

# PART EIGHT

## PRECEDENTS

### MARY FITZGERALD SQUARE – NEWTOWN PRECINCT, JOHANNESBURG

GAPP Architects and Urban Designers

#### POINTS OF INTEREST:

**Vehicular interface** (Fig. 61)– Two busy one-way roads border the square on its northern and southern sides while less busy vehicular links enclose the space from the eastern and western sides. Vehicles are kept out of the square by long rows of custom designed bollards and traffic is slowed down with raised and paved driving surfaces and a kink in the road on the northern side.

**Electronic screen** (Fig. 62) – At any time during the day one can find a few individuals lingering before the electronic screen with the odd person dancing to the displayed music videos

**Open space** (Fig. 63) – An open paved area accommodating two basketball courts and (mostly unused) rentable space for the erection of informal stalls. The space of about 50 x 125m seems vast and unnecessarily empty but perhaps not completely out of scale with its surroundings,

**Link to open space system** – The square is connected to an urban park via a pedestrian link that also connects it to the Museum Africa on the one side and a variety of restaurants and bars on the other side.

**Vegetation** – Small trees are packed close to each other on the one side of the square and fail to provide any sense of canopy or enclosure.

**Support for economical activity** – A system is devised through which stall owners can rent an area of 2.5 x 3m for R1 400 per month. This includes the use of an electricity point. In order to ensure the functioning of this system, no other hawkers are allowed to sell their goods on or around the square.

**Local art** (Fig. 64-66) – Just off the square, in the urban park, a series of sculptures by a local artist give character to the space. These are not necessarily centrally placed to dominate the area but they subtly draw the attention of the user as he is moving through the space. On the square itself a series of colourful murals, painted on otherwise blank facades, frame the space from the eastern side. These murals provide the adjacent space with colour and energy and combine with the passing traffic to give a sense of vibrancy to the area.



Fig. 61: Mary Fitzgerald Square - bollards



Fig. 62: Mary Fitzgerald Square - screen



Fig. 63: Mary Fitzgerald Square - open space



Fig. 64: Mary Fitzgerald Square - murals



Fig. 65: Mary Fitzgerald Square - urban park



Fig. 66: Mary Fitzgerald Square - public art



## FARADAY STATION – CENTRAL JOHANNESBURG

Albonico & Sack, MMA Architects and Urban Designers

### POINTS OF INTEREST

**Gathering space** (Fig. 67) – Little gathering or lingering space is provided as this is primarily a transitional space with market areas located inside roofed structures. A small amphitheatre is tucked away around the corner and, because it is out of sight, remains unused by the passing public (it is unclear whether this is intentional or not).

**Seating** (Fig. 68) – Seating walls and ledges make up the bulk of seating area while street furniture is kept to the minimum in order to leave spaces open and free for movement.

**Support for economical activity** (Fig. 69-71) – Different rentable structures are available according to economic needs (mobile fold-out stands; rentable floor area with roof covering; rentable lock-up stall with electricity; cooking kiosks).



Fig. 67: Faraday Station - amphitheatre



Fig. 68: Faraday Station - circulation space



Fig. 69: Faraday Station - kitchen kiosk



Fig. 70: Faraday Station - rentable under-roof space



Fig. 71: Faraday Station - rentable fold-out stands

## CAPE FLATS PUBLIC SPACE DEVELOPMENT – CAPE TOWN

Landscape Architects: Megan Anderson (Oliver Thambo Drive, Mitchell's Plain), Clare Burgess (Manenberg), OvP Associates (Klipfontein), Urbanscape (Khayelitsha Civic Square)

*“Not only do these spaces function as gathering points for important public occasions; they also provide ‘breathing’ space in densely populated cities – places for leisure, exercise and contemplation. They serve both the local population and the many tourists flocking to these places while helping to sustain the local economy.”<sup>106</sup>*

### POINTS OF INTEREST

**Necessity** (Fig. 72-73) – Being placed in marginalised areas, these public spaces come as very much needed platforms for social interaction and public activity within otherwise cramped and neglected residential environments.

**Adaptability** (Fig. 74-75) – The various upgraded areas are all designed to provide a blank surface that does not support or promote any specific activity. This leaves an open canvas for a wide range of uses and ensures that these spaces will be able to accommodate for changing needs over a longer period of time.

**Identity** – Because the spaces are designed to be robust enough to accommodate for many different uses over time, there seems to be a lack of identity giving elements and unique characteristics. All areas seem to have the same ‘neutral’ ambience and do not reflect any of the local ideas or customs of the residential areas that surround them.

<sup>106</sup> Garner. 2006. p.34.



