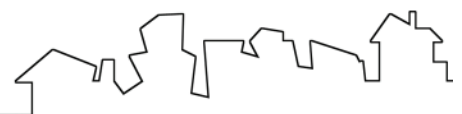
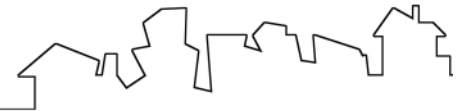


URBAN in-between







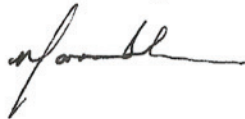
The Urban In-between

The essential connection and linking of space and the power within the experience of space is based on an interrelation between buildings, in sustaining a tension within space. The perception of tension is created by means of the in-between space (Bacon 1974: 227). 'In-between' is defined as being in the middle; 'that which comes in the **space or time separating two places or persons**' (Barnhart 1990: 1065). Furthermore, it is defined as that which is 'neither one kind nor the other; indifferent or uncommitted' (Barnhart 1990: 1065). The in-between is not necessarily residual space or a common void, but rather, a **complex 'substantial place'**: the place where the geometry "inhales and exhales;" a place of synchronic ambiguities (Gausa 2000: 334). It is this breathing space within urban congestion which can function as both a **dividing line**, separating people or place, or as a **potential seam**, stitching together fragments of the urban fabric.

DECLARATION

I, Nisha Parbhoo 0202050Y am a student registered for the course Master of Architecture [Professional] in the year 2007.

I hereby declare the following: I am aware that plagiarism [the use of someone else's work without prior permission and/or without acknowledging the original sources] is wrong. I confirm that the work submitted for assessment for the above course is my own unaided work except where I have stated explicitly otherwise. I have followed the required conventions in referencing thoughts, ideas, and visual materials of others. For this purpose, I have referred to the Graduate School of Engineering and the Built Environment style guide. I understand that the University of the Witwatersrand may take disciplinary action against me if there is belief that this is not my unaided work or that I have failed to acknowledge the source of the ideas or words in my own work.



October 2007

This document is submitted in partial fulfilment for the degree: Master of Architecture [Professional] at the University of the Witwatersrand, Johannesburg, South Africa, in the year 2007.

All images which are not referenced are the Author's own

THANK YOU...

**To my parents and family for their love and support
My mentors and lecturers for their knowledge and inspiration
My boyfriend and friends whom I learned from and leaned on
Sincere thanks to you all...**

THE PROCESS

RECONSTRUCTION OF THE IN-BETWEEN >>> EXPLORE. ASSESS. DESIGN

EXPLORE >>>

INTRODUCTION TO THE URBAN-INBETWEEN

ASSESS >>>

ASSESS >>> PRECEDE
APPLIED IN THE DESIGN

THEORETICAL APPROACH: STARTING POINT IN THE DESIGN PROCESS

THEME 1

THEME 2

THEME 3

THEME 4

THEME 5

PROPOSITION: REWEAVING THE LANDSCAPE AND SOCIAL FABRIC

EXPLORE >>> WHAT IS THE INBETWEEN

PROCESS OF RECONSTRUCTION

DESIGN >>>

RECONSTRUCTING THE URBAN IN-BETWEEN
**DESIGN STUDY: DESIGN CONCEPTS EXTRACTED FROM ANALYSIS TO BE
DESIGN PROCESS**

RECONSTRUCTING THE URBAN IN-BETWEEN

DESIGN PRINCIPLE

SITE CONTEXTUAL ANALYSIS

GENEALOGY OF PAGEVIEW/VREDEDORP

**SPATIAL DEVELOPMENT FRAMEWORK FOR 14TH
STREET, PAGEVIEW/VREDEDORP**

DESIGN PROCESS >>>

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WHAT IS THE IN-BETWEEN >>> The manifestation of the in-between in the South African context involves an understanding of the contemporary South African city, a city of constant flux, wherein the changing political and socio-economic patterns have manifested themselves in shapeless and undefined urban space. Johannesburg, in particular, is a city whose rich and diverse socio-economic history has shaped and moulded the urban geography. Cities essentially reflect the social and cultural practices of our society, and, in turn, determine and shape the spaces and social structure of our urban fabric. (Beavon 2004: 3). As a city founded on the premise of wealth generated from gold mining, Johannesburg was never envisaged to become more than a mining camp. The city grew, however, at a rapid rate, and simultaneously became a city of diverse contrasts both socially and spatially; 'good fortune of some at the expense of other' (Beavon 2004: 10).

view of the Johannesburg skyline from the top of the Carlton Centre



Johannesburg today is recognised as being a world class African city; it is both the financial capital of the Southern African region, and the centre of political and economic power in Africa (Beavon 2004: 12). Following the impact of globalization processes-the exchange and flow of capital, investment, trade, and information-the city has become part of a global cities network (Cecile 2006: 2.3). The effects of globalisation processes have largely reshaped and continue to reshape, the landscape and economic flow of the city (Cecile 2006: 2.7). The purpose, of the city has altered; from being a centralised city it has become a decentralised city which relies on the power of its peripheral support systems: systems linked within a network of local exchange to a larger global network of exchange through the flow of capital and information (Cecile 2006: 2.4).



The polycentric spatial form of South African cities is made up of boundaries and barriers, which separate and interrupt the flow of space and optimal functioning of the city. This, to a large extent is the result of regulated access to urban space, the racial zoning of particular communities. As a result, the city has become not only a desperate place for survival on a social level, but desperate in terms of its economic viability and differentiation of urban spaces. 'Cities are the most productive sites in the national economy as well as areas that accommodate the largest number of poor people' (Cecile 2006: 2.2). As mentioned in the South African Cities Network, the city to a large extent is the necessary interface between the local and global which encourages a dynamic form of connectivity and exchange both socially and economically (Cecile 2006: 2.2).

view of a home located in the northern suburbs of Johannesburg



Both inhabitants of the city and foreigners refer to the city in being a 'gateway to opportunity', but, as many have experienced, the city can equally be a place of exclusion and marginalisation. This widening gap of spatial fragmentation is often coupled with a widening gap of inequality between the wealthy and the desperately poor, who tend to cluster in the declining inner city suburbs or on the periphery of the city. With a multiplicity of limitations set upon the inhabitants of the city, we need to address the importance of the inclusive city.

the widening gap of inequality-graffiti outside a home in a suburb near Sandton CBD



Fuelled by its speed of change and exchange, and the movement of people back and forth, the city is a place of impermanence and transience. Perhaps it is the notion of informality of city spaces that enhances the dynamism of the city. Informal traders can setup shop today on a nearby pavement and tomorrow the same trader is positioned in a nearby town. It is precisely this notion of transience and impermanence of city spaces which leads to the questioning of the viability of restructuring space, and the social and spatial implications of doing so.



Furthermore, we may feel the need to question to what extent architecture can facilitate in uniting the city and its fragments through a process of recovery of fragmented and socially divided spaces. Given the city's tumultuous history and strictly engineered political and social frameworks, the shaping of the urban fabric has resulted in forming separate parts and, furthermore, separate communities (Trancik 1986: 1). In a landscape troubled in spatial and social histories, would it not be more viable to focus on reweaving the severed connections of those living in marginalized areas, and to work on re-establishing the spatial relations and networks through which they are connected, instead of changing the spaces themselves?

informal 'barber shop' located in Kliptown, Soweto



Re-establishing networks within the city involves taking a broad view of the city and the opportunities it presents. The differentiation of space does not dissolve with the re-establishing of social and spatial networks. To a large extent, the growth and future of the city rests on the degree of urbanity within the spatial and social realm of the city. 'The Desire for Urbanity' by Francois Barre suggests, the symbiotic relationship between the nature of space and society, as well as the implied link between that of social behaviour as a result of spatial actions. 'Urbanity relates the city, establishes its relationships and congruities. It weaves the links while telling the tale' (Trancik 1986: 38).



The breakdown of urbanity within the city, in its physical and tangible manifestation, is the In-between space of the city, the marginal and often undesirable spaces situated beside transport interchanges or within the derelict strips of land between neighbourhoods. In desperate need of restructuring in order to adapt to the changing needs of the inhabitants of the area, and in turn, contribute in a positive manner to the larger context, these spaces require reweaving of their programme and activities, to achieve a reintegration into, and cohesion within, the urban fabric.

view of a vacant plot/scrap yard in Kliptown, Soweto



Furthermore, the dissolution of urbanity within city spaces has led to the collapse of social networks. This is reflected in the spaces between people, in the separation of people and place in the contemporary South African city. Our current spatial configuration of the city has led to a noticeable breakdown in the social realm of the city, leading to a multiplicity of worlds in a divided city. There remains a persistent effort to escape the harsh mechanisms of the past which largely defines our relationships to the city and the city to the individual, but, despite efforts to unite city and society, the city remains divided along social and spatial lines.

view of a social housing development located on the periphery of the Sandton region



As citizens, we are guided by caution and suspicion of our urban environment, which largely disenables us from fully engaging in public interaction. According to Judin, one of the co-authors of the book, 'Blank_architecture, apartheid and After' 'social divides are deepening, social circles narrowing' (Judin 1998: 63). South Africans are developing rapidly along different social and spatial lines; guided by self-interests, we contribute daily to the deepening of in-between spaces of our cities-places inhabited by everyone, owned by no-one (Judin 1998: 63). What, in effect, will unite the city and its fragments?



People come to cities to experience and engage in the social and cultural opportunities that the city provides. Johannesburg, in particular, is recognised as being 'a place where strangers have always converged.' According to an article entitled 'Diversity and Migration in Inner City Johannesburg', the city can be described as an 'inclusive city' in that it is 'continually surrendering parts of itself to new arrivals' (Kihato 2007: 206).

small industry located on the edge of the city centre



As a geographical point of convergence of many cultures and populations, the inclusiveness of the city is equally a place of contesting cultures, identities, and ownership of city spaces. The differences between individuals and their relationship to the spaces of our city is often manifest in clashes over 'who belongs in the city and to whom the city belongs' (Kihato 2007: 206). As a result, the quality of urbanity within the city is largely dependent on the quality of the built environment.

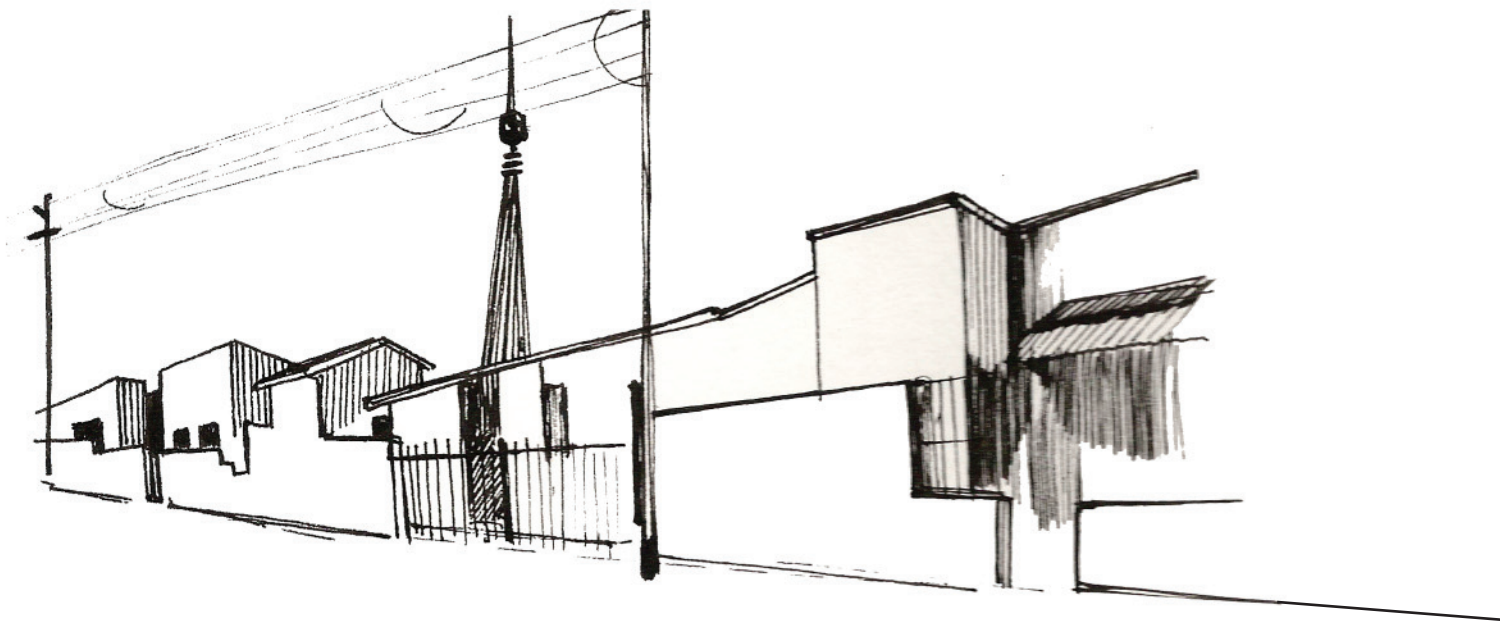


Recognised as being a place of interaction and opportunity, Johannesburg is home to approximately 3.2 million people, two thirds of which live in less than adequate housing (Dewar 1991: 17). These figures, according to the census of 2001, are alarming in that they point to the influx of individuals to the city seeking shelter and the basic provision of services on a daily basis. As a result, resources are being stretched to meet the demands of the growing population.

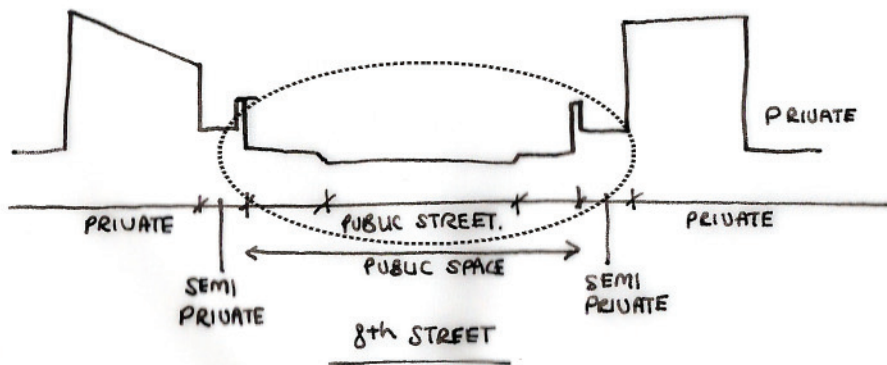


Much of the Johannesburg landscape reflects the social and spatial divides of the city and its inhabitants; from the smallest scale of the vacant plot, to the fragmentary nature of neighbourhoods, the city is distorted at various scales (Trancik 1986: 6). In an effort to re-examine what could be termed as a diminishing urbanity between the inhabitants of the city, and the relationship between inhabitants and the spaces within the city, we need to examine the physical and social in-betweens at their various scales and their effects on our local context.

view of an exclusive cluster development in the heart of Sandton



8th STREET.



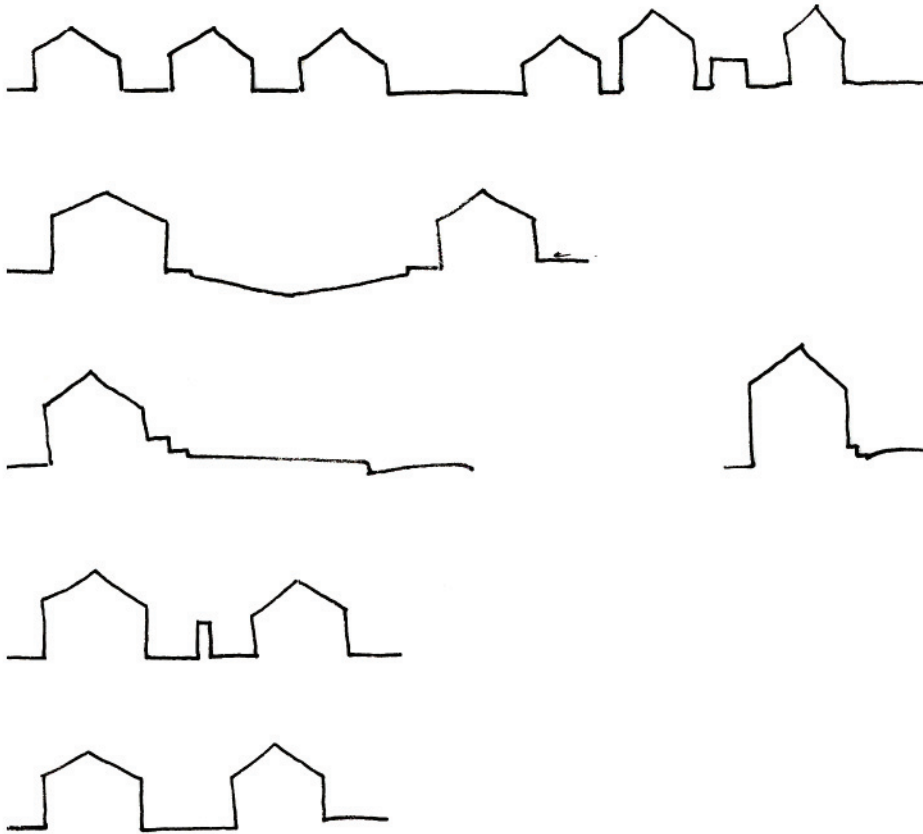
PROPOSITION

In an approach to reconstructing the in-between in the Johannesburg landscape,

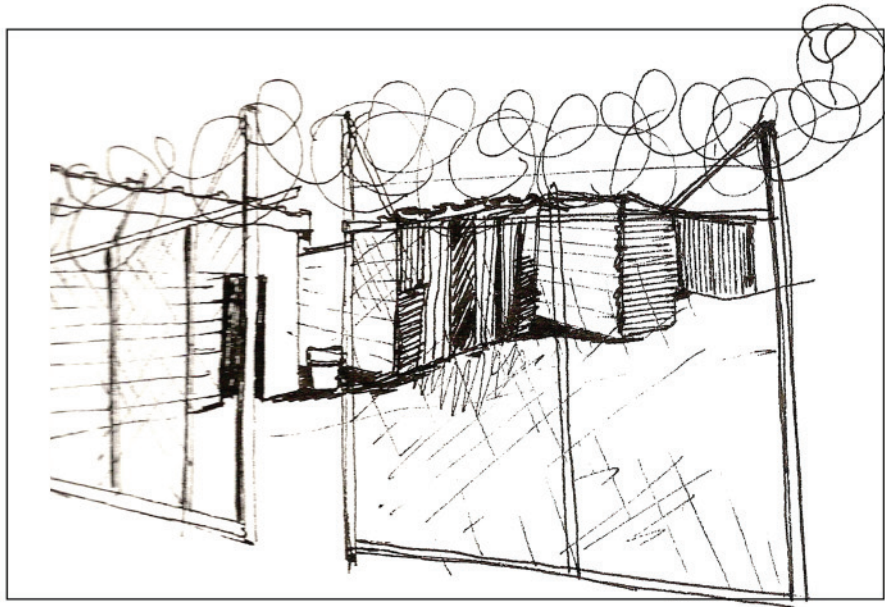
I have identified the area of **Pageview /Vrededorp**, a city suburb located on the edge of urban opportunities and divided by a regional boundary, as an area that is both socially and spatially divided and remains isolated from its surrounding context. A broad analysis of the area identified the need for a response to the complexities of the site: the history, communities, stakeholders, and current economic trends within the area that need to be addressed at a larger city scale in order to solve the issues within the area on a local scale. One of the many challenges of the focus area is '**memory of place**', which is preserved in an intangible manner in the minds and actions of the community. This intangible memory requires conservation in order to initiate the weaving together of two fabrics into the larger city context, and to re-forge a sense of community in a divided

	BETWEEN NEIGHBOURHOODS
SCALES OF IN-BETWEEN:	BETWEEN STREETS
<u>METROPOLITAN SCALE</u>	
<u>REPRESENTATIVE SCALE</u>	BETWEEN HOUSE AND STREET
<u>BUILDING SCALE</u>	
	BETWEEN HOUSE AND BOUNDARY
	BETWEEN HOUSE AND HOUSE

THE PROCESS of reconstruction of the in-between involves, on the one hand, an investigation into the physical attributes of the city which have contributed to the in-between spaces in the Johannesburg landscape, and, on the other, an investigation into the social constructs of space in the city which have separated people and place in the urban fabric. The process involves an enquiry into the materialization of historic spatial ideologies which have impacted on the Johannesburg landscape. In terms of the social construct of the city, the investigation involves an enquiry into the sociological impacts of spatial ideologies in determining the nature of city spaces as either inclusive or exclusive places. As part of a process of examining the in-between, the street is identified as 'social space', where informal and spontaneous encounters shape the formal spaces of the city. Furthermore, the landscape is recognised as being the agent of transformation; the physical element to reweave the in-between spaces of the city within a framework that fosters growth and positive change. In terms of addressing memory and perception that often exists in socially divided areas of the city, the investigation addresses the importance of historical narratives in shaping individual and collective memory in the landscape.



The author Manuel Gausa describes the need to improve the conditions of the existing urban fabric through methods of restructuring and improving the existing context, made possible through discontinuity in the fabric, the potential of fragmentation and excision, and by identifying the potential of vacant spaces in generating positive and active relationships to the existing context (Gausa 1998). The reconstruction of the urban in-between involves a **re-interpretation of the in-between space of Pageview/Vrededorp as an interface**. It is this interface between space and society, after all, which can redefine our relationship and engagement to the city.



Theoretical approach.

A UTOPIAN URBANISM INTERPRETED IN THE SOUTH AFRICAN CONTEXT,

'modernist planning principles, in-between spaces, social change, social and spatial disparities, fragmentation, separation of functions, separateness, zoning, mono-functional vs multi-functional'

A UTOPIAN URBANISM INTERPRETED IN THE SOUTH AFRICAN CONTEXT

The impact of modernist planning principles in the urban fabric has had widespread manifestations, both globally and locally, in shaping South African cities, and has resulted in in-between spaces disconnected from a larger urban framework. Historic precedents are essential in understanding the way in which modern space has evolved through modernist planning principles which have manifested themselves in the city.

Utopian thought is often regarded as a way of dealing with problematic social conditions with the intention of seeking a radically different approach to a way of life and standard of living (Pinder 2005: 18). In a quest to discover the good urban life and ideal society, utopian thought explores what constitutes such a society and the functioning of society in embracing social change (Pinder 2005: 16). The modernist utopian approach was based on 're-imagining' the city and its spaces in order to bring about larger social change within urban life (Pinder 2005: 2). The tools for implementing change were outlined in strict programmes which allowed for the rigid implementation of their ideas and principles, altering the spatial environment and built form of cities worldwide.

BACKGROUND TO UTOPIAN THINKING

Utopian thought and practice involves social and political concerns whereby changes in urban space are believed to impact on the changes within urban life (Pinder 2005: 3). With rapid urbanisation and global processes in Europe came larger urban and social problems and fears of the social consequences of the changing city society (Pinder 2005: 7). Radical proposals were suggested to deal with the situation in Europe and to bring about urban and social change. The urban planning principles of Ebenezer Howard and the garden city movement, and that of Le Corbusier's urban schemes of the 1920's and 1930's, are both proposals confronting the problems of the industrial city which suggest radical changes to the nature of space and society (Pinder 2005: 8). The underlying principle of change and the reshaping of the city and society was a shared vision of modernism, along with the concept of spatial and social ordering (Pinder 2005: 9). The political implications of their approaches to the problems associated with order have, as a result, left noticeable scars on many South African cities.

In discussing the extent to which modernist planning principles have impacted on the spatial realm of South African cities we may question to what extent attempts to establish order and socio-spatial regulation are essential components of utopian urbanism. Rational spatial order and the desire for the 'self contained unit' were key principles in utopian practices. Many of the traditional components and forms of the ideal city are explicit in the composition of Renaissance cities. Here the traditional forms of composition, architectural form, and rigid spatial planning are expressed, along with the notion of maintaining order and harmony through control and regulation of the inhabitants of the city. (Pinder 2005: 21). Similarly, the apartheid framework stipulated strict control and regulation on the urban fabric, and thus placed limitations on sectors of the population.

In the book *Utopia*, 'inhabitants have to live in full view of all', and, 'anyone who takes upon himself to leave his district without permission, and is caught without the prince's letter, is treated with contempt' (Pinder 2005: 21). The inhabitants of this utopia were expected to obtain permission to go beyond the boundaries or city limits of their self-contained city. In South Africa, the 'Pass Laws' stipulated that Africans in the city had to carry passes and in the Public Amenities Act, Africans were prohibited from attending or making use of certain public amenities (Beavon 2004: 67). The exclusion and control of individuals (and their whereabouts) denied non-white citizens rights to the city and public facilities, and has largely led to a politics of exclusion in an exclusive city.

The tendency of modern utopian practices is seemingly on differentiating space and, as a result, separating society, but to a large extent manifests itself in a separation of space from society and a change in spatial and social relations so that neither space nor society correspond (Pinder 2005: 23). The utopian manifestations in South African cities must be examined in terms of what the state sought to control and repress, in order to address the city is and its potential structuring of space and society according to modernist principles. (Pinder 2005: 26).

THE SOUTH AFRICAN CONTEXT

When examining the South African city in relation to its interpretation of utopian planning principles on the landscape, one has to consider, in each case, to what extent foreign principles of planning and regulation of space intersect with local ideas and traditions to form a uniquely South African model. In order to understand the extent to which these utopian principles intersected with spatial and social planning in South Africa, we must deconstruct the historical layers of the city to establish its intrinsic social and spatial history.

By the early 1900's, Johannesburg's social and spatial disparities were visible. There were clear divisions of growth and repression in the city of gold. Its growth, to a large extent, was led by the city's appeal to international investors, which resulted in economic investment in the expansion of the city, and, as a result, set the foundations for Johannesburg to become the financial capital for the entire southern African region (Beavon 2004: 12). On the other hand, the growth of the city focused on extending the peripheries of the city into separate townships, and on establishing a separation of social groups through principles of zoning (Beavon 2004: 40). These zoning principles established a set of boundaries for the newly developed town and largely influenced future patterns of settlement (Beavon 2004: 46).

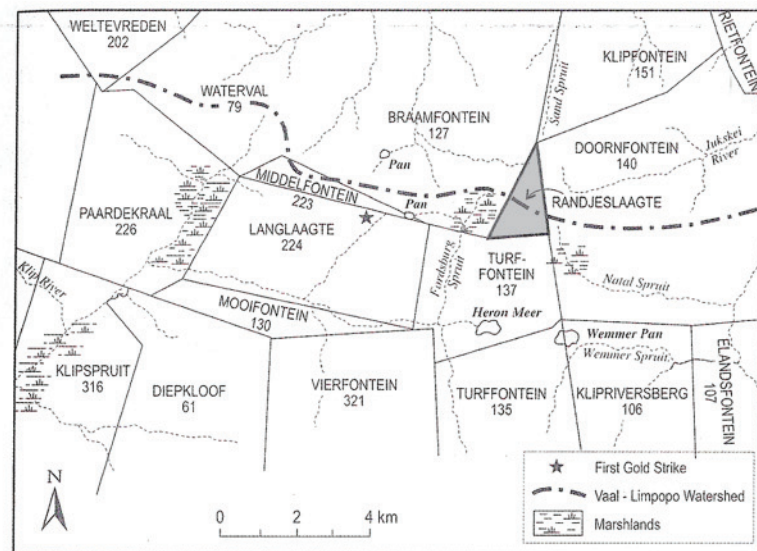
→ the abstract diagram of the built up areas of the city illustrates the growth of Johannesburg between 1900 and 1917 and the increasing peripheral development (after Beavon 2004: 7).



The same tools for executing segregation and fragmentation of the urban fabric in accordance with modernist planning were applied in the South African context, although mainly driven by racial intentions. The formal precepts of apartheid's separation policies were instilled into the social and spatial spheres of society under the guise of new town planning precepts, which accorded well with those of utopian modernist ideals. The marrying of these spatial ideologies of modernism and apartheid moulded and shaped the dominant pattern of development in South African cities in accordance with the political ideology of apartheid and separate development (Dewar 2004: 39). The separation of land use as a modernist ideal was applied to South African cities along racial lines. The neighbourhood concept outlined the ideals of a neighbourhood unit based on racial segregation and separate development. Lastly, the concept of movement, which is the manifestation of zoning in the city, required the development of high speed routes linking fragmented parts of the city together in an aim to increase mobility as opposed to accessibility. The spatial manifestations of these concepts resulted in urban sprawl, the fragmentation of the city into divided parts, and the separation of the individual (Dewar 2004: 40).

The 'uitvalgrond', upon which the town was established, was a relatively small triangular piece of land that fell out of the Randjeslaagte farm boundary. From the onset of the town's establishment, the spatial geography of Johannesburg has been that of an in-between space, a vague portion of land, selected as the site for a mining camp (Beavon 2004: 28)

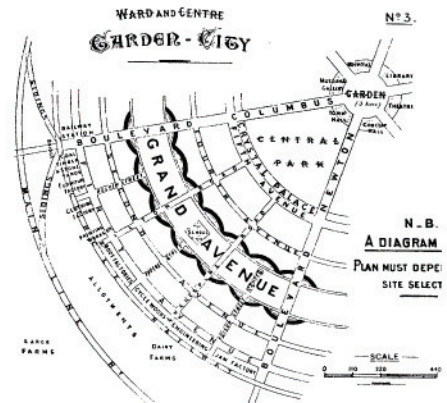
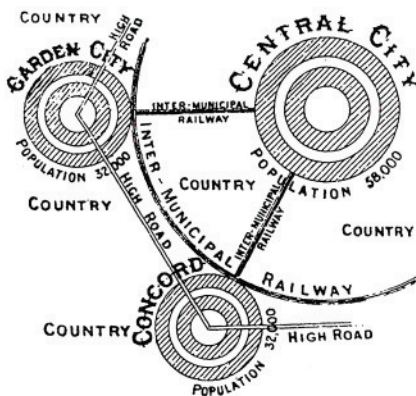
→ the map of the farm portions within the Witwatersrand region, highlights Randjeslaagte, the triangular portion of ground upon which the town of Johannesburg was established (Beavon 2004: 47).



UTOPIAN SUBURBAN PLANNING PRINCIPLES

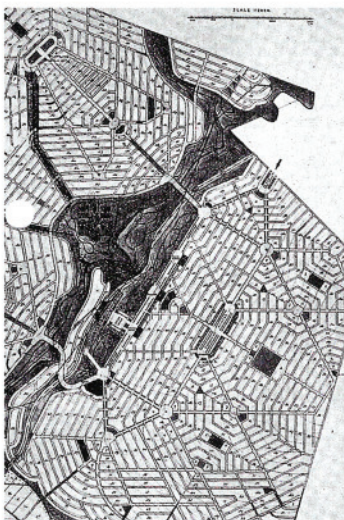
The utopian notions of urban planning consider contrasting visions of the city and the country, the country being depicted as the organic and natural society while the city is perceived as the corrupt and chaotic society. Ebenezer Howard's garden city movement was precisely this marrying of city and country which sought to relieve all the urban problems not only in the built environment but in the fabric of society (Pinder 2005: 32). Howard's principle focus was that of addressing the problems associated with the late 19th century city: over crowdedness, unplanned urban areas, and unhealthy living conditions, and the general disorder and chaos of society. He therefore focused on restoring order, harmony, and balance through spatial ordering of the negatively-perceived industrial life (Pinder 2005: 33). Howard believed strongly in a balanced lifestyle, and focused on establishing a 'polycentric social city' which would accommodate this balance (Pinder 2005: 36). His concern with separating zones as part of a process of unifying the city recalls More's Utopia, of space carved up. 'The separating of functions in keeping with the good and moral values of the city, to prevent the mixing of living/ working and its functional activities from meshing' (Pinder 2005: 39). Howard's ideals were strongly influenced by the 19th century social reformer, James Sik Buckingham, who sought the removal of 'unhealthy and disagreeable activities from the city in a scheme that linked concerns about health with those of morality' (Pinder 2005: 39). In the 1950's, many urban renewal projects were founded on the premise of social hygiene, and a similar notion was employed under the apartheid era Slums Act which led to forced removals under the premise of ridding the city of its unhealthy settlements. This was a strategic political move on the part of the state to force people to relocate to the periphery as part of its segregation policies (Trancik 1986: 12).

→ Ebenezer Howard's Garden City diagrams of the 1900's illustrate the separation of urban functions into radial urban planning schemes (Pinder 2005: 37)



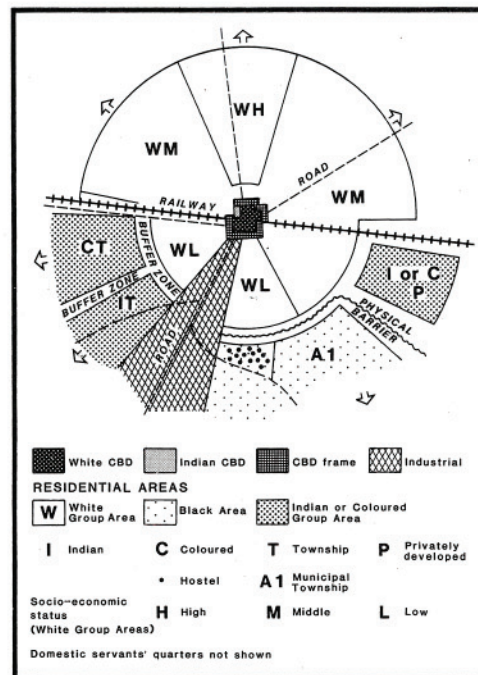
THE NEIGHBOURHOOD CONCEPT

The principal planning of townships was based on a similar utopian premise of the neighbourhood concept in the garden city. There was a definite planning principle of rational and orderly development and control through town planning frameworks (Dewar 2004: 40). The concept of neighbourhood was based on an introverted focus of development without a concern in connecting the neighbourhood within a larger urban context other than through mobility spines. As a result, the spatial layout of these neighbourhoods relied on limited points of access to and from the neighbourhood as a means of controlling the lives of the inhabitants of these areas (Dewar 2004: 40). Instead of the principle theme being that of the good urban life, it was rather that of implementing the ideal life stipulated by the state; in other words, what the state perceived to be the good urban life for certain population groups. The spatial configuration of the neighbourhood is a direct adaptation from the early garden cities of Europe, where suburbs had limited access points in order to emphasise the notion of these enclaves as self-contained locations. The overall town planning scheme in South Africa, referred to as the 'model apartheid city,' employed a rationally-based layout, which divided the city and its spaces into designated areas for certain population groups, according to race and socio-economic status, and divided city spaces into zones for industry, townships, and development nodes (Christopher 1994:107). Howard's concern for the separation of functions is materialised in the use of buffer strips or zones to separate and prevent the intermingling of races or any form of activity, in the form of a barrier or boundary. The strategic location of these strips, has contributed to a fragmentary landscape and reinforced a political idea of separateness.



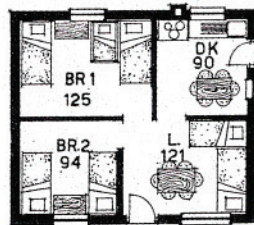
→ proposal for Orlando township based on garden city movement townplanning ideologies (Chipkin 1993: 206).

→ the model apartheid south African city separated and fragmented by racial zoning(Christopher 1994: 107).



The single free-standing dwelling situated on its own plot was regarded as an expression of the good urban life, even in the case of the poorest communities, and Howard viewed the freedom of space for the individual as part of a balanced lifestyle. Garden City principles have had a profound influence on the construction of low-density, low-income housing projects in South African cities, and the freestanding model multiplied in a landscape of vast open space has resulted in an overall loss of relationship between built and non-built in the landscape-forging unproductive spaces between the built. (Trancik 1986: 21). This spatial expression does little to contribute to the well being of the individual, as this pattern of development separates individuals from public amenities and the activities associated with life, living, working, and recreation. Similarly, garden city principles viewed the self-contained cities as the idealised form of development. In terms of the housing standards and design, this is where the modernist principles of a rational design based on minimum standards was employed. The 51/9 house was the suburban model which was said to provide for the perfect nuclear family in terms of its efficiency in layout. The basis of the design prevented further room for expansion of the basic unit. As a further development of the suburban housing model came the detached house and semi-detached and row house typologies

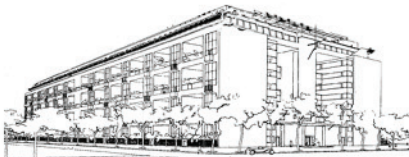
→ standard 51/9 house of the apartheid spatial legacy. The dwelling is the product of an analysis of the minimal standards and requirements for living units (Chipkin 1993: 215).



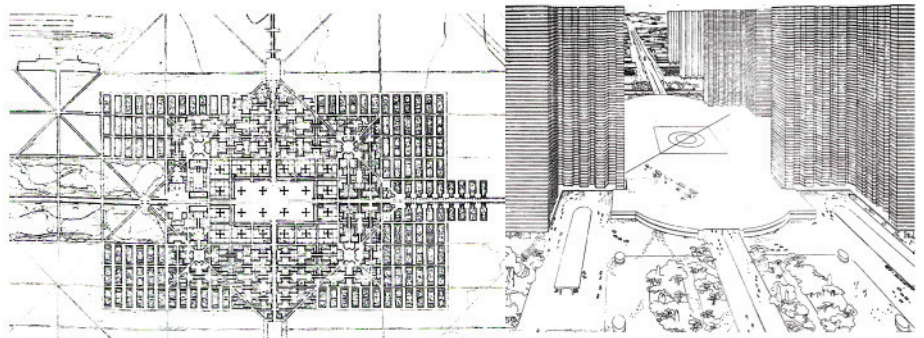
The social ideals of Howard were meant not only for a reordering of the city, but for the reordering of society, and throughout the urban planning of the city the interests of the community were at the forefront of his policies (Pinder 2005: 40). The negative notion of the garden city came about through the association of the principles of this city typology with that of the practice of town planning as part of a capitalist mode of urban planning rather than on the intended focus of enabling social and spatial change (Pinder 2005: 46). In South Africa, the neighbourhood concept as the exclusive enclave is a manifestation of such principles where the notion of a 'prosperous suburbia' has emerged (Pinder 2005: 46).

UTOPIAN URBAN PLANNING PRINCIPLES

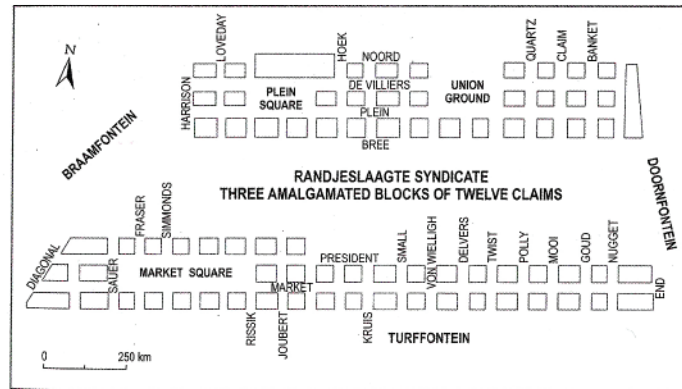
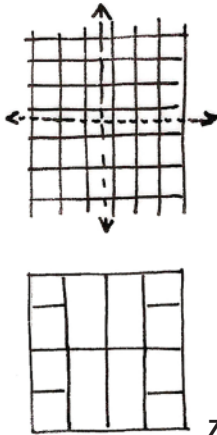
Le Corbusier similarly fought against the disorder of large cities, and shared the same vision as Howard, in terms of opposition to the industrial city. Through a process of social change, he aimed to bring about a new urban space, with the help of architectural and planning principles, to resolve the crises affecting modern cities and to challenge the traditional patterns of urban space and its associated perceptions (Pinder 2005: 62). His 'Contemporary City for Three Million People' of 1922, establishes a programme based on the nodal building as an object in the landscape, separated from other developments through movement systems and the vast expanse of open landscape (Trancik 1986: 27). Le Corbusier was against individuals intermingling within the city, and, therefore, sought boundaries as a means to prevent this intermingling. This concept of compartmentalizing individuals and forming boundaries between people and place is a notion viewed by many social reformers as establishing the separation of individuals along social and spatial lines. (Pinder 2005: 103). Thus, rigid zoning was used to solve the confusion of boundaries and to instil a measure of control to ensure a 'non-contaminating' of various land uses (Pinder 2005: 104).



→ Le Corbusier's Contemporary City 1922-radical city planning based on a hierarchical order of functions and zoning. The city layout is based on a rigid axial layout with tall skyscraper buildings located at the heart of the city. As the city expands, large block buildings dominate the landscape



The design generator, the grid, is a mechanical method used to regulate space and organise a separation of parts. The grid, as such, has a long history in the layout of space within cities. Its flexibility for expansion of its parts is fundamental to its basic ordering system, but can simultaneously contribute to the loss of spatial containment (Trancik 1986: 31). The effectiveness of the organizational structure of the grid, leads to the question as to whether the grid connects or rather separates elements. In Johannesburg, with the assumption of the mining camp as a temporary town, the square grid and module was instrumental in establishing instant order and regularity on the geography of the city. The mining camp was laid out in two separate sections, with as many small stands as possible laid out in an orderly fashion in the hope of generating large revenues from the small street blocks. Typical stand sizes of 50 x 50 (Cape) feet or 248m² were used (Beavon 2004: 24). With a functionalist approach to separating place and activity, the grid became the necessary tool for establishing separation of city elements, in that it reflects a neutral, non-hierarchical pattern of development (Trancik 1986: 35).



ZONING-AN INSTRUMENT OF TOWN PLANNING

→ the layout above illustrates the first stands allocated in Johannesburg in 1886 according to a grid layout and a module of small street blocks (Beavon 2004: 23)

Zoning is a strategic method adopted by the state in transforming the urban geography, both on a social and a spatial level. Zoning worked hand-in-hand with legislation in the city, to re-order city spaces through various tools of racial ordering.

The functional zones and residential patterns of Johannesburg were established within a short space of time, and these rigid patterns laid the foundations for apartheid (Beavon 2004: 67). Segregation, in the form of legislation, was implemented with strategic Acts which contributed to the formal segregation and fragmentation of Johannesburg. The 1923 Native Urban Areas Act, and following that the 1930 amendment to the 1923 Act, and finally the Slums Act of 1934 shaped the division of the city along racial and class lines (Beavon 2004: 95).

Zoning in Johannesburg was established on various levels as part of racial segregation policies. This included the structure of movement routes of people to and from the city, and the accessibility of the city to individuals. Zoning policies also regulated town planning principles as a method of establishing a balance between the areas of built and unbuilt in the landscape. The farm boundaries established, for instance, in the initial geography of the town stipulated physical boundaries which served as a division of the landscape. Furthermore, the zoning of activities structured the lives of individuals in stipulating what could take place, and where, in the city. The Group Areas Act of the 1950's formally imposed limitations on individuals in the city and furthermore, contributed to limitations on the ability of South African cities to operate as efficient economic entities. As a result, because of rigid zoning, fragments of disused land remain in the city's central region (Bernstein 1990: 9)

Zoning restrictions were also imposed on the initial layout of suburbs based on socio-economic status (Beavon 2004: 182). Furthermore, five dominant neighbourhood types emerged based on socio-economic status, culture and ethnicity (Beavon 2004: 185). The Slums Act highlighted the mixed races areas and brought about racial re-ordering in the city, which resulted in the expropriation of land in many locations for the poorer white communities. As a tool for the restructuring of the landscape, the expropriation of land through forced removals was a means to bring about physical and social division.

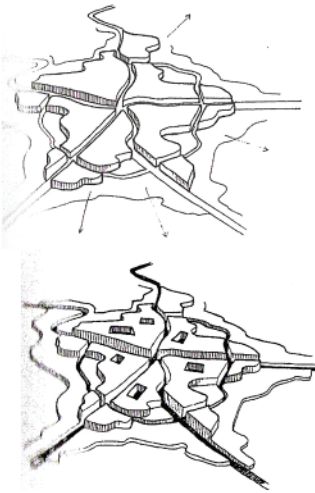
THE IMPACT OF UTOPIAN PLANNING PRINCIPLES

Utopian town planning models have led to a breakdown within the spatial realm of the city, and, as a result, led to the dissolution of urbanity within city spaces. Lefebvre regards the differentiation of space into separate zones as impacting on the 'modes of behaviour and social groups' within city spaces. These characteristics are not conducive to forming spatial and social cohesion (Pinder 2005: 138).

Lewis Mumford explains how utopian ideals embodied in the modern city were based on 'isolation, stratification, fixation, regimentation, standardisation, and militarization' (Pinder 2005: 109). These ideals are destructive to the spatial and social realm of the city, and, are in fact, 'utopias of a dystopia'; their differences become their similarities and their similarities are their differences. (Pinder 2005: 109). South African cities are a prime example, where the city is regarded as a 'site for political interests,' and this is exhibited in the way in which power is exerted on and through the urban landscape (Pinder 2005: 245). Many utopian visions of the late 19th and early 20th century have been distorted in the planning of the South African city to suit political agendas and capitalist interests, and, to a large extent, they are contradictory to the very principles and values for which these utopian ideals were established. On this basis, the notion of the exclusive city has become the social reality of spatial forms (Pinder 2005: 249). The issue one needs to address is how to transform these spaces, shaped by past political forces, to provide a more inclusive, compact, and accessible urban environment.



→ poster of defiance against the harsh zoning regulations in the 1950's (South African History Archive 2004: 85).



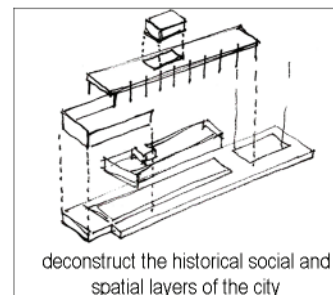
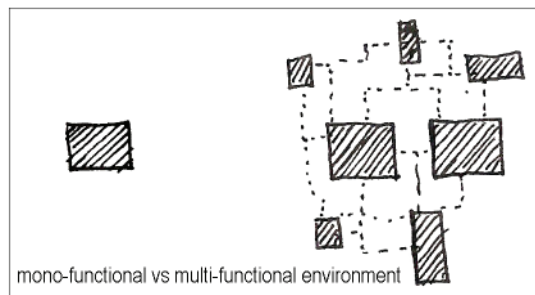
→ diagrams illustrating the effects of uncontrolled urban sprawl on the urban fabric (Dewar 1991: 38)

In an effort to bring about rational order within city spaces, the city has in effect manifested itself in the complete opposite. There is increasing disorder of city spaces, and, as a result, severed connections within our social and spatial networks (Dewar 2004: 39). With growth and expansion of the city, and Johannesburg in particular, come many problems. City planning according to Dewar is there to guide and direct urban growth, and not to control it, and therefore we need to understand how to accommodate growth in our environment to meet the needs of the inhabitants of the city. Design generators of the city need to embody market needs, social needs, and developer interests to maintain a measure of balance within city spaces and social relationships (Dewar 1991: 24). This involves understanding 'who we are designing for' 'what their needs are' and 'how we can address their needs in a manner that is inclusive and beneficial to the city as a whole.' We, thus, need to identify the path that society should adopt.

The geography of the city, the city's history, and the political and social agendas imposed on the city have moulded and shaped the city into three significant spatial manifestations. Firstly, urban sprawl, and the large land gaps produced by this spatial form in the heart of the city; secondly fragmentation of the landscape and city spaces; and thirdly, separation between people and place according to culture, class, and ethnicity (Dewar 2004: 40).

The city has become a complex environment, one that requires integration between activity and function. South African cities, in particular, need to focus on transforming mono-functional areas, manifested through separation, to multi-functional areas focused on integration (Gehl 1987: 103). Future planning of the city and city spaces requires identifying the negative impacts of social and spatial fragmentation and proposing a transition from a segregated and fragmented environment to a more inclusive and integrated environment

Concepts extracted from analysis to be applied in the design process:





Theoretical approach.

THE EXCLUSIVE CITY IN RELATION TO SOCIALLY INCLUSIVE SPACE,

'social separation, place-bound, urban framework, spatial isolation, social diversity, collective use of space, place-identity, the enabling structure'

THE EXCLUSIVE CITY IN RELATION TO SOCIALLY INCLUSIVE SPACE

In 'the City and the Grassroots', Manuel Castells noted, 'the new space of a world capitalist system, combining the informational and individual modes of development, is a space of variable geometry, formed by locations hierarchically ordered in a continuously changing network of flows: flows of capital, labour, elements of production, commodities, information, decisions and signals.' He concludes by saying, 'the new tangential urban meaning is the spatial and cultural separation of people from their product and from their history.' 'What tends to disappear is the meaning of places for people' (Hayden 1995: 42).

One of the major concerns for Johannesburg as an emerging city is the social exclusion and geographic isolation that our current urban form presents. (Ferrari 2006: 4.29). Fragmentation as opposed to social cohesion and the diversification of urban lifestyles have contributed to social exclusion. As a result, social and spatial differences define city inhabitants and their spaces. To a large extent, we need to define the exclusive, city as opposed to the inclusive city, and question what the root causes are of social separation and meaning of place for individuals. We need to understand the socio-economic manifestations with regards to displacement and spatial fragmentation in the city, in that the transformation of urban space results in a transformation in urban life, affecting social ties and everyday urban practices. In determining the way forward, a policy of urban inclusion and the ability to act collectively are necessary to construct socially inclusive spaces and maintain social cohesion.

EXCLUSIVE / INCLUSIVE SPACE?

In Robert Venturi's 'Complexity and Contradiction in Architecture', he addresses the absence of context and open space in our landscape. He suggests the spaces created by Modernist ideals were largely exclusive space; space isolated from its surroundings, as opposed to inclusive space which is integrated space (Trancik 1986: 37). Inclusive space is linked to a larger urban framework; it relies on its inclusion in its strength of networks to a larger context. Exclusive space within our cities is largely composed of freestanding and disconnected buildings linked by vast mobility patterns, which Colin Rowe, the urban theorist, defines as being disruptive to the continuity and 'texture' in the city, -the texture being the pattern of streets, buildings, and open space- the 'fabric' of the city. Historic relationships between the built and un-built in the urban fabric express a clear solid / void relationship of positive voids of inclusive space, as opposed to negative voids of lost space (Trancik 1986: 37). In contrast the built/ un-built relationship of the detached dwelling from garden city principles depicts the dwelling as an object separate from a larger context (Chow 2002:43).

With rapid urbanization came the choice to separate home from workplace, and, as a result, the neighbourhood became the acceptable form for this separation of activities. The garden city suburb is an exclusive space wherein the quality of space produced is intended to satisfy human needs and desires. However, the urban planning focuses on exclusivity in the separation of activities (Trancik 1986: 53). If planning and social needs are not linked, then spatial isolation will lead to social isolation. In South Africa particularly, our social framework is that of exclusion-poorer communities are

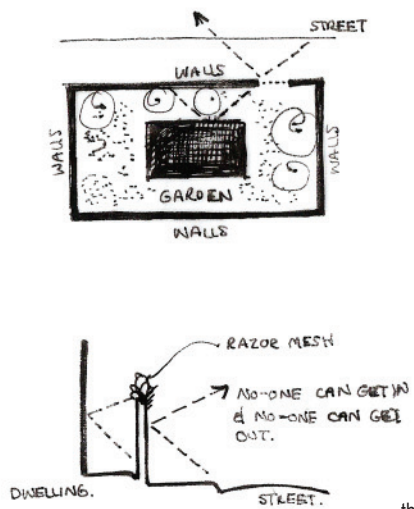
forced to either be located within the declining areas of the city or to be located on the urban periphery which presents a different set of problems regarding accessibility to urban opportunities. The current pattern of city re-urbanisation is concentrated in 're-development zones' or 'improvement districts' to establish new urban 'lifestyles' of 'loft living' apartments from the restoration of old buildings and gated inner city communities. Development of this nature leads to further segregation and social and spatial fragmentation, widening the gap of inequality within Johannesburg lifestyles (Oswalt 2005: 45). Furthermore, the restructuring of urban space through capitalist interests brings about a deeper level of surveillance and control in our lives. With the expansion of the city, on the one hand came increased independence and mobility, but on the other, the retreat into separate communities, with separate identities. There is a tendency for individuals to withdraw from urban life into isolated, private spheres, behind large fences and gates, or to the culture of the shopping mall, which, lead to a society of isolation and a negative urban culture which is detrimental to social cohesion (Oswalt 2005: 47).

Inclusive design, however, recognises social diversity within a city and the collective use of space (Hayden 1995: 12). Designing for inclusion in an exclusive environment rests upon the extent to which the construction of space can embody the social values of a particular place, its particular culture, and its response to human needs, and, as such, serves as a mediator between society and space. The ultimate goal in creating inclusive space is in formulating inviting, comfortable, accessible, equitable, safe, secure, and meaningful environments. Debates on issues of culture, gender, race and class, however, contribute to many of the socio-economic and political agendas of contested spaces and places of settlement within our city (Hayden 1995: 6). Political power often imposes a measure of control on society, and, as such, determines the nature of our spaces and its inhabitants. A socially inclusive urban landscape is largely dependent on the histories of the landscape, which, in effect, create a heightened sense of place.



→ above: view of prison wall at the 'Old Fort', Constitution Hill.

right: one of the many forms of protection and security in suburbs in and around Johannesburg



the inclusive/exclusive environment-the similarities between two diverse environments are striking

THEORIES OF INCLUSION

The French sociologist Henri Lefebvre, in the 'Production of Space,' provides a framework linking the individual sense of place and space to the political economy. He argues that 'every society has shaped a distinctive social space meeting requirements of economic and social reproduction' (Hayden 1995: 19). The 'production space' he refers to, in light of public space of the city, is the reproduction of social relations (Hayden 1995: 19). Lefebvre emphasised, the importance of space for shaping social production. Space can be used as a tool to either limit or encourage economic and political rights of sectors of the population, and, in effect, determines one's accessibility to space (Hayden 1995: 22). This notion of spatial segregation, Lefebvre explains, 'is permeated with social relations; it is not only supported by social relations but it is also producing and produced by social reliance' (Hayden 1995: 41).

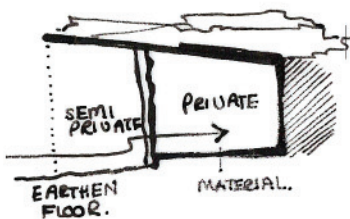
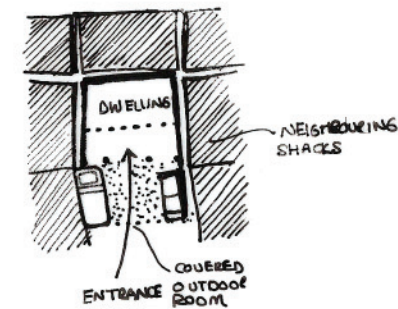
David Harvey's opinion of the destruction of spatial relations, which results in a largely exclusive city is that it is due to capitalistic practices of our emerging society and the dynamic flows and changing practices which have brought about the restructuring of place (Hayden 1995: 42). Years of rapid change have largely affected the spatial layout of our cities and led to a distinct shift in focus in the use of space for private and collective use. The current urban form has become an appropriation of space separating the design for both individual and collective participation (Trancik 1986: 15). Harvey furthermore suggests, 'the elaboration of place-bound identities has become more rather than less important in a world of diminishing spatial barriers to exchange, movement and communication' (Hayden 1995: 43).

A similar notion, expressed in the work of the urban planner Kevin Lynch, is based on the cognitive mapping of space which focuses on the individual's heightened sense of place. This style of mapping is important within our current urban landscape, where the dissolving of boundaries and the temporality of spaces, have led to the dissolution of place-identity and attachment to a particular place. Although Lynch's interactive method engages people in identifying their relationship to a particular place, in either being accessible and inclusive or exclusive, it does not solve the disparities of social fragmentation. (Hayden 1995: 27).

DISPLACEMENT IN THE CITY

According to an article on social cohesion and territorial dynamics, 'between 40 and 80 percent of urban growth in developing metropolises can be attributed to informal residential settlements' (Langlais 1996: 69). In determining the motivating factors for the establishment of informal settlements, we have to ask ourselves what the initial deciding factors are for bringing people to the city, and what are the factors which contribute to sustained settlement in the city. Choice of settlement is, to a large degree, influenced by social ties to family or a larger social network, or for economic reasons, such as employment opportunities. In addition, the perceived sense of security of being part of a community, as opposed to the feeling of isolation, and the bonds formed within certain ethnic or class circles, can lead to sustained settlement in certain areas. People come to cities to experience and engage in the opportunities that they provide. As the growth pattern continues to exert pressure on the city centre, communication between the sub-centres becomes limited, and access to the city and its opportunities is a challenge to many in the city context. (Abel 2000: 232). The 'friction of distance' and our dependency on the private car as a means of transport have led to an abandonment of urban scale developments for the pedestrian-how does one design for accessibility without marginalising communities? (Dewar 1991: 15).

→ inhabitants of shack settlements shape their environments with the little they possess, to suit their particular needs and to express personal identity in a place they consider to be 'home'
right: resident of the Slovo Park informal settlement



Displacement is a social implication of a breakdown of spatial networks in the city. The repercussions of displacement are not only manifested in a disruption of social networks, but encompass the psychological effects of dislocation and disorientation on the displaced person. Migrations or forced removals can be painful experiences; the disruption of social ties and ties to the familiar can leave the displaced person with feelings of isolation and abandonment. These aspects force displaced individuals to reshape and reform social relations and their personal space. In terms of the functioning of the city, displacement of individuals leads to the disruption of communities and their productivity.

Social inclusion, as opposed to displacement, depends on the aspirations of the inhabitants of the city - how people use the city, what they hope to gain from their experience in the city, and what if anything, they hope to own from the city. These aspects largely control a certain amount of social space. Often people want the right to work and to not be displaced; they want work that is flexible so that they can move freely; and so inhabitants are often more concerned with economic and social rights than those of formal citizenship. What the city planner or businessman wants from the inclusive city may be entirely different. Thus, the way in which we construct our environments can either encourage or discourage interaction within a social network (Dewar 1991: 17).

In an interview, Professor Lauren Landau of the Forced Migration Studies Programme at the University of the Witwatersrand (Landau 2007), explained the emergence of heterogeneity of urban space whereby the city presents more and more opportunity. With regards to inclusion in the city, he explains that inclusion is not about belonging in the city; it is about inclusion in a socio - economic sense- the right to trade within urban space, and the 'right to be without bother' (Landau 2007).



→ the inclusive city-the right of individuals to move freely within city spaces



train journey from Johannesburg station to Langlaagte-the city as a place of opportunity is equally a place of isolation

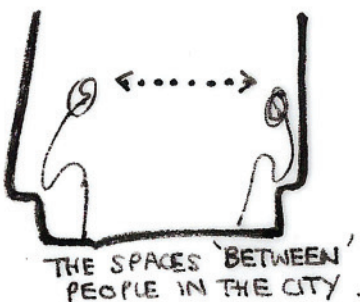
There is also inclusion in a political and social sense according to Landau (2007), which encompasses culture. This notion includes whether people identify themselves as being part of the city or in having multiple identities- as being part of a multiplicity of worlds and diversity of inhabitants in a divided city. Johannesburg is regarded as a place of transit; a temporary belonging, and as such the city is seen to be used and exploited for its range of possibilities. There is little investment from its people, either in the way inhabitants purposefully restrain from engaging in the city or in the restraints placed on the marginalised within the city.

Professor Ash Amin from Durham University spoke at a forum entitled 'Global Perspectives on Urban Inclusion,' (Amin 2007). His talk outlined the uses of urban public space, and specifically, the politics of urban public space in our cities. The global culture of urban public space is that of alienation from and within public space, 'where the strange is rendered familiar and the familiar rendered strange enough.' Amin believes there is a certain amount of social compliance in public space, a sense of togetherness, which often results in 'territorialization'. Counteracting social exclusion and promoting social cohesion, involve investigating social and territorial dynamics. Amin suggests inclusive space depends on an emphasis on diversity of cultures, memory, the element of wonderment and surprise within the space, and the use of public art to instil a sense of place. According to Amin, 'attachment to spaces, conviviality, unregulated diversity, basic rights welfare and identity' are the foundations of urban citizenship in the inclusive city. 'No inclusive public space will get us anywhere without the politics of inclusion' (Amin 2007).

WORKING TOWARDS AN INCLUSIVE LANDSCAPE

Public space is really a focus on the interplay of a series of opposites: the relationship between the past and present, uninviting/inviting space, public/private space, the individual/collective, and the ability for space to assemble or disperse, integrate or segregate, to invite or repel, to open up or enclose (Gehl 1987). But what makes a place truly public, and how can we embody the social values of one place, a particular culture, and human concerns in a public space?

'Social space is truly the concrete space of meetings, of the contracts between beings' (Pinder 2005: 220). Charles Correa's approach to publicly inclusive space in a modern reality focuses on how space can be reconfigured within an inclusive urban landscape. His attitude to the street as the mediator between our public and private lives suggests the street as an interface, a living and trading space within a hierarchy of open spaces. As such, the city becomes a place based on scale and intimacy. Jane Jacobs focuses on a city of diversity: diversity within the neighbourhood, the diverse mixed uses and programmes, and the diversity of contrasting old and new in buildings which vary in use. Once again the street is identified as the interface for diversity.

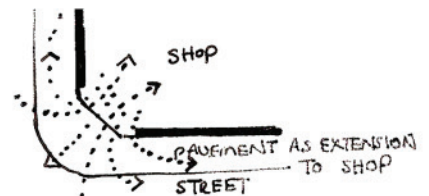
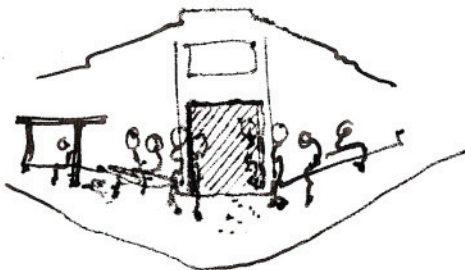




mall located in the northern areas of Johannesburg



As part of the diminishing qualities of urbanity within the urban fabric, the corner cafe as local community meeting point has disappeared, only to be replaced by the exclusive culture of the local shopping mall



corner cafe, Pageview, Johannesburg



to what extent does this spatial layout foster qualities of humanness and social well-being?



how inclusive and inviting is our current urban fabric?



playground on the border of Alexandra township

'social space is truly the concrete space of meetings, of the contracts between beings' (Pinder 2005: 220).



empty parking lot as soccer field for the local children of Alexandria

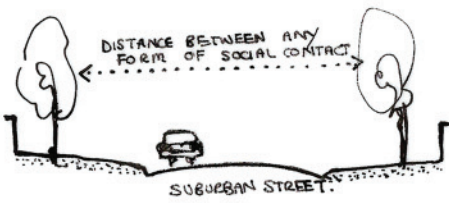
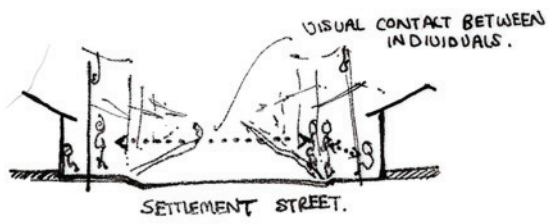


recent housing development located on the outskirts of Marlboro, near the proposed Gautrain station

contrasting images of street scapes highlight the social and spatial disparities within Johannesburg, and the disregard for street as social space in the planning of settlements

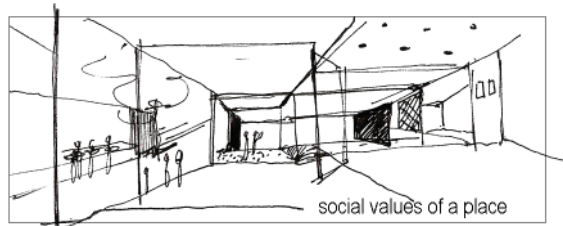
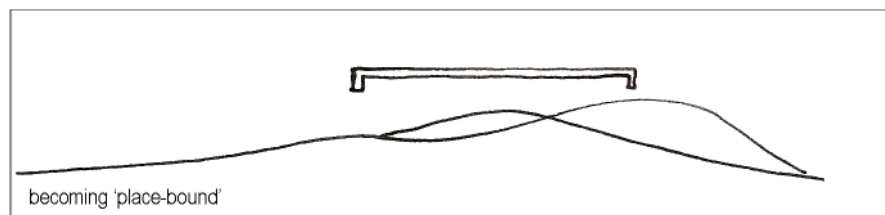
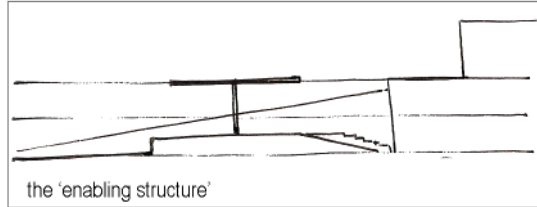


gated community in the northern suburbs of Johannesburg



'We cannot describe our societies as democratic without considering the spatial frameworks that enable democracy to act' (Mostafavi 2003: 9). The spatial framework guiding development in South African cities has, up until recently, focused on separation. Human beings do not function on separation; instead, the emphasis should be on reintegrating separation gaps formed by zoning, to form continuity and reduce residual space between districts (Trancik 1986: 19). In addition, buildings should be designed to integrate public / private space to form sequential movement from public to private (Trancik 1986: 219). The spatial framework should also encourage the users of that space to shape the space according to their needs. The interrelationship between buildings and spaces, and spaces and individuals, depends on whether functions and activities within spaces are integrated, and whether these spaces stimulate the assembly of people and activity. Public spaces should be inviting and accessible spaces, as the relationship between public and private are equated with the condition of inclusion or exclusion. In other words if a space is intended for the public, it must be publicly accessible, unlike private space, which limits accessibility. The threshold between public and private environments determine the relationship between the two opposites. A transition between the two spaces - a place that is neither public nor private - is needed to connect the two in our built environment.

Concepts extracted from analysis to be applied in the design process:



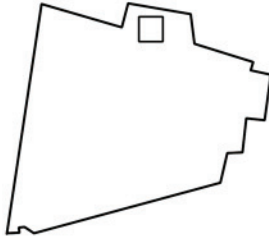


colourful fabrics at the Oriental Plaza, Fordsburg, Johannesburg

[Precedent Study]
The Oriental Plaza
Fordsburg, Johannesburg
1974

Fordsburg, Johannesburg
1974

Oriental Plaza,
Fordsburg, Johannesburg



'Convenience, Security, Variety, Brands, Bargains...your Plaza, your Style...Enjoy!' These words litter the billboards that advertise the 'Oriental Plaza; authentic shopping' for a 'feast of fabrics. Billboards and signage boast of the qualities of life the Plaza has to offer and what consumers have to gain from their experience of this shopping complex.

THE ORIENTAL PLAZA is an expression of a socially inclusive public space. In examining the extent to which the shopping complex is both public and inclusive, we need to identify what constitutes a socially inclusive space, and, similarly, what makes the Oriental Plaza tick. Signage and media boast of the shopping experience of the Plaza as an 'authentic' and 'new experience'. Firstly, it is the Oriental Plaza's rich historical background that has made this 'shopping experience' uniquely different from that of the suburban shopping mall. Furthermore, it is the spatial quality of the Plaza which makes the experience worthwhile. In order to understand the relevance and positive contribution that the Oriental Plaza has made in our largely exclusive city, we require an understanding of the generic shopping mall typology that defines much of our experience of space and place-making in the city, and an understanding of the urban fabric that the Oriental Plaza shopping complex replaced.

The traditional shopping mall experience is based on the bombardment of signage and images that surprisingly, form a nostalgic familiarity and estrangement within us. It is these spaces which define the non-places of our global culture, where communication overshadows architecture (Venturi 1977: 8). The mall is a place of transitory experience, developed as a result of increased mobility and the media. Unlike the spaces of the traditional historical city, where orientation guides the viewer, these spaces alter our perception of time and space in the city forcing us to lose all notion of 'place-identity' and personal attachment to a particular setting (<http://www.unesco.org/shs/most>: Cited November 2006).

Michael Hough mentions in his book, 'Out of Place,' the alien culture and 'make-believe world' of many non-places (Hough 1990: 96). As the result of the typical mall being a generic transfer of experiences from one place to another, little or no connections are made between the mall and its larger context. These spaces fail to encourage diversity and cultural exchange in their homogenous environments (Hough 1990: 96). Consumers however continue to be drawn to such places in the pursuit of pleasure and as a means of escape from the realities of urban life. These places are manifestations of contemporary social values.

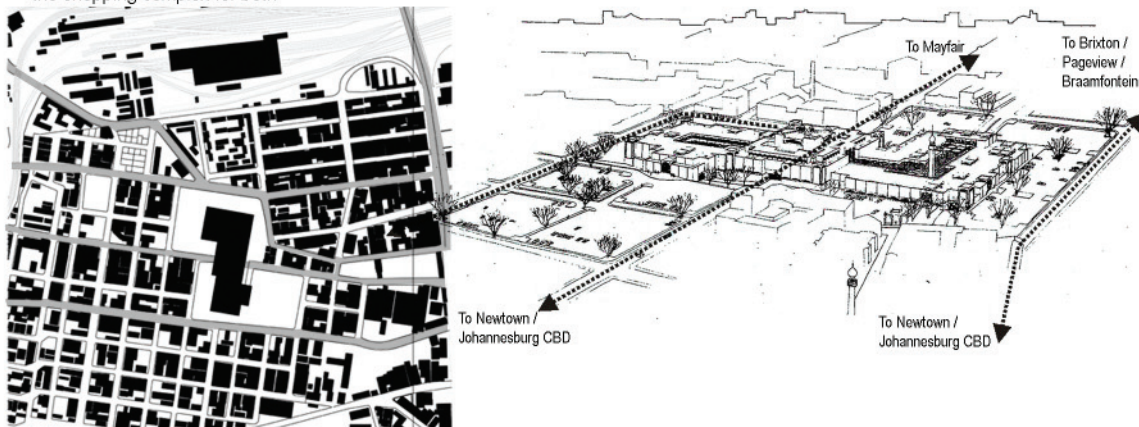
Debord's book, 'The Society of the Spectacle', published in 1967, argues a similar decline of social values similar to that of Michael Hough, in that the alienation of the individual is problematic and results in the individual becoming a spectator to his/her own social life. He explains that our social relationships within the contemporary city are image driven, resulting in disconnections and a separation from everyday life, and the destruction of traditional spaces (Pinder 2005: 131). Furthermore, Lewis Mumford refers to the destruction of social space as resulting in 'formless masses of urban debris' (Pinder 2005: 138). He blames the shopping mall for the dissolution of urbanism and for the production of a marginalised, separated and fractured society on social and spatial levels.

The relationship between architecture and social interaction is vital in potentially bringing people together. In the case of the Oriental Plaza, the sites rich social history and the histories of the traders within the complex, have made, shaped and changed an introverted complex layout to become a socially more inclusive environment. A space however, can only become fully inclusive if it is both inclusive in its social and spatial manifestations.

The Oriental Plaza is an accessible, self-contained complex; a 'one stop retail shopping centre' containing 360 traders, kiosks and flower sellers. Site constraints led to the bisection of the complex into north-south blocks, stretched across Avenue Road. A 'Grand Bazaar' positioned on two levels, enables pedestrian movement from both north and south directions and furthermore, links the retail centre into the larger urban framework. Strategically, this encourages 'passing trade' within the complex. For consumers traveling from a greater distance, the mall is conveniently located within the heart of the business area of Fordsburg, an area which can be accessed off main routes from in and around Johannesburg.

Fordsburg, prior to the construction of the Oriental Plaza, was an area of significant economic trade which attracted small entrepreneurs to set up small scale manufacturing and industries, as well as live/work units, in response to living conditions on the edge of the inner city (Beavon 2004: 53). As a result, the urban fabric resembled a dense and intricate layering of spaces within the regular city grid and small urban blocks. Today however, with the placement of the Oriental Plaza, strategically located along key movement routes in the direction of the inner city, the fabric resembles an imbalance in the solid to void relationship of built and un-built spaces in the urban fabric. The 'Plaza' resembles an enormous self-contained and insular object located within a void of open space. As such, there is a lack of 'in-between space', and a disregard for the fine grain of the city grid and existing urban fabric.

→ figure ground relationship of the Oriental Plaza indicating the extent to which the 'Plaza' is 'integrated' into its surrounding context. The arrows indicate the main routes of access to the shopping complex for both



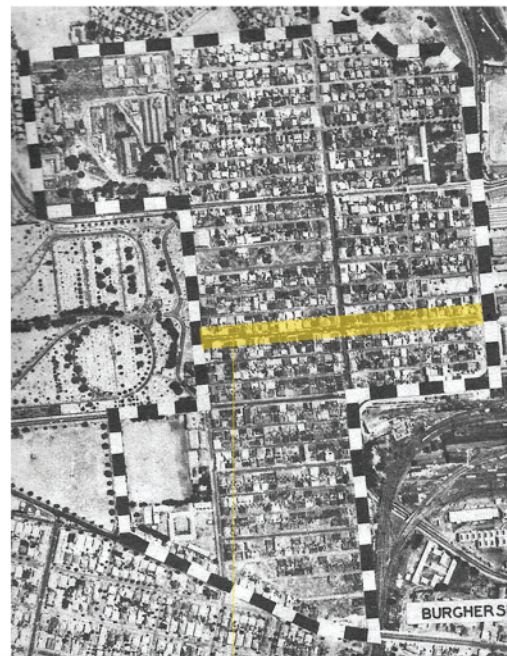
sketch view of the Oriental Plaza from the north-east (1975: 9).

A joint venture between the Department of Community Development and the City Council of Johannesburg was formed for the development of the shopping complex on the large site in Fordsburg. The complex was believed to be a viable project, and boasted a 100 percent occupancy rate after completion. The centre was to be fully owned by the Department of Community Development, who were responsible for the repayment of the initial capital for the establishment of the complex. A newspaper clipping from Nazir Carrim's book, 'Fietas: A Social History of Pageview,' describes the fifteen million Rand Oriental Plaza as practically empty after its opening in 1974. According to the article, traders feared economic ruin if they relocated, while the Secretary of Housing and the Department of Community Development argued that the Indian traders resisted relocation from the start (Carrim 1990: 131). As is evident from the article, the Oriental Plaza was a much contested venture from the start.



→ the city fabric prior to the imposition of the Oriental Plaza reflects a similar spatial density and layering of urban fabric to that of Pageview/Vrededorp. The fine grain urban fabric was destroyed in both instances to make way for a sanitized suburban ideal (1967).

the highlighted area indicates the current position of the Oriental Plaza overlaid upon the historical city fabric



the historical 14th street shopping strip in Pageview/Vrededorp, prior to the establishment of the Oriental Plaza

The social histories of the Oriental Plaza differ significantly from that of the traders, to the developer; both histories are relevant in assessing the inclusion of the space. In an article in the *Architect and Builder*; February 1975, the Oriental Plaza was described as being a retail centre for Indian traders and symbolically seen as 'an Indian oasis surrounded by white business areas, external walls are imperforated to make this an Asian citadel' (1975: 8). The article explains the reason for its existence as a place for the resettlement of Asian traders from areas demarcated for urban renewal. According to the traders in the area, the State, under the pretext of urban and social improvement for the area of Pageview, declared the area a slum and forced residents and traders to relocate to areas approximately 30km south-west of the Central Business District. The 14th street traders in Pageview, who were to be relocated to the Oriental Plaza, resisted removal from their shops to relocate to a State - agreed intervention in the neighboring area of Fordsburg (Beavon 2004: 193). The traders' reluctance to relocate and pay rent in a store where they were merely tenants, was largely due to the fact that they owned their properties in Pageview and conducted thriving businesses from them (1990: 67). In addition, the strong bonds and social ties within the community were under threat of displacement, which would lead to a disruption to the lives of individuals and their productivity.

Over a lengthy period, eviction orders and protests by the Pageview traders were carried out until the 'Pageview Stand holders and Traders Association' (PSTA) was formed to engage in dialogues with the State against the Group Areas Act (Carrim 1990: 130). Newspaper headlines of this period read: 'Indian Traders resist move', 'Indian Traders defy Government' 'Traders face eviction', 'Pageview Indians now face eviction' and 'Fists fly at Vrededorp row, dogs out as traders, officials fight' (Carrim 1990).

After the establishment of the Oriental Plaza in 1974, the complex was referred to as the 'white elephant'. The term 'white elephant' was coined in reference to the 'white supremacist' nature of Apartheid and the origins of the centre through white intervention. Although a brief economic survey was conducted to determine the scale of the centre and its functional requirements, the complex was regarded as being gigantic in scale in relation to the small stores along 14th street in Pageview (Carrim 1990: 128). Political power and strong political agendas of the State determined what was to be a suitable space for local traders. The centre was developed as a measure of control over the existing ethnic relationships and social networks within the area of Pageview and Fordsburg.

With the rise of the suburban shopping mall, consumers became reluctant to drive into town to shop thus putting financial pressure on the traders already within the complex. With the continued resistance of traders to relocation, the authorities began forcibly removing traders; their actions were proved rather inhumane-dumping goods onto the streets and damaging goods as a result (Carrim 1990: 136) Traders were left with no choice but to relocate to the Oriental Plaza as their livelihoods were at stake (Carrim 1990: 137).

The 'Asian citadel' referred to by the Plaza's developers was envisaged as a shopping complex 'for the Asian trader, a world offering him economic security'. The 'security' referred to was actually containment; expressed in the fortress-like walls of the complex which give little or no indication of the dynamic activities that take place behind the large walls. The themed architectural expressions, in keeping within the 'Indianness' of the complex, were articulated in the lift and service cores located at the corners of the complex, and expressed as towers. In addition to 'providing for the trader's economic well-being' the developers gave consideration to spiritual needs. The spiritual link however was merely a visual link with the mosque a few blocks away from the shopping complex. It was hoped that the implementation of fountains, domed kiosks, coloured awnings, and flower markets, would provide a basis for which the traders could develop the Oriental Plaza and make into their own unique trading centre. (1975: 12).

→ the contrasting scale of the stores is illustrated in Manfred Hermer's study of Pageview, in his book, 'The Passing of Pageview'. (Hermer 1978).



small shops along 14th street in Pageview



large scale shopping complex-the Oriental Plaza

→ the architectural language depicted in the Oriental Plaza, is a direct influence and reflection of the 'typical mosque' stylistic features (Hermer 1978)





view of the colonnaded walkways of 14th street Pageview (Poole 1977).



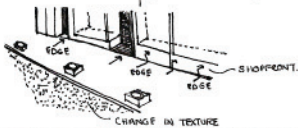
view of the covered walkways at the Oriental Plaza

→ the street section in both contexts, is a collective environment—a place of assembly for individuals to stimulate the exchange of goods and commodities.

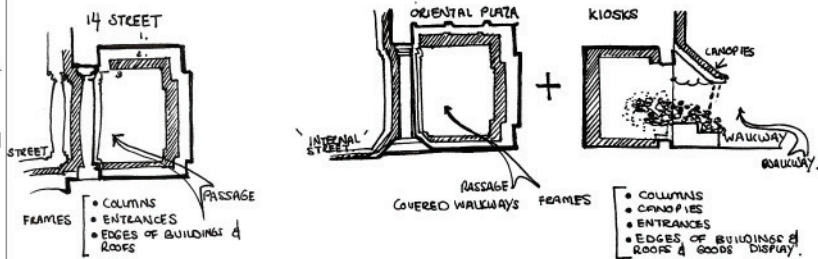
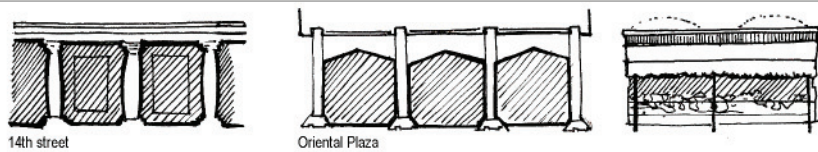
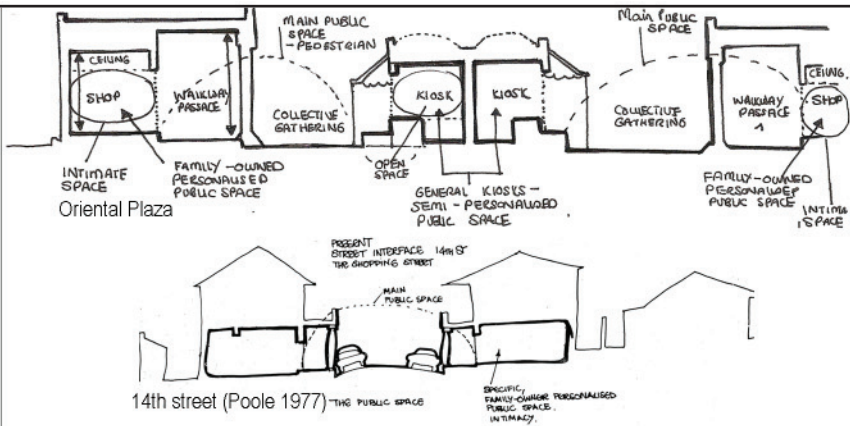
Public/Private thresholds are clearly defined, and encourage the flow of movement.

