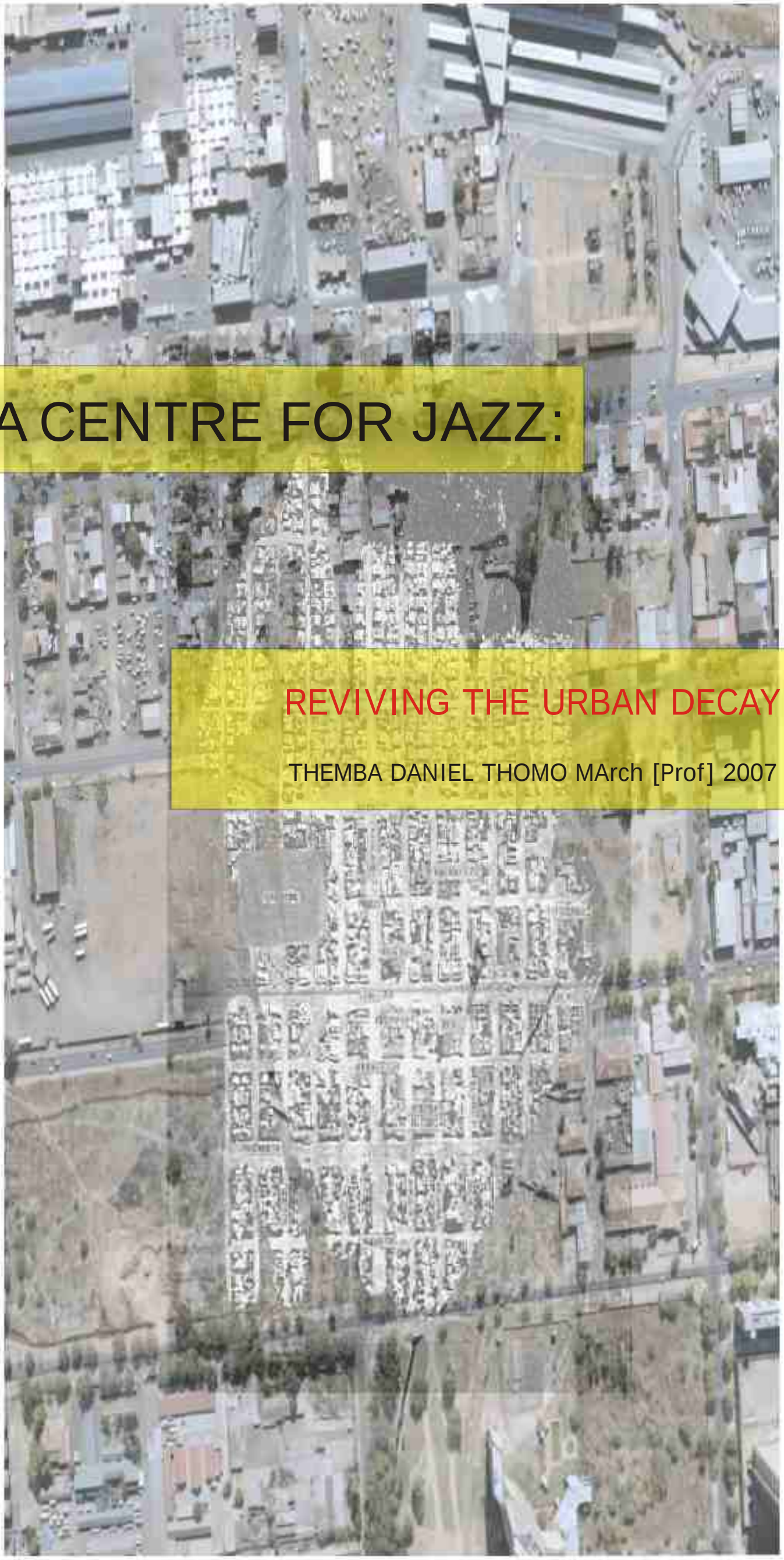
UNIVERSITEIT VAN PRETORIA
UNIVERSITY OF PRETORIA
YUNIBESITHI YA PRETORIA



A CENTRE FOR JAZZ:

REVIVING THE URBAN DECAY

THEMBA DANIEL THOMO MArch [Prof] 2007

UNIVERSITEIT VAN PRETORIA
UNIVERSITY OF PRETORIA
YUNIBESITHI YA PRETORIA

A CENTRE FOR JAZZ: REVIVING THE URBAN DECAY

Recalling the Vibrant, Cultural and Religious Life of the North-Western Section of the Inner City of Tshwane

THEMBA DANIEL THOMO MArch [Prof] 2007

This dissertation is submitted in partial fulfillment of the requirements for the degree of Master of Architecture (Professional)
in the Faculty of Engineering, the Built Environment and Information Technology.
Study leader: Mr. Gift Setshedi
University of Pretoria: Pretoria, South Africa
November 2007

DEDICATIONS

Dedicated to my parents, and also to
my ever supporting brother (Sipho)

ACKNOWLEDGEMENTS

I would like to sincerely express my gratitude to the following people and parties for their unconditional support and assistance during the process of preparing this dissertation.
Professor Karel Bakker, Professor Gwen Breedlove, Professor Piet Vosloo and Professor Ora Joubert.

The staff of Aziz Tayob Architects, My Classmates Paula, Siyanga Sowazi, Mathebe and Andisiwe Jona.
Finally i thank my study leader Mr Gift Setshedi for his guidance, constructive criticism and patience.

UNIVERSITEIT VAN PRETORIA
UNIVERSITY OF PRETORIA
YUNIBESITHI YA PRETORIA

TABLE OF CONTENTS

UNIVERSITEIT VAN PRETORIA
UNIVERSITY OF PRETORIA
YUNIBESITHI YA PRETORIA

TABLE OF CONTENTS

"The voice that was lost has been rediscovered and reinvented in many ways by both the returned pioneers and new musicians. 'young lions' like McCoy Mrubata, Paul Hanmer, Moses Molelekwa and Marcus Wyatt are igniting the scene with always fresh and often funky interpretations of old styles with new sounds, acknowledging the past and experimenting with the cutting edge, in a conscious attempt to find ourselves" (Moses, 1999).

"As a country we are finally back in touch with ourselves and the rest of the world; it's great to be South African and its great to have the music and we are exploring this freedom and discovering new and beautiful things" (Hugh Masekela, 1997) (http://jazzitude.com/africajazz_southafrica.htm).

SECTION 1

1. OUTLINE

1.1 Summary

'South Africa is a place where many of the wounds have just begun to heal, where the past is not that distant. The lilting jazz of Hugh Masekela's "Free Nelson Mandela," can cause tempers to flare but they also fade. Fatigue keeps South Africa from explosion. Africa's musical traditions are as strong as ever, the clash of African rhythms and European instruments on the clean slate that was the United States is often said to have given birth to Jazz' (Scott Baldauf, 1999).

'From its birth, jazz was a dangerous music. It was performed at unregulated gatherings and drinking spots, rather than in the government licensed and rigidly controlled beer halls. Its practitioners were often classified as "vagrants", under constant threat of expulsion from the cities' (Gwen Ansell, 1955).

'And then there was jazz at night, Sophiatown and Marabastad were a place where black urban culture was erupting; and where there was black urban culture there was jazz, and everybody wanted a piece of it' (Iain Harris, 1966) (http://jazzitude.com/africajazz_southafrica.htm).

Ozone, 2004 relates that jazz music was born in New Orleans towards the close of the 19th century invented by African Americans. Jazz combines a blending of diverse cultures from all around the world in America during the time of slavery and the influx of immigrants.

In the context of improvisation that form the bases of jazz, artist create much of the music spontaneously and distinctive voices that composers stamp their individual styles, although jazz harmony is an important element of jazz music like all music. Jazz is the most direct expression of feelings in music and it frees players from traditional musical structures and let them use their instruments in unconventional ways to produce unusual compositions.

Jazz is a combination of lyrics and rhythms driven by improvisation, which become the domain for a Jazz concept. Drawing the concept of improvisation into the built environment, the design of my scheme will integrate the structure, and the landscape by communicating the idea of freedom of speech set by jazz as a design generator. Where-in a network of courtyards, hosting miscellaneous mingling activities and spaces that are more driven by public functions, will interrelate. The visualization of jazz perception tones comes in different forms and some are deliberately distorted to contribute to the uniqueness of the music, and these tones will play a major role as one of the design motivators of my design scheme.

According to the history of Jazz in South Africa, 1966 South African jazz emerged out of a socio-cultural oppression, as a healing and transformation tool. The vibrant and seemingly indestructible Sophiatown and Marabastad in the early fifties, along with Langa in Cape Town were saturated with music everywhere; flowing out of every house, from every corner and shebeen, rhythm was the un-said word.

Fig. 1 Focus area (Department of Geography University of Pretoria, 2007).

.... OUTLINE

Sophiatown, Marabastad and Langa Shebeens were driven by Jazz at night, where groups like the Jazz Maniacs, Jazz Epistles would perform. My argument is based on the South African jazz scene, jazz acted as a platform to gather and to unite people, it acted as a point of interest for people to meet and exchange ideas. This jazz drive poses a challenge in my scheme in terms of a structure that will draw a diverse cultured community by the activities hosted in it.

Marabastad's current urban fabric still exposes the isolation that dominated during the apartheid system. To date, the area has never transformed towards a stable economy. Consequently, this dissertation attempts to incorporate a unique number of uses complementary to jazz, such as performance, recording, administration and teaching. In this context, jazz is an innovative music dedicated to the teaching and performance of South Africa's indigenous marabi which gave birth to jazz. This same jazz strives to impart the joy of music to the community and the greater Tshwane by providing unique opportunities to study, perform and listen to world-class jazz. The underprivileged society will get a chance to learn about and play jazz music on or off site, thus enriching the community with a gift of music.

The proposed project is located at the border of the inner Pretoria CBD and Marabastad, under the jurisdiction of the City of Tshwane, consequently linking the two nodes. The boundaries of the site are demarcated by Struben Street on the northern, Potgieter Street on the eastern, Proes Street on the southern, and Steenhoven Spruit on the western. This region has a rich history of marabi, a foundation element of jazz roots. Marabastad has a high potential to act as a platform on which jazz music can mature and become acknowledged as a significant feature of city of Tshwane.

The proposed Center for Jazz in this dissertation is aimed at initiating a ripple effect of developments on the undeveloped open areas of Marabastad vicinity, thus integrating the two nodes (Marabastad and the CBD of City of Tshwane) which were detrimentally affected by the apartheid era into one urban fabric. The proposed Center for Jazz is essential in terms of building and sustaining a healthy community. It can also contribute to the cultural richness, diversity and quality of the district lifestyles, and encourages positive social interactions.

SECTION 2

2. INTRODUCTION

2.1 Problem Statement

Based on my context and site analysis, Marabastad and the inner city of Tshwane lacks a tangible connection that will enhance the two nodes collectively. Urban development requires social, economic, physical and institutional components that can marshal urban growth within a region. The community lacks a focal point of activities that can draw members to interact, and that will induce a sense of belonging within a space. The area has a shortage of developed gathering places for leisure regardless of the abundance open spaces. Places for relaxation and socializing that the community can claim entirely, are inadequate in this region. The undeveloped open spaces within this section promote drug trafficking, a high crime rate, and in an urban perspective, poorly planned informal trading.

Currently, there is Kruger and Schubart Park low cost high density housing which varies from twenty two to twenty seven stories high, respectively along Proes Street, government buildings reside along Schubart Street, a shopping development across Potgieter Street on the western side, and Struben Street inhabits retail, shops and workshops. A large number of cultured diversified people flood this district unrestricted, regardless of the dissimilar activities that are active within this precinct. The area "demands" an urban space, a boldly gathering focal point where the community can intermingle. A center for Jazz is proposed as a bridging intervention activity (socially, economically and physical) between the non social/refreshing activities encompassing the area of interest. An integrated urban development "Center" will support a positive urban framework growth. The center will act as a vehicle to evoke other multi-functional activities in this vicinity, therefore strengthen the breached link of the CBD and Marabastad.

Most of the places of interest (socially) around the inner city of Tshwane are introvert (self contained) and there is no connection of activities from indoor to outdoor spaces. The proposed Center is intended to invite the public' into its realm, in terms of continuity from the street edges into the activities happening in the buildings.

According to the context analysis, spatially the neighbouring building's scale does not relate to one another within the site of interest. The hierarchy of the building sizes from the tallest (Kruger and Schubart Park) to the shortest (retail shops and the Inter City Campus Child-hood Development Center) changes instantly and lack a harmonious effect. A distinct Cohesion of the buildings scale changes drastically and destroys the urban fabric.

.... INTRODUCTION

2.2 Addressing the problem

A center for Jazz incorporating social recreational amenities will play a major role within the proposed precinct. It will recover the urban quality of the environment through the creation of public places and green open spaces, provide social amenities, and promote resource sharing. A development of such a caliber on the proposed site will uplift the urban fabric of Marabastad, hence empowering the educational facilities: the Protea College for adult education and Eendracht primary school that exist on adjacent faces of the site of interest with an educational musical component.

The proposed Centre is aimed at harmonizing the immediate urban fabric integration and should not be viewed as a competitive entity to the neighbouring facilities, but raythe:

- To generate a clean and safe converging center for Jazz; that will act as a focal point for the district. (A degree of high security center servicing indoor activities daily).
- A well addressed territory as a gathering space for the community members to socialize, have access to indoor social recreational services, where the community is able to mingle.
- To build a vibrant zone that will enhance the two incoherently-linked, (in an urban perspective) but presently energetic nodes (inner city CBD and Marabastad).
- To stimulate the north-western perishing fraction of the CBD.
- To promote compaction and densification in terms of social, recreational amenities.
- To incorporate spaces that are multi-functional and sustain spontaneous activities.
- To establish a harmonious effect in terms of hierarchy with the adjoining building scales encompassing the district.
- To decrease the unemployment rate, hence reduce crime, and drug trafficking.
- To socially and economically create a platform for development growth within this area.
- To generate cohesion of the urban fabric between the vast open spaces of Marabastad and the inner city of Tshwane.
- To revive the historical Jazz vibe in this precinct.

2.3 The goal

The aim of this dissertation is to design an innovative building that addresses social recreational amenities with a Jazz theme as a design generator. The core aim is to incorporate activities that are mainly educational, entertaining (socializing and relaxing) with the intention of drawing a diversly-cultured population. Jazz as an anchor for the design, may include activities such as: Recording, Performance, Education and entertaining. The social component attached to the Jazz dynamic may incorporate activities such as: chess, billiards, draft and Mrabaraba; A Jazz Club with a snooker section, restaurant and fast-foods, braai and social areas, open green spaces in terms of courtyards for the community to mingle outdoor, and finally shelters for informal trading should be incorporated.

The design of the structure should present itself on a city scale and reveal the street edge views to users. The indoor and outdoor facilities must complement one another in terms of open green spaces stretching into partial of indoor activities. Pedestrians will interact with open spaces visual in limited areas and communicate with formal traders on street edge.

The development intends to act as a catalytic intervention for the urban growth within this region, and therefore collectively integrate the CBD and Marabastad as the core drive for this dissertation. The center for Jazz must complement the neighboring facilities which lack this type of services and thus improve the urban environment for this precinct.

Culture in this dissertation context is in essence about people, their lives and the way in which they express themselves; **Community** refers to the diverse cluster of people residing in this area, from offspring to adult-hood. These aspects should be made prominent and celebrated in the proposed structure.

2.4 Design Positives

The proposed development is aimed at promoting positive values of Jazz by the facilities provided and these aspects of jazz values may include:

- The centre for Jazz seek to knot the Jazz Clubs and the Jazz festivals (Mamelody, Soweto and Capetown) within the cities of South Africa. The presumption i make is that there are no centres for Jazz in South Africa, only Jazz clubs Are dominating South African cities.

- Jazz artists from all over the world could be invited to this proposed Centre, to promote the recording, education and performance of jazz sessions with their skilled knowledge, and this could add value to South African Jazz artists.
- The indoor social recreational amenities incorporated with the jazz dynamic will influence an affirmative impact in the district in terms of providing opportunity to skilled community members.
- The proposed Centre seeks to contribute to the Marabastad urban design framework and the inner city proposal by reinforcing the urban fabric solidity, and enhance continuity between the inner City of Tshwane and Marabastad.
- The Centre proposed is expected to address the unavailability of social recreational facilities of such nature within the city of Tshwane, which will act as a focal point for the region and the city of Tshwane at large.
- The intention of the Centre proposed is to strengthen the relationship among jazz artist locally and abroad by creating a homely environment, which will contribute to a positive direction of Jazz and therefore a healthy economy in this vicinity.

2.5 Additional aspects in the Proposal

Harmony should dominate within the building public functions and outdoor urban spaces. Cross-ventilation strategy will be applicable in the design to minimize the usage of electricity and promote cost saving. Anchor activities (spaces) will be lease-sable to business orientated members so as to sustain the Center in terms of maintenance.

2.6 Scope of the project

A center for Jazz is proposed on partial of the current existing shopping developed area. A portion of the existing shopping development is recommended to be demolished for the anticipated scheme.

2.7 Clients

The new national constitution adopted in 1996 has finally cleared the path to redress past injustice and embark on an urban up-liftment programme in Marabastad and the boundaries of the inner City that truly has the interest of the hitherto ill-fated community of the suburb at heart.

The city of Tshwane Metropolitan Municipality (CTMM) in partnership with the Gauteng Provincial Government (GPG), South African Association of Jazz Educators (SAAJE), Music Academy of Gauteng Youth Jazz Orchestra, Jazz foundation and Jazz Clubs, and the Sport and Recreation South Africa (SRSA) has opted to develop the piece of land with the intention of leasing the proposal to the community. Lottery funding, program of the Department of Environmental Affairs and Tourism (DEAT), and Sport and Recreation South Africa (SRSA) on behalf of the Gauteng Provincial Government (GPG), and the (CTMM) shall provide funding for the proposed scheme.

Jazz foundation and Jazz Clubs focuses on jazz appreciation clubs which focus on the music rather than live shows. Poverty relief program (DEAT), consider funding projects supported by district municipalities and provincial authorities. Poverty relief projects require an implementer (who sees the potential for a project), to apply for funding with the relevant Municipality. The implementer is obliged to run the project until it is self-sustaining, then handed over to the community. Poverty Relief Projects are meant to benefit community-based bodies not individuals. The project should ideally be situated in one of the primary targeted development areas identified by the Municipality department. The aim of this was to boost the region and stimulate local economic development. Poverty can be defined as the inability to attain a minimal standard of living, measured in terms of basic consumption needs or the income required to satisfy them (http://environment.gov.za/ProjProg/SRPP/projects/index.html).

The National Lottery Distribution Trust Fund (NLDTF) fund sports projects in a number of categories:

1. Capacity Building Programs
2. Infrastructure Development for existing Sports facilities.
3. Sports Equipment for existing facilities and clubs.
4. Major Events, it also focuses in sports club face lift and sports equipment.

Sport and Recreation South Africa (SRSA) is the national governmental department responsible for sport and recreation. Their **vision** is to have an active and winning nation; their **mission** statement is to actualize government's objectives by creating an environment conducive to maximize the access to participation in sport and recreation by all South Africans and to enhance the medal-winning potential of the country's athletes in international sporting competitions (http://srsa.gov.za/News.asp?ID=40/18).

SECTION 3

3. PROGRAMME

3.1 Accommodation Schedule

3.1.1 Ground Floor Plan

Restaurant	
Area	358.00m2
Projected Uses	Eating/catering for Conferences
Population	74 in-doors 86 out-door
Store Room	
Area	18.00m2
Projected Uses	Storage
Kitchen	
Area	25.00m2
Projected Uses	Food Preparation
Cold Room	
Area	18.00m2
Projected Uses	Storage
Freezer Room	
Area	17.00m2
Projected Uses	Storage
Ablutions	
Area	Male 16.00m2 Female 16.00m2
Projected Uses	Toilets
Anat (Fast Foods)	
Area	33.00m2
Projected Uses	Food Preparation
Population	32 out-door
Store Room	
Area	15.00m2
Projected Uses	Storage
Change Rooms	
Area	12.00m2
Projected Uses	Dressing Area
Jazz club	
Area	459.00m2
Projected Uses	Refreshments/Dancing
Population	+-300
Kitchen	
Area	31.00m2
Projected Uses	Food Preparation
Store Room	
Area	30.00m2
Projected Uses	Storage
Ablutions	
Area	Male 14.00m2 Female 14.00m2
Projected Uses	Toilets
Hair and Cosmetics	
Area	50.00m2
Projected Uses	Salon, manicure
Population	20
Store Room	
Area	14.00m2
Projected Uses	Storage
Ablutions	
Area	Male 13.00m2 Female 13.00m2
Projected Uses	Toilets

Internet cafe	
Area	59.00m2
Projected Uses	Internet access, photocopying
Population	26
Main Entrance Foyer	
Area	65.00m2
Projected Uses	Security/Vending Machines/Circulation
Store Room	
Area	11.00m2
Projected Uses	Storage
Ablutions	
Area	Male 19.00m2 Female 20.00m2
Projected Uses	Toilets
Staff Room	
Area	55.00m2
Projected Uses	Refreshing
Kitchen	
Area	6.00m2
Projected Uses	Coffee Preparation
Reception/Photocopy Room	
Area	20.00m2
Projected Uses	Receptionist/Photocopying
Offices	
Area	19.00m2 12no. 23.00m2 3no. 24.00m2 4no.
Projected Uses	Working Area
Store Room	
Area	8.00m2
Projected Uses	Storage
Classroom 1, 2, 3	
Area	101.00m2 2no. 81.00m2 1no.
Projected Uses	Lecturing
Population	45 each room

Shop1, Record & C.D. Shop, Jazz Instrument Shop	
Area	101.00m2
Projected Uses	Trading
Ablutions	
Area	Male 12.00m2 Female 8.00m2
Projected Uses	Toilets
Information Centre	
Area	231.00m2
Projected Uses	Information/Studying
Computer/Photocopy Area + First Floor	
Area	28.00m2 each 56.00m2
Projected Uses	Printing, Search Information, Photocopying
Population	20
Coffee Shop	
Area	118.00m2
Projected Uses	Refreshing

3.1.2 First Floor Plan

Studio 1, 2, 3, 4	
Area	60.00m2 2no. 54.00m2 67.00m2
Projected Uses	Performing Jazz music
Population	30 each Room
Recording Studios	
Area	18.00m2 5no.
Projected Uses	Recording Jazz music
Population	3 each Room
T.V. Lounge	
Area	44.00m2
Projected Uses	Relaxing/Watching T.V.
Population	12
Lounge	
Area	44.00m2 25.00m2
Projected Uses	Relaxing
Population	13
Performance Theatre 1, 2	
Area	237.00m2
Projected Uses	Performing Jazz music
Population	108 each
Store Room	
Area	34.00m2
Projected Uses	Storage

Reception/Photocopy Room	
Area	51.00m2
Projected Uses	Receptionist/Photocopying
Ablutions	
Area	Male 16.52m2 Female 17.00m2
Projected Uses	Toilets
Kitchen	
Area	7.00m2
Projected Uses	Coffee Preparation
Exhibition Area	
Area	283.00m2
Projected Uses	Past & Present of Jazz Exhibitions
Ablutions	
Area	Male 12.00m2 Female 8.00m2
Projected Uses	Toilets
Store Room	
Area	6.00m2
Projected Uses	Storage
Board Room 1, 2	
Area	105.00m2
Projected Uses	Meetings
Population	26 each Room
Social Area	
Area	198.00m2
Projected Uses	Social/Relaxing Area
Lecture Theatre 1, 2	
Area	151.00m2
Projected Uses	Lecturing
Population	170 each Room
Ablutions	
Area	Male 12.00m2 Female 8.00m2
Projected Uses	Toilets
Staff Room	
Area	24.00m2
Projected Uses	Relaxing/Eating
Population	8
Total area	**6500m2**

SECTION 4

4. SITE CONTEXT

4.1 Local and Context analysis

Fig.2 (MapStudio Street Guide Tshwane, 2007).

Fig.3 (GeoViewer, 2007).

Fig.4 (GeoViewer, 2007).

.... SITE CONTEXT

4.2 Context analysis

Fig.5 Major routes (City of Tshwane Metropolitan Municipality, city planning, 2007).

(Refer to Fig. 5) Maraba Shopping Center is a trading area within Marabastad, therefore it becomes a focal point business orientated intervention for the local people and the city of Tshwane. The existing Belle Ombre, Bus and Taxi Station becomes a multi model transport and informal trading hub which facilitates pedestrian movement to and from, leading to a high population cutting through the proposed site. The proposed centre for Jazz within this vicinity will become a focal point socially orientated intervention, and it is intended to support this region in terms of economic growth. Potgieter and Seventh Street could become an opportunity for a development corridor linking the proposed Centre, Maraba Shopping centre and the transport interchange hub.

Boom and Struben Street are the major traffic feeder routes into the inner city of Tshwane, Bloed and Proes Street are the major routes that leads traffic out of the inner city of Tshwane.

.... SITE CONTEXT

4.3 Site analysis

Fig.6 Pedestrian circulation through the site (GeoViewer, 2007).

Fig.7 Pedestrian circulation through defined walkways (GeoViewer, 2007).

Fig.8 Vehicular circulation, traffic movement through the site (GeoViewer, 2007).

Fig.9 The Jacaranda trees provide shelter along pedestrians and traffic movement, parking and gathering spaces are shaded by these trees (GeoViewer, 2007).

.... SITE CONTEXT

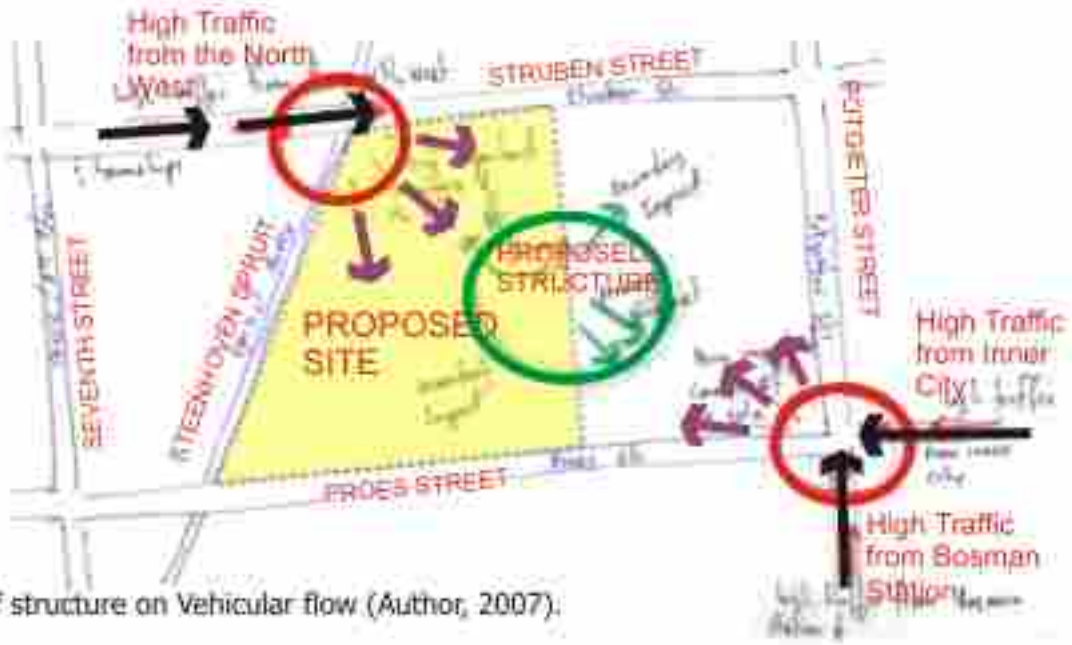


Fig.10 Impact of structure on Vehicular flow (Author, 2007).

Fig.11 Main entrance, pedestrian/cars circulation proposal (Author, 2007).

Fig.12 Important views of the proposed structure (Author, 2007).

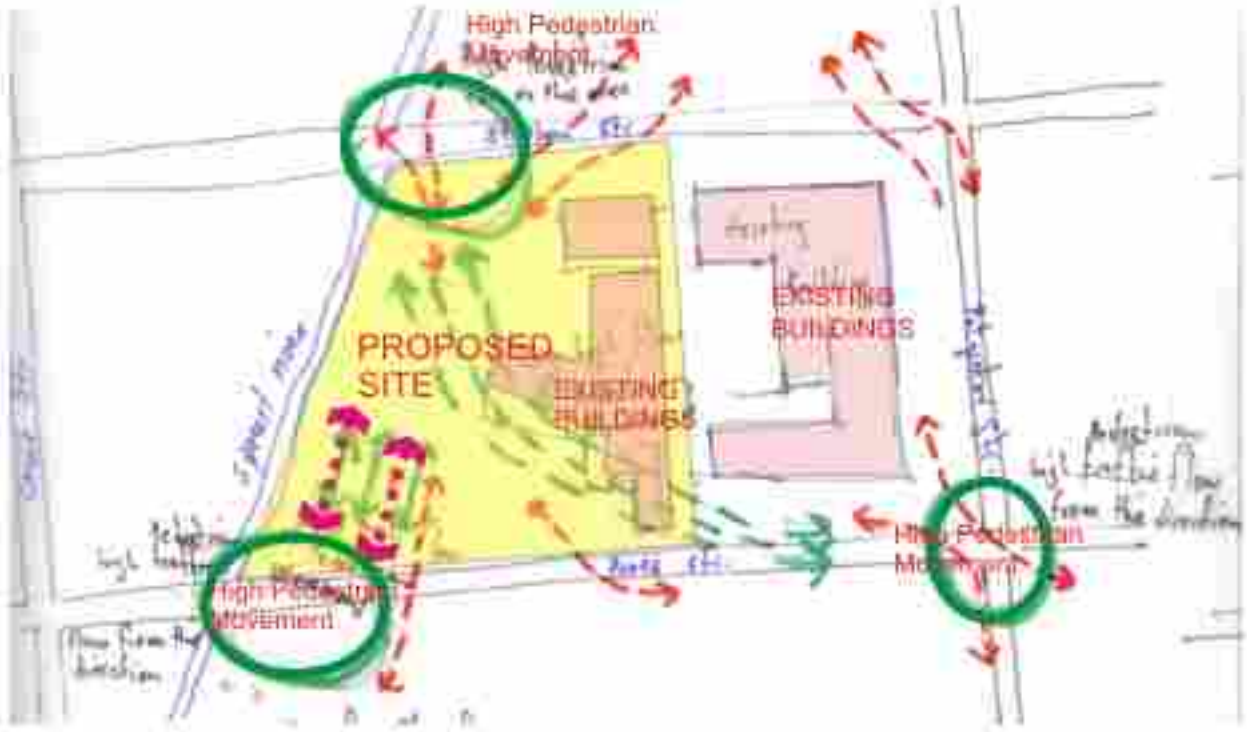


Fig.13 Impact of existing buildings on pedestrian movement (Author, 2007).

.... SITE CONTEXT

Fig.14 Vehicular circulation, traffic movement around the site and on defined routes (GeoViewer, 2007).

Fig.15 Vehicular access on defined entrance points around the site (GeoViewer, 2007).

Fig.16 Pedestrian access points around the entire site, defined and undefined points (GeoViewer, 2007).

4.4 Proposed Zoning

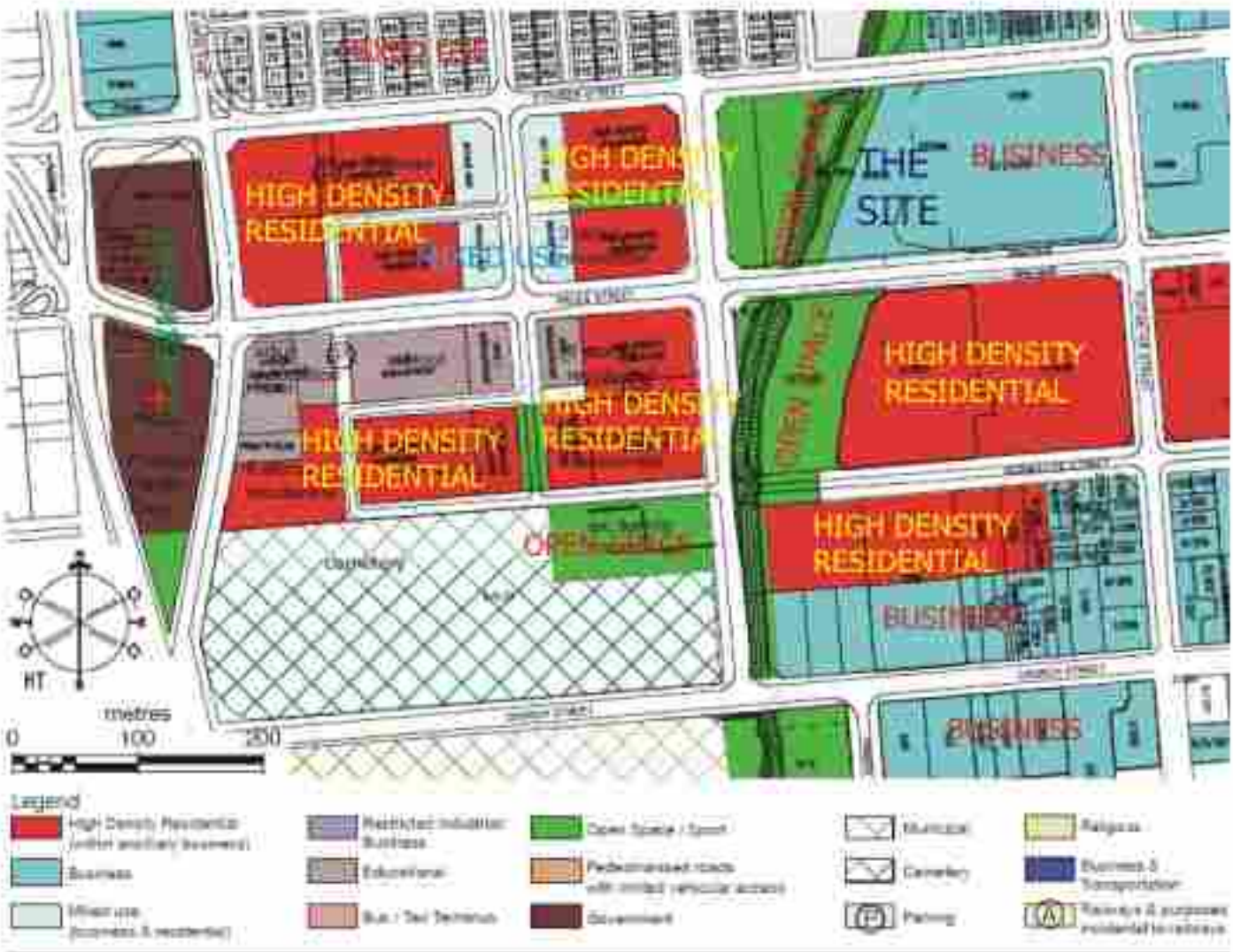


Fig.17 Legal Marabastad Integrated Urban Design Framework (Aziz Tayob Architects, 1999).

Fig.18 Proposals on specific sites by different organizations (GeoViewer, 2007).

.... SITE CONTEXT

4.5 Proposed direction growth

Fig. 19 Direction of housing growth precinct, with the green open space belt linking the proposals (Geoviewer, 2007).

4.6 Heritage Sites

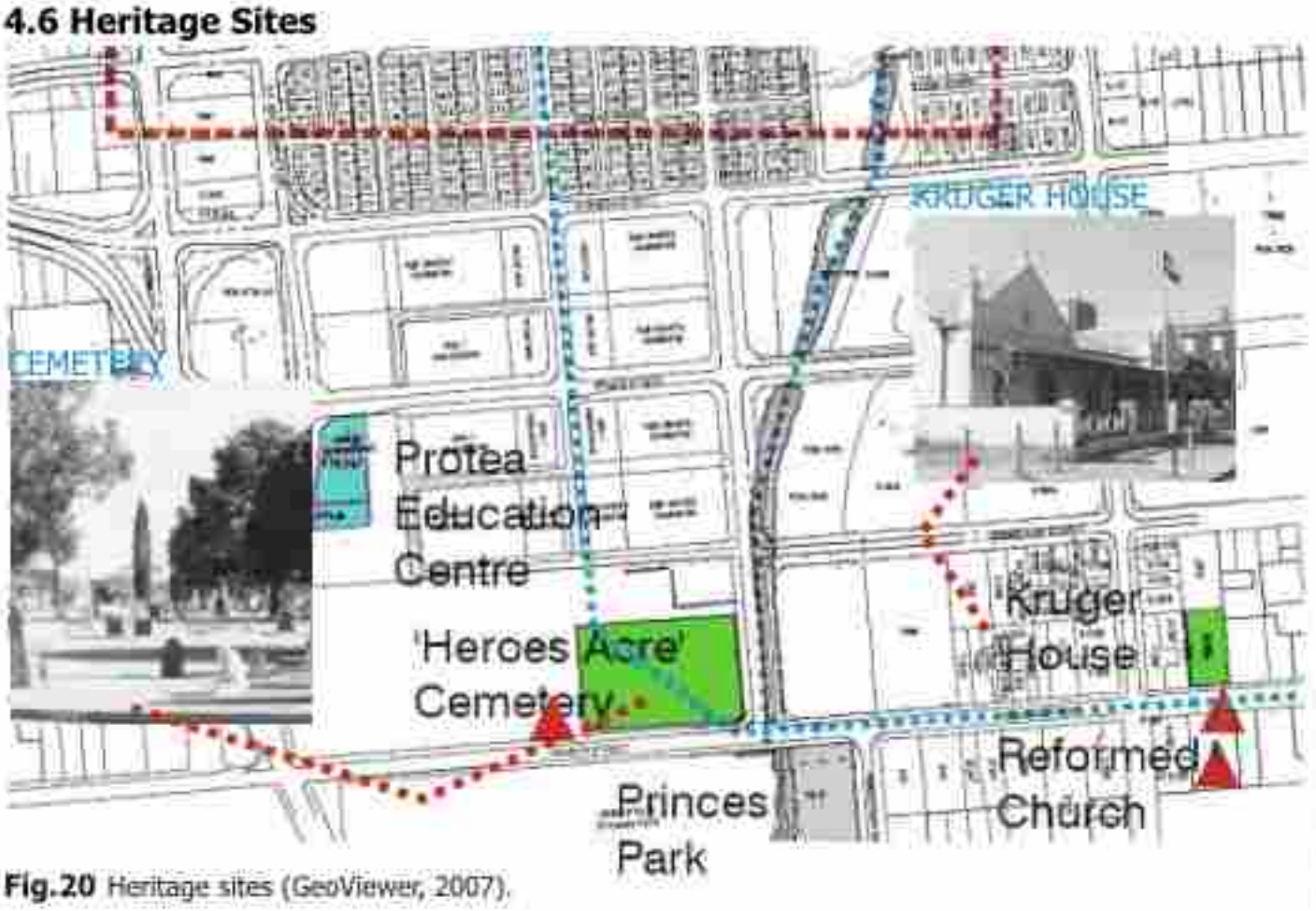


Fig.20 Heritage sites (GeoViewer, 2007).