Garmer, G. 2006

Fig. 72: Cape Flats - Manenberg, Duinefontein road



Garmer, G. 2006

Fig. 73: Cape Flats - Oliver Thambo drive public space



Garmer, G. 2006

Fig. 74: Cape Flats - Khayelitsha civic square



Garmer, G. 2006

Fig. 75: Cape Flats - Manenberg streetscape



## SANS SOUCI CINEMA – KLIPTOWN, SOWETO

Lindsay Bremner and 26'10 South Architects and Professor Ken Simmonds

*“It is an undefined, unbounded, virtually invisible place, folded into and through the many geographies its residents occupy and the stories they tell.”<sup>107</sup>*

*“Koolhaas<sup>108</sup> in his observations on Lagos, calls this ‘flex-scape’ – the undifferentiated, all-accommodating, flexible surface... becoming whatever it needs to be at any given moment.”<sup>109</sup>*

### POINTS OF INTEREST

**Introduction of the idea** (Fig. 76-77) – The approach to this project is to introduce and nurture the idea of using the chosen design space within the minds of the community; in this way familiarity is grown and the site gradually becomes part of the lives and activities of the people that are to use it in future. In order to achieve this, *“12 events are planned, including outdoor film screenings, theatrical performances, dance performances and educational events”<sup>110</sup>*.

**Reacting on people’s reaction** – The project is very much based and designed around the needs and activities of the local people. This is done in two ways: by observing and predicting existing and future activities as well as changing and adapting according to the local reactions as the project moves along.

**Bringing people together** (Fig. 78-79) – Entertainment, performance arts and education are used to inspire and bring together this marginalised community; an appropriate function for an old cinema that used to have the same meaning to the people of its time. However, the project does not aim to revive a lost culture; it merely tries to enhance networks and build on the relationships within the community of today.

<sup>107</sup> Bremner. 2006. p.32.

<sup>108</sup> Koolhaas, R. 2002.

<sup>109</sup> Bremner. *op.cit.* p.32.

<sup>110</sup> *ibid.* p. 35.



Fig. 76: Sans Souci Cinema - ruin

Graupner, A. 2006.

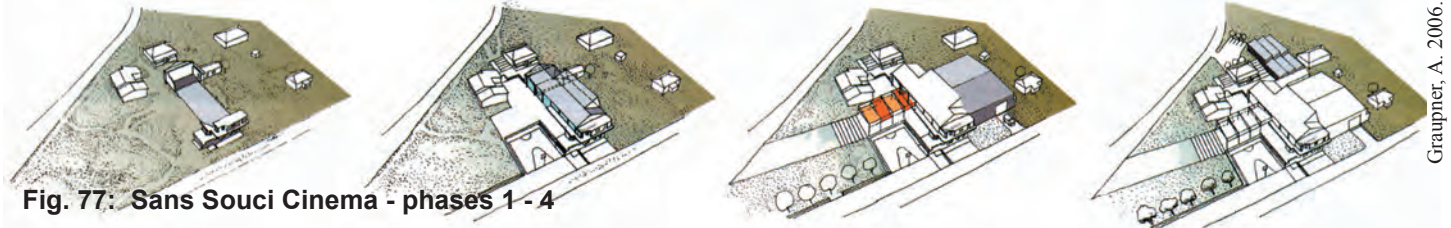


Fig. 77: Sans Souci Cinema - phases 1 - 4

Graupner, A. 2006.



Fig. 78: Sans Souci Cinema: meeting place

Graupner, A. 2006.

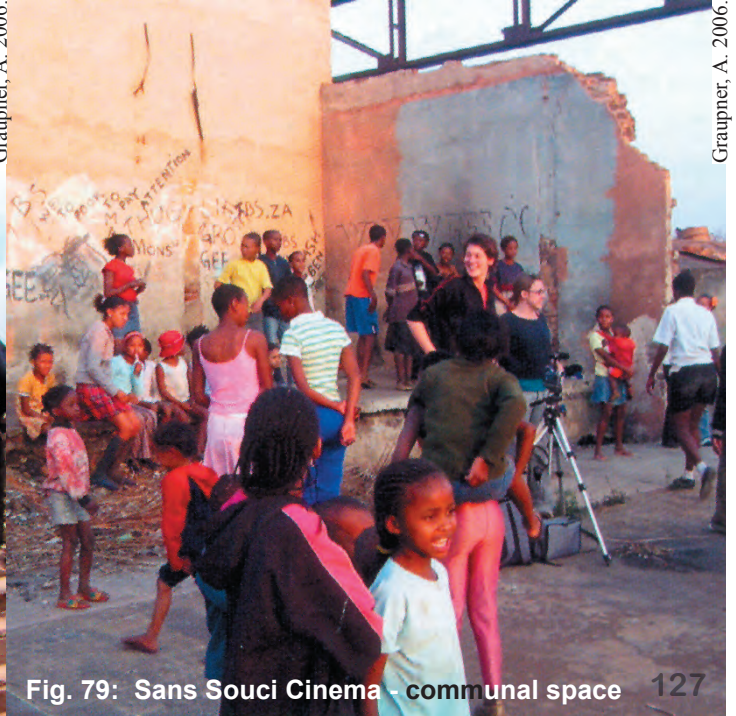


Fig. 79: Sans Souci Cinema - communal space

Graupner, A. 2006.