

# JOURNAL

# AUDIO

This section includes all knowledge obtained from listening to various voices of the people of our city.

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## 1. Current Reality: Parameters of the City of Pretoria, Sunnyside and Site

Gauteng is the smallest province of South Africa but forms the core of its economy. Johannesburg and Pretoria are the intersectional nodes of various cultures, backgrounds, industries and businesses, radiating a ceaseless energy for development. Although there is a great need for development in Pretoria, it is mostly pushed aside due to political issues. The Government will rather address rural needs than urban, for the urban demand is so great that initiatives may instigate a war of more demands.

A unique situation exist in Pretoria that contrasts with that of other South African cities. The central business district (CBD) is slowly being drained of all urban energy. Activities such as job and retail opportunities, as well as transport and services, have filtered towards the east, white decentralization takes place to the west. Due to political change, urban nodes on the periphery and residential expansion that took place over an extended period of time, Pretoria has become a stage-dynamic during the day and bare at night. Rem Koolhaas stated:

*" It is very difficult to represent diversity. Basically there is the model of the mosaic: a mosaic is a larger whole of what is composed of a series of smaller fragments. But a mosaic in itself is a meaningless thing. A mosaic becomes significant once it represents something, whether it be an idea or value, or at least an image. Perhaps we could compare the European mosaic to a kind of digital screen, which shows incredible tonal richness yet resists congealing or cohering into a single image...I would say it is essential that our generation find a way to address what a European idea could be." (MULTIPLICITY, 2002: 226)*

There exists a great necessity to address the African mosaic in all its diversity. We need to understand what we are going to become. South Africa is cluttered with international building styles that have no relation to our unique nationality. Our building aesthetic must be a cultural endorsement of our own identity.



Presently Pretoria is implementing a new building aesthetic by the initiation of the Inner City Spatial Development Framework (ICSDF). The intention is to re-establish the CBD as the heart by plans and policies for management concerning modification and development. With an extensive urban framework programme, the Nelson Mandela Development Corridor (NMDC), is reuniting the eastern residential wing with the CBD. This address the need for densification of the spine and creates a pedestrian friendly environment linked to public interactive space and appealing social activities that are fully functional and supported by a reliable public transport system.

Sunnyside is saturated with disadvantaged individuals. The lack of environmental care and viable urban functions have resulted in vast degradation of this district. Thousands of illegal immigrants infiltrate the porous borders with the inherent mindset that the city will provide the answer to their dreams. These dreams are soon shattered when they are faced with the harsh reality of unemployment. On the street they make a living by selling sweets, guarding cars and begging. The benefits of these activities soon lead to a thrust into the field of drug trafficking and prostitution. Esselen Street finds itself in the centre of this battle. The Rainbow Vice (sex work, drugs and gambling) brings crime and stigma to the area. This results in an avoidance of the neighbourhood where feasible economic and social input are concerned. This result is slowly transformed by the Esselen City Improvement District (ECID), with the constant cleaning and surveying of the streets by the police during the daytime . But at night... it is left to the vagrant.

The chosen area on which the dissertation focuses is the Oeverzicht village. Gerard Moerdyk Street is lined with beautifully renovated historical buildings that reflect the rich heritage of Pretoria. The Breytenbach Theatre and the MOTH Club bring great cultural significance to the area. In the past the area was used by Spoornet to accommodate railway workers. Presently the Council has relaxed the regulations concerning these buildings and new architectural interventions are authorized to promote this Art Village as a revived cultural node. There is a lack of office space, retail, and cultural activities in this area.

## 2. Problematique:

### Statement

In Sunnyside the greatest concern is crime and lack of job opportunities that result in a high unemployment rate. Street children, sex-workers and addicts line its corners. Residential flats and hairdressers are modelled into brothels, cell and pawn shops are drug distribution points, street furniture becomes beds, and parks are playgrounds for sex-offenders. Crime is survival. Fear causes the elderly to isolate themselves from society, and the young resort to self-entertainment such as "sex for support", in order to provide cash flow for life's necessities. After school and work, masses of people spill into the streets with no creative form of entertainment, which is a significant requirement for this community.

