



Figure 3.1
(Author, 2016)

CHAPTER 03

URBAN VISION & FRAMEWORK

Chapter 3 outlines the urban visions of JPG for inner-city Johannesburg and Joubert Park. Macro and micro scale frameworks are proposed aiming to drive the urban vision and provide contexts for individual architectural interventions, which draw from the vision and contribute to its success.

3.1 _THE URBAN VISION

3.1.1_NARRATIVE

Johannesburg: a melting pot of cultures and people whose energy and passion create a city that is alive with possibility. Walking the streets is a journey of the senses: the smell of roasting peanuts on the street corner, the sound of street musicians and the vitality of the dancing crowd, the street vendors beckoning you to purchase their goods, the dappled light filtering through the century old trees lining the streets that have existed since Johannesburg's beginning. Drawing on the existing energy of this incredible city, amplifying it, supporting it, has the possibility of igniting the area with a unique identity that will drive it forward towards a bright future as the Cultural Capital of South Africa.

Joubert Park lies in the centre of Johannesburg's origin. The first place of escape from the mines, the first element of social life within an economically driven environment. A

place of play, a place of learning, an oasis, Joubert Park remains vital within its community, but it is slowly being eaten away. The Park is an island encircled by encroaching transport: threatened by an expanding taxi network, BRT routes, and the needs of the train station.

The Joubert Park Group (JPG) envisions Joubert Park as a cultural node within the city, truly representing and providing for its local population. Imagine a Park which inspires inhabitants to think innovatively by mobilising the arts in the urban planning. Imagine a place where people can engage with one another and express themselves through interaction with the arts. Imagine the music, the energy of debate, JAG spilling out into the public realm and all the possibilities stemming from this



Figure 3. 2
(Streetwires, 2016)

3.1.2 JOHANNESBURG: THE CULTURAL CAPITAL OF SOUTH AFRICA

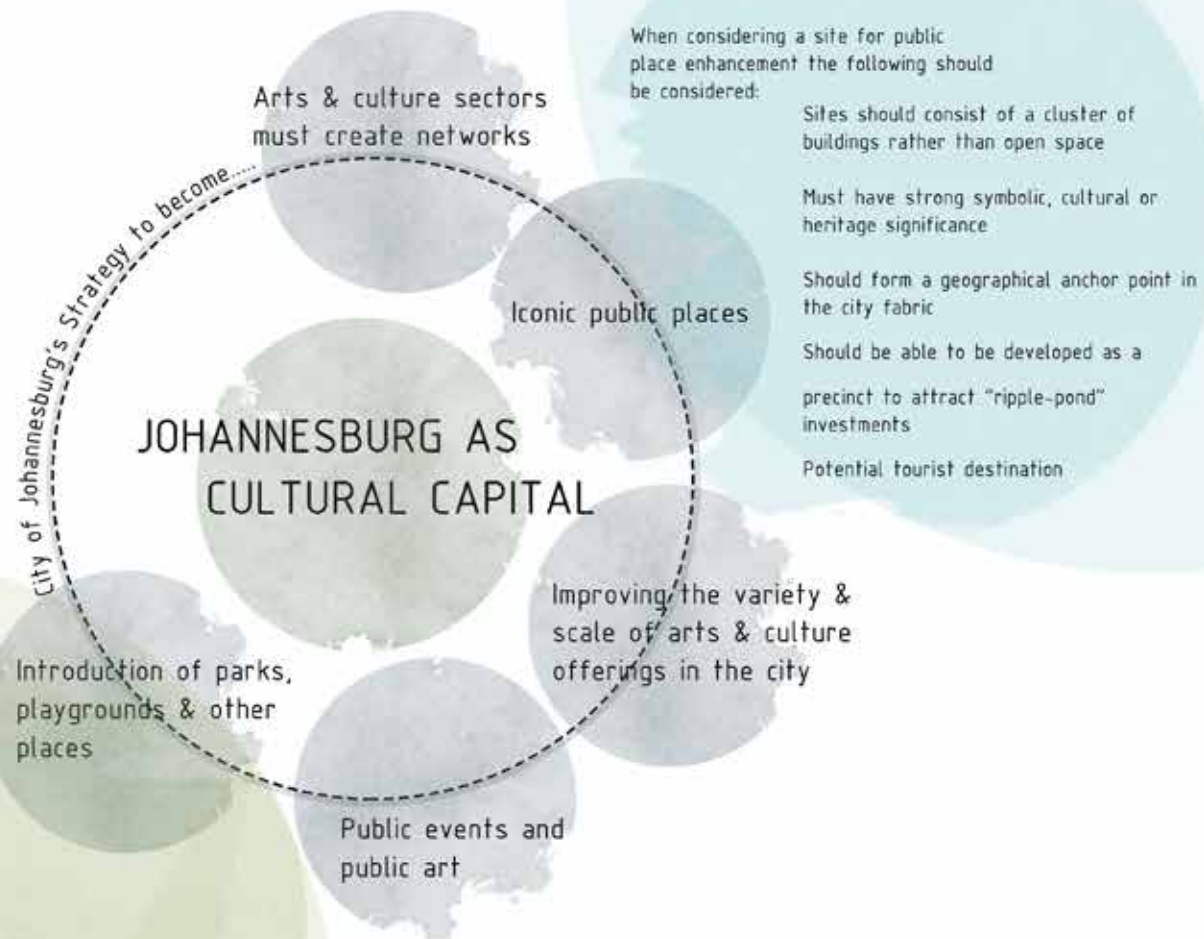
In 2007, the City of Johannesburg published an Inner-city Regeneration Charter, identifying critical issues of stakeholders and proposed solutions, with the vision of Johannesburg's Inner-city as a people-centred, accessible dynamic city that works and celebrates cultural diversity. Johannesburg's Inner-city is envisioned by the government as the Cultural Capital of South Africa, as it holds a large concentration of cultural initiatives

and facilities with the potential to network and become the centre for creative and cultural industries (The City of Johannesburg, 2007). According to the Inner-city Regeneration Charter (The City of Johannesburg, 2007), organisations of the Arts, Culture, and Heritage sector have acknowledged their fragmented nature and the lack of interaction and communication, which has resulted in a lack of coherence.

The Joubert Park Group's Urban Vision aligns with the goals of the City of Johannesburg as it aims to strengthen the creative industry, through utilising existing spatial opportunities, so as to harness the latent potential of the arts for urban regeneration.



Figure 3.3
(JPG, 2016)



When considering a site for public place enhancement the following should be considered:

Sites should consist of a cluster of buildings rather than open space

Must have strong symbolic, cultural or heritage significance

Should form a geographical anchor point in the city fabric

Should be able to be developed as a precinct to attract "ripple-pond" investments

Potential tourist destination

JOUBERT PARK AS AN ICONIC PUBLIC PLACE

Joubert Park has the potential to fulfill all the requirements to be considered a viable site for regeneration to become an Iconic Public Place. The Park and the Johannesburg Art Gallery which form part of this area, have substantial

heritage significance in the history of Johannesburg and provide

cultural anchor points for investment which could, in turn, attract investment from private developers to upgrade the surrounding residential and commercial buildings.

The location of the site allows for various networks to develop between existing precincts which would help fulfill part of the City of Joburg's vision of a cultural connectedness, cultural infrastructure.

3.1.3 _ ICONIC PUBLIC PLACES: JOUBERT PARK

According to the City of Johannesburg (2007), Iconic Public Places are key in spatial rejuvenation and are defined as public spaces which focus on building clusters rather than open space, and have strong symbolic, cultural, or heritage significance. These places are key in precinct redevelopment initiatives and act as anchorage points in the urban fabric of the inner-city.

The Joubert Park Group's Urban Vision promotes the Joubert Park Precinct as a priority area and an Iconic Public Place, with the potential to strengthen Johannesburg's identity as the Cultural Capital of South Africa. The Urban Vision considers the role of Joubert Park in the Cultural Capital, drawing on its heritage as an important recreational, cultural, and social public

space in the bustling city. The Urban Vision aims to reintegrate the Joubert Park Precinct into the cultural life of the city. Joubert Park is envisioned as an Urban Artscape, drawing on the presence of the Johannesburg Art Gallery, and the dense, dynamic population of the area to reactivate the Park as an important, accessible public space of the city.

3.2_ EXISTING PROPOSALS FOR INNER-CITY JOHANNESBURG

The following proposals composed for the region are outlined and discussed to identify key issues and important objectives which ought to be addressed by the Joubert Park Group.

3.2.1_ THE JDA FRAMEWORK FOR PARK STATION

The Johannesburg Development Agency (JDA) (2011) has developed the Greater Park Station Precinct Urban Design and Heritage Management Framework with the aim of reinventing the area as an inclusive, liveable, safe space. Judgement and analysis of the JDA proposals is relevant to the JPG's framework development for Joubert Park as it confirms the significance of certain decisions made by the group.

Observations of the JDA urban plan which are incorporated into JPG's urban framework:

- The Jack Mincer Parking Garage (South of Joubert Park) links Hillbrow and the CBD, and is occupied by taxi corporations and commuters.
- Park Station is a vital gateway into the Precinct.
- The Bridge Shopping Centre (west of Joubert Park) separates the Park

from the CBD and should be rethought as its poor design does not accommodate pedestrians or have a relationship with the street edge.

- The streets surrounding Joubert Park should be pedestrianised as taxis render the area unsafe.
- Noord Street should formalise trade.
- Temporary structures in Joubert Park are to be removed and focus placed on those of heritage significance.
- Lapeng Crèche is a NPO in the Park.
- The Greenhouse (Conservatory) is a century old and an important heritage aspect which needs consideration, and could become a tourist site.
- JAG is a pivotal heritage building for urban regeneration.
- The union grounds should be reinstated and a bridge link over the traintracks installed to reintegrate Joubert Park with the City.

