

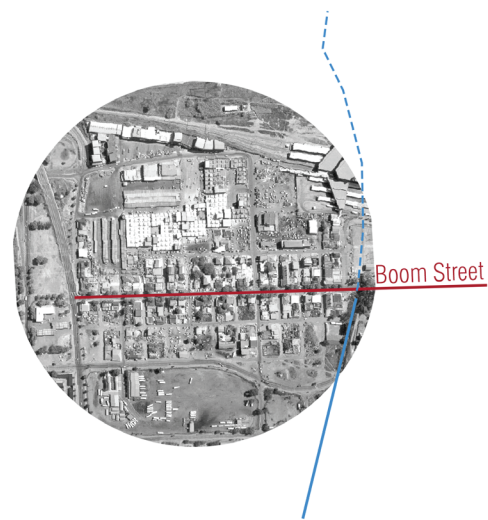
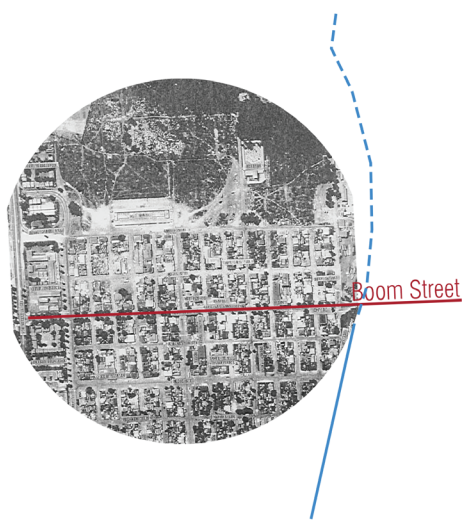
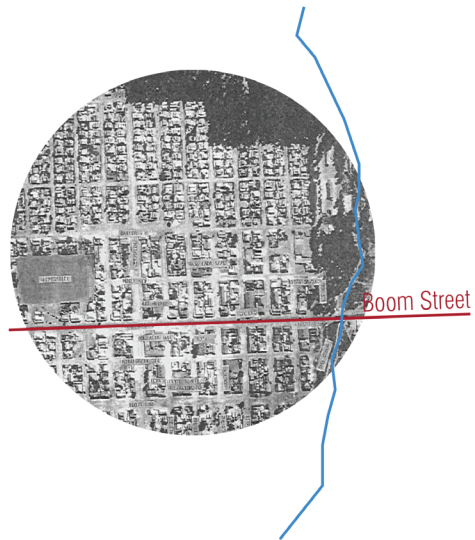
1934

1965

1998

2016

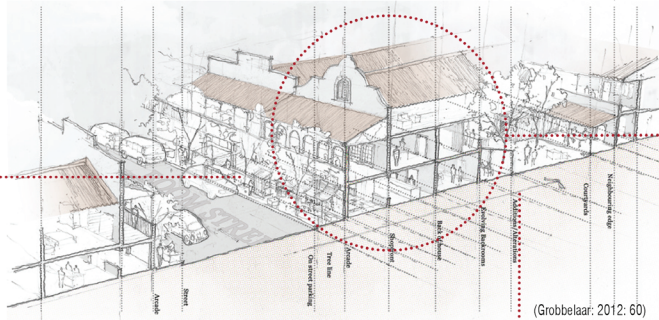
Physical Fabric



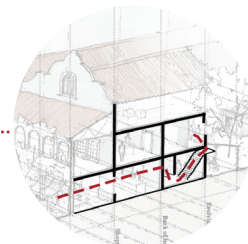
Thresholds between Activities

Simple Facade - Complex Section

The buildings on Boom Street appear simple and legible. When one looks past the facade, through the various thresholds, it becomes more complex. This is clear in the history of Marabastad: Shop owners would place benign goods in the window, while making most of their money through illegal dealings "behind closed doors". Behind the facades were mainly shed-type-buildings easily adaptable to change according to the various activities of solicitation, gambling, ingredients for illegal alcohol brewing and trade after curfew (Grobbelaar: 2012: 58-59)

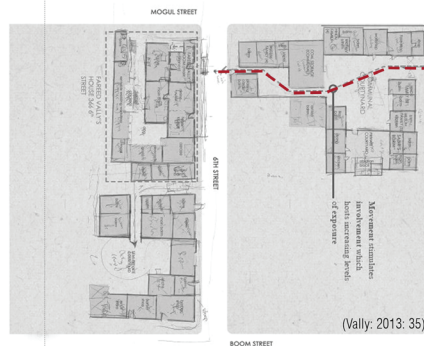


(Grobbelaar: 2012: 60)



Subversive / "backyard living"

An intricate and secretive journey from the public realm to a private living space: Behind the shop was a storage room, which contained a false curtain that hid a blank wall. Behind the fridge was a hole in this wall which led to a staircase that led to a "hay loft". Behind the first wall of hay was the living space used as a communal space and sleeping space. The loft overlooked the communal courtyard (Vally: 2013: 36-37).

