



# PORTRAIT OF A CITY

*A Narrative of Discovery, Creation and Reflection*

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By Jade Langley Swanepoel

## Declaration

In accordance with Regulation 4(e) of the General Regulations (G.57) for dissertations and theses, I declare that this thesis, which I hereby submit for the degree of Master of Architecture (Professional) at the University of Pretoria, is my own work and has not been submitted by me for a degree at this or any other institution.

I further state that no part of my thesis has already, or is currently being submitted for any such degree, diploma or other qualification.

I further declare that the thesis is substantially my own work. Where reference is made to the works of others; the extent to which that work has been used is indicated and fully acknowledged in the text and list of references.

.....  
Jade Langley Swanepoel

## Those who should be mentioned

Thank-you to everyone who helped me along this challenging journey.

To Johan Swart for guiding me through the past 2 years as a teacher, listener and friend;

To my parents for all of the years of support despite the struggles and tears;

To my sister Tamryn for her willingness to learn, very quickly, how to build a model;

To my brother Daniel for the sandwiches and tea;

To Chris Hefer for being a mountain of support throughout the year;

To Suzette van der Walt for being the most incredible friend and inspiration  
and to everyone in studio for making late nights and early mornings more bearable.

Thank-you.

## OPSOMMING

Hierdie werkstuk is gebaseer op deurlopende gesprekke wat kritiek lewer oor die huidige stand waarin koloniale museums (na die Apartheid era) hulself bevind. Die intrinsieke waarde van hierdie museums het oor tyd verlore gegaan.

Die projek het ten doel om op hierdie verwaarlosing te fokus en terselfdertyd die publieke omgewing met betrekking tot identiteit, kuns en sosiale aktiwiteite, op te hef.

Voorstelle word gedoen om die vervalle Joubert Park in Johannesburg op te gradeer in n buurt waarop inwonders trots kan wees en sosiaal kan verkeer, terwyl die geskiedkundige verlede terselfdertyd bewaar word.

Die Johannesburg Kunsgallery is geïdentifiseer as die belangrike spilpunt vir hierdie projek. Hierdie Gallery is sentraal gelee wat dit maklik toeganklik maak vir die publiek. Die oogmerk is om n verskeidenheid kunswerke te installeer asook kamera/beeld-strukture. Hierdie kamera-beelde kan dien as n stedelike fotografiese vertoning van die stad en sy mense. Veranderinge in die stad oor n tydsvlak kan vervolgens so geïgiver word.

Die projek se eind doel is om met argitektoniese toepassings, die ou verlede, die hede, en die mense en sy sosiale omgewing, tot voordeel van almal, te integreer. Die sukses van die projek sal bepaal word deur die kollektiewe identiteit en sosiale integrasie wat bereik gaan word.



## ABSTRACT

This study forms part of the discourse that critiques the current state of colonial museums in a post-colonial, post-apartheid city. The project focuses on a proposed urban vision for the precinct of Joubert Park in Johannesburg and responds to themes of memory, identity, reflection, art and public space.

In the process, strategies are investigated to enhance identity in the area using the Johannesburg Art Gallery as a starting point. The gallery is integrated into the public realm, making it more accessible and transparent to its context by introducing pavilions and art installations to the park. These pavilions perform a variety of functions with the main design taking the form of a photographic urban archive. The pavilion archives the city and the people of the park by harnessing one of the current skill sets of the park photographers who are present on site.

The project takes the form of a working camera using the principals of pinhole and wet plate photography to tangibly capture and display the happenings and changes of the site and the people who frequent it, over time. Once the pavilion has archived the desired changes in the city it will be dismantled and relocated to a new site to begin its life cycle once more. The movability of the structure acts as a critique on the static nature of buildings situated in cities that are always in flux.

By introducing an architecture that allows and facilitates public activity while using people as the subjects for the creation of art by documenting a changing city, the scheme hopes to enhance the public realm by encouraging a collective identity to form.



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Jade Langley Swanepoel

A dissertation submitted to the University of Pretoria, Department of Architecture in fulfillment of part of the requirements for the degree of Masters in Architecture (Professional)

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Professor Arthur Barker - course co-ordinator

In the research field of Heritage and Cultural Landscapes

Joubert Park, Johannesburg, South Africa.

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**Key words:**

Memory; Pavilion; Photography; Art Gallery; Johannesburg; Joubert Park

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It should be noted that in this document there are two text styles representing different forms of writing to make the reading of the document a little simpler.

*The narrative*

&

The body text

&

**Theory**

The narrative sections in this document have been “written” by three different characters. The first narrative, in *Discovery*, is written as my own personal reflection. The *Narrative of experience along the route of the proposed park* is written through the lens of a Friends of JAG member (Gluhbegovic, R.) and the *Narrative of reflection* is written by a young woman (JoziGirl97) who used to live around Joubert Park..

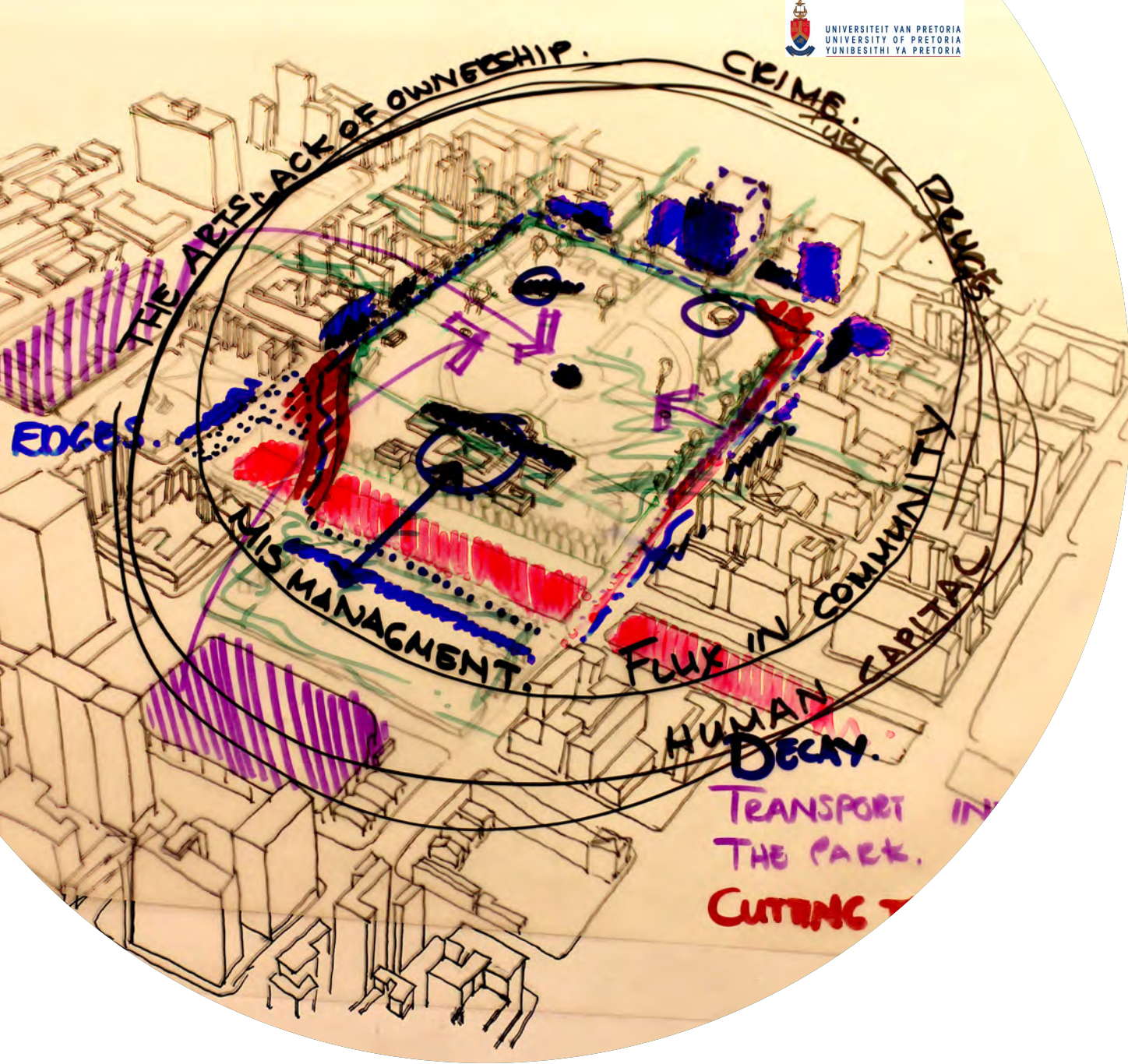


Figure 1: Discovering the site.

# 1

## QUESTIONING

This chapter gives an indication of the location of the project as well as provides the entry point into an existing discussion.

## 1.1. CRITIQUING THE COLONIAL CONSTRUCT

The original intention of this dissertation was to critique the static conditions of colonial institutions that have maintained an air of elitism and segregation, despite some of them undergoing programmatic and/or physical adaptations to make spaces more democratic.

The particular site in question is the Johannesburg Art Gallery (hereafter JAG). The approach to the scheme is largely based on personal interest, therefore involving personal reflection, exploration and discovery during the analysis of the building and the documentation process. In its current state the building can be described as an “art mausoleum” attesting to its state of degrading relevance.

The word museum usually sparks images of a stand-alone, usually historic, building, lacking the hub-bub that usually draws people to public spaces. Why? It houses items that are old or of value, or because it is the way it has always been? Our acceptance of the static and enclosed image of a museum has allowed places like the Johannesburg Art Gallery in Joubert Park and Museum Africa in Newtown to fall into redundancy (Koen 2016).

JAG does not foster a relationship with its surroundings and has been closed itself from its environment. It has also been fenced off, a state that represents both the metaphorical and physical segregation of the institution from the energy of its public surroundings. The result is a gallery that is underappreciated, under-valued and mainly left devoid of activity. Furthermore, neither the institution nor the space forms part of the daily rituals of the city.

Spaces of remembrance should be draw-cards for visitors, encouraging exploration and excitement, and in doing so gain relevance in today's social climate. If they are considered public facilities then they ought to adhere to the ideals of good public space. To do so they need to encourage public interaction, provide opportunity for gathering and active involvement in the functioning of the institution (Project for Public Spaces N.d.).

Museums around the globe are being reinvented to create more dynamic and interactive places. Especially in developing countries, it is important that institutions like galleries and museums support the community (Arnize 1999). This contradicts most South African museums which were introduced via colonial ideas of exclusion and elitism. Some of these spaces have still not managed to escape the stigma associated with them.

## 1.2. THE PUBLIC REALM

The second, although not secondary, point of investigation in the study was Joubert Park. A portion of the park is site to JAG building although its value lies in its use as a public space within the city of Johannesburg. Public spaces offer a range of social and economic benefits to cities while building community and creating local identity (Rutherford 2014). The issues that arose from investigations into the park can be encompassed by an existing threat – the possible demise of the public space in its totality.

The site requires an established and beneficial identity in Johannesburg in order to protect it from being absorbed into the city's plans for transportation advancements. The theme, as proposed in the urban vision for the site, is around establishing place by establishing identity. By creating a positive and strong identity the site will be able to establish itself against the encroaching city, thereby protecting the heritage and current value it offers to the area.

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*“Places that serve everyone in the community—parks, libraries, public buildings, markets, plazas, playgrounds, sidewalks and other hang outs—are more important than ever” (Raphael 2009)*

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*“So I would call for an architecture that does not delineate public and private space, does not articulate the common, and does not connect us in a prescribed manner. I would argue for a leaky, confusing, difficult to understand and perhaps even to use architecture that, somehow, somewhere and maybe even sometimes, creates the sense that we are only truly alive when we are part of a social construct in which we can act out the roles we believe or are proper to us.” – Betsky, 2015*

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### 1.3. THE QUESTION

The question lies in how we create an interaction between the public space of historical value, the artistic exhibition space and archiving in a way that would enhance them all. According to Van Rensburg and Da Costa (2008), it is the activity of people that makes buildings what they are. Similarly, public institutions require the presence and participation of people to remain relevant. People, on the other hand, require the establishment of a collective memory that influences their togetherness or collective identity in order to ensure strength within communities or nations (Pallasmaa 2009:26).

This dissertation will investigate strategies of how a colonial construct can be reintroduced to the public realm were investigated. One such strategy that encompasses and conceptualises themes of memory, was investigated both spatially, formally and tectonically as a commentary on the static nature of South African museums while establishing identity to ensure the protection of place.



**Figure 2:** Discovering the site. The condition between JAG and Joubert Park.

# 2

## DISCOVERY

Chapter 2 deals with the discovery, history and current conditions of the site.

## 2.1. LOCATING SITE



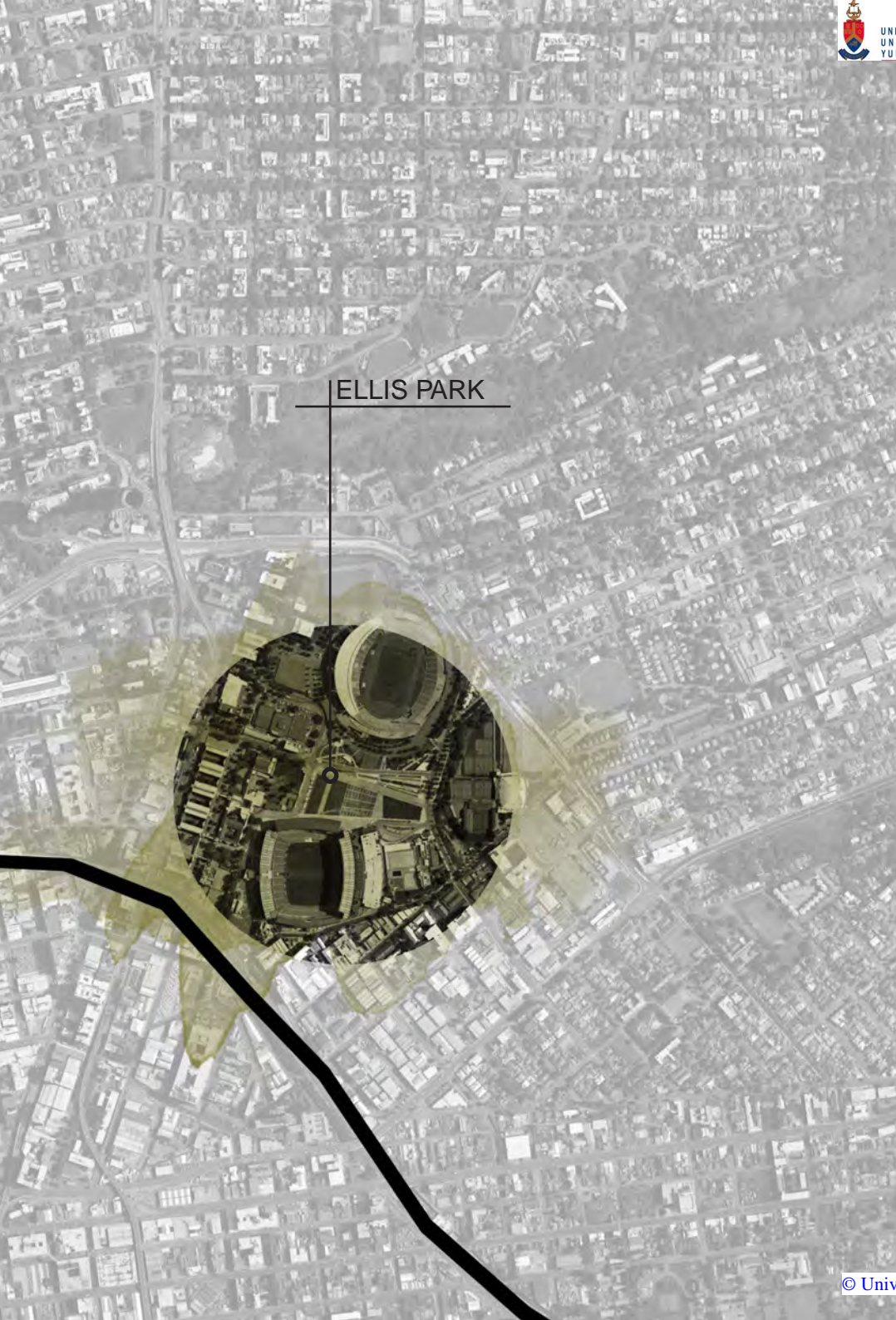
CONSTITUTION HILL

BRAAMFONTEIN

JOUBERT PARK

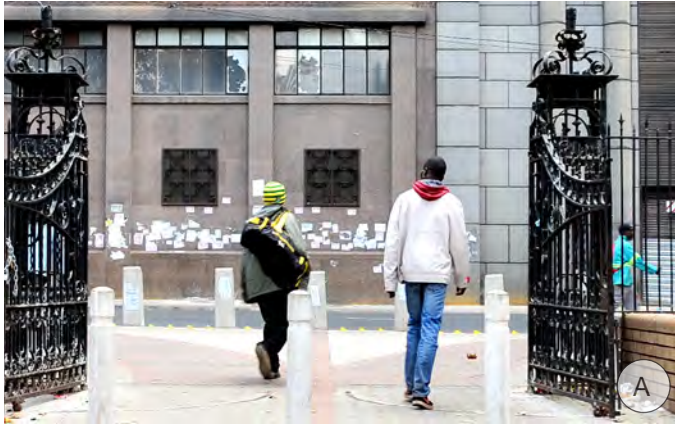
NEWTOWN

PARK STATION



# JOHANNESBURG

Figure 2.1: Aerial picture indicating location of Joubert Park relative to other known precincts in Johannesburg.



**Figure 2.2:** One of the entry points into the park through historic gates. This entrance is situated on the north of the park and was originally the main entrance of the park, facing JAG.

**Figure 2.3:** The current day promenade leading from the gates in figure 2.2.

**Figure 2.4:** Walking with our guide from the Community Patrol.

**Figure 2.5:** The chess culture.

**Figure 2.6:** Currently not operational, one of the fountains in the park has become a collector of waaste.

**Figure 2.7:** Large chess boards. The surrounding wall separates the park and the Greenhouse Project located in the north-western part of the park.

## 2.2. DISCOVERY OF PARK

### Site introduction

# NARRATIVE OF DISCOVERY

January 2016

*I began my journey this year by going on various walking tours with fellow students through Johannesburg and Pretoria. Upon moving through the streets of central Johannesburg I noticed the contained vibrancy and the juxtaposition between moving from one street in Newtown to another in Brixton. This overwhelmingly dynamic place was one I did not understand due to limited exposure to places outside of the elitist areas in Johannesburg.*

*After reading an article on News24 by three architecture students from the University of Witwatersrand, as well as a very emotive, albeit inaccurate, Wikipedia article, my interest in the site of Joubert Park was sparked. The seemingly richly layered story of this place and its drastic changes has created, over time, a place that brings great heritage value to the city of Johannesburg.*

February 2016

*On our first visit to the site we struggled through traffic congestion of taxis to make our way to the parking lot at the Johannesburg Art Gallery, the only quiet area that offered a spot to park our vehicle. The entrance off King George Street into the gallery grounds was an underwhelming one (see figure 2.30). Upon entering the gates, we drove toward, what seemed to be, a service space of the gallery. After all I heard about the gallery building, I can say with all honesty, that I was disappointed. It would only be at the end of this site visit that I would find the entrance to the gallery and discover the beauty within.*

*Our group of five adults made our way down King George Street towards one of the original gates to Joubert Park (see figure 2.4), the one through which we entered. While walking through to the centre of the park to the wet pit filled with trash where the wrought iron fountain once stood (see figure 2.6), we were met by many shocked and interested looks from the locals. We tried our best to feel indifferent towards the abundance of onlookers until two women came up to us animatedly trying to convince us to turn around and leave the park. "This place is unsafe" they kept repeating, telling us of all the recent horror stories of attacks and muggings that took place there, some even directed at the police officers moving through the area. Eventually, understanding our unease and obvious reluctance to leave our potential project site,*

*they called a man who was part of the community watch to help.*

*This group of individuals were formed from within the community to ensure that their home (Joubert Park and surrounds) remains safe for themselves and visitors. "We need to make sure nothing happens to people who visit this area, especially those who stand out like you. We do not want our Hillbrow to support the bad reputation it has today, we want it to be a space where everyone feels safe." With his optimistic outlook and willingness to help he became our personal guide for the months to come.*

10 March 2016

*On our second visit we (Ilbaam Tayob, Lisa Verseput and I) were introduced to a few individuals who are almost always in the park. This group of workingmen have become well known as inherently part of Joubert Park's history and its current condition.*

*These men sit scattered at the entrances to the park, on low brick walls with their cameras around their necks and their mini photo printers at the ready for any willing customer. The story of these men is a fascinating one, with their professions being passed on from father to son. However, the inevitability of their relevance decreasing became a reality with the rise of cell phones (Kurgan 2012) and selfie sticks, which will result in the loss of a great many memories of the park (see images 2.12-2.15).*

26 March 2016

*The vibrancy of the park is continued on a Sunday (2016-03-26) when church groups gather under trees to host informal services. The park comes alive with the various coloured outfits that differentiate each group, forming a moving collage of colour and culture.*







Photographs expressing haptic qualities of the park.

Figure 2.8: People in the park on a weekend.

Figure 2.9: People playing chess under the trees.

Figure 2.10: A dash of colour.

Figure 2.11: Resting, walking and socialising.

5 May 2016

On this Thursday afternoon hundreds of protestors are gathering around the promenades, getting ready for the possible excitement that may ensue (see figures 2.9 & 2.10). Loudspeakers have been erected to the east of the site, causing crowds of people to gather; dance and sing, blocking the foreign BRT station from view (see figure 2.8). The birds of the park are happy with this surge of human activity as breadcrumbs and chips are dropped on the grass, resulting in a feast for them to enjoy.

On any weekday afternoon there are children playing on the large colourful jungle gym, animating a portion of the park that is usually quietly shaded and resting before the excited storm of after-school fun.

This community seems to be one of great contradiction as on another section of this playground a handful of youths are gathered in one of the boxes of the jungle gym and the only hint of the activity inside is the pungent smell and cloud of smoke that surrounds the colourful plastic structure.

There is a strong drug presence in the area and in the park itself. The southern section of the park is strewn with sleeping bodies, soaking up the sun after a nyaope hit. This no-mans' land hugs the fence that surrounds the Johannesburg Art Gallery.

Our guide tells us of the attempts of the community to eradicate the drug presence in the area, but they have seen very little success.

Throughout our visits to the site, the under-utilised potential remained an unchanging aspect of the Johannesburg Art Gallery, which is located at the southern edge of the park. The presence and long-standing history of the gallery leads to an undeniable inclusion of the gallery and its users as stakeholders of the park. The inclusion of this institution can only be understood through understanding the histories that bind these places together, although many would argue that the connection has since diminished, mainly due to physical proximity instead of mutual influence.

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*“Once the epicentre of genteel Joburg, but now a public space alive with activities both healthy and unhealthy, Joubert Park is the story of the clash of modern Africa and colonial structure.” Christy, Drewe & Uys (2014)*

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Figure 2.12: The BRT station forming a barrier at the eastern entrance.



Figure 2.13: Gathering protesters.

Figure 2.14: Waiting for the protest to begin with JAG as a backdrop.





Figures on the current page indicates the parks edge condition along King George Street.

Figure 2.15: Looking south on King George Street.

Figure 2.16: Barriers between the park and the street.

Figure 2.17: Roasting nuts.

Figure 2.18: Vendors.

Figure 2.19: Entrance to Joubert Park.

Opposite page:

Figure 2.20: The playground as seen from the street.





Current page:

**Figure 2.21:** One of the photographers sitting on the low brick walls which frame the gates.

Opposite page:

**Figure 2.22:** Calvin Mazibuko had worked in the park for 7 years in 2011. (Roane, 2011)

**Figure 2.23:** Varrie Hluzani waiting for customers. Varrie has been working in the park since 1993 (Roane, 2011)

**Figure 2.24:** One of the photographers reflecting on his past work (Roane, 2011)



## 2.3. THE PHOTOGRAPHERS

### Introduction of the park's archivists

In Brendan Roane's article entitled *Playing it by Eye* (2011), he discusses the situation of Joubert Park and the relationship between various protective bodies and the photographers. The photographers are the unofficial "eyes and ears of Joubert Park" (Moodley, as cited in Roane 2011). They are a permanent presence and are aware of any criminal activity that happens there, essentially making them the watchmen. The Metro Police, the SAPS and Johannesburg City Parks are of the bodies that recognise the photographers as a passive surveillance institution that is in turn allowed to freely trade within the park (Roane 2011). The relationship between the community watch and the photographers also seems to be a strong one based on observed interactions on-site and a verbal confirmation from our community guide.

Over the past few decades (the exact number is unclear) multitudes of photographs have been taken and purchased from these men. Before their upgrade to portable digital printers (in order to compete with the speed of technological advancements), there were a great many photos that remained uncollected by the subjects, of which some of the photographers have been kept (Kurgan 2010). Others may have had duplicates made of people of importance or interest.

Their photographers of Joubert Park's body of work is considered by some as an "extraordinary social history archive" since they document who was visiting the park then and who visits it now (Kurgan, 2010). Many of the images captured have been of people portraying their best selves in their church attire in family portraits (Kurgan, 2010).

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*"The photographers are like living statues, scattered across the walkways, and are as much of a feature of the park as the flowerbeds and fountains..... [they] are a part of the park's culture, part of its economy, part of its history and part of its future." – (Roane, 2011)*

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Figure 2.25: Joubert Park as taken from the roof of JAG - approximately taken in 1920. (JAG Archives)



## 2.4. SITE HISTORY

### History and Development of Joubert Park

# JOUBERT PARK

In 1886 Johannesburg was established (Murinik 2015) as a temporary mining town and was built around a railway line. At the time no governmental grants were awarded to Johannesburg to erect any form of public institutions as all funding for these types of ventures was invested in Pretoria, the capital at the time. In the eyes of South Africa at large, Johannesburg was and should always have remained a temporary town to support the functioning of the mines until their depletion after which all capital ventures would return to Pretoria.

The town was erected with aspirations of profit and fortune, attracting businessmen and prospectors from all over the globe. Johannesburg soon became a hub of activity and commerce, bringing with it the elite from Europe, which brought the desire to turn Johannesburg into a respectable place to call home (Grundlingh 2015: 40). This affected a great many development decisions during the early phases of Johannesburg's growth, one of which was the establishment of Joubert Park (see figure 2.25).

Situated in the heart of the city, Joubert Park was the first green public space in Johannesburg. The Diggers' Committee put forward a request that a piece of land be set aside for a green space to escape the hustle and bustle of the dusty and dry town. The land on which Joubert Park rests today was granted to the committee in 1888 (Grundlingh 2015: 38).

It wasn't until 1895 that the park was formally laid out and structured. Its first defining feature was a cast iron fountain at its centre (see figure 2.31), surrounded by beautifully manicured gardens and defined walkways stemming from it (see figure 2.27). It was typical of the time within an "elitist society" for an individual to fund public spaces and in this case, Jan Eloff funded the park (Grundlingh 2015: 34). The result was a green space that was open strictly to Europeans.

The park attempted to recreate the ideals of a traditional Victorian park, both in layout and function representing values and familiarities that the European settlers longed for (ibid.). The park was further developed

to feature activities commonly housed in English parks; the bandstand fulfilled the prerequisite for a space of cultural gathering (see figures 2.28 & 2.29) and the conservatory introduced education (through botany and horticulture) and housed an array of exotic plants (see figure 2.30). The use of water was also incorporated with the use of fountains as well as elements of smaller and larger scale creating intimacy within the large area. These were elements that were carried over from British garden design (Grundlingh 2015: 37).

The most important aspect of the daily use of the park was that of the promenade. The park served as a backdrop for the daily parades of visitors in the latest fashions, walking along the promenade with grace (Grundlingh 2015: 34). This relationship saw the park growing in popularity with events such as the Sunday afternoon performances at the bandstand, which drew as many as 4000 people by 1923 (ibid.).

The settlers in Johannesburg aimed to reach the levels of sophistication and comfort found in Europe (Grundlingh 2015: 35). The desire for culturally-rich places and people representing the epitome of respectability led to the conception of another idea (Grundlingh 2015: 38). The Johannesburg Art Gallery was the brainchild of one Lady Phillips, wife to Randlord Lionel Phillips, who wanted to bring contemporary artworks from Europe to South Africa to maintain a connection to the developments of art and culture in Europe (Carman 2015: 16).

The gallery was established as a status symbol for the Europeans settled in Johannesburg; of what the British viewed as the "superior city" (Grundlingh 2015: 39). At the time, it was considered that a city with a decent society should have places of cultural prominence where people could learn about and enjoy the arts (ibid.). This was imperative in establishing ideas of *respectability and sophistication* (Grundlingh 2015: 34).

In the park's formal design, the gallery formed the heart of the city (see figure 2.33).



Image descriptions listed from left to right, row by row. All images from the JAG Archives, none of which are dated.

**Figure 2.26:** The green park before the formal layout.

**Figure 2.27:** The promenade.

**Figure 2.28:** People congregating at the bandstand for a weekend performance.

**Figure 2.29:** The bandstand with surrounding benches on a normal park day.

**Figure 2.30:** The original conservatory building housing exotic plants.

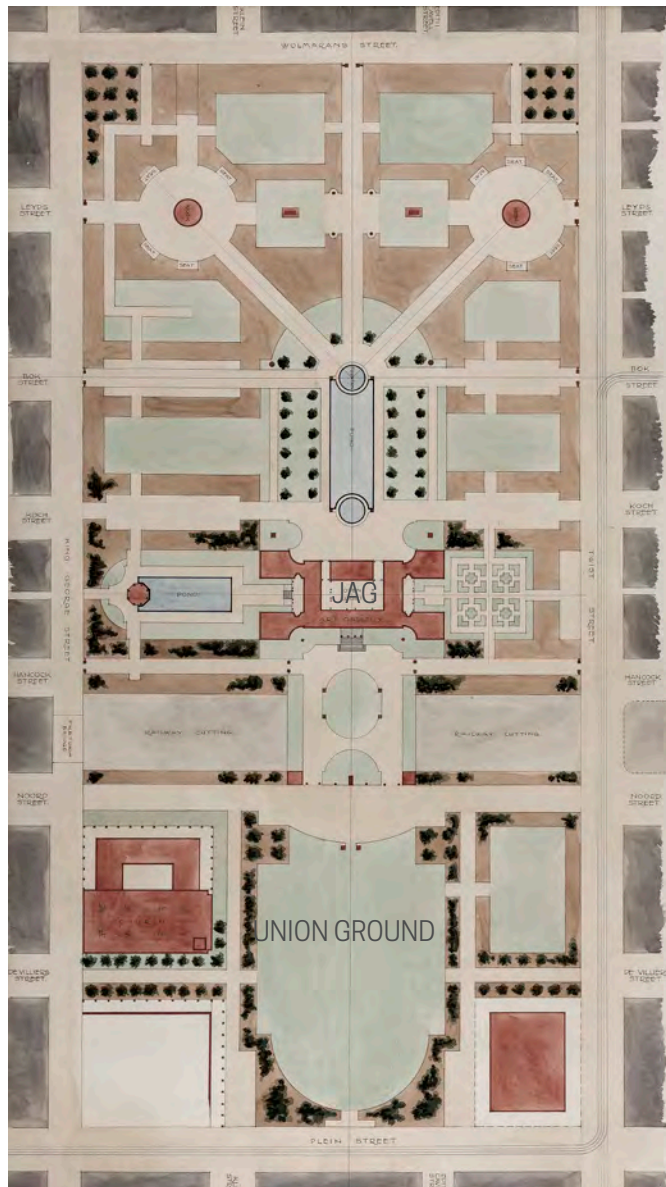
**Figure 2.31:** The original central fountain built in 1895.



Figure 2.32: Old city map of Johannesburg central (JAGA n.d.)

## 2.5. TRANSFORMATIONS OF JOUBERT PARK

Spatial changes of the park over time





# TRANSFORMATIONS



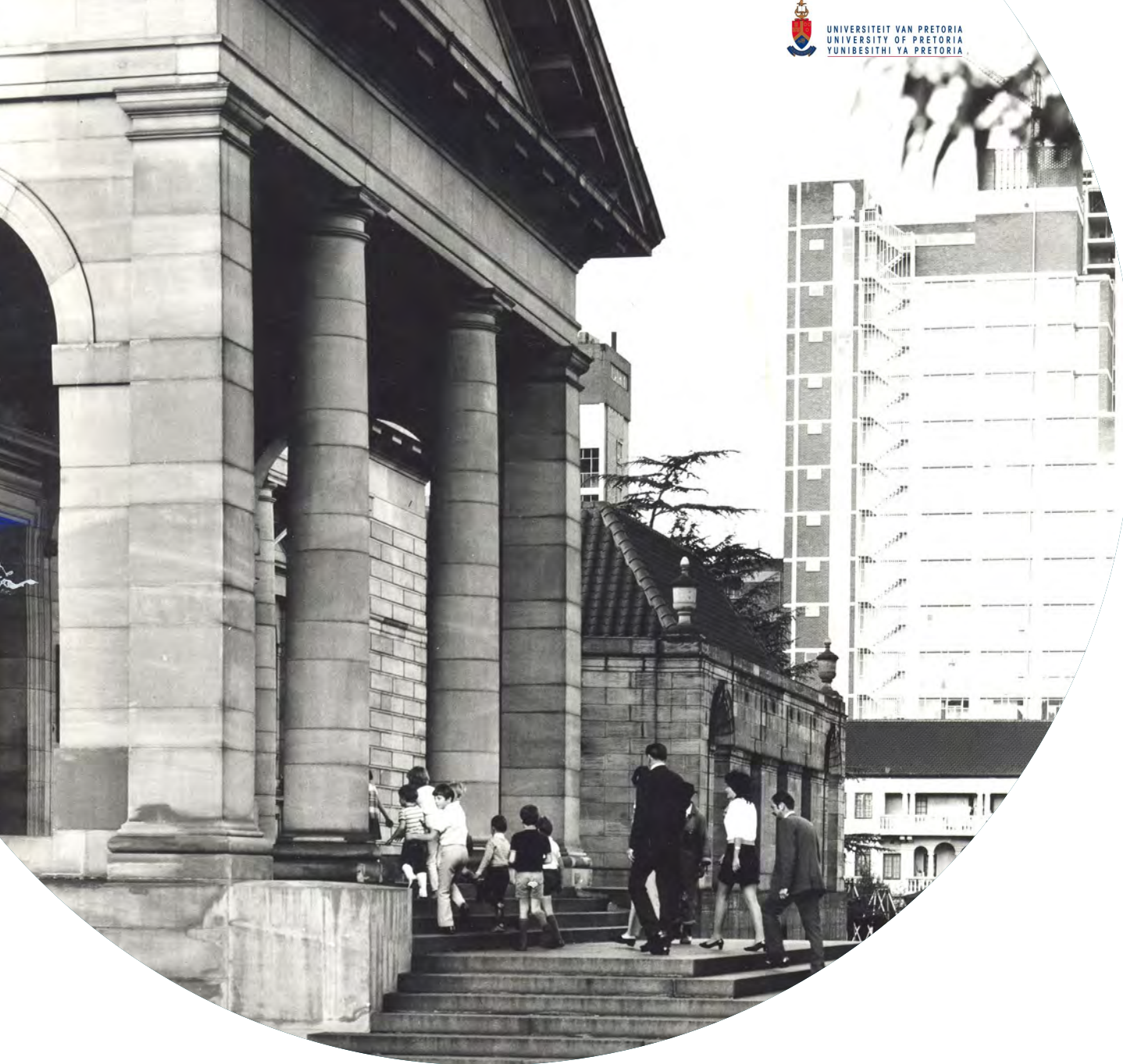
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**Figure 2.33:** The original design for Joubert Park by Edward Lutyens - pre-1915 (JAGA N.d.)

**Figure 2.34:** Aerial photograph - taken pre-1940 (JAGA N.d.)

Current page:

**Figure 2.35:** Aerial photograph of Joubert Park - pre-1987 (JAGA N.d.)

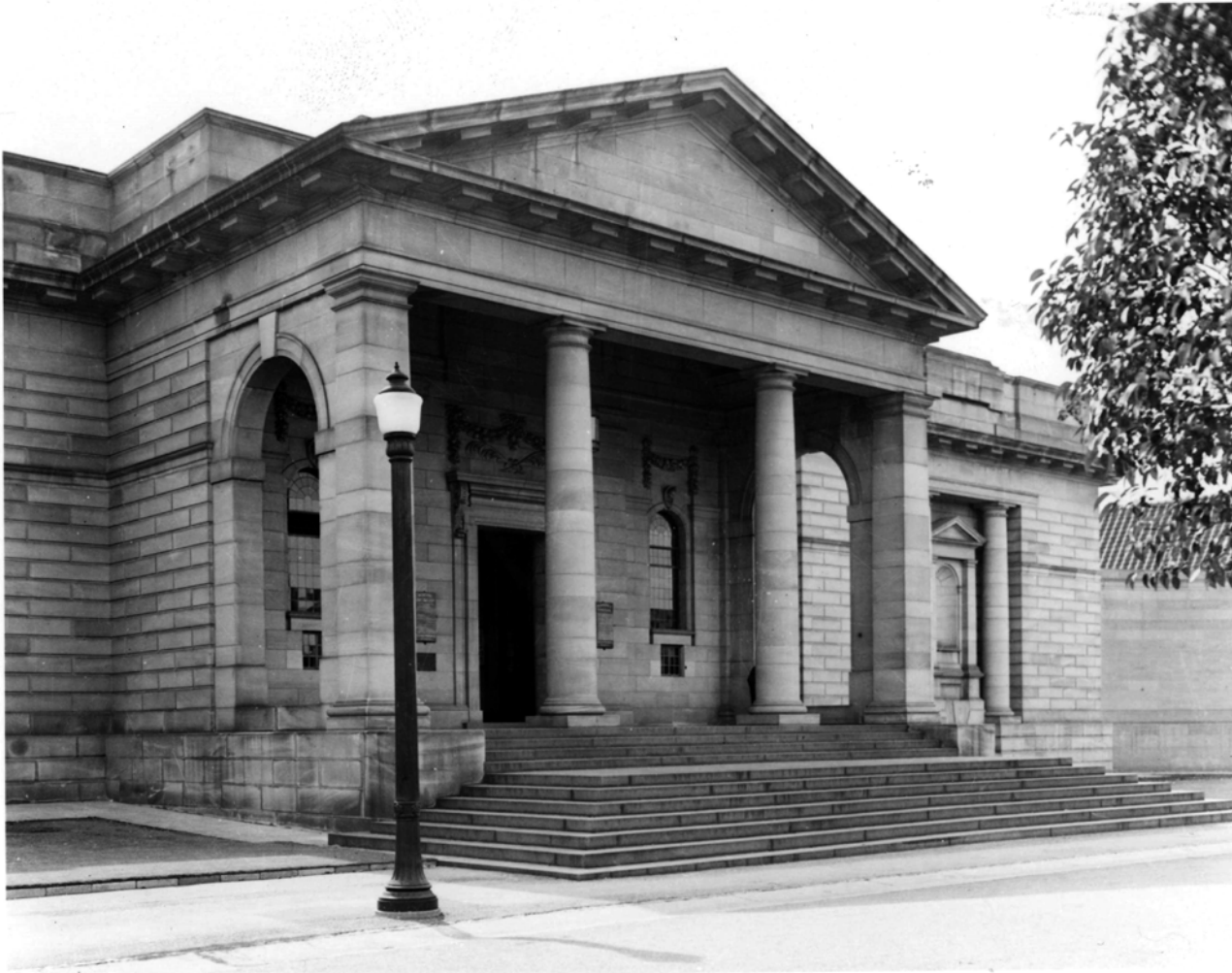


**Figure 3:** Photograph of the southern (and original) entrance of the gallery - taken between 1930-1950 (JAGA, N.d.)

# 3

## DISCOVERY

Chapter 3 introduces JAG as a part of the site discovery and analysis.



Current page:

**Figure 3.1:** Photo of the southern entrance of the gallery - taken approximately between 1918 - 1930 (JAG Archive N.d.)

Opposite page:

**Figure 3.2:** Entrance doors into the first gallery space - original Lutyens entrance that is still used today



### 3.1. INTRODUCTION OF A COLONIAL CONSTRUCT

#### Discovery of the Johannesburg Art Gallery

# DISCOVERING JAG



*As a child, I recall visiting various galleries and museums, speedily walking (lest my mother reprimand me for running) past images and sculptures that failed to capture my attention, pausing only to stare in awe at those I considered fascinating or beautiful. I vaguely hear the soft echoing of slow footsteps in the gallery halls with the occasional whisper or giggle followed by a long and over-amplified hiss of “sbbbbb”.*

*On my first visit to the Johannesburg Art Gallery I was confused and disappointed when driving through the “entrance” from the street, only to see a parking lot filled with scraps of wood, looking onto what seemed to be the back-of-house of the gallery itself. If it weren’t for the signs in bright pink directing us to the main entrance we would not have known where to go. It was only inside the gallery that I felt an especially heightened sense of awe in comparison to the uncelebrated entry route.*

*The entrance to the gallery site is to the West, leading directly off King George Street. The series of images have been arranged to give the reader a step-by-step understanding of the entry sequence one would experience when visiting the gallery. From these images it is clear that the point of entry is in no way celebrated or shared with the public realm, but is rather hidden behind a row of palm trees, electrical cables, fences and parking lots.*

*The main entrance into the building, once past the security desks, is a vast, symmetrical space with high vaulted ceilings and impressive windows and shutters. At first you are encouraged to express appreciation for the building itself, as there is no art on the first main wall you encounter upon entry. It is only on the route through the building that one forgets about the structure housing the blank walls and concentrates on the amazing pieces of art found within.*

*I must admit that I was unaware of the value of the collection contained within JAG until seeing them myself and chatting to the librarian, Jo Burger, about the gallery building; its history; the temporary exhibitions and permanent collection housed there. The extent of the collection and the variety of local and international works (including Dali’s Lobster Phone, works by Picasso, William Kentridge and Chuck Close to name a few) was very impressive.*

Snippets from JAG's collection



Figure 3.3: Gerard Sekoto's *Yellow Houses, A street in Sophiatown* (1940).



Figure 3.4: Penny Siopis' oil painting named *Melancholia* (1986).



Figure 3.5: Exhibition of JAG's Foundation collection, curated by Hugh Lane (the first curator of JAG). (Ceruti 2014)



Figure 3.6: *Aphrodisiac Telephone* by Salvador Dalí (1936).



Figure 3.7: Francisco Goya and Diane Victor prints from the JAG collection (Friends of JAG 2016).



Figure 3.8: *Due Ballerine* by Edgar Degas (1889).



Figure 3.9: Drawing of *Tete d'arelequin* by Pablo Picasso (1970).

## The uncelebrated entrance to JAG



Figure 3.10: Series of images depicting the entry in JAG from the street.



## 3.2. EVOLUTION OF JAG

### Design and Structural Development of the Johannesburg Art Gallery

The Johannesburg Art Gallery (JAG) was introduced to the south of Joubert Park as a dominant colonial construct, which would enhance the identity and role of the park in the city. Institutions such as these within Johannesburg were denied government grants and for this reason the construction of JAG could be considered an act of defiance by the inhabitants of Johannesburg with the project being privately funded by the Randlords (Carman 2015: 17). It can also be considered as a symbol of permanence, giving the message that “Johannesburg and its inhabitants were here to stay” (Carman 2015: 17).

Despite much protest from the South African design community towards hiring a non-South African citizen to design the gallery, the architect appointed for the project was England-based Edwin Lutyens, whose name was already being whispered in South Africa because of his professional friendship with Sir Herbert Baker (Carman 2015: 16). It was discovered that Sir Herbert Baker used Lutyens’ advice and design suggestions (found in sketches sent between the two men) in the making of the Union Buildings (Christenson 1996). It is likely that, for this reason, Sir Herbert Baker was appointed as a consultant on the design of the gallery, along with South African architect RR who managed the site works during Lutyens’ absence in Europe (Carman 2015: 20).

The site that was selected was situated along the railway, which was an integral part of Johannesburg’s existence and functioning. This scheme was originally part of a larger framework, incorporating the Union Grounds Park to the south of the railway into the greater park (Figure xx). The intention was to bridge over the railway line to provide direct access to the entrance of the gallery between the

two sides of the park on either side of the railway line, making JAG the heart of this extended green lung of the city (see figure 2.33). Lutyens’ master plan was however, never realised – the Southern half of the park was never connected and thus diminished over time. As a result, the original gallery entrance faces directly onto the fence of the railway, a space devoid of people and activity.

The original gallery building was not completed in its entirety, but remained as an open core of the original design. It was in this incomplete state that the official gallery opening was held, despite much protest from Lady Phillips herself.

In 1940, Lutyens designed an extension to the gallery (Aphane Wiew Architects and Urban Designers 2013 ). This design differed structurally from the original design as he introduced more contemporary ideas and nuances. Part of this extension housed the theatre room in the basement under the eastern wing.

The second major extension was completed as part of Johannesburg’s centenary celebrations in 1987. The postmodern extension by Meyer Pienaar Architects juxtaposes the Lutyens structure while still complementing its design features and ordering system. The main objective of the project was to make the gallery more accessible to its surroundings, introducing an entrance that faces the park in order to correct the shortcomings of the existing building. Other additional functions were to create new display areas, house workshop spaces and a restaurant. The project was completed and was well received on opening night when the building was illuminated and every section of the new gallery space housed an array of artworks. On this occasion it was unimaginable that this space, within

the next twenty years, would become derelict and almost entirely closed off to the public.

The Meyer Pienaar addition in 1986 relates well to the original design, especially when looking at the Post-Modern elements mimicking the existing language of the original building (Carman 2015: 23). The addition was to be the junction between the old architecture and the changing city while respectfully attaching to JAG. The addition was designed to complete the footprint as originally drawn by Lutyens, filling in the portions that were never built (Carman 2015: 16).

The addition however does not appear to be a welcoming entrance facing the park, but rather appears to be the back of the gallery, wrongfully facing what should be its main interface.

Opposite page:

**Figure 3.11:** First exhibition hall designed by Edward Lutyens.



In 2015, marking the building's centenary year, financing was once again granted by The City of Johannesburg to manage upgrades to the building. The Johannesburg Development Agency (JDA) appointed heritage consultants and contractors to address the roof and air-conditioning in the building, paying specific attention to the Lutyens' portion of the gallery (Burger 2015). This section of the building has always remained in a relatively good condition, especially when compared to its contemporary counterpart, the Meyer Pienaar extension. As building work for the upgrades commenced, roof tiles were imported from Europe as a testament to the great care given to the selection of materials and their use on JAG, which was declared a national monument in 1993 (Carman 2015:31). It once again seemed as if the relevance and importance of this institution within the history of Johannesburg and South Africa was being recognised, which was a positive indication for future intentions.

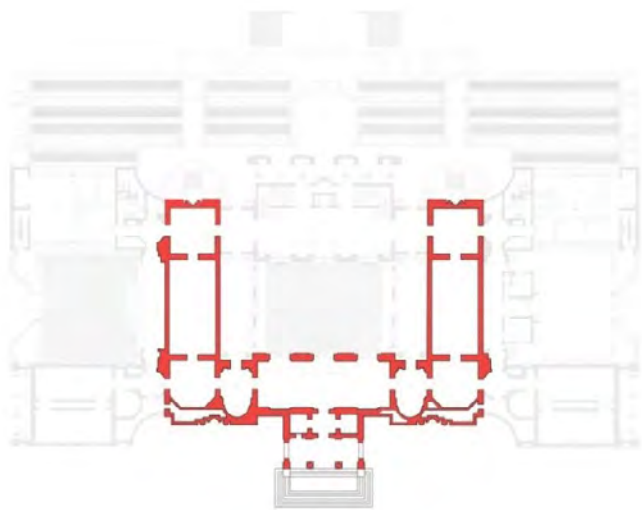
This feeling of elation however was destroyed when the first rains of 2016 came down and the problems in the renovations became apparent. The amount of water damage that occurred within Lutyens' section of JAG was enough to upset anyone with a mild interest in the gallery. Luckily, as heard in an interview with Jo Burger (2016), JAG's librarian, the staff acted quickly enough to salvage the artworks that hung in these rooms with only some requiring reframing. The western wing of the gallery is currently entirely closed off to the public due to the lifting parquet floors and the water damage on the walls being a hazard for any artwork kept there. This is evident when viewing the images taken of the building (see figure ...).

With each partitioned drywall and each timber sliding door

closed, the building and its artworks become more and more secret, with a vast amount of artworks being stored in all corners of the building, on floors and bars in the closed and dusty restaurant spaces and anywhere else with room to spare. Each unused surface has become part of the gallery's archive. This form of storage is not conducive to the proper care and preservation required for cultural artefacts and is causing relationships with international galleries to dwindle (Murdoch 2016).

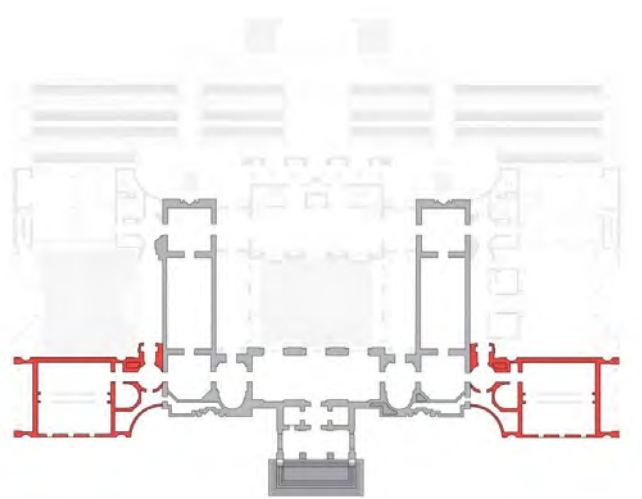
### 3.3. EXPLAINING THE PHYSICAL EXTENSIONS

Diagrams of the physical adaptations made to JAG



#### 1915 - THE ORIGINAL BUILT FORM

A section of the design by Edward Lutyens was built as the finances for the project ran low when stone was used as the main building material despite the architects recommendation to use brick and mortar to save on costs. The building was part of a larger master plan in which the gallery would have formed the center piece of a large public park. Due to a lack of funds and common interest, the master plan was never realized. The incomplete version resulted in a building that faces the wrong way. The entrance of the gallery faces directly onto submerged railway tracks forming a great part of the issue of accessibility to the gallery.

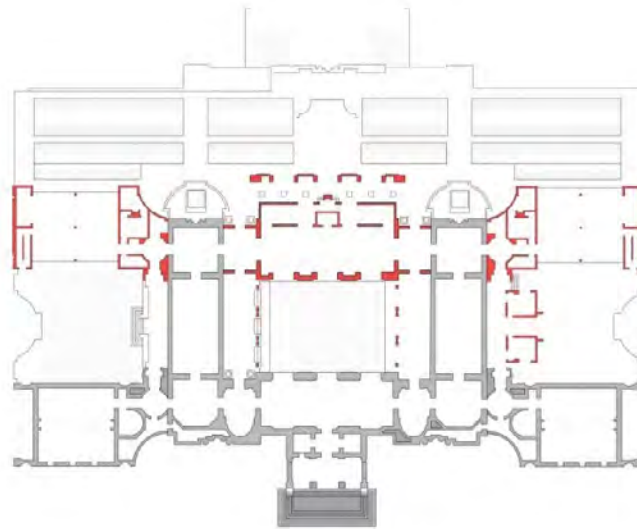


#### 1940 - ATTENTION ON JAG ONCE MORE

The two southern wings of Lutyens' original design were added in 1940 when the interest in the gallery flared in Johannesburg once more. It was now the local council who funded the project. This could be indicative of ZAR's acknowledgment of Johannesburg as a permanent city.

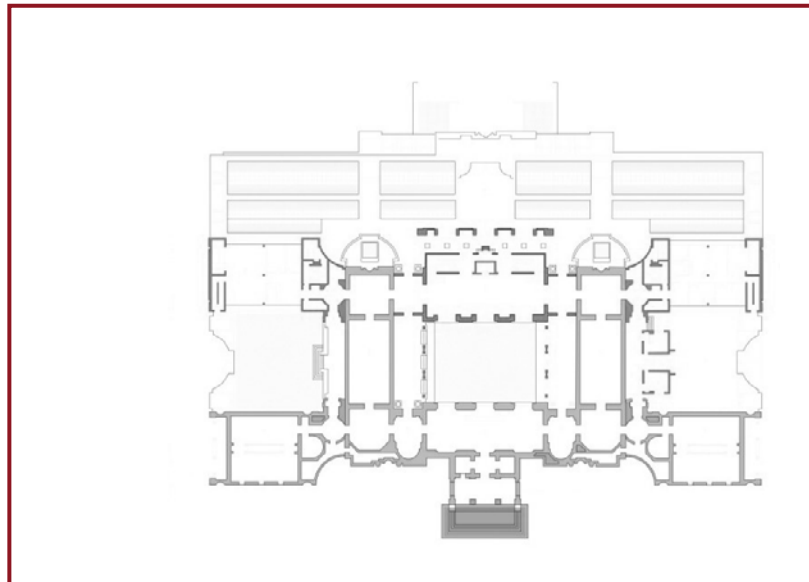
**Figure 3.12:** Diagrams indicating progression of the JAG building. All figures are adapted from Aphane Wiew Architects and Designers' *Conservation Management Plan for Johannesburg Art Gallery, City of Joburg* (2013)





#### 1987 - ATTEMPTED INCLUSION

On Johannesburg's centenary in 1987, money was granted to improve the gallery by means of an extension to the north of the existing building. The extension aimed to create more usable gallery and introduce workshop spaces and, most importantly, to improve accessibility by adding an entrance that faced directly onto Joubert Park. In terms of a welcoming change, the extension is considered by many to fall short of the brief.



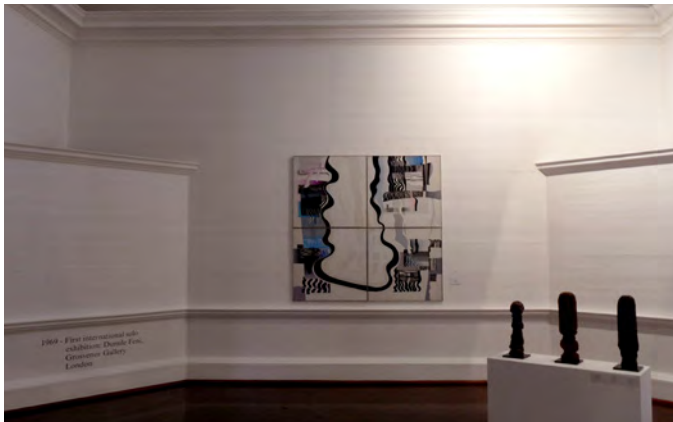
#### 1994- DISCLOATION

Shortly after the northern extension, a palisade fence was erected around the gallery, cutting JAG off from its surroundings. This fence has since been at the center of various discussion within the discourse regarding the relevance of galleries in today's urban climate.

Many initiatives have been investigated to bridge the physical disconnect between the park and the gallery. The JDA's development document for an improved Johannesburg includes concept renders of potential interventions that could replace the fence with a more interactive installation. None of these interventions attempt to deal with the deeper issue around this fence and are, in essence, more elaborate fences that separate the gallery from the public space.

### 3.4. PHOTO ANALYSIS OF JAG

The Lutyens portion of the gallery



Current page:

**Figure 3.13:** First main exhibition space with arched doors and shutters and vaulted ceiling.

**Figure 3.14:** Walk-through exhibition space.

**Figure 3.15:** Wall in courtyard represents the joining of the old and the new Meyer Pienaar addition

**Figure 3.16:** Arched doorways in courtyard as part of Lutyens design.

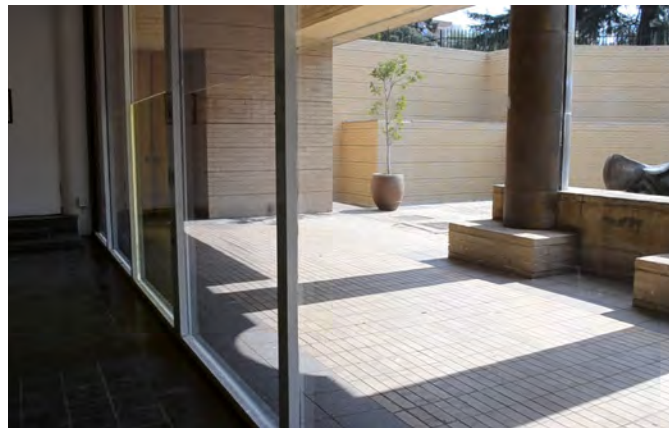
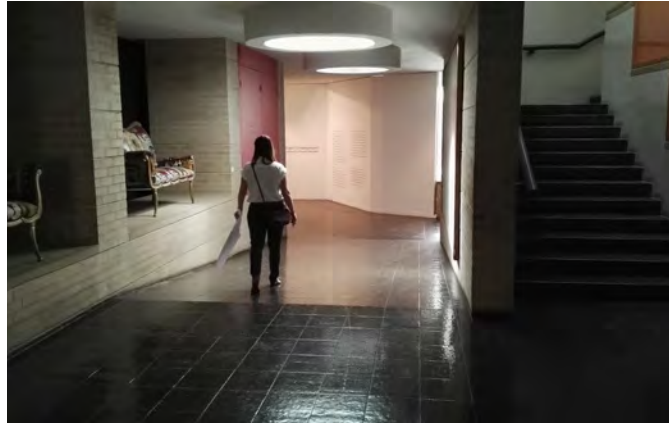
Opposite page:

**Figure 3.17:** Central courtyard space, framed by the Lutyens building on the south and the Meyer Pienaar extension on the north.

**Figure 3.18:** Meyer Pienaar's reinvention of the arch, forming the northern wall of the courtyard.



## Meyer Pienaar basement addition



Current page:

**Figure 3.19:** Main walkway in basement with lights made to look like light shafts.

**Figure 3.20:** Outdoor "fountain" space- currently unused and inaccessible to public.

**Figure 3.21:** Outdoor "fountain" space, now left derelict. Forms a barrier with the park.

Opposite page:

**Figure 3.22:** Main exhibition space in the basement.



The copper barrel vaulted roofs form the northern entrance facade toward the park

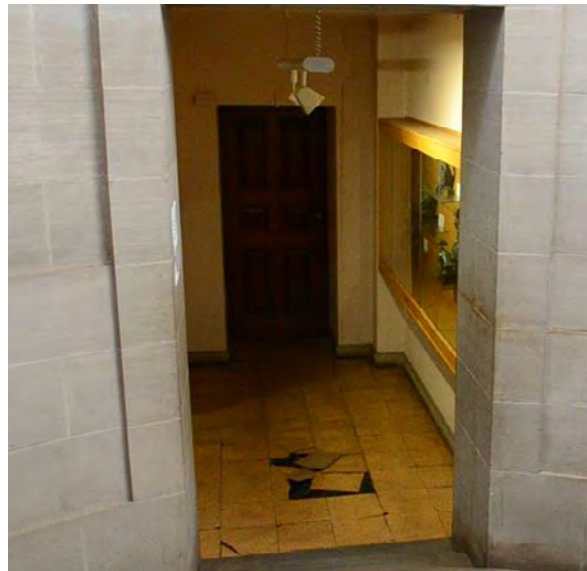


**Figure 3.23:** Ramps leading onto entrance platform alongside relentless and dead roofs and retaining wall.

**Figure 3.24:** View of roofs from upper floor of JAG.



## Destruction of the Lutyens portion of JAG



DESTRUCTION OF HERITAGE



## Destruction and decay of the Meyer Pienaar extension



Opposite page: **Images from the Lutyens portion of JAG**

**Figure 3.25:** Exhibition wing from the Lutyens' 1940 extension now closed off to the public and used as storage.

**Figure 3.26:** Due to on-going water problems the wings are left unused

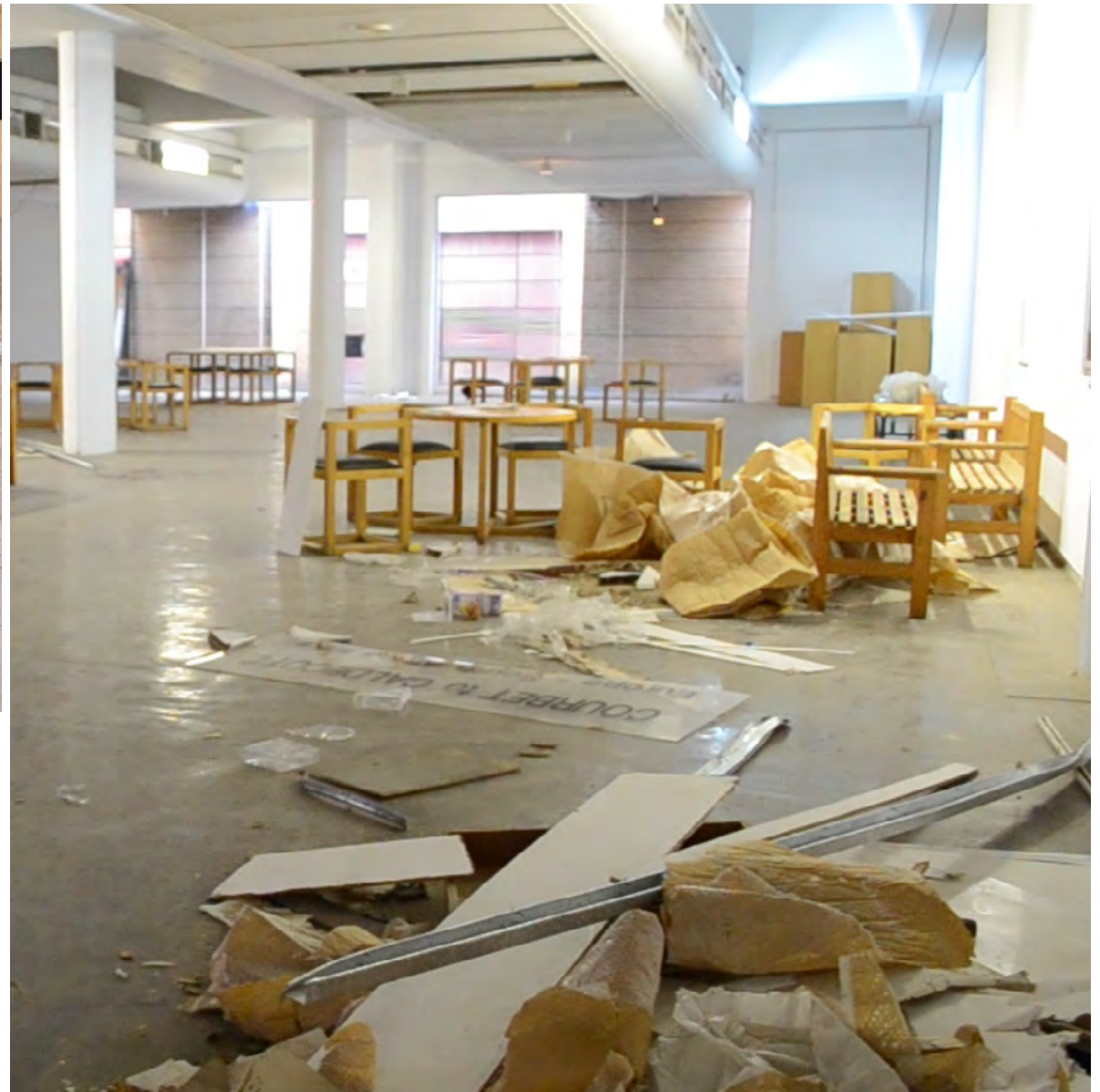
**Figure 3.27:** Destroyed wall panneling.

**Figure 3.28:** Floor in exhibition space has lifted.

Current page : **photographs of the Meyer Pienaar extension in its current state.**

**Figure 3.29:** The southern entrance door is closed to the park.

**Figure 3.30:** Majority of the basement extension is used as storage space.



### 3.5. JAG TODAY



VS.



Figure 3.31: Image showing the *quietness* of JAG's spaces.

Figure 3.32: Photo depicting the vibrancy of the park..



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*“At this point JAG is barely functioning as a public institution: it is insufficiently funded and under-staffed; sections are in disrepair; the doors are closed for long periods. In contrast, the park is used intensely as one of the few public green spaces in the inner city, despite the lack of maintenance or care by the municipality” (Kreutzfeldt & Ratcliffe 2015: 148).*

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Similar to the way Kreutzfeldt and Ratcliffe (2015) described their experiences while working on the Joubert Project in 2001, the park and the gallery can still be described today. The stillness and almost mausoleum-like feeling that one experiences when moving through the impressive spaces housed in the gallery is due to a lack of visitors who wander through the spaces. As mentioned in the first chapter, if the gallery is indeed a public space, then the feeling while actually being there does not emphasise this fact.

In stark contrast to the quietness inside the gallery, there is not a lack of people in the park. With thousands of users moving through the green space each day, the gallery should be busier, it should have more visitors, but this is not the case.

The gallery is still used as an educational resource and plays host to various school tours for primary and high schools alike. The newly appointed education officer, Colin Groenewald, has started new workshops for high school learners and encourages the public to become involved too (Friends of JAG, 2016). This initiative will hopefully enhance the use of JAG as an educational tool and teaching space through the use of the workshop areas.

JAG has turned to the public for aid and an organisation, aptly named Friends of JAG, aims to help raise funds for the gallery through public investment and participation. The organisation even arranges safe passage for visitors from outside of Hillbrow by partnering with Uber and reducing fares when traveling to the gallery for specific events (Friends of JAG, 2015). This initiative could become a positive interface between the public and the happenings of the gallery as articles and events are communicated continuously via their online webpage, [www.friendsofjag.org](http://www.friendsofjag.org).

### JAG's Mission Statement

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*The Johannesburg Art Gallery (JAG) is committed to preserving and providing access to our South African art heritage and to giving due recognition to our neglected artists through exhibitions, publications and education programmes. The Gallery collects works of art historical importance and conserves these pieces for future generations. In addition to an extensive collection of historical European and South African paintings, drawings, prints and sculptures, JAG is home to several works at the cutting edge of South African contemporary art. The museum also actively aims to redress omissions and oversights in collecting practice during South Africa's colonial and apartheid eras by regularly acquiring works by, and hosting projects that create awareness about, artists who have previously been marginalised in the construction of South African art history (Murdoch 2015: 178).*

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**Figure 4:** Palisade fence that segregates the gallery and the park.

# 4

## DISCONNECTIONS

There exist major physical and social boundaries separating JAG from the city and the park, as well as the park and the city. These are highlighted in this chapter.



Current page:

**Figure 4.1:** Unused carved out void in the ground creates a barrier between JAG and the park.

**Figure 4.2:** The frequent police presence creates an unwelcoming air.

**Figure 4.3:** The palisade fence.

**Figure 4.4:** A fence disconnects the park and the gallery along the length of the site.

Opposite page:

**Figure 4.5:** Fence over fence layering

## 4.1. THE FENCE BETWEEN JAG AND THE PARK

The relationship between the park and the museum

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*“My early memories of the Johannesburg Art Gallery are not by any means flattering, but brought with them a sense of rejection and exclusion.” – David Koloane (2015: 182)*

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Among some of the inhabitants of Johannesburg, feelings of resentment and exclusion from JAG still remain as remnants of an undemocratic past. These fissures have not been reconciled, even with the introduction of the south-facing extension. The gallery still does not offer much in terms of visual or programmatic connections with the park. Visually the extension still appears to be the backside or service portion of the gallery with a number of physical aspects that do not encourage welcoming connections.

The carved out void housing the (now dormant) water fountain creates a physical barrier, disconnecting the main axis of the building from the park and offering no real indication of where to enter the building. Furthermore, the entry ramps are hidden behind brick walls concealing them from the park. Once on the entrance platform, there is still no visual connection with the inner workings of the gallery. There are only two padlocked gates on either side of the security booth puncturing the facade. The building also remains closed and visually disconnected, offering no links between the art and the outside public, other than an Eduardo Villa sculpture on the main axis that overlooks the park.

The divide between the park and the gallery was made unavoidably tangible through the erection of the green palisade fence. The fence and the heavy police presence have had a large impact on visitors of the gallery, both from outside Hillbrow and from the neighbourhood. For the visitors from beyond the Johannesburg CBD, feelings of anxiety and unease prevail creating a diminished desire to frequent the area while those from the immediate context harbour feelings of separation, exclusion and intimidation (Murdoch et al. 2015: 154).

These physical pitfalls have not helped to represent the gallery’s mission of inclusion and reconciliation as described in its mission statement.

