

# **MARABASTAD :**

PLACE AND THE INDIVIDUAL – THE INDIVIDUAL IN PLACE

**Nadia Molenaar**

mentor and study leader

**Graham Young**

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**Department of Architecture**  
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# MARABASTAD :

PLACE AND THE INDIVIDUAL – THE INDIVIDUAL IN PLACE

A LANDSCAPE ARCHITECTURAL STUDY INTO THE ROLE OF URBAN OPEN SPACE IN MARGINALISED AREAS

Nadia Molenaar



Chief Directorate: Surveys and Mapping, 1996

Fig. 1: Marabastad in context

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# PART ONE

## INTRODUCTION

### Background

Since the implementation of the Reconstruction and Development Programme in 1996, masses of homes have been produced through social housing schemes all over the country – “*during the last decade, the South African Government has provided 1.6 million housing units to more than 7 million people*”<sup>1</sup>. The increasing amounts of vast, ‘industrially’ produced neighbourhoods that are sprouting up on previously open pieces of land have caught my attention during the last few years. Why is it that the physical aspects of public spaces within these new developments are in such contrast to the social vibrancy of the newly shaped communities?

I have come to realise that the making of places for people has been very low on, if not scratched from the agenda, when financial constraints are present. It came as a shock that this is not only the case with the newly provided governmental housing schemes that have previously been described as a “*senseless repetition of social housing units in soul destroying environments*”<sup>2</sup>, but that most marginal areas in South Africa suffer from the same problem. It seems as though the public realm has slipped the minds and wallets of authorities in the areas that need these places the most.

*“Positively-made and celebrated public spaces are the essential social infrastructure of successful urban environments. They are the places through which people experience the city and engage, both formally and informally, in its collective life. They are the primary elements affecting the quality of cities as experienced by all people. While being important for all, the role of public spaces in the lives of the urban poor is critical.”*<sup>3</sup>

### Setting

Contained in the vision of the Municipality of Tshwane, the marginal area north of Church- and west of Paul Kruger street, containing Marabastad, has been identified as one of the seven precincts within the Inner City Spatial Development Framework<sup>4</sup>. This part of the city (Fig. 1), with its many derelict sites and neglected open spaces, as well as history of fragmentation and divide, offers the perfect opportunity to study the lack of humanised formal public space within an otherwise socially vibrant community. The Pretoria Inner City Partnership<sup>5</sup> describes this area’s “*sounds, colours, scents and activities*” as an “*onslaught on the senses*” and mentions an ambience as “*reminding of the District Six of old*”. With such character as well as already existing interest from the authorities, the area of Marabastad is more than ripe to be turned into an anchor ‘place for the people’ within the larger city of Pretoria.

<sup>1</sup> Ural. 2005.

<sup>2</sup> De Villiers, Osman & Hindes. 2005.

<sup>3</sup> Dewar & Uytendogaardt. 1991. p. 56.

<sup>4</sup> Coetzee. 2006.

<sup>5</sup> Zylstra. 1998. p. 2.



Fig. 4: Marabastad - mechanic workshop



Fig. 5: Marabastad - Putco bus terminal



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Fig. 6: Mogul street in context



The study began with a number of on foot explorations of Marabastad. Here, Mogul street (Fig. 6), that forms the main pedestrian connection between the Belle-Ombre railway station and the Putco bus terminal, jumps out as one of the places where public space is not only at its worst, but where the improvement of space and place will have a significant effect on the lives of the users. The street, running in an east-west direction, is used by large numbers of pedestrians as well as the occasional taxi-bus. It crosses 7<sup>th</sup> street, running north-south, which is one of the main roads leading into the town of Marabastad. It is believed that a closer study of this street and its people (the indirect clients of this project), as well as their activities and patterns of movement will reveal the specific requirements and appropriate functions that need to be addressed in the design and will also point to the specific focus area of this study.

### **The Problem**

The idea of the environment as a major influence on the lives of its inhabitants is not new. In 1988 Walmsley wrote: *“It is now widely accepted that manipulation of the neighbourhood itself can have a major bearing on such integral components of well-being as a sense of belonging, personal relationships, and health.”*<sup>6</sup> It is a pity that the concept of creating public environments as supportive to the lives of ordinary people so often gets lost between the financial budgets of the government and the need of the designer to make an impression on his/her surroundings. Are we still creating places for people or have we altogether lost touch with the meaning of the word ‘place-making’?

This study aims to investigate the role of public space-making in improving the lives and experiences of the individuals in marginalised urban areas. It will be pursued with the vision to enhance, rather than change, current patterns of social activity and movement as well as accommodate possible demands of future users. It is not intended for the outcome of this design dissertation to shape a ‘pretty picture’, but rather to create ‘platforms of opportunity’ that will provide the individual with the public environment that is of such great importance within a marginalised community. In this regard five key issues have been identified that need to be addressed in the design process:

- (1) ‘How does the design improve the individual experience and how does it respond to the individual needs of the area?’
- (2) ‘Is the design creating ‘enabling’ environments?’
- (3) ‘Does the design enhance the existing activities of the area?’
- (4) ‘Will the design improve the quality of life of the individual as well as his environment?’ and lastly
- (5) ‘Is the design responding to, and improving, patterns of interaction, movement and social networks?’

### **Investigation**

Because of the historical background and sensitivity of Marabastad and its people, it is believed that any design process should take into account as many aspects as possible that might influence the already ‘scarred’

<sup>6</sup> Walmsley. 1988. p. 125.

community. As this is impossible to do within a year, this study will limit itself to the following topics which it perceives as most relevant.

### **Investigation topic 1: Psychological interaction with the environment**

Before one proceeds with making assumptions of what people need, it is important to know and understand how people react to space and place and what influence the characteristics of space and place have on the individual. Given the fact that each individual thinks differently and experiences differently, this is a difficult task. Studies have however been done on the reaction or interaction of people with their environment and some general assumptions can be made – we are, after all, all human and thus have the same basic needs and assumptions of the things that we expect our surroundings to provide us with. According to Maslow<sup>7</sup> (Fig. 7), the most basic of all human requirements are the physiological (biological) needs: the need to breathe, regulate body temperature, sleep, eat, dispose of bodily wastes, as well as the need for water and need for sex. Second is the need for safety, third the need for love and belonging, and fourth the need for status and self esteem. Only after these four categories of ‘deficiency’ needs are mostly or entirely satisfied, the fifth category, the need for actualisation, comes into play. It is this unrealisable higher need that drives the individual to constantly achieve more and reach higher and as a consequence play his/her part in the bettering of human society.

From the above it should be clear that especially in Marabastad a supportive and encouraging public environment is a prerequisite for the advancement of the individual and local community. Although the designer of the public open space can not directly provide for the most basic physiological needs of an individual, he/she nevertheless has the important responsibility of providing an enabling environment that fulfils the human requirements of the second to fourth category. Walmsley reiterates: “*One of the most fundamental needs is the need for a sense of belonging*”<sup>8</sup> and this manifests itself through belonging to a certain place. It is this ‘place’ that we as designers are creating, and we are creating it, not for ourselves, but for the people who need to belong.

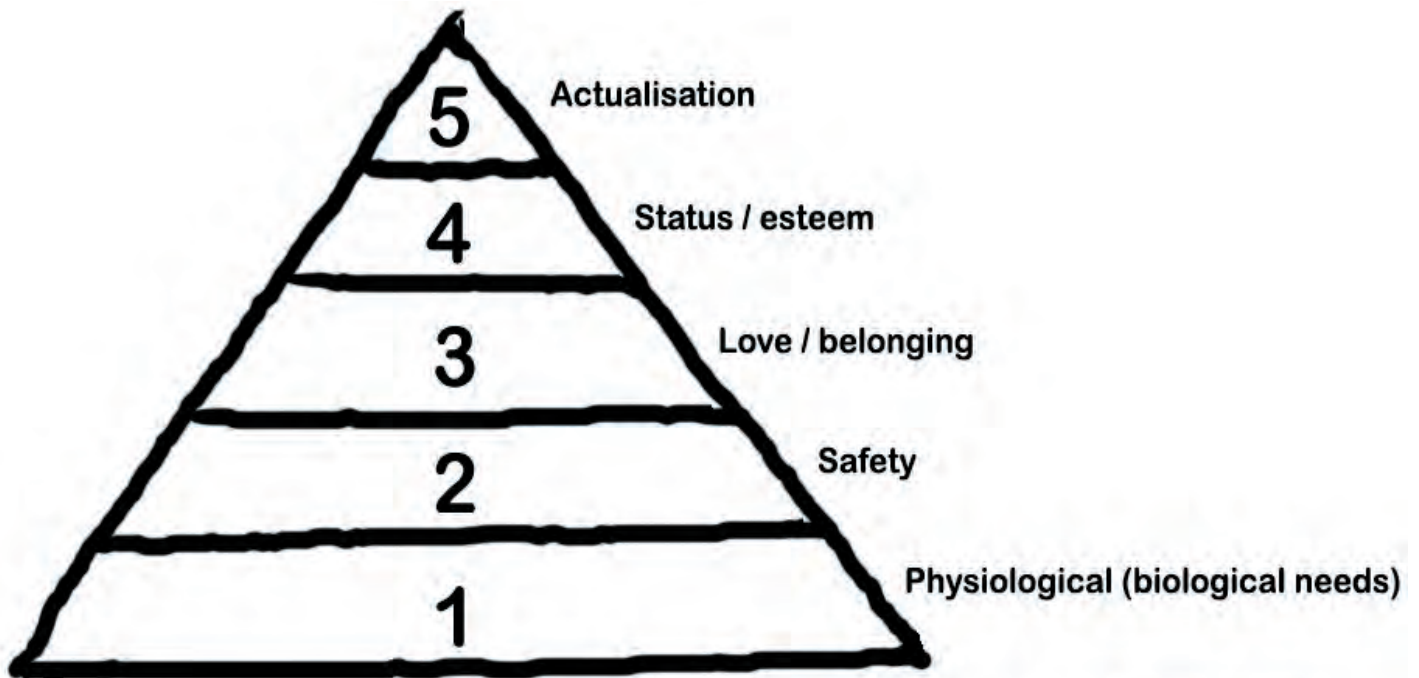
In describing the interaction of the individual with his environment, the study limits itself to the direct relationship between place and the individual. It hereby chooses to ignore many other secondary influences such as the particular economical or political situation of the area as well as any deviating mental conditions individual might suffer from.

### **Investigation topic 2: Urban design theory**

For the past 5 decades followers of the humanist movement in design have been focussing on the needs of the individual within his environment. Ideas such as ‘pedestrian friendly design’ and ‘easy access for all’, as

<sup>7</sup> Maslow, 1943. p. 370-396.

<sup>8</sup> Walmsley. *op.cit.* p. 8.



Maslow, A. H. 1943

## MASLOW'S HIERARCHY OF NEEDS

Fig. 7: Maslow's hierarchy of needs

described by authors such as Dewar & Uytendogaardt<sup>9</sup> and Tibbalds<sup>10</sup>, are not new, but are easily overlooked when contemporary design problems seem to be much larger than the individual. The aim is to investigate how the principles of urban design are supported by the above research into the psychology of experience in order to obtain a better understanding of what is really needed. The question arises whether it is in fact even necessary to follow such principles of urban design when a humanist approach is taken?

In this regard it should be noted that it is not a question of whether or not the principles of urban design are supported by psychological research, as it is assumed that they are. It is rather a question of how they are supported and how the understanding of this can inform the design process.

### **Investigation topic 3: Investigation of the chosen space**

The psychological experience and design principles of the above two topics are in their nature very generalised, and although they lay down the basic rules, it should always be remembered that individual needs are much more varied from place to place and from person to person. In addition to the more generalised research, a truly humanist approach would only be possible if the local users of the chosen space were consulted and fully understood before any design is finalised. This will be done through first hand field research by means of the Descriptive Survey Method, using photographs to capture the ungraspable essence of the place and interviews to understand the thoughts and feelings of the local people. In addition, it will also be necessary to understand the history and context of the place through the use of the Historical Research Method – why have things turned out to be the way they are and what aspects from the contextual past as well as present need to be taken into account and perhaps learned from? This will include the study of written documents on the area (under the assumption that previous studies are correct and usable), but also the collection of greatly important personal experiences of individuals in the area. Except for consulting with as many individuals as possible, effort will also be made to approach existing community leaders and people who have a rich knowledge of the functioning and history of the area. In this way it will be possible to determine the most pressing and most relevant needs of the people for each particular space.

### **Investigation topic 4: Precedents**

From another perspective, the study of relevant precedents will inform the design in a more practical way. Through this method, alternative examples of how specific problems have been resolved will be investigated and evaluated on their success. Precedents will include the development success of public space within a railway connection corridor on the Cape Flats, the study of Mary Fitzgerald Square and surrounding Newtown as an example of area upliftment and Faraday Station in central Johannesburg in the way it provides for the economic activities of the local community as well as the daily commuters.

<sup>9</sup> Dewar. & Uytendogaardt. *op.cit.*

<sup>10</sup> Tibbalds. 1992.

# PART TWO

## THEORETICAL INVESTIGATION

*“... the places in our lives get ‘under our skin’ and influence our behaviour in ways that we often don’t suspect.”<sup>11</sup>*

*“It is now widely accepted that manipulation of the neighbourhood itself can have a major bearing on such integral components of well-being as a sense of belonging, personal relationships, and health.”<sup>12</sup>*

Hippocrates was definitely not the first person to understand the influence of our surrounds on our behaviour, thoughts and feelings when he observed that there was a correlation between our well-being and the setting we find ourselves in<sup>13</sup>. However, within the urban life-style that exploded as a result of the industrial revolution, the effect of the environment on human beings was often ignored or just simply not seen. Since then, urban society has come a long way and through the ages several movements such as Romanticism and the age of the hippies have tried to go ‘back to nature’ in order to search for a deeper meaning and connection with our surroundings. Today, designers and scientists are more and more starting to realise that *“an individual and its environment (is) best understood not as separate entities, but as a dynamic feedback system”<sup>14</sup>*.

### A Changed Society

During the industrial revolution, as explained by Walmsley<sup>15</sup>, the tight knit pre-industrial community with its similar interests, thoughts and behaviour – the ‘*gemeinschaft*’ – was replaced with the new and larger urban society – the ‘*gesellschaft*’. Through this process the individual not only lost his sense of identity and security that he would normally derive from his community, but city dwellers are now also faced with a sense of information overload where understanding all aspects of society and the environment is just not possible. Walmsley explains that in an attempt to cope, the brain cuts out all unnecessary information about one’s surroundings and that as a result the experiential world of the individual is divided into two parts: the **public realm** and the **private realm** of which the public realm is forced to the background and only dealt with when absolutely necessary. In this way the individual sometimes alienates large portions of the society he lives in, turning the public realm into a strange and unfamiliar place that is difficult to understand and interact with. Because of the lack of emotional security that comes with being part of, and understanding a place, the urban dweller will often find himself in situations of fear or confusion when he moves beyond the boundaries that he has consciously or unconsciously set for himself.

From another perspective, Ghallager<sup>16</sup>, reiterates how the industrial revolution brought on technological and subsequent cultural changes at such a fast pace that society was not able to adjust properly. *“According to an*

<sup>11</sup> Gallagher. 1993. p. 127.

<sup>12</sup> Walmsley. *op.cit.* p. 125.

<sup>13</sup> Gallagher. *op.cit.* p. 12.

<sup>14</sup> *ibid.* p. 103.

<sup>15</sup> Walmsley. *op.cit.* p. 1-4.

<sup>16</sup> Gallagher. *op.cit.* p. 13.

early hypothesis, the city simply provides too much stimulation of almost every kind, bombarding us so relentlessly that in self-protection, we tune out and turn off. The price of this coping strategy can be a reduction in the quantity and quality of our experiences, as well as the erection of social barriers and hierarchies that relegate traditional communal responsibilities to bureaucracies.<sup>17</sup> She explains how people were turned away from nature to an indoor urban environment where our human biological functioning that is shaped around the cycles of nature, started to fail. With the rise of modern psychology and giants such as Freud, attempts were made to solve the problems of emotional confusion of the body internally (within the human brain) as opposed to externally (within the environment). It is only recently that questions about the influence of the environment on an individual's well-being are being asked. In this regard she explains that what was previously perceived as 'running away' from problems is now often seen as a good solution in the sense that it offers a change of environment and thus a change in the well-being of a person.

### Interaction with our Environment

In an attempt to understand and explain the link between human well-being and the environment, many books have been written by urban sociologists and psychologists over the last few decades – perhaps spurred on by the newly found interest in the environment during the 1960's. From these writings, it seems that the experience of our surroundings can be divided into four distinct ways of interaction with the environment: The first entails our sensory experience or the **perception** of the environment through our sensory organs. This, however, does not happen in the form of pure data, but is often a reflection of our own interpretation of the world – *"I distribute through my body perceptions which really belong to my soul, and put into the thing perceived."*<sup>18</sup> In contrast to perception, **cognition** refers to the ways in which we understand and learn about the environment, this also entails the mental manipulation of the information received through the process of perception<sup>19</sup>. The third aspect of interaction with the environment is in the form of **meaning**. It not only includes the connotations that each individual has with a particular environment, but also the identity that that person derives from being part of a particular place – *"Place identity is, after all, a part of self identity"*<sup>20</sup>. Lastly, within our modern urban environments, our interaction with our surrounds is said to still be partly determined by our natural **instincts**. In addition to choosing a location or space on principles of instinct, the experience of space and place itself is also something that is born into every bit of information of the outside world that reaches the brain – it is *"impossible to touch without touching in space, since our experience is the experience of a world."*<sup>21</sup>

<sup>17</sup> Gallagher. *op.cit.* p. 149

<sup>18</sup> Meleau-Ponty, 1962. p. 213.

<sup>19</sup> Walmsley. *op.cit.* p. 6.

<sup>20</sup> *ibid.* p. 59.

<sup>21</sup> Meleau-Ponty. *op.cit.* p. 221.

## Perception

Our five senses: see, hear, touch, taste and smell, are the information feeders to the brain. It is through these human receptors that the designer reaches the individual. Of these five senses, sight is the most spatial of all – where as the other senses experience only parts of the outside world, sight is the main means by which we understand and ‘feel’ the whole of our environment. Merleau-Ponty quotes a blind individual as he describes this: *“Those who can see are related to me through some unknown sense which completely envelopes me from a distance, follows me, goes through me, and, from the time I get up to the time I go to bed, holds me in some way in subjection to it.”*<sup>22</sup> Because all streams of information from the different senses get united the second they meet, our experience is one of a totally enveloping environment where, for example, no smell can be appetising when the sight of waste is surrounding us. Merleau-Ponty continues to explain that *“space belongs primarily to sight and that from sight it is transmitted to touch and the other senses ... and that they become integrated into a total experience in which they are ultimately indiscernible.”*<sup>23</sup>

Apart from experiencing static space through vision, vision also tunes into other qualities of an object or environment that determine its ‘behaviour’ – such as colour, texture and movement – in order to dynamically perceive it. (*“Movement does not necessarily presuppose a moving object ... it is sufficient that it should include ‘something that moves’ or at most ‘something coloured’ or ‘luminous’ without any actual colour or light.”*<sup>24</sup>) In this regard, Merleau-Ponty determined that objects and spaces are defined and experienced in terms of their dynamic ‘behaviour’ and not only their static properties. The many studies of the effect that colour has on the actions and moods of people, thus also help determine how we experience the object or environment containing that colour. According to Gallagher<sup>25</sup> *“the idea of linking colour and behaviour is reasonable enough”* and so she writes how warm colours – red, yellow and orange – can stimulate the senses even to the point of aggression, and how cool colours – blue and green – calm the nerves. The extreme cool colours – grey, black and white – are however under-stimulating and thus invite feelings of depression. Merleau-Ponty<sup>26</sup> further describes that cool colours induce response and concentration with blue ‘yielding’ to the gaze and prompting one to look, and green inducing feelings of restfulness and peace. The warm colours instead are said to induce movement away from the centre with a feeling of being torn away – red is described as ‘invading the eye’ and representative of effort and violence, whereas yellow is said to have ‘stinging’ properties.

<sup>22</sup> Merleau-Ponty. *op.cit.* p. 224.

<sup>23</sup> *ibid.* p. 218.

<sup>24</sup> *ibid.* p. 274.

<sup>25</sup> Gallagher. *op.cit.* p. 50.

<sup>26</sup> Merleau-Ponty. 1962. p. 210-211.



## Cognition

*“Modern psychology treats thought as a process of fitting new situations into existing slots and pigeonholes in the mind. Just as you cannot put a physical thing into more than one physical pigeonhole at once, so, by analogy, the processes of thought prevents you from putting a mental construct into more than one mental category at once. Study of the origin of these processes suggests that they stem essentially from the organism’s need to reduce the complexity of its environment by establishing barriers between the different events that it encounters.”<sup>27</sup>*

In order to better cope with our overwhelming urban environment it is said that we simplify our surroundings by restructuring our worlds into cognitive maps or ‘schemata’ – as described by ‘gestalt theorists’. These ‘schemata’ that are formed in order to understand the environment in a simplistic and manageable way, are said to act as *“frameworks in the mind in which information can be hung”<sup>28</sup>*. According to the Personal Construct Theory<sup>29</sup>, the constructed frameworks are constantly tested and altered by experience of the environment. It is further said that individuals learn about place and thus also understand it through first learning about separate **locations** and subsequently about the **links** between the locations after which whole **areas** start to be understood. Through linking up with this process of learning, the designer is able to shape the environment in such a way that it is easily understood by the individual and added to the cognitive understanding of his surroundings. This does, however, not mean that the design of space and place should be over-simplified or designed in the shape of the (simplistic) tree that Alexander warns against: *“When we think in terms of trees we are trading the humanity and richness of the living city for a conceptual simplicity which benefits only designers, planners, administrators and developers. Every time a piece of a city is torn out, and a tree made to replace the semi-lattice that was there before, the city takes a further step toward dissociation<sup>30</sup>”*. Nevertheless, ensuring the individual’s understanding of the public realm through design will return the emotional security that normally lacks when a person feels lost or confused in a space that is unfamiliar to him. Gallagher explains: *“...most of us ... depend on places to provide the external frameworks that help us structure our inner lives...”<sup>31</sup>*.

Because the mind understands its surroundings in a holistic way (see perception), Merleau-Ponty explains that the whole of an object is understood as one experience rather than the sum of all its parts. In the same way as the object, the experience of the environment is not one of individual objects and objective relationships, but one of space in its totality through its connections and flow – *“I have a flow of experiences which imply and explain each other both simultaneously and successively.”<sup>32</sup>* This flow of experiences is obtained by the individual through movement of the body relative to its surroundings. Our movement through space enables us to perceive places

<sup>27</sup> Alexander. 1965. p.15.

<sup>28</sup> Walmsley. *op.cit.* p. 22.

<sup>29</sup> *ibid.* p. 26.

<sup>30</sup> Alexander. *op.cit.* p.18.

<sup>31</sup> Gallagher. *op.cit.* p. 172.

<sup>32</sup> Merleau-Ponty. *op.cit.* p. 281.

and objects through time in order to comprehend their totality and connection to the frameworks by which parts of the environment are already understood – “*Every perception presupposes, on the perceiving subject’s part, a certain past, and the abstract function of perception, as a coming together of objects, implies some more occult act by which we elaborate our environments.*”<sup>33</sup>. From the designer’s point of view it is important to allow for this movement through connections and patterns of flow within the spaces we design. As designers we must realise that “*space is not the setting (real or logical) in which things are arranged, but the means whereby the positioning of things becomes possible. This means that instead of imagining it as a sort of ether in which all things float, or conceiving it abstractly as a characteristic that they have in common, we must think of it as a universal power enabling them to be connected.*”<sup>34</sup>

Lastly, the role of the human body in the understanding of space should not be underestimated. According to Merleau-Ponty<sup>35</sup>, self-perception of the body informs the perception any object or space from the moment we set foot in the world – “*The consciousness of the body acts as anchor point to understand and contextualise one’s surroundings*”<sup>36</sup>. The body is thus the means by which we proportion our surroundings as well as orientate ourselves on the ground (forward or backward) and within space (top and bottom).

## Meaning

In contrast to the public realm, the private realm remains familiar to the individual in the same way the community was a familiar entity in pre-industrial society. This private realm mostly consists of closely related family and friends and acts as a base for the individual to constantly return to. According to Walmsley, “*one of the most fundamental needs is the need for a sense of belonging*” that manifests itself in belonging to a certain ‘place’<sup>37</sup>. The return to this same ‘place’ is identified as human territoriality<sup>38</sup> and described as a “*learned response to small scale environments that satisfy basic human needs for security and identity*”. Territoriality can be further explained to regulate social interaction through the appropriation of space – the area of territory provides personal security, self-esteem and self-identity.

By the creation of a sense of security and identity, “*place ... may make a fundamental contribution to the meaning of a person’s life*”<sup>39</sup> and it is for this reason that the design of smaller local areas where people spend a lot of time is of the utmost importance. Walmsley states again that “*the nature of the local area may have a major influence on the quality of urban living*”<sup>40</sup>. Not only does it define a part of personal identity, but it has a particularly high

<sup>33</sup> Merleau-Ponty. *op.cit.* p. 281.

<sup>34</sup> *ibid.* p. 243.

<sup>35</sup> *ibid.* p. 203-206.

<sup>36</sup> *ibid.* p. 249.

<sup>37</sup> Walmsley. *op.cit.* p. 8.

<sup>38</sup> *ibid.* p. 89.

<sup>39</sup> *ibid.* p. 57.

<sup>40</sup> *ibid.* p. 59.

influence on the social life of the individual that spends his time there. For this reason it is of utmost importance that a design considers the existing social patterns of an area – it is ultimately the social interaction between the people at a place and between the people and the place that gives the place meaning<sup>41</sup>. (Marleau-Ponty speaks of a mental space: “*a world of meanings and objects of thought which are constituted in terms of those meanings.*”<sup>42</sup>) In addition to social interaction, aspects of history and culture significantly add to the meaning that is attached to a place. In this regard it is necessary that thorough research into the historical layers of the place as well as the individuals using that place accompanies and informs the design of an area. It is of course impossible to obtain the personal history of experiences within a specific place for every individual, but according to Walmsley<sup>43</sup> the ‘urban image’ – defined as the overall mental representation including distance, direction, information and feelings – of the individual is similar for similar people in similar environments. If this is the case, it should be possible to obtain a general impression of the experiences, actions and feelings within a specific place.

The amount of identity derived from a place is of course variable from person to person. A well-travelled person with a wide knowledge of the world grows less attached to a specific place than a person with low mobility and a limited knowledge of other places. Walmsley<sup>44</sup> identifies five types of people with low mobility under the cumulative name of YOPHS (Young, Old, Poor, Housewives, Sick) for whom satisfaction with the environment is of greatest importance in defining personal identity – needless to say, these people need to be well-incorporated and catered for in the design of local areas. It should also be remembered that, in the same way that a place influences the identity of its users, the users also determine the identity of the place. This is an important consideration in the question of why a place is the way it is, and what impact the changing of the place will have.

### **Instinct**

For the designer it is important to note that human instinct still plays a subconscious role in the use of space and that the degree to which designers provide in the basic needs of an individual ultimately determines the success of the place. Searching to define our preference for the basic human needs, the Habitat Theory, as described by Walmsley<sup>45</sup>, states that a landscape is evaluated by the individual according to its shape, colour, spatial arrangement and visible attributes in order to establish if it would be suitable for survival. Linking with this, the Prospect - Refuge Theory<sup>46</sup> makes the statement that landscapes where one can see and not be seen are the most satisfying to human individuals. The theory calls for a combination of panorama, vista and vantage areas from where a person can see out, with enough hides, shelters, woods and buildings as areas where a person feels protected.

<sup>41</sup> Walmsley. *op.cit.* p. 63.

<sup>42</sup> Meleau-Ponty. *op.cit.* p. 293.

<sup>43</sup> Walmsley. *op.cit.* p. 36-37.

<sup>44</sup> *ibid.* p. 126.

<sup>45</sup> *ibid.* p. 73.

<sup>46</sup> *ibid.* p. 74.

As described under Meaning, humans, like animals, also display territorial behaviour; the difference, however, between the human territory and animal territory is that animals attach themselves to a general area whereas humans need a specific location to return to every day. *“A secure base is a safe haven to explore from and return to when the world feels dicey.”*<sup>47</sup> This aspect of human territoriality<sup>48</sup> is said to be an instinctively applied socio-cultural phenomenon ‘invented’ by the individual in order to diminish the randomness of his environment, add order to the environment as well as increase the predictability of the environment. The human territory is explained to consist of three grades or scales of intensity defined as the primary territory (areas of permanent occupancy where invasion is resented), the secondary territory (areas with individual control but general open access) and lastly, the public territory (areas where the appropriation of space is only short term). The design of urban public space should take into account the existing patterns of human territorial behaviour as well as provide areas that can be appropriated in each of the different territorial scales.

*“Being is orientated”* and *“Existence is spatial”*<sup>49</sup> – our experience of the world, whether it is a familiar sound or an appetising smell, is spatial in nature. For that matter, our whole existence is spatial so that we make part of the very environment that we perceive and attempt to understand. *“To experience a structure [or open space] is not to receive it into oneself passively: it is to live it, to take it up, assume it and discover its immanent significance.”*<sup>50</sup> Being human means understanding the environment not only in a spatial way but also as part of one’s own being. It is thus in the nature of our existence to constantly orientate ourselves according to, and within our surroundings. If this is not possible or if our sense of orientation is distorted, we feel confused and lost within our environment. The task of the designer therefore is to facilitate and enhance the association of the individual with his environment and create places that are orientated towards people the same way people are orientated towards their environments.

<sup>47</sup> Gallagher. *op.cit.* p. 161.

<sup>48</sup> Walmsley. *op.cit.* p. 88-90.

<sup>49</sup> Meleau-Ponty. *op.cit.* p. 252.

<sup>50</sup> *ibid.* p. 258.

# PART THREE

## DESIGNING THE INDIVIDUAL PLACE

### The Humanist Approach

During the 1950's and 1960's, and perhaps not by coincidence in the same time as the development of increased interest in the effects of the environment on the individual, the humanist<sup>51</sup> stance developed as a reactionary urban design approach to the, then more prominent, functionalist way of urban design. The humanist approach “seeks to realise and enhance [the] pre-existing and underlying social structures<sup>52</sup>” of communities as well as enhance the human experience of general urban activities such as the exchange of goods and sharing of information. In approaching a design, followers of this approach, rather than using urban design principles to guide them, are more likely to analyse a potential site with drawings or photographs from a human perspective and questions such as: “How do the users perceive and experience a particular place?”, and “What are the behavioural patterns of the area?”. As a counterpart to city planning that is mainly focussed on a macro scale, humanists seek to investigate the impact of small-scale design interventions on the everyday person. A general feeling of designing ‘for people’ resonates as “decisions are based on user’s needs and circumstances rather than on concepts” – “There is no logic that can be superimposed on the city; people make it, and it is to them, not buildings, that we must fit our plans”<sup>53</sup>. Tibbalds<sup>54</sup>, supports this vision when he makes his case that the design of places should take preference over buildings and traffic. It is however true, as critiques of this approach have stated, that through a localised approach, the designer stands at risk of ignoring some larger-scale issues of the urban environment. In addition, the humanist designer should be cautious of falling into a trap of superficial design where places appeal to the senses but include nothing of the depth or dimension of the local community. Nevertheless, in a specific community with specific problems, the humanist approach is the only approach that is truly focussed on the needs of the people from that area. It seeks to enhance rather than replace, facilitate rather than demolish and most of all, support rather than degrade people and their activities.

### Urban Design and the Individual

Because of urbanisation and other forms of migration to and within the city, “increasing numbers of people struggle daily to satisfy basic needs in the face of tremendous difficulties, while having to accommodate and inculcate changes in almost all dimensions of their lives – behaviourally, socially, culturally, economically and politically.”<sup>55</sup> Although the designer is not equipped to solve all problems of urban society, his goal is nevertheless to improve the lives of the users of the specific building or area at hand. Because design is “essentially for and about people”, it is the task of the designer to ensure that the needs of its current as well as future users form part of the design

<sup>51</sup> Attoe & Logan. 1989. p. 5.

<sup>52</sup> *ibid.* p. 9.

<sup>53</sup> *ibid.* 1989. p. 7.

<sup>54</sup> Tibbalds. *op.cit.* p. 16.

<sup>55</sup> Dewar & Uytendogaardt. *op.cit.* p. 10.

from the start<sup>56</sup>. In correlation with the humanist stance, the investigation and understanding of a local area and its people, is thus of greater importance than the strict application of urban design principles.

*“The client of planning is ultimately people and, since built environments outlive any one generation of users, generations yet to come: the discipline, therefore, does not represent the sectional interests of any individual, group, class or political ideology. Settlements of quality enrich the living conditions of all people, both rich and poor. They are not dependent upon technological pre-conditions to perform successfully, and they accommodate ideological and political transitions. They are not based upon ephemeral conditions, but are rooted in a basic understanding of human activity and human need. If they work well under conditions of minimal technology, and if they positively accommodate the lives of those with limited means, additional means and superior technological conditions are a bonus.”<sup>57</sup>*

Although humanist orientated authors still call for the application of concepts and principles such as balance, freedom, equity, intensity, diversity, complexity, integration and community identity<sup>58</sup> as well as mix-use, pedestrian freedom, access for all, clarity and legibility<sup>59</sup>, these principles are merely an attempt to define the aspects that enable communities and create platforms of opportunity. Different places, will, after all, require different degrees and combinations of these principles. Perhaps the best way to get behind what is needed within a particular space in order to enhance the quality of life of the individuals using it, is to really understand the space, its functioning and the people using it, as the humanist stance suggests.

In addition to understanding a specific space and its people as it is at present, it is also important for the designer to learn from the existing context and draw on the appropriate historical references<sup>60</sup>. It should be kept in mind that a design is not for any one purpose, any one generation or any one time – the urban plan is *“based upon concerns about urban living which are non-exclusionary and which transcend political, ideological or technological stereotypes. Although responsive to immediately perceived needs, [it is] made with a generosity and generality which supersede the conditions which called the plan into being. [It] thus allow[s] discovery and re-discovery by future generations and in this way impart a sense of timelessness. Finally, [it is] partial, in the sense that [it] allow[s] for complex processes of development, involving many different decision-makers, to emerge, while still giving unambiguous directions concerning relationships to be promoted and preserved.”<sup>61</sup>*

<sup>56</sup> Tibblads. *op.cit.* p. 4, 24.

<sup>57</sup> Dewar & Uytendogaardt. *op.cit.* p. 13.

<sup>58</sup> *ibid.* p. 18-22.

<sup>59</sup> Tibblads. *op.cit.* p. 27-74.

<sup>60</sup> *ibid.* p. 19, 23.

<sup>61</sup> Dewar & Uytendogaardt. *op.cit.* p. 24.

