



SECTION 6



6. DESIGN APPROACH

6.1 Design Investigation

According to Iain Harris and Struan Douglas, 1966 Jazz was one of the strongest mechanisms to gather people especially in the black urban ghettos and that Sophiatown in Johannesburg and Marabastad in Pretoria were shebeen environments where black urban culture was erupting, and where there was black urban culture there was Jazz and everybody wanted a piece of it.

The status of man and the status of his object, in this essay Kenneth Frampton, 1982 relates that the world between has lost its power to gather people together, to relate and to separate them. The rise of modern intimacy and individualism has largely eliminated the aspect of privation, and that a life excluded from the public realm is still "deprived" by virtue of its being confined to the shadowy domestic interior. Frampton conceives of the private as the essential "darker" ground that not only nourishes the public realm but also establishes its experiential depth.

Kenneth Frampton speaks of modern buildings which have adopted intimacy and individualism with high boundary concrete walls on one stand private plot which do not relate to the street edges. Modern buildings emphasises highly on private realm as compared to public realm, when the world at large demands both the private and the public realm. Recently on modern buildings stresses are directed to the interior user's than the out door open spaces where buildings are continuously turning their backs from the public realm, and pedestrians on the street level are left with limited interaction.

Frampton in his essay stresses that the only indispensable material factor in the generation of power is the living together of people. Only where men live so close together that the potentialities for action are always present and power will remain with them and the foundation of cities, which as city states have remained paradigmatic for all Western political organisation, and is therefore indeed the most important material prerequisite for power.

Nothing could be further from this than our present generation and our evident incapacity to create new cities that are physically and politically identifiable as such. The strength of our cities in terms of positive development growth lies in the power to gather people. Kenneth emphasises that where there is an activity gathering the public or acting as a focal point, potentialities of optimistic development are always present.

Man dwells when he can orientate himself within and identify himself with an environment and when he experiences the environment as meaningful. The place is the concrete manifestation of man's dwelling and his identity depends on his belonging to places (Norberg-Schultz, 1980:5-6).



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Norberg-Schultz, 1980 refers to Kevin Lynch whose concepts of node, path and district denote the basic special structures which are the object of man's orientation. But in Norberg-Schultz context these basic special structures have lost their identity and the landscape has become deprived of meaning. Emphasis are directed to buildings that are constructed liberally on undeveloped land that they lack special enclosure and a good building density. In order to create a sense of place, character denotes the general atmosphere which is the most comprehensive property of any place.

In modern settlement buildings should relate to the landscape and the urban environment which should be meaningful sub-places. Focal points and common living should be regained by the built environment. Public and private realm must be distinctively identified in our cities as they both play a major role. Our cities lack urban environment which gave qualitative character in the past buildings, and modern buildings lack continuity from one structure to another where the undeveloped landscape hack the physical connection.

Christian in his essay *The Loss of Place* state that the qualities which traditionally distinguished human settlements have been corrupted or have got irreparably lost. Spatially the new settlements do not anymore possess enclosure and density within their context. They usually consist of buildings freely placed within a park-like space. Streets and squares in the traditional sense are no longer found and the general result is a scattered assembly of units. This implies that a distinct figure ground relationship no more exists. The continuity of the landscape is interrupted and the buildings do not form cluster or groups. The urban tissue is opened up where continuity of the urban walls and coherence of the urban spaces is damaged. The landscape is deprived of its meaning as comprehensive extension.

The main objective of settlement is the essence of gathering which comprises the importance of a community and thus the modern city has neglected the theme of gathering. Our basis should be posed in the understanding of a "place" as a concept. Planning does not help much as long as the concrete qualitative nature of place is ignored. Place is the only element which will give us our identity and only when understanding our "place" we may be able to participate creatively and contribute to its history.

6.2 Design influences

Sean O'Toole, 2001 relates that the roots of Jazz lie in marabi a hypnotic style played in 1920s and '30s shebeens and parties in Johannesburg and Marabastad black ghettos. The music had repetitive rhythms and cyclical melodies and harmonies. Marabi had incorporated new instruments such as guitars, concertinas and banjos and new styles of marabi had sprung up.

Jazz is rhythmic and it emphasizes interpretation rather than composition. There are deliberate tonal distortions that contribute to its uniqueness. It is a music that thrives on improvisation (making it up as you go along) and Jazz is characterised by its syncopated rhythms and individual or group improvisation around a basic theme.

These characteristics (syncopated rhythms and individual or group improvisation around a basic theme) that defines Jazz are intended to be the design motivators of form, hierarchy in terms of height and volume for the proposed Jazz centre. The forms of the building should present visual emphasis of group or individual improvisation based around a Jazz theme.

An open structural concept is projected to be the design theme for the Jazz centre drawn from the freedom of expression articulated by Jazz. The idea of a public walkway cutting through a building addressed by the Constitutional Court, build the notion of ownership to the community and is an idea that explores a structure to adopt a public building perception.

The theory of culture which breaks to tradition used by Renzo Piano in Jean-Marie Tjibaou Cultural centre has a strong influence to the concept of the proposed Centre, where the principle of an indigenous African Tshwane traditional layout will be adopted to the design and applied in a manner of uniting activities. The indigenous African Tshwane traditional layout stresses the impotency of a courtyard that binds the huts together and this aspect will be considered as one of the important constituents of Jazz in the design (refer to fig. 80). The use of materials is evident in the transformation of the traditional Kanak hut structures in a way that parallels the cultural aspirations. The incorporation of materials to the design of the centre for Jazz that corresponds to the indigenous African Tshwane hut structure will play a major role (refer to fig. 81 & 82).

The indigenous African population style and layout arrangement of their design based on the culture, ideology and climatic environment has been acknowledged, and this kind of system has an ideal approach to the design of the proposed centre for Jazz in terms of spaces that are meaningful to its function.

Ashton Raggatt McDougall organized the national museum of Australia around a central courtyard, and this idea will be adopted in the design of the Jazz centre by a series of Jazz activities that have been arranged around a central courtyard. Courtyards have a perception of gathering people and that is the inspiration behind the proposed centre for Jazz.

Possible Visualizations of tone perceptions



Fig.74 Swell (Mark, 1997:14)



Fig.75 Blunt attack (Mark, 1997:14)



Fig.76 Splat (Mark, 1997:14)



Fig.77 Grace note (Mark, 1997:14)



Fig.78 Bend (Mark, 1997:14)

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Fig.79 Trail (Mark, 1997:14)

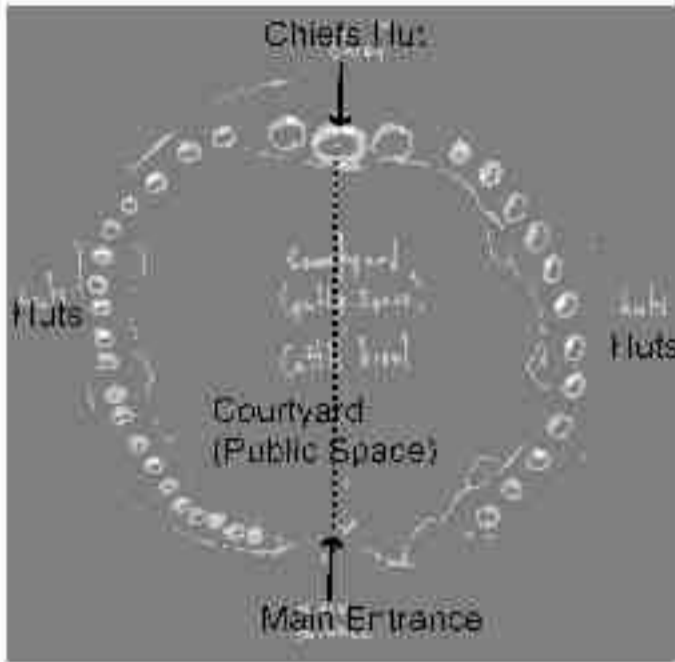


Fig.80 An indigenous african Tshwane traditional Village layout sketch Plan (Author, 2007)

