

# C\_INCUBATION

## INTERNALISATION OF THE PROBLEM & PRECONSCIOUS PROCESSING

The Second Stage of the Creative Process, according to Wallas (1926) is Incubation. During incubation, time is spent on conscious mental work rather than directly trying

to solve the problem at hand. Likewise, the theoretical chapter will not aim to solve the problem, but rather explore valuable concepts.

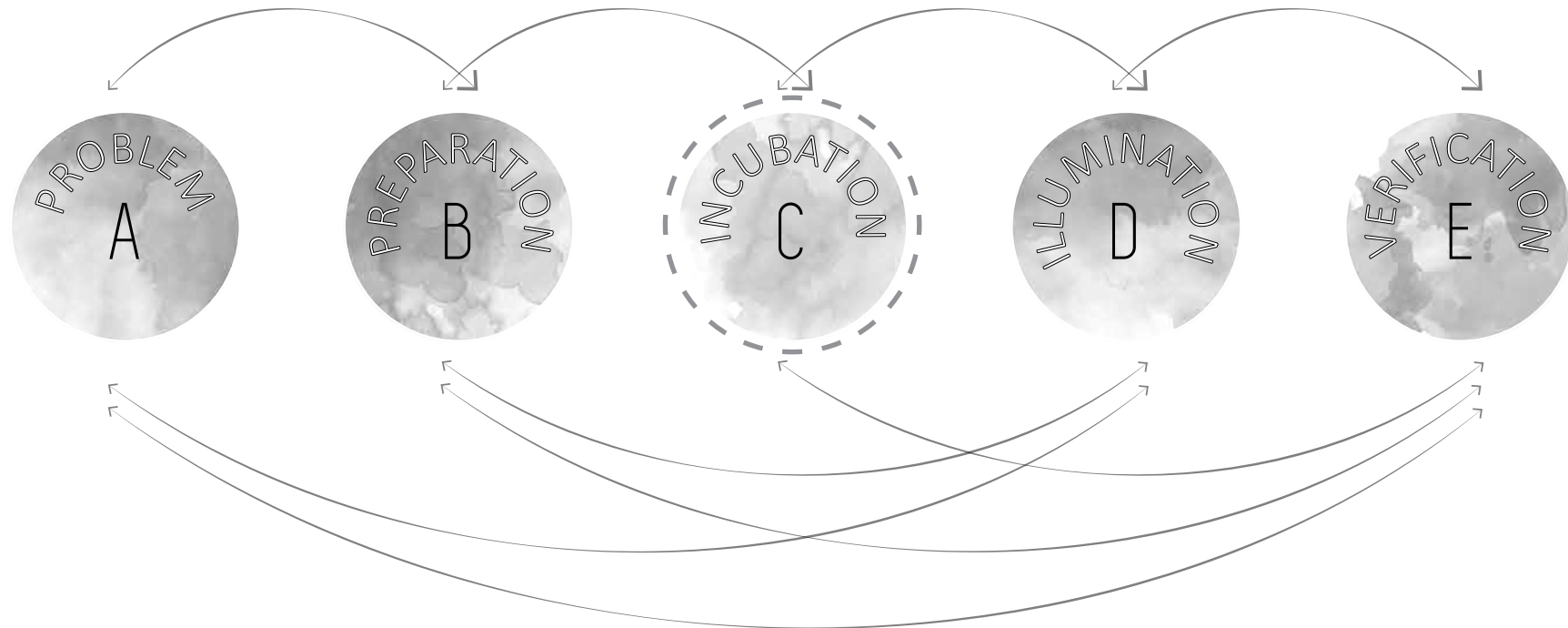


Figure 0.2  
(Author, 2016)





Figure 4.1  
(Project for Public Spaces, 2016)

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# CHAPTER

# 04

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## THEORY

Chapter 4 discusses the theoretical underpinnings of the dissertation, exploring the capacity of the arts and creativity to contribute to placemaking and identity creation. The dissertation is driven by a response to heritage, as such, the theory of adaptive reuse is explored in relation to the context of Johannesburg, Joubert Park, and the Conservatory in particular.

# 4.1\_ SPACE TO PLACE

## 4.1.1\_SPACE & PLACE

The world as we know it is composed of innumerable spaces. Specific physical characteristics and elements define space, which may be perceived objectively (Grütter, 1987). A fundamental issue facing architecture and urban design today is identity and a sense of belonging in space, especially in cities (Parsaee, et al., 2015).

Space and place are fundamental concepts in architecture, with theorists such as Heidegger and Norberg-Schulz maintaining that the purpose of architecture is to create space and places for dwelling and living (Parsaee, et al., 2015). A place is a space which has a distinct character, meaning and value as perceived by those dwelling in the space (Grütter, 1987).



