

D_ILLUMINATION

THE MOMENT OF INSPIRATION & IDEA FORMULATION

The Third Stage of the Creative Process, according to Wallas (1926), is illumination. Information gathered in the preparation stage which floated freely in the mind in the

incubation stage while other theories were considered, fall into place providing the basis for the creative response.

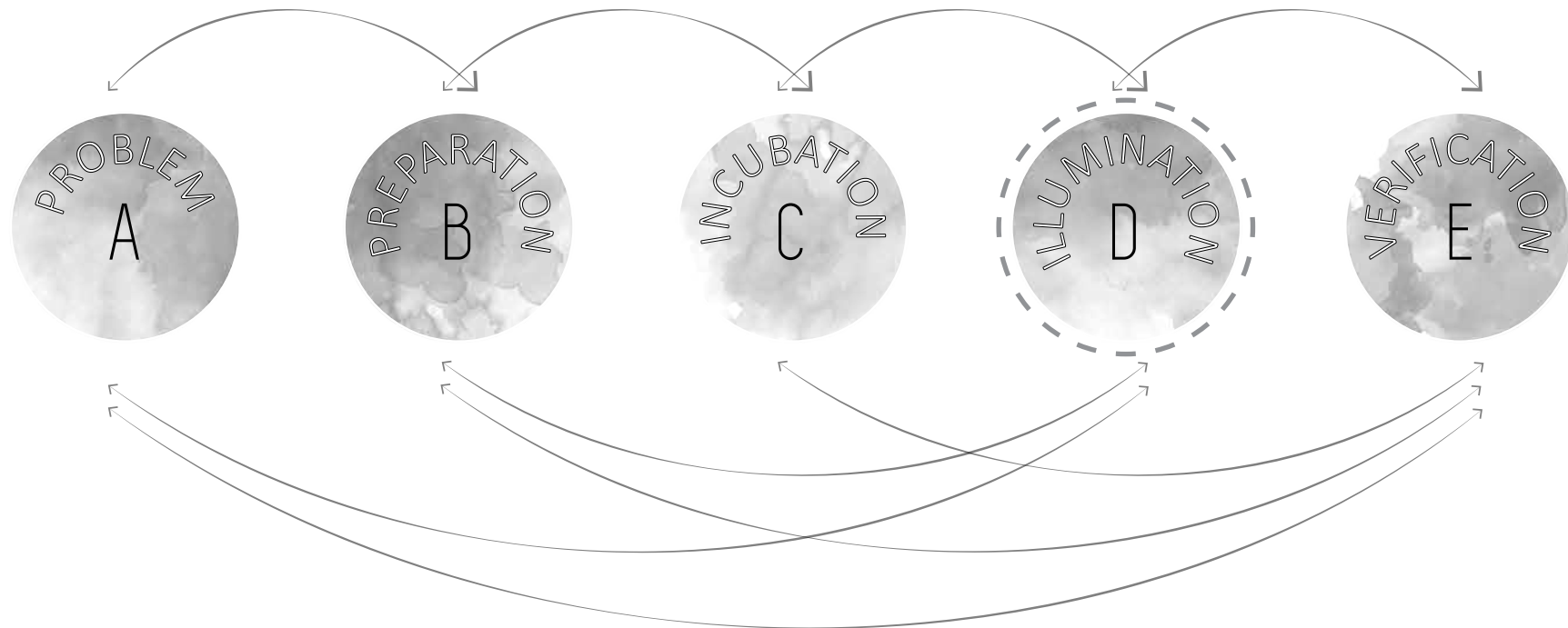


Figure 0.2
(Author, 2016)



Figure 6.1
The old Soweto cooling towers have been brought to life by colourful, vibrant murals (Summers, 2013)

CHAPTER

06

PROGRAMME

Chapter 6 introduces and explores the dynamics of the proposed programme: the Creative Conservatory (CC). The underlying issues to which the programme responds are considered, as well as the conceptual, pragmatic, and spatial intentions which enable the Creative Conservatory to become an engaging, vibrant and dynamic community arts and media centre.

The arts are important. Artistic expression is important: Music, poetry, representations of life as it is and how it should be those are the things that inspire people. Life is a combination of very practical things, right? You got to eat, you got to work. But it's also the spirit that we have inside of us, and how is that expressed, and what are our vision and what are our ideals for the future, and how do we want to live together, and how do we treat each other. And one of the most important things about art is it teaches you to not just think about yourself, but it puts you in the head of other people. So you start realizing somebody else's pain, or somebody else's hopes. And you start realizing that we have more in common and that's how we build understanding. And that's how we end up being able to work together and plan together and build a better future together.'

Obama (2016) on the role of arts and culture in a nation's progress



Figure 6.2
(Author, 2016, Adapted from Spugnardi Design, 2013)

6.1_INTRODUCTION

6.1.1_A CREATIVE PHILOSOPHY

'There is little that shapes the human experience as profoundly and pervasively as creativity. Creativity drives progress in every human endeavour, from the arts to the sciences, business, and technology. Creativity is the vehicle of self-expression and part of what makes us who we are (Kaufman, 2014).'

Creativity is the capacity of humans to transcend traditional thought and cultivate innovative ideas. Creativity is an elusive concept: It cannot be measured, comprehended, or predicted, yet continues to transform our world. Intrinsicly, creativity is at the core of human ingenuity and our progress (Kaufman, 2014).

Johannesburg pulses with culture and creativity, an energy embodied in the dancers and singers on

the sidewalks, the colourful cafés, street art, and the innovative ideas of wire artists and students alike. If this energy could be harnessed, and propagated, allowing it to grow and be cultivated it could drive development of the City as a Cultural Capital. Johannesburg's inner city is alive with possibility and the latent potential of the dense and diverse population runs as deep as the gold reef which once gave the city its purpose. It is time to capture, cultivate, and concentrate the creative energy of Johannesburg, and spatial transformation and the introduction of programmes focused on developing the creative sector is vital to this end.

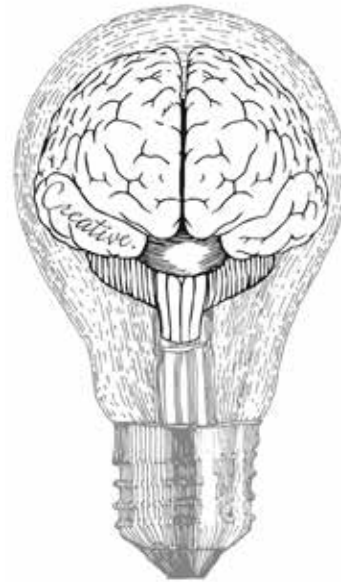


Figure 6.3
Brainwave (Author, 2016)

6.1.2_INTRODUCING THE CREATIVE CONSERVATORY

Located in the heart of Johannesburg, in the corner of the city's oasis, lies the Conservatory Complex, a site that has been reimagined in this dissertation as a creative destination, inspiring people to engage with one another and the arts, and freely express themselves and take part in the making of place.