The walkway serves two functions:
 -as a transitional zone, a threshold to direct the 'passer-by' into individual shops,
 -as an interface between the semi-public shop and the public gathering space.

→ certain architectural elements contribute to establishing socially inclusive space. The rhythm of the facade and repetition of columns, entrances and edges of buildings frame the public walkways and guide the consumer in a pre-directed path.

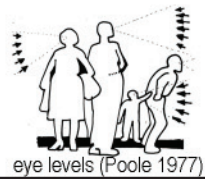


→ architectural elements of the Oriental Plaza reflect traditional styles of the 'bazaar-like' 14th street shopping strip, which help to integrate the shopping complex into the existing fabric of Fordburg.

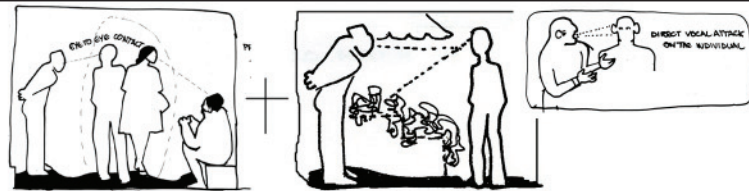


The concept of the shopping mall was, at the time of the forced removals, a new commercial concept. Pageview traders were accustomed to a unique style of trading: the pavements as extensions to street faced shops; the shops flowing into the street in a continuous shopping strip. The 14th street clientele were attracted to this type of trade, as opposed to the mall where shopping is an introverted experience. One of the main social implications of the mall is the disconnection of the individual from the larger social life of the area in which the mall is located. Shopping in Pageview on the other hand was social activity-shops were run by generations of families who lived either above or next to their shop. 14th street had a vibe of its own, a distinct appeal met with unique trading styles. The street and shopping experience became part of a larger social life, and it was 'precisely these features that made 14th street special and attracted people from all over to shop there. Going to 14th street was not just a buying activity; it was an experience' (Carrim 1990: 144). Forcing traders out of the area into a complex meant that both the traders and clientele had to adapt to an imposed mould. Restrictions were placed on the merchandise the traders were expected to sell; thus, a complete regulation of lives was the intention of the State (Carrim 1990: 145).

A study undertaken by an architecture student in 1977, Cynthia Poole, under Professor Peter Rich from the University of the Witwatersrand, analyses 14th street in Pageview through a series of sketches. The sketches depict the street character and the activities which took place along the vibrant shopping strip. These images highlight certain distinguishing features of the 14th street shopping experience which also take place in the Oriental Plaza, and, as a result, contribute to establishing 'the Plaza' as a socially inclusive space.

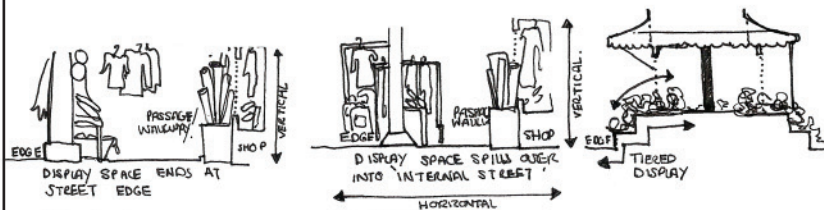


→ the role of the trader is to establish eye contact with a passer-by to attract attention and invite individuals into the shop. This is possible through simple verbal communication or through the visual display of goods outside the shops.



the role of the trader: 14th street and the Oriental Plaza (Poole 1977)

→ goods are displayed at different levels to appeal to a range of consumers. The display reflects the way in which the trading space has been appropriated to suite the 'trading style' of each specific shop, as a way of influencing the experience of the space



14th street

Oriental Plaza

After the move to the Oriental Plaza, traders were required to re-forge social relations and both social and support networks due to displacement and a disruption of these networks. In response to a question regarding the social implications of forced removals, in an interview Professor Lauren Landau of the Forced Migrations Studies Programme (2007) suggests that forced removals resulting in displacement and dislocation can, in a sense, be liberating-offering new opportunities from a negative situation, in the form of a shift in one's role in society, and being perceived as either positive or negative (Landau). Despite the Oriental Plaza's turbulent history, it is a thriving shopping experience. Traders have managed to capitalize on the growth and expansion of investment into the complex and surrounding area (Carrim 1990: 146). This does not necessarily mean that the Group Areas Act was a good policy, but, rather, that through the limitations and constraints placed on individuals, came opportunity.

The success of the oriental Plaza relies mainly on the management of shops and the industrial expansion of the area in which the Plaza is placed. During the period of removals to the Plaza, traders in the Pageview area and their shops were diversifying; family run shops were being run by the new generations of the same family, a generation far more business-minded than the simple trader. On the whole, Johannesburg was emerging as a dynamic city, not only in the sense of exchange commodities, but also in the flow of movement of people on a global scale, corresponding with international business trends. It was simply the new energy and life brought into the Plaza which contributed to its success from having begun as a negative experience to becoming a profitable investment. In 1988 traders of the plaza were able to purchase the complex; they now held sectional titles to the stands upon which they trade, resulting in ownership of their shops. In most shopping malls traders were merely tenants, paying monthly rent to large capitalist investors who determined shop's worth on its revenue and income generated for the mall. Tenant duration in a specific shop or shopping complex is transient-statistics determine the extent of their lease, which can easily be terminated for a replacement tenant. In a sense the investor/tenant relationship is contract-based, not morally-based. The Plaza, however, has retained many of its original shops and tenants, who have prospered from their stores in the Plaza expanded their business to reach a wider market in other malls around Johannesburg.

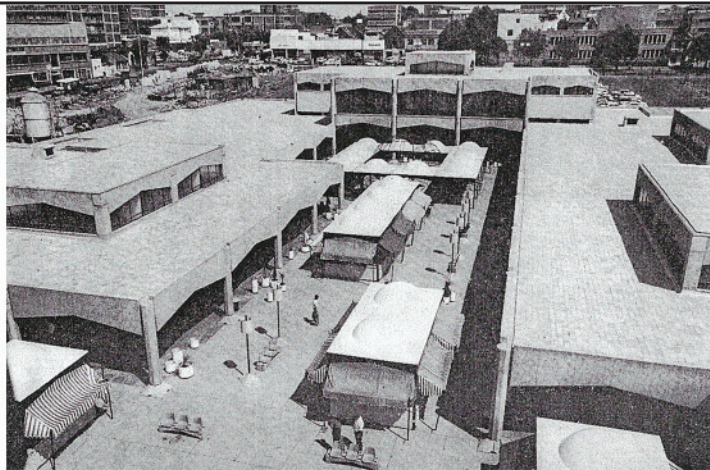
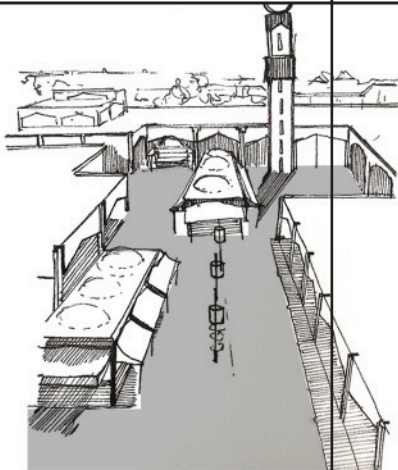
Many of the traders within the Plaza are tied to a rich and dynamic history, and to this day, believe their expertise developed from the streets of Pageview. Similar characteristics of their Pageview shops are mimicked in the display of merchandise outside the shop, maintaining the social relationships they forged in Pageview (Carrim 1990: 147).

The rapid expansion of the industrial and manufacturing sectors of Johannesburg, in the late 1970's had a visible impact on Fordsburg. With the Oriental Plaza situated in the heart of Fordsburg, the shopping complex and surrounding business areas fed off one another as parasites in attracting different clientele and establishing a rich network of trade and industry. One of the positive outcomes of Apartheid is the sustained relationship which many traders and inhabitants of the areas have.

Through social ties and the particular history of area, which many individuals identify with, the Plaza has experienced continued growth. As such, the complex has become a culturally rich and diverse space in the city.

Determining what makes a place truly public and inclusive is largely dependent on the accessibility of a place, its orientation, quality of life, and the way in which places are made, changed, experienced, and used in establishing social and inclusive space. The Oriental Plaza has emerged from a dissolution of urbanity in its social history to become an economically and socially-sustainable shopping complex; a place that is both public and publicly-accessible to pedestrians, vehicles, and the surrounding thriving business centre of Fordsburg. The various thresholds between public and private space are designed for the flow of movement of individuals. As such, the Plaza becomes an extension of the pavements and streets within the area because of the way the internal space of the complex is designed to embody that of a street or bazaar, providing enclosure for the rows of shopping strips, while the central market space is open to the elements. Mixed merchandise within the variety of shops, makes for the Plaza in being a convenient shopping complex- a complex street within a street. The relevance of places such as the Oriental Plaza in attracting large numbers of individuals is based on its unique shopping experience for both the local community and people from around Johannesburg, with the quality of shopping experience different from the enclosed spatial quality of the mall. The social values of the place embodied in its particular culture and its emphasis on diversity makes the Plaza truly public and inclusive.

→ the internal spaces of the shopping complex are designed to embody that of a street bazaar. The rows of shopping strips provide a measure of enclosure to articulate informal market and courtyard spaces



a view of the layout of the shops and kiosks at the Oriental Plaza (1975: 10))

Spatially, the Plaza allows for the assembling of diverse individuals to participate in a collective environment that stimulates exchange of goods and commodities in a dynamic flow. The integration between activity and function within this space allows for social connections and networks to function as layers upon the spatial form. Advertising of brands and bargains appeals to frenetic consumerism, while the appeal to the public of the Plaza as, 'your Plaza' suggests the inclusiveness and the notion of the Plaza as being part of a larger culture or community within the city. The very fabric of the Plaza, its spatial quality, rests upon the strands which weave new life into these spaces: the people, the diversity, complexity and crossing of paths, have a large part to play in determining the nature and use of the space. Over its years of existence, it is the people that have made and shaped and altered the space to suit their needs and desires. As such, they determine whether the space is inclusive or exclusive, and the degree of inclusivity.

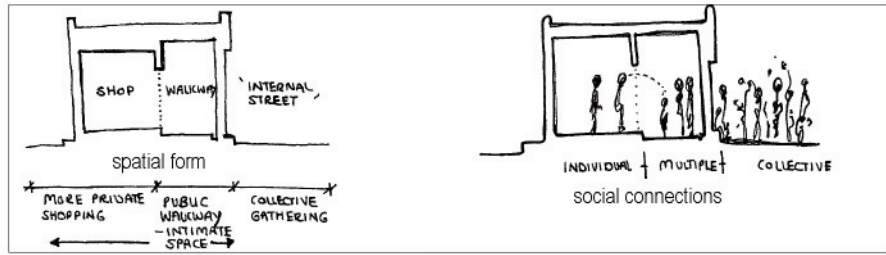


a sketch of one of the many 'sale' stands at the Oriental Plaza

Concepts extracted from analysis to be applied in the design process:



spatial form + social connections





view of the large pergola which extends the length of the site, defining a public space (2003: 56)

[Precedent Study]

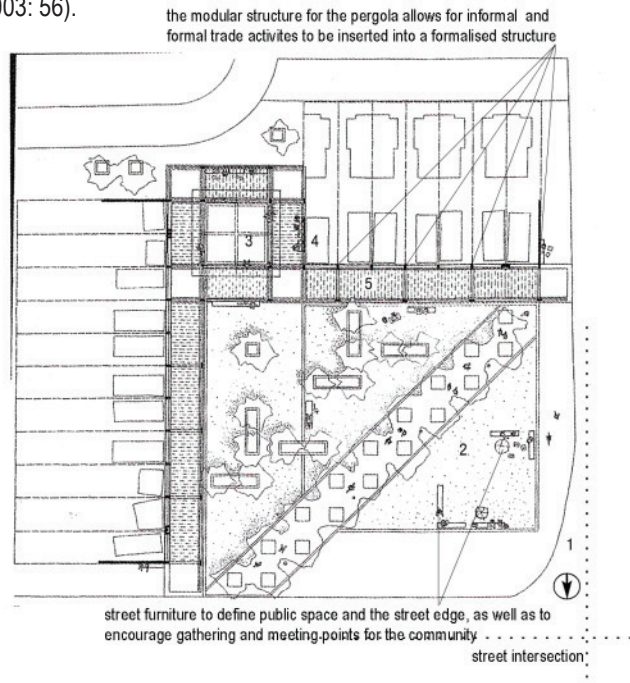
Philippi-Lansdowne Public Space Project
Cape Town, Western Cape, du Toit and Perrin Associates
2002



The **PHILIPPI-LANSDOWNE PUBLIC SPACE PROJECT** is a development located at a strategic point of vehicular and pedestrian movement at the intersection of Lansdowne Road and Ingulube Drive in a township on the Cape Flats. The proposal for the project, saw this accessible and visible road as a gateway project to Philippi and Nyanga. The development works within a 'dignified urban places' framework, launched in 1999, with the intention to address the existing spatial manifestations of apartheid strategies on townships within Cape Town. Urban and social exclusion is one of the greatest challenges facing the city, and it is essential that the framework proposed for the transformation of the township creates essential and meaningful public infrastructure to support the existing community and to stimulate a socially inclusive environment (2003: 56). The programme for the intervention focused on a series of interventions to be implemented on a time-scale basis, initiated by small scale components such as a small clinic, a post office and a community office, and followed by larger scale interventions such as a transport interchange, a bathhouse, a community centre, and a day care facility (2003: 57). As both a 'public space project' and a publicly accessible place, the project must be examined in terms of the level of inclusiveness it demonstrates and its socio-economic impacts on the local community.

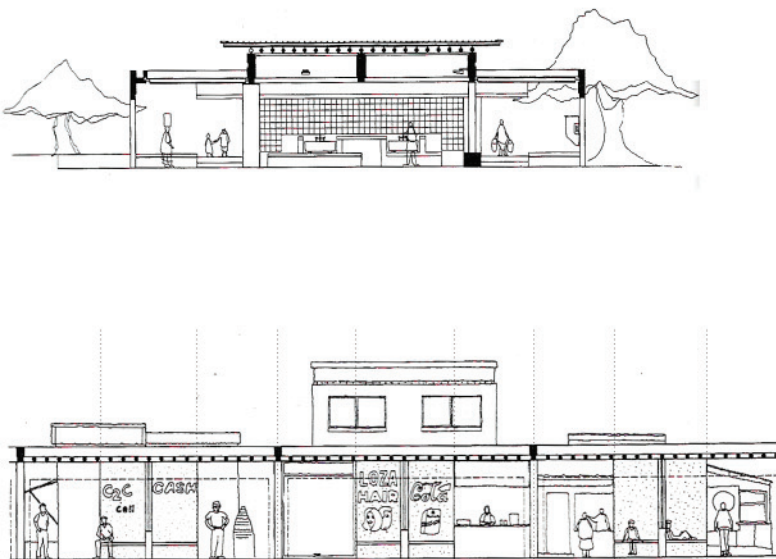
It was envisaged by the Cape Town Administration that the Philippi-Lansdowne public space project would serve as a catalytic project to initially reinforce existing spaces along Ingulube Road by introducing formal and informal trading points within a large collective space, and, furthermore, potentially developing live-work units in and around the development. It was hoped that the investment in dwelling units would mutually benefit the commercial aspect of the project and, in turn, initiate community development (du Toit 2002: 44). The project was approached through three simple strategies; firstly, by examining the existing urban fabric of the area, secondly, in identifying what was missing in the area, and, lastly, in proposing what could potentially contribute to the existing environment (2003: 56).

- site plan of the development (du Toit 2002: 43)
1. Lansdowne Road
 2. Public square
 3. Outdoor meeting room with laundry
 4. mixed use sites-trading units
 5. pergola

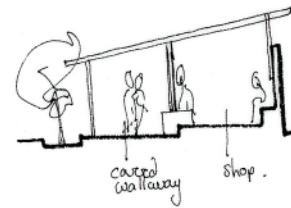
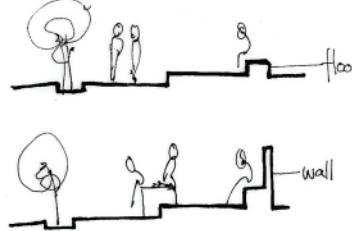


As a gateway development, located on a strategic site, it was important for the project to reinforce the scale and identity of the existing context to establish a measure of continuity. This aspect of the project was approached in various ways. Firstly, a row of trees was planted along Ingulube Drive to help reinforce the scale of the development and to differentiate the street from the surrounding context. With the help of street furniture, the public and semi-public edges between the building and the street at the intersection were defined. On the site itself, a concrete pergola creates an L-shaped edge to a large public courtyard. The pergola establishes a civic scale on the street façade in the urban fabric, and is intended to function on many levels; as a collective space to gather, socialise, bathe and learn, and as a trade/market space to encourage formal and informal commercial activities. Trade structures can be easily assembled to 'clip-on' to the existing framed structure, which is in plan, based on a module to allow for adequate trading space or future 'formal' retail. On either end of the pergola structure is a covered outdoor meeting room which caters for laundry services and public telephone facilities (du Toit 2002: 44). The structural beams above the pergolas are designed to support two storey structures that could potentially be developed over time. As part of the framework for development of this node, the vacant spaces on plan have been marked for future public facilities and the initial intervention focuses on providing the key infrastructure for future growth and expansion (du Toit 2002: 44).

→ the section and elevation of the project indicate the range of activities the pergola can accommodate, such as public ablution facilities indicated on the section, and formal shops identified on the elevation. the regular module of the pergola allows for the insertion of small shops into this demarcated space (2003: 58)



One of the successes of the project is the ability of the development to accommodate everyday activities in a simple but effective manner. The project instils a sense of the informal realities of the existing environment into a formal gesture of civic space. The simple enclosure of spaces to accommodate congregations helps to define boundaries between public and private. Shelter in appropriate areas, a change in level to define hierarchies, and textures to differentiate thresholds and spaces, create subtle and sensitive public spaces in the project.



→ the sketch above indicates the extent to which the framed structure of the pergola can accommodate potential live/work arrangements above (2003: 58)

→ the simple articulation of spaces ranging from floor, to wall, to roof and finally to the additional structure, responds to an architecture of adaptation required in community development projects seeking to create inclusive environments

the sketches illustrate the adaptation of spaces over time to respond to the needs of the community

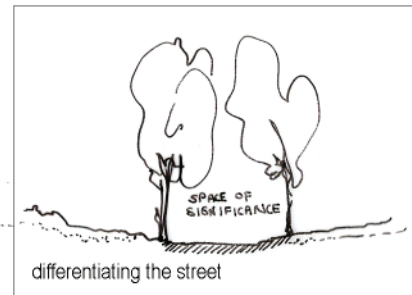
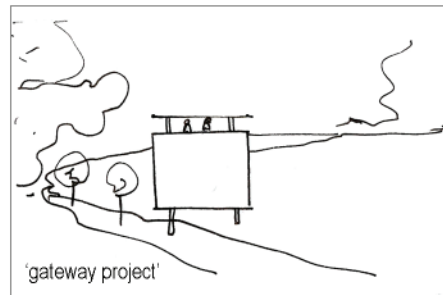
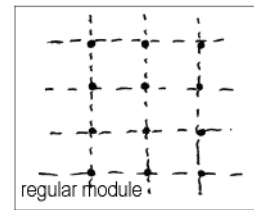
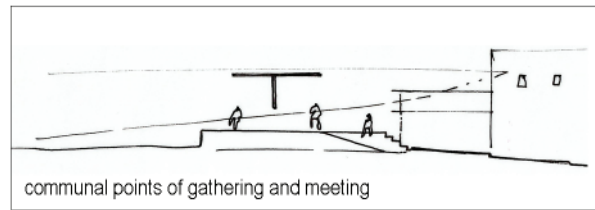
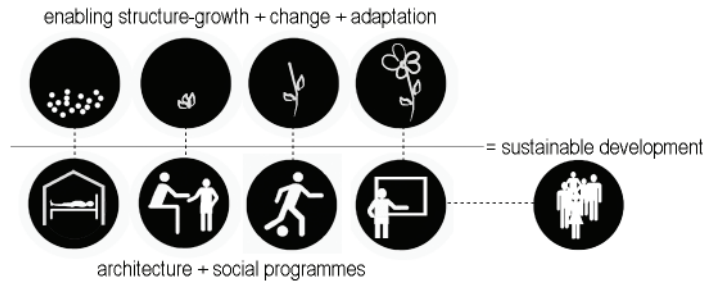
One of the biggest challenges for projects involving the creation of public space is the aspect of ownership and possession of the space. For the community project to be fully integrated into the local fabric, it is necessary for the architects to gain the participation of the community throughout the design process. This approach to design ensures the community with take ownership and occupation on completion of the project, and will feel free to appropriate the space as they see fit. The difficulty lies in deciding to what extent the design should be completed, or whether the level of the design should be taken only so far as it merely suggests rather than prescribes the appropriation of space. In the Philippi-Lansdowne public space project, the solution to this was provided within the framework, a public space for the community that provided a measure of dignity to the space, with the notion of growth and adaptation implied in the articulation of spaces (Deckler, Graupner, Rasmuss 2006: 81).

→ the pergola serves as an primary structure for the appropriation of various uses. The spatial quality of the pergola establishes a defined route or pathway connecting community spaces (2003: 58)

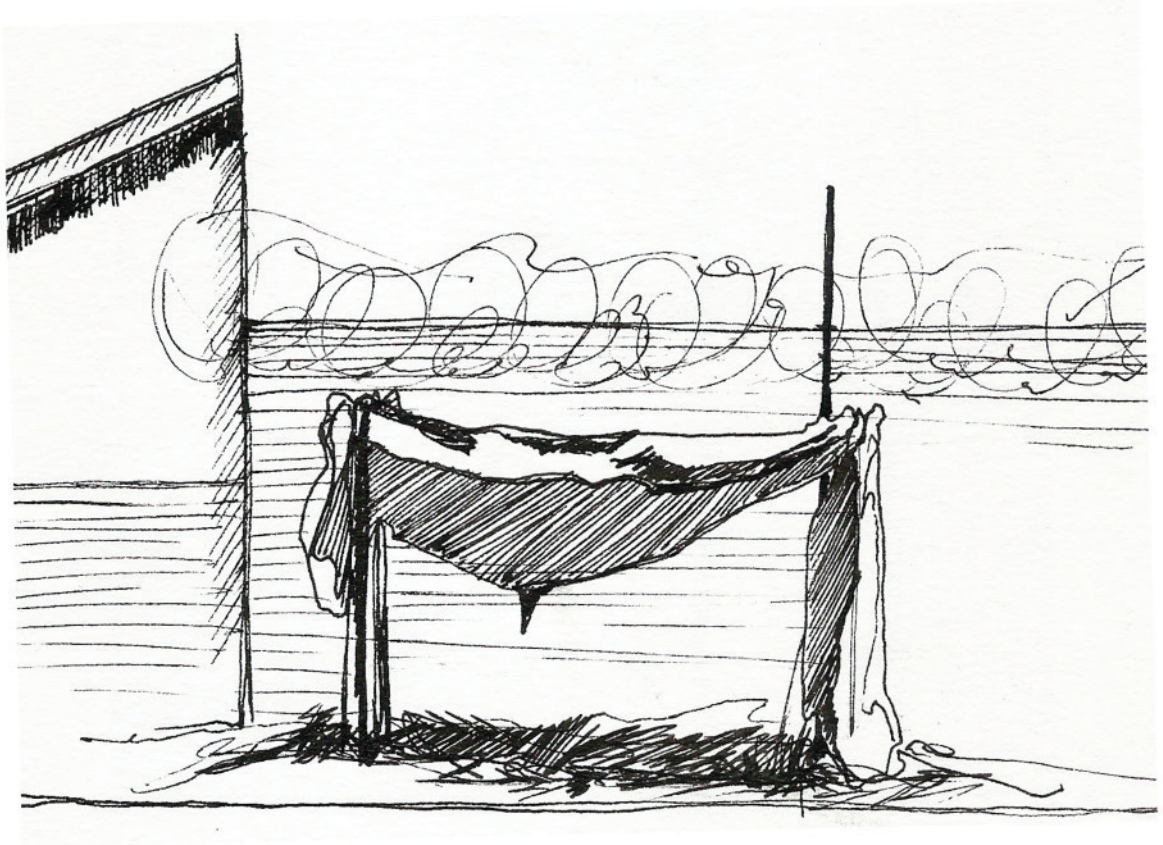


In an effort to establish local community space that is both socially and economically viable, the Philippi-Lansdowne public space project has achieved an inclusive environment. The spatial framework proposed provides the necessary foundations for a community development that serves as a valuable asset and 'support structure' invested in the local context and local community. The components of the project; from the architecture to the social programmes embedded in the project, function as part of an 'enabling structure'; to be adapted and appropriated by the users of the environment over a time-scale sequence. This aspect of the project is essential in establishing ownership and possession of spaces for the larger community. To re-establish an 'inclusive city' means to 'rebuild social relationships'; as spatial segregation highlights socio-economic differences (Cerreta: 211). The spatial qualities of the architecture support and stimulate economic activity in an effort to re-establish social connections and to encourage a range of activities through local trade and private investment, which is essential to the optimal functioning of the space for future use. The location of such a project in the urban fabric illustrates the idea that through a simple hierarchical framework of public spaces, a residual portion of land can become a strategic location for public activity.

Concepts extracted from analysis to be applied in the design process:



above right: temporary shelter for informal street trading, Krause street, Pageview, Johannesburg



Theoretical approach.

'INSTITUTING INFORMALITY INTO NOTIONS OF FORMALITY'

the informal and formal use of space; streets and buildings as thresholds and transition

'urbanity, meaningful space, movement,
figure/ground relationship, solid and void,
street interface, layers of visibility,
thresholds, connections, edges

'INSTITUTING INFORMALITY INTO NOTIONS OF FORMALITY'-THE INFORMAL AND FORMAL USE OF SPACE; STREETS AND BUILDINGS AS THRESHOLDS AND TRANSITION

'When a new planned building rises in the slum-be it a public toilet or sewing cooperative- it immediately becomes a monument. It was conceived by an architect, it indicates things are changing: People understand they now have the right to what was available in the so-called 'formal city'- Jorge Mario Jauregui [architect]

Public spaces, according to Dewar and Uytendboogardt, are the places in which individuals experience the city, and engage both 'formally and informally in its collective life'. The quality of these spaces in our city to a large extent determine the level of urbanity within the city environment (Dewar and Uytendboogardt 1995: 10). In establishing the informal and formal uses of space in the city an understanding of the meaning of place is required.

According to a paper entitled, 'The Importance of Place in Understanding City-State Territoriality' place is defined as 'a specific portion of two-dimensional space with rules about what may or may not take place within' (Vigneswaran 2006: 7). All spaces within the urban fabric are governed by some form of regulation, which varies in the degree of formality. In understanding contemporary spaces within the city, an analysis of the formal and informal use of space must be examined at the most primary layer of the city-the street structure as the starting point for the construct of meaningful space within the city.

The city reduced to its most basic structural form is that of point, line, and grid. The line is a simple representation of movement, comprised of a series of points which define the qualities of a street. 'Streets are integral parts of our movement and communication networks; they are the places where many of our conflicts or resolutions between public and private claims are accessed or actually played out; they are the arenas where the boundaries of conventional and aberrant behaviour are frequently redrawn' (Anderson 1978: 1). Although streets are an integral structure within our environment, the street as a social space and a place for accommodating the informal and formal practices of society are often ignored. As a result, the street forms an in-between realm, a space between the public and private world. An understanding of the function of the street in the urban fabric requires more than an abstracted interpretation of intersecting points and lines; it requires an analysis of the essential elements of the historic street, which help us to gain an understanding of the city structure (Anderson 1978: 26).

→ the city as a series of points and lines



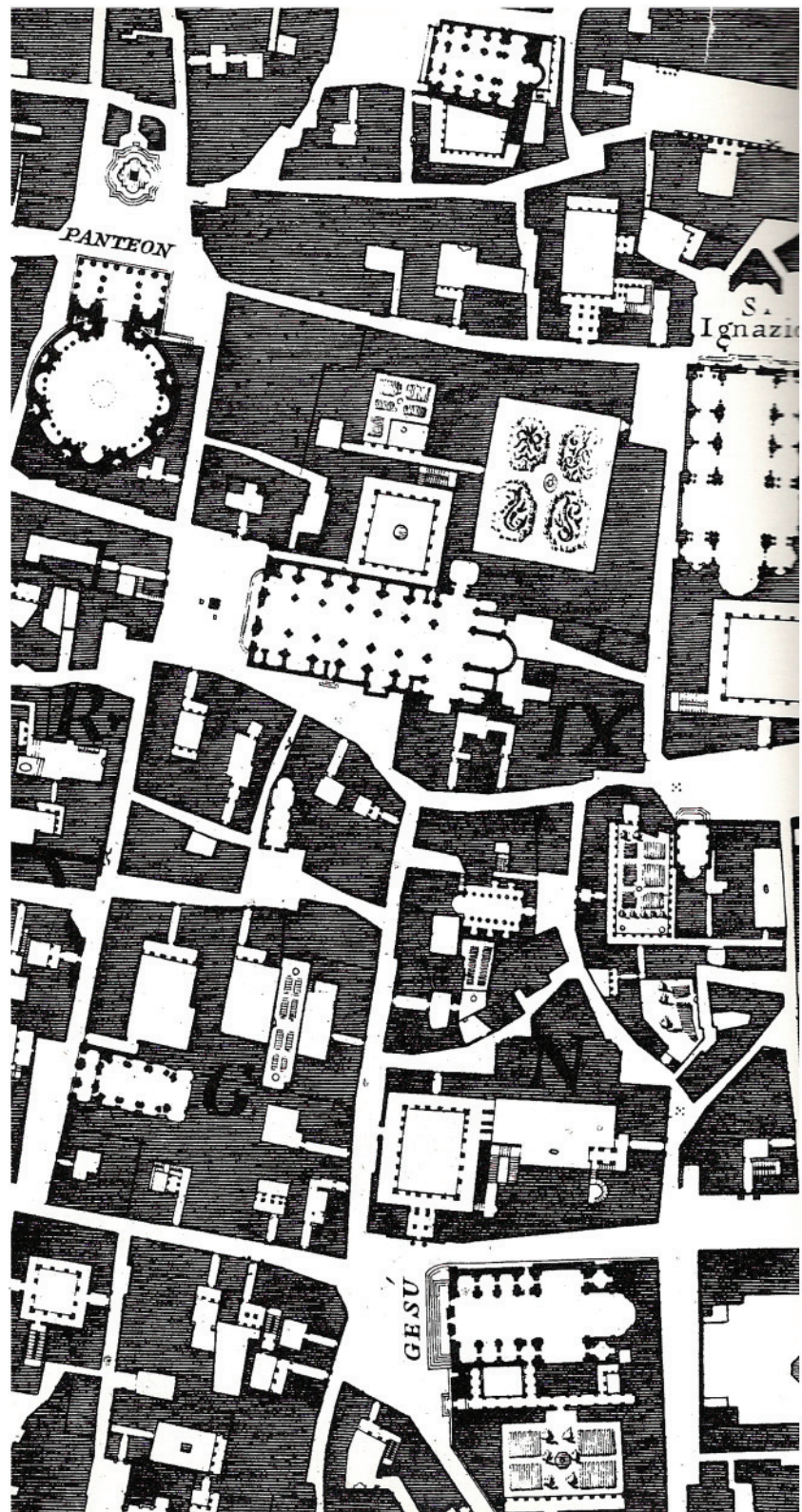
STREET AS PART OF THE HISTORIC CITY

Christopher Alexander mentions in 'A Pattern Language' that buildings in the historic city are responsible for creating positive urban space (Alexander 1987: 63). Noll illustrates this concept in his plan of Rome from 1748, which demonstrates the mutual spatial benefits from the relationship between the built and the un-built components in the urban fabric, in an abstract representation of the traditional city. The figure/ground highlights the differences between buildings and the spaces between, which ultimately affects the street environment (Rowe 1996: 17). Colin Rowe's theoretical stance on the abstract technique of analysing urban forms, reiterates the usefulness of the figure/ground as a device to analyse the formal and informal spatial constructs at the scale of the city. The analysis of the diagram however, is regarded as lacking in articulation of material distinction and similarly, fails to indicate the extent to which individuals adapt and appropriate their environments to suit their needs.

In the historic city, the street appears to have been carved out of a complex layering of the urban fabric, and the placement of individual buildings and the spaces in-between have evolved into a dense and intricate layering within which the street is an important part of the spatial structure of the city (Anderson 1978: 115). Complexity of the historic city in terms of mass and void is highlighted in 'The reduction of the city to a black and white abstractness' (Rowe 1996: 17).

→ streetscape in the historic city

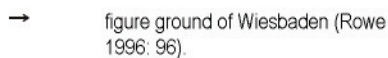
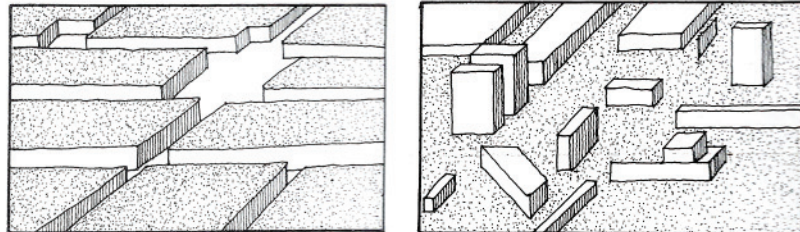
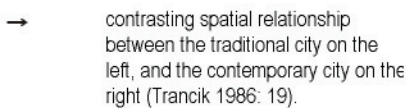
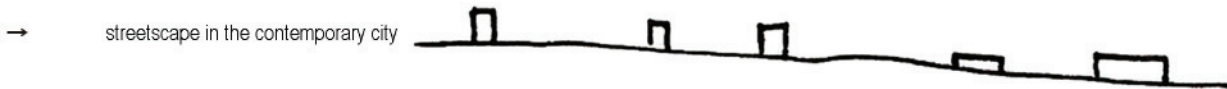




→ the 'black and white abstractness' to which Colin Rowe refers to is illustrated in this Noll plan of Rome which highlights the spatial differences of figure to ground relationships (Alexander 1987: 64).

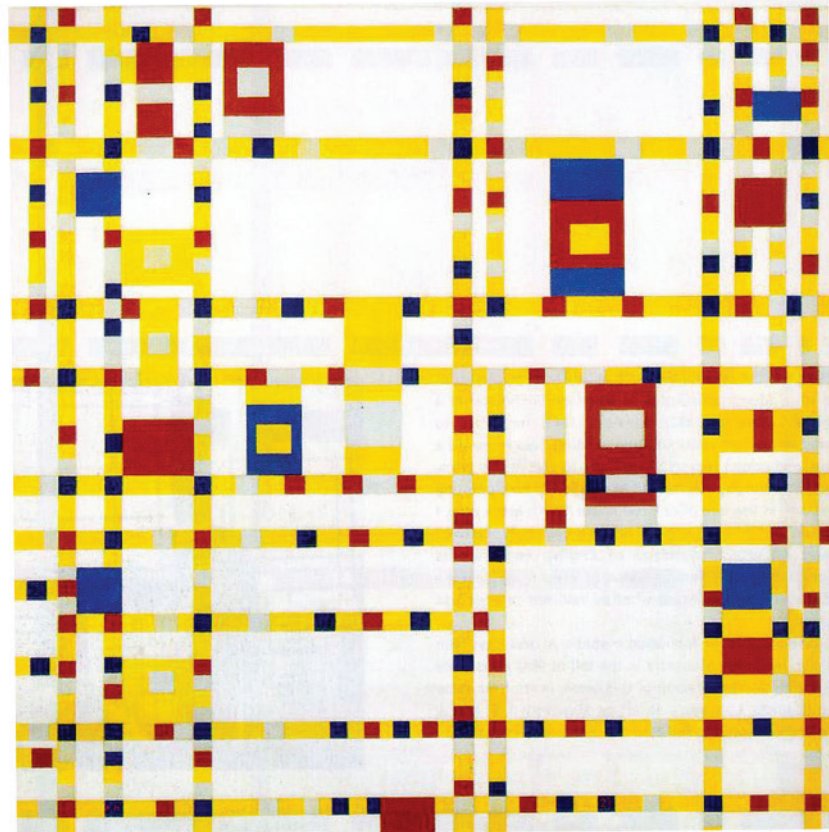
STREET AS PART OF THE CONTEMPORARY CITY

Modern urban practices of the street which stem from the planning principles of the modern movement produce the opposite effect to traditional streets, where there is a distinct separation between building and street, resulting in a lack of meaningful exterior space (Anderson 1978: 117). The street is no longer a spatial entity in the contemporary city, but rather a super block consisting of scattered pavilions in a sea of open space. The block does little to define the street in its composition and organisation of space, and, as a result, the car takes primacy over the pedestrian (Trancik 1986: 77). According to Krier, the size of a building block is fundamental in defining urban space and buildings, and, furthermore, in defining qualities of scale and architectural order to public and private space within the city (Krier 1984: 54). Since buildings in the contemporary city are removed objects from their context, the spaces between buildings are rarely designed, and, as a result these spaces and the street become, as Trancik describes them, 'anti-space' (Trancik 1986: 8). The principles upon which the contemporary city is based abandons all traditional principles of urbanism to produce spaces designed for the individual, which as a result, has led to the separation of the inhabitant from the street (Trancik 1986: 10).



Urban forms, as Rowe describes them, are either distinctly traditional, in that they are spaces carved out of a solid mass, or contemporary and thus, isolated buildings placed in the vast open space. According to Rowe, Alberti's statement that, 'the house is a small city, and the city a large house' should be true, but contemporary planning, in accordance with the Modern Movement, has blurred the hierarchical boundaries and disregarded the fabric of the city (Rowe 1996: 165). The plan of Wiesbaden in the 1900's illustrates the complexity that a figure/ground relationship can present, in that there are two differing but complementary spatial structures: a grid of solid spaces on the one hand, and on the other, a grid of voids with inserted objects. The spatial differentiation between solids and voids is formed by shape and location of buildings, which must function in co-existence in order for the urban fabric to appear coherent (Trancik 1986: 101). An imbalance in the solid/void relationship can lead to fragmentary spaces and a division within the urban fabric (Trancik 1986: 106). Each condition in the Wiesbaden plan, however, gives value to the opposite condition (Rowe 1996: 194).

→ Mondrian. Broadway Boogie Woogie.
1942-1943
(<http://webexhibits.org/colorart/mondrian2.html>)



The Piet Mondrian painting 'Broadway Boogie Woogie (1942-1943), Museum of Modern Art, New York, according to Colin Rowe 'maintains a spatial matrix and figure in a reciprocal and constantly fluctuating relationship' (Rowe 1996: 216). The abstract geometry of the grid-based painting is an artistic representation of the grid as a mediator of space between solid and void. The image is said to represent the restlessness of the city within which Mondrian was inspired to paint his series of compositions. Within the simplicity of Mondrian's paintings lies a complexity of contrasting relationships of solid and void, order and chaos, likened to the dynamic relationship of the figure/ground of the city (Rowe 1996: 216).

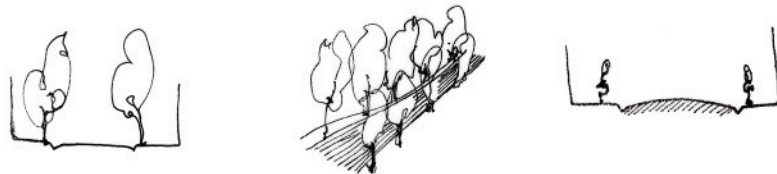
STREETS AS SOCIAL SYSTEMS

Streets are social spaces, points of contact and exchange tied to the daily routines of communities (Anderson 1978: 15). The word street is derived from the Latin 'sternere,' to pave. This definition suggests the street as a surface that is distinguished from its surroundings in a physical way and, furthermore, an area that is demarcated for public use. Through simple demarcation, a space can become a special place within the urban fabric. When a place is demarcated to fulfil a specific purpose, it establishes relationships with its surroundings and with the public in terms of the roles and functions that it is intended to serve and in form place identity (Vigneswaran 2006: 8). Functionally, a space must serve its intended purpose, whether it is a street, or a square. However, since most actions carried out by individuals in the city are neither designed nor anticipated, it is important to establish an environment that can sustain and support the co-existence of multiple activities and flexible uses over time, and yet remain inclusive to its inhabitants (Vigneswaran 2006: 7).

According to Le Corbusier 'Taking possession of space is the first gesture of living things of man and animals, plants and clouds, a fundamental manifestation of equilibrium and duration. The occupation of space is the first proof of existence' (Le Corbusier 1948). This notion of possession and ownership of spaces has led to a landscape constantly subject to change through the way in which people assert a claim on the land. Social and economic systems of the environment, to a large extent, structure the way people use and relate to their environments (Anderson 1978: 6).

The sociologist, Herbert Gans, mentions that the physical planning of the environment is intended to provide a measure of support, and a backdrop to the daily activities of the urban fabric. The restructuring of the physical environment is based on an understanding of the existing environment and the real needs of a community, and intervening in a way that links the social aspects of life to changing demands (Anderson 1978: 5). This concept is in accordance with the dynamics of the contemporary city, which brings physical planning and the culture of the users into a cohesive framework (Anderson 1978: 6).

→ various ways of differentiating streets



→ taking possession of space can be in a simple gesture in the landscape, that can develop over time

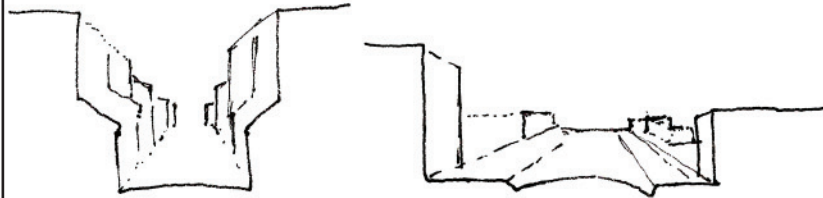


STREET STRUCTURE

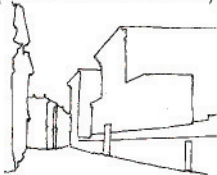
There are variations of streets according to their physical construction, their level and intensity of movement and use, and social structure. Although streets are fixed structures in the urban fabric, they have a metamorphic quality; in the way they change in response to activity (Anderson 1978: 16). Streets are inherently hierarchical, and to a large extent determine the movement and permeability of a site as well as the level of urbanity within a particular space (Trancik 1986: 67). The spatial constructs of hierarchies can result in either interfaces or barriers, with varying degrees of privacy.

The street can be configured in two ways; firstly, the street as a 'unified wall' and secondly, the street as a 'series of pavilions'. The street as a unified wall is considered a positive space, defined by the buildings that border it and the facades which lend themselves to the notion of a continuous wall which constructs a level of public/private relationships between individuals and community. Experiencing space through layers of visibility and connection in the façade can generate visible contact without physical contact, therefore establishing anticipation within the viewer to discover spaces and experience spaces connected to the street. The facades of the buildings appear to belong to the street, and the street appears to have been carved out of a complex urban fabric. In the street as a series of pavilions, the street is considered a negative space, undefined by its street facades and pavilion-like buildings (Anderson 1978: 127).

→ the contrasting relationship between the street as 'continuous wall' and the street as a 'series of pavilions'

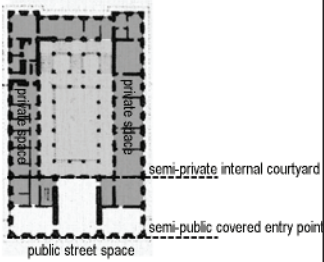


→ the street continuity created by the 'continuous wall' of the Strada Nuova in creating a positive street space (after Anderson 1978: 126).



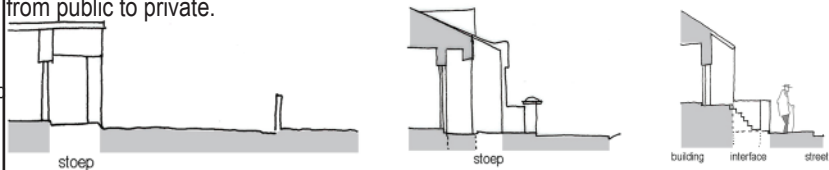
An example of a street with similar characteristics to most cities is the Strada Nuova, a street space in Genoa, Italy (Trancik 1986: 74). The street is ambiguous in that it is comprised of free-standing pavilions which appear to be objects of solid mass, and some buildings which are attached to adjacent buildings behind them, suggesting that the pavilions have merged with the fabric, and have become objects of a larger whole. Although the street is comprised of individual pavilions, the street facade creates a continuous horizontal wall that belongs both to the street and to the individual buildings themselves (Trancik 1986: 74). Thus, the street can appear to be either a residual space between objects, or part of a larger whole. In addition to the figure/ground relationship of the built form to the street space, is a finer grain of urban fabric created in the relationship between semi-public space and the street. The orientation of the built form and entry of the individual buildings from the street edge, announce a series of public and semi-public spaces which extend from the street edge into more private inner courtyards and spaces. This spatial hierarchy of enclosed and semi-enclosed spaces maintains a visual connection to the street from the private spaces of the built form, without creating a physical connection to the street. (Anderson 1978: 127).

→ plan view of the buildings along the Strada Nuova, and the figure/ground relationship of the street space. Although the street is defined by a series of individual buildings, together the building facades form a continuous wall along the street which defines the street as public space (Anderson 1978: 127).

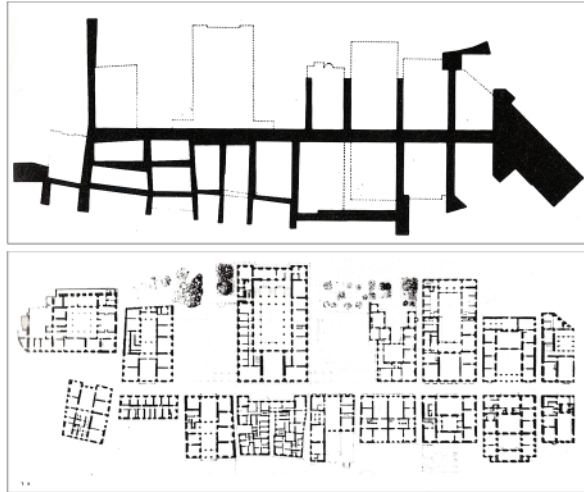


In addition to the figure/ground relationship of the built form to the street space, is a finer grain of urban fabric created in the relationship between semi-public space and the street. The orientation of the built form and entry of the individual buildings from the street edge, announce a series of public and semi-public spaces which extend from the street edge into more private inner courtyards and spaces. This spatial hierarchy of enclosed and semi-enclosed spaces maintain a visual connection to the street from the private spaces of the built form, without creating a physical connection to the street. (Anderson 1978: 127).

→ the sketches illustrate the various public/private hierarchies of the stoep as interface with the street (Dewar and Uytendogaardt 1977)



→ the social activity that the arcade encourages is expressed in this sketch which distinguishes the hierarchy of social spaces between the street and the interior of the building (after Anderson 1978: 24).



Architectural elements establishing street interface

When examining the street, one must look at the particular street layout and how the public interacts with the street environment, the spatial elements which impact on human-use patterns, and the link between 'a rich street culture and social cohesion', (Anderson 1978: 225). While streets are the necessary links or seams within the urban fabric, streets are made up of a series of interfaces or in-betweens, in the form of architectural elements that contribute to the behaviour and functioning of the street. It is thus important to understand the relationship between street and local context (Anderson 1978: 336).

The 'stoep'

A typical 'stoep' or similar 'porch house' functions as a positive intermediary zone between the public realm of the street and the private dwelling. As a horizontal division of space, the stoep is the zone of in-between that is adaptive to various activities (Anderson 1978: 141). This public/private interface becomes an extension of the private dwelling into the street to form a zone of 'collective space' that is neither totally private nor completely public. The stoep therefore achieves a successful transition from public to private.

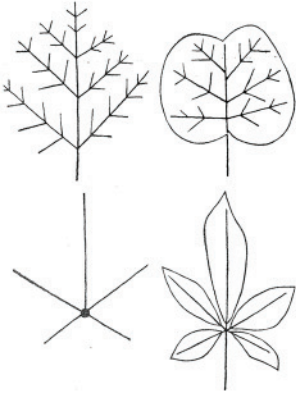
The 'portico' and 'arcade'

The architectural theorist, Ledoux, expressed his concern with the disappearance of the traditional street, in saying that the street was the only remaining public domain which acted as an interface between building and nature. Ledoux believed that the portico was the only alternative to reconstructing the public realm from the withdrawal of individuals into their private lives. The portico represented a space of transition for the individual; a kind of outdoor room surrounding public buildings which functioned more than an embellishment to a building, but as a space for constructing social activity according to the appropriation of the space for individual use (Anderson 1978: 49). Charles Fourier on

SPATIAL ELEMENTS ESTABLISHING STREET INTERFACE

The veins of the leaf represent the 'channels of movement of people and goods' in the city, indicating a parallel between 'organic structural forms and the city movement system, their sequential effect on the people who move over them and the resulting effect on the appearance and character of the city adjacent to them' (Bacon 1967: 128).

The street as the link and seam within the urban fabric is part of a movement system connecting and linking nodes within the urban fabric. As a place of passage rather than destination, the street is associated with the notion of arrival. In establishing anticipation for the sense of arrival, the route travelled becomes the important element in its context, in forming a series of thresholds, where each change in surface, view, or level is treated as an event.



→ movement systems according to Paul Klee (Bacon 1967: 73).



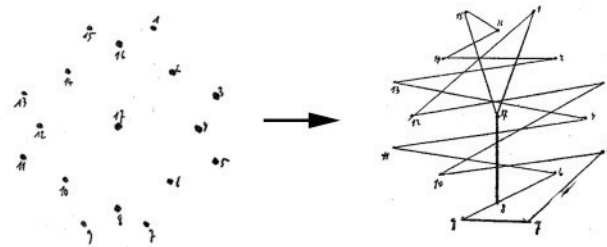
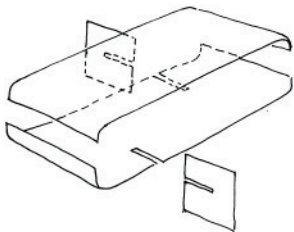
Connections

'Here is architecture which interlocks, buildings which reach out across space to other buildings, each one firmly implanted in the space in which it is located and creating interrelations and tensions between' (Bacon 1967: 73).

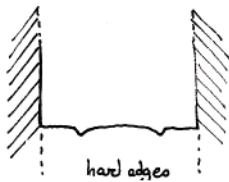
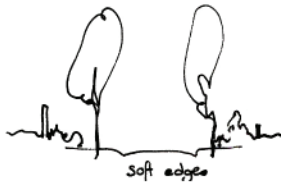
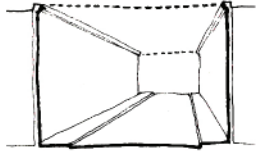
Connections between buildings and spaces in the urban fabric can be made at various scales. At a socio-cultural scale, the idea of narrative forges a link between a social and spatial divide with connections to the past. On the scale of the city, the grid is an essential element in weaving together separate territories and disparate functions within the urban fabric, where an emphasis has been placed on the separation of functions. On a smaller and far more local level, buildings and the spaces between buildings are viewed as connectors

→ below: the assembly of parts of a whole illustrated in a table design (Phaidon Design Classics Volume Three : 940b

right: the connection of dispersed nodes into a structural relationship (Bacon 1967: 139).



→ the enclosure of a street as defined by edges; pavements, buildings, level changes (Anderson 1978: 138)



Edges and borders

'An edge may be more than simply a dominant barrier.' 'If some visual or motion penetration is allowed through it-if it is, as it were, structured to some depth with the regions on either side - it then becomes a seam rather than a barrier, a line of exchange along which two areas are sewn together' (Lynch 267).

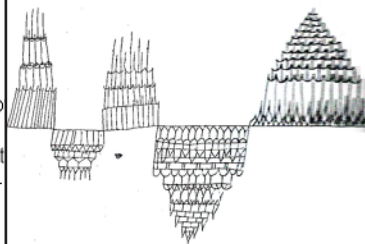
Edges and borders can be physical or social constructs which can forge barriers in the urban fabric. According to Jane Jacobs, neighbourhood streets 'caught between two borders very close together, can be destructive'; however, areas without a certain amount of definition or boundary can become negative environments (Jacobs 1962: 260). Thus positive space requires definite boundaries, either defined by the edges of buildings or the enclosure of space (Trancik 1986: 61). Most streets are defined by the edges and boundaries of buildings on either side of the street, which inform the pattern of behaviour of the street itself and the public and private hierarchies of the street (Anderson 1978: 16).

At the scale of the city, the boundary or edge can define the extents of a territory. The edge, as the division between two spaces, can itself become an in-between space, a space without 'ownership', thus a no-man's land. For the edge to unite two spaces, it must be articulated. Edges, and likewise enclosure, can be found in the form of simple soft or natural boundaries, or through hard edges created by buildings, walls, or colonnades which define the permeability of spaces. The scale of the enclosure should be informed by its contextual spaces (Dewar and Uytendogaardt 1995: 19)

Difference and diversity

'Genuine differences in the city architectural scene express the interweaving of human patterns. They are full of people, doing different things with different reasons and different ends in view, and the architecture reflects and expresses this difference-which is one of content rather than form alone. Being human, human beings are what interests us most. In architecture as in literature and the drama, it is the richness of human variation that gives vitality and colour to the human setting...Considering the hazard of monotony...the most serious fault in our zoning lies in the fact that they permit an entire area to be devoted to a single use' (Jacobs 1962:22).

→ Paul Klee's diagrams of difference and diversity illustrate the structure of the 'whole' which is formed from diverse components which compliment one another and unite different functions from the diverse range of options (Bacon 1967).

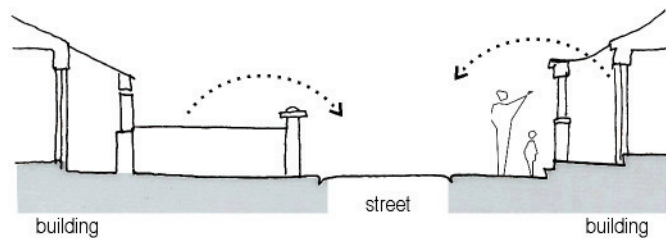
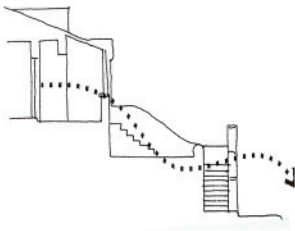


Architecture, according to Krier, is based on relationships of difference and diversity between buildings and the patterns generated by the buildings in terms of size, function, and boundary (Krier 1984: 13). Differences can be accumulated in the definition of one space over another, which helps to construct place identity and avoid neighbourhood monotony. Socially, differences can be heightened by bringing disparate communities into mutual contact (Vigneswaran 2006: 7). Rather than places functioning as separate entities, space must be woven together within contextually diverse surroundings, so that there is a mix between places of work, culture, and commerce (Jacobs 1962: 101). The diversity of individuals carrying out different programmes at different time of the day creates a rich overlap and intensity of activities which complement, and benefit from, one another through their close proximity and subtle differences (Dewar and Uytendogaardt 1995: 14).

Thresholds and Transition

Thresholds denote difference in being, 'a sign of change in a condition/ state that man uses to delimit space. It is a space that must be crossed before inhabiting' (Gausa 823). The notion of threshold as part of movement denotes the use of thresholds to establish transition or progression from one spatial hierarchy to another. The threshold differentiates and articulates edges and boundaries, either through changes in the level of the ground plane or through material textures.

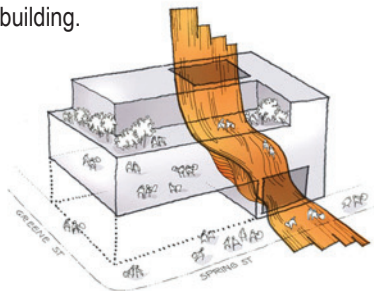
→ multiple thresholds established through level changes (Dewar and Uytendogaardt 1977).



Colour and material associations

Colour and materials have significant unifying elements in terms of their meanings for specific communities or cultural groups. They can serve as part of a visual connecting process to generate continuity and form in the urban fabric and to draw people into space through their reflection of culture, or reflection of the progression of time through weathered materials. The architect Thomas Heatherwick's use of colour to invite individuals into a space is expressed in the way he uses colour to define a progression of movement channels, from the street to the stairs and walkways of the Longchamp store. The colour, which resembles a fluid fabric, becomes a new topography for the building.

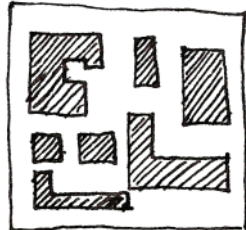
→ Thomas Heatherwick's use of colour to express the progression of movement



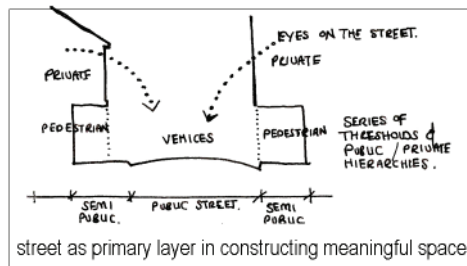
colour is used to generate continuity and a visual connection in the landscape



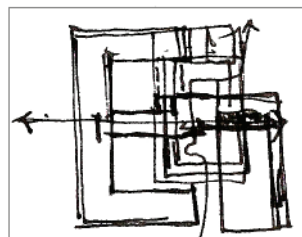
Concepts extracted from analysis to be applied in the design process:



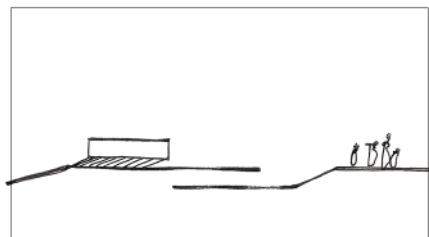
figure/ground relationship



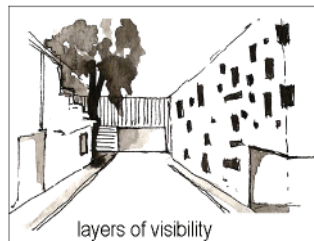
street as primary layer in constructing meaningful space



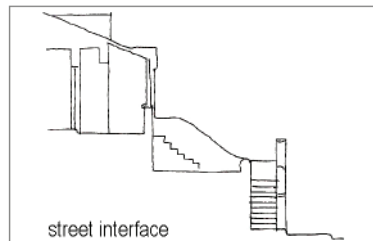
shape + location of buildings



demarcating a space can define a special place



layers of visibility



street interface



[Precedent Study]
'Markets on Wheels as a Public Space Alternative'
Mexico City, Mexico

The image illustrates the aerial view of a typical low-density neighbourhood within Mexico City. The articulation of the central street in contrast to the surrounding urban fabric, illustrates a colourful sequence of spaces; a seam which engages the regularity of the spatial layouts and changes the perception of the street edge from being a barrier dividing two neighbourhoods, to becoming a seam uniting two spatial layouts Source: (Castillo 2007: 58)



'The informal agglomeration of urban spaces in Mexico City is perceived as a series of tiny episodes of incongruence in the temporal situations in which they are experienced' (Lazo 2006: 88).

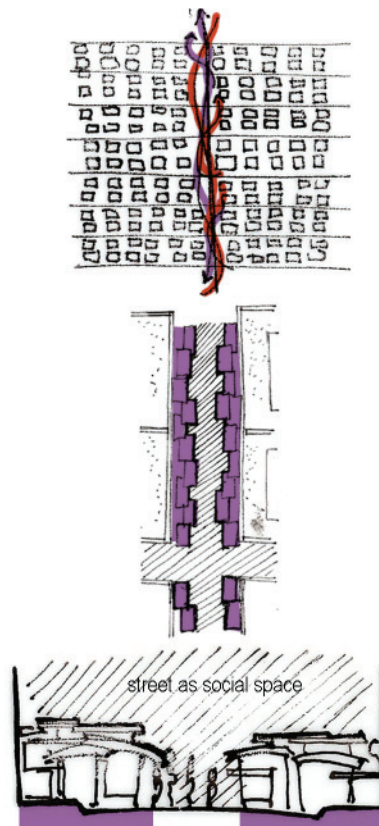
MEXICO CITY is a city characterised by its low-density sprawl and has, to a large extent, been developer-driven in terms of its repetitive suburban mass housing developments. On the opposite end of the scale however, abandoned strips of land are occupied by illegal squatters (Castillo 2007: 57). The two incongruities are beginning to inform one another.

The formal housing developments of Mexico City consist of similar typologies, mass produced on large scales, and are continuously expanding the edges of the city, taking on the form of 'gated communities.' The repetitive street grid has, to a large extent, informed the rows of repetitive houses and continuous street blocks. There is little chance for spontaneous encounters in these homogenous spaces - the traditional civic functions of streets, squares, institutions, monuments, and landmarks have been abandoned for developments which allow for little growth or adaptation, and show no sign of integration into the fabric of the city. (Castillo 2007: 57). Although the developments are based on a master plan of housing provision, there is little or no attempt at including social amenities within the framework. According to an article, entitled 'Mexico City's paradoxical dialectics of growth', 'urbanity has collapsed to a homogenous housing type colour coded developments with a middle or low income status.' One of the factors overlooked in the master plan for housing provision is that individuals, by their very nature, take possession of spaces, and appropriate those spaces to suit their needs. Over a period of time, a home is transformed to reflect the cultural values and traditions of the dweller within a particular environment. This can result in a disjuncture between the architectural vision of how a space should be, according to the formal, profit-driven approach, and the social and pragmatic personal approach of the users of the environment. In order to approach transformation of such spaces, it is necessary to examine the influences of the informal use of space in the formal spaces of our cities (Castillo 2007: 57). One of the most significant aspects of informal permeation into the suburban developments of Mexico City is the weaving of informal street markets into the urban fabric. Mexicans refer to the marketplace as the 'tianguis, mercado sobre ruedas' or 'market on wheels' (Zimmerman 1995).

Mexico City is a bustling city, where the streets not only function as vehicular and pedestrian routes, but also as public social spaces, points of exchange, both cultural and economic. As a result, the street becomes an extension of the individual's private sphere, a meeting point in the public realm. Scattered amongst the streets, and contributing to the interaction of individuals, are the 'markets on wheels' (Lazo 2006: 85). According to an article entitled 'Markets on Wheels as a Public Space Alternative', it is the presence of these markets which contribute to the 'process of making the city understood'. Their temporary and transient nature suggests their similarities to a 'non-place', but in fact it is their transitory possession of the street which helps to articulate public space in the city (Lazo 2006: 85).

'One of the key elements in constructing social spaces is in utilising the disorganisation of our surroundings'. Cities are formed from the mundane and ordinary uses of space, and architecture should respond to these uses in becoming the backdrop to the daily routines and activities of individuals in the city. When ordinary spaces are elevated to become strategic social spaces, the result is the creation of successful public space (Lazo 2006: 87). The urban relations generated from this simple but effective method of space and place making relies on the street as the mediator between the informal activity of market and the formal buildings. Although the markets are not regarded as architectural interventions due to their informalities, they do hold significant meanings for defining public space in the city (Lazo 2006: 88). The layout of the market provides a sense of enclosure to the street, which is reinforced by the position of buildings on either side of the market to which the market becomes 'infill' between the edges of the street. The space between the buildings becomes the event space for the market activities to take place. In Mexico and, similarly, in Johannesburg, divisions between public and private space is largely defined by a wall. The markets, however set up a new spatial hierarchy of permeable public spaces that blur the division between public and private space. As incongruous as the market may be in contrast to the street character, it weaves a new dynamic into the regular grid, and becomes the seam that stitches together divided elements of the city in an effort to establish social cohesion within the urban fabric (Lazo 2006: 99).

→ the sketches illustrate the potential the market has in redefining public space within the street grid. The informal and irregular spatial quality of the market provides a sense of enclosure to the street, and reinstates street as social space in an otherwise monotonous road.



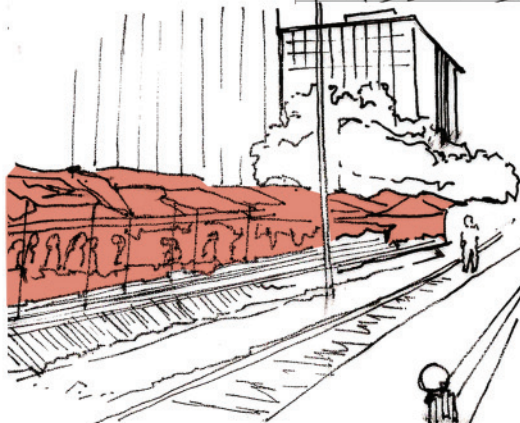
The metamorphic quality of streets is recognised by Stanford Anderson in his book 'On Streets' (Anderson 1978). Anderson explains the need for streets to accommodate and adapt to various uses (Anderson 1978: 16). In Mexico City, the street has become a somewhat generic space that accommodates temporal social events, market days, or cultural events; which are important aspects in enhancing the symbolic and cultural meaning of spaces to allow for communities to express their identity (Lazo 2006:98).

One of the most positive aspects of the street markets is their relationship to the local context. The mobile market has evolved with the culture of Mexico to keep the marketplace as convenient and close to the inhabitants of Mexico cities as possible. In ancient history, the original Aztec markets became known for their variety, yet these markets were permanent markets confined to a specific site (Zimmerman 1995). Although the duration of the markets within each location is temporary, the markets' insertion into the street can be compared to the sensitive approach to the landscape applied by nomadic cultures (Lazo 2006: 88). According to the book 'Drifting: Architecture and Migrancy' (Cairns 2004: 94), 'localisation occurs whenever migrants arrive'; similarly, the 'Markets on Wheels' establish a sense of place, both physically and socially, in being rooted and anchored to their sites weaving into the social fabric of each new location.

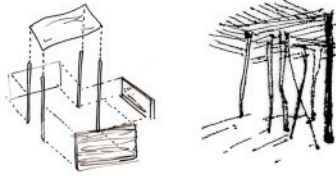
→ the irregularity of the tree trunks supporting the woven reeded roof, illustrates the quality of lightness and subtleness to which nomadic architecture can exert on the landscape. Similarly, the markets in their temporality and unimposing forms, establish a connection to their context (Adjaye 2006: 60)



→ sketches of the informal market structures, weaving into a local context (after Lazo 2006: 91-93).



The architectural language of the market stalls is minimalist, as they are assembled and disassembled in a most pragmatic, efficient, and cost-effective manner. Simple materials such as tarpaulin, metallic framework, and boards are the requirements for a quick assembly, and, once set-up, the market comes alive with people, bargains, and a variety of fresh produce. The coloured awnings immediately define a new street identity and distinguish the market from the urban fabric.

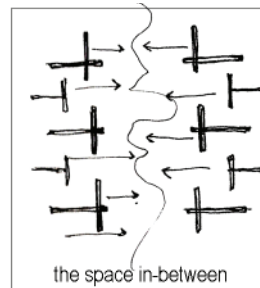
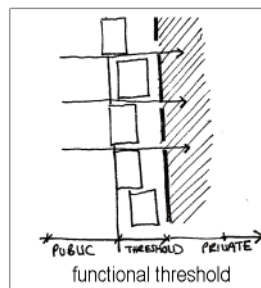
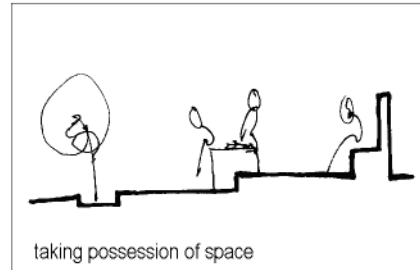
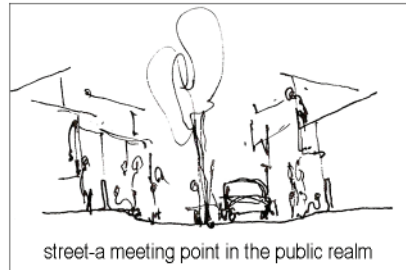


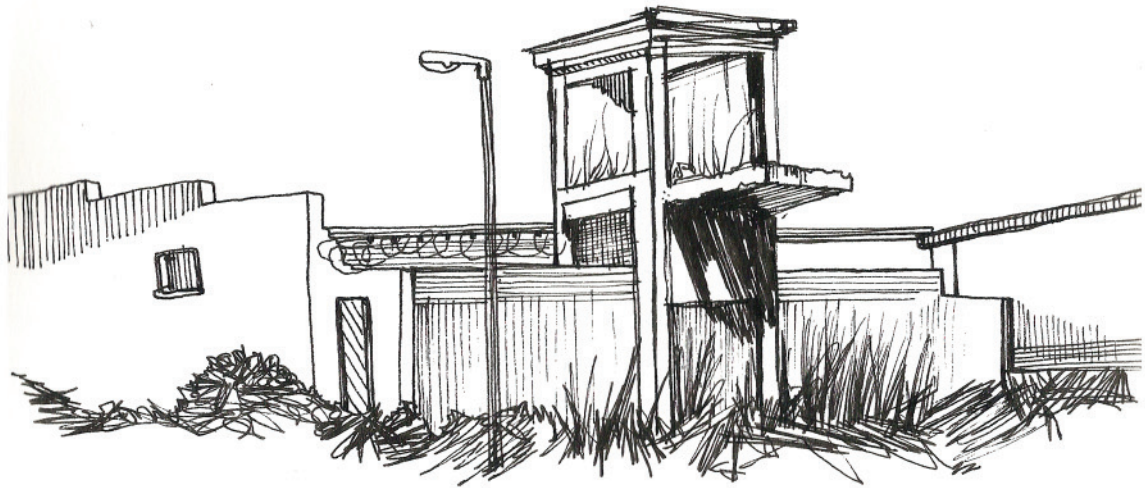
→ the markets are famous for selling all sorts of items; from fresh produce, to ornaments and fashion (Zimmerman 1995)

In order for urban space to contribute successfully to the city, management is required to provide a measure of 'order' to the informal events (Lazo 2006: 90). Management ensures the efficiency of the appropriation of space, the duration of the market, and the level of continuity in the street from one street market to the next (Lazo 2006: 90). The street markets were established in the 1970's in Mexico City, following government's strict zoning regulations of land use within the City. According to regulations, the occupation of public space for the purposes of commercial activities was prohibited until the 'Markets on wheels' initiative was established as a controlled system of mobile street commerce. Each vendor is affiliated with a governing association which organises the permission from local government to set up a market in the public thoroughfare, and assigns the vendor a position on the street. In turn, each vendor pays a fee to the association which varies according to the location of the stall on the street, and the neighbourhood within which the stall is located. The coloured awnings of the street markets are used to distinguish one association of street markets from another (Lazo 2006: 92).

The 'Markets on Wheels' is a unique cultural instrument of public space making in the city which has adapted to the changing urban conditions of the city. The market remains flexible enough to accommodate change of environment, and, by instituting informal appropriations of space into a formalised space within the city, culture and tradition have been maintained and a new urbanism generated. (Lazo 2006: 94). What the market takes away from the street in terms of public roadway, it gives back to the community by re-introducing vibrant social spaces in a somewhat monotonous environment (Lazo 2006: 96).

Concepts extracted from analysis to be applied in the design process:





Ruins.

Theoretical approach.

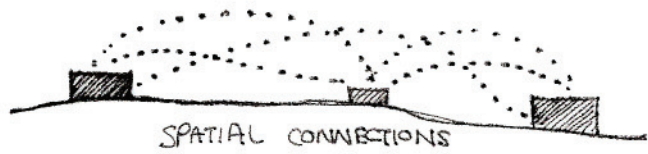
REWEAVING THE LANDSCAPE AND URBAN FABRIC

an approach towards transformation

'layers of the landscape, transitory, routes, moulded landscape, residual spaces, fragmentary, cultural and social connections, framework to achieve complexity, minimal urban actions, landmarks and 'gateway', landscape as mediator, the grid-flexible spatial layout, valuable assets for inhabitants, incremental growth'



view of connecting washing lines strewn across the landscape, weaving together divided spatial elements of a small Portuguese village.
Source: (Kim Morgado 2005)



WAYS OF READING THE LANDSCAPE

Landscape artists constantly work with the layers of the landscape; the historical, geological, and transitory nature of the land. The landscape, to the artist, is a canvas upon which he uses natural materials 'to mark, shape, build, change, and restructure space' as part of a process of weathering and decay (Weilacher 1996: 11).



EARTH is a fundamental substance, which contains life and death and rebirth'. The process of moving and moulding earth in shaping the landscape is referred to by landscape artist, Walter de Maria, as 'working with time', in reference to the connection between materials and time as part of a process of erosion (Weilacher 1996: 21).



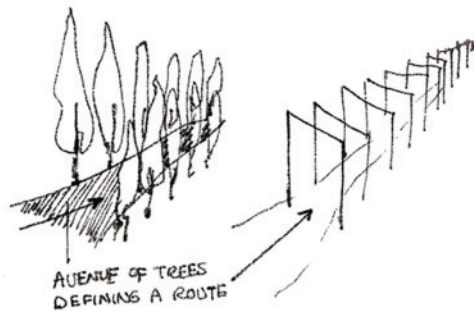
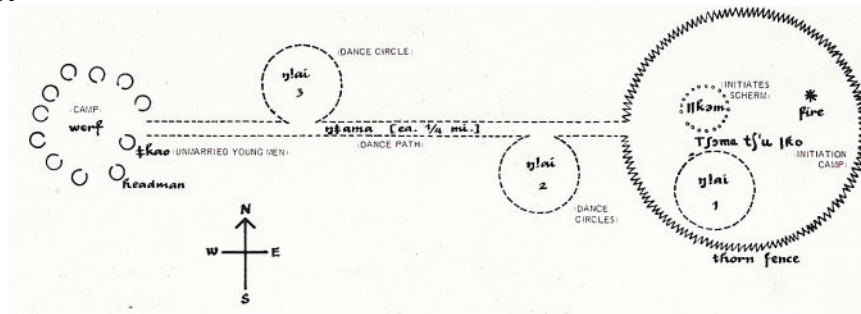
STONE as a natural material, has a symbolic association with stability, endurance, and permanence. According to landscape artists, 'every stone tells a piece of landscape history through its location, its type of rock and form, the simple stacking of stones delineates a wall, when a wall is built, the individual stone does not lose its own special form, but becomes part of a new order' (Weilacher 1996: 17).



WOOD is a symbol of natural growth, and represents the transience of life and the cycle of nature, both in life and decay. 'The end product, if it does exist at all, is no longer the objective, but, within the artistic work, its meaning becomes secondary, becomes a relic degraded in favour of visualisation of the process, the movement, the change itself, frequently with references to phenomena which are beyond the visible world, such as time' (Weilacher 1996: 18).



A TRACK may appear to be 'an undifferentiated path on a featureless landscape', but to those who are aware of its presence, the track is a significant path or route. Tracks can be made from simple pedestrian movement over the land, along a shortcut route, or can be carved out, moulded by the landscape, or delineated through the planting of a row of trees. Tracks are visual points of reference, subtle landmarks indicating a direction one must follow (Anderson 1978: 16).



In addition, the track can symbolise a type of 'pilgrimage route,' demarcating sacred space or visible connecting spaces of special significance, such as heritage sites or a heritage walk. The meaning and significance of a track, however, is not in terms of the destination point, but rather the passage from one point to another. In many rural villages in South Africa, nomadic cultures set up temporary villages which can easily be moved according to the movements of the tribe. Ceremonies are performed along the paths between villages and initiation ground, thus reinforcing the significance of the path as a ceremonial space. The illustration above is a diagrammatic representation of a ritual path from settlement to initiation camp in the Kalahari Desert (Anderson 1978: 19). A similar notion of movement along a path is identified in the work of the landscape artist, Christo (Anderson 1978: 18). 'The Gates' installation, erected in Central Park in New York in 2005, established a similar sense of place along a pre-determined path. The carefully constructed 'gates' form a framed threshold for the users of the park, along a series of spaces through the parks landscape. The bright saffron-coloured fabric is a monumental installation of public space within the landscape (Marpillera : 68).





MAPS are powerful tools in representing spatial geographies. The boundaries of maps, according to Colin Rowe, to a large extent control what one believes to be the perimeters of spaces, thus altering one's perception of space in the reading of the landscape (Rowe 1996: 224).

The image of the map above entitled 'Geographical Perceptions of the World,' was a project undertaken by high school students to draw eight countries as accurately as possible. The resulting map, reflects the distorted perceptions of place in representing spatial geographies (Jenny Volvovski 2002).



In South Africa, in particular, the spatial representation of maps was altered to suit political and social ideologies (Findley 2007: 8).

The map illustrated above highlights the purposeful attempt at altering perceptions of spatial geographies, according to Paula Scher (1978), an artist whose painting entitled 'The World Map' illustrates the distorted scales and strange configuration of the world.



Aerial maps of landscapes, however, provide true reflections and significant ways of reading the landscape and the spatial planning practices which remain as marks on the landscape (Findley 2005: 5)



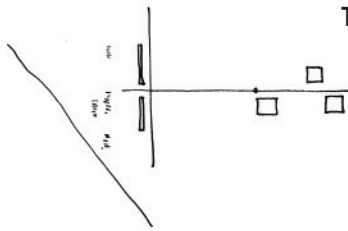
These maps reflect human activity and human impositions on the landscape through the division of land for ownership or agricultural practices (Haack 2003: 50).

REWEAVING THE LANDSCAPE AND URBAN FABRIC-AN APPROACH TOWARDS TRANSFORMATION

'Architecture can be a powerful evocation of events in the landscape, and can focus our attention on the land as a resource, as a connector, as the common thread that binds us together' (Deckler, Graupner, Rasmuss 2006: 35).

In 'The City as Dwelling Space', by Bernard Huet, the Modernist premise of space is examined in relation to the concept of 'the functional city; expressed by the Charter of Athens. The Charter proposed alternative methods for constructing city spaces to that of the historical city, so that they become 'homogenous, isotropic and fragmentary, devoid of orientation, possessing no cultural, symbolic or historical value' (Huet 1984: 8). It is this quality of space, reduced to mere, mechanical abstraction, that was realized in the post-war reconstruction models of Europe. At its most basic level, the dwelling unit was monumentalised and privileged above all elements of conventional urban space, and the scale of the dwelling became the scale at which city reconstruction was approached (Huet 1984: 8). This represents a complete shift in focus from the symbolic hierarchies of the traditional historic city, a model with intrinsic value for reweaving the urban fabric (Huet 1984: 7).

THE LANDSCAPE IN TRANSITION



→ sequences of residual land forming fragments in the landscape and built fabric

South African cities are undergoing vast amounts of transformation in their socio-economic structures, which naturally affect the landscape. As a 'Landscape in Transition', according to Deckler, Graupner and Rasmuss (2006), the city landscape reflects the expansion of its boundaries and similarly, an absence of coherence. As a result, the Johannesburg landscape is fragmentary; residual spaces which contribute little to a local community are made explicit at the scale of the city, forming sequences of residual land that prevent the meshing of activities between the suburbs and the city (Dewar and Uytenbogaardt 1995: 4). According to Dewar and Uytenbogaardt (1995: 10), the current approach to community development is unresponsive to the needs of residents, and, to counteract this problem, the particular circumstances of place need to be addressed in order to create wholeness in the environment.

The organisation of space is fundamental for the optimal functioning of the urban environment, and, likewise, the performance of individuals in their environment (Todeschini 2007: 18). Landscapes are complex entities, constantly being moulded by natural processes and individuals. Reconstruction programmes for the landscape in the past enforced political and social policies and have resulted in landscapes that are detrimental to the city as a whole.

Embedded in landscapes are the social and cultural dimensions of the site. In order for transformation of the environment to happen, these cultural attributes must be considered as part of a process of reformation and conservation of the landscape. 'Cultural landscapes are what any generation inherits from another: in them are embedded values held dear by those gone by' (Todeschini 2007: 18). In other words, the landscape is a place of cultural production which conveys meaning to individuals and helps to construct identity within communities.

In order for physical transformation to take place, transformation must be considered over time scales to meet the changing needs and aspirations of inhabitants. A common focus over the years for the transformation of landscapes, is the recreation of a nostalgic notion of the past instead of reconstruction of the landscape that is appropriate to time and place. By acknowledging that which is worth preserving, local histories can be weaved into a local development (Todeschini 2007: 18).

TRANSFORMATION OF A DYNAMIC CITY

In an approach towards transformation, Colin Rowe mentions that one must never assume that 'all designs should be total; and that the architect is the Messiah of the future' (Rowe 1996: 216). Rowe emphasises a fundamental characteristic of architectural transformation, which is, that the city and the landscape are dynamic environments, constantly undergoing processes of evolution and reformation. The urban theorist, David Crane, addresses a similar notion of the planning for dynamic processes of the city. According to Crane, in his article, 'The Dynamic City', capital designing as a 'tool for growth' takes into account the maximum input for self-growth (Crane 1960: 161).