The public realm is described by Dewar & Uytendogaardt<sup>62</sup> as the first level of the urban order through which the private realm can be enabled as well as controlled. This is done through the application of three main ‘types’ of actions that should form part of any urban design or planning process: **structural actions** that aim to create opportunities for individual people, **controlling actions** that, where appropriate, consciously reduce the freedom of decision making, and lastly **holding actions** that are implemented in order to reserve options for future generations. These actions alone will by no means generate an urban space of the complexity that Alexander<sup>63</sup> speaks about, but they are aimed to shape the basis for appropriate private response that will successively create more organic and complex levels of order within the urban setting. According to Hamdi<sup>64</sup>, “*it is about finding that balance between the structures we must design [strategically] and those that must emerge [practically and locally]*”. In this way environments can be created as “*opportunity fields*”<sup>65</sup> that facilitate choice and freedom of expression so that the individual can influence the place as much as the place influences the individual.

Lastly, concerning the character of an area, Walmsley<sup>66</sup> explains that “*creations need to be in sync with the ‘genius loci’ of that area*. The use of external or foreign ideas and styles in just any urban space will not result in the re-creation of another space (as is sometimes attempted), but rather in the creation of a certain placelessness or homelessness. Careful consideration should thus be given to the techniques and design ideas that are implemented in the existing urban fabric.

### The Wicked Urban Design Problem

In their article, ‘Dilemmas in a General Theory of Planning’<sup>67</sup>, Rittel & Webber, describe the difficulty of planning or designing within the social processes and integrated networks that underlie the urban environment. They are of the opinion that the “*classical paradigm of science and engineering – the paradigm that has underlain modern professionalism – is not applicable to the problems of open societal systems*”<sup>68</sup>. They have therefore defined all planning problems as ‘wicked problems’ because they “*are never solved. At best they are only re-solved – over and over again.*”<sup>69</sup>

In description of the ‘wicked problem’ ten distinguishing properties are described: (1) “*There is no definitive formulation of a wicked problem*”; (2) “*Wicked problems have no stopping rule ... the would-be planner can always try to do better*”; (3) “*Solutions to wicked problems are not true-or-false, but good-or-bad*”; (4) “*There is no immediate and no ultimate test of a solution to a wicked problem*”; (5) “*Every solution to a wicked problem is a*

<sup>62</sup> Dewar & Uytendogaardt. *op.cit.* p. 26-29.

<sup>63</sup> Alexander. *op.cit.*

<sup>64</sup> Hamdi. 2004. p. 101.

<sup>65</sup> Walmsley. *op.cit.* p. 88.

<sup>66</sup> *ibid.* p. 68.

<sup>67</sup> Rittel & Webber. 1973.

<sup>68</sup> *ibid.* p.160.

<sup>69</sup> *ibid.* p.160.



*'one-shot operation' because there is no opportunity to learn by trial-and-error, every attempt counts significantly"; (6) "Wicked problems do not have an enumerable set of potential solutions, nor is there a well-described set of permissible operations that may be incorporated into the plan"; (7) "Every wicked problem is essentially unique"; (8) "Every wicked problem can be considered to be a symptom of another problem"; (9) "The existence of a discrepancy representing a wicked problem can be explained in numerous ways. The choice of explanation determines the nature of the problem's resolution"; and lastly (10) "the planner has no right to be wrong when working with a wicked problem ... he is always liable for the consequences of the actions he generates".<sup>70</sup>*

Although the above makes it seem impossible to design within the social context of the urban environment, it is not a reason for the designer to step away and turn his back. In fact, it sets the challenge to the designer to understand as much as possible of the people and the context surrounding the area that he is involved with. The aim should not be for the designer to achieve the perfect once-off design, but rather to initiate an urban transformation process that enables the local community and lifts the area to a higher platform from where new aspirations can be achieved.

<sup>70</sup> Rittel & Webber. *op.cit.* p.161-167.



Fig. 8: Marabastad - Putco bus terminal



Fig. 9: Marabastad - paper recycling

# PART FOUR

## APPROACH

From the very first experience it is clear that Marabastad is a place that is shaped by its people. Unlike urban open spaces in wealthier parts, the ambience of this part of the city is greatly determined by the thousands of commuters that pass through every day and the multiple traders that open shop or stall to cater for these commuters. It is thus not surprising that the character of the open spaces in this area is determined, not by the badly neglected surfaces or by the piles of waste that accumulate on the street corner, but by the interaction of the people with each other and the human energy that flows between train, bus and taxi rank. *“This then is the ‘soft city’ of dreams, expectations, interests held in common and webs of relationships, not easy to explain or model because its structure is largely invisible and, in any case, always changing.”*<sup>71</sup> When investigating Marabastad it is impossible for the designer to ignore the common, everyday activities of the place and its people. In fact, it would be wrong for any design project to start without a thorough understanding of these activities on street level.

As part of the analysis, this study will aim to understand Marabastad on street level – the patterns of movement on a specific street corner or the way in which a sidewalk is appropriated as a restaurant. *“Then observe how, in every nook and cranny, under stairwells, between houses, in every leftover space, people put up small kiosks for selling goods and services, small shelters for mechanics or a single washing machine advertising laundry services. And in the street, every evening, an informal market appears that, by midnight, disappears again.”*<sup>72</sup> In addition to observing, an effort will be made to understand the local area from the perspective of its everyday users in order to identify the most relevant issues and their appropriate solutions.

The study thus aims to follow a bottom-up approach where the findings on the ground will greatly influence the end solution. This will ensure a supportive rather than dictatorial end result that provides enough support to the local community without smothering its spirit. Although the aim of the project is to design spatial structures (‘platforms of opportunity’) that facilitate the activities of the local community, it will be wary of providing too much structure in a community that often needs to change and adapt in order to survive. – *“The question facing [the designer] is: how much structure will be needed before the structure itself inhibits personal freedom, gets in the way of progress, destroys the very system which it is designed to serve, and becomes self-serving? At what point does it disable the natural process of emergence, with all its novelty and creativity?”*<sup>73</sup>

Along with creating a spatial (physically determined) support structure – a place that is open for appropriation by its users – it is also the aim of the project to enhance the social structures and internal networks of the local community. *“How a city [place] looks and how its spaces are organized form a material base upon which a range*

<sup>71</sup> Raban, J. 1974.

<sup>72</sup> Hamdi. *op.cit.* p. 4.

<sup>73</sup> *ibid.* p. xviii.



Fig. 10: Marabastad - street games



Fig. 11: Marabastad - pumpkin & pap

*of possible sensations and social practices can be thought about, evaluated, achieved.”<sup>74</sup> From the many ways of self employment and the wide range of innovative stalls, it is clear that Marabastad is overflowing with individual aspirations and energy. All this energy, however, somehow seems to get lost in the fast moving and frustrating environment. Perhaps it is possible for a design to assist in joining these individual energies into local networks – a better enabled and connected local community can assist in the bettering of the individual which, in turn, will benefit the whole community of Marabastad again. “*Studies in Mexico City and elsewhere have shown how ... social cooperation is one of the most important resources of the poor, a way in which the social risk of individuals is insured collectively.*”<sup>75</sup>*

<sup>74</sup> Raban. *op.cit.*

<sup>75</sup> Hamdi. *op.cit.* p. 25.



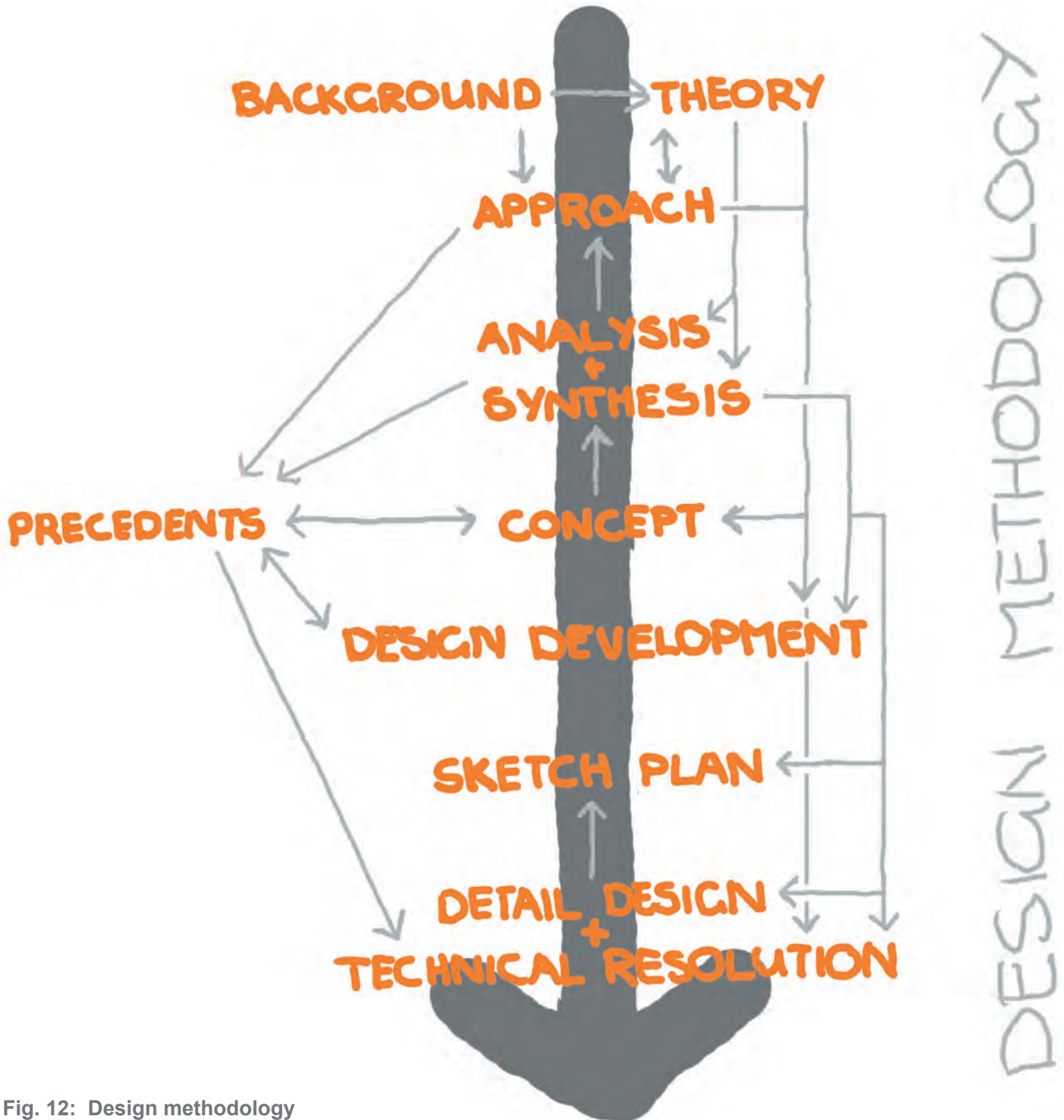


Fig. 12: Design methodology

# PART FIVE

## ANALYSIS – THE SITE

Soja<sup>76</sup>, in describing critical social theory over the ages, argues for a combination of different theories of spatial investigation when trying to understand or conceptualise space. He proposes for the conflicting points of view from the past that deal with issues of historical, cultural, economical and political nature, to be treated as compatible in contrast to competitive. His argument proves to be incredibly relevant when trying to understand the urban spaces of Marabastad. It is a place that is richly influenced and moulded over time by political neglect, cultural reactions and economical difficulties – a place where “*material poverty [was and still is] overcome by a wealth in spirit, hardship conquered by cheeky humour, [and] a marginalised existence enriched through creation of a very own Marabastad culture*”<sup>77</sup>.

It is thus necessary to insure a broad perspective on life in Marabastad and include relevant issues from a wide scope of reference in order to better understand the influences as well as the reactions to urban life in Marabastad. For this reason, together with the history, culture, politics and economics of the area, brief attention will be given to aspects that may at first seem ad-hoc but that played and still play a very important role in defining Marabastad: the Marabi culture of jazz and vaudeville from the early 1900’s; the history of cinema; religious activities and buildings; and ‘underground’ activities that always shape a major part of marginalised communities.

<sup>76</sup> Soja. 1989. p.74.

<sup>77</sup> Malan. *et al.* 1999. p.4.



Fig. 13: Marabastad - selling watches



Fig. 14: Marabastad - view towards CBD

# ANALYSIS APPROACH

## HISTORICAL

- > understanding the time layers of the site
- > knowing how the non-physical environment affected the development of the site
- > considering political, social, economical, religious and cultural influences over time

## FRAMEWORK

- > in order to work within the ongoing process of urban renewal
- > stepping out of isolation and being part of a larger effort to improve conditions in marabastad
- > being sensitive to the frail situation - the framework has taken all parties into consideration
- > respecting the area, its sensitivity and functioning - areas of historical conservation, proposed land for restitution, proposed zoning, proposed specific land use

## CONTEXTUAL

- > knowing how the area plugs into the larger city structure
- > understanding reasons for movement through and the existence of the marabastad area
- > understanding how movement and use influence the current character of the area
- > understanding the internal functioning of marabastad
- > choosing the space most suitable as public open space - the site

## LOCAL

- > focussing on the human activity and usage of the specific site
- > understanding how the site (does not) provides for the needs of its users
- > representing and understanding the site from eye level - getting down to human scale
- > analysing circulation patterns and reasons for movement on an intimate local scale

## PHYSICAL

- > knowing the physical surroundings and climatic conditions that influence the use and experience of the space
- > investigating the effects of the physical surroundings on the climate and micro-climate of the site

Fig. 15: Analysis approach

## HISTORICAL ANALYSIS

Under the government of the Boer Republic which proclaimed Pretoria its capital in 1860, the movement and settlement of Blacks were controlled with the establishment of 'locations' as Black residential areas and the imposition of 'head taxes' and 'hut taxes' on labourers. In enforcement of this law, the first Black 'location' of Pretoria, Schoolplaats, was established north-west of the city in 1867. Informal expansion of this 'location' soon grew to surround the kraal of a local Ndebele chief, Maraba, and a new 'location' called Marabastad was declared in 1888. Just a few years later, around the time that Ghandi visited Pretoria, the 'Coolie Location' was established just south of Marabastad, as a residential area for Indian and other Asian groupings. The land between Marabastad and this new 'Coolie Location' gradually filled up and was named New Marabastad. However, the whole area soon needed to be re-surveyed with three townships as the result: 'Marabastad' for Blacks, the 'Asiatic Bazaar' for Indian and other Asian groupings and the 'Cape Boys Location' for Coloured groupings. Although they were three separate areas, these densely populated townships evolved into a single community inhabiting an area now simply referred to as Marabastad.<sup>78</sup>

### Character, conflict and politics

*"Marabastad evolved with inadequate infrastructure, and suffered from over-crowding, large measures of poverty and general neglect. But the small footprint of the individual stands, coupled with a rich variety of land uses, where residential, business and cultural activities were tightly integrated, gave rise to a particularly charming urban character. Buildings were huddled densely together and defined lively streetscapes, with verandas over public pavements, colourful signage on buildings and, above all, a life that spilled out into the public domain."*<sup>79</sup>

This character of Marabastad, however lively and resistant it seemed, was always in a fragile condition with eviction threatening to strike any day as land ownership was prohibited in the area. The *"lack of more secure tenure rendered the people of Marabastad highly vulnerable, and throughout [the 20<sup>th</sup>] century there is hardly a generation of its inhabitants that did not witness forced evictions and demolitions of parts of the area"*<sup>80</sup> (Fig. 16). The first of these evictions already took place between 1912 and 1918 under the Land Act of the Transvaal when the residents of Old Marabastad were evicted to make way for the Daspoort sewage works. The Schoolplaats 'location' was next to be struck after being declared a slum and deproclaimed in 1934 under the Slums Clearance Act of the same year. The fear of eviction was again realised in 1958, when the Group Areas Act of 1950 determined that all residents of Marabastad had to be relocated to newly established townships on the periphery of the city. In addition Marabastad was declared an Indian business district and a shopping centre, the Asiatic Bazaar, was built on the now open pieces of land. This caused major conflict between the previous land owners and the new shop keepers and as a result places were left abandoned with only Indian traders left behind. The close-knit community

<sup>78</sup> Malan. *op.cit.* p.4.

<sup>79</sup> *ibid.* p.4.

<sup>80</sup> *ibid.* p.5.



Aerial photograph of Marabastad (1934)

(source: Janse van Rensburg 1994)



Aerial photograph of Marabastad (1965)

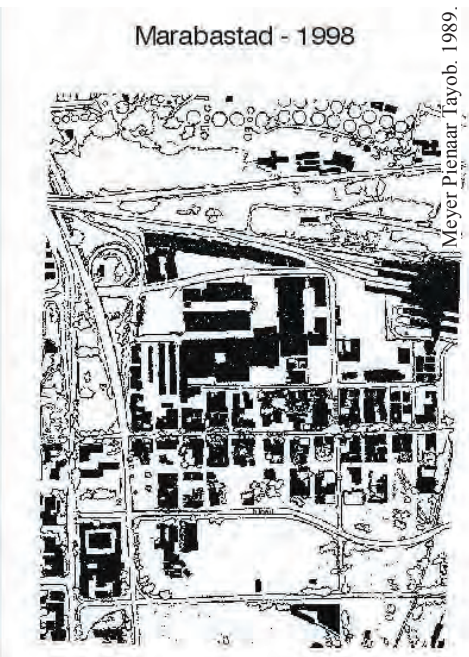
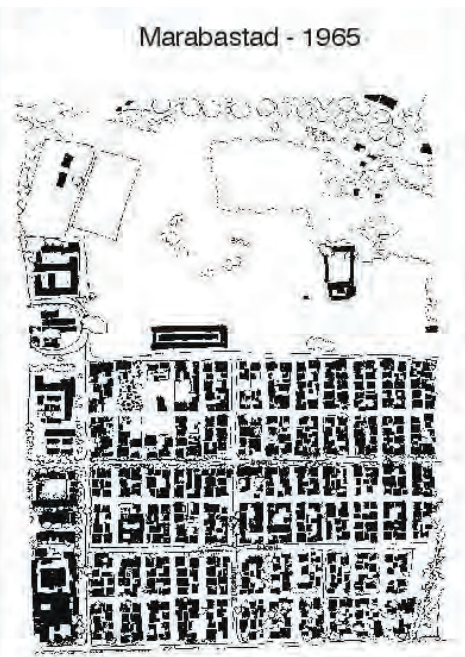
(source: Janse van Rensburg 1994)



Aerial photograph of Marabastad (1998)

Meyer Pienaar layob. 1989.

Fig. 16: Comparative densities of Marabastad



Meyer Pienaar layob. 1989.



of Marabastad was a thing of the past. In the year of 1967 a proposal was made for a large freeway interchange that would result in the demolition of almost all that was left over of Marabastad. Although the scheme was never implemented in full, it resulted in the clearance of all areas to the south of Bloed street. Then, in 1981, as a last blow, a railway line was laid over the leftover pieces of land of the former Marabastad 'location'. The line and station, Belle Ombre, was to connect labourers from out of town with the inner-city and turned Marabastad into one of the busiest commuter nodes of Pretoria.<sup>81</sup>

Today there is no obvious conflict between the different racial groups occupying this part of the city, but Marabastad has transformed into a commercial business district where over 40 000 Black commuters come and go between the many transportation termini every day. The shops are mainly owned by the Indian population from Laudium and the shop keepers are mainly Black workers from Soshanguve and Mabopane. It is a fast moving place with as much pedestrian as vehicular activity and one almost gets the feeling that people are only moving through the area out of necessity. *"Where once a stable, well-integrated community had made its home, the Blacks have now become passers-through, with only squatters and large numbers of informal traders constituting what could be termed the Black population of Marabastad today."*<sup>82</sup>

### Culture and religion

Before the implementation of the Group Areas act of 1950, when it was mainly the Black community that was affected by the evictions and demolitions, the residents of the Indian and Coloured areas continued to build on a strong and integrated community – *"Diverse religious groupings erected fine edifices as places of worship, the local cinemas and community halls became cultural landmarks, jazz troupes performed on horse-drawn carts in the streets, and all along there was an undercurrent of political resistance, at times clandestinely, at times openly defiant..."*<sup>83</sup>. The two respective areas, the Cape Boys Location and the Asiatic Bazaar, included five schools, two mosques, various churches, a Tamil temple and community hall, sports facilities, three cinema's and many small business enterprises.<sup>84</sup>

Today the Mariammen temple (Fig. 17) and abandoned Tamil temple and Ismaili mosque (Fig. 18) stand as reminders of the past in an otherwise dilapidated Marabastad – they are portraying the legacy of the soulful community that once filled the streets around them<sup>85</sup>. Although the Indian community that is drawn to Marabastad by the new mosque along Mogul street have Marabastad as a specific destination, their in-and-out movement is no different to that of the commuters that simply pass through every day.

<sup>81</sup> Malan. *op.cit.* p.5-7.

<sup>82</sup> *ibid.* p.5.

<sup>83</sup> *ibid.* p.4.

<sup>84</sup> *ibid.* p.7.

<sup>85</sup> Meyer Pienaar Tayob. 1989. chap. 3.5.3.

As in all townships of the era, cinema shaped a significant part of the everyday life of the Marabastad community. American films used to inspire the marginalised and repressed community with stories of success and hope – in fact, “*black South Africans were watching films long before the invention of the sound movie in the late 1920’s ... By the 1930’s, there were a number of commercial cinemas for blacks ... and in most of the townships free films were shown out of doors, even on cold winter nights. Despite the controls of strict censorship, the movies had an impact difficult to overestimate.*”<sup>86</sup> This role of the cinema as contributor to the spirit and aspirations of the community was lost when the people of Marabastad were drawn apart physically and emotionally by the demolitions of the 1900’s. Over the years the empty structures of the abandoned cinemas – Orient (Fig. 19) and Empire – have lost their status as cultural landmarks and have been filled by the many small business enterprises that are now dominating the area.

In the past, however, “*for jazz and vaudeville artists, films were an apparently infinite source of things to be emulated or developed: ideas, melodies, songs, routines, dance steps, styles of presentation, ways of dressing, ways of playing; and of course they also provided ways of estimating local achievement.*”<sup>87</sup> As can be expected, the same fate of the cinemas also awaited these local jazz and vaudeville groups of the early 1900’s – the marabi culture. Like the cinemas, marabi music was highly focussed on the American example that gave inspiration to the people of Marabastad. Marabi was “*a style [of music] forged principally by unschooled keyboard players who were notoriously part of the culture and economy of the illegal slumyard liquor dens. A rhythmically propulsive dance music, marabi drew its melodic inspiration eclectically from a wide variety of sources, while harmonically it rested – as did the blues – upon an endlessly repeating chord sequence. The comparison is apt: though not directly related to the blues, marabi was as seminal to South African popular music as the blues was to American. (The cyclical nature of each, incidentally, betrays roots deep in indigenous African musics.)*”<sup>88</sup> It is said that Marabi can only be understood within the social context that gave it birth – it is no wonder then, that the segregation of the Marabastad community during the mid 1900’s hugely impacted on the existence of this locally produced culture – “*Most serious for the future of urban black music was the Group Areas Act of 1950, in consequence of which all remaining racially-mixed neighbourhoods were separated through the forced removal of entire black communities – often uprooted from the centres of cities and relocated on the peripheries. The destruction of these vibrant communities was a major factor in bringing the era of the large dance orchestras to an end, by the late 1950’s.*”<sup>89</sup>

<sup>86</sup> Ballantine. 1993. p.20.

<sup>87</sup> *ibid.* p.20.

<sup>88</sup> *ibid.* p.5.

<sup>89</sup> *ibid.* p.7.



Fig. 17: Marabastad - Miriammen temple



Fig. 18: Marabastad - Ismaili mosque



Fig. 19: Marabastad - Orient cinema

## Economics and the ‘underground’

The declaration of Marabastad as an Indian business district in the late 1950's, quickly transformed it from vibrant residential community with mixed land use into an almost solely commercial node, catering for the daily commuters that are forced to move through the area every day. At first glance the local economy of Marabastad seems to be made up of the many small formal business enterprises that occupy the old buildings together with the abundance of informal traders (Fig. 20) that can be found in every nook and cranny – “*The informal traders of Marabastad today form an integral part of life on the streets. As economically active individuals, they are an asset to the community...*”<sup>90</sup> In a study done on the informal traders of Marabastad, “*it was found that only a small number of hawker activities could be classified as growth enterprises and that the majority of street vendors are struggling to survive.*”<sup>91</sup> However, Horn<sup>92</sup> warns against the invisible system of illegal activity that thrives under the mask of informal trade in less regulated parts of the city. He describes this ‘underground’ element to be against all forms of control from any type of authority, but in control of many of the social-economic networks within the area.

The problem of this ‘illegal element’ has long been a part of Marabastad and was already apparent in the local community of the early 1900's. In the days of marabi music and jazz parades many members of the community kicked against the illegal sale of alcohol in the stokvels (“*an informal savings society whose members held parties and contributed sums of money to each other in rotation*”<sup>93</sup>), the weekend long slumyard parties and the pornography and prostitution that went along with the late night movie screenings. The marabi culture and its venues were commonly associated “*with illegality, police raids, sex and a desperately impoverished working class ... stigmatised as evil and degrading...*”<sup>94</sup>. “*Marabi showed the bad side of the black community and for the part of the community that was moving up in social and political stature, it was something that held them back and gave the wrong impression.*”<sup>95</sup>

<sup>90</sup> Malan. *op.cit.* p.13.

<sup>91</sup> Brandt. 2001. p.1.

<sup>92</sup> Horn. 2006.

<sup>93</sup> Ballantine. *op.cit.* p.63.

<sup>94</sup> *ibid.* p.29.

<sup>95</sup> *ibid.* p.75.



Fig. 20: Marabastad - informal trade

## FRAMEWORK ANALYSIS

In 1998 the Integrated Urban Design Framework for Marabastad<sup>96</sup> was compiled by Aziz Tayob Architects Inc. & Meyer Pienaar Tayob Architects & Urban Designers. *“The brief for compilation of [the framework] stemmed from identification in the 1998 IDP for Pretoria of the area as a ‘Strategic Development Area’ within the inner city ... What guided the team was a desire to truly integrate all the diverse strands that make up the Marabastad fabric, not only in physical form, but also in the formative energies which lie in its people.”*<sup>97</sup> Among the objectives for the framework were development guidelines for vacant land on the periphery of Marabastad and the enhancement of Marabastad as a tourist and unique shopping destination.

After reading the framework it was clear that *“the urban environment is here seen not as a designed stage set, but as the physical manifestation of social interaction, and the urban design exercise as an enabling mechanism which will help steer the reciprocal relationship between a community and its built environment into a spiral of growth on all fronts”*<sup>98</sup>.

This study supports the vision of the framework in its philosophy and urban design approach and although it mostly agrees with the suggestions (Fig. 21-25), it is of the opinion that the open spaces of Marabastad (existing and suggested) fail to capture the essence of the place and bring out the energy and vibrancy that can already be felt when one moves through the area. In addition it is thought that the area suggested within the framework as open space will fail to create a successful place of arrival and slowing down within an otherwise fast moving Marabastad. It is thought to be too small in size to accommodate for the amount of people and activities it is likely to draw, and the placement is thought not to be optimum – although it finds itself within some of the pedestrian circulation routes, it will fail to catch the daily activity generated by the Belle Ombre station and adjacent informal taxi rank as well as the movement from these transport termini into the inner city.

It is the intention of this study to investigate the potential of open spaces in relation to the existing movement and activity within Marabastad. The outcome of this will be the selection of a space that will better serve the purpose of public open space – a space that will act as catalyst to socially activate the public areas of Marabastad, enhance the networks and, with this, better integrate the whole community and all its activities.

<sup>96</sup> Meyer Pienaar Tayob. *op.cit.*

<sup>97</sup> Malan. *op.cit.* p.10.

<sup>98</sup> *ibid.* p.10.



Fig. 21: Framework analysis - proposed areas of historical conservation

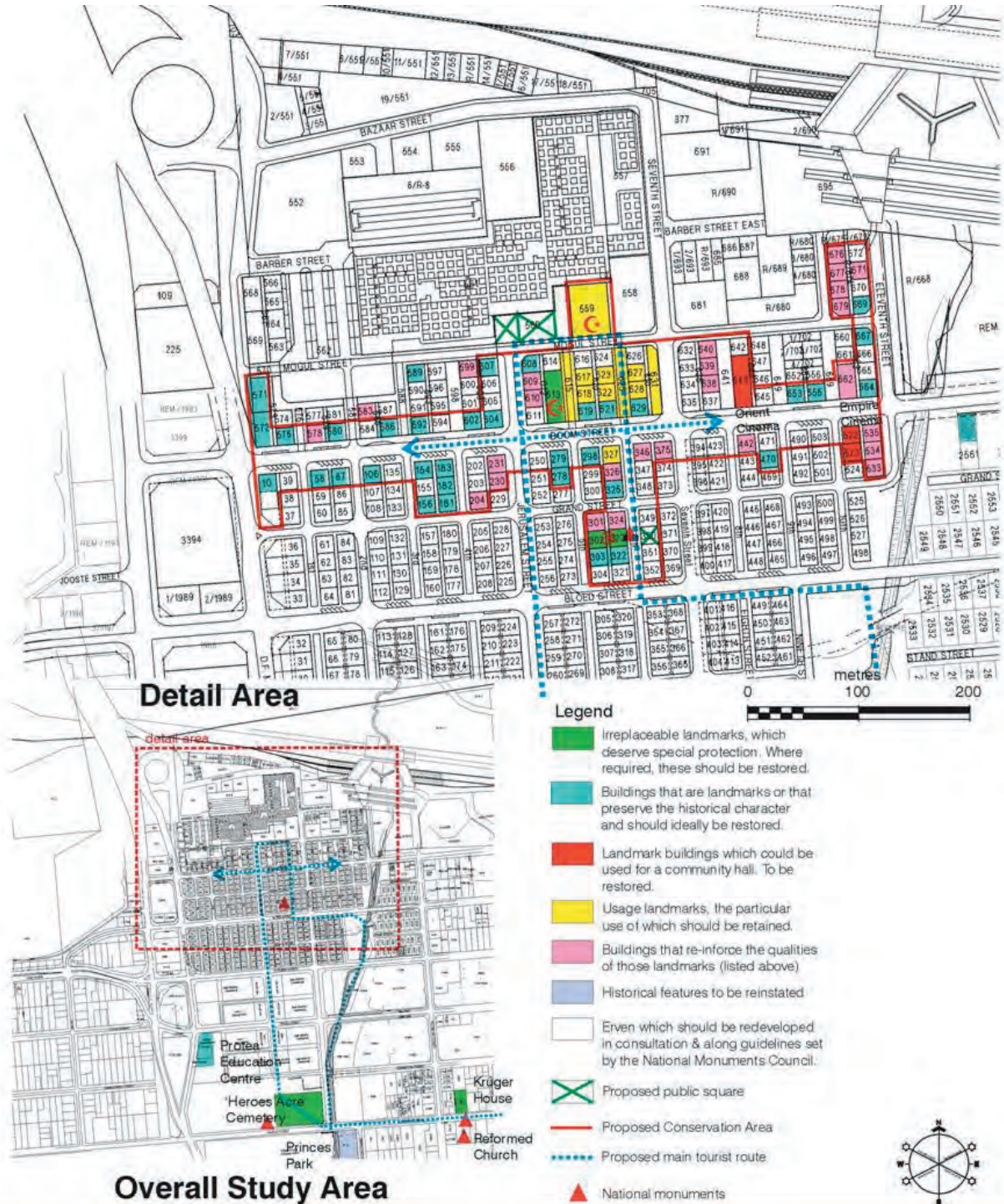


Fig. 22: Framework analysis - proposed land for restitution

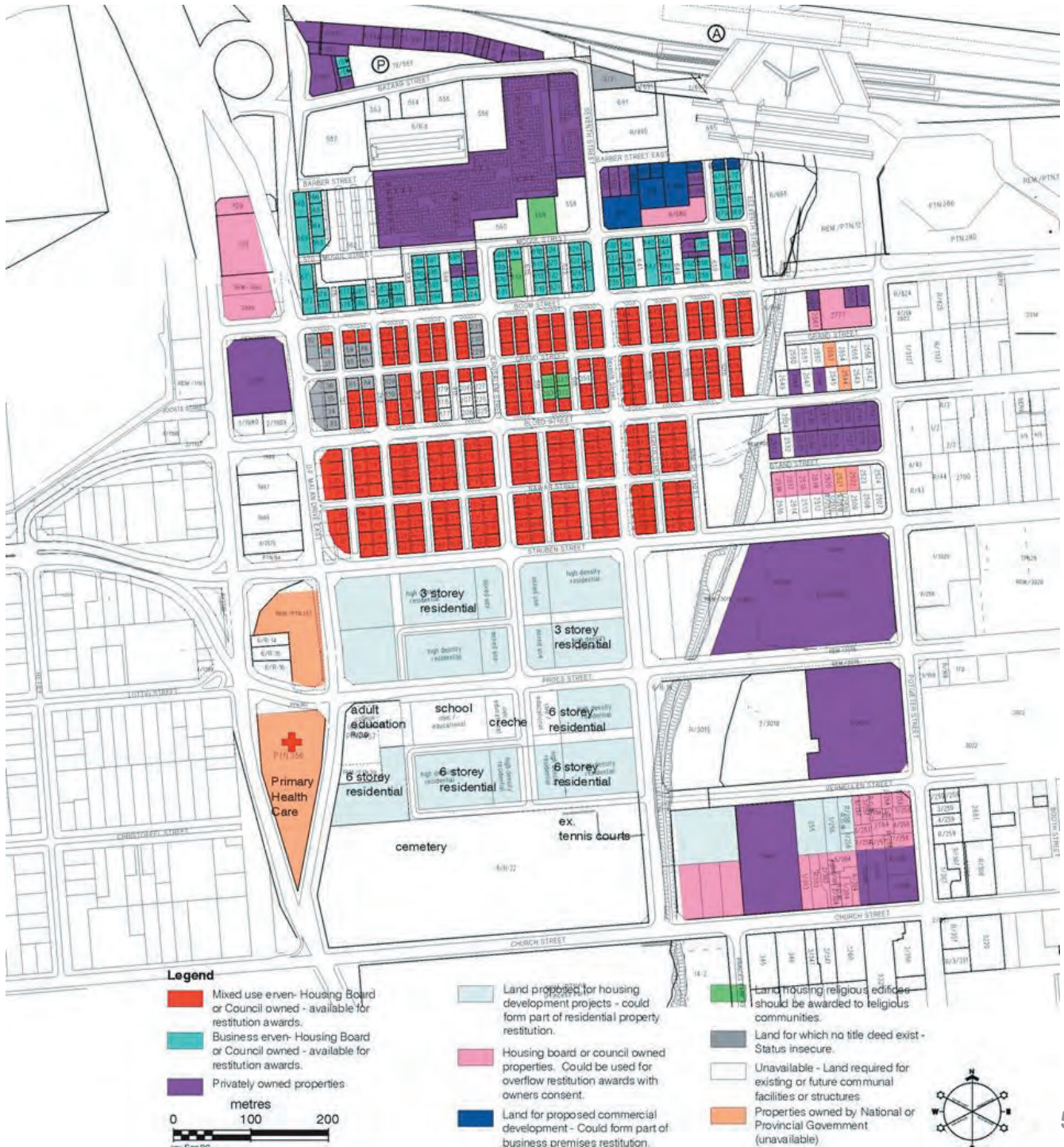


Fig. 23: Framework analysis - proposed specific land use



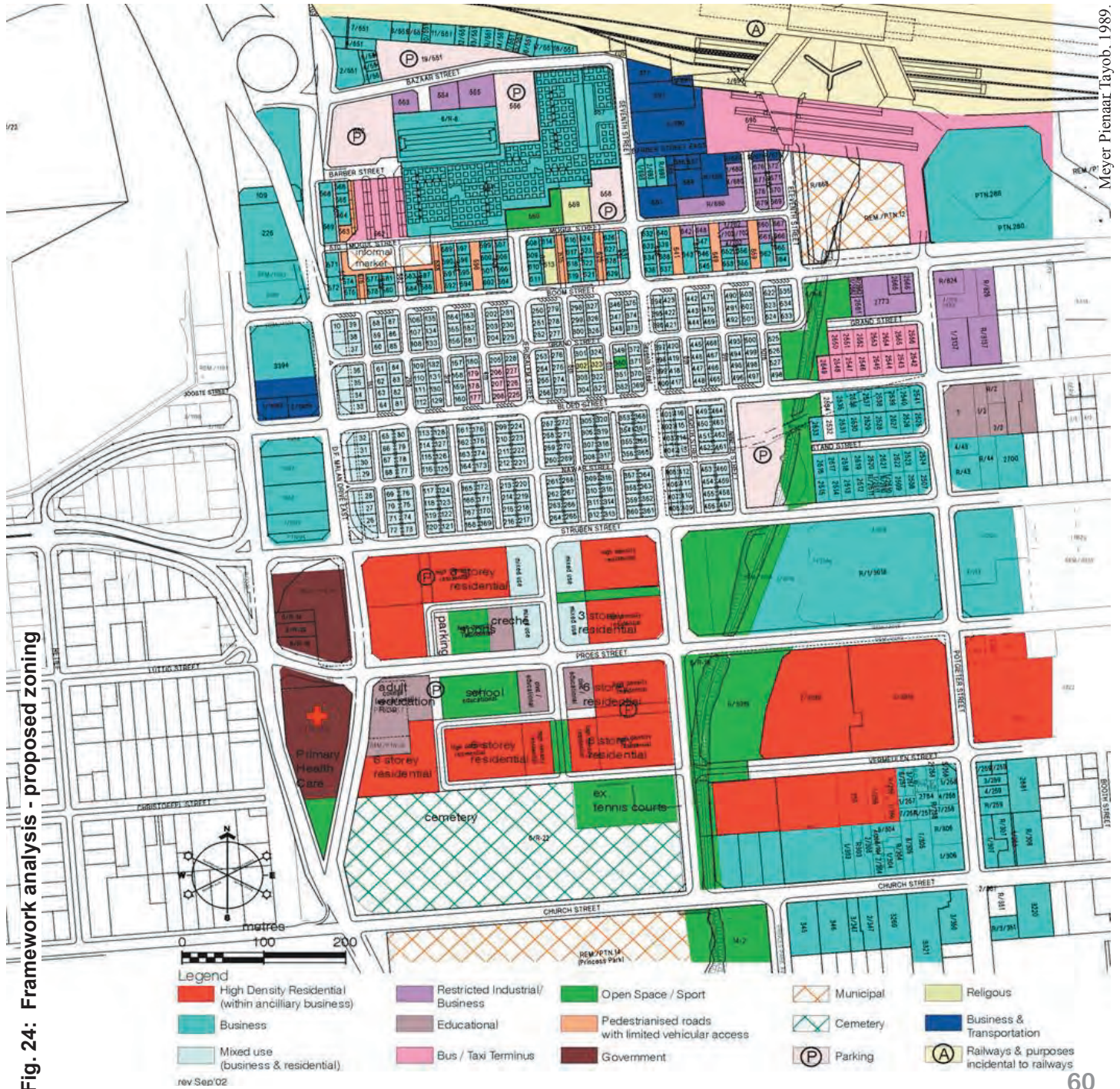


Fig. 24: Framework analysis - proposed zoning



## CONTEXTUAL ANALYSIS

Focussed around Mogul street, the contextual analysis (Fig. 26) puts Marabastad in its present setting. Isolated by pieces of open derelict land, the fast moving D.F. Malan drive and the railway line, it almost seems like its own entity – outcast from the rest of the CBD. Boom street shapes the main connector to the outside world and although it is proposed to be returned to a two-way street it currently only provides access into the CBD. As a result the activity of central Marabastad is constantly drained into the CBD and replenished only from outside sources: Bloed street on the southern side, the Putco bus terminal on the western side and Belle-Ombre train station on the north-eastern side.

