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# Landscape of Meaning and Memory in Marabastad

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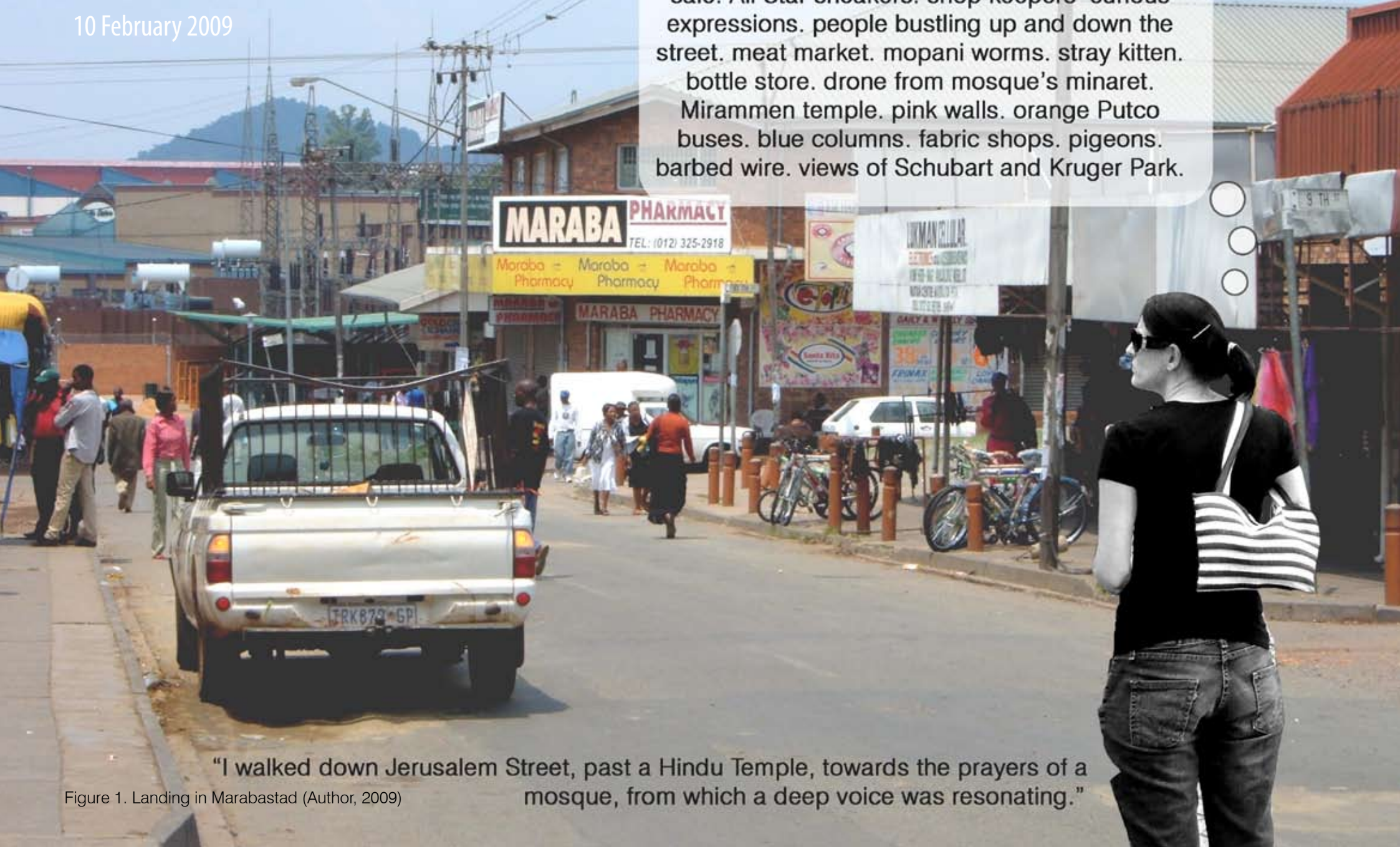
# Landing

10 February 2009



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rough lanes. toot toot! market.  
clothes. food. mangoes. potatoes. smell of  
roasting peanuts. mielies. music. speakers for  
sale. All Star sneakers. shop keepers' curious  
expressions. people bustling up and down the  
street. meat market. mopani worms. stray kitten.  
bottle store. drone from mosque's minaret.  
Mirammen temple. pink walls. orange Putco  
buses. blue columns. fabric shops. pigeons.  
barbed wire. views of Schubart and Kruger Park.



"I walked down Jerusalem Street, past a Hindu Temple, towards the prayers of a mosque, from which a deep voice was resonating."

Figure 1. Landing in Marabastad (Author, 2009)





## Abstrak

Hierdie navorsingstuk ondersoek hoe die simboliese ruimte van publieke ruimtes, en dus 'n spesifieke plek se unieke betekenisse, herinneringe en assosiasies, die ontwerpproses van 'n landskapingryping kan inspireer. Die navorsing wys hoe die gemeenskapsidentiteit van 'n woonbuurt verder verryk kan word deur sy landskappe, en meer spesifiek, deur hul inherente herinneringe. Dit toon verder aan dat onderlinge verbintenisse in die gemeenskap gesmee kan word deur die gebruik van stedelike publieke ruimtes. Publieke ruimtes vorm vrugbare grond vir die ontspringing van verskeie gebeurtenisse wat op hul beurt geleenthede bied vir onderlinge interaksies en dus vir die smee van menseverhoudings.

Die omgewing wat bestudeer is, is Marabastad in Suid-Afrika, wat in die Apartheidsjare onderworpe was aan verskeie gedwonge uitsettings. Die gemeenskap was hierdeur ontwortel en hulle was verplig om in gebiede te woon wat volgens ras afgebaken was. Die huidige ontwikkelingsplanne vir Marabastad suggereer dat vorige inwoners die geleentheid gebied sal word om na hulle vorige woongebiede toe terug te keer. 'n Nuwe residensiële komponent vir Marabastad is verder ook voorgestel, waaruit dit blyk dat 'n nuwe gemeenskap ook teenwoordig sal wees. Hierdie nuwe gemeenskap sal bestaan uit mense wat mekaar nog nie ken nie, asook uit 'n kombinasie van mense wat kennis dra van die gebied se geskiedenis al dan nie.

Om interaksies tussen die lede van hierdie gemeenskap te ontlok, stel die outeur 'n landskap ontwerp voor wat die vorm sal aanneem van 'n publieke ruimte vir Marabastad. Die fisiese landskap ontwerp is geprikkel deur die herkenning van die betrokke gebied se herinneringe. Gelyktydig is die herinneringe aan spesifieke gebeurtenisse ontbloot, asook geleenthede geskep vir nuwe herinneringe en verbintenisse aan die landskap. Hierdeur is Marabastad se traumatiese verlede bedek met nuwe en inspirerende herinneringe.





## Abstract

This research dissertation explores how the symbolic space of public space, and therefore memory and meaning attached to a place, could inspire the process of the design for a landscape intervention. The research argues that community identity of a neighbourhood can be enhanced through the landscape and, more specifically, through the memory that a landscape holds. Furthermore, it suggests that relationships can be fostered within a community through the use of urban public space. Public space is a platform for the initiation of events which in turn provides the opportunity for interaction and therefore the conception of relationships.

The area of study is Marabastad in South Africa, which underwent a number of forced evictions during the Apartheid regime. This community was uprooted and forced to live in racially demarcated areas. The development plans for Marabastad suggest that previous residents have the opportunity to return to their land. Adding to this, a new residential component is proposed for the area. This suggests that a new community would be present. It would consist of people who do not know one another as well as a combination of people who do and do not have knowledge of the area's past.

In order to initiate the interactions between these community members the author proposed a landscape intervention in the form of urban public space for Marabastad. The physical landscape intervention was conceived through recognising the memory that the site holds. The memory of certain events was revealed while at the same time the opportunity for new memories and associations to the landscape was created. In this way the traumatic past that Marabastad has experienced is overlaid with new and inspiring memories.





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## Definition of Terms:

**COMMUNITY:** a group of people living in one place or having the same religion, ethnic origin, profession, etc (The Little Oxford Dictionary). In this dissertation, community will refer to a group of people that inhabit a certain area who have a shared connection.

**COMMUNITY IDENTITY/SENSE OF COMMUNITY:** the notion of membership, need fulfilment, shared emotional connection and loyalty and is believed to be vital to human functioning (Talen 1999:1365-6).

**EVENT:** something that happens (The Little Oxford Dictionary). This can include a performance, an interaction, a conversation or a memorable moment.

**LANDSCAPE:** *“The word paysage means landscape (as in land and countryside) and much more, conveying both qualities that are both visible and invisible. It refers not only to issues of environment and ecology but also to the mood of an entire nation, to its changing sense of identity and cultural belonging”* (Giro 1999:59). Landscape is therefore not only the space that encompasses the exterior of a building, it is also layered with meaning and can contain traces of the past.

**SUSTAINABILITY:** “Sustainable development integrates economic, environmental and social values during planning; distributes benefits equitably across socio-economic strata and gender upon implementation; and ensures that opportunities for continuing development remain undiminished to future generations” (Peine 1999).



# Chapter 1: Introduction

## 1.1 Background to Study:

Cities exemplify the diversity and energy of human pursuits. They offer services and amenities that are appealing to rural dwellers and continue to expand as an increasing amount of people choose to live in the urban environment. However, along with the benefits of urbanisation there are a number of environmental and social challenges.

Social inequality, racism, and spatial segregation are not only challenges of South African cities but also of cities world-wide. Social marginalisation impacts negatively on a community and is believed to result in behavioural changes. These include: smoking, alcohol abuse and substance abuse amongst others. Research suggests that relative poverty or even relative inequality can significantly inhibit a healthy and productive lifestyle (World Resources 1996-97:48,49).

The segregated spatial formation of South African cities is still markedly apparent. Many areas that were previously demarcated according to race can still be identified as such. Furthermore, previously marginalised and oppressed communities suffer most in terms of socio-economic problems. In addition, the areas are often physically in poor condition and spatial layout does not encourage a sense of community or identity for the immediate residents.

## 1.2 Research Question:

The primary question that this dissertation seeks to answer is:

*How can a landscape architectural intervention invigorate community identity for a neighbourhood that was marginalised and dislocated?*

An example of an urban area where a community experienced severe marginalisation and spatial dislocation is an area known as Marabastad, located in the capital city of South Africa, Pretoria. For this reason Marabastad was chosen as the research area for this dissertation.

Figure 2. Map of South Africa with province of Gauteng highlighted (Author, 2009)



Figure 3. Area of Study, Marabastad (Aerial photograph manipulated by Author, 2009)

### 1.3 Hypothesis:

The hypothesis that guided the research is:

*By means of recalling the past in a physical form the landscape is able to encourage a community identity for a neighbourhood through memory.*

### 1.4 Sub Questions:

The sub questions that guided the research are:

1. How does a community develop a sense of identity?
2. How does community identity relate to landscape?
3. How can a landscape design reveal/recover past meaning?
4. How can a landscape design overlay past memories with new ones?

### 1.5 Research and Design Methodology:

The theoretical research methodology includes Henri Lefebvre's (1991) three dimensions of space (See page 30) as well as the three types of landscapes that hold memory (See page 50) which include: something that is lost, something that remains and something that has changed.

The design methodology used is put forward by Christophe Girot (1999). Girot states that there are four trace concepts that serve as tools for landscape investigation and design. A designer can use these if asked to intervene in a site that he or she is unfamiliar with. The four trace concepts are: **Landing, Grounding, Finding, and Founding**. These four concepts should be carried out sequentially and in the correct order.

**Landing** is the first act of site acknowledgment and describes the specific moment when the designer still does not know anything about the site, but is prepared to begin research and discovery.

**Grounding** is the second step and has to do with orientation and research to gain a more comprehensive understanding of the site. This understanding also comes through repeated visits and an analysis of the area. (pg19-26)

**Finding** entails the act of searching as well as the thing discovered. It is not limited to the discovery of objects, but encompasses the experience of relating ideas, places and themes. Finding usually discloses the evidence to support the initial intuitions about a place. (Pg 46-75)

**Founding**, the final step, is when the three previous steps are synthesized into a new construction. Something new is brought into place that aims to change or redirect the existing site (Girot 1999:59-64). (Pg 76-108)

Marabastad has been investigated according to these four trace concepts. The process was applied in order to create a suitable design proposal (**Founding**) that is sustained by the stated hypothesis.

### 1.6 Research Methods:

A combination of a qualitative and quantitative approach has been used for this research project. Data has been researched by means of the descriptive survey method and the historical method in order to understand the study area (Leedy 1985: 90-92).

The *Descriptive Survey Method* includes taking photographs on site, interviewing people that live or previously lived in the neighbourhood as well as observing the area under investigation. This provided information on conditions found on site.

The *Historical Method* includes accumulating data in the form of written records of past events as well as published literature that is then analysed. This provided an understanding of the past as well as indicated changes that have taken place in the area over time.

Through these two methods data was gathered and assimilated to obtain an understanding of the history of the area and therefore the layers of meaning and memory embedded in the landscape.

### 1.7 Delimitations:

Every individual holds a unique memory and attachment to a certain place. It is impossible to take every individual's memory of Marabastad into account, however, through the research undertaken certain pivotal locations in the area can be identified as points of reference where important events occurred. Time and resources did not allow for 'memory workshops' to be held with previous inhabitants of Marabastad and therefore limited interviews were held. Furthermore, time spent on site was inhibited by concerns of safety after the author was mugged on a site visit.

The author does not reside in the area of study nor has been part of its



history. However, through the research methods mentioned above, the memories of previous inhabitants of Marabastad can be uncovered.

### 1.8 Assumptions:

This dissertation assumes:

1. The framework compiled by the author in conjunction with the architecture students Kuziva Muyaka and Carl Adams for Marabastad will be implemented (See Chapter 4)
2. The City of Tshwane Metropolitan Municipality will be responsible for the implementation of this landscape design
3. There is currently no residential use in Marabastad. Therefore, it is assumed that it will gain a new community as a result of the residential component of the area proposed by the framework. This will consist of previous landowners who obtained successful land claims as well as people moving into a neighbourhood who may, or may not be, aware of the area's historical significance.
4. The owner of stand 304 with a successful land claim will sell his property to the City of Tshwane Metropolitan Municipality for open space development (see Figure 38 on page 38)

### 1.9 Site Location:

The area of study, namely Marabastad, is located in South Africa, in the city of Pretoria. To the north-west of the old CBD (Figure 4). The boundaries of the study conducted by the author are defined by: Bazaar Street in the North; Potgieter Street to the East; Proes Street to the South and DF Malan Street to the West (Figure 3).

### 1.10 Aims of the study:

Marabastad is an area that has undergone much social injustice. It has a history of restriction and rejection. The aim of the study is to propose a landscape architectural intervention that recovers memories of the past and assists in the creation of new memories that are constructive and inspiring. At the same time the landscape encourages the conception and strengthening of relationships within the community.

The study proposes a system of public spaces for Marabastad that will improve the physical and psychological environment for immediate future residents, as well as for visitors. The proposed intervention aims to create a place that is valued and respected; where people can congregate, socialise,



Figure 4. Locality of Area of Study (South African map of Pretoria from GoogleMaps manipulated by Author, 2009)

relax, be entertained and where memories can be made through events and everyday life.

Furthermore, the aim is to connect Marabastad to the inner city of Pretoria as well as to improve connections within Marabastad, which are not ideal because of historic reasons. This will allow the entire area to become unified and improve not only physical relationships but also social ones, to ultimately strengthen the community identity of the area.



# grounding

15 april 2009



Figure 5. Grounding (Author, 2009)



# National & International

# Marabastad

Timeline

1855  
Pretoria established

1912  
Native Land Act

1923  
Native (Urban Areas Act)

1927  
Native Administration Act

1934  
Slum Clearance Act; inhabitants of Schoolplaats removed to New Marabastad

1936  
Natives Trust & Land Act

1939  
Steenhoven Spruit channeled

1947  
Pakistan and India gain independence

1950  
Population Registration Act; Group Areas Act

National Party comes to power  
1948  
Ghandi assassinated

1967  
Freeway proposal planning the total destruction of Marabastad

1997  
Holm Jordaan Architects writes guidelines for implementation of Local Agenda 21 Programme in Marabastad

1867  
Schoolplaats established, Pretoria's first Black Township

1888  
Marabastad proclaimed a Black Township

1892-1893  
Indian Township 'Coolie Location' proclaimed to south of Marabastad

1900  
New Marabastad formed between Marabastad and Coolie Location

1894  
Township proclaimed for Coloured Community 'Cape Location' or 'Cape Boys Location', southern part of Asiatic Bazaar

1906  
Old and New Marabastad basically become one township

1907  
Sewage Farm established on land occupied by 1888 portion of Marabastad

1930  
on 16 December hundreds of Blacks burned their passes in Marabastad, were arrested, charged and sentenced under the harsh pass laws

1940-1950  
Removal of Black population of New Marabastad, the Asiatic Bazaar and Cape Boys Location

1960-1976  
Removal of Indian population of Asiatic Bazaar to Laudium and Claudius

1962-1965  
Removal of Coloured population of the area to Eersterus

Figure 6. Time line (Author, 2009)

historical events that occurred in Marabastad (below line) as well as events that occurred elsewhere (above line) which influenced



# Chapter 2: Context

## 2.1 History of Marabastad:

The history of Marabastad is dominated by the Apartheid system. It is important to mention the history of Marabastad since it strongly influenced its physical layout and furthermore determined why this area is currently in the circumstance that it is found in today. In addition, the history explains how significant Marabastad is, not only in Pretoria but in South Africa, as an area to be treasured and restored.

Marabastad was officially proclaimed a Black township in 1888. Its boundaries were the Apies River in the north, Skinner spruit in the west, Steenhovenspruit in the east and De Korte street in the south. It had 67 stands ranging between 1400 and 2500 square meters. Residents could not own the land but had to rent it from government for 4£ (approximately R40) per year. Many Black<sup>1</sup> workers and work-seekers could not find permanent accommodation in Schoolplaats (Pretoria's only official Black township) and therefore began living in the land occupied by Maraba's village. The name Marabastad either referred to headman Maraba, or to Jeremia Maraba, a contemporary chief constable and interpreter (Van der Waal 1998:5).

The conventions of Pretoria (1881) and London (1884) gave more rights to Indian<sup>2</sup> and Coloured<sup>3</sup> communities in the Transvaal and therefore many people from Indian decent began settling in Pretoria. After complaints from the White<sup>4</sup> residents the government began to resettle Indians in certain streets, wards or 'bazaars'. If a township was referred to as a *bazaar* it implied that it had acquired a more elevated status than a *location* and in *bazaars* Indians were allowed to trade, own immovable property and build religious buildings. Between 1892 and 1893 an Indian township, the *Coolie Location*, was proclaimed south of Marabastad. Its boundaries were Bazaar Street in the North, Steenhoven Spruit in the West, Struben Street in the South and Von Weilligh Street (today DF Malan) in the East. The area was divided into 380 stands that were much smaller than those in Marabastad, probably to prevent occupiers from sub-letting parts of their land to informal settlers (Van der Waal 1998:6).

<sup>1</sup> According to the Population Registration Act of 1950 people were classified according to their race. The term "Black" referred to the South African population that was not of European descent. As a method of explaining the historical system these classification terms will be used as a reference in this section.

<sup>2</sup> The term "Indian" referred to the South African population of Indian descent.

<sup>3</sup> The term "Coloured" referred to the South African population consisting of a combination of European and African descent.

<sup>4</sup> The term "White" referred to the South African population of European decent

Similarly, many Coloured people from the Cape Colony and elsewhere started settling in Pretoria and complaints from White residents once again caused the demarcation of a separate township for Coloured people known as *Cape Location* or *Cape Boys Location*. This area was between Bloed and Struben Streets and all Coloureds not living on their White employers properties were ordered to move to this location (Van der Waal 1998:6).

By 1900 Marabastad was unable to accommodate the influx of Black emigrants moving to the city and soon the empty land between Marabastad and the *Coolie Location* became occupied by informal settlements. This area became known as the New Marabastad. Although intended to be temporary, New Marabastad soon acquired a permanent character (Friedman 1994:42).

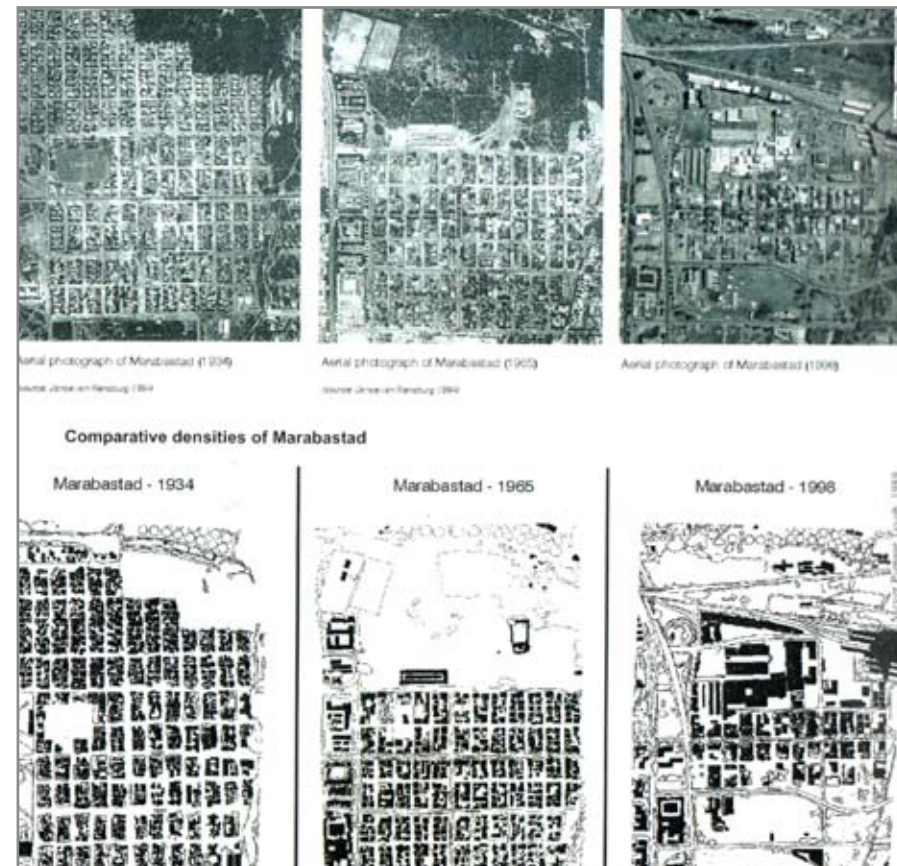


Figure 7. Comparative densities of Marabastad in 1934, 1965 and 1998 (Aziz Tayob Framework 1998)



In 1903 the area known as the *Coolie Location* was resurveyed into 464 stands, measuring 15,24 by 15,24 meters, and renamed the *Asiatic Bazaar*. In 1904 the management of both the old and new Marabastad, the *Asiatic Bazaar* and the *Cape Location* were transferred to the Pretoria City Council. The council started resurveying for purposes of implementing rates and regulations. By 1906 Old Marabastad and New Marabastad had effectively become one township. As a result of the survey done 1166 small stands were created. This meant that the 67 large stands of Old Marabastad had been divided into 665 minute pieces of land and the 412 in New Marabastad divided into 501 stands (Van der Waal 1998:8).

The *Cape Location* soon became too small and in 1905 it was also resurveyed. 80 stands were created of the same size as those in the *Asiatic Bazaar* and in 1907 the population stood at 457. A small portion of land between Bloed and Boom streets and west of Second Avenue was added to the *Cape Location* and between 1923 and 1925 council erected 50 houses on the land.

In 1907 council decided to establish a sewage farm on the land occupied by the 1888-portion of Marabastad (*Old Marabastad*) which involved 600 erven and where the Daspoort Sewage Works can be found today. The residents were resettled to the *New Location*, found to the north-west of the town centre, known as *Bantule* (after 1925) (Van der Waal 1998:8).

The remaining part of Marabastad rapidly became overcrowded since the establishment of the *New Location* did not solve the shortage of living space for Black people in Pretoria. This was further aggravated by the fact that part of the *Schoolplaats* community was relocated to Marabastad in 1934 and it was not possible for the area to expand due to physical boundaries.

When the National Party came to power in 1948 it adopted new principles regarding urban populations, such as effective influx control of 'Non-Europeans', slum removal and effective racially based segregation of townships. The 1950s saw a number of new acts through which the apartheid policies were implemented. The Population Registration Act of 1950 classified people according to their skin colour, descent and language. The Group Areas Act of 1950 proclaimed separate Group Areas for people classified as White, Coloured or Indian. Separate areas for Black people already existed in terms of the 1923 and 1945 Natives (Urban Areas) acts.

These acts led to opposition and aversion towards the government. This was expressed through strikes, boycotts, passive resistance and armed struggle. Political activists were regularly arrested (Van der Waal 1998:12).

From 1940 to 1950 Black people from Marabastad were relocated to Atteridgeville south west of the city centre. In 1950 the larger portion of the former township was deproclaimed and the remaining buildings demolished. Today, the Belle Ombre Station occupies most of the site where the New Marabastad was situated.

By 1959 the township *Claudius* had been proclaimed a Group Area for Indians and in 1960 *Laudium* was established. All Indian residents of the *Asiatic Bazaar* had to move to these two townships. In 1976 the *Asiatic Bazaar* was finally abolished as a residential area. From 1962 to 1965 the Coloured population of the Cape Location was removed to the township of Eersterus and most of the buildings were demolished. This tract of land between Bloed and Struben Street is currently occupied by a bus depot (Van der Waal 1998:13).