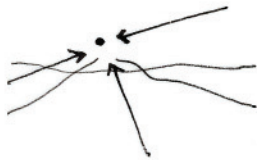
Crane's concern for the growth and transformation of landscapes is linked with the notion of designing for a city that 'grows from flexible parts' (Crane 1960: 162). The 'Dynamic City', according to him, stems from challenges of the contemporary city; wherein continued growth and change require evolving environments to suit new purposes (Crane 1960: 162). Crane argues in favour of less 'permanence' in structures and rather a focus on establishing cultural and social connections within the urban fabric. Components which can be disassembled and reused in response to evolving needs based on the organisation of parts according to life spans, is more responsive to our changing environment than permanent structures (Crane 1960: 162). Capital designing, as suggested by Crane encompasses this approach to development whereby the involvement of local government in primary public investment facilitates a programme on a 'time-space sequence', allows for continuing growth and change within the landscape and the intervention, but simultaneously provides valuable assets for inhabitants.

→ The 'Dynamic City' diagrams of David Crane illustrate the growth process of the city from macro scale changes in the city, to renewal; thus a change in elements, to expansion of the city as a cultural and industrial centre, and finally for expansion of the city as a commercial and business centre (after Crane 1960: 158).

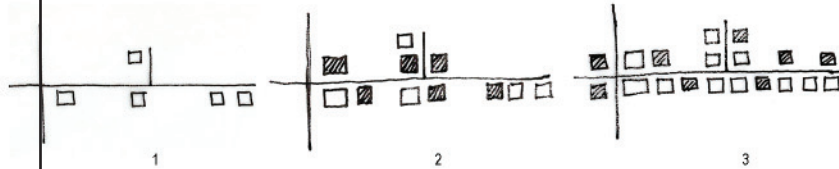


→ diagrams illustrating an incremental approach to development that ultimately leads to 'wholeness'.

below: the 'gateway' in being the first increment of further development



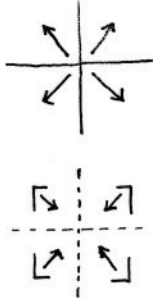
Christopher Alexander discusses a similar notion of a growing whole in his book 'A New Theory of Urban Design'. He explains the need for 'wholeness' in our cities that can be achieved through piecemeal growth; that is, growth based on the consistency of related parts in order to generate coherency. Each new layer in relation to the existing urban fabric reinforces a quality of 'wholeness' and enriches the complexity of the environment, a quality found in traditional cities (Alexander 1987: 22). Alexander identifies the 'gateway' in being the first increment or clue to further development. The Gateway serves as a landmark to define an activity node or starting point at an intersection, and can be in the form of a literal gate, or a simple demarcation of a passage which marks a point that is visible from every line of approach (Alexander 1987: 42). The most important aspect of the gateway is the feeling of transition that must be emphasised for the person passing through (Alexander 1977: 277).



In order to implement these approaches into the fabric of our cities, a clear and sound spatial framework is essential. The framework, according to Crane, provides the 'common practical thread' to initiate and sustain development of an incremental nature (Todeschini 2007: 19).

A LOCAL APPROACH TOWARDS TRANSFORMATION

A framework is essential in determining the process of transformation of the environment. The approach undertaken by Dewar and Uytendogaardt for settlement planning and reformation, involves establishing a balance between the intervention and nature, so that the activities on the ground are compatible with the site in a mutually beneficial manner (Dewar and Uytendogaardt 1995: 14). It is important, in response to the dynamic processes of the city, for any settlement to accommodate growth and human activity over time, and more importantly, incremental growth, which allows each stage of development to contribute to a complete environment (Dewar and Uytendogaardt 1995: 8). Incremental growth can create incoherency and a fragmented development when undertaken without a clear vision; thus a framework which deals with the opportunities and constraints of the landscape is the necessary support for an incremental approach to development (Alexander 1987: 50). Furthermore, 'It is this framework which can create the pre-condition for increasing complexity to emerge over time' (Dewar and Uytendogaardt 1995: 11). In this way, a measure of complexity within the urban fabric will develop and, ultimately, a finer grain of the city (Dewar and Uytendogaardt 1995: 15).

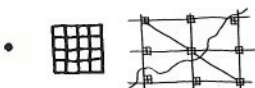


→ Two approaches to the design of a minimalist structural system - internally focused minimalist action and externally focused minimalist action

Since complexity is generated through the connections and minimalist interventions that develop over time, it is important for the framework to become the enabling device to provide direction to the time-scale processes without fully designing a final form or outcome. There are two approaches concerning the design of a minimalist structural system described by Dewar and Uytendogaardt. The first approach is an internally focused minimalist action which focuses on an internal framework of space-making actions, which is 'design from within'. Following that, the second approach is 'design from without'. (Dewar and Uytendogaardt 1995: 46). Design from without focuses on defining the extent of development and channelling growth processes within the limits and boundaries as infill. Both structural design approaches should 'seek the minimum actions necessary to achieve the purposes of the plan' (Dewar and Uytendogaardt 1995: 46). Minimal urban actions can be most effective when inserted at the necessary scales, but they are required to intervene with precision. This precision relies on an understanding of a site at multiple scales, in order to intervene in smaller fragments that will contribute to a larger whole.

In order to intervene in the landscape, it is important to identify the correct programmatic elements that should be provided, and the manner in which they should be provided. In addition to seeking a minimalist structural system, it is necessary to identify a non-programmatic approach to settlement making which extends beyond the immediate programmatic requirements to establish a quality environment that promotes the uniqueness of elements or distinguishing features characteristic to that area (Dewar and Uytendogaardt 1995: 19). In addition, an approach that accommodates growth and change over time in a manner that is responsive to human needs through an overlap of activities which becomes mutually beneficial to the local and larger community (Dewar and Uytendogaardt 1995: 16). Furthermore, the scale of the intervention, at the human scale, the local, regional and metropolitan scales of the city must be appropriate for the intervention (Dewar and Uytendogaardt 1995: 17). Embedded into the landscape should be hierarchical places of public significance, places for public investment, and places which make symbolic statements and shape perceptions of local inhabitants (Huet 1984: 12). These types of spaces can be established through their location in terms of the movement structure or the social events they accommodate, but the importance of these spaces is the connections made by such spaces, between the landscape and the inhabitants (Dewar and Uytendogaardt 1995: 19).

→ the expansion of the point (Dewar and Uytendogaardt 1995: 23)



According to Colin Rowe, the point, line, and grid are the basic elements which provide a level of texture within the contemporary city. Texture often refers to the layered complexity of the structure of spaces in the traditional city (Rowe 1996: 115). Dewar and Uytendogaardt define the point, line, cross-over, and grid to be the geometric basis of structure for the city as part of a minimalist approach to transformation. The structural clarity of these elements provides a basic ordering device and logical framework for shaping urban environments. The point, at a primary level, demarcates a place of significance, which can be expanded to form a collection of points bound by a geometric structure (Dewar and Uytendogaardt 1995: 24). The line represents an interconnection of points along a linear movement channel.

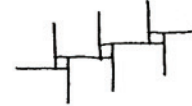
Similar to a point, the line can be expanded into space to form a collective of public facilities or points of key connectivity in the urban context (Dewar and Uytendogaardt 1995: 29). The cross-over, in its simplest form, represents the intersection between two lines to form a place of importance. A series of cross-overs expanded potentially form the basis of a settlement (Dewar and Uytendogaardt 1995: 33). A combination of the three basic structuring devices forms a grid, a universal spatial device that generates both a level of flexibility and of structural complexity.



the expansion of the line (Dewar and Uytendogaardt 1995: 27).



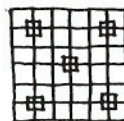
the expansion of the cross-over (Dewar and Uytendogaardt 1995: 33).



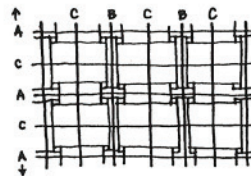
The grid is an equitable and equi-directional system, with spatial properties to mediate and weave together functions within the urban fabric (Dewar and Uytendogaardt 1995: 38). Historically, the grid and its regular, repetitive model was used as a spatial structuring device for Roman military settlements. The grid was employed for its effective and efficient movement system and its ability to accommodate expansion in terms of its layout. Within the grid itself are variations of complexity. At its most primary level, the 'natural grid' is used as a regular model to order the landscape for the creation of human settlements. This is followed by the 'grid differentiated' which displays a greater level of structural complexity and hierarchy in the order of the grid layout. Then there is the 'superimposition of two grids' and the 'grid fractured,' where the natural grid and the grid differentiated form a highly complex and flexible grid system which clearly defines channels of movement according to a hierarchical system (Dewar and Uytendogaardt 1995: 39). It is necessary in determining the appropriate framework for intervention to understand how the grid has manifested itself in the focus area, and how the grid can be utilised to reweave the landscape and social fabric as a whole rather than a collection of fragments.



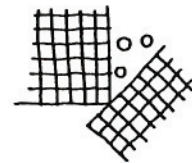
the 'Natural Grid'



the 'Grid Differentiated'



the Superimposition of two grids



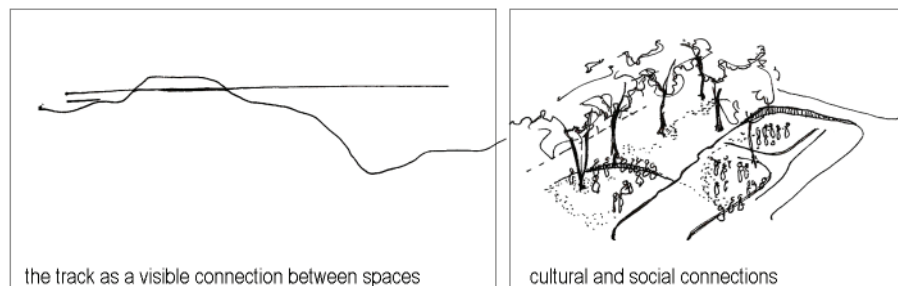
the 'Grid Fractured'

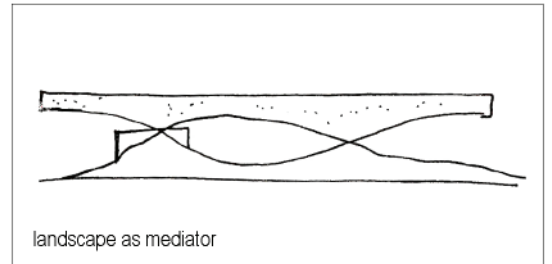
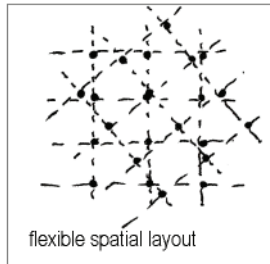
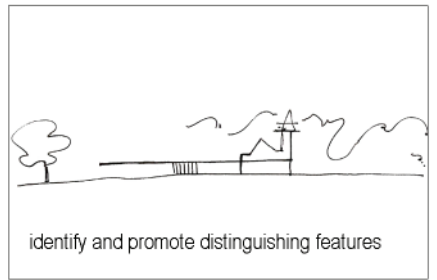
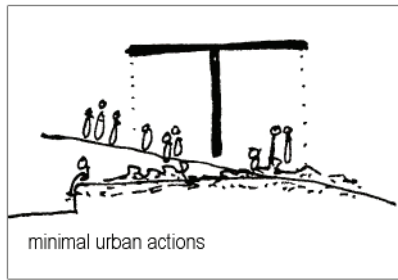
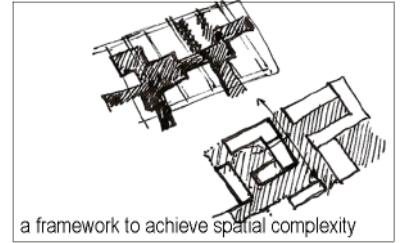
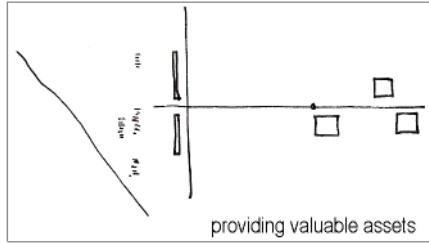
'It must never be forgotten that the city with its walls, streets, squares and monuments is the school where society shapes and adapts itself' (Huet 1984: 11). In order to allow for society to adapt space to suit immediate needs, it is necessary to approach town planning as a way of thinking about city spaces that support difference, unity, and continuity of space, without establishing a master plan (Huet 1984: 13). Demetri Porphyrios, in 'Cities of Stone,' reiterates this notion of the flexibility of urban spaces: 'the design of urban spaces is both a method general enough to allow flexibility and change and precise enough to create spatial and built continuity within the city' (Krier 1984: 21).

As part of a process of reclaiming and transforming our local landscape, Dewar and Uytendogaardt identify a vision for an environment that accommodates and celebrates facilities and activities in a finely grained urban fabric. Spaces and buildings linked to their context, producing simple gestures on a human scale and achieving a balance between settlement and nature (Dewar and Uytendogaardt 1995: 12). Spaces should be flexible enough to accommodate change, and legible enough to announce and celebrate spaces. Where there is vacant space for anticipated community facilities which have not yet been realised, the fabric must nevertheless generate continuity and completeness and in doing so, generate an intervention that is embedded in the natural indigenous landscape (Dewar and Uytendogaardt 1995: 13).

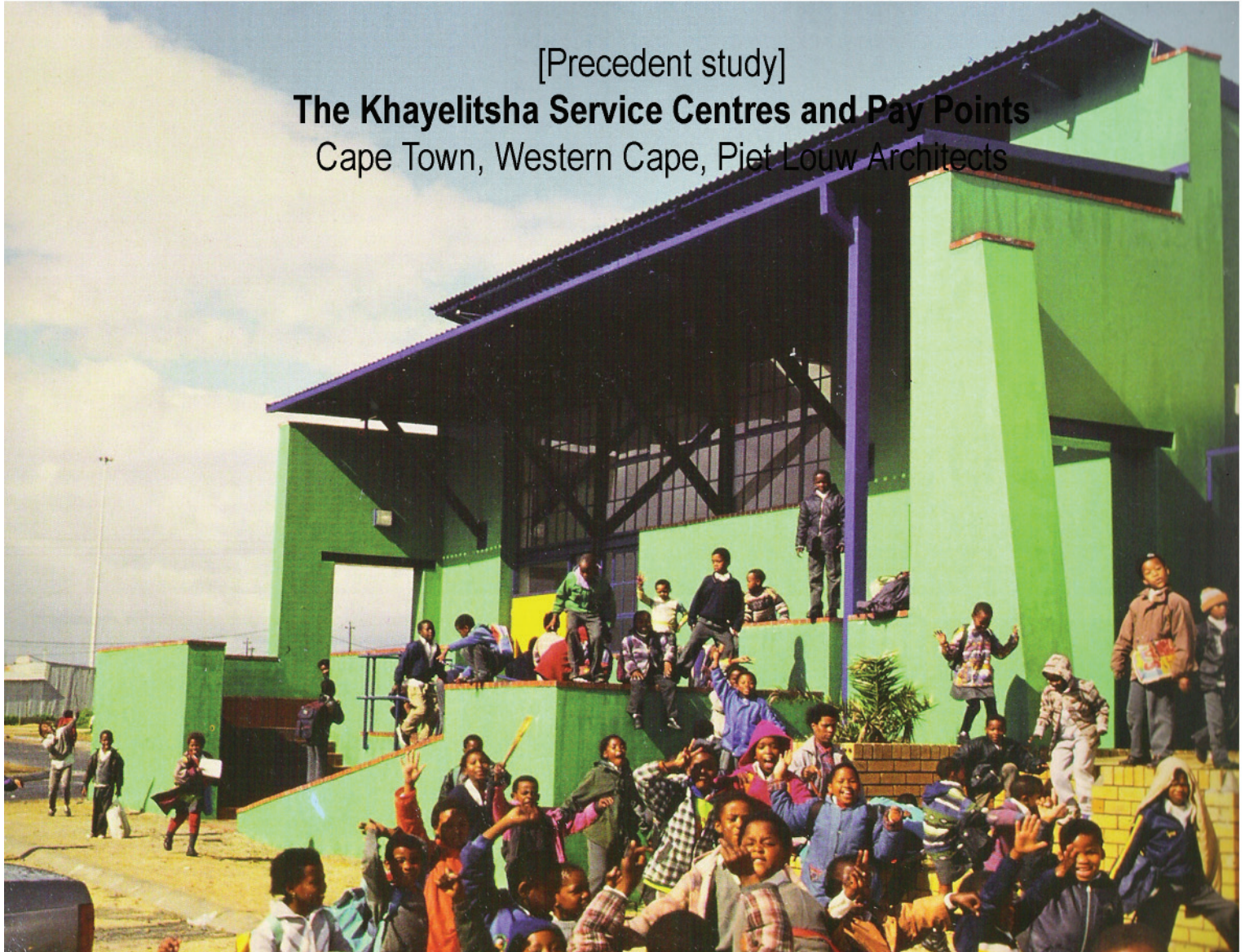
A successful intervention should thread and weave its way through the everyday spaces of our cities, engaging existing elements at different scales and acknowledging natural and social systems as integral functions to the city. Spaces which serve as barriers between neighbourhoods and parts of the city require a rethinking in terms of their function as interface, with the potential for becoming that of threshold. It is important to acknowledge local identities of spaces and elements that can support growth and regeneration, and to establish interventions according to cultural and ecological timeframes. Urbanity is embedded within the landscape and thus as part of a process of reweaving the urban fabric, interventions must be sensitive to both social and natural concerns, so that the landscape can become part of a framework for social change.

Concepts extracted from analysis to be applied in the design process:





[Precedent study]
The Khayelitsha Service Centres and Pay Points
Cape Town, Western Cape, Piet Louw Architects



Khayelitsha, Cape Town



'The building forms are strong and direct. They offer a new reading – in formal terms – of what buildings can be in these kinds of environments. They are neither patronising nor derivative; they are of the place and time and are utterly contextualised. In fact in the station project the buildings feel as if they have always been there fitting seamlessly into the context of the street' (Louw 2002: 24).

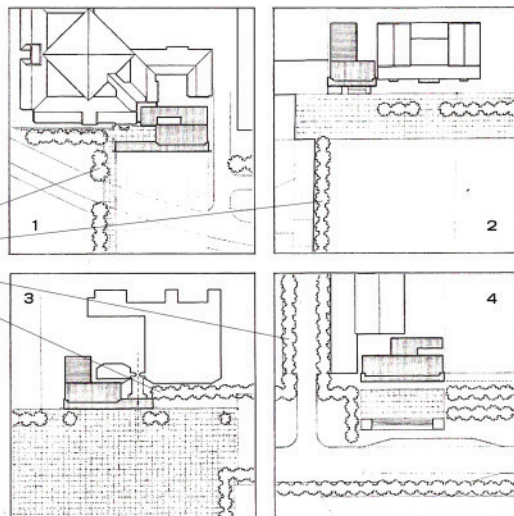
KHAYELITSHA is a densely populated township situated approximately 30km south-east of Cape Town CBD. The area was established to meet the housing accommodation needs of a growing population in both the low income informal and formal housing sector. Khayelitsha remains extremely isolated from the economic and social opportunities of the city, and, similarly, suffers from a lack of disinvestment in public facilities. The community; mostly unemployed and poverty-stricken are faced with inadequate services and those services, that are offered are often poorly managed (Ewing 2005: 2).

The Khayelitsha Service Centres is part of an urban renewal project aimed at providing appropriate community facilities within the urban fabric in order to sow the seeds for sustained development and future public and private investment. (Ewing 2005: 3). The service centres comprise four pavilion type buildings, inserted into the Khayelitsha landscape. The pavilions are seamlessly meshed into the daily routines and local environment of the urban fabric through their elegant design and the activities generated from their functions in creating meaningful public space for the community (Louw 2002: 24).

The initial project brief requested multi-purpose buildings in different locations within Khayelitsha. Each building was intended to provide a convenient pay point and meeting space for community members to discuss local issues with the local councillor. In addition, each building was to include a public foyer-payment room, a security cubicle and information desk close to the entrance, a payment counter, an administration office, a store, a staff rest room, a kitchenette, toilet facilities, and a postal service room and post boxes.

→ the sketch indicates the four site plans for the pay points (Deckler, Graupner, Rasmuss 2006: 75)

→ the simple delineation of a route or pathway by means of planting trees or shrubs, helps to reinforce the civic scale of the pay points, in a relatively hard landscape



opposite: the images illustrate the presence and civic scale of the service centre within the densely layered urban fabric of Khayelitsha (Deckler, Graupner, Rasmuss 2006: 76).

→ the photographs depict the human scale of the interventions and similarly the simplicity of the structures in public space making. Clean, bold lines reinforce the presence and permanence of these buildings in a transient landscape (Deckler, Graupner, Rasmuss 2006:

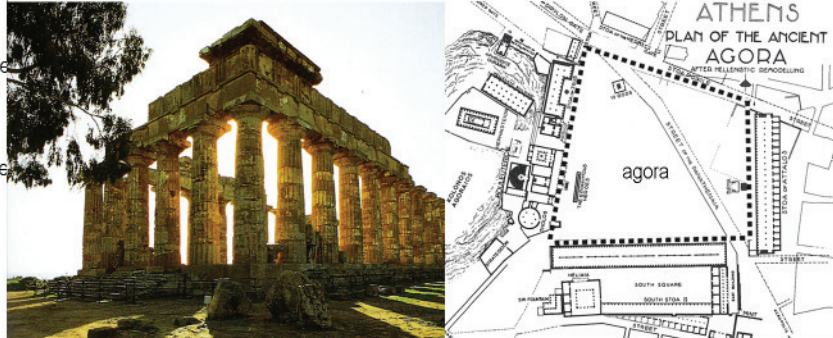
The conceptual idea of the service centres emerged from a local government commitment to provide 'dignified and convenient places to pay rates and service levies' in poor areas, as well as being centres of contact for the community (Deckler, Graupner, Rasmuss 2006: 75). The local government took the initiative to create service centres which not only provide convenient service points, but also points of gathering, which host informal meetings and provide the necessary interfaces between local government and the inhabitants of the community (Louw 2002: 24).



The strategic location of the pay-points was vital to the success of the project, in that the points were to be accessible to the community and integrated into the urban fabric in order to establish street continuity. The buildings are, therefore, located in proximity to other public and community facilities in order to reinforce and integrate places of civic significance (Louw 2002: 26). Integration into the existing context of Khayelitsha was a challenge to the architects because the service centres were to respond to the existing vernacular through scale, proportion, materiality, and tectonics. In addition, the centres were to instil a sense of permanence and the notion of being rooted into a somewhat transitory environment (Louw 2002: 25). Much of the built form in Khayelitsha comprises temporary structures, and, thus, it was seen as vital for the service centres to establish a context. The small but bold gesture of each pay point exhibits a common architectural language and a presence within the site, while each pay point responds differently to its local context. As a result, the interventions became the necessary seeds planted for further development or for the appropriation of spaces to become public places in the local context. According to the architect, Piet Louw, the placement of architectural elements in this regard is vital to instil a sense of place (Louw 2002: 25).

The architectural influences for the elements which comprise each pavilion consist of simple structures with large porticos, which emanated from a precedent study of ancient Greek stoas (Louw 2002: 25). The 'stoa' is a Greek term to describe a portico supported by columns. Since the agora was the political hub of the ancient Greek city, the stoa enclosed the agora with its shed-like structure, and provided for a certain amount of flexibility in the interior volume. In addition, the stoa served in providing a simple shelter to the passer-by or as an informal meeting place (Stierlin 2001).

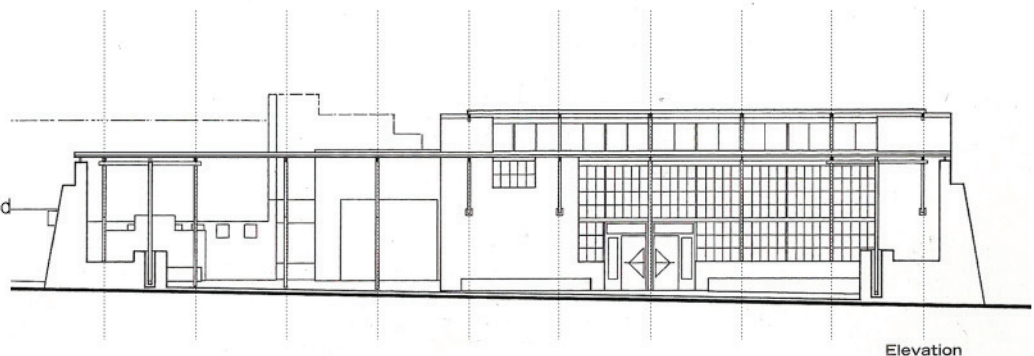
→ the purposes of the stoa in Greek settlements is reflected in the way the simple shed-like structure of the pavilions encloses civic functions and informal public space. Similarly the function of the ancient stoa was used to enclose the central civic space of Greek settlements; the agora.



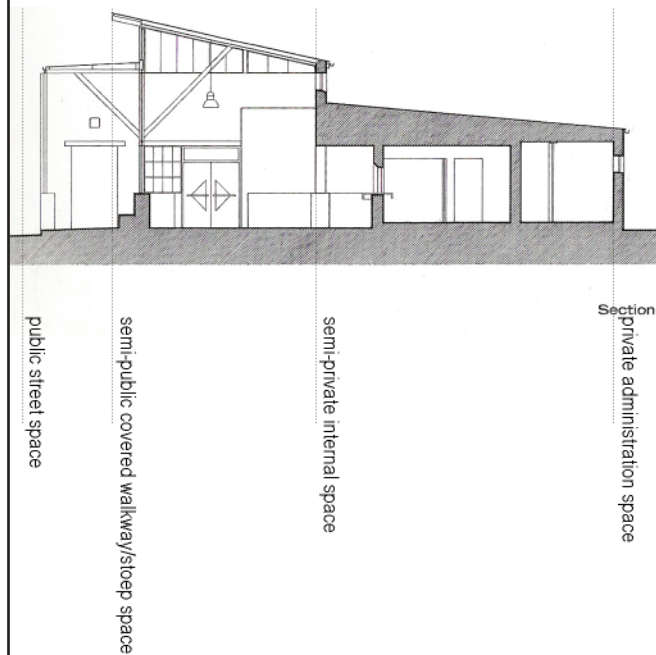
the ancient structure above, conveys a quality of lightness which is enhanced by the proportions and rhythmic scale of the columns. The structure retains a sense of permanence; rooted in a relatively sparse landscape (Stierlin 2001: 83), the stoa in the plan of the ancient agora in Athens, provides the necessary shelter around the agora, but is open to the elements and activities within the central public space (Fletcher 1975: 147).

One of the main challenges of the project was the site constraints and the struggle to establish a sense of place and presence for each pavilion in a flat landscape. The intervention was minimalist in approach. Each pavilion responds to necessity; either through site constraints or the needs of the local community. As a result, there is a sensitive approach to the way each pavilion responds to its site, creating a sense of timelessness in the architecture and an appropriate hierarchical and symbolical presence in the scale of the building, in contrast to the surrounding landscape (Deckler, Graupner, Rasmuss 2006: 77). Steps and ramps to provide seating, trees for shade, covered external spaces for shelter, public ablutions, meeting spaces, and spaces for trading and congregating, are all architectural elements of public necessity which respond to the basic needs of individuals. In addition, each centre serves as an announcement to the public space for which it defines. A common architectural language in the pavilions, and a sense of scale which reinforces a presence within the landscape, helps to establish each pavilion as a legible landmark, visible from most points in the urban fabric (Louw 2002: 25).

→ there is a clear regularity in the facade and simplicity in materials and proportions; articulated in the tall slender columns which support the thin corrugated sheeting roof

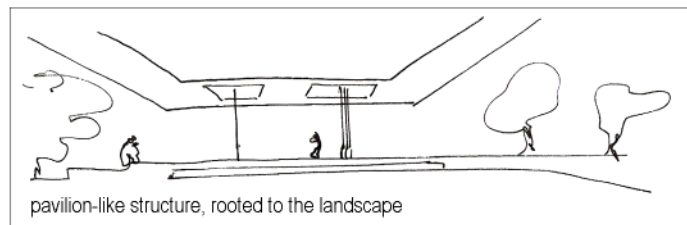
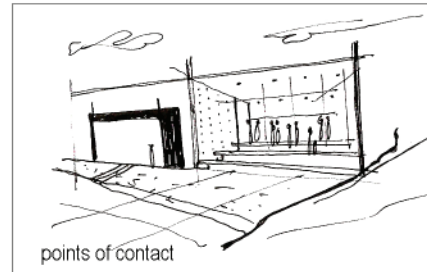
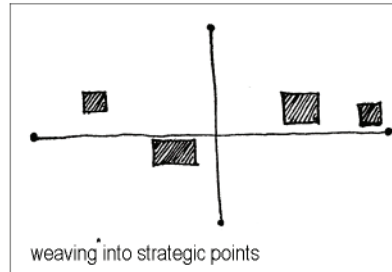


→ the section reflects a simple shed-like shelter to a hierarchical arrangement of public and semi-public spaces



Van Eyck's question, of 'how does the building serve and give something back to the street?' is achieved in the layered relationship of public and semi-public spaces. Each pavilion provides dignified public space for the community and a convenient service centre for community needs, without taking away from the landscape or imposing harsh forms on the existing context. In addition, each pavilion gives back to the street in providing a sense of civic scale and a spatial hierarchy between the public and private realms (Deckler, Graupner, Rasmuss 2006: 77). Architecture at a small scale is said to be sufficient to support social change. In each pavilion, there is a response to human uses, the conditions of the site, the cultural context, and the daily rhythms of the people who inhabit the spaces (Findley 2005: 35). These aspects are vital to not only bring about physical and spatial transformation, but also social change.

Concepts extracted from analysis to be applied in the design process:





[Precedent Study]

Alvaro Siza's Malagueira Housing Development
Portugal



'This is the result of participation in the process of cultural transformation which includes construction and destruction. But something of all this remains. Fragments realized here and there, kept within us, marks left in space and in people, pieces which someone will later pick up, which will melt into a process of total transformation. Then we put those pieces together, creating an intermediate space and transforming it into an image, and we give it a meaning, so that each image has a significance in the light of the others. In this space we can find the final stone and the final conflict. We transform the space in the same way as we transform ourselves: through pieces confronted with 'others.' The landscape-as the dwelling-place of man-and man-as the creator of the landscape-both absorb everything, accepting or rejecting that which had a transitory form, because everything leaves its mark on them, starting off with isolated pieces, we seek the space that supports them'

Alvaro Siza (Frampton 2000: 71).

One of the key features in a positively shaped environment is the concern for a development that responds to the immediate concerns of the local context. Portuguese architecture is in some respects, said to have been developed 'out of immediacy'. The work of Alvaro Siza exemplifies this, especially in his response to the transformation of spaces to achieve an intervention of both time and place which captures the essence of a place in a moment that is materialised into architecture (Wang 1993: 8). Siza's buildings become symbols representing an architectural event and simultaneously connecting that event with everyday life. His buildings, through their simple recognizable forms, establish connections and relationships which serve as architectural links in the landscape, landmarks in their own right (dos Santos :12). Working with the fragmentary nature of the contemporary city, or within a landscape where the existing fabric has been destroyed, Siza's architecture creates a legible and recognizable structure that can be inserted into the existing grain of the city, adding a new layer of complexity that is sensitive to both time and place (Wang 1993: 8).

As an architect whose work is rooted in the Portuguese vernacular, Siza's work exhibits the use of traditional materials and practices in a manner that makes reference to the past and weaves the past into appropriate present contexts (Wang 1993: 10). Each site is informed by the memory embedded in the landscape in order to bring about transformation of the landscape and to allow for social change (Wang 1993: 12). According to Kenneth Frampton, 'he has consistently revitalised the received modern syntax by demonstrating the various ways in which our heritage may be conceived as a 'repetition diferente', thereby breathing new life into old bones' (dos Santos:16).

The Malagueira Housing project was initiated in the period after the 1974 revolution in Portugal. A large area outside of the walled city of Evora, near the Spanish border, known as the Malagueira district, was allocated for the SAAL programme for an intervention of transformation (Wang 1993: 15). In the 1960's a master plan was drawn for the area proposing tall residential blocks. However, this framework was abandoned in favour of a new brief which required 1200 low-rise terrace-dwellings linked with social related facilities and public infrastructure. The brief outlined the need to preserve the existing territory while 'experimenting in new housing solutions'.

Alvaro Siza was commissioned for the large scale housing project and was responsible for formulating an innovative approach to the housing shortage (Frampton 2000: 160).

→ below: site plan of the Malagueira district (dos Santos 1993: 113)

below right: aerial view of the site with the aqueduct highlighted in red, which runs through the site (Frampton 2000: 164)



The initial proposal for the Housing Development was based on the premise of a series of incremental interventions in the landscape, which allowed for time and further contributions by the community, to complete the project. It was envisaged that the vacant plots between the interventions would be 'filled-in' depending on the various needs and circumstances of the community in the future (Frampton 2000: 160). Each house in the development was intended for a specific client, and thus there was a constant collaboration throughout the design of the homes (Frampton 2000: 161).



The undeveloped site was rich in its existing context, both in terms of the natural topography of the landscape and a number of existing settlements and ruins of human habitation. According to Siza, 'The problem is to form a whole with ruins'. The notion of 'wholeness' is a quality, depicted in many traditional cities, that emanates from a harmony between the existing fabric and new intervention (dos Santos: 18). A contextual analysis of the existing site identified the 'unauthorized district' of Santa Maria within close proximity to the development as well as, traces of previous habitation, such as an Arab bath (Frampton 2000: 161). A rural residence of Malagueirinha, and the adjacent orange grove formed part of the site context, together with a school and a few old windmills. In addition to the existing context, there were a number of unfinished structures which served as reminders of the original framework for the area (Frampton 2000: 161).

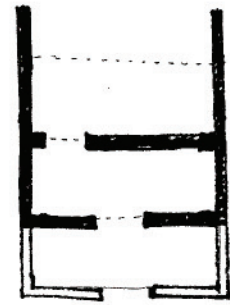
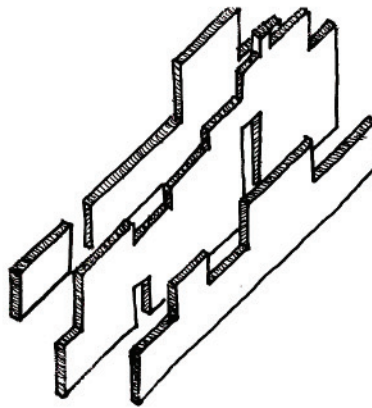
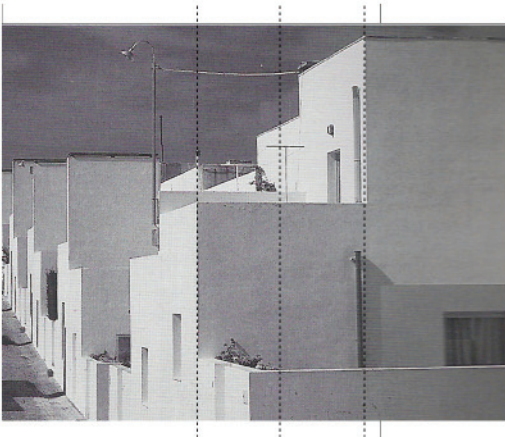


→ views of the site context and the city of Evora in the distance (Frampton 2000: 30, 169)

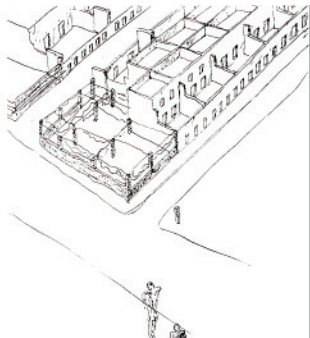
As part of the initial study of the area, the commercial activities of the site and the daily activities and routines of the inhabitants of the area were documented. The study involved examining how people leave their homes to fetch water or travel to school, and the paths taken to carry out these routines. Traces made by human footprints on the ground had, over time, formed the outline of a path, signifying the most convenient routestravelled by individuals.

According to Siza, "these traces on the ground help to explain the behaviour and topography and outline the possibility of transformations and various kinds of connection" (Frampton 2000: 161). The result from the study of the traces on the ground identified a fundamental issue that the project had to address, which was the necessary link between the two unauthorized districts bordering the site (Frampton 2000: 161).

The design intervention that emanated from the landscape study was structured along a formal east-west and north-south axis. The proposed sites for the housing were divided into 8m x 11m housing plots, to accommodate the housing typologies. The development was based on a single typology which took cognisance of the road edge, resulting in the buildings being set back from the road. The L-shaped, two storey patio house was designed so that the typology could gradually expand from one to five bedrooms. Each dwelling had a separate patio and a wall which divided the dwelling from the neighbouring home, thus responding to a sense of privacy. The patio on each dwelling originates from traditional building practices of the rural areas, whereby the patio serves as an intermediate zone or 'micro-climate' between the climatic conditions of the exterior and the interior of the dwelling (Frampton 2000: 162). The dwellings were repetitive in their architectural style, thus forming rows of similar typology back-to-back, but differed from the common row houses of the pre-war modern movement. The characteristics of the housing typology are derived from the layered spatial complexity of Arab courtyard typologies.



the photograph above depicts the layered hierarchy of spaces between the street and the interior of the private dwelling through a series of walls enclosing semi-private and private spaces (dos Santos 1993: 116 and 117)



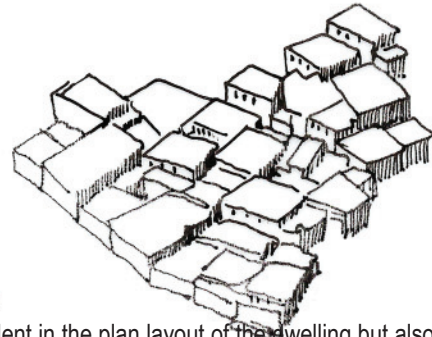
→ the spatial planning of the Malagueira dwellings illustrated in the sketch above, reflect the layered qualities of Arab settlement planning whereby dwellings are clustered together within dense settlements, and defined in terms of their spatial hierarchies by enclosed courtyard spaces (dos Santos 1993: 116).

→ the influences of Adolf Loos on the work of Alvaro Siza are made explicit in the layered facade of the Steiner House (1910) by Loos, and the similar sensitive scale and proportion of the Malagueira housing

Loos: Steiner House, Vienna, 1910 (Khan 2001: 17)



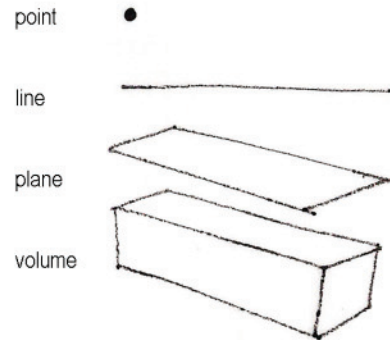
(Fletcher 36)



The courtyard typology is not only evident in the plan layout of the dwelling but also in the aesthetics. The white-washed walls, made from traditional sun-baked bricks, and the two-storey flat roof dwellings with simple window openings, are similar to traditional Arab dwellings and the architecture of Adolf Loos (Frampton 2000: 25). Loos' Steiner House (1910) in Vienna, for example, explicitly portrays the careful placement of windows and architectural elements onto the plain wall surface (Khan 2001:15). Similarly, Siza's minimalist architecture, reduced to the bare essence, to that of point, line, plane, and volume, reflect the timeless quality portrayed in the work of Loos. The evolution of these elements recurs in Siza's projects on varying scales, complementing one another within the site and context and generating an architecture of sensitivity and 'immediacy' (Wang 1993: 20).



Siza: Malagueira housing, Portugal, 1970's (dos Santos 1993: 117).



One of the interesting features of the development is the existing elevated aqueduct which runs across the entire site, carrying water and electrical services. This large scale feature adds a new dimension in terms of scale to the low-rise dwelling developments, and, in addition, provides a shaded colonnaded walkway across the site (Frampton 2000: 25). (Frampton 2000: 161). Between the dwelling blocks and the aqueduct, open spaces were set aside for future development into commercial facilities, or for intermediate space to encourage community activities. These spaces, however, were regarded by many as contributing to the incompleteness of the landscape (Frampton 2000: 162).



→ views of the aqueduct integrated into the housing development, therefore meshing parts of the existing landscape with a new intervention. (Frampton 2000: 171).

(dos Santos 1993: 119)

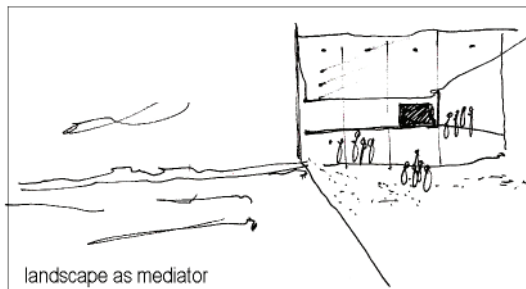
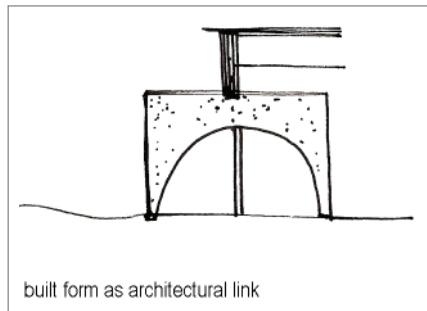
The distinguishing feature of the housing development is that 'it appears to be ancient and modern at the same time', as if the buildings have always existed in the context and are rooted in place. Perhaps this is as a result of the sensitive manner in which the houses are inserted into the landscape, and the development's sensitivity to both its topography and its context (Frampton 2000: 25).

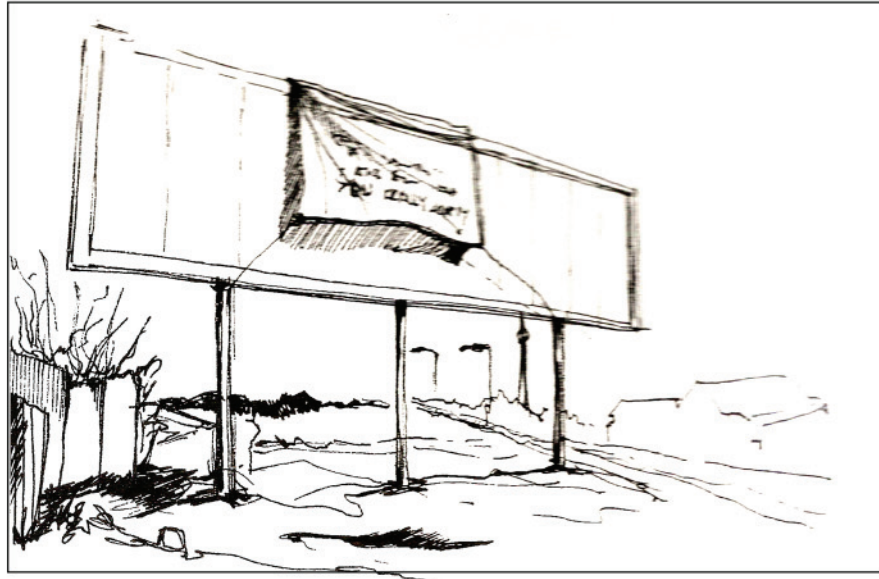


views of the housing development within the landscape and in the distance, the walled city of Evora (Frampton 2000: 30)

One of Alvaro Siza's comments on architecture today is the speed at which projects are required to be completed. There is, as he describes, 'this anxiety for a definitive solution', which often prevents the intervention and the existing site conditions and context to complement one another. Siza believes there should be harmony between the built structure and the natural landscape in order to form an intricate urban mesh that is successfully weaved into the urban fabric of the city (Frampton 2000: 160). As a result, his architecture is rooted in its context: the structure is affixed to the land, where it reaffirms its position through its response to its immediate context (Wang 1993: 14). The Malagueira Housing Development is an example of how the landscape functions as the mediator between the new architectural intervention and the existing site context. The development serves as an architectural link; its materials suggest something of a timeless quality and nature, and are adapted from traditional building practices of the region, thus linking symbolic elements of the past in a new intervention. They are adapted to suit the needs of the present. The scheme is not only sensitive to its surroundings, but also sensitive to the cultural aspirations of the inhabitants; so much so that the building and the social and physical context are mutually supportive (dos Santos : 112).

Concepts extracted from analysis to be applied in the design process:





Theoretical approach.
'THE POWER OF PLACE'

Memory and Perception in the Urban Fabric

'response to immediate context, social and cultural values, shaping perceptions, cultural landscape, placelessness, continuity between past and present, homogenized spaces, history as part of infrastructure

'THE POWER OF PLACE'-MEMORY AND PERCEPTION IN THE URBAN LANDSCAPE

'Whatever space and time mean, place and occasion mean more. For space in the image of man is place; articulate the in-between...space experience I repeat, is the reward of place experience'- Aldo van Eyck, (Trancik 1986: 115).

The meaning and power of place are to a large degree, dependent on a cultural, regional, and historical context, and the response to that context over a period of time. Our responses to our immediate context are based on social and cultural values, history, and time which shape our perceptions and our memories of place. In understanding a sense of place, we need to question how one develops a sense of place and an awareness of place.

'The places of everyday urban life are by their very nature, mundane, ordinary and constantly reused, and their social and political meanings are often not obvious. Understanding the past helps encourage residents to frame their ideas about the present and future' (Hayden 1995: 227). In order to convey a sense of place, we need to define place and how we remember places. Places are spaces remembered through a narrative; the narrative is the tool in understanding the history of a place and in dealing with social and spatial disparities, and, in turn, the narrative is a tool to connect disparate communities (Hayden 1995: 9). This connection of individual to community is through a shared process of understanding history, and the meaning of these histories to the public. An understanding of the history of a place involves examining the way in which the space is planned, constructed, inhabited, appropriated, celebrated, and discarded (Hayden 1995: 15). If a place is to be remembered, it must speak of the very essence of the place, which is largely determined by the pattern of human activity within spaces, claiming ownership of the land, and the relationship between street, block, and neighbourhood. According to the geographer Yi Fu Tuon 'an individual's sense of place is both a biological response to the surrounding physical environment and a cultural creation' (Hayden 1995: 16). In other words, for individuals to establish a sense of place, they must engage with the physical environment to form social networks intertwined with the spatial networks of that particular place.

The qualities that distinguish a special place from the ordinary spaces that shape much of our perceptions is the reliance on the connection between cultural landscape and the inhabitants within the place. Martin Heidegger suggests that, 'Architecture and landscape architecture must respond to and, if possible, enhance environmental identity and the sense of place' (Trancik 1986: 114). Thus, when designing places, the current community, their aspirations, and the previous narratives of the site should be reflected within the space so as to construct a certain familiarity and continuity between past and present. There should, however, be opportunity for individual needs to shape and forge personal identity over time.

Personal identity and place attachment to space are interlinked with spatial perception. The human attachment to a place, according to Irvin Altman, is defined as 'a psychological process similar to an infant's attachment to parental figures.' Altman mentions that place attachment can 'develop social, material, and ideological

dimensions as individuals develop ties to kin and community, own or rent land, and participate in public life as residents of a particular community' (Hayden 1995: 16). Similarly, Le Corbusier speaks of the 'occupation of space', by which he means the inhabitation of space in terms of having control over one's space. The lack of control over one's personal space removes all place attachment and can cause the individual to lose a sense of dignity in terms of free will and the power to control their environment (Findley 2005: 5).

'Placelessness', the reverse effect to human attachment, is the result of non-places within the urban realm. The notion of place identity is crucial to establishing a sense of place at a time when city spaces across the globe are becoming more homogenized. The global and local tension is a large part of the everyday experience that shapes our city spaces and our emotions (<http://www.unesco.org/shs/most>: Cited November 2006). Signs and symbols define our perception of place, and, as a result, our new culture, based on communication, communicates the values of our society. (Trancik 1986: 86). These non-places and in-between spaces have forced us to lose all notion of 'place-identity' and personal attachment to a particular setting other than through mobility and flashy media.

The philosopher Edward S Casey describes place memory as 'the stabilizing persistence of a place as a container of experiences that contributes so powerfully to its intrinsic memorability. An alert and alive memory connects spontaneously with place, finding in it features that favour and parallel its own activities. We might even say that memory is place oriented or at least place supported' (Hayden 1995: 46).

Place memory is the connection between the landscape and our individual or collective memory of place (Hayden 1995: 46). Our memory of place can be attributed to our daily routines such as travelling or inhabiting spaces as individuals or within a collective environment, and the landscape depicts the physical reflection of our routines (Hayden 1995: 47). We have to ask ourselves, however, how communities can reclaim history and recover memory, and how these can be mapped in an informative way to share new views of places.

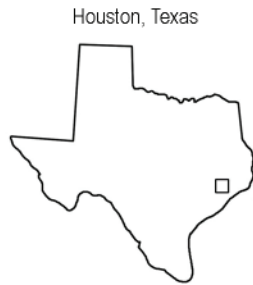
In understanding the nature of space, and in determining the power of place, we have to ask ourselves, what the space is intended to do and what opportunities can emerge from the space provided, and whether space can be created in such a way that activities will spontaneously emerge within them. Preservation of the histories of places can be in the form of preserving the landscape or architecture, or through public art as a reflection of history. There are many ways in which the community can engage in the physical traces of the past and preserving the past, beyond the realm of creating museums. We often hear of places being a 'theatre of memory', but such places are the monumental notions of preserving memory, and do not deal with the realities of place and memory. Instead, they compartmentalize history and remove histories from the very spaces in which they were enacted—the streets and public places. History, however, should and must be part of the infrastructure of urban spaces in order to contribute to neighbourhood economic development and upliftment (Hayden 1995: 61).



view of one of the interactive museum exhibits from the Museum for Missing Places (Leshinsky 2005).

[Precedent Study]
Museum for Missing Places
Houston, Texas
established: September 2005

established: September 2005



THE MUSEUM FOR MISSING PLACES is a 'museum of city life that addresses contemporary issues of urban place identity through the eyes and actions of city residents' (Leshinsky). The Museum exhibits are based on the city of Houston, Texas, but the museum itself has no permanent location. Rather it functions in connection with the many traditional museum-like spaces of the Museum District in Houston in sharing and exhibiting cultural information that is of interest to the public. Where the Museum for Missing Places distinguishes itself, is by providing alternative views of the city by reflecting the culture and intangible aspects of a city in a museum. The tool for creating this interactive museum is through a method of mapping the urban fabric, through the collective participation of community and visitors in engaging with the exhibits, in their creation, and in their continuing ability to shape the exhibit through the way in which people invest in their landscape (Leshinsky 2005). The contributions of individuals help to shape new ways of looking at the historical landscape and the present condition of the city, providing social and cultural meaning of the urban landscape. History can provide a framework for connecting those meanings into contemporary urban life (Hayden 1995: 78).

The Museum focuses specifically on the city of Houston, Texas, and the historical narrative as shaped by the impermanence of its architecture. As a rapidly changing city, the obsolescence of its spaces is a reality that must be dealt with. According to Eric Leshinsky, a graduate architecture student and the curator of the exhibitions, 'Houston is literally formed from a never-ending series of geographic disruptions-- the buildings of the city are quickly altered, roadworks and redirected streets are the norm and volatile weather continuously pummels the city' (Leshinsky 2005). These are a few examples of the impermanence and transience of spaces within the urban fabric, and it is precisely these disruptions in the urban fabric, which create a discontinuity of city spaces and confusion in interpreting the landscape through its fragmented spaces.

Yet, according to Leshinsky, there is an urban life within the fragments of the city, and the Museum for Missing Places is believed to be a way of understanding the city through the collective perceptions of the city's residents. These perceptions are based on the spaces which residents inhabit, and their perceptions of place as part of understanding social disparities.

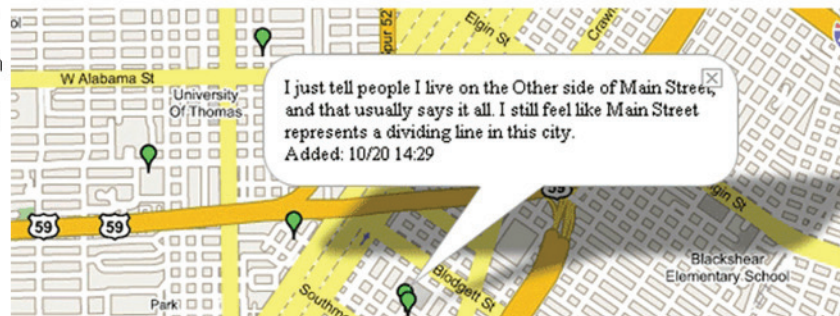
There are a number of exhibits carried out within the Museum to convey certain resident perceptions about the ways in which people relate to their local surroundings. These exhibits provide snippets of the city, while the collection of exhibits as a whole provides a collective 'city map.' Some of the exhibits include 'Location Uncertainty', an interactive map which allows users to locate their position in the city. There is also the 'Re-Districting' exhibit, which focuses on place-identity and the shaping of identity within the urban fabric, relying on the mapping of signs and their location and the responsive perceptions from these signs. The collective exhibit includes 'Valuing Vacancy', which looks at the vacant lots within the city, and in understanding what was there, what should be there, and what the residents proposed should be there. According to the curator of the exhibit, vacant lots are formed in the city daily, and they

city. But the question remains, as to whether these spaces can be seen as something more than mere absence, and how they can provide us with insight into the traces of past lives in understanding the future of these spaces (Leshinsky 2005). There are other exhibits which focus on the public domain. These include, 'Event: Passing Thru', which involves the community and environment in creating public spaces for the city, and in understanding what we can learn from unheralded public space. Another exhibition, entitled 'This is Between You and Me', addresses the lack of public domain and focuses on intervals of green space within the landscape as having the potential to be critical infrastructure within public life, rather than being reminders of missing public space. We, therefore, have to question what it takes to turn these spaces into functioning public space.

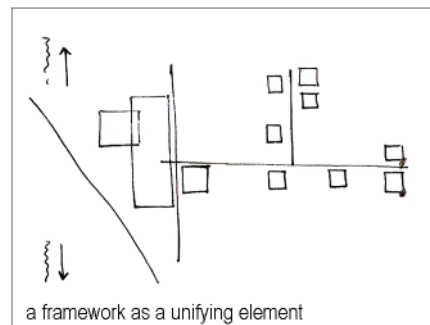
Public art can be used as a medium to shape memory and perception of place, and landscape artists in particular, work with projects involving community collaborations to convey a new history or geography of the historical urban landscape through a temporary medium (Hayden 1995: 66). The traditional definition of public art is art that is accessible to the public in public places such as the streets, parks, and public realm. According to James Clark, 'Public art is artwork that depends on its context; it is an amalgamation of events-the physical appearance of a site, its history, the socio-economic dimensions of the community and the artist's intervention' (Hayden 1995: 68). As such, public art, as opposed to art within galleries, relies on environment and context as the means to exhibit its intention (Corrigall 2007: 13). Lucy Lippard, an author and art critic states that 'Public art is accessible art of any kind that cares about/challenges/involves and consults the audience for or with whom it is made, respecting community and environment; the other stuff is still private art, no matter how big or exposed or intrusive or hyped it may be' (Hayden 1995: 68). Thus in connecting history to art, and conveying public art as a reflection of history to the public, we are establishing an inclusiveness of public space through a neutral medium.

The need for history and a sense of place in contemporary cities is vital in understanding social and spatial manifestations. We need to investigate the local landscape through the people that engage with it. In doing so, we are assembling a history rather than imposing a history on its people. The use of history and memory in building an inclusive sense of local identity should be investigated. The Museum relies on the artistic representation of space and reconstructing an identity within a community as opposed to the traditional way of exhibiting histories through a formalised museum, and in doing so provides memory and history as experienced and perceived by its people. The use of public art, especially in the South African context, can be a means to express cultural diversity within public space. Many artists, according to artist Stephen Hobbs, are concerned with creating public art on the basis of expressing and establishing identity, and are thus, using art as a transformative tool to establish social cohesiveness (Corrigall 2007: 14). Public art does not literally have to be art, but can be expressed through the public medium of architecture, an art accessible to the public in public places.

→ example of an addition made to the exhibit from a community member residing in the city of Houston. From the caption, it is clear the exhibit captures perceptions and memories of individuals living within the city (Leshinsky 2005).



Concepts extracted from analysis to be applied in the design process:





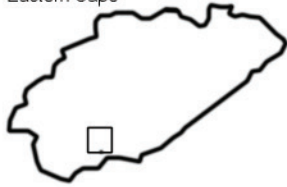
'The first proposition is to locate the museum and the new buildings in a neighbourhood close to where people who were once victims of apartheid live. The buildings are integrated into the neighbourhood so that they become part of the daily life of the people. In this way, the horror of apartheid becomes more apparent simply by the presence of, for example, the Apartheid Museum within a functioning community (Findley 2005: 139). The architectural language has an industrial aesthetic. A celebration of the ordinary materials that the local people have built their shacks from, and the trade unions during the struggle for freedom, thus the workplace had a sense of civic virtue (Findley 2005: 141). Thus the language of the buildings is utilitarian and industrial which serves as a connection to a proud union past and seeks to remember those people who fought for the struggle (Findley 2005: 142). Modest materials used in a beautiful way, thus elevating the materials to become not only of making do, but choice. This project tests this idea in a large civic project. In doing so, the building gains a sense of permanence and dignity through the extensive use of materials (Findley 2005: 142). The winning scheme also proposed an original and explicit spatial and curatorial strategy for the museum that honours history. The curatorial content of a museum can trigger memory and record it for the future. The architects employed a way in which the telling within the museum would allow for the adding and shifting of context and the evolution of stories. The difficulty is in 'how does one deal with the exhibition of material from the apartheid past so that it does not become in the words of Baudrillard 'a burial chamber for de-historicised and frozen secrets' (Findley 2005: 142).

Architect Jo Noero - statement accompanying the entry

[Precedent Study]
Museum of Struggle, Red Location Cultural Precinct
 Port Elizabeth, Eastern Cape
 Noero Wolff Architects

view of the formal public gathering space of the Museum (Deckler, Graupner, Rasmuss 2006: 42).

New Brighton, Port Elizabeth,
Eastern Cape



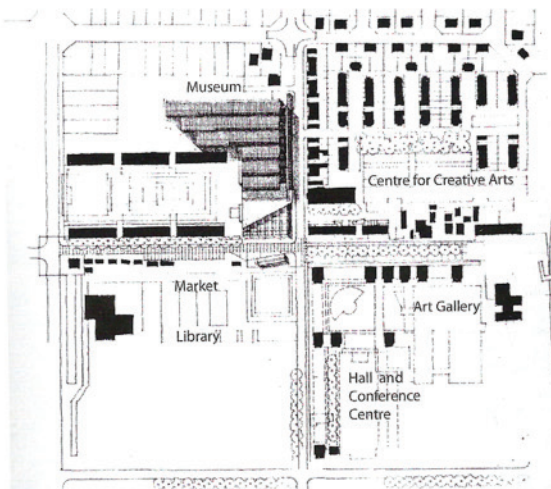
'I told you the Truth', I say yet again, 'Memory's truth, because memory has its own special kind. It selects, eliminates, alters, exaggerates, minimizes, glorifies and vilifies also; but it creates its own reality, its heterogeneous but usually coherent version of events; and no same person ever trusts anyone else's version more than his own.'
-Salman Rushdie *Midnight's Children*

Since histories and memory are very much personal accounts and recollections of past experiences, creating a Museum to commemorate struggle is a difficult task, firstly in identifying whose struggle to commemorate, and the manner in which you represent that struggle to convey meaning to an outsider.

The Museum of Struggle is located in one of the oldest townships in South Africa, New Brighton, a location with existing historical and cultural connections. At the heart of the area are the relics of old shacks made from corrugated iron that has rusted red over time. The shacks are the remains of barracks constructed to house Boer women and children during the Boer War. Later, the unusual corrugated structures became army barracks. The distinguishing feature of the red, rusting iron lends its name to the Red Location. These ruins filled with memories of the past and having survived extensive periods in history, became the source of inspiration for the development of the museum (Findley 2005: 136).

The township of New Brighton was established as a mixed race working class town until the enforcement of the Group Areas Act in 1950. As a result, the community was torn apart, and non-black residents of the township were forced to relocate (Findley 2005: 127). The museum is part of a development framework for the Red Location Cultural Precinct, a precinct which aims to commemorate and raise issues regarding the struggle to end apartheid and the struggle for freedom, equity and justice (Findley 2005: 126).

precinct plan for the area of New Brighton (Findley 2005: 139)



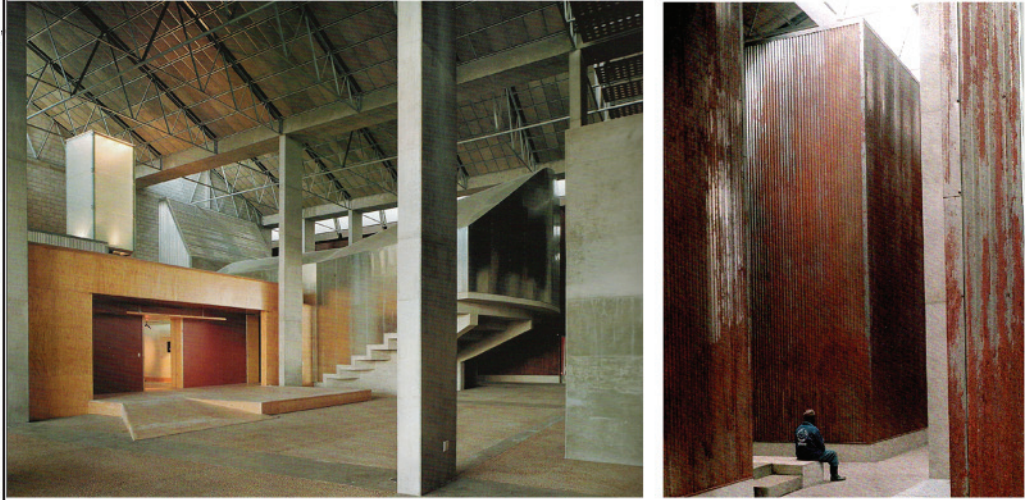
view of the township of New Brighton in relation to the Museum (Deckler, Graupner, Rasmuss 2006: 44)

The design of the Museum, undertaken by the architects, Jo Noero and Heinrich Wolff, came about after having won a national competition for the design of a town centre precinct. The brief proposed a restoration to the corrugated iron houses which characterise the township, and the inclusion of new housing, a library, art centre, gallery, market hall, and a conference centre. At the heart of the precinct, was the proposal for a Museum (Findley 2005: 138). The proposal took cognisance of the existing context; both in its physical relationship, with regards to the height of buildings along the street, buildings defining street edges and enclosing a large public space, and the inclusion of shaded spots for sitting, meeting or trading along the street edge. The proposal also sought to integrate cultural aspects of community life into the civic functions, thus the proposal suggested formal public gathering space to attract informal trade, social meetings, and movement between people and taxis. (Findley 2005: 138). The area of New Brighton could be regarded as somewhat scale-less as there is no hierarchy of institutional buildings to provide a civic scale to the urban fabric, thus the precinct proposal aims to address the lack of community identity and pride in formal public space (Findley 2005: 156).

In the context of New Brighton, it is extremely complicated to memorialize apartheid according to Lisa Findley, author of the book 'Building Change: Architecture, Politics and Cultural Agency.' The wounds of the regime are very real in the minds of the community, and in creating a museum to commemorate struggle, raises the question as to how does one acknowledge history and heritage without memorializing the memory and removing it from the everyday life of the people who experienced it (Findley 2005: 122). The conceptual idea of the Museum of Struggle was to focus on the multiple narratives of history, and to find a way of expressing these narratives so that the museum becomes a communication tool providing diverse perspectives from the people, and their experiences of struggle. In doing so, the commemoration of apartheid is used as a tool for moving forward (2006: 13).

Spatially, the museum has taken an unconventional approach to the design. A large, expansive space, the main exhibition area, resembles a large industrial warehouse with a saw-tooth roof allowing natural light to enter the shed-like structure. Positioned beneath the roof, are twelve tall, and equally sized rooms called 'memory boxes.' Each box is open at the top to allow natural light to filter through. The conceptual idea of boxes to contain memories stems from the large colourful trunks that black migrant workers used to carry their personal possessions from place to place. Within the boxes, were the most personal lives of individuals, treasured memories and mementos of loved ones back home (2006: 13). The boxes within the Museum are no different; they store treasures of narratives, memories and experiences of individuals under apartheid, and they offer multiple perspectives of a shared history. In doing so, the notion of history and memory becomes something that visitors to the centre can relate to, the struggle becomes a struggle of human experiences told by the ordinary people who were involved (Findley 2005: 146). The content within the boxes is easily changed, and as a result, becomes a storage device for the collection of oral histories (2006: 13).

→ views of the large interior of the museum, with the tall 'memory boxes' resembling rusted steel containers (2006: 16 and 17)



There are no pre-defined routes within the museum; the visitor is free to define their own route and to gain their own perspective of the history presented, as active participants of a history rather than being removed observers of a conventional exhibition (Deckler, Graupner, Rasmuss 2006: 43). The spaces between the boxes have many different meanings. To some, they symbolise spaces of reflection, spaces which represent the ordinary world in which the secrets of apartheid were hidden (2006: 13). The boxes as such are the containers of these secrets, discovered by the visitor (Findley 2005: 147). To others, these spaces represent the space in-between the past legacy of apartheid and the present.

→ elevations and sections indicate the scale of the museum and civic space in relation to the informal dwellings adjacent to the site. (2006: 14)

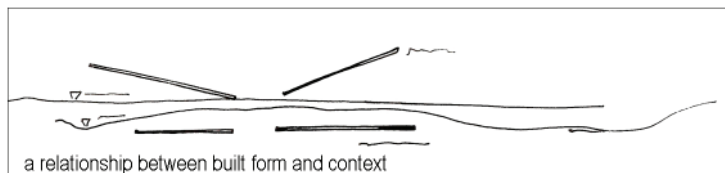
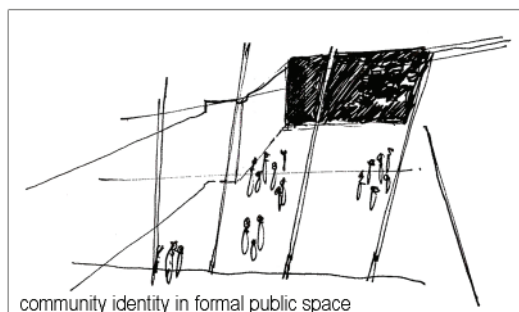
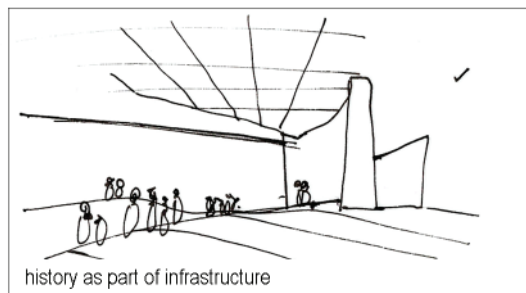


The Museum is intended to honour the end of apartheid and to reframe history so that the focus is on the histories made daily by the community (Findley 2005: 144). In the materials represented in the Museum, the intention was to reflect the surrounding context, but give new meaning to ordinary spaces and to the materials. Standard steel windows are used in unconventional ways while the corrugated iron memory boxes are intentionally rusted to reflect the traditional materials of the township houses (2006: 14). Natural light is the material employed to enhance the power of interior spaces, similar to the way in which Louis Khan draws natural light from the roof (2006: 14). According to the architects, 'while the language and materials of the container have meaning, the building itself does not strive to affect emotions or to construct a particular narrative. Instead, it has the abstract potential of emptiness-an emptiness to be filled by imagination, experience, inhabitation and time' (Findley 2005: 150). The exterior of the museum responds to this in that its materials are simple and pragmatic and well integrated into local surroundings, such that the museum forms a kind of backdrop to the daily events of the township (Deckler, Graupner, Rasmuss 2006: 45) A wall extending along the eastern side of the building was intended to be appropriated for seating, playing, and parking spaces for taxis. At the entrance to the Museum, a large timber pergola reinforces the formal public gathering space, while the informal gathering space is a large grassed area to withstand a large number of people (2006: 17). As a symbol of another phase in the development, the local Municipality paved portions of the street, and planted trees to create anticipation for the next development within the community (Findley 2005: 152).

Although the legacy of Apartheid ended in 1994, the social, spatial and economic manifestations of the strategy continue to divide the landscape according to the language of apartheid. In an attempt to undo the spatial legacy of apartheid, the museum recognises its importance in the transformation of space. According to architect, Iain Low, from the University of Cape Town, 'space is the construct that most effectively realised and maintained apartheid's grand plan and continues to ensure the endurance of its legacy. Consequently, architecture is clearly a crucial measure in our transformation' (Low 2002: 34). What is required in South Africa is the reorganisation of space to reflect the new power within the life of the community and the landscape. The cultural production and symbolism of architecture has intense meaning for a community in transition (Findley 2005: 159).

The museum serves as an umbrella for the different narratives of struggle, and thus weaves histories and cultures into a collective whole to instil social change (Findley 2005: 40). A sense of belonging and pride is a quality instilled in the architecture. The building speaks of 'belonging,' in a way that the visitor becomes part of the history that shaped the architecture, and in turn the building belongs to them. In addition, the materials reflected in the architecture respond to the ordinary materials used within the township, which furthermore instil a sense of the building being part of the community. The power of the space is represented in the civic scale of the Museum, which establishes a new locus of power; a power that has shifted from being a once oppressive space, to a space that is now commemorated. Through scale, proportion, hierarchy and colour, an identifiable and memorable space is generated, that establishes a direct link with the past, in order to redefine memory and place in a new way.

Concepts extracted from analysis to be applied in the design process:



SUMMARY

1. A UTOPIAN URBANISM INTERPRETED IN THE SOUTH AFRICAN CONTEXT

2. THE EXCLUSIVE CITY IN RELATION TO SOCIALLY INCLUSIVE SPACE

PRECEDENT STUDY: THE ENABLING STRUCTURE The Oriental Plaza, Fordsburg, Johannesburg

---SOCIAL CONNECTIONS WHEN LAYERED UPON A SPATIAL FORM, RESULT IN ARCHITECTURE AS THE PLATFORM FOR DAILY ACTIVITIES.

PRECEDENT STUDY: THE ENABLING STRUCTURE Philippi Lansdowne Public Space Project, Cape Town

---THE ENABLING STRUCTURE THAT PROVIDES A REFULAR MODULE THAT IS ADJUSTABLE TO THE SITE AND ITS REQUIREMENTS, WHILE PROMOTING FUTURE GROWTH AND ADAPTATION.

----ARCHITECTURE AND THE CORRESPONDING SOCIAL PROGRAMMES WHICH CONTRIBUTE TOWARDS A SUSTAINABLE DEVELOPMENT

----THE IMPORTANCE OF COMMUNAL POINTS OF GATHERING AND MEETING IN THE BUILT ENVIRONMENT IN ORDER TO FOSTER A POSITIVE COMMUNITY AND NEIGHBOURHOOD LIFE

3. 'INSTITUTING INFORMALITY INTO NOTIONS OF FORMALITY'

PRECEDENT STUDY: IN-BETWEEN SPACE 'Markets on Wheels as a Public Space Alternative, Mexico City

---STREET AS MEETING POINT IN THE PUBLIC REALM

----TAKING OWNERSHIP AND POSSESSION OF SPACE

----FUNCTIONAL THRESHOLDS

4. REWEAVING THE LANDSCAPE AND URBAN FABRIC

PRECEDENT STUDY: STRATEGIC MINIMALIST INTERVENTION The Khayelitsha Service Centres and Pay Points

---PAVILION-LIKE STRUCTURES ROOTED IN THE LANDSCAPE, AND LINKED THROUGH IN-BETWEEN SPACES

PRECEDENT STUDY: LANDSCAPE AS MEDIATOR Alvaro Siza's Malagueira Housing Development, Portugal

---THE SYMBOLIC AND CULTURAL CONNECTIONS OF THE BUILT FORM AS ARCHITECTURAL LINK

5: 'THE POWER OF PLACE'

PRECEDENT STUDY: LAYERED LANDSCAPE The Museum for Missing Places, Houston Texas

---THE COLLECTIVE PERCEPTIONS OF A COMMUNITY IN SHAPING NEW WAYS OF LOOKING AT THE HISTORICAL LANDSCAPE

----HISTORY AS A FRAMEWORK TO CONVEY HISTORICAL SOCIAL AND CULTURAL MEANING

PRECEDENT STUDY: LAYERED LANDSCAPE Museum of Struggle, Red Location Cultural Precinct, Port Elizabeth

---HISTORY AS PART OF INFRASTRUCTURE

---FOSTERING COMMUNITY IDENTITY IN FORMAL PUBLIC SPACE

---THE NECESSARY RELATIONSHIP BETWEEN BUILT FORM AND CONTEXT

DESIGN CONCEPTS EXTRACTED FROM ANALYSIS TO BE APPLIED IN THE DESIGN PROCESS

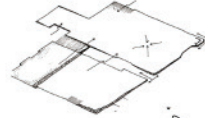
1. DESIGN principle:
ENABLING STRUCTURE



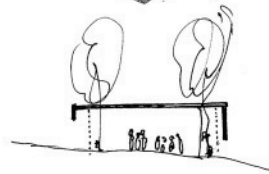
2. DESIGN principle:
POSITION



3. DESIGN principle:
EDGES



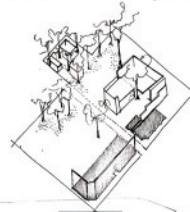
4. DESIGN principle:
FORM + LIGHT



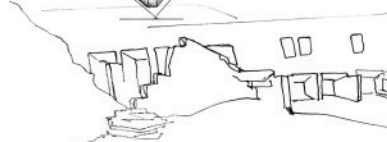
5. DESIGN principle:
MOVEMENT + CONNECTIVITY



6. DESIGN principle:
RESPONSE



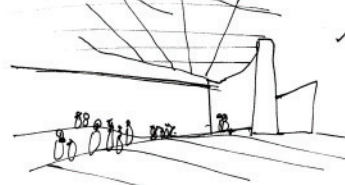
7. DESIGN principle:
LAYERED



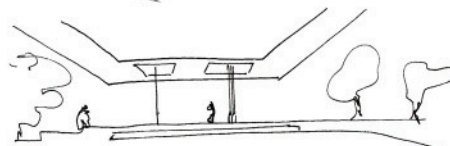
8. DESIGN principle:
LEGIBILITY



9. DESIGN principle:
IDENTITY



10. DESIGN principle:
FLEXIBILITY



‘The heart of Johannesburg nestles in the heart of the valley of the Ridge of White Water. From there it spreads away, up the sloping land, out of the valley, in all directions. Journeying westwards from the tram terminus near the city hall, one goes down to the huge market with its big square. Then, immediately past the market, and the beginning of Fordsbrug, the land levels off for a short distance and begins to slope upwards very gently. To the western end of Fordsbrug is a sudden dip. Trams and traffic go through a long, deep subway. Two sets of railway lines lie across it going south in a smooth westward curve in one direction and north with an eastward curve in the other. The tramlines climb steeply out of the subway. To the left of them is Vrededorp, to the right is Braamfontein’

‘Vrededorp is made up of twenty-four streets, running parallel to each other. They are known by their numbers. First Street is way up near the north-western hills, and Twenty-Fourth Street is down in the south-western valley, backing on the curving railway lines.’

‘and from the streets and houses of Vrededorp, from the backyards and muddy alleys, aloud babble of shouting, laughing, cursing, voices rise, and are swallowed by the limitless sky, and rise again in unending tumult. And through, and above, and under, all this is the deep throbbing hum of the city. It is everywhere at once. Without beginning, without end.’

From ‘Tell Freedom’ by Peter Abrahams.

Assess.

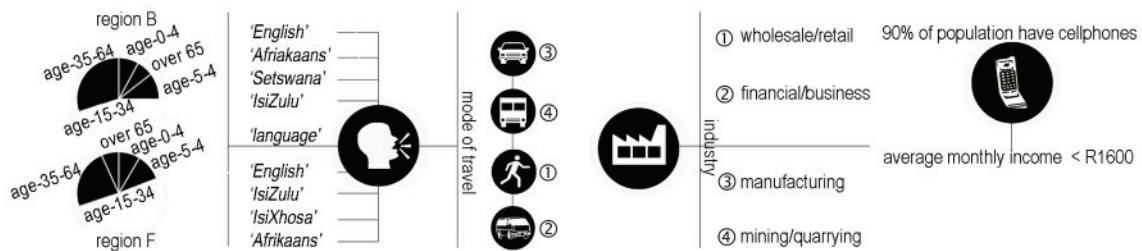
RECONSTRUCTING THE URBAN IN-BETWEEN OF PAGEVIEW/VREDEDORP

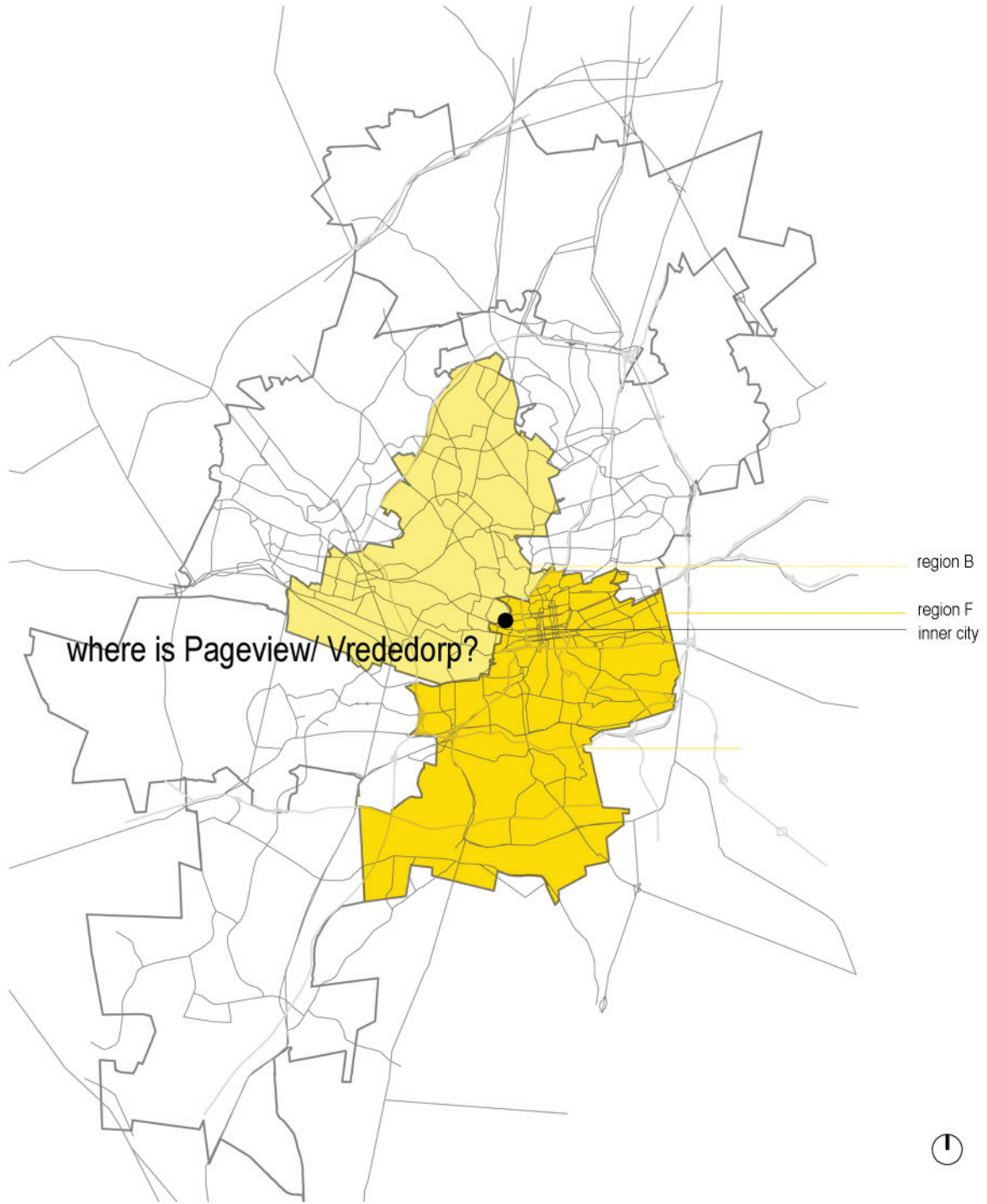
1. Site Contextual Analysis

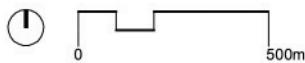
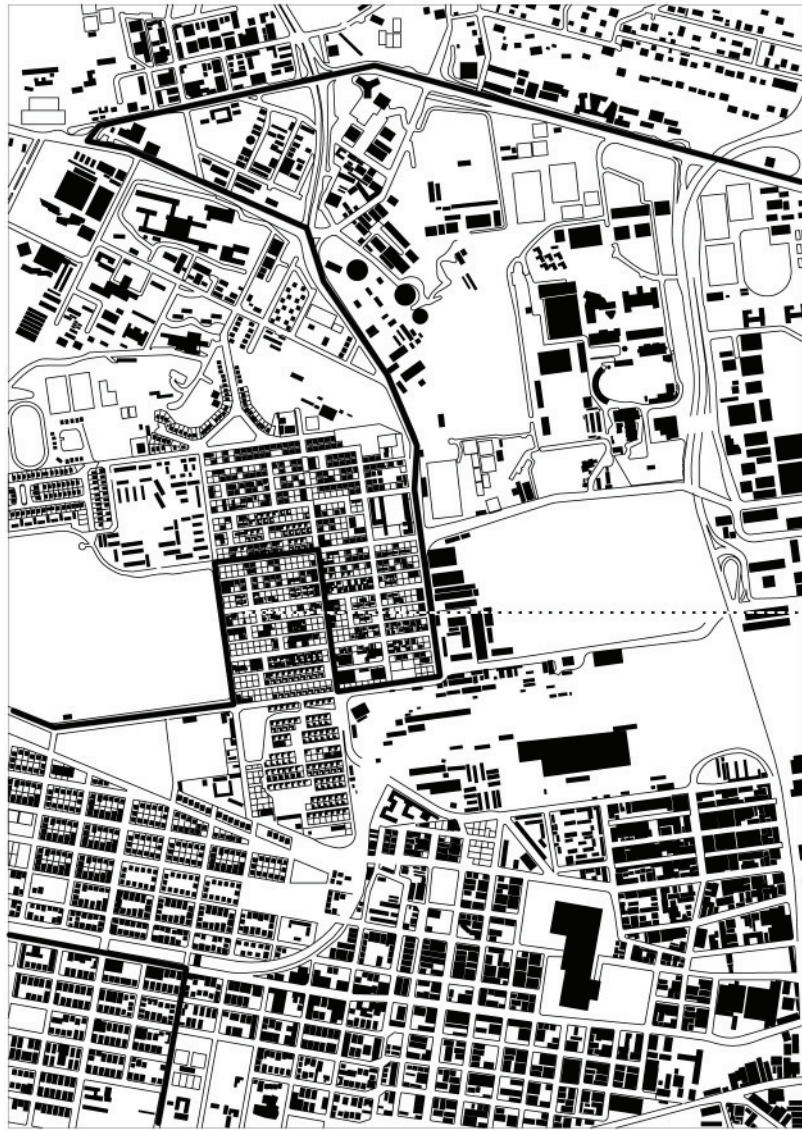
Geographically, the area of Pageview/Vrededorp lies to the western side of the city along the east-west ridge, and is included in the Johannesburg CBD region, although the area is positioned on the edge of the inner city. Pageview/Vrededorp is made up of two small residential suburbs; Pageview located to the south of 11th street, and Vrededorp, the area north of 11th street (Nel 2006: 1).