In terms of the attempted bridging of the extensive divide between context and the museum there have been many projects put in place with the aim of establishing interaction with the local community. Temporary installations implemented by the gallery such as the Art This Way advertising campaign attempted to create a recognisable and understandable indication of JAG’s function when it is seen from the park. There have also been multiple social projects implemented by various organisations and even individual artists, both locally and internationally. These installations/projects were temporary and considering the transient nature of Joubert Park, have been mainly unsuccessful. According to Antoinette Murdoch (2015: 177) JAG’s curator, the only project that has left a lasting mark are the photographic projects undertaken by Jo Ratcliffe and Terry Kurgan. The photographers of Joubert Park who still frequent the gallery to take photos of visitors are evidence of the success of these projects.

There have also been discussions regarding potential insertions of public art into the park by the JDA but these discussions were short-lived as interest in the project subsided.

GREEN PALISADE FENCE THAT RUNS  
BETWEEN PARK AND GALLERY

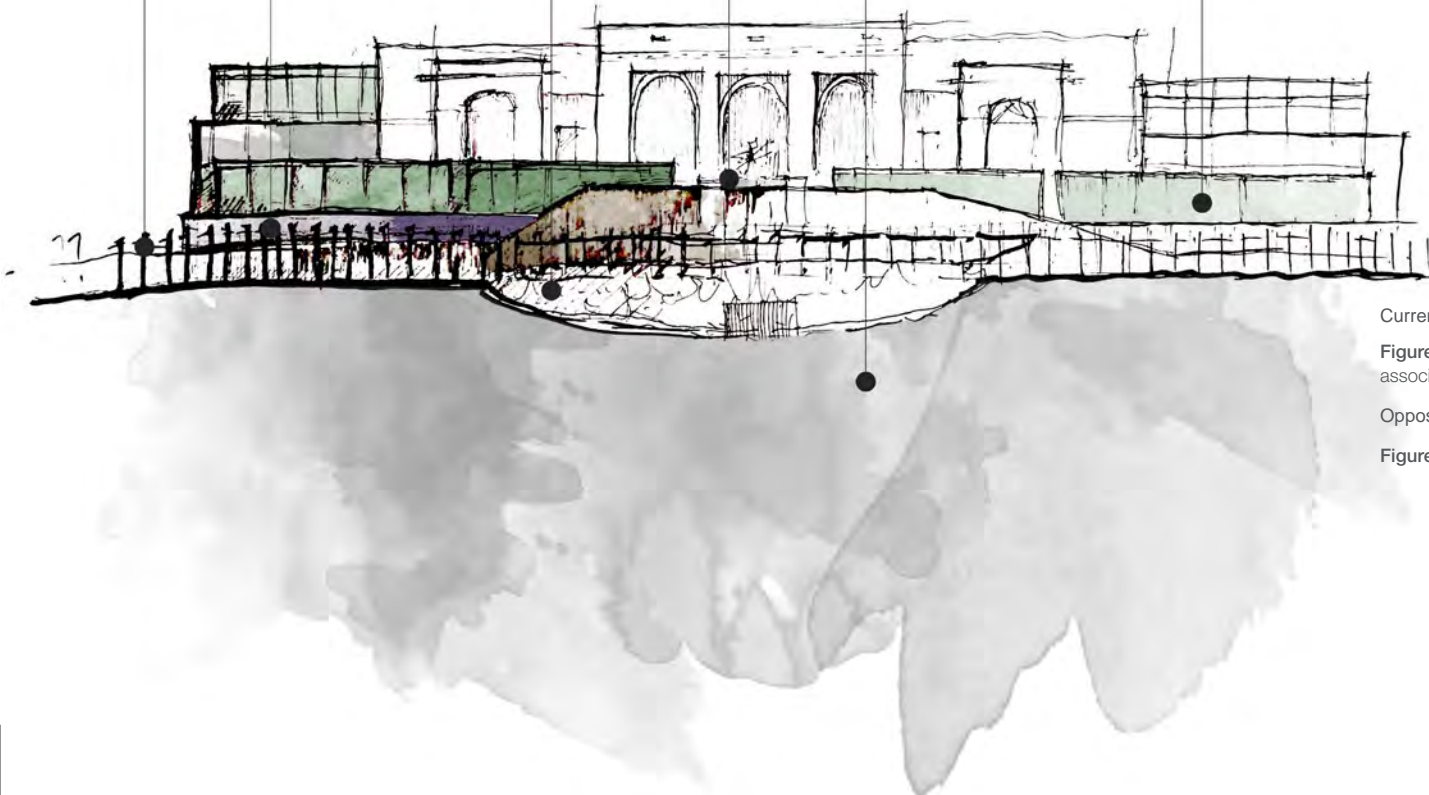
RAMP UP TO ENTRANCE PLATFORM -  
OBSCURED FROM VIEW BY BRICK WALLS

FLOWER BED AS ADDED PHYSICAL  
OBSTACLE

ENTRANCE PLATFORM REMOVED FROM  
GROUND PLANE - FEELING OF INTIMIDATION  
AND UNAPPROACHABILITY

SUNKEN TERRACED FOUNTAIN (NO LONGER  
IN WORKING ORDER) FORMS PHYSICAL VOID  
BETWEEN PARK PROMENADE AND GALLERY

COPPER CLAD ROOFS ARE  
UNRESPONSIVE TO THE EXTERIOR AND  
GIVE THE APPEARANCE OF A SERVICE  
SPACE



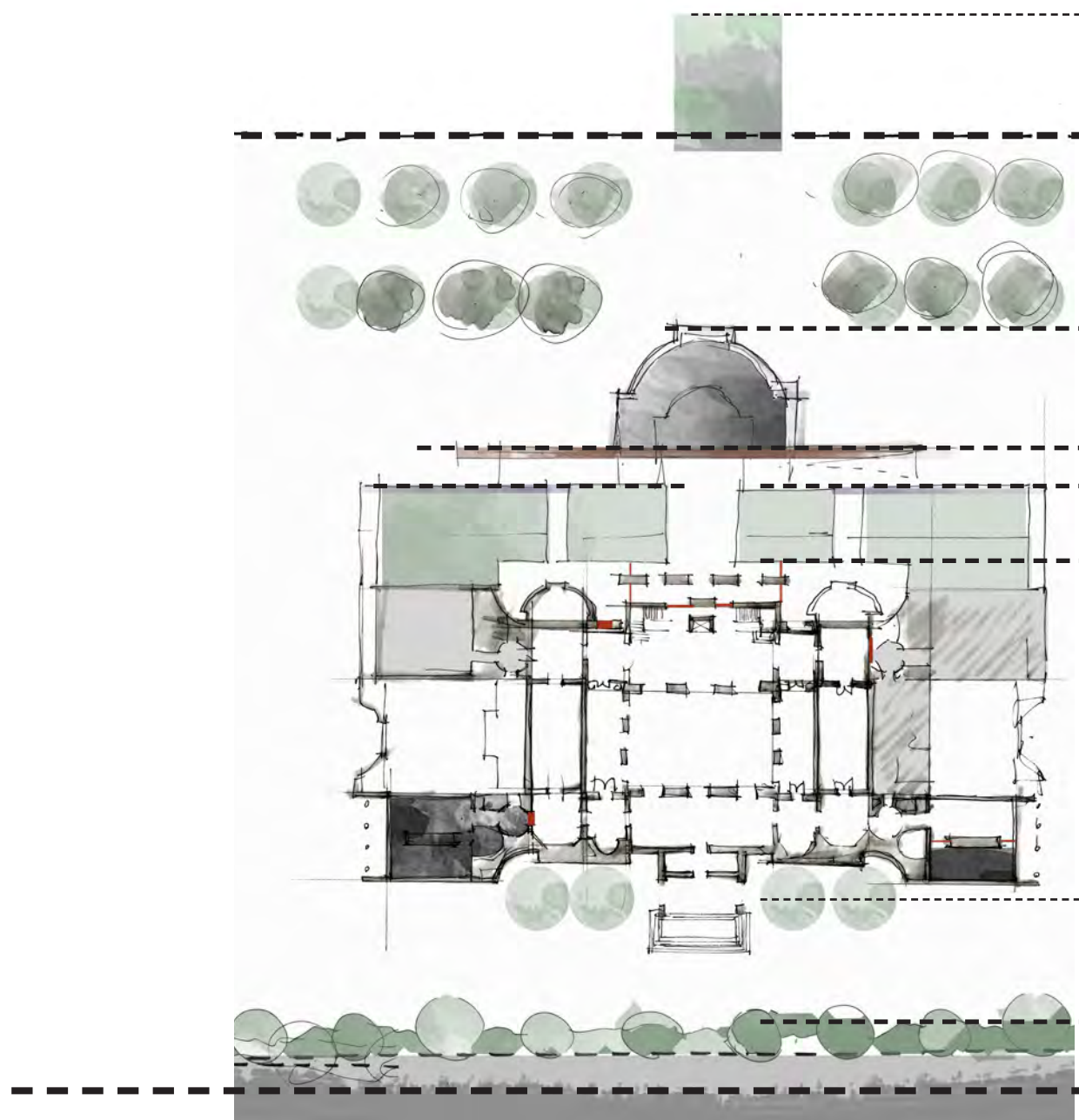
Current page:

**Figure 4.6:** Sketch indicating the northern facade of JAG and the associated physical and visual barriers.

Opposite page:

**Figure 4.7:** Sketch of first floor plan and surrounding barriers of JAG.





BARRIER 1 - Flower beds interrupt central axis of park and JAG

BARRIER 2 - Palisade fence

BARRIER 3 - low walls around void that used to house a cascading fountain. The space is now locked and unused

BARRIER 4 - walls obscuring entrance ramps from view

BARRIER 5 - retaining walls of basement do not respond to park (forms a dead facade)

BARRIER 6 - low vaulted roofs do not respond to park

**INTERNAL BARRIERS:**

RED - all closed doors

DARK GREY - unused and damaged spaces

LIGHT GREY - spaces not open for public use

BARRIER 7 - palm trees in front of facade create visual disconnection with other side of tracks

BARRIER 6 - more plants and trees create a larger visual disconnect with opposite side of tracks

BARRIER 7 - sunken railway tracks create a scar in the fabric, breaking all direct access to the gallery

## The barriers between JAG and the city

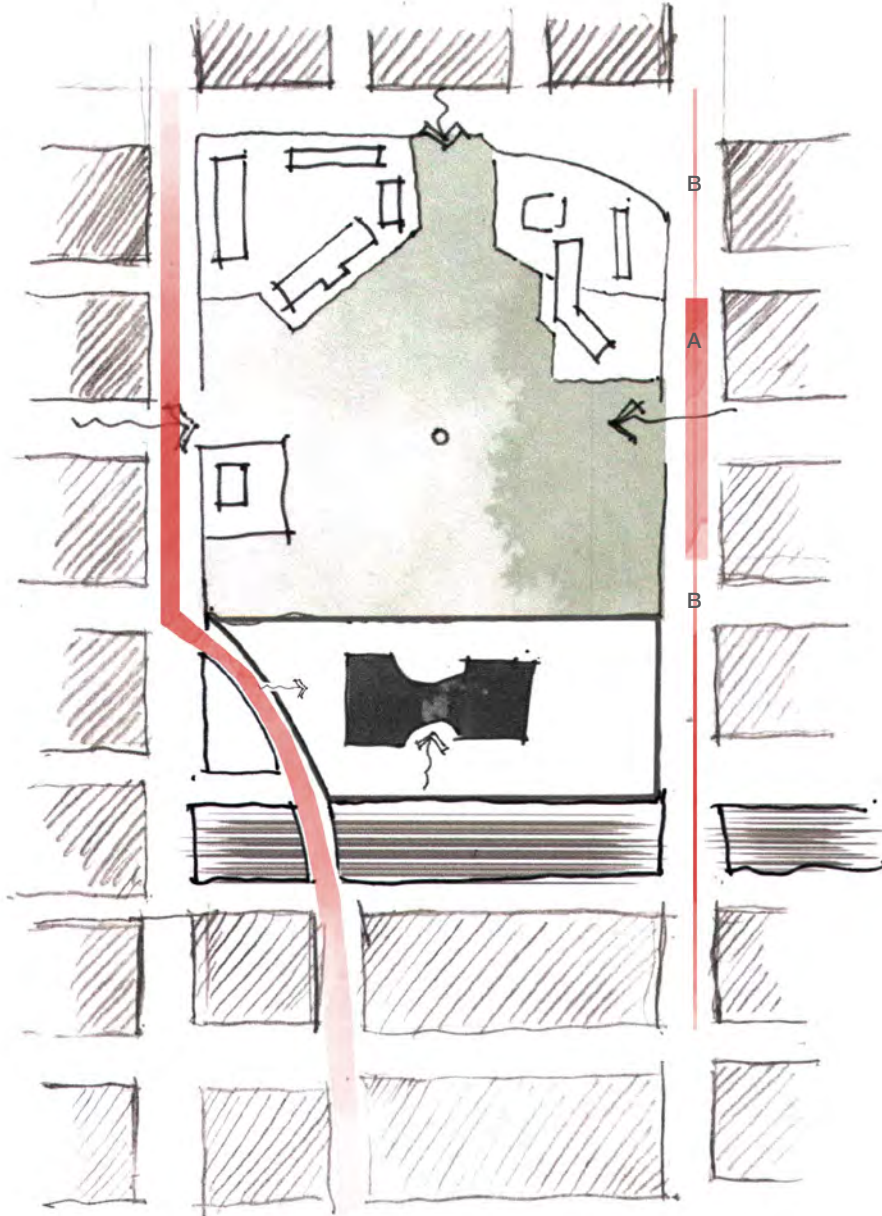


Figure 4.8: Series of photographs indicating the southern barriers between the gallery entrance and the rest of the city.



## 4.2. PHYSICAL BARRIERS AROUND THE PARK

Barriers around the park that are proving detrimental to the use of public space



BARRIER A - BRT station

BARRIER B - Concrete barriers and steel fences in the middle of the road

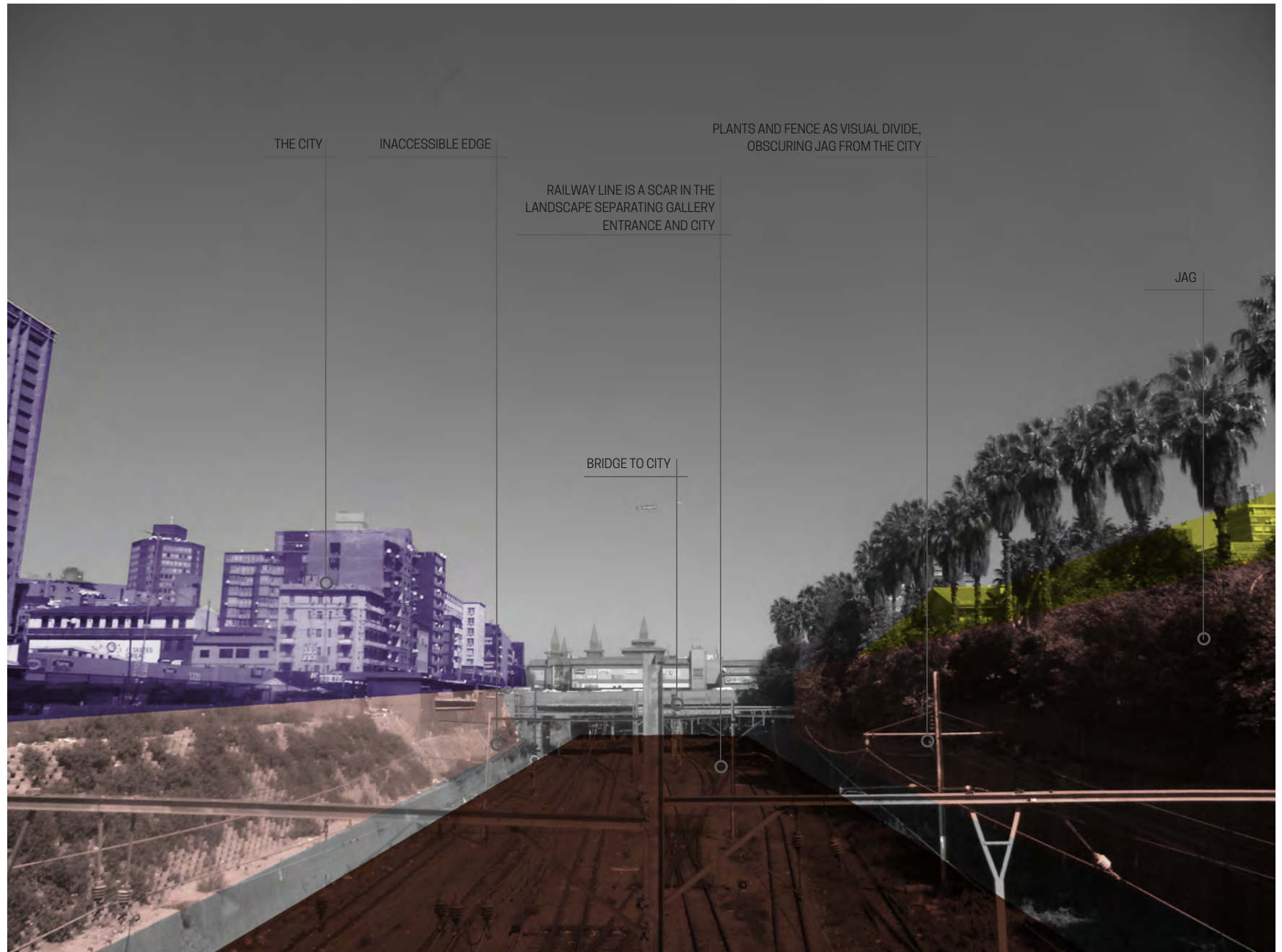
BARRIER C - Taxi congestion

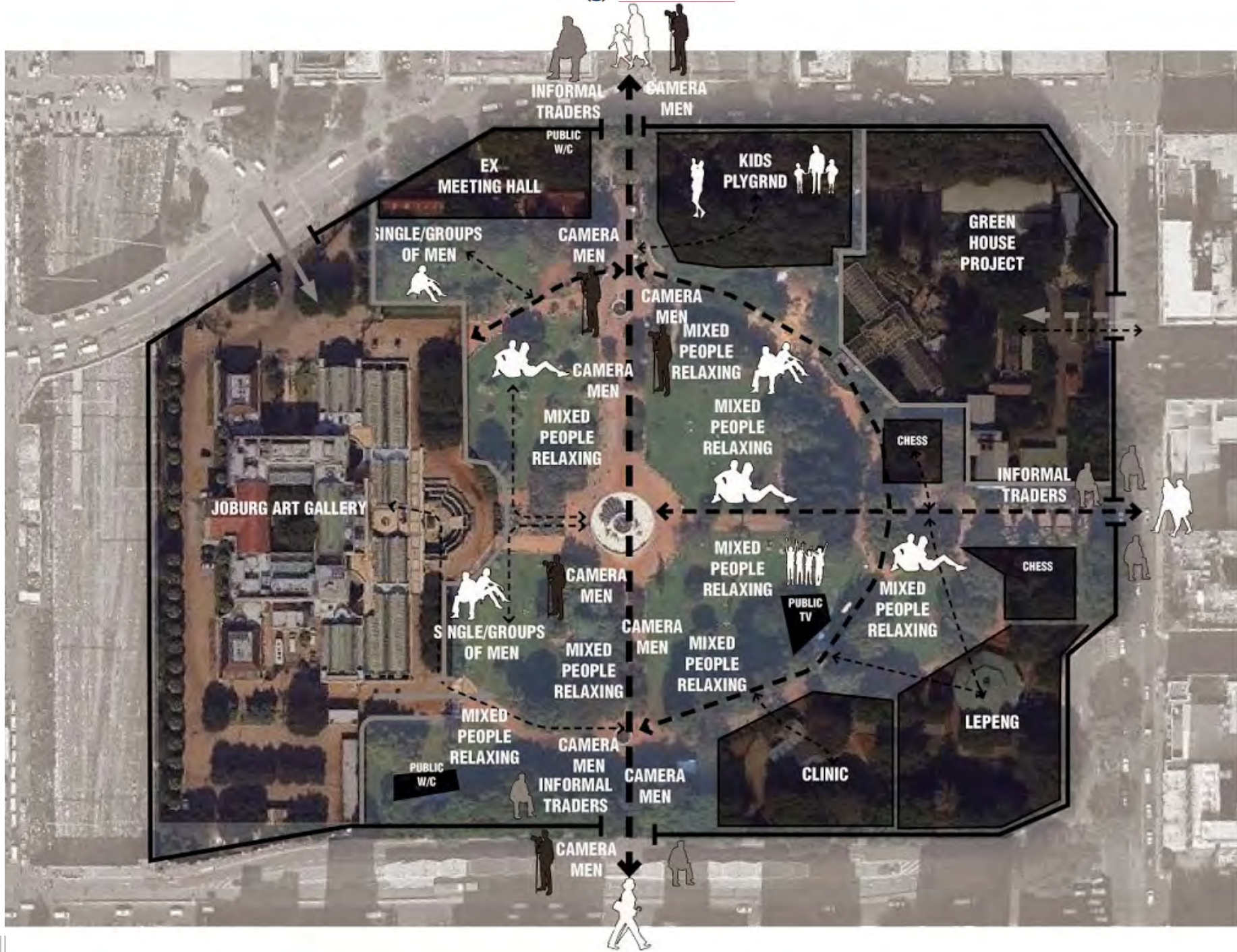
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Figure 4.9: Diagram of physical barriers around Joubert Park.

Opposite page:

Figure 4.10: Diagram of proposed strategies to re-establish Joubert Park.





### 4.3. JOUBERT PARK TODAY

#### The park and related stakeholders

JOUBERT PARK TODAY

Today the park is a shadow of what it once was, with privatised functions resulting in fenced off areas around existing (the bandstand, now a crèche) and new structures (the HIV centre and the Greenhouse Project). This has drastically decreased the amount of accessible public space, which is a much needed and valued commodity in Johannesburg's city centre.

The strong emphasis given to transport within the inner city has caused the widening of streets for vehicles and the introduction of new modes of transport (including the BRT and bus systems), which have in turn eaten away at the periphery of the park. The park has, in many ways, become a glorified thoroughfare for commuters walking towards the various transport stations situated around the park.

The fast pace of the people moving through the site, as well as the continually shifting inhabitants of the area has led to a park that is more transient in nature rather than a fixed and appreciated public space. There are recreational and ritualistic happenings that occur in the park, including people playing chess, children enjoying the playground and church services on Sundays. These recreational activities provide the park with layers of activity, cultural investment and social interaction.

The relationship between the park and the gallery is minimal, as many of the inhabitants of the area do not know what is housed inside its walls. As discovered by Bongi Dhlomo- Mautloa (2015: 180) during a session of interviews with people she knew in the park, “very few of the residents knew that the building even housed art” and some think it houses governmental offices. Others even think it could be a prison or police station due to the heavy metro police presence (see figure XX) as officers congregate in the parking lot of the gallery almost every day (Murdoch *et al* 2015: 192). Furthermore, members of the management team of the gallery are also not from the area and have very little connection with the inhabitants surrounding it. The gallery and the park function almost entirely independently of each other, except when small projects are undertaken in an attempt to bridge the divide between JAG and its environment.

In 2015, the JDA put forward a statement regarding the erection of a temporary taxi facility during an estimated twenty-two month upgrading and rebuilding project of the Jack Mincer taxi facility. This announcement received uproar from the community and heritage associations (The Heritage Portal 2015) and the decision has, until now, been placed on hold while the JDA is reviewing alternative options for the site. The fact that Joubert Park is being considered, even as a “last resort” is eye opening (Johannesburg Development Agency 2015). Although the park has impacted on the development of Johannesburg historically and is currently being used by multiple stakeholders, including the Johannesburg Art Gallery, for everyday and special rituals, the JDA does not view this place as intrinsically part of the functioning of the city. For this reason it is important in this study that another view is established on the importance of this *memory box* of Johannesburg.



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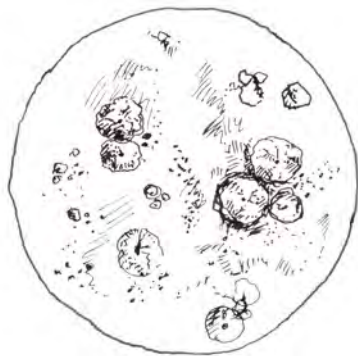
Figure 4.11: Functions as found in the park today (Bennet 2013)

Current page:

Figure 4.12: Current stakeholders of the park. (Base drawing from JAG Archive N.d.)

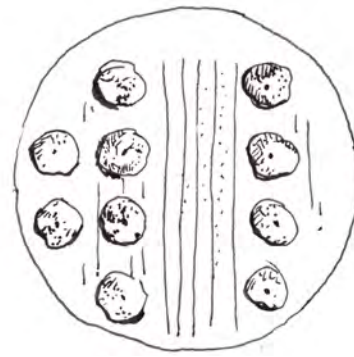
## 4.4. CHANGING IDENTITIES OF JOHANNESBURG

Diagrams of the physical changes of Johannesburg through its growth into a city.



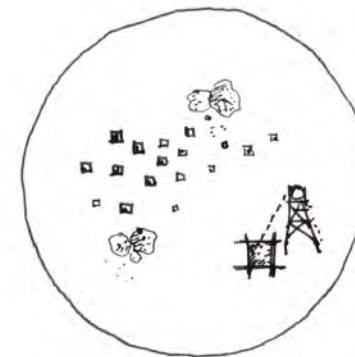
### NATURAL LANDSCAPE

This diagram represents the natural landscape of Gauteng before the discovery of gold in the area.



### FARM LAND

Prior to the discovery of gold the land that is now Johannesburg was made up of farms and sprouts. These were divided into land parcels with inbetween, unowned spaces.

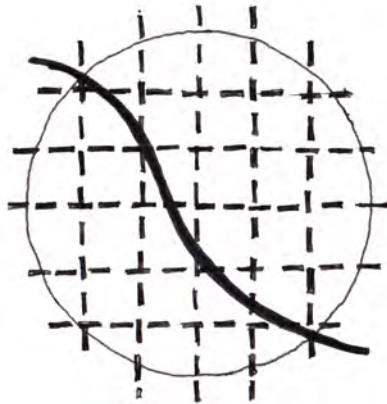


### THE MINING CAMP

it was between these farms that the *uitvalgrond* existed. This was the triangular piece of land that was used as the point for establishing the mining caps and informal temporary support structures and functions.

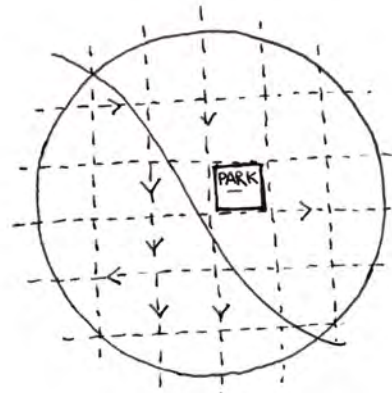


Figure 4.13: Series of diagrams illustrating the basic evolution of Johannesburg. (JPJ 2016)



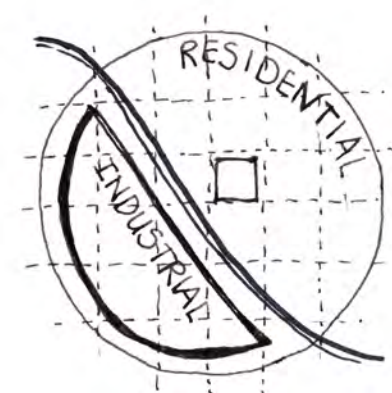
#### THE RAILWAY AND THE TOWN GRID ARE INTRODUCED

The introduction of a grid system and the railway bring order to the mining town. The first buildings were steel structures that could be erected quickly.



#### TOWN IS INTRODUCED WITH VARIOUS AMENITIES

prior to the discover of gold the land that is now Johannesburg was made up of farms and spruits. These were divided into land parcels with inbetween, unowned spaces.



#### THE MINING CAMP

it was between these farms that the *uitvalgrond* existed. This was the triabgular piece of land that was used as the point for establishing the mining caps and informal temprary tsupport structures and functions.

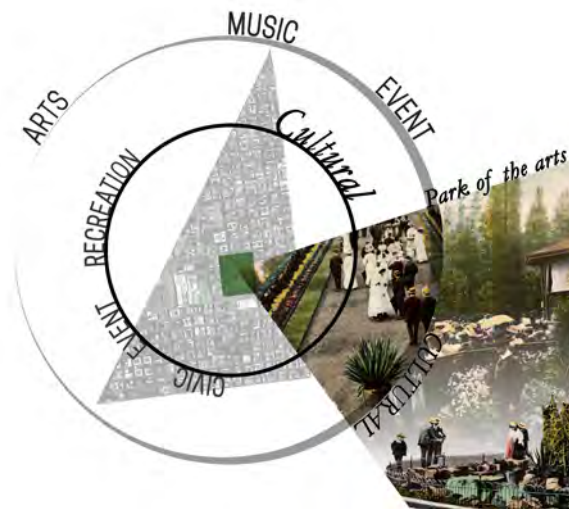
## 4.5. CHANGING IDENTITIES OF JOUBERT PARK

Shifts in the identity of Joubert Park and surroundings - influenced by both social and political fluxes as summarised by the Joubert Park Group



Paradise

The park as an open resting spot in the hustle and bustle of the mining town.



High culture

The insertion of culturally-directed infrastructure into the park creates the *respectable* landscape the Europeans desired.



Social life

During the 70's and 80's the city was roaring with underground scenes promoting local and international music acts and clubs and theatres drawing people into the public realm after dark.

Figure 4.14: Series of diagrams illustrating the JAG's division of the park's lifetime into various identities.



**The unclaimed**

With the fall of apartheid confusion and uncertainty swept through the city. At this point new more inclusive identities started to form.

Shifts in the identity of the park from inception as a recreational green space to the transport hub it is known as today. The evolution of the park was affected by changing stakeholders and priorities of economic growth. Evidence of these shifts was made evident spatially (See figure 71).

**The pedestrian traffic interchange**

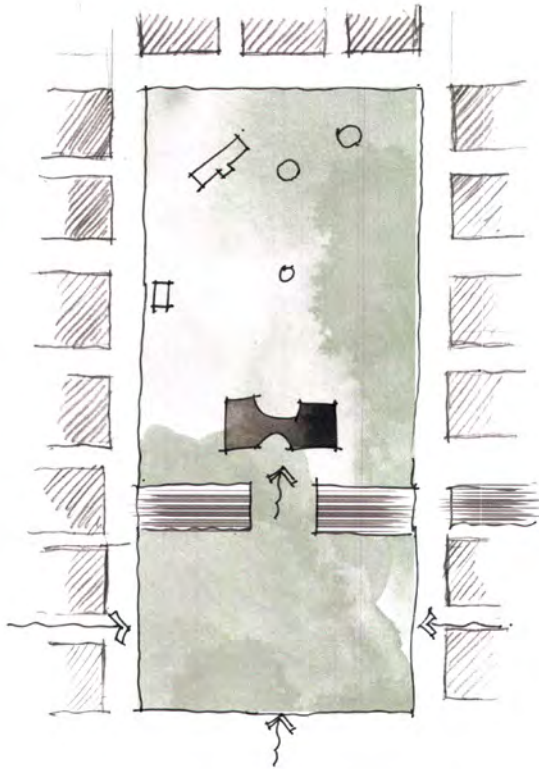
Today, as discussed, the site is catering for the commuters and the residents. Currently the commuters may potentially be favoured over the residents resulting in an unstable identity.

**The art park**

With the introduction of strategies that will be discussed in the following chapter the site has the potential to take on a new identity. This will utilise JAG as a resource for growth uplifting the status of Joubert Park to fulfill visions as set out by the JDA for a culturally strong Johannesburg.

## 4.6. DISAPPEARING ACT OF A HERITAGE PARK

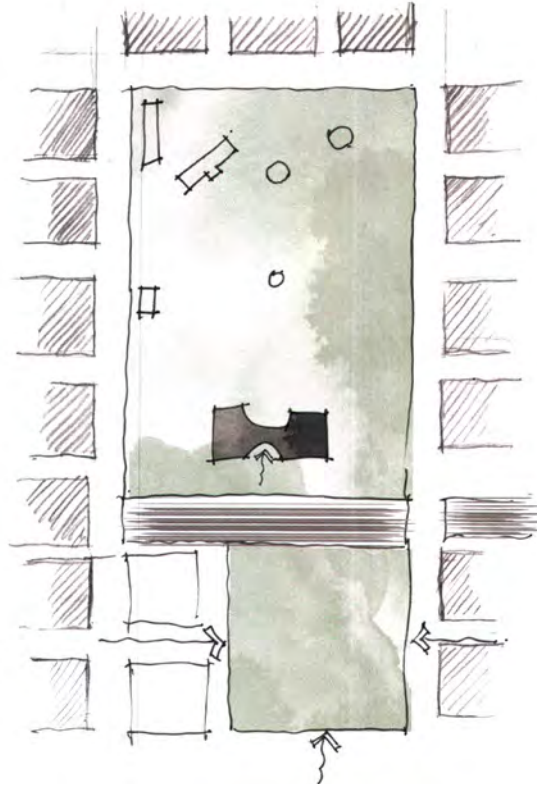
Physical degradation of public green space



### ARCHITECT'S VISION

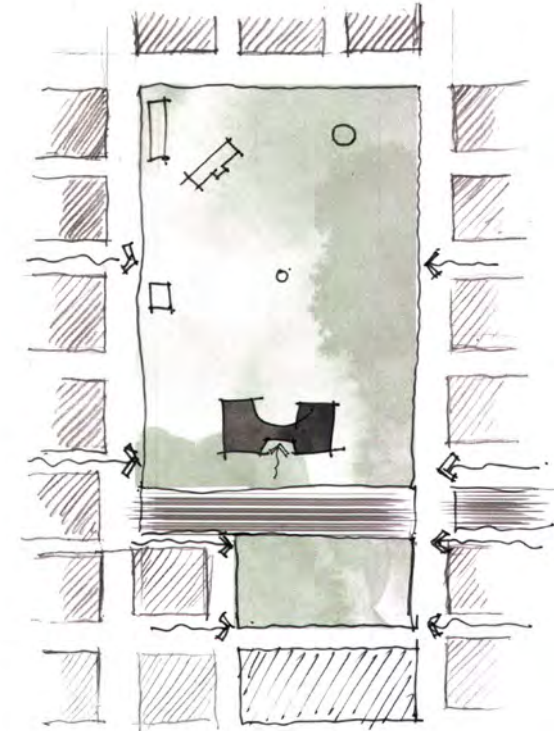
The gallery is the focal point within this large green space which was to be the heart of Johannesburg. The gallery is located as it was a symbol of sophistication in the new town and was therefore framed as an anchor point. The bridging over the railway would connect the main park to the north and a smaller section to the south (originally the Union Grounds).

In this scenario the southward facing entrance would be framed and accessible.



### CONSTRUCTED RESULT

The bridge was not built and the repercussion of this remains a problem today. The main entrance of the gallery faces a carved out scar in the landscape, making the celebration of the gallery in Johannesburg unsuccessful.

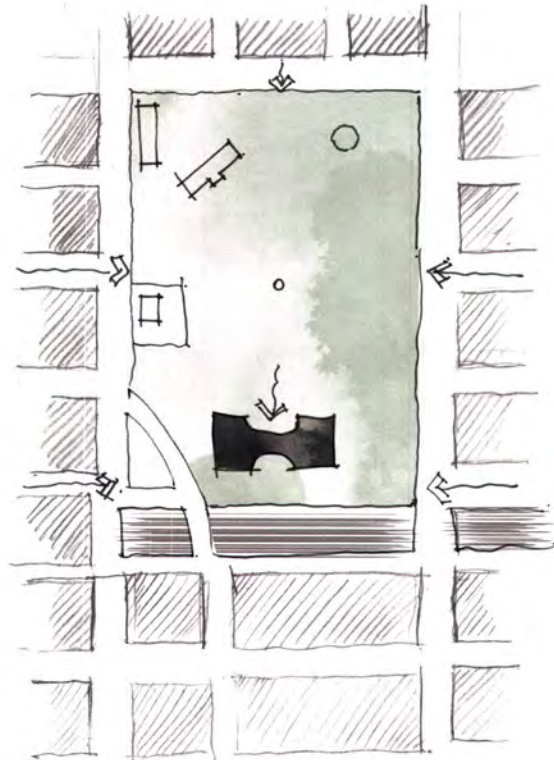


### THE ENCROACHING CITY

The southern portion of Union Grounds is replaced with a taxi rank, diminishing the prospects of one day fulfilling the architect's master plan.

This addition marks a shift in the priorities of a developing city.

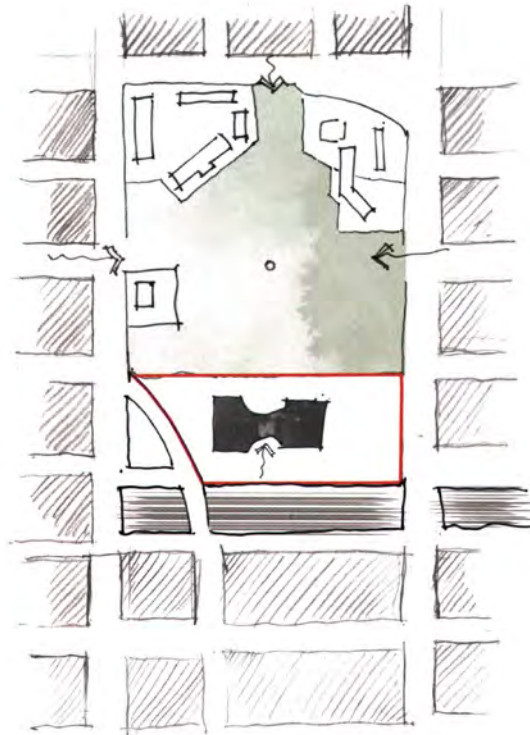
Figure 4.15: Series of diagrams illustrating the spatial progression of Joubert Park.



#### GNAWING AWAY AT THE PARK

Transport takes priority in city above Joubert Park as a green space. The edges of the park are pushed back to make way for widening lanes and two of the corners are cut back to make way for public transport lanes and the new bridge across the railway.

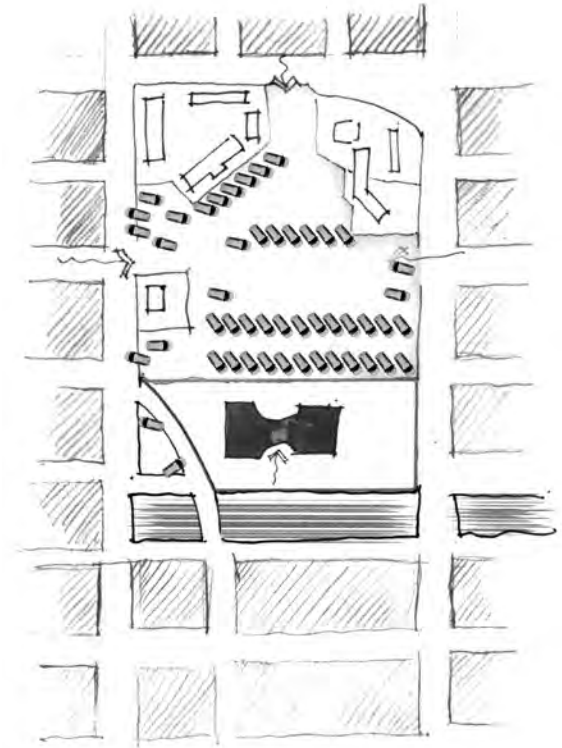
The Meyer Pienaar extension is constructed after the major physical cuts in the park. The entrance from the park into the gallery is then opened.



#### THE REMAINDER

A combination of the developing city transport system and the introduction of privatised functions into existing and new infrastructure on the site results in the inevitable fencing off of these spaces.

The result is that the park itself takes the form of the left-over space.

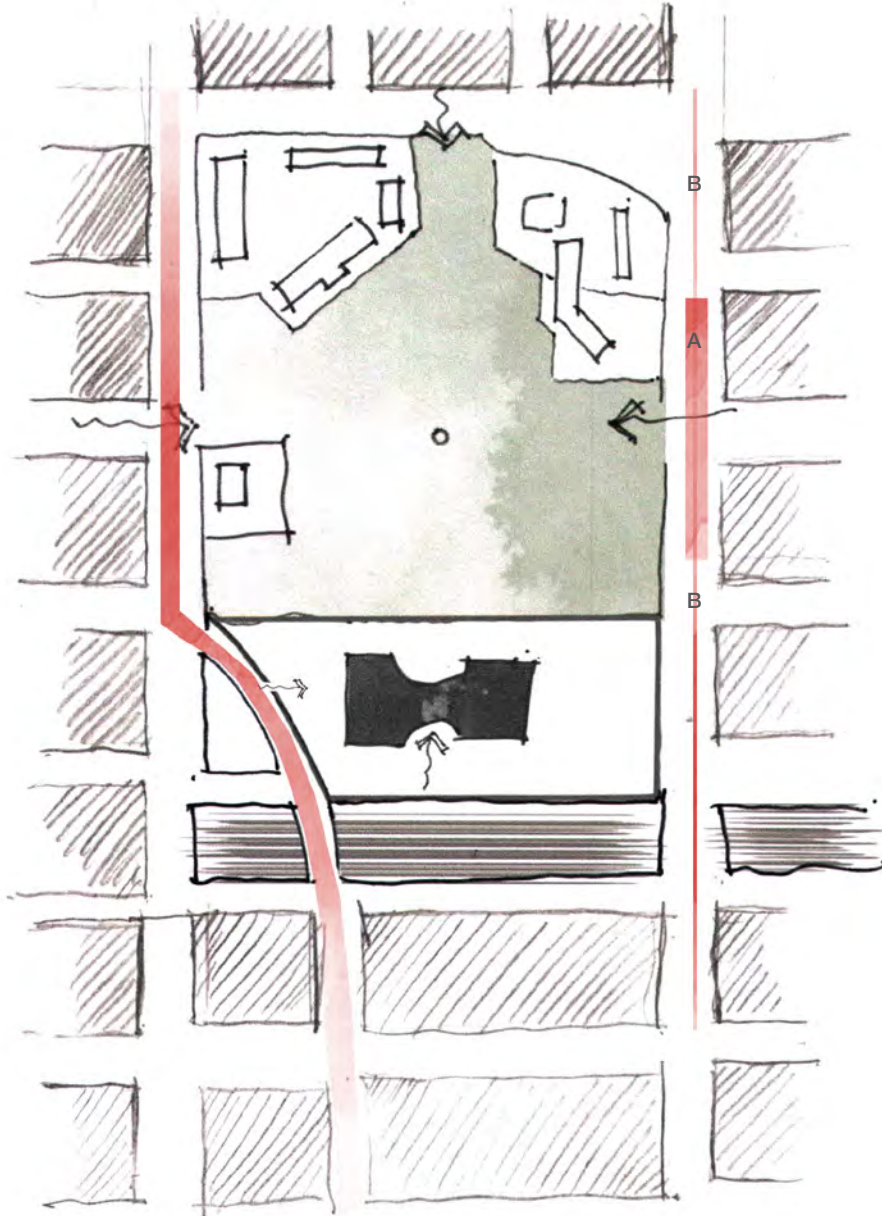


#### THE TAXI HOLDING

If the park continues to be under-valued by the authorities of Johannesburg the park may disappear entirely, leaving the area to develop solely as a transport hub, inevitably pushing out existing functions in the area.

## 4.7. PHYSICAL BARRIERS AROUND THE PARK

Barriers around the park that are proving detrimental to the use of public space



BARRIER A - BRT station

BARRIER B - Concrete barriers and steel fences in the middle of the road

BARRIER C - Taxi congestion

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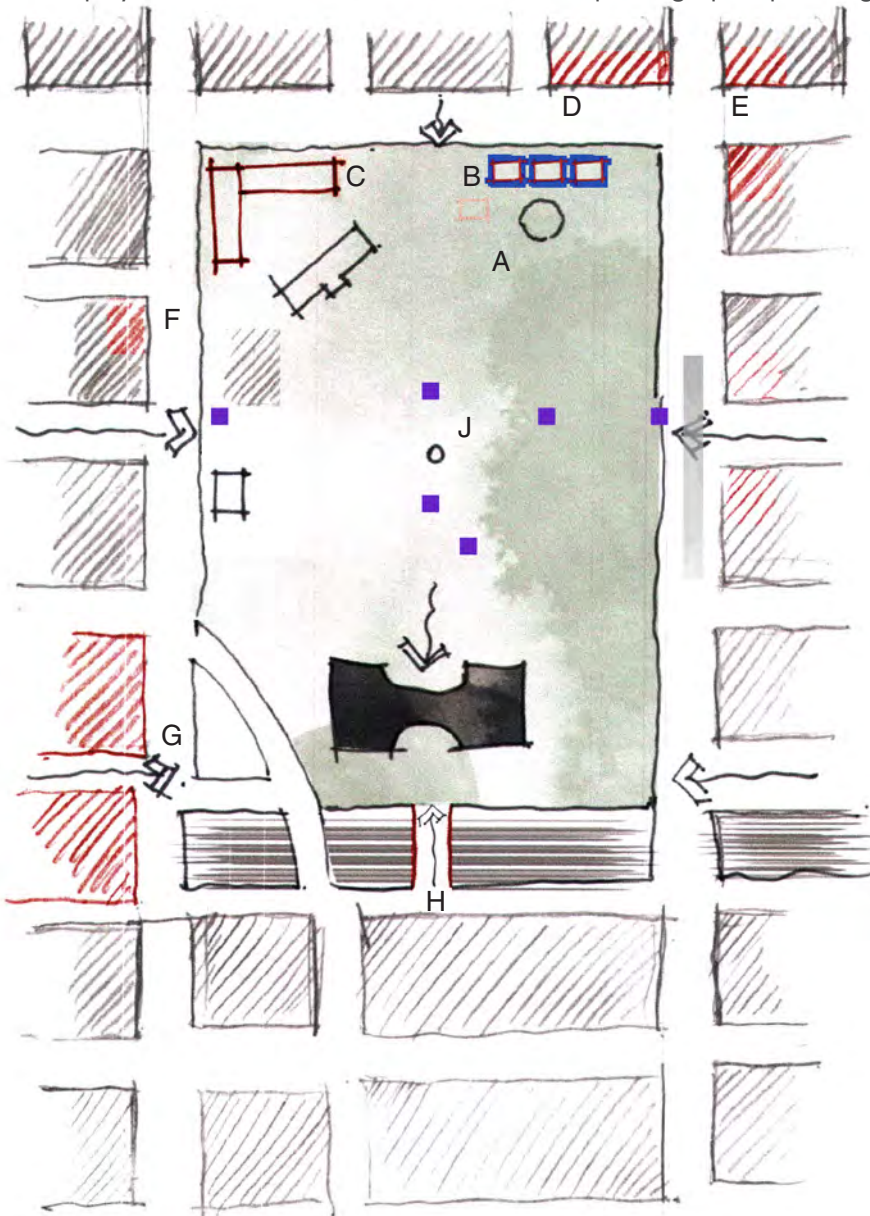
Figure 4.16: Diagram of physical barriers around Joubert Park.

Opposite page

Figure 4.17: Diagram of proposed strategies to re-establish Joubert Park.

## 4.8. CONCEPTUAL STRATEGIES FOR RECLAIMING SPACE

Proposed physical shifts of functions and the opening up of public green space

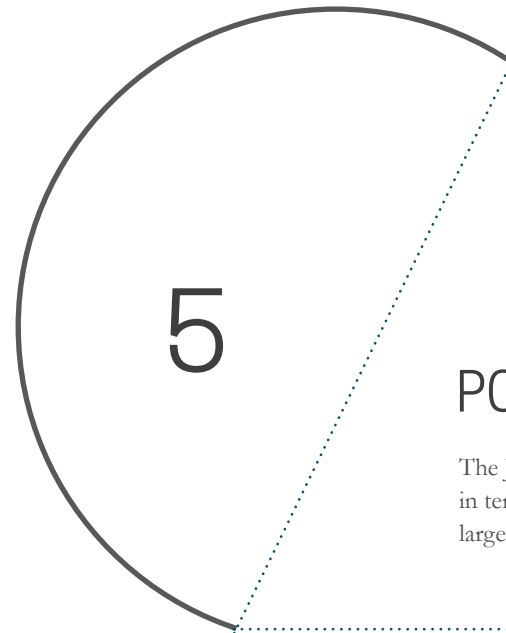


- A - Re-establish bandstand with added seating
- B - Added infrastructure to support public space
- C - Community cultural center around observatory
- D - Relocation of creche into empty church
- E - Arts school and studios
- F - Theatre
- G - new pedestrian arcade from Park Station
- H - Bridge over the sunken railway tracks
- J- Art installations in the park to add to the creative identity of the park



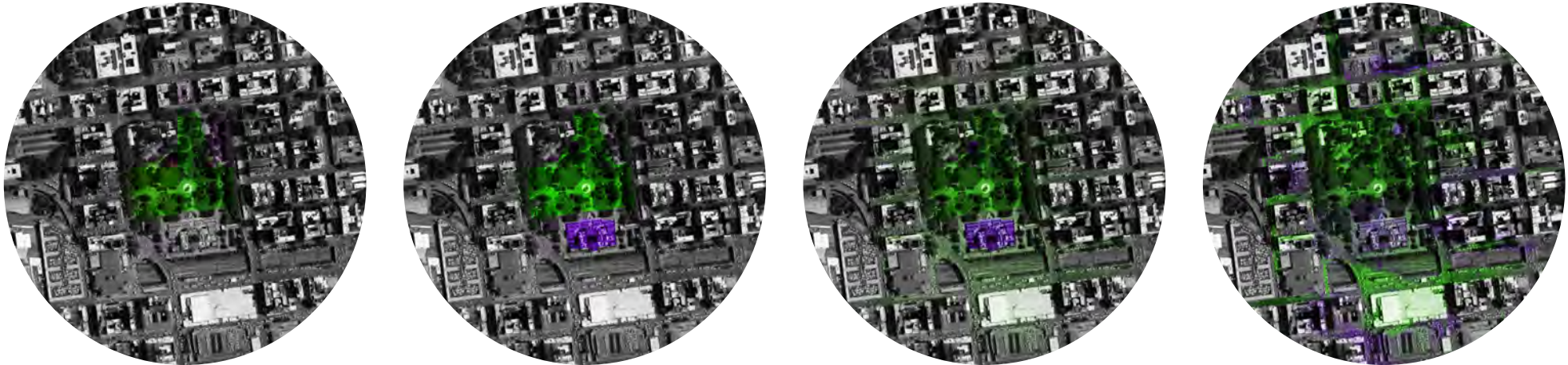
Figure 5: Extending the park into the city fabric.





## POTENTIAL OF SITE

The Joubert Park Group explores the site in terms of its potential value to the city at large.



Joubert Park is faltering due to the encroaching city and the privatisation of portions of the park, detracting from the public space.

Through the affirmation of identity and the strengthening of identities that are currently under-valued in the precinct, the park can develop a stronger presence in the city. This will result in the park being viewed as an asset to the city of Johannesburg.

Current page:

**Figure 5.1:** Conceptual diagrams of the park and JAG as a cultural center bleeding into the city.

## 5.1. PRECINCT VISION

### Re-establishing place

# PRECINCT VISION

The Joubert Park Group (hereafter JPG) created a conceptual framework that extends the timeline of Joubert Park. This framework strives to establish the park precinct as a place that by enhancing its identity within the city of Johannesburg, which will hopefully eradicate thoughts of destroying it in the name of progress. By using existing structures and rituals and by introducing new ones, the daily functioning of the park will be enhanced and opportunities will be created for the everyday and the extraordinary to occur.

Place, as defined by Donlyn Lyndon (2009), “is space that can be remembered”. She goes on to say that place is created in two ways: through structures that imply order in space or through events. These events are either continually recurring rituals rooted in the space or take place as a singular occurrence. It is then that the place has the capacity to aid in the creation of collective cultural identity (Lyndon 2009).

Joubert Park is currently in jeopardy of becoming a “non-place” due to the decreasing impact and presence of its formal structures, which is amplified by the park’s tendency to act as a mere thoroughfare for daily commuters, leaving little of the park fulfilled by those who wish to dwell here. The park’s consideration as a potential taxi holding by the city of Johannesburg is testament to its depleting sense of place.

In fast-paced, high-density urban settings such as Johannesburg, it is important to maintain our open spaces for public interaction, especially those spaces with historic and cultural significance. The park’s identity as a public green space is in a state of decay with the privatisation of various areas of the park leading to the throttling of public place.

If the park’s “sense of place” is rehabilitated and reinforced it will foster its existing identities and allow for the development of new ones. This implies, from an architectural point of view, that the facilitation

of rituals and events in and around Joubert Park will contribute to the salvation and creation of identity in Johannesburg.

As discussed in Betsky’s article, entitled *The Architecture of Liminal Spaces*, most public space today is filled with commercial ventures, leading us into a false belief that public space and commercial space are intertwined. He calls for different types of spaces that do not exclude, filter or discriminate between users or functions (Betsky 2015). In this sense, spaces like Joubert Park can become truly public. Not merely the fact that it has the potential to become one of the largest green spaces in the city once more; and not only because it will form a continuum of green spaces throughout the city at the heart of *The Seam* project (NLA N.d) (see figure 2), but also because it does not define what should and should not occur here. The idea of undefined space is made evident through the narrative of site visits and the vastly different activities and user groups that occupy the space on various days.

By enhancing everyday occurrences and allowing for more activities to evolve, the JPG will attempt to bring together that which is necessary in creating place. Bringing together different aspects of everyday functions within the area with extraordinary places and groups of people we hope to uplift the everyday and make the extraordinary accessible to all.

Our projects have been divided into various stages along the scale of the extraordinary and the everyday in order to ensure that together a variety of aspects regarding the site can be dealt with.

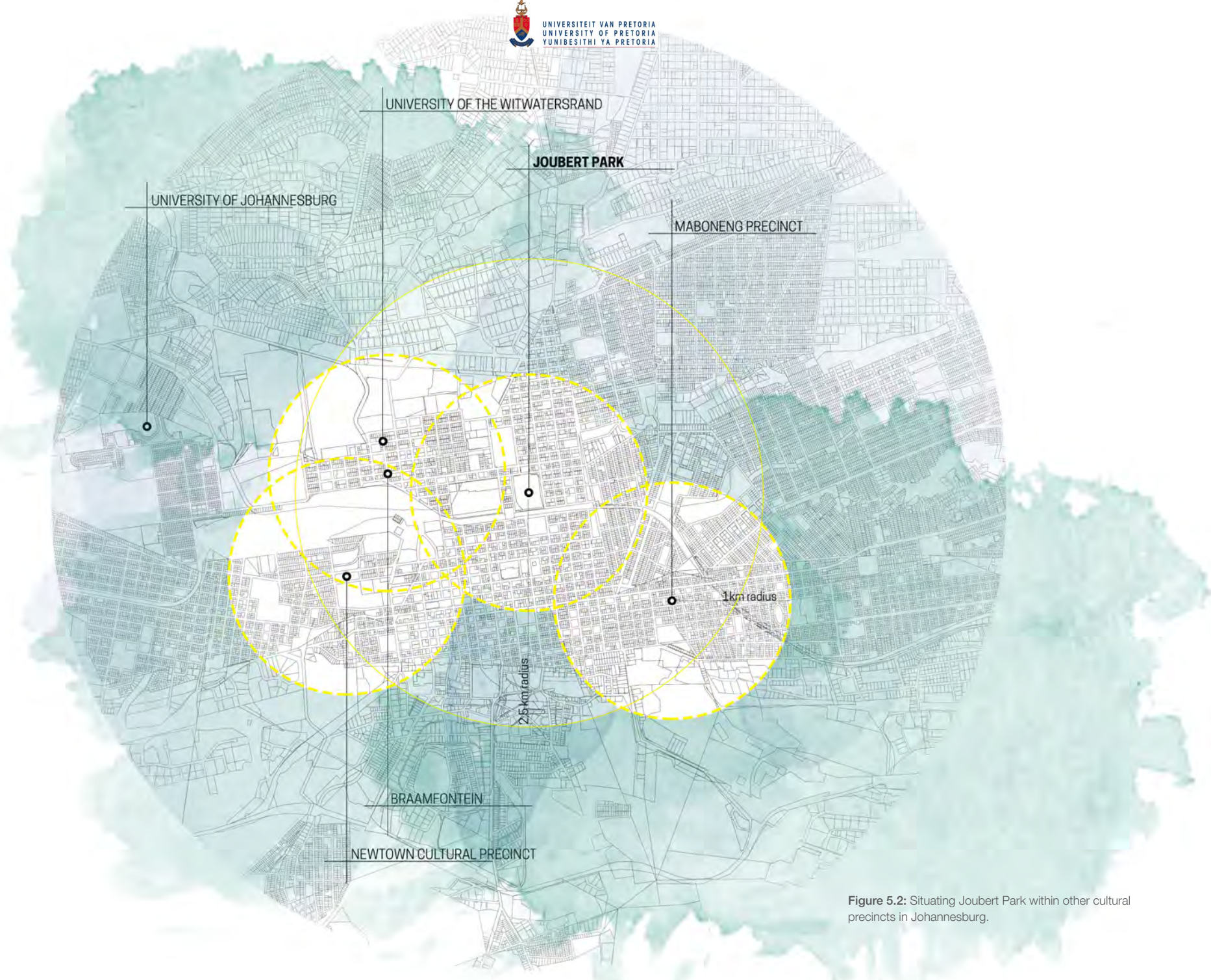


Figure 5.2: Situating Joubert Park within other cultural precincts in Johannesburg.

## 5.2. POTENTIAL

### Enhancing *placeness*

# PRECINCT VISION

By placing Joubert Park within the family of parks found in Johannesburg it was attempted to establish what defines it as unique. One of the most prominent features of the park is the fact that it is surrounded by high-density residential buildings, allowing this public green space to be used as a garden space for the people of the area. This is in contrast with other parks in Johannesburg that are mainly surrounded by businesses. This implies that Joubert Park has the potential to become a family park and not just remain a throughway-type park it is today.

Another defining feature of the park is the fact that it is so well connected. Park station, the Johannesburg Art Gallery BRT stop as well as major taxi stops surrounding it have the potential to enhance the park as a pivotal point for people travelling to and around Johannesburg. The park has already become a major transport hub for pedestrians, but in order to prevent the upgrading of transport to completely take over the area, and therewith destroying the integrity of Joubert Park as a heritage resource and a public green space, the park will need to become more of a destination. More people could be encouraged to stop and linger in the space by introducing more intimate spaces for recreation and relaxation.

Using the presence of JAG (a major feature that is very under-used and underappreciated) as a tool for creating identity, the projects introduced will be aimed at establishing this place as an art park in the city. The location of the park allows for easy access from existing precincts such as Maboneng, Braamfontein, Constitution Hill and Newtown. The ease-of-access between these places will promote the identity of Johannesburg as a creative hub as a whole.

The park also forms part of the winning entry for the The Seam Project by Newtown Landscape Architects (NLA N.d) which is currently being discussed regarding its implementation in Johannesburg. The scheme,

if it is constructed, will require that Joubert Park become a truly green space once more, as it will form a central point along an urban park that stretches through Johannesburg creating a connected public park. In this sense, Joubert Park can be treated differently to the rest of the green spaces, ensuring it maintains its prominence as the first park in Johannesburg.

The potentials of Joubert Park were identified as follows.

- The space is surrounded by residential buildings, ensuring the potential for constant activity
- It is well connected and serves as a pedestrian hub for people from and not from the area
- It is well located between existing cultural precincts that could be used to enhance the identity of Johannesburg central as a whole
- The park already forms part of frameworks that are in place for upgrades for Johannesburg
- Although there are hot spots (or vacant and dangerous buildings) surrounding the park, with some effort the existing functions found in the park can be relocated to the periphery, enhancing the street edge and increasing the amount of public space in the park

Using these noted aspects, the JPG came up with a few strategies, some architectural and some more focussed on events, to establish it once again as a place of interest in Johannesburg.

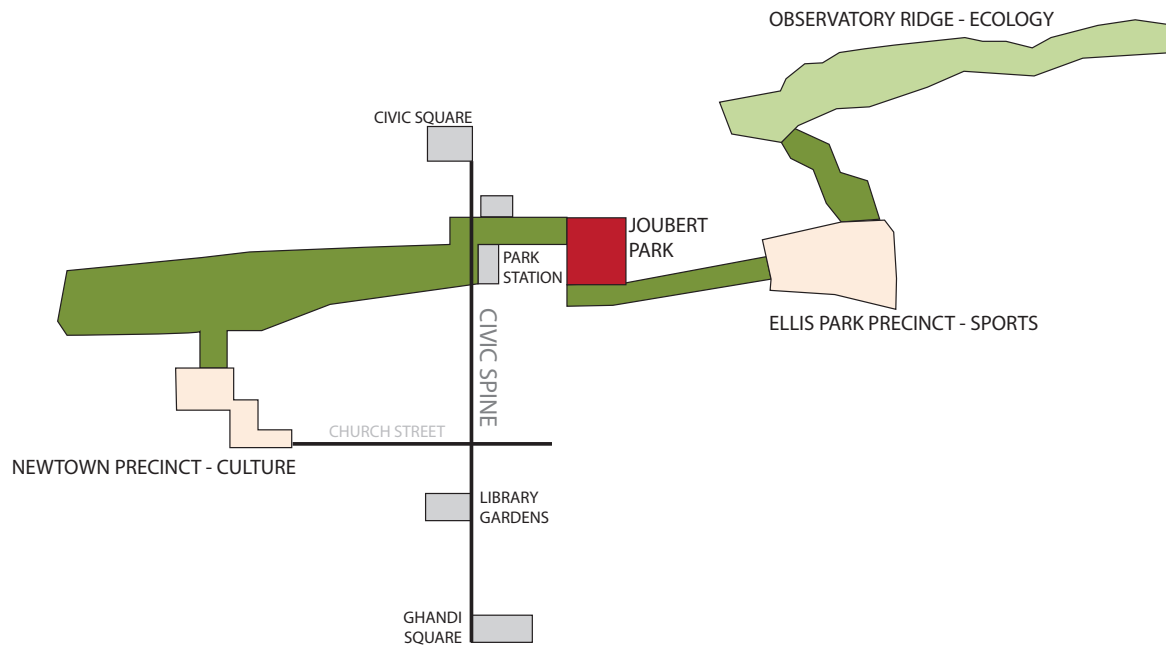
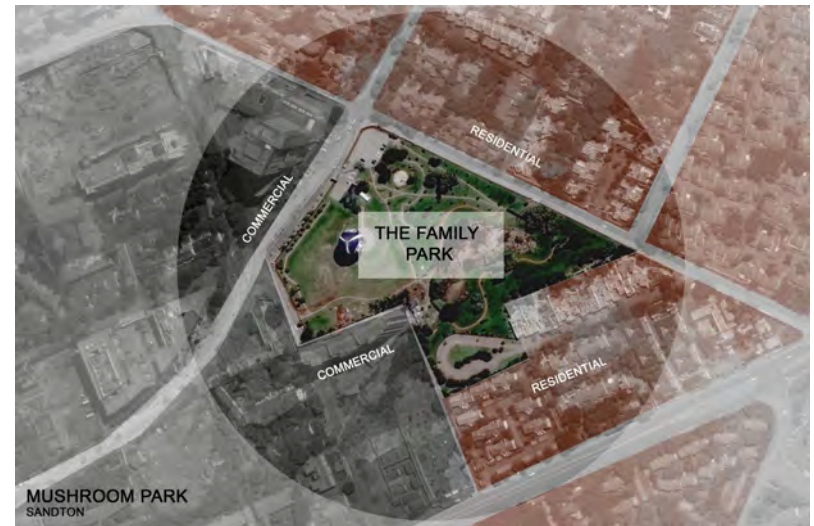


Figure 5.3: *The Seam Project* by NLA Architects was the winning entry in an urban regeneration initiative by the City of Johannesburg (a collaboration of the JDA, Joburg City Parks and the Department of Planning and Urban Management). The project focuses on *stitching together* the open spaces in the city, reclaiming them to create a green public space that runs, uninterrupted, through the city centre (Barnard & Young N.d). Original diagram by NLA N.d.



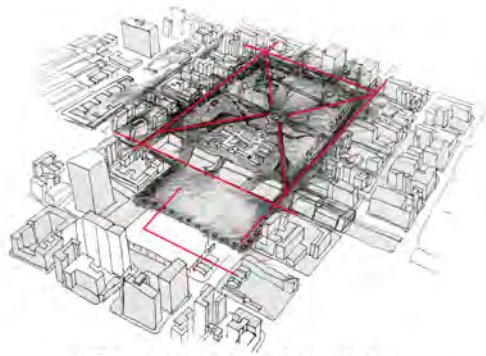


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Figure 5.4: Diagrams of various parks in Johannesburg with the JPG's understanding of their identity and relation to the city as well as surrounding functions. (JPG 2016)

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Figure 5.5: Diagrams showing existing threats, weaknesses opportunities and strengths at Joubert Park. (JPG 2016)



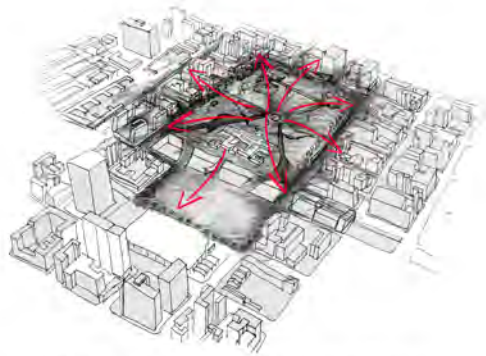
Pedestrianising the surrounding streets

Extending the park to the south

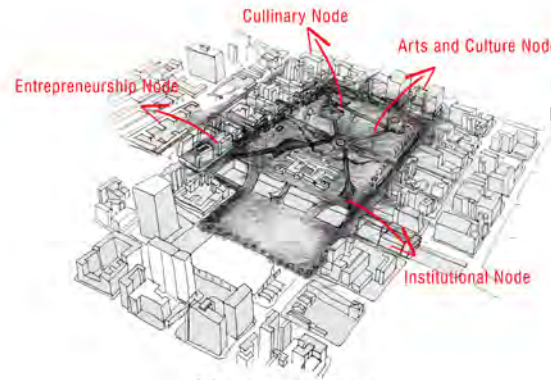


Creating themed gardens within the park.

- Gerard Sekoto (waiting garden)
- Dian victor (garden of reflection)
- Miriam Makeba (song garden)
- William Kentridge (creative garden)
- Walter Battiss (play garden)
- Willie Bester (weathering garden)



By pedestrianising the periphery the streets can be utilised as truly public space, extending the park's boarder tot he edge of the buildings.



Establishing nodes on the periphery of the park

Figure 5.6: Changes proposed in Joubert Park Precinct. (JPG 2016)



### 5.3. STRATEGIES FOR JOUBERT PARK

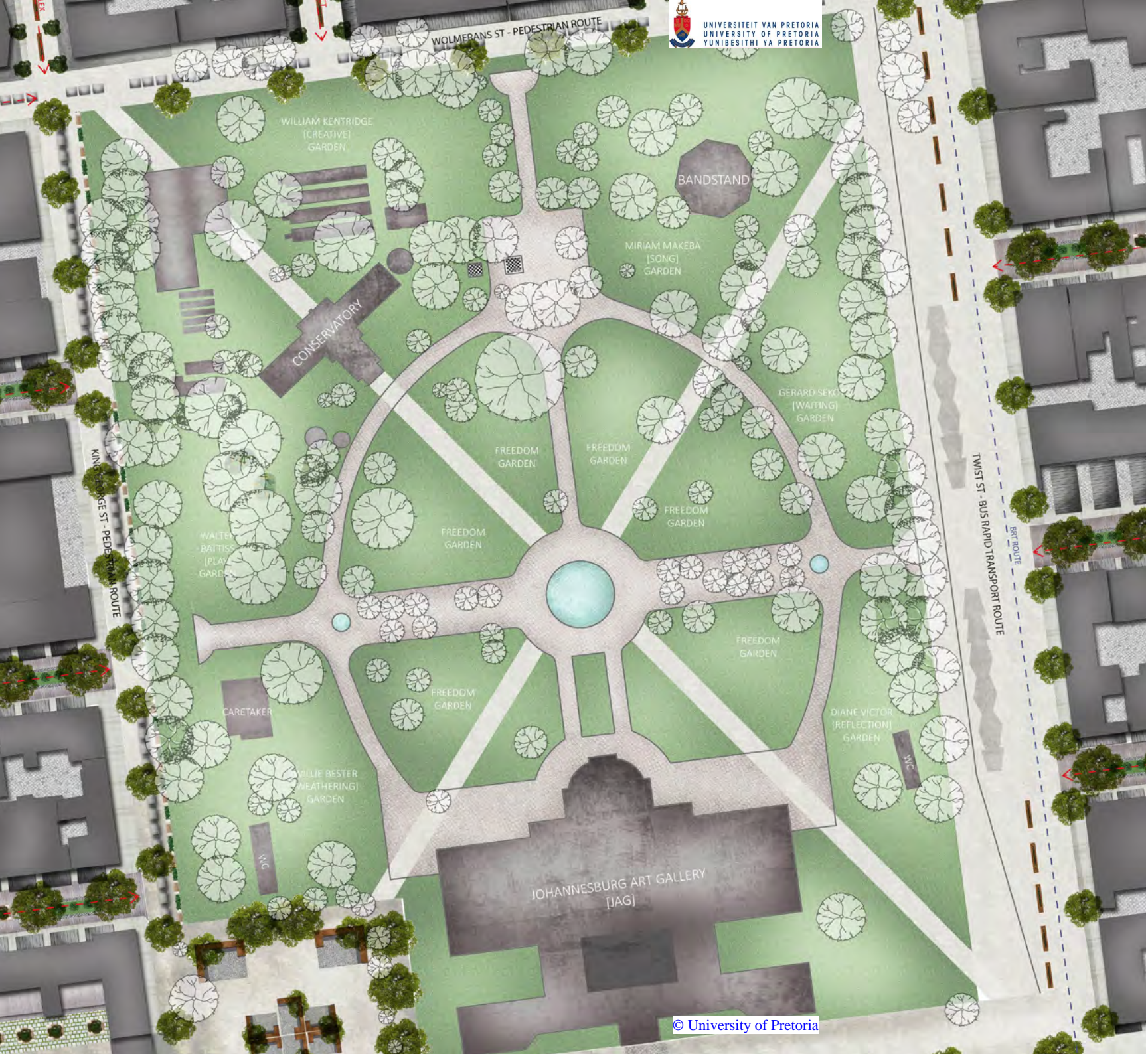
Proposed interventions for the precinct on various scales

Strategies proposed by the JPG are proposed on various scales, starting in the park then extending to the outskirts of the immediate precinct.