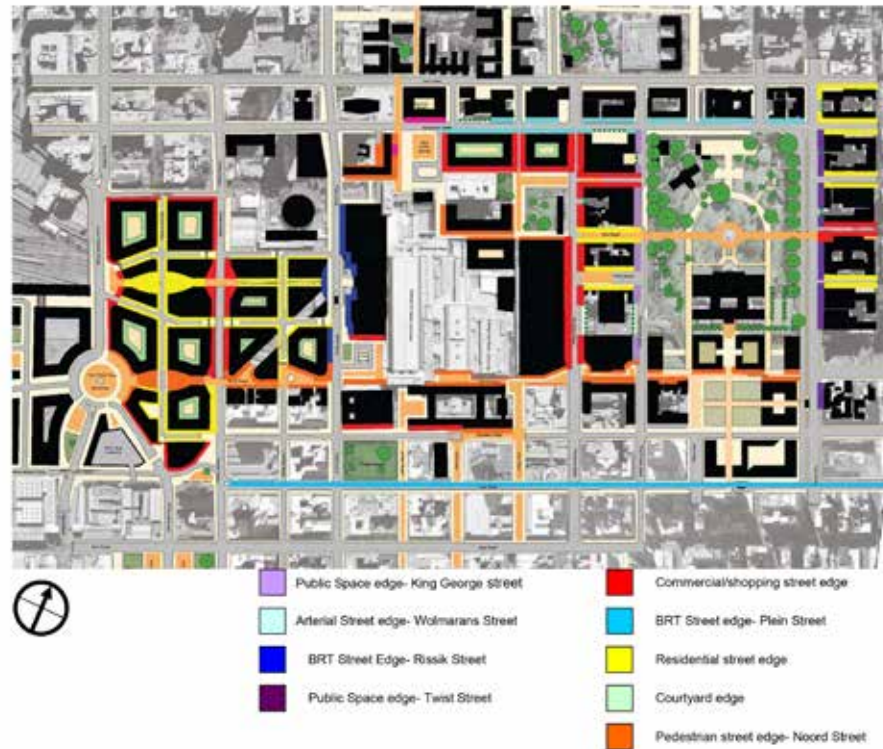


Figure 3.5
JDA (nd) mapping illustrating ground floor edge uses



Figure 3.6
JDA (nd) development nodes



Residential Area with Retail on Street edge (e.g. Joubert Park)



Formalised informal trade set back into the building edge

Figure 3.7
JDA (nd) conceptual sections through street edges in the inner city

3.2.2_ CORRIDORS OF FREEDOM

Corridors of Freedom is a transit-orientated spatial vision for Johannesburg, aiming to reconnect the fractured apartheid influenced city through important transport arteries and interchanges (City of Johannesburg, 2013). The vision aims to combat urban sprawl and create economic opportunities for residents.

Freedom of movement and economic freedom are primary concerns of the project, as well as the development of flourishing mixed-use nodes and public spaces. The City of Johannesburg (2013, p. 1) believes that ‘this will give rise to

a people-centred City where the needs of communities, their safety, comfort and economic well-being are placed at the core of planning and delivery processes.’

The project focuses on transit nodes and public spaces, making it highly relevant for the Joubert Park Precinct, which lies at the intersection of public space and the Park Station transportation hub. Corridors of Freedom mobilises architecture and urban planning to create safe, sustainable places which stimulate economic activity and opportunities for residents of the CBD.



Figure 3.8
(City of Johannesburg, 2013)



Figure 3.9
(City of Johannesburg, 2013)

3.3_ THEORETICAL CONCEPTS

3.3.1_ THE EVERYDAY & THE EXTRAORDINARY

'Cities are amalgams of buildings and people. They are inhabit settings from which daily rituals – the mundane and the extraordinary, the random and the staged – derive their validity. In the urban artefact and its mutations are condensed continuities of time and place. The city is the ultimate memorial of our struggles and glories: it is where the pride of the past is set on display.'
Spiro Kostof (1991:16)

Joubert Park, like the city of Johannesburg, is a space of many contradictions (Murray 2008). It is the setting for everyday routines of ordinary people, as well as a space of extraordinary tangible and intangible heritage and spectacular memory. This juxtaposition between the everyday and the extraordinary within Joubert Park ought to be celebrated. The Park is transient and permanent, it is a

space for a leisurely stroll, as well as a hastened walk between the bus and train. This is the inherent quality of Joubert Park, which is a well-used public space because it fulfils so many different functions.

The Joubert Park Precinct has an inconsistent community of people residing in the area, whose constant state of flux has unfortunately resulted in an underappreciation of the rich memory and heritage of the area. The Park is deteriorating due to lack of ownership and privatisation of its spaces, which are littered with short term structures. The extraordinary features of Joubert Park are inaccessible to the people using the space and thus overshadowed by mundane ritual. Joubert Park cannot assert its important position within Johannesburg as the memory of its extraordinary heritage and the everyday rituals of the people are dislocated.

The JPG aims to explore the relationship between the everyday and the extraordinary events within Joubert Park, understanding the Park from each perspective. Architectural interventions aim to balance the relationship by allowing the extraordinary built heritage of the Park and its associated memory to be made accessible to the everyday public, and by empowering mundane everyday occurrences to become extraordinary. Thus, architecture becomes the mediator between these contradictions of the Park, connecting the present everyday communities to an extraordinary heritage. In doing so, the community gains understanding and ownership of Joubert Park while finding their footing in a dynamic city in a constant state of flux.

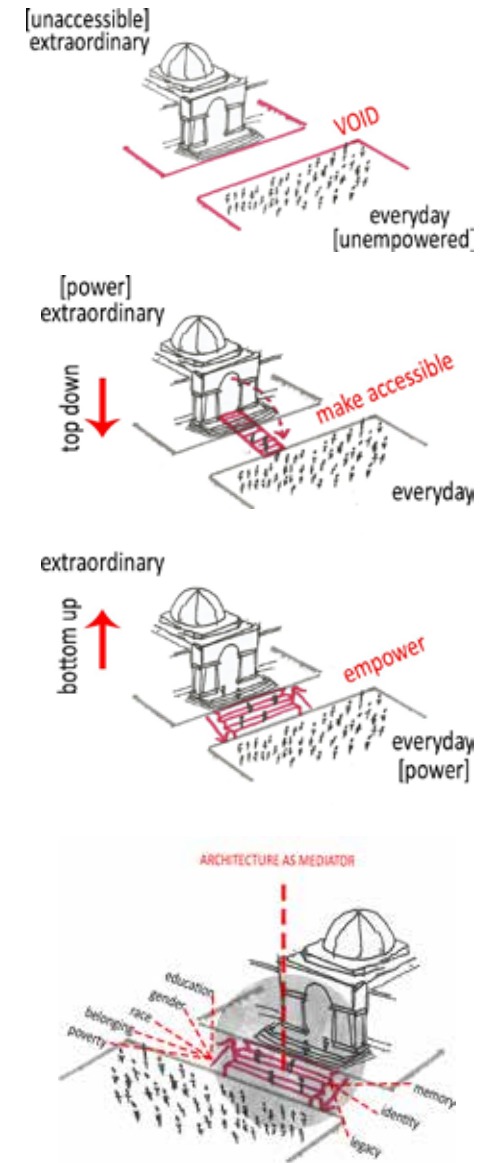


Figure 3.10
(JPG, 2016)

3.3.2_ SPACE TO PLACE

Lyndon (2009) defines ‘place’ as a space that can be remembered and believes that a ‘place’ is generated in two ways: either through the development of structures implying order in space, or through events taking place within the space. Such events may be recurring rituals or unique occurrences which define the space. Places contribute to the creation of collective cultural identity (ibid.).

The JPG believes that Joubert Park is at risk of fading into a non-place, thus losing its significance within its context. Formal structures within the Park are losing their presence and impact within their context, and Joubert Park itself tends to act as a thoroughfare for commuters who do not dwell in the space. The City of Johannesburg considered making Joubert Park a taxi rank, which is a testament to its depleting value and sense of place.

Within Johannesburg’s dense urban condition, open spaces facilitating public interaction are crucial to provide a pause from the fast-paced environment; historically and culturally significant spaces are especially important. Joubert Park’s identity as a public green space is degrading with the privatisation of large areas, thus throttling the sense of public place. Rehabilitation of the Park’s sense of place will reinforce its existing facets of identity and help develop new ones. Thus, architectural intervention ought to facilitate ritual and event within and around Joubert Park to contribute to its salvation and allow the place to assert Johannesburg’s identity as the Cultural Capital.



Figure 3.11
(Author, 2016)

3.4_ MACRO URBAN FRAMEWORK

3.4.1_ OBJECTIVE FOR CENTRAL JOHANNESBURG

The City of Johannesburg (2007) has recognised the lack of parks in the dense urban environment, which are unable to cater for the rapidly increasing population. Therefore, existing parks, such as Joubert Park, are over utilised and deteriorate. The City of Johannesburg (2007) endorses the development of 'culturally appropriate and authentic public places that are accessible to all.' The aim is to develop the inner-city's public realm so that a maximum of 300m separates soft or hard public spaces.

3.4.2_ THE SEAM

The Seam is an urban landscaping proposal by Newtown Landscape Architects (NLA) for the inner-city of Johannesburg. The Seam is essentially spinal landscape development stitching the currently disconnected public nodes of central Johannesburg using a green belt. The Seam focuses on achieving The City Johannesburg's goal for public space accessibility in the inner-city.

In doing so, the scheme enhances and links public spaces and creates a corridor for pedestrian movement. The Seam provides unique identities to parks within a larger framework of public spaces.

'[The Seam] builds upon existing energy, connecting heritage, cultural and sports nodes with natural features to provide a generous and beautiful large-scale public landscape for a broad constituency of public users. It would become a place to recreate, socialize and safely move between areas (Newtown Landscape Architects, 2015).'