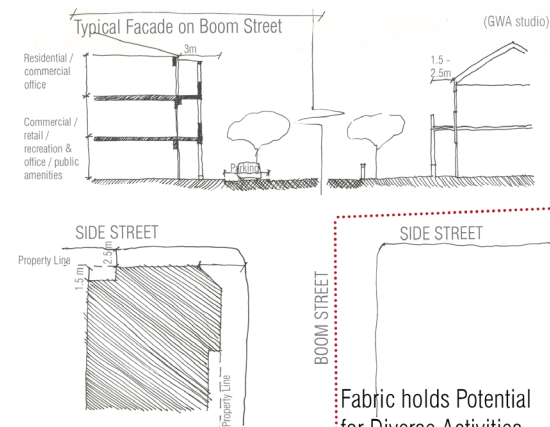


(Vally: 2013: 35)

Communal Corridors

Organically formed communal corridors distinctly layered public, communal, semi-private and private spaces.

The levels of privacy were dependent on the involvement of the activities or people with their surroundings or neighbours (Vally: 2013: 34).



Fabric holds Potential for Diverse Activities

The existing historic fabric still has the potential to host a variety of activities. The spaces which surround the built fabric encourage misappropriated use of space and discourage people from staying longer than required in Marabastad. This affects the variety of activities that occur within these spaces of massive potential.

Seven

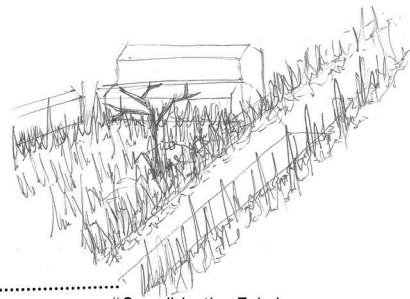
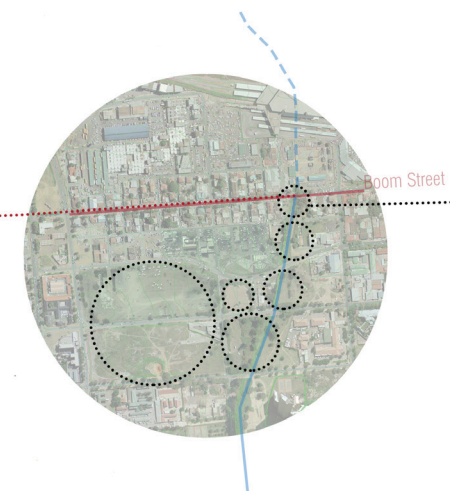
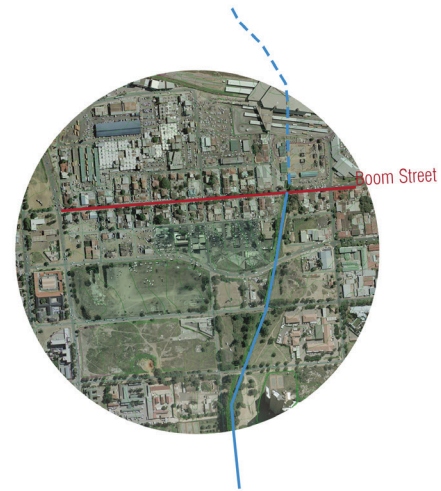
Designing for Heterotopia

Urban Context

On one of her frequent visits to Marabastad, Janeke is walking with her colleagues along Boom Street. She is interested by the built fabric and finds that on closer observation, although seemingly legible as a system of planar elements, the façades along the street edge are made up of a complex series of thresholds¹. Mr Pillay brings his added knowledge of the environment to the conversation.

A lot was going on behind the scenes, you know. In the past, the shop owners would display their legal wares in the window, while at the back of the store things were quite different! ². These businesses provided a front for the illegal dealings taking place in the 'back of house', you might say, there was a progression from a respectable shop frontage, through to the real money-making enterprises. During the racially tense period of time in Marabastad, people were hiding from the police behind these thresholds, as you call them. Living in secret, residents made intricate journeys through curtained doorways, slipping into private dwelling spaces at the back.³

Even now, in the courtyards that are hidden from the street, like that one next to the White Mosque, and these degraded open spaces, illegal trade and other activities continue⁴.