- By introducing art into the park through sculptural initiatives by JAG; organising creative markets and production space by informal initiatives such as Artists in the Sun; promoting the photographers as an art form and engaging with the current community through creative competitions and workshops, a more pronounced identity of creativity can form in the precinct.
- Opening up the northern entrance of JAG and continuing initiatives to help people of the area to understand the building, a better relationship between park and gallery can occur. (More specific strategies for the inclusion of JAG will be investigated in a park-specific vision which will form part of the programmatic proposal.)
- The park will be subdivided into sections that will adopt various themes for the design of each space. The portions will be fashioned according to various prominent South African artists through the use of sculpture and landscaping. These gardens can be revisited over periods of time to introduce new nuances into the park.
- Removing existing privatised functions from the park grounds and placing these functions in surrounding hot spot buildings will increase the amount of public space and create a welcoming and safer street edge for pedestrians.
- With the removal of private functions, the bandstand and conservatory will be available to once again form part of the park. The conservatory will still house an educational facility that will form part of a community media and arts centre (designed by Lisa Verseput, who is part of the JPG).
- The bandstand will once again play host to various performances

and the necessary supporting infrastructure will be introduced to support it.

- By introducing these two heritage structures into the park once more, the northern portion of the site will once again become more public (as it is currently the section that has had the most area fenced off from the park).
- The pedestrianisation of surrounding streets will alleviate the congestion of taxis that flood the area. This will create safer environments for the children of Joubert Park and those on their way home as well as provide opportunities for more informal trade and performances by music groups and comedians who currently work there.
- A bridge will be introduced over the submerged railway in order to connect the gallery directly to the opposite side of the tracks – reintroducing Lutyens’ intention.
- A new connection between Park Station and the park will be opened up and developed to form a skills upfitment centre for entrepreneurs from the area. This will create a new avenue that will lead people towards JAG. This new route has the benefit of establishing direct links for easier access by commuters and creates a more established way-finding avenue for visitors who are new to the area. This connection will also encourage surveillance by the people working, living and creating in the area, which will promote a safer environment, especially for visitors of the gallery who normally arrive by car.







**Figure 6:** An example of a portrait created with wet plate photography.

# 6

## IDENTITY AND MEMORY

The significance of the site is established as well as the theoretical premise from which the park will be explored (in chapter 5) and a vision proposal will stem. These theoretical themes will be addressed in this chapter.

## 6.1. STATEMENT OF SIGNIFICANCE



**Figure 6.1:** Collage of Joubert Oark precinct (Adapted from images from JAG Archives N.d.)

# SIGNIFICANCE

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*“The ritual of oral autobiography here (in Zimbabwe) is that we introduce our stories by locating our position in the family.*

*‘I am the eldest in a family of seven’  
‘I am the last born in a family of four’  
‘I am the middle child in a family of seven,  
two died, only five remain’*

*Identity begins in that one sentence: I am the first, the middle, the fourth, the second, the last.” – Gappah 2015:12*

---

GGappah (2015) describes how identity within families is framed in Zimbabwe. In a similar way, the significance of the park and the gallery starts with their position in the continuum of parks and galleries around the world.

The park was the first park in Johannesburg and the first public space requested by the people of the town (Grundlingh 2015: 35). It was also the first non-segregated park in the city, being marked as inclusive in 1974 (Christy et al. 2014).

The gallery was also the first gallery in South Africa to house one of the largest collections in Africa with both local and international works worth billions of Rands (Aphane Wiew Architects & Urban Designers 2013). The original building is the only gallery to form part of Edward Lutyens’ architectural repertoire as well as the only completed building he designed in South Africa (Aphane Wiew Architects & Urban Designers 2013; Carman, 2015: 16). The Meyer Pienaar extension to the gallery building is also one of the first examples of post-modern architecture in Johannesburg (Barker, 2016).

The significance of this public space is clear when studying and attempting to understand the roots of Johannesburg and where these entities fit within its urban planning and cultural history, which in turn adds to the collective identity of this place.

## 6.2. ART AS PART OF COLLECTIVE IDENTITY



Figure 6.2: Rethink. (Trinkhaus, 2009)



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*From the beginning of art-making, we have believed that artworks capture and preserve the essence of their makers and even their owners.*  
– Erin Thompson 2016

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Art in itself encapsulates identity, not only of the artist but also of ourselves (MoMa 2015). It has the power to freely comment on socio-political conditions and therefore has the ability to expose that, which may not be a part of the collective opinion. Art is not confined to an authority to filter its meaning or statements, but artists are free to represent what and how they choose. It challenges the norm and opens our eyes to other ways of thinking about our society (Gregos 2014). Artists express their own identity in the artworks they create, with their own agendas and themes of interest.

When a collection of works, whether by one or various artists, is viewed or studied the themes that are portrayed are emphasised. Housed in these themes, the agenda of either the artist or collector is highlighted – agendas furthermore being representative of their identity (Thompson 2016). The strength in messages portrayed by artworks lies in the curatorship. Similarly, one could say that the curators of a national gallery have the weighted task of accumulating works of art that are able to represent certain themes that relate to more of a collective rather than individual agendas. The archives of such institutions therefore have the ability to capture certain identities in time and place.

According to Rodney Harrison (2008:179) heritage, and what we chose to remember or celebrate, is a way in which a nation is able to piece together a collective social memory. This establishment of positive and negative aspects of a nation's history results in the formation of tradition.

In the act of collective remembering, people are able to deal with certain truths together and are able to go through the motions of forgiveness. Jacques Derrida, during a lecture at the University of the Witwatersrand in 1998, spoke about forgetting and forgiveness. In dealing with legacies of unrest and discrimination we will be able to transform our social standing in the present. The act of forgetting and the act of remembering are vastly different (Derrida 2002: 78). In order to forgive we need to remember (Derrida 2002: 78). The documentation and expression of such histories are fundamental in ensuring that we do not forget and remember as vividly as possible.

Through the expression of our pasts and displays of moments in history that affected change in people and the attitudes towards social norms, JAG is able to add to the discourse of reconciliation with the use of art as a tool to make these stories accessible.

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*“Art is an unnecessary necessity” – Katerina Gregos, 2014*

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### 6.3. JAGAS AN ARCHIVE OF ART & IDENTITY

JAG as part of our collective heritage



Figure 6.3: "Leaves of Grass" by Geoffrey Farmer. (Orlowski 2012)

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*"The archive is not simply an institution but is the law of what can be said, the system of statements... that give shape to what cannot be said." - Foucault*

---

Bhekizwe Peterson (2002) explains as a continuation of Peterson's perspective that smaller institutions such as churches, galleries and museums could be considered archives in their own right. Satellite institutions such as these could give us more insight into smaller sectors of the nation, allowing a more specific form of archive (ibid.). These archives could aid in filling in the gaps of the whole. It is in the representation of the collective that the value of JAG lies, perhaps more in the role of a museum or archive than as an art gallery.

It could therefore be argued that JAG is a library or archive representing the identity of Johannesburg throughout its existence. Each artwork acquired represents a different paradigm in South Africa's history, from colonialism to apartheid, the dawn of democracy and today's expressive political works. Each transition is representative of a shift in political standing and social norms.

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*"There is no political power without the control of the archive" - Derrida, as cited in Stoler (2002: 88).*

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As an archive, JAG is a collection of media that represents that which has come before. As suggested by Derrida (Stoler 2002) archives as state entities (as is the case with JAG) are controlled by the state, asserting political bias over the data it archives. Similarly, the artworks that are collected by a gallery are in some way representative of the bias of the political power or the curator of the time.

During the TRC hearings a call was made for a more inclusive representation in the collections of national identity. Despite JAG's appearance as a colonial construct and its history as a European time capsule, the fact that JAG boasts the largest art collection in South Africa and the biggest collection of African crafts is evidence of JAG's attempt to become more representative (Aphane Wiew Architects & Urban Designers 2013; Burger 2016).

Archives should not only be representative of the special and noteworthy, but should also represent the everyday and mundane occurrences that form part of our history. In this sense, JAG may fall short as art itself transcends the mundane. Therefore, JAG houses an archive of the spectacular that has perhaps grown from everyday happenings that the artist experiences.

Denis Bryne (2008: 150) states that heritage does not solely belong to the state, but can also belong to and be added to by ordinary people and local communities. In this way, places that are framed as heritage sites can become sites of social significance by inviting change and improvisation by the people frequenting there.

## 6.4. JAG AS A REPOSITORY FOR IDENTITY

Art, as outlined above, is integral to our identity as both individuals and a collective society. Our histories also shape us as a nation and the representation of such histories allow for people to deal with past social ills, allowing a more cohesive and unified social collective to form. Therefore, it can be argued that JAG as a museum of artworks representing our histories can be seen as a potential repository of identity of both the smaller community and South Africa as a whole.

The success of JAG's attempt at inclusion is still up for debate, but its attitude towards the matter is testament to its determination and resilience in the face of tumultuous political climates that often insinuate its demise. These intentions of inclusion, though noble, are not realised in terms of the full potential of the gallery. The gallery has the potential, as an archive of South African identity, to serve as a device for introspection and investigation into identity. However, the absence of an open and accessible interface with the public realm sees the museum as falling short of its potential to do so, which is the architectural issue.



**Figure 6.4:** JAG's exhibition of African crafts, the largest collection in the world of its kind.

## 6.5. MUSEUMS TODAY

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*“Museums all over the world are in a climate of change. The museum as an institution is contested by some, upheld by others. There are those who would do away with it altogether; while others call for its adaptation and change. And there is the array of those, oblivious to its stirrings, who are quite satisfied with things the way they are.” -Charles Hunt (2009: 69)*

---

As stated by Arnize (1999) museums are in a unique position in that they are representative of the “cultural conscience of a nation”. The original museums or galleries established in Africa were colonial constructs, “elitist” institutions that encouraged only the educated to visit them (Arnize 1999). Many still view museums as merely buildings where unwanted or unnecessary items are deposited and thereafter put on display for the amusement of the refined. This negative connotation is hampering the growth of these institutions as their worth goes unnoticed by the general masses and therefore do not have a place in our political climate of democracy (Arnize 1999). According to the Heritage Association of South Africa there is a great need for museums of openness and transparency to encourage understanding and invested involvement in art from the immediate public (Kayster 2010).

The JAG building does not promote this current theme in the fact that there is no public interface, although it must be noted that an attempt was made to create one. The

physical dislocation along with local misinterpretations of the building’s function have led to an institution with very little connection to its context (Seejarum 2015: 154). If JAG is a portal for introspection then it requires the presence of people to realise this goal.

The answer perhaps lies in bringing that which is usually enclosed within these institutions into the public realm. An opportunity for a better engagement and understanding of the community will evolve, which will allow these institutions to actively engage with their surroundings. By placing what is usually veiled inside the gallery in spaces where everyday people can adapt, add to and engage with the works then the space can gain social significance both through the gallery and its surrounding community.



Figure 7: The brain (Brodel 2014)

# 7

## REMEMBERING AND FORGETTING

The site is explored in terms of its potential as a *memory box* of Johannesburg. This will inform the site vision.

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*“Remembering is not only a mental event; it is also an act of embodiment and projection. Memories are not only hidden in the secret electrochemical processes of the brain; they are also stored in our skeletons, muscles and skin.” – Treib 2005 : 27*

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## 7.1. THEMATIC PROPOSAL

Exploration of Joubert Park in terms of the theoretical premise (chapter 4)

# J.P. AS MEMORY BOX

According to McLeod (2013), the process of remembering follows a number of stages. These can be divided into the following:

- the encoding of information – translating perception into something that can be understood, contextualised and recognised. This is usually visual, acoustic or semantic. For long-term memory however, semantic and visual means of encoding is usually prevalent while acoustic means is normally associated with short term memory (Mc Leod, 2013).
- The following stage could be referred to as the storing of the perceived information. This usually concerns where or how the memory is stored, the capacity of information that can be stored and the duration that it is kept (ibid.).
- and finally retrieving or accessing the information (ibid.). Long term memory is retrieved through association (ibid.), recognising an aspect of an entire thought and thereby recalling the linked information that may not be tangibly stored.

Forgetting, however, occurs when one of these processes is not completed accurately thereby leaving room for the dissipation of information, making the act of remembering more difficult, if not impossible (McDermott & Roediger III, 2016) .

Marc Treib (2009: XIV) writes about the built environment being a form of a memory bank. Therefore, in order to understand Joubert Park as a potential memory box for Johannesburg, the following understanding regarding the phases of memory was adapted, using aspects of the site to represent each stage

**creation** of memory;

**capturing** of memory;

**storing** of memory;

and the **recollection** of memory.

## 7.2. MEMORY IN THE EVERYDAY

### Phases of memory

**The creation of memory** through events or sensory experiences occurs because it is perceived or noticed as uncommon in its context. Examples would be an unexpected art installation in the city, the smell of an Indian restaurant while exploring, a sudden burst of music playing in the streets. These phenomena cause a spark in interest and a resultant inherent desire to remember the extraordinary.

In archiving that which we remember, we sub-consciously choose those events, people, places and experiences according to the weight we assign to it with regards to its significance. If the role of the park is considered as a platform where memories are created then there should be spaces that allow for special interactions between people and between people and art; events and new experiences to take place; and for spontaneous changes and adaptations to the regular functioning of the park to occur.

An example of an experience that sparks interest due to its unexpected and extraordinary nature is an awareness campaign that took place in the Vatican City with a project called “Fiat Lux: Illuminating our Common Home”. The façade of St Peter’s Basilica, a well-known architectural icon, which is understood in its static and seemingly permanent state it is usually found in, was lit up with images of animals and underwater scenes to raise awareness about climate change and the effects it has on the world. The powerful images and the fact that they were displayed on a historic structure in this manner created the foundations for a memorable experience.



Current page:

**Figure 7.1:** St Peter’s Basilica in the Vatican being lit up with images of endangered animals as part of the exhibition titled “Fiat Lux: Illuminating our Common Home” (Stefano Relandini 2015)

Opposite page:

**Figure 7.2:** Capturing.

# CREATION

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*“These physical remnants function as souvenirs, precious artefacts of where we have been, providing us with material proof that we were there: This is us...then” –  
Anwandter, 2006*

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## CAPTURING

### **The capturing or encoding of memories**

is the physical interpretation of capturing a moment in history (McDermott & Roediger III 2016). This could take the form of anything that can be interpreted and contextualised by a user or viewer, such as audio recordings, video, written text, poetry, photographs, sculptures, paintings and physical fragments of historical objects, to list a few.

Imagery such as photography offers us tangible proof of a past moment of a particular reality (Anwandter 2006: 6). This proof is the physical manifestation where past and present converge resulting in something that acts as a reminder of not only that which can be seen in the image, but that which we associate with at that moment in time (Anwandter 2006: 6). Images also offer the illusion that the moment can be possessed by the keeper of the image and/or the person who chose to capture the image (Anwandter 2006: 6). In this way it could be said that a photograph of a group of people, or of a recognisable place or object (such as a notable building in a neighbourhood) could induce a sense of collective ownership.

The photographers of Joubert Park, being an institution in their own right and thereby being representational of the nature and identity of Joubert Park, offer a means of potentially capturing a collective memory in the park. They are, due to their on-going presence, seen as part of the park and its everyday functioning and are therefore the masters of capturing moments in the park. This project will utilise this existing skill found on the site in order to develop a programme that will offer an upgrade to these existing stakeholders.

**The storing of memory** takes place in archives, libraries, museums, churches and theatres. These could all be considered as forms of cultural archives (Peterson 2002:33). The accessible storage of material in the hopes that someone will one day retrieve and interpret it is essential to avoid forgetting (McDermott & Roediger III, 2016). JAG is in this case an archive of snippets of our local and international culture.

Memories are stored as fragments that aid in triggering the memory in its entirety. According to Lebeus Woods (2012), if we were to remember memories fully we would become saturated and would at a point stop being able to collect more memories. With fragments of a memory we can however fill in the rest of the pieces when they are sparked to recall the memory (Woods 2012). It is for these reasons that discrepancies in our memories exist. By filling in the missing links we often allow our current selves or external factors influence how we perceive the memory.

Similarly, archives store fragmented histories due to time and space constraints. The information that is stored is selected in a specific manner so that the visitor will be able to assume the rest through the information provided, which is the limiting reality of curating archives.



Figure 7.3: Dedicated storage area for paintings. (Katoen Natie N.d.)

## STORING

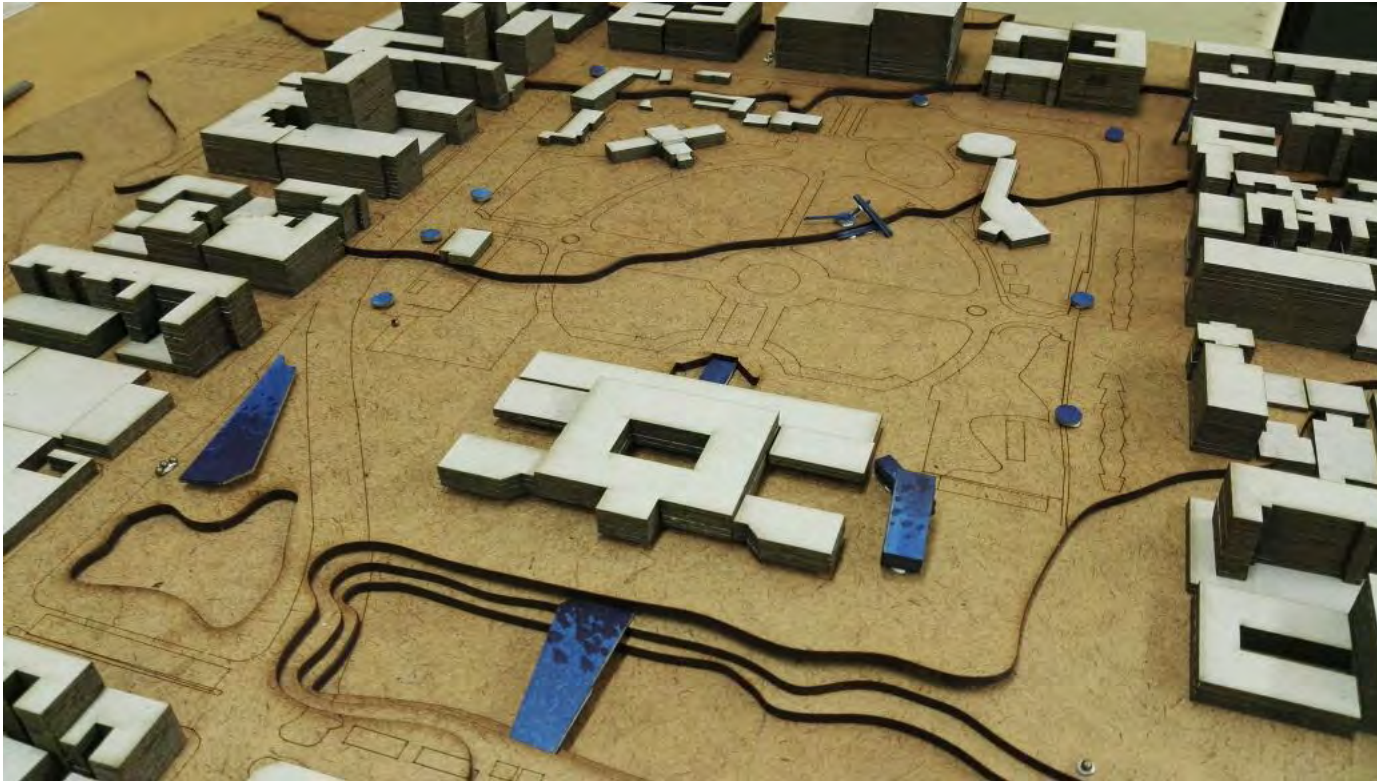


Figure 7.4: Memory (Safi 2015)

# RECOLLECTION

**Recollection** takes place through exhibition or display. In this instance, the recalling of memory is not aimed at the individual, but rather at the collective in Johannesburg and South Africa.

According to Huyssen (2003), remembering is fundamental in developing a strong understanding of life. It allows us to come to terms with the past and in doing so is essential to creating a collective understanding and encouraging forgiveness. By using art as a tool for recollection, collective understanding and acceptance may develop.



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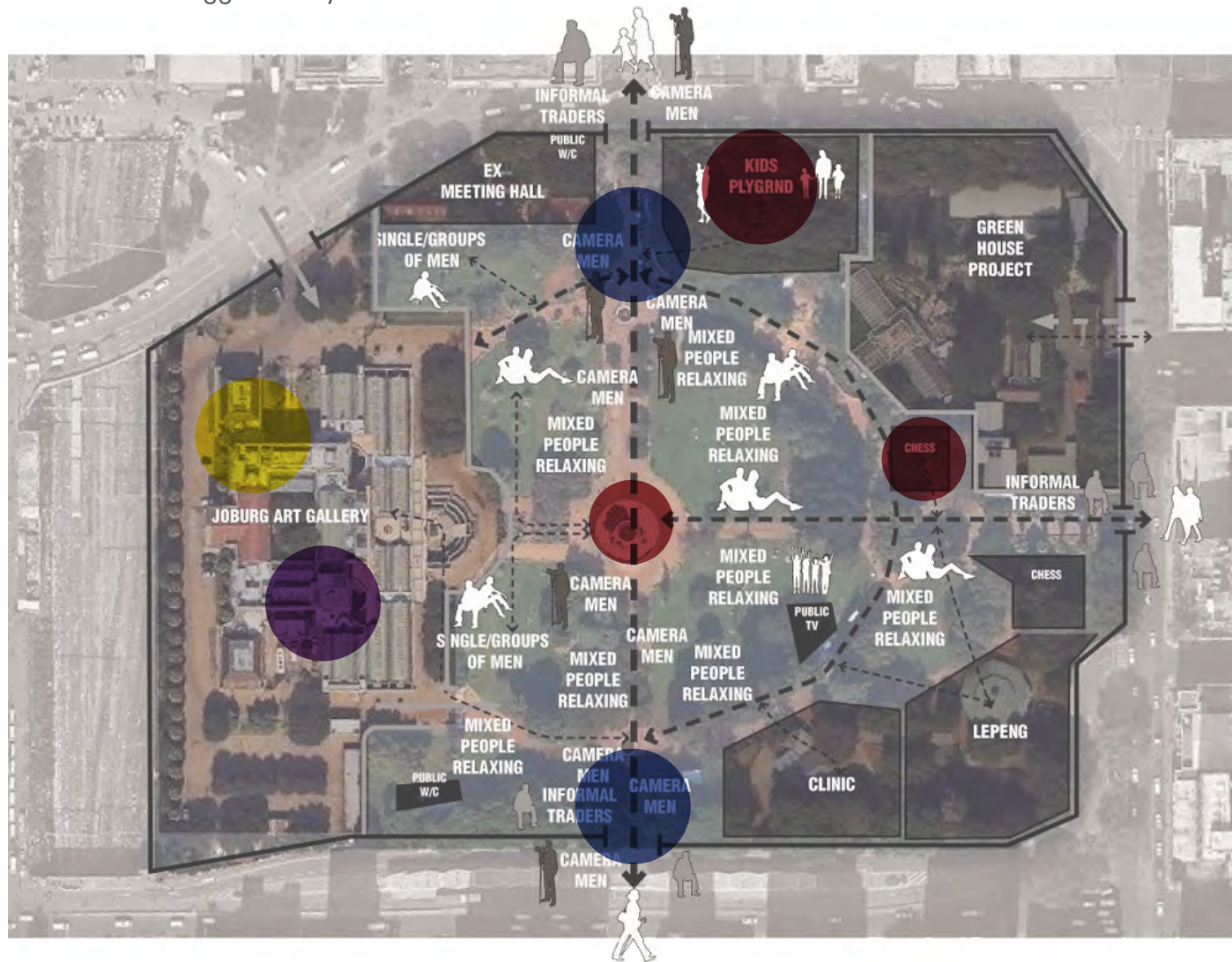
Figure 7.6: Conceptual model of points of potential intervention.

Opposite page:

Figure 7.5: Diagram of potential points of memory phases in Joubert Park. (Adapted from original by Bennet 2013)

### 7.3. EXISTING MEMORY NODES IN JOUBERT PARK

As found and suggested by author.



**Creating memory**  
- interactions in the park, ie at the playground, with the chess players; on the main pedestrian route

**Capturing memory**  
- photographers

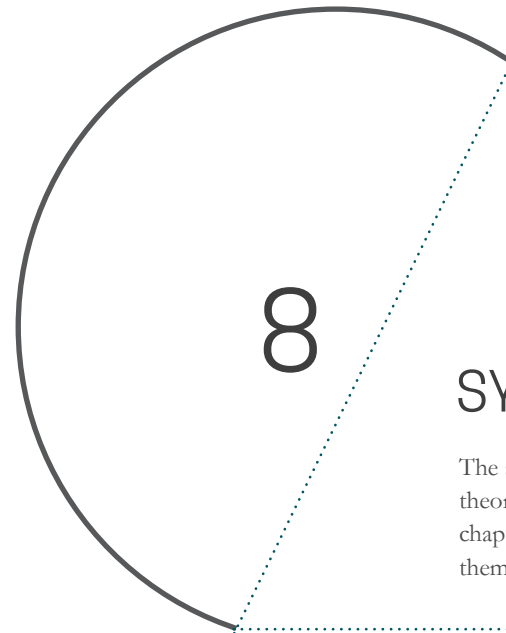
**Storing memory**  
- photographers & JAG's archive

**Recollecting the memory**  
- exhibitions in JAG



Figure 8: Double exposure (Demir 2014)





8

## SYMBIOSIS - PARK AND GALLERY

The significance of the site is established as well as the theoretical premise from which the park will be explored (in chapter 5) and a vision proposal will stem. These theoretical themes will be addressed in this chapter.

## 8.1. SITE VISION - ACHIEVING SYMBIOSIS

### Strategies for creating a relationship between JAG and the public realm

During the design process of the scheme, an attempt was made to bridge the gap between the hustle and bustle of the public park and the quiet solitude of the public institution. Through a series of interventions of spatial and structural upgrades, starting in the gallery through to the opposite side of the park, the scheme will establish a more creative identity in the area. This attempts to enhance the JAG's idea of making the park part of the network of creative hubs within Johannesburg's CBD.

By enhancing the various forms of memory programmes, the site vision aims to strengthen the notion of this heritage site becoming a memory box for Johannesburg. The proposed sequence of interventions will begin in JAG and gradually move through the park.

#### Starting within JAG

- **Relevant Upgrades and Repairs:** It must be noted that the gallery building requires major upgrades in terms of waterproofing and general maintenance as well as a drastic restructuring of its archive. It is suggested that the upgrades, as set out by the JDA and as mentioned by Antoinette Murdoch (2016) regarding general maintenance and the sensitive upgrading of certain spaces should continue. These suggested upgrades should be implemented especially for those spaces that are currently closed due to extensive water damage.
- **Adjusting the Entrance:** Once financing is arranged through channels mentioned in the open discussion documented in the unpublished book *Constructure – 100 Years of the JAG Building* and

its evolution of Space and Meaning, a few changes to the gallery entrance should take place (Murnik 2015). An appropriate suggestion is to introduce a direct bridging onto the entrance platform, ensuring that the walkway into the building is not hidden behind stone walls, but is rather seen directly from the park. This is a subtle and cost effective change that would open up the entrance to the park. Other alterations that were considered were possible changes to the copper roof structures and making a part of the basement open to the public who walk over the space.

- **Local Exhibition:** At the start of the project, the introduction of truly local art into the gallery could take place in the form of an open competition for artists within walking distance of the gallery to submit their portfolios for review by gallery curators. The pre-requisite is that the artists' portfolios need to be delivered on foot and by hand. The chosen finalists will have the chance to exhibit a few pieces within the gallery, forming an exhibition of and from the local context. After viewing these pieces the public may vote for the winners who will have the opportunity of a solo exhibition in the gallery. These types of events and competitions will raise awareness of the nature of the building and its contents to the immediate public through personal association\*. Hopefully the sparked interest in the community will increase as the net of the competition widens with each local exhibition.

\*This idea was presented to two staff members currently in the employ of JAG and was received with great enthusiasm. The idea was then carried over to Antoinette Murdoch (the curator) by Jo Burger (the librarian) for consideration.

- **Public Archive :**JAG's archive, which is currently spread across all the vacant spaces within the building, should be investigated and a newly dedicated archiving space should be introduced. The large basement is currently closed off to the public and is used as storage space for old furniture and equipment. Water tight archiving pods can be placed in the Meyer Pienaar basement allowing the public to view the pods along with digital projections of what is stored inside. In this way the public can get a glimpse of the artworks kept within. This solution would also encourage public interaction with art works that are currently not on display and entice people to visit again to view rotating exhibitions. The space, already prone to water infiltration, could be altered so to allow water in, placing the archive pods on pads with elevated walkways stretching between, allowing for a closer proximity between viewer and archive pod.

With the use of these pods the public will begin to understand the rituals of archiving as they see the staff working through the art pieces between exhibitions. This process will also expose the intricacies of the gallery as well as the abundance of unseen works to the public. An accessible and visible archive could become a learning space and a good example for students studying curatorship or archiving, establishing another addition to the scope of JAG's in-house programmes.

- **Artistic Theatre :** The theatre room in the South-West basement should be reopened and utilised for screenings of independent films, local music video releases and other digital media. These events could take place weekly or monthly, drawing a wider variety of film and digital enthusiasts to the gallery.

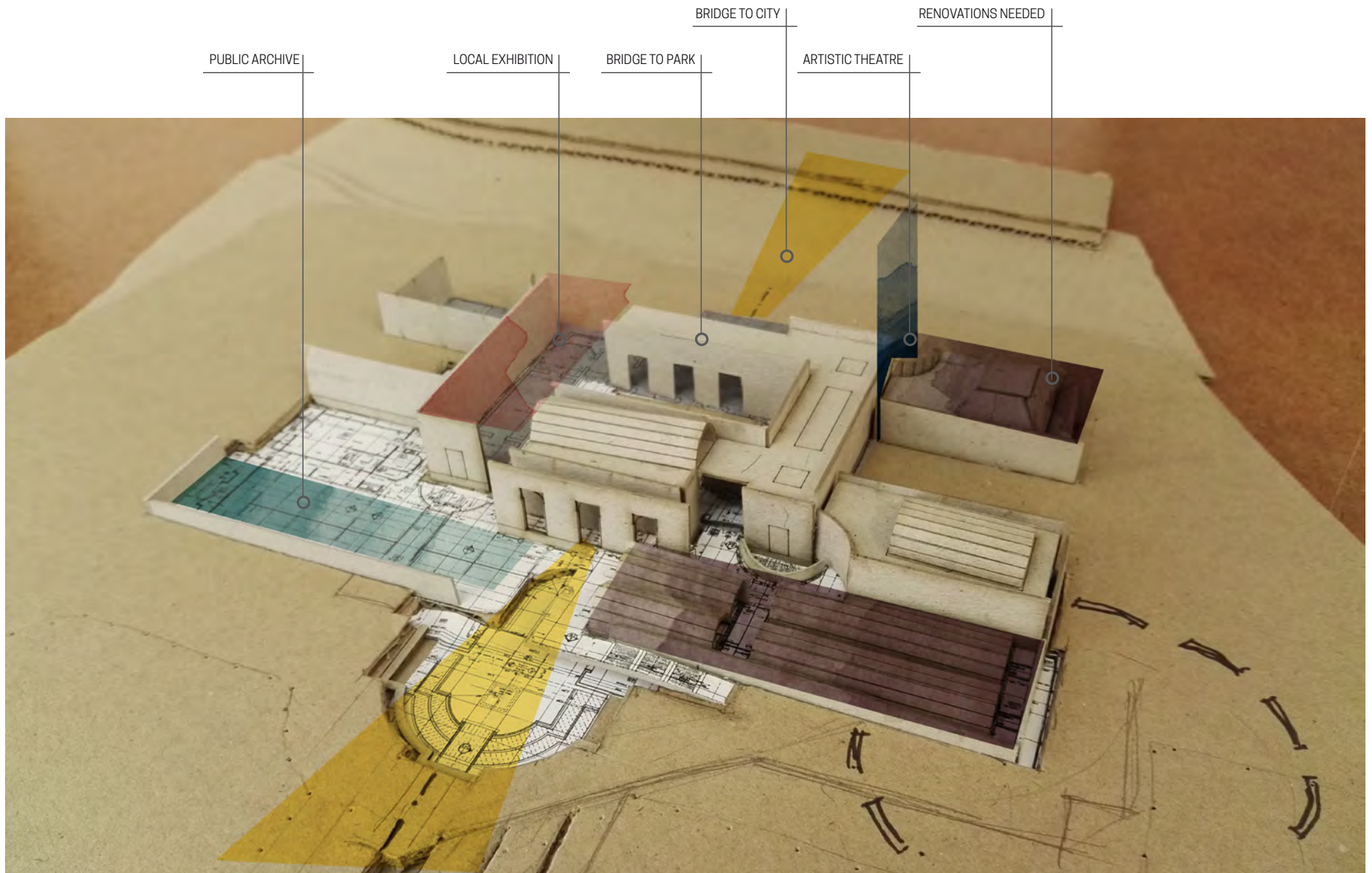


Figure 8.1: Model of JAG indicating external mass and internal floor plan. Diagram indicated positions for proposal strategies.

## 8.2. WRITTEN PARK PROPOSAL

### Spilling into the park

- **Yoga in the Park** - Currently, Yoga Works (Yoga Works, 2016), who have an on-going relationship with JAG, organise public events that occur in the gallery. The company organises yoga classes/sessions all over Johannesburg weekly from rooftops in Braamfontein to Emerentia Dam.
- The park could be promoted as a second venue in this precinct, offering opportunity for people not from the area to experience the park in large groups. If arranged with neighbourhood security beforehand, these events need not wait for upgraded infrastructure, but could take place as the site currently stands.
- Activities like these or aerobics, could take place in the park weekly and make use of the gallery courtyard when the weather may not allow for it. Similar events take place at the Union Buildings in Pretoria under the initiative of Floyd Mashego (Qukula, 2015), forming new interested parties in public open spaces.
- **Art Park** - The suggestion of Joubert Park becoming an Art Park, promoting exhibition and interaction with artworks that will be maintained and managed by the City of Johannesburg partnering with the Johannesburg Art Gallery, will be a beneficial one to the area. An exhibition park in the historic centre of Johannesburg will enhance the vision of the City of Johannesburg to develop public art in the city centre (JDA 2012). According to the JDA the introduction of appropriate public art helps to shift negative perceptions and is seen to be indicative of a healthy and well-functioning area (JDA 2012: 6)

### Case Study– Nirox Sculpture Park

The Nirox sculpture Park is situated in the Khatlhampi Private Reserve, 10 km from the Cradle of Humankind. It is a park that acts as an exhibition space for a variety of sculptural and digital interventions created by artists across Africa. Some of the pieces found here are permanent installations, either purchased by the owner or donated by the artists, while the others are temporary, being replaced with other artworks over time. Some of the artists showcased in the park have temporary residency on the grounds themselves as a sort of artists commune to promote artistic thought and production.

On the day I visited the site the first time there was an African Jazz festival being hosted. This event took place without any permanent infrastructure in terms of a stage or sound and the elevated seating area took the form of a grass covered berm which was a man-made addition to the undulating landscape. There were food stalls and seating areas erected to support this event and others. There are also events such as food and wine festivals that take place, ensuring the venue is active and thereby advertised to potential visitors. On days when the park is not hosting events, the park is open free-of-charge to the public.

This form of outdoor exhibition offers opportunity for a new form of experience and interaction as people move from installation to installation, discovering interesting open and enclosed spaces while recommending certain spots to passers-by. The only unfortunate fact is that the park is not easily accessible to the public who cannot travel the distance to the out-of-the-way venue.



Current page:



Opposite page:

Figure 8.3: Photographs of Floyd Mashego teaching aerobics at the Union Buildings. (Losi 2015)

Figure 8.2: Photograph of outdoor concert at the Nirox Sculpture Garden.





- **Recording Devices** – Devices that document the changes and variations in the park over time will allow the park itself, and the people within it, to be documented and form part of JAG’s archive. These devices should produce objects that encapsulate the otherwise intangible to be displayed in the gallery and the park. As a means of connecting JAG and the park, these devices can filtrate both realms, blurring the lines between them.

**Case study : Cities and Memory**

Cities and Memory is a project aimed at mapping the world through sound. The mapping is a way of recording the intangible aspects of cities of the world through sounds. On the website, to which anyone can upload recordings from around the world, there are also standard back tracks which one can overlay your recording onto to create a more accurate portrayal of the feeling of the place. The reason for this is that sometimes we feel differently in a space than what the sound can encapsulate so in order to better achieve the mapping of the intangible qualities of a place the recordings can be slightly manipulated to represent feeling.

- **Urban Archive** - A photographic archiving hub will be introduced to service and support the recording devices as well as the photographers of Joubert Park. This will take the form of a pavilion that will be accessible to the public and not detract from the movement across the site.

The hub will form an intermediary between the city

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**Figure 8.4:** Images of sculptures seen at the Nirox Sculpture Garden.

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**Figure 8.5:** Image of a projection pod in the landscape. (Architect and date unknown.)

and the park, establishing one of the park’s edges, protecting it from future encroachment.

- **Digital Display** – Digital display pods introduced into the park can act as extensions to the gallery’s exhibition spaces. These small exhibition spaces digitally project some of the collections found in JAG, making them more accessible to the users of the park. In this way the park users will become exposed and accustomed to the on-goings of JAG. More exhibitions will then be able to be displayed, some within JAG and some without. This will encourage visitors of JAG to venture into Joubert Park to view more exhibitions, increasing the exposure of the park

which would in turn create opportunities for local trade aimed at international and local visitors. These pods will be positioned along the major movement routes that run through the park.

**Case study : Urban Outdoor Cinema** (Architect and year unknown)

This project is a digital outdoor pod, housed in a green park. The pod is public yet gives the impression of being enclosed. In this instance it seems that the pod is being used for a lecture. Pods similar to these can be strewn across the park landscape, bringing images of the gallery to the public realm.



- **Central gathering space:** The central core of the park, once the foundation stone of the park taking the form of a fountain, now a void that has formed an informal rubbish collector. This space should be celebrated as pivotal to the park's use. The formation of a gathering space which does not hamper free movement or visual links across the site should be investigated. A submerged intervention is proposed, ensuring visual links across the site are not diminished, while still maintaining the formal axial layout of the park. The gathering space is set on a main pedestrian route, and should allow for direct movement but also encourage people to dwell and linger.

The comedians present on site, who currently use any form of elevated platform to draw crowds commuting from work in the afternoons, may utilise this space. In this way the space will accommodate the everyday nuances currently found on the site, while offering more opportunities for interaction, while slowing down the high traffic nature of the park.

### Case Study – Kensington Garden Pavilion

Herzog and de Meuron's serpentine pavilion in the Kensington Gardens is an example of a similar space within a park. The pavilion does not detract from the gallery building behind it and allows for an uninterrupted view across the park to the heritage building. The use of water in the scheme relates back to the traditional British garden but explores it in new ways.

The interesting forms present in the design were influenced by remnants of previous pavilions erected on the site. By using these remnants as informants, spaces for seating and socialising were created.

Themes of reflection, respect and social cohesion are present when regarding this pavilion.

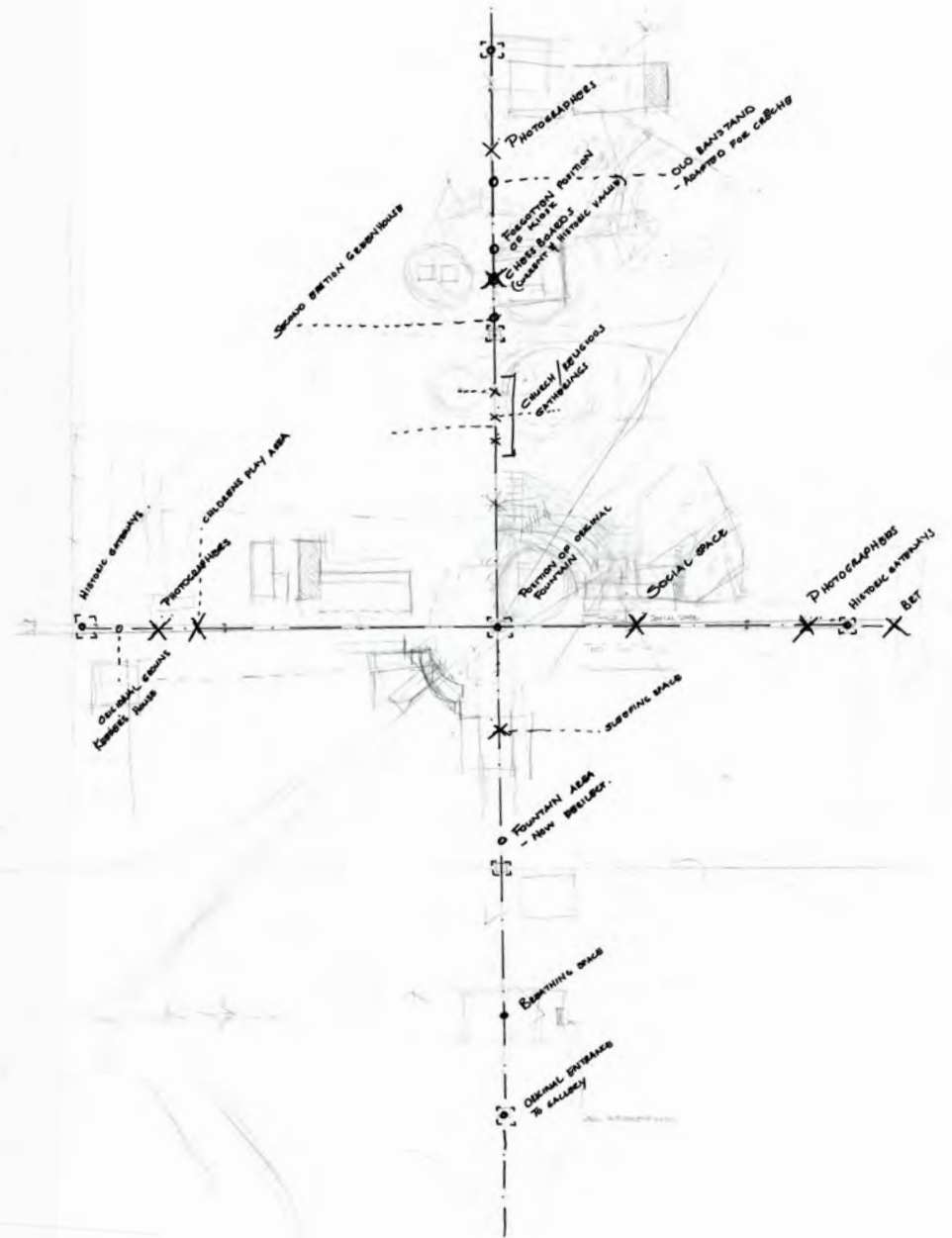
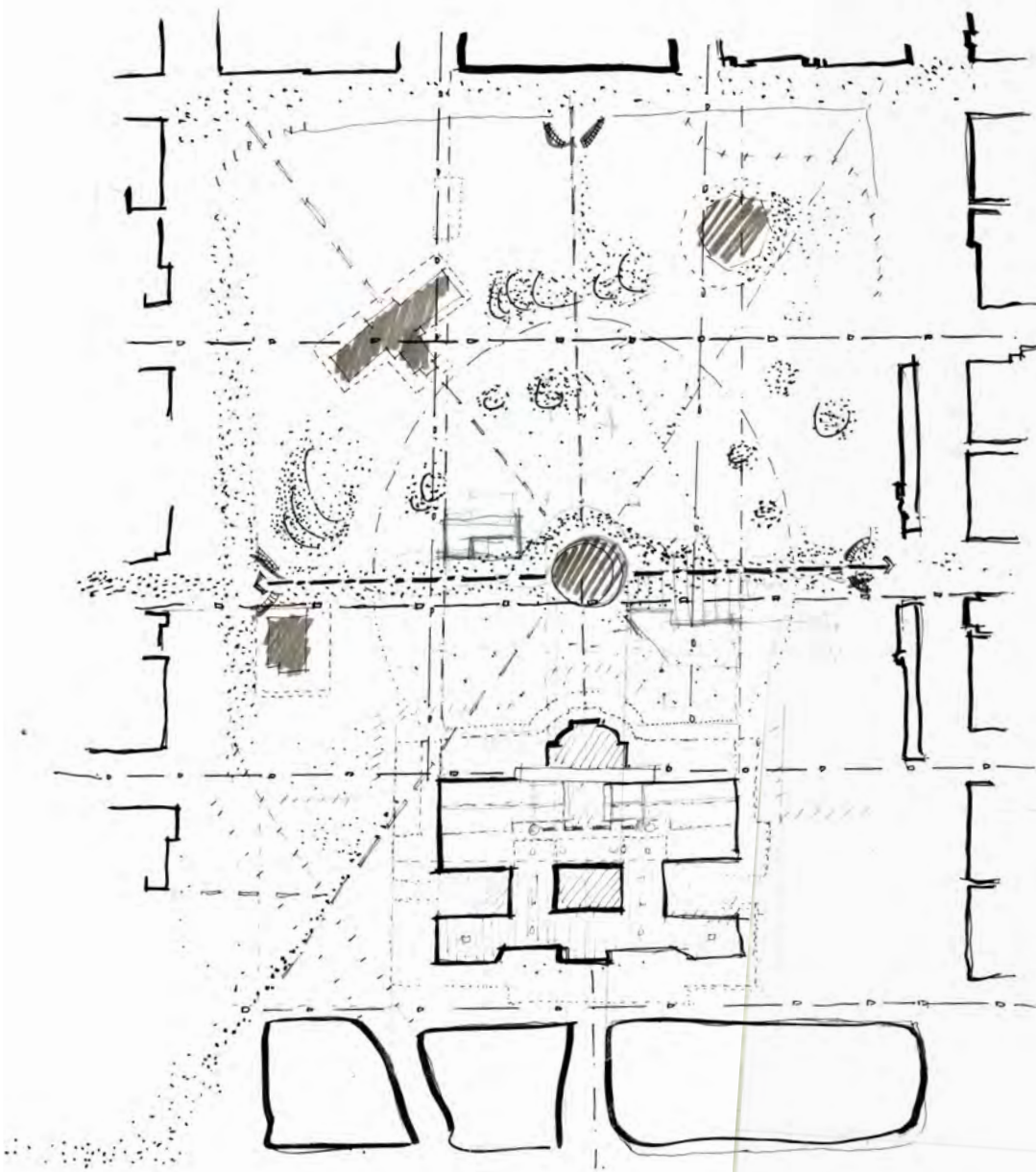
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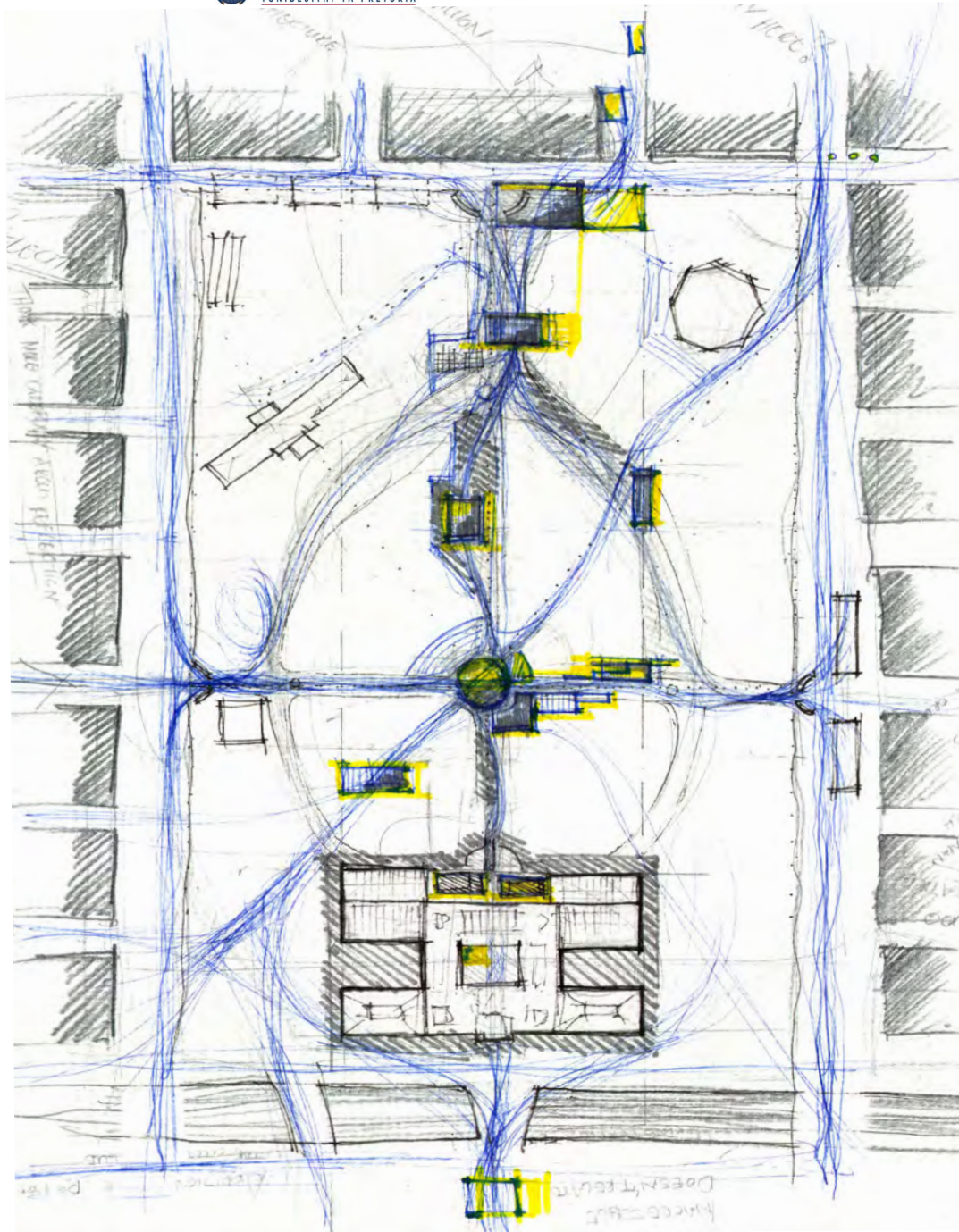
Figure 8.6: Images of Herzog & de Meuron and Ai Weiwei's serpentine pavilion. (Baan Iwan 2012)





### 8.3. SITE ANALYSIS & PROPOSAL OF PLACE





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Figure 8.7: Concept sketch of interventions on site.





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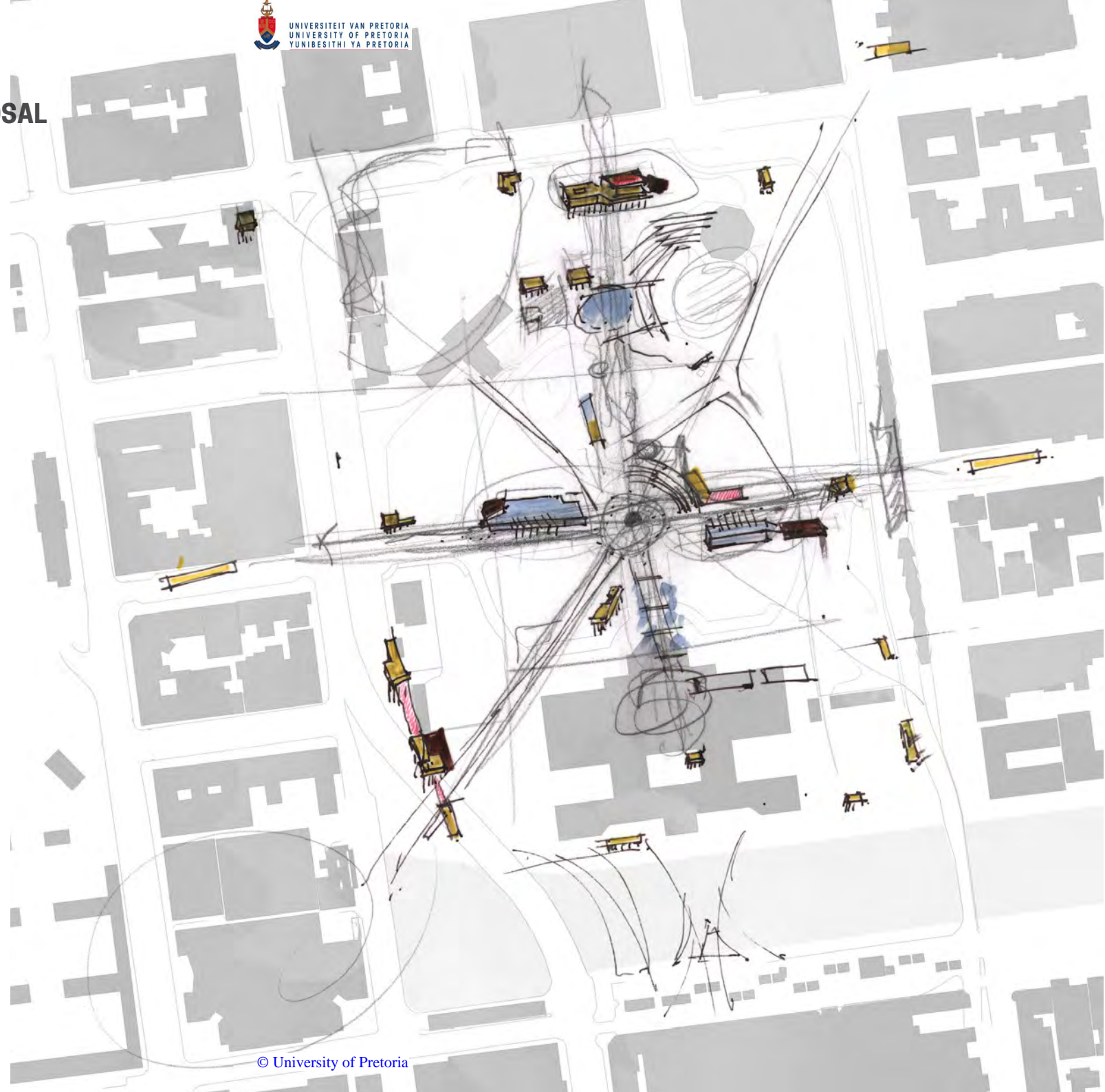
Figure 8.8: Mapping of existing energy on site.

Figure 8.9: Points of interest along main axis of site.

## 8.4. ROUTE OF PARK PROPOSAL

### KEY

-  Surveillance
-  Capture/camera pods
-  Display pavilions
-  Support infrastructure, i.e. public ablutions



## Narrative of experience along the route of the proposed park

When visiting the Johannesburg Art Gallery from outside the Johannesburg CBD there is a series of interventions that one will find along the way that will complete the envisaged proposal for the park. The following is a narrative written about the journey through the site by someone familiar with the Johannesburg Art Gallery.

March 2019

*A trip to the Johannesburg Art Gallery will prove different to any gallery excursion before. On entering, as one always has, through the Lutyens' southern entrance you will be surprised to discover a pedestrian bridge leading over the railway right up to the steps of the gallery. For the first time you will be able to see the market on the southern side, quite a contrast from the palisade and shrubbery that formed its boundary before.*

*Entering, one sees a memorable space with its high vaulted ceilings and big timber doors. The visitor is left to wander through the old halls, through the breathing space of the courtyard until eventually coming across the stairs leading to the basement. Once here however, there is an unexpected surprise - a network of boxes and walkways, both of which appear to be floating over the original concrete floor of the Meyer Pienaar basement. The basement floor is covered with a thin layer of water that has, over time, seeped into the space. The once destructive and unwanted water now acts as a mirror, reflecting the roof, walkways and people moving across it.*

*Exploring this re-established space, one discovers the gallery archive stored in these room-sized boxes. Through transparent sides, one is able to see fragments of each painting, hanging in front of the next. Exposing the archive gives the visitor some insight as to the extent and size of the library of art, enticing visitors to frequent JAG and see more collections on display at various times.*

*Returning to the staircase you will notice the back-sides of the pods, clad with steel sheets printed with graphics of people and place – Joubert Park. The introduction of these images into the gallery space brings segments of the park into the gallery, allowing the viewer to experience and understand the functioning of the park.*

*The provocative imagery of the gallery's context entices the visitor to explore beyond the confines of the internal gallery spaces and into the public realm of Joubert Park.*

*The northern doors are open, and the entrance platform extends via a foot bridge into the heart of the park, accentuating the main axis that connects the gallery to the park.*

*On venturing into Joubert Park, one is presented with a multitude of intriguing moments and spaces starting with a central seating area occupied by weary travellers and an informal audience being entertained by a local comedian. Around spaces such as these are perched objects that appear to be silent and still sculptural pods.*

*Some of these pods are open to the public and house digital representations of the gallery and its contents – both human and non-living, a display of people interacting with the artworks inside. These displays to the users of the park form extensions of the gallery itself.*

*At the opposite end of the park one will reach the opposite side of the park where a large structure is perched above, forming social, exhibition and working spaces below. To the right the historic bandstand sits in contrast to the pod-like structures above, where a lunch time concert is underway, drawing an audience to its new amphitheatre, which leads to the access point of a pavilion.*

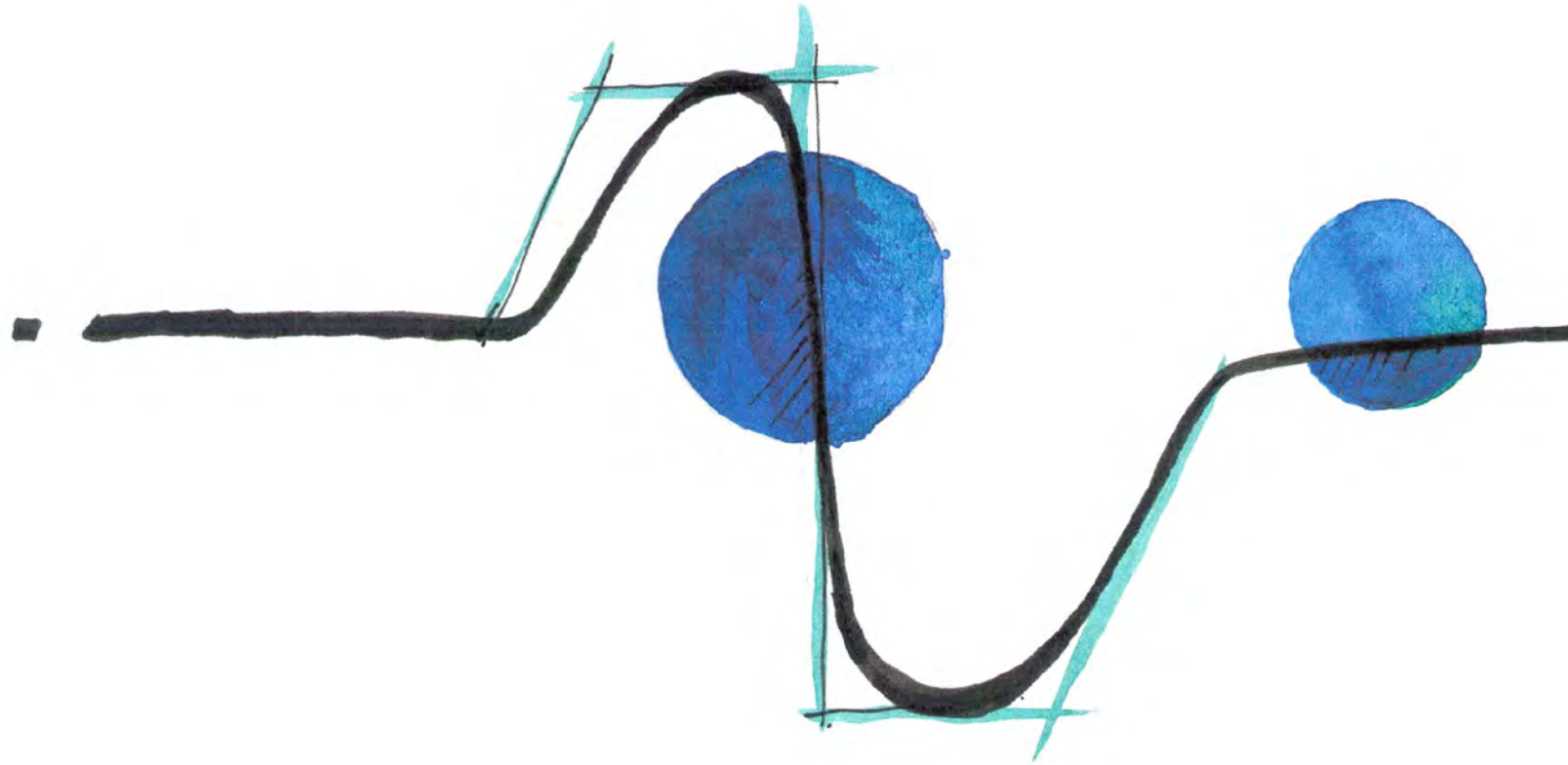
*People relax in the shadow of the pavilion, which hovers above the ground on steel columns. As you move along the length of it the structure almost appears to be moving, morphing into various forms. This is the photographers hub, an urban archive photographing moments in the park's activity.*

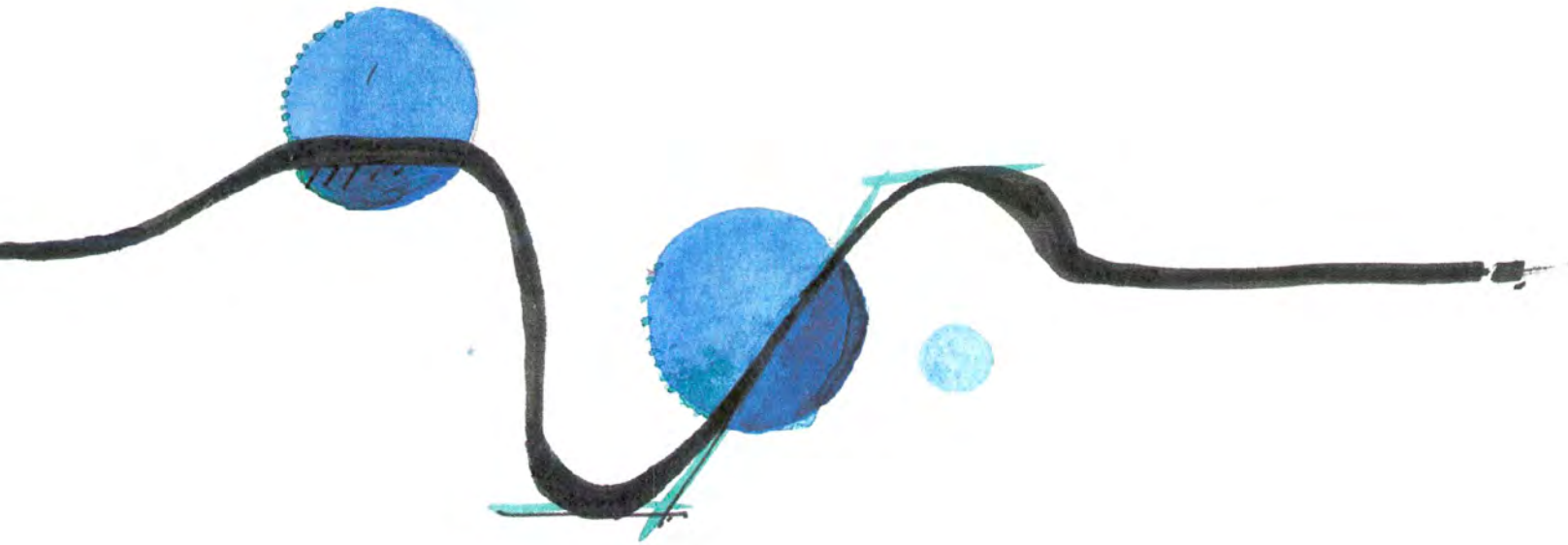
*To be continued....*

*\*Glubbegovic, R. from Friends of JAG, 2019*

## 8.5. CONCEPTUAL AND SPATIAL EXPLORATION OF PARK PROPOSAL

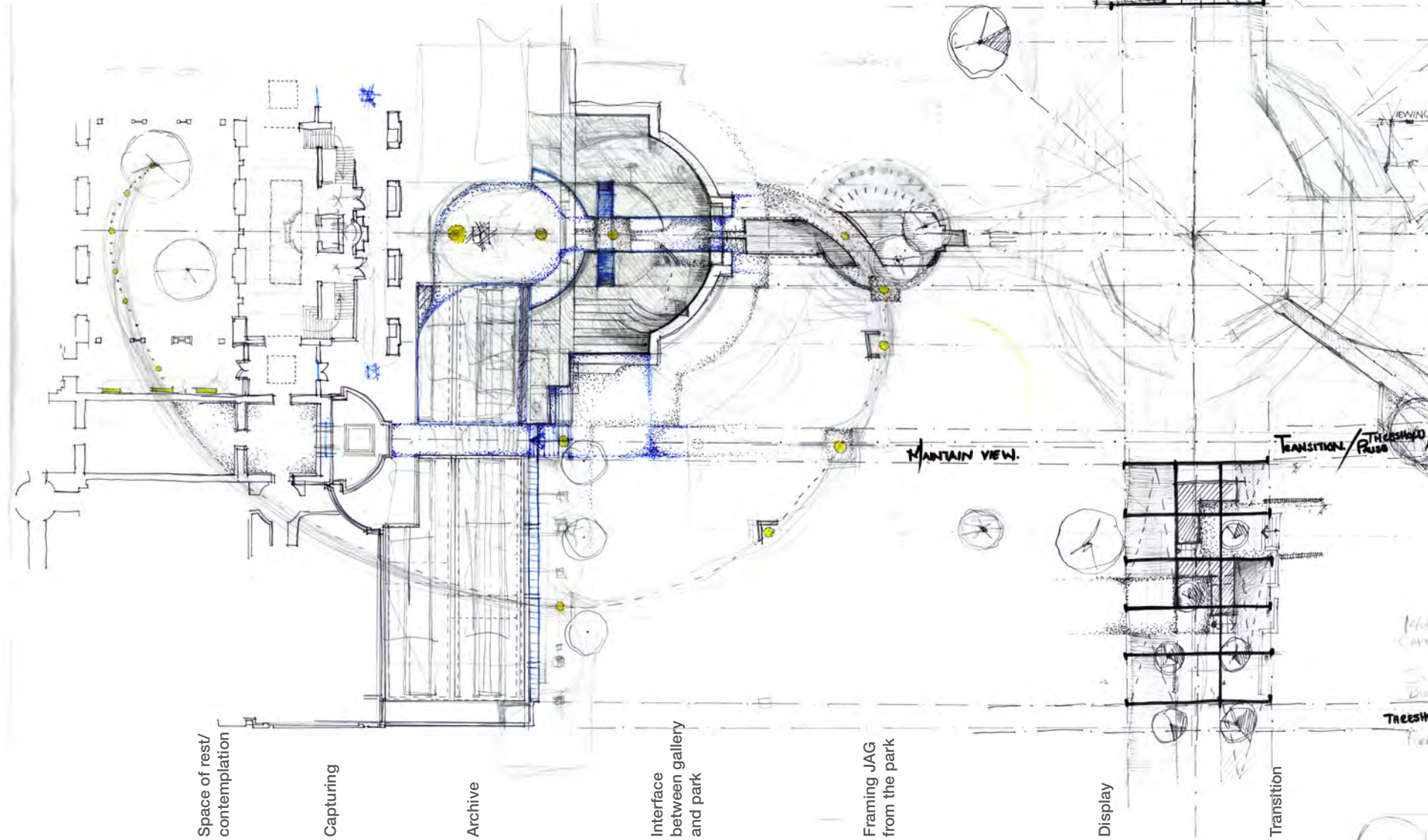
Conceptual diagram





**Figure 8.10:** Concept diagram of nodes of memory along the main historic axis of the site.

# Sketches of park proposal



Existing interface opened to opposite side of railway tracks

Space of rest/contemplation

Capturing

Archive

Interface between gallery and park

Framing JAG from the park

Display

Transition



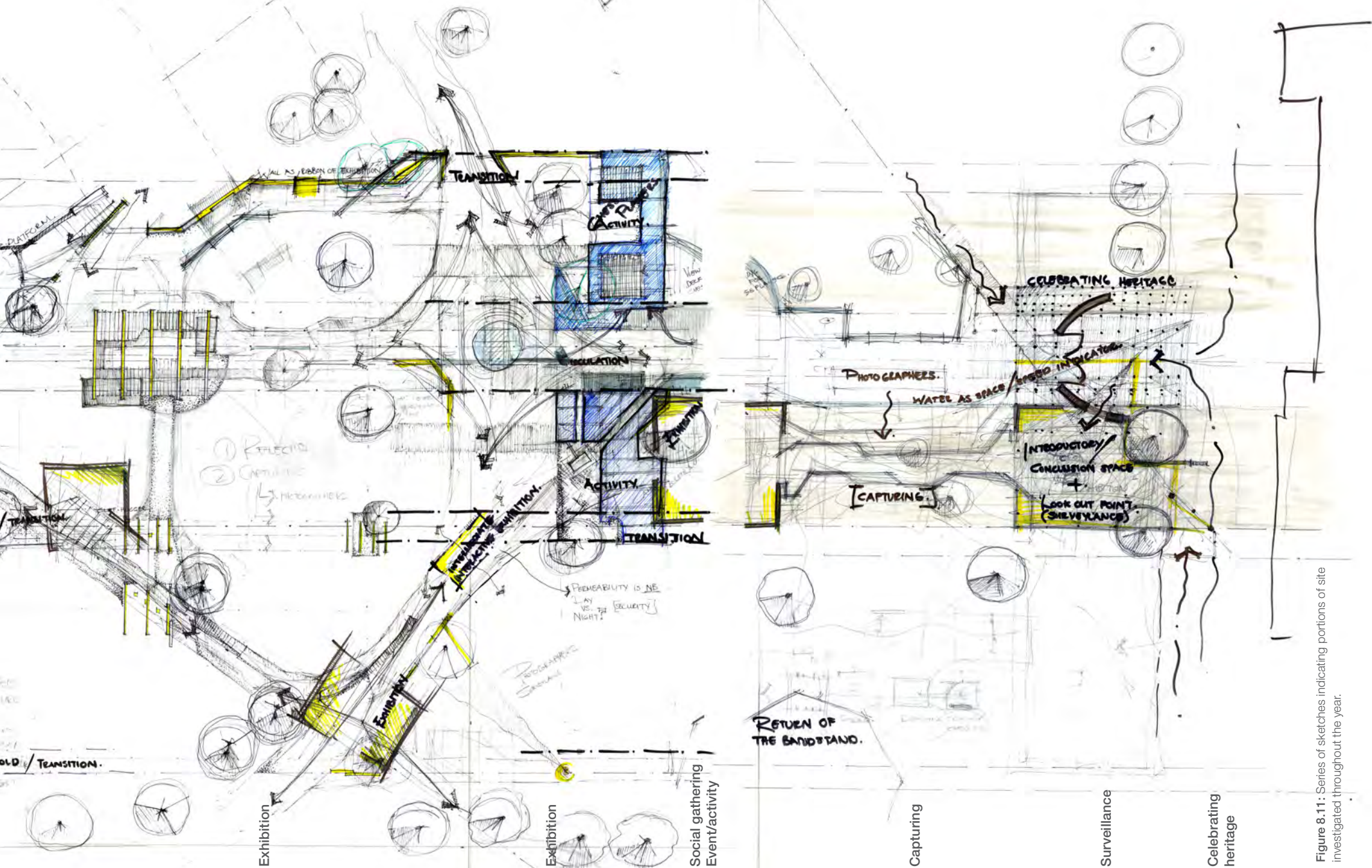
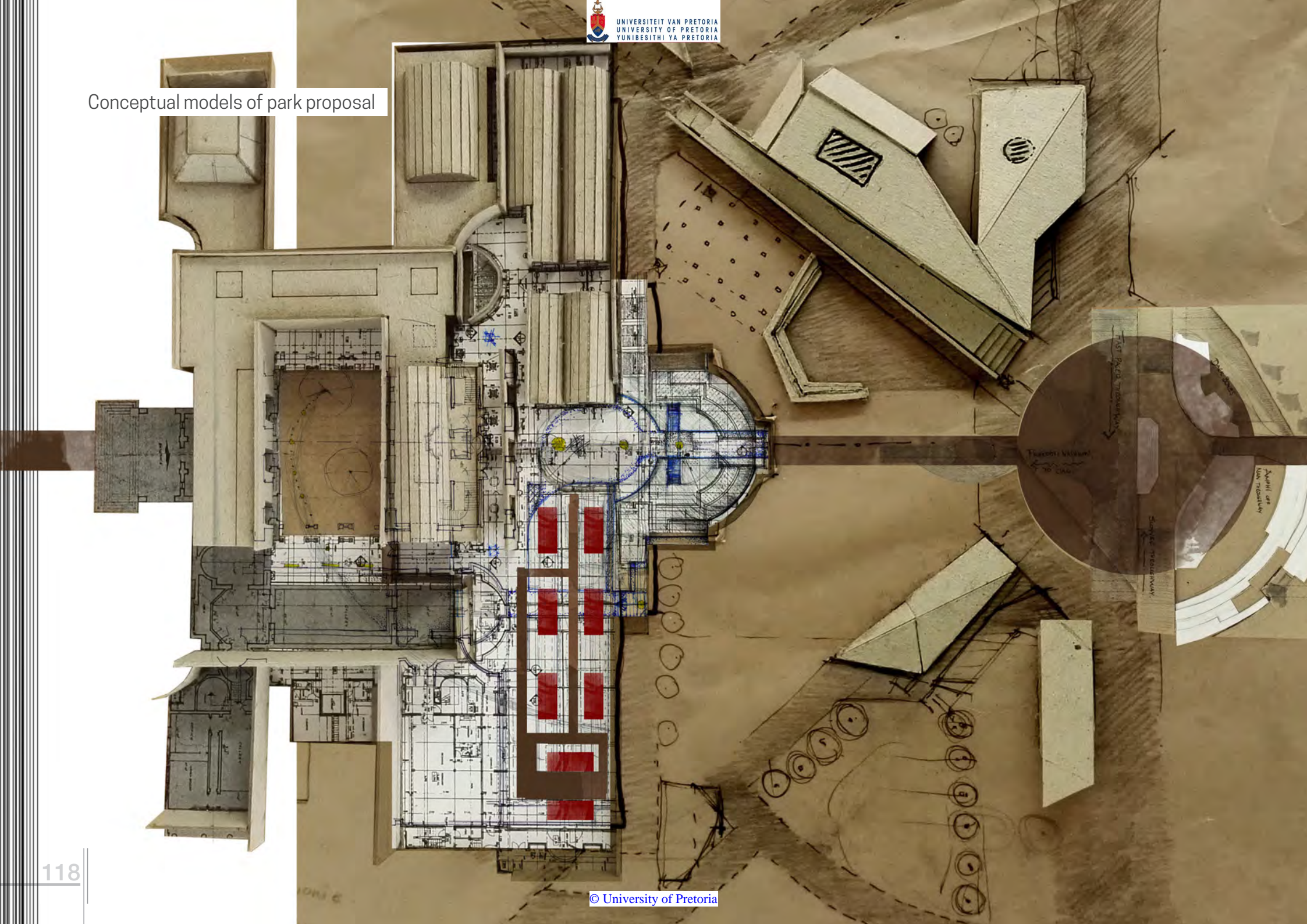


Figure 8.11: Series of sketches indicating portions of site investigated throughout the year.

