URBAN SOUNDSCAPE
MUSIC CENTRE IN LANGA

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Finally, I dedicate this thesis to my late parents for their unflagging love and support throughout my life.

Nkosinathi Ernest Mahlangu
ABSTRACT

This dissertation is borne out of an interest I have in music as an expression of culture and being, its influence on social spaces and its effectiveness as a tool that transcends across cultures. The dissertation explores the nexus of sound and space, body and space and their present experiential co-existence. It seeks to explore different possibilities that would bring about a sensory and cohesive spatial phenomenon that starts to cross genres of music and performance spaces, ultimately crossing and merging cultures.

When one describes music, it is within broader cultural contexts. The project makes references to both music and culture, not as separate entities, but as a unified symbiotic relationship existing between the two together with their existence and interactivity with architecture. Music, being an art form whose medium is sound, and culture, being the totality of socially transmitted behaviour patterns, beliefs, institutions, and all other products of human work and thought. Music has formed an important part of our cultures throughout history and is still to this day, part of the centre of our societies.

Studying the concept of sound and space, one begins to deduct the notion that; sound and space mutually reinforce one another in our perception, in that the qualities of a space affect how we perceive a sound and those of a sound affect how we perceive space. Thus, one can safely imagine sound and space to be inextricably linked in our experience of what it is to exist in the world. The structured order of the built environment has imposed upon us ways of thinking and doing which reinforce existing patterns of our social and cultural lives. The project explores and unmasks layers that make-up these patterns by looking at music as another form of cultural expression, in a spatially conscious sphere.

Essentially the paper takes on an explorative journey in unpacking relationships inherent in sound and body, body and space, space and form, form and material, and the functioning of the system as a whole.
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"Music spaces need to challenge and activate our senses in the same way that architecture includes spatial consciousness passively."

— Daniel Libeskind
The project takes on a journey of exploration through a variety of musical activities as not only expressions of various cultures but also a representation of the underlying culmination of the intricacies found in the diversity of the South African people. The fundamentally traditional idioms of musical spaces as institutions are questioned and dealt with in spatial terms as well as platforms of social intersections. Performance spaces have somewhat evolved across different cultures, and yet in this evolution, have remained rather conservative.

Each music genre has its own culture located within larger ideas of musical inclinations. In South Africa's cultures, particularly looking at the historical landscape, music became a reflection of underlying forces and untold stories; a voice of individuality, a voice of identity and a voice of the masses. The idea of the move away from the singularities of 'class' or 'ethnicity' as primary conceptual and organizational categories of identity culture, has resulted in an awareness of the subject positions - of race, gender, generalisation, institutional location, cultural indifference - that inhabit any claim to identity in the modern world. What remains is the dislocation of architecture in subculture and a prevalent disregard of informal musical and performance spaces, thus contributing to the lack of dignified, widely accessible and unified trans-cultural spaces.

It is the aim of this project to engage with these spaces through an investigation into how music can begin to allow cultures to collide in a single space, as well as allowing them their singularity in expression. I assert that an urban generator in a South African context should allow for the growth of the community by providing options that were previously unavailable. Powell (2004:6) mentions interventions that are "for the benefit of the local people" and "contribute hugely to improving the quality of life...often transforming the area within which they function".

The project seeks to create a building of regional significance which contributes towards township regeneration and identity, by helping to establish a precinct as a kind of location for economic, social and cultural vitality. The project is located within a cultural node of Langa, an area that bears a rich history of music and performance arts. The proposed intervention is that of an urban soundscape, which begins to present opportunities of how music and architecture can shape a cultural landscape.

"No Culture can live, if it attempts to be exclusive"

~ Mahatma Gandhi
2 ISSU

Cape Town's diversity is not only unique in terms of the inhabitants but also locates itself within a unique fabric. Cape Town, being South Africa's leading tourist destination, is also rich and unique culturally and historically, while having a collection of cultural diversities, views, beliefs and personalities that share a common sense of pride. Music plays a crucial role in people's cultures and how it is expressed varies across different cultures.

Musical activities, as is the status quo in Cape Town, developed over time as an important and central part to people's lives, yet at the same time did not manage to bring about a form of colloidal encounter or unity between not only Cape Town's cultures, but wider South African cultures. These musical activities, together with their spaces therefore, while forming part of broader cultural activities, have become isolated and ritualistic, instead of responsive and integral, almost becoming displaced from the broader communities they should be serving.

There is lack of trans-cultural1 music facilities as spaces of encounter; music spaces have become monotonous in their conceptualization and lack responsiveness towards their contextual existence; they are regarded as part venue specific institutions that are an end in themselves. An opportunity for a transformative space that utilises a cultural tool, in this case, music, in a diverse yet divided Cape Town, seems to have fallen into the blurred lines of functionalist spaces.

Existing music venues are less culturally inclined and more utilitarian, whereas existing cultural spaces are inaccessible to some groups, either through their geographical locations or by virtue of their specificity in programme. Unfortunately some of these cultural spaces have become tourist destinations, decreasing their social stature and relevance in favour of economic advantages and opportunities.

A proposition is a trans-cultural music centre that acts as a social condenser and a mixed-use, urban soundscape2 that becomes an organic evolution, brought about by the diversity in cultures, elevated dimensions of social reforms, spatial innovation, and emerging global lifestyles. Thus the objective is not only to complement the existing urban life and emphasise its richness through creating a socially responsive, closely knit, safe and secure, convenient urban soundscape, but also to regenerate and revitalise the cultural hub of Langa.

1 Transcultural space in this case referring to spaces offering a variety of interactivities between cultures stemming from differing music genres.

2 Soundscape is a spatial fusion of sound (music and dance) and space embedded in a musically inclined cultural landscape
Musical and performance spaces that begin to transcend across cultural barriers

Proposition: An Urban Soundscape that can Unmask and Re-imagine layers of sound, space and culture

Responding to new cultural trends of performance, audience participation and urban revitalization

society

music

space

transcultural space

DYNAMIC

FLEXIBLE

INSIDE

OUTSIDE

MUSICAL INTERSECTIONS

fig. 2.2
The dissertation explores spatial implications borne in merging cultures within the medium of music by seeking to:

- Challenge and re-imagine current conceptions of music and performance spaces.
- Reconceptualise archetypes of music spaces, so as to allow them to be more responsive and dynamic in their roles as not only places of music, but spaces of transcultural encounters.
- Reunite two concepts of music and performance spaces in Cape Town; formal indoor theatrical/concert space and outdoor open-air informal music space, and further explore spatial implications that may result in such an undertaking.
- Bring music back to the people. To confront the idea of a music space being a separate entity, an end in itself, quite often displaced from its community, both socially and spatially.
- To challenge the notion/perception which regards a majority of musical and cultural activities being more effective if located within city-bowl parameters.

In unlayering and exploring the thesis inquiry, the project plans to define the role of architecture in music. To define the musical forms specifically within the limits of contemporary South African music genres. The aforementioned genres are specifically borne from mostly, but not limited to, popular culture, namely rock, kwaito, hip-hop, hardcore, punk, ska, folk, blues, drum 'n bass, big beats, funk, jazz, traditional. The primary music genres central to the thesis investigation are are Jazz, Chorale, Hip Hop and Kwaito. These specific genres are central to Langa's music culture and history, and have evolved with the township over the years. Hip hop, however is an exception, as it is a result of a new subcultural trends emerging, not only in Langa but in the wider metropolis Cape Town. This development may be attributed to major influences from globalisation and mass media. I therefore suggest that the dislocation of hip hop as a genre with its ambiguity and perpetuity in attempting to express itself in Cape Town's townships should no longer be ignored.

