

### Cato Manor Development Project, Durban, 1994.

This project is a model for successful inner-city redevelopment. Cato Manor was an area that suffered greatly during the post-apartheid era in South Africa. The development involves the need to redress the injustices of the past and promote black empowerment. The success of the project as result of a high level of community involvement.

The project consists of the provision of a full range of facilities like trading spaces, low-cost housing, schools, libraries, multi-functional community halls, roads and clinics. The focus is placed on economic development and community empowerment through training programmes as well as small, micro and medium enterprise development.

#### Applicable concepts:

- A community led initiative.
- The project establishes technologies, systems, procedures, institutional and human resources which can be applied to other urban infill and restructuring projects elsewhere in the country.
- The creation of a vibrant and self-sustaining entrepreneurial framework that will lead to further economic and employment opportunities.



Fig 113. The Cato Manor development



Fig 114. Participants in a course for emerging entrepreneurs.

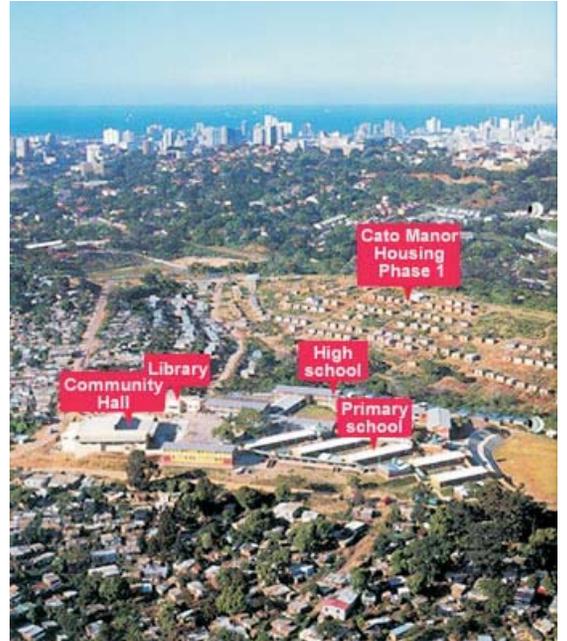
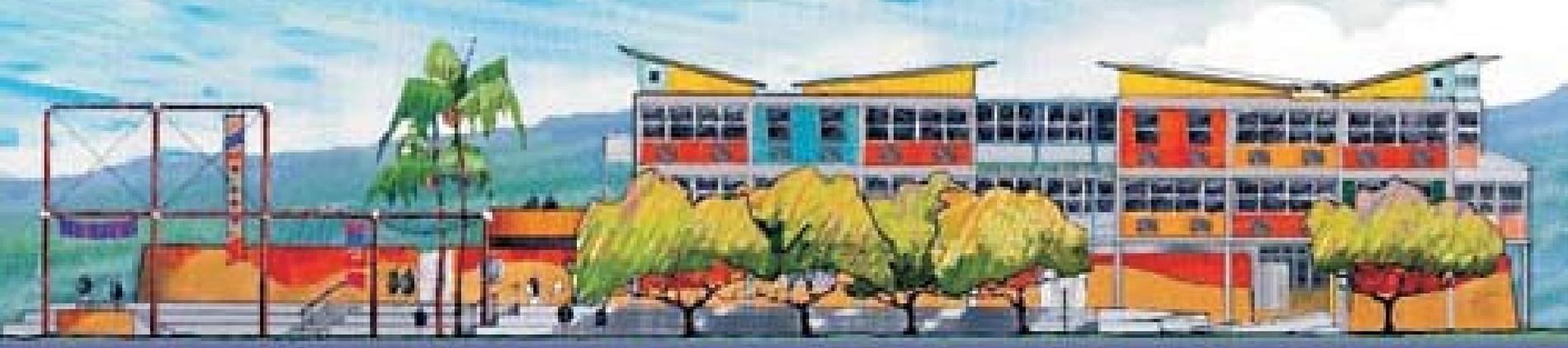