The Seam would be implemented in stages, and before linking all the public spaces, each needs to work successfully in its own right. Thus, although Joubert Park is included in the Seam, before it can be effectively integrated, it needs to develop its own sense of place.

3.4.3_ THE SEAM AND JOUBERT PARK

The Joubert Park Group (JPG) proposes the Seam as the macro urban framework in which the micro urban framework for Joubert Park is situated. This decision stems from the locality of Joubert Park in the centre of the Seam's spinal path, making it an integral part of the development's success. Furthermore, the aims of the Seam align with those of JPG for central Johannesburg's public environment. Once Joubert Park is connected to the important public spaces of the inner-city, its role as a cultural node will be able to have a positive effect on the extended urban environment as an integral part of the Seam.

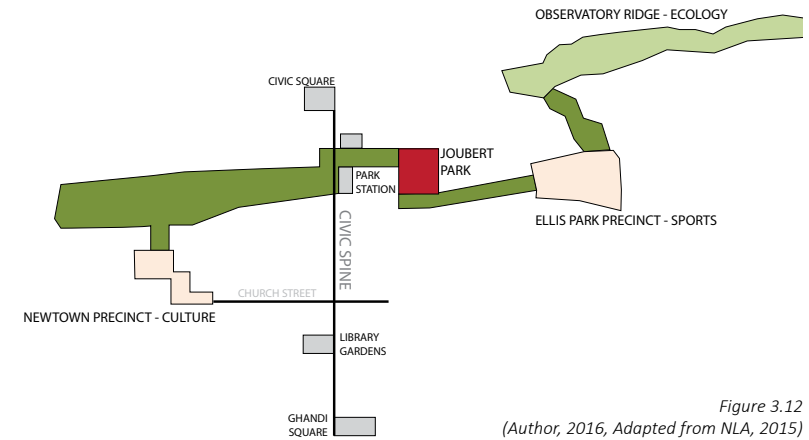


Figure 3.12
(Author, 2016, Adapted from NLA, 2015)



Figure 3.13
(NLA, 2015)

3.5_ MICRO URBAN FRAMEWORK

3.5.1 _ JOUBERT PARK: THE URBAN ARTSCAPE

The urban vision inspired a framework for the Joubert Park Precinct, in which the area is no longer perceived as a contested space, but a place being remade by new cultural presences and programmes, whose networking embodies the future of the Precinct. The micro urban framework for the Joubert Park Precinct developed by JPG is termed the 'Urban Artscape.' The planning originates from the vision of Johannesburg as the Cultural Capital of South Africa and Joubert Park as an Iconic Public Place and important node to achieve this status.

The focus of the micro framework is to mediate the extraordinary and the everyday contexts of Joubert Park and establish a cohesive identity of place. The framework

indicates the location and reasoning behind architectural interventions within a defined context. The framework capitalises on the transport nodes, informal trade, dense pedestrianisation, and heritage of the site, specifically the cultural influences and the Johannesburg Art Gallery (JAG). The framework for the Precinct concentrates on the Park and its immediate context and is implemented in four phases. Individual interventions by Jade Swanepoel, Lisa Verseput, and Ilhaam Tayob are implemented within different phases to strengthen the Urban Artscape Framework.

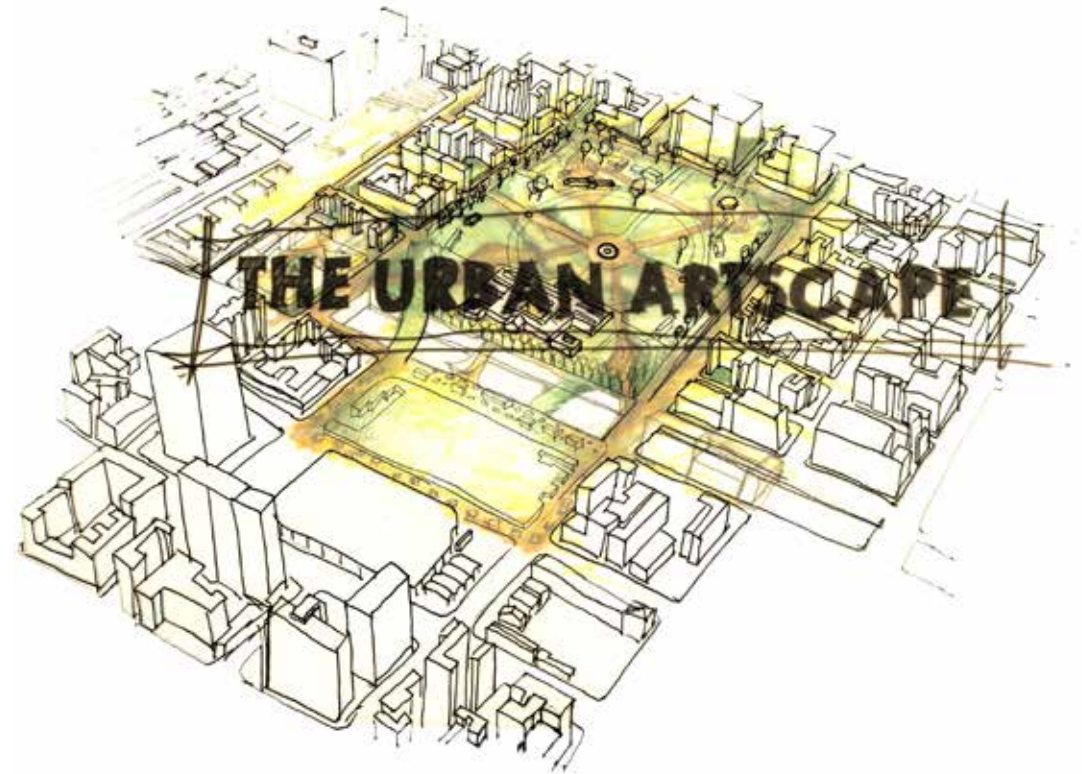


Figure 3.14
(JPG, 2016)

3.5.2_ CULTURAL PRECINCT CASE STUDIES

Cultural Precincts within the City of Johannesburg were studied to provide precedents for the vision of Joubert Park as a cultural node within the city and inform the design of the framework.

3.5.2.1_ Newtown

Newtown was a low class, stagnated neighbourhood before its regeneration as a cultural precinct. Newtown is recognised as the start of Johannesburg's reinvention of the inner-city, which is now emerging from a period of decline.

Shand (2010), assesses the positive and negative aspect of the Newtown Cultural Precinct in her thesis, which is summarised below.

SUCCESES

- Newtown has interesting architectural resources and a dynamic heritage.
- Infrastructure of the area is in working order.
- The introduction of Nelson Mandela Bridge has created a gateway into the precinct, connecting it to

Braamfontein, another cultural hub.

- Newtown is perceived as a safe, secure, and attractive environment and houses many cultural facilities.
- The identity of Newtown as a cultural precinct has been well marketed.
- Public space is well-defined and appropriate for large functions, such as Mary Fitzgerald Square, which hosts various concerts.
- The Market Theatre is a successful attraction with a rich heritage as a non-racial theatre during apartheid.

DOWNFALLS

- Newtown lacks spatial 'clusters' of cultural endeavours as there is little interaction between the different spheres.

- The primary public spaces, such as Mary Fitzgerald Square, do not facilitate casual relaxation for the everyday people in the area, as there is no provision of private spaces, playgrounds for children, or places stimulating impromptu performance and engagement.
- There is a lack of residential development, therefore it lacks an established and invested community, although there are initiatives to increase residential presence.

Shand (2010) concludes that Newtown Cultural Precinct was designed following the European model of cultural public spaces, which has resulted in spaces that are not well contextualised and thus unable to respond to Johannesburg's urban condition.



Figure 3.15
Collage of Newtown's Character (Author, 2016)

3.5.2.2_ Maboneng

Maboneng Precinct (2016) identifies itself as an urban neighbourhood born from art, people, and passion. Maboneng started with an arts focus, which has since ‘evolved into a collaborative hub of culture, business and lifestyle that entices curiosity, encourages exploration and promotes a sense of urban togetherness (Maboneng Precinct, 2016).’

Rees (2013) discusses the Maboneng precinct, identifying successful and unsuccessful aspects of the cultural interventions. These points are summarised below.

SUCSESSES

- Infrastructureal upgrades in Maboneng have attracted private investors.
- Maboneng has redirected interest of Johannesburg to the city centre.
- Platforms are provided for small businesses and artistic niches.
- Tourists are attracted to the area, generated external capital for business owners.

- Various NGO initiatives aiming to engage with residents are present in the area.
- Artistic ventures have been revitalised, aiding the creation of an art appreciating audience in Johannesburg.

DOWNFALLS

- The precinct has attempted to integrate the Jeppeshtown community in its development, but has been largely unsuccessful in integrating the local population
- Guards are stationed to chase away begging children and drunkards to create a ‘safe’ environment for visitors, which has resulted in a feeling of ‘otherness’

Maboneng may be considered as a positive move towards a socially integrated society in Johannesburg as it provides an environment in which people from various economic and cultural backgrounds can engage with one another and begin to understand their similarities and differences (Rees, 2013).

The Maboneng Precinct also creates cohesion between the built fabric and the streetscape, stitching the urban fabric (Daffonchio, n.d.).



Figure 3.16
Collage of Maboneng's Character (Author, 2016)

3.5.2.3_ Braamfontein

Braamfontein is part of Johannesburg's 'cultural arc', which includes Newtown, the University of the Witwatersrand, Constitution Hill, and the Civic Centre. Braamfontein is a prominent arts and entertainment centre and is the location of the Joburg Thearea and the National School of the Arts.

The Mail & Guardian (2016) discussed the following positive and negative aspects of Braamfontein, which are summarised below.

SUCSESSES

– Braamfontein's proximity to Wits and the availability of student accommodation provides the area

with a young audience and the energy of a range of multi-use commercial ventures.