(Refer to fig. 20) According to the history of Tshwane Kruger House and the Reformed Church along Potgieter Street, the cemetery which includes the Graves of Pres Paul Kruger and Dr HF Verwoerd in the Heroes' Acre (centre) forms a green open space in which predominantly the trees add to the visual appeal of the area. Princes Park formed part of Pretoria's early history, having been named after a member of European royalty who died in Pretoria in 1900.

As an elaborate formally laid-out rose garden, the park at a time housed the Paul Kruger statue donated by Sammy Marks, and the Jacaranda trees along Proes Street.

.... SITE CONTEXT

4.7 Physical context

The motive intended in the earmarked site is to propose a structure that will act as a focal point for the community at large and the immediate inhabitants. In terms of easy reach and accessibility, the centre for Jazz must be able to draw a diverse culture. This centre ought to be user friendly to miscellaneous modes of transport and it must be easily accessible by foot, bicycle, train, taxi, bus and car so as to induce potential developments towards the core of Marabastad.

The site is positioned a mere seven minutes walking distance from the hub of the (CBD) of Tshwane and another five minutes walk to the edges of Tshwane CBD, therefore making it an ideal location which is buried between Marabastad and the city of Tshwane (refer to fig. 21). A large number of people are streaming daily through the Belle Ombre Railway station which makes the site easily accessibly by train.

A proposal of Marabastad integrated urban design framework fills the vast open land on the far west of the CBD with high density residential and the inner city 2005 proposed urban framework which covers the western part with business development (residentially orientated) and residentially amenities integrated with residential development. The Inter City Campus Childhood Development Center, The Protea College for adult education center, and the Eendracht Primary School reinforce the chosen site with an institutional component. Due to the reasons stated above, this site is the ideal opportunity to house the Jazz centre.

Fig. 21 Energetic nodes surrounding the proposed site (GeoViewer, 2007).

.... SITE CONTEXT

4.8 Historical context

In 1922 the construction of a new coal-fired electrical power station was started at the foot of Proclamation Hill to the west of Tshwane and in 1934 the nearby Iscor Steel plant was opened, and with it new suburbs of the "low-income" white labour force serving the heavy industry were laid out on this proposed site stretching across Steenhoven Spruit River (refer to fig. 22). Schubart and Kruger Park two large scale multi-storey monolithic housing schemes for subsidized low-income white housing on the south of the proposed site were constructed in the sixties and seventies, while the rest of the area tendered towards a rather non-descript mixed use environment (Aziz Tayob Architects, 1999).

Fig.22 Tshwane CBD edges and Marabastad (Aziz Tayob Architects, 1934)

The 1967 Pretoria freeway scheme proposal routing of the N4 national highway through the Asiatic Bazaar in the zone between Bloed and Struben Street resulted in the entire area being demolished (refer to fig. 24). The low-income white suburbs on the chosen site were also demolished as a result of the highway which was never completed and the vacant land has been leased to PUTCO (who use it as a bus depot) and the remaining land is still vacant up to date (refer to fig. 23) (Ibid).

Fig.23 Tshwane CBD edges and Marabastad (Aziz Tayob Architects, 1998)

A shopping development was build in the mid-nineties which still stands within the preferred site, and according to the site analysis the Jet Set Park provide activities that are of no priority to the community, thus a limited number of people are drawn to this development (refer to fig. 25). Hundreds of community members residing closest to the proposed site rather walk to Marabastad shopping complex for their needs. The open undeveloped areas around and inside the site have resulted to a high crime rate, informal trading, shebeens and drug trafficking (refer to fig. 26). This region is a very low-income class and consequently the shopping development facilities are very intimidating to the residents (prices are too high). Pedestrian walkway tracks reveal the direction of the community members dwelling in this section.

Fig.24 freeway proposal for Pretoria interchange over the Asiatic Bazaar (Aziz Tayob Architects, 1967)

Fig.26 Open vast land: drug trafficking, shebeen (Author, 2007).

Fig.25 Jet Set Park east view (Author, 2007).

.... SITE CONTEXT

4.9 Aesthetic context

This segment of the north-west of the inner city is zoned for light industrial with a mixed-use sector made up of businesses such as retail shops, workshops, high-rise density of low-cost housing units and vacant properties. An undeveloped open space along Steenhoven Spruit River boarded by patches of trees cuts through the site from the south towards the north.

Struben, Potgieter and Proes streets encompassing the site of interest are lined with well established Jacaranda trees which form an important positive contribution to the character of the site, and are part of the history of Tshwane city. The Jacaranda trees contribute significantly to the city's identity and beauty and they afford protection to pedestrians from vehicular traffic. The trees form part of the existing element which achieve visual integration between the designated area and the adjacent inner city of Tshwane. The major problem spatially is the imbalance in growth and development that exists between the north-west (lack of development) and the south-east areas which is the traditional heart of Tshwane (refer to fig. 27).

4.10 Perception context

The problems and needs of the residents in this peripheral vicinity is related to poverty, unemployment and low income, inaccessibility to jobs, unavailability of activities, poor services and amenities, inadequate and insufficient housing and high rate of HIV/AIDS infection based on the context analysis (refer to fig. 30). In contrast to most world cities the denser settlements where the poorest people live are on the periphery of the inner city of Tshwane. This quarter is the least developed, since the bulk of economic activity is concentrated in the historically developed inner city, south-eastern sector, and the east of the inner city. In essence the city of Tshwane is a 'dual city' in which a formal well developed city co-exists, with an extensive poorly developed settlement on the periphery (refer to fig. 29). On the northern and western part, is where the value of land is low and little public opposition can be expected. Illegal occupation of land and squatter settlements is on the high elevation (http://tshwane.gov.za).

The study precinct is characterised by derelict built structures as opposed to the south-eastern well developed section. The north-western area is where the poorer communities reside, and remain underdeveloped resulting from lack of interested potential businesses.

This results in parts of the city being over-developed, whilst extensive areas of the city do not benefit from new growth, thus remaining underdeveloped. Imbalance in city growth has resulted in over-dependence on traditional urban centres such as the inner city of Tshwane, resulting in considerable movement particularly on the part of the poor who live furthest away. The demarcated site consists of low-income housing which ultimately perpetuates bad practices of the past (refer to fig. 28). The incidences of squatting have increased as the pressure to find employment within the urban areas intensifies (http://sahistory.org.za).

Fig.27 Figure ground study (Aziz Tayob Architects, 1999)

Fig.28 Low cost housing complex precinct (Author)

Fig.29 Vast undeveloped open land (Author).

Fig.30 Informal trading and drug abuse (Author).

.... SITE CONTEXT

4.11 Social context

The population that circulate in this area is a combination of children and adults (males and females). People cluster in this area mainly for the purpose of trading (dominated by females with their contained trading spot) (refer to fig. 32). The majority of males are found under the trees drinking the traditional beer, drug smuggling and others sleeping. The Steenhoven Spruit River is mainly utilized for washing and bathing by the local people (refer to fig. 31) and along the boundaries of the Steenhoven Spruit River different groups of people gather, hold meetings, fund-raise and use this space as a relaxing/chilling zone. Commuters from the outskirts townships drop in Bosman Train Station and head for Marabastad via the chosen site for their respective daily activities (refer to fig. 33). A large number of the community members purchase their shopping and work in Marabastad. A high population flow up and down through the proposed site especially in the morning and afternoon hours. This area feels fairly homely to people visiting especially if the people pose no treats to the community.

Fig.31 Inhabitants bathing and washing along Steenhoven Spruit river (Author, 2007).

Fig.32 Informal trading on corner Proes and Potgieter Street adjacent to the Site (Author, 2007).

The driving force for selecting this site is to propose a facility that will be valued by the public and the activities proposed must involve the residents members in terms of participation.

The proposed Centre intends to improve the talented people skills and expose them to greater opportunities, therefore the development of the piece of land should decrease the crime rate of this area and promote investors on potential development projects. At the present situation the economy of the region is very poor.

Fig.33 Residence crossing the proposed site to and from Marabastad and Belle Ombre Station (Author, 2007).

Only very minimal social and physical improvements have occurred in the disadvantaged area (north-west of Tshwane). This inequity amongst several factors has lead to an increase in crime. This in turn has resulted in newer developments being more introverted and disjointed spatially from the city, thus rigid functional zoning and past racial zoning coupled with the "one house one stand" model have resulted in a spatially segregated anti-social settlement pattern. A large tract of derelict land lying on the north-west of the inner city (refer to fig. 34) contributes to lack of confidence which entrenchies stagnation in the inner city (http://sahistory.org.za).

Fig.34 Derelict land and buildings laying on the north-western part of the inner City (Author, 2007).

.... SITE CONTEXT

The north-west precinct still reveals the vast tracks of open land that never recovered from the past Apartheid era (refer to fig. 35).

Fig.35 An aerial view of the north-west of Tshwane CBD (GeoViewer, 1998)

For the past nine years this region has not experienced a major development regardless of the non-stop developments encompassing the city of Tshwane (refer to fig. 36).

Fig.36 An aerial view of the north-west of Tshwane CBD (GeoViewer, 2007).

4.12 Natural Environment

4.12.1 Topography

The proposed site falls in a gentle slope from the south-west to the north-east at about 1:36, and the slope places no constraints on development in the area (The City of Tshwane Metropolitan Municipality: Department of housing, city planning and environmental management) (refer to fig. 37).

4.12.2 Geology

Geologically the district forms part of the Transvaal system and more specifically the Daspoort Stage of the Pretoria series. The geological map shows most of the area underlying geology as composed of localized Andesitic lava with interbedded agglomerate, shale and tuff. An east-westerly zone of localized shale and siltstone with quartzite and grit at the top, penetrates the area between Proes Street and the Cemetery (Refer to fig. 38) (Aziz Tayob Architects, 1987).

For construction purposes soil conditions are such that highly variable foundation conditions may be expected to occur, from solid rock at shallow depth to potentially expansive residual andesite soils. Larger construction projects, however, more detailed site specific subsoil analyses are advised (ibid).

Fig.37 Contour Map (City of Tshwane Metropolitan Municipality, City Planning, 2007)

Fig.38 Geology Map (Geography department: University of Pretoria, 2007)

4.12.3 The Climatic Conditions

Pretoria is situated in the transitional area between the Highveld and the Bushveld approximately 50 km north of Johannesburg in the north-east of South Africa, surrounded by the hills of the Magaliesberg range, 1,370 m (4,495 ft) above sea level. The city's coordinates are approximate 25°43'S and 28°17'E (D. Holm, 2000. p 69).

Rainfall is seasonal (summer rains) with an average of 741mm per year. Mostly precipitation occurs in thunderstorms with rates of around 90 to 100 mm per hour. Hailstorms are fairly common and can be severe (stones up to 142g in weight recorded in 1949). Average annual cloud cover is 33% varying between 13% in July and 54% in December. Average monthly relative humidity varies from a minimum of 57% at 08h00/29% at 14h00 in September to a maximum of 75% at 08h00/48% at 14h00 in March. The Highveld is said to offer one of the world's best climates. Summer days are warm and wind-free (relatively) and winter days are crisp and clear. Gauteng's summer-rainfall area has hot summers and mild winters with frost. Hail is common during the summer thunderstorms. Snowfalls rarely occur (http://sahistory.org.za).

4.12.4 Temperatures

Pretoria lies in a warm well sheltered fertile valley. The maximum diurnal variation occurs in July (D. Holm, 2000. p 69).

4.12.5 Wind

Summer winds are predominantly from north-east to south-east. Winter winds are predominantly south-west with a fair amount originating from the north-east (D. Holm, 2000. p 69).

4.12.6 Sunshine

A largely daily temperature variation exists with a strong solar radiation. Pretoria experiences intense sunshine in summer with 60% days being sunny. In winter the intensity is less but 80% days are sunny (D. Holm, 2000. p 69).

4.13 Site Locality

The site is located on the north-west of the inner city of Tshwane (CBD). It is on the edge of the CBD, and demarcated by Cowie Street and Steenhoven Spruit river on the western, Struben Street on the northern, Potgieter Street on the eastern, and Proes Street on the southern.

4.13.1 Site Information

The preferred site under the zoning certificate Pretoria town-planning scheme 1974 is portion 1 of ERF plot 3018; which is divided into three portions and all zoned for general business.

4.13.2 Coverage

The total coverage of buildings shall be in accordance with the approved site development plan and not exceed 50% of the area of this part.

4.13.3 Height Restrictions

The maximum height of buildings on this part shall be approximately 4 Storeys with flat roof.

4.13.4 FSR

The maximum floor-space ratio is 1,0.

4.13.5 Parking

Demarcated parking space with a permanent dust-free surface together with the necessary manoeuvring space shall be provided and maintained on this part to the satisfaction of the city. 2 parking spaces per 100m2 gross floor area.

A site development plan is required before plans are submitted and the building lines shall be 3,5m from the boundary of Struben and Potgieter Street and also in accordance with the approved site development plan.

4.14 The Built Environment

4.14.1 Tshwane City

The history of Tshwane dates back to the 19th century and since then Tshwane has developed drastically. Tshwane is primarily designed around a grid that facilitates easy access into and out of the Inner City. The setup is predominantly rectangular blocks through out the City thus connecting the urban fabric in a dynamic technique (refer to fig. 39). The circulation of vehicular in the city of Tshwane has been defined distinctively by the bold network grid and pedestrians are provided with street furniture from the edge of the roads. Pedestrian flow within the Tshwane CBD has become more convenient due to the network paved walkways crossing each other.

According to Tshwane Municipality the urban growth of Tshwane city is multiplying constantly and the suburbs are persistently shifting from the inner city. An outward sprawl of residential areas has been followed by decentralisation of commercial and office functions which has directly contributed to the decline of the inner city refurbishment. Most private investors are at present targeting good addressed areas to the south-eastern sector of the city. Decentralisation has also resulted in extensive invasion of residential areas by home-offices and service industries particularly in older residential areas closer to the inner city. This has resulted in negative impacts and caused displacement of residential activity which in turn contributes to sprawl.

Fortunately quite extensive parts of the inner city feature high-density living. The most significant densely populated inner city areas are Sunnyside, Arcadia and Hatfield. Sunnyside in particular posses a diverse and mixed-use urban character as a direct result of the significant residential component which makes it a place where people want to be and where urban life can be celebrated.

This dissertation anticipates the demand for public facilities in an area partially dominated by residential at present. This section has the potential to become a high-density low-cost housing precinct according to the Marabastad Urban Design Framework proposal and the inner city proposal. A proposal of this kind of Centre in this precinct will diversify the local functions.

Fig. 39 Aerial Map showing grid system (GeoViewer, 2007).

4.15 Site Context

The trend in this section is one where the existing residential patterns (i.e. high rise density sprawl) are repeated and the population densities tend to decrease towards the fringe areas on the western face of the inner city, due to the vast tracks of open land. The area becomes almost rural in character and the urban fabric of the proposed area reflects extreme contrast from the intimate scale of the original fine-grained environment over large tracks of wasteland to harsh structures of oversized mass.

The proposed structure should be integrated with the existing local activities presently inhabiting the neighbouring buildings. The strength is to create an environment within the proposed site that will prosper continuity of historical themes.

(Refer to fig. 40) South-west of the proposed site is the old cemetery with a tennis club located on the north-east of the cemetery and the municipal compounds partly used by government departments. The west section consists of the zone of empty vast land between Proes and Bloed Street part of which forms the Putco bus depot. Steenhoven Spruit which is canalised runs from South to North wounding through the proposed site. A successive barrier of the Asiatic Bazaar location still with large quantities of open land settles on the northern side of the site with one or two structures remaining and evoking the past traces. Retail shops and light industrial are located on the north east fraction where the old buildings have been reused and the urban fabrics have been retained.

The eastern side is dominated by schools the Inter City Campus Child-Hood development center and the Eendracht Primary School which are separated by Schubart Street. The Eendracht Primary School has close to 1000 pupils, with sports fields, 3 storey main building including an assembly hall. The nature of the buildings interprets both the old and new approach and this is exposed in the additions that occurred in 1943 (Le Roux, 1993. p74). A Sports Bar dwells at the corner of Proes and Schubart Street which was constructed during the low-income residential suburbs (ibid). A historical character is exposed by the building and the shape of the entrance roof distinctively discloses the fashion of the past. A garage next to the Sports Bar which serves most of the areas in this region and another functional Government building (Zanza Building) within this vicinity which is 15 storeys high and relates a modernist character.

The south and south-east of the site reside Government Buildings and high density residential low cost housing, Schubart and Kruger Park compound where the Department of Community Building took the initiatives in the 1970's. Kruger Park consists of 32 stories with side wings of blocks consisting of 12 stories, and was constructed in 1980's (Le Roux, 1993. P85).

Schubart Park is made up of four blocks each with 22 stories high and was completed in 1977 (Le Roux, 1993. p85). The blocks are linked with a podium with a shopping arcade and the parking is provided a storey below the podium. The complex blocks are secured by a solid wall which hinders continuity to the street edge and therefore creating an unpleasant feeling to pedestrians interacting in this area. The blocks of flats are constructed in such a manner that they shield their activities from the public and create an introvert atmosphere. The Government Buildings consists of the old State Printers building which was built in 1895 (ibid). An old single storey building currently occupied by the Pennies nursery school at the corner of Schubert and Proes Street.

Fig.40 Land uses Aerial Map (GeoViewer, 2007).

.... SITE CONTEXT

4.16 Site context Environment

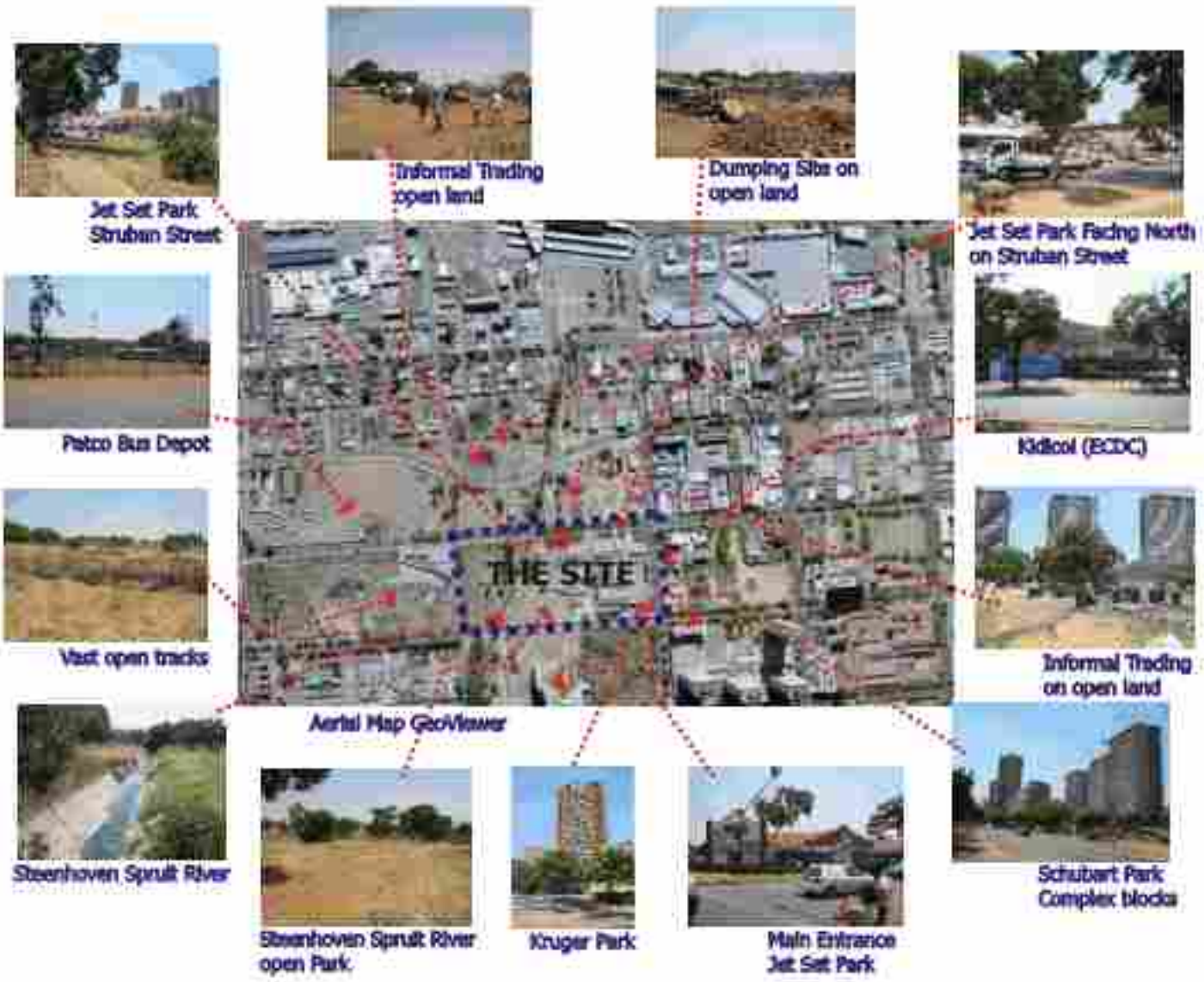


Fig.41 Site context analysis (Author, 2007).

Fig.42 Site context analysis (Author, 2007).

4.17 Street analysis of the Site

4.17.1 Struben Street

North facing from the earmarked site, Struben Street is categorized by informal trading on the vacant land. Towards the north-east of the street retail shops dominate with motor repair workshops and wholesalers. The Jacaranda trees and the pavement along the Street form a solid link with the rest of the City.

Fig.43 Struben Street (Author, 2007).

4.17.2 Potgieter Street

The Street flow on the east of the anticipated site and connects major activities on the north (Belle Ombre Station and Maraba Shopping Centre) and south (Bosman Train Station and the Salvokop). The Street also ties major feeder routes in and out of the city on the north (Boom and Bloed Street) and South (Ben Schoeman Highway). Housing components, school, commercial and retail shops form part of the Street features. There is more vibrant towards the north (commercial activities) than the south (housing components).

Fig.44 Potgieter Street (Author, 2007).

4.17.3 Proes Street

The main feature along this Street is the high-rise low-cost residential housing components which lie on the south of the proposed site. Proes Street in an open Street flanked by historical Jacaranda trees that revive the City character but one feels a bit lost due to the solid boundary walls of the blocks of flats.

Fig.45 Proes Street (Author, 2007).

4.17.4 Steenhoven Spruit River

On the west of the projected site Steenhoven Spruit lies. In spite of its current canalized condition it remains as a dominant natural asset of the proposed site and Marabastad. Spruit presently forms a physical barrier towards the inner City and Marabastad and the river edges are bordered by trees.

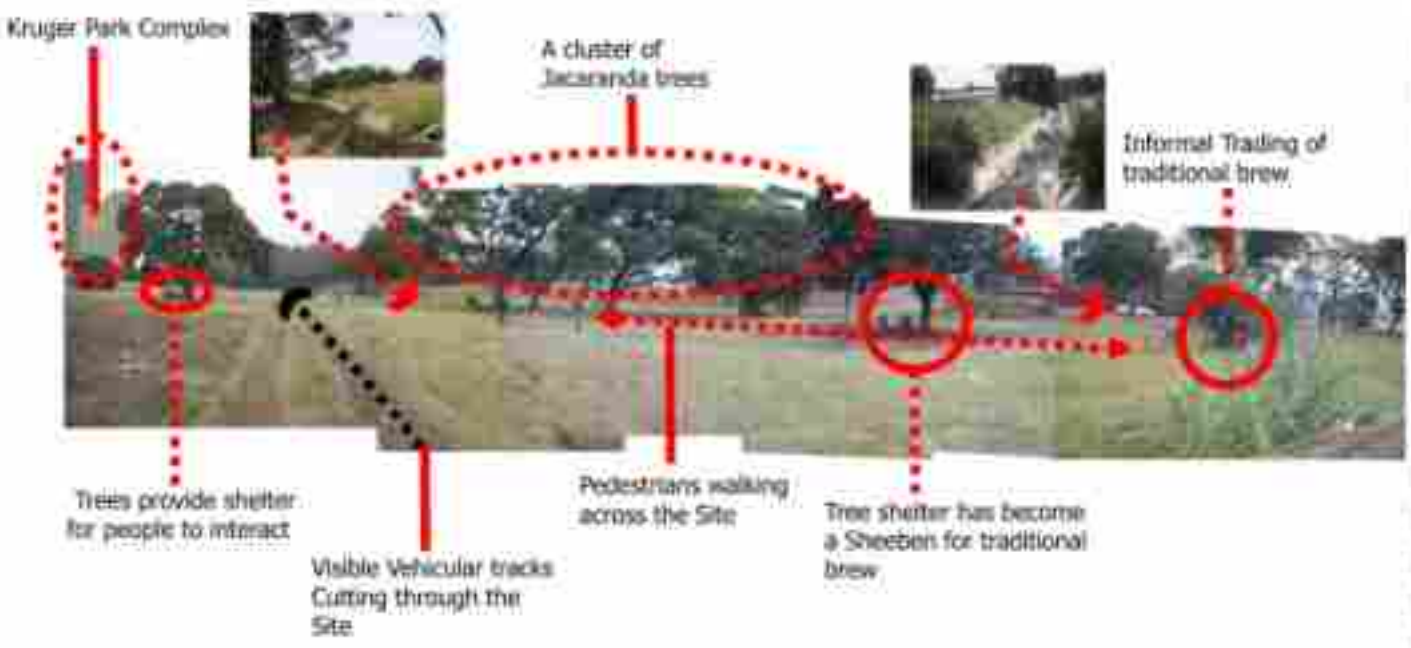


Fig.46 Steenhoven Spruit River (Author, 2007).

.... SITE CONTEXT

4.18 Existing Structure on the site

(Refer to fig. 47) Jet Set Park is the name of the shopping development that occupies a portion of the proposed site presently. The style of the building has a modernist character (mid-late nineties) one can tell by the building material used (roman concrete tiles, modern bricks and aluminium shop front windows). The idea behind the main entrance of Jet Set Park was to face the high-rise housing blocks with its dominating sign "Jet Set Park" which becomes a landmark on the corner of Proes and Potgieter Street. The entire structure opens out to the Street edge and its pedestrian friendly.

Fig.47 Building open out to the street, continuity of street edge by landscape, parking/trees (Author, 2007).

Pedestrians are welcomed in any of the Street edges along Proes and Potgieter Street and there is continuity of landscape that connects the structure to the Streets. A well defined parking space and the ease of circulation linking Struben and Proes Street. The site is easily accessibly from either Struben or Proes Street with a delivery route that ties the two Streets. More than half of the shops within the complex are vacant and this is evident along Struben Street with its dead activities (refer to fig. 48).

Fig.48 Vacant shops leads to dead space (Author, 2007).

The western part of the proposed site is mainly open land which ties with the Steenhoven Spruit River and pedestrians use this open space as a linking route to the north of the inner City where Marabastad shopping complex and the Belle Ombre Station are located. The locals also use this track from Marabastad to Bosman Station and the high-rise housing blocks. People crossing along this path also get a chance to relax under the shelter provided by the trees enveloping the Steenhoven Spruit River.

4.19 Adjacent Building

On the east wing of the demarcated site the Inter City Campus Child-Hood Development Centre (the Kidicol) is situated (refer to fig. 49). The building facades are appealing to the observer across the Jet Set Park complex and reveal a modernist character. The ramp of the structure makes the building more interesting on the Potgieter Street façade even though the main entrance was poorly celebrated. (Le Roux, 1993. p77) The Kidicol is a three storey building consisting of a day-care center and a crèche which was completed in 1985. The gist behind the construction of the Kidicol was to serve the residents of this society. Louis Boshoff Architects were commissioned for the Architectural services by the Suid-afrikaanse Vrouefederasie.

Fig.49 Main entrance not well defined, concrete high walls reveals an introvert appeal by the building (Author, 2007).

4.20 The Earmarked Site

The site is easily accessibly from all sides by pedestrian and vehicular route. The location is rich with trees which help cast shade to the parked cars and the trees are the dominating features of the site (refer to fig. 50). The hard and soft urban environment are bridged by the jacaranda trees along Proes and Potgieter Street which integrates the quality of the site and define the Street edges. They further draw groups of people during the hot day with their generous shade. About sixty percent of the site is hard surface and the remaining forty percent is soft surface. (Refer to fig. 51) The public use the soft surface mostly to link Marabastad and this is revealed by the multi-tracks on the ground. Steenhoven Spruit River flood plains are to be reserved for biophysical vegetation, pedestrian movement, seating areas, gathering and mingling spots.

Fig.50 Distinct access point into site connecting Struben and Proes Street with trees along parking (Author, 2007).

Fig.51 Pedestrians cutting through the site of interest, a network of well defined tracks (Author, 2007).

.... SITE CONTEXT

4.21 Urban Design

The contents of the City images which are referable to physical form can conveniently be classified into five types of elements: paths, edges, districts, nodes and landmarks; these group of elements makes the City image legible (Kevin Lynch, 1960: p111-112).

Most Cities suffer from legibility due to formal and informal activities settling in one area. The City suffers from urban fabric which fails to knot with the diverse neighbouring functions which don't relate to each other and are within close reach. Vast undeveloped open spaces break integration of urban fabric network. The preferred site context suffers from such nature and the challenge is to propose a structure that will relate to most of the adjoining activities.

The proposed Centre attempts to address integration of legibility surrounding the site. The centre for Jazz will become a relaxing/socialising environmental **node** between the active Marabastad and the Tshwane CBD. The proposed Centre is intended to brace the historical multi-pedestrian **paths** cutting through the site.

The anticipated structure is aimed at opening up to the Street **edges** encompassing the site through various activities from indoor to out door spaces. A harmonious hierarchy in terms of scale, mass and height should be disclosed by the projected Centre in relation to the blocks of flats which form a distinct **landmark** in this region and without any opposition of some sort among the existing and the proposed. The north-western **district** of the city of Tshwane is undermined by the vast undeveloped open land that still lies in this area, which dislocate Marabastad section physically from the inner City of Tshwane (refer to fig. 52).

Fig.52 Lack of urban fabric network, vast open land (Author, 2007).

4.21.1 Integrated Urban Design Framework for Marabastad

The drive of this legal urban design framework is to finally establish the north-west region of the inner City as a significant and truly integrate it with the greater city of Tshwane. The framework is aimed at achieving an integration of Marabastad area and the Tshwane CBD by bridging the buffers which have traditionally isolated the area, and avoiding the pitfall of treating Marabastad as a self-contained enclave. The focus is that the framework must provide a basis for economic sustainability within the economy and economic growth which will render initial capital investment profitable in the long term for the benefit of Tshwane city (Aziz Tayob Architects, 1999).

On the southern part of the proposed site the housing belt which includes Schubart and Kruger Park is pulled into Marabastad as medium rise housing development (6 storeys) which then steps down to 3-storey lower-rise inner Marabastad area (refer to fig. 53). This high to medium rise zone will give a more unified visual urban edge and will help pull higher density development across to Pretoria west, thus eliminating the former buffer effect of Marabastad. The proposed centre for Jazz will be encircled by these high density residential housing and therefore being the focal gathering area for the community at large. The integrated urban design framework for Marabastad will stabilize the Centre in terms of self-sustaining (ibid).

Fig.53 Urban Design Framework for Marabastad (Aziz Tayob Architects, 1999)

4.21.2 Tshwane Inner City Development and Regeneration Strategy, 2005

One of the key elements of the Tshwane Metropolitan Spatial Development Framework (MSDF) is the concept of "urban cores", which are significant activity nodes aimed at providing economic, social and residential opportunities in an integrated, vibrant, high-intensity, mixed-use and pedestrian friendly environment linked to public transport facilities and the highest accessibility (refer to fig. 54). The main purpose of the 2005 Regeneration Strategy is to formulate continuity of the urban fabric into the north-western part that already exists on the eastern region of Tshwane city.

This 2005 Regeneration Strategy makes provision for a range of housing opportunities on the western section, sufficient residential support facilities to carry the increasing permanent residential population, an entertainment and recreational opportunities for the locals, Tshwane residents and as well as the visitors, a dedicated public transport system (an internal circulation system). A pedestrian friendly feeling is suggested by the 2005 Regeneration Strategy and support sufficient public spaces (soft and hard) in keeping with its desired image as world-class capital City with safety as a main priority.

The proposed centre for Jazz is well cited with all the provisions proposed by the 2005 Regeneration Strategy and one of the key aspects is that it is within walking distance from the majority of employment opportunities in the inner City and is also within walking distance from public transport facilities such as Belle Ombre Station.

Fig.54 Tshwane Inner City Development and Regeneration Strategy, 2005 framework (City of Tshwane Metropolitan Municipality: City Planning).

4.22 SWOT Analysis

4.22.1 Strength

- The proposed site is easily accessible from the inner city of Tshwane and from the northern and westerns townships (Soshanguve, Atteridgeville, and Laudium).
- Unlimited public transport facility is seen as a catalyst for further investment in the future.
- Church Street and the N4 (west-east) are the main movement routes (feeder routes into and out of the city) which are located closer to the proposed site.
- Very energetic nodes surrounding the proposed site which are a walking distance.

4.22.2 Weakness

- Open dead spaces.
- Upgrading and renovation of existing facilities.
- Informal settlements which undermines the sustainability of the region in an urban context perspective.
- Relative poverty in the area lack of new investment and insufficient job opportunities.

4.22.3 Opportunities

- The following projects have the potential to bring new investment and growth into the area: The Kruger and Schubart Park unit's renovations, a proposal by Yeast City Housing on stand 3020 of 460 high rise housing flats units for rental and retail on ground floor, a proposal of a school on stand no 484, the Tshwane inner city development and regeneration strategy 2005, the Integrated Urban Design Framework for Marabastad.
- Vast open land can create opportunities of bigger project.
- The area has a very strong diversified culture.

4.22.4 Threats

- The open spaces therefore crime rate increase.
- The vast vacant open land.
- The slow / negative development.
- Lack of social developed activities.
- Derelict buildings.

4.23 Introduction to Jazz

'And then there was jazz at night. Sophiatown and Marabastad were a place where black urban culture was erupting, and where there was black urban culture there was jazz and everybody wanted a piece of it' (Iain Harris and Struan Douglas, 1966).

'I listen to Nora Jones and I hear slow soothing pop. I listen to the intricate piano work of Duke Ellington, Thelonius Monk and Dave Brubeck; the indescribable drumming of Buddy Rich, the jams and improvisations of too many greats to name (though I'll single out Charlie Parker who you have to give a try if you're at all interested), where drums, piano, trumpet, alto and tenor sax, clarinet and bass float and weave and dive over and under each other; bending and twisting a simple chord structure or time signature in surprising ways without breaking it or crashing into each other, or if they do crash creating something out of the dissonance; and it's then that I find something different, something that merits being its own genre, something that definitely isn't blues or slow, swing influenced pop' (Matt Kelly, 1937).

Jazz musicians have always talked of the African roots of jazz but with these musicians: Hugh Masekela, Abdudulla Ibrahim, Miriam Makeba and many others, you can hear the direct African influences in the melodies and harmonies of their art. Jazz is known as "America's classical music" which is odd because jazz is a music that thrives on improvisation. While in Britain Jamie Cullum heads up the latest Jazz revival with his supercharged crooning, from the cheerful chug of Ragtime to the militant feral scream of Free Jazz (http://soweirdproductions.com/?pageid=277).

The exact origins of jazz are lost to history but we do know that they were ignited as a natural development of African and American musics. Some of the forerunners of jazz include blues, gospel, ragtime, and band music. Alto saxophonist Charlie Parker (1920-55) is associated with the jazz style called 'bebop' which emerged in the 1940s and was characterised by fast tempos, frenetic rhythms, explosive accents, complex melodies and dissonant harmonies (http://soweirdproductions.com/?pageid=277).

Jazz is American music born in the early part of the century from African rhythms and slave chants. It has spread from its African-American roots to a worldwide audience. Jazz developed from early ensemble improvisation to big band swing and soloing brilliance of bop, to thorny atonality and back to the current rearticulation of melody and harmony. A musical style created mainly by African Americans in the early twentieth century that blended elements drawn from African music with the popular and art traditions of the west (http://bbc.co.uk/blast/music/articles/Music_dictionary.shtml#top).

Listen to the fluid classicism and intelligence of pianist Andrew McCormack for instance, or the truly personal style of another pianist Zoe Rahman and their determination to forge their own paths is evident. Soweto Kinch's alto sax may be strongly influenced by the uncompromising bebop of Charlie Parker, and the New Orleans trumpeter Abram Wilson (http://newstatesman.com/200611130037).

Jazz is characterised by three elements: Swing - a rhythmic momentum that makes you want to dance, Improvisation - whereby players create much of the music spontaneously, it is commonly thought, implies spontaneity, doing something unplanned, making up music on the spot, and distinctive Voices - by which the musicians stamp their individual styles (http://jazz-music-made-easy.com/jazz-music-history.html).

