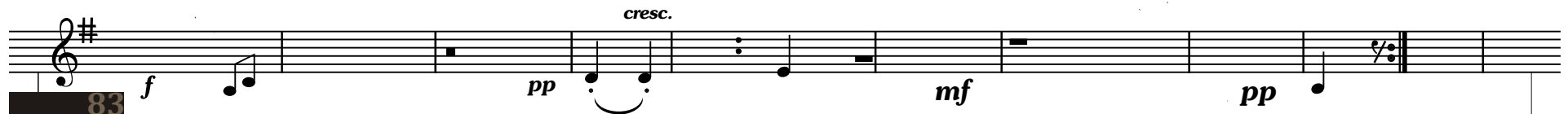

“The joy of music should never be interrupted by a commercial”.

Leonard Bernstein



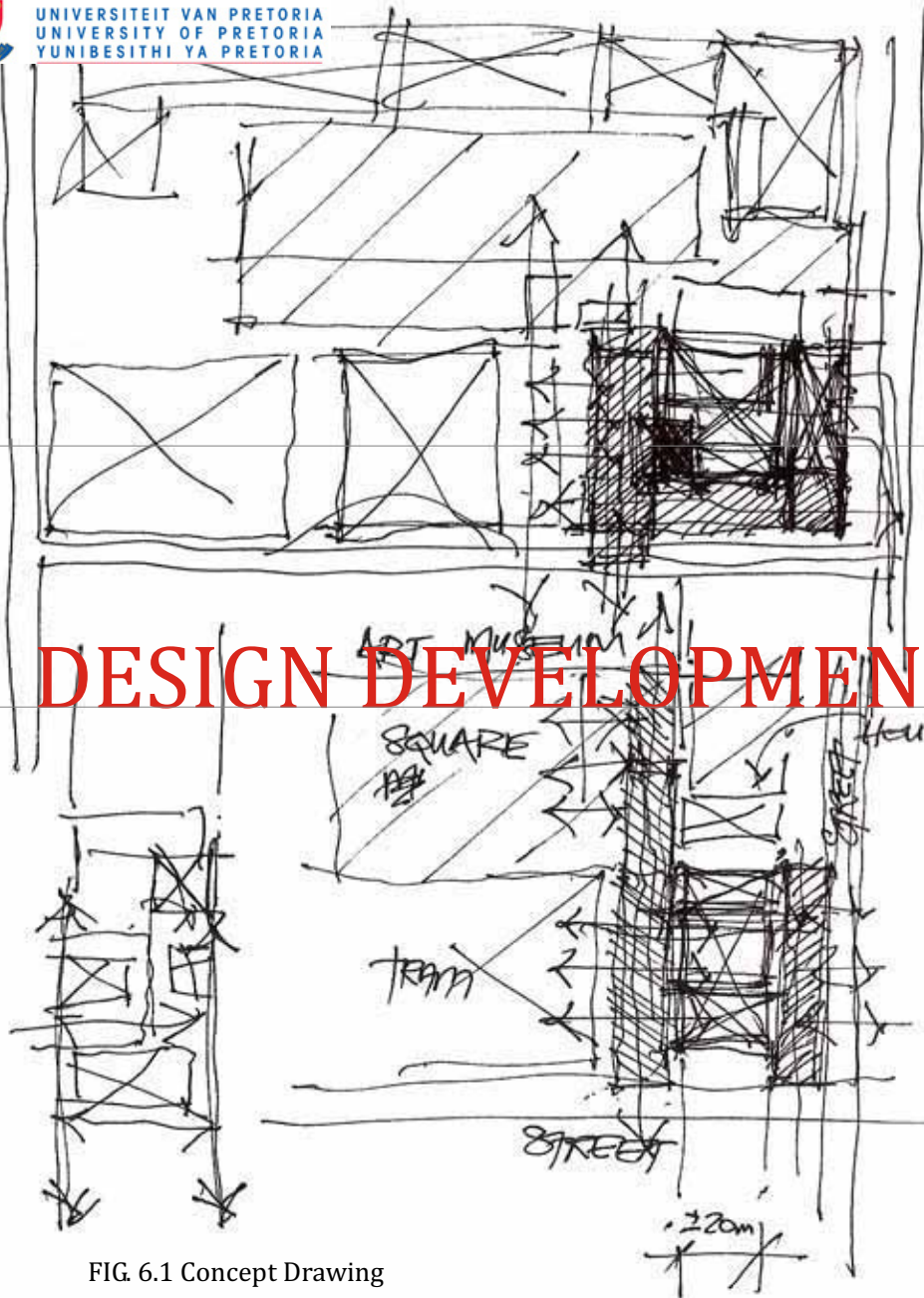
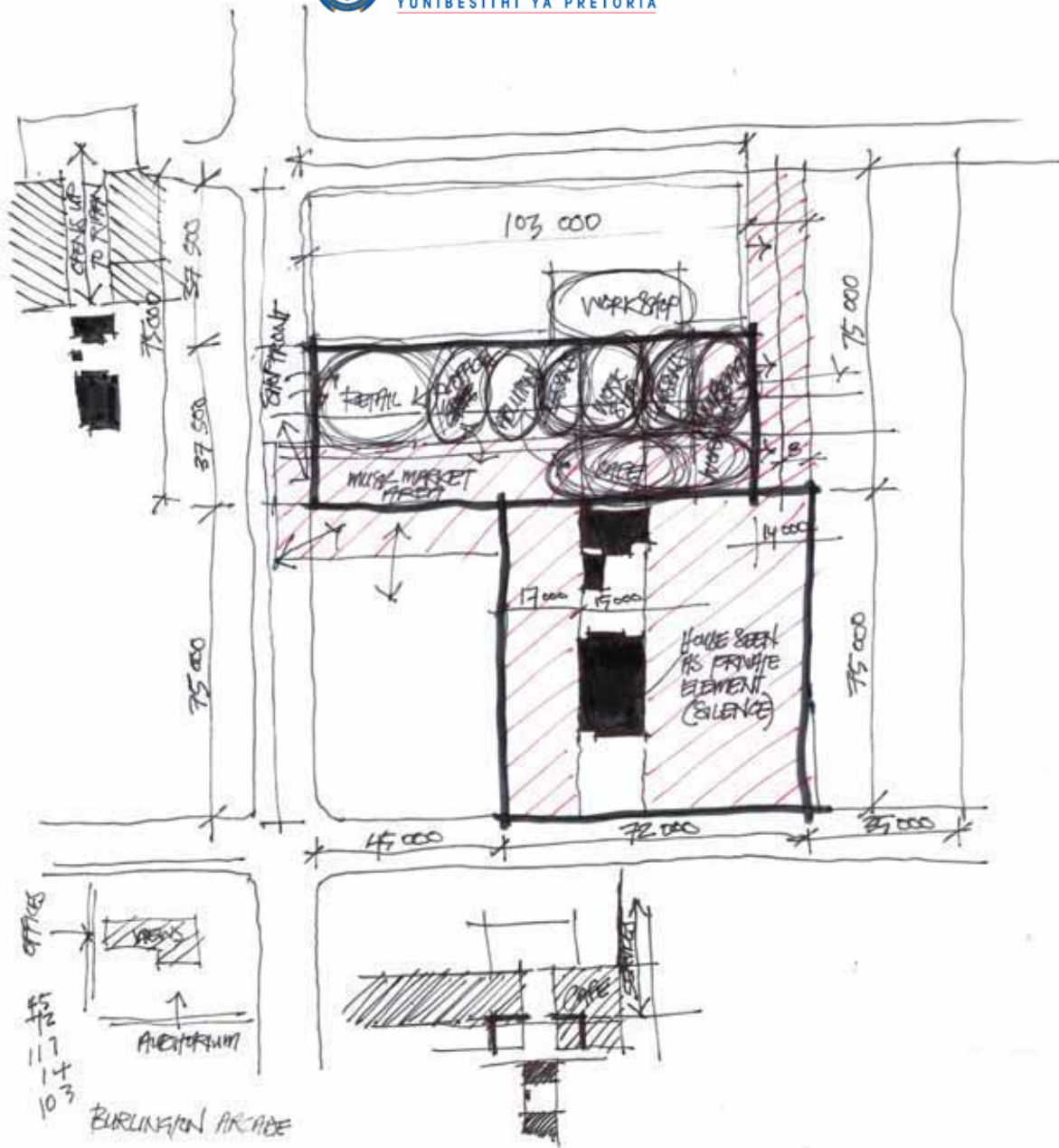