– Private investment has promoted the upgrading of infrastructure.

–Street art has been mobilised to add vibrancy to the public sphere, illustrating Braamfontein's cultural identity.

–Braamfontein is easily accessible via car, the BRT, minibus taxis, the train and Gautrain, as well as bicycle lanes.

–The precinct has a pedestrian friendly sidewalk culture.

–The Neighbourgoods Market attracts people from outside of the inner-city.

DOWNFALLS

–Braamfontein is integrated within its boundaries, but segregation is clearly visible when observing the surrounding context, which is in a state of decay.

Braamfontein is continuously developing and affecting change beyond its boundaries, setting it apart from the Newtown Cultural Precinct and less successful cultural hubs of Johannesburg. The presence of a youth culture as well as its connected location has contributed to its success.



Figure 3.17
Collage of Braamfontein's Character (Author, 2016)

The discussed local precedents of cultural precincts in Johannesburg have a common flaw which has stunted their growth and limited their impact on the urban environment: the community living in the area prior to upgrades was not included in the development or the targeted audience. The result is a precinct which is designed top-down and although successful in its own right, it is unable to interact with its context or improve the city beyond its boundaries.

'If you want organic transformation, it is so important to do the project from inside out ... there is only one way an urban integration community can work and that is if you become a part of it.'
Luptak M. as quoted by Rees (2013)

If Joubert Park is to become a cohesive and inclusive cultural precinct, the current community's involvement and investment is paramount.

3.6 _ PRECEDENT - PARC DE LA VILLETTE

3.6.1_CONCEPT _POINTS, LINES, AND SURFACES

The Parc de la Villette is one of Paris' largest parks, designed by Bernard Tschumi in the late 20th century inspired by the deconstructionist philosophy. Tschumi challenged the traditional perceptions of a park, considering what a park ought to be in the 21st century.

Tschumi uses points, lines, and surfaces as the ordering principles of Parc de la Villette (Rich, 2013).

POINTS – A grid of 35 points are highlighted with abstract red installations called 'follies'. The follies are points of reference in the landscape that maintain a sense of place throughout the large park.

LINES – The primary movement paths across the Park are the lines, and they do not follow any organised routes but rather intersect and lead to points of interest in the Park and its urban context.

SURFACES – The green spaces of the Park are categorised as the surfaces.

Parc de la Villette was not intended to be a picturesque park typical of centuries past, but rather an open space to be explored and discovered by visitors. Therefore, places for interaction and activity were used to evoke a sense of freedom while an organising system provided points of reference (Rich, 2013).

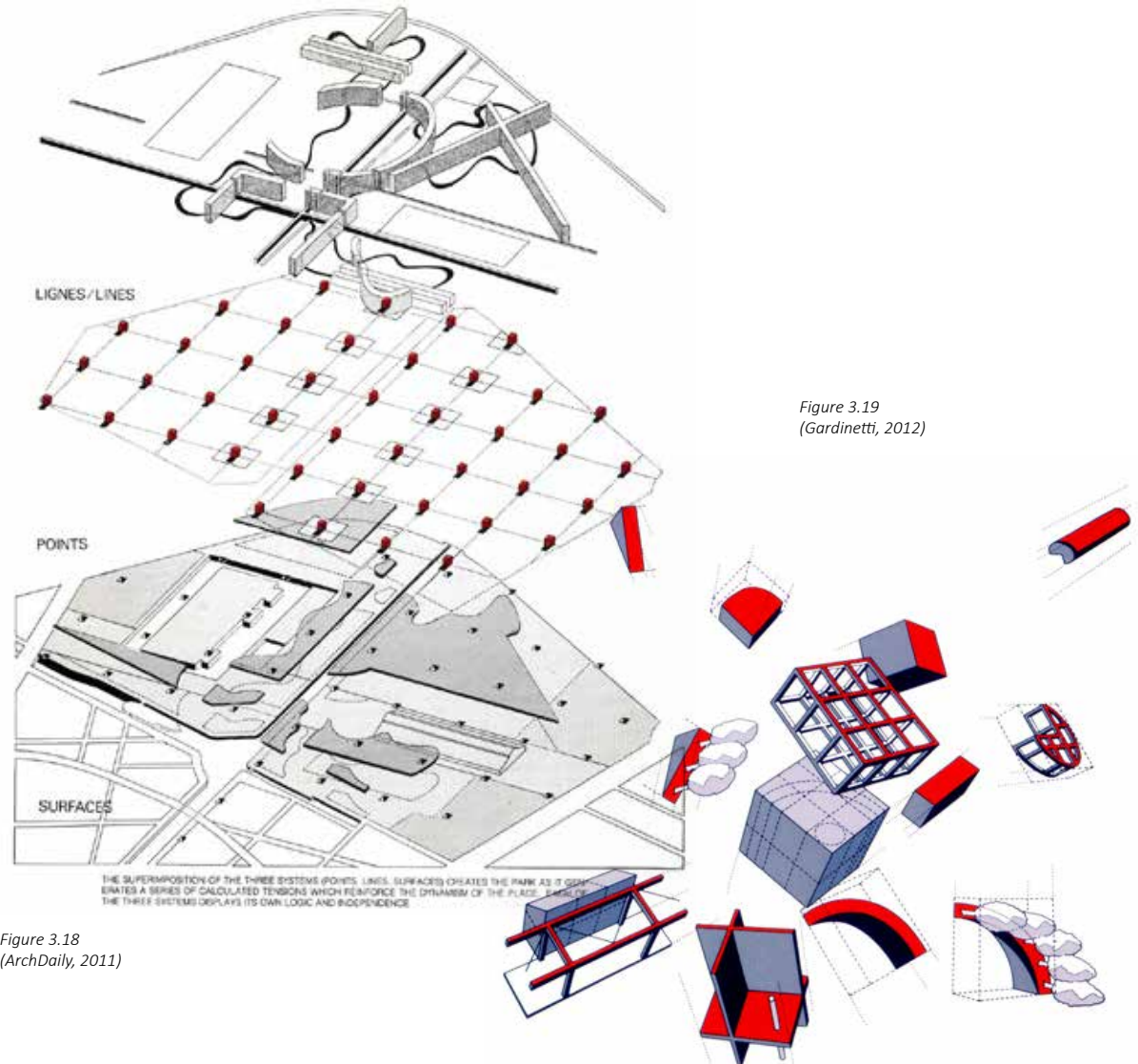


Figure 3.18
(ArchDaily, 2011)

Figure 3.19
(Gardinetti, 2012)

3.6.2_THE CULTURAL PARK

The Parc de la Villette houses a large concentration of cultural venues, including Europe's largest science museum, three major concert halls, and the prestigious Conservatoire de Paris. Live performance stages and playgrounds are found throughout the park and the 35 follies could be considered as art sculptures in their own right. The cultural attractions of Parc de la Villette define its identity as an engaging cultural space within Paris.

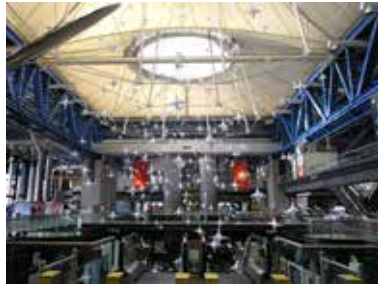


Figure 3.20
Cité des Sciences et de l'Industrie (Pouhier, 2006)



Figure 3.21
Philharmonie de Paris (Marketing, 2015)



Figure 3.22
Conservatoire de Paris

Activities within the park aim to engage people of all ages and cultural backgrounds by providing a platform for cultural expression for local artists and performers to exhibit. The Park aims to exist as a frame for cultural interaction.

3.6.3_THEMED GARDENS

Parc de la Villette has a collection of 10 themed garden spaces, designed by various artists and each possessing a unique character. The gardens fulfil various functions; where some gardens encourage active engagement, others stimulate curiosity, or provide relaxing environments.



Figure 3.24
Le jardin des Miroirs (Atlas Museum, 2016)
(Garden of Mirrors)
Designed by: B. Tschumi



Figure 3.23
Le Jardin du Dragon (Murphy, 2011)
(The Garden of the Dragon)
Designed by: Ghys and B. Tschumi



Figure 3.25
Le jardin des Ombres (Limoges, 2016)
(Garden of Shadows)
Designed by: U. Kurz

3.7 _ JOUBERT PARK GROUP FRAMEWORK

3.7.1_ MASTERPLAN

The final framework (Figure 3.27) is illustrated alongside the existing condition of Joubert Park (Figure 3.26), showing the major physical differences between the two layouts. The masterplan preserves the heritage buildings (JAG, Conservatory, and Bandstand), as well as the original landscaping (paths and trees). All other structures are demolished and the vision emphasises that the Park is reclaiming its position as an important public space, as the NE and SW corners are recovered. The individual architectural dissertation projects of the JPG members are indicated on the plan, numbered as such:

- 1- 'The Memory Archive' by Jade Swanepoel
- 2- 'The Creative Conservatory' by Lisa Verseput (Author)
- 3- 'Empowering the Everyday' by Ilhaam Tayob

The Creative Conservatory and the Memory Archive frame the edges of the Park while stimulating public engagement with the arts and JAG. Empowering the Everyday is an entrepreneurship centre and informal trade runs along the pedestrianised King George Street, activating the precinct.

