

chingoma

PRECINCT

A creative hub unleashing digital potential in Mbare
"An Urban Regeneration Project."



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April 2021

DECLARATION

I, Rufaro Jambwa ,**724485**, am a student registered for the course Master of Architecture [Professional] in the year 2020. I hereby declare the following:

I am aware that plagiarism (i.e. the use of someone else's work without 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. I understand that the University of the Witwatersrand may take disciplinary action against me if there is a 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.



This document is submitted in partial fulfilment for the degree: Master of Architecture [Professional] at the University of the Witwatersrand, Johannesburg, South Africa, on 2 April 2021.

Social media sites such as YouTube, Facebook and Instagram have given young people in Zimbabwe a platform to share their creativity and political ingenuity. The digital age has made it easier for individuals to release content that reaches a wide local and diaspora audience. Social media platforms have economically uplifted individuals involved, as they have a wider reach both in terms of clientele and markets. The most successful social media personalities have managed to penetrate the enormous high-density suburbs market mainly made up of unemployed youths. The design proposal aims to connect architectural space in the high-density suburbs with the new digital platforms that have become a source of income and livelihood. Since Mbare is home to most of the legends and upcoming artists in music, sculptural arts, and drama, it has been chosen as a place to build "Chingoma Precinct", a creative hub. The hub seeks to promote young people eager to work in front and behind the camera as well as another art medium. Although Mbare stands in its dire urban condition and has been embraced in its rich cultural influence from the practice of Nyau Society (Gule Wamukulu), elements of Jit music and a new era of Zimbabwean dancehall. Young people brought up in such an environment have found a calling in the Arts. It is fair to create a formal space that inspires and technically equips and refines. Their craft. Investing in young talent has indicated growth economically because social media remunerates for more viewership.

ABSTRACT

ACKNOWLEDGEMENTS

To my Dad
To The Jambwa /Muvevi Family
To Friends
To every individual who has contributed to this thesis

Thank you

To God through whom all things are possible

I thank you.

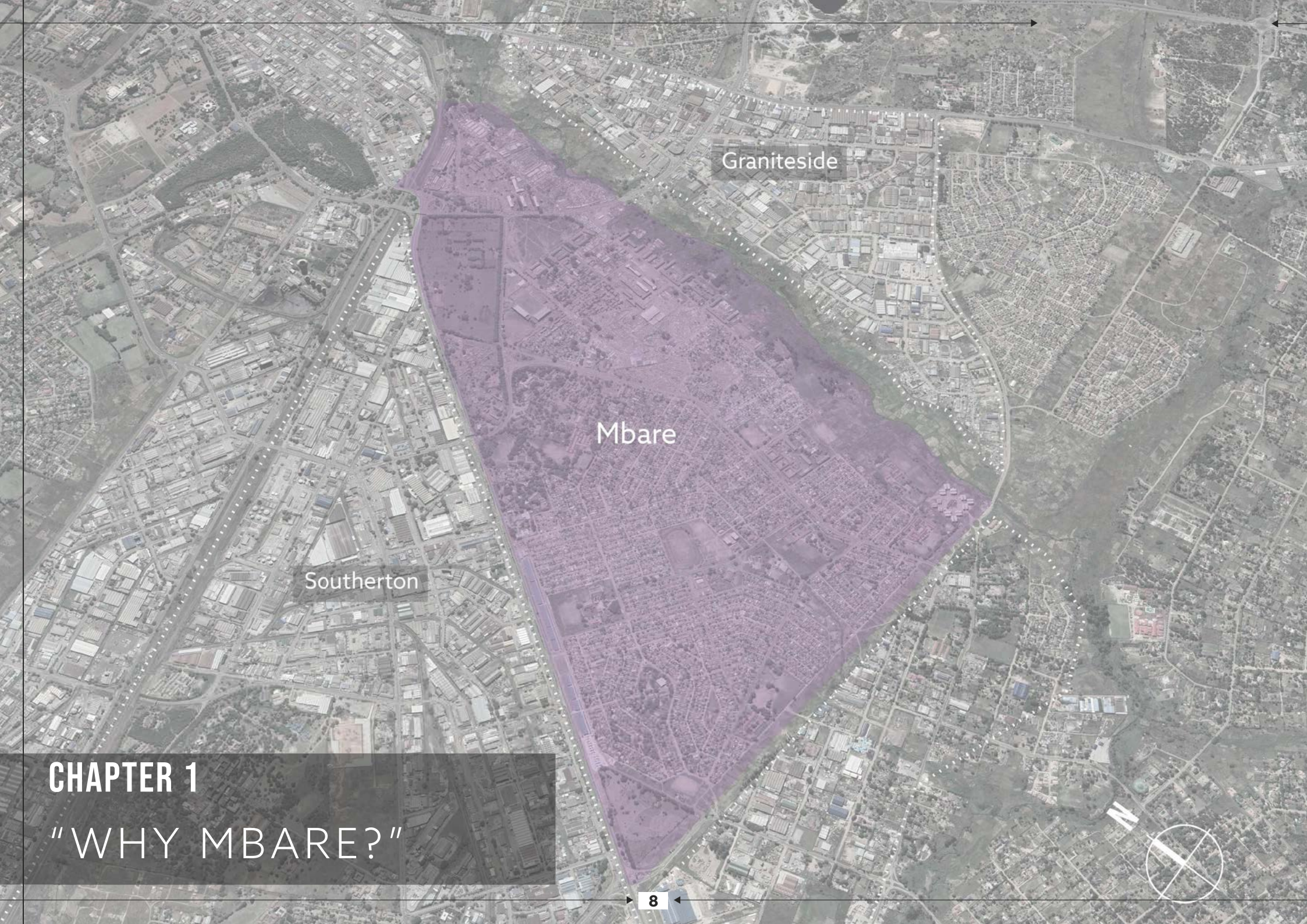
I dedicate this report to the memory of Dambudzo Jambwa

"It is what you apply yourself to, that matters, after attaining so much knowledge"

RESEARCH QUESTION

How can we create a space that aims to connect the high-density suburbs such as "MBARE" with the new digital platforms that have become a source of income and livelihood?

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Graniteside

Mbare

Southerton

CHAPTER 1

"WHY MBARE?"

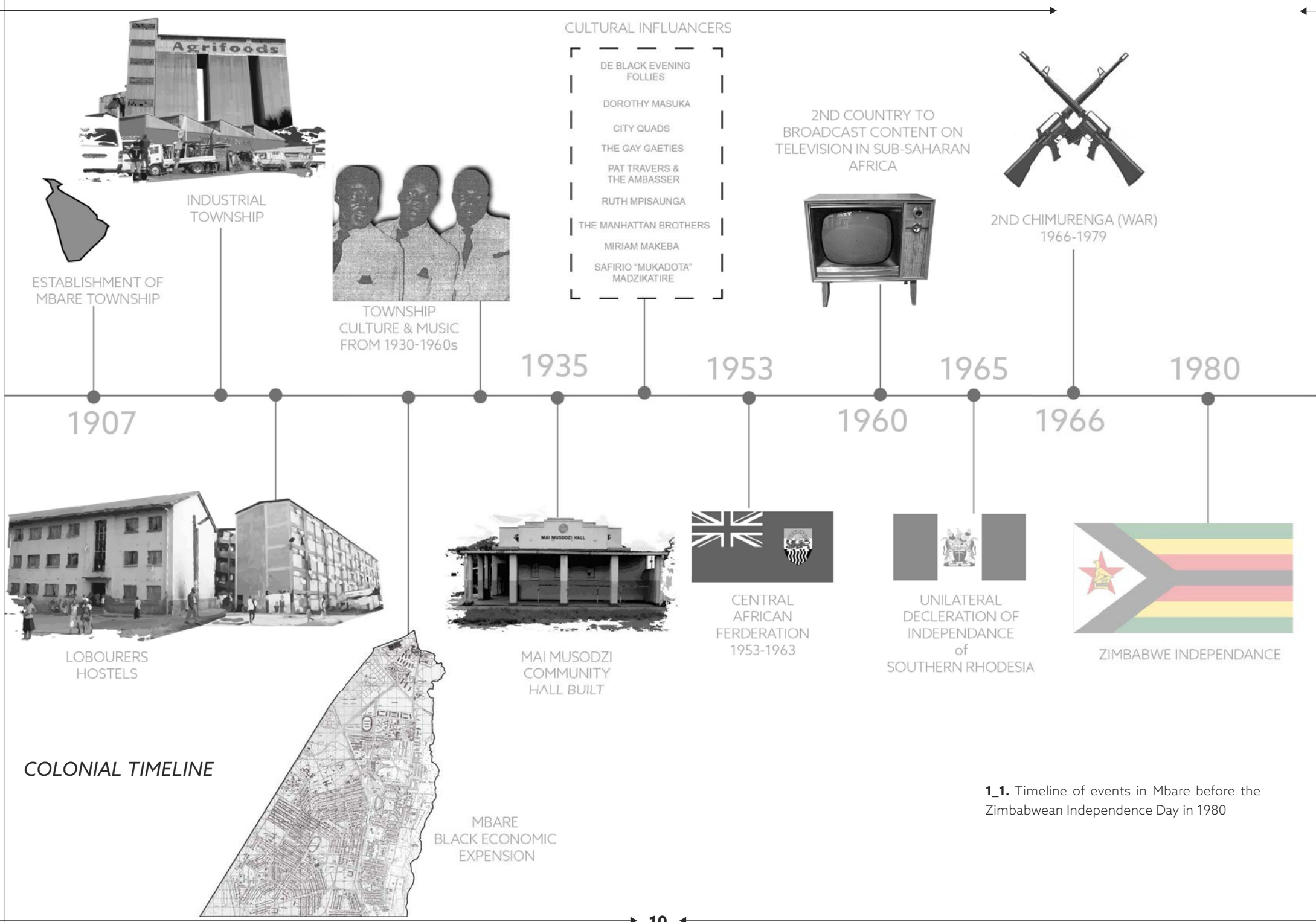
BACKGROUND

Mbare carries a rich past which influences the nuance of how the capital city of Zimbabwe, Harare became a huge economic-hub for Sub-Saharan Africa during the colonial era. It was a colonial city founded on the philosophy and practice of developing a city that enforced the law of segregation by the British Government (Chirisa, 2010). Mbare was the first township to be established in 1907 to accommodate native industrial labourers and domestic workers working for white people residing in the former city of Salisbury, now Harare.

The city attracted the local black people coming from rural areas to seek domestic and industrial employment. As Mbare expanded into an industrial capital of the **Central African Federation** (CAF), foreign black nationals from Northern Rhodesia (Zambia) Nyasaland (Malawi) migrated to Southern Rhodesia (Zimbabwe) to seek work as well. The rate of rural-urban migration and regional migration to Mbare increased causing pressure in providing accommodation for the labourers. According to the Native Location Ordinance, the government designed housing for temporary use where labourers would stay and eventually when they retire would have to return their homes in the rural area (Kamete, 1999).

Unfortunately, some of the foreign men working in these industries did not have the leverage to travel back to their respective countries once they settled. This explains the formation of a diverse multicultural community with descendants of various ethnic groups and dialects in colloquial speech.

Black and coloured people from various tribes and neighbouring countries coexisted together embracing each other's culture in the workforce. According to the Rhodesian Government's Natives Policy, there were no distinctions amongst African groups over their tribes and class hence why they did not consider providing housing that would separate them according to their cultural differences (Yoshikuni, 1997). The groups in their distinctive ethnicities grew, and some minorities worked towards upgrading their lives to leave the temporary hostels described as "prison-like" by journalist Lawrence Vambe (Turino, 2000). These hostels; Matapi, Shawashe, Nenyere, Matereri, and Carter House Women's Hostel, were inhuman and alienating. The colonial regime designed these hostels with disregard of seeing the labourers as people who deserve decent living conditions and restricted visitations from family and spouses.



ESTABLISHMENT OF MBARE TOWNSHIP

INDUSTRIAL TOWNSHIP



TOWNSHIP CULTURE & MUSIC FROM 1930-1960s

CULTURAL INFLUANCERS

- DE BLACK EVENING FOLLIES
- DOROTHY MASUKA
- CITY QUADS
- THE GAY GAETIES
- PAT TRAVERS & THE AMBASSER
- RUTH MPISAUNGA
- THE MANHATTAN BROTHERS
- MIRIAM MAKEBA
- SAFIRIO "MUKADOTA" MADZIKATIRE

2ND COUNTRY TO BROADCAST CONTENT ON TELEVISION IN SUB-SAHARAN AFRICA



2ND CHIMURENGA (WAR) 1966-1979



LABOURERS HOSTELS



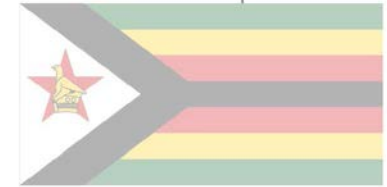
MAI MUSODZI COMMUNITY HALL BUILT



CENTRAL AFRICAN FEDERATION 1953-1963

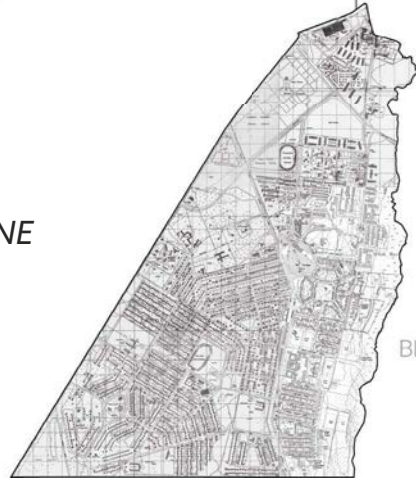


UNILATERAL DECLARATION OF INDEPENDENCE of SOUTHERN RHODESIA



ZIMBABWE INDEPENDENCE

COLONIAL TIMELINE



MBARE BLACK ECONOMIC EXPENSION

1_1. Timeline of events in Mbare before the Zimbabwean Independence Day in 1980

New developments were made to accommodate married couples since men and women were moving out of hostels was built. A reflection of row-housing developments called "Old Bricks" is seen between Rufaro Stadium and the commercial area; with four-roomed housing enough for a family of three to four people (Patel, Adams and Masarirambi, 1981). From observation the state interfered with the private welfare of labourers, restricting couples to have not more than two children living in the small space provided. This was a violation of the reproductive rights and disruption of the nuclear black family in the city. Now they would have to send their children to the rural area in the care of relatives. This was an intentional way to manage the population that resided in Mbare.

There was no sense of permanency as the conditions in the hostels were not desirable and no more additional developments were constructed to encourage the growth of black families in Mbare. The hostels were overcrowded and congested. People would travel often back to the rural area to visit and assist their families, build and invest their homestead and run businesses at Growth Points—shopping centres in rural areas. These conditions led Mbare to highly densify, offering opportunities in transport, trade and other small economic activities. The bus terminus along Ardbennie Road was a busy spot providing transportation to many other regions outside Harare from Mbare.

Formal commercial business, stores and the post office were conveniently built next to this bus terminus. The inception of Mbare evolving into an economic hub for black-owned enterprises had started.

As a result, more low-cost housing for working to middle-class natives who wanted a permanent stay in Mbare was built along Ardbennie and Simon Mazorodze Road (Patel, Adams and Masarirambi, 1981). Subsequently, there was a need to add more educational, recreational and health facilities on proclaimed farmland. Today the main arterial road such as Ardbennie Road is significant; as according to the past town planning schemes various services to the community were developed towards this route which was a link to the Seke Rd and Simon Mozorodze highways.



1_2. Depiction of one of the hostels in 2019 by Cindy Blankvoort.

CULTURE AND WOMEN

Women played a major role in the formal textile and food industry and commerce however vacancies were limited hence most women ventured into non-formal markets. One of the most popular markets was “Mbare Musika” where fruits, vegetables, natural medicine and arts were sold. The market has been a place of huge value to the community as it has empowered women to oversee their own business. However, there was resistance to the idea of independent and self-sufficient working women. There were misconception and mistrust over who could be working women in society since culturally, married women would have to seek consent from their spouse to carry on vending business; unless there were classified as “other” women who had to seek consent from a male head of their respective family. This treatment of women happened because of according to the Zimbabwean Customary Law woman were perpetual minors which meant they answered to the patriarchy. (Schmidt, 1990)

The struggle of the independent women can also be seen in gender-based violence and sexual assaults against migrants female worker lived Carter House. This hostel stands as a dark landmark symbolising the painful abuse of women (Vambe, 2012). The female residents found alternatives for accommodation by cohabiting with men they trusted for protection. This was shunned upon as it was practising “mapoto” which was culturally unacceptable. On the other hand, being legally courted did not help either because it was unfair to be domesticated against your will as a woman.

Under these circumstances, a social worker by the name of Elizabeth Maria Musodzi became a women’s champion who assisted women to empower themselves under harsh conditions . As a leader in the Red Cross Society, she founded Harare African



1_3. An example of an enterprising woman selling vegetables at Mbare Musika. **“MaCarrots MaCarrots”.**

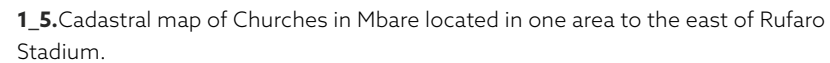
Women's Club (1938) where she trained women into nursing and groomed others into vending ventures. The club also provided support and counselling to all women in distress and fought for the rights of widowed and divorced women (Ruzivo, 2005). In the Native Advisory Board, she was a voice of reason and peace amongst immigrants and the natives' labourers.

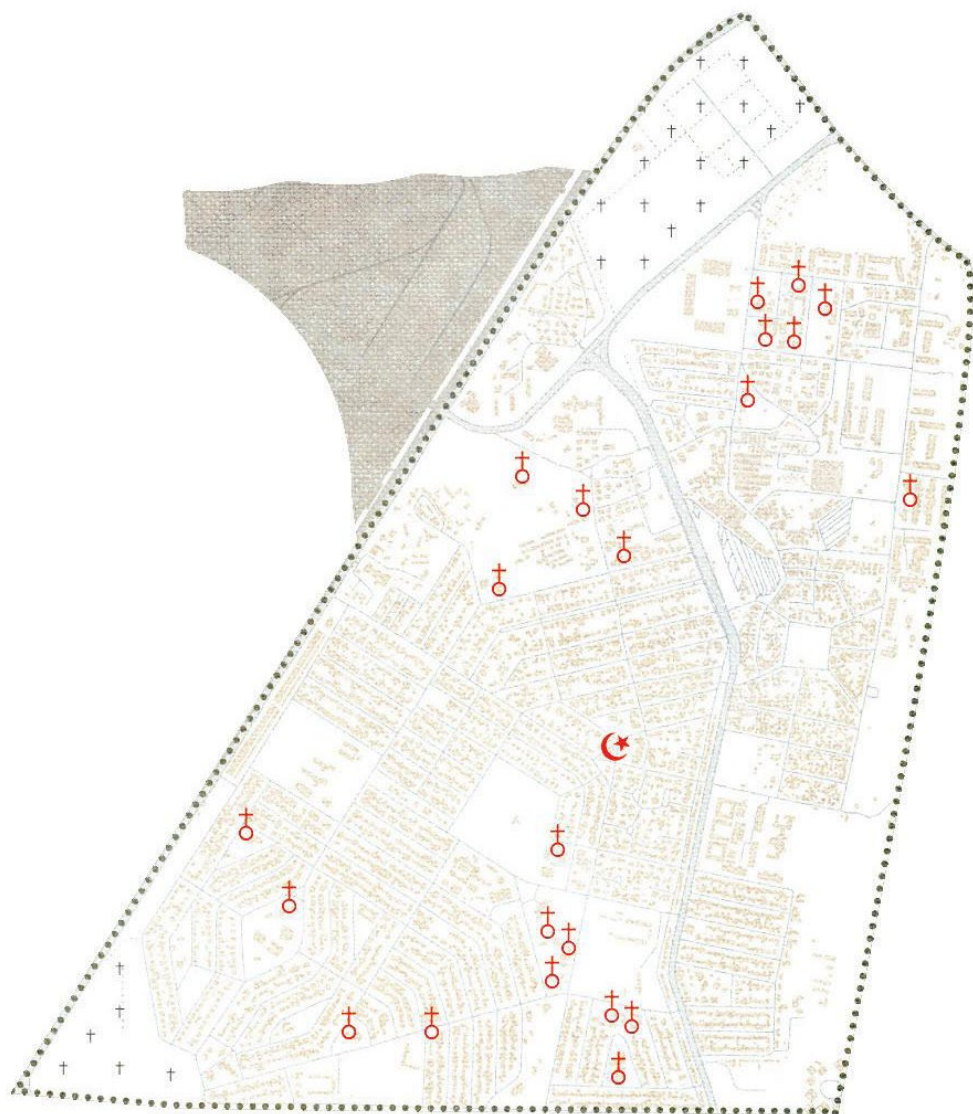
The base which offered her services to the community was Harare Recreational Hall built in 1935. It was later renamed after her passing in 1952. Now known as "Mai Musodzi Hall", it is a significant historical building which carries the memory of the efforts to reform the position of woman and immigrants in this society. The community hall is a symbol of unity and courage among black women. Besides it being a space that provides social services to the community it has been the first stage for young individuals who had a calling in the performing arts. Initially, people would use church halls as venues for music concerts and plays. In respect to that, it was safer to carry these activities in a place not religiously affiliated to be more inclusive of ethnic groups that did not associate with Christianity.



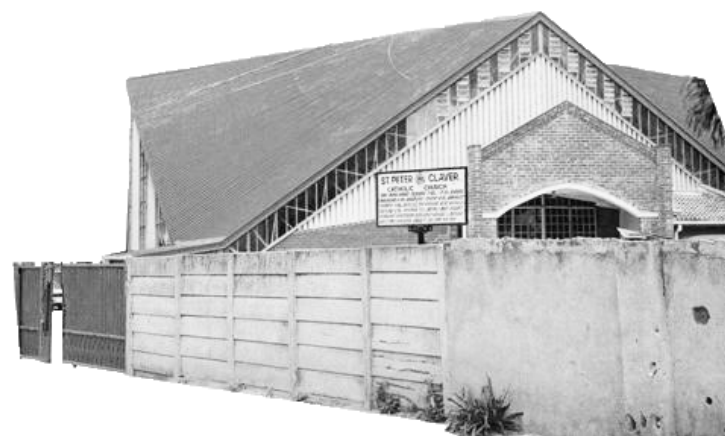
1_4. Mai Musodzi Hall .