In 'Genius loci : Towards a Phenomenology of Architecture', Norberg-Schulz (1980) discusses the importance of identity and sense of place in the perception of space. Architectural space is defined by the relationship between floors, walls and roofs, and interior and exterior environments (Grütter, 1987). Place, on the other hand, combines memory, sensory experience and narrative (Fakouhi, 2006). Places are a result of the interaction between humans and their physical spaces. Spaces facilitate movement, and places create pause and dwelling. Man only dwells when he experiences his environment as meaningful, thus, the spaces where life occurs are distinct places, with a unique identity (Norberg-Schulz, 1980) (Figure 4.2). The task of the architect is to create meaningful places in which people can dwell.

Figure 4.2  
The components constituting the creation of a sense of place (Author, 2016, adapted from Parsaee, et al., 2015)

Place is a location containing events which facilitate essential common experiences between people (Carmona, et al., 2003). Humans exist in space, and interpret its components differently to create valid places for themselves, therefore having a continuous interaction with space and actively transforming it into place (Fakouhi, 2006). Thus, the character of a place is not a permanent condition, and undergoes transformation over time, resulting in a palimpsest of identity (Norberg-Schulz, 1980). So, the identity of place is constantly redefined with its evolution through time. As such, all places may be perceived differently by individuals, whilst the physical space may remain unchanged. This is witnessed in the constantly changing identity of Joubert Park and its subsequent loss of a sense of place by occupants.

## 4.1.2\_JOUBERT PARK AS A SPACE/PLACE

As discussed in Chapter 3, Joubert Park has always been a significant space in the inner city as a green oasis in the dense urban fabric. However, Joubert Park's identity and sense of place has transformed throughout its existence and is currently diminishing. In order to revive the Park, past identities are embraced, as well as the future identity of the Urban Artscape. This is done by introducing interventions which encourage place-making.

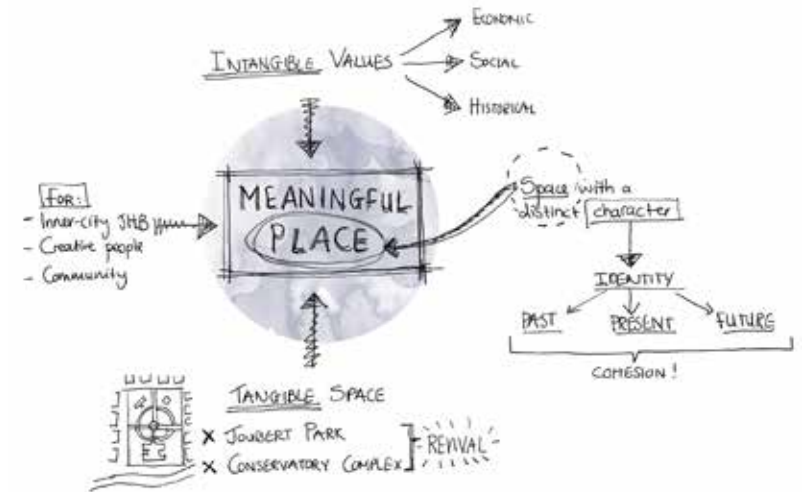


Figure 4.3  
Mindmap for meaningful place in Joubert Park (Author, 2016)



## 4.2\_ CREATIVE PLACEMAKING

### 4.2.1\_A CREATIVE PLACE

Creative placemaking is 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).

*‘Creative placemaking animates public and private spaces, rejuvenates structures and streetscapes, improves local business viability and public safety, and brings diverse people together to celebrate, inspire, and be inspired (Markusen & Gadwa, 2010, p. 3).’*

Creative placemaking is active, and often focuses on vacant and under-used spaces with potential, mobilising arts and culture to revive these areas. Joubert Park is a space with such potential and would reap the tangible and intangible benefits which come with successful creative placemaking, such as improved streetscapes, as well as the quality of life of residents.

A network of arts and culture facilities creates vibrant creative hubs which serve the community and attract visitors. Creative places foster entrepreneurs and support the cultural industry, job creation, and attract and retain professionals. The liveability and economic benefits of creative placemaking holds the potential to radically transform Joubert Park, Johannesburg’s inner-city and the greater creative economy.

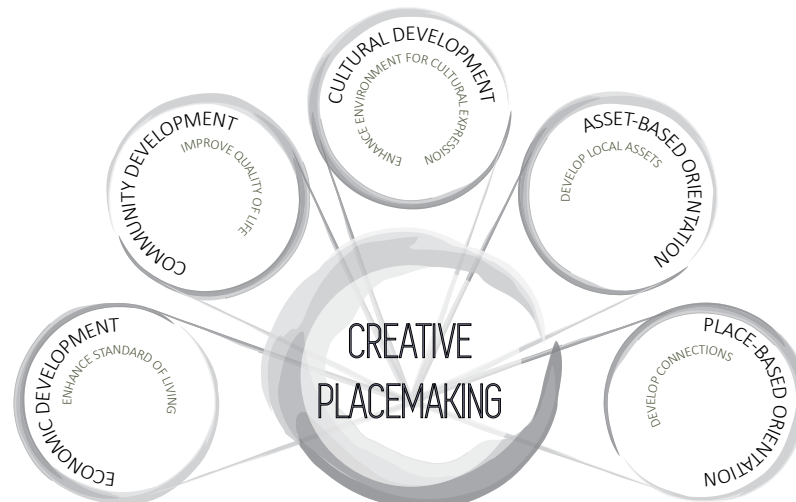


Figure 4.5  
The steps to Creative Placemaking  
(Author, 2016, Information from Vazquez, 2012)