Conceptual models of park proposal



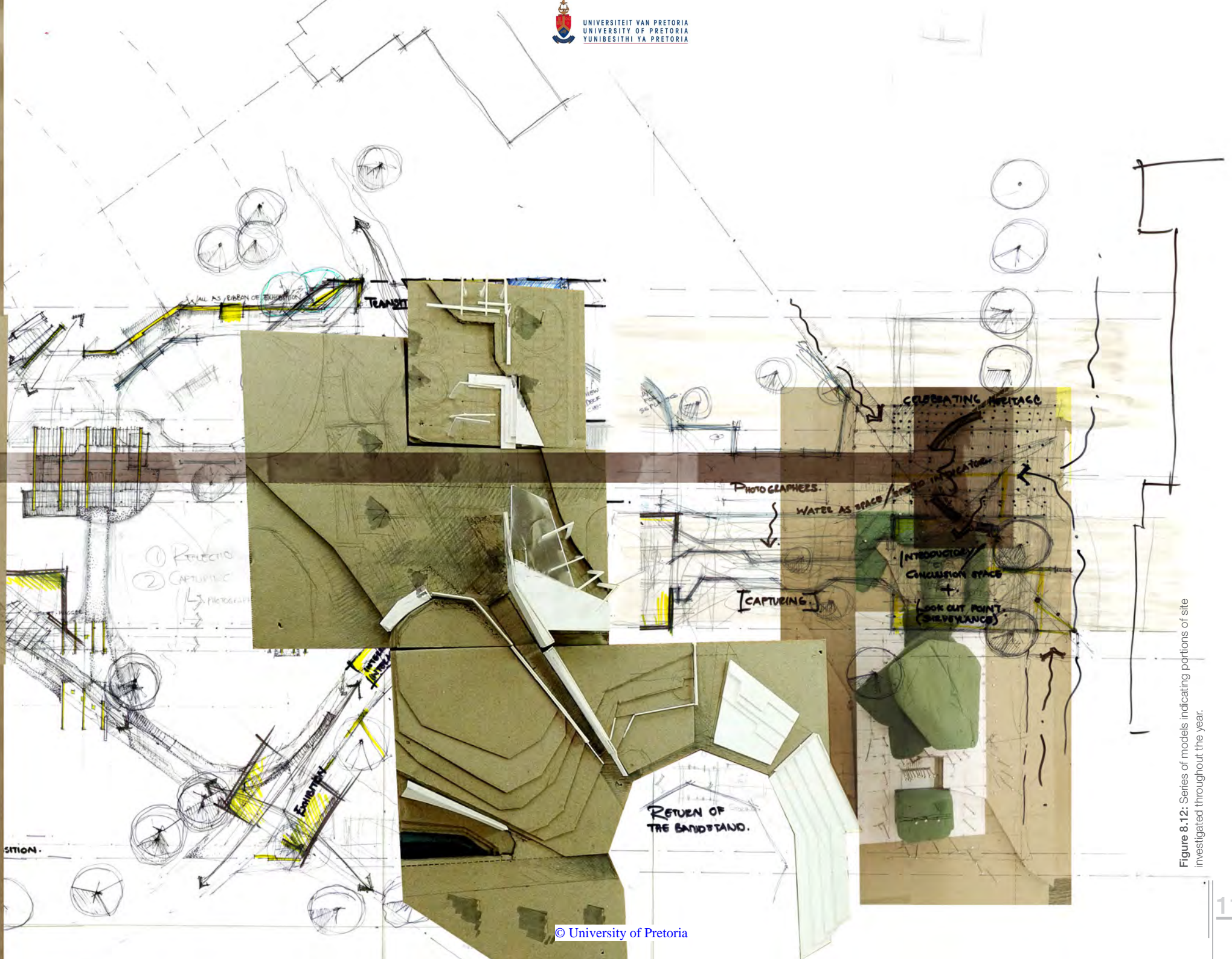
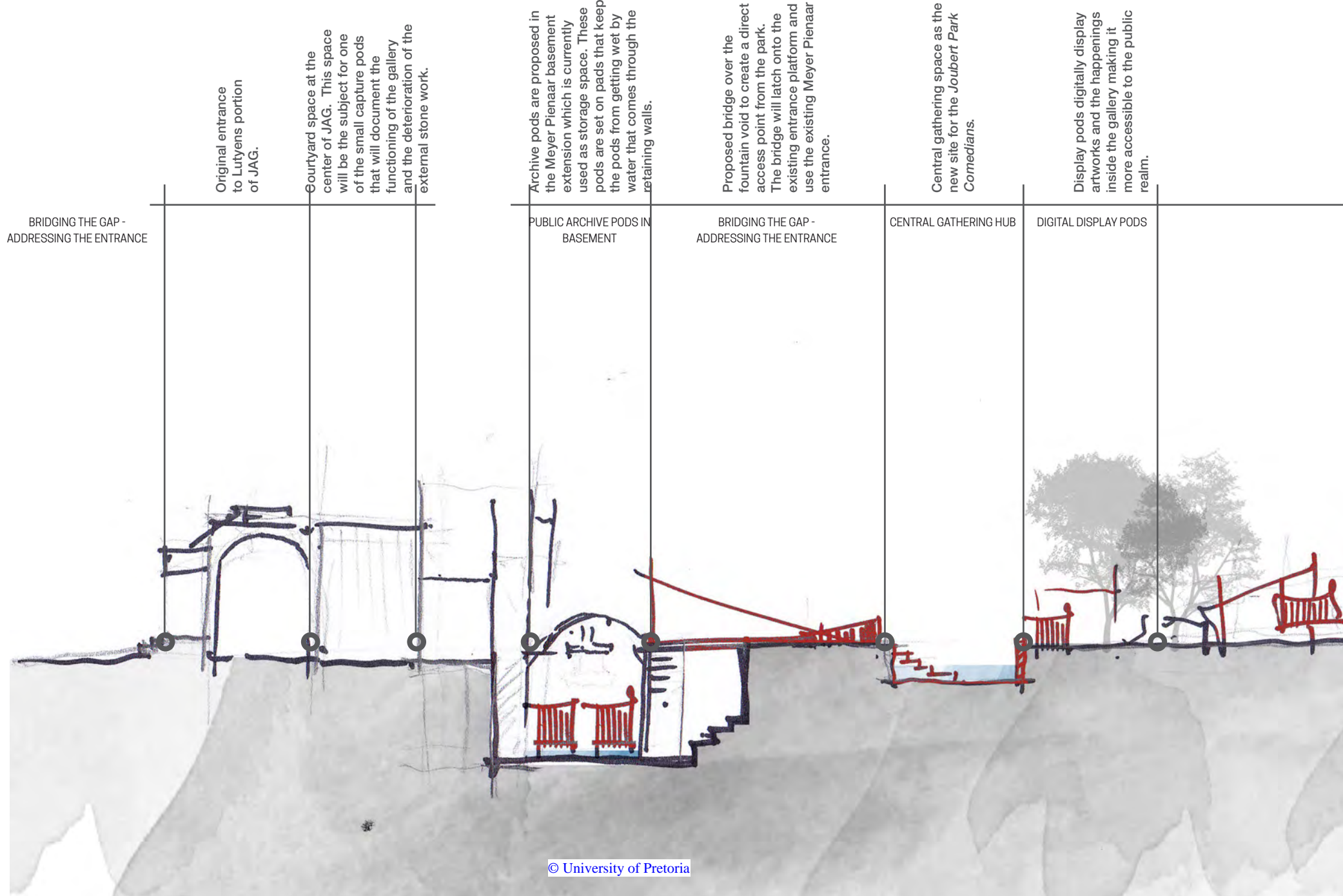


Figure 8.12: Series of models indicating portions of site investigated throughout the year.

# Proposed section through Joubert Park



BRIDGING THE GAP - ADDRESSING THE ENTRANCE

Original entrance to Lutyens portion of JAG.

Courtyard space at the center of JAG. This space will be the subject for one of the small capture pods that will document the functioning of the gallery and the deterioration of the external stone work.

PUBLIC ARCHIVE PODS IN BASEMENT

Archive pods are proposed in the Meyer Pienaar basement extension which is currently used as storage space. These pods are set on pads that keep the pods from getting wet by the water that comes through the retaining walls.

BRIDGING THE GAP - ADDRESSING THE ENTRANCE

Proposed bridge over the fountain void to create a direct access point from the park. The bridge will latch onto the existing entrance platform and use the existing Meyer Pienaar entrance.

CENTRAL GATHERING HUB

Central gathering space as the new site for the *Joubert Park Comedians*.

DIGITAL DISPLAY PODS

Display pods digitally display artworks and the happenings inside the gallery making it more accessible to the public realm.

Loose capture pods distributed throughout the park to capture certain areas such as the children's' play area and the main pedestrian route.

Surveillance look-out point for photographers and public.

Urban archive hub for photographers to document the changes in the identity of the park and surrounding city fabric.

RECORDING/DOCUMENTING DEVICES

VIEWING PLATFORM

URBAN ARCHIVE

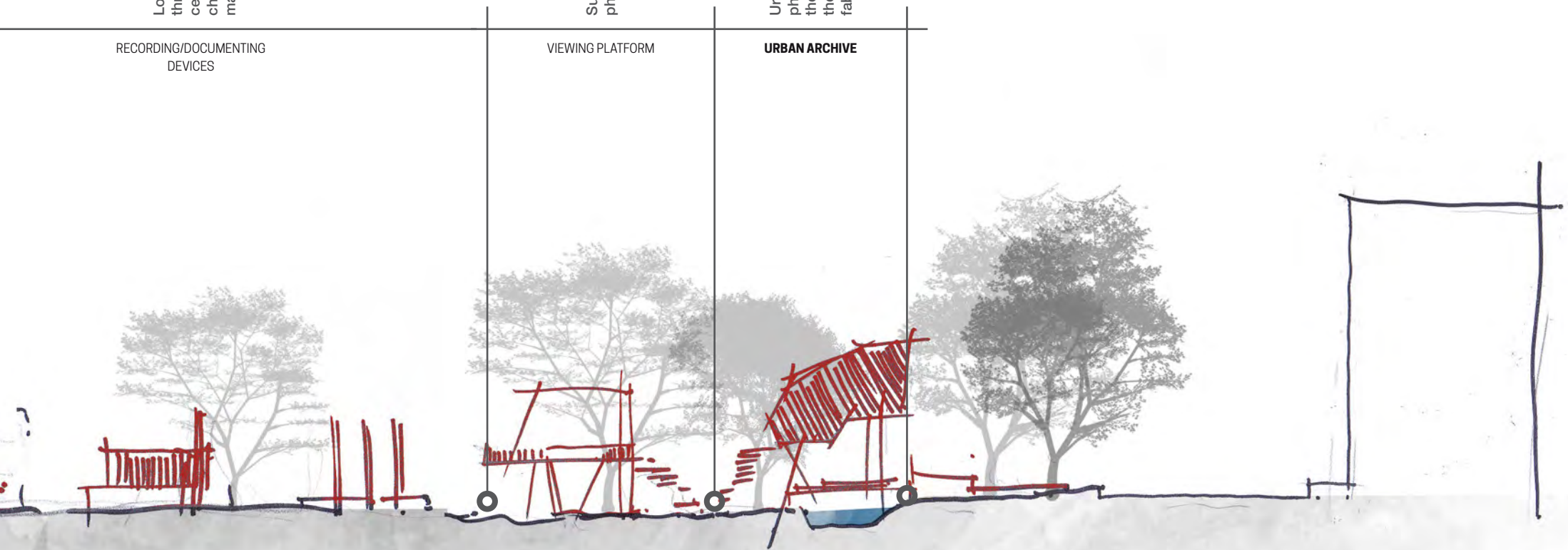


Figure 8.13: Conceptual section through park with various proposed functions indicated

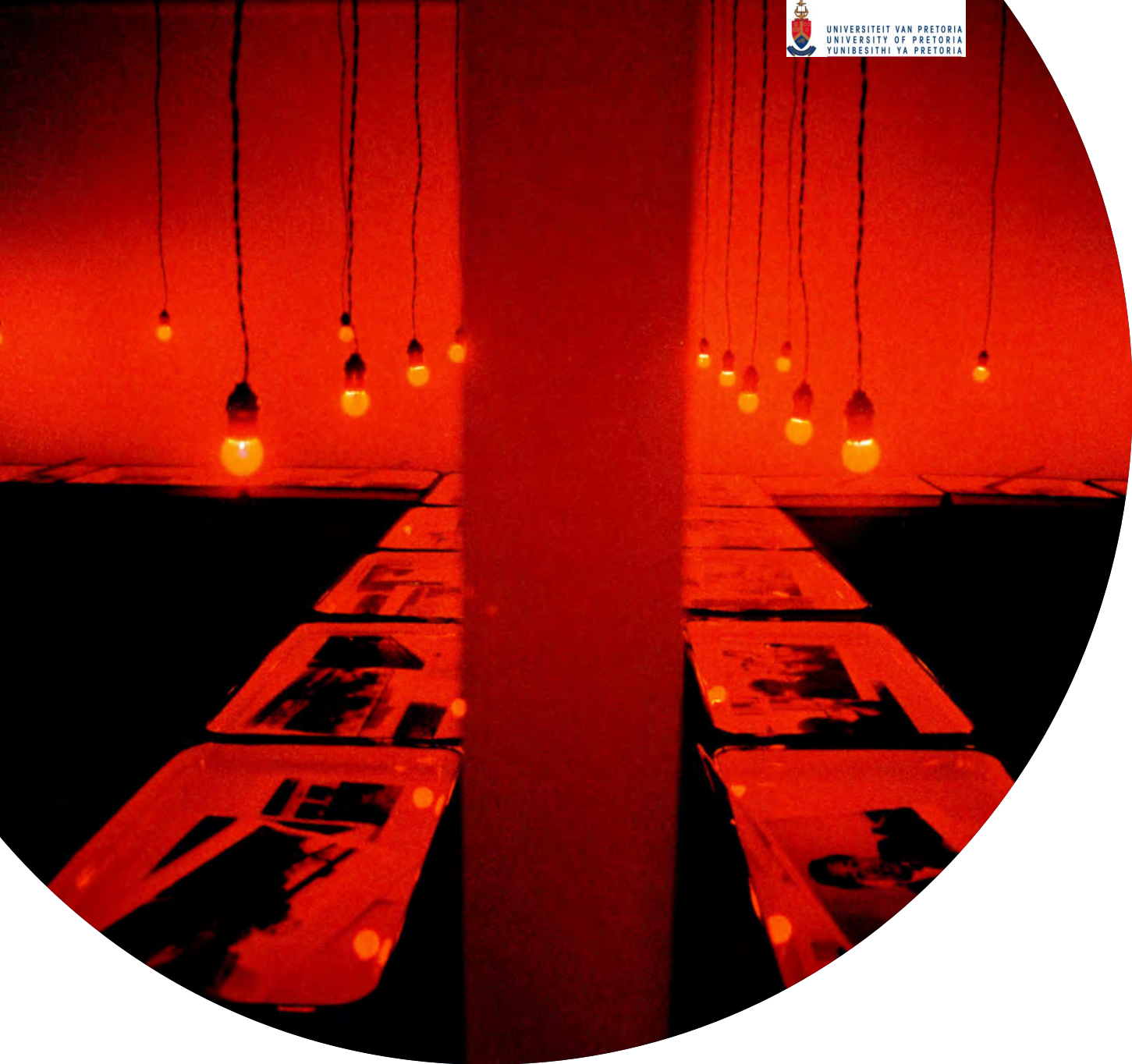


Figure 9: Chinese photographic archive (Wang 2004)

# 9

## PROGRAMMATIC PROPOSAL

The project is introduced as a working machine for documenting the everyday events of the park and surrounds through the use of the Joubert Park photographers

## 9.1. PROGRAMMATIC INTENT

### Photographic archive

The intent was to re-establish a strong identity within the public realm by blurring the lines between open public and enclosed public space; between architecture and landscape and between observation and participation, especially with people within the context of Joubert Park (Da Costa & Van Rensburg 2008). Re-establishing an identity should be done while incorporating strategies of replacing sites of lost memory and contested heritage into the city's fabric by creating an architecture that marries the intangible and the tangible of the past with the immaterial and tangible of the present. Furthermore, the project should contest the notion of the classic museum and seek to find a means of memorial creation that can become integrated with the current city fabric.

The intervention will take the form of a device for recording the site and the people who animate it by becoming a tool for photographic exploration. The photographers will become the main keepers of the pavilion with Janus Boshoff (a photographer who specialises in this form of photography), creating large and small-scale images that are printed on a variety of media. These artworks will then, in turn, be exhibited within the park as well as in the Johannesburg Art Gallery, forming a link between art created in the park and art displayed to visitors and inhabitants of the area.

In this way the photographers will be enhanced as the capturers of individual and collective memory and identity of the people and visitors of Joubert Park. The new form of photography introduced will aid in uplifting their skillset, making them specialists while drawing photographic enthusiasts from across the country.

The intervention will also act as a recording device to archive the changes experienced in the park throughout its transformation. The information captured can be used to investigate the positive reactions and pitfalls of urban changes taking place, allowing the built form, the people and the city to be archived for future retrospection and learning.

According to O'Brien (2016), over time these images of the city will become "an abstract canvas of fragments" that can be seen as blurs, presence and absence of light and the repetition of elements. With a shorter the exposure, the image will be crisper – a method that will capture a single moment with more precision. The method of exposure for each event or moment will be determined by the artist. The capturing of moments of the daily public realm is the curation of moments of collective memory.





**Figure 9.1:** *Crossroads* by Jak Baruh (O'Brien 2016) An image of the layering of time in a city depicting transience at a crossroads in Rome.



Current page:

**Figure 9.2:** *East Village* by Justin Borucki (Geffin, 2014)  
An example of wet-plate photography representing a shorter exposure time for a clearer image

Opposite page:

**Figure 9.3:** Example of an old pin hole camera (Falco 2012)

The main type of photography used in the device is called wet-plate photography. Different subjects, for example a portrait or an event taking place in the park, will require different exposure times. The photographer will use his artistic discretion when determining the quality of the picture required using various types of exposure. A basic example of this would be long and short (figure 8.2) exposure times. Various substrates can be used to imprint the images, for example glass or steel plates, as well as on an array of scales.

The plates are dipped or covered with collodion, which is commonly known as liquid light, and are exposed to light to develop an image. This process may also be used on three-dimensional objects, which could give rise to sculptural forms that are printed with images, as in the example of pieces by ShiKai Tseng (figures 7.4 & 7.5).

The phases of creating remain the same for all objects, including three-dimensional, paper or metal. In the process, the object needs to be sensitised, exposed and developed. These processes are described in detail below.

- Sensitised – using chemicals that are light sensitive known as collodion or liquid light, which contains silver nitrate.
- Exposed – using various exposure times different types of images can be created, forming graphics that depict movement through the blurring certain aspects of the frame captured or images that depict clear and crisp detail. This is relatable to the shutter speed on cameras.
- Developed – The process of developing these images occurs in a dark room using chemical solutions

commonly known as developers, stops and fixers. After the chosen plate is processed using these baths they are dried and varnished with lavender oil or a similar substance.

Equipped with large volumes and small boxes, the photographers will have access to a variety of pinhole cameras in order to capture images on varying scales covering various time frames. These camera boxes will take various sizes and forms, from large rooms down to hand-held boxes to capture the portraits of the people of





Current page:

**Figure 9.4:** *Photo Vases* by ShiKai Tseng (Tseng 2011) An example of ceramic vases coated in light-sensitive layer and exposed to light through the use of a pin hole box with multiple holes.

Opposite page:

**Figure 9.5:** *Photo Vases* by ShiKai Tseng (Tseng 2011) Vases shows with their corresponding pin-hole cameras.



## 9.2. PHOTOGRAPHIC CASE STUDIES

### International case-study

#### Silver and Light

**Ian Ruhter** is an American photographer who became disinterested in the mundaneness of contemporary photography and decided to revert back to historical ways of image capturing using silver and light (Ruhter 2016). He took to wet-plate photography and reintroduced it in a way that is larger than life. He created a gigantic camera using a big black box and a lens that were transportable by truck across the country.

His artworks were exhibited in galleries across the United States and a growing appreciation for this form of photography is once again growing due to his and others' efforts at reintroducing this 'backward' form of photography.

---

*"It was so beautiful in my hands. I create this with silver and light... Every image is a one of kind captured moment in time. I didn't just build a camera, I built a time machine." - Ian Ruhter, 2012*

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Current page:

**Figure 9.6:** Ian Ruhter in his truck (Silver and Light 2015)

**Figure 9.7:** The larger than life camera (Silver and Light 2015)

**Figure 9.8:** An example of an image using glass as a substrate (Silver and Light 2015)

## Local case-study

### Alternative Print Workshop

Based in Johannesburg Alternative Print (APW) is owned and run by Janus Boshoff and Dennis da Silva. The company specialises in analogue photographic printing using a variety of media (see images 7.9 - 7.13) on a range of substrates. (APW, 2016)



Figure 9.9: Salt print (Da Silva N.d.)



Figure 9.10: Cyanotype print (Unknown N.d.)



Figure 9.11: Van Dyke Brown print (Da Silva N.d.)

*When trying to find photographers who use wet plate photography in Gauteng I was surprised at the lack of information I could obtain. Eventually, after a discussion with a very enthusiastic photographer who owns a speciality store, I found a name. Upon calling Janus Boshoff, the head of photography at City Varsity in Newtown and a Master's student in photography at WITS, his passion for his craft was evident. It wasn't however, until I went to visit his studios the following week that the full extent of this love of photography became clear.*

*While drinking carefully-made tea and coffee, we discussed the process of wet plate photography and the struggles that exist in trying to get the correct equipment and understanding of the skill in South Africa. He was then on his way to Germany for a course in wet plate photography so that he, and his partner, could better understand the process and begin teaching it in South Africa.*

*The sadness in his voice was clear when discussing the current state of photography as an art and a profession in South Africa. It is degrading and heart-breaking that a profession that is so skill intensive has been diminished by the presence of cell phones and*



Figure 9.12: Platinum Palladium print (Boshoff, n.d.)

*social media and I couldn't help but recognise the similarity between the struggles of the street photographers of Joubert Park and this qualified photographic professional. It was then that I realised that the challenges are prevalent for all individuals in the industry, irrespective of their location or level of education.*

---

*"When telling someone I am a photographer, the response is always the same. 'Oh, another photographer'." – Janus Boshoff, 2016*

---

*The examples of wet plate photography that Janus had on hand consisted of images printed onto glass using liquid light. These images were incredibly clear and detailed in relation to the small scale they had been printed on. These glass images require the same type of skill and development procedure as the tin-type wet plate photography that this project also explores (see figure 7.14).*



Figure 9.13: Lith print (Boshoff, n.d.)



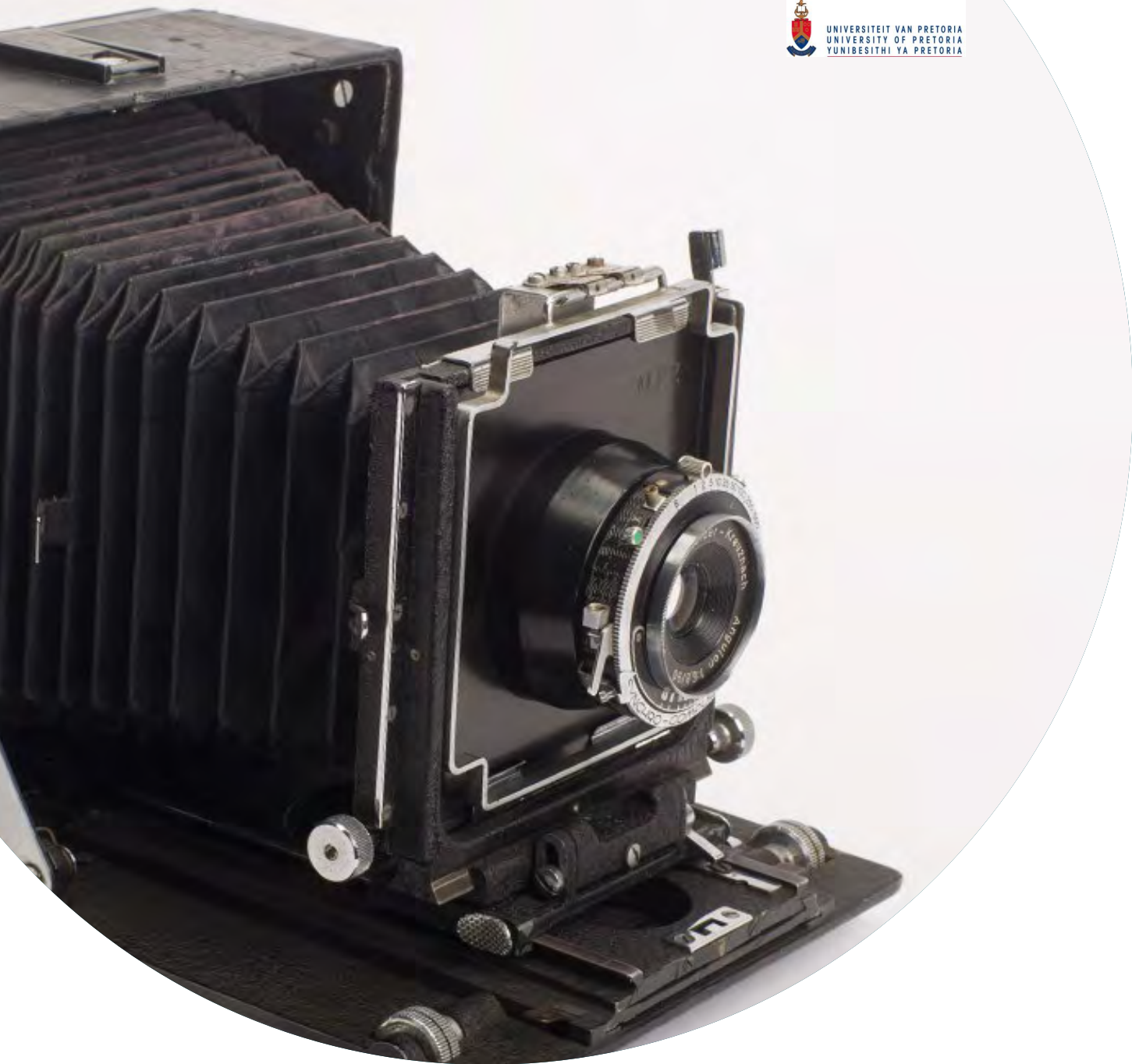
Current page:

**Figure 9.14:** A portrait by Janus Boshoff using glass. Images indicating the negative and positive of the image based on the background colour.

**Figure 9.15:** The studio with Janus Boshoff at Alternative Print Workshop.







**Figure 10:** 1952 portable wetplate camera (Wetplate Supplies, 2015)

10

## DESIGN PROPOSAL

Intent and functionality of architectural intervention is discussed.

## 10.1. DESIGN INTENT

To implant a new architecture into a park landscape without detracting from the openness of public space. The project aims to enhance public spaces by creating moments within the landscape that draw and encourage activity by creating platforms for everyday interaction while exploring the enhancement of the extraordinary.

## 10.2. DESIGN APPROACH - RESPECTING THE PARK-SCAPE

Within the Joubert Park framework, two schemes are located within the park itself. One deals with an enveloping of buildings by landscape, while this project explores an architecture that is removed from the ground plane. Both approaches boast a sensitive attitude towards the park, one hoping to disappear beneath it, the other (this scheme) hoping to touch the park lightly in a manner that leaves limited traces on the park.

The project takes the form of a pavilion, hovering quietly above the landscape. The pavilion, despite its respectful touch of the park, juxtaposes this lightness by being deliberately solid above it. The project is located at the highest point of the site and its height above the ground serves as a mediator of the scale difference between the city fabric and the openness of the park. The overhead height, however, creates an intimate relationship with the ground, acting sensitively to the human scale. In this regard the structure serves as threshold between the city and the park.

The basements and scale of JAG emphasise the appearance of the building as permanent and static whereas the lightness and inversion of the pavilion gives the impression of movement and impermanence. The intervention sits in direct contrast to the gallery on the opposite end of the park. The formal qualities of the two archives may be vastly different, but their positioning on the site frames the park, almost as protectors of the public space.

The elevated portions of the pavilion will house the camera spaces that work on the same principal as pinhole cameras. In this sense, the building itself becomes a machine for producing art and archiving its context.

Spaces on the ground plane will be defined through the positioning of the support structure of the intervention and through the manipulation and addition of landscape elements. The park landscape extends under the building with more intimate or defined public spaces being formed. These spaces of interaction and reflection will respond to the rhythm of the overhead plane (the underside of the main pavilion spaces).

## 10.3. CONCEPTUAL APPROACH

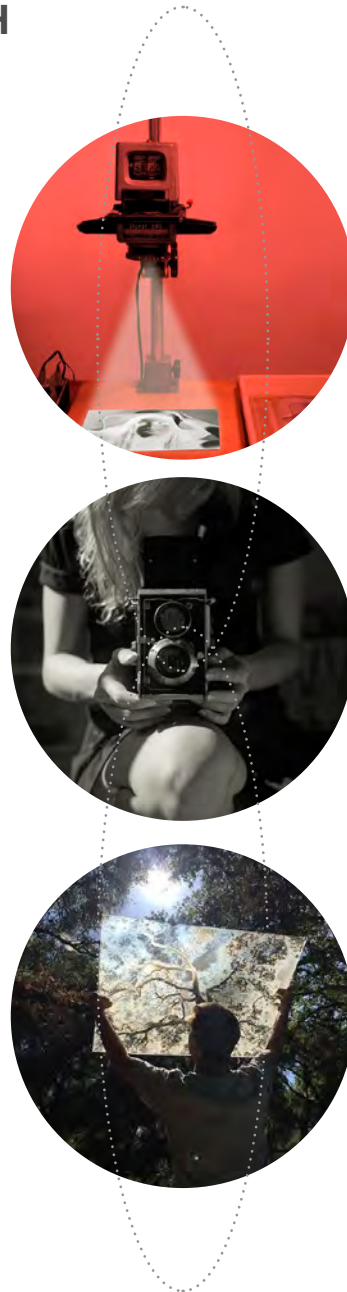


Figure 10.1: Expose, Record, Reflect

The conceptual intent of the project addresses the following aspects:

**Exposure:** Art and the public realm; exposing art to the park.

**Recording:** Documenting the seemingly mundane of the public realm to create objects deemed as extraordinary.

**Reflection:** Exhibiting the park and the city back onto itself, creating opportunity for introspection.

Through these three aspects the identity of the city, park and people will be enhanced and documented, ensuring the permanence of the memory of Joubert Park today.

A Machine for Documenting  
A photographic pavilion capturing the everyday of the park to create extraordinary pieces of art that will be displayed in the gallery

Creative Conservatory by Lisa Verseput  
A school for the creative arts

Makers Space by Ilhaam Tayob  
Bridging the gap between the people and the city by creating a platform for the exploration of available skills in the area





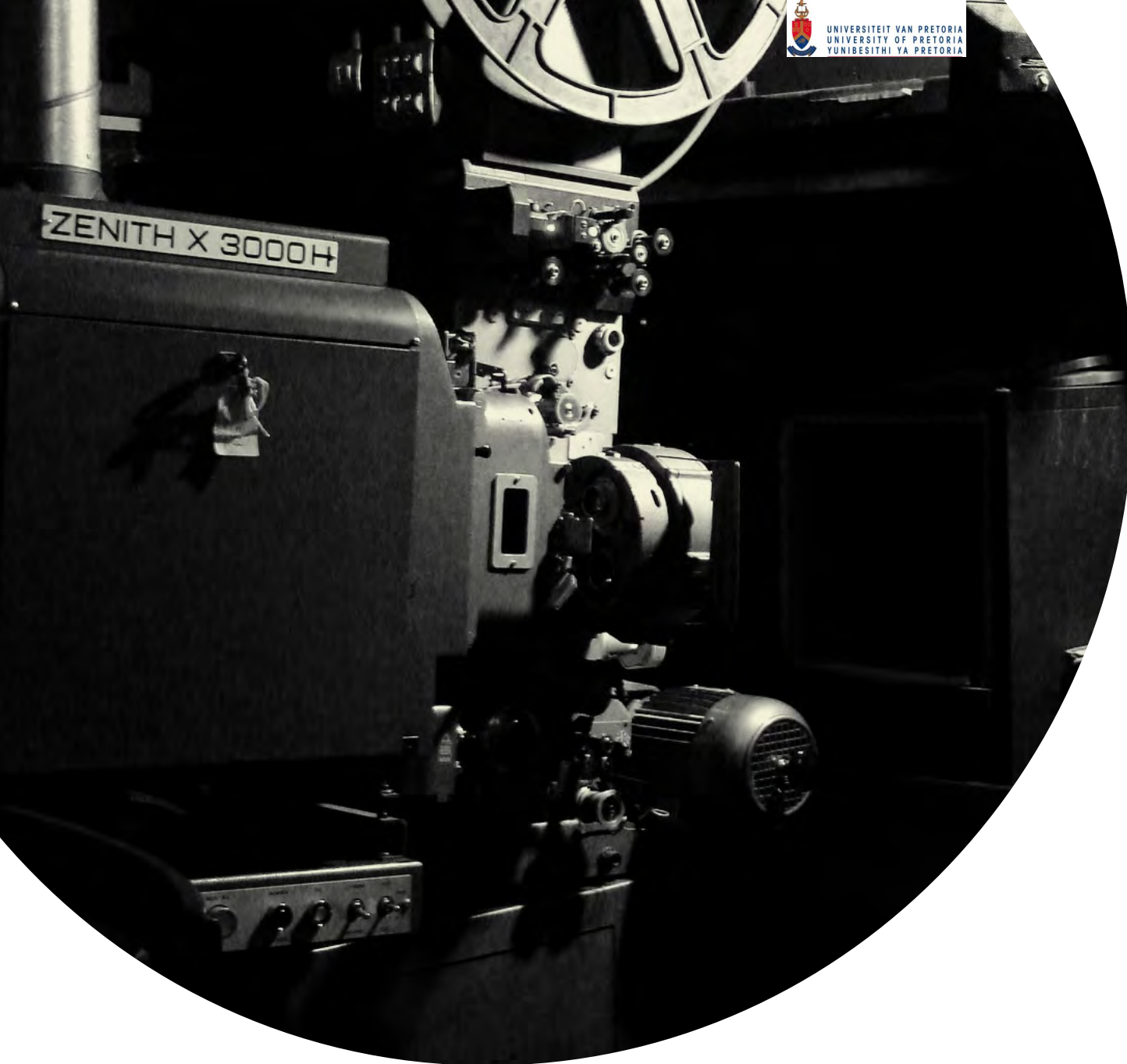


Figure 11: Projection. (Author and date unknown)



# 11

## CREATING

The process of design through sketches and models is depicted in this chapter.

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*“As this wave from memories flows in, the city soaks it up like a sponge and expands. A description of [the city] as it is today should contain all [the city’s] past. The city, however, does not tell its past, but contains it like the lines of a hand, written in the corners of the streets, the gratings of the windows, the banisters of the steps, the antennae of the lightning rods, the poles of the flags, every segment marked in turn with scratches, indentations, scrolls.” – Italo Calvino, Invisible Cities (1997: 9-10)*

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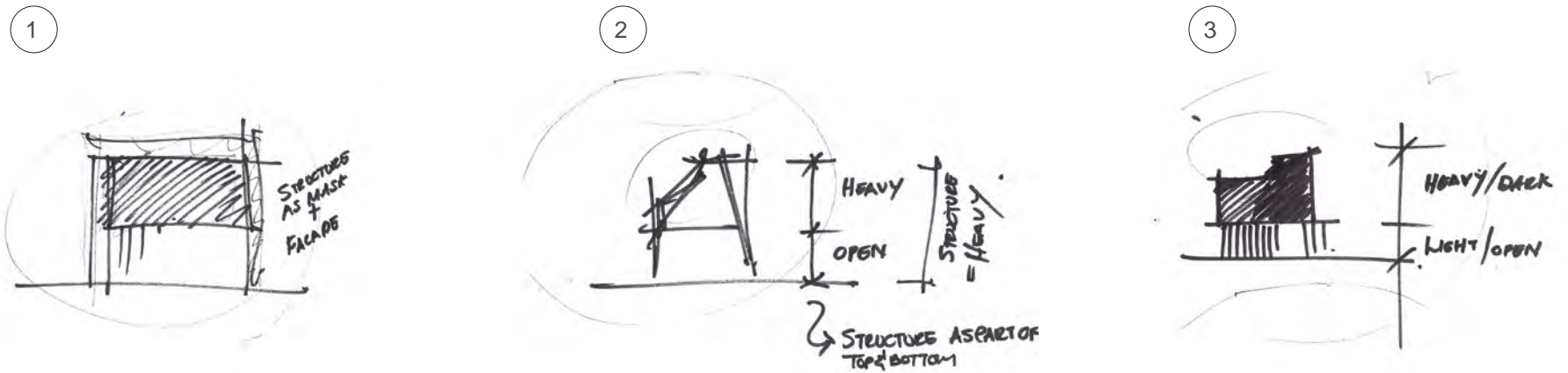
## 11.1. FORMAL STRATEGIES

There were originally three different formal concepts, which were all briefly investigated. The first investigation was eventually adopted due to its open and sculptural qualities. All of the options respected the ground plane by elevating the enclosed spaces, but each approach applied different structural and thereby aesthetic options.

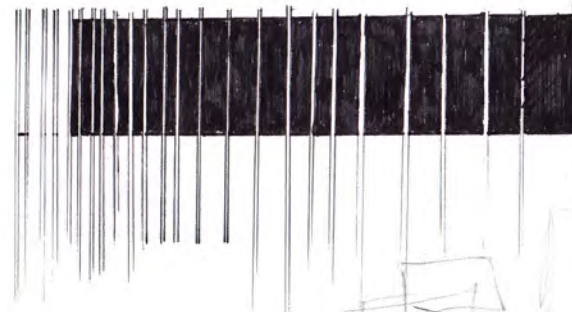
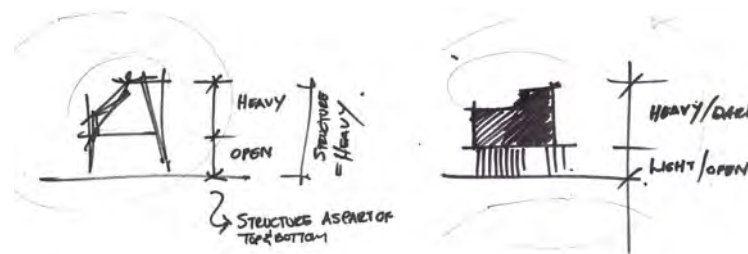
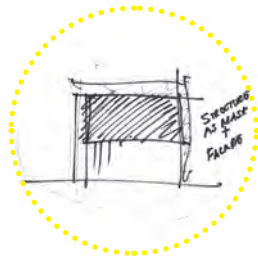
- The first concept looked at framing the elevated solid forms with fin-like structural elements that would result in a more ordered and rigid pavilion form, in other words framing the archive.
- The second incorporated the form and structure as one, being one and the same, creating a solid and void at the same time.
- The third investigated was the solid forms perched on top of pin-like columns that pierced the ground plane so that they would be floating.

To respond to the ever changing and transient nature of the site, the intervention proposed will be able to be dismantled and re-erected on another site. Once this black box of Joubert Park has recorded what is necessary and has factored in influencing the identity of place, it can be removed and relocated elsewhere to document an alternative situation or condition. This aspect will be explored further in the following chapter, *Exploring Tecne*.

Figure 11.1: Conceptual sketches for pavilion form.



## Framing the archive



### Blurring the solid

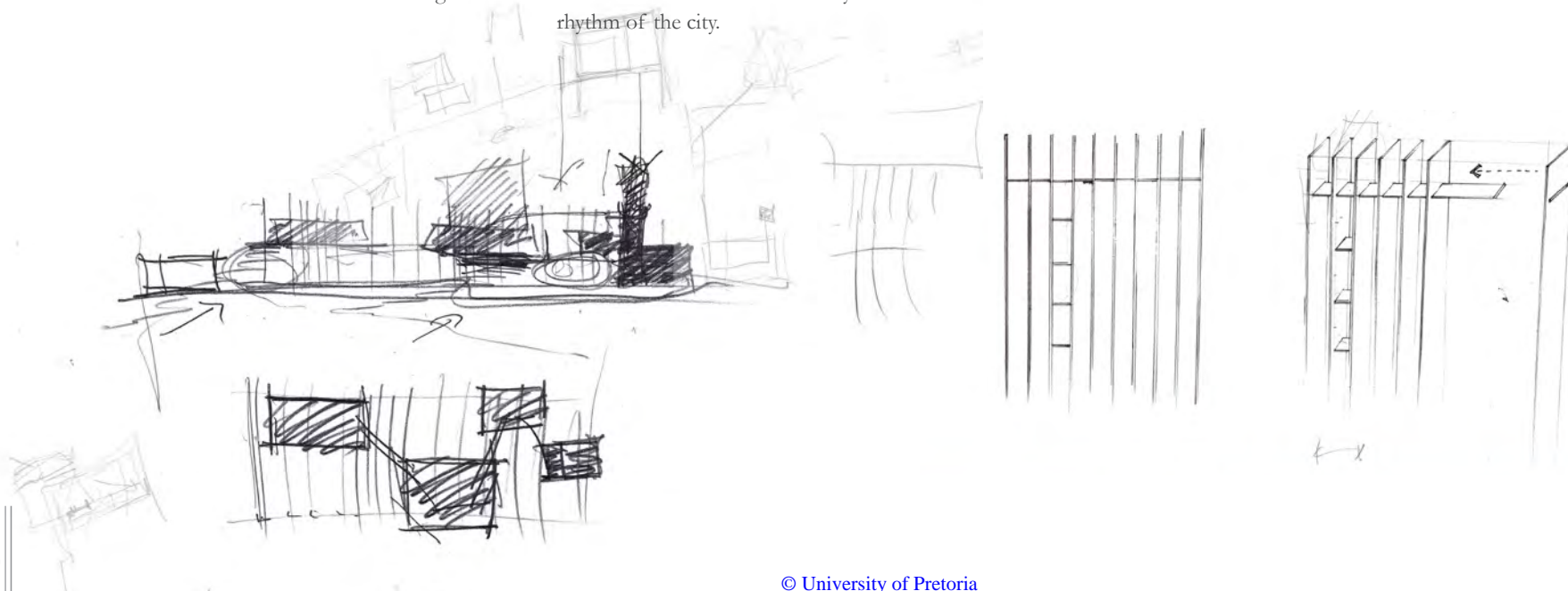
through structural elements that reflect the verticality and rhythm of the city.

Structural concept - framing the archive

Respecting the ordering system of the Johannesburg Art Gallery whilst responding to the verticality of the urban fabric.

The structure organises the free form spaces within, allowing the solids to protrude and to shy away from the edge of the structure. The spaces beneath are to remain open and public, adding defined spaces to the park's landscape.

The emphasized ordering system and added vertical fins add to the suggested movement around and underneath the intervention by varying in frequency along its length.



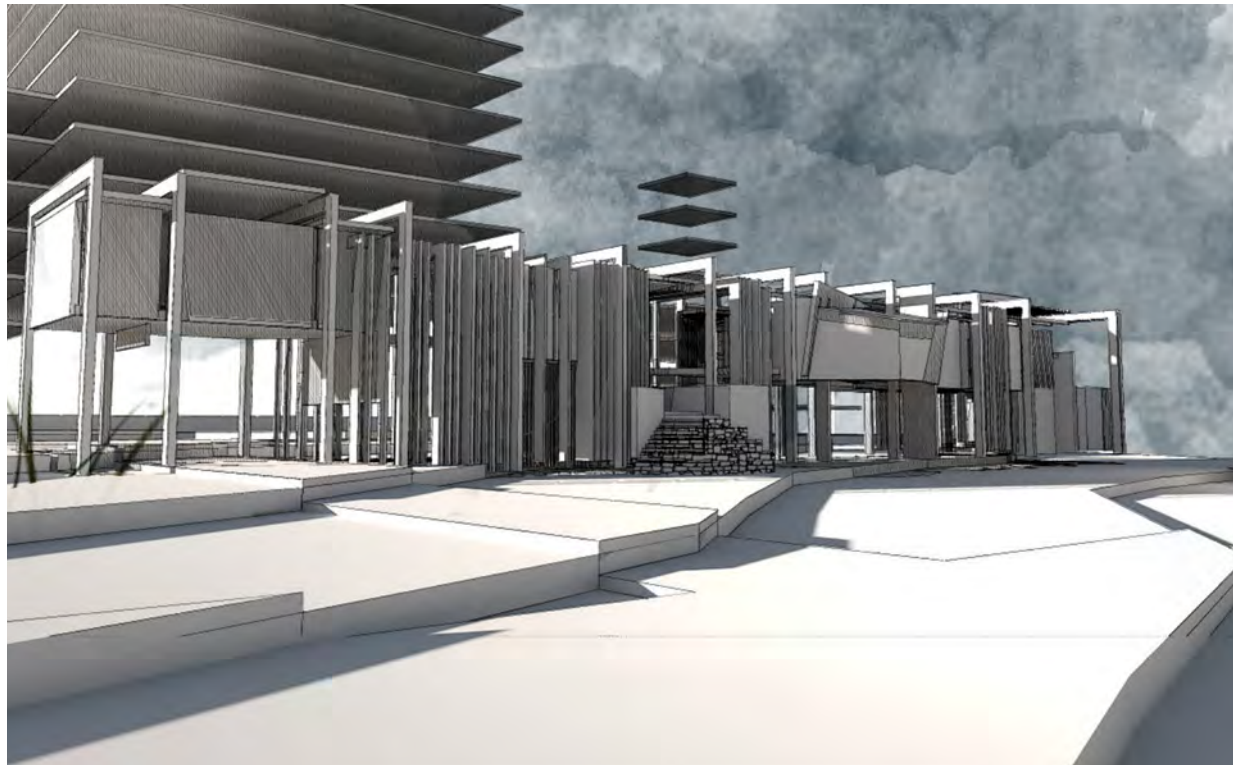
Relationship between structural elements and enclosed spaces

The solids, which house the functioning areas of this pavilion, are obscured from the pedestrian's view and the intentions of the building remain hidden behind a screen of fin-like steel members. These form an almost cage-like structure from which the building is suspended above the ground plane.

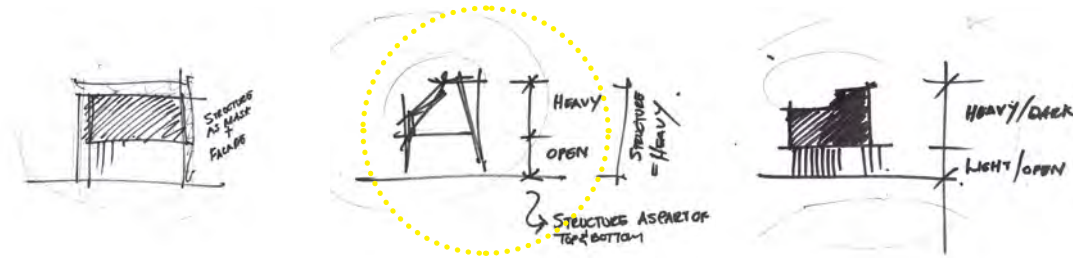
In this iteration the essence of the sculptural object was lost. In the crit session where this was presented it was stated that the fin structures were inappropriate for the scheme and ultimately this train of thought was abandoned to pursue the development of another.

Opposite and current page:

Figure 11.2: Series of conceptual images for *framing the archive*.



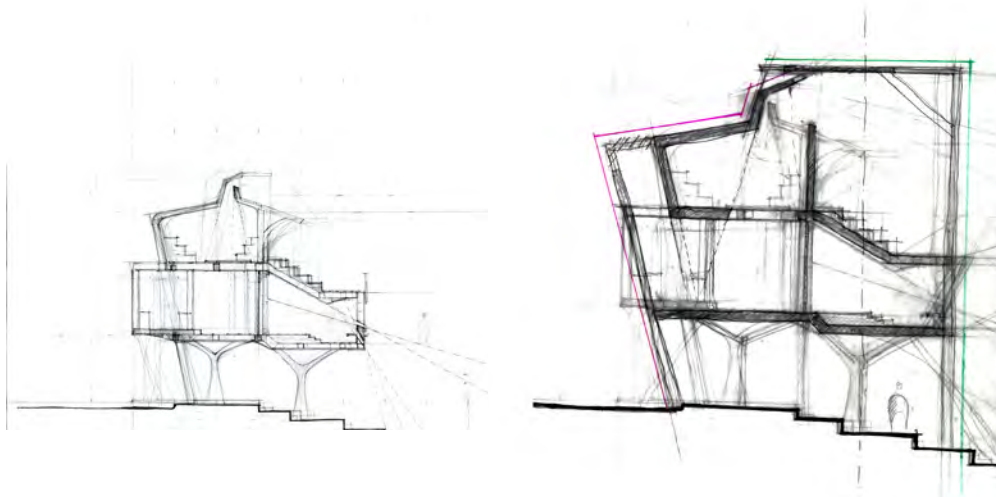
## Solid and Void



Touching the ground

using light steel elements which allows new spaces to be created in the park without disrupting freedom of accessibility.

The scale of the intervention in this iteration began to disrespect the park. Throughout the design process there were many changes in scale within the chosen formal concept theme.



Opposite and current page:

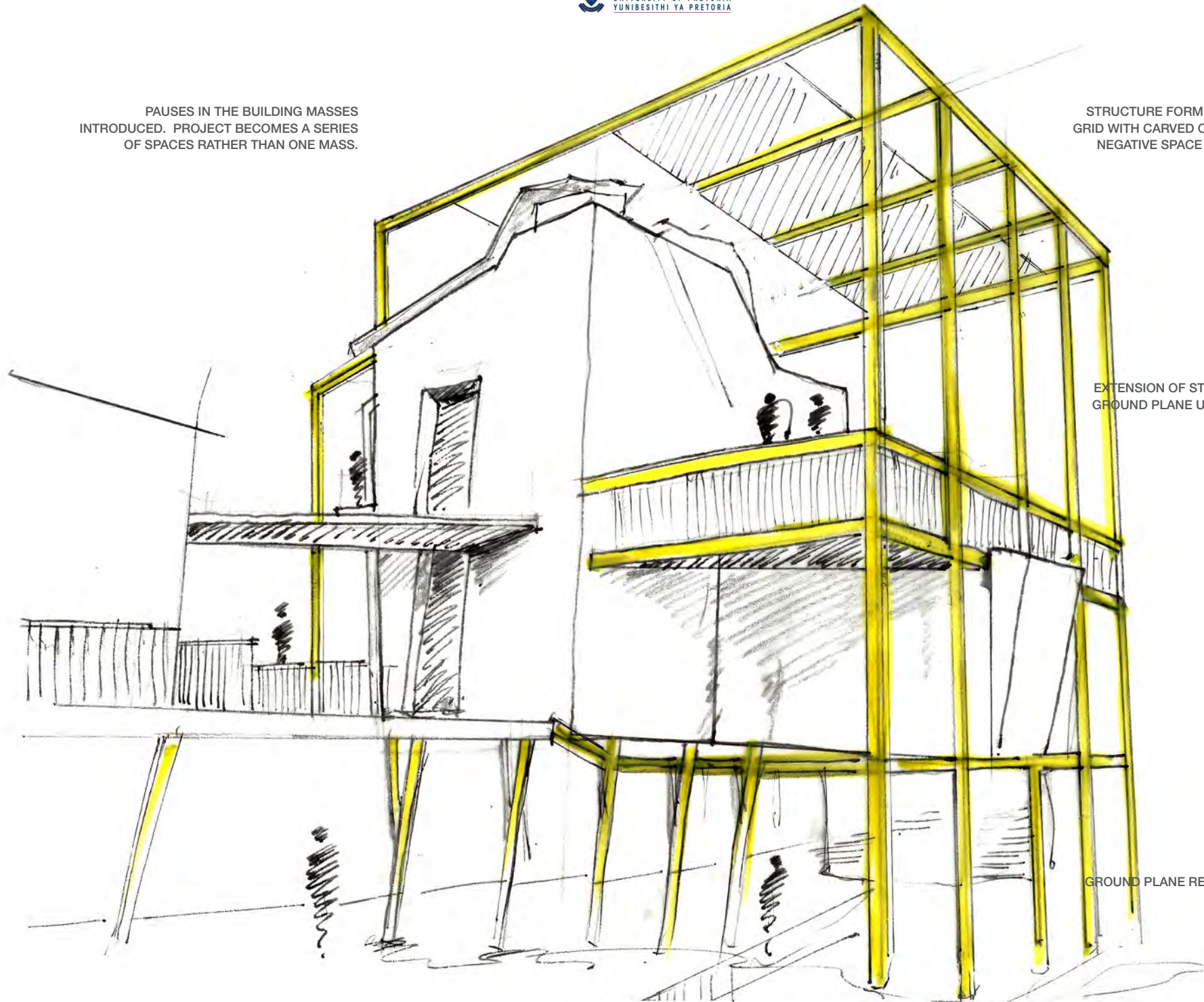
Figure 11.3: Series of conceptual sketches for *solid and void*.

PAUSES IN THE BUILDING MASSES  
INTRODUCED. PROJECT BECOMES A SERIES  
OF SPACES RATHER THAN ONE MASS.

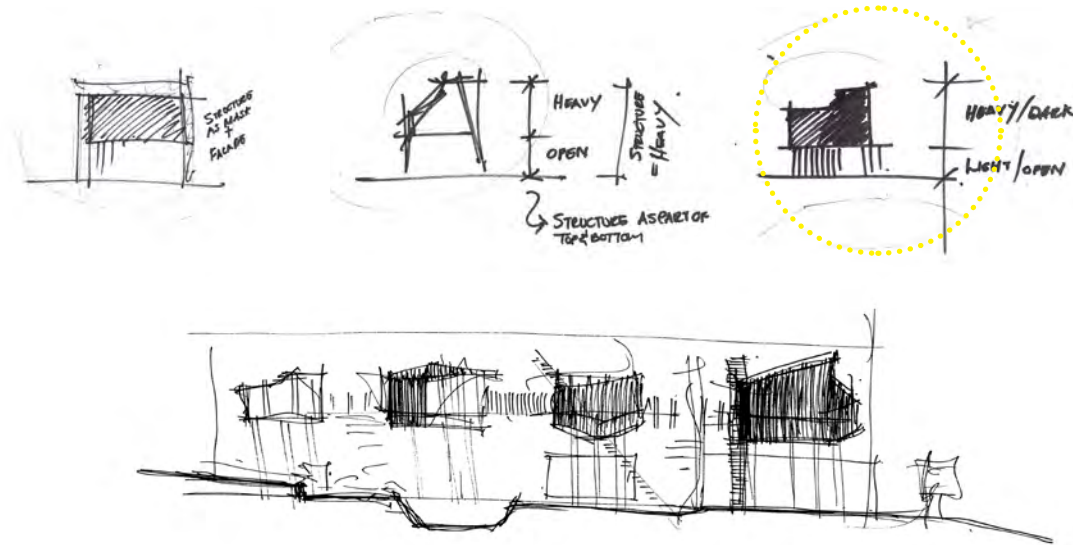
STRUCTURE FORMS 3-DIMENSIONAL  
GRID WITH CARVED OUT POSITIVE AND  
NEGATIVE SPACE (SOLID AND VOID)

EXTENSION OF STRUCTURE TO THE  
GROUND PLANE USING I-SECTIONS.

GROUND PLANE REMAINS OPEN FOR  
PUBLIC ACCESS



## Floating on steel pins

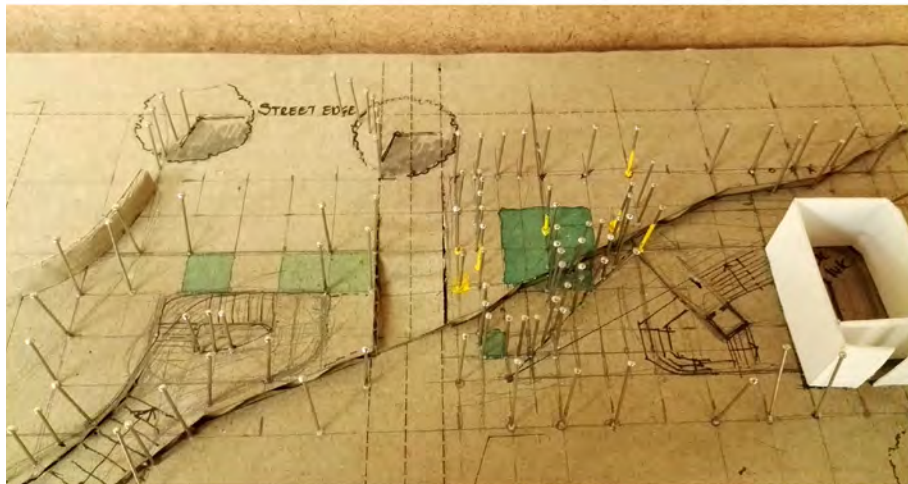


### Floating pavilion

rests on slender steel supports which grow from the ground with no exposed concrete footings.

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Figure 11.4: Series of images supporting the conceptual approach for floating on steel pins.





