

# Finding

July, August & September 200



Visit to Marabastad with John Clarke

**Current activities on site:**

Tyre selling, motor vehicle repairs, car washing, parking.



Figure 60. Looking North across site at intersection of Bloed and 7th Street. See Miriammen Temple to the left down 5th Street with Community Hall in front of it (Author, 2009)



Figure 58. Looking East across site toward the CBD of Pretoria. The vacant land is dominated by the motor vehicle. GT Liquor store is the large brick building on the left that is demarcated for 'tenure upgrade'. (Author, 2009)



Figure 59. Looking West across site. GT Liquor Store is visible on the right hand side. (Author, 2009)

## Chapter 6: Design Development

This chapter contains the 'finding' concept according to the design methodology discussed in Chapter 1. It includes the process of discovery and decision making. Chapter 6 explains how the site for the design was chosen and explores the development of the design.

### Three Types of Memory Landscapes:

Through further investigation of Marabastad the author deduced that memory is not only contained within significant buildings, it can also be contained within the landscape. Events and associations are contained within the symbolic public space of Marabastad's landscape. Furthermore, there are different landscapes of memory to be found.

The analysis of the precedent studies revealed that a landscape of significance has often lost an important physical component. This is referred to as '*something that is lost*'. However, a place of significance can also still have all components intact. Therefore it can still be in existence or operation and hold meaning. This is termed as '*something that remains*'. The third circumstance that a place of significance is understood to exhibit is that it could be different to what it originally was. This implies that it has undergone change and the term '*something that has changed*' is used.

### 6.1 Something that is lost

#### Reveal, Recover, Retell, Reference what is Lost

*How has this been done before? Translate intangible into physical.*

The Air India Memorial in Stanley Park, Vancouver, commemorates the 331 victims of the Air India tragedy of 1985. Each individual's name is carved into the wall monumental stone cap and 331 slate stones are set into the lawn. People who are 'lost' through a tragic event are often commemorated in a physical manifestation.



Figure 61. Air India Memorial (Anonymous, [www.elac.bc.ca](http://www.elac.bc.ca))

### 6.2 Something that remains

#### Respect, Enhance, Celebrate what Remains

*How has this been done before? Respect that which remains.*

The Ou Lettere Gebou is an historic building on the University of Pretoria's main campus. It is maintained in such a way that the original appearance of the building remains. It is very unlikely that this building will be changed since its historical significance is admired and respected.



Figure 62. Ou Lettere Gebou, University of Pretoria (Author, 2009)

How has this been done before? Do you reveal the change? Things that have changed are particularly important since one remembers “what is used to be like”.

A memorial plaque can be found in front of the Music Building on the main campus of the University of Pretoria. It explains that the stairs next to the building were once used as the original seating for the University’s original sports field. The Music Building now occupies the site of this sports field. The landscape has undergone change and this plaque reminds people of this change.



Figure 63. Plaque at Music Building (Author, 2009)



Figure 65. Stairs at Music Building (Author, 2009)

**Examples within Marabastad:**

**Something that is lost:**

- Royal Theatre
- Houses of Asiatic Bazaar
- Houses of Cape Location
- Old marabastad
- Sports
- Cultural festivities

**Something that remains:**

- Views
- Street grid
- Physical structures
- Boom St
- Trees

**Something that has changed**

- Bloed Street
- Jerusalem Street
- Numerous buildings

*An event that has been lost: On the 25th of April 1994 a bomb was detonated on the corner of Bloed and 7th Streets, killing three people. This event has passed unrecognised, much like the neglect that Marabastad has experienced as a whole.*



Figure 64. Conceptual sketch of Bloed Street- it used to be straight but was curved as part of a highway scheme that was later abandoned (Author, 2009)

In Marabastad Bloed Street is in the category: **Something that has changed**



**Bloed Street**

Figure 66. Aerial Photograph 1965 (Aziz Tayob 1998, Not to Scale, manipulated by Author, 2009)



**Bloed Street**

Figure 67. Aerial Photo 2007 (Geography Department, University of Pretoria, Not to Scale, manipulated by Author, 2009)



Figure 68. Looking East down Bloed Street 1970-1973 with houses on either side (Clarke, 2008)



Figure 69. The same view in July 2009- Construction of Jazz Park funded by Tshwane Municipality (Author, 2009)

## 6.4 Site Selection

The site was selected because it contained all three variations of landscapes that hold memory

- **Something that was lost- site of bombing where 3 people were killed (SITE)**
- **Something that remains- Miriammen Temple (BUILDING)**
- **Something that was changed- Bloed Street was curved as part of a highway scheme that threatened the entire area in 1967 (STREET)**

Figure 70. Image indicating site selection (Aerial photograph manipulated by Author, 2009)



## 6.5 Development of Master Plan



Figure 71. Development of master plan with connections from BRT drop to 5th Street pedestrian spine by proposing pedestrian boulevard along historic route of Bloed Street (Author, 2009)



Figure 72. Integrating site with surrounding proposed functions as well as proposing urban design functions along boulevard and calming traffic in Bloed Street (Author, 2009)

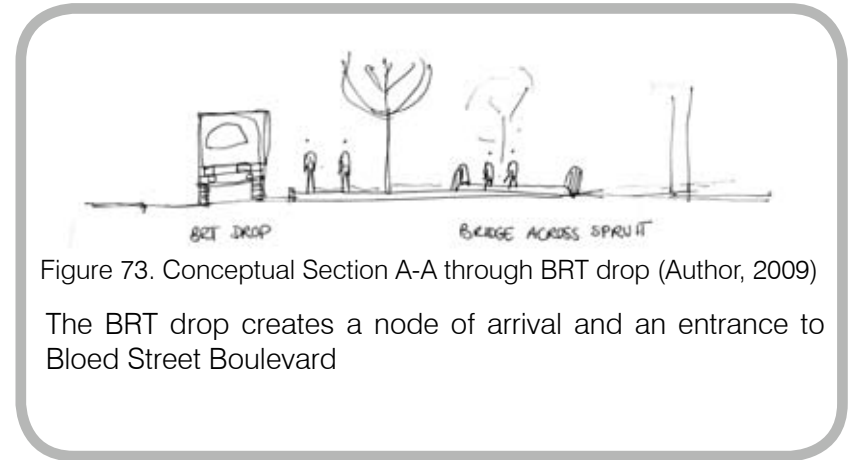


Figure 73. Conceptual Section A-A through BRT drop (Author, 2009)  
The BRT drop creates a node of arrival and an entrance to Bloed Street Boulevard

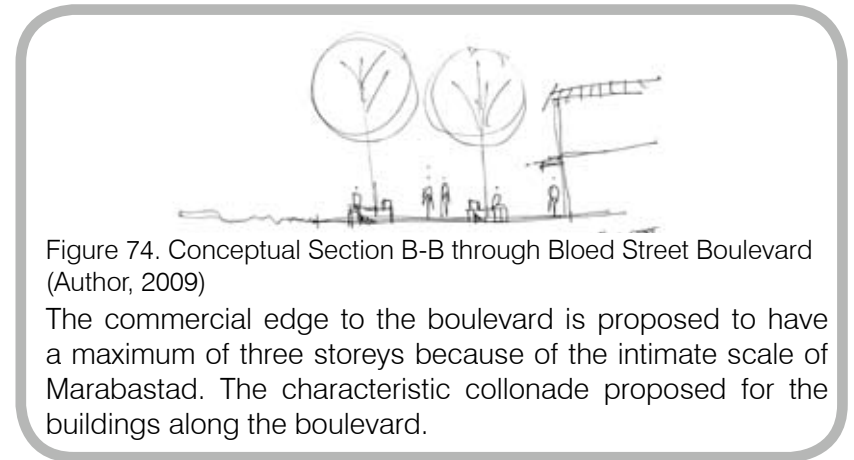


Figure 74. Conceptual Section B-B through Bloed Street Boulevard (Author, 2009)  
The commercial edge to the boulevard is proposed to have a maximum of three storeys because of the intimate scale of Marabastad. The characteristic collonade proposed for the buildings along the boulevard.

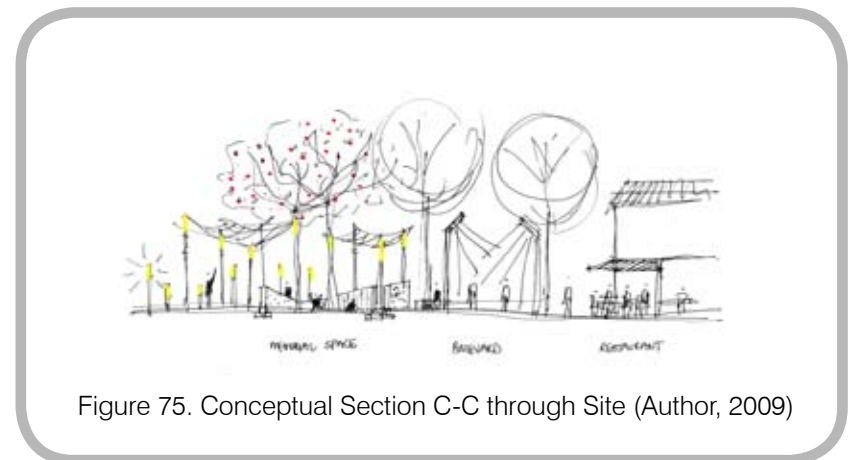


Figure 75. Conceptual Section C-C through Site (Author, 2009)

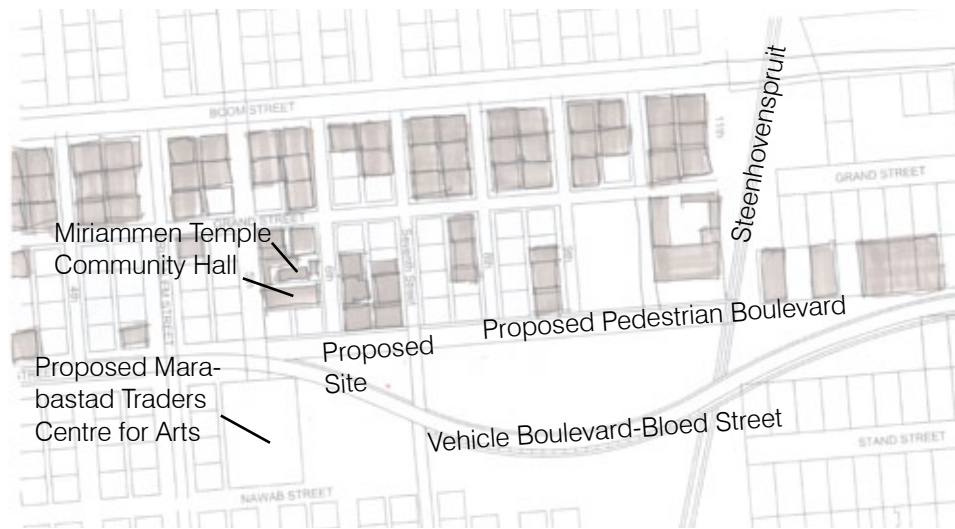


Figure 78. Open spaces (Author, 2009)

Buildings in grey indicate existing structures. It is clear that there is a lot of open space.



