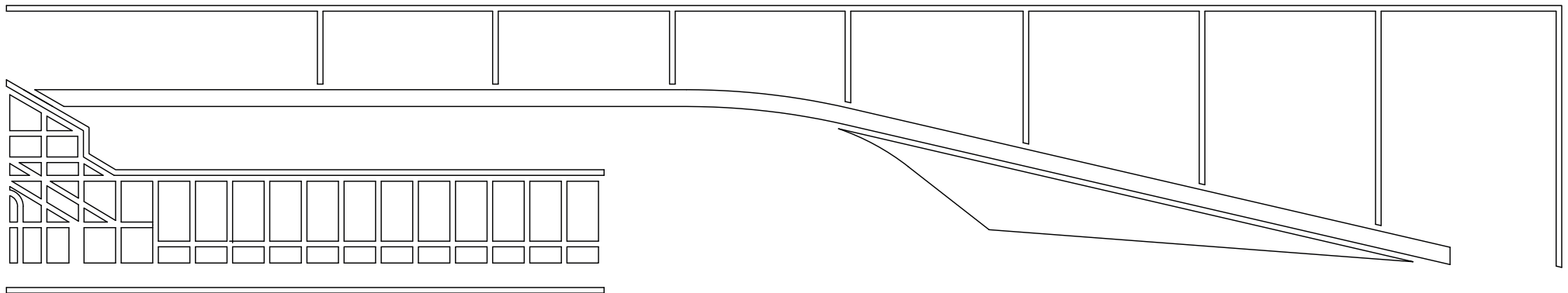


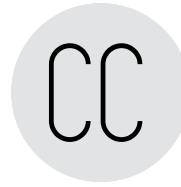


THE CREATIVE CONSERVATORY

LISA CAMILLE VERSEPUT

2016





THE CREATIVE CONSERVATORY

A COMMUNITY MEDIA & CREATIVE ARTS CENTRE

LISA CAMILLE VERSEPUT
2016



LOCATION

Conservatory Complex, Joubert Park,
Corner of King George St. & Wolmarans St.
Johannesburg
26°11'42.4"S 28°02'45.9"E

PROGRAMME

A Community Media & Creative Arts Centre

RESEARCH FIELD

Heritage & Cultural Landscapes

By Lisa Camille Verseput

Submitted in partial fulfilment of the requirements for the degree
Masters in Architecture (Professional)

Faculty of Engineering, Built Environment and
Information Technology
University of Pretoria, 2016

Study Leader: Johan Swart
Course Co-ordinator: Dr Arthur Barker

DECLARATION

In accordance with Regulation 4(e) of the General Regulation (G.57) for dissertation and theses, I declare that the dissertation, which I hereby submit for the degree 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 tertiary institution.

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

I further declare that this dissertation 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.



Lisa Camille Verseput

ACKNOWLEDGEMENTS

I would like to thank everyone who supported me this year, and believed in me when at times, I didn't believe in myself.

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Mark and Sandra Verseput, for being the most incredible and inspiring parents and for giving me this life changing opportunity which has contributed to the person I am today, of whom I am, and I hope you are, proud.

EKSERP

Johannesburg is gebou op die ontdekking en ontginning van goud, maar goud resereves loop nou leeg en 'n nuwe hulpbron kan die stad vorentoe dryf: menslike kapitaal. Die kreatiwiteit en aspirasies van 'n diverse bevolking onderhou Johannesburg as die ekonomiese spilpunt van die land, maar die stad het sy goue betekenis verloor en streef nou na 'n nuwe identiteit: om die Kulturele Hoofstad van Suid Afrika te word - 'n vergestalt diversiteit, kreatiwiteit en kulturele uitdrukking. Mense en kulture in die stad meng en nuwe idees word in publieke ruimtes gegeneer. Joubert Park is die stad se grootste en oudste park en huisves die Johannesburg Kunsgallery, hierdie ruimte kan 'n belangrike rol speel in die stad se transformasie na kulturele kapitaal.

Die Joubert Park Konservatorium is 'n eeu-oue en eens indrukwekkende ornamentele kweekhuis, nou verlate en onversorgd. Die Konservatorium en sy omliggende ruimtes dra nie tot die park by nie, maar sy ikoniese form en posisie hou potensiaal in wat herontdek kan word as 'n publieke ruimte van belang. Hierdie verhandeling ondersoek hoe ruimtelike veranderinge gebruik kan word om die vergete waarde van die terrein te herstel. 'n Nuwe program wat die erfenis van die terrein respekteer kan dit terselfdetyd verbeter om as kulturele landskap by te dra tot Joubert Park en tot die stedelike omgewing daarom by te dra as kulturele kapitaal.

Die program wat voorgestel word is die Kreatiewe Konservatorium, 'n gemeenskapsentrum vir media en kuns wat universele media toegang dryf en 'n omgewing skep vir die kultivasie van kuns en kulturele ontwikkeling en uitdrukking. Die Kreatiewe Konservatorium bedien die gemeenskap en mobiliseer die kunste ten einde sosiale en ekonomiese ontwikkeling te bewerkstellig en soedoende die kreatiewe ekonomie en kulturele landskap van Johannesburg te ondersteun. Die projek is ontwerp vir die hede, geïnspireer deur en in reaksie tot erfenis, om plekke te skep wat relevant sal bly in die toekoms.

ABSTRACT

Johannesburg was built on the discovery and exploitation of gold, but the gold mines are depleted, and a new resource is driving the city: human capital. The ingenuity and aspirations of the dense and diverse population sustain Johannesburg as the economic capital of the country, but the City has lost its golden meaning and is striving for a new identity: to become the Cultural Capital of South Africa, an embodiment of diversity, creativity, and cultural expression. People and cultures of the City mix and spark ideas in public space, so Joubert Park, the central, largest, and oldest park in Johannesburg and home to the Johannesburg Art Gallery, should play a role in Johannesburg's transformation into the Cultural Capital.

The Joubert Park Conservatory is a century old ornamental greenhouse, once spectacular, it now lies abandoned and in disrepair. The Conservatory and its precinct currently provides no significant contribution to the public of Joubert Park, but its iconic design and position indicate its potential to be rediscovered as an important public space. This dissertation investigates how spatial interventions can be mobilised to re-establish the forgotten significance of the site, and introduce a programme that will respect and enhance the heritage of the Conservatory and its cultural landscape to contribute to Joubert Park as well as the greater urban environment as the Cultural Capital.

The proposed programme is the Creative Conservatory (CC), a community media and arts centre driving universal media accessibility and providing an enabling environment for the cultivation of artistic and cultural expression and development. The CC serves the community, mobilising the arts for social and economic development, thus supporting the creative economy and cultural landscape of Johannesburg. The architectural intervention of the CC is designed for the present, while inspired by and responding to heritage, so as to create places that will remain relevant in the future.