Height of intervention to mediate between the scale of the city and the open park scape

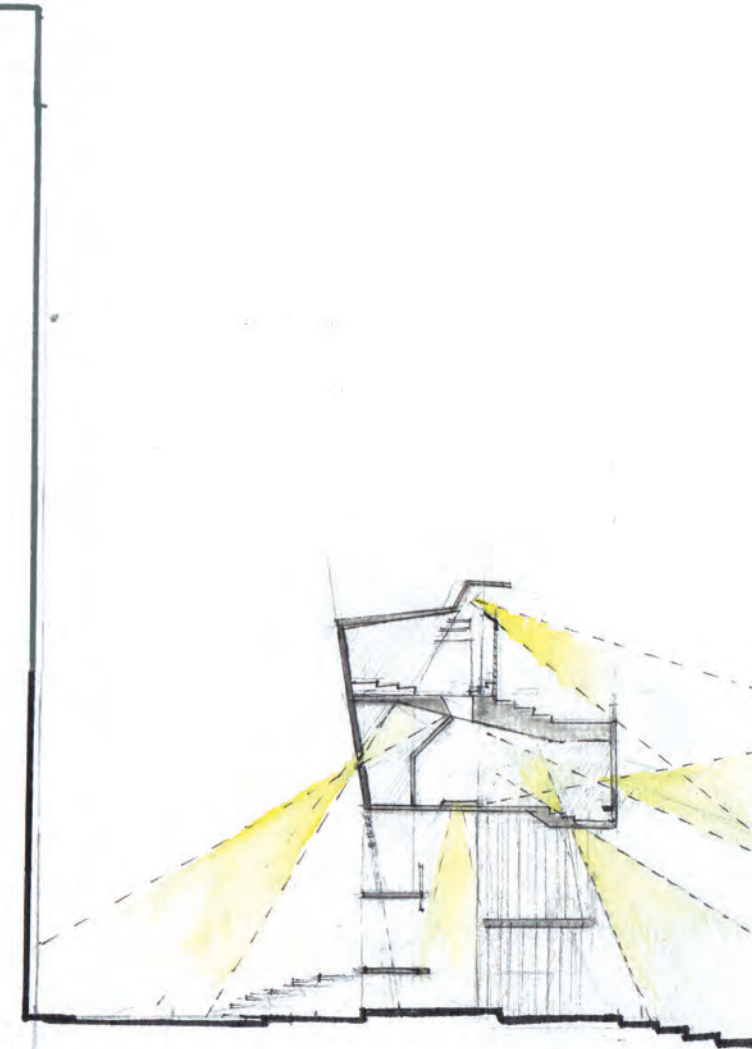
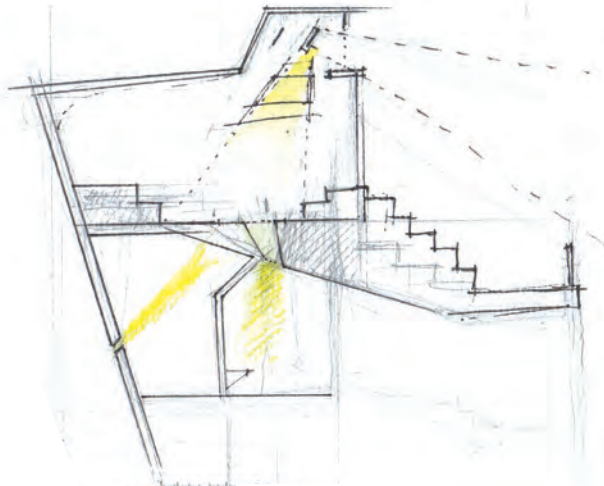
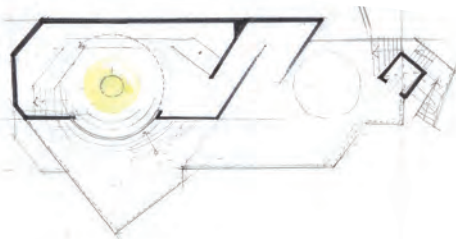
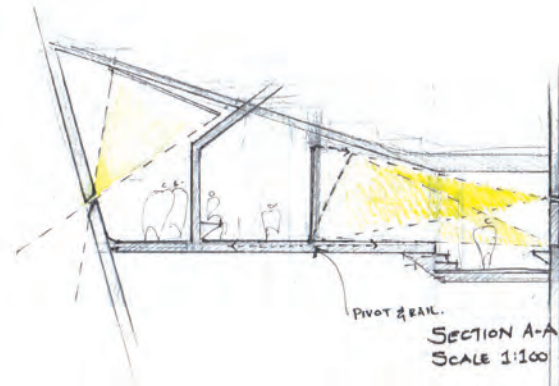
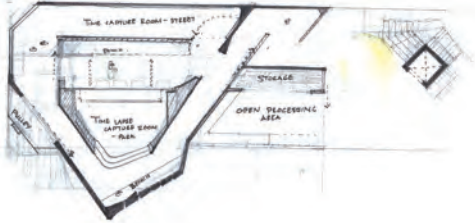
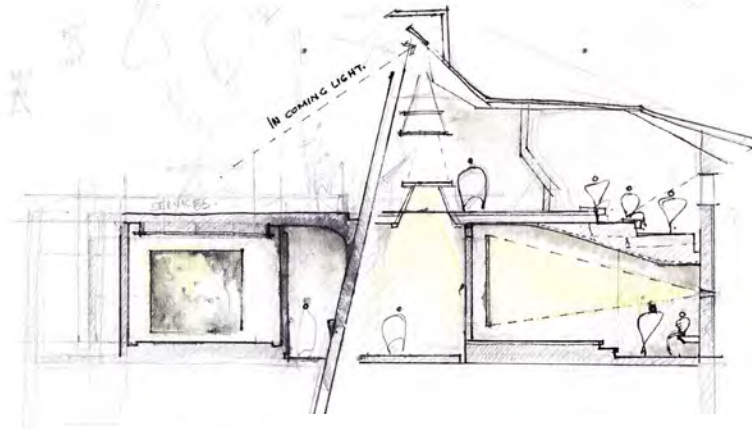
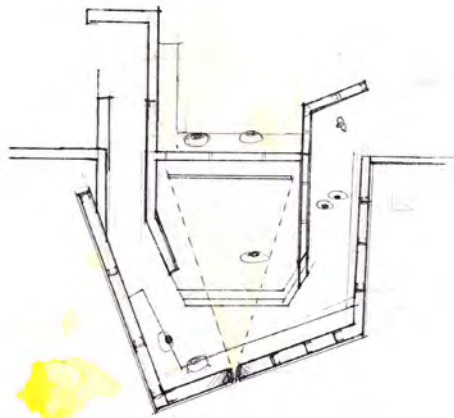
Upper portion of pavilion is aesthetically solid and weighted

Park amenities to become park of pavilion support structure (in this case there are public ablutions tucked under the sculptural mass)



Openness on the ground plane for freedom of movement into park

Pavilion to respect existing heritage of park (example of historic entrance gates)



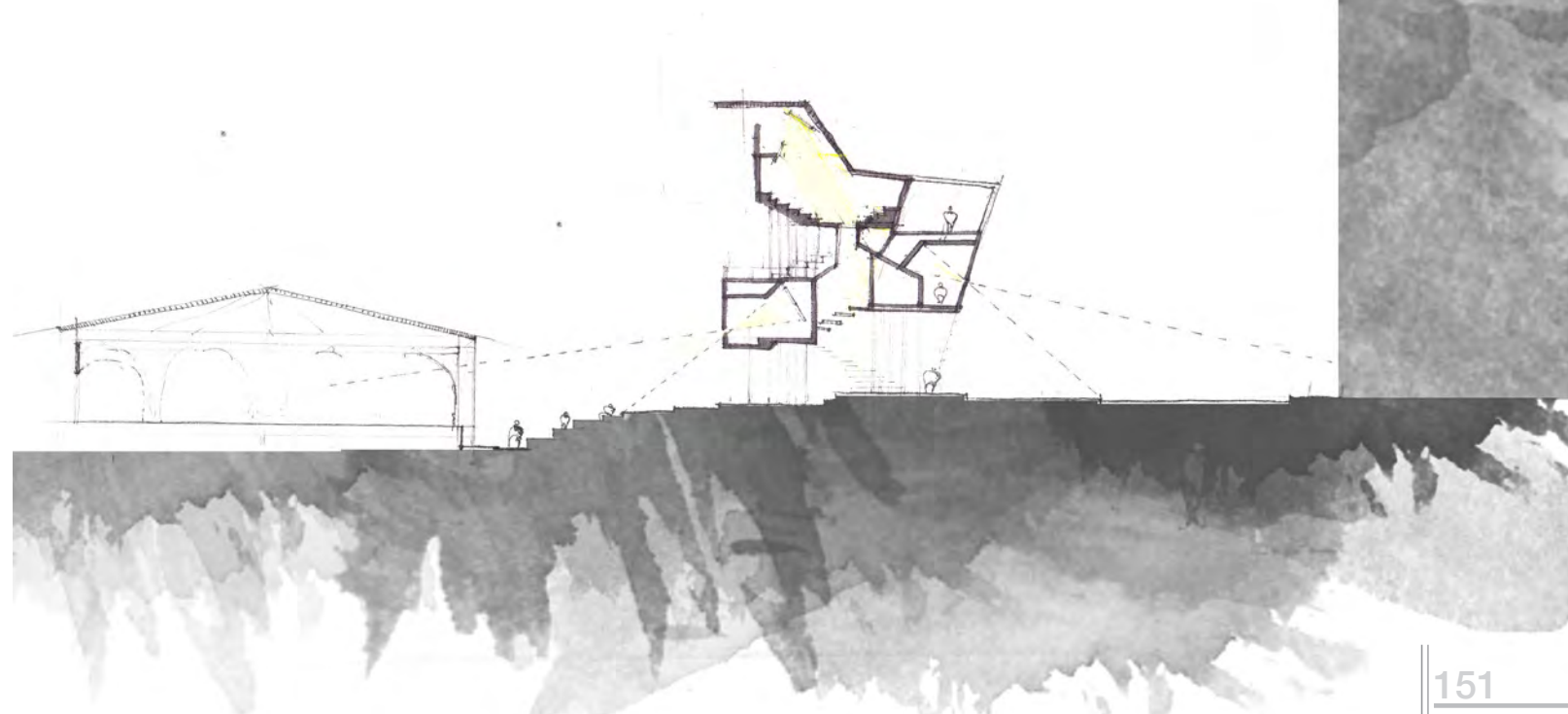
## First iterations - exploring space and light

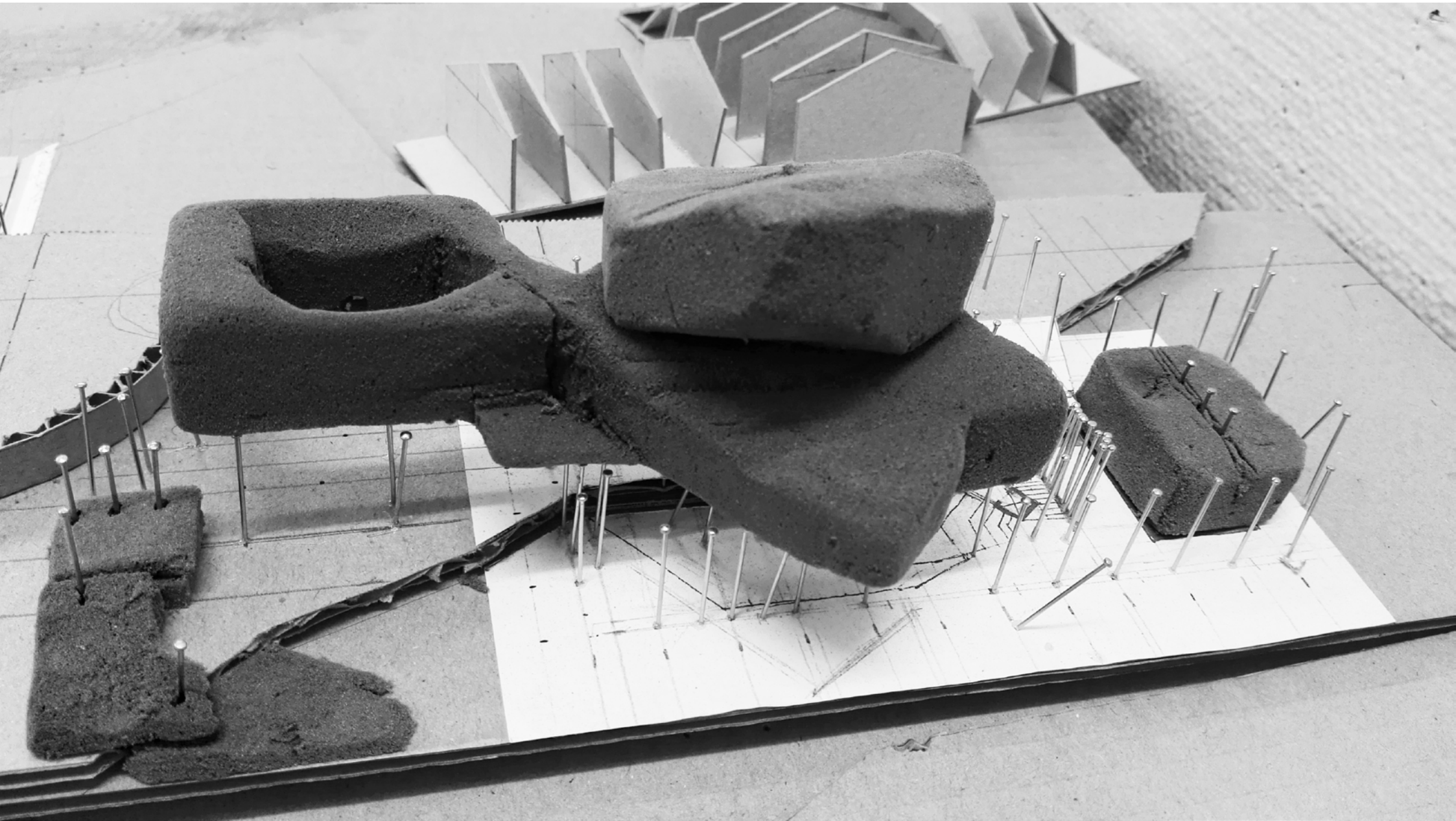
The initial sketches done for the photographic urban archive explored:

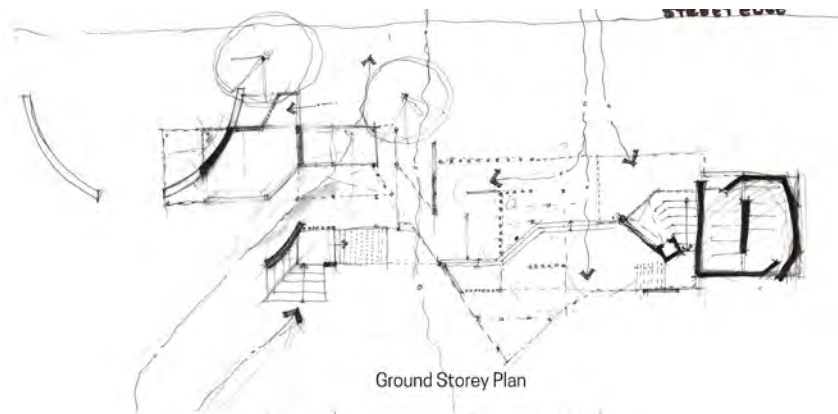
- the forms of spaces needed for camera pods and the camera obscura
- the use of light in these spaces
- how the light would affect other spaces
- The openness of the ground plane

Opposite and current page:

**Figure 11.5:** Series of sketches indicating the initial sectional exploration for the design.



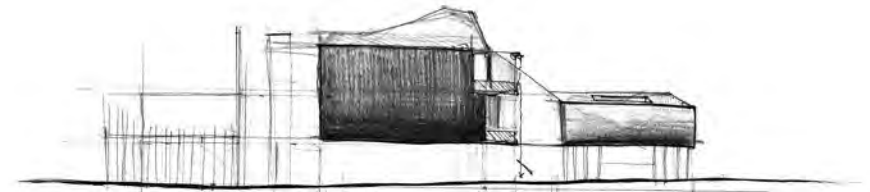




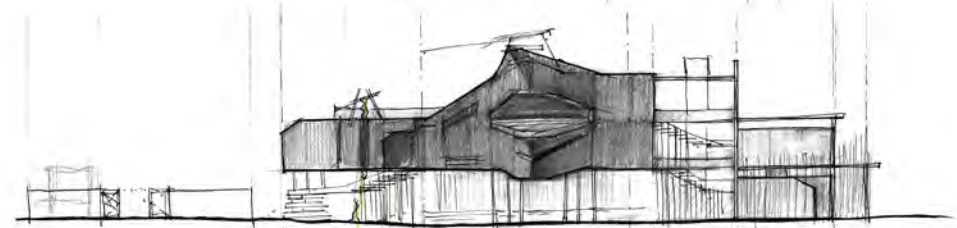
Ground Storey Plan



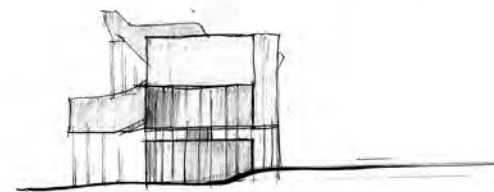
First Storey Plan



North Elevation



North Elevation



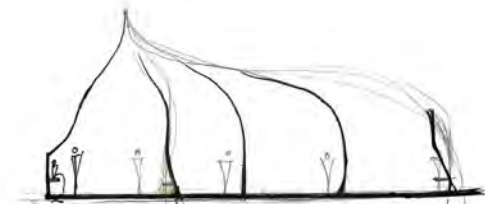
East Elevation



West Elevation



Conceptual Sections

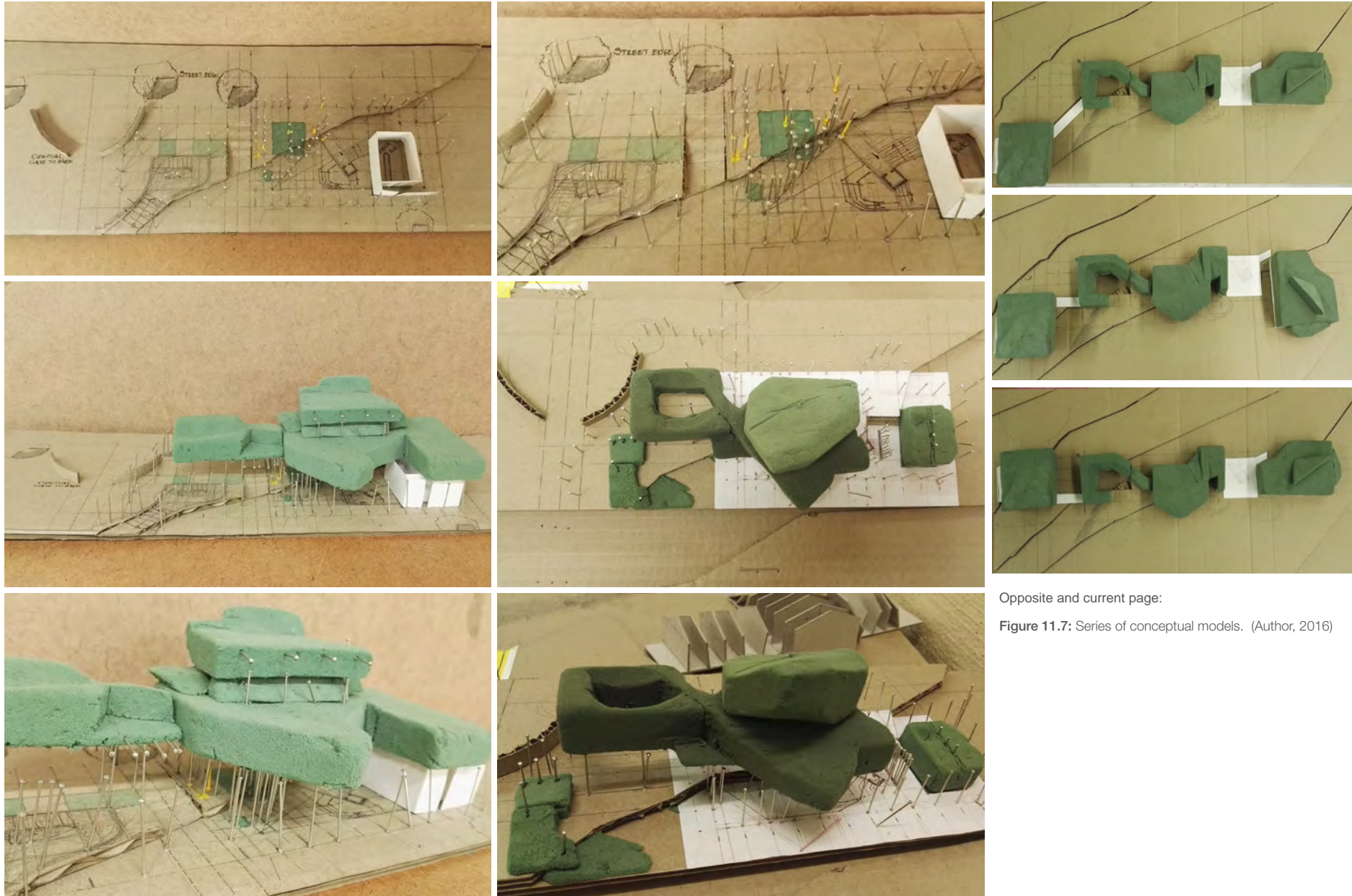


Conceptual Wall Exploration

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Figure 11.6: Series of conceptual images for

Formal exploration using models



Opposite and current page:  
Figure 11.7: Series of conceptual models. (Author, 2016)



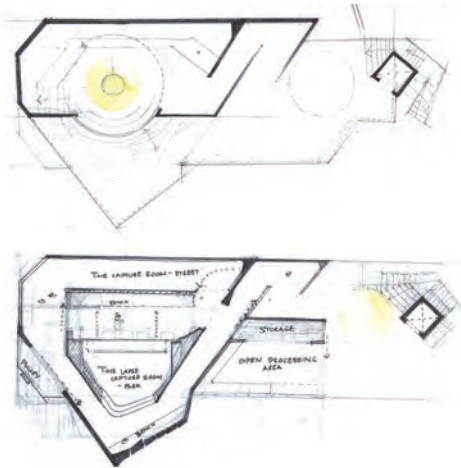
The original model for this scheme was a rigid three storey box placed above the first base model with pins and coloured floor areas. The base of the design was carried through to the next model but the rigidity of the supported form was disregarded and other avenues of formal exploration ensued.

Models were made to understand the 3-dimensional implications and qualities of plans, sections and elevations drawn. Oasis was used in place of the commonly used cardboard to truly understand the building as a solid mass without defined edges while exploring the sculptural qualities of the design.

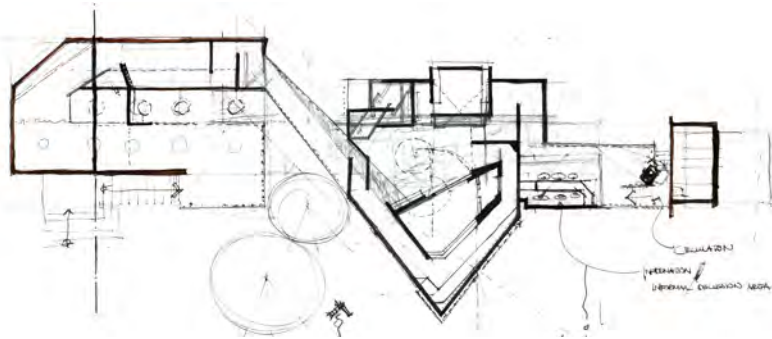
Multiple bases were made to explore the implications of the structure on the ground plane and how spaces could be defined using structural elements while still maintaining a freely accessible space without using the traditional door as threshold. The ground plane was kept loose, although it was later designed to follow an ordering system to support the structure above.

# Planning changes

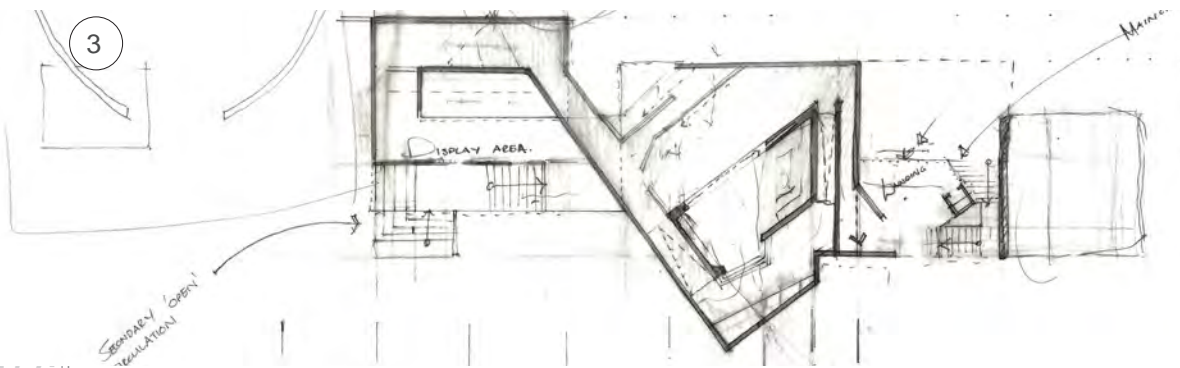
1



2



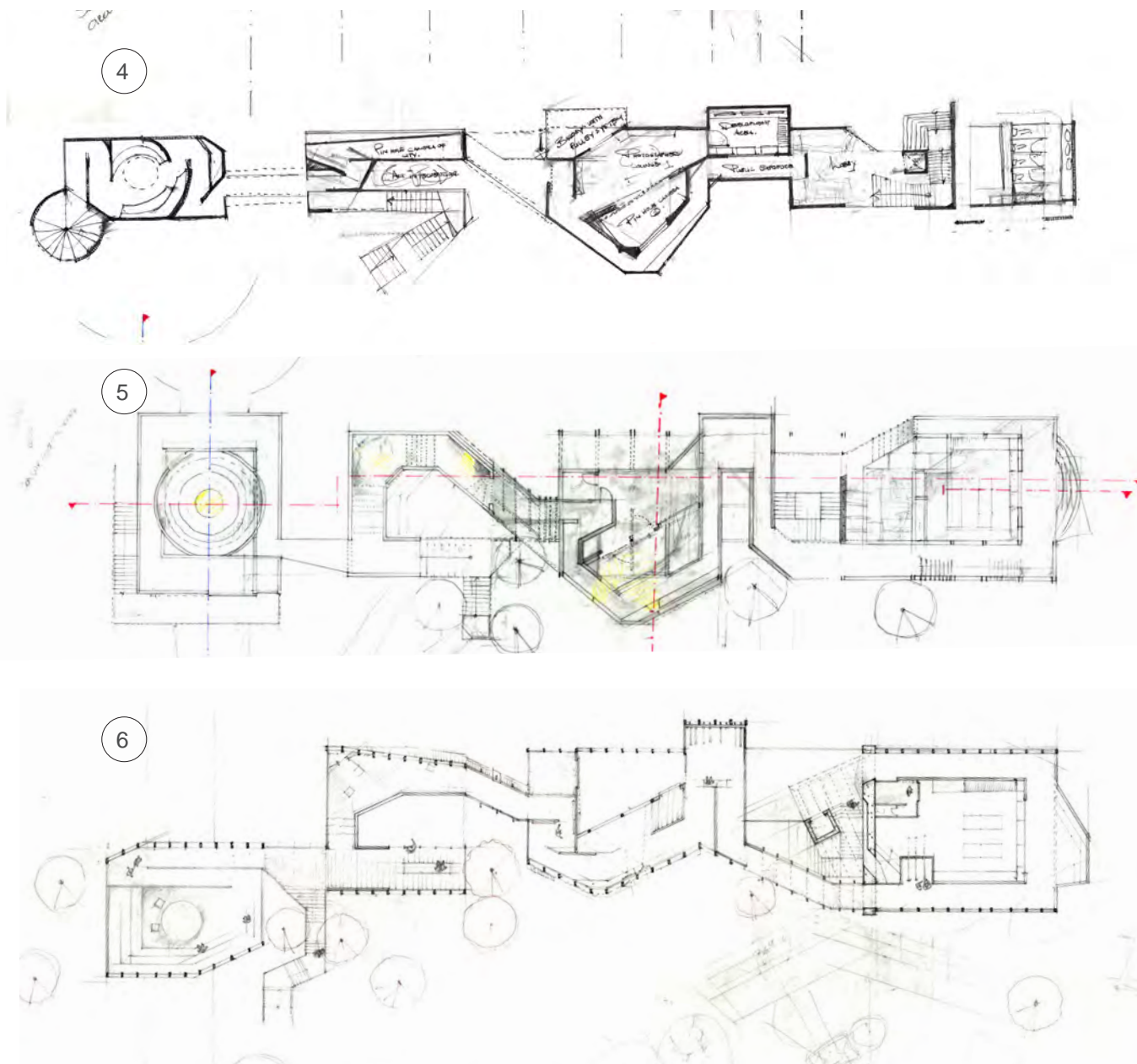
3



Opposite and current page:

Figure 11.8: Series of sketches of elevated pavilion plane.





The major changes that occurred regarding the layout of the pavilion can be summarised as follows:

- The original drawings attempted to place the pavilion using the edges of JAG as markers for the building's end. The building highlighted and followed grid lines imposed on the site projected from the northern elevation of JAG.
- The requirements of each space lead to the formal adjustments made to each pod regarding all three architectural elements, floor, roof and wall. Each adaptation in the positioning of the lens on the façade lead to changes in moulding the space to meet the requirements of projection.
- As the formal exploration continued the building was lengthened for a number of reasons, each one lead to slight changes in layout of the whole:

By reducing the height of the pavilion it would be less dominating over the bandstand on the site. (This bandstand forms a focal point for one of the pavilion's capture pods).

To relate to the park edge.

To ensure the participant would follow the route through the building, discovering each space which each indicate various stages in the photographic process.

In response to Lisa Verseput's design on the opposite corner of the park which follows the same rhythm of solid and void using similar spacing.

- The route through the building then influenced the spacing and positioning of each pod, ensuring that dark spaces had enough length to fade out natural light.

This is a continuation of the *Narrative of experience* along the route of the park. The text should be read in conjunction with the programmatic section and first floor plan on pages 154-157.

## Narrative of experience along the route of the photographic urban archive

*Climbing the stairs of the pavilion that cantilever off from a concrete structure that appears to grow from the landscape; one becomes aware of the rough concrete and the softening of moss that is growing on the structure. Amid the cracks, the greenery appears as an artwork itself. From the platform there is a view of the busy street corner below, which becomes audible. The visitor notices children being escorted from the crèche housed in an old church building, with Johannesburg's tall buildings as its backdrop.*

*There is a door leading into the pavilion. Once over the threshold there is an immediate disconnection with the outside world and a gradual descent into darkness. Natural light is gradually replaced with a red glow from beyond, leading the visitor towards its source.*

*A large dark room is seen through a pane of glass; light reflects and dances across the floor through glass basins filled with liquid up against the window. Inside, people in aprons develop photos, sculptural objects and large steel plates, the same as those housed in JAG's archive.*

*Walking through the pavilion the visitor has various experiences. The progression from light into darkness and back again forms a continuous rhythm, representative of the functions housed within the structures. Along the route photographers perform their daily tasks giving insight into the processes of photography.*

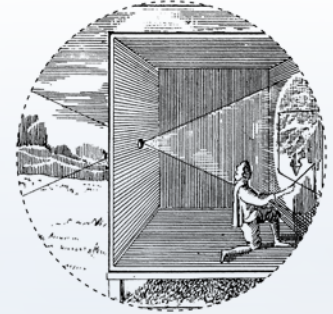
*After witnessing the developing process of images, drying areas envelop the visitor with the scent of lavender oil used to varnish the steel image plates. One then continues further into darkness into a room where only a single beam of light pierces the relentless walls. This is a camera pod. Here one sees the actual creation of the images, the exposure of the plates or objects. Occasionally, there is no exposing object, which results in the room becoming a camera obscura, projecting the park onto the walls of the space for the visitor to see.*

*The pavilion also houses exhibitions of the photographic creations. Some areas have steel plates mounted on walls while others take the form of a projection space. Here images printed on glass are mounted with a light behind them so that their silhouettes cast photographs in the space and over the visitor by means of shadow and light. Another exhibition area is set outside where sculptures covered in photo prints are*

*suspended from the structure of the pavilion.*

*The final space one enters at the end of the pavilion route is a permanent camera obscura with an adjustable lens that allows the user to view whichever portion of the park they wish to focus on. The moving image of the park is then projected onto a flat white plane giving the visitor the opportunity to create and capture images of the park in an interactive way.*

*\*Glubbegovic, R. from Friends of JAG, 2019*

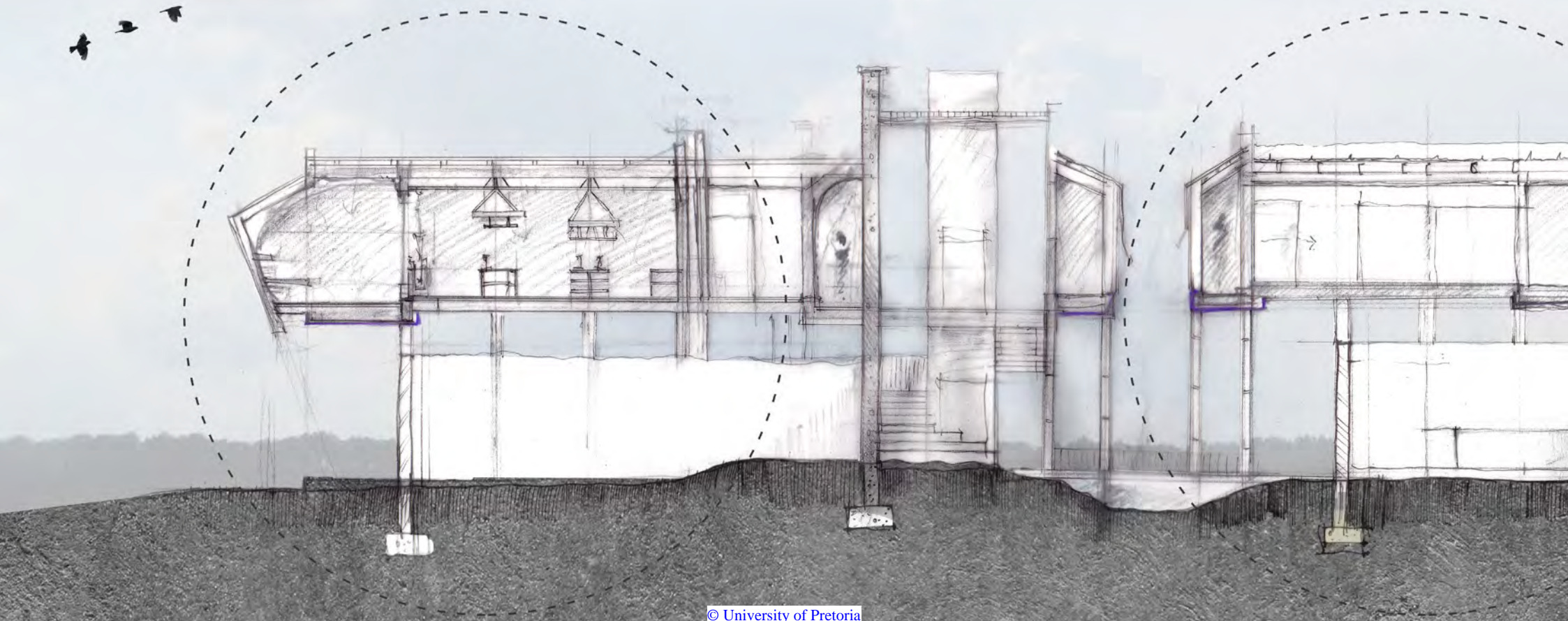


### THE DARK ROOM

Open to the public the dark room is a means to expose the inner workings of photography to create a larger public understanding. The dark room will host **training** sessions and will be **hireable** as a resource for photographers of the area.

### THE CAPTURE POD - FOR EXPERIENCE AND UNDERSTANDING

CAMERA PODS ACT AS LARGE PIN-HOLE CAMERAS FACING CERTAIN INSTANCES IN THE PARK AND CITY. THESE FUNCTION SIMILARLY TO THE CAPTURE PODS SOON TO BE INSTALLED IN THE PARK BUT THEY ARE ACCESSIBLE TO THE PUBLIC.





### THE HANGING EXHIBITION

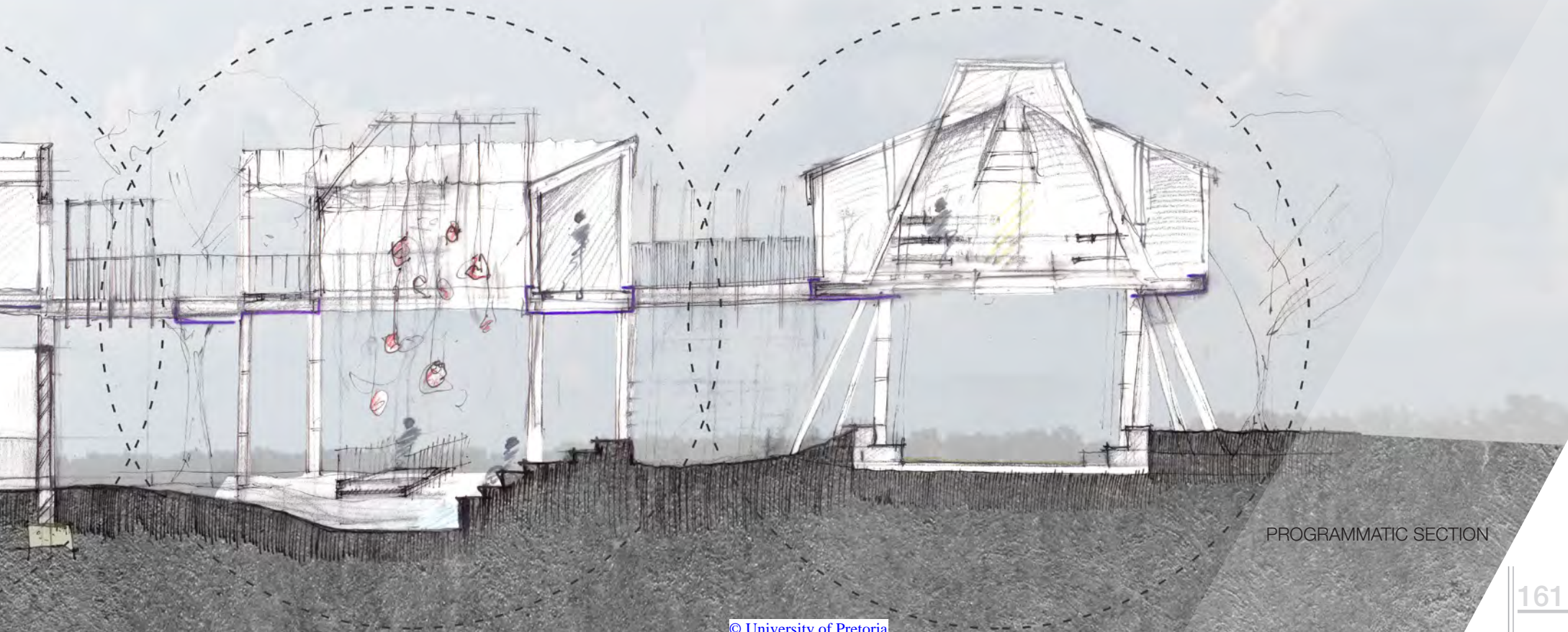
3-DIMENSIONAL ELEMENTS USED AS SUBSTRATES FOR PHOTOGRAPHS ARE HUNG OFF THE PAVILION STRUCTURE CREATING AN EXHIBITION WHICH IS APPRECIATED FROM THE PAVILION AND THE GROUND.



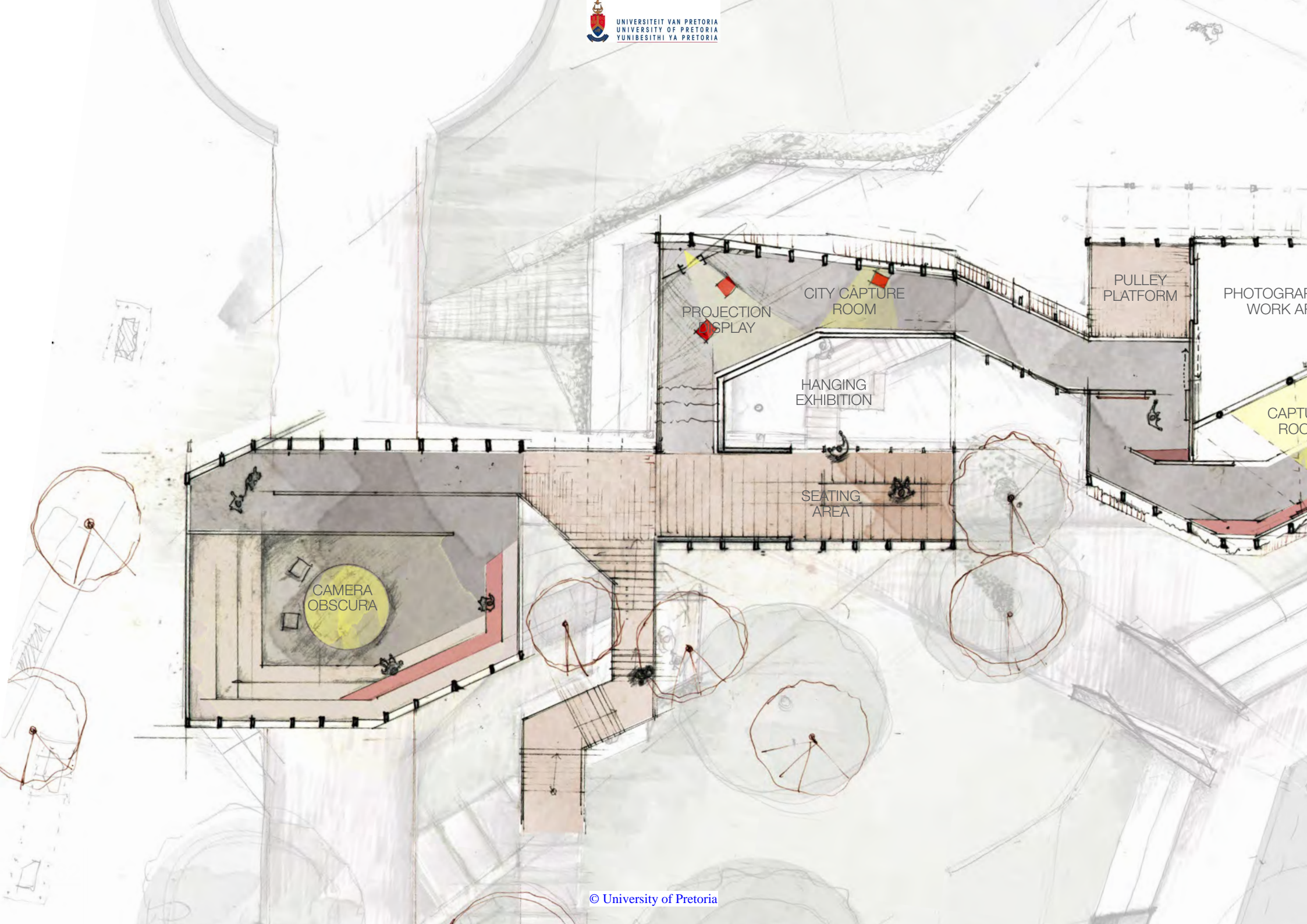
### THE CAMERA OBSCURA

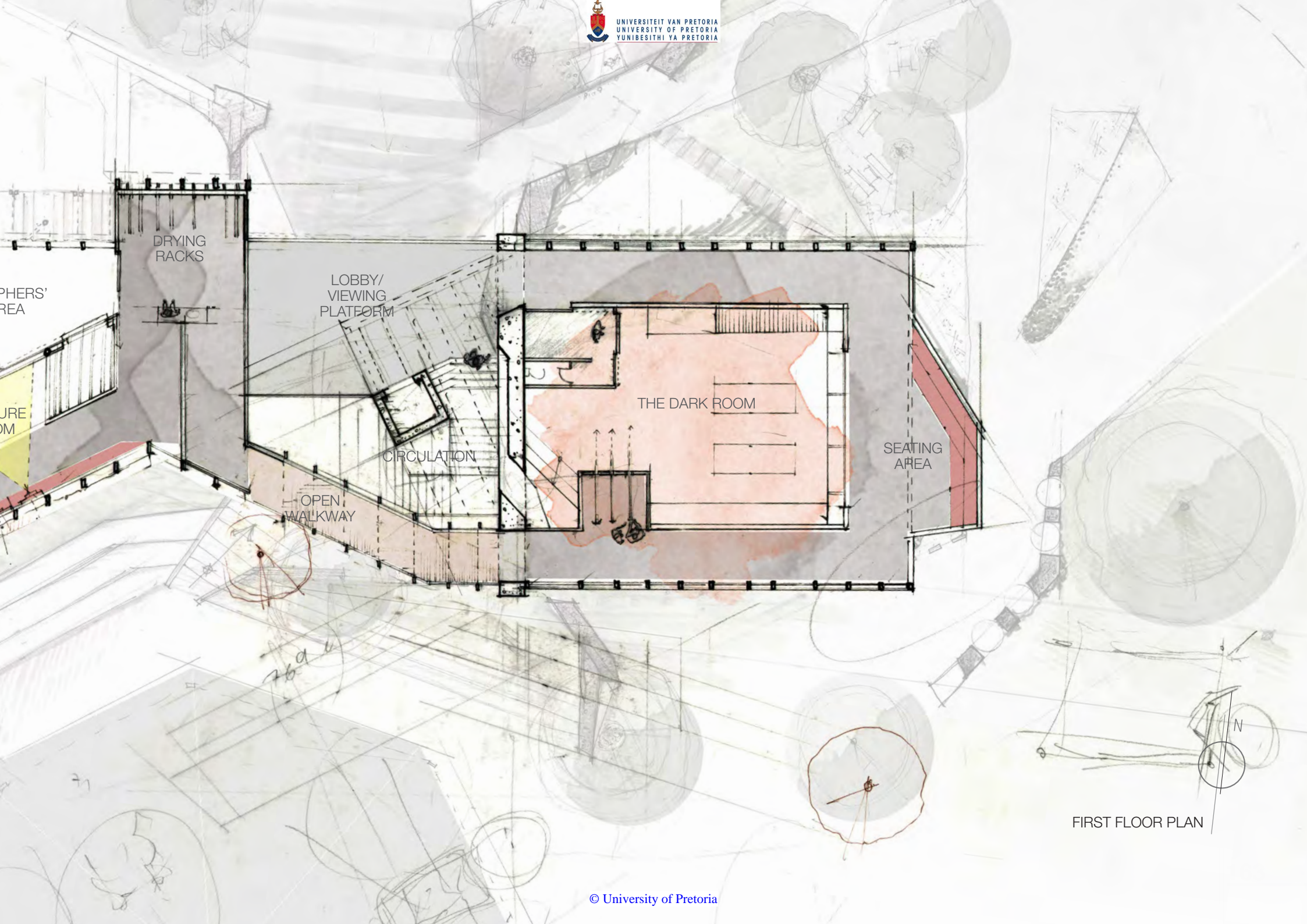
THIS IS THE SECOND LAST POINT ALONG THE ROUTE THROUGH THE BUILDING. HERE THE VISITOR IS ABLE TO FOCUS THE CAMERA ON ANY AREA OF THE PARK AND IN DOING SO BECOME MORE AWARE OF THE BEAUTY OF THE EVERYDAY OCCURRENCES TAKING PLACE.

ENDING  
NCES IN  
CATTERED



PROGRAMMATIC SECTION





PHYSICIAN'S AREA

LABORATORY

DRYING RACKS

LOBBY/  
VIEWING  
PLATFORM

THE DARK ROOM

CIRCULATION

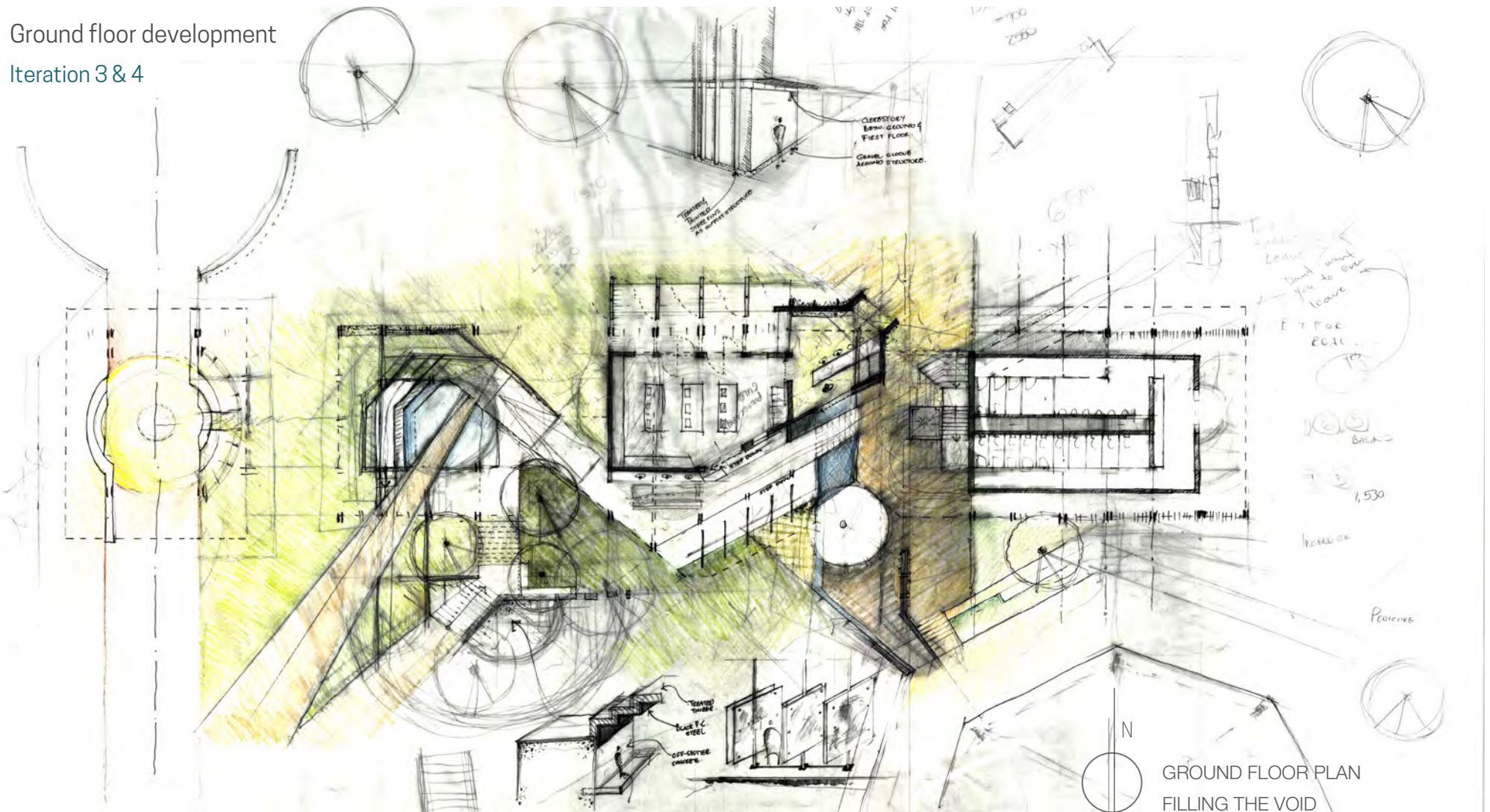
SEATING  
AREA

OPEN  
WALKWAY

FIRST FLOOR PLAN

Ground floor development  
Iteration 3 & 4

BALKENBERG - MOPAC



Iteration 3 - Filling in the void

The ground floor plan is explored by relating to the overhead plane, creating spaces beneath that can be used by the photographers and the park users. Exhibition spaces are suggested, turning the area into an artistic landscape, supporting the bandstand.

Iteration 4 - Loosening the solids

The ground floor plane is designed as more open with less enclosed spaces and defined programmes. In this iteration the access point of the pavilion is reinvestigated in order to respond to the street and the park. The permanent structures are given definition and are explored more in terms of their sculptural possibilities.

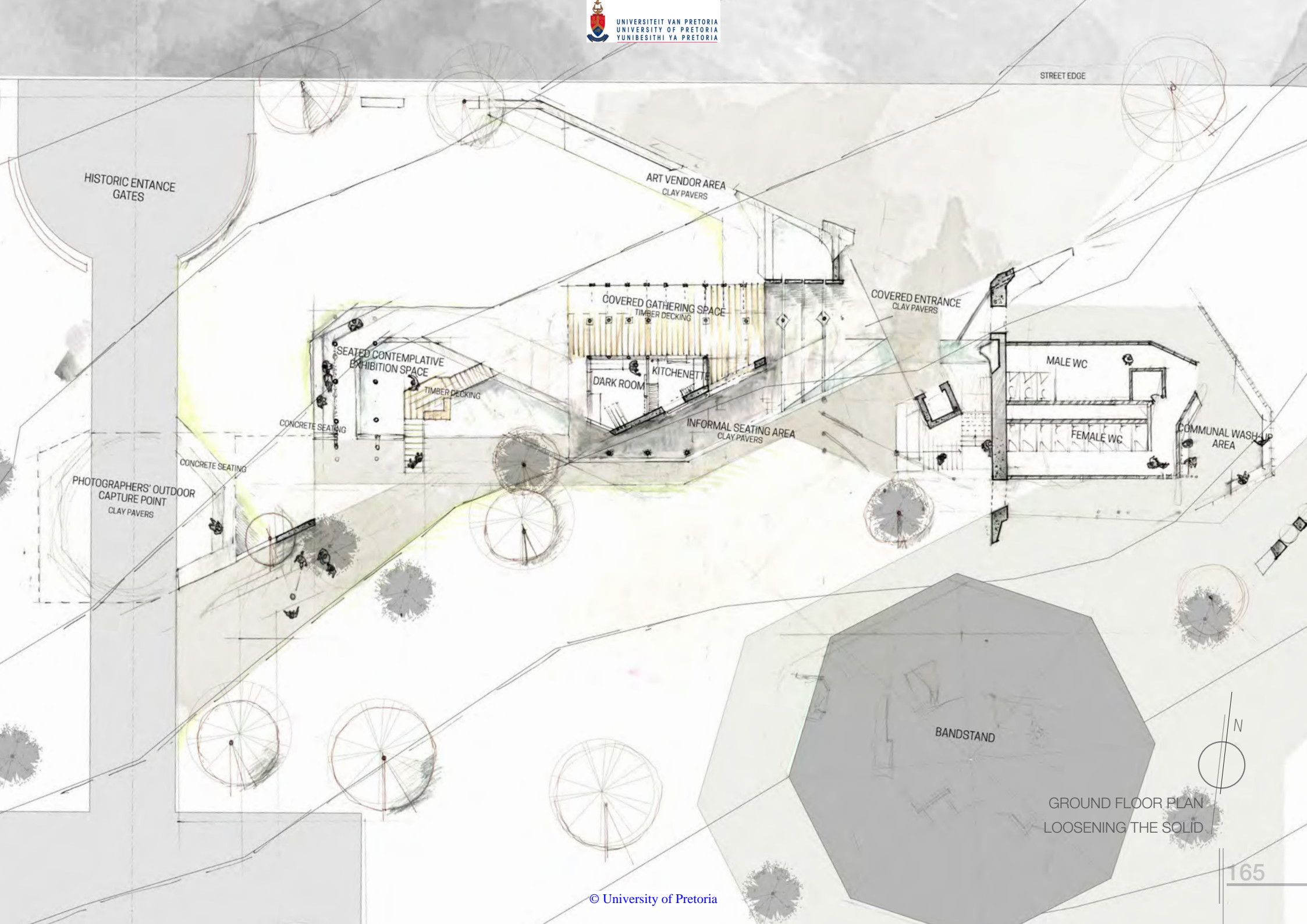
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Figure 11.9: Iteration 3 - filling the void

Opposite page:

Figure 11.10: Iteration 4 - Loosening the solids





GROUND FLOOR PLAN  
LOOSENING THE SOLID

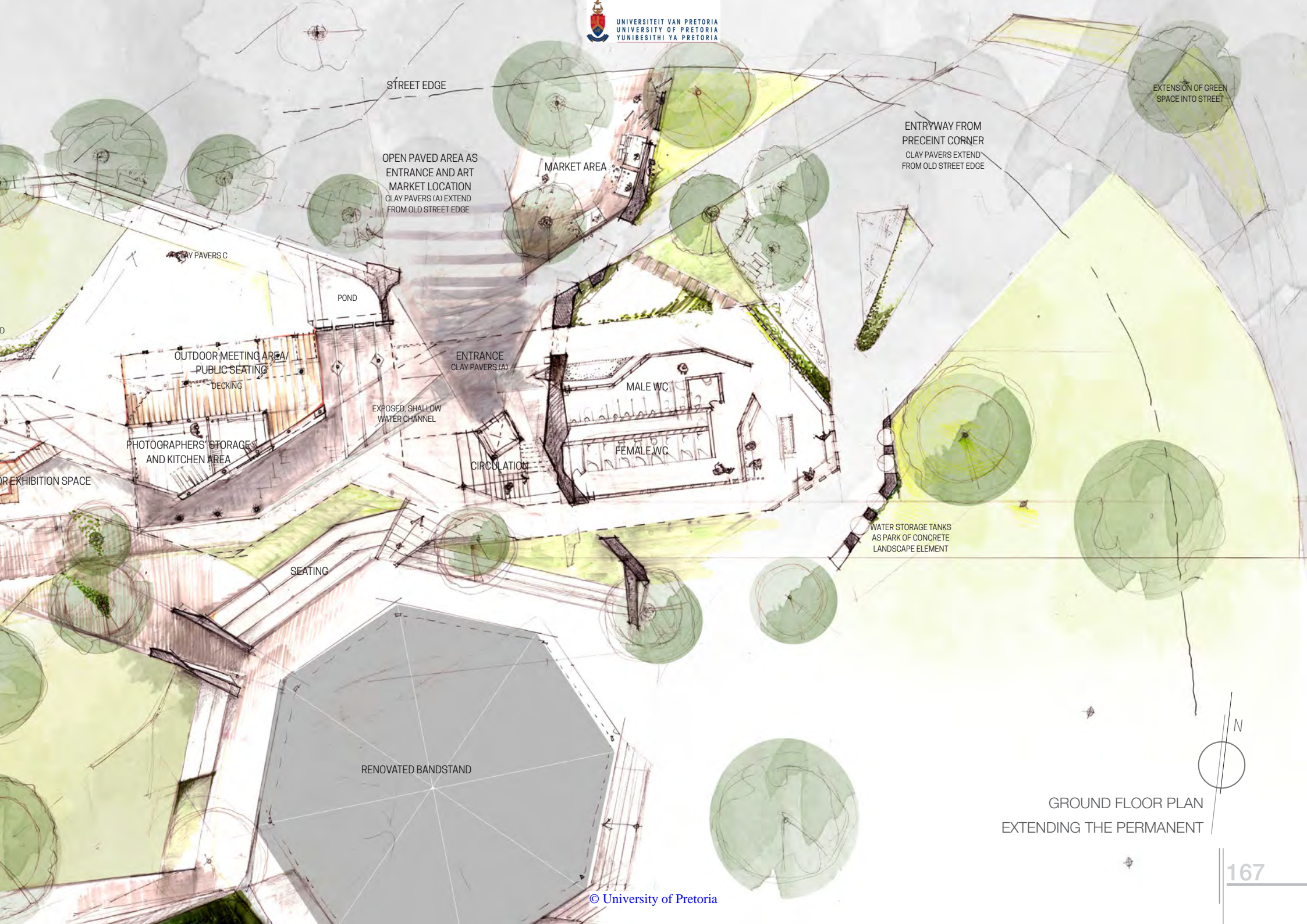
## Iteration 5 & surface material palette

### Iteration 5 - Extending the permanent

This iteration explored the permanent features of the design to enhance the landscape. This drawing explores the haptic qualities of the ground plane.



Figure 11.11: Ground floor plan iteration 5 - extending the permanent



STREET EDGE

OPEN PAVED AREA AS  
ENTRANCE AND ART  
MARKET LOCATION  
CLAY PAVERS (A) EXTEND  
FROM OLD STREET EDGE

MARKET AREA

ENTRYWAY FROM  
PRECEINT CORNER  
CLAY PAVERS EXTEND  
FROM OLD STREET EDGE

EXTENSION OF GREEN  
SPACE INTO STREET

CLAY PAVERS C

POND

OUTDOOR MEETING AREA/  
PUBLIC SEATING  
DECKING

ENTRANCE  
CLAY PAVERS (A)

EXPOSED, SHALLOW  
WATER CHANNEL

MALE WC

FEMALE WC

PHOTOGRAPHERS' STORAGE  
AND KITCHEN AREA

CIRCULATION

OR EXHIBITION SPACE

WATER STORAGE TANKS  
AS PARK OF CONCRETE  
LANDSCAPE ELEMENT

SEATING

RENOVATED BANDSTAND



GROUND FLOOR PLAN  
EXTENDING THE PERMANENT



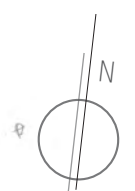
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Figure 11.12: Ground floor plan while pavilion is on site.

Opposite page:

Figure 11.13: Ground floor plan without pavilion structure.

GROUND FLOOR PLAN  
COMPLETE



GROUND FLOOR PLAN  
REMNANTS

## Public ablutions design development

By adding public ablutions to the pavilion site the design is able to support the bandstand while ensuring public activity around the base of the pavilion. By placing amenities like this on the chosen site, everyday public interaction is assured.

The public ablutions are designed as part of the permanent infrastructure that remains on site.

Figure 11.14: Iteration 1 - Follow the grid

Figure 11.15: Iteration 2 - Communal/social wash-up

Figure 11.16: Iteration 3 - Sculptural elements

Figure 11.17: Iteration 4 - Respecting the permanent structures

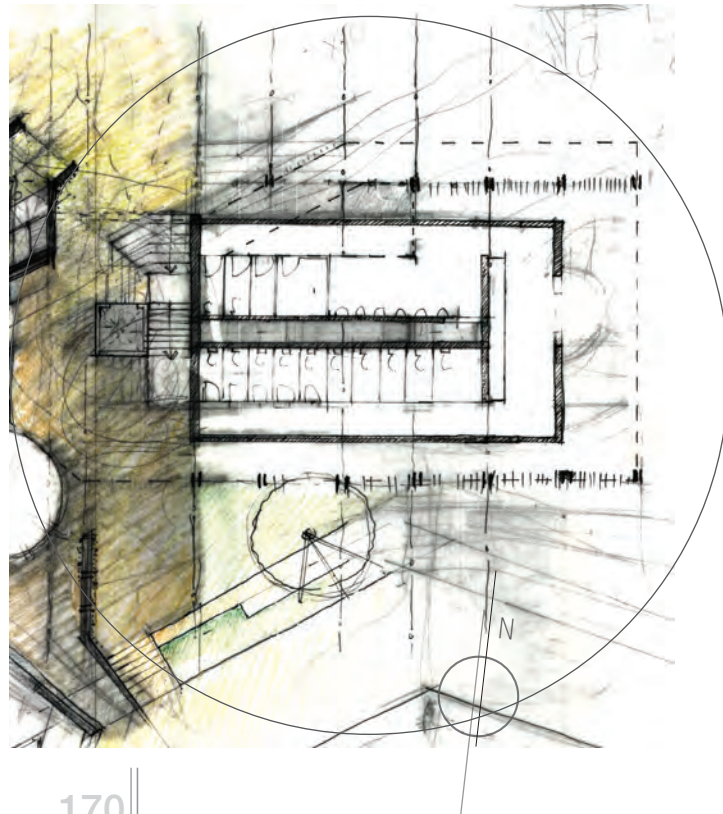
Figure 11.18: Iteration 5 - Rearranging

Figure 11.19: Iteration 6 - Communal area against concrete wall

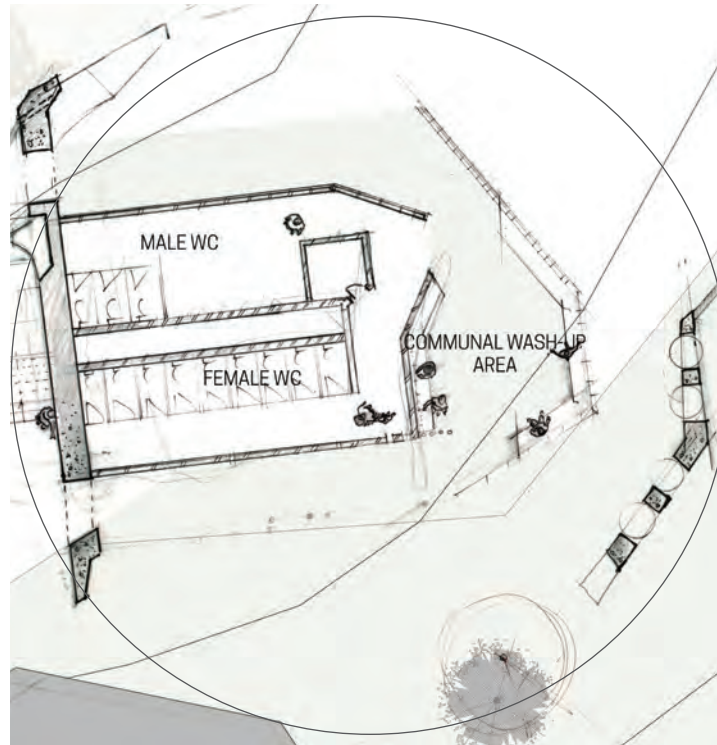
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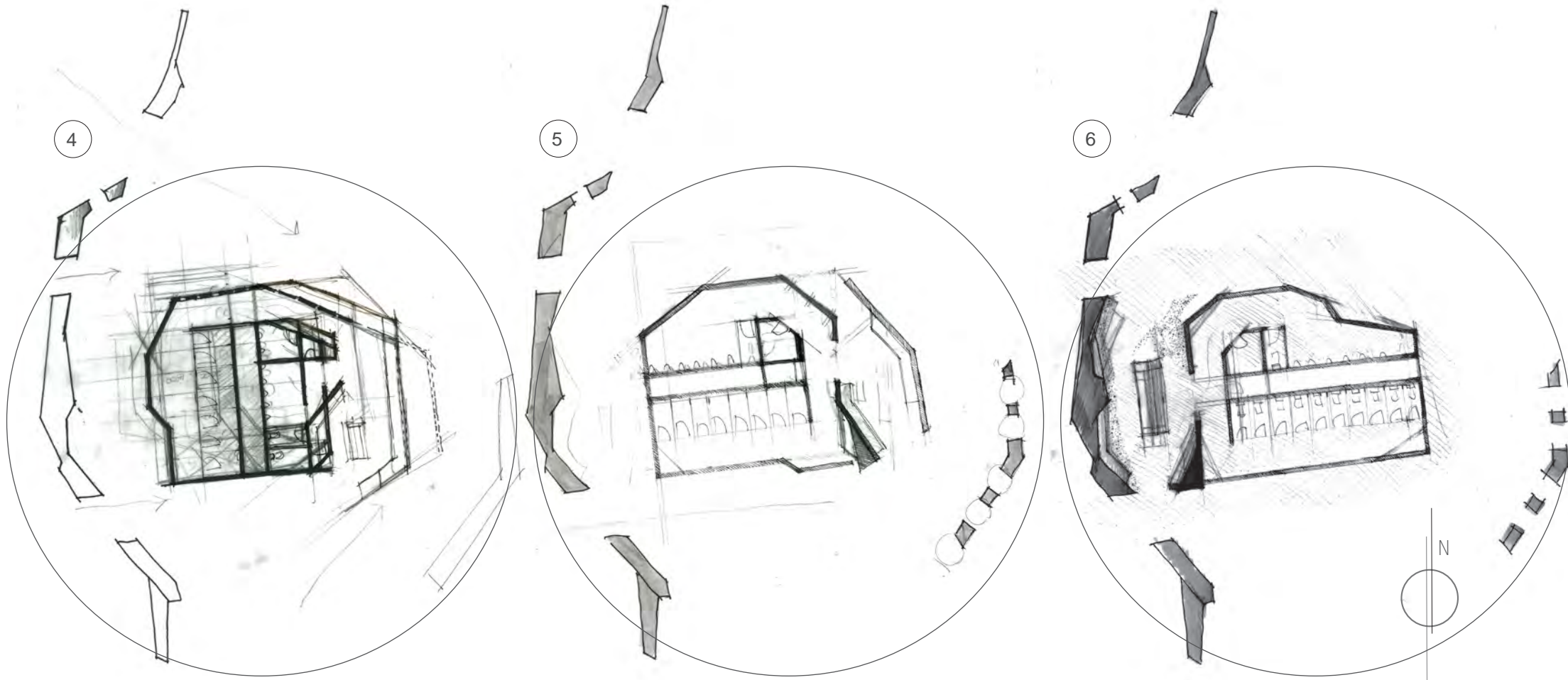


1



2





## Viewing pod design development

### Strategies

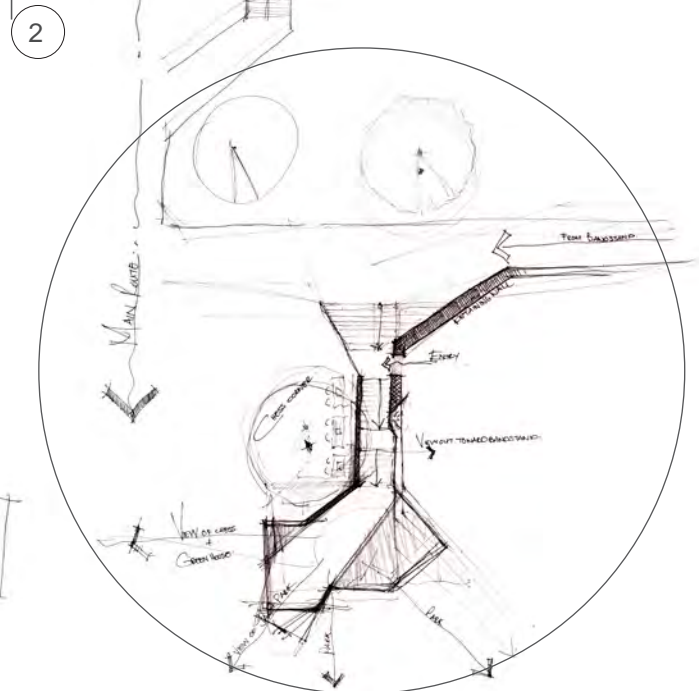
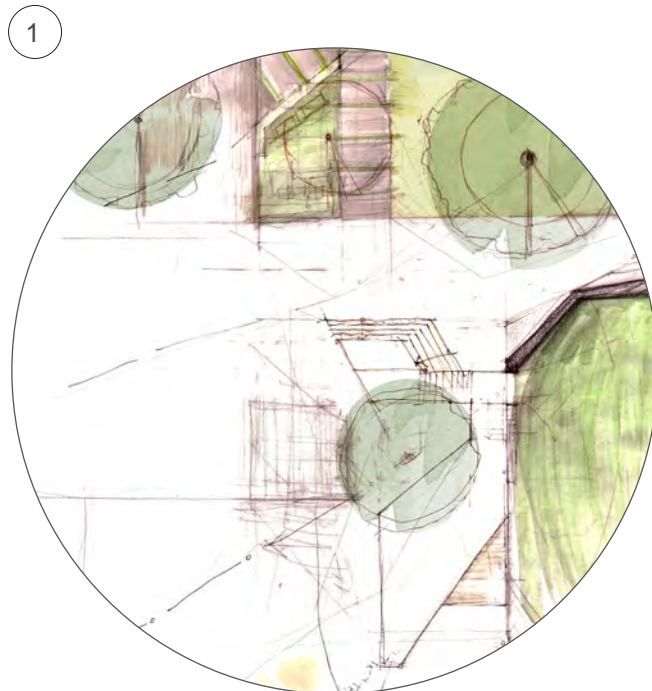
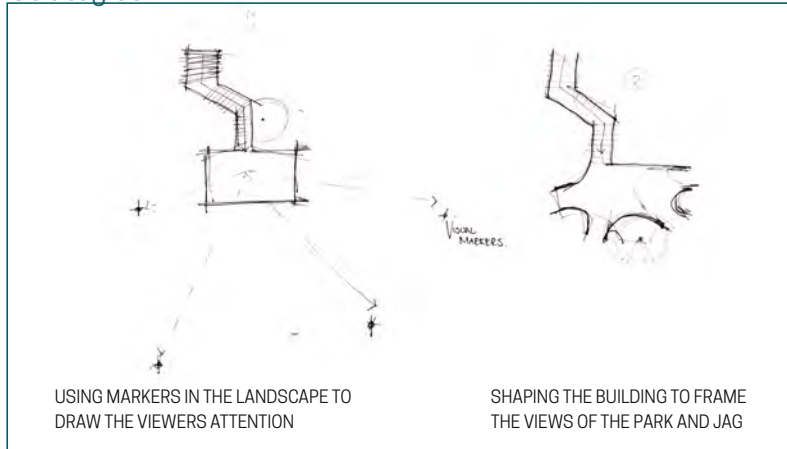


Figure 11.20: Iteration 1 - Sculptural element.