It was in New Orleans that Buddy Bolden (cornet player) formed the first jazz band ever, another noted band leader was Joe King Oliver (cornet); Mentored none other than the young Louis Armstrong (trumpet & cornet). The players mentioned above and others in the early 1900's helped jazz evolve into a music having collective improvisation and strong solo parts (http://jazz-music-made-easy.com/jazz-music-history.html).

Allen Kwela found that his natural inclination was for jazz and moved away from Kwela to carve out his own niche as one of South Africa's finest jazz guitarists. He incorporates a myriad of styles from township to indigenous rhythms and jazz which he plays to incorporate a wider range of listeners and broaden his appeal of his music (refer to fig. 55). (Http://allenkwela.calabashmusic.com/)

Fig.55 Allen Kwela (ibid)

.... HISTORY

Tim Richards has been a fine pianist on the British scene since the late 1970's, fluently exploring a hard-bop and blues-inflected jazz, played with affection and charm. Art Blakey was one key player of Hard Bop which surfaced in New York City played mainly by black musicians. Blues was the first music to emphasize improvisation and its unique tonal coloration became an integral part of the jazz vocabulary.

The Blues associate itself with instruments such as the piano, guitar, acoustic bass, drums, tenor and saxophone. The word "blues" has long had the connotation of hardship, pain, and sadness. Emotionally blues music dealt with the realities of life as a black person in the American South during the late 19" and early 20" century. The lyrics generally reflected this fact and spoke of poverty, racism, hunger, and unemployment, as well as problems with love. Not all blues lyrics are negative, the element of hope is often contained within them as well (http://bbc.co.uk/Blast/music/articles/music_Dictionary.shtml#top).

'Most of our listeners like an easy sound that allows them to rejoice and forget the material, but somehow we take them beyond that. We develop both the musician and the listener. At a black-tie function we played in Denmark everyone suddenly broke loose and danced, it was wild I think South Africa and the world need to revive this spirit of African Jazz.' (Ntemi Piliso, 1955).

'Jazz is about sound and body: it portrays parody, joy, celebration, cheerful exchanges and expresses freedom. Jazz also expresses pain, oppression. It is full of complaints, mocquery, irony, rebellion and claims. It encourages solo performances, improvisation and enables exchanges. This philosophy which shaped the main Black American vernacular dances was taken up by the white community and was spread all around the world' (Jazz philosophers, 1960).

Benny Goodman was a swing player with Reginald Kell one of the world's leading classical clarinetists. There would not have been a swing era without Benny. Goodman was a virtuoso clarinetist and amongst the most technically proficient jazz clarinetists of all time. Despite increasing health problems, Benny continued to play the clarinet until his death in New York City in 1986 at the age of 77. Swing appeared at the end of the 1920's with great black musicians such as Duke Ellington, Count Basie, Chick Webb or Ella Fitzgerald, Benny Goodman and Glenn Miller. Swing is a musical current originating from Jazz and characterised by a Regular beat which favours dancing (http://festival.brotherswing.com/JRDF2005/en/swing.htm).

Louis Armstrong a trumpeter became the first great soloist in jazz. Armstrong's trumpet introduction to "West End Blues" remain some of the most famous and influential improvisations in jazz history. Armstrong was best known for his virtuosity with the cornet and trumpet. During his long career he played and sang with the most important instrumentalists and vocalists, among the many singing brakeman Jimmie Rodgers, Bing Crosby, Duke Ellington, Fletcher Henderson, Bessie Smith, and notably with Ella Fitzgerald. Armstrong had a unique tone and an extraordinary talent for melodic improvisation (refer to fig.56) (http://bbc.co.uk/radio3/jazz/profiles/louis_armstrong.shtml).

Fig.56 Louis Armstrong (ibid)

Jazz has roots in the combination of West African and Western music traditions including spirituals, blues and ragtime stemming from West Africa, western Sahel, and New England's religious hymns, hillbilly music, and European military band music. Ragtime is considered to be the first form of jazz where Jelly Roll Morton was one of the first pianists to improvise ragtime and perform them with a blues sensibility. The best known composer of ragtime music was Scott Joplin, he composed one of his best known compositions "Maple Leaf Rag" which was published in 1899. Ragtime is a style of jazz with elaborately syncopated rhythm in the melody and a steadily accented late nineteenth century piano style created by African-Americans, characterised by highly syncopated melodies (Http://jazzitude.com/historieans.htm).

Alongside the aforementioned Joe Harriott, saxophonists Peter Brötzmann, Evan Parker, trombonist Conny Bauer, guitarist Derek Bailey and drummer Han Bennink were among the most well-known early European free jazz performers. American musicians like Don Cherry, John Coltrane, and Pharoah Sanders integrated elements of the music of Africa, India, and the Middle East for a sort of World music influenced free jazz. The most direct expression of feelings in music is free jazz, it frees players from traditional musical structures and let them use their instruments in unconventional ways to produce unusual sounds. Famous free jazz players are Ornette Coleman and John Coltrane (http://en.wikipedia.org/wiki/Ornette_Coleman).

The New Orleans and Chicago "dixieland" styles as well as the music of the Swing Era were classified under Classic Jazz before the birth of bebop, which turned the history of Jazz. The older styles are far from dead and this is experienced from many people still listening and enjoying them. Many musicians continue to play in these styles even those who play primarily in more modern styles are influenced at least indirectly by these earlier styles (ibid).

4.23.1 Jazz in South Africa

'This was marabi music, a foundation element of South African jazz and an indigenous product of the urban ghettoes that were a feature of South African cities for much of this century. Its distinctive rhythms, designed to bring some consolation and dignity to otherwise drab and oppressive working class districts, can still be heard in the music of jazz men and women who have today become giants in their field: Hugh Masekela, Abdullah Ibrahim, Miriam Makeba and many others' (Gwen Ansell, 1995).

These key figures in South African jazz developed their talents and their careers outside the country in the years of increasing repression: Dollar Brand later Abdullah Ibrahim after his conversion to Islam, Hugh Masekela, Jonas Gwangwa, Caiphas Semenya, Letta Mbulu, Miriam Makeba. Many of these famous jazz artists have recently returned from decades of exile. The repressive regulations that drove them away in the apartheid era have been abolished, broadcasting and recording opportunities are open to all.

Abdullah Ibrahim on his first trip overseas to Switzerland in 1962, the pianist composer met and impressed Duke Ellington who sponsored his first recordings and Ibrahim became the top jazz pianist in America. In 1967 Vocalist Miriam Makeba released three records on American labels, her single "Pata Pata" rised to No. 12 on the American singles chart; the first penetration of the American charts by a South African artist. In 1968 Hugh Masekela released "Grazing in the Grass" which reached No. 1 on the United States charts. Four million copies of the record were sold worldwide. But for South African jazz musicians, all this has been a mixed blessing. The jazz giants became stronger in jazz overseas and spilled the knowledge to the local jazz artists on their return (refer to fig.57) (http://allaboutjazz.com/php/article.php?id=1956).

Fig.57 Hugh Masekela, 1965 (ibid)

The music of the townships served as an important platform and vehicle for developing singers and instrumentalists. According to Hotep Idris Galeta; larger bands such as the Jazz Maniacs were formed by the popular Doornfontein shebeen pianist turned saxophonist, Solomon "Zulu Boy" Cele. Cele who was listening to the African American bands of Fletcher Henderson, Count Basie and Duke Ellington, saw the enormous potential of developing Marabi and Mbaqanga into a big band style. His band was to develop and feature some of the legendary township jazz players, including saxophonist Mackay Davashe, Zakes Nkosi, Ntemi Pilliso, and Wilson "King Fish" Silgee.

It was during the late 1920's that Boet Gashe, an itinerant organist from Queenstown; popularised the three chord forerunner to the Marabi and Mbaqanga styles that were later to be perfected in the shebeen environments of Johannesburg and Marabastad, situated on the outskirts of Pretoria. Sophiatown the legendary ghetto of Johannesburg became the experimental ground for this vibrant new township music that was to undergo further innovative advances from the late 1930's up into the 1950's. (http://allaboutjazz.com/php/article.php?id=889)

'Marabi was sung by a solo voice over an instrumental accompaniment maybe an organ, an accordion, later on a guitar. Then some fellow might fill a condensed milk tin with stones for a rattle, maybe improvise a drum kit and the music would go on all night. Marabi uses a three chord, two or four bar sequence. I suppose you could say the progression was limited even monotonous, but it's the monotony that holds the listeners. You vary the theme and improvise around it, rather than changing the chord sequence' (Ntemi Piliso, 1967).

The Jazz Maniacs are significant because they carried the spirit of Marabi and Mbaqanga to the dance halls and provided inspiration for a new breed of emergent jazz musicians, such as Dollar Brand, Hugh Masekela, Kiepie Moketsie, Jonas Gwangwa, Sol Klaaste Early Mabuse and Gwigwi Mwerebi. Some of the legendary Sophiatown vocal groups and singers associated with the Jazz Maniacs are the Manhattan Brothers, The Quad Sisters, The Woody Woodpeckers, and the group that was to launch four great individual singers, The Skylarks, consisting of Miriam Makeba, Abigail Khubeka, Letta Mbulu and Mary Rabotaba (http://allaboutjazz.com/php/article.php?id=889).

John Mehegan (jazz pianist) came to South Africa in the late 1950's on an American Department of State sponsored tour. After the tour he assembled a local group to record an album for Gallo Records entitled "Jazz in Africa" that featured Mehegan on piano, Hugh Masekela on trumpet, Jonas Gwangwa on trombone, Kiepie Moketsie on alto saxophone, Gene Latimore on drums, and Claude Shange on bass. The first black South African group to record an album was the Jazz Epistles, one of the most dynamic and creative South African jazz groups of the 1950's, featuring Dollar Brand, Johnny Gertse on bass and Makaya Ntoshoko on drums, creating a new rhythm section to which he added Masekela, Gwangwa and Moketsie. The avant-garde in the 1960's led by Eastern Cape Province born pianist Chris McGregor, together with saxophonist Dudu Pukwana, trumpeter Mongezi Feza, Bassist Johnny Mbizo Dyani and drummer Louis Moholo, who took up the banner and propelled the music into a new direction (ibid).

Releases by Ladysmith Black Mambazo and Miriam Makeba are also excellent listens for those wanting to hear how jazz has fared on the African continent, as well as how African artists have adapted and incorporated the music of their adopted Western homes into their musical background. Hugh Masekela the extraordinary trumpet player who has fused jazz, certainly has a strong jazz element and that element is not limited to his trumpet work. "Bajabula Bonke (The Healing Song)" from The Promise of a Future is very jazz oriented and features an avant-garde influenced soprano sax solo by Al Abreu. The "Still Grazing" provides listeners with some excellent entry points into the music of South Africa at the points where it intersects jazz. The album "Black to the Future" shows sensitivity to the music of youth culture, mixing up the old and the new, mbaqanga, jazz and kwaito (http://jazzitude.com/africajazz_southafrica.htm).

Drummer Chuck Carter can be heard dropping numerous bombs behind Masekela's agitated trumpet solo, a sure sign that the group was aiming right for the heart of post-bop jazz. Tenor sax man Moses Khumalo, winner of a 2003 South African Music Award, offers "Celebrate Mzansi," a piece that brims with enthusiasm and manages to sound smooth, yet never contrived or over-produced. Flautist Zim Ngqawana contributes the gorgeous "Beautiful Love." Accompanied only by a jazz trio, Ngqawana offers one of the best jazz flute tracks recalling the late 1960's early 1970's when the instrument found its jazz voice with the help of inventive players like Herbie Mann, Paul Horn, and H u b e r t L a w s (http://jazzitude.com/africajazz_southafrica03.htm).

But for many listeners, these new and reissued recordings will provide a doorway into an incredibly diverse musical world that they have not previously known, nor even imagined. According to Rampholo Molefhe the depth of the South African cultural presence in the United States in the very late 50's and early sixties influenced this definition when Miriam Makeba, Hugh Masekela, Jonas Gwangwa, Letta Mbulu and Caiphus Semenya raised the flag for Southern African arts in Europe and the Americas (ibid)

'It seems incredible that the background to the African Jazz Pioneers stretches way back to the fifties, when jazz was in fashion and big bands were the name of the game. It was at this time on any single day that one could bump into Dollar Brand, Kippie Moeketsi, Miriam Makeba, Dudu Pukwana, Hugh Masekela, Wilson Silgee, Zakes Nkosi, Jonas Gwangwa, the list goes on forever, either at Dorkay House (at the end of Eloff Street, Johannesburg) or in Sophiatown the well known melting pot of colour and culture' (Ntemi Piliso, 1967).

.... HISTORY

All that ended in the sixties when vibrant Sophiatown was demolished and some of these great giant jazz artist went into exile. This signified the end of big bands; at least until the early eighties when the Jazz Pioneers took a step out of the musical doldrums into Dorkay House and reformed with personnel including Ntemi Piliso, Tim Ndaba, Wilson Silgee, Stompie Manana, and Shep Ntsamai. The Pioneers were back on the road. The inception and success of the African Pioneers has brought many inactive 'Jazz Giants from the Big Band Era' back on the performance trail. (Http://music.org.za/artist.asp?id=75)

In conclusion Jazz musicians have always improvised jazz music but with a strong influence of the African American roots in the melodies and harmonies of their art. The build up of Jazz is based on different characteristics with different streams of expressions. Elements such as Swing with a rhythmic momentum that makes one want to dance are of an integral part of the jazz vocabulary. New Orleans where Jazz originated transformed the lyrics of jazz based on its rich diverse culture, helped jazz evolve into a music having collective improvisation. As a democratic music, some Jazz styles express hardship, pain, and sadness, and in other cases styles deal with the realities of life as a black person in the world and mostly in America and South Africa by the lyrics which generally reflects poverty, racism, hunger, and unemployment, as well as problems with love.

Marabi music an indigenous product of the urban ghettoes forms the foundation element of South African Jazz. Sheebens were one of the strongest catalysts that drove Jazz musicians to develop their talents and their careers to another platform. Larger bands such as the Jazz Maniacs, Marabi and Mbaqanga styles were a product of shebeens. South African Jazz musicians mostly perform better in groups, and this is evident when Jazz Epistles group was born in the presence of John Mehegan (jazz pianist) who came to South Africa from America.

African Jazz artists have adapted and incorporated the music of their adopted western homes into their musical background, and their recordings will provide a doorway into an incredibly diverse musical world that they have not previously known nor even imagined.

SECTION 5

5. PRECEDENT STUDIES

Precedent 1

5.1 Constitutional Court

'The construction of the new Constitutional Court on this site seek to transform this negative history into a positive force; not to deny it but assert that what sometimes seems hopeless is achievable' (Justice Albie Sachs, 2004).

The Constitutional Court is constructed on the site of the former prison complex known as The Fort, South African design partnership OMM Design Workshop and Urban solutions was the winning design practice.

As an urban renewal project the Constitution Hill precinct represents a significant investment in the regeneration of Johannesburg, and forms an integral part of the conceptual 'cultural arc.' The Constitutional Court building itself designed to represent and express the values embodied in the 1996 Constitution which has set South Africa on a new path in its evolution. At the same time as the history from which it has arisen is acknowledged, it embraces the present and points to the future of a democratic South Africa in which the Constitution protects the rights of all citizens and the Constitutional Court stands to safeguard those rights. The Constitutional Court is a powerful **public building** with a strong political history that can contribute significantly to the renewal of Johannesburg city and to social regeneration (refer to fig. 58).

5.1.1 Making Connection: a connection was created with the neighboring precincts by providing vehicular and pedestrian routes to and through the site. In this way the site itself becomes a connector in the broader network of the city.

5.1.2 Accessibility and Movement: the introduction of east-west and north-south routes divided the total site into land parcels of a size that makes each readily accessible both internally and from the surrounding roadways either by car or on foot. Priorities were given to pedestrian movement, where pedestrian routes were ran predominantly east-west aligned with the contours; interlinking walkways run north-south. Vehicular access or drop-off points are provided from all surrounding roads.

5.1.3 A network of public open spaces: New streets and squares structure the existing loose arrangement of buildings and create a legible framework of interconnected open spaces and outdoor recreation areas, linking existing and planned new buildings. Mainly hard landscaping materials are used, to withstand a high level of foot traffic. Streets and squares are lined with trees as a consistence and defining aspect of The open space network, where Joubert and Queen Street were upgraded to become part of the pedestrian friendly open space network of the precinct.

5.1.4 Active building edges: active building edges are emphasized in this design so that there is a direct interface between building and the Street. Blank walls are avoided on public spaces, the building open onto the pavement (refer to fig. 59). Public Square windows and balconies overlook the Street, there are no fences and there is no intervening exclusive space. A public building and directly accessibly to the public and a series of thresholds defining more private spaces.

Fig.58 The Constitutional Court building (Leading Architecture 2004:81)

.... PRECEDENT STUDIES

Fig.59 Glass as a secondary element used to connect the indoor and outdoor space along a corridor as an end result (Author, 2007).

5.1.5 Landmark: the introduction of strong vertical elements were seen as an importance in the design of the Court building and this was to signal the Court building presence and make it stand out as a landmark (refer to fig. 60).

Fig.60 Tower of light as a landmark to the Court Building (Author, 2005).

5.1.6 Mixed use: a mix of land uses within walking distance from Braamfontein and the high density residential area of Hillbrow ensures that the hill is an active place and active maintains good security.

5.1.7 Managing the car: a variety of parking options (shared parking between various land uses) is provided. Street parking is provided on the surrounding roads and internal roadways. This type of parking and the Street trees contribute to the reduction of speed internally. Bulk parking for the Constitutional Court and the precinct is on basement. Bus and taxi drop-off points are located outside the entrance to The Fort on Kotze Street and holding areas are on the northern edges of the recreation grounds on Sam Hancock Street.

5.1.8 Planning of the spaces: the place where democracy is debated is located in the most public space of the building, emphasizing that the debate belongs to the people. This is revealed by the court chamber and entrance foyer in the South wing of the Court building which are directly accessible to the public from the Constitution Square. The library which is also partly accessible to the public forms the north wing of the building. Therefore the two most public functions accommodated in the Constitutional Court are the most visible and allocated to enable easy access for the public. An internal public walkway runs parallel (on the western edge) with the administration wing on the north-south axis. The judge's chambers are privately accommodated internally east of the administration wing facing north and overlooking a courtyard to the east.

5.1.9 Language: the Constitutional Court building conveys its purpose through its form and expression (refer to fig. 61). One of the stairways of the old Awaiting Trial Block projects into the space unrestored and a direct reminder of what this place used to be. The library talks about knowledge, wisdom, enlightenment and this idea is emphasized in the tower of light that forms the north-west corner of the library.

5.1.10 Materials: a rough finish has been used which dominates most of the public spaces (refer to fig. 63). Timber material has also been used to give opportunities for individual artist and craftsmen to contribute to the marking of this public building (refer to fig. 62). Steel has dominated the pedestrian walkway serving as sunscreens, steel door, steel handrails and steel louvers (refer to fig. 64).

Fig.62 The wooden doors as gateway into the internal threshold emphasize the natural materials (Author, 2007).

.... PRECEDENT STUDIES

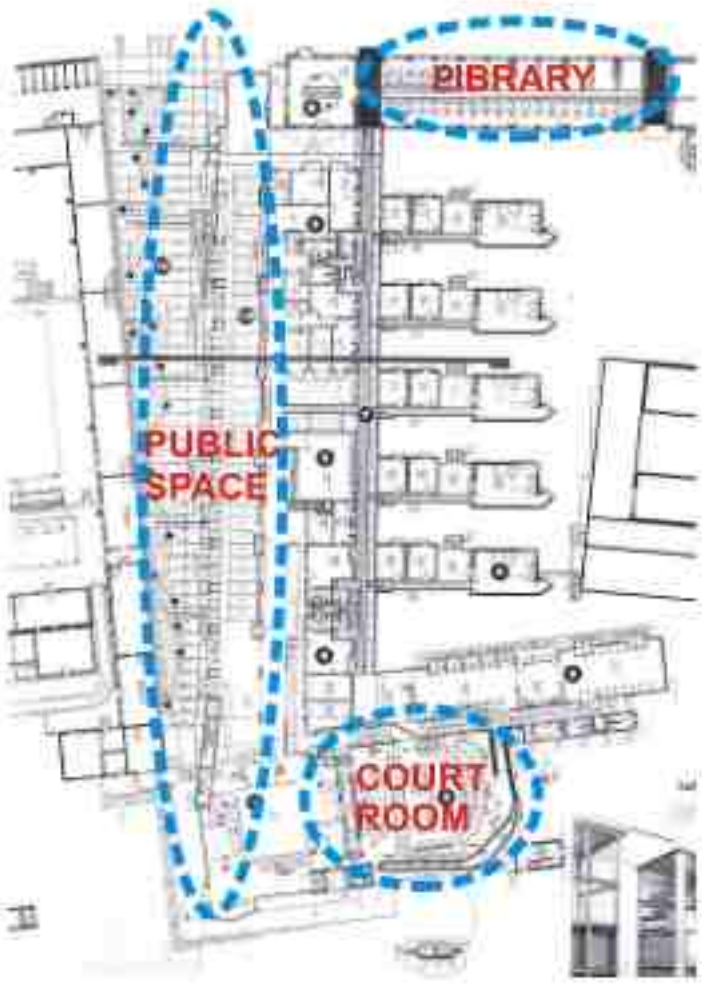


Fig.61 Floor layout arrangement of the Court Building (KZ-NIA Journal 1 2004:5)

5.1.11 Sustainability: the rock store system has been used to provide a low energy means of controlling the interior climate of the building. Shallow ponds outside the judge's chambers and a wider deeper water trough aligning the library wing also contribute to cooling or warming the intake air. Ventilation chimneys are installed to extract hot air from the interior by natural stack effects. A conventional mechanical air-conditioning system is installed in several parts of the building basement, court chamber, auditorium and the training room (Urban Green File 2003: 18-27).

Fig.63 The colour of the finish on the new columns forms a continuity of the old building matching the old and new to read as one. Used face bricks has been adapted on the new walls to overcome the line of old and new structure (Author, 2007).

Fig.64 The combination of steel and timber along threshold brings relationship and identity within a space (Author, 2007).

.... PRECEDENT STUDIES

5.1.12 Design implications

The proposed building will respond primarily to the values of Jazz taking cognizance of the political history of Jazz, and this particular site which was affected by the apartheid era. The center for Jazz is intended mainly to be a public building which deals with forms that are associated with music elements. The aspect of making connection will be addressed in my scheme by creating pedestrian routes through the site that will link people from the entire axis North, South, East and West. Accessibility and movement will be dealt with by taking advantage of the already created pedestrian routes, and provide access into the site from South-east, South-west, North-west and East. Priorities are grated to pedestrian movement through and within the site, and cars will be only allowed to circulate around the site with drop-off points provided on these adjacent roads and parking shaded with planted trees. The central of the proposed Centre will be design with a network of public open spaces, each public space being related to the indoor functions of the building. The intention of these public spaces is to allow people to meet and gather freely, exchange ideas, and experience the freedom that was denied by the apartheid regime.

The design of the building will be in such that it opens out to the public spaces acknowledging the relationship of indoor and outdoor spaces. Emphasis will be based on lively building edges by allowing continuity of activities to the Street edge. On a number of places windows and balconies will have a direct visual connection with outdoor nature, and a sequence of thresholds defining public to private spaces. Horizontal and vertical elements will be introduced in a hierarchy of forms which will signal the presence of music and these elements will become landmarks of the Jazz centre. Public and private functions will be grouped in such that trespassing is not experience of public to private spaces, and the population should not be confused on the facilities offered by the Centre. The intended materials to be used will be associated with the diversified cultured nation of Tshwane city.

Precedent 2

5.2 Jean-Marie Tjibaou Cultural Centre at Noumea

'When people arrive here they understand that the building is unique in both forms and sense. They know that it is modern yet they feel it is deeply rooted in our history' (Emmanual Kasarherou, 1998).

The Jean-Marie Tjibaou Cultural Centre is sited in New Caledonia a French territory in the South Pacific in the city of Noumea. The winning competition design for the Centre was Renzo Piano building Workshop. The dynamic concept of the Jean-Marie Tjibaou Cultural Centre is based on an active celebration of Kanak culture. Piano was inspired to design forms that are both original and symbolically resonant with local tradition (refer to fig. 65). This is evident in the transformation of the traditional Kanak structures in a way that parallels the cultural aspirations of these Melanesian people:

- The inscription of a ridge line in the site, which recalls the raised earthworks on which Kanak villages were built.
- The traditional linear layout around a central walkway (refer to fig. 66).
- The dominant verticality of the pine-like araucaria in the scenery.
- The lower scale verticality of high conical houses.

The entrance to the complex is not at the landward end of the hallway where conventional Western architectural logic would have it, instead in the Kanak tradition an indirect path is the proper way to approach a dwelling. Facilities are laid out along a backbone, the open walk of the traditional village and this arrangement is obvious in the Kanak traditional linear layout around a central walkway (refer to fig. 67). The Centers external forms are framed in laminated pine and shaded in bamboo slats to resonate with the surrounding trees and evoke traditional Kanak huts and hamlets (refer to fig. 68).

5.2.1 Material: traditional wooden cases are built on an earthen base made of laminated iroko (an African wood) (refer to fig. 69). Galvanized steel connectors brace the glue-laminated iroko. Walls are finished with wood and glass.

5.2.2 Sustainability: a double skin system supported by double rows of ribs allows the curved exterior batten wall to shade the vertical interior wall with space for a thermal chimney in between, where air is drawn in and circulates between the two walls (refer to fig. 70). Orienting the cases tall sides towards the prevailing breezes is structurally optimal for high winds and promotes natural ventilation (Architecture 1998:99-104)/(Architectural Review 1992:46-56).

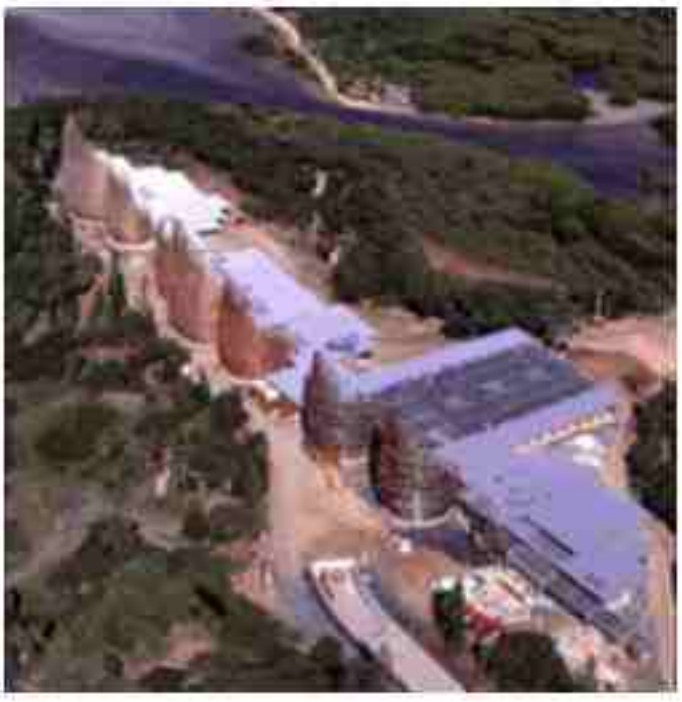


Fig.65 An aerial view of the Jean-Marie Tjibaou Cultural centre during construction (Architecture 1998:99)

Fig.66 Traditional linear floor layout arrangement of the Cultural centre building (Architectural Review 1992:56).

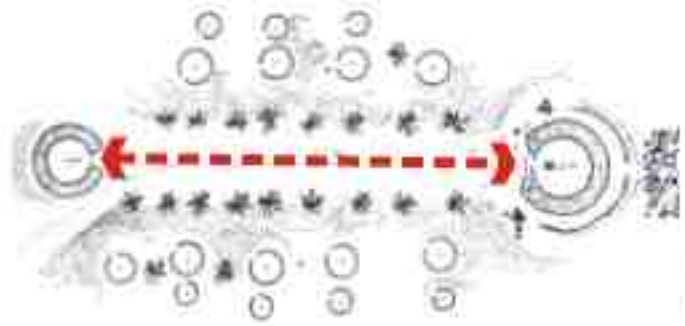


Fig.67 Typical plan of the Kanak traditional village (Architectural Review 1992:50)

.... PRECEDENT STUDIES

Fig.68 Typical case structure of the Centre
(Architectural Review 1992:53)

Fig.69 Traditional wooden cases made of laminated iroko an African wood braced with galvanized steel connectors
(Architectural Review 1992:54)

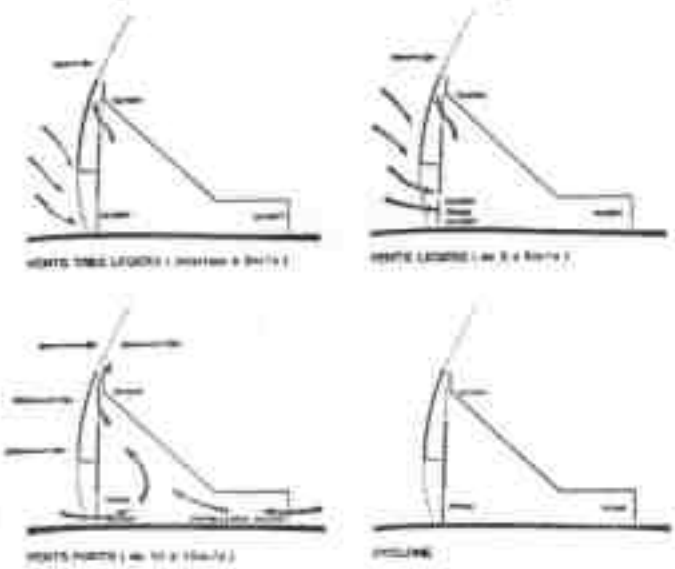


Fig.70 Prevailing winds provide natural ventilation In cases. Louvers position adjusts according to wind strength
(Architectural Review 1992:53)

5.2.3 Design implications

The Jazz centre will be a celebration of the African diverse cultured nation of Tshwane city. According to the traditional Kanak structures layout the arrangement of the huts are in linear form which creates a single entity in a universe in which the idea of public space is absent. This arrangement is directly opposite to the traditional African structures layout, in the sense that a public space (courtyard) plays a major role in tying all the surrounding huts in a circular form that builds up from one large public space, and the entrances of all the huts are meant to face the courtyard. A cluster of huts in a circular form is the main approach for an African traditional village being dominated by one bigger hut in size (Chiefs hut) usually position facing the main entrance of the village. According to the African myth, the bigger hut in size is meant to safeguard the village from trespassers.

The traditional African structures layout will be investigated and thus have a strong influence in the design layout of the Jazz centre. A dominating vertical element structure will represent the Chiefs hut in the design of the Centre and the rest of the building will result from the domain structure. The dominating structure of the Centre will reflect the heart of the Jazz centre and house the exhibitions (history) of Jazz which are among the important components of Jazz.

Precedent 3

5.3 National Museum of Australia

The National Museum of Australia sits at the tip of a peninsula in Canberra's Lake Burley Griffin and it demonstrates the diversity of Australian culture in built form. Architects Ashton Raggatt McDougall organized the building around a central courtyard.

One wing of the museum zigzag's in a manner deliberately reminiscent of Daniel Libeskind's Jewish Museum in Berlin. The museum sits on a politically charged site in Canberra's Lake Burley Griffin and what's there of the museum is gray, bland, suburban, and uptight-characterized by the kind of evasive generalizations one expects from corporate politics. The National Museum of Australia is colorful to the point of brashness, urban, gregarious, beautiful in a few spots, and very particular about ethnic identity and historical grievances (refer to fig. 71).

The exuberant main entrance (giant red-and-orange) is a gesture that sets the tone for the entire compound and becomes its icon, and it's the key for deciphering the museums rambling layout (refer to fig. 72). The rambling layout suggests a wild ride of discovery through the national psyche that will involve sudden reversals in fortune, feelings reinforced by the violent contrasts of the central sunken garden around which the compound snakes. In this area fragments of an Australian map, its Mercator grid juxtaposing memories in white, red, and grey to remind one of a suppressed past. The landscape architect present history as a contrast of desire and repression, hope and horror (refer to fig. 73).

The four main blocks that ring around the garden assert pose the question of Australian identity as a puzzle. The museum uses conventional signs of ethnicity in a highly charged, colorful, and unusual way. Fragments from the past are blown up in scale and turned into supergraphics. The museum's notion of a building generated by tangled axes that become a knot, a wandering path through a puzzle that gives ideas with several variations, naturally ties together diversity without necessitating a single style. This approach entices participants to read on for further messages, to decode both intended and aberrant ideas (Architecture: 2001:84-90).

5.3.1 Design implications

The National Museum of Australia is colorful to the point of brashness, urban, gregarious, beautiful in a few spots, and very particular about ethnic identity and historical grievances. The theory of colours set by

The museum will be used in a dissimilar perspective in the proposed Centre. Different colours will be applied on the exposed main entrance columns of the Center which speaks of a rainbow nation that makes-up Tshwane, and this Center intends to unite this rainbow nation under one shelter which the apartheid system rejected.

In the central area of the Museum, the use of an Australian map in a fragmented manner in white, red, and grey reminds one of a suppressed past. This concept will be acknowledged in my scheme but applied in a different approach. The idea of an outdoor performance stage that becomes a feature within the courtyard space, will therefore suggest a signal of calling and gathering that Jazz was in denial for according to the South African Jazz history.

Fig.71 An aerial view of the colorful Australian National Museum (Architecture 2001:84)

Fig.72 Giant red-and-orange main entrance to the National Museum (Architecture 2001:88)

Fig.73 Fragments of an Australian map (courtyard) (Architecture 2001:88)

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).

.... DESIGN APPROACH

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 posses 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.

.... DESIGN APPROACH

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 been 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)

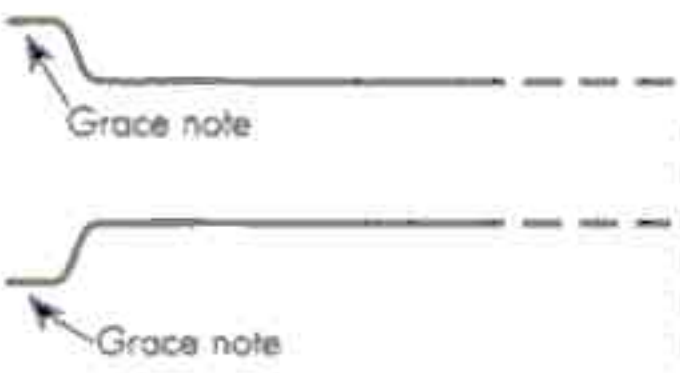


Fig.77 Grace note (Mark, 1997:14)

Fig.78 Bend (Mark, 1997:14)

.... DESIGN APPROACH

Fig.79 Trill (Mark, 1997:14)

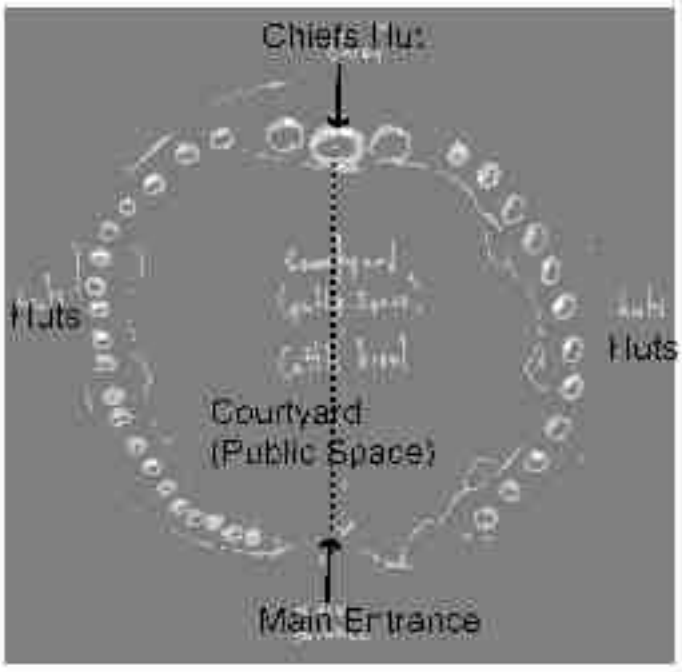


Fig.80 An indigenous african Tshwane traditional Village layout sketch Plan (Author, 2007)

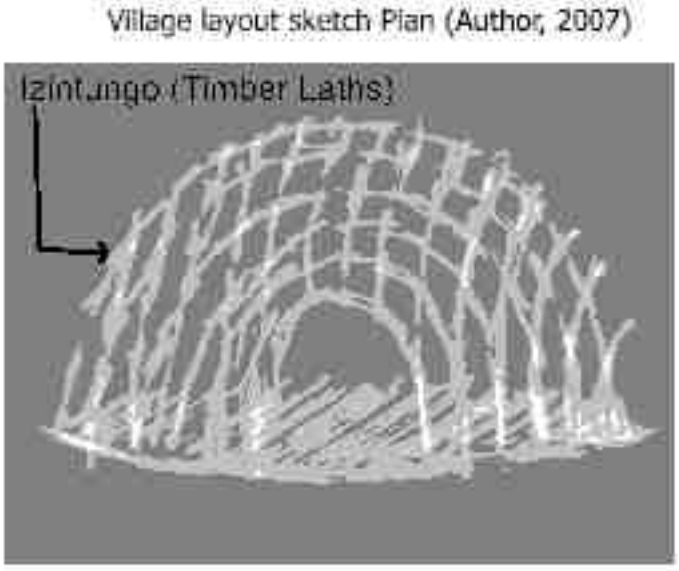


Fig.81 Structure of an indigenous african Tshwane hut sketch Elevation (Author, 2007)

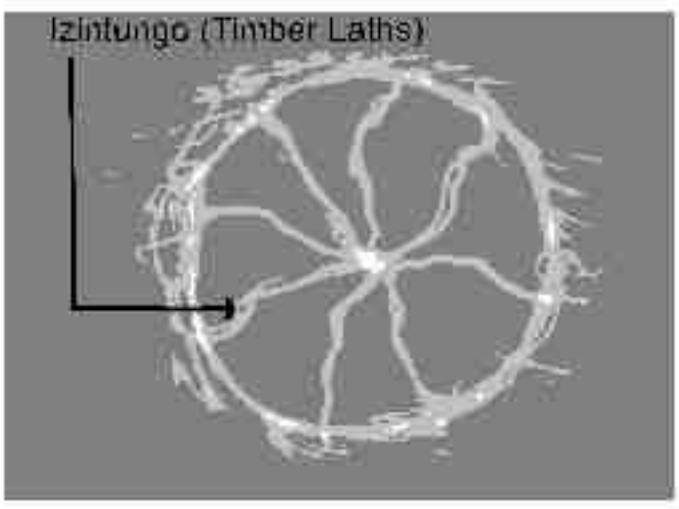


Fig.82 Structure of an indigenous african Tshwane Hut sketch Plan (Author, 2007)

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, Attridgeville) 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 into 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).