Figure 0.
(Author, 2016)

'Humans are largely driven by their sensory and emotional landscape in spite of centuries of developing scientific knowledge and logical, analytical, abstract and technical thought. The arts are not rational in a scientific sense that does not mean they are irrational but rather a-rational. This is why all cultures develop the arts. This highlights the role of the arts in tapping potential. The assumption is that everyone can in principle be more creative, involved, engaged, informed and that this is significant in creating citizenship. The out of the box, lateral thinking and use of imagination present in the arts is perhaps the most valuable thing the arts can offer other disciplines such as planning, engineering, social services or to the business community especially if allied to other emphases like a focus on local distinctive-ness...There is a need to switch the question: Not what is the value of imagination creativity, culture, heritage, the arts or design for city development. Instead, what is the cost of not thinking of [them].'

Charles Landry (2011, p. 22)

Creativity, Culture & the City – A Question of Interconnection

THE CREATIVE PROCESS

STRUCTURE OF THE DOCUMENT

The research methodology follows the steps of the creative process, as developed by Graham Wallas (1926) in 'The Art of Thought'. The four stages of creativity: preparation, incubation, illumination, and verification, which do not exist in isolation but have a constant interplay, as the mechanism of creativity is complex.

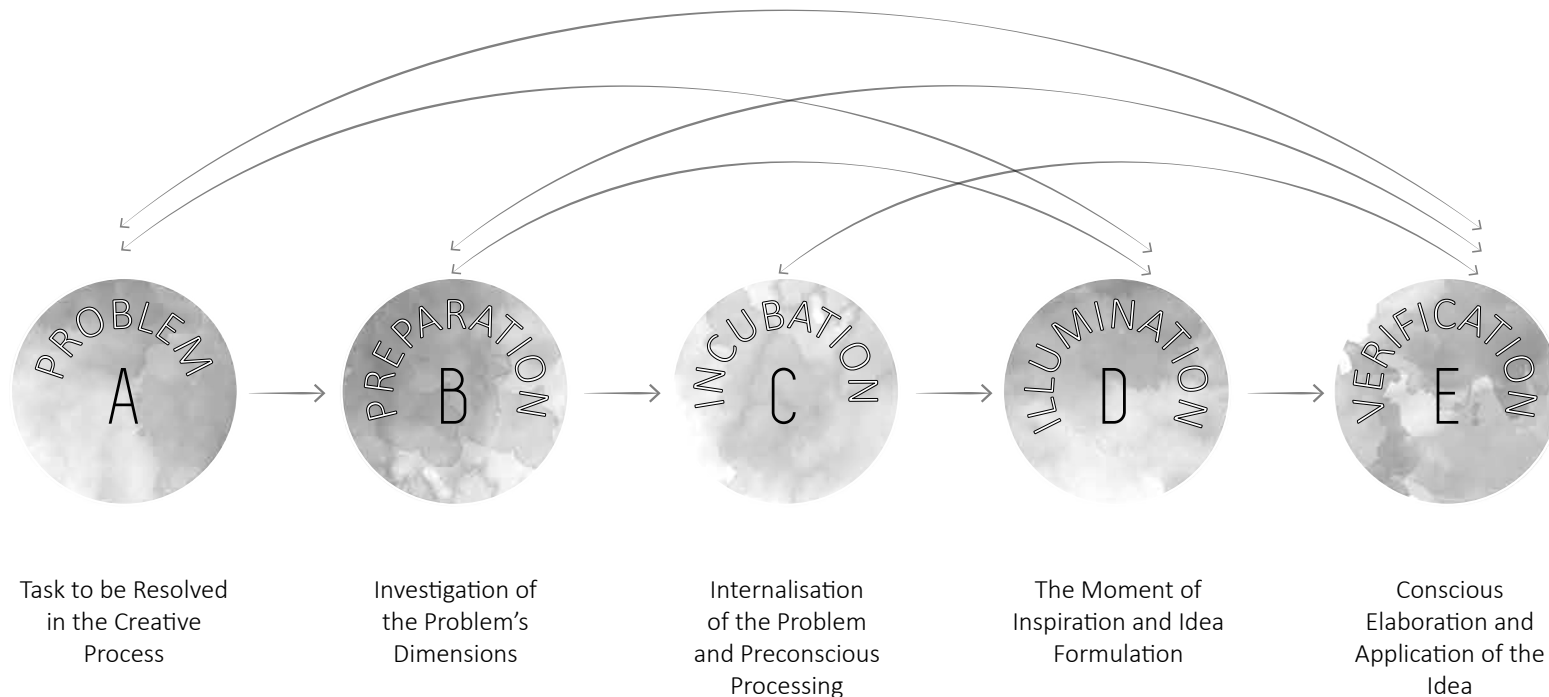


Figure 0.2
(Author, 2016)

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A PROBLEM POSED

TASK TO BE RESOLVED IN THE CREATIVE PROCESS

Before the commencement of the creative process, the problem posed will be explained to provide an introduction to the investigation.