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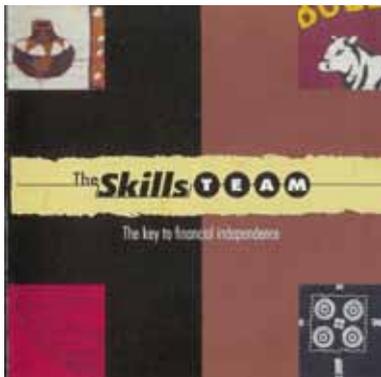
We as a society must address our own demons. What is preventing skilled individuals to help uplift their own community? The author envisions a society of young individuals at a graduate level infiltrating the streets as part of the completion of their studies. This may include the development of workshops to provide entrepreneurial practice and the training in basic skills in order for the community to become self-supporting.

The Tshwane University of Technology (TUT) has renovated the MOTH Club to house a Film School. The site for this discourse is adjacent to the MOTH Club. Currently the site demands to become a catalyst for development. A building intervention will counter act the backyard quality that is prevalent. Yet urban mass is not purely the solution; it must include a system of educational entertainment that promotes public interaction and appropriate responses to context. This landmark site (as identified by the NMDC) will attract attention to a rich area that has become forgotten. A visual and physical axis will link public spaces to Esselen Street, and the vibrancy that exists there can finally spread.

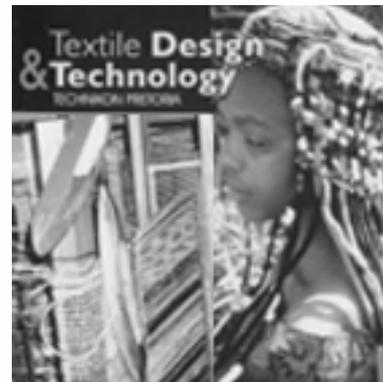
The Breytenbach Theatre has hosted many functions through the decades. Following this multifunctional sequence, a space that will encourage diverse expressions of South African Culture through permanent and rotating exhibitions, workshops and training programmes of different forms of textile art, will support this idea. A place will be provided where people are encouraged to experiment with new media and find inspiration and stimulation to enforce skills development. A society of people that is committed to get the community involved will be established. The neighbourhood presents promising economic activities with the retail aspect of Sunnypark, the commercial activities in Esselen Street, and the cultural heritage of Oeverzicht. The proximity of all these interactive nodes provides energy that can be channelled to shape a powerful expression.

### Corresponding Components of the Development Problem:

Address the lost space in Oeverzicht. Assure improved quality of life and economic generation by the advancement of feasible and profitable skills development programmes, social upliftment, cultural identity and job creation. Attend to the exclusion of the natural environment; encourage permeability, courtyards and pocket parks. Crime control; provide activity planning and passive surveillance



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### 3. Client: The Tshwane University of Technology

According to their official web site [www.tut.co.za](http://www.tut.co.za), TUT's **motto** is that they empower people. Their **vision** is to be the **leading** higher education institution with an **entrepreneurial ethos** that promotes **knowledge and technology**, and provides **professional career education of an international standard**, which is **relevant** to the needs and aspirations of **Southern Africa's people**.

Their **Mission** is to create, apply and transfer knowledge and technology of an international standard through cooperative professional career education programmes at undergraduate and postgraduate levels; to **serve** and **empower** society by meeting the **socio-economic development needs** of Southern Africa through the fruits of their teaching and skills of their staff and students; and also to implement **one community service or development programme per faculty per annum**, based on the teaching and learning of the faculty.

*"To deliver competent graduates with an entrepreneurial focus who actively contribute to the economy and society."*

#### Department of Textile Design and Technology

The Department of Textile Design and Technology provides the pre-graduate level students with specialised training in the concepts and construction of textile design, and their application to meet specific requirements. Students acquire theoretical and technical skills in weaving and silkscreen printing that provides the basics of textile construction. Computer-aided design offers an innovative channel for creating, displaying and reproducing designs. Students discover that this flexible tool enables them to explore various aspects of design in a more efficient and creative way. The fourth year of study allows students to specialise in a field of their choice. This flexible approach gives students opportunities to explore their own aspirations, in order to become independent professionals. New workshops for the students' entrepreneurial projects at postgraduate level are a basic new requirement.

