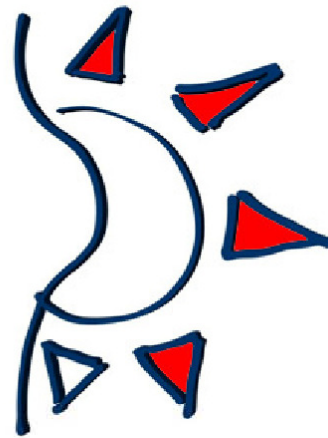


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## Problem Statement

*Cities are alive because people live, work and die there (William, 1990:22).*



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(Figure 048) Daily shopping in Maraba shopping complex (Author, 2009).

## *Can Architecture, Planning and Art serve as tools to strengthen communities?*

The thesis proposal is a *Trader's Centre for Arts* which will address skills and education development in the Marabastad area.

*Can a new skill being introduced into a community such as Art help in facilitating the transformation of a new Marabastad?* The facility will train craftsmen who will then sell their products to local and tourist markets. The future of Marabastad can also be improved by promoting a *compact* and mixed-use neighbourhood for the area. Marabastad has neither proper educational facilities for the greater community, nor adequate infrastructure; site visits confirmed that there are insufficient social gathering spaces (this was before the construction of the Jazz Centre had begun). After the completion of the Jazz Centre the area will be improved but the need for job creation will still exist. The development of the proposed new facility should prove to be economically viable and beneficial to the entire community.

Therefore the proposal should constitute a necessary step in reconstructing Marabastad in order for it to become a self-organising and self-financing neighbourhood. The first step would be to address skills and workforce shortages, as this would promote growth in the area. The thesis document will explore the possibility of whether architecture, planning and art can serve as tools to strengthen communities.

**compact**, *adj., v., & n.*: 1 closely or neatly packed together. 2 condensed (*Concise Oxford English Dictionary*, 1995).



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The proposal promotes a compact environment to increase densities and encourage urban systems to develop. Compaction of the city would be one way to generate small-scale economic growth and this document supports the ideology of improving the local economy. The more compact a system, the greater the range of services that can easily be reached and supported on foot (Dewar & Uytenbogaardt, 1991).

Although Marabastad is essentially a transport hub and a business platform, its most important aspect is its people. Many are commuters who set up their businesses on the sidewalks; their main clientele are the very commuters who board the trains and taxis on their way to work in the CBD. Marabastad also has a varied history and memory which means that it has the opportunity to target the tourist market. The economic consequences of the Apartheid city has left a huge scar on the people of Marabastad. This scar is severe as there is still a huge imbalance between the rich and poor people of Tshwane. Skills development and education would bridge this economical imbalance. The need also exists for a viable business strategy, and by educating tourists and locals, a facility such as the Trader's Centre for Arts can serve **as a repository for the memory of the area.**

**education**, *n.*: 1 the act or process of educating or being educated; systematic instruction. 2 development of character or mental powers. (*Concise Oxford English Dictionary*, 1995).

**What**– Trader's centre focused on skills development in the area.

**Why**– Shortage of skills within the community, poverty, the lives of the community members needs to be improved.

**When**– The proposal is designed to be implemented into the current Marabastad context as well as including the proposals and zoning plans of the 2009 Marabastad Groupwork framework.

**How**– The proposal will be built as part of the Tshwane Metropolitan Municipality's community development plans for the rehabilitation of the Marabastad community.

**Where**– The proposal is situated just south of central Marabastad on the previous site location for the PUTCO bus company which has relocated to Roseville.

**Who**– The facility is designed for the informal and less fortunate members of the Marabastad community.

**Product**– The facility will produce works of artwork, pottery, carpentry, mosaics, sculpture, african handicrafts and beadwork, music training, computer literacy, computer aided design workshops and business skills training. The products sold at the centre will be hand crafted by disadvantaged community members who have been given a platform and opportunity to develop their skills and make a living at the centre.

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(Figure 049 & 050) The Self-Help Skills Training Centre. (Author, 2009).

## *The client + sources of funding*

The facility will cater for skills development and will also provide facilities for local artists. It will encompass crafts, business skills, carpentry and the arts. It is hoped that the City of Tshwane Metropolitan Municipality will give the first initial injection of capital into the project and after that it would become a self-financing proposal through other sources and markets. Since the development focuses on skills training in crafts and arts, there are numerous other possible sources of independent funding such as: the Accelerated and Shared Growth Initiative of South Africa (ASGI-SA), DAC (National Department of Arts & Culture), National Arts Council of South Africa, AFFA, Africalia, African Cultural Heritage Trust, Arts Alive, Arts and Culture Trust, ARUP, BASA (Business and Arts South Africa), the National Heritage Council and numerous other private sector donors.

## *The needs of the area*

Housing and the integration of mixed uses would be beneficial to the community as well as a skills development proposal within the area. There are homeless people as well as immigrants living in Schubart Park and Kruger Park, a situation which poses a security risk. To create a compact neighbourhood people need to live in the area, and densification will help rejuvenate it and bring it to life. However, the people moving in to the area need to be skilled in order to help strengthen the community.