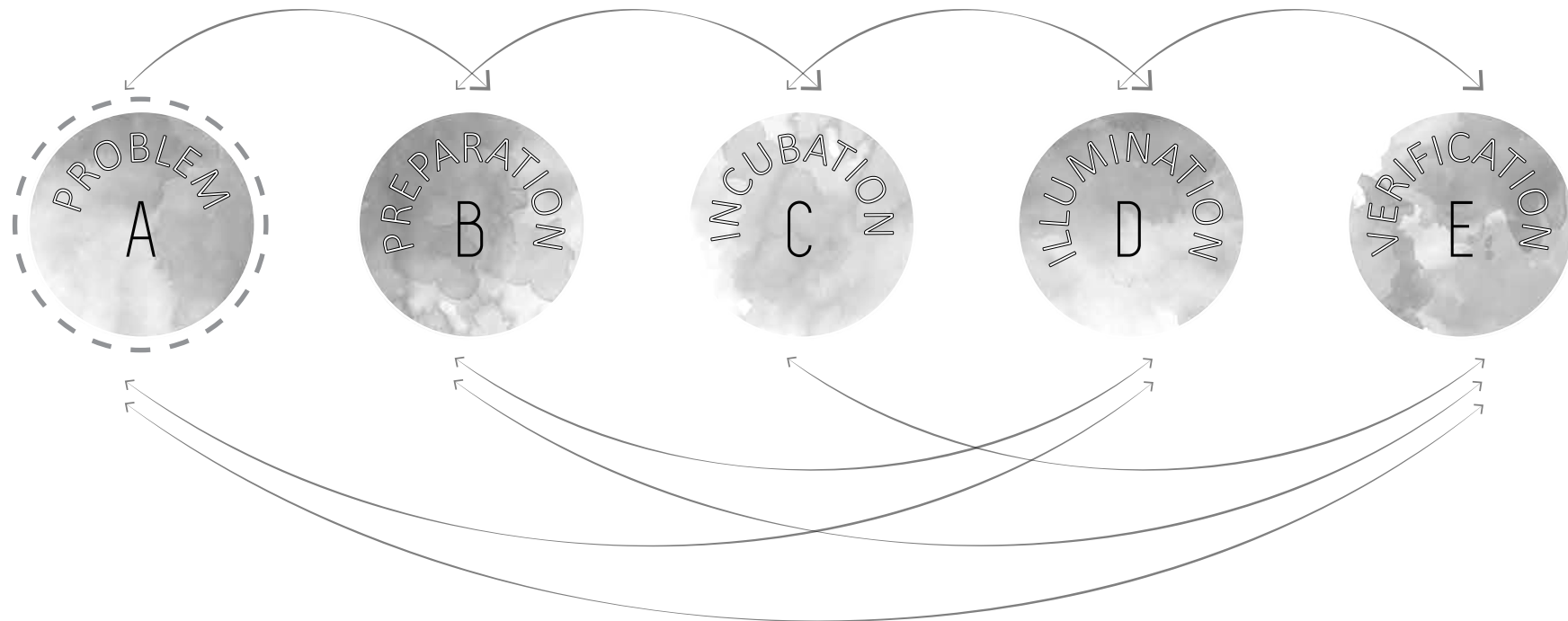


Figure 0.2
(Author, 2016)



Figure 1.1
(Author, 2016)

CHAPTER 01

INTRODUCTION

Chapter 1 serves as an introduction to the context, approach, and intentions of the dissertation.

1.1_NARRATIVE

1.1.1_FATE OF THE CITY OF GOLD

When a city is established around the presence of a resource, what becomes of it when that resource is depleted? In order to survive, the city must find new means to drive its economy, and in turn, the city must transform to accommodate the needs of this new resource (Figure 1.2). Johannesburg is such a city, built on the discovery and exploitation of gold. The gold has diminished, the once active mines are closing, and a new resource is running the city: human capital. The ingenuity and aspirations of the dense and diverse population of Johannesburg is the reason it remains the economic capital of the country, but the City has lost its golden meaning and is striving for a new identity: to become the Cultural Capital of South Africa, an embodiment of diversity, creativity, and cultural expression. Public

space in the city is where diversity meets and people are truly exposed to one another's cultures and ideas. Therefore, Joubert Park, the central and largest Park in Johannesburg and home to the Johannesburg Art Gallery, should be a focus of Johannesburg's transformation into the Cultural Capital.

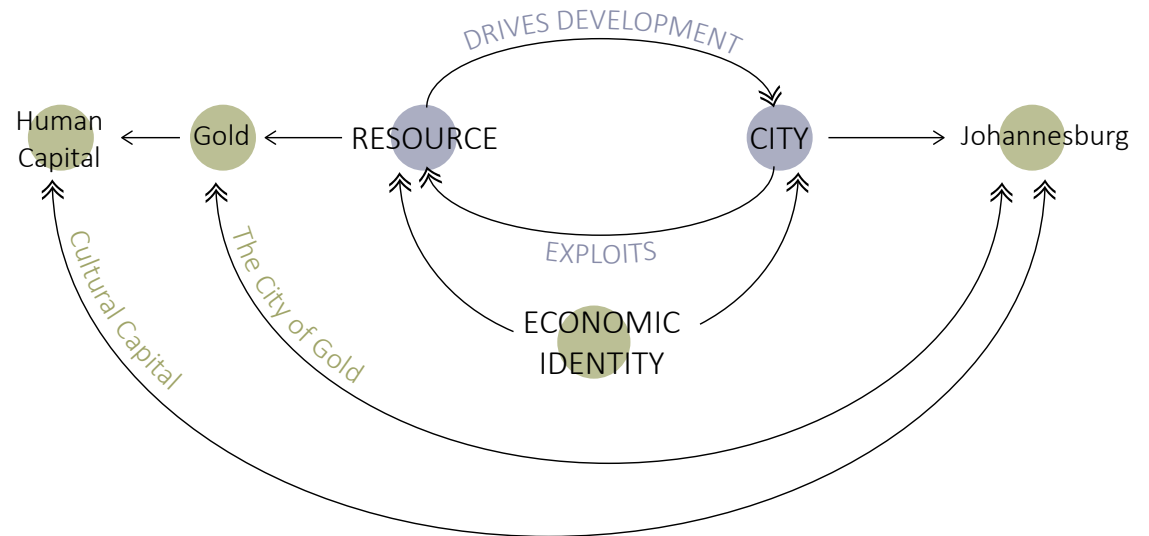


Figure 1.2
The Relationship between Resources and the City (Author, 2016)

1.1.2_NORMATIVE POSITION

The author's normative position is that architecture ought to respond to present day contexts and needs, whilst relating to and understanding theory and history, to create buildings that are sustainable and remain relevant for future generations. The author identifies with her past lecturer, Heinrich Wolff's (2011), advice, that 'an authentic architecture must be rooted intellectually and experientially in the world in which it is located physically (Figure 1.3):' A contextual approach that responds to the tangible and intangible elements of the site drives the resolution of an appropriate architectural intervention for a specific site: the Conservatory Complex within Joubert Park, Johannesburg.

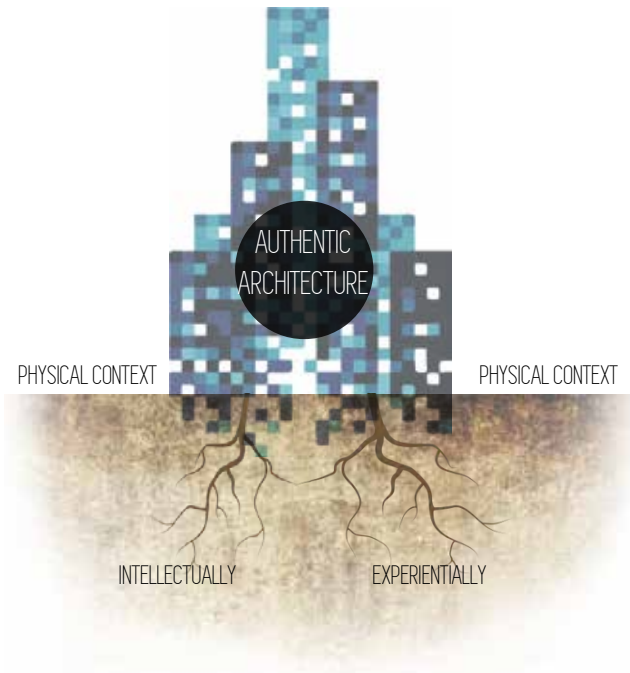


Figure 1.3
An Authentic Architecture (Author, 2016)