FIG. 6.1 Concept Drawing





cresc.

A musical staff with a treble clef and a key signature of one sharp (F#). The music consists of a sequence of notes and rests. The dynamics are marked as *f*, *pp*, *mf*, and *pp*. The staff ends with a double bar line and a 9/8 time signature.

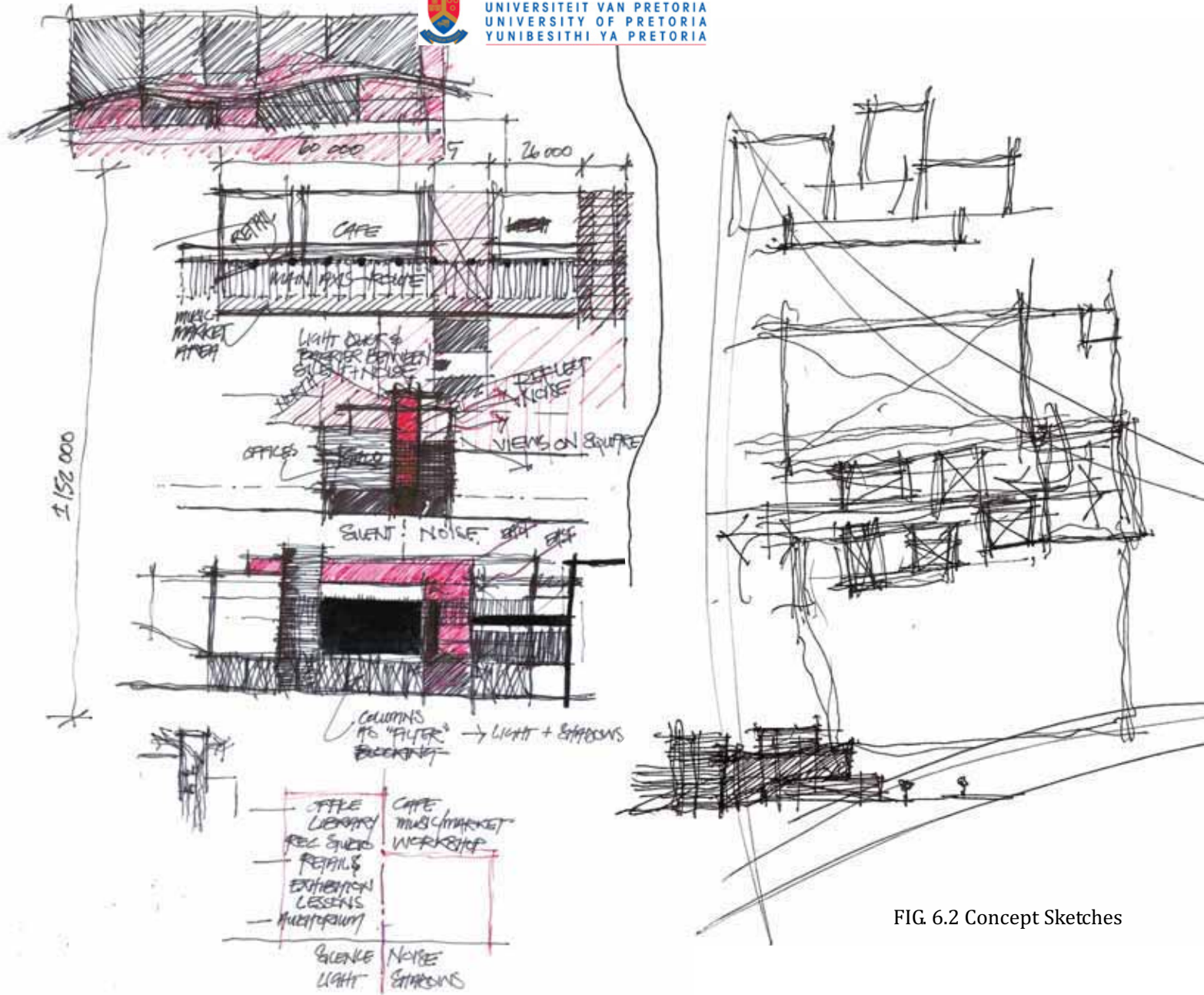