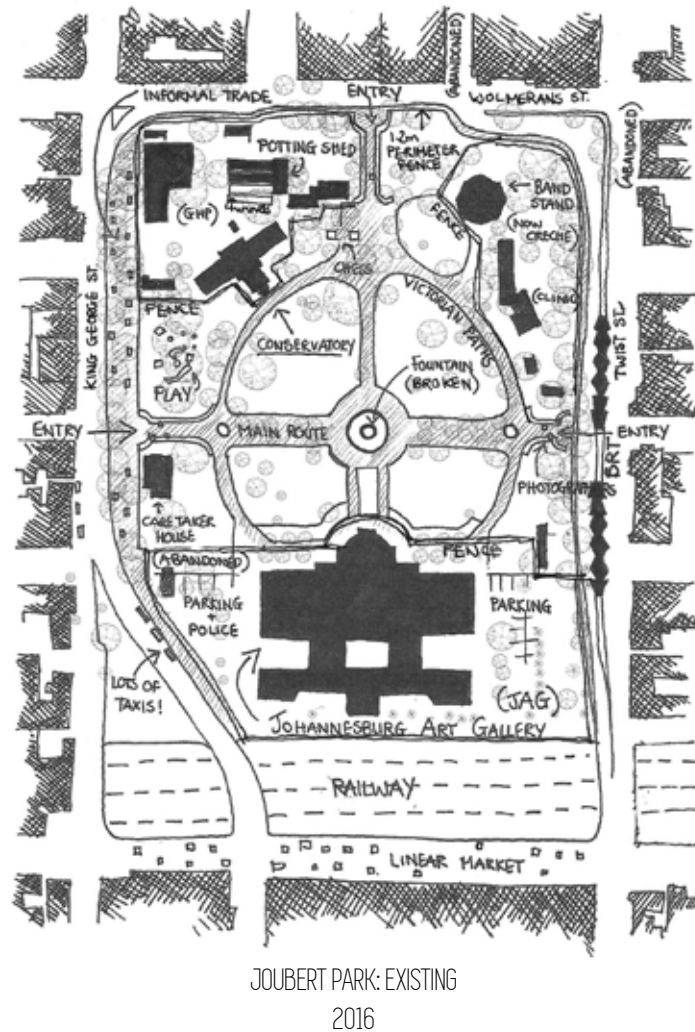


Figure 3.26
(Author, 2016)

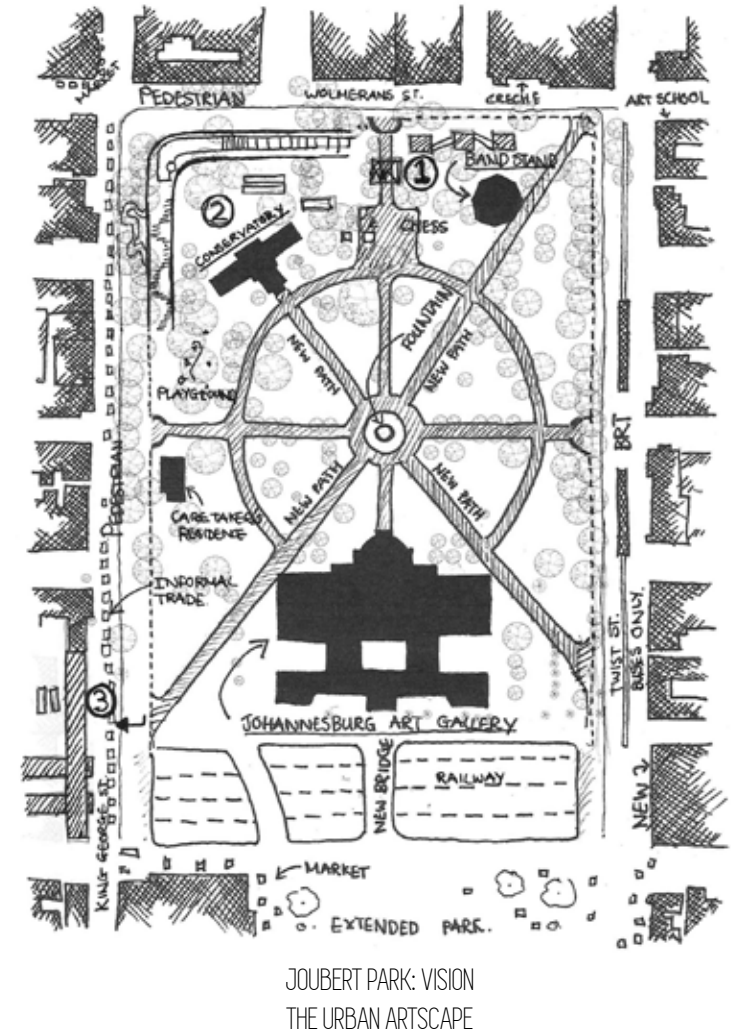


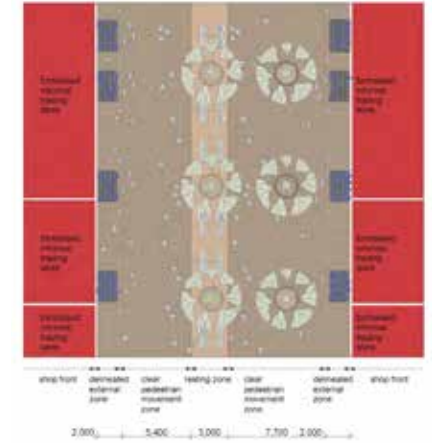
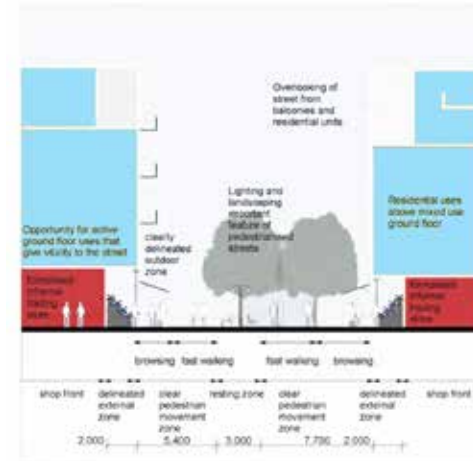
Figure 3.27
(Author, 2016)

3.7.2_ ACTIVE STREET EDGES & MIXED USE BUILDINGS

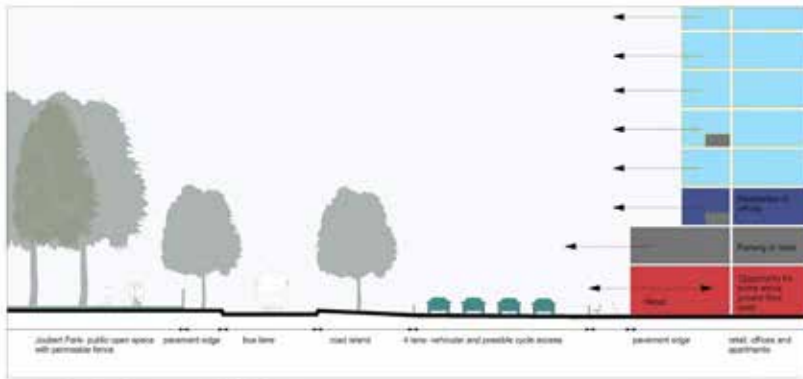
The JDA observed that successful building use in a city has retail on ground floor, topped by offices or apartments. This helps make streets safe and interesting. The street edges around Joubert Park are not activated presently, and the vision aims to encourage formal retail on ground floor that

keeps eyes on the street, and the formalisation of informal trade along pavements. The JPG suggests informal trade along dead facades to allow streets to become places for interaction.

Figure 3.28
(Author, 2016, Adapted from JDA, n.d)



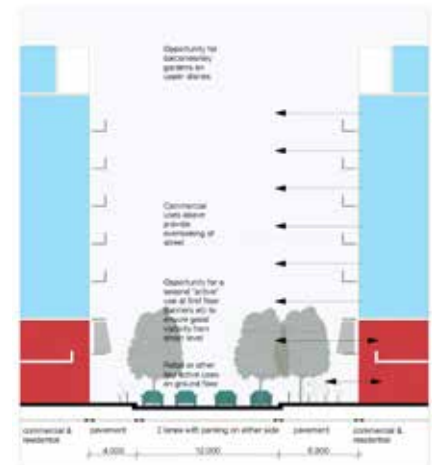
Section and plan through pedestrian Noord Street



Section through public space edge- Twist Street



Section through public space edge- King George Street



Section through arterial route- Wolmarans Street

3.8 _ JPG INDIVIDUAL DISSERTATIONS

3.8.1_ CONCEPTUAL RELATIONSHIPS

Each member of the JPG undertook an architectural dissertation sited in the Joubert Park Precinct. Due to the close proximity of the projects, members ought to consider each other's interventions in the development of their own. Brief summaries of each project have been written by their authors.

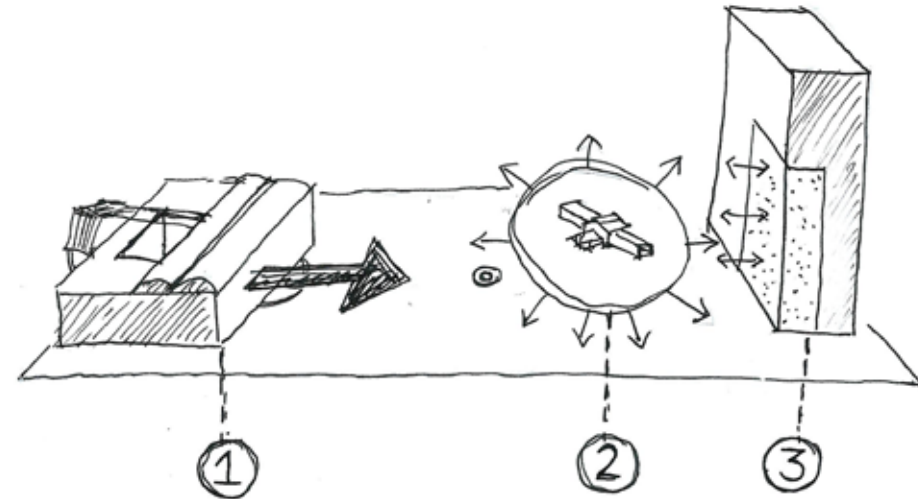


Figure 3.29
Schematic Diagram (Author, 2016)

