

“The artist draws the people.
The whole idea is for people to
dig themselves, just mingle
around meeting different
other people. That's cool”.

Jimi Hendrix



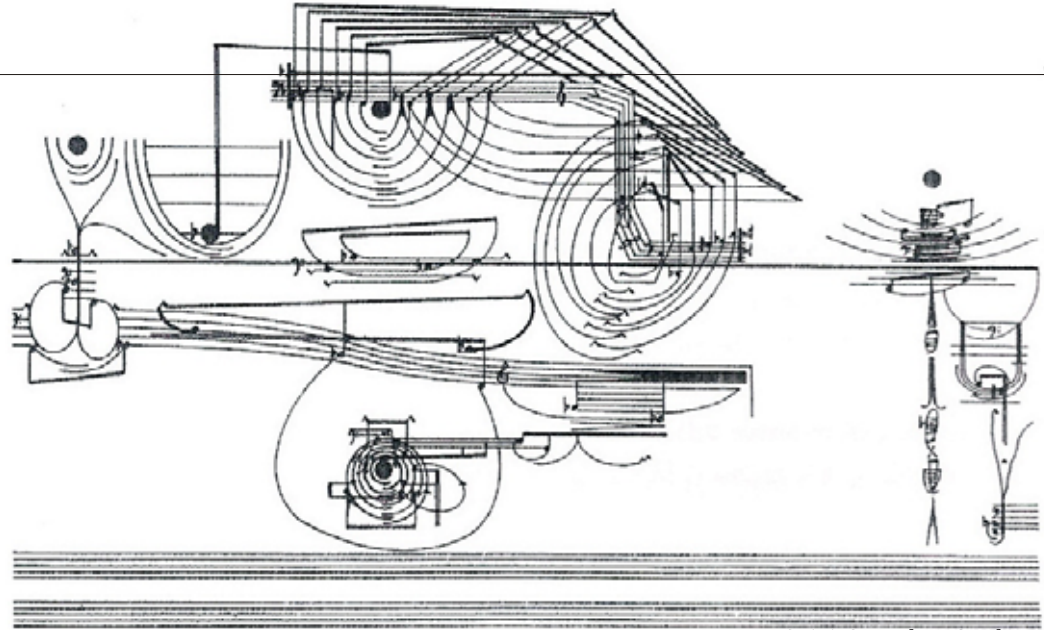
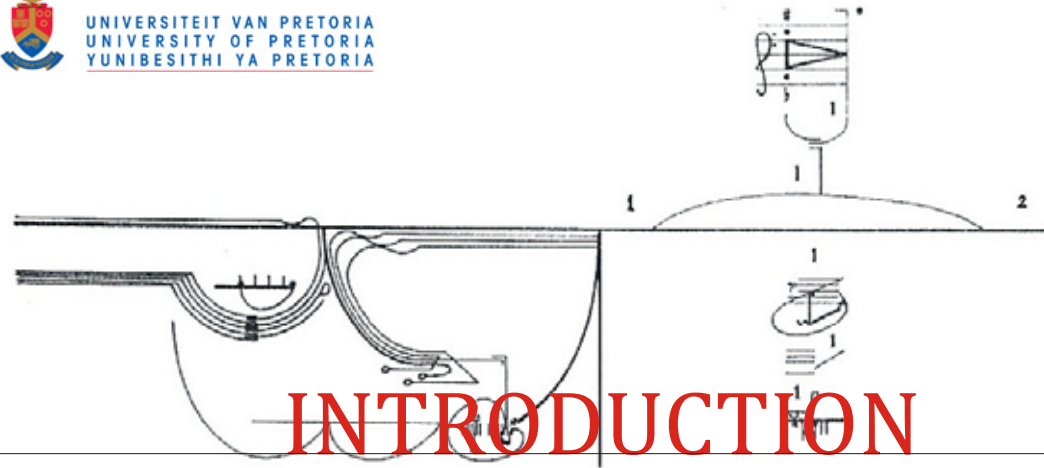
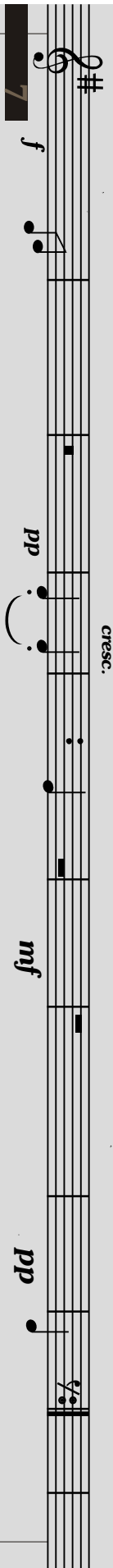