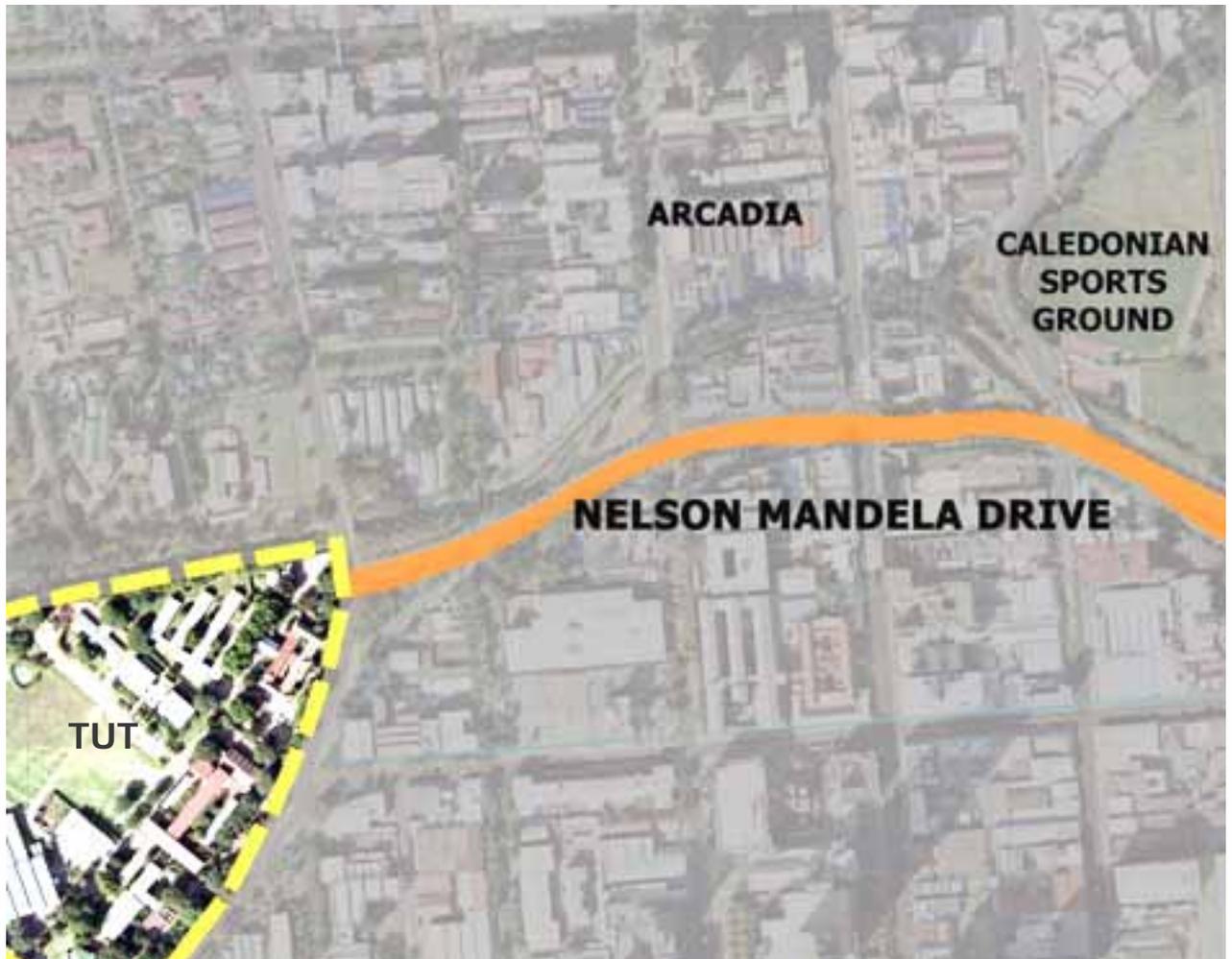
At present TUT utilizes the African Window Museum as exhibition space for the industry to view their designs. Students and personnel do not find the building appropriate for it cannot accommodate the different installations designed by the students. The ceilings are too high for attaching the products and lighting requirements are inadequate to display to fullest potential.