The programme of this dissertation is the Creative Conservatory, a Community Media and Arts Centre based in Johannesburg's inner-city. The task of the Centre is to promote and inspire the development of media and artistic practice that celebrates Johannesburg's cultural diversity and recognises the importance of creative practitioners within society. The vision is to cre-

ate an empowering environment for the flourishing of artistic and cultural expression, development, and exchange.



Figure 6.4
Emblem of the CC
(Author, 2016)

6.2 THE LATENT POTENTIAL OF JOHANNESBURG'S ARTS & MEDIA SECTORS

6.2.1 THE IMPORTANCE OF ARTS & MEDIA

South Africa's young democracy relies on the establishment of diverse communication and cultural environments that are able to reflect all its people (Autre[s]p Arts Factories, 2004). The reconstruction of the social, economic, and physical contexts of the country and her cities is vital for transformative nation building, and arts and media should play a central role in this development. The media does so by providing citizens with access to information and the opportunity to communicate their needs whilst transforming their environment. The media sector includes printed and online publications such as newspapers and magazines, advertising, recorded media such as radio, music, and television, as well as different software programmes and electronics like cell phones. The arts industries include all facets of design, fashion, fine arts, performance arts, and craft. These industries should reflect South Africa's unique local, cultural identity to stimulate economic development, while contesting the global homogenisation of culture.

6.2.2 JOHANNESBURG'S SUBSTANDARD MEDIA & CULTURAL ENVIRONMENT

In Johannesburg, the media and cultural environment is substandard in fulfilling these roles as mainstream media is inaccessible to the diverse population of the city, failing to reflect the lives and concerns of marginalised communities, specifically (Autre[s]p Arts Factories, 2004). Public and private media predominately operates in a top-down manner, depicted by the one-way flow of information from a largely middle class, urban, and male-dominated elite (Autre[s]p Arts Factories, 2004). Although there is a progression in the cultural environment of Johannesburg, the majority of resourcing is allocated to art projects reflecting western ideals and stimulating gentrification of the inner-city instead of involving and developing the existing communities.

The root causes of economic instability in South Africa hamper a person's capacity to access information, communicate, or pursue a media or arts related career (Autre[s]p Arts Factories, 2004). Admittance into the media and arts industries is hindered by various factors, such as the inability of

many schools to facilitate a quality arts education for its students due to lack of funding and sufficient resources. Consequently, many young people are left incapable of furthering their studies or careers within these disciplines. Ordinary people also suffer the consequences of limited access to resources that would assist entry into the creative economy. The above-mentioned problems have an adverse effect on creative industries and cultural diversity in Johannesburg and South Africa at large.

Recognising these issues and developing solutions within the media and arts systems has the potential to broaden access to fair communication and mobilise creative expression as a tool for empowerment. The Creative Conservatory aims to tackle these issues, and intends to facilitate communication and cultural expression between cultural and creative practitioners and industries, as well as the general public



Figure 6.5
Graffiti discovered in Maboneng, Johannesburg (Brown, nd)

6.2.3_ THE UNTAPPED POTENTIAL OF JOHANNESBURG'S ARTS & MEDIA

This dissertation has illustrated the role of arts and media within the creative economy of Johannesburg and placemaking, but they also have the latent potential to play an important social and political role, however in Johannesburg this is largely untapped (South African Government, 2015). Aside from the enjoyment arts and media brings to everyday life, it can, and should, be mobilised to also enable freedom of expression, intercultural ex-change and civic engagement.

FREEDOM OF EXPRESSION

The constitution states that all people have the right to participate in arts and culture, to conserve and develop their cultural heritage (South African Government, 2015). The core of this is freedom of expression, and art enables people to voice their opinions and emotions, and comment on policies of the government without censorship or victimisation, such as with protest theatre plays during apartheid.

INTER-CULTURAL EXCHANGE

Art and media facilitates an inter-cultural exchange which helps promote a collective cultural iden-

tity, which is especially important as Joubert Park is used by a diverse community. Culture is the core of who we are, our attitudes, beliefs, and habits, and is reflected in how we live our lives. All cultures have developed artistic expression, because humans are driven by their sensory and emotional landscape (Landry, n.d.). Cultural literacy (Figure 6.) is the ability to understand cultures besides your own, helping one decode what is significant to those people and therefore exist in harmony and (Landry & Brookes, 2006). Arts and media can promote reconciliation and integration by helping people understand one another, tapping collective social potential as a unifying factor. This is vital as South Africa is emerging from a troubled past, in which cultures were segregated.

CIVIC ENGAGEMENT

Art can provide a platform for individuals to engage with each other, their community and larger social issues (DIY Creative Placemaking, 2016). South Africa's cultural diversity can create dynamic in-ter-actions in the community and art can facilitate the cross-pollination

of ideas. Art programmes have the opportunity to challenge decision makers and confront uncomfortable truths, promoting debate (Landry & Brookes, 2006). For example, an installation about and involving migrants could help people reassess their prejudices. A community play developed by local people could provide information and consult the community in an atypical process (Landry, n.d.). An important aspect of advancing Johannesburg's civic society is encouraging and stimulating engagement (Landry, n.d.).