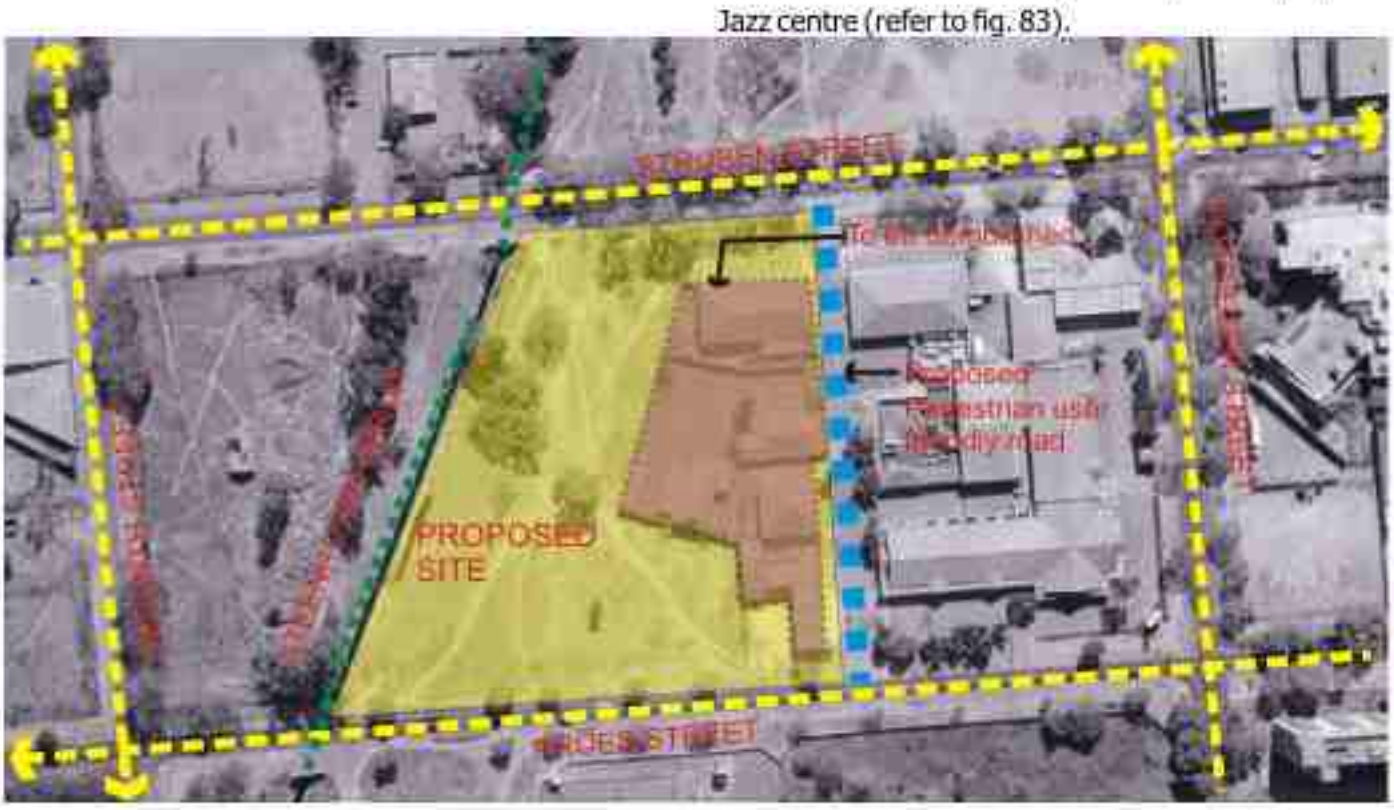


Fig.83 Proposals on proposed site (GeoViewer, 2007).

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

.... SITE USE AND CIRCULATION

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 Rumple 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).

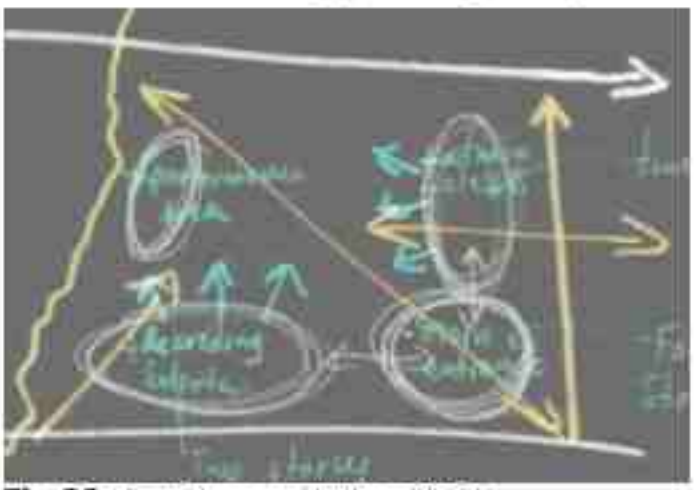


Fig.88 Flow Diagram (Author, 2007)

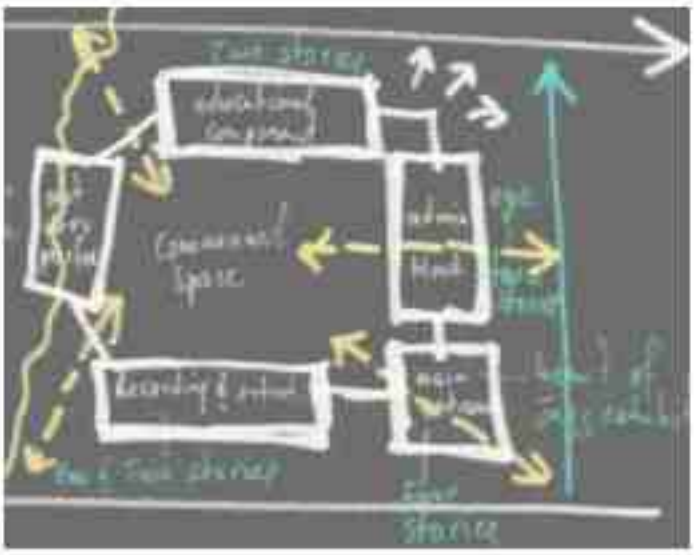


Fig.90 Schematic Plan (Author, 2007)

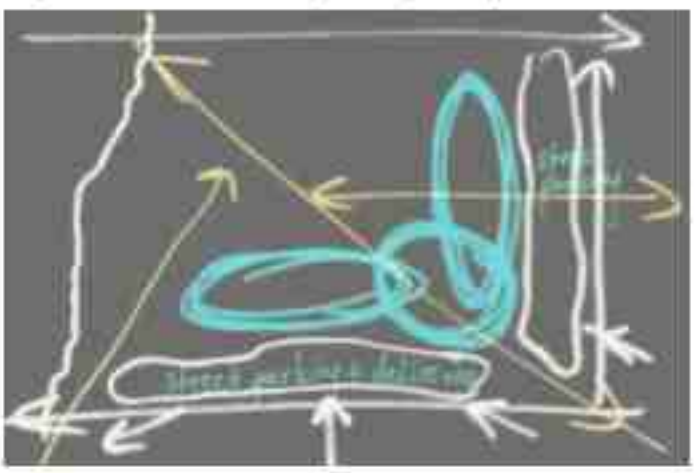


Fig.89 Street Parking (Author, 2007)

.... DESIGN DEVELOPMENT

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.

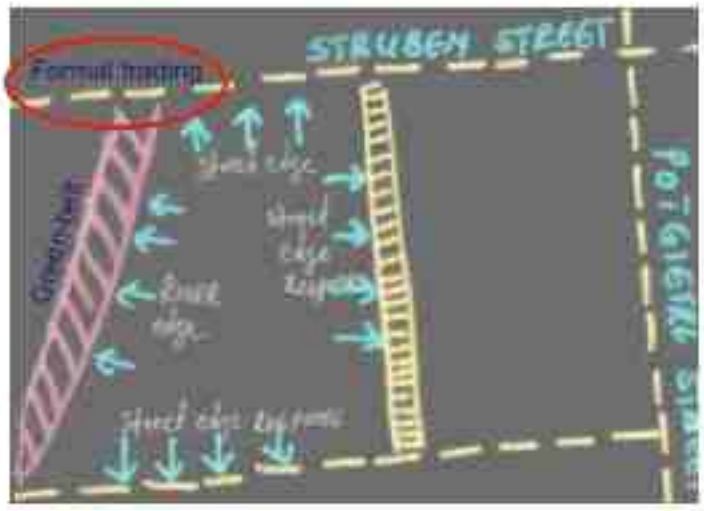


Fig.92 Formal trading/Green-belt (Author, 2007)

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).

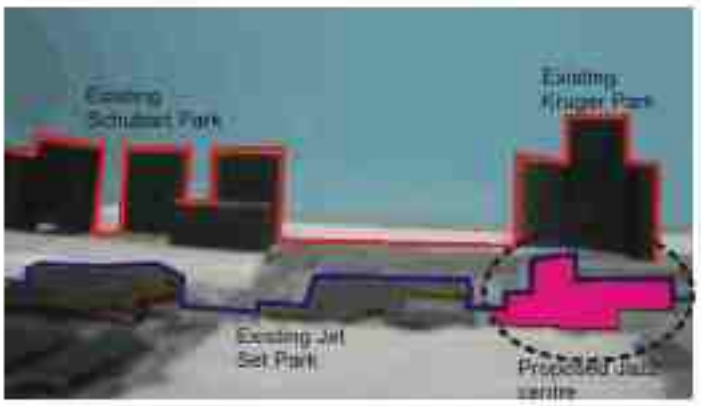


Fig.93 Hierarchy of Forms/scale (Author, 2007)

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).

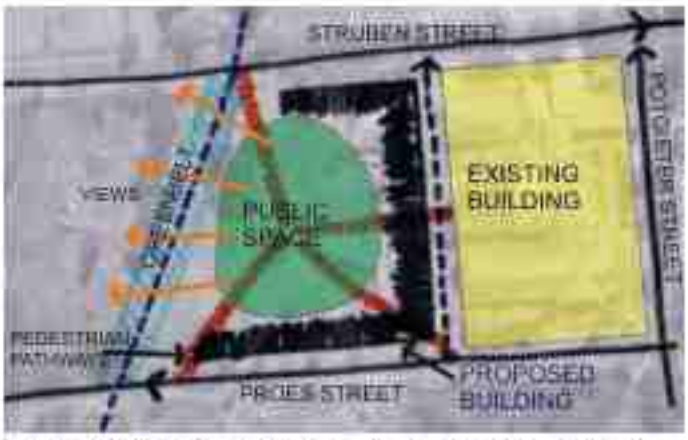


Fig.94 Proposed building outline (Author, 2007)

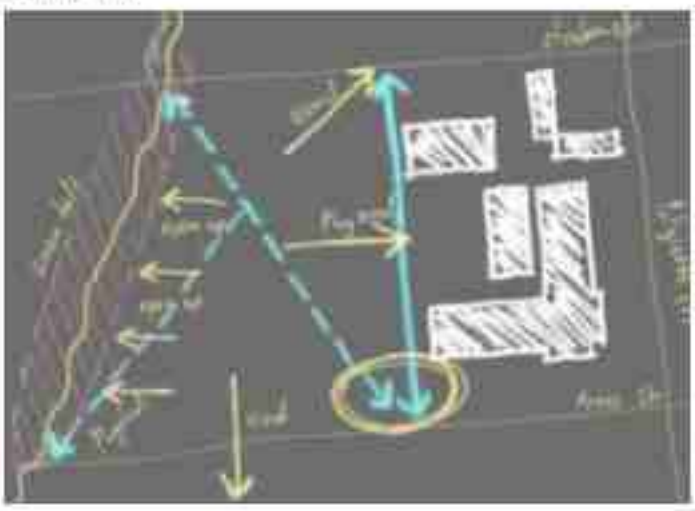
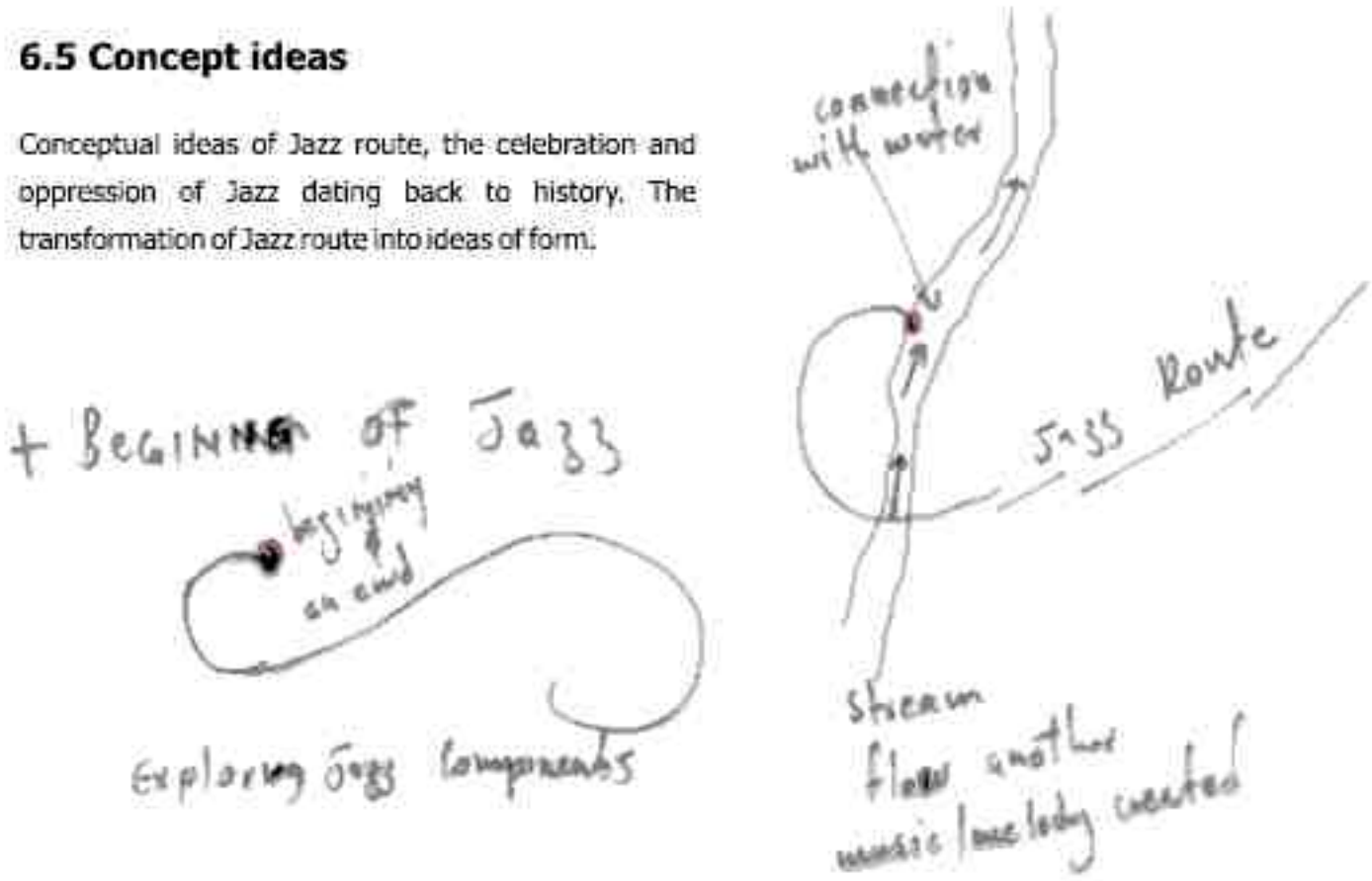


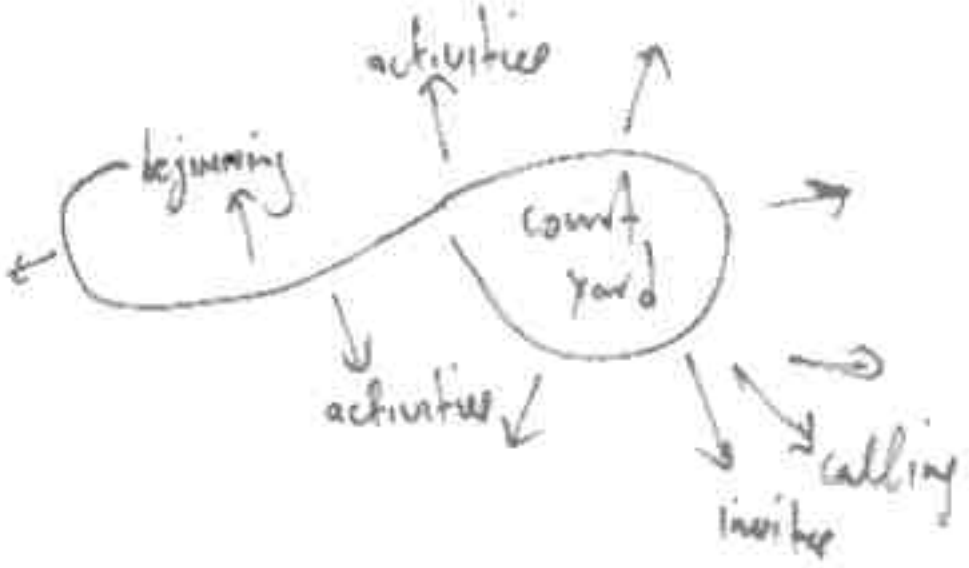
Fig.91 Visual and Physical contact (Author, 2007)

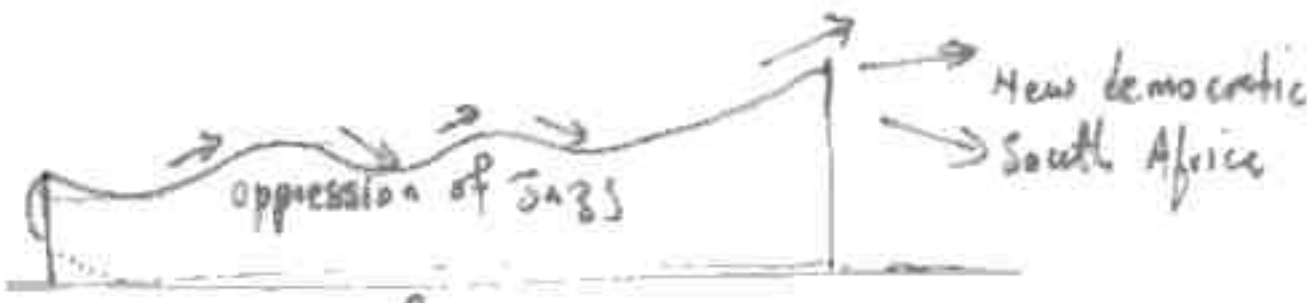
.... DESIGN DEVELOPMENT

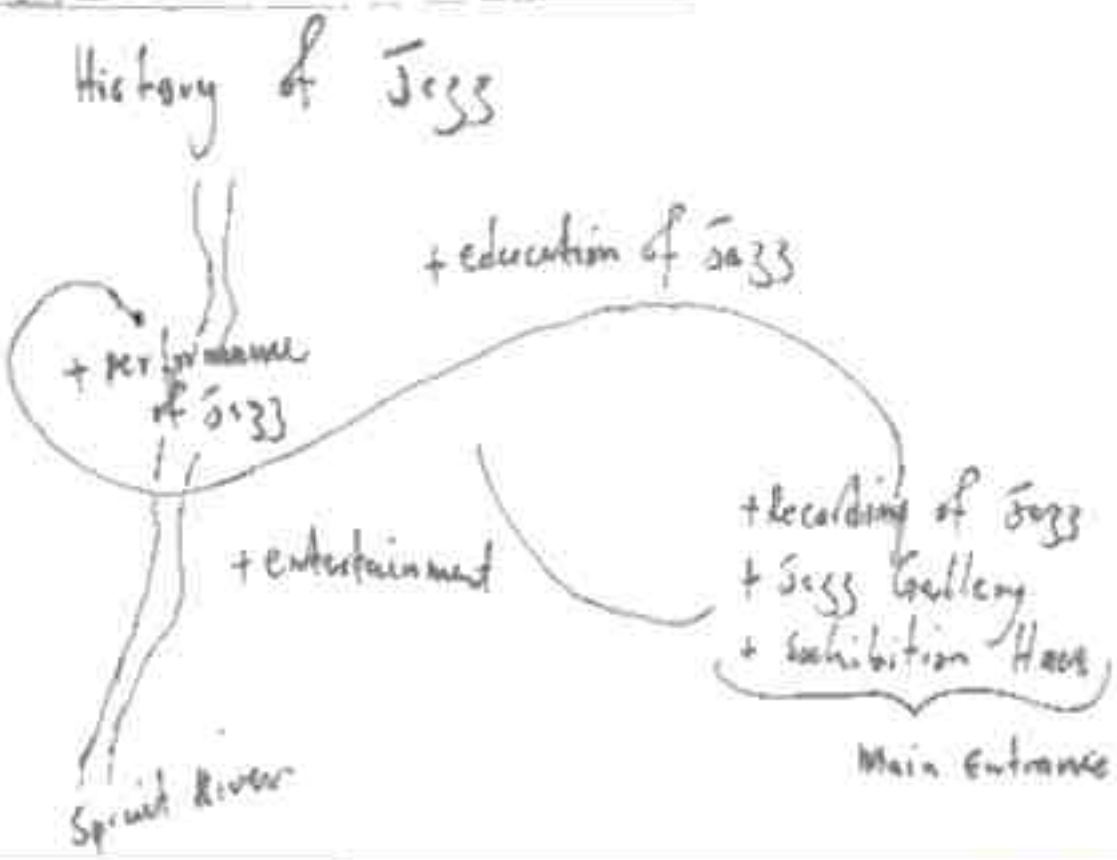
6.5 Concept ideas

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









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.