#### The Skills Team of the Department of Textile Design and Technology

Their mission statement:

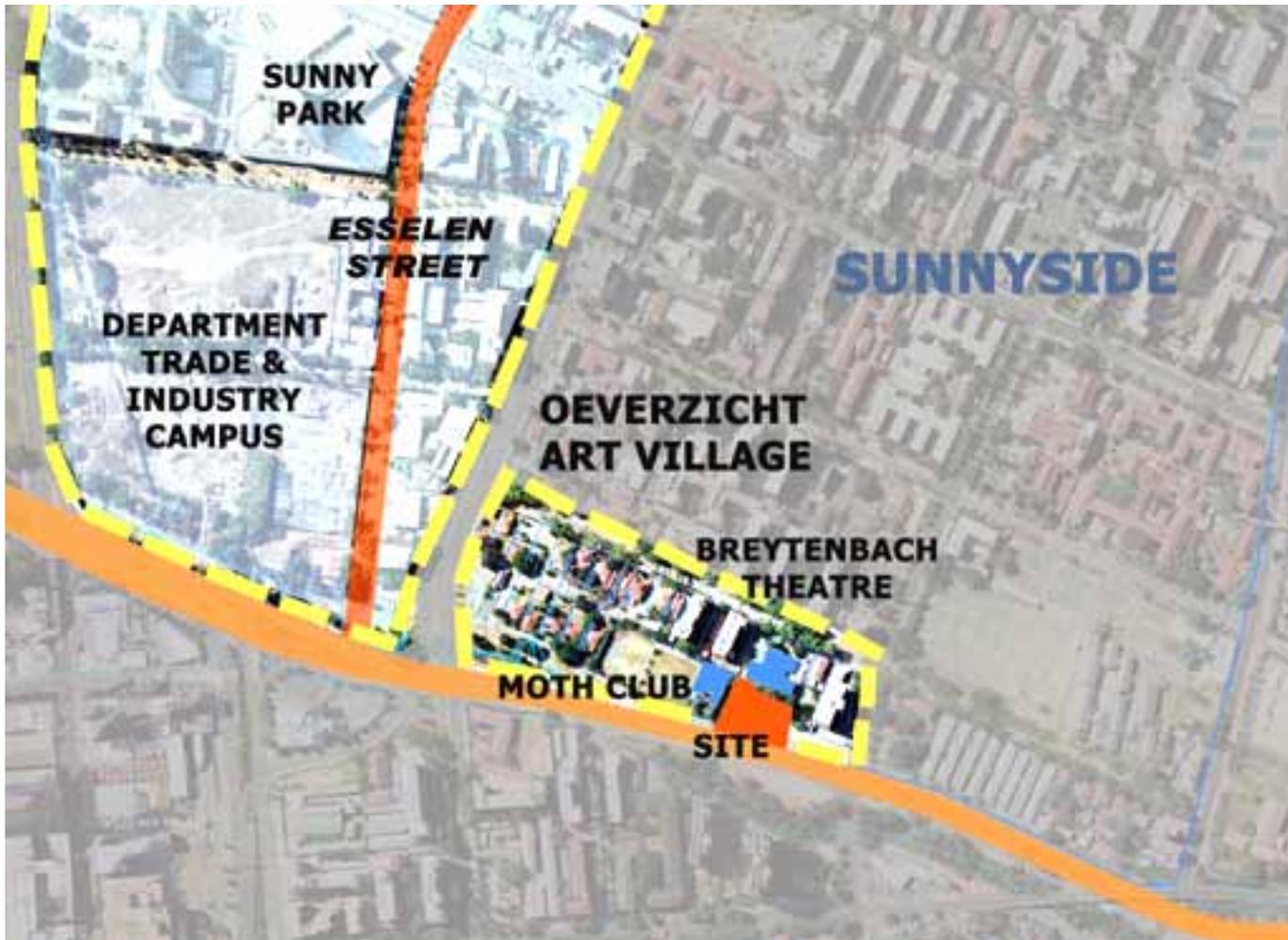
*"South Africa is a country of opportunities, yet many members of disadvantaged communities experience poverty and unemployment. The necessity to create employment opportunities is now greater than ever, and it is imperative to provide the unemployed with suitable training. Education and training are universally known to be long term solutions for eradicating income deprivation and for expanding human capabilities." (TUT 2004)*

