



## SECTION 4

# 4. SITE CONTEXT

## 4.1 Local and Context analysis



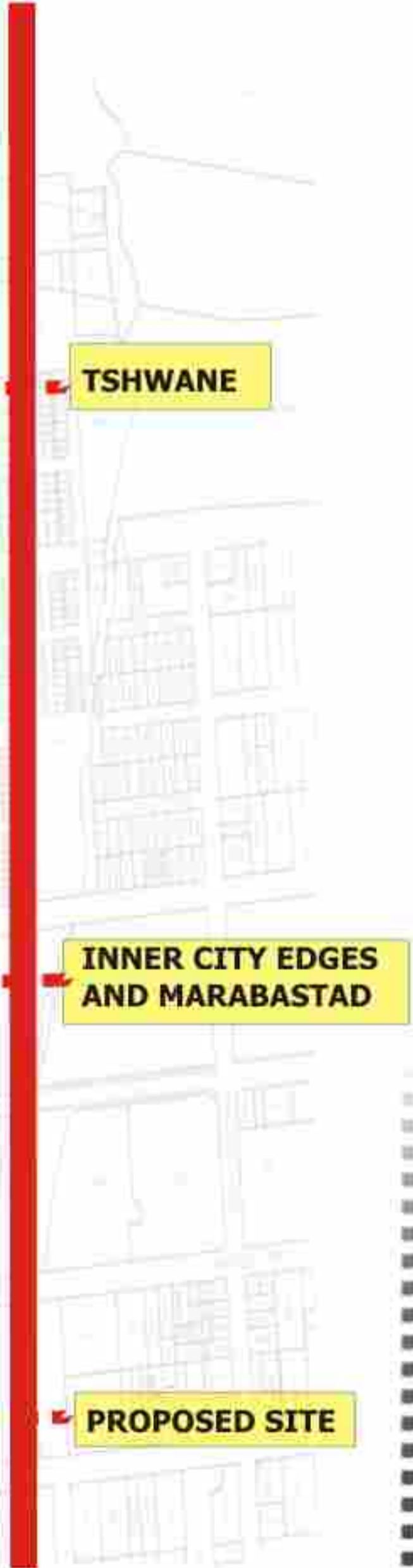
Fig.2 (MapStudio Street Guide Tshwane, 2007).



Fig.3 (GeoViewer, 2007).



Fig.4 (GeoViewer, 2007).