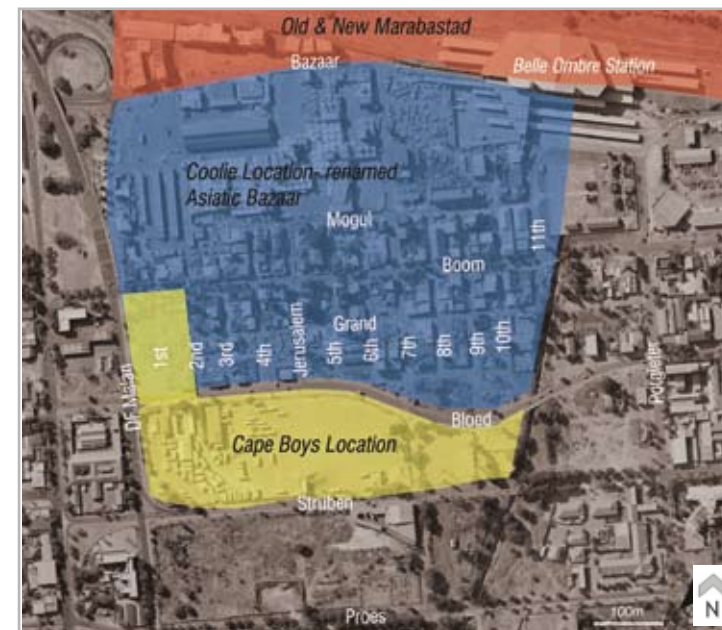


Figure 8. Map indicating where previous townships were located (Aerial photograph manipulated by Author, 2009)

## 2.2 Marabi Culture

The word 'Marabi' described a specifically urban, working class culture which flourished in the slumyards of Johannesburg during the 1930s (Iliffe 1987:128). The name is considered to originate from Marabastad. Marabi also described a style of music that combined the Afrikaans and Coloured traditions of the Cape; local African rhythms and Black American jazz. Marabi music was often played in *shebeens*<sup>5</sup> and accompanied by dancing. Marabi also implied a certain lifestyle. "‘Marabi love’ was illicit, a ‘marabi girl’ wanted a good time. But marabi meant more. It meant youth and modernity. It meant freedom of the town. It meant freedom of towns not yet in the grip of the state. It meant hope and ambition not yet crushed" (Iliffe 1987:128).

The marabi dance parties became centres of community life and gave the African working classes a new sense of identity. Music was fundamental to the new culture of the urban areas and created the vivacity and the energy of the shebeen parties. This is how Wilson "King Force" Silgee, a famous jazz saxophonist, described Marabi:

*Marabi: that was the environment. It was either organ but mostly piano. You get there, you pay your 10 cents. You get your share of whatever concoction there is - and you dance. It used to start from Friday night right through to Sunday evening* (Anonymous, <http://www.sahistory.org.za/pages/hands-on-classroom/classroom/pages/projects/grade9/lesson1/unit3.htm>).

According to Friedman (1994:153, 157-8) Marabastad was known for its illegal beer brewing and the accompanying dance parties also known as 'timiti'. Beer brewing was a visible symbol of the struggle between the dominated classes and the ruling classes who imposed police control, raids and arrests for the possession of alcohol. Beer brewing was a metaphor for the economic independence and resilience of the African working class. It ensured that money was redistributed within the community and provided an income for women who often were unable to find employment.

Marabastad was also a community of people from different religious backgrounds living in the same vicinity. The Miriammen Temple in Sixth street is still in use today. Sadly the Ismaili (Aga Khan) mosque in Boom Street is deserted and in a state of neglect. The mosque in Mogul Street, completed in 1941, is still actively used by the Islamic Society of Pretoria.

<sup>5</sup> Usually a private residence where illegal homemade beer is brewed and sold

These buildings are landmarks which provide anchors for orientation and character. Other significant landmarks in Marabastad include the Orient (1), Empire (2) and Royal (3) Theatres where numerous movies, concerts and events were held. The Royal Theatre, situated on the corner of 5th and Grand Streets burnt down and no physical remnants of it remain.



Figure 9. Map indicating position of landmark buildings in Marabastad (Aerial photograph manipulated by Author, 2009)



Figure 10. Old Orient Theatre (position 1 on map) (Author, 2009)

Figure 11. Old Empire Theatre (position 2 on map) (Author, 2009)



### 2.3 Marabastad Today:

As seen from the historical section Marabastad was once a thriving multiracial community before it was subjected to the discrimination of apartheid and the numerous laws that ensued. The history of Marabastad is a troubled and intricate one including repeated evictions, forced removals and a recollection of rejection and neglect. The physical decay of the remaining buildings is evident since without proper municipal services, administrative control or future plans, the area was allowed to degenerate into a slum. This was further aggravated by hundreds of hawkers, as well as homeless people, who moved into the area (Van der Waal 1998:3).



Figure 12. Map of study area in Marabastad (Aerial photograph manipulated by Author, 2009)

Fragments of this once lively multicultural community still remain and, ironically, it is because of neglect that this historical node has escaped large scale change and development. The urban fabric of the area between Boom and Blood Street has been preserved. Therefore stands are small resulting in streets that bisect at comfortable walking distances making Marabastad a pedestrian friendly neighbourhood. The commercial activity is magnetic

and lures people from all over the city of Pretoria. However, safety is a major concern for all populations and the high level of crime is a problem that keeps many investors away<sup>6</sup>.



Figure 14. Dilapidated Building (Author, 2009)

Currently, the Belle Ombre Railway station is situated in Marabastad (see Figure 13) making it a major transport node. Furthermore, the proposed Bus Rapid Transport Route (BRT) is to pass through Boom Street. Commuters change between modes of transport and consequentially there is an influx of taxis and buses in the area. According to Dewar (2002:68) transportation interchange points generate large amounts of pedestrians, which in turn create the opportunity for high activity, multi-functional spaces where people can engage in informal social activity.



Figure 13. Belle Ombre Station (Author, 2009)

<sup>6</sup> Many of the people interviewed in Marabastad alluded to the problem of crime. The banks that were situated in the area have closed and people have to bank in the city centre. There is no police station in Marabastad since the one that was situated in close



The tight street plan and numerous hawkers and pedestrians offer much human activity and vibrancy to the area. In fact it is this physical grid that spatially orientates a person in Marabastad and therefore is imprinted into the mind and memory of a person acquainted with the area. Furthermore, many of the buildings have retained their original facades and one catches a glimpse into the past by viewing these now dilapidated structures. The streets in Marabastad have continuous collonades (see Figure 16) which can also be described as verandas or

These include: poverty, crime, lack of services, lack of community involvement and support, uncontrolled hawking, squatting, land claims, unemployment and lack of housing. The author realises that this research dissertation is not able to solve all of these complex social and economic problems but strives to encourage a cohesive community that may in turn have a positive effect on these aspects.



Figure 15. Mielie Sellers (Author, 2009)



Figure 16. Collonades (Author, 2009)

'stoeps' along the shop fronts. This is especially evident in Boom Street and these walkways act as transitional spaces, a filter between public and private domains. These spaces or thresholds are where children play, traders display their goods and much daily activity occurs.

Before the area can attain its rightful importance in the city of Pretoria it will need to address the numerous social and economical challenges it is currently facing.



Figure 20. Sketch of the Miriammen Temple (Author, 2009)



Figure 17. Tyre Sellers (Author, 2009)



Figure 18. Car Washers (Author, 2009)

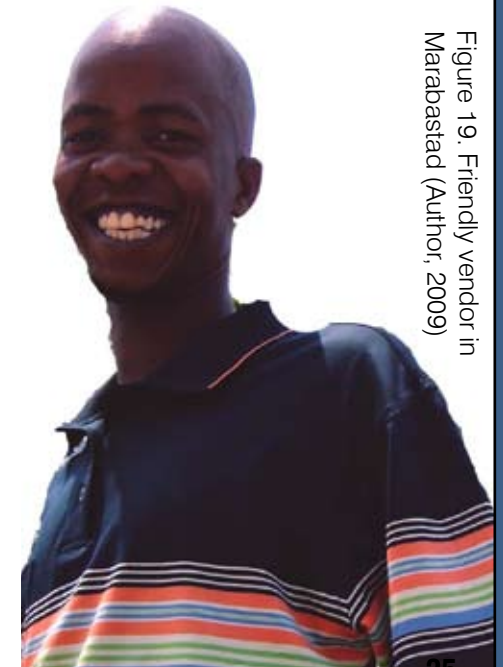


Figure 19. Friendly vendor in Marabastad (Author, 2009)

## 2.4 City of Tshwane Metropolitan Municipality Development Proposals:

Fortunately there are positive prospects for the future of Marabastad and steps are currently underway to facilitate the urban regeneration of the area.<sup>7</sup> The City of Tshwane Metropolitan Municipality (CTMM) is actively involved in the upgrading of Marabastad and has carried out extensive and enthusiastic public participation (LOSP 1997). Through the development of the Tshwane Open Space Framework (TOSF) certain guidelines will be followed regarding the open space within Marabastad (Figure 21). The TOSF was developed by the City's Environmental Management Division and aims to address the sustainable utilisation and integration of open spaces within a context of rapid population growth, urban sprawl, poverty and dwindling financial resources (TOSF Executive Summary 2006:1).

Boom Street has been identified as an important historic boulevard (Red Way) and council has proposed that the parking lot in to the west of the mosque in Mogul Street be transformed into a public square, named Maraba Square (Red Node). (See figure 22 for classification system).

On a socio-economic level there are proposals that include community outreach programmes, cultural exchanges, fund-raising, social upliftment programmes, community festivals and initiatives involving the broader urban society. Additionally there are marketing, publicity and awareness-campaigns to re-instate Marabastad as a cultural treasure of the city (Aziz Tayob Architects 2002:17).

The CTMM is currently constructing a Jazz Park on the open land north of where Bloed Street is curved. The project was designed by *Responsive Environmental Design* and consists of grass berms forming an amphitheatre; a stage where outdoor jazz performances can be held; meeting spaces and areas for recreation (see page 56).

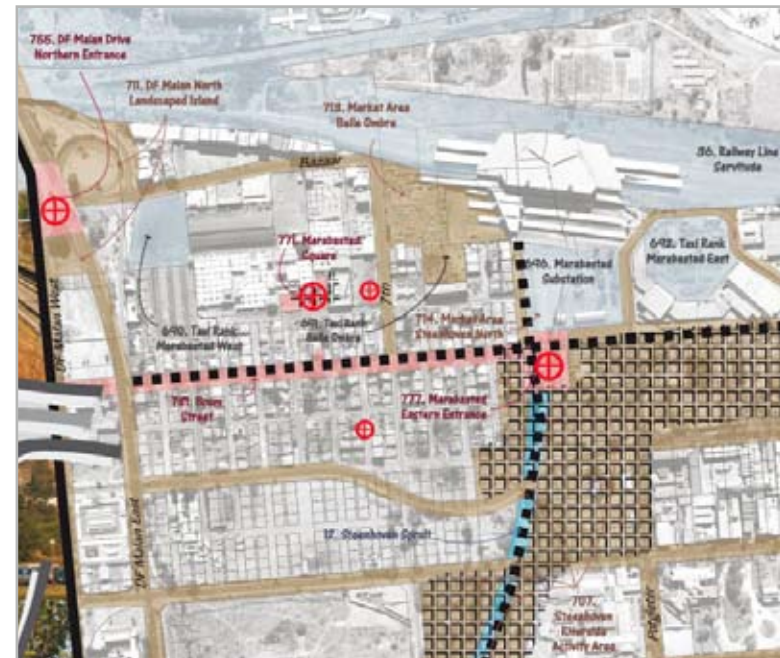


Figure 21. Map indicating red nodes as proposed by Tshwane Metropolitan Municipality (TOSF, manipulated by Author, 2009)

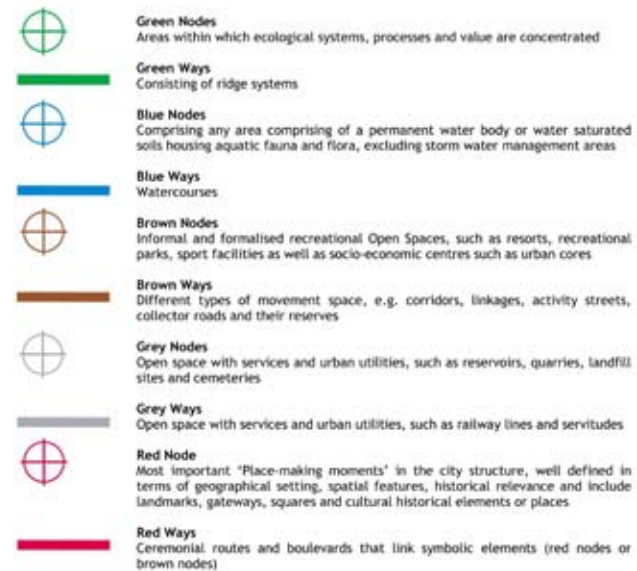


Figure 22. Legend for Tshwane Open Space Framework (Author, 2009)

<sup>7</sup> In an interview with Laura Lourens from the Tshwane City Council she stated that high mast lights, litter bins, water drinking fountains, trees and benches were being implemented as part of the Marabastad Project.

## Chapter 3: Theoretical Framework

In this chapter the sub-questions of the research is explored. This includes investigating the concept of identity in a community as well as the relationship between landscape and memory to strengthen community formation.

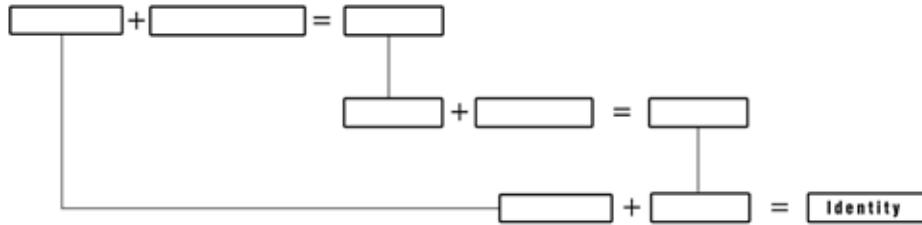


Figure 23. Design aim: community identity (Author, 2009)

### 3.1 Identity:

Identity is found within each individual but is collectively known as the term 'sense of community'. New urbanism is a social doctrine that believes that the built environment is able to create a 'sense of community' (Talen 1999:1362). Talen (1999:1369) argues that the term 'sense of community' is often misunderstood and it is therefore necessary to clarify from the beginning what is meant by it. Sense of community includes the notion of membership, need fulfilment, shared emotional connection and loyalty and is believed to be vital to human functioning (Talen 1999:1365-6).

While there is suitable evidence to suggest that the physical environment can encourage a sense of community, Talen (1999:1375) claims that it is rather the social elements in a space that contribute to this. These social elements include the people that use a space and the interactions of people within the space. Therefore, it is through resident interaction that emotional connections are created. This social network encourages place attachment and a sense of belonging, which in turn is linked to mental health (Talen 1999:1371).

For this reason a strong social network should be encouraged in Marabastad in order to encourage a sense of belonging.

### 3.2 Community:

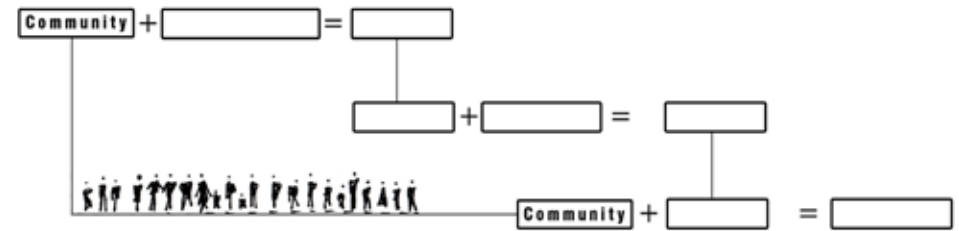


Figure 24. Community interactions (Author, 2009)

A community can be defined as a social group or population of people that inhabit a certain area that have a shared connection. The community of Marabastad currently consists of people who commute to the area to buy, sell or worship. Where once there was a thriving multi-racial, multi-religious community living together, one now finds a commercial district dominated by taxis and a community that is displaced across Pretoria and whose only attachment to Marabastad is that it is a place of income.

There are currently no residential areas in Marabastad and therefore the sense of community is robbed of social interactions between residents and the presence of children. The area lacks the permanence of people at all hours of the day and the passive surveillance that comes with it, elevating the problem of crime<sup>8</sup>. "The current community in Marabastad mind their own business, while in the old days everyone knew their neighbour" (Sooboo, interview).

However, in the proposed group framework for Marabastad (see chapter 4) housing is introduced in the vacant lots of land to the south of Bloed Street. This will foster a community of people who live, work and play in the area. In order for this new community to feel grounded in its new location it needs to grow an attachment to the area. This can be done through events that cause awareness of past meaning.

<sup>8</sup> In an interview with Shanu Sooboo, a businessman in Marabastad, he said that crime was a major problem in the area and that at night Marabastad was like a graveyard.



### 3.3 Public Space:

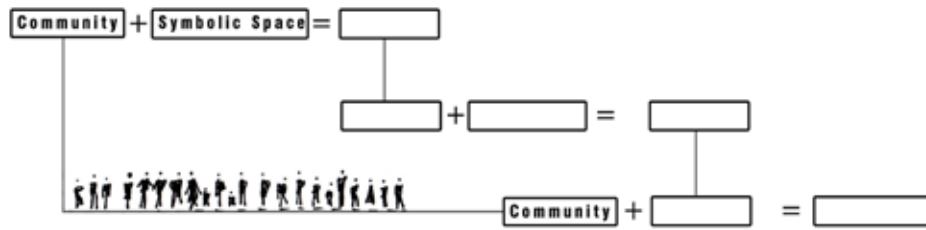


Figure 25. Public space required for the community (Author, 2009)

The public space of a city is vitally important. Its value lies not only in the physical and environmental benefit that it contributes to a city but also the psychological and emotional benefit to people's daily lives. It is in the public space of a city where interaction and community formation is possible.

Lefebvre (1991:11 see also Lehrer 1998:203-206; Pooley 2000:433) advocates that there are three types of public space: physical space, social space and mental space (also called symbolic space) (Figure 26). Physical public space is described as the physical built environment and evokes images of streets, plazas, picnic areas, beaches etc. In contrast to this, social public space is created through practices and is not limited to a physical environment. The symbolic public space is created by the collective memory of people and can consist of demonstrations or small performances. It is the intangible public space that exists in people's minds; where remembrance and imagination exist.

Lippard (1997:7) supports this view by ascertaining that place is not only temporal and spatial (physical), it is also personal and political (social). Furthermore, place is a location layered with human histories and memories; consisting of width as well as depth (symbolic). Additionally, Relph (1976:141) adds to this way of describing space, or more specifically *place*, when he states that places are directly experienced phenomena of the lived-world and consist of meanings (symbolic), with real objects (physical), and with ongoing activities (social). They are important settings of individual and communal identity to which people can have deep emotional connections and psychological bonds.

Lefebvre (1991:14) asks, "what term should be used to describe the division which keeps the various types of space away from each other, so that physical space, mental space and social space do not overlap?". He then concludes that the three fields are inter relational and dependent on one another when he states "...these kinds of space involves, underpins and presupposes the other."

Therefore, in order to generate change within a community all three components of public space are important. In order to infiltrate the collective memory of a community it is necessary to have appropriately designed physical space that supports the social interactions of the community. It is through the creation of this physical space that allows the formulation of events, interactions and practices to emerge which in turn rekindles memories of the past as well as creating new perceptions and new memories and references to the present.

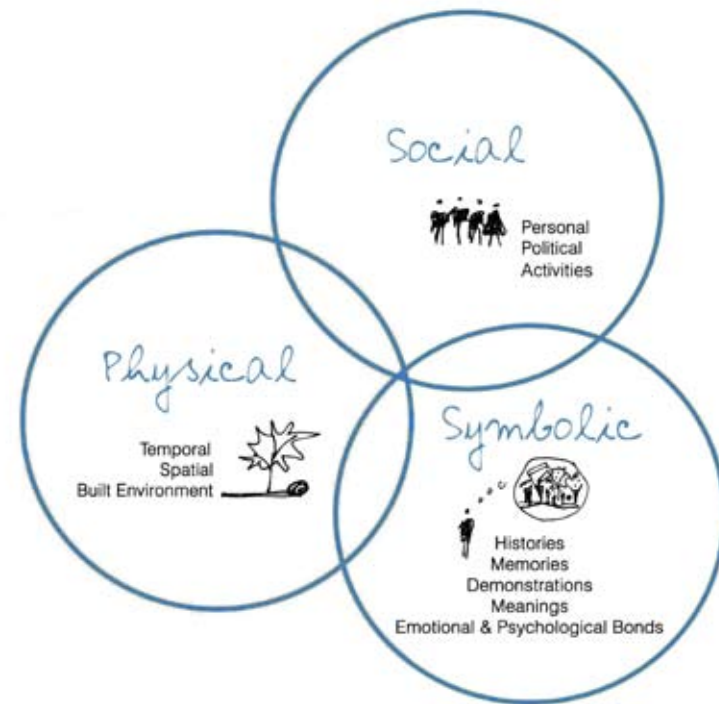


Figure 26. Public Space according to Lefebvre (Author, 2009)

3.4 Events:

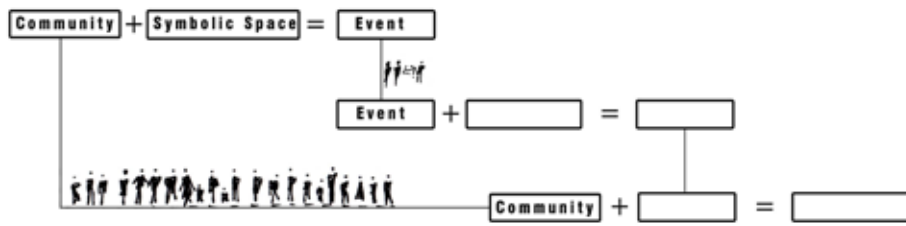


Figure 27. Social interaction through events (Author, 2009)

The sharing of events fosters an emotional connection which leads to the creation of a spiritual bond between people (Talen 1999:1370; Chang & Huang 2005:268). Open spaces play a role in enhancing the sense of community since they are where these events and interactions occur. According to Burgess (1988:471) public open spaces have the potential to enhance urban life through offering a variety of opportunities and physical settings as well as providing a platform for social interaction and cultural diversity. It is these spaces that provide opportunity for gathering, sharing information and connection and they need to be positive and well-defined in order to foster a community spirit.

The events can occur at varying degrees of intensity and on different scales (Figure 28). In order to strengthen relationships within a community events at all three levels are required. The event, *per se*, can be a large scale community festival or a small scale event such as a greeting in the street. These small scale events take place during daily life and includes interactions between people. The proposed design intervention will target this level of activity and provide the stage for daily connections to occur between the people of the Marabastad community.

On the 23rd of October 1998 the Marabastad Mardi Gras was held to celebrate the visit of the provincial MEC and the opening of the new Marabastad Development Forum (MDF) offices. The day's events included a variety of cultural events: a Hindu dance, jazz music and local singers (Maraba Indaba 1999:8). Unfortunately this event was not held again and according to our interview with Laura Lourens from the CTMM the MDF is no longer in operation after adjustments within the council. The proposed design hopes to create the opportunity for the reinstatement of events such as the one described above.

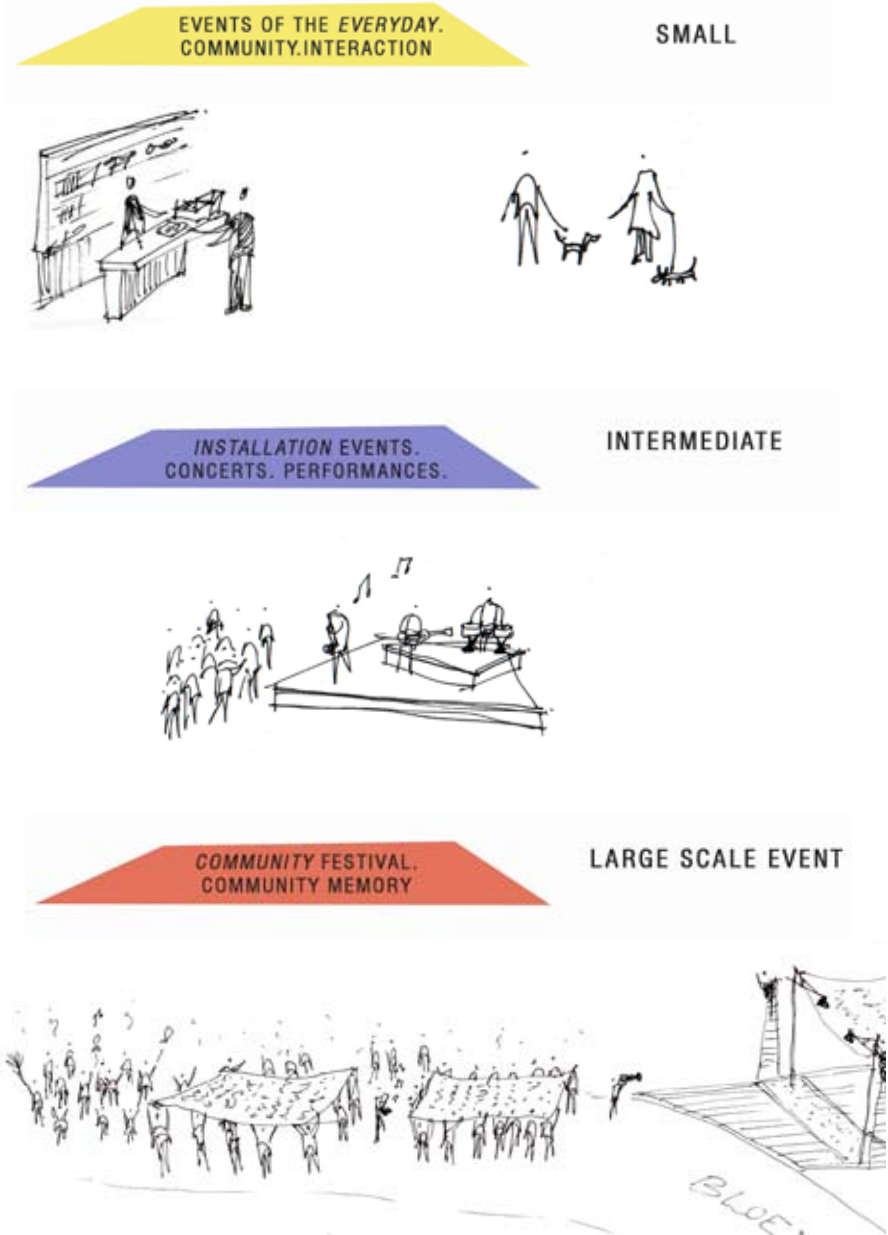


Figure 28. Varying size and scale of events (Author, 2009)



### 3.5 Landscape:



Figure 29. Landscape as the location for events to take place (Author, 2009)

The landscape of Marabastad is predominantly an urban setting characterised by the streets that transverse it. Owing to the history of the area the landscape is a palimpsest of layers of meaning and significance. The landscape is a resource that can either be utilised to enhance the sense of place of Marabastad or the danger exists that it could be lost through development. Therefore, as Corner (1999) advocates, landscapes should be 'recovered' and the retrieval of memory should be part of the method of instilling the cultural enrichment of a place. This involves not merely restoring, but reinterpreting, remaking and reinvigorating landscapes in order for it to find renewed place and value in the future.