### 4.2.2\_PRECEDENT OF CREATIVE PLACEMAKING

#### Seattle: The City of Music

The transformation of Seattle from its 20th century anti-dance regulations into branding itself as a ‘City of Music’ in a notable example of creative placemaking. The twelve year initiative started by providing musicians with benefits such as a ‘pay what you can’ clinic, scholarships, and tax incentives. By 2008, the music industry generated over 20,000 jobs, \$2.2 billion in sales and contributed to Seattle’s identity as a youthful, creative place (Markusen & Gadwa, 2010).



Figure 4.6  
Seattle - The City of Music (Author, 2016)

### 4.2.3\_THE CREATIVE ECONOMY

The creative economy relies on the imagination and talent of individuals to generate value and wealth and is comprised of three intersecting fields: places, industries, and workers, whose relationship is illustrated in Figure 4.7, summarising information from ERC Services (2002).

## THE CREATIVE ECONOMY

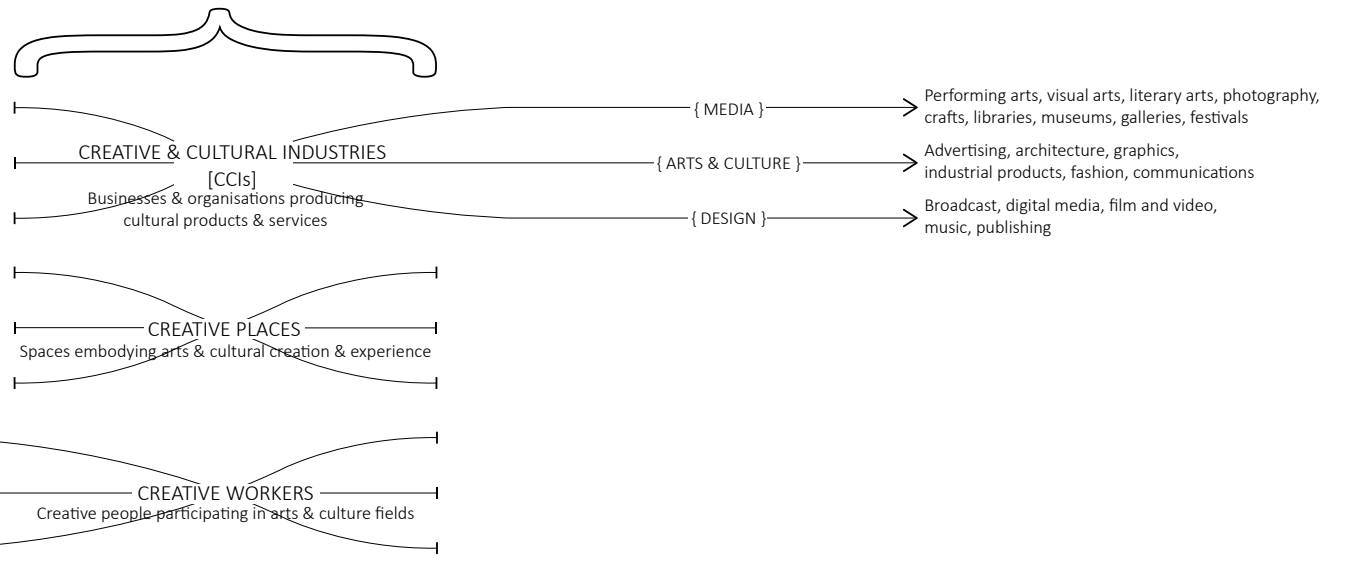


Figure 4.7  
Facets of the Creative Economy (Author, 2016)