Pageview according to the regional boundaries is part of region F, while Vrededorp is included in region B. This internal division between the two suburbs, has, to a large extent, contributed to the contested nature of the space and the vagueness of the suburbs in being integrated into the surrounding areas of the city.

Reconstructing the urban in-between within Pageview and Vrededorp, involves defining the extent of the site through a scaled analysis in order to re-establish the qualities of urbanity embedded within the area. Each scale of analysis presents a diverse perspective on the performance and potential of the area in terms of its location within the urban fabric.







At a regional scale, Pageview and Vrededorp resemble two small suburbs located near the Johannesburg city centre. The focus area is situated between the Braamfontein and Brixton cemeteries with 1st street to the north, and 25th to the south, with Krause and Solomon streets to the east and west of the site. Both suburbs are well located in terms of transport infrastructure, employment opportunities and services. In addition, both suburbs have a rich and diverse history which has endured years of transformation, decline and restructuring according legislation and social and spatial manifestations.



locality map for region B and region F-strategic movement routes
 Source: (Regional Spatial Development Framework 2006)

The Region F, to which Pageview is included, is the historic heart of the city, located along the east–west axis of the city grid. The region functions as both an employment and shopping node for residents within Johannesburg and the broader Southern African region (Regional Spatial Development Framework 2006: 8). The areas included within the region stretch from Vrededorp in the west, to Jeppetown, Kensington, Bez Valley and Observatory in the east; Parktown, Hillbrow, Berea, Yeoville and Bellevue in the north.



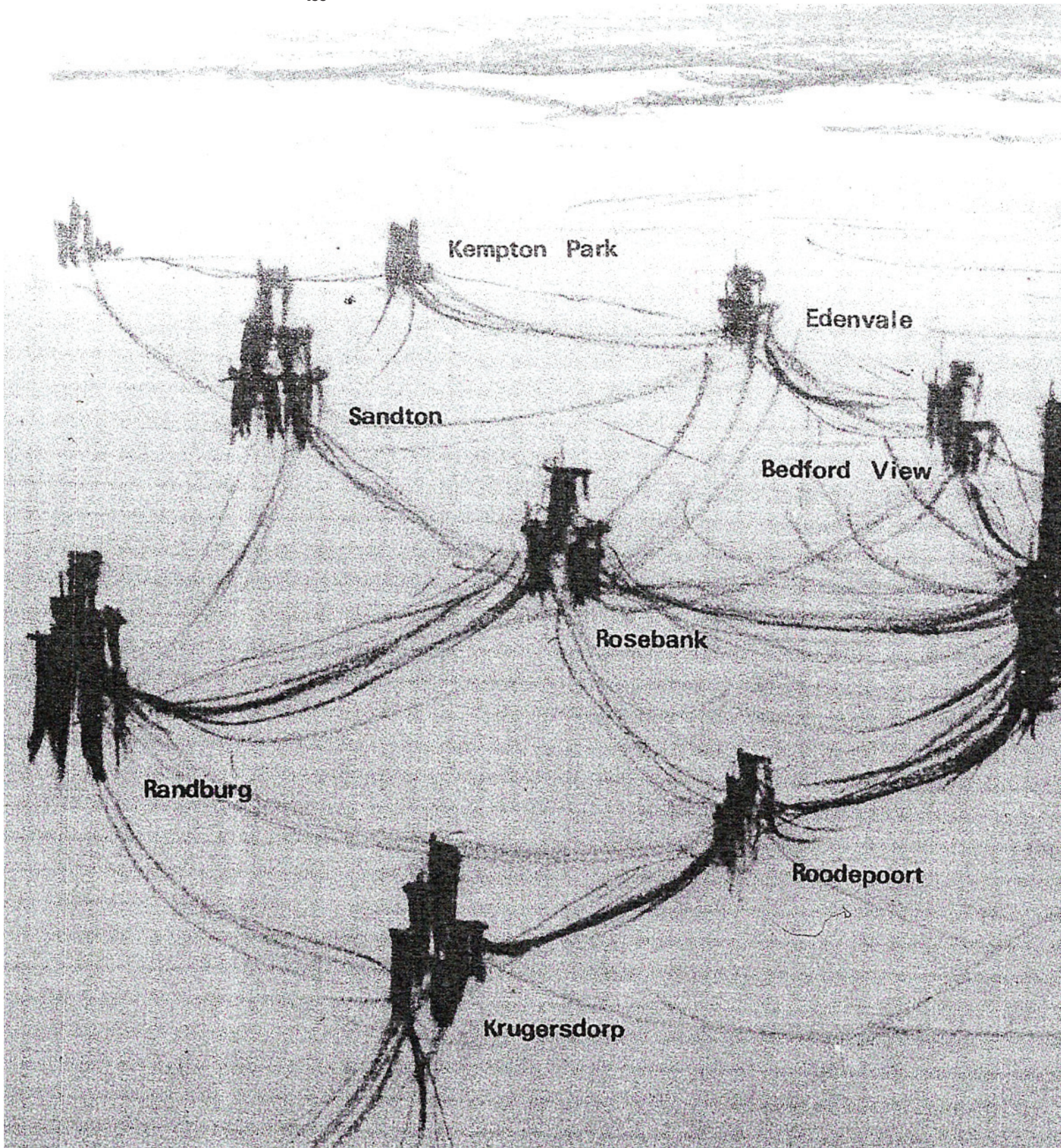
All major arterial roads originate from this area, including the M2 freeway connecting the east and west regions of the city and the M1 which connects the major north-south regions. In addition, a number of important institutions are located within the east-west direction of the city. These include the Helen Joseph Hospital, the University of Johannesburg, SABC, WITS University, the Civic Centre, Wits Education Campus and the Johannesburg General Hospital (Regional Spatial Development Framework 2006: 8). Both Pageview and Vrededorp is identified in being part of a 'supportive network of suburbs to maintain access to and through the region,' while also functioning as the edge of the Johannesburg CBD-therefore an in-between space within the city and a place of passage rather than destination.



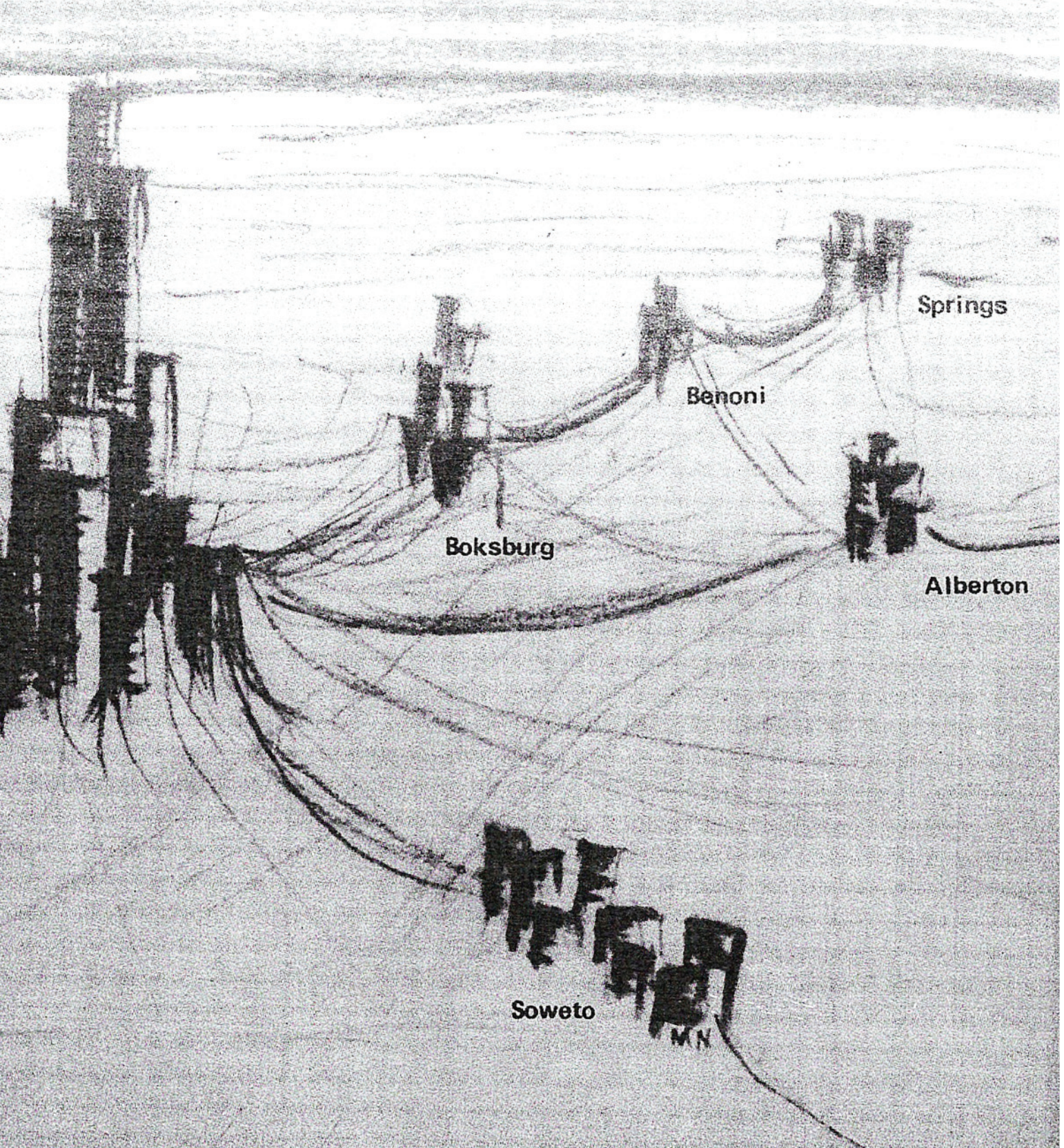
locality map for region B and region F

Source: (Regional Spatial Development Framework 2006)

Over the years, the inner city region has suffered from disinvestment within its city spaces, but is currently undergoing radical changes and investment. This was largely due to the expansion of peripheral economic nodes which resulted in the city centre, in no longer functioning as the core of activities. Increased crime and grime within the city led to insecurity among individuals, and coupled with poor management of the public environment, the inner city was not conducive to private investment. Currently, over 800 000 commuters pass through the inner city daily, with a huge market for migrant traders from around Africa. The region is a destination point for employment opportunities as well as being a place of transit (Regional Spatial Development Framework 2006: 9)



sketch portraying Johannesburg as the core of the Witwatersrand's activities (1976: 10)



Springs

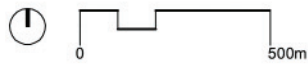
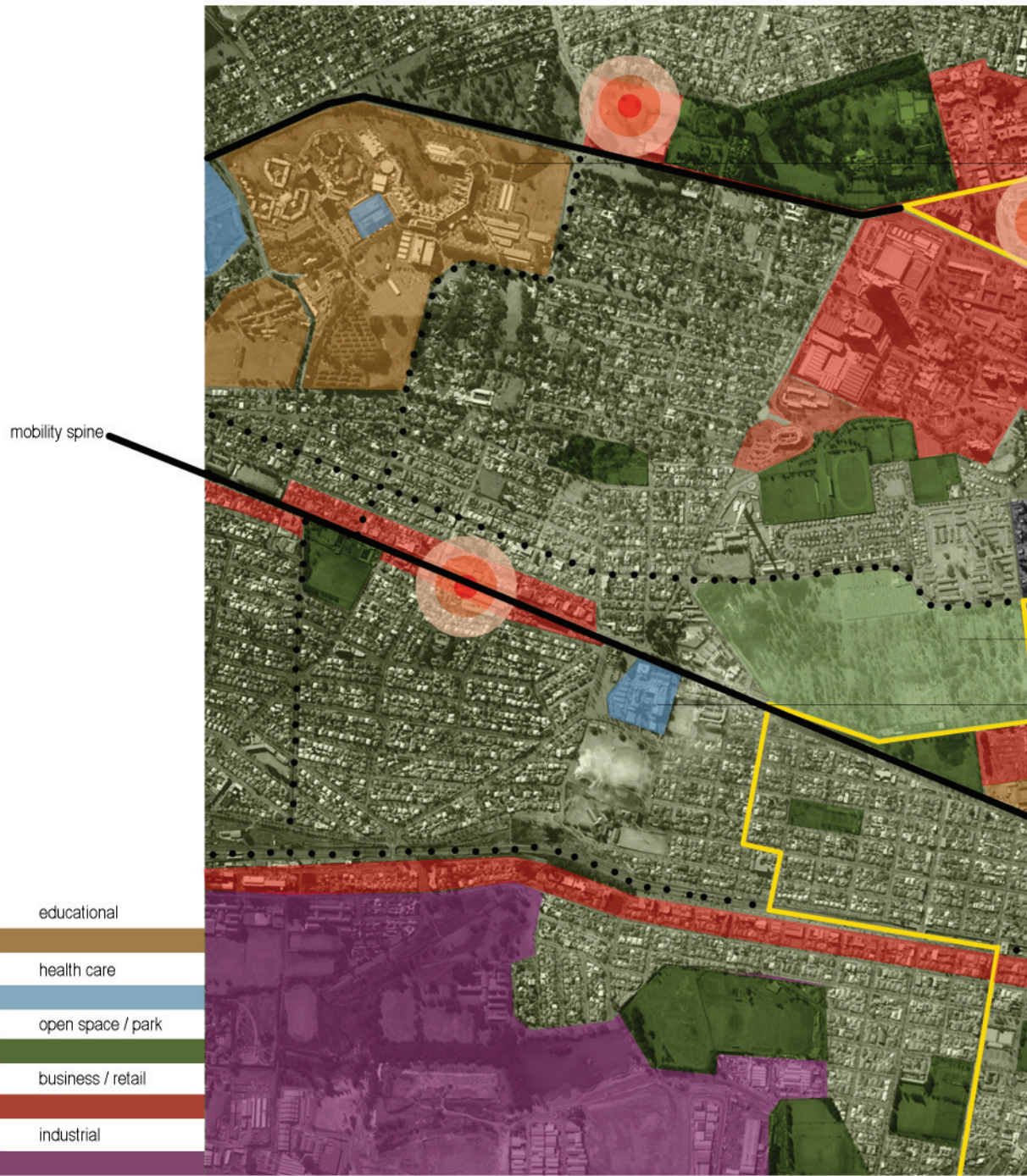
Benoni

Boksburg

Alberton

Soweto

MN



① Milpark Hospital

③ University of the Witwatersrand

② University of Johannesburg

④ Braamfontein cemetery

regional boundary

urban freeway

①

②

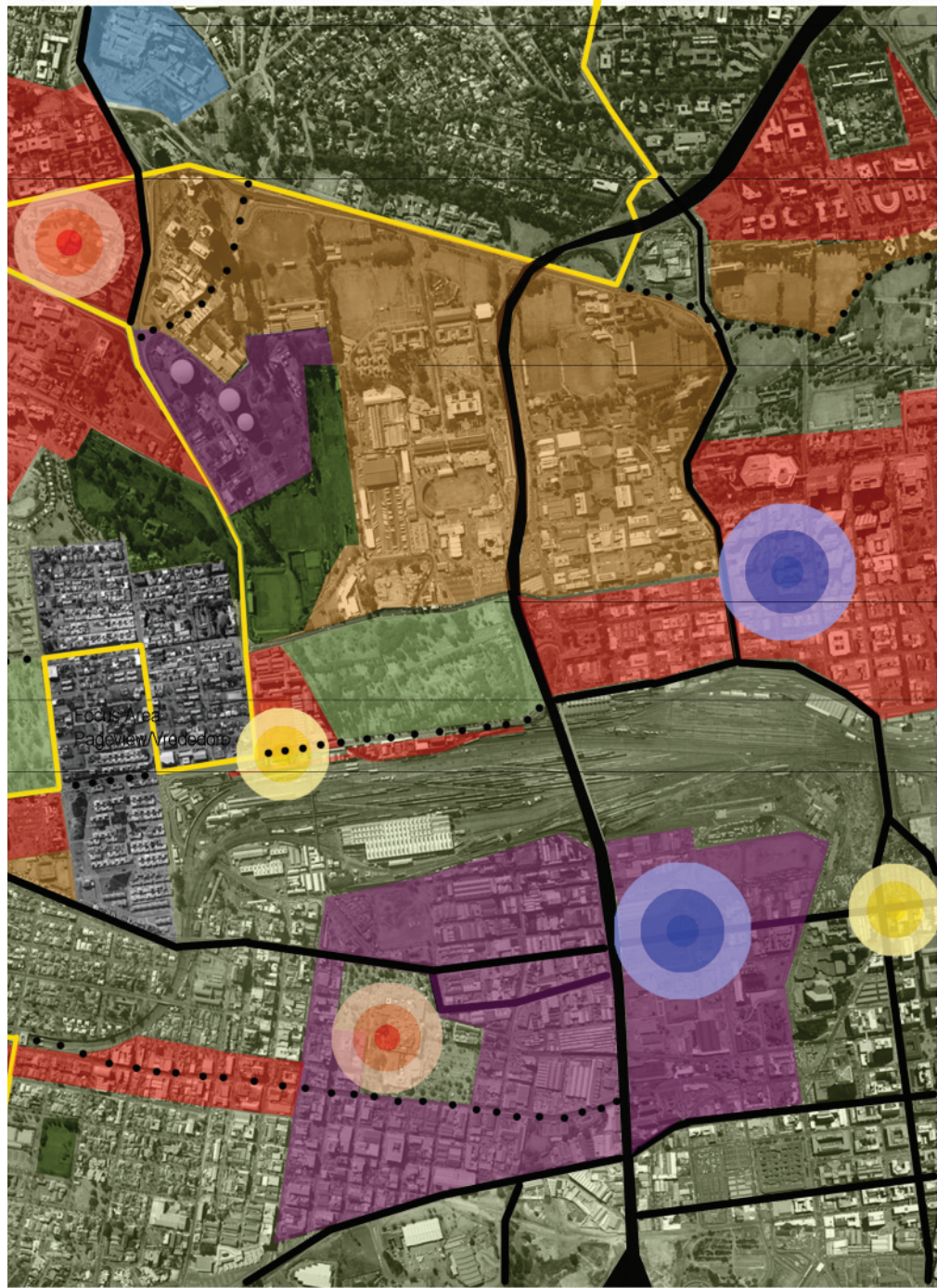
③

④

⑤

⑥

major roads



locality map for broad land uses and destination nodes
Source: (Regional Spatial Development Framework 2006)

⑤ Brixton cemetery

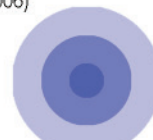
⑥ Garden City Clinic



transport node



retail node



precincts



The growth and development strategy for the Johannesburg region is based on 'facilitating the transition of individuals and communities into fully participating citizens.' (Regional Spatial Development Framework 2006: 14). The city also aims to deal with the issue of urban sprawl; that is the continued expansion of individuals and investment into the peripheries of the city, which manifest in shopping malls, office parks and



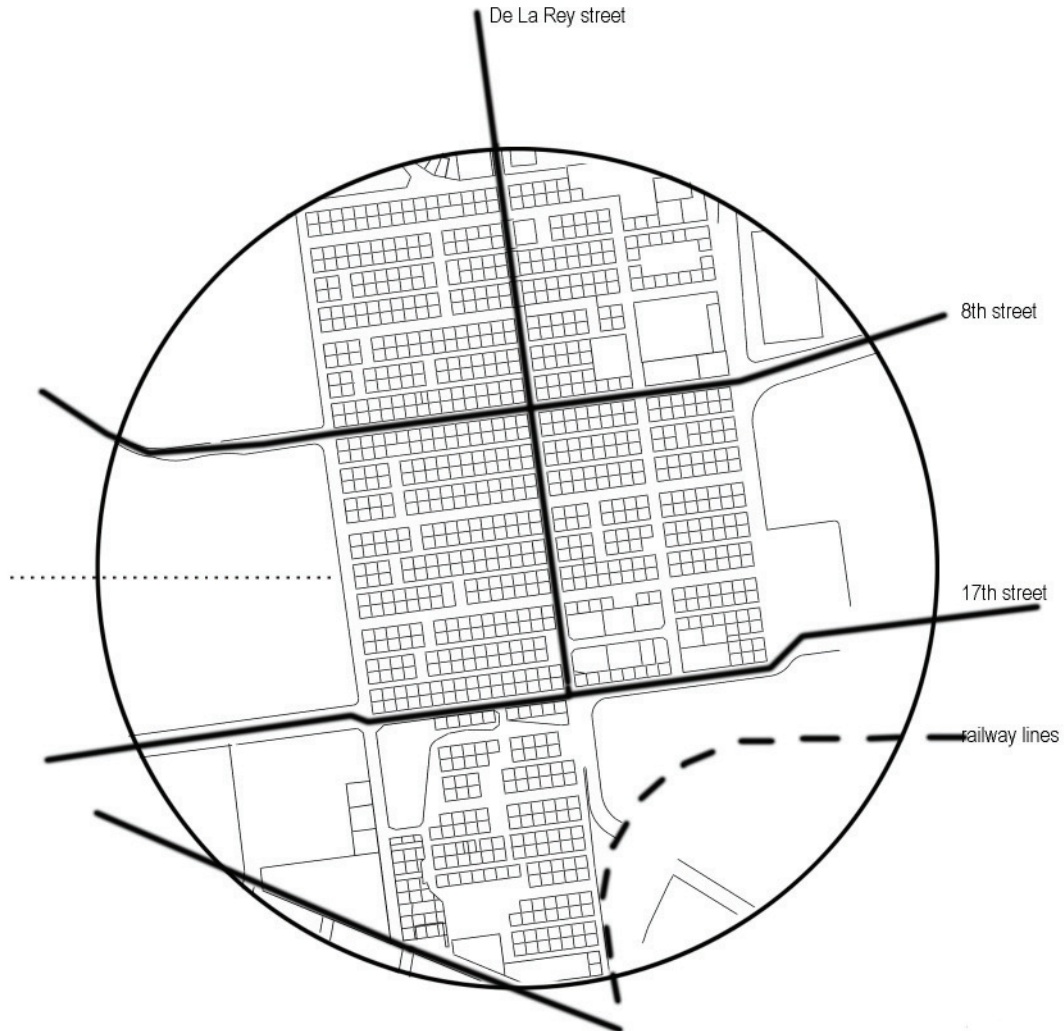
locality map indicating neighbouring areas and the Urban Development Zone
 Source: (Regional Spatial Development Framework 2006)

eventually, an obsolescence of building occupancy within the city (Oswalt 2005: 13). The current disinvestment within the city, is the result of 'opportunities' the periphery presents such as, cheaper land prices which attract industries, and the 'freedom' of open space. At the opposite end of the scale, is the plight of poor communities located on the urban periphery which presents a different set of problems regarding accessibility to urban opportunities.



figure/ground

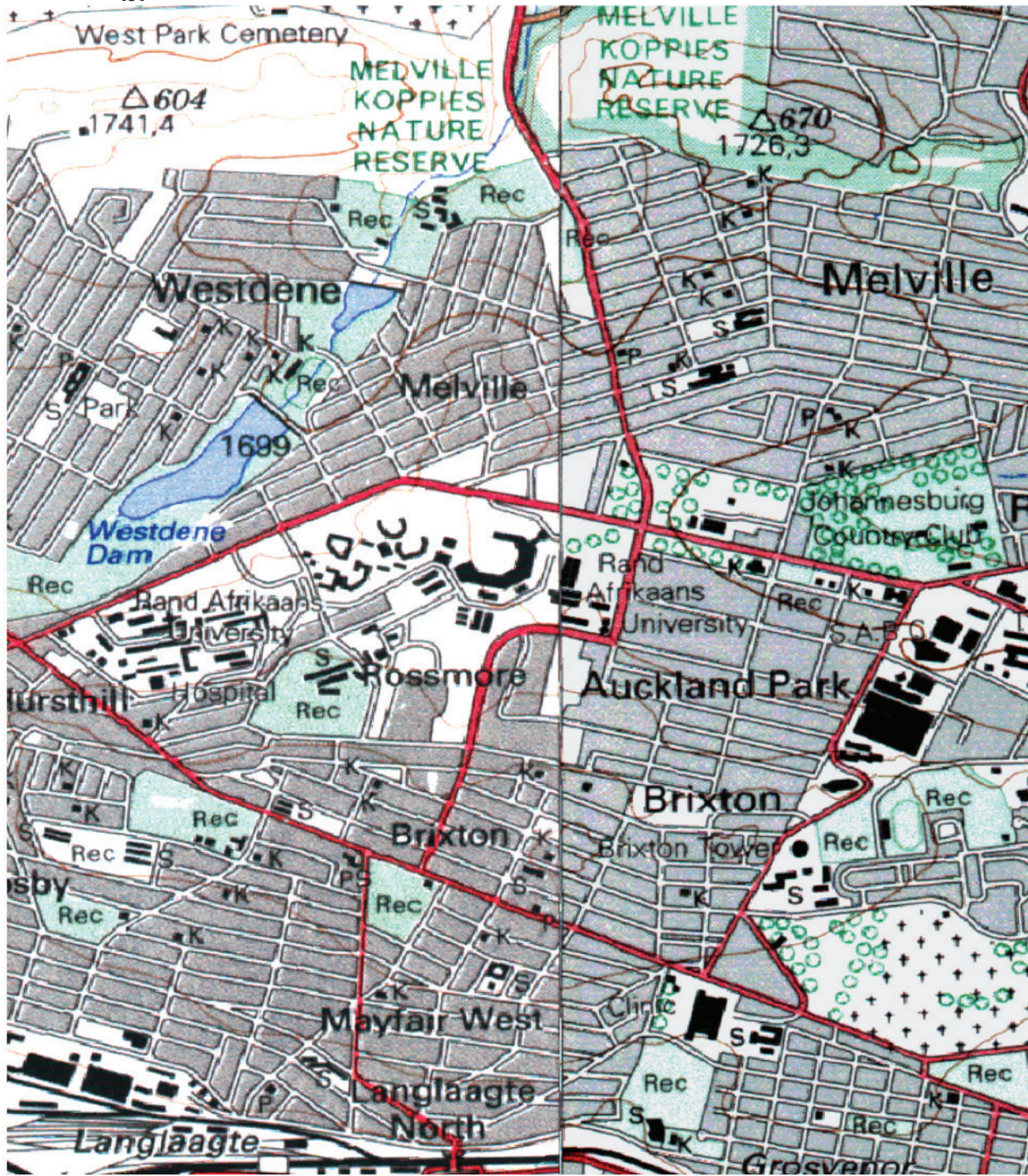
Current patterns of city re-urbanisation is concentrated in 're-development zones' or 'improvement districts' to establish new urban 'lifestyles' of 'loft living' apartments and gated inner city communities. Development of this nature however, leads to further segregation, and social and spatial fragmentation, resulting in the widening gap of inequality and social isolation within Johannesburg (Oswalt 2005: 45). An analysis of the metropolitan scale of the area examines the performance and integration of the area within the larger city context. Pageview and Vrededorp is a somewhat discontinuous neighbourhood, bisected by strategic metropolitan movement routes which are located along the boundaries of the area.



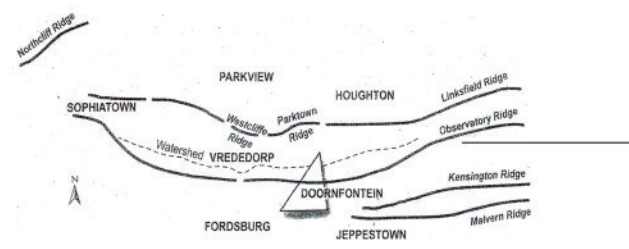
strategic metropolitan routes bordering Pageview and Vrededorp



The very nature of the routes are designed to **accommodate vehicles over pedestrian movement**. This spatial pattern does little to contribute to the quality of humaneness in the urban environment, and results in separating rather than integrating the area from the larger urban fabric. Pageview/Vrededorp functions as an insular and isolated neighbourhood, restricted from the full range of opportunities of urban living. Although a range of socially related facilities scattered throughout the area exist, the connections linking these facilities remain fragmented. What is required is a re-weaving of the fine scaled development, to encourage local facilities and functions to compliment, and reinforce one another within the area.



- ① river, dam
- vehicular routes
- nature reserve, parks, open space



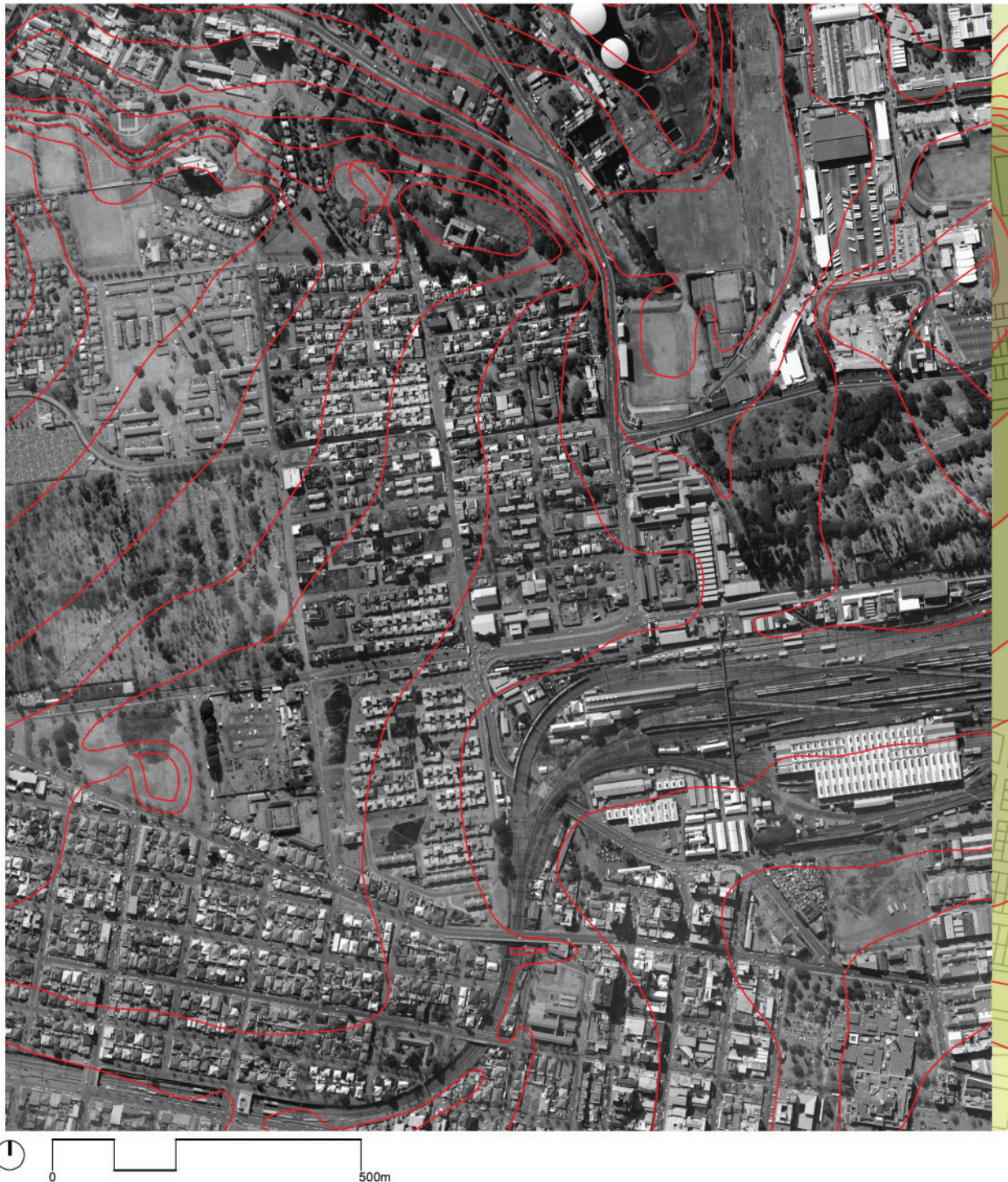


marshlands

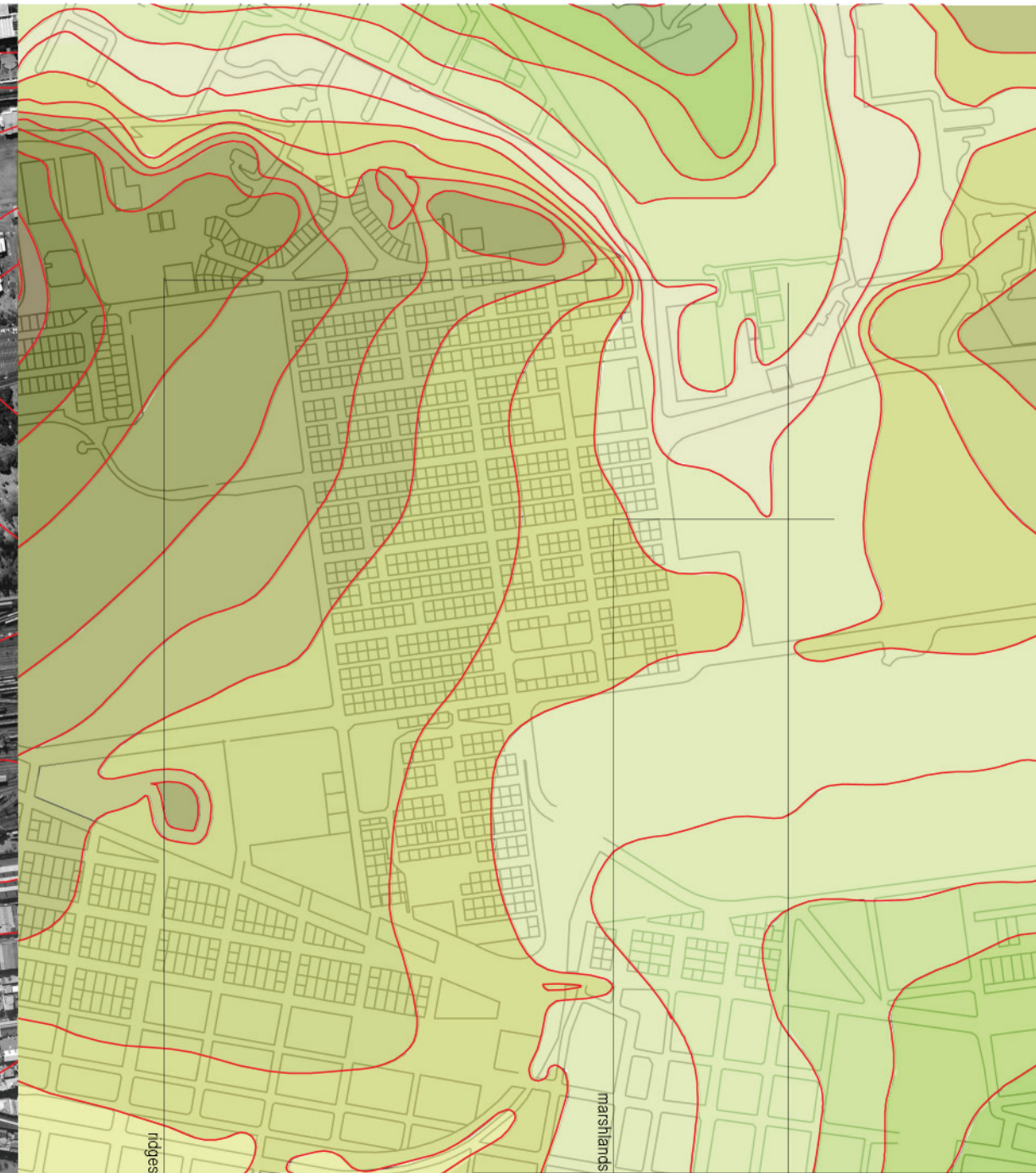
line of watershed

the start of the tributaries of Braamfontein's spruit

the topography and natural landscape particular to the region-topographical map
 Source: (University of the Witwatersrand, Geology Department, 2007)



Pageview and Vrededorp lie within a watershed, that extends along the east-west ridge of Johannesburg's topography. The line of the **watershed functions as a natural divide**, and has contributed indirectly to the social and spatial divide existing in the area. In the early years of the city's growth locations for certain racial groups, small industry or cemeteries were allocated to the left-over and underutilised marshlands within the city. This land however, remained unfavourable for the communities that settled there.



the topography and natural landscape particular to the urban fabric-Contour map
Source: (Regional Spatial Development Framework 2006)

As a result of the spatial structuring of the city, and the distribution of land, the Braamfontein and Brixton cemeteries function as **impenetrable boundaries** bordering Pageview and Vrededorp, and contribute to the isolation and fragmentation of the neighbourhood from the larger city context. The contours of the natural landscape of Pageview and Vrededorp slope in a south easterly direction, and establish views of the Johannesburg city skyline as the site steps downwards to the Braamfontein railway lines





the figure ground of Alexandra illustrates a densely compact and layered urban fabric. The solid to void relationship appears to be proportionate and balanced, indicating positive open space and continuity in the built fabric



Wynberg by comparison is an industrial area, comprised of large scale objects in the urban fabric. The relationship between built and unbuilt is similar to an object void relationship, where the size and scale of the built fabric is discontinuous and unresponsive to neighbouring buildings. The built form in this figure/ground does little to contribute to defining positive space



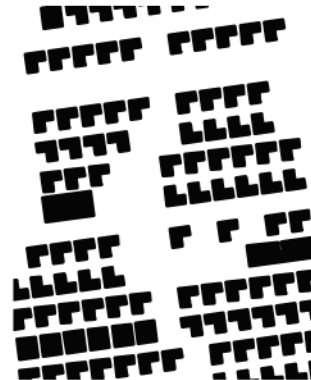
The solid to void relationship in the Sandton CBD figure/ground, appears unbalanced. Buildings appear as objects irregularly and randomly placed. Their size and scale in relation to one another lack continuity in the overall built form, and as a result, do not enclose or define urban space



Vrededorp-along Solomon street



Pageview/Vrededorp



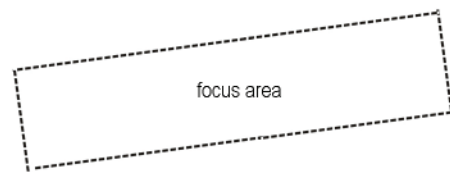
Pageview-the area known as 'Fietas'

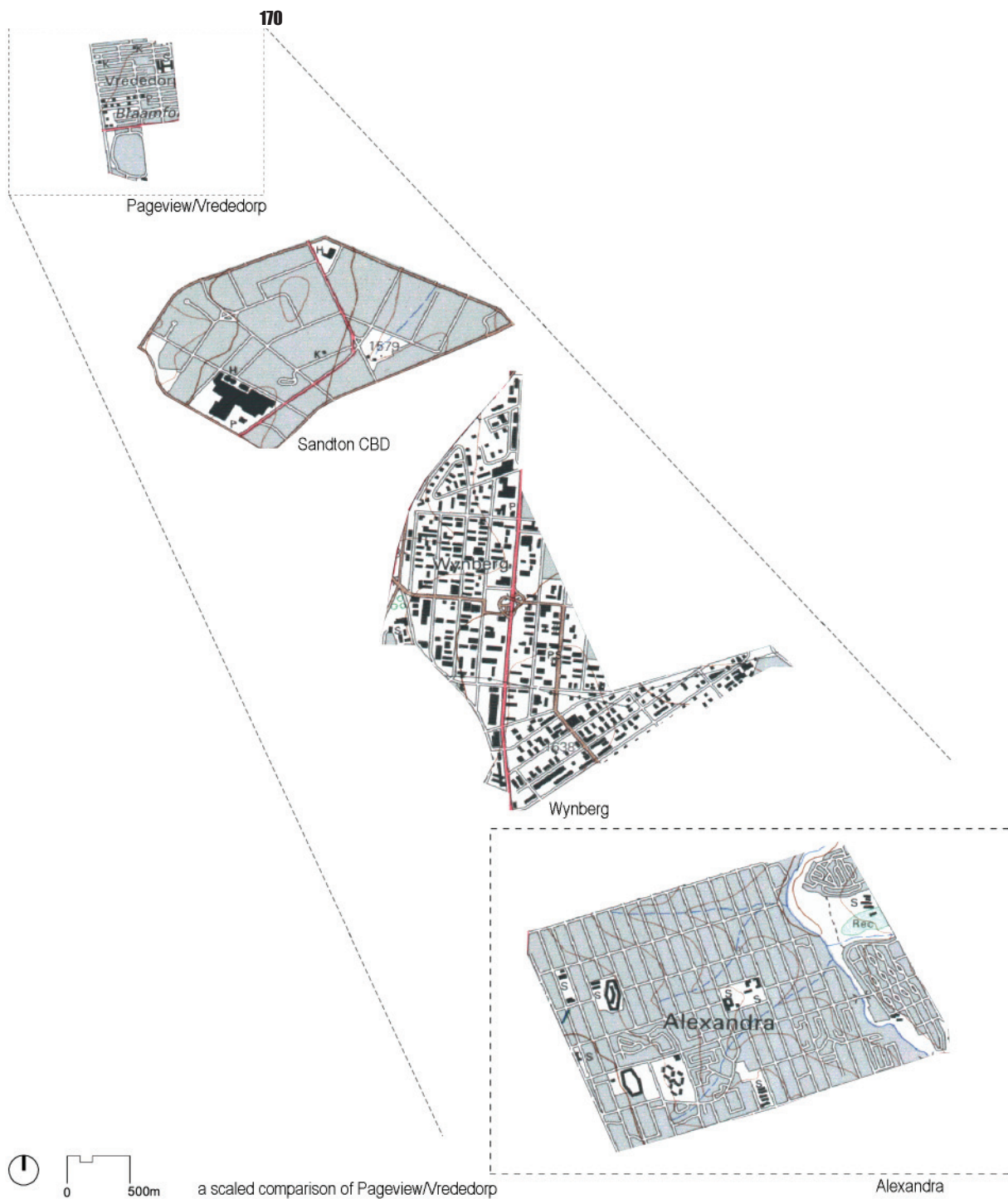
The regularity of the street grid within Pageview and Vrededorp is apparent in the figure/ground diagram. The size of the stands, and the scale of the built fabric create a regularity in plan, that defines the street space. The void spaces inbetween the built form, create an unbalanced solid to void relationship. As a result, street continuity is not maintained. The layer of complexity found in historical figure/grounds, is lacking in this diagram.

The size and scale of the built form along Solomon street, relate to the scale and movement of vehicles along the road, while the size and scale of the residential fabric respond to the scale of the local street. The industrial fabric found towards the end of De La Rey street at the intersection with 14th street, is unresponsive to the scale of the urban fabric. The area known as 'Fietas' has a different pattern of built/unbuilt altogether. The L-shaped typology is very particular and has the potential for creating a richness of public/private and solid to void relationships. The strict regularity and repetition of the typology however, does little to define street space as social space.



comparison of figure/ground relationship



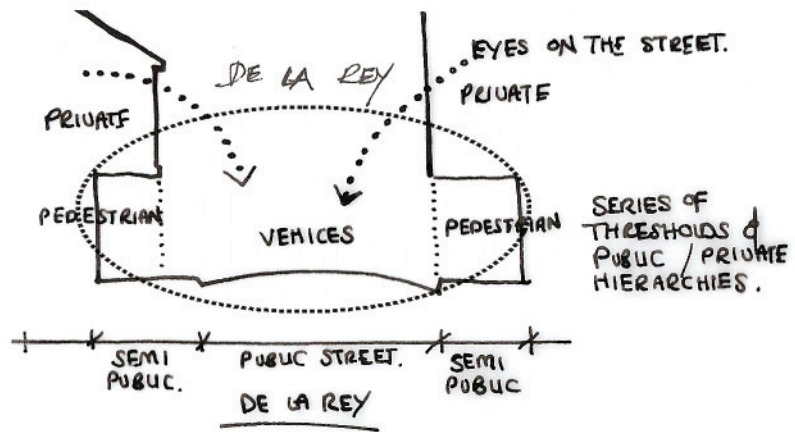


A SCALED COMPARISON of Pageview Vrededorp in relation to major centres of either economic activity and large scale settlement, highlights the small scale, and fine grain development that is required in the area to initiate change. The area's proximity has the potential to offer an alternative to the city and suburb and to the potential to attract small business enterprises in order to stimulate change within the area, so as to create the necessary incentives for public/private investment. These objectives can be met through the promotion of a **mixed use environment**. Socio-economic investment within the area relies on identifying where existing community spaces and commercial strips are located, and re-forging links with such facilities in order to ensure a diverse mix of land uses.

IN RECONSTRUCTING THE URBAN IN-BETWEEN OF PAGEVIEW/VREDEDORP, an analysis of the area at a local scale is necessary in order to examine how the physical in-between has manifested at various scales within the urban fabric.

Current trends in the Johannesburg CBD according to property economist, Francois Viruly, are the conversion of office buildings into residential nodes. The fundamental mistake in this approach to development is the lack of, or disregard for, social amenities that are linked with sustainable human settlements (Viruly 2007). The 'trick' according to Viruly is not to convert office nodes to that of residential, but, to **create residential nodes well located** within nodes of work, play, and education (Viruly 2007). For Viruly, cities without social amenities, are social disasters. The question we need to ask ourselves is whether the built environment of Pageview/Vrededorp can support the socio-economic environment. The correct economic environment is fundamental to fostering economic growth.

Although Pageview/Vrededorp is part of the Urban Development Zone..... tax incentives for development in the city are not enough to initiate incentive to invest in the area. Rather, an initial vision for the area, a starting block to initiate interest and to serve as catalyst for the area, is required in order to re-activate interest in the area (Viruly 2007). The current economic activity in Pageview/Vrededorp, largely depends on the way in which people have invested in the area. Economic activities which thrive in the area are, bottle stores, cash 'n carrys, and car mechanic workshops. The duration of these investments, to a large extent, reflect the difficulties people face in establishing trade activity in Pageview/Vrededorp. Many informal residents have invested in the area by setting up informal settlements upon vacant land, and as a result, have lead to the further decline in property values within the suburb. Furthermore, a transitional housing facility was established a number of years ago, to accommodate destitute individuals in need of temporary accommodation. The facility has become a permanent home for many individuals, and, is regarded by many in the community as a major cause for the areas decline and negative perception.



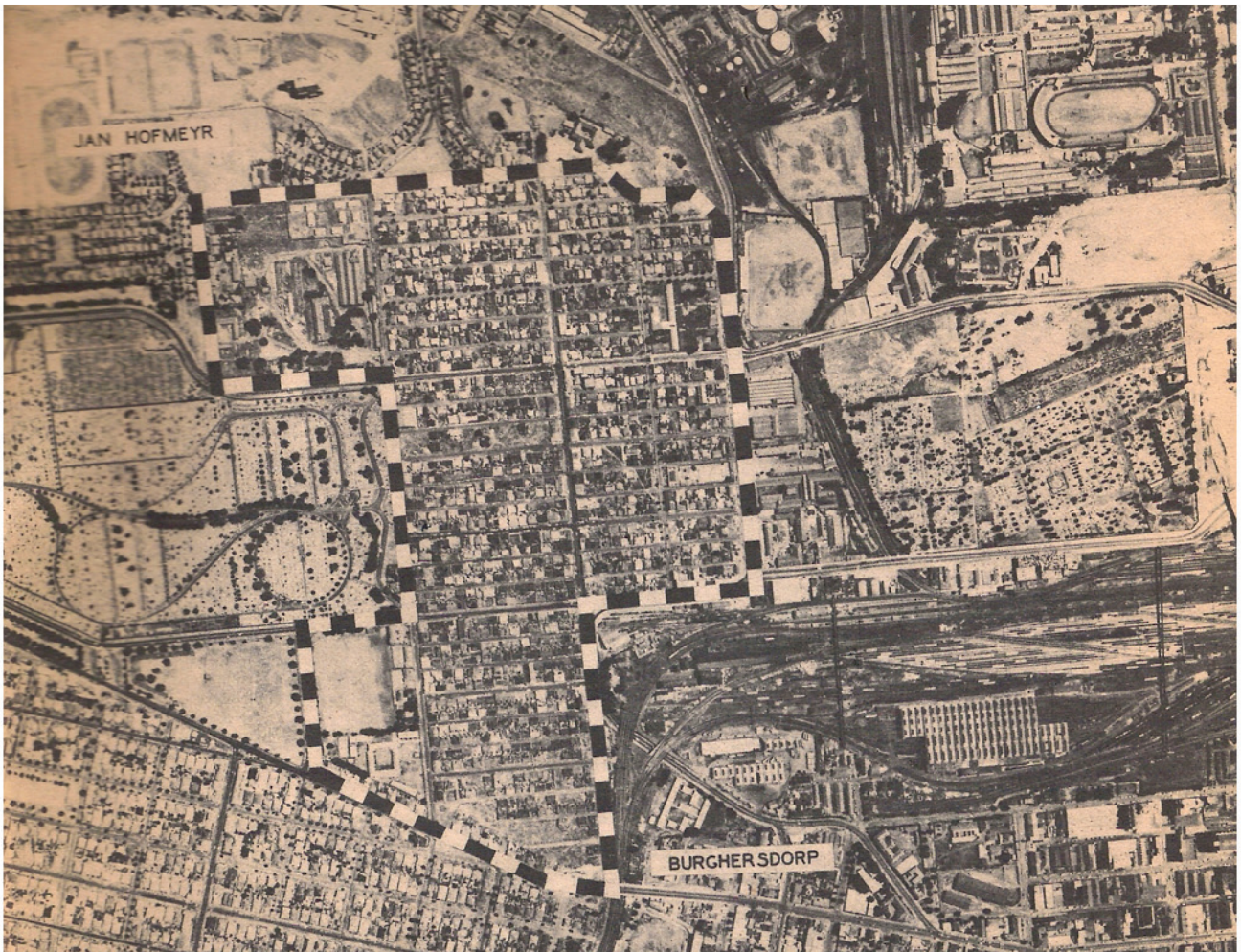


Assess.

RECONSTRUCTING THE URBAN IN-BETWEEN

GENEALOGY OF PAGEVIEW / VREDEDORP

1. 1900 - 1940
2. 1940 - 1965
3. 1965 - Present
4. Johannesburg's Vision of Transformation



THE HISTORY of both suburbs, involves the documenting of the lives of the inhabitants of the area, their stories interpreted as histories. As such, I have conducted interviews with formal residents in the area, non-residents working in the area, former residents who were forced to relocate from the area, a property economist, and an urban planner involved in the new precinct plan for the area. These interviews are conducted to gain an understanding of the needs of the community, the stakeholders involved, current legislation governing the area, the socio-economic activity and investment in the area, and the stories of the inhabitants which relate to the social and political history of Pageview/Vrededorp.

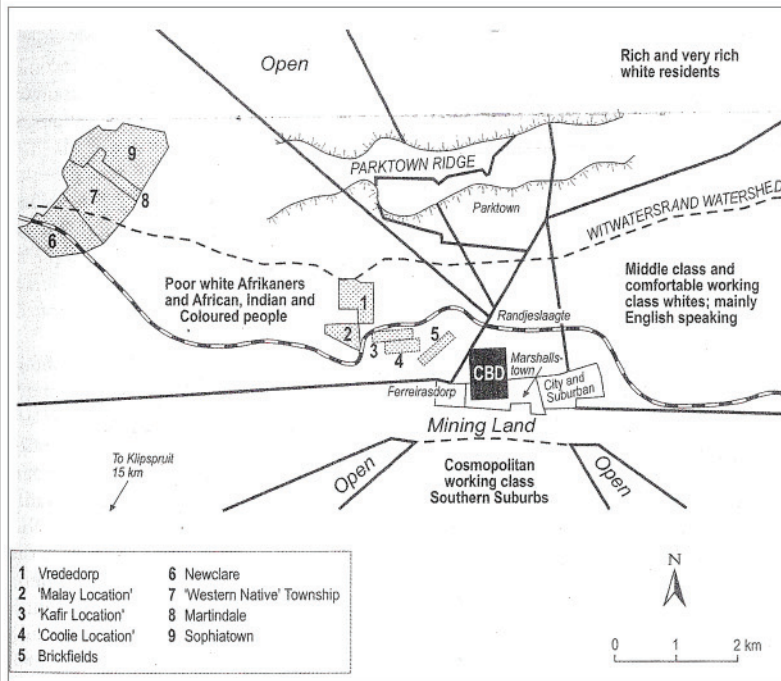
In addition to interviews, the following mappings of the area of Pageview and Vrededorp highlight the current social and spatial trends at a representative scale in the area as part of a process of tying together the disparate histories of a place, to reweave the social and spatial divides.

**RECONSTRUCTING THE URBAN IN-BETWEEN
-GENEALOGY OF PAGEVIEW/VREDEDORP**

The history of Pageview/Vrededorp can be divided into three separate stages. Firstly, the period from the early 1900's up until 1940, which focuses on the suburb in the early mining years of Johannesburg, secondly, the period from 1940's to 1965 which concentrates on the influx of Indian residents to the city, and lastly, the period from the late 1960's to the present day, having been shaped by social and political agendas.

The social geography of Johannesburg from the town's inception reflected a division along socio-economic lines. There was a distinctive class separation between eastern and western townships, and racial division between the north and south regions of the city, with the east and west movement corridor and historical mining belt, functioning as the dividing line. To the west of Johannesburg, were locations allocated to working class individuals, and poorer white or non-white residents, while the wealthier 'white' residents of the city were located to the north part of the city, along the Parktown ridge.(Beavon 2004: 55).

→ socio-economic and racial sectors of Johannesburg in 1904 (Beavon 2004: 79).



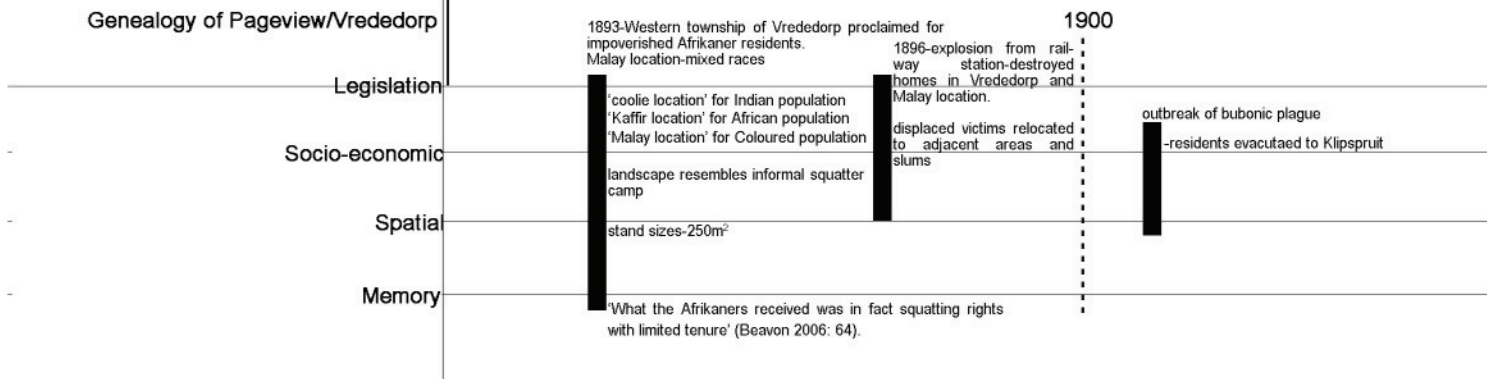
1900-1940

The western township of Vrededorp was proclaimed in the late 1890's as a township for impoverished Afrikaner residents, many of whom were displaced residents from the Brickfields location (Beavon 2004: 63). The Kruger government granted the Afrikaners, small stands (approximately 250m²) in Vrededorp, an area north west of the marshalling yard, under certain conditions. Firstly, individuals had to build their own homes, and secondly, they were forced to pay a monthly license fee. The landscape of the Afrikaner community began to resemble more of an informal squatter camp than a permanent suburb, and as Beavon describes, 'what the Afrikaners received was in fact 'squatting rights' with limited tenure' (Beavon 2004: 64). The area of Vrededorp was located adjacent to what was known as, the 'Malay Camp', and what is now called, Pageview. The Malay Camp was a location established by the Kruger Government, of similar stand sizes to those stands occupied by the poor Afrikaners in the adjacent area of Vrededorp (Beavon 2004: 190). The Location however, comprised of mixed races; African, Coloured and Indian populations (Beavon 2004: 10). Both the 'Malay Location, which later became Pageview, and the area of Vrededorp share a history shaped by the apartheid government, and the resulting spatial and social manifestations.

The suburbs of Fordsburg and Jeppestown, located near Vrededorp and the Malay Location were significant areas of economic trade, and activity. These areas attracted small entrepreneurs to set up live/work conditions in response to a pattern of living in the city (Beavon 2004: 53). The success of these areas, led to the establishment of new residential areas such as, Mayfair, a suburb within close proximity to the Langlaagte mine. The township of Braamfontein was the key development established north of the railway lines, which filled-in the unoccupied space surrounding Vrededorp, just north of the centre of town (Beavon 2004: 55).

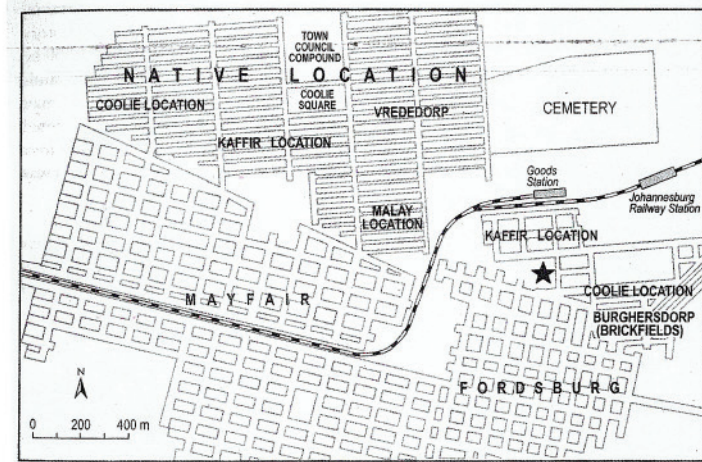
The suburb of Vrededorp was established on a large portion of land, allocated for a Native Location. This was situated within the Braamfontein farm boundary; the boundary adjacent to the Randjeslaagte farm boundary, which became the Johannesburg CBD. The Native location never materialised, and as such, the allocated area was divided up into racial enclaves. The 'Coolie Location' was demarcated for the Indian population, the 'Kaffir Location' for African people, the 'Malay Location' for the Coloured community and Vrededorp for the impoverished white Afrikaner community. The remaining portion of land became the Brixton Cemetery. (Beavon 2004: 63).

Genealogy of Pageview/Vrededorp

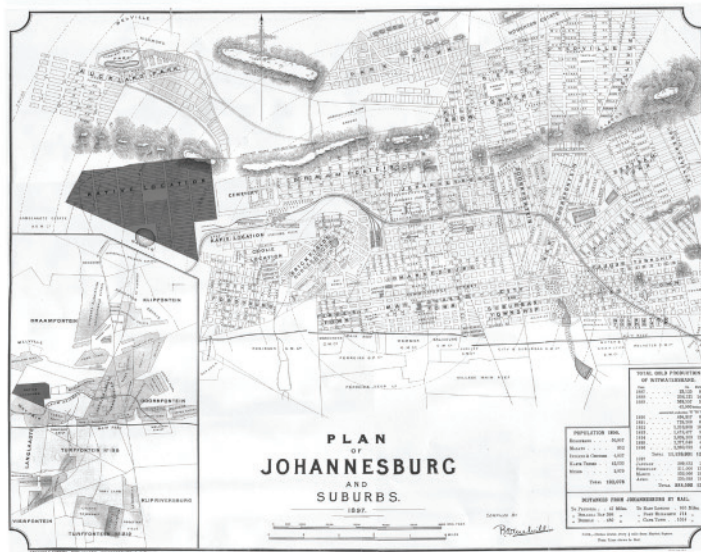


As a buffer zone separating the white and coloured areas from the Indian and African areas, was the goods terminal of the railway, completed in 1895 (Beavon 2004: 63). Vrededorp, along with the 'Malay Location' became sought after areas for settlement on the edge of the inner city; the edge of a city that was developing rapidly. As a result of the influx of people in search of urban opportunities, the suburbs closer to the city, both Vrededorp and the Malay Location, became overcrowded.

→ map illustrating the racial division of areas in Johannesburg and the internal segregation of the 'Native Location' into three racial enclaves (Beavon 2004: 63).



→ map of Johannesburg which highlights the 'Native Location' - the area upon which Vrededorp was established (Beavon 2004: 47).



state responded to influx of people to the city by increasing controls within the locations

1910

residents forced to leave the 'Coolie Location' to live in Klipspruit began to return to the city to settle in the 'Malay Location'

1920

Native Urban Areas Act passed

social and spatial division within the 'Malay Location' (Pageview)

low density-semi detached, row house, corner cafe typologies

narrow streets-parking on street edge

the area south of the 17th street known as the 'Wild Side'

1900-1940

In February of 1896, tragedy struck parts of the 'Malay Location' and Vrededorp. An explosion from the nearby railway station resulted in thousands of homes being destroyed. The displaced victims were relocated to adjacent areas and slums, which put increased pressure on already problematic areas to the west of the city, until the Health Committee declared these areas unfit for human habitation (Beavon 2004: 75). Coloured residents were relocated, according to the Unsanitary Area Improvement Scheme of 1903 to alternative accommodation in the nearby Malay Location, where residents remained until the outbreak of the bubonic plague in 1904, forcing all residents to be evacuated to Klipspruit, an area 16km south-west of the city, while the location was burnt to the ground. (Beavon 2004: 76). The removal to Klipspruit, was the first of many forced removals which contributed to Johannesburg's inhuman geography.

Within the same year, many Indians who had been evacuated from the 'Coolie Location' began to return to the city, and resettle in the 'Malay Location', occupying vacant stands reserved for Coloured people (Carrim 1990: 7). Non-whites too, in response to rapid development within the city, saw the city as an opportunity for employment and a better quality of life. The State however responded to the influx of people, in enforcing measures of control within the locations (Carrim 1990: 6).

'I came from India in 1950 with my parents, firstly to Durban and then to Johannesburg. We settled in Vrededorp because of the area's proximity to town and the work opportunities for my parents. We lived on 17th street, the main street, and we mixed with Coloureds, Chinese, Malays, Muslims and Hindus as one family, one community. My family... we didn't know anything better, having come from India...so when they told us to get on the green bus, we got on the green bus, and we didn't know the red bus was for whites and the green bus for non-whites. It made no difference to us; we were used to it and didn't know any better' (Daya 2007)



Within the Malay Location (Pageview), there remained a social and spatial division between the area north of 17th street; an area occupied entirely by Indian families who were mainly leaseholders of their properties, and the area south of 17th street, known as the 'Wild Side' where the leaseholders of the properties sub-let their property to a largely working-class population. The residents on the 'Wild Side', were mainly working class residents; working in local shops within the area, or employed in the Johannesburg city centre (Beavon 2004: 190). Negative perceptions of areas can be created through name-calling and references made to the 'Wild Side' or 'other side of the tracks' according to property economist, Francois Viruly (2007). Viruly suggests that as a result of these negative perceptions, an area can fall into decline. As a result of individuals renting property in the Malay location, dwellings were poorly maintained, resulting in the area resembling a slum, which made it possible for the State to enforce slum clearance in the 1930's. In the Malay Location alone, 800 or more occupants without permits in the city were clustered into slum yards, while in Vrededorp, a significantly less, number of occupants without permits resided in slum yards (Beavon 2004: 85). Slum clearance was part of a State policy of declaring areas unfit for human habitation, in order to make way for subsidised white housing schemes.

→ the image illustrates the poor living conditions in the Malay Location due to the number of families living in one household, and the sharing of backyard facilities between a number of families (Carrim 1990: 25).



1940

1943 'Malay Location' renamed Pageview

area declared a township for Indian ownership

predominantly Indian area

the importance of the street and neighbourhood

a strong sense of community was established, despite the racial mixing within the area

many places of worship, accessibility to urban opportunities.

local inhabitants of the area referred to the area as 'Fietas'

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white
of a
com-
racial

1940-1965,

The Malay Location from this point onwards became a predominantly Indian area, to the extent that the area was renamed Pageview in 1943, although the local inhabitants referred to the suburb as 'Fietas', a term used, which defines the prime period in the area's history between 1940-1965.

→ 'Fietas was not a singular group's. It was everybody's. That's what made it special. It was a place that was shared by all, and within which everybody harmoniously shared their lives with each other' (Carrim 1990: 37). The words 'Fietas' written on the walls of a derelict building along



During this period, a strong sense of community was established despite the racial mixing of inhabitants of the area, but, it was the shared experiences of the inhabitants of the area which forged the notion of community. A sense of community was supported by public infrastructure, as part of a social network. The reasons for Fietas being a community are:

- the **shared realities** that the inhabitants could identify with
- the **sense of togetherness**, manifested from the way in which people lived, created a **sense of belonging**
- People saw themselves as part of a larger community-'they were part of it, and it was a part of them'
- there was a **strong sense of neighbourliness**
- There was a **strong sense of social unity**
- There was **social cohesion** in the area-people lived with a sense of security.

Although people carried on with their separate lives, these lives were part of a community, which created communities within the community (Carrim 1990: 38).

Legislation

the government has the power to proclaim an area of land to be occupied by a particular social group

National P: Indian hour: agenda to western su

maintain a white inner city

Socio-economic

Spatial

social activities within the street brought about social and spatial cohesion between the two suburbs of Pageview and Vrededorp

the street was the space in which the social aspects of the community were played out

corner cafes and shops along the streets were social meeting points for the community

Memory

rich in cultural heritage

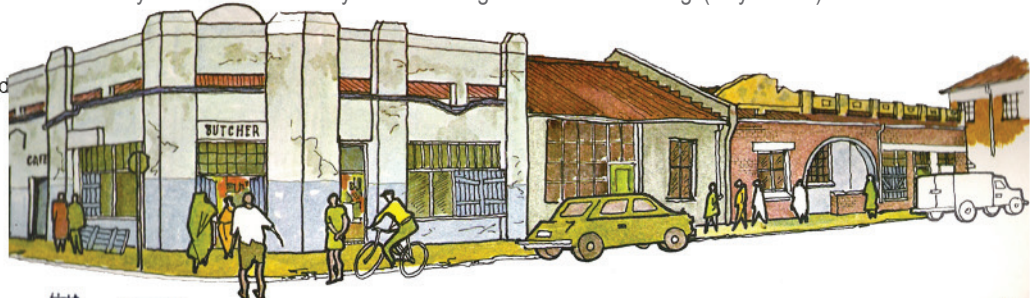
vibrant community

'The thing that brought the community together was the people. Nobody went into houses to make friends, they met on the street, and the street was the place of interaction. Everything was played out on the street, because the houses were so small. Today no-one walks those streets! If there was a funeral in the area, it was a shock to the whole community, and everyone attended, likewise if it was a celebration, everyone celebrated. When it was Diwali, it was everyone's Diwali...when it was Eid, it was everyone's Eid, and when it was Christmas...we embraced all cultures. I remember walking through to town at Christmas time...it was so beautiful, you could walk anywhere, we even used to forget to lock our doors sometimes, but we always felt safe! The area has changed so much now. It started off as this mixed community and then became a white community and now we are back where we started' (Daya 2007).

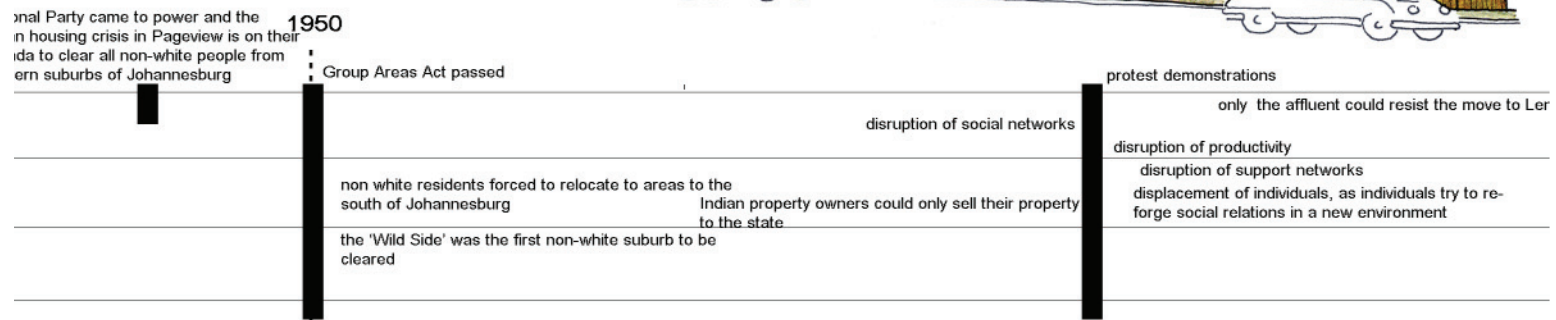
Understanding the community within the two suburbs, involves an understanding of the street and neighbourhood. These are the spaces in which the social aspects of the community are played out, and play a vital role in the history of this vibrant community:

'The residential areas [of Vrededorp] were located on the inner roads, but Krause Street was the residential street for poor families, 1 room and a kitchen-type unit. Up until 11th street was the non-white residents, but from 11th street onwards the poor whites were housed. They didn't interfere. They did their thing and we did our thing' (Daya 2007).

→ Krause street consisted of shops and small houses for poorer families (Hermer 1978).



→ the architectural character of the dwellings along 11th street (11th street is the historical divide between the white area and mixed race area of Pageview/Vrededorp communities) established a uniformity in the street character and scale, through the irregular rhythms of walls, doors, roofs and balconies articulating the street edge (Hermer 1978).



1940-1965

'14th street was wonderful, if you wanted anything you would find it there! Even the whites would come for the bargains. I used to go shopping for shoes on 14th street... you would find the cheapest good shoes...good shoes at a good price! When the traders were forced to relocate to the Plaza, so many lives were disrupted. These people had well established businesses. De La Rey was also similar to 14th; Indians had shops along the street, spice shops, Khaliqes, who are still trading in the Plaza, all sorts of shops. There was a cinema on 17th opposite my house. My dad never let us go to the cinema though, so my mom and I would watch the people dressed in their fancy outfits walking to the cinema, through the big letterbox in the door. I have such good memories of the area...I mean there were times when it was tough, my family couldn't afford much, there were times when there was no food in the house, no new clothes for Diwali, but we lived a good life' (Daya 2007).

→ 'Contrasting images of 14th street: a once vibrant public social space with shops and vehicles on either side of the street contrasted to the current character of 14th street today, a street fragmented by vacant plots and private dwellings (Hermer 1978).



14th street was the main shopping strip, with narrow, deep shops on either side of the street, usually with two or three shops per stand. The street resembled a bazaar-like appearance. According to residents, 14th street is what made the area special. The central feature of the dynamic street was to a large extent, the way shops were organised in a continuous strip, and the way in which the pavements and street became an extension to the shop.

→ one of the characteristic features of the 14th street shopping strip, was the collonaded walkway which became an extension to the shops in the sale of goods. 14th street today has but two remaining collonades which serve as reminders of the street that was once social and



Legislation

strict zoning of urban reside

Socio-economic

Spatial

Memory



There were also many shops and corner cafes, which were the meeting points of the social life of Fietas, located on De La Rey street and Krause street, as well as a number of cafes in the middle of the street in the more residential parts of the suburb. The streets by day were economic hubs of trade activity, and by night, a playing field for local children. The social activities within the street brought about social and spatial cohesion within these two suburbs.

→ sketch of a corner shop located on De La Rey street (Hermer 1978).

20th street in Pageview was regarded as a self contained street, a community in itself. 'There was a doctor, lawyer, butchers, teachers, cafes, clothing shop, a muti shop, a motor spares shops, a fruit shop, a place that sold live chickens, a dressmaker, an Islamic school, a barber, and a dairy (Carrim1990: 31). It was also a street that was racially mixed.

→ films were integral to cultural life in Pageview and Vrededorp. Three cinemas were located on 17th, 20th and 23rd streets in Pageview (Hermer 1978)
below: 'Star Cinema' on 20th street (Carrim 1990: 76).



1960

residential areas

mixed community torn apart by apartheid laws

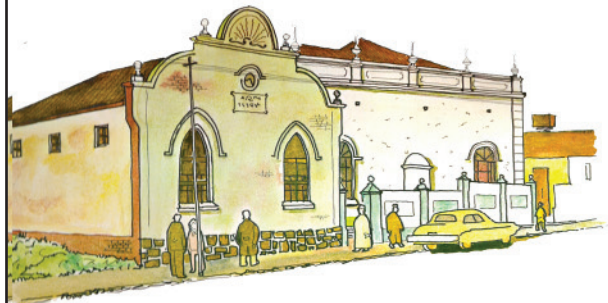
14th street traders were expected to relocate to a new shopping complex in Fordsburg called the Oriental Plaza

the area from this point onwards was referred to as Pageview by the local residents

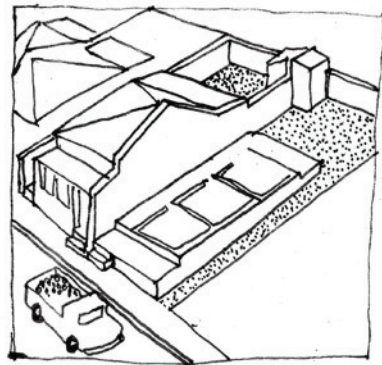
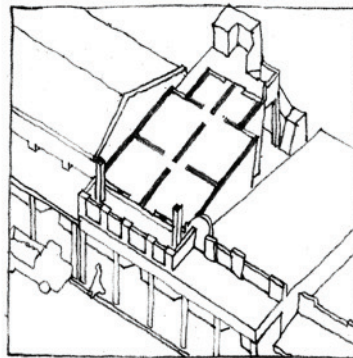
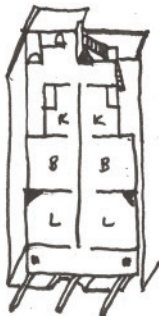
1940-1965

Apart from the street activities, there were a number of religious buildings; two mosques, four churches and entertainment complexes with two cinemas. Schooling in the area comprised of a range of religious schools; four Islamic schools, one Hindu school, a temple hall, a Tamil school, one Indian Girls school, one Coloured Junior school, a communal hall and a number of social clubs within the area. The remaining stands of the area were residential, with each stand having four cottages, and each cottage made up of two rooms and a small kitchen, built up to the pavement edge. A communal toilet and bathroom was combined and shared by all occupants of all four cottages on every stand (Carrim1990: 21). Row houses and semi-detached dwellings were the typical residential typology, with each dwelling consisting of a verandah as the link between house and street. The street as a result became an extension to the house, a communal room.

→ 23rd street mosque-the oldest mosque remaining in the area (Hermer 1978).



'We lived in a small house on 17th street with four families in a type of courtyard arrangement; we had two rooms and a kitchen and toilet, no bathroom. When I think back now, I wonder how we managed' (Daya 2007).



plan and axonometric view of a two-roomed housing typology with small kitchen and service alley between dwellings. The front room indicated on plan is used for living by day and as a bedroom by night. (Poole 1977).

Legislation

Socio-economic

Spatial

Memory

'these removals were done in the name of separate development-they were supposed to create conditions in which different groups could preserve their own culture and identity. But the great irony is that they have in fact broken down traditional ways of life. They have forced families into a single mould, the mould of a typical family you would find in any other urban industrial community in the world' (Mr Cassim Salooji)

Apart from the social networks, the living conditions within the area remained extreme; with approximately 15 people per single household. Despite the squalid conditions, there remained a sense of pride, and a sense of belonging and togetherness within the area.

With the National Party coming to power in 1948, the Indians housing crisis in Pageview was placed on the agenda to clear all non-white people from the western suburbs of Johannesburg in an effort to maintain a white inner city. Strict racial zoning of urban residential areas under the Group Areas Act were imposed; these acts prevented the intermingling of races within an area, and granted the Government power to proclaim an area of land to be occupied by a particular racial group (Carrim 1990: 89). The 'wild side' was the first non-white suburb to be cleared under the Group Areas Act of 1950. According to the legislation of the Act, Indian owners were not allowed to sell their property to any future white buyer, but instead they were to only sell to the State who would in turn sell the property to white buyers (Beavon 2004: 193). With the threat of forced removal and uncertainty of their fate, many Indian families within the area did little to invest and maintain their property, and as a result the whole area was declared a slum. Residents were forced to relocate to racially segregated areas, south of Johannesburg to Soweto, Lenasia and Eldorado Park. In an effort of the State, to force residents to relocate, the educational facilities in the area were closed and reopened in Lenasia. The shops along 14th street and De La Rey were expected to relocate to a new shopping centre in Fordsburg called the Oriental Plaza.

→ view of Lenasia-a racially segregated area for the Indian community (Carrim 1990: 121).



'By 1963, people began relocating; well the government forced them to. The removals weren't bad until the 1970's when people [mainly Indians] began moving back into the areas or houses that had been vacated. Soon after people began re-settling, the demolishing of buildings started. This really forced people out! We were some of the last people to move out on 17th street, we only moved when it was time for us to have to go. There were some that stayed behind and still remain there today. Everything has changed since then...' (Daya 2007).



→ protest demonstrations were often met with resistance from the police force, depicted in this image (Carrim 1990: 134).



→ view of the old Indian High School on the corner of 17th and Krause street (Hermer 1978).