Colonization used this tool to unify and indoctrinate the minority to abandon their traditional practices as they were "termed as un-Godly". Anglican, Catholic and Methodist churches were given land grants by the British South African Company to build places of worship around Mbare with some developing into schools (Gundani, 2019). Hallencreutz expresses the African Methodist Episcopal Church compound was the "cradle of African Christianity" it gained popularity huge with the growing community. This church among others was seeking other places to build within Mbare but space was limited to accommodate all Christian.





1_6. Further expansion of places of worship in Mbare.
By illustration map by Dreamtown.NGO 2020



1_7. Examples of churches in Mbare.
By illustration map by Dreamtown.NGO 2020

Christianity took over a notable portion of land and traditional cultures practised underground. In some instances, community halls, classrooms as well as gatherings were attended under trees (Cormack, 1983). The religion challenged Traditional African people who would who were strongly bound to their heritage and identity. One would be conflicted with finding purpose in Christianity in the urbanised world over their tribal culture which was embedded in them from their rural home. Those who restrained covertly continued traditional practices from the Chewa/Nyanja and Zezuru tribes. These indigenous cultures involve making traditional fermented drinks for the elders and dancing in honour of the gods in celebrations, thanksgiving for the harvest, and during a funeral.

The belief in the dead was key in these African tribes which encouraged a secret society known as Nyau people who participated in the events above a ritual to respect the dead. The Nyau performers known for this act are called Gule Wamukulu or Zvigure. They prominently masqueraded along the streets with other ethnic groups playing African musical instruments to enlighten crowds and pedestrians at the Mbare Musika(Makwenda, 2005). Reinforcing the culture to continue existing despite the threats of it being perceived uncouth with the presence of Christianity.

1_8.The electric Zvigure scene on "Kure Remix" official music video by Ishan feat. Enzo Ishall, Killer T, Ti Gonzi, Frya, Dobba Don and Mussa Effect Directed by KMane 2019.



MUSIC CULTURE

Taking to account the influence of the contrasting beliefs mentioned before music was tool gather people and make them experience exultation and escapism from the conditions of living in Mbare. Music brought talented people from different dominions and traditional beliefs to perform acts on one stage at community halls. Makwenda and Turino express the power of music stemming from the townships and how it was a stimulus for the youth, who were members of the Boys' and Culture Clubs. These clubs gave the legends in Zimbabwe's popular music their first platform to perform at concerts. This was a positive start for nurturing talent and give light into promoting young black people to uplift themselves in the arts.

Music was used as a voice of observation towards the lives of peoples in this community. Deriving African melody filled with jazz narrating stories of love, pain, loss, joy, memories as a child or beats that encourage people to work seem to be universal themes every one could relate to when one listens to this music. In respect to this, people came

to the community halls to watch live musical performance, drama, comedy and bioscopes of western films for leisure.

Townships concerts played a role huge entertainment however Makwenda argued they were for the young middle-class audience. For a more mature audience, municipal beer halls booked bands that would attract various socio-economic groups to socialize, however, conflicts arose between lower to middle-class black people.

1.9. Smasko & The Deblake Evening Follies in 1964 performing Motown influenced music.

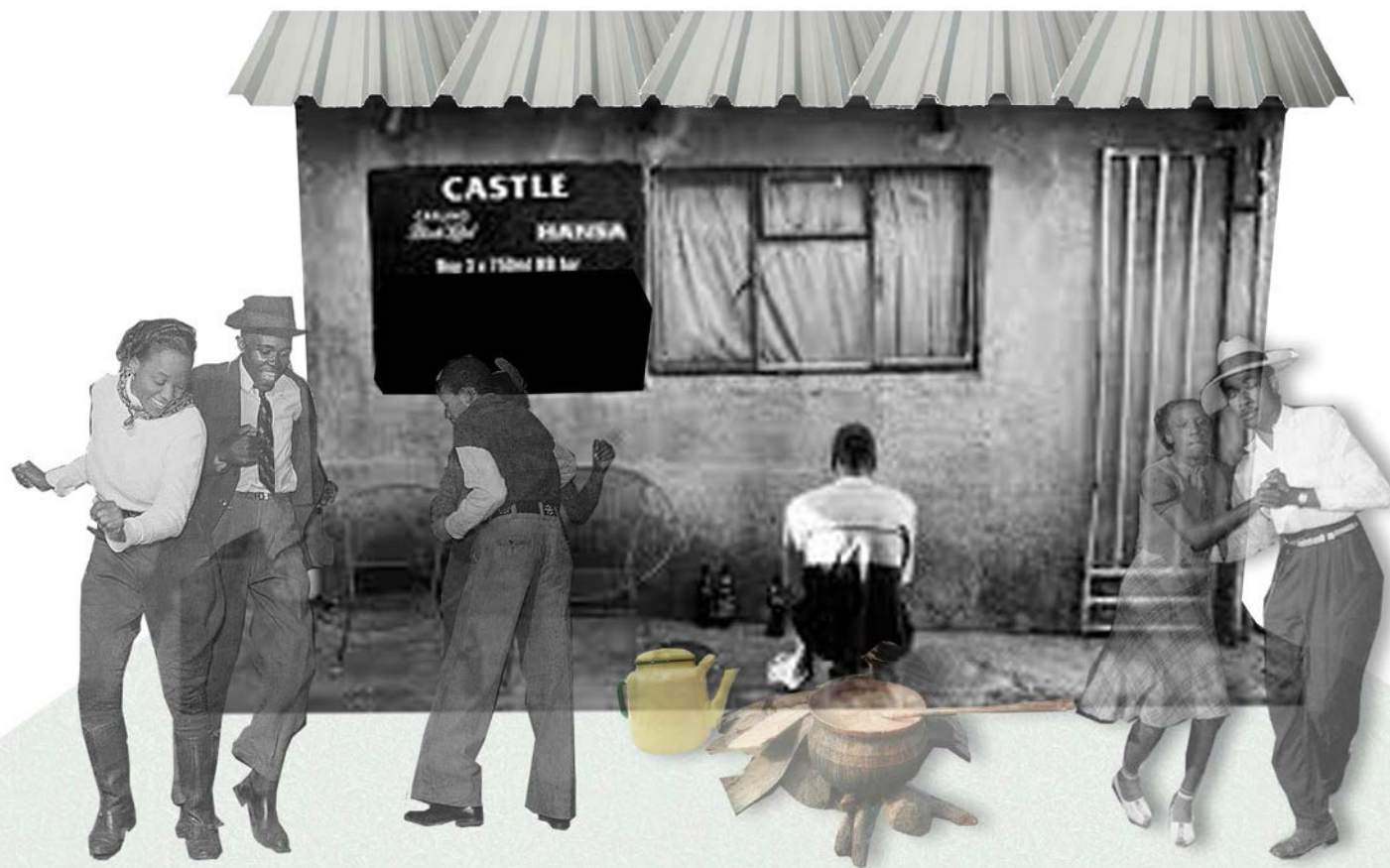


The distinguishable dynamics of classicism stemmed from colonial urbanism which elevated educated black people to believe themselves as superior over others. Consequently, "Shebeens" offered alternative space for illicit romantic activities, brewing "Skokiaan", gambling and socializing for the working class. Men and women rejected in society over their marital and economic status had a place to enjoy during hardships. Even though this distractive, promoting the abuse of alcohol and engaging unlawful action; Shebeens, "Mahobo", "Tea" parties create euphoria for the working class.

Hybrid powerful independent businesswomen who ran these underground brewery enterprises behind their homes were eccentric and played a vital role in community building and social networking. Although these "Shebeen Queens" were considered immoral and promiscuous, they were a threat to the black middle-class who were intimidated by the wealth accumulated. They made enough disposable income to take care of their families and expand into other formal business ventures.

To advertise the beer brewing business they endorsed upcoming musicians to come to perform at "Mahobo" parties (Makwenda, 2005). The nature of these gatherings, seeing people dancing inspired artists to write and perform songs about the culture. This music is defined as authentic township music which truly depicts the lives of black people of that's era.

"Individual women, celebrated Shebeen Queens, 'Madams,' or political activists, are now put forth as the vanguard of gender-based mobility that is no longer simply spatial, but also implicitly social. Such mobility is not located in class, or inter-class, terms, but as women's individual independence from the controls of lineage or European-style patriarchy."(MacPhee, 2017)



1_10. Collage illustrating the mood and social activities at Mahobo parties.

MEDIA

The idea of technology as a medium to distribute information, music and other forms of art form for a wider reach started in the 1920s through radio and gramophones. No all-black households could afford these gadgets hence the huge attendance at concerts, beer halls and shebeens which came with an ambience. The elite middle class invested in media devices as a source of entertainment in their homes.

In 1965 after the Unilateral Declaration of Independence (UDI) for South Rhodesia; the country restructured changing the Federation Broadcasting Cooperation (FBC) into Rhodesian Broadcasting Cooperation (RBC). African radio stations ran under the Central African Federation (CAF) were broadcast from Lusaka, Zambia. Now they were moved to Mbare Studios which meant more accessibility for ethnic people interested in media.

African radio played western jazz and the blues as well as country music to be played on local radio stations. Hugh Tracey alongside Alick Nkhata, an African musician, composed and preserved earlier music recording of indigenous music in Zimbabwe which was prohibited from air played on the radio because it was considered uncivilised. (Turino, 2000) Therefore for the locals to gain access to being heard on the radio they had imitated western music.

1_11. Image Illustrating the practice of recording of performances that were played at Mai Musodzi, Stodart Hall in Mbare and Cyril Jennings Hall in Highfields, Kudzanayi Hotel in the Harare CBD (which safer space for multiracial interaction)



Zimbabwe became the second country to offer televised media in Sub-Saharan Africa. (Thompson, 2004). There was a sign of growth in the media. Although there was a contrast between the repression of the state and the liberty of media; ethnic people were displayed on the screen and heard on the radio.

A famous comedian, raised in Mbare, Safirio "Mukadota" Madzikatire kept black people engaged with township music in the 1960s as he was part of numerous musical groups. He voiced himself as the protagonist in a comedy-drama on the radio which developed into a television comedy series popularly known as "Mukadota". Accompanied his screen wife Susan Chenjerayi, "Mai Rwizi" his shows embodied the typical working-class black family's transition from the rural to urban lifestyle (modernization) in a hilarious manner. Citing the various experiences people encountered at the times influenced by colonial urbanism.

The programmes resonated well with black families as they revealed tough social issues in a humorous nature. It bridged the gap between the younger and older audience as it took everyone to a glimpse into the past revealing youthful experiences of the older generation. Madzikatire was one of the pioneers in entertainment who encouraged people to air frustrations through comedy and teaching people to tolerate each other

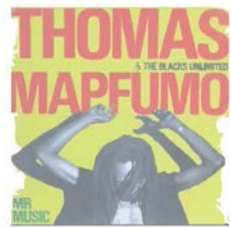
1.12. From left Elijah Madzikatire, Susan Chenjerai Sofio Madzikatire and Pat Chibwido audio recording an advert for a cartoon competition.





CHAPTER 4

WHAT ZIMBABWEAN CRISIS?"



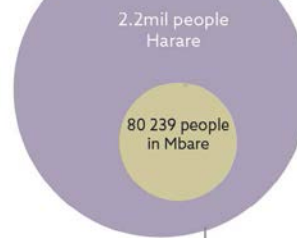
LIBERATION STRUGGLE
MUSIC & MEDIA

COMMERCIAL ZONE EXPANSION-
MUPEDZANHAMO MARKET
&
MAGABA / SIYA-SO



ECONOMIC
CRUSH
LEADING TO
DOLLARIZATION

2012 CENSUS BY ZIMSTATS



SOCIAL MEDIA
PROPELS
MARKETING FOR SME's,
VOICES OF ACTIVISM,
LOCAL CONTENT



**M B A R E
ART SPACE**



HA-FEST
INCENTIVISED BY
DREAMTOWN.NGO
HOUSE OF ART
ASSOCIATION (MBARE)

1983

1997

2005

2008

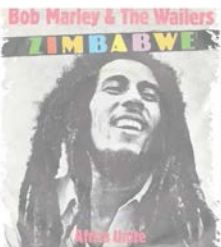
2011

2014

2017

2019

2020



POST-INDEPENDENCE
CULTURE
INFLUENCE OF REGGAE
MUSIC

ECONOMIC COLLAPSE
AFTER
ECONOMIC STRUCTURAL
ADJUSTMENT PROGRAMME
(ESAP)



ZIM-DANCEHALL
EMERGES

**chill
spot**

RECORDS
ESTABLISHMENT

ZIM-COMIC / SATIRE
MEDIA BOOM
P.O BOX. T.V
BUS STOP T.V
MAGAMBA T.V



C.O.H
EMBARKS ON
MUKUVISI / MBARE URBAN
RENEWAL PROJECT

OPERATION
"MURAMBATSVINA"



POST-COLONIAL TIMELINE

1_13.Timeline of events in Mbare before post-independence

FACING THE CRISIS

Zimbabwe in 2020 is in a political-economic and social crisis. The promise of independence turned to be an illusion, a distant mirage never to be realised. Earlier in the 1980s people glorified the liberation struggle through music, film the media and literature. However, it was not long until the country had to confront the authoritarian nationalist ideology and mal-practice on governance. Chiumbu and Musemwa state in their introduction to understanding there how the "Zimbabwean Crisis" manifested. To pick out the few points they highlighted collectively from the work of these following scholars Hammer et al, Jones, Musoni and Raftopoulous, these impact the township of Mbare

- *The confrontations over the land and property rights resulted in the evictions of white farmers, affecting the production in agriculture and contributed to the collapsed of the industry.*
- *The emergence of critical civil society groupings campaigning around trade unions was a result of retrenchments of labourers in industry and protests over the corruption and embezzlements by the state.*
- *Questions on the constitutional law and human rights on the freedom of speech in Zimbabwe have cited violence over political differences and gender-based affairs.*
- *The restructuring of the state in more authoritarian forms has fortified the state to rule by repression using police forces and the military.*

1_14. Behind Matapi Flats, showing an example of the current recreational area the children play in which may be toxic due to lack of rubbish collection.



The major problem the state failed to attend to for four decades was the colonial spatial planning scheme where Mbare was designed for maximising industrial manual labour and no platforms to develop intellectual skills. Acknowledging developments south of Mbare such as Highfields, Glen Norah due to the expansion of industry, migrants started staying in Mbare because it was the epicentre of more economic opportunities. The population residing in hostels and low-cost housing continued to increase and the state did not intervene soon before the residences became an occupational hazard.

The property owners of low cost-housing building rent out shacks installed on their yard, and in hostels, three to four families could share a hostel partitioned with cardboard and leave no room for privacy over family qualms and social issues. The number of people residing in the hostel exceeds maximum the occupational density with residents the Council of Harare cannot keep count.



1_15.The state of hostels in Mbare now, overcrowded and structurally in poor condition.



When the economy crashed in 1997 due to the Economic Structural Adjustment Programme (ESAP) implemented by the International Monetary Fund (IMF); industrialisation collapsed and the government failed to provide relief for people being retrenched. Mbare a specialised cannery and metal-work manufacturing industries. These sectors heavily shut down due to a lack of demand for such goods during the economic depression. Today there are abandoned warehouses; shells that symbolise a time of production despite the conditions of black people being suppressed in those work environments during the colonial regime. Food processing industries located in areas bordering Mbare in Southerton and Graniteside; met challenges from suppliers affected by Post Land Reform policies and isolation from the international community. (Chipenda, 2017)The government out of desperation incapacitated local industries by not enforcing a tough restriction on cheap imports of basic commodities. The operational cost exceeded beyond what the manufacturing companies could manage.

1_16. Tradesman welding steel window frames at Magaba.

While the formal manufacturing sector broke down, the informal trading business thrived in Mbare. Self-employed tradesmen who specialise in metal and apprentices target small-scale farmers who seek basic tools for agricultural ventures and cheap building material. Recycled steel and repurposed material are readily available at the steel market; Magaba and Siya-So. These places have become uncontrollable in deciphering who has been given the right to specific commercial space through the council; as unknown land barons are currently leasing portions of land.

One iron-smith who shares a plot roughly 100 square meters with seven other tradesmen pays USD50 a month. This applies at Mbare Musika and Mupedzanhamo as well, where vendors leased on stand each by the council sublets to two or three more traders on the same table. These SME initiatives informal markets have contributed greatly towards the economic growth of young people however they are over-crowded difficult to compete in.

'By 2001, informal entrepreneurship accounted for sixty-one per cent of employment of the labour force in Zimbabwe.²⁵ The downsizing and folding up of operations by manufacturing firms raised informal economy rates to an unprecedented eighty-seven point seven per cent and by 2008 citizens sought ways to survive.' (Manyati and Mutsau, 2019)



1_17. Tradesmen selling cart, wagons and wheelbarrow, steel frames from one commercial space they rent out.

Moreover, the environment where the commercial activities and residents inhabit toxically. Due to the lack of facilitating clean sanitation in communal spaces; the outbreak of waterborne diseases such as Cholera appears from 2008 until the first quarter in 2009. (Musemwa, 2012) Bustop TV, a popular online media programme for social commentary, documented the dire conditions of living in Mbare resulting in another outbreak in 2019 indicating the impact of poor service delivery.

There has been a huge outcry by the community to the City Council of Harare to drain sewage and re-install new waterworks in the hostels. However, the existing infrastructure is overwhelmed with the load from the current occupants over the building capacity. Despite the lack of appropriate space to dispose of waste, the community has conformed to practising poor hygiene and not being environmentally conscious.

1_18. Image depicting a deplorable state of the commune wash area in Matepi Flats. It has enforced Ecosure a subsidiary of Econet Wireless one of the telecoms companies in Zimbabwe to partner with Hitbay to construct toilets in Harare in a move that is set to reduce open defecation(2019, Gwasira)

OPERATION MURAMBATSVINA.

Corresponding to the prevalent matters of overcrowding, the last census taken in 2012 by ZIMSTATS five per cent of people in Harare resides in Mbare. Arguably these are statistics taken after two drastic periods which led to the evictions of people under Operation Restore Order in 2005 and the economic crash that led the country into dollarization in 2008.

Operation Restore Order, known as "Murambatsvina" was a major demolition programme approved by the council to destroy illegal structures for commerce and unauthorized extensions on existing dwellings in the high-density areas. (Affairs, 2006) This catastrophic preceding was politically motivated and used authoritarian means to remove people from their homes and small enterprises, leaving many destitute. The passive income of retired homeowners who provided shacks or extended their homes to rent out rooms to people working in the CBD, industries and market, was stripped away once their structures were demolished. An influx of people migrated back to remote rural homes where they could not be targeted.

The social cohesion of people living in numbers in this community was interrupted. Despite tenants being a pawn to relieve the homeowners to cope financially, there was a huge sense of community was engraved in the people living in Mbare because the accommodation provided had communal facilities where people interacted and cared for one another.

Unemployed people who had prescribed vending as means of survival were brutally tortured and their merchandise was confiscated. This affected the socio-economic framework of Mbare because the formal industrial sector was co-dependent on the non-formal traders who sold reasonably priced food and basic home commodities and second-hand clothing (*mabhero*) at a time, prices of such goods were hiked in retail due to the economic depression.

Many people from across the city travelled to the market to hoard essential goods and *mabhero* to re-sell them in the northern suburban affluent flea markets. Now that those small enterprises were removed the economic chain was disrupted.

1_19. Image of a house demolished during Operation Murambatsvina in 2005



“MACHANGE MONEY”

In the non-formal markets other than being a tradesman, vendor, car washer, touting at bus and taxi terminus, venturing into foreign currency trading is a lucrative avenue to making living. This business arose after the value of the main currency continued to depreciate and there was no faith in formal banking structures, citizens initiated dealing more in other foreign currencies. The availability of foreign currency in non-formal markets has been enabled by cross border traders and small to medium logistic enterprises, transporting goods between borders routed to Road Port in Harare. The rates differ of exchanging money in the CBD at Eastgate Mall vis-a-vis Mbare Musika, therefore, people sometimes travel to Mbare to exchange the local currency for electronic mobile money, rands, pulas and US dollars.

In short, Mbare has become a central hub of non-formal foreign currency traders,” MaChange Money” assisting the SME in facilitating transactions with their customers and vice versa. Furthermore, this has led to the initial stages of dollarization which in my opinion had a positive impact on the country, since daily transactions could be carried out with one steady strong currency between formal businesses and non-formal trading and staying there it a place of economic value.

