



## SECTION 5

## 5. PRECEDENT STUDIES

### Precedent 1

#### 5.1 Constitutional Court

*'The construction of the new Constitutional Court on this site seek to transform this negative history into a positive force; not to deny it but assert that what sometimes seems hopeless is achievable' (Justice Albie Sachs, 2004).*

The Constitutional Court is constructed on the site of the former prison complex known as The Fort, South African design partnership OMM Design Workshop and Urban solutions was the winning design practice.

As an urban renewal project the Constitution Hill precinct represents a significant investment in the regeneration of Johannesburg, and forms an integral part of the conceptual 'cultural arc.' The Constitutional Court building itself designed to represent and express the values embodied in the 1996 Constitution which has set South Africa on a new path in its evolution. At the same time as the history from which it has arisen is acknowledged, it embraces the present and points to the future of a democratic South Africa in which the Constitution protects the rights of all citizens and the Constitutional Court stands to safeguard those rights. The Constitutional Court is a powerful **public building** with a strong political history that can contribute significantly to the renewal of Johannesburg city and to social regeneration (refer to fig. 58).

**5.1.1 Making Connection:** a connection was created with the neighboring precincts by providing vehicular and pedestrian routes to and through the site. In this way the site itself becomes a connector in the broader network of the city.

#### 5.1.2 Accessibility and Movement:

the introduction of east-west and north-south routes divided the total site into land parcels of a size that makes each readily accessible both internally and from the surrounding roadways either by car or on foot. Priorities were given to pedestrian movement, where pedestrian routes were ran predominantly east-west aligned with the contours; interlinking walkways run north-south. Vehicular access or drop-off points are provided from all surrounding roads.

#### 5.1.3 A network of public open spaces:

New streets and squares structure the existing loose arrangement of buildings and create a legible framework of interconnected open spaces and outdoor recreation areas, linking existing and planned new buildings. Mainly hard landscaping materials are used, to withstand a high level of foot traffic. Streets and squares are lined with trees as a consistence and defining aspect of The open space network, where Joubert and Queen Street were upgraded to become part of the pedestrian friendly open space network of the precinct.

#### 5.1.4 Active building edges:

active building edges are emphasized in this design so that there is a direct interface between building and the Street. Blank walls are avoided on public spaces, the building open onto the pavement (refer to fig. 59). Public Square windows and balconies overlook the Street, there are no fences and there is no intervening exclusive space. A public building and directly accessibly to the public and a series of thresholds defining more private spaces.



Fig.58 The Constitutional Court building (Leading Architecture 2004:81)



**Fig.59** Glass as a secondary element used to connect the indoor and outdoor space along a corridor as an end result (Author, 2007).

**5.1.5 Landmark:** the introduction of strong vertical elements were seen as an importance in the design of the Court building and this was to signal the Court building presence and make it stand out as a landmark (refer to fig. 60).



**Fig.60** Tower of light as a landmark to the Court Building (Author, 2005).

**5.1.6 Mixed use:** a mix of land uses within walking distance from Braamfontein and the high density residential area of Hillbrow ensures that the hill is an active place and active maintains good security.

**5.1.7 Managing the car:** a variety of parking options (shared parking between various land uses) is provided. Street parking is provided on the surrounding roads and internal roadways. This type of parking and the Street trees contribute to the reduction of speed internally. Bulk parking for the Constitutional Court and the precinct is on basement.

Bus and taxi drop-off points are located outside the entrance to The Fort on Kotze Street and holding areas are on the northern edges of the recreation grounds on Sam Hancock Street.

**5.1.8 Planning of the spaces:** the place where democracy is debated is located in the most public space of the building, emphasizing that the debate belongs to the people. This is revealed by the court chamber and entrance foyer in the South wing of the Court building which are directly accessible to the public from the Constitution Square. The library which is also partly accessible to the public forms the north wing of the building. Therefore the two most public functions accommodated in the Constitutional Court are the most visible and allocated to enable easy access for the public. An internal public walkway runs parallel (on the western edge) with the administration wing on the north-south axis. The judge's chambers are privately accommodated internally east of the administration wing facing north and overlooking a courtyard to the east.