"Gaps" in the Fabric

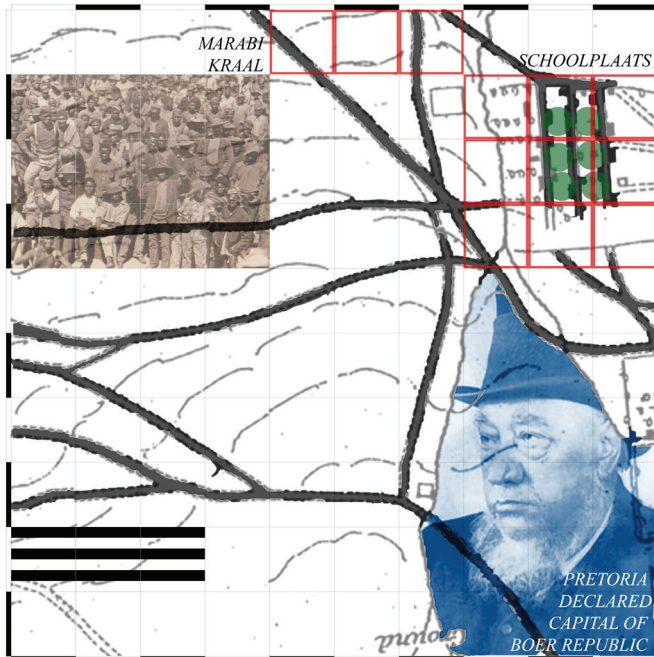
Misappropriated activities tend to occur within these "gaps" in the fabric - where historic built fabric has been lost. These spaces are linked to ecology in that they are degenerated landscapes, including the spaces along the spruit.

Figure 23: The physical development of Marabastad over time (Patrick: 2016)

1 See Figure 23
2 Grobelaar, L. 2012. New Royal Theatre: The Marabi Theatre as locus for Cultural Reproduction. Masters Dissertation, University of Pretoria, 58-59
3 Vally, R., *Ento-morph: a Food Culture Intervention in Marabastad* (Masters Dissertation, University of Pretoria: 2013), 36-37
4 According to Marianne de Klerk in Tshwane Homelessness Forum, City of Tshwane, University of South Africa & University of Pretoria, Pathways Out of Homelessness: Research Report 2015. Available online: http://www.up.ac.za/media/shared/249/ZP_Files/homelessness-report-2015.zp70613.pdf Accessed: 22/04/2016