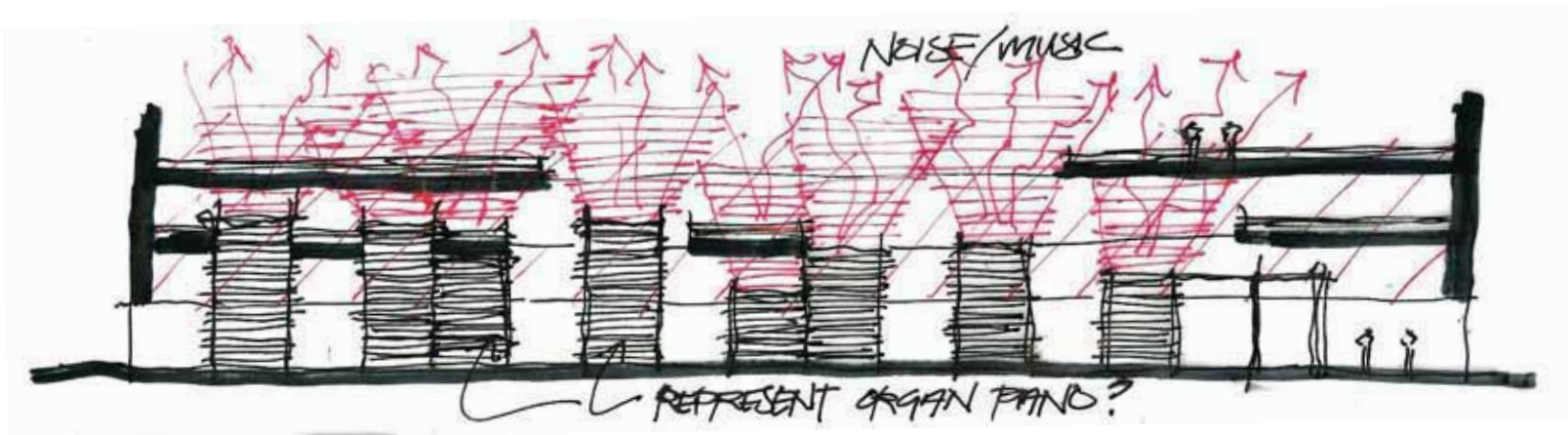
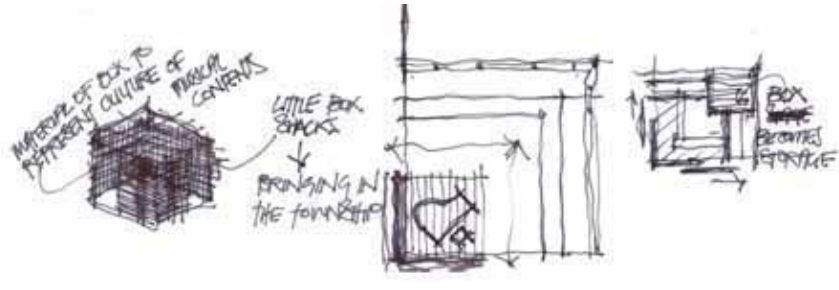
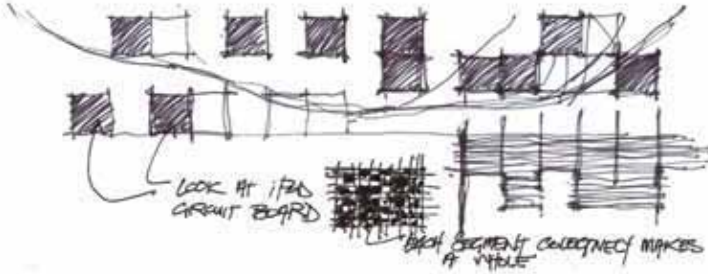
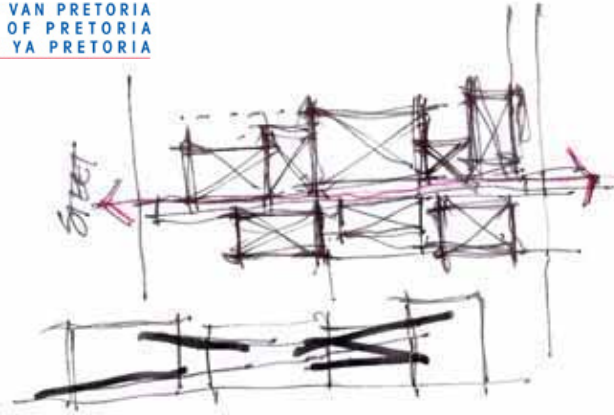
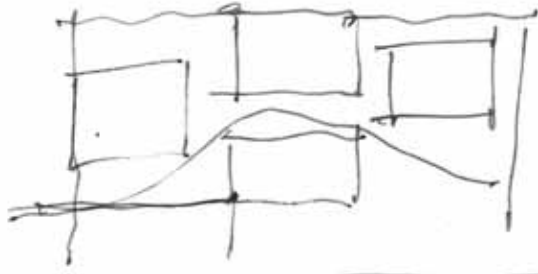
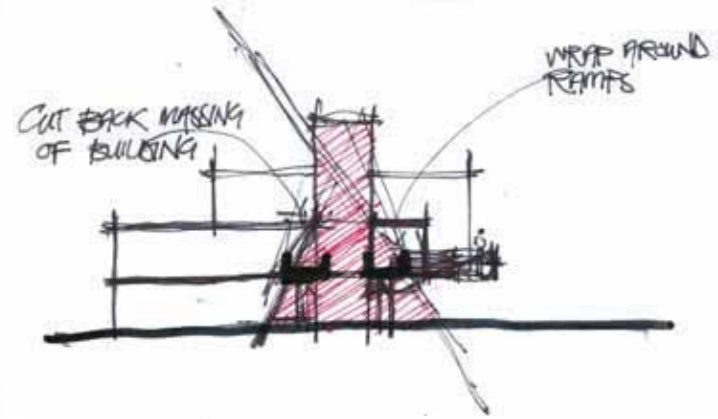
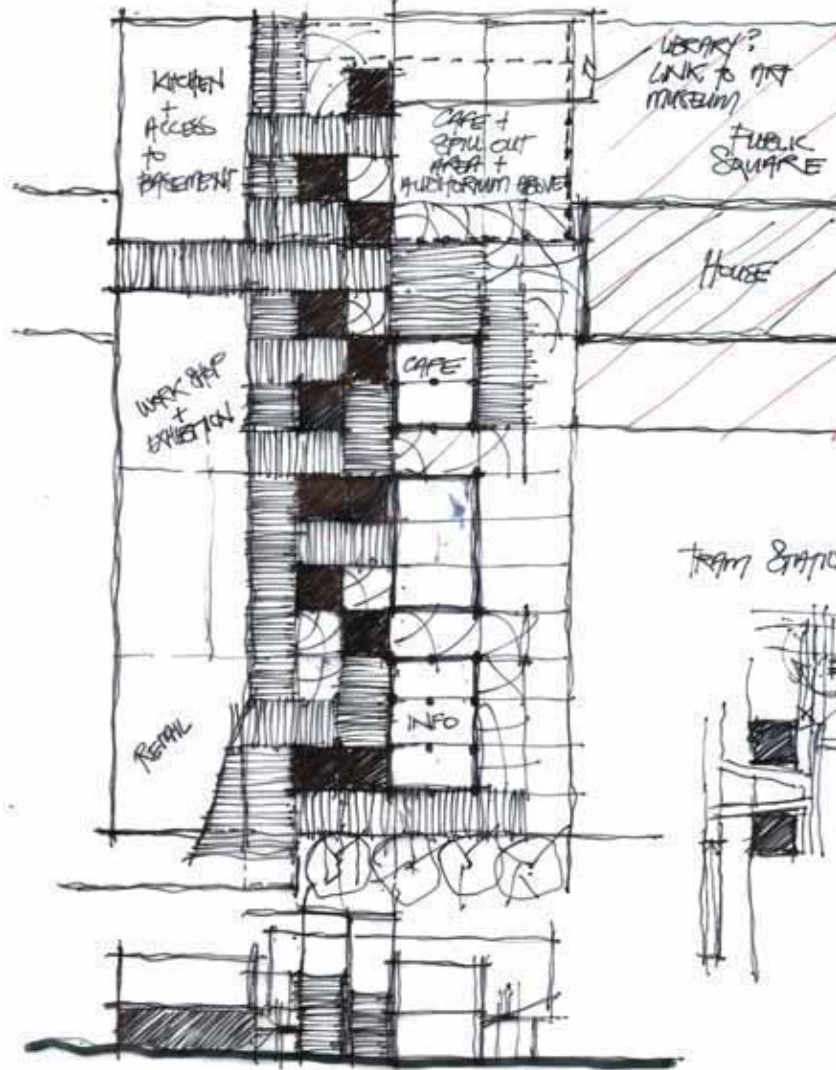
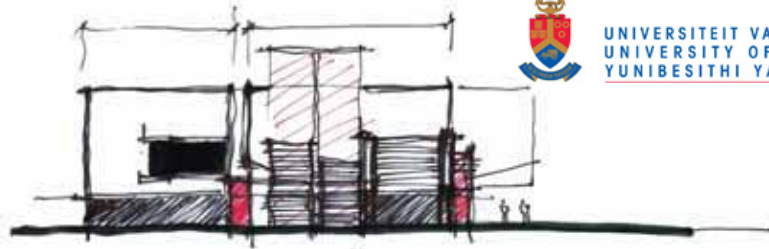