Figure 11.21: Iteration 2 - Direct access.

Figure 11.22: Iteration 3 - Framing views.

Figure 11.23: Iteration 3 - Simplification.

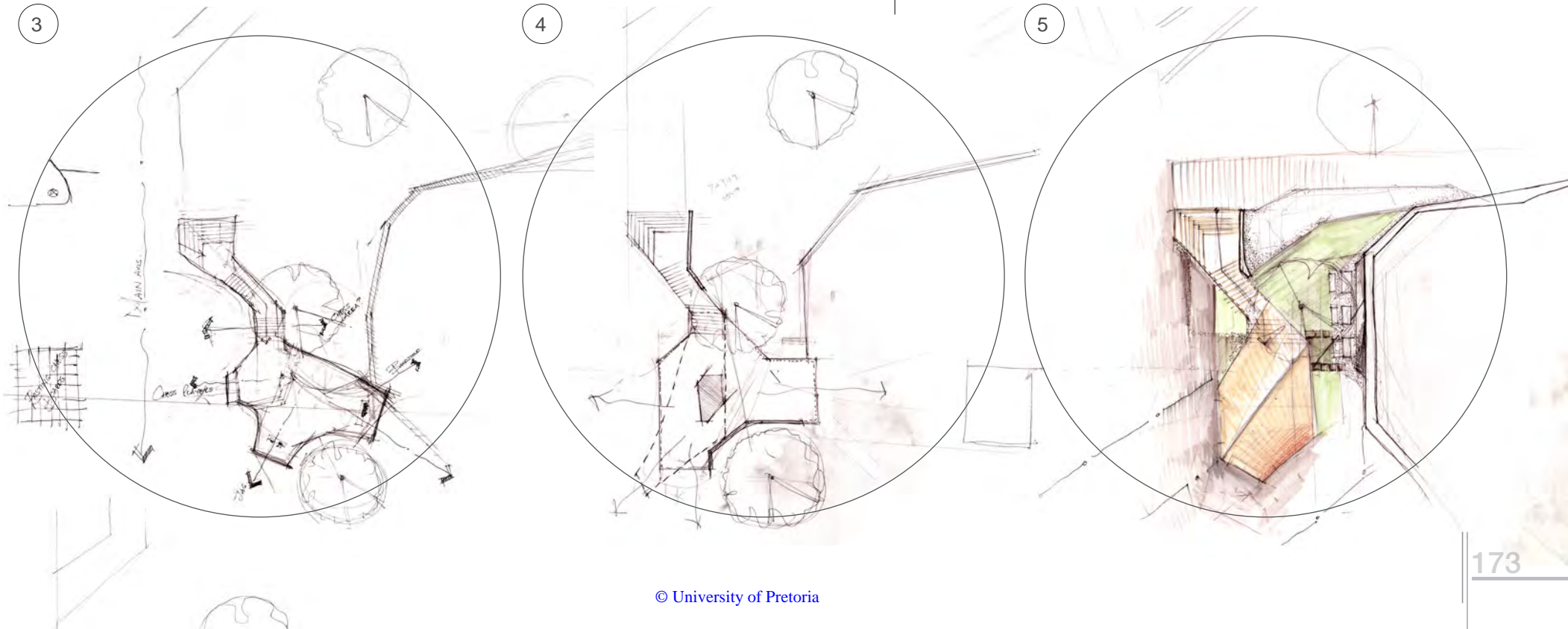
Figure 11.24: Iteration 5 - Merging strategies.

Figure 11.25: Iteration 5 places on the ground floor plan.

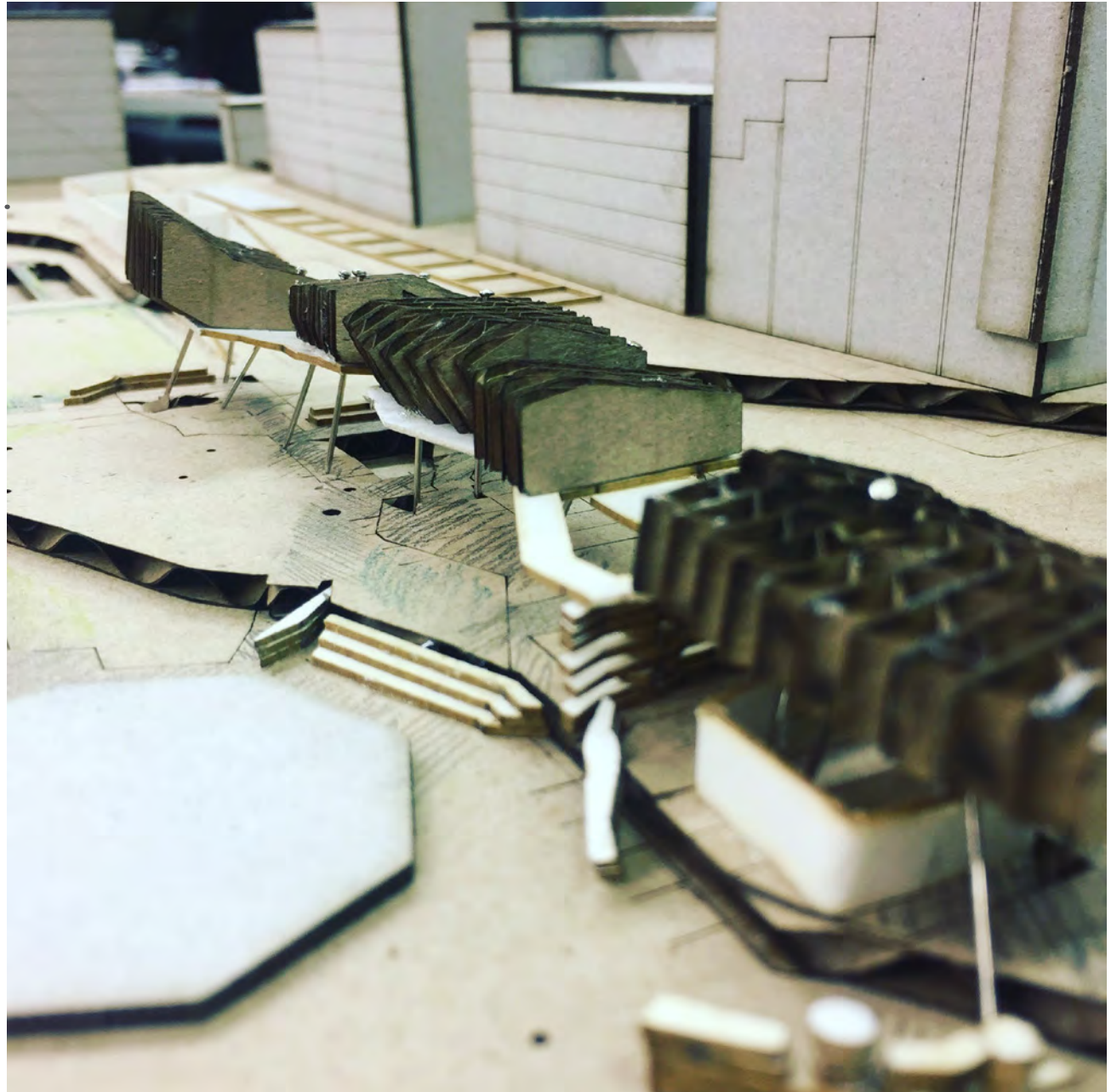


The viewing platform becomes one of the pavilions placed along the route between JAG and the *urban archive*. Here the users of the park have an open overview of the park and JAG which is in contrast to the main pavilion from which people are forced to view glimpses of the park through a lens.

The viewing pod forms the last publically accessible node along the route of the *urban archive*.







1-500 SITE MODEL WITH LISA VERSEPUT'S  
CREATIVE CONSERVATORY AND THE  
AUTHOR'S *MACHINE FOR DOCUMENTING*

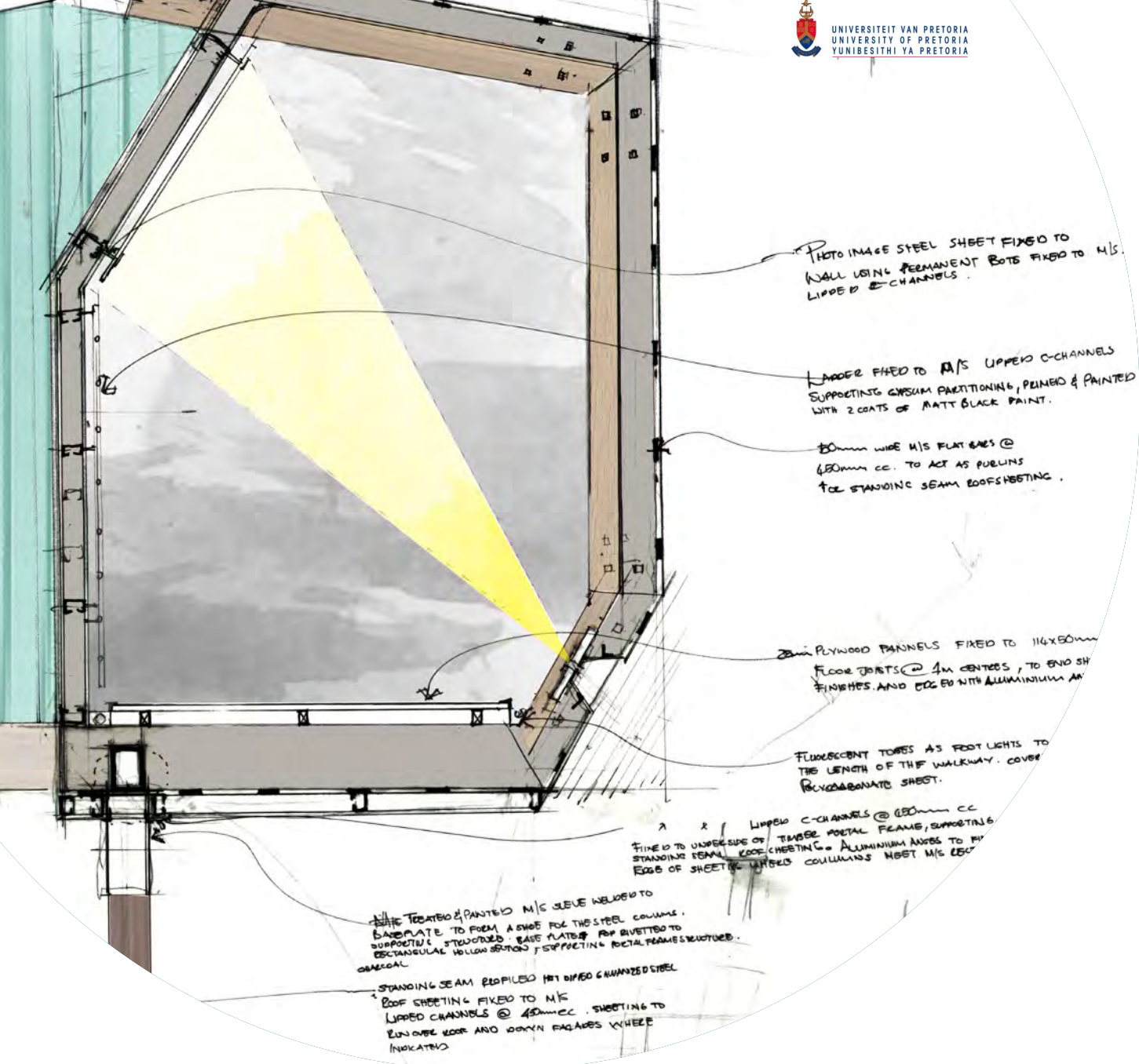


Figure 12: Texture as design informant.

# 12

## EXPLORING TECHNÉ

Tectonic and material exploration are shown in this chapter.

---

*“We shape our buildings and thereafter they  
shape us” – Winston Churchill (1944)*

---

## 12.1. TECTONIC CONCEPT

The intervention will consist of two main element types, namely permanent and impermanent. The material choices, construction and fixing methods have been considered in terms of these two states.

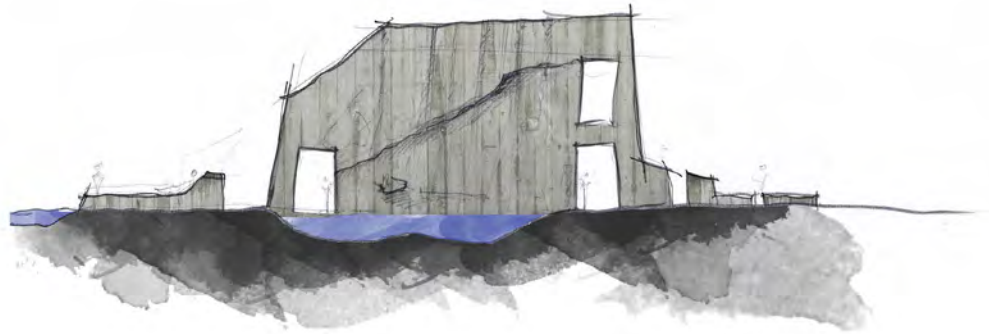
To respond to the ever changing and transient nature of the site, portions of the proposed intervention will be able to be dismantled and re-erected on another site. Once this black box of the park has recorded what is needed and has added to the nature of the park and its surroundings, it can be removed and relocated elsewhere in the city to document alternative situations and conditions.

This portion of the pavilion is made from premanufactured rib-like elements that are clad using premanufactured ‘sandwich’ panels that are then wrapped in cladding. The means by which these elements join together is simple; easy to erect and dismantle. The cladding is continuous and, due to the nature of the programme, has no openings punched into the façade which creates a monolithic and solid aesthetic.

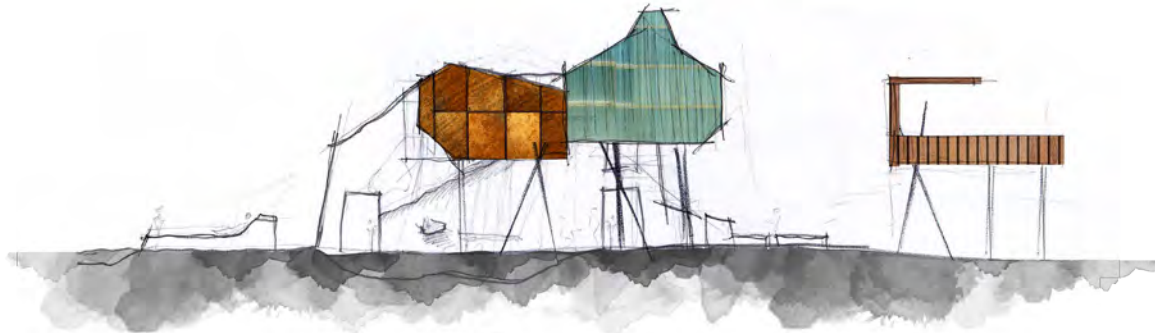
Once the temporary structures are removed, the permanent elements will remain. They are formed from concrete that appears to grow from the park, creating a network that will form part of the historic layering of the area. These elements are sculptural in nature, and are designed to create intimate spaces as well as form anchor points for public infrastructure to attach to or build from. The presence of these will act as informal memorials to remind people of the absence of the pavilion. Through these fragments the collective memory of the events and people connected to the pavilion as well as the pavilion itself will be maintained.

The permanent elements will become ruins in the landscape which will weather over time. There has been an on-going fascination with ruins and why people find them intriguing and fascinating. If buildings are the most accessible and understood forms of archive then ruins offer people an insight into the not only time, but also give indications as to the reason for their decay.

## 12.2. PERMANENCE AND TEMPORALITY

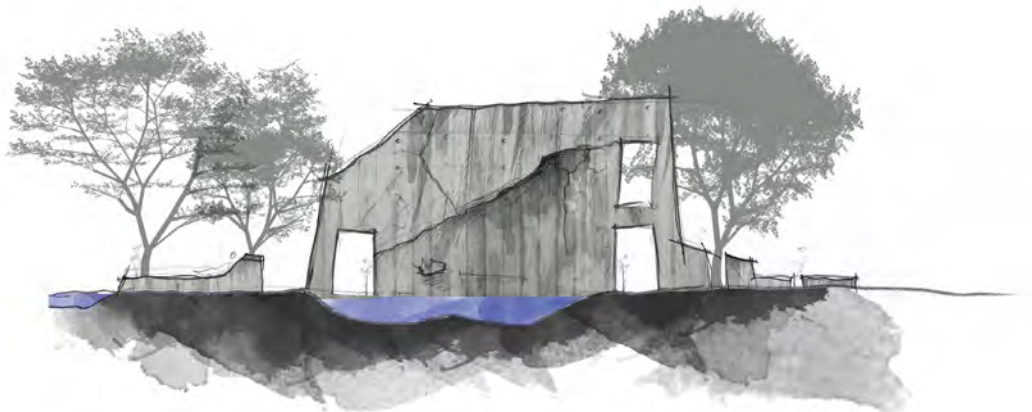


PHASE 1 - concrete elements that form sculptural elements for seating, playing and as support of basic infrastructure like public toilets.



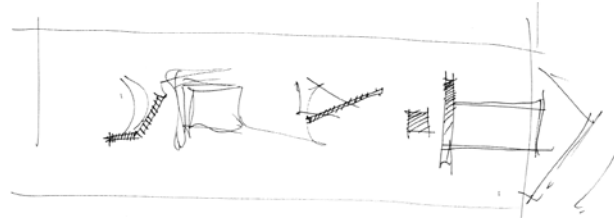
PHASE 2 - introducing the temporary elements that hover above the ground plane. These spaces are entirely enclosed and appear as heavy and solid forms that invert the commonly accepted forms of buildings.

The pods are clad in materials that are in various states of weathering that give the enhanced understanding of time in the built form

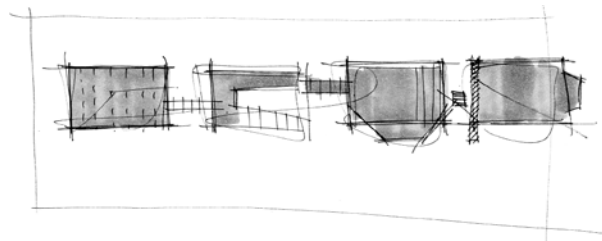


PHASE 3 - Once the pavilion is removed the concrete elements remain. These then become permanent features in the park and will eventually be grown over adding a new dimension to the park landscape.





PHASE 1 - Concrete elements form part of the landscape, creating spaces for interaction and recreation in the park



PHASE 2 - Concept plan sketch of pavilion

The structural concept for the design consists of the following themes for investigation:

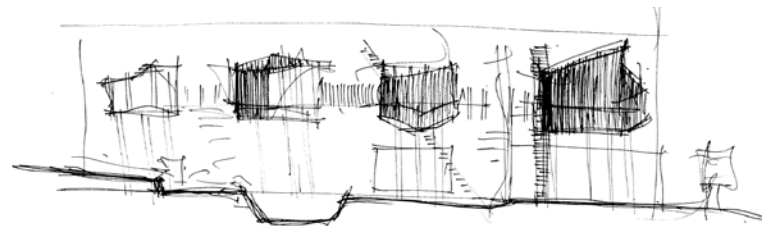
- Permanence and impermanence of structure  
  - Making use of permanent and movable parts in the pavilion design.
- Creating a pavilion that lightly touches the ground plane, respecting the park as a green public space
- Structure that appears to extend from or pierce into the landscape
- Strategies for creating sculptural forms with solid building elements

**Opposite Page:**

Figure 12.1: sequence of sketches indicating phases of construction and deconstruction of the pavilion

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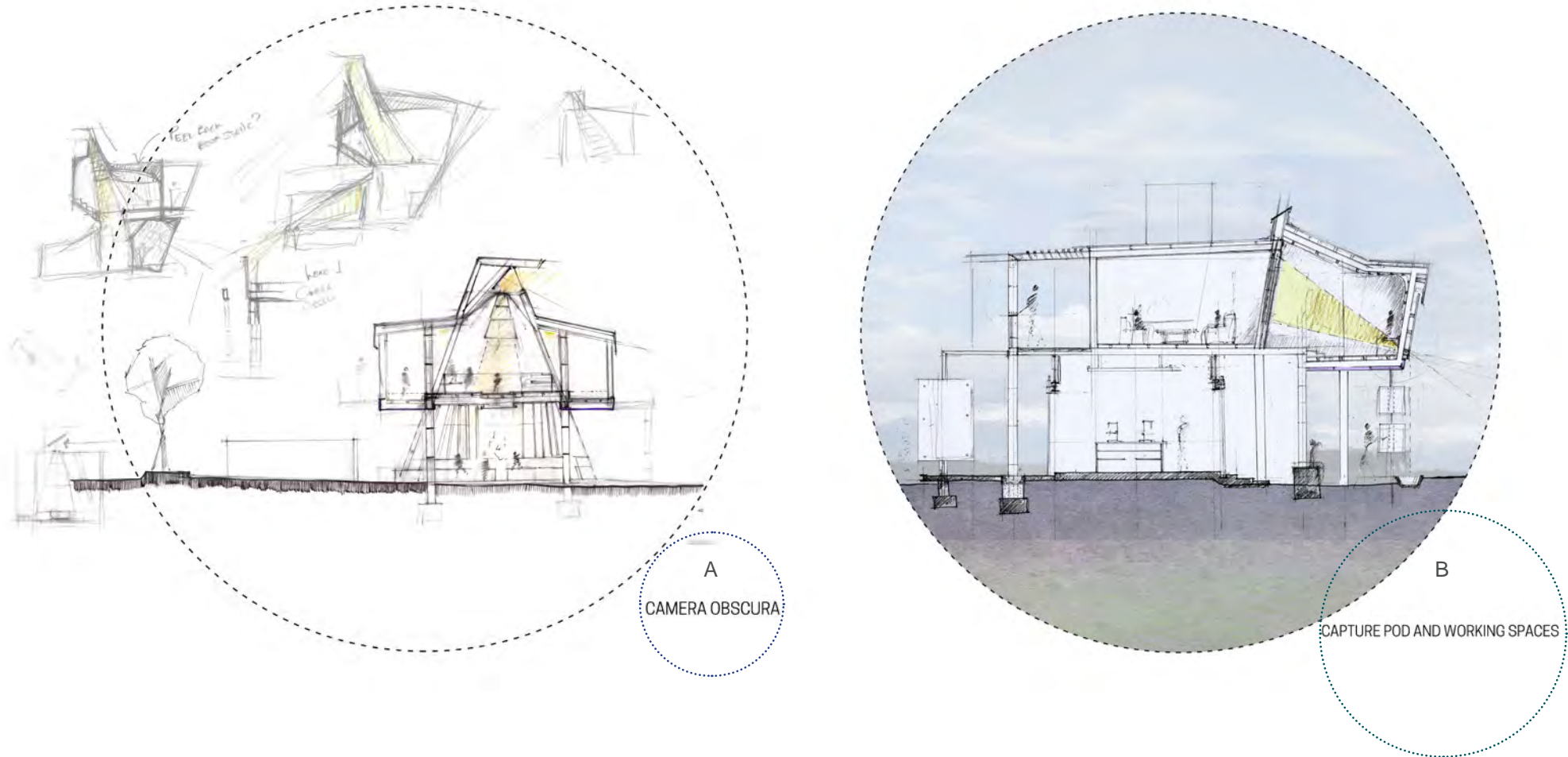
Figure 12.2: sequence of sketches indicating tectonic concept of pavilion



PHASE 2 - Concept elevation sketch indicating tectonic concept

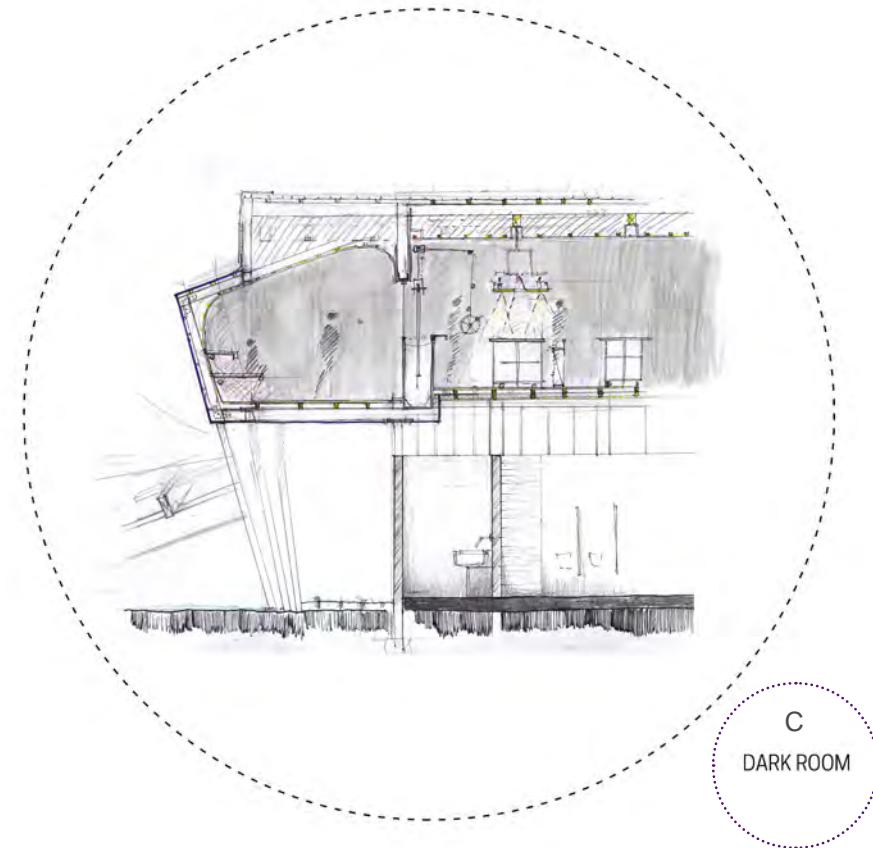
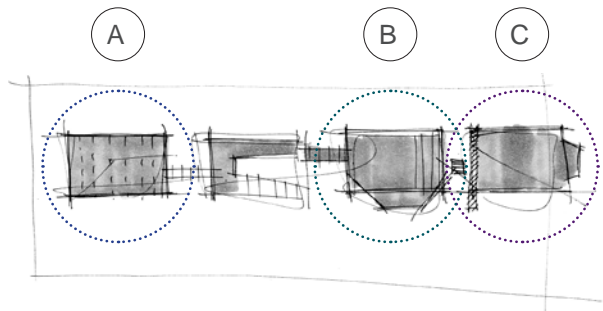
## 12.3. CONSTRUCTION EXPLORATION - ITERATION 1

Exploring steel construction



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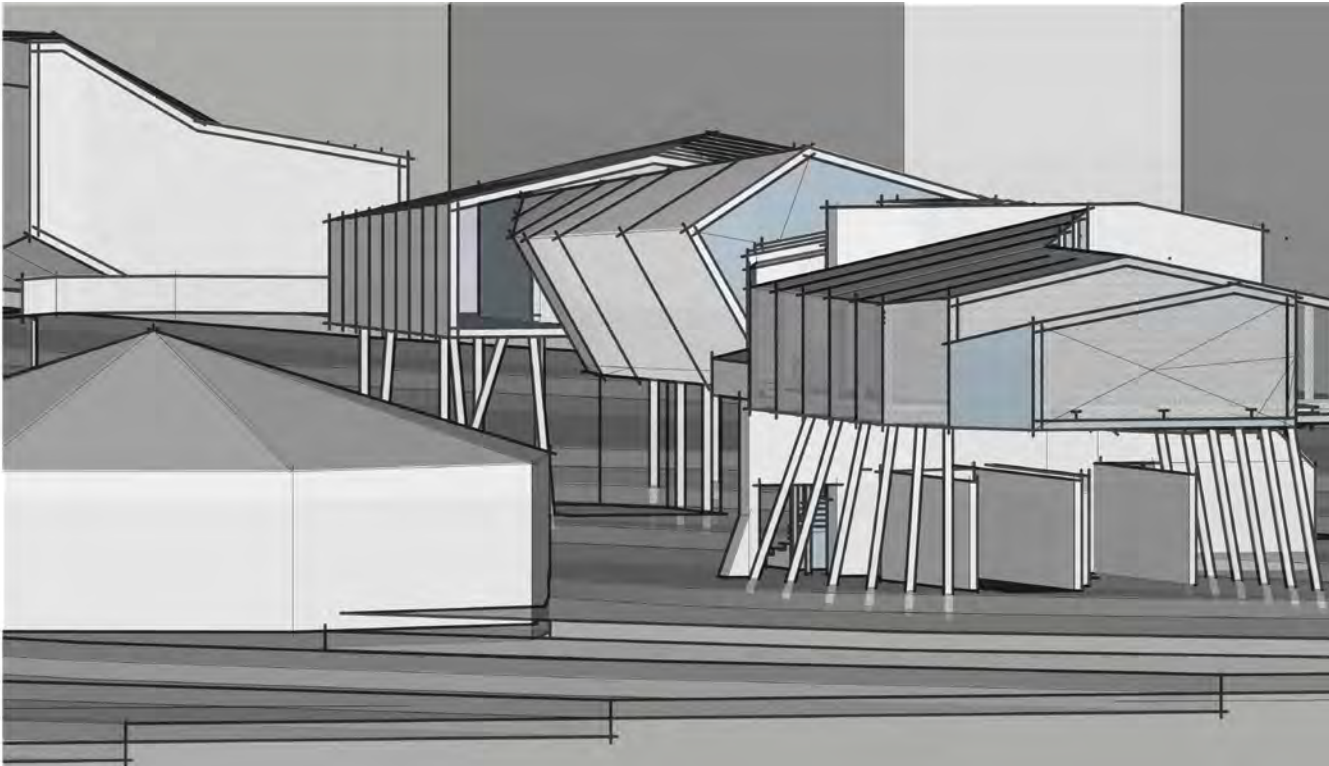
Figure 12.3: First construction iterations explored on section.



This first attempt at construction exploration was the starting point for the development of the tectonic concept (page 181).

The method employed here did not do justice to the sculptural qualities of the design. The structure appeared heavy and rigid and the connection between the ground plane and the elevated plane was under-developed.

## 12.4. STRUCTURAL CONCEPT

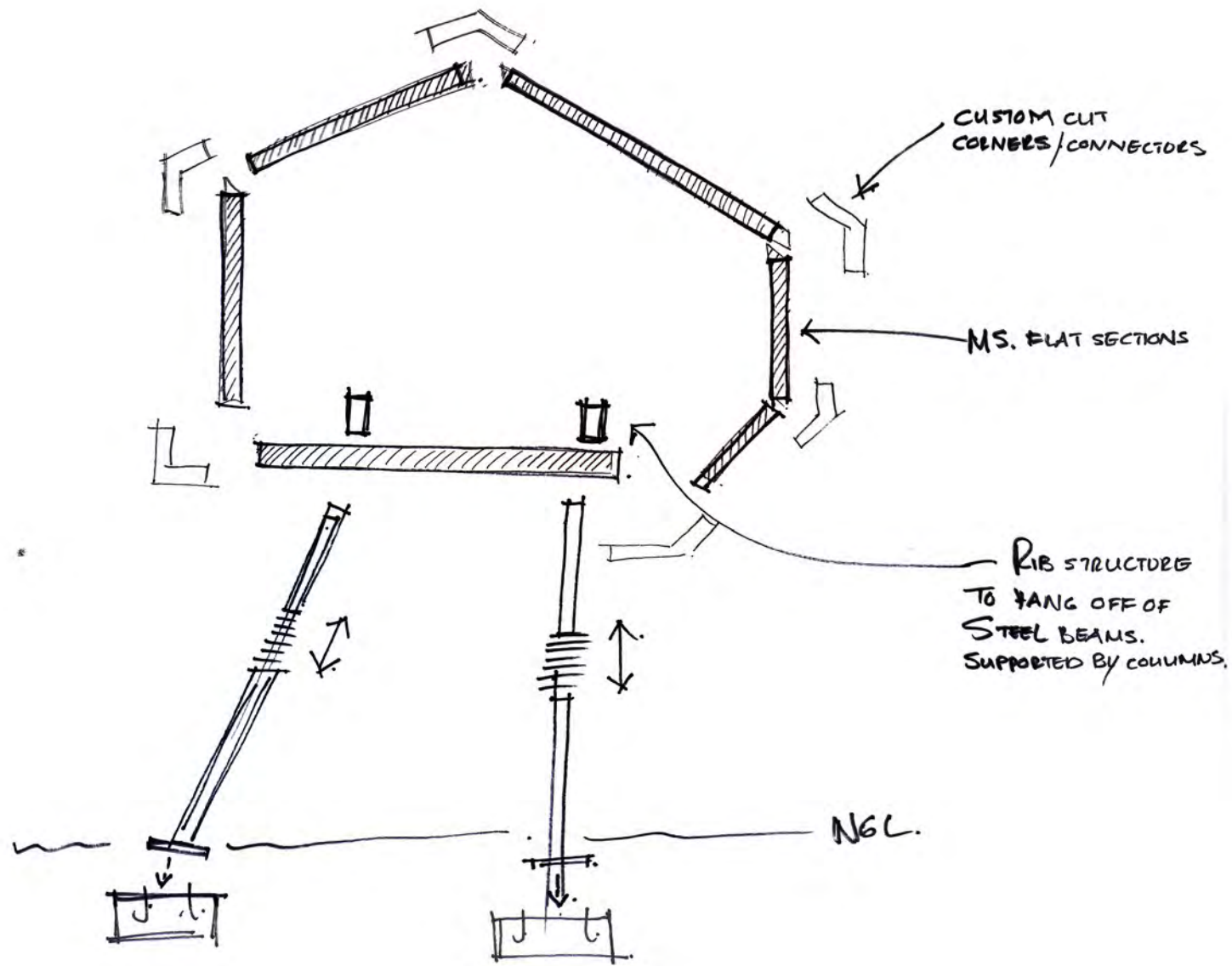


Current page:

3-D view of *urban archive* pavilion.

Opposite page:

Figure 12.4: Tectonic concept sketch (Author, 2016)





Opposite page:

**Figure 12.5:** Completed Co-Space blimp. (Raw Studios, 2015)

**Figure 12.6:** Diagram of assembly.

Current page:

**Figure 12.7:** Range of images showing the assembly of the Raw Studios Co-Space pod - example of premanufactured elements, erected on site at Boukunde, University of Pretoria. (Swart, 2015)

## Local case study - structure



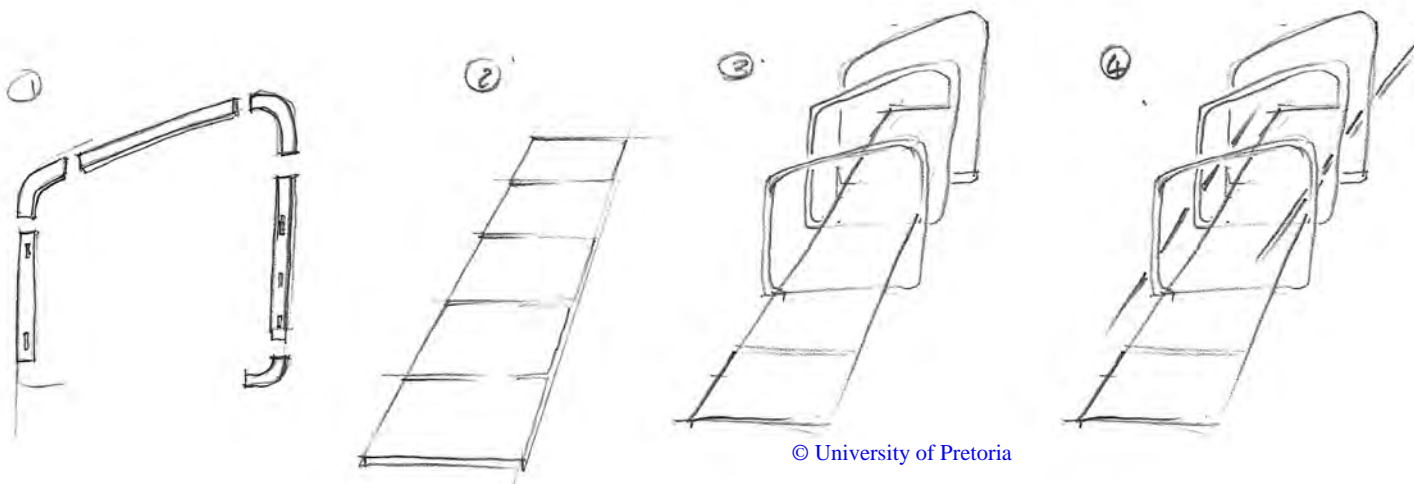
The raw studios Co-Space is a pre-manufactured pod that is easily assembled and dismantled due to the nature of the components and fixing methods that are used. The floor, structure and display panels were all developed in their studio in Pretoria using imported plywood and a range of machinery. The studio makes a range of office furniture, from chairs to adjustable shelving and desks, but the Co-Space is an example of the first prototype for creating a complete space.

By using two dimensional, three metre high ribs, Raw Studios has managed to create an object that is spatially and formally enticing by gradually adjusting the shape of each rib. This is a simple method of creating a desired form and the way the elements are used and joined together allows for easy manufacture and assembly.

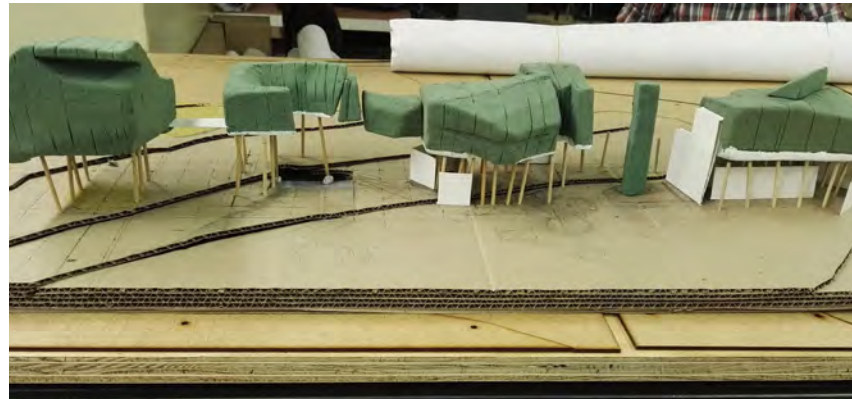
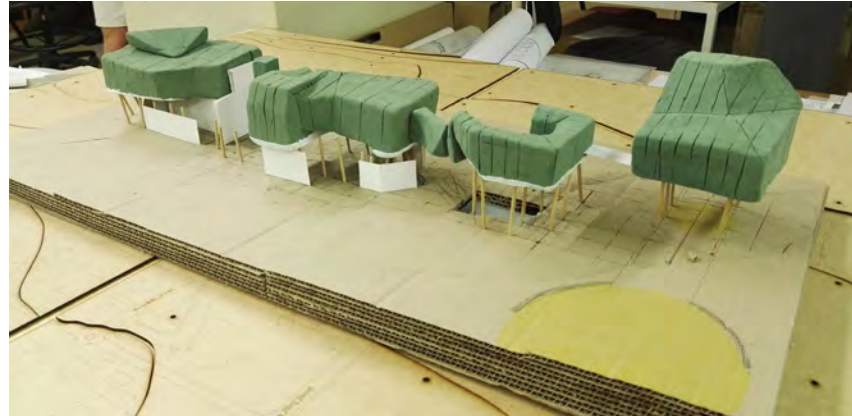
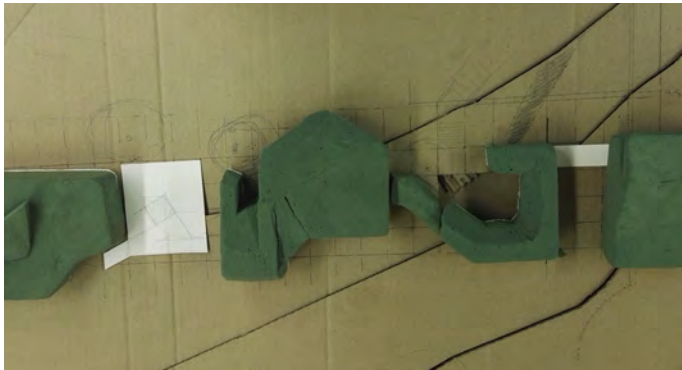
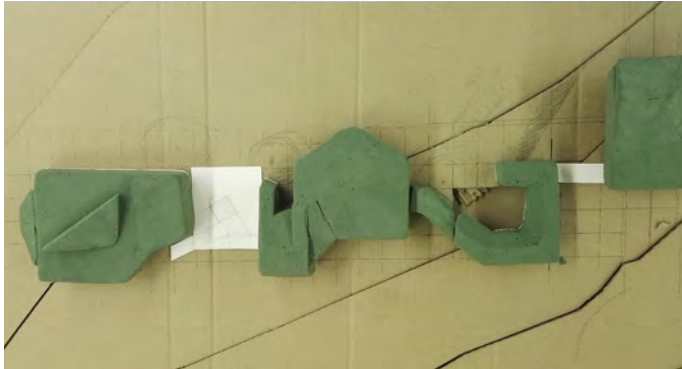
By using the principals of this design and construction method, a larger scale application could be viable for the creation of the pavilion.

### ASSEMBLY METHOD

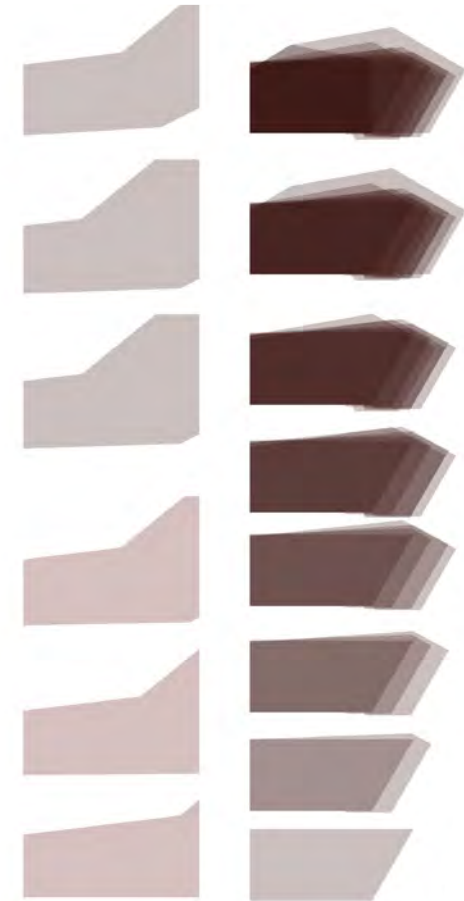
- The plywood ribs are assembled using the straights and the custom cut corner pieces.
- The floor panels are assembled.
- Ribs are fixed to floor panels in pre-made slots.
- Stabilising struts are then threaded through the rib structure. These keep the ribs erect and prevent them from falling in on each other by keeping the spacing between them.



## 12.5. IMPLEMENTING CONCEPT







Current Page:

Figure 12.8: Model cut into 2,5m intervals.

Figure 12.9: Images depicting the *slicing* of the form to create ribs.

Opposite page:

Figure 12.10: Images of 1-100 concept model.

The method used to extract the forms of the ribs was rather hands-on. A 1-100 concept model was built to represent the pods and the desired forms. The model was then cut into strips at 2,5m intervals. Each piece was traced and the forms were scanned and redrawn in Archicad and Sketch-up where the ribs could be assembled and clad.

These forms were later adjusted when sections were drawn and investigated, providing each space with the required or desired spatial quality.

## 12.6. BUILDING SYSTEMS

### Water Management

#### Completed Pavilion

When pavilion is operational the water demand can be broken down as follows:

- Kitchenette - 1.1l/per person/per day (including cleaning)
- Toilet (in house) - 7l/per person/per day
- Dark rooms - 100l/per week x 2 dark rooms = 200l per week
- Cleaning - 25l/per week

There will be approximately 5 people working in and around the building each day (this is an average including weekends and holidays). Therefore the requirements per person per day could be calculated as follows:

$$5(11+ 7l) + (225l \div 7) = 72.142 l/\text{day for the enclosed spaces in the pavilion}$$

The public ablutions will play the biggest role in the consumption of water. Based on the population of Joubert Park in 2001 the usage of the public amenity can be calculated as follows:

$$29\ 000 \text{ people in 2001, therefore approximately } 30\ 000 \text{ people in 2016.}$$

If 20% of the local population visit the park on a daily basis (not merely for commuting) there are approximately 6000 people who visit the park each day. An estimated half of these use the public restrooms each day with 5 bathroom facilities scattered throughout the park. Therefore approximately **600 people** will frequent this public toilet on a daily basis.

#### Products Installed

Water efficient flush valve urinals	-	1,5l/flush
Toilets with leak free cisterns with dual-flush mechanism	-	3-6l/flush
Aerated push-button taps	-	1-3l/wash*

\* The average flow of water through taps is 15l/minute. Using aerated low flow taps with self-closing taps the washing usage can be reduced to 6l/minute. The total usage per wash is determined by the amount of time the tap is left running. This can be restricted by using self-closing taps which run for periods of 30seconds, ensuring a 1-3l water usage per wash.

#### Men's Toilet

If 20% of the men who visit this facility use the w.c. & 80% use the urinal -

$$300 \times 20 / 100 \times 5l = 300l/\text{day}$$

$$300 \times 80 / 100 \times 1.5l = 360l \quad /\text{day}$$

#### Female Toilet

$$300 \times 4l = 1\ 200$$

#### Communal Wash-up Area

$$600 \times 2l = 1200l/\text{per day}$$

This gives us a total demand of 1 860l of water per day for the public w.c. If we use the water from the basins to flush toilets we can reduce this demand to 800l/day (total demand - basin usage - 10% wastage).

Therefore the **total demand for the pavilion, in its completed state, is 872.1/day.**

### Storage Required

Based on the alongside information it was deduced that a storage facility of **87m<sup>3</sup>** is required to meet the demands of this facility in the dry months. This storage will take the form of a submerged concrete reservoir and some tanks that will feed directly to the building.

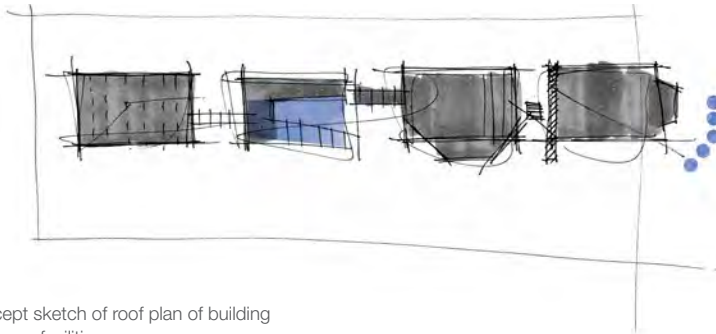
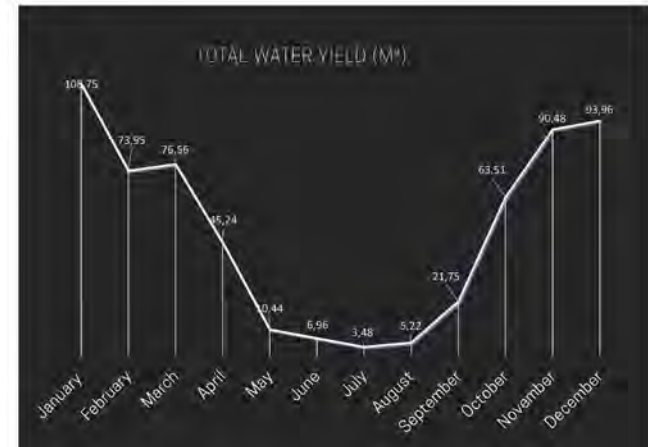


Figure 12.11: Concept sketch of roof plan of building indicating water storage facilities.

Figure 12.12: Graph indicating the total water demand (Pieterse, 2014)



Figure 12.13: Graph indicating the total water yield (Ibid.)  
Tables indicating the rain water harvesting capacity, water yield and water budget for both the initiation phase and the first year of operation (Ibid.)



#### RAIN WATER HARVESTING DATA

DESCRIPTION	AREA (m <sup>2</sup> )	RUNOFF COEFF. (C)
Roof structures	640	0.9
Paving A	310	0.8
Gravel	80	0.2
Lawn	300	0.1
Other	0	0
<b>TOTAL AREA (A)</b>	<b>1330.00</b>	
WEIGHTED C		<b>0.66</b>

#### TOTAL WATER YIELD

MONTH	AVER RAINFALL P (mm)	CATCHMENT YIELD (m <sup>3</sup> ) (Yield = P x A x C)	ALTERNATIVE WATER SOURCE (m <sup>3</sup> )	TOTAL WATER YIELD (m <sup>3</sup> )
January	0.19	108.75	0.00	108.75
February	0.09	73.96	0.00	73.96
March	0.09	76.56	0.00	76.56
April	0.06	45.24	0.00	45.24
May	0.01	10.44	0.00	10.44
June	0.01	6.96	0.00	6.96
July	0.00	3.48	0.00	3.48
August	0.01	5.27	0.00	5.27
September	0.09	21.75	0.00	21.75
October	0.07	63.51	0.00	63.51
November	0.10	90.48	0.00	90.48
December	0.11	93.96	0.00	93.96
<b>ANNUAL AVE</b>	<b>0.09</b>	<b>600.30</b>	<b>0.00</b>	<b>600.30</b>

#### WATER BUDGET - INITIATION PHASE

MONTH	YIELD (m <sup>3</sup> /month)	DEMAND (m <sup>3</sup> /month)	MONTHLY BALANCE		POTENTIAL VOLUME (m <sup>3</sup> )	VOLUME IN TANK (m <sup>3</sup> )
			Y	BALANCE		
September	21.8	53.9	-9.5	0.0	0.0	0.0
October	63.5	30.0	30.0	30.0	30.0	30.0
November	90.5	32.1	58.4	88.9	88.9	88.9
December	94.0	33.9	60.1	149.0	149.0	149.0
<b>TOTAL</b>	<b>269.7</b>	<b>130.7</b>	<b>139.0</b>			

#### WATER BUDGET - YEAR 1

MONTH	YIELD (m <sup>3</sup> /month)	DEMAND (m <sup>3</sup> /month)	MONTHLY BALANCE		POTENTIAL VOLUME (m <sup>3</sup> )	VOLUME IN TANK (m <sup>3</sup> )
			Y	BALANCE		
January	108.8	33.9	74.9	222.9	222.9	222.9
February	74.0	30.4	43.6	266.5	266.5	266.5
March	76.6	31.3	45.3	311.8	311.8	311.8
April	45.2	29.6	15.7	327.5	327.5	327.5
May	10.4	29.6	-19.1	308.3	308.3	308.3
June	7.0	29.6	-22.6	285.7	285.7	285.7
July	3.5	28.7	-25.2	260.5	260.5	260.5
August	5.2	30.4	-25.2	235.3	235.3	235.3
September	21.8	31.3	-9.5	225.8	225.8	225.8
October	63.5	30.0	33.5	259.3	259.3	259.3
November	90.5	32.1	58.4	317.7	317.7	317.7
December	94.0	33.9	60.1	377.8	377.8	377.8
<b>ANNUAL YIELD</b>	<b>600.3</b>	<b>315.7</b>	<b>284.6</b>			

Pieterse, 2014. *The Water Management Model*

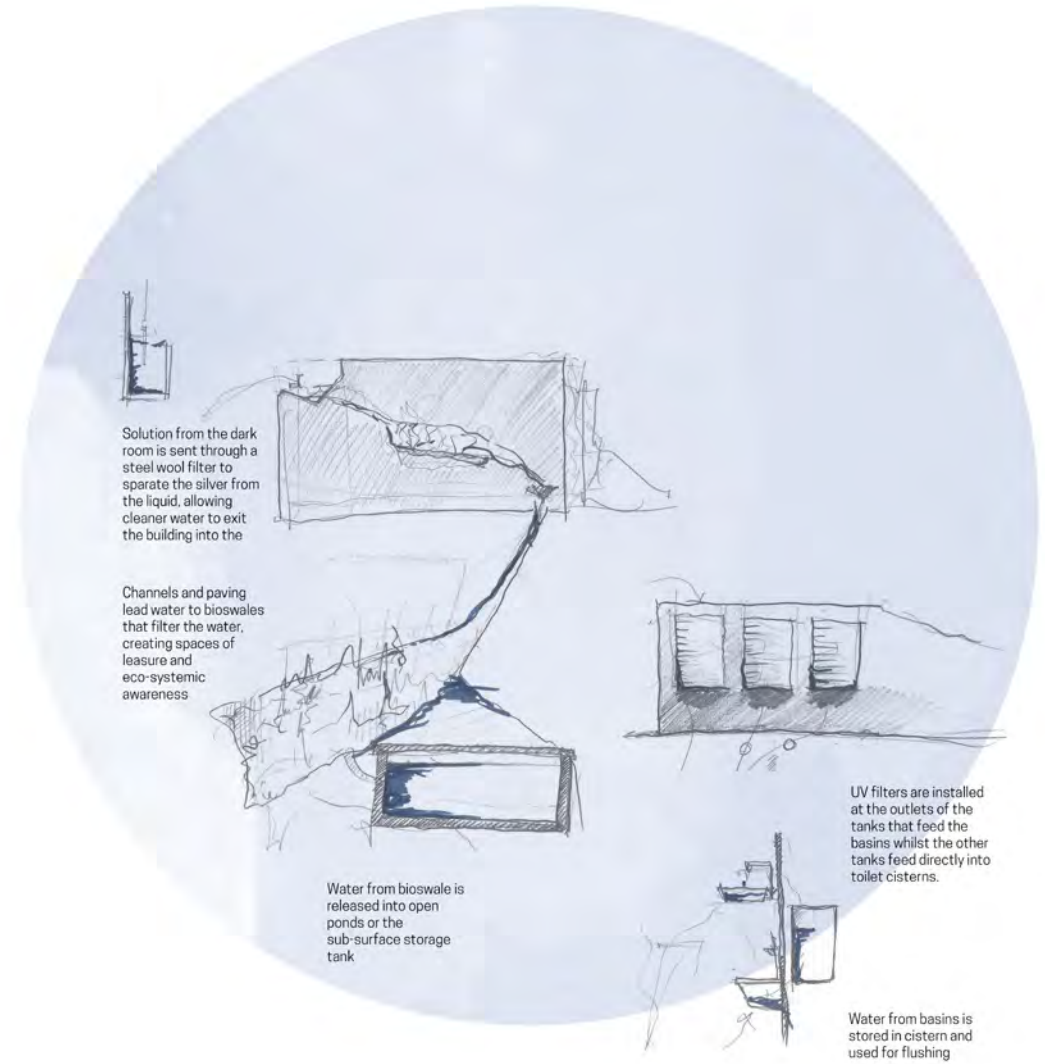
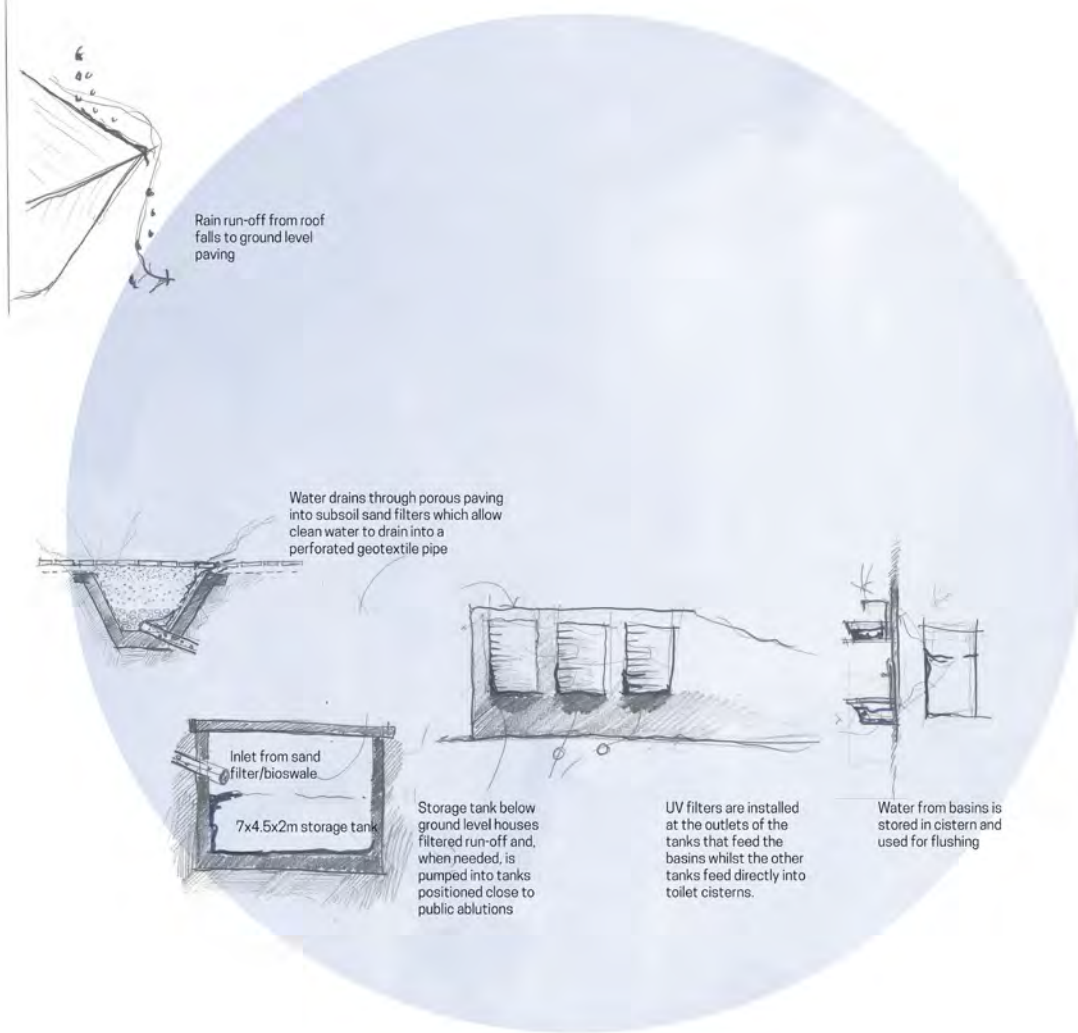
## Permanent Infrastructure Post-Pavilion

Similarly when the building has been removed the demand will still be based on the public toilet facilities that support the bandstand event space. Therefore the same usage applies here:

Men's Toilets	-	660/ per day (for urinals and w.c.s)
Female Toilets	-	1200/ per day
Communal wash-up	-	1 200/ per day
General Cleaning	-	25/ per day

Therefore the proposed water storage systems will remain to support the ablution block and the excess can be used for cleaning of the bandstand area or irrigation.

Water treatment diagrams stemming from different points of origin:



## 12.7. 1-20 SECTION ITERATIONS

### Iteration 1 - Steel ribs

#### Mild steel as the structural rib material.

The cladding structure was pulled inward making the extents of the ribs the outer most structural element. The cladding was then hung off the purlins using premanufactured hangers.

Threaded rods with washers and clamps were used as a means to space the ribs making them easy to install and dismantle.

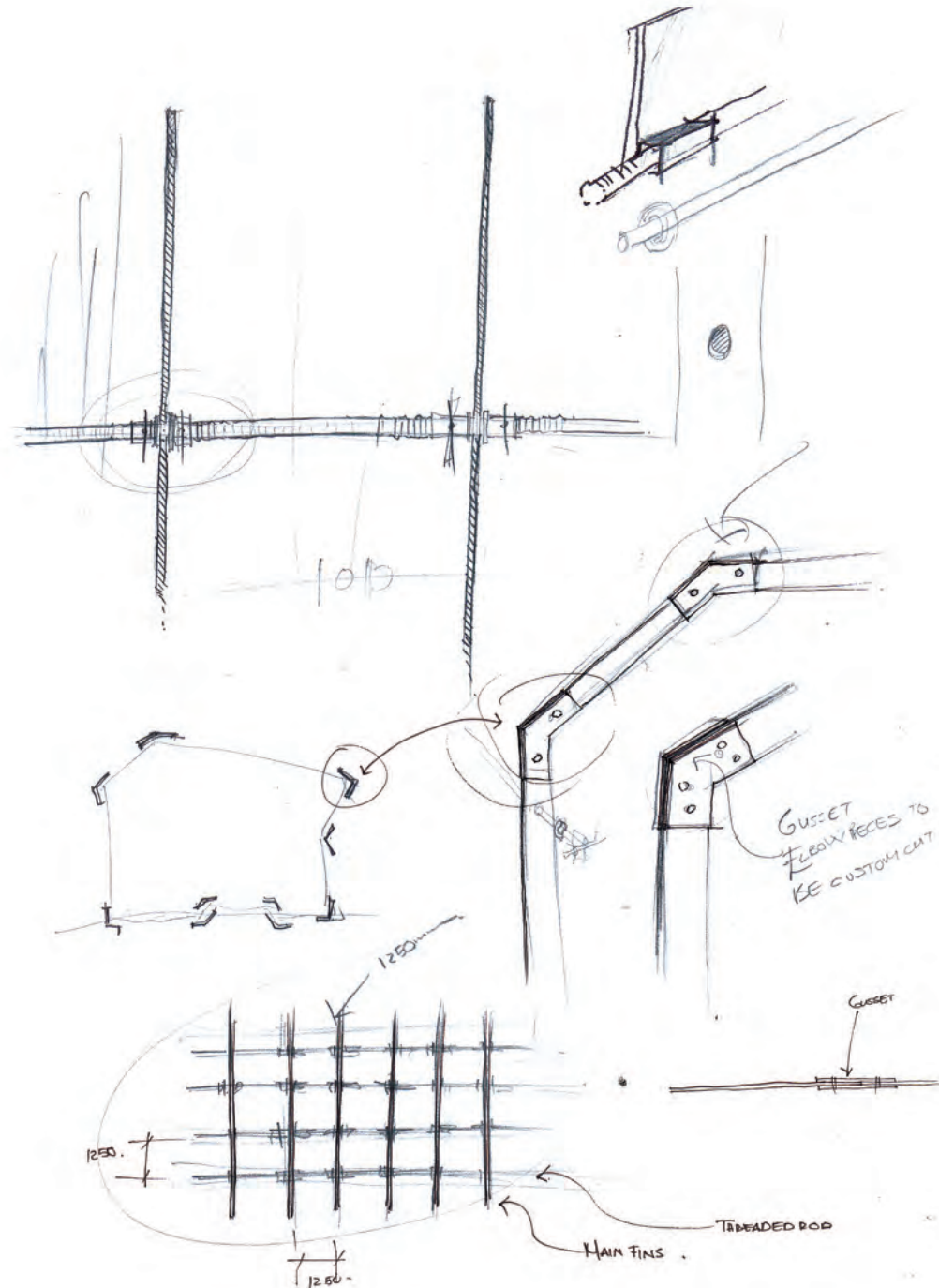
An element was introduced that extended from the ground plane through the pod, creating an anchor point for stability of the structure. Each pod should include an anchoring member.

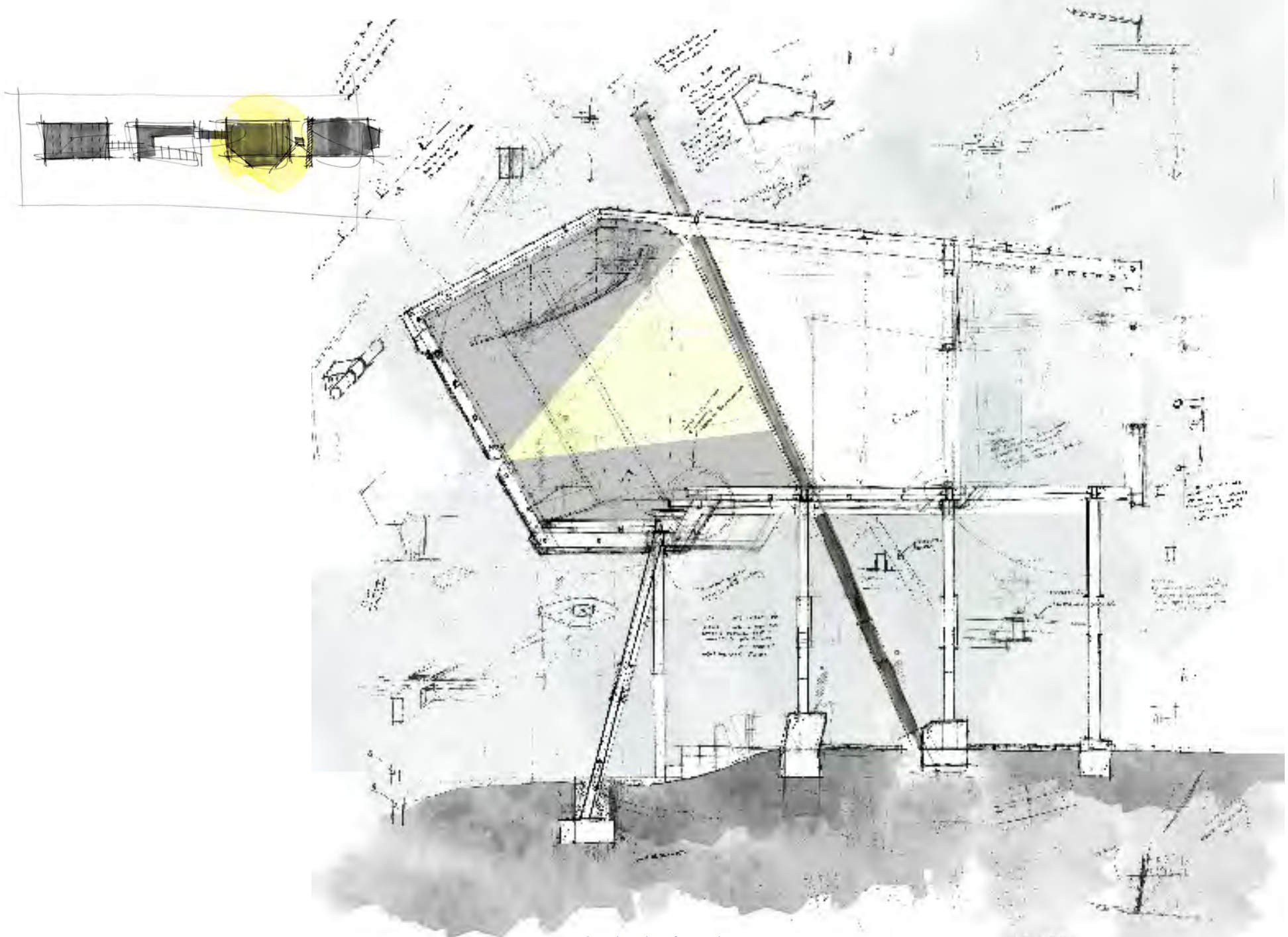
#### Positive aspects:

- Methods of easy assembly were explored
- Corner pieces were introduced as special elements to connect the straights.
- The structure remains light.

