accessed 05-08-16]< http://architizer.com/projects/proud-heritage-clothing-campus/ >*
Figure.179 *Entrance,n-d [accessed 05-08-16]< http://architizer.com/projects/proud-heritage-clothing-campus/ >*
Figure.180 *Open work space,n-d [accessed 05-08-16]< http://architizer.com/projects/proud-heritage-clothing-campus/ >*
Figure.181 *Storage,n-d [accessed 05-08-16]< http://architizer.com/projects/proud-heritage-clothing-campus/ >*
Figure.182 *Office,n-d [accessed 05-08-16]< http://architizer.com/projects/proud-heritage-clothing-campus/ >*
Figure.183 *Public courtyard seatingn-d [accessed 05-08-16]< http://www.archinomy.com/case-*

© University of Pretoria

studies/1867/jawahar-kala-kendra-jaipur-india >
Figure.184 Entrance to the buildingn-d [accessed 05-08-16]< http://www.archinomy.com/case-studies/1867/jawahar-kala-kendra-jaipur-india >
Figure.185 Courtyard as performance spacen-d [accessed 05-08-16]< http://www.archinomy.com/case-studies/1867/jawahar-kala-kendra-jaipur-india >
Figure.186 Entrance to the courtyardn-d [accessed 05-08-16]< http://www.archinomy.com/case-studies/1867/jawahar-kala-kendra-jaipur-india >
Figure.187 Plan of Jawahar Kala Kendra arts centre,n-d [accessed 05-08-16]< http://www.archinomy.com/case-studies/1867/jawahar-kala-kendra-jaipur-india >
Figure.188 Images of Copper House, n-d [accessed 05-08-16]< http://www.archdaily.com/225365/copper-house-ii-studio-mumbai >
Figure.189 Images of House Tara,n-d [accessed 05-08-16]< http://www.archdaily.com/62621/tara-house-studio-mumbai >
Figure.190 Images of House Palmyra,n-d [accessed 05-08-16]< http://www.archdaily.com/62136/palmyra-house-studio-mumbai >
Figure.191 Various details of House Palmyran-d [accessed 05-08-16]< http://www.archdaily.com/62136/palmyra-house-studio-mumbai >
Figure.192 Initial Parti Diagram .
Figure.193 The columns
Figure.194 The overhang.
Figure.195 The edge.
Figure.196 The column defining space.
Figure.197 The column allowing for activities to occur.
Figure.198 Column as a space maker
Figure.199 Creating retail opportunity.
Figure.200 Various planes of the edge.
Figure.201 The overhang.
Figure.202 Diagram of the edge
Figure.203 Fixed and interchangeable conditions.
Figure.204 The overhang.
Figure.205 Parti diagram.
Figure.206 Concept Diagram of the various thresholds.
Figure.207 Initial maquette exploration of the various edge conditions though the articulation of the edge.
Figure.208 Column, grid, and function
Figure.209 The wall and column as various thresholds.
Figure.210 Various functions around the edges
Figure.211 Plan view of iteration one.
Figure.212 Retail and Studio space as a funnel into the public square.
Figure.213 Factory space trying to address the conditions of Bloed Street.
Figure.214 Plan view of iteration two.
Figure.215 Using the layering of the factory internally and trading space as an edge to Bloed Street.
Figure.216 Plugging into the shabeen with a kitchen & roof structure.
Figure.217 Plan of iteration three.
Figure.218 Jerusalem Street edge as trading edge against factory space
Figure.219 Retaining Bloed street as a trading edge from iteration two.
Figure.220 Studio space taking over the street condition.
Figure.221 Imposing identity on the street.
Figure.222 Bridging the two components and using the layering as steps on the facade.
Figure.223 Plan view of iteration four.
Figure.224 View of iteration five.
Figure.225 Trading stalls between the columns.
Figure.226 Views into the factory.
Figure.227 Solid and permeable edges.
Figure.228 Columns and edges.
Figure.229 Entrance to the public square.
Figure.230 Plan view of iteration six.
Figure.231 Jerusalem Street view.
Figure.232 5th Street view.
Figure.233 Bloed street retail overhang.
Figure.234 Studio and retail elevation.
Figure.235 Roof manipulation.
Figure.236 Plan view of June model.
Figure.237 Retail and shabeen edge.
Figure.238 Grand Street view.
Figure.239 Shabeen, kitchen and outdoor cooking area.
Figure.240 Roof of the studio.
Figure.241 Public steps on the factory facade.
Figure.242 5th street walk way and edge conditions.
Figure.243 Overhang as trading space.
Figure.244 Interactive elevation.
Figure.245 Placing the grid on site.
Figure.246 Various degrees of solid to permeable thresholds.
Figure.247 Placing columns.
Figure.248 Final layer to create parti diagram.
Figure.249 Ground floor plan iteration developed from the diagrams.
Figure.250 Plan
Figure.251 Section through the factory, loom room, public square and studio space.
Figure.252 Section through the factory, public steps, public square and restaurant and shabeen
Figure.253 Section exploring the plans through the factory, retail and studio space and square
Figure.254 Section exploring the volumes through the factory, studio and square
Figure.255 Section through the factory and the edge conditions
Figure.256 Ground floor plan developed for the June exam.
Figure.257 Iteration of the June ground floor plan.
Figure.258 Section a-a exploring the roofs and volumes.
Figure.259 Section b-b shows the relation between studio, retail and shabeen volumes.
Figure.260 Plan indicating sections.
Figure.261 Section c-c shows the roof iteration of the studio space and factory space to filter in southern light.
Figure.262 Section c-c shows the roof iteration of the studio space and factory space and how it defines the square.
Figure.263 Section d-d of the factory space and the volumes and structure.
Figure.264 Section d-d shows the roof manipulation to express the grid.
Figure.265 Section d-d of the factory space and the volumes and structure.
Figure.266 Section e-e shows the roof of the hand loom factory.
Figure.267 Plan indicating sections.
Figure.268 Sections developed for the technical crit of the factory and studio space.
Figure.269 Sections developed for the technical crit of the hand loom and shabeen space
Figure.270 Development of the plan after sections.
Figure.271 Section a-a through the production spaces.
Figure.272 Section b-b through the hand loom factory and outdoor kitchens.
Figure.273 Section c-c through the machine loom factory and studio.
Figure.274 Section d-d through the admin area and retail display space.
Figure.275 Existing brick facade.
Figure.276 Existing metal screens.
Figure.277 Existing roof metal sheeting.
Figure.278 Existing concrete pavers.
Figure.279 Security roller shutters
Figure.280 Existing stone pavers.
Figure.281 Brick Pavers,n-d [accessed 19-10-16]< http://www.corobrik.co.za/products/paving/ >
Figure.282 Brick Pavers ,n-d [accessed 19-10-16]< http://www.corobrik.co.za/products/paving/ >
Figure.283 Structural steel grid ,n-d [accessed 19-10-16]<https://flynncompanies.com/architectural-metals/speciality-products/metal-mesh-screens/
Figure.284 Glazing ,n-d [accessed 19-10-16]< http://