FIG. 6.2 Concept Sketches





87 *f* *pp* *cresc.* *mf* *pp*

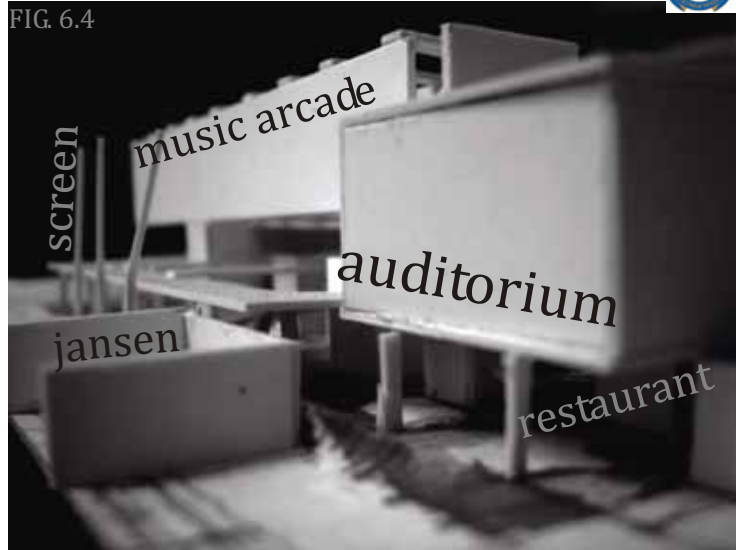


GROUP COMPONENT





FIG. 6.4



auditorium

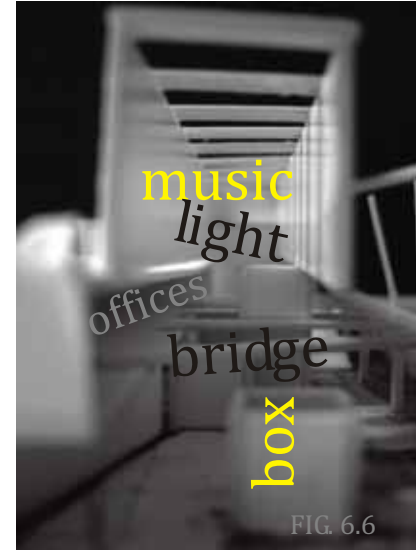
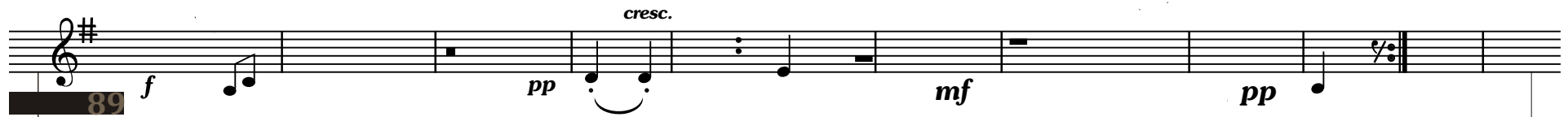
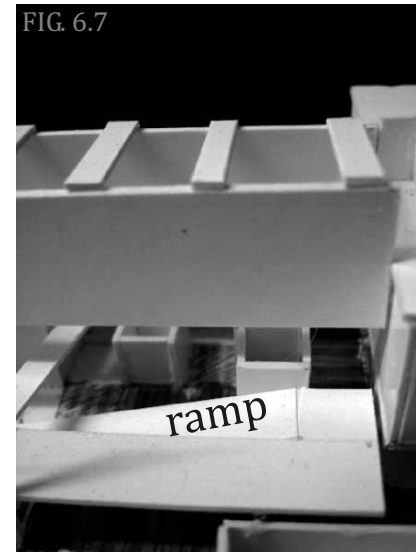