#### Negative aspects:

- The structure was not braced well.
- The fins appeared unstable.
- The thin edges of the steel are a health hazard when moving through dark spaces.





## Iteration 2 -Structural timber

In this instance timber was used as the structural element, both for the ribs and the support columns. The thickening of the members resulted in a heavier structure, detracting from the overall form of the pavilion. The solidity of the pavilion should be promoted when it is clad, in order to strongly juxtapose the portions of the intervention where the structure is exposed to the public.

The timber columns required an alternative adjustment method, therefore steel brackets and bolts were used as a means of fixing and adjusting the column height. This hampered the freedom of adjustability that the first iteration's column-adjusting method provided. The use of steel pegs in the timber column may also eventually strip the timber so the holes would have to be lined with steel plugs to ensure longevity.

Concrete ground elements as markers of intimate social spaces were introduced, in this case in the form of a pond and seating underneath the pod investigated. This space is an exhibition space with sculptural elements printed with photographs of the park suspended from the structural ribs in the void of the pod.

Cladding of certain sides of the pod with translucent polycarbonate sheets was introduced as a means to gradually expose certain portions of the structure to the park, leading up to the entirely translucent camera obscura pod



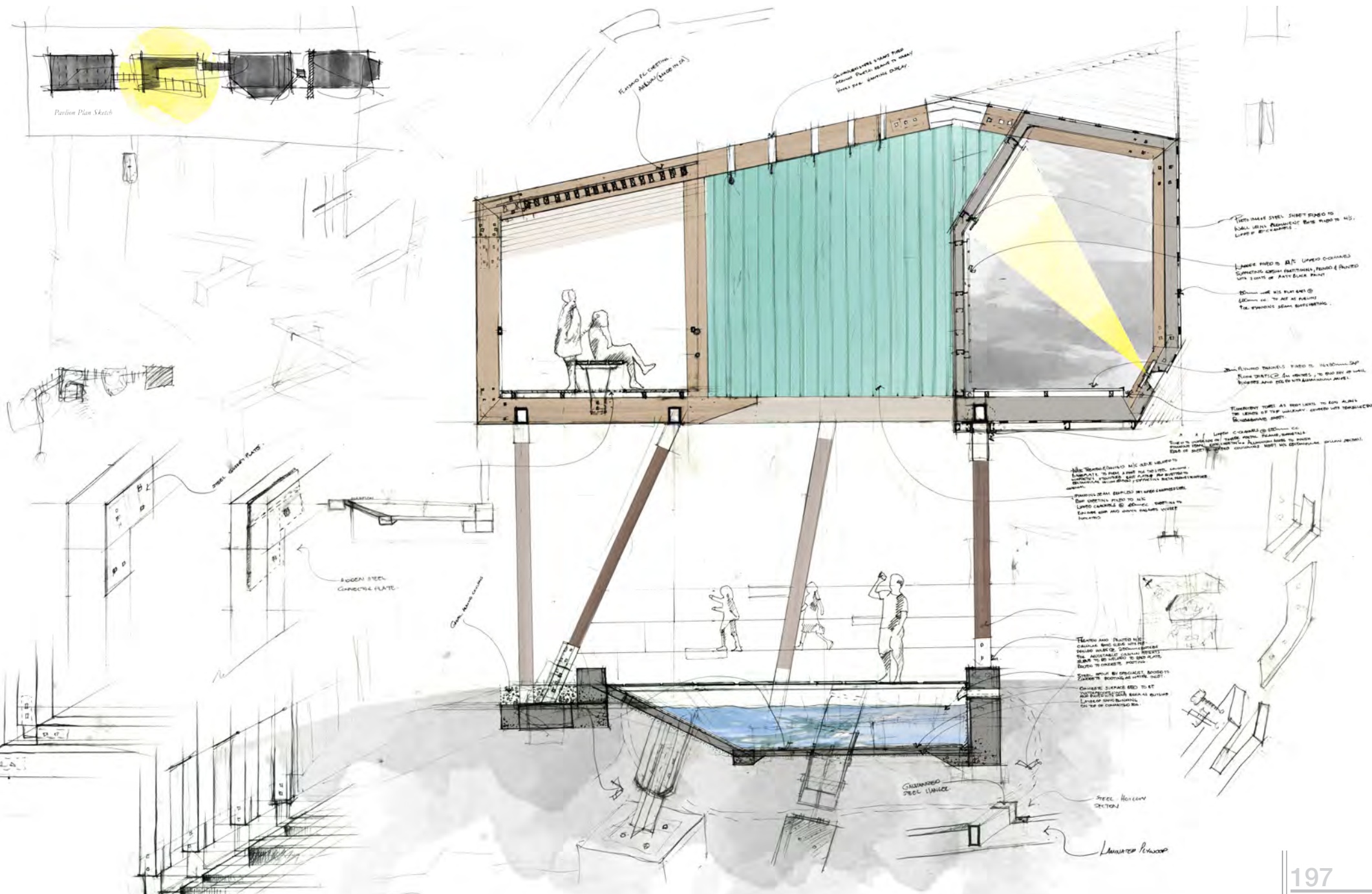
Opposite page:

Figure 12.14: 1-20 section - iteration 2 (Author, 2016)

Current page:

Figure 12.15: Example of steel and timber corner connection (Glenfort, 2014)





Pavilion Plan Sketch

FRAMED PL. CEILING  
PANELS (WOOD PANEL)

QUADRANTALY SHOWN FROM  
INTERNAL PLATE BEARING TO SHAWL  
DRESS FOR SHAWLING DISPLAY

STEEL TRUSS SHEET BEING TO  
SUPPORT SHAWL DISPLAY. THIS BEING TO  
LIFT UP SHAWLS

UPPER PART TO BE LIFTED UPWARDS  
SUPPORTING SHAWL DISPLAY. BEING LIFTED  
UP BY MEANS OF ACTING BEAM

FRAMED PANELS BEING TO HOLD UP  
SHAWL DISPLAY. IN ORDER TO BE LIFTED UP  
BY MEANS OF ACTING BEAM

TRUSSING TO BE AS SHOWN TO BE LIFTED  
UP BY MEANS OF THE SHAWL DISPLAY. BEING  
LIFTED UP BY MEANS OF ACTING BEAM

THE SHAWL DISPLAY IS TO BE LIFTED UP  
BY MEANS OF THE SHAWL DISPLAY. BEING  
LIFTED UP BY MEANS OF ACTING BEAM

TRUSSING TO BE AS SHOWN TO BE LIFTED  
UP BY MEANS OF THE SHAWL DISPLAY. BEING  
LIFTED UP BY MEANS OF ACTING BEAM

TRUSSING TO BE AS SHOWN TO BE LIFTED  
UP BY MEANS OF THE SHAWL DISPLAY. BEING  
LIFTED UP BY MEANS OF ACTING BEAM

STEEL SHAWL PLATE

HIDDEN STEEL  
GANGWAY PLATE

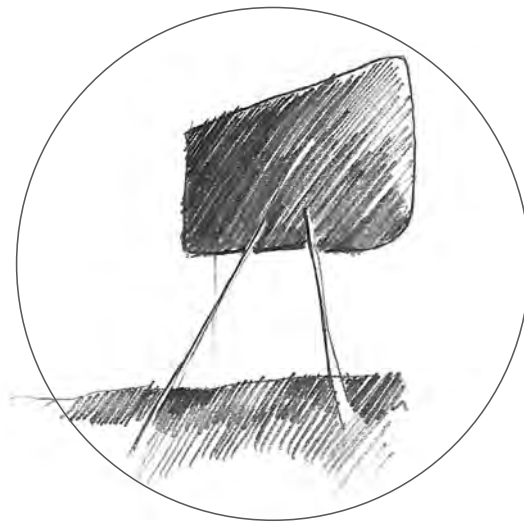
CHANGING  
STEEL UNICE

STEEL SECTION

Laminated Plywood

The pavilion columns are adjustable to make the structure more flexible when being erected on various sites.

The footings of the columns are submerged so that the columns appear to *grow from the landscape*, stretching from the ground plane, disappearing into the cladding of the structure above.



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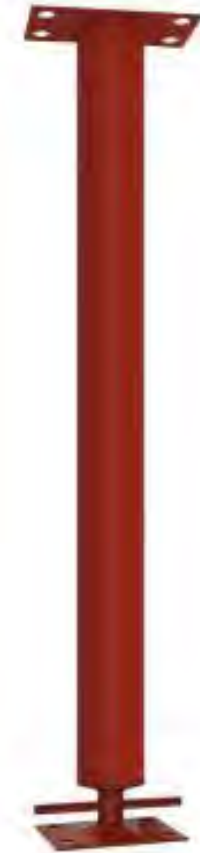
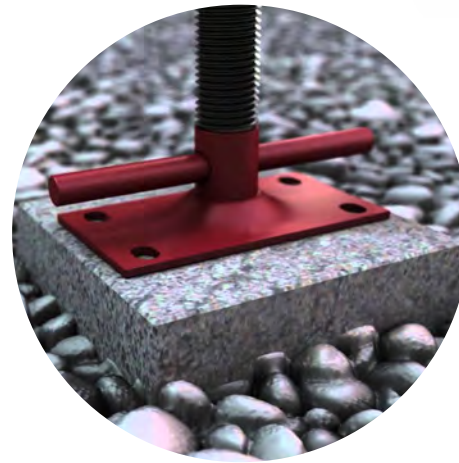
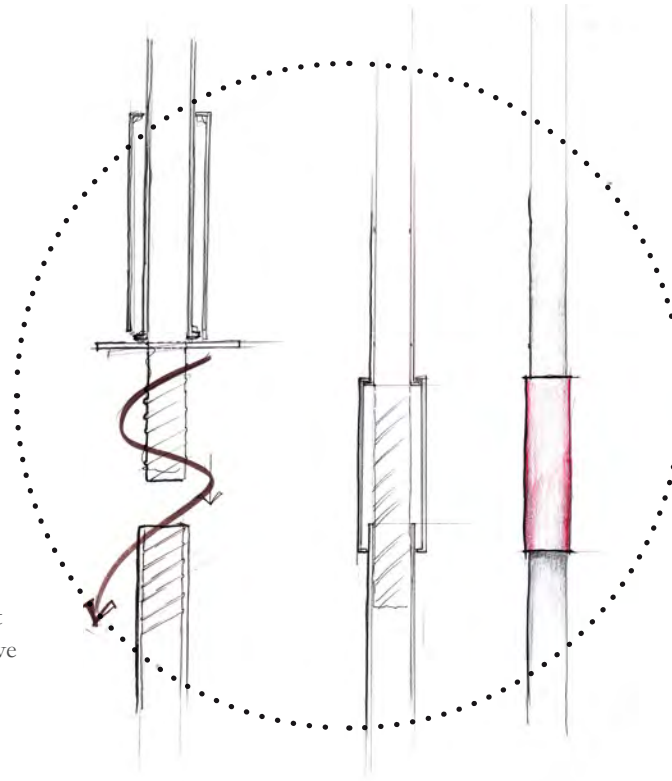
Figure 12.16: 1-20 section - iteration 1 Opposite page:

Figure 12.17: Sketch of adjustable column concept (Author, 2016)

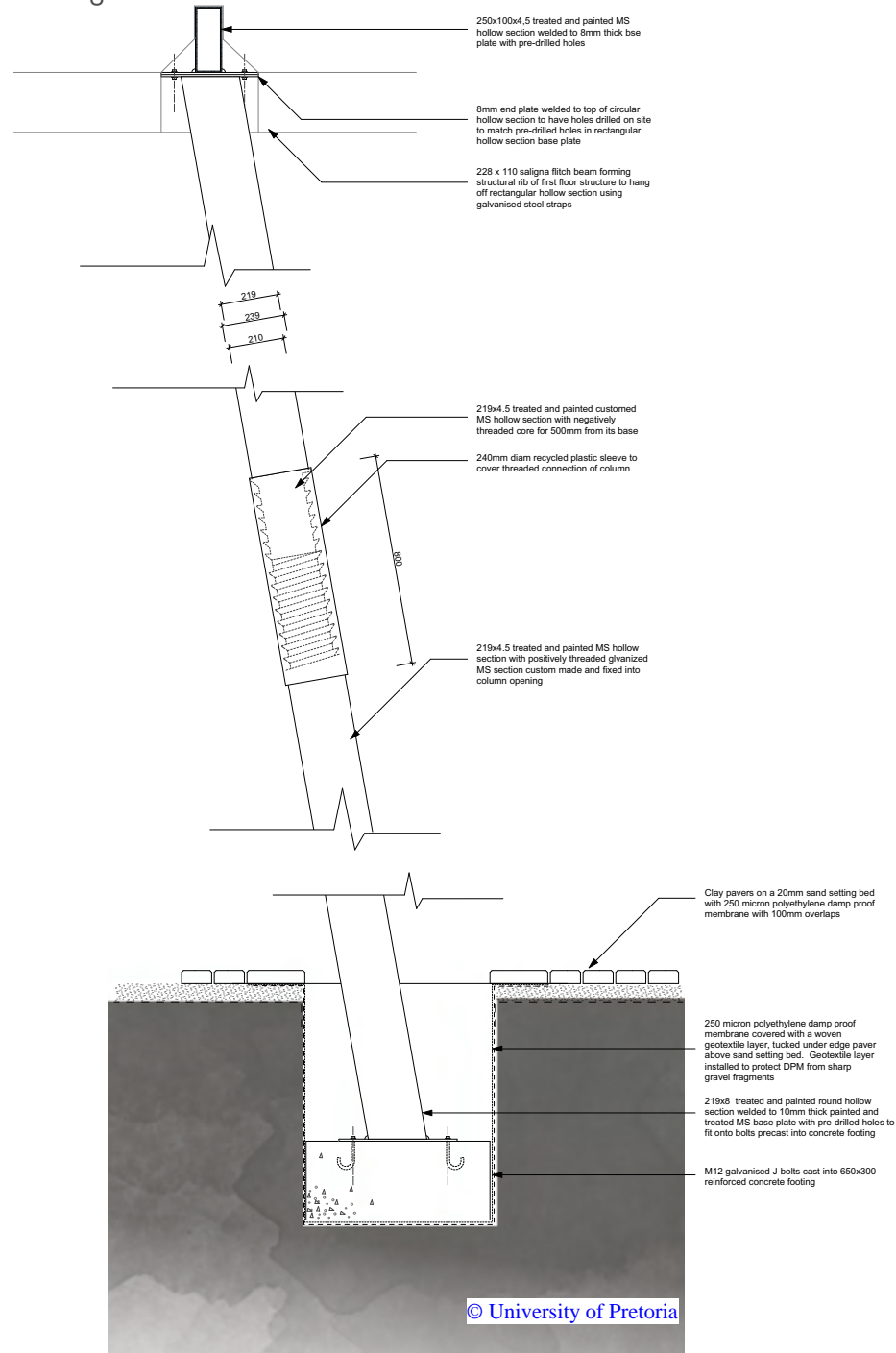
Figure 12.18: Images from Tiger Brand for adjustable steel columns (Tiger Brands, n.d.)

## 12.8. COLUMN DETAIL

The support columns are adjustable so the height can be altered according to the terrain of the various sites on which the pavilion will be housed. The mechanism used is adapted from beam and block construction where permanent columns are installed and adjusted using negative and positive threading in the column parts and then fixed in place with concrete or similar.



## Column iteration 1 - adjustable length



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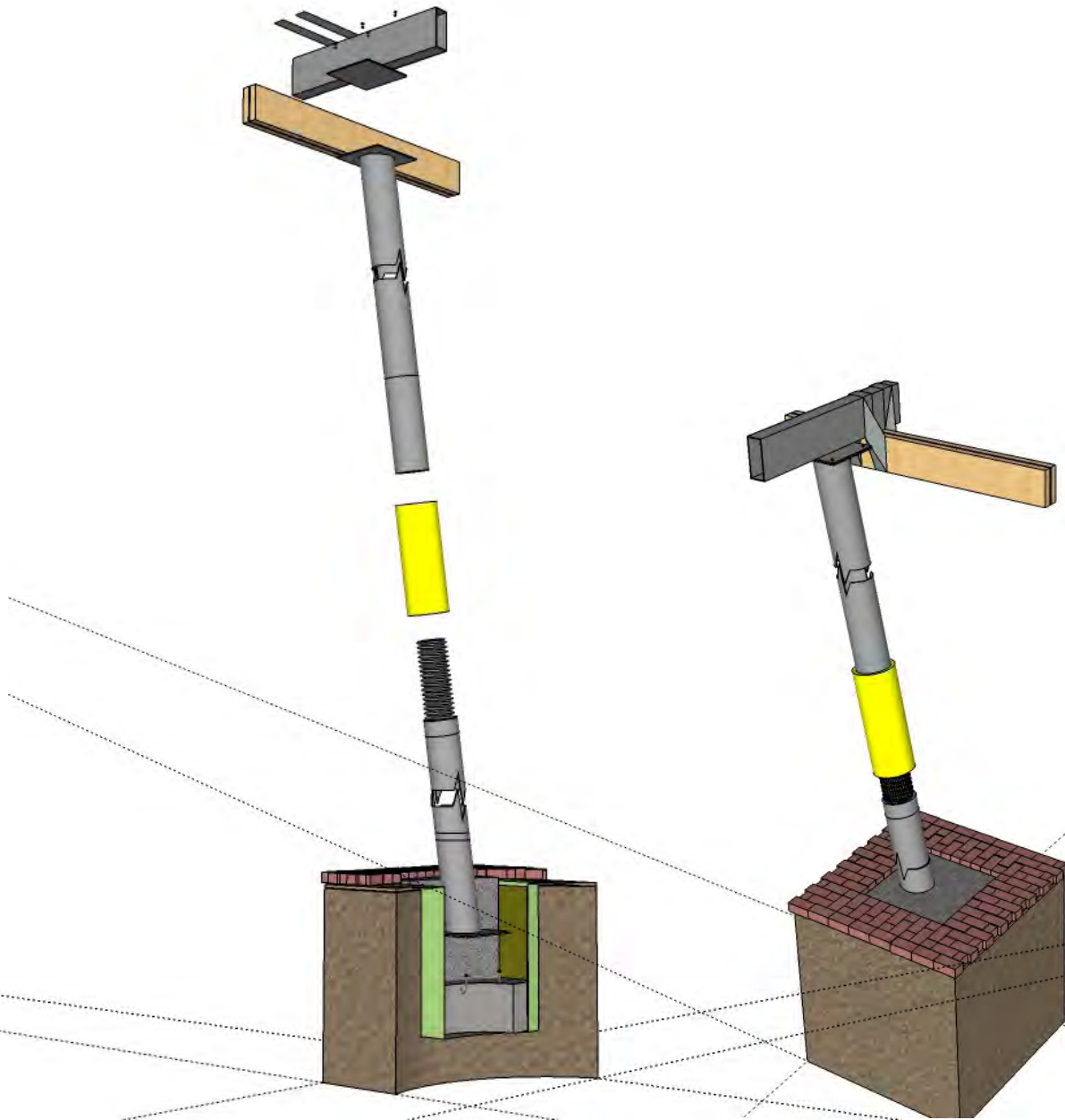
Figure 12.19: Detail of adjustable column

Opposite page:

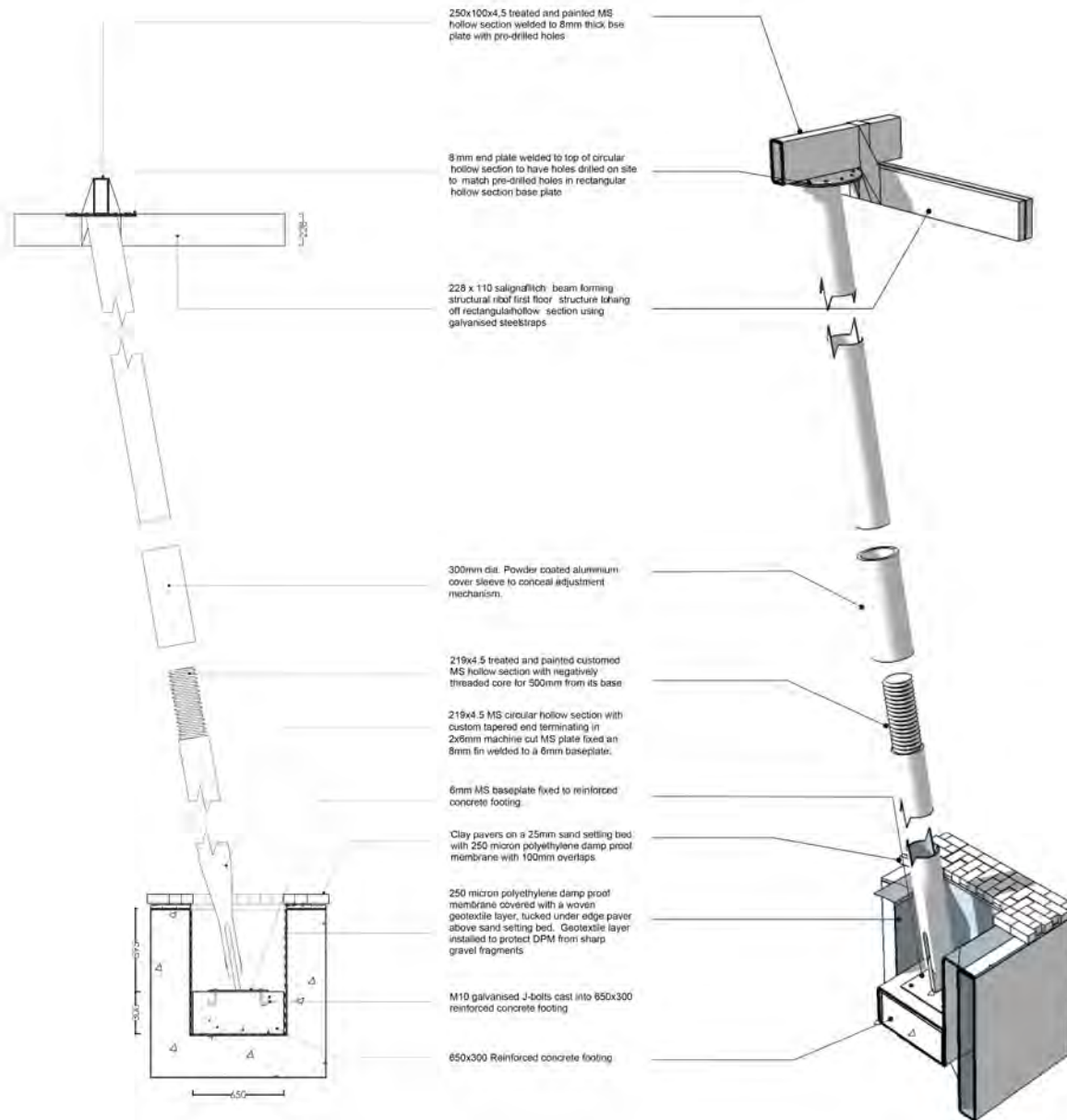
Figure 12.20: Exploded diagram showing assembly of column.

Figure 12.21: Image of complete column.

Figure 12.22: Concept sketch showing columns extending into ground and into pavilion above.

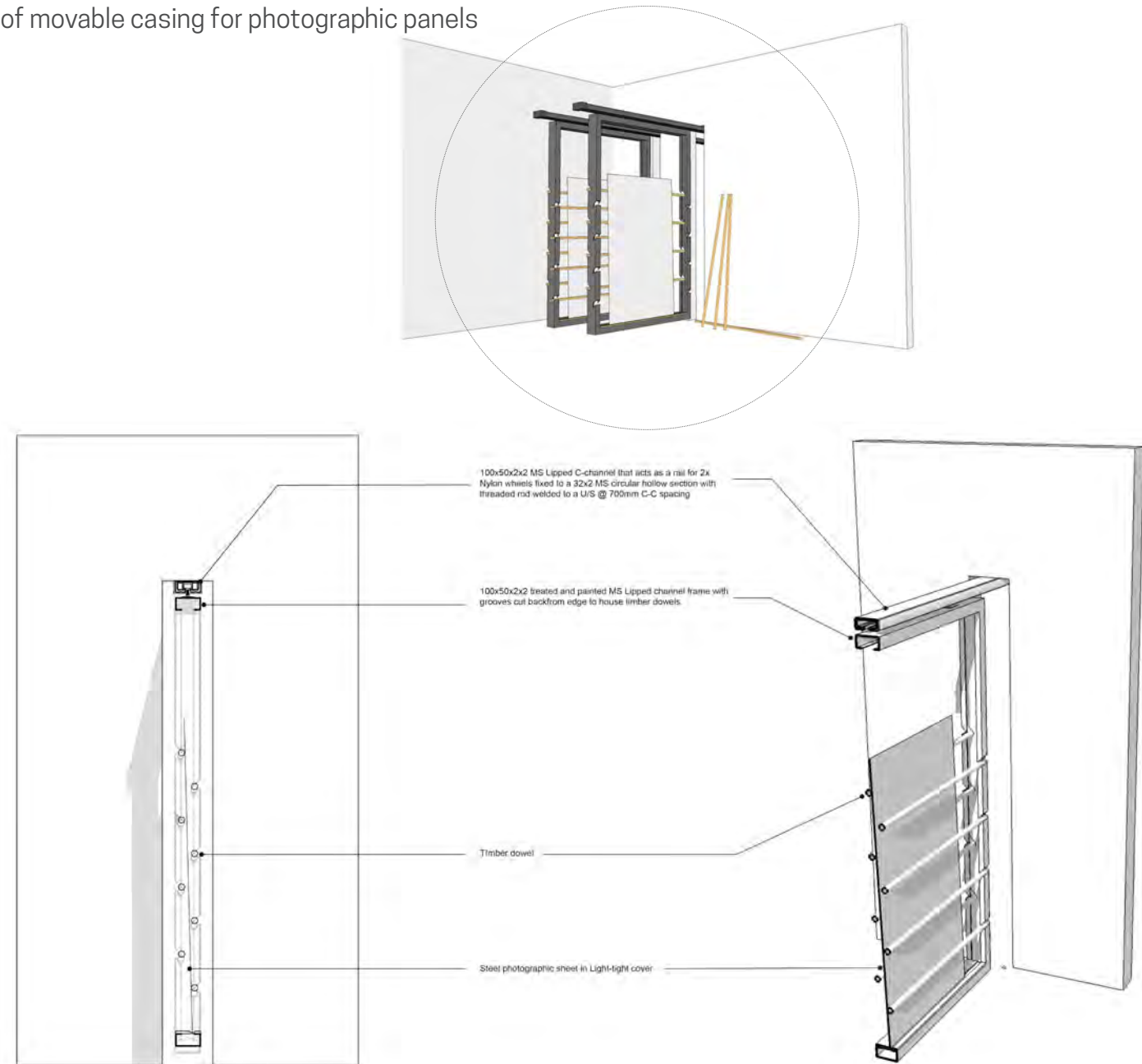


## Column iteration 2 - adjustable length and angle



Detail of column  
Scale 1:20

### Detail of movable casing for photographic panels



## 12.9. MATERIAL PALETTE CONCEPT

### Approach - permanence and decay

The theme of permanence and temporality should be continued when selecting materials for the project. These materials do not necessarily have to deteriorate themselves, but should be indicative of passing time. Materials that display more reluctance to change should be used for permanent elements whereas materials that are affected by time can be representative of the temporary. Such materials make the viewer aware of the continuum of time and the affects this time has both on architecture and on themselves.

Ruinophilia (Boym, 2011) is a term for our current fascination with ruins. They act as placeholders and reminders of our temporary position in the expanse of time. The overlapping of the built and nature create an unintentional architecture that can only take place over time, creating elements that are beautiful in their degradation. The ruin becomes nature's canvas, an opportunity for expressing and creating something out of the ordinary. Ruins, in a sense, are the unintentional memorials that are in a constant state of change, resulting in a platform for time, the built and the natural to exist in harmony. "Ruins make us think of the past that could have been and the future that never took place" (ibid.).

Similarly the permanent structures should be made of materials that promote the collaboration with the natural, while maintaining form so as to remind the viewer of the once complete pavilion. These materials are therefore more resistant to change.

The materials used to clad the forms of the pavilion on the other hand, should adopt an appearance of decay, while still maintaining longevity. The seeming decay will emphasize the temporal nature of the pods, giving

suggestion to their ultimate removal.

The contrast between the materials of permanence and those representing impermanence will then be in contrast with each other, emphasizing the effects of time.

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*Still, there is a tougher, more critical edge to the acceptance of the decay of buildings and their inevitable ruin that places architecture in a unique position to inform our understanding of the human condition and enhance its experience. Chiefly, this is to include in design a degree of complexity, even of contradiction embodied in the simultaneous processes of growth and decay in our buildings that heightens and intensifies our humanity. – Lebeus Woods, 2012*

---

PERMANENCE AND DECAY

Opposite page:

Figure 12.23: Second World War ruin (Goosey, 2011)





## 12.10. PERMANENT PALETTE

Ground plane surface palette



FAST

30mm Thick red asphalt made with recycled aggregate and tinted with a recycled glass pigment additive.



FAST

Dove grey square clay pavers.



TRANSITION

Blurring lines between park and the built by softening the edges of walkways..

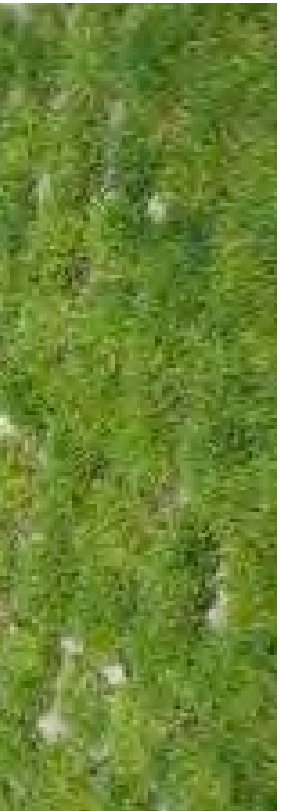


SLOWING DOWN

Merging walkways with the park creating slower paced movement routes.



Figure 12.24: Images indicating materials to be used in the design of the ground floor plane



TRANSITION



SLOW

SLOW



SLOW



REST



ACCENT



PERMANENT SCULPTURE

Rocks embedded in concrete used as an edge accent

Crusher dust used in slower moving areas, around seating areas and to blur the edge between open and enclosed.

River rocks used as accents around planters.

Materials for the ground plane were chosen according to the ease of movement when walking over them and their haptic qualities. They were arranged from fast to slow and will be implemented in spaces accordingly.

## 12.11. TEMPORARY PALETTE

Case study:

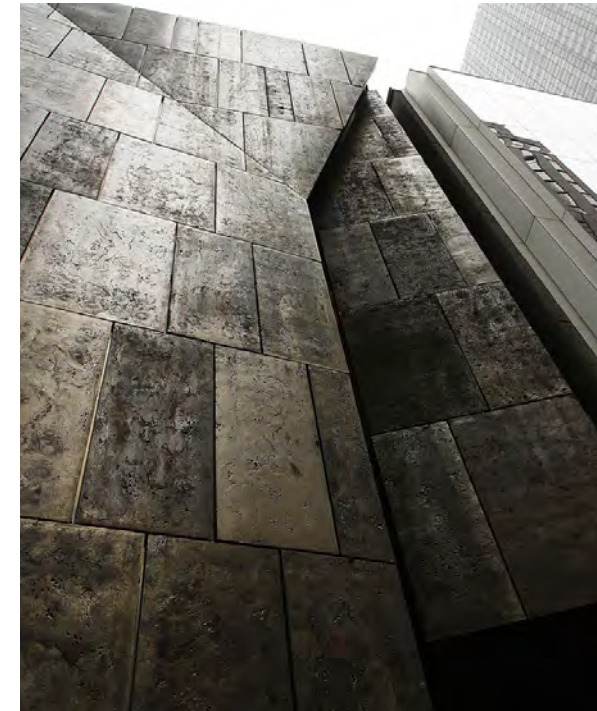
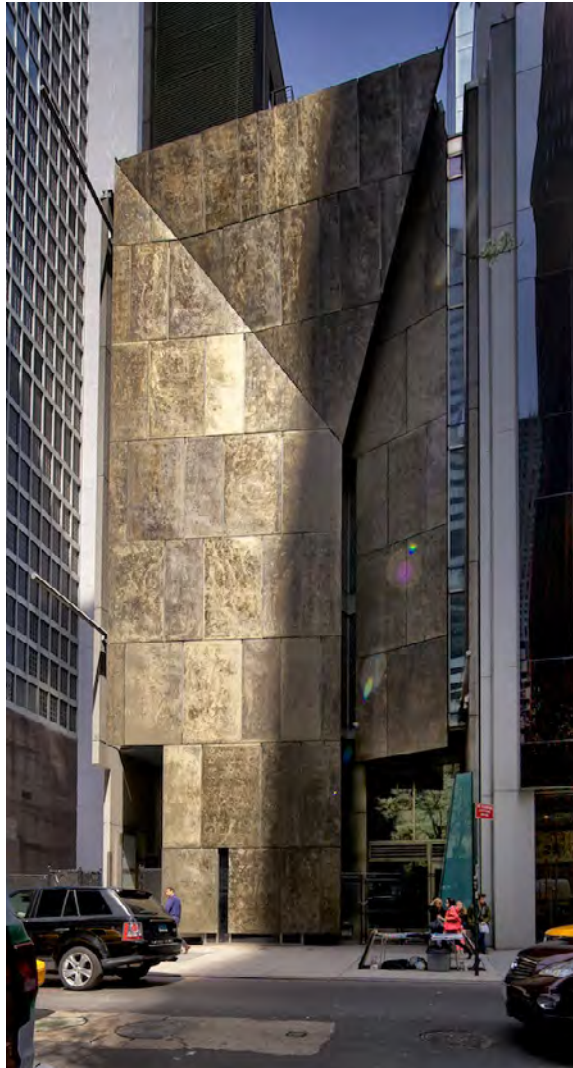
Materials that give the illusion of age

### The American Folk Art Museum facade

One of my favourite architectural projects of all time, the once American Folk Art Museum (demolished in 2014) displayed ingenuity in the creation of its façade. The building nestled between the high-rises of New York, silently and respectfully placed and designed to not attract immediate attention but rather to develop interest. The demolition of this project caused an uproar in architectural communities resulting in major upsets regarding the Diller Scofidio + Renfro extension project for the Museum of Modern Art.

The façade of the building comprised of metal panels made from Tombasil, a white bronze alloy. The panels were poured onto a concrete surface, giving each panel a unique textured finish. The presence of copper in the material gave the panels colour properties that transcended the static. With each shift of light, the façade would change colour, responding to the amount and type of light falling on it.

The panels are essentially impervious to decay but give the appearance of being weathered despite this. When the building was completed in 2003 it looked like it had always been there, a contemporary ruin in the city fabric



Opposite page:

Figure 12.25: Close up of facade panels. (Axis Facades, 2012)

Current page:

Figure 12.26: In Memoriam: American Folk Art Museum (Careaga, n.d)

Figure 12.27: In Memoriam: American Folk Art Museum (Careaga, n.d)

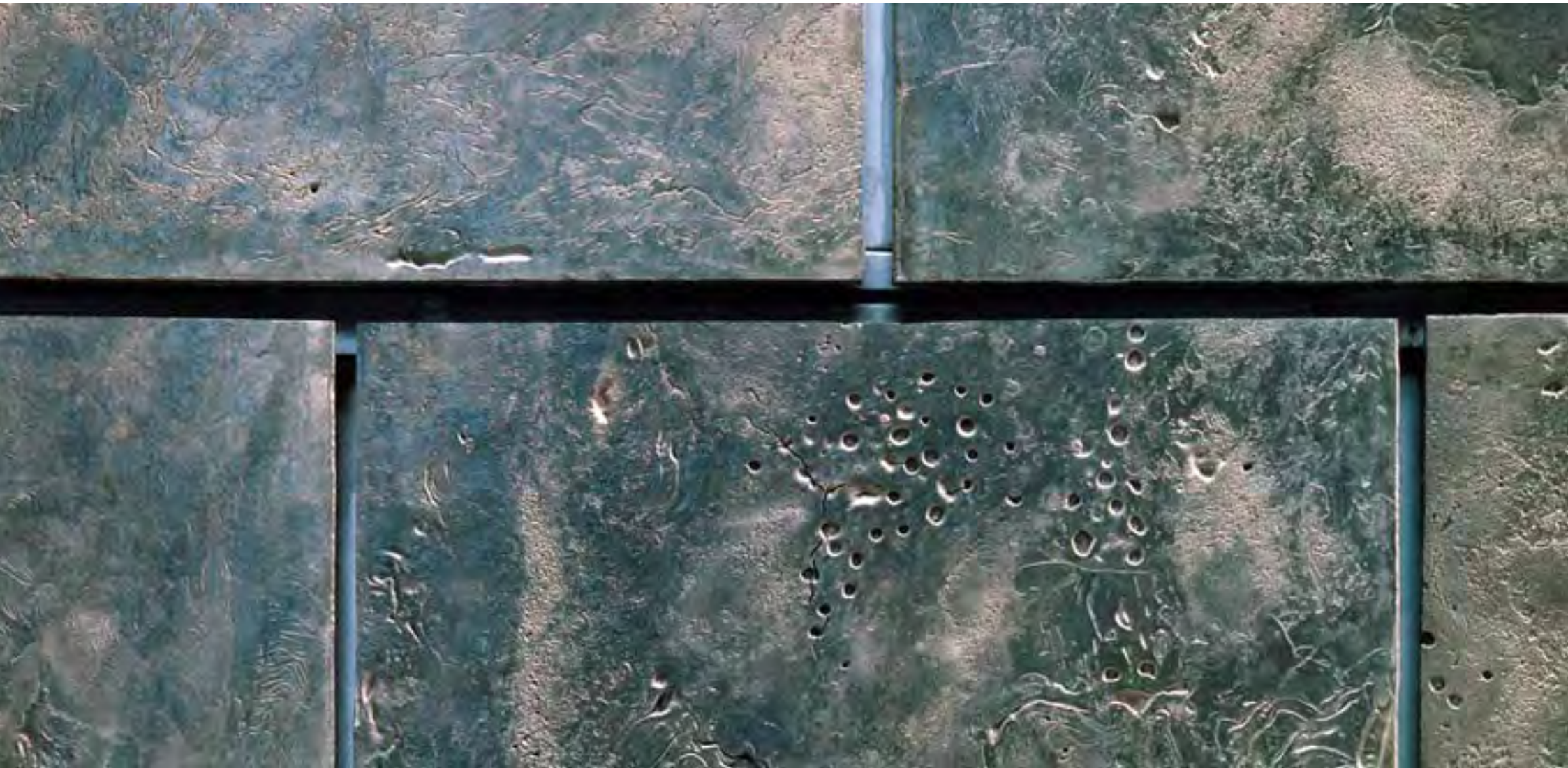


Image exploration of *temporary* materials

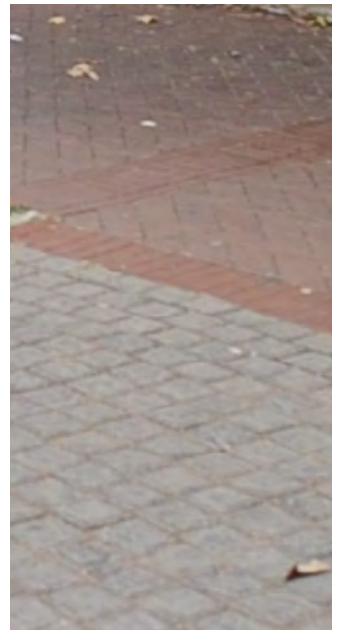
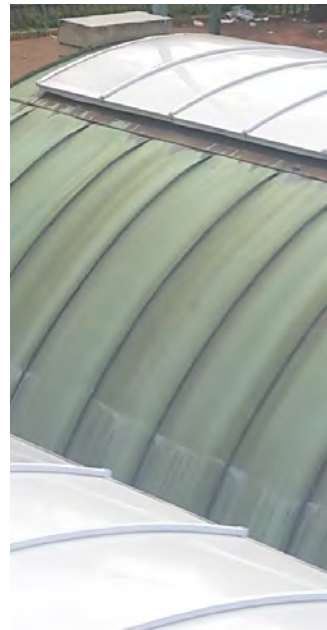
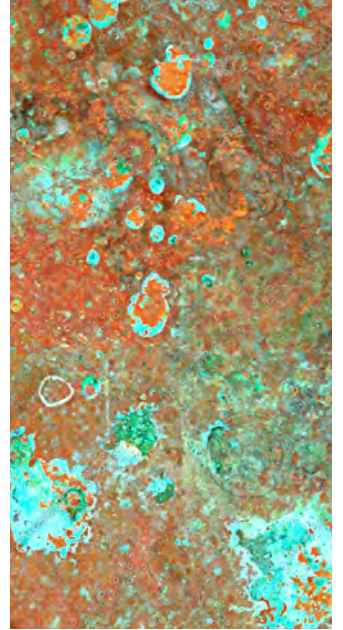
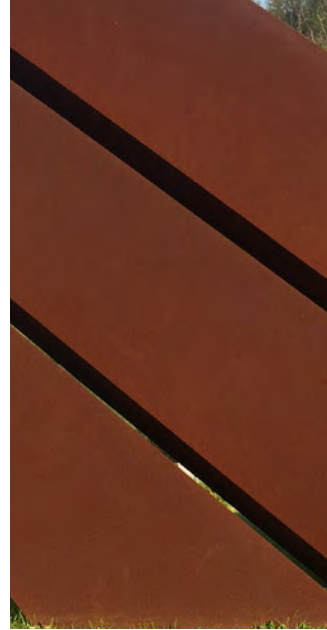
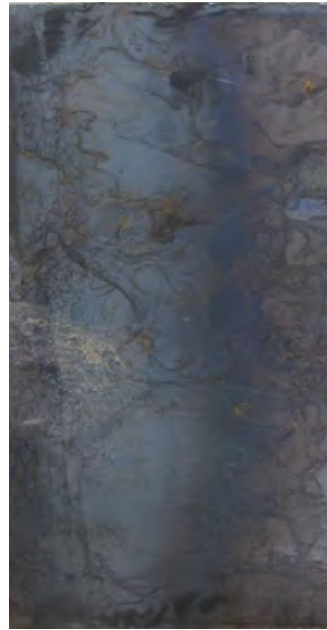




Image exploration of materials that could be used in the making of permanent and temporary elements of the pavilion.

The materials investigated for the cladding are able to rust and form patinas. In this way the building will change over its life span on the site

These materials can also be pre-aged to give the effect of weathering prior to the pavilion's erection on site.

The structure is built from steel and timber. Steel adds to the robustness needed when designing a movable structure. Structural timber is used to support the steel members and act as bracing between ribs. Timber is also used for its haptic qualities, creating a warmer and more inviting visual appearance when designing in a park.

while timber offers the haptic qualities desired when

The materials chosen are also complimentary of the materials found on site.

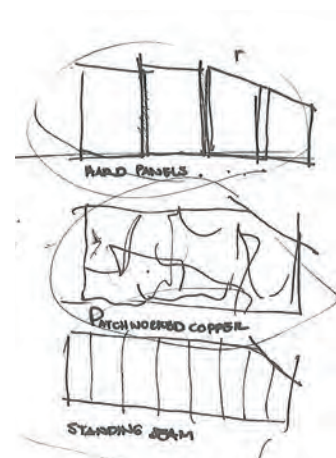
Top row of images:

**Figure 12.28:** Materials investigated including cor-ten, copper, cross-laminated timber, structural timber and steel.

Bottom row of images:

**Figure 12.29:** Existing materials palette as found on site.

## Exploration of copper cladding options



### Photographic exploration of various methods of applying copper cladding.

The intention of this exploration is to find an appropriate finish that will create a solid and weighted aesthetic for the pavilion forms. The type of cladding chosen should not be fixed in such a manner that the material is destroyed in the process of dismantling the pavilion.

Current page:

Figure 12.30: Series of copper cladding variations.

Opposite page:

Figure 12.31: Exploration of texturing copper panels.



## Induced weathering of copper and zinc sheets



SAND-BLASTED AND DIPPED IN ACID

By rubbing acid onto the panel a more weathered appearance was achieved than the panels which were merely dipped.



SAND-BLASTED

This resulted in a monotonous finish which, although textured, does not weather as desired.



SAND-BLASTED AND PARTIALLY DIPPED IN ACID

In this instance a green patina started to form. This was induced by the acid used.



BACK-SIDE OF PREVIOUS PANEL

The sand-blasting imprinted a texture on the back of the panel which created a different light condition on its surface.



ACID APPLIED USING SPONGE & STEEL WOOL

The rough application led to an appealing weathered aesthetic.

### Physical exploration of textures and colour qualities of copper-based sheets.

An exploration to understand induced weathering and texture qualities that can be achieved when using a copper - zinc sheet (90% copper to 10% zinc).

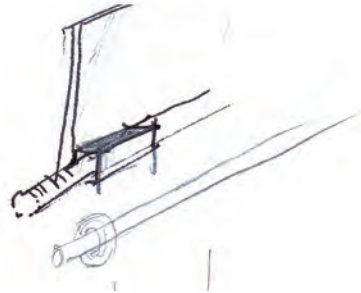
This material is the same sheeting used to manufacture bullets. This sample piece was obtained from Pretoria Metal Pressings, a sub-division of Denel.

The sheets were dipped and rubbed with various acid solutions as well as sand-blasted to better understand the properties of the material.

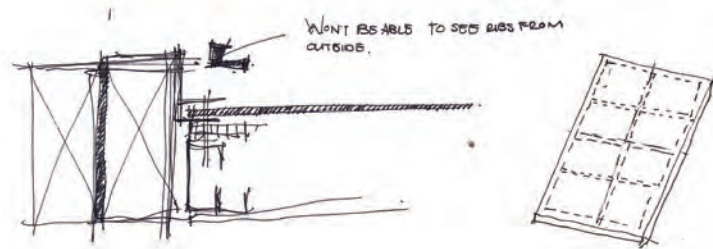
Once the final construction method is chosen the cladding method and form of induced weathering will be chosen.

## 12.12. PANEL FIXING ITERATIONS

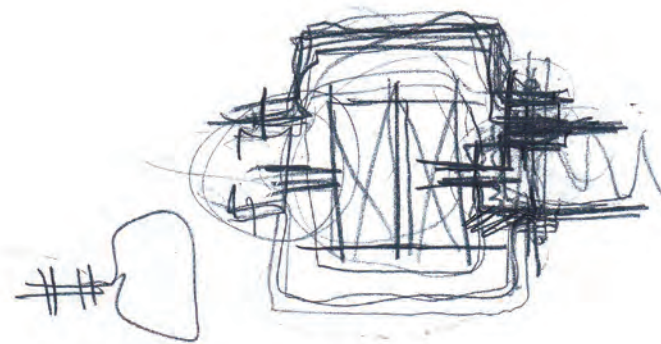
Progression of fixings



Hanging the panels onto the structure.



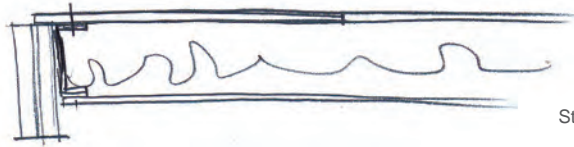
Exposing the structure through the cladding pattern on the facade.



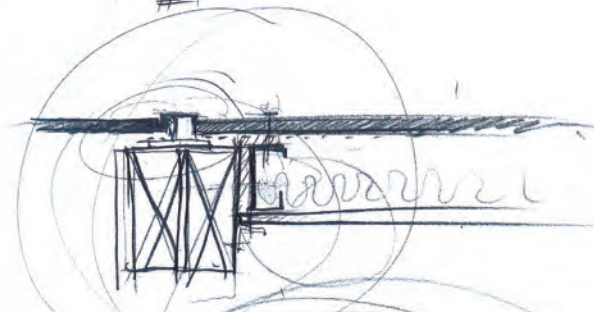
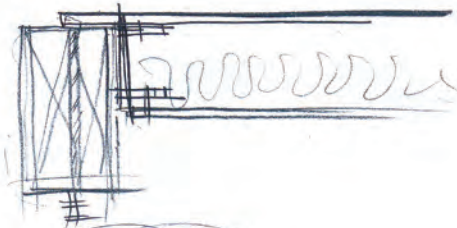
Lipped channels act as anchoring points for mild steel hangers as a means to fix cladding panels to structure.

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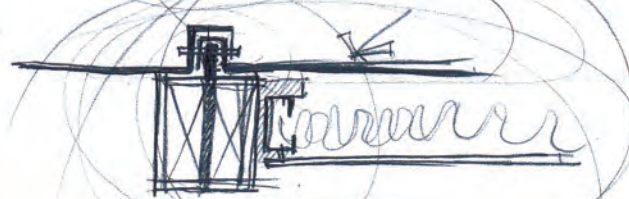
Figure 12.32: Series of sketches indicating the progression of the fixing designs.



Steel "sandwich" pannels.



Spacer between cladding pannels.

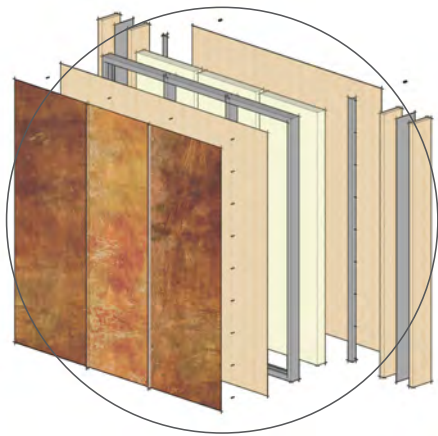
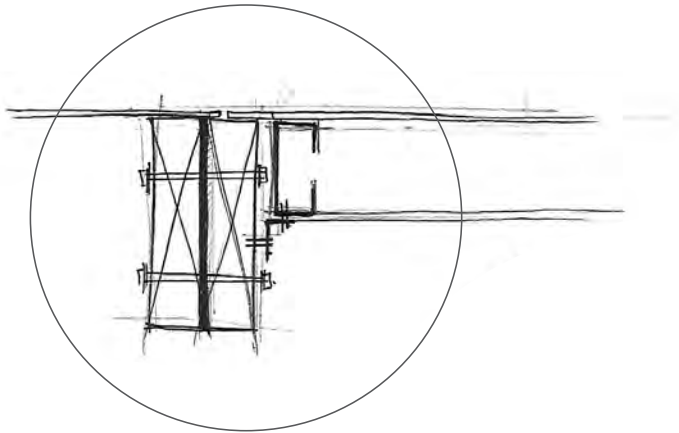


Structure as a means to connect cladding pannels.



Connection between stabilising members and ribs at the base of the structure.

## Panel fixed to inside of structural rib



In this construction method in this exploration is fixed to the inside of the structural rib using steel angles. There were both positive and negative aspects in this detail.

Positive aspects:

- Using steel lipped channels provides a space for the required insulation to be installed, making the building thermally sufficient.
- The plywood panel between the steel frame and the copper cladding acts as a buffer between corrosive materials.
- Steel purlins can be spaced according to copper widths (less than 900mm)

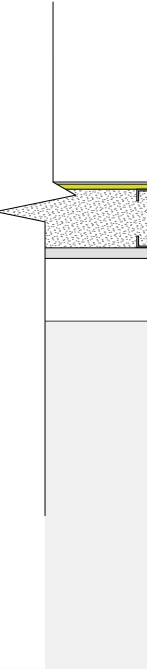
Negative aspects:

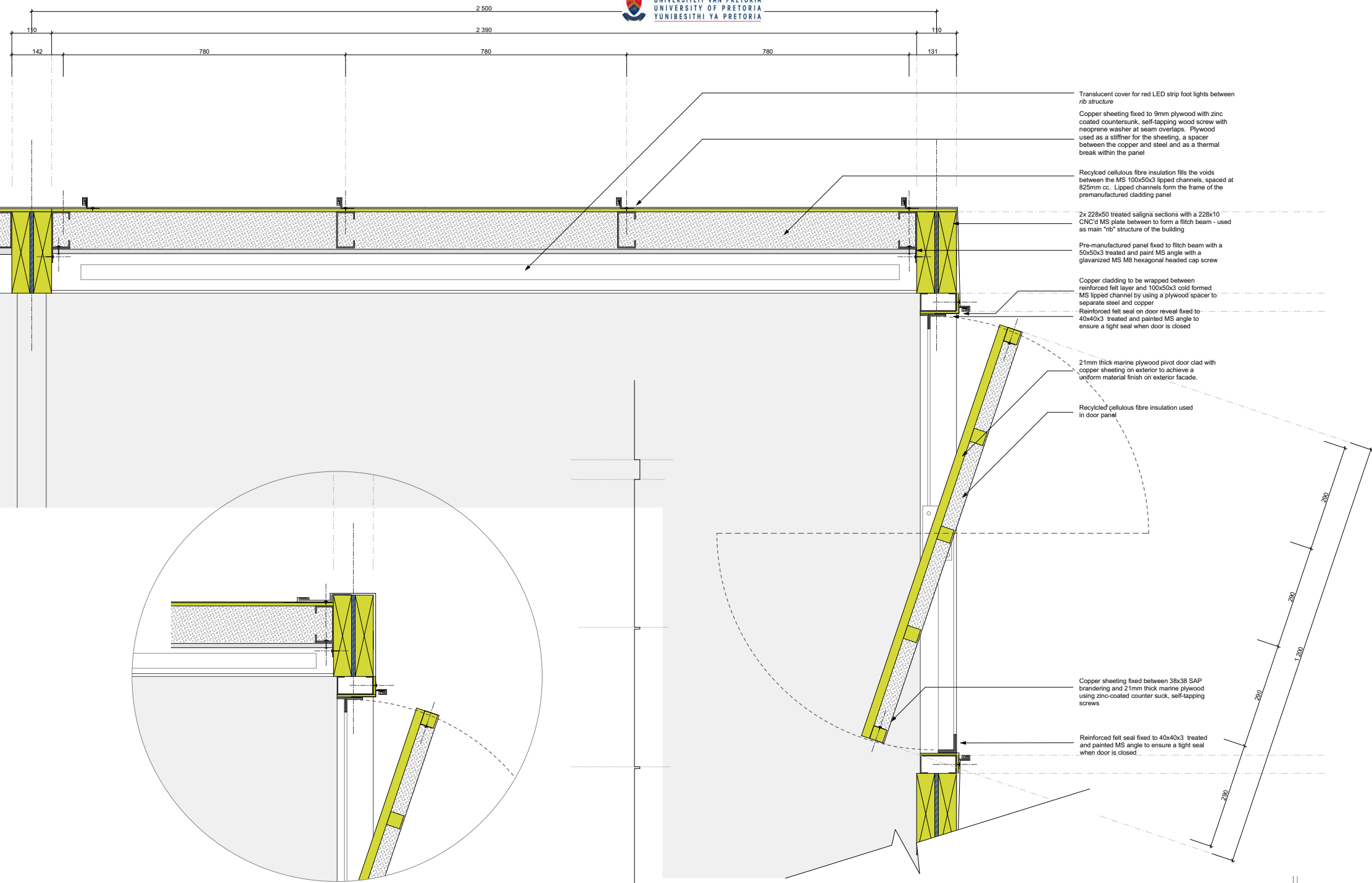
- Panels may prove difficult to handle on site.
- Oddly shaped panels will be difficult to construct.
- The manufacturing may prove over-complicated for the type of pavilion.
- Water-proofing proved to be challenging on intersections with the cladding being pre-fixed to the panels.

This construction method was presented in the technical crit in September and it was suggested that an easier method, utilising the steel in the structural ribs for potential fixing methods.

Current and opposite pages:

**Figure 12.33:** A series of images depicting the connection between sandwich panels and ribs using mild steel angles.





Translucent cover for red LED strip foot lights between rib structure

Copper sheeting fixed to 9mm plywood with zinc coated countersunk, self-tapping wood screw with neoprene washer at seam overlaps. Plywood used as a stiffener for the sheeting, a spacer between the copper and steel and as a thermal break within the panel

Recycled cellulose fibre insulation fills the voids between the MS 100x50x3 lipped channels, spaced at 825mm cc. Lipped channels form the frame of the premanufactured cladding panel

2x 228x50 treated saligna sections with a 228x10 CNC'd MS plate between to form a fitch beam - used as main "rib" structure of the building

Pre-manufactured panel fixed to fitch beam with a 50x50x3 treated and paint MS angle with a galvanised MS MS hexagonal headed cap screw

Copper cladding to be wrapped between reinforced felt layer and 100x50x3 cold formed MS lipped channel by using a plywood spacer to separate steel and copper

Reinforced felt seal on door reveal fixed to 40x40x3 treated and painted MS angle to ensure a tight seal when door is closed

21mm thick marine plywood pivot door clad with copper sheeting on exterior to achieve a uniform material finish on exterior facade.

Recycled cellulose fibre insulation used in door panel

Copper sheeting fixed between 38x38 SAP branding and 21mm thick marine plywood using zinc-coated counter sunk, self-tapping screws

Reinforced felt seal fixed to 40x40x3 treated and painted MS angle to ensure a tight seal when door is closed

## 12.14. PANEL ITERATIONS

### Steel framed panels

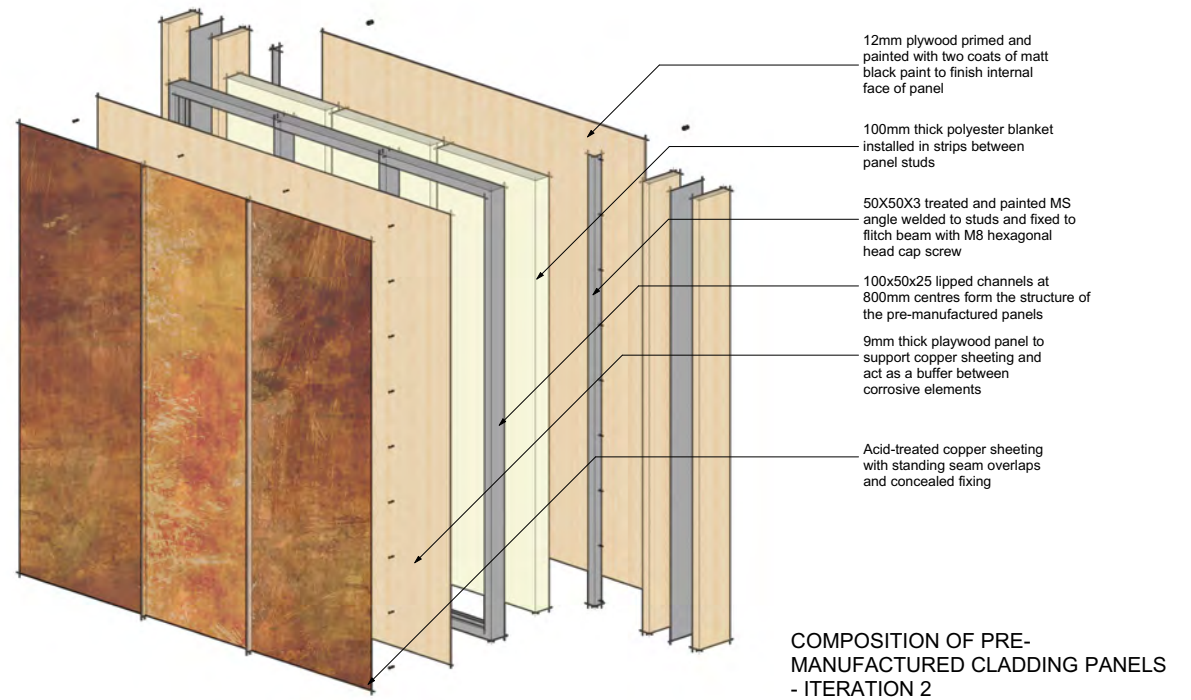
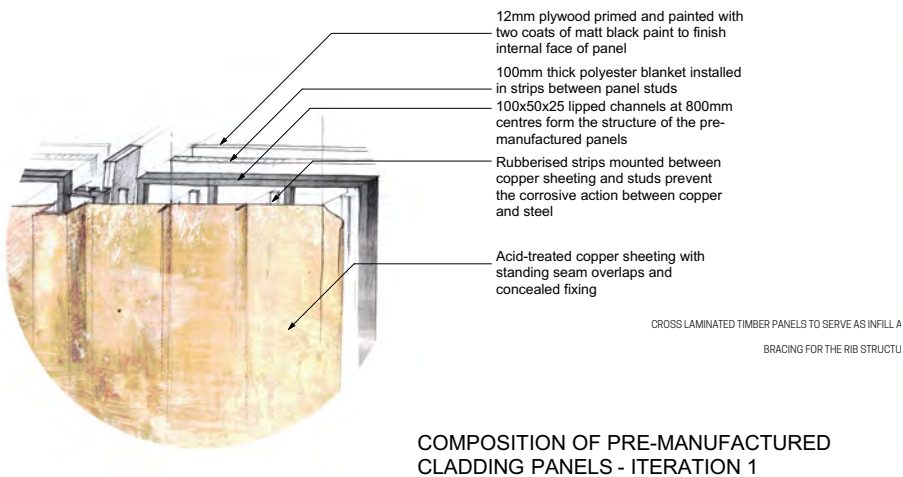


Figure 12.34: Opposite page:

Figure 12.35: A series of sketches exploring external fixing methods for panels made from cross-laminated timber.

Figure 12.36: Current page:

Figure 12.37: Diagrams showing two iterations of the composition of cladding panels.

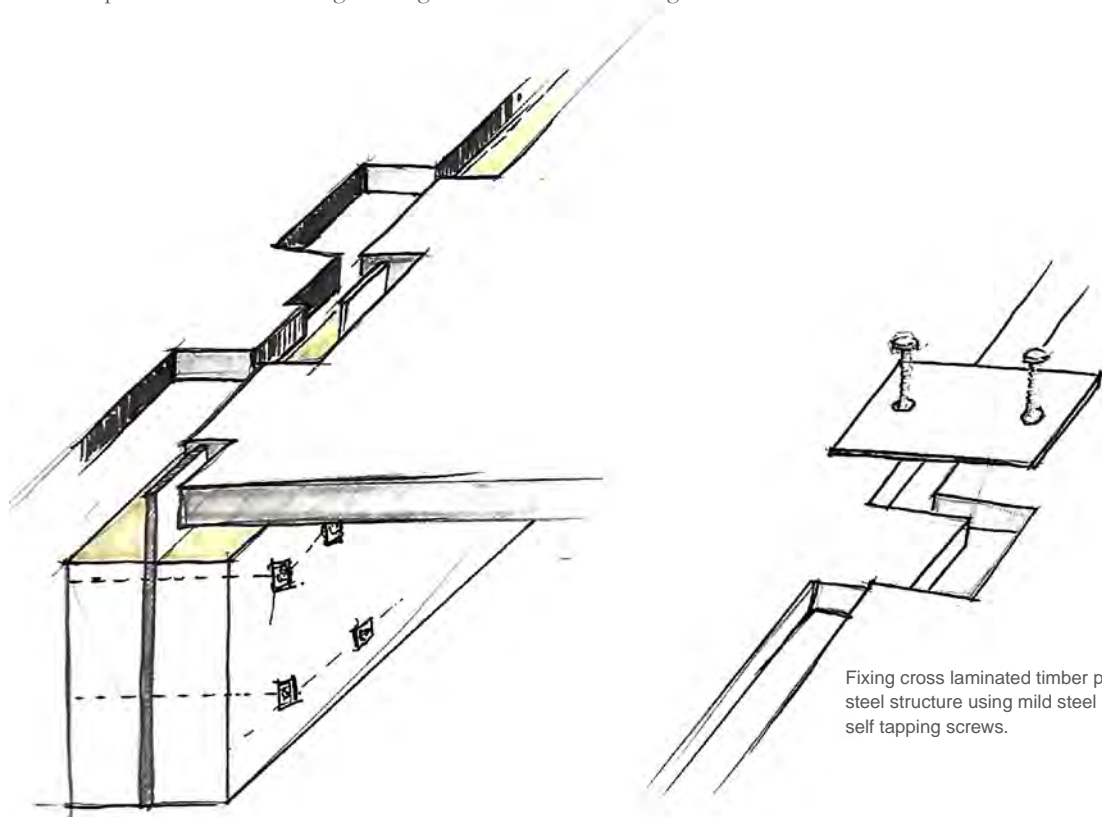
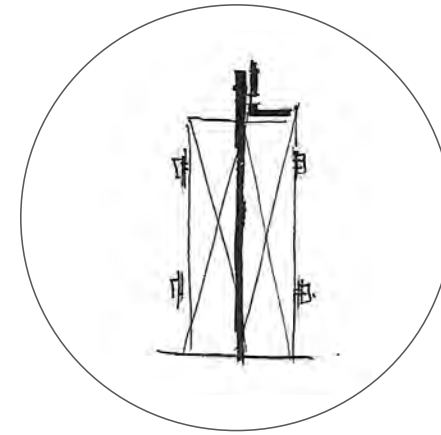
## Cross laminated timber panel fixed to steel member of rib.

This method uses cross-laminated timber as a full panel instead of a steel constructed frame with infill.

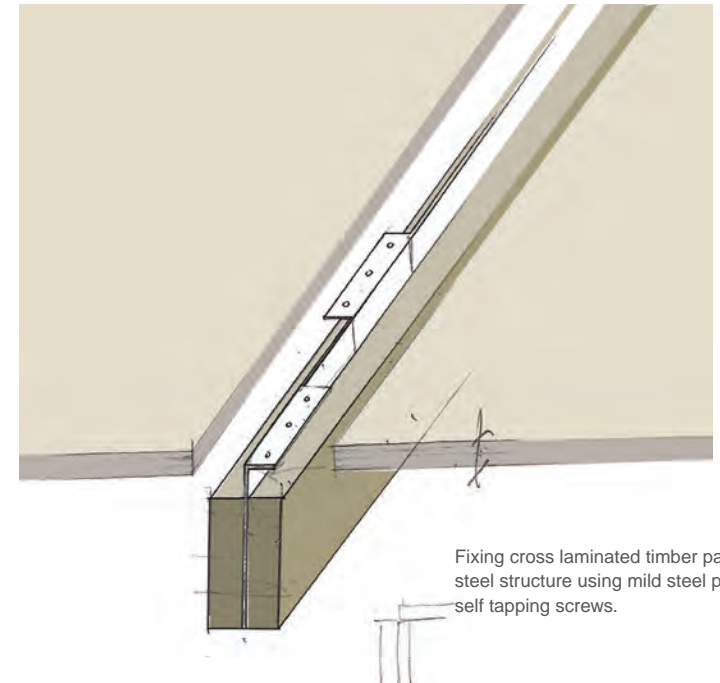
The benefits of using this material is

- that it offers structural support;
- can be easily cut to almost any size and shape in a factory;
- creates an already finished wall panel in the interior.

This exploration will be investigated in greater detail at a later stage.



Fixing cross laminated timber panels to steel structure using mild steel plates and self tapping screws.



Fixing cross laminated timber panels to steel structure using mild steel plates and self tapping screws.

## 12.15. TECTONIC MODEL

Model depicting tectonic concept of support structure, rib structure and cladding.