Fig 115. Cato Manor

Fig 116. The Cato Manor development



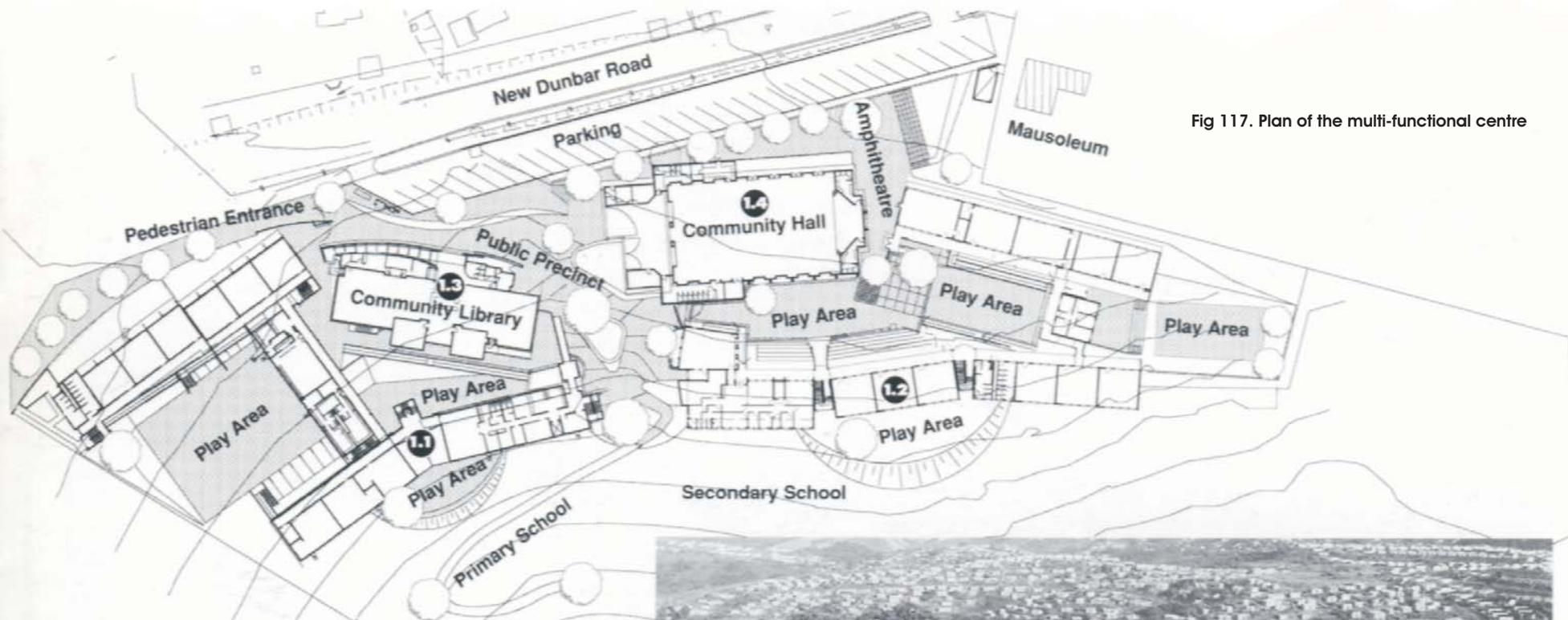


Fig 117. Plan of the multi-functional centre



Fig 118. Section through the multi-functional centre



Fig 119. Public buildings: the Wiggins-Umkhumbane Multi-purpose Centre

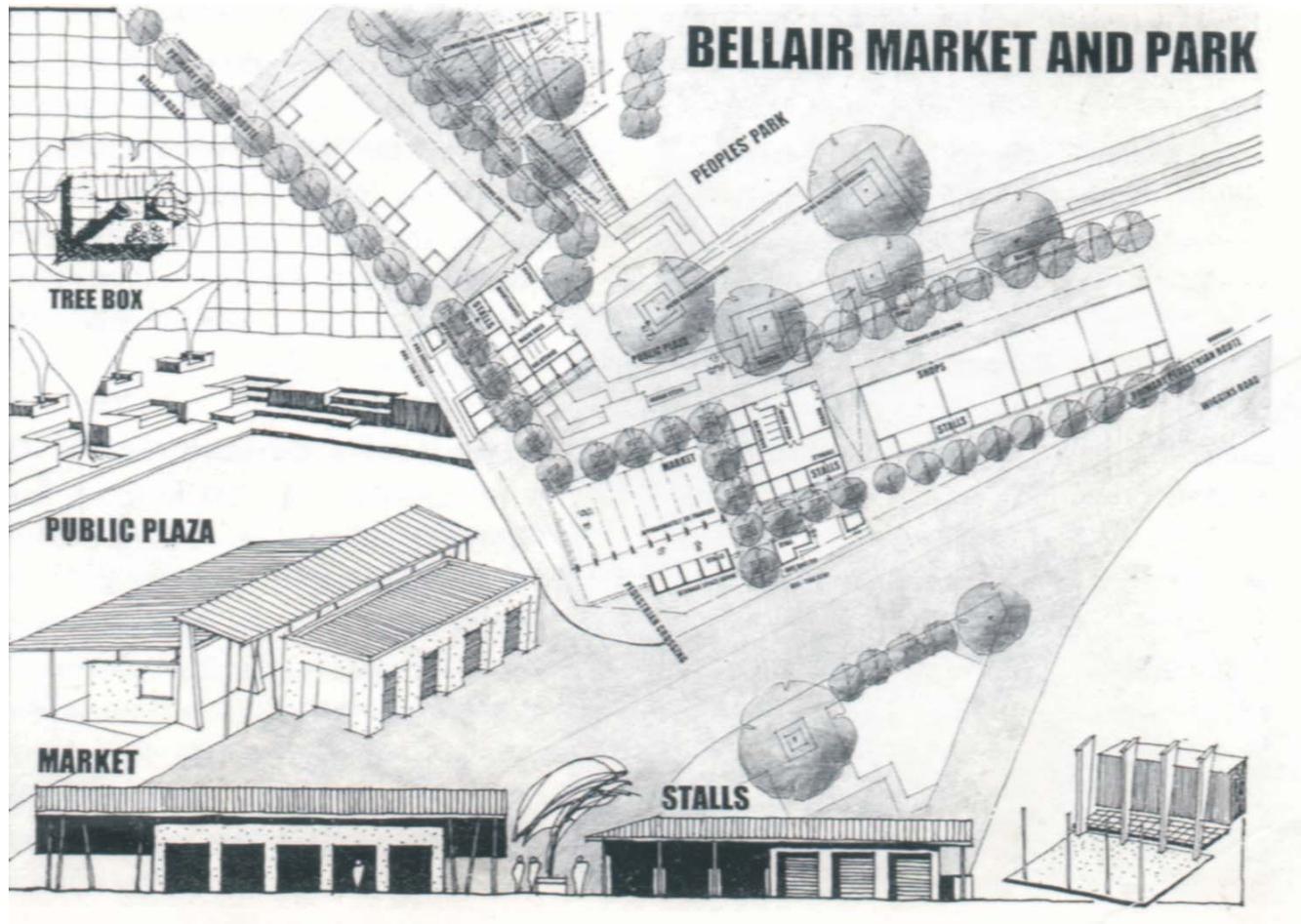


Fig 120. The Bellair Market and Urban Park



Fig 121. The Bellair Market



Fig 122. Public building: the Bellair Centre

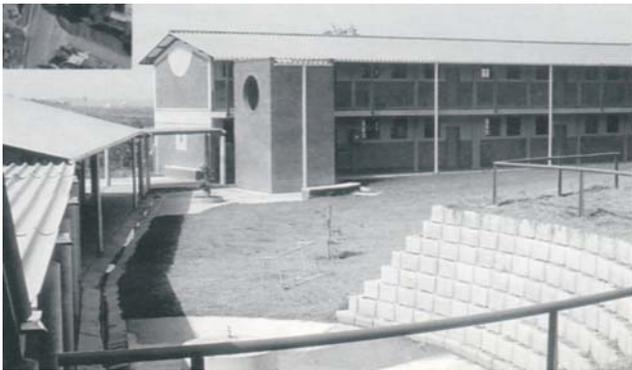


Fig 123. The school has outside teaching spaces provided with seating and a chalkboard wall