The Skills Team provides appropriate textile-related training and aids the upliftment of disadvantaged individuals. Their training in skills transfer allows them to take education outside the establishment. The workshop modules adjust to each customer's needs. They function in the following manner: the needs of the group are established through analysis and evaluation; they revise and upgrade the group's existing skills and aid in product development strategies to improve the quality of the product. Research on market and current trends enables the development of equitable products. Help is provided with the initiation of new projects. The provision of consultation and subcontractor services facilitates the growth of the projects.



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The need exist for a facility that provides the appropriate services in order to assist students to be more successful in the following projects: papermaking, batik and resist methods, embellishment, sewing, embroidery, silkscreen printing workshops, recycling workshops, knitting and weaving. Currently students travel to different places; this will continue, but a permanent base for them is needed. The Sizakele Craft group (trained by the Skills Team) has received a contract from Woolworths to make a thousand bed linen sets at a rate of 100 per month. A Pretoria-based facility will accommodate the group to allow economic expansion.



## Resources

Alice Grobler, coinitiator of the Skills Development Team, is currently managing the Sizakele Craft Centre in Cullinan. This small factory is renowned for its batik textiles and contemporary African designs on fabric. The team obtain most of its resources from the surrounding rural areas. A collaborative effort can be made to provide the Textile Art Centre with different sourced materials from rural areas. This will not only utilize the existing links, but will increase the demand on rural production programmes, thus promoting income and job opportunities. Students will have to be responsible for obtaining their own materials, but community projects will have to be funded.

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## 4. Architectural resolve: Strategic aims

The proposed building aims to provide TUT and the community of Sunnyside and the required baseline criteria of an educational facility, and to improve the urban fabric with a new sustainable structure that endorses and enhances skills development. A variety of functions will promote learning and economic growth. The facility will not merely fulfil TUT's requirements, but can collaborate with local schools and shelters for after-school or weekend classes. A job creation programme will provide local women and men with skills to produce products for the shop, local art village and the Breytenbach Theatre prop-shop on a permanent basis. The exhibition space will place the facility in the public spotlight and encourage participation.



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The building will entail the planning of an educational system consisting of:

- 1 The incorporation of the Oeverzicht Precinct
- 2 A permanent exhibition component that documents the history of African textile art
- 3 A rotating exhibition space for travelling exhibits (national and international clients), resident artists, TUT students and the community
- 4 Studios for graduate students'
- 5 Workshops and training spaces for weaving and silkscreen printing
- 6 Conference and class spaces
- 7 A trade area selling art, bags, clothes, umbrellas and homewear objects created by local artists and the community
- 8 An coffee shop
- 9 Office space required by the NMDC

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## 5. Funding Strategy

**The Council for Scientific and Industrial Research (CSIR) Craft Development Initiative:**

*"The Cultural Industries Design Unit strives to create sustainable income for South African SMMEs through design and design-related activities; to preserve and activate heritage skills and indigenous design knowledge for economic gain, and to provide innovation through creative product solutions." (www.csir.co.za 05/03/05 )*

The Craft Development Initiative function as a development collaborator with communities to enable their economic empowerment. Suitable technologies are conveyed to improve the use of indigenous knowledge and resources. They promote the production of crafts at a souvenir level, applying local crafting techniques adapted to modern designs. local and international markets are targeted.

### Objective: An urban Gauteng initiative

The CSIR started to generate income initiatives in 2000, targeting the industry's greatest needs . Working together with the Department of Arts and Culture (DAC) and the Department of Science and Technology (DST), it instigated a number of poverty alleviation schemes, amongst them the CSIR Craft Enterprise Development Unit (CEDU).

In 2001 President Thabo Mbeki initiated the Integrated Sustainable Rural Development Programme (ISRDP) and the Urban Renewal Programme (URP). The DST has a Technology for Poverty Reduction Programme that allows the transfer of technologies to address the challenges that unskilled individuals and communities face each day. It assists in the manufacture of products and that provides sustainable sources of income. Independent and self-reliant communities are established to improve food security and enhance quality of life.

