

addendum 1

presentation drawings

major pedestrian
crossing over
skinner street

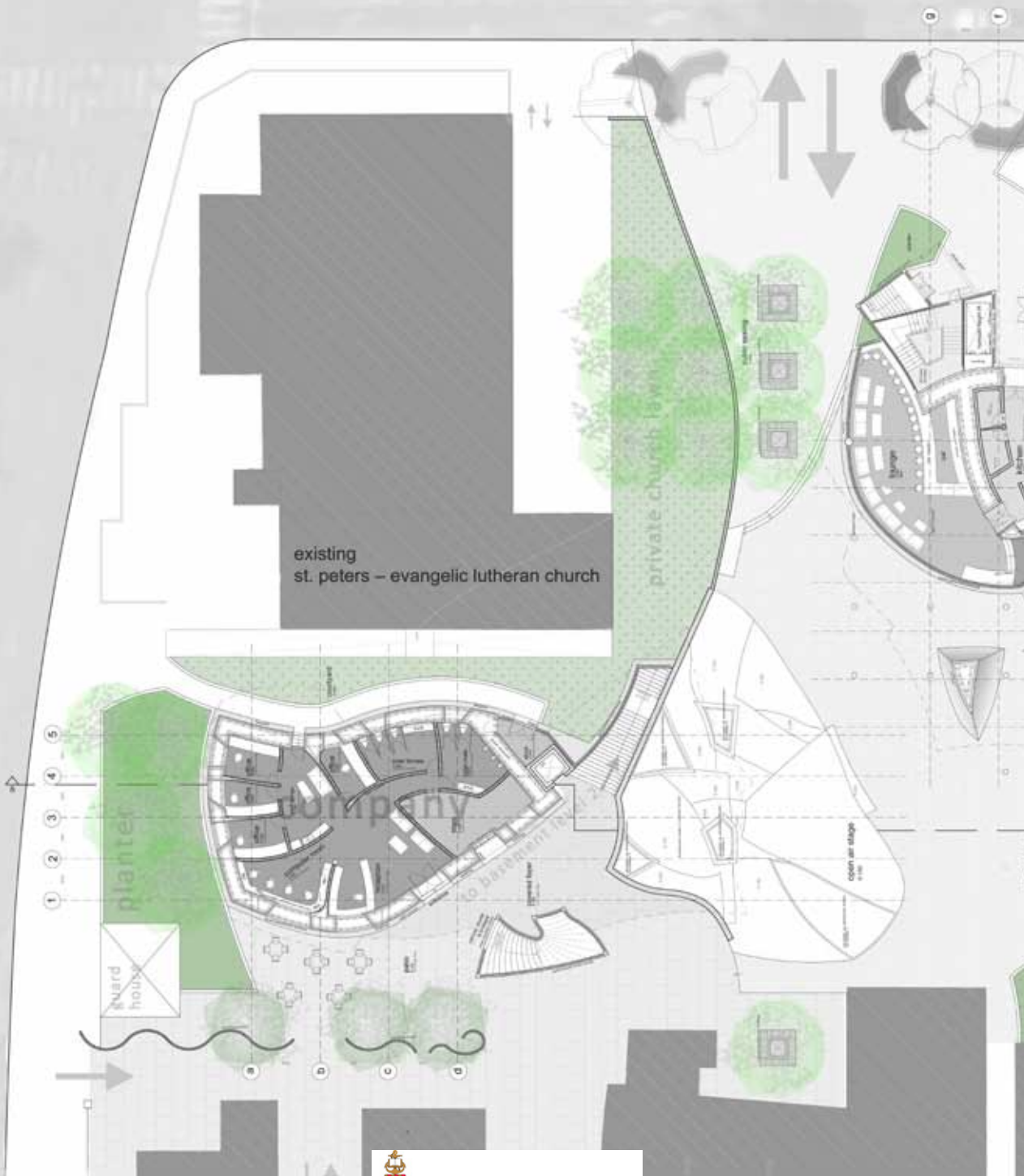
van der walt street





site plan



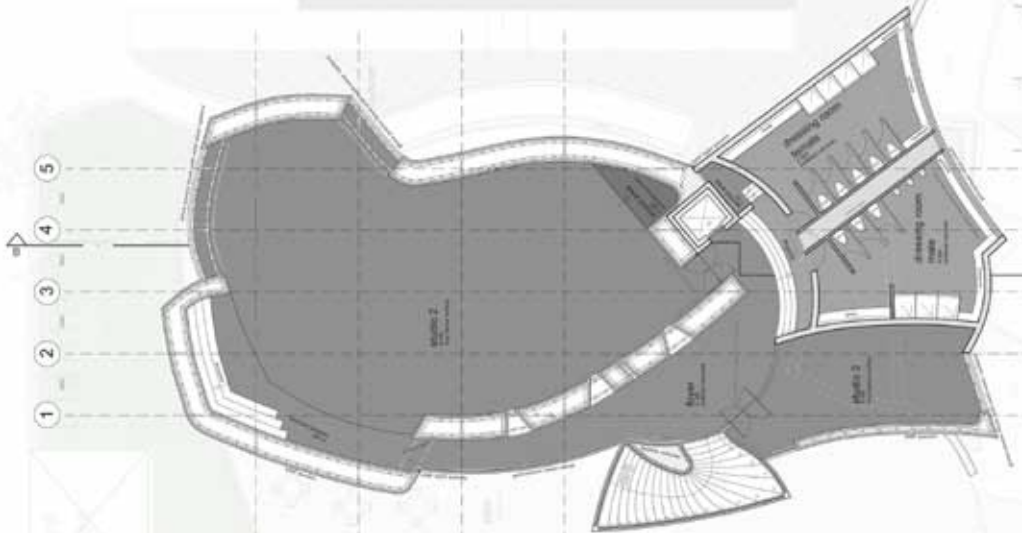


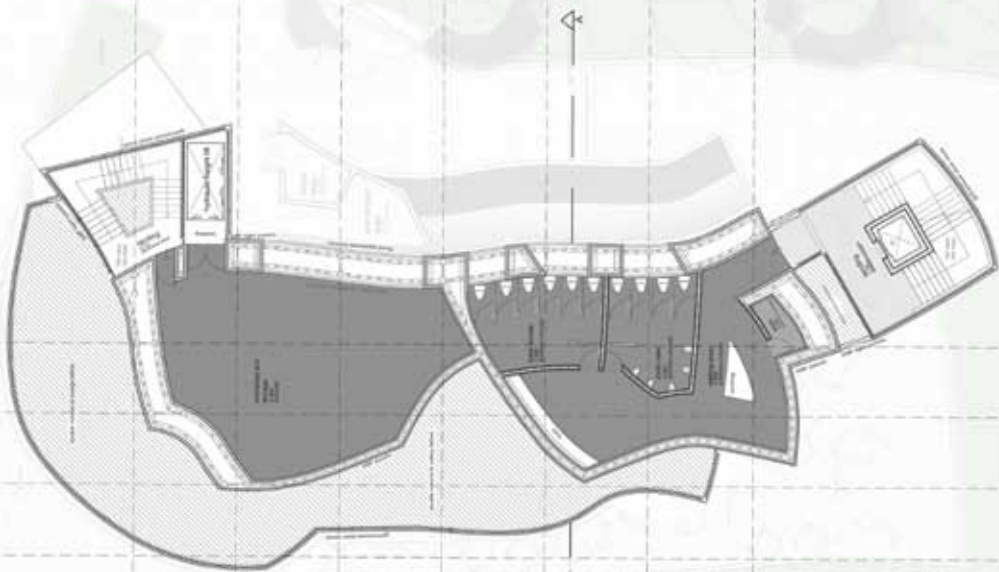