Zooming in (Fig. 27), it should be noted that Mogul street is situated just off the historic centre of Marabastad. This street shapes the divide between the cherished old part of Marabastad (on its southern side) and the imposing and bulky new developments (on its northern side). As a result of these bulky developments, a series of open derelict spaces are dotted along the northern side of Mogul street. These open pieces of land shape the perfect opportunity for the creation of a public open space system. Realising this opportunity, the existing framework for Marabastad already proposes the open space on the crossing of Mogul and Jerusalem street for this purpose. It is however believed that a different space – on the crossing of Mogul and 7<sup>th</sup> street – will better serve the function of public square or piazza. This space is larger, more central with regard to the activity patterns of the area as well as most used by pedestrians – it is thus chosen as study area for further analysis and design implementation.



Fig. 26: Marabastad contextual analysis

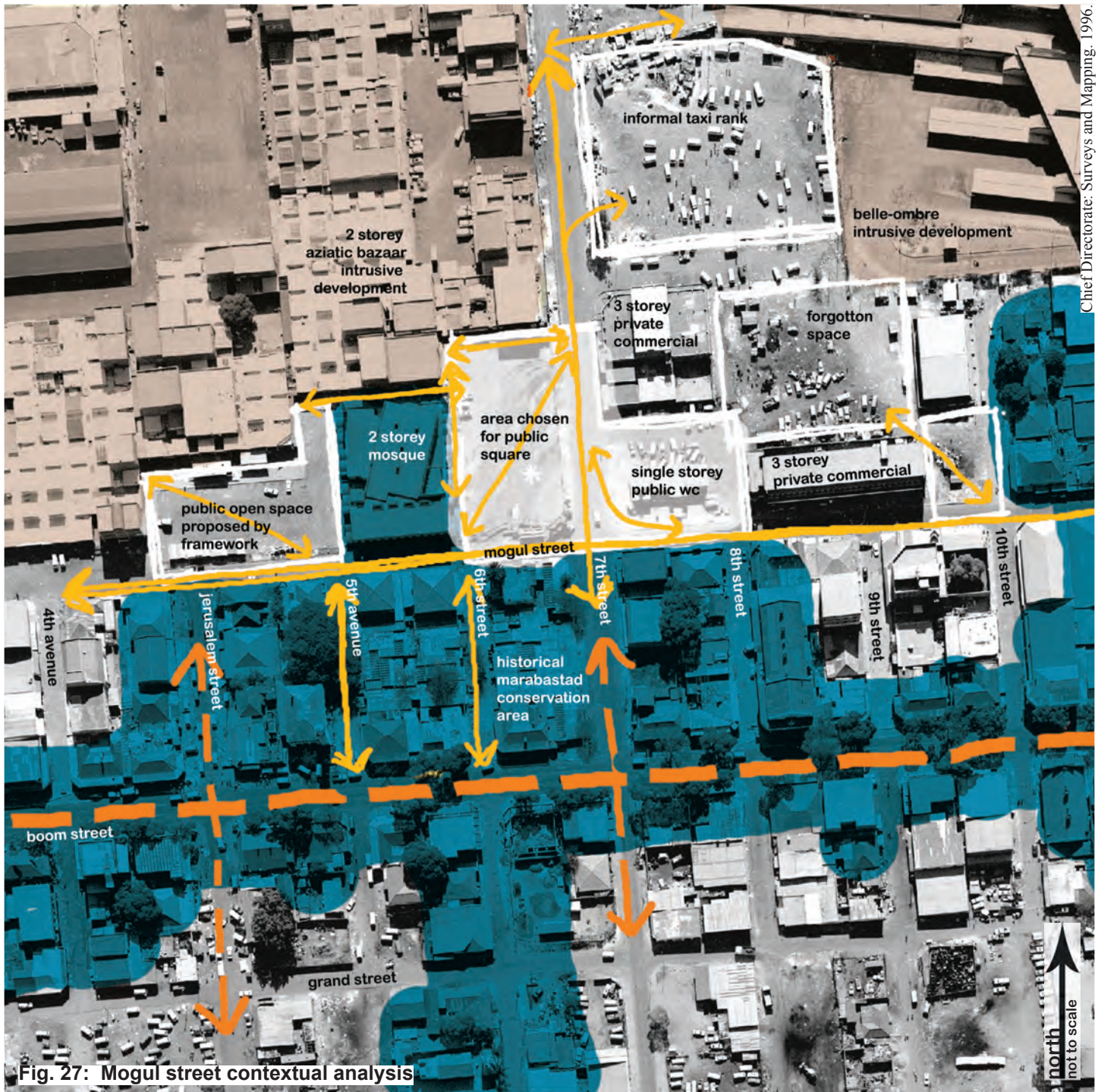


Fig. 27: Mogul street contextual analysis



## **LOCAL ANALYSIS**

The following analysis tries to capture the essence of the chosen site and its immediate surroundings by analysing it in perspective – from eye level (Fig. 28-32), and on plan – by zooming in on local areas (Fig. 36-45). This method highlights the movement through the space, its visual qualities, usage patterns and overall ambience. In this way it is possible for the designer to understand the reasons for certain activities and patterns of movement and to feel a little of what the local people using this space experience every day.

# smell

fried peanuts and mopane worms  
fried chicken

# sound

music from mosque 12:00pm  
music from informal music stalls  
chattering around stalls  
busy passing traffic

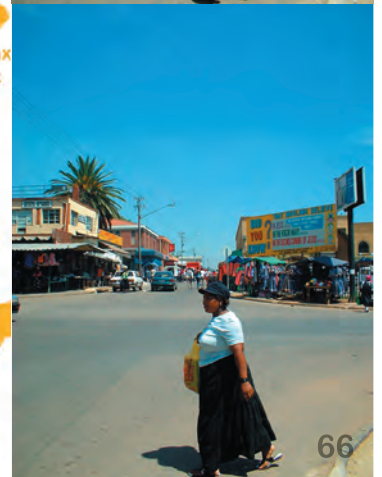
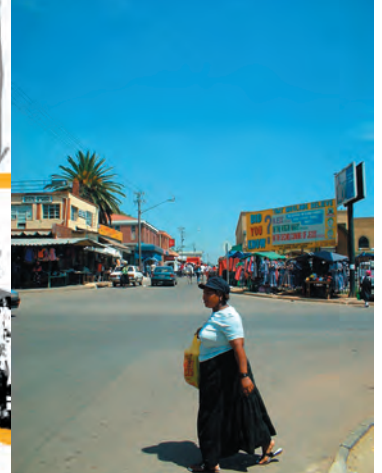
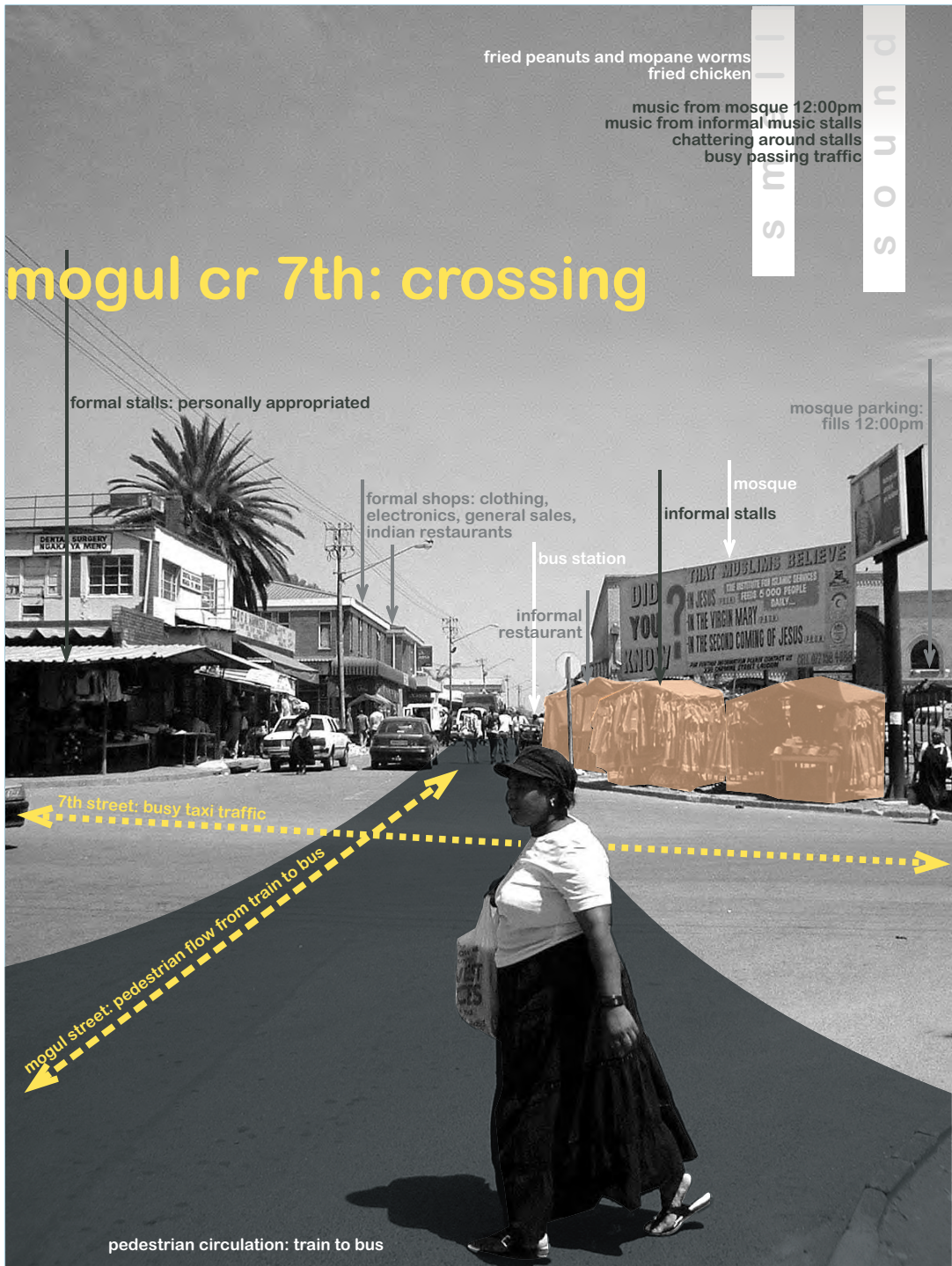


Fig. 28: Photo analysis - Mogul cr 7th crossing



# mogul cr 7th: crossing

s m i l l

s o u n d

fried peanuts and mopane worms  
fried chicken

music from mosque 12:00pm  
music from informal music stalls  
chattering around stalls  
busy passing traffic

formal stalls: personally appropriated

mosque parking:  
fills 12:00pm

formal shops: clothing,  
electronics, general sales,  
indian restaurants

mosque  
informal stalls

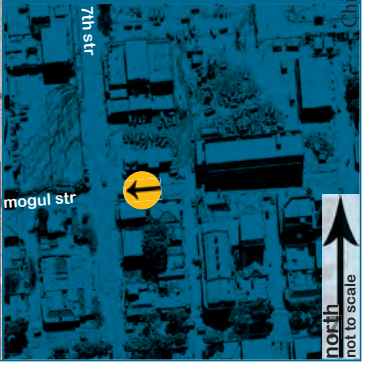
bus station

informal  
restaurant

7th street: busy taxi traffic

mogul street: pedestrian flow from train to bus

pedestrian circulation: train to bus



smell  
fried peanuts and mopane worms  
cooked mielies

sound  
music from mosque 12:00pm  
music from informal music stalls  
chattering around stalls

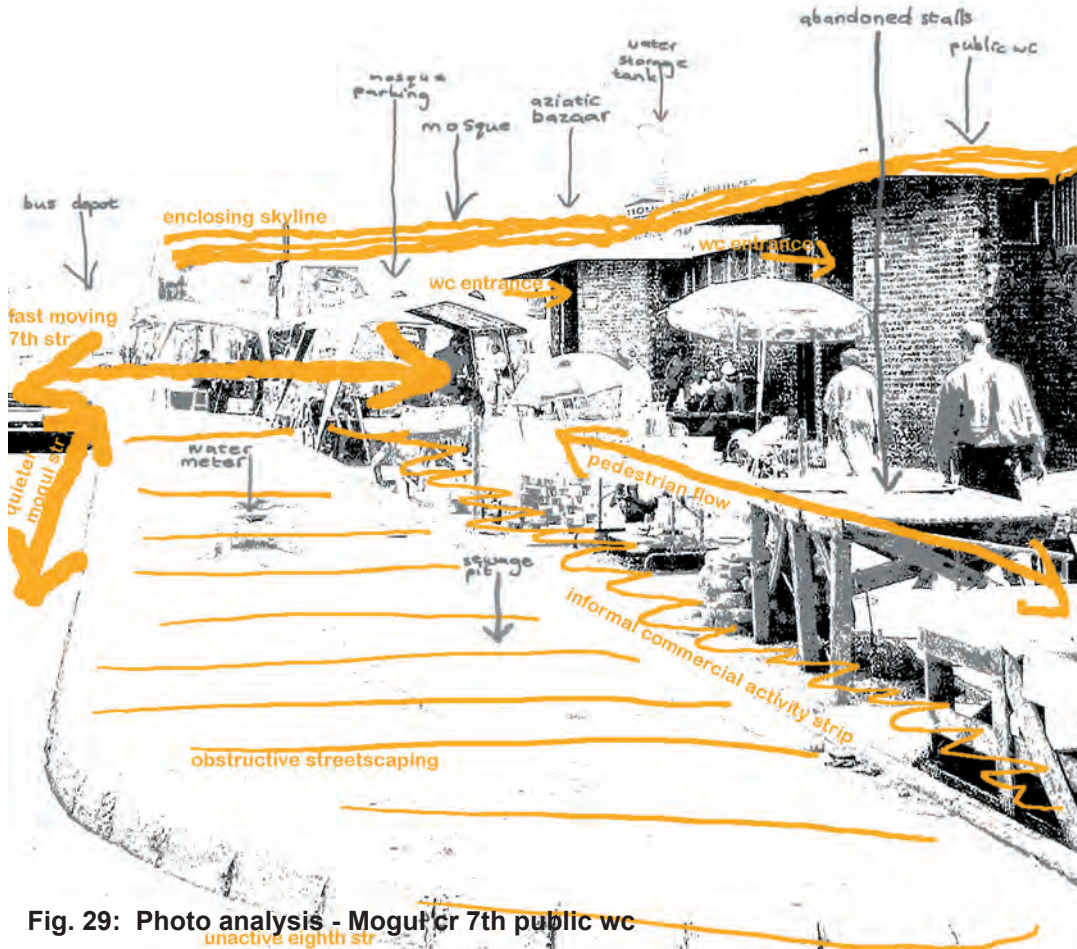


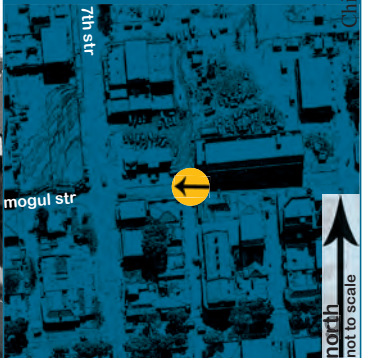
Fig. 29: Photo analysis - Mogut cr 7th public wc

fried peanuts and mopane worms  
cooked mielies

music from mosque 12:00pm  
music from informal music stalls  
chattering around stalls

s m  
s o u n d

# mogul cr 7th: public wc



# smell

roast chicken  
peanuts and mopane worms  
cooked mielies

# sound

music from mosque 12:00pm  
roasting chicken  
music from informal music stalls  
cars and taxis driving past

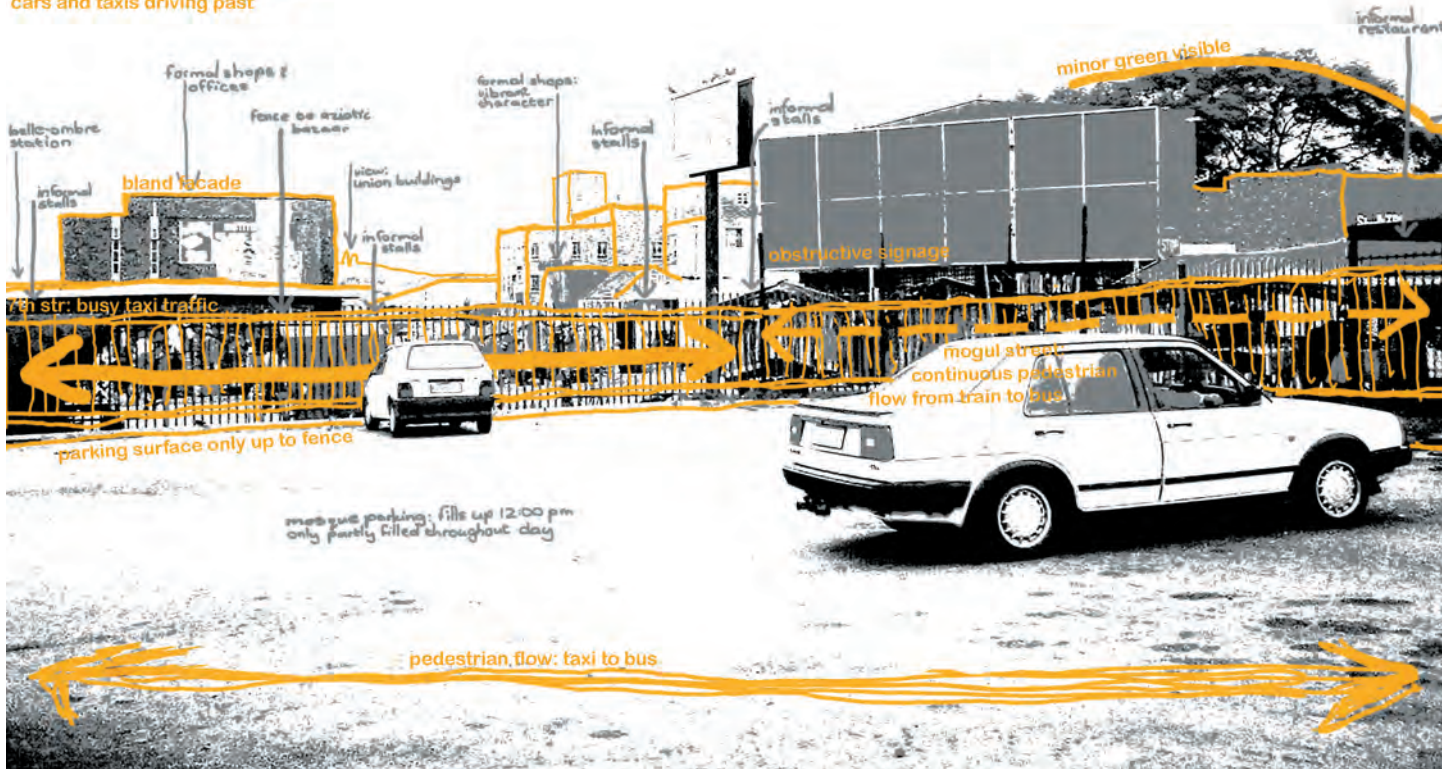


Fig. 30: Photo analysis - Mogul cr 7th parking lot

# mogul cr 7th: parking lot

roast chicken  
peanuts and mopane worms  
cooked mielies

music from mosque 12:00pm  
roasting chicken  
music form informal music stalls  
cars and taxis driving past

s m  
p u n o s  
s o u n d



Chief Directorate: Surveys and Mapping, 1996.

smell

roast chicken  
peanuts and mopane worms  
cooked mielies

sound

music from mosque 12:00pm  
roasting chicken  
music from informal music stalls  
cars and taxis driving past

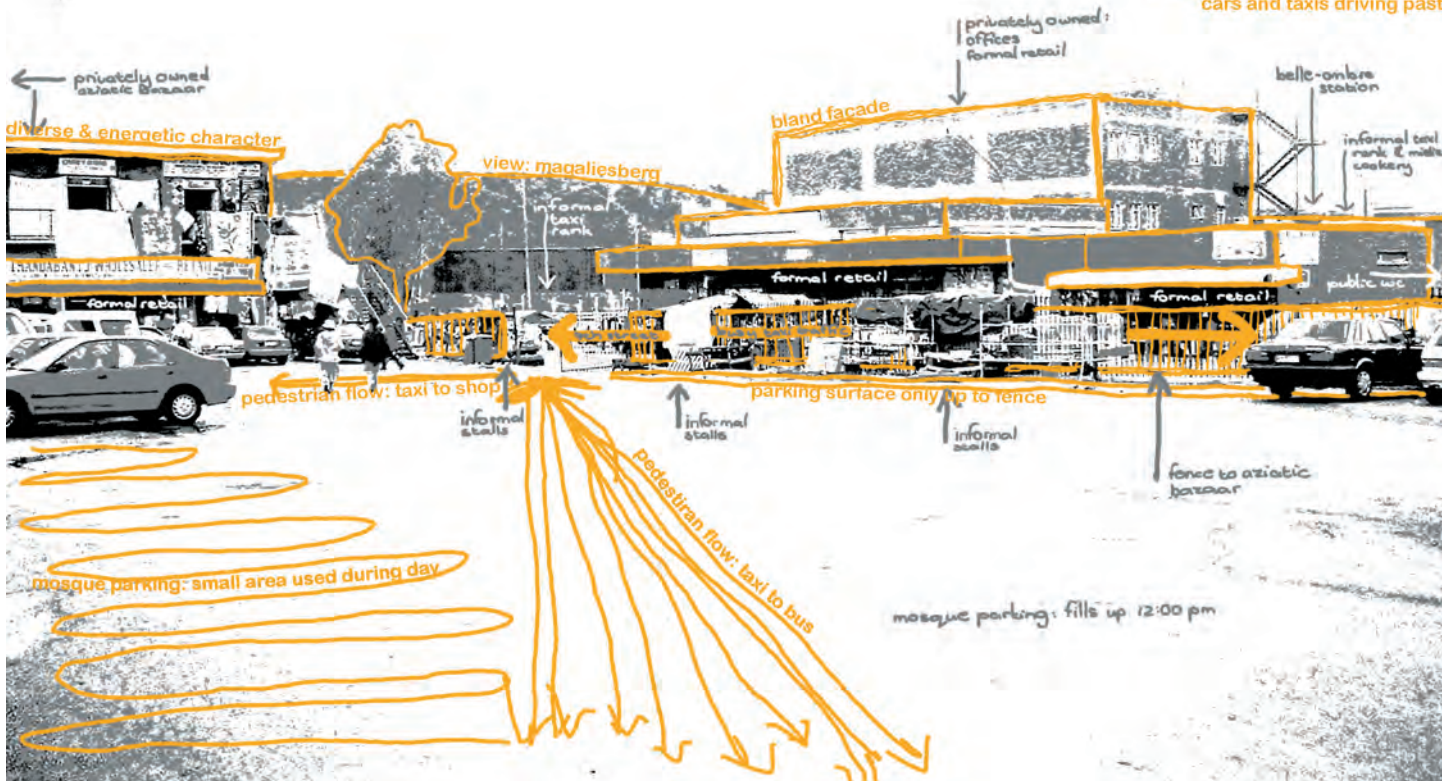


Fig. 31: Photo analysis - Mogul cr 7th parking lot

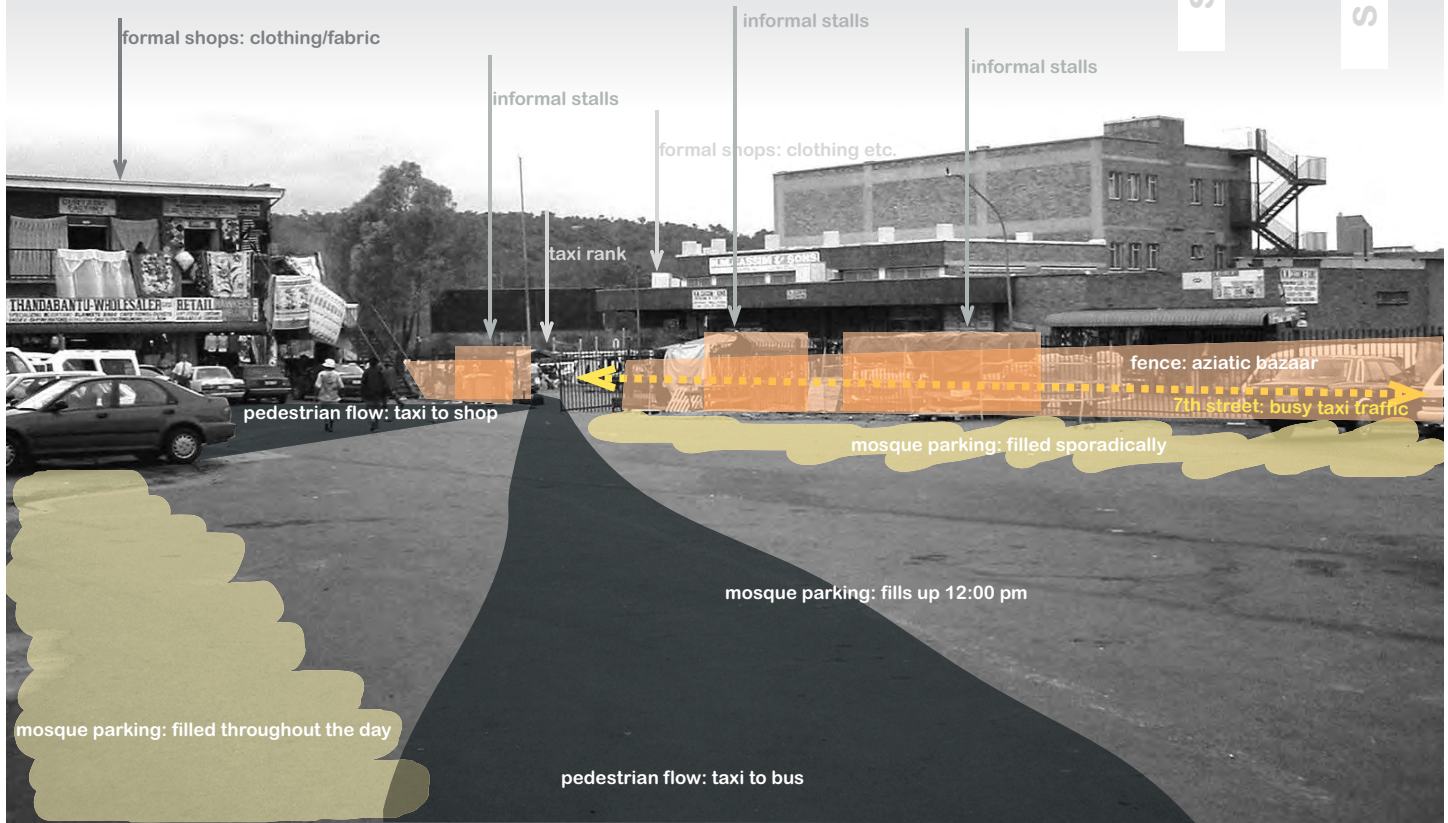


# mogul cr 7th: parking lot

roast chicken  
peanuts and mopane worms  
cooked mielies

music from mosque 12:00pm  
roasting chicken  
music from informal music stalls  
cars and taxis driving past

s m i l l s  
s o u n d s



Chief Directorate: Surveys and Mapping, 1996.