## 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 modal 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).

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## 4.4 Proposed Zoning

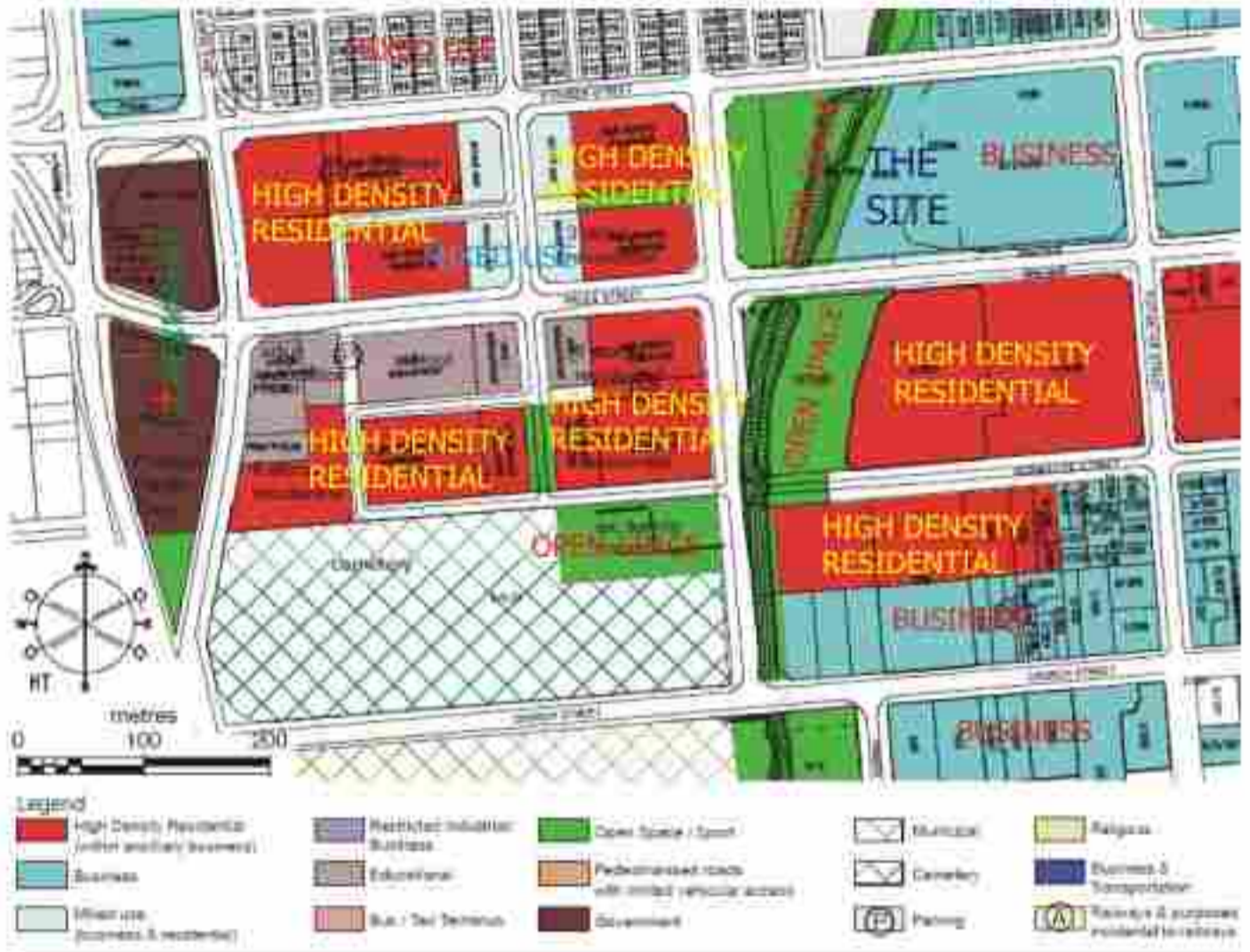


Fig.17 Legal Marabastad Integrated Urban Design Framework (Aziz Tayob Architects, 1999).



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

## 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.

## 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 accessible 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).

#### 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).

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).

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



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



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



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



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

#### 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).

## 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 entrenches 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).

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 100m<sup>2</sup> 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 19<sup>th</sup> 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 Schubart and Proes Street.