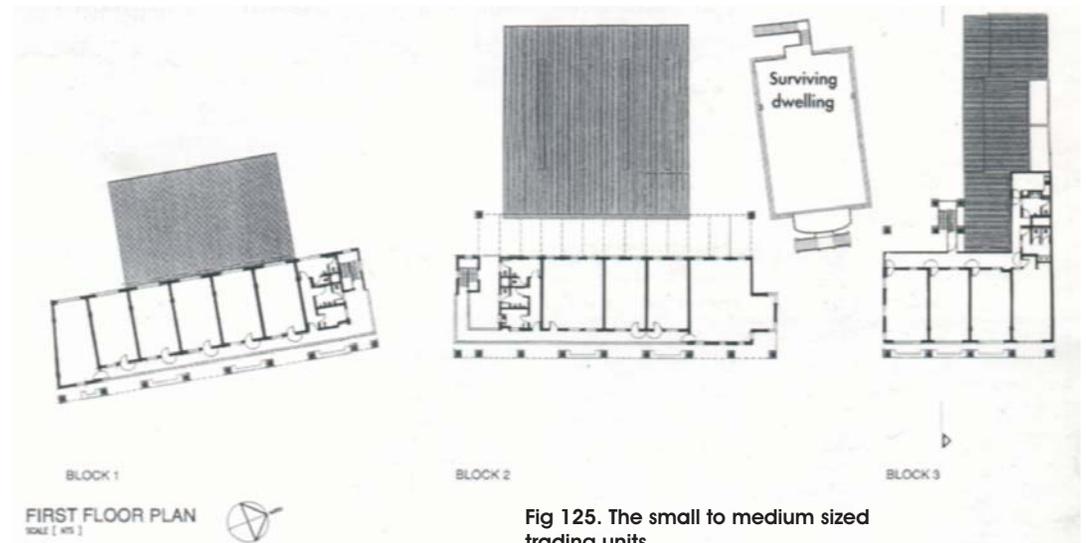


Fig 125. The small to medium sized trading units

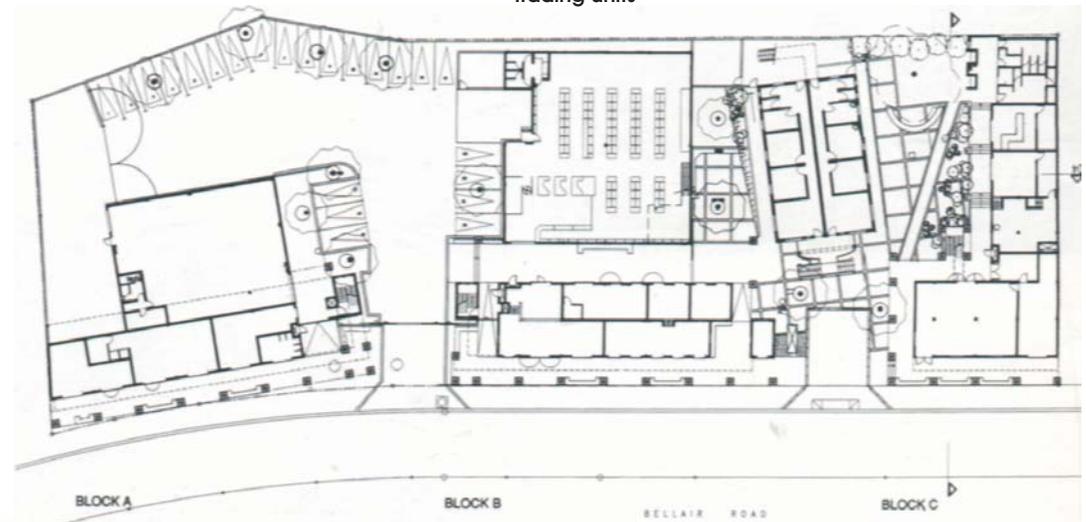


Fig 126. Ground floor plan of the Bellair Centre

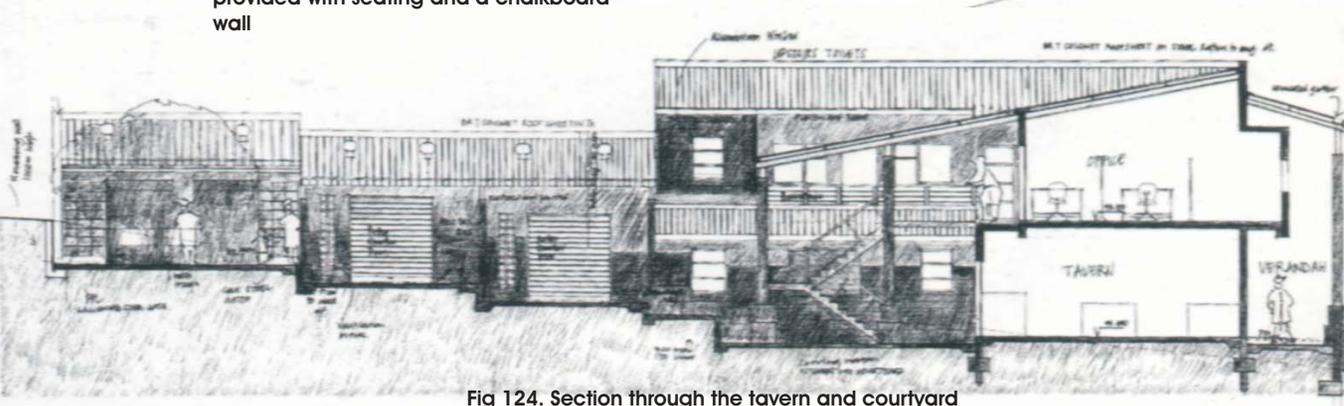


Fig 124. Section through the tavern and courtyard

Section: Block Type C  
3 Bedroom units



Fig 128. Section of the housing units

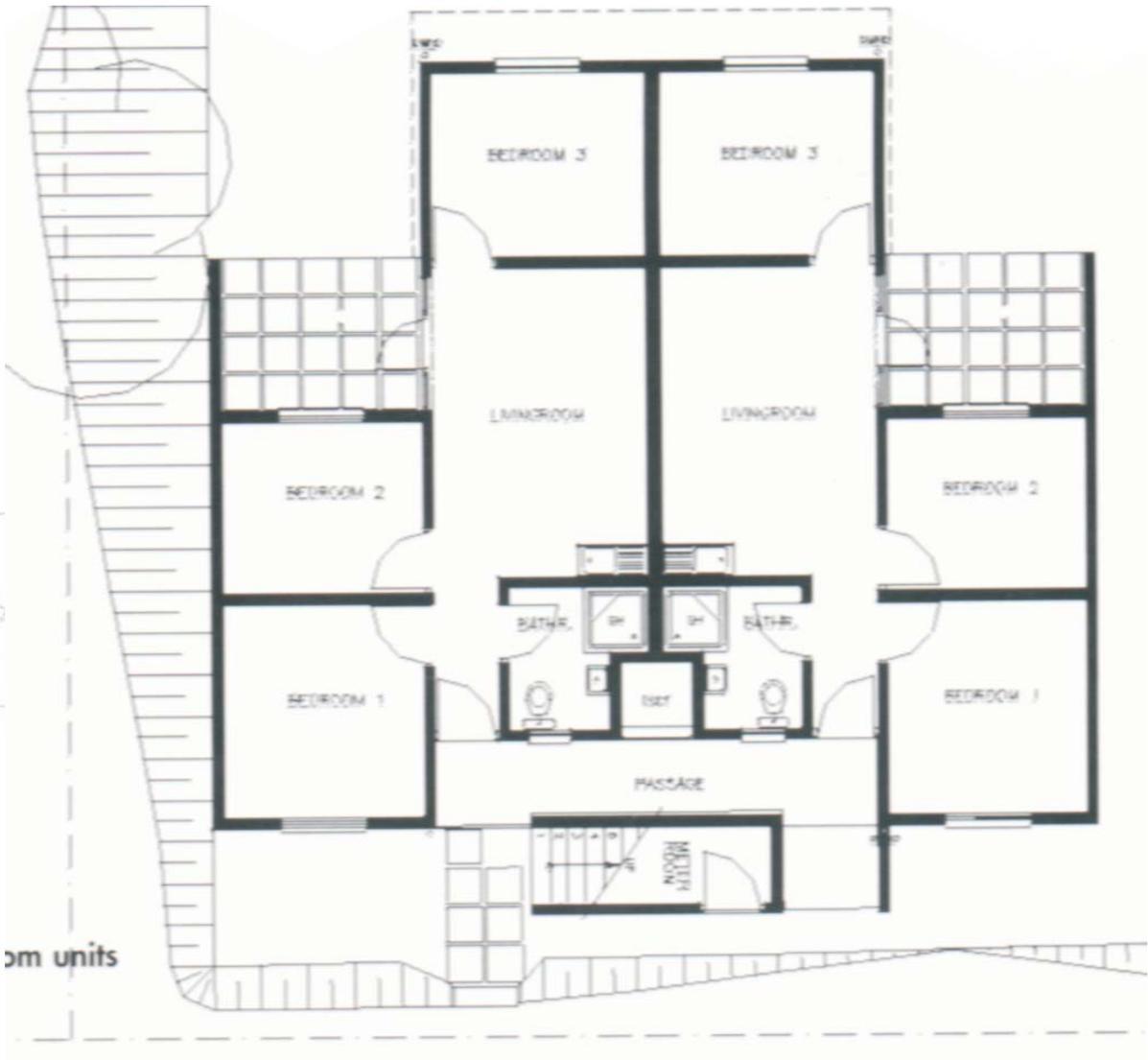


Fig 127. Plan of the housing units



Fig 129. Social housing in Shayamoya Road

**The Dance Factory: Newtown, Johannesburg.**

The Dance Factory is situated in an old warehouse building that was renovated to create highly versatile spaces for informal dance programmes and performances. Suzette le Sueur is currently the director of the space. The Dance Factory solely rely on donations from institutions and from payments from letting out the spaces in the building. Various dance classes are presented for all ages, ranging from 7 year olds to adults. These classes are free.

Newtown is seen as the hub of cultural activity in Johannesburg. Recently the Dance Factory became much sought after by dance and music performers, who hire the spaces for performances. The demand is so huge that conflicts arise between dancers and musicians. Plans for extra studios and dressing rooms are planned for the future when the necessary funding is available.