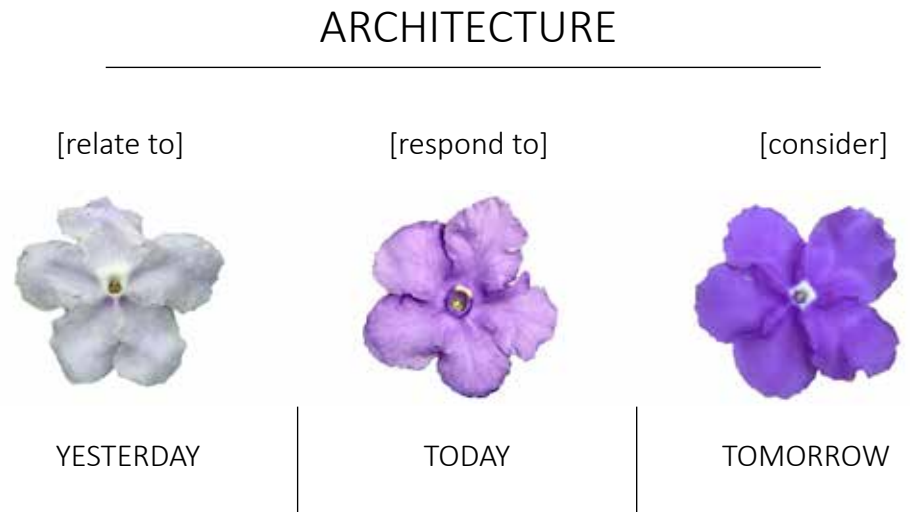


Figure 1.4
Architecture: Yesterday, Today, Tomorrow (Author, 2016)

1.2_ISSUES

1.2.1_GENERAL ISSUE_THE CHANGING ECONOMY

Cities exist and prosper as a result of their ability to provide and exploit resources which contribute to prosperity and opportunity. The nature of these urban resources change, producing shifts in the economy. It is globally recognised that creativity and human ingenuity are replacing location, natural resources, and labour as the urban resources of worldwide economies (Landry, 2011). The creative economy is a sector of the economy relying on the imagination and talent

of individuals to generate value and wealth. In many countries, the creative economy is growing at a faster rate than the overall economy. In USA and UK, growth rates were found to have been 3-5 times faster than the overall economy (ERC Services, 2002).

Johannesburg, the City of Gold, has always been an economically driven settlement. Johannesburg was founded on rich mineral deposits, with its booming economy

relying on land, labour, and gold as resources. The present-day gold mines of Johannesburg are largely inactive, but the economy survives off its new resource: the culture of its dense and diverse population (Figure 1.5).

Johannesburg's fledgling creative economy relies on the potential of humans to innovate: people's skills, ingenuity, aspirations, motivations, imagination, and creativity (Landry, 2004). The issue lies in the inacces-

sible nature of the creative industries to most people living in the city, who are unable to contribute to Johannesburg's creative economy. If the economy is to transcend from surviving to thriving, with human capital as the new raw material of the city, the city needs to restructure its policies, organisations, and the urban fabric to respond to the needs of the community so that they may reach their full potential and drive development.

The City of Johannesburg (2007) is currently rebranding itself as the Cultural Capital of South Africa, with the aim of driving innovative thought, cultural diversity, and the creative economy forward. This cannot be achieved through top-down policies, as the people of the area have the right to contribute to the making and remaking of their city (Harvey, 2012).

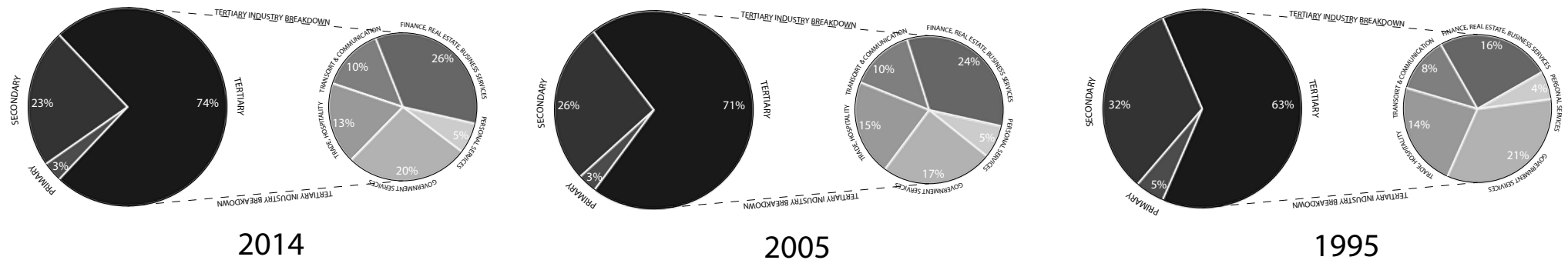


Figure 1.5
This GDP graph illustrates the transformation of Gauteng's economy into one which increasingly relies on human capital (Author 2016, GDP data from Stats SA, 2011)

1.2.2_URBAN ISSUE_ THE NEED FOR RENEWAL

The built environment of the city exists to support and drive the economy, therefore, fluctuations in resource focus have spatial implications. Johannesburg's economy is changing, but its urban environment has not adjusted to suit the needs of the creative economy. The issue is that Johannesburg's urban fabric is ill equipped to foster creativity, with its cultural and creative industries fractured and disconnected (South African Government, 2015). The lack of inter-

action between the different creative sectors results in the inability for cross-pollination of ideas, which is of the utmost importance for the generation of innovative solutions driving the creative economy.

The City's fabric needs to undergo urban renewal to support the changing economy, and urban planning projects of the JDA and various consultants are already underway to achieve these ends (Johannesburg Development Agency,

2011). At the root of urban renewal are the social, economic, and physical characteristics of the City, and the role of architecture is to drive change by shaping space that can contribute to positive change and relevant programmes.

Furthermore, Johannesburg's urban environment reflects its complicated and contested heritage. Layers of colonial, apartheid, and modern planning overlap and intersect with one another. These

often contested spaces need to be renegotiated and integrated into their contemporary context.