However, Chiumbu and Nyamanhindi argue that the formal use of foreign currency heightened the cost of living, stating cash income from vending as well as other non-formal jobs did not pay favourably hence traders doubled in selling prepaid card which is always in demand and foreign currency. The plight of hyperinflation affected Zimbabweans and especially civil servants whose earnings did not increase relative to the cost of living and this caused the collapse of the education system in 2008 (Chiumbu and Nyamanhindi, 2012). This incident left many teachers who lost jobs and students who dropped out of school to opting non-formal trading as relief of finances. The synergy of trading in Mbare depicts resilience in people who despite the obstacles and circumstances leading to working

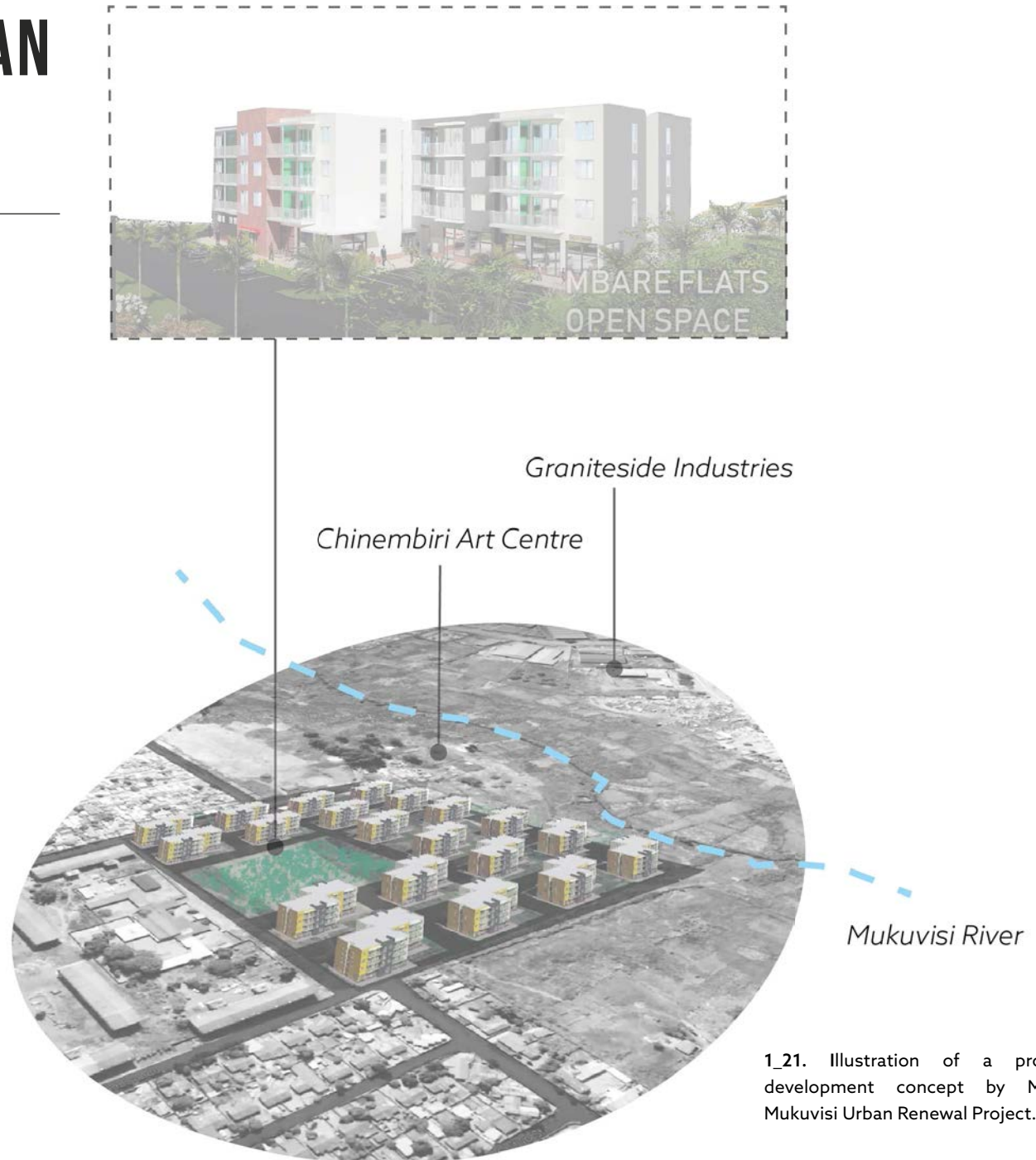
1_20. Foreign currency trader at Mbare Musika interviewed by Bus Stop Tv.



MUKUVISI/MBARE URBAN RENEWAL PROJECT

The government response to the crisis of over-population and pressure on the existing infrastructure is to work with the **Zimbabwe National Associational of Housing Cooperatives (ZINAHCO)**, Architecton Design Studios as well as interested investor. ZINHCO task is to identify families registered by the Homeless Association of Mbare Members Lodgers and Tenants living in hostels. Architecton Design Studio is assisting the City Council of Harare with a feasibility study of the urban rejuvenation project. They will embark on developing design low cost to affordable housing, upgrading the infrastructure non-formal trading and SME(Transmedia Cooperation Pvt Ltd Zimbabwe, 2019).

It is commendable that the government is now focusing on the pivotal issue of housing that was perpetuated in the post-colonial era. The first phase of moving people to new development set for construction on a wetland near Mukuvisi river is environmentally questionable. In phase selected families from the hotels with a specified income will move in into the new residence and when one block of hostels is empty, it up for demolition

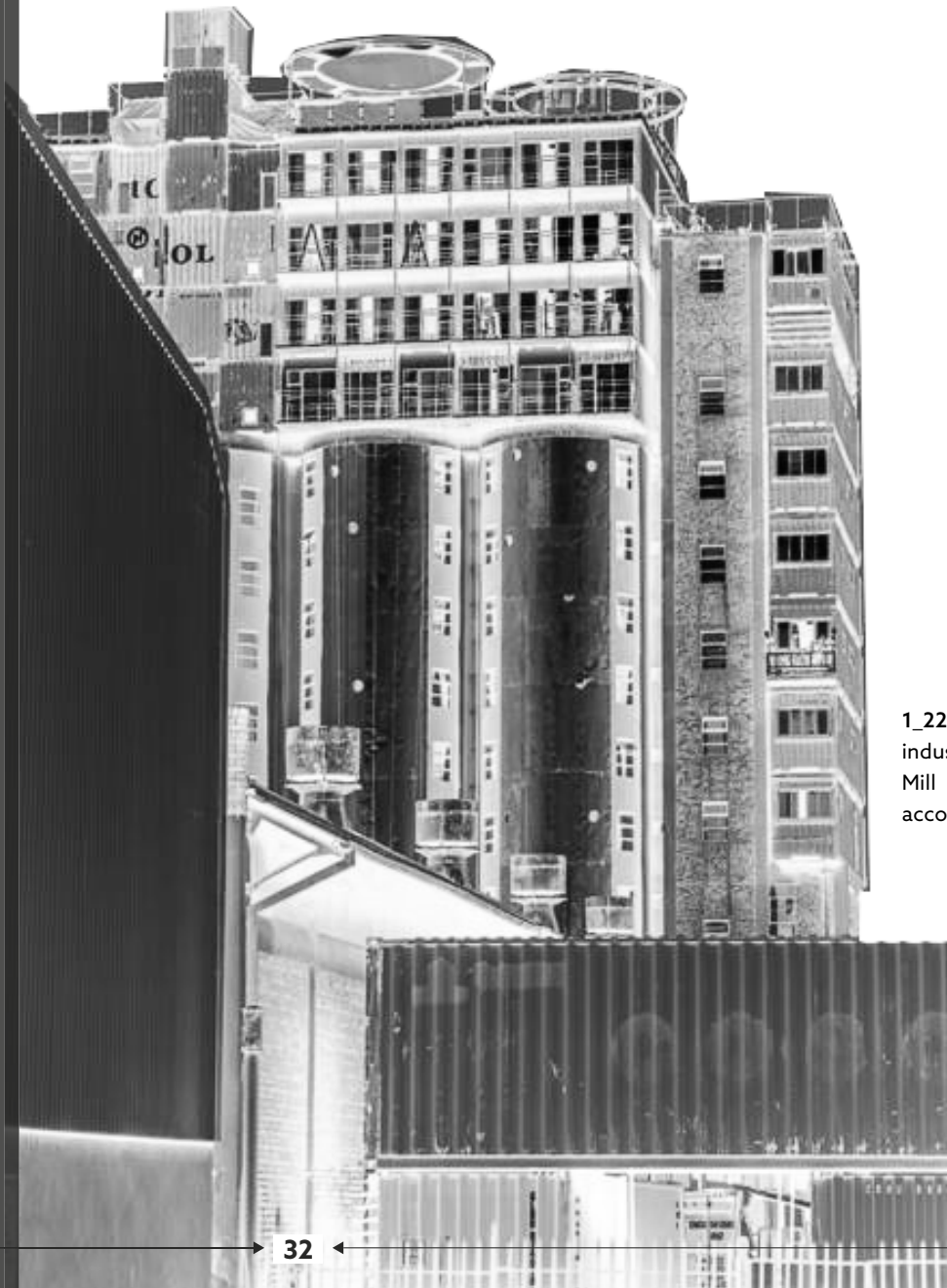


1_21. Illustration of a property development concept by Mbare/Mukuvisi Urban Renewal Project.

THE OUTCOME...

In my opinion, there is an opportunity in refurbishing abandoned factory warehouses into affordable housing as aesthetically appealing as apartments in Maboneng and Newtown Johannesburg. People need to decentralised living in Mbare move to inactive plots such as Grantiside and Southerton. The advantage is the dormant warehouses consist of water and power reticulation that serves a huge capacity of residents and the cost of site development is reduced by 30%. This sense of design is environmentally friendly and historically impactful as the urban revitalisation reforms the use of stagnant factories for housing

Understanding the true nature of what Mbare holds historically and in the present times, in its physicality, the township requires a rival that answers to the rich heritage. I agree, reinforcing the industrial themes will appear as glorifying the unbearable past however it is by doing this people question or gain knowledge of the significance of Mbare and how it stands even today in mobilizing the economy.



1_22. An example of an industrial-themed housing , The Mill Junction, which offers low-cost accommodation for students.

A historical site with a similar background that changed the narrative of the “power of place” from being an area where African narratives and immigrant mining labourer faced atrocities in Johannesburg is in Newtown which evolved into a place of leisure. The history of Newtown is encapsulated in a precinct where one would find the Worker Museum, factory warehouses used as exhibits for science-expo, live music at Bassline and live drama at the Market Theatre. One cannot overlook how Newtown sits in a high crime zone either. Therefore the public space is heavily surveillance funded but private entities in the area. Unfortunately this part of Johannesburg CBD openly excludes vending and trading to mitigate crime and promote gentrification.

The agenda of the urban renewal will come with benefits and consequences of gentrification. The challenge would be the ownership of public space, as it will directly impact traders. This displacement will affect peoples livelihoods as well as those who benefit from the street commercial activities. Boundary walls and police patrols are the only forms of security so creating open space between buildings in this environment where people are insurgent for survival may be an extreme challenge.

A suggestion will be to provide alternative space for people to work close to economic opportunity. The proposal should allow people to continue with their means of within regulated part of the street with formal infrastructure conceptual in line with the proposal.

The landmarks within the township such as the Mai Musodzi Hall, Vito BeerHall, Mbare Musika promoted the culture of Mbare are located central commercial zone. These are points of reference that magnify historical significance with regards to society. They amplify the sense of the power of place socially by bringing light on how people interacted through live performing arts, religious practices and the media. History prescribes the need to build symbolic public space that commemorates the power of arts and culture. It will inform of one of the journeys it took for the community to evolve and narrate untold stories through street features done by local artisans. Shaping of the townships identity needs the involvement of the community to give them a sense of belonging to the changes.

he proposed programme should empathise with the community weighing the social matters address. Designing with the sense of sensitivity to the context is a primary aspect consider. From the physical position understanding the place as a high-risk zone and it is also a space allowing the means non-formal trading, the challenges there may only be mitigated with communication through media should be a space where people and address their challenges and a node that seeks solutions of uplifting the community, through training of practical skills, providing counselling for those in need and recreational space that serves.

1_24. (Right) Baseline Study Report by Plan International Denmark 2014

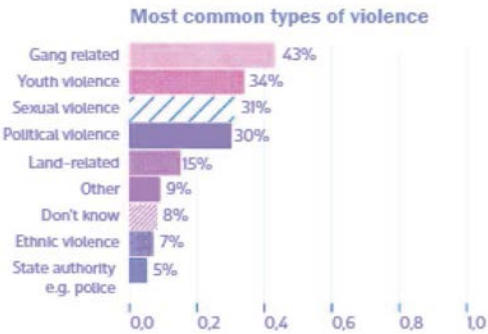
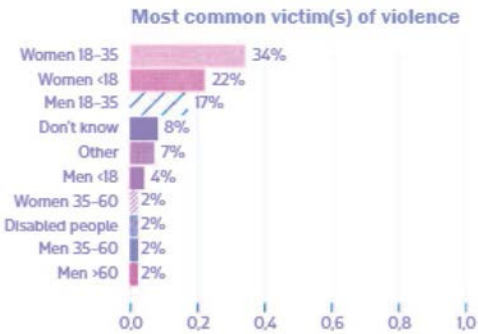
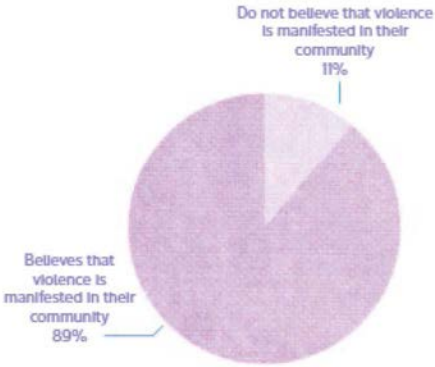
1_23.(Bottom left) Map of Risk zones in Mbare, Illustration by Dream Town



89%

of youth in Harare reported that violence is manifested in their communities

"Girls that are sent to far away school with inadequate pocket money end up getting sexually abused by drivers and conductors because they will be needed that money"





CHAPTER 3

ESCAPISM IN AN URBAN CONTEXT

RISE OF THE MEDIA

Even though political restraint and economic challenges in Zimbabwe are notably a “Crisis”; the citizens were unresponsive to the chaos. There have been restrictions to practice freedom of speech through journalism, broadcasting on television and radio but the nation has found a loophole using social media. Although people have found a voice to express their discontent on the politics and subjects of the economy, powerful independent voices have been persecuted on the ground for sharing their opinions.(Chitanana, 2020)

Before easy accessibility of using the internet, from 2008 the political climate prompted people to seek other avenues of sourcing news, current worldly affairs and entertainment through DSTV, various “dummy decoder” devices with no subscriptions required, siphoning channels from South Africa and Asia. Despite the economic hardships, one can witness satellite dishes erected on Mbare hostel syndicating the demand for the content beyond the borders attributable to the lack of options of local content.

The local content is available on one channel, the Zimbabwean Broadcasting Cooperation (ZBC) which during the “Mugabe Regime” emphasised propaganda of the liberations struggle and failed to be a platform that represents the true stories of the state of the nation (Moyo, 2009). Regardless of the political censorship on television and lack of various radio stations offers options for various listeners in different regions of Zimbabwe. Radio is used to convey social commentary, popular music and news faster as it is accessible to a larger population locally.

1_25. Chamvary interviewing guest at the Power Fm Studios.



Apart from radio the young Zimbabweans today seek content on the internet since the mainstream has failed to be independent of politics (Mpofu, 2017). Social media has brought significant change in how society hunts for current affairs through various Zimbabwean journalist blogs, Twitter, Facebook and YouTube. Although they are questionable over the reliability of facts and are bombarded by people strong opinions. Nonetheless, citizens can be notified about another perspective over what is happening in the country and how can they plan forward.

The social media platforms have allowed the Zimbabweans in the diaspora to be up to date with current affairs instantly. Filling the cultural gap between citizens abroad and in Zimbabwe as well as allowing the growth of a media industry trying to catch up to global media standards. The rate at which the media is expanding reflects on the huge demand from citizens to see a representation of their identity in music, film and alternative entertainment. A generation of late millennials and generation-Z's have discovered ways to engage people who can relate to Zimbabwean culture. By creating content that displays how Zimbabweans is evolving from a conservative society to being open-minded, even with political limitations.

CURRENT POPULAR LOCAL CONTENT & BLOGS



1_26. Media entities providing content has allow dialogue and brought quality entertainment from Zimbabwe

REVOLUTION THROUGH COMEDY

"The term "revolution" denotes a drastic change in social and political conditions. The idea of a joke as a "weapon" suggest that it inflicts damage on a regime. Yet jokes to my knowledge have never been impacted in revolutionary change."(Oring, 2004)

Social media has become a space for liberation, therapeutic satire, and humour. Oring and Musangi express the power of jokes in a repressive state, where they become a coping mechanism for the citizens after all the right to protest taken a threat to the state. Comedy is a remedy to influence change. Under the "Mugabe Regime" uttering about misgovernance in humorous context was a criminal offence under Article 33 (a) of the 2005 Zimbabwean Criminal Law"(Musangi, 2012).

Popular comedy and social commentary media organisations such as Bustop TV, Magamba Network and Simuka Comedy are infamous for not obeying this law. They have become champions of voicing the public opinion of both the leading and opposition counterparts objectively. These comedy networks comprise stand up comedians and social media personalities who act and can relate with Zimbabweans from walks of life.

In my opinion, Bus Tv does a tremendous job of expressing the challenges in society. One of their female comedians Samantha Kureya aka" Gonyeti is heroin has risked her life in comic acts of activism using the Bustop Tv platform has enriched viewers with satire, questioning the constitutional law and corruption. Bustop tv as a network has expanded into journalism and alternative short-film documentary making, establishing themselves as media entities that provide diverse content. They bring awareness of current societal issues affecting marginalised communities, gender-based violence, child marriages and civil right violation by the police. It is through their huge social media following they are incentivised by NGO's and cooperates who believe in their cause of educating the society comedy skits.

CHILLSPOT RECORDS.

1_27. Chill Spot Records at Matapi hostel

Chillspot Records is a major Zimbabwean dancehall production studio located at Matapi Hotels in Mbare. It is a vessel that sheds light on the struggles living in Mbare, unpacking the youth culture in music and drawing attention to a broad audience of dancehall music. Founded by Arnold Kamudyariwa, Rodge Tafadzwa Kadzame and Tafadzwa Mandaza, the trio have cultivated the youth into positive activities to venturing into music and the production of music videos in the township. Their cause has uplifted talented young artists who have had challenges finishing their education, suffering from drug and alcohol abuse, or failed to get mainstream attention. (Dube, 2016)

Regardless of producing the provocative Jamaican-inspired content, there is an element of conscious messages in the Zimbabwean dancehall tackling gender norms, self-affirmation addressing bad personal vices. Lyrically it the music one vernacular terms in Shona, Ndebele, Chichewa, Manyika, Jamaican Patois and English in catchy choruses that resonated with a broad audience. As an organisation, they have propelled valuing the art created by the youth in Mbare as social capital. In return, the creative youth get recognised and endorsed by music promoters like events and cooperates such as Nash Paints who see them trending in marketing their brands.

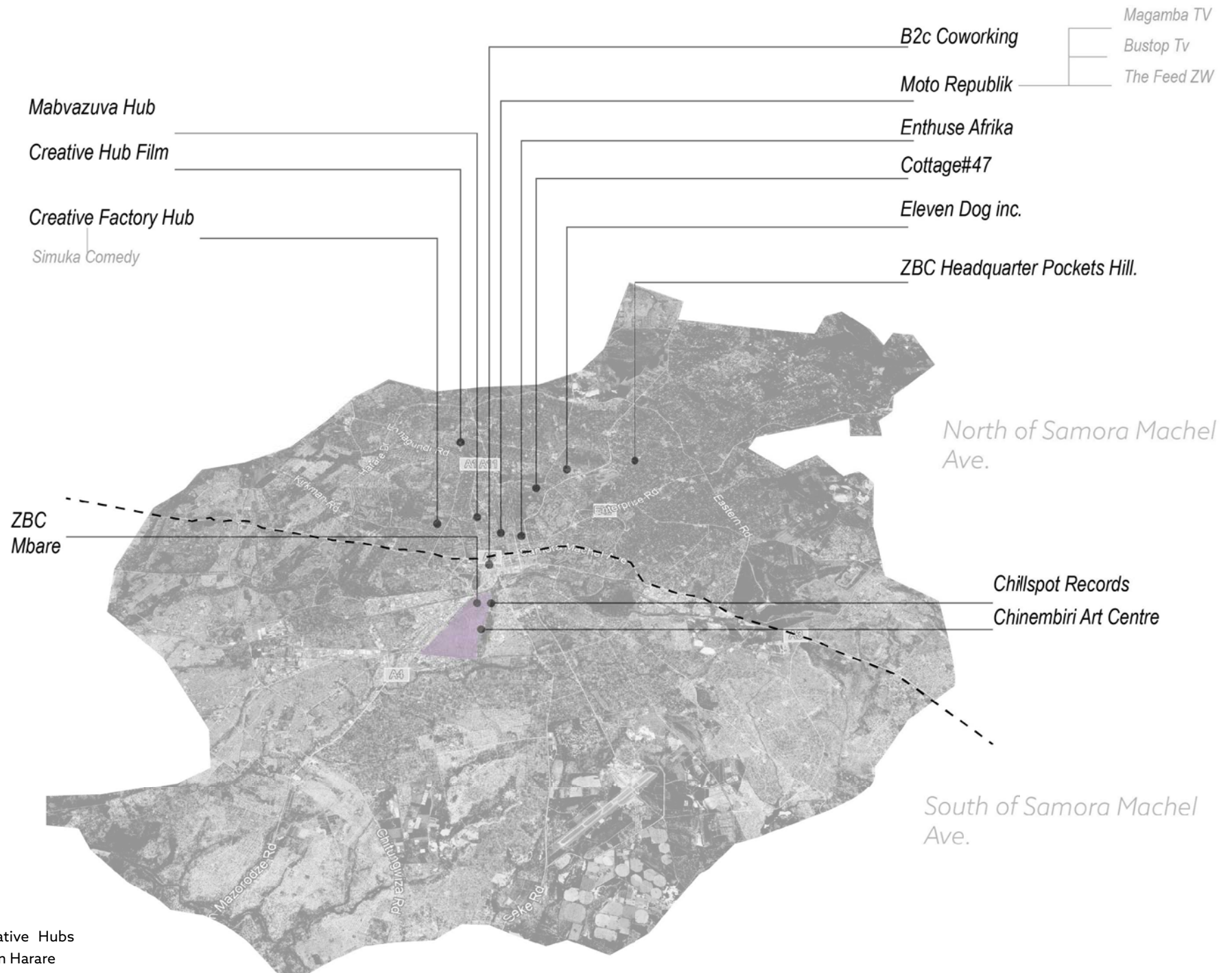
CREATIVE HUBS

The awakening of various alternative media brings the question of where does the brainstorming, production, editing and showcasing happen? These are activities that may not require an abundance of space since the number of devices required could be limited to two; a camera and a laptop. Nevertheless, in the industry of media and music productions, it involves the collaboration between entertainers and other parties operating production. To produce quality content; thorough research on the subject matter must be carried out, major investment goes to filming and recording and the people involved need a space that they are protected.

The media bodies currently running in Harare are social incubators for citizen journalism, activism, technical training in computer skills, promoting start-up enterprises through providing space and hosting events. One good example that encompasses this is Moto Republik; a creative co-working space and contributing to the revolutionary narrative in media (Bgoya, 2017). It is a creative hub that allows young tech-developers, musicians, comedians and entrepreneurs to engage with one another on how to move the country forward.

Up to now, it has accommodated people with the capacity to questions the system however more of these creative hubs have sprung out in the north of Harare yet the youth who could benefit from learning in these spaces far in the high-density suburbs such as Mbare. (Electric South, 2018) See Map of Creative Hubs.