The performance space consists of a collapsable steel framework of seats with cushions. The stage is a wood-sprung floor covered with non-slip material. The scenery are minimal and consists of a variety of a white background, black background and a brick wall kept from the original warehouse building. This brick wall as scenery creates an amazing effect with lighting. A naturally lit corridor gives access to the dressing rooms.

The spacious studio is a versatile space flooded with light. Overseas dance companies who visit the Dance Factory are amazed at the luxury of the spaciousness of the studio, especially its ceiling height; dancers feel inhibited and restricted by confined spaces.

A colourful interior decorates the entrance foyer. Offices are situated on a mezzanine level above the entrance foyer.



Fig 130. The Dance Factory



Fig 133. Dressing rooms.



Fig 131. Informal seating



Fig 134. The stage area.



Fig 132. Colourful entrance to the building.



Fig 135. Renovation of the old warehouse.

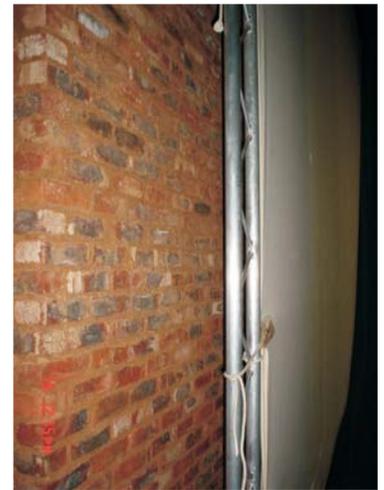


Fig 137. The brick wall functions as part of the scenery.

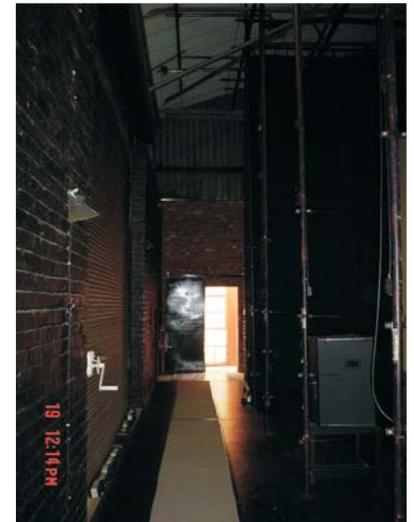


Fig 138. The backstage area.