© University of Pretoria

www.archdaily.com/402709/z53-social-housing-map-mx-grupo-nodus>

Figure.285 *Patterned brick skin ,n-d [accessed 19-10-16]< http://www.archdaily.com/402709/z53-social-housing-map-mx-grupo-nodus >*

Figure.286 *Polycarbonate skylights ,n-d [accessed 19-10-16]< http://www.perspex.co.za/product/5/multiwall/overview >*

Figure.287 *Metal screen shading ,n-d [accessed 19-10-16]<https://flynncompanies.com/architectural-metals/speciality-products/metal-mesh-screens/>*

Figure.288 *Woven metal screen ,n-d [accessed 19-10-16]< http://jeffreyfunkmetalworker.com/project/hand-woven-fire-screen/ >*

Figure.289 *Timber shading ,n-d [accessed 19-10-16]< http://freshome.com/2012/10/14/original-timber-screens-adorning-sustainable-townhouse-in-australia/ >*

Figure.290 *Brick screen ,n-d [accessed 19-10-16]< http://www.archdaily.com/298353/brick-pattern-house-alireza-mashhadmirza >*

Figure.291 *Screens ,n-d [accessed 19-10-16]< http://www.designrulz.com/architecture/2012/11/the-brick-kiln-house-by-spasm-design-architects-india/ >*

Figure.292 *Roof metal sheeting ,n-d [accessed 19-10-16]< http://www.globalroofs.co.za/product/concealed-fix-roofing-profiles/klip-lok-700-3/ >*

Figure.293 *Street furniture ,n-d [accessed 19-10-16]< http://kuyaroom.com/modern-street-furniture/701 >*

Figure.294 *Diagram of the various structural columns*

Figure.295 *Structure and grid of the buildings*

Figure.296 *Ground floor plan (nts).*

Figure.297 *First floor plan (nts).*

Figure.298 *Section a-a through the factory spaces.*

Figure.299 *Section through the hand loom space and informal trade edge.*

Figure.300 *Using the grid to inform the roofs.*

Figure.301 *Section through the admin and ablutions of the factory*

Figure.302 *The screen becomes trading space between ablutions and 5th street.*

Figure.303 *View of the entire site showing the retail space, factory spaces and Shabeen.*

Figure.304 *Ground Floor Plan (nts)*

Figure.305 *First Floor Plan (nts)*

Figure.306 *View down 5th Avenue*

Figure.307 *Section A-A through the factory spaces (nts)*

Figure.308 *View of the entrance to the public square from Jerusalem street.*

Figure.309 *Section B-B through the factory and retail space (nts).*

Figure.310 *View down the viewing corridor between the factory spaces.*

Figure.311 *Section C-C through the handloom factory, outside eating space and shabeen. (nts)*

Figure.312 *View from Bloed street.*

Figure.313 *1:20 Section (nts)*

Figure.314 *View from the balcony of the studio.*

Figure.315 *Detail 1. Stitching the seam (nts) .*

Figure.316 *Detail 2. Weaving the materials (nts) .*

Figure.317 *Detail 4. Knitting needle (nts).*

Figure.318 *Detail 3. Weaving the materials (nts).*

Figure.319 *View of the shabeen and entrance from Jerusalem street.*

Figure.320 *View down 5th Avenue from Bloed Street*

Figure.321 *Entrance to the Handloom Factory and the screens.*

Figure.322 *The screen becomes trading space between ablutions and 5th street.*

Figure.323 *Image to illustrate north facing roof for solar panels.*

© University of Pretoria