

PART NINE

DESIGN DEVELOPMENT

Design evolution (Fig. 81-84)

Formulation of design principles (Fig. 85)

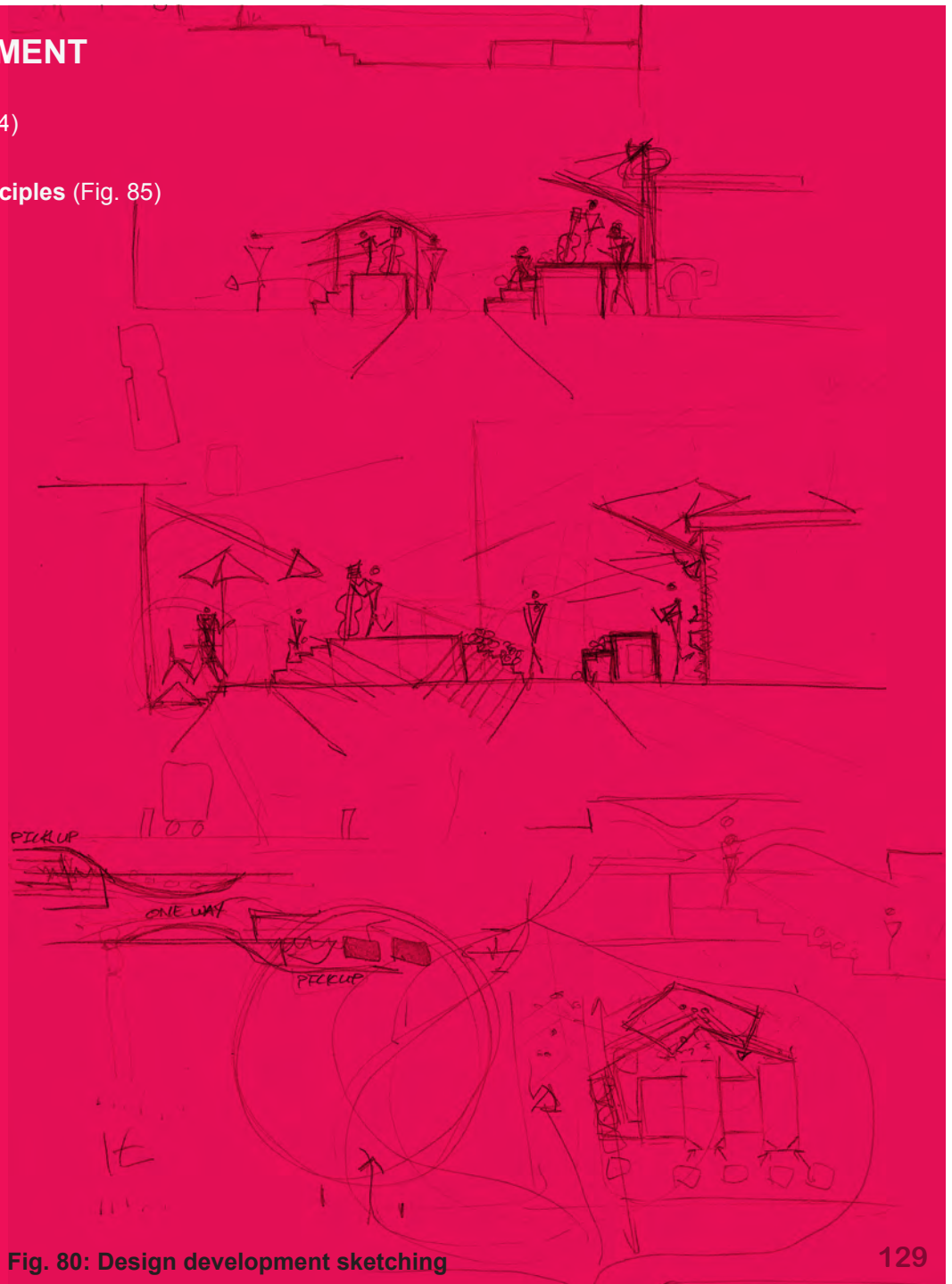


Fig. 80: Design development sketching

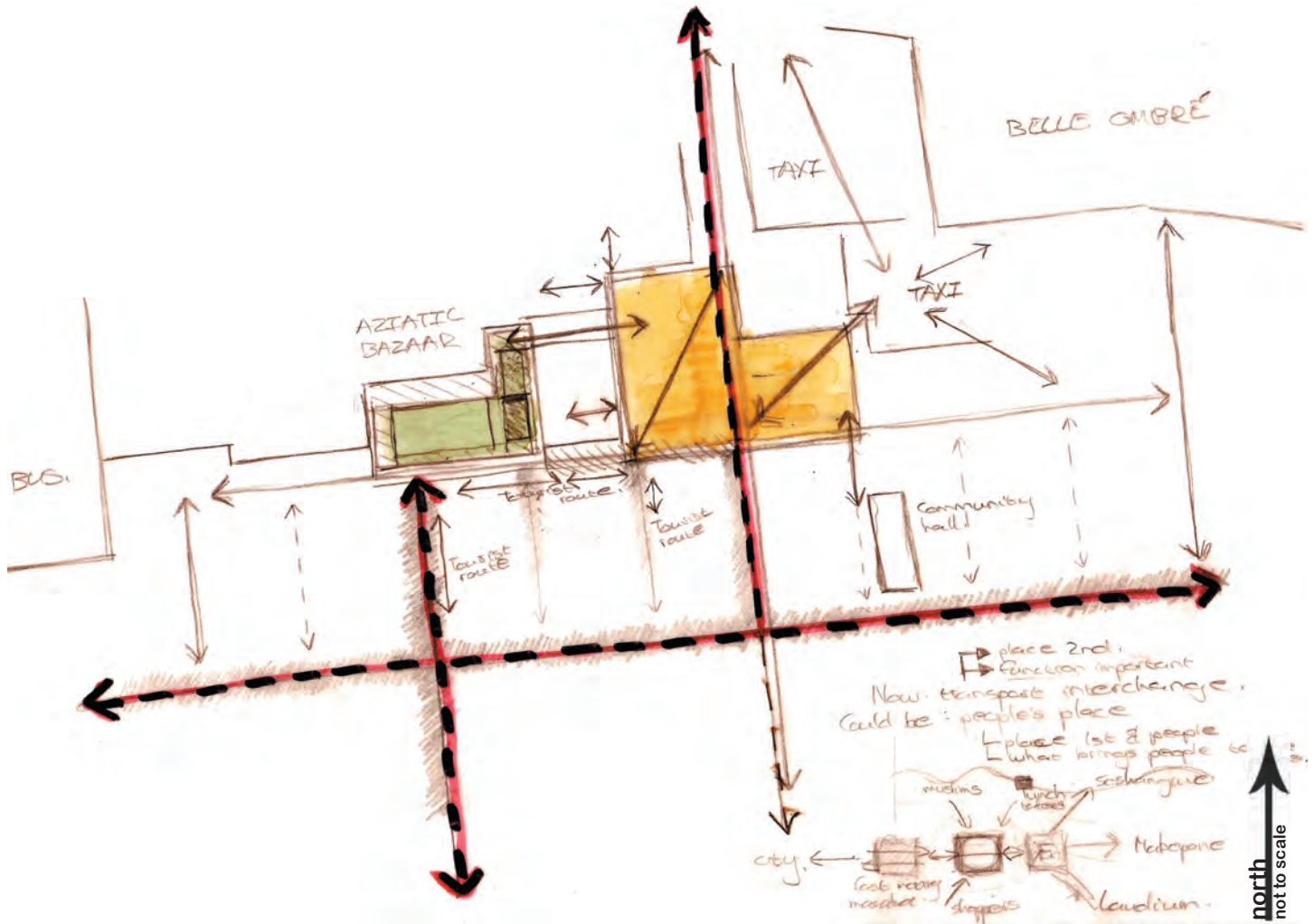


Fig. 80: Design development 01