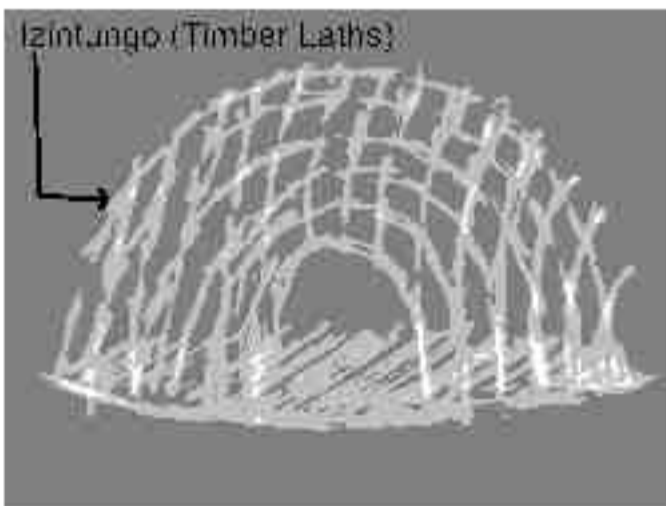


Fig.81 Structure of an indigenous african Tshwane hut sketch Elevation (Author, 2007)

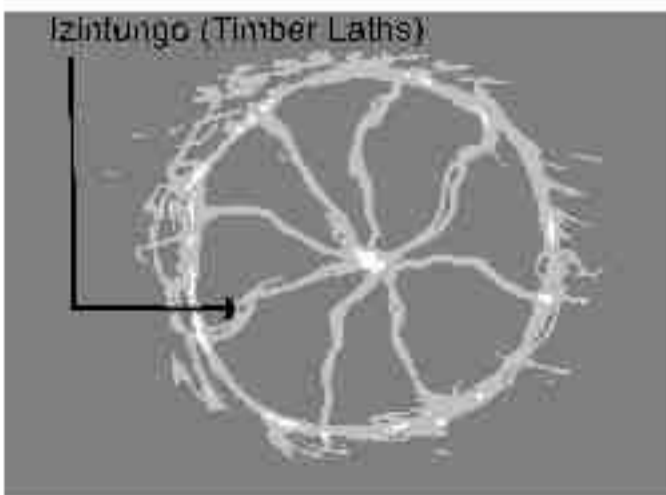


Fig.82 Structure of an indigenous african Tshwane Hut sketch Plan (Author, 2007)

SITE USE AND CIRCULATION

6.3 Site use

According to the city of Tshwane the proposed site is zoned for general business, portion 1 of ERF 3018 is the proposed site for the Jazz centre secured by Proes Street on the south, a major route from the CBD of Tshwane to the west townships (Soshanguve, Mamelodi, Atteridgeville) and Struben Street on the north also a major route into the CBD of Tshwane from the west, with Steenhoven Spruit river cutting the site on the west. Street parking will be provided around the building where priority will be granted to the staff of the Centre. Bulk public parking will be proposed on stand no. 2512-2519 north-east of the proposed site and inhabitants will access the site freely with only restrictions on private areas which are used by the staff of the Centre (refer to fig. 84).

Pedestrians from the housing complexes on the east will use Proes Street and disperse into formal pedestrian pathways within the proposed site. Taxis and buses also utilize Proes Street as a gateway out of the CBD of Tshwane towards the west. Due to the huge amount of vehicles and pedestrians utilizing Proes Street, an ideal drop-off zone and main entrance to the Jazz centre would be on the south along Proes Street, with secondary entrances on the east, south-west and north-west. A secondary drop-off point will be on the north along Struben Street (refer to fig. 84). Proposed pedestrian route with no restriction will slice the site from the south to the north and from the east to the west. A proposal is to convert an existing service road on the east of the site to be pedestrian friendly and to be used as a vehicle connector from Proes Street to Struben Street. A portion of the Jet Set Park shopping Development which is on the demarcated site will be demolished to give way for the proposed Jazz centre (refer to fig. 83).



Fig.83 Proposals on proposed site (GeoViewer, 2007).



Fig.84 Proposals on proposed site (GeoViewer, 2007).

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A proposal of slowing the traffic along the busy route Proes and Struben Street will be implemented in co-ordination with the traffic department. The idea is to calm the traffic along the major routes into and out of the CBD of Tshwane.

- Rumble strips to be implemented within "zone A" to alert drivers of a busy zone with pedestrian movement (refer to fig. 85).
- Speed humps within "zone B" also to alert drivers of high rate pedestrian crossing over the road (refer to fig. 85).

- Point C and D will be an advantage towards the calming of the vehicles due to the existing of traffic lights (refer to fig. 85).
- "Access 1" will permit vehicles and pedestrians with more freedom of movement, "access 2, 3, 4 will be dedicated to pedestrians only (refer to fig. 86).



Fig.85 Rumble Strips and Speed humps (Author, 2007).



Fig.86 Access to proposed site (Author, 2007)



Fig.87 Pedestrian movement (Author, 2007)

6.4 The Concept

Jazz was historically famously known to gather people in sheebens and the notion of the intended center for Jazz is to resurface the best qualities of gathering people into the proposed site by integrating them with the existing built environment.

The African rhythms influencing Jazz in South Africa lead to the acknowledgement of the African culture, thus a typical layout of an indigenous African traditional Tshwane village was investigated and acknowledged. This approach resulted to a design which bordered the site boundaries and responded to the street edges, therefore promoting the values of gathering people in form of courtyards within the central space of the site. This transformation parallels the concept of a courtyard adopted by the African traditional Tshwane village (refer to fig. 88-90).