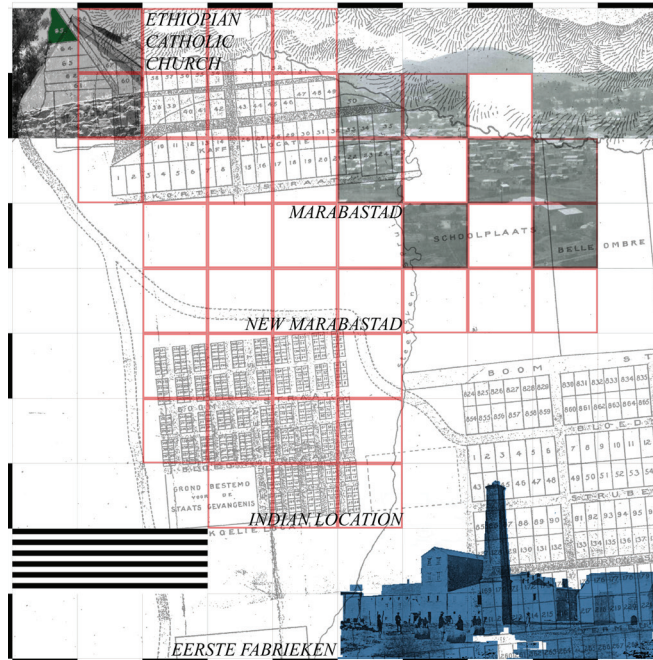
Utopia 1

(ca.1852 - 1895) promised land for migrant labour



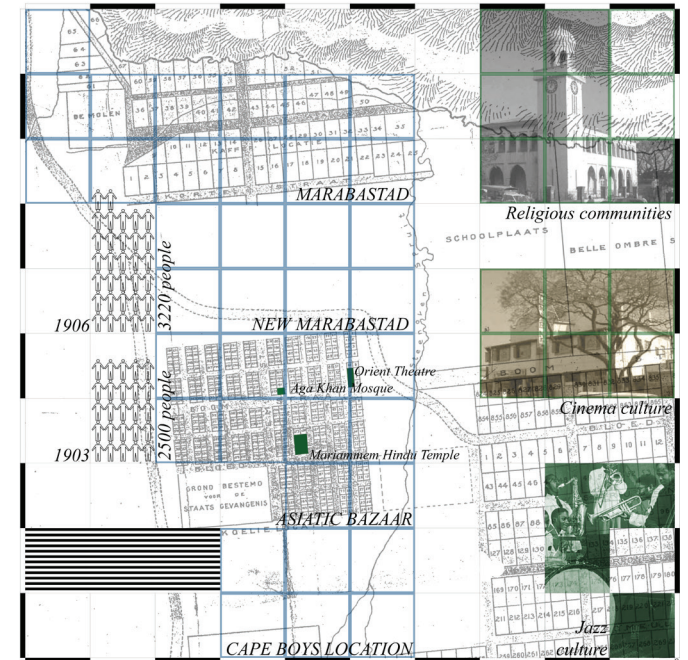
Utopia 2

(ca.1895 - 1903) influx & opportunity

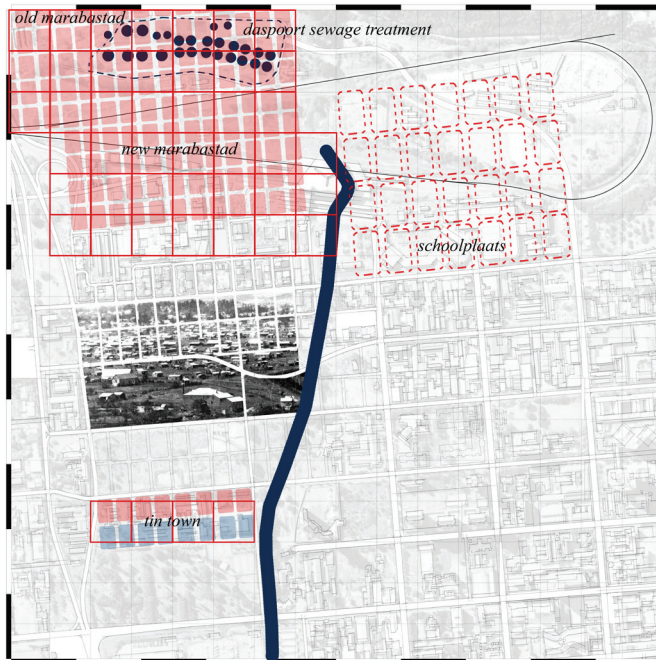


Utopia 3

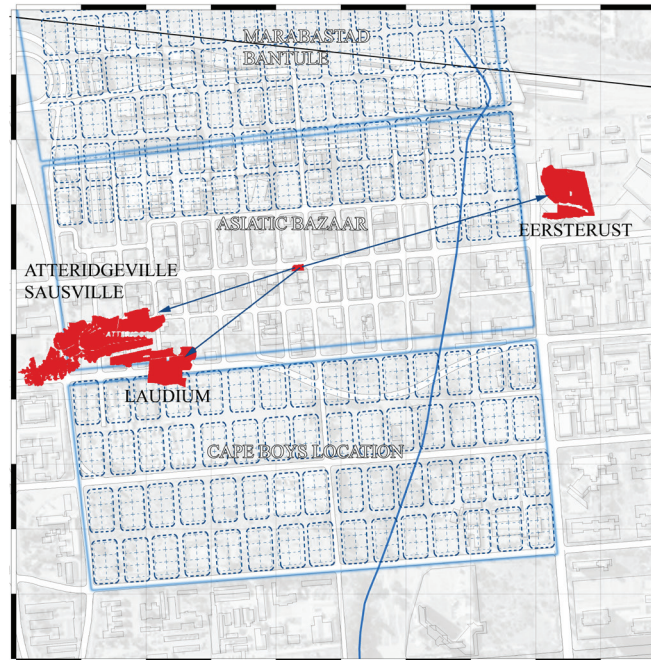
(ca.1903 - 1912) permanency & expression



Utopia 4.1
(ca.1912 - 1943) control



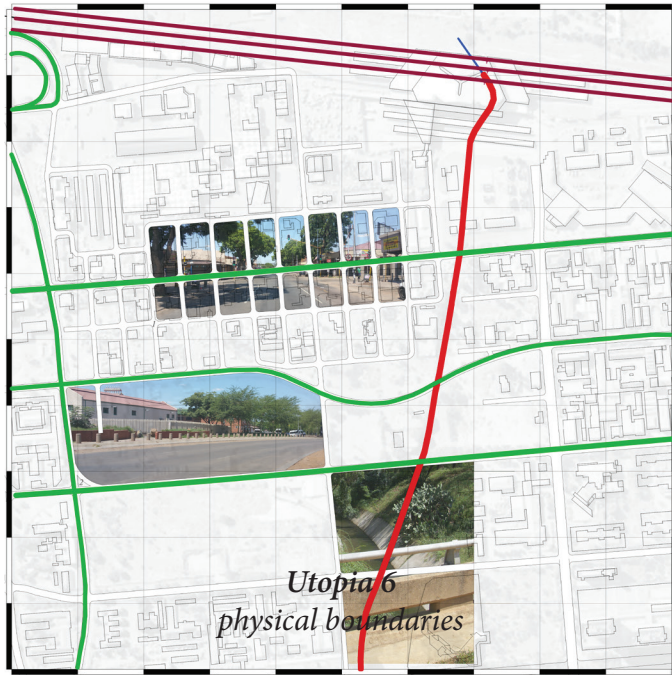
Utopia 4.2
(ca.1943 - 1967) control & segregation