ground floor plans



existing
st. peters - evangelic lutheran church





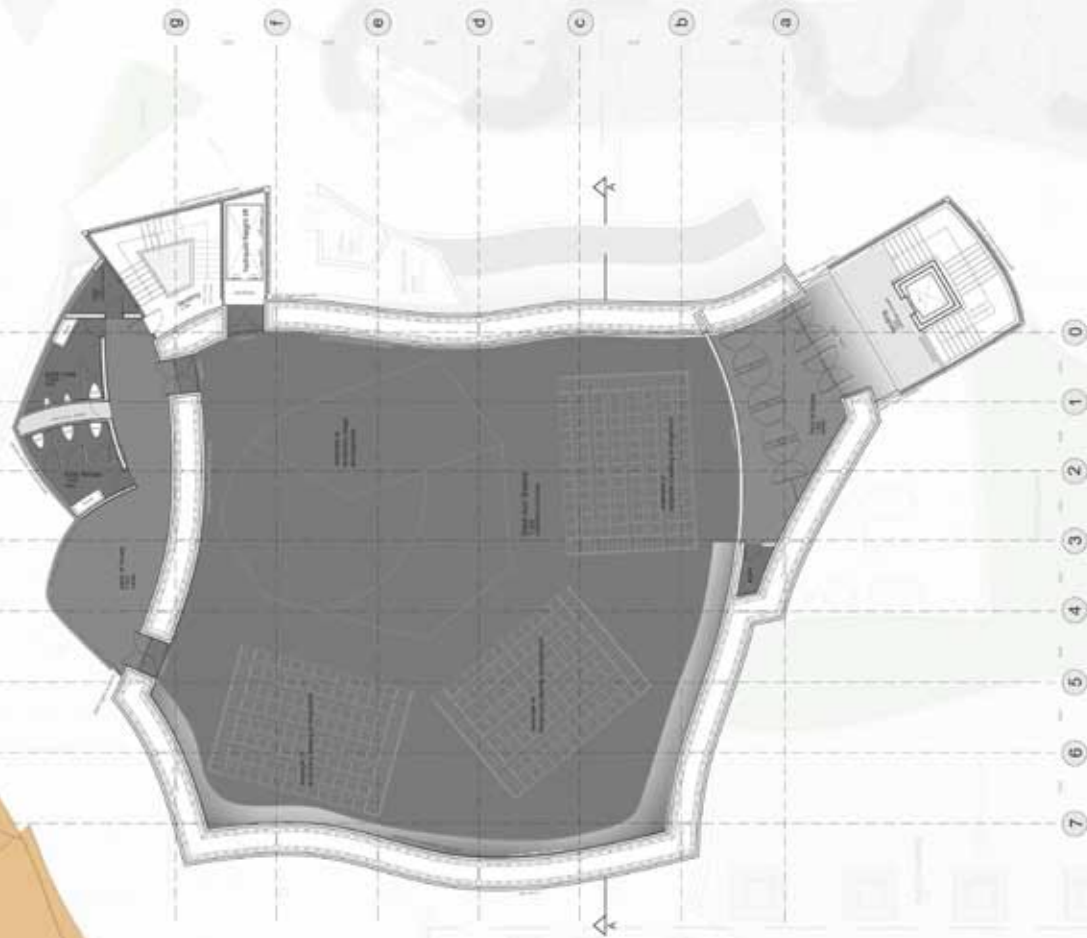
first floor plans





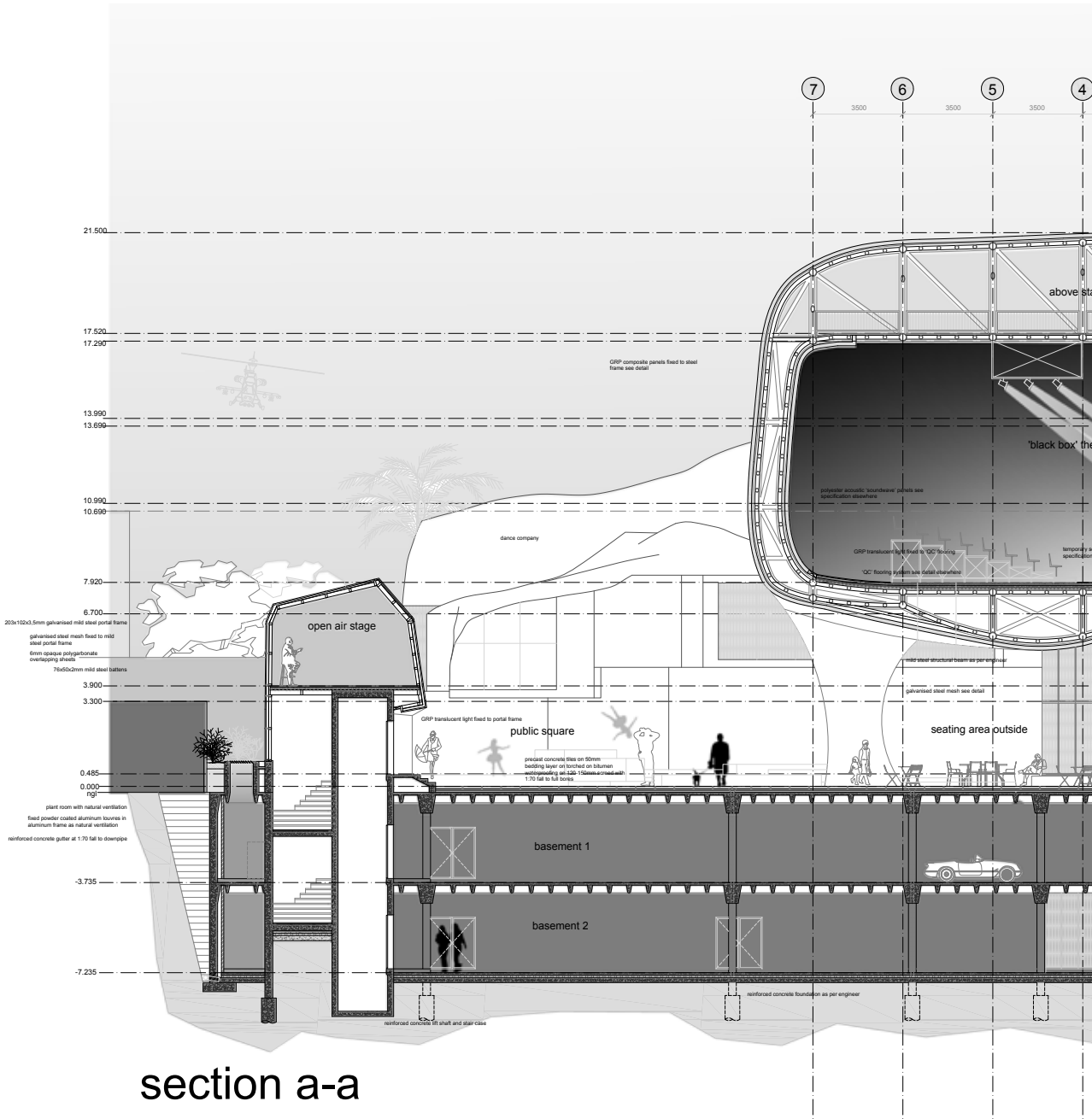
south perspective



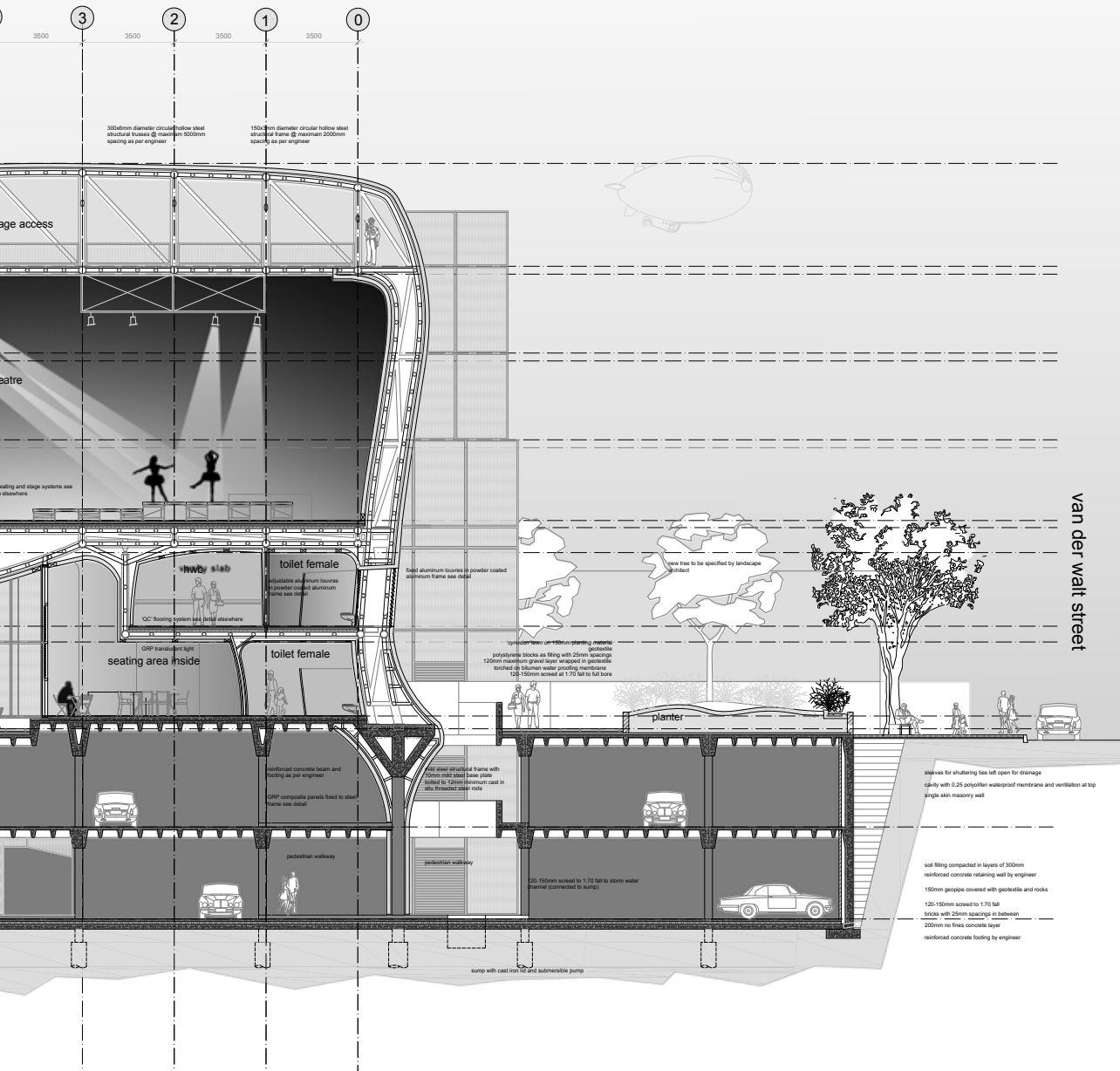


second floor plans