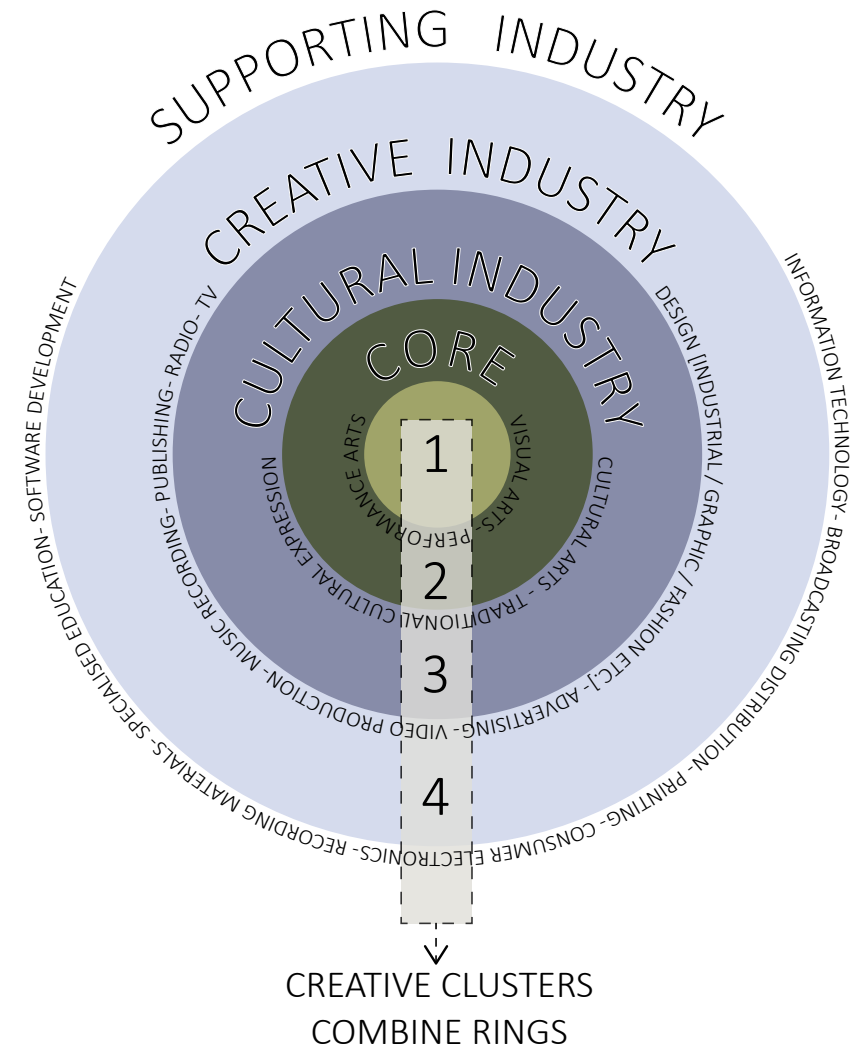
#### 4.2.4\_CREATIVE CLUSTERS

When businesses falling under a common industry are located close together, it is known as clustering. Clustering of the Creative and Cultural Industries (CCIs) has high growth potential and job creation as it allows for the sharing services and knowledge spill overs between the different components of the industry (Figure 4.8).

The creative industries generate and exploit intellectual property to create jobs and wealth, using creative content for commercial ends. The cultural industries, on the other hand, while also related to creativity, 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).

Creative clusters facilitate a dynamic network of creative exchange, nurturing individual and collective identity whilst efficiently driving the creative economy (Chapain, et al., 2010). Creative placemaking is important for the development of a creative and culturally based city, which is the vision for Johannesburg.

Figure 4.8  
Components of Creative Clusters (Author, 2016,  
adapted from Ontario Ministry of Tourism, 2016)





## 4.3\_THE CREATIVE CITY

### 4.3.1\_THE CITY CONDITION

*'We are at our best and our worst in cities. It is fair to say that most of the big challenges we face, globally, are to be found in cities. So will their solutions (Kahn, et al., 2009, p. 7).'*

The city is a dichotomy of the human condition. It is a place embodying innovation, progress and civic identity, but it is also where human challenges are concentrated: crime, poverty, corruption,

and inequality. The good and bad characteristics of civilisation thrive in cities and co-exist. As Kahn, et al. states (2009, p. 7), 'everything propagates faster in cities: disease, fashion, ideas. The challenge for cities that aspire to be truly creative is how to connect these two stories of life in the city.' Cities are innovative spaces by nature, as all manners of people are exposed to one another's cultures and knowledge systems.

The city has always been a place of learning, a central knowledge system of libraries, universities, and museums. The integral ingredients for cultural creativity are plentiful in cities: diversity, density and proximity (Kahn, et al., 2009). Therefore, cities are dynamic places of culture and creativity, which can be mobilised through creative placemaking to drive positive development and help the city thrive.

## the city



Figure 4.9  
The City (Author, 2016)

## 4.3.2\_ THE CREATIVE CITY

### 4.3.2.1\_Theory

Landry and Bianchini (1995) developed the concept of the Creative City, reflecting a new planning paradigm based on the transformative potential of culture and the creative industries in cities. Landry (2011) explains that enlightenment, empowerment, entertainment, and economic impact should be united in order for the Creative City to take root.

### 4.3.2.2\_ Johannesburg as a Creative City

Johannesburg has the potential to be revitalised as a creative city by focusing on culture and the creative industries as drivers for development. This is important because cities possessing thriving creative and cultural sectors attract people and stimulate other knowledge sectors, driving economic and social development, which is so necessary in Johannesburg's inner city (Hall, 1998).