Figure 76. Nodes of arrival (Author, 2009)

The intersection of 5th Street pedestrian spine and Bloed Street; the parking lot of the Marabastad Traders Centre for Arts as well as the BRT drop are nodes of arrival for the proposed design.

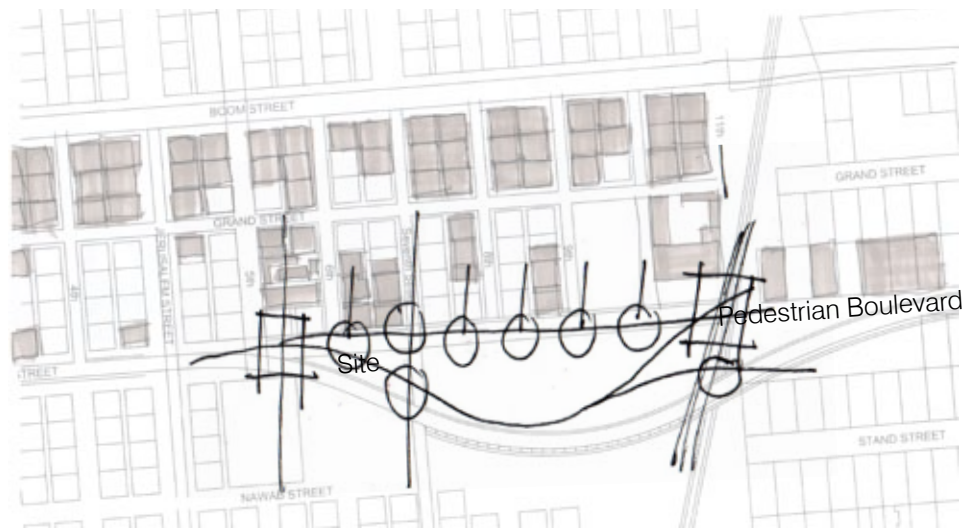


Figure 79. Intersections and entrances (Author, 2009)

The few buildings that do exist face the open space. Streets terminate at the historic position of Bloed Street..

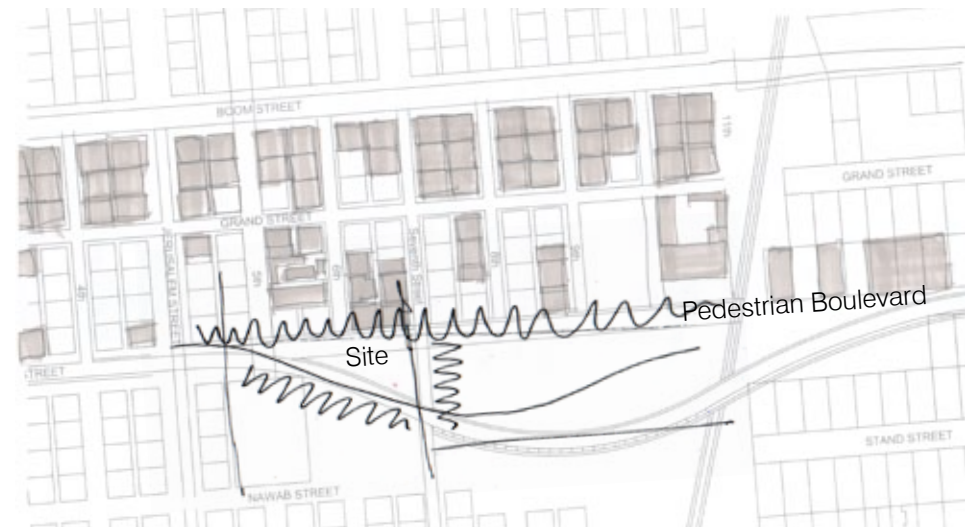
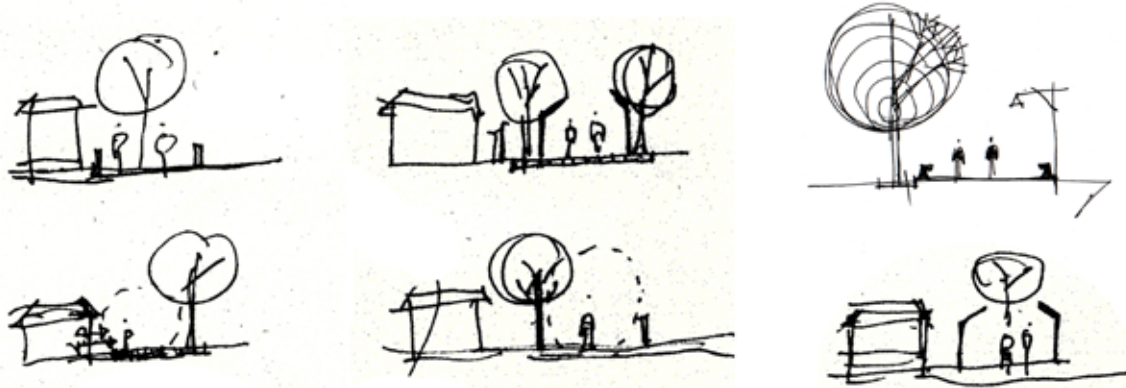


Figure 77. Movement of people (Author, 2009)

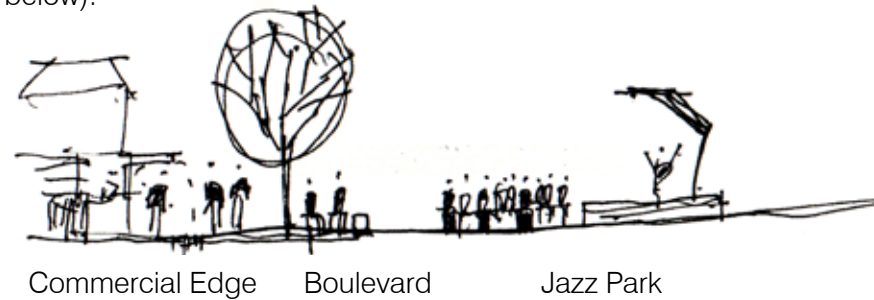
Street intersections have no considerations for pedestrians. Bloed Street is a busy street for pedestrians to cross.



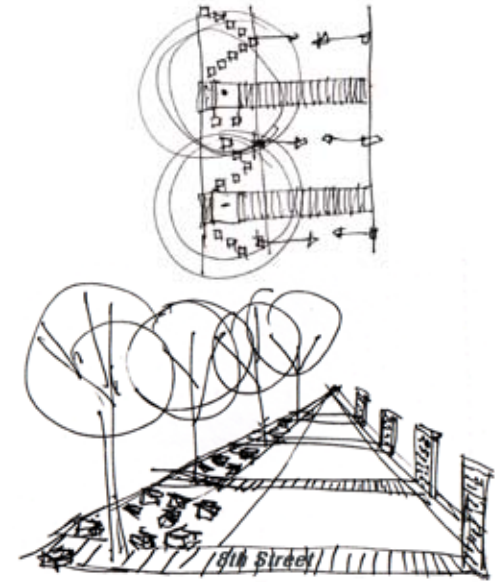
### 6.5.1 Bloed Street Boulevard Design Exploration



These thumbnail sketches indicate the design exploration of Bloed Street Boulevard. The aim was to create a safe and comfortable space for people to walk along. At the same time allowing for commercial activities along the one edge, and recreational activities in the Jazz Park on the other edge (see sketch below).



Commercial Edge      Boulevard      Jazz Park



This conceptual sketch indicates vertical walls on which the people of Marabastad have the opportunity to express themselves. In this way communication and interaction can occur along Bloed Street Boulevard. This idea later transformed into an expression wall on the facade of the Community Hall.

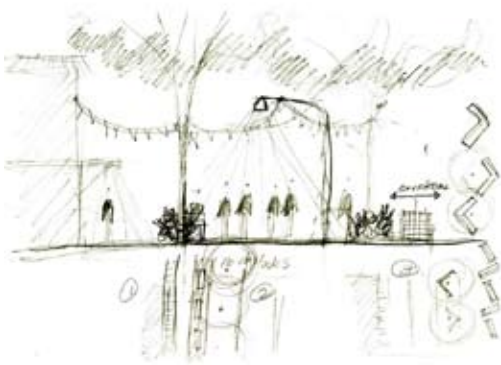


Figure 81. Conceptual section through Bloed Street Boulevard exploring the spaces (or 'rooms') that trees create (Author, 2009)



Figure 82. Conceptual section through Bloed Street Boulevard indicating commercial edge (Author, 2009)

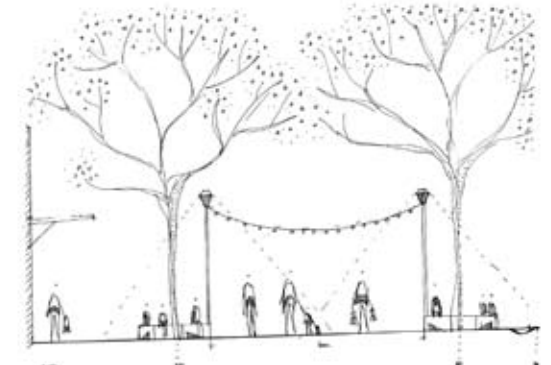


Figure 80. Proposed section through Bloed Street Boulevard (Author, 2009)



Figure 85. Image demarcating the site (Aerial photo manipulated by Author, 2009)

Bloed Street is a busy road and methods of calming the traffic needed to be investigated. Avenue Montaigne in Paris (see Figures 83 & 84) is a boulevard that has access roads to the side that allow for parking. This considerably slows traffic down since drivers look out for vehicles entering and exiting the access area.