Figure 1.6
Fractured cultural and creative industries results in lack of interaction (Author, 2016)

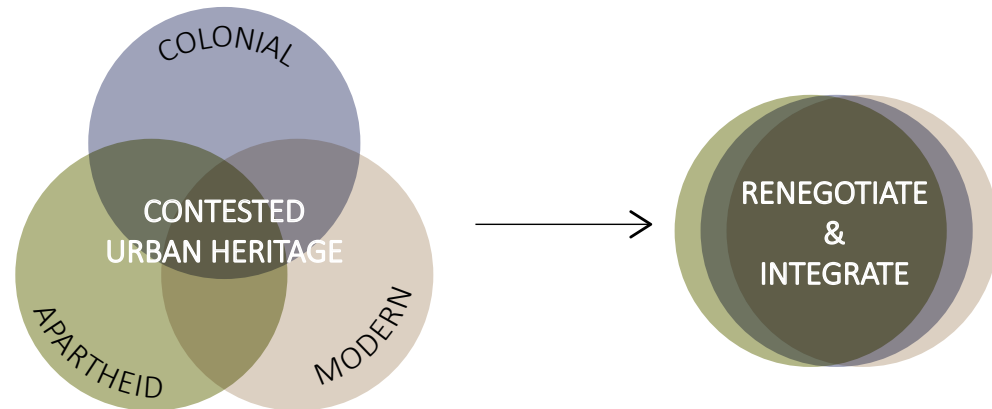


Figure 1.7
The renegotiation of our contested heritage (Author, 2016)

1.2.3_ARCHITECTURAL ISSUE_ THE UNDERUTILISED POTENTIAL OF HERITAGE

Johannesburg is a historic city with exciting architectural remnants of its constantly transforming identity. Unfortunately, much of the city's heritage fabric has lost its relevance because it doesn't serve a purpose in present day activities. Architectural development needs to confront this disconnect between heritage structures and their current context so that the past is able to contribute to a thriving future.

Joubert Park's heritage structures, the Johannesburg Art Gallery, the Bandstand, the central fountain, and the Conservatory, were originally inviting public spaces that activated the Park. Today, Joubert Park is compromised by the privatisation of these structures and its

public space (Figure 1.8). The introduction of private functions which do not contribute to the public environment, such as the crèche and the Greenhouse Project (Figure 1.8), is problematic as the public have no role in the ownership of the space, resulting in its isolation from its context and the unavoidable fences and boundaries. Public space should be the primary platform for cultural engagement and creative cross-pollination as diverse people are located in a common space. The heritage of Joubert Park has the innate potential to inspire public engagement and stimulate activity by embracing the past to create a holistic future.

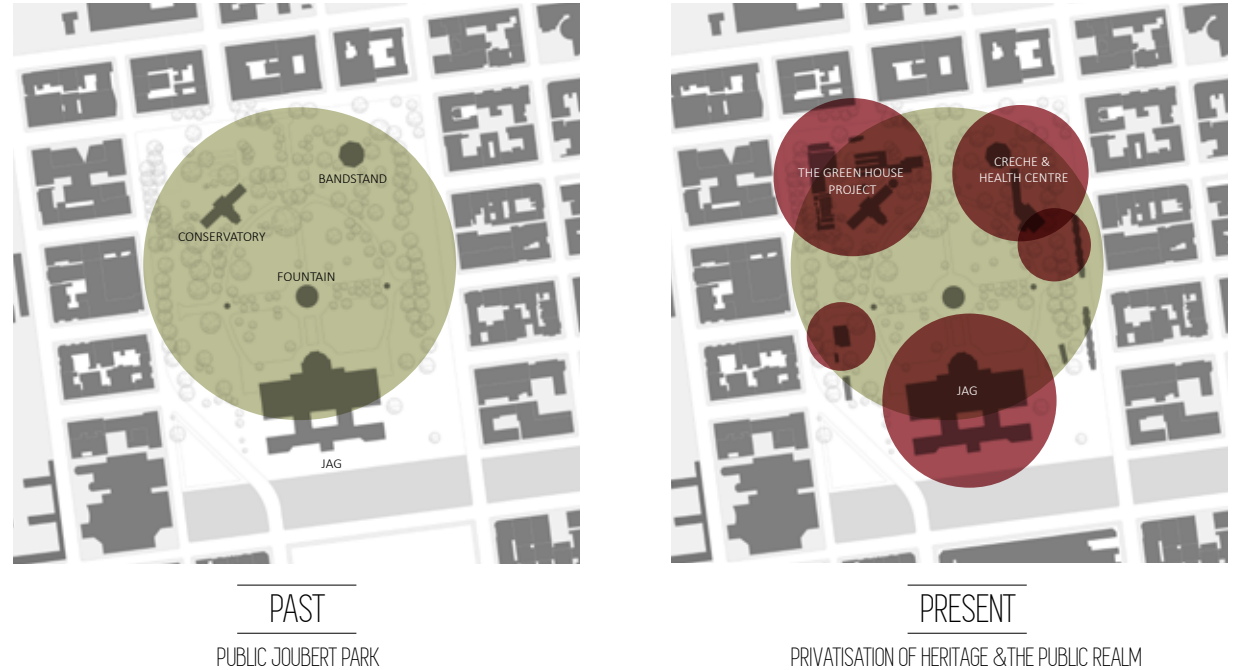


Figure 1.8
Privatisation of Joubert Park's Heritage (Author, 2016)

1.3_THE SITE

1.3.1_LOCATION

The dissertation site is the Conservatory Complex, located in the north western quadrant of Joubert Park, inner-city Johannesburg.

26°11'42.4"S 28°02'45.9"E

Conservatory Complex, Joubert Park, Corner of King George St and Wolmarans St., Johannesburg

1.3.2_JOUBERT PARK

Joubert Park is an artefact of Johannesburg, with its inception in 1890 (South African History Online, 2016). Lying in the centre of the original settlement, Joubert Park was the first proclaimed landscaped park and remains an important public space to this day. The dissertation considers the layers of Joubert Park's identity and how it has transformed to suit the needs of the day: it has been an oasis, a cultural node, a social space, and is now a transit hub. However,

Joubert Park's history and significance are fading as transportation networks encroach upon its tangible and intangible presence. This dissertation considers the heritage of Joubert Park and its iconic architecture (the Johannesburg Art Gallery, the Conservatory, and the Bandstand) and how it can be mobilised to fulfil present day and future aspirations of Johannesburg and its residents.

1.3.2_THE JOUBERT PARK CONSERVATORY COMPLEX

The once spectacular ornamental greenhouse conservatory, located in the NW quadrant of Joubert Park, lies abandoned and in disrepair. Despite its current condition, its historic significance as a place of cultivation combined with its iconic location and architectural presence provide the opportunity for the Conservatory and its Complex to be rediscovered as an important public space. The Conservatory Complex is the site of the dissertation, which aims to understand the tan-

gible and intangible qualities of the site and generate an appropriate response which draws on its heritage and contextual significance.