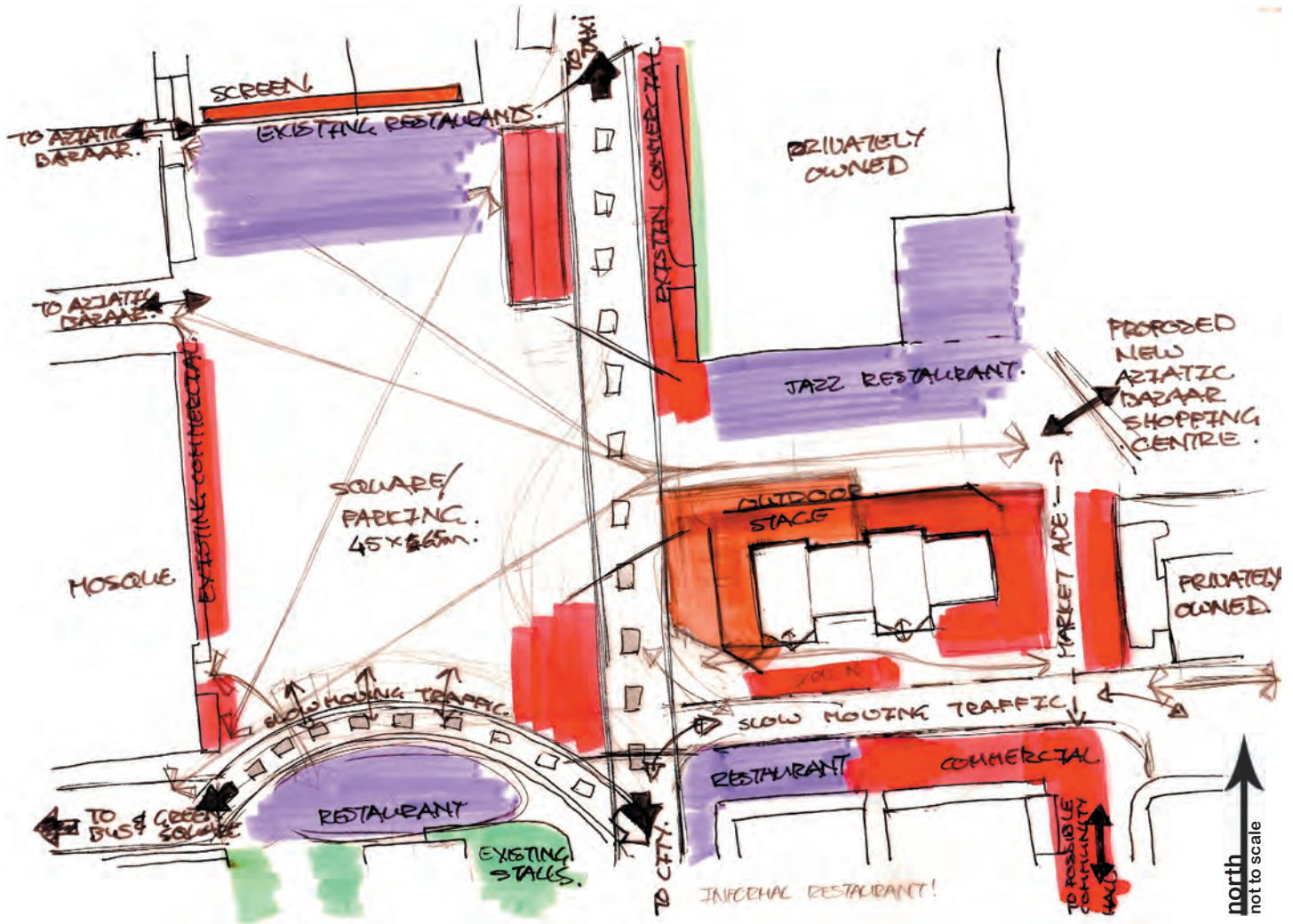


Fig. 82: Design development 02

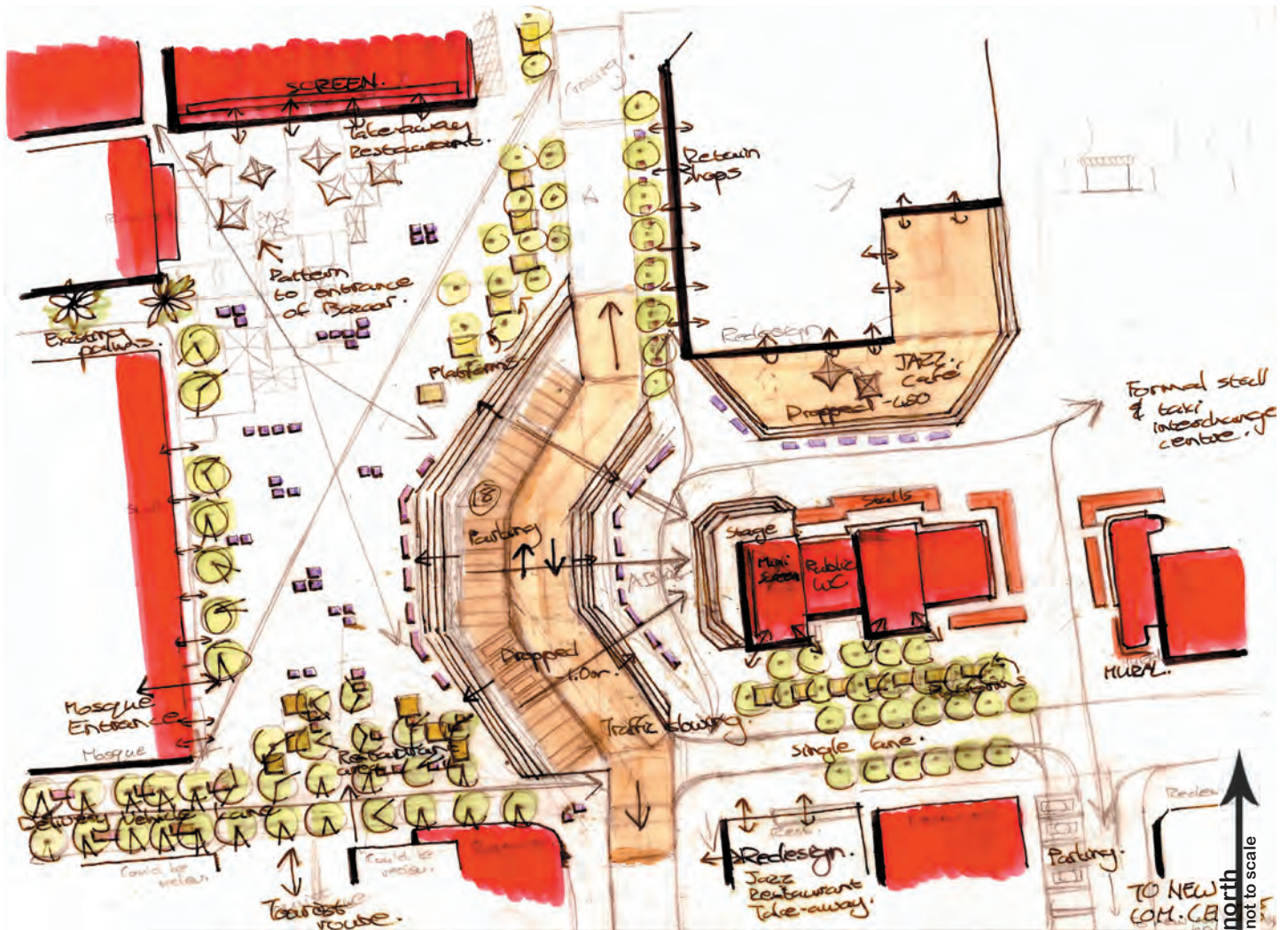


Fig. 83: Design development 03

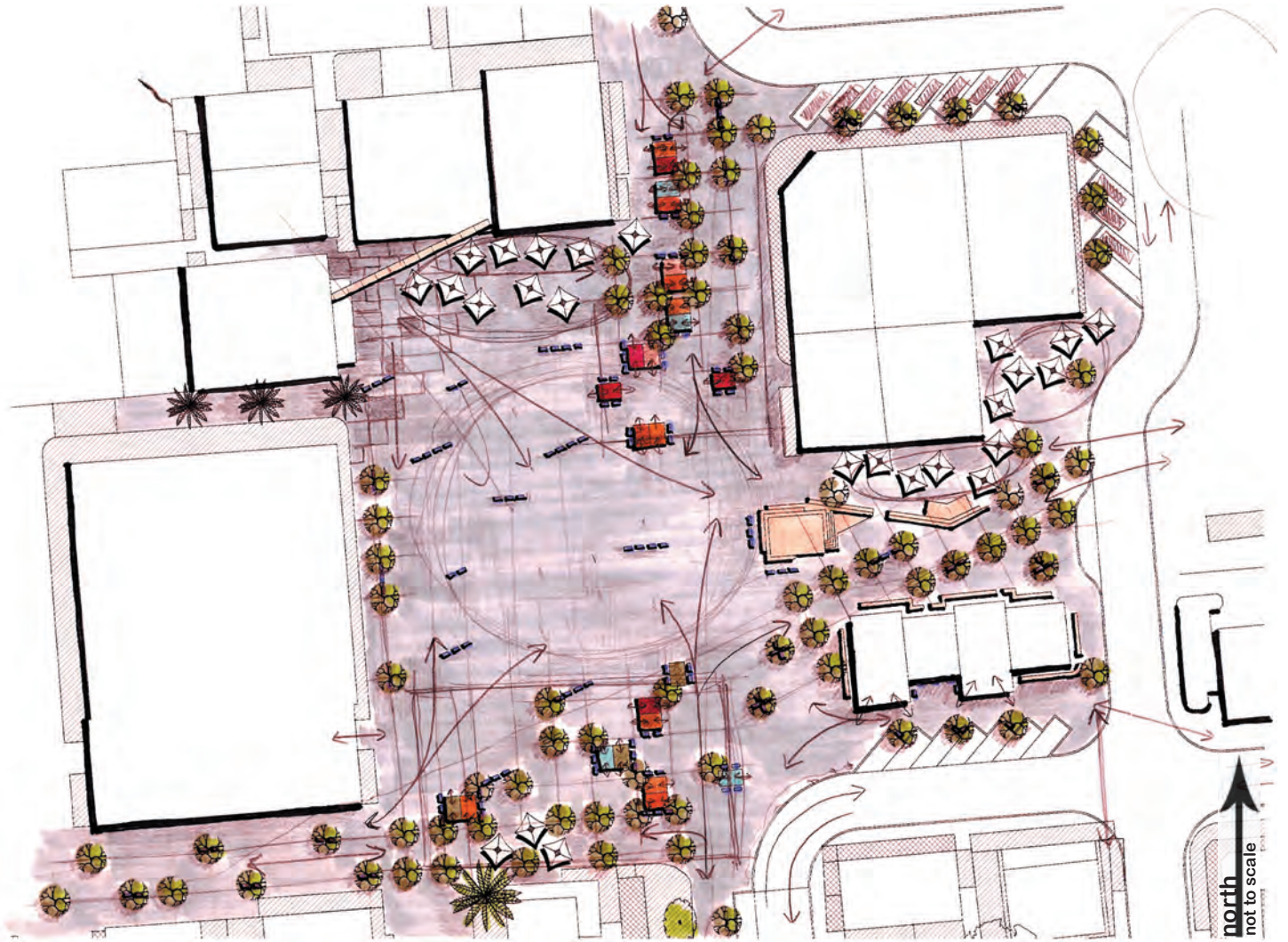
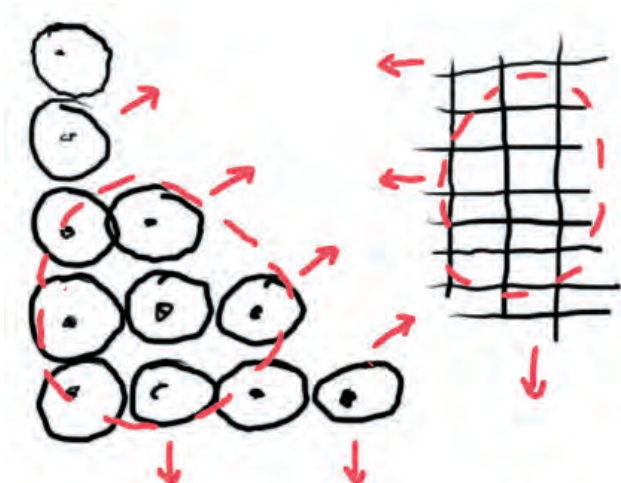
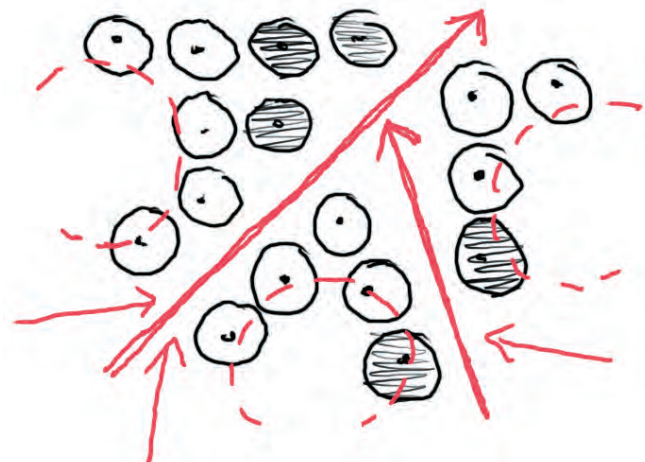


