

BASELINE STUDY

URBAN
REGENERATION

Site investigation by South African Artist
Jo Raciliffe. (Raciliffe 2005. 20)



Baseline Criteria for Intervention in a Historical Precinct

Although the Barbican Building has not received national or provincial heritage status, it is none the less an architecturally unique building - a good document of the history of the built environment in Johannesburg - and should be conserved. Intervention on the site of the Barbican follows the concept of making intellectual ruins intelligible. The policy of preservation of these ruins relies on the intellectual capacity of the visitor to comprehend the significance and history of the site. The site is made intelligible through doing the minimum.

The street elevations of the building are the only articulated facades, and should be preserved in their integrity. Any further development on the site should re-instate the historical scale of the area, but should not 'pretend' to recreate the historical architecture (of the city). Rather the new buildings should be easily readable as insertions in the site; so as not to compete with the heritage building, but rather to reinforce its uniqueness and authenticity.

The presentation of existing fragments would be done with the help of modern structures, without pretending real reconstruction. Additions on the site should be unobtrusive - so as not to undermine the importance of the existing historical buildings, especially the City Hall and Rissik Street Post Office



Urban conservation design baselines -

Urban design is an act concerned with the creation of activity spaces for people in the public realm. The urban designer should orchestrate development to the satisfaction of the investor and to the advantage of the urban environment in the city. Urban conservation is very important. The context and urban philosophy of the site, the characteristics of the urban environment and the existing architectural language should be carefully considered and understood. (Segal 1991. 77)

Activity - adaptability to suitable contemporary use is very important to ensure the sustainable conservation of a historical building. Appropriate new uses should be identified to rejuvenate the building through adaptive re-use. The Barbican Building on the site is deteriorating due to neglect. Although adaptations will have to be made to the building in order for it to fulfil a function in the contemporary city this is the best way to ensure its preservation and conservation for present and future generations.

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Accessibility – it is important to reinstate the correct historical scale of the area to link the conservation site into the contemporary city. Hierarchical movement systems should be considered as they prevent vehicle / pedestrian conflict. Pedestrian oriented streets should be designed; providing special pedestrian routes; encouraging a variety of activities culminating in the conservation site. It is important to consider pedestrian movement on the site. Both President and Pritchard Streets are major pedestrian routes.

Scale – This is an important consideration to take into account when designing in a conservation area. Different historical periods have different scales of development. In order to integrate the conservation site with surrounding development any new structures inserted into the site should be designed to acknowledge and reconcile the scale and form of the traditional and contemporary contexts. Alternatively new developments could be designed to contrast with the conservation site, emphasizing its unique historical value by forming a backdrop to, or framing the historical building. Any insertions on the Barbican site must be mindful of the historical scale of the area so as not to overpower the important historical City Hall and Rissik Street Post Office Buildings. Attention should also be given to scale and proportion of existing open spaces and squares - How they are defined - The relationship between the built form and open space and how it relates to the human scale. Reinstating a built edge along President Street will define the edge of Government Square - framing and containing this important space.

Legibility – The conservation site should become a recognisable element in the urban design framework. The site should be easy to read and understand. Development on the Barbican site aims to integrate this historical building back into the city fabric.





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Rob Krier's study of scale for a new
development in La Ville Paris
(Krier, 1982:138)

4.2

Landscape – Planting can reinforce conservation design in a natural way. Structured planting can create colonnades and canopies and define spaces and edges. Planting can give clues to the history of the area, and can also be used to reconcile scale. Hardy low maintenance planting is essential for a successful urban landscape. Landscaping is suggested for the plaza in front of the Old mutual Building. This will reduce the effective mass of the building and bring it closer to the scale and form of the historical precinct.

Visual aspects – The visual aspect of a conservation area is very important, particularly in landmark areas. It is necessary to consider views of enclosures, focal points, specific vistas and the skyline. Consideration should also be taken as to where the building can be viewed from and these views should be preserved.

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Sensory perceptions – These perceptions are an important part of the physical experience of the site. Conservation sites provide opportunities to exploit the senses. Historical architectural detail stimulates tactile sensations. Older areas have specific smells, tastes and sounds. The art of conservation is to re-capture the flavour of the historical environment. The traces of time and patina are important to the authenticity of the building. The Barbican should not be over-restored or its historical integrity and flavour will be lost.