A pedestrian friendly environment is created by clearly marked intersections that allow pedestrians to cross, a shady environment for people to walk under, and numerous entrances into the buildings along the edge of the boulevard (Jacobs et al 2002:19-21).

The site is indicated in red in figure 85. It is bordered by a bottle store, mechanic and Community Hall (See page 49 for images of current site activities). The buildings housing the bottle store and mechanic are proposed to be rebuilt as a more appropriate function, i.e. a cafe.



Figure 86. Perspective of the proposed Marabastad Traders Centre for Arts, looking down 5th Street (Adams, 2009)



Figure 84. Perspective of Avenue Montaigne (Jacobs, 2002:20)



Figure 83. Plan of Avenue Montaigne indicating slip way to parking lane (NTS, Jacobs, 2002:19)

### 6.5.2 Jazz Park:

The Jazz Park is a City of Tshwane Metropolitan Municipality initiative and is to be completed in September 2009. The author decided to retain the Jazz Park design for the following reasons:

- Music is an important part of the history and memory associated with Marabastad
- The park allows for large scale events to occur which supports this dissertation's theory
- It is currently under construction and therefore it is unlikely that it would be removed should this dissertation's design have challenged it
- The design has strong circulation routes that support the framework proposed
- The forms in the Jazz Park design are complimentary to the angular form of the design proposed by the author
- The park fits into the framework proposed for the area, which suggests a green belt and open space along the Steenhovenspruit



Figure 88. Looking East towards Pretoria CBD. Jazz Park under construction (Author, July 2009)

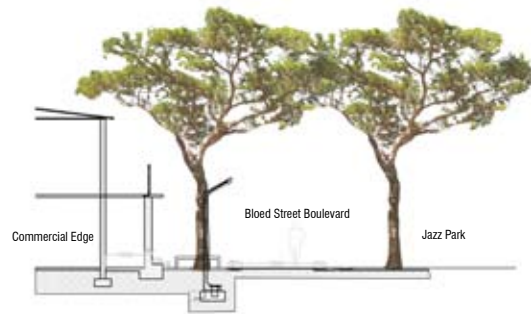


Figure 87. Jazz Park design by *Responsive Environmental Design* for the City of Tshwane Metropolitan Municipality (NTS, Plan by *Responsive Environmental Design*, manipulated by Author, 2009)

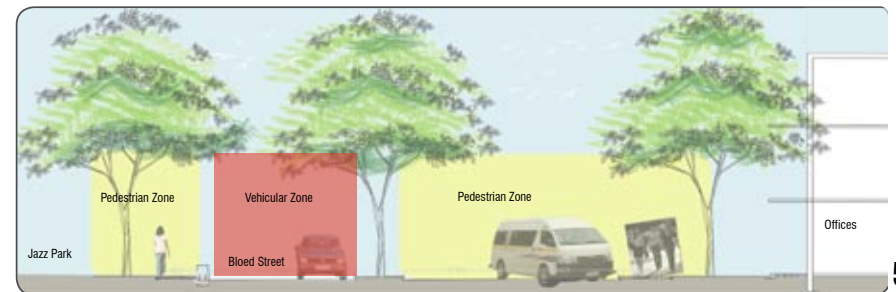
Not to Scale

**Final Master Plan:**

The conclusion to the development of Bloed Street Boulevard (see Section A-A on the plan below) is a walkway that is lined with trees on either side. There are benches underneath the trees for resting as well as lamp posts for safety at night. The one edge of the boulevard consists of a two-storey building with commercial below and residential above. There is a threshold between the public realm and the building through the covered collonade along the building facade. The other edge of the boulevard is the Jazz Park.



Section A-A through Bloed Street Boulevard 1:100



Section B-B through Bloed Street 1:100

### 6.5.3 Zoning of Masterplan

The zoning of the masterplan was informed by the group framework. Figure 90 indicates the existing buildings on the masterplan level. Figure 89 indicates the zoning for the buildings at the masterplan level. The areas in blue indicate a mixed-use zoning with residential above and commercial below at a maximum of three storeys.

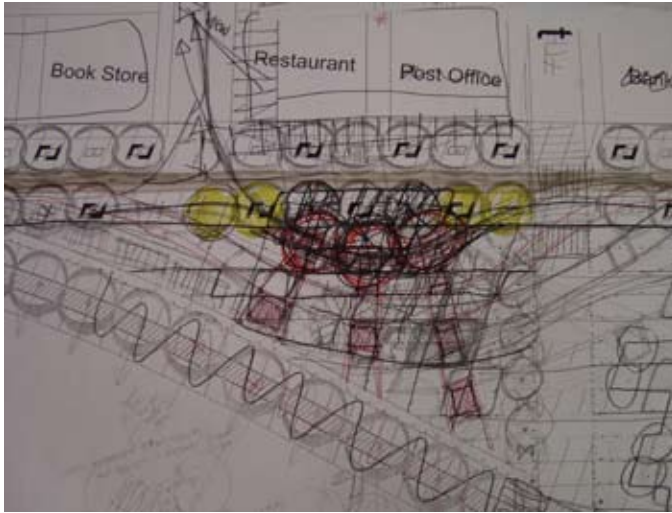


Figure 90. Existing Buildings at Masterplan level (Not to Scale, Author, 2009)

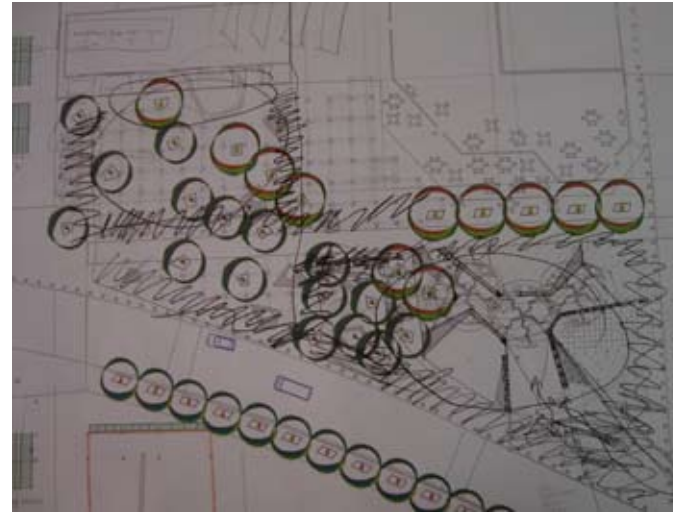


Figure 89. Proposed Zoning for Masterplan (Not to Scale, Author, 2009)

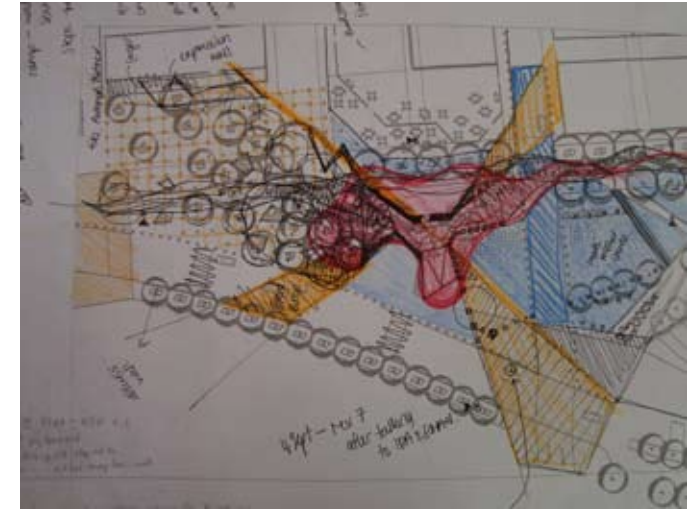
6.5.4 Development of Sketch Plan:



Three Coral Trees to represent three lives lost



Trees exploding from walls



Paving around walls like pool of blood



Walls breaking up into smaller pieces



Irregular concrete paving versus grid formation



Final Sketch Plan

The design will be explained according to Lefebvre's tri-partite relationship of Symbolic, Physical and Social space (Refer to Sketch Plan on pg 80)

## 6.6 Symbolic Space

The symbolic space of public space is the intangible public space that exists in people's minds. It is where remembrance and imagination exist and can be explained as the memory that a place holds. Adding to this, it is the meanings and connections that people associate with a place.

### 6.6.1 What do you want to remember?

The past is important  
Significance of Bloed Street  
Three people died in bomb explosion  
Marabi culture  
Platform for new memories

What atmosphere do you want to create?