Research undertaken by Shamsuddin & Ujang (2008:399), in traditional shopping streets of Malaysia, establishes that streets act as a place of functional and emotional significance and are important in influencing the identity and economic vitality of a city. The streets in Malaysia, as in Marabastad, are strongly characterised by the informal activities along the street with walkways that act as transition space between the street and the building (Shamsuddin & Ujang 2008:401).

The objects within a space (physical) and the activities taking place there (social) influence the users' perception of places. The functional, emotional and the meanings evoked (symbolic) by these elements cause a place to be loved and felt to be significant (Shamsuddin & Ujang 2008:405). Edensor (1998:205) expresses that streets are spaces for transactions of news and gossip, for entertainment as well as ultimately becoming temporary stages. Similarly, public space fulfils these roles. It is this social interaction and the personal experiences of people in spaces that give landscape its meaning.

Indeed, it is landscape that provides this means of connection and is itself a facilitator for the initiating and strengthening of relationships. The landscape of Marabastad provides the opportunity for expressing these layers of meaning through urban transformation. Landscape can affect the meaning that one attaches to a place and in this way the attachment that one feels to a specific place. If this attachment is shared among a group of people a feeling of community coherence is possible.

### 3.6 Memory:



Figure 30. Memory through the participation of events (Author, 2009)

Memory affects attachment to a specific place. It can transform space into a place of significance and a place of storytelling. It provides clues to cultural history and prompts recollections that can preserve important historic events and enrich the space with meaning (Wasserman 1998:42,43).

As mentioned before, the landscape is a palimpsest of memories that have accrued over time (Corner 1999:5). These memories are formed through events or experiences and are specific to a certain location. Memory gives the landscape its complex layering of meaning and association that is unique to each individual. The uniqueness of a site is expressed through these layers and it is therefore paramount that these layers do not get lost through inconsiderate development. However, the character of a place is not necessarily native or unchanging, but it is always subject to evolution through the daily life and interactions of humans. Therefore, the meaning that a landscape holds must be expressed so that it remains an important reference to the past but at the same time allows for adaptability by the current users so that new layers of meaning can be added.

According to Chang and Huang (2005:269), it is not only possible for landscapes to resurrect the past, but also for them to aid in the process of destructive creativity. This destruction can be understood as selectively removing the old and 'forgetting to remember' by replacing it with new memories. With new activities new social memories can be created. Marabastad holds memories that are both depressing and inspiring. The forced evictions meant that people were uprooted from their homes and from the community to which they were connected. Paradoxically, many of the people spoken to recall the area with fond nostalgia and describe

favourable experiences<sup>9</sup>.



Figure 31. Ways in which history can be commemorated (Author, 2009)

Marabastad is an historic precinct of the city of Pretoria and is in danger of losing its character through development. It is currently in a state of neglect and decay and important, historic buildings are in danger of being lost. In order to prevent the loss of the memories that many people hold of this area it is necessary for a design intervention that strengthens the character and meaning of Marabastad. Change and regeneration are certainly necessary in the area, however, it needs to be done in such a manner that the layers of meaning and memory embedded in the landscape are respected and acknowledged.

<sup>9</sup> In an interview Hassen Mohideen he fondly recalled Marabastad as an area where people watched films, held festivals and knew their neighbour.



### 3.7 Conclusion:



Figure 32. Theoretical Argument in entirety (Author, 2009)

The aim of the theoretical argument is the strengthening of community identity. It is stated that this identity can be enhanced through the symbolic space of public space and therefore also through the memory and meaning a landscape contains.

However, public space consists of a tripartite relationship of symbolic, physical and social space and all three of these components should support one another. Physical space is required to sustain both social and symbolic space. The physical space in turn allows for new memories and perceptions to be created and these can be strengthened through the activities comprising the social space. Symbolic space has the opportunity to inspire the form of the physical space and it is this very statement that is argued for this landscape intervention.

Once the physical space of a landscape design is established there is a likelihood for events to occur. These events provide the opportunity for community interaction and can encourage the formation of relationships and social practices within a community. The interaction initiated through events is of varying scale and intensity, however the more a community interacts the stronger the relationships and bonds between the individuals will be. Furthermore, events also contribute to the generation of memories associated with the landscape and encourage a sense of attachment to place.

Therefore to invigorate community identity a landscape design intervention should be the platform for spontaneous interaction, which can lead to the conception of relationships within a community. This landscape intervention should look to the memory and meaning a landscape holds

to generate physical form and therefore provide the opportunity for events and interaction. These events comprise the practices and interactions of community members and encourage the formation of relationships within the community. Community members are able to identify with a place and its associated people once the physical, social and symbolic space support one another.

The physical environment should be designed to strengthen social cohesion and symbolic connotation within a community. This dissertation aims to encourage the strengthening of community identity through enabling connections with the memory and meaning held within the landscape of Marabastad in the physical design of public open space.

## Chapter 4: Framework

The framework that was developed for the study area is described in this chapter. A number of challenges were identified for the area which were then translated into opportunities for the framework to accomplish.

### 4.1 Group Framework:

A framework for Marabastad was compiled by the author along with two fellow students doing their Masters in Architecture, namely Carl Adams and Kuziva Muyaka. Through site visits, interviews and data collection an analysis of Marabastad led us to the formulation of the proposed framework. A detailed and comprehensive framework was conducted by Aziz Tayob Architects and Urban Designers in 1998 and revised in 2002 for the City of Tshwane Metropolitan Municipality. This information was taken into account when formulating the group framework. The proposed group framework envisages Marabastad as a fully functioning destination where there are accessible opportunities to live, work and play within the immediate vicinity.

#### 4.1.1 Framework Description

Formal areas are demarcated for transport interchanges and the implementation of the BRT route is taken into consideration. A pedestrian spine (5th Street) is extended from the Asiatic Bazaar southwards to link the proposed mixed use and housing components. There are public spaces along this spine that aid in orientation and circulation. The area along the Steenhovenspruit is conceived as a linear park for recreation. Secondary pedestrian routes are used to connect specific nodes and these also bridge the divide created by the Steenhovenspruit, strengthening connections to the CBD of Pretoria (see Figure 33).



Figure 33. Group framework proposed for Marabastad (Aerial photo manipulated by Author, 2009)





- Legend
- Irreplaceable landmarks, which deserve special protection. Where required, these should be restored.
  - Buildings that are landmarks or that preserve the historical character and should ideally be restored.
  - Landmark buildings which could be used for a community hall. To be restored.
  - Usage landmarks, the particular use of which should be retained.
  - Buildings that re-inforce the qualities of those landmarks (listed above)
  - Historical features to be reinstated
  - Erven which should be redeveloped in consultation & along guidelines set by the National Monuments Council

Figure 36. Conservation area (NTS Aerial photograph manipulated by Author, 2009)



Figure 34. Conceptual section through 5th Street pedestrian spine (Author, 2009)

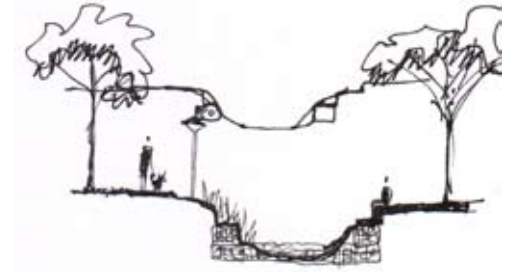


Figure 35. Conceptual section through Steenhovenspruit recreation belt (Author, 2009)



A comprehensive survey of buildings in Marabastad with regard to conservation/ preservation is reflected in the report “Marabastad of die Asiatiese Bazaar: Geboue en Plekke van Belang” compiled on behalf of the National Monuments Council by Schalk le Roux Uys Kruger Architects in 1991.

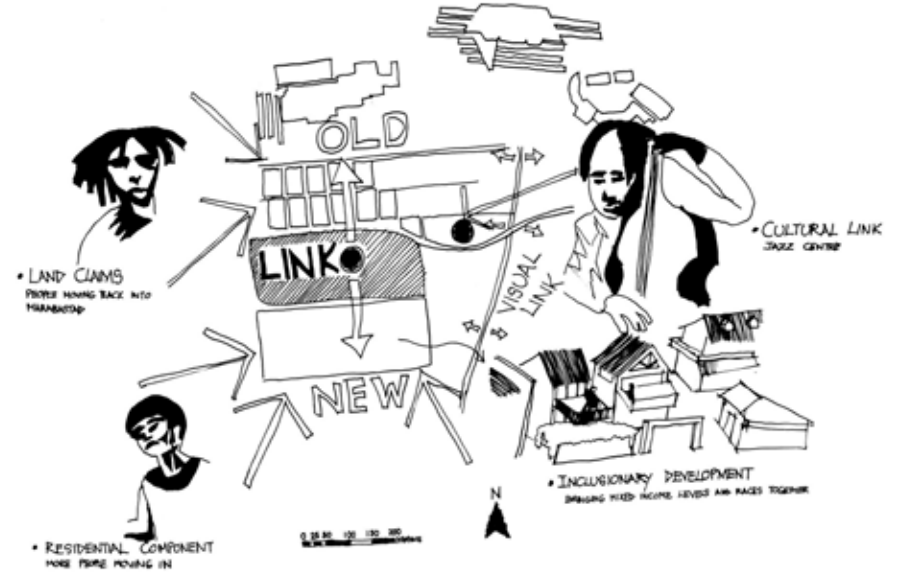


Figure 37. Framework concept: Connection (Adams, 2009)

## 4.1.2 Challenges and Opportunities identified in Marabastad:

Challenges	Opportunities
<p>(1) Dislocation, feeling of neglect</p> <p>(2) Loss of historical significance</p> <p>(3) Congestion</p> <p>(4) Difference in scale to CBD</p> <p>(5) No education facilities</p> <p>(6) No safe, formal recreational areas</p> <p>(7) Losing identity through new development</p> <p>(8) Lost space</p> <p>(9) No Housing. Area deserted at night.</p> <p>(10) Crime and other illegal activities</p>	<p>(1) CONNECTION- Integrate Marabastad with surrounding environment and inner city of Pretoria</p> <p>(2) RESPECT- Design activities to reflect the needs of the local while respecting the area's history</p> <p>(3) CIRCULATION- Organise the circulation system so that pedestrians and vehicles do not compete</p> <p>(4) CONTINUOUS SCALE- Take spatial scale and hierarchy into consideration</p> <p>(5) EDUCATION- Provide educational facilities and encourage learning through the landscape</p> <p>(6) RECREATION- Improve green open spaces so that people have access to nature. Design public space to be a positive environment.</p> <p>(7) IDENTITY- Strive for place making that reflects uses/activities in the study area</p> <p>(8) LEGIBILITY- Support legibility through accommodating views as well as creating visual landmarks/nodes with specific functions</p> <p>(9) INCLUSIONARY DEVELOPMENT- Consider the day/night and seasonal use of the site. Allow for people to live in the area.</p> <p>(10) SAFETY- Introduce lighting, passive surveillance and enforce regulations.</p>

## 4.2 Analysis:

### CLIMATIC INFORMATION

January average daily maximum temperature: 28.1 °C (Max 37 °C)

July average daily maximum temperature: 19.5 °C (Max 25.9 °C)

January average daily minimum temperature: 16 °C

July average daily minimum temperature: 3.6 °C

Hot Summers and mild Winters with no frost.

Mean annual precipitation for Pretoria

494mm per year (minimum)

686mm per year (average)

1069mm per year (maximum)

Fair amount of rain. No drought resistant plants required.

Summer=calm North Easterly & North Westerly winds, average of 2km/h

Winter=South Easterly prevailing wind direction

Wind will not be hazardous or unpleasant, no screens required.

**GEOLOGY:** Shale

**SOIL:** Plinthic catena. Upland duplex & marginal soils rare, dystrophic and/or mesotrophic, red soils widespread.

**VEGETATION:** Disturbed urban temperate bushveld

No significant specimens to salvage.

(Information from [www.weathersa.co.za](http://www.weathersa.co.za) and University of Pretoria Geography Department)

### EXITING FABRIC THAT INFLUENCED DESIGN:

Tight knit street plan

Proposed BRT stop

Steenhovenspruit

Community Hall next to Miriammen Temple

### LAND CLAIMS:

The map depicting the Land Claims and Tenure Upgrades (CTMM 2009 see figure 38) shows that numerous pieces of land are now in the possession of previous owners. Therefore, this suggests that the land claimants will return to Marabastad and build on their property. This will bring a more permanent character to the area where people can take ownership of their land which was previously not possible.



Figure 38. Analysis on a meso scale (NTS, Land claim information from Laura Lourens at CTMM. Aerial photo manipulated by Author, 2009)



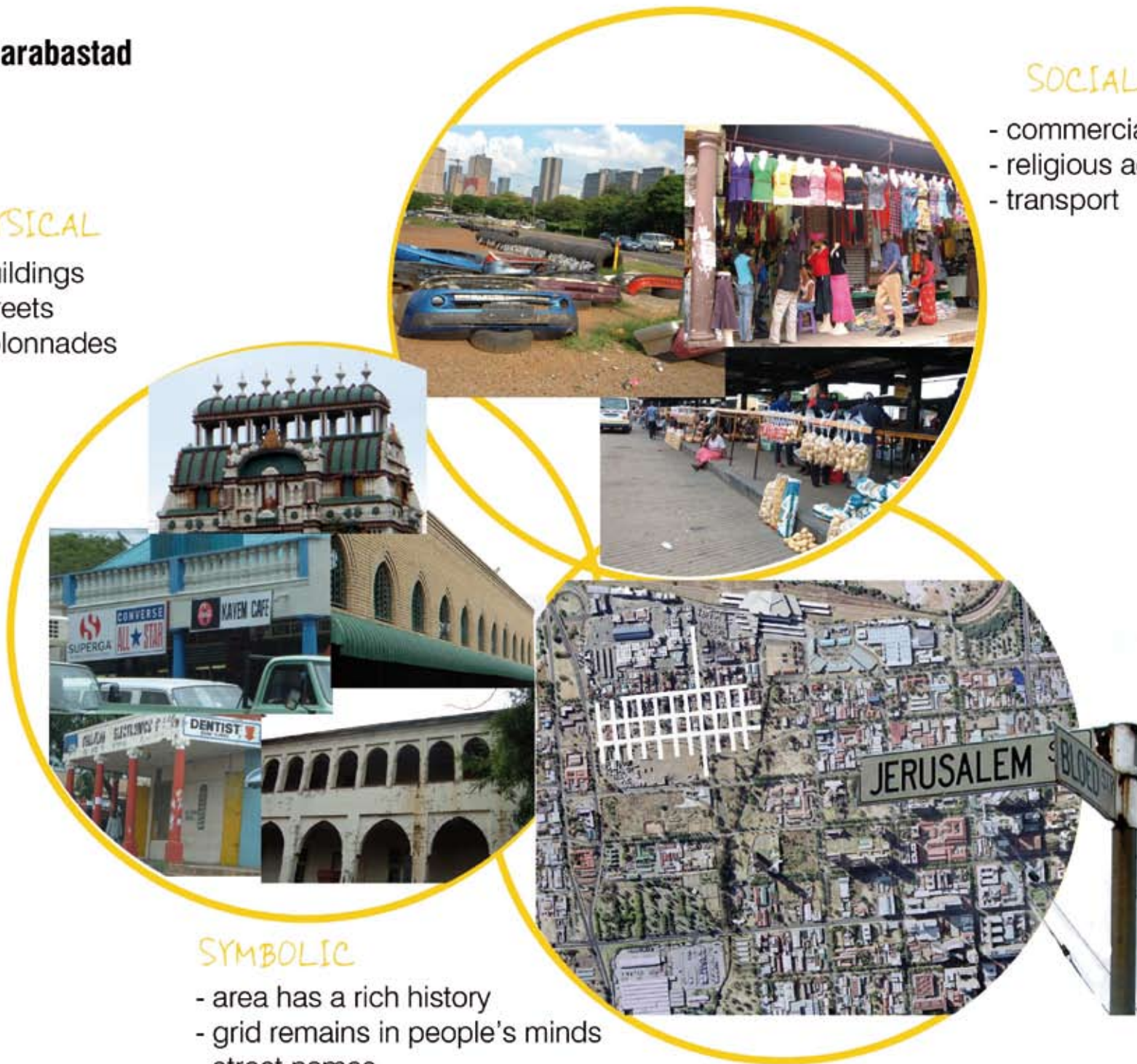
# Space in Marabastad

## PHYSICAL

- buildings
- streets
- colonnades

## SOCIAL

- commercial
- religious activities
- transport



## SYMBOLIC

- area has a rich history
- grid remains in people's minds
- street names

Figure 39. Collage of Space in Marabastad (Author, 2009)

## Chapter 5: Precedent Studies

This chapter investigates existing projects in order to guide the design decisions for the proposed landscape intervention. Each project has been analysed according to Henri Lefebvre's tri-partite relationship of Symbolic, Physical and Social space which was discussed in the theoretical chapter.

### 5.1 District Six Museum

**Location:** Buitenkant Street, Cape Town City Centre. Western Cape. South Africa

**Client:** District Six Beneficiary Trust and The City of Cape Town

**Architect:** Lucien Le Grange, Architects and Urban Planners

**Description:** District Six was originally established as a mixed community of freed slaves, merchants, artisans, labourers and immigrants in 1867. It was a vibrant centre with close links to the city and the port. In 1966, it was declared a white area under the Group Areas Act of 1950 and 65000 people were removed from the city to the outlying Cape Flats. The District Six Museum was established in December 1994. This scenario can be compared to the case of Marabastad: it involves memory, protest, restitution and redevelopment. A previously 'mixed' community lived in an area that was subjected to forced removals. The demolition removed all traces of buildings and physical elements, yet the landscape is highly regarded as an important depository of memory (Prosalendis & Kolbe 2004:130-139).

#### Symbolic

One of the aims of the Museum is that it seeks to place itself at the heart of the process of reconstruction of District Six and Cape Town through working with the memories and experiences of dispossessed people. It offers itself as a centre for former residents of District Six and others to recover, explore and critically engage with the memories and understandings of their District Six and apartheid pasts, for the purpose of remaking the city of Cape Town (The District Six Museum Website).



Figure 40. Floor map in District Six Museum (Author, 2009)

#### Physical

The physical manifestation of this precedent is the District Six Museum situated in Buitenkant Street in the City Centre of Cape Town. There are no physical remains of the District Six that once existed.



Figure 41. Visitor's Commentary Cloth (Author, 2009)

#### Social

On the entrance level of the museum there is a historic Street Map of District Six that covers most of the floor. Ex-residents were invited to walk its streets and mark out the places they knew and their addresses.

The Visitor's Commentary Cloth allows people to communicate with the exhibition and the old District Six by scribbling messages on the Cloth.

A large open air sculptural festival in the landscape was used to make a final statement and protest against forced removals. There was a jazz and dance hall with music performed by well-known local musicians. Throughout the day there was entertainment for the children, as well as a marquee with board games and stalls with food and refreshments. Informal tours to the sculpture sites allowed the artists to talk about their work. (District Six Museum Website)

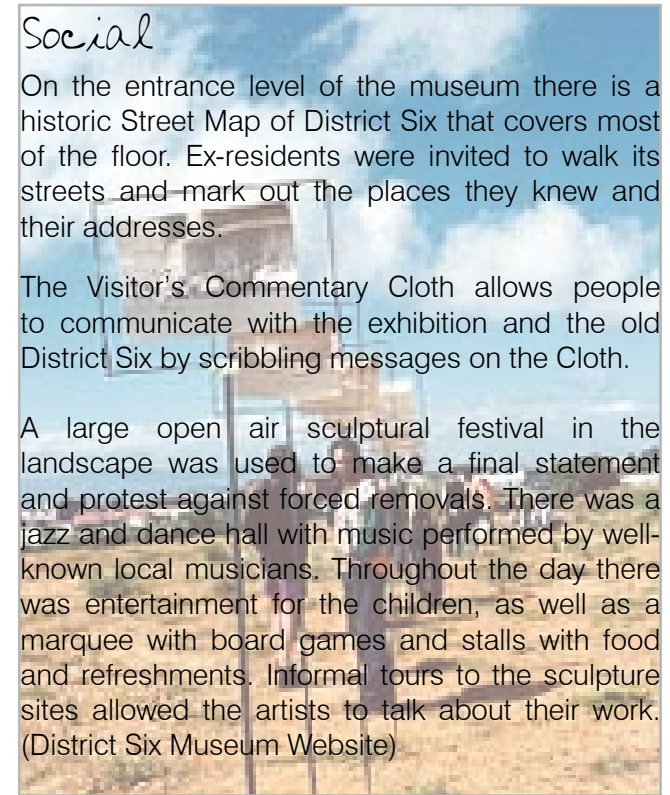


Figure 42. Sculptural Festival (<http://www.districtsix.co.za/frames.htm> accessed on 08/04/2009)



## 5.2 Sophiatown

**Location:** Johannesburg. Gauteng. South Africa.

**Description:** On 9 February 1955, 2 000 policemen, armed with guns, knobkerries and rifles, forcefully moved the families of Sophiatown to Meadowlands, Soweto. The Anglican church was a significant building in the history of Sophiatown and people hold memories of events that were carried out there. Therefore, the church is a pivotal memorial landmark in the area and most of the memorial interventions are conducted here. Furthermore, a museum in the form of a building is planned for capturing oral and written histories.

### Symbolic

On the 9th of February 2005, the City of Johannesburg held a memorial service for those displaced families, followed by a tour of the suburb, with former residents telling their stories.

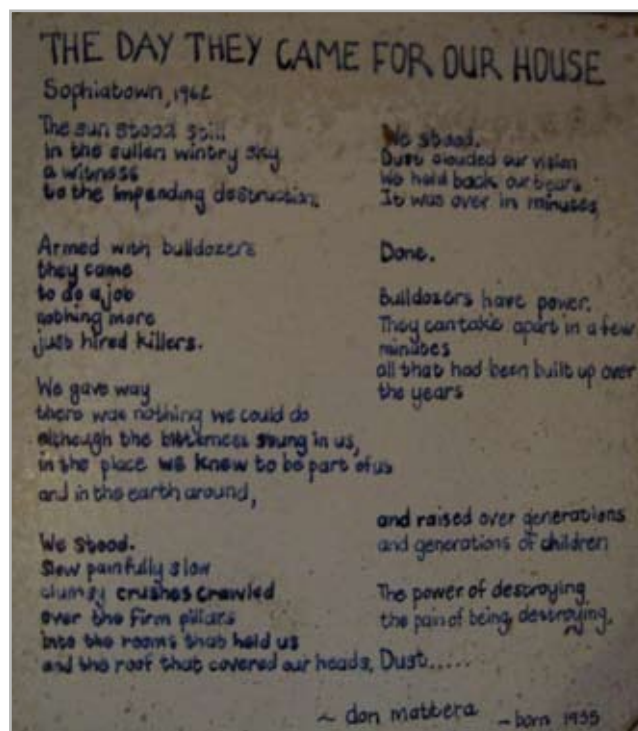


Figure 45. Tile in the floor of the District Six Museum (Author, 2009)

### Physical

A memorial wall, a Gerard Sekoto mural, a huge floor map of old Sophiatown, and the recreation of a beautiful 63-year-old mural at the Anglican Christ the King Church in Sophiatown, are the latest developments in capturing some of the suburb's past memories.



Figure 43. Tared parking area in front of the Anglican Christ the King Church where floor map is planned ([http://joburgnews.co.za/2004/april/apr20\\_sophiatown.stm](http://joburgnews.co.za/2004/april/apr20_sophiatown.stm) accessed on 20/05/2009).

### Social

The City is planning a Sophiatown Heritage Precinct, which will involve a community-based museum where oral and written histories of former residents will be recorded; an interpretation centre will include a place for cultural activities like theatre, art and music; and a walking trail taking in memorable sites like the Anglican Church (Sindane, <http://www.southafrica.info/about/history/sophiatown50.htm>).



Figure 44. Mural 'Sekoto in Sophiatown' depicts archbishop Trevor Huddleston walking the dusty streets (Davie, L. 2005. City of Johannesburg)



### 5.3 Newtown Cultural Precinct

**Location:** Western sector of the Johannesburg City Centre. Gauteng. South Africa. It is defined by the marshalling yards and railway lines to the north, the M2 motorway in the south, West Street in the east and Quinn Street in the west.

**Client:** Johannesburg Development Agency

**Architect:** Several, including GAPP Architects and Urban Designers

**Description:** Newtown is a historical suburb of Johannesburg that has undergone a major urban rejuvenation intervention. The vision for the area is that it should be dynamic, vibrant, sophisticated and cosmopolitan with a very strong identity and unique character. Newtown has become associated with the heritage and culture of Johannesburg and is known as 'The Cultural Precinct'. This precedent shows that through the initiative of the Johannesburg City Council- through the Johannesburg Development Agency- an area was uplifted from a degenerating suburb into a vibrant and cultural precinct. The materials and street furniture used are robust and add to the character of the space (Meyer 2006: 24).

#### Symbolic

It has a unique sense of place and a unique character with numerous references to art and culture. The naming of Mary Fitzgerald Square as well as streets such as Miriam Makeba Street is also very significant.

#### Physical

Kippies, the world renowned Market Theatre, Moyo Restaurant at the Market, Nikki's Oasis, Newtown Music Centre and the Oriental Plaza just around the corner from Newtown. The Brickfields housing development within Newtown ensures that there are pedestrians throughout the day and creates the perception of a safer living environment (Johannesburg Development Agency Website).

#### Social

Incorporation of business, recreation and residential. A pedestrian and restaurant culture is developing in the area and the JDA plans to host cultural festivals. It is being developed into a vibrant, mixed-use area with a unique character based on existing cultural facilities.