FIG. 1.1 Cornelius Cardew



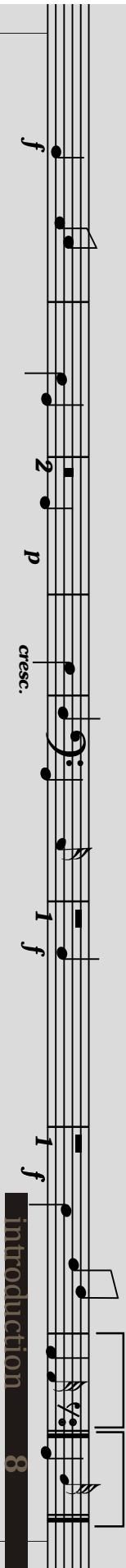


Cognition,
the
topic
of this dissertation,
is
a music market
arcade
for Gallo Records
that will act as a platform for aspiring South African musicians.
The concept
of the
musician
and the status of the musician
in society varies from culture to culture.
Thus the
topic will explore
the social implications music
has on different cultures by addressing
diversion in a social context.
Music
will
therefore act
as generator by merging culture
and creating an awareness
And common ground by acting as
the universal medium.
In doing so,
The
musician will indirectly
compose a South African identity by
means
of public performance.



The
topic covers
cognition as an
interdisciplinary approach
to understanding
the
mental processes that support musical behaviors,
including perception,
comprehension,
memory, attention, and
performance.
Architectural
theory
will then be investigated.
The
study
will
conclude with
the interpretation
of these findings into
a new
architectural form,
supported by design principles
and
analytical
tools.

ABSTRACT



South Africa is a nation comprising of 11 official languages. After 13 years of democracy the “Rainbow Nation” is arguably not truly united as one (Author’s opinion). Although this may be considered an individualistic opinion, what is truly definite is that morals, ethics and religious beliefs mean different things to different people on different levels. This is no exception to the Pretoria/Tshwane inner city as it is fragmented by the absence of social cohesion between various cultures that make up its urban population. Thus producing a single piece of architecture that addresses various beliefs and aims to unite people from different cultures and backgrounds could be perceived as rather ambitious and somewhat naive. However, by introducing a common “element” that is universal, that single piece of architecture may become a reality.

Friedrich Wilhelm Nietzsche, a suggestive and poetic thinker, remarked that “without music life would be a mistake” and that “in music the passions enjoy themselves”. (It may seem that music has become an integral part of everyday life. The latest cell phones and MP3 players use music as a marketing tool to boost sales by providing the user with music on the go. Ease of use determines the success of such a product as a simple touch of a button allows the user to access the desired track appropriate for that particular moment in his or her daily soundtrack. A recent global survey revealed that computer manufacturers Apple’s annual income of it’s “iPod” brand surpasses it’s income of what the company actually specialises in; computers. This not only shows that music is universal, but that it is in demand.

If a city is compared to an electrical circuit board, specifically that of a music device such as the Apple iPod, the cultural factions that make up the city’s urban fabric is its electronics. For the iPod to function properly, if at all, it requires all of its electrical components to work in harmony. Each one of the electrical component perform a specific function and can be seen as a single element but is ultimately connected via the circuit to other components and is therefore dependant on other components to function to its fullest potential. If one of the circuit board’s electronics malfunctions, a short circuit occurs bringing the device to a complete halt. For a city to function it requires all its electronics to be connected in circuit. The city grid represents the circuit board and the city blocks and buildings make up the components. Thus each part of the city can be viewed as a single component that is connected and dependant on other elements to perform to its fullest capabilities to avoid a short circuit.