Additional to the genres, Dance also becomes an important performance activity in the bloodlines of Langa and its history. Contemporary and traditional dance performances from a diversity of subcultures, such as pantsula dance, gumboots, umoja dances and related performances are central to the evolution of the project.
Music is authored by a composer in the form of a score, interpreted by a conductor, implemented by musicians making sounds and heard by an audience. Architecture is created by a designer in the form of drawings, interpreted by a builder directing craftsman who produce objects and viewed or used by citizens or clients. It is Henry-Russell Hitchcock who noted that, it is the forms, the shapes and the patterns of architecture which everyone first apprehends and which also have survival value. Seemingly with music, it is the composition, structure, rhythm and familiarity that everyone first apprehends and which, to an extent may have survival value. Architecture is faced with the need to start responding to new cultural trends of performance, audience participation, and urban revitalization. It is this very need that can cross borders of divide between people’s cultural inclinations and spatial relativities.

3.1 MUSIC | CULTURE | ARCHITECTURE

The Britannica Encyclopedia defines ‘culture as an integrated pattern of human knowledge, belief, and behaviour that is both a result of, and integral to, the human capacity for learning and transmitting knowledge to succeeding generations’. Lived experiences are expressed through culture for preservation of identity, as well as provide platforms with which societal anomalies can be identified and confronted. Music, being an important expression of culture, in its universalism and celebratory approach, becomes a catalyst to engage with the everyday man and his spatial frame of reference. Bhabha, H (1994:2) mentions that, what is theoretically innovative and politically crucial, is the need to think beyond narratives of originality, and initial subjectivities and to focus on those moments or processes that are produced in the articulation of cultural differences. He continues to mention ‘the idea of the ‘in-between’ spaces that provide the terrain for elaborating strategies of selfhood – singular or communal – that initiate new signs of identity, and innovative sites of collaboration, and contestation, in the act of defining the idea of society itself’. Culture, as an end product is inseparable from its cause. The concept of cultural indifference almost wants to be thought of beyond isolated singularities, but as a project evoking opportunities for cross cultural encounters.

When particularly looking at popular culture, music not only becomes a moment of affiliative identity, but also starts to incite interrelational notions. Such notions provide entry points into exploring trans-cultural spaces. Music as a cultural expression is often connotated to identity and lifestyle. And it is such connotations that inform ways of engaging with multi-culturist ideas in a postmodern society.

Specific to regions, mainstream culture and youth sub-cultural expressions are rooted in constant change and occur uniquely in place and time. For instance, with regards to the South African condition, the inquiry deals with kwaito music as one of its genres – it is therefore of note that one points out the cultural connotations as well as respective histories surrounding kwaito music. Not only that, but one also begins to understand the people, their social behaviours, tendencies, and the spatial constructions of their cultural expressions. Ultimately one begins to understand the role and perhaps social articulation of difference found in these diverse cultures. It is only then, that we can truly concede any understanding of notions surrounding trans-cultural spaces. Looking at the relationship between different cultural expressions through music and the ideas of identity;
one begins to notice varying trends in what shapes identities, and ultimately what shapes spaces of encounter.

Bhabha, H (1994:3) remarks that the 'social articulation of difference, from the minority perspective, is a complex, on-going negotiation that seeks to authorize cultural hybridities that emerge in moments of historical transformation.' It is indeed such polarities at specific historical developments that have enacted two distinct cultural developments in South Africa's cultures: One that is indigenous and reconciliatory, somewhat hybridized, and the another being isolated, individualised, quite often conserved.

Much like music, architecture can be inclusive without being overly imposing. However, at the same time, I attest to Renee Green's sentiment in Bhabha, H (4) when she remarks on the following statement: 'Multiculturalism' does not reflect the complexity of the situation as I face it daily...it requires a person to step outside of him/herself to actually see what he/she is doing. I don't want to condemn well meaning people and say (like those T-shirts you can buy on the street) 'It's a black thing, you won't understand'. To me that's essentialising blackness”

Secondly, cultural indifference only exists as an advantage and, perhaps, a platform, for identifying potential indicators for cross-cultural encounters; one such indicator being music.

According to Renee Green, the interstitial passage between fixed identifications opens up the possibility of a cultural hybridity, that entailing difference without assumed or imposed hierarchy. Ultimately we find ourselves in the moment of transit where space and time cross to produce complex figures of difference and identity, past and present, inside and outside, inclusion and exclusion.

It is this very point that leads one to thinking of transcultural spaces as both an idea and an architectural engagement; those very existences and dynamics of a transient, sometimes humorous, often dangerous, and periodically cruel intercultural spaces generated in situations governed by misrepresentation or representational excess.

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1 Multiculturalism is the acceptance or promotion of multiple ethnic cultures, for practical reasons and/or for the sake of diversity and applied to the demographic make-up of a specific place, usually at the organizational level.
3.2 BIRTH OF A GENRE

The story of South African music is one of dialogue with imported forms, and varying degrees of hybridisation over the years. As diverse as the country itself, South African music has created itself out of the mingling of local ideas and forms with those imported from outside the country.

Music spaces have much too often taken the role of determinists approaches, isolated and inaccessible at times to the wider population. Specific in their programmes, they serve only a minority group at any given time. There is a contestation between different music genres and their archetypical performance spaces. For instance, pantsula dance stemmed from the development of Kwaito. During the early 1990’s, it was performed on informal spaces such as township street corners and occasional festivals. The great thing about such spaces used to be their openness, strategic location and accessibility.

Such spaces were either centrally located or found in inconspicuous places. Centrally located spaces allowed for more formalised performances and, often than not, it meant authorities were aware of them. This was due to the controversial nature of kwando during the development of Kwaito. During the early 1990’s, it was performed on informal spaces such as township street corners and occasional festivals. The great thing about such spaces used to be their openness, strategic location and accessibility.

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3.2.1 BEGINNINGS

It would help us if we trace this journey as far back as the 1800s during the development of a black urban proletariat and the movement of many black workers to the mines which meant differing regional traditional folk music forms met and began to flow into one another. This period was when Western instruments such as concertina and/or guitar were integrated into indigenous musical styles, contributing, for instance, to the Zulu mode of maskandi music. SAinfo Reporter(4) notes that Western instrumentation was used to adapt rural songs, which in turn started to influence the development of new hybrid modes of music-making (as well as dances) in South Africa’s developing urban centres. It was in this movement, together with urbanisation into mines (such as Witwatersrand) in the early 20th century that led to the development of slum yards or ghettos, where new forms of hybrid music began to arise.

Marabi was one of the first forms, and its sound was intended to draw people into the shebeens and then get them dancing. According to SAinfo Reporter(2010:2), South Africa’s early marabi musicians formed a kind of underground musical culture and were not recorded. This was due to marabi music being associated with the illegal liquor dens and with vices such as prostitution. The marabi-swing style would later develop into early mbaqanga, which was the most distinctive form of South African Jazz. It was due to travelling variety shows, vaudeville troupes and dance concerts that boosted the impact of black music in the country, and schools began to arise teaching the various jazzy styles available. Notable among these was pianist-composer Wilfred Sensto’s influential “School of Modern Piano Syncopation”, which taught “classical music, jazz syncopation, saxophone and trumpet blowing”, as well as “crooning, tap dancing and ragging.” It was at this stage that a truly indigenous South African musical language was coming into being.

Kwela stemmed from the marabi sound, in turn bringing South African music into international prominence in the 1950s. Kwela was music that used a pennywhistle as its primary sound. SAinfo Reporter (2010:3) notes that it was said the young men who played the pennywhistle on street corners also acted as look outs to warn those enjoying themselves in the illegal drinking dens of the arrival of the police.
South Africa’s new black culture also developed a sassy style of its own, based in part on the influence of American movies and the glamour attached to the flamboyant gangsters who were an integral part of Sophiatown life. SAinfo Reporter (2010:4) mentions that this lawless domain was one in which black South Africans could mingle with the more adventurous and liberal whites drawn to the excitement of its vibrant nightlife, becoming a touchstone for the first real cultural and social interchange between the races to take place in South Africa. It occurred that the cross-cultural influence that had been brewed in Sophiatown continued to inspire South African musicians of all races in the years that followed. From the 1960s onward, more and more white rockers and pop groups appeared to appeal to white audiences in a segregated South Africa, and towards the 1970s the mood began to change, with the echoes of Britain’s angry working-class punk movement reaching South Africa. It was by the mid-1980s that an alternative rock culture had developed in South Africa, showing considerable diversity.
3.2.2 CROSS-OVERS

It was at about the 1980s that a crossover was beginning to happen between black and white musicians. SAinfo Reporter (2010:7) remarks that Johnny Clegg, a sociologist who learnt so much about Zulu music and dances that he teamed up with Sipho Mchunu to form the group Juluka, led the charge. It seems Juluka’s ability to mix traditional Zulu music with white pop and folk was in itself a challenge to the racial boundaries the apartheid regime attempted to erect between blacks and whites. One may note early signs of cross-cultural encounters in this period and, although still very much separated, history has opened up several opportunities to explore solely through music. Other bands followed suite, though had a pop-driven style. Bands such as eVeD, Via Afrika and Mango Groove. One of the later, more contemporary examples would include bands such as Freshly Ground, whose music transcends across cultures and incorporates Afrojazz, pop and rock.

The pop/rock tradition still continues in South Africa, growing bigger and more diverse. SA Info (2010:7) records bands as The Springbok Nude Girls, argued to be the finest South African rock band of the 1990s, spearheaded a drive into harder, guitar-driven sounds, while groups such as the acclaimed Fetish began to experiment with the new electronic palette made available by computers and sampling.

3.2.3 KWAITO

Kwaito is a music genre that emerged in Johannesburg during the early 1990s. It was a new style of township music that grabbed the attention and hearts of young black South Africans. It is a local evolution of house music combined with African sounds, whilst bearing similarities to Hip Hop and Rap. Some describe it as “slowed-down garage music” most popular among the urban black South Africans. Similar to how “bubblegum” had drawn on American disco, kwaito too put a spin on the international dance music of the 1990s. Kwaito is often described as a form of self-expression and a way of life - it is the way many South Africans dress, speak, and dance. It is a street style as lifestyle, where the music reflects life in the townships, much the same way hip hop reflects life in the American ghetto. It is impossible to talk about kwaito music without the reference to the political history of South Africa.

It does indeed come as little surprise that the emergence of kwaito coincided with the election of Nelson Mandela as the first democratically elected president of South Africa. It is said that previously there was little room for black artists in the mainstream South African music business. However, with the new found freedom, South African musicians now had easier access to international works and a greater ability to freely express themselves. Quite often kwaito has been known as the expression of this new found freedom. Notably, the globalised music industry impacted on the cultural evolution that was to generate kwaito. Looking at the cultural construction of kwaito, it is often thought of as means of recreation and escapism, and a genre that looks into the future instead of the past.
Schools in the townships were unable to fund programs (such as music class) to enhance the learning experience of their students. As kwaito did not require a formal knowledge of music, large spaces to rehearse, and expensive instruments, it was easily accessible to individuals in these downtrodden communities.

The informality of kwaito in its expression and even production made it accessible and relational to almost everyone. Its dance moves, attributed to the Mapantsula, were performed at informal places (sometimes for economic gains or just sheer entertainment) and also more formalised gatherings such as parties, social events and shebeens.

These informal places would be found at market places, busy street corners, or just township spaces regarded as 'chill-spots'. The Mapantsula is a male dominated dance that came about in the 1980s representing the lower class culture. This dance includes synchronized movements by large groups of male dancers. Critics often tend to be partial in their view of kwaito as they usually locate it, in their critique, within standard western music principles. Kwaito rose from a township culture, governed by its own norms and ways, at times quite different to mainstream musical cultures.

Therefore one would look at the ethnomusicological side of kwaito as a genre and form of expression, instead of a form of composed music abiding by set standards defining music in its technicality. Pantsula dance gatherings also served as cultural meeting places. This is shown in kwaito’s dancehall nature and rhythm. Kwaito is more than just a music genre. It is a subculture movement in its whole.
3.3 TRANSCULTURAL SPACE

Perhaps it should be noted that kwaito's aim was not to show a South Africa in its new urbanity, especially because urban life has been exploited by foreign commerce. On that note, kwaito's best moments were that it delivered 'a chorus of black voices opposing a legacy of bureaucracy and racism, and anticipating a new identity and mobility on its own terms. Similar to other South African genres, voices speak [and have spoken many a times] through music, as an expression of emotions towards society, authorities, injustices and even individuals, of the need to continually rethink and re-assess our current conditions as a people. To question interrelations and platforms with which provide us such opportunities. Such questions potentially spring forth the idea of 'Transcultural space'.

David Thomas (1996:1) remarks that trans-cultural spaces are predicated on chance events, unforeseen and fleeting meetings, or confrontations that randomly direct activity originating from either side of geographic or territorial, natural or artificially perceived divides that separate and distinguish peoples with different constitutions of customs, manners, and language. These spaces are therefore the product of fleeting intercultural relations, of special kinds of spatial and communicational dynamics that unfold during the course of first- or early contact situations between people of totally different cultures, for instance Western and non-Western peoples.

In the South African condition, trans-cultural spaces can sometimes be produced by representational dislocations or incomplete transformations in systemically based channels of representation that have been deployed or that operate interculturally.

South Africa is in contestation between two notions of space, one that is 'African' and one that is 'Western'. The former is understood as space that is cast and patterned according to the ebb and flow of social behavior, the deployment of objects, the passage of people, animals, and things.

Thomas, D (1996:3) adds that spaces are fixed and fluid; they open and close, surround, traverse, and puncture. Not only is space shaped by social behavior, however, it also molds, contours, and formats social behavior. This type of space resonates well with, particularly indigenous South African traditional architecture. The second set of spaces, regarded as 'western', are spaces organized, as Michel Foucault (1986:23) has pointed out, according to a predominantly binary logic, as in the divisions between private and public, family and social, cultural and useful, leisure and work.

Beyond both sets of spaces, and yet throughout them all, David Thomas (1996:7) detects the presence of yet another division: between Same and Other, a distinction that seems to stretch beyond conventional territorial boundaries into the farthest corners of the world, and, simultaneously, into the most obscure regions of the mind. "A transcultural space can emerge from a spatial transposition from one cultural context to another, for example, from canoe to East India Company ship or outside to inside an Andamanese village" (David Thomas. 1996:10).

A transcultural space can emerge as a consequence of defamiliarization and representational eclipse coupled to a pattern of false communications and misrepresentations rooted in a sequence of sensory interruptions: taste interrupted by sight, sight by touch, touch by sound, and so forth. Notably, among the most powerful and disruptive of sensory transformations are those associated with sound. The transformative effects of sound can spark sudden, conscious awareness of 'unknowns, and probably even more effective assimilation into other cultures.
3.4 ROLE OF A MUSIC CENTRE

- Provide new opportunities and cultural links that were previously unavailable
- To provide a platform for heightened forms of social interaction
- To consolidate community structure by teaching music at grassroots level
- Regarding crime and youth development, the presence of organised music and performance activities can provide youths with positive alternatives to use of drugs and facilitates the opportunities for adults to engage with young people, helping them to understand the consequences of their actions.
- Acts as urban generator and reactivates cultural precinct
different design approaches to similar problems across the world and across South Africa.

These precedents were selected from both local and international projects to reflect
standing performance spaces that serve as cultural institutions.

Standing performance spaces that serve as cultural institutions

require a thorough understanding of past examples that illustrate a culmination of
processes leading to identify the most economical and effective form in response to a

Chapter 4: PRECEDENTS
4.1 BAXTER THEATRE
Architects: Jack Barnett and Leslie Boer
Cape Town, South Africa

The Baxter Theatre is the University of Cape Town's theatrical and performing arts centre situated at Rondebosch, Cape Town, along main road. It is the second largest performing arts complex in Cape Town, after the Artscape Theatre Centre. The building hosts live theatre, music, dance and various live performances. The theatre and concert hall accommodate 666 and 638 respectively, while an intimate theatre seats 172 people.

The building is designed in response to its site conditions and locates itself strategically along main road. The building has two main performance spaces, 1 rehearsal hall and a small intimate theatre. The layout is resolved well in terms of circulation both vertically and horizontally.

Design Influences:
The halls are organised around a large generous foyer space that is open on the northern and western side to let in maximum natural light and provide views. This design aspect is carried on to the outside street level frontage where the building is set back, leaving a large open space between street and building. This is a missed opportunity as the building disengages with the pedestrian and becomes rather tucked away.

foyer space generous and volumetric to give sense of centrality and arrival with surrounding spaces always maintaining visual continuity and connection.

building recessed - loses pedestrian connection

restaurant and coffee bar become part of foyer space solidifying social interconnections

the northern side lets in light through its glazed facade filtering into the foyer space and the overhang at third level provides a balcony with openness well as views into main road and table mountain
4.2 STATE THEATRE
Architects: Hans and Roelf Botha
Pretoria, South Africa
Situated in the heart of Pretoria, the State Theatre was designed to cater for Theatre and live performances. However, the building can accommodate almost any performance, function, or special event. It comprises of four levels with parking at basement level. The opera house seats 1300 patrons in three levels including balcony. The drama theatre seats 640 in one level. The building lacks pedestrian relationship whilst being overly imposing in its location. On the other hand, it has a strong connection to Sammy Marks Square directly opposite, together with adjacent other squares such as the State Theatre public square and the Reserve Bank garden and public space. Although an even stronger connection is possible, through making the building more accessible to pedestrians as not only a destination place but also a social space in the city.

Design Influences:
The connection between the State Theatre and the Sammy Marks square presents opportunities for the building to engage with its surroundings and yet remain institutional. From a pedestrian's view, human significance is almost overshadowed by the buildings' heroic scale and dominance in the space, relaying and indifferent influence, which is carried through to the interior. In terms of materiality, the off-shutter concrete resonates with the architecture of inner city Pretoria at a larger scale though becomes hostile at a pedestrian scale. Therefore this project seeks to bridge that gap spatially by articulating materiality and massing allowing throughout the building to start negotiating scales.
4.4 LYRIC HALL
Architects: Toyo Ito and Associates
Nagaoka, Japan

Nagaoka Lyric Hall was established in 1996 as a 'Space for Communication and Creativity'. It has a 700 seater Concert Hall which specialises in classical music concerts, a 450 seater proscenium theatre for drama, dance and other theatrical events and 10 Workshop/Rehearsal Rooms. This complex is situated in an educational zone surrounded by extensive flatlands. The building height is low and covered with a gently sloping 3 dimensional curved roof maintaining a visual continuity that echoes with the landscape. An oval shaped hall and a rectangular shaped hall jut out above the structure standing in contrast to the subtle landscape.

Design influences:
Perhaps more notably is the fact that the building blends well in its site considering its nature. However, of particular interest in this building is its outdoor performance space which integrates well with public life. Such a space presents opportunities for integrating performance space with recreational space; fully integrates interior of building to outside spaces, and resonates well with the South African culture of outdoor recreation and performances.
4.5 MUSICON BREMEN

Architect: Daniel Libeskind

The Musicon Bremen is a project by Daniel Libeskind in Bremen. The project is a major concert hall for Bremen that is still in inception. At present available images and descriptions of this building still represent the conceptual to final stage of the development. The general concept of the building is strong and many conclusions may still be derived.

The building is designed to redefine the concept of a concert hall by embedding itself within the urban space and creating a new kind of typology in performance architecture. According to the concept, the Musicon Bremen provides dynamic and flexible public spaces inside and outside, thus opening the new idea of Musical/Urban/Ecological space. It was meant to integrate music culture, urban life and the natural environment. This project represents possibilities and alternatives in conceptualizing musical spaces. One of the fundamental ideas, as Daniel Libeskind mentions, was to create a new place for leisure and relaxation, stimulation, culture and urbanity for Bremen. This he articulated in his approach to the project, by establishing an urban design strategy that allows the Musicon Bremen to integrate seamlessly into the urban fabric, while avoiding negative disconnection and destruction of urban spaces at ground level. Daniel Libeskind mentions that the typology of the Musicon Bremen is determined by:

a. The central importance of musical performances;
b. Public participation in the building without necessarily going to a concert;
c. The interrelationship with other surrounding buildings;
d. The creation of magnetic connections between the historical city and the park, and;
e. The intertwining of the past and the future.

Design Influences:

Public open spaces are well treated and seem to play crucial roles in the building. Through strategic conceptualization, certain areas are activated by a series of small scale interventions which include new green areas, the unsealing of the sealed ground, walkways, promenades, pavilion, bicycle paths, a fountain and a children's play area. "The building is fundamentally a box enclosed and articulating significant public spaces and functional connections." Libeskind, D (1997:70). The urban design re-integrates contradictory functional areas of the city (station and park, public and private, new and old) by weaving gently through the weft and warp of Bremen. In addition, care has been taken to structure the Musicon Bremen through an open ground plane with multiple entrances and identifiable spaces in order to make the building fully accessible, visible and transparent to the public.

According to Libeskind, D(1997:71), an intelligible solution to the principles of acoustics adopted by the Musicon Bremen, where, for instance the concert hall is able to provide unusually responsive acoustics for the performance of classical music, whilst offering other functional arrangements for musical events ranging from modern music through rock music, dance, lectures, and sport-theatrical events. The particular spatial and tectonic form of the building is able to capture the musical events in spaces of intimacy and difference by creating a close rapport between the identity of each seating arrangement and its particular stage.

This project resonates well with the proposition of the urban soundscape project on a number of issues. At an urban scale the proposition seeks to develop an intimate relationship with the urban fabric by responding to existing urban patterns at and around the heart of Langa. As the proposition also looks at integrating different social and cultural groups from different settings, the Musicon Bremen serves as a good example for urban design strategies that deal with a musical space in a diverse cultural setting seeking to establish a more unified and systematic urban setting, and one that values and celebrates historical and public space.
5 SITING

When one looks at the outline of the major elements making the fabric of Cape Town, such as Table Mountain- being a geographical landmark and leading tourism destination; CBD- being the central economic and tourist income hub, and simultaneously forming part of a cultural heritage (the castle, heritage buildings, movement of the foreshore etc.); District Six- echoing the past and apartheid rule, but also forming a larger portion of our history; and finally the harbour- being a major tourist and economic driver. Apartheid policies, however, profoundly impacted on the location of different racial groups in urban areas. The MDF reports that:

"Through the Group Areas Act, a highly segregated urban structure evolved in the CMA (Cape Metrop­olitan Area). In the Inner Metropolitan Area, most of the poorest people live on the Cape Flats and in the Metropolitan South East. These dormitory suburbs are poorly located, being far from jobs, shopping facilities and recreational opportunities. In contrast, the white population lives mainly in the southern and northern arms in close proximity to opportunities, with high quality services and environments."

It is 16 years post 1994 and the remnants of these laws are still haunting the CMA region, as evident with the geographical location of the townships. Existing cultural venues are located along the more wealthier areas, and are inaccessible to a majority of middle to lower income groups. Inaccessibility not in monetary terms, but through geographic locations and specificity in functions arising from these venues.

As was recently witnessed in the World Cup, there activities and/or events that bridge the platform for social intersections, soccer, in this case, became such an activity and provided that platform. However, such large scale activities take place once in a while and are not socially sustainable. ‘Cape Town, home to 3.4 million people, is - like many cities the world over - grappling with meeting the needs of burgeoning urban population, together with creating an environment for the investment and business development needed to fuel the economic growth that must support them.’ (Bell, L. 2010:10). It indeed becomes apparent that, cities that work are sustainable ones, it is cities that prioritise people - their engagement with the city and their connection and ease of access to opportunities for work, services, education and cultural and leisure activities. Lorelle Bell (2010:10) adds that issues of proximity to these opportunities and public transport are therefore key; and densification, intensification of use and vibrant public spaces are critical aspects urban design and development. With apartheid social engineering turning Cape Town into a sprawling city where the majority of citizens were (and still are) cut off from each other, from resources and opportunities.

Cape Town is, however, a lively place throughout the year, particularly in summer when thousands of tourists, both foreign and local descend towards the cape shores.
5.1 Locality

Located in the south-western coast of South Africa, Cape Town is the second-most populous city in South Africa, and the largest in land area, forming part of the City of Cape Town metropolitan municipality. Today it is regarded as one of the most multicultural cities in the world, reflecting its role as a major destination for immigrants and expatriates to South Africa. The city has had an estimated population of 3.5 million as of 2007. Cape Town's land area of 2,455 square kilometres (948 sq mi) is larger than other South African cities, resulting in a comparatively lower population density of 1,425 inhabitants per square kilometre (3,690 /sq mi).

A series of mapping exercises were taken to establish and understand the cultural fabric of Cape Town and its surroundings. The approach adopted to locate the project was informed by existing cultural, commercial and entertainment activities of the wider metropolitan Cape region.
Regional roads

An opportunity for a centrally located site is desirable due to the major roads leading into and out of a single point.

Cape Metropoliyan is connected to the rest of the country through three major arterials (N7 - north south connection, N1 - Johannesburg Cape Town connection and N2 - East west connection).

The site for a multicultural hub strives to be located centrally in terms of accessibility at both macro and micro scales.
5.2 Mapping

5.5 Mapping existing musical activities was crucial in establishing an understanding of musical and performance venues in and around Cape Town. Most of these venues are underutilised, inaccessible to wider groups and their specificity in function limits their potential to serve as multiprogrammed spaces.

5.6 Major Cape Town theatres are Baxter and the Artscape. Baxter, located in the southern suburbs, caters for up to 666 patrons, with Artscape seating 1,487. Other venues are smaller and more intimate, hosting a range of performances. There’s only one large open-air theatre, which is at Maynard. This suggests opportunities for more open-air performances centrally located. As can be seen through this mapping, a majority of these theatres are located along the southern suburbs line towards the city centre, showing a lack of performance spaces towards the outskirts of the city.

5.6 Major commercial nodes are across the northern and southern suburbs are also spaces of social encounters and present opportunities for access to cross cultural spaces. The major commercial hub being the Cape Town city centre means that a desirable site must be located within accessible proximities.
5.7 Railways transport is one of the most used public transport systems. The location of the site should be central and able to connect regions from northern suburbs, city centre and southern suburbs.

5.8 Major arterials linking metropolitan cape to macro and micro scales

The resulting study area indicated Langa as better located for this type of intervention. The choice was informed by the following reasons:

- Centrality in terms of location and accessibility within metropolitan cape: proximity to City Centre and Cape Flats
- Centrality in terms of existing cultural venues, unifying them and providing a new paradigm in performance architecture
- Strategic way of addressing apartheid planning by relinking city centre with the rest of the cape region;
- Historical and cultural significance as the oldest township in Cape Town;
- A rich historical music culture and an established township identity
- Accessibility to major transport routes
Langa was established as a new Township in 1927, after residents were forcibly displaced from Ndabeni. The Native (Urban Areas) Act of 1923 controlled movements of African people in and out of Cape Town. Their primary residential option at this time in the city was Langa.

Langa is bordered by Jan Smuts Drive to the west, Settler’s Way to the south, Vanguard Drive (N7 Highway) to the east. The informal settlement in Langa, Joe Slovo is the largest informal settlement in Langa and one of the largest in the country.

As the oldest African township in Cape Town, Langa is a place of fascinating memories about pre-apartheid and apartheid events and is home to rich histories of African churches and schools in Cape Town, and has produced legendary sporting and musical icons. Music occupied an important place in the popular life of Langa community. It provided people with meaning, fun, identity and solidarity in a ‘hostile’ urban environment.

### 5.3.1 HISTORY | CULTURE | MUSIC

Molapo, R (1991:13) claims that it was through music that people were able to express the social pressures of day to day life. In the midst of oppressive living conditions, non-migrants and migrants entertained themselves through sport, music and shebeens. The most significant site of entertainment and cultural expression in Langa was ‘the Market Hall’ on Brintom Street.

“The Market Hall was a place for entertainment, dances mostly and choral groups singing and so forth. We used to go there for what people call ‘afternoon spend’. We just got together and people were doing singing and so on.” Ms M. Nonguaza in Anderson, M (2002:28)

“It was a flattish type thing, very low stage and the ceiling of the hall was so low you could imagine what sort of acoustics came out of the hall” Mr. C. Mama in Anderson, M (2002:28). Some of the activities in the Market Hall took a form of fundraising events by sports clubs and on Sundays, used for church activities. According to Coplan, M (1995), ‘mobile’ African musicians functioned as cultural brokers, reinterpreting and transmitting new cultural influences as they entertained members of different social groups and geographical communities.

Some of the notable music groups who made a mark around the 1960s in Langa were the Merry Macs, who were a jazz band, and others being the likes of the Tuxedo Slickers, the Hot Skippers, the Honolulu Swingsters, the Cordettes, the Disciples and the Satellite Jazz Band. The formation of some of these bands, according to Molapo, R (1991:13) indicated the conflicts that were rooted in the history of Langa. The urban-rural divide and the differentiations of the urban populations were some of those factors.

In a lot of ways, the social structure of Langa meant that class differentiation was expressed through music. One would find one band, the Merry Macs for instance, being regarded as performing what was regarded as ‘dignified’ music, which was different to other genres existing then, and this, off course excluded some groups.

Music was very much inherent in popular culture in Langa. Molapo, R (1991) adds that, in their search for identity, the people of Langa consumed music. They were able to use the songs at weddings, funerals, parties, political rallies and sport fields, etc. Notably, the people of Langa were able to use the songs at these functions and gatherings as a way of creating a sense of community so as to overcome divisions. Other significant historical places in Langa include the Pass Court and Office and the police station, which since then, remained the symbols of racist control in Langa across generations of Langa residents.

During the 1940s, music and dancing performed in more traditional African celebrations helped to preserve the links with the tribal traditions of the rural areas. “Traditional music however lost ground to band and choral music around the 1950s, where youngsters’ preferences for ‘hot music’, such as umqhaqanga” Anderson, M (2002:39). This precipitated the emergence of two new bands in the early 1950s that challenged the more middle-class orientation of the Merry Macs. These bands were called the Cordettes and the Disciples, later followed by the emergence of other musical bands like the Hop Skippers and the Honolulu Swingsters.

It was around this time that most bands ceased to exist...
Important performances spaces in Langa were centered around churches and the Langa Public Hall. The churches were closely linked to the development of choral music. According to Anderson, M (2002), the Cape Inter-denominational Choir was formed in Langa, followed by the Peninsula Choristers, the Shining Stars, The Shining Singles, and The Messiah. It was in the Langa public hall that annual choir competitions were held.

“The vibrant music scene in Langa produced many quality musicians, particularly jazz musicians of the 1950 and 60s. Musicians played at Langa Hall, but also at night clubs in town. Once again this meant coming up against the brutal reality of segregation, as noted by Mr. C Mama’s account.

5.3.2 THE BUILT FABRIC OF LANGA

Anderson, M (2002) identifies characteristics of Langa’s built environment as the township developed. In this he notes nine important features which created a distinctive character and helped define the nature of the black township:

1. Planning structures were imposed by white controlled public authorities and the sites of townships were located to meet the needs of racial segregation.
2. Township people had access to major lines of public transport upon which their physical mobility depended. Initially being railway stations and/or state bus termini. today the transport is provided by privately operated mini-bus taxi-services.
3. Internal plans of townships were designed by public authorities with specific security needs in min. Langa had only one access and exit, and the access was controlled by police.
4. The form of the built environment was consistent with the role determined for Blacks in urban areas by the then dominant White groups.
5. Black people had no political power and had little direct access to local government.
6. Because of their lack of political power authority had little or no influence upon the pattern and organisation of township life.
7. Severe constraints were imposed upon the formation of a local, black controlled, economy developments in township space were designed purely to create a temporary residential environment.
8. The inhabitants had limited access to resources for development of social institutions upon which the development of the people depended - churches, schools and community facilities. Nevertheless a limited number of schools were provided.
9. Little or no use was made of vernacular forms rooted in traditional Black culture as in the architectural styles of dwellings and public buildings or the use of traditional building materials.

Michael Anderson mentions that Langa is today a veritable living social history museum, and that given this quality, coupled to its limited size and relative accessibility in the contemporary city structure of Cape Town, the township has the potential of becoming a very significant heritage site.

"You would do everything else except the music back in the kitchen. Because you couldn’t sit in the auditorium since it was only for white people. When the cops came it would have been trouble for both you the musician and the club owner if you were mixing with the white people. If you were in breaks you would be in the kitchen mixing up with the scullery guys... of course we didn’t own cars at that time. We would finish performing in the club at three in the morning and we would go to sleep on the benches at the station.

...I do believe that we put Cape Town on the map of South Africa’s music...We had four or five bands in this very township of Langa. We had the Merrimacs, the City Jazz Kings, the Honolulu Swing Stars, later on the Difabana, which was a band organised by the late Christopher Columbus, father Duke and Ezra Ngcukana, who are playing jazz this day...We had a band from the old flats here, made up of boys mostly from the Transkei... Stakelight and I tell you those were hot, hot bands...But, we were doing all of those things under pressure because of apartheid.

— Mr. C Mama, Langa 2002
The chosen study is located in the cultural and busy heart of Langa. Mini-bus taxis operate to and from the Cape Town city and a direct link to the Southern Suburbs. A railway service, with the station located to the north of Langa. Langa is strategically positioned just off the N2 highway, providing access locally and regionally.

To the northern side of Langa is an industrial area called Epping and towards the west is Pinelands, which, as remnants of apartheid planning remains detached to its neighbour by a spatial buffer and a freeway called Jan Smuts.

- Metrorail
- Settler’sway (N2)
- Main road in Langa (Washington)
- Vangurd drive (secondary main road)
5.5 Land Use

The Chosen site is located in centre of existing cultural institutions, such as Gugasthebe, serving as Langa’s current cultural centre. the civic hall catering for community related issues. There are churches around this area, one towards the east of the chosen and another further north. There is a primary school towards the north along Lerothodi street. behind the site used to be a school which was demolished a while back. It is this site I am planning to use for parking and other urban proposals such as mixed use developments and more entertainment areas.

- CIVIC/INSTITUTIONAL
- OPEN SPACES
- RESIDENTIAL
- PLACES OF WORSHIP
- CLUSTER HOUSING/HOSTELS
- COMMERCIAL
5.6 Activity Nodes

As part of the enquiry to further unpack and understand the underlying cultural and social forces of Langa, I mapped all existing venues and potential nodes that occasionally cater for informal and formal cultural activities. Important activities to be noted perhaps, amongst others, are the choir festivals and jazz sessions which take place at halls, and some times at schools, depending on the magnitude of the event.

There seems to be only one large operational hall, the civic just at corner Church and Washington Street. Other halls were closed down over the years or just ceased to function as community halls. In terms of entertainment activities, Langa, much like the wider Cape Town Townships, boasts good outdoor braais. One can see this culture most prevalent at Bhunga Square. This activities are primarily economic opportunities the locals have identified and which seems to be beneficial to most families.

Therefore the Music Centre recognises this need and addresses the issue through its chosen location and type of programming inherent in the project.

Entertainment areas are still limited to a few local taverns and shebeens in Langa, which is also an opportunity in itself to propose entertainment and leisure hubs, as shall be discussed in the Urban Proposal.
5.7 Urban Proposal

Langa also suffers from a type of socio-cultural change where young professionals who grew up in Townships often leave home in preference to staying at more prosperous and wealthier areas. Some reasons of course are rooted around proximity to job and better amenities, other reasons are out of an aspiration for a more lavish lifestyle.

Consequently, one would find a situation where the very same people spend their weekends and holidays in the townships with the most common reason that there's more life and more fun in the townships around weekends. The project has identified this issue and seeks to explore a response as an urban proposal.

For a music centre of this magnitude to strive, be sustainable and socially relevant, an urban strategy needs to be carefully worked through as it may determine the success or failure of the intervention at both at urban scale and building scale level. The study area would then include a whole strip or block from Papu street towards the north and Rhodes street towards the south, covering the whole area between Lerothodi Avenue and Church Street.

These urban strategy includes a proposal for residential and mixed use development established around the cultural precinct, flanking both the north and south open spaces. Towards the north, at Papu street, the vacant site used to be a school, which was later demolished. I propose the lower half of the region be shared parking for the Music Centre and the proposed mixed use development. Towards the south I propose dense middle-income residential and entertainment hubs. This strategy, as seen in other townships across South Africa, such as Soweto, is proving to gain momentum and is becoming widely accepted as a new form of living, especially for the new middle-income bracket.
Chapter 5: Siting

5.8 Chosen Site
Chapter 5: SITING

Site Analysis
Chapter 5: SITING
The Music Centre is aimed at maintaining a multileveled responsive programme that is centred around three types of spaces: performance, educational and entertainment. Performance spaces are further subdivided into three types of spaces: Enclosed, Open and Hybrid Spaces. The educational component includes classrooms and studio facilities. The entertainment component is incorporated in the open performance space, and hosts once-off and weekly performances such as Sunday jazz sessions.

6.1 PERFORMANCE SPACES

6.1.1 Enclosed Spaces
Enclosed spaces in this case would include concert halls, auditoria, chamber music and recital halls and all other supporting indoor music spaces requiring acoustic treatment. The concert hall needs good acoustic treatment with fixed seating and supporting rooms whereas the secondary performance space is acoustically dead. This second space also serves as a hybrid or cross-genres space, catering for a wide range of performances. The seating is non permanent with a stage area that can be moved.

6.1.2 Open Spaces
Open air performances have always been a part of musical cultures, both in South Africa and internationally. Be it through a form of a function or small community gathering in a village or a Rock concert, open air performances form an important element in music spaces. These spaces would cater for annual music festivals, community functions, social gatherings, musicals and dance-offs.

6.1.3 Hybrid Spaces
Hybrid spaces in this case are spaces that result from an overlap of formal and informal performance spaces. These spaces are incorporated into the fabric and structure of the building such that they become ambiguous in nature and serve more than one purpose. Some are part of the circulation space that can also become an amusement or leisure space. Some are an extension of either an enclosed or open space. These are spaces that start activating social interconnections.

6.2 EDUCATIONAL SPACES
The Music Centre has a learning centre that specialises in teaching performance arts and music. Recording Studios are incorporated into this component as a way for aspiring musicians to showcase and record their work.

6.3 ENTERTAINMENT
As part of the open air performances, this component caters for social interconnections through once-off events. Weekly open air performances would be accompanied by braais and/or weekend markets. This component can be both indoor and outdoor, in a formalised space or informal setting.
### Schedule of Accommodation: Urban Soundscape

#### PERFORMANCE SPACES

<table>
<thead>
<tr>
<th>Room</th>
<th>Facilities</th>
<th>Area (m²)</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>PRIMARY PERFORMANCE SPACE</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Main performance space. To be used for concert, orchestra and dance performance for an audience of 500 people</td>
<td>Stage, Orchestra Pit, Raked Seating (traditional layout), Gallery, Separable performer access, Control Room</td>
<td>1 m² / person, 100</td>
</tr>
<tr>
<td><strong>SECONDARY PERFORMANCE SPACE</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Secondary performance space. To be used for theatre, musicals and dance performance for an audience of 250 people</td>
<td>Movable Stage, Movable Seating, Gallery, Separable performer access, Control Room, Exhibition/Scenery Storage</td>
<td>600</td>
</tr>
<tr>
<td><strong>OUTDOOR PERFORMANCE SPACE</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Outdoor stage area surrounded by fixed sloped seating. May be used in entirety or to smaller groups occupying a portion of the seating area.</td>
<td>Stage, Seating, Performer access, Dressing Rooms</td>
<td>400</td>
</tr>
<tr>
<td><strong>EVENTS GALLERY</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Adaptable gallery space for intimate performances. Continental seating layout. Stage occupies full width of performance space, capacity of 250 people.</td>
<td>Open plan seating, Stage (removable), Control Room, Separate performer access</td>
<td>375</td>
</tr>
<tr>
<td><strong>REHEARSAL HALL</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Flexible space that may be used as rehearsal space for performers or adapted to accommodate as audience for experimental performances</td>
<td>Stage platform, Control room, Seating storage, Separate performer access</td>
<td>220</td>
</tr>
</tbody>
</table>

#### ANCILLARY SPACES

<table>
<thead>
<tr>
<th>Room</th>
<th>Facilities</th>
<th>Area (m²)</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>STUDIO THEATRE</strong></td>
<td>Stage platform, Control room, Seating storage, Separate performer access</td>
<td>220</td>
</tr>
<tr>
<td><strong>CONTROL ROOM</strong></td>
<td>Projection equipment, Control panel, Storage, Separate performer access</td>
<td>25</td>
</tr>
<tr>
<td><strong>DRESSING ROOM - PRINCIPAL ARTISTS</strong></td>
<td>Cupboard space, Make-up and grooming desk with mirror, full length mirror, Bed, Shower and WC, Visitor Area, Rehearsal space with piano</td>
<td>15</td>
</tr>
<tr>
<td><strong>DRESSING ROOM - MINOR PRINCIPALS/SOLOIST</strong></td>
<td>personal hanging cupboard space, Close and drawer for personal possessions, Seating</td>
<td>20</td>
</tr>
</tbody>
</table>

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<table>
<thead>
<tr>
<th>Room</th>
<th>Facilities</th>
<th>Area (m²)</th>
</tr>
</thead>
<tbody>
<tr>
<td>DRESSING ROOM - CHORUS BODY PERFORMANCE</td>
<td>Personal hanging cupboard space</td>
<td>42</td>
</tr>
<tr>
<td></td>
<td>Closet and drawer for personal possessions</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Seating</td>
<td></td>
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<tr>
<td></td>
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<tr>
<td>DRESSING ROOM - MINOR PRINCIPALS/SOLOIST</td>
<td>Personal hanging cupboard space</td>
<td>42</td>
</tr>
<tr>
<td></td>
<td>Closet and drawer for personal possessions</td>
<td></td>
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<tr>
<td></td>
<td>Seating</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Showers and WC</td>
<td></td>
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<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>LOBBY</td>
<td>Sound proofing</td>
<td>15</td>
</tr>
<tr>
<td></td>
<td>Dual threshold (two sets of acoustically insulative doors)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Security checkpoint</td>
<td></td>
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<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>MAKE-UP</td>
<td>Four swivel chairs - barber style</td>
<td>12</td>
</tr>
<tr>
<td></td>
<td>Basins</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Multiple Electrical outlets</td>
<td></td>
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<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>GREEN ROOM</td>
<td>Couches and Lounge area</td>
<td>15</td>
</tr>
<tr>
<td></td>
<td>Coffee dispenser</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Basin</td>
<td></td>
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<tr>
<td></td>
<td>Kitchenette</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Television</td>
<td></td>
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<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>INSTRUMENT STORE</td>
<td>Broad Shelves</td>
<td>100</td>
</tr>
<tr>
<td></td>
<td>Secure lockers</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Freight lifts</td>
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<td></td>
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<tr>
<td>OFFICE OF STAGE DOOR KEEPER</td>
<td>Desk</td>
<td>15</td>
</tr>
<tr>
<td></td>
<td>Computer</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Registration counter</td>
<td></td>
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<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>REHEARSAL SPACES</td>
<td>Chair storage</td>
<td>146</td>
</tr>
<tr>
<td></td>
<td>Prop storage</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Performance platform</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Mirror wall</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Sound system</td>
<td></td>
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<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>REHEARSAL SPACE - PRIMARY PERFORMANCE SPACE</td>
<td>Chair storage</td>
<td>60</td>
</tr>
<tr>
<td></td>
<td>Prop storage</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Performance platform</td>
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<td></td>
<td>Mirror wall</td>
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<td>Sound system</td>
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<td></td>
</tr>
<tr>
<td>REHEARSAL SPACE - SECONDARY PERFORMANCE SPACE</td>
<td>Chair storage</td>
<td>81</td>
</tr>
<tr>
<td></td>
<td>Prop storage</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Performance platform</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Mirror wall</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Sound system</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>REHEARSAL SPACE - SOLOIST AND GROUP PERFORMERS</td>
<td>Chair storage</td>
<td>125</td>
</tr>
<tr>
<td></td>
<td>Prop storage</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Performance platform</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Mirror wall</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Sound system</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>DANCE REHEARSAL AND STUDIOS</td>
<td>Chair storage</td>
<td>157</td>
</tr>
<tr>
<td></td>
<td>Prop storage</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Mirror wall and practice barre</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Sound system</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Dance studio 1</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Dance studio 2</td>
<td></td>
</tr>
</tbody>
</table>
### OFFICES

<table>
<thead>
<tr>
<th>Room</th>
<th>Facilities</th>
<th>Area (m²)</th>
</tr>
</thead>
<tbody>
<tr>
<td>BOARD ROOM</td>
<td>Central table, large Seating up to 10 people Audio visual equipment storage Deployable screens Shelving</td>
<td>52</td>
</tr>
<tr>
<td>ADMINISTRATIVE DIRECTOR</td>
<td>Working desk Computer Seating for four people Cabinet space</td>
<td>22</td>
</tr>
<tr>
<td>ADMINISTRATORS</td>
<td>Working Desk Computer Seating for one Cabinet space</td>
<td>25</td>
</tr>
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</table>

### PUBLIC SPACES

<table>
<thead>
<tr>
<th>Room</th>
<th>Facilities</th>
<th>Area (m²)</th>
</tr>
</thead>
<tbody>
<tr>
<td>FOYER SPACES</td>
<td>Seating Area Exhibition space Variable lighting Access control</td>
<td>1200</td>
</tr>
<tr>
<td>MULTIMEDIA ARCHIVE</td>
<td>Musical Instrument display Information Terminals Televisions Projection screens Discussion space Seating</td>
<td>500</td>
</tr>
</tbody>
</table>

### FACILITIES

<table>
<thead>
<tr>
<th>Room</th>
<th>Facilities</th>
<th>Area (m²)</th>
</tr>
</thead>
<tbody>
<tr>
<td>PROJECTION SPACE</td>
<td>Large Display Seating Blinds Access control Sound system Control room</td>
<td>Total 240</td>
</tr>
<tr>
<td>COFFEE BAR</td>
<td>Kitchenette Goods storage Bar Tables and chairs General seating</td>
<td>Total 605</td>
</tr>
</tbody>
</table>

Grand Total 5329
These social interactions also served as informants and design generators.

- Educational Structures
- In-Door Performances
- Outdoor Performances
- Immersive Installations (built in brick at the square)
- Weekly Jazz Sessions

These social interactions are realized in the design through 4 activities primarily to leverage primary to larger's history and cultural making:

* [Social Interactions Through Activation and Regeneration of Culture](#)
* [Social Interactions Through Education](#)

The design process and proposal adopted a framework called S.L.T.A.C.H (Social Interactions Through Activation and Regeneration of Culture).

The project's design and proposal is based on the concept of `Social Interactions Through Activation and Regeneration of Culture`. The site for the building is at the corner of Massachusetts and Washington, forming a pivotal point for the square.

As well as providing a platform for social interactions, the site for the building is a corner of two streets, offering a platform for social interactions. The existing open space is proposed to be a cultural platform for all scales, enabling social interactions at both scales.

The public-facing aspects of the building are to be engaged as one entity in order to facilitate a pluralistic response at both scales.

Both the public-facing aspects of the building are to be engaged as one entity in order to facilitate a pluralistic response at both scales.

Present conditions for activation to start taking its own direction. The transition from the larger to the smaller scale to the building scale had to be

Through research exercises at an urban scale, certain informants start prevailing both at micro and macro scales. These informants...
The initial approach was a bold yet careful response to the strong presence of the site, and the adjacent civic hall building. The approach was a result of an attempt at responding to the immediate site and its architecture. This then took the form of two different spaces converging at an important junction and forming a celebratory platform.

To develop a building that brings people together, celebrates culture and becomes one with the landscape whilst still maintaining a sense of presence.

Integration of Langa's best qualities into the chosen site, culture, music, dance, the natural environment and Township identity.
The second response was informed by the subtilteness and openness of the precinct, whilst making references towards adjacent spaces. This in turn required that the building open up more into the public, establishing a sense of reception. This also made the building more engaged with precinct by opening into the square.
SECONDARY ENTRANCE

kitchen

restaurant

secondary performance space

multimedia archives

library

ablutions

courtyard

foyer

backstage

main entrance

outdoor stage/raised platform

HORIZONTAL CIRCULATION

VERTICAL CIRCULATION

WASHINGTON STREET

7.25

7.26
The paper I wrote for Technology dealt with the concept of acoustics in depth and explored different spaces from enclosed spaces dealing with concert halls and opera performances to outdoor open air performances. The fundamental question the paper explored was in trying to find out what constitutes good acoustics in dynamic, flexible performance spaces. The paper also investigated the concept and application of acoustics in buildings together with interrelationships existing in materiality, form, size, volume and space. The principles learned from the research also underpinned the design approach to this project. Not only was the idea of resolving acoustics both internally and externally a priority issue, it also had to consistent with the design and most importantly, informed by site constraints and opportunities. Essentially the paper took on an explorative journey in unpacking relationships inherent in sound and body, body and space, space and form, form and material, and the functioning of the complete system as a whole. At all possible instances, it tried to compare theory with practice, to build up a kind of body of information that proved to be useful. It should therefore be noted that this subject is experimental, keeping in mind that an experiment in the art of building is not the same as a scientific experiment. Bagenal, H (1942:1) notes it well thus saying ‘a scientific experiment isolates facts of the same species to discover specific properties, in building we have to relate dissimilar kinds of facts to discover their social uses. What essentially this suggests is that our subject has a humane reference first and a scientific reference second.

This section further deals with other technological aspects such as the treatment of light in the building, how massing was used structurally and acoustically. Structure is also studied, as it also forms an important aspect in the building. Materiality and Spatiality deals with how the building attempts to articulate the treatment of spaces to resonate with and inspire cross-genre encounters.

The building is made up of Concrete, Steel and Glazing, which form the three primary materials that inform the architecture whilst giving a form of presence and transparency.
**Acoustics**

The building is programmed to include two main performance spaces with different characters both in size and nature. One is a large concert hall catering for large numbers (up to 500) and another is a smaller performance hall catering for a wider variety of activities. The concert hall is located on the 2nd floor whereas the smaller performance space is on the ground floor. These two spaces compliment each other both in terms of function and acoustic feel.

The secondary performance space is the opposite of the main concert hall. This space is acoustically dead. It is cross-programmed and caters for a wider variety of performances from informal to formal, chorale to hip hop to pantsula dance-offs. The seats and stage are movable. This space can also be used as a rehearsal space or intimate chamber music. It forms one of the hybridized spaces at the centre of the project.

The Concert Hall boasts an acoustically sound space with fixed seating and acoustic panelling to achieve optimum sound levels for specific performances. This space is limited in its functionality in that it caters for specific performances requiring good acoustics and large enough to accommodate many people.
Jose forjaz regards light as the first material in architecture. Light has limitless possibilities and if carefully designed for, can drastically affect people’s lives and their reactions to space. The Music Centre makes use of light as one of its design generators. The building is carefully designed to allow in light from all sides of the building. This is in keeping with the design principle of creating a building that engages with the people and presents a sense of openness.
"In great architecture there is a constant deep breathing of shadow and light; shadow inhales and illumination exhales light" (Pallasma. 2004:47)
Spatiality

Different ground surface treatments cater for specific outdoor performance spaces, and will usually vary in their treatment depending on the types spaces. The project seeks to start providing platforms that allow for cross-genre spaces.
"God is the great mysterious motivator of what we call nature, and it has often been said by philosophers, that nature is the will of God. And I prefer to say that nature is the only body of God that we shall ever see."

Frank Lloyd Wright
Materiality

Materials play a crucial role in the acoustics of buildings, not only in their absorptive properties but architecturally as well. The rate at which sound is absorbed in a room is a prime factor in reducing noise and controlling reverberation. This means that both the geometry of the space and materials used in the construction of buildings absorb some sound, but proper acoustical control often requires the use of materials that have been especially designed to function primarily as sound absorbers.

Where special acoustic material is employed, certain practical and aesthetic considerations should determine their choice:

- Many acoustically absorbent materials are easily damaged and should not be employed within reach;
- Some materials are satisfactory in the first instance but are made ineffective by subsequent decoration;
- Fire resistance has often to be taken into account and materials which are vermin and rot proof are obviously desirable;
- Acoustically porous materials may also absorb moisture and the effects of expansion and contraction must be considered;
- Materials with a high co-efficient of absorption will obviously be more economical than those which require use in larger quantities. Some of these materials may, however, be found to have a high absorption only over a limited frequency range;
- Some materials may have to be rejected on grounds of appearance in the first instance, or because their appearance suffers in the process of fixing or the passage of time.

Moore, J (1961:49)
"Around the world today we are attempting to re-sensualise architecture through a strengthened sense of materiality and haptisity, texture and weight, density of space, and materialised light" (Pallasma, 2005: 37)
To achieve good acoustics the performance spaces are wedged between two rows of structural walls that deter the sound from outside. Architectural rigidity and robustness is also achieved through careful consideration of massing. The external east wall is made of thick concrete with perforations to soften the facade. This is further elaborated by built-in seating at the base, allowing the building to be engaged with its surroundings providing an added security factor.
"Architecture is the masterly, correct and magnificent play of masses, brought together in light" (Le Corbusier. 1959: 31)
The building structure acts as one massive girder supported flanged on either by thick concrete walls forming part of the space wedging the performance spaces. The concept is that the double volume cantilever is framed by steel beams articulated such that they form cross bracing at different angles, serving both an architectural function of framing views towards the open space in front but also serve as structural members. These beams would be located all across the cantilever including the curving front with main steel beams framing perpendicular to other primary steel beams at each truss panel point.

The floor of the cantilever spans 20 metres outwards and 17 metres wide. This floor is supported by trusses tapering forward with the same concept applied at the roof level.
structure is columnar, planar, or a combination of these which a designer can intentionally use to reinforce or realize ideas. In this context, columns, walls and beams can be thought of in terms of concepts of frequency, pattern, simplicity, regularity, randomness and complexity. As such, structure can be used to define space, create units, articulate circulation, suggest movement, or develop composition and modulations. In this way, it becomes inextricably linked to the very elements which create architecture, its quality and excitement. — Andrew, W Charleson

North Carolina A&T University
School of Education
The Freelon Group, Durham, N.C.

three-way steel super trusses located in the exterior walls with composite steel beams framing perpendicular to them at each truss panel joint.
CONCLUSION

Through my investigation of music, culture and architecture, I have learned that a new aspect of cultural development, which transcends the borders of traditional, national, racial, gender and professional cultures is slowly starting to take place. It takes a form of hybridized cultural cloak we referred to as 'transcultural space'.

Music acts as a social condenser, allowing for cross-cultural diversities whilst allowing each culture, its own uniqueness. Transcultural spaces offer a freedom that cannot be proclaimed, but only sought and partly realized through the risky experience of one's own cultural wanderings and transmutations.

A fundamental objective in creating an urban soundscape and in rejuvenating cultures is to combine an evolution of traditional elements with radically new architectural models.

I do believe that music, a tool readily at our disposal, and able to transcend across cultures, can now be used as a turnkey to activate architecture that reaches all and speaks to all.
REFERENCES

Lepori, K. A. (2007). Architecture from the inside out: from the body, the senses, the site, and the community. Chichester: Wiley-Academy.
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