FIG. 6.6

FIG. 6.5



FIG. 6.7



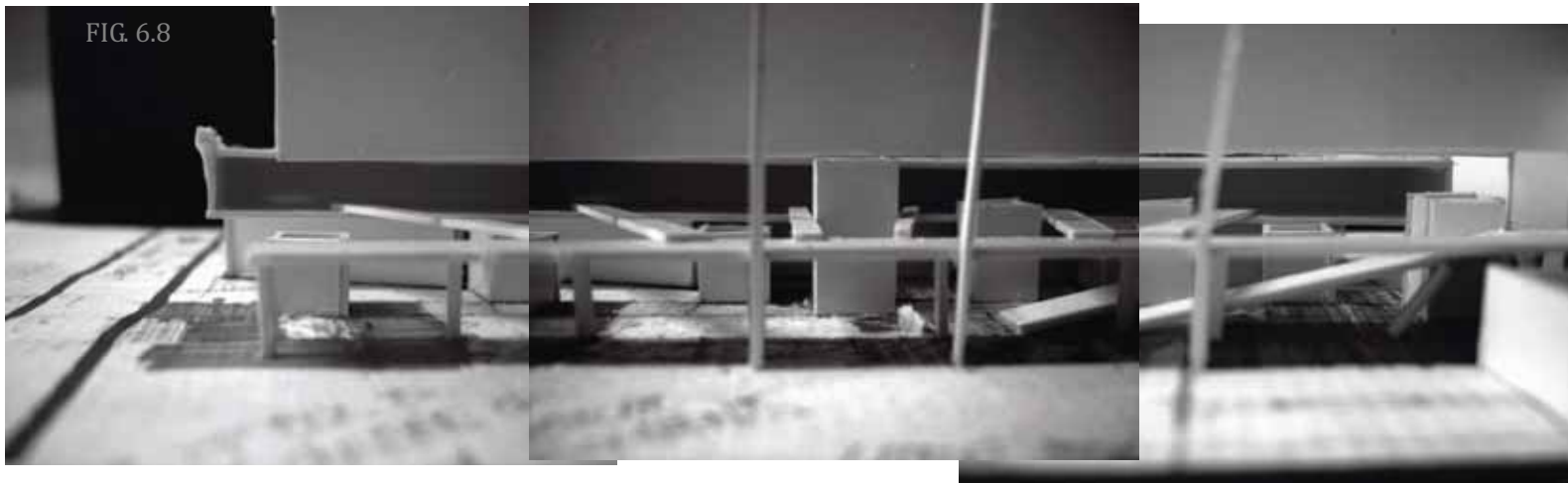
SCALE

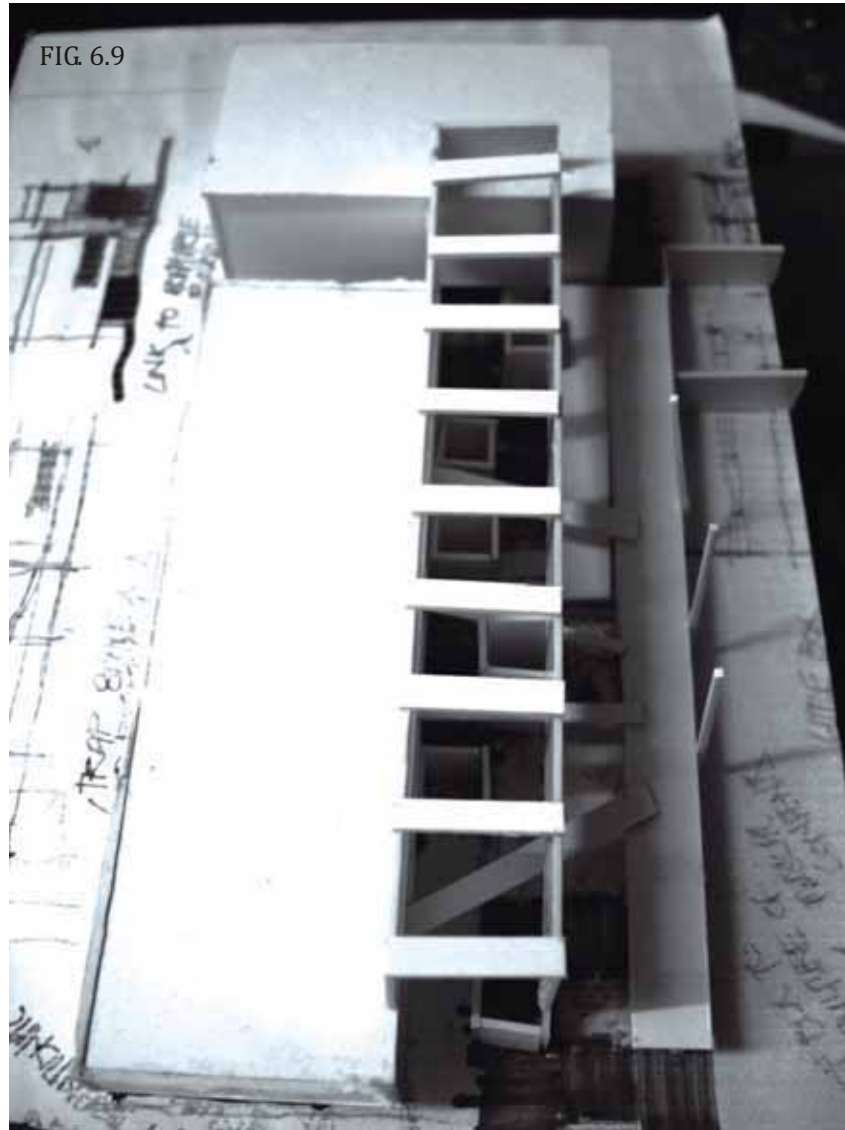
BRIDGE

ROUTE

BOX

RAMP





The site analysis established that positioning on the site would be a rectangular shape just north of the house Jansen stables. This rectangular shape would be perpendicular to the west of Paul Kruger Street to minimize western facades and to link and encourage pedestrian movement from street to the proposed public square. This became the departure point as the design grew systematically from there.

The sense of scale on street level is further emphasized by the positioning of the other projects on site adopting a similar northern orientated layout approach. The proposed project is thus located in the “centre” of the other three projects which favors the design philosophy to a great extent. The proposed adaptable building is positioned to the north, the proposed tram station to the south and the proposed art museum to the east. The public square is south-east of the proposed project and the proposed art museum, proposed tram station and Struben Street is located along its perimeters. The result is that the proposed project becomes an “arcade building” with the main emphasis being on the flow and movement of pedestrian traffic between the street and public square.

The concept of the structure of music, more specifically, the concept of noise and silence informed the layout of the architecture. This is visually portrayed as a play between light and shadows as well as a play between solid and transparent forms resulting in a “fusion” of an architectural language. Spaces requiring controlled and confined acoustics would comprise of solid massing where as spaces with acoustic requirements of a flexible nature, would take on a “transparent” form filtering sound where required and acting as the buffer zone.



A triple volume steel structure would act as this buffer zone. Within the structure would be “music boxes” or enclosed performance areas on a random grid. These boxes, 5x5m in dimension, would form part of a determined route between Paul Kruger Street and the public square. The boxes would be for hire and act as performance areas, and ultimately, storage vessels where the performing artist could lock his valuables if required. The music boxes would collectively form a music/market area through which visitors to the building could pass through in their own time constantly being lured by one music box to the other on an audio sensory. The concept of route would be further emphasized with pedestrian bridges connecting solid massing on either side of the steel structure.

The proposed adaptable building's life cycle starts with a residential component and therefore elements of massing are located along the southern façade of the adaptable building emphasizing the concept of silence. House Jansen is also seen as a concept of silence and thus informing the positioning of massing along the southern elevation of the triple volume steel structure. The proposed tram station to the south represents the concept of noise and movement and circulation routes in the form of ramps are therefore located within close proximity. The link with the proposed art museum is of a visual nature given the close cultural relationship between music and art.

The proposed adaptable building's life cycle starts with a residential component and therefore elements of massing are located along the southern façade of the adaptable building emphasizing the concept of silence. House Jansen is also seen as a concept of silence and thus informing the positioning of massing along the southern elevation of the triple volume steel structure. The proposed tram station to the south represents the concept of noise and movement and circulation routes in the form of ramps are therefore located within close proximity. The link with the proposed art museum is of a visual nature given the close cultural relationship between music and art.

The auditorium design component incorporated a glazed opening on the southern façade which overlooks the public square and is visible to motorists driving along Struben Street.

Critique on the first concept shed light on the technical aspect of acoustics and the resulting implications it has on the cognitive experience of the “music boxes”. Another critique was the concept of route between Paul Kruger Street and the public square.

It was decided that the music boxes should no longer exist as a mere concept of the performing artist erecting them from the materials of his or her choice, but rather become a more integral part of the buildings structure. It was also decided that the concept of route rather not be forced, and that the building rather adopt the notion of acting as a filter which would as a result be able to better respond to pedestrian movement.