Figure 1.9
Google Earth views zooming in on the site
(Google Earth Pro, 2016)

1.4_PROBLEM STATEMENT

The City of Johannesburg is branding the inner city as the Cultural Capital, and Joubert Park is not only the centre of the inner city, but also the location of the Johannesburg Art Gallery (JAG), a premier art museum and heritage building. Unfortunately, Joubert Park is largely disconnected from the broader cultural sector of Johannesburg. Joubert Park's heritage fabric is not contributing to the identity of the inner city or adapting to the changed needs of the community residing there. One such structure is the Conservatory, an abandoned ornamental greenhouse that is over a century old. Although the Conservatory and its precinct currently provides no significant contribution to the public of Joubert Park, its iconic design and position

indicate its potential to be re-discovered as a valuable artefact. The problem posed is how spatial interventions can be mobilised to re-establish the forgotten significance of the site, and introduce a programme that will respect and enhance the heritage of the Conservatory and its cultural landscape to contribute to Joubert Park, as well as the greater urban environment as the Cultural Capital.

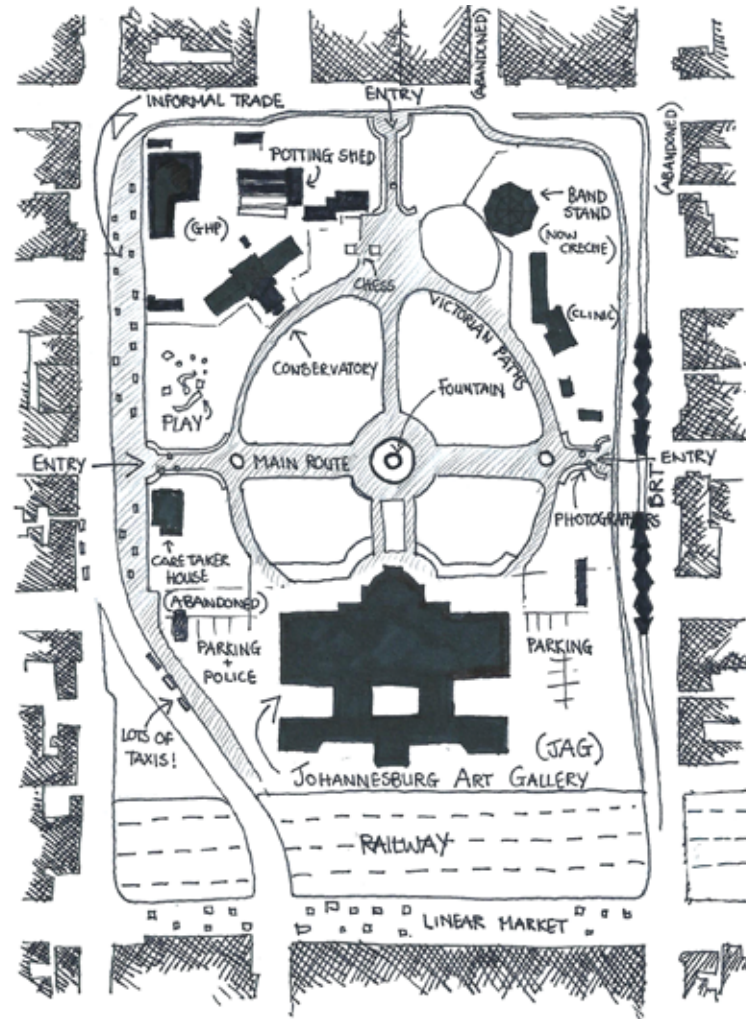


Figure 1.10
Sketch map of Joubert Park with notes (Author, 2016)

1.5_RESEARCH QUESTIONS

1.5.1_MAIN QUESTION

How can an architectural intervention at the Joubert Park Conservatory Complex rejuvenate its tangible and intangible historical, cultural, social, and natural heritage to exemplify the unique identity of place, maintain relevance for future generations, and contribute to Johannesburg's branding as the Cultural Capital and the development of the creative economy?

1.5.2_SUB-QUESTIONS

- What architecture is required to give expression to the creative industry and the relationships between its different sectors?
 - How can the creative and cultural economy contribute to placemaking within Joubert Park and the inner city?
 - How can architecture express the dialogue between the past, present, and future?
 - How can heritage structures, such as the Conservatory, be reinterpreted to suit present needs?
 - How can a new intervention and form engage with broader cultural and social contexts?
- What programmes and stakeholders can contribute to this end?

1.6_RESEARCH METHODOLOGY

This dissertation is an architectural investigation informed by various methods of research required to develop a holistic spatial intervention within the Joubert Park Conservatory Complex and the greater urban context.

This dissertation methodology follows the creative process, as developed by Wallas (1926) and illustrated in Figure 1.11.