The CSIR appointed suitable agents that visited the different South African provinces and local municipalities to identify groups of skilled communities. Designers and trainers collaborated with these communities to enhance their existing skills and create their own initiatives. Five of the projects formed part of the Woolworths design indaba. Woolworths worked in collaboration with Sebastian Conran of the Conran stores in London, New York, Paris and Tokyo. Together they launched a vibrant African Homeware range. This scheme established a link between crafters and the leading retail industries. The Skills Team from TUT and their groups are qualified to be included in this programme. These types of opportunities and methods of exposure will hopefully ensure a working collaborative.

# Creative Africa

PHOTOGRAPHS BY PETER WHITE

The idea of a totally locally produced range of beautiful contemporary homewares was born at the 2003 Design Indaba when leading retailer Woolworths met with Dr Terence Conran, well known international designer and founder of the Conran shops. His son, Sebastian, also a respected designer and enthusiastic supporter of South African design acted as creative director for the project. He teamed with the local artists selected to ensure that all elements in the range - from woven items to ceramics - embodied the spirit of the project. These are just a few of the designers and craftsfolk who participated.

International designer Sebastian Conran teamed up with Woolworths to bring out a range of stunning homewares created by talented local designers and crafters

Striped cushion (R225) and throw (R590)

Two placemats (R59.95)

Slippers (R50)

Slippers (R50)

Slippers (R50)

CSIR

The CSIR has been training groups of women in craft work for over four years. The hand embroidery talents of women crafters from Tsammarani Textiles in Mooketsi village were used for this project. This involves Tsonga and Shangaan beading was created by projects from Tsammarani and Malatje villages in the Limpopo Province. Another six villages in Murrumbidgee and Mandlenke in the Eastern Cape collaborated to create the traditional Thosa method of decorating baskets with shell and machine stitching. Most of the craftsmen live in very remote areas and have never been inside a Woolworths store. The CSIR is assigning trips for them to enable them to experience the context of the products they are making.

Mungo Design

Based in Stellenbosch, Mungo Design actively supports skills development and community upliftment projects. It is run by master weaver Susan Hidding who shares her passion for creating exquisite, individually loomed natural fabric, dubbed ZuluZen. Mungo Design uses fabric for cushion covers and throws based on a traditional base cloth to which beads, tapes and embroidery were added. 'In this instance we have improved the quality of the fabric itself and added a hint of contemporary colour and design according to our brief from Conran,' says Hidding. 'The company outsources cut-make-and-finish projects to local women living in the Cango area with whom Hidding has shared her skills.'

Ngwenya Glass

Based in Swaziland, the glass blowers at Ngwenya Glass turn recycled coke bottles into beautiful glasses. Sibusiso Mlungu, a master glassblower who learned this ancient craft in Sweden, is one of 70 glassblowers and their families who are supported by Ngwenya Glass. The people of Swaziland are encouraged to collect bottles as part of an ongoing recycling project and the company works with local schools on environmental awareness. [www.ngwenyaglass.co.za](http://www.ngwenyaglass.co.za)

Gone Rural

Started as a small farm business, Gone Rural is now a collective of around 650 Swazi women who produce colourful placemats, coasters and table sets. Workers are often the sole earners in their families and those involved have an average of eight dependants many of these being ACD orphans. They harvest the grass from the fields, dye it and then weave the products in their homes. Revenue from each piece made can lead a child for 20 days. [www.gonerural.co.za](http://www.gonerural.co.za)

Handmade recycled glass vase (R195)

Source: The Conran Africa range is available at selected stores. For information phone Tina Potgieter on 021 407 2532 or visit [www.woolworths.co.za](http://www.woolworths.co.za)

18 8 & 9 APRIL AND HOME, JANUARY 2005

24 GREEN AND HOME, JANUARY 2005 17

## Investors

### The Arts and Culture Trust (ACT)

This is a private sector programme consisting of other donors such as: Business and Arts South Africa (BASA), Department of Arts, Science and Technology (DACST), National Arts Council Lottery Initiative (NACLI), Vodacom and Nedbank. Their aim is to expand the financial support available to artists and crafts people by means of corporate and international donations, fundraising events, and capital investments in support of novel sustainable projects that contribute to indigenous arts and culture. ACT provides funding for various projects including literature, dance, music, theatre, community art, art management, arts education, museums and heritage.