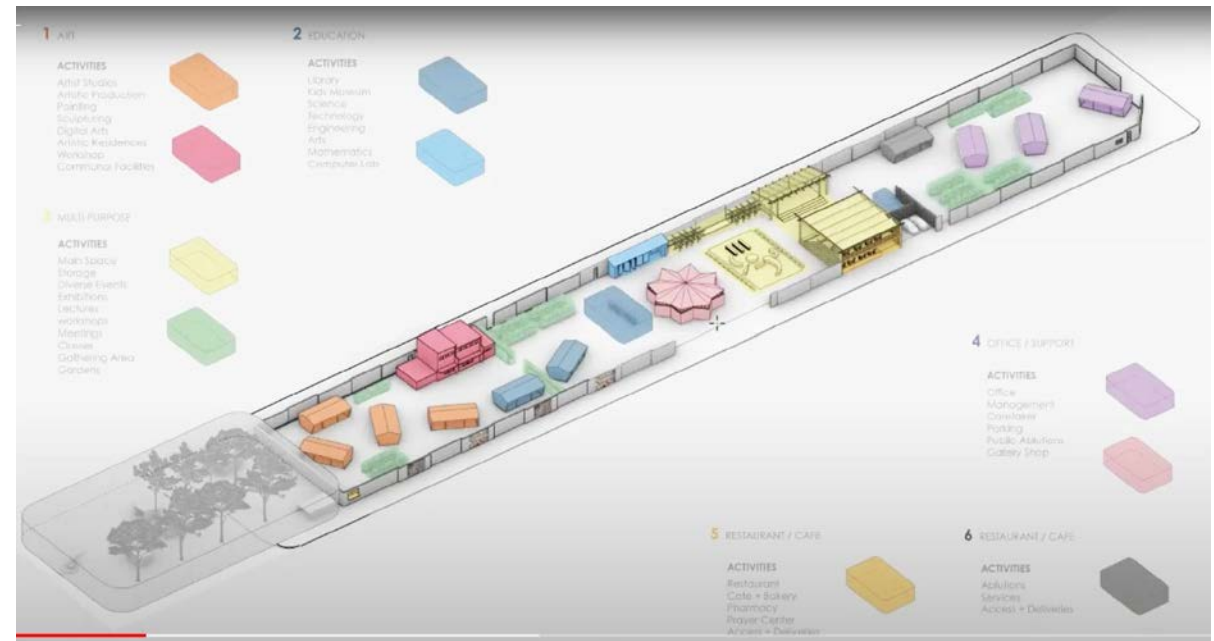
Recently the Mukuvisi/Mbare Urban Renewal Project, acknowledges urgency to refurbish community halls and create spaces that promote the upliftment to the young people in Mbare. In addition to music recordings studios like Chill Spots records, there is an art studio, in a secluded part of Mbare near Mukuvisi River.



1_28. Location of Creative Hubs and Mainstream Media in Harare

Concurrently to my proposal, the City of Harare received a proposal from a team representing the following architectural schools; Georgia Tech College of Design, Peter Behrens School of Arts, RWTHAACHEN University and Technology Arts Science TH Koln. The collaboration has conceptualised a creative hub known as the “Mbare Art Space” set to located between Basoppo Moyo Ave and Pazarangu Ave. The building on site is a former brewery that has converted into a children’s music school.

Through the research, they identified Mbareas a place as that is home to “Artisan” selling craftwork made of recycled metal at Mbare Musika and the significance Chinembiri Studios to the youth. Except, they want to continue offering more space for children to play and learn other skill outside the school grounds. Giving them assess art studio, a library, and empower them with computer literacy and programming skills aided by Sprout Coding. (Muller, 2020)



1_29. A depiction of the Mbare Art Space,(an urban renewal project).



1_30.

Nora Elisabeth Müller,

Dipl.-Ing., from TU Berlin, Architectural Department

Owner of Pachipamwe Africa - furniture design and manufacturing

Manages projects between Urban Design, Architecture and Permaculture

What inspired you to work on a socially conscious project in Mbare?

Through my former position at the RWTH Aachen, I got in touch with the format of design-build projects. I was involved in 2 projects in South Africa and since then hoped to bring these projects to Zimbabwe. Living in the Zimbabwean context makes dealing with socio-economic polarization very predominant. Instead of 'trying to help' I rather do something in the framework of my professional background. But the project is also strongly connected to an art community that is on an international level as well as other highly skilled professionals. So, it's a meeting space. A melting pot. Like Mbare. Mbare is an island. Created its own identity and intensity. Culture, craft and art are home here.

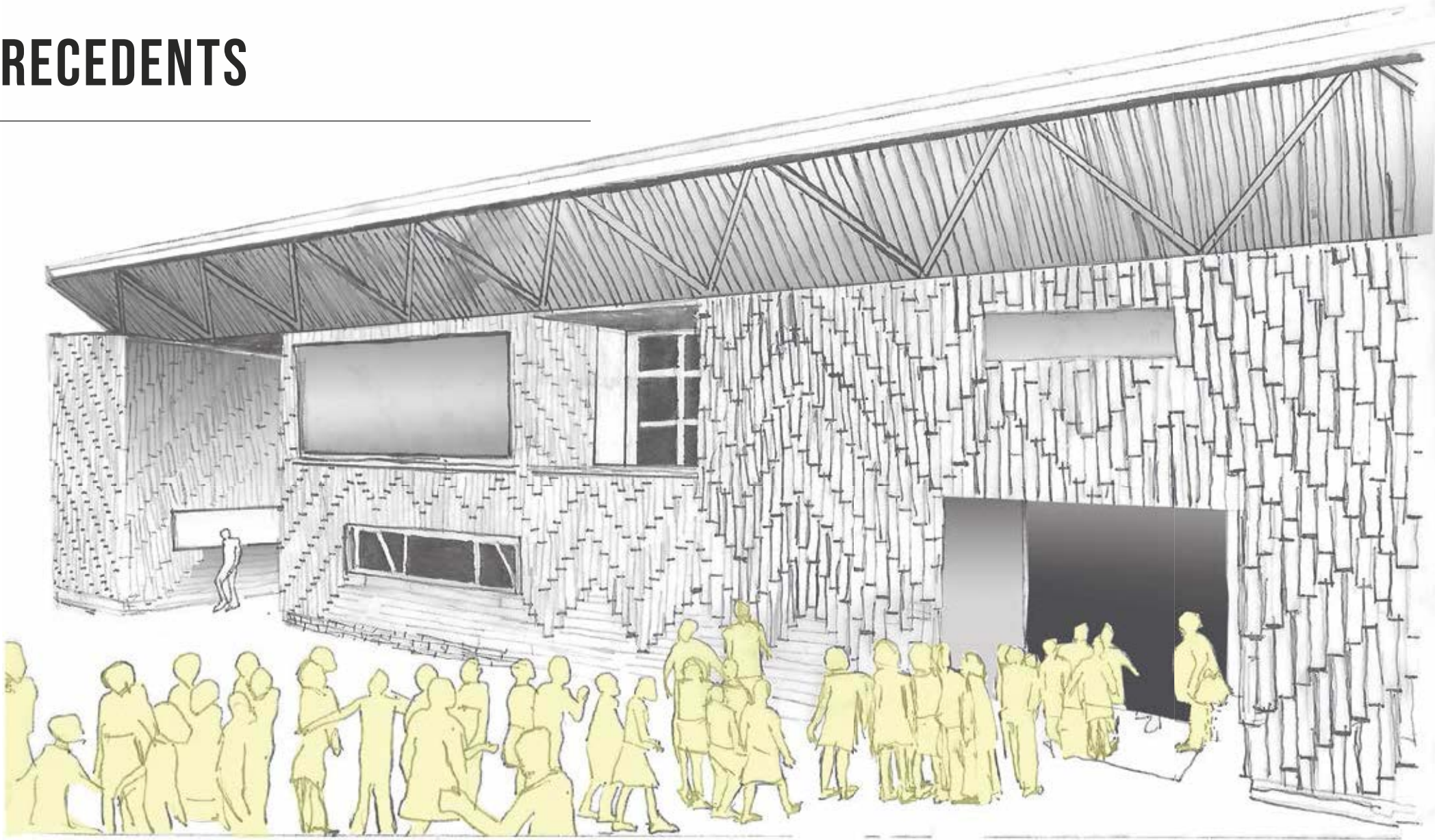
How has the experience been working in Zimbabwe, trying to maintain remain non-political view and planning the project with an unstable currency?

We arrived in Zimbabwe four years ago and started from nothing. Setting up a business, learning by doing was a tough but good school - teaching me the specific Zimbabwean challenges. Unstable finances can be countered with creativity. Concerning the political challenges, my strategy is to be as wide as possible publicly connected on a local as well as an international level. But politics start even in the smallest group and it's not easy.

How have you managed to address the community that they will engage with space and what should the Mbare Art Space achieve where it will be located?

Zimbabwean people are welcoming but also traumatized by empty promises and abuse by political powers. It's not an instant thing to create something. We try to be as sensitive as possible regarding this subject. We have hosted several events accessible for all. This created quite a good relationship. But also, I learned that there is never one community. Of course, some people don't like change of any kind. But people long for spaces that are welcoming and offer even basic services and infrastructure. Inviting all genders and generations attracts. It's something nzzew. The space will create a 24/7 program on-site but will also have spin-offs to the direct community and the wider area of Mbare. There are paramount ideas of possible achievements.

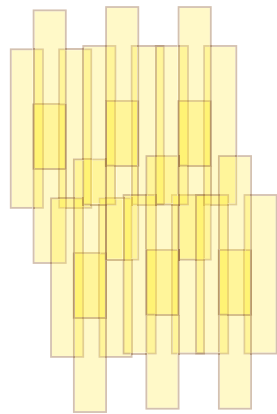
PRECEDENTS



1_31. Students entering Guga S'thebe Theatre.

COMMUNITY

GUGA S'THEBE CHILDRENS THEATRE

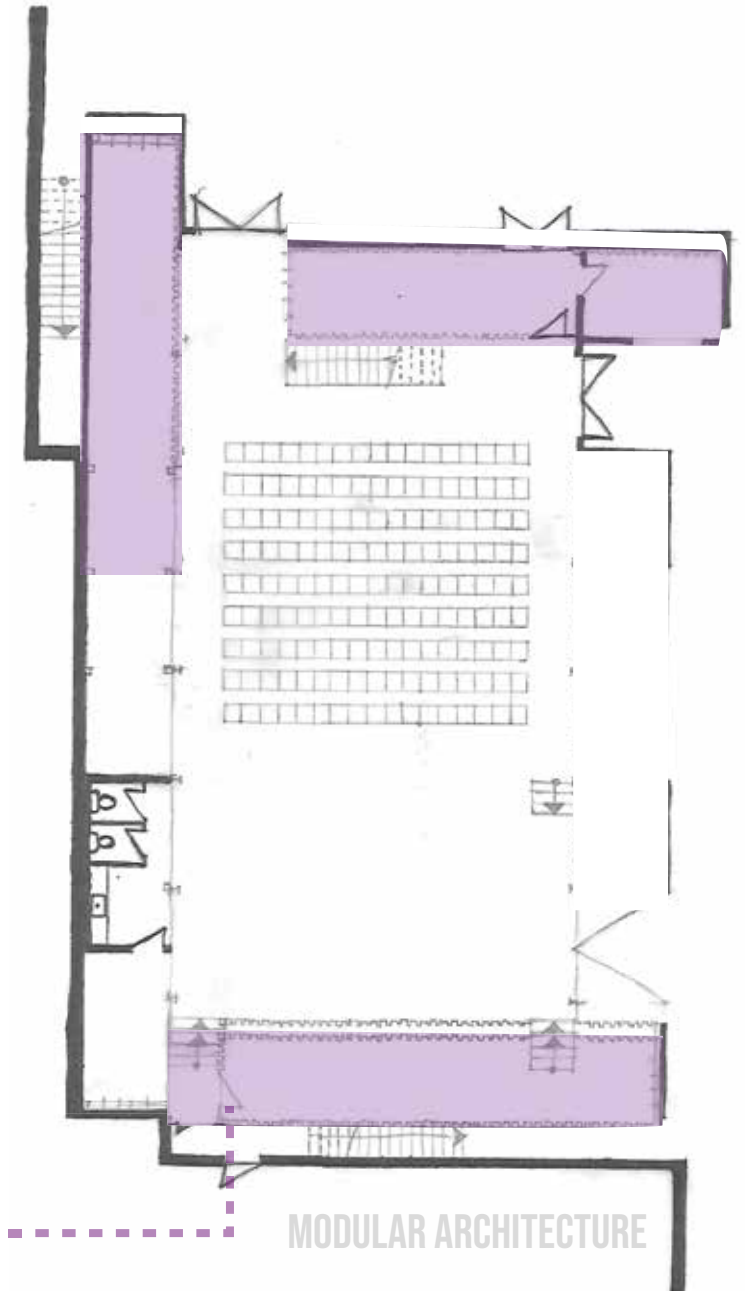
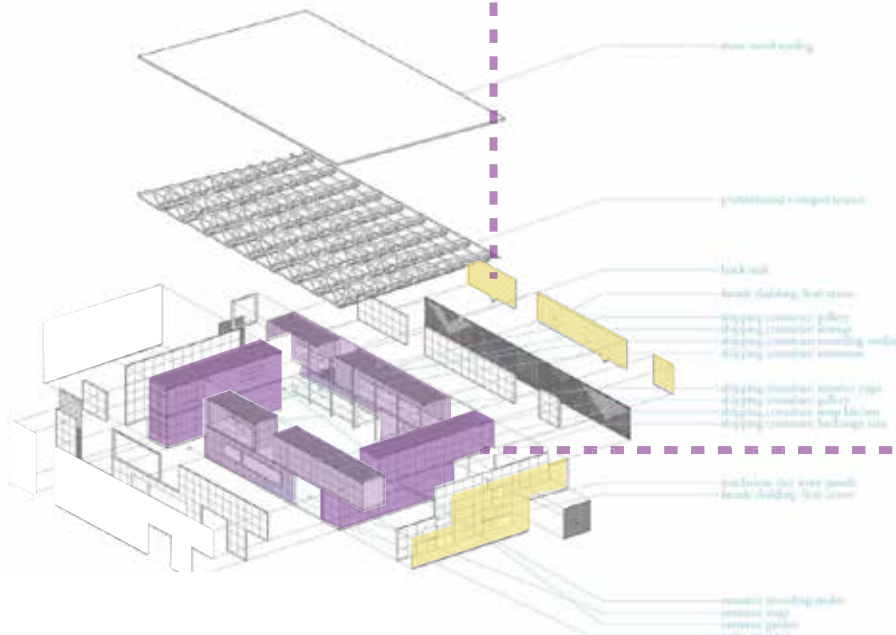


FACADE

Guga S'Thebe Children's Theatre

Design Team: GA Tech, PBSA and RWTH
Location: Langa, Cape Town, South Africa
Program/Typology: Cultural Hall/Theatre

The program is set up in context similar to Mbare and the social upliftment opportunity it brings gives value to the place. The choice of modular construction using shipping containers and repurposed materials is economical. It an example of how a structure can be built with limited resources, attain standard aesthetics that have a huge impact on the community. This precedent involves the community in the building stage of the structure which gives a sense of belonging to the people who utilized the space.



1_32.(Left) Structural representation of the Guga S'thebe Theatre

1_33.(Right) Ground Floor Structural representation of the Guga S'thebe Theatre

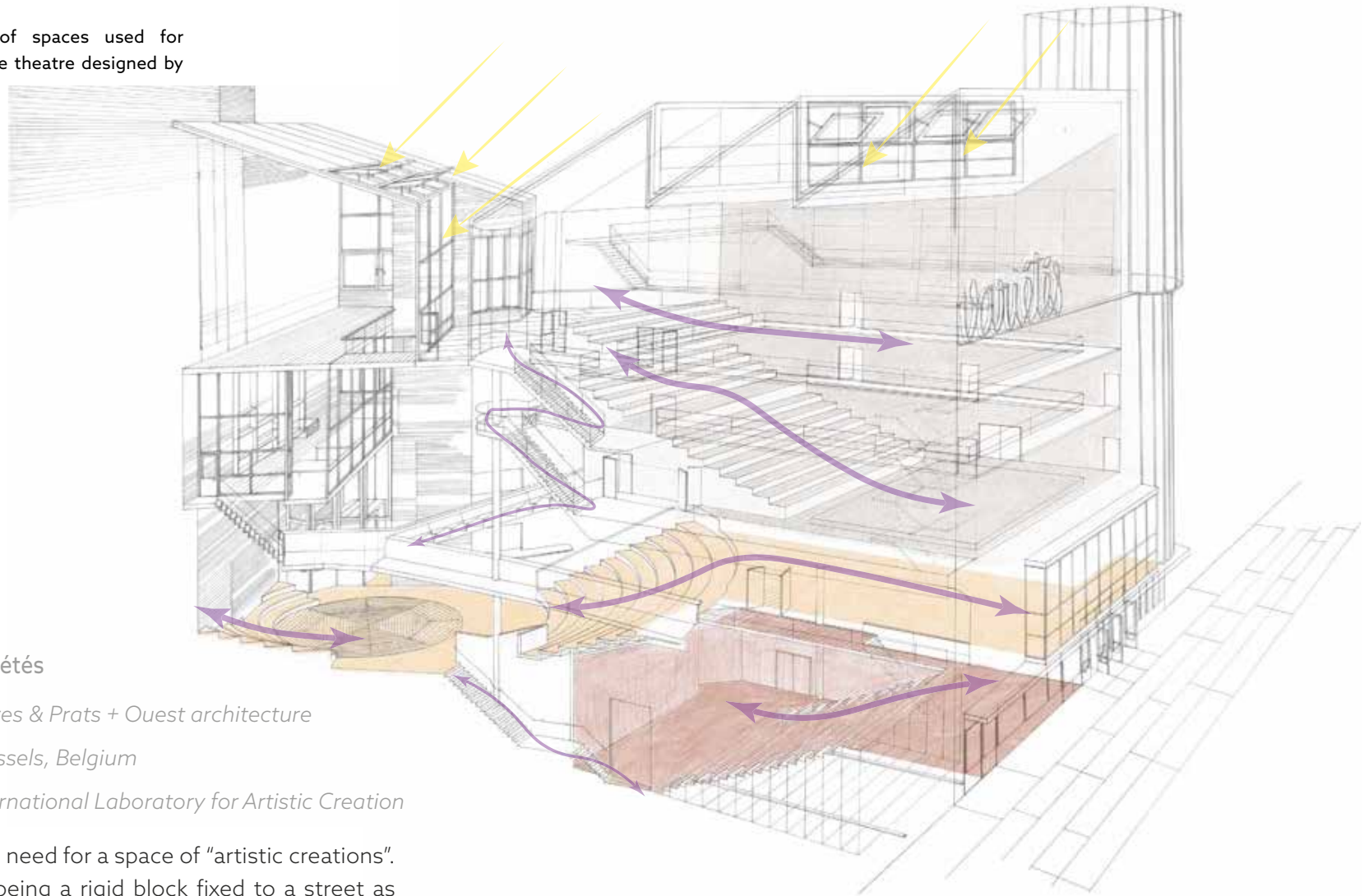


1_34. Public lobby designed by Flores & Prats +Quest architectcure

LIGHT & THRESHOLD

THE ANCIEN THÉÂTRE DES VARIÉTÉS

1_35. Axonometric illustration of spaces used for performance and circulation at the theatre designed by Flores & Prats +Quest architecture



The Ancien Théâtre des Variétés

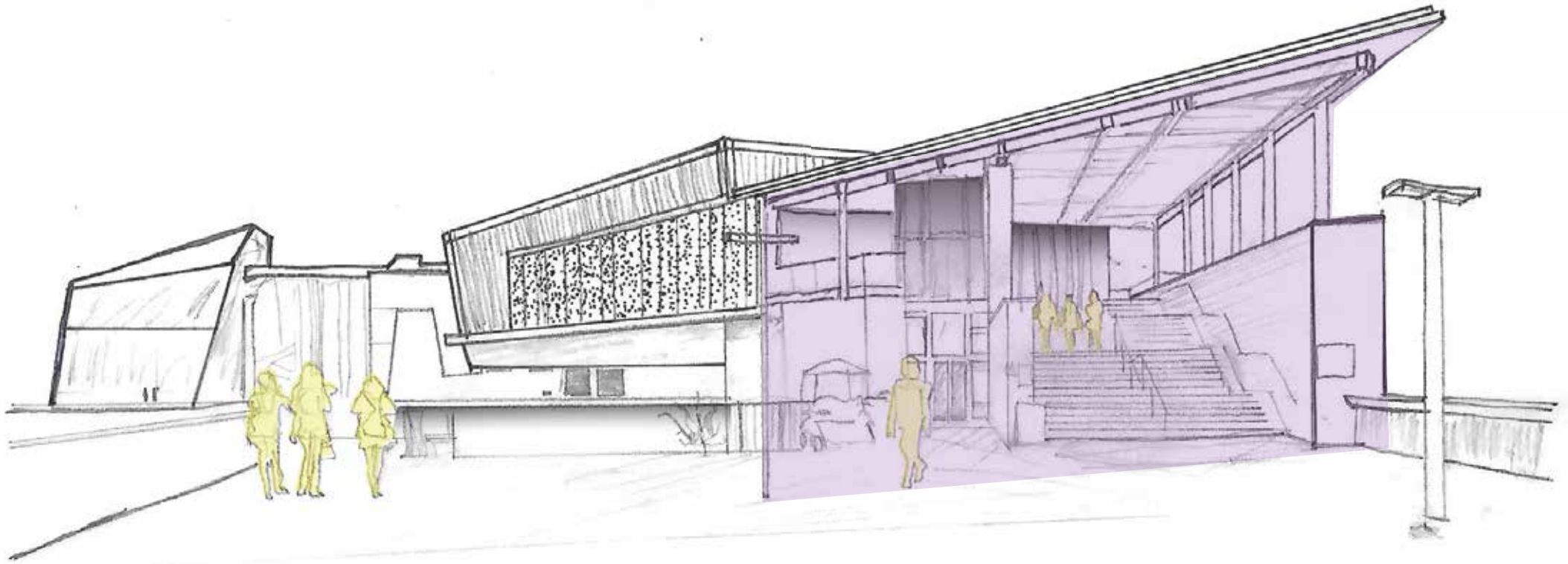
Design Team: Flores & Prats + Ovest architecture

Location: Brussels, Belgium

Program/Typology: International Laboratory for Artistic Creation

This precedent solidifies the need for a space of “artistic creations”. Despite the external body being a rigid block fixed to a street as a music hall and theatre, inside the structure it embodies a loose design that allows variations of natural light, changes in threshold which encourages the flow of movement. It incorporates eateries, open spaces for contact, and the main programs as one moves up the building with formal floor to floor restrictions.

PERFORMANCE SPACE &
FLOW OF MOVEMENT



1_36. Public space and entry way into Javett Arts Centre.