1965-PRESENT

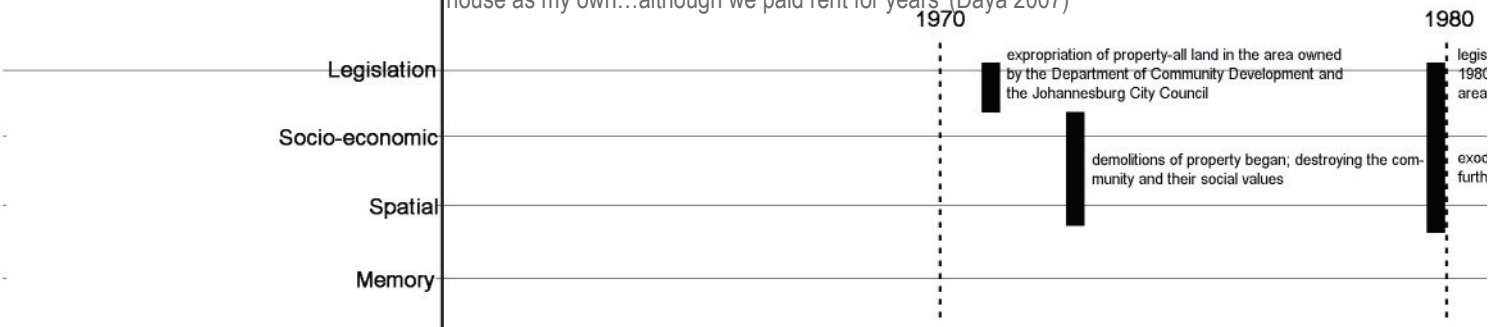
This period in the history of Pageview/Vrededorp, was regarded as the decline of the area, so much so, that people no longer referred to the area as Fietas, but Pageview instead. The name Pageview, signified, 'the dying dynamism of a once vibrant suburb' (Carrim 1990: 10).

A number of protest demonstrations were carried out in this period, against the closing down of schools in the area, only to establish new schools in racially segregated areas. The Group Areas Act caused a separation of people who had forged roots and an identity within an area, and with relocation, disrupted patterns of living and with that destroyed the urban fabric, and the lives of its inhabitants (Cassim 1990: 108).

'I attended Johannesburg Girls School on the corner of 17th, now opposite the Brixton Cemetery, that place has gone through many hands since it was my school. It was a nice schools though, a few white teachers and a few Muslim teachers. at the time of my standard five year, the same time when apartheid was more strictly enforced, there was no standard six year, so all the students in my year had to go to Johannesburg Indian High school, the teachers would make the students protest on Friday, not a dramatic protest...a quiet protest. The teachers didn't get involved though; they didn't want to spoil their name. The school was closed down though, and students were forced to travel to a new school in Lenasia...the government used to allocate buses for students from Vrededorp to travel to school in Lenasia' (Daya 2007).

By the 1960's, only the affluent residents of the area were able to resist the move to Lenasia and the Plaza. The expropriation of property meant that all property became owned by the Department of Community Development and the Johannesburg City Council.

'We were relocated to Lenasia. At that time there were luxury houses built for Indians in Lenasia Extension 9, there were also semi-detached houses in Extension 11, and my family and I settled in the middle-class semi-detached houses. We never owned the property in Vrededorp; we use to rent from the landlord. The landlords were strict in that area...initially there was to be no washing done on the premises, there were time when there was no electricity or water. So when we moved to Lenasia, we had no claim on the land because nothing [in Vrededorp] belonged to us. I still live in the house that we moved into all those years ago, only after 25 years have I been able to claim this house as my own...although we paid rent for years' (Daya 2007)



In the late 1970's, demolitions of the properties in the area began; finally destroying the last remnants of a community and its social values. The area became completely abandoned; most of the houses were demolished and according to Beavon, by the 1980's, the suburb resembled a 'bombed cityscape of Europe with its decaying structure and only the remaining mosques within the rubble' (Beavon 2004: 193).

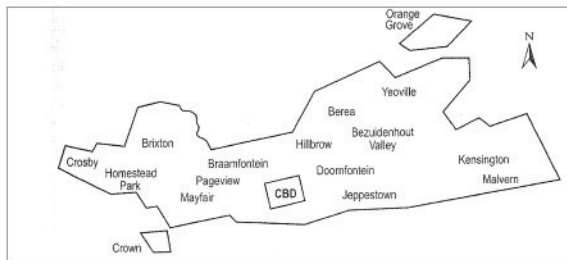


→ aerial view of the landscape after the demolitions took place (Carrim 1990: 121).

Over the years, residents, and residents forcibly removed, fought for their right to land in the suburb, but gradually became despondent over years of struggling and began to focus on establishing and re-forging an identity and community elsewhere. This is a social manifestation of the culture within many South African cities. Isolation had-bred a society guided by self-interest as opposed to community. The ramifications are serious according to Carrim, 'they have as a result, bred a new society, shaped by the confines of our material reality. 'The people who have, and are being, born in the areas of South Africa have no recourse whatsoever to memories of places such as Pageview. To these apartheid products, reality is indeed fragmented, separated and parochial' (Carrim 1990: 156).

The legislation of the Group Areas Act remained until the 1980's, until many non-whites began moving back into suburbs closer to the city, these areas became known as 'grey areas'. Although there was threat of eviction for anyone found to be living in the wrong area, the slow progression of non-whites into these areas led to an exodus of white residents to suburban areas further away from the inner city.

→ map indicating the suburbs that lay in the 'grey areas' of Johannesburg in the later years of apartheid (Beavon 2004: 219).



legislation of the Group Areas Act remained until the 1980's until non-whites began moving back into 'grey areas' near the city

exodus of many white residents to suburban areas further from the CBD
people became reluctant to go into town to shop- as a result, the rise of the shopping mall

numerous land claims remain unresolved

fragmented area
vacant disused and derelict buildings occupy many of the stands in Pageview and Vrededorp
squatter settlements on vacant stands

the general demographics of the area remains a mix of impoverished races

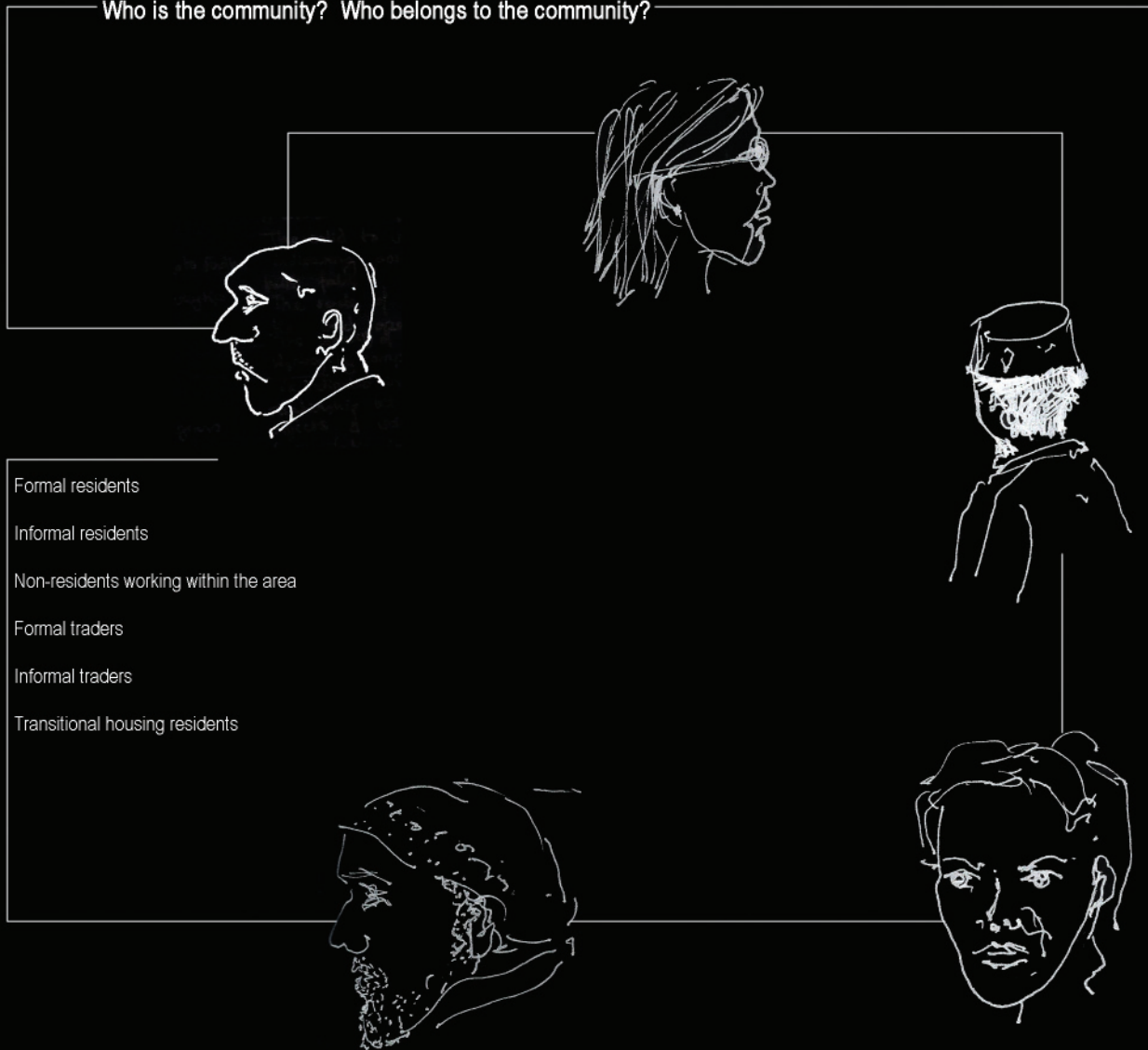
a few corner cafes and scrap yards remain
streets have been closed off giving the area a disjointed appearance

one of the biggest challenges facing the spatial development of the area is in defining the community and the stakeholders involved

value of the land is negligible

new precinct proposal sent out to tender for the area

Who is the community? Who belongs to the community?



Formal residents

Informal residents

Non-residents working within the area

Formal traders

Informal traders

Transitional housing residents

With a focus on reconstructing the in-between, it is necessary to redefine the community of Pageview/rededorp; thus, who belongs to the community and how do individuals re-forge a sense of community in a divided social realm? The community of Pageview/rededorp is comprised of a mix of individuals, ranging in age and demographics.

What are the community's needs?

- Affordable lower to middle income housing
- Student accommodation
- Socio-economic investment
- Employment
- Skills training
- Neighbourhood identity and community pride
- Community infrastructure-community centre
- Functional parks and open space-communal spaces
- Lecture halls and training studios
- Crèche
- Coffee shop
- 'heritage' library
- Safer, more secure living and working environment
- For land claims to be resolved
- Accessibility to opportunities
- Preservation of memory and history
- Live/work environments
- A visual connection with the street
- An alternative to the suburb and CBD
- Higher density housing
- Localised networks
- The removal of the transitional housing facility
- Preserve the old buildings in the area
- Establish a sports ground for the community on the corner of Krause and 17th streets
- Old age home facilities



The community

The Fietas Heritage Trust

Residents [formal/informal]

Developers/ Investors

Neighbouring communities

Non-residential workers

Individuals with religious affiliations to the places of worship

Educational institutions-WITS, UJ and AFDA

Johannesburg Department of Planning and Urban Management

The Johannesburg City Council

Department of Land Affairs

Who are the stakeholders?

Creation of well located residential nodes, facilitated by social amenities

A linkage between home/work/play/education for sustainable development

A linkage between the existing localised community networks

Student market/housing

A re-activation of the area, by bringing 'life' into the area

A draw-card for sustained attraction

Unplanned vibrancy/temporary and spontaneous happenings

The need for the built environment to be applicable to the socio-economic environment

A core/centre for the area

An economic cluster to link to a correct economic environment to foster economic growth

Affordable 1bedroom bachelor flats/studios

A balance between residential and commercial space

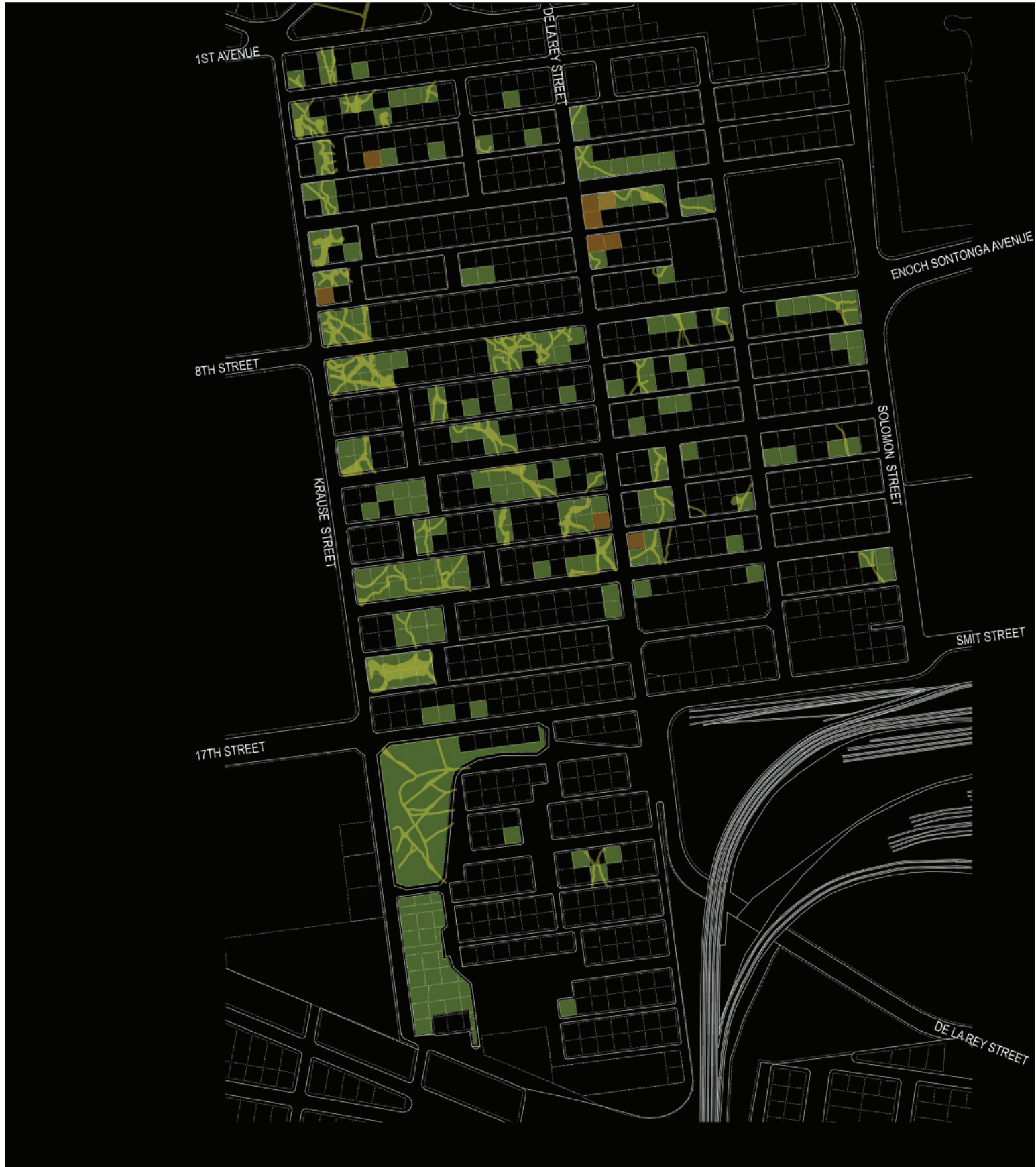
Day and night use of space

Reflection on the history without creating a 'pilgrims rest'

Change in perception within the area

Higher density -3 storey units

What are the stakeholder needs?





an analysis of the solid to void relationship in the urban fabric highlights a vast amount of vacant land within the area. Within these vacant plots, pedestrians have left traces of footprints on the landscape as signs of pedestrian movement.

The area as a whole is fragmented by the vast amount of vacant land, which does little to contribute to positive open space.

In addition to the vacant plots, are plots with derelict buildings. These buildings and spaces generate a negative perception of disinvestment and decline within the area.

vacant land



pedestrian routes




derelict buildings






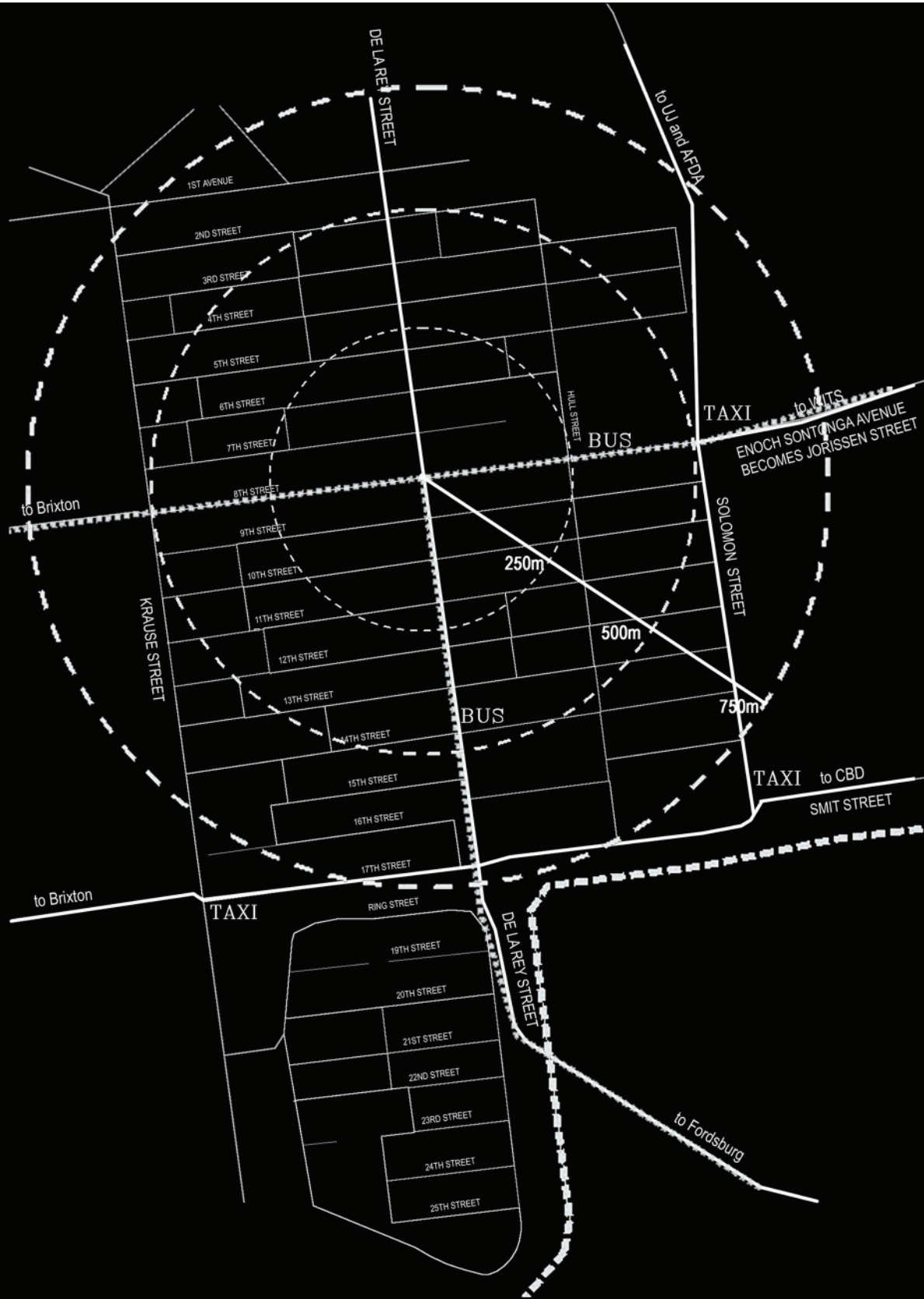
within the area, are various types of open spaces which have the potential to offer opportunities for redevelopment and reweaving of the landscape. Vacant land, as part of a land restitution programme for the area, is identified as council owned land, privately owned land, provincial land or land in a process of land reclamation.

 LAND CLAIMS

 COUNCIL

 PRIVATE

 PROVINCE Types of open space



mobility road . throughroute

bus route

minor road

railway lines

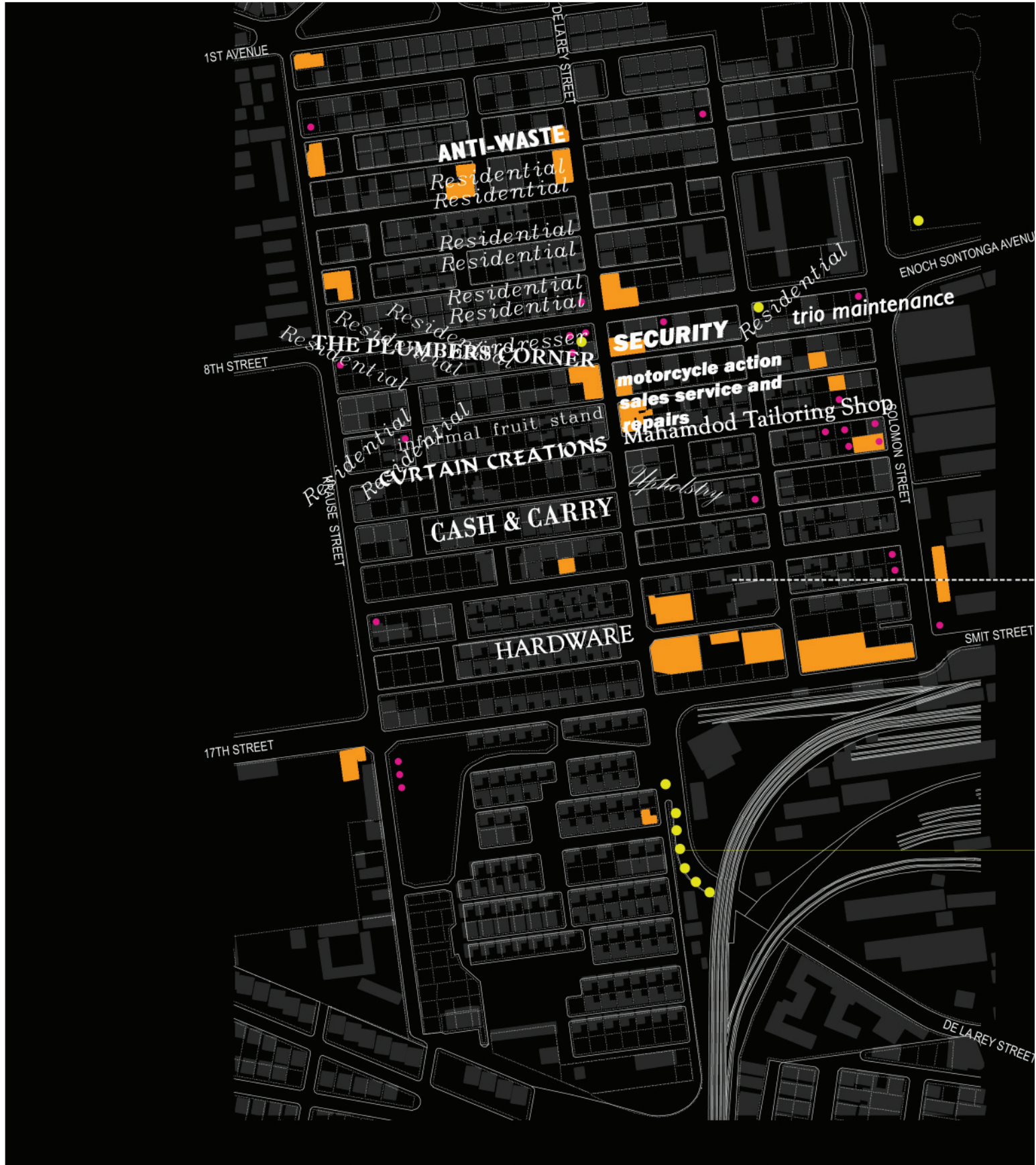
pedestrian route

mode of travel

- ③ 
- ④ 
- ① 
- ② 

street structure pattern 'maintaining access to and through the region'
 an analysis of the street structure pattern highlights the dominant street grid. The grid is the spatial structure of the urban fabric, resulting in the repetitive layout of streets, and the lack of hierarchical street arrangements to differentiate one street from another

JE
REET



A predominant type of trade in the area is informal. informal trade consists of anything from street vendors to backyard car mechanics without a formal trading licence.

De La Rey street is the main commercial street in the area which accommodates diverse forms of formal trade and small industries.

Signs and billboards to a large extent are a sign of investment in the area



commercial

industrial

mechanic

informal trade

formal trade . type of trade

signs of investment . location . response to sign



AVENUE

STREET

STREET



Tswelopele

Matthew Goniwe school

creche

Telkom service centre

transitional housing

urban agriculture 'mielie field'

solid waste dump

business opportunities centre . skills workshop

old age facilities

Jajbhay memorial

Tamil Hall

Task Academy

education

recreation

religious . worship

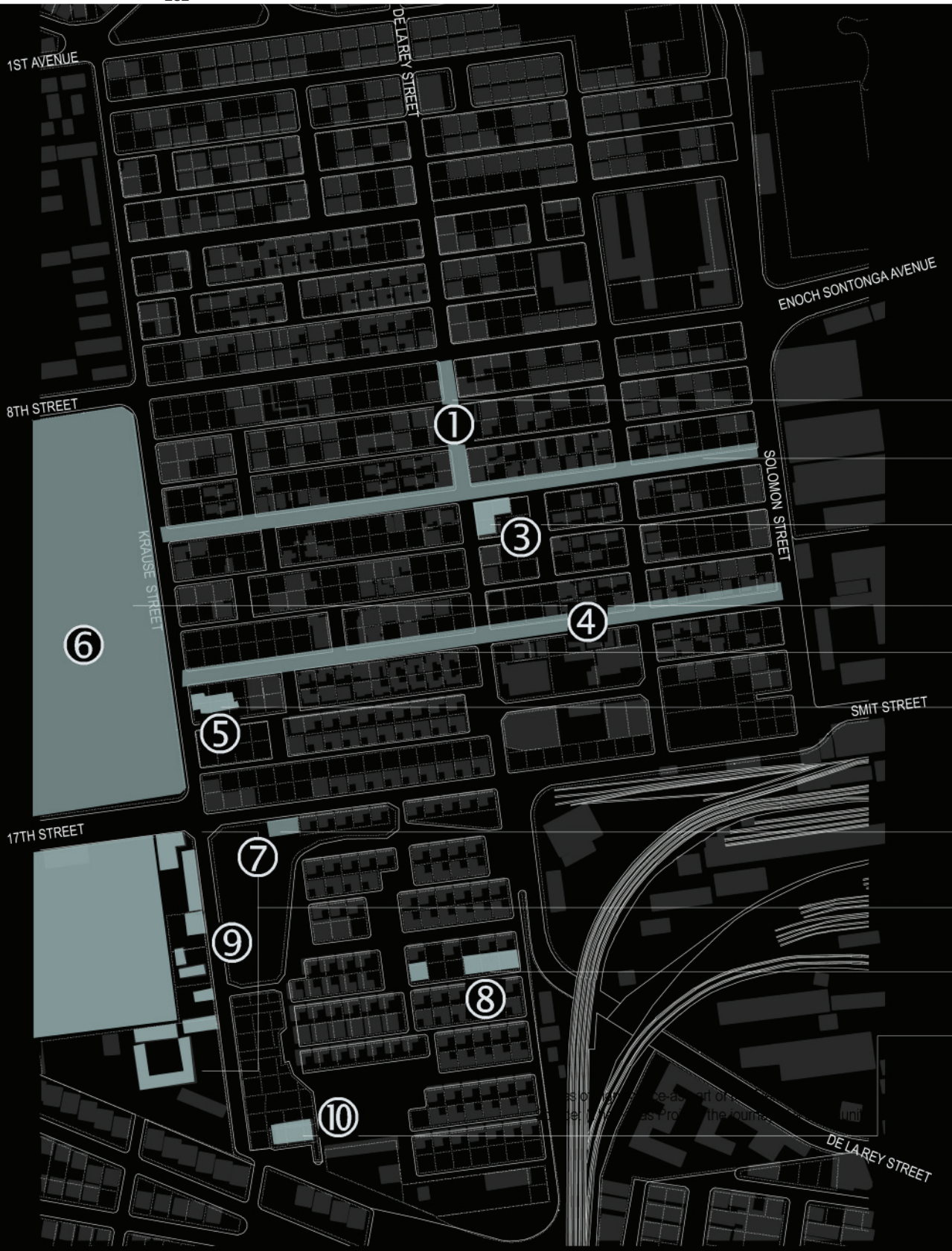


place of worship



education . recreation . community facilities





lower end of De La Rey street

11th street

11th street Post Office

Brixton Cemetery and Hindu Crematorium

14th street

15th street mosque

17th Taj cinema

Indian Girls School, Jajbhay Memorial, Tamil Hall, St Anthony's Mission Church, The Methodist Church, Task Academy (Krause Street School), Queenspark Sports Grounds

Springbok Hall and ruins on stand 617

23rd street mosque

heritage sites and landmarks in the area

9



9



5



10

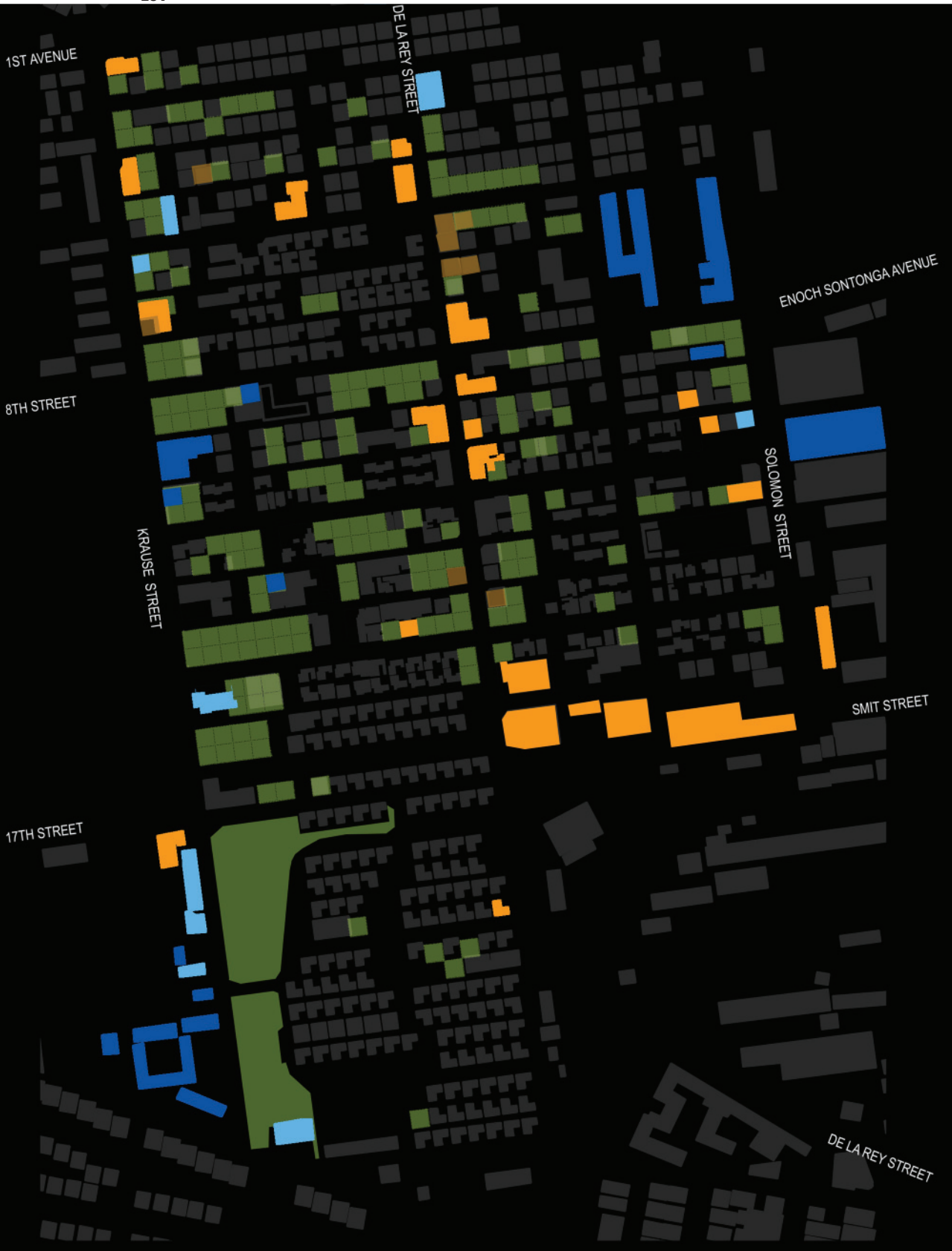


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8



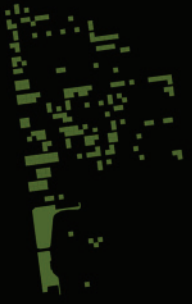




residential



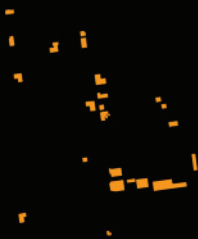
education . recreation . community facilities



vacant land



religious . worship



commercial



derelict buildings

map illustrating the relationship between land uses and facilities in the area



- vacant land ●
- pedestrian routes ●
- derelict buildings ●
- informal trade ●
- formal trade . type of trade ●
- signs of investment . location . response to sign ●
- place of worship ●
- education . recreation . community facilities ●

JOHANNESBURG'S VISION OF TRANSFORMATION

Pageview/Vrededorp has been the subject of many planning initiatives since the forced removals of the Group Areas Act in the 1950's. Since then, the area has been in a state of 'limbo' regarding land restitution, ownership and possession of land, and zoning policies (Nel 2006: 1). Much of the vacant land which has contributed to the fragmentary nature of the neighbourhood, is owned by government, either as part of the land restitution process or for the potential development of affordable housing (Nel 2006: 1). Furthermore, one of the major problems within the area are, the abandoned, overcrowded or poorly maintained properties which have led to the decline and as a result, produced negative incentives for investment in the area (Regional Spatial Development Framework 2006: 37). Disinvestment and declining land values has contributed to a lack of community identity, fragmentary communities, and a largely contested place of settlement. What is apparent is the **racial classifications imposed in the past, have become material realities** within the social fabric and landscape of South African cities.

The city of Johannesburg has proposed a new precinct plan for the Pageview/Vrededorp area, which has been sent to tender. Pageview/Vrededorp has been identified as part of the Urban Development Zone for the inner city region and as a potential node that falls within the east-west development corridor, which connects peripheral developments to the inner city. The east-west development corridor is therefore a strategy to integrate neighbourhoods into the city grid (Regional Spatial Development Framework 2006: 30)

genealogy of development strategies for Pageview and Vrededorp

1995: a Planning, Developer Framework for Pageview and proved- a suspension of the dev came into effect until land claims

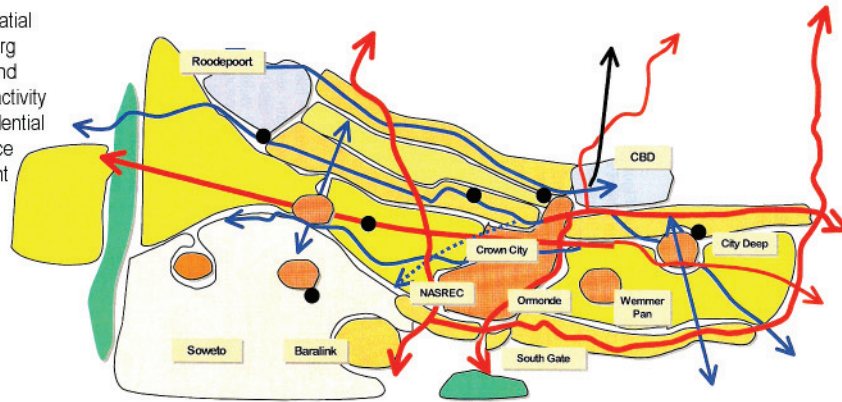
1992:the Pageview Planning Review Committee was established to review existing land uses, zonings, ownership of land, housing and the alignment of the A3 arterial.

1991:a process of reallocation of land within the area was initiated

1983:Urban Renewal Scheme for Pageview and Vrededorp. The area south of 17th street was developed with a compact housing scheme.



→ concept for the 'Integrated Spatial Development' for Johannesburg which identifies key mobility and activity spines, metropolitan, activity and business nodes and residential areas in contrast to open space (Regional Spatial Development Framework 2006: 29).



According to the framework, interventions need to address.....land claims, the development of a local neighbourhood node on the corner of 17th and Krause, to **promote local neighbourhood orientated facilities and activities**, and to promote informal trade in designated areas of a market, to improve facilities to support redevelopment, to maintain the existing residential densities to protect and enhance the neighbourhood character, to **address the need for housing in the area with a focus on higher density housing** for social housing, to **provide job creation and training to ensure that the poor participate in the urban economy** through strategic local economic development. **Promote a mixed use environment to encourage private investment** and improved urban management to facilitate a safer, more secure area that will promote confidence and in turn economic growth. Settlement restructuring which focuses on densification, diversification and intensification of land uses, to promote **quality living environments with a high concentration of people living and working together.**

oment and Urban Design
and Vrededorp was ap-
e development of the area
laims were to be resolved

1999: a rezoning process was initiated to address the large number of vacant plots in the area. Public meetings were held to address the community's concerns and the amendment of the framework

2007: In March 2007, the council sent out to tender, for a 'new urban design framework' proposal for Pageview and Vrededorp. The outcome is still pending

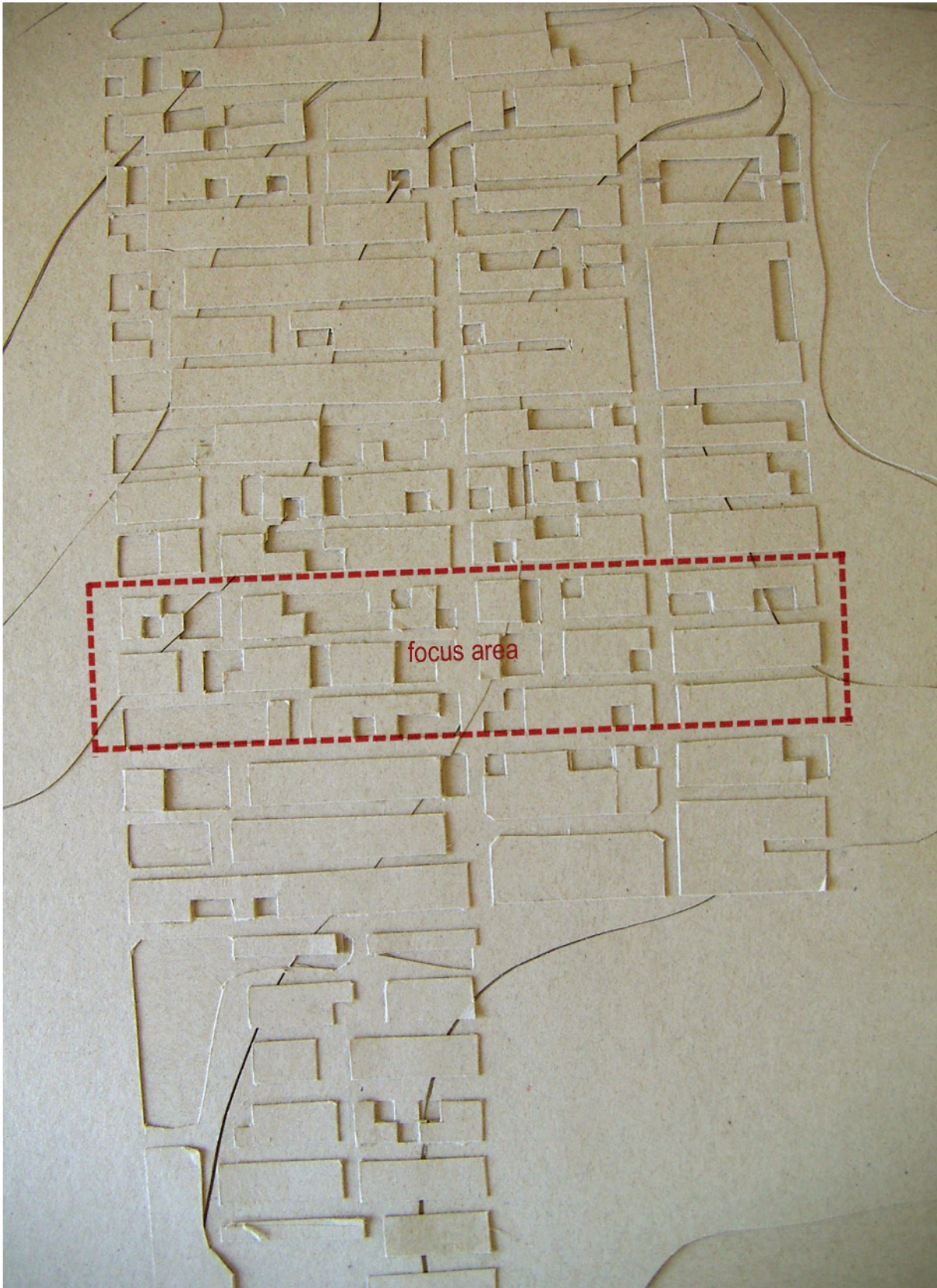
2006: no framework had been amended to date, and land claims remained unresolved



Design.

RECONSTRUCTING THE URBAN IN-BETWEEN

1. Spatial Development Framework for 14th Street, Pageview / Vrededorp



FOCUS AREA

Pageview/Vrededorp

The focus area for implementing the spatial framework is located along the length of 14th street, from the intersection with Krause street to the west, extending to the mid-point of the street at the intersection with De La Rey street, extending to the main thoroughfare of Solomon street. 14th street is a well-known street, layered in a rich history, and conservation of memory is vital to the restructuring of the in-between within the area. Conservation of memory at a local scale involves identifying certain components or characteristic features; architectural, cultural or symbolical which distinguish Pageview and Vrededorp from the city fabric. The framework aims to examine the spatial design principles and site constraints of the historical 14th and De La Rey streets of Pageview and Vrededorp, and to instil similar positive spatial principles within a design framework for scaled and incremental development. These components serve as unifying elements that are unique to this area in the city, and have significance in forming connections to the past and to collective memory. The framework will serve to **re-establish the street as a seam that supports the daily activities of neighbourhood life** in an effort to unite social and spatial divides and stimulate change within the area. The street and the spatial grid underlying the two areas, is the unique and unifying element within the area. Not only does the street function as a tangible memory of a social space where the community once gathered, played, worshiped and traded, but also, as a physical link and interface uniting Pageview and Vrededorp. The street today remains the primary social layer of the city, the essential interface between society and space. Clarity of the street as a positive interface ensures the continuity and quality of urbanity within the urban fabric, which as Dewar and Uytendogaardt describe to be the 'enabling constraint' for the environment (Dewar and Uytendogaardt 1977:12). In Bacon's book, 'Design of Cities', he refers to the need to plan for process (Bacon 1967: 258). Planning for process involves establishing basic principles that can be developed further, or can change over time within the basic framework. Planning for process is essential when engaging with a community and their changing needs and responses. It is the community after all, who take ownership of the framework, and its outcomes.

re-establish the street as a seam that supports the daily activities of neighbourhood life





Krause Street



Solomon Street



Solomon Street



Krause Street





Krause Street



Solomon Street



Solomon Street



Krause Street

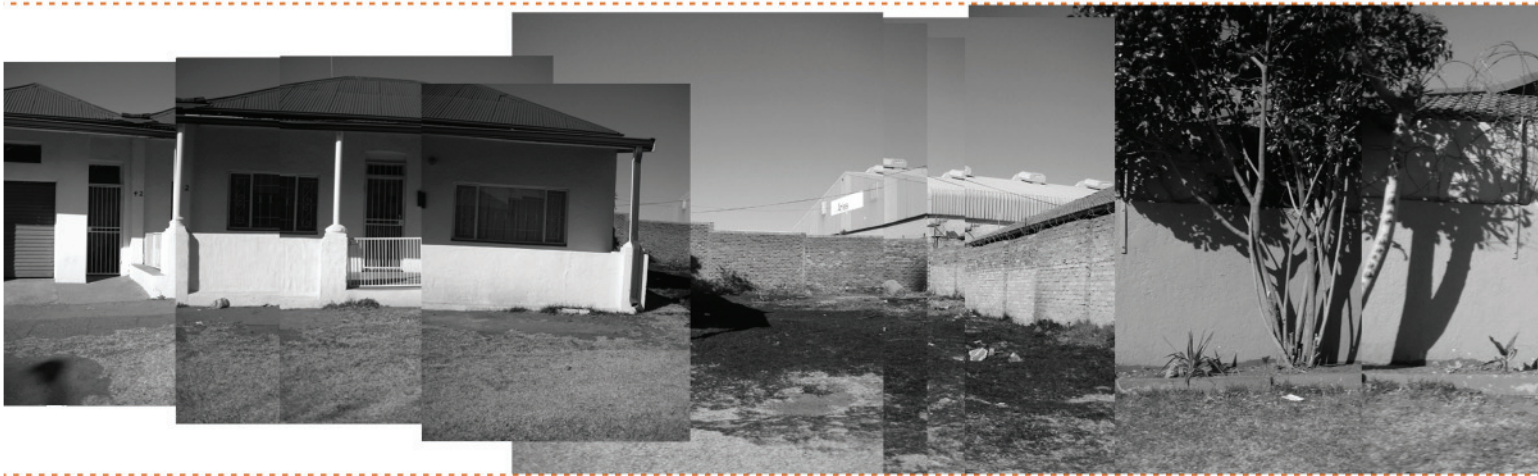




Krause Street



Solomon Street



Solomon Street



Krause Street





Krause Street



Solomon Street



Solomon Street



Krause Street





Krause Street



Solomon Street



Solomon Street



Krause Street





Krause Street



Solomon Street



Solomon Street

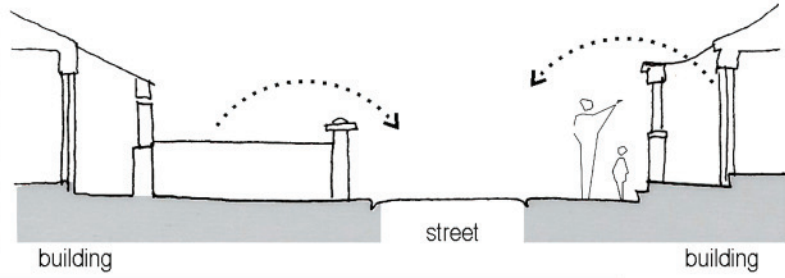


Krause Street

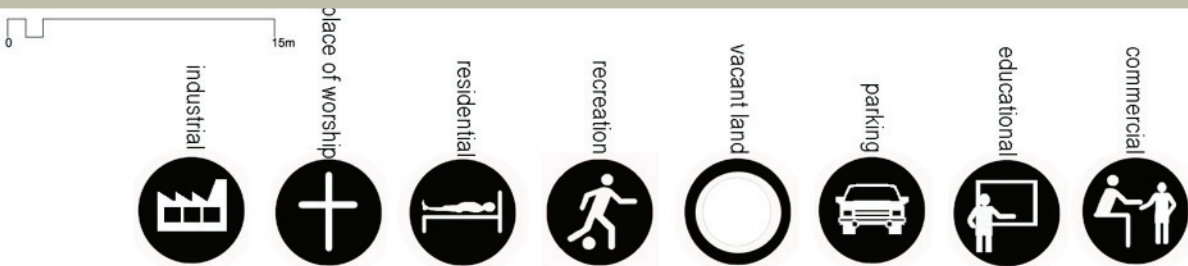


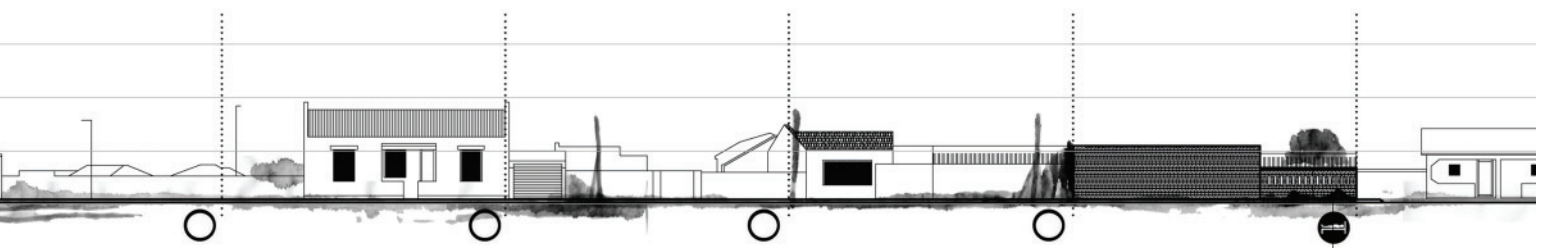
14th Street

14th street- as a predominantly residential street, the need for privacy is important. Dwellings respond to this need in their set-backs from the street edge, thus defining the boundaries between public and private space. Dwellings do however respond to the street in their orientation to the street as interface.

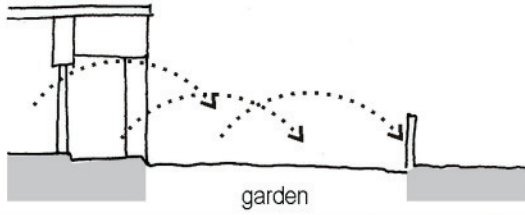


Acer buergerianum 'Chinese Maple'





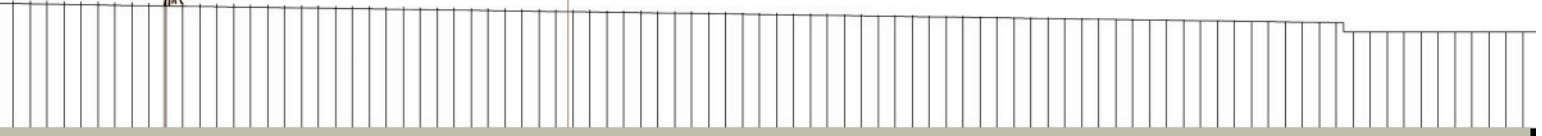
the distance between the house and the street results in a blurred interface between public and private space and does little to contribute to a positive street space (Dewar and Uytenbogaardt 1977).



Eucalyptus globulus
‘Blue Gum’

Phoenix
‘Wild Date’

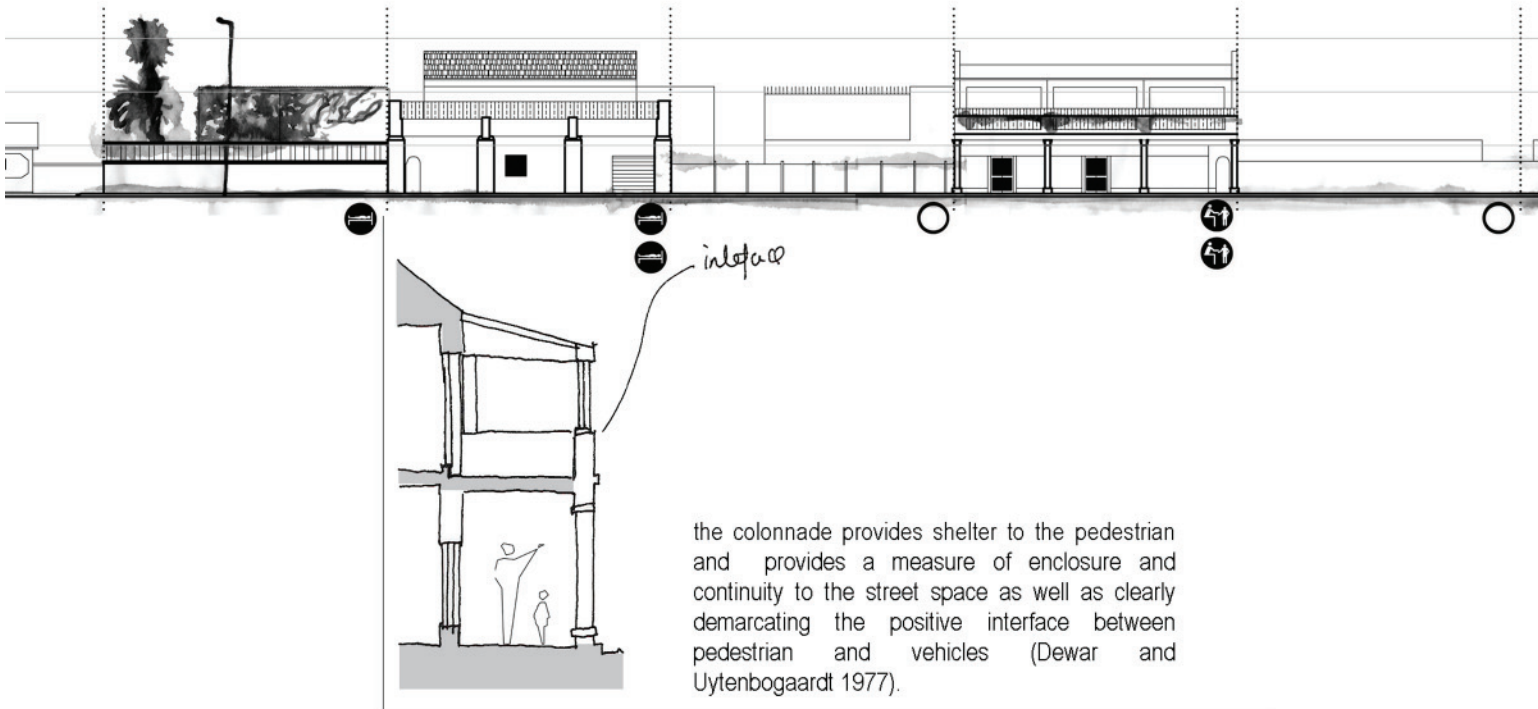
Peltophorum africanum
‘African Wattle’



- evergreen naturalised 25-31m Greysn-brown smooth bark, becoming darker and rougher in large trees
- Dark green elliptical leaves with a slight shimmer Pale lemon-yellow/white flowers produced in small dense clusters High altitude -evergreen forest, open woodland
- common in many rural districts -leaves and roots provide a remedy for influenza and other chest complaints
- the tree yields a hard timber is used for construction

- Deciduous indigenous 5-10m Brown, rough and longitudinally fissured Feathery leaflets Bright yellow
- Medium to low altitudes in wooded grassland and along the banks of vleis
- Bark used medicinally by African cultures
- bark chewed to relieve stomach disorders
- steam from a hot decoction is applied to sore eyes
- wood is soft and is suitable for carving
- good garden shade tree and suitable for planting along avenues

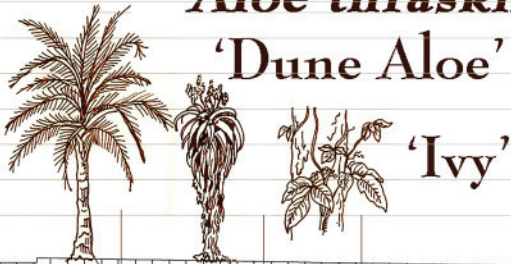
14th street analysis



reclinata

'ate Palm' *Aloe thraskii*

'Dune Aloe'

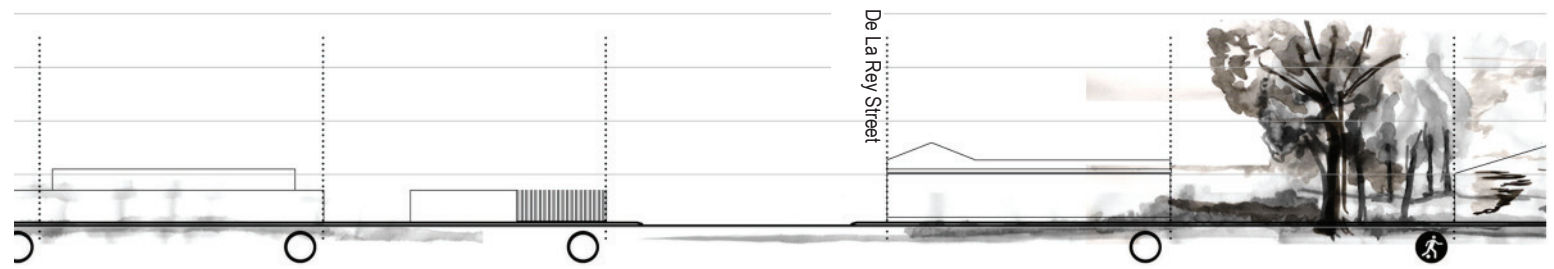


0 15m

- evergreen Exotic 3-6m
- Feather-shaped leaves up to 4m long
- Oval shaped bright orange fruits, edible when ripe (February-April)
- Along river banks in low-lying open grassland
- Sap in flower heads is used by local Africans to make a drink
- decorative garden plant

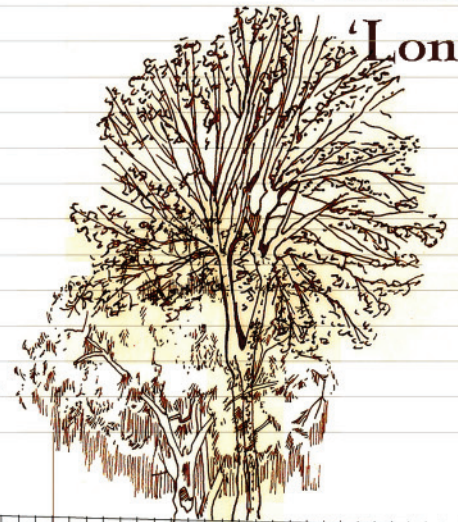
- indigenous 1-2m
- Single stem heavily bearded with old dry leaves-
- dull green/grey green U-shaped leaves
- Greenish-orange buds with lemon-yellow to pale orange and green-tipped flowers (May-June)
- Shaded areas

- evergreen
- Shrub or climbing plant
- Dark green, glossy leaves



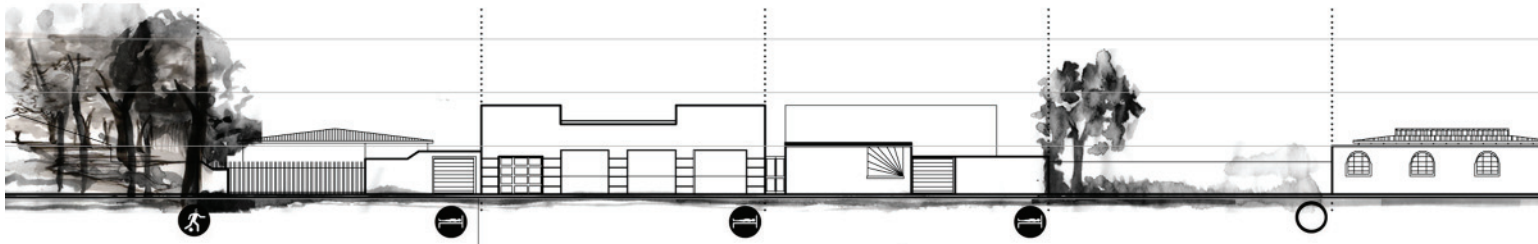
Platanus
'London'

Salix babylonica
'Weeping Willow'

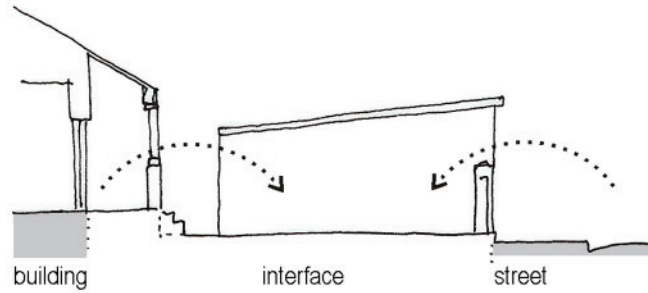


14th street analysis

- deciduous naturalised 11-18m Short, thick brown bark
- Simple lance-shaped bright green leaves
- Native of central and southern China
- planted for shade and ornament in South Africa
- suitable for planting in parks and large gardens

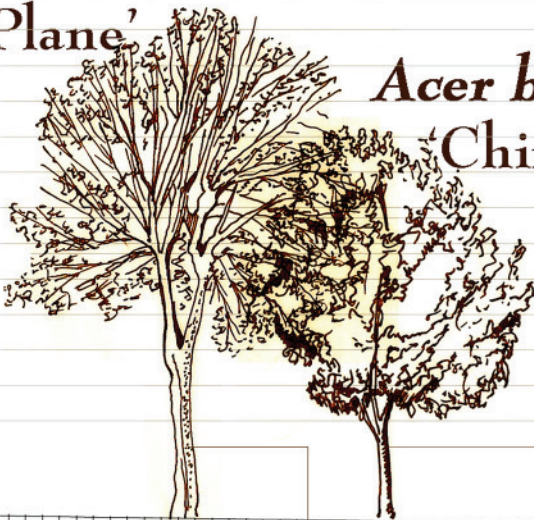


the position of the garage in front of the house as interface with the street, destroys the continuity of the street as positive social space (Dewar and Uytendogaardt 1977).



s acerifolia
on Plane'

Acer buergerianum
'Chinese Maple'



Ligustrum lucidum
'Chinese Privet'

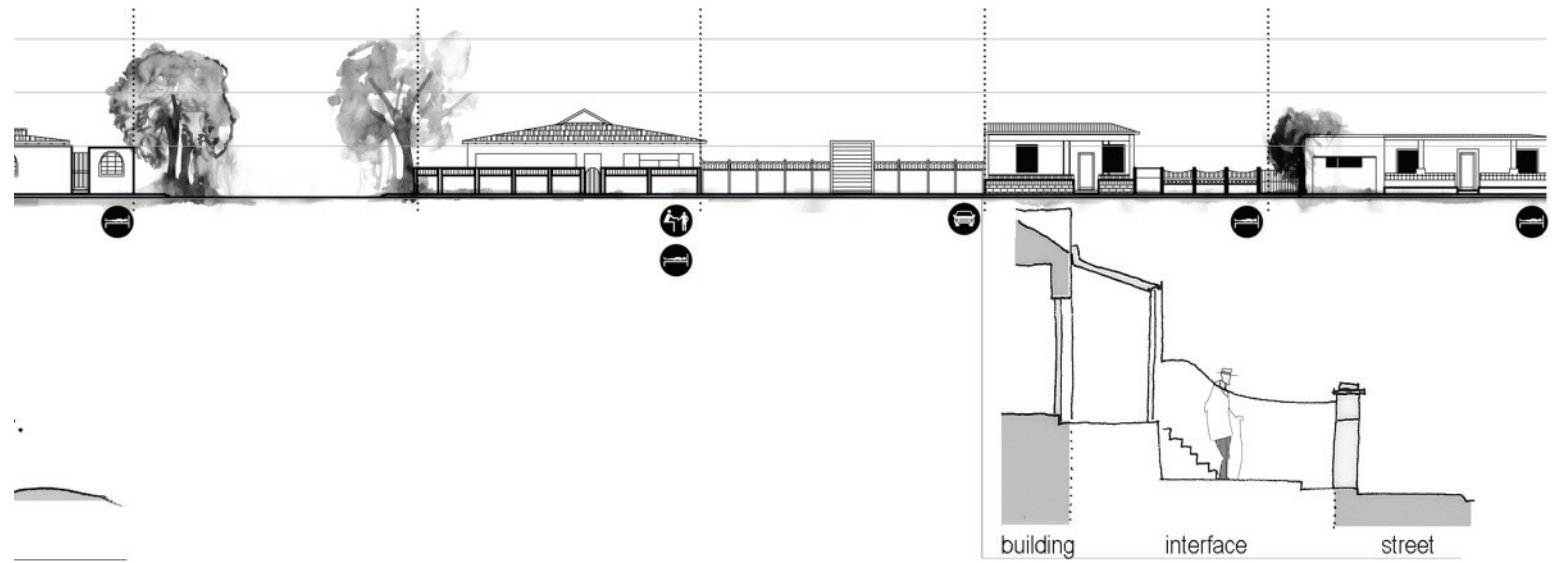


0 15m

-deciduous exotic 12-30m Straight,
-Smooth, creamy-yellow with greenish-white and greyish-brown patches
-Reddish-yellow-orange leaves similar to the Maple leaf
-planted in parks and along street pavements
-planted for ornament and privacy in South Africa and makes a good border tree

deciduous exotic 19m
-Pale brown, flaky Dark green, turning deep red (Autumn)
-Native of eastern China -good shade and ornament tree
-planted along sidewalks and in small gardens due to its modest proportions

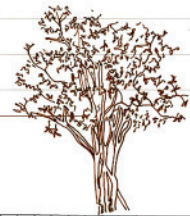
-evergreen exotic 8-19m
-Short, smooth greyish-brown trunk
-Dark green glossy leaves Small white flower (Summer)
-Native of China and Japan
-planted for ornament/ privacy in South Africa, often planted for hedges in parks and gardens



Quercus robur 'Common Oak'

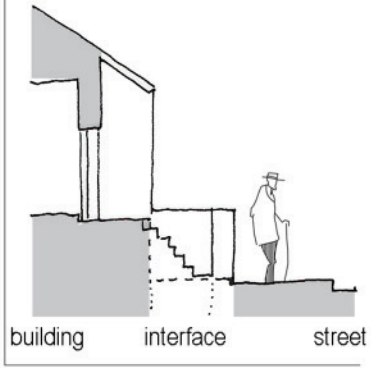
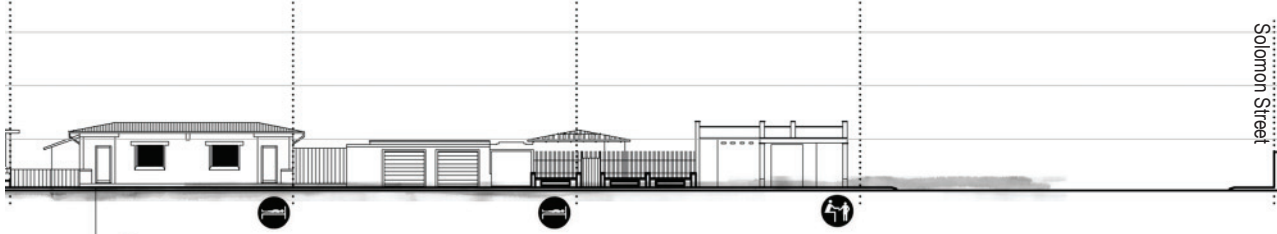


Kiggelaria 'Wild'

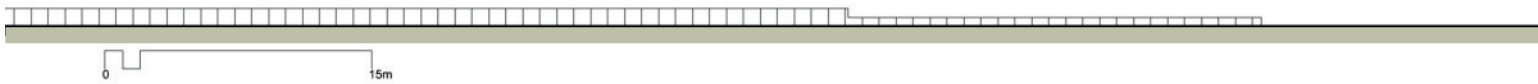


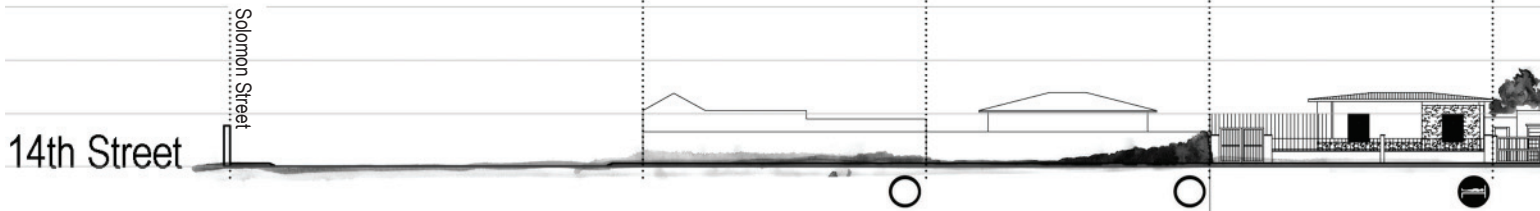
deciduous exotic 15-31m
 -Dark brown Simple, short
 -tree yields food yellow-brown timber, used in ship construction, furniture-making
 -shade and ornamental tree

-evergreen Indigenous 4-13m 4th street analysis
 -Smooth, yellowish-brown to pale grey
 -Simple lance-shaped pointed leaves Pale yellow to greenish white
 -Wooded grassland
 -good effective shade and garden tree, used as a windbreak
 -popular furniture made from hardwood



a africana
Peach'

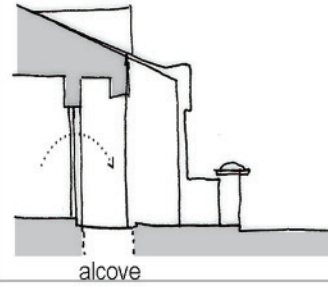




14th Street

Solomon Street

a series of interfaces provide the inhabitant with zones of privacy (Dewar and Uytendogaardt 1977).



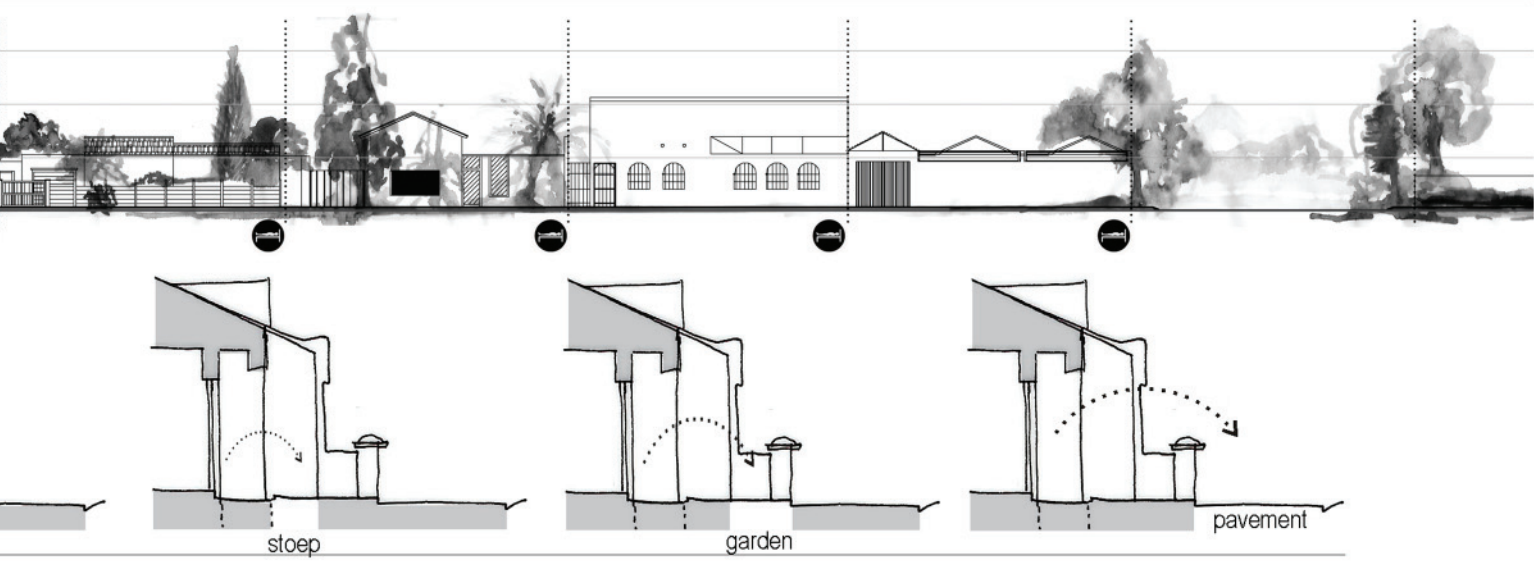
alcove

Pisonia aculeata 'bougainvillea'



0 15m

- Climbing spiny shrub which gains support from surrounding vegetation
- Smooth whitish to pale brown
- Broad oval leathery leaves
- Small, deep pink, scented flowers



Pinophyta/Coniferae

'Conifer'



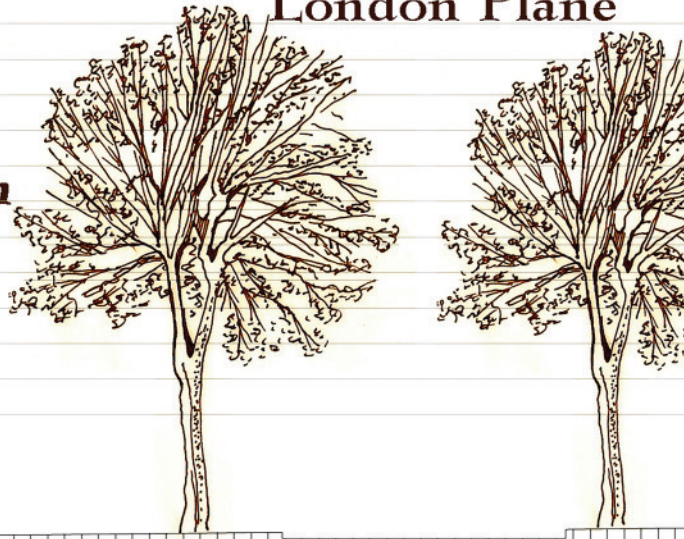
Ensete ventricosum

'Wild Banana'



Platanus acerifolia

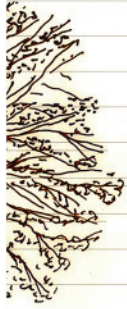
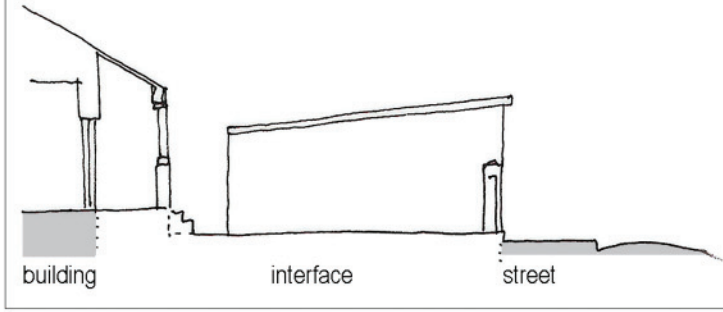
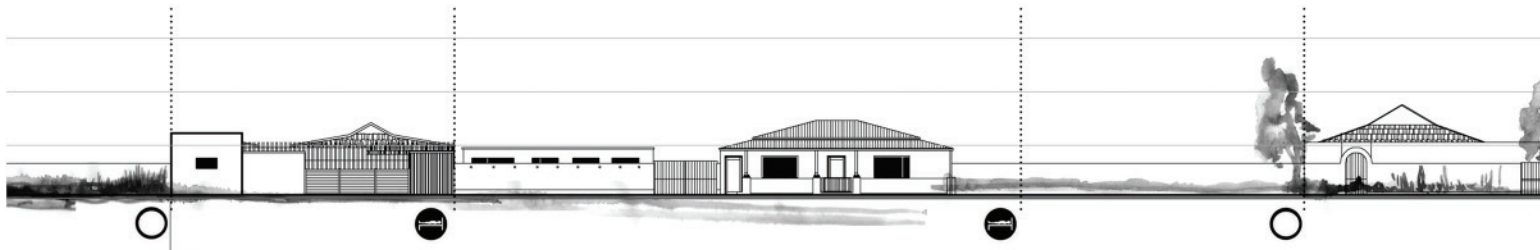
'London Plane'



- evergreen exotic
- Dark brown Long, thin and needle-like
- economic value for timber and paper production

- exotic 6-12m
- Stem is made up of old-leaf bases
- Large-banana-like bright green leaves

14th street analysis



Kigg



0 15m



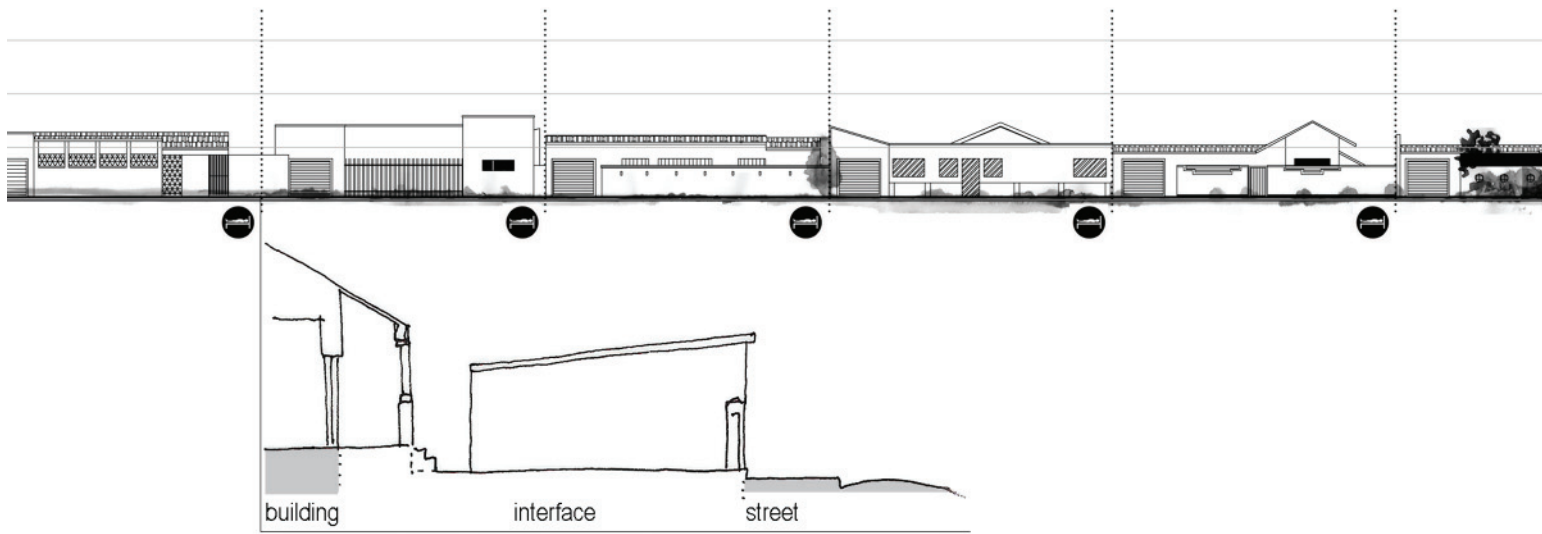
Borassus aethiopum
 'Borassus Palm'

Argelaria africana
 'Wild Peach'



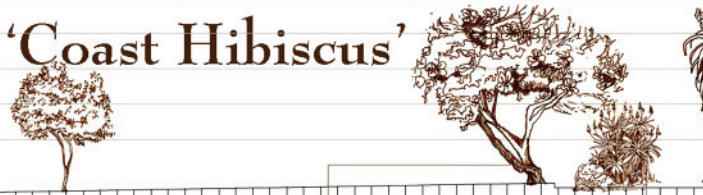
14th street analysis

- evergreen Indigenous 20m
- Large, fan-shaped bluish-green and up to 4m long
- Low altitudes along rivers and within coastal woodland
- sap used to make wine



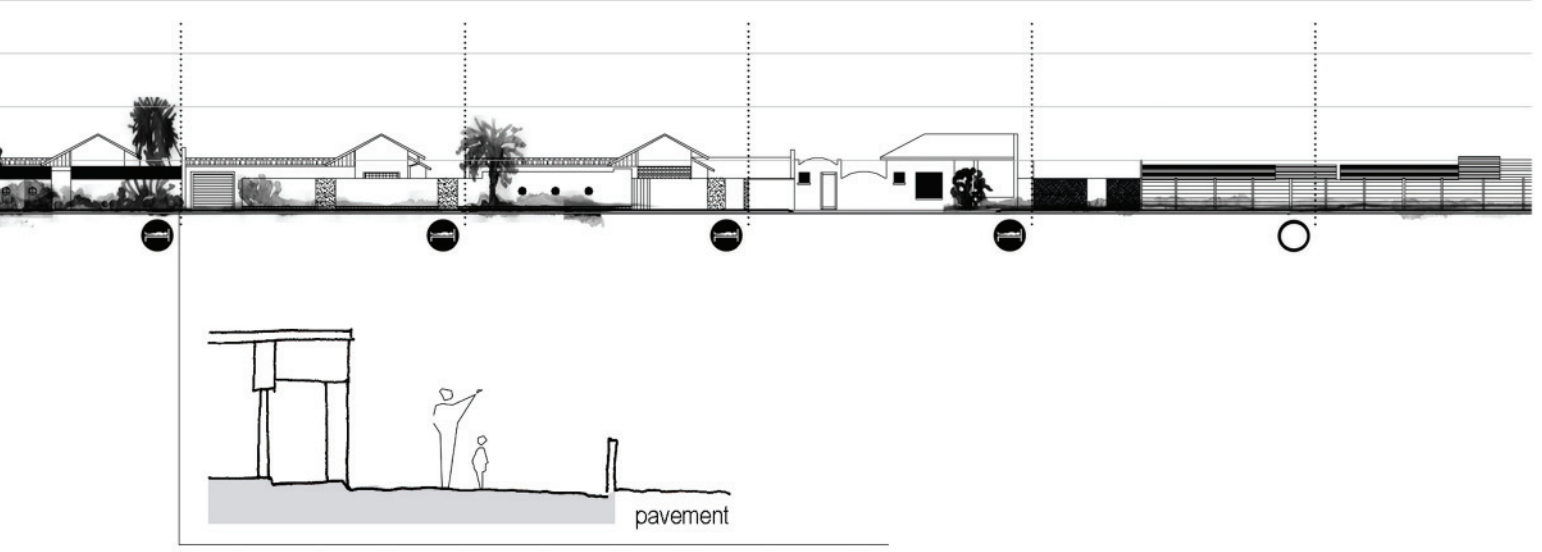
Aloe aborescens
 'Mountain Bush A'