Joubert Park is an important node for the creative city, being the largest and most utilised green public space and home to JAG. Johannesburg's transition into a creative city will start with the development of various cultural nodes and iconic public spaces, as previously discussed, which will network and embrace the planning paradigm of the Creative City.



Figure 4.10  
Johannesburg - The Creative City (Author, 2016)

#### 4.3.4\_ PRECEDENTS OF CREATIVE CITIES



Figure 4.11  
(UglyMely, 2013)



Figure 4.12  
(Koltunova, 2015)



Figure 4.13  
(Gray, 2012)



Figure 4.14  
(Etard, 2016)

New York, Amsterdam, London, and Marrakech provide a global set of examples of well-developed creative cities that have mobilised culture and creative placemaking to develop their identity. Johannesburg has the benefit of being able to learn from these successful creative cities, and already possesses the ingredients for success: a dense and diverse cultural population and a rich tangible and intangible heritage to which interventions can respond.

##### 4.3.4.1\_ New York, USA

New York is a vibrant, exciting creative city which recognises its creative sector as an important economic, social, and cultural asset. New York has an impressive creative economy that is outpacing more traditional economies such as finance and real estate (Forman, 2015). The creative sector is NYC's biggest competitive advantage and provides more of the nation's jobs than any other industry (Forman, 2015).

##### 4.3.4.2\_ Amsterdam, The Netherlands

Amsterdam is a city alive with entertainment, museums, cultural events, and a wild nightlife. Amsterdam has multiple cultural identities within one city, making it an exciting urban environment to explore. The Netherlands is ranked second in the world for 'Creative Class Membership', with 46% of the workforce employed in creative fields (Gowling, 2013).

##### 4.3.4.3\_ London, UK

London is characterised by its cultural diversity, which encourages the cross-fertilisation of ideas and makes the city an innovation hub (World Cities Culture Forum, 2016). London attracts a young global workforce and creative talent and provides numerous platforms for the exhibition of creativity, in the form of museums, galleries, and theatres.

##### 4.3.4.4\_ Marrakech, Morocco

Marrakech is an authentic, inspiring creative North African city with vibrant design, fashion, modern art, and gastronomy sectors (Dupuis, 2014). Morocco's food, fashion, and creative culture is world-renowned, and Marrakech celebrates both their inherited and modern day creativity.

## 4.4\_ THE ROLE OF HERITAGE FABRIC IN PLACEMAKING

### 4.4.1\_TANGIBLE & INTANGIBLE HERITAGE

All spaces have a palimpsest of identities, the layering of countless generations of people inhabiting a site, imbuing space with different characteristics and meaning. Tangible and intangible remnants of the past are inherited by the contemporary inhabitants, who unknowingly add their own layers and meaning in a continuous process. The intangible heritage may be the memory of the site, carried down from one generation to another, whilst the tangible heritage comes in the form of spatial interventions facilitating the making of meaningful place. This built heritage is a reflection of the needs of the people at that time, and as needs change, so must the use of these structures, lest they fade into obscurity, lose their significance, and decay.

Urban conservation is considered in this dissertation, and the value of heritage fabric in Johannesburg's pursuits to become an environmentally, socially, and economically sustainable city. Furthermore, the theory of adaptive reuse considers the role of cultural heritage in the making of space which is valid for today. Adapting built heritage to current needs and linking heritage conservation to the social agenda, contributes to sustaining the cultural continuity of the place and its historic features. This dissertation fits within the discourse of adaptive reuse, as a heritage structure inspired the project. As such, the theory is briefly explored.

### 4.4.2\_URBAN CONSERVATION

The theory of urban conservation considers the preservation, regeneration and management of the historic built environment (Oxford Brookes University, 2012). Cultural heritage is regarded as valuable in pursuits of environmental, social, and economic sustainability as well as in placemaking and the maintenance of a unique identity of place within the globalised cultural milieu (Oxford Brookes University, 2012). This dissertation investigates the role of heritage fabric conservation in urban renewal and identity creation, inspired by the iconic Joubert Park Conservatory.

Urban conservation prolongs the life and preserves the integrity of significant built urban fabric with carefully planned interventions. Historic cultural resources are

identified and protected with the aim of integrating with and contributing to present day contexts. Urban conservation is valid in Johannesburg, whose built environment provides insight into the development of the City and its evolution from a Victorian mining camp into an urban centre. This rich tangible heritage has the potential to spark urban renewal and inspire relevant programmatic and architectural responses to benefit the contemporary community.



Figure 4.15  
*Tangible/Intangible* (Author, 2016)

## 4.4.3\_ADAPTIVE RE-USE

### 4.4.3.1\_The Theory

Adaptive reuse is a cultural heritage conservation approach in which buildings are altered to suit new needs (Plevoets, et al., 2011). Working with existing buildings and adapting them for continued use is an interesting topic within the architectural discipline. Buildings usually outlast the people who designed and needed them, and their reuse allows for continuity (Stone, 2005).