*contemplative*  
*meditative*  
*reflective*  
*exciting*

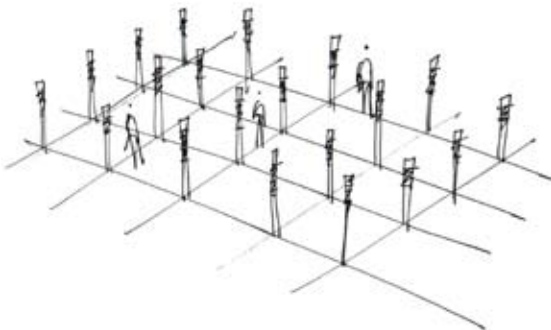


Figure 91. Sketch of poles in grid formation (Author, 2009)

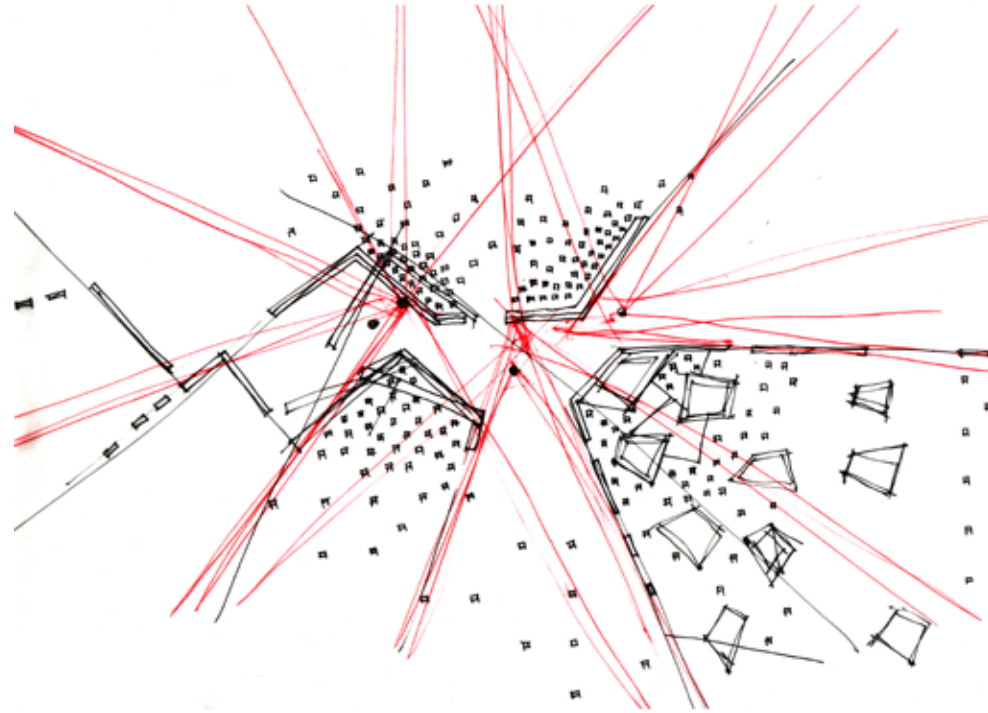


Figure 92. Design exploration of explosion (Author, 2009)

### 6.6.2 Existing Memories:

Memories that people hold of Marabastad are stored in the following published works and will be engraved onto pavers that are embedded in the mosaic paving around the three *Erythrina lysistemon* (Coral) trees:

Es'kia Mphahlele- *Down Second Avenue*  
Can Themba  
Jayayaman (Jay) Naidoo- *Coolie Location*  
Robert Pearce- *Die Laaste Supper by Marabastad*  
Darryl Accone- *All Under Heaven: the Story of a Chinese family in South Africa*  
Johnny Masilela

### 6.6.3 Explaining the Symbolic Space

The symbolic space of the design is divided into three components: the Explosion, the Grid, and Bloed Street



#### 1. The Explosion

- On the 25th of April 1994 a bomb was detonated on the corner of 7th and Bloed Street, killing three people. The three lives that were lost are physically portrayed by three Coral trees. Walls, columns and platforms make up the rest of the design which radiate from these trees in the expression of an explosion.



#### 2. The Grid

- The spatial layout of Marabastad, the tight knit street plan, is imprinted in the minds of the people who know the area and is therefore an important symbolic reference. This grid is introduced in the paving in front of the Community Hall and in the layout of the steel light columns.



#### 3. Bloed Street

- Bloed Street Boulevard follows the historic position of Bloed Street.
- The importance of naming is respected by calling the boulevard Bloed Street Boulevard.
- The boulevard is symbolic of bridging the divide between the historic part of the Asiatic Bazaar to the north and the new development to the south.



Figure 94. Parti diagram showing design concept as thumbnail sketch (Author, 2009)

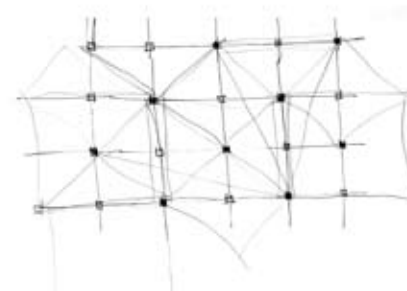


Figure 93. Applying the grid (Author, 2009)

**HISTORIC NAME OF BLOED STREET:** during the Civil War of 1862-1863 when Commandant-General Stephanus Schoeman's property was surrounded by a force under Commandant SJP Kruger to prevent anyone from entering or leaving. Popular belief is that a son of Landdrost Andries F du Toit, unaware of the situation, went calling on the general and shots were fired and blood flowed. It is unclear whether du Toit was killed or injured or whether it was only a horse that was killed (Andrews 1989).

**NEW REFERENCE TO BLOED STREET:** the name can now also be associated with the unshed blood in the hearts of the people who were removed from the area- the tragedy and loss of the area's history- as well as the bloodshed of the bombing on corner of 7th and Bloed Streets where three people died.



"I scooped up some earth and rubbed it between my fingers. Because of the memory of those years, when we were always liable to be crushed by the life Pretoria and Cape Town had planned for us, I cannot today help feeling nostalgic."

Miriam makeba, letle mbuti, dolly rathebe- blues music

All the thrills that come from art always register in the nape of my neck and travel down the spine

In Mahopane nostalgic memories of Marabastad were to be rekindled when older boys boarded the bus

ld Marabastad. At one end I found the market and the Indian shopping plaza. First Avenue still exists as a pathway. Second Avenue and others can be made out because the Asiatic Bazaar, where the avenues continued, still exists. The Bazaar, where we used to raid backyards for discarded tomatoes and overripe bread, day help feeling nostalgic about the sense of community we had in Marabastad; nostalgic even about the smells, the taste and the texture of life as we experienced it in those days- even though I would not want to live in a slum again." (Mphahlele 1984:190).

Jay Madioo in 1971- Of course, officially the the Location didn't exist, but it was there all right, a mile from the capital, a mile from the heart of white South Africa. Von Wiegand Street in the west, Struben Street in the south, the Kaakdraai, where the city's sewerage was treated, in the north and a bridge, a wire fence, another bridge, a bus depot and a stream in the east severed it from white Pretoria. Dusty streets, as if the Location was a gridiron, divided it into blocks. Boom Street, the main street, was a white street. It slipped in from one white end and scuttled away towards another. It was tarred, and so were Cowie and Jerusalem because they carried through traffic. Blood, Grand and Barber were tarred as well but only the officials who ran the municipality knew why.

Ezekiel Mphahlele Down Second Avenue: "That was the Marabastad of the depression years. In spite of poverty, the people found outlets for the urge for recreation. More jazz troupes sprang up. On public holidays a horse-drawn cart might come down Barber Street with an old piano on it. Picnic groups were formed, and the fun started only when they were arriving back home. Each company had its own band and uniform. There were the Sunbeams, Sonny-Boys (which included girls), Callies, Red-White-And-Dizzy (dizzy meant green). These marines corresponded with the football

It was different in the location. Going to the bioscope was a social occasion. Families, friends and neighbours, all dressed up, walked together

Oh shine lovely day shine Let all the window of shop shine Let every person feel free and safe Oh Marabastad my home If I had wing I will only fly

ments watched at the films. When children got tired or bored, they turned to look at the sweets, chocolates, nuts and cool drinks. During intervals, everyone headed for the cafe. There was always an interval before the main feature. In cinemas usually had a single projector, there were breaks when reels were changed. The programme began with newsreels, followed by cartoons, serials like Zorro and Fu Man Chu, and trailers (previews of forthcoming attractions). The interval before the main feature was long at least fifteen minutes. When the bioscopes showed double features to bring in the crowds, there were two intervals, another before the second film. or Charlie Chaplin, cheered and clapped for heroes like Gene Kelly, Ray Higgins and Terran, and cheered when Frankenstein, The Invisible Man, Dracula or Kenneth appeared. Bama, who thought the actors were hiding at the side of the stage, usually took at the audience to get her. The Empire Theatre, the Royal Theatre and the Grand Picture Palace, as their names suggest, looked far beyond their settings in the busy Pretoria location. They provided a very different bank, real and imaginary. There were two shows a day, a matinee in the afternoon and a show in the evening and the three cinemas were always full. They catered to a very world tell her mother, she's coming to me because I had the outfit and I would tell my mother I'm going to town because she has the suit. You know we did that type of outfit work at school and we used that as an excuse. You know the Royal bioscope and Uncle Ponce, the ticket collector the big fat man, he had big eyes. He got to Uncle Ponce: Please, please, please, let us just go and see the serial. He go in the bioscope see the serial and run out, he say, Bama, kama, gona julle sien, julle moet kom na my om, because he knew we'll say, Uncle Ponce he say, Then they used to go and watch him, O hoo! If they caught us, we got holler-boller." During the silent movie era, piano players from Marabastad and Buttle provided appropriate background music, the music and dancing were as important as the drama. Afterwards people bought the records, the large black 78 discs, learned the songs and fired out the dances. On Sunday mornings the Botshabelo Bazaar rang with the sounds of Indian film music coming loudly from every roadgram in every home.

a Mr Patel and his partner, Mohamed Jeeva (Jeeva Barber) acquired the Kay Jivan Hall in Boom Street. This double-storey structure built in 1905, had shops in front and a dance hall upstairs. Additions, in 1915, included a much bigger dance hall at the back. Patel and Jeeva, who did not keep the property long, may have used the big hall to show films. Before Athieammal Chetty acquired it, the property appears to have changed hands several times and the big hall may also have been used by others, including a widow to late Mrs Chetty, a mother of six sons, put in a bid. Everyone knew Mrs Chetty, a big light-skinned woman, who became the head of her family when her husband died in 1934. They saw her everyday, pushing her barrow all the way to the market on Church Street where she bought the vegetables and fish that she hawked around the location. She also collected bottles and sold them. How could this widow, a hawker with six young sons, afford to buy the prop

logic about the sense of community we had in Marabastad..." Ezekiel Mphahlele 1984

Ezekiel Mphahlele Down Second Avenue: "That was the Marabastad of the depression years. In spite of poverty, the people found outlets for the urge for recreation. More jazz troupes sprang up. On public holidays a horse-drawn cart might come down Barber Street with an old piano on it and about four other instrumentalists, playing marabi just for the love of it and a troupe would be singing Happy Days are Here Again, Tip-toe to the Window.