Fig. 84: Design development 04



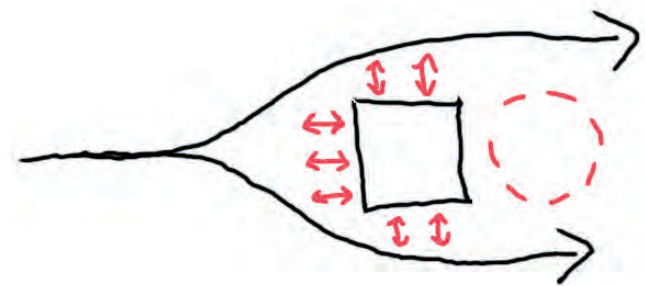
prospect-refuge: pockets of enclosure



channelled movement between enclosures

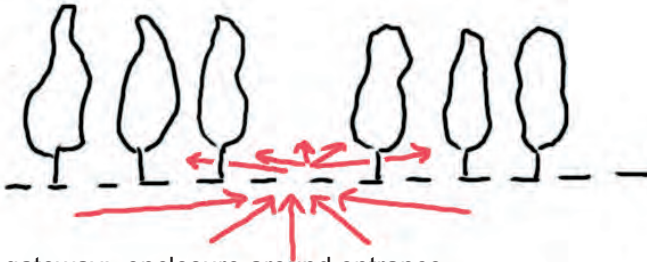


prospect-refuge: elevation difference

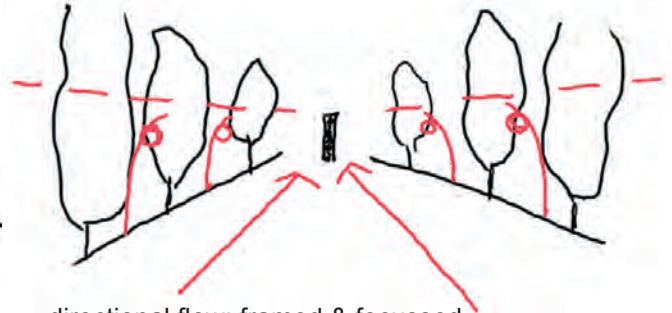


interactive facades towards activity lines
secluded areas away from activity

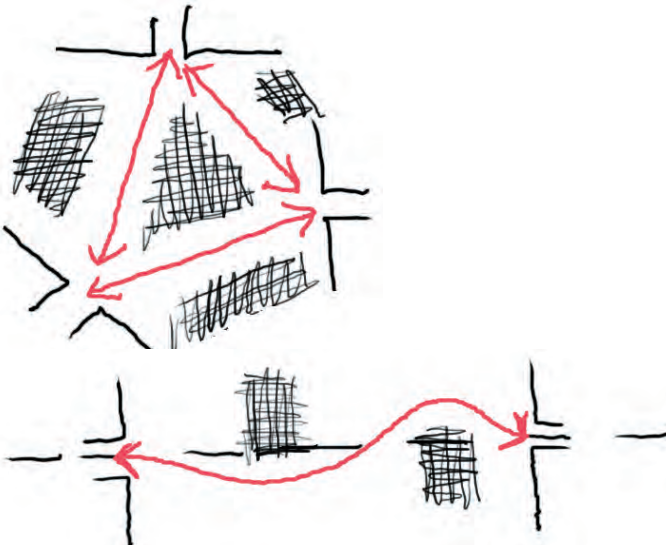
Fig. 85: Applied design principles



gateway: enclosure around entrance



directional flow: framed & focussed



movement through design elements:
providing direction or slowing down activity



division of space: creating sub-spaces

PART TEN

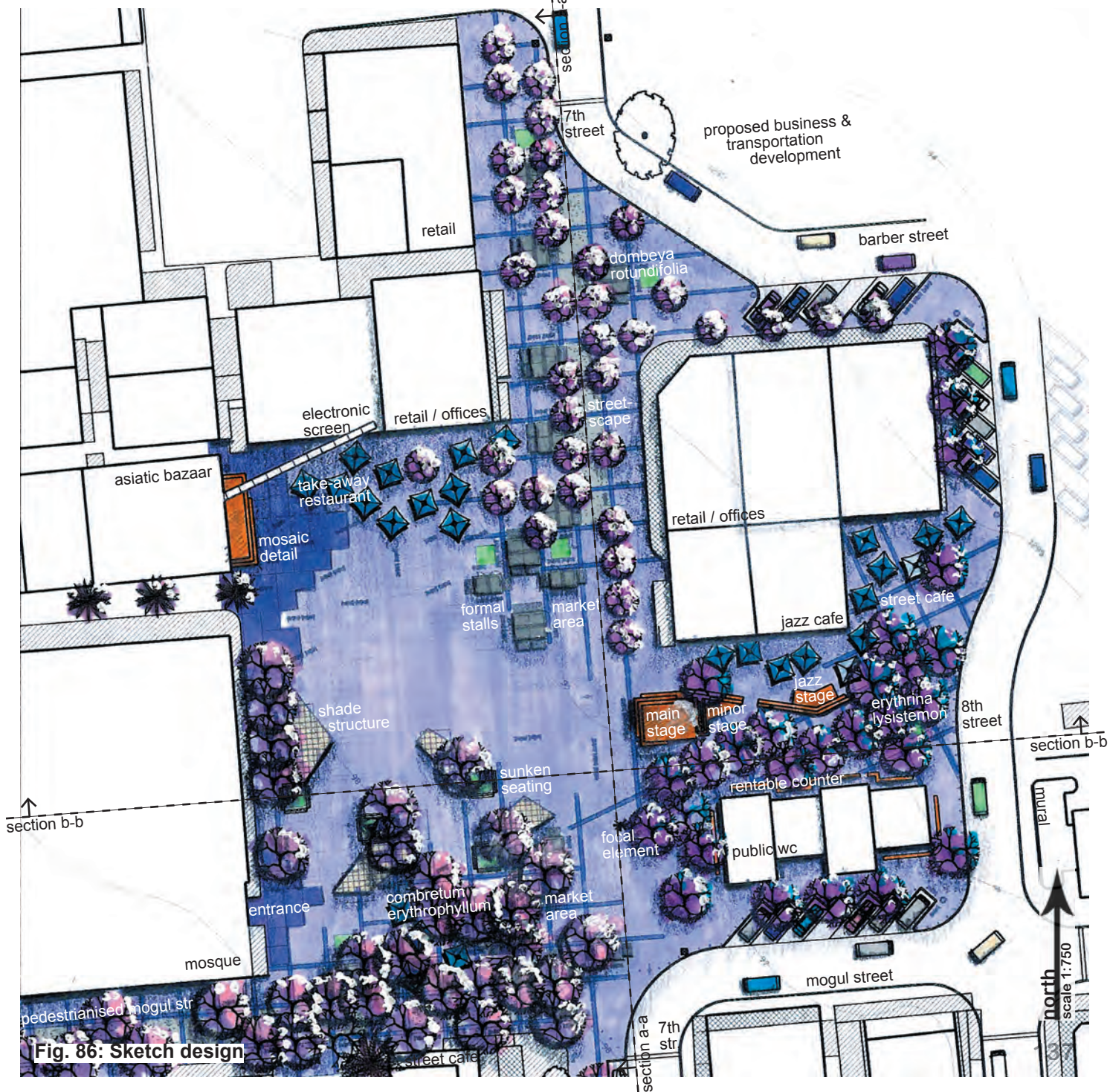


Fig. 86: Sketch design



Fig. 87: Sketch design, trees not depicted

SKETCH DESIGN

“The plaza [or urban square] is intended as an activity focus, at the heart of some intensive urban area. Typically, it will be paved, enclosed by high-density structures, and surrounded by streets or in contact with them. It contains features meant to attract groups of people and to facilitate meetings...”¹¹¹

Function

It is surprising how appropriate the above description is to the proposed design for the new urban open space in Marabastad. However, apart from being an **activity focus**, the design of this public square also aims to **expose the unique qualities** of the local community – the energy, enthusiasm and zest for life that drive the people of Marabastad through the difficulties of every day. In addition, it is aimed for the designed space to become a **catalytic node** that **improves networks** and **enhances connections** within the social structures of Marabastad. This is done in two ways: firstly by **bringing together different functions** in the same area in order to increase connectivity between different user groups (religious users, commuters, shoppers and shop keepers, informal stall owners, restaurant seekers, performance attendees and lingerers in front of the electronic screen) and secondly by **slowing down the movement** along most pedestrians routes – between the point of arrival in, and departure from Marabastad – in order to increase the interaction between these different user groups. Furthermore, it is important to note that the design **builds on energies and activities that already exist** within the chosen space – in this way it is ensured that the existing social and economic structures of the area are strengthened and enhanced rather than broken down in favour of the new public space.

In her book, *People Places*, Marcus¹¹² explains that when a space is *“located near a diversity of land uses (office, retail, warehouse, transit) it tends to attract users from a greater distance and in a greater variety (by age, gender, ethnicity) than do other plazas. Such an area [should be] big and flexible enough to ‘host’ [informal] lunch crowds; outdoor café’s; passers through; and occasional concerts, art shows, exhibits, and rallies.”* With this in mind, the chosen site is not only treated as a **transitional space** – as it is situated on the crossing of many of the main pedestrian routes within Marabastad – but also as a **space for gathering, lingering and waiting**. The design thus includes restaurants, jazz bars, informal and formal market structures, an outdoor stage, electronic screen, intimate gathering places, public wc’s and various retail shops around its periphery. *“Pushkarev’s and Zupan’s¹¹³ work indicates that it is those plazas that do not act primarily as thoroughfares that cause users to stay the longest.”¹¹⁴*

The location of the site between the declared historic centre of Marabastad (focussed around Boom street) and the larger scale intrusive Asiatic bazaar and Belle Ombre station developments, gives the design the opportunity to

¹¹¹ Lynch. 1981. p.433.

¹¹² Marcus. *op.cit.* p. 18.

¹¹³ Pushkarev. & Zupan. *op.cit.*

¹¹⁴ Marcus. *op.cit.* p. 20.

link together these two separated parts that make up Marabastad. In this way, the square becomes an area that, on an emotional level, joins the memories from the past with the needs of the present in order to create a strong community that can lead the people of Marabastad into the future.

Size

Although relatively large in size (80 x 95m) the square is subdivided into several smaller areas of different function and experience – open areas for screen viewing, stage viewing and pedestrian connection as well as enclosed spaces that shape street restaurants and jazz bars, market areas and gathering spaces. These different functional areas include intimate spaces of 5 x 5m and open spaces that do not exceed 25m in the longest dimension. In this regard “... Kevin Lynch¹¹⁵ suggested that dimensions of [12.5m] appear intimate in scale; up to [25m] is still a pleasant human scale; and that most of the successful enclosed squares of the past have not exceeded [137m] in the smaller dimension. Gehl¹¹⁶ proposed a maximum dimension of 70 to 100 meters, as this is the maximum distance for being able to see events. This might be combined with the maximum distance for being able to see facial expressions [20 to 25m].”¹¹⁷

Pedestrian - vehicular interface

The design proposes the rerouting of the existing vehicular link that runs through the site towards the current informal taxi rank – the area that, according to the development framework, is to be designed as a business and transportation development. The rerouting will be done by blocking off 7th street between Barber and Mogul street and extending 8th street northwards to meet Barber street. This is done in order to create an open public space that allows for the introduction of outdoor public activities and easier pedestrian circulation. The new, more winding route will be 7m in width and raised up to the level of the square in an attempt to slow down traffic and encourage taxi's to rather use the wider link along Bazaar street in the north to reach the informal taxi rank. All along the edge of the square, bollards will be placed to prevent vehicles from entering the public square.