As Plevoets, et al. (2011) explains, altering existing buildings for new purposes is not a new phenomenon. In the Renaissance period, classical monuments were often changed to suit new functions and during the French Revolution, churches were transformed to fulfil military use and industrial functions. However, the adaption was not undertaken with heritage

preservation in mind, but rather for pragmatic and financial reasons. A theoretical approach to adaptive reuse was established in the 19th century by Eugène Emmanuel Viollet-le-Duc, who noted it as a method of monument preservation and stated that ‘the best way to preserve a building is to find a use for it (Plevoets, et al., 2011).’

It is the author’s opinion that adaptive reuse projects ought to establish a symbiotic relationship between the heritage building and the new development, whereby they strengthen one another. Adaptive reuse of cultural heritage structures can be undertaken in such a way as to retain a remembrance of the former function and value, as the memory of its past is engrained within its very structure (Stone, 2005). Indeed, the explo-

ration and development of memory may generate a composite of meaning and consequence. This results in cultural continuity (Figure 4.16) as the built heritage is adapted to support present social agendas.

Joubert Park’s existing context within Johannesburg, as well as its heritage structures, spaces, activities and memories, offers opportunities for conceptual development. Appreciating and interpreting these qualities may provide inspiration for reuse and the addition of new layers inspired by the existing ones. Uncovering the meaning of Joubert Park and the Conservatory’s palimpsest within its past, present, and possible future condition determines the strategies guiding the design decisions (Stone, 2005).

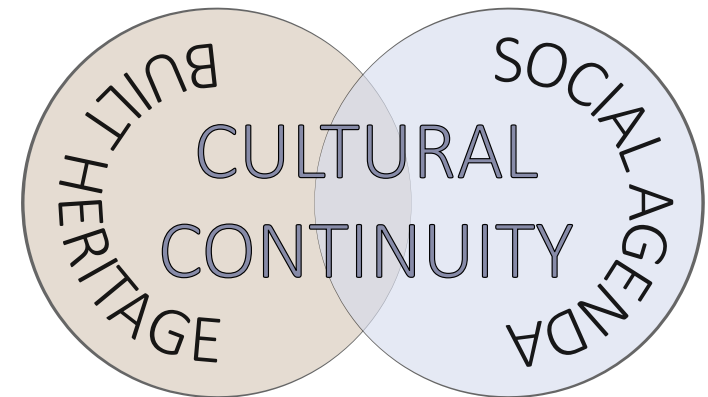


Figure 4.16  
Cultural continuity is achieved when the built heritage of the past is able to fulfil roles for a present social agenda (Author, 2016)

#### 4.4.4\_JOHANNESBURG'S HERITAGE

##### 4.4.3.2\_A Metaphor

Machado (1976, p. 46) uses the poetic metaphor of a palimpsest relating to the reuse of buildings. In Machado's words:

*'Remodelling is a process of providing a balance between the past and the future. In the process of remodelling the past takes on a greater significance because it, itself, is the material to be altered and re-shaped. The past provides the already written, the marked 'canvas' on which each successive remodelling will find its own place. Thus the past becomes a 'package of sense', of built up meaning to be accepted (maintained), transformed or suppressed (refused).'*

Joubert Park has a palimpsest of over a century of change and development. Each layer transforms the canvas of the Park, imbuing spaces with complex meaning and memory (Figure 4.17).

As Chapter 1 illustrates, Johannesburg has a rich tangible and intangible heritage which can be mobilised to revive parts of the city today, such as Joubert Park. Joubert Park's tangible built heritage reflects its intangible changing identity. Therefore, structures like the Conservatory, JAG, and the Bandstand can be reinterpreted to revitalise the public realm.

The Conservatory restoration and adaptive reuse is particularly significant because the once beautiful structure is falling into ruin as it is redundant to contemporary needs of the Park. This dissertation will reinterpret the Conservatory and use the symbiotic relationship between the old and new to work together in transforming the Conservatory Complex from an isolated space into a valued and exciting place. The inherent qualities of the Conservatory and its surroundings, combined with a new interpretation and use, enable the production of a complex, multi-layered space which is far richer than simply creating an intervention which is unresponsive to the Conservatory.