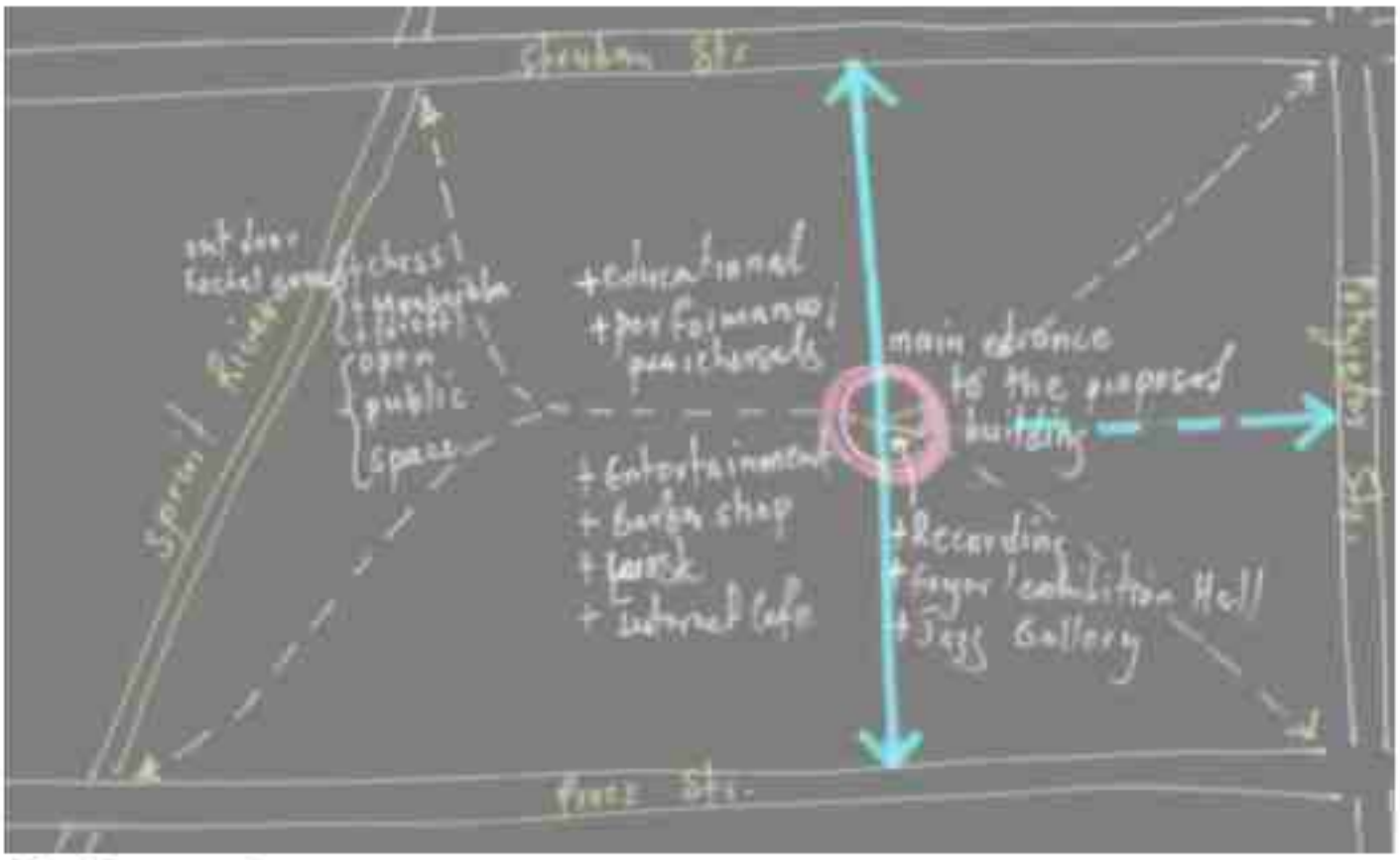


Fig.95 Planning of Activities

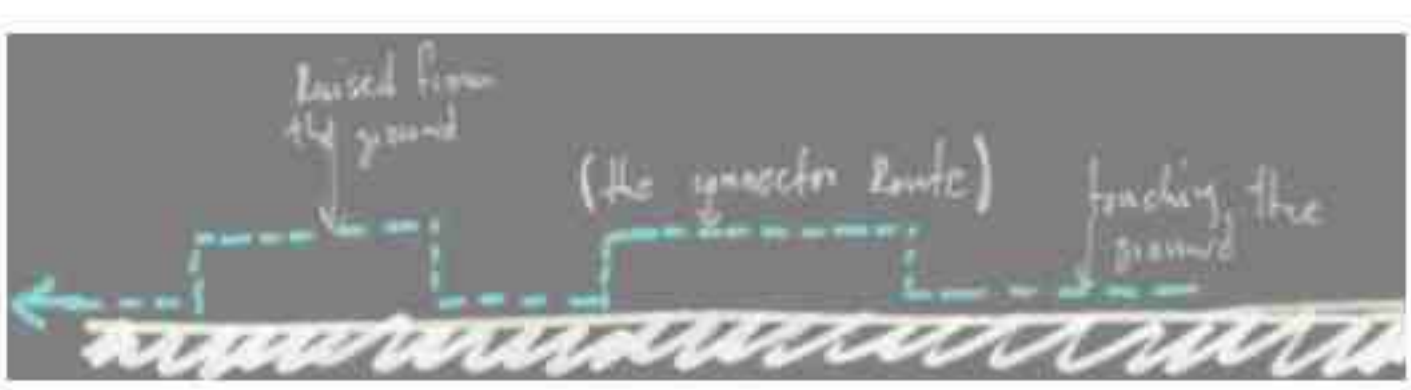


Fig.96 Horizontal and Vertical Circulation

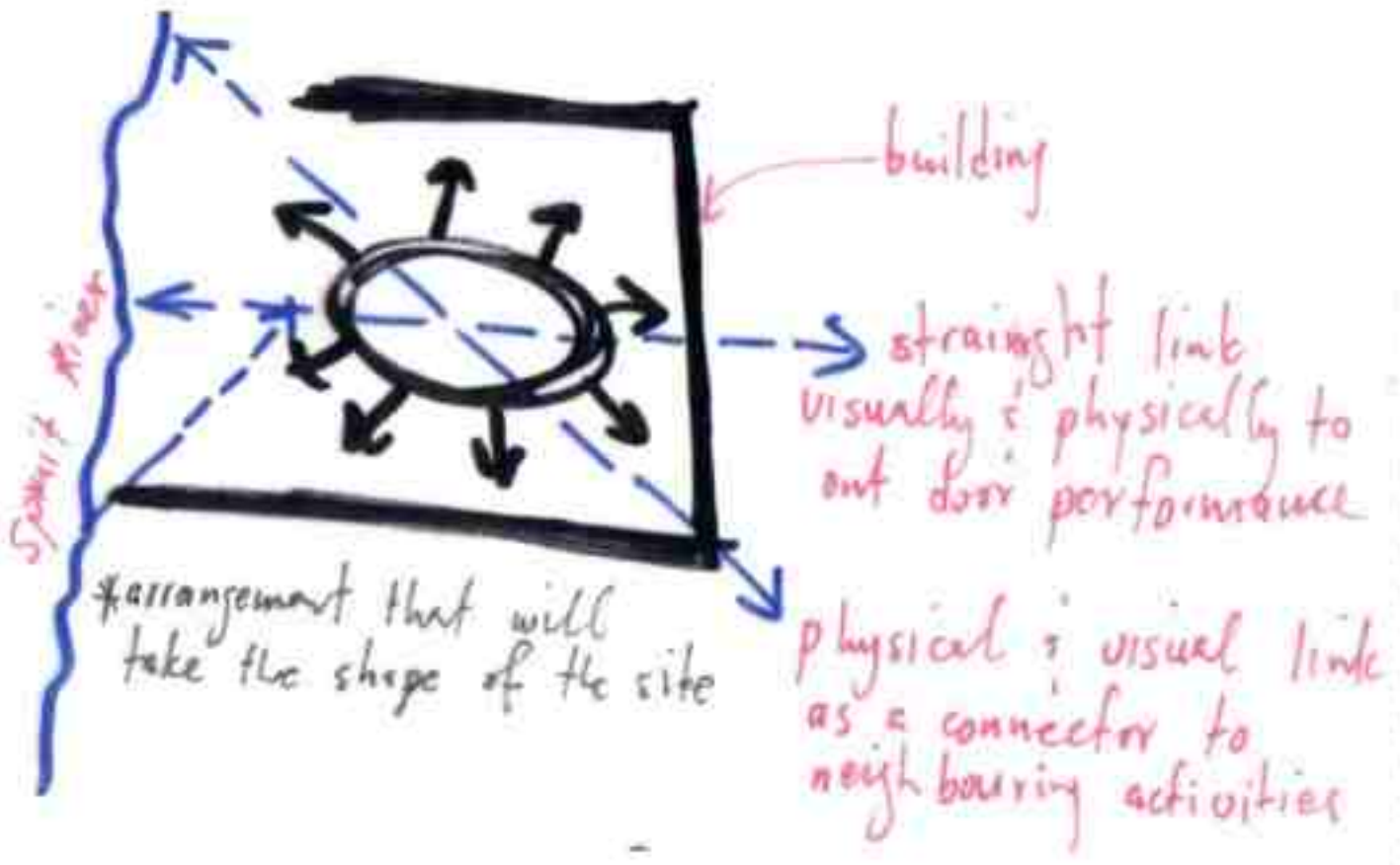


Fig.97 Analysis of physical and visual links

.... DESIGN DEVELOPMENT

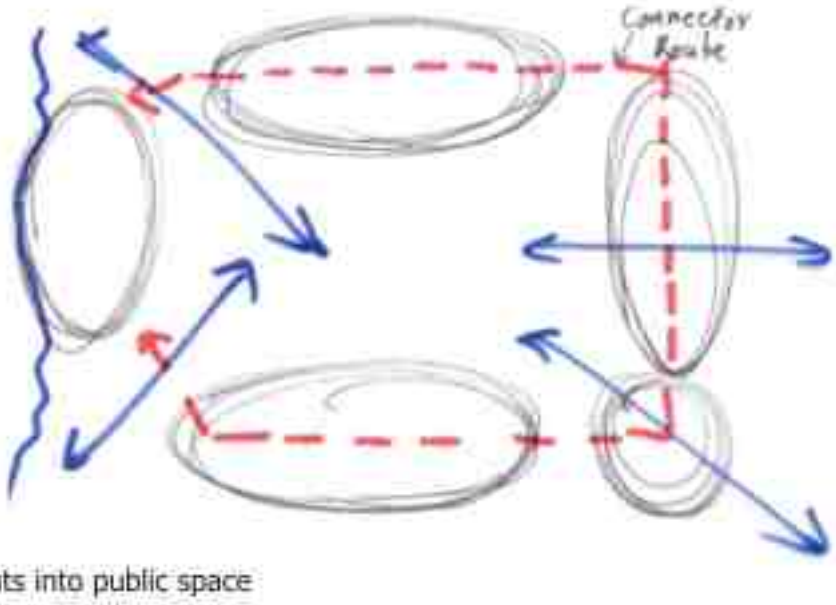


Fig.98 Access points into public space

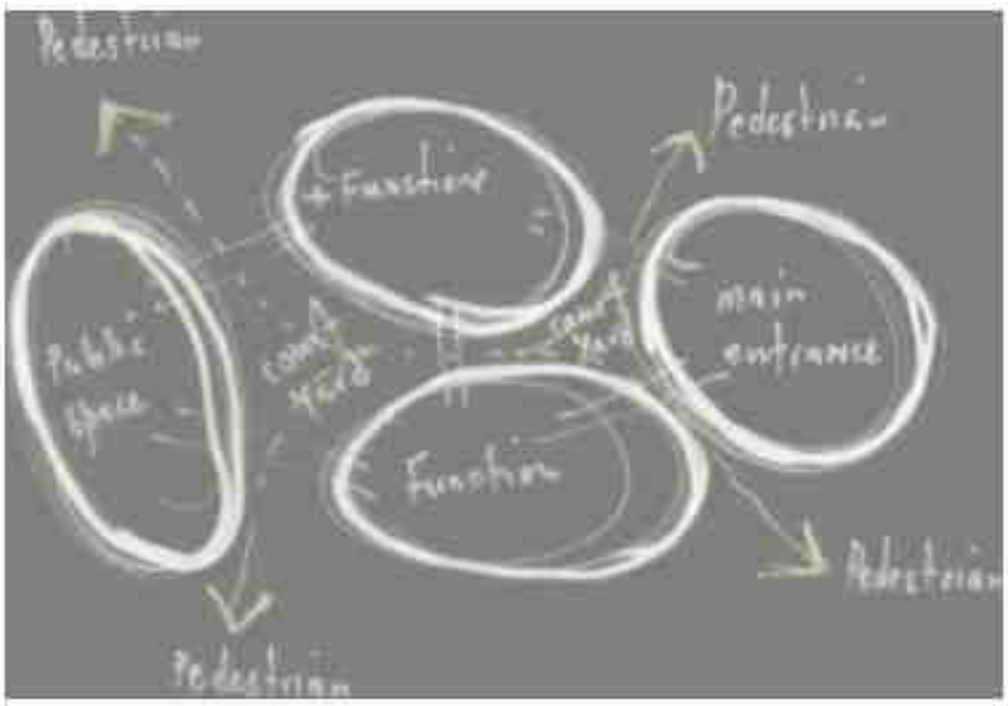


Fig.99 Linking of functions

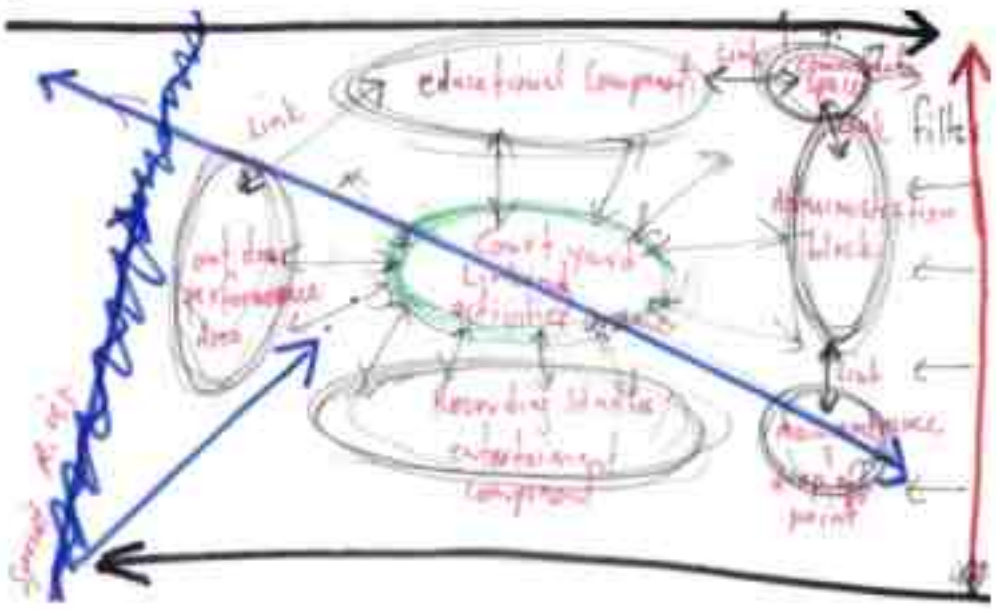


Fig.100 Relationship to neighbouring activities

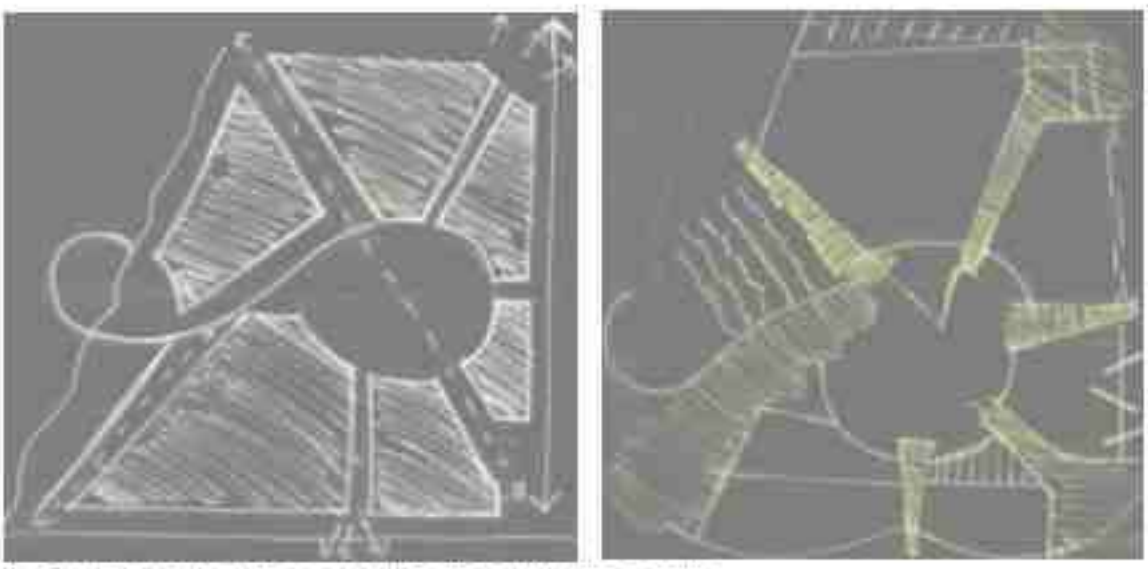


Fig.101 Grouping of functions and defining pathways on site

.... DESIGN DEVELOPMENT

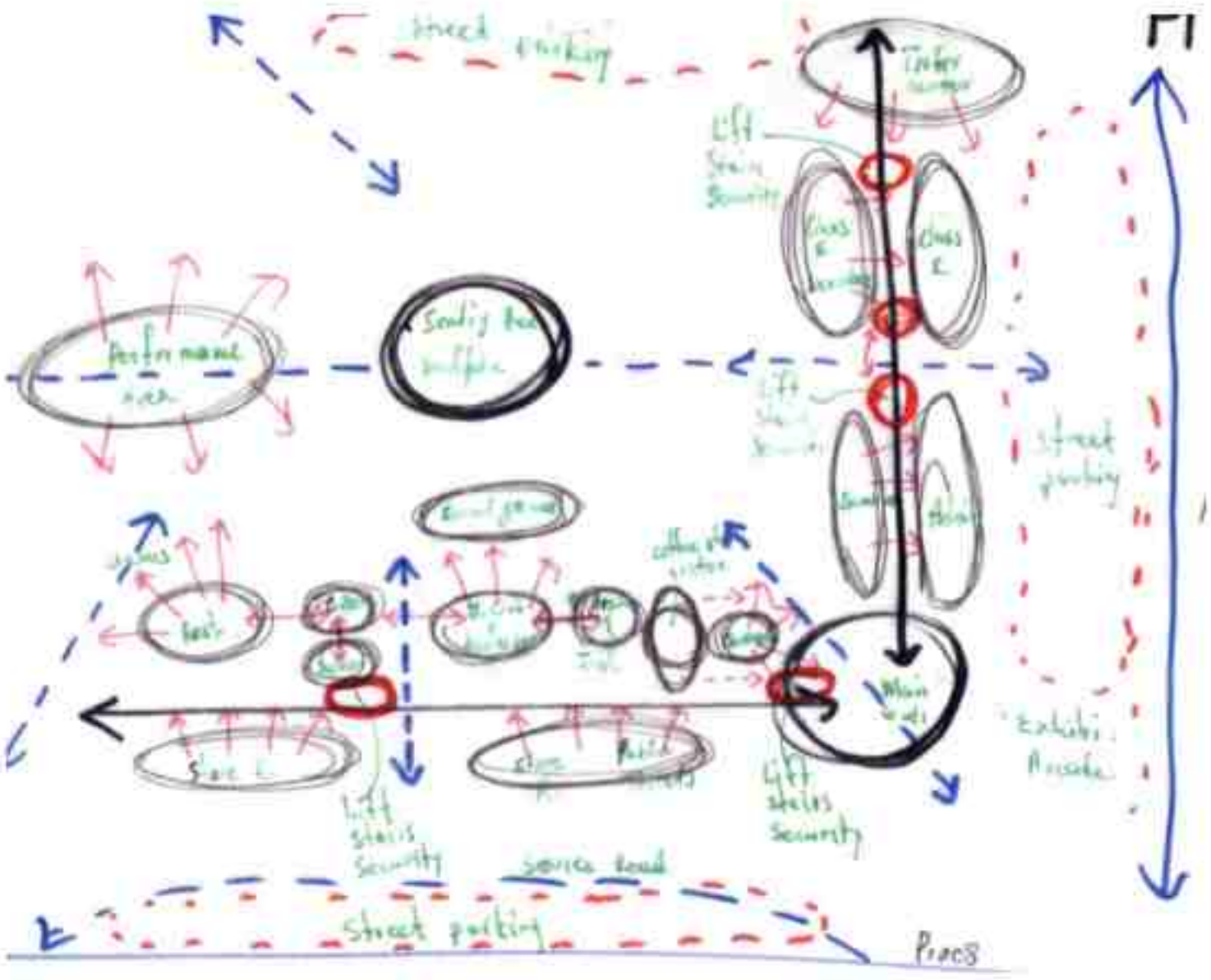


Fig. 102 Ground Floor sketch (planning)

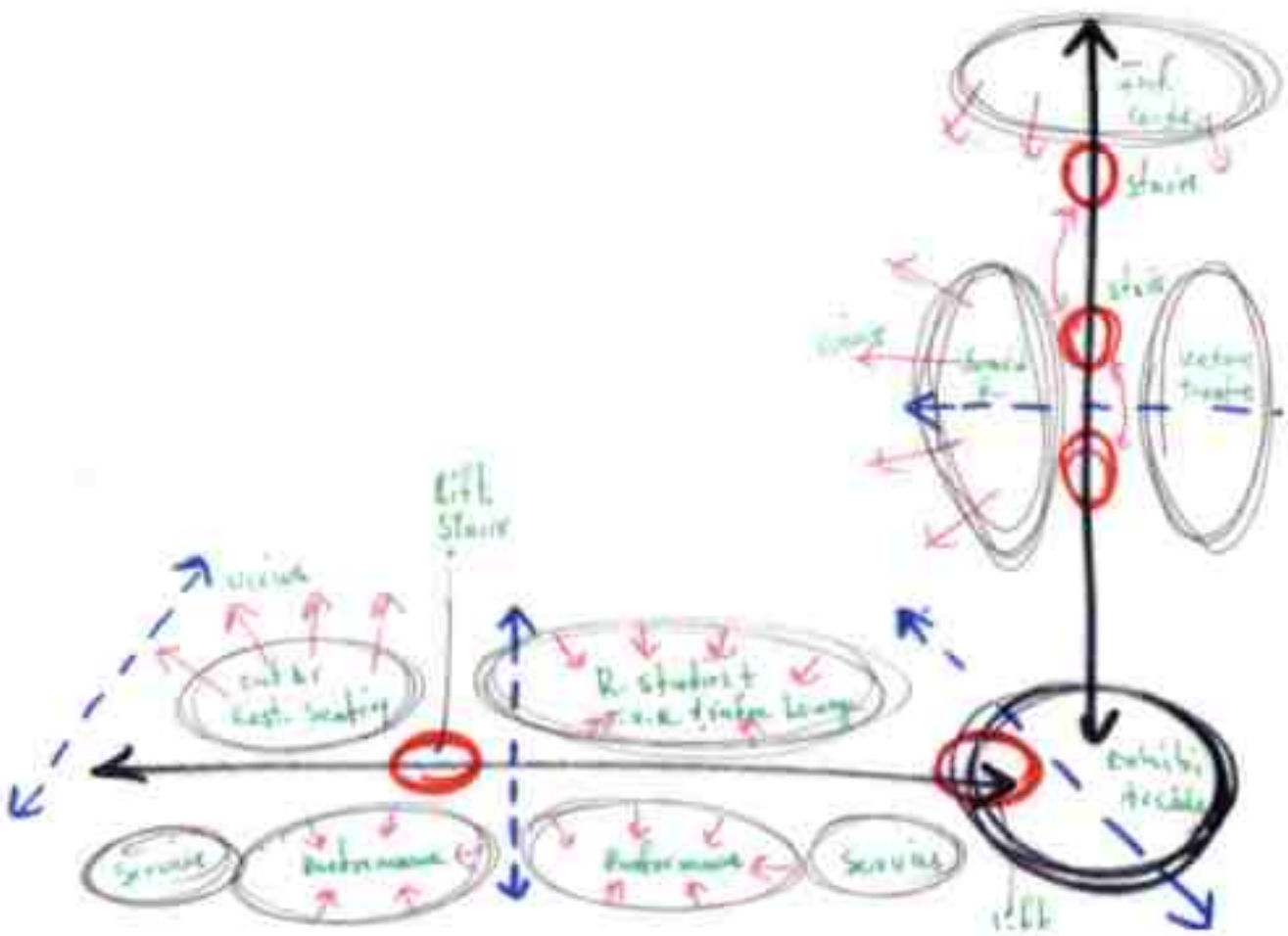


Fig. 103 First Floor sketch (planning)

.... DESIGN DEVELOPMENT

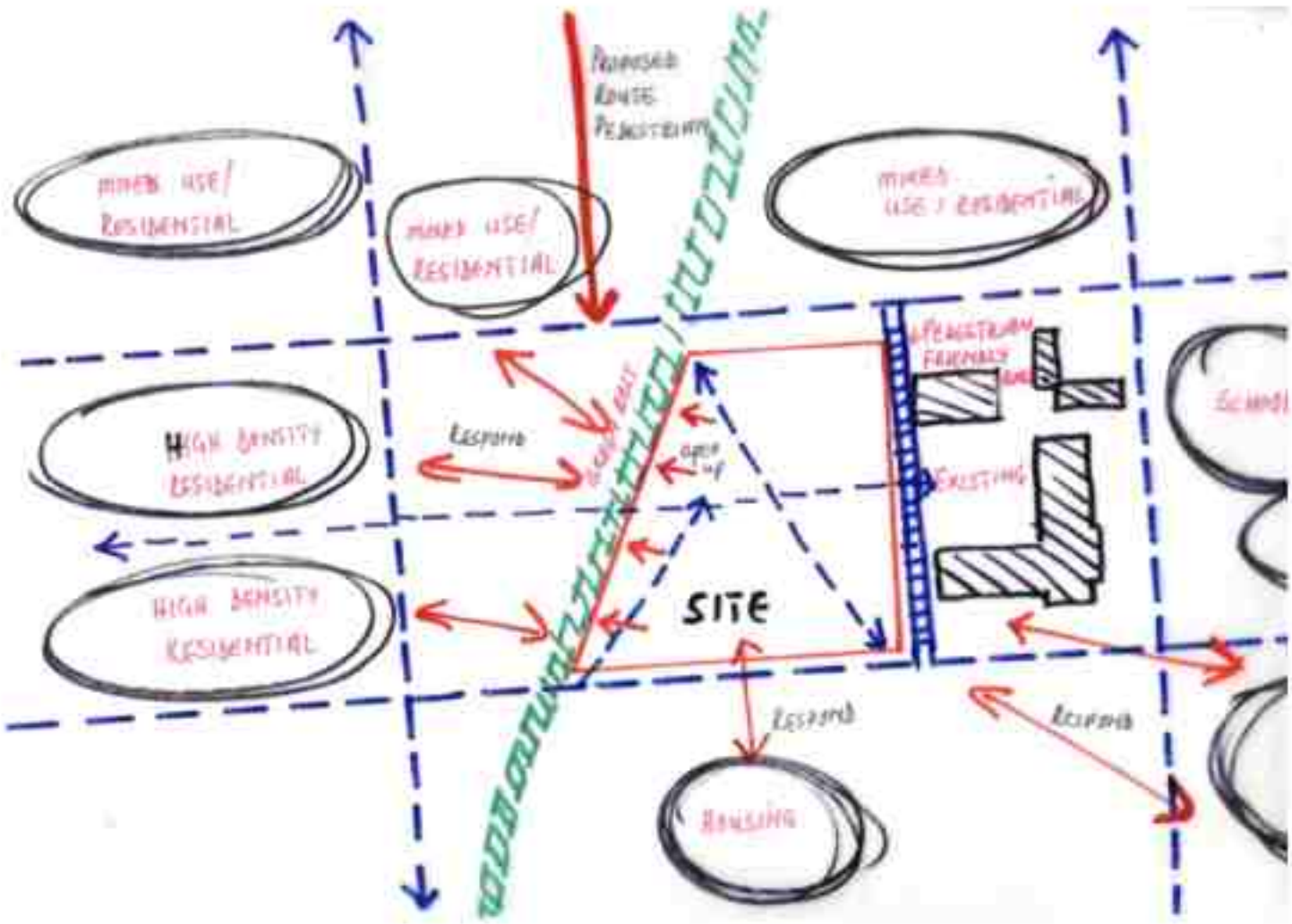


Fig. 104 Neighbouring activities surrounding proposed site

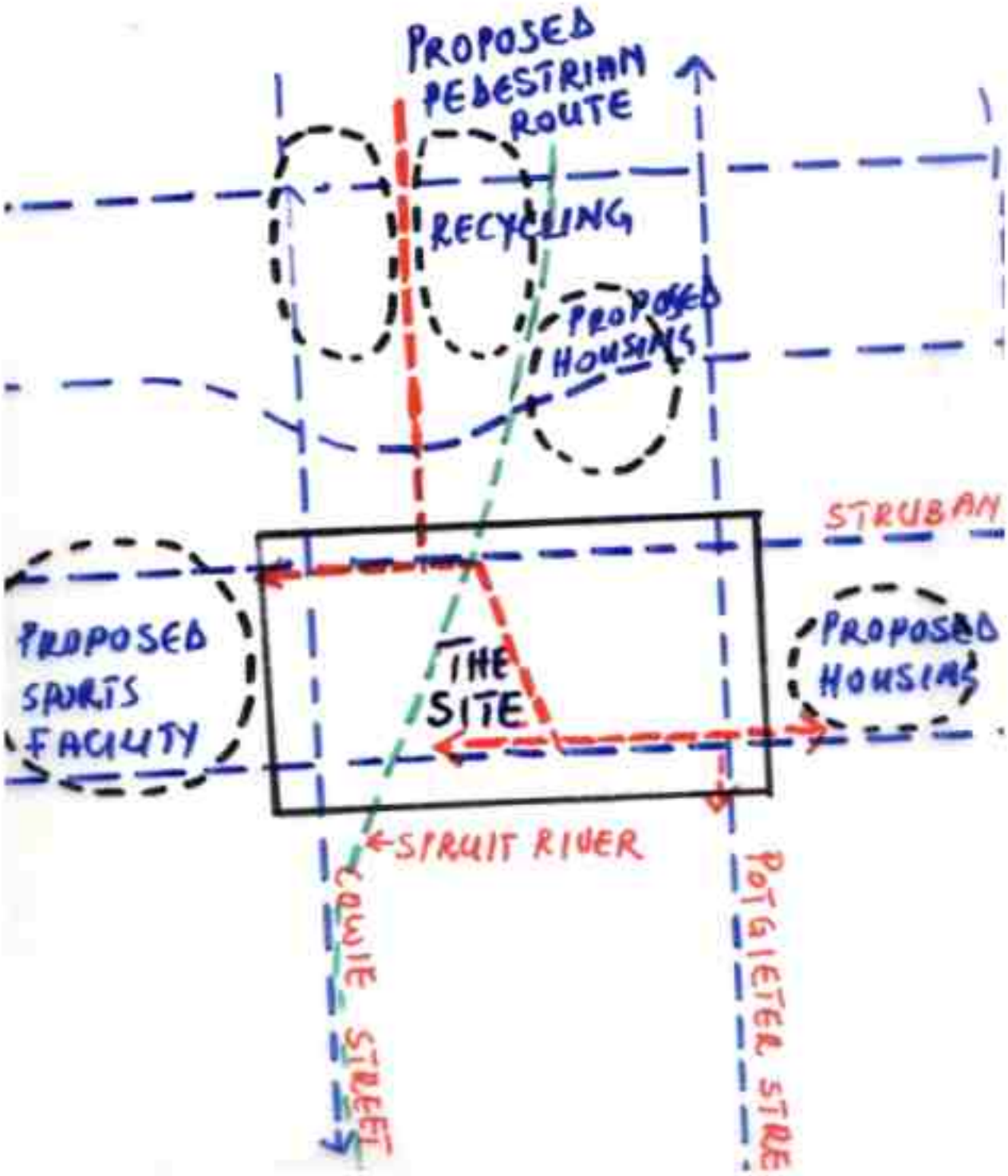


Fig. 105 Proposed pedestrian route linking proposals

SECTION 7

7. TECHNICAL INVESTIGATION

7.1 Building Material

The selection of materials may reflect the architectural approach in the Tshwane city and the present time. The materials should reflect the historical tradition and cultural values of Tshwane city as a whole, thus materials are a means of celebrating our culture and social heritage. The Jazz centre will grant opportunities to explore and integrate building techniques and materials both urban and rural building practices, therefore incorporating materials that are associated with the diversified cultural population (Refer to fig. 151-164).

7.1.1 ❖ Timber

- Cladding
- Sun Screening
- Flooring
- Windows
- Doors

7.1.2 ❖ Concrete

- Structure
- Paving
- Trading Stands
- Cladding
- Roofing

7.1.3 ❖ Corrugated Sheeting

- Cladding
- Roof Covering

7.1.4 ❖ Aluminium

- Windows
- Doors

7.1.5 ❖ Steel

- Structure
- Roof
- Bracing

7.1.5 ❖ Rocks

- Paving
- Cladding

7.1.6 ❖ Glass

- Glazing
- Doors

Fig.151 Wall Finish (Grobbelaar, 1993:12)

Fig.152 Wall Finish (Grobbelaar, 1993:14)

Fig.153 Wall Finish (Architecture SA 2007:3)

Fig.154 Wall Finish (Architecture SA 2007:3)

Fig.155 Floor Finish (Architecture SA 2007:3)

Fig.156 Floor Finish (Architecture SA 2007:3)

.... TECHNICAL INVESTIGATION

Fig.157 Sun Screen(Leading Architecture 2003:20)

Fig.158 Floor Finish (Architecture SA, 2007:3)

Fig.159 Floor Finish (Architecture SA, 2007:9)

Fig.160 Floor Finish (Anon, 1995:1)

Fig.161 Floor Finish (Anon, 1995:53-54)

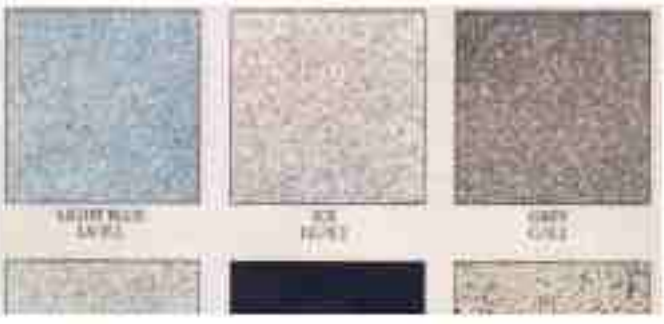


Fig.162 Floor Finish (Anon, 1995:53-55)

Fig.163 Floor Finish (Anon, 1995:53-55)

Fig.164 Floor Finish (Anon, 1995:1)

7.2 Finishes Schedule

GROUND FLOOR

7.2.1 Main Entrance

- ❖ Finishes Columns and Beams
  - In-Situ Concrete.
  - Indiscriminate Scratch and paint with different colours (representing a rainbow nation).
- ❖ Finishes Walls
  - Traditional Scratch and Paint.
  - Flush jointed Face Brick.
  - Stock Brick plastered inside and Stone Cladding outside.
  - Crafted Steel representing music elements on walls openings.
- ❖ Finishes Floors
  - Ivory I/E.J. Floor Tile Manufactured by Union Flooring Tile.
  - Craz "E" Classic Cobble paving Blocks.
- ❖ Finishes Soffit
  - In-Situ Concrete.
  - Traditional Scratch and Paint.
- ❖ Finishes Ceiling
  - Mineral Fiber Panels natural finish.
  - Rough-cast and paint.
- ❖ Finishes Doors and Windows
  - Clear Varnish on doors exposing the timber.
  - Aluminium Windows-factory finish with a timber coating.
- ❖ Balustrades
  - One coat primer two coats sealer (colours to be approved).

7.2.2 Main Entrance Foyer/Hair and Cosmetics

- ❖ Finishes Columns and Beams
  - In-Situ Concrete.
  - Indiscriminate Scratch and Paint.
- ❖ Finishes Walls
  - Traditional Scratch and Paint.
  - Flush jointed Face Brick.
- ❖ Finishes Floors
  - Suntan Weave Floor Tile Manufactured by Union Flooring Tile.
- ❖ Finishes Soffit
  - In-Situ Concrete.
  - Traditional Scratch and Paint.
- ❖ Finishes Ceiling
  - Mineral Fiber Panels natural finish.
  - Rough Casted and painted.
- ❖ Finishes Doors and Windows
  - Clear Varnish on doors exposing the timber.
  - Aluminium Windows-factory finish with a timber coating.

7.2.3 Jazz Club

- ❖ Finishes Columns and Beams
  - In-Situ Concrete.
  - Plaster and Paint.
  - 10mm thick Tongue and Groove Hardwood Timber Board with Clear Varnish.
- ❖ Finishes Walls
  - Traditional Scratch and Paint.
  - Rough-cast and Paint.
- ❖ Finishes Floors
  - Burnt Brown Floor Tiles Manufactured by Union Flooring Tile.
  - Timber Floor Decking by Specialist.
- ❖ Finishes Soffit
  - In-Situ Concrete.
  - Traditional Scratch and Paint.
- ❖ Finishes Ceiling
  - Mineral Fiber Panels natural finish.
- ❖ Finishes Doors and Windows
  - Clear Varnish on doors exposing the timber.
  - Aluminium Windows-factory finish with a timber coating.

7.2.4 Restaurant/Anat Fast Food

- ❖ Finishes Columns and Beams
  - In-Situ Concrete.
  - Plaster and Paint.
  - 10mm thick Tongue and Groove Hardwood Timber Board with Clear Varnish.
- ❖ Finishes Walls
  - Traditional Scratch and Paint.
  - Stone Cladding exposed on inside.
- ❖ Finishes Floors
  - Terracotta Rustic Floor Tiles Manufactured by Union Flooring Tile.
  - Freezer Room Floor by Specialist.
- ❖ Finishes Soffit
  - In-Situ Concrete.
  - Traditional Scratch and Paint.
- ❖ Finishes Ceiling
  - Mineral Fiber Panels natural finish.
- ❖ Finishes Doors and Windows
  - Clear Varnish on doors exposing the timber.
  - Aluminium Windows-factory finish with a timber coating.

GROUND FLOOR

7.2.5 Administration Wing

- Finishes Columns and Beams
  - In-Situ Concrete.
    - Indiscriminate Scratch and Paint.
- Finishes Walls
  - Traditional Scratch and Paint.
    - Flush Jointed Face Brick.
- Finishes Floors
  - Olive M14 E.J. Floor Tiles Manufactured by Union Flooring Tile.
    - Carpet Manufactured by Belgotex Carpet.
    - Timber Floor by Specialist.
- Finishes Soffit
  - In-Situ Concrete.
    - Traditional Scratch and Paint.
- Finishes Ceiling
  - Mineral Fiber Panels natural finish.
- Finishes Doors and Windows
  - Clear Varnish on doors exposing the timber.
    - Aluminium Windows-factory finish with a timber coating.

7.2.6 Classrooms/Shops/Information Centre

- Finishes Columns and Beams
  - In-Situ Concrete.
    - Indiscriminate Scratch and Paint.
- Finishes Walls
  - Traditional Scratch and Paint.
- Finishes Floors
  - Olive M14 E.J. Floor Tiles Manufactured by Union Flooring Tile.
- Finishes Soffit
  - In-Situ Concrete.
    - Traditional Scratch and Paint.
- Finishes Ceiling
  - Mineral Fiber Panels natural finish.
- Finishes Doors and Windows
  - Clear Varnish on doors exposing the timber.
    - Aluminium Windows-factory finish with a timber coating.

7.2.7 Coffee Shop

- Finishes Columns and Beams
  - In-Situ Concrete.
    - Indiscriminate Scratch and paint.
- Finishes Walls
  - Traditional Scratch and no paint.
    - Flush jointed Face Brick.
- Finishes Floors
  - Olive M14 E.J. Floor Tiles Manufactured by Union Flooring Tile.
- Finishes Soffit
  - In-Situ Concrete.
    - Traditional Scratch and no paint.
- Finishes Ceiling
  - Rough-cast and paint.
- Finishes Doors and Windows
  - Clear Varnish on doors exposing the timber.
    - Aluminium Windows-factory finish with a timber coating.

FIRST FLOOR

7.2.8 Performance Theatre

- Finishes Walls
  - Scratchtex.
    - Carpet Manufactured by Belgotex Carpet.
    - Impact Barrier Plus underlayment (Sound absorption material).
- Finishes Floors
  - Carpet Manufactured by Belgotex Carpet.
    - Impact Barrier Plus underlayment (Sound absorption material).
- Finishes Ceiling
  - Mineral Fiber Panels natural finish.
- Finishes Doors
  - Clear Varnish on doors exposing the timber.

7.2.9 Recording Studios

- Finishes Walls
  - Carpet Manufactured by Belgotex Carpet.
    - Impact Barrier Plus underlayment (Sound absorption material).
    - Soft Sound Class 'A' Pyramid Studio Form by Specialist.
    - Plaster Board Panels fixed to wall by timber frame.
- Finishes Floors
  - Carpet Manufactured by Belgotex Carpet.
    - Impact Barrier Plus underlayment (Sound absorption material).
- Finishes Soffit
  - Scratchtex.
    - Carpet Manufactured by Belgotex Carpet.
    - Impact Barrier Plus underlayment (Sound Absorption material).

FIRST FLOOR

- Finishes Ceiling
  - Mineral Fiber Panels natural finish.
- Finishes Doors and Windows
  - Heavy-duty noise blocking barrier laminated to 1 in. thick sound absorbing foam.
  - The noise blocking door cover, sound stopping perimeter seal and door sweep.
  - Door frame Sound Barrier tape & acoustical sealant to fill in gaps, holes and cracks in the door and frame
  - Clear Varnish on doors exposing the timber.
  - Aluminium Windows-factory finish with a timber coating.

7.2.10 Braai Area/Social Area

- Finishes Walls
  - Traditional Scratch and Paint.
  - Flush Jointed Face Brick.
- Finishes Floors
  - Olive Sand Mazista Floor Tile.
- Finishes Doors
  - Clear Varnish on doors exposing the timber.

7.2.11 Exhibition Area

- Finishes Columns and Beams
  - In-Situ Concrete.
  - Indiscriminate Scratch and paint with different colours (representing a rainbow nation).
- Finishes Walls
  - Traditional Scratch and Paint.
  - Flush jointed Face Brick.
  - Stock Brick plastered inside and Stone Cladding outside.
  - Crafted Steel representing music elements on walls openings.
- Finishes Floors
  - Suntan Weave Floor Tile Manufactured by Union Flooring Tile.
- Finishes Soffit
  - In-Situ Concrete.
  - Traditional Scratch and Paint.
- Finishes Ceiling
  - Mineral Fiber Panels natural finish.
  - Rough-cast and paint.
- Finishes Doors and Windows
  - Clear Varnish on doors exposing the Timber.
  - Aluminium doors-factory finish with a timber coating.
  - Aluminium Windows-factory finish with a timber coating.

7.2.12 Board Room

- Finishes Columns and Beams
  - In-Situ Concrete.
  - Indiscriminate Scratch and Paint.
- Finishes Walls
  - Traditional Scratch.
  - Carpet Manufactured by Belgotex Carpet.
- Finishes Floors
  - Carpet Manufactured by Belgotex Carpet.
  - Impact Barrier Plus underlayment (Sound absorption material).
- Finishes Soffit
  - Traditional Scratch.
  - Carpet Manufactured by Belgotex Carpet.
- Finishes Ceiling
  - Mineral Fiber Panels natural finish.
- Finishes Doors and Windows
  - Clear Varnish on doors exposing the timber.
  - Aluminium Windows-factory finish with a timber coating.

7.2.13 Lecture Theatre

- Finishes Walls
  - Traditional Scratch and Paint.
  - Carpet Manufactured by Belgotex Carpet.
  - Impact Barrier Plus underlayment (Sound absorption material).
- Finishes Floors
  - Timber Floor Slates by Specialist.
- Finishes Ceiling
  - Mineral Fiber Panels natural finish.
- Finishes Doors
  - Clear Varnish on doors exposing the timber.

7.3 Acoustics (Materials)

The investigation of sound within specific rooms plays a critical role in a music related building. The proposed centre for Jazz requires fine-tuning of sound quality inside of certain rooms: Recording Studios, Performance Theatres and Lecture Theatres (refer to fig 165-170).

Standing waves results to a destruction, and this may cause enhancement of certain frequencies in the music that are undesirable. Standing waves are controlled by non-parallel walls, and the energy is not trapped between the parallel surfaces, but actually disperses throughout the room. Reverberation Time can also causes destruction to sound quality in a room that is poorly designed, therefore contents of a room affect the amount of absorption and in turn the reverberation time.

They are different types of acoustic materials which can assist in the fine-tuning of sound quality: fiber base (fiberglass, Cotton /Polyester), foams and a variety of alternative resin-based products. Selection of the proper materials is dependent on room size, composition, building codes and desired finished appearance.

Fig.165 Quiet Barrier
(http://soundprooffoam.com/)

Fig.166 Impact Barrier-plus-temp (ibid)

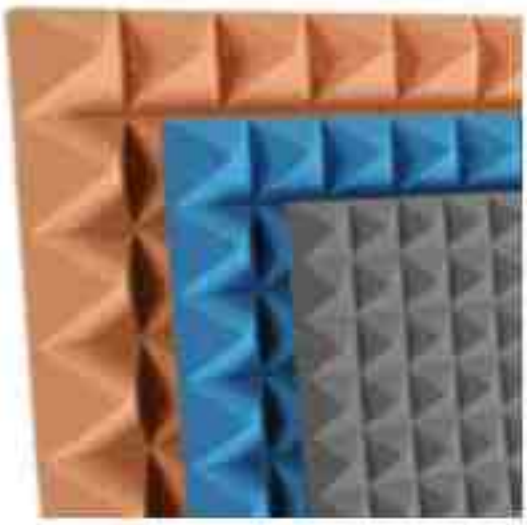


Fig.167 Pyramid-Family
(http://soundprooffoam.com/)

Fig.168 Quiet Batt Fibercraft (ibid)

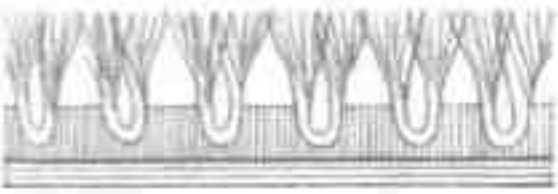


Fig.169 Belgotex carpet (Ching, 2001:7)

Fig.170 Tufcore Ceiling Tiles
(http://soundprooffoam.com/)

7.4 Properties of Materials

7.4.1 Quiet Barrier

A flexible, 2lb per sq./ft. 1/4 in. thick, high density material with a smooth surface designed to reduce noise transmission between two spaces. Applications include reducing airborne noise transmission through walls, ceilings and floors.

- ☐ High performance soundproofing material for reducing airborne noise.
- ☐ May be used behind drywall in wall and ceiling assemblies or sandwiched between existing and new drywall.
- ☐ Use in flooring systems to increase sound transmission class.
- ☐ Only 1/4 in. thick yet weighs 2lb./sq. ft. for maximum noise blocking.
- ☐ Used for both residential and commercial soundproofing applications.

(http://soundproofoam.com/)

7.4.2 Impact Barrier-plus-temp

Premium grade carpet underlayment designed to reduce the transfer of sound from impact.

- ☐ Extremely effective in reducing impact sound.
- ☐ Very effective in reducing airborne sound transmission.
- ☐ Extra padding for additional acoustic performance and comfort.
- ☐ Extends the life of your carpet.
- ☐ Reusable under normal conditions & traditional installation methods.
- ☐ Engineered for plush carpets.
- ☐ Made with approximately 60% recycled materials.
- ☐ 1/2 in. thick easy to cut and install.

(ibid)

7.4.3 Pyramid-Family

High performance, sound absorbing foam panel designed to reduce echo within an environment. Enhances sound quality and aesthetics of a recording or listening environment.

- ☐ Excellent echo reduction.
- ☐ 3D pyramid pattern adds architectural interest.
- ☐ Variety of colors, see color options.
- ☐ Light weight, open cell polyurethane foam.
- ☐ Easy to cut and install, see installation method.
- ☐ UL94 HF-1 flammability rating.

(ibid)

7.4.4 Quiet Batt Fibercraft

A premium high-performance acoustical / thermal insulation manufactured from 80% recycled cotton fibers. Quiet batt offers superior noise reduction versus typical fiberglass, cellulose and foam insulations.

- ☐ No itch, easy to handle friction-fit: easy to install.
- ☐ Superior sound absorbing performance.
- ☐ 80% + recycled cotton fiber content.
- ☐ Available in 3-1/2 in. & 5-1/2 in. thickness.
- ☐ No harmful chemicals or worker discomfort.
- ☐ Meets "Green" building requirements. (http://soundproofoam.com/)

7.4.5 Carpet

- ☐ Highly durable construction.
- ☐ Attractive finished appearance.
- ☐ perfect for increasing speech privacy.
- ☐ Outstanding sound absorption performance.

(Ibid)

7.4.6 Tufcore Ceiling Tiles

High-performance composite ceiling panel. Especially well-suited to minimize sound transmission between adjacent spaces sharing a common plenum or attic space.

- ☐ Dual function performance absorbs and blocks sound transmission.
- ☐ Available in a variety of finish options and edge details
- ☐ Minimize sound transmission between adjacent spaces sharing a common plenum or attic space.
- ☐ Gypsum improves sound blocking.
- ☐ Fiberglass cores improves sound absorbing.

(Ibid)

7.5 Performance Theatre

To achieve a good listening environment for music in the Theatres, certain precaution have been adhered to for good results. The walls have been designed to be at divergent angles to prevent standing waves and to help reflect sound to the audience. (refer to fig. 171-172) The side walls are finished with strips of sounding board (reflectors) at certain intervals to help reflect sound to the audience where it is desired. Skimmed plaster board ceiling is fixed at a curving profile to prevent parallel surfaces. The back of the wall is made absorbent by applying Carpet as an absorptive material to decrease the possibilities of echo. Carpet in conjunction with the Impact Barrier Plus underlayment have been applied on the floor for absorptive purposes.

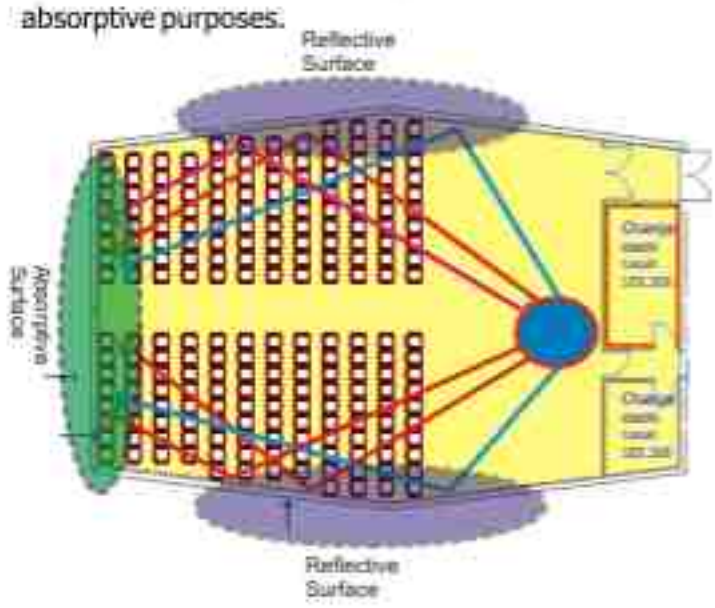


Fig.171 First Floor sketch Plan Theatre Layout

7.6 Lecture Theatres

The principles of sound absorption and reflection adhered to in Lecture Theatres applies the same way as the Performance Theatres. Non-parallel reflective walls have been designed with a reflective ceiling secured at a curving profile (refer to fig. 173). Timber Floor Slates by specialist are applied to the floor and the concept of absorption will be catered by the people occupying the seats.