ACCESSIBILITY

JAVETT ARTS CENTRE

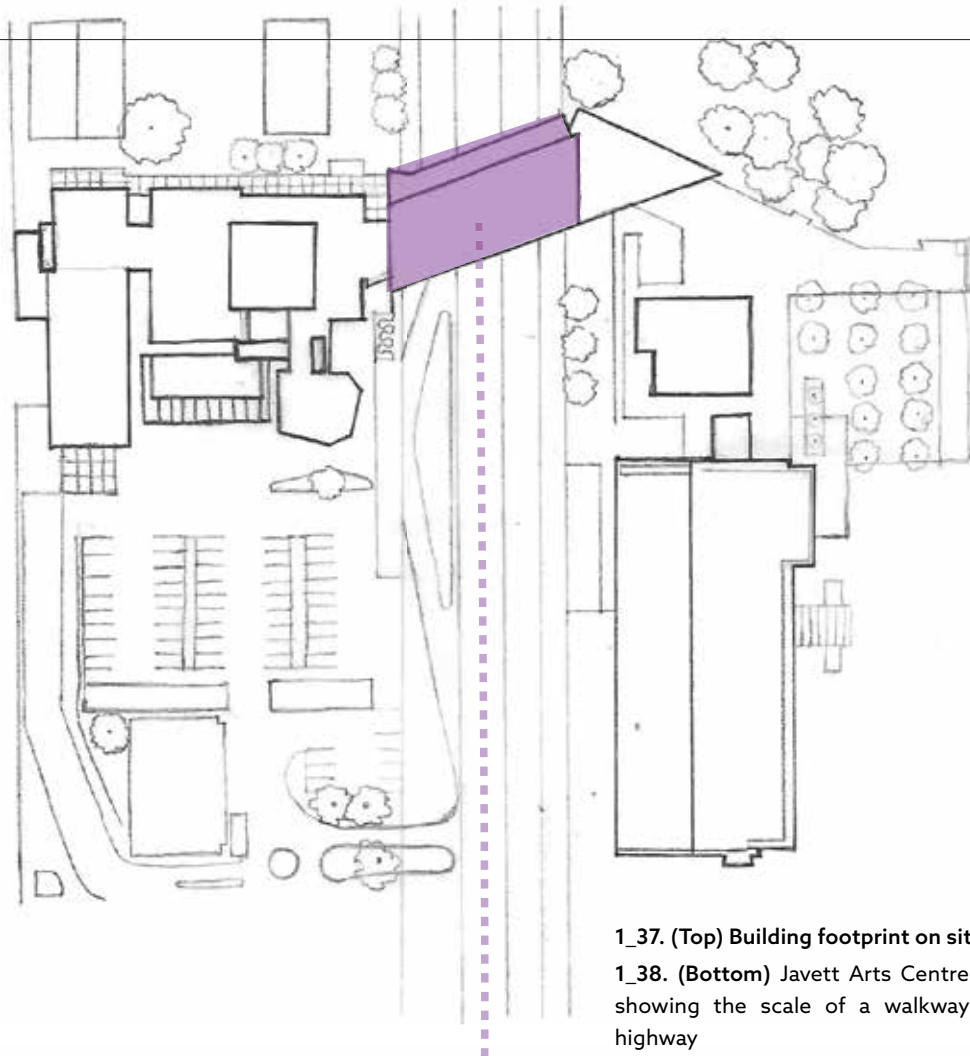
Javett Art Centre

Design Team: Mathews and Associates Architects

Location: Pretoria, South Africa

Program/Typology: Museum/Exhibition

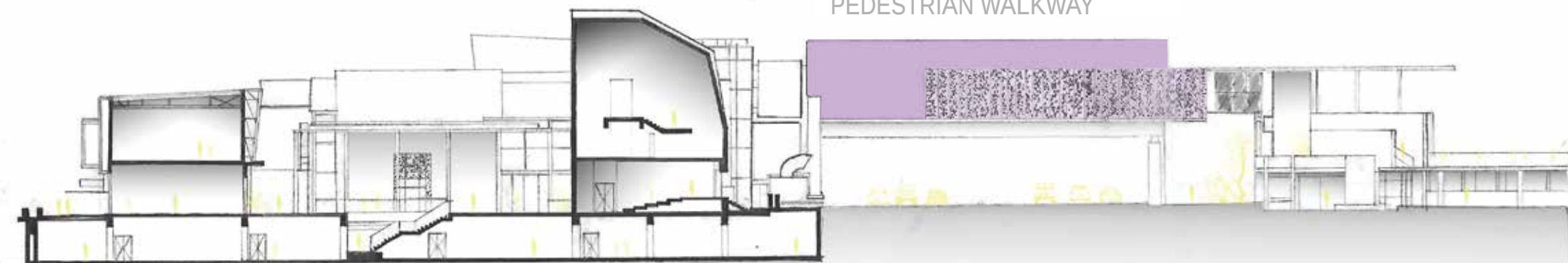
Four materials namely brick, concrete, glass, and steel are juxtaposed to create a form that plays with threshold and movement patterns on the site. The height restriction on the current site needs one to explore ways to access and movement around the site laterally. Although Javette Art Centre may be placed in a privatized site without boundary walls, how may I achieve the same notion but be sensitive to current occupants who have a sense of ownership of the space such a street-vendors



1_37. (Top) Building footprint on site

1_38. (Bottom) Javett Arts Centre section showing the scale of a walkway over a highway

PEDESTRIAN WALKWAY





1_39. The Moto Republik premise.

LOCAL PRECEDENT FEASIBILITY

MOTO REPUBLIK

Moto Republik

Design Team:

Smart Building Solutions

Location:

Belgravia, Harare Zimbabwe

Programme / Typology:

Creative Cub

This Creative Hub provides online media offices, a space for filming content, workshops, occasional markets for business startups, and eateries. It offers a platform for creatives to work, train, share ideas on digital knowledge with other young people as well as hosting events. It is conveniently located on the northern side of Harare where many other creative hubs that are becoming popular because it is safe to express your activism as a hub is near Diplomat and NGO Institutions. Most of the young people who work and seek opportunities at the creative hubs reside in high-density areas such as Mbare. Setting this program in Mbare is an upgrade the social culture and reduce travelling cost for the young individuals who have an interest in arts culture and media.

MATERIALITY

1_40. Steel panels serving as an aesthetic feature attached the containers

DEVELOPMENT FEASIBILITY STUDY

EXECUTIVE SUMMARY

Mbare is a high-density area with 4% of the 2.2million people in Harare, Zimbabwe residing there. (ZIMSTAT, 2013). It is a township on the edge of the CBD. Throughout its history, it has served the city accommodating people who work industries along Simon Marozodze Rd. and Graniteside. Although over the past four decades most of the industries bordering the township have become dormant due to economic hardships explained earlier; internally, Mbare has survived this. It continues to function as an economic hub, a township tourist destination, which partially incentivises social-driven initiatives run in various spots in Mbare.

As noted in the map, currently there are initiatives dispersed from each other and others are in more hidden regions' safety.

The argument is that most established media and creative hubs in Harare are far from the central place where young people who are would benefit would have to travel six to ten kilometers onto the northern side of Samora Machieal yet Mbare is the centre to other high-density suburbs that would attract the youth in without access to gaining a skill that



1_41. Mbare map showing where creative entities are running

- a - Bat Visual Art Studio
- b - I-Harare
- c- Canon Paterson Craft Centre
- d- ChillSpot Records
- e- Mai Musodzi Hall;[Mbilez 24, ICT -Youth Programs]
- f- Corner to Coner
- g-Chinembiri Art Centre

The intervention required may allow young talented individuals in this society to be part of the growing media industry is an art and culture media hub inclusive to people from different social backgrounds. Major media cooperation and telecom companies such as Transmedia Cooperation, Econet, and Netone are private entities that have seen potential in upcoming artists, producers, and other creatives in Mbare. They have initiated partnerships with Harare City Council, investing in upgrading the existing community halls, radio broadcasting studios other recreational centres that are under-developed.

There has been an acknowledgement involving local artisans who use re-purposed materials, scarp steel discarded in the township to add those elements for aesthetics. Zimbabwe faces many economic challenges moreover one would argue whether this is a necessity over a major essential issue of housing and reconstructing the commercial make-up. On the contrary, the social value of this proposal will exceed the means.

Of course, there is an understanding with an unstable economy, additionally limitations in skills the built environment which could affect the time set for producing the building. Hence there are intensive measures toward managing risks to implement the project.

VISION

To enable aspiring young adults in arts and culture with access to a platform which helps build helps personal build their brand.

MISSION

To create a space that connects people of different socio-economic demographics through social capitalism, and the opportunity to venture into media and technology.

OBJECTIVES

- To create job opportunities during and after the production of the creative's hub utilizing local human resources within Mbare.
- To provide a program that addresses best the urban context and social practices in the area.
- To encourage interaction between other collaborative hubs using the site as a venue for events.
- To enhance the value of the space exhibiting its history through town township tourism.

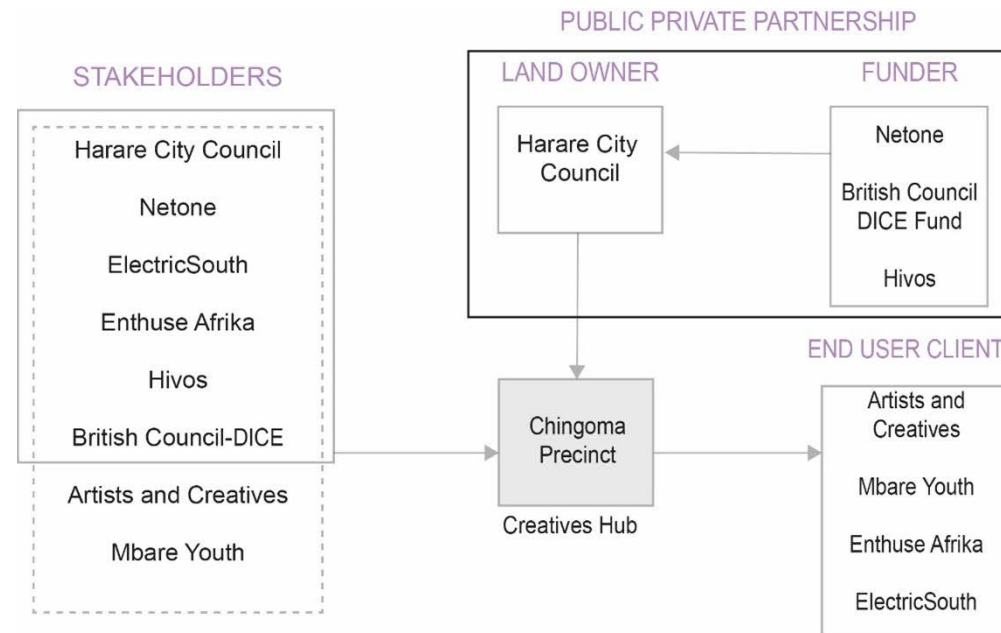
CLIENT

FUNDING CLIENT

The public/private partnership Harare City Council and the funders set the project as a non-profit initiative. It will be partially funded by Net-one, a telecoms company endorsing 20% of the development cost of the project to the Mbare community for their extensive subscription to the mobile network and e-commerce services. The British Council intends to grant 20% of its 2million pound Developing Inclusive and Creatives Economies (DICE) fund to the initiative, as they have partnered and uplifted other creative hubs in Africa(Electric South, 2018). Their contribution will be 38% of the development cost. Hivos People Unlimited will assist with 10 % of the development cost of the hub ensure it will benefit young creatives and start-up entrepreneurs. The remaining funding must be secured as a loan using the government as surety or bond through the Harare City Council as the client.

USER-CLIENT

The facility will be occupied by the artists, creatives, the youth partaking in activities at the hub and affiliated with giant Southern African digital content creators such as Enthuse Afrika and Electric South. The youth in Mbare will gain experience from parties that come to collaborate and network through the programs they offer.



1_42. Stakeholders involved in project.

PROJECT BRIEF

The design proposal aims to connect architectural space in the high-density suburbs to the digital social media platforms that have become a source of income and livelihood. Mbare is home to most of the legends and upcoming artists in music and content creators therefore the suitable design intervention would be an arts culture and media centre. As a creative flexible social incubator, the appropriate term to describe the program or building typology will be a Creative hub. The hub seeks to promote young people eager to work in front and behind the camera, the production of digital interfaces in graphic design, journalism, events planning, and training. Look at the program below which displays the components require as in the building.

Chingoma Precinct Area Schedule			
Building Components	Sub Type	Sub Sub Type	Sub-Total Area (sqm)
Community	Entrance Foyer		240
	Waiting Area		52
	Exhibition Area		60
Studios	Reception		23
	Admin Offices		240
	Rehearsal		50
	Meditation/Prayer		30
	Photography		60
	Video Editing		50
	Live Studio		70
	Radio/Podcast		150
	Recording-Digital		
		Recording Booth	30
		Control Room	60
		Live Studio	120
	Costume Wadrobe		240
	Changerooms		122
	Multipurpose Hall		600
	Graphic-Design		100
	Computer lab		75
	Art and Crafts		50
	Prop Storage		80
	General Storage		50
	Maintainance		100
Active Hub Space	Commercial		
		Restaurant / PaSazda Market	350
	Childen Play Area		300
	Scrap Yard Art		100
	Skits Area		100
	Outdoor Amphitheatre		120
Workshop Space Promoting	Filming- Visual Arts		400
	Youth Empowerment		95
	Law Clinic		75
	Start up Businesses		55
	Workspace		100
	Study Space		80
Health Unit	First Aid Care		60
	Counseling-Social -Mental Health		53
Total Area			4600

1_43. Preliminary programme

IMPLEMENTATION PLAN AND STRATEGIES



1_44. Implantation plan in 2years

MARKETING

Netone will promote the project by installing advertisements on existing billboards along Ardbennie Rd which directed attention to the dense public realms near Mai Musodzi hall, See Appendix C of the site displaying the intense daily activities that justify it will be openly seen.

The project will be marketed by well-design informative flyers and short animation distributed digitally through cell phones at public facilities such as the Mbare Bus Terminus, the prominent market places mentioned, and recreational facilities. Advertisements through radio, newspaper, local television, and other advertisement mediums will be utilized considering the project to the public.

A collaboration with Chillspot records, producing a short catchy lingo, visual or audio skit with young representatives of the community will reach others faster through the mediums above mentioned. With the aid of digital platforms, social media influencers with a huge following from the demographic in Harare will bring awareness of the project. A website will be established for public feedback and comments

FINANCIAL PLAN

Estimated cost of Development			
	Rate	Area(sqm)	Total (Rands)
Approximated Contract Sum	4 800	4 600	22 085 000
Cost of Buying the Land	0	0	0
Development submission Approval Cost	5 000	0	5 000
Subtotal Estimated Cost of Development			22 085 000
Professional Fees	Percentage %		
Architectural Fees	4,2		927 570
Quantity Surveyor	2,4		530 040
Civil Engineer	1,2		265 020
Structural Engineer	1,8		397 530
Electrical Engineer	1,4		309 190
Mechanical Engineer	1,2		265 020
Acoustic Engineer	1,8		397 530
Interiors Designer	1,2		265 020
Landscape Architect	1		220 850
Local Artisans	1		220 850
Subtotal Estimated Professional Fees			3 798 620
Estimated Cost of Development			25 883 620

1_45. Financial plan of the project.

EXPENDITURE PROJECTION

There will be no cost on purchasing land because it is owned by Harare City Council, the approximated contract revised by the quantity surveyor who will calculate a finalised contract sum based on an addition of the total construction cost. All consultants are selected over their work experience and pricing is stipulated according to respective building contracts. Seeing as though the project is for a not-profitable course the client can negotiate respectively below market cost for services.

This is a project driven by the recognition of the social value to the youth of Mbare, investing in their creativity. The physical design intervention will immensely support their goals to produce content under favourable conditions serving them and the community. This task requires transparency amongst all parties involved before, during, and after constructing the hub, as the economic challenges affect everyone. To achieve this, trust and loyalty to the course need to be reinforced so that the end-users may have a chance to experience and mould themselves in a place that was dedicated to their needs to earn social capital.



CHAPTER 4
SITE EVALUATION

Dept. of Housing &
Public Affairs

1_46. Image of the site in
Mbare

Mbare Musika Market

Site

Mata Garika Flats

N

Carter House

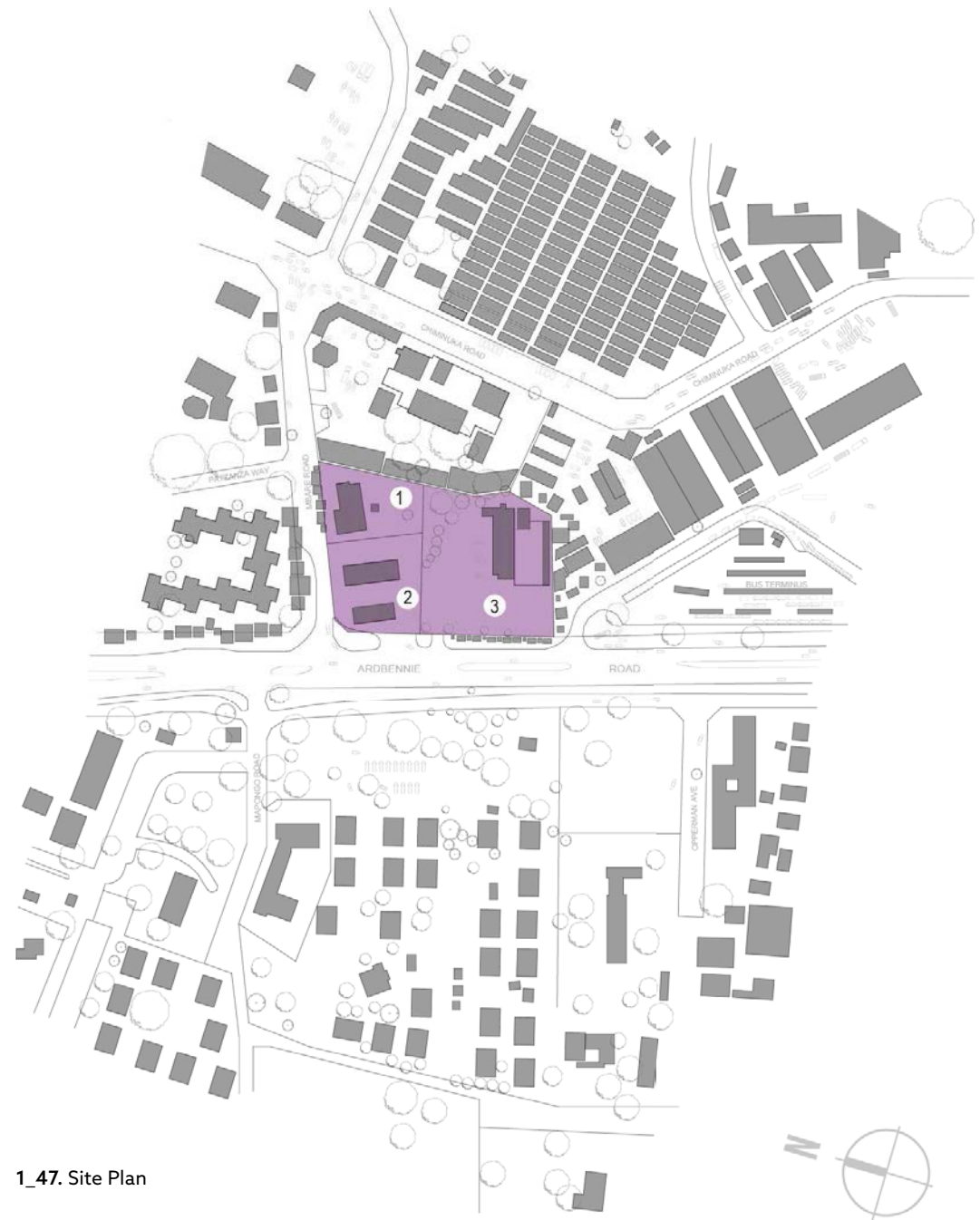
Mbare Bus Terminus

60



SITE SELECTION

The site is situated at Stand N.STL 125- Corner Ardbennie and Mbare Rd. It is an area with buildings on separate plots with a fuel station, an admin office is being leased to an NGO as a youth centre for I.T learning in the community and a heritage building, Mai Musodzi Hall. The community hall was named after a feminist and social worker Elizabeth Maria Musodzi.



1_47. Site Plan



1_48. Corner Mbare Rd and Ardbennine Rd

The chosen area to build this significant form is in the heart of Mbare where it would be easily accessible to the young people in the community and near transportation nodes where people from other neighbouring high-density suburbs can travel to and from.

SITE ANALYSIS

Following the town-development scheme for 2025 by the Department of Works, Harare City Council has initiated the Mukuvisi Mbara Urban-Renewal Project there are few places for formally, for youth empowerment. Based on the locality map of 2018 more focus is on providing adequate housing, schools and commercial aspect. Unfortunately, there is no empty land for extending the housing prospect s so valuable green space used for recreational purposes will be changed for more housing.