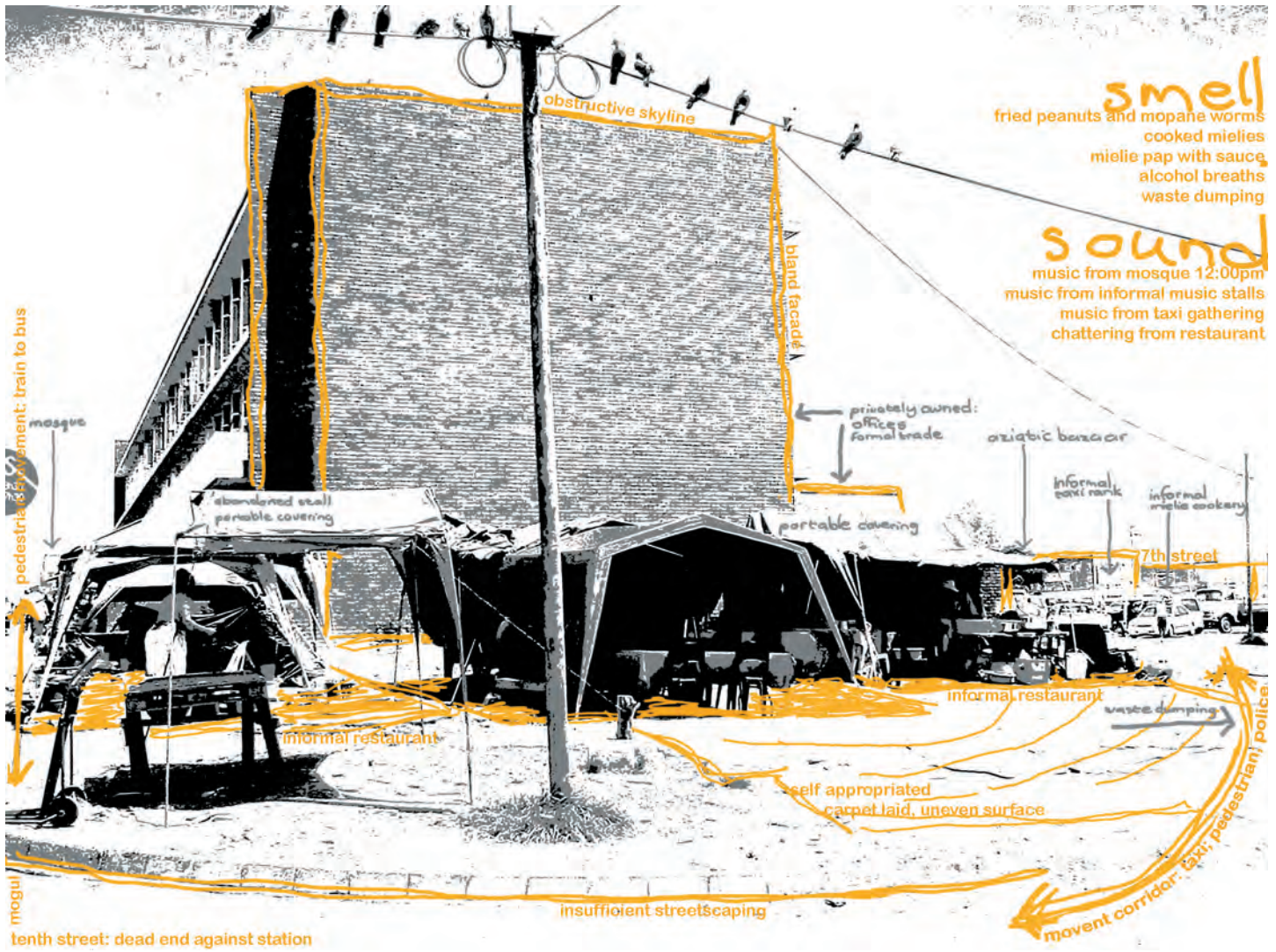


Fig. 32: Photo analysis - Mogul cr 10th informal restaurant



# mogul cr 10th: informal restaurant

fried peanuts and mopane worms  
 cooked mielies  
 mielie pap with sauce  
 alcohol breaths  
 waste dump

music from mosque 12:00pm  
 music from informal music stalls  
 music from taxi gathering  
 chattering from restaurant

stalls  
 sounds

formal shops / work spaces  
 bland character

pedestrian flow:  
 train to bus

informal stalls

abandoned stall

informal restaurant

informal restaurant

informal taxi rank

mielie cookery

waste dumping

informal floor covering

mielie 'fetchers' and 'sellers'  
 taxi vehicles  
 police trucks  
 taxi users  
 taxi cleaners



LOCAL AREA ANALYSIS - PLAN

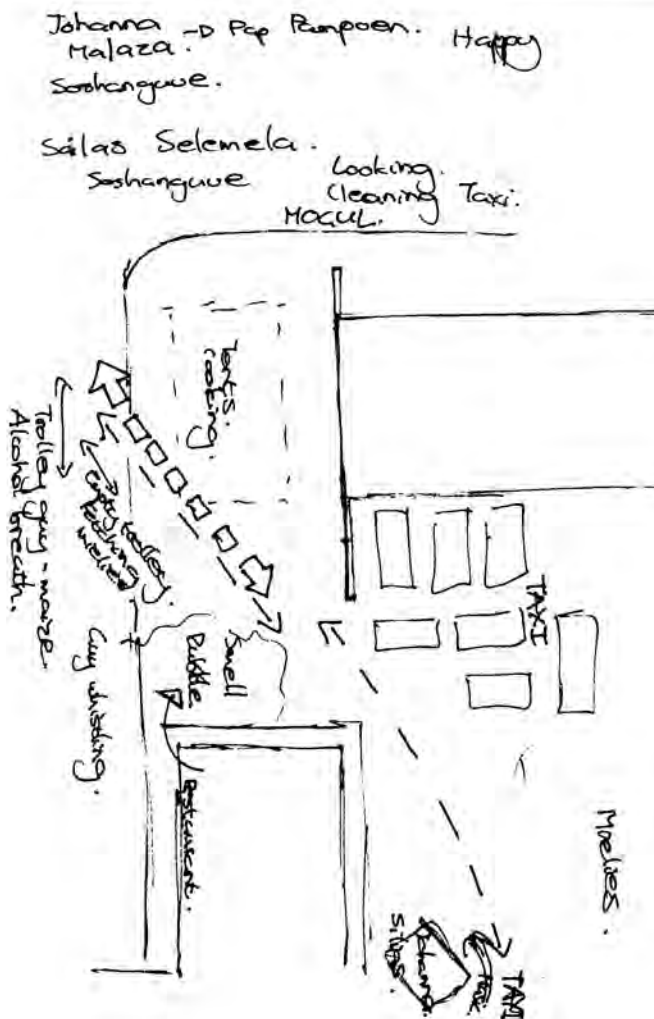


Fig. 33: Site drawing - Mogul cr 10th

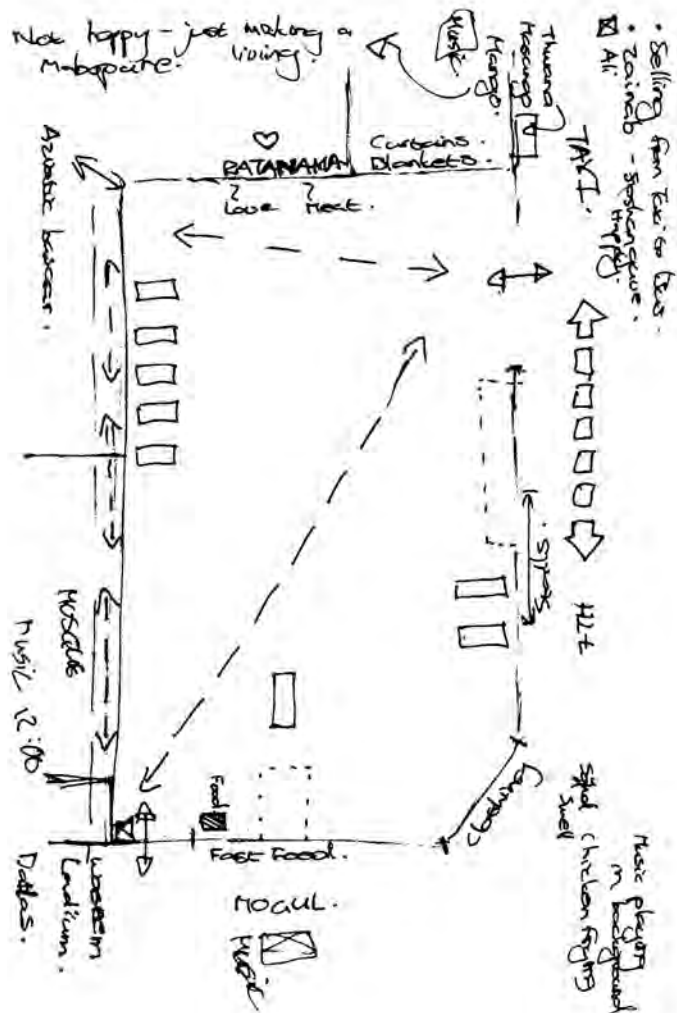


Fig. 34: Site drawing - Mogul cr 7th (chosen site)



Fig. 35: Detail area analysis - area demarcation

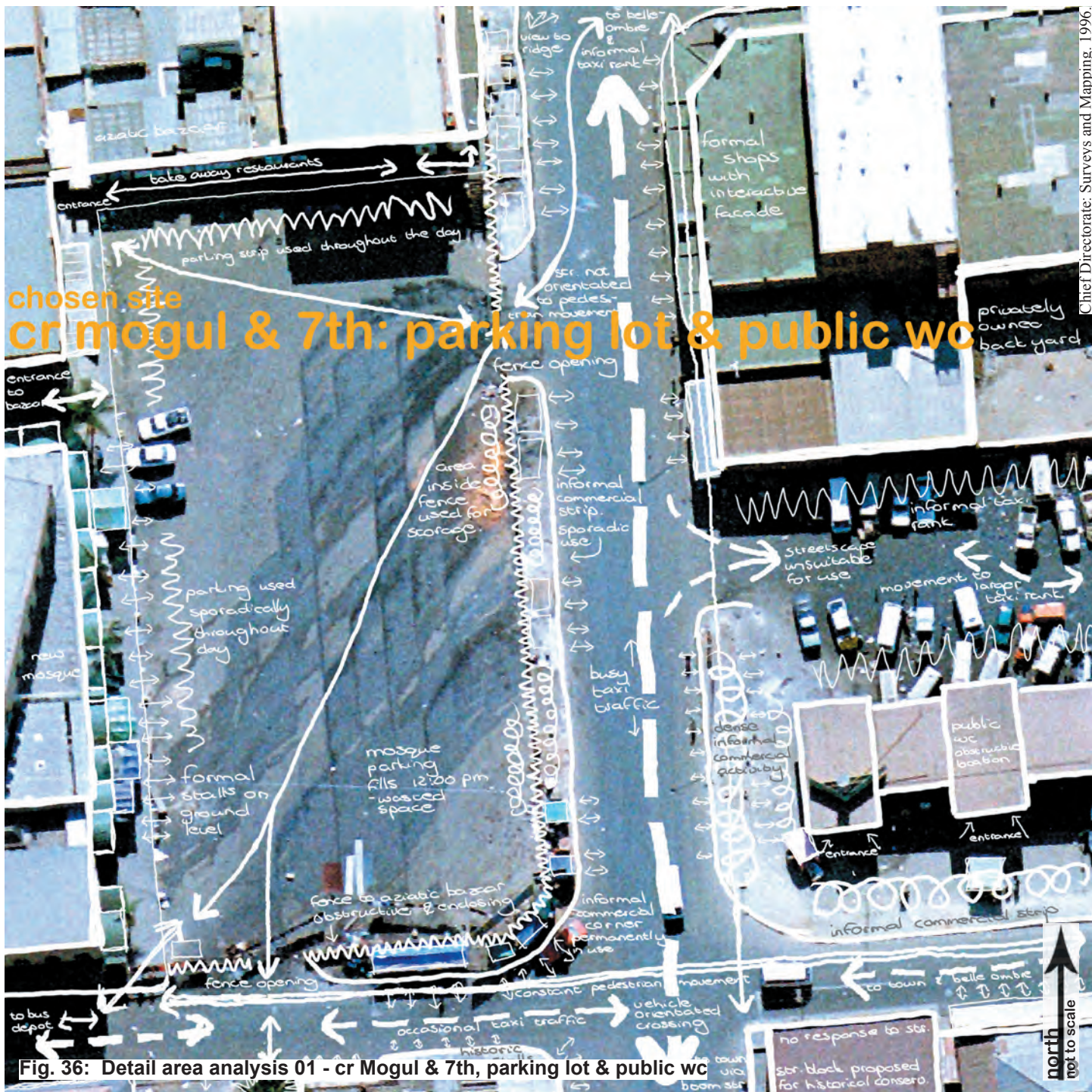


Fig. 36: Detail area analysis 01 - cr Mogul & 7th, parking lot & public wc





Chief Directorate: Surveys and Mapping, 1996.

Fig. 38: Detail area analysis 03 - termination Barber str, informal taxi rank



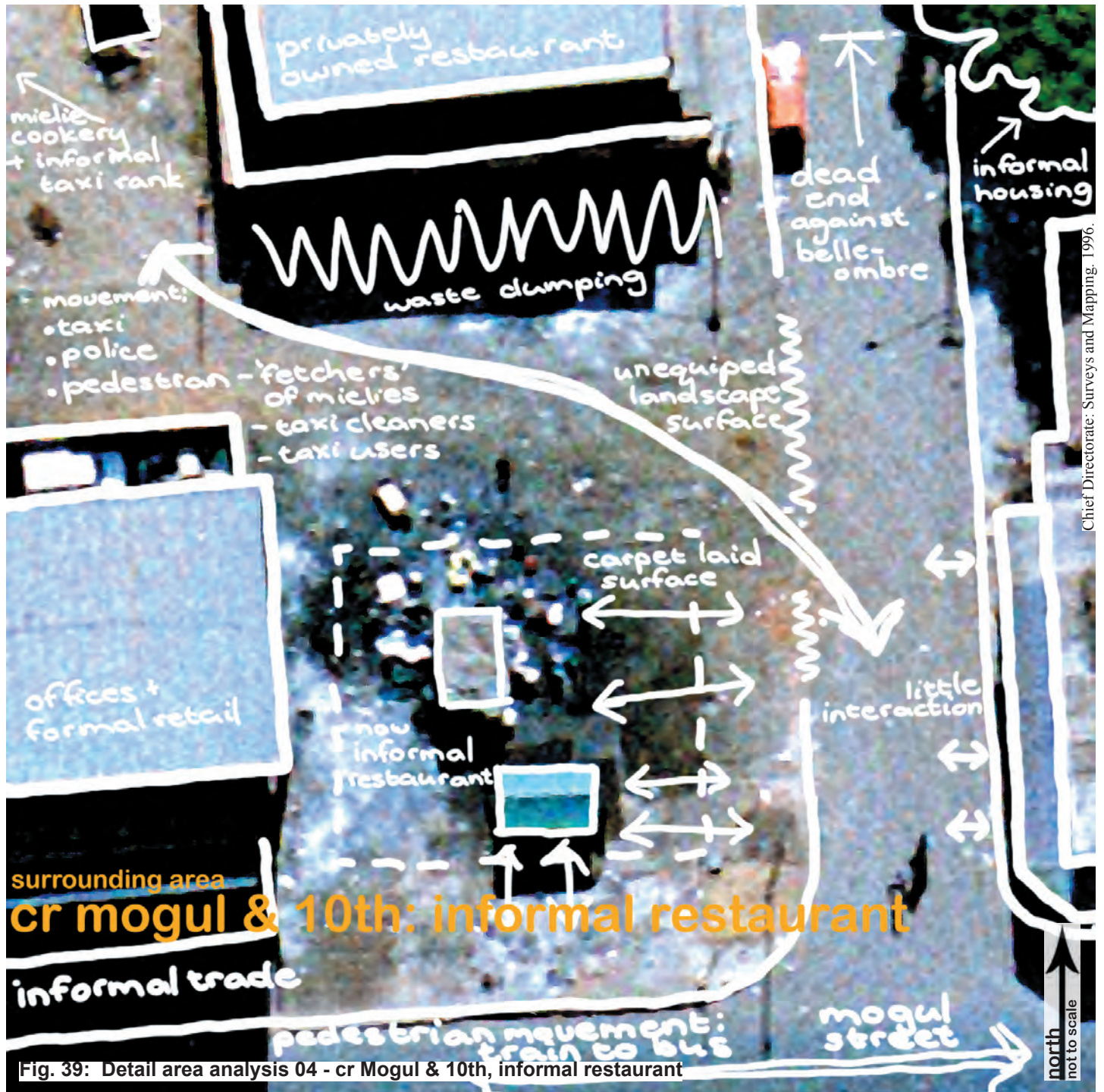


Fig. 39: Detail area analysis 04 - cr Mogul & 10th, informal restaurant



Fig. 40: Detail area analysis 05 - cr Bazaar & 7th, station entrance



Fig. 41: Detail area analysis 06 - Fifth avenue



Fig. 42: Detail area analysis 07 - Sixth street



Fig. 43: Detail area analysis 08 - Seventh street



Fig. 44: Detail area analysis 09 - Eighth street

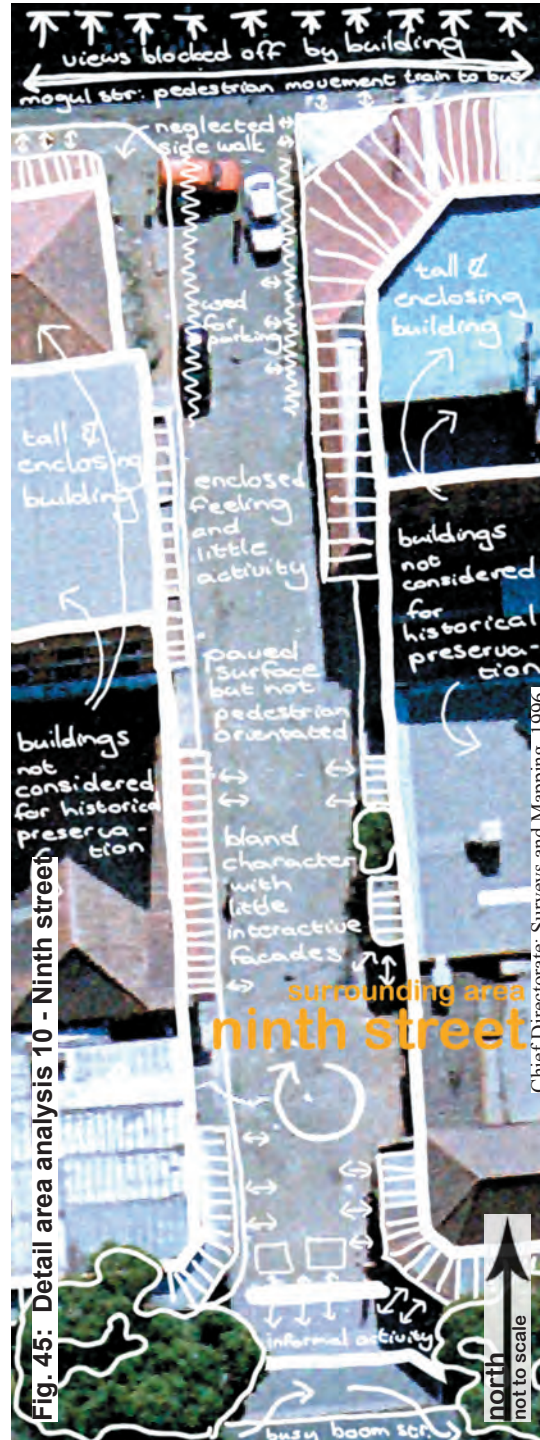


Fig. 45: Detail area analysis 10 - Ninth street

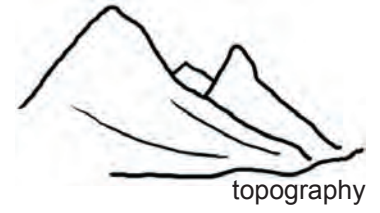


Fig. 46: Physical analysis

## PHYSICAL ANALYSIS

As this study is working within the Integrated Urban Design Framework for Marabastad it mostly derives its information from the analysis that was done on the natural environment as part of the framework<sup>99</sup>.

### Topography

**LOCATION:** The site is situated on the southern side of the Apies river which runs below the southern slope of the east-west orientated Witwatersberg (Daspoort ridge).

**SLOPE:** gentle – 1:36 from south-west to north-east.

**HEIGHT:** 1300m above sea level.

### Geology

**ORIGIN:** The area is of Precambrian origin and forms part of the Transvaal system – more specifically the Daspoort stage of the Pretoria series.

**COMPOSITION:** Mostly localised Andesitic lava with interbedded agglomerate, shale and tuff.

**STABILITY:** Variable conditions from shallow lying solid rock to potentially expansive residual andesite soils. Residual soils can be found in the lower lying parts although they have mostly been washed away by the annual alluvial score.

### Surrounding watercourses

**STEENHOVEN SPRUIT:** Running from south to north it is a small tributary to the Apies river that today is nothing but a concrete stormwater canal with badly neglected open pieces of land on the side. At Belle Ombre station the water is routed through an underground stormwater culvert that starts at Boom street and extends northwards for 300m.

**APIES RIVER:** Coming through the CBD, this river passes on the northern side of Marabastad. Running in an east-west direction below the southern slope of the Witwatersberg, it is separated from the study area by the Belle Ombre railway loop and the municipal sewer works.

<sup>99</sup> Meyer Pienaar Tayob. *op.cit.* chap. 3.4.

## **Climate**

**TEMPERATURE:** Generally high throughout the year. During summer afternoons, the high temperature and relatively high local humidity levels combine to cause high levels of discomfort.

**PRECIPITATION:** Summer rainfall reaches an average of 741mm per year – heavy downpours and tunderstorms can bring up to 100mm of rain per hour. Hail storms are common and occasionally severe.

**CLOUD COVER:** 33% annually; 13% in July and 54% in December.

**HUMIDITY:** Ranging from 57% at 8:00am to 29% at 14:00pm in September and from 75% at 8:00am to 48 at 14:00pm in March.

**WIND:** Calm prevailing winds turn from north-east in the morning to north-west in the afternoons. Cold spells bring winds from the south during winter and in summer thunderstorms can cause turbulent wind patterns.

## **Microclimate**

**INFLUENCES:** The close proximity of the Apies river valley as well as the barrier shaped by the east-west running Witwatersberg have changing effects on the local climatic conditions.

**VEGETATION:** No existing vegetation on the chosen site with only a few trees in the area of the historic stalls and two palms around the periphery of the site.

**TEMPERATURES:** Lower average winter temperatures as the site is closer to the river.

**FROST:** Locally 89 days per year (60 days at the weather bureau higher up in Pretoria)

**DAY-NIGHT TEMPERATURES:** Higher differences between day and night temperatures in the lower parts of Marabastad.

**WIND:** The Witwatersberg barrier lessens the effect of the north-eastern morning winds while the north-western afternoon winds are funnelled through the Poort in the ridge.

**POLLUTION:** Together with the topographical barrier shaped by the ridge, the downward slope of Marabastad towards the river valley has a negative effect on the dispersion of air pollution. On still mornings when the north-



easterly winds are blocked off, the polluted air that is trapped by night inversion drifts down and builds up from the area near the sewage works towards the site.

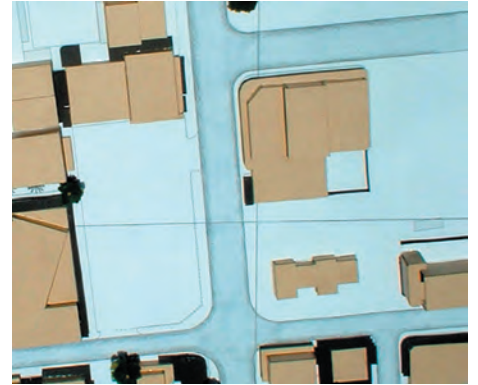
SUN-SHADE PATTERNS (Fig. 47): Although the winter sun casts a southward shadow from the 2-3 storey high buildings, most parts of the chosen site remains exposed to the sun until 16:00pm during this time of the year. During the summer months the early morning and late afternoon shadow patterns shift in a slightly northern direction. However, at 12:00pm on a summer afternoon, the sun angle is very close to 90 degrees and as such very thin strips of shadows are cast by the buildings. It is only at 18:00pm the sun is low enough to cast a shadow over the largest part of the site.



summer equinox 08:00am



summer equinox 10:00am



summer equinox 12:00pm



winter equinox 08:00am



winter equinox 10:00am



winter equinox 12:00pm

**Fig. 47: Sun-shade analysis**



summer equinox 14:00pm



summer equinox 16:00pm



summer equinox 18:00pm



winter equinox 14:00pm



winter equinox 16:00pm



# PART SIX

## SYNTHESIS – ISSUES TO ADDRESS

*“Walk down any street and quickly you will get a sense of what the issues are, of how all the aid and planning, and non-planning, appears on the ground; of what a development agenda might begin to look like.”<sup>100</sup>*

### HISTORICAL SYNTHESIS

It will be clear from the analysis that Marabastad does not house the tight knit community that it once did. Although the people occupying the streets today are there every day, they do not ‘belong’ to Marabastad and Marabastad does not belong to them. Over the years the area has changed its face from a residential community to a commercial district where people only pass through on their way to work and although there are some bars and restaurants most of Marabastad seems to shut down at night.

Realising that one can never bring back the community of the past it is believed that the area of Marabastad can once again become a place to ‘belong’ to, and that the people using this place can once again shape a strong and integrated community.

#### Design opportunities:

- Gathering spaces – public square / piazza / street café / restaurant
- Reasons for gathering – entertainment / eating / public meetings / lingering / shopping / religion
- Inspiring events of today – movies / soccer / music & jazz / religion

### FRAMEWORK SYNTHESIS

The framework analysis shows the existence of the historical core of Marabastad to the south of Mogul street. Many buildings along the street front are thus protected or zoned for restoration (Fig. 48). On the northern side of Mogul street the many open spaces (Fig. 49) seem scattered and excessive. The position of the proposed public space can be questioned as it seems small, isolated and removed from the central area of activity.

#### Design opportunities

- Linking of the open spaces to form an urban open space system
- Consolidating open spaces to shape a public space/system as the heart of Marabastad – *“every attempt [should be] made to connect new and existing plazas via pedestrian streets and access ways, so that the end result will be a pedestrian system rather than isolated oases.”<sup>101</sup>*
- Using public space to connect isolated objects such as the station and Asiatic bazaar

<sup>100</sup> Hamdi. *op.cit.* p. 4

<sup>101</sup> Marcus. *et al.* 1990. p. 15.

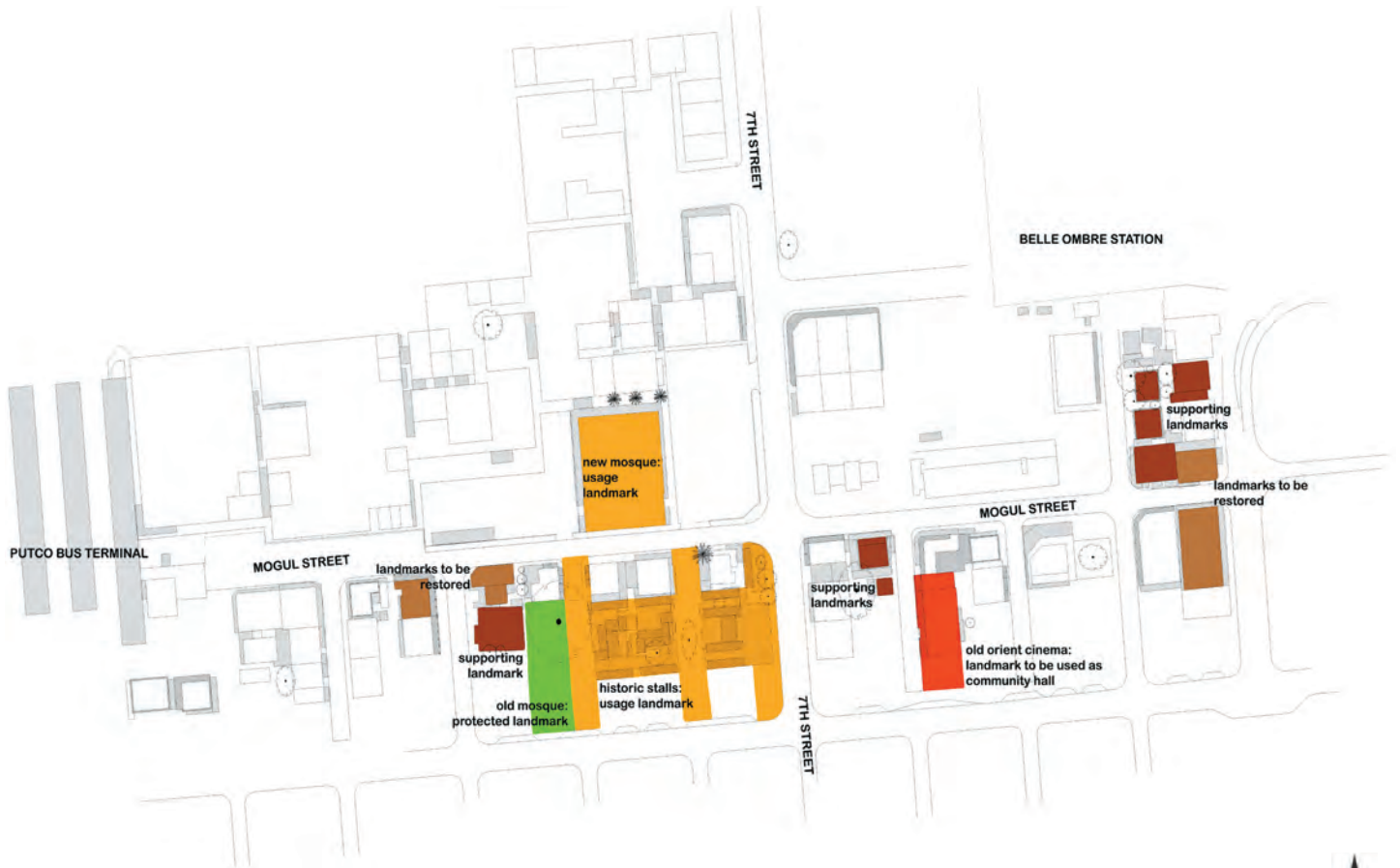


Fig. 48: Mogul street - framework proposed location of landmark buildings



Fig. 49: Mogul street - framework proposed usage of open space

## CONTEXTUAL SYNTHESIS

It is clear that Marabastad is very much in isolation and that it thus needs a better connection to the CBD – this issue is addressed in the framework by the proposal to return Boom street to a two-way feeder between D.F. Malan and the CBD. Furthermore it can be assumed that the proposed residential and mixed use areas to the south of Boom street will add a new dimension to the user group of Marabastad which today mainly consists of pedestrian commuters on their way to the shop, bus, train or taxi. This pedestrian activity is mainly along Mogul street – one block removed from the busy vehicular traffic in Boom street – and crosses over the empty open spaces left between the historical centre and more recent bulky and intrusive developments.

### Design opportunities

- Harvesting the pedestrian energy of Mogul street to shape active public spaces
- Slowing down movement through Marabastad to turn it from a commuter crossing into a place that enhances the networks and communal structures of the people that occupy the space
- Noticing the potential of the open space (on the corner of 7<sup>th</sup> and Mogul street) that overlays most pedestrian routes of the area – this area seems more appropriate as public open space (Fig. 50)

## LOCAL SYNTHESIS

On a local level one can't help to notice the vibrancy and energy that flows through the site with the movement of pedestrians and vehicular traffic. Amidst all the hardships experienced by this poorer community, one gets a sense of ambition and endurance and although most people find themselves in Marabastad for the sole reason of making a living, there is still an underlying zest for life that breaks through the everyday activities of selling mielies and roasting peanuts.

When investigating the movement through the site and immediate surrounding area, it can be found that although the informal structures and sales areas seem completely random at first, they follow the simple rules of location and proximity. Movement happens over the shortest distance possible and avoids obstructions while stalls are placed next to the main lines of movement. The investigation further highlighted certain principles of movement and space occupation within the public open spaces of Marabastad. These principles were used to formulate a series of guidelines (Fig. 51-55) that are specific to the area and will be used to inform the design process later on.

### Design opportunities

- Enhancing opportunities of network and connection by bringing together the many forms of activity within the existing public realm – pedestrian movement / informal sales / formal sales / entertainment / religion / lingering / eating / public wc
- Setting a support structure – spatial and social – for the economic initiatives (informal sales) of the occupiers of the area
- Bettering the quality and experience of the local environment from a visual, functional and micro-climatic perspective – responding to identified needs, problems and functions (Fig. 56).



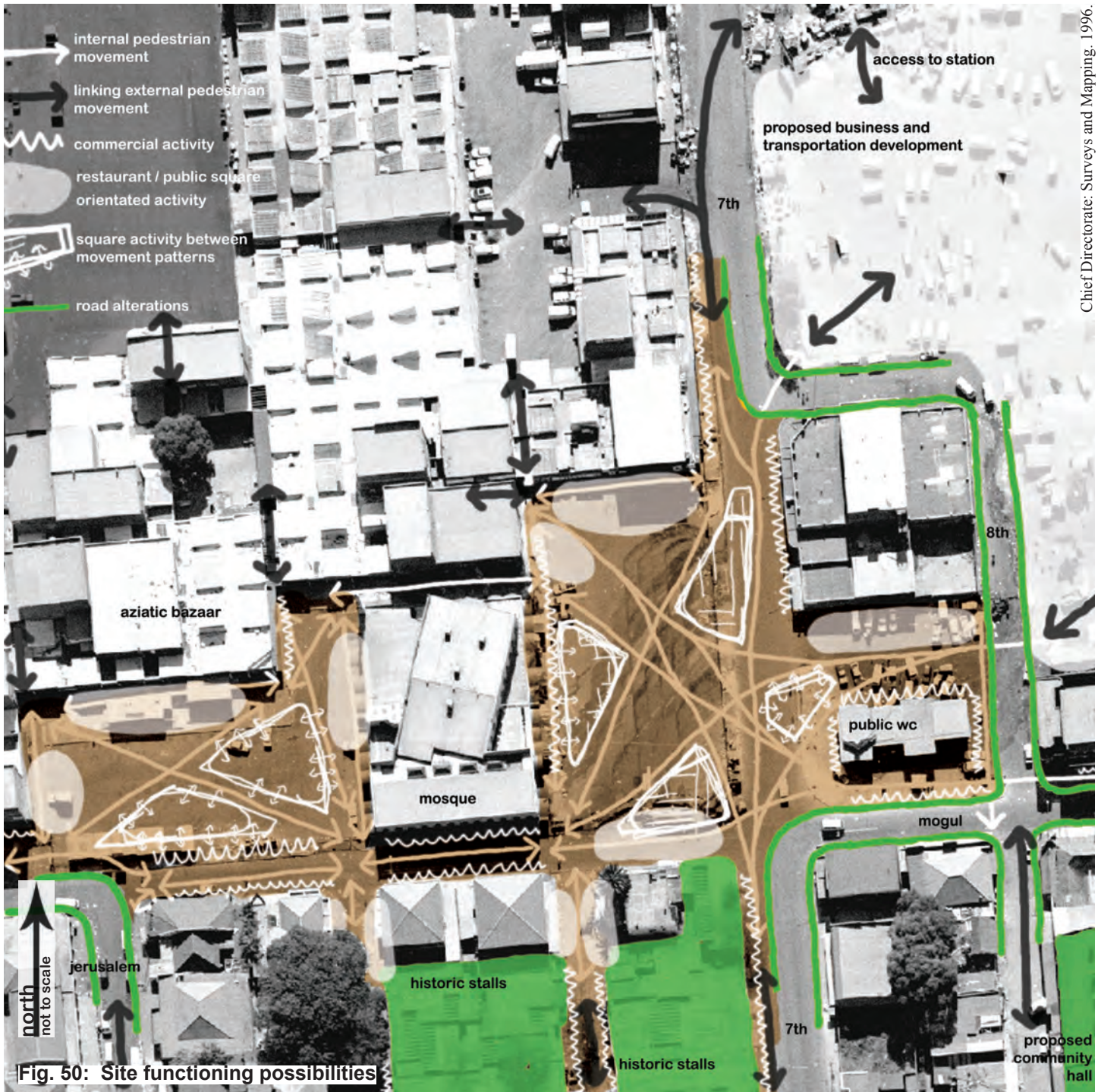
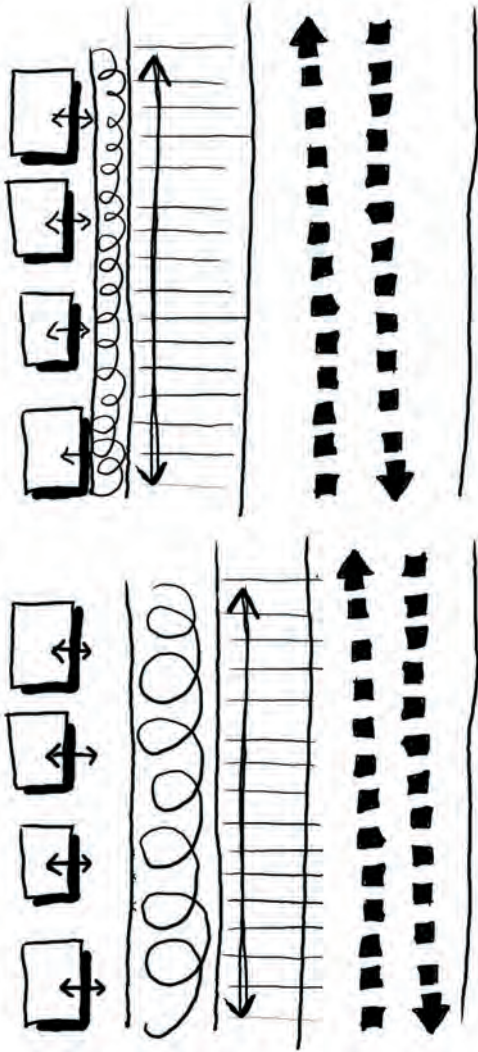
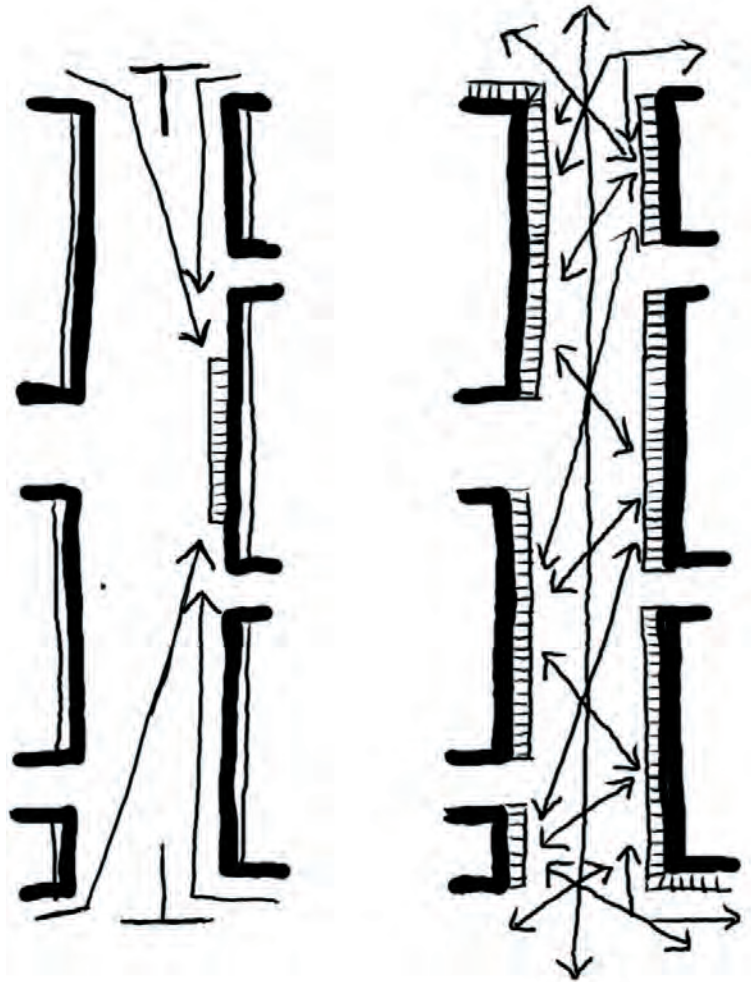