Fig 136. The spacious dance studio.



Fig 139. The lighting bridges for stage lighting.

**African Craft Market, Rosebank, Johannesburg. Architect: Kate Otten Architects. 2000.**

This busy vibrant public market functions as a public shopping arcade. The design is pedestrian orientated because of the human scale of the internal pedestrian walkway. The public environment around the market is pedestrian-friendly and visitors circulate freely from the one end of the arcade to the other.

Internally a double volume is interrupted by a mezzanine floor to accommodate an open shop on the ground floor. The pedestrian spine on the ground floor is visible from the open shops on the first floor. Light penetrates through the penetrable roof into the double volume and creates a feeling of lightness and well-being. Services, like the shiny bold air conditioning ducts, adds to the feeling of openness and honesty and reflects the light filtered through the roof.

The strip of windows just below the concrete slab of the first floor give the building a sense of weightlessness and it seems to float above the ground. There is a contrast in the solid, anchored parts of the building and the light delicate detail of the balustrades.

A visual rhythm is created throughout the building. The same wavy pattern is repeated in several elements of the building that suggests an organic, flowing movement. This pattern can be seen in the solid wall and the lightweight glass that



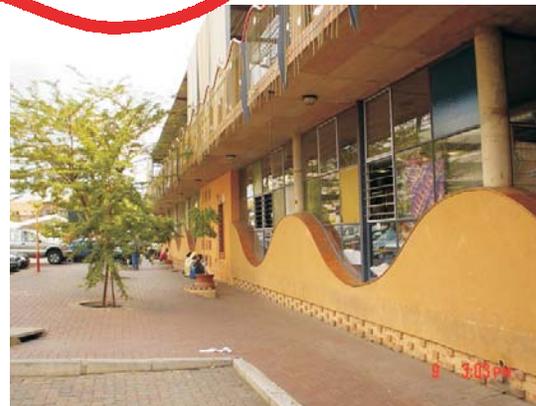
**Fig 140. Stairs leading to shops on first floor and balustrade with flowing pattern.**



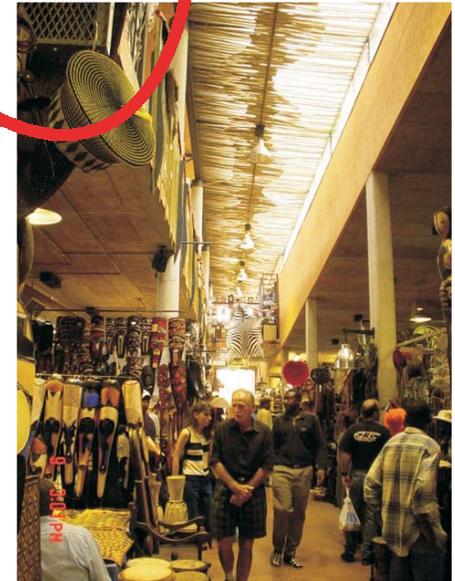
**Fig 143. Access to shops on first floor.**



**Fig 141. Exposed air conditioning services.**



**Fig 142. Visual rhythm of wall and class.**



**Fig 144. Internal pedestrian arcade.**

**The Kuppersmuhle, Duisburg, Germany; Architect: Hertzog and De Meuron, Switzerland.**

'As the industrial relics are gradually reclaimed for new use, the heart of the city grows strong.' [Richters, 1999:68]

The Kuppersmuhle, an industrial relic in Duisburg's harbour area, has been inventively transformed to house a major collection of German art.

The warehouse is the most historically significant structure in Duisburg's inner harbour. The brick warehouse was built between 1908 and 1916 by the Keifer Brothers and Joseph Weiss. The warehouse has a strong monumental quality, reinforced by its heroic scale and robust materiality. The area is currently being rejuvenated to a masterplan by Norman Foster. The masterplan involves finding new uses for old industrial buildings such as the Kuppersmuhle.

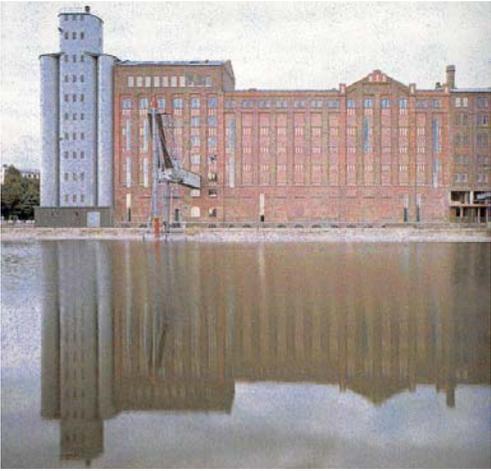
Most of the warehouse's load-bearing structure could be fruitfully incorporated into the building's renovation. Three floors of exhibition spaces are linked by a new stair tower, placed to the rear of the main warehouse block. The new respects the old: the stark lines of the tower echo the Kuppersmuhle's muscular, industrial functionalism. Narrow strips of vertical glazing are incised into the tower's terracotta coloured concrete flanks. A stair case winds up to the galleries creating a vertical movement through the building. The warmth of the terracotta walls and the organic sensuousness of the stairs give the space a remarkable womb-like quality. The proportions of the stair treads are intended to slow down progress slightly so that visitors proceed through the building at a pace conducive to the contemplation of art.

Galleries are calm and introspective, with simple white walls and cool stone floors. Daylight is admitted through carefully positioned glazed strips which supplement levels of predominantly artificial illumination.