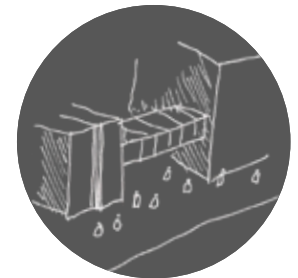
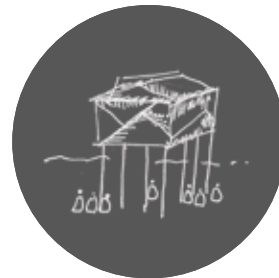


Figure 3.30
(Author, 2016)

1] JAG SPILLS OUT INTO THE PARK

The Urban Archive
Jade Swanepoel

The Urban Archive exposes the **extraordinary** art of JAG to the **everyday** life of the Park

2] JOUBERT PARK SPILLS OUT INTO THE CITY

The Creative Conservatory
Lisa Verseput (Author)

The CC cultivates **extraordinary** creativity, applying and exhibiting community arts and media to improve and inspire the **everyday** condition

3] THE CITY INTEGRATES WITH THE PARK

Empowering the Everyday
Ilhaam Tayob

The Entrepreneurship Centre stimulates small business creation, empowering the **everyday** to become **extraordinary**



Figure 3.31
The Everyday and Extraordinary Relationship (Author, 2016)



Figure 3.32
The Everyday and Extraordinary in Joubert Park (JPG, 2016)

3.8.2_THE URBAN ARCHIVE JADE SWANEPOEL

1- NE quadrant of Joubert Park,
JHB

The site, situated to the south of Hillbrow, was the first park established in Johannesburg, servicing high density residential and office blocks. It is also a major junction between multiple transportation nodes. The Johannesburg Art Gallery sits to the south of the site,

under-valued and misunderstood in its context. The Park and the Gallery are under threat from the converging city and require a stronger raison d'être within the city fabric. The intention is to re-establish lost connections between the Park and the Gallery, as well as the Park and

the City through a series of urban archiving hubs which document the changes that occur in the space over time. This will provide an archive of images from which planners can learn from for future re-generation projects.



Figure 3.33
(Swanepoel, 2016)



3.8.3_THE CREATIVE CONSERVATORY LISA VERSEPUT (AUTHOR)

2- Conservatory Complex,
NW quadrant of Joubert Park, JHB

The Creative Conservatory (CC) is 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 building is an extension of the Park landscape, rising from the earth, and draws on the tangible and intangible heritage of the iconic Joubert Park

Conservatory on the site.

This dissertation explores the journey of developing the Creative Conservatory.

Figure 3.34
(Author, 2016)



3.8.4_EMPOWERING THE EVERYDAY ILHAAM TAYOB

3- King George Street, Hillbrow,
JHB

This project looks to establish an effective model for the development of the existing fabric in the inner city, focusing specifically on trade in the precinct. The project looks at how to develop trade from its existing survivalist model, to one that leads to a more opportunistic form

of trade. It is an economic and educational centre that provides the infrastructure necessary to assist the new city dweller in developing their business ideas and future aspirations. This model links to a historical residential fabric with the intention of creating an empowering

space for the development of the existing residential user.

Figure 3.35
(Tayob, 2016)



3.9_ CHARACTERISTICS OF THE MICRO FRAMEWORK

3.9.1_PEDESTRIAN ORIENTATED



Joubert Park is currently a traffic circle around which taxis, cars, and buses revolve. The micro framework calls for the pedestrianisation of these streets, only allowing the bus route on Twist Street to remain. This facilitates free and safe movement around and within the Park. Secondary paved pedestrian paths are added to the landscaping directing inhabitants to important spaces, such as the heritage Conservatory, the Bandstand, and new developments in the SW. These routes are diagonal, capturing the energy of the pedestrians present at the corners of the site and drawing people into the centre of Joubert Park.

3.9.2_HERITAGE RESPONSE



The micro framework of Joubert Park is driven by an understanding of its tangible and intangible heritage and how its reinterpretation can contribute to placemaking and the positive rehabilitation of the Park within its greater context. The study of Joubert Park's intangible changing identity inspired the vision for the Park as a cultural centre and iconic public place. Various forms of tangible heritage also act as foundations for the framework, inspiring phases of action, as well as programmatic interventions. Existing heritage buildings are celebrated in the framework, becoming anchors for design and space creation. JAG's events spill out into the Park, the Bandstand reclaims its function as a platform for entertainment, and the Conservatory is reimagined as a creative exhibition plaza. These heritage informants drive the vision of Joubert Park as a cultural oasis in the City.

3.9.3_PUBLIC SPACE



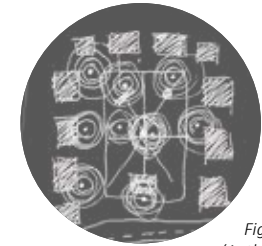
The micro framework challenges the privatisation of public space and the existence of buildings in the Park which do not contribute to the public environment or valuable placemaking. Therefore, it is proposed that all buildings that have no heritage value or contribution to the public realm should be demolished, as their private nature and the subsequent isolation is inappropriate within the context of a historically significant public park. Doing so provides the opportunity for new public programmes to be introduced to Joubert Park, especially focusing on culture, creativity and the vision of an Urban Artscape.

3.9.4_PROGRAMMING



JPG proposes new programming for the Joubert Park Precinct which supports its role as an iconic public place and node within the Cultural Capital. Therefore, ground floor businesses and abandoned buildings are adapted to fulfil social, arts, culture, and educational functions, as well as provide activities to attract visitors and involve the community. The architectural interventions of the JPG members fit within this framework in their motivations and programmatic intentions.

3.7.5_NODES



Within the Urban Vision, Joubert Park Precinct becomes an iconic public place and node within the City. Smaller nodes within the Precinct contribute to its status as an iconic public place. The JPG proposes arts and culture nodes, culinary nodes, educational nodes, and entrepreneurship nodes.

Figure 3.36
(Author, 2016)

3.9.6 THEMED GARDENS

Inspired by Parc de la Villette, Joubert Park is ordered into various themed garden spaces, named after South African Artists whose work embodies the unique nature of the different spaces. The gardens evoke curiosity and encourage unique identities for different areas of the Park.

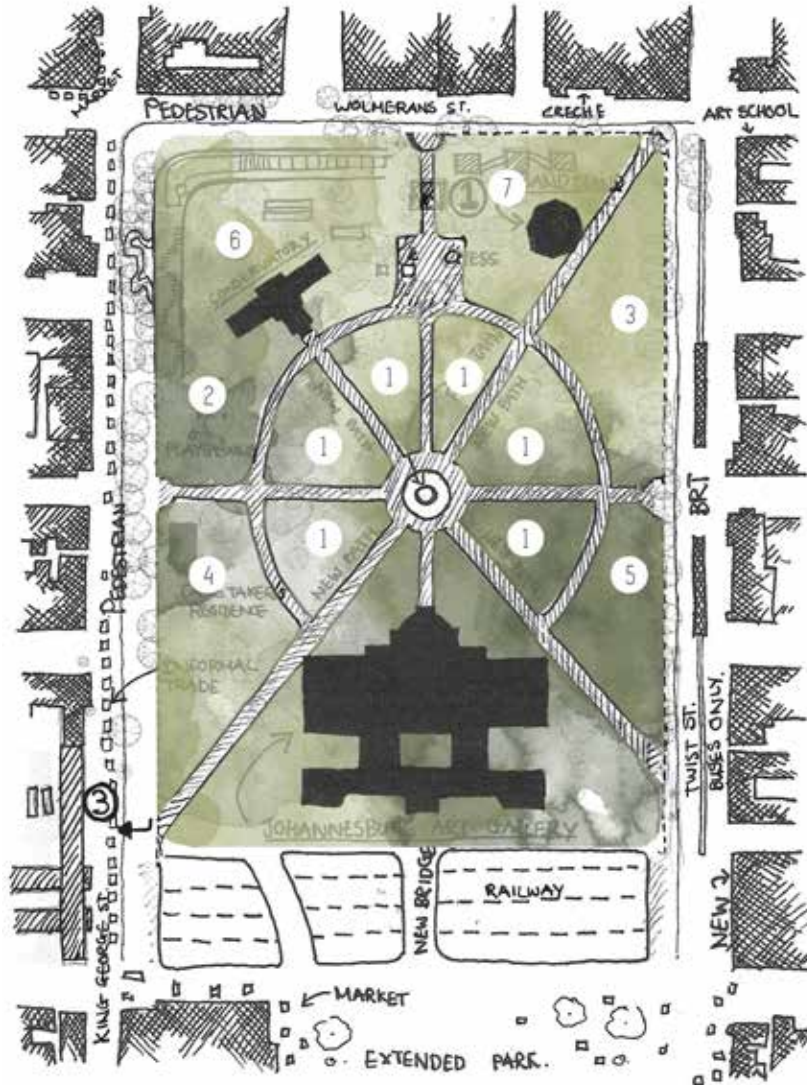


Figure 3.37
(Author, 2016)

1



Figure 3.38
(Stock Photo, 2014)

2



Figure 3.39
(Walter Battiss, nd)

Freedom Garden is unprogrammed lawn in which users of the Park give the space an identity through their manner of inhabitation. The space is inspired by the new chapter of history in which people have equal rights and opportunities to define South Africa.

Walter Battiss (1906–1982) is considered to be the foremost South African abstract painter and creator of the quirky “Fook Island”. Fook Island was the ‘Island of Imagination’ that embodied Battiss’ utopia. He created passports, a language, people, and a history of the playful world (Battiss, 2015). Thus, the Play Garden is inspired by his work, and has creative playgrounds for children.