Fig.172 Sketch Section C-C

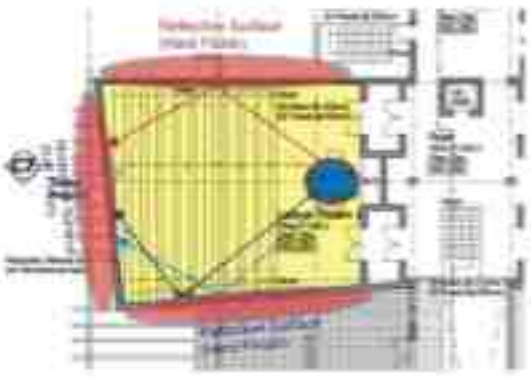


Fig.173 First Floor sketch Plan Theatre layout

7.7 Recording Studios

Studio setting requires strategic placement of sound absorption surfaces to control standing waves and reverb-time. The concept of absorbing sound is exploited the same way as the Performance Theatres, but in the Recording Studios flutter echoes are discouraged by not permitting sound to reflect from the walls. The sound source is usually from the middle of the room and disperses throughout the room perimeter, therefore a Soft Sound Class 'A' Pyramid Studio Form by specialist is applied to the three sides of the Studio. Plaster board panels are fixed at an angle on one side of the walls to avoid parallel sides thus discouraging standing waves. Mineral Fibre ceiling panels are secured at a curving profile to avoid parallel surfaces (refer to fig. 174-176). The floors are constructed the same way as the Performance Theatres.

Fig.176 Section C-C sketch

The maximization of good quality sound in sensitive Recording Studio rooms and Theatres environment is of great necessity from a musical related Jazz centre perspective.

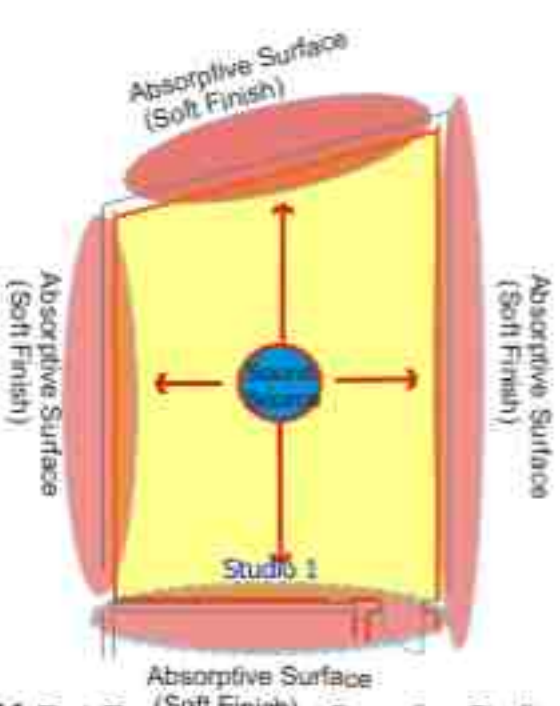


Fig.174 First Floor sketch Plan Recording Studio Layout

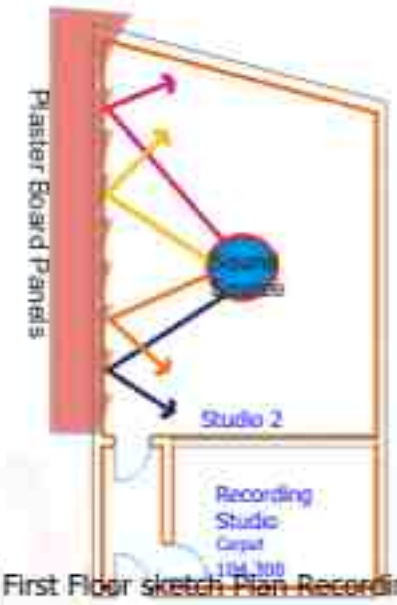


Fig.175 First Floor sketch Plan Recording Studio layout

7.8 Sound Absorption Details

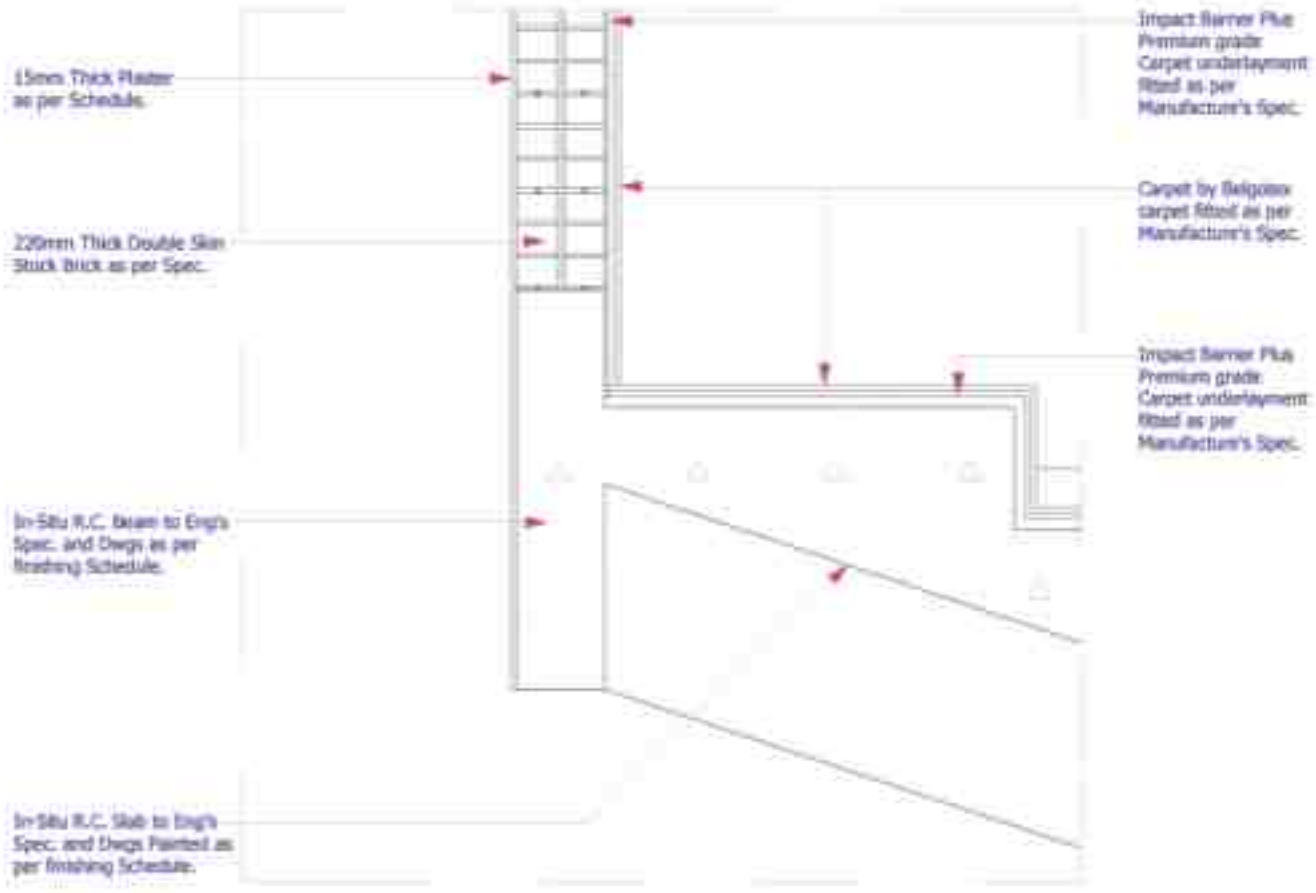


Fig.177 Detail-4a

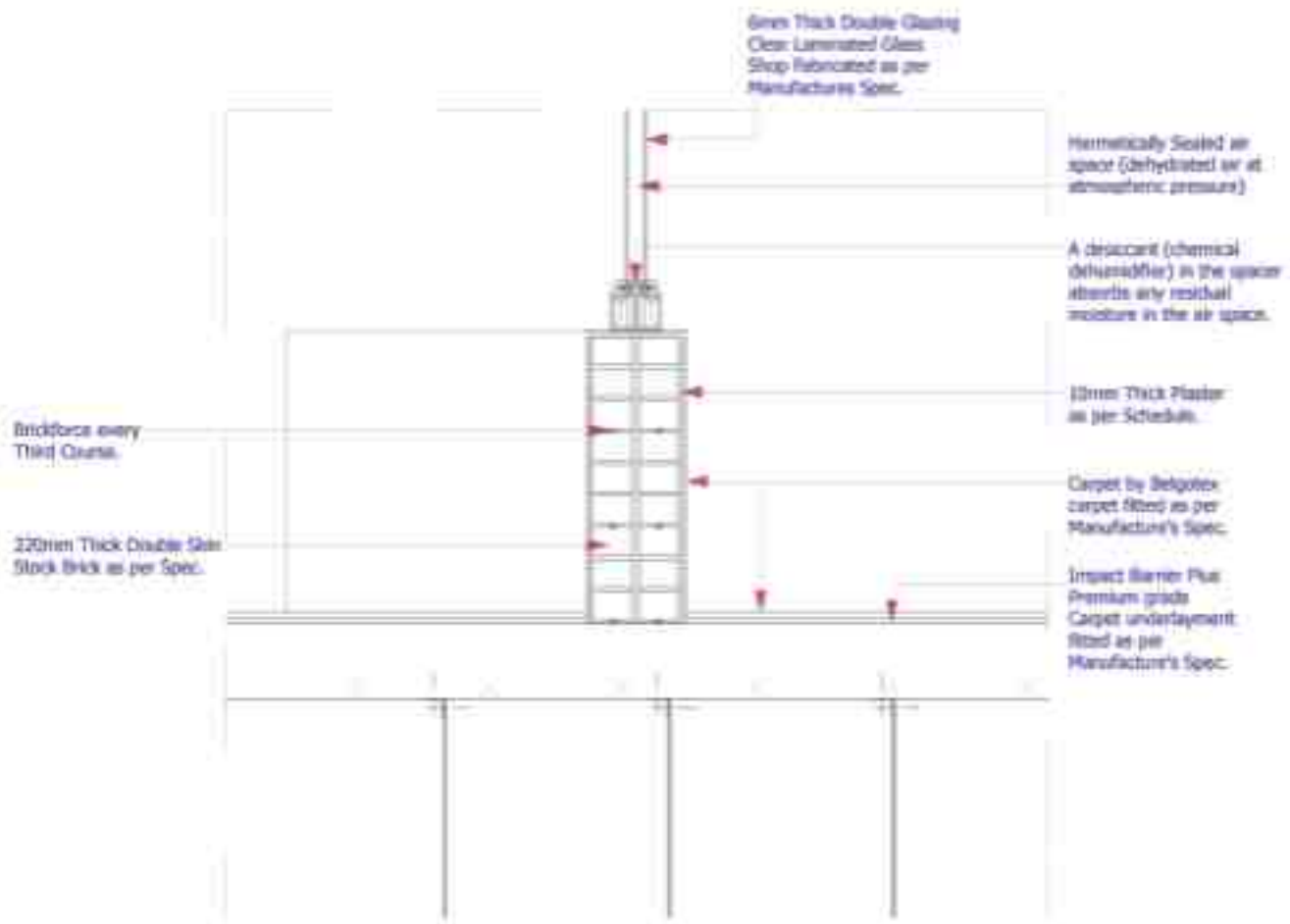


Fig.178 Detail-6c

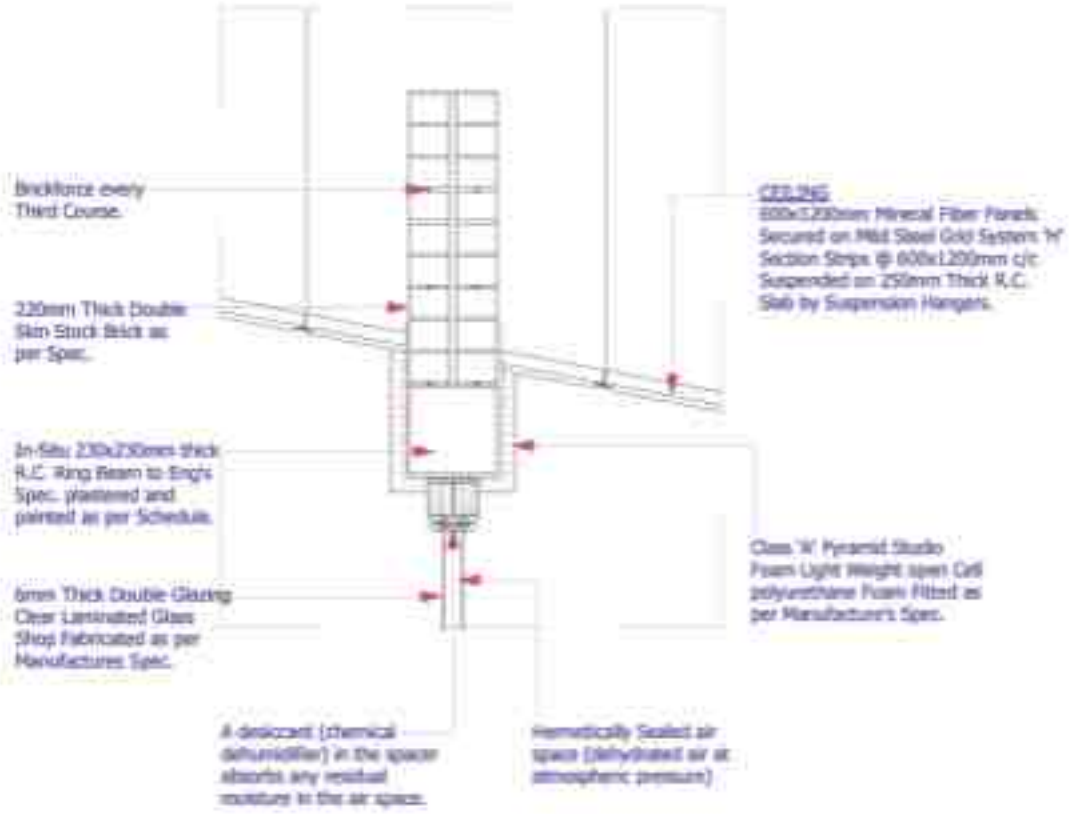


Fig.179 Detail-6b

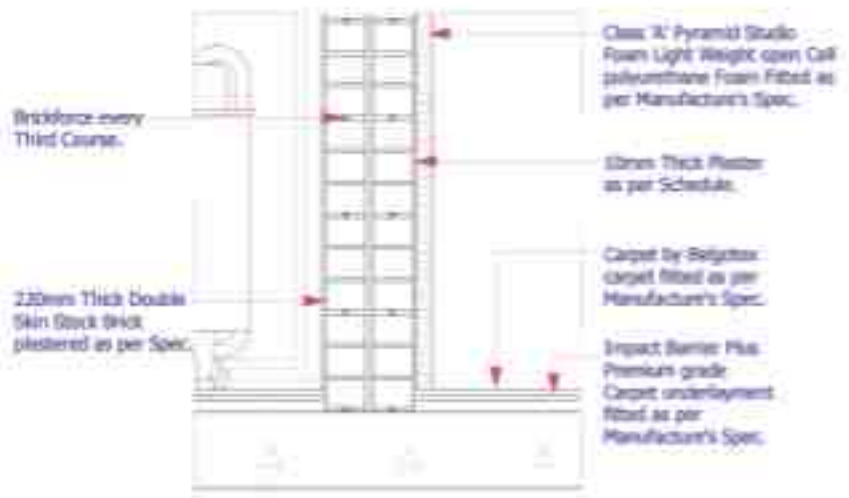


Fig.180 Detail-6a

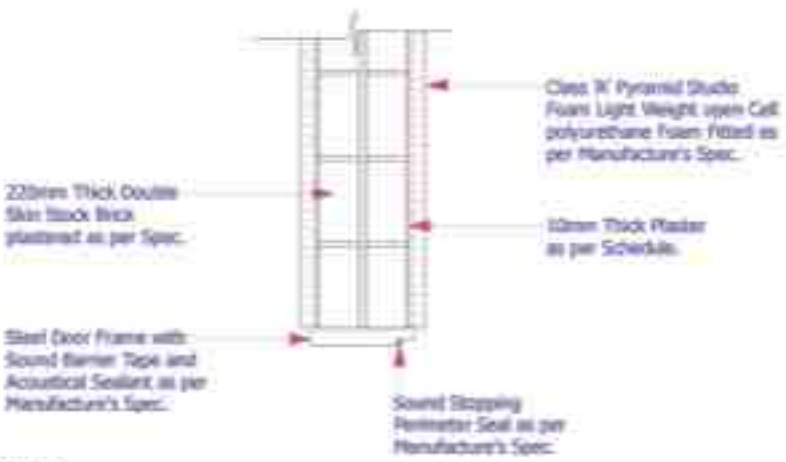


Fig.181 Detail of Door Plan

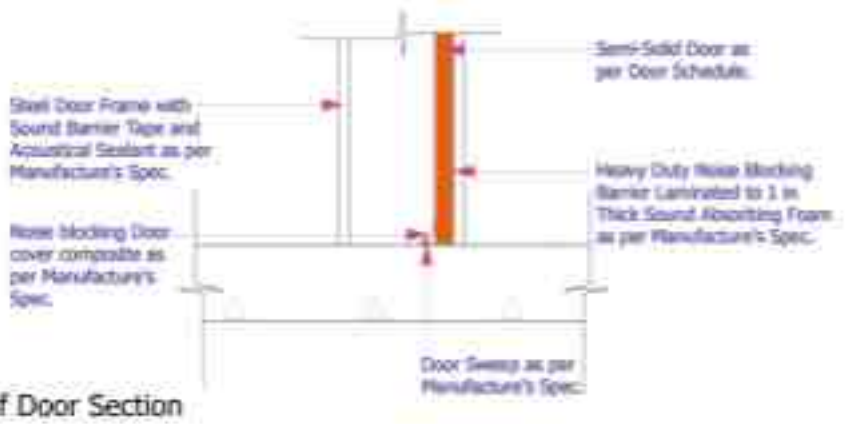


Fig.182 Detail of Door Section

7.9 Building Organization

The heart of the building is at the Exhibition area where the main entrance into the building is located. The Exhibition space is a triple volume and is elevated from the ground by means of columns for easy of pedestrian access into and through the public space (Courtyard) (refer to fig. 183). Vertical circulation by means of stairs and lift from the main entrance foyer takes one to the vibrant inter-related functions, the Recording Studios, Performance Theatres, Braai area and the Exhibition space which takes one back to the roots of Jazz. A linear movement corridor from east to west which opens out to the braai area connects these spaces already mentioned above.

Fig.183 Ground Floor Plan main entrance & perspective.

On the ground floor still on the west wing a Jazz Club reside where one gets to listen to the drums, piano, trumpet, alto and tenor sax, clarinet and bass float and weave and dive over and under each other, bending and twisting a simple chord structure or time signature in surprising ways without breaking it or crashing into each other, or if they do crash creating something out of the dissonance. The Jazz Club has two inviting entrances, the first one is from the southern side along Proes Street and the second entrance opens out to the public space linking the indoor to the outdoor area (refer to fig. 184).

Fig.184 West wing Floor layout & perspective

A restaurant and a fast-food area are on the far western side. The setup of the indoor and outdoor tables forms continuity from the public space into the interiors of the fast-food and the restaurant. Outdoor games such as Chess, Mrabaraba, and Draft will draw a large no of people from the Jazz Club, fast-food shop and restaurant which are positioned within close range in the public space (refer to fig. 185).

Fig.185 Restaurant Floor layout & perspective

.... TECTONIC INVESTIGATION

A secondary entrance into and through the building is on the eastern side. The Administration wing, Classrooms and the Information Centre are easily accessed through this entrance. Adjacent to the Classrooms are Shops which opens out to the public space. The Jazz Instrument shop display demos of Jazz Instruments which are open to the public usage within the public space, the Record and C.D. shop sells and store Jazz music. The public is not allowed to purchase old Jazz music but only to listen to it. A coffee shop is attached to the Information Centre where students and the public can enjoy a cup of coffee while gathering information about Jazz (refer to fig. 186-187).

The Centre for Jazz activities are grouped in terms of their relationship to one another and the activities which require less noise are elevated from the ground and positioned away from the traffic noise (Proes and Struben Street).

Fig.186 East wing Ground Floor layout & perspective.

Fig.187 East wing First Floor layout & perspective.

7.10 Climatic Concept

Passive and Mechanical climatic control is applied to the building for comfortable working and socializing environment. Cross ventilation is incorporated in the design by creating double and triple volumes along corridors and spaces such as the Information Centre and the Exhibition area. Openings are sited strategically opposite each other to allow for ease of air circulation from one end to the other (refer to fig. 188).

The assistance of mechanical ventilation will play a major role in the case of high humidity in the rooms such as boardrooms, lecture Theatres, Performance Theatres, Recording Studios, offices, Classrooms and Information Centre (refer to fig. 188). Hot air contained in the building will also be expelled through openings in form of glass louvers positioned at high levels, which will also allow light into the building. The idea of double and triple volume spaces is to have open circulation working as a cooling stack effect, by drawing hot air out of the building and cooling the spaces within the courtyard (Refer to fig. 189).

Screening of the western sun by deciduous trees will be advantageous to the ground floor activities. Timber laths will be used on the western façade to screen the harsh afternoon sun (refer to fig. 189). Adjustable glass louvers on the northern façade will be controlled according to the summer and winter solstice angles, allowing sufficient heat during winter into the building to radiate at night through the entire building. Different floor and wall textured finishes will play a major role in absorbing and reflecting the sun in summer and winter period.

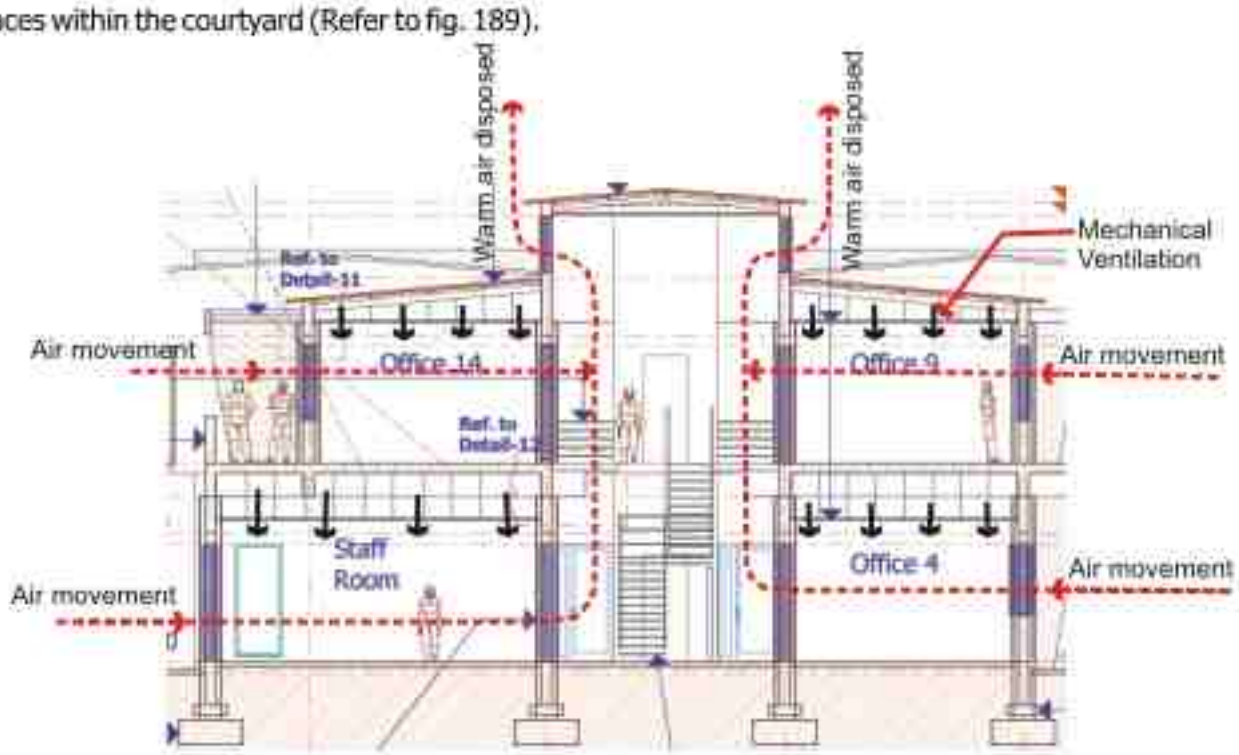


Fig.188 Cross & Mechanical ventilation

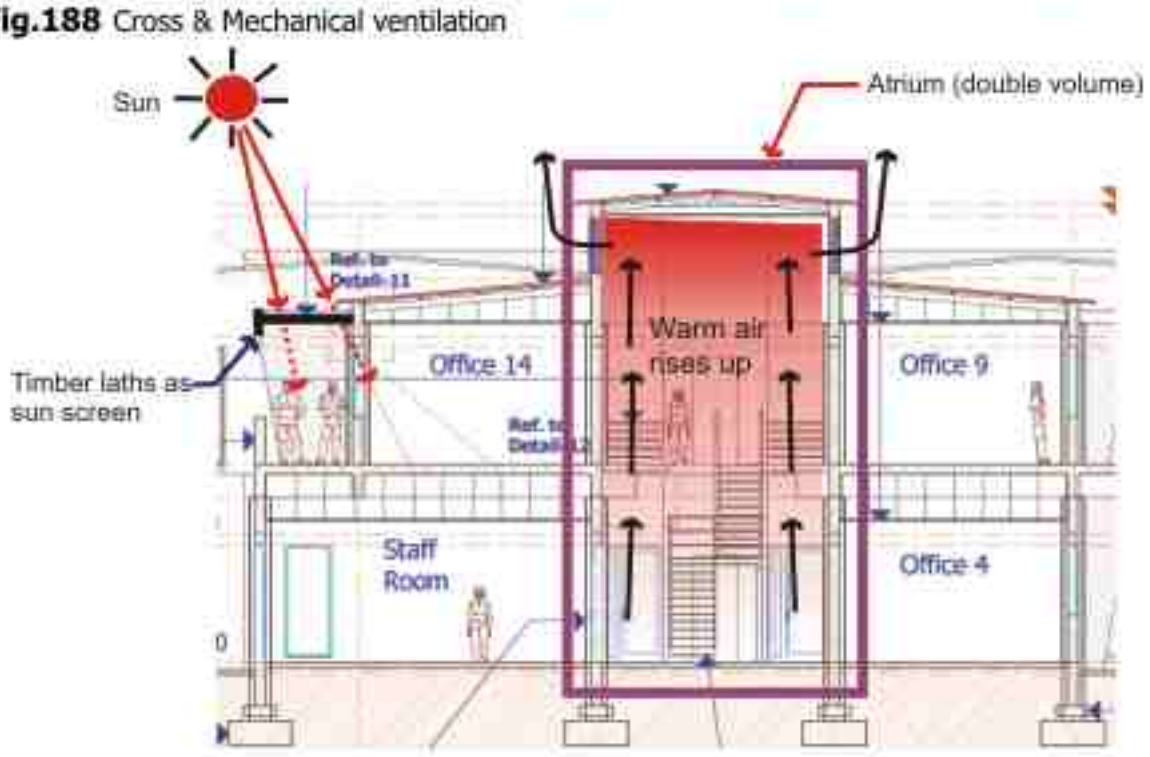
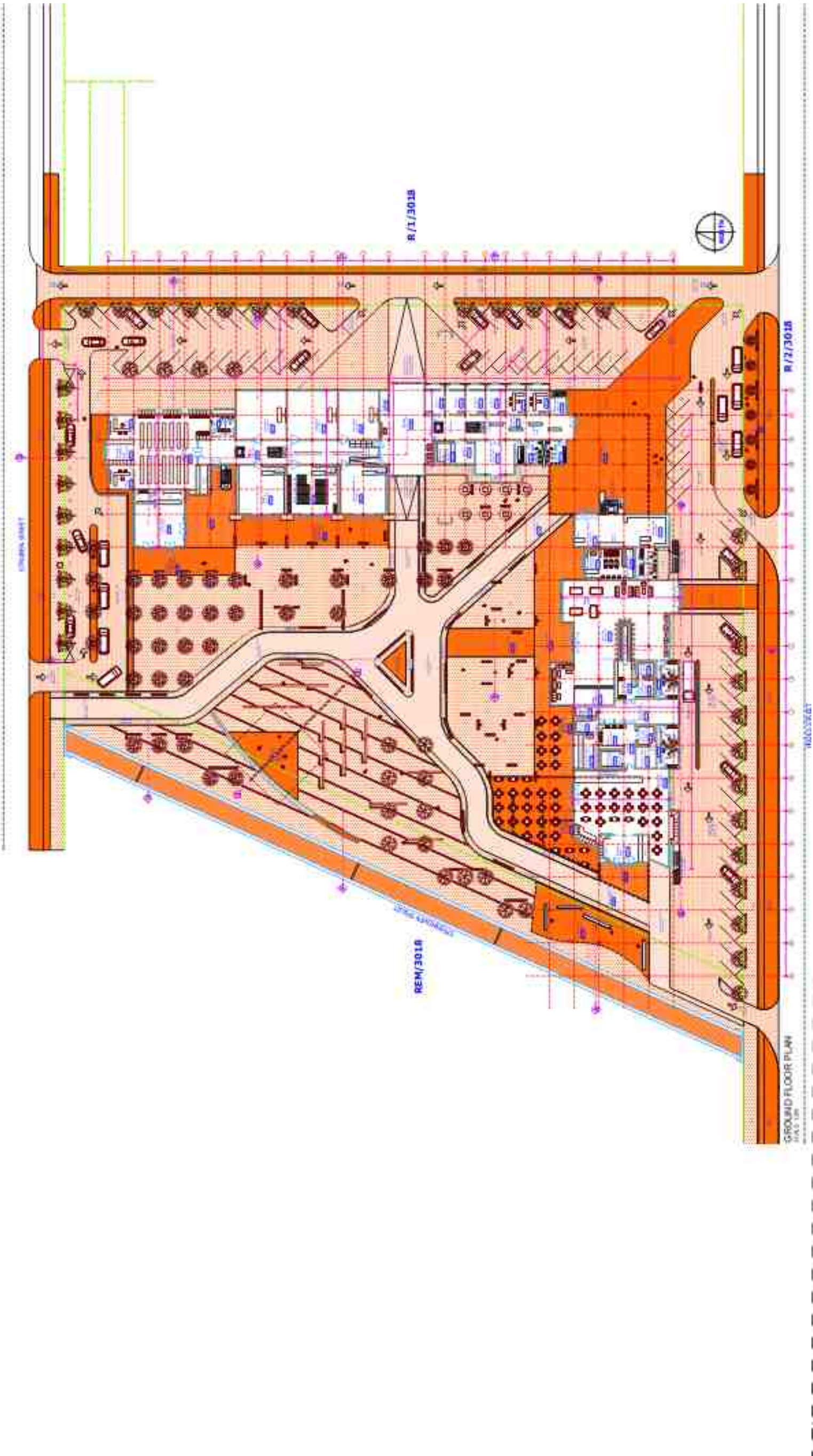