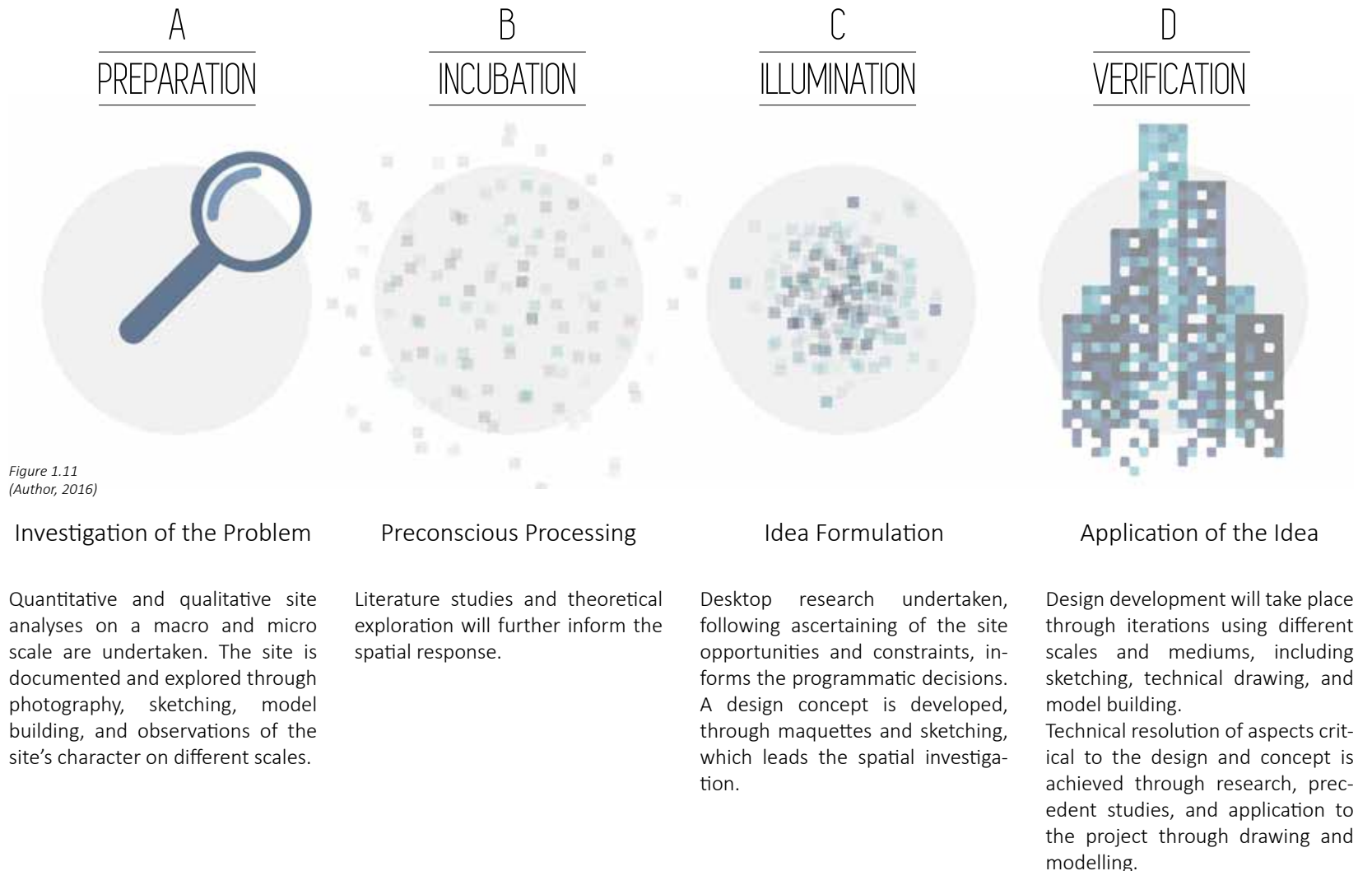


Figure 1.11
(Author, 2016)

1.7_PROJECT INTENTIONS

1.7.1_GENERAL INTENTIONS

If Johannesburg is to become the Cultural Capital with a flourishing creative economy, the city needs to refocus to develop human capital, whose currency is talent, imagination and intelligence; and social capital whose currency is trust, reciprocity, connectedness and networks (Landry, 2004). The project intends to investigate spatial methods driving the development of human and social capital.

1.7.2_URBAN INTENTIONS

The urban intention is to connect Joubert Park to the larger framework of cultural nodes within Johannesburg. In doing so, Joubert Park can contribute to the establishment of a creative milieu. The urban intention is to give expression to Joubert Park's cultural identity. The development of a spatial structure informed by the past, existing context, and aspiring future will be investigated. This includes the development of defined nodes within the Park, as well as addressing the edge conditions and the disconnection between the heritage fabric and its current urban context.

1.7.3_ARCHITECTURAL INTENTIONS

Architecture has the capacity to create spaces which stimulate networking and engagement between the creative industries and facilitate various levels of creative expression for people. This, in turn, will develop Johannesburg's creative economy and assert its identity as the Cultural Capital of South Africa.

The project intends to draw on the inherent qualities of the Conservatory Complex within Joubert Park to re-establish its contribution to the urban fabric of contemporary Johannesburg as the Cultural Capital. Through the spatial reconfiguration of the Joubert Park Conservatory Complex, the project aims to render the cultural sector accessible and inclusive to all people of

the inner city and facilitate interaction between different cultural industries. In doing so, the creative economy is supported by a larger audience, increased human innovative capital, and the benefits of networking.

The architectural intention is to generate spaces which may act as catalysts for social and economic growth and development, which can be transferred beyond their tangible boundaries. This is achieved through the creation of various courtyards, landscapes, and buildings that support culture and the creative industries. The new architectural interventions should respond to the existing fabric of Joubert Park and the Conservatory, drawing on the innate character of

the different elements. A contextual approach should drive the architecture, such as building heights and locality as well as the position of trees. The aim is to celebrate the tangible and intangible heritage of the Conservatory through the development of the cultural landscape, so the Complex is once again able to contribute to the urban fabric and the community.

The intention is to investigate architecture that is appropriate within the Park landscape, responds to and is inspired by the Conservatory's tangible and intangible heritage, and is able to contribute to social, economic, and cultural development (Figure 1.13).



Figure 1.12
General, Urban, & Architectural Intentions
(Author, 2016)

1.8_THEORETICAL APPROACH

Architecture that...

Integrates with the Park



Figure 1.13
(Author, 2016)

Is Inspired by Heritage



Contributes to Development



The theoretical premise of the dissertation is placemaking, the establishment of meaningful places in which people can dwell. The transformative potential of culture and the creative industries is investigated in Landry and Bianchini's (1995) theory of the Creative City, and how this can be applied to Johannesburg. Creative placemaking is investigated, exploring how cultural and creative activities can shape the physical and social identity of a place.

The theory investigates the role of tangible and intangible heritage in placemaking. The intangible memory of the site contributes to its identity and the tangible heritage fabric can be reinterpreted to suit current needs. Adaptive reuse becomes an important approach when dealing with these heritage structures, so as to maintain cultural continuity (Figure 1.15).



Figure 1.14
(Project for Public Spaces, 2016)

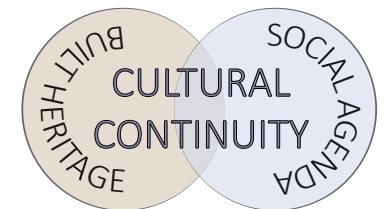


Figure 1.15

1.9_THE PROPOSED PROGRAMME

1.9.1_PROGRAMME

The proposed programme is the Creative Conservatory (CC), a community media and arts centre driving universal media accessibility and providing an enabling environment for the flourishing of artistic and cultural expression and development. The CC prioritises creative career development, community media, workshop problem-solving, and artistic expression, facilitating social inclusion and developing creative communities. The CC provides resources, facilities, and platforms for cultural and creative practitioners and enables the development of community media (radio and news print). The CC serves the community, mobilising the arts for social and economic development, thus supporting the creative economy and cultural landscape of Johannesburg.

1.9.2_CLIENT

The Creative Conservatory is a private NGO and the primary client of the dissertation. The CC works in partnership with the following organisations, considered as secondary clients: Johannesburg Art Gallery (JAG), The City of Johannesburg, and Joburg City Parks.



Figure 1.16
Logo for the Creative Conservatory (Author, 2016)

1.10_THE CONCEPT

The dissertation project explores the concept of a building as an extension of the park landscape, providing an accessible secondary ground plane in the form of a planted roofscape.