Identity – This is what gives the site its unique and authentic character. Respecting the spirit of place, which has developed authentically over time, should be a primary consideration for any development in a conservation area. The intercultural, interclass diversity that makes Johannesburg such a vibrant city should be protected .

The building should be tied to the fabric of the city, a part of the life of the city - not a disconnected unrelated monument. Development in historical contexts is particularly interesting in that it creates a collision of the old and new. Attempts should be made to accommodate and reconcile the conflicts which arise as a result, and to learn from the past and use it as an informer for contemporary development.

Unchecked development in conservation areas results in buildings that are over-scaled, unrelated to their context, and built of unsuitable materials. *Carefully considered development is mindful of height controls and traditional outlines of the town map.* (Fox 1998. 104) It has been argued that contemporary buildings in historical contexts should mimic material and design aspects of the historical buildings in the context. This however often results in dull and mediocre architecture. Similar grain or scale of development should be maintained, while avoiding the urge to mimic or recreate the historical architecture. A fresh response to the unique experiences and spirit of the site should be explored.





Jo Ractliffe, Jeppe St cnr West St 2001
(Ractliffe, 2005: 20)

Key points identified in the 2004 Johannesburg Spatial development framework, to stimulate regeneration in region 8, the Johannesburg CBD are:-

Conservation: Natural and human resources should be managed in such a way as to ensure that they are used in a sustainable manner.

Conservation includes protection, maintenance and rehabilitation of existing resources. Adaptive reuse of the Barbican will ensure its conservation and preservation. Adapting the Barbican Building to a new use will ensure its conservation.

Infill: The development of undeveloped or underdeveloped land within a developed urban context, where support infrastructures are already available. The area around the Barbican - an rare empty stand in the city - is ideal for development and densification.

Sustainable Development: Development that meets present needs, while not compromising the ability of future generations to meet their own needs. A dialogue needs to be created between the existing historical buildings and the new building to be in-filled on the site. A way to respect the existing fabric is by designing additions in modern forms and materials. New significance can be imbued into the historical structure through inserting new uses. *Preservation should scratch below the surface of mere aesthetics, and further explore the context of historical habitats. The historical scale should be explored, taking into account such varied aspects as; the width of streets, the height of buildings, material textures, and the clearly defined and identifiable language of the architecture.*

(Frescura, 1991: 21)



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B R I E F

Users

The development will attract a sophisticated group of users, whose needs are currently not catered for in the CBD.

MECs and members of local government from the legislature

Financiers and **Bankers** from the financial institutions in the area

Tourists visiting the new African cultural centre at **Beyers Naude** Square

Executives who work in town, needing a venue for lunch meetings and networking

The new wave of **trendy city dwellers** who are investing in up-market residences in the city

People visiting the various government agencies in the Government Precinct.

Television celebrities from the film set of *Hard Copy* situated in the Old Post Office building

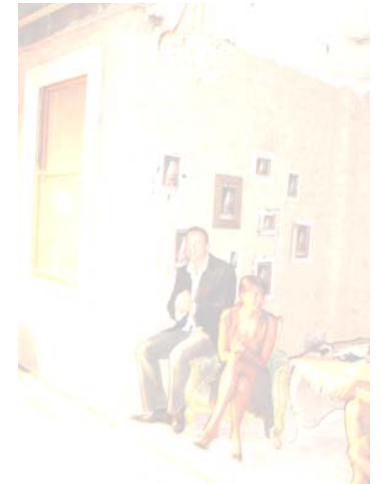
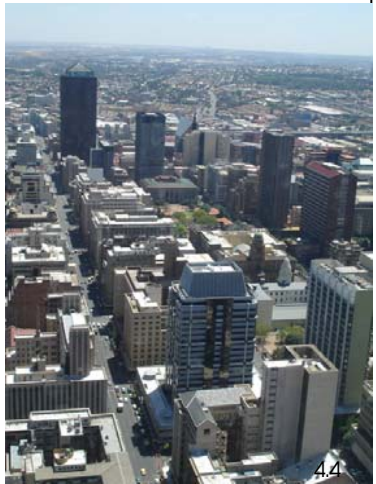
Magistrates and **Attorneys** who practice at the Supreme Court and Magistrates courts

Mining Magnets from AngloGold

Heads of government visiting the ANC headquarters at Lthuli House in the Government Precinct – Due to its strategic location the Kopanong Club will rival the Michelangelo in Sandton as **Winnie Mdikizela Mandela** and **Tokyo Sexwale**'s favoured spots to see and be seen.