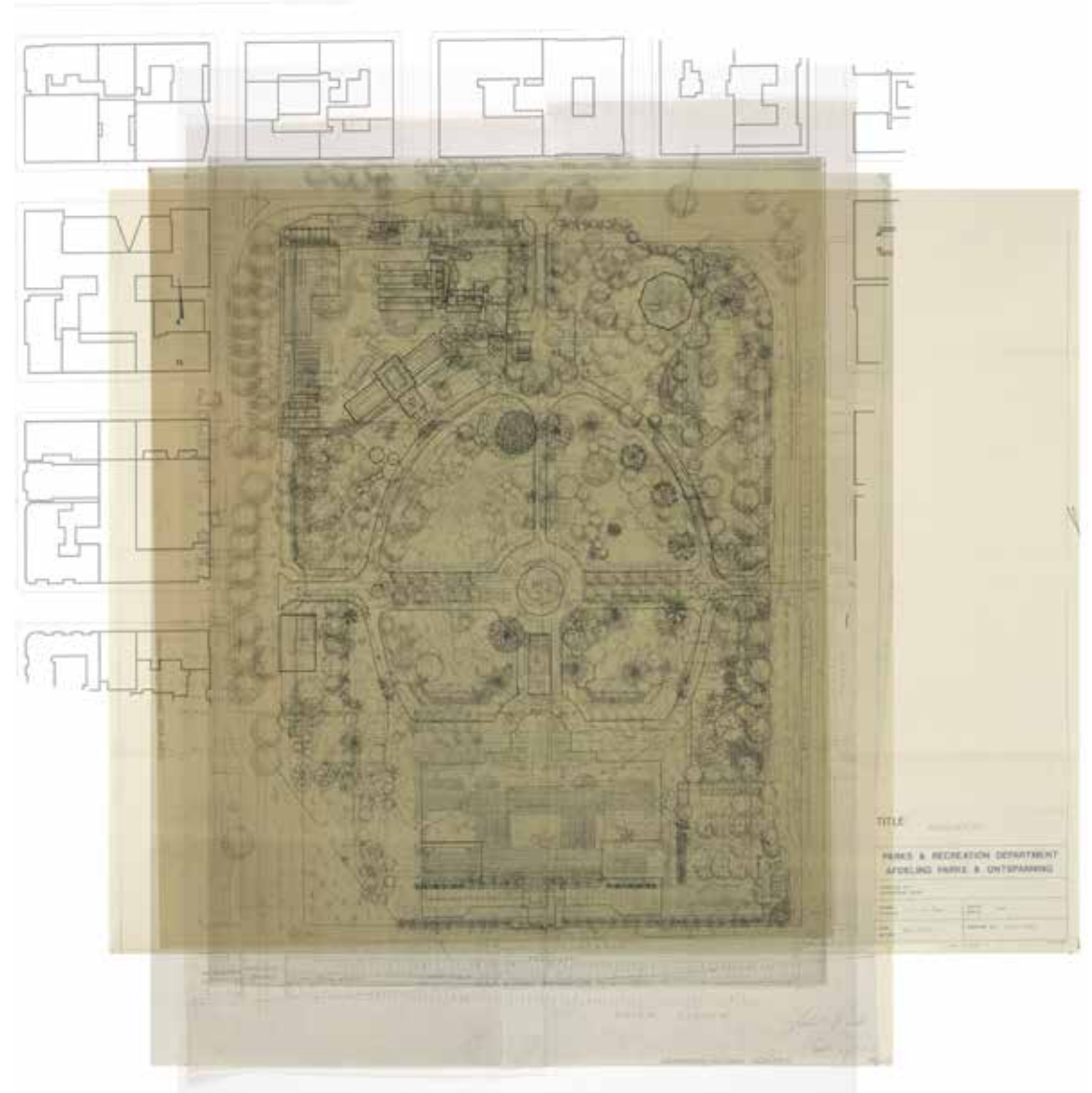


Figure 4.17  
The palimpsest of Joubert Park created from JAG archives' heritage maps (Author, 2016)

#### 4.4.5\_PRECEDENT\_CONSTITUTION HILL

Hillbrow, Johannesburg  
2001  
OMM Design Workshop and Urban Solutions

##### DESCRIPTION

Constitution Hill is built on the Old Fort Complex and is the site of the Constitutional Court, the highest legislative authority of democratic South Africa (King & Flynn, 2014). Constitution Hill is a nation-building tool as it aims to restore justice to South Africa by locating democratic institutions on the relics of those that violated human rights. A place of brutality and oppression became the home to institutions underpinning human rights and a democratic constitution (King & Flynn, 2014).

The Old Fort Complex, built by the ZAR in 1892, is located in Hillbrow and has a layered heritage of human degradation and suffering experienced across all races, impregnating the Fort Complex with painful memory (South African Heritage Resources Agency, 2007). The Old Fort fell into ruin and was abandoned after its closure in 1983, and

in 1996, the Old Fort Complex was announced as the new site for the Constitutional Court.

OMM Design Workshop and Urban Solutions developed a masterplan for Constitution Hill which used tangible and intangible heritage as primary design drivers. The Court is known as 'The Light on the Hill' not only for its towers built off Fort stairwell remnants, but also for its symbolism as a beacon for unity and human rights (Naidu, 2003).