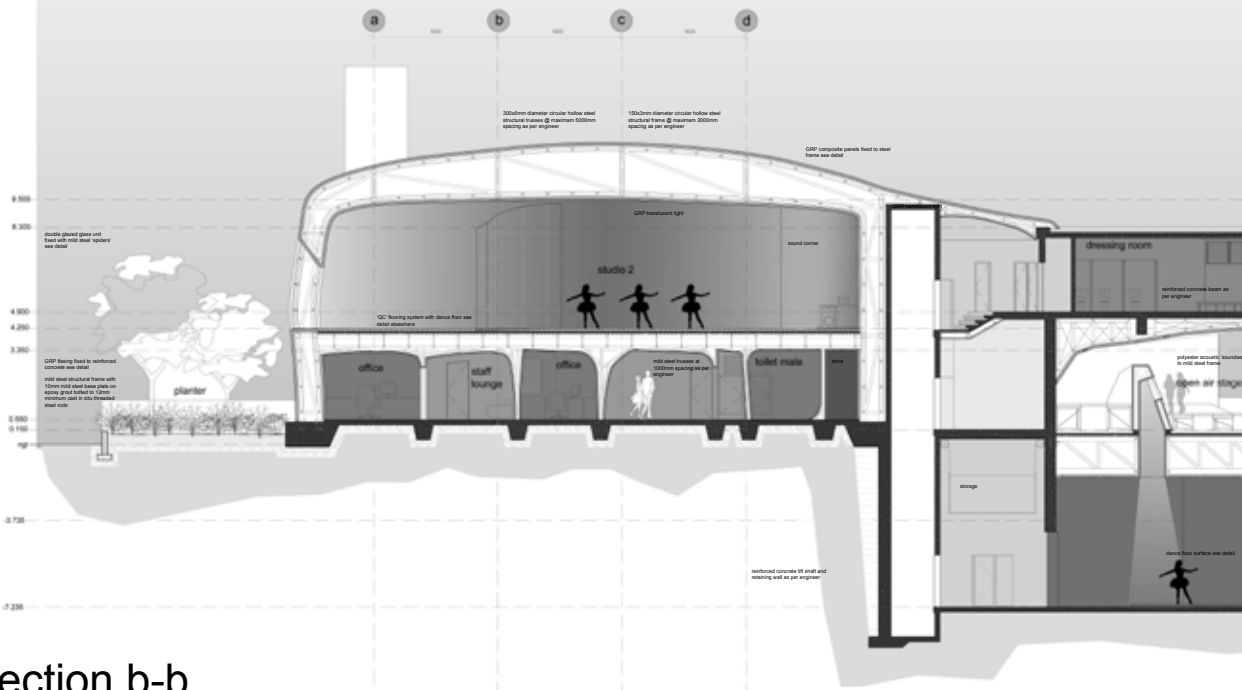




section a-a

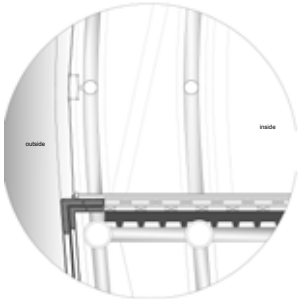


skinner street

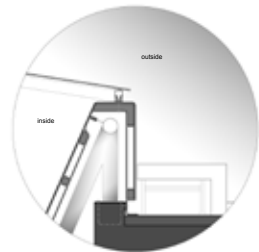


section b-b

6.67mm laminated sound control safety glass fixed to mild steel 'spider' fitting
 silicone sealant
 mild steel 'spider' fitting welded to mild steel frame
 powder coated aluminium profile on neoprene spacer fixed to GRP corner panel with steel bolt
 silicone sealant
 GRP purpose made corner panel
 polyurethane foam filled structural rib
 vinyl dance surface
 hard wood layer
 plywood layer
 three layer of 76x22mm pine wood planks
 shock absorbent rubber pads
 120-150mm reinforced concrete floor slab
 320x54x3mm permanent galvanneal steel channel
 permanent shuttling