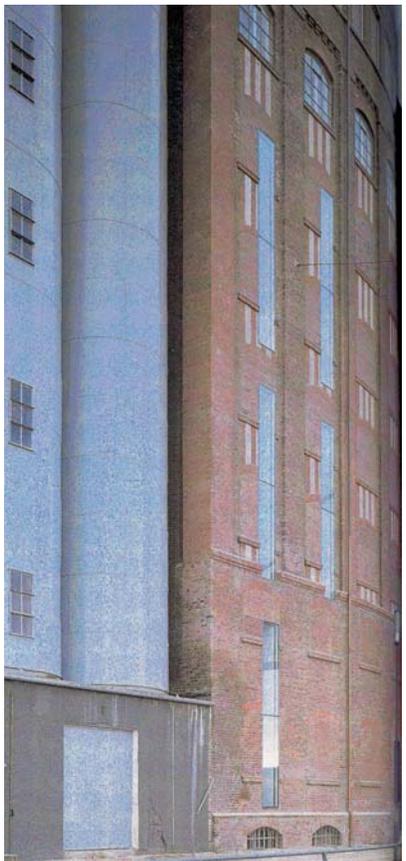
Hertzog and de Meuron's strategy of intervention and renewal seeks to respect both the building and its contents. The revived building makes a contribution to Duisburg's wider urban regeneration.

Applicable concepts:

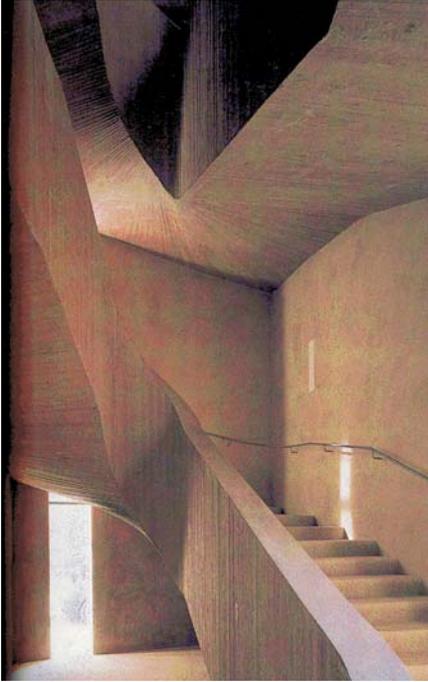
- The regeneration and revival of a previously unused industrial area for cultural activities.
- The new respects the industrial feel of the old.



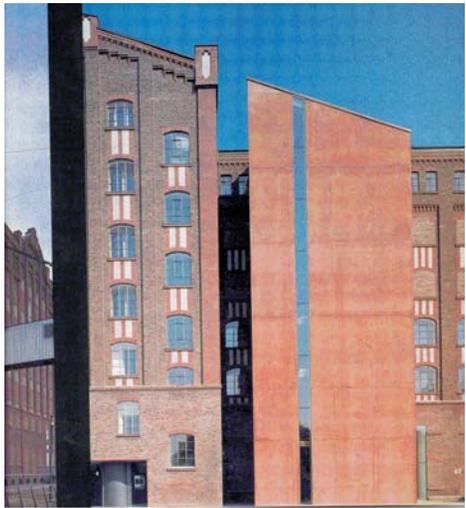
**Fig 145. The Kuppersmuhle in the Duisburg harbour.**



**Fig 147. The imposing bulk of the Kuppersmuhle.**



**Fig 146. Interior of the new stair case.**



**Fig 148. The new staircase from outside.**

**The Markant Theatre, Uden, Netherlands.**  
**Architect: Herman Hertzberger.**

'When you attend the theatre in Uden you are also on display on the town stage.'  
[Ryan, 1999:55]

The Markant is a municipal facility welcoming drama, musicals, opera and rock concerts. The theatre is built near the town's amorphous Market Square. The theatre presents itself on a vertical Constructivist billboard, with an enormous tilted window which extends across the facade to illuminate a multi-storeyed foyer within.

The inevitable bulk of the flytower is placed where it is visually less obtrusive and can be easily serviced by vans. While the site's western edge has a gated lane for fire escape, more intimate spaces (rooms for performance artists, showers, lavatories and staff offices) are along the eastern perimeter. The director's office protrudes out above the street to lock the dynamic composition into place.

Colour plays an important role in Hertzberger's work. Secondary elements, like exposed staircases, swatches of gridded glazing, columns configured as pylons or trees, are also important features in the composition of the building.

The roof unites the public perception and experience of the architecture. The entrance is past a ticket kiosk. This is a continuation of the brick skin that lines one side of the billboard and wraps around the director's office with its horizontal slit window.

An ensemble of catwalks and open stairways - enclosed in clear glass and baby blue solid or perforated metal - emphasizes movement through the building. Propped by a row of X-shaped supports, the foyer's canopy is

occasionally eroded by circles through which horizontal members are exposed.

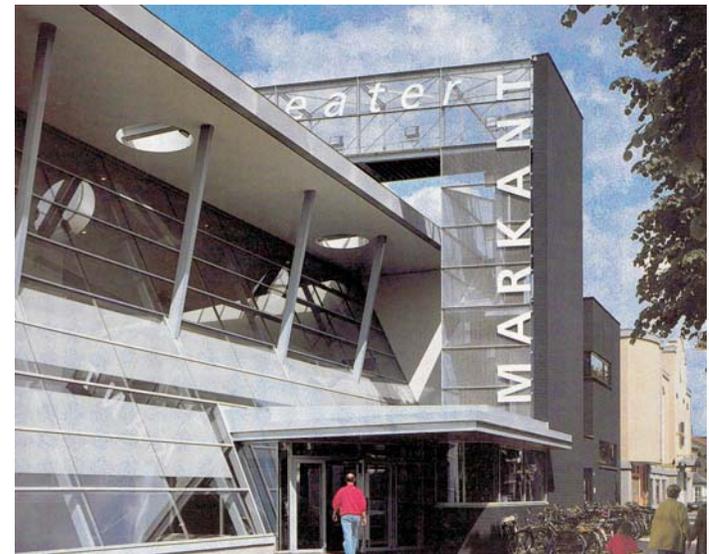
Visitors enter on both sides of the auditorium slightly above street level and arrive into a sea of 688 coloured seats designed by the architect for a dynamic play of colours. Horizontal bands house speakers and zigzag forward for acoustic absorption. Ahead is the generously proportioned stage. The corridor linking the change rooms is illuminated by a continuous strip of glazing overlooking the foyer below.

Applicable concepts:

- Dynamic form and colour.
- Use of light and openness.
- Movement through spaces with the use of stairs, ramps and catwalks.



