



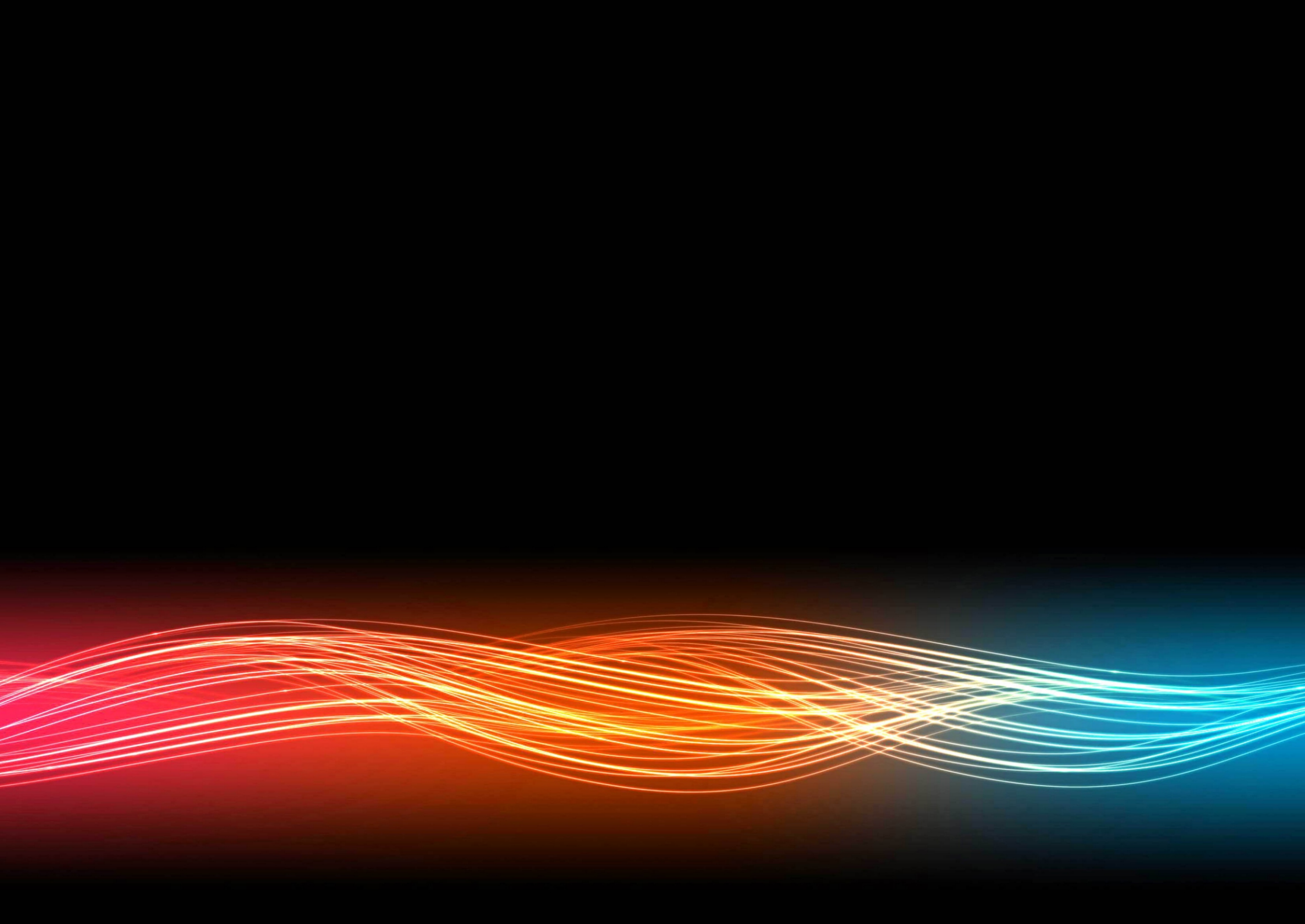
CELEBRATING

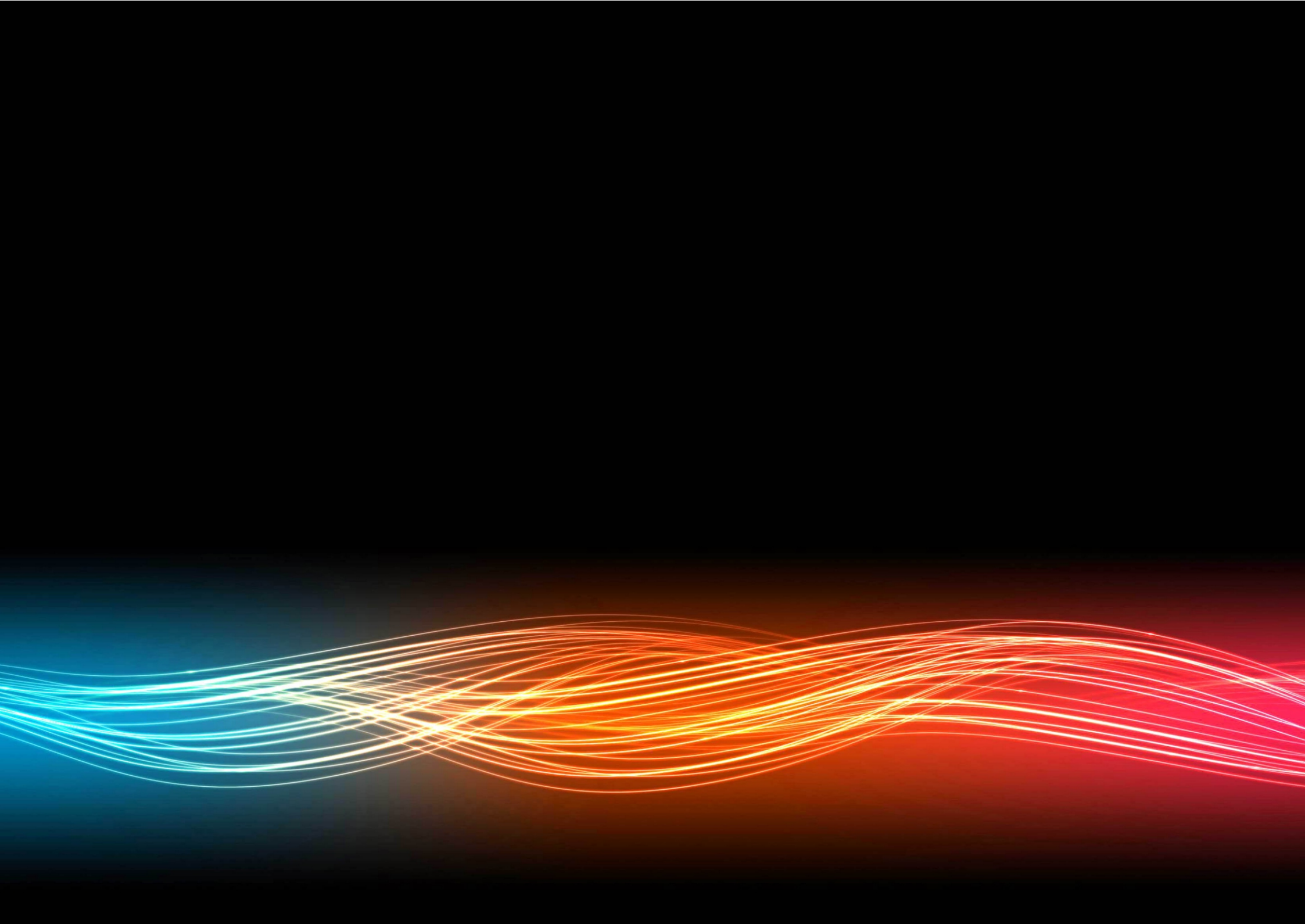
POLY_HARMONIC

CULTURE

This document is submitted in partial fulfillment of the degree for Masters in Architecture (Professional)
at the University of the Witwatersrand, Braamfontein, Johannesburg, SA 2010

april b.s.mhlanga





THESIS CONTENTS

PLAIGARISM DECLARATION.....	2
ACKNOWLEDGEMENTS.....	3
ABSTRACT.....	5
THEORETICAL GROUNDING.....	7
METHODOLOGY.....	8

PROLOGUE _10

ACT I: DISEMBLING CULTURE _12

Understanding ITs aspects and origins

ACT II: POLYHARMONIES CULTURAL NARRATIVES _22

Distinguishing two manifestations of culture _architecture and music

ACT III: CONTEXTUAL REFLECTION _34

Reviewing the context of the proposal

ACT IV: UNDERSTANDING THE SITE _48

Specifics of the site; anchors, diagrams and urban intervention

ACT V: TRANSFORMATION: RE-THINKING CULTURE _74

The approach to applying aspects of culture to this project

ACT VI: CASE STUDIES _80

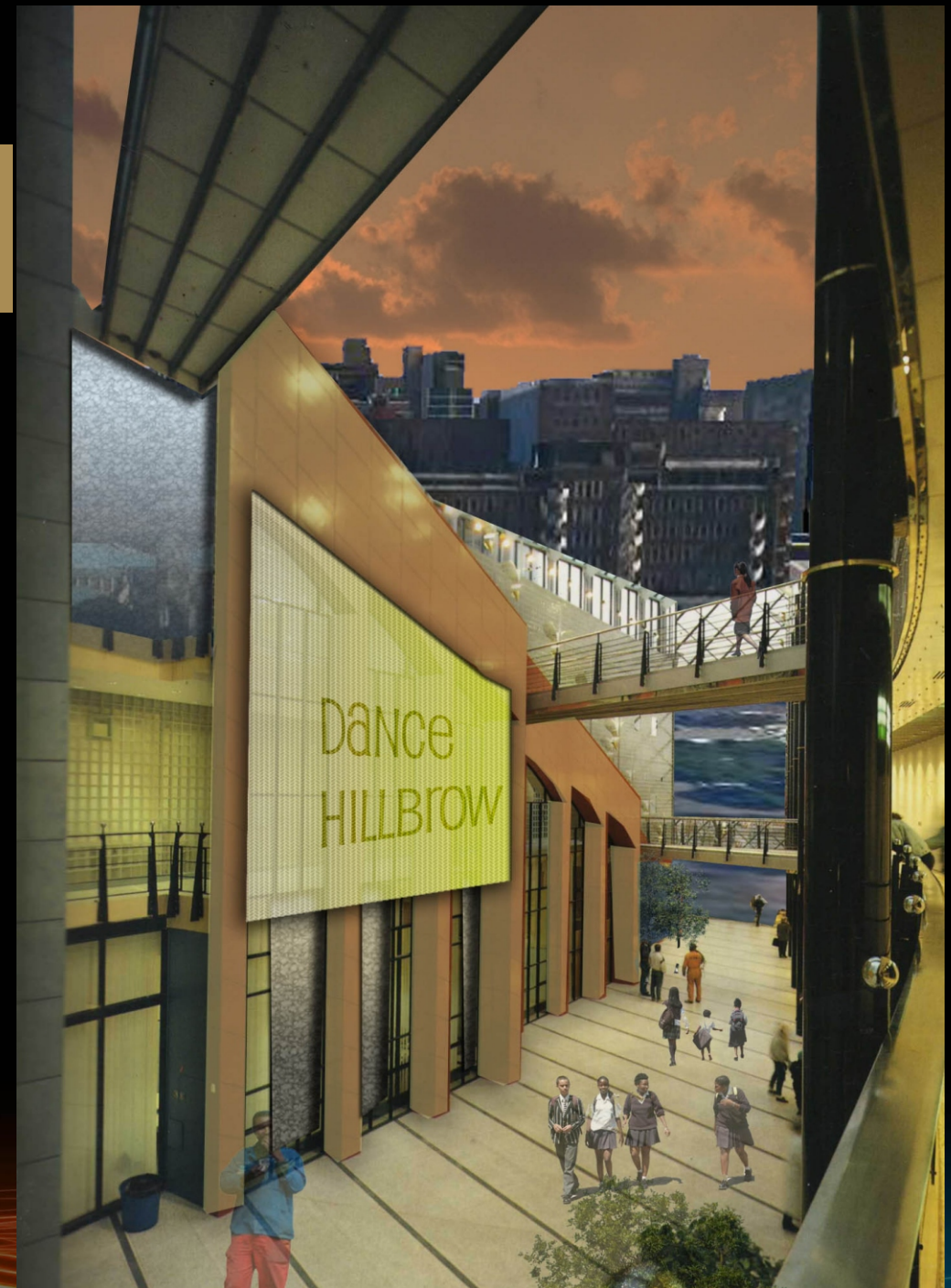
Applicable building proposals and approaches of interest

ACT VII: PROPOSAL SYNTHESIS _92

Design and intervention; testing the theoretical framework

EPILOGUE _170

References _172



THESIS

PLAGIARISM DECLARATION

I, April Mhlanga (352628), am a student registered for the course Master of Architecture [Professional] in the year 2010. I hereby declare the following:

I am aware that plagiarism [the use of someone else's work without permission and/or without acknowledging the original source is wrong. I confirm that the work submitted for assessment for the above course is my own unaided work except where I have stated explicitly otherwise. I have followed the required conventions in referencing thoughts, ideas, and visual materials of others.

For this purpose, I have referred to the Graduate School of Engineering and the Built Environment style guide. I understand that the University of the Witwatersrand may take disciplinary action against me if there is a belief that this is not my unaided work or that I have failed to acknowledge the source of the ideas or words in my work.

THESIS

ACKNOWLEDGMENTS

As with any achievement, no gain is ever won by an individual without the mention of the significant people that provided knowledge and support.

Firstly thanks be to my Almighty Father who, in His Wisdom, orchestrated everything and has granted me favour in all things.

Thank you to my parents and family who have been an incredibly stable support system every step of the way throughout my life. Your wisdom and support have been invaluable.

Thank you to Thabo who has helped me put everything in perspective, supported me and kept me smiling throughout the year.

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Thank You for Henning Rasmuss for putting in time to help and guide me. Thanks also to Khalied Jacobs, Gabs Pather and Amalie Comrie for giving me your time so early in the process.

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Thank you also to my close friends and Church family who have been there all the way, particularly Kagiso and

3 Fungai, for your prayers, love and support.



CELEBRATING POLY_HARMONIC CULTURE

ABSTRACT

"The truth of the matter, however, is very different. What actually happens is that social structures crystallize in musical structures; that in various ways and with varying degrees of critical awareness, the musical microcosm replicates the social macrocosm." [Ballantine,5]

This Project is based on establishing the essence of cultural expression through music in its various forms. The aim is to represent that meaning as a source of pride and unification in the contemporary Johannesburg context. Throughout this document, the reader shall be presented with the theoretical framework that outlines the complex issues and networked aspects surrounding culture that are to be considered. This shall be the basis of the practical output of an architectural solution

programmed events to both an ephemeral and social structure thereby coordinating a hybrid of different cultures into one community.

The reason for this exploration is based primarily on South Africa's unique history as a place of conflict and diversity, thus resulting in one of the world's most multi-cultural p o p u l a t i o n s . [http://www.saccd.org.za/objects/making_cultural_policy.pdf (Accessed 10-04-08 at 1829hrs)] The social aspect of architecture, particularly that of cultural heritage, was chosen through extensive research and personal interest.

how can architecture be used to express + represent the
different **TYPES** of performances?

can a **STAGE** be constructed to
cater for different performances within the same space?

THEORETICAL GROUNDING

This research is based on the underlying premise of the uniqueness of the African City. Johannesburg stands as a testament to that assertion however its origins highlight its uniqueness. South African history is marked by conflict, tension and an emphasis on difference as a means of justifying segregatory laws.

Literature, professional analyses, personal accounts and official documentation allude to racial consciousness as a means to define people and a means of self-definition in the South African context. It was also a means of brutally enforcing order, thereby solidifying the link between race and culture. Racial issues were seen as cultural issues. [SAIRR part I AD843] The issue of culture is one researched beyond the realm of architecture to include

anthropological/ ethnographic studies, historical analyses, economic reports, writing, town planning, urban design studies and spatial framework initiatives. Looking at studies of specific cultures around the world has provided a more holistic understanding of the issues that define cultures. Each culture is unique and incomparable while simultaneously being affected by others [Rosaldo, 1989]. Extensive research has been done on

7 culture focusing on Southern Africa.

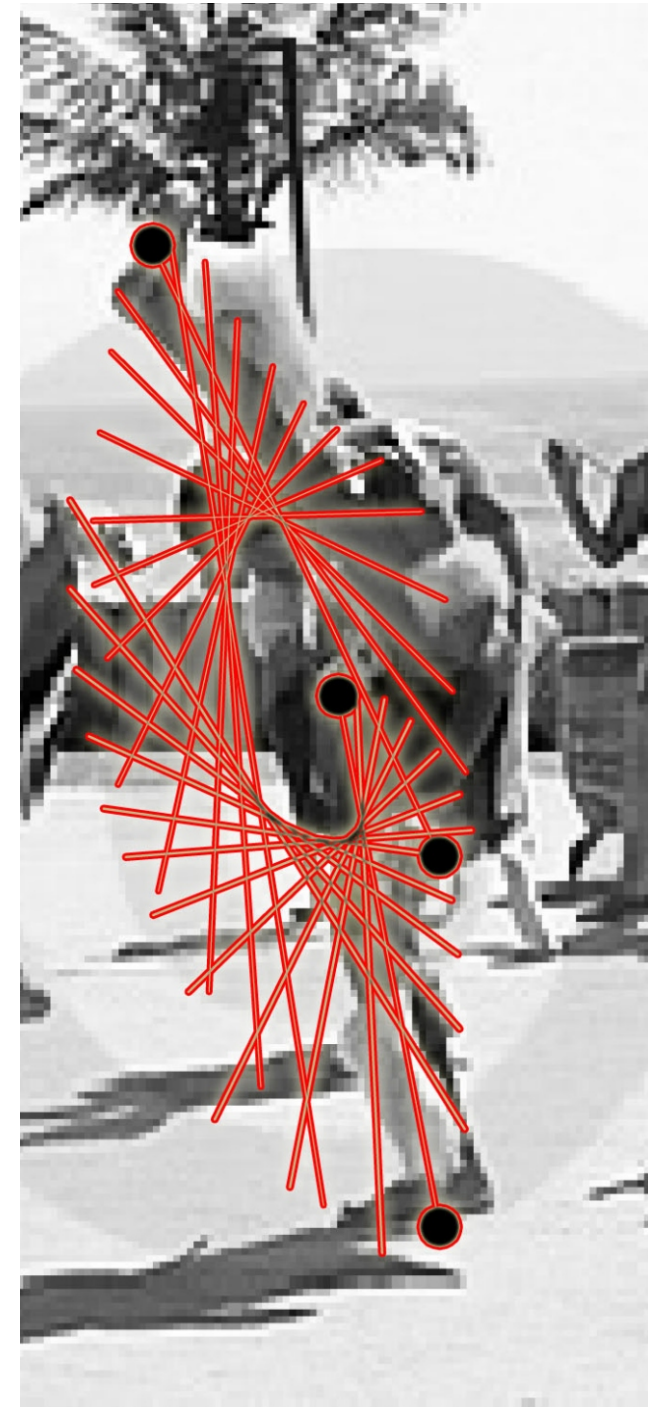
Culture has been defined as 'the set of symbolic forms which people use to codify daily experiences'. [Tomaselli, 1988:1] It is highlighted that 'cultures are learned, not encoded.' [Rosaldo 1989:26] As history changes, so too does culture.

Bearing this in mind, using the information found and literary accounts to identify and distinguish personal experiences, a sphere of interest was generated. When cultures are distinguished by race, class, prejudice or a range of other issues, what is a measurable outcome of an intersection of cultures?

The idea is to identify therefore each culture's 'field of significance' [Tomaselli 1988,39] according to observable reality. That is the physical area of influence of particular cultures in terms of their varying spaces of dominance. The theme of culture is inherently linked to the study of identity in the South African context. In urban Johannesburg, that identity has been associated with local music. [Akrofi et al, 2007] This project seeks to extrapolate the relationship of local music and cultural formation with a pragmatic application and outcome.

The vein of study concerning culture therefore, has been broad. This is due to its inherent issues. The complexities are highlighted and a totalizing perspective not attained. This project is relevant as the social aspect of Johannesburg is still one of its most fascinating facets.

Architecture, whether consciously or unconsciously, has always played a role in the formation of cultural identity. This study seeks to solidify the link between culture and architecture; amalgamating various cultures into social upliftment programmes involving musical manifestations.



THESIS METHODOLOGY

The approach taken in this thesis is an amalgamation of 3 aspects:

1. THEORY

This is the framework of the investigation; outlining and detailing the focused aspects of culture to be dealt with which resulted in an emergent programme. A diagram of intent shall be generated based on the idea of hybrid cultures in shared space based on the programme outlined.

2. CONTEXT

The site itself shall be chosen by analysis of the Johannesburg city-scape, and noting the current uses and harmonies while identifying zones of possible intersection and overlap. The contextual study shall be looking at the specifics of the site; empirical information, conceptual information, historical/heritage information, site studies and forces, land use/occupancy. This information establishes the applicable and relevant anchors on the site.

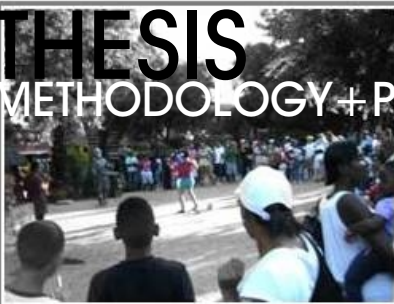
3 PERSONAL PROFILES

Making the project applicable/bound to the user. GENERIC PROFILES have been used to map use, generation and relation between different aspects such as visitors, performers and staff/ technical users. In addition to these, INDIVIDUAL PROFILES of 6 specific urban players who could potentially use the site have been used to generate aspects of internal space and relationships.



THESIS

METHODOLOGY + PROCESS



IDENTIFYING CULTURAL
MANIFESTATION = MUSIC; being
used to revitalise public space,
urban platform through music.

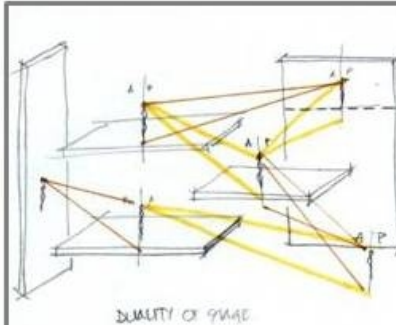
QUESTIONS ABOUT SPACE; SPATIAL
ANALYSIS.

TOPIC/THEORY BASIS

PERFORMANCE IS ABOUT
COMMUNICATION; EXPLORING
DIFFERENT FORMS

HOW CAN URBAN FORM BEGIN
TO INTEGRATE THE INHERENT
CULTURAL RICHNESS?

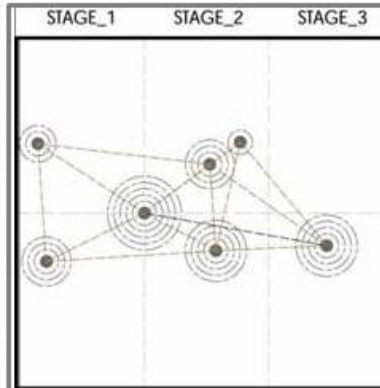
**ARGUMENT/
PRECEDENTS**



UNPACKING THE STAGE

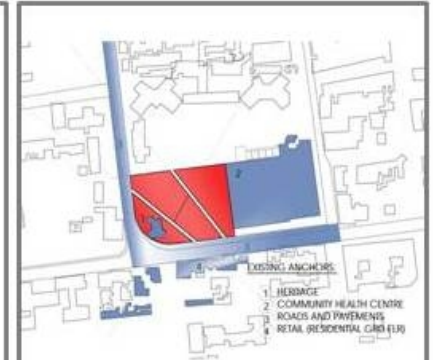
Public- General Visitors
Audience- Formal For Event
Stage- Platform On Which
Performance Happens
Support- Backstage

INTENT



Each Stage Individually
Affected By Programme

PROGRAMME ESTABLISHED
BY UNDERSTANDING THE
POLITICS OF THE PLACE
PROGRAMME



LOCATION OF CULTURAL
DIVERSITY + DENSITY; PLACE
OF INTEREST IN
JOHANNESBURG

**STAGE CONSTR-
UCTION; ANCHORS**



INTEGRATING INDIVIDUAL
USERS WITH GENERIC TO
DETERMINE SPACE QUALITY.

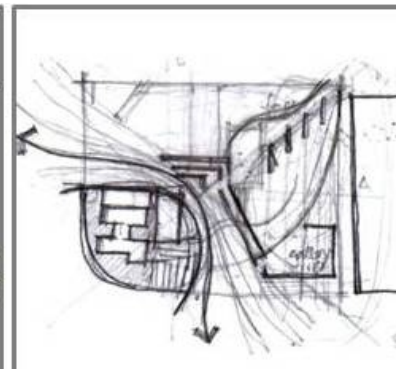
OVERLAYS

USERS



APPLYING SPECIFICS OF THE
SITE...locating project in
Hillbrow by considering
noise, env, social etc.

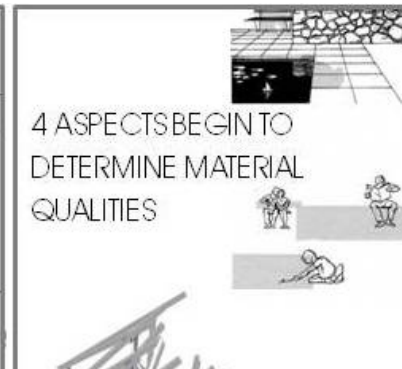
SITE FORCES



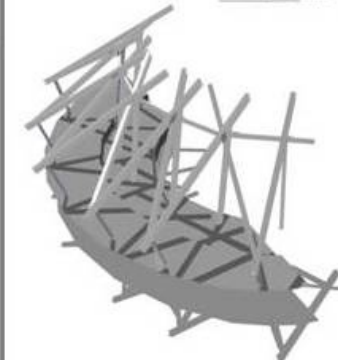
focal point = movement
routes;

SITE ANCHORS AS
GENERATORS

MORPHING



4 ASPECTS BEGIN TO
DETERMINE MATERIAL
QUALITIES



MATERIALITY



building integrated with
landscape and with
context; fluidity of
movement and read in
plan.

FORM + SPACE



THESIS PROLOGUE

This thesis is based on exploring the link between the social (ephemeral) and physical (form). The aim is to create a space for collective gathering, accommodating a diversity of people using a common strand as a means of bridging the cultural gaps. This strand is music, in its various productions, to mediate and create shared space as a platform for the future.

This topic was chosen through personal interest in culture and music.

Cultural conflicts mar South Africa's history with segregation and apartheid as part of its colonial legacy. The emergence of the inherent complexities is unique to the South African context, primarily due to its diverse population, thereby distinguishing it from any other country with colonial heritage. Culture can be defined as similar characteristics of a particular group.

[<http://www.tamu.edu/classes/cosc/>

choudhury/culture.html (Accessed 10-04-04 at 1540hrs)]

The generic questions then become: what aspect of culture do we look at? What are the similar characteristics? And to which definitive group do they belong?

“There is also a different type of colonial city, created within some well-populated region by an external power. Here, the local population is part of the resource to be exploited. Its usefulness and also its threat must be controlled. The resulting conflicts of culture must be faced.” [Lynch 1981:20]

When choosing to broach the subject of culture in this project, the context of Johannesburg is an immediate draw as it has become the largest metropolis in South Africa. Comprehensive research has led to a mounting interest in the subjugated peoples of the country. Apartheid allowed dominance of a particular culture while thousands upon thousands of South Africans had their cultures belittled and/or ignored. With Johannesburg's growth as an economic hub (due to its mining reserves), the heavily segregated city became a lucrative market incorporating migrant workers as the local labour force. However their cultures did not directly influence the City's built form due to legal and social reforms.

This migrant group, coming from a diverse range of backgrounds, lived in designated zones which were often mixed communities incorporating different tribes and languages. Such regions developed into socially vibrant places while the built form represented the dominant culture.

In locations such as Sophiatown, Fordsburg and Kliptown, the public realm was revitalized, creating a new form of domain due to residential zones being the only places in which the locals could practice their customs. The diversity of races and cultures produced a diversity of space. It is this diversity of space I wish to explore.

Refining the aspect of culture to that pertaining to a specific area; the group to be chosen is bounded by the constraints of the Inner City. A population of locals intermingled with foreigners and visitors in contemporary Johannesburg.

This project asserts a means of establishing a new sort of culture; one that recognizes the differences and yet finds a way to share and celebrate inclusively. The focus is on instilling pride in that local community as well as allowing for other social and economic benefits.



ACT I: DISEMBLING CULTURE

I The Diagram_15

II Culture And Authenticity_16

III Rhythmic Complexities Of Culture_17

IV Cultural Mutations Over Time_18

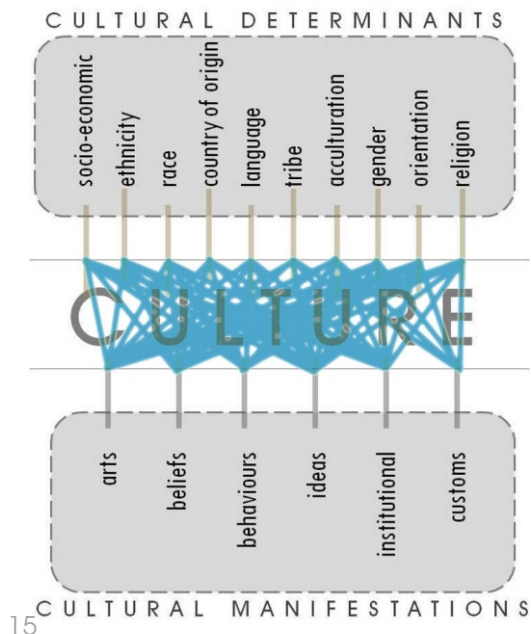


THE DIAGRAM

A diagram is a form of representation. As explained by Deleuze, it is “a supple set of relationships between forces.”

[<http://www.egs.edu/library/gilles-deleuze/biography/> Accessed 10-05-24 at 1542hrs]

Thus this form of representation is simply to illustrate the approach taken in this project.



To broadly understand culture, it is necessary to understand its constituents. Cultural determinants are illustrated in this diagram, showing how a range of inputs can influence any particular culture at any time and result in unique permutations and combinations of the above variables so as to classify different cultures.

The cultural manifestations of these inputs can be both individual (representative of a group identity) and collective. Individual manifestations include the Arts (conscious productions of sound, colours, forms), Beliefs (which were penetrated by missionary influence and Christianity) Behaviour (response of a certain organism to a specific stimulus and

by upbringing/environment) and Ideas (opinions based on learned principles). Group or Collective manifestations may be represented through Institutions (a group custom/ practice/ behavioural pattern in the life of a community) and Customs (practices followed by people, a *learned* behavior). [<http://dictionary.reference.com/browse/culture> (Accessed 10-04-08 at 1440hrs)]

Knowing these basic features assists in extracting the specific aspects of culture to be tackled.

Due to the inherent complexity of cultural networks, these aspects determine the route of entry. The manifestations to be noted through these determinants link individual and group outputs, specifically performing arts (music and dance) with cultural customs.

“In contrast with the classic view, which posts culture as a self-contained whole made up of coherent patterns, culture can arguably be conceived as a more porous array of intersections where distinct processes crisscross from within and beyond its borders.”
[Rosaldo 1989:20]

CULTURE AND AUTHENTICITY



Accepting that culture is a complex network made up of multiple layers. It can thus be appreciated as variable dependent on perception. However this reliance may result in ambiguities, particularly for observers, due to the fact that it is not always an easily defined system, it promulgates itself borrowing and lending between peoples, languages and customs.

This begs the question of establishing cultural authenticity. How authentic can a culture be, given the continuous intra- and inter- actions? Authenticity can be defined as 'credibility' or 'purity' [<http://www.tamu.edu/classes/cosc/choudhury/culture.html> Accessed 10-05-16 at 1220hrs] of any one culture.

Based on this information, one could argue that no singular culture is authentic. Yet at a closer glance, by its definition, inter-dependence is the very nature of culture.

It is ever-changing, simultaneously undergoing additions and eliminations within an autonomous system, while retaining elements of the original culture.

Recognizing the issues regarding authenticity, the distinctions begin to overlap and what may appear to be straight-forward separations in fact become grey areas of intersection. An example of this is when some aspects of a certain culture appear to be similar to aspects of another.

It is important to note that for the individual distinguishing him/herself as part of a particular culture however, the distinctions are easily perceived. This issue of authenticity is particularly important when looking at music as a cultural manifestation. From the perspective of an audience, performances are likely to be an intersection of different local and international cultures; even while being representative of a specific culture.

RHYTHMIC COMPLEXITIES OF CULTURE IN THE SOUTH AFRICAN CONTEXT

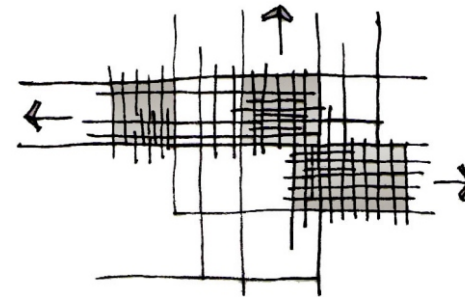
Given the simplified culture diagram, it is apparent how complex the issue of culture can become with interconnected networks of the specific features. As a result, "... such collective identities are historically constructed, internally complex, and inevitably divided." [Lindholm 2008:143] Couple the complex issue of culture with that of Johannesburg, for example, and the web becomes even more entangling.

Distinguishing cultures can mean that borderlands surface not only at the boundaries of officially recognized cultural units, but also at less formal intersections based on perception. This demonstrates the link between culture and identity. Our identity is linked to a specific group and often shaped by those around us. Identity, individual and collective, is often reflected in the outward behaviours and systems influencing the use and creation of spaces around them.

"Places are marked by identity, social relations and history." [Hajer et al 2001:32]

The physical reflection of identity and cultures, particularly in Johannesburg, has been a conglomeration of different cultures, a mismatch of building types, social conflict, crime and a move to the periphery of the city.

As much as culture and identity influence built form, architecture reciprocates directly at times dictating how spaces should or could be used. Over time, Johannesburg has been described as "The Elusive Metropolis", simply because, "of the multiplicity of registers in which it is African (or perhaps not at all, or not enough); European (or perhaps not, or no longer), or even American (by virtue of its embeddedness in commodity exchange and its culture of consumption)." [Bremner et al, 2007:37] This assertion is based on a historical analysis.



"These days questions of culture seem to touch a nerve because they quite quickly become anguished questions of identity." [Rosaldo 1989:1]

CULTURAL MUTATIONS OVER TIME



South African Culture with its complexities and contradictions can only be understood in the context in which it arises: history. Perspectivism is a notion tied to the understanding of history. It is based on the premise that nothing perceived or understood is purely objective. Knowledge, in its various forms, incorporates some personal perception because "... these phenomena are too complex and multiply conditioned to be adequately defined by any single way of looking at them." [Nietzsche undated: 162] Hence there is no totalizing perspective when it comes to historical analyses.

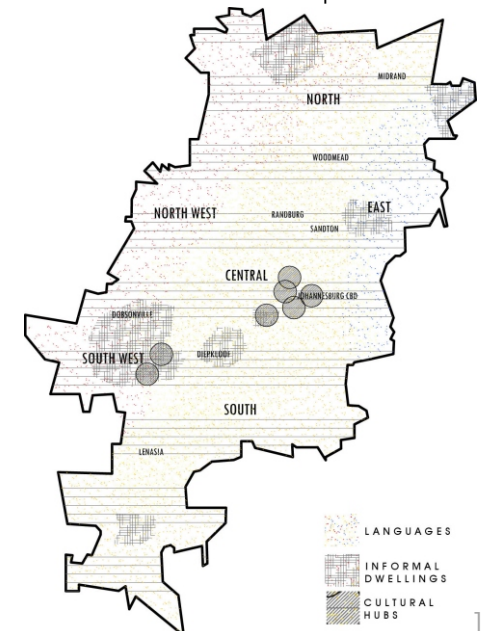
One perspective suggests that: "The legacy of colonialism, which superimposed provincial and then country boundaries with no regard to nations or ethnic group, means that most countries suffer from ethnic antagonisms, political instability and rule by a coup d'état and strongmen.

These economic and political differences culminate in flawed policies, a climate of fear and cities that grow without any economic rationale." [Kapler et al 2004:436-437] Using the aspects of language and socio-economic issues, Johannesburg was mapped and analyzed resulting in the following present day overlay.

This is only *one* such study, illustrating the inherent complexities of culture only focused on specific cultural determinant. If other aspects, such as race, gender or age were to be mapped in a similar way, it would result in an extensive web of information difficult to understand.

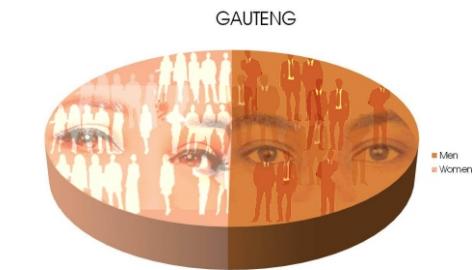
"Culture, whatever the ideological or idealist characteristics of its expression, is...an essential element of the history of a people." [Tomaselli 1988:1] As all the colonial changes were happening, cultures were being influenced, divided and changed.

Therefore because of the somewhat romanticized version of some aspects of history from the perspective of the then oppressed people, the tie or link to the rural home and culture has been emphasized.

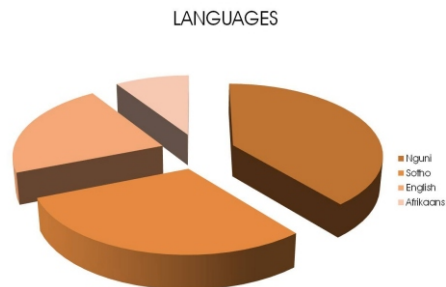


Looking at Gauteng, spaces of highest density and cultural overlays are over the Johannesburg Metropolis. Johannesburg's history began in 1886 when gold seams were found. It was then subsequently started as a tent town. 100years later, segregation was initiated by the government, with the initial plans for the city development drawn intuitively demonstrating power and spatial relationships, as "ritual and place were fitted together." [Lynch 1981:13]

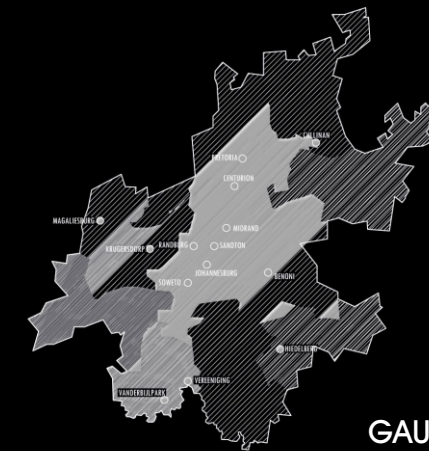
Modernity and the rampant rise in industrialization in South African cities entailed "massive influx of the previously rural African populace to the growing towns, which eventually became nodal points for rural-urban migratory patterns" [Akrofi et al 2007:8] As time went on, the city was viewed as, "a transient space by the migrant workers, a jungle alien and alienating to them, often with no moral mores or a sense of tradition." [Akrofi et al 2007:8] In the mind of the labour force moving through Johannesburg for economic reasons, they were, "constrained to experience the metropolis as a site of radical uncertainty, unpredictability and insecurity." [Bremner et al 2007:35] The migrant population was purposed to move within the city, not to belong there. Their home was seen as only the rural homelands. [SAIRR records, Historical Papers, accessed 09-10-24 at 1440hrs]



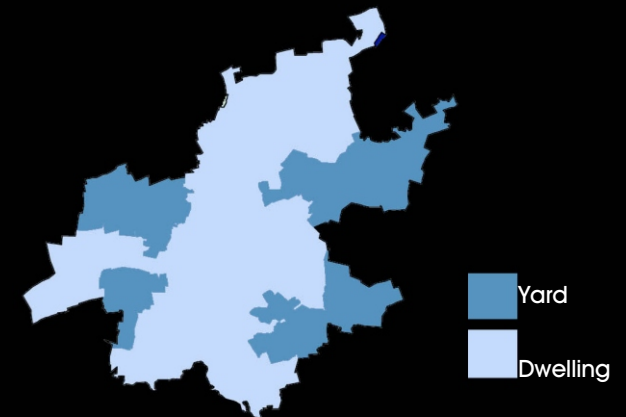
GAUTENG POPULATION
: MEN VS WOMEN



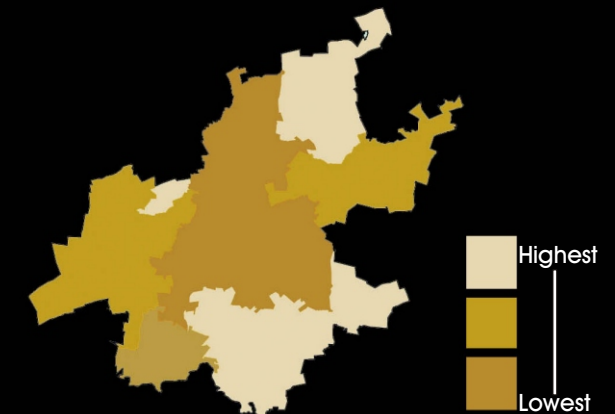
GAUTENG LANGUAGE COMPARISON



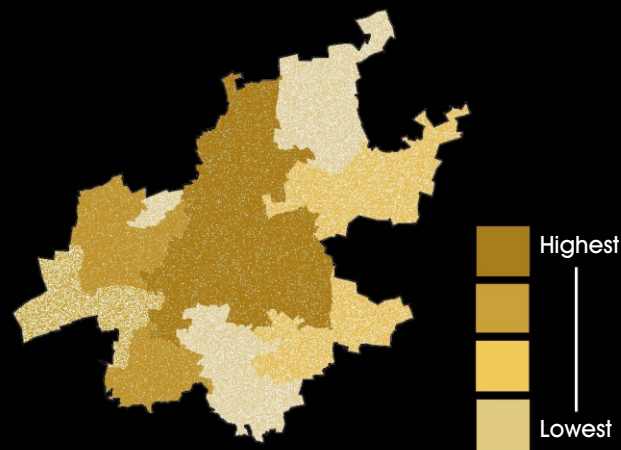
GAUTENG POPULATION
DENSITY



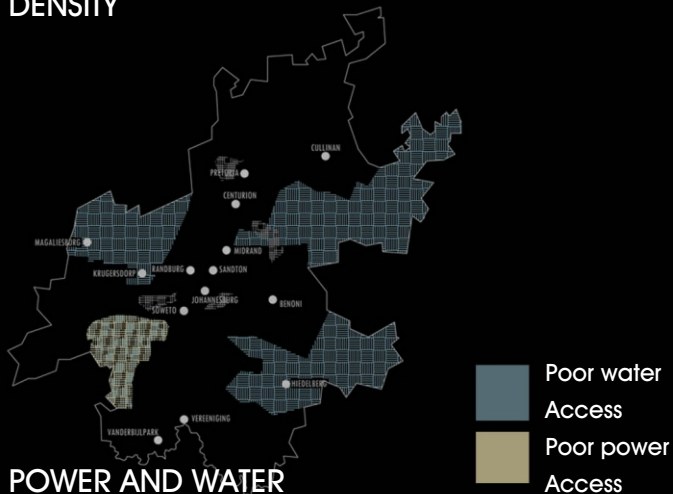
WATER ACCESS



EDUCATION LEVELS



POPULATION LANGUAGE
DENSITY



POWER AND WATER
ACCESSIBILITY

CURRENT GAUTENG MAPPINGS

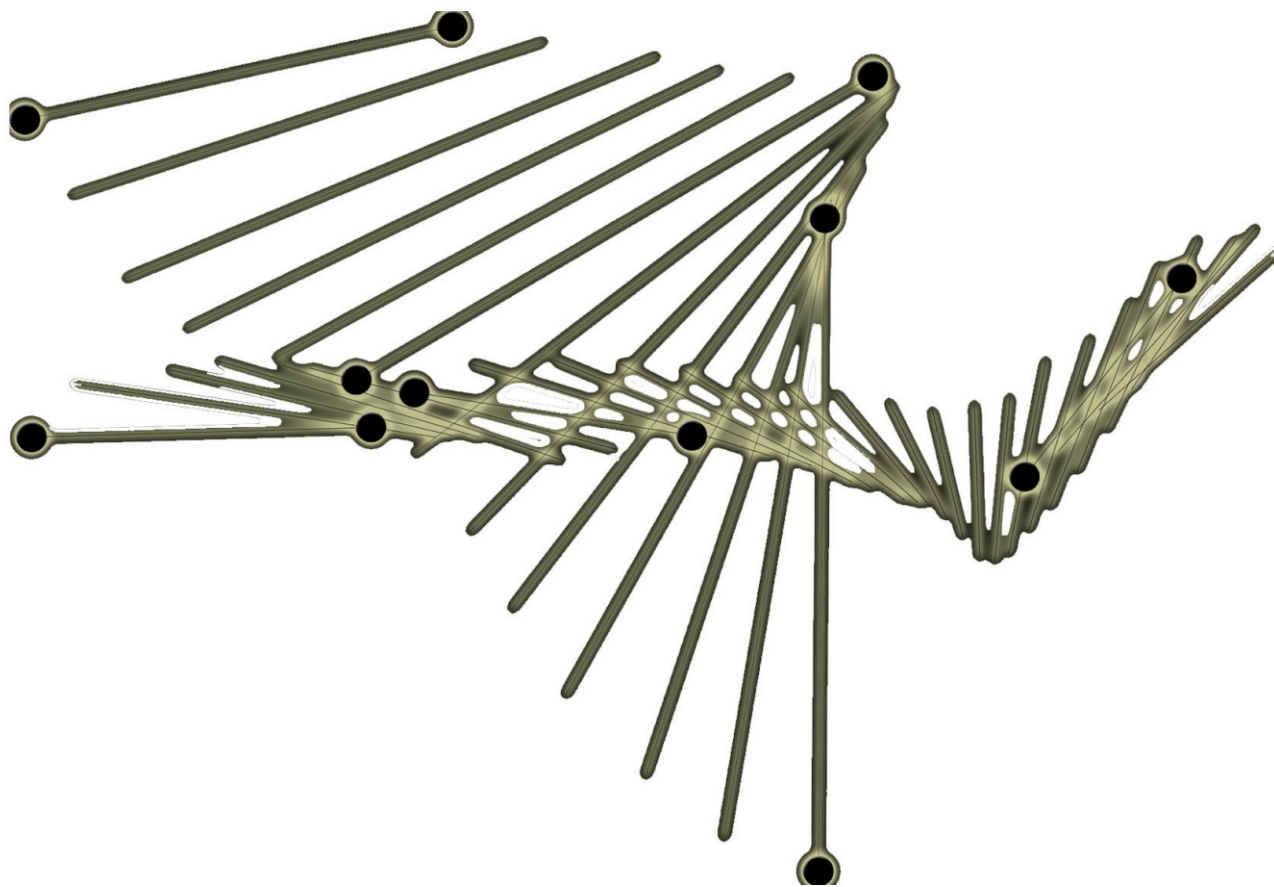
STATISTICS INTERPRETED from www.statssa.gov.za [Accessed 2010-02-29]

Inevitably, during apartheid years, particularly in the 1950s, the easiest means of rule was to enforce a dominant culture beneath which all other existing cultures had to conform. As a result, "within the community of the subjugated, a recalled utopia also provides an empowering history that is the reverse of the degraded present. 'We may be suffering,' the narrative says, 'but our original circumstance, in the word of our forefathers whom we recall and honour, was far more in touch with eternal truths, far more integrated, far more humane, heroic, and beautiful, far more genuine, than the world made by our oppressors, which we now reluctantly inhabit.'" [Lindholm 2008:130] At that time, in the evenings and the weekends, the yards became the gathering centre of an extra-ordinary mixture of people from all over Johannesburg, "looking perhaps for symbolic relief from the hard industrial world, or perhaps yearning for the conviviality of the old culture left far behind." [Tomaselli 1988:64-65]

The timeframe to the present day has not been long and requires a change in mindset. Some of the utopian views regarding homelands are still held. Contemporary Johannesburg, still growing at a 22.2% growth rate, generates 10% of Africa's GDP, while holding 3million of Gauteng's population.

Despite the economic developments and steady growth, "...for many South Africans, Johannesburg continues to be a socially fragmented segregated society." [Acebillo et al 2007:10] This confirms and justifies the social aspect as a prevalent issue. As a result of the apartheid history, Johannesburg can be described as a metropolis, "in which two zones lie side by side: old and new, crowded and extensive, disorderly and orderly, poor and rich, native and foreign...Johannesburg in South Africa is an extreme example of the bipolar city of internal colonization." [Bremner 2007:21] However bleak this assertion appears, the social aspect of contemporary life can be seen as the means through which a new platform for the future can be created. "Contemporary Johannesburg in the premier metropolis is African in terms of technology, wealth, and racial complexity, as well as cultural practices and formal institutions" [Acebillo 2007:36] The very disparities in perspectives and perceptions of Johannesburg can be used as a means of unfolding the city and making it legible from a variety of perspectives.

"Nevertheless, a city which invites ordering is surely better than an orderly city." [Lynch 1981:144] Johannesburg does just that, with the social environment being a springboard and focal point for future developments.



ACT II: POLYHARMONIES _ CULTURAL NARRATIVES

I Parallel Harmonies _ 25
II Stratus 1 : Musical Expression _ 26
III Extracting Elements Of Musical History _ 28
IV Stratus 2: Architecture _ 30
V Local Architectural Overview Of History _ 32



If we see each harmonic layer as a singular strand of culture, each one changes through time giving rise to a multi-layered production of a story. These horizontal layers are superpositioned, the strata being the parallel storyboard of culture in constant flux between the originating culture and manifestation thereof.

PARALLEL HARMONIES

Two outputs of culture are extracted, Architecture and Music, as cultural manifestations for further analysis. These are chosen as products of culture related to the Arts, simply because of their expressivity as well as their inherent rationale and structure. The Arts can be defined as a means of imitating, supplementing, altering or counteracting the work of nature

[<http://wordnetweb.princeton.edu/perl/webwn?s=arts> Accessed 10-05-24 at 0031hrs] Often the author is an individual representing aspects of the collective culture at that time. Despite any formal/informal intentions the author may have had, the recipients/users' perceptions are based on individual tastes and experiences as well as being influenced by trends or popular culture.



[Manifestations of Culture from <http://www.artprints.com/images/> Accessed 10-05-27 at 0031hrs]

“...culture lends significance to human experience by selecting from and organizing it...all human conduct is culturally mediated”
[Rosaldo 1989:26]



STRATUS 1: MUSICAL EXPRESSION

GUMBOOT DANCING [<http://i.ytimg.com/vi/nqdnv3HIXZ8/0.jpg> Accessed 10-05-24 at 0103hrs]



Music is a clear example of a time/era-bound phenomenon. "Social structures crystallize in musical structures" [Ballantine 1984:5] It is therefore seen as an ever-current measure or gauge of a particular culture. It stimulates both emotive and structural aspects of the mind as, "creating order is the essence of cognitive development" [Lynch 1981:144] while offering a tool facilitating transcendence. Its intangibility allows a form of ordering the complex world of culture.

Its very nature centered on ebbs and flows of movement, musical forms emerged in the local South African context. Due to each culture expressing its own form of music and as a result of South Africa's cultural diversity, cultural music fusions emerged particularly in the urban realm. Examples can be seen in 1950s Johannesburg in spaces where music fusion became central to experiencing the sense of place.

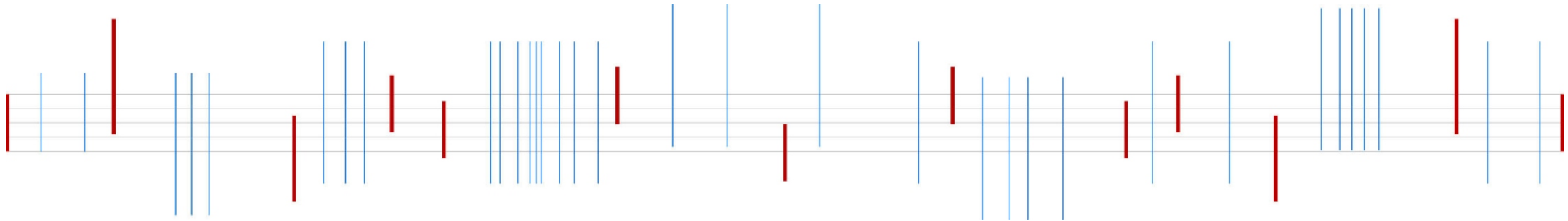
Music as a means of cultural fusion was not only seen in the light of mediating culture but it also bridged the rural/urban divide. Hence cultural music, under urban influence, became a popular music realm.

Music took on more roles than just that of creative art. At times it became the only form of expression in the urban context resulting in a number of musical junctures. "Marabi created a delta for all the cultural attempts of the people to negotiate a symbolic space for sense and self-respect from the old ways and the new." [Akrofi et al 2007: 5] It became a vessel through which political aspects could be challenged, loss and violence could be mourned and joy could be found. It simultaneously was a forum for achieving unity of its audience, through participation and dance, relying on its ability to evoke memory and emotion.

Therefore in this thesis, music and dance are synonymous as dance is a formal reaction to music and does not exist without it.

The form music took on was dependent on the location of its emergence, with "black youths" playing a role "in the reformation and development of a post-apartheid African identity in South Africa" [Akrofi et al 2007:3-4] Music became an important mediator during the Apartheid years. It has been chosen specifically as a means of cultural expression because of its dynamism, rate of change therefore cultural change.

EXTRACTING ELEMENTS OF MUSICAL HISTORY



Music, in the traditional sense, was seen beyond the realm of just sound to include body and movement. Folk and art music are examples of this. "Folk music enhances a social situation, and its lies chiefly in the situation itself." [Blacking 1995: 32]

However as much as music is intuitive, it was also seen and documented as a formal art. Throughout classical music history, melody, harmony and rhythm were hardly considered subjective. On the contrary, "they were discussed in the precise terms of mathematical proportions." [Ballantine 1984:2]

This approach affected the spaces in which this music was performed. That rationale produced the form of a building and resulted in, for example, the precise proportions and permutations of the traditional theatre.

Fusion of the two, folk/traditional music and the formal, found its way to the fusion known as Jazz. This is based on interpretation, while using the precisional aspect of the formal as a structural base for variation.

Its roots result from a merging of a number of different peoples and their heritage. Music from the plantations in the 1800s was blended with formal European traditions/classical music to create the basis from which jazz evolved. This amalgamation produced certain sounds but also dance formations were amalgamated.

In the South African context, the musical manifestations of local culture were primarily rural-based with forms such as "*sicathamiya*", the name of an interpretive style of singing originating from the Zulu tribe.

As boundaries shifted and changed, so too did cultures thus assimilating into the urban context. Thus Music united the residents and provided a vibrant polyharmonic collective.

In places like the mines, in which migrant workers worked, this bridge of culture manifested in forms like gumboot dancing focused on beat and rhythm. At that time, these musical movements were not recognized as an important aspect of urban cultural history.



STRATUS 2:
ARCHITECTURE

“....culture (is) in the
e n d u r i n g
relationships between
people which are
social institutions, and
in the standing
relations of people
with place.” [Lynch
1981:49]

Architecture is a parallel manifestation of a particular cultural aspect and like music, it is time-based. It is related to the arts in the way that it is conscious and expressive; however the perception of a place is directly related to various social structures. “If one wants to change the quality of a place, as defined by specific collective identities, it is usually most effective to change physical setting and social institutions together.” [Lynch 1981:100]

This means that the built environment is a direct representation of a collective identity; the relationship between street and edge, building and open space, the proportion of windows to the wall, transparency versus privacy are all dependent on a particular appreciation of an aesthetic. As Lynch (1981:21) notes, “Space was used to express social distance...height and size as expressions of power...the regulation of spatial behavior.” Architecture delineates space and inevitably impacts its use.

LOCAL ARCHITECTURAL OVERVIEW OF HISTORY

While music was growing, changing and adapting with culture, so too was Architecture. It has always been tied to cultural aspects and cannot be seen independent from social movements. "Traditionally architecture can be seen to be place time, and culture-specific, with logic, practicality and purpose being of central importance, and with resource, vision, organizational ability, talent and available technology as the ultimate limitations." [Farmer et al, intro] Architecture is a cultural manifestation but one that takes much longer to realize. Its temporal proximity lasts beyond that of other arts. The milieu of buildings that clutter the Inner city tell the story about the time they were constructed and are an ever-present reminder of the past. It is a constant reminder of the time in which it was built; Johannesburg is a visible example.

The physical or built form of any city is a representation of thoughts and ideas of the specific time. "Unlike the single rooted origins of western culture, here there are a multiplicity of roots.

The great Banyan tree of Milton's Paradise Lost - which sheltered many and had a hundred stems - is an appropriate metaphor for African architecture." [Slessor (1 9 9 5) http://findarticles.com/p/articles/mi_m3575/is_n1177_v197/ai_16788107/ Accessed 10-05-24 at 0031hrs] Influences such as those from Brazil can be seen in places like Hillbrow, which through its multi-storeyed apartment blocks has one of the highest population densities in the Southern Hemisphere.

Architecture is a visible dimension as opposed to being auditory. Much like music, it is rooted in a basis of order. The type of structure, function and programming are also forms of demonstrating culture, much as the beat, tempo and ambience of a musical piece. Hence they are different forms of expression that can represent the same aspect of culture by distinct means.