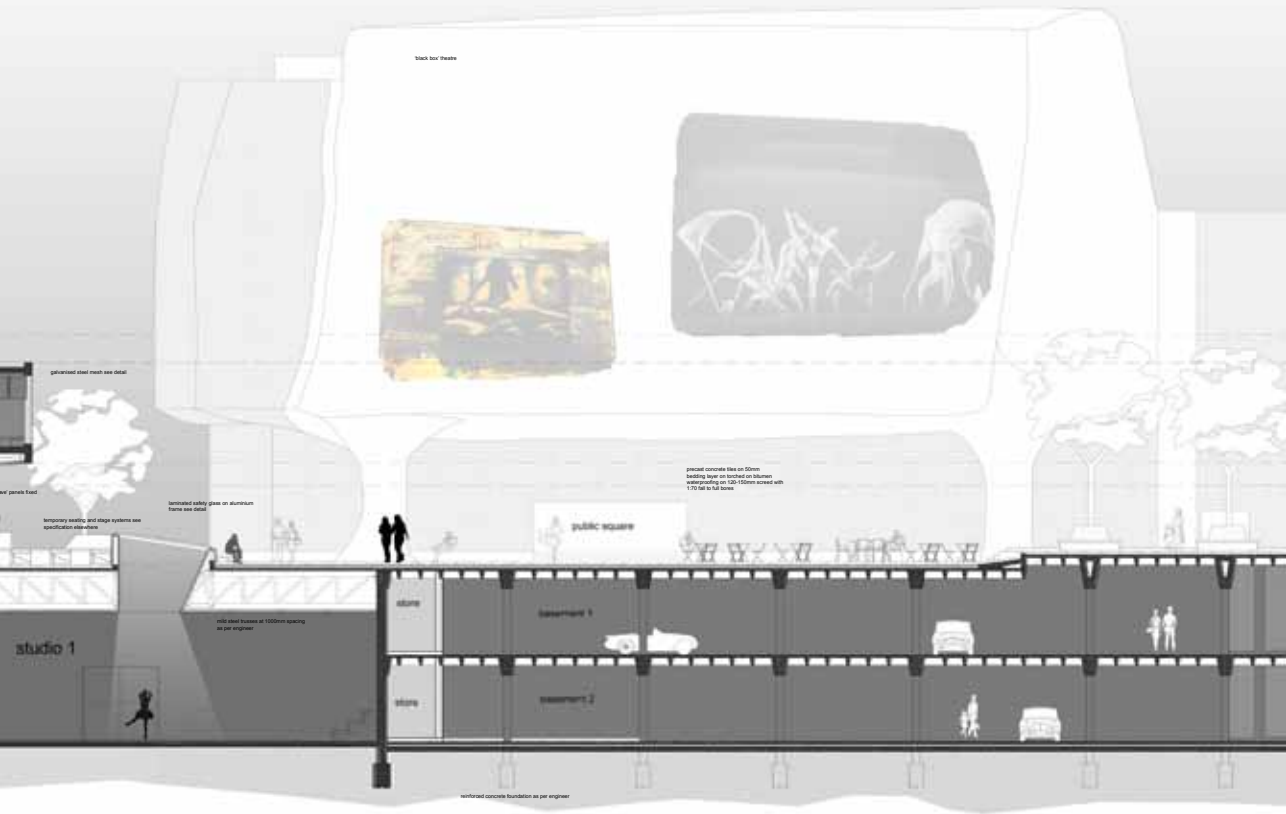
8.96mm s10 heat reflective laminated safety glass on neoprene packaging/circle steel structural base fixed to powder coated aluminium frame
 75x50x3mm powder coated aluminium frame on neoprene spacer bolted with steel bolt to GRP purpose made corner panel with flashing
 purpose made 5mm mild steel flange bracket welded to mild steel circular hollow section
 75x5mm mild steel circular hollow section
 temporary stage and seating see specification
 GRP flanking as part of GRP corner panel on neoprene spacer fixed to reinforced concrete with fire chemical anchor
 polyurethane foam filled structural rib
 mild steel structural frame on 10mm mild steel base plate on epoxy grout bolted to cast in situ 120mm minimum diameter steel threaded bar
 torched on bitumen water proofing layer
 120-150mm concrete screed to 170 fall to full bore and downpipe
 reinforced concrete slab



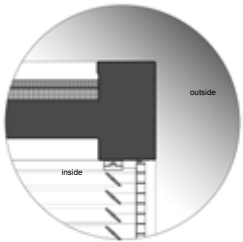
glass surface detail

light detail



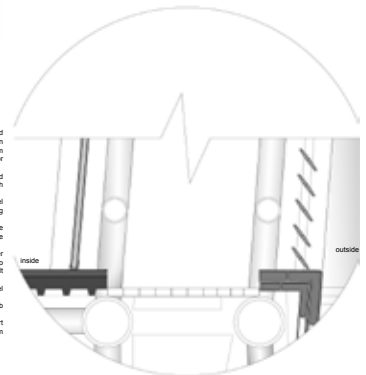


50mm thick 12-15mm gravel wear coarse
 85mm insulating lightweight concrete screed to 1:70 fall to full bore and downpipe
 torched on bitumen water proofing membrane
 reinforced concrete slab
 adjustable powder coated aluminum louvers in powder coated aluminum frame on neoprene spacer and fixed to reinforced concrete with 10mm chemical anchor
 hot dipped galvanised welded steel mesh welded to 50x50x2mm cold formed steel equal angle frame fixed to reinforced concrete with 10mm chemical anchor