It was grand to dream of unknown tulips, roses, lazy lagoons, mandolins in Santa Lucia, beautiful ladies in blue, old Father Thames, the unknown sunny side of the street. The same thing happened on New Year's Day. Picnic groups were formed, and the fun started only when they were arriving back home. Each company had its own band and uniform. There were the Sunbeams, Sonny-Boys (which included girls), Callies, Red-White-And-Blue (dizzy meant green). These marines corresponded with the football teams the parties were at

as far as the shoulder blades. (Clarke 2008:63)

Johnny Masilela "But then to be smart in Lady Selborne was to be seen on the streets of Marabastad. A pair of Flotsheim shoes at Ocean Taylor. Jazz at Steev's Record Centre. A motion picture at Orient Cinema. And a good read from Chiba's Chiba's Book Shop was situated opposite the Empire Cinema on the corner of Boom and 10th Avenue. Here Bro Jeff had largely hushed and intense discussions with Mr. Chiba about available and banned literature, in terms of the Publications Control Act, as amended. The boy had a suspicion the two men exchanged what was obviously prohibited at the Orient Cinema, because of the classics screened there, such as 'The Sound of Music' starring Julie Andrews. (Clarke 2008:56, 57)

into bus to go to the movies at Empire, Orient and Royal. It was clear that even when people had been forcibly removed from these places, they would return. (Clarke 2008:59)

ananas. Fung Prak's, the Chinese malt mill opposite our house, is gone. I stood where our house was, dominated by a God-fearing grandmother and a fearless chucker- out of an aunt. I scooped up some earth and rubbed it between my fingers (Mphahlele 1984:11) Because of the memory of those years, when we w

Darryl Accone "The boy and the man stop at the corner cafe further down the road for a Coke and a samosa- "Don't tell Mom you had one"-oozing delicately minced meat and spices. Asiatic Bazaar and Marabastad will never die, because the idea of them lives on, in the boy's memory and of others, all once boys and girls in those days of dust and dro

and about four other instrumentalists, playing marabi just for the love of it and a troupe would be singing Happy Days are Here Again, Tip-toe to the Window. It was grand to dream of unknown tulips, roses, lazy lagoons, mandolins in Santa Lucia, beautiful ladies in blue, old Father Thames, the unknown sunny side of the street. The same thing happened on New Year's Day. Picnic groups were formed, and the fun started only when they were arriving back home. Each company had its own band and uniform. There were the Sunbeams, Sonny-Boys (which included girls), Callies, Red-White-And-Blue (dizzy meant green). These marines corresponded with the football teams the parties were attached to. When they arrived in lorries and toured the location and displayed their colours, their plumage wasn't that of depression-stricken birds at all."

to the bioscope for an afternoon's or an evening's entertainment. Outside the bin, there was the buzz of people in close interaction: vendors of stamvrugte, peanuts, aachaar and kerriballs, impatient children stretching out their pennies for these goodies and gangs playing dice on the corners.

small area so overcrowded that it could maintain the three bioscopes and cinema screens became progressive and powerful. Bioscopes served people from the Cape Location, the Indian Bazaar, Marabastad, Barfale and the surrounding areas. People went at first once a week, Friday and Saturday nights being the most popular times. Schools kept them booked. Here, the first cinema on the corner from the Royal Bazaar, the most children and adults too, was added to the variety. As she got had to see each week's episode, she and her friend Jean would sneak off to the bioscope without their parents. In the forties, with the advent of the talkies, there was a flood of musicals starring Judy Garland and Mickey Rooney, Jeanette MacDonald and Nelson Eddy, the singing cowboy Roy Rogers and Gene Autry, and crooners, Bing Crosby and Frank Sinatra. In the forties, with the advent of the talkies, there was a flood of musicals starring Judy Garland and Mickey Rooney, Jeanette MacDonald and Nelson Eddy, the singing cowboy Roy Rogers and Gene Autry, and crooners, Bing Crosby and Frank Sinatra. In the forties, with the advent of the talkies, there was a flood of musicals starring Judy Garland and Mickey Rooney, Jeanette MacDonald and Nelson Eddy, the singing cowboy Roy Rogers and Gene Autry, and crooners, Bing Crosby and Frank Sinatra. In the forties, with the advent of the talkies, there was a flood of musicals starring Judy Garland and Mickey Rooney, Jeanette MacDonald and Nelson Eddy, the singing cowboy Roy Rogers and Gene Autry, and crooners, Bing Crosby and Frank Sinatra.

group from Durban, for screening films. People thought she was mad. How would she keep up the exorbitant instalments of £50 a month?



Images taken in the 1930s by R.C. Clarke (A Glimpse into Marabastad 2000)

up and Still land on you my lovely home Marabastad wake-up people wake-up The sun has rised every bird is sing All the car hoot louder every hawk

## 6.7 Physical Space

The physical space of public space consists of the actual, physical components found in the proposed public space. The physical space of the design allows for the conception of the social and symbolic space.

This includes:

- A. Trees
- B. Walls
- C. Platforms
- D. Bollards
- E. Paving
- F. Concrete Stelae
- G. Lights

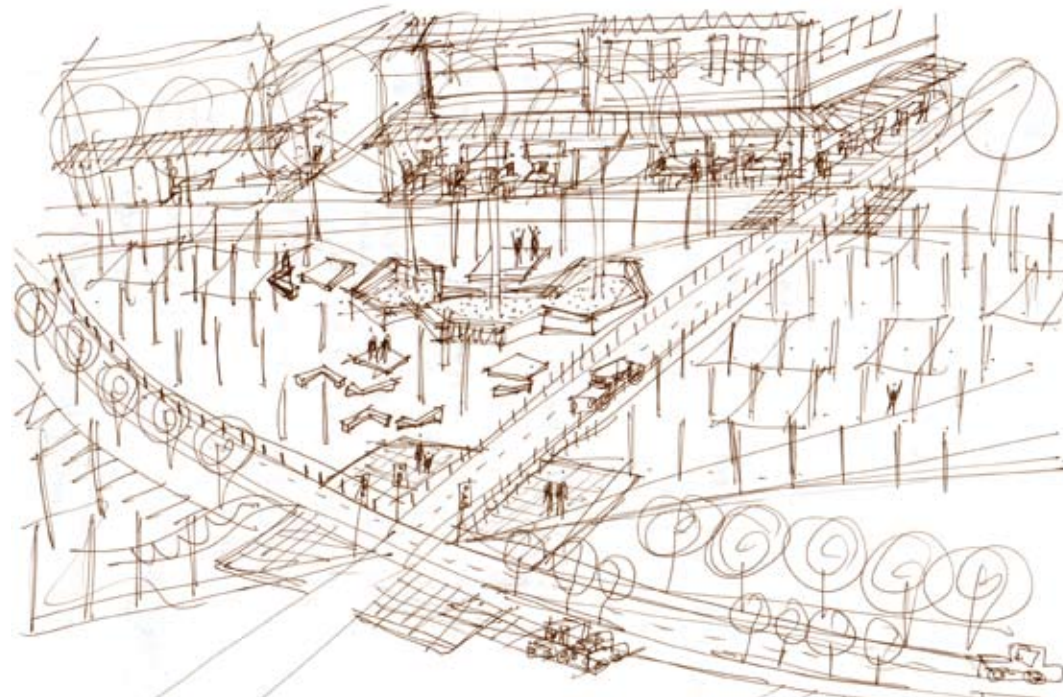


Figure 95. Development of Physical Space (Author, 2009)

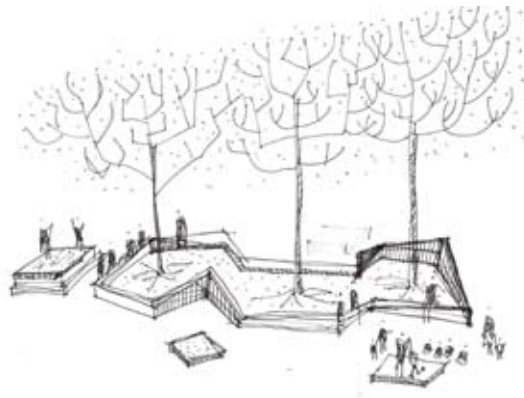


Figure 96. Development of walls radiating from three trees (Author, 2009)



Figure 97. Development of the intensity of elements surrounding walls (Author, 2009)