3



Figure 3.40
(Gerard Sekoto, 1943)

4



Figure 3.41
(Willie Bester, 2000)

5



Figure 3.42
(Diane Victor, 2014)

6



Figure 3.43
(William Kentridge, 1999)

7



Figure 3.44
(South African History Online, 2015)

Gerard Sekoto (1913-1993) was a South African artist and musician recognised as the pioneer of urban black art and social realism. He was the first black artist to enter JAG's museum collection (Reid, 2016). In 1947 he left for Paris under self-imposed exile, waiting for South Africa to emerge from Apartheid. Adjacent to the BRT, the Waiting Garden provides people with benches and spaces to relax and converse with one another while waiting for their buses.

Willie Bester (1956-) famously mobilised art to express political conscience in the anti-apartheid movement. He creates collages of collected materials, often regarded as scrap, such as bones, tins, and newspaper (Presidency, 2016). His metal sculptures show how everyday objects have the capacity to become extraordinary.

Diane Victor (1964-) mobilises printing and drawing of the figure to create complex narratives relating to contemporary South Africa and to the global crisis of war, corruption and violence. Victor depicts reality fraught with injustice, revealing the complexity of existence (Krut, 2016). The Garden holds mirror sculptures, encouraging people to reflect on themselves and their context.

William Kentridge (1955-) innovatively films his sketching to capture the process of his creativity, which becomes the artwork itself. His palimpsest-like works find meaning in the individuals interpretation of the subject matter, with is often social injustice (Krut, 2016). The Creative Garden fosters extraordinary curiosity and creativity in the everyday lives of ordinary people.

Miriam Makeba (1932-2008) was a South African singer and civil rights activist. She popularised African music internationally and used her platform to resist apartheid (Kirkpatrick, 2015). The Song Garden houses the Bandstand, providing a performance space.

3.10 _ IMPLEMENTATION PHASES OF THE URBAN ARTSCAPE

3.10.1_PHASE 1 - EXHIBITION PARK

The JPG's micro urban vision for the Joubert Park Precinct, the Urban Artscape, is undertaken in four phases. Architectural interventions by JPA members strengthen the reintegration of the Park and the regeneration of place and a sense of identity within the Cultural Capital macro framework.

Phase 1 aims to reconnect JAG to the Park, as it is currently very isolated within its context. JAG is the premier Art Gallery of Johannesburg and thus a catalyst in turning the City into a Cultural Capital.

- The fences around JAG are removed as well as the line of trees acting as a visual barrier.
- Fences around the Conservatory are removed and the Greenhouse Project is relocated to the City Bowl Market.
- Buildings in the precinct without heritage significance are removed.
- The crèche currently located at the old Bandstand is relocated into the church building on Wolmarans Street. The fences around the Bandstand and the buildings without heritage significance are removed.
- Archives of JAG spill into the Park in Jade Swanepoel's intervention: an exhibition and photographic studio.
- A temporary bridge is built across the railway connecting Noord Street to JAG's original entrance.

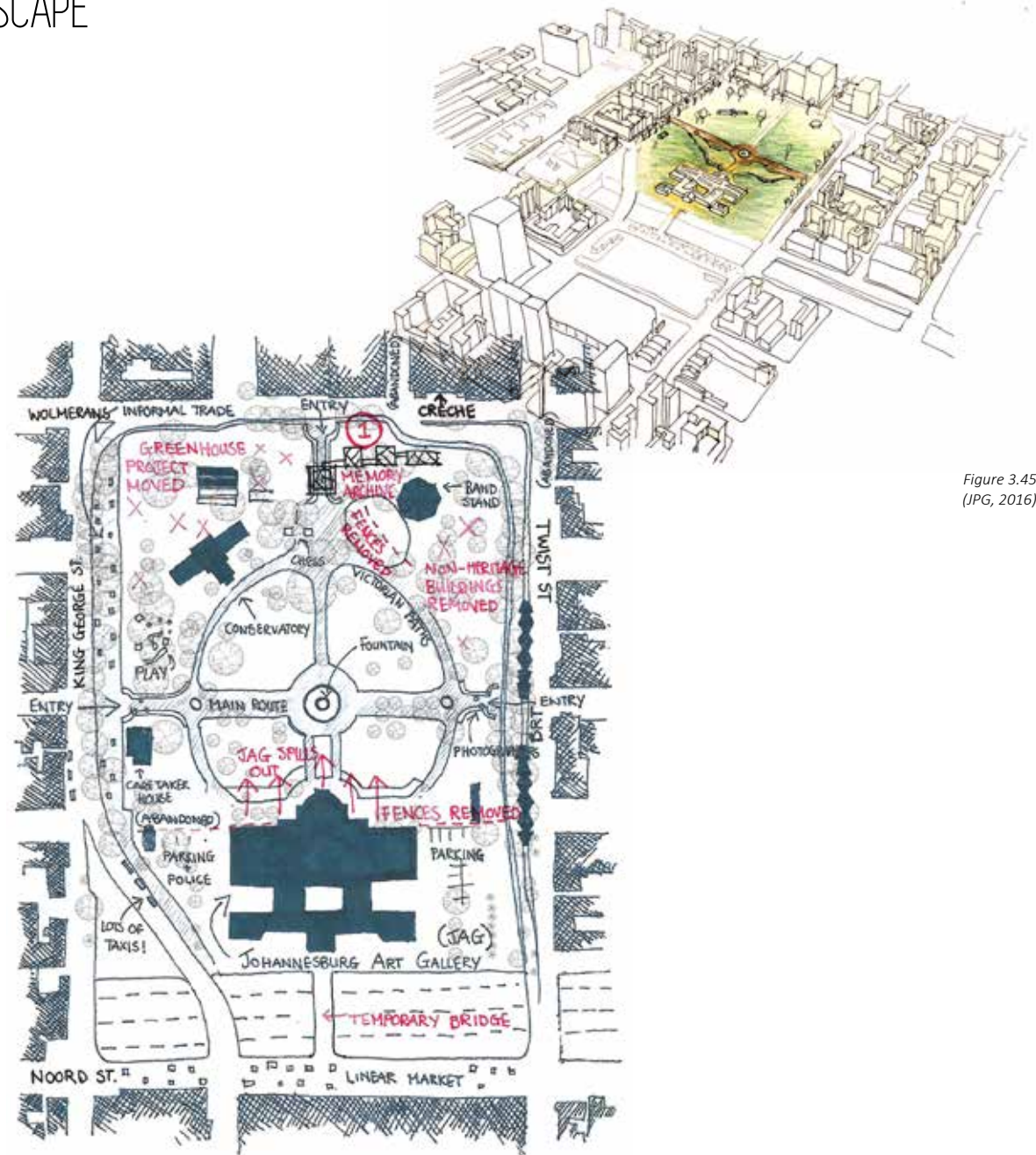


Figure 3.45
(JPG, 2016)

Figure 3.46
(Author, 2016)

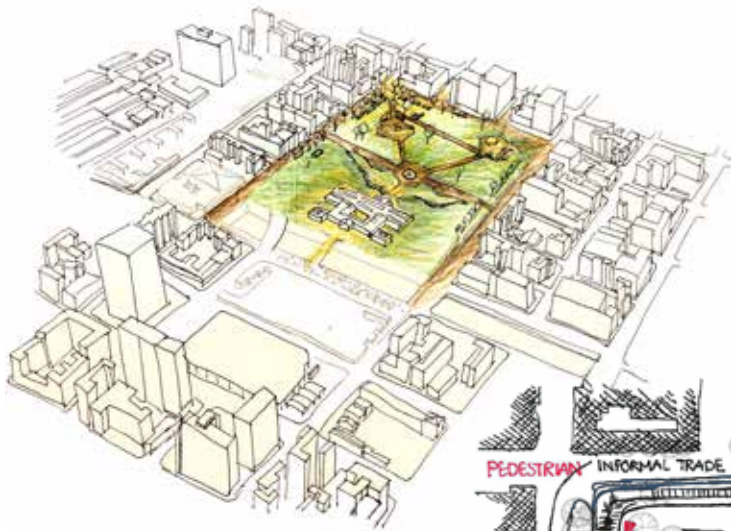


Figure 3.47
(JPG, 2016)

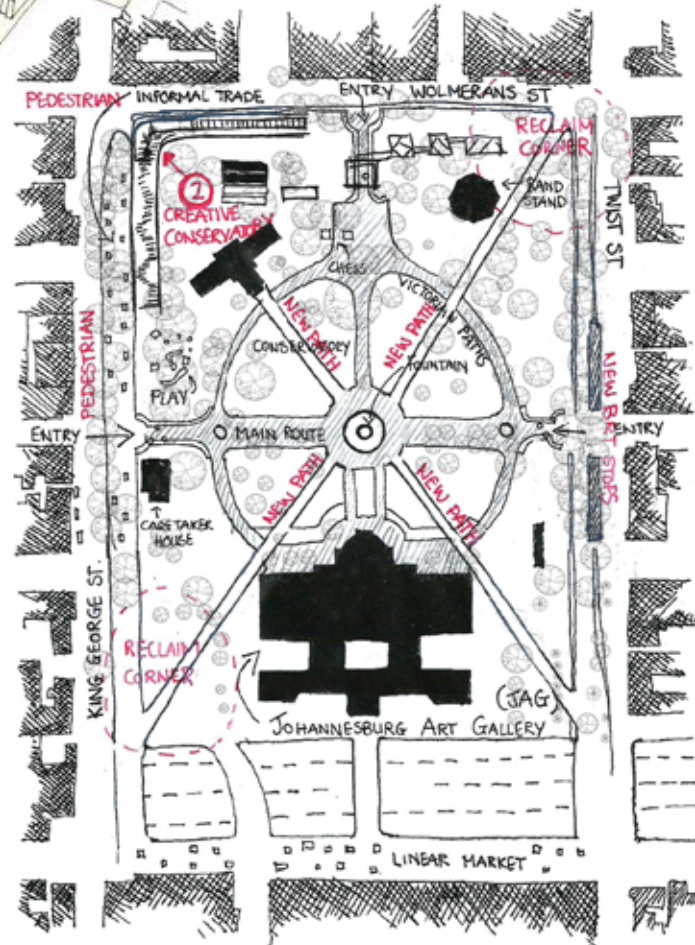


Figure 3.48
(Author, 2016)

3.10.2_PHASE 2 - CREATIVE PARK

Phase 2 aims to connect everyday people to the arts by creating platforms of engagement, thus expanding the audience appreciating art and making the Park an iconic cultural node.