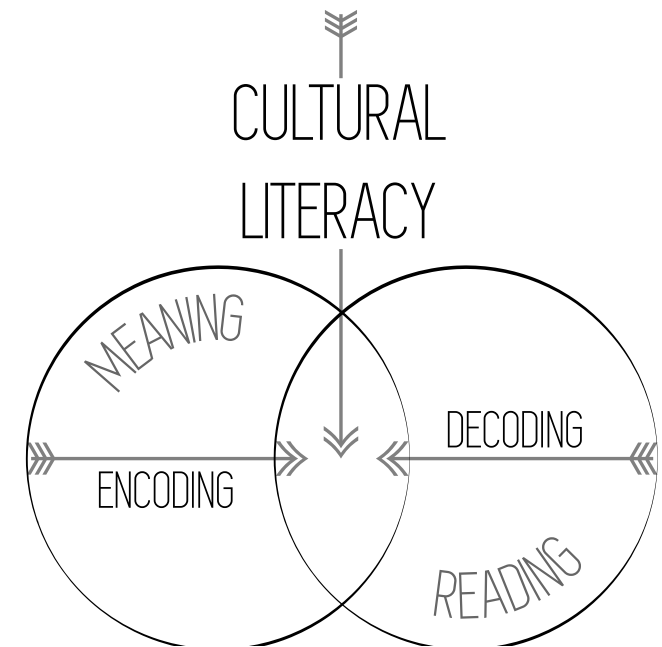


Figure 6.6
Cultural Literacy is the encoding of one party's meaning and the decoding by another party to understand that meaning (Author, 2016)



Figure 6.7
(Author, 2016)

6.3_THE CORE OF THE CREATIVE CONSERVATORY

6.3.1_CONCEPT

The Joubert Park Conservatory Complex is presently underused despite its prime location and potential, as it lies fenced off from the public realm, with its heritage falling into decay. The Joubert Park Conservatory serves as the inspiration for the dissertation project and drives the programmatic response. The programmatic concept reinterprets the meaning of the Conservatory's intrinsic character as a place of cultivation, proposing an intervention which honours its historic value while contributing to the present urban environment.

As Chapter 5 discussed, the architectural typology of a conservato-

ry can be one of two buildings: an ornamental heated greenhouse, or a public centre devoted to the cultivation of the arts (Curl, 2006). The Joubert Park Conservatory was designed and built to fulfil the purpose of accommodating exotic plants, which was the focus of the Victorian Park in the twentieth century. However, in the discourse of the creative economy, the function of the conservatory as a house for the cultivation of the arts is an appropriate programmatic response. This is explored to inform the contemporary re-interpretation of the built fabric and its possible social, cultural, and economic contributions.



Figure 6.8
(Author, 2016)

6.3.2_DESCRIPTION

The Creative Conservatory envisages Johannesburg as a city in which all its people have access to various modes of communication and forms of creative expression so as to stimulate personal growth and empower communities while driving the creative economy. The CC plays a role in the successful branding of Johannesburg as the Cultural Capital of South Africa by contributing to urban renewal and promoting economic development through creativity.

MISSION

The Creative Conservatory Complex aims to provide platforms and opportunities for emerging artists, local communities, and cultural industries. This is accomplished by hosting events, providing education, and the facilitation of networking and exchange opportunities. The CC serves artists, local communities, and organisations engaged with media and the arts, mobilising the arts for income generation and supporting the creative economy and cultural landscape of Johannesburg.



Figure 6.9
Children's Radio Foundation (Callaghan, 2014)

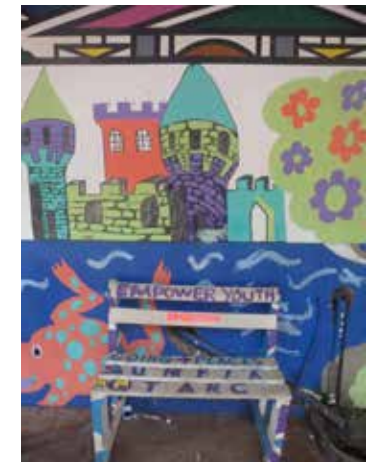
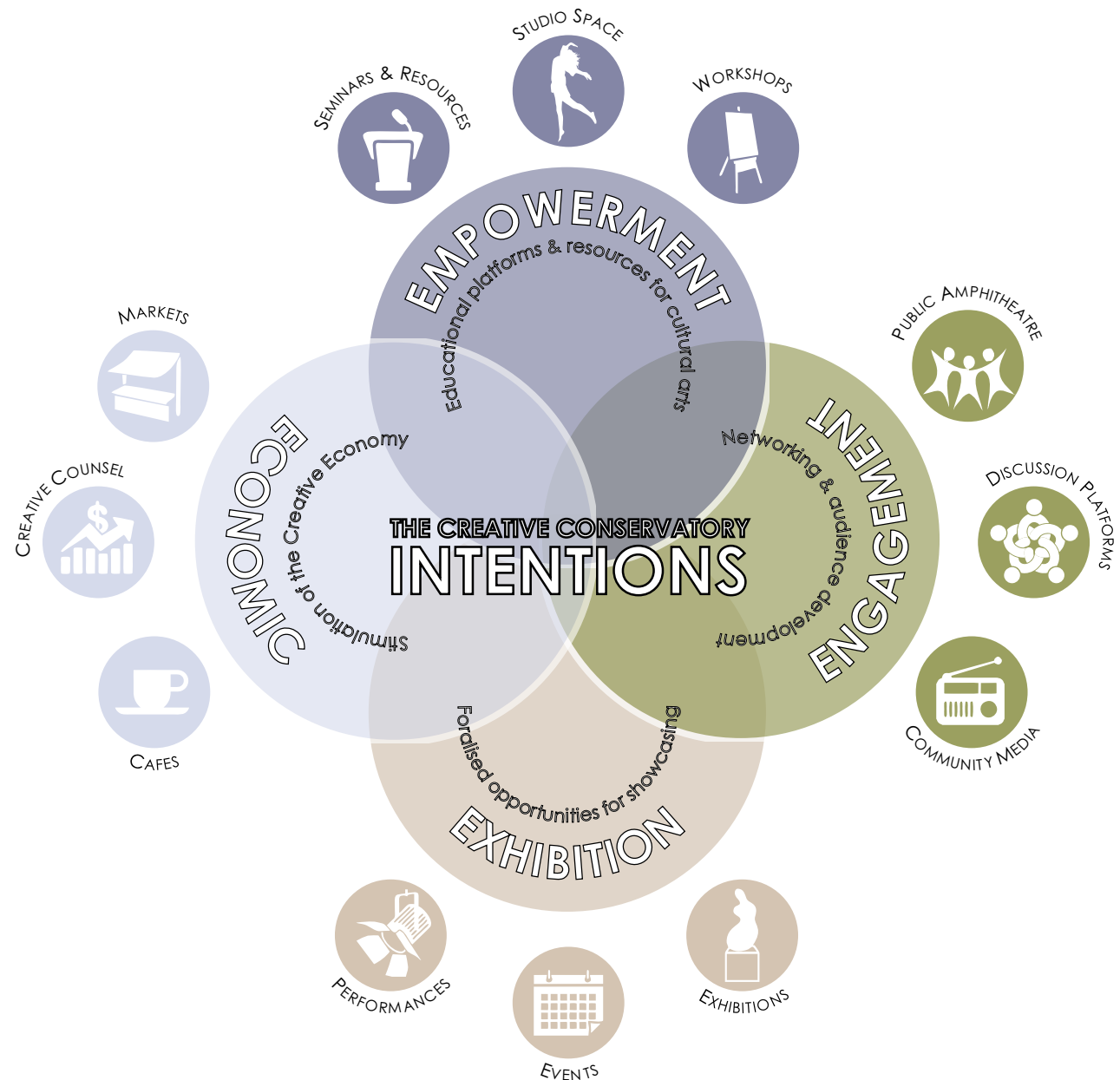


Figure 6.10
Joubert Park Crèche (Author, 2016)

6.3.3_PROGRAMMATIC INTENTIONS

The Creative Conservatory aims to achieve empowerment, economic, engagement, and exhibition objectives, as illustrated by Figure 6.9.