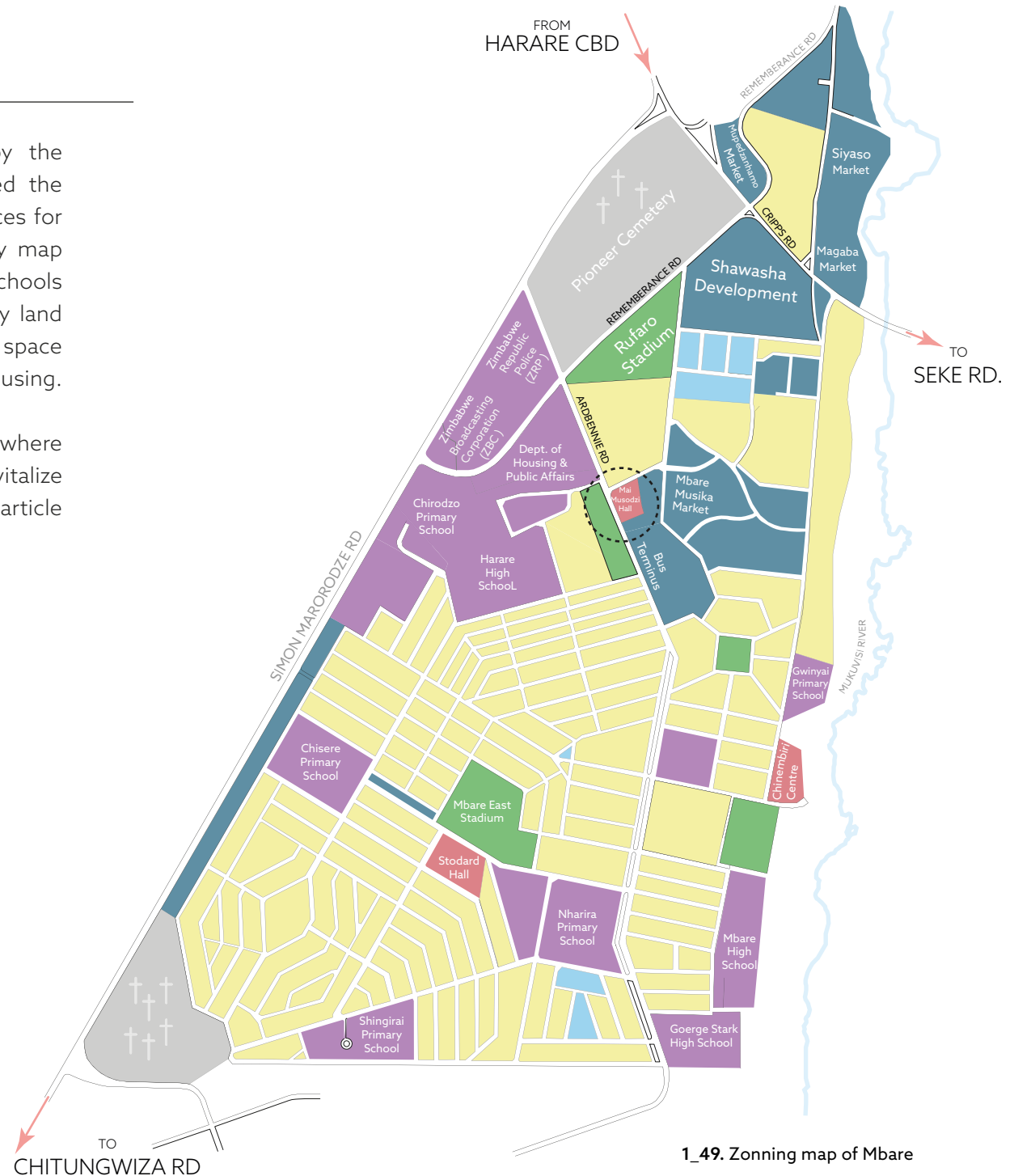
It is only sensible to acquire land near community halls where Harare City Council invites organizations that wish to revitalize the community space. See reference to a newspaper article where it states that community halls need attention.

LOCALITY MAP

Key

- Commercial
- Institutional (CIVIC BUILDINGS, SCHOOLS, HEALTH)
- Residential
- Heritage/ Graveyard
- Public Green Space
- Community Hall Arts / Centre
- Religion
- Location of Site

Zoning information according to the Harare City Council



1_49. Zoning map of Mbare

City halls in shambles

Blessings Chidakwa and Ivan Zhakata

THE history of the country and, more importantly that of Harare, can never be complete without making reference to community halls, especially those in high-density suburbs such as Mbare and Highfield.

Community halls acted as meeting places for communities and were pivotal in hosting events like weddings, meetings and also as hubs for cottage industries.

The iconic Mai Musodzi and Stodart halls in Harare's oldest suburb, Mbare, easily come to mind.

These facilities were revered in the olden days but fast forward to the present day, most of these halls dotted around the city have lost their lustre.

They are now hardly recognisable due to years of neglect and are slowly fading into oblivion along with their rich history.

Harare City Council owns Magamba Hall in Warren Park, Mt Pleasant Hall, Rutendo Hall in Mufakose, Tafara Hall, Dzivaresekwa Hall, Glen View New Hall and Sophie Hall in Glen View.

Others include Waterfalls, Hatfield, Sunningdale, Mabvuku, Lusaka and Old Highfield, Zimbabwe Hall and Cyril Jennings in Highfield and Chembira halls in Glen Norah, Stodart Hall, Mbare Gymnastics, Mbare Flats, Mbare Netball Complex and Mai Musodzi halls, all in Mbare.

Peeling walls, shattered windowpanes, unkempt grounds and overgrown grass are some of the common features *The Herald* encountered when it went round to assess the state of some of the buildings.

The deterioration has been worsened by the destruction of security fences and perimeter



EYESORE . . . Dzivaresekwa Community Hall is now surrounded by tall grass. — Picture: Marilyn Kanyangu

walls.

Rusty gates and fences on the verge of collapse are still evident at most council-owned halls that were constructed in the pre-independence era.

This is despite the great potential that these halls have for generating revenue for council if hired out for weddings, crèches, church and political gatherings.

In Dzivaresekwa 1, for instance, the hall is in a sorry state with a maize field now acting as the new "fence".

Swings and slides that used to be a source of joy for children are no longer functional and are rusting away.

A resident, Mrs Henrietta James, urged

council to attend to the hall or consider leasing it to private players.

"Council can generate more money if it spruces up the community hall which can be used as a wedding venue due to its strategic location and the green vegetation which makes it suitable for photo shoots.

"But at the moment no one would want to hire it because of the tall grass and broken windows," she said.

The state of CJ Hall in Highfield is still modest, but the absence of a fence or security wall exposes it to vandalism and theft of property.

However, the gutters need attention. Stodart Hall has benefited from its use for State funerals

Mai Musodzi Hall has also benefited from well-wishers and is still looking presentable. Sunningdale Hall also got a much needed facelift last year after NetOne partnered the city as part of its corporate responsibility efforts to help the city to attain world-class city status by 2025.

Harare spokesperson Mr Michael Chideme said council had earmarked funds for the revamping of some of the halls in this year's budget.

"There are halls that we captured in the 2020 budget as part of our urban renewal programme. Some of the halls are open for partnerships with takers set to ride on advertising," he said.

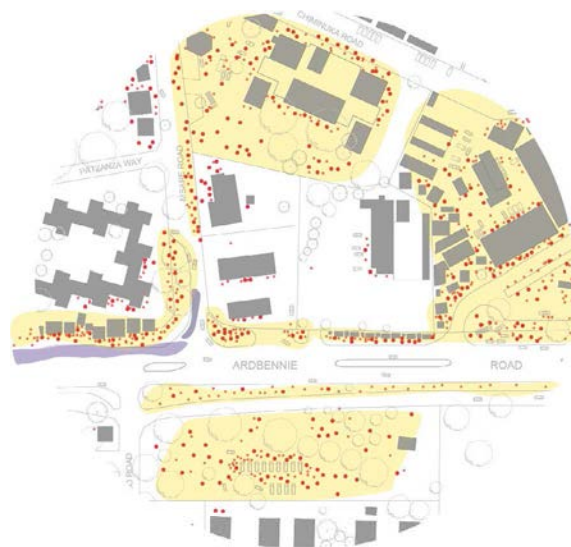
1_50. A cut out of the Herald article explaining the state of community halls in the high-density suburbs.



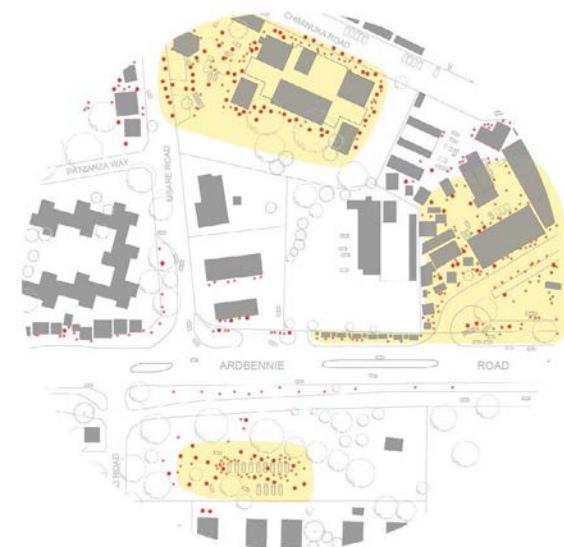
ARDBENNIE RD

DENSITY

This is a highly densified area, active in the period indicated. During a time when fuel is scarce but available by this Engen Station, vehicles queue either along Ardbennie and Mbare Road, giving hawkers more opportunities to sell to people waiting. Police patrol the area noted since it is a high-risk zone however, they are overwhelmed by the congestion and cannot catch all criminal activities on the spot. Local vendors argue there are not safe because some of the police are indirectly involved in the acts, they fail to protect the community as they are part of the problem as they harass some innocent individuals



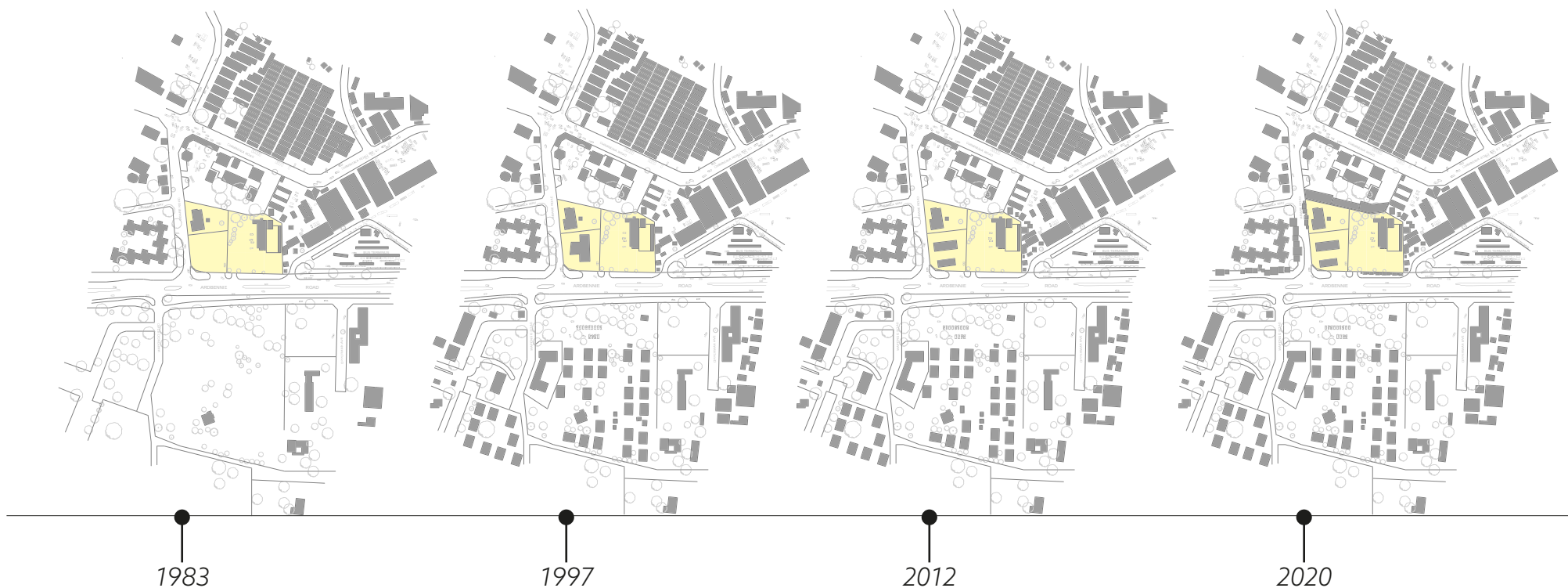
05:00 - 19:00



20:00 - 21:00

1_51. (Top) Engen fuel station along Ardbennie Rd

1_52. (Right) The population density expected at specific time intervals



SITE FOOTPRINT - PERIODICAL CHANGES

The maps portray the changes that occurred between 8 to 15 years from each other. It informs us that the open green space across our site was re-zoned for housing development and civil buildings to meet the demand of leaving the area after independence.

According to Arial photographs taken from 1983 to 1997, the fuel station was constructed on part of the desired site. It was demolished to make room for another fuel standing today.

1_53. Building footprint changes on the selected site.

Due to economic challenges, the community has taken ownership of the boundary of the site for non-formal trading and they built clustering stands on the pedestrian walkway and Mbare Rd.



TRANSPORT NETWORK

Key



Public Transport node



Taxi / Bus Routes

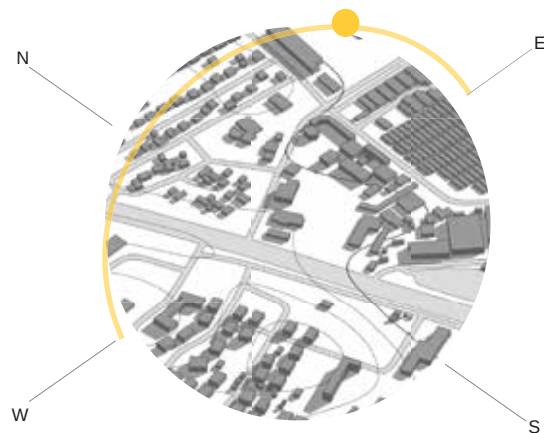


Other Vehicular Route past the site

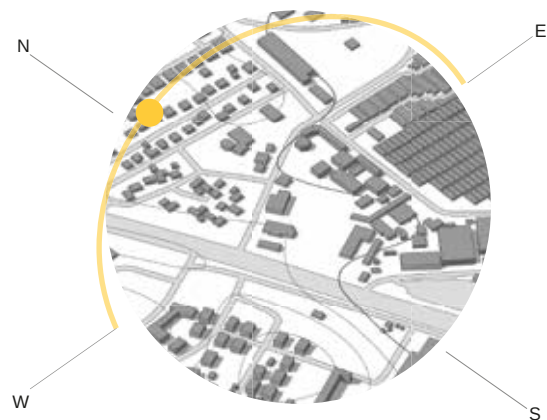
1_54. Transport network along the site.



winter
0800-1000



summer
0800-1000



winter
1400-1700



summer
1400-1700

SUN STUDY & CLIMATE

Mbare's highest temperature recorded in summer is 29°C and summer extends from October to March. The area generally experiences a hot climate and due to the height restrictions, most buildings do not exceed 4 storeys.

The shading pattern throughout summer and winter does not differ however the orientation of the site depicts it experiences harsh sun from the west side.



GREEN SPACE MAP

Although there is not much attention given to green space existing in Mbare, there is a significant need for improving this public amenity. The City of Harare wishes to revive the landscapes of parks and community halls because Mbare has more harsh surfaces in its urban context.

1_56. (Left) Mapping of green spaces.

1_57. (Bottom Right) Image from the Department of Housing facing Ardbennie Rd.



IMAGERY OF MBARE



1_58. 1_58. Vendor stalls along Chaminuka Street, with a backdrop of art, painted on one of the hostels.



1_59. Artwork reaching out to the community to stop forms of sexual abuse as this is one prevalent issue that affects all genders and children in Mbare

1_60. Scrap metal collected and compressed by local tradesmen and sold to buyers across the boarder for foreign currency



1_61. An SME which builds pool tables and trains then youth in carpentry work.



1_62. Traffic from Simon Mazorodze Road from central Mbare and Harare CBD



1_63. Billboard with telecom cooperate advertisement above the Mupedzanhamo Market where there are high economic activities and more intense use of mobile phones for cashless transactions and online audience





CHAPTER 5

DESIGN RESPONSE

DESIGN INFLUENCES



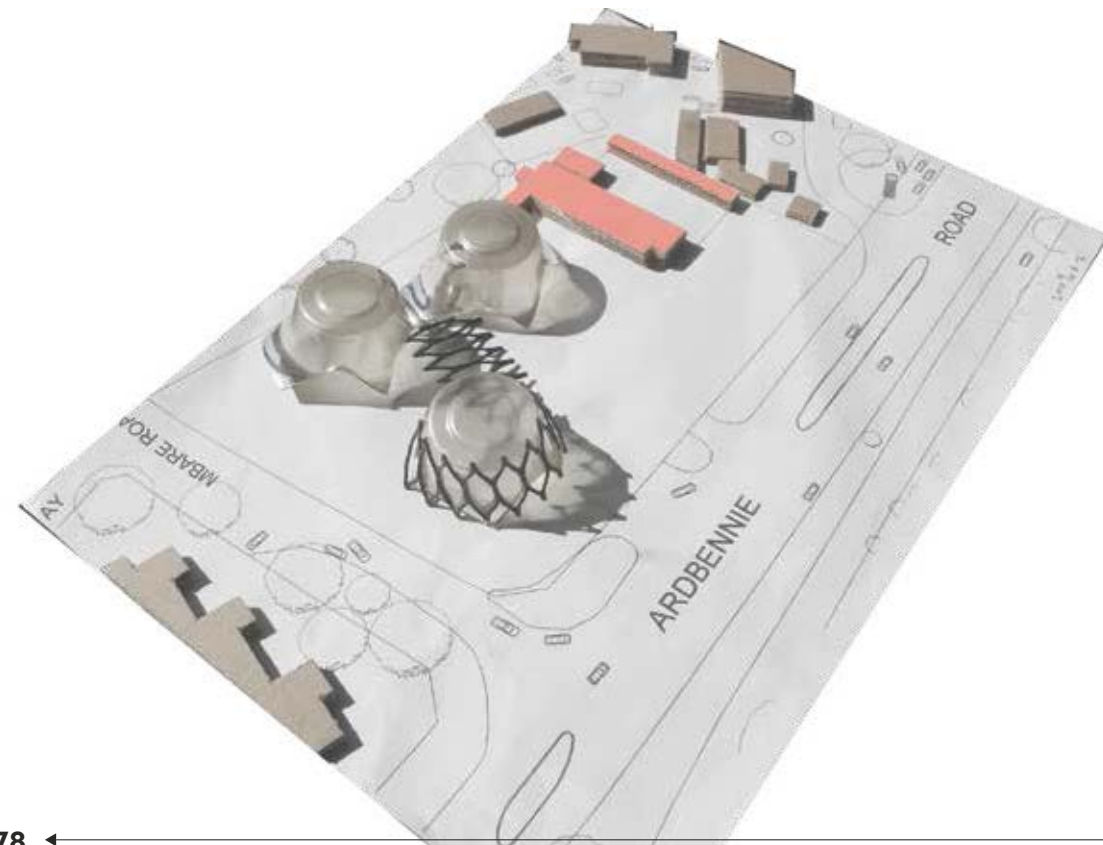
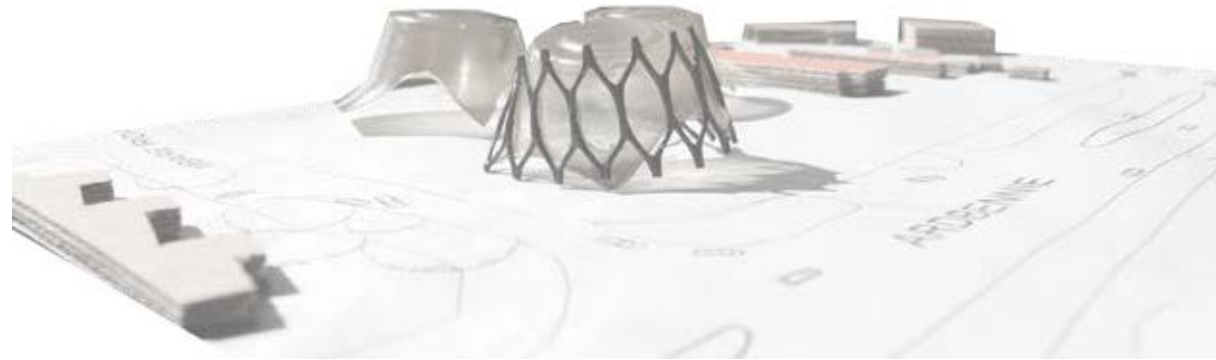
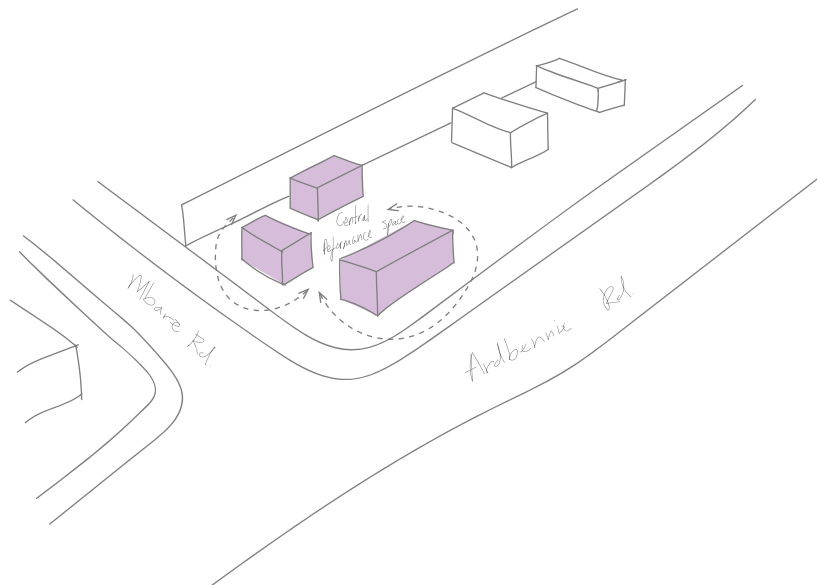
Illustrating the rough understanding of a suitable programme for a Creative Hub and its position complementing the heritage building (Mai Musodzi Hall)

CHARRETTE MODELS

STAGGERED VILLAGE

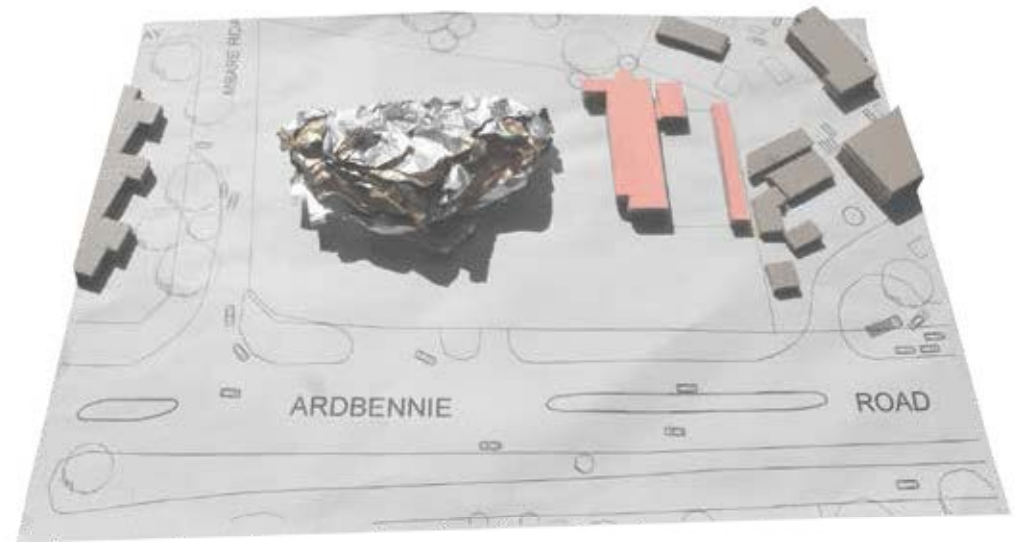
This concept focuses on an open plan separating programmes distinctively apart from each other. It allows the public to engage with the building through a courtyard for performance. Mai Musodzi Hall looks towards the central courtyard enabling the connection between the new forms to the heritage building

The honeycomb pods (on the right) sitting on the site illustrate the formation of a precinct allowing people to move under and around the forms giving opportunity for social interaction.