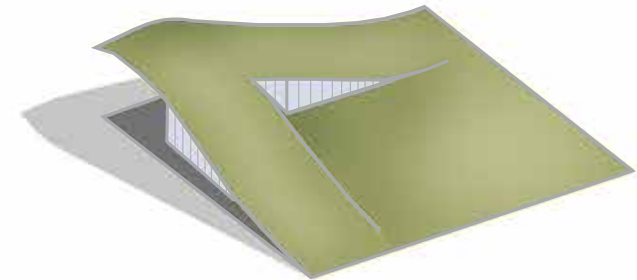


Figure 1.17
Building/Landscape (Author, 2016)

1.11_DELIMITATIONS & ASSUMPTIONS

1.11.1_DELIMITATIONS

A contextual approach drives the resolution of the architectural intervention, as such, the findings are applicable to the Joubert Park Precinct and Conservatory Complex in particular. Although Johannesburg's identity as the Cultural Capital is key in this investigation, it provides context to the development of a single node in this dissertation, which does not deal with the larger inner city cultural regeneration. Therefore, the dissertation addresses the proposed Conservatory Complex site within the larger Joubert Park Precinct.

As the site is located in a Park, the author will address landscaping and the planting of indigenous species to a certain extent. However, landscape architecture is not the focus of the dissertation, but rather supports the aims of the conceptual and architectural intervention.

1.11.2_ASSUMPTIONS

The project works within the context of Johannesburg as the Cultural Capital of South Africa, with Joubert Park as an iconic public place and the Conservatory Complex as a creative node within the Park.

1.12_ACADEMIC CONTEXT

Placemaking has long been a topic of architectural discussion, with theorists such as Heidegger and Norberg-Schulz maintaining that the architect's purpose is to create places for dwelling (Parsaee, et al., 2015). The dissertation contributes to the discourse by investigating and applying the theory of creative placemaking, employing arts and culture to shape places.

The project fits within the discourse of urban conservation and adaptive reuse, important approaches to heritage preservation within the built environment. Adaptive reuse often focuses on the tangible elements of heritage and how it is able to fulfil new functions. The dissertation aims to respond to tangible, as well as intangible heritage of the Conservatory and Joubert Park, reflecting on the importance of considering both facets of heritage.

Investigations into the changing identity of these spaces as well as current needs of the community, drive the programmatic decisions, as well as the architecture.

1.13_ TERMINOLOGY

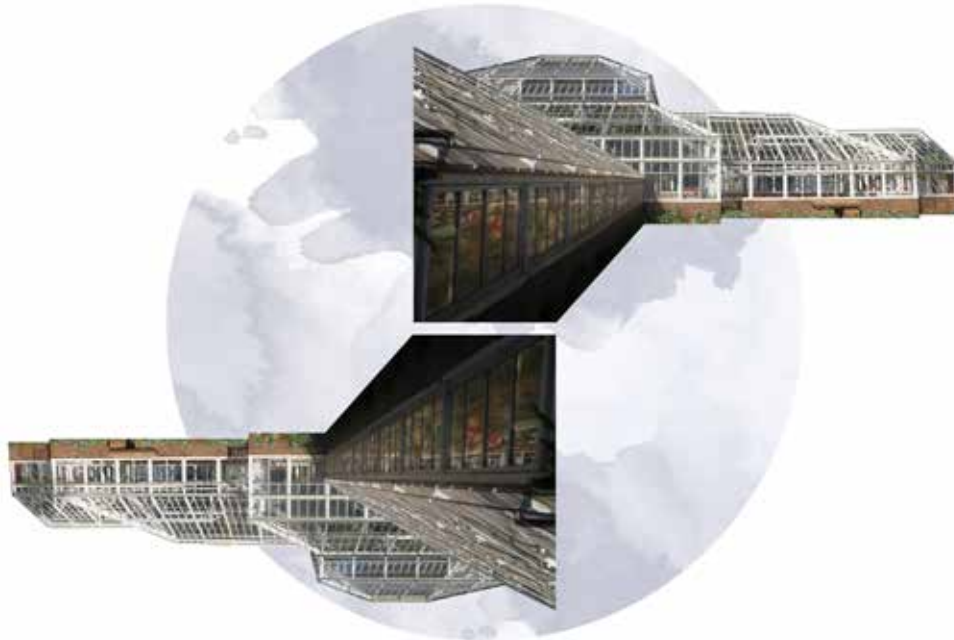


Figure 1.18
(Author, 2016)

CREATIVE ECONOMY

A sector of the economy relying on the imagination and talent of individuals to generate value and wealth.

CREATIVE INDUSTRIES

Industries that generate and exploit intellectual property to create jobs and wealth, using creative content for commercial ends. (Enders Analysis, 2014).

CULTURAL INDUSTRIES

Industries that are related to creativity, but are not defined by economic value, but rather by their social contribution to identity and shared values alongside individual creativity and expression (Enders Analysis, 2014).

CULTURAL & CREATIVE INDUSTRY SECTORS

'Traditionally the cultural or creative industries include: music (classical, popular, folklore); the visual arts (painting, sculpture, public arts and the decorative arts); the publishing sector based on writing and literature (books, magazines, newspapers); the audio-visual and media sector (film, television, photography, video, broadcasting); the performing arts (theatre, dance,

opera, live music etc.); the multi-media sector (combining sound, text and image); crafts; cultural tourism; and the cultural heritage sector (museums, heritage sites and cultural events such as festivals and commemorations) (Landry, 2004, p. 29).'

CREATIVE PLACEMAKING

The process whereby the physical and social identity of a place is strategically shaped around arts and culture activities by partners from the public, private, non-profit, and community sectors (Markusen & Gadwa, 2010).

CONSERVATORY COMPLEX

The site of this dissertation. The Joubert Park Conservatory and the NW quadrant of Joubert Park.

ACRONYMS

CC	The Creative Conservatory
JAG	The Johannesburg Art Gallery
JPG	The Joubert Park Group



Figure 1.19
(Author, 2016)

1.14_SYNOPSIS

The project will explore the importance of creating spaces facilitating artistic expression and exchange, through theoretical investigations and an architectural intervention. Heritage fabric is explored as a design driver within the specific context of Joubert Park.

1.14.1_URBAN VISION

The dissertation will expand on the group vision for Joubert Park as a node in the network of iconic public places driving Johannesburg's Cultural Capital identity. The urban vision focuses on the creation of a new identity for the Park, which is an amalgamation of inherited characteristics and identities. Joubert Park is re-envisioned as an Urban Artscape driving creativity, innovation, and artistic expression.

1.14.2_ARCHITECTURAL VISION

The architectural response envisions a mutually beneficial relationship between new and old architecture, in which the heritage structure inspires the new architecture, which in turn may provide the old architecture with purpose and contemporary significance within its context. The vision for the architectural intervention is that it is contextually appropriate, innovative, and sustainable. The architectural response is designed for the present, while responding to heritage of the past, so as to create places that will be relevant for the future.