The proposed project is a music market arcade in the Pretoria/Tswane inner city for Gallo Music Group. A facility dedicated to the social implications music has on different cultures by addressing diversion in a social context. Music will therefore act as generator by merging culture and creating an awareness and common ground by acting as the universal medium.

PROBLEM STATEMENT

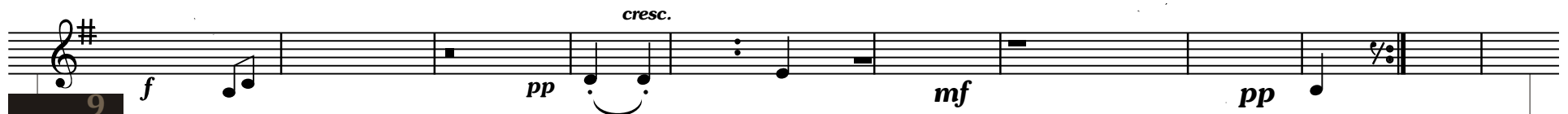




FIG. 1.2

f 2 *p* *cresc.* 1 *f* 1 *f*

introduction 10

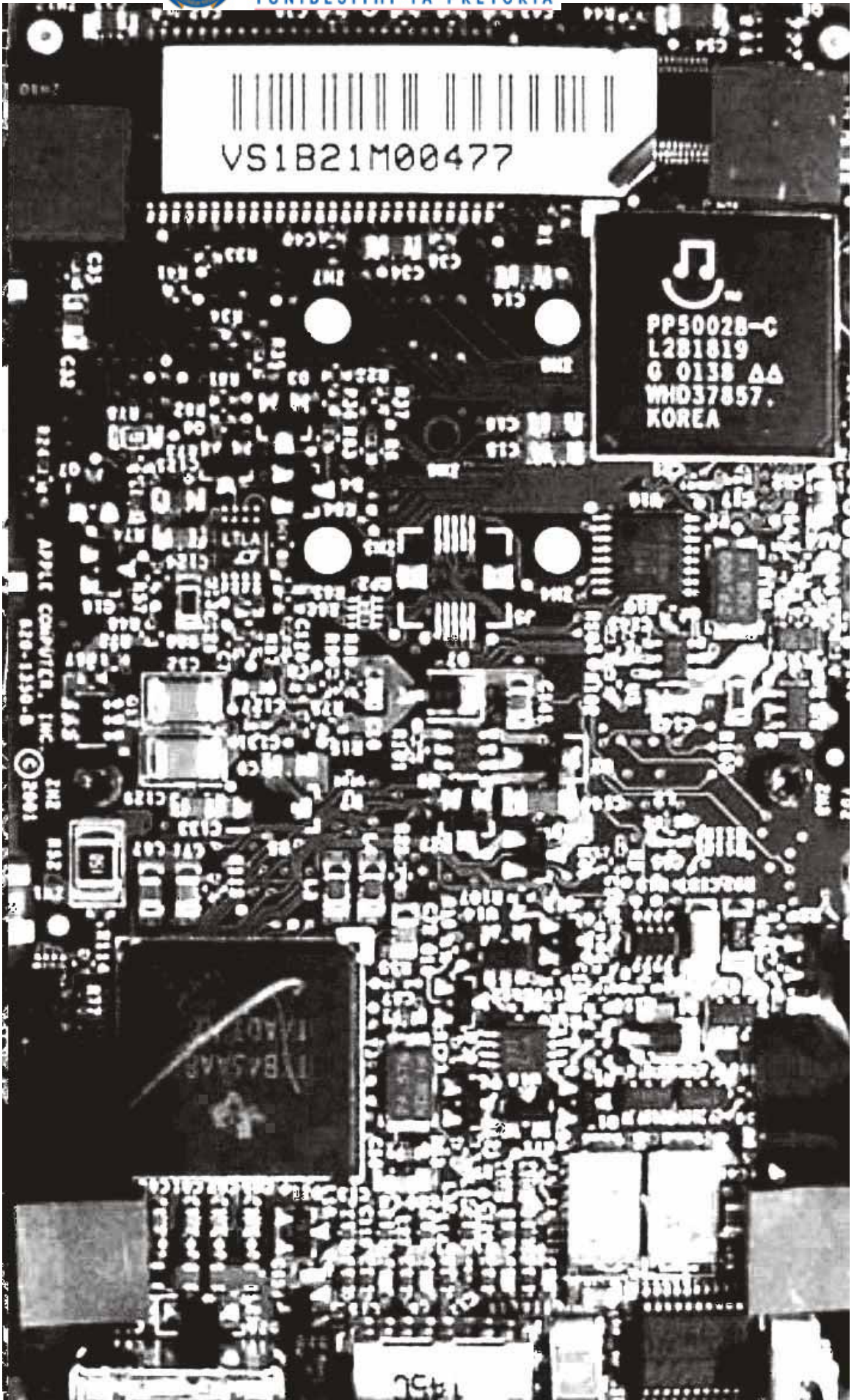


FIG. 1.3 Circuit board

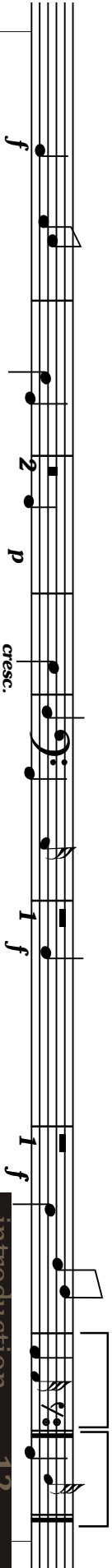




FIG. 1.4

THE STREET MUSICIAN

Musicians can be categorized as either amateur or professional. An amateur musician is someone for whom music is a pastime and not their main occupation.

Professional musicians are paid musicians who use performing as their main source of income. They may work freelance, enter into a contract with a studio or record label, be employed by a professional ensemble such as a symphony orchestra, or be employed by an institution such as a church or business (such as a bar).

The street musician can be compared to an amateur musician as neither rely solely on music as their main source of income. The difference however is that the street musician aims to become a professional musician but is generally forced to seek financial income elsewhere whereas the amateur musician generally already has a solid source of income but sees music as a passion and any income made from performances is seen as a bonus.



FIG. 1.5



FIG. 1.6