Fig.189 Cooling Stack effect & sun screen

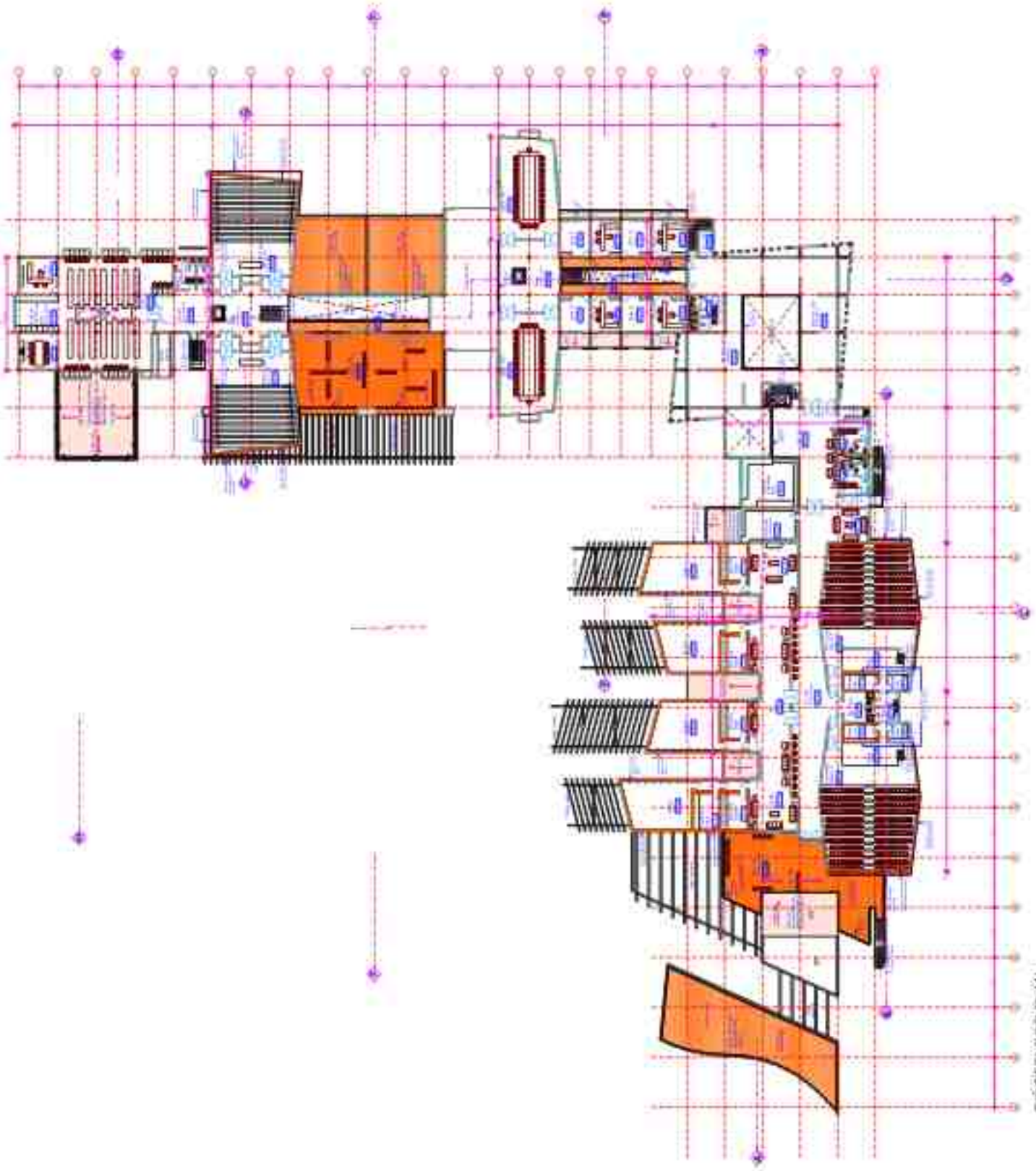
SECTION 8

R/1/2018
R/2/2018
REW/2018
SITE PLAN

.... TECHNICAL DRAWINGS

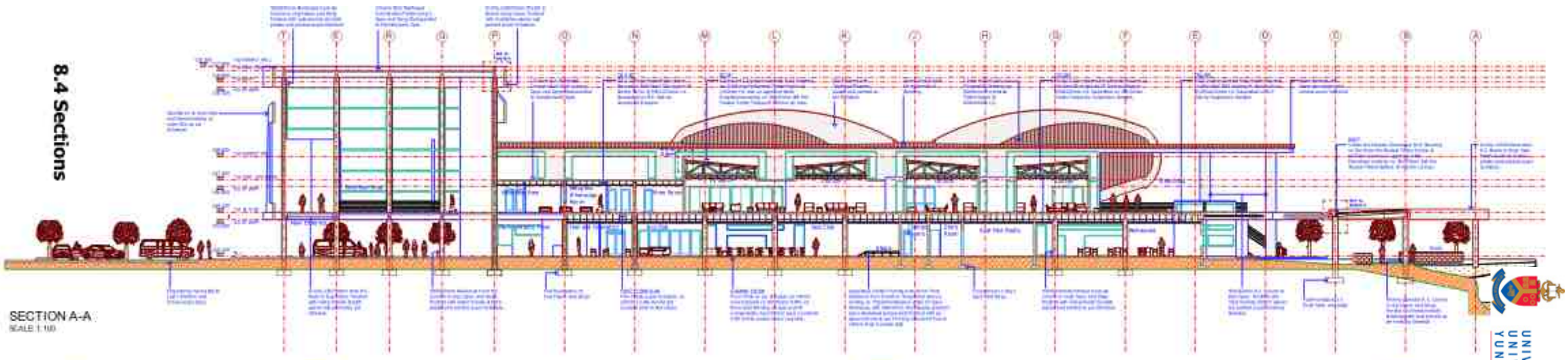


.... TECHNICAL DRAWINGS

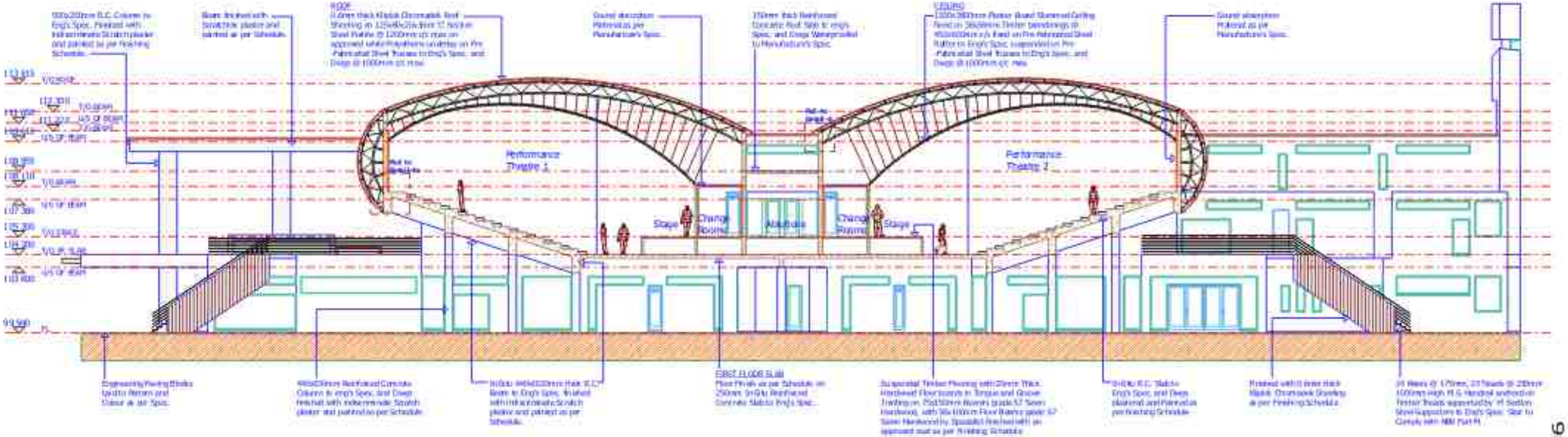


8.3 First Floor Plan

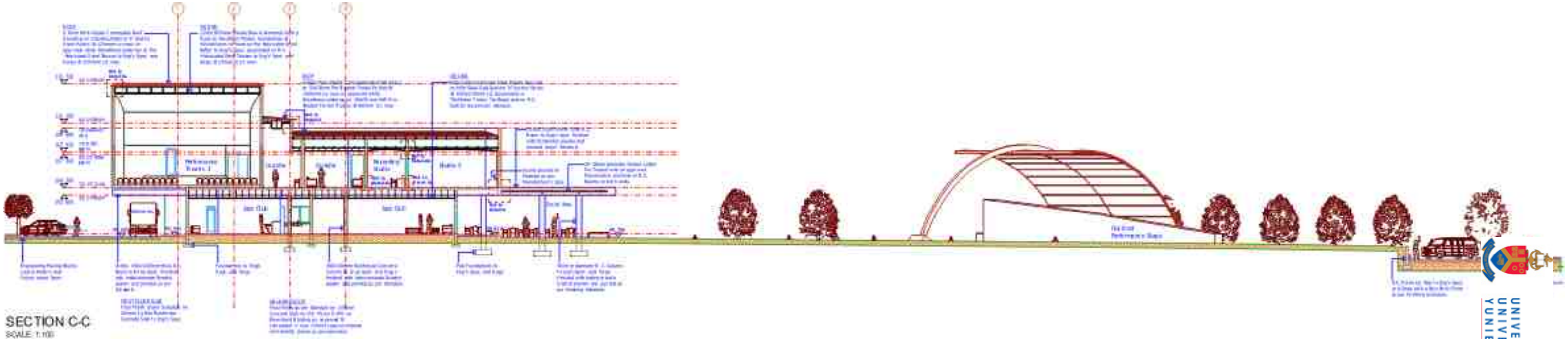
8.4 Sections



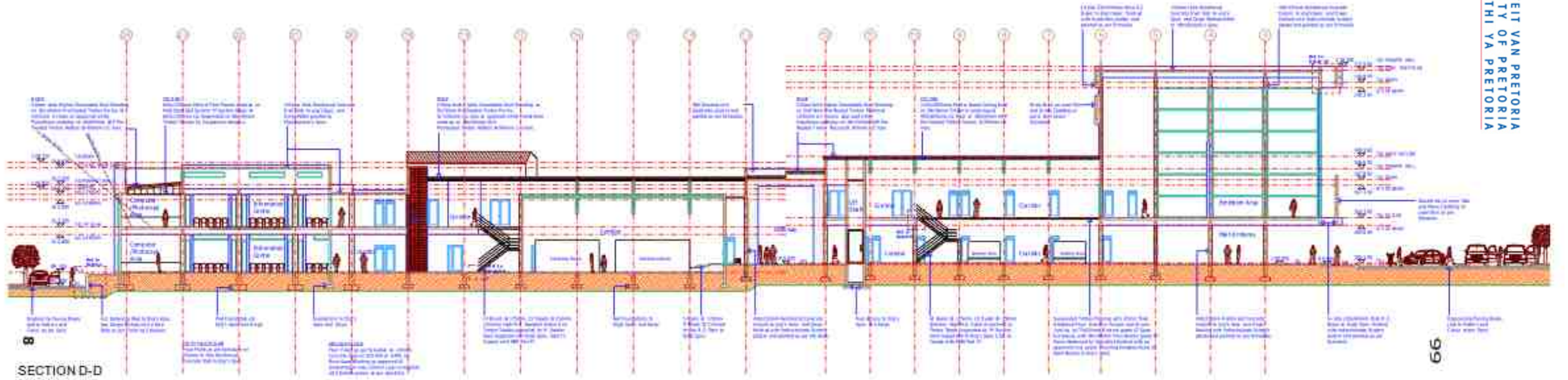
SECTION A-A
SCALE 1:100



SECTION B-B
SCALE 1:100

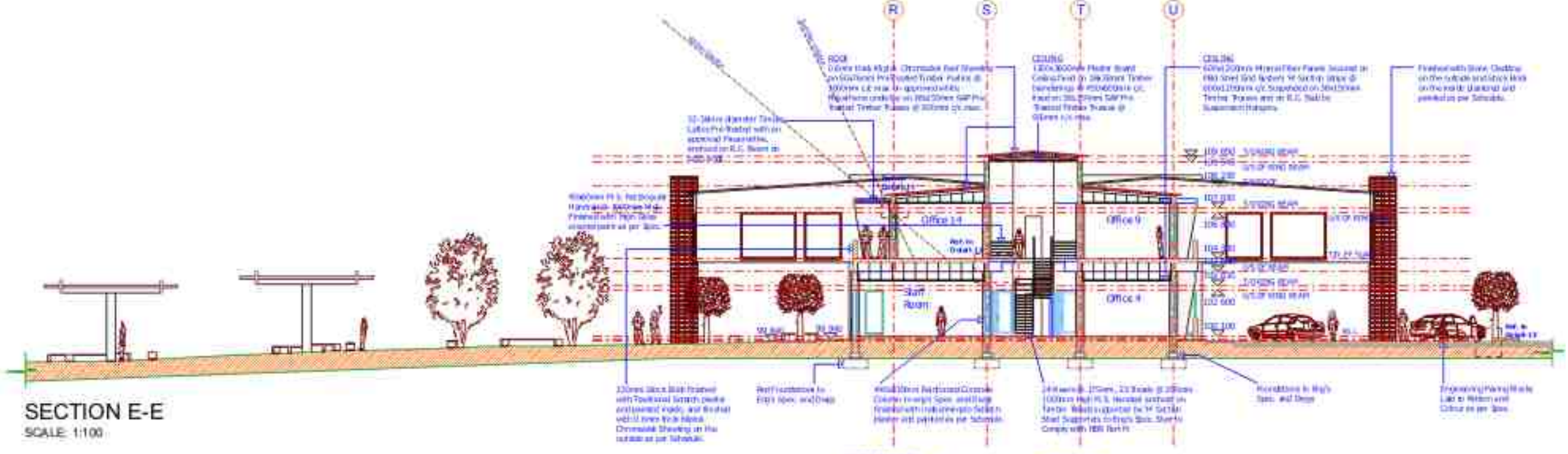


SECTION C-C
SCALE: 1:100

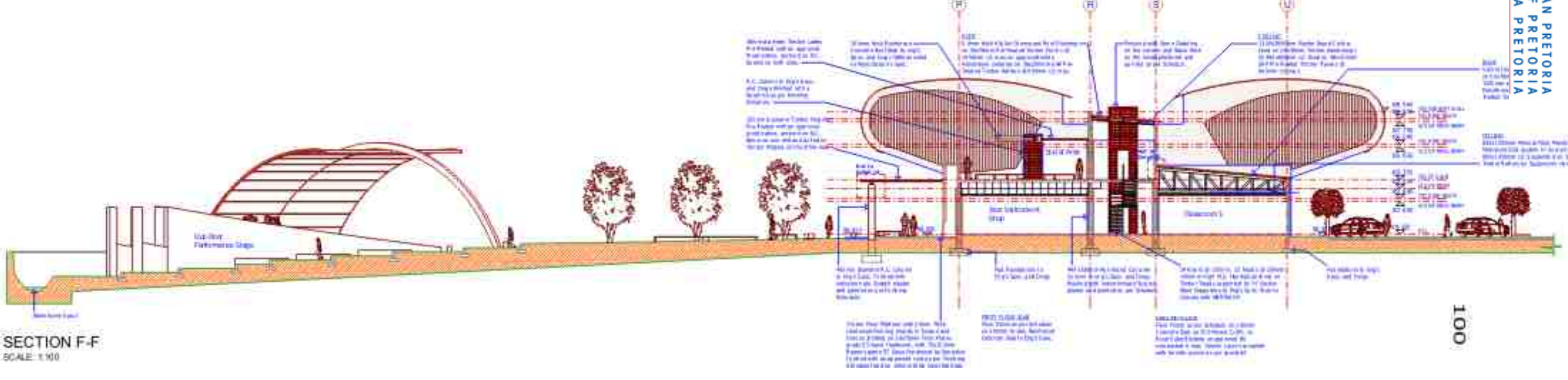


SECTION D-D
SCALE: 1:100

UNIVERSITEIT VAN PRETORIA
UNIVERSITY OF PRETORIA
YUNIBESITHI YA PRETORIA

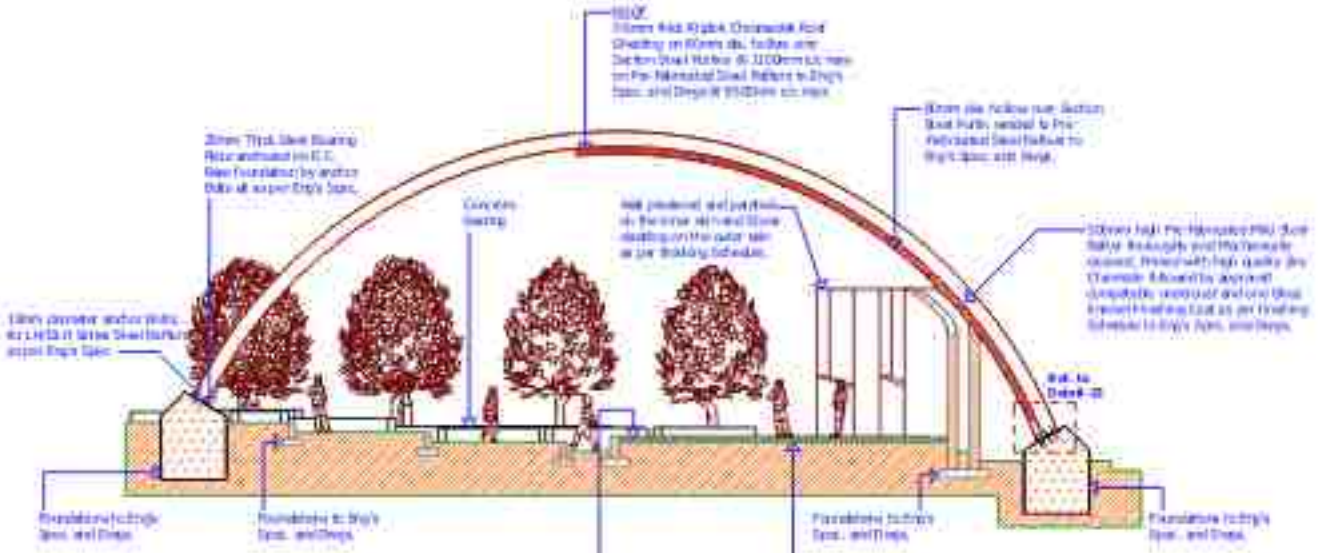


SECTION E-E
SCALE: 1:100

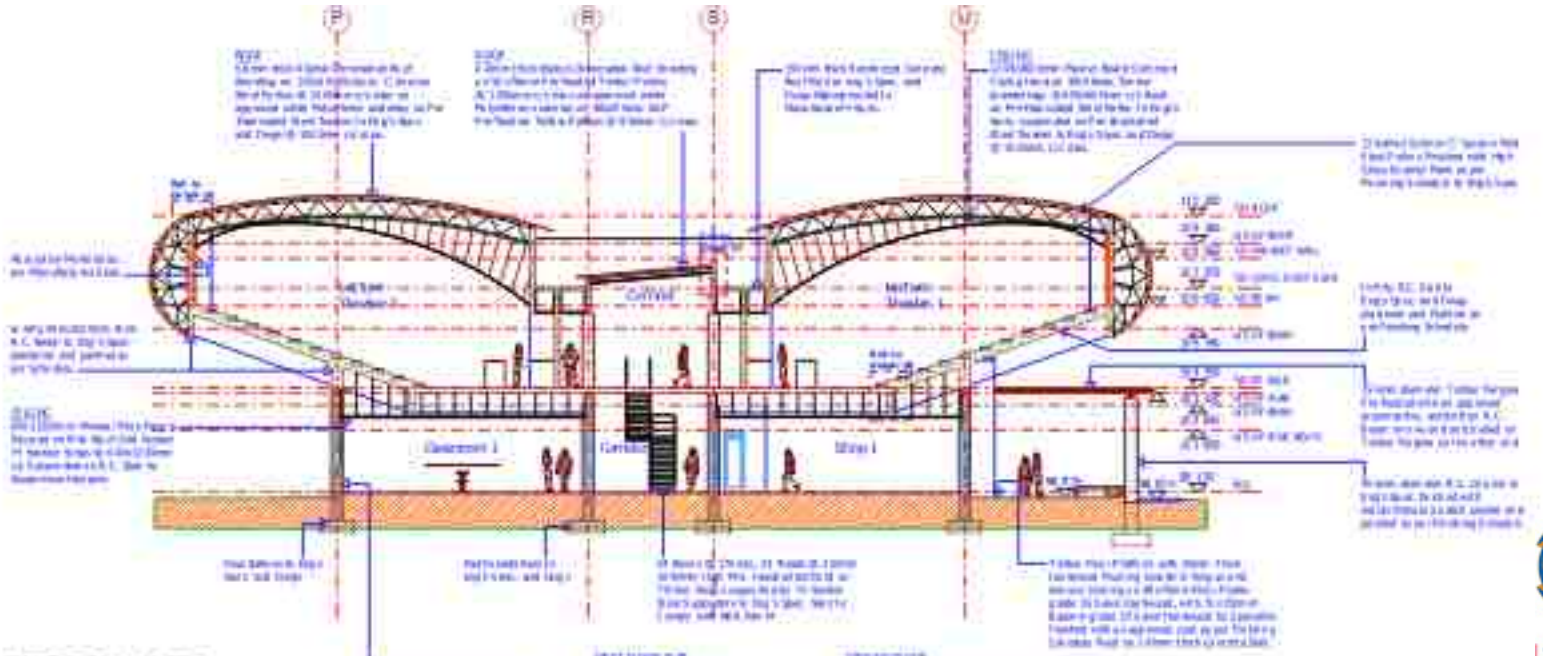


SECTION F-F
SCALE: 1:100

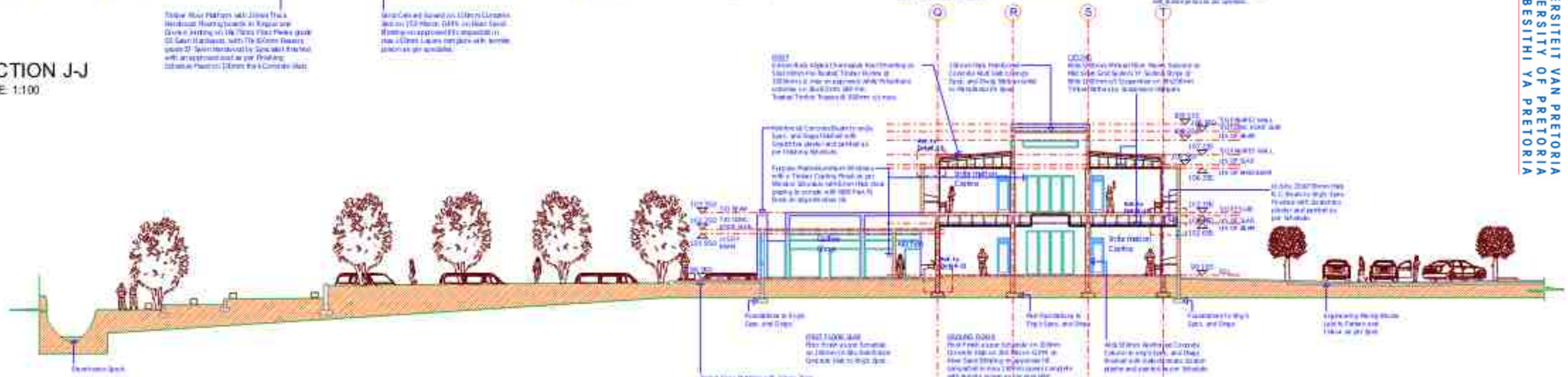
UNIVERSITEIT VAN PRETORIA
UNIVERSITY OF PRETORIA
YUNIBESITHI YA PRETORIA



SECTION J-J
SCALE: 1:100



SECTION G-G
SCALE: 1:100



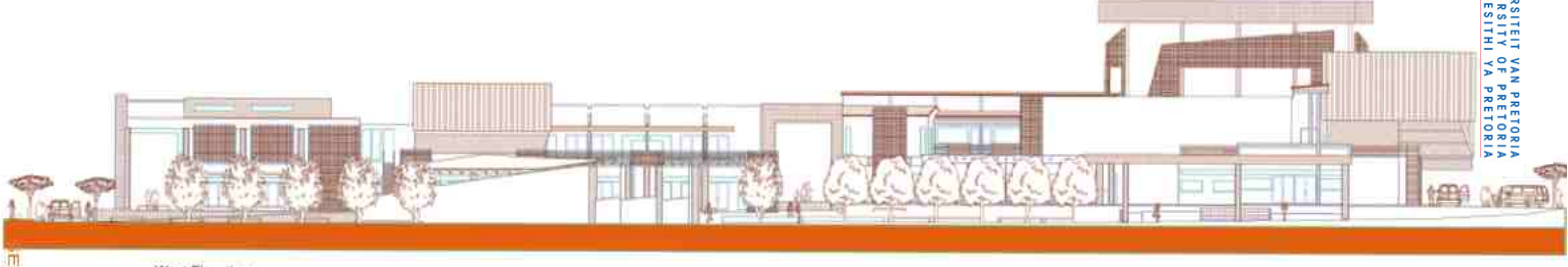
SECTION H-H
SCALE: 1:100

North Elevation
SCALE: 1:200

South Elevation
SCALE: 1:200

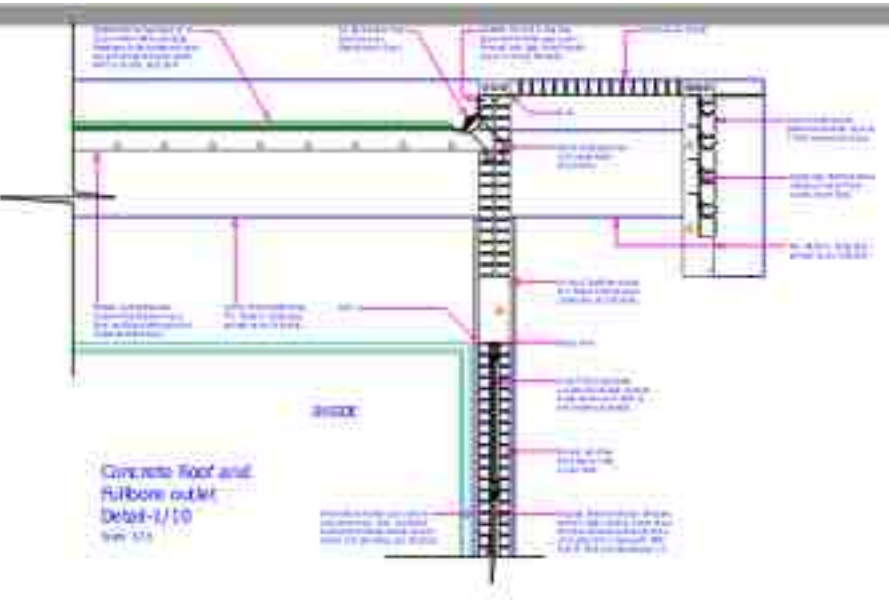
8.5 Elevations

East Elevation
SCALE: 1:200

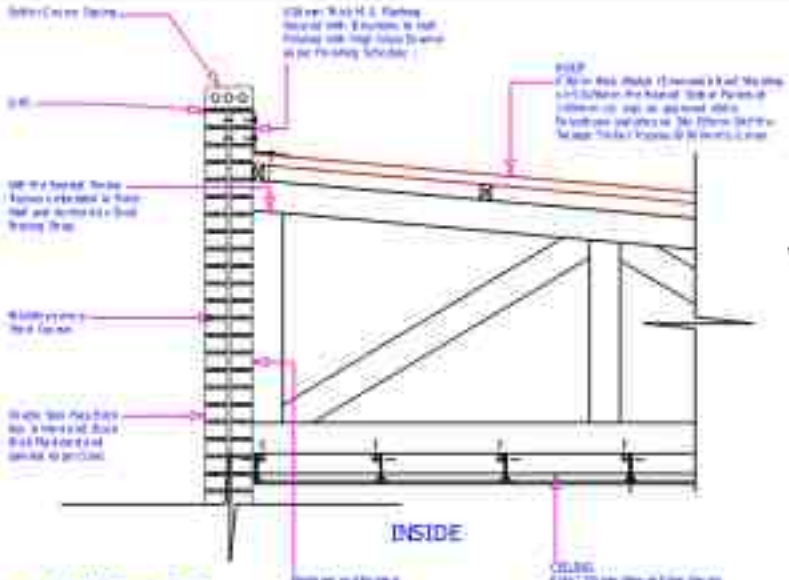


West Elevation
SCALE: 1:200

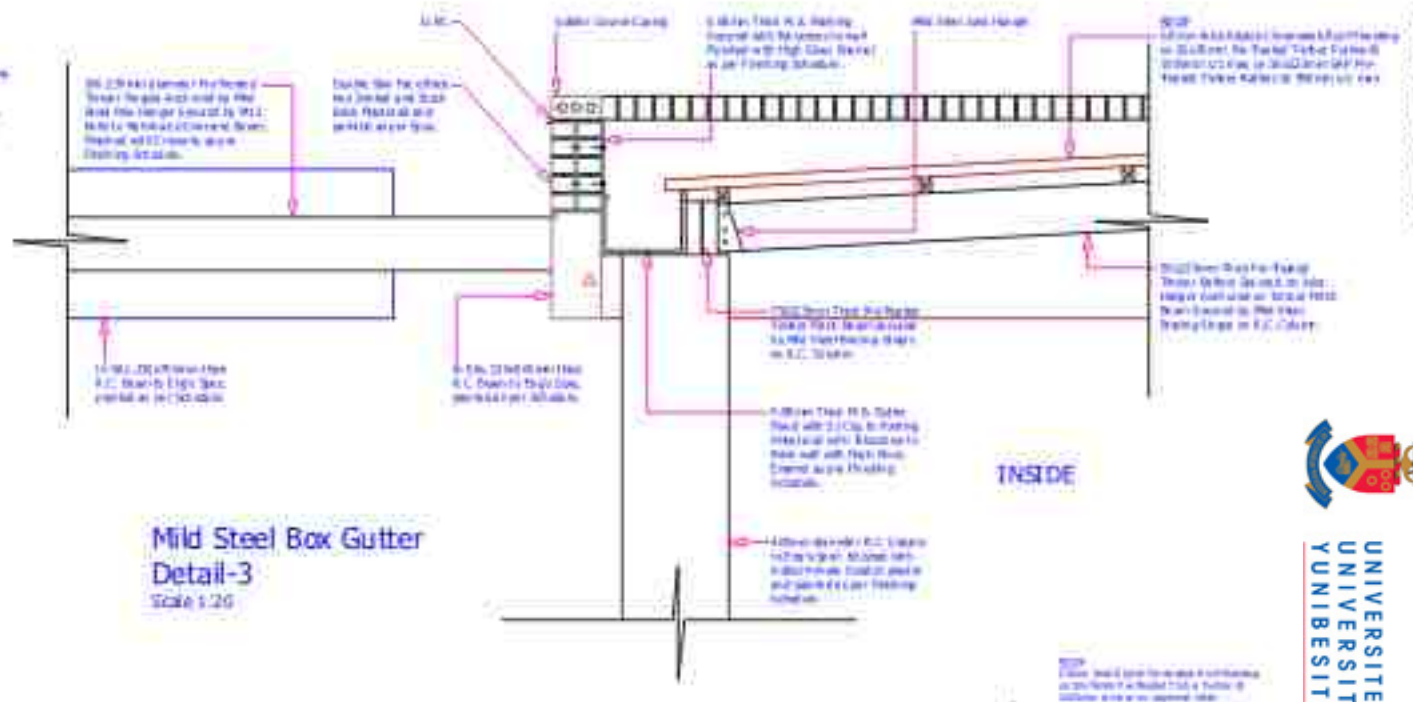
UNIVERSITEIT VAN PRETORIA
UNIVERSITY OF PRETORIA
YUNIBESITHI YA PRETORIA



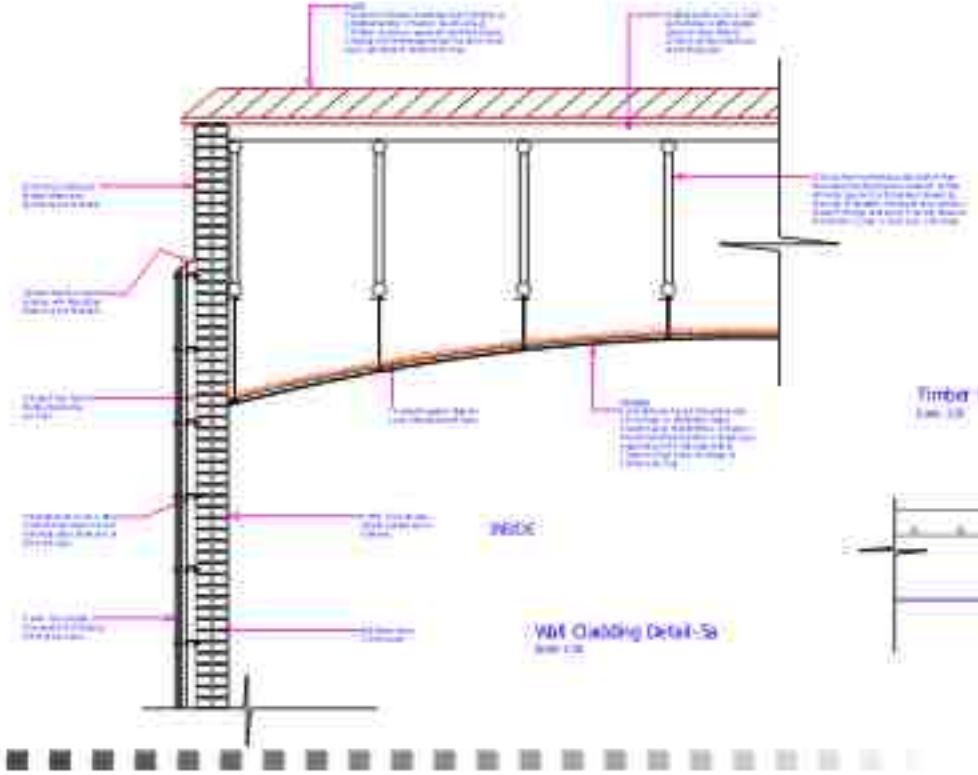
Concrete Roof and Rifbore outlet
Detail-1/10



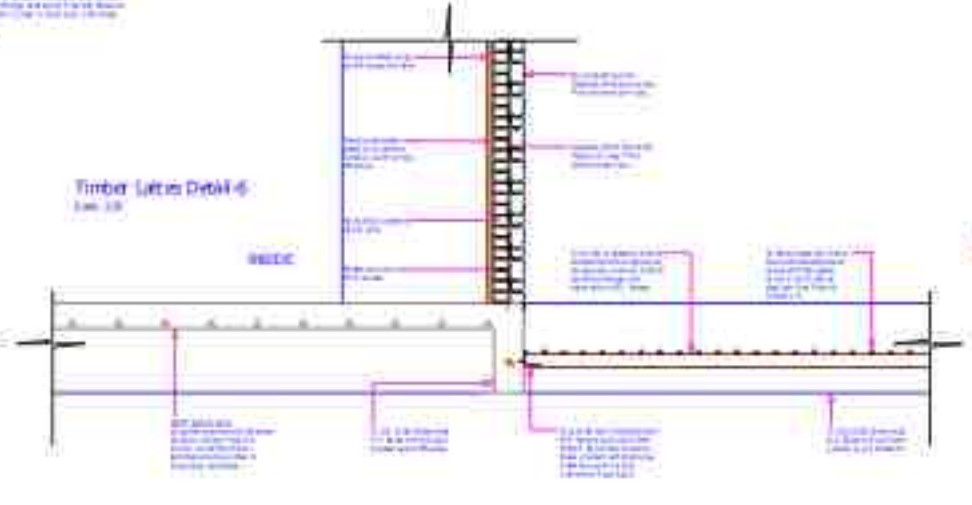
Parapet Wall Detail-2
Scale 1:20



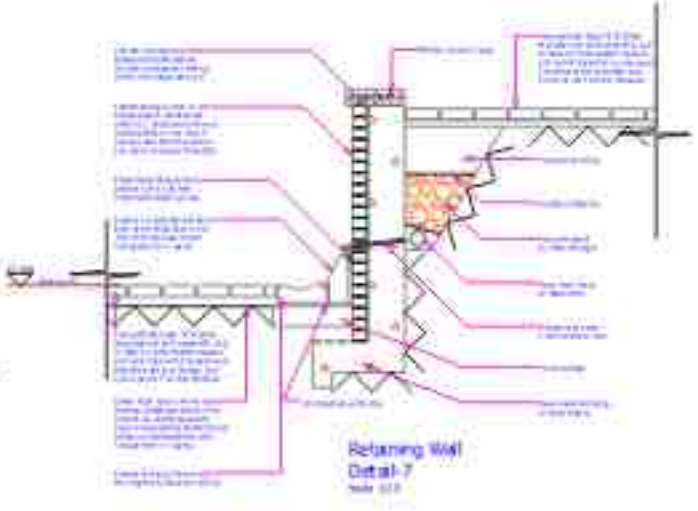
Mild Steel Box Gutter
Detail-3
Scale 1:20