Utopia 5
(ca.1967 - 1987) changing character



Figure 24: Mapping of Utopias 1-5 adopted from Marabastad Urban Vision Group: (Nicha,S., Hough, D. & Patrick, N. : 2016)



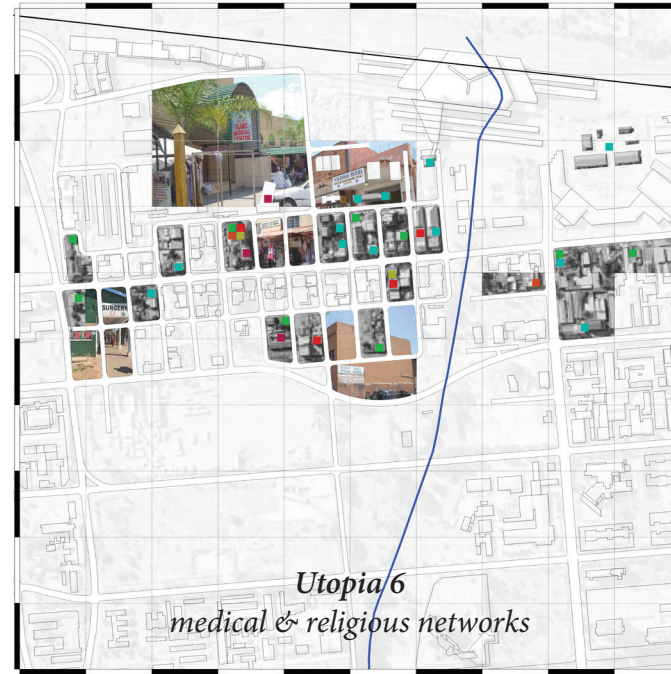
- Legend :**
- *steenhovenspruit*
 - *major roads ; bloed, boom, es'kia mphahlele & struben*
 - *belle ombre plaza & railway*



- Legend :**
- *potential green lung*
 - *empty vacant land*
 - *dump sites*



- Legend:**
- *primary pedestrian movement*
 - *bus / taxi / train stop*



- Legend :**
- *dentist*
 - *traditional herbalist*
 - *optician*
 - *general practioner*
 - *medical centre*
 - *religious centre*



Legend:

- primary retail
- secondary retail
- informal retail

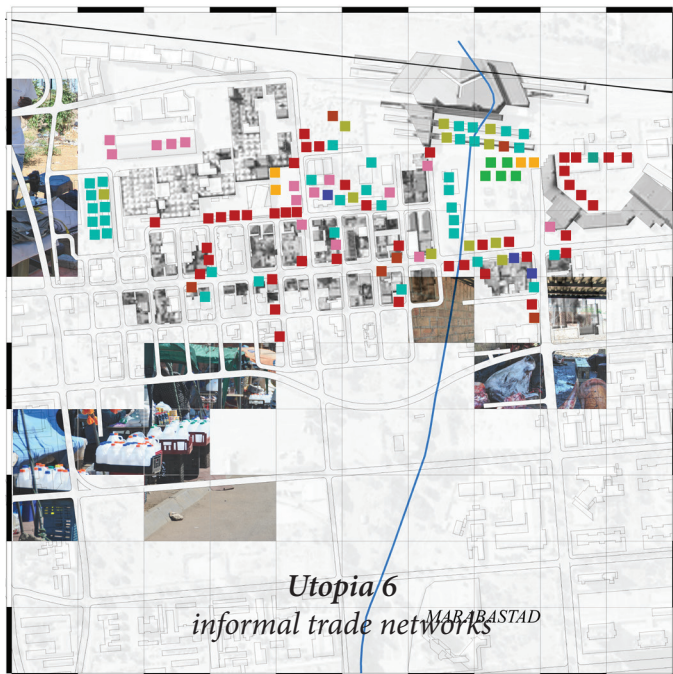
Once back at the office, Janeke is feeling excited about the project. She looks at the context of Marabastad and tries to understand its development over time. She traces its urban story from 1934 up until 2016; within the physical fabric of Marabastad, there is a series of important threshold spaces which need to be understood in terms of their physical and historical context. Janeke still feels perturbed as to the influences that have led to Marabastad's formation. She remembers Mr Pillay's stories about Marabastad's past.