**5.1.9 Language:** the Constitutional Court building conveys its purpose through its form and expression (refer to fig. 61). One of the stairways of the old Awaiting Trial Block projects into the space unrestored and a direct reminder of what this place used to be. The library talks about knowledge, wisdom, enlightenment and this idea is emphasized in the tower of light that forms the north-west corner of the library.

**5.1.10 Materials:** a rough finish has been used which dominates most of the public spaces (refer to fig. 63). Timber material has also been used to give opportunities for individual artist and craftsmen to contribute to the marking of this public building (refer to fig. 62). Steel has dominated the pedestrian walkway serving as sunscreens, steel door, steel handrails and steel louvers (refer to fig. 64).



**Fig.62** The wooden doors as gateway into the internal threshold emphasize the natural materials (Author, 2007).

# .... PRECEDENT STUDIES



**Fig.61** Floor layout arrangement of the Court Building (KZ-NIA Journal 1 2004:5)

**5.1.11 Sustainability:** the rock store system has been used to provide a low energy means of controlling the interior climate of the building. Shallow ponds outside the judge's chambers and a wider deeper water trough aligning the library wing also contribute to cooling or warming the intake air. Ventilation chimneys are installed to extract hot air from the interior by natural stack effects. A conventional mechanical air-conditioning system is installed in several parts of the building basement, court chamber, auditorium and the training room (Urban Green File 2003: 18-27).



**Fig.64** The combination of steel and timber along threshold brings relationship and identity within a space (Author, 2007).



**Fig.63** The colour of the finish on the new columns forms a continuity of the old building matching the old and new to read as one. Used face bricks has been adapted on the new walls to overcome the line of old and new structure (Author, 2007).



## 5.1.12 Design implications

The proposed building will respond primarily to the values of Jazz taking cognizance of the political history of Jazz, and this particular site which was affected by the apartheid era. The center for Jazz is intended mainly to be a public building which deals with forms that are associated with music elements. The aspect of making connection will be addressed in my scheme by creating pedestrian routes through the site that will link people from the entire axis North, South, East and West. Accessibility and movement will be dealt with by taking advantage of the already created pedestrian routes, and provide access into the site from South-east, South-west, North-west and East. Priorities are granted to pedestrian movement through and within the site, and cars will be only allowed to circulate around the site with drop-off points provided on these adjacent roads and parking shaded with planted trees. The central of the proposed Centre will be design with a network of public open spaces, each public space being related to the indoor functions of the building. The intention of these public spaces is to allow people to meet and gather freely, exchange ideas, and experience the freedom that was denied by the apartheid regime.

The design of the building will be in such that it opens out to the public spaces acknowledging the relationship of indoor and outdoor spaces. Emphasis will be based on lively building edges by allowing continuity of activities to the Street edge. On a number of places windows and balconies will have a direct visual connection with outdoor nature, and a sequence of thresholds defining public to private spaces. Horizontal and vertical elements will be introduced in a hierarchy of forms which will signal the presence of music and these elements will become landmarks of the Jazz centre. Public and private functions will be grouped in such that trespassing is not experience of public to private spaces, and the population should not be confused on the facilities offered by the Centre. The intended materials to be used will be associated with the diversified cultured nation of Tshwane city.



## Precedent 2

### 5.2 Jean-Marie Tjibaou Cultural Centre at Noumea

*'When people arrive here they understand that the building is unique in both forms and sense. They know that it is modern yet they feel it is deeply rooted in our history' (Emmanuel Kasarherou, 1998).*

The Jean-Marie Tjibaou Cultural Centre is sited in New Caledonia a French territory in the South Pacific in the city of Noumea. The winning competition design for the Centre was Renzo Piano building Workshop. The dynamic concept of the Jean-Marie Tjibaou Cultural Centre is based on an active celebration of Kanak culture. Piano was inspired to design forms that are both original and symbolically resonant with local tradition (refer to fig. 65). This is evident in the transformation of the traditional Kanak structures in a way that parallels the cultural aspirations of these Melanesian people:

- The inscription of a ridge line in the site, which recalls the raised earthworks on which Kanak villages were built.
- The traditional linear layout around a central walkway (refer to fig. 66).
- The dominant verticality of the pine-like araucaria in the scenery.
- The lower scale verticality of high conical houses.