adjustable louvres detail

5mm polycarbonate double wall panels placed in extruded powder coated aluminum frame on neoprene spacer bolted to concrete with 5mm chemical anchor
 120-150mm reinforced concrete floor slab with polished concrete finish
 320x54x3mm permanent galvanised steel channel permanent cladding
 galvanised metric grating in galvanised steel frame bolted to mild steel structural frame
 fixed powder coated aluminum louvers in powder coated aluminum frame on neoprene spacer bolted to GRP corner panel with steel bolt
 GRP purpose made corner panel
 polyurethane foam filled structural rib
 300x6mm mild steel circular hollow section as part of structural system



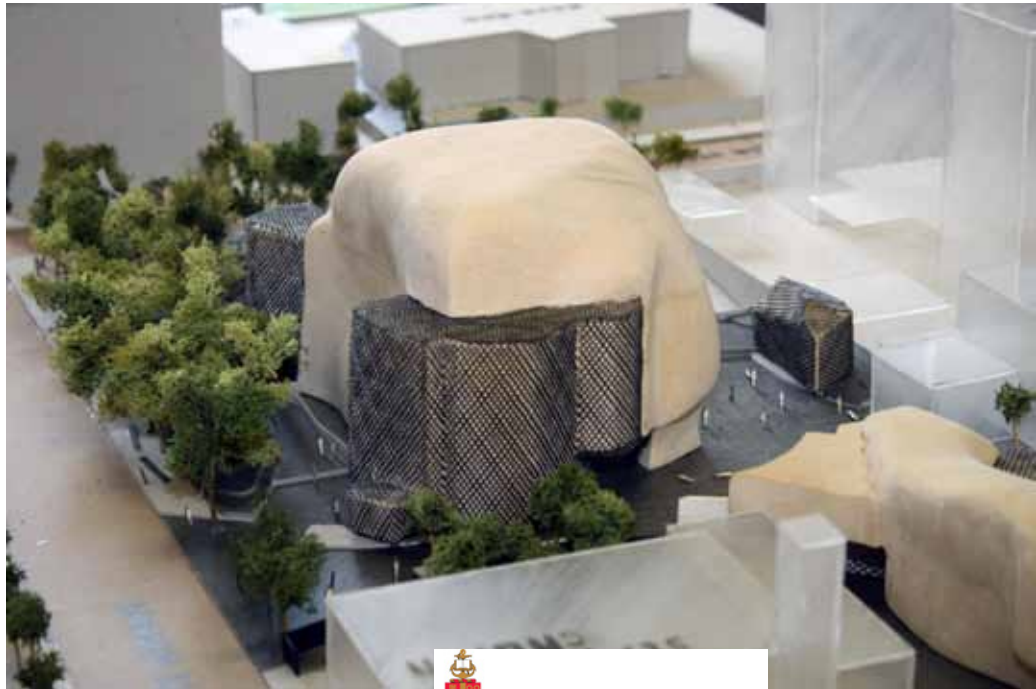
window or opening detail



addendum 2

images of conceptual model





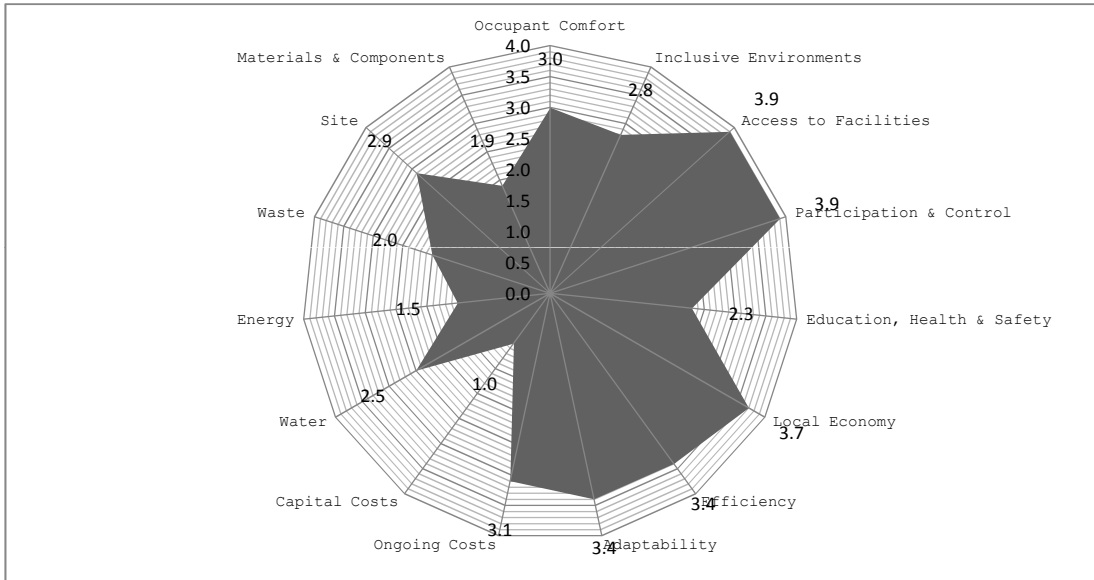
addendum 3

Sustainable Building Assessment Tool.

The objective of the tool is to provide an indication of the performance of a building or the design of a building in terms of

SUSTAINABLE BUILDING ASSESSMENT TOOL (SBAT- P) V1

PROJECT	ASSESSMENT
Project title: dance company and performance areas	Date: 19/10/2009
Location: pretoria	Undertaken by: R van der Westhuizen
Building type: entertainment	Company / organisation: UP
Internal area (m2): 3350	Telephone: Fax:
Number of users: 100pph	Email:



Social	3.2	Economic	2.9	Environmental	2.2
Overall	2.8	Classification	3.3		

addendum 4

Notes on an interview done with: TANYA FUTTER. Done on 11 March, 2009 at Tshwane's University of Technologies arts campus.

- Choreography has two aspects: it conveys a message or theme through movement; or it is purely aesthetical.
- In Contemporary choreography there are no rules. It is an anything goes reaction and exploration against Classical Ballet and about pushing the boundaries of dance.
- The quality of the dancers has a large influence on the choreography and a good choreographer understands the limitations of his dancers and works with that.
- Is it necessary to intellectualise dance? Should it not just be entertainment?
- Contemporary dance uses contemporary music, from jazz to death metal.
- The process of choreography starts with an idea and is then further developed with play in the dance studio. A process of trial and error.

Notes on an interview done with: DEBRA C. GUSH. Done on 11 March, 2009 at Tshwane's University of Technologies arts campus.

- Choreography is an expression of something you want to create or build. Saying something with creation that does not have to be serious.
- Dance is a form of escapism for the audience. An escape from reality. Not suppose to be so serious.
- The symmetry of the eight-count is driven by the beat of the heart.