Although amateur musicians differ from professional musicians in that amateur musicians have a non-musical source of income, there are often many links between amateur and professional musicians. Beginning amateur musicians take lessons with professional musicians. In community settings, advanced amateur musicians perform with professional musicians in a variety of ensembles and orchestras. In some rare cases, amateur musicians attain a professional level of competence, and they are able to perform in professional performance settings.

Street musicians, however, are not common in the Pretoria CBD as in the case of the London underground subways. This is mainly due to the lack of opportunity in the Pretoria CBD. The proposed project therefore aims to provide a platform for musicians of all kinds; whether it be amateur or professional. Musicians performing at the proposed project will be monitored by talent scouts and therefore the possibilities for the artist is endless.

GALLO MUSIC GROUP

Gallo Record Company is the largest record label in Africa. It is based in Johannesburg, South Africa and is jointly owned by Johnnic Communications and Warner Music Group. Gallo owns 75% of recordings in South Africa and aims to protect South African artists from exploitation due to the growing international interest in South African music. (www.wikipedia.com)



FIG. 1.7

FUNDING AGENCY

JOHNNIC COMMUNICATIONS

Johnnic Communications is South Africa's leading media and entertainment agency, which reflects and celebrates the diversity of South African culture.

Johnnic Communications publishes newspapers (including: The Sunday Times, Sowetan, Sunday World, Daily Dispatch, The Herald and Weekend Post), magazines (including: Elle, Longevity and SA Homeowner), shareholder of music label Gallo Music and distributes movies and exhibits through Nu Metro.

VISION

To be an integrated entertainment and media group that is globally competitive and dominant in the African continent. (www.johncom.co.za)



FIG. 1.8