Figure 47. Statue of Brenda Fassie (Steyn, 2008)



Figure 48. Pedestrian friendly, good signage, unique bollards, traffic calming (Author, 2009)



Figure 46. Informal traders utilise the space frequented by pedestrians (Author, 2009)

## 5.4 Constitutional Hill

**Location:** Cnr Queens and Sam Hancock / Hospital Streets, Braamfontein. Johannesburg, South Africa.

**Client:** Constitutional Hill is funded by Blue IQ, the Gauteng provincial Government, the City of Johannesburg, the Department of Justice and the philanthropic organisations and delivered by the Johannesburg Development Agency.

**Architect:** The Constitutional Court was designed through a partnership between two firms: Urban Solutions and OMM Design Workshop

**Description:** Constitution Hill is where the Constitutional Court is located and consists of a unique mixed-use development in the Inner City of Johannesburg. Constitution Hill is the site of Johannesburg's notorious Old Fort Prison Complex, commonly known as Number Four as well as the Women's Jail, where thousands of ordinary people were brutally punished before the dawn of democracy in 1994. Many of South Africa's leading political activists, including Mahatma Gandhi and Nelson Mandela, were detained here. In addition to the permanent exhibitions and educational programmes, Constitution Hill offers venues for hire, location for film shoot service, day and night tours, a full calendar of public programmes and exhibitions that bring the site to life and enable the public to connect with the activities of the Constitutional Court (Constitutional Hill Website).

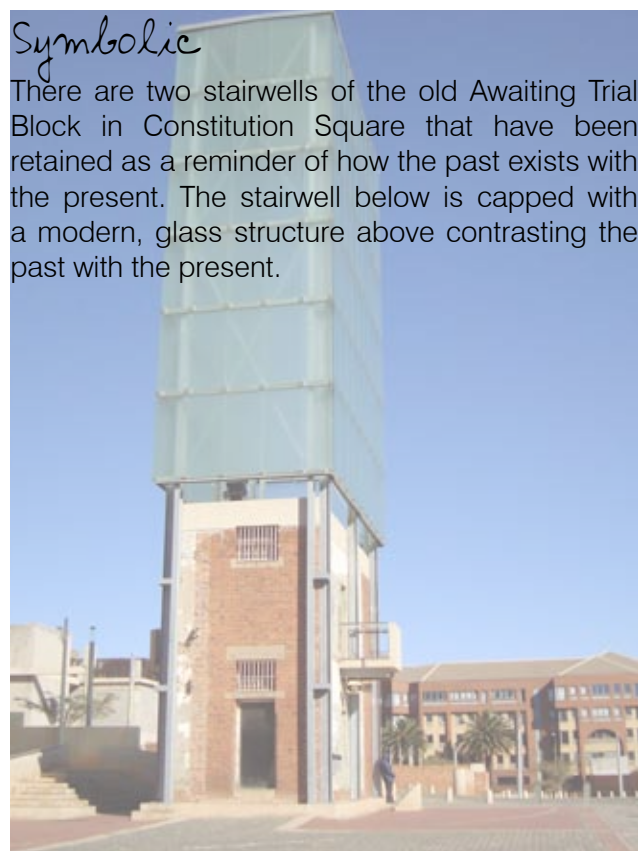


Figure 51. Old stairwell becomes visual beacon- emphasizing the past by contrasting new materials with old ones (Author, 2009)

*Physical*

Great African Steps were built using the bricks of the demolished Awaiting Trial Block. This is a walk between the past and the future, with the legacy of Apartheid on one side (the notorious Number Four prison) and the open glass of the Constitutional Court to the left symbolising the values of freedom, equality and dignity.



Figure 49. Great African Steps- using old materials in a new way (Author, 2009)

*Social*

On Constitution Square there is the "We the People Wall". Any person can participate in the building of Constitution Hill by reading messages written by others on the wall, and leaving your own: a record of what democracy means to us, the first generation of free South Africans.



Figure 50. An exhibition of messages written by visitors, engraved onto steel squares (Author, 2009)



## 5.5 Church Square

**Location:** City Centre of Pretoria, South Africa

**Client:** City of Pretoria

**Architect:** VS Rees-Poole

**Description:** Church Square lies at the heart of South Africa's capital city, Pretoria, and is a public space that is very popular and used successfully. In 1854 Edward Lewis Devereux and William Skinner built the first church on the site of church square. Every three months farmers from surrounding districts came to camp on the square to celebrate communion (Allen, <http://www.churchsquare.org.za/content/museum.html>).

### Symbolic

The name of the square relates to an historic church that once stood on the site. Memory is captured in a name.

### Physical

The physical component of Church Square consists of public open space with trees, grass, pedestrian routes and a sculpture of Paul Kruger.

### Social

The social component includes people selling flowers, fruit, newspapers, and ice creams. There are a several buskers who provide entertainment and the square acts as a gathering space for protests.



42 Figure 52 Church Square Collage (Author, 2009)



## 5.6 The Memorial to the Murdered Jews of Europe/ Holocaust Memorial

**Location:** Berlin. Germany

**Client:** Stiftung Denkmal für die ermordeten Juden Europas

**Architect:** Peter Eisenman

**Description:** The Memorial is created by 2,711 gunmetal grey reinforced concrete stelae, each uniquely positioned on a uniform grid to form a wave like progression across undulating topography which drops to as much as 2.4m below surrounding street level in places. This is a memorial that does not make use of symbolism or words, rather it is the experience of moving through the concrete stelae that evokes the memories and associated feelings of isolation and confusion of the past (Anonymous, <http://www.goethe.de/kue/arc/dos/dos/zdk/en3581894.htm>).

### Symbolic

An overwhelming sense of disorientation is increased by the askance tilt of each stele. Collectively, these leaning monoliths create an apparent liling wave motion across the field from east to west and from north to south (Anonymous, <http://www.concretecentre.com/main.asp?page=1113>).

### Physical

All of the stelae have an identical plan dimension of 2.38 x 0.95m, although they vary in height from 0 to 5m, progressing from the field's boundary to the central areas. Precision positioned to a narrow spacing of just 0.95m, the stelae create parallel and orthogonal footpaths. Visitors progress from the ground level edge forms into central places where looking up earns a mere glimpse of sky between the towering, concrete forms.

### Social

There are few social activities concerned with this project. The aim is to target people on an individual and emotive level.



Figure 53. Holocaust Memorial (Verster, 2007)



Figure 55. Concrete stelae (Verster, 2007)



Figure 54. Walking through memorial (Verster, 2007)

## 5.7 The SIEVX Memorial

**Location:** Canberra. Australia.

**Client:** The SIEVX project was founded in 2002 by Steve Biddulph, a psychologist and parenting author, Rob Horsfeld, a uniting Church Minister and Beth Gibbings, an artist and project manager.

**Designer:** Mitchell Donaldson

**Description:** In October 2001 a small fishing boat sank in international waters, several hundred miles south of Indonesia. 353 people died, some in the sinking and some after many hours in the water. Only forty people survived. They were refugees from Iraq and Afghanistan. The boat, named the SIEVX – from the Australian naval term, Suspect Illegal Entry Vessel number 10 – was only 19.5 metres long. Australian newspapers carried news of the event, but in the midst of the national election campaign the story vanished until the memorial event. Every secondary school in Australia received a letter inviting their participation in a collaborative effort to suggest design ideas for construction of a memorial place. This anti-memorial differs from a traditional monument in the fact that it is not sanctioned by a civic authority; it is purposely disturbing and provocatively challenges the permanence of traditional memorials. It shifts the subject of memorials from heroic figures to victims, to ordinary citizens and to those whom society ostracises (Ware 2008: 61-76)

### Symbolic

The design encourages multiple readings of contemporary political and social issues, prompts different levels of physical interactivity and emphasises the informal and the local as opposed to the formal and the national ideal (Ware 2008:72).



Figure 57. 2007 SIEVX Memorial In-Ground Installation (Ware, 2008)

### Physical

The design selected was from a year 11 Brisbane student, Mitchell Donaldson. It consisted of 353 poles which were to sweep through a gently undulating landscape, divide to form the abstract outline of a small boat and then trail off into the water. The individual poles which represented lost children were three feet high and those for adults were five feet high. The arrangement of the poles would include the shape of a boat to the exact dimensions of the SIEVX, allowing visitors to walk amongst them, experiencing the small, confined space which held so many people.

### Social

The memorial group again turned to the broader community to adorn the poles, inviting grieving family members, community and arts groups, schools at all levels from primary through to university and church groups to decorate a pole.



Figure 56. SIEVX October 2006 Memorial Event (Ware, 2008)



## 5.8 Conclusion

The analysis of the precedent studies revealed that memory is an important part of the landscape and forms an integral part of a landscape design. It can be expressed in the form of a museum (District Six Museum), a public building (Constitutional Court) or a sculptured landscape (SIEVX Memorial and Holocaust Memorial). The precedent studies introduced possible materials that could be used and gave suggestions as to how symbolic space could be transformed into physical space.

Similarly to District Six and Marabastad, Sophiatown is an area that underwent spatial dislocation. A museum is proposed for the Sophiatown Heritage Precinct where the oral and written histories will be stored. The author wonders, “why should these histories be stored in a museum and not expressed in the form of a landscape design?”.

In both Constitutional Hill and the District Six Museum memory workshops were held where people could record and express the stories and memories that they held. In the District Six Museum there are tiles in the floor that express memories, stories and poems. At Constitutional Hill there is the “We the People Wall” where anyone can leave a message, which gets engraved onto a steel square. Therefore the interactions of the people add new layers of meaning to the site.

In the opinion of the author, Newtown is a successful example of good public space. From the analysis it is evident that the three types of space support one another. Physical space in the form of unique bollards, benches, a large square, well defined streets and pedestrian zones; social space identified as the restaurants, the social interaction that takes place in the square, vendors selling their wares and cultural activities; and the symbolic space includes the naming of Mary Fitzgerald Square. Newtown also has a very uniquely African vibe with the presence of the wooden bollards, the Market Theatre, old industrial buildings and Jazz bars. These physical structures add to the social space of the precinct and also hold meaning and contribute to the symbolic space.

In comparison the Holocaust Memorial in Berlin emphasizes the physical space more strongly than the social space. It is very experiential and emotive, however, there is not much else to do other than to walk through

it. A landscape design can be sculptural in form, but it should provide the opportunity for interaction and activities within it.

A landscape design can only be successful once the symbolic, physical and social space of that urban environment support one another.

# 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

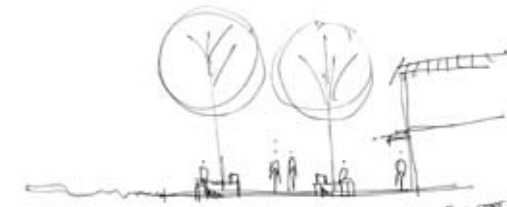


Figure 74. Conceptual Section B-B through Bloed Street Boulevard (Author, 2009)  
The commercial edge to the boulevard is proposed to have a maximum of three storeys because of the intimate scale of Marabastad. The characteristic collonade proposed for the buildings along the boulevard.

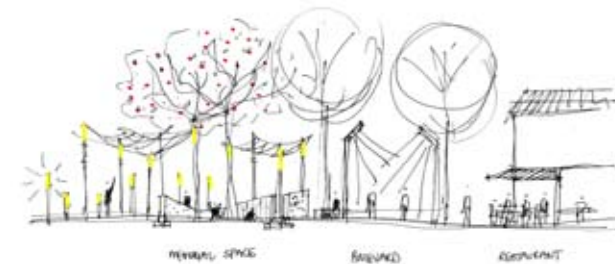


Figure 75. Conceptual Section C-C through Site (Author, 2009)



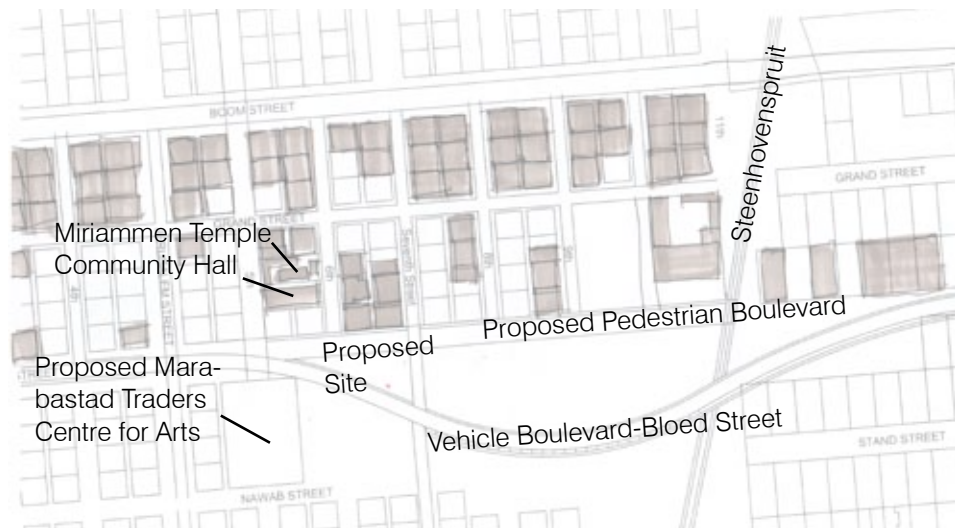


Figure 78. Open spaces (Author, 2009)

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

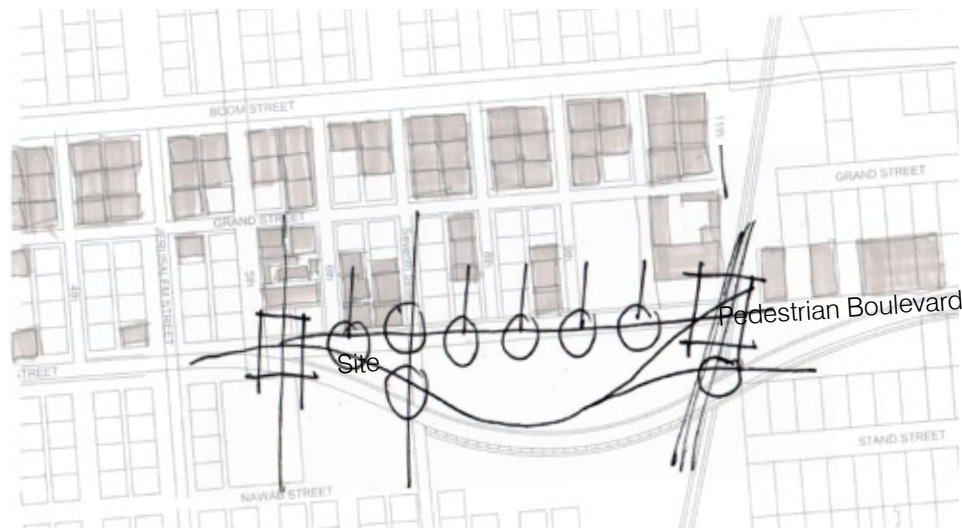


Figure 79. Intersections and entrances (Author, 2009)

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



Figure 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.

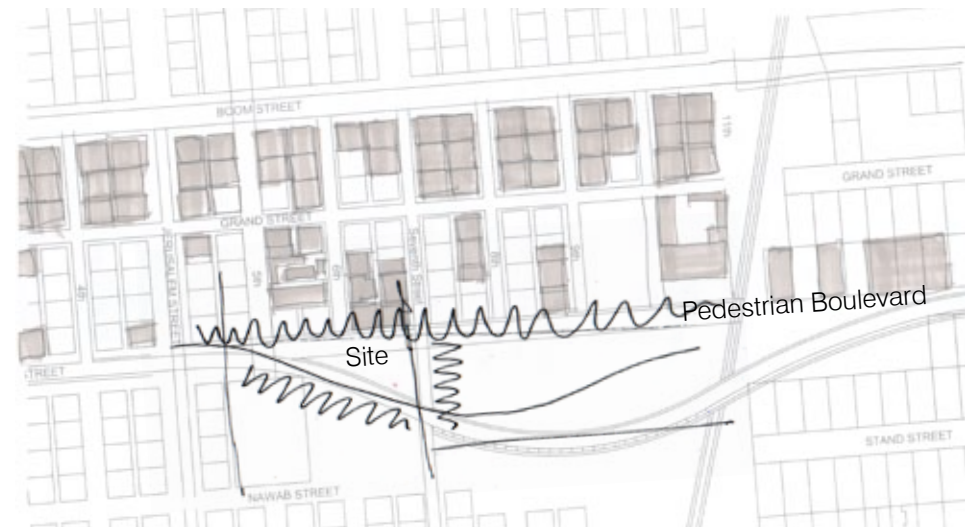
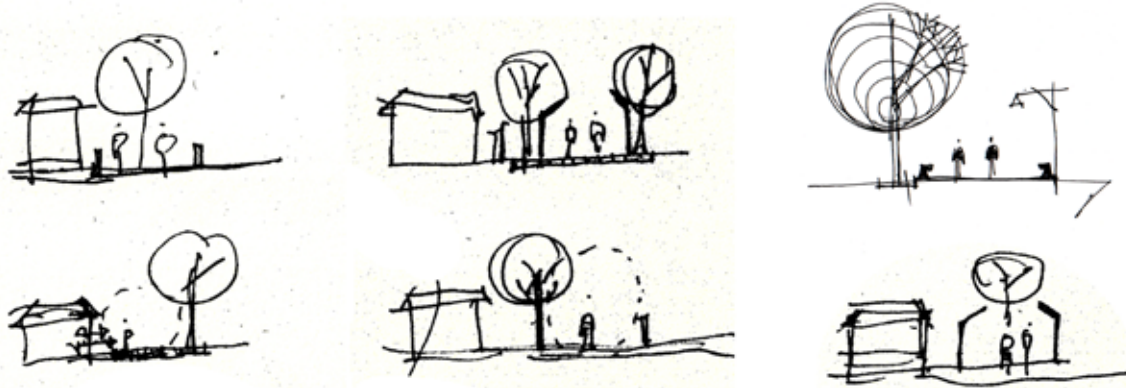


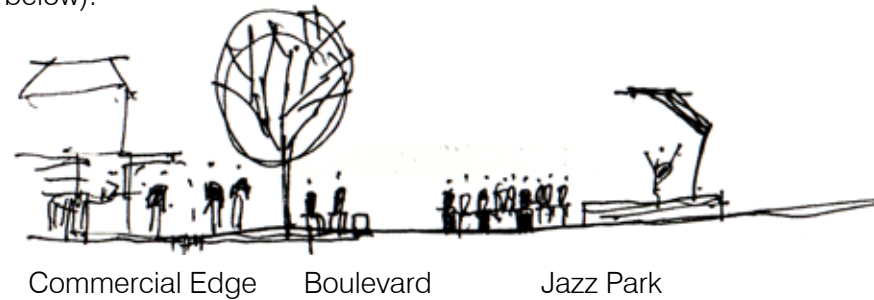
Figure 77. Movement of people (Author, 2009)

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

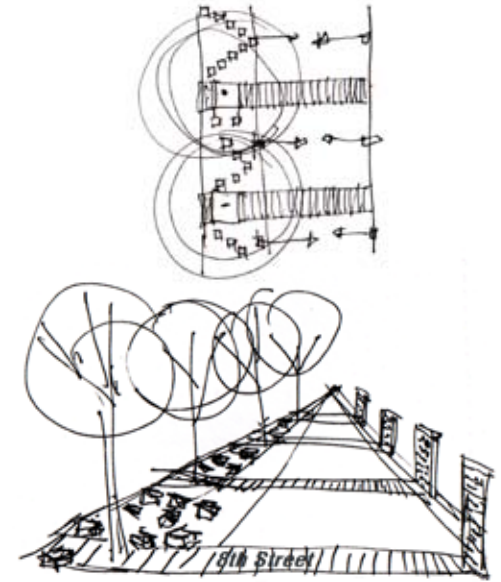
### 6.5.1 Bloed Street Boulevard Design Exploration



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.

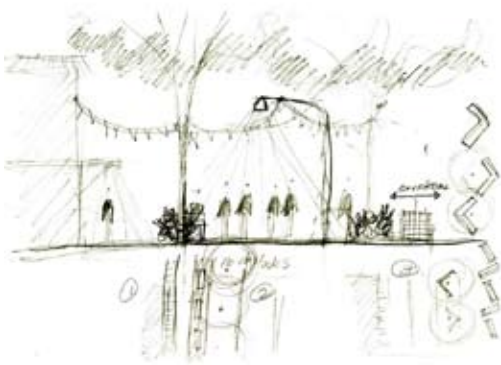


Figure 81. Conceptual section through Bloed Street Boulevard exploring the spaces (or 'rooms') that trees create (Author, 2009)



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

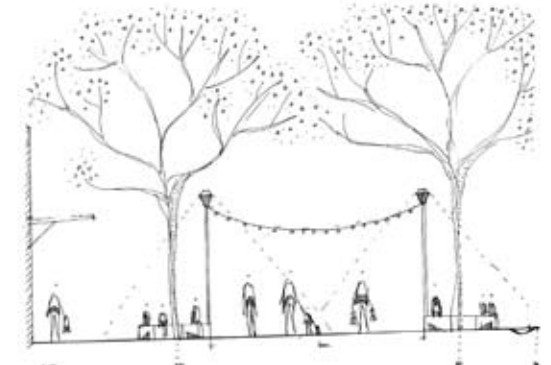


Figure 80. Proposed section through Bloed Street Boulevard (Author, 2009)





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)



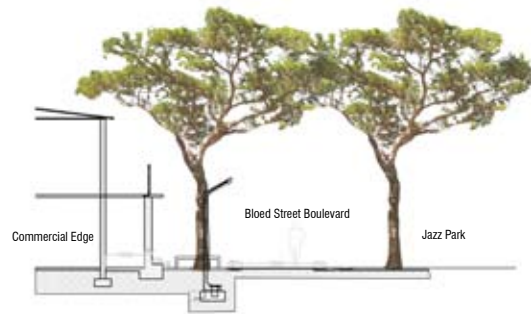
Figure 87. Jazz Park design by *Responsive Environmental Design* for the City of Tshwane Metropolitan Municipality (NTS, Plan by *Responsive Environmental Design*, manipulated by Author, 2009)

Not to Scale

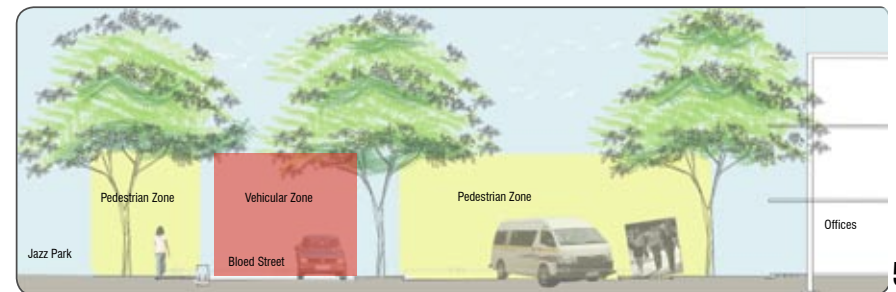


**Final Master Plan:**

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.