Fig. 50: Site functioning possibilities



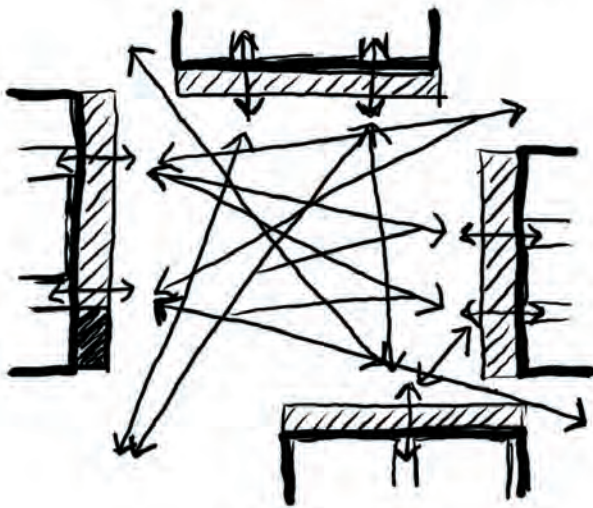
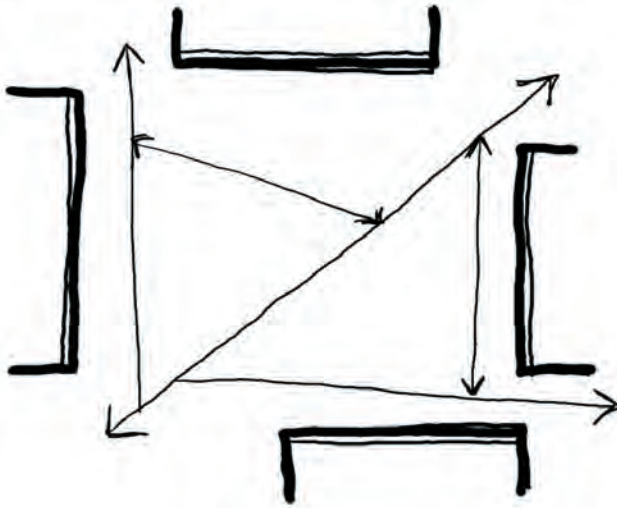
- allow space for trade
- assume turbulent movement in front of stalls
- appropriate space for passing pedestrian flow
- roads with appropriate width
- build up speeds - do not locate high & low speeds next to each other

Fig. 51: Design guidelines - roadside, speed & space ratio

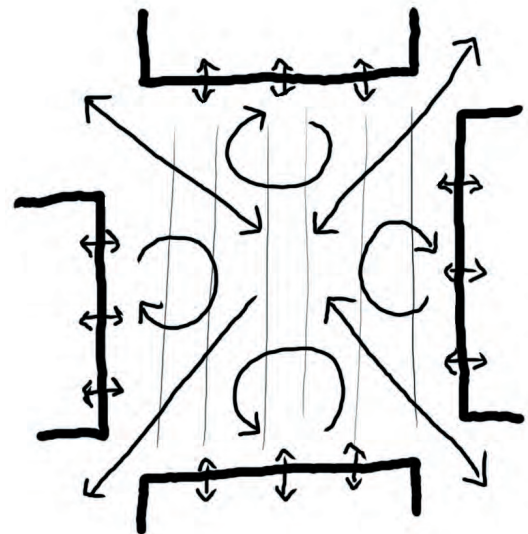
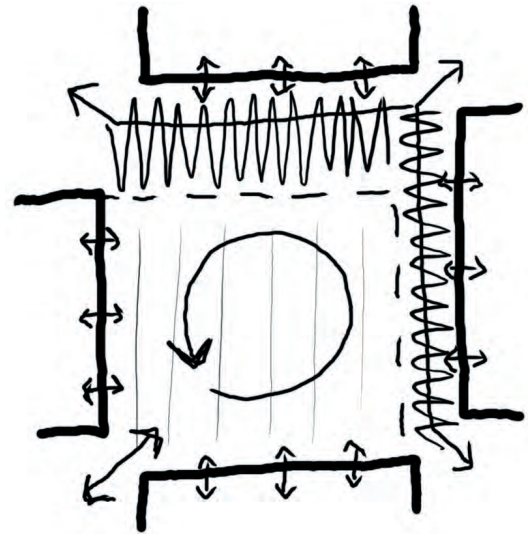


- create purpose of movement inside & outside street
- interactive facades increase movement patterns and interaction

Fig. 52: Design guidelines - pedestrian movement in streets / alleys

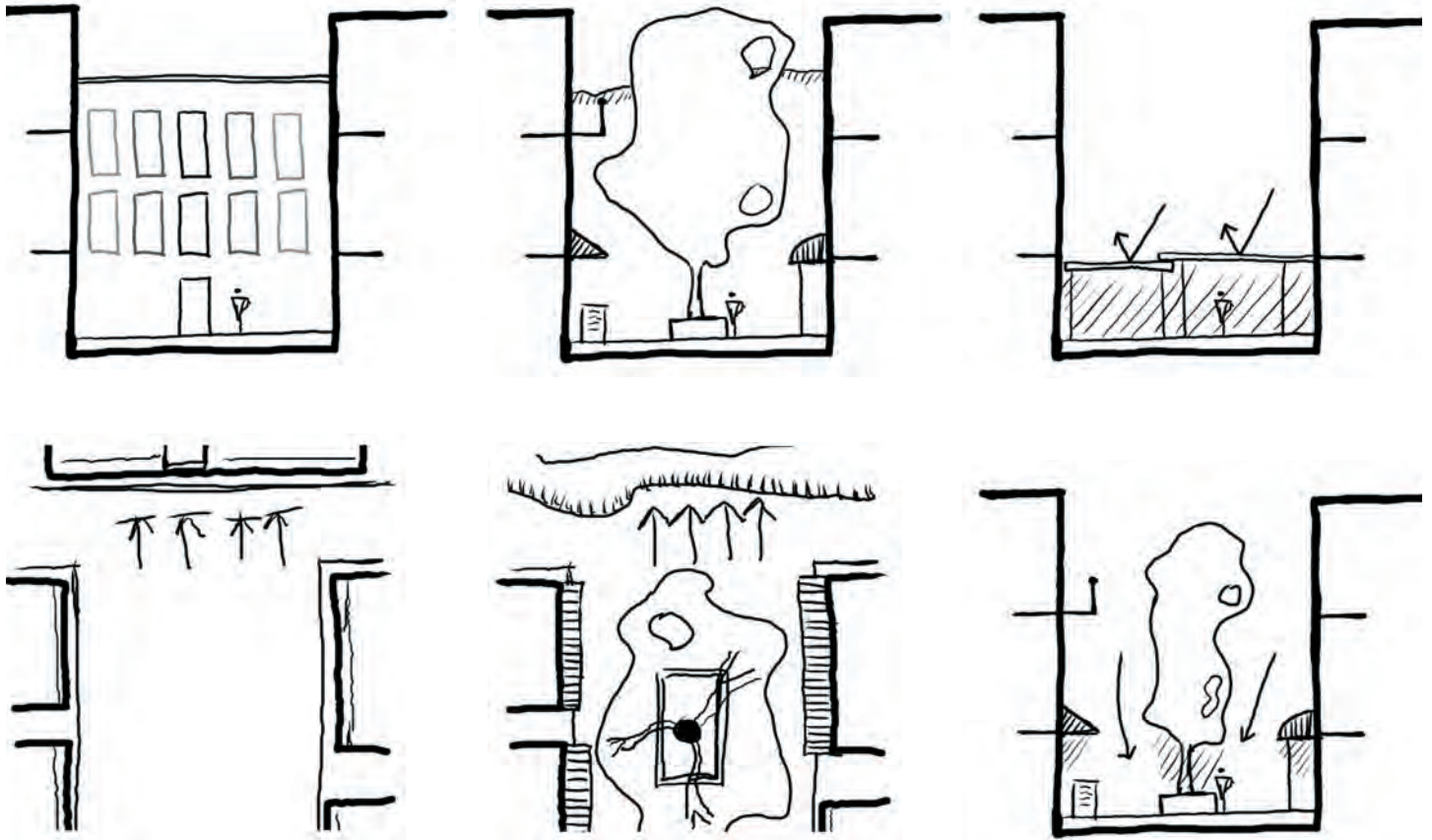


- blank facades encourage fast movement through a space
- interactive facades draw energy and increase activity and interaction in a space



- barriers create protected spaces but may leave awkward open space on the other side
- barriers constrict movement and limit interaction

Fig. 53: Design guidelines - pedestrian movement through enclosed urban space



- ensure elements of human scale in streets and open spaces: seating, tree canopies, balconies, overhangs and interactive facades
- diversify elements within spaces
- provide framed views out of enclosed spaces

**Fig. 54: Design guidelines - providing the human element**

- it is necessary to let daylight into an urban open space
- divided pieces of shelter that leave areas of light function better than one solid roof
- although not waterproof, trees provide filtered light and a sense of protection

**Fig. 55: Design guidelines - amount of enclosure**

# NEEDS

## BASIC HUMAN NEEDS

floor covering / surface  
shelter  
shade  
safety  
protection from elements

## LIFESTYLE NEEDS

connection (pedestrian & taxi)  
storage  
position / location  
parking

## EMOTIONAL NEEDS

community  
belonging  
personal space  
visual & other sensory stimulation  
acknowledgement

## DESIGN NEEDS

robustness  
multi-functionality  
multi-use  
timelessness  
personal demarcation  
flexibility

# PROBLEMS

waste dumping  
storage of commercial goods  
crime  
taxi & private car parking  
disruptive fencing  
maintenance of public facilities  
vehicular & pedestrian interface  
surface finishing  
commercial pavement space

## mielie cookery (seasonal)

taxi rank

informal sales:

everyday groceries

clothing and shoes

music

eats: peanuts/worms/fruit/sweets

restaurants

formal sales

workshops

pharmacies / herbalists

groceries

fabrics

electronics

funeral services

restaurants

parking

pedestrian link

religious gathering

Fig. 56: Identified needs, problems & functions

## PHYSICAL SYNTHESIS

Topographically, the chosen site is ideal for the making of an all accessible public space. The gentle slope without any major level changes facilitates easy movement through the site and ensures a visual connection with the destination at all times. This not only motivates the passer-by to enter the area, but also helps to orientate the user within the space – *“Behavioral studies of Manhattan plazas indicate that as long as the plaza is flush with the sidewalk, 30 to 60 percent of the pedestrians entering the block will walk through it and avail themselves of the space.”*<sup>102</sup>

The gentle slope from south to north ensures good stormwater drainage. However, because of the size of the site and intensity of the thunderstorms, sheet run-off may accumulate into streams and deeper areas of water. This will not only inhibit the pedestrian use of the space but will also be a threat to informal traders without proper shelter for their goods. Furthermore it should be noted that in a place where lack of maintenance is one of the biggest problems, by example of the Steenhoven spruit, the introduction of water features should be carefully considered as it may only have a dilapidating effect on the appearance of the area.

As the temperatures are mostly pleasant (except for the cold evenings in mid-winter) and rain mostly occurs as shorter thunderstorms during the summer months, the site lends itself extremely well to intensive outdoor use. It should however be kept in mind that the exposed site can become unpleasantly hot during summer afternoons when there is no cloud cover or areas of shelter.

Because the site is currently asphalted from corner to corner with no vegetation and situated in a dense urban fabric of two to three storey buildings, wind gusts can be quite severe and turbulent as a result of funnelling and obstruction. This, together with the relatively little shaded areas and constant taxi traffic that produce masses of noise and air pollution, contributes to an unpleasant and exposed feeling when one crosses the site from one side to the other.

### Design opportunities

- Catering for both passers-through as well as lingering people who will spend some time on the site
- Introducing restaurants and street café's that spill out into the public area
- Introducing trees as wind breakers, shade providers, pollution controllers and space makers
- Developing a drainage system that regulates the stormwater run-off – catches it and uses it for irrigation purposes
- Providing shelter or storing spaces for informal traders
- Designing a low maintenance public space that can not easily be polluted or harmed by the elements
- Bettering the interface between vehicular traffic and pedestrian circulation

<sup>102</sup> Pushkarev. & Zupan. 1975. p.162.

# PART SEVEN



Fig. 57: Marabastad - bridge over Steenhoven spruit





**Fig. 58: Marabastad - banks of Steenhoven spruit**

## CONCEPT DEVELOPMENT

From the above investigation, it is clear that the people of Marabastad have a history of problematic interaction and difficult reaction to their surroundings – this includes the political environment, economical situation, cultural differences and physical surroundings. From a political perspective there have always been issues of recognition and acceptance between the authorities and the members of the community. Economically the inhabitants of Marabastad have never had an easy life and many are still struggling to make a living every day. Although, culturally, in old Marabastad, the Black, Indian and Coloured communities were very well integrated, the differences between the cultural groups occupying the area today are obvious. It seems that each cultural community has a different place and function within the larger community and although there is a peaceful relationship between the individuals from the different communities, there seems to be very little positive interaction except over the retail counter. Concerning the physical environment, the many years of decay and neglect have rendered Marabastad visually unpleasing, hygienically unsafe and physically broken-down. *“Currently buildings and infrastructure are badly neglected, and lack of municipal management and control has given rise to severe social problems...”*<sup>103</sup>

Nevertheless, walking through Marabastad, one experiences a vibrancy and energy that is unique only to this part of the city. Somewhere between the fast moving taxi traffic along Boom street and the busy pedestrian bridge to Belle Ombre station, a different Marabastad shows itself (Fig. 59) – a Marabastad that rises above its environment with a spirit of endurance and a zest for life. *“It is here in this complicated and organic swamp of the everyday, with its adaptive and largely self-organizing systems of people and collectives who think locally and act locally, where the intelligence of cities lies, where small have long been difficult and even ugly, and where less is rarely perceived as more by those who have least.”*<sup>104</sup>

It is this unique quality of Marabastad that this study will aim to bring out and use to the benefit of the individuals as well as community of the area – it is about creating platforms of opportunity within the existing networks and linking people and activities in order to shape an interactive community that will not only build itself up, but stand as example of what life in the marginalised urban areas of South Africa can grow to be. The study will aim to impact through three different levels of action (Fig. 60):

- the first being the bettering of basic conditions and facilities of the local environment;
- the second aiming to create links between people and ideas using and enhancing the existing networks of the area;
- and the third, moving to socially activate public space within Marabastad by way of introducing new activities and harvesting existing activities in order to build networks and improve interaction between individuals and collectives.

<sup>103</sup> Malan. *op.cit.* p. 9.

<sup>104</sup> Hamdi. *op.cit.* p. 17.

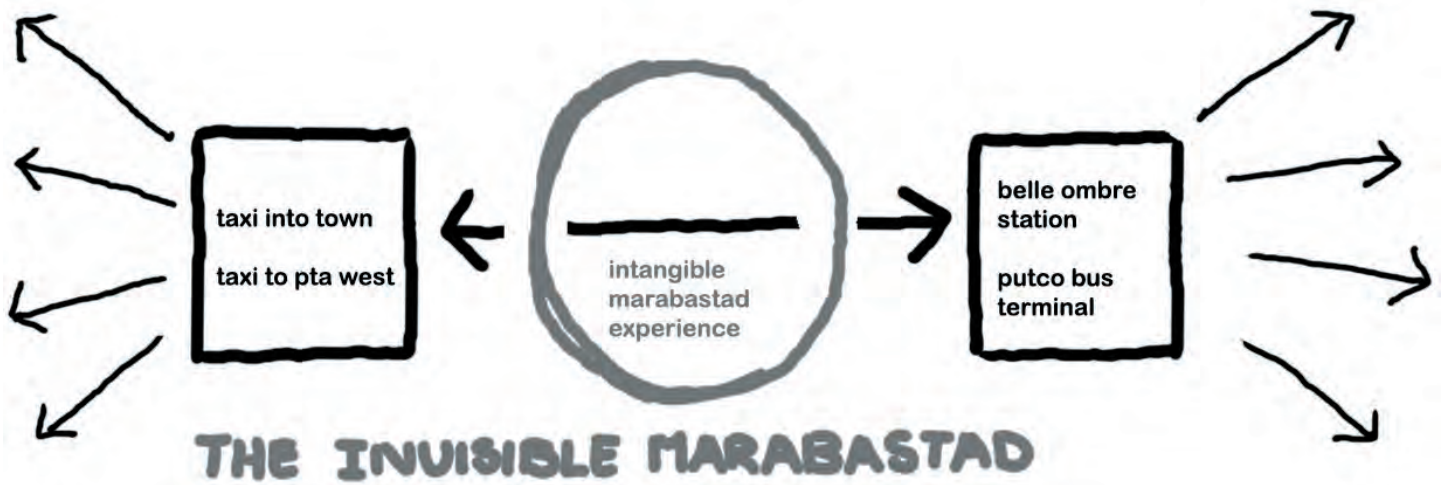


Fig. 59: The invisible Marabastad

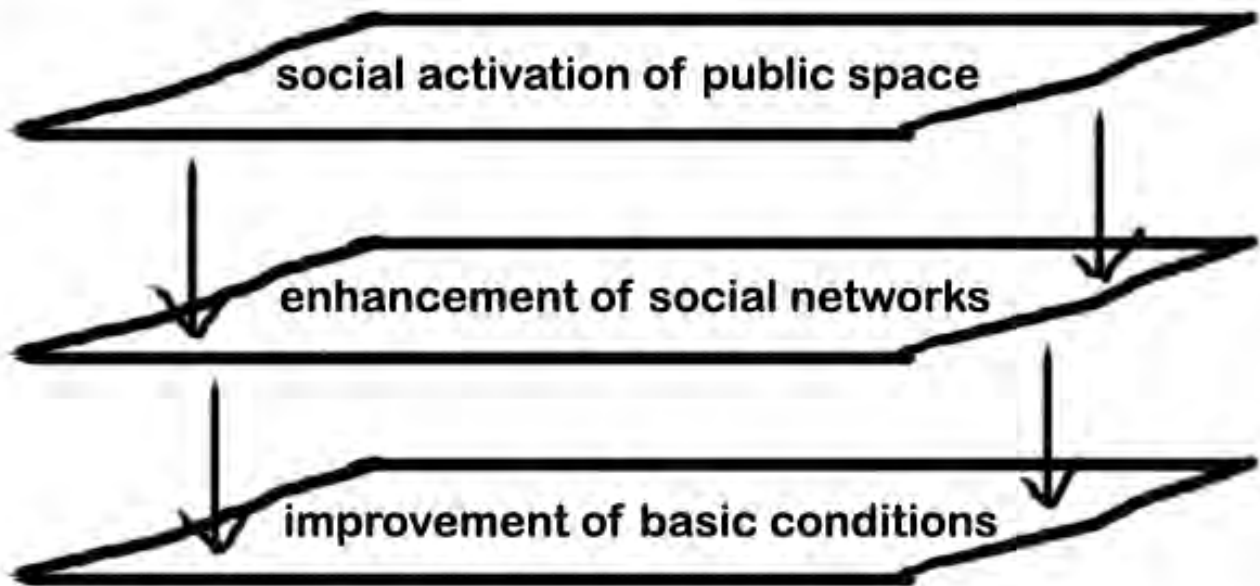


Fig. 60: Levels of design intervention

## Design ideas

Remembering Marabastad's past of music and parade, as well as noticing the way in which music shapes a large part of everyday life of the area (taxi's attracting customers with music, girls selling cassettes with speakers blaring out the merchandise and the mosque announcing its presence 12 o'clock every Friday), it would be of great advantage to the local character and spirit to introduce a series of jazz bars and restaurants as places of gathering. These places will also serve the apparent need for fast and affordable providers of meals and snacks as take-away shops and informal restaurants are scattered all along the streets of Marabastad.

In addition, the past culture of cinema and music combined with the amount of local people interested in the game of soccer, inspires the installation of an outdoor open theatre or electronic screen that can serve the purpose of entertainment through the screening of latest films and sports games. It can further be utilised for addressing large numbers of people at once or even to host exterior religious gatherings.

A multi-purpose outdoor stage will, in conjunction with the surrounding jazz bars and street café's, provide the opportunity for local artists and performers to show off their talents at will. In conjunction with the outdoor screen, the stage can also be used for organised performances and/or public speaking.

The chosen space will be designed as public square and will house the intended new activities as well as accommodate and enhance what is currently taking place within the space. It will be *“a place for trading and networking ... a waiting place – somewhere you know you've arrived. A place for wasting time and for spontaneous events or chance encounters or encounters by choice where public and private life are mostly indistinguishable. It should be a place where the old can sit and dream and pass on their wisdom and tell stories and gossip. Somewhere not intimidating for women and children, where people feel safe in the company of others because the surroundings are familiar, because you don't get lost, because help is always at hand and because you feel a sense of belonging”*<sup>105</sup>.

<sup>105</sup> Hamdi. *op.cit.* p. 58.

# 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 Tambo 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.

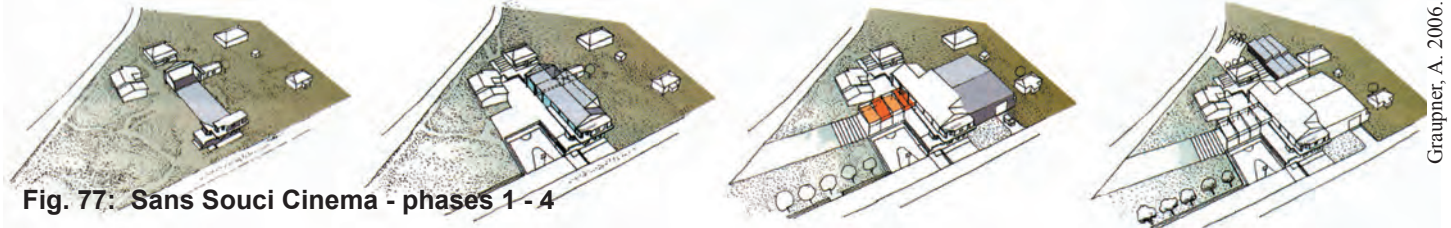


Fig. 77: Sans Souci Cinema - phases 1 - 4

Graupner, A. 2006.

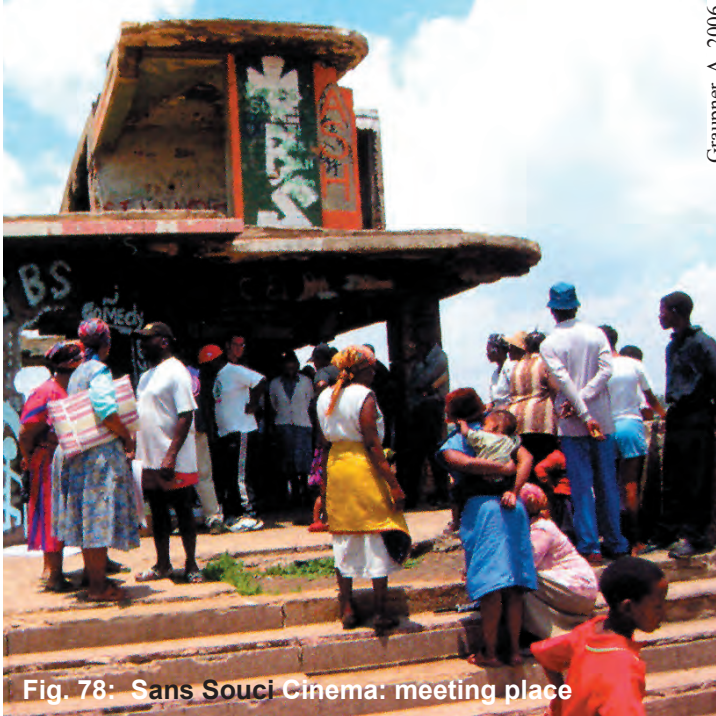


Fig. 78: Sans Souci Cinema: meeting place

Graupner, A. 2006.

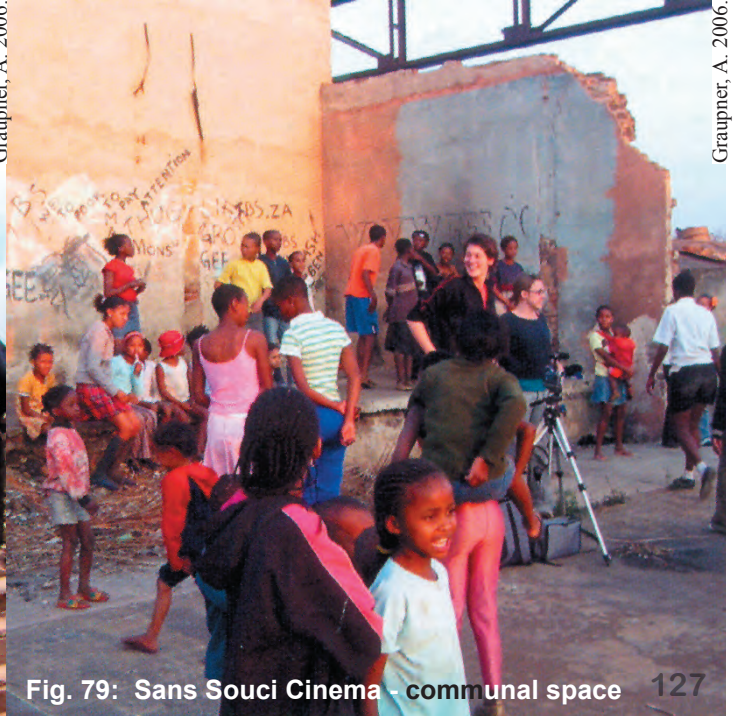


Fig. 79: Sans Souci Cinema - communal space

Graupner, A. 2006.

# PART NINE



## DESIGN DEVELOPMENT

Design evolution (Fig. 81-84)

Formulation of design principles (Fig. 85)