SCRAP DYNAMISM

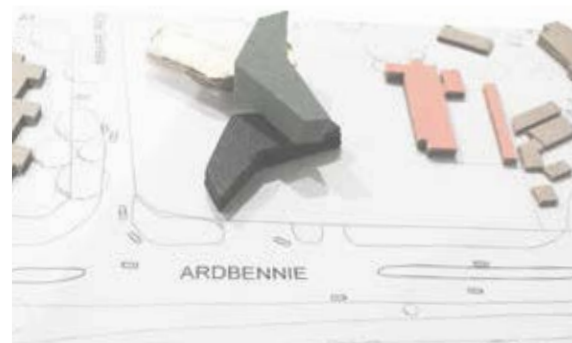
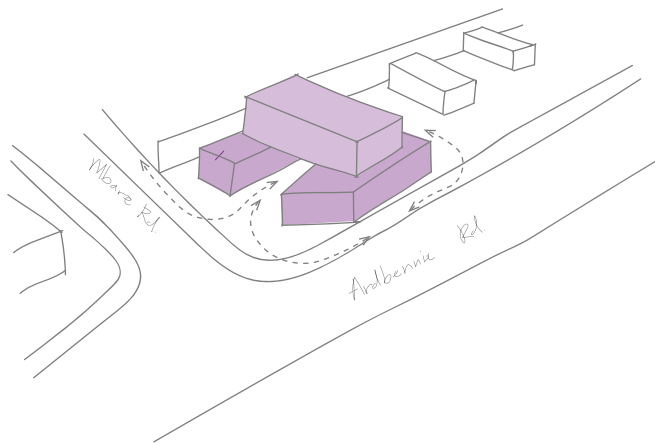
Influenced by the scrap yard enterprises the form is created out of compression is elegant sitting as an androgenous piece on the site. It is model allows one to imagine an uncommon building typology exemplifying an easily identifiable performance place that might not be expected in the context of Mbare. However, it would be a stand as a celebratory place to gather people from all walks of life as it would be seen as a landmark of supporting the arts.



RESPONSIVE MEDIUMS

With the methodology of staking distinctive massings which possess different qualities of absorbing light, where one is porous, another is transparent and then the other one is completely solid instinctively implies playing with materiality.

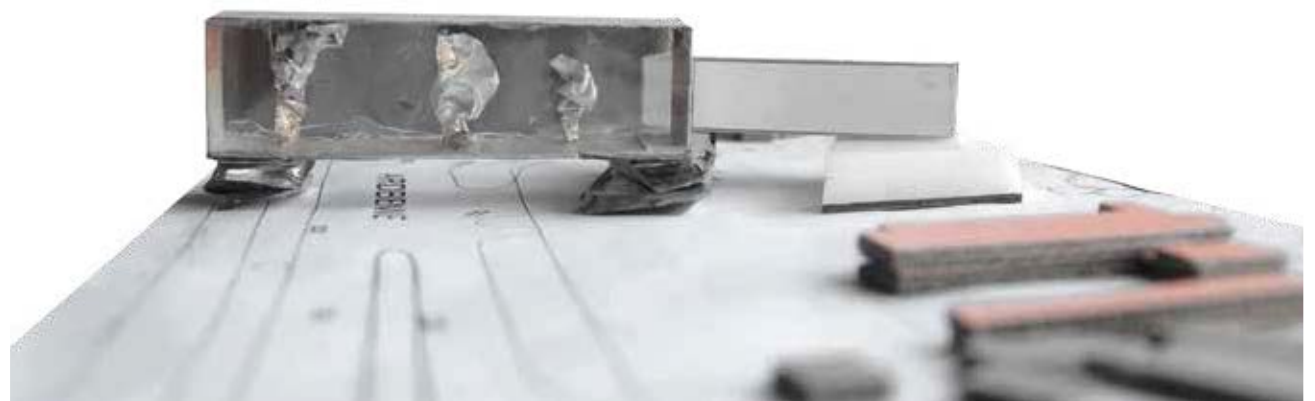
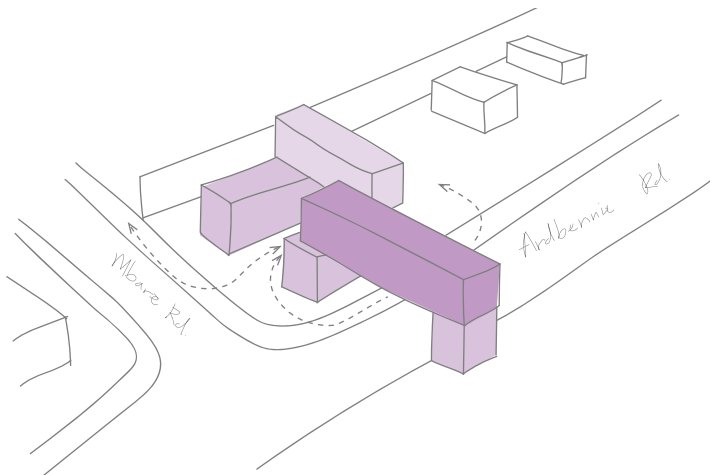
These forms representing the placement of the building in an urban context contest the idea of completely having a transparent medium easily accessible to the public without visible target hardening on the site may be extremely risky. Therefore a solid form on the edge of Mbare Rd where more activity occurs is appropriate. Alternative points of opportunity to allow light would be from the roof and programmes set above ground level



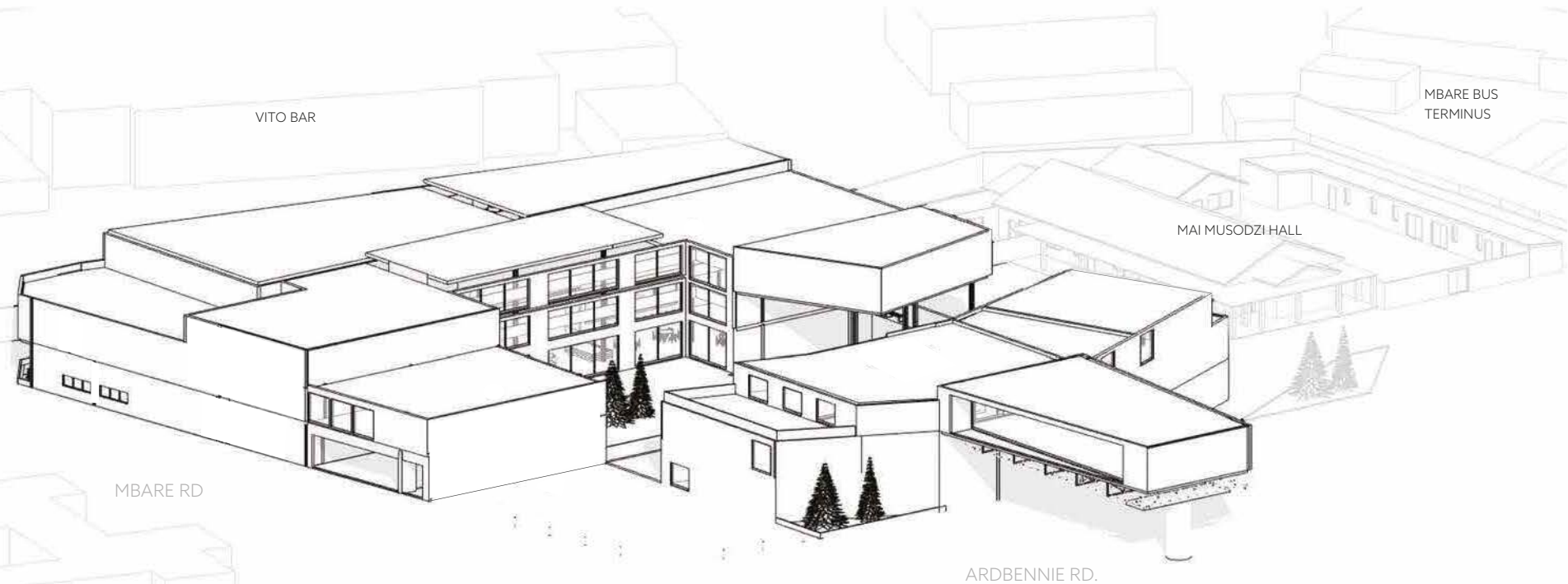
PERFORMANCE BOX

The sight of walking or driving towards a form over a road catches the attention of a street viewer and make them ask what happens in the box. Within the box, there is curiosity over spectacle the densified activities along the busy road of Ardbennie Road toward the bus terminus or in the opposite direction long Mbare Road with an intense street market.

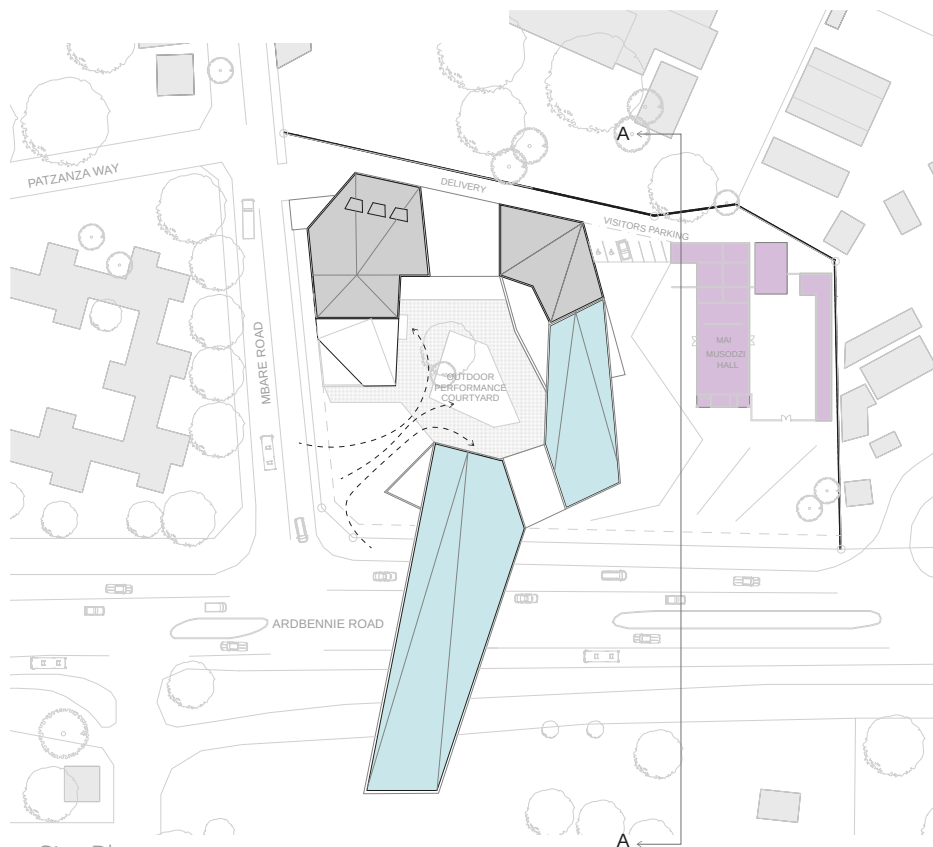
The intention with then walkways connect separate buildings within the precinct however then should function without casting a shadow on neighbouring buildings creating dead zones below.



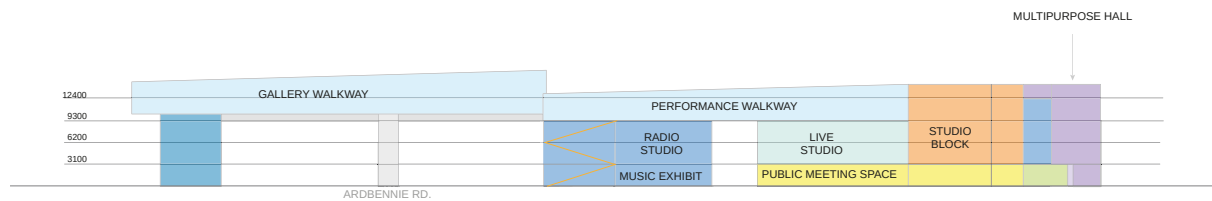
PRELIMINARY PROCESS



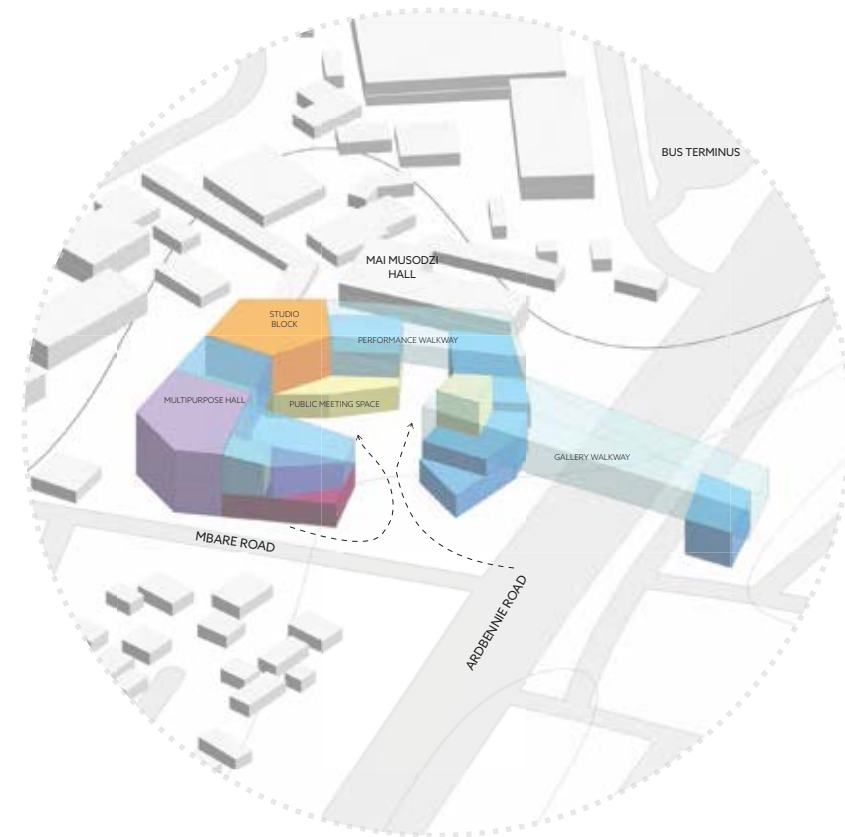
An early perspective of the Chingoma Precinct massing.



Site Plan



Programme Diagram A-A



Axonometric Programme

Given the urban context on a street corner, the shape of the building was modelled from placing functions offset from the edge of the site and allowing access from one corner into the courtyard. Two stretched out walkway bridges were derived from the charrette model emphasises on of acts within the building being viewed from the street as well as activities from the street being a form of scenery

SPATIAL-USE ANALYSIS

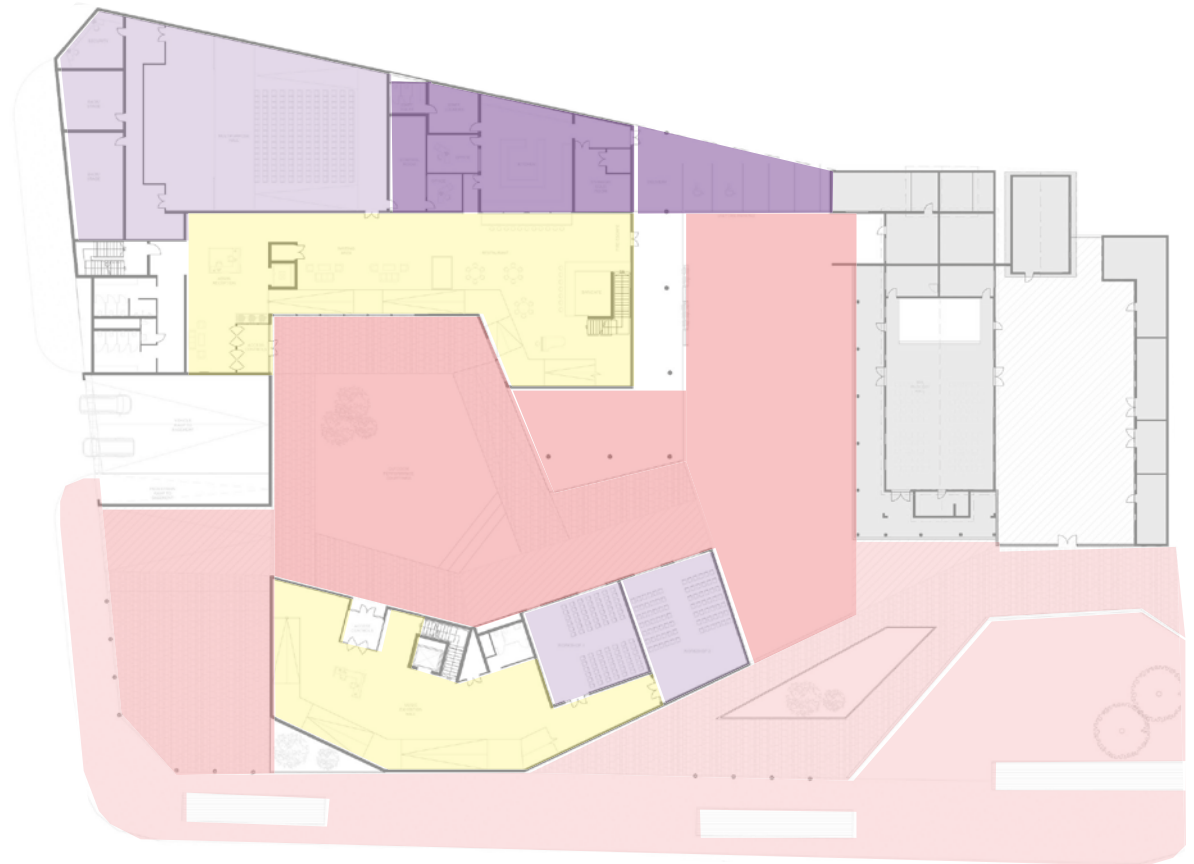
PUBLIC VS PRIVATE

The area indicated as semi-public /private 1 are spaces where upon approval of admission one gains access to the services within the lobby space only such as the open meeting areas, restaurant, and exhibition.

Semi-public/private 2 spaces are used occasionally used upon booking by the hubs' stakeholders and the community.

Public spaces are for the community however there will be regulations over the activities carried out in the space, mobile security will monitor this high-risk zone. Vendor stalls are set along the Ardbennie pedestrian walkway to continues encouraging small enterprises.

-  Semi-public/private 1
-  Semi-public/private 2
-  Public
-  Private



PROPOSED GREEN SPACE ZONE

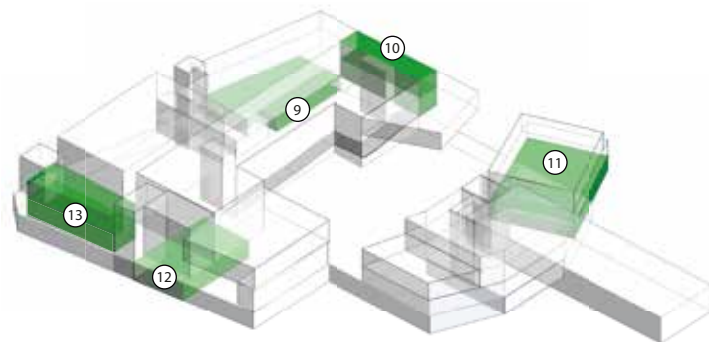
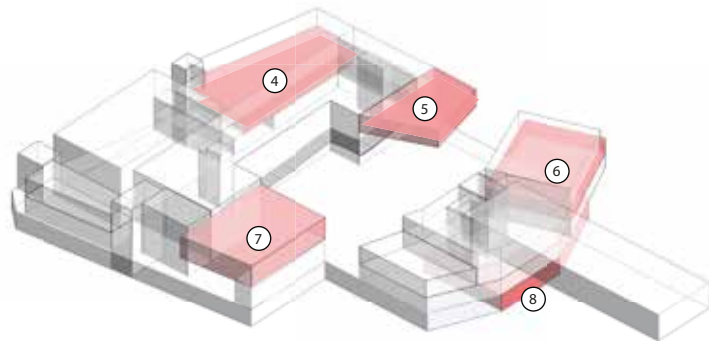
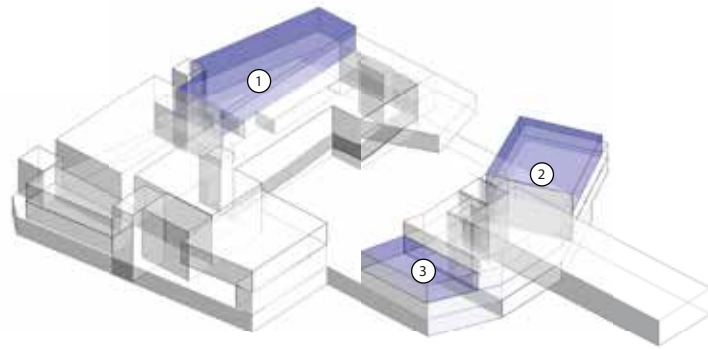
The landscape is a pivotal link of the whole precinct since it connects the two new structures to the heritage building through paved-walkways. The green space between Mai Musodzi Hall and Ardbennie Road calm area to relax after purchasing snacks from the vendors. Skits can be played on the space designated as "Pashade" allowing people to see the open theatre sitting on the lawn on either side of the view.



PROGRAMME - SERVICES

The services illustrated facilitate content creation, marketing, media activism and promoting the rise of the performing arts in the area.