She speaks to the office about the project and the team agrees that the complex development of Marabastad should be investigated further and mapped, and an urban vision should be proposed. The projected drug rehabilitation centre would ideally be situated within the context of this **urban vision**.

The teams sets out to map the development related to each utopia⁵, including the current one⁶, and they conclude that this situates them (the architects) at a point where they are designing for a heterotopia, which Janeke goes on to discuss.

As a point of departure for designing for heterotopia, the study area of Marabastad that has already been analysed must be assessed according to Michel Foucault's postulations on this form of spatial production. In his essay "Of Other Spaces: Utopias & Heterotopias" Foucault defines a heterotopia as a place of mixed and joint experience that is continuously represented, contested and inverted by the people who occupy its spaces⁷. A heterotopia is at once real and unreal; it is physically connected to all of those spaces that surround it and ephemerally perceived as a virtual point in the distance.

Now, the team gets to work.



Legend:

- meals (pap & vleis)
- fruit & veg
- open air butchery
- snacks, mapaniworms & cigarettes
- cold drink vendors
- airtime vendors
- clothing
- electronics & music
- services

Figure 25: Utopia 6 urban mapping (Nicha,S., Hough, D. & Patrick, N. : 2016)

5 See Figure 24
Adopted from Marabastad Urban Vision Group: (Nicha,S., Hough, D. & Patrick, N. : 2016)

6 See Figure 25
Adopted from Marabastad Urban Vision Group: (Nicha,S., Hough, D. & Patrick, N. : 2016)

7 Foucault, M., *Of Other Spaces: Utopias and Heterotopias* (1984) Available online: <http://web.mit.edu/allanmc/www/foucault1.pdf> Accessed: 18/02/2016

Analysis of Existing Positive & Negative Spaces



Encouraging spaces
Activities in these spaces:

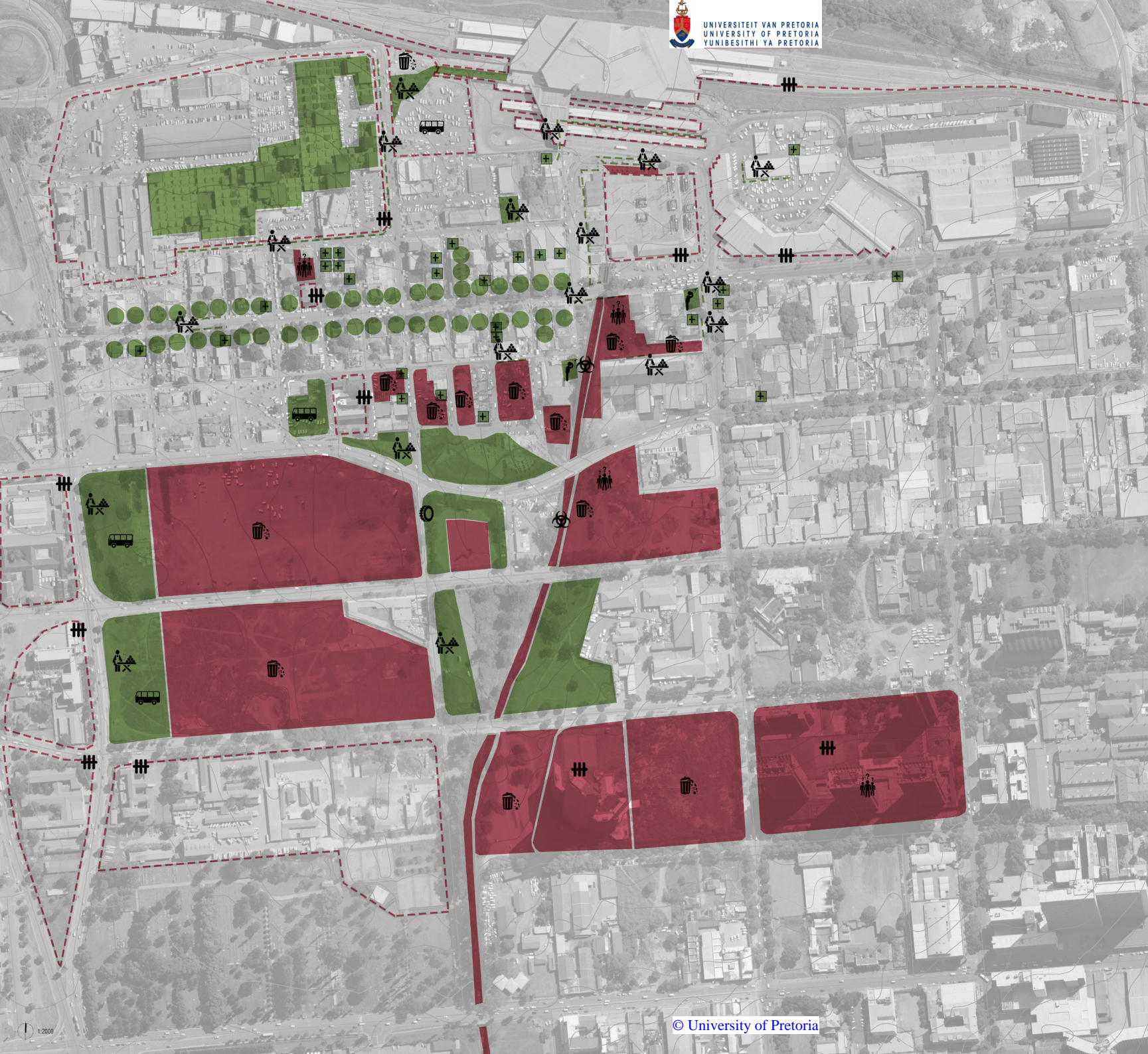
- Informal Taxi Rank
- Tyre Trade
- Informal Trade
- Living Heritage = successful formal retail in old built fabric
- Medicinal Practice
- Hygiene (washing)