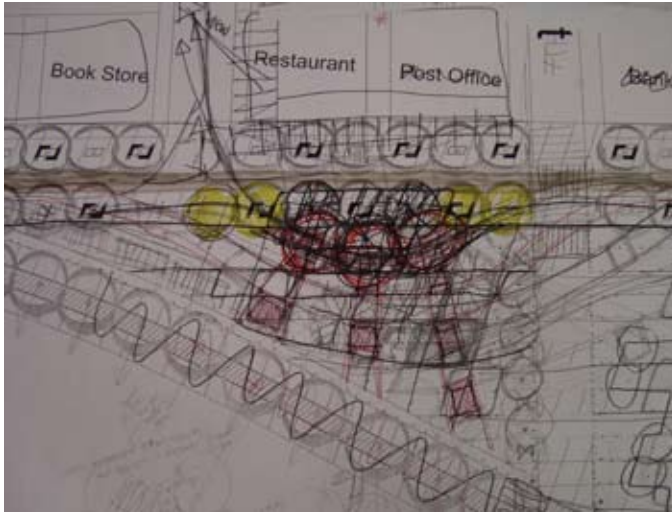
Figure 90. Existing Buildings at Masterplan level (Not to Scale, Author, 2009)



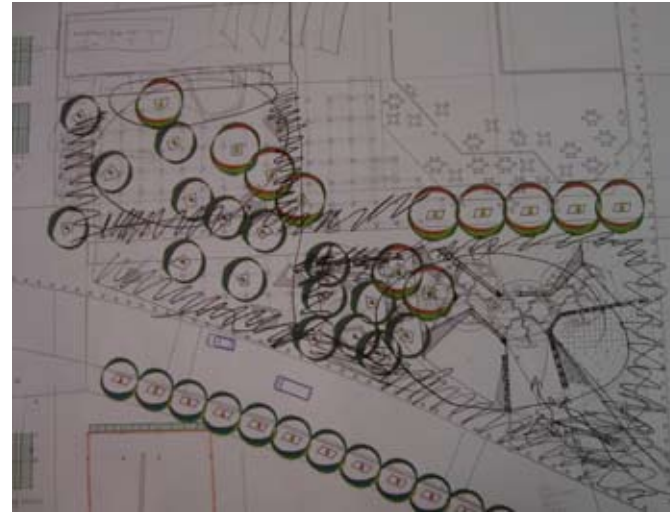
Figure 89. Proposed Zoning for Masterplan (Not to Scale, Author, 2009)



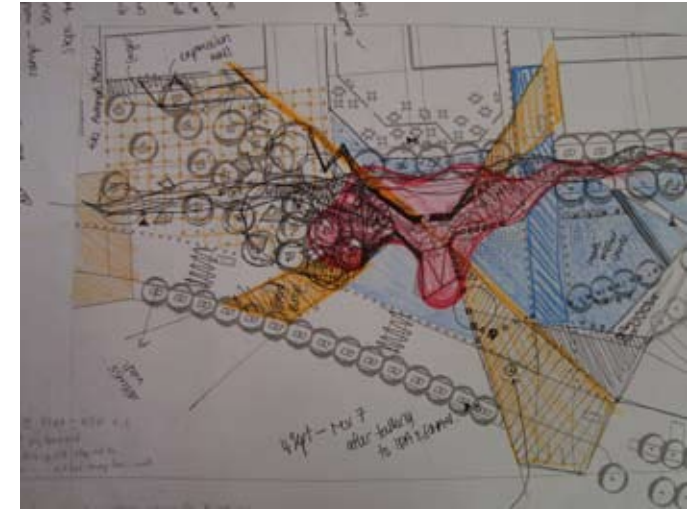
6.5.4 Development of Sketch Plan:



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*

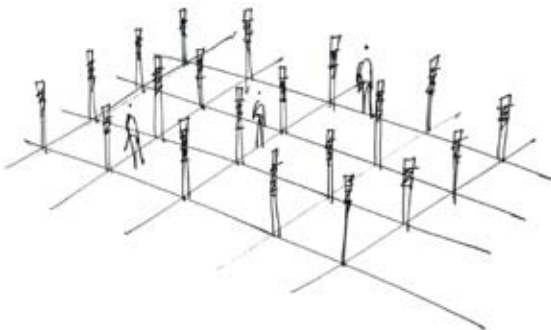


Figure 91. Sketch of poles in grid formation (Author, 2009)

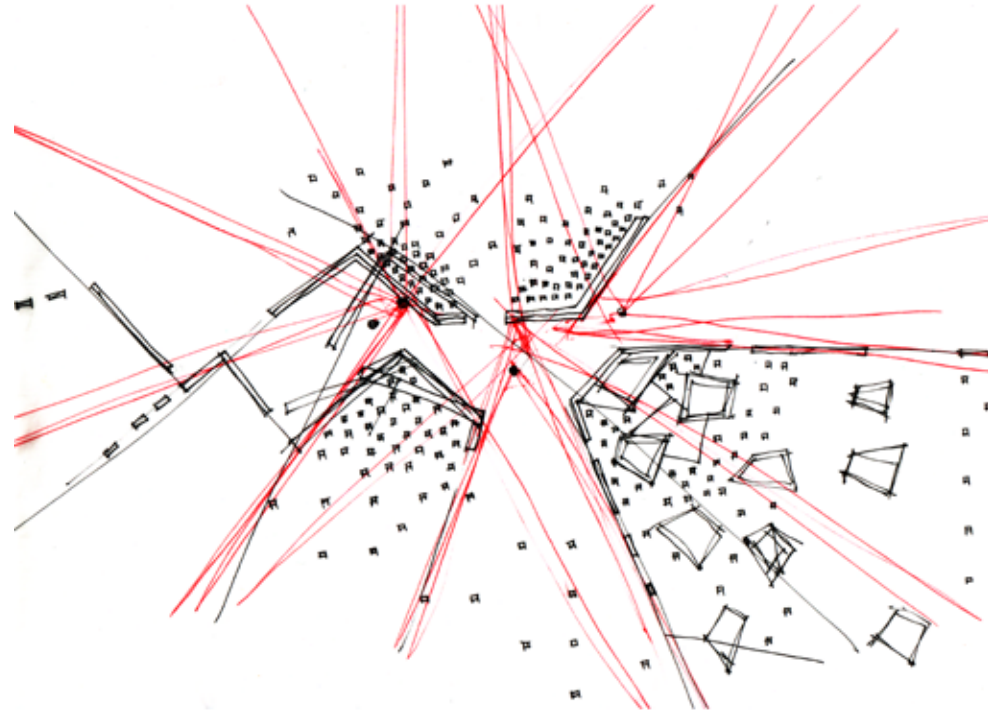


Figure 92. Design exploration of explosion (Author, 2009)

### 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)

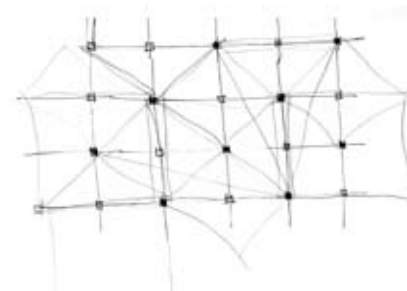


Figure 93. Applying the grid (Author, 2009)

**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 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 Naidoo 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 Wielligh 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 teams of the time. They were a part of the life of the Location. It was different in the location. Going to the bioscope was a social occasion. Families, friends and neighbours, all dressed up, walked together to watch 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 café. 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 bioscope showed double features to bring in the crowds, there were two intervals, another before the second film. The interval before the main feature was long, at least fifteen minutes. When the bioscope showed double features to bring in the crowds, there were two intervals, another before the second film. The interval before the main feature was long, at least fifteen minutes. When the bioscope showed double features to bring in the crowds, there were two intervals, another before the second film.

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



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)

bananas. 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 contain 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. Scavels kept them hooked. Here, she lived around the corner from the Bioscope. The most children and adults too, was added to the service. 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 1970s 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

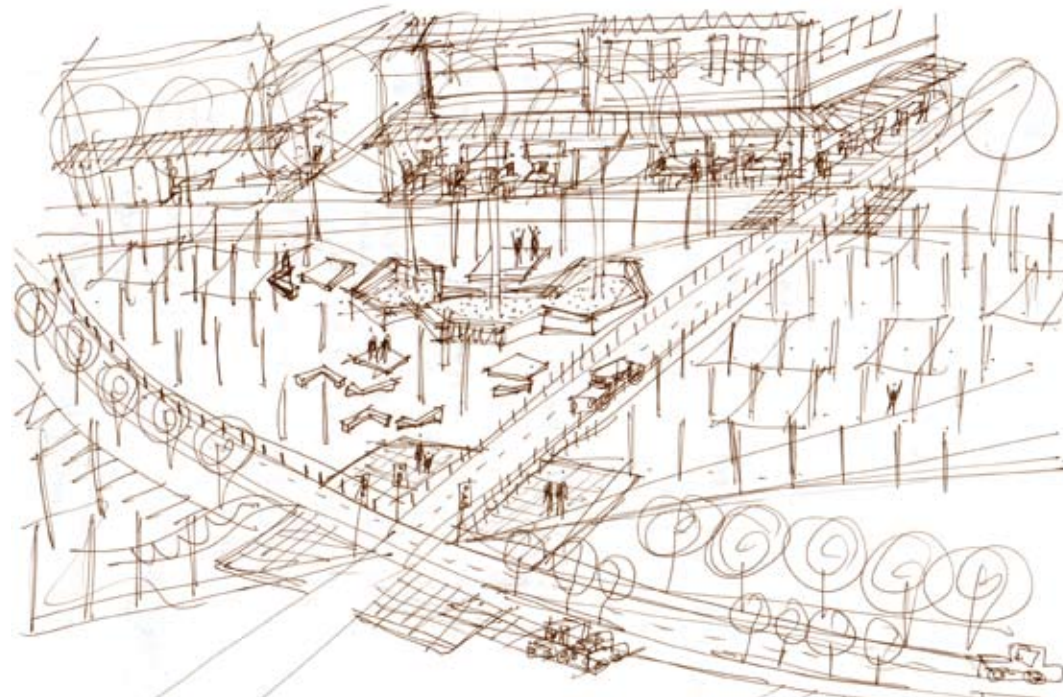


Figure 95. Development of Physical Space (Author, 2009)

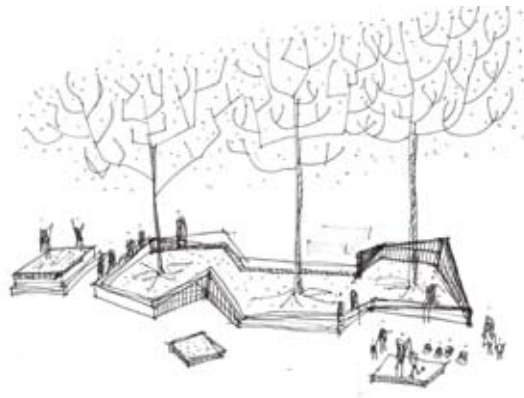


Figure 96. Development of walls radiating from three trees (Author, 2009)



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



## 6.7.1 Explaining the Physical Space

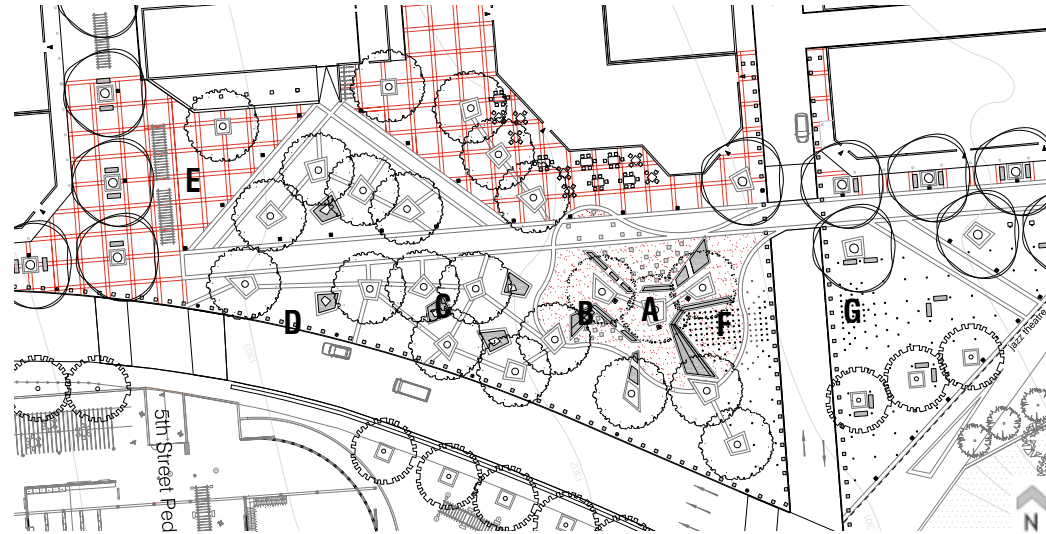


Figure 98. Plan indicating where physical elements of design are located (NTS Author, 2009)

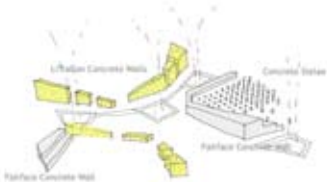
### A. Trees

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

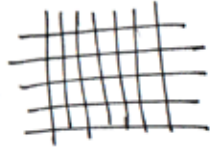
These platforms are also made concrete with optical fibres with LED lamps inside and at night these blocks glow creating a unique and mysterious ambience. The platforms can be used for small performances or for seating.



### 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)

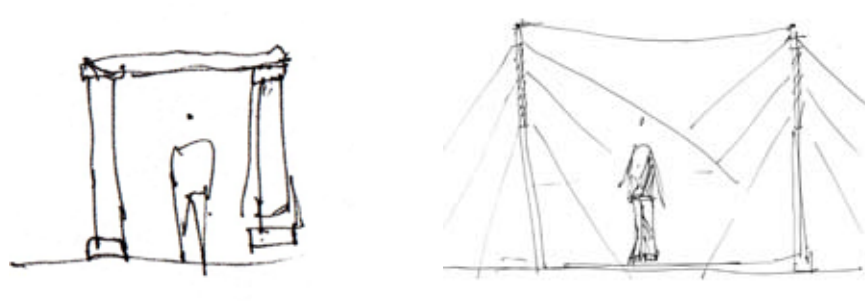


Figure 100. Light columns evolved through an interpretation of the columns. The site is very uniform and vertical elements were introduced to bring variation and excitement to the landscape (Author, 2009)



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).

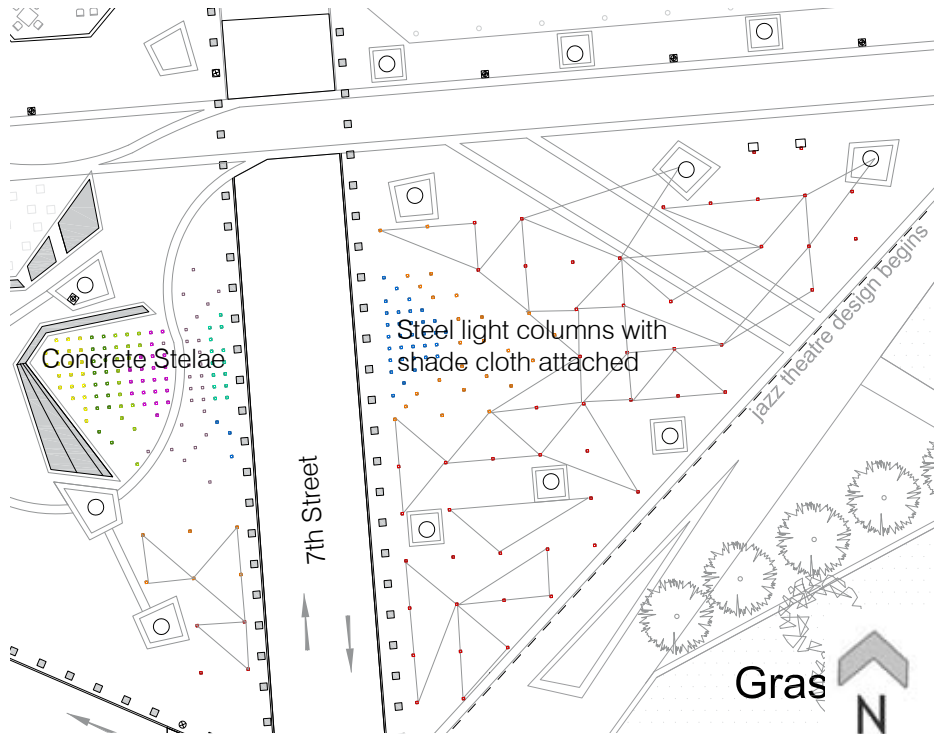
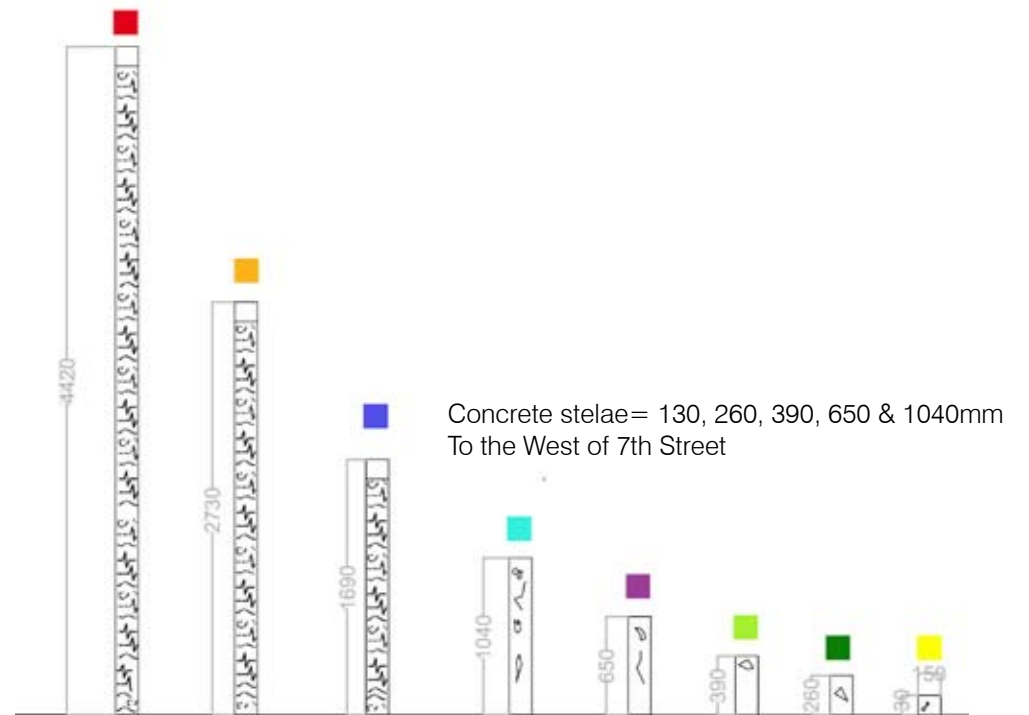


Figure 102. Plan of Concrete Stelae and Steel Light Columns (NTS, Author, 2009)

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



Concrete stelae= 130, 260, 390, 650 & 1040mm  
To the West 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

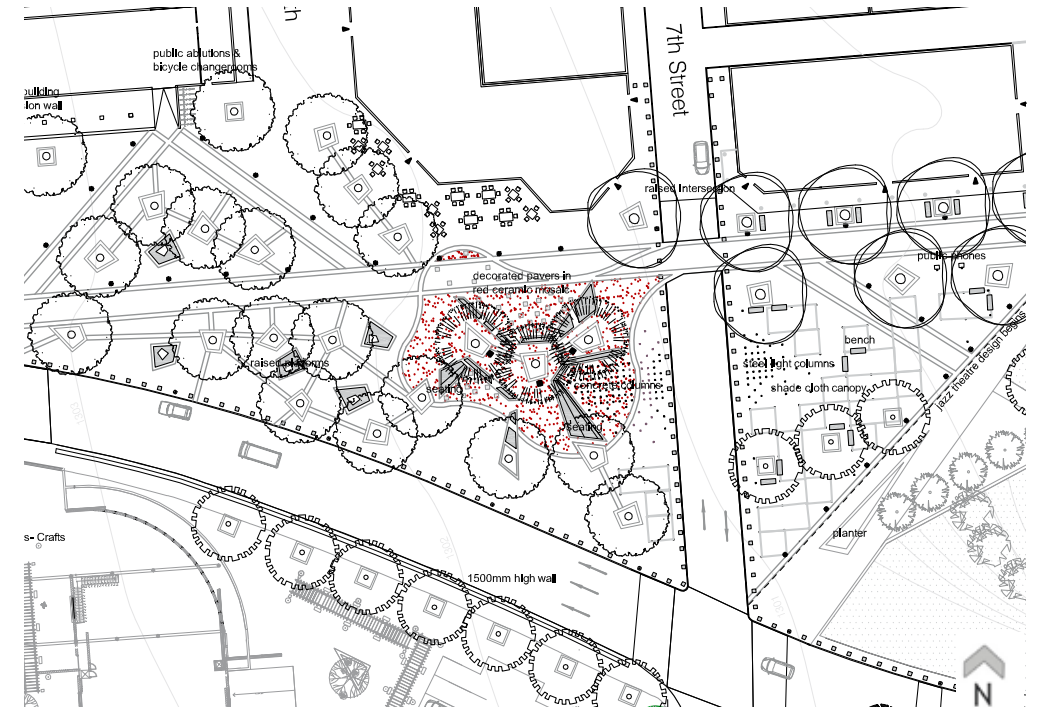


Figure 105. Sketch plan with sustainable principles guiding design decisions (Author, 17 September 2009)

- 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





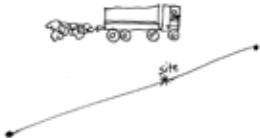
### Method

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)

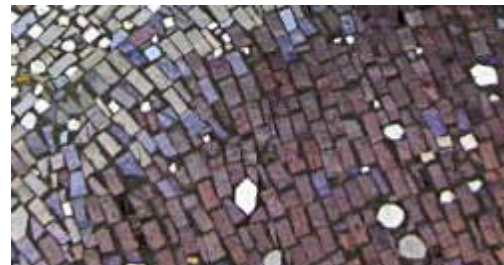


Figure 107. Example of red mosaic that will surround the Memorial Space like a pool of blood (Author, 2009)



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.

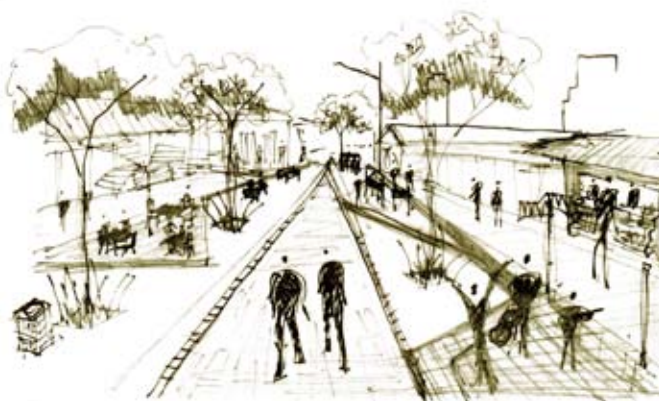


Figure 112. Conceptual sketch of social activities along Bloed Street Boulevard (Author, 2009)

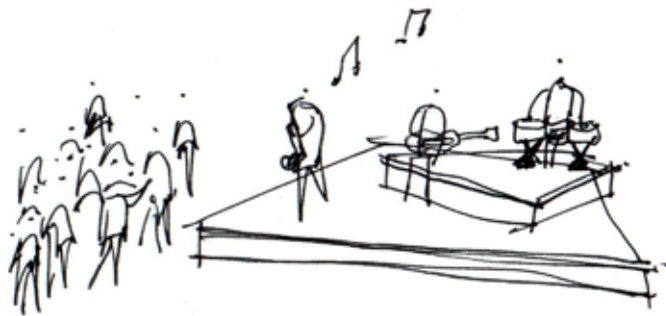


Figure 113. Performances on raised platforms (Author, 2009)



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)



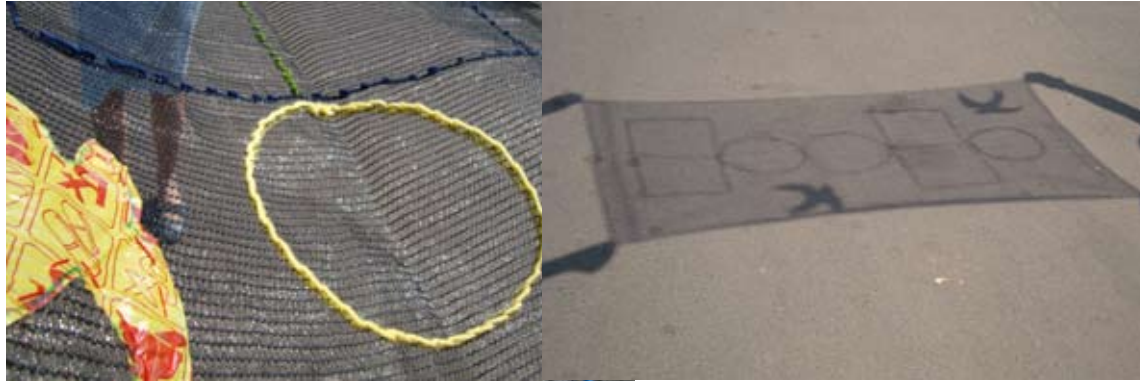
Figure 111. Concept Model June 2009 (Author, 2009)



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)

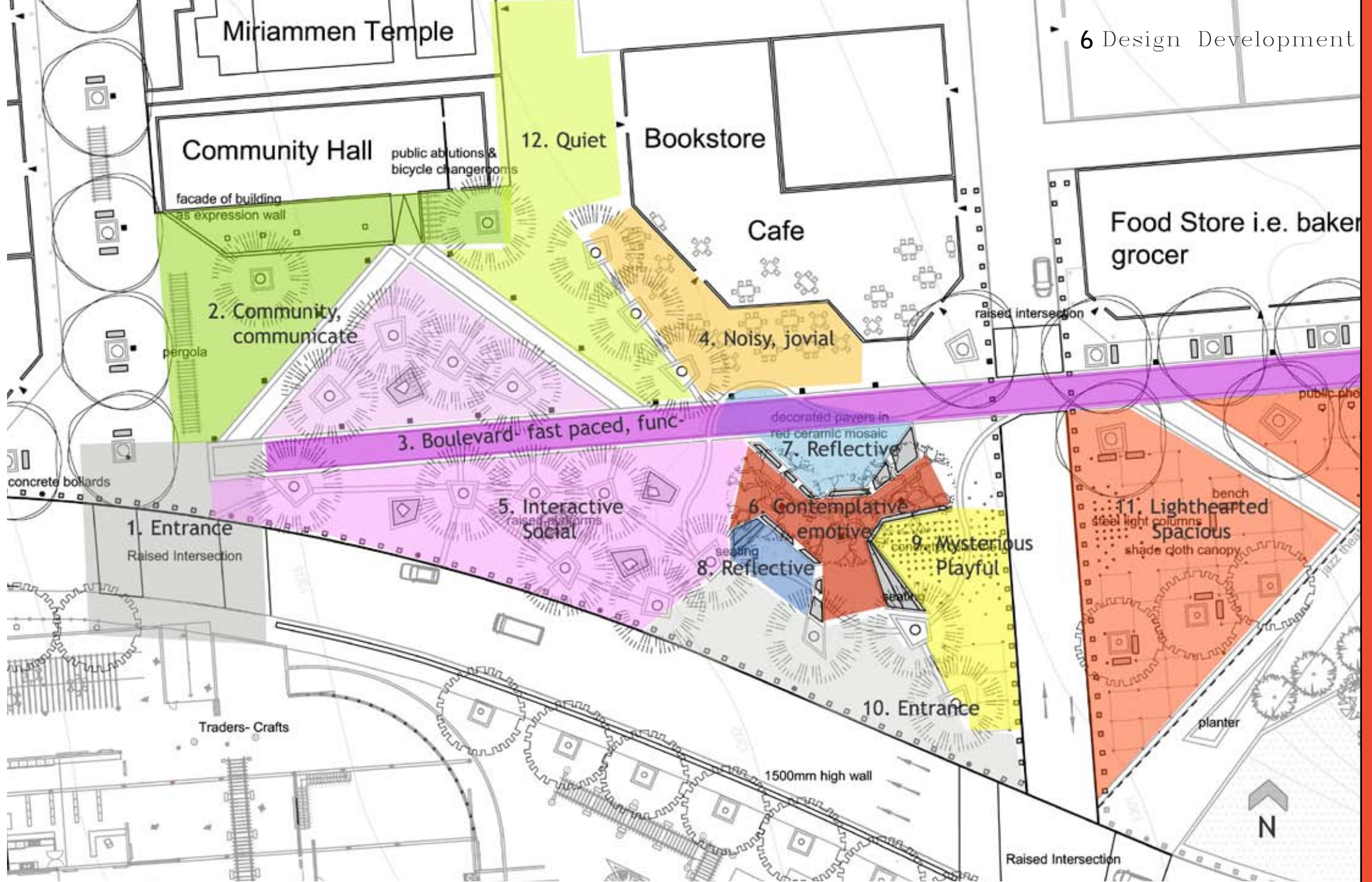


Shade cloth is embroidered and decorated using recycled materials at the Marabastad Traders Centre for Arts. Every year a different arrangement of shade cloth canopies can be put up. The shade cloth is fixed to the permanent steel light posts. The idea is that games such as hop scotch can be embroidered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

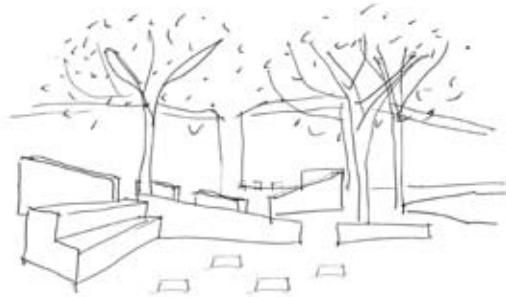


6. The Memorial Space is the space composed of the three *Erythrina lysistemon* (Coral) trees, representing the three lives lost in a bomb explosion on the corner of 7th and Bloed Streets, with concrete walls radiating from them. The idea that an explosion took place killing three people, shedding blood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

# 7 FOUNDING





## Chapter 7: Technical Resolution

This chapter investigates the technical resolution of the proposed design. The final master plan and sketch plan are presented followed by sections. The sections reference the details, which explain how the design would be implemented and constructed.