## 6.7.1 Explaining the Physical Space

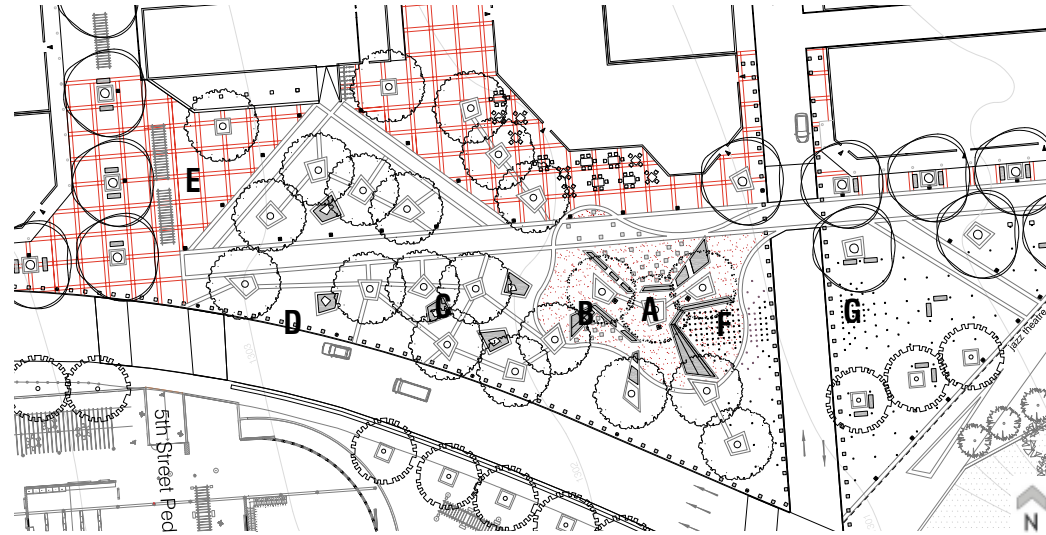


Figure 98. Plan indicating where physical elements of design are located (NTS Author, 2009)

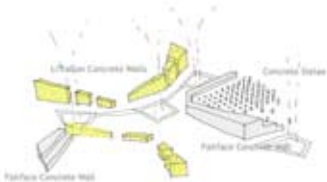
### A. Trees

The three lives that were lost on the 25th of April 1994 are physically represented as three Coral trees. These trees are focal elements and have red flowers. They are positioned in such a way that they jump the rigid line of Bloed Street Boulevard and therefore mark the change that the event of the bombing brought about in South Africa.



### B. Walls

The walls are linear elements that radiate from the three trees and their angular shape is indicative of the shrapnel that an explosion would cause. They provide seating and create spaces within the site. Some of the walls are made of fair-face concrete while others are made from concrete with optical fibres cast into it (e.g. LiTraCon). The optical fibres allow light to be transmitted from one end to the other. Therefore, at night these walls are lit up since they have LED lamps inside them and the optical fibres transmit the light from inside the walls to the outside.



### C. Platforms

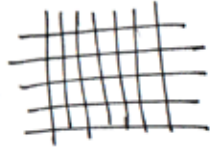
These platforms are also made concrete with optical fibres with LED lamps inside and at night these blocks glow creating a unique and mysterious ambience. The platforms can be used for small performances or for seating.



### D. Bollards

450mm x 450mm Concrete bollards form the edge of the public space and can function as seating.





### E. Paving

The paving in front of the Community Hall consists of exposed aggregate concrete with Corobrik Burgundy pavers in a grid pattern. The Memorial Space is where the three *Erythrina lysistemon* (Coral) trees are situated and this area is paved in mosaic with red ceramic pieces from the pottery workshop at the Marabastad Traders Centre for Arts. The area surrounding the Memorial Space consists of concrete with a textured finish with charcoal concrete cobbles that are also made at the Marabastad Traders Centre for Arts. The grid at the Community Hall is derived from the existing street grid and brings a degree of formality to contrast the haphazard mosaic paving around the concrete walls.



### F. Concrete Stelae

The columns radiating from the Memorial Space start off as concrete and as they become taller eventually become the steel light columns. The smaller concrete columns, also referred to as stelae, will have objects embedded in them in order to capture historical elements (see Figure 101). These objects will also give children something to search for as they explore the concrete column maze. The idea is to encourage a playful area where children can jump from concrete column to concrete column.



Figure 101. Objects embedded in concrete (Theart, 2007)

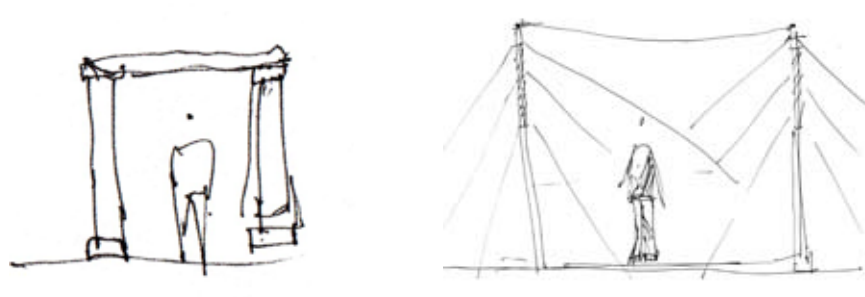


Figure 100. Light columns evolved through an interpretation of the columns. The site is very uniform and vertical elements were introduced to bring variation and excitement to the landscape (Author, 2009)



Figure 99. Field of lights (Anonymous, [www.messengerbagmedia.com](http://www.messengerbagmedia.com))

**G. Lights**



Steel sections with LEDs inside create a lighting sculpture that changes daily. The poles contain both red and white coloured LED strands and these can be set to change colour. The installation begins with all the poles shining red and then each day thereafter three of the poles will change from red to white. Once all the poles are white the cycle will begin again with three poles changing red until they are all red again. The poles that are lights are 4420, 2730 and 1690mm in length and have holes drilled into them, not only to allow the light to shine out of them, but also so that the shade cloth can be attached to them. The shade cloth attached to the steel light columns is made at the Marabastad Traders Centre for Arts and consists of games and shapes sewn into the shade cloth (see page 72).

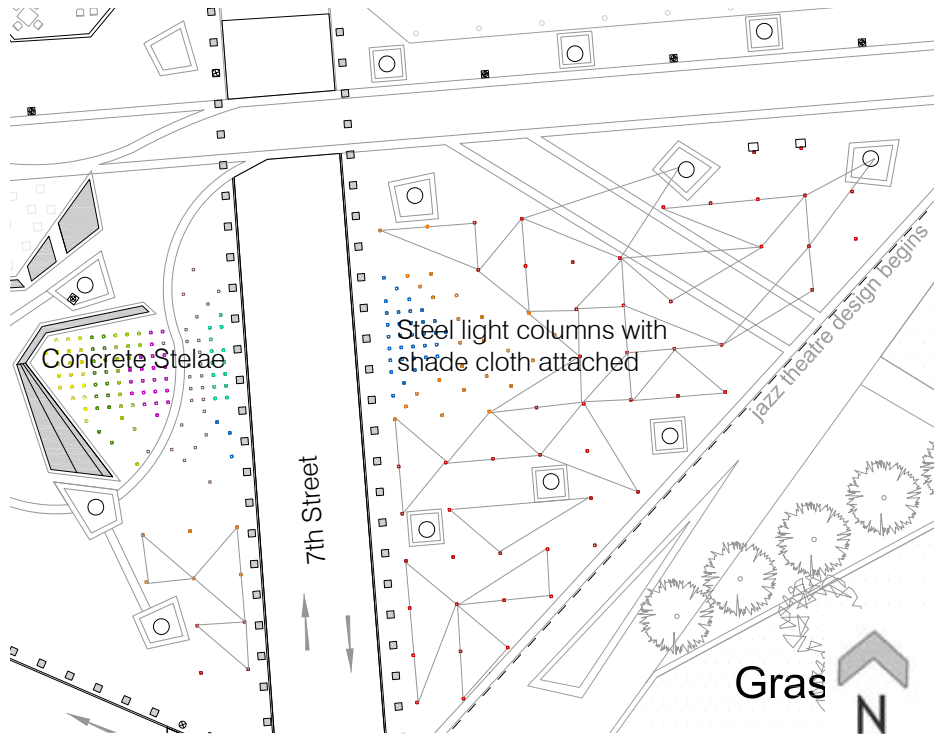


Figure 102. Plan of Concrete Stelae and Steel Light Columns (NTS, Author, 2009)

Steel light columns= 1690, 2730 & 4420mm  
To the East of 7th Street

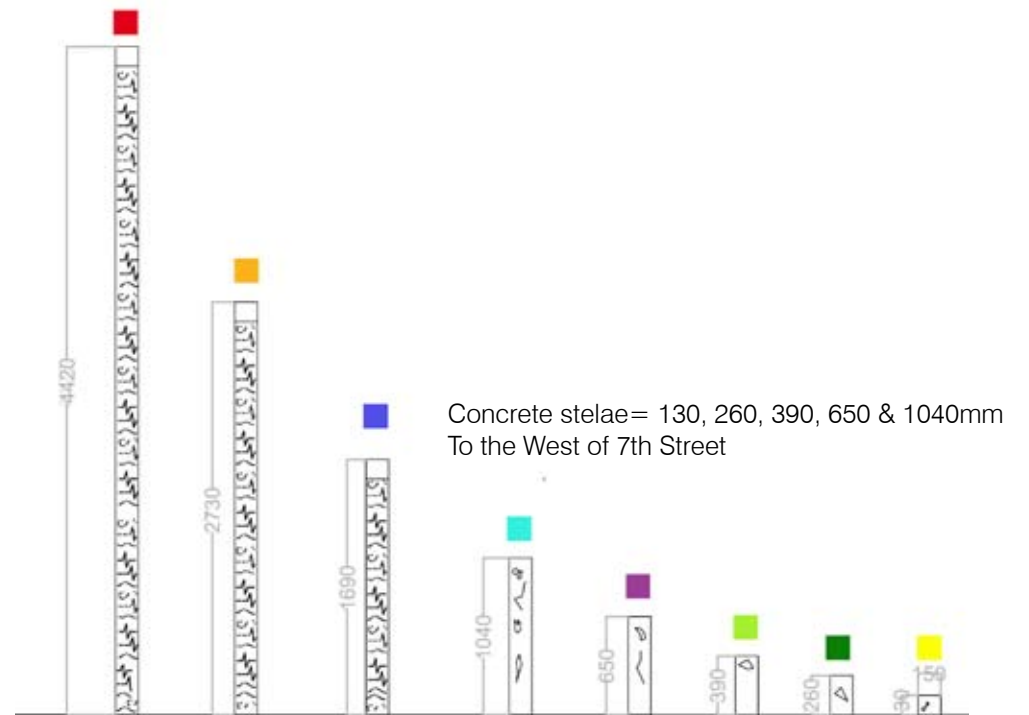


Figure 103. Length of Steel Columns and Concrete Stelae 1:50 (Author, 2009)