The Self-Help Skills Training Centre (figure 049 & 050) on Proes Street is one of the existing skills development initiatives in the area. It caters for the following: typing of letters and documents, writing a thesis, design and printing of letterheads, photocopying, faxes, business plans and typing of CV's, as well as training in computer repairs, computer courses and how to run a business. However, there are still no tourist information centres, cultural facilities and facilities of an arts and crafts nature. If the *Trader's Centre for Arts* were built, jobs would be created for the locals who could become guides who can relate Marabastad's rich history and memory to tourists.

To the south of Blood Street lies abundant vacant land which is under-utilised. The PUTCO bus company leases this land and parks its busses there. This creates a great barrier between Marabastad and possible future developments. After an interview with a City of Tshwane representative, it was

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discovered that the municipality is set to terminate PUTCO's lease agreement as there are plans for the land. Marabastad is not a big community and can benefit from utilising this vacant land, which is important for its growth and for connecting it to the rest of the city. The current area is subject to decay, poverty, unpleasant odours, dirt and the general unsanitary hygienic standards of the area. This is because there exists no proper planning, funding or services which aid the community as a whole. The Tshwane municipality needs to serve this part of the city for the betterment of the entire city. After a site inspection it was brought to the author's attention that the municipality needs to provide sanitation facilities and public ablutions for the people. The proposal would encourage the upgrading of the public spaces of Marabastad such as all the streetscapes and green areas.

The streetscape should be properly defined with street furniture, paving patterns and attractive materials. A public square or courtyard where people can relax could possibly be centred within the scheme. Marabastad also experiences stormwater problems and there are no transitional spaces within the area. The quality of future developments and architecture needs to be improved and building guidelines need to be enforced in areas of which the zoning is undetermined.

It was also discovered that the majority of the land claims in central Marabastad have been approved by government; hence the land is now owned by the people. This would encourage owners to move into Marabastad in future and the proposed new inclusionary housing scheme to the south of Struben Street will also create higher densities in the area. It is up to the people of Marabastad to improve the urban fabric themselves as they own the land now. This would be a long-term process (Alexander, 1977).

The new housing development is proposed to have 750 residential units; these units are said to be part of an Inclusionary Development Scheme and it can be assumed that it would cater for different income levels and different races living together. This brings a residential component to the scheme located far south of central Marabastad.

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## ***Job Opportunities***

The proposal will target the local and tourist markets. Skills training will be available to all community members. After a person has acquired or developed a skill, that person will be given the opportunity to sell his or her products to markets at the facility. The centre also targets local artists and would invite new and upcoming artists and local authors to apply their skills at the centre. Musicians can also benefit from using the facility and a music studio is included in the development proposal.

## ***The requirements of a Trader's Centre for the Arts – Brief and Programme:***

The facility designed for this dissertation integrates several briefs fundamentally divided into units: an arts and crafts facility, retail trader's stalls, and residential spaces (which can also be rented out to educational sectors sponsoring visiting lecturers and professors at the facility). The design of these different briefs also corresponds with the author's understanding of a 'compact environment' which integrates and promotes mixed uses within one area. Overall, the Trader's Centre for Arts should be incorporated easily within the context of the Jazz Centre which it overlooks to the north-east. With this in mind, sufficient parking areas need to be provided to cater for persons visiting the Jazz Centre when a concert is being held. The facility proposes basement parking as well as surface parking. The multi-functional surface parking space can also be used as a *weekend trader's market*, in which case visitors can use the basement parking. The *weekend trader's market* can also host music events.

## **Brief and Programme: Trader's Centre for Arts:**

### **Basement Floor Plan:**

Total floor area (excl. ramp & rooms)	3250.5m <sup>2</sup>
Grey water pump room	39.4m <sup>2</sup>
Water reticulation pump room	39.4m <sup>2</sup>
Art Department storage	168.2m <sup>2</sup>
Trader storage	29.5m <sup>2</sup>
HVAC	31.3m <sup>2</sup>
Solar battery room	29.5m <sup>2</sup>

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## Ground Floor Plan:

Pottery workshop	275.6m <sup>2</sup>
Tourist Information Centre/Book Store and Kiosk	138.2m <sup>2</sup>
Art Workshop	194.9m <sup>2</sup>
Gallery	551.6m <sup>2</sup>
Product packaging department	193.4m <sup>2</sup>
Ablutions/kitchen/bin area	66.3m <sup>2</sup>

## First Floor Plan:

Internet café/I.T. room/Printer & copy room	96.4m <sup>2</sup>
Poetry and literature room	85.8m <sup>2</sup>
Carpentry and furniture design workshop	285.9m <sup>2</sup>
Public sculpture design workshop	241.6m <sup>2</sup>
African handicrafts and motifs studios	171.9m <sup>2</sup>
Art studio 1	149.7m <sup>2</sup>
Art Studio 2	184.2m <sup>2</sup>
Mosaic design workshop	173.1m <sup>2</sup>
Music studio	98.9m <sup>2</sup>
Ablutions/kitchen/bin area	99.5m <sup>2</sup>

## First Floor Plan:

Unit A	139.2m <sup>2</sup>
Unit B	116.8m <sup>2</sup>
Unit C	52.4m <sup>2</sup>
Unit D	104.2m <sup>2</sup>
Unit E	112.5m <sup>2</sup>
<u>GRAND TOTAL</u>	<u>7120m<sup>2</sup></u>

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(Figure 051) South African Artist Andrew Walford demonstrates his artistic talent on a wall panel (Andrew Walford, 2009).

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