### 7.1 Final Master Plan 1:2000

How the design is connected to surrounding functions and how it links to the greater context of Marabastad.



**7.2 Sketch Plan 1:500**

78

... es the site where the landscape intervention is illustrated on a detail level and the various components of the design are indicated.



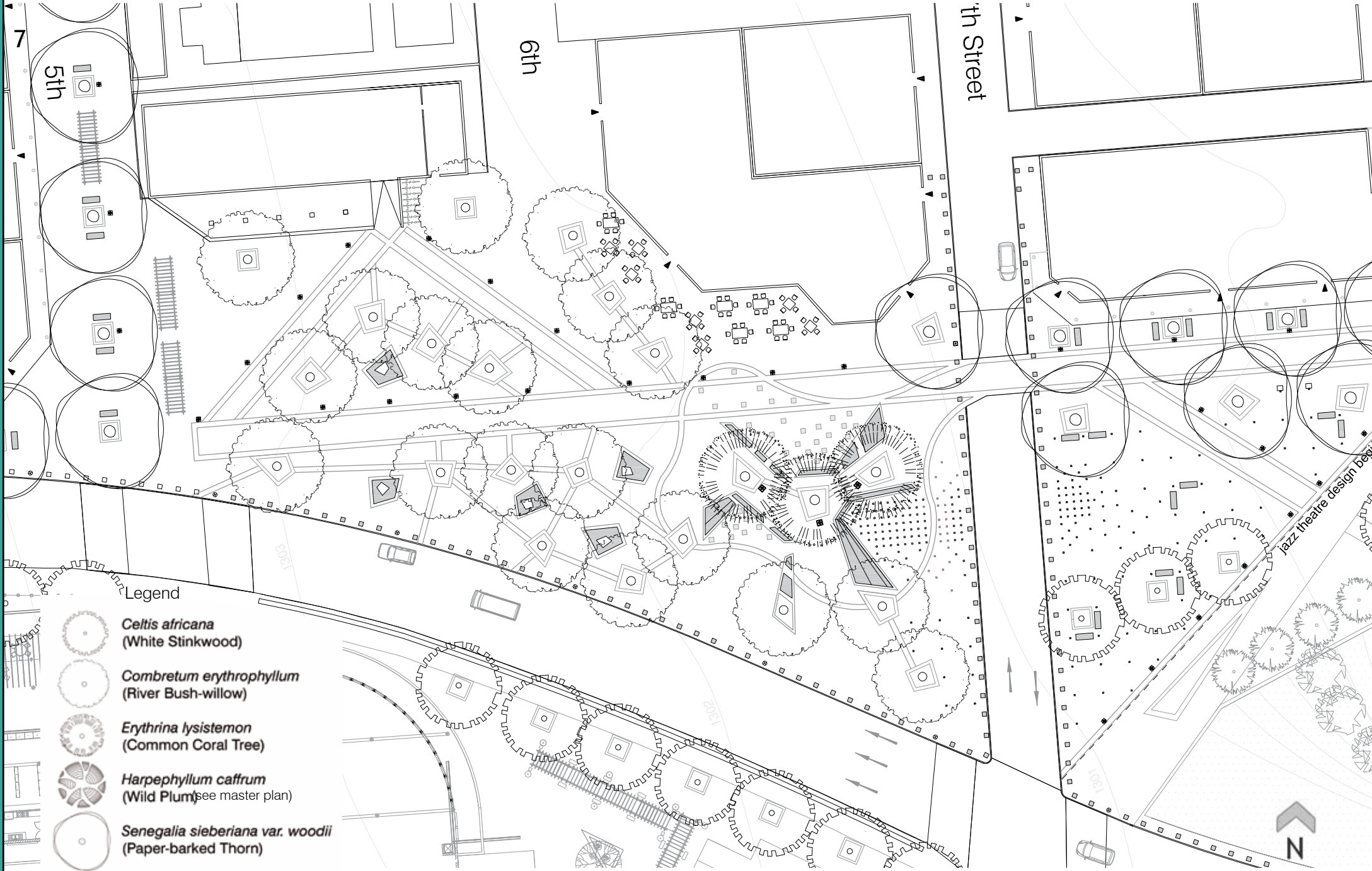


Social Space in front of Community Hall



Looking across 7th Street towards steel light columns





### 7.3 Planting Plan 1:500

The planting plan indicates the position and type of tree species specified for the design.



### 7.3.1 Plant Palette:

Trees were selected according to colour, texture and the atmosphere that they would create. All trees species are indigenous not only for the ecological benefits but also because indigenous trees require less water and maintenance.



***Celtis africana***  
**(White Stinkwood)**

**COLOUR:**

Dark green foliage with pale grey bark

**TEXTURE:**

Bark is smooth, leaves simple and alternate.

**ATMOSPHERE:**

Good shade tree creating cool and comfortable experience. Deciduous and therefore induces change to the site when seasons change. Focal element when it has no leaves.

***Combretum erythrophyllum***  
**(River Bush-willow)**

**COLOUR:**

Green leaves yellowish on undersurface that turn brilliantly yellow and red autumn colours. Fruit light brown when dry.

**TEXTURE:**

Bark dark grey, flaking in sections to reveal biscuit coloured patches.

**ATMOSPHERE:**

The yellow and red autumn foliage creates a unique quality. Deciduous tree and will therefore emphasize seasonal changes.

***Erythrina lysistemon***  
**(Common Coral Tree)**

**COLOUR:**

Green heart shaped leaves with pale grey-brown bark. Bright red flowers when no other trees are in flower.

**TEXTURE:**

Scattered hook thorns on bark. Flower has long narrow petals.

**ATMOSPHERE:**

Focal tree with bright red flowers to reference blood. Crushed leaves are applied to festering sores and open wounds are treated with powdered burnt bark.

***Harpephyllum caffrum***  
**(Wild Plum)**

**COLOUR:**

Dark grey bark, dark green leaves. Leaves colour to a beautiful red in autumn but stay on tree for up to two years. Red edible fruit.

**TEXTURE:**

Smooth bark. Leaves are glossy and unevenly compound creating a rich texture of foliage.

**ATMOSPHERE:**

Excellent shade tree. Evergreen, therefore provides shade and colour all year round.

***Senegalia sieberiana var woodii***  
**(Paper-barked Thorn)**

**COLOUR:**

Dark green foliage with light brown to yellowish bark.

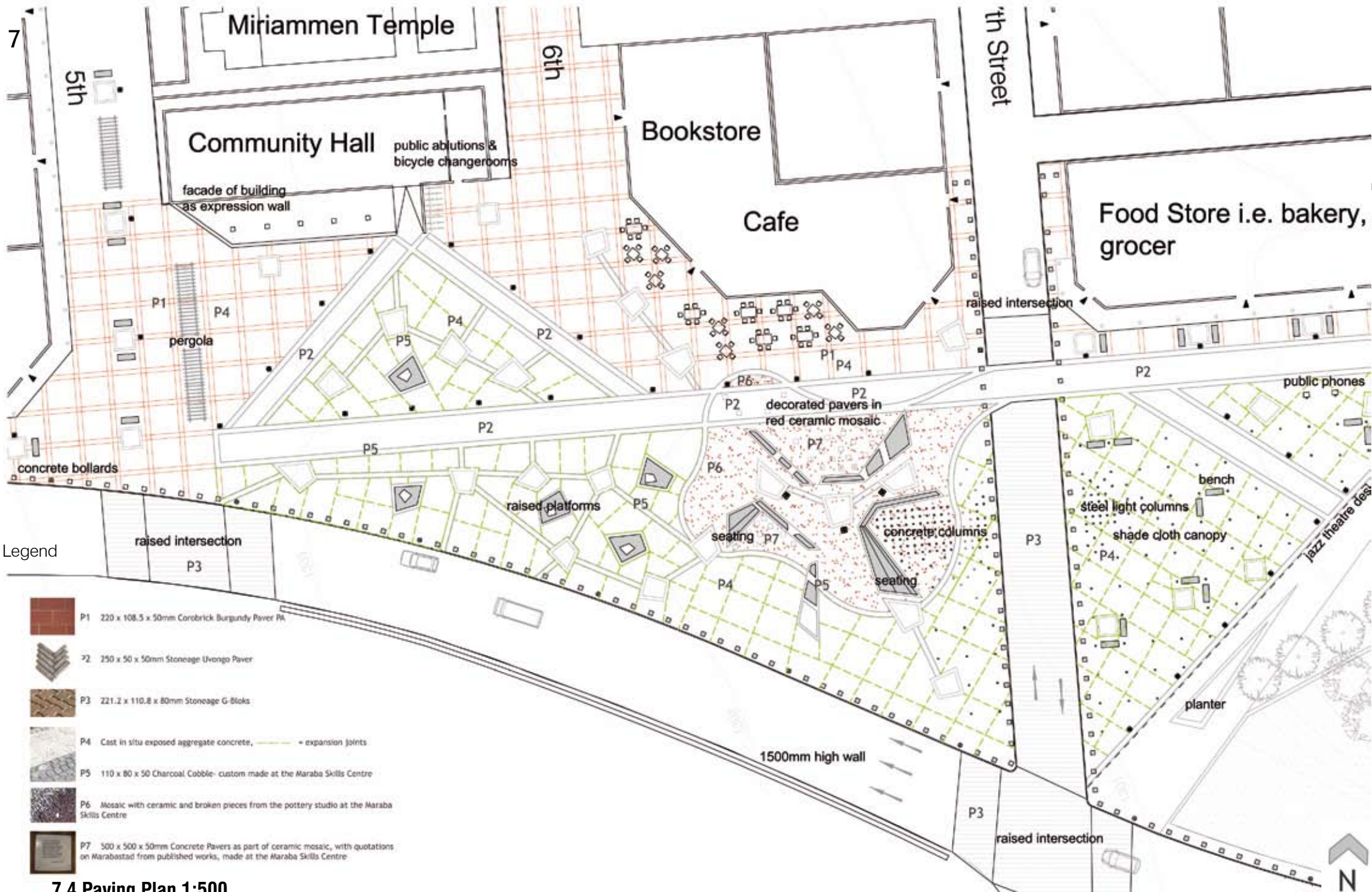
**TEXTURE:**

Bark is corky and peels off in large sections.

**ATMOSPHERE:**

Deciduous tree and will therefore emphasize changing of seasons. Good shade tree as well as focal tree and creates a typically African experience. Large and spacious.

Venter (2005:30,98,104,154,190)



Paving materials were chosen to create a pedestrian friendly environment. Mosaic and cobbles result in a richly textured surface. Red brick and concrete larabastad and therefore these materials were carried through in this design.



7.4.1 Material Palette

This indicates the textures and colours of the materials used in this landscape design.

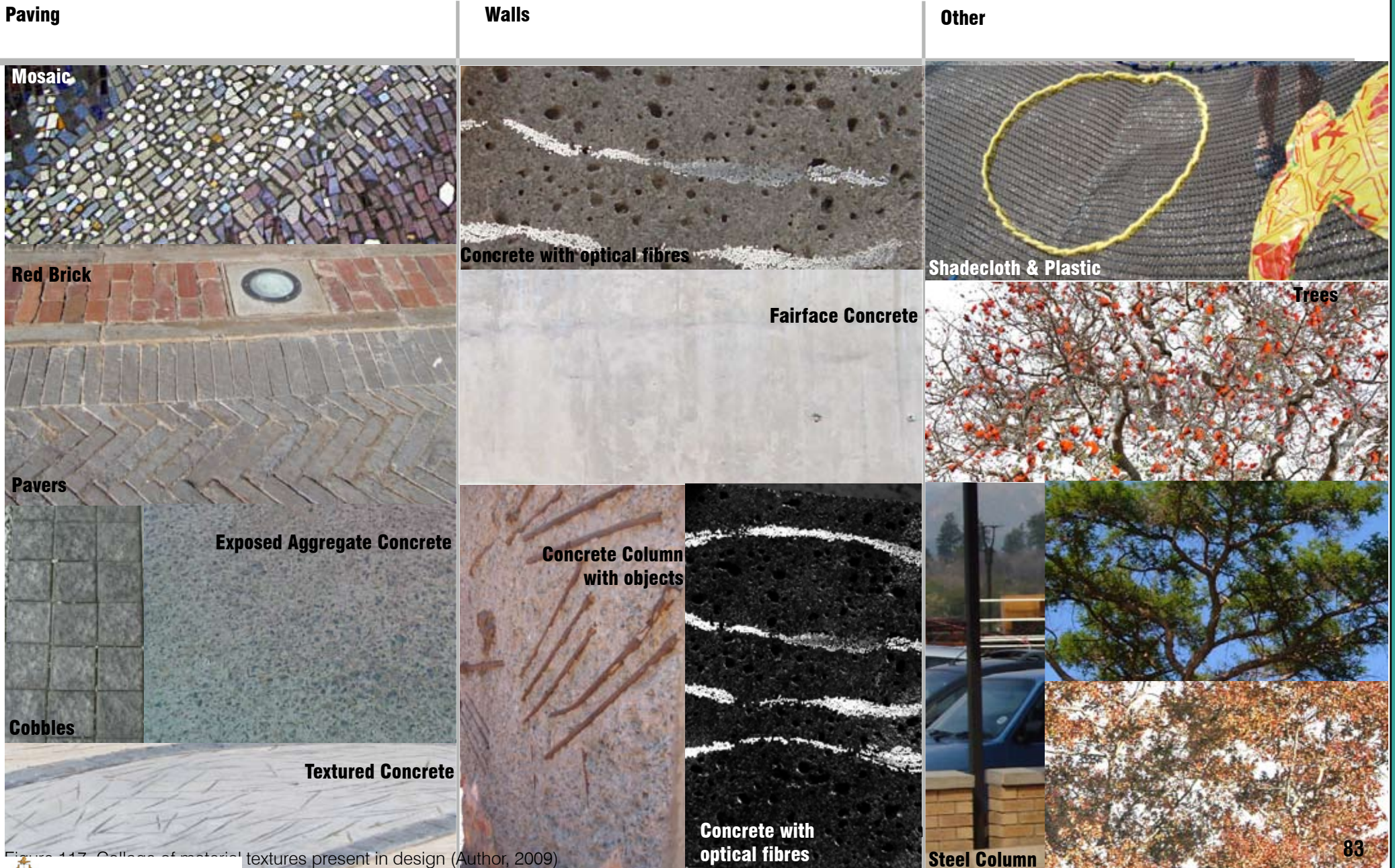


Figure 117. Collage of material textures present in design (Author, 2009)





Viewing the Memorial Space from North

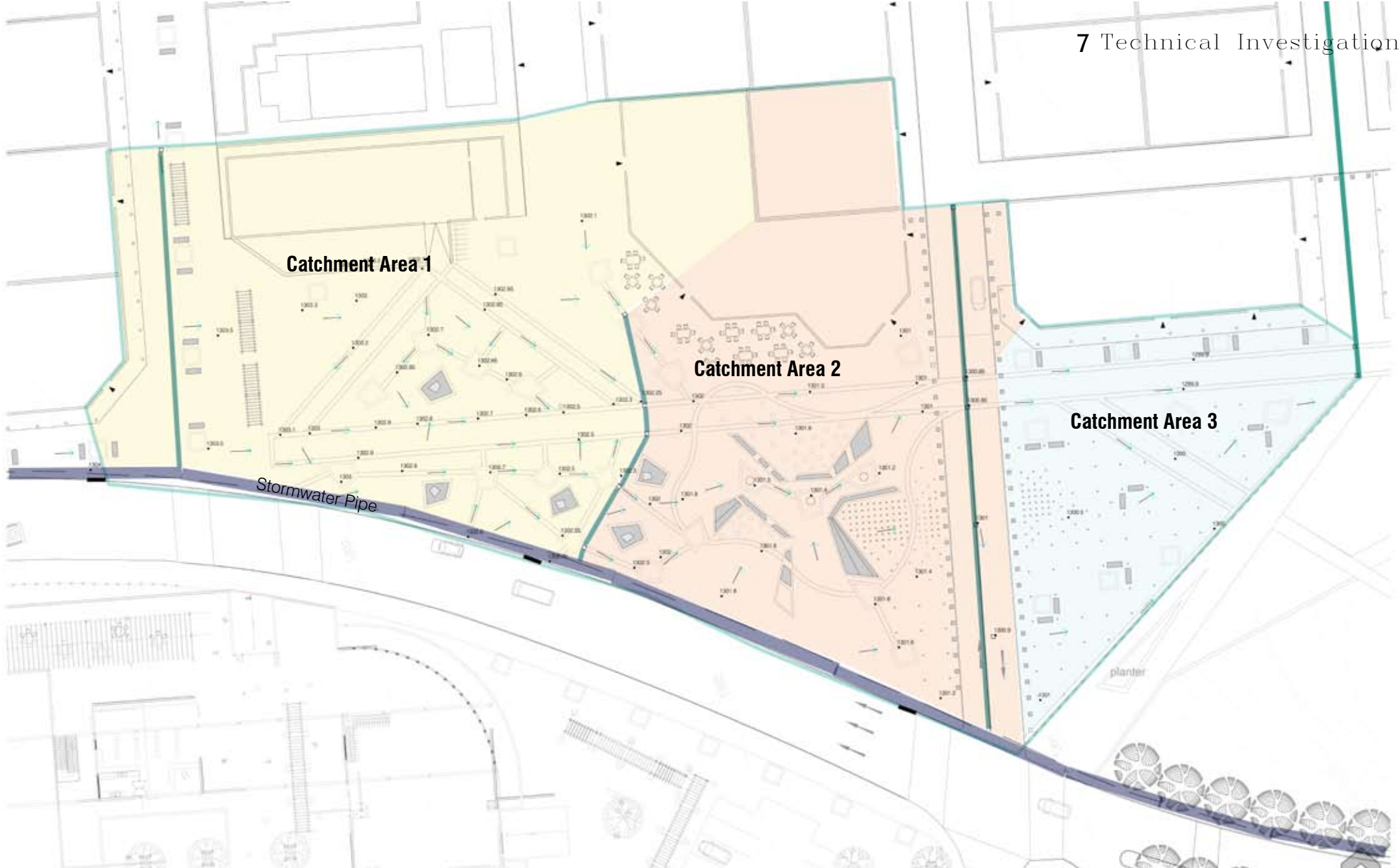


Approaching Memorial Space from the South- By Day



Approaching Memorial Space from the South- By Night





### 7.5 Stormwater Plan 1:500

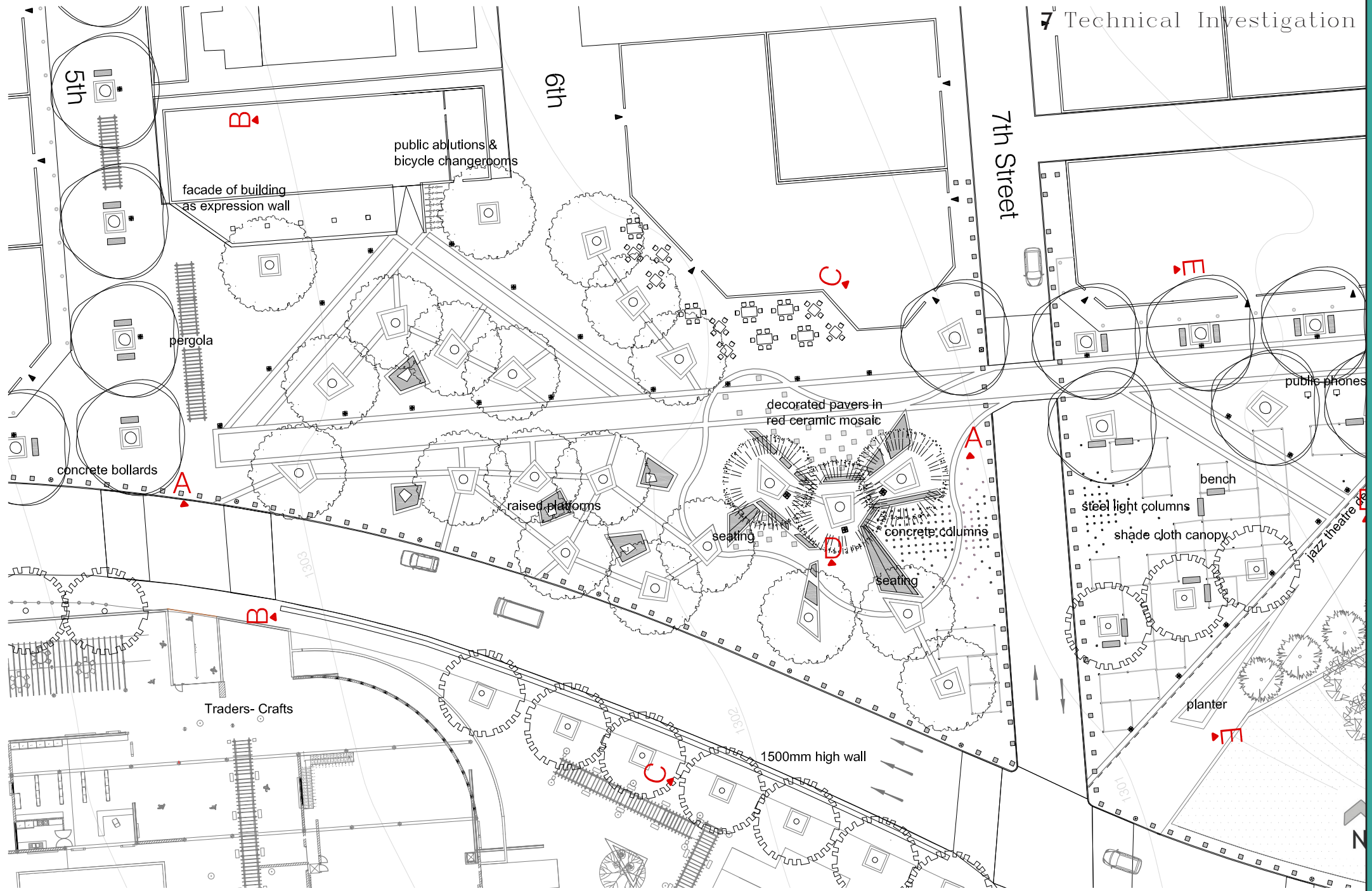
Stormwater is directed through a network of cobble swales which allows the water to infiltrate into the ground and is directed towards trees for irrigation. Excess water is channelled to catch pits which lead to the existing stormwater pipe system on site.



## 7.6 Lighting Plan 1:500

86 Safety is an important concern and therefore a hierarchy of lighting- vehicular, pedestrian and focal- ensures that the site is well lit. The plan also indicates placed by the steel light columns.





7.7 Plan indicating section positions 1:500



People walking along  
Bloed Street Boulevard

Platforms as opportunities  
for performances and events

### 7.8 Section A-A 1:100





Concrete Light Platform

Light Walls

Light Walls radiating from Memorial Space which contains three *Erythrina lysistemon* (Coral) trees



7.9 Section B-B 1:100









**7.10 Section C-C 1:100**

Section C-C clearly shows the Memorial Space with the concrete walls with optical fibres radiating from the three trees. The cafe area to the edge of the Memorial Space can be seen.









Section D-D reveals the concrete columns and steel columns increasing in height from the Memorial Space.