The project will also create employment opportunities for unemployed residents of the city – Stimulating the local economy and increasing the quality of life for the cities' inhabitants in a sustainable manner.

Commissioner St Looking West
Over Government Precinct

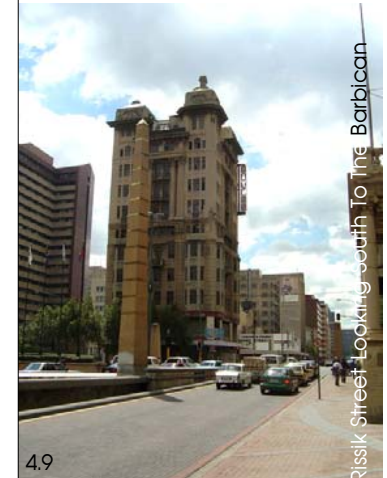




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Project Description

The vision for the site is to create a flagship development that will highlight the urban renewal taking place in the city, and act as a primer for further development and investment in the CBD. The program should cater to a social space for the new urbanites re-claiming the city, where people of different backgrounds can interact, socialize and experience one another - celebrating life. A residential component should also be included, to cater to a 24hour vibe. The development should have strong ties to the city, celebrating its place in the unique vibrant urban environment that is Johannesburg. Further, the remaining historical building on the site should be retained and conserved and linked into the development, adding to the strong sense of place and history of the precinct; and in line with the Johannesburg spatial development framework's vision for conserving the history of the built environment.



4.9

Rissik Street Looking South To The Barbican



4.5

City Hall



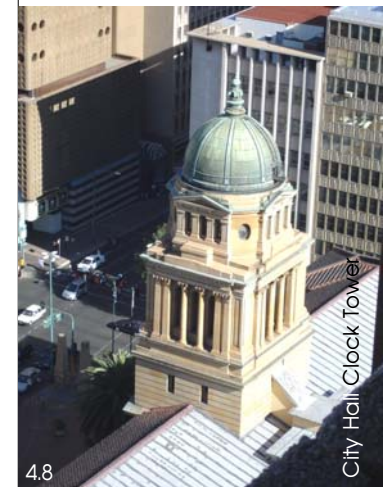
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S.A. Fashion Week 2005 In The CBD



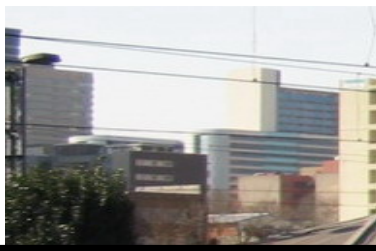
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S.A. Fashion Week 2005 In The CBD



4.8

City Hall Clock Tower



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BRIEF

Design Problem

The envisaged club / residential program will contribute the 24 hour concept essential for a sustainable city. This is critical to the success and sustainability of the precinct and has been identified as a priority by the JDA.

The proposed Kopanong Precinct Club provides an essential social place, (entirely lacking in the area) for the new multicultural generation of urban dwellers, re- colonizing the city. The traditional Johannesburg elite were a culturally homogenous and exclusive demographic –white, male, Christian and English. The new elite is drawn from a far more diverse cultural and social demographic – the only proviso – the possession of capital to sustain a lifestyle of opulence and luxury. Johannesburg is after all a primarily capitalist city – built by opportunists wishing to cash in on the wealth provided by its rich goldfields.

The site is in a rapidly re-generating area, which has been earmarked as a mayoral priority to receive massive funding for its transformation. Historically the area is also particularly interesting, being on the periphery of the old market square, and subsequently the oldest area of development in Johannesburg. The site contains examples of three very prominent phases in architecture (reflections of the different cultural phases in the city’s early development). The Barbican Building, which is to be incorporated in the new development, although not a national monument, is a historically important building. It was Johannesburg’s first ‘sky scraper’ and is an excellent example of the American inspired architecture of the late 1920’s and 1930’s. The historical element of the site is very important to the proposed development. Incorporating a historical aspect into the new project is symbolic of building on the old Johannesburg and weaving it into the contemporary city. We need to learn from the past and incorporate heritage to create a richer, more authentic built environment.