### The Department of Trade and Industry (DTI) and the National Cooperative Association of South Africa (NCASA)

This department provides support for cooperatives through a programme that allows training and education in the specific area in which it operates. Cooperatives can be formed in any section of the economy: agriculture, manufacturing, retail, construction, transport, textiles and clothing, information and communication technologies.

### The Tourism Enterprise Programme (TEP)

This programme provides small, medium or micro enterprises (SMME) involved in tourism to expand through workshops helping them to identify the best business opportunities, connecting them with service providers, and providing access to professional services involving financial, business, technology and market planning. It also shares the costs involved in training and technical assistance.

### The Department of Environmental Affairs and

## Tourism (DEAT)

This programme was especially developed for youths, women and disabled individuals. It provides the opportunities for the community to set up stalls at information and cultural centres where it can sell crafts and food. A training programme of tourism related jobs provides the people with hospitality, craft manufacturing and tour guiding skills. Waste recycling after cleaning up the areas also provides job opportunities.

## Users

### The Eskom Due-South Craft Route Project:

The Due-South Craft Route Project is a nationwide expedition that recognizes and publishes a variety of skills and products produced by South African craftsmen and women. Its aim is to discover and promote the needs of craft communities and create a sustainable market for them. The team personally visited the communities and thereafter compiled a travel map that will provide tourists with a guide to mainstream sites. Its statement is to select projects that respect the environment and prove to be sustainable.

Due-South 's offices are currently located at Black Moon, Hatfield. It needs new offices and a small-scale meeting/conference facility.

## Other parties

- TUT postgraduate students.
- Local Community: Inhabitants of Sunnyside
- CMR Vos Street Community Centre: Its skills training programme presents courses like beadwork, embroidery, curtain making and clothing manufacture, which are at present conducted by the Department of Labour.

- conducted by the Department of Labour.
- There are 24 unemployed individuals that are receiving free training. The current facilities are lacking; a larger well equipped space is desperately needed.
- Crimion New Life Centre; Day-care drug rehabilitation centre for art therapy and income generation.
- Ebenezer Community Aids project for art therapy and income generation.
- UNISA: Khanga project

### Khngas

A khanga is a rectangular cloth that is wrapped around the body or head. It can also be used a throw for homeware applications. UNISA's Unit of Social Behaviour Studies in HIV/AIDS and Health, and the Department of Textile Design and Technology worked together to form a HIV/AIDS awareness program through this fashion accessory.

The U.S Mission's Khanga exhibition at the Athlone stadium was the main event in the Cape, for the World Aids Day in 2004. The exhibition and fashion show proved to be a great success by creating an uproar in the community. The red and white theme of silkscreen printed pictures is an effective tool to communicate with illiterate people. The pictures tell stories of people attracting the virus and then explain the possible outcomes that exist for their future. It shows that the right treatment can lead to a fulfilling life and not a death sentence. People started talking about how the Khanga got to the heart of the community. They resonate with African styles of sashaying down the street, worn around the waist, head and to carry babies.

UNISA received numerous requests from health workers and organisations for the production and spreading of the Khngas as a more effective way

to create awareness of HIV/AIDS. The silkscreen workshop can contribute to this effort and become a production facility for this purpose.

### Recall

- NMDC is a spine of opportunity and renewal linking the degraded CBD with the residential west.
- Esselen Street's vibrancy need to spread to the surrounding areas.
- Tshwane University of Technology's Textile Department needs more space for postgraduate studies and community development projects.
- The Skills Team programme promotes self-sustaining job opportunities that will directly address Sunnyside's high unemployment rate.
- The CSIR has various programmes of active skills development and educational initiatives over South Africa, and a Gauteng project will strenghten the Urban Renewal Programme.



1. Khanga silkscreen print