7.12 Section E-E 1:100





Traders

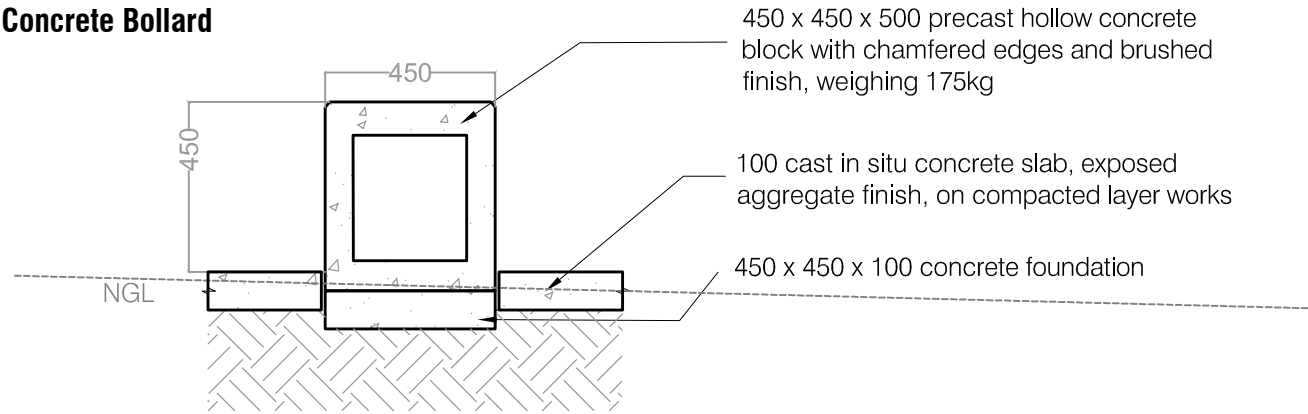
1300.5

Shadows cast onto the ground from the shade cloth canopy consist of games and interesting shapes for children to interact with

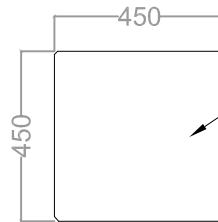
Planter as part of Jazz Park design, therefore existing

7.13 Details

**Detail of Concrete Bollard**



**Concrete Bollard Section 1:20**



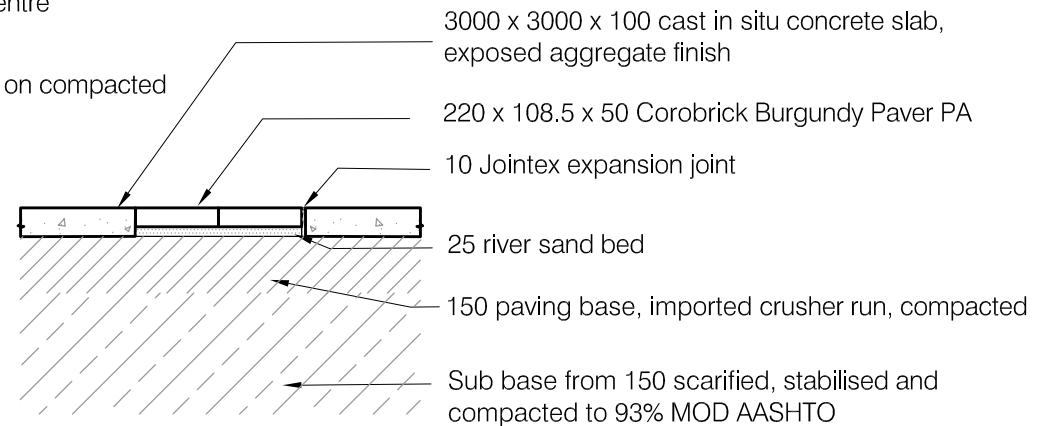
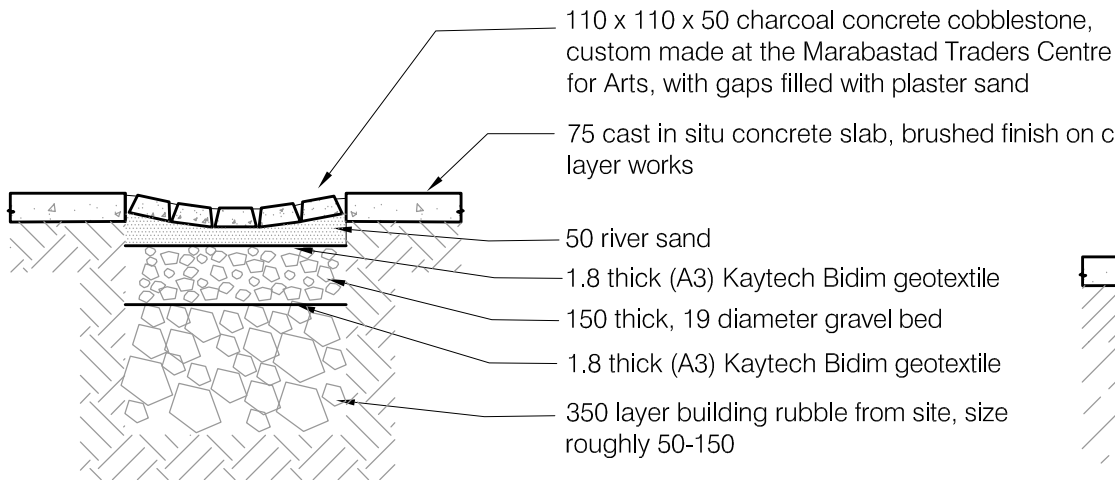
**Concrete Bollard Plan 1:20**

450 x 450 x 500 precast hollow concrete block with chamfered edges and brushed finish, weighing 175kg

100 cast in situ concrete slab, exposed aggregate finish, on compacted layer works

450 x 450 x 100 concrete foundation

450 x 450 x 500 precast hollow concrete block with chamfered edges

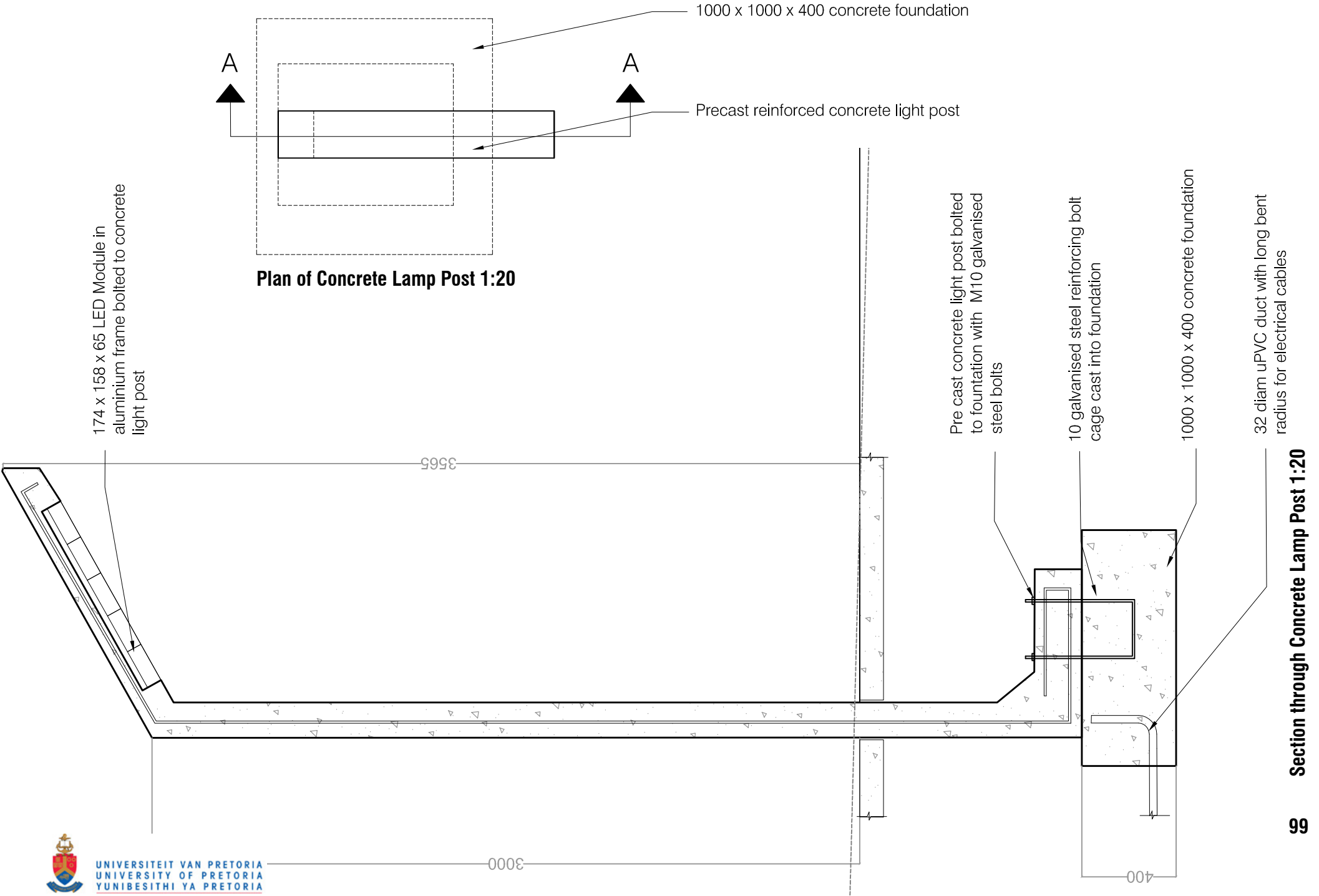


**Detail of Paving in front of Community Hall 1:20**

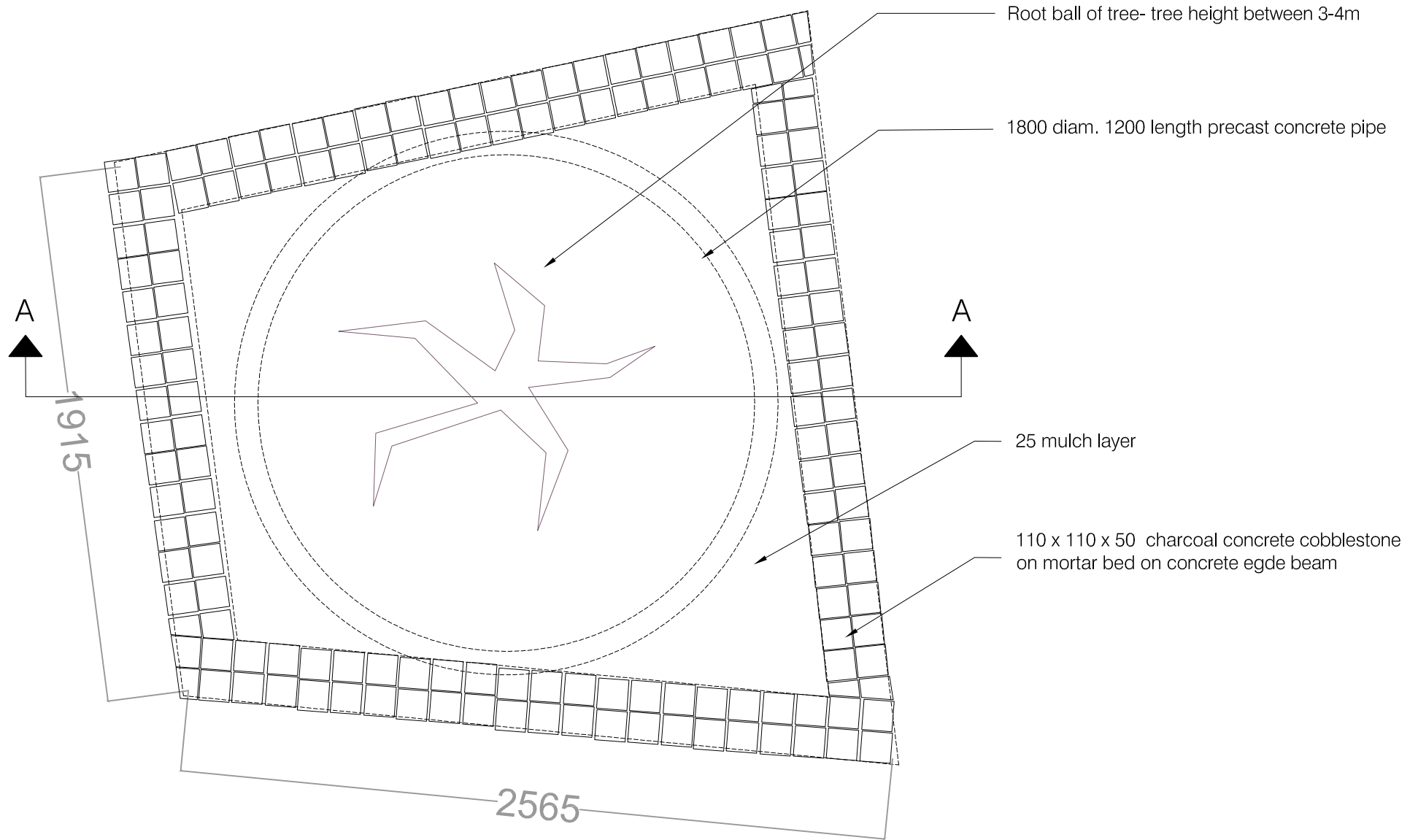
**Detail of Paving in front of Community Hall 1:20**