Hibiscus tiliaceus
 'Coast Hibiscus'

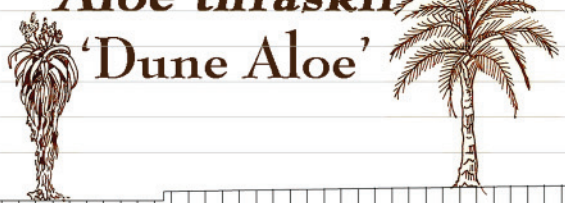


0 15m

- evergreen indigenous Shrub/ small tree up to 6m
- Pale greyish brown, smooth bark
- Circular leaves Large yellow/apricot coloured flowers with a deep maroon centre
- Coastal areas
- branches are valued by African for their fibre which is used to make string/rope

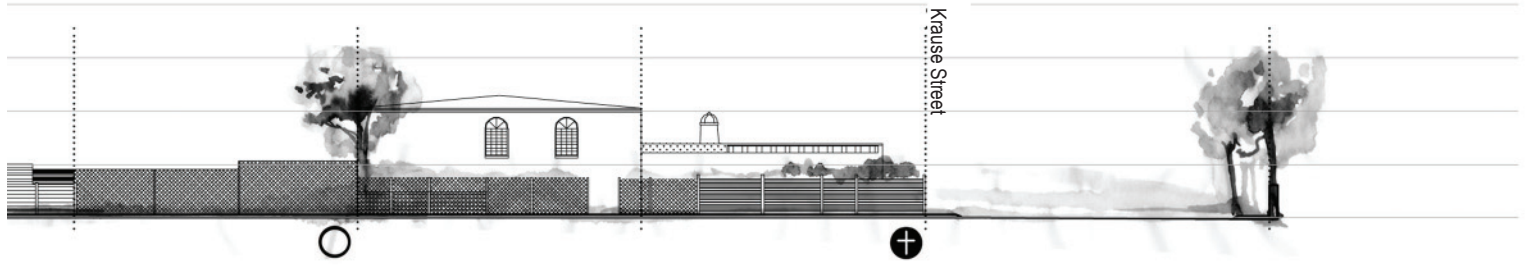


ns
 Aloe'
Aloe thraskii
 'Dune Aloe'
Phoenix reclinata
 'Wild Date Palm'



14th street analysis

- indigenous Bush/small tree up to 2-3m
- Small, narrow, bluish-greyish-green
- Compact, coral pink to bright orange-red (May-June)
- Hilly, mountainous areas
- pulp from the leaves is effective in treating x-ray burns
- frequently used for hedges



Oxyanthus pyriformis
'Loquat'

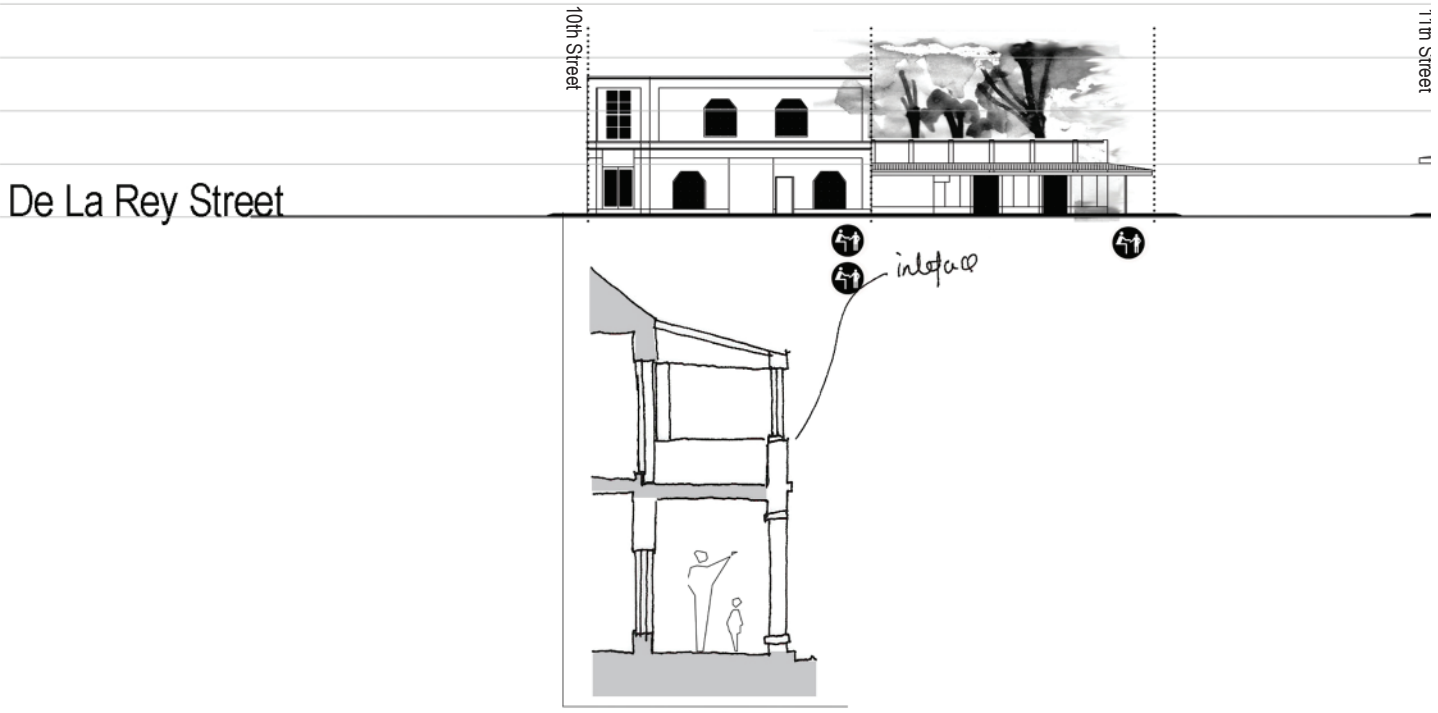


Acer buergerianum
'Chinese Maple'

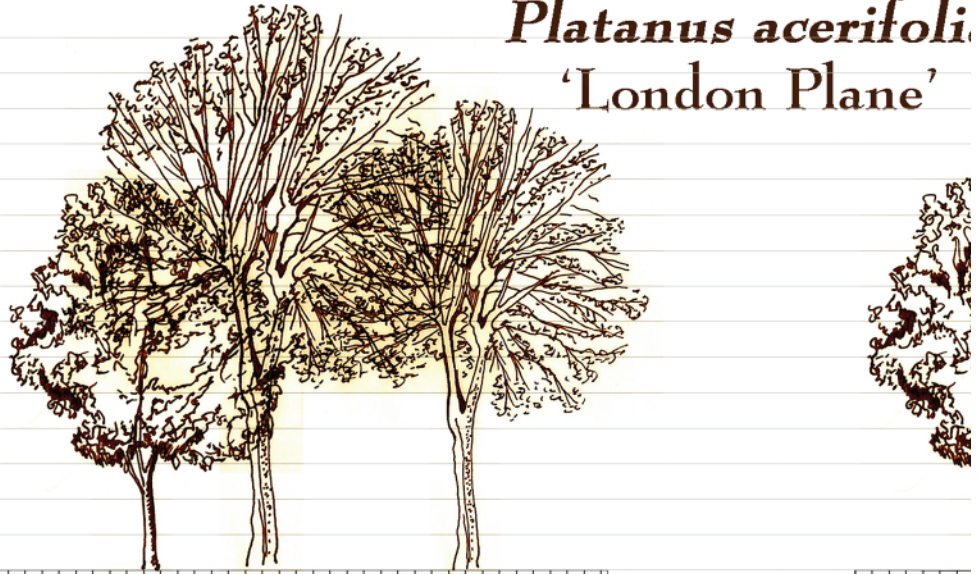


0 15m

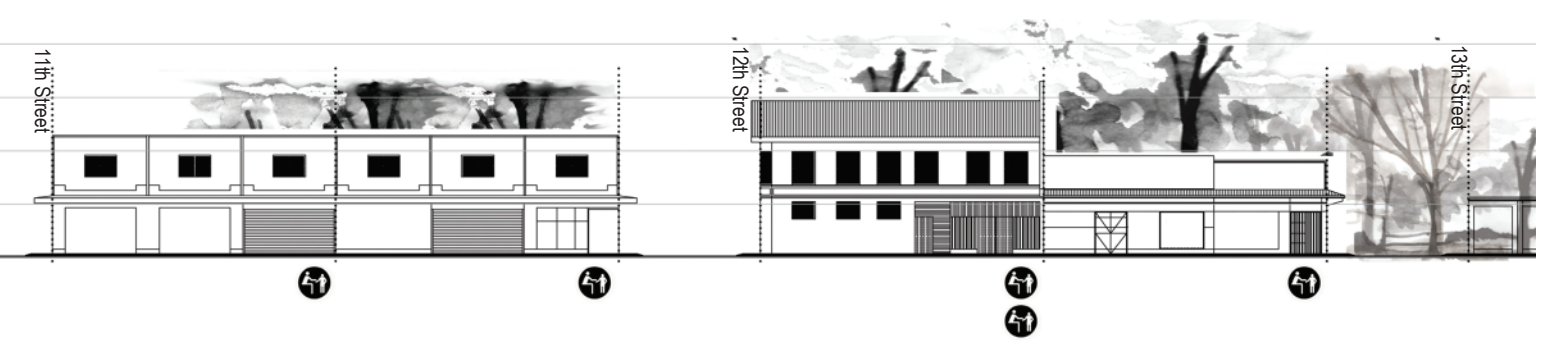
- Shrub or tree up to 7m
- Pale grey
- Small, leathery and glossy dark green
- White scented flowers with yellow to pale red fruit (February-April)
- suitable garden plant



Platanus acerifolia
'London Plane'



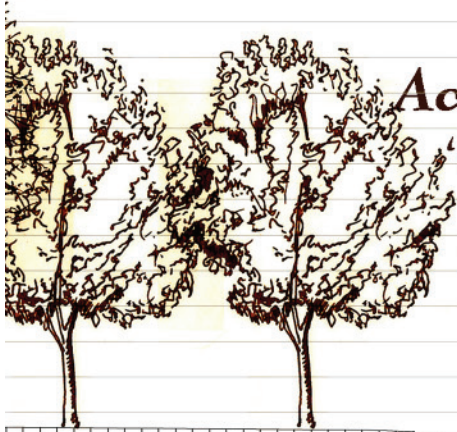
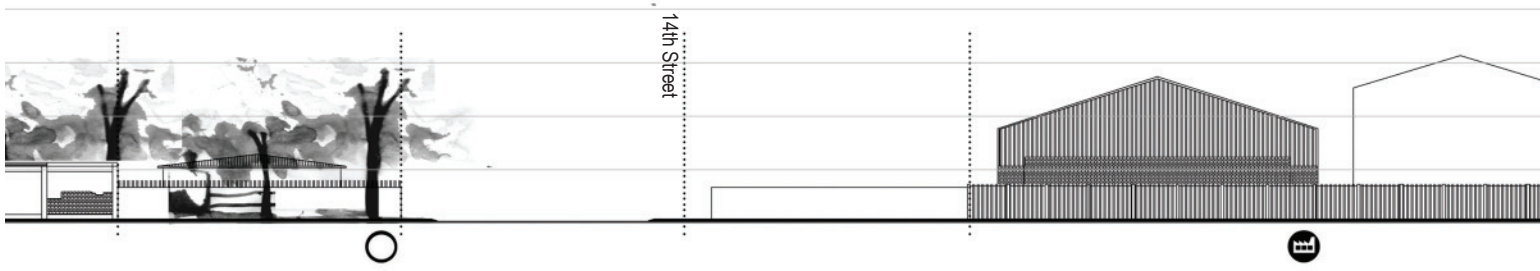
0 15m



lia



14th street analysis

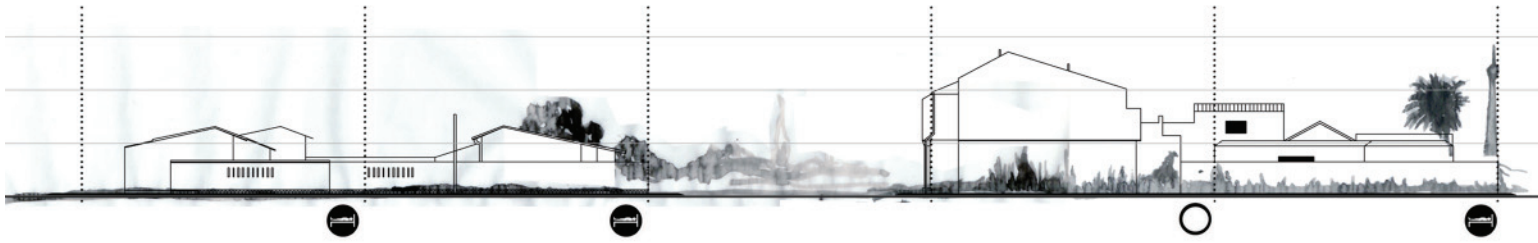


Acer buergerianum
'Chinese Maple'

0 15m



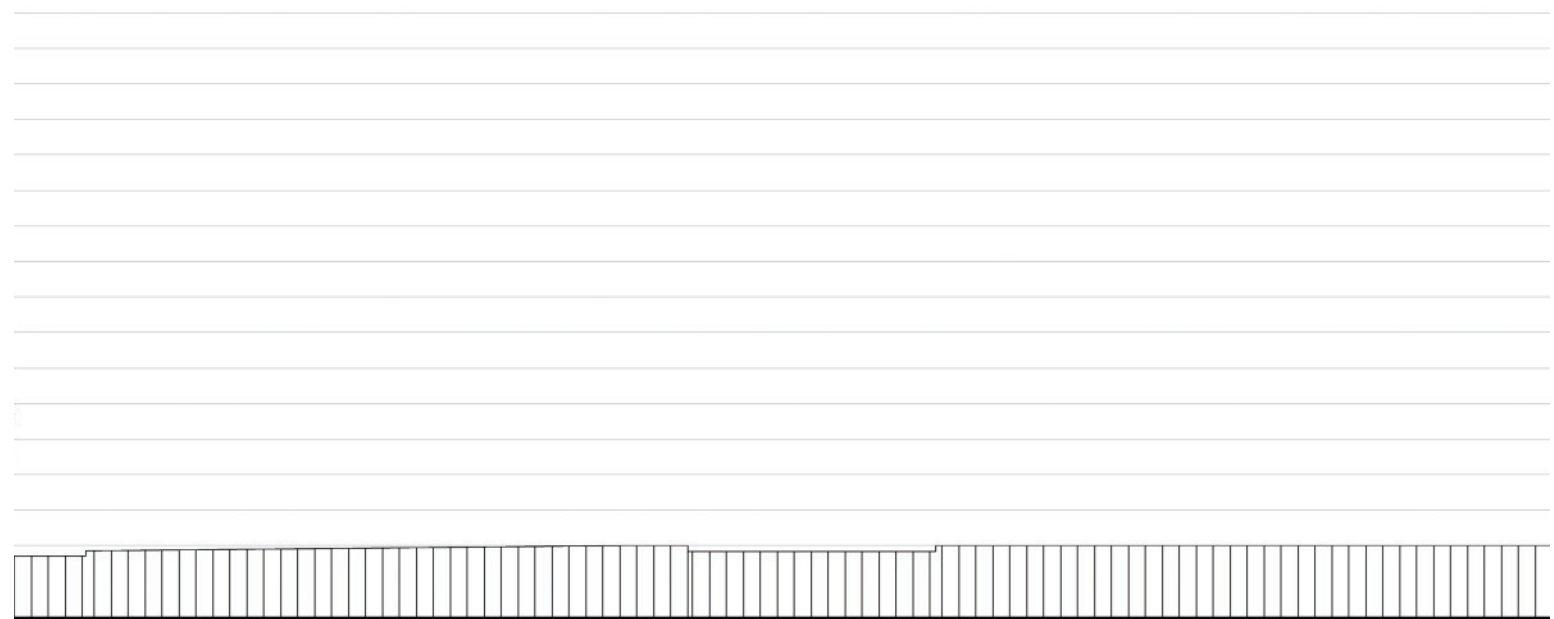
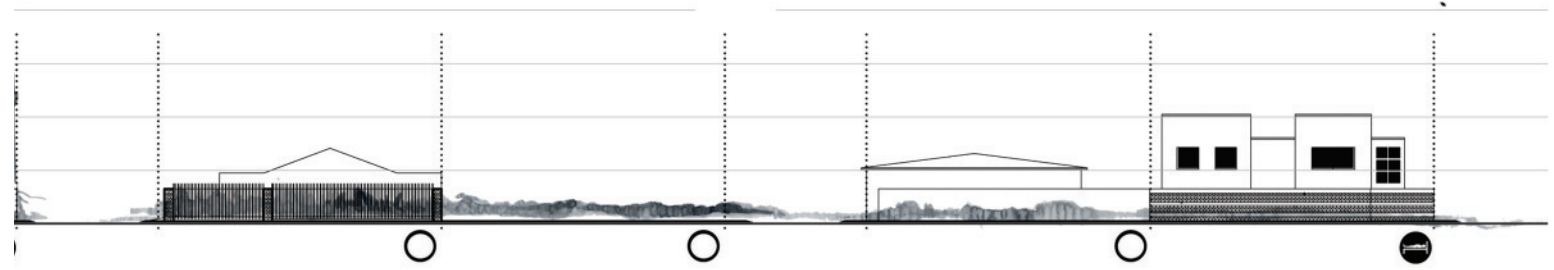
14th street analysis



Phoenix reclinata
'Wild Date Palm'



0 15m



14th street analysis

SITE SELECTION

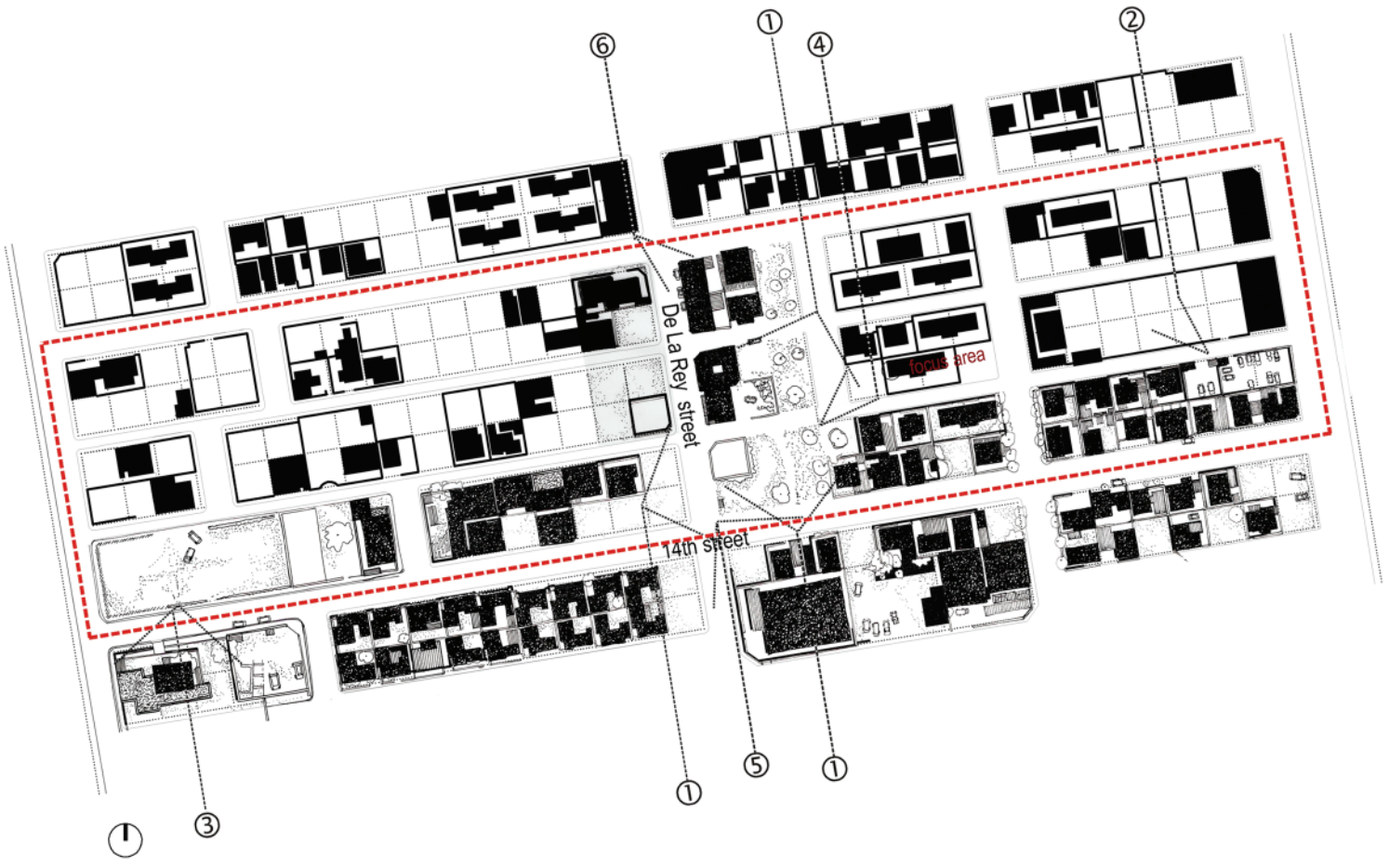
Pageview/Vrededorp

- ① EXISTING park
- ② EXISTING swimming pool
- ③ EXISTING mosque
- ④ EXISTING old age homes
- ⑤ EXISTING baking supplies industry
- ⑥ EXISTING heritage building

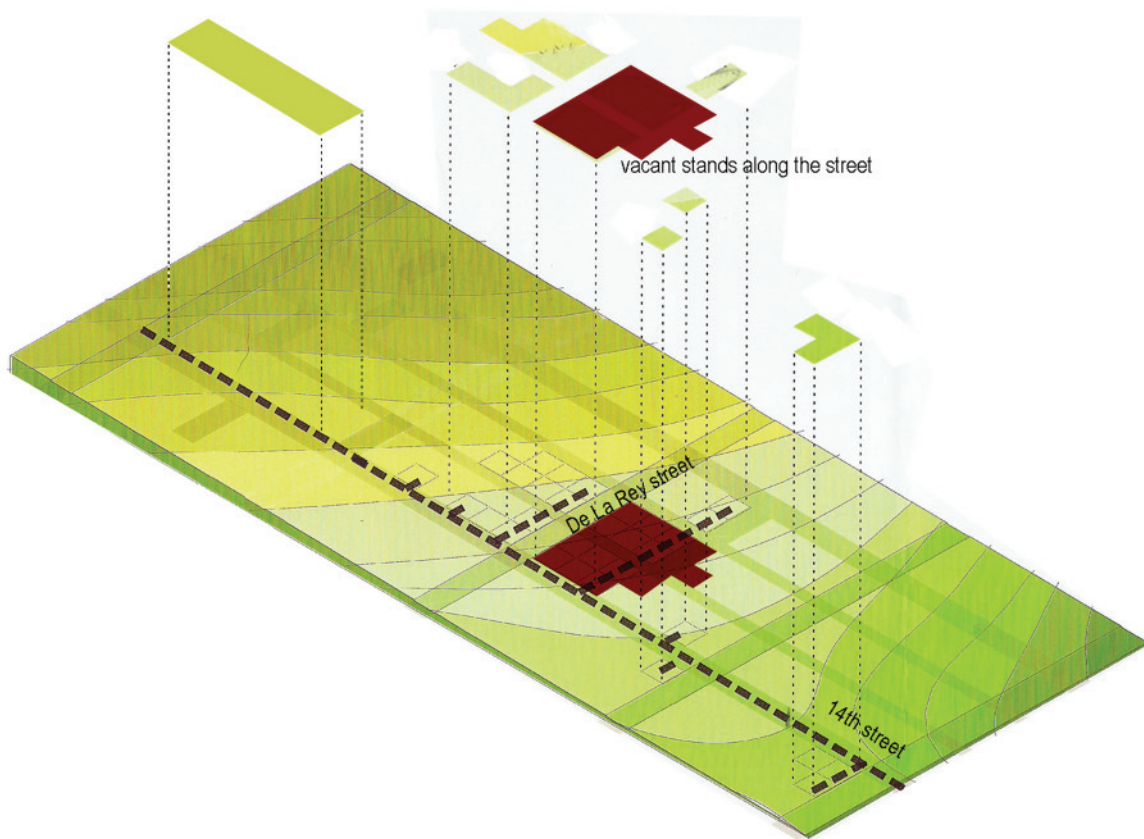
proposed architectural intervention



extent of the spatial framework

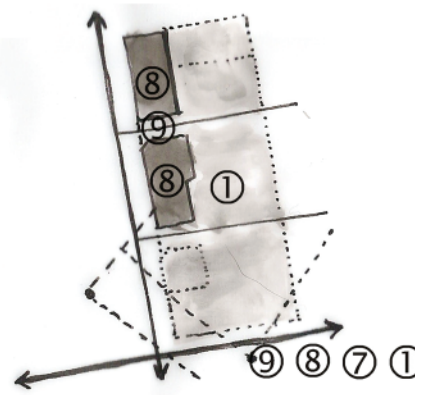
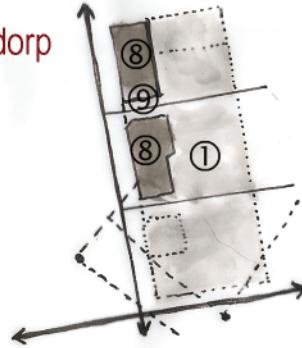
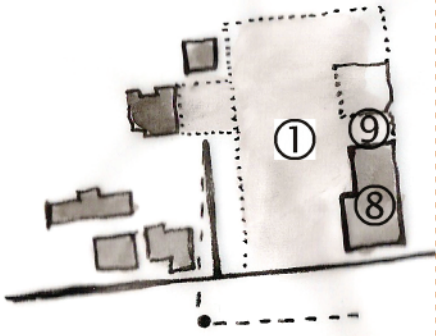


THE SPATIAL DEVELOPMENT FRAMEWORK focuses on providing the critical enabling elements required by the community, and for future intervention by the community. It is intended that the interventions ranging from small 'urban design components' to larger interventions within the vacant stands along the street, will be sensitive to the urban fabric, and respond to both time, and place, thus allowing for different scenarios of the framework to be implemented over time scales in response to community needs. The spatial interventions within the framework, extend along 14th street in Pageview/Vrededorp through a series of interlinked vacant plots which currently contribute negatively to the urban fabric. The intention is for these residual portions of land, to become strategic locations for public activity, and to intervene in a simple, sensitive, and effective manner, in order to allow the community to contribute to the layering of such spaces. Within the spatial framework, is the proposed site for the architectural intervention. The site is located within the vacant stands on the corner of the historical 14th street and De La Rey street, along the spine of the two areas, and extends from the edge of 14th street through to 12th street.



SITE VIEWS

Pageview/Vrededorp





view of the park from the corner of De La Rey street and 14th street with a view towards the city in the background



①



view of the park from the corner of 12th Street and Carel Street

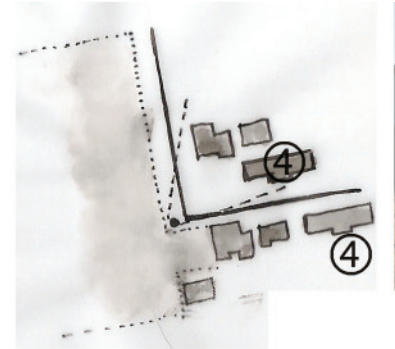
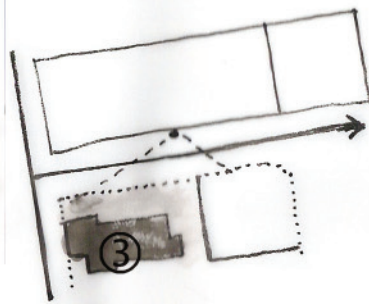
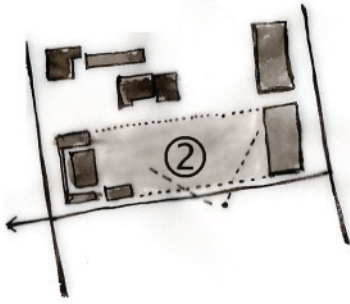


view of the park from 14th street through to 11th street

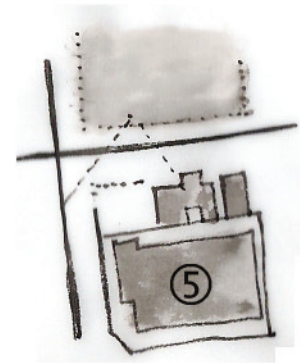


SITE VIEWS

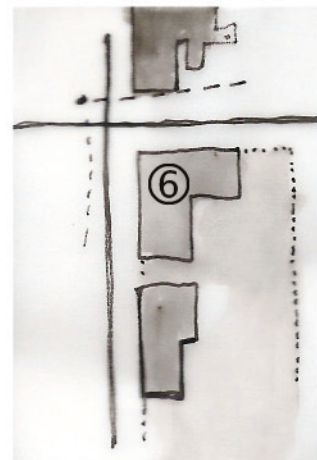
Pageview/Vrededorp



2. view of the 13th street swimming pool



3. view of one of many old age homes within close proximity to the park





view of the 15th street mosque from 14th street



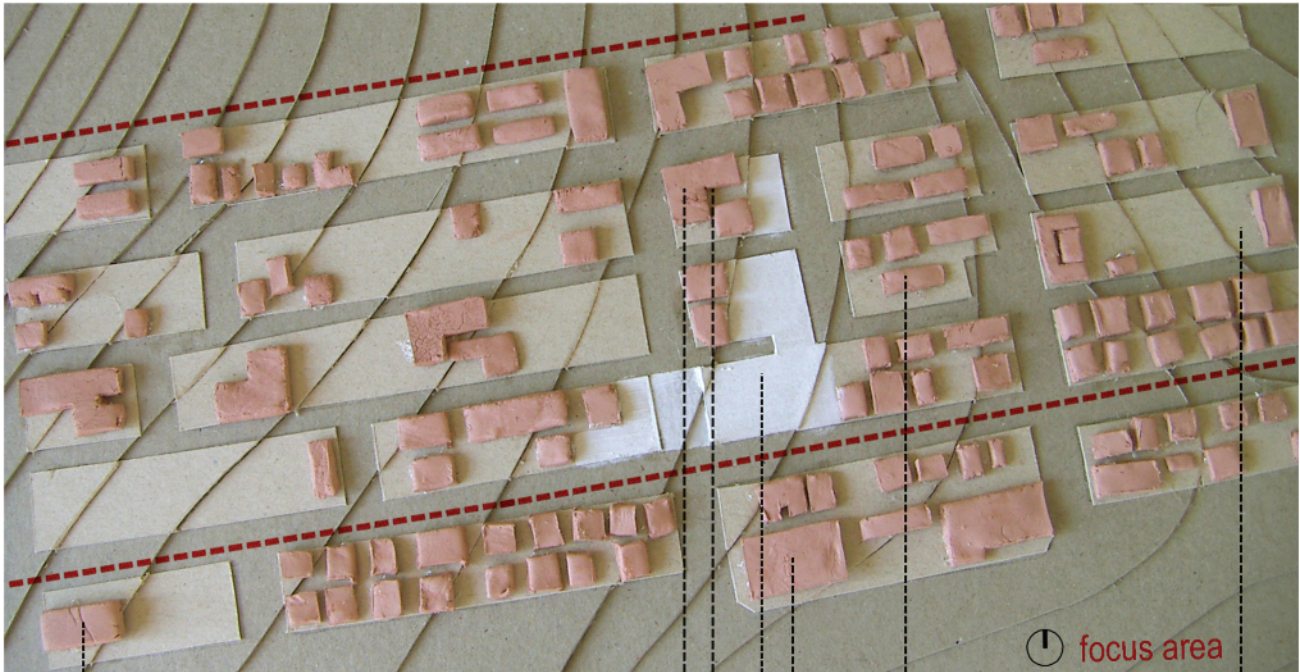
view of Aries Baking Supplies from the corner of 14th and De La Rey streets



view of the old Post Office on 11th street- now a heritage building in the eyes of the community

FRAMEWORK PROGRAMME

Pageview/Vrededorp



③

⑥

⑧

①

⑦

④

②

⑨

Existing

Proposed

① park

② swimming pool

③ mosque

④ old age homes

⑤ baking supplies industry

⑥ heritage building

social component

affordable low/mid income housing

commercial component



⑦



⑧



⑨

THE PROGRAMME within the spatial development framework is divided into three components which address three aspects of mixed uses:

SOCIAL COMPONENT

The intention is to introduce facilities which serve the community while encouraging public gathering and social activity to become the necessary extension to the private space of the dwelling unit. Community facilities in District Six, despite the destruction of the area surrounding them, continued to serve the community. These facilities serve as 'living memorials' through their ongoing use and upkeep

AFFORDABLE LOW/MID INCOME HOUSING:

As part of the spatial framework, affordable housing seeks to define street as public space. The facades of the units will establish a relationship to the street, and interface through the articulation of balconies, stoeps, steps, and low walls, which will provide a measure of privacy, and surveillance of the street edge. Each unit will have access to private outdoor space, in the form of balconies or small gardens. Units will essentially be three-storey units, which can be adapted to suit mid-row or corner site conditions. Their layout will be flexible enough to accommodate live/work opportunities, and to provide affordable accommodation to individuals in the city.

COMMERCIAL COMPONENT:

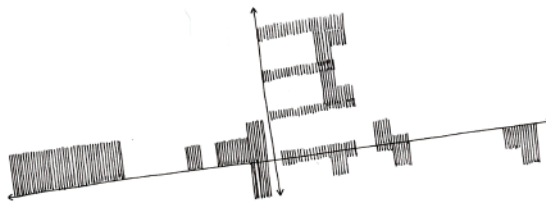
The opportunity for a living and working environment encourages small business enterprises, and as a result economic investment, and activity within an economically dysfunctional zone of the city

DEVELOPMENT OF FRAMEWORK

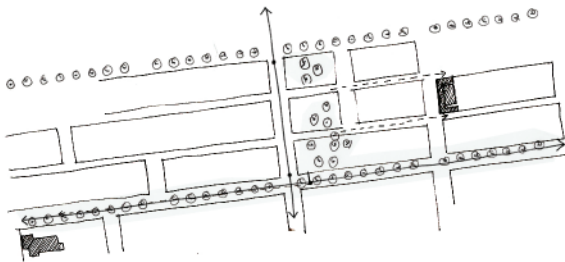
Pageview/Vrededorp



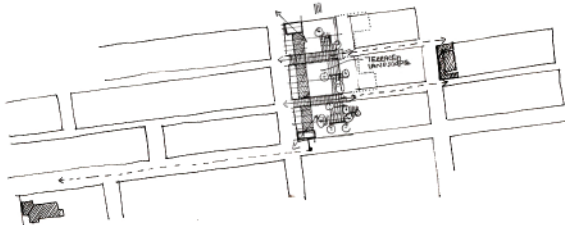
1ST SCALE OF DEVELOPMENT: identifying 14th street and De La Rey as strategic streets and differentiating the street from the repetitive street grid:



-paving portions of the street at points of potential development



-planting a row of trees in the centre of the road on 14th street and 11th street to define a prominent route, and to reinstate the street as social space for the community
-erection of a notice board / wall on the corner of 14th street

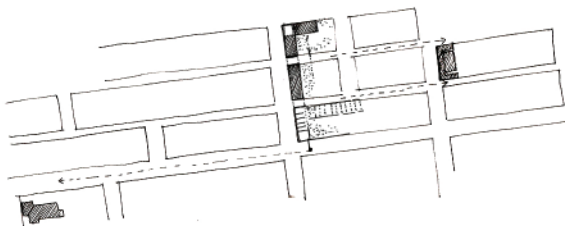


2ND SCALE OF DEVELOPMENT:

-development of commercial/retail/office space along De La Rey street, and public open space on the corner of 11th and De La Rey (site of the old Post Office).

-development of existing public park as part of a heritage walk

-development of the bus shelter on the corner of 14th street and De La Rey street

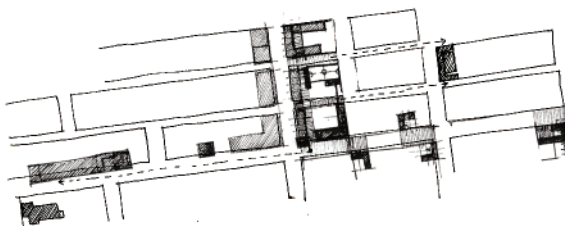


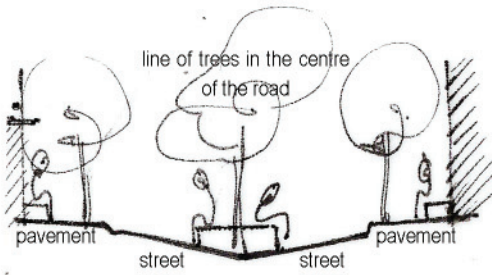
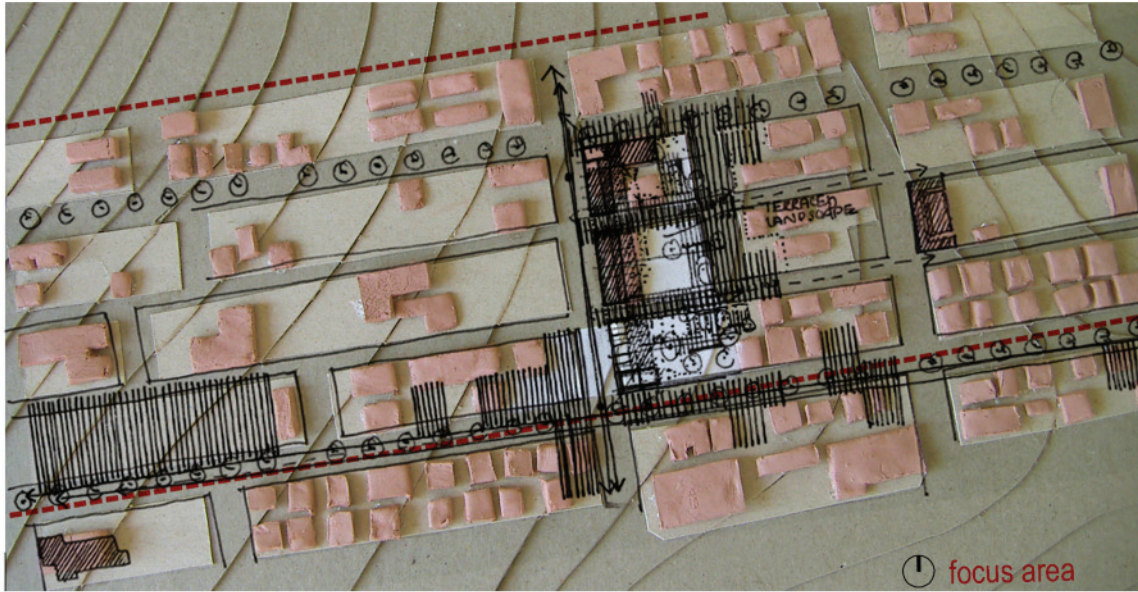
3RD SCALE OF DEVELOPMENT:

-development of first and second floor mixed use residential units above ground floor commercial space along De La Rey street

-expansion in the number of mixed use housing units to respond to the housing shortage in the area

-development of socially-related facilities to foster community education, community culture and heritage and community gathering and recreation





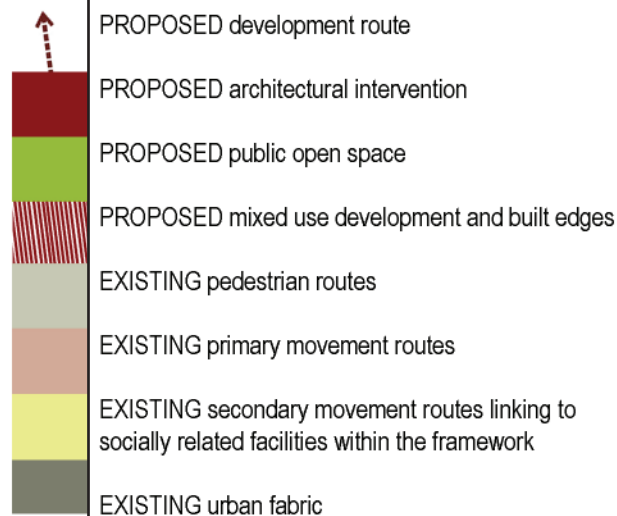
PROPOSED DEVELOPMENT FRAMEWORK

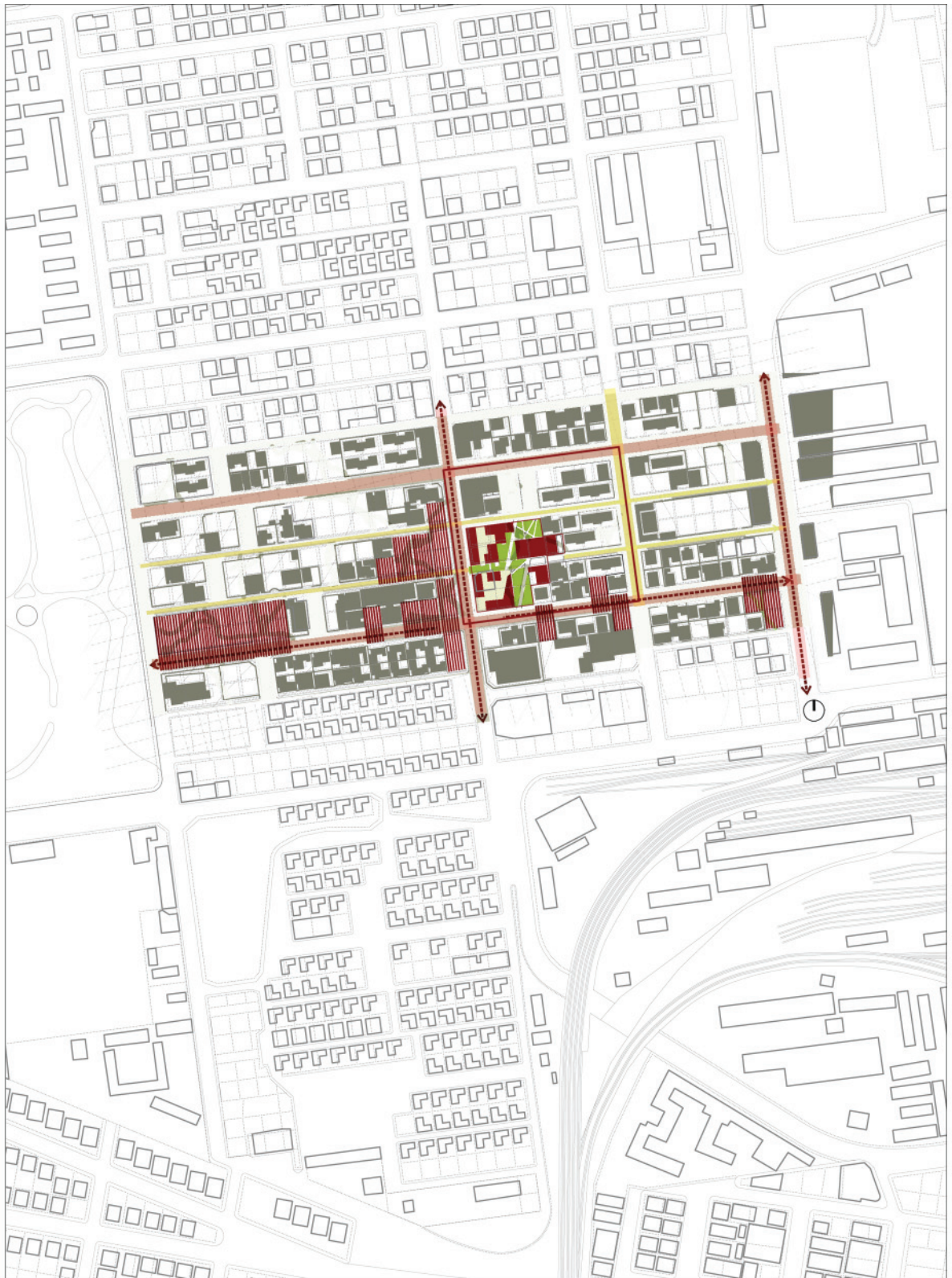
Pageview/Vrededorp

The proposed framework is based on an incremental approach to development, to ensure a measure of complexity within the existing urban fabric, and to ultimately lead to a finer grain of the city. Complexity is generated through connections and interventions that can develop over time. The importance of connections formed by existing movement patterns of pedestrians and vehicles, ensures that the site scale is interwoven with a broader spatial pattern.

As part of the framework for development, vacant spaces on plots have been marked for future public facilities in order to provide the key infrastructure for future growth, and expansion. It is envisaged that over time, ground floor commercial with high density residential above will define the proposed movement routes, and thus define built edges along the development spine. Green links to the park and pedestrian routes will be defined through hard and soft landscaping.

The architectural intervention serves as an activity centre, a main public gathering point, linked to pedestrian routes. The design is informed by the need to activate public interest, and investment, and the need to create a positive urban environment that addresses the needs of the area, and future change within the area.



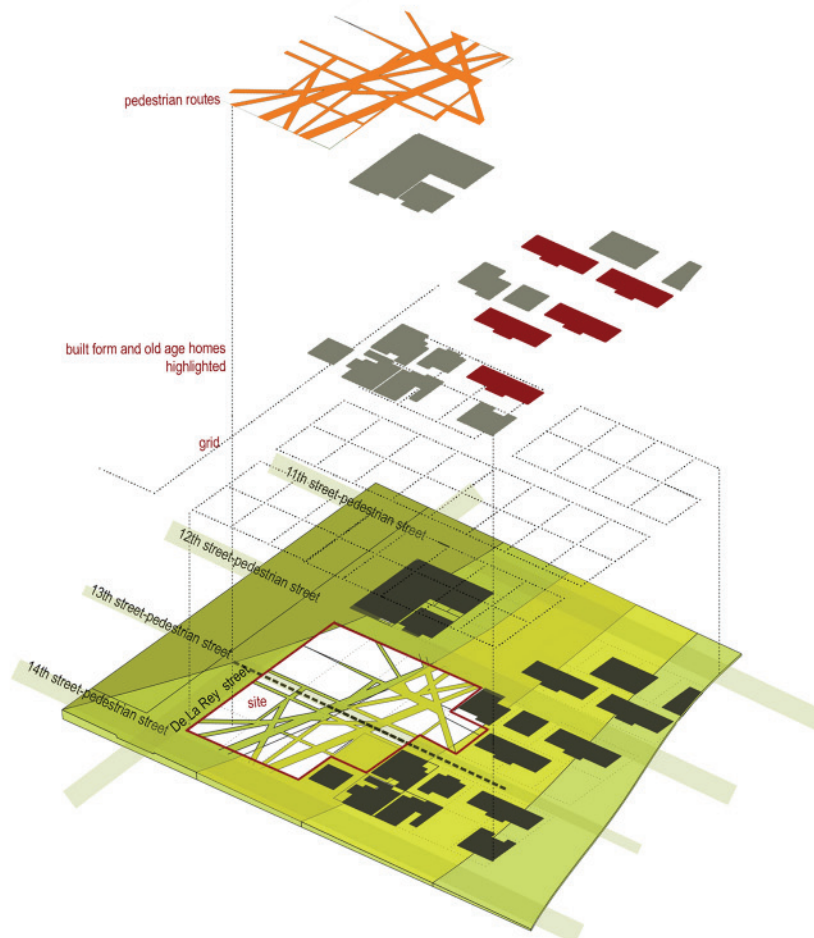


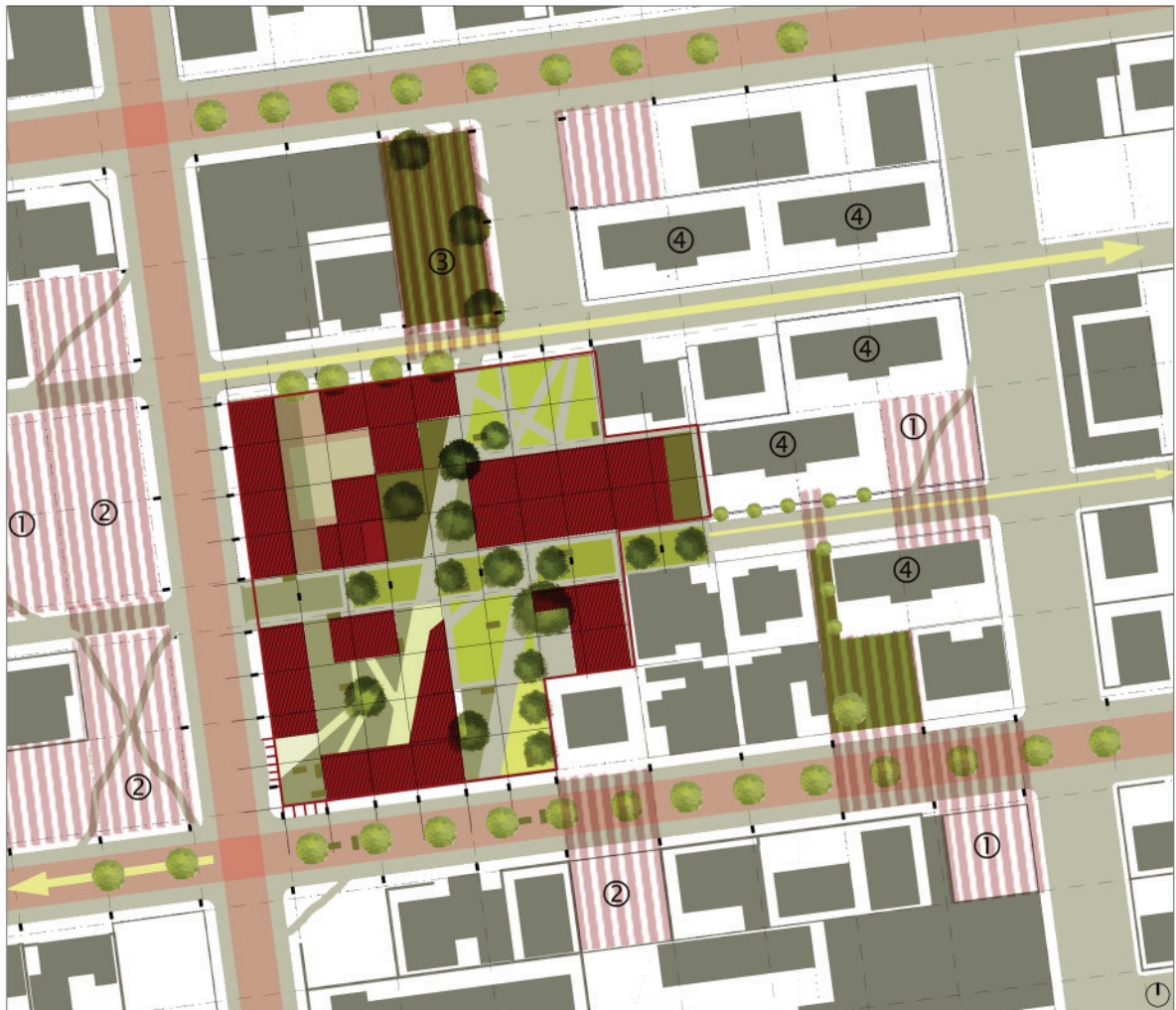
SITE DEVELOPMENT FRAMEWORK

Pageview/Vrededorp

At the level of the site, the framework is translated into the creation of a series of 'places or spaces' that serve as the enabling structure, to accommodate a range of activities that are mutually beneficial to the local, and larger community.

The site serves as a strategic place of memory for the existing community, and this is articulated in the pedestrian routes and linkages etched into the landscape. The site is an existing park wedged between derelict commercial buildings on the urban façade of De la Rey street, and a fine grain residential fabric to the east of the site. The park stretches between a pedestrian street which runs east-west in the direction of the street grid. On the corner of 13th street are the remains of a former corner shop which serves as a reminder of the vibrant commercial strip. 13th street is reserved for pedestrian use, and functions as the main pedestrian link to the socially related facilities within the framework. A series of interlinked public spaces that can function at various levels of intensity are proposed. These spaces are flexible in their use and designed to accommodate a changing programme. The linear buildings of the intervention correspond with the narrow linear park which weaves through the site. To the east of the site are a number of old age homes which have a distinct typology that is apparent in the figure/ground.



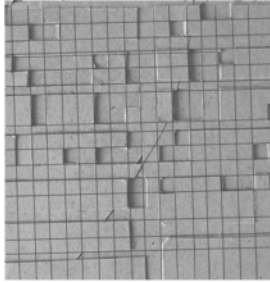


- | | | | |
|-------------------------------------------------------------------------------------|-------------------------------------|--------------------------------------------------------------------------------------|------------------------------------------------------------|
|  | PROPOSED architectural intervention |  | EXISTING pedestrian routes |
| ① | PROPOSED general housing | ④ | EXISTING old age facility |
| ② | PROPOSED mixed-use live/work units |  | EXISTING public swimming pool
EXISTING place of worship |
|  | PROPOSED community garden |  | EXISTING trees |
|  | PROPOSED green space |  | PROPOSED trees |
|  | PROPOSED public space | | |
| ③ | PROPOSED parking | | |

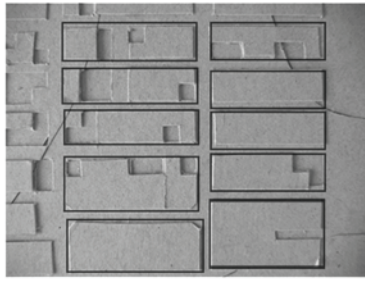
Street furniture, lighting and wind resistant trees and landscaping propose to define public spaces. The buildings which enclose the public spaces form a defining wall or colonnade with permeable edges to the western edge of the site. These edges mark public meeting and trading points and waiting points for public transport.

SITE DESIGN DEVELOPMENT

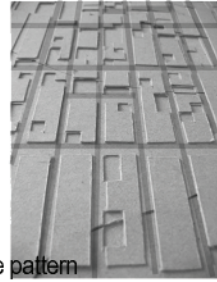
Pageview/Vrededorp



Plot sizes



Urban blocks



Street structure pattern

In order to establish street continuity within the framework, it is important for the spatial interventions to have a common architectural language that speaks of place and culture, but in turn, each intervention must maintain an identity of place, and response to the specific local context.

PLOT SIZES:

It is important to maintain the size of the stands within Pageview/Vrededorp in order to preserve the fine grain of the urban fabric and to acknowledge the existing grid.

URBAN BLOCKS:

To retain the scale of the urban block in keeping with the fine grain of the urban fabric, but to differentiate 14th street and De La Rey street from the regularity of the city grid and the flow of vehicular movement along the street.

POPULATION DENSITY AND LAND USES:

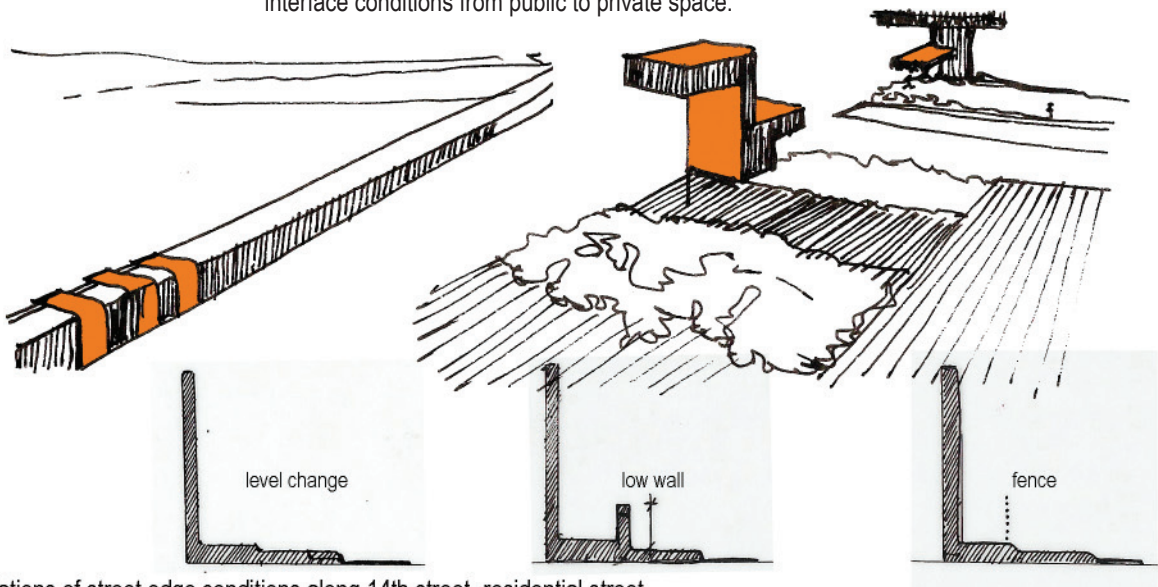
The focus area should encourage a density of population and land use mix to contribute to the vibrancy and diversity of the area.

STREET STRUCTURE PATTERN AND GRID:

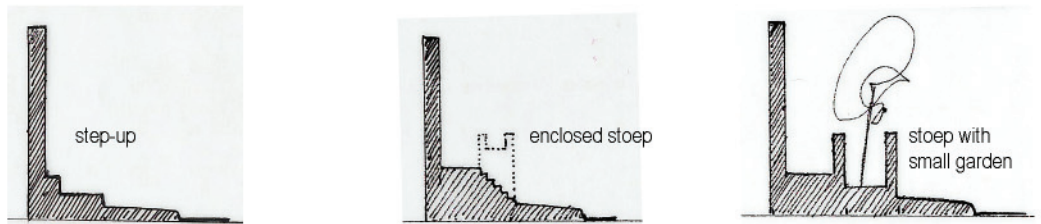
Working with the existing local grid, the scale of the existing street pattern should be maintained to remain consistent with the larger city grid. The grid as an instrument in spatial planning ensures a measure of equality and access and functions as an enabling device in connecting fragments of a larger fabric. There are ways of differentiating the repetitive street grid through subtle gestures or changes in the scale or configuration of the grid, to ensure the scale of intervention is appropriate to a human scale, and part of a hierarchy of grid spaces. In addition the grid is the precise device for embracing a series of interventions with multiple programs. The street should be considered as an extension of the private dwelling and an informal social space, while the quality of formal public open space should construct meaningful urban space for inhabitants. In preserving the rich heritage of the area, public open space may be positioned in relation to sites of historic value.

EDGES:

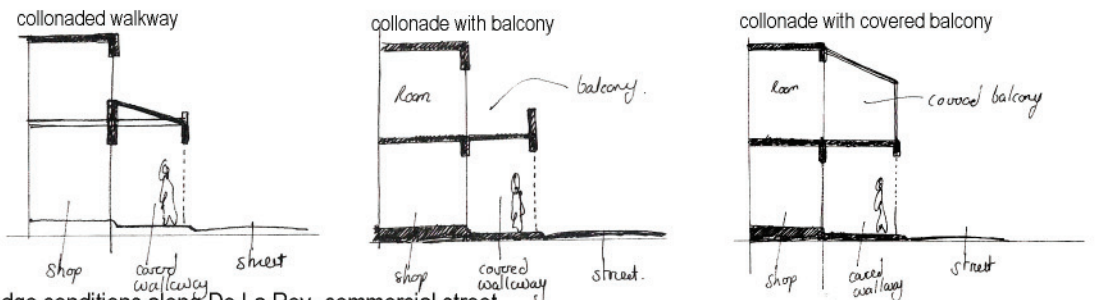
Historically, edges were formed by continuous low boundary walls along the residential street, and the continuous walls of buildings on the commercial streets. The sense of enclosure established from the spatial structure of the streets, results in the street as positive social space. Where parts of the urban fabric along 14th street and De La Rey have been destroyed, the street has become discontinuous. The re-introduction of elements such as colonnades, steps, balconies, stoeps, verandas, gardens, low walls and gates, transitional spaces which separate the most public areas from the most private spaces, will be re-established and re-articulated in relation to the different interface conditions from public to private space.



variations of street edge conditions along 14th street -residential street



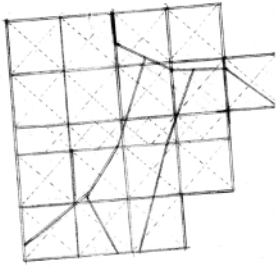
variations of street edge conditions along 14th street -residential street



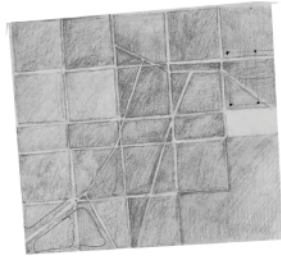
variations of street edge conditions along De La Rey -commercial street

SITE DESIGN DEVELOPMENT

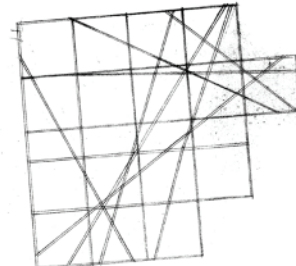
Pageview/Vrededorp



Existing pedestrian routes



park stretching between the built form



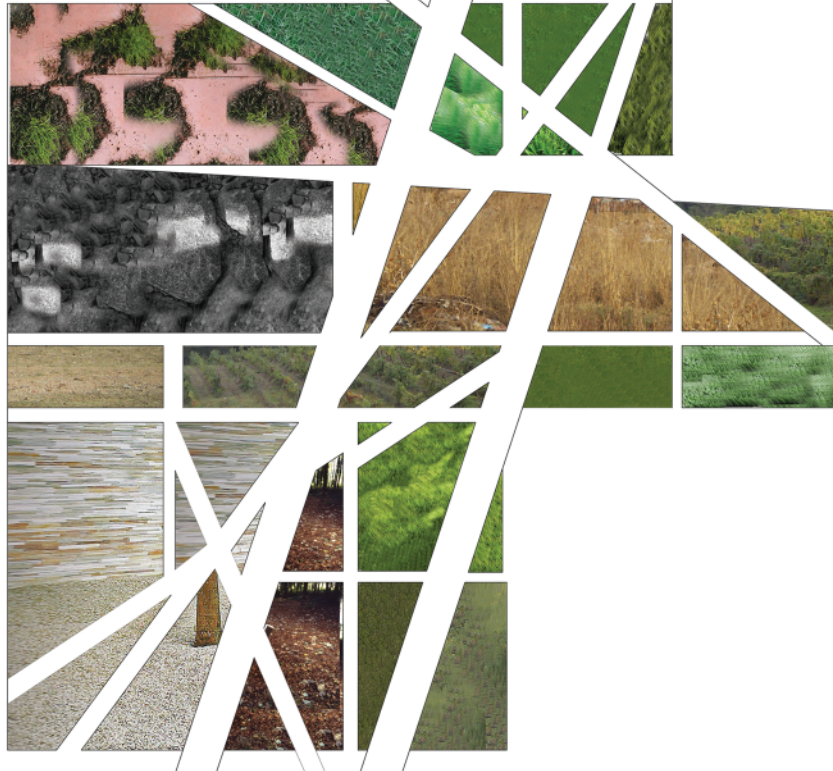
convergence of routes=signs of public gathering



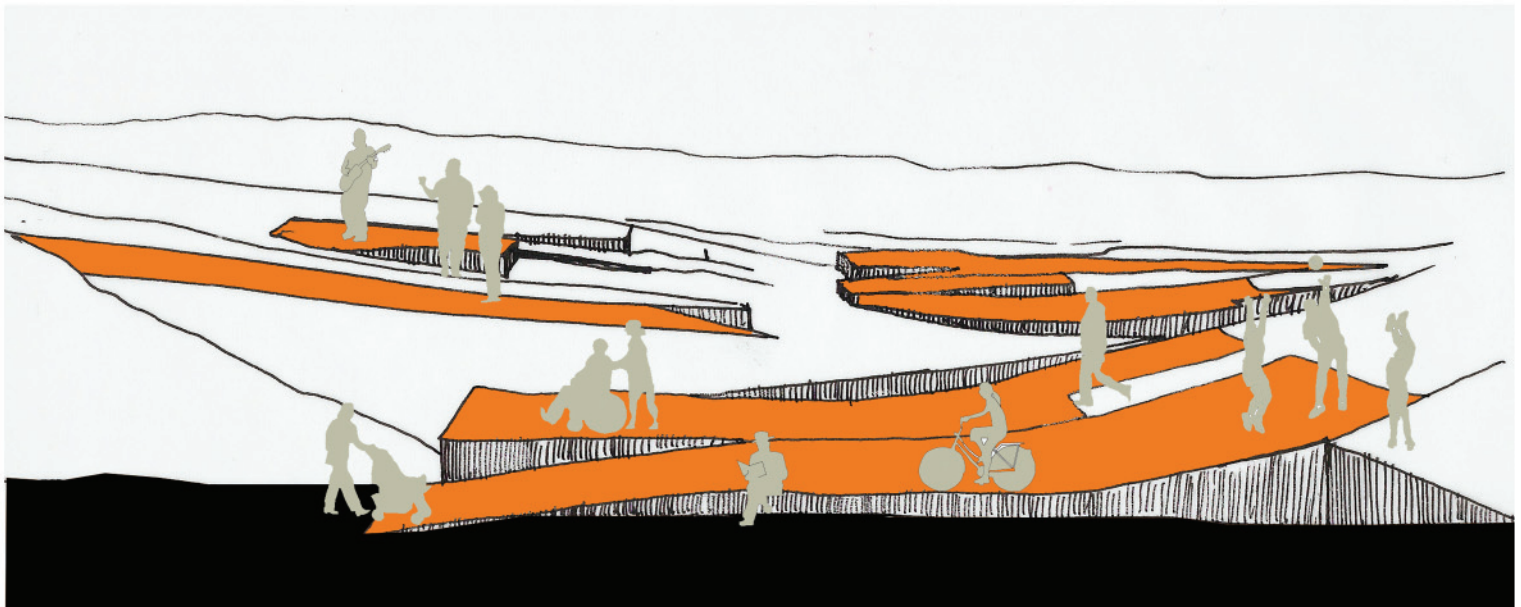
linear park defined through pedestrian routes



a series of urban event spaces



PEDESTRIAN ROUTES embedded in the landscape articulate the manner in which people use and move through the site in an organic flow of movement as opposed to the orthogonal street grid of a 15.75 x 15.75m module. The current urban fabric is split by these pedestrian routes, and has resulted in a fragmentary landscape. The urban gesture proposes to weave permeable edges back into the site while acknowledging the site topography and natural landscape, and proposing 'pockets' of park spaces between these routes. The different types of park spaces will be both formal and informal urban event spaces which correspond to the site programme. The intention is to encourage a series of landscapes, which overlap between the surfaces of the park, and building, so that activities within the building can permeate into the fluidity of the landscape. These multilayered spaces, will generate an intensity within the site programme and preserve the landscape at the same time, while the routes within the park serve to knit together the fragmented landscape within this area.



Design.

RECONSTRUCTING THE URBAN IN-BETWEEN - THE DESIGN PROCESS

1. Design Programme
2. Design Ideas
3. Design Development
4. Architectural Intervention

DESIGN PROGRAMME

Pageview/Vrededorp



social component

① flexible community hall and recreation facility

Flexible hall space to accommodate a flexible programme:
 festivals or cultural events
 meeting rooms to accommodate small gatherings
 gatherings, weddings and functions venue
 exhibition space
 lecture hall
 weekly market
 pergola for the park
 aftercare facility for the crèche

② Market

③ Local library/reading space:

resource facility
 adult library
 local history section
 children's toy library

④ Workshop rooms and classrooms

training workshops
 local community skills development
 computer facilities

⑤ Crèche

Crèche for children below three years old

⑥ Outdoor gym

public recreation as an extension to the park

⑦ Public facilities at strategic points

public phones, post boxes, communal laundry, public ablutions



commercial component

- ⑧ **Rentable offices/retail/studio space**
flexible studio space to encourage small business enterprise in a mixed use environment



affordable low/mid income housing

- ⑨ **Residential units**
affordable housing units for students, families, single parents, and the elderly
units to accommodate a live/work facility in a flexible layout



Fixed and Ephemeral programme.....allow for spaces and programmes to change over time

Encourage overlap and activities between components in the programme

initial **DESIGN** sketch ideas

DESIGN principle
POSITION

places of gathering-views, orientation, flexible spaces

DESIGN principle
EDGES

defining thresholds and public/private hierarchies

DESIGN principle
FORM+LIGHT

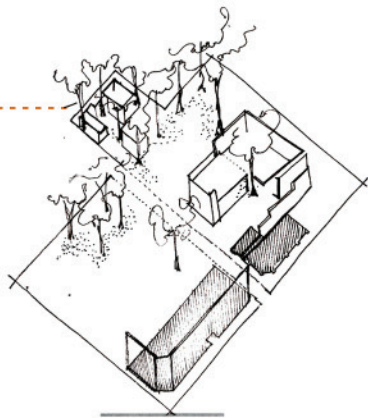
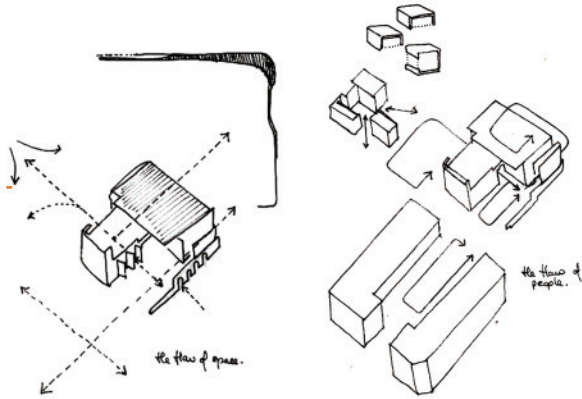
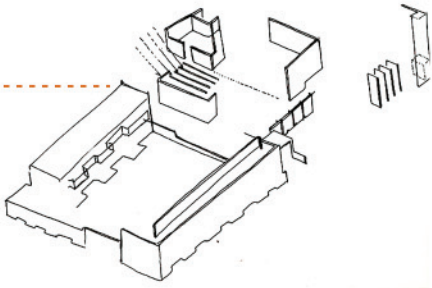
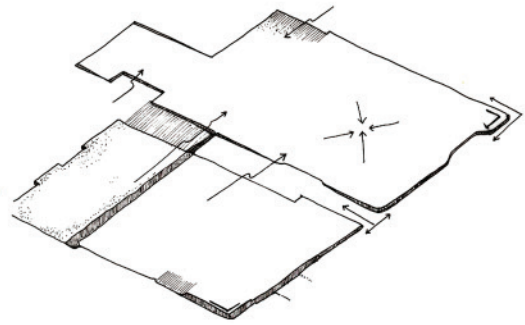
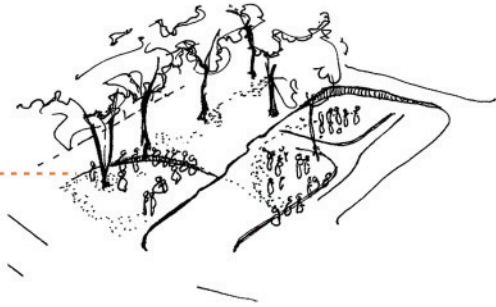
the built form and open space in response to the natural environment

DESIGN principle
FLOW

people through space - movement routes and circulation and the landscape as the mediator between the ty

DESIGN principle
RESPONSE

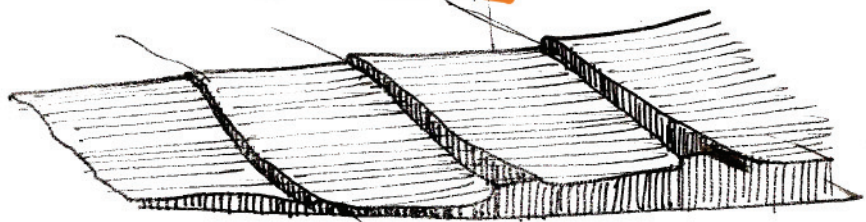
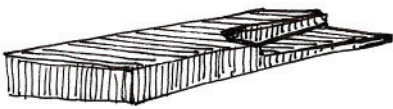
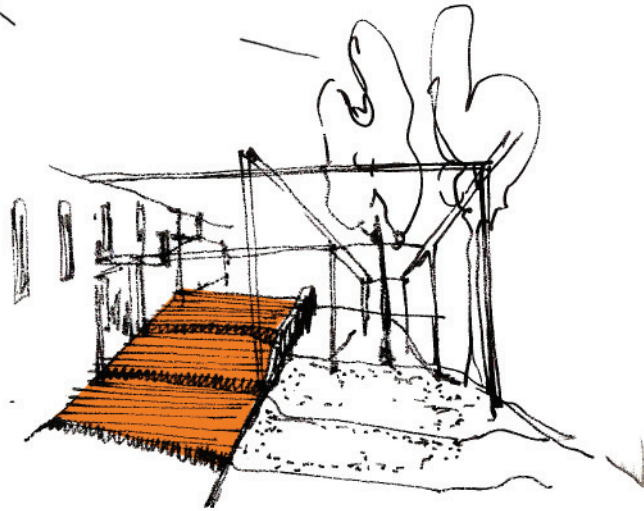
to the existing

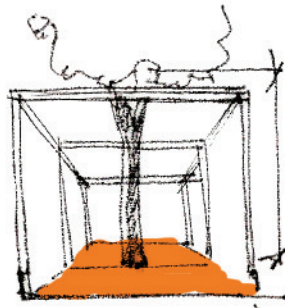
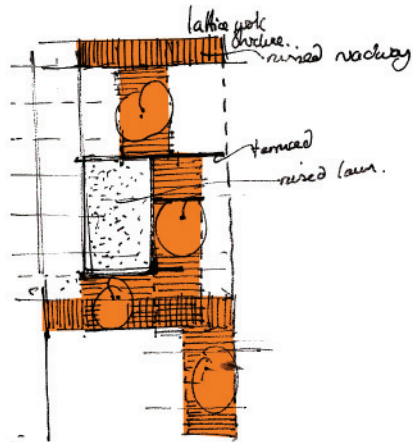


the types of open space

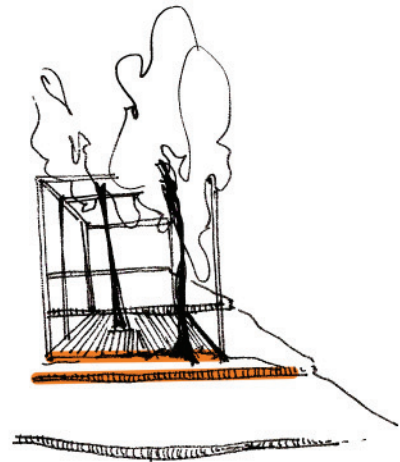
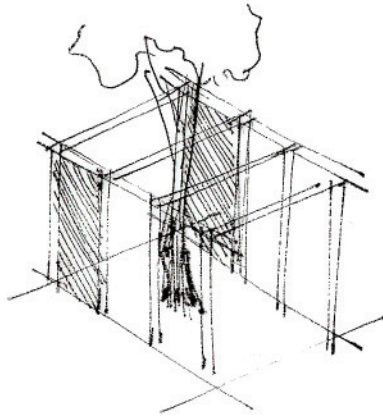
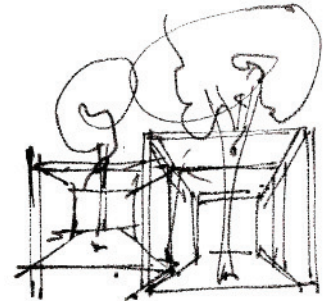
initial **DESIGN** sketch ideas**POSITION**

meeting points
mediator
moulded landscape
terraces
pavilions
weave





ht of trees
+
delays ht
of structure.