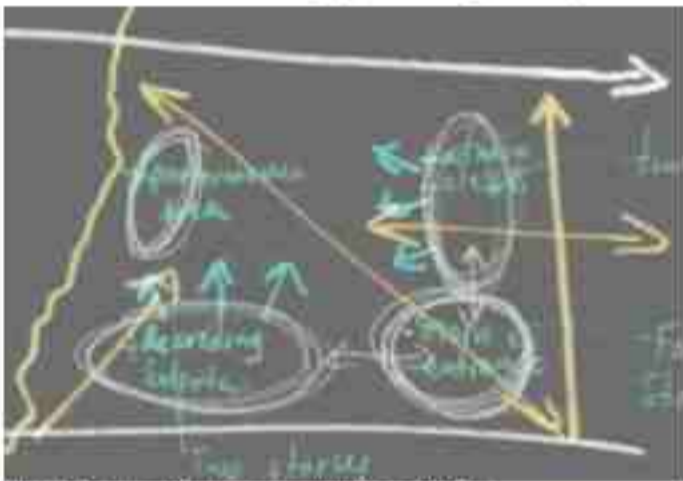


Fig.88 Flow Diagram (Author, 2007)

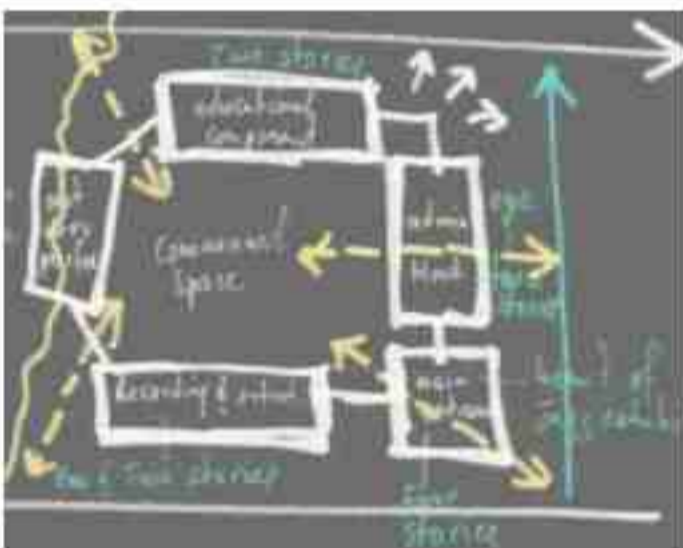


Fig.90 Schematic Plan (Author, 2007)

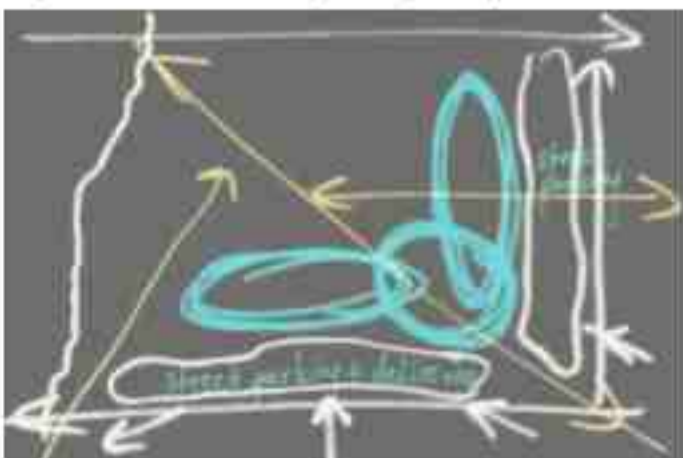


Fig.89 Street Parking (Author, 2007)

It is proposed that the main entrance of Kruger Park be directly opposite to the proposed Jazz centre main entrance and the high solid boundary wall be designed to relate to the street edges. The Centre is intended to be in a form of hierarchy in terms of heights and mass. This response will act as a mediator between the over-scaled housing blocks of Kruger Park, Schubart Park and the single-story of the Jet Set Park Complex. (refer to fig. 93). Public walkways will be considered as pedestrian's thoroughfare with outdoor social-games (chess, draft, mrabaraba) tying with the walkways within the public spaces.

Informal seating areas are intended to occur along the green-belt of the Steenhoven Spruit River with proposals of large canopy kiosk (refer to fig. 91). This concept will allow the scheme to respond to the boundaries of the river. Formal trading is anticipated to be positioned on the far north-west secondary pedestrian access to and from the site. The formal trading is to respond to the future planned green-belt along the Steenhoven Spruit River (refer to fig. 92).

The idea of enclosure of space by an L-shaped building in a linear form tying with the Steenhoven Spruit River generates an ideal courtyard space, therefore the L-shaped building open-out to the street edges signaling an inviting gesture. A series of thoroughfare are provided through the L-shaped building allowing access to the internal courtyards and these pedestrian access breaks the building into finer-grains corresponding to the finer-grains of Marabastad (refer to fig. 94).

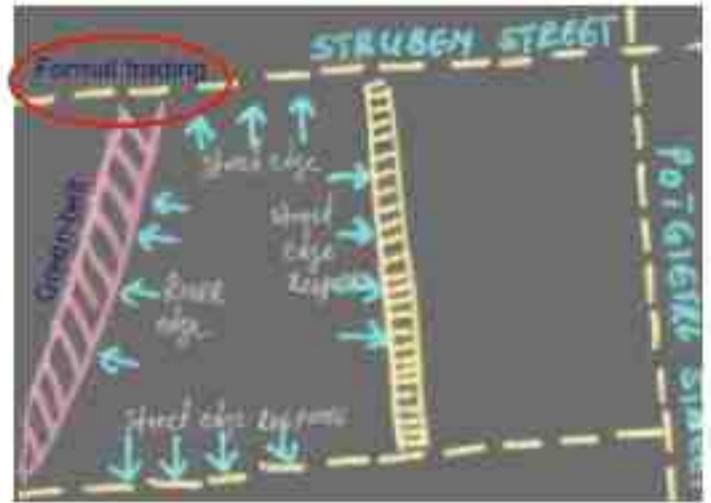


Fig.92 Formal trading/Green-belt (Author, 2007)

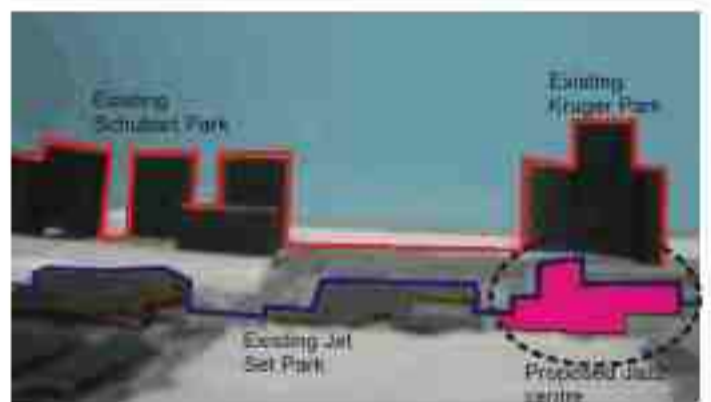


Fig.93 Hierarchy of Forms/scale (Author, 2007)



Fig.94 Proposed building outline (Author, 2007)

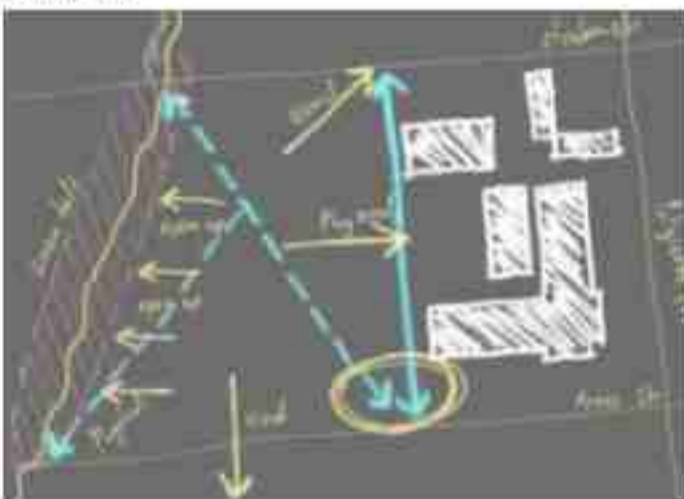


Fig.91 Visual and Physical contact (Author, 2007)