Discouraging spaces
Activities in these spaces:

- Waste build-up - on empty land
- Pollution - waste in Steenhovenspruit
- Private / Barrier
- Nomad - empty land with transient homeless dwellers & misappropriated activities
- Urban scale = uncomfortable

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A couple of weeks later Janeke asks a team member to present the approach to her.

The approach to the urban vision is one of conservation through insurgence. We agreed that a contextual approach would be necessary (conservation). An approach that respects the strengths of the existing fabric, yet also works against the effects of the failed utopias (insurgence). A series of routes have been identified in the context of this approach: those that relate to memory, culture, culmination, genesis and the 'weave route'. The 'memory route' is part of the proposed conservation of existing heritage assets. The 'cultural route', an insurgence into the existing fabric, strengthens it and provides a new 'branch' which leads towards Pretoria's CBD (Central Business District). The 'culmination route' illustrates a bringing together of the conservation of the existing fabric and the insurgent fabric. The 'genesis', or 'new route', would allow for the creation of new memory, in response to the emerging heritage of Marabastad. Finally, the 'weaving route' illustrates the potential of Steenhovenspruit to serve as a unifying element, stitching the fabric of the east and west together. This route is intended to activate the spruit through civic activity. It would strengthen an existing heritage asset⁸.

Janeke applauds the team's efforts. She sets about planning the next part of the process.

The first principle of heterotopia is relevant to the project as it identifies areas of crisis and deviance⁹. We need to identify through mapping, the positive and negative spaces that encourage and discourage activities; the negative areas will be the areas of latent potential for the project.

The mapping¹⁰ work has been completed by the team and they reflect on it. They discuss what are perceived as borderline negative spaces that have potential due to the existence of trade on the edges, these spaces are usually more pleasant since they feel and smell better than the completely vacant lots.

~

Figure 26: Mapping of positive and negative spaces and the activities that occur in these spaces (Patrick: 2016)

8 Adopted from Marabastad Urban Vision Group: (Nicha,S., Hough, D. & Patrick, N. : 2016)

9 Foucault, M., *Of Other Spaces: Utopias and Heterotopias*. (1984) Available online: <http://web.mit.edu/allanmc/www/foucault1.pdf> Accessed: 18/02/2016. pg5