##### RELEVANCE

Constitution Hill is an important precedent for adaptive reuse for Joubert Park, as it is also located in inner-city Johannesburg and responds to many of the same issues. The architects drew on heritage to inform a design that enriches its environment, where the old buildings in itself were fading into obscurity and had no value within its context.



Figure 4.18  
The completed Constitution Hill Precinct (Constitution Hill, 2015)



Figure 4.19  
The Great African Steps run between the Old Fort and the Constitutional Court, stitching the oppressive past, democratic present, and hopeful future of South Africa together through the poetic journey (Constitution Hill, 2015)



Figure 4.20  
Craft (Constitution Hill, 2015)  
Noble (2011) illustrates how the materiality of Constitution Hill took community participation into account by including crafted elements of artists and ordinary people, resulting in an accessible product.



#### 4.4.6\_PRECEDENT\_TURBINE HALL

Newtown, Johannesburg  
2005-2009  
TPS Architects

#### DESCRIPTION

Turbine Hall is an industrial building which initially formed part of the Jeppe Street Power Station built in 1927 (Newtown Heritage Trail, 2016). Turbine Hall was the largest of Newtown's 3 steam-driven power stations, but lost its importance in 1942 when a modern station was built in Orlando, Soweto. The plant shut down in 1961 and it became home to 300 squatters and its existence was threatened (Newtown Heritage Trail, 2016). Inner city renewal proposals revived Turbine Hall, and by 2009, the industrial heritage building had been transformed into a leading event venue in Johannesburg. Turbine Hall has hosted South African Fashion Weeks and the annual Turbine Art Fair, contributing to the arts and culture landscape of Newtown.

#### RELEVANCE

The restoration, preservation, and adaptive reuse of the industrial architecture of Turbine Hall is a relevant precedent for this dissertation. Creative placemaking has mobilised heritage architecture to revive a once obsolete building, adapting it to suit present day needs. Therefore, heritage is seen as a form of inspiration and a valuable resource. The Turbine Hall precinct celebrates the dialogue between old and new architecture and functions to give the building a new identity as an iconic function venue. This project serves as inspiration and an example of the possibilities of Johannesburg's forgotten heritage fabric to contribute to urban regeneration. The project also illustrates the power of cultural and creative placemaking to draw interest and energy to a previously isolated space. This dissertation likewise aims to mobilise Joubert Park's heritage and the creative potential of its community to contribute to urban renewal.

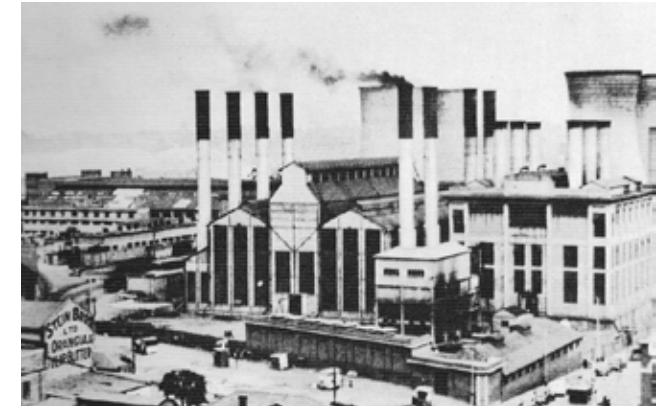


Figure 4.21  
(Newtown Heritage Trail, 2016)



Figure 4.22  
(The Forum Company, 2009)



Figure 4.23  
(Lad & Lass Photography, 2014)



Figure 4.24  
(Turbine Art Fair, 2014)

**TAF**  
TURBINE  
ART FAIR  
17-20  
JULY 2014

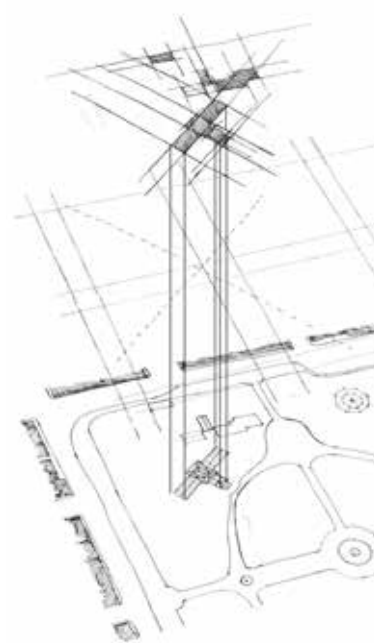


Figure 4.25  
(Author, 2016)

## 4.5\_ SYNOPSIS

Chapter 4 provides a theoretical background for the project resolution. A focus of the dissertation is reinforcing and reinvigorating the identity of Johannesburg as the Cultural Capital and Joubert Park as an Urban Artscape. In response to these aims, the Conservatory in the north west quadrant of Joubert Park is proposed as a site with the potential to mobilise its tangible and intangible heritage to revive its own civic value and contribute to the City's creative milieu.