FIG. 6.10 Concept drawing

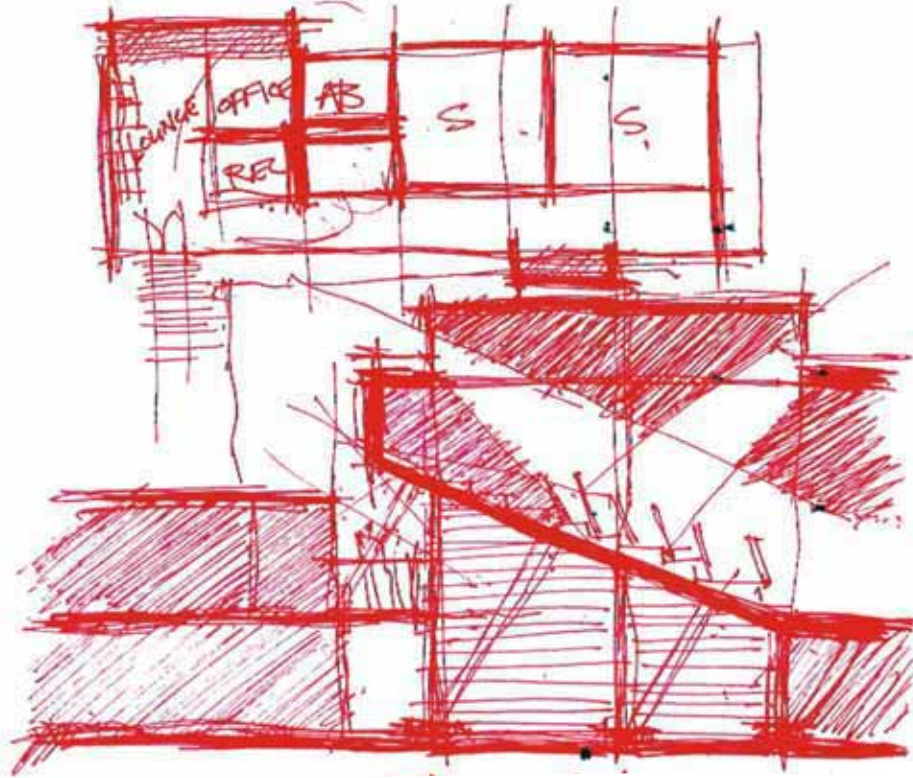


FIG. 6.11

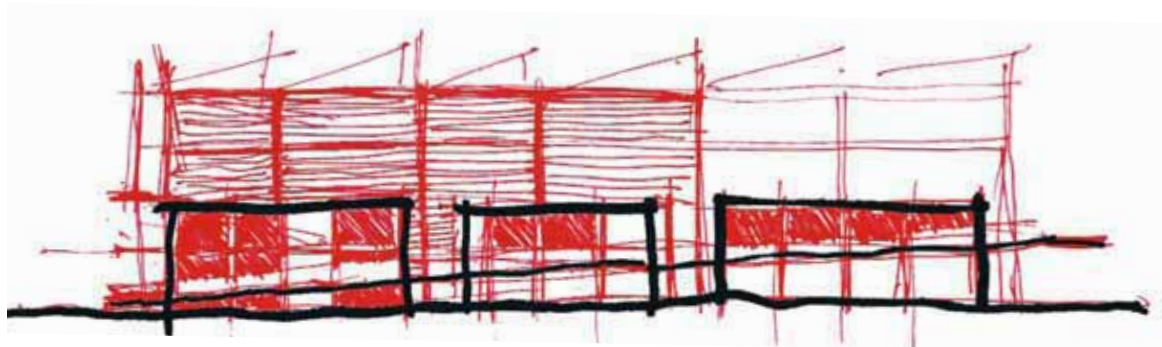
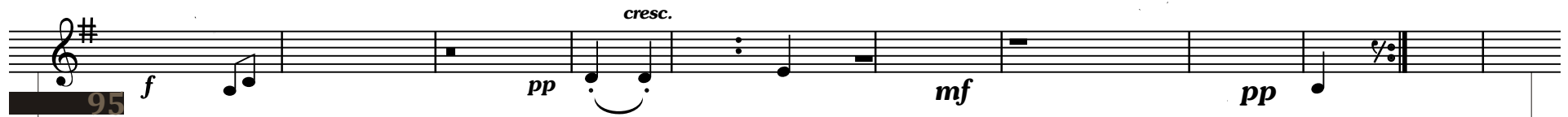
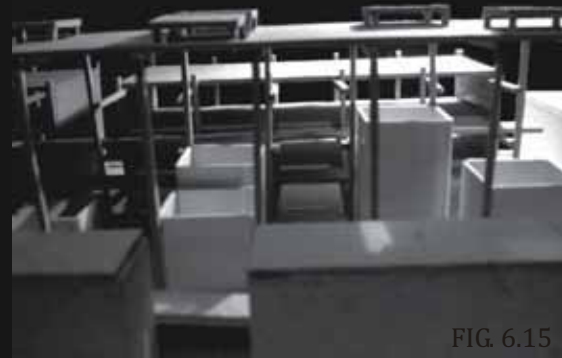
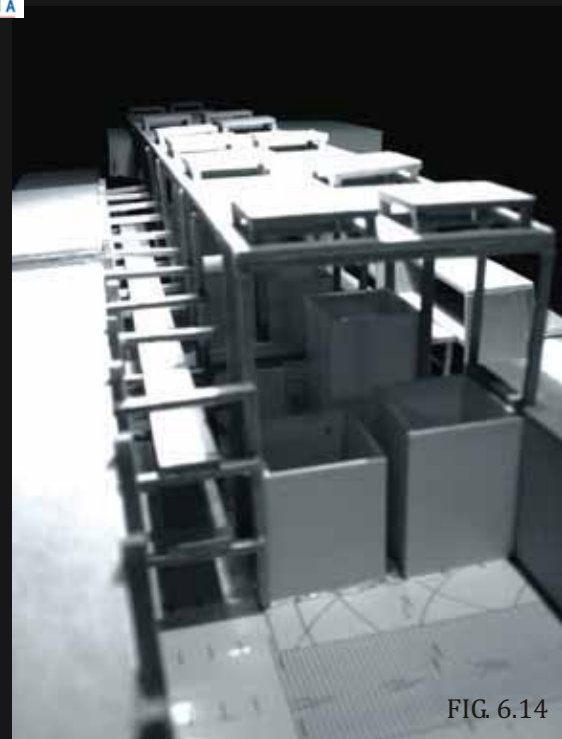
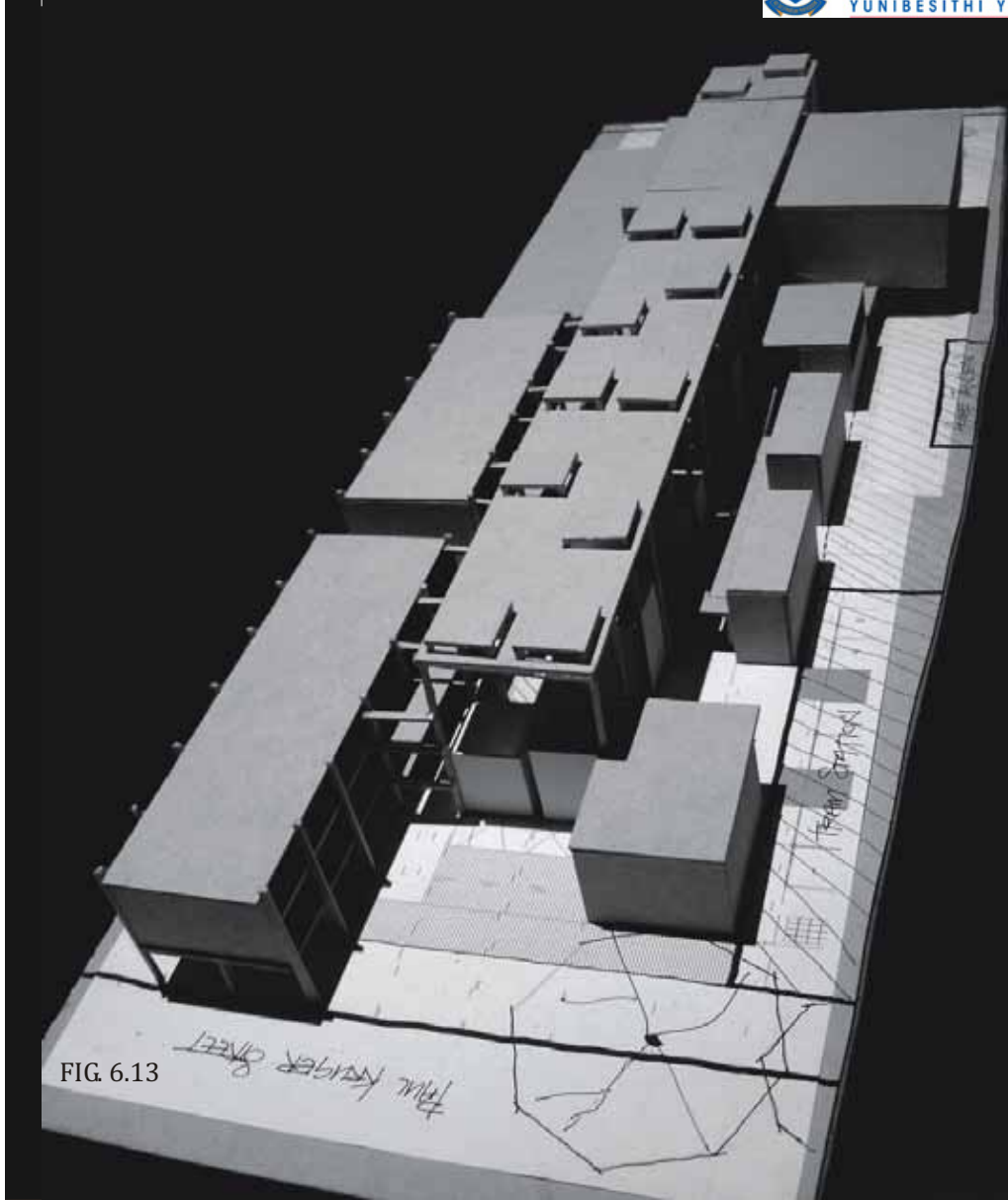


FIG. 6.12 (Opposite) Auditorium





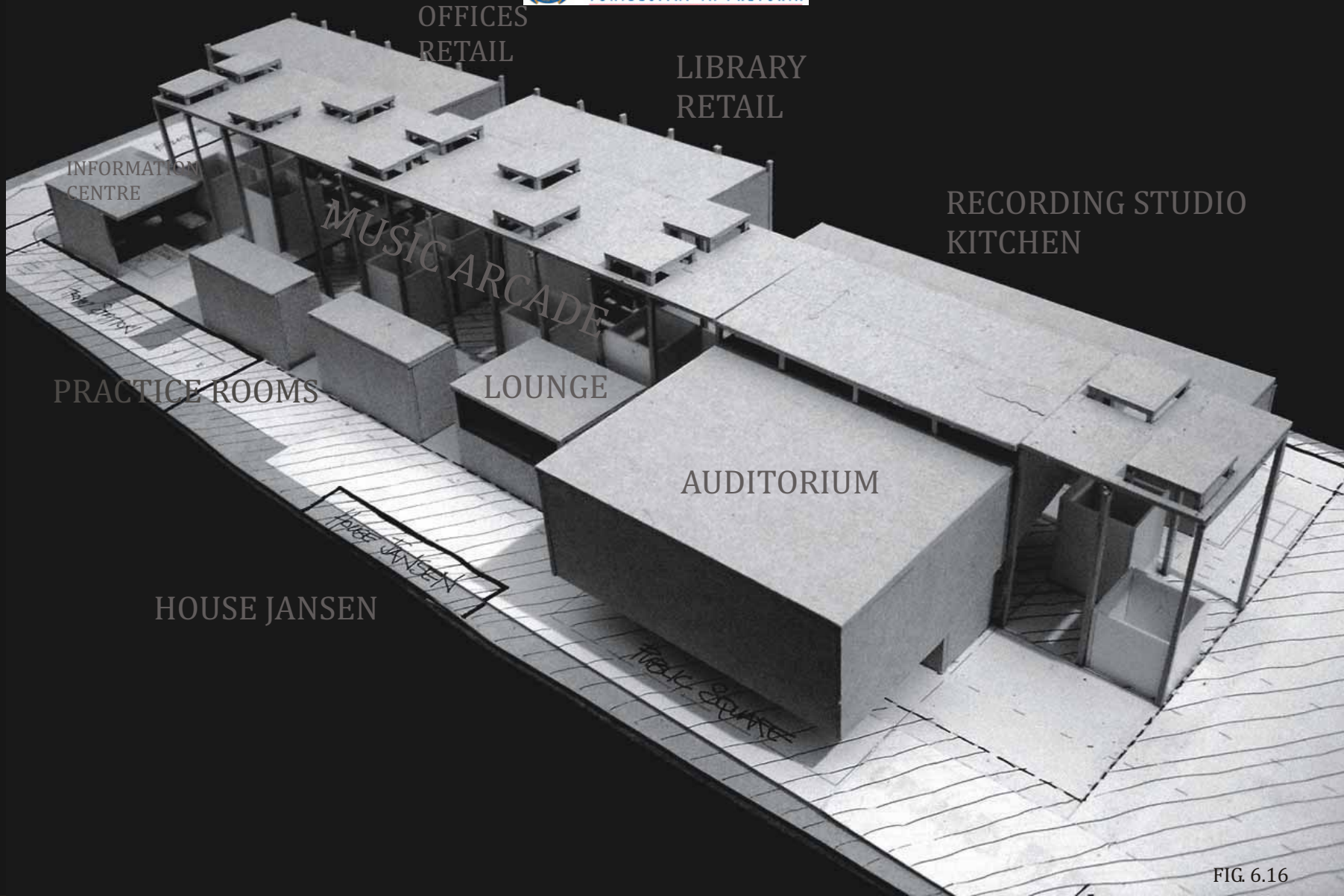
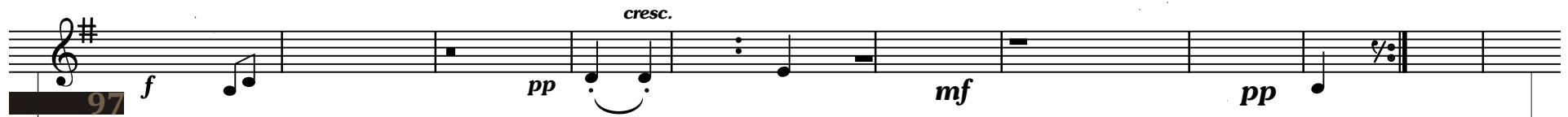
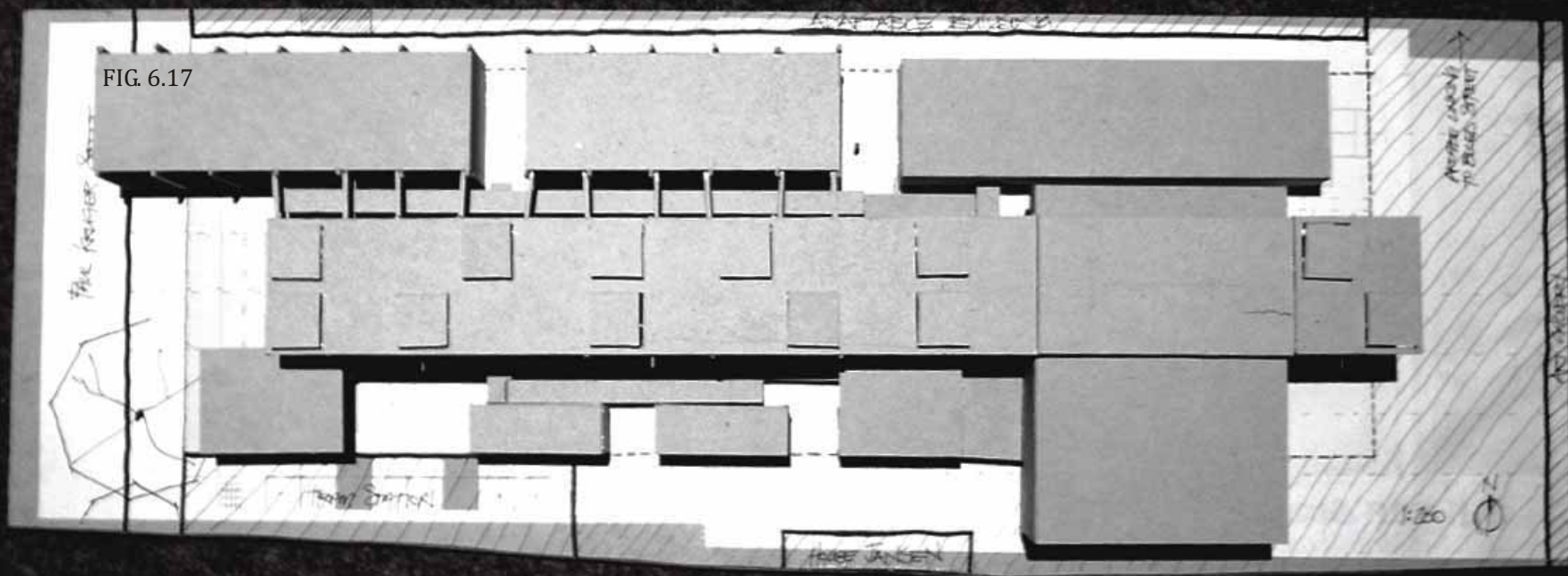


FIG. 6.17



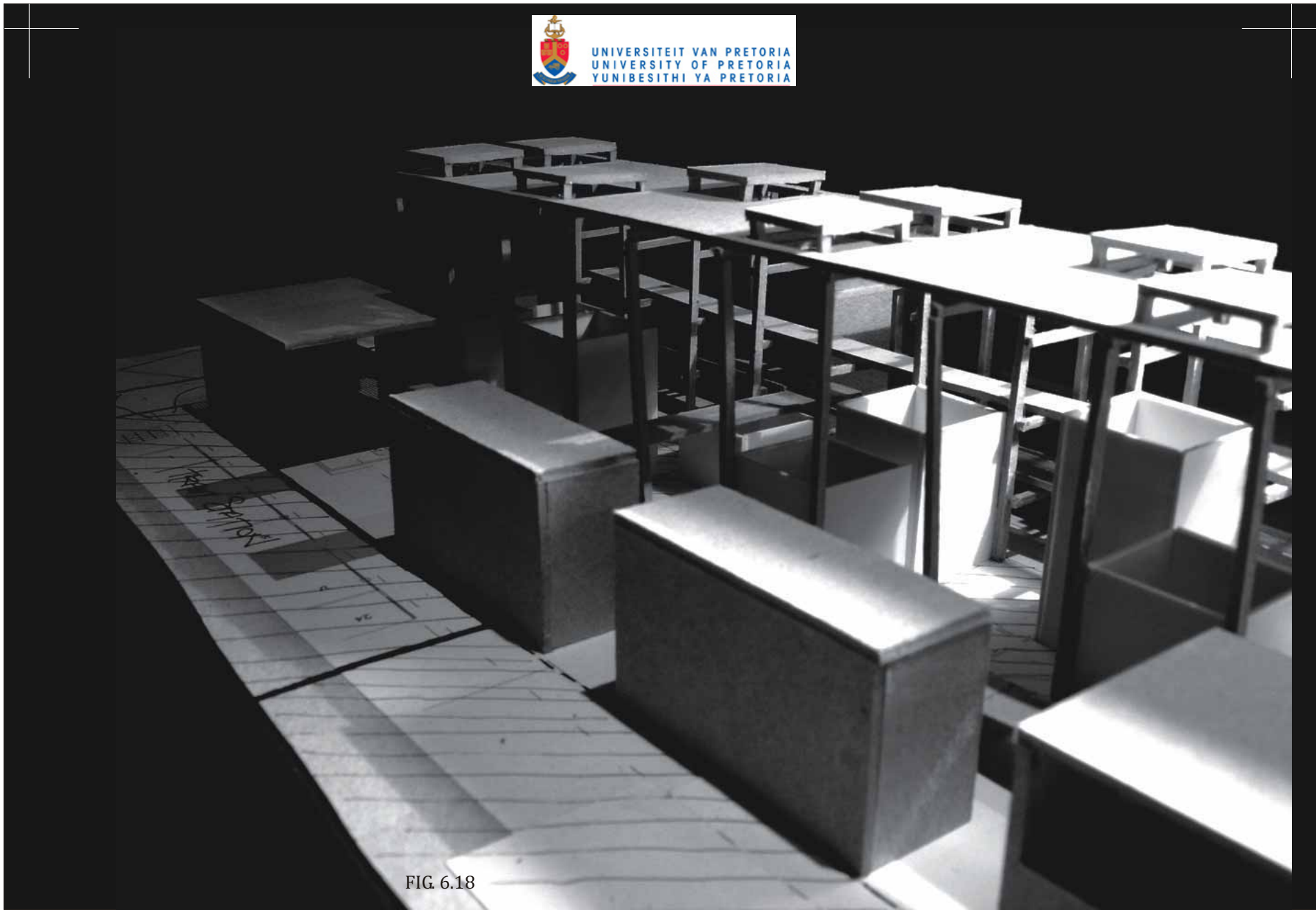


FIG. 6.18