10 See Figure 26

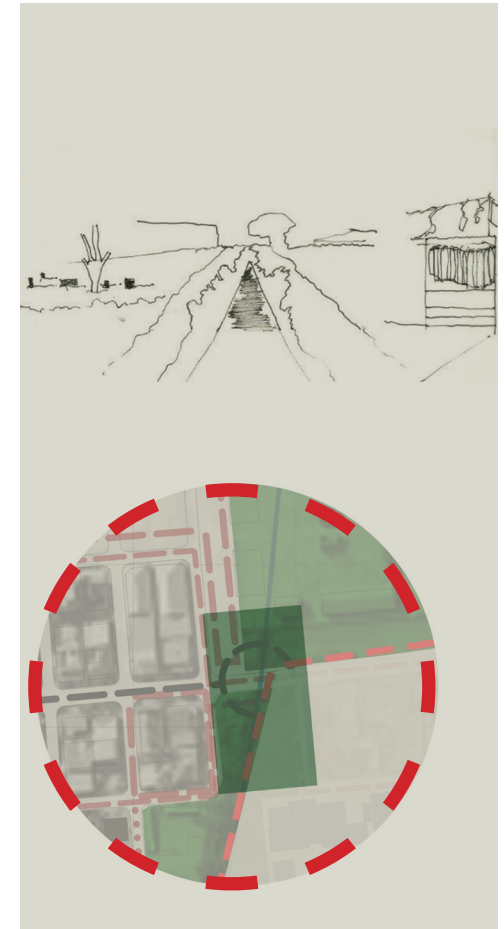


Figure 27: (left) Regenerative and Healing Narrative illustrated through overlaps in the existing ecological and social energies (Patrick: 2016)

Figure 28: (above) The existing condition and boundaries of site (Patrick: 2016)

Figure 29: (right) The potential future physical development of Marabastad (Patrick: 2016)



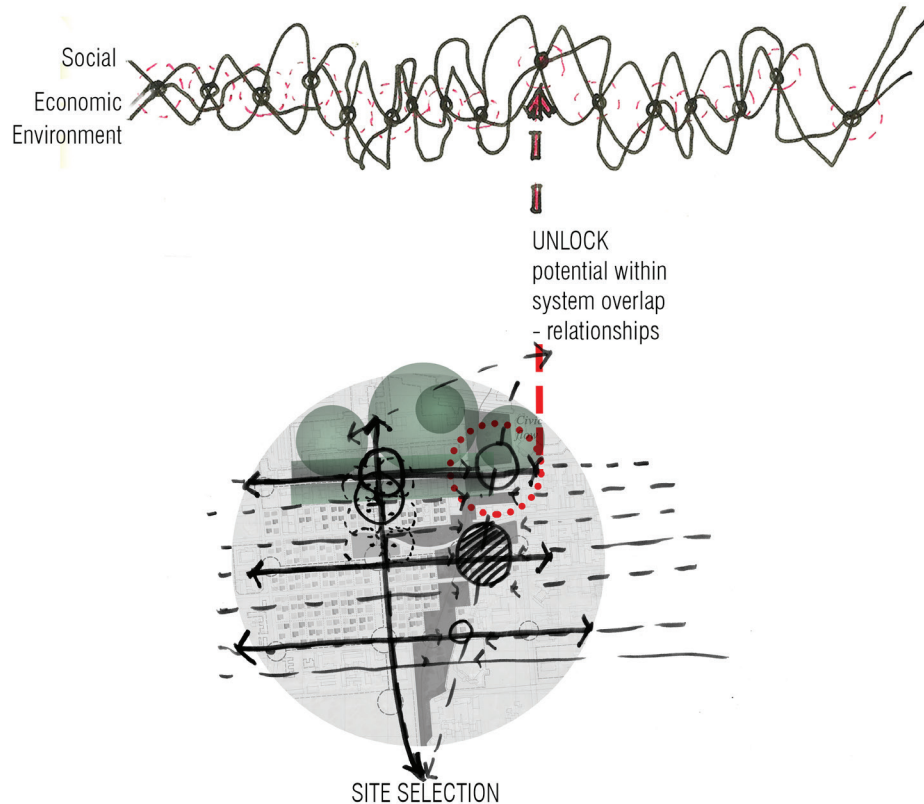
Marabastad Urban Vision

Janeke studies the completed mapping, as well as the urban vision, and contemplates which areas have the most potential for regeneration. She overlays the mapping (of the positive and negative spaces), the degenerated ecologies (where there has been a breakdown of the ecological system) and the areas that the team has identified as having high social energy (pedestrian traffic). She discusses this mapping with her colleagues.

The areas highlighted on the map have the most potential for regeneration and a 'healing narrative' relevant to the proposed drug rehabilitation centre¹¹. I have highlighted the area with the highest density of layering in green. I would like your feedback on whether this is a suitable site or if another would have more potential.

The team deliberates and agrees with Janeke's choice of site¹². It is nestled between two clusters of buildings and is bounded by Boom Street to the north and Grand Street to the south. The Empire Theatre is located within the historic fine-grain fabric to the west and is bounded by 10th street. To the east a cluster of buildings terminate on Kgosi Mampuru Street.

The pedestrian route alongside Steenhovenspruit is one of the routes highlighted within the urban vision¹³ as having the potential to draw the positive energy from Boom Street into the more deteriorated parts of Marabastad. This route flows through the chosen site.



= site with most potential for ecological regeneration + existing social energy

11 See Figure 27
12 See Figure 28
13 See Figure 29