**Fig 150.** Light pours into the foyer through the huge sloping glass wall.



**Fig 149.** The entrance of the Markant Theatre with its signpost.



**Fig 151.** Entrance to the Markant Theatre.

**Norwich on Main. Cape Town.**  
**Architect: Stauch Vorster Architects.**

'There is a tendency in South African cities to dress buildings in period costumes. The design team rejected these ideas and sought to create a building which is entirely informed by its context, appropriate technology and materials.' [Grundling, 1999:17]

The client brief for Norwich on Main included the provision of an A-grade office development comprising 14 000 square metres. The challenge was to create a building that could accommodate a variety of tenants of different sizes while still maintaining a typical building width of 12 metres to allow for penetration of natural light. The building orientation had to maximise the views to Table Mountain to the west and the panoramic view of the Hottentots Holland mountain range to the east.

Certain urban design issues were addressed in the development:

- Street interface: Main road forms a continuous thread of activity connecting one suburb to the next. This activity spine demanded a defining pedestrian-friendly edge to the street and created opportunity for thresholds between the public and private domain.
- Public place-making: this was addressed in the articulation of the street as a public place. The creation of a landscaped square reinforced the beginning of a more semi-public domain. Public freely penetrate the complex. This creates a neutral meeting ground which in itself creates further opportunities for mixed use.
- Surrounding urban fabric: there is a

wide range of building types and functions in the area. Since there is no unifying scale on aesthetic evident within the immediate environment it was agreed to approach the project as a 'piece of the city' rather than a uniformly treated super block: the bulk of the building is fragmented into three separate components each responding to individual edge conditions.

- Exterior treatment: The facades of all three buildings are articulated to define the building's base, middle and top. This breaks the totality of the facade up into recognisable elements, giving coherence to the sculpting of the vertical plane. The colonnaded base provides a threshold between internal and external spaces creating a more human scale. Important corners are celebrated by glazing. The roof elements are made up of flying, lightweight, curved forms with deep overhangs. Other lightweight elements like angular steel and timber balconies contrast with the heavy structure. Materials and their assembly are used honestly. Junction between primary and secondary elements and different materials are carefully articulated to maintain integrity of each element.

Applicable concepts:

- The use of urban design principles to create a vibrant public environment that is pedestrian orientated and at a human scale.



Fig 152. West elevation.

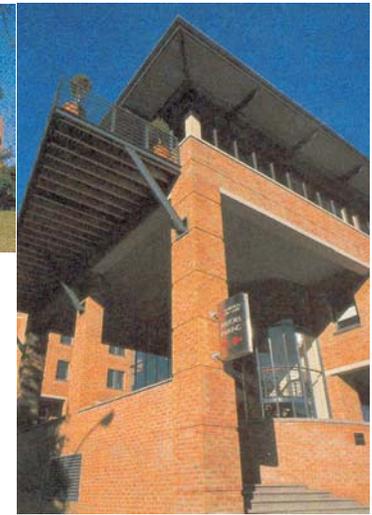


Fig 153. The corner is celebrated by the clip-on steel and timber balcony and stairs leading to a lower courtyard.



Fig 154. Articulation of the facade.

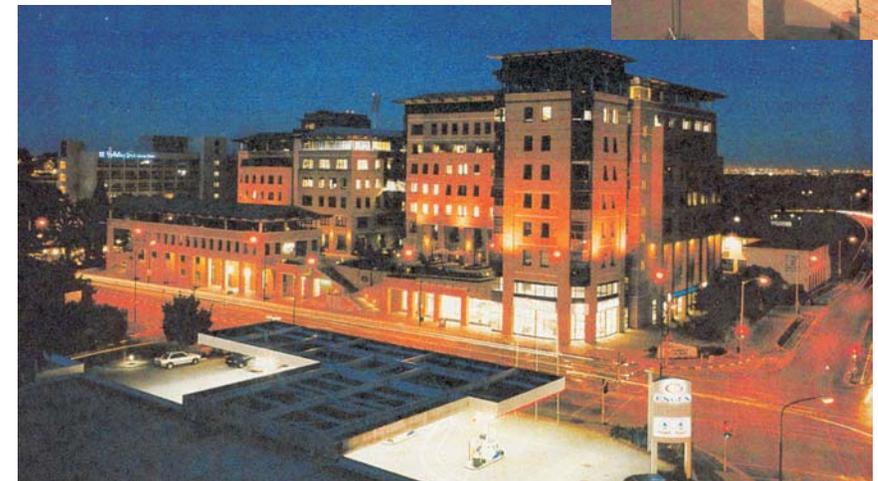
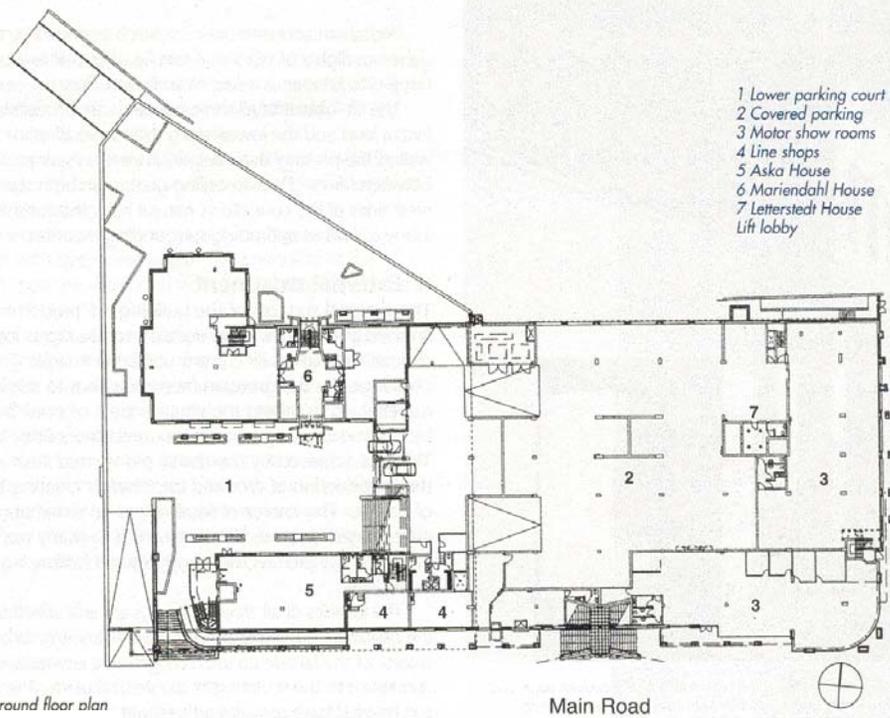
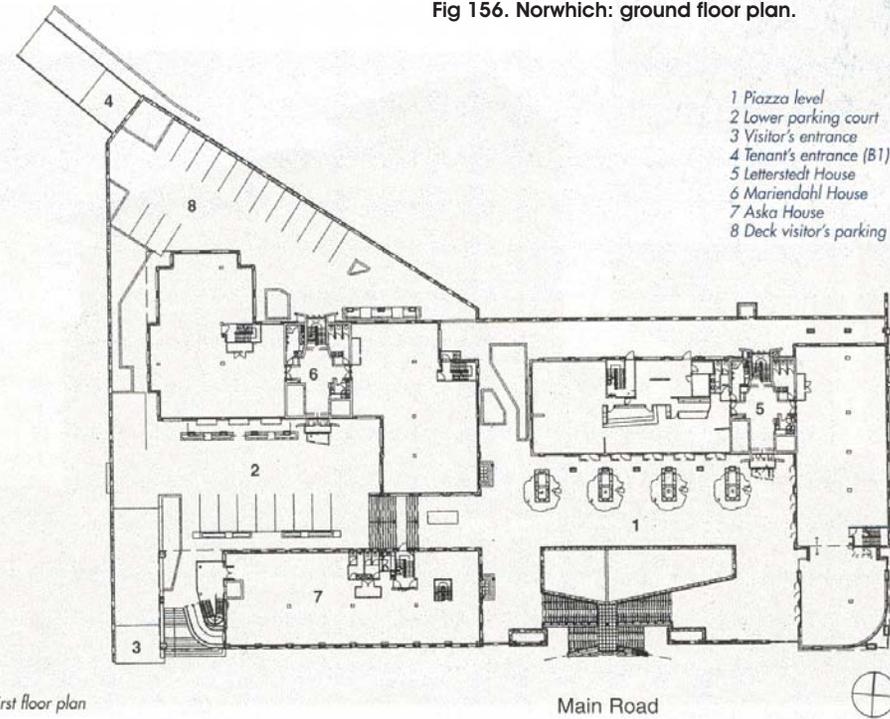