Figure 6.11
(Author, 2016)



6.3.4_PROGRAMMATIC PRECEDENTS

Programmatic precedents have contributed to the resolution of the events, motivations, and facilities of the Creative Conservatory. Each example is successful in its ability to display creativity and accomplish goals through a contextual application of media and the arts for the community in question.



Figure 6.12
(Kultuuri Katel, 2016)

6.3.4.1_Kultuuri Katel, Estonia

Kultuuri Katel is a creative arts hub in Estonia that has become an inspiring backdrop for local creative practice, stimulating communal ownership of the facility. The CC also aims to generate such ownership, making this a valid precedent. Kultuuri Katel's services focus on the creative industries (Kultuuri Katel, 2016). Kultuuri Katel hosts cultural events such as concerts, festivals, workshops, conferences and exhibitions. Labs are also provided to members including prototype workshops, recording studios, and food experimentation labs. This brought to attention that gastronomy is indeed a creative sector that the CC can also include. Kultuuri Katel has education programmes facilitating networking and also provides public space for community gathering and a café.



Figure 6.13
(Centre for Creative Arts, 2016)

6.3.4.2_Centre for Creative Arts (CCA), Durban, KwaZulu-Natal

The CCA is a multi-disciplinary community arts centre based at the University of KwaZulu-Natal's School of Arts (University of KwaZulu-Natal, 2016). The University and its students use their knowledge and resources to assist the community and anyone interested in expression through the arts. It is an inspiring NGO approach to a creative arts centre and is driven by events. The CC is also an NGO, and so the management of the CCA is a good precedent for the programmatic resolution. The CCA co-ordinates four annual festivals intended to encourage public participation in the arts. The festivals focus on writing, film, contemporary dance, and poetry.



Figure 6.14
(The Sibikwa Art Centre, 2016)

6.3.4.3_The Sibikwa Art Centre, Benoni, Gauteng

The Sibikwa Art Centre was one of the first of its kind in South Africa. It is an arts and culture training centre, which aims to promote performing and visual arts to assist with job creation and stimulate community development (Sibikwa Arts Centre, 2014). Sibikwa aims to develop original South African creative output, facilitating theatre, dance, and traditional music training as well as various festivals that enrich the lives of performers and audiences. Events include storytelling festivals, community theatre play competitions, and music festivals, many of which inspired events for the Creative Conservatory.



Figure 6.15
(Ekhaya Multi Arts Centre, 2016)

6.3.4.4_Ekhaya Multi Arts Centre (EMAC), Kwa Zulu – Natal

EMAC is a community arts organisation promoting art as a sustainable job opportunity that enhances the lives of performers and audiences while facilitating community development (KCAP, 2016). EMAC offers a wide range of programmes and facilities such as an internet café, recording studio, theatre, dance studio, workshops, multi-media suits and a radio station facility. EMAC introduces media as a programme, which is also present in the CC.

6.4_THE CREATIVE COMMUNITY

6.4.1_THE CLIENT

The Creative Conservatory exists as a result of the energy of the creative community interacting with the spaces and the facility. Passionate, driven, and inspiring management teams and creative practitioners will bring the space alive and help it reach its full potential.

The Creative Conservatory is an NGO and the primary client imagined for the dissertation, whose branding and programmatic requirements drive the design resolution. The Creative Conservatory works in partnership with the following organisations, considered as secondary clients:



Figure 6.17
(JAG, 2016)



Figure 6.18
(Joburg City Parks, 2016)



Figure 6.19
(The City of Johannesburg, 2016)



Figure 6.16
(Author, 2016)

t h e c r e a t i v e
c o n s e r v a t o r y

6.4.1.1_Johannesburg Art Gallery

JAG is located south of the site, and represents the formal exhibition of creativity. JAG engages with outreach programmes aimed at stimulating audiences for the arts and creative people. JAG as a client will work with the Creative Conservatory and offer support of its events and objectives.

6.4.1.2_Joburg City Parks

Joubert Park is arguably the most important Park in central Johannesburg, therefore, consultation with the Parks board is necessary for spatial re-appropriation. Joburg City Parks require that an intervention in a park should benefit the public realm and activate public space whilst fulfilling its own objectives.

6.4.1.3_The City of Johannesburg

The branding of Johannesburg as the Cultural Capital of South Africa is of the utmost importance to the City of Johannesburg. Resources contributing to the stimulation of this identity are offered to start-ups such as the Creative Conservatory, provided that they contribute to this end.

6.4.2_THE END-USERS

The success of the Creative Conservatory lies in community engagement and the involvement of local creative practitioners and the general public alike. Investigations in Johannesburg by Gershon (2015) discovered that creative practitioners have a desperate need for formal artistic platforms and training opportunities. Currently, it is difficult to perform as there are limited spaces where artists can legally ex-

hibit with a permit because if found outside of these zones, the metro police confiscate their equipment. The struggle of these artists to breakthrough is heightened by the lack of available facilities and resources, such as electricity and tools. Poet, MK, said to Gershon (2015), 'I would like to ask the people out there to help us- to give us a platform.'

During site visits, the author experienced exciting creativity and media within the Joubert Park Precinct. A comedian surrounded by laughing people performs at the Linear Market, a man was heard singing in Zulu and selling his own CDs. The Park is full of photographers offering to take your picture and provide video skills for events, and the author met an actor in the local film and advertising industry. Groups of

children in the playground imagine make-believe stories and laugh as they invent dance moves. People sell beaded art and cow-skin shoes of their own making in informal stalls and the streets buzz with the loud music of boom boxes, the playing of board games, and local church congregations dancing on the Park's lawn. All these everyday events could be given platforms to reach more people and transcend

from surviving to thriving.