## 6.7.2 Sustainability

Earlier drafts of the design interpreted the aspects of sustainability in the context of twenty to thirty years. It was then decided to modify the design in order to produce a landscape intervention that would last hundreds of years, not only twenty or thirty. As one can see in the comparison below, the edited design (Figure 105) consists of larger tree grids to allow for tree growth as well as indicating trees at their full canopy span. Materials used are robust and durable. Many of the elements in the design are made at the Marabastad Traders Centre for Arts, bordering the site. The importance of trees in the urban context was considered and the environmental benefit of these trees is quantified. (See Appendix A for calculations of the environmental net benefit that the trees contribute)



Figure 104. Sketch Plan without sustainable principles in mind (Author, 14 September 2009)

- design for 20 years into the future. tree grids small.
- imported materials
- exotic trees
- direct stormwater off site

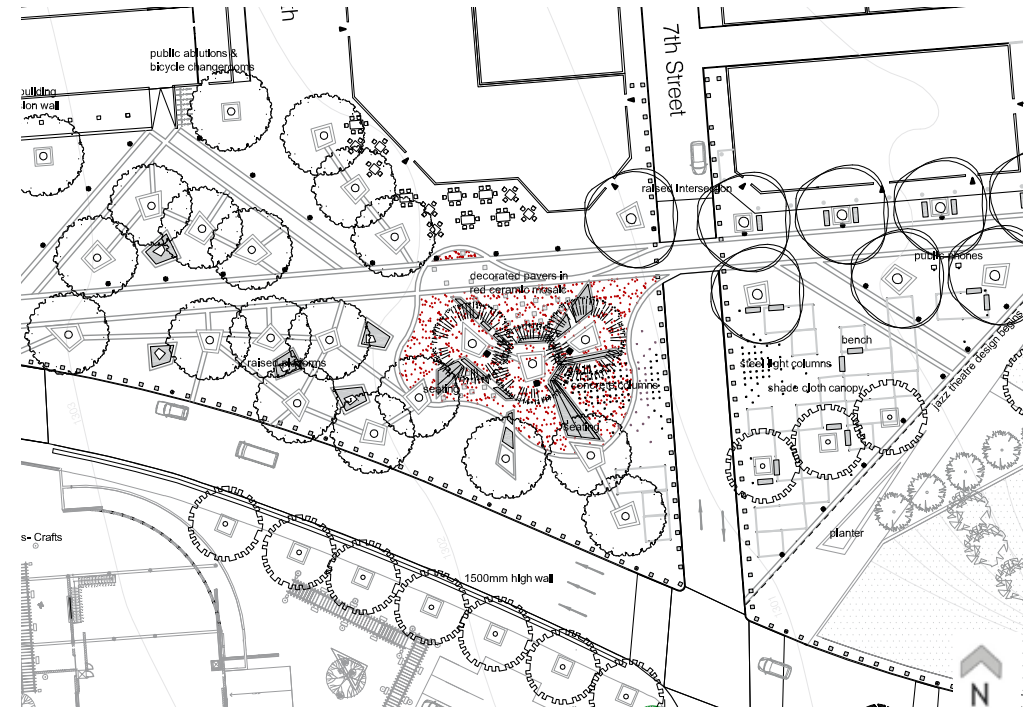


Figure 105. Sketch plan with sustainable principles guiding design decisions (Author, 17 September 2009)

- design for 100 years or more into future. large tree grids
- use building material from site ie. rubble after demolition
- indigenous trees. plant more trees.
- use stormwater on site to water trees
- encourage transportation with BRT system
- encourage transportation by bicycle



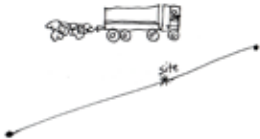
### Method

The mosaic around the concrete walls, as well as numerous other elements in the landscape design, are made by the community through the leadership of the Marabastad Traders Centre for Arts. This method of involving local manufacturers is sustainable in the sense that materials are manufactured close to where they will be implemented. This reduces fuel and transport costs as well as carbon emissions. Furthermore, the fact that the Marabastad Traders Centre for Arts hires people from the immediate community means that the people involved in producing these elements will have a sense of ownership over the landscape that they helped create.



### System

A system that is present in this design is the management of stormwater. A network of swales connects the trees so that after a period of time irrigation will no longer be necessary and the stormwater alone will water the trees on site. These swales are constructed in such a way that water is allowed to infiltrate into the soil (see Swale Detail). This prevents stormwater problems elsewhere as well as pollution that is carried elsewhere by stormwater run-off.



### Material

A decision had to be made regarding the supplier of paving materials. The two options considered were StoneAge and Infraset. Both suppliers have depots in Gauteng, but StoneAge is in Donkerhoek in Pretoria while Infraset is in Midrand between Johannesburg and Pretoria. Therefore, the decision was made to use StoneAge pavers since the travelling distance is less and therefore reduces the amount of carbon emissions.

### Five Aspects of Sustainability

#### 1. Materials

- Use building rubble from site
- Certain paving materials made at Marabastad Traders Centre for Arts
- Recycled plastics in shade cloth
- Materials robust and durable

#### 2. Carbon Footprint

- BRT vs vehicle transport. BRT reduces emissions by decreasing the number of private vehicles.
- Trees trap carbon

#### 3. Water

- Paving swales collect runoff from site and allow infiltration into soil
- Trees watered by swale network

#### 4. Energy

- Community involvement since elements are made at the Marabastad Traders Centre for Arts
- Materials close to site
- LED lighting

#### 5. Pollution

- Trees trap pollution
- Swales trap litter and make it easy to clean
- BRT and bicycles means less air pollution compared to using cars



## 6.8 Social Space

The social space of the design encourages interaction between community members. This is achieved through events. Events can take place on three scales: small scale, intermediate scale and large scale.

### 6.8.1 Everyday Events:

Small scale events that will encourage community interaction

sitting  
watching  
waiting  
talking  
playing  
meeting  
lingering  
remembering  
learning

### 6.8.2 Intermediate Scale Events:

- Informal, impromptu performances on the proposed platforms

### 6.8.3 Large Scale Events:

- Concerts at the Jazz Park  
- Festivals in the Park  
- Functions at the Community Hall

### 6.8.4 Community Involvement through the Marabastad Traders Centre for Arts

The Marabastad Traders Centre for Arts will be responsible for:

- Sewing of shapes and games into shade cloth (see page 72)
- Making pavers with quotations from published works (see Figure 106)
- Constructing red mosaic area around walls (see Figure 107)
- Making concrete columns with objects embedded in them (see Section F. under 6.7.1)



Figure 106. Example of paver with quotation (Author, 2009)

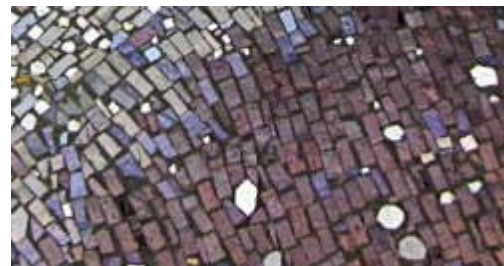


Figure 107. Example of red mosaic that will surround the Memorial Space like a pool of blood (Author, 2009)



Figure 108. View of Miriammen Temple down 5th Street with Community Hall next to it (Senaoana, 2009)

### 6.8.5 Development of Social

The author initially proposed a large scale event in the form of a festival and procession. This involved the community walking with fabric from where Bloed street and DF Malan intersect in the West and culminating in the Jazz Park in the East where the fabric would be fixed to poles. This proposal was dismissed at a later stage because no-one can force a community to form a procession along a specific route. The event now proposed includes a variety of possible interactions that can occur in the landscape design. Furthermore, the design allows the community to have the opportunity to adapt and change it according to their preference (e.g the shade cloth that can easily be changed). These events will include various performances, music and dances on site as well as in the Jazz Park to celebrate the vibrancy of Marabastad. This is also supportive of the symbolic space that the site holds because of the area's historical connection to Jazz and Marabi music.

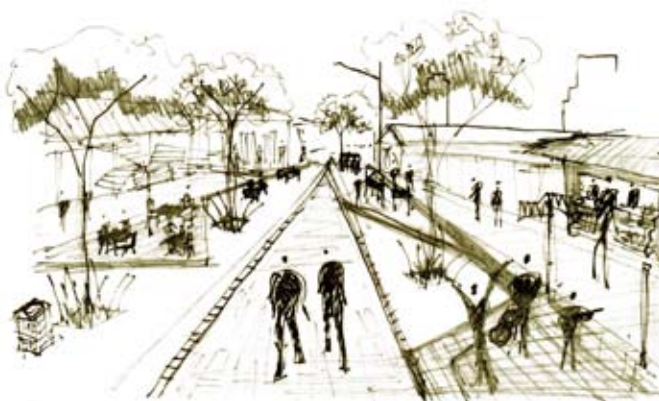


Figure 112. Conceptual sketch of social activities along Bloed Street Boulevard (Author, 2009)

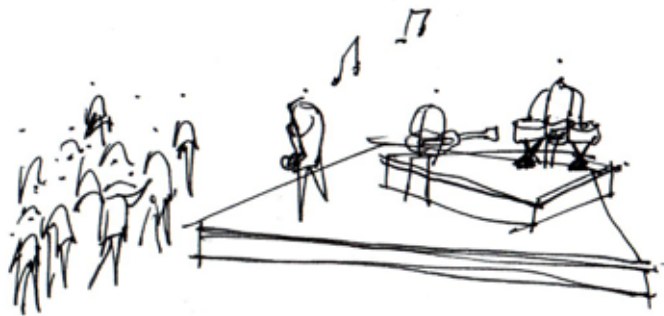


Figure 113. Performances on raised platforms (Author, 2009)