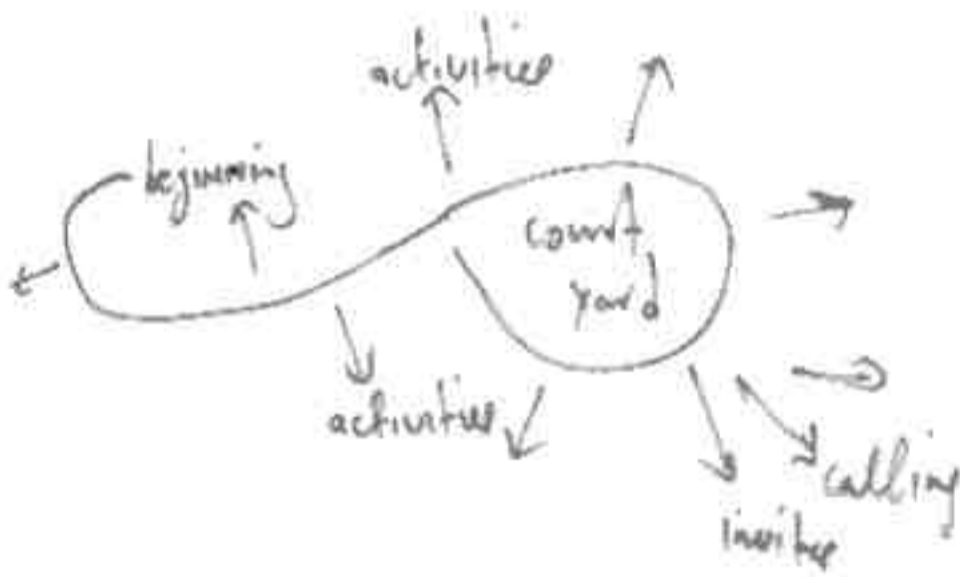


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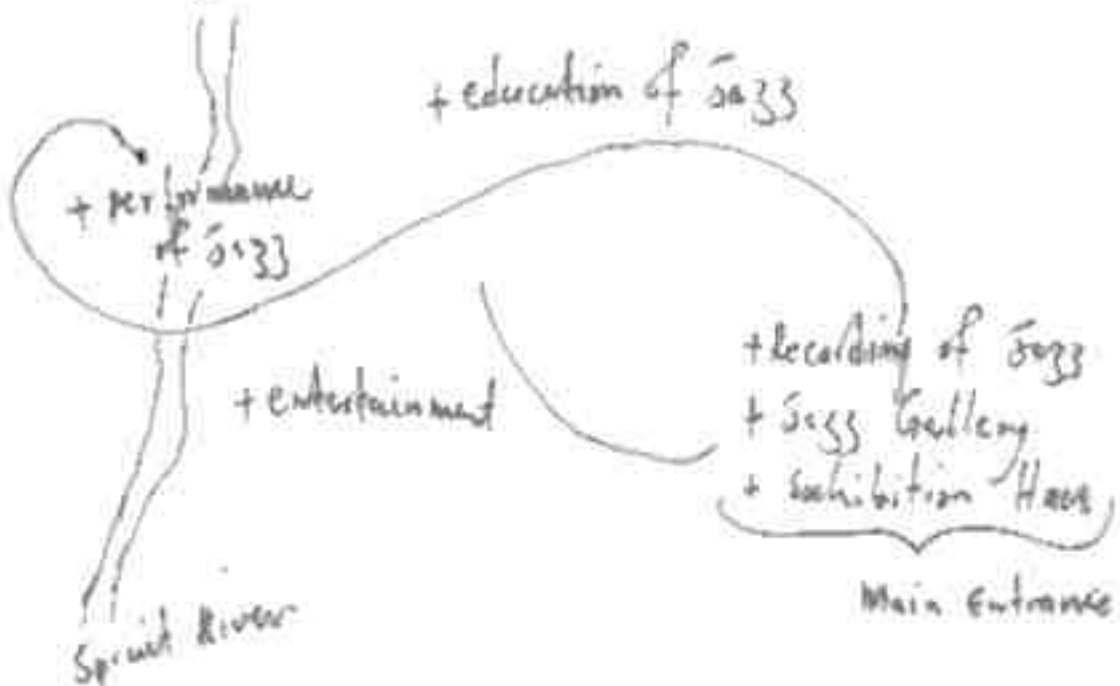
6.5 Concept ideas

Conceptual ideas of Jazz route, the celebration and oppression of Jazz dating back to history. The transformation of Jazz route into ideas of form.

+ BEGINNER OF JAZZ



History of Jazz



.... DESIGN DEVELOPMENT

6.6 Concept Development

Developing the conceptual ideas to spaces that are meaningful to its functions. A cluster of spaces to formulate a whole. Strategies to link the fragmented buildings into one compound.