Detail of Concrete Lamp Post

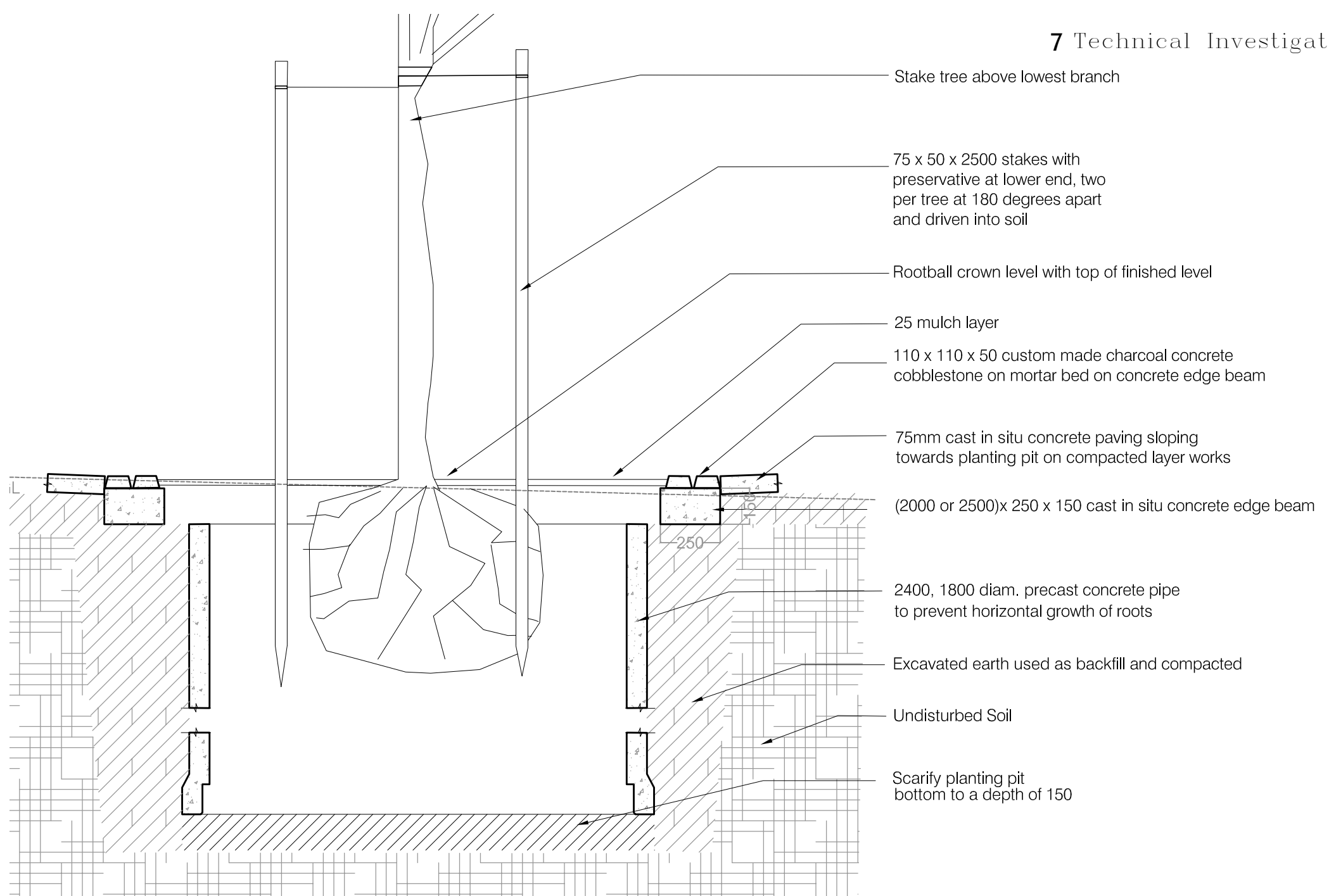


### Detail of Typical Tree Planter



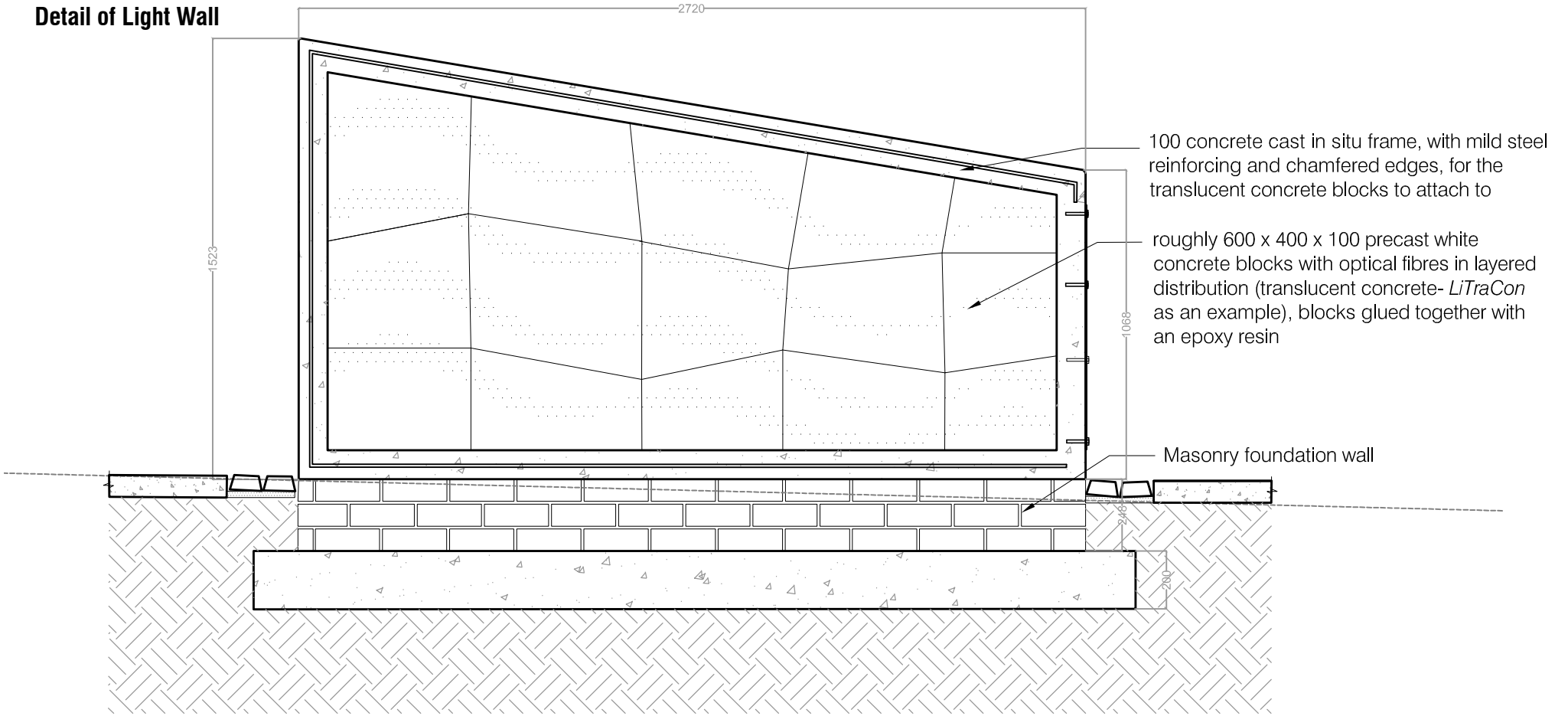
Plan of planter 1:20



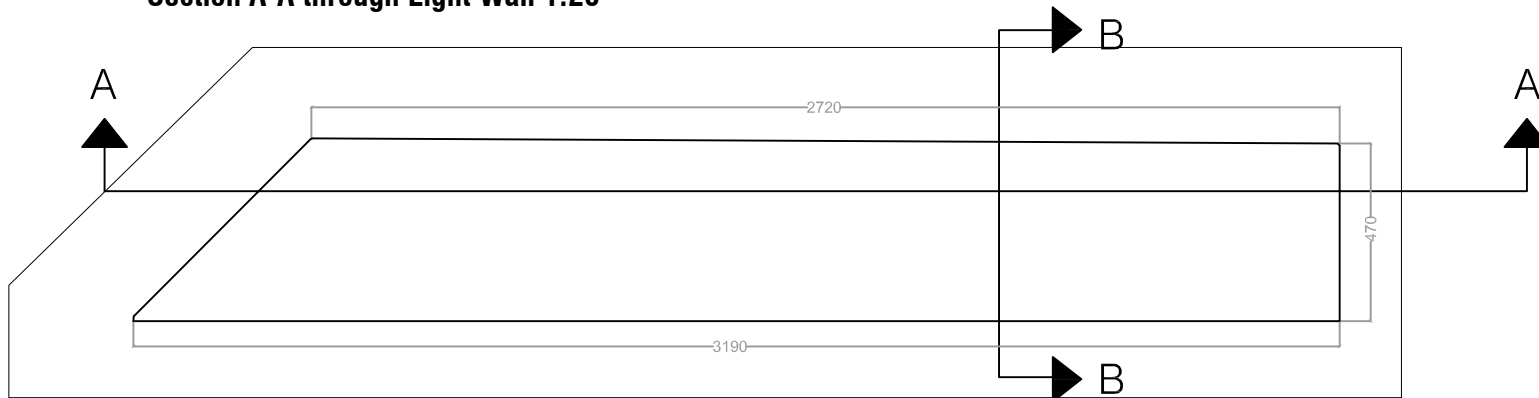


Section A-A through Planter 1:20

**Detail of Light Wall**

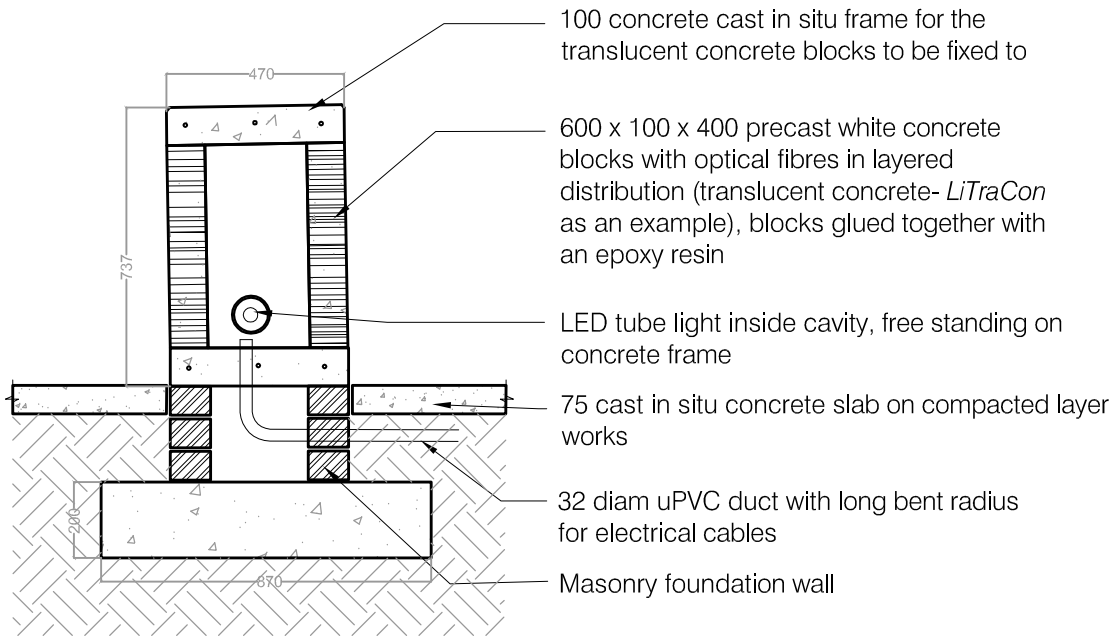


**Section A-A through Light Wall 1:20**

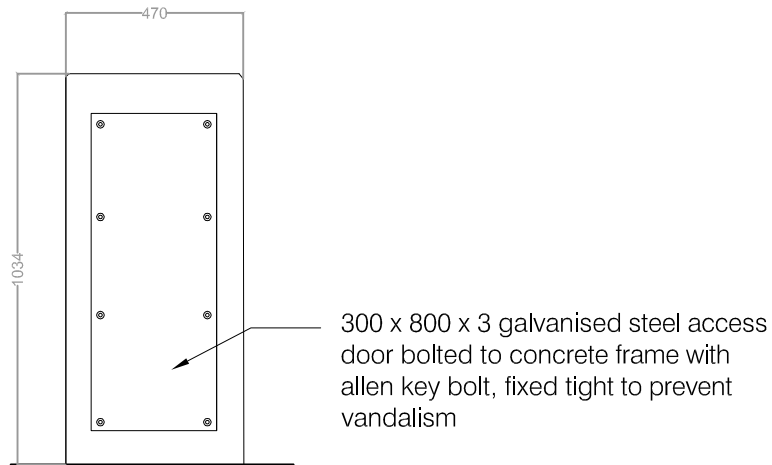


**Plan of Light Wall 1:20**



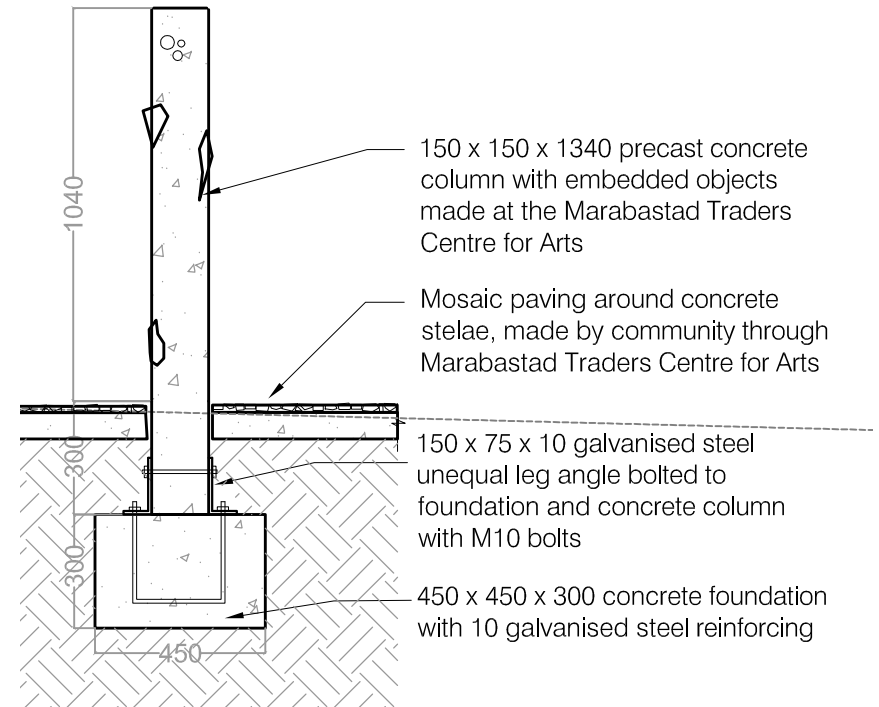


**Cross Section B-B through Light Wall 1:20**

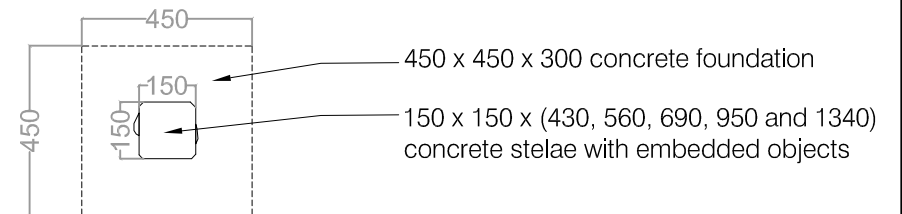


**Light wall elevation 1:20**

**Detail of Concrete Stelae**

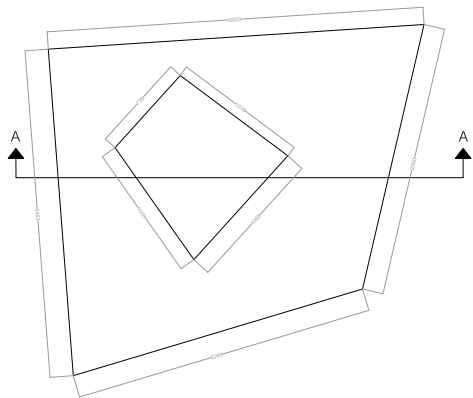


**Section through Concrete Stelae 1:20**

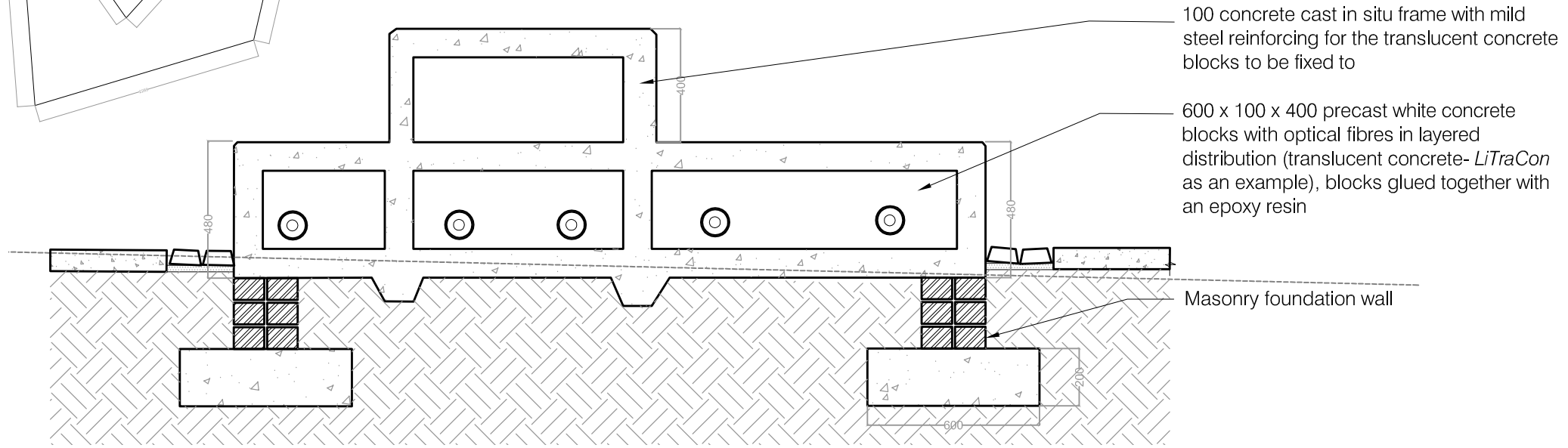


**Plan of Concrete Stelae 1:20**

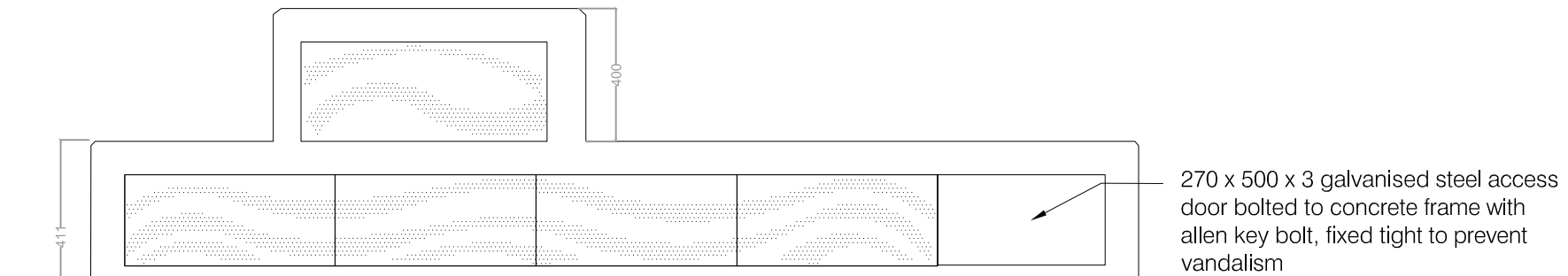
Detail of Performance Platform



Plan of Performance Platform (NTS)



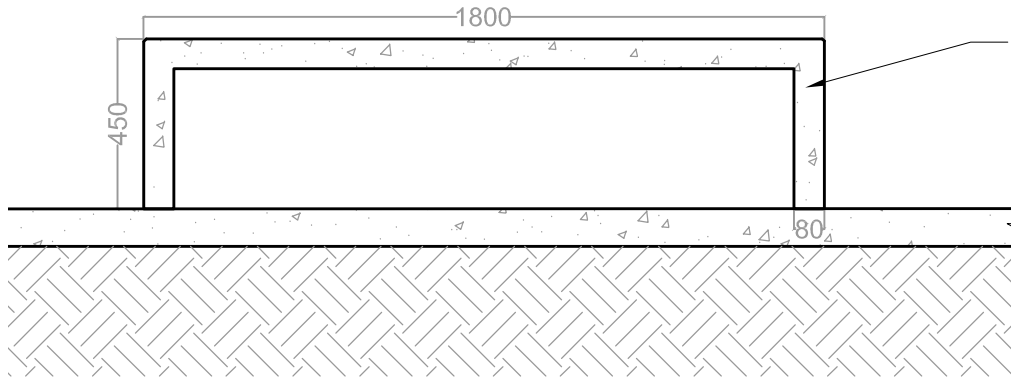
Section A-A through Performance Platform 1:20



Elevation of Performance Platform 1:20

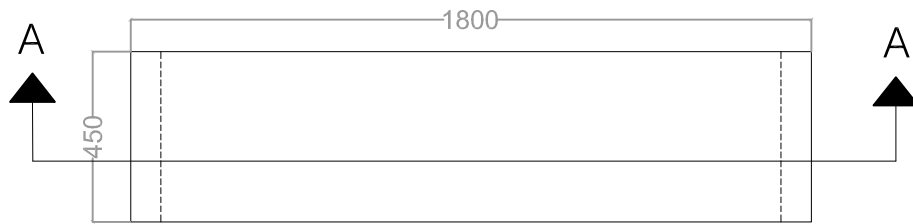


**Detail of Concrete Bench**

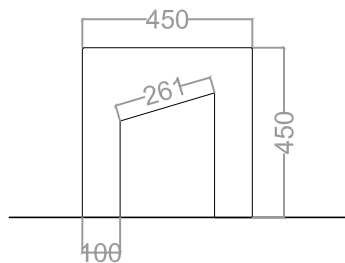


1800 x 450 x 450 precast concrete bench placed on completed paving

**Section A-A through Concrete Bench 1:20**

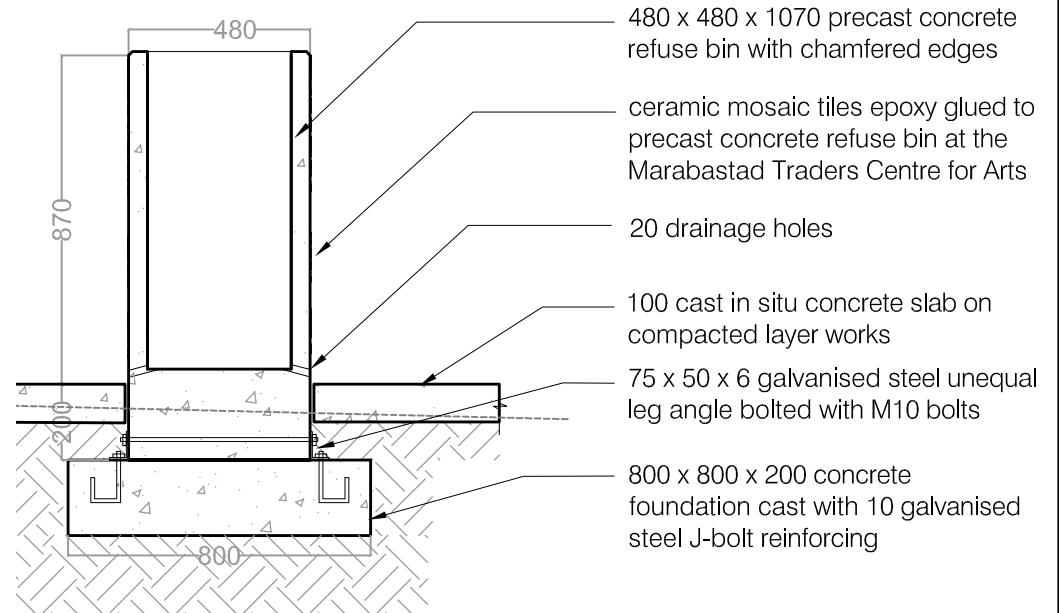


**Plan of Concrete Bench 1:20**



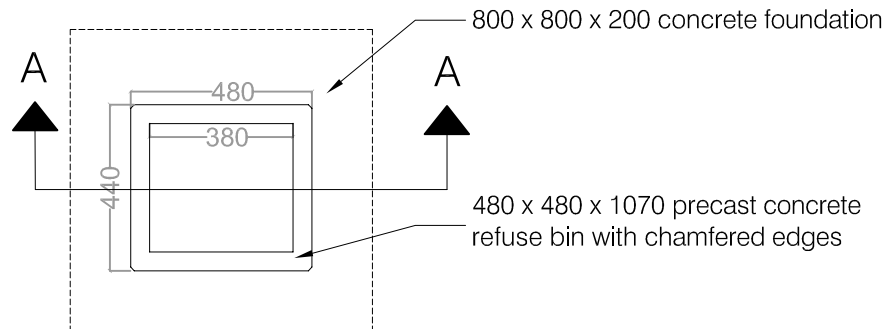
**Concrete Bench Elevation 1:20**

**Detail of Concrete Refuse Bin**



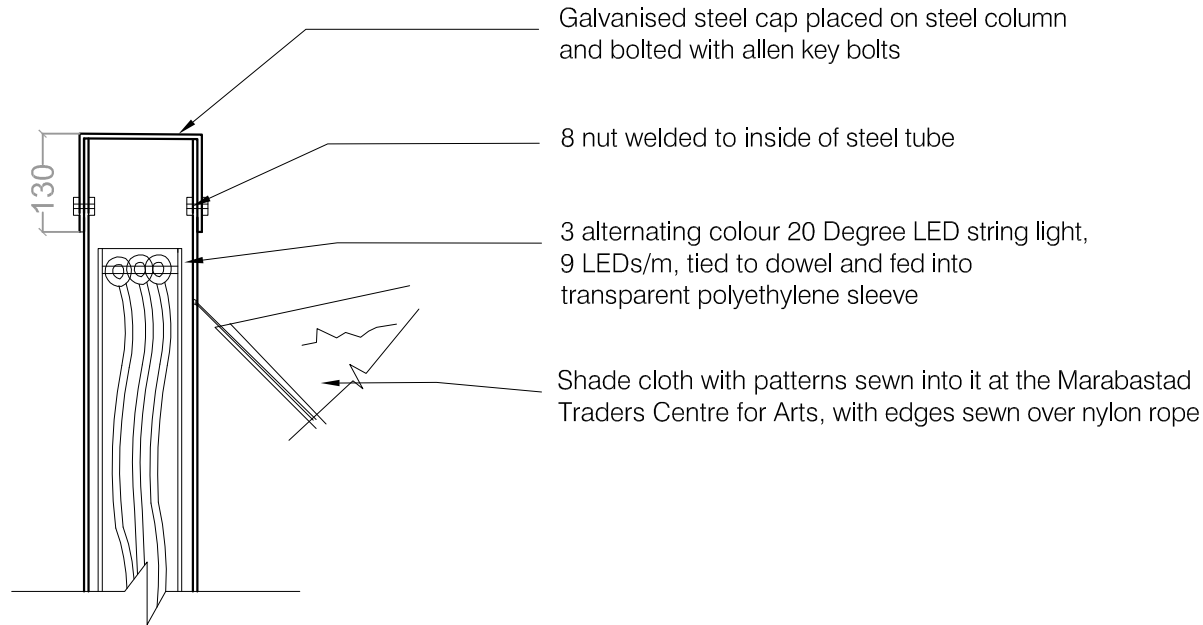
- 480 x 480 x 1070 precast concrete refuse bin with chamfered edges
- ceramic mosaic tiles epoxy glued to precast concrete refuse bin at the Marabastad Traders Centre for Arts
- 20 drainage holes
- 100 cast in situ concrete slab on compacted layer works
- 75 x 50 x 6 galvanised steel unequal leg angle bolted with M10 bolts
- 800 x 800 x 200 concrete foundation cast with 10 galvanised steel J-bolt reinforcing

**Section A-A through Concrete Refuse Bin 1:20**

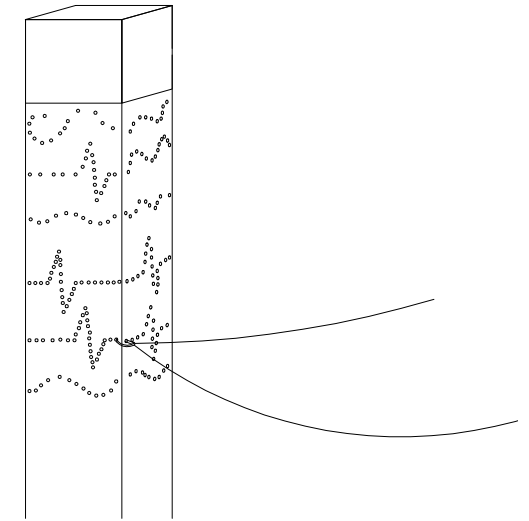


**Plan of Concrete Refuse Bin 1:20**

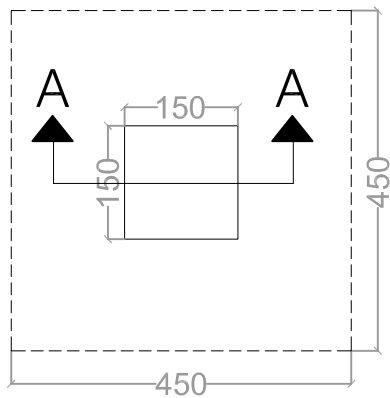
**Detail of Steel Light Column**



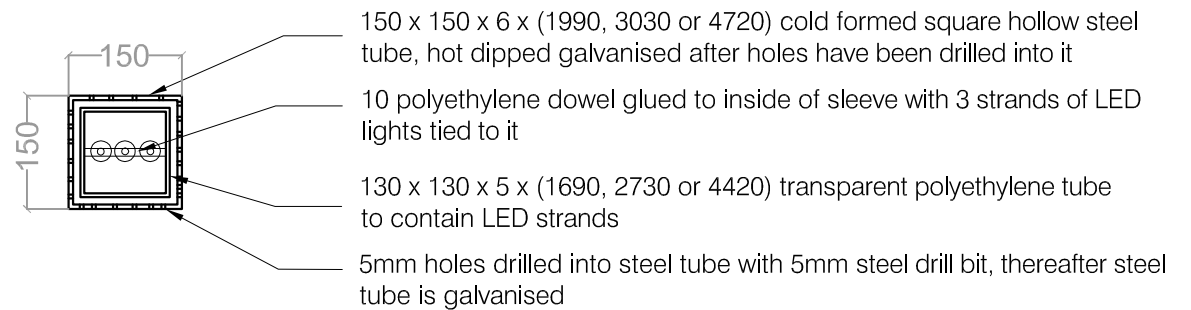
**Section A-A: Fixing of Shade Cloth to Steel Light Column 1:10**



**3D of Steel Light Column**

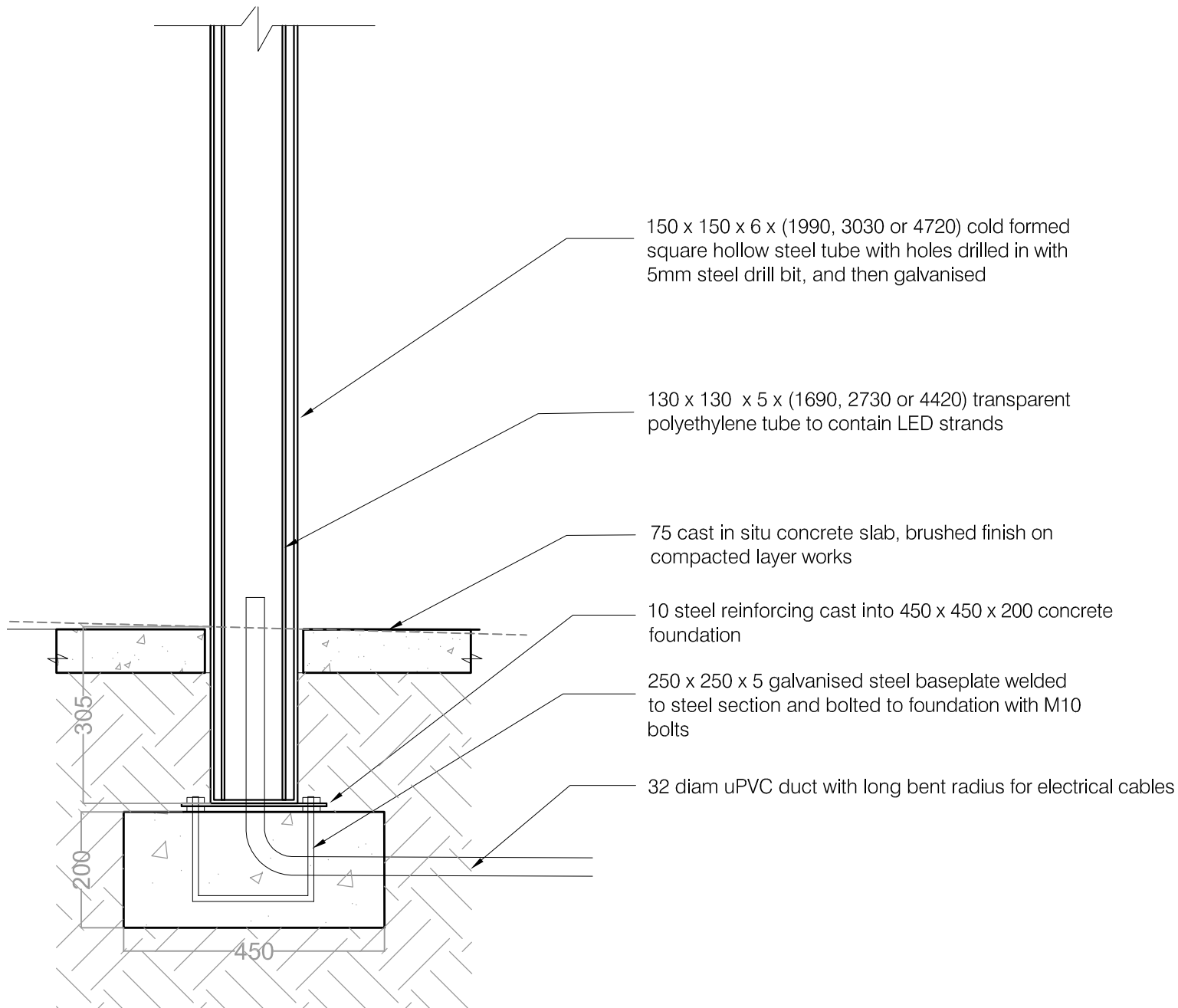


**Plan of Steel Light Column 1:10**



**Cross Section through Steel Light Column 1:10**





Section A-A through Steel Light Column foundation 1:10

## Chapter 8: Conclusion

### 8.1 Conclusion

It is very difficult to measure the intangible quality described as 'identity', yet when a group of humans share this quality it is clearly portrayed through their actions and interactions. Community identity can be described as a sense of belonging and companionship where a group of people share a common interest or belief. It is argued that this identity is strengthened through relationships between individuals and that these relationships can be instigated and strengthened through events. The landscape can be the channel through which these events are brought about. Therefore, landscape architecture can assist in the formulation of relationships within a community.

South Africa has experienced a painful history and none can substantiate this more than those people who were forcefully removed from their homes during the Apartheid regime. Communities that once lived in cohesion were completely dislocated. Through land claims and redevelopment schemes it is now possible for these marginalised and dislocated communities to return to the areas they once lived in. The research question of this dissertation asked how a landscape intervention could invigorate a sense of community identity for these neighbourhoods.

It was argued that through acknowledging the past the design of public space has the opportunity to bring people together and in this way encourage community identity. Memory is important in giving a place meaning. Landscape architecture can create beautiful spaces, but often lacks certain social and symbolic elements that make a place meaningful. As a designer, it is important to realize that development brings change which can easily demolish layers of meaning embedded in the landscape. It is also important to realize that certain layers are desired to be forgotten. The aim of this research dissertation was to explore how the past, and therefore memory and meaning attached to the place, could inspire the process of the design for public space.

There are many methods of generating form, however, memory is one inspiration that ensures that the past is not forgotten. In this way when a group of people share the knowledge of the past relating to a specific site, this community will have a common connection. Obviously the physical space should also encourage and relate to existing social activities and not

only be laden with meaning. Landscape architects should aim to improve people's lives through the spaces that they create. It is hoped that the proposed project would inspire landscape architects to develop projects that improve the lives of residents by giving them public space that improves the area physically, socially and symbolically.

After researching the area it was evident that Marabastad is facing a number of serious social, economic and physical problems. These could be associated with a lack of community identity as well as a lack of a permanent community residing in the area. Crime is one of the biggest problems the area is facing. The author experienced this first hand when she was mugged in Marabastad. This incident created a feeling of negativity and inhibited the amount of time spent on site. However, this revealed an important lesson on how to approach entering an unknown community: the advisable method is to approach a community leader and ask them to assist you in walking around the area. These influential people will also have vital information that they can transfer and this assists you in learning more about the area. Adding to this, the culprits can see that you are associated with somebody from the area and are therefore less likely to take advantage of you.

The author would ideally have liked to hold memory workshops where people who previously lived in Marabastad could share the memories that they hold of the area. Mr. John Clarke is considering furthering the research he has already conducted in the area by asking people to contribute their family photographs and family histories. Hassen Mohideen has started the process of collecting these photographs. In our interview with him he pointed out that many people who have a lot of stories to tell about Marabastad have already died. This shows how important it is that these memories be captured before they are lost.

Marabastad is a place with a rich history and a uniquely textured and layered landscape. The author sincerely hopes that its memories will not be lost through development and with time, but that people will share their connections to the place and that this sharing will glue the community of Marabastad together as well as make it a desired destination for people, nationally and internationally.



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### **Interviews:**

John Clarke, author of *A Glimpse into Marabastad* and very knowledgeable of the area and its history, 19 May 2009.

Laura Lourens, City of Tshwane Metropolitan Municipality, in charge of Marabastad Project, 24 March 2009.

Hassen Mohideen, previous resident of Marabastad and owner of Mohideens Restaurant in Boom Street, 14 July 2009.

Lawi Mukadam, previous resident of Marabastad and owner of Lawis Take Aways, 14 July 2009.

Sello, car radio repairman has worked in Marabastad for 8 years, 16 May 2009.

Shanu Sooboo, previous inhabitant of Marabastad and owner of Impala Printers, 16 May 2009.

Thandi, business owner in Marabastad who has worked in Marabastad for 40 years, 16 May 2009.



### 8.3 Appendix A

#### Calculating the Environmental Net Benefit

The *Western Washington and Oregon Community Tree Guide* by McPherson (et al 2002) provides an estimation of the financial net benefit that trees of various sizes provide. We can derive an estimation of the net benefits of the trees proposed for the design in Marabastad through the information provided. However, it is obvious that the climatic considerations, the air pollution quantities and the tree species will be different in Western Washington and Oregon compared to Marabastad and therefore the results are only a rough approximation. Also note that an exchange rate of R8 to \$1 is assumed for the calculation.

The table below shows the estimated annual benefit for the medium and large trees proposed for the landscape design in Marabastad 20 years after planting.

Benefit Category	Medium size trees (approx 12m x 9m)			Large size trees (approx 14m x 12m)			Total benefit
	Estimated annual benefit	Number of trees	Total benefit	Estimated annual benefit	Number of trees	Total benefit	
Carbon Dioxide	R 9.12	145	R 1,322.40	R 31.60	30	R 948.00	R 2,270.40
Ozone	R 4.08	145	R 591.60	R 6.72	30	R 201.60	R 793.20
NO <sub>2</sub>	R 2.72	145	R 394.40	R 4.64	30	R 139.20	R 533.60
SO <sub>2</sub>	R 0.56	145	R 81.20	R 0.80	30	R 24.00	R 105.20
PM <sub>10</sub>	R 5.28	145	R 765.60	R 8.72	30	R 261.60	R 1,027.20
VOCs	R 0.50	145	R 73.08	R 0.24	30	R 7.20	R 80.28
BVOCs	-R 0.65	145	-R 93.96	R -1.79	30	-R 53.76	-R 147.72
Rainfall Interception	R 64.08	145	R 9,291.60	R 99.76	30	R 2,992.80	R 12,284.40
<b>Total</b>	<b>R 85.70</b>	<b>145</b>	<b>R 12,425.92</b>	<b>R 150.69</b>	<b>30</b>	<b>R 4,520.64</b>	<b>R 16,946.56</b>