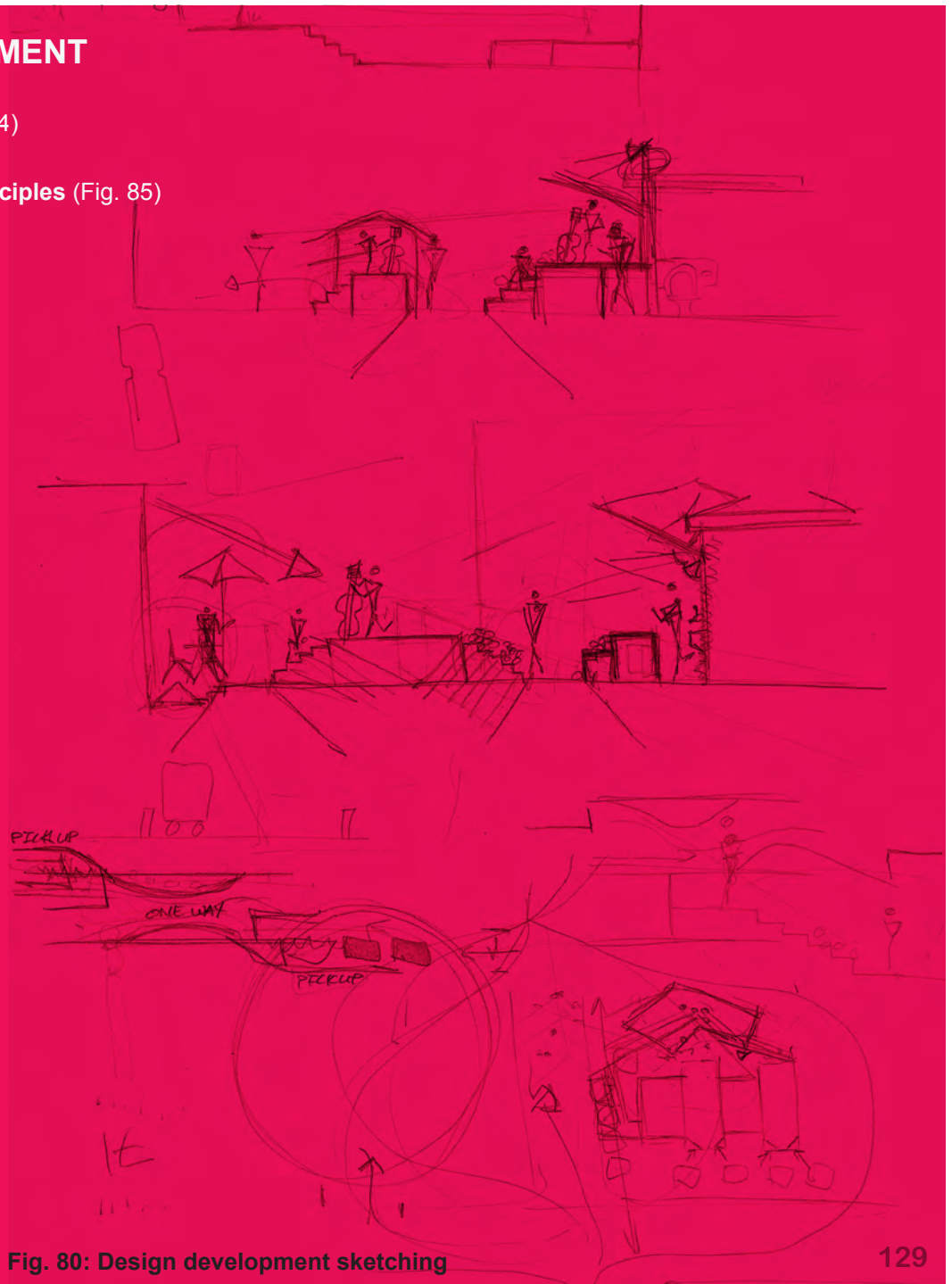


Fig. 80: Design development sketching

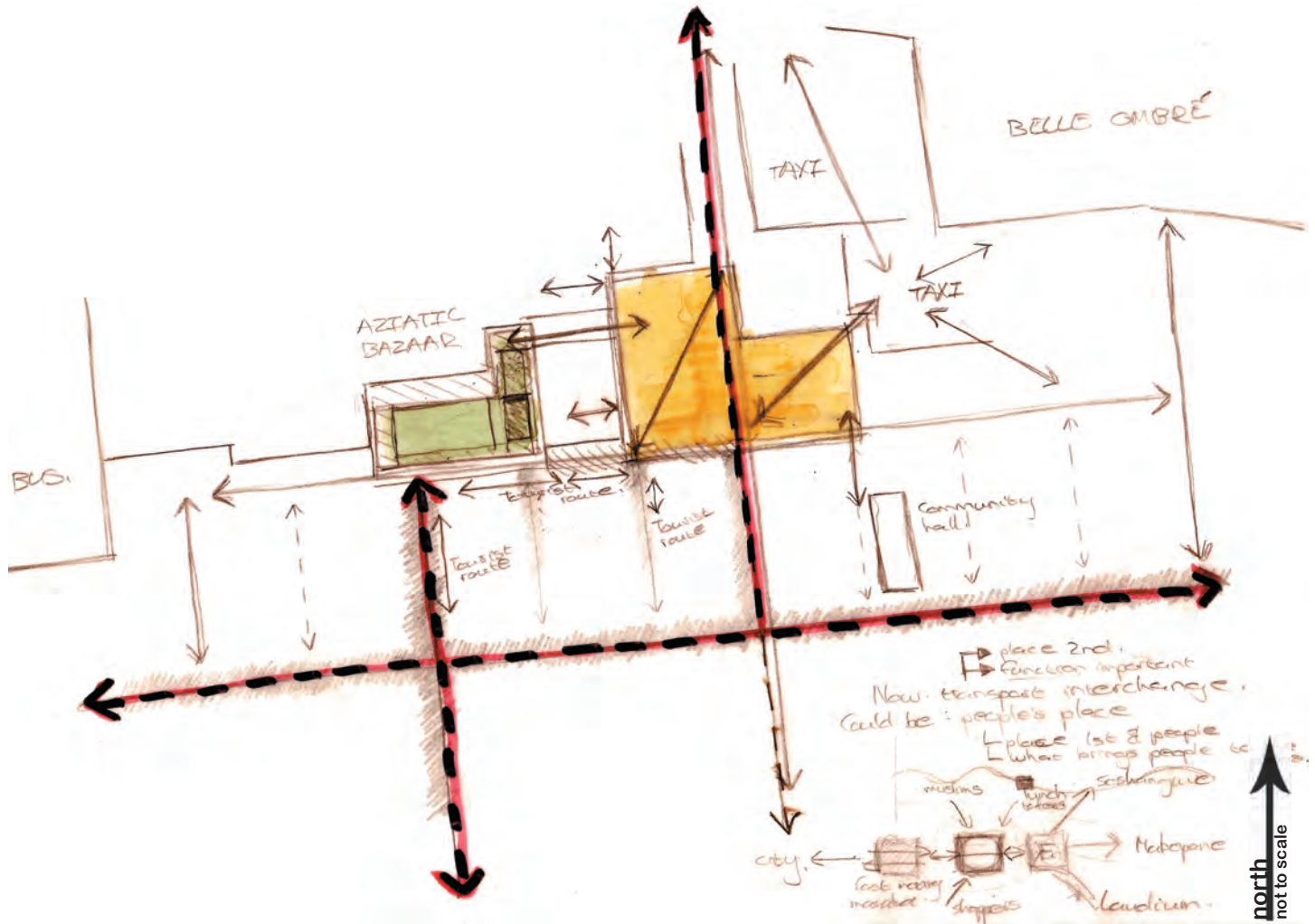


Fig. 80: Design development 01

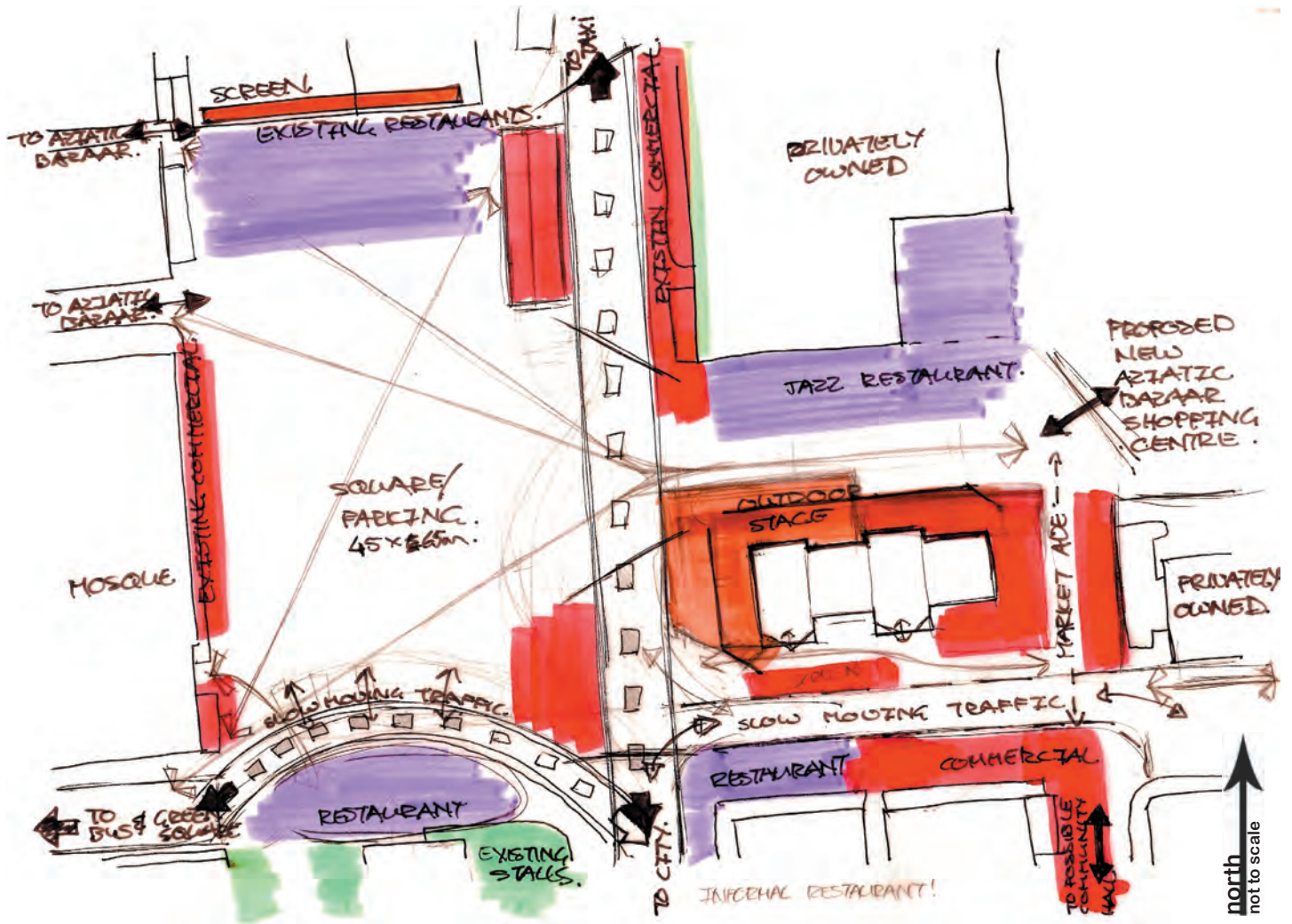


Fig. 82: Design development 02

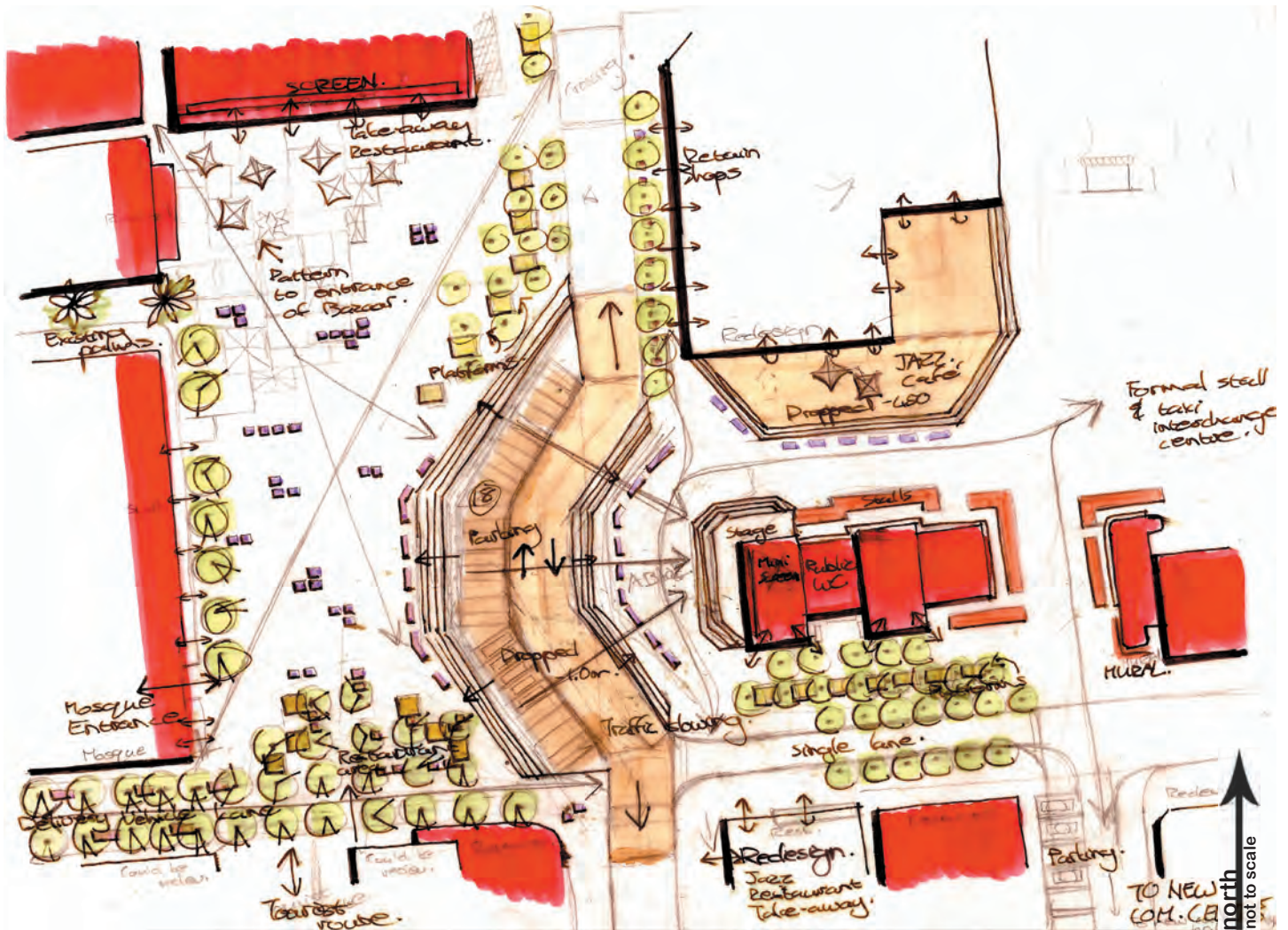


Fig. 83: Design development 03

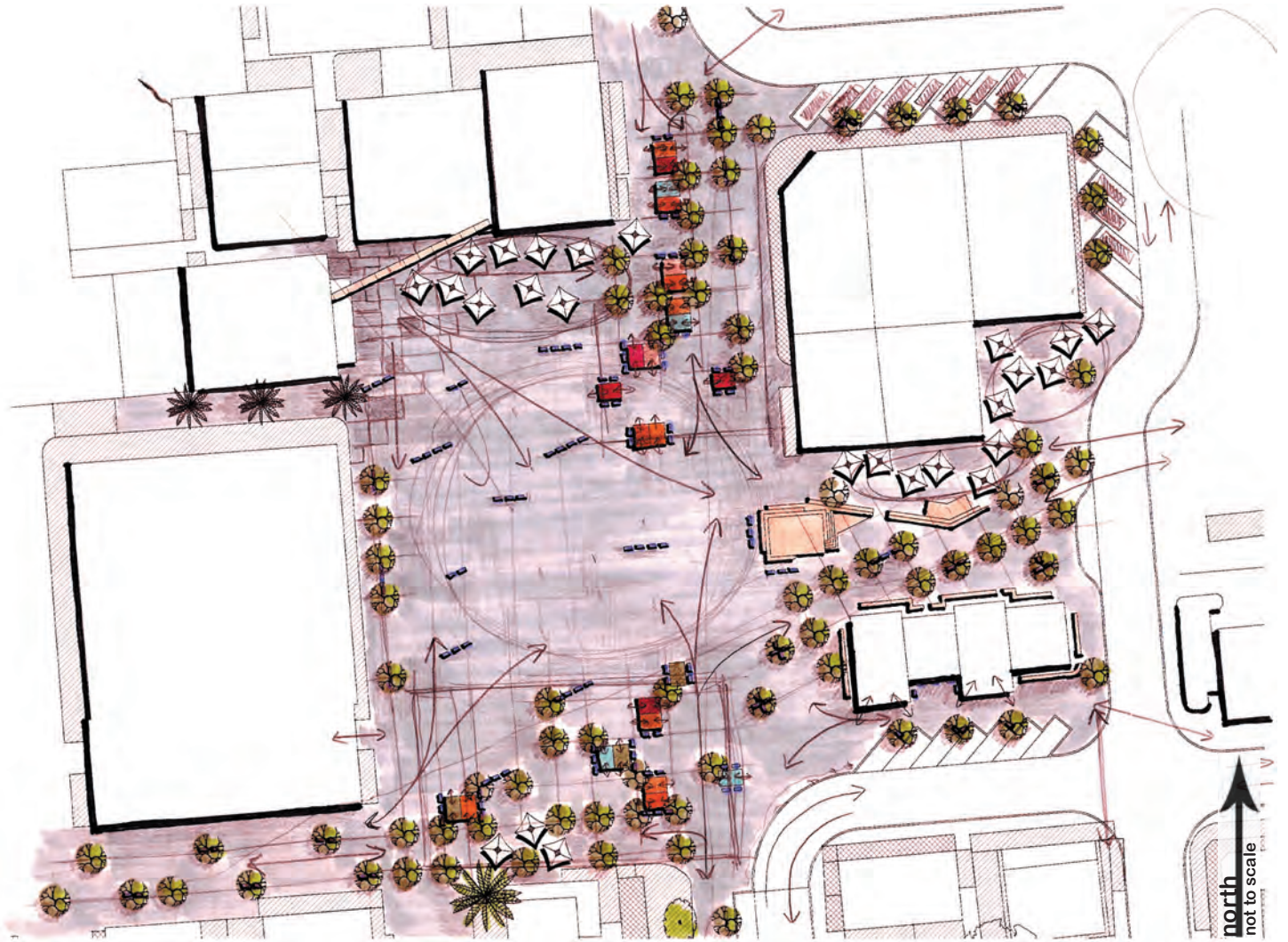


Fig. 84: Design development 04

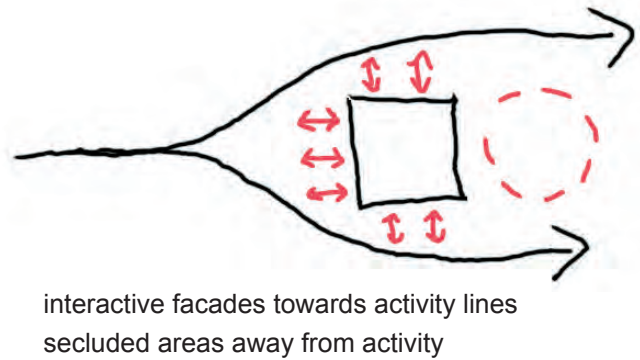
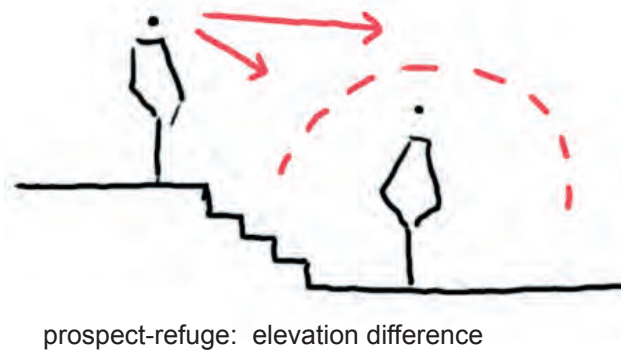
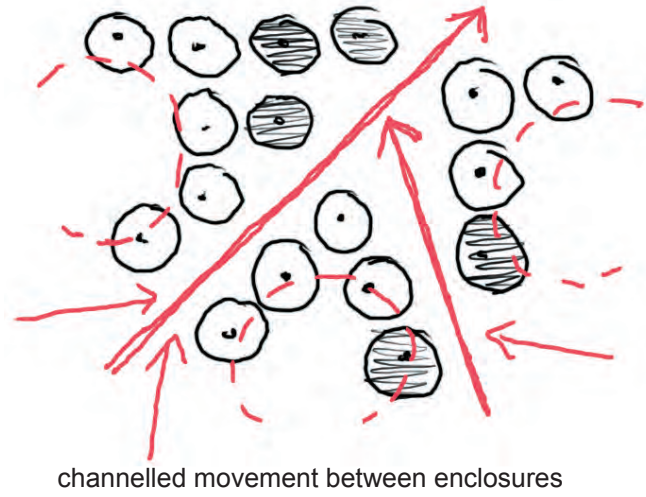
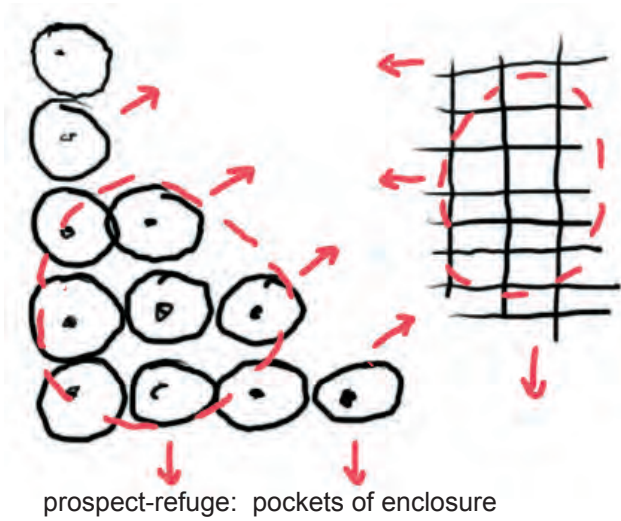
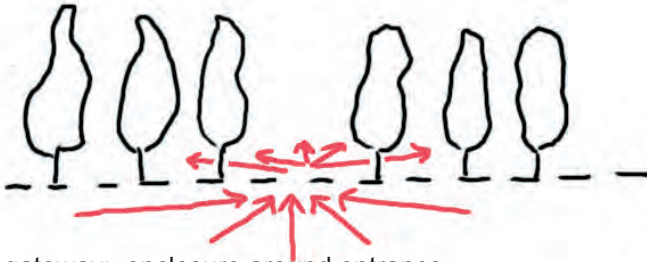
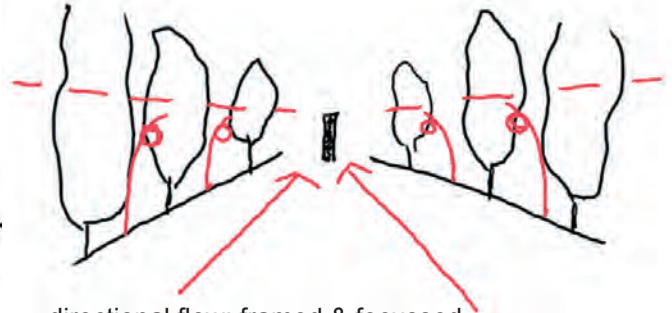


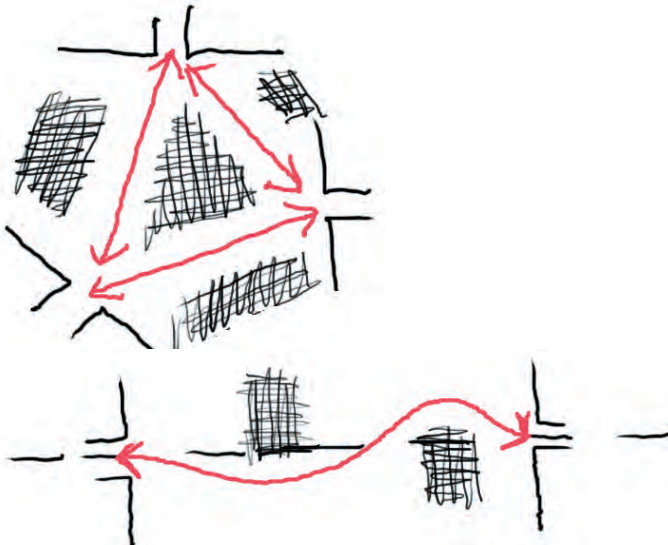
Fig. 85: Applied design principles



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



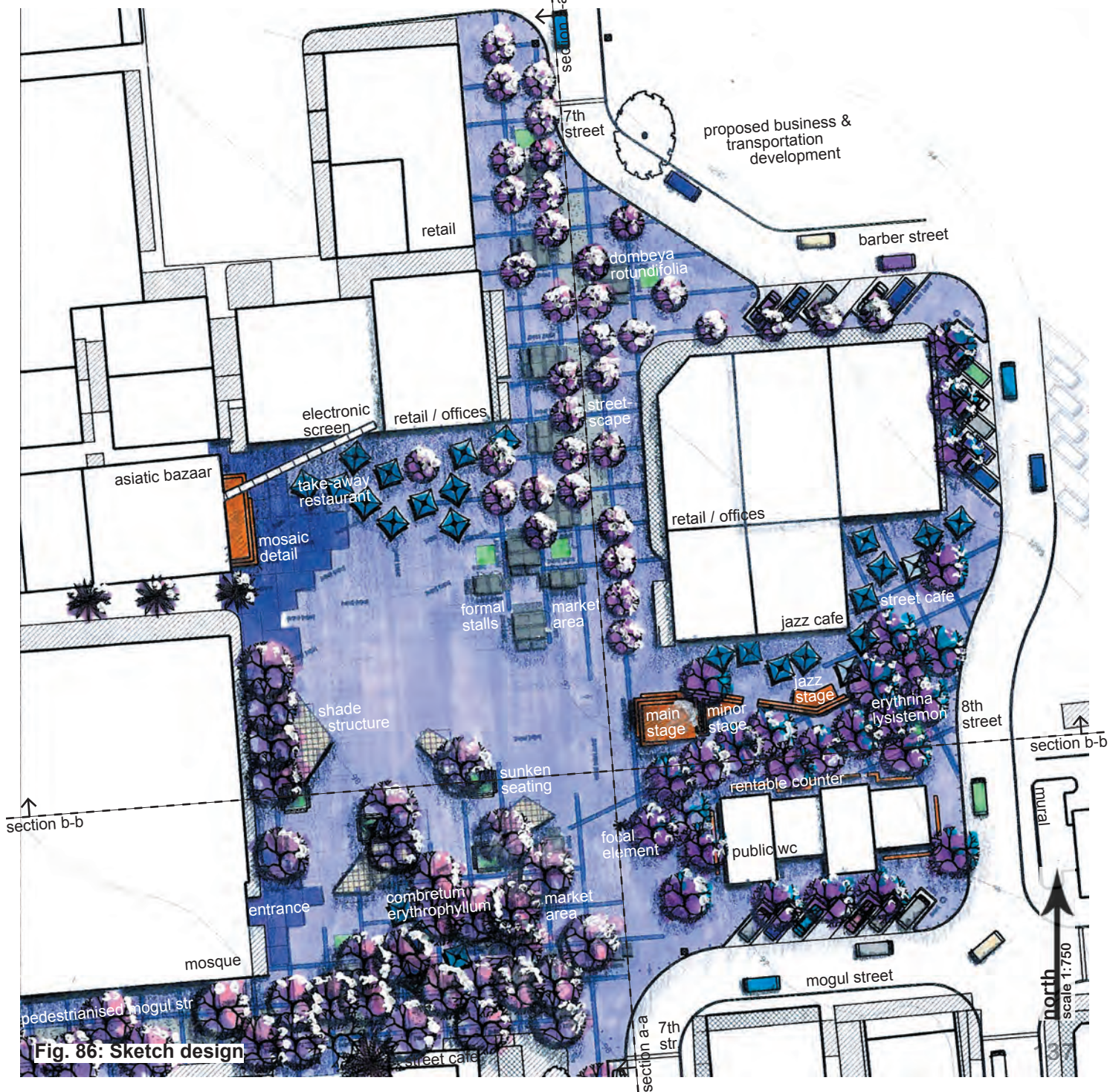


Fig. 86: Sketch design



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...”<sup>111</sup>*

### 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*, Marcus<sup>112</sup> 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’s<sup>113</sup> work indicates that it is those plazas that do not act primarily as thoroughfares that cause users to stay the longest.”<sup>114</sup>*

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

<sup>111</sup> Lynch. 1981. p.433.

<sup>112</sup> Marcus. *op.cit.* p. 18.

<sup>113</sup> Pushkarev. & Zupan. *op.cit.*

<sup>114</sup> 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 Lynch<sup>115</sup> 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. Gehl<sup>116</sup> 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].”<sup>117</sup>

### 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 8<sup>th</sup> 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 7<sup>th</sup> 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.

<sup>115</sup> Lynch. 1971.

<sup>116</sup> Gehl. 1968. p.429-446.

<sup>117</sup> 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 Marabastad<sup>118</sup>, 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 7<sup>th</sup> street – the site is connected to the public open spaces of 5<sup>th</sup>, 6<sup>th</sup> and 7<sup>th</sup> 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 6<sup>th</sup> 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.”<sup>119</sup>*

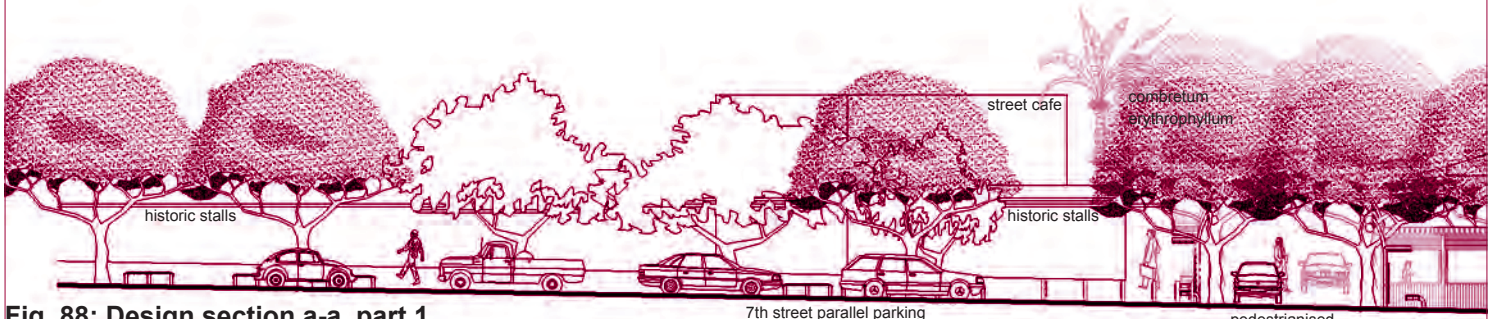
The different functional and experiential areas in the design are partly achieved by the introduction of a grid system of trees on the northern, eastern and southern parts of the square. These monoculture groupings of trees – *Dombeya rotundifolia*, *Erythrina lysistemon* and *Combretum erythrophyllum* – 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):

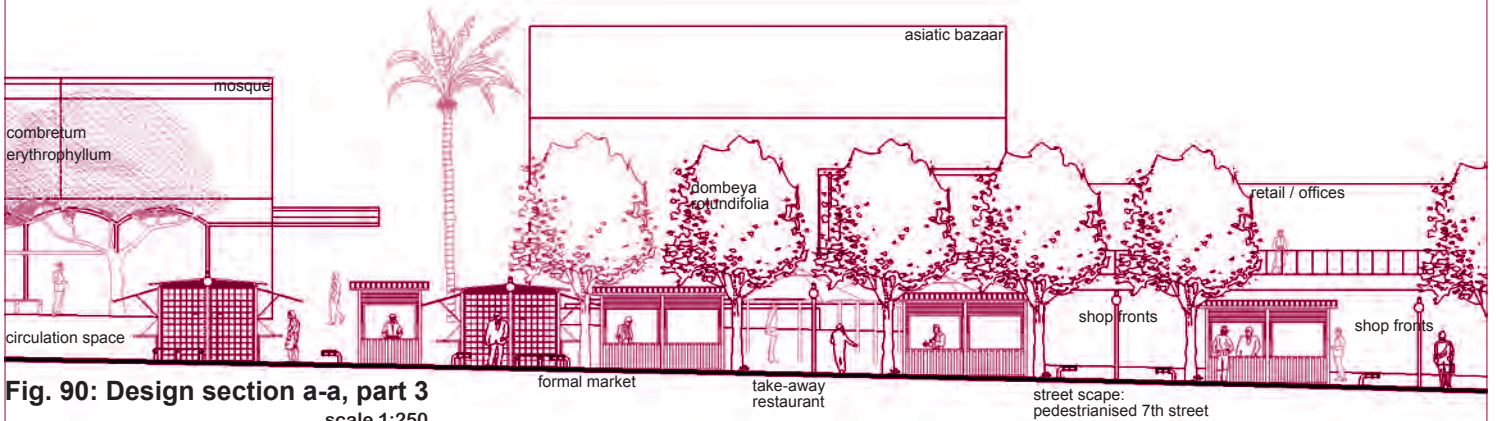
- (1) In front of the electronic screen an open viewing area of 25 x 30m serves the function of gathering space for larger groups to watch soccer games, attend movie screenings or take part in other public events such as political campaigns or public speaking. The area is situated on the crossing of 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.

<sup>118</sup> Meyer Pienaar Tayob. *op.cit.*

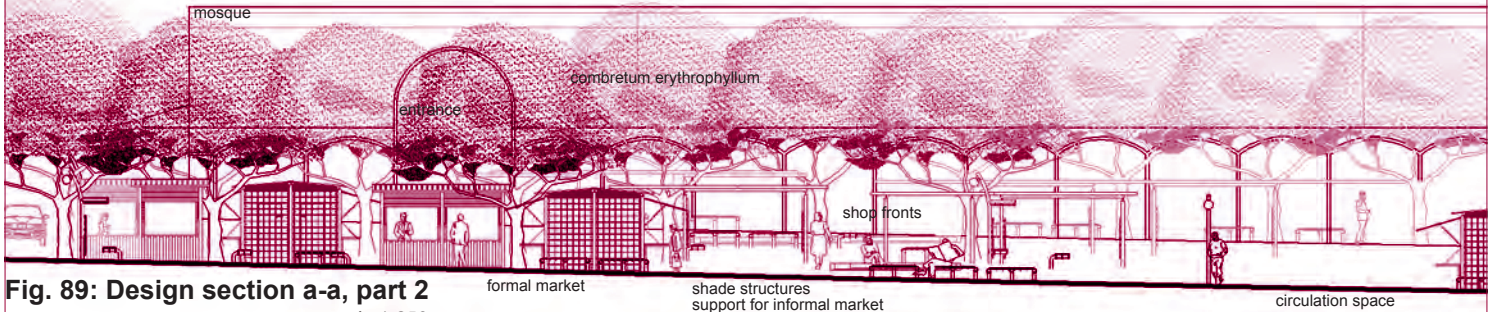
<sup>119</sup> Marcus. *op.cit.* p. 29.



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



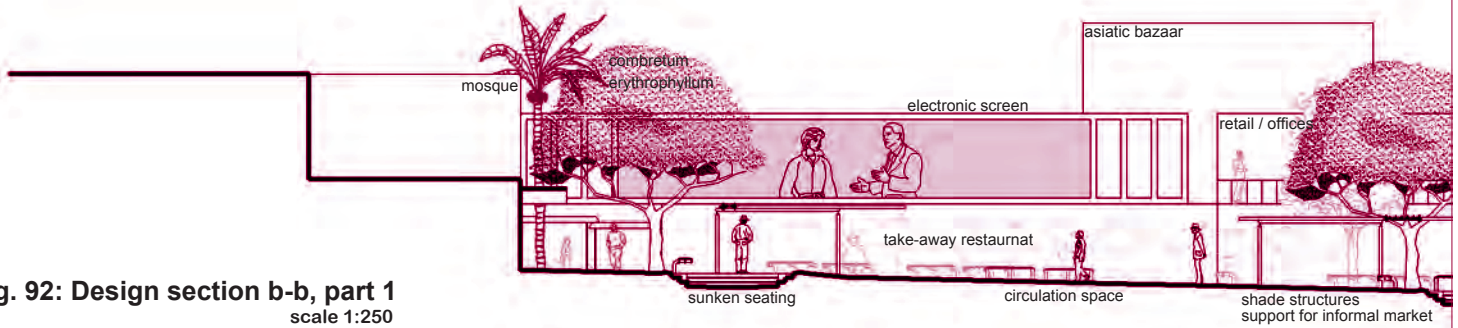
**Fig. 90: Design section a-a, part 3**  
scale 1:250



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



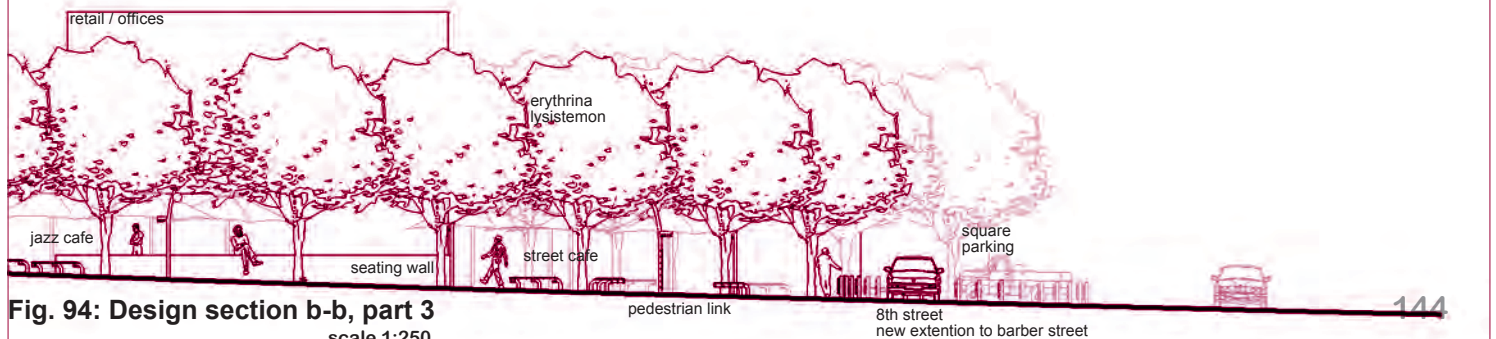
**Fig. 91: Design section a-a, part 4**  
scale 1:250



**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.*”<sup>120</sup> 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

<sup>120</sup> 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.