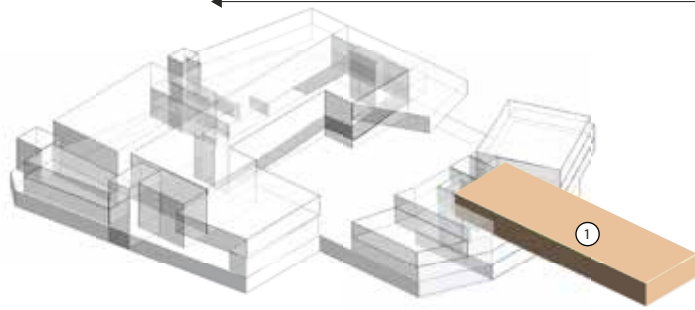
The open meeting space located in the lobby may be multifunctional, as a co-working area, a spot for shooting live interviews, and lounging with the view of Mai Musodzi Hall behind. Social workshop rooms have been flexibly designed to provide training practical and computer skills to the community as well as hosting small events to promote start-up businesses. These are spaces that aid the growth of social capital amongst young people as they become more adaptable in the fourth industrial revolution.



MANAGEMENT FACILITIES

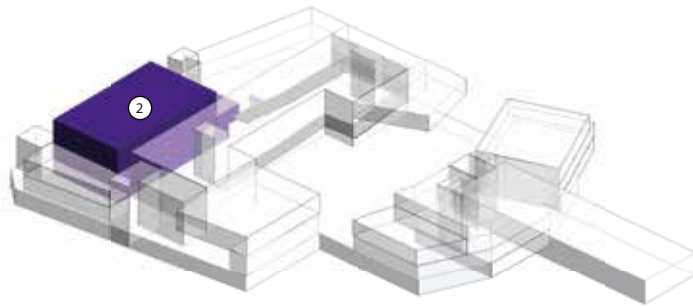
- Administration
- Media Production
- Amenities

1. Creative Hub Offices
2. Radio Station Offices
3. A.V Room
4. Audio Recording Studio
5. Live Recording Studio
6. Radio/Podcast
7. Filming Studio A
8. Filming Studio B
9. Kitchen
10. Open meeting space
11. Social Workshop Rooms
12. Prop-Making Workshop
13. M.P.H Backstage

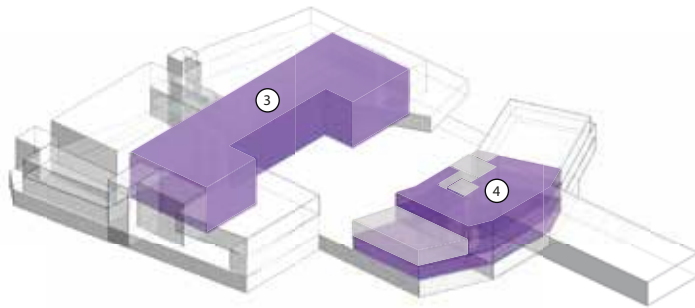


PROGRAMME - VENUES

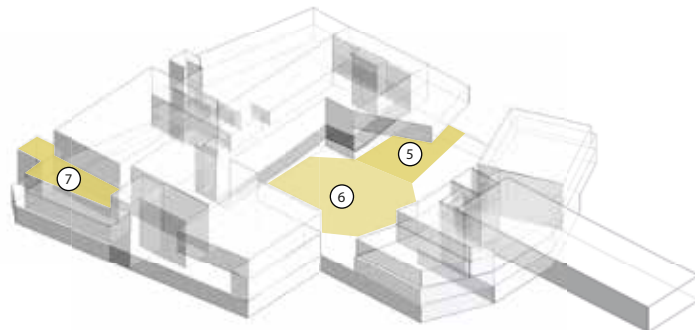
Social incubator help immensely to incentivise the building. The use of the spaces highlighted encourage showcasing talent, exhibiting artwork, networking and hosting festivities.



The gallery box across Ardbennie Rd. is used occasionally as an exhibit for local artists' work and a location for filming music videos. The structural envelope is a solar-powered led billboard advertisement. The parasite architectural form works as a landmark that promotes the current wave of Mbare's influence on social media displaying trending content for street entertainment.



The creative's lobby is an atrium linking the programme with a light steel framed ramp as the primary circulation. While an exhibition is held in the lobby the ramp is used as the path for displaying work or channel for admiring the view as well as passive surveillance into the semi-public spaces internally and externally.



SOCIAL INCUBATOR FACILITIES

- Digital Marketing
- Performance Zone
- Lobbies
- Outdoor Social Zones

1. Gallery Box
2. Multi-Purpose Hall
3. Creative's Lobby
4. Radio Station Lobby
5. PaShade
6. Courtyard
7. Rooftop

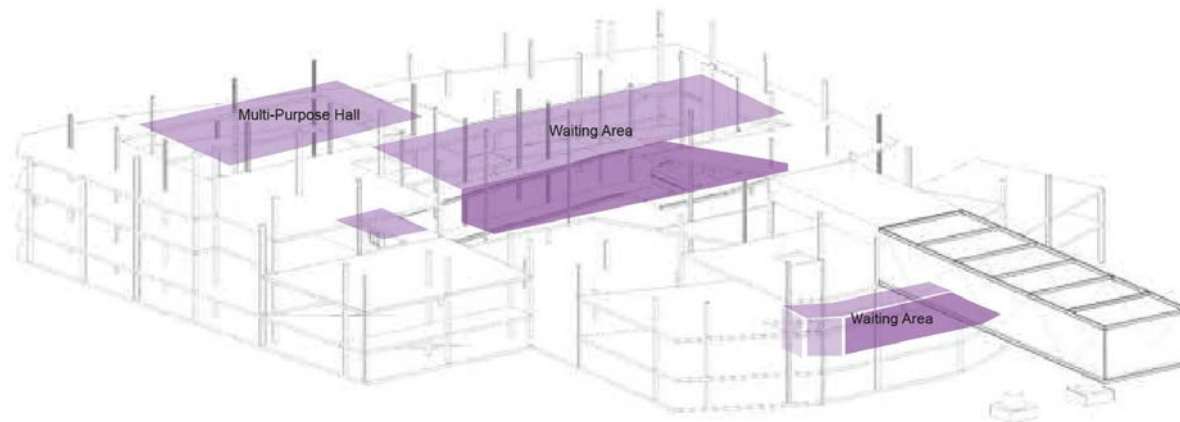
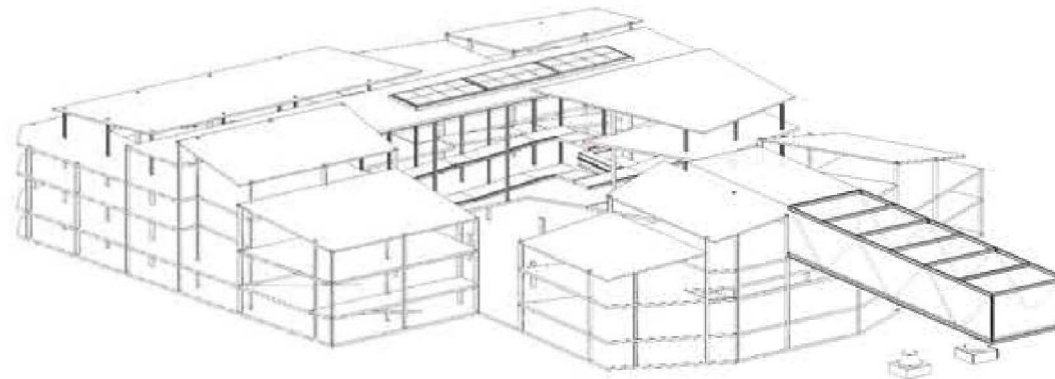
STRUCTURAL EXPLORATION

Depiction of preliminary axonometric displaying the facade materials in conjunction with the structure and the form of the roof. The material used is economical using re-purposed material from dormant factories, and local Mbare suppliers.

- Brick
- Concrete
- Steel Sheeting
- Glass

The main structure is made of concrete and features for circulation, parts of the facade; steel-framed elements are used since they are visible and emulate the industrial-chic theme.

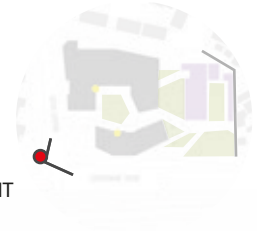
Voids that take into account which function to place programmes that involve the gathering of more people in these place will challenge the rigidity of the structure.



FINAL RESOLVE

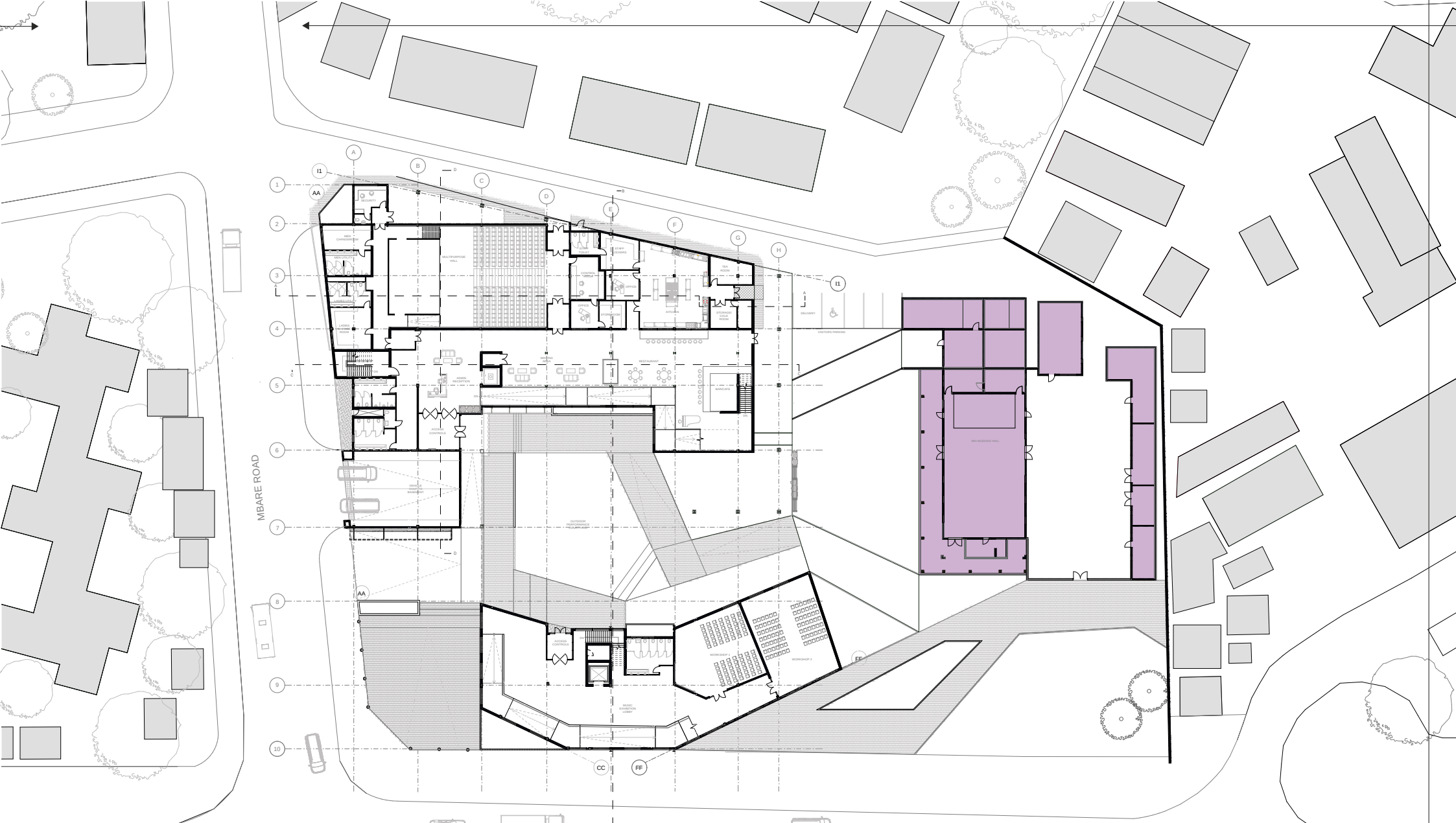


Entering Chingoma Precinct from corner Ardbennie Rd and Mbare Rd. This visual illustrates the daily activities that would occur around the space and the scale of the hub in relation to its users.



VIEW POINT

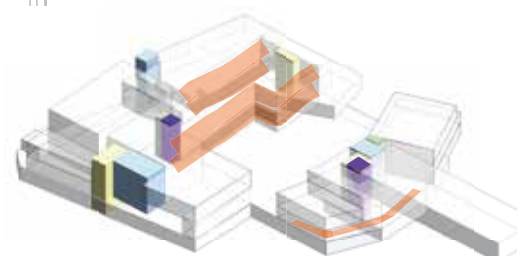




GROUND FLOOR PLAN



ARDBENNIE ROAD



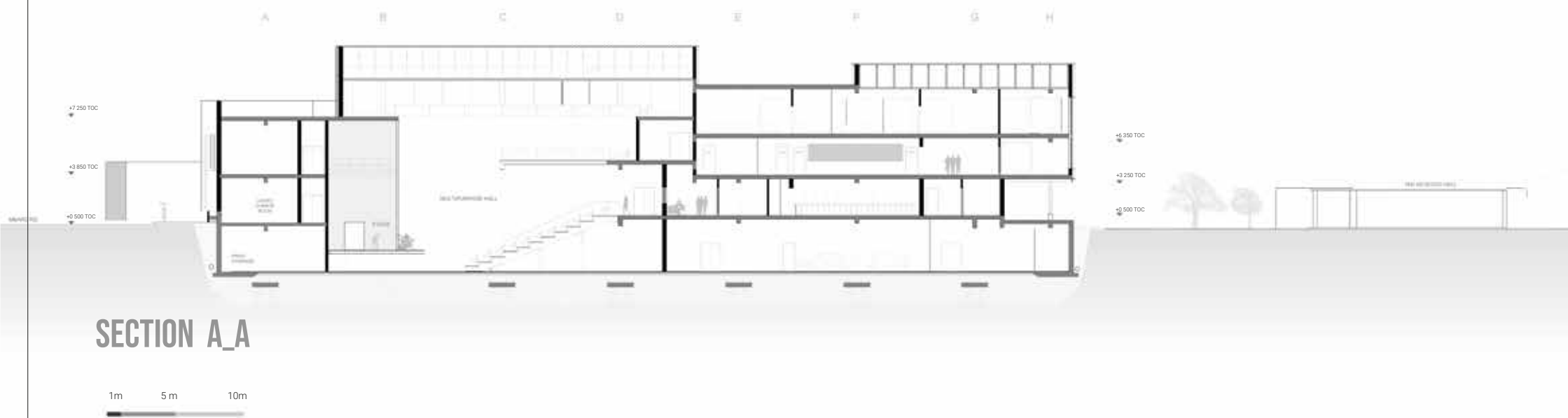
SERVICE CORE

- Circulation -Ramp
- Staircase
- Lift
- Wet Core-Ablutions
- Electrical/Data Duct

SOCIAL INCUBATOR



Atrium of the main building allowing people to circulate the form by ramps. It is also a potential space for filming content, linking area for creatives and exhibition space.



GALLERY BOX

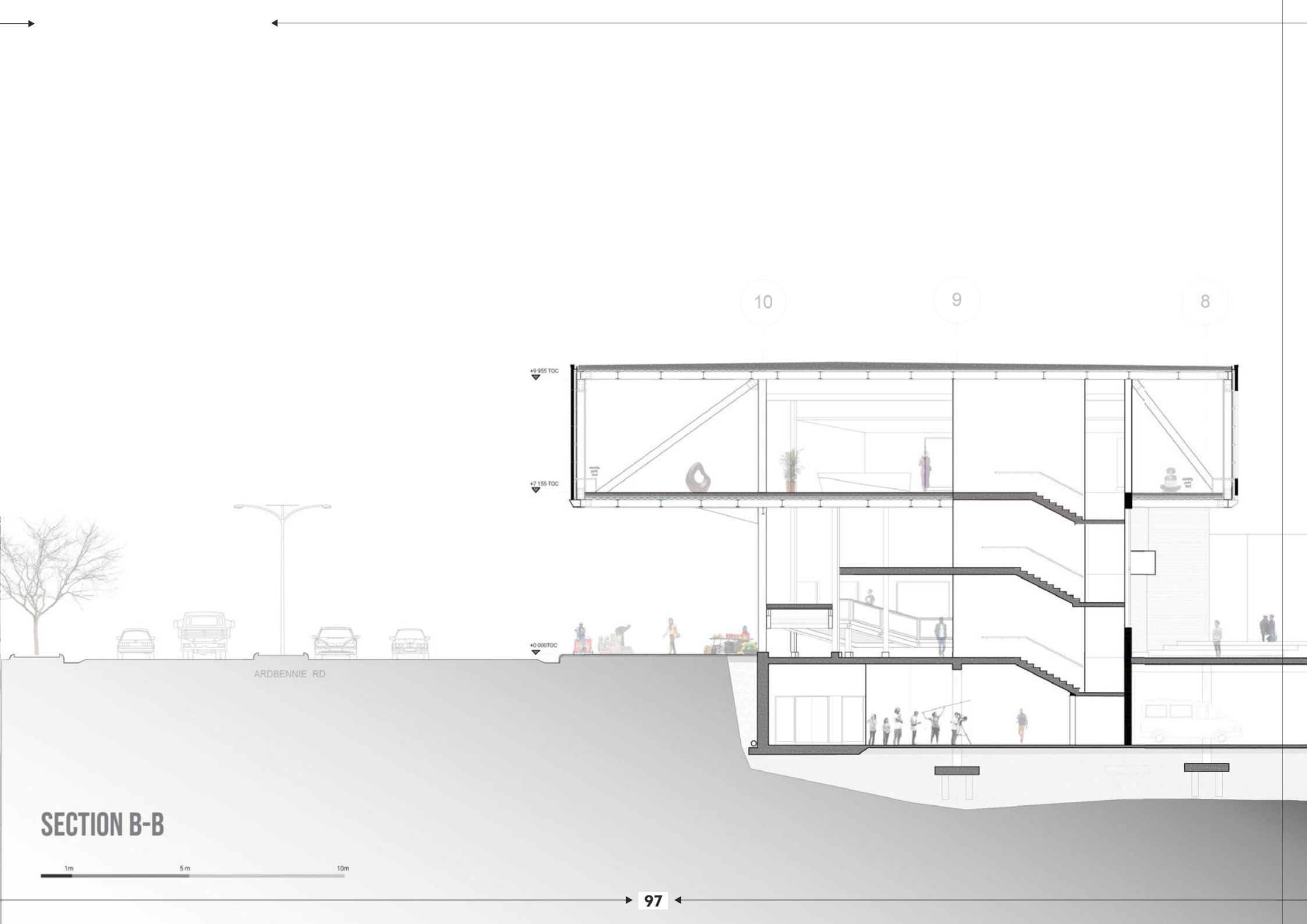


The Gallery box is a multifunctional area, for filming, exhibition and pause area before entering the admin offices. This feature serves the public with digital panels (on its exterior) for viewing videos of content created within Mbare.

With the street edge, the expectation is the small commercial activities that currently exist in the space shall continue. The buildings at the precinct allow access to the public and stand as a boundary on the main edges.

VIEW POINT

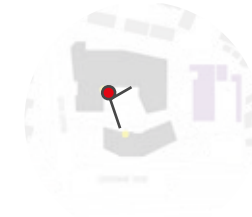




SECTION B-B

1m 5m 10m

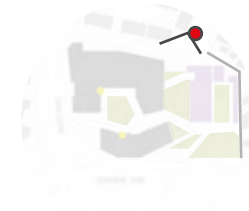
A View of Mai Musodzi Hall under the Live Audio
Recording Studios



VIEW POINT



Behind the Chingoma Precinct building, the proposal connects with Vito Bar and Mai Muzodzi. The choice of wide windows serves for passive surveillance, allowing the people inside the hub to view outside activities.



VIEW POINT



FORESIGHT

As I reflect on this project, it is of great use to the growing entertainment industry and youth culture in Zimbabwe. In 2020 during the pandemic, we saw the rise of social media, upcoming artist and legends from all over Zimbabwe could earn a living but primarily #Garai-Mumba Concerts and Nash Tv. Many corporates and NGO's promoted these events which encouraged families to stay safe at home with access to the television and Youtube, as a source of escapism.

Although in theory, the design for the project is pragmatic given the location of the proposal it is a speculative project huge due to political and economic challenges. The approach taken by MbareArtSpace of making an impact by re-furbishing old beer hall for a children's art centre is achievable. Whereas we could argue the megastructure stance such as the Chingoma Precinct is ambitious. It looks into the future when Mbare is being revitalised. The value of the project culturally supersedes the cost of making the precinct and I stand to see Zimbabwe pushing for the growth of the youth especially in the arts and culture. If it means taking a bold approach to be symbolic within the community, Chingoma Precinct serves to that.

Affairs, A. (2006) 'POPULAR REACTIONS TO STATE REPRESSION : OPERATION MURAMBATSVINA IN ZIMBABWE', (September), pp. 21–45. doi: 10.1093/afraf/adl024.

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SCHOOL OF ARCHITECTURE AND PLANNING
HUMAN RESEARCH ETHICS COMMITTEE

CLEARANCE CERTIFICATE
PROTOCOL NUMBER: SOAP01/03/2020

PROJECT TITLE: A creative hub unleashing digital potential in Mbare;
"An Urban Regeneration Project."

INVESTIGATOR/S: Rufaro Jambwa (Student No: 724485)

SCHOOL: Architecture and Planning

DEGREE PROGRAMME: Master of Architecture Professional (MArch Prof)

DATE CONSIDERED: 09 May 2020

EXPIRY DATE: 09 May 2021

DECISION OF THE COMMITTEE: Approved

CHAIRPERSON
(Dr Brian Boshoff)



DATE: (Signed electronically under lockdown: 10.5.20).

cc: Supervisor/s: Hilton Judin

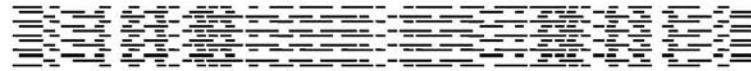
DECLARATION OF INVESTIGATORS

I/We fully understand the conditions under which I am/we are authorized to carry out the abovementioned research and I/we guarantee to endure compliance with these conditions. Should any departure to be contemplated from the research procedure as approved I/we undertake to resubmit the protocol to the Committee.

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ADDITIONAL ACKNOWLEDGEMENT TO:

HILTON JUDIN

CHINGOMA PRECINCT

**A creative hub unleashing digital potential in
Mbare; "An Urban Regeneration Project."**

AN ARCHITECTURAL DISSERTATION
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