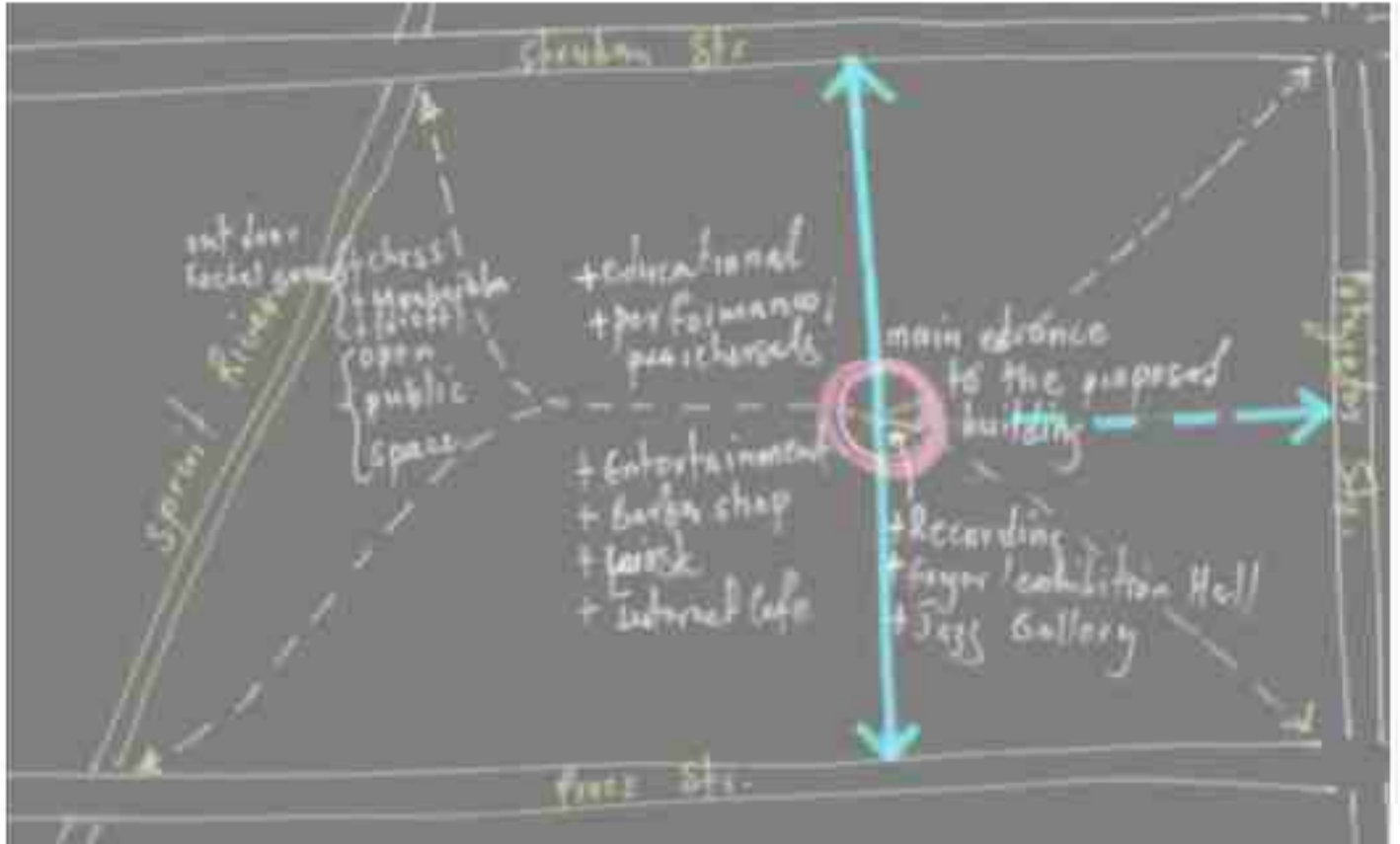


Fig.95 Planning of Activities



Fig.96 Horizontal and Vertical Circulation

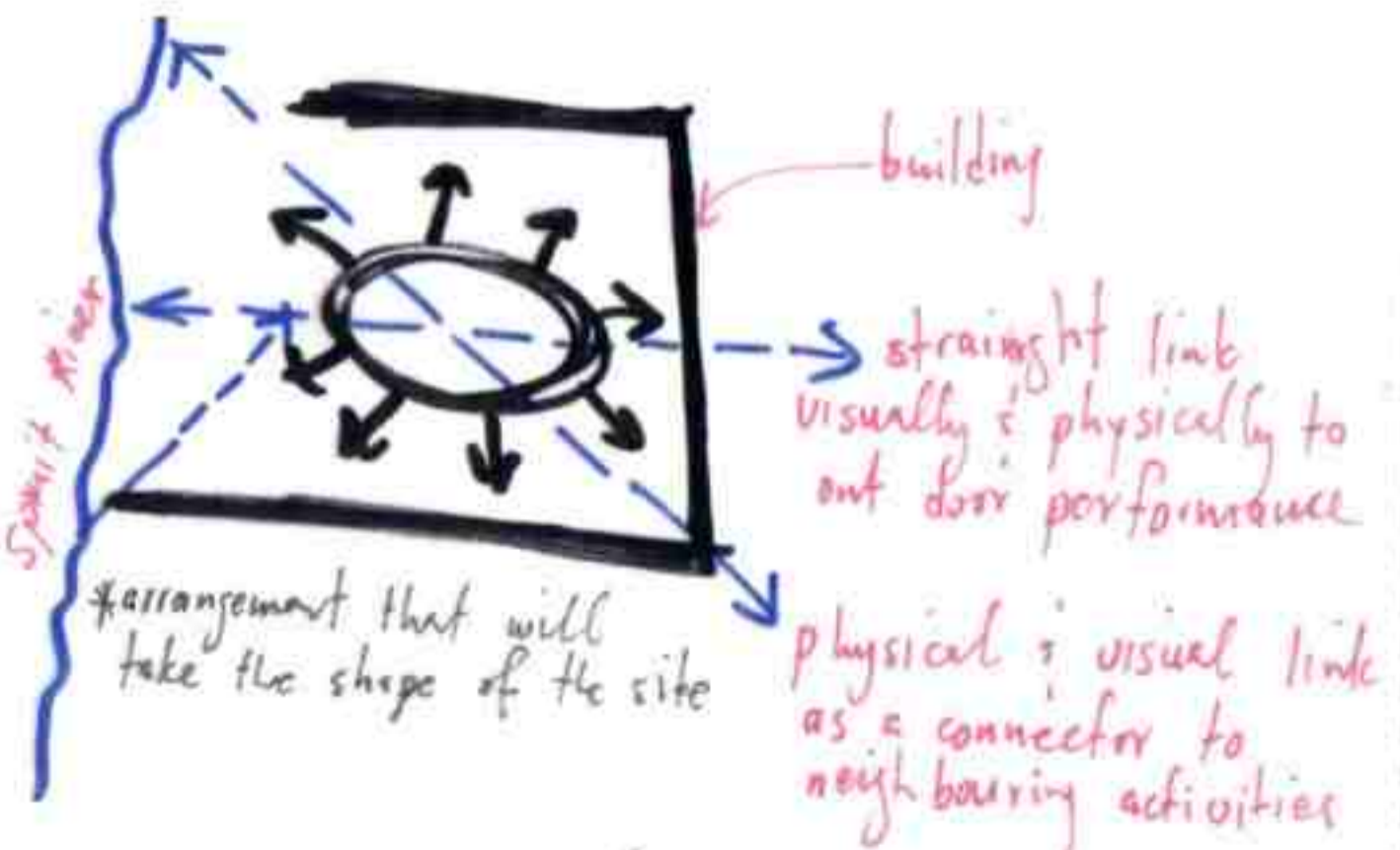


Fig.97 Analysis of physical and visual links

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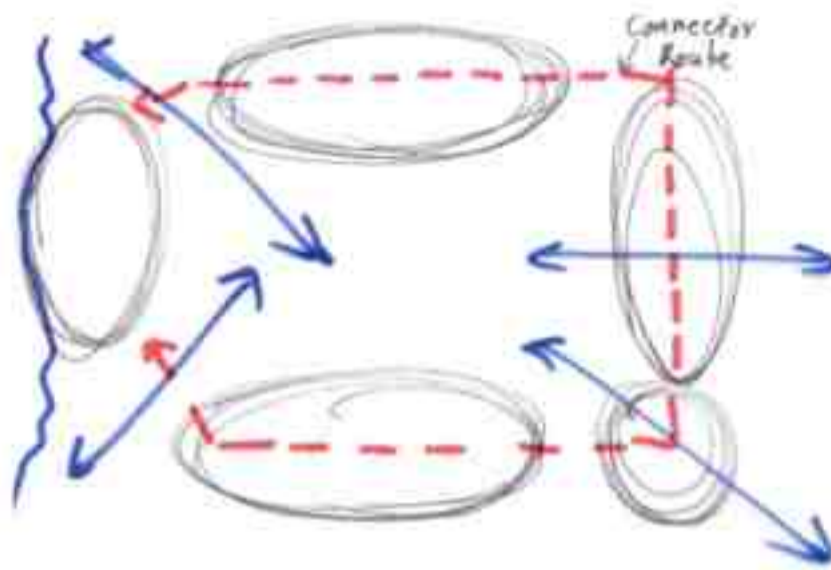