It is further proposed by the design that the vehicular link along Mogul street be turned into a more pedestrian friendly connection between Jerusalem and 7th street. Vehicular access to this area will still be possible but discouraged by narrowing the street width to 5m as well as raising and paving the area as part of the public square. Vehicular traffic will be kept off the square with the use of trees and street furniture at regular intervals.

It is proposed that parking area that is lost because of the implementation of the design, be accommodated for inside the area zoned as business and transportation development. Visitors to the mosque will however still be able to park in the parking area on the western side of the mosque.

¹¹⁵ Lynch. 1971.

¹¹⁶ Gehl. 1968. p.429-446.

¹¹⁷ Marcus. *op.cit.* p. 19.

Proximity & linkage

The fact that site is situated 50m from to the old Orient cinema which is proposed as a community hall by the Integrated Urban Design Framework for Marabastad¹¹⁸, opens up an opportunity to link the public open spaces and privately owned street restaurants around the square, with the venues and facilities offered by the hall. Furthermore, by proposing discouraged vehicular activity along Mogul street – westward from 7th street – the site is connected to the public open spaces of 5th, 6th and 7th street as well as to the (framework) proposed public open space on the western side of the mosque. Through the linking of these spaces a public open space system starts to take shape within the heart of Marabastad and it is within this system – on a pedestrian scale – that the unique, intimate human quality of Marabastad will be most visible. Appropriately then, the framework proposes a pedestrian tourist route that comes up along 6th street, leads into the site, and turns left into the pedestrian part of Mogul street.

Space making

“Subdivision into smaller spaces by means of changes of level, planting, construction, seating and the like not only creates a more pleasing visual appearance when there are few people present to ‘fill up’ the space but also encourages people to find their own enclosed niche and linger for a while.”¹¹⁹

The different functional and experiential areas in the design are partly achieved by the introduction of a grid system of trees on the northern, eastern and southern parts of the square. These monoculture groupings of trees – *Dombeya rotundifolia*, *Erythrina lysistemon* and *Combretum erythrophyllum* – not only give a unique quality to each of the three corners of the site, but they also enclose the entrance routes to shape a series of gateways into the public open space. In addition the location of the trees prevents the funneling of winds between the closely spaced buildings on the periphery of the site.

Apart from the three groupings of trees, the site includes many smaller areas of specific function and character (Fig. 99):

- (1) In front of the electronic screen an open viewing area of 25 x 30m serves the function of gathering space for larger groups to watch soccer games, attend movie screenings or take part in other public events such as political campaigns or public speaking. The area is situated on the crossing of most pedestrian routes that run through the site and is large enough to allow for the erection of a marquee tent to house some of the above mentioned public events. It is further foreseen that some spontaneous events such as informal soccer games or street dancing may occur in this space.

¹¹⁸ Meyer Pienaar Tayob. *op.cit.*

¹¹⁹ Marcus. *op.cit.* p. 29.