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



# ... SITE CONTEXT

## 4.16 Site context Environment

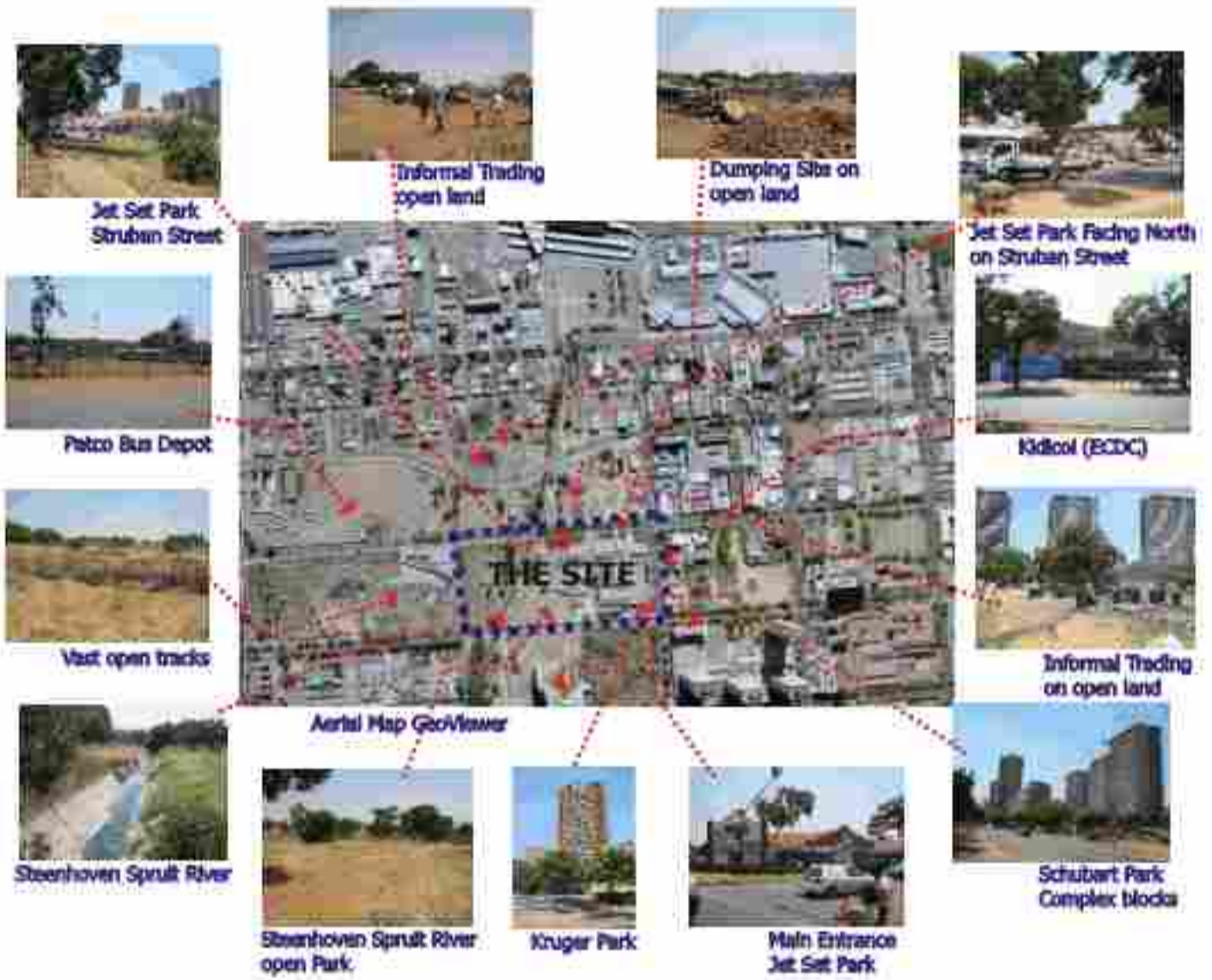


Fig.41 Site context analysis (Author, 2007).

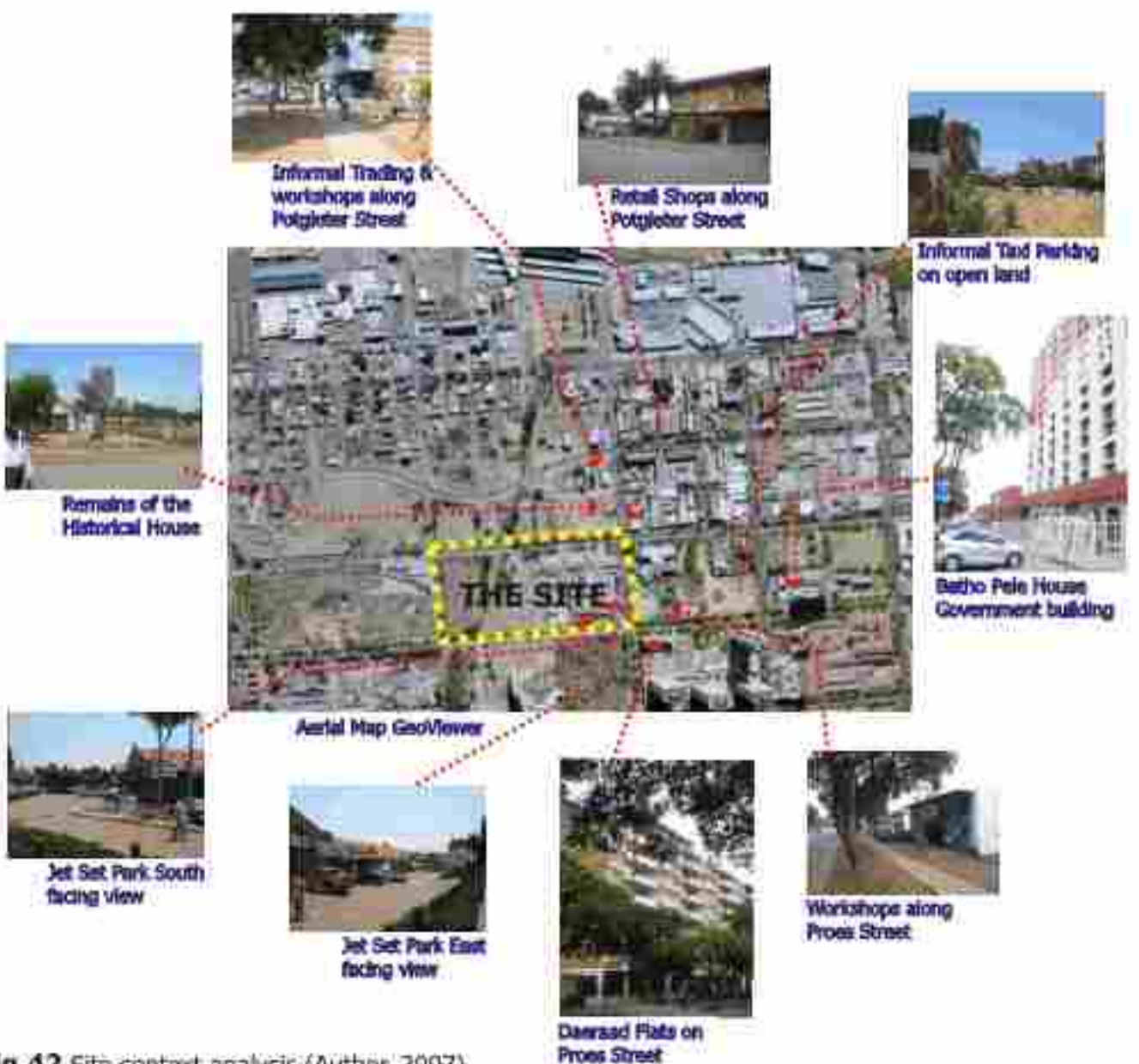


Fig.42 Site context analysis (Author, 2007).

## 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 is an open Street flanked by historical Jacaranda trees that revivify 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.

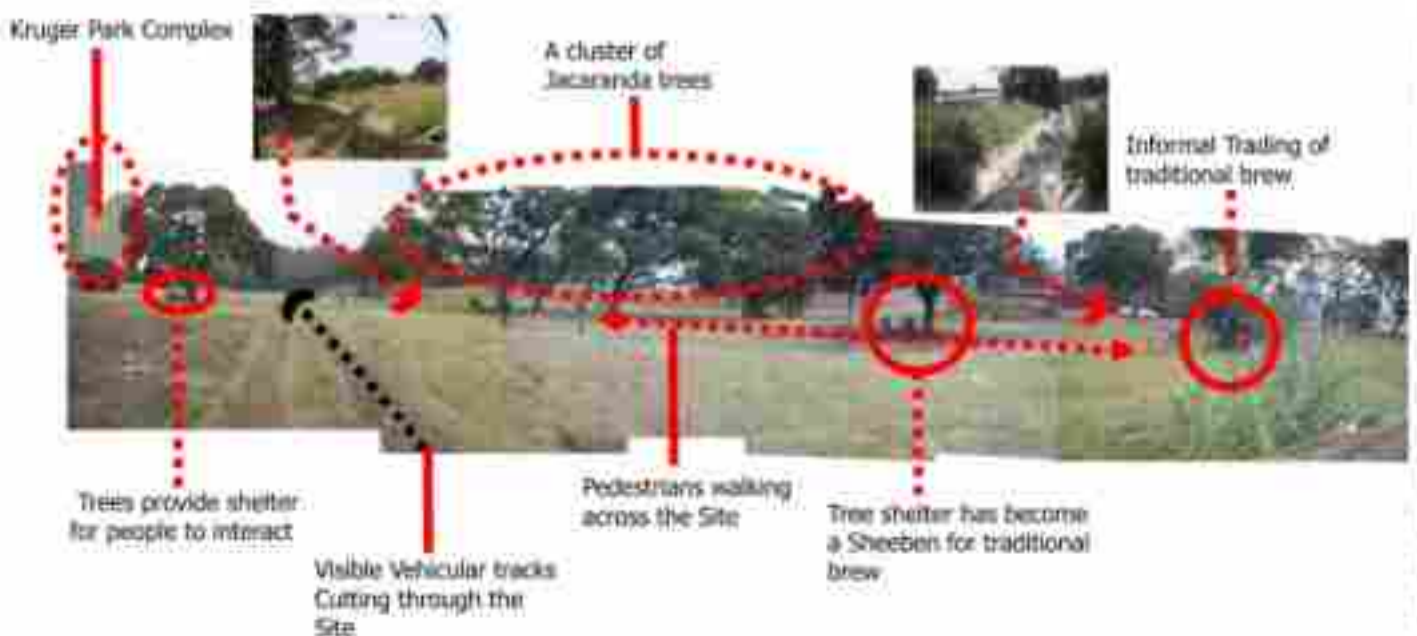


Fig.46 Steenhoven Spruit River (Author, 2007).

## 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 accessible 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).

## 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. S2).



**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 Belie 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 western 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/b1/music/articles/Music\\_dictionary.shtml#top](http://bbc.co.uk/b1/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<sup>th</sup> and early 20<sup>th</sup> 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](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' (Ntomi 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, mockery, 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 Keil 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/IRDF2005/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](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/historians.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](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 ghettos 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' (Gwan Ansell, 1955).*

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 Semanya, 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>)



# ... HISTORY

*'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' (Ntumi 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, Kippie 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=669>).

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, Kippie Moketsie on alto saxophone, Gene Latimore on drums, and Claude Shangé 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. "Bajabua 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](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 Nggawanta contributes the gorgeous "Beautiful Love." Accompanied only by a jazz trio, Nggawanta 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](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' (Ntumi 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 Ntomi Piliso, Tim Ndaba, Wilson Silgee, Stompie Manana, and Shep Ntsamal. 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 ghettos forms the foundation element of South African Jazz. Shebeens 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.