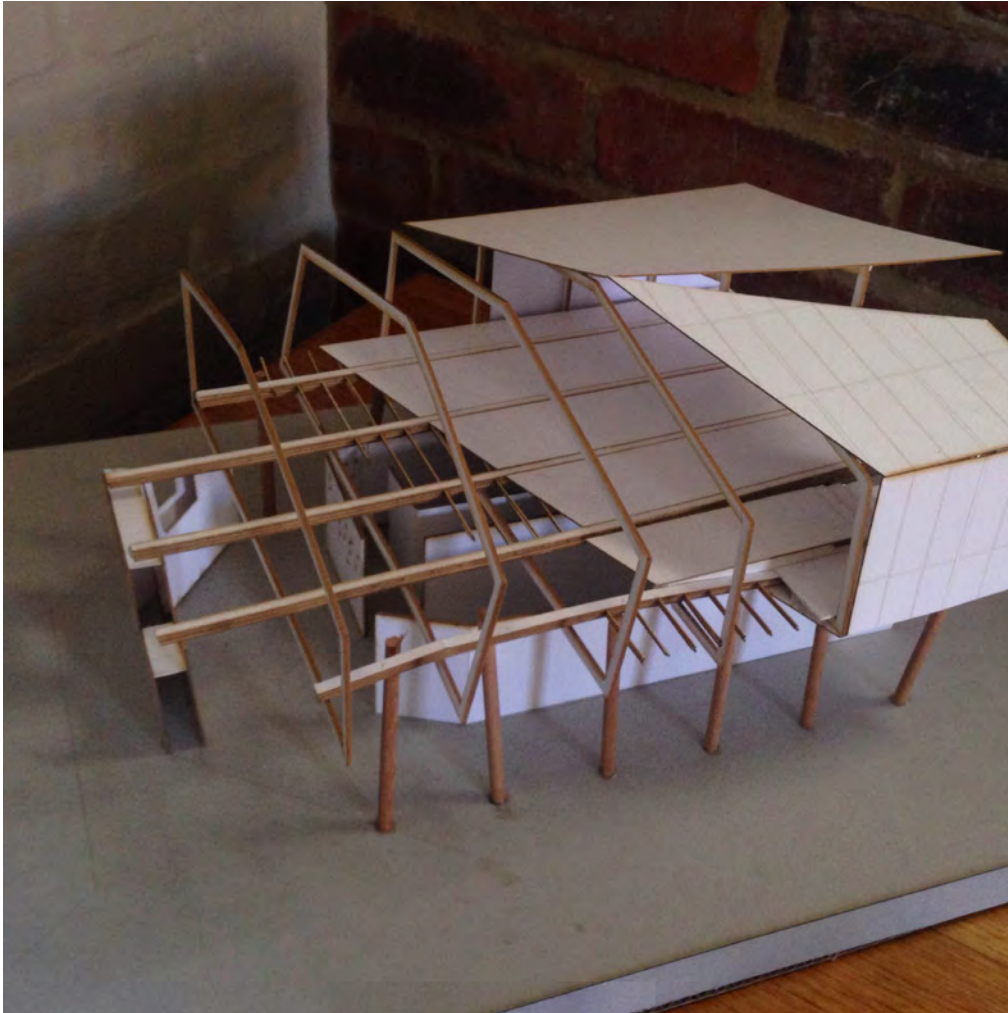


Figure 12.38: Photographs of first construction model (scale 1:50)

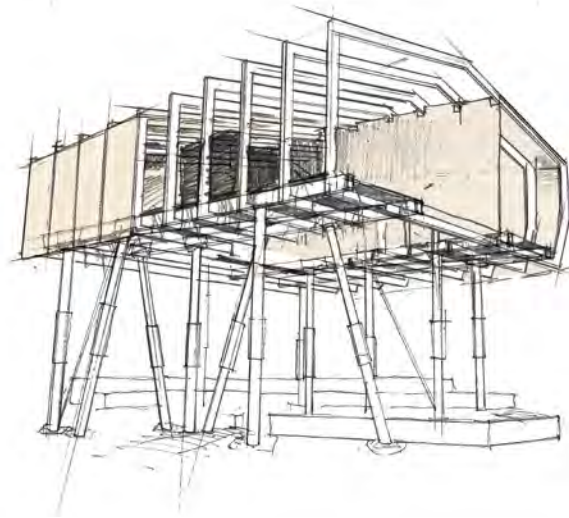


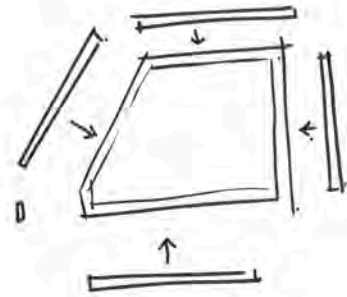


## Assembly series

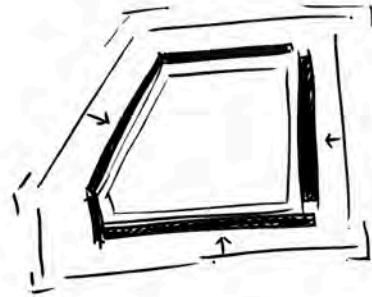


Figure 12.39: Sequence of assembly

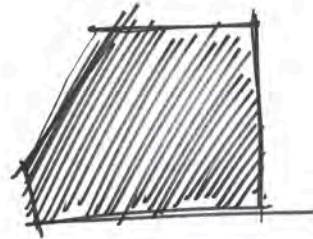




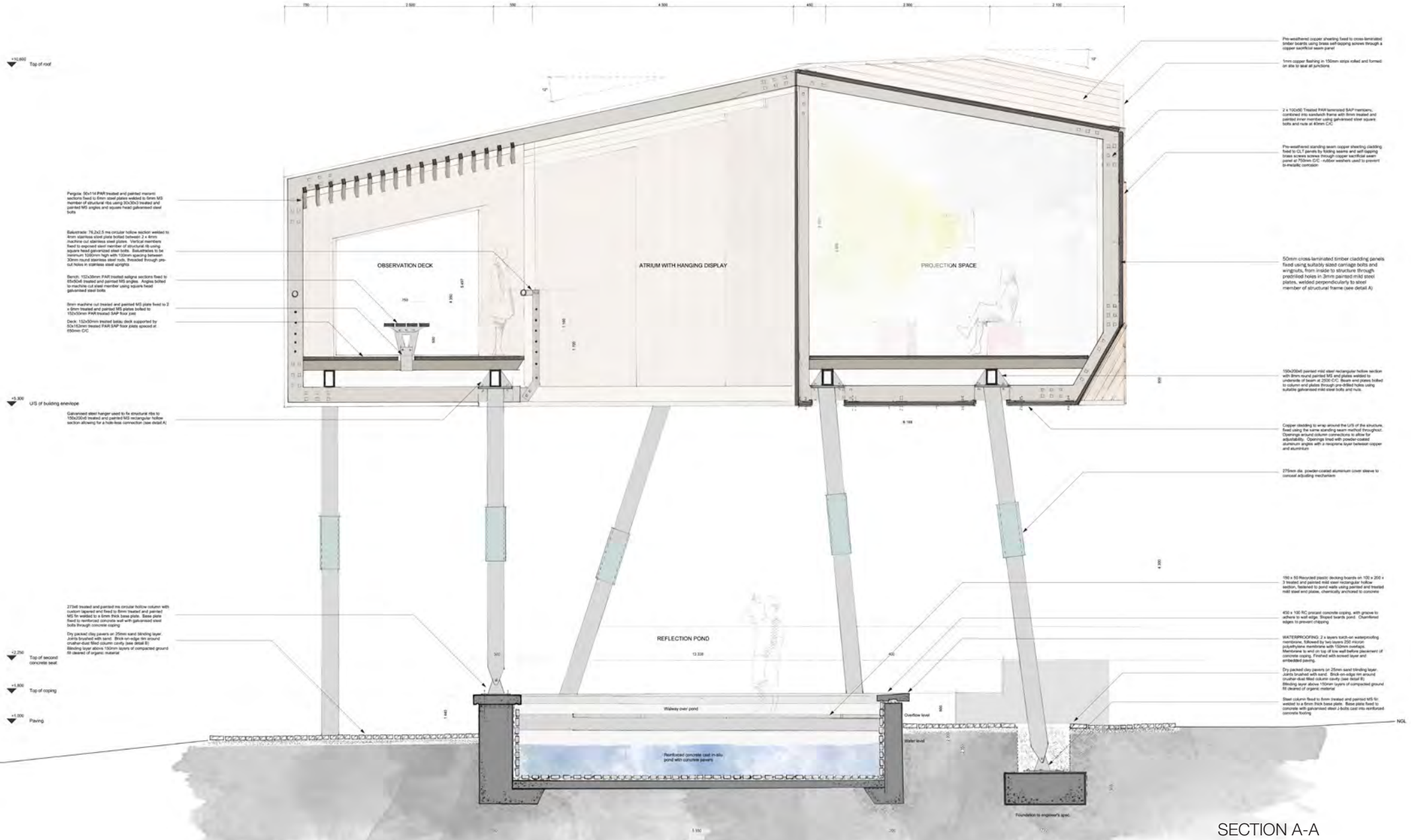
Laminated timber panels fixed to structural ribs.



The building is then wrapped in copper cladding.



The anonymous object.



Profile: 20x114 PAW treated and painted round section fixed to steel steel plates welded to three M3 number of structural ribs using 30x30x3 treated and painted M3 angles and square head galvanneal steel bolts.

Substrate: 76.2x1.6 macrolon rubber spacer profiles to steel stainless steel plate bolted between: 2 x 4.6mm machine cut stainless steel plate. Vertical members fixed to support steel member of structural ribs using square head galvanneal steel bolts. Substrates to be minimum 1000mm high with 120mm spacing between 30mm round stainless steel ribs. Bracketed through pre-drill holes in stainless steel uprights.

Sealant: 15x20mm PAW treated silicone sealant fixed to 60x60mm treated and painted M3 angles. Angles bolted to machine cut steel member using square head galvanneal steel bolts.

Steel machine cut treated and painted M3 plate fixed to 2 x 4.6mm treated and painted M3 plate bolted to 15x20mm PAW treated SAP steel plate.

Deck: 15x20mm treated battens deck supported by 50x150mm treated PAW SAP steel plate spaced at 900mm GC.

Customised steel hanger used to fix structure ribs to 150x200mm treated and painted M3 rectangular rubber section allowing for a full-loss connection (see detail A).

27x48 treated and painted ms circular hollow column with custom ligament and fixed to three treated and painted M3 to welded to 6mm thick base plate. Base plate fixed to reinforced concrete slab with galvanneal steel bolts through concrete coping.

Dry packed clay pavers on 25mm sand bedding layer joints treated with sand. Brick on edge on ground (water-tight lined column cavity (see detail B)). Bedding layer above 150mm layer of compacted ground 50 layers of organic material.

+3.000 Top of roof  
+1.000 US of building envelope  
-1.250 Top of second concrete seal  
-1.000 Top of coping  
-1.000 Paving

Pre-weathered copper sheathing fixed to cross-laminated sheath boards using brass self-tapping screws through a copper backfill seam panel.

1mm copper flashing in 150mm wide ridge and formed on site to seal at junctions.

2 x 100x5 Treated PAW laminated SAP members. Confirmed the sandwich frame with frame treated and painted steel member using galvanneal steel square bolts and nuts at 900mm GC.

Pre-weathered standing seam copper sheathing cladding fixed to CL panels by bolting seams and self-tapping brass screws through copper modified seam panel at 750mm GC. Rubber washers used to prevent to metallic corrosion.

50mm cross-laminated timber cladding panels fixed using stainless steel carriage bolts and wingnuts. Frame inside to structure through pre-drilled holes in 3mm perforated mild steel plates, welded perpendicularly to steel member of structural frame (see detail A).

150x200mm painted mild steel rectangular hollow section with three round painted M3 and plates welded to underside of beam at 2000 C/C. Beam end plates bolted to columns and slabs through pre-drilled holes using galvanized mild steel bolts and nuts.

Copper cladding to wrap around the UFS of the structure. Fixed using the same standing seam method throughout. Drainage around column connections to allow for adjustability. Cladding fixed with powder-coated aluminum angles with a neoprene layer between copper and aluminum.

275mm dia. powder-coated aluminum cover sleeves to conceal actuating mechanism.

160 x 65 Recycled spacer cladding boards on 120 x 200 x 3 treated and painted mild steel rectangular hollow section. Bolts fixed to pond walls using painted and treated mild steel end plates, chemically anchored to concrete to prevent chipping.

450 x 100 RC precast concrete coping, with groove to allow to self-edge. Square tapered joint. Chamfered edges to prevent chipping.

WATERPROOFING: 2 x layers self-adhesive waterproofing membrane. Covered by 10mm concrete. Membrane to end on top of low wall and placement of concrete coping. Finished with bonded layer and embedded bedding.

Dry packed clay pavers on 25mm sand bedding layer joints treated with sand. Brick on edge on ground (water-tight lined column cavity (see detail B)). Bedding layer above 150mm layer of compacted ground 50 layers of organic material.

Steel columns fixed to frame treated and painted M3 to welded to 6mm thick base plate. Base plate fixed to concrete with galvanneal steel 4 bolts cast into reinforced concrete footing.

SECTION A-A  
ORIGINALLY AT SCALE 1:20





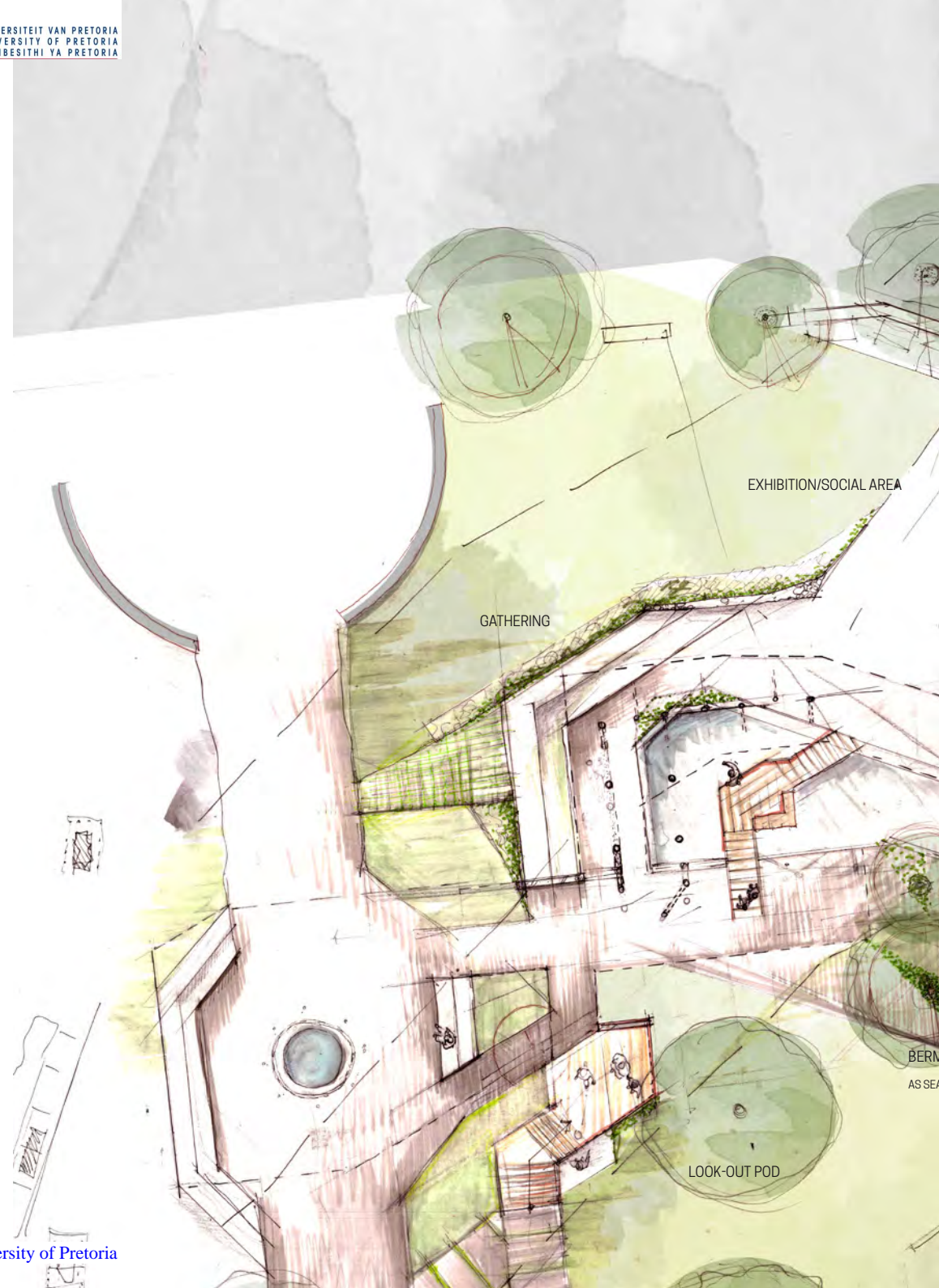
Figure 12.40: Photographs of detail model

DETAIL MODEL OF BUILDING SKIN  
ORIGINALLY AT SCALE 1:10

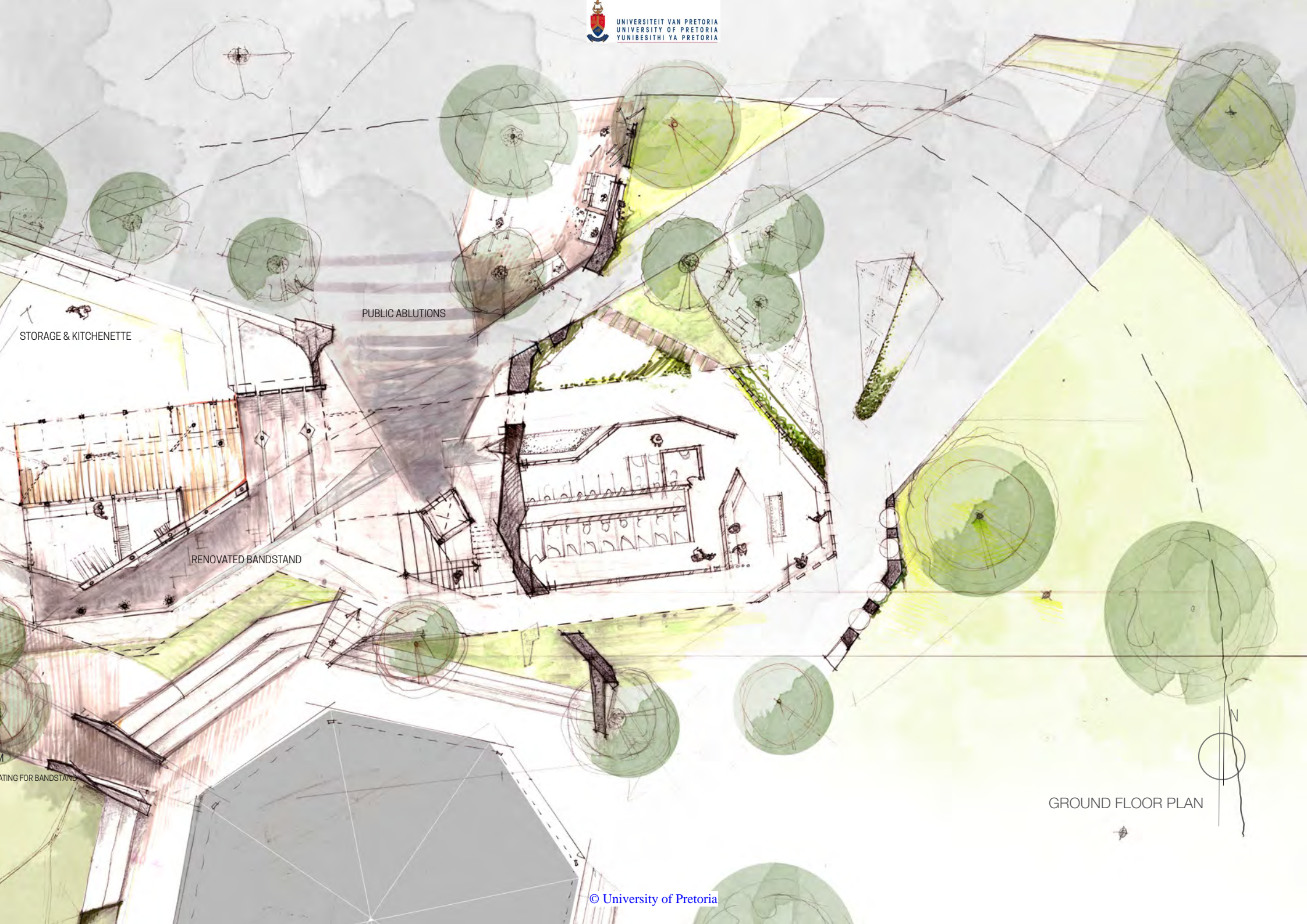


Figure 12.41: Building in context.

Figure 12.42: Ground floor plan.







STORAGE & KITCHENETTE

PUBLIC ABLUTIONS

RENOVATED BANDSTAND

ATING FOR BANDSTAND

GROUND FLOOR PLAN

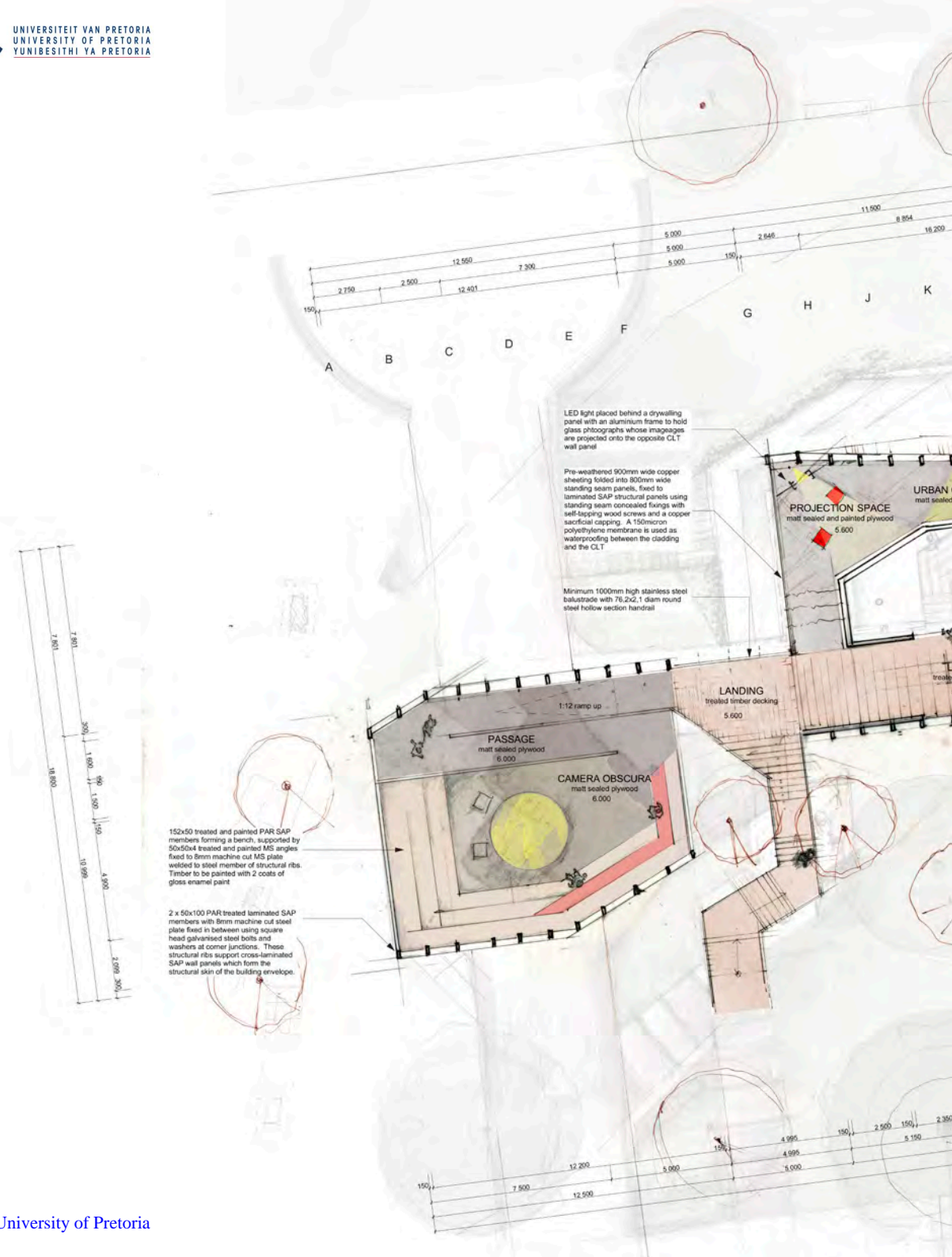
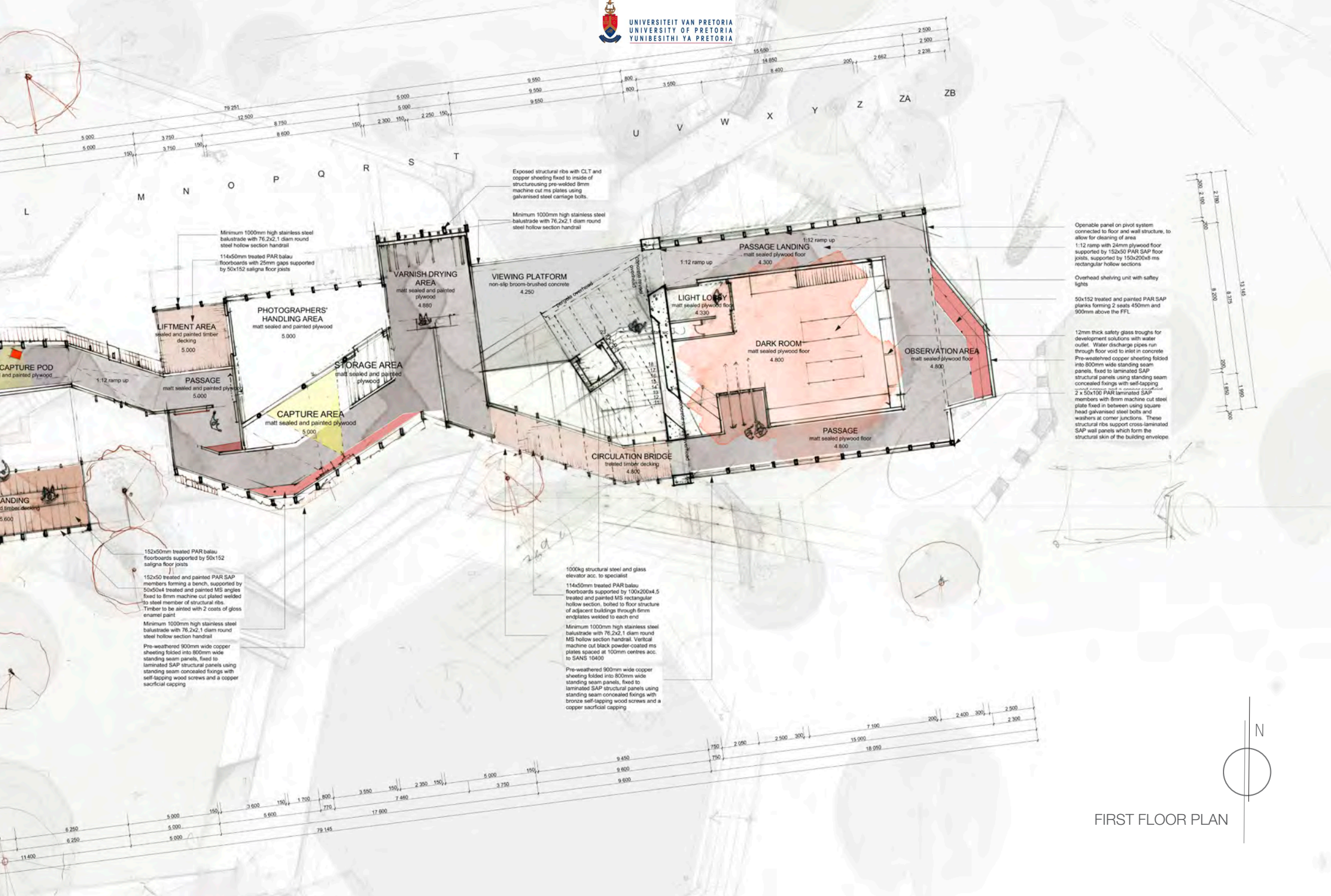


Figure 12.43: Ground floor plan.



Exposed structural ribs with CLT and copper sheeting fixed to inside of structure using pre-welded 8mm machine cut ms plates using galvanneal steel carriage bolts.

Minimum 1000mm high stainless steel balustrade with 76.2x2.1 diam round steel hollow section handrail

Minimum 1000mm high stainless steel balustrade with 76.2x2.1 diam round steel hollow section handrail  
114x50mm treated PAR balau floorboards with 25mm gaps supported by 50x152 saligna floor joists

LIFTMENT AREA  
sealed and painted timber decking  
5.000

PHOTOGRAPHERS' HANDLING AREA  
matt sealed and painted plywood  
5.000

STORAGE AREA  
matt sealed and painted plywood

CAPTURE AREA  
matt sealed and painted plywood  
5.000

VARNISH DRYING AREA  
matt sealed and painted plywood  
4.880

VIEWING PLATFORM  
non-slip broom-brushed concrete  
4.250

LIGHT LOBBY  
matt sealed plywood floor  
4.330

PASSAGE LANDING  
matt sealed plywood floor  
4.300

DARK ROOM  
matt sealed plywood floor  
4.800

OBSERVATION AREA  
matt sealed plywood floor  
4.800

CIRCULATION BRIDGE  
treated timber decking  
4.800

PASSAGE  
matt sealed plywood floor  
4.800

Operable panel on pivot system connected to floor and wall structure, to allow for cleaning of area  
1:12 ramp with 24mm plywood floor supported by 152x50 PAR SAP floor joists, supported by 150x200x8 ms rectangular hollow sections

Overhead shelving unit with safety lights  
50x152 treated and painted PAR SAP planks forming 2 seats 450mm and 900mm above the FFL

12mm thick safety glass troughs for development solutions with water outlet. Water discharge pipes run through floor void to inlet in concrete  
Pre-washed copper sheeting folded into 800mm wide standing seam panels, fixed to laminated SAP structural panels using standing seam concealed fixings with self-tapping 2 x 50x100 PAR laminated SAP members with 8mm machine cut steel plate fixed in between using square head galvanneal steel bolts and washers at corner junctions. These structural ribs support cross-laminated SAP wall panels which form the structural skin of the building envelope

152x50mm treated PAR balau floorboards supported by 50x152 saligna floor joists

152x50 treated and painted PAR SAP members forming a bench, supported by 50x50x4 treated and painted MS angles fixed to 8mm machine cut plated welded to steel member of structural ribs. Timber to be airted with 2 coats of gloss enamel paint

Minimum 1000mm high stainless steel balustrade with 76.2x2.1 diam round steel hollow section handrail

Pre-weathered 900mm wide copper sheeting folded into 800mm wide standing seam panels, fixed to laminated SAP structural panels using standing seam concealed fixings with self-tapping wood screws and a copper sacrificial capping

1000kg structural steel and glass elevator acc. to specialist  
114x50mm treated PAR balau floorboards supported by 100x200x4.5 treated and painted MS rectangular hollow section, bolted to floor structure of adjacent building through 8mm endplates welded to each end

Minimum 1000mm high stainless steel balustrade with 76.2x2.1 diam round MS hollow section handrail. Vertical machine cut black powder-coated ms plates spaced at 100mm centres acc. to SANS 10450

Pre-weathered 900mm wide copper sheeting folded into 800mm wide standing seam panels, fixed to laminated SAP structural panels using standing seam concealed fixings with bronze self-tapping wood screws and a copper sacrificial capping

FIRST FLOOR PLAN



CAMERA OBSCURA



REFLECTION DECORATION

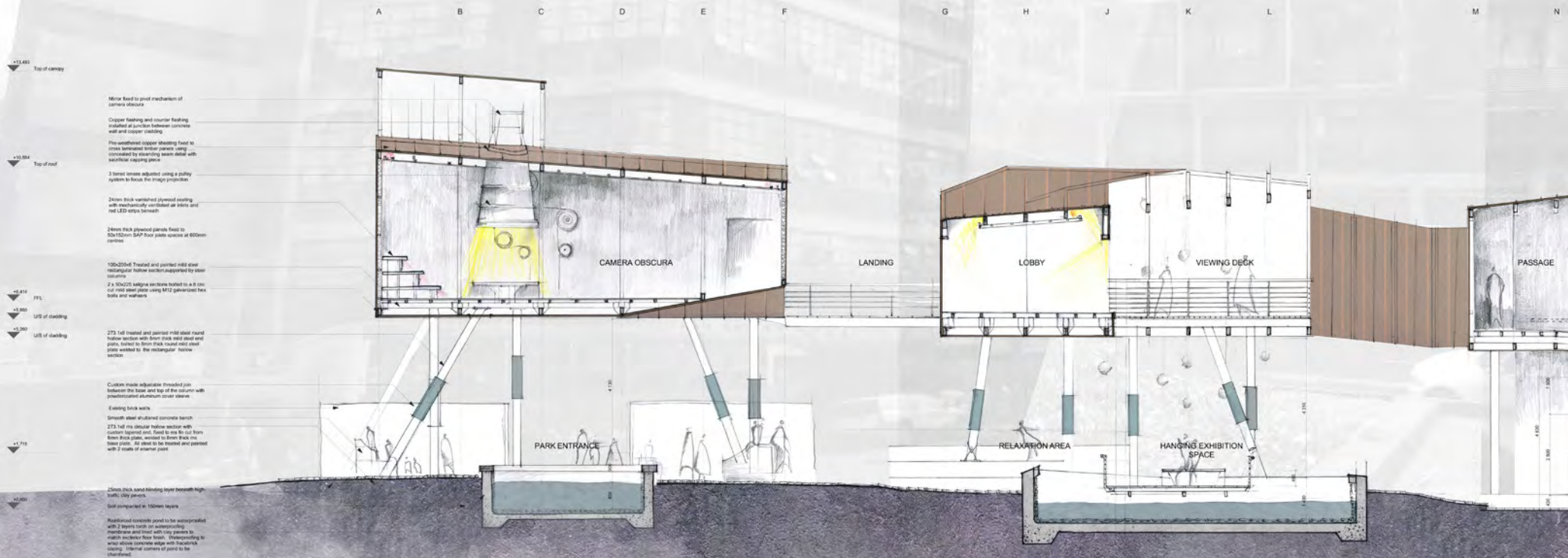
**Figure 12.44:** Interior renders depicting the haptic qualities of the enclosed spaces

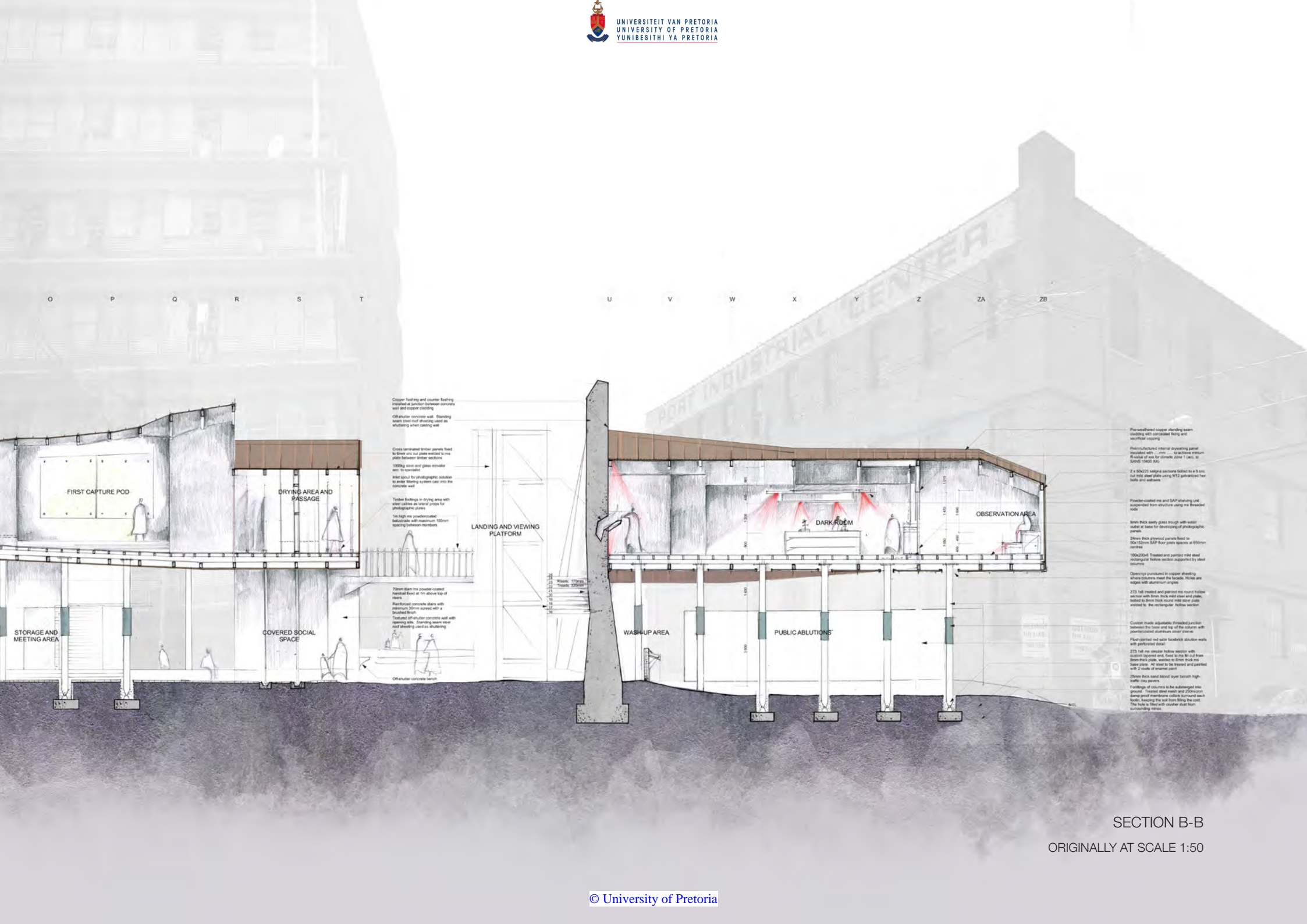


CK

PROJECTION ROOM

CAPTURE POD





Copper flashing and counter flashing installed at junction between concrete wall and copper cladding.

Off-shutter concrete wall. Standing seam steel roofing used as cladding when casting wall.

Cross laminated timber panels fixed to steel on top plate parallel to the plate between interior sections.

1000kg steel and glass elevator asc. to rooftop.

Inset spool for photographic solution transfer filling system cast into the concrete wall.

Timber battens in drying area with steel cables as lateral props for photographic plates.

Use high modulus polyethylene balustrade with maximum 100mm spacing between members.

70mm diam ms powder-coated handrail fixed at 1m above top of stairs.

Reinforced concrete slabs with minimum 30mm screed with a finished finish.

Treated and painted concrete wall with opening slits. Standing seam steel roofing used as cladding.

Off-shutter concrete bench.

Pre-welded copper standing seam cladding with concealed fixing and weather coping.

Pre-manufactured interior drying panel finished with 10mm - 20 micron minimum thickness of wax for climate zone 7 (see to SANS 10400 S40).

2 x 50x75 angle sections bolted to a 6 mm cut and plate using M12 galvanized hex bolts and washers.

Fluorescent ms and GFL lighting and suspended from structure using ms brackets and rods.

6mm thick safety glass trough with water outlet at base for developing of photographic plates.

20mm thick plywood panels fixed to 50x75mm S&P floor joists spaced at 600mm centres.

100x100mm treated and painted ms steel rectangular hollow section supported by steel columns.

Downpipe channels in copper cladding where columns meet the facade. Holes are edged with aluminium angle.

275 x 40 ms treated and painted ms round hollow section with 6mm thick mild steel end plate, bolted to 6mm thick round mild steel plate welded to the rectangular hollow section.

Custom made adjustable finished junction between the base and top of the column with perforated aluminium corner piece.

Flam-pointed red satin finished stainless steel with perforated detail.

275 x 40 ms circular hollow section with custom tapered end. Bolted to the 6mm cut and plate. Welded to 6mm thick ms base plate. All steel to be treated and painted with 2 coats of enamel paint.

20mm thick sand blaster layer beneath high-traffic city paving.

Footings of columns to be submerged into ground. Treated steel mesh and 200mm dia pump jacking membrane column surround each footing. Keeping the soil from filling the void. The hole is filled with crushed dust from surrounding area.

SECTION B-B  
ORIGINALLY AT SCALE 1:50

+14,300  
Top of roof

+11,120  
Top of roof

+7,070  
U/S of cladding

+6,360  
U/S of cladding

+5,420  
U/S of cladding

+2,150  
Paving level at pond

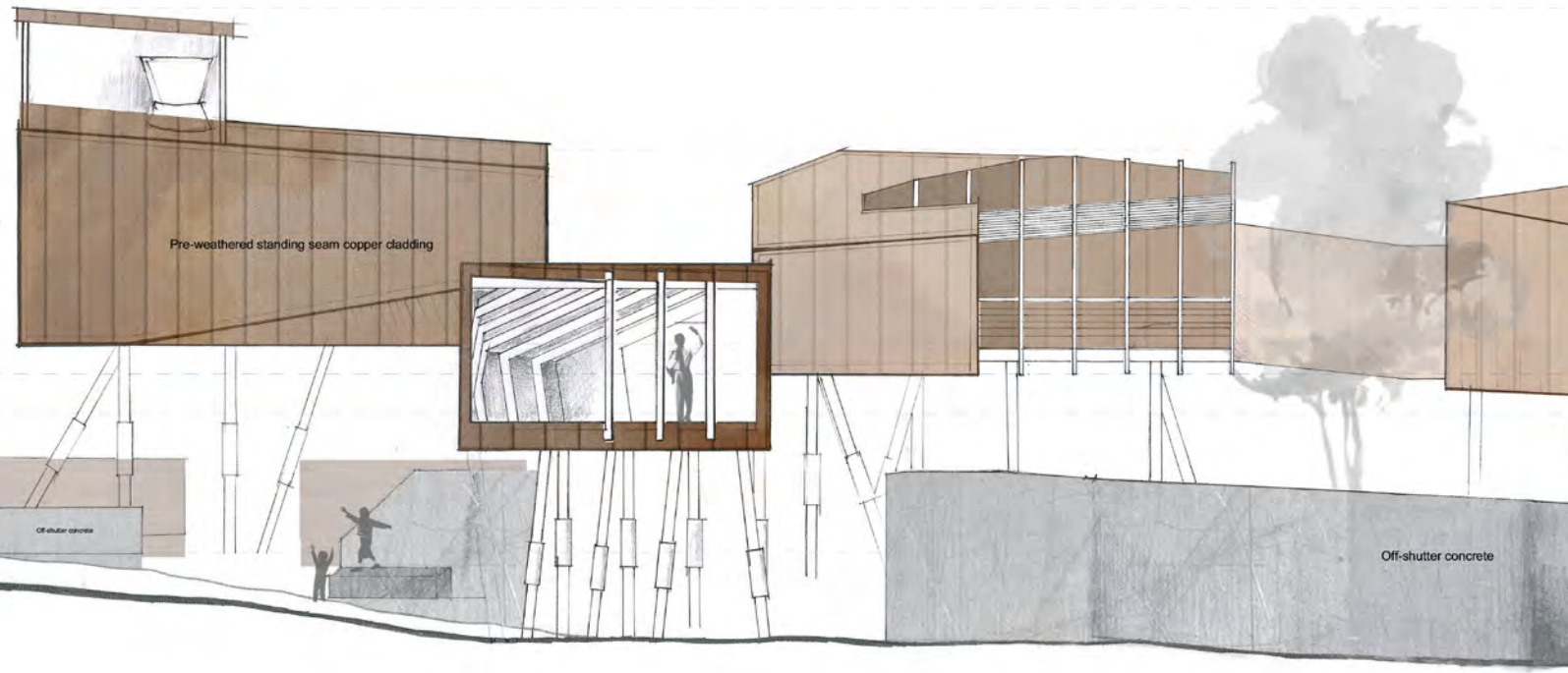
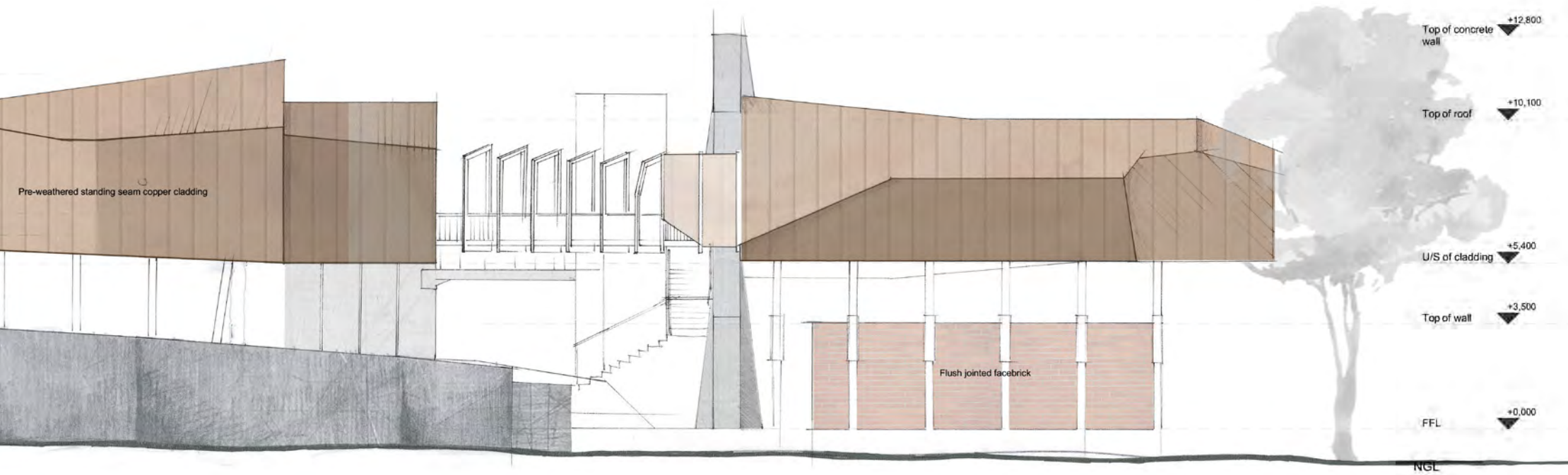


Figure 12.45: South elevation





SOUTH ELEVATION (FROM PARK)

ORIGINALLY AT SCALE 1:100

+12,800  
Top of concrete wall

+10,100  
Top of roof

+5,400  
Top of roof

+3,500  
Top of roof

+0,000  
Top of roof

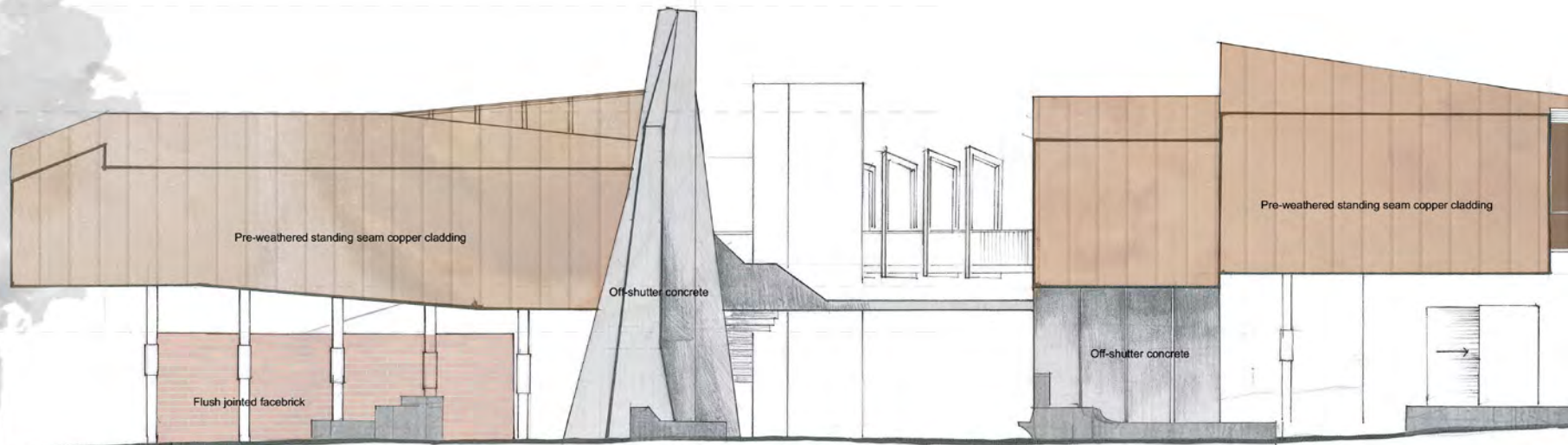
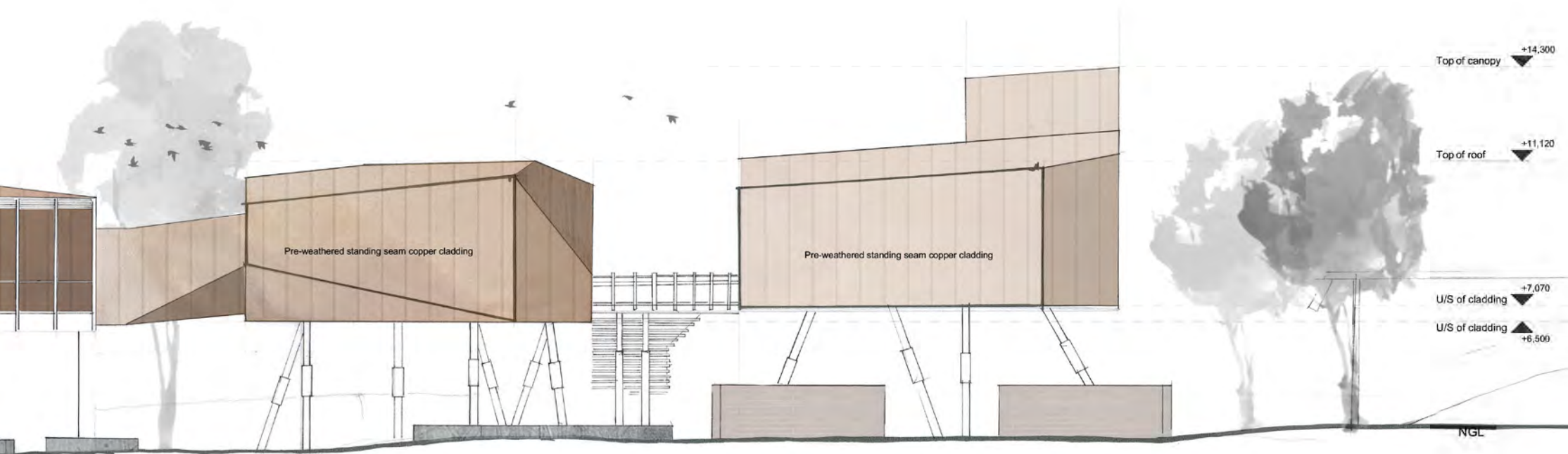


Figure 12.46: North elevation



NORTH ELEVATION (FROM CITY)  
ORIGINALLY AT SCALE 1:100



VIEW FROM THE STREET

Figure 12.47: Renders of a view from the street.



REMNANTS REMAINING IN JOUBERT PARK

ENTRANCE TO PARK WITH JAG IN  
THE BACKGROUND





VIEW FROM CENTRAL  
PATHWAY OF PARK













Figure 13: Section sketch (Author, 2016)

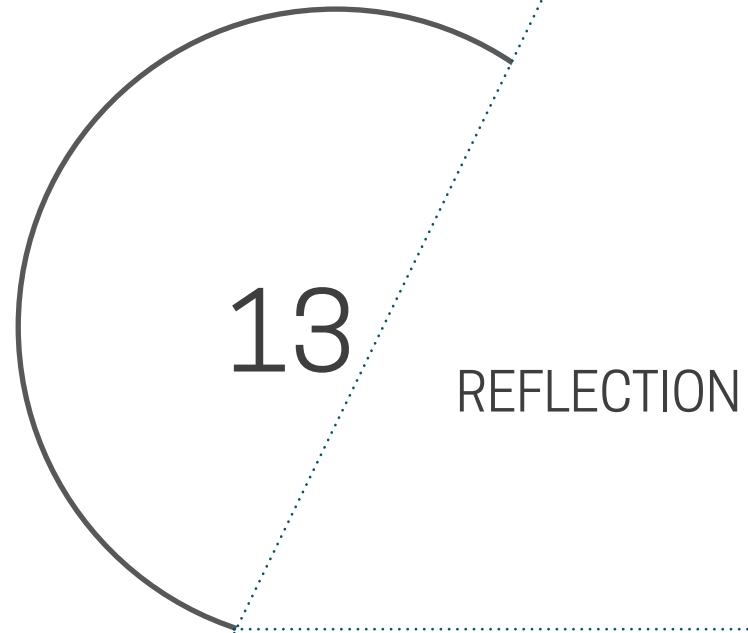
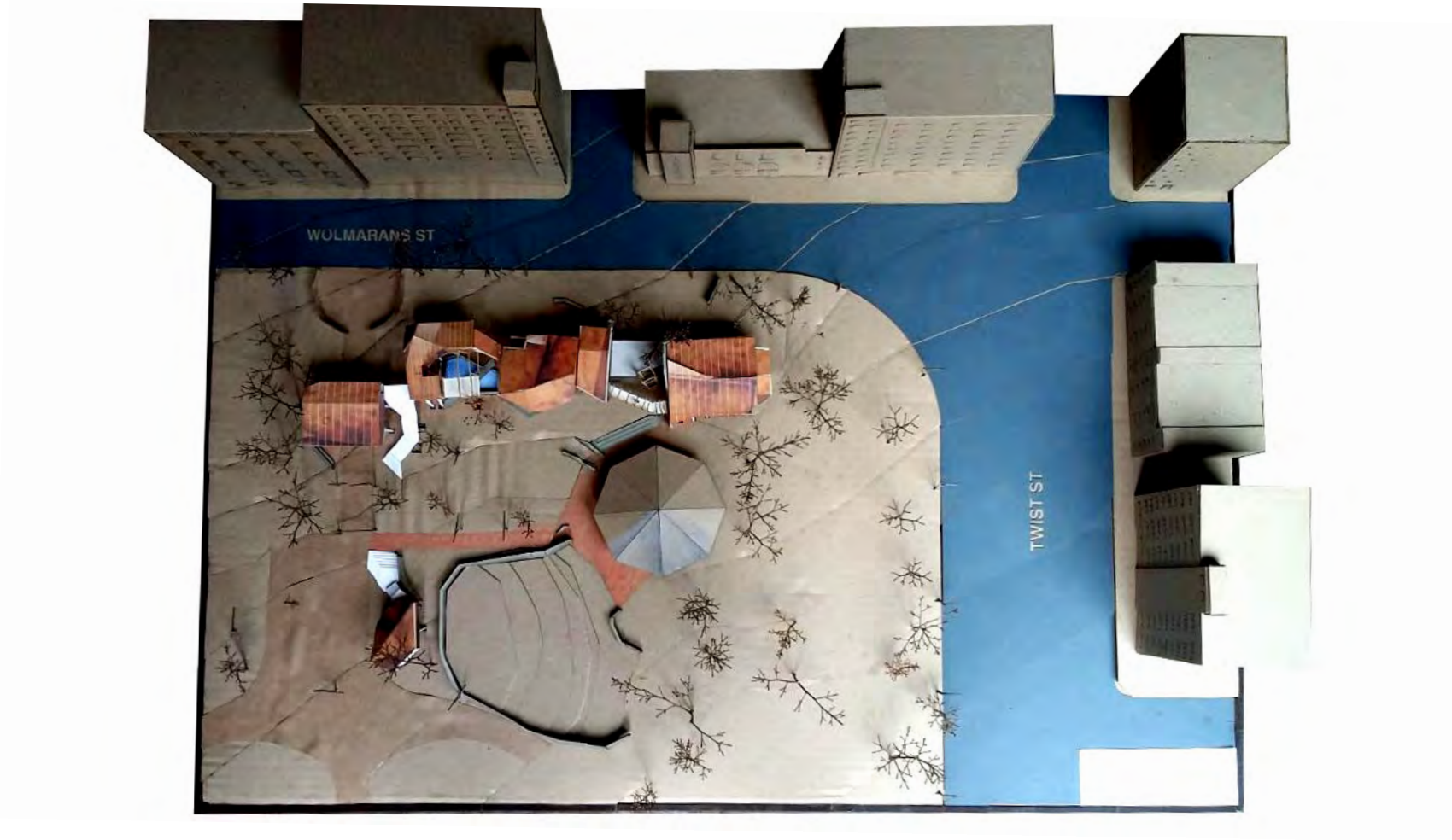




Figure 13.1: Photographs of final design model



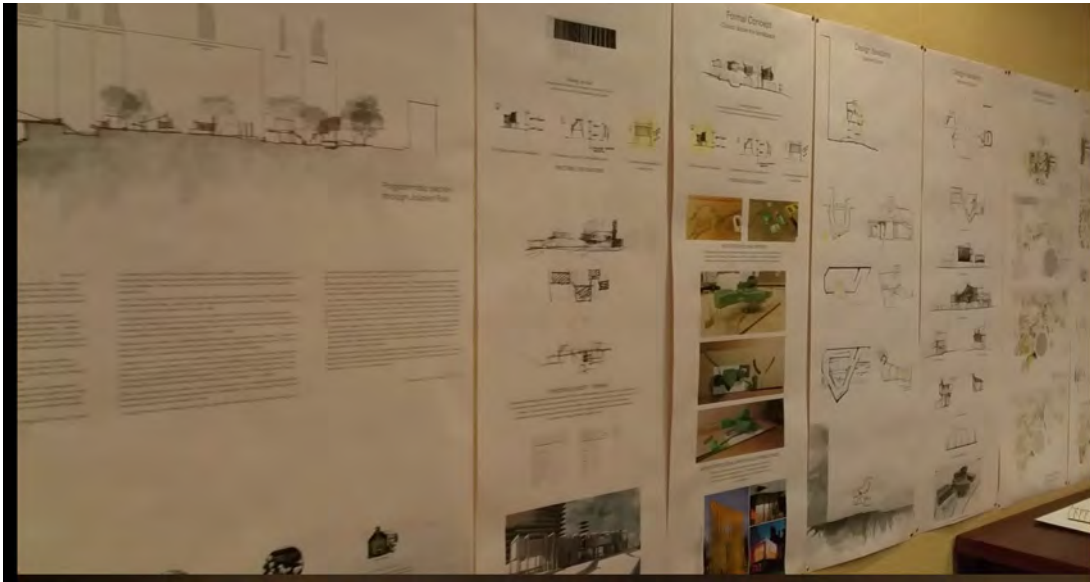
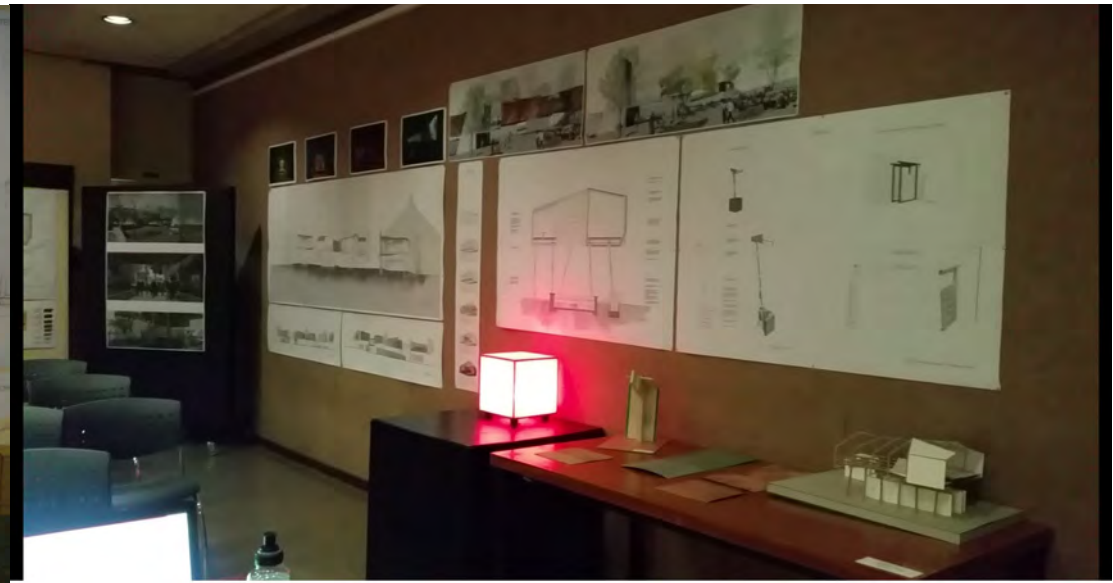
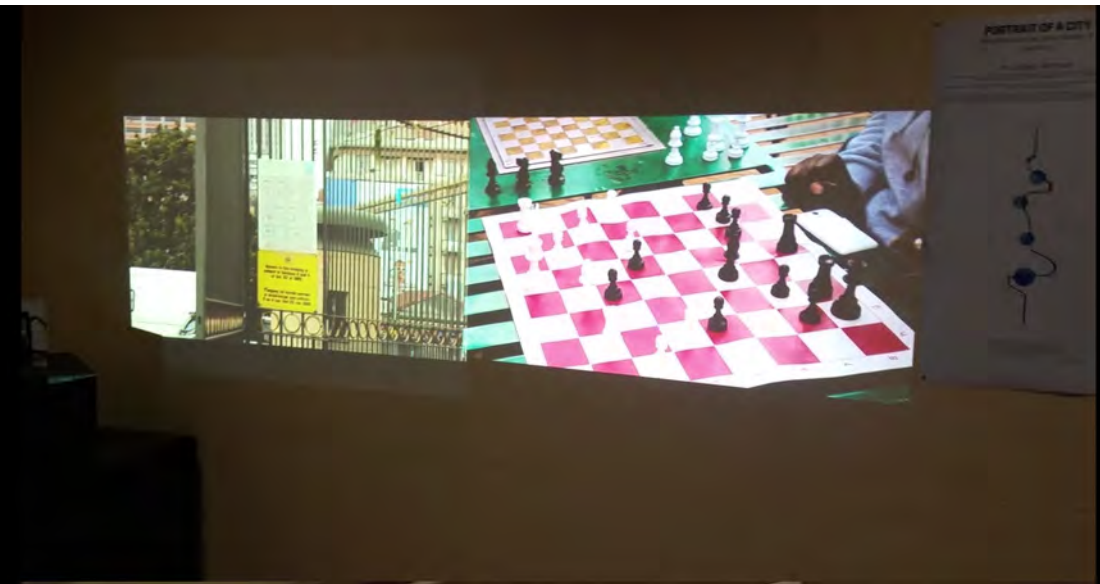


Figure 13.2: Photographs of final presentation





## 13.1. FINAL NARRATIVE

Reflection on the site



**Figure 13.3:** Hand print in weathered concrete. (Colourbox, N.d.)

*Upon visiting Joubert Park recently, I was surprised by how much activity there was. It was once a place that was under threat of being destroyed by the city, but was now bustling with life, although maybe in a different way than before. The park is a lot bigger than it used to be, extending to the bases of the surrounding buildings, almost taking over the street.*

*The floating boxes that once stood along Wolmarans Street are not there anymore. Almost like gravestones to the giant camera, pieces of concrete that were once part of the building, stand scattered in the park, rusting from within. Overgrown by plants and stained by rain, they look like they had always been there.*

*They become an extension of the playground for the children after school, until they are called inside. That's when they become hiding places for young couples giggling, holding hands and staring at the stars. I heard that the church groups who still gather in the park on Sundays use these concrete walls and blocks too.*

*Art students from the Community Arts Centre and the Performance College have adopted the bandstand as their theatre, putting on weekly shows for the people of the area.*

*Of course, as trustworthy as ever, the photographers are still using Joubert Park as their office, offering visitors the chance to have their portraits taken. They have not yet returned to digital photography, insisting that the quality of doing things in a dark room far exceeds the convenience of a digital camera.*

*The Johannesburg Art Gallery has also survived, as grand and as stately as ever. There are many sculptures that mark the line where the fence once stood blurring the divide that once existed. JAG is under construction; the rumours say it is due to an extension in the form of a glass box that will protrude from the building to make space for new installations. Perhaps the next time I visit the addition will be complete.*

*I was elated to find the park thriving under the pressures it once faced from the city. Despite all odds, both Joubert Park and JAG have managed to become a symbol of change in Johannesburg and an emblem of pride for the residents of the area.*

*\*JozziGirl97, 25 March, 2025. (Blog entry)*

## 13.2. PERSONAL REFLECTION

### Forming part of the discourse

The discussion regarding museums and galleries in South Africa is an important one with which one should actively engage. Museums have the potential to serve the contexts that they are based in, to become an asset in the making of place (as discussed in Chapter 4). From an economic perspective, they should add value to an area, acting as a catalyst for positive investment and development. Utilising these institutions and adapting each one to suit its specific context might to a certain extent, ensure their longevity.

Perhaps, as some would say, museums and galleries have passed their prime and no longer add value to cities.

However, the question remains: what happens when they are gone? What will be said when these cultural resources are no longer made available to the youth and what if international and national exhibitions are only held in areas that cater mainly for the more affluent market? Johannesburg galleries are concentrated in the North of the city and most are not very welcoming to everyone in the general public.

One method that could be employed to protect JAG's archive is to move its collection elsewhere, but to what end? If this were the case, the issue at hand will still not have been dealt with. There are examples of museums that have been erected that manage to integrate well into the community, especially those that involve the community in their creation. The District 6 Museum is a good example of this kind of integration, but with regards to existing museums, alternative methods need to be investigated.

### Highlighting the issue

Another issue that was addressed in this dissertation highlights the need to protect the existing and recreate the lost public space. Some of the JDA's agendas for upgrading the city focus on sustainable inner city regeneration, the creation of green public space and using public art to "reinvigorate declining city spaces" (JDA 2015a; JDA 2012). These strategies could assist in establishing Johannesburg as the "Cultural Capital of South Africa" (JDA n.d.). Keeping this in mind, an upgrade of Joubert Park can be considered an asset, not only to the residents and stakeholders of the park, but to the city as a whole.

The dissertation could aid in developing strategies for upgrading the park to the public status it once had. As outlined in Chapters 3 and 4, a variety of strategies for re-establishing Joubert Park were investigated. Introducing events, removing programmes and infrastructure that detract from public space as well as adding new publically orientated infrastructure were discussed. These ideas could influence the potential upgrading tactics that the JDA could implement while attempting to deal with Joubert Park.

## Creating

During the process of creating, a plethora of concepts were adopted and abandoned in search of something that could be deemed “more appropriate”. Every person that was approached on the subject, from former University of Johannesburg students and lecturers at various schools to architects in practice, had the same reaction – Joubert Park is a difficult site. It has even been unofficially labelled as part of the Bermuda triangle of thesis sites. The result of these opinions was constant: the disheartening of an architecture student attempting a dissertation scheme.

Throughout the process the project was viewed as an opportunity to create something that can contribute more than a sculpture or fence, but an idea that would once again shine relevance on people and place. The project attempted to draw out pieces of the gallery into the public realm where they could be appreciated, enjoyed and understood, making the park an extension of the gallery’s exhibition space, with the city as the subject. By including the people and the place in the development process and the expression of art, and by using an existing user group to implement the urban archive, there exists an active involvement between the context and the intervention. Ways in which marrying architecture, art, people and place were illustrated in order to establish a stronger identity in the city.

## Personal significance

---

*“Identity begins in that one sentence: I am the first, the middle, the fourth, the second, the last”*  
*(Gappah 2015: 12).*

---

As a designer, the project was significant to me, because:

The project’s significance to me as designer is due to it being

- It was my first adult attempt at a pavilion - an elevated structure;
- It was the first movable structure I ever designed;
- It was my first intervention in a park.

With regard to its significance as a dissertation at the University of Pretoria it is the first of three investigations into Joubert Park and the first project that deals with JAG.



**Figure 13.4:** *Two eyes are better than one.* (Photo Conbrio 2015)

## Site reflection

At the end of a project, the feeling one gets when returning to site is difficult to explain. Once you felt like an unwelcome stranger, in a place you do not understand despite undertaking thorough desktop studies. This feeling remains throughout the process, but dwindles in its intensity as you get to know the people of the area and you begin to feel safer and more welcome there. You almost begin to feel as if you could belong. This can also be said with regards to my feelings toward both Joubert Park and the Johannesburg Art Gallery. Learning to understand more about the people, the functioning and the beauty of each place has been an enlightening process.

While visiting the site for the last time this year, I imagined the interventions in place throughout the park. I could picture the photographers moving screens and boxes around, creating the impression of a working park, while other visitors sit on benches or around the bandstand and children weave through the scattered sculptures. My vision of the pavilion is an entity that will spark intrigue along its journey through the city and the country, documenting scenes in various settings. Furthermore, architects from the area would design the pavilion in each location, contextualising the pavilion. Hopefully this moving camera will highlight photography as a profession instead of merely a hobby for the masses, rendering photographers like Janus Boshoff as respected artists once more.

## Project reflection

The project offers a framework of ideas that could be explored further. Each idea has the potential to induce a change to create a more positive environment for both the city and JAG.

The aim of the project was to create a better social cohesion and identity of place in the Joubert Park precinct by using JAG as an asset and starting point for change. Using the group vision as laid out in chapter 3 (Potential of Site) and the park framework as discussed in chapter 6 (Symbiosis – Park and Gallery), I hope this scheme encapsulates some of the building blocks to further investigate the site and the urban issue.

Furthermore, I hope my intention to create a journey of discovery, creation and reflection from the processes of designing a photographic urban archive has been achieved, intriguing the reader as much as it intrigued me.





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