The Creative Conservatory aims to offer support to the creative community and allow their energy to grow and pulsate throughout the Joubert Park Precinct. The public are encouraged to engage with the arts and one other to drive the development of an inclusive cultural capital.



Figure 6.20
Gershon (2015) interviewed street artists as they expressed their needs

6.5 PROGRAMMATIC PRAGMATICS

6.5.1 MANAGEMENT SYSTEM

The Creative Conservatory's central management core coordinates events and manages facilities, while supporting the management teams for the Community Media Centre, Café, and the Creative Culinary Centre. The CC will also collaborate with JAG, Joburg City Parks, and the City of Johannesburg for the organ-

isation of events throughout the year, as depicted in Figure 6.19. For example, an arts exhibition in the Conservatory will partner with JAG and community artists.

The resources and facilities of the CC are publicly available through arrangements made with the core

management team. For example, if a community theatre club would like to use the Black Box facility for a weekly practise, they would register with the Creative Conservatory, who would provide access to the space at the arranged time.

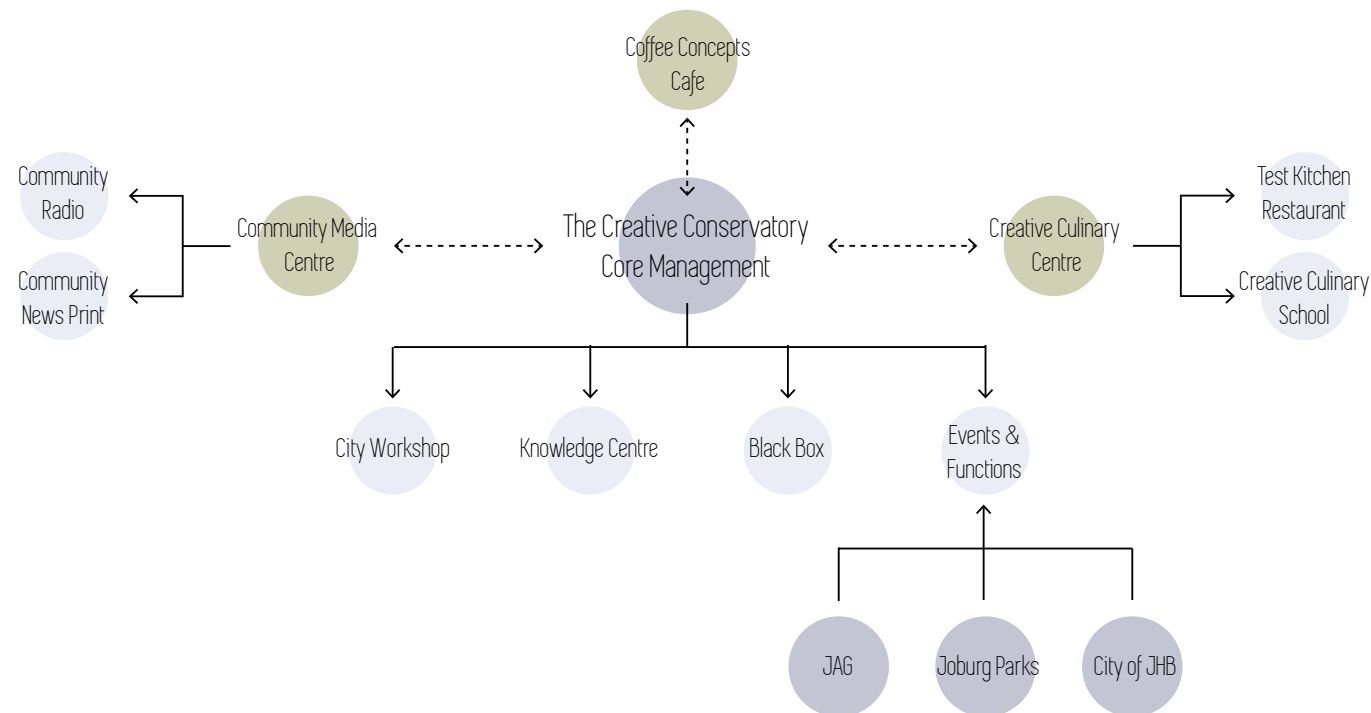


Figure 6.21
(Author, 2016)

6.5.2 FACILITIES

Dynamic, adaptable, elegant spaces are the focus of the architecture, ready to be activated by creative energy and innovative thought. The architecture of these spaces must respond to the unique programmatic intentions, with form following function.

It is very important that all the facilities are rooted in the public realm and allow for engagement with the public and the flow of pedestrians through the site.

6.5.2.1 Outdoor Facilities

The Creative Conservatory endeavours to provide flexible outdoor spaces that enable formal and informal engagement and exchange. The outdoor spaces have relationships with the indoor spaces, connecting the Creative Conservatory to its public environment on the bustling street and in Joubert Park.

Figure 6.22
(Author, 2016)



THE CONSERVATORY PAVILION

The Conservatory Plaza is the space framed by the new architecture and the Conservatory. It is the heart of the Complex. It is here that large events and performances take place, weekend craft markets set up their stalls, and exhibitions of the Conservatory spill out into the Park, engaging with the community. The possibilities for the Plaza are endless and it is a space to adapt to the needs of those using it.



THE ORCHID PLATFORM

The stone base of the old Orchid House becomes a platform for performance. Comedians may stand up to be watched by a crowd gathered on the lawn or eating at the restaurant, or a local school could have their music recitals. The Platform allows for scaffolding to be erected for formal events and film projections at night, bringing the precinct to life.



PROPAGATION TUNNELS

The old propagation tunnels lie 1.5m below the surface and are given a sustainable agenda, becoming a vertical flow wetland system serving the Complex. This is an educational tool that is aesthetically pleasing and celebrates the presence and importance of water, which is especially significant as Johannesburg is currently experiencing a drought.



AMPHITHEATRE

A terraced open air amphitheatre provides casual shaded seating space, as well as a stage for events and film screenings. The outdoor nature of the space means that it is accessible to anyone.



THE INDIGENOUS PLANT GALLERY

The presence of the JAG within the Park landscape inspired the Indigenous Plant Gallery, a garden of local plants labelled with their names and uses. The Gallery transforms with the seasons, creating a dynamic and poetic educational landscape that contrasts with the Victorian Park's exotic plants. The Conservatory was built to house these exotic plants, and the new intervention will focus on indigenous, South African resources.