The entrance to the complex is not at the landward end of the hallway where conventional Western architectural logic would have it, instead in the Kanak tradition an indirect path is the proper way to approach a dwelling. Facilities are laid out along a backbone, the open walk of the traditional village and this arrangement is obvious in the Kanak traditional linear layout around a central walkway (refer to fig. 67). The Centers external forms are framed in laminated pine and shaded in bamboo slats to resonate with the surrounding trees and evoke traditional Kanak huts and hamlets (refer to fig. 68).

**5.2.1 Material:** traditional wooden cases are built on an earthen base made of laminated iroko (an African wood) (refer to fig. 69). Galvanized steel connectors brace the glue-laminated iroko. Walls are finished with wood and glass.

**5.2.2 Sustainability:** a double skin system supported by double rows of ribs allows the curved exterior batten wall to shade the vertical interior wall with space for a thermal chimney in between, where air is drawn in and circulates between the two walls (refer to fig. 70). Orienting the cases tall sides towards

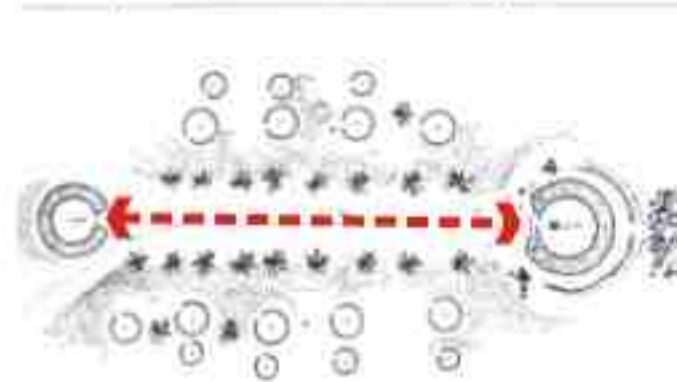
The prevailing breezes is structurally optimal for high winds and promotes natural ventilation (Architecture 1998:99-104)/(Architectural Review 1992:46-56).



**Fig.65** An aerial view of the Jean-Marie Tjibaou Cultural centre during construction (Architecture 1998:99)



**Fig.66** Traditional linear floor layout arrangement of the Cultural centre building (Architectural Review 1992:56).



**Fig.67** Typical plan of the Kanak traditional village (Architectural Review 1992:50)



### 5.2.3 Design implications

The Jazz centre will be a celebration of the African diverse cultured nation of Tshwane city. According to the traditional Kanak structures layout the arrangement of the huts are in linear form which creates a single entity in a universe in which the idea of public space is absent. This arrangement is directly opposite to the traditional African structures layout, in the sense that a public space (courtyard) plays a major role in tying all the surrounding huts in a circular form that builds up from one large public space, and the entrances of all the huts are meant to face the courtyard. A cluster of huts in a circular form is the main approach for an African traditional village being dominated by one bigger hut in size (Chiefs hut) usually position facing the main entrance of the village. According to the African myth, the bigger hut in size is meant to safeguard the village from trespassers.