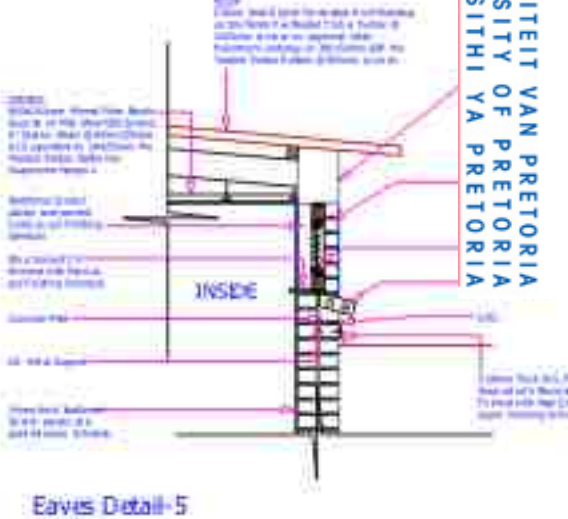
Wall Cladding Detail-5a



Timber Lattice Detail-6

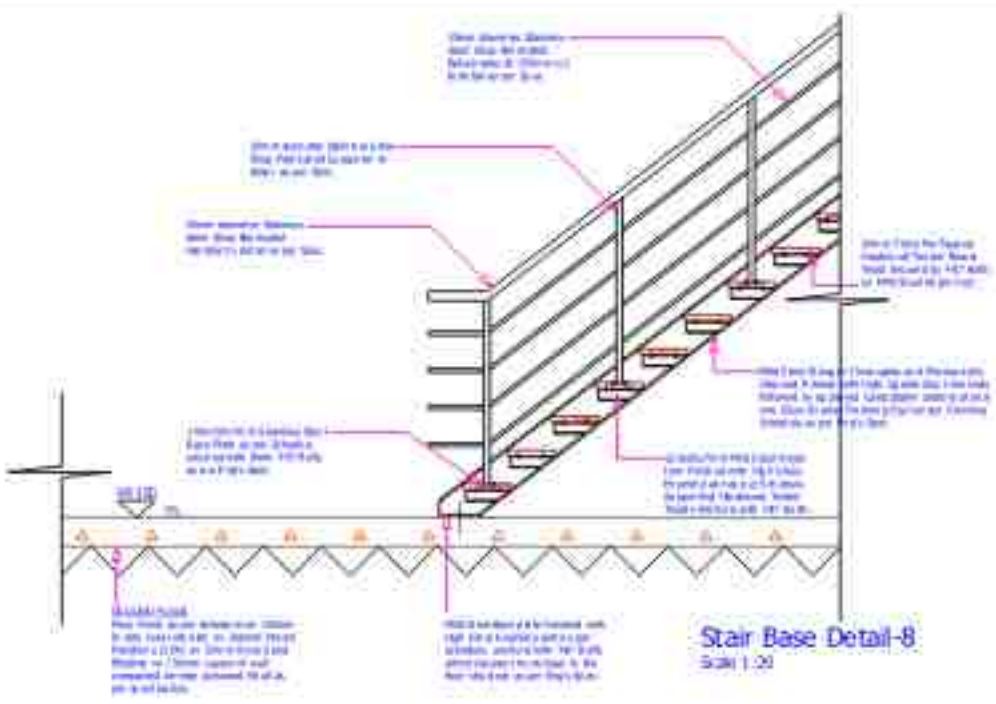


Retaining Wall
Detail-7

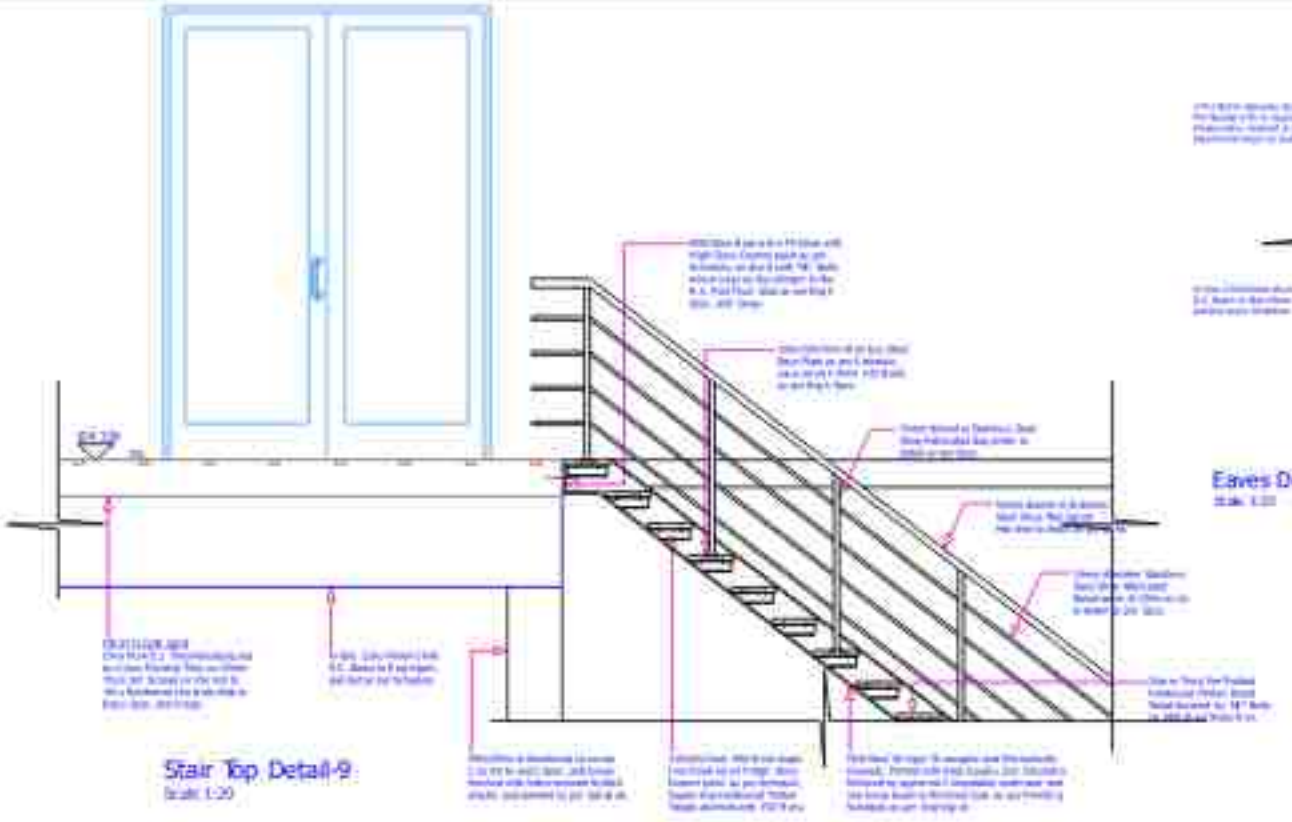


Eaves Detail-5
Scale 1:20

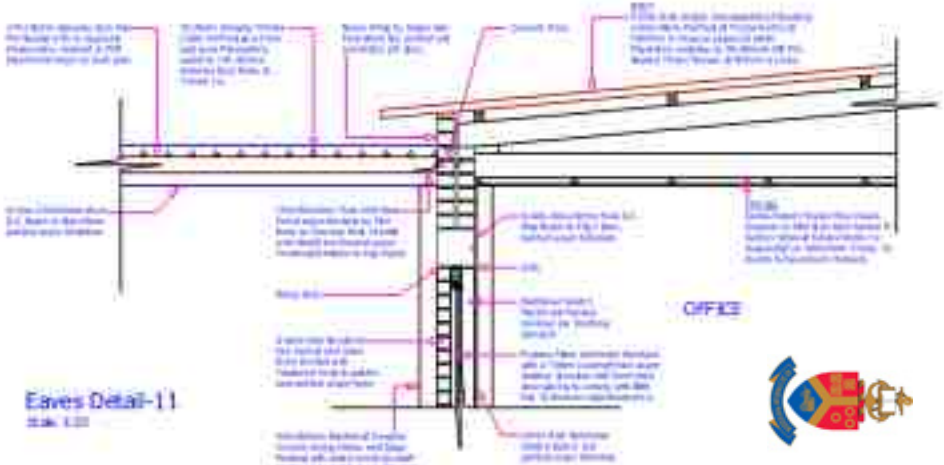
UNIVERSITEIT VAN PRETORIA
UNIVERSITY OF PRETORIA
YUNIBESITHI YA PRETORIA



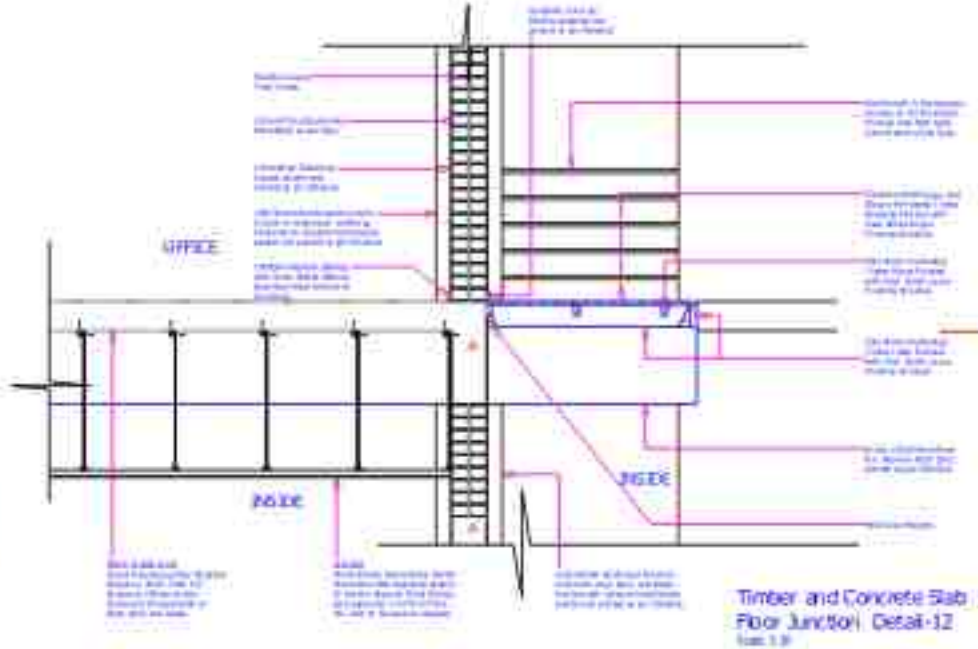
Stair Base Detail-8
Scale 1:20



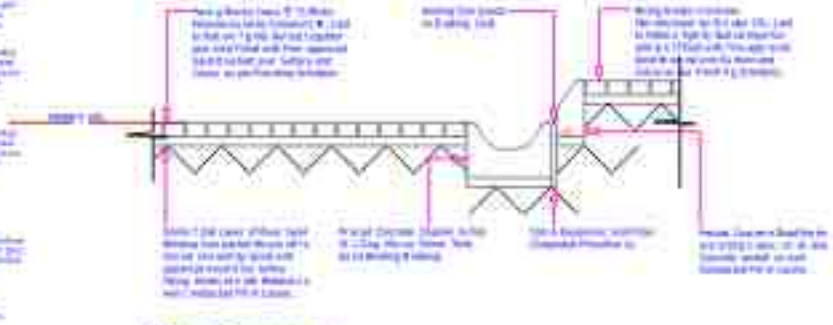
Stair Top Detail-9
Scale 1:20



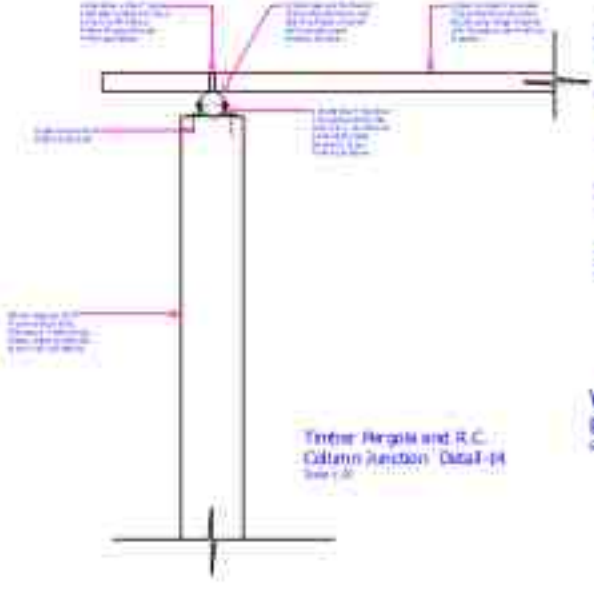
Eaves Detail-11
Scale 1:20



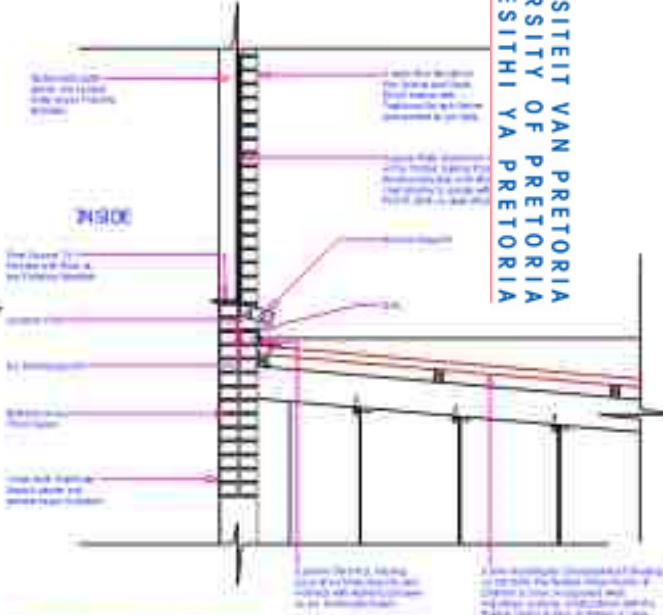
Timber and Concrete Slab Floor Junction Detail-12
Scale 1:20



Road Pavers and Channel Detail-13
Scale 1:20



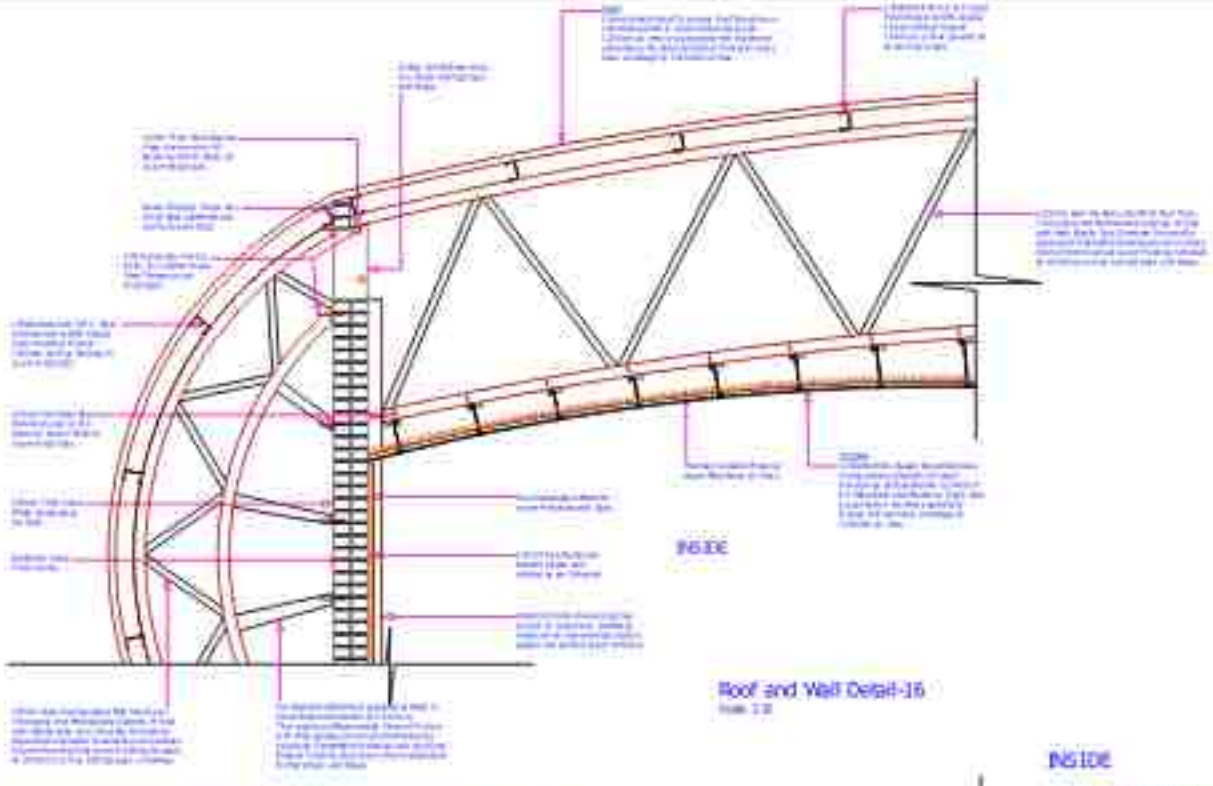
Timber Pergola and R.C. Column Junction Detail-14
Scale 1:20



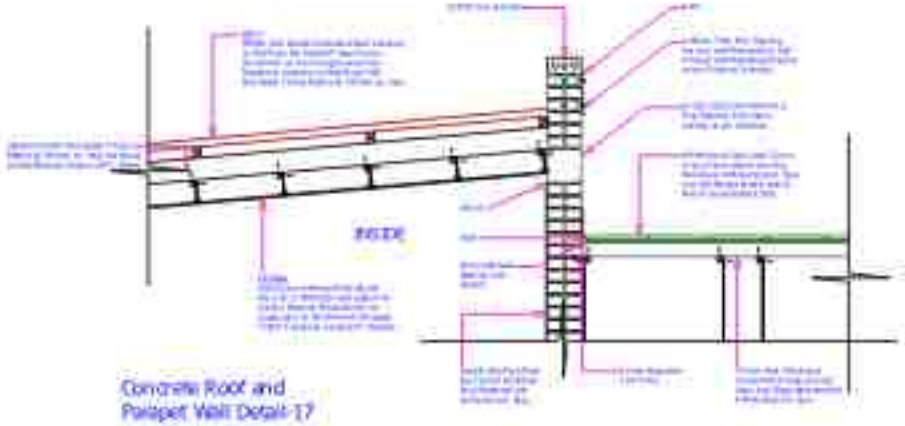
Window and Roof Junction Detail-15
Scale 1:20

UNIVERSITEIT VAN PRETORIA
UNIVERSITY OF PRETORIA
YUNIBESITHI YA PRETORIA

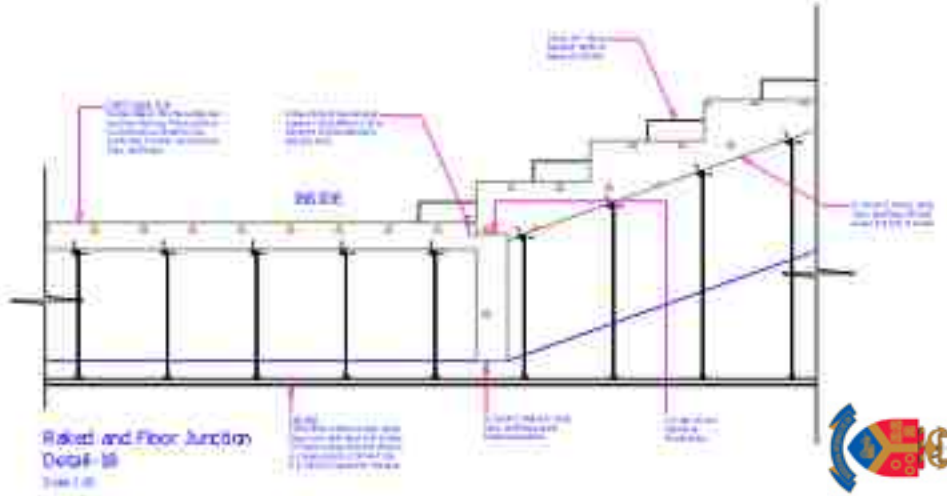
SECTION



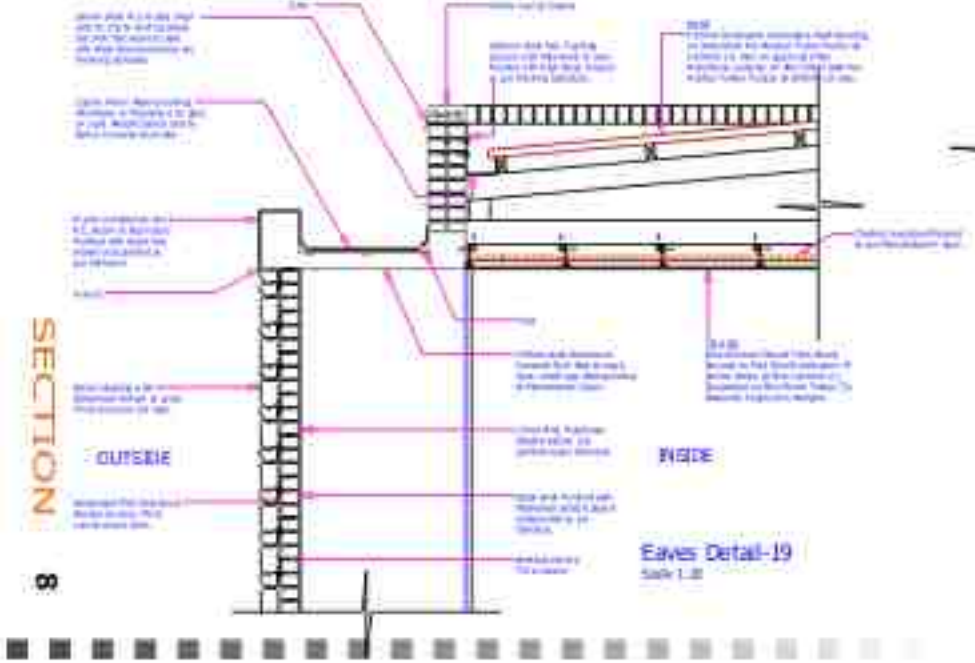
Roof and Wall Detail-16



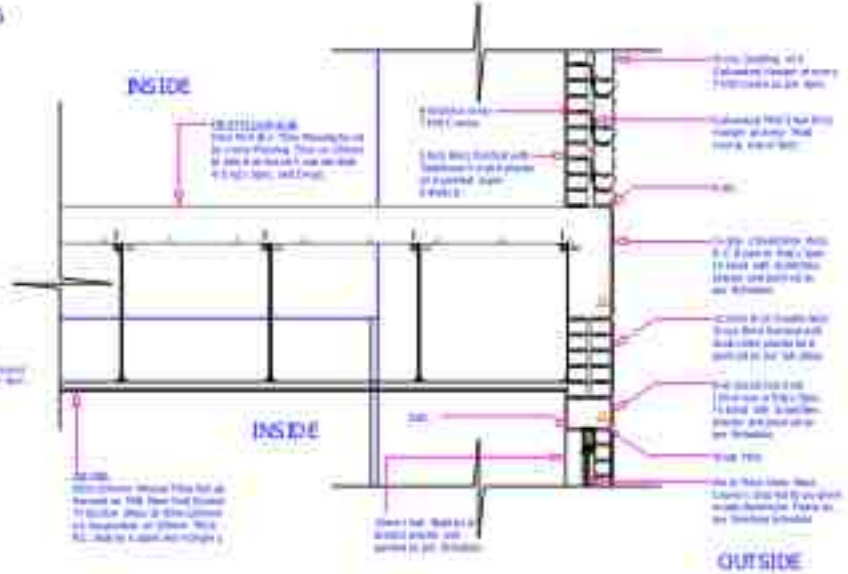
Concrete Roof and Parapet Wall Detail-17



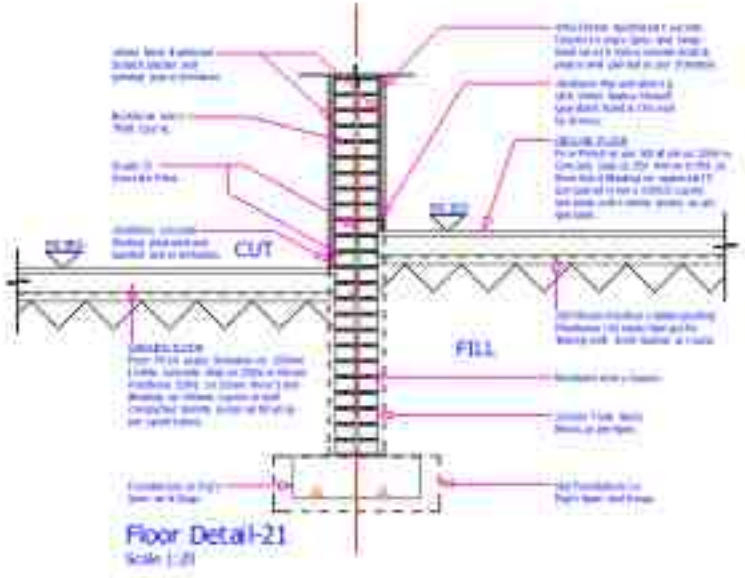
Raked and Floor Junction Detail-18



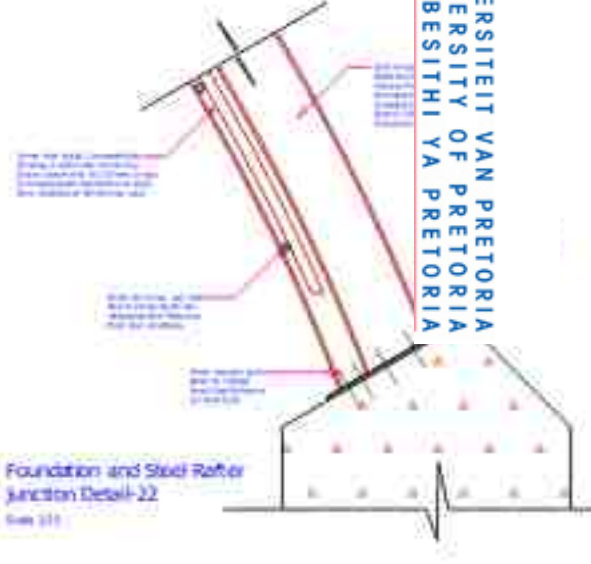
Eaves Detail-19



Wall and Floor Detail-20



Floor Detail-21



Foundation and Steel Rafter Junction Detail-22

UNIVERSITEIT VAN PRETORIA
UNIVERSITY OF PRETORIA
YUNIBESITHI YA PRETORIA

SECTION

SECTION 9

9. CONCLUSION

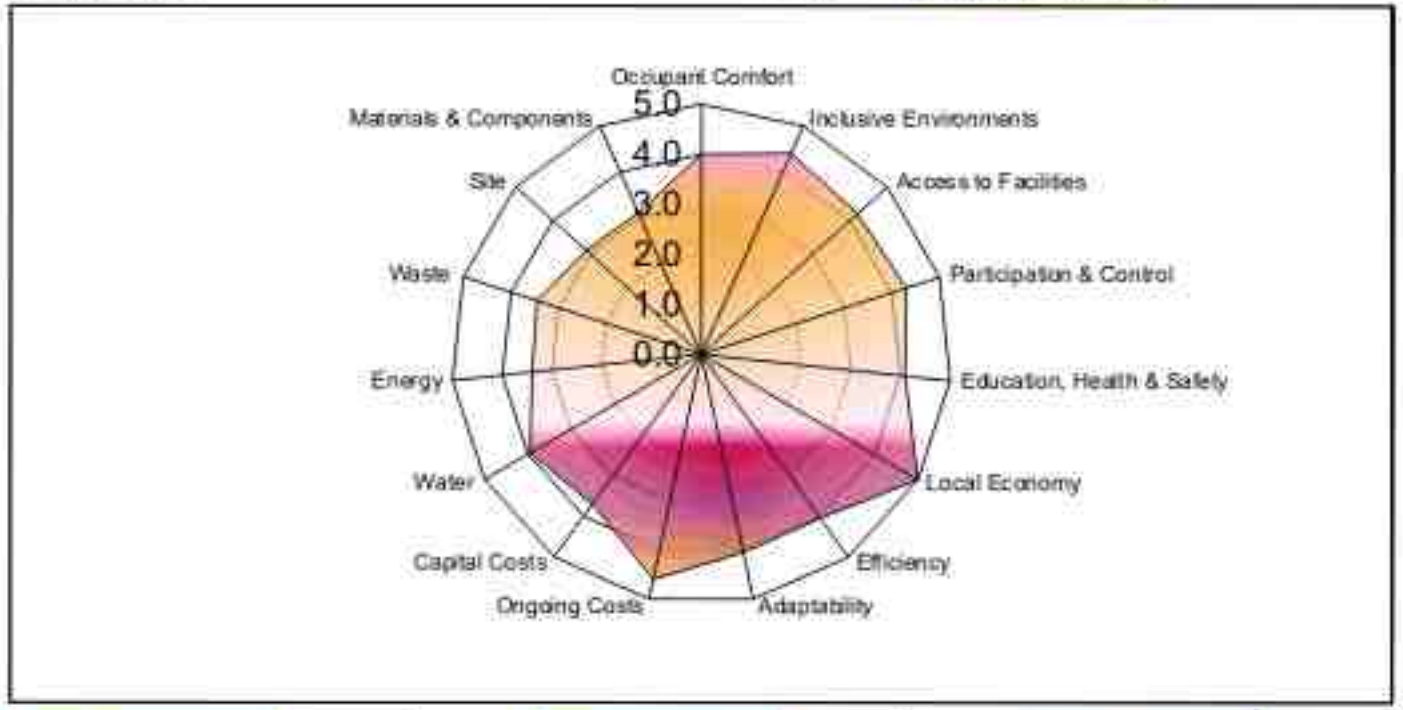
9.1 Conclusion

'This was marabi music, a foundation element of South African jazz and an indigenous product of the urban ghettoes that were a feature of South African cities for much of this century. Its distinctive rhythms designed to bring some consolation and dignity to otherwise drab and oppressive working class districts. can still be heard in the music of jazz men and women who have today become giants in their field: Hugh Masekela, Abdullah Ibrahim, Miriam Makeba and many others' (Gwen Ansell, 1999).

The Centre for Jazz is resurfacing a Jazz vibe within a region that was historically famous for (Marabastad). Activities such as Jazz Club, Recording Studios, Performance Theatres and outdoor performance stage drive towards mobilizing the socio-economic of this area and this will promote the gathering and mingling of people, therefore perpetuating potential development that will knit the Marabastad and the periphery of the Tshwane CBD urban fabric. The proposed Jazz centre is the commencement of the revival of this urban environment and the Centre is encouraging a social atmosphere. The Centre has created a hierarchy in terms of height and volume between the existing and the new built environment (Schubart Park, Kruger Park, Jet Set Park, retail shops and the Inter City Campus Child-hood Development Center). Visual axis connects the existing the new and the proposed developments through thoroughfare contained by the proposed Jazz centre that promotes the finer urban fabric of Marabastad. The Jazz centre as a destination point for jazz followers is meant to promote Jazz Artist and Tourist attraction. The proposed centre for Jazz reflects and celebrates the diverse culture of South African inhabitants in terms of the material used and the movement pattern adopted on the proposed site.

SUSTAINABLE BUILDING ASSESSMENT TOOL (SBAT- P) V1

PROJECT		ASSESSMENT	
Project title:	**A Centre for Jazz**	Date:	4-Oct-07
Location:	**City of Tshwane, Marabastad**	Undertaken by:	**Themba Thomo**
Building type:	**Community and Commercial building**	Company / organisation:	**University of Pretoria**
Internal area (	**6504 m2**	Telephone:	Fax:
Number of users:		Email:	thomo1@webmail.co.za



Social	4.2	Economic	4.3	Environmental	3.4
Overall	4.0	Classification			

Building Performance - Social

	Criteria	Indicative performance measure	Measured	Points
SO 1	**Occupant Comfort**			4.0
SO 1.1	Daylighting	% of occupied spaces that are within distance 2H from window, where H is the height of the window or where there is good daylight from skylights	80	0.8
SO 1.2	Ventilation	% of occupied spaces have equivalent of opening window area equivalent to 10% of floor area or adequate mechanical system, with upolluted air source	80	0.8
SO 1.3	Noise	% of occupied spaces where external/internal reverberation noise does not impinge on normal conversation (50dbA)	80	0.8
SO 1.5	Thermal comfort	Temprature of occupied space does not exceed 28 or go below 19oC for less than 5 days per year (100%)	80	0.8
SO 1.5	Views	% of occupied space that is 6m from an external window (not a skylight) with a view	80	0.8
SO 2	**Inclusive Environments**			4.4
SO 2.1	Public Transport	% of building (s) within 400m of disabled accessible public transport	90	0.9
SO 2.2	Information	High contrast, clear print signage in appropriate locations (100%)	90	0.9
SO 2.3	Space	% of occupied spaces that are accessible to ambulant disabled / wheelchair users	90	0.9
SO 2.4	Toilets	% of space with fully accessible toilets within 50m	80	0.8
SO 2.5	Fittings & Furniture	% of commonly used furniture and fittings (reception desk, kitchenette, auditorium) fully accessible	90	0.9
SO 3	**Access to Facilities**			4.2
SO 3.1	Children	All users can walk (100%) / use public transport (50%) to get to their childrens' schools and creches	90	0.9
SO 3.2	Banking	All users can walk (100%) / use public transport (50%) to get to banking facilities	80	0.8
SO 3.3	Retail	All users can walk (100%) / use public transport (50%) to get to food retail	90	0.9
SO 3.4	Communication	All users can walk (100%) / use public transport (50%) to get to communication facilities (post, telephone and internet)	80	0.8
SO 3.5	Exercise	All users can walk (100%) / use public transport (50%) to get to recreation / excersise facilities	80	0.8
SO 4	**Participation & Control**			4.3
SO 4.1	Environmental control	% of occupied spaces able to control their thermal environment (adjacent to operable windows/thermal controls)	90	0.9
SO 4.2	Involvement	% of users actively involved in the design process (workshops / meetings with models / large format drawings)	80	0.8
SO 4.3	Social spaces	Social informal meeting spaces (parks / staff canteens / cafes) provided locally (within 400m) (100%)	100	1.0
SO 4.4	Sharing facilities	5% of facilities shared with other users / organisations on a weekly basis (100%)	80	0.8
SO 4.5	User group	Active representative user group involved in the management of the building / facilities / local environment (100%)	80	0.8
SO 5	**Education, Health & Safety**			4.1
SO 5.1	Education	Two percent or more space/facilities available for education (seminar rooms / reading / libraries) per occupied spaces (75%). Construction training provided on site (25%)	100	1.0
SO 5.2	Safety	All well used routes in and around building well lit (25%), all routes in and around buildings (25%) visually supervised, secure perimeter and access control (50%), No crime (100%)	80	0.8
SO 5.3	Awareness	% of users who can access information on health & safety issues (ie HIV/AIDS), training and employment opportunities easily (posters/personnel)	75	0.8
SO 5.4	Materials	All materials/components used have no negative effects on indoor air quality (100%)	80	0.8
SO 5.5	Accidents	Method in place for recording all occupational accidents and diseases and addressing these	75	0.8

Building Performance - Economic

	Criteria	Indicative performance measure	Measured	Points
EC 1	**Local economy**			**5.0**
EC 1.1	Local contractors	% value of the building constructed by local (within 50km) small (employees<20) contractors	100	1.0
EC 1.2	Local materials	% of materials (sand, bricks, blocks, roofing material) sourced from within 50km	100	1.0
EC 1.3	Local components	% of components (windows, doors etc) made locally (in the country)	100	1.0
EC 1.4	Local furniture/fittings	% of furniture and fittings made locally (in the country)	100	1.0
EC 1.5	Maintenance	% of maintenance and repairs by value that can, and are undertaken, by local contractors (within 50km)	100	1.0
EC 2	**Efficiency**			**4.1**
EC 2.1	Capacity	% capacity of building used on a daily basis (actual number of users / number of users at full capacity*100)	90	0.9
EC 2.2	Occupancy	% of time building is occupied and used (actual average number of hours used / all potential hours building could be used (24) *100)	65	0.7
EC 2.3	Space per occupant	Space provision per user not more than 10% above national average for building type (100%)	70	0.7
EC 2.4	Communication	Site/building has access to internet and telephone (100%), telephone only (50%)	100	1.0
EC 2.5	Material & Components	Building design coordinated with material / component sizes in order to minimise wastage. Walls (50%), Roof and floors (50%)	80	0.8
EC 3	**Adaptability**			**4.2**
EC 3.1	Vertical heights	% of spaces that have a floor to ceiling height of 3000mm or more	90	0.9
EC 3.2	External space	Design facilitates flexible external space use (100%)	100	1.0
EC 3.3	Internal partition	Non loadbearing internal partitions that can be easily adapted (loose partioning (100%), studwall (50%), masonary (25%)	70	0.7
EC 3.4	Modular planning	Building with modular stucture, envelope (fenestration) & services allowing easy internal adaptaptation (100%)	80	0.8
EC 3.5	Fueniture	Modular, limited variety furniture - can be easily configured for different uses (100%)	80	0.8
EC 4	**Ongoing costs**			**4.6**
EC 4.1	Induction	All new users receive induction training on building systems (50%). Detailed building user manual (50%)	90	0.9
EC4.2	Consumption & waste	% of users exposed on a monthly basis to building performance figures (water (25%), electricity (25%), waste (25%), accidents (25%)	80	0.8
EC 4.2	Metering	Easily monitored localised metering system for water (25%) and energy (75%)	90	0.9
EC4.3	Maintenance & Cleaning	Building can be cleaned and maintained easily and safely using simple equipment and local non-hazardous materials (100%)	100	1.0
SO 4.5	Procurement	% of value of all materials/equipment used in the building on a daily basis supplied by local (within the country) manufacturers	100	1.0
EC 5	**Capital Costs**			**3.7**
EC 5.1	Local need	Five percent capital cost allocated to address urgent local issues (employment, training etc) during construction process (100%)	100	1.0
EC5.2	Procurement	Tender / construction packaged to ensure involvement of small local contractors/manufacturers (100%)	100	1.0
EC 5.3	Building costs	Capital cost not more than fifteen % above national average building costs for the building type (100%)	80	0.8
EC5.4	Sustainable technology	3% or more of capital costs allocated to new sustainable/indigenous technology (100%)	90	0.9
EC 5.5	Existing Buildings	Existing buildings reused (100%)	0	0.0

Building Performance - Environmental

	Criteria	Indicative performance measure	Measured	Points
EN 1	**Water**			**4.0**
EN 1.1	Rainwater	% of water consumed sourced from rainwater harvested on site	72	0.8
EN 1.2	Water use	% of equipment (taps, washing machines, urinals showerheads) that are water efficient	90	0.9
EN 1.3	Runoff	% of carparking, paths, roads and roofs that have absorbant/permeable surfaces (grassed/thatched/looselaid paving/ absorbant materials)	80	0.8
EN 1.4	Greywater	% of water from washing/relatively clean processes recycled and reused	58	0.6
EN 1.5	Planting	% of planting (other than food gardens) on site with low / appropriate water requirements	95	1.0
EN 2	**Energy**			**3.4**
EN 2.1	Location	% of users who walk / use public transport to commute to the building	100	1.0
EN 2.2	Ventilation	% of building ventilation requirements met through natural / passive ventilation	80	0.8
EN 2.3	Heating & Cooling	% of occupied space which has passive environmental control (no or minimal energy consumption)	80	0.8
EN 2.4	Appliances & fittings	% of appliances / lighting fixtures that are classed as highly energy efficient (ie energy star rating)	90	0.8
EN 2.5	Renewable energy	% of building energy requirements met from renewable sources	0	0.0
EN 3	**Waste**			**3.5**
EN 3.1	Toxic waste	% of toxic waste (batteries, ink cartridges, flouresoent lamps) recycled	85	0.9
EN 3.2	Organic waste	% of organic waste recycled	85	0.9
EN 3.3	Inorganic waste	% of inorganic waste recycled.	85	0.9
EN 3.4	Sewerage	% of sewerage recycled on site	20	0.2
EN 3.5	Construction waste	% of damaged building materials / waste developed in construction recycled on site	70	0.7
EN 4	**Site**			**3.1**
EN 4.1	Brownfield site	% of proposed site already disturbed / brownfield (previously developed)	90	0.9
EN 4.2	Neighbouring buildings	No neighbouring buildings negatively affected (access to sunlight, daylight, ventilation) (100%)	100	1.0
EN 4.3	Vegetation	% of area of area covered in vegetation (include green roofs, internal planting) relative to whole site	80	0.8
EN 4.4	Food gardens	Food gardens on site (100%)	0	0.0
EN 4.5	Landscape inputs	% of landscape that does not require mechanical equipment (ie lawn cutting) and or artificial inputs such as weed killers and pesticides	40	0.4
EN 5	**Materials & Components**			**3.1**
EN 5.1	Embodied energy	Materials with high embodied energy (aluminium,plastics) make up less than 1% of weight of building (100%)	70	0.7
EN 5.2	Material sources	% of materials and components by volume from grown sources (animal/plant)	40	0.4
EN 5.3	Ozone depletion	No materials and components used requiring ozone depleting processes (100%)	80	0.8
EN 5.4	Recyled / reuse	% of materials and components (by weight) reused / from recycled sources	40	0.4
EN 5.5	Construction process	Volume / area of site disturbed during construction less than 2X volume/area of new building (100%)	80	0.8

9.3 List of Sources

Anon, 1995. *Specifile building product information service.* external works sub-structure primary element, section number 1-11 (1)/wall-floor finishes, section number 46-56 (4).

Architecture: Journal of the South African Institute of Architects. October 1998, Vol 87/10, p. 96-105. Piano Noble, Tjibaou Cultural Centre. Renzo Piano building Workshop.

Architecture: Journal of the South African Institute of Architects. August 2001, Vol 90/8, p. 82-91. How to Speak Australian. National Museum of Australia Ashton Raggatt McDougall.

Architect and Builder: Journal of the South African Institute of Architects. July/August 2003, Vol 54/4, p. 68-94. Cape Town International Convention Centre, Foreshore Architects.

Architectural Review: Journal of the South African Institute of Architects. March 1992, Vol 190/1141, p. 61-63. Pacific Piano, Kanak Cultural Centre. Renzo Piano building Workshop.

Architecture S.A: Journal of the South African Institute of Architects. July/August 2007, p. 04,15. Houses, The Africa Range.

Aziz Tayob Architects, 1999. *Marabastad Integrated Urban Design Framework.* SA Architect, R.S.A.

Domus. Dec 1996, Vol 96/788, p. 18-25. Aronoff Centre for Design and Art, Cincinatti, Peter Eisenman.

Frampton, K. 1982. *Modern Architecture and the Critical Present.* London Architectural design, London.

Francis, D.K. Ching and Cassandra Adams 2001. *Building Construction Illustrated.* Third edition U.S.A.

Francis, D.K. Ching 1979. *Architecture Form Space and Order.* Van Nostrand Reinhold Company New York 10020 U.S.A.

Grobbelaar, A. 1993. *Building Construction & Graphic Standards.* R.S.A. Anglo-rand publications.

Holm, D. 1996. *Manual for Energy Conscious Design.* Pretoria Department of Minerals and Energy.

http://www.sustainablesettlement.co.za/event/SSBE/Proceedings/Loots%20en%20Jordaan
Accessed on 19" February 2007
http://www.tshwane.gov.za Accessed on 14" March 2007
http://www.sahistory.org.za Accessed on 14" March 2007
http://www.sahistory.org.za Accessed on 10" March 2007
http://www.soweirdproductions.com/?page_id=277 Accessed on 20" February 2007
http://www.bbc.co.uk/blast/music/articles/music_dictionary.shtml#top Accessed on 12 March 2007
http://www.newstatesman.com/200611130037 Accessed on 10" March 2007
http://allenkwela.calabashmusic.com/ Accessed on 3" April 2007
http://www.jazz-music-made-easy.com/jazz-music-history.html Accessed on 9" April 2007
http://festival.brotherswing.com/JRDF2005/en/swing.htm Accessed on 15" April 2007
http://www.bbc.co.uk/radio3/jazz/profiles/louis_armstrong.shtml Accessed on 7" April 2007
http://www.jazzitude.com/historleans.htm Accessed on 7" April 2007
http://www.allaboutjazz.com/php/article.php?id=889 Accessed on 9" April 2007

.... LIST OF SOURCES

http://www.jazzitude.com/africajazz_southafrica.htm Accessed on 4" April 2007
http://www.music.org.za/artist.asp?id=75 Accessed on 3" April 2007

Leading Architecture: Journal of the South African Institute of Architects. Feb 2004, Vol 1, p. 38-39. Reviewing the Constitutional Court, O.M.M. Design Workshop and Urban Solutions.

Leading Architecture & Design: Journal of the South African Institute of Architects. March/April 2003, p. 18-35. Public Buildings-community and welfare.

Le Roux, S. 1991. *Plekke en Geboue Van Pretoria*. Pretoria, City Council of Pretoria.

Lynch, K. 1986. *The Image of the City*. Cambridge, Massachusetts, The MIT Press.

Mark, C. Gridley 1997. *Jazz Styles History and Analysis*. Sixth edition Simon and Schuster/A Viacom Company New Jersey.

Neufert, E. 1980. *Neufert Architects Data*. Second International English Edition, London, Edinburgh Boston.

Norberg-Schulz, C. 1980. *Genius Loci*. NY, Rizzoli International.

Tshwane Inner City Development Strategy, 2005.

Urban Green File: Journal of the South African Institute of Architects. Nov/Dec 2003, Vol 8/5, p. 18-27. Constitutional Hill and the Constitutional Court, O.M.M. Design Workshop and Urban Solutions.