Figure 109. Community Kite-flying Event in Sutherland with artist Bronwyn Lace (Lace, <http://bronwynlace.blogspot.com/>)



Figure 110. Community event in Diepsloot celebrating the interventions that the organisation Global Studio initiated (Author, 2008)



Figure 111. Concept Model June 2009 (Author, 2009)

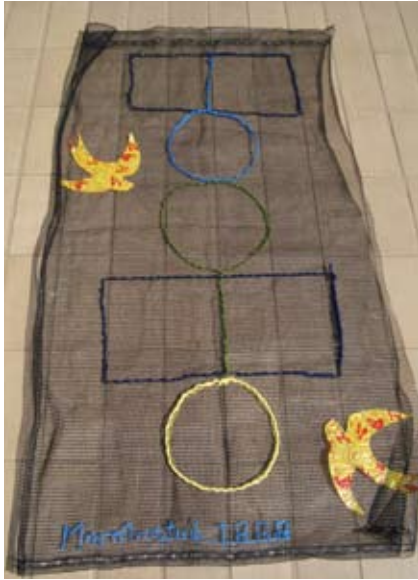
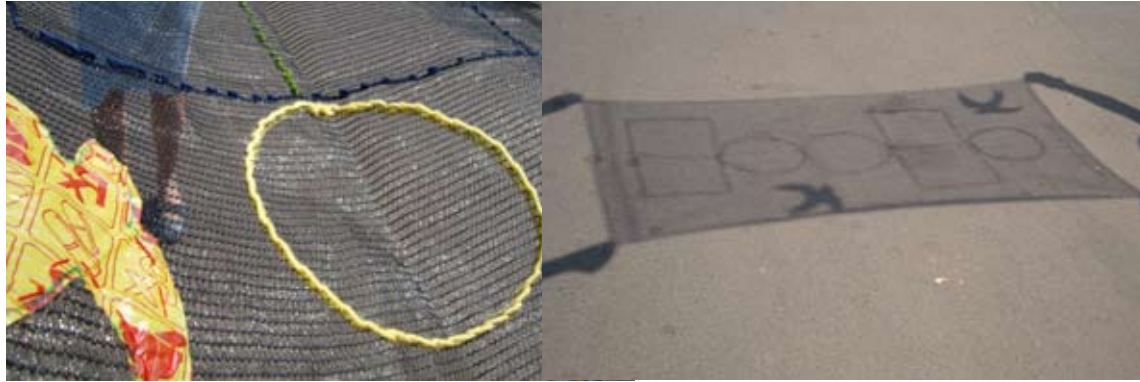


Figure 116. Author's Example of shade cloth with games embroidered into it (Author, 2009)



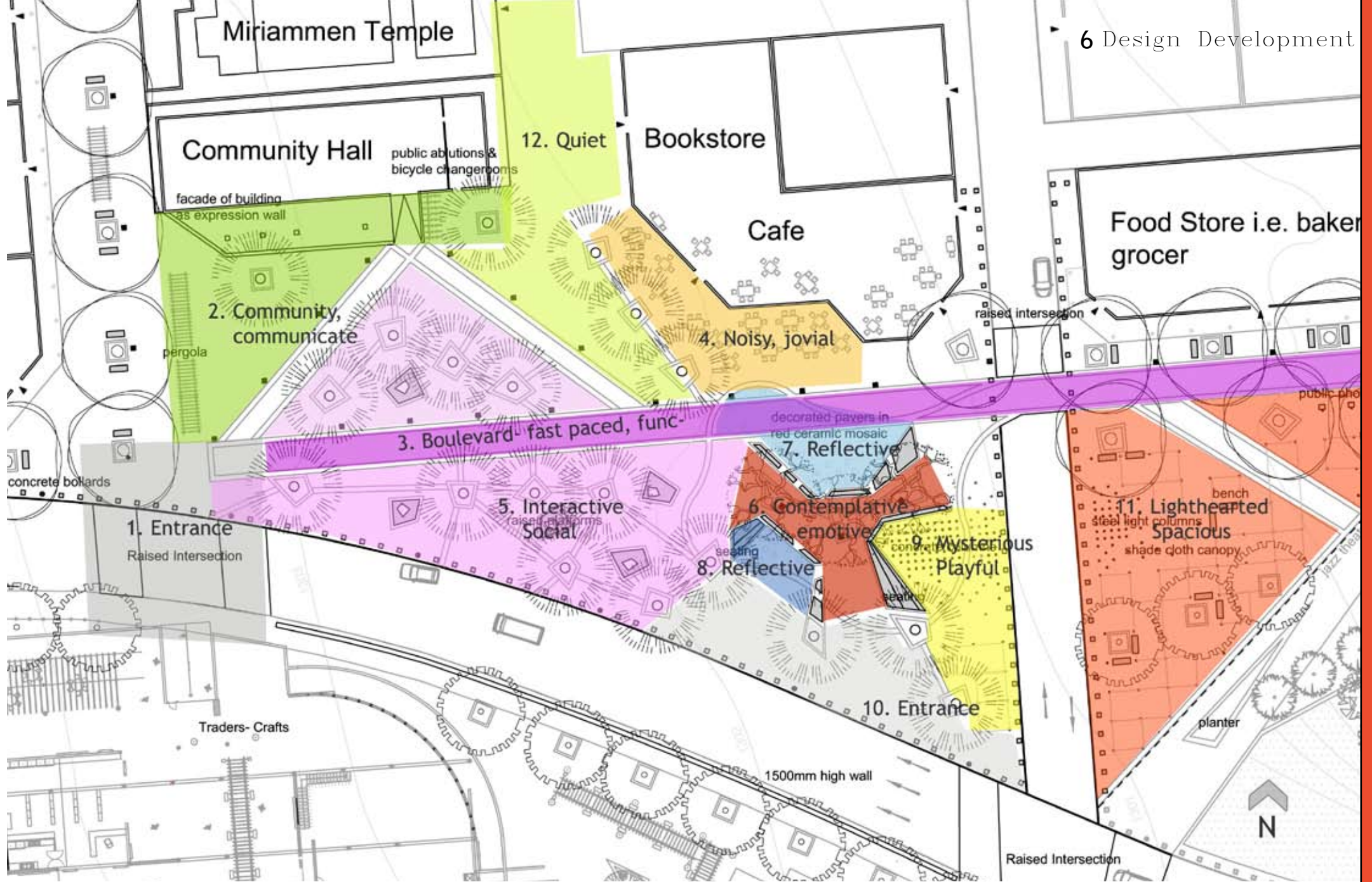
Figure 114. Shade Cloth by Bronwyn Lace at Cascoland's Drill Hall in Johannesburg (Theart, 2007)



Shade cloth is embroidered and decorated using recycled materials at the Marabastad Traders Centre for Arts. Every year a different arrangement of shade cloth canopies can be put up. The shade cloth is fixed to the permanent steel light posts. The idea is that games such as hop scotch can be embroidered into the shade cloth so that children can play on the shadows that they cast.



Figure 115. Perspective showing children playing under shade cloth (Author, 2009)



Sketch Plan showing Spatial Qualities of Design Intervention 1:500

## 6.9 Description of Spatial Qualities (refer to Sketch Plan on page 73):

1. One of the entrances to the site is along the 5th Street Pedestrian spine as proposed by the group framework. This North-South spine intersects Bloed Street Boulevard which connects 5th Street to the BRT drop. This is also the entrance tourists would use after parking in the Marabastad Traders Centre for Arts parking lot and walking through the Centre.



2. The Plaza in front of Community Hall can be used for numerous functions including gathering and socialising as well as markets for certain events.

3. Bloed Street Boulevard is a linear boulevard that allows for fast and easy access in an East-West direction. It is not only a functional link between important nodes, it is also a meaningful reference to the past as it is situated on the historic original route of Bloed Street. It has reference to the symbolic blood that was shed in the hearts of the people who were displaced from the area.



4. The Cafe Area includes a spill out area for tables and encourages a degree of socialising and interaction over meals.



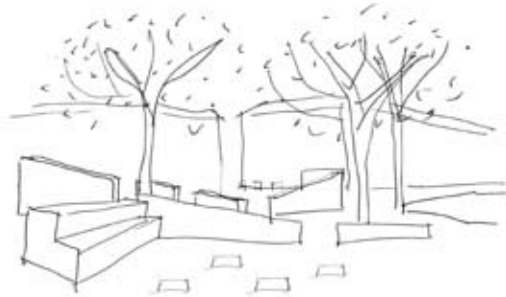
5. The Platform Space consists of platforms made from concrete with optical fibres (eg. LiTraCon) so that at night these platforms emit light. They can be used for small performances (for example by a busker) and can also function as seating.



6. The Memorial Space is the space composed of the three *Erythrina lysistemon* (Coral) trees, representing the three lives lost in a bomb explosion on the corner of 7th and Bloed Streets, with concrete walls radiating from them. The idea that an explosion took place killing three people, shedding blood is the key concept for design decisions made.



7. & 8. This is the Reflective Space where pavers form part of the red mosaic pattern on the floor. These pavers have memories from published authors engraved onto them and are made at the Marabastad Traders Centre for Arts. It is reflective because people can contemplate the thoughts and memories that they read in these pavers.



9. This space contains concrete stelae that increase in height in proportional increments. These concrete columns have objects embedded in them and these objects have reference to the past. The idea is that this space is fun and interactive for children to play in since they 'discover' the hidden objects and can jump from column to column.



10. The site is entered when people approach the site from Cowie Street or from the Marabastad Traders Centre for Arts parking lot.



11. This space contains steel columns that also increase in height. In the evening these columns form a field of light since they have holes punched into them and contain LED lamps. Shade cloth that has had objects and games sewn into it is attached to these steel columns. The shadows cast by the shade cloth creates interesting objects for children to interact with.

12. This space leads one to the Miriammen Temple and should be an escape from the active and noisy area around the cafe.