addendum 1
presentation drawings
north east perspective
section a-a
section b-b

inside

outside

6.76mm laminated sound control safety glass fixed to mild steel frame
silicone sealant
mild steel 'spider' fitting welded to mild steel frame
powder coated aluminum profile on neoprene spacer fixed to GRP purpose made corner panel

2,60mm u/v reflective sound control safety glass on permanent shutteringsteel structural frame fixed to powder coated aluminum frame

Mild steel 'spider' fitting welded to GRP purpose made corner panel

purpose made 5mm mild steel fixing bracket welded to mild steel circular hollow section

300x6mm diameter circular hollow steel structural trusses @ maximum 5000mm spacing as per engineer
150x3mm diameter circular hollow steel structural frame @ maximum 2000mm spacing as per engineer

structural rib

vinyl dance surface

hardwood layer

plywood layer

two layers of 76x22mm pine wood planks
shock absorbent rubber pads

120-150mm reinforced concrete floor slab

320x54x3mm permanent galvanized steel channel
permanent shuttering

120-150mm concrete screed to 1:70 fall to full bore and downpipe

reinforced concrete slab
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

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

![Sustainable Building Assessment Tool Graph](image)

Social 3.2  Economic 2.9  Environment 2.2

Overall 2.8  Classification 3.3
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.

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 is simple, self indulgent and takes the magic of the theatre away.

• 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.

• 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.