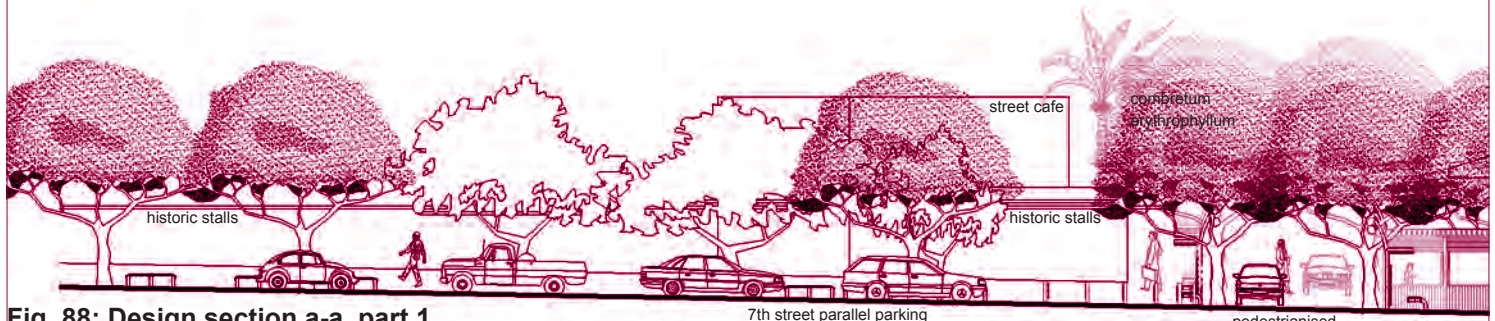


Fig. 88: Design section a-a, part 1
scale 1:250

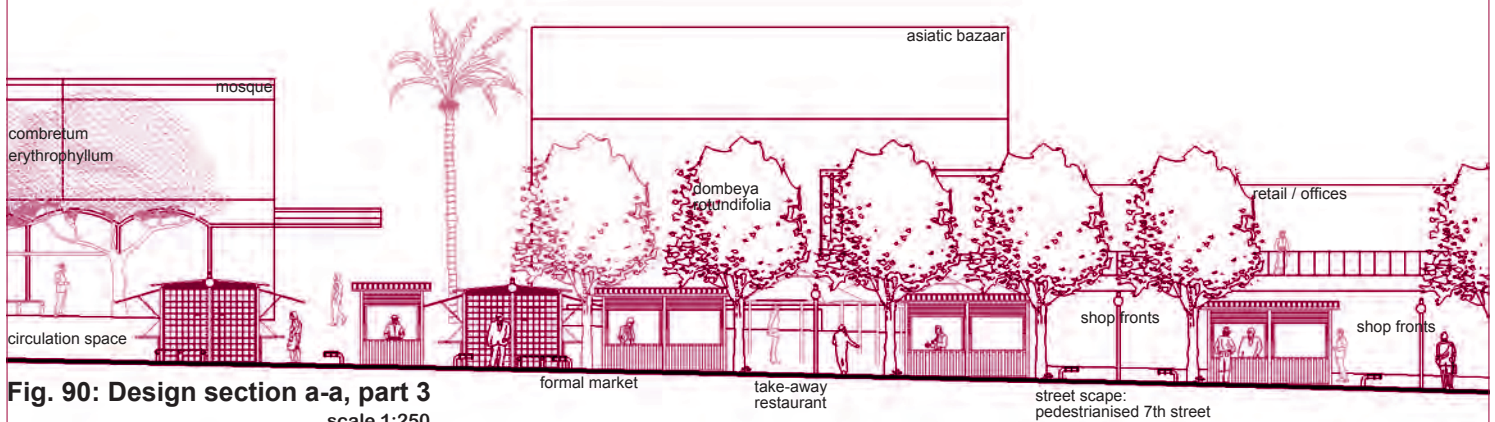


Fig. 90: Design section a-a, part 3
scale 1:250

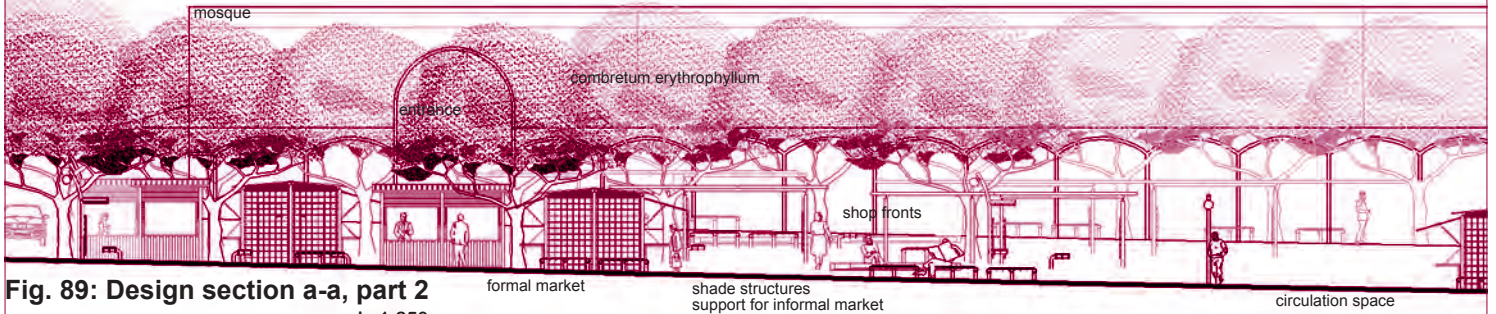


Fig. 89: Design section a-a, part 2
scale 1:250



Fig. 91: Design section a-a, part 4
scale 1:250

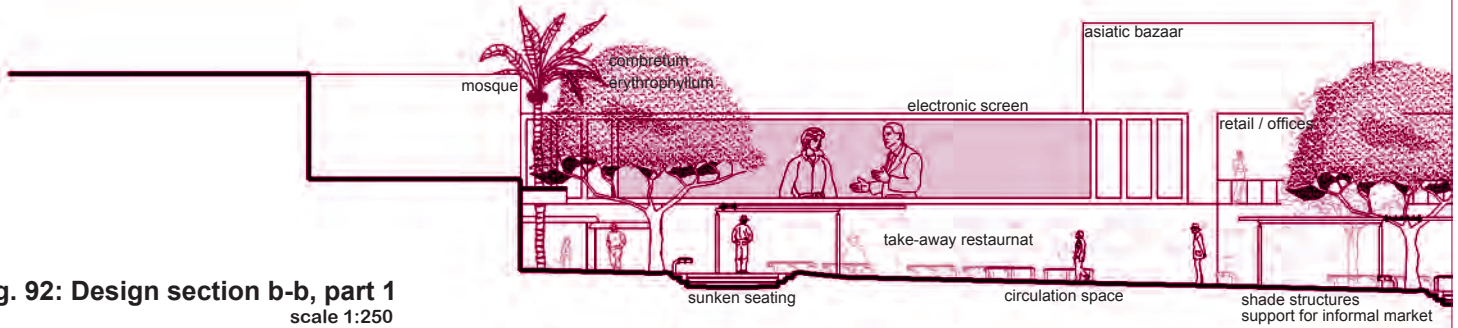


Fig. 92: Design section b-b, part 1
scale 1:250



Fig. 93: Design section b-b, part 2
scale 1:250

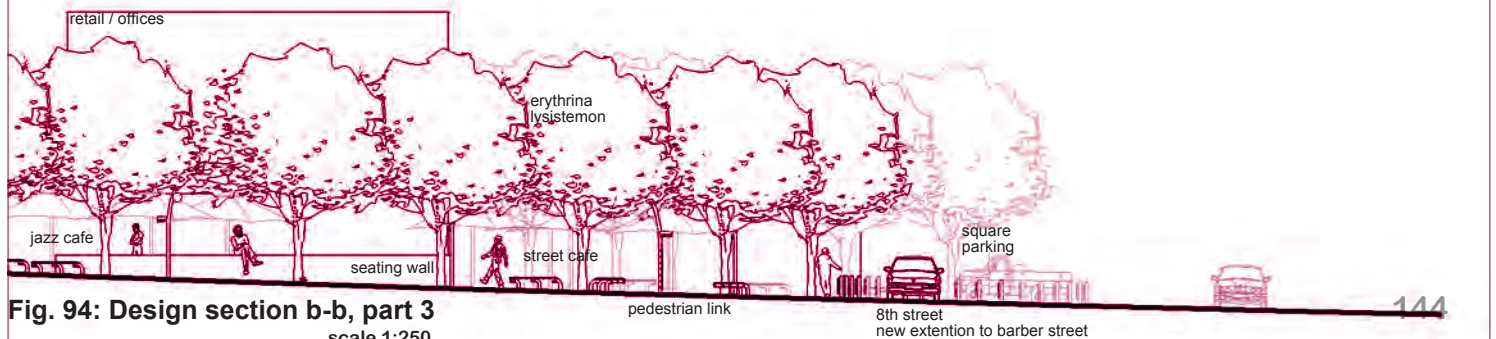


Fig. 94: Design section b-b, part 3
scale 1:250

- (2) Connected to the above open space, a smaller area of 20 x 20m also serves the function of pedestrian circulation. This space however, also shapes the viewing area to an outdoor stage that can serve as podium for open-air performances or public speaking events. The stage itself is designed to be used as seating area during times of no performances.
- (3) A smaller stage and seating wall encloses a proposed outdoor restaurant / jazz café and provides the setting for live bands to entertain customers of the restaurant as well as bypassing pedestrian users of the space. In addition the “*outdoor café seating offers a visual cue to passersby that use of the plaza is encouraged.*”¹²⁰ This enclosed area is located on the southern side of the north-eastern building and is linked to a larger open area (15 x 20m) that serves the same purpose. This second space should however shape part of the redevelopment of the existing structure as it is located on privately owned land that currently takes the shape of a backyard inside a walled boundary.
- (4) On the other side of the jazz-stage and seating wall a pedestrian link connects the larger square to the (framework) proposed business and transportation development on the north-eastern side of the site. Harvesting the potential of this pedestrian circulation, a series of rentable counter-and-cupboard spaces are placed against the back wall of the public wc building that is to be upgraded as part of this development. This area is planted with *Erythrina lysistemon* as it needs very little water and there are no drainage furrows (like in the northern and southern parts of the site) that lead rainwater to the trees. This tree is hardy, drought resistant and deciduous and its brightly coloured red flowers will give this space a distinct vibrant character from July to October.
- (5) The project proposes to convert the part of Mogul street that runs past the southern side of the mosque into a pedestrian link with discouraged vehicular access – 5m vehicular circulation space. This pedestrian orientated street will connect the square with the (framework proposed) public space on the western side of the mosque. The ‘street’ quality of the space is retained with the use of blocks of asphalt paving (between the brick paved grid pattern) that remind of the street surface of old. In addition, the furrows of the stormwater drainage system that run from tree to tree in an east-west direction in this area, will demarcate the edge of the street on both sides. The effect is further enhanced by lining the street with appropriate street furniture – benches, bollards, litter bins and street lamps – on both sides in order to keep vehicles from entering the square and alert pedestrians that they are entering a vehicular accessible area.