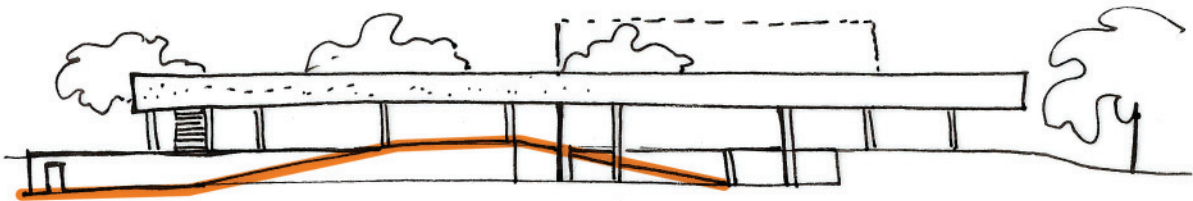
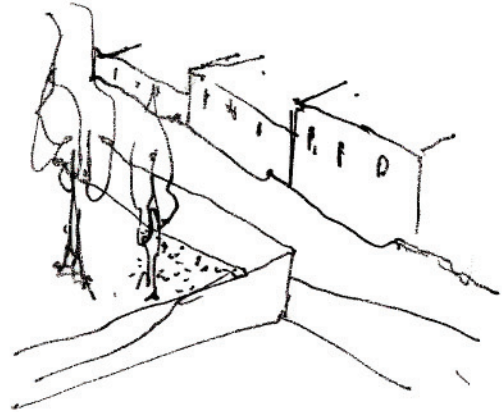
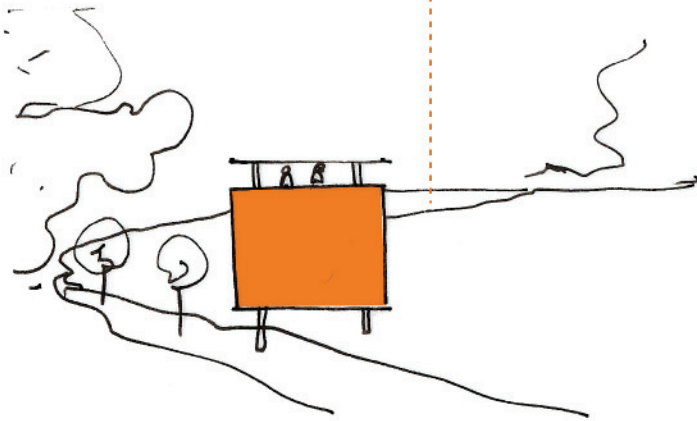
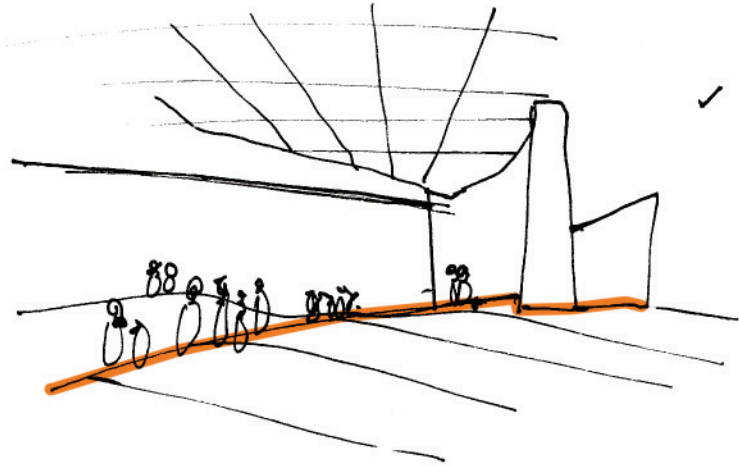


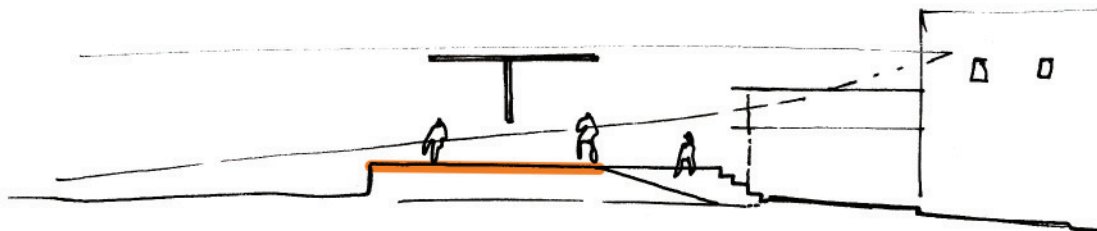
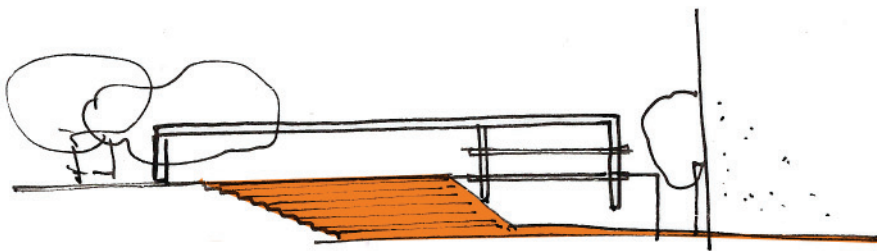
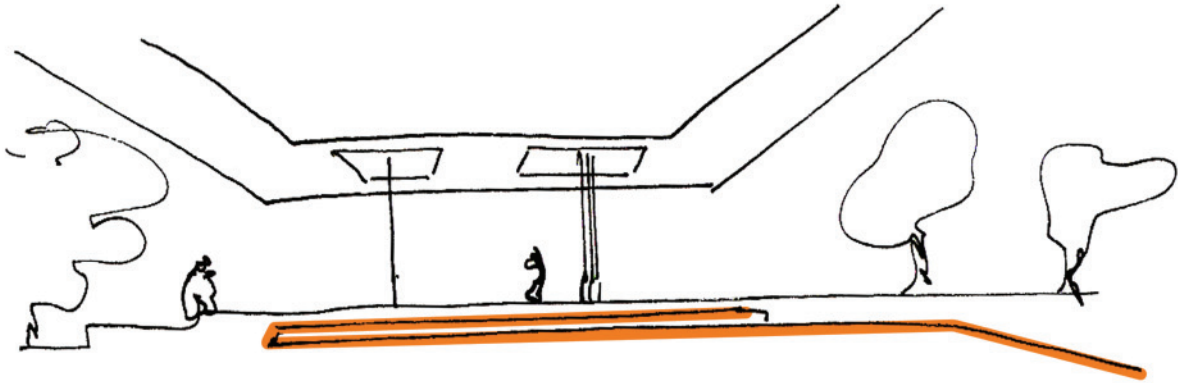
THE PARK as a place of gathering and mediator between the built form. The interrelationship between built form and open space is vital in order to integrate activities and stimulate the assembly of people. The site has a gradual slope from 14th street up to 11th street, which allows for the landscape to be moulded into a series of terraced spaces which define smaller courtyard spaces for the residents of the housing development and the larger community. A series of wooden pavilions through the park landscape serve as meeting points or formal gathering spaces for the community. The pavilions weave in-and -out of the existing trees, taking into account the natural topography of the land while defining a pedestrian route through this public space. Over time, the pavilions have the potential for becoming trading points for a weekly market or could be enclosed as formal meeting rooms or classrooms for the community

initial DESIGN sketch ideas

POSITION

- public gathering
- civic space
- sheltered enclosure
- pergola in the landscape

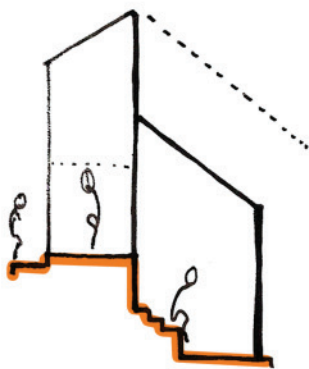
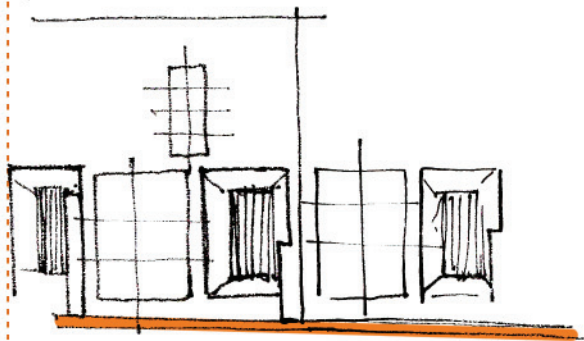
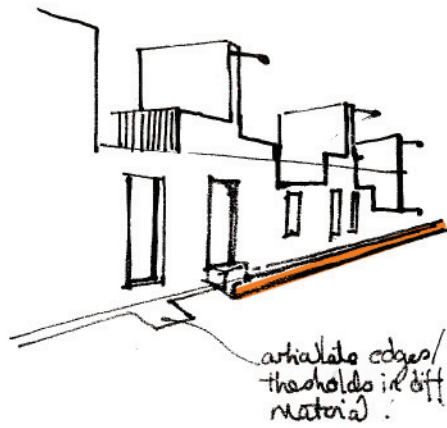




FLEXIBLE SPACE for community gathering should serve as an informal sheltered enclosure, but nevertheless, a significant space for the community. The structure shall be elevated above the street, so that one can gain a sense of civic space in the scale of the enclosure, but the space shall be open to the natural surrounding landscape and integrated into the specific site to establish views of the park and surrounding context

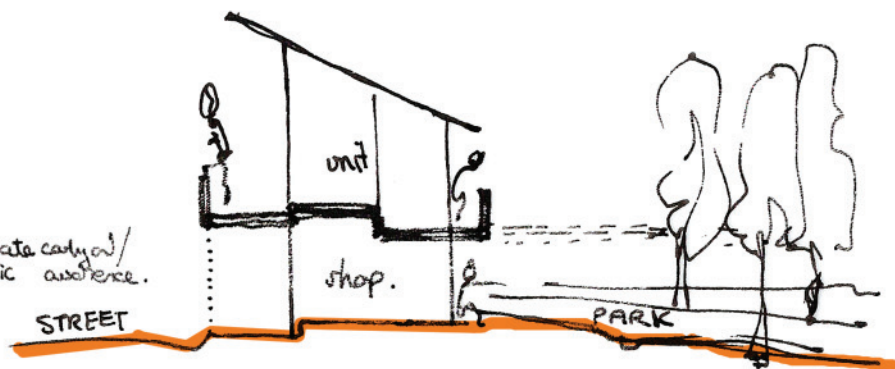
initial **DESIGN** sketch ideas**EDGES**

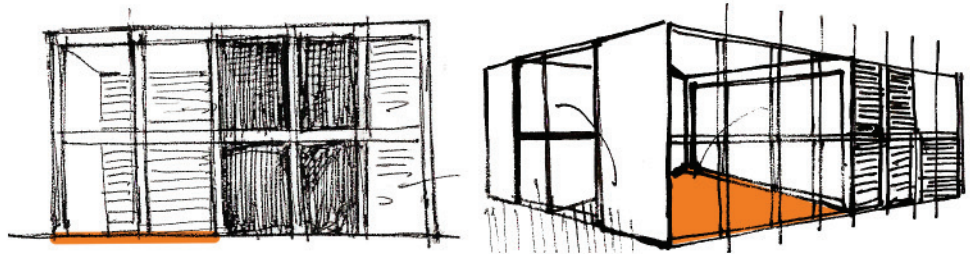
functional thresholds
 public + private spaces
 material variations
 layered facade



one side private car/way/
 other public awareness.

STREET



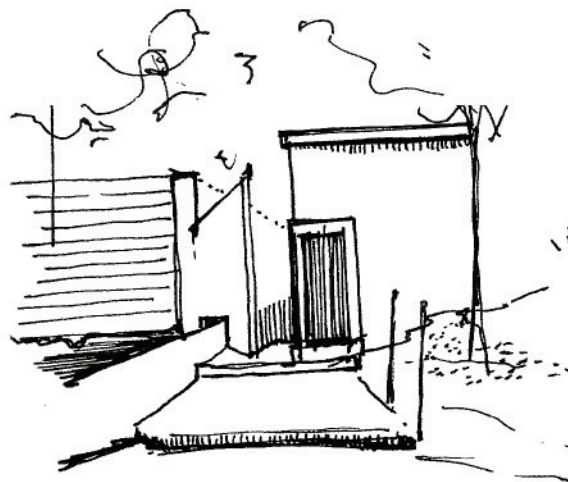
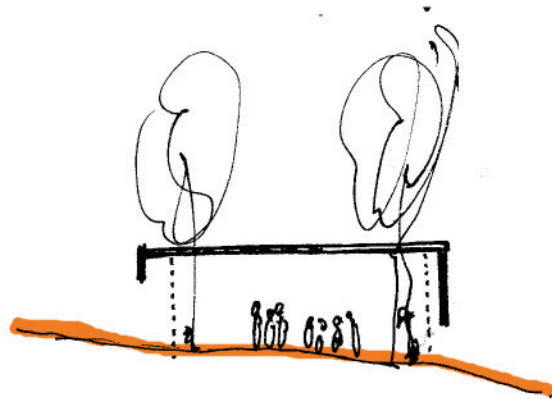
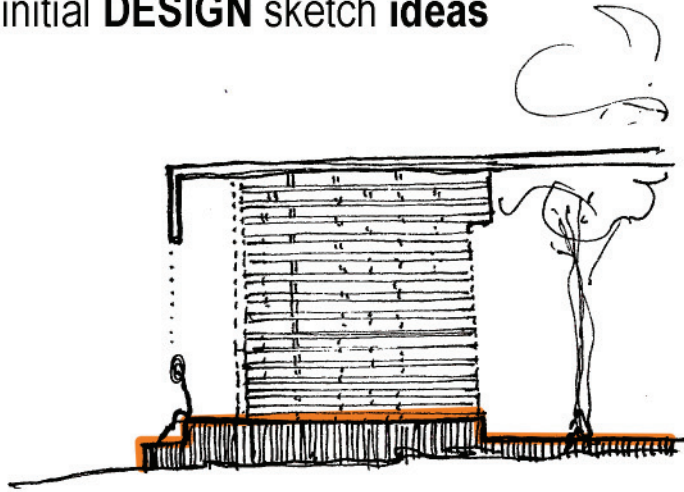


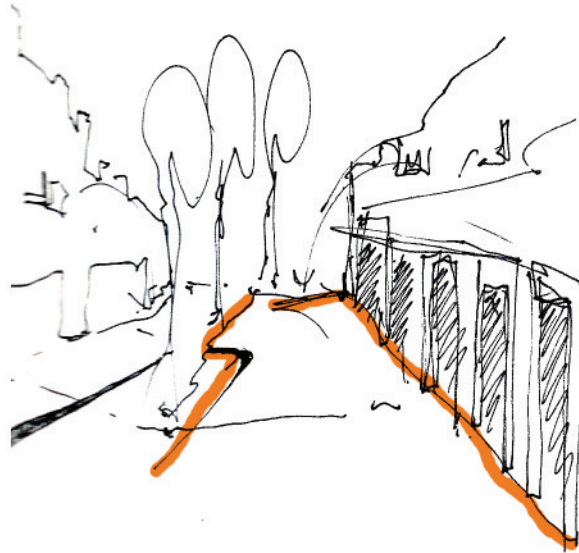
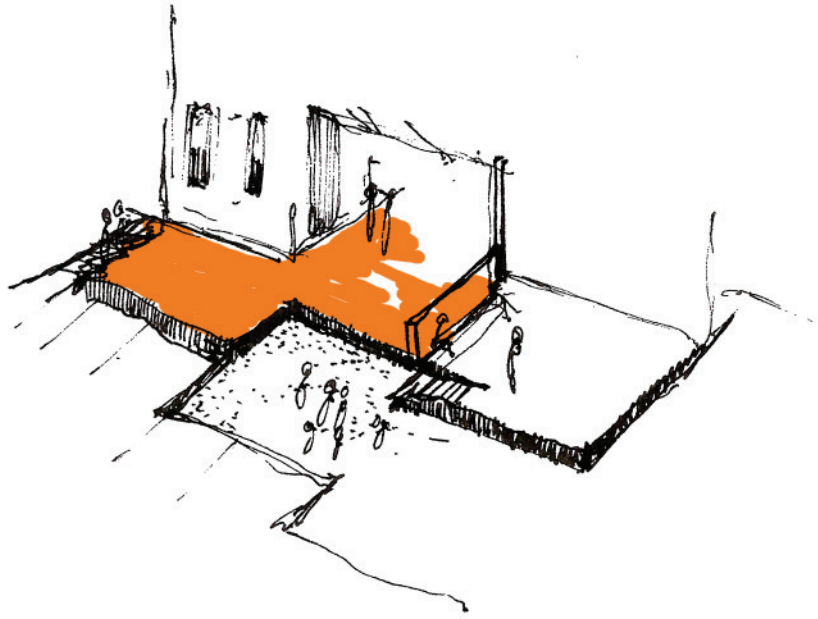
HARD AND SOFT EDGES between park and street and park and built form will define the functional thresholds between public and private spaces. Influences from Alvaro Siza's Malagueira housing development and the manner in which edges are articulated through simple material variations generate functional thresholds between spaces. In addition layered facades establish spatial hierarchies between the public street and the private dwelling unit and the public street and the park. The regularity of the facades and the rhythm that is created in the continuity of the street creates a sense of wholeness in the landscape



initial **DESIGN** sketch ideas**FORM + LIGHT**

rooted in the landscape
responsive to the site
types of open space
enclosure

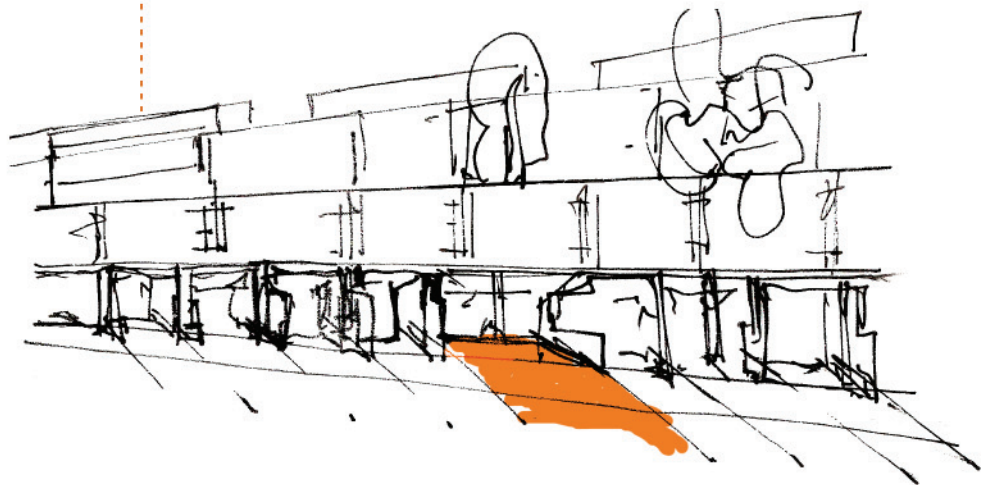
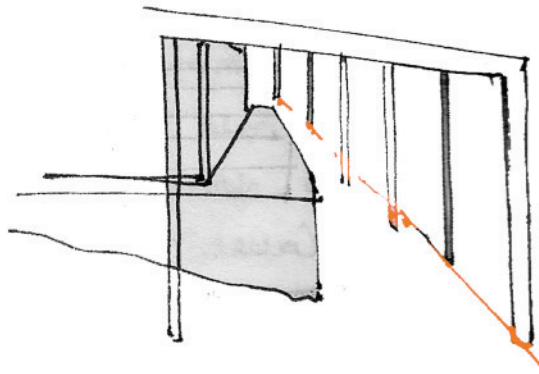
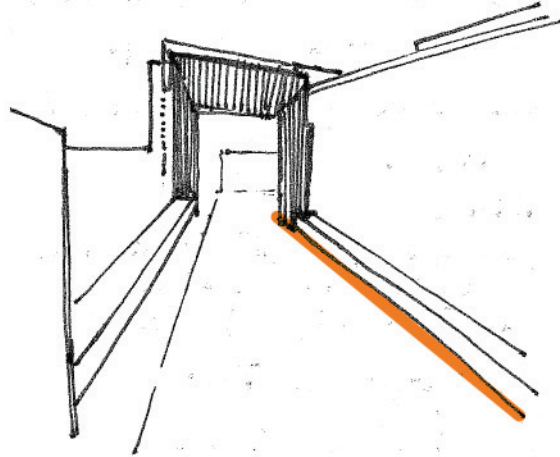


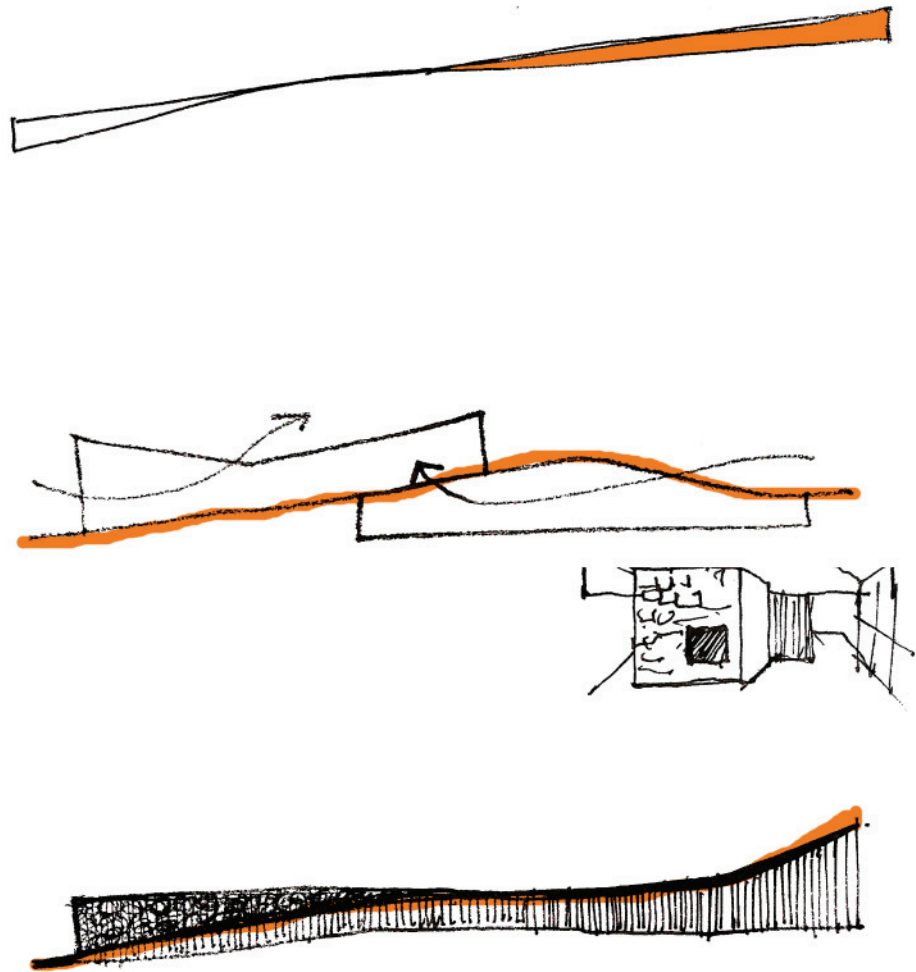


FORM and LIGHT and their influence on the design of spaces can generate a design that is rooted in the landscape, and responsive to the materials of the site and the local environment. The simple enclosure of space can define various types of open space -recreational, spiritual, working, living, green, courtyard, private terraces.

initial **DESIGN** sketch ideas**FLOW**

movement routes
layers of memory
spatial hierarchies
procession



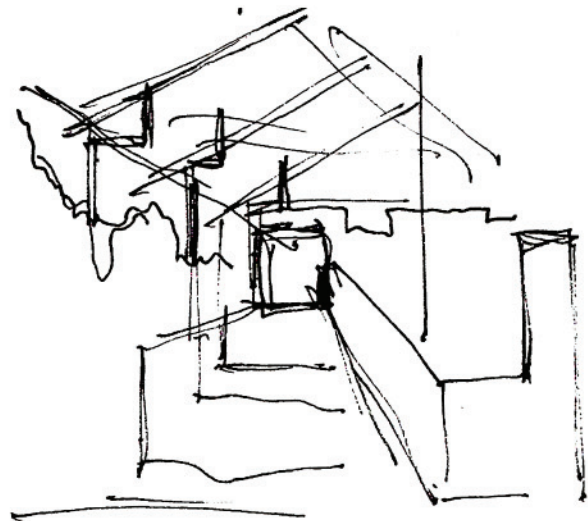
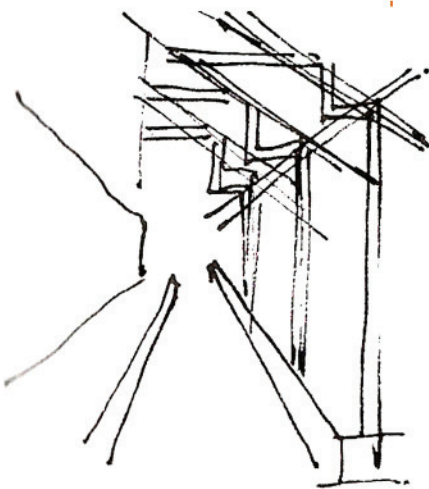
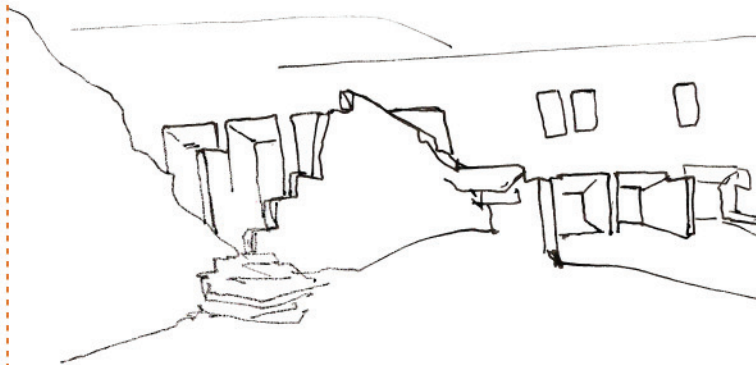
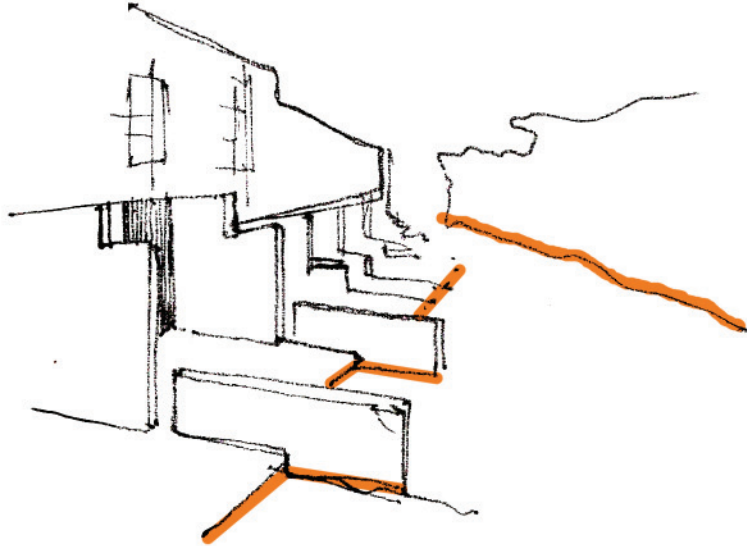


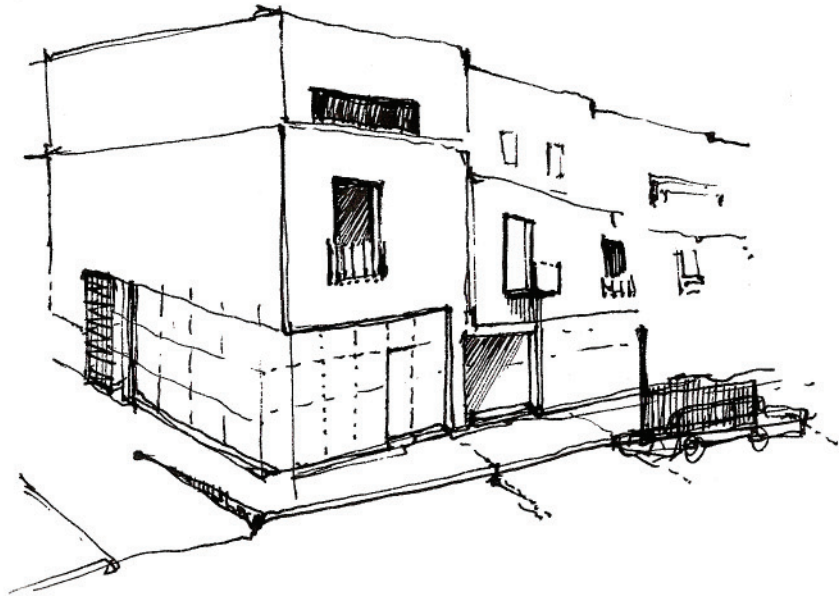
ROUTES are the visible connections between spaces of special significance. Routes serve as the primary layers of the landscape-as layers of memory of patterns of human use and movement. The built form should acknowledge existing routes and pedestrian movement through the site such that the route in the landscape becomes the physical link between built and unbuilt spaces and defines axes of circulation. In keeping with the movement of people during festivals which are celebrated within the community, spatial hierarchies and qualities of procession and ritual are created in the landscape. The colonnaded walkway-a distinguishing architectural element common to the area, is 'recreated in the rhythm of the facades and the movement through the facade into the park beyond. The ground floor functions as retail and commercial space with openings through to the park, while the first and second floors function as either live/work or residential units

initial **DESIGN** sketch ideas

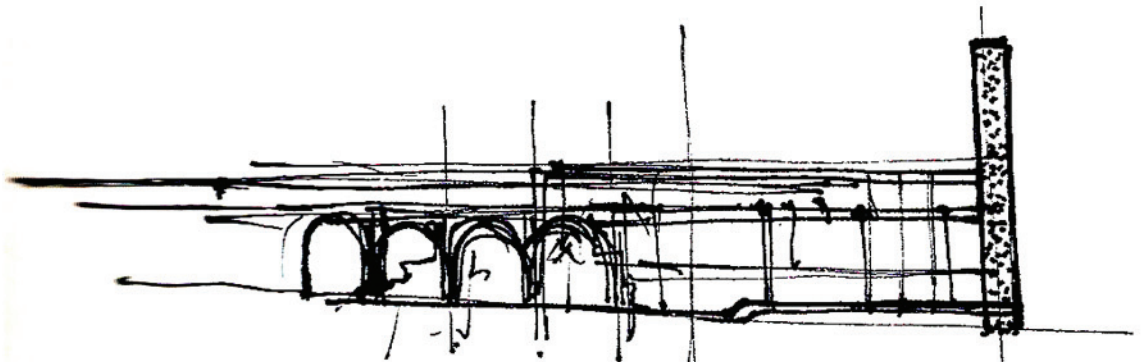
RESPONSE

layers of old + new
juxtaposition
overlayed
rhythm

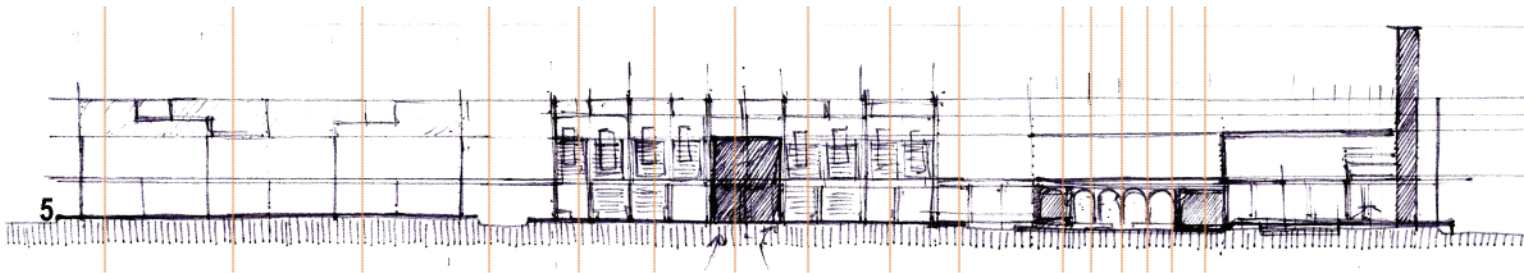
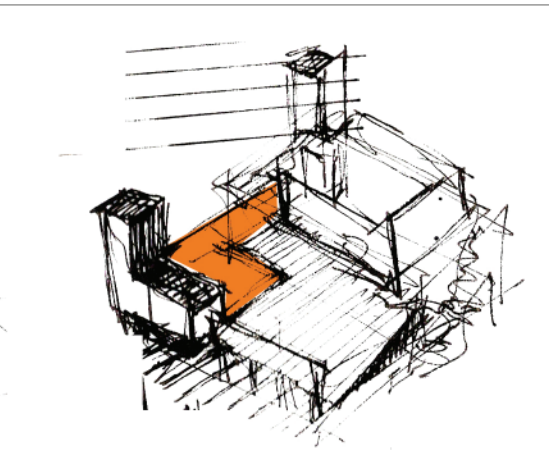
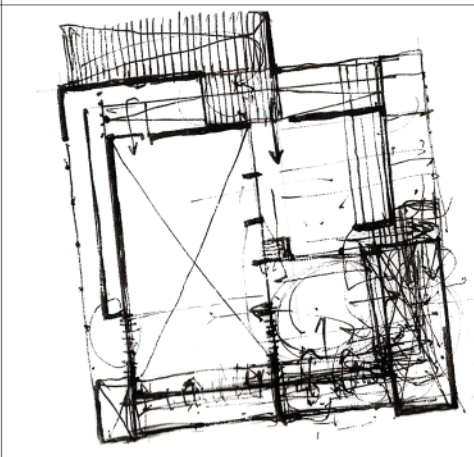
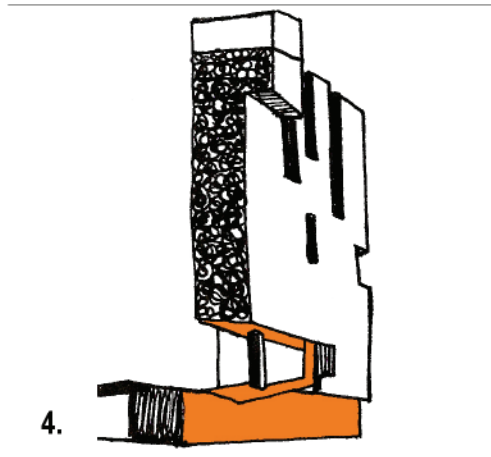
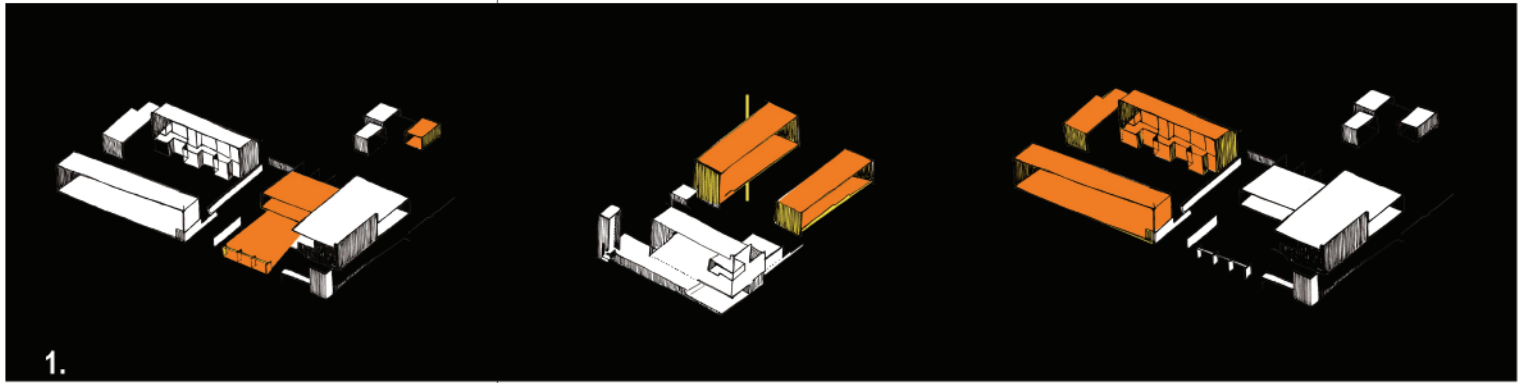
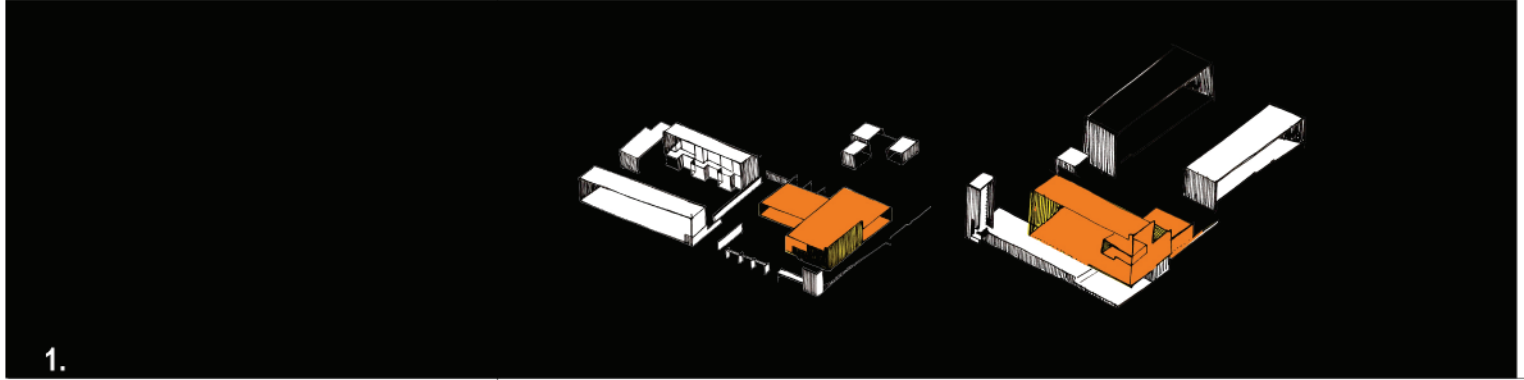




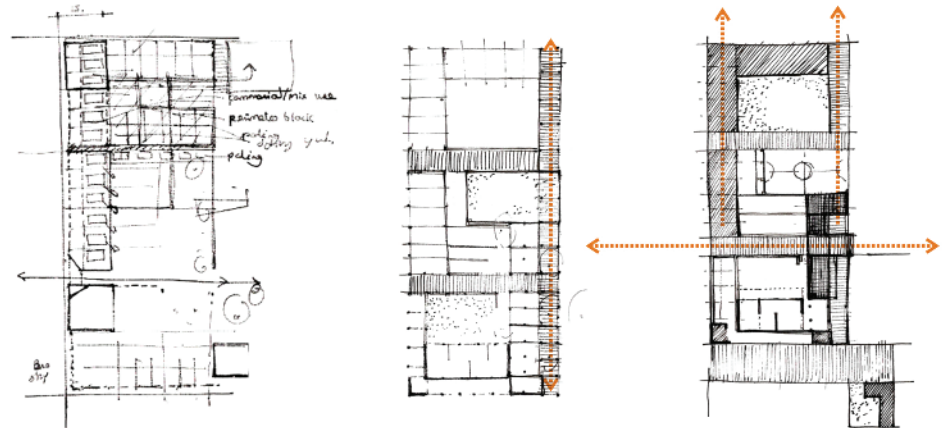
SPACES should respond to the existing such that there are layers of old and new, a juxtaposition of elements overlayed to form new patterns and rhythms of the historical, geological and transitory nature of the land. Retaining existing facades along the commercial street of De La Rey, suggests the integration between ruins and new development as a subtle union of past and present complimenting one another in development.



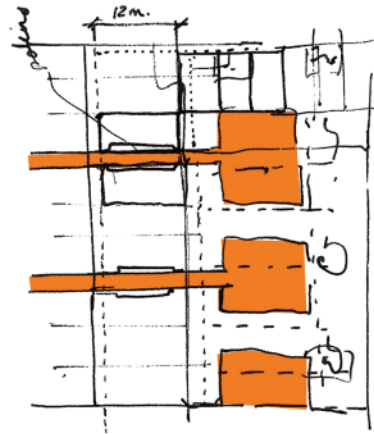
DESIGN sketch development



2.

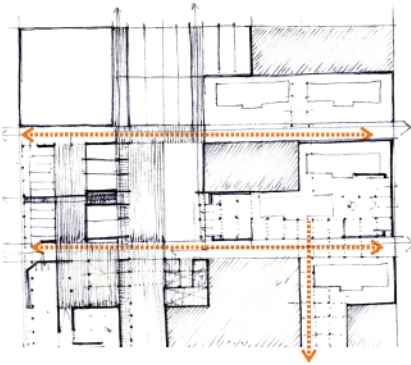


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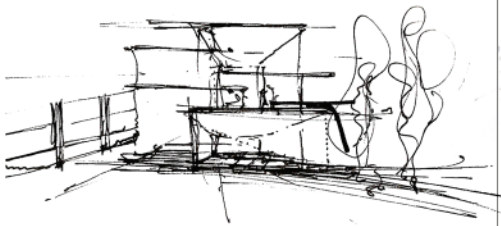
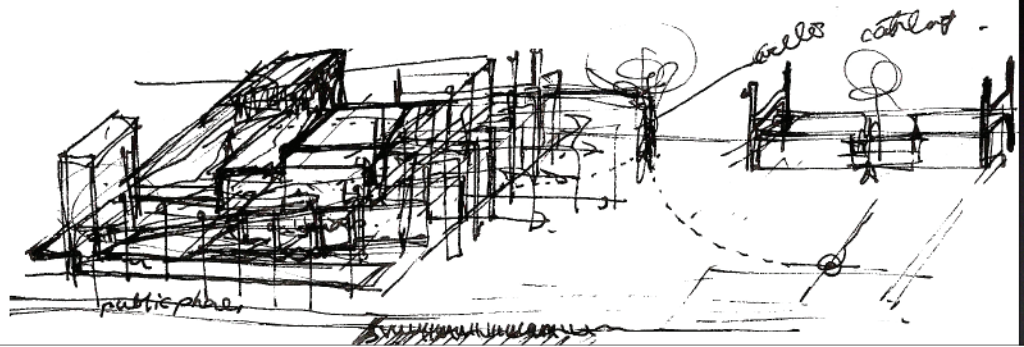


1. Variations of the modular box within the orthogonal grid. The spatial layout of the modular forms, define semi-enclosed terraces, and outdoor spaces where communal activities take place. **2.** identifies a dominant route connecting 14th street to 11th street, while linking spaces within the site, and highlights the growth potential of the development in connection to existing community facilities. **3.** The design identifies a hierarchy of open spaces, which include, places of public significance and places for public investment to make symbolic statements and shape the perceptions of the local community. **4.** A permeable ground floor defines the corner of 14th street and De La Rey. **5.** The rhythm of the urban facade responds to the existing street character through colonnaded walkways and permeable edges.

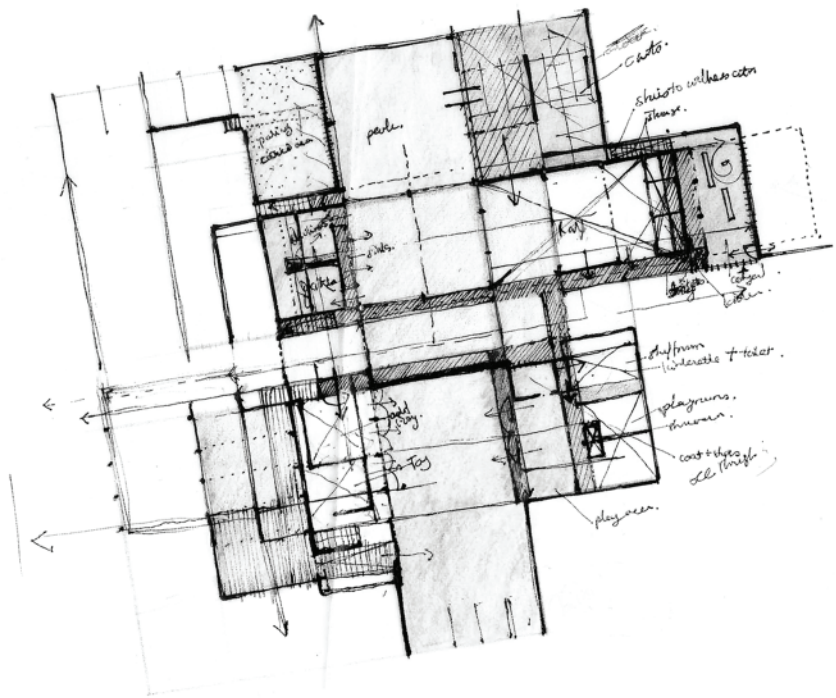
DESIGN sketch development

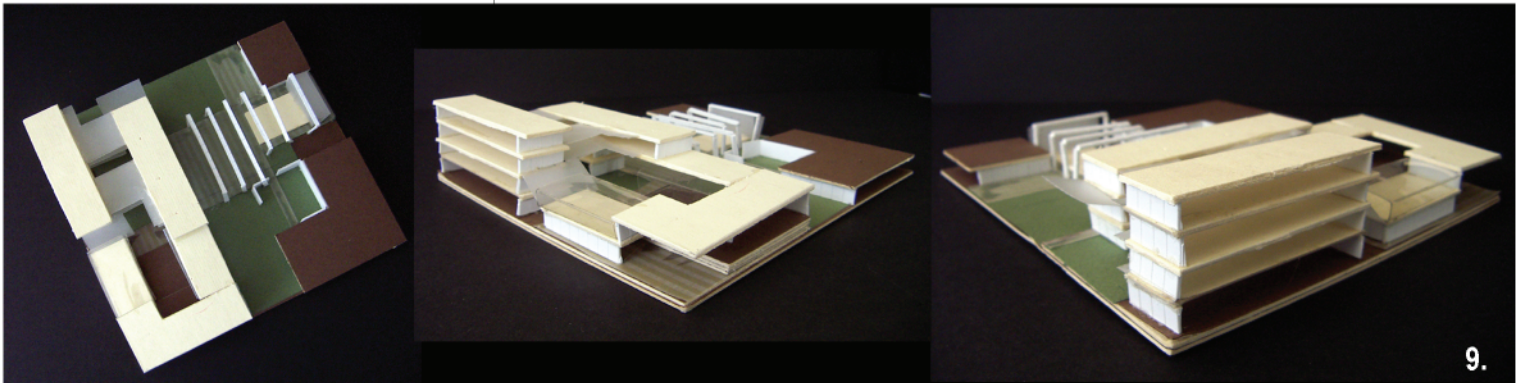
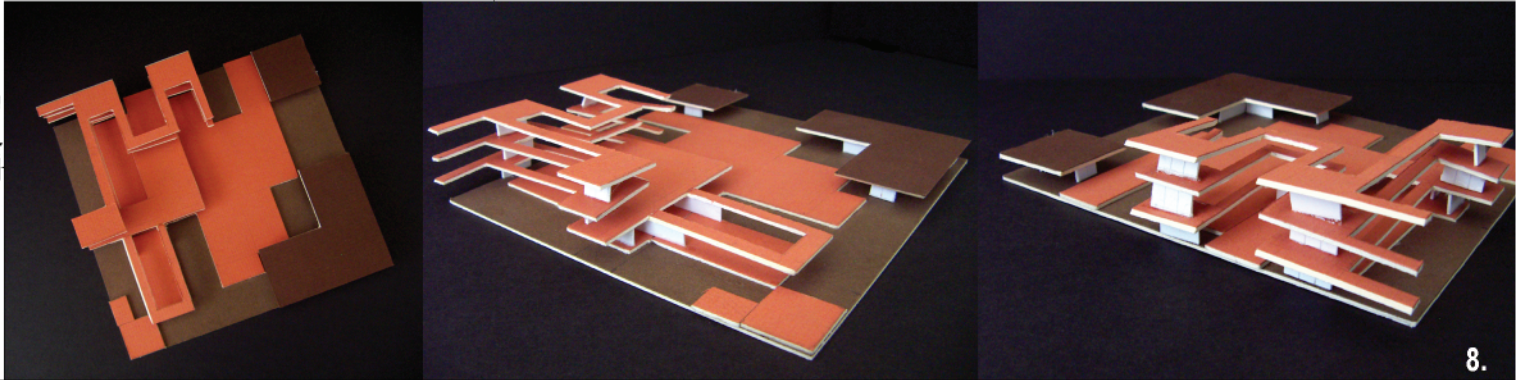


6.



7.

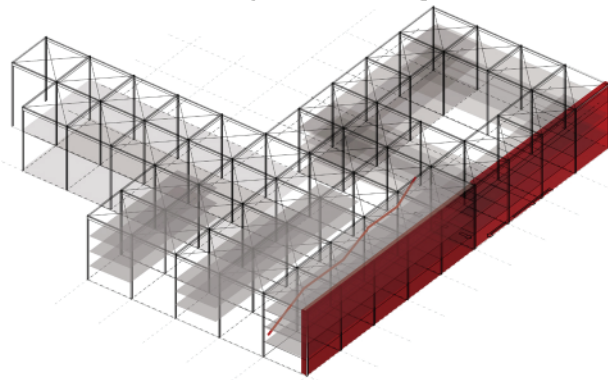




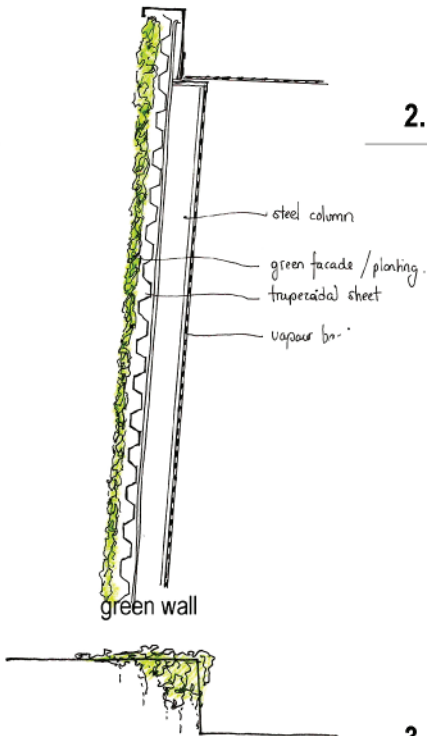
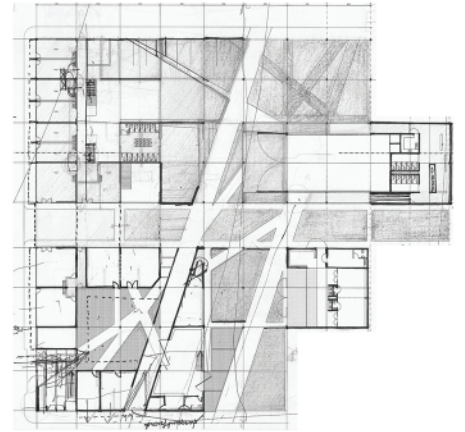
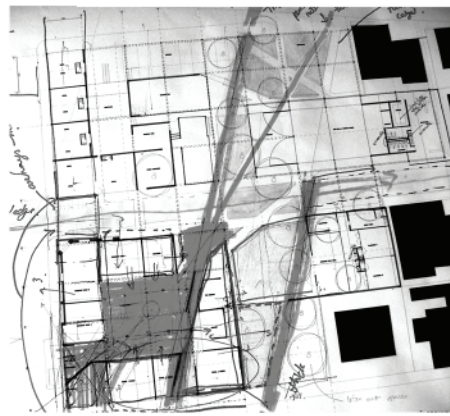
6. The arrows on plan indicate the potential future development of housing and a wellness clinic/centre and community garden across from the park. **7.** The design is based on a series of courtyards which function as 'breathing spaces' for the local community, with each space designed according to its position in the landscape. The intention is to maintain the rhythm and scale of the existing built form and open up spaces to receive light and to capture views from the site. **8.** A process model highlighting the spaces in-between the built form, so as to indicate movement and circulation within the site. **9.** Process model of the solid to void relationship between the horizontal form of the built in response to the linear park. The pergola structures within the park define spaces without enclosing them.

DESIGN concept development

1.

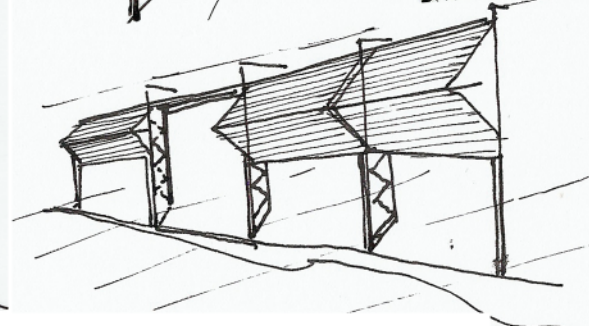
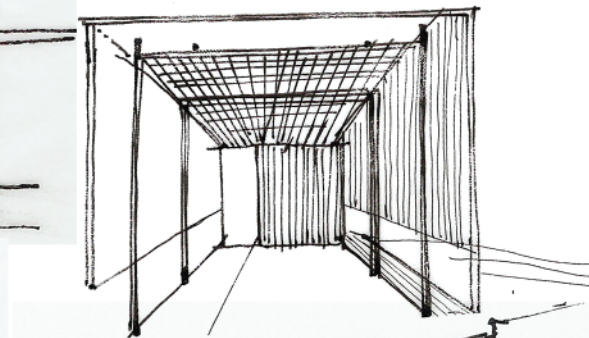
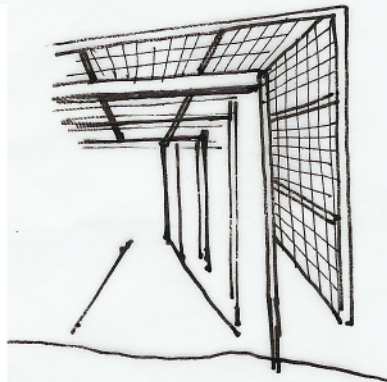
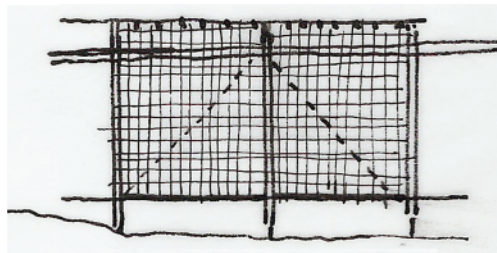


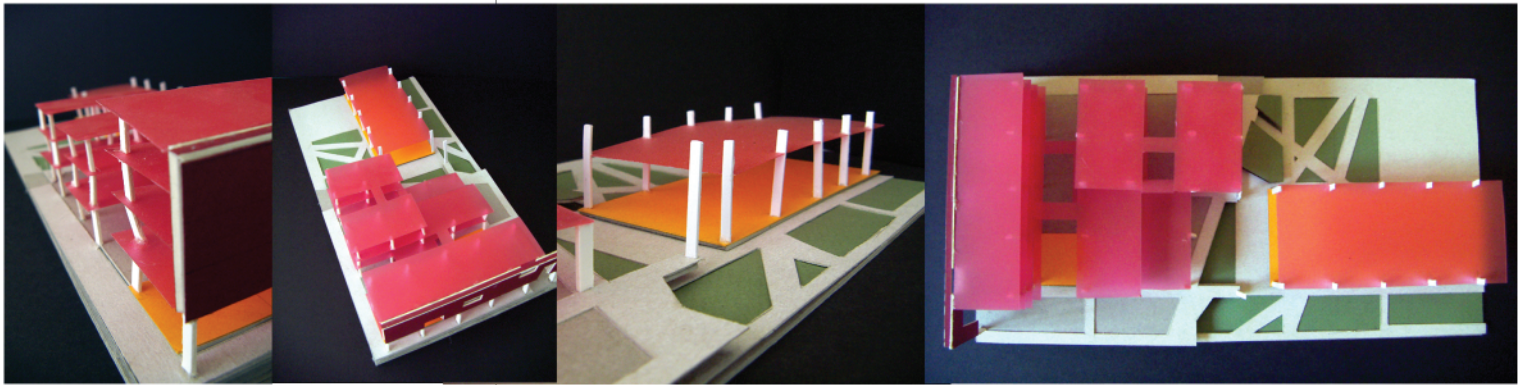
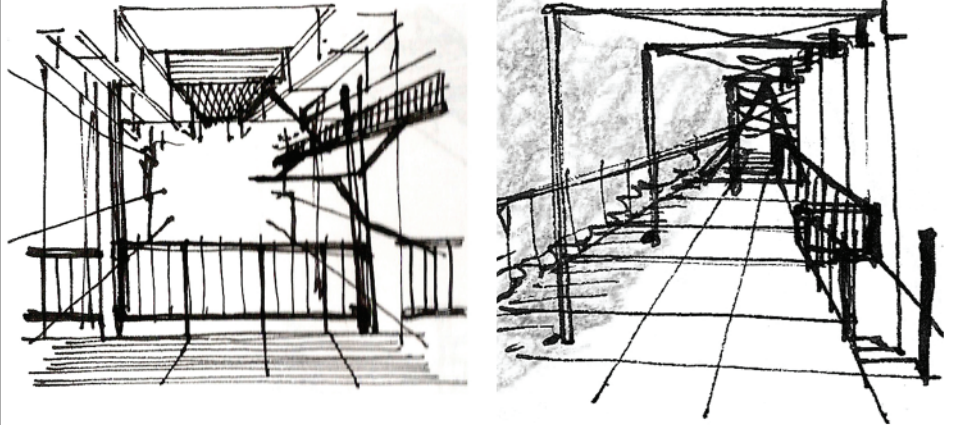
2.



Vines reduce heat transmission & provide shade & cooling the environment.

3.

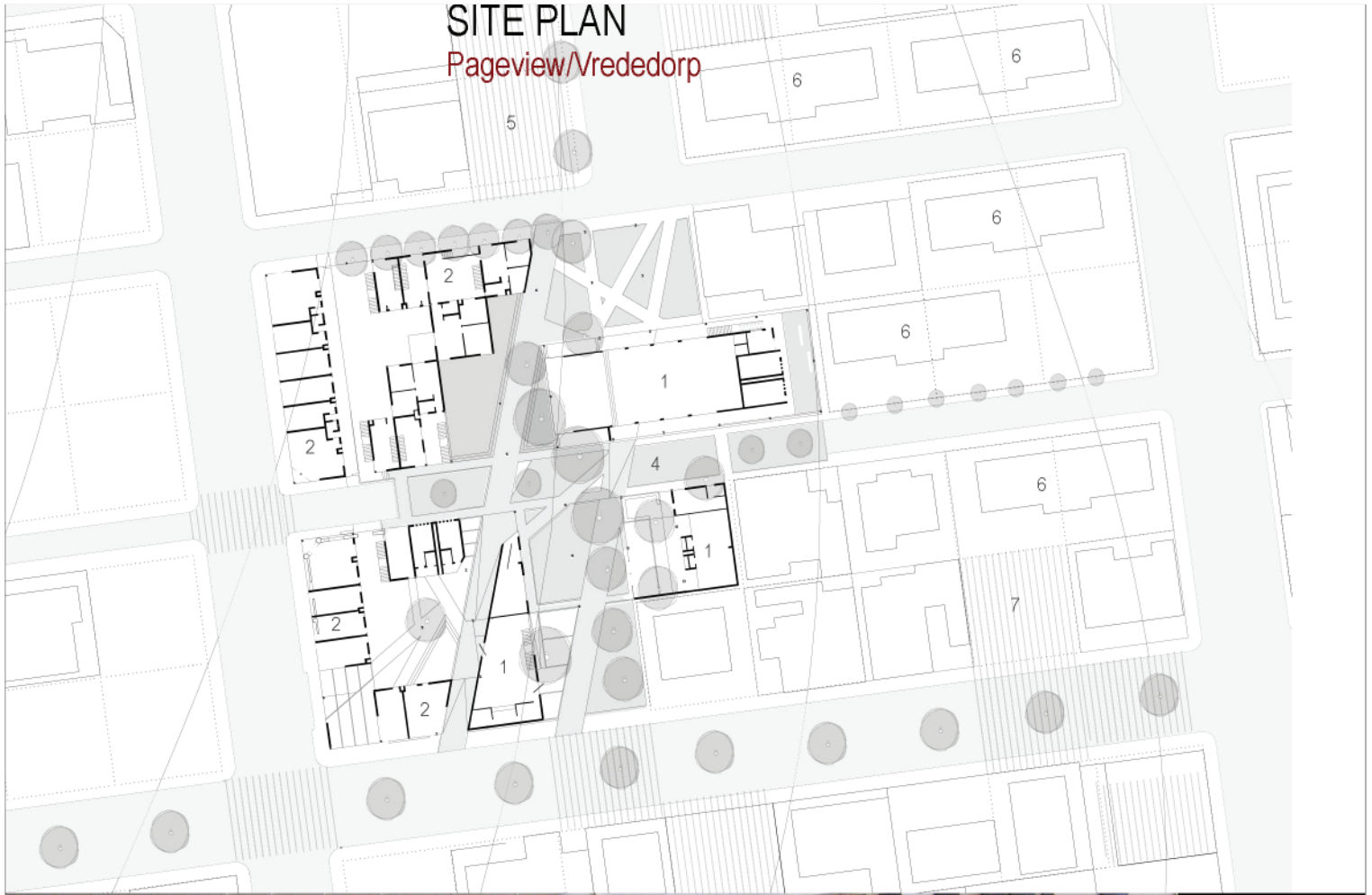




1. A structural model of the 7500 x 7500m column grid within the 15 x 15m stands. The structure is a lightweight steel structure that responds to the existing small industrial area south of 14th street. In addition, the structure provides the necessary contrast and quality of newness between many of the old and derelict buildings within the area. The structural steel frame is efficient in terms of accommodating the mixed programme for the site which requires a certain amount of flexibility in occupancy and a layering of activities between commercial, residential and recreational. The structural grid defines courtyards and green spaces with areas of shelter or shade. **2.** In plan, access from 14th street is along a permeable edge in contrast to the urban facade of De La Rey. Permeability is based on the layout of pedestrian routes, which either mark an entry point to the inner courtyard, or views of the site. The hard edge created in the De La Rey facade reveals in parts the activities which animate these spaces. This edge is contrasted by the lightweight steel structure which sits behind the facade, marking the difference between the built form and the landscape. **3.** Vertical shading and screening systems are an important element in the design, not only to provide shading but also in terms of the historical value of the notion of layering and juxtaposing the old and new. In keeping within the design aesthetic of many courtyard typologies, screening devices and small openings allow inhabitants to maintain their privacy without compromising a visual relationship to the street or public space. The green wall system, expresses the idea of a vertical park that stretches within the structure, thus bringing the landscape into the built environment as well as serving as a shading and screening structure for the facade. The use of different plants on the various sides of the building create different micro climates.

SITE PLAN

Pageview/Vrededorp



- 1. SOCIAL COMPONENT
- 2. COMMERCIAL COMPONENT
- 3. RESIDENTIAL COMPONENT
- 4. PARK
- 5. PROPOSED PARKING
- 6. EXISTING OLD AGE HOMES
- 7. PROPOSED COMMUNITY GARDEN

DESIGN SITE PLAN

SUSTAINABLE IMPACT

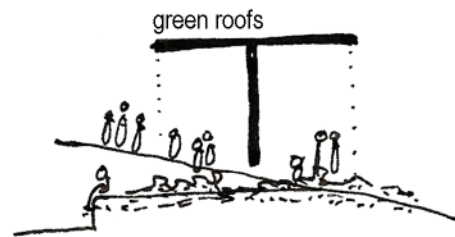
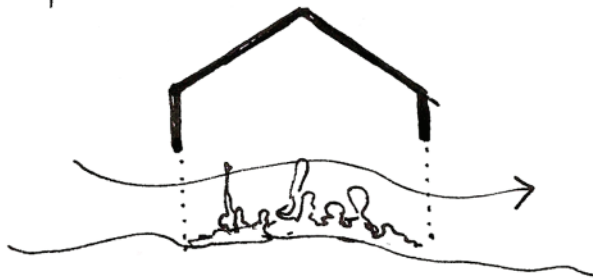
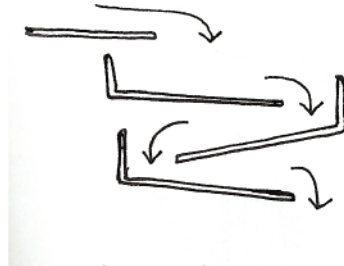
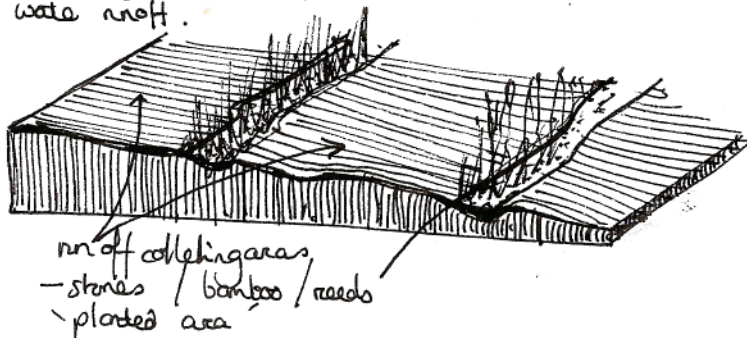
Pageview/Vrededorp

live . work . play . educate - 4 basic components for a sustainable human settlement

SOCIO-ECONOMICskills development, community empowerment, community identity, valuable assets provided for the community, cultural and social connections, inclusive environment, social programmes, primary public investment, components which can be disassembled and re-used, key infrastructure invested in the community, enabling structure to stimulate economic activity.

ENVIRONMENTALresidual portion of land becomes strategic site for public activity, reuse of existing park, water conservation systems, groundwater recharge, community garden - transforming empty lots into green living spaces in a collaborative programme by members of the community. Residents share in the maintenance of the gardens in order to encourage community participation. The simple act of planting a garden can create a positive environment, with positive economic and social impacts on a neighbourhood.

low walls to slow & filter water runoff.



live

work

play

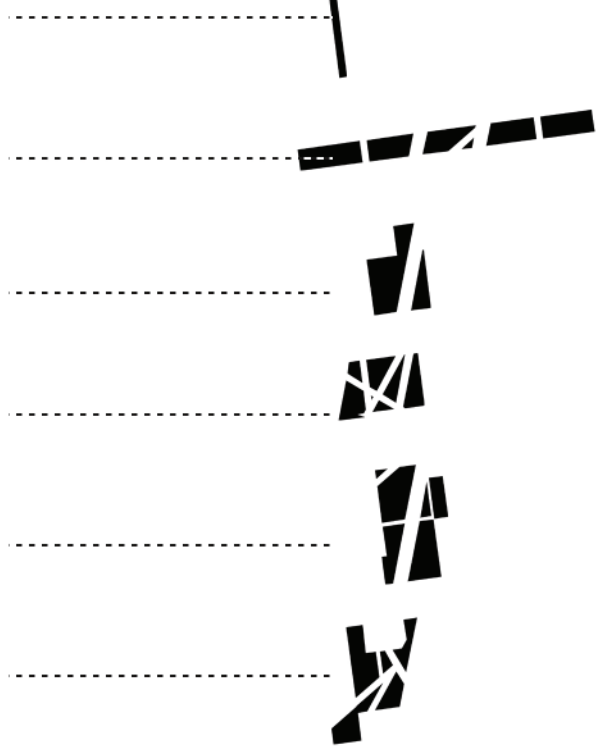
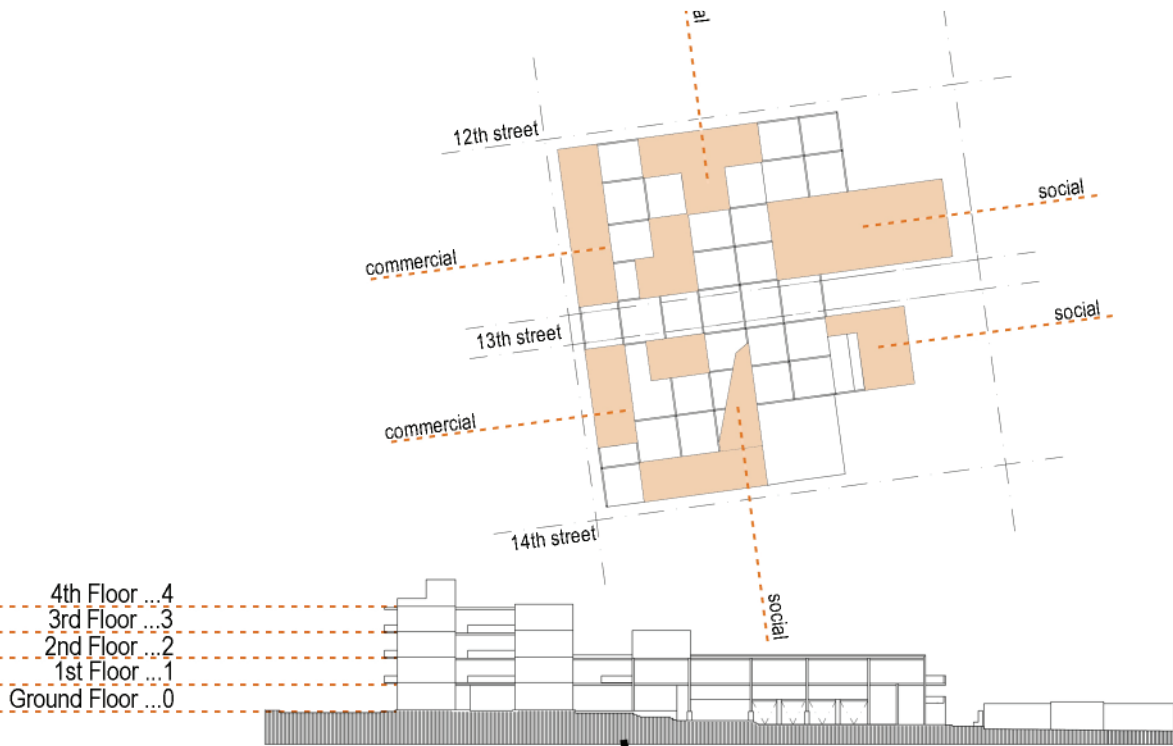
educate



FINAL PLANS
Pageview/Vrededor



Ground Floor Plan



Ground Floor Plan

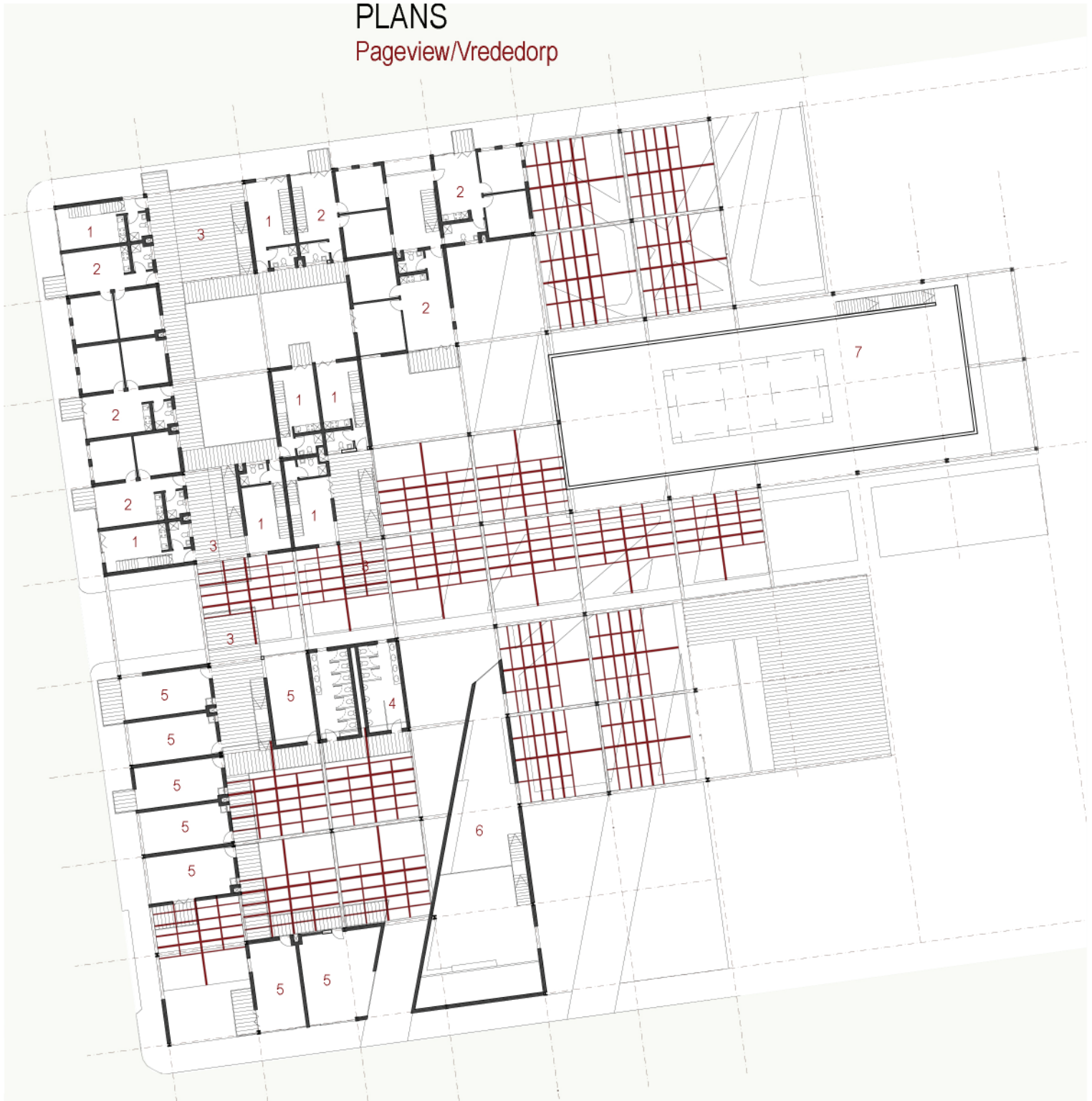
1. retail
2. live/work units
3. 2 bed units
4. courtyard
5. public ablutions
6. workshop courtyard
7. public facilities
8. public library
9. toy library
10. playroom
11. secured outdoor play area
12. outdoor play area
13. coat and shoe area
14. staffroom
15. community hall
16. hall ablutions
17. kitchen
18. courtyard
19. park
20. bus stop

A SERIES OF URBAN EVENT SPACES



PLANS

Pageview/Vrededorp

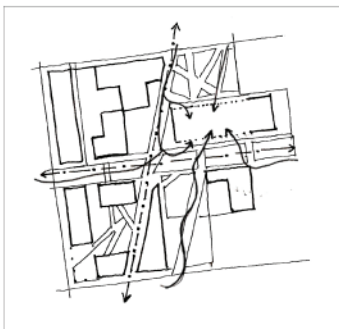


First Floor Plan

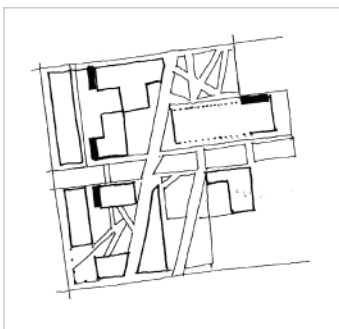




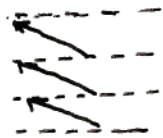
SERVICE YARD.....
 a change in level or surface texture to differentiate the service yard from the courtyards



CIRCULATION.....
 route 1: shortcut through the park
 route 2: the park to the library
 route 3: to the working courtyard
 route 4: shortcut through 13th street to the swimming pool
 route 5: procession to the hall



vertical circulation



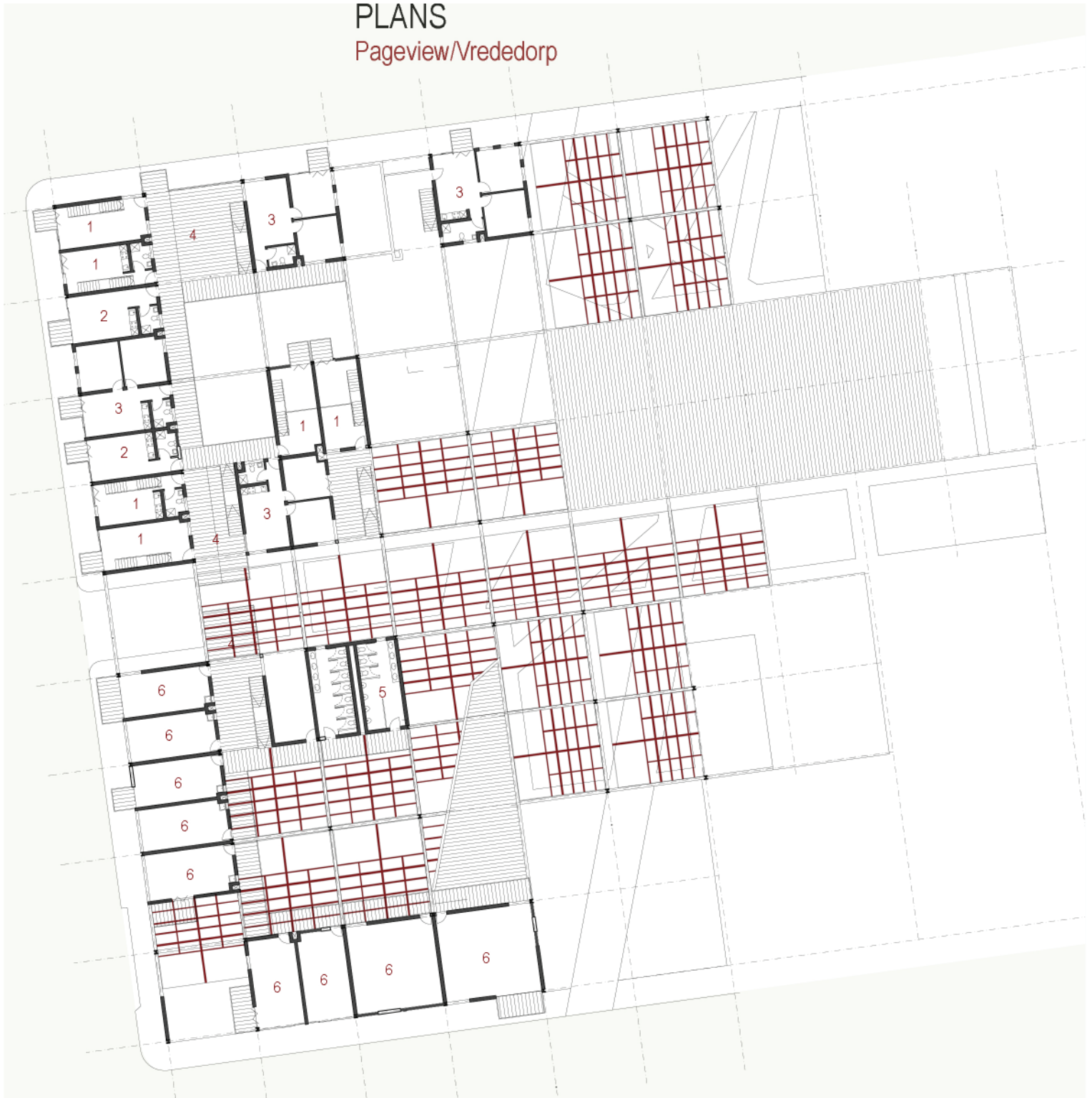
First Floor Plan

1. 1 bed + loft unit
2. 2 bed units
3. terrace
4. public ablutions
5. workshop rooms / office/studio
6. public library history section
7. playcourt/outdoor gym area



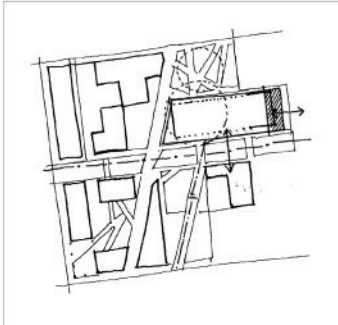
PLANS

Pageview/Vrededorp



Second Floor Plan





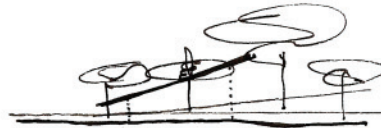
HALL.....

- on axis with 13th street and the park
- situated at a point where routes in the landscape converge
- visible from all points in the park
- connection with the landscape
- the courtyard behind the hall is the interface between the old age facilities and the hall



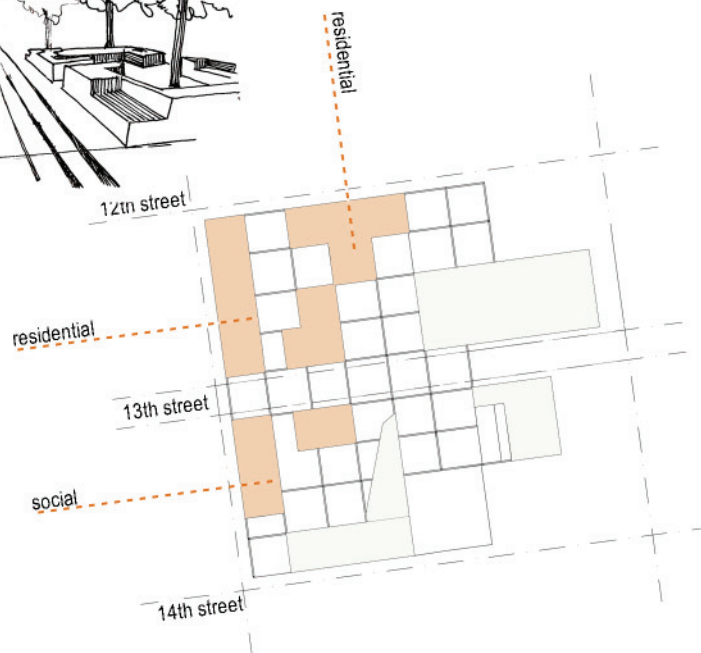
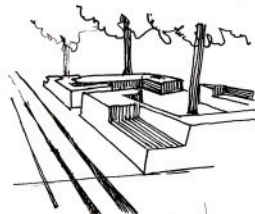
LIBRARY.....

- quietest area of the site, with adequate shade and a connection to the landscape
- the library is within close proximity to the workshop rooms, offices, and old age facilities to encourage an exchange of knowledge and skills



MARKET.....

- a pergola structure at regular intervals within the park can be used to accommodate a local market. Market structures which can be assembled and disassembled with ease, can clip-on to the steel structure

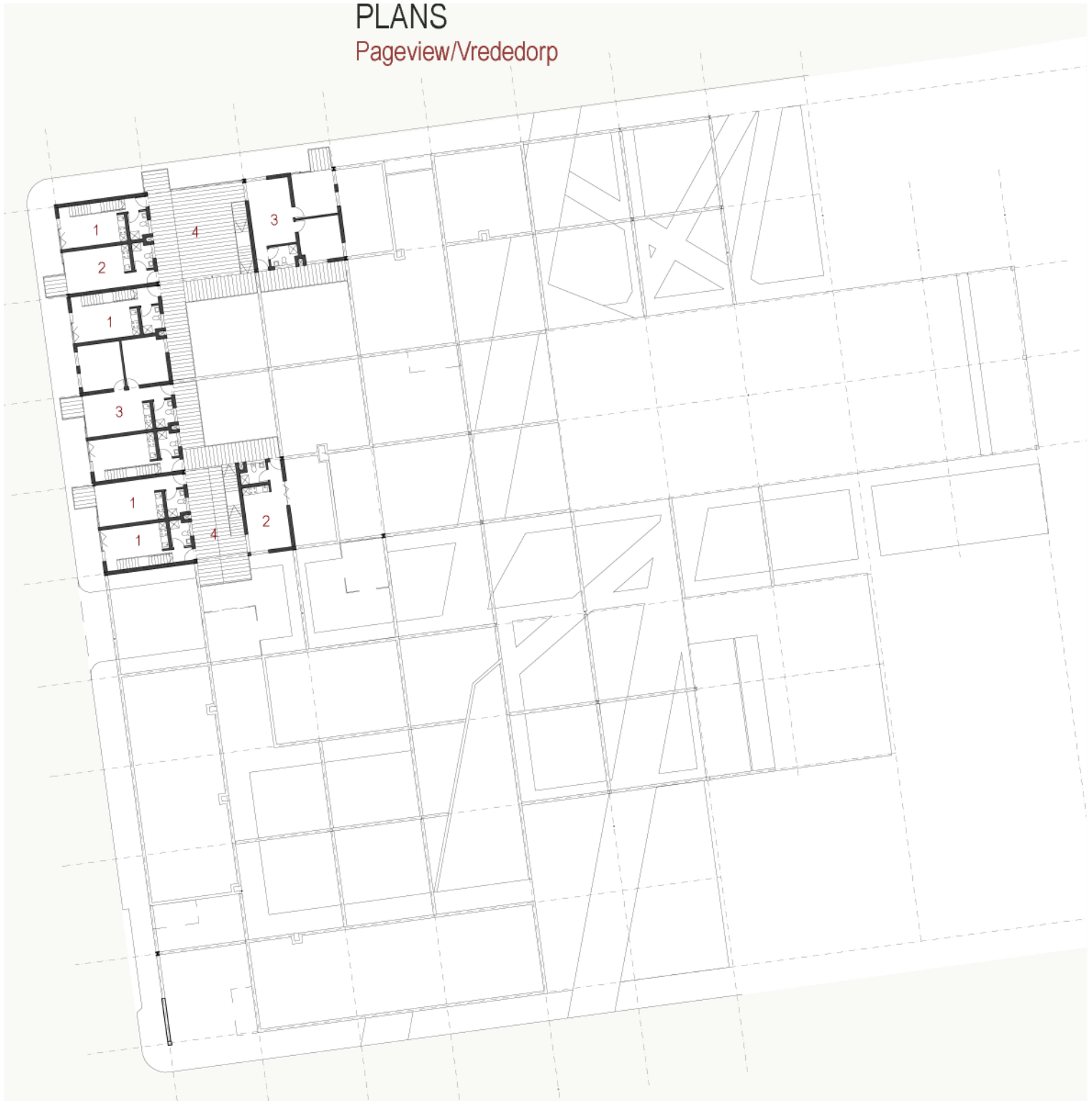


Second Floor Plan

1. 1 bed + loft unit
2. 1 bed studio unit
3. 2 bed units
4. terrace
5. public ablutions
6. workshop rooms / office/studio

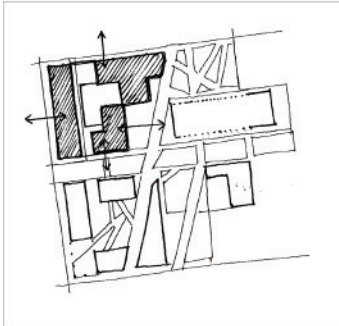
PLANS

Pageview/Vrededorp



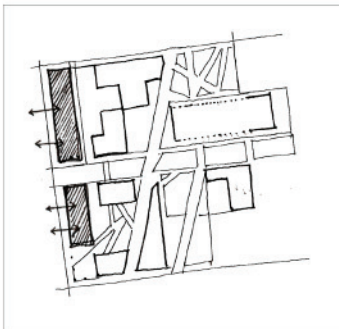
Third Floor Plan





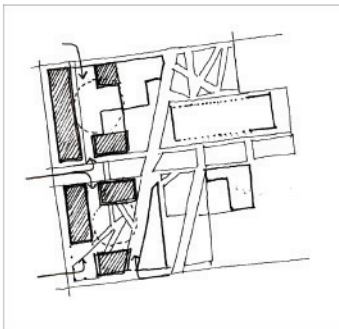
RESIDENTIAL.....