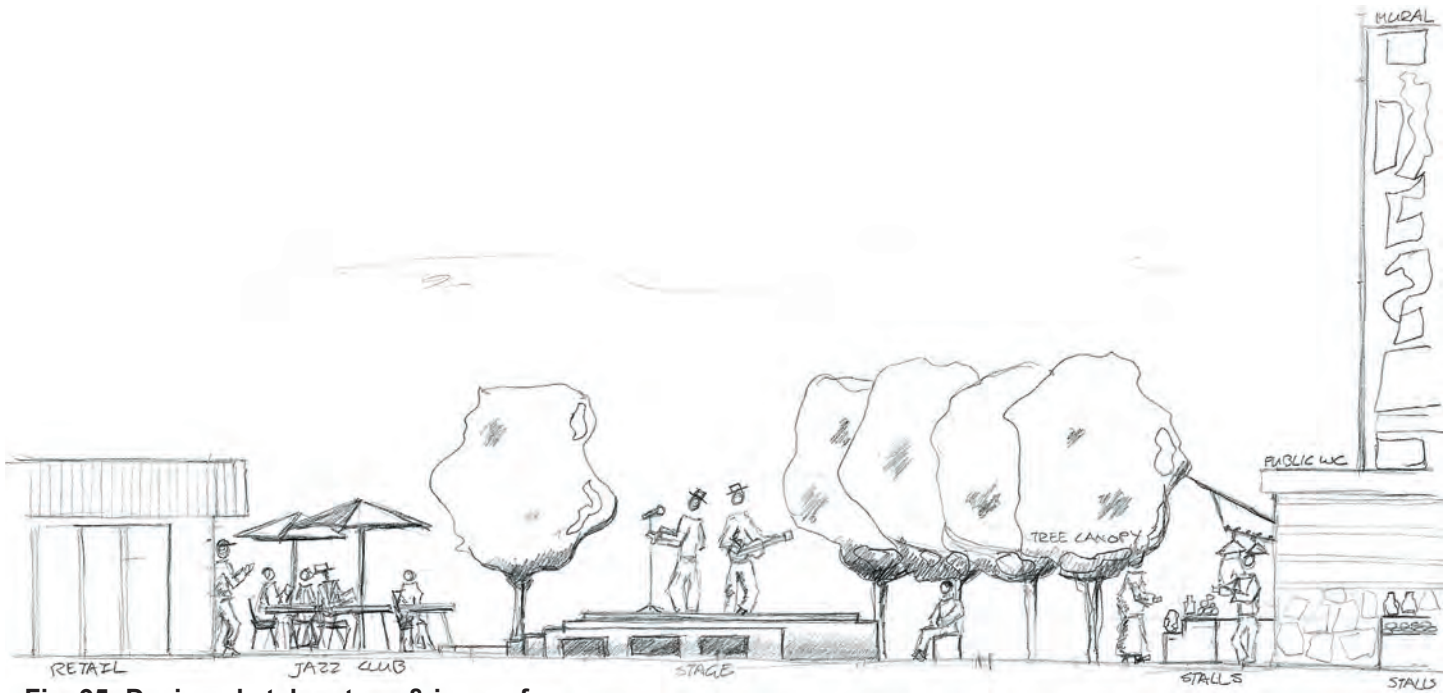


Fig. 95: Design sketch - stage & jazz cafe

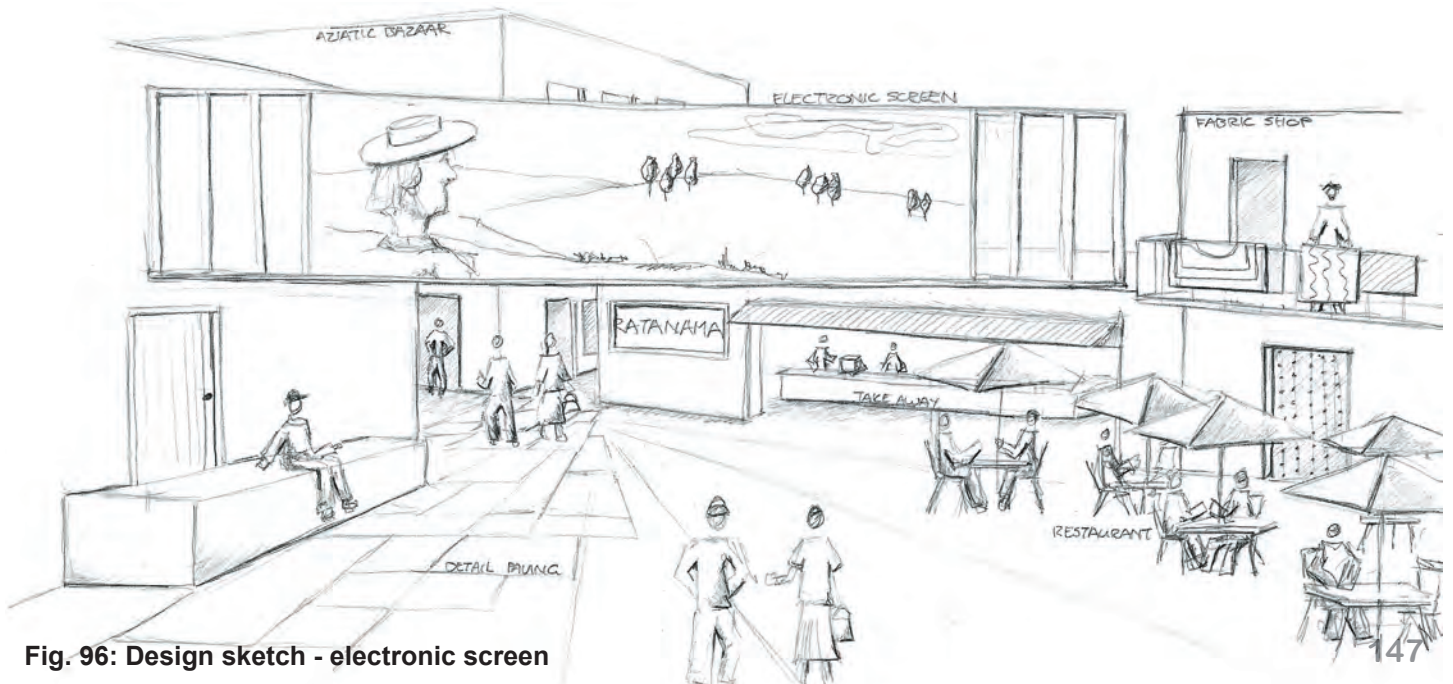


Fig. 96: Design sketch - electronic screen



Fig. 97: Design sketch - stall entrance area

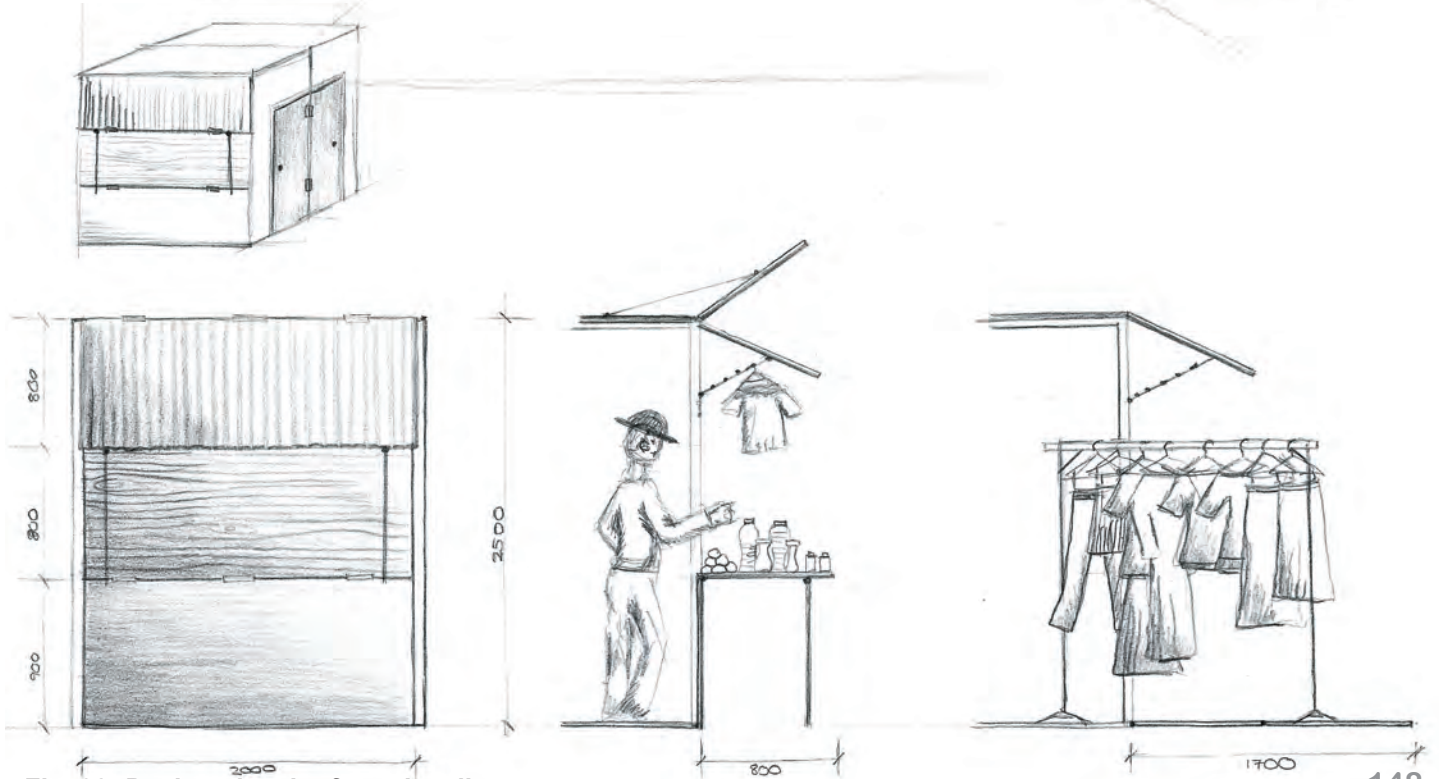


Fig. 98: Design sketch - formal stall

### **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 Marcus<sup>121</sup>: to “*create a sense of joy, delight, and wonder at the life of [Marabastad]*”.

<sup>121</sup> Marcus. *op.cit.* p. 40.

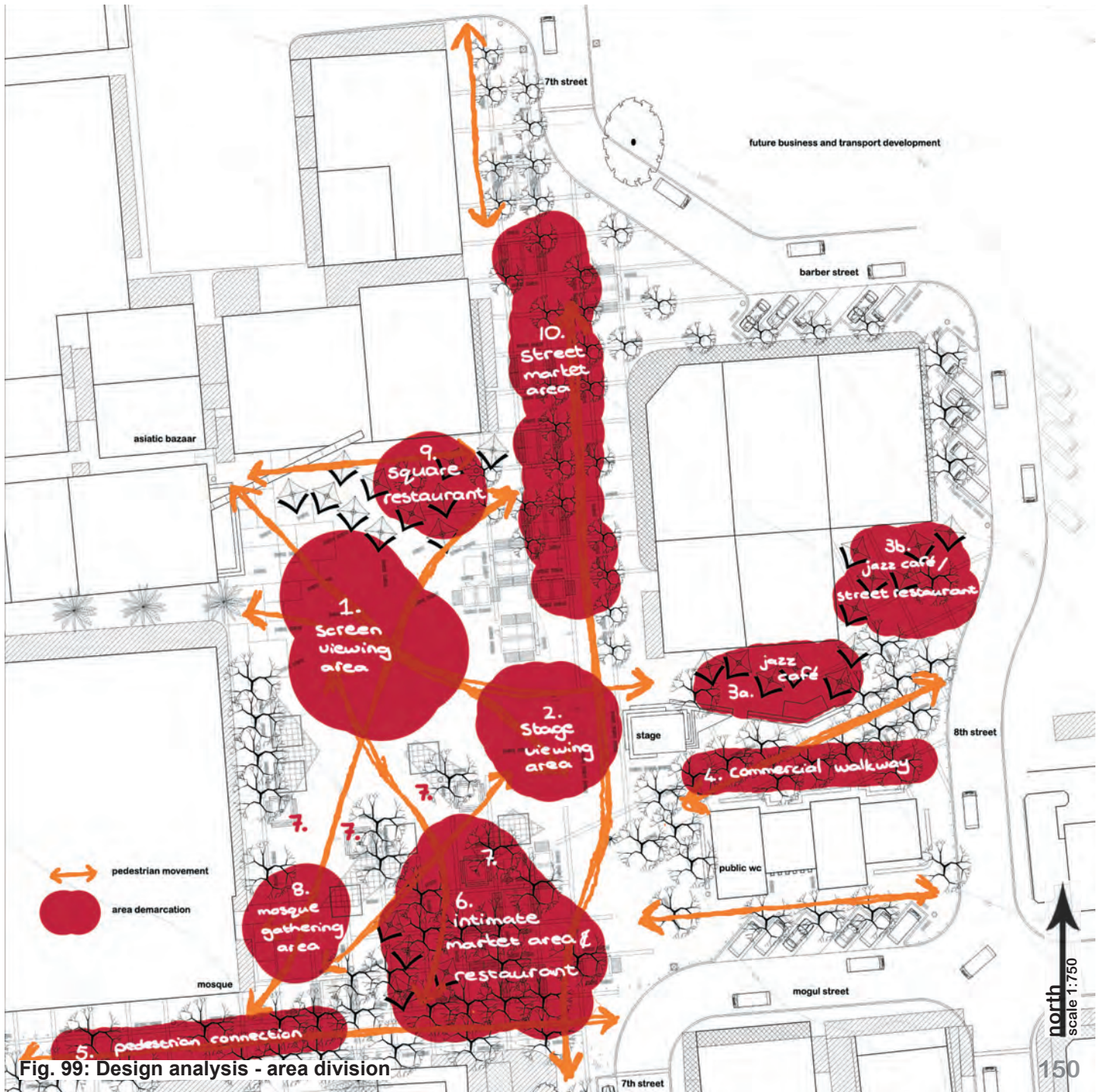


Fig. 99: Design analysis - area division



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 7<sup>th</sup> 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 7<sup>th</sup> 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 7<sup>th</sup> 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 7<sup>th</sup> 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

# PART TWELVE



## **DETAIL DESIGN & TECHNICAL RESOLUTION**

**Storm water drainage system** (Fig. 107)

**Furniture placement** (Fig. 108)

**Street furniture design** (Fig. 109-112)

**Formal stall design** (Fig. 113-116)

**Streetscape design** (Fig. 117-120)

**Sunken seating area** (Fig. 121-122)

**Notes:**

- surface run-off channelled in 100mm deep brick drainage furrows running between rock filled tree infiltration beds (Fig. 117-120)

- all drainage channels laid in mortar to limit infiltration to tree surrounds

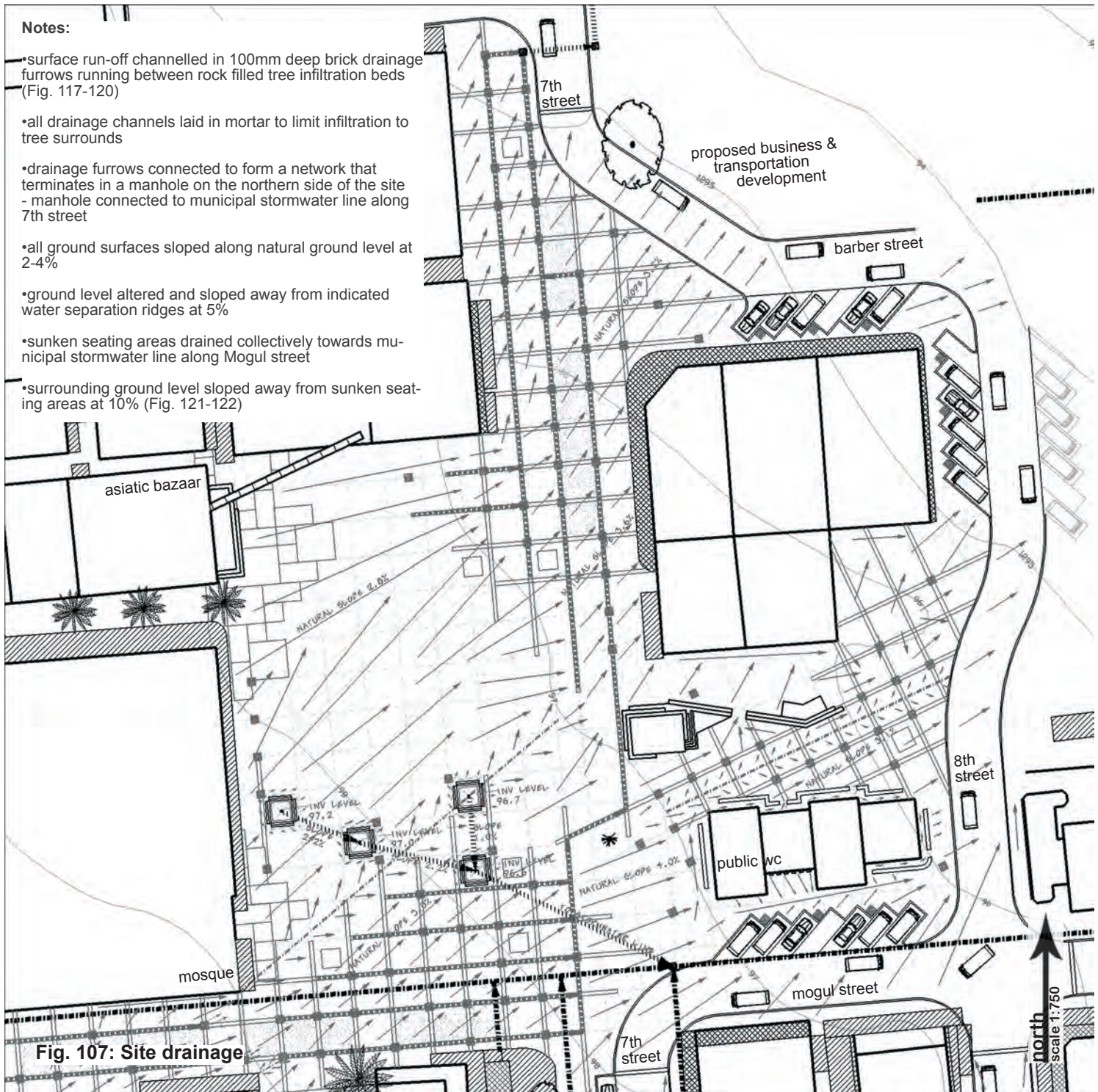
- drainage furrows connected to form a network that terminates in a manhole on the northern side of the site - manhole connected to municipal stormwater line along 7th street

- all ground surfaces sloped along natural ground level at 2-4%

- ground level altered and sloped away from indicated water separation ridges at 5%

- sunken seating areas drained collectively towards municipal stormwater line along Mogul street

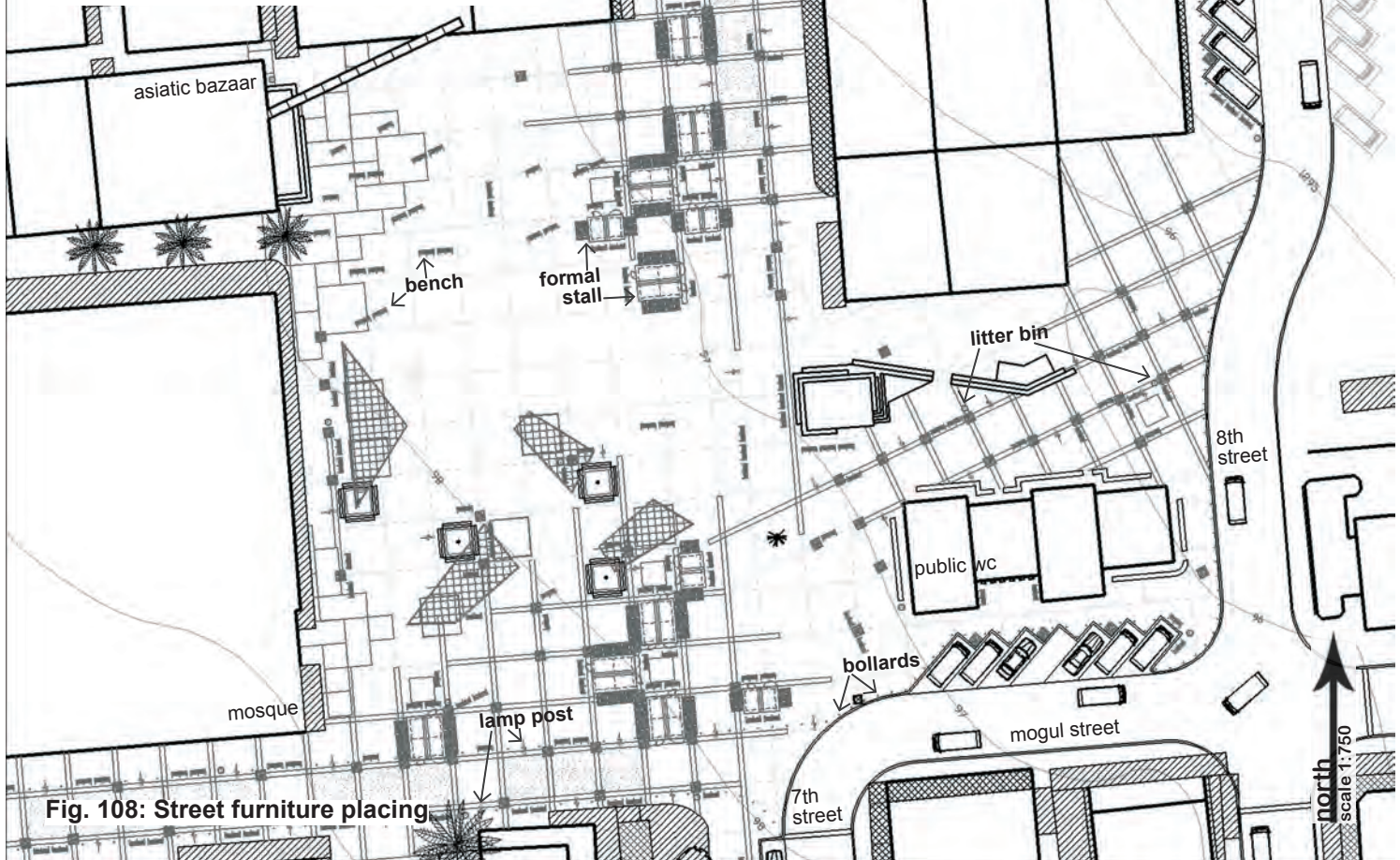
- surrounding ground level sloped away from sunken seating areas at 10% (Fig. 121-122)



**Fig. 107: Site drainage**

**Notes:**

- all bollards (Fig. 109) placed with arm turned perpendicularly away from street kerb
- benches (Fig. 111) spaced 300mm away from nearest brock paving / drainage strip and 230mm away from nearest rock filled tree hole (Fig. 117&120)
- all benches placed in 1800 x 220mm brick paving strip and orientated in direction as indicated on plan
- lamp posts (Fig. 109) orientated perpendicular to centre line of street landscape with light bearing arms leaning inward toward eachother (Fig. 117-120)
- lamp posts adjacent to sunken seating areas to be orientated as indicated on plan (Fig. 121-122)
- overall square lighting provided by wall mounted lights fixed to surrounding buildings
- litter bins (Fig. 110) positioned at 25m centres in visible locations and placed on centre line of surrounding design elements / paving patterns (Fig. 117&120)