- (6) Just north of the above mentioned pedestrian link is a market area with formal lock-up stalls placed to create smaller commercial areas facing towards the pedestrian routes with intimate gathering spaces in

¹²⁰ Marcus. *op.cit.* p. 29.

the enclosed areas between the structures. The grid system introduced by the tree placement and paving pattern give structure to the area and to possible informal stalls that may be erected as an extension of this market area. The open areas under the trees may also be used by a street restaurant that can possibly be run from the building on the southern side of the pedestrian link. *Combretum erythrophyllum* will be planted on this north facing side of the square as it has a dense spreading crown and will thus provide enough shade for shelter from the scorching summer sun. It is fast growing, hardy, drought resistant and deciduous to let the sun through onto the square during the winter months. In addition the leaves turn deep-red during autumn to give this part of the site a unique character when the surrounding area is turning to winter colours.

- (7) Again north of this market area, almost central to the square, four intimate sunken seating areas (4 x 4m) are strategically placed between pedestrian circulation routes. These areas are partly overshadowed by trees and steel mesh structures that provide both shade and the opportunity for informal traders to construct their stalls by hooking stall equipment or merchandise onto it. The steel support structures shape another possibility for the designed formal market area to expand in future.
- (8) On the western side of the square the entrance to the mosque requires the demarcation of a smaller open circulation space (15 x 15m) to accommodate for pedestrian movement in and out of the mosque. This is achieved by leaving a gap in the otherwise dense canopy of *Combretum erythrophyllum* to let the light through into the area. The entrance is then further announced by the introduction of a detailed mosaic surface finish in front of the entrance doors.
- (9) On the northern edge of the square the existing take-away restaurants are encouraged to expand into the new public space. This area is situated under the electronic screen and would thus not be an obstruction to viewers of the screen.
- (10) Entering the square from the north is another pedestrian link, this time with no vehicular access but still reminding of the street that used to run through this space. In addition to the asphalt paving, drainage furrows (now running north-south) and street furniture, this streetscape is demarcated by a series of formal stalls that edge the main pedestrian route and continue to shape a smaller market area on the square in the same way as the previously mentioned market area on the southern side of the site. *Dombeya rotundifolia* is used in this area as it is hardy, drought resistant and shed its leaves during winter to let the sun through onto the pedestrian circulation space as well as market and gathering areas. The white spring blossoms of this tree will further provide a distinct character to the space from July to September.