Fig 155. Night shot of the building.



Ground floor plan

Fig 156. Norwich: ground floor plan.



First floor plan

Fig 157. Norwich: first floor plan.

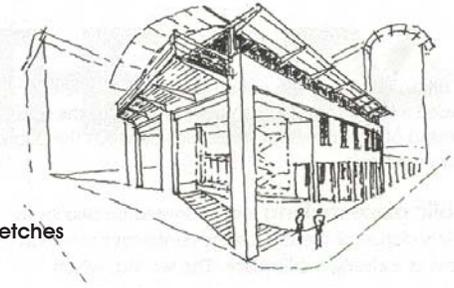
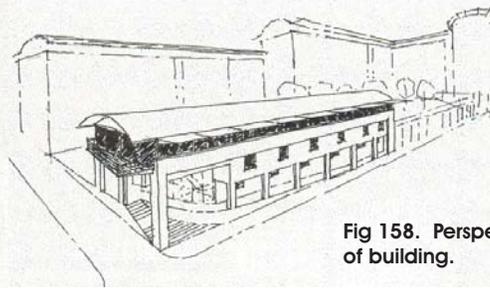


Fig 158. Perspective sketches of building.



Fig 159. Stairs leading from Main road to courtyard.



Fig 160. The piazza.



Fig 161. Detail of balcony overlooking the piazza.



Fig 162. East elevation.

A Social precedent: the Dance for All Programme:

'Dancing gave me hope and I'll never lose it. I'm going to be a professional dancer one day' - 15 year old Asanda Manhayi, from Dance for All, Khayelitsha. [Lund, 2002:67]

Philip Boyd, who started an outreach programme for Capab, now Cape Town City Ballet, started the Dance for All project ten years ago. The rigid Royal Academy Syllabus was not suited for all the dancers. In 1995, Philip renamed it Dance for All and included a range of other dance forms, from contemporary dance to jazz. Dance for All functions as an independent, non-profit company. This allows Philip to raise funds and pursue his vision, part of which is training enough students to the point where they can establish a professional dance company that travels the world teaching and performing. The first class had 34 students. 150 Students attend classes daily now in four township school halls.

Other than the R2 a class from the children who can pay, Dance for All, which costs R45 000 a month to run, relies solely on donation. [Lund, 2002:67] Much needed donations are used to pay for dance kits, transport and medical expenses. Phyllis Spira, the former prima ballerina, is also committed to Dance for All. This programme is not just about dancing: it is about rehabilitation and upliftment, being mother and father to children who have often been abandoned, neglected and abused, taking ill students to the doctor, and dealing with domestic troubles such as alcoholism, drug abuse and violence.

Dedication of students and teachers paid

off: one of the programme's first students, Theo Ndindwa, was given a full scholarship and was put straight into the second year of a three-year course at London's Rambert Ballet School after an audition. Students who do not become dancers will go into related careers in the theatre such as lighting, choreography or stage design. These children attending the programme have a natural rhythm and incredible talent. Through sheer determination and support they will make a career out of dance.

It was these heartbreaking and impoverished social situations that prompted Philip and Phyllis to create a Dance for All's scholarship programme. Twelve promising dance students were chosen and sponsored to attend Alexander Sinton High School in Athlone, where dance is a recognized matric subject. The programme includes school fees, books, dance clothes, food and private taxis that transport these children between home and school every day.

The programme is about learning life skills and self-respect. The music gives these children calmness and structure. Dance gives them discipline, confidence, self-respect and, above all, a capacity to dream. Not only does this all work to change their perceptions and raise expectations, but it also heals emotionally and physically.

Applicable concepts:

- Dance as a performance art give young people opportunities and hope for the future.



Fig 163. Dancers from Dance for All.



Fig 164. Dance change young lives in townships.



Fig 165. Dance is a ticket out of abject poverty.



Fig 166. Philip Boyd and his fellow instructors.