**Fig. 108: Street furniture placing**

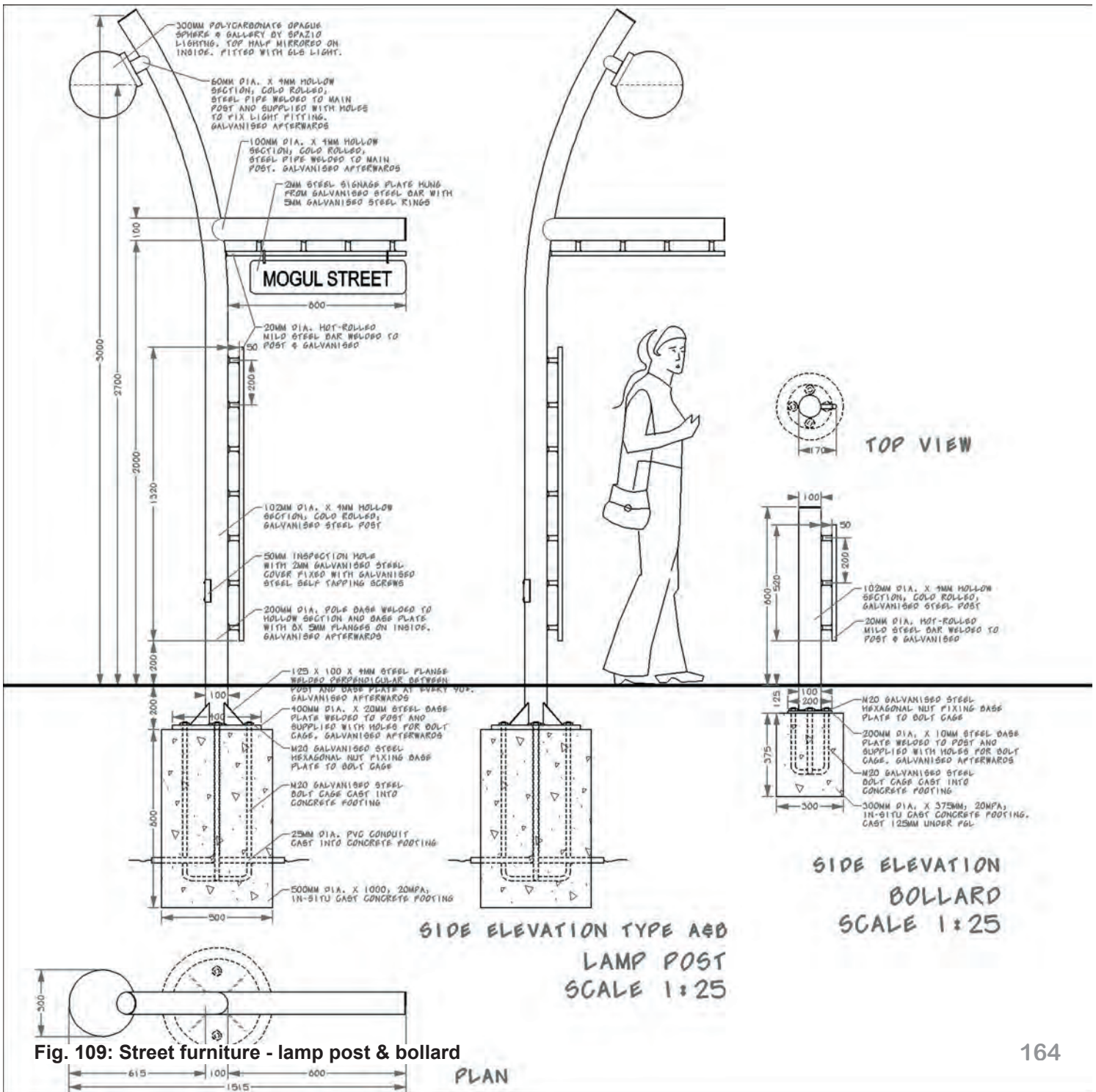


Fig. 109: Street furniture - lamp post & bollard

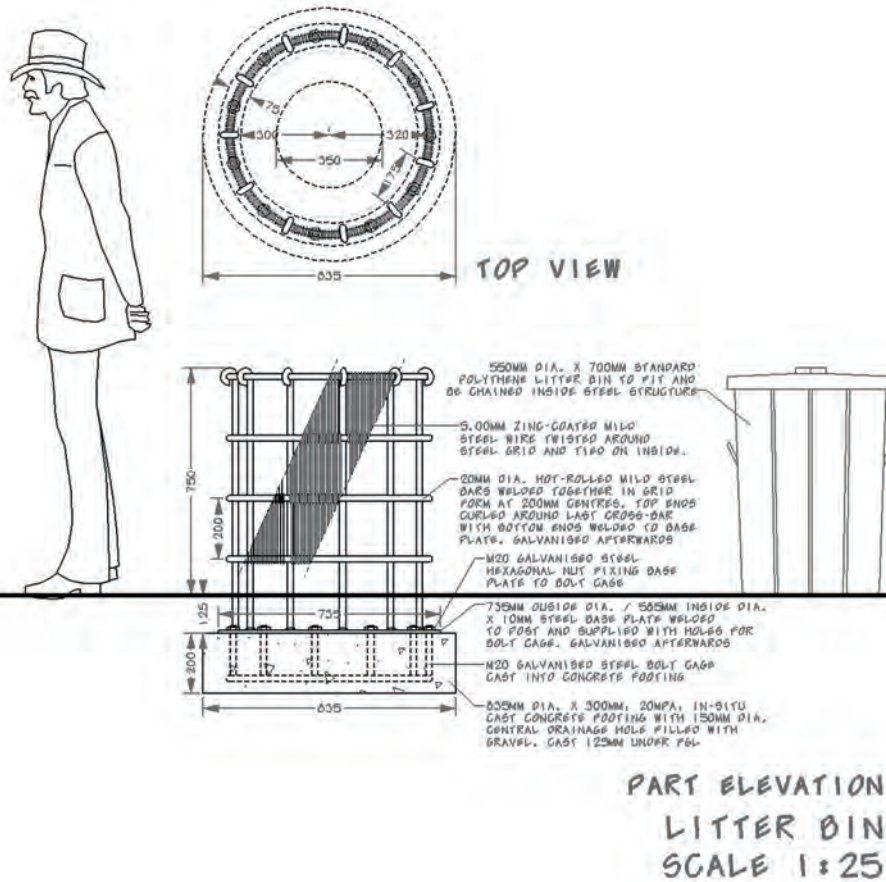


Fig. 110: Street furniture - litter bin

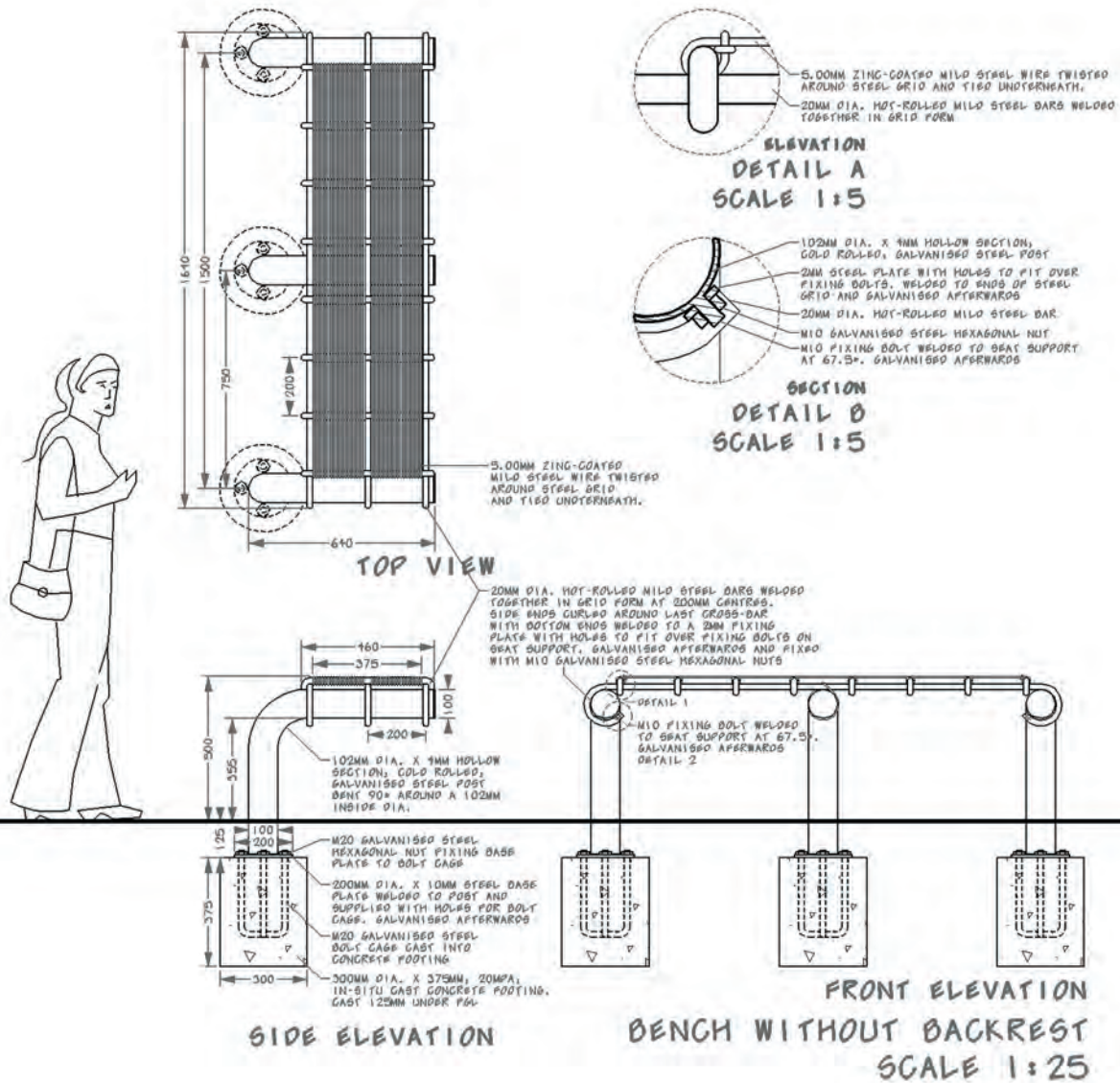


Fig. 111: Street furniture - bench without backrest

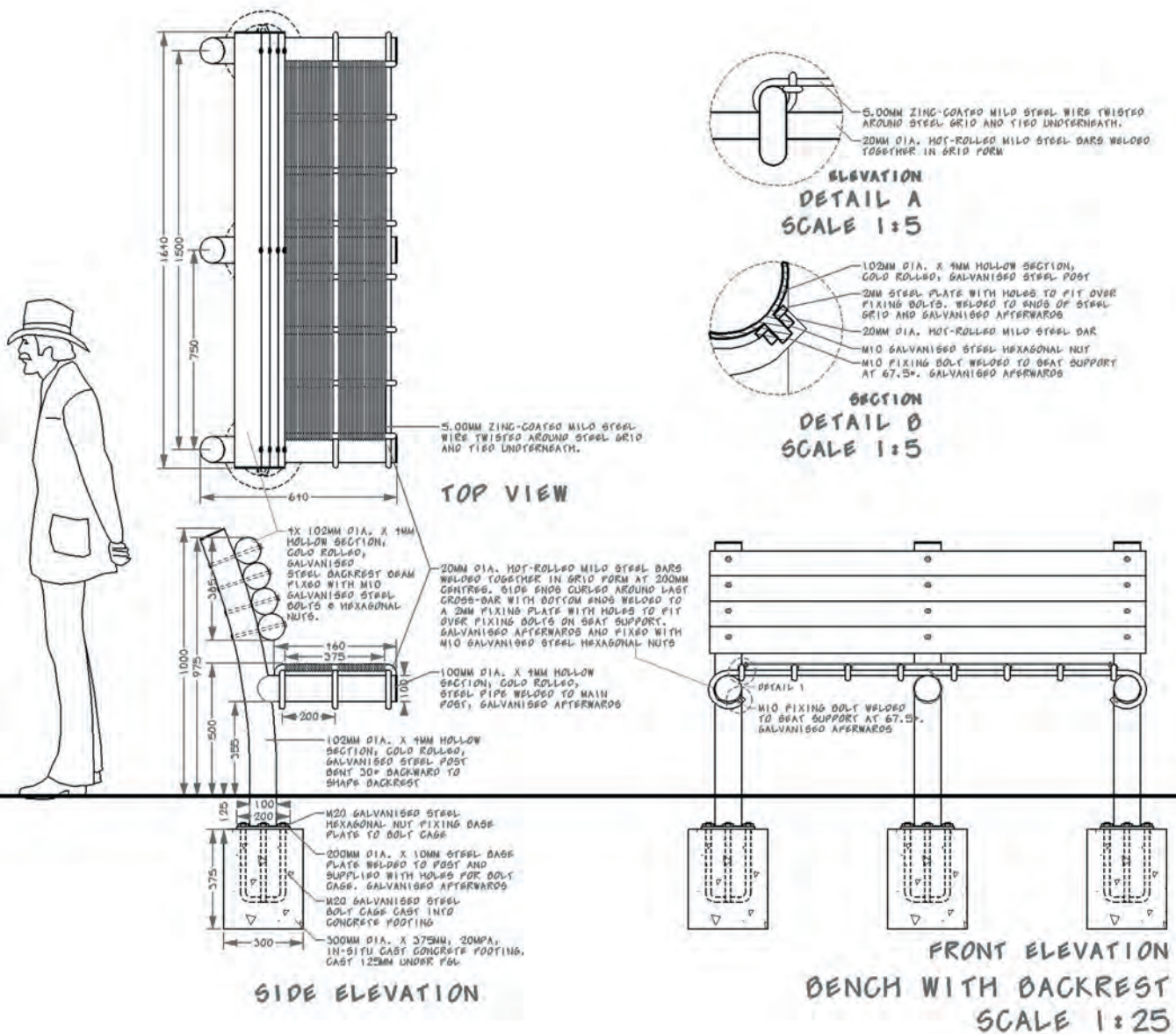


Fig. 112: Street furniture - bench with backrest

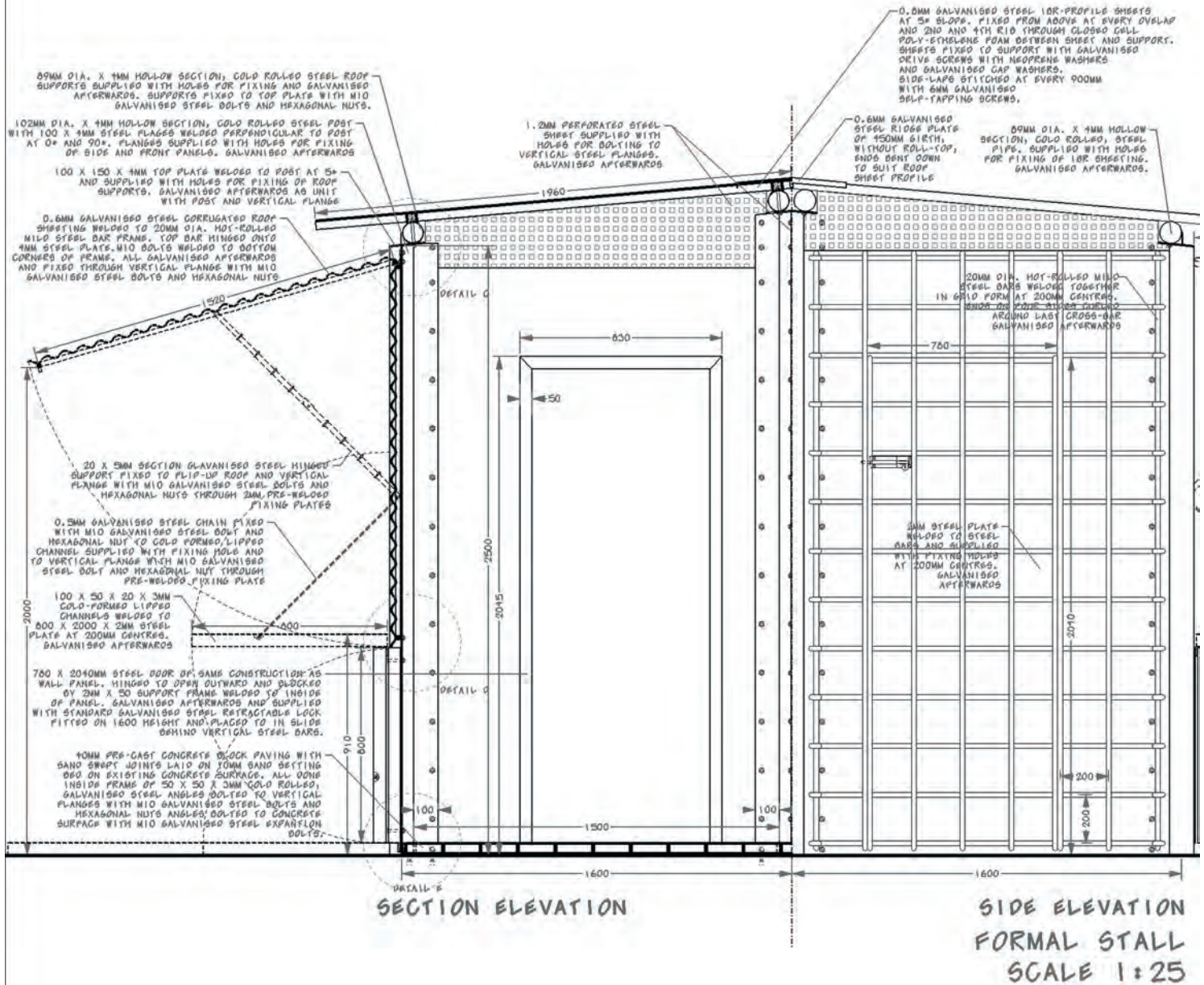


Fig. 113: Formal stall - section elevation &amp; side elevation



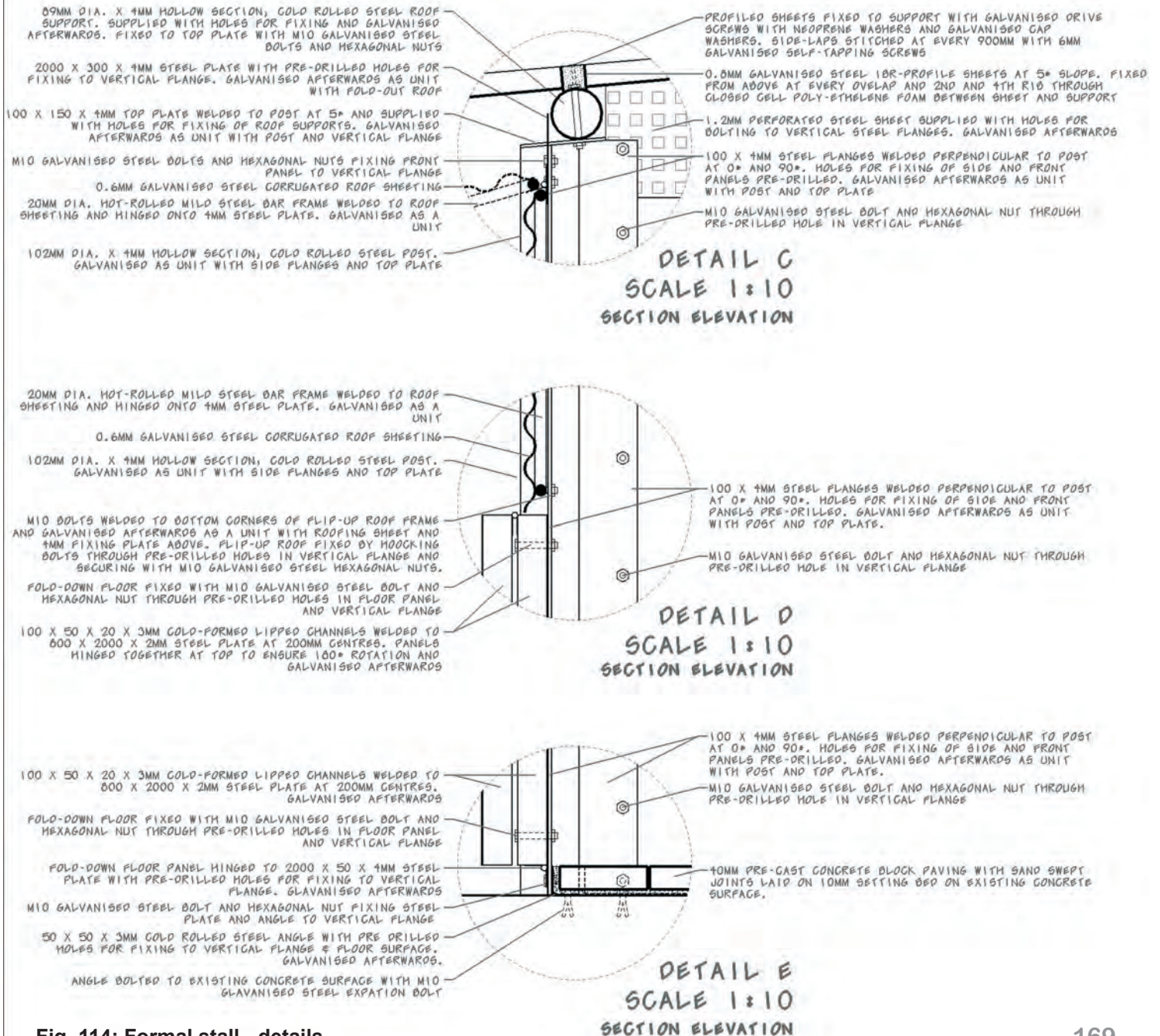


Fig. 114: Formal stall - details

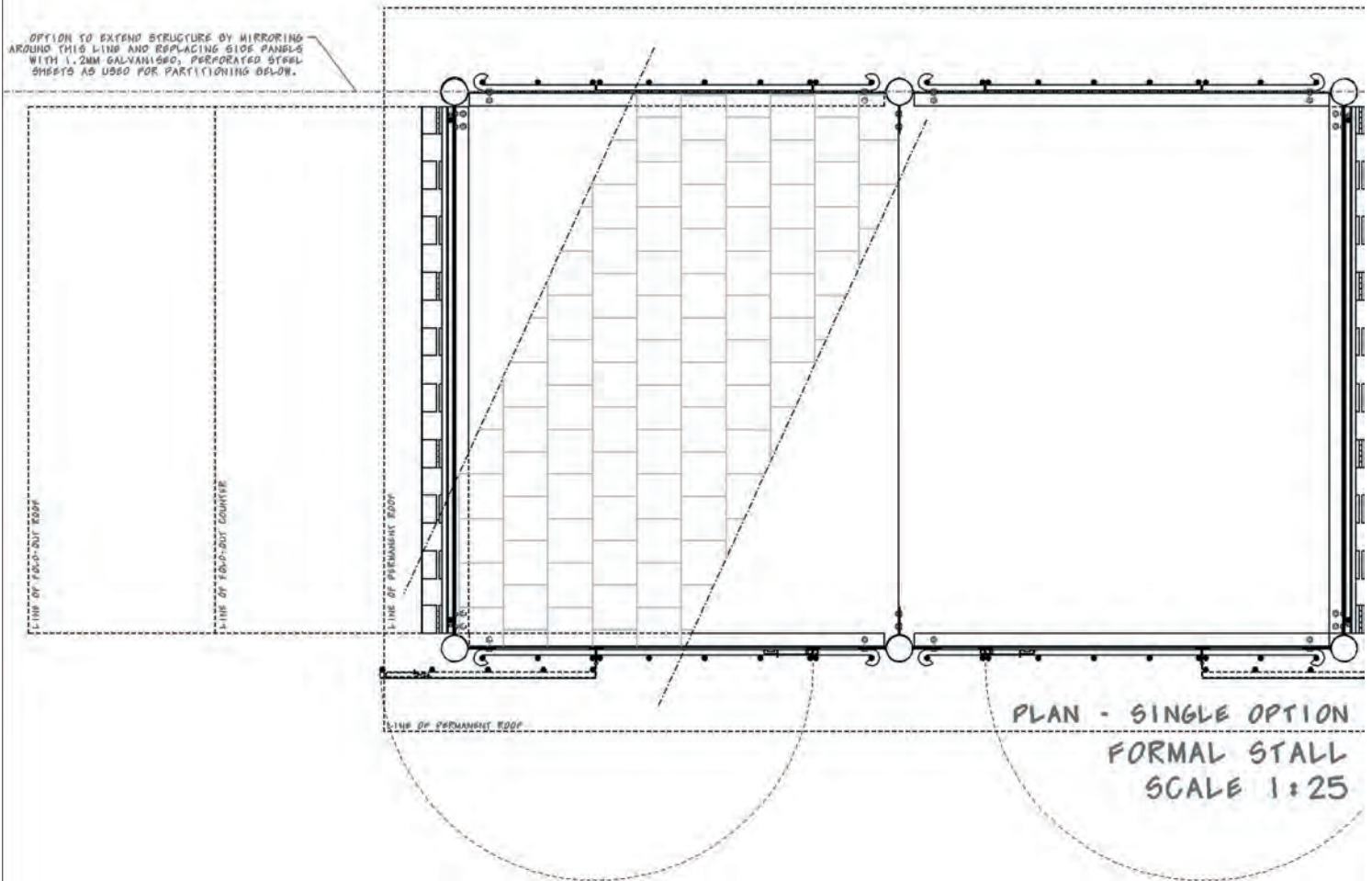


Fig. 115: Formal stall - plan, single option

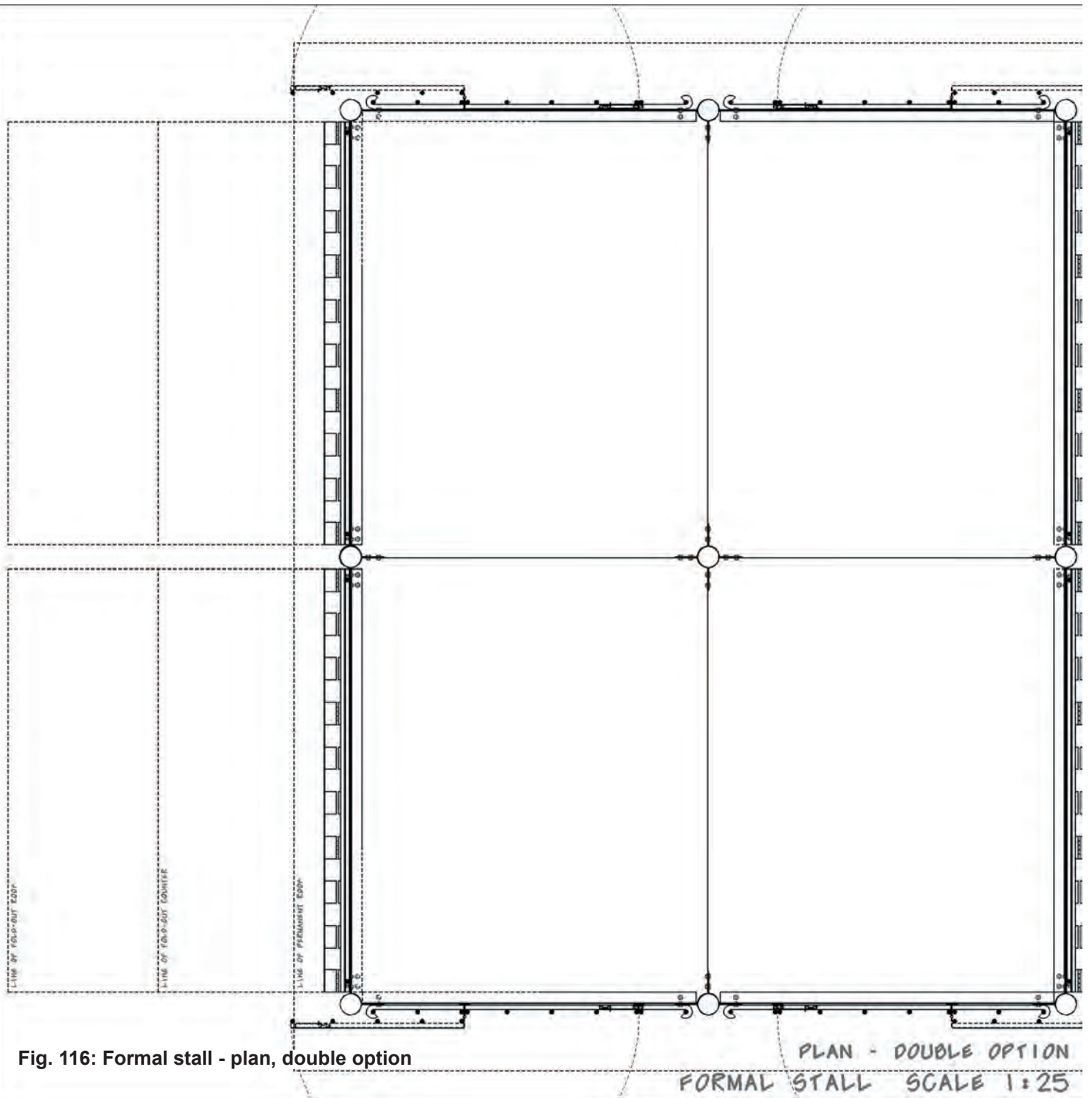


Fig. 116: Formal stall - plan, double option

PLAN - DOUBLE OPTION  
FORMAL STALL SCALE 1:25

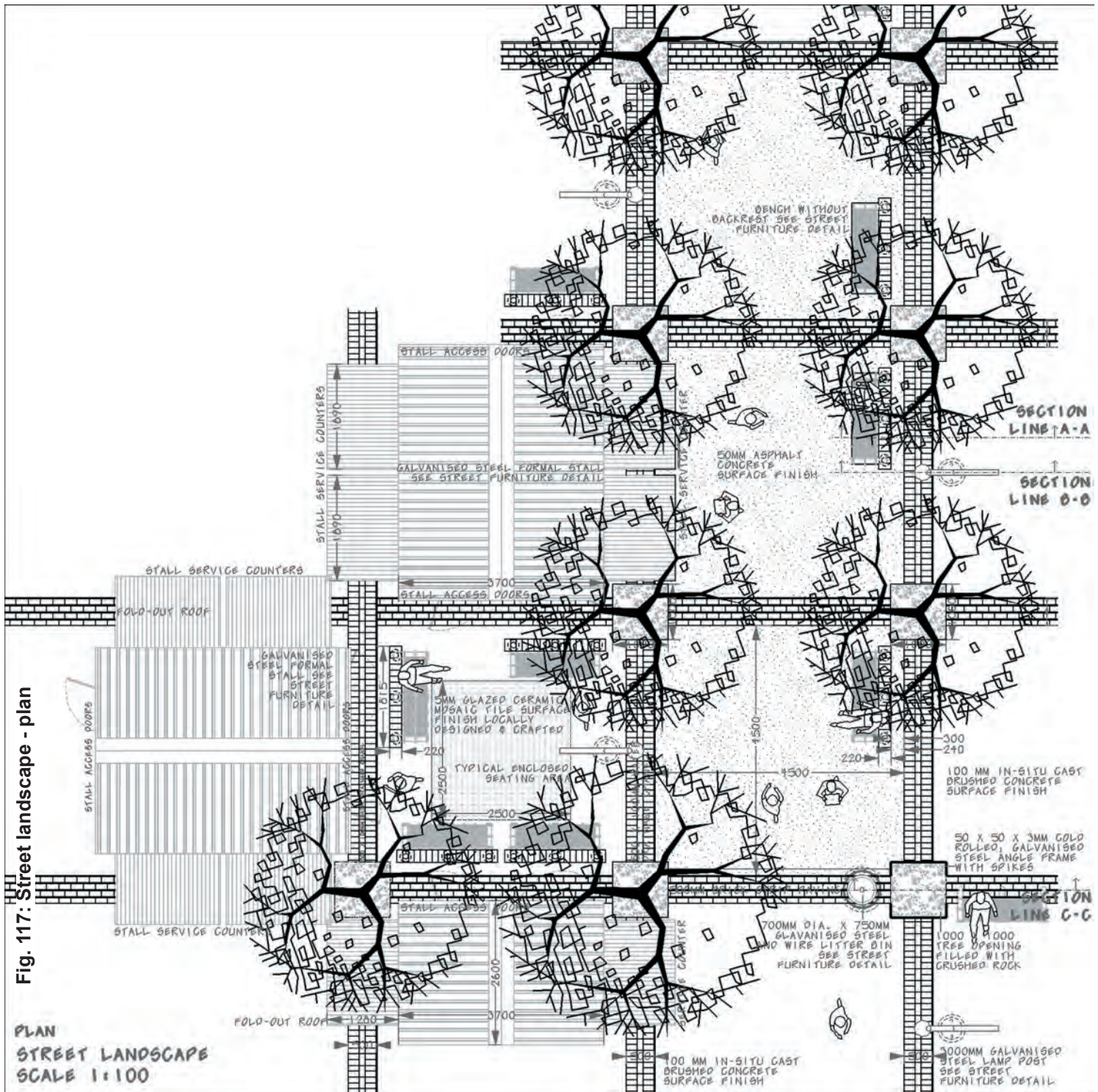
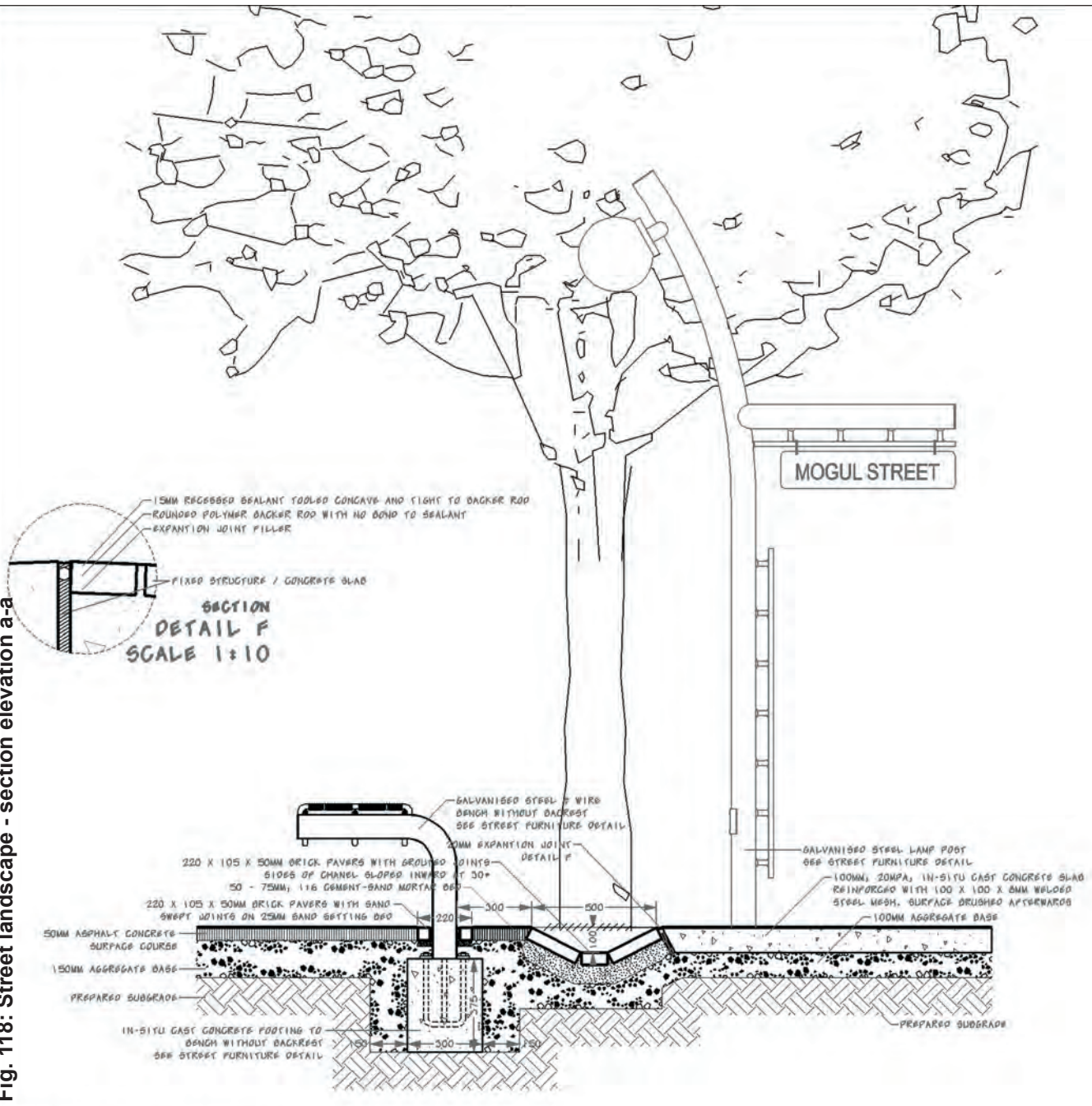


Fig. 117: Street landscape - plan

PLAN  
STREET LANDSCAPE  
SCALE 1:100

Fig. 118: Street landscape - section elevation a-a



SECTION ELEVATION A-A  
BENCH WITHOUT BACKREST IN LANDSCAPE  
SCALE 1:25

Fig. 119: Street landscape - section elevation b-b

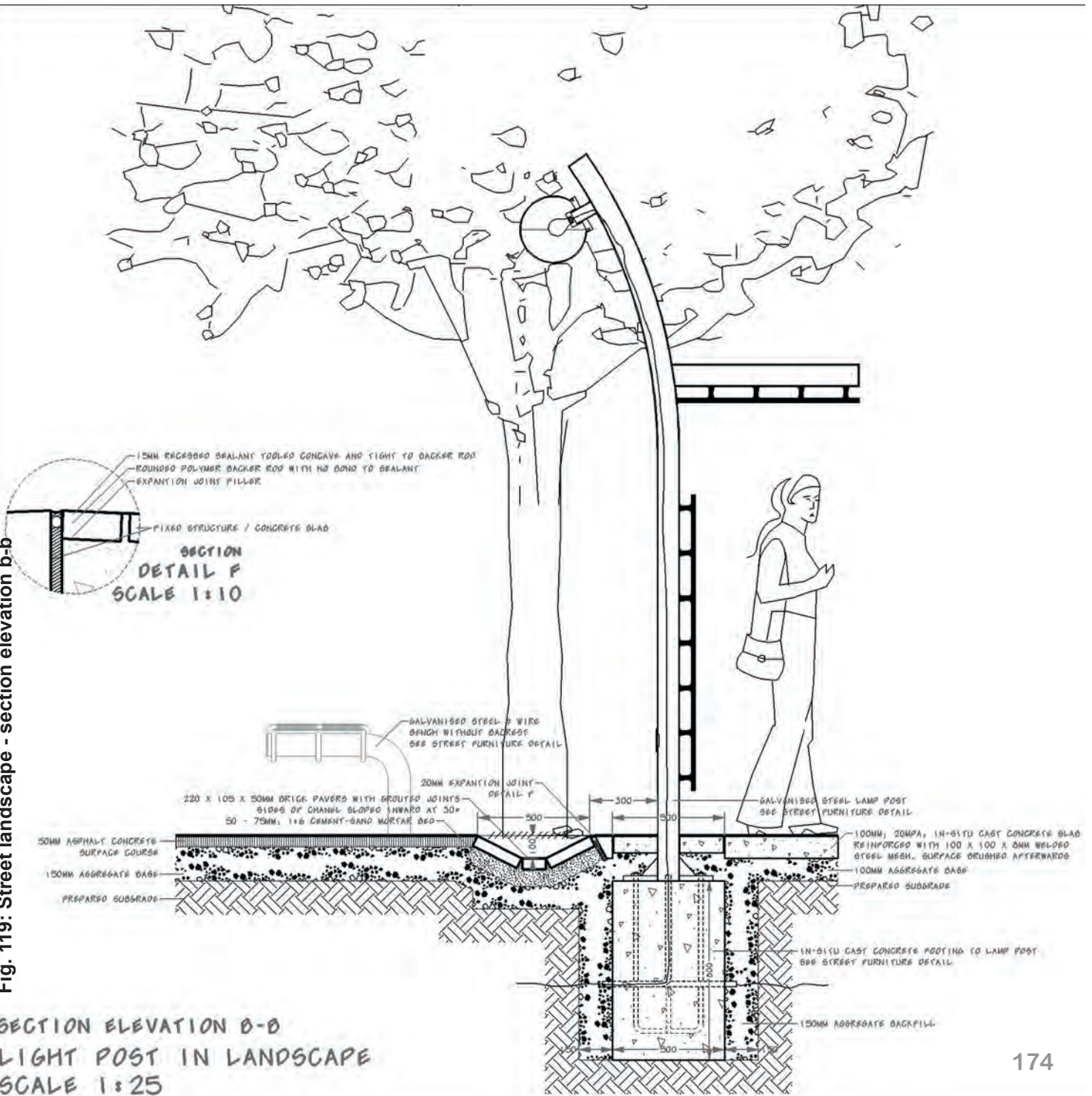
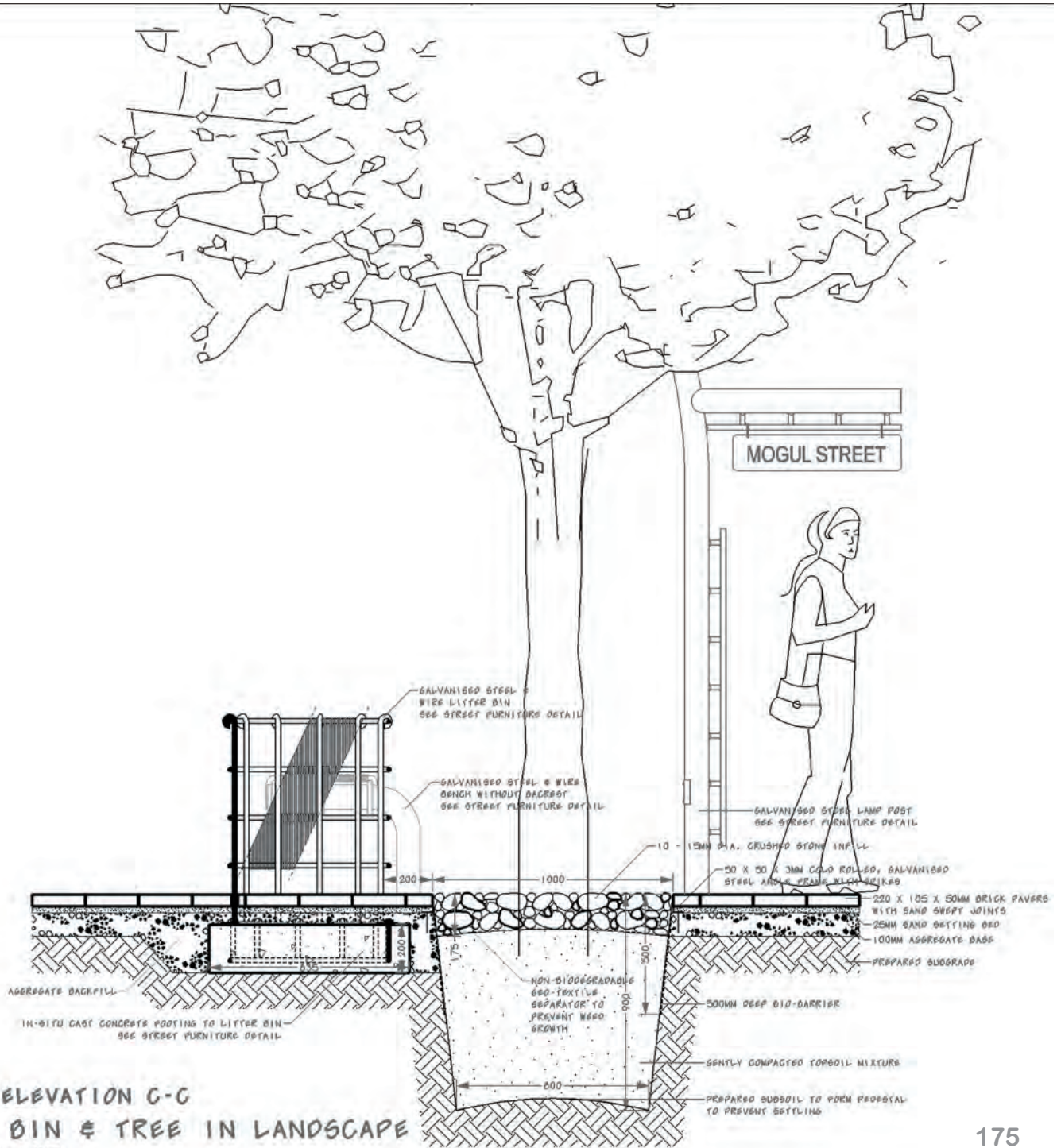


Fig. 120: Street landscape - section elevation c-c



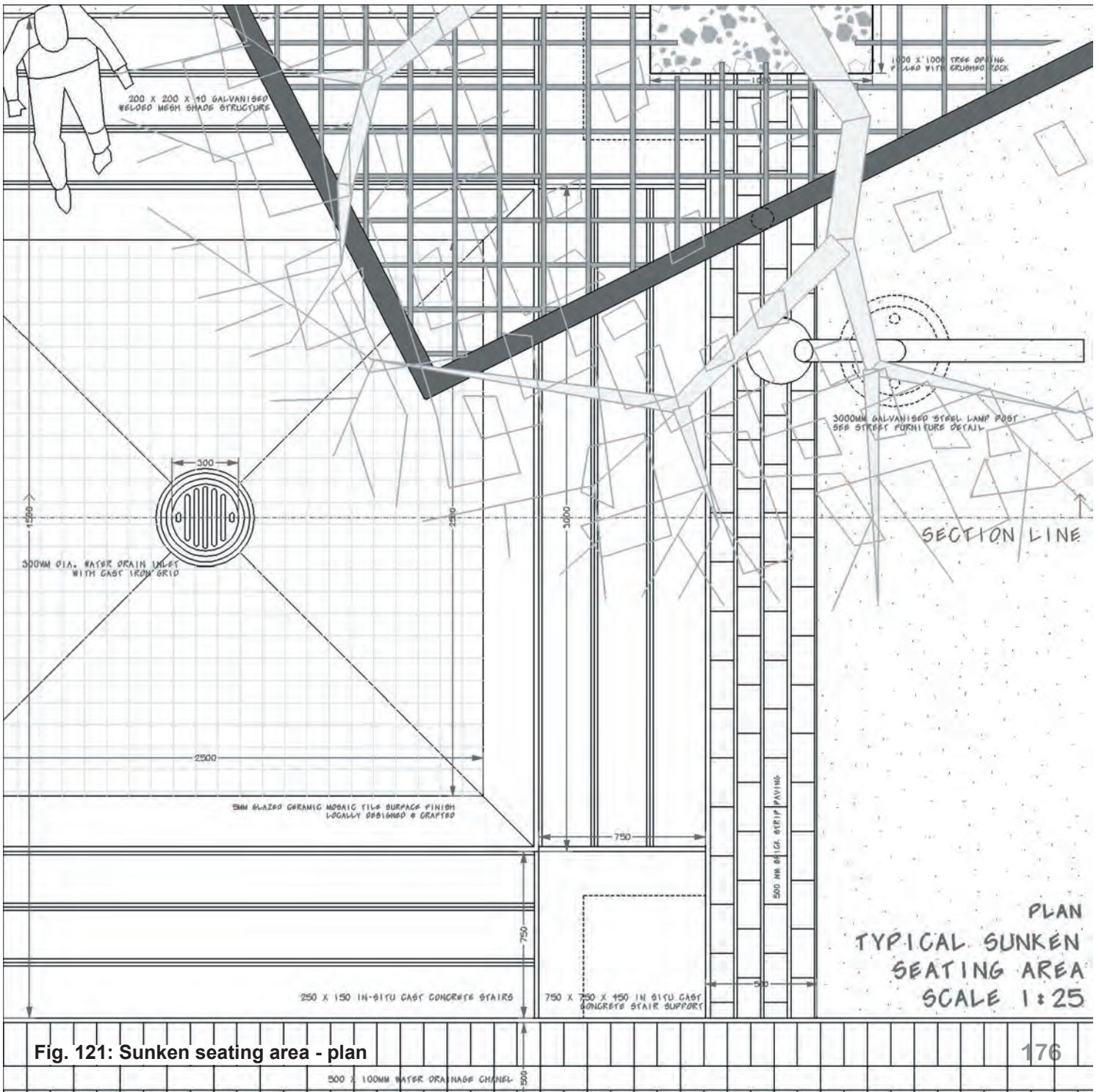


Fig. 121: Sunken seating area - plan





# PART THIRTEEN

## CONCLUSION

The many site visits that were required for this study showed a Marabastad that, amidst all its suffering and neglect, rises up to shape a place that is filled with an excitement for today and anticipation for tomorrow. In hope of having contributed a little to the understanding and upliftment that the community of this area deserves, this study will end with a number of quotations that portray the promise, expectation and trust in the future of Marabstad:

*“Marabastad is a unique but complex precinct. Against all odds and after decades of disadvantage and neglect it managed to survive, retaining much of its almost tangible vibrancy. While solving its many problems, Marabastad should retain its specific identity of an established place where people can live, work and recreate.”*<sup>122</sup>

*“Marabastad with its rich history, cultural diversity, its tradition of racial co-existence combined with the varied transport facilities and diverse economic activities, has the potential of becoming a model for transformation.”*<sup>123</sup>

*“...Marabastad is a national asset, with unlimited potential as a tourist attraction and a centre of economic activity.”*<sup>124</sup>

*“It is my hope [to give] a glimpse of the rich history of the area, the complexity of present activities, and future plans for Marabastad.”*<sup>125</sup>

*“Marabastad ... a vibrant multi-cultural centre with a colourful history, dynamic life and exiting prospects for the future.”*<sup>126</sup>

*“Time should not be wasted. Marabastad lies in the heart of Pretoria as an opportunity waiting to be grasped: If implemented, the redevelopment [of] Marabastad has the potential to serve as a model for sustainable urban renewal which finally places human beings at the centre of concerns.”*<sup>127</sup>

<sup>122</sup> Marabastad: Fountain of Life. 1998. p.32.

<sup>123</sup> Dawood. 2001. p.2.

<sup>124</sup> Zylstra. *op.cit.* p.2.

<sup>125</sup> Dawood. 1998. p.3.

<sup>126</sup> Marabastad: Fountain of Life. *op.cit.* p.4.

<sup>127</sup> Meyer Pienaar Tayob. *op.cit.*



Fig. 123: Marabastad - in charge of paper recycling



Fig. 124: Marabastad - former community leader

# PART FOURTEEN

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