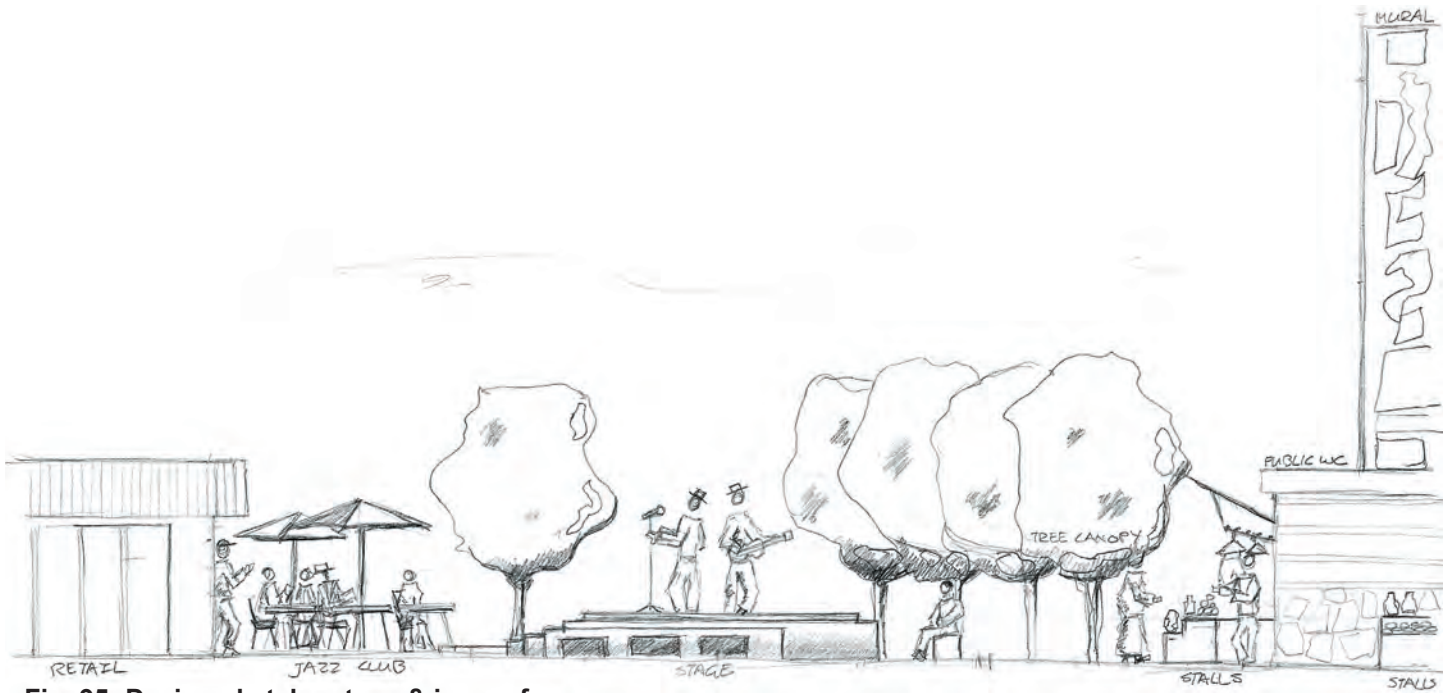


Fig. 95: Design sketch - stage & jazz cafe

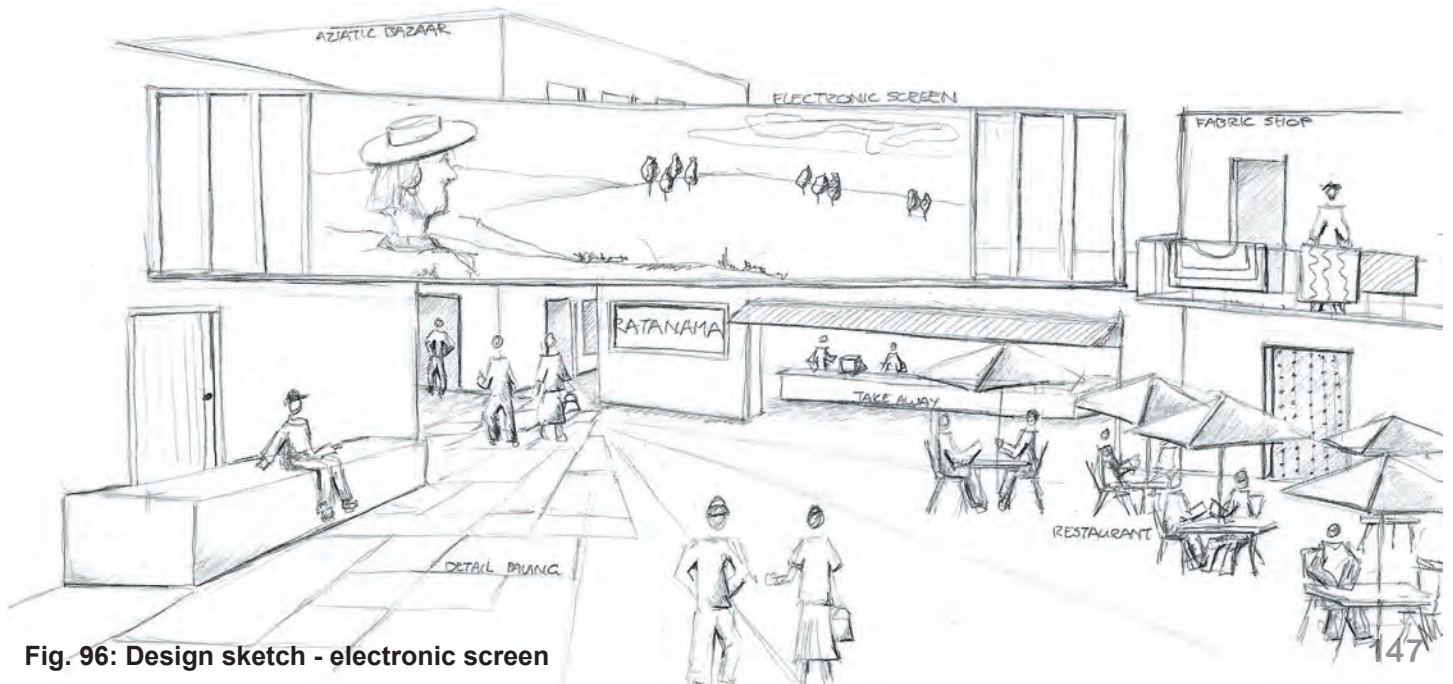


Fig. 96: Design sketch - electronic screen



Fig. 97: Design sketch - stall entrance area

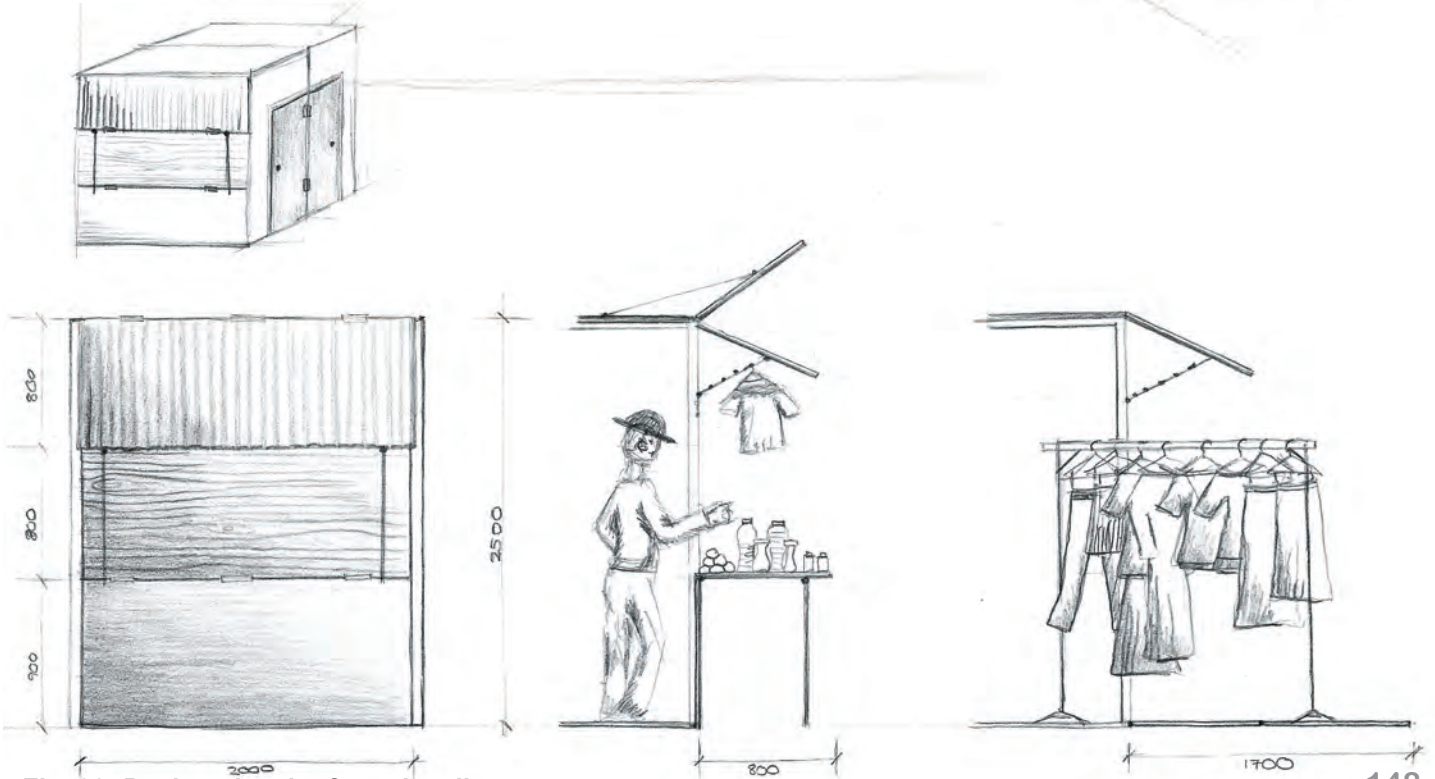


Fig. 98: Design sketch - formal stall

Public art

A mural portraying an aerial photograph of Marabastad is proposed on the three storey high west facing façade that encloses the site on the eastern side. This will give an extra dimension to the user's understanding and experience of the space as a person will be able to orientate him/herself by studying the area from another perspective.

Areas of detailed mosaic paving will be locally designed and crafted around the entrances to the mosque and Asiatic bazaar – this will be done with the involvement of local artists and other groupings from the Marabastad community. Mosaic detailing will also be applied in squares of 2.5 x 2.5m in the centre of the intimate gathering areas between formal stalls as well as on the vertical and lower horizontal surfaces of the sunken seating areas.

Lastly, the focal element located close to the public wc building will be the work of a local artist or person that has close ties with the area. It will be commissioned to be made up of locally available materials and required to fulfil the role of public art as described by Marcus¹²¹: to “*create a sense of joy, delight, and wonder at the life of [Marabastad]*”.

¹²¹ Marcus. *op.cit.* p. 40.

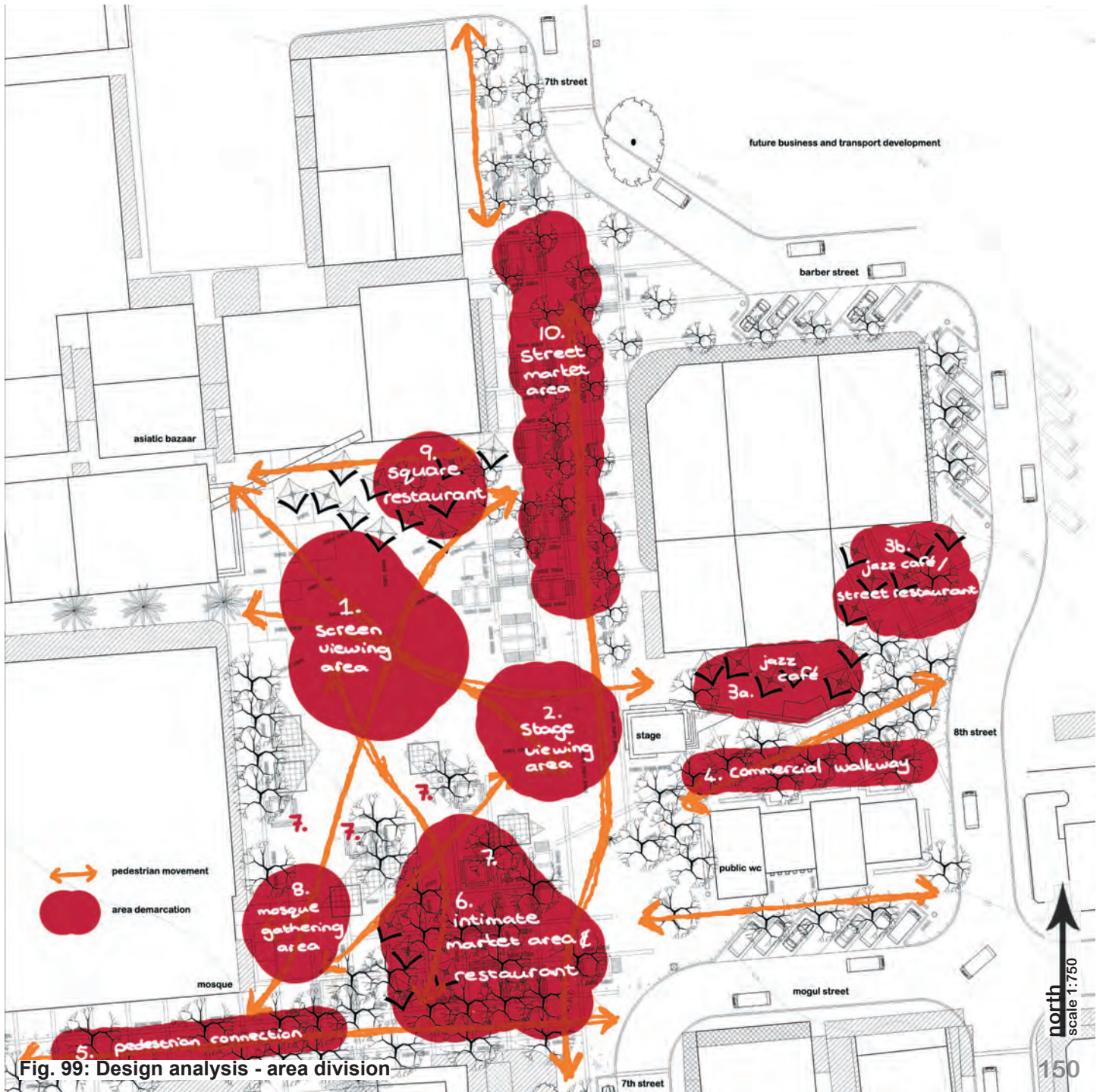


Fig. 99: Design analysis - area division



Fig. 100: Design analysis - square activity



Fig. 101: Design analysis - location of commercial activity



Fig. 102: Design analysis - surface finishes

PART ELEVEN

PHASING

Because it is not possible to introduce a whole 'new' Marabastad and expect the local community to embrace it as if it were their own, it is proposed that the design be implemented in four phases. In this way, individuals can systematically react to the new ideas for the space so that the existing patterns within the social structure are slowly adapted rather than uprooted completely.