6.5.2.2_Indoor Facilities

The CC has various indoor facilities housed in different blocks. Many of these spaces are multifunctional to accommodate the dynamic programmatic intentions of the CC and can physically open up to engage with the public directly, thereby activating edges of the street and Park.



THE CREATIVE CONSERVATORY
KNOWLEDGE CENTRE

The Knowledge Centre is the management core of the Creative Conservatory, and provides a large meeting space upstairs and media resources (a library and computer stands) on ground level to assist creative people in pursuing a career in media or art. The CC also offers counsel and networking opportunities for emerging artists through events and by advertising auditions and local creative events. It is also the point of arrival for anyone interested in engaging with the CC and its programmes, so must sit in an accessible position.



THE CONSERVATORY
EXHIBITION SPACE

The Joubert Park Conservatory heritage structure is the heart of the new Creative Conservatory Centre. The ornate greenhouse is adapted into a premier exhibition and event space with an outdoor pavilion spill out space. Possible uses are limitless: art exhibitions, fashion shows, poetry evenings, concerts, markets and so much more. The new architecture should frame this as the most important space, and the heritage structure may have to be selectively adapted to fulfil these objectives.

Figure 6.23
(Author, 2016)



THE BLACK BOX

The Black Box is an open plan, highly adaptable space that can be used for theatre performances and rehearsals, as a dance studio, and as a workshop space for skills training. The space can be booked by the public through the Creative Conservatory management for community meetings, theatre practise, or choir evenings to name a few possibilities. On weekends, the Black Box may be used as a space to formally and informally train young people in the core skills of visual and performance arts as a means of expression.



COMMUNITY MEDIA

Community media is a vital contributor to freedom of expression, thus supported by the CC. A Community News Print (newsletters, advertising for community functions, pamphlets production etc.) and Radio Station helps identify concerns within the area and assists organisations targeting social development with the promotion of their agendas. The Community News Print runs a holiday workshop where students work to publish their own magazine and engage in discussions on societal issues, and the Radio Station encourages the community to participate in discussions over the air. Therefore, these spaces need to have visual connections to the public realm, although their functions need to be spatially controlled.



CITY WORKSHOP

The City Workshop creatively tackles identified issues of the city, involving diverse creative people in innovative problem solving. For example, the radio station may have discovered that the community is unhappy with the informal trade stands on the street. The City Workshop will initiate a month long programme targeted at finding a creative solution. Ten creative practitioners will be chosen and will work together to develop prototypes for a new trade stand. Ideas will be tested on the street and discussed with the public in a mutually beneficial manner that impacts and improves the entire city.



COFFEE CONCEPTS

Coffee Concepts is a café that is open 24 hours and spills out into the public realm, keeping eyes on the street and filling the site with social energy by stimulating chance encounters between creative people. The Café serves the Black Box during events, opening up and becoming a foyer space for the audience before performances.

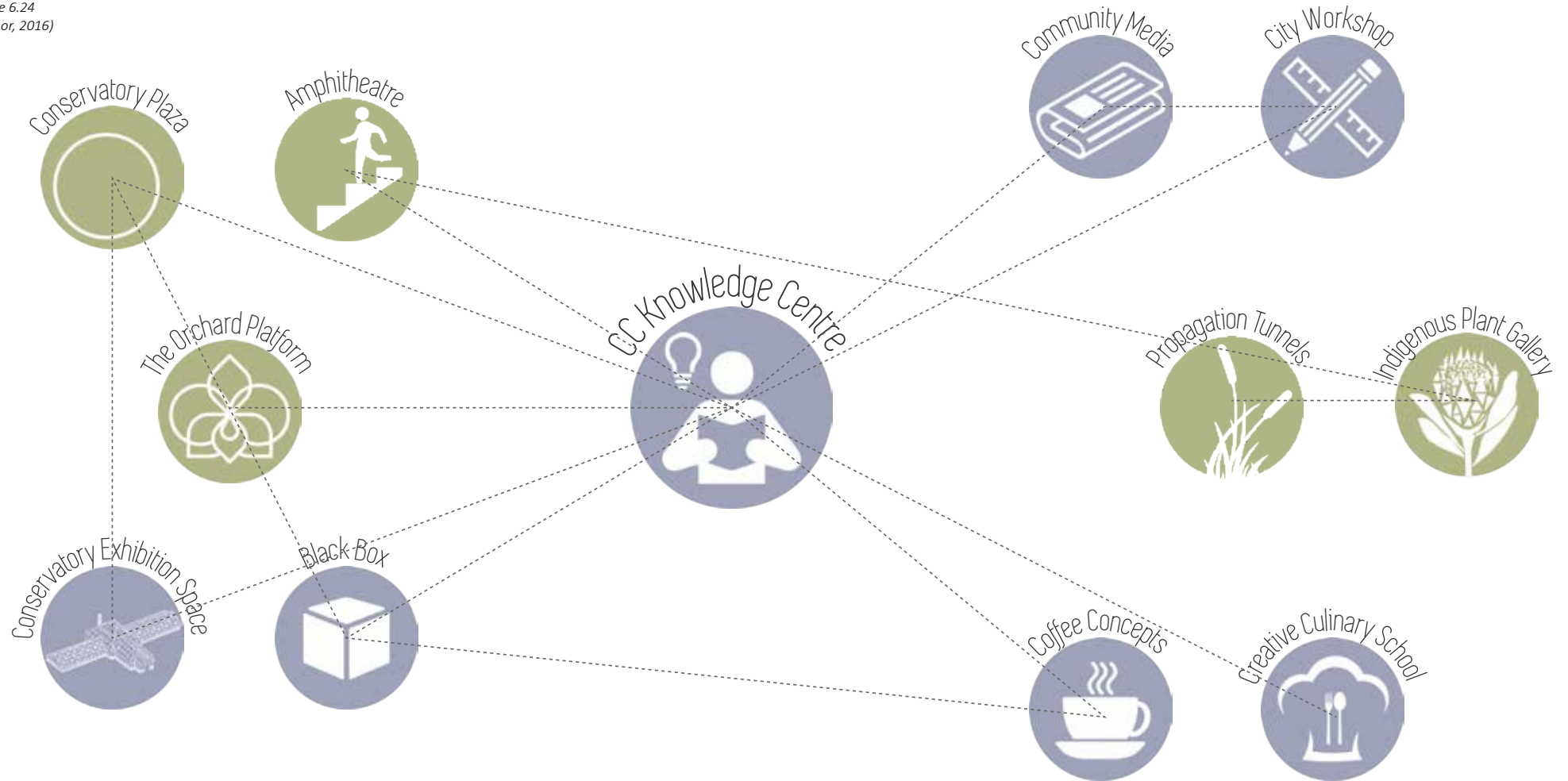


THE CREATIVE
CULINARY SCHOOL

The Creative Culinary School has a social agenda, recognising food as a vessel for cultural expression and social interaction. The School facilitates experimentation with local flavours and trains aspiring chefs. The food produced by the School supplies the adjacent restaurant, the Test Kitchen. The School is a platform for the identification of talent, which is scouted by restaurants helping students network with the industry and test their innovative gastronomic ideas.