- The Park starts to reclaim its boundaries, the NE and SW corners are taken back from the road and the edges are defined by the low heritage fence.
- Wolmarans St, King George St, and Twist St are pedestrianised and the edges of adjacent buildings are restructured to be more engaging with pedestrians.
- The BRT stop is restructured to allow a direct route between the eastern Park entrance and the opposite street.
- Diagonal axes and routes are introduced to the Park plan which aim to capture energy around the corners of the Park to be drawn into the centre.
- The Creative Conservatory, a creative hub, is introduced, the dissertation intervention of Lisa Verseput.

3.10.3_PHASE 3 - GAINING GROUND

Phase 3 deals with the momentum of the Park asserting itself within its context. The cultural influences of the Park as an oasis in the city start to spread beyond its boundaries.

- The temporary bridge to JAG is made permanent and another bridge is added.
- Themed gardens are introduced within Joubert Park.
- The shopping mall on Noord Street is demolished and the land reclaimed as Union Ground, a heritage Park of Johannesburg.
- Union Ground is adapted as the new linear market, currently located on Noord St.

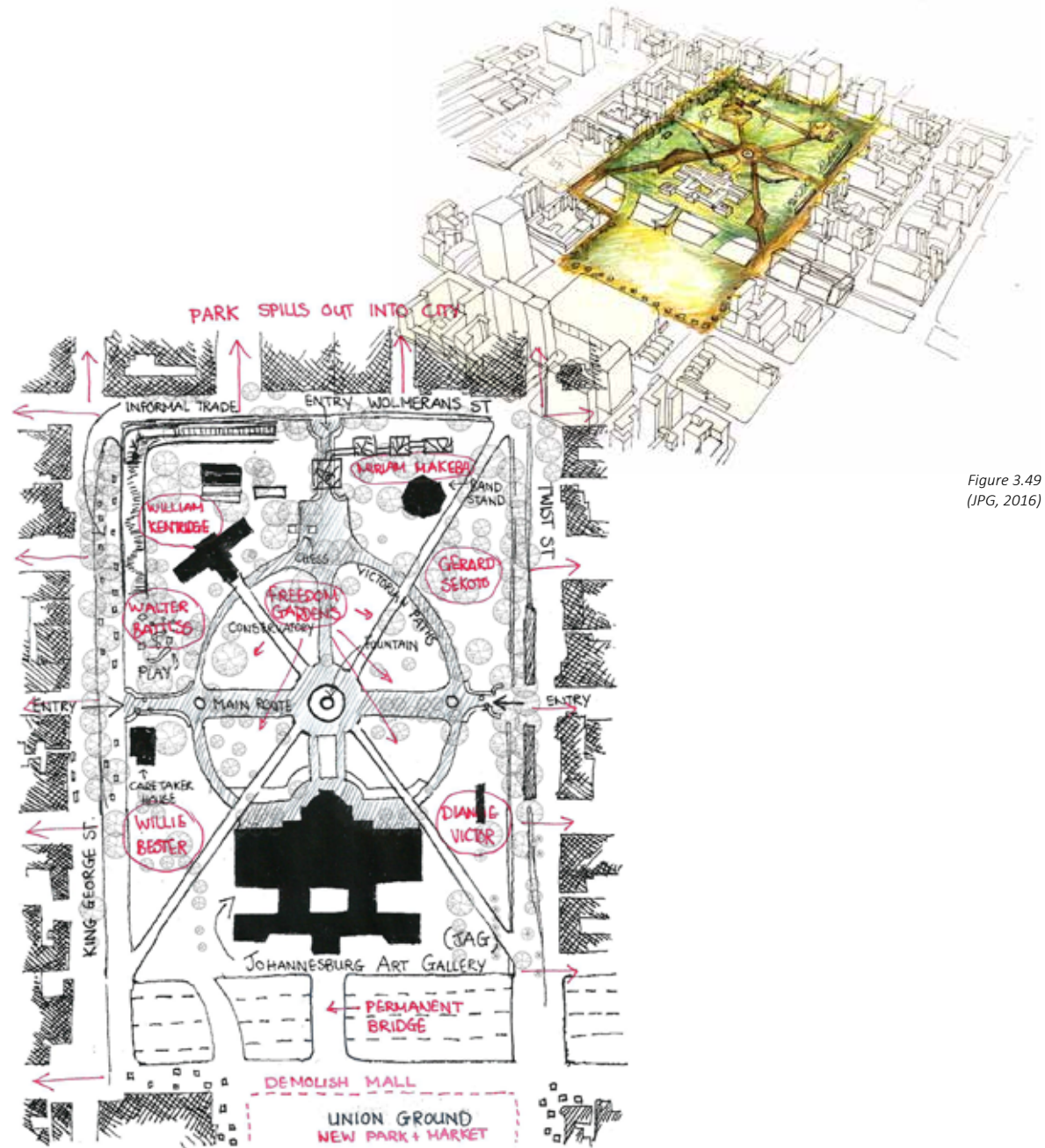


Figure 3.49
(JPG, 2016)

Figure 3.50
(Author, 2016)

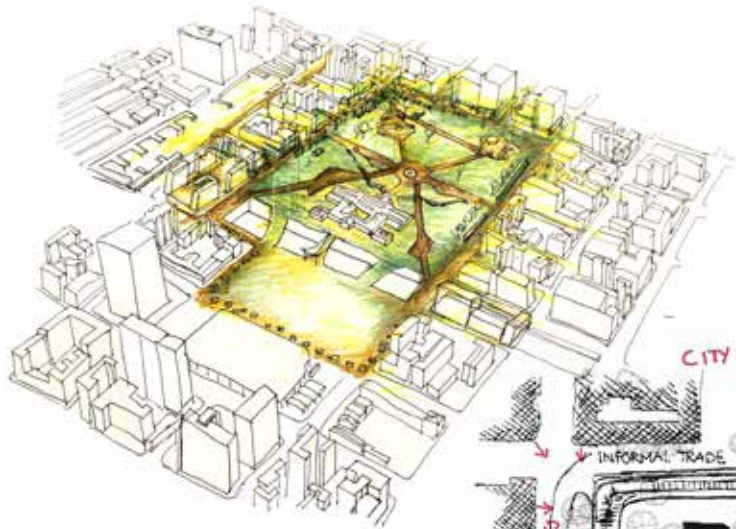


Figure 3.51
(JPG, 2016)

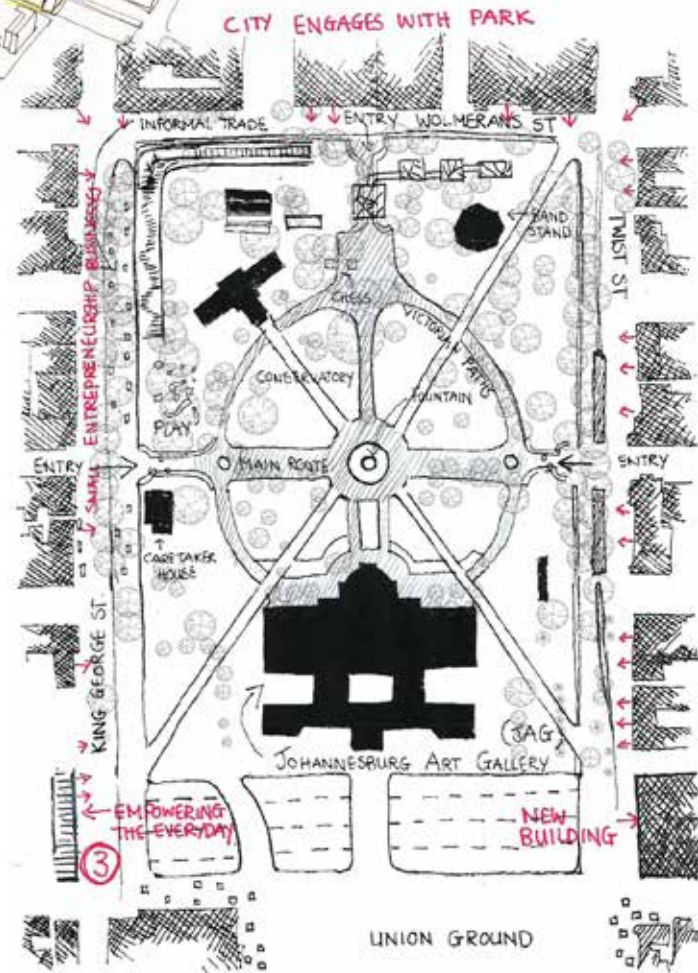


Figure 3.52
(Author, 2016)

3.10.4_PHASE 4 - CITY PARK

The final Phase explores Joubert Park's influence in the city beyond its tangible boundaries. The Park becomes a public place with a strong identity which is able to support other functions.

- The city blocks around the Park are populated with new, entrepreneurship driven functions.
- Ilhaam Tayob's architectural intervention is introduced: a small business development centre.
- Finally, Joubert Park Precinct has become the Urban Artscape.



Figure 3.53
The Existing vs the Vision (JPG, 2016)

3.11 _ SYNOPSIS

The Urban Vision and Framework of the Urban Artscape, by JPG, provides the context in which the Creative Conservatory is rooted. The architectural intervention, which is the topic of the dissertation, contributes to the success of the vision and framework and the realisation of Joubert Park as an Iconic Cultural Node and vital aspect in Johannesburg's identity as the Cultural Capital of South Africa.