Eastern Edge Of The Site



4.10

Taxis On Joubert St



4.11

Flats Near Joubert Park



4.12

Derelict Art Deco Building



4.13



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Client Profile

UrbanOcean Property Developers



The project is a shared venture between the Johannesburg Development Agency, and Urban Ocean Property Developers. The JDA is a world class, area-based, development agency for the City of Johannesburg, constantly striving towards developing best practice in its developments and operations. The JDA stimulates and supports area-based economic development initiatives throughout the Johannesburg metropolitan area, in support of the Jo'burg 2030 vision - positioning Johannesburg as a world class African city. As development manager of these initiatives, the JDA coordinates and manages capital investment and other programmes involving both public and private sector stakeholders. Urban Ocean is a specialist property developer focused on the re-development of the inner city. They are at the forefront of the up-market residential revival in the inner city, with pioneering developments like the Corner House Lofts and the Franklin residential hotel. Old Mutual will be involved in the financial backing as they own the site, and are interested in re-development which will include preservation of the Barbican Building.

4.14



14 November 2003

TO WHOM IT MAY CONCERN

The Johannesburg Development Agency (Pty) Ltd is an initiative of the City of Johannesburg, the JDA's sole shareholder.

The Johannesburg Development Agency is established as the City's area based economic development agency tasked with, among other things, the economic regeneration of the Johannesburg city centre. As such, the JDA is responsible for a number of major regeneration projects in the city centre including the redevelopment of Newtown and Constitution Hill.

In terms of the City of Johannesburg's Inner City Renewal Strategy, the development of middle and upper middle income housing in the city centre is a key priority. Urban Ocean (Pty) Ltd is in the process of undertaking what we believe to be extremely important and significant mixed-use developments within the city centre. These creative and cutting edge developments lend, we believe, major impetus to the turn around that the city centre of Johannesburg is currently experiencing and the JDA is fully supportive of these exciting developments.

Yours faithfully

Graeme A Reid

CEO: JOHANNESBURG DEVELOPMENT AGENCY



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A letter From Graeme Reid, CEO JDA , Endorsing Up Market Housing In The CBD



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5.1

The City Skyline From Berea



5.2

Fruit Sellers At The Kerk St Market



5.3

DISCOURSE

Who are the people moving back into the city?

Richard Florida; Professor of economics at Carnegie Mellon University in the USA, and author of *The Rise of the Creative Class* identifies a new segment of society *The Creative Class*. This group of people is a fast growing, highly educated and well paid segment of the workforce. A typical member of the creative class engages in work which *creates new forms*. This class includes scientists, engineers, professors, poets, artists, designers, architects....These people use creative problem solving, drawing on their professional knowledge to solve specific problems. Members of the creative class typically have a high degree of formal education, representing a high level of human capital. These people add creative value, a commodity which is increasingly valued. As creativity becomes more valued, the creative class grows.

According to Katy Essa, of Urban Ocean, a property company at the forefront of urban renewal and reinvestment in the CBD, most of the people moving back into the city fit the creative class profile.

The creative class accounts for 30% of the entire US workforce, up from 10% at the turn of the 20th century, and less than 20% as recently as 1980. (Washington monthly. www.creativeclass.org). Average salaries of members of the creative class are almost double that of working class Americans.



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What attracts members of the creative class?

Plug and play environments

Florida, and other economists realize the importance of industries having “low entry barriers” so that new firms can easily enter bringing new vitality into the industry. This works just as well for cities. It is important to have low entry levels for people, ensuring that they can be accepted quickly into the social and economic arrangements of an area. Florida proposes a sort of “plug and play” community, where anyone can fit in quickly. In this type of community, people build a support structure without getting stuck into any one identity. They can put together a life or at least a facsimile thereof within a relatively short time. (Florida, 2004. 20) According to Graeme Reid former CEO of the JDA (Urban Regeneration Seminar 12th April 2005), the present average occupancy for a tenant in the city is eighteen months. The Johannesburg inner city is an environment in constant change, which in turn results in low entry barriers.

Inclusive environments

Many talented people seek environments open to diversity. Creative people often feel marginalized in conventional environments, preferring environments which are open to diversity. They enjoy a mix of influences - different kinds of music, people from diverse cultures, different kinds of food, and places where they can meet and socialize with people different from themselves. Favoured environments offer a wide mix of options, from music venues, art galleries, performance spaces to theatre and a vibrant and varied nightlife (Florida, 2004. 35). A city like Johannesburg on the brink of regeneration and teaming with diversity personifies this type of environment.