As a **first phase** (Fig. 103), the design proposes the introduction of the outdoor electronic screen together with the removal of the existing fence around the parking lot. This will be done in order to physically and visually integrate the open space that makes up the crossing of Mogul and 7th Street. The introduction of the screen will be accompanied by a series of screenings (movies or matches) in order to activate the idea of a public square in the minds of the people that occupy the space every day.

The **second phase** (Fig. 104) proposes the upgrade of the public wc building on the north-eastern corner of Mogul and 7th Street. This will go hand-in-hand with the installation of a mural in the form of an aerial photograph of Marabastad on the three story high, face brick wall that shapes the western façade of the council owned property along Mogul Street. The mural will form part of the eastern edge of the proposed public square, giving it shape and framing the site that will become the public heart of Marabastad.

During the **third phase** (Fig. 105), the proposed square will start to take shape with the blocking-off of 7th Street between Mogul and Barber, and the rerouting of what is mainly taxi traffic to go past the proposed business and transportation development on the vacant land east of 7th Street. Subsequently, surfaces will be treated and trees introduced in order to start shaping the resulting open space that now lies between the mosque, the south western façade of the Asiatic bazaar, the public wc's and the historically sensitive northern street front of Mogul Street.

Lastly, the **fourth phase** (Fig. 106) will see the introduction of the jazz bars and street café's together with an open stage that will serve both the intimate outdoor spaces in front of the café's as well as the larger open public square. In addition street furniture and structures providing different options for vendors and street traders to hook onto, will start to accommodate for the growing public activities of the area.



Fig. 103: Phase 1



Fig. 104: Phase 2



Fig. 105: Phase 3

north
scale 1:750



Fig. 106: Phase 4