- situated on the corner of De La Rey and 12th and 13th streets.
- the housing is juxtaposed to allow light into the units and to respond to the park, and the street.
- the units are based on a single module that can be adapted to a 1 bed + loft, a double volume unit, or a 2 bed unit
- the flexible layout of the units cater for the elderly, students, families, single parents or small businesses.
- units are accessed from the street or the vertical circulation cores which open out onto terraces/vertical courtyards.
- the residential block is well located and within walking distance to schools, tertiary institutions, and places of worship.



COMMERCIAL.....

- flexible layout to accommodate: retail, live/work or studio units.
- the commercial component responds to, and reinstates De La Rey as a commercial strip



OFFICES/ WORKSHOP ROOMS.....

- skills training and community empowerment
- the spaces are flexible in their layout, to accommodate change in use and occupancy
- the courtyard becomes an extension to the workshop spaces

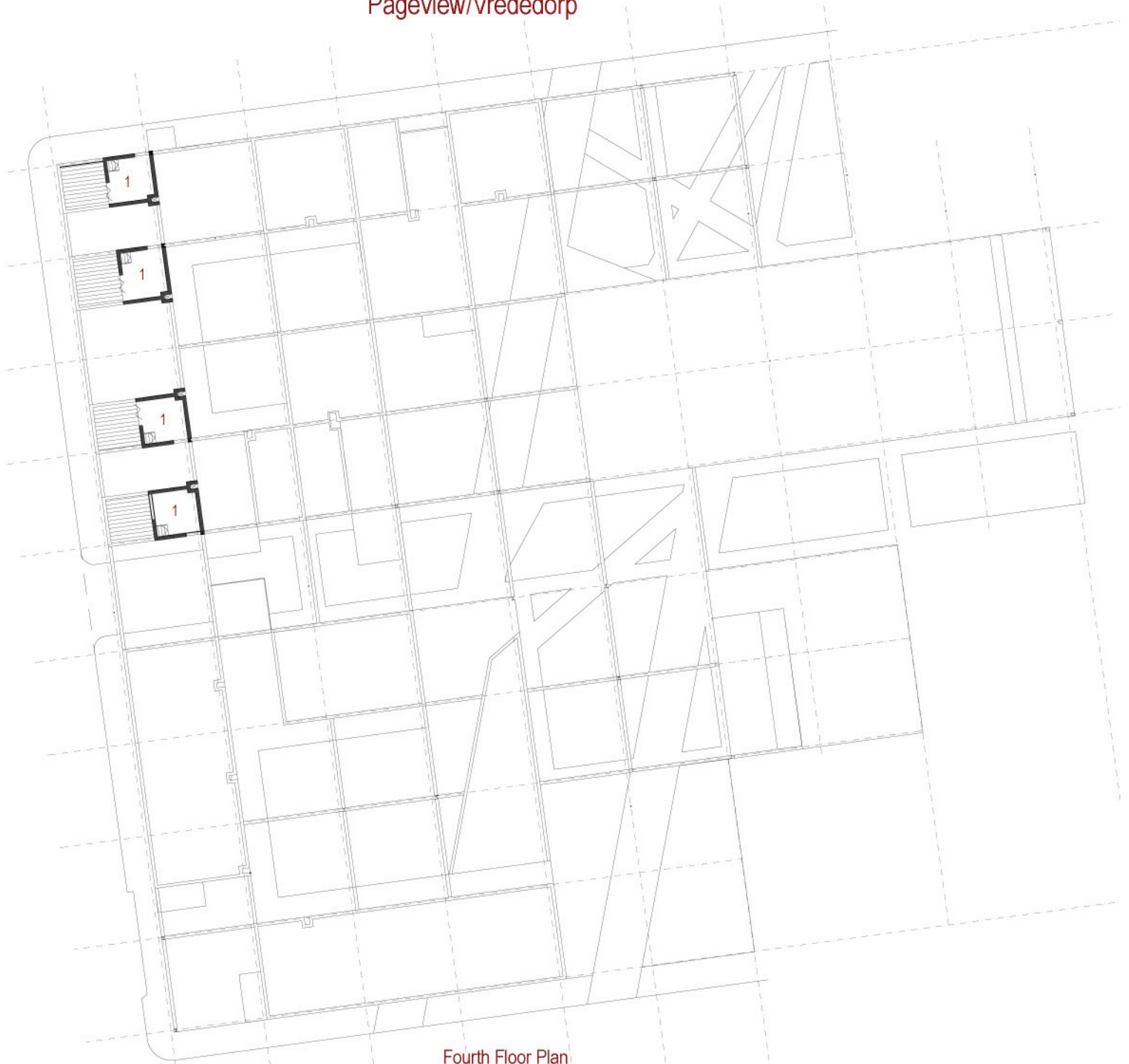
Third Floor Plan

1. 1 bed + loft unit
2. 1 bed /studio unit
3. 2 bed units
4. terrace



PLANS

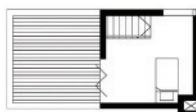
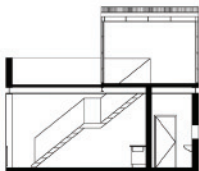
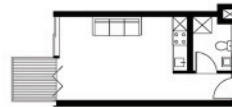
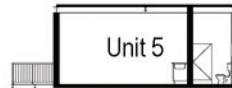
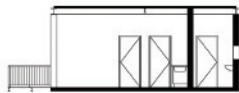
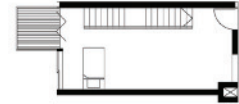
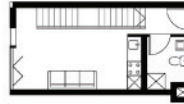
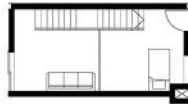
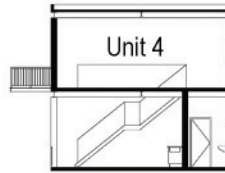
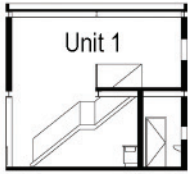
Pageview/Vrededorp



Fourth Floor Plan

Fourth Floor Plan
1. 1 bed + loft unit





- Unit Types**
1. 1 bed + loft unit
 2. 2 bed
 3. 1 bed + loft + terrace
 4. 2 bed
 5. studio



anchored / rooted to the earth



light-weight structure



Visual Inspiration

layered facade / textured facade
repetitive screening

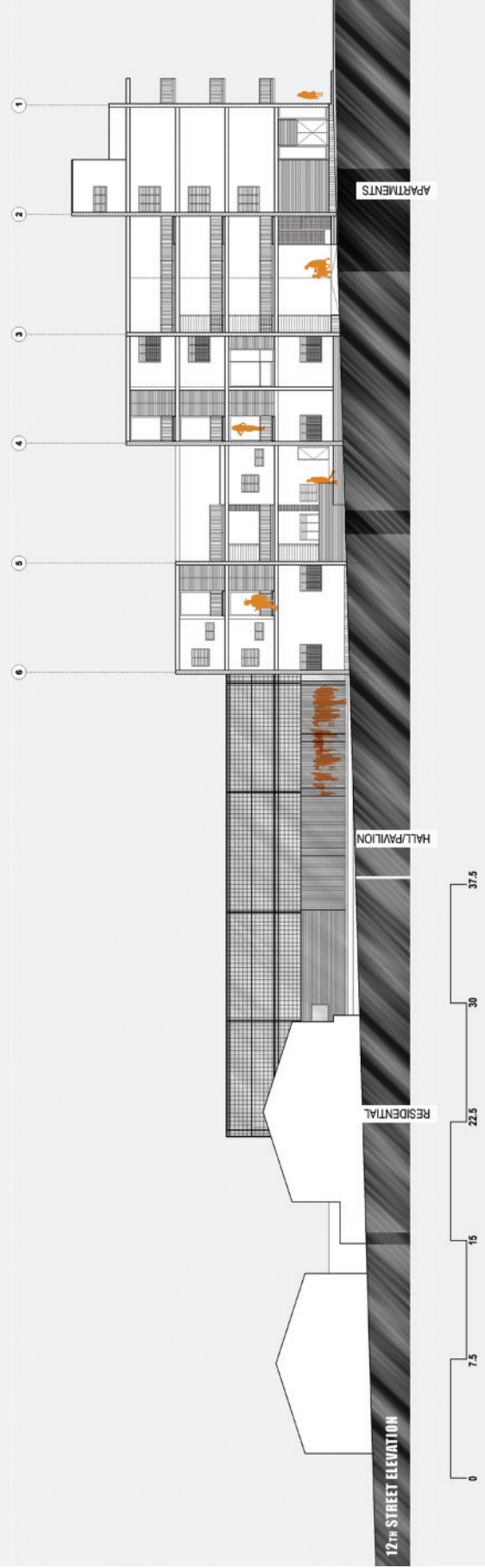


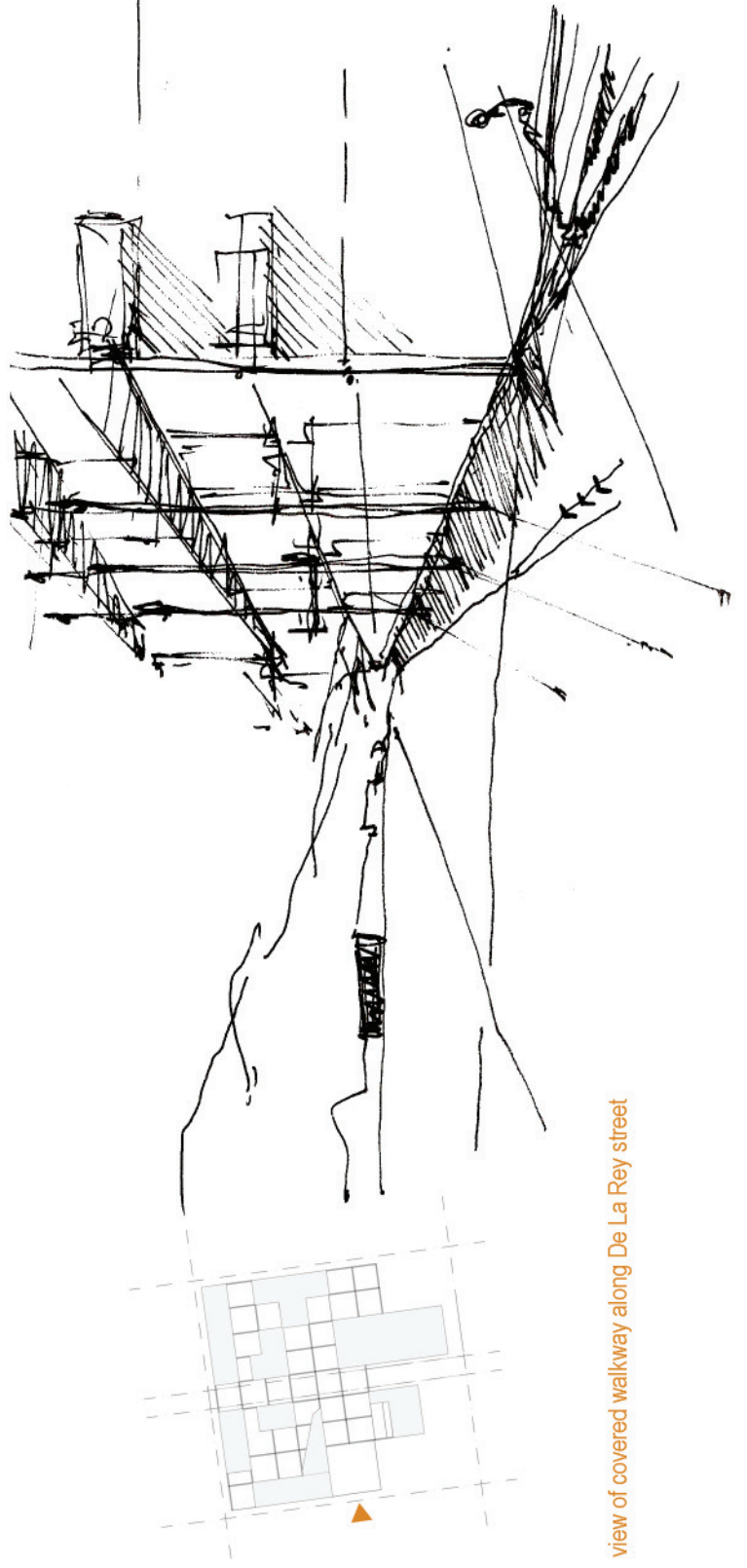
durable and 'honest' materials



rhythmic structure

ELEVATIONS
Pageview/Vrededorp

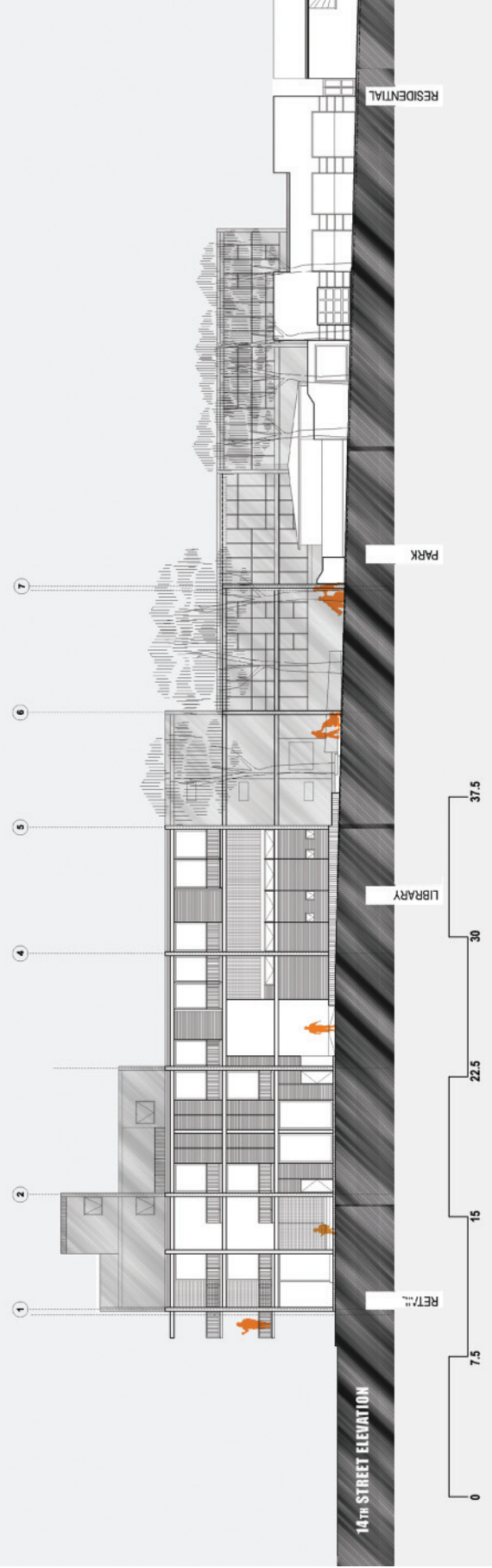




view of covered walkway along De La Rey street

ELEVATIONS

Pageview/Vrededorp



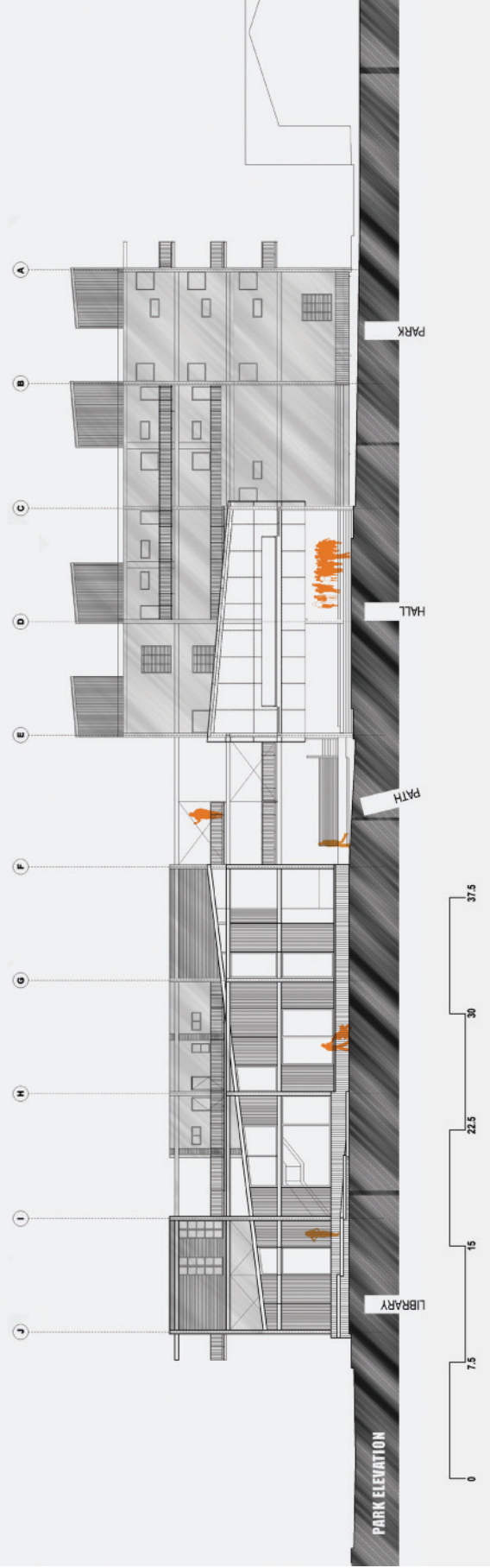


Visual Inspiration



ELEVATIONS

Pageview/Vrededorp





layered facade



lightweight steel structure



Visual Inspiration

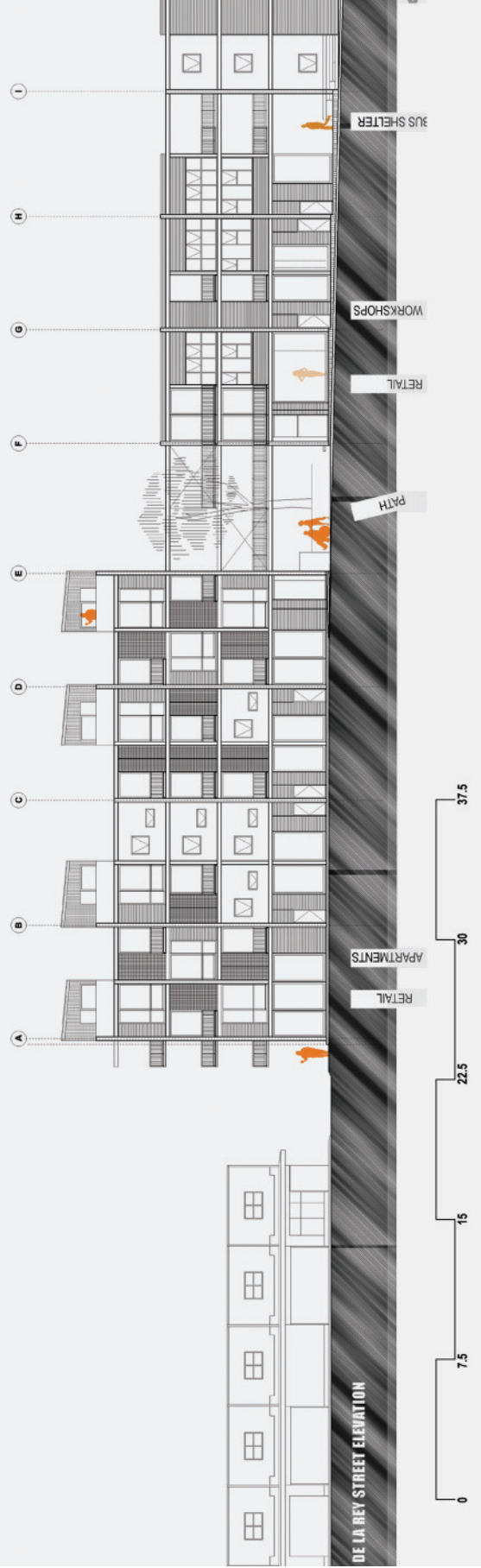


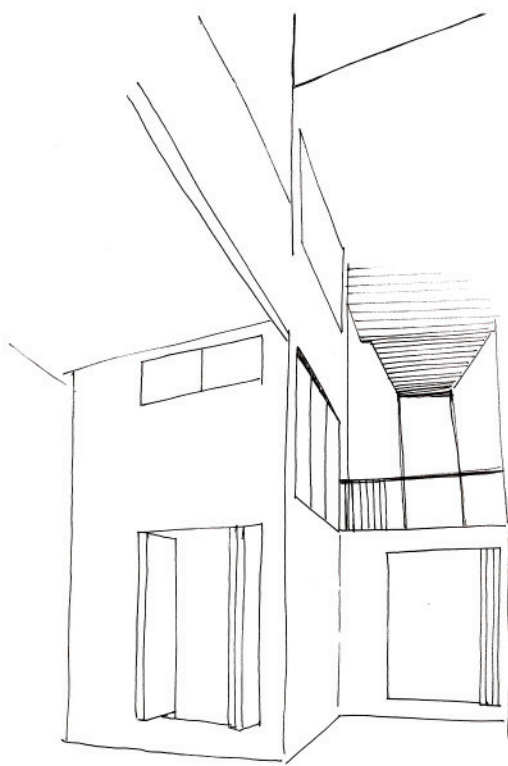
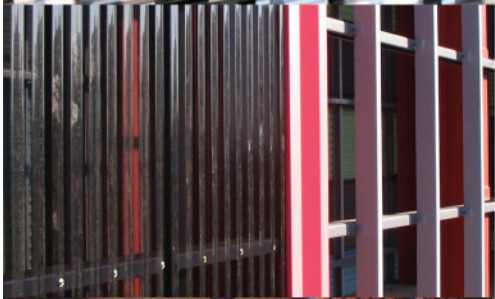
adaptable modular structure
assembly / dis-assembly



ELEVATIONS

Pageview/Vrededorp





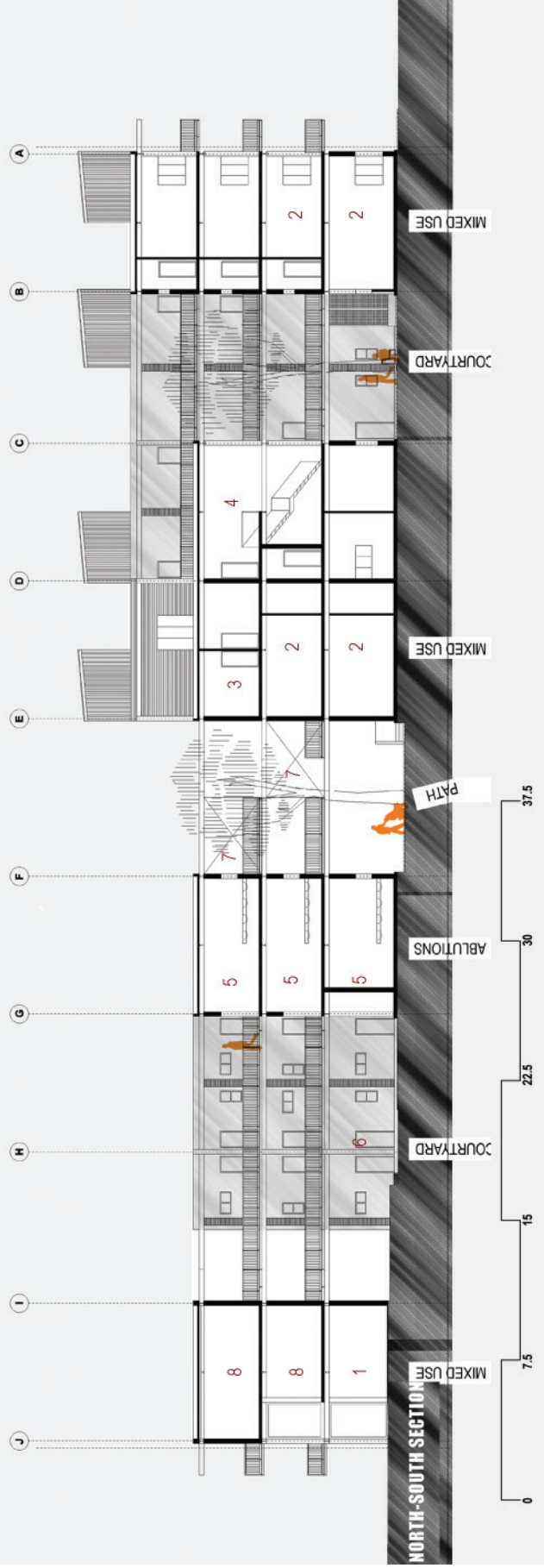
view of the residential units

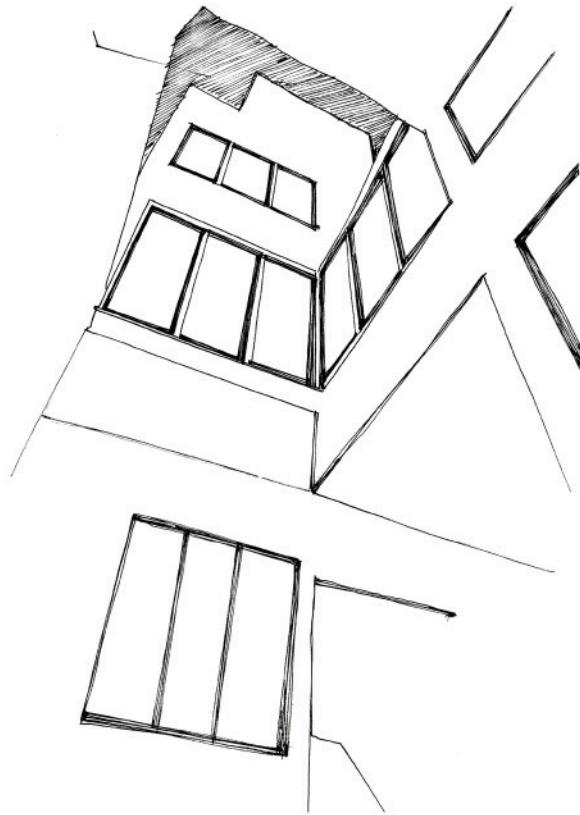
Section a-a

- 1. retail
- 2. live/work units
- 3. 2 bed units
- 4. 1 bed + loft unit
- 5. public ablutions
- 6. workshop courtyard
- 7. terrace
- 8. workshop rooms/ office/studio

SECTIONS

Pageview/Vrededorp



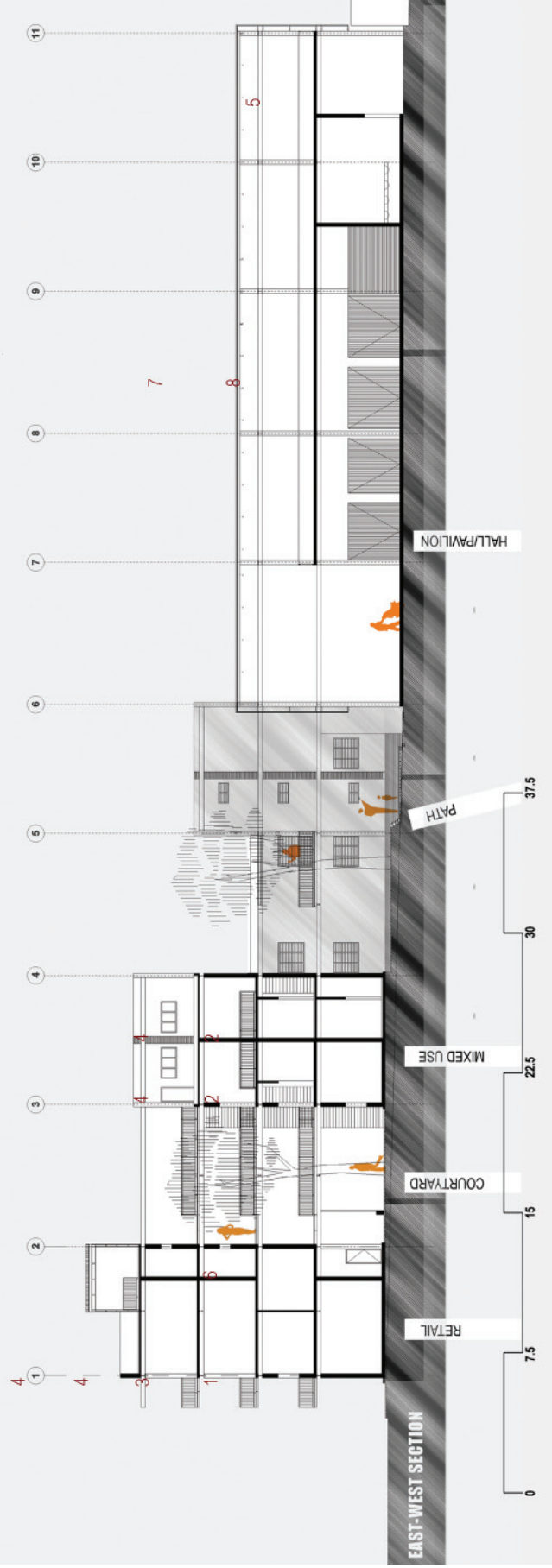


view of housing units along 12th street

Section a-a

- 1. retail
- 2. live/work units
- 3. 2 bed units
- 4. 1 bed + loft unit
- 5. public ablutions
- 6. courtyard
- 7. playcourt/outdoor gym area
- 8. community hall

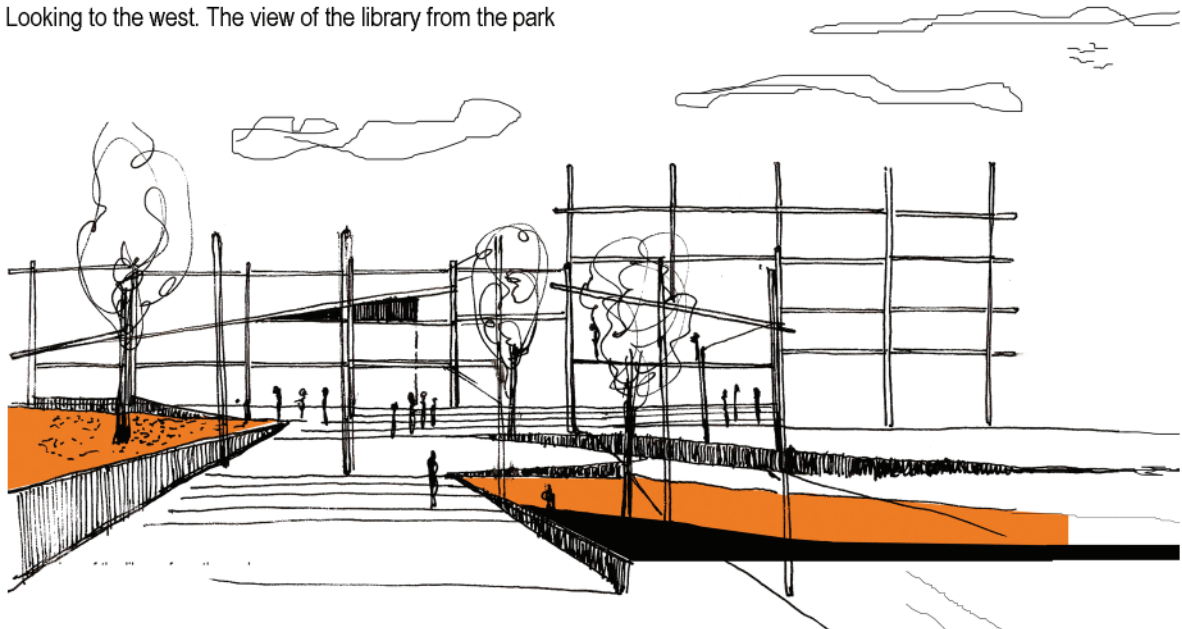
SECTIONS
Pageview/Vrededorp



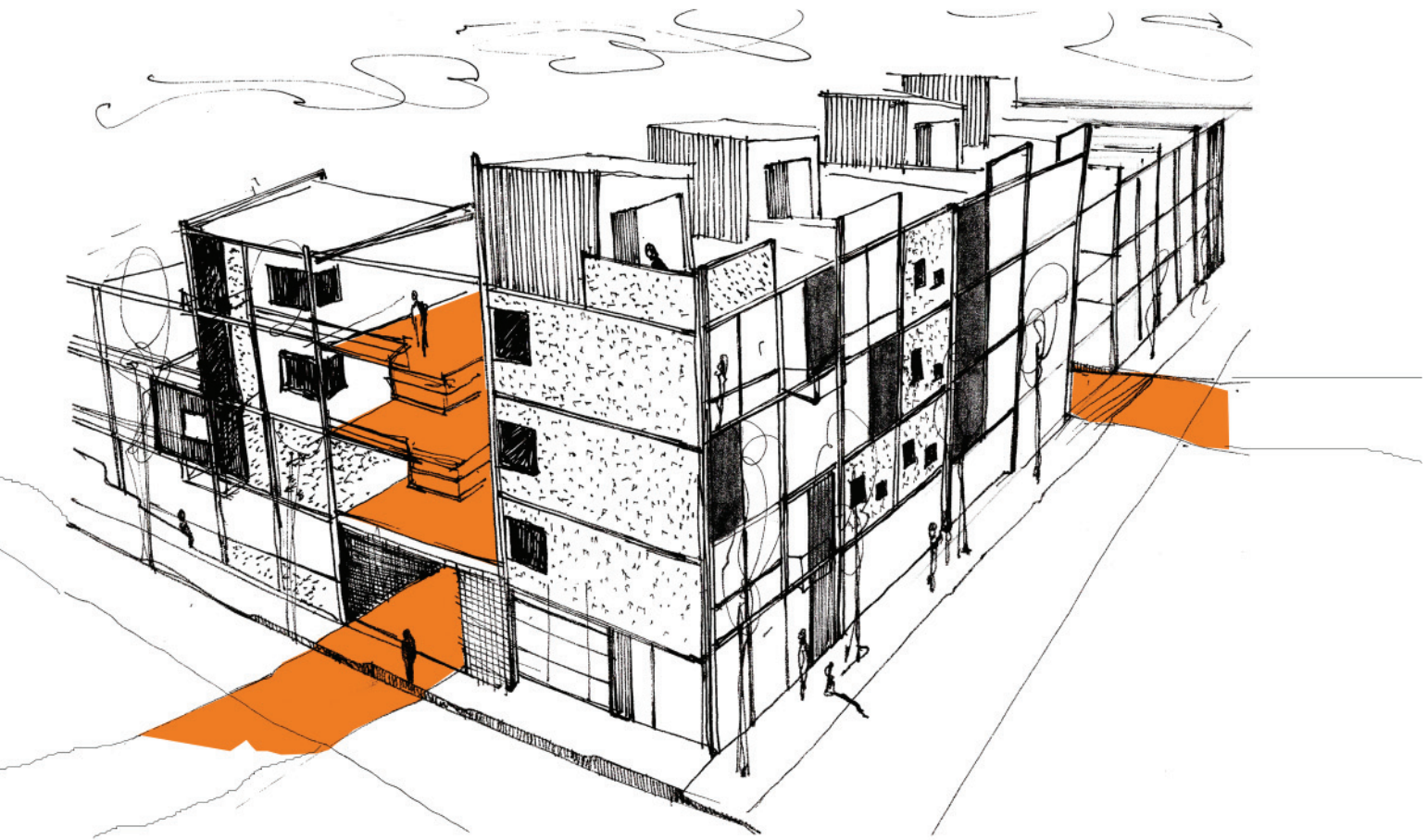
FINAL DESIGN DRAWINGS

Pageview/Vrededorp

Looking to the west. The view of the library from the park

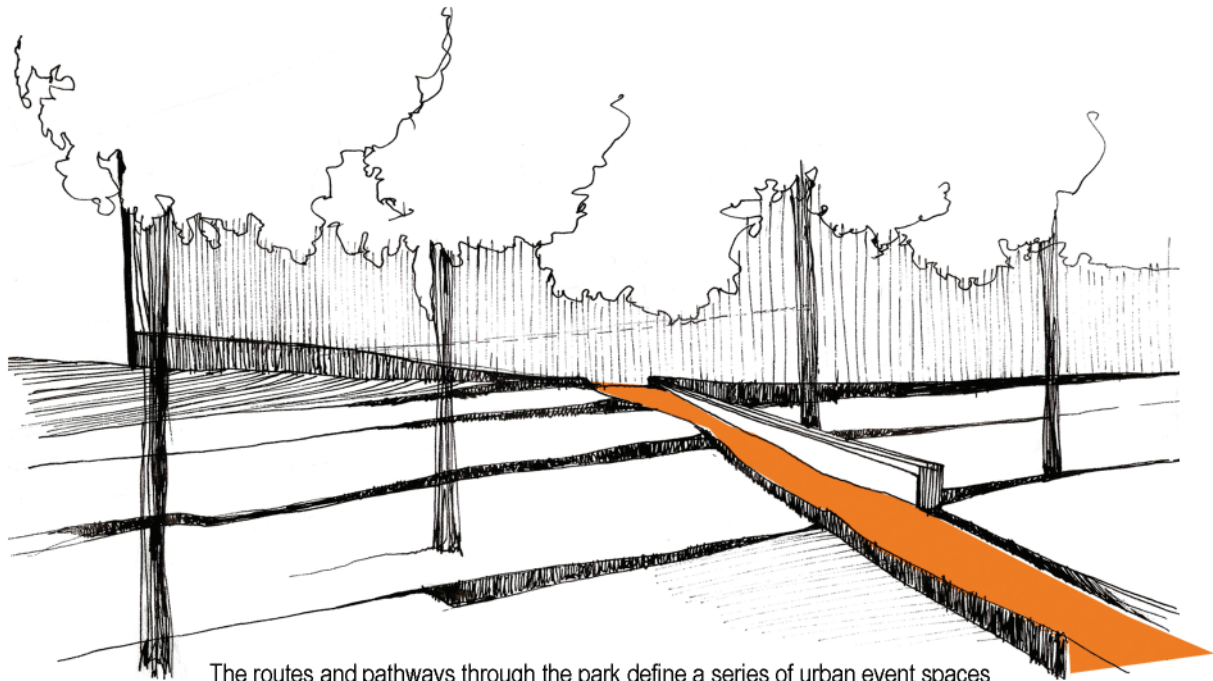


View from the corner of De La Rey street and 12th Street



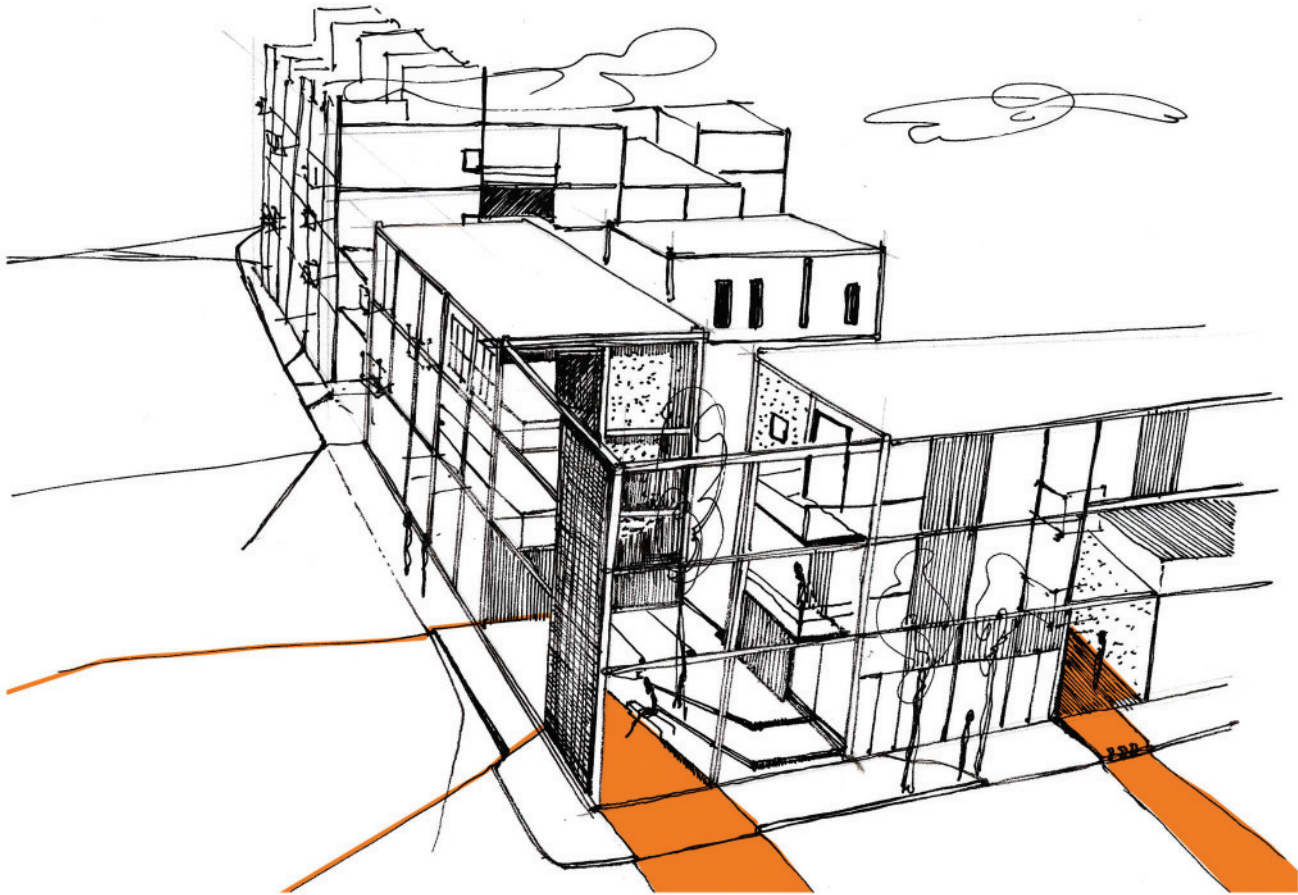
FINAL DESIGN DRAWINGS

Pageview/Vrededorp



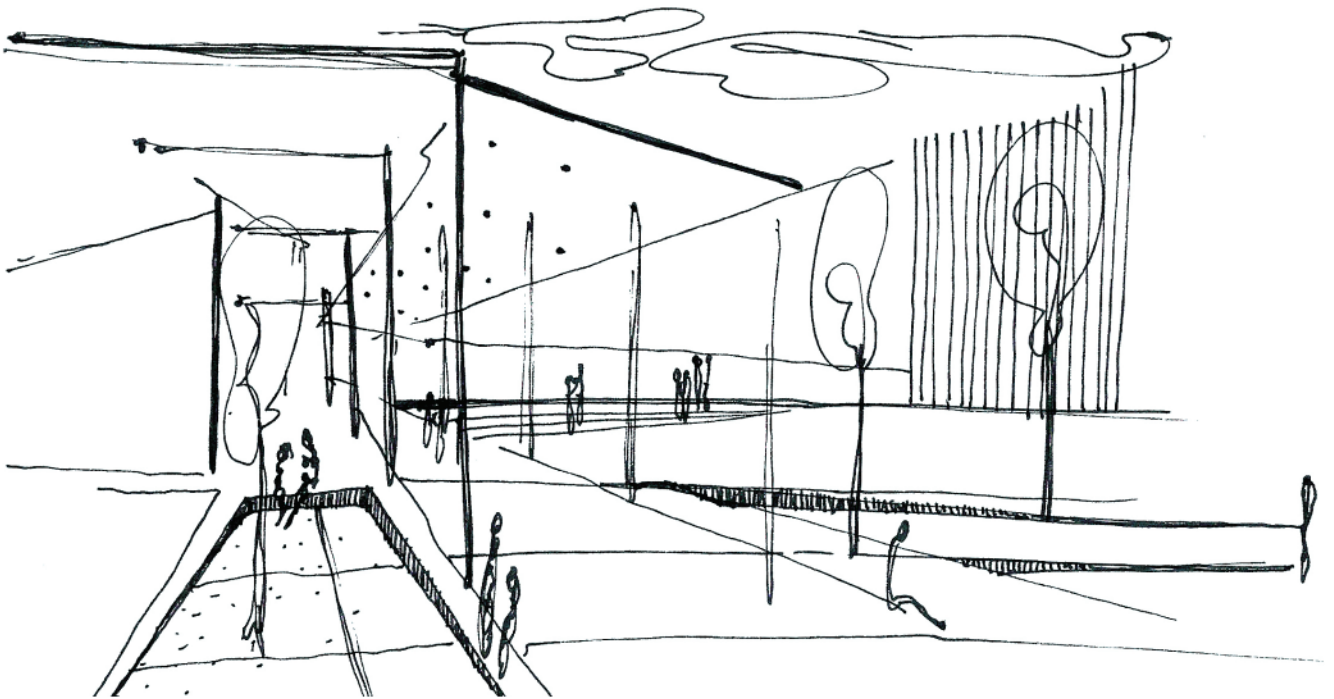
The routes and pathways through the park define a series of urban event spaces

View from the corner of 14th street and De La Rey street

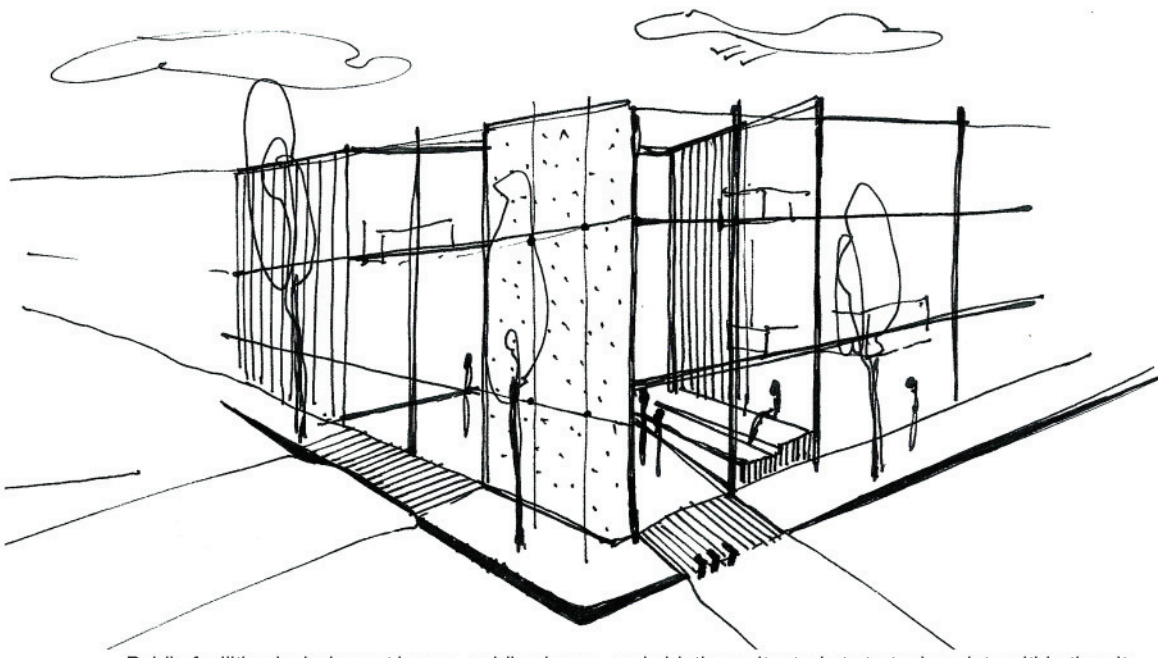


FINAL DESIGN DRAWINGS

Pageview/Vrededorp



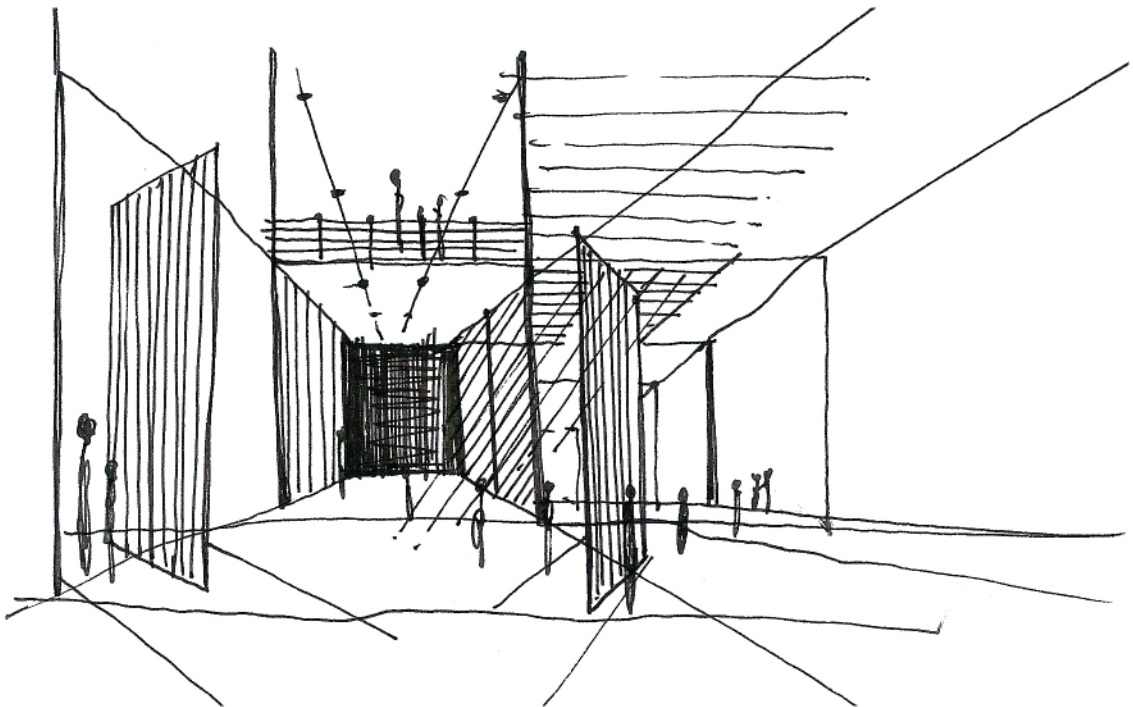
The hall. A flexible layout to accommodate a flexible programme



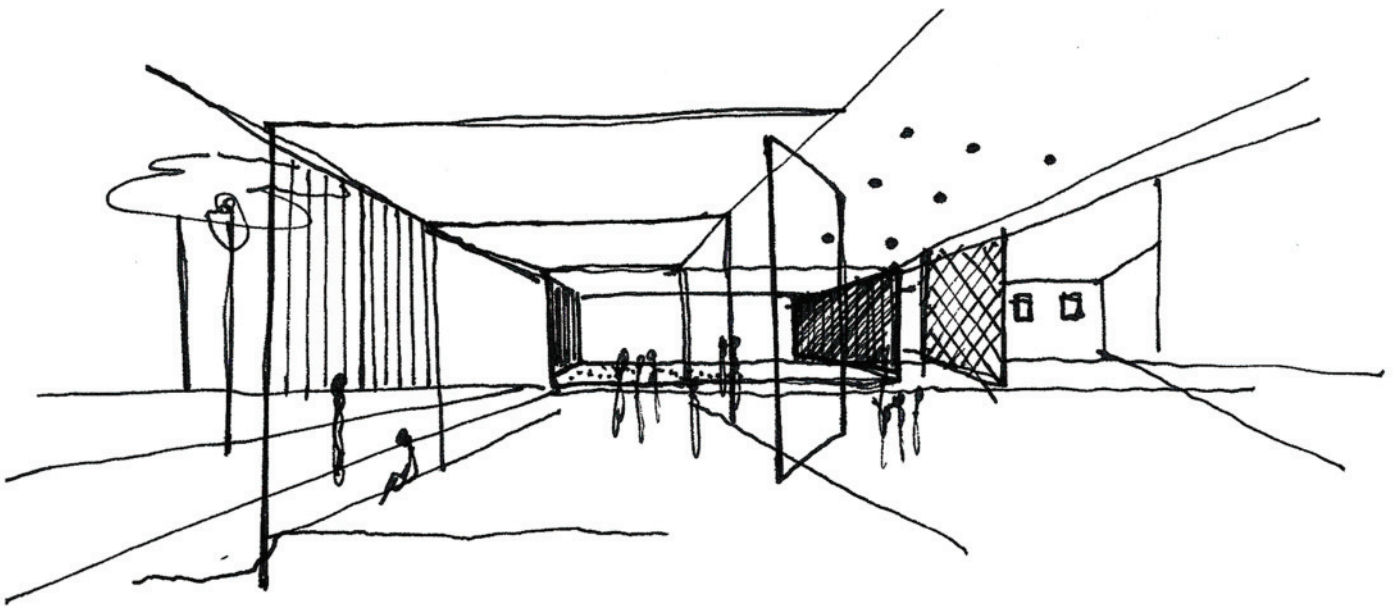
Public facilities include post boxes, public phones and ablutions situated at strategic points within the site

FINAL DESIGN DRAWINGS

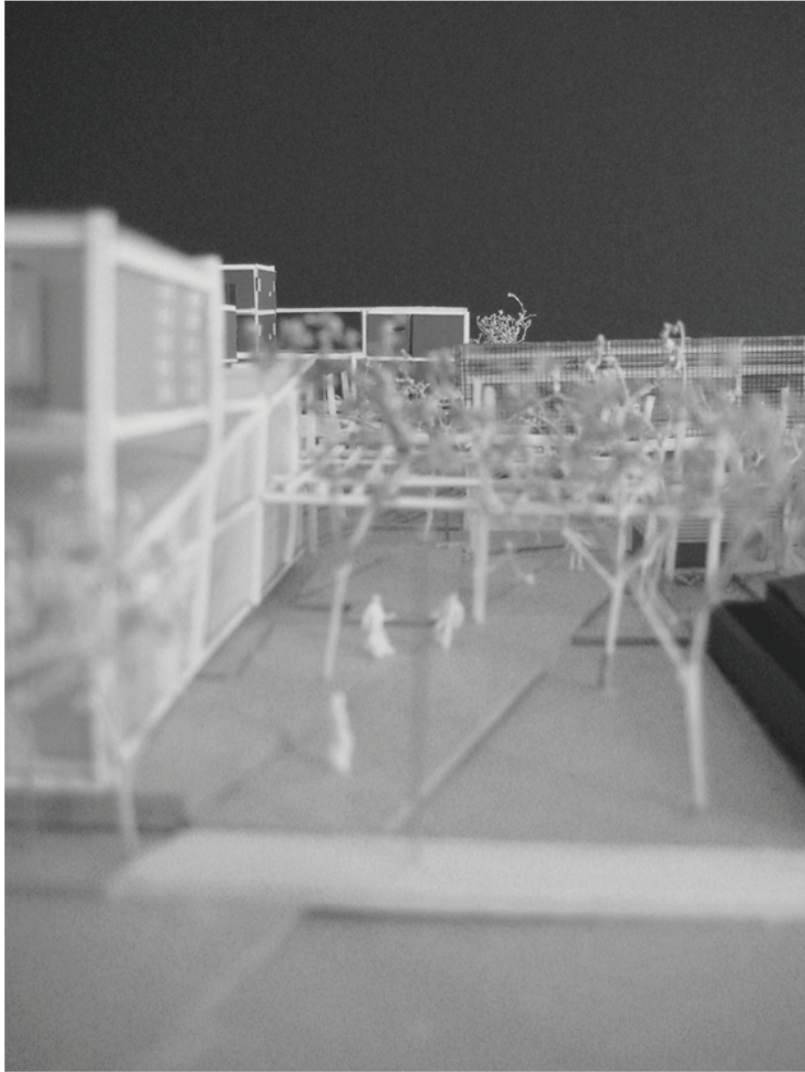
Pageview/Vrededorp



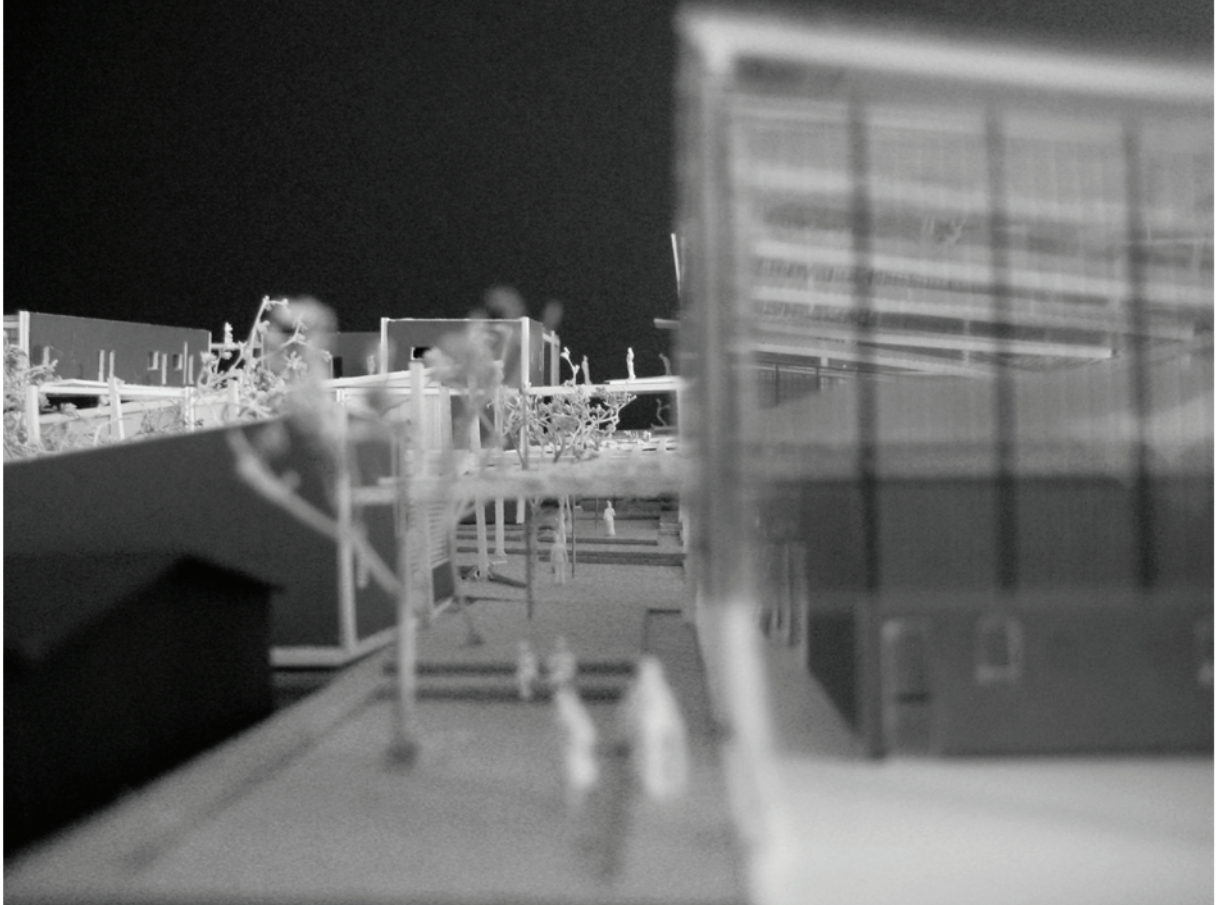
The library. A resource centre for adults and children, situated in the quietest area of the site



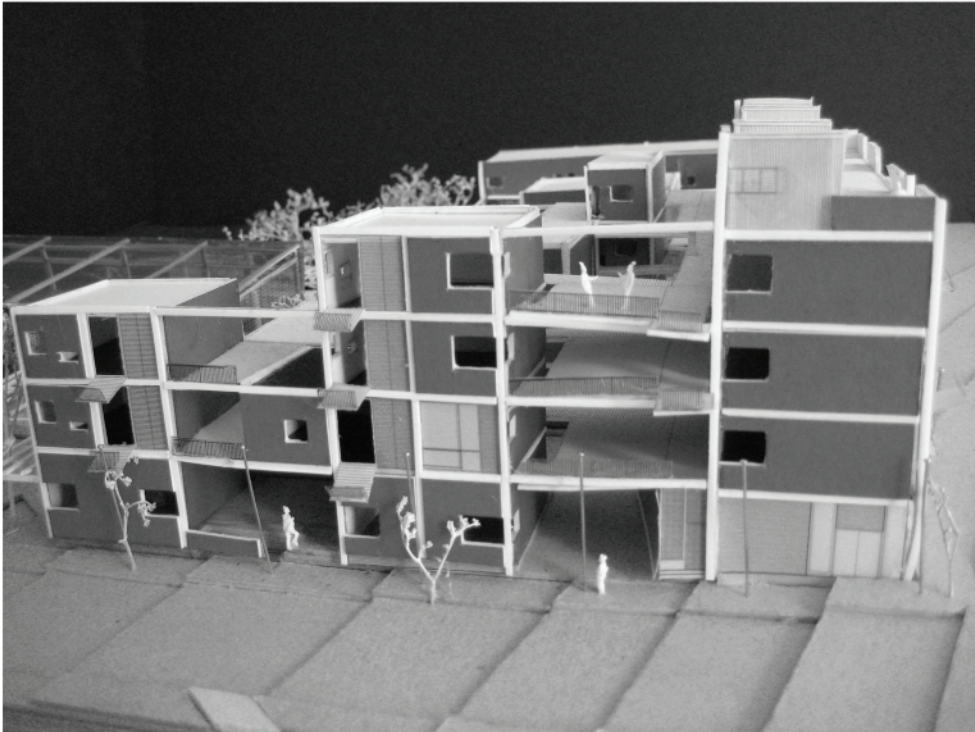
Workshop rooms offer local skills training and development with a focus on community empowerment. The courtyard becomes an extension to these flexible spaces



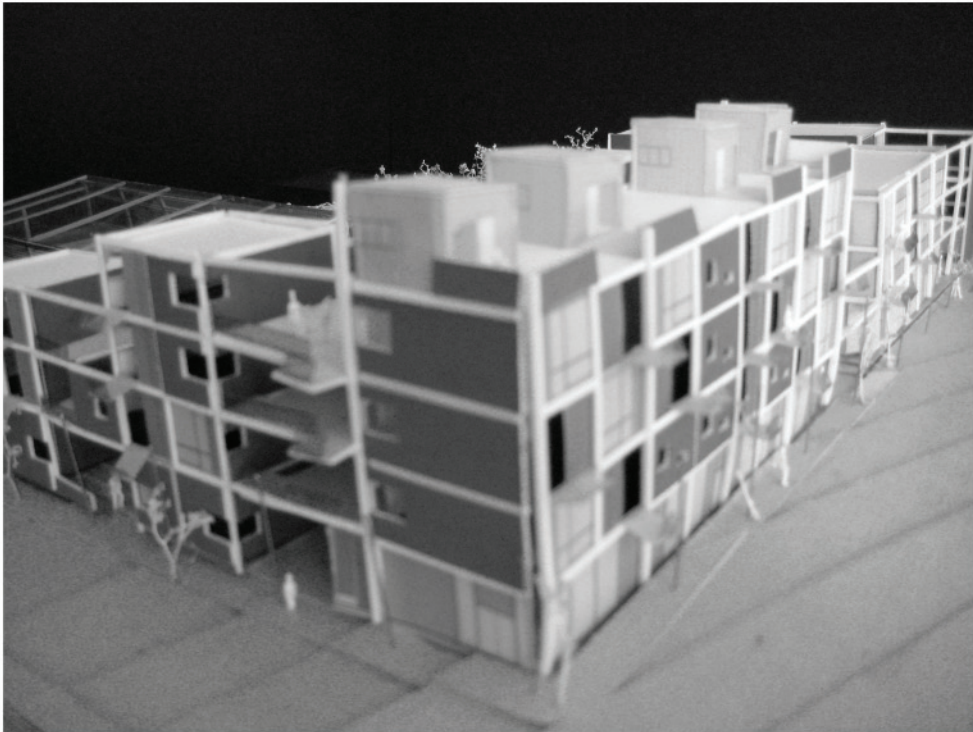
Park route. The route or path through the park serves as a reminder of the pedestrian tracks etched into the landscape. This route is further delineated through the planting of trees and various level changes of the land. The route from 14th street serves as a visible connection between the street edge and the multi-purpose hall in the distance.

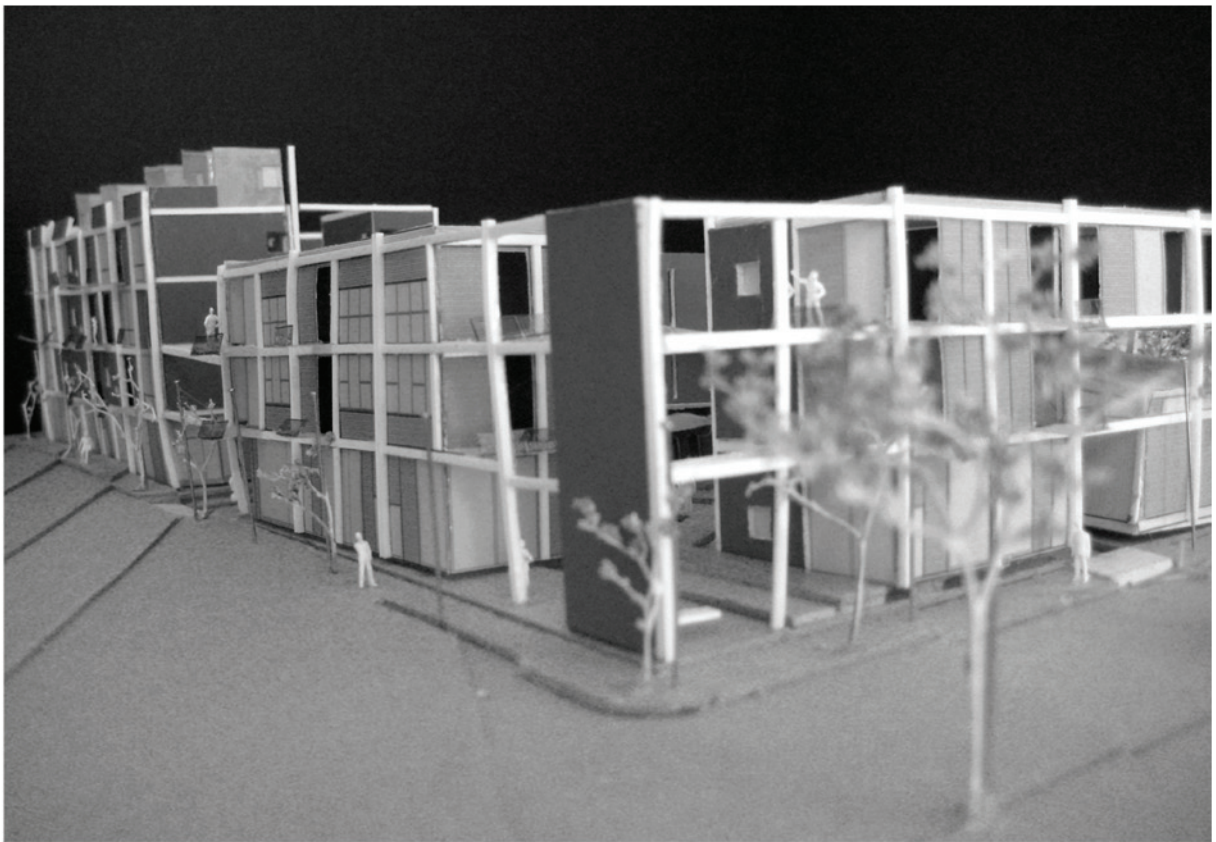


Pergola structures along 13th Street define this route as a pedestrian route through the park. The street functions as the main pedestrian link to the socially related facilities within the framework. The repetitive structures along the route, serve as a 'gateway' in defining the activity node, and in emphasising the feeling of transition from one public space to another.

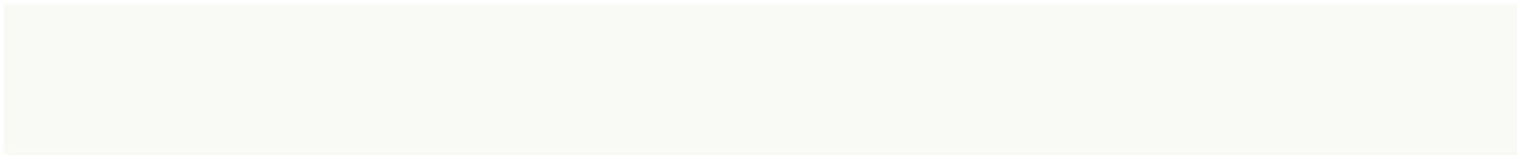
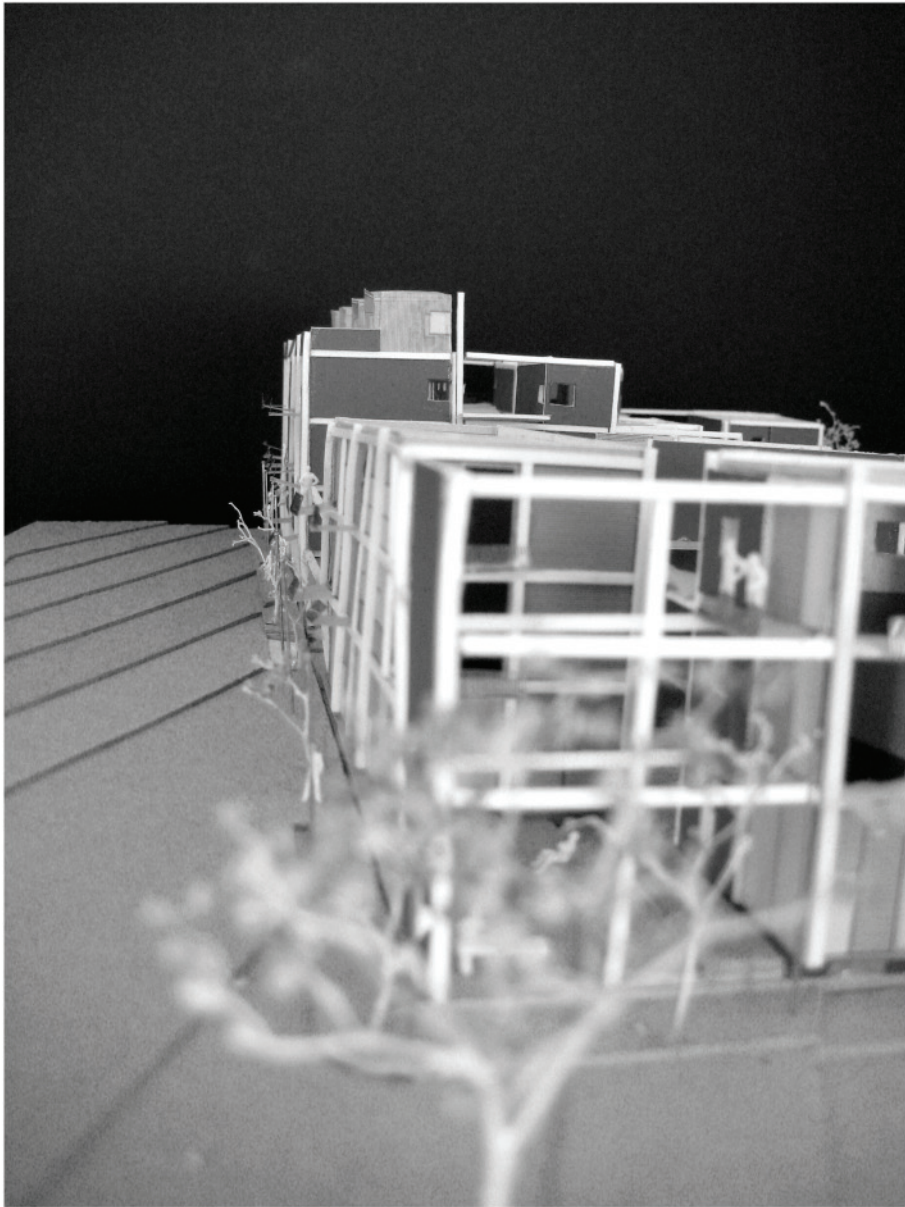


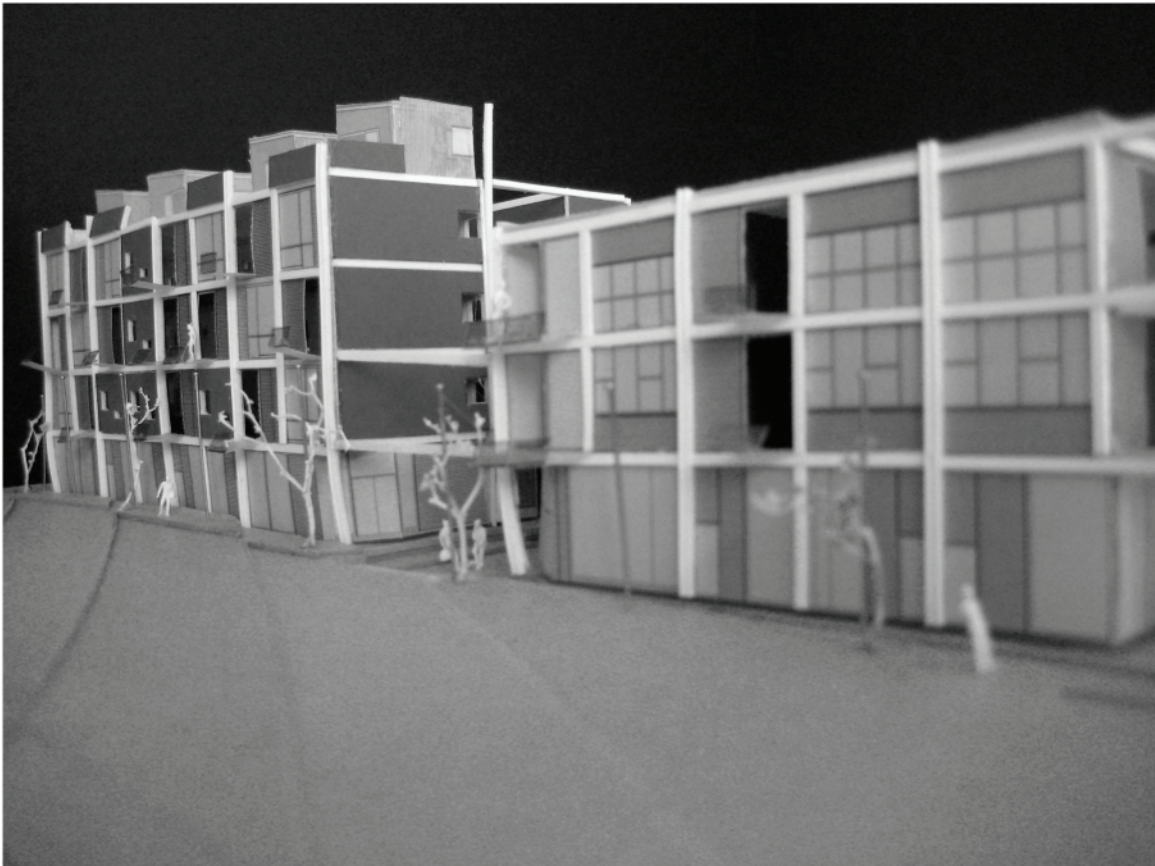
Affordable housing along 12th Street establishes a relationship to the street through the articulation of balconies, stoeps, steps and low walls, which provide a measure of privacy and surveillance of the street edge. Each unit is flexible enough to accommodate live/work opportunities and to provide affordable accommodation to individuals in the city.



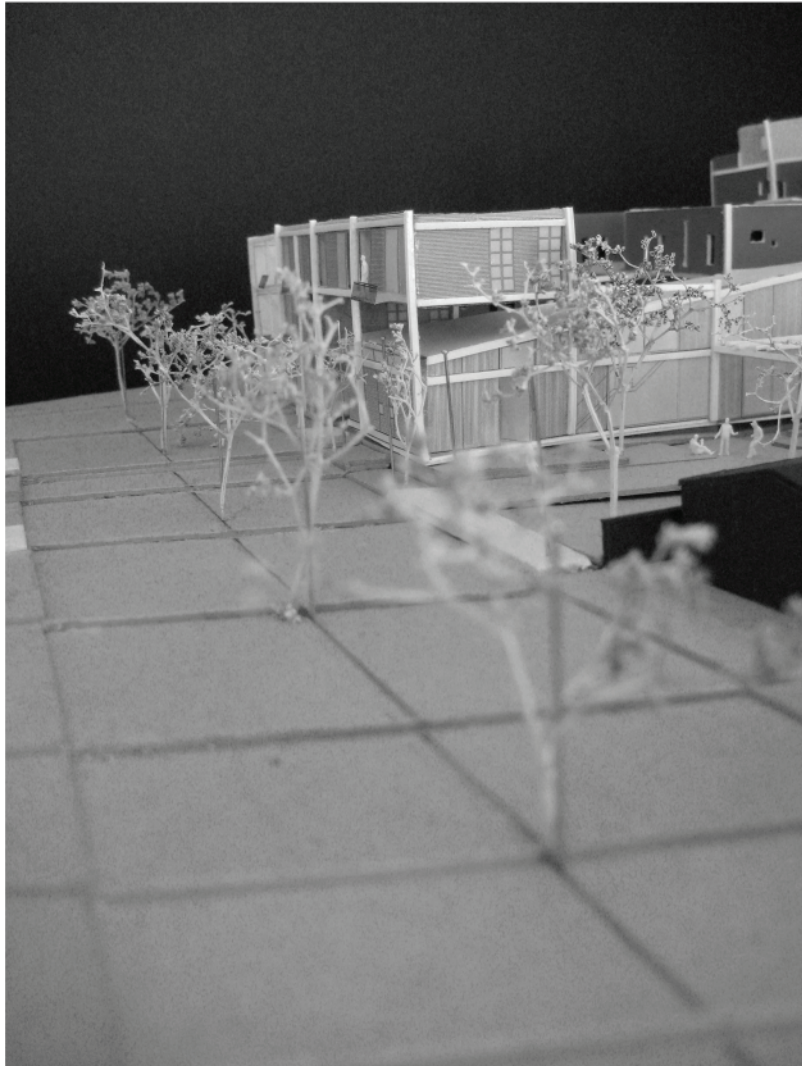


The Corner of 14th and De La Rey streets serves as a main public gathering point or permeable edge for the community linked to pedestrian and transportation routes. The street edge marks a public meeting point, trading point and bus shelter/courtyard, which serves as the necessary breathing space for commuters. Ground floor retail and workshop rooms above, re-inforce the scale of the high street, and, define built edges along the development spine. Furthermore, street furniture, wind resistant trees and landscaping, propose to define public spaces.





De La Rey Street and the re-introduction of elements such as colonnaded walkways, changes in the level of the ground plane, projecting balconies and low walls to form transitional spaces which separate the most public areas from private spaces.



The planting of a row of trees in the centre of the road on 14th Street re-defines the street as a prominent route in order to re-instate the street as social space for the community. Such green links form part of a development framework to re-weave the site into the existing urban fabric and to re-inforce existing pedestrian routes.

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