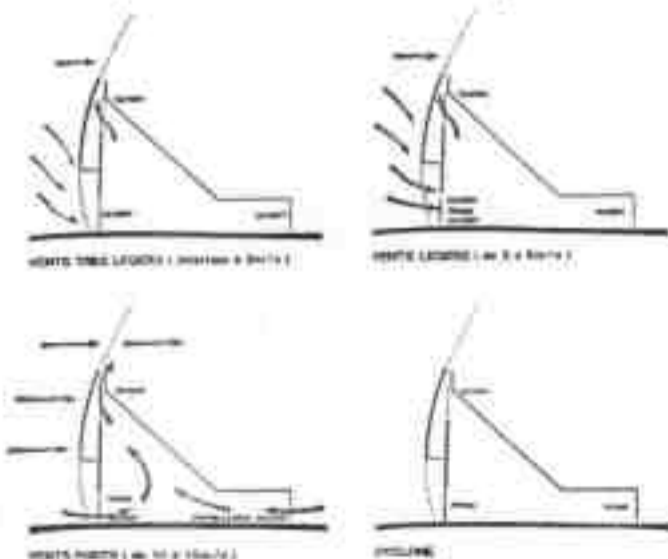
The traditional African structures layout will be investigated and thus have a strong influence in the design layout of the Jazz centre. A dominating vertical element structure will represent the Chiefs hut in the design of the Centre and the rest of the building will result from the domain structure. The dominating structure of the Centre will reflect the heart of the Jazz centre and house the exhibitions (history) of Jazz which are among the important components of Jazz.



**Fig.68** Typical case structure of the Centre  
(Architectural Review 1992:53)



**Fig.69** Traditional wooden cases made of laminated iroko an African wood braced with galvanized steel connectors  
(Architectural Review 1992:54)



**Fig.70** Prevailing winds provide natural ventilation  
In cases. Louvers position adjusts according to wind strength  
(Architectural Review 1992:53)

### Precedent 3

#### 5.3 National Museum of Australia

The National Museum of Australia sits at the tip of a peninsula in Canberra's Lake Burley Griffin and it demonstrates the diversity of Australian culture in built form. Architects Ashton Raggatt McDougall organized the building around a central courtyard.

One wing of the museum zigzag's in a manner deliberately reminiscent of Daniel Libeskind's Jewish Museum in Berlin. The museum sits on a politically charged site in Canberra's Lake Burley Griffin and what's there of the museum is gray, bland, suburban, and uptight-characterized by the kind of evasive generalizations one expects from corporate politics. The National Museum of Australia is colorful to the point of brashness, urban, gregarious, beautiful in a few spots, and very particular about ethnic identity and historical grievances (refer to fig. 71).

The exuberant main entrance (giant red-and-orange) is a gesture that sets the tone for the entire compound and becomes its icon, and it's the key for deciphering the museum's rambling layout (refer to fig. 72). The rambling layout suggests a wild ride of discovery through the national psyche that will involve sudden reversals in fortune, feelings reinforced by the violent contrasts of the central sunken garden around which the compound snakes. In this area fragments of an Australian map, its Mercator grid juxtaposing memories in white, red, and grey to remind one of a suppressed past. The landscape architect present history as a contrast of desire and repression, hope and horror (refer to fig. 73).

The four main blocks that ring around the garden assert pose the question of Australian identity as a puzzle. The museum uses conventional signs of ethnicity in a highly charged, colorful, and unusual way. Fragments from the past are blown up in scale and turned into supergraphics. The museum's notion of a building generated by tangled axes that become a knot, a wandering path through a puzzle that gives ideas with several variations, naturally ties together diversity without necessitating a single style. This approach entices participants to read on for further messages, to decode both intended and aberrant ideas (Architecture: 2001:84-90).

#### 5.3.1 Design implications

The National Museum of Australia is colorful to the point of brashness, urban, gregarious, beautiful in a few spots, and very particular about ethnic identity and historical grievances. The theory of colours set by

The museum will be used in a dissimilar perspective in the proposed Centre. Different colours will be applied on the exposed main entrance columns of the Center which speaks of a rainbow nation that makes-up Tshwane, and this Center intends to unite this rainbow nation under one shelter which the apartheid system rejected.

In the central area of the Museum, the use of an Australian map in a fragmented manner in white, red, and grey reminds one of a suppressed past. This concept will be acknowledged in my scheme but applied in a different approach. The idea of an outdoor performance stage that becomes a feature within the courtyard space, will therefore suggest a signal of calling and gathering that Jazz was in denial for according to the South African Jazz history.



**Fig.71** An aerial view of the colorful Australian National Museum (Architecture 2001:84)



**Fig.72** Giant red-and-orange main entrance to the National Museum (Architecture 2001:88)



**Fig.73** Fragments of an Australian map (courtyard) (Architecture 2001:88)