Nandipha Makonyana and Alice Mnobisa Having Their Hair Braided at The Kerk St Market



5.5

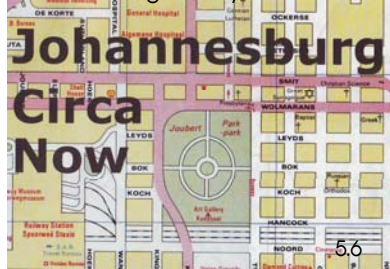


5.4



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Johannesburg Gallery Postcard



The Glamorous Urbanite



5.7

DISCOURSE

Johannesburg is an extremely diverse city. There is no one Johannesburg, rather it is the coincidence in space and time of many societies – a stage, on which many different plays are running simultaneously. Modern metropolises are born from the combination of material power and cultural creativity. By definition a modern metropolis is a cosmopolitan entity, characterised by hospitality to foreigners and openness to the world in general. A crucible of diversity, ethnic, racial and religious.

(Bremner, 2004. 40)

Unique and authentic environments

The creative class craves real experiences, in the real world. Uniqueness and authenticity are highly valued. These people want to experience real life in a real city. This is a move away from previous attempts to recreate pseudo environments, cities in the suburbs - like Monte Casino or Melrose arch. Authenticity comes from various aspects of an environment: historic buildings, established neighbourhoods, local culture. It is present in the urban mix in Johannesburg, the juxtaposition of street vendors and international institutions; urban grit alongside renovated buildings; bankers and yuppies walking next to mielie sellers on the street. An authentic place offers unique and authentic experiences. A place full of chain stores and chain restaurants with no relation to the genius loci is not authentic. The CBD is an authentic multi cultural and historical area, and provides a backdrop for interaction between people from very diverse segments of society.

The current multi-cultural aspect of the CBD makes it the ideal type of environment to attract young, affluent, creative class residents. It is a diverse and inclusive environment. If the heritage aspect of an area is respected, then it will retain its spirit as a unique, authentic, inclusive environment.



The Role of Historical Conservation

An important aspect which should be considered in development in an older urban centre is historical conservation- which will ensure the environment retains its uniqueness and genius loci, and that it will remain an authentic and diverse environment.

The introductory note of the South African Heritage Resources Agency highlights the importance of our heritage as a means to promoting diversity and authenticity:

“Our heritage celebrates our achievements and contributes to redressing past inequities. It educates, it deepens our understanding of society and encourages us to empathise with the experience of others. It facilitates healing and material and symbolic restitution and it promotes new and previously neglected research into our rich ... traditions and customs.”

www.sahra.org.za/intro.htm

The role of Historical preservation or conservation is to secure the safe transmission of heritage places or sites to future generations. *The physical existence of heritage places is important in the sequence of generations.* (International Council of Monuments and Sites 2000. 21)

International Council of Monuments and Sites (ICOMOS) the advisory body to UNESCO concentrates on issues pertaining to the preservation of world heritage. In 2000 they prepared a report entitled *Heritage at Risk*. The report identifies heritage as carrying a message from the past to future generations. Heritage serves as a “living witness” to age old traditions. People are becoming more aware of ancient monuments as common heritage, and the common responsibility to safeguard our heritage for future generations. “It is our duty to hand (our heritage) on in its full richness and authenticity” (ICOMOS 2000.9) Heritage conservation also has significant economic benefits, acting as a primer for heritage tourism and sustainable development.

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DISCOURSE

Problems Threatening Heritage

With social and economic change, heritage buildings that are no longer in use become endangered, prone to deterioration or destruction through neglect (International council of monuments and sites 2000. 11) This is why it is important to *give a monument a socially useful purpose in order to conserve it* (Venice Charter 2001, article 5)

Typical problems regarding heritage conservation in a rapidly developing and re-developing city like Johannesburg are-

Maintenance deficiency – demolition by neglect

This problem is clearly evident in the Johannesburg CBD. Many buildings have been 'mothballed' (the buildings are bricked up and left standing empty) as large property owners have chosen to hold on to their stock of city buildings with the hope of realising high property prices once the city regenerates. The reality is that 'mothballing' impedes regeneration – it kills the city vibe, and creates an image of the city as a graveyard, full of 'dead' abandoned buildings. The deserted buildