

# **CINEMATIC SPACE**

EVENTS PAVILION & DIGITAL MEDIA GALLERY  
AT THE UNION GROUNDS, JOHANNESBURG

C.H. LUNDIE  
2014



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2014**

Address: Joubert Park/Union Grounds, Noord street, Central Johannesburg  
Function: Johannesburg Art Gallery Annex - Events pavilion and Digital Media Gallery  
Research field: Heritage and cultural landscape, public infrastructure



I would like to thank everyone who was involved and who supported me during the course of this year!

A special thanks to my parents,  
Banie & Driekie Lundie

Derick de Bruyn  
(Supervisor)

Lorenzo Nassimbeni  
(Johannesburg correspondent, friend and mentor)

Dr. Arthur Barker  
(Year coordinator and study leader)



By Casper Lundie

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Faculty of Engineering, Built Environment and Information Technology  
University of Pretoria, South Africa

Supervisor: Derick de Bruyn  
Study Leader: Dr. Arthur Barker

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## ABSTRAK

The transition from Apartheid urban space to — something else — draws our attention from the fixing moments of historically divided cities to the experience of mobility, interaction and the dynamism of space (Robinson 1999: 163).

Hierdie verhandeling sal die moderne post-koloniale, oftewel post-apartheid, Afrika-stad as eksperimentele terrein benader met die doel om die unieke ruimte-dinamika daarvan te verken, te begryp en uit te druk deur middel van die visuele taal van film. Die voorstelling strewe daarna om die komplekse historiese konteks, soos gemanifesteer in die fisiese stadsmateriaal, te bemiddel met die dinamiese, onstabiele stadskondisie wat tipies aan Johannesburg is deur te fokus op die kontrasterende situasies van die Johannesburg Kunsgallery en die Noordstraat staanplek vir taxi's.

Die rol van film as filosofiese aanvullingsmiddel in hierdie verhandeling is om 'n arguments- en navorsingsbeginpunt, oftewel oorvleuelpunte, te vestig waardeur die studie en projek verder geartikuleer kan word. Die hoofdoel van die verhandeling is om effektief te reageer op die kontrasterende aspekte van beide erfenis en permanensie teenoor die nuwe dinamika en verganklike kwaliteit van die stad, terwyl die 'Cinematic Gaze' gesimuleer word in die vorm van argitektuur. Bogenoemde aspekte sal getoets word deur die skep van 'n fokale punt — 'n uitsigpunt om vanaf te aanskou en terselfdertyd 'n tipe stadsverhoog met die moontlikheid om self aanskou te word.

Die hipotese stel dat indien dit suksesvol toegepas word, die konsep van kinematiese ruimte die unieke eienskappe van die middestad kan beklemtoon, wat tot gevolg sal hê dat die stadsbewoner beter met sy/haar onmiddellike omgewing kan assosieer en dus so sy/haar plek en rol in tyd beter kan begryp.

### Sleutelwoorde

Bemiddeling; skeidingsgroef; staties; verganklikheid; tydelik; permanent; skerm; lens-gleuf; verhoog



## ABSTRACT

The transition from Apartheid urban space to – something else – draws our attention from the fixing moments of historically divided cities to the experience of mobility, interaction and the dynamism of space.

(Robinson 1999: 163)

This dissertation will approach the modern, post-colonial and post-apartheid African city as experimental ground for exploring, understanding and expressing spatial dynamics through the visual language of cinema. The proposal intends to mediate between the complex historical context which is manifested in the built fabric of the city and the new dynamic and often unstable urban conditions of Johannesburg, by specifically focusing on the contrasting conditions of the Johannesburg Art Gallery and the Noord Street Taxi Rank.

The role of cinema as a philosophical device in this dissertation is to produce a point of inception, an assemblage, or a terrain of encounter through which the project will be further investigated and articulated. The principal aim of the dissertation is to effectively react to contrasting aspects of both heritage and transience, whilst simulating the Cinematic Gaze, by creating a public platform that serves as an aperture for viewing as well as an urban stage with the potential to be viewed.

The hypothesis states that, if successfully applied, cinematic space can accentuate the unique and vibrant conditions of the inner city. This will ultimately lead the city dweller to a better sense of association with his/her immediate surroundings and a better comprehension of his/her role in place-and-time in the urban environment.

### Keywords

Mediate; fissure; dynamic; static; transience; temporal, permanence; screen; aperture; stage.

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# 01

## INTRODUCTION

BACKGROUND

PROBLEM STATEMENT

HYPOTHESIS

DESIGN AIMS

METHODOLOGY

## INTRODUCTION

### BACKGROUND

The establishment, effect and symbolic value of the sunken railway line in Central Johannesburg — a city of historic division — serve as departure points for this dissertation. The railway line divides the historic farm Randjeslaagte, commonly referred to as *'Uitvalgrond'* (as it was the only farm in the greater Johannesburg region where gold was not discovered), and extends into Hillbrow and the Johannesburg Central Business District (CBD). The area was the first portion of ground onto which the modern city grid was laid out. The urban fabric is made up of modernist skyscrapers built at the height of Apartheid Nationalism, with Art Deco and historical neoclassical buildings interspersed throughout the area. Johannesburg Park Station and the Noord Street Taxi Rank (the second largest in the city) are the main drivers of daily city rhythm. Open soft spaces such as parks are scarce and extensively utilized in a number of different ways.

This area is a particular part of the city where, throughout its history, culture and social-construct have continually played an important role in the forms of art, public gathering (collective voice and protest) as well as commuting and trade that occur here.

This site, of significant heritage and cultural value to all South-Africans, has ironically always been synonymous with immigrants and has been identified as a place of arrival.

It was here that European immigrants as well as a prominent Jewish community first settled and, as time progressed, it became the place where many immigrants from across Africa first set foot to find their place in the City of Gold.

In essence, the site can be understood as a threshold, a type of portal to and from Africa. It is a place where first impressions of the city are formed, from where its fast paced, sometimes harsh and overwhelming nature is generated.

The site specific context of the historic Johannesburg Art Gallery (monumental and stagnant) opposite the taxi-rank (incomplete, transient and vibrant), with the railway fissure creating a division between the two entities, became the most important theme for this dissertation. Both sides of the railway fissure have distinct characteristics, as well as notable differences and similarities. In conjuncture with each other, they are used to form an understanding of the current urban narrative of the city-in-flux.

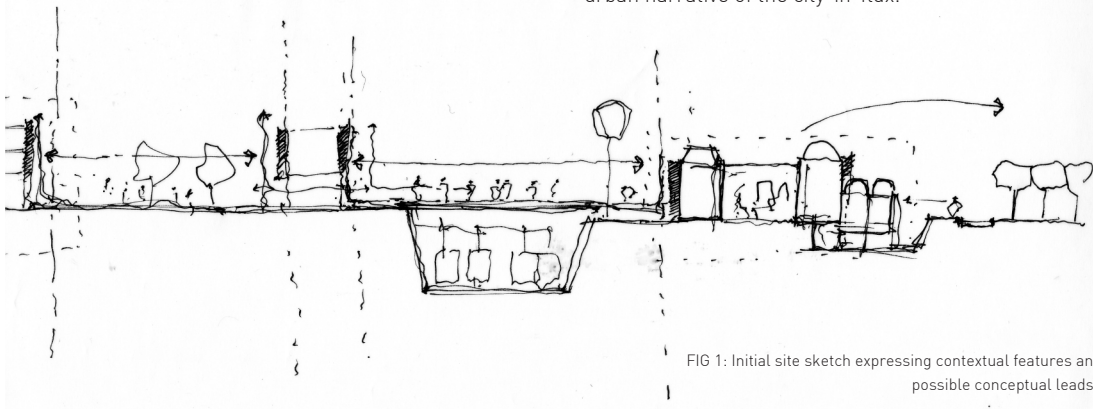


FIG 1: Initial site sketch expressing contextual features and possible conceptual leads.

## PROBLEM STATEMENT

The post-apartheid city is mostly made up of historic residue which the majority of current city dwellers do not identify with, or have negative associations with. Modern city planning and a fenced/divided public realm contribute to the current segregation between the city dweller and the architecture of the past. Without territorial identification by its inhabitants, the city is seen as a temporal place of economic opportunity, contributing to the neglect of existing infrastructure and lacking a sense of community.

The challenge is to find a mediating way through which culture and historic built form (tangible and intangible heritage) can be preserved whilst advancing the transition in and identification with the city of people from all backgrounds.

Can architecture and public space be more appropriately integrated to facilitate a more successful dialogue between user and built form? Can architecture serve as agent for awareness and engagement of the city dweller with the larger, ongoing urban narrative?

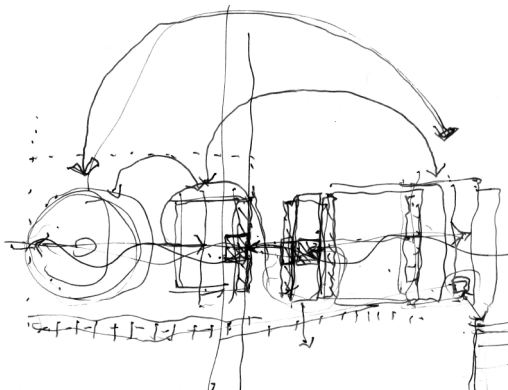


FIG 2: The relationship of historic open spaces and built fabric at Joubert Park and the Union Grounds.

## HYPOTHESIS

“The gaze of the screen has the power to transform our existences, to substantially change our view of our lives and of the world we inhabit.”  
(Dixon 1995: 7)

Through experiencing the city from an alternative vantage point by implementing an architectural concept that stems from the Cinematic Gaze, the dialogue and relationship between the city dweller and his/her immediate surroundings can be emphasized and manipulated accordingly, to create a stronger self- and spatial awareness for the dweller of his/her own existence and role in the city. This will ultimately lead to a stronger relationship with the existing built fabric (territorial identification) as well as enhanced networks and connections. Building on a society which is more interconnected and interdependent will lead to better social cohesion and, ultimately, collective identity.

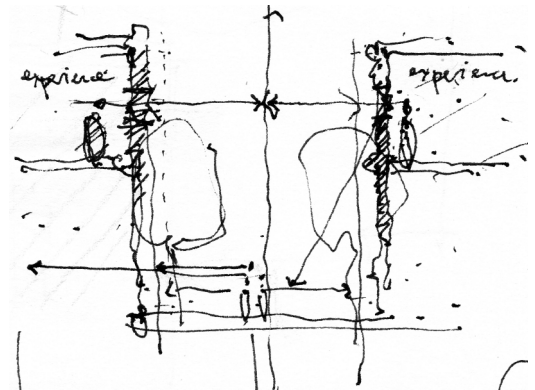


FIG 3: Early concept sketch of opposing screens / building façades and resulting spatial conditions.

## DESIGN AIMS

The principal aim of the dissertation is to effectively react to the city-in-flux and the dualistic contextual conditions of heritage and transience, whilst translating the relatively foreign concept of Cinematic Space into Architecture.

The author will also aim to challenge existing public institutions, specifically the Johannesburg Art Gallery, by creating an architecture that is more inclusive and receptive of public interaction and event. To achieve this aim, spaces need to be designed in order to be utilized in various ways, i.e. to have the ability to change over time and to be appropriately integrated into the city.

The design outcome should further be relevant for and sensitive to the context by dealing with authenticity of place and time, as well as the current and future needs of the public. The design can achieve this by proposing programmes that would facilitate public performances and events as well as contemporary artistic expression.

The aim of this dissertation is not to solve larger socio-economic problems, but to use specific conditions to inspire a type of architecture that does not only address context specific needs, but also serves as mediator between the existing fabric and new city user.

## METHODOLOGY

“Visual language can convey facts and ideas in a wider and deeper range than almost any other means of communication. It can reinforce the static verbal concept with the sensory vitality of dynamic imagery. It can interpret the new understanding of the physical world and social events because dynamic interrelationships and interpenetration, which are significant of every advanced scientific understanding of today, are intrinsic idioms of the contemporary vehicles of visual communication: photography, motion pictures, and television.”

Gyorgy Kepes in Language of Vision (1995: BLADSY)

Narratives, history and memory are embedded in the urban environment. In the changing urban context of South African cities, the interest of the author lies with the role of architecture as viewing device for or aperture on these stories. In order to understand the current urban narrative and culture, it is necessary to find the matter that makes up urban conditions — events, rituals and everyday activities that give meaning to social patterns.

There is always an instance of overlap between architecture and other disciplines or art forms. In this dissertation the author will investigate a visually orientated prototype method of reading, understanding and envisioning the enactment of these stories through the theory of cinema.

Architecture is not an autonomous art; buildings are constructed within a complex web of social and political concerns (Leach 1997: xiii). If architecture were to ignore history, socio-political concerns and the various crises of the modern age, it would fail to understand its importance, and a purely methodological reaction to a problem or state of crisis would deny architecture its inherent transcendental nature.

Cinematic space — a removed perspective and proximity without presence — can transform the perception of culture in those who participate in the everyday urban act, creating a new understanding of the collective.

“These two art forms create and mediate comprehensive images of life. In the same way that buildings and cities create and preserve images of culture and a particular way of life, cinema illuminates the cultural archaeology of both the time of its making and the era that it depicts” (Pallasmaa 2000: 1).

Cinematography, more than any other art form, occupies a space of inherent closeness to architecture, not only because of its temporal nature and spatial structure, but because both articulate lived space.

Along with the investigation of cinematic theory, research into the historical built fabric as well as cultural heritage will play an important part in understanding the current contextual urban narrative.

The literature study will focus on the two core aspects which will inform the outcome of this dissertation:

- Theory of cinema and its effect on current, globalised social paradigms and the city.
- The dynamics of Johannesburg’s cultural landscape as well as its tangible and intangible heritage.

Physical site mapping and documentation of current urban conditions will lead to a comprehensive framework to aid the appropriate selection of an architectural program and inform further design decisions.

Precedent studies are selected according to their relevance for understanding and informing the architectural concepts that emerge from design challenges and ideas.

The intervention will focus on and (re)introduce the Old Union Grounds of Johannesburg, which historically served as a space of public expression and performance (trade, protest, gather, interact / converse).

The architectural response is primarily informed by the following:

- The historical context of the Drill Hall, Union Grounds and Johannesburg Art Gallery.
- The current state and programmatic needs of the above-mentioned cultural nodes.
- The Noord Street informal market.
- The close proximity to major transportation nodes such as Park Station, Doornfontein Station and the Noord Street Taxi Rank.
- The need for public open space in the precinct.
- The political context of the site: strike routes/protest spaces, ANC Youth League headquarters and various workers’ unions in the nearby vicinity.





# 02

## THEORY

2\_01 CAMERA OBSCURA

2\_02 CINEMA AND THE CITY

OVERLAPPING INSTANCES

HISTORY AND MEMORY

*FLÂNERIE* & THE STATIC VEHICLE - THE HAPTICITY OF CINEMATIC SPACE

THE URBAN STAGE

CINEMA, ARCHITECTURE AND SOCIAL CONSTRUCT

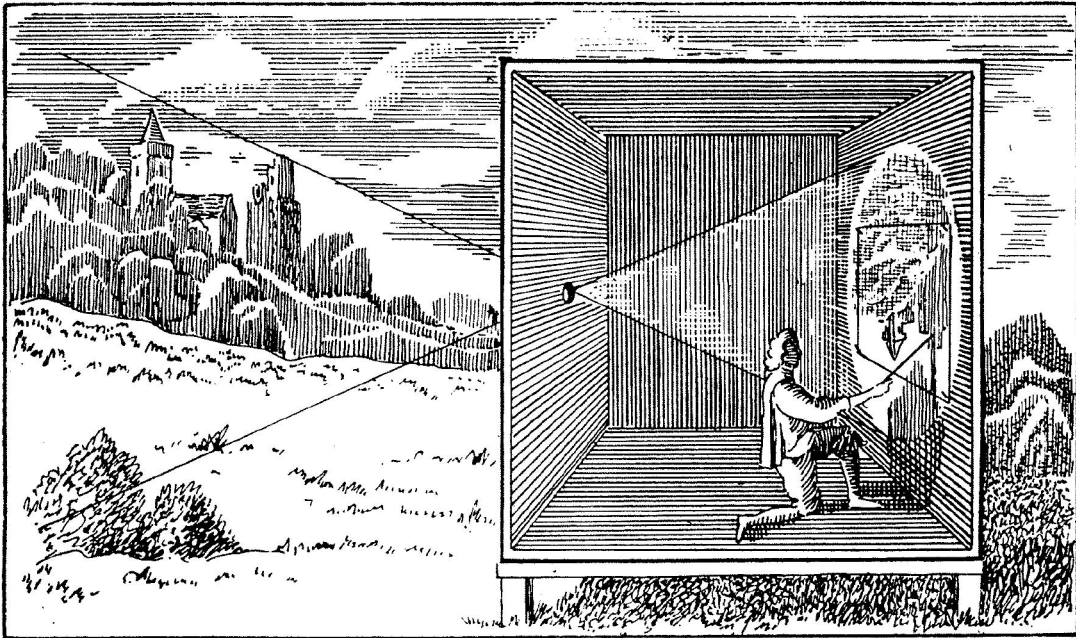


FIG 4 (Word Origin Stories) Camera obscura

A Camera Obscura is an optical device that led to the birth and fascination with photography and film. The device consists of a closed off, dark box or room with a hole in one of the sides. Light from the external scene passes through the hole and strikes a surface inside, where it is reproduced and (without mirror correction) projected upside-down, but with the image's colour and perspective preserved.

French philosopher Sarah Kofman (1999: ii) reflects on the philosophy and metaphor of the Camera Obscura, which was employed in various vastly different ways by masters thinkers Marx, Freud and Nietzsche. Learning from Marx, she contrasts the mechanical function of the device, as a copy or reproduction machine that is necessary to the ideological process. From Freud she approach the Camera Obscura as metaphor for the unconscious and by Nietzsche it becomes a metaphor for forgetting. It becomes clear that the "magical optical apparatus" fascinated the fathers of modern philosophy. To this day the discussion remains relevant and is revisited regularly, dominating contemporary theory from philosophy to film.

The author also became fascinated with this optical apparatus, and thus started researching and thinking about the relation of this philosophy with architectural representation as well as meaning and memory in the urban environment.

## 2\_02 CINEMA AND THE CITY

### OVERLAPPING INSTANCES

Contemporary theorists and psychoanalysts of the likes of Slavoj Žižek, Deleuze and Guattari like to use films and their stylistic devices with the specific intention to better understand the subconscious or the structure of society and its paradigms. Coinciding with the idea of film being able to convey our relation to the world in order to understand our relationship to space-time better, Italian Neo-realist films (1944–1952) depict society in a time of fascist rule, struggle and poverty, characterised by stories set amongst the poor and working classes, filmed on location, with the frequent use of ordinary people as actors.

Cinema gives us the opportunity to look at ourselves as if we were separate entities, although films are conceived in the minds of film-makers, who interpret stories that are directly influenced by memories and dreams that result from their constant engagement with reality. The flickering images on a white screen create mental spaces within the viewer; these are accentuated by personal thought and emotion, structuring an ephemeral architecture in the subconscious of the human mind. Like the film director using projected images, the mental task of architecture in cities is to structure the humans being-in-the-world as well as to articulate the self and the world (Pallasmaa 2000: 1).

Although the modern urban spaces we dwell in are dominated by Euclidian geometry, lived space transcends the inherent rules of spatial geometry. Lived space combines that which we experience as external space with inner mental space: actuality combined with mental projection, resembling the structures of dreams and the unconscious, independent from the limitations of physical space and time (Pallasmaa 2000: 3).

Films project what we fear and desire (Žižek 2006). Lived space is thus inseparably integrated with our internal world (what we dream, fear or desire), and what we value or attach meaning to. It represents intangibilities attached to physical space.

The difference between architecture and cinema is that architectural images have the potential to be realised and eternalised in physical matter. Cinema is illusion or dreams projected on a screen. Both art forms define frames of life, situations of human interaction, and horizons of understanding the world (Pallasmaa 2000: 1).

Through approaching architecture as a representation of how we dwell in the city, clues to the collective identity as well as positive and negative aspects thereof are revealed. Revealing the hidden identity of the city has the potential to encourage new strategies to place-making. Manipulating the way the urban dweller perceives his/her surroundings thus possess the power to influence the conscious and actions of the dweller.

That which separate the entities of film and architecture also define them individually and conjointly, enabling a space of assemblage and agency — the field of potential difference is also a field of resonance and vibration (Tawa 2010: 14).

Through the experience of cinematic space, the events, rituals and cultural activities of the city can transform the perception of place, intensifying collective identity and manifest a more cohesive society.

## HISTORY AND MEMORY

“Spatial images are the dreams of society. Wherever the hieroglyphics of any spatial image are deciphered, there the basis of social reality presents itself” (Leach after Kracauer 1997: xiii).

Nora [1989: 10] states that history is always a problematic, fragmented and incomplete documentation of what is no longer. Heritage (dependant on memory) is a living system that is constantly evolving.

It is argued by the author that group identity is a direct result of collective memory and although intangible, forms a precious commodity of place. Groups select different memories to explain current issues and concerns. Past events are remembered to conform to a social narrative and understanding of why things are the way they are. Collective memory influences present social issues and our understanding thereof, which is in turn shaped by our memory of the past — a constantly evolving system.

The overriding memory of the South-African cities past is that of division which is physically embedded in the urban fabric, as space became a strategic tool in which the ideologies of Apartheid was articulated. The city fabric is part of an ongoing narrative and has always (historically) influenced by a political paradigms, inducing a cycle of separation of the next generation with their immediate environment.

The author’s standpoint on the matter is that historic built form should be approached as a valuable truth, a landmark and living museum of our past. These spaces have the possibility to become reintegrated into the ongoing narrative in a positive manner and contribute to the emotive, intangible nature of city.

## **FLÂNERIE & THE STATIC VEHICLE - THE HAPTICITY OF CINEMATIC SPACE**

Embracing the uneasy, fleeting world of Central Johannesburg and enthralled by the reading of the city narrative, one becomes aware of a strange sense that fiction has the potential to rapidly transform into reality, similar to the experience of walking onto a film set.

Although never having visited or known the city or Hill-brow before, the author's explorations were marked by a certain melancholic nostalgia, full of reminders and memories of past times, in a completely new and contrasting world. Flânerie as an apparatus of cinema changed the social meaning of presence by embracing the virtual (Clarke 1997: 5).

Being a visitor to and foreigner in the city, seeking out its secrets and trying to sense its intimate nature, the goal is not necessarily to be part of it; although in this way it is still capable of influencing and touching.

Cinema introduced the moving camera - mobility experienced as virtual; proximity without presence. Virilio refers to the mobile camera in the 1895 Lumière brothers film *L'entrée d'un train en gare de La Giotat* as the invention of the first static vehicle (Clarke 1997: 5). In the film the concept of the 'static vehicle' represents the phenomenon of arriving at the station on a train with the other passengers, although you are merely observing it as projected on the screen.

Unlike photography or painting, cinematic space cannot only be understood as a perspectival representation of another space. The montage effect and narrative structure gives cinema its dynamism, "thereby offering the spectator a seemingly coherent position of phallogocentric visual mastery" (Clarke 1997: 9). The dynamism of film advances seeing into touch, a grasping contact of the image perceived from a distance.

Thus, the moving images combined with coherent sound causes the spectator to experience a certain captivation and fascination with what is projected on a screen. ...given that the cinemagoer occupies the vantage point of the static vehicle par excellence, the movie camera itself, then rather than a representation of space as such, film (re)produces a virtual space, marked by a proximity without presence. (Clarke after Fleisch 1987: 9)

If the screen is capable to captivate the viewer, the author would argue that the representational nature of architecture possess the same power. Therefore the modern city transformed the city dweller and urban *flâneur* into a walking aperture or camera.

The hapticity of cinematic space transforms the division between the Eye (I) of the rational subject and its assimilation with the 'rationizable' object — the very division definitive of the frame of reference through which modernity has imagined itself (Clarke 1997: 9).

Without necessarily engaging with all aspects thereof, the visually dominated 'moving camera' is still (even more than ever today) affected by his/her surroundings and what it represents.

With what is projected on the screen (what a building represents - its history, legacy or present day agenda and meaning), has the power to cause a certain fascination, create awareness of his/her own existence and influence the daily life of the spectator (city dweller or urban flâneur).

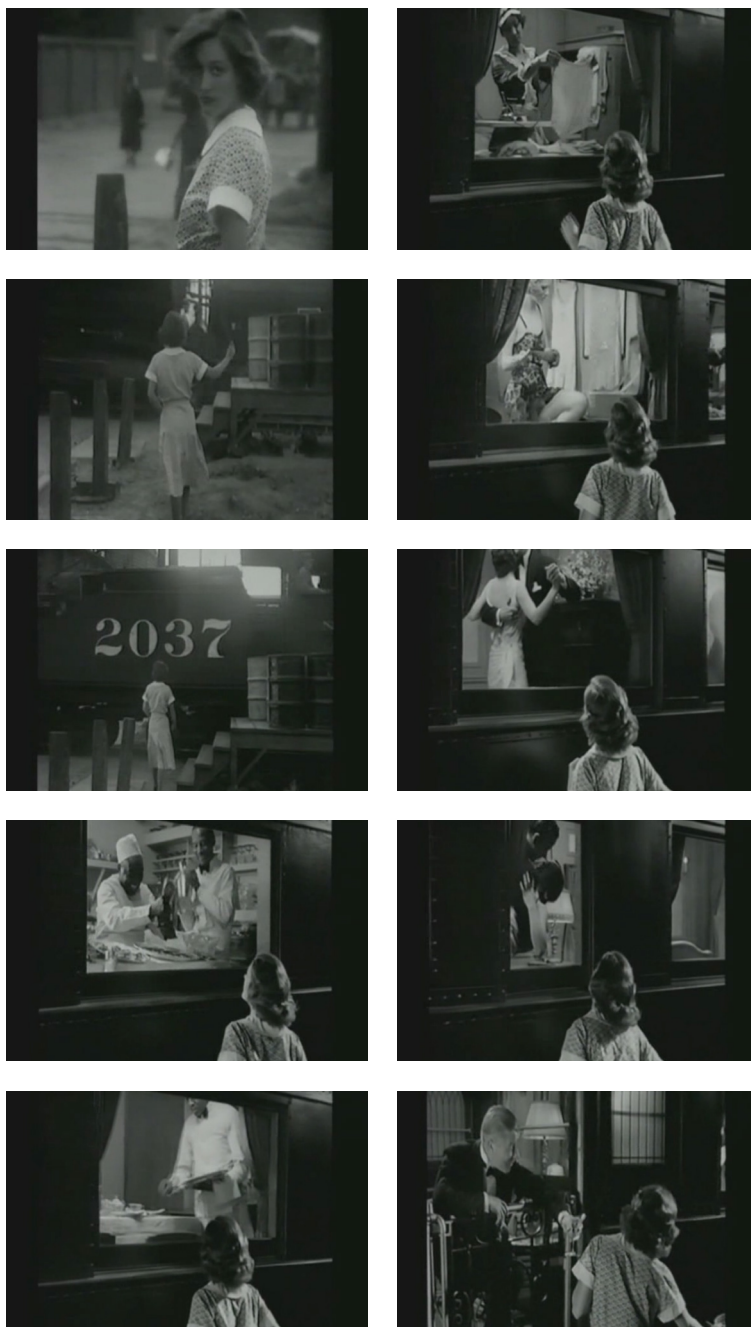


FIG 5.1 - 5.10: Still images from the 1931 movie *Possessed* -the train cabin windows serve as screen where fantasy space is projected, elevating reality to the level of dreams.

## THE URBAN STAGE

The predecessor of cinema, short film, was born in the late 19th century when it was mostly seen in storefronts, travelling exhibitions and vaudeville programs: Films were very short and usually depicted a single scene, authentic or staged, of everyday life or a public event, with very little cinematic technique and flat compositions reminiscent of the theatrical stage (Bordwell & Thompson 2003: 13).

Although the spectacle of indoor theatre inspired the concept of cinematic theatre, the foundations of cinematic space can be found in the classical amphitheatres of Europe and North Africa, (FIG 6).

A recurrent feature in these amphitheatres is an urban backdrop which serves as a screen, framing the 'urban stage': a space where life is exhibited, giving the theatregoer the opportunity of viewing the spectacle of the human condition in a real urban context from a different, slightly removed perspective.

Architecture in the public realm has the potential to challenge the traditional (modern) internal orientated typology by embracing the concept of the urban stage. Architecture must not only encapsulate and isolate space, but frame the everyday urban performance and thereby become the backdrop to the ongoing urban narrative.

## CINEMA, ARCHITECTURE AND SOCIAL CONSTRUCT

"Since its inception, cinema has evolved into not merely a 'reflection' but an indispensable index of human experience — especially our experience of time's passage, of the present moment, and, most importantly perhaps, of the past, in both collective and individual terms" (Kilbourn 2000: ii).

Film-makers developed an interest in architecture and urbanism as early as the 1920s, when it became a popular medium for the public to experience modern architecture, (FIG 7). It is undeniable that the city has been shaped by cinema, just as cinema owes much of its nature to the historical development of the city (Clarke 1997: 2).

In the shortfilm "Meaning of the Monolith Revealed", film critic Ager (2005) argues that the director Stanley Kubrick regularly played with the above mentioned concept and made it the theme of his film 2001 A Space Odyssey. Ager indicates that in the film, the monolith is used by Kubrick to signify the cinematic screen at which we are gazing. By doing so, we are gazing at ourselves.

Thus, what Kubrick is in fact trying to communicate, is that modern reality is (now more than ever before) influenced by cinematic fiction. With time, cinema became a new way of encountering reality as well as a part of reality thereby encountered for the first time.





FIG 6 (Creative Commons) Bosra Aphi theatre

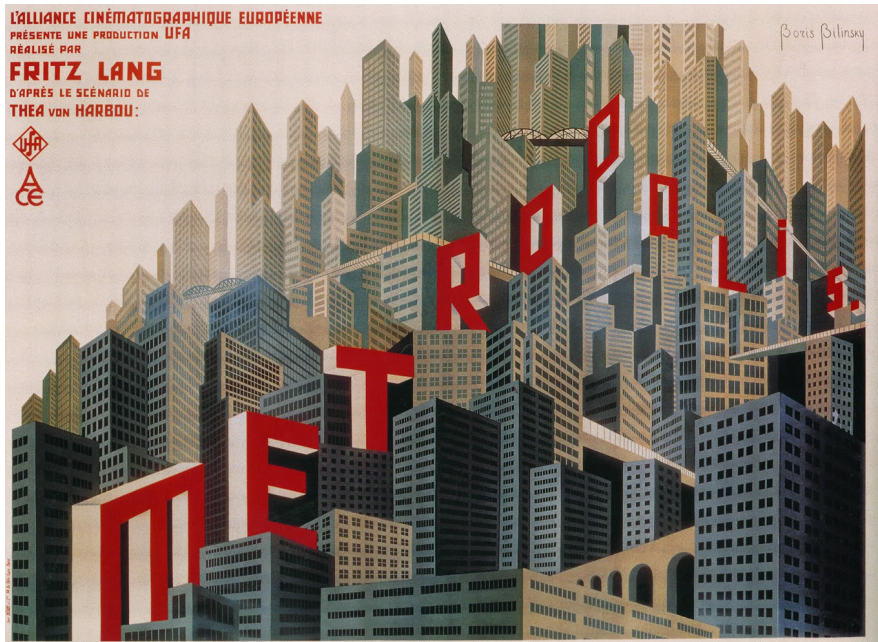
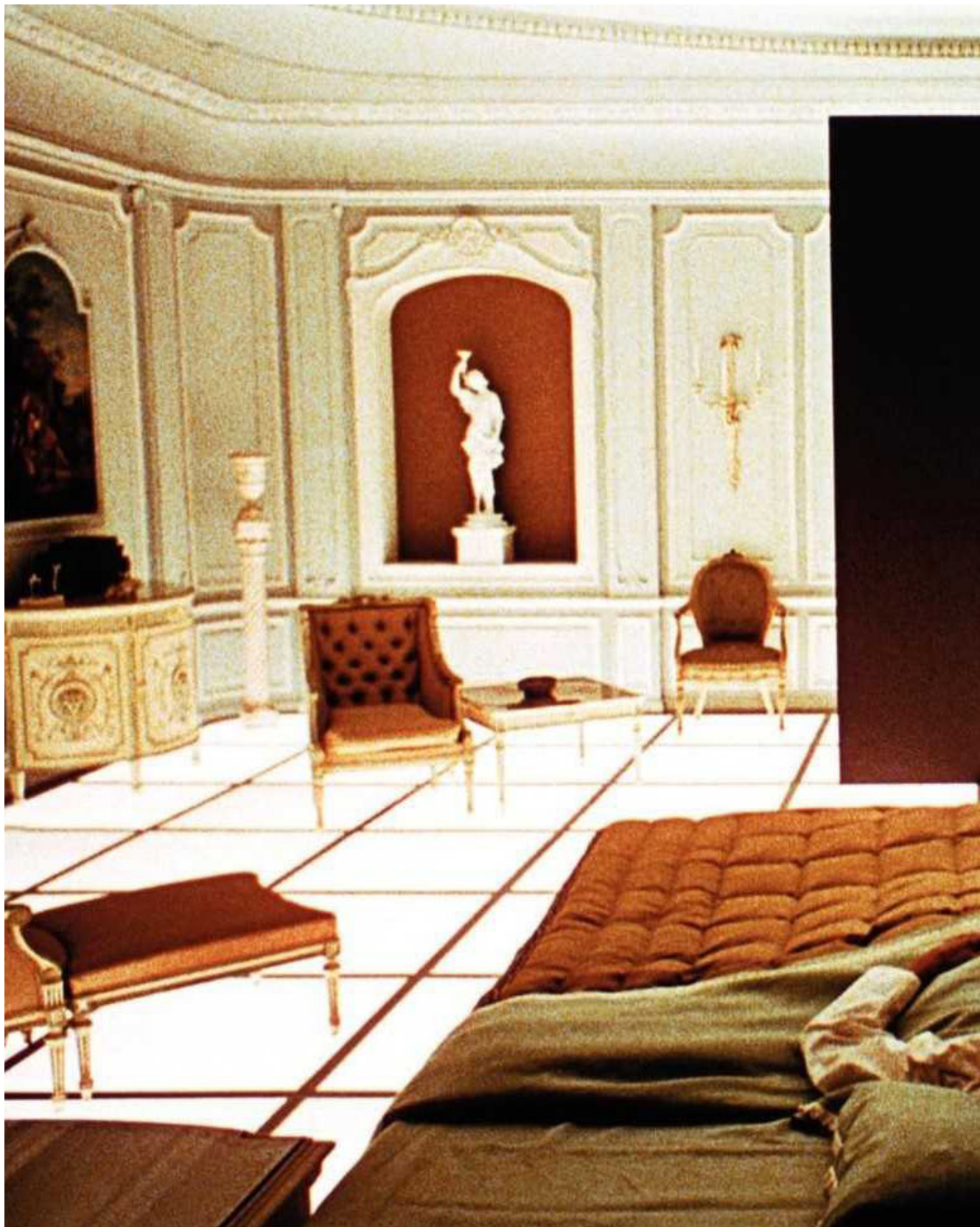


FIG 7 (Amazon Images) Original Metropolis film poster



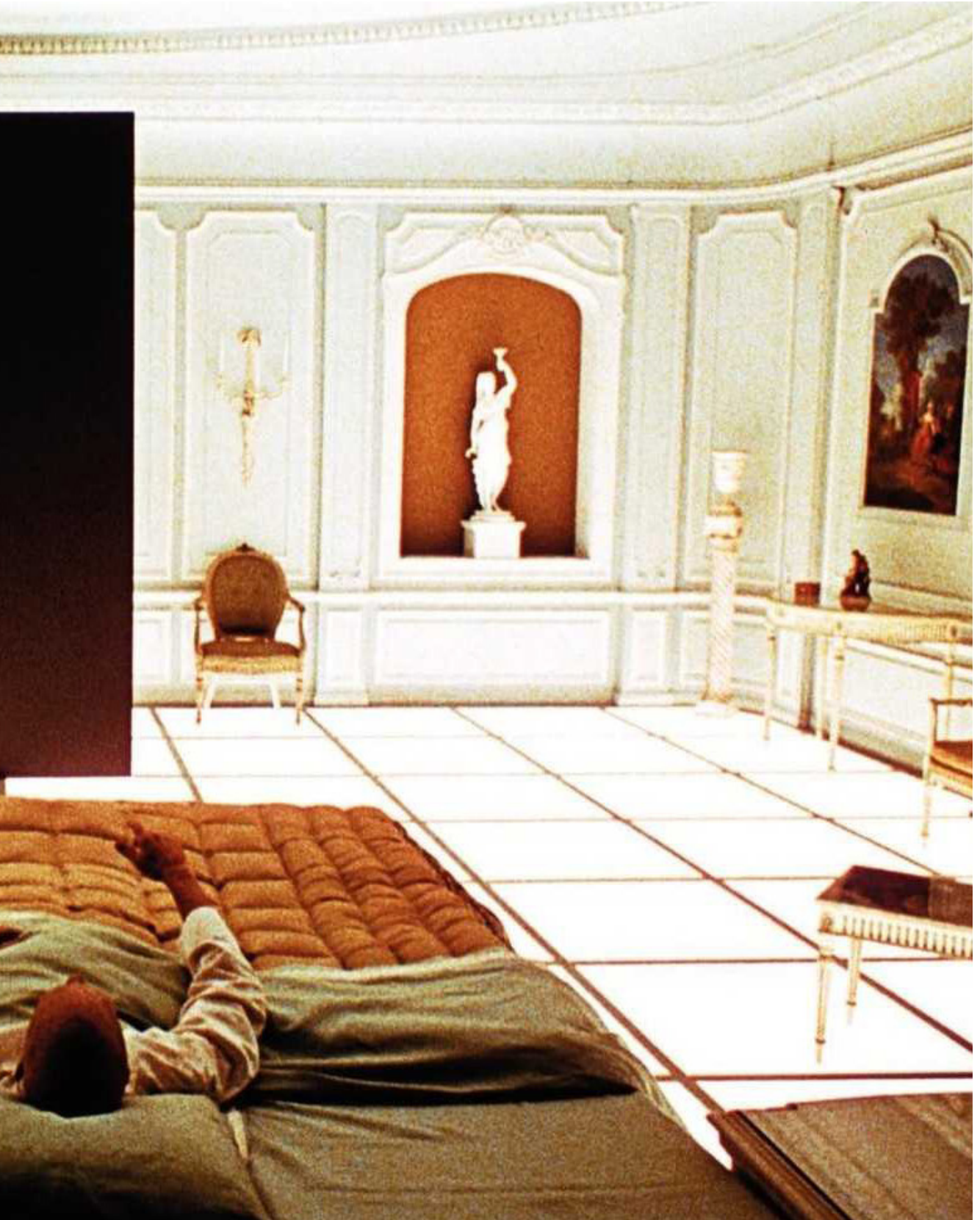


FIG 8: Still image from the film 2001 A Space Odyssey

Films became powerful enough to aid the transforming of the social and physical space the modern city represents. The spectacle of cinema both drew upon and contributed to the increased pace of modern life, while helping to normalize the cathetic, frantic, maladjusted city rhythms by reflecting and moulding the novel forms of social relations that have developed in the crowded yet anonymous city streets (Clarke 1997: 3). Consequently, cinema poses the potential to leak out and spill over into the city, like the city spills over into cinema in a perpetual give-and-take relationship.

Instead of being a mimetic fallacy in which society is reflected, cinema can be regarded as a language, made up of image and sound, in which our history and, more importantly, our culture and identity are constituted. Language (not only in the literal sense, but in terms of the arts) has the ability to capture, protect and emphasize the fragile chains of our memory, fostering an ambiguous aperture into our collective identity.

Cinema as a form of language, as an economic and cultural institution and a way of picturing and enframing the world, contributes to the making of the visualscapes, soundscapes and culturescapes in which we dwell and move (Chambers 1997: 230).

It can thus be established that with time, cinema became a repository of what we know, how we perceive and our memory of the past.

Therefore cinema simultaneously acts as optical apparatus, sensing shifts in perception on various scales while having the power to shape future paradigms, by screening what we dream and what we are sometimes too afraid to confront in reality.

Since its inception, the entities of architecture and cinema have constantly resonated with and influenced each other. Architecture can thus be regarded as a language that serves as aperture into our personal and collective understanding of place and the way we dwell in it.

“Language, whether literary, cinematic, musical, or verbal, persist and permeate the world. They ghost our presence and circulate beyond our individual volition. As part and parcel of the ecology of our lives they exist prior to our knowing and thus inform our being and becoming. They are irreducible to a medium or technology. They are part of our understanding” (Chambers 1997: 231).

Although architecture (like any language) is a constantly evolving system, it is inseparable from the people who have inhabited and currently inhabit or dwell among it. The impact of architecture on life, especially in an urban setting (the public performance) is undeniable.

Architecture represents a larger image of its inhabitants and because of its relative permanence, has the potential to resonate with and impact people across generations. Because of its relative permanence, is there a possibility of this representation being in contrast or clashing with the current social construct?

It is argued by the author that the impact can be either positive, where it serves as a pleasant reminder and palimpsest of the past, or negative, as observed in a post-traumatic urban context like many South-African cities and especially Johannesburg.

It is apprehended that the city planning of segregation had the most drastic effect on the dynamics and social setting of Johannesburg. Focusing on the context of Hillbrow and the CBD, the author would argue that heritage fabric which was one generation's treasure can be the next ones burden. Drastic political/social change can result in the heritage fabric having a negative impact on the inhabitant by creating a disconnect between the user and his/her immediate surroundings. This will result in the systematic dilapidation and neglect of heritage fabric, as observed at the Johannesburg Art Gallery.

The urban narrative as read through what the city currently represents, is change. A process that is in actuality more natural than the way it is experienced in a short span of time. It is thus not a case of heritage fabric giving a misrepresentation of the social setting, but merely a process of adapting to a new setting, a perpetual give and take relationship. Therefore it cannot be argued that heritage fabric must remain in its historic state - it needs to change and adapt to time. However change is necessary, if also protected, preserved and appropriately integrated, heritage fabric can once again become a precious commodity of place that serves as beacon of collective achievement (culture) as well as a valuable portal to the past. Fulfilling the (re)integration of heritage built-form, then possess the power of patriotism a stronger collective identity.