- The choreographed piece must have a symmetry that

makes the audience feel like they have completed a circle.

- Choreography moved with the arts at the turn of the 19th century and went from being just escapism to acting like a real art and giving opinions and commentary on the everyday.
- Increased use of audio visual media's in dance. This is pretentious and removes the intimate interaction between the dancer and the audience. The Fan shaped theatre creates a connection with the audience.
- South African Contemporary dance is simple, self indulgent and takes the magic of the theatre away.

Notes on an interview done with: ANDRE VAN DER NEST. Done on 12 March, 2009 at the Montana's dance academy, Montana.

- A good choreographer has to be born with a good 'eye'. They must have some natural talent.
- The whole choreographed piece should intermingle.
- Choreographer has to work with the quality of dancers available, which is not that high in South Africa.
- South African Contemporary dance in 'los bandig' (all over the place).
- Different situations call for different choreography.
- Choreography has to come from the hart.
- Dance has gone backwards due to hip hop culture.
- There is not enough time to choreograph properly. Everything is always rushed and then the pride in product gets lost.
- There are too many shows.



Notes on an interview done with: TIMOTHY LE ROUX. Done on 13 March, 2009 at Tshwane's University of Technologies arts campus.

- Choreography is the composition of physical body in space. Momentum dictated by music.
- Works with the music as part of the process. The music can inspire the choreographer.
- Contemporary dance has to be more accessible it is to self indulgent, dull and superficial stage
- Dance must have discipline and some form of order.
- Classical dance makes things look easy.
- Contemporary dance challenges easy looking.
- Theatre in the round has more possibilities for choreographer.
- In the same way a painting is open for interpretation so is Contemporary dance open for interpretation.

Notes on an interview done with: SIFISO KWEYAMA. Done on 18 March, 2009 at Tshwane's University of Technologies arts campus.

- Choreographers are poets who tell stories with movement.
- Good choreographers make dancers to talk with their bodies.
- There is a difference between entertainment and performance.
- The process of choreography very important. Doing research and then making the dancers part of the process. Directs the choreography.
- Finds inspiration in movies.
- Dance is like life, it doesn't stay the same.
- The dancers have to find their own way. Anti Ballet where dancers are robots.