6.5.2.3 Relationships between the Various Facilities

Figure 6.24
(Author, 2016)



6.6_EVENTS OF THE CREATIVE CONSERVATORY

The creative life of the CC is celebrated through events that involve the entire community in vibrant projects, performances, and exhibitions which pulsate throughout the City, inspiring creative attitudes and social engagement.

Proposed events for the Creative Conservatory draw from existing cultural and creative activity already present within Johannesburg, which have the potential to drive creative placemaking.

The proposed events are discussed in different categories, with local precedents.



Figure 6.25
(Author, 2016)

6.6.1_VISUAL ARTS

Visual art is human thought made tangible through the strokes of paint clad brushes, the movement of a pencil on paper, and the moulding of clay by careful hands. The visual arts are mobilised in innovate problem solving events through the City Workshop, and various indoor and outdoor exhibitions in connection with JAG will provide artists with networking and career opportunities. Public engagement is encouraged as all people are invited to exhibitions and film screenings.

6.6.1.1_Public Art

Superdream, Jeppes Park, Johannesburg
The Trinity Session, 2015

The aim this public arts project was to exhibit the role of art in transforming negative perceptions about certain urban spaces. Promoting creative interaction in Jeppes Park, the project explored the collective memory of the community and involved a group of local artists in the reinterpretation of the space.

The project successfully engaged local people in a community arts project. This displays how art can be mobilised to activate public urban environments and spark renewed interest and investment in the place.

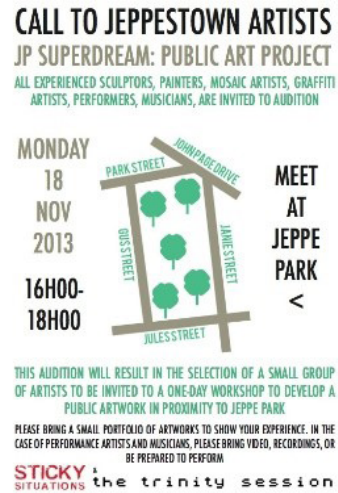


Figure 6.26
(The Trinity Session, 2015)



Figure 6.27
(The Trinity Session, 2015)

6.6.1.2_Film Festival

The Power of Film to Transform Lives and Communities: A Festival of African Storytelling, Film & Design, Johannesburg & Cape Town, 2014
Connect ZA, World Design Capital 2014

The event hosted workshops and film screenings promoting the African film industry, while recognising that South Africa's cities are extremely divided and exploring the role of film in bridging the gaps between communities. Film is an accessible way to instigate dialogue and create solutions and will be used as a tool by the CC.



Figure 6.28
(Malingane, 2014)

6.6.2_PERFORMING ARTS

When the movement of bodies in space captures human emotion, that is Performing Art. Theatre and dance are raw forms of expression that have the potential to bridge the gaps between people through a mutual understanding. During Apartheid, protest theatre played a vital social role, giving a voice to the voiceless. The diverse dance types, from classical ballet, to traditional dance, are also a vital aspect of South African heritage and mode of physical expression that needs to be celebrated and explored. The CC will host community theatre competitions, dance recitals, and festivals. Heritage events, such as the Swenkas fashion show, are given a platform.

6.6.2.1_Fashion Show

The Swenkas, Inner-city Johannesburg

The Swenkas is a fashion show event in which smartly dressed men present themselves so as to have their style ranked by a jury. The event originates from the culture of Johannesburg's labour migrants and invites the public to participate in heritage based events which make for a vibrant public place.



Figure 6.29
The Jeppe Hostel Swankers (TJ Lemon, 2000)



Figure 6.30
oSwenka Performance (Cunniffe, 2013)

6.6.3_MUSIC

Music expresses emotion in a way that crosses cultural and language boundaries. Music can energise, relax, and create an atmosphere like no other form of creative expression. South Africa has a rich and diverse musical environment, from the classical orchestras to the informal street performers, all of which are represented in musical concerts and events of the CC. Informal street performance space is provided to be used every day, thus activating the public realm and helping artists to earn an income.

6.6.3.1_Isicathamiya Choir Competitions

1900s Zulu Vocal Performance Art

Isicathamiya is an indigenous South African acapella choral singing synthesising traditions (Encyclopaedia Britannica, 2016). Isicathamiya Singing Competitions were all night weekend choir competitions which held historical cultural significance for migrant workers during apartheid. Songs were written by the choir to address social and political issues and educate audiences. Choir is a community affair stimulating social development and inclusivity.

6.6.4_POETRY & STORYTELLING

African traditions and memory are passed down through the generations by oral storytelling. Narratives of the past connect people to their heritage and by hearing these tales, other people can begin to understand their culture. Poetry is rhythmic storytelling and raw expression of thoughts and emotion. The CC will hold poetry reciting evenings, which are important for freedom of speech. A storytelling festival will also be held, celebrating history, tradition, and language. Stories bring people from different cultures together to listen and learn from the past.

6.6.4.1_Poetry

Smash Multimedia and Poetry, Johannesburg

African Dreamin' Productions hosts slam poetry events at different locations in Johannesburg, giving artists a platform to perform. Joubert Park's Creative Conservatory will become a new destination for these events.



Figure 6.31
(African Dreamin' Productions, 2015)

6.6.4.2_Storytelling

Ungasali Storytelling Festival, Freedom Park, Pretoria
South African Government, Department of Arts and Culture, 2016

Land, Unity, and Prosperity were the themes of the 2015 third annual Ungasali Storytelling Festival, which aims to reinforce South Africa's cultural exchange programmes in order to develop the arts, culture, and heritage industries and use the oral narrative to affect social change (South African Government, 2016).