Fig.98 Access points into public space

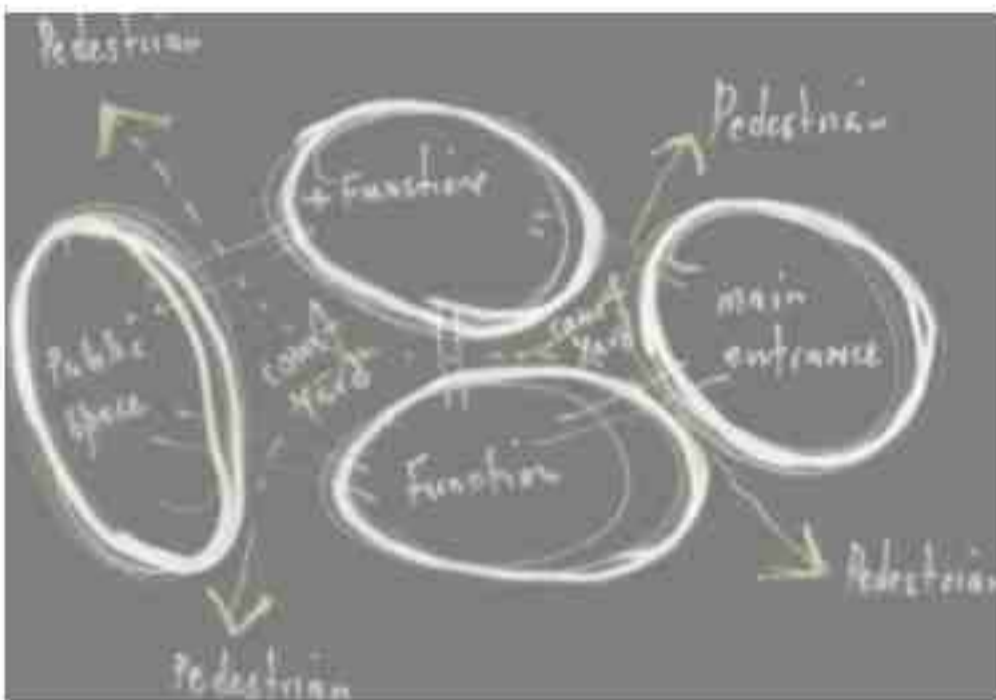


Fig.99 Linking of functions:

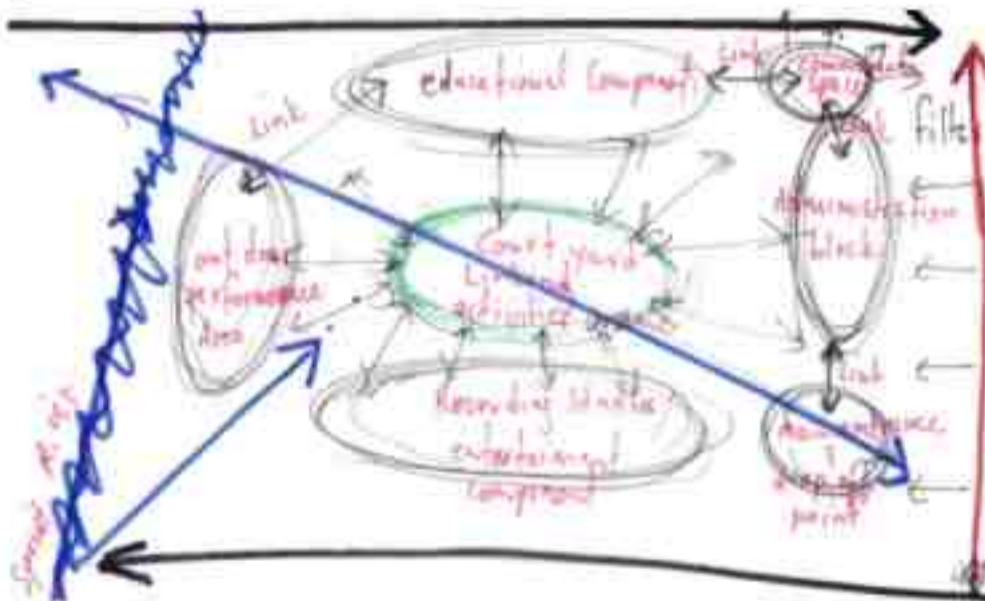


Fig.100 Relationship to neighbouring activities

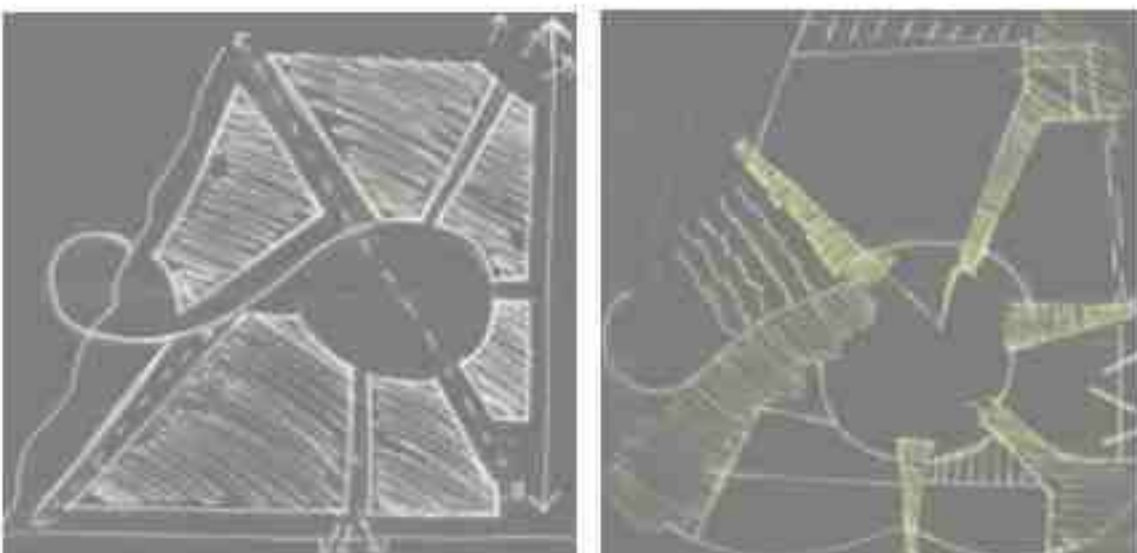


Fig.101 Grouping of functions and defining pathways on site

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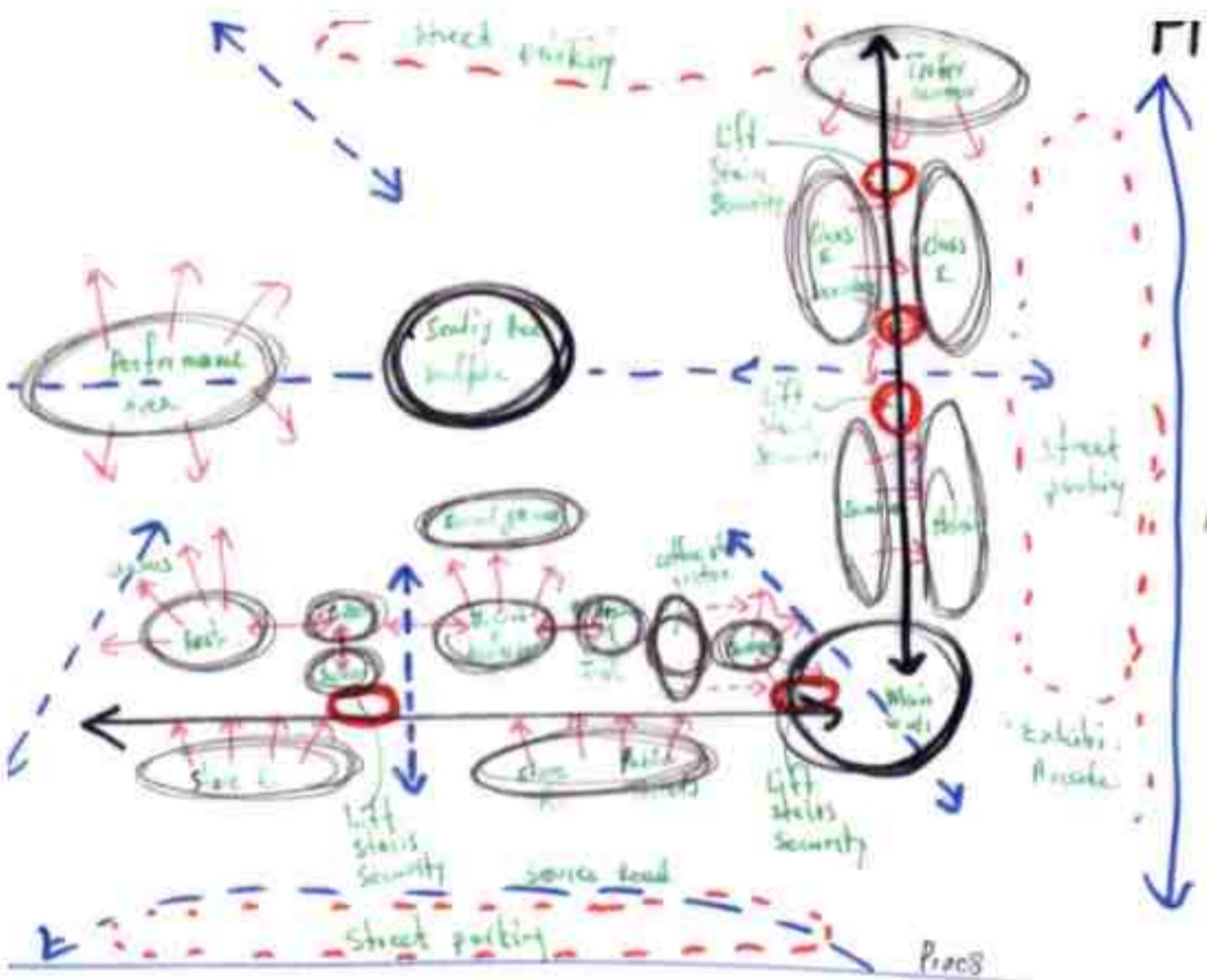


Fig. 102 Ground Floor sketch (planning)

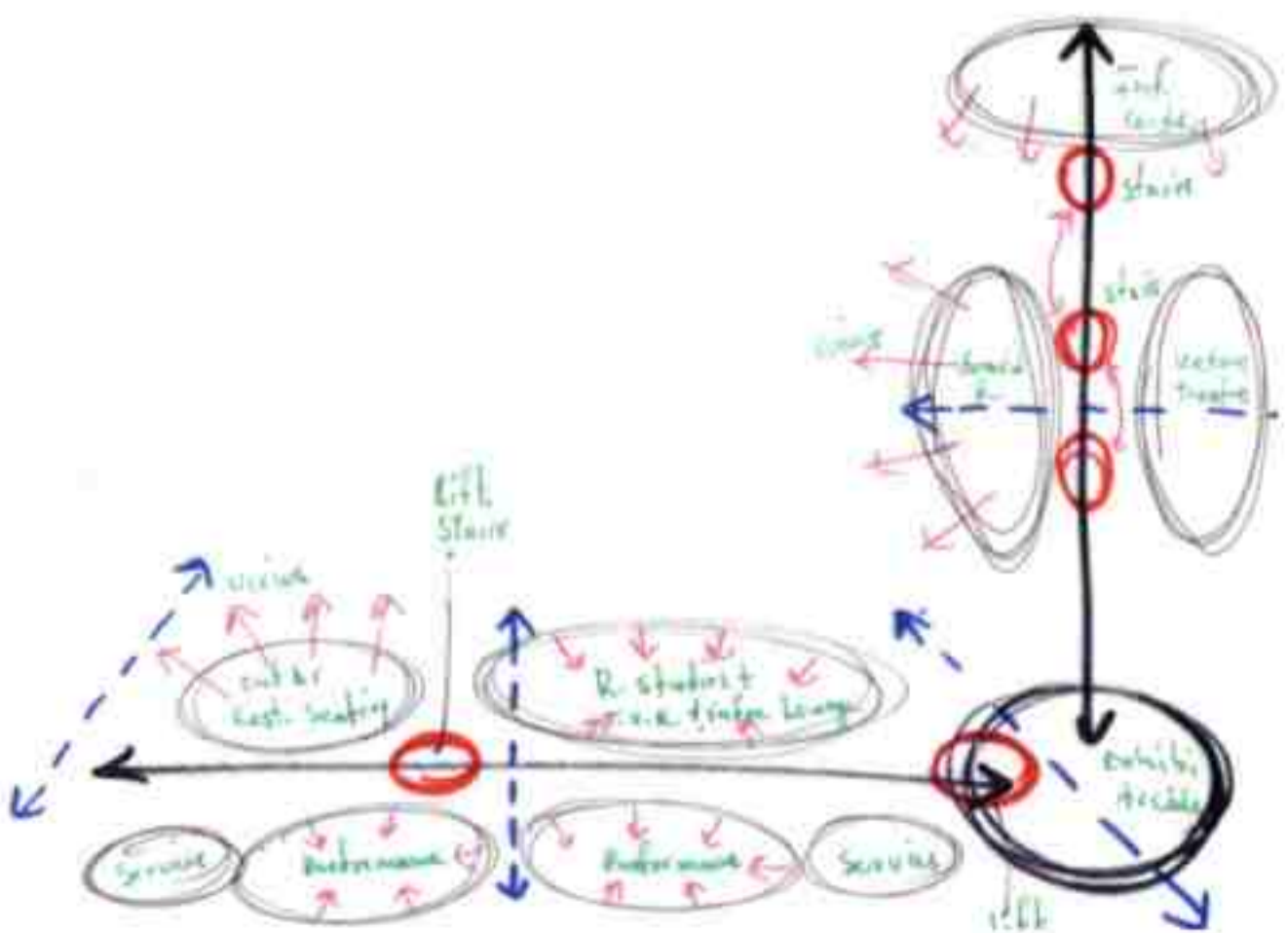


Fig. 103 First Floor sketch (planning)

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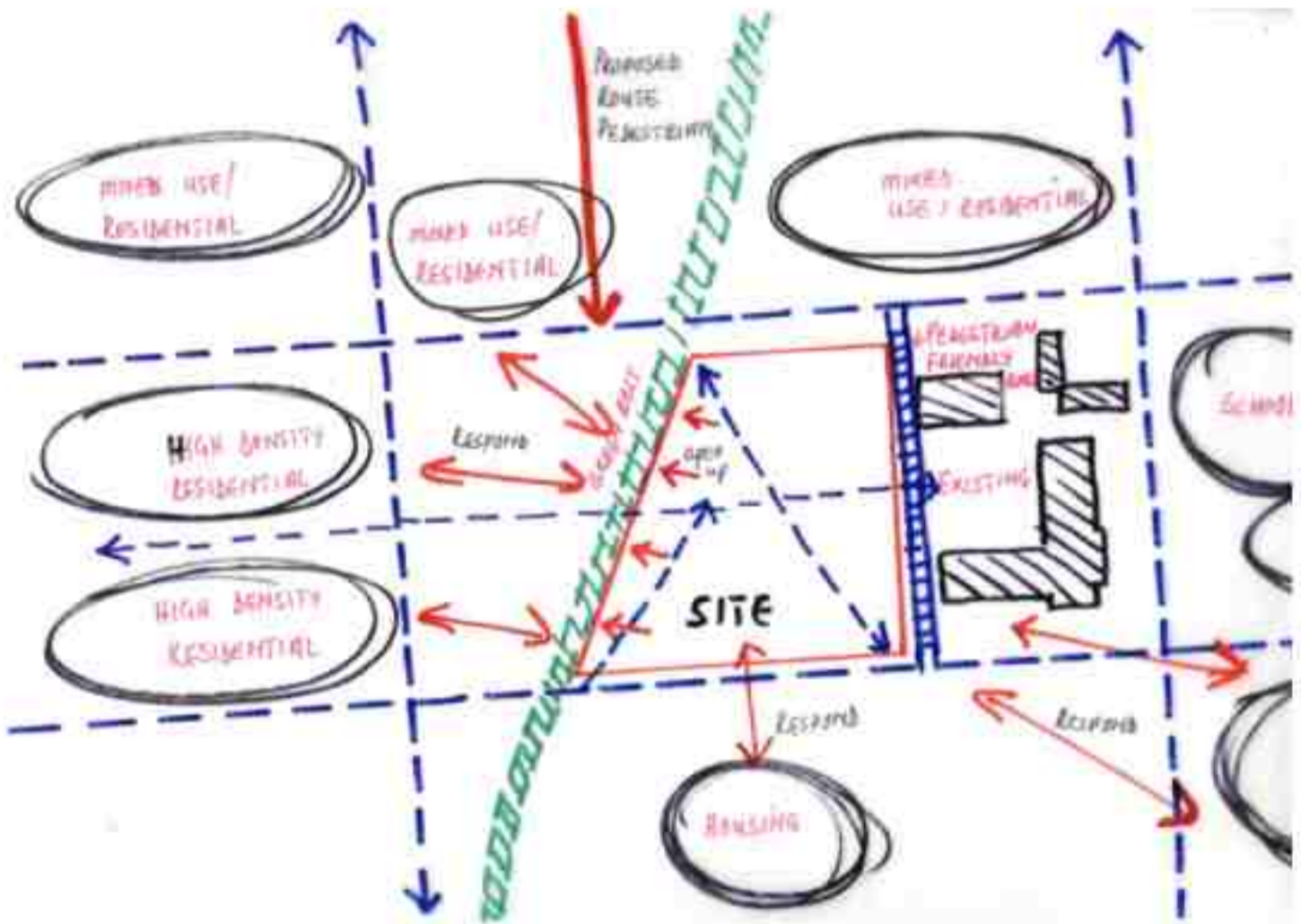


Fig. 104 Neighbouring activities surrounding proposed site

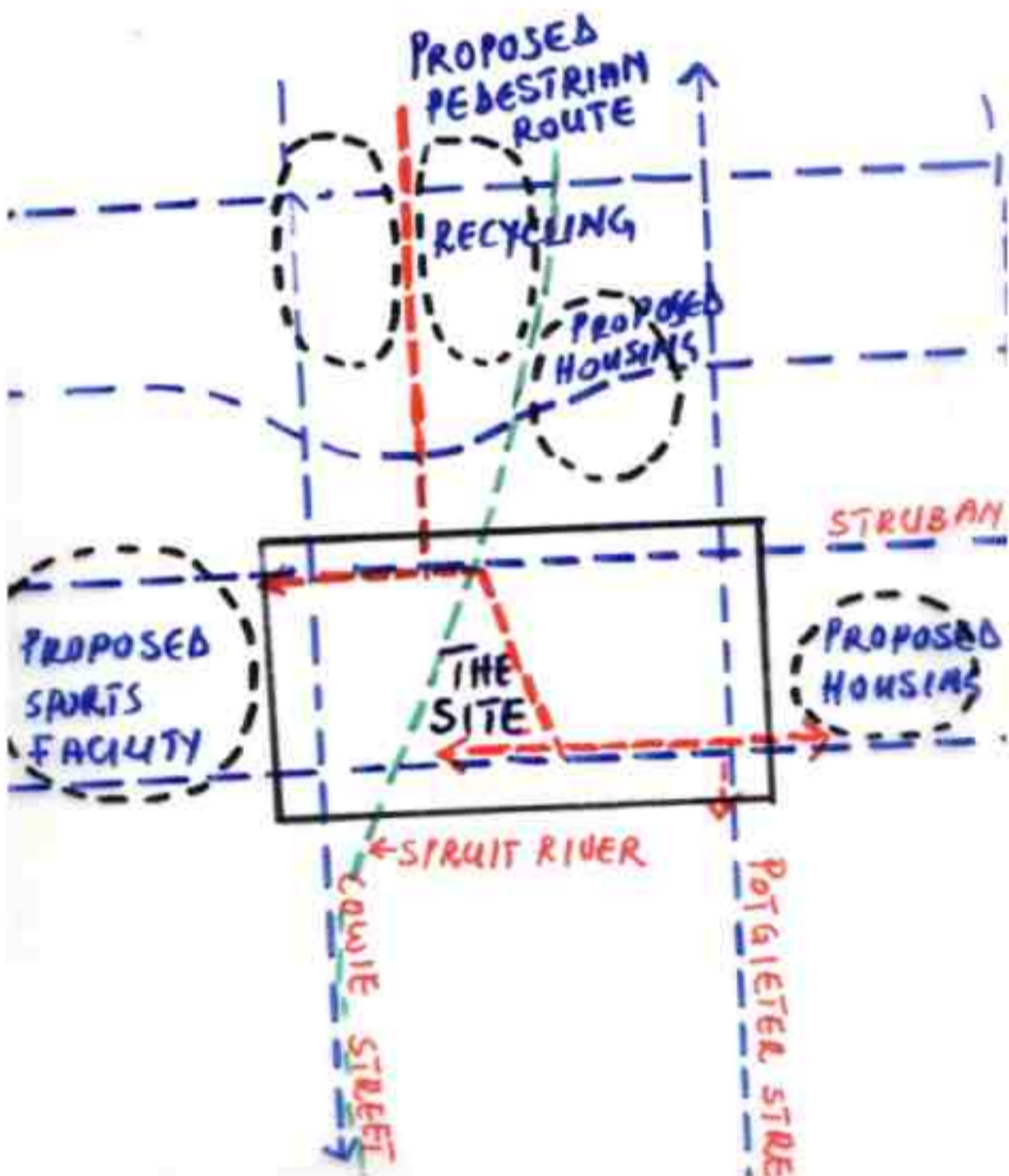


Fig. 105 Proposed pedestrian route linking proposals