Storytelling is one of the oldest African art practises and remains an academic and emotional cultural asset. The festival holds performances and workshops to develop these skills in people of all ages.



Figure 6.32
(Freedom Park, 2016)

6.6.5_MARKETS

Markets are colourful places of discovery where buyers haggle with sellers who advertise their products with inventive stands and shouts of their wares. The CC has the opportunity to host a variety of different markets, focusing on creativity. A weekend craft market activates the street, and a cultural food market might be held in the Conservatory Pavilion at the start of every month. Artists Under the Sun could infiltrate the Park, with people selling their art and networking with one another. Markets attract new audiences and promote interaction and the economy.

6.6.5.1_Craft Market

Greenmarket Square African Craft Market

Greenmarket Square is the oldest western formal public space of South Africa, built in 1696 (Cape Town Official Tourism Website, 2016). The cobblestoned Square has served as a farmers market, slave market, and parking lot amongst other functions and is now the location of an informal flea market selling primarily African crafts. Traders of diverse ethnicities sell a wide range of goods and street performers entertain using the space as their platform. The Market is highly successful, contributing to local life, tourism, and the prosperity of surrounding businesses.

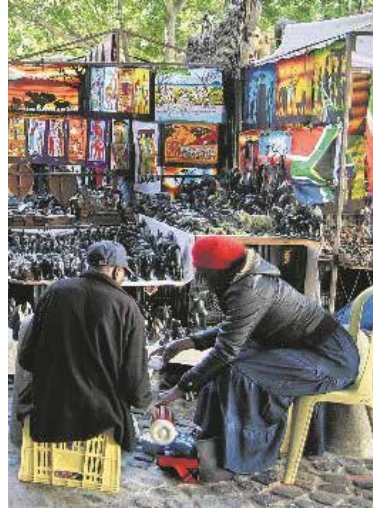


Figure 6.33
(African Tip Tours, 2016)

6.6.5.2_Art Gallery

Artists Under the Sun
Zoo Lake, Johannesburg

Artists Under the Sun was established in 1960 and originally held in Joubert Park. Now, the event is held on the first weekend of every month in Zoo Lake. Over 100 artists showcase their fine art work in this unique open-air gallery experience. People are able to meet the artists, talk with them, and immerse themselves in the creative atmosphere. There is an opportunity for the event to return to Joubert Park with the development of the CC and revived presence of JAG.



Figure 6.34
(Artists under the Sun, 2014)

6.7_FUNCTIONAL & SPATIAL REQUIREMENTS

6.7.1_OUTDOOR FACILITIES

Facility	Function / Space	≈ Area (m ²)	Requirements
The Conservatory Pavilion	Paved pavilion	700	Accessible, central location, high visibility
	Central fountain	50	Fountain flush with pavement, can be turned off for events
The Orchid Platform	Seating		Scattered seating in the landscape facing the Platform, must not overpower the landscape
The Indigenous Plant Gallery	Planted living roof		Intensive living roof accommodating indigenous planting. Certain plants with deep root systems will require planter boxes sitting on the column grid
Amphitheatre	Informal tiered seating	280	Outdoor, high visibility
	Platform / Stage	40	Outdoor, with space to attach scaffolding for events
TOTAL		1070	

6.7.2_INDOOR FACILITIES

Facility	Function / Space	≈ Area (m ²)	Requirements
The Conservatory	Exhibition space	630	Conservatory needs to be restored: glass, painting, cleaning, paving the floors etc.
The Creative Conservatory Knowledge Centre	Reception	10	Easy public access, connected to management office, must have views of circulation and access points
	Office	13	Accessible from reception, removed from public space, basic staff kitchenette
	Informal seating and reading space	85	Open plan seating
	Media Centre	70	Book shelves and freestanding computer stations
	Store	5	Media centre store
	Lift Shaft	3	
	Meeting area	60	Open plan meeting space with outdoor access
	Store	16	Meeting area services and store
The Black Box	Open plan hall	155	Rectangular, sprunged floors, adaptable space
	Store	16	
	Backstage	16	With access to store

6.7.2_INDOOR FACILITIES (CONTINUED)

Facility	Function / Space	≈ Area (m ²)	Requirements
The Community Media Centre	Radio studio	16	Visual link to control room and outdoor discussion platform
	Radio control room	16	Visual link to radio studio
	Radio tower		Must be at sufficient height to emit radio signal
	Sound lock	2	Transition between control room and studio to eliminate noise
	Public discussion platform	30	Outdoor seating with permanent speakers and microphones allowing the public to interact with the community radio
	News print office stations	18	3 work stations, open plan
	Breakout space	24	Basic kitchenette and counter space
	Print room	13	
	Informal discussion space	42	Open plan seating area, visually accessible to public
City Workshop	Foyer & Breakout space	45	Basic Kitchenette, seating
	Workshop	80	Open plan work space to adapt to different types of workshops, visually accessible to public
	Store	12	Basic kitchenette and counter space
Coffee Concepts	Kitchen	11	Access to refuse yard
	Bar & counter	18	Visually accessible to public
	Seating	62	Indoor & outdoor. Outdoor shaded with views over the Park
The Creative Culinary School & Test Kitchen Restaurant	Pantry	11	
	Cooking stations	67	Freestanding cooking stations facing instructors station
	Restaurant seating	85	Indoor & outdoor. Outdoor shaded with views over the Park
	Bar	28	
Services & Ablutions	Ablutions	30 x2= 60	Well ventilated, easily serviced. As per NBR, minimum of 3 female toilets and 2 WHB, and 1 male toilet, 2 Urinal, and 1 WHB. Paraplegic facilities must be provided
	Refuse removal	8 x 2= 16	Easily accessible from the street
	Cleaning staff locker rooms	16	Locker rooms with 1 shower, 1 toilet, and 1 WHB close to ablutions to share common ducts
TOTAL		1751	

6.8 PROGRAMMATIC VISION



Figure 6.35
(Author, 2016)

The programme suggests the exploration of architecture which is adaptable and acts as a shell for creative experience and activity, whilst relating to public interaction with arts and culture. The social programming and public interface with the CC is of vital importance, so the programme must be accessible and the architecture must become the transition between daily urban life and the extraordinary possibilities of artistic expression and innovation. The programme encourages a dialogue between the city and the park, the everyday routine and the extraordinary arts. The Creative Conservatory is a place of escape in the city, where people can engage with the arts in relaxed context. The CC and its platforms connects people to the heritage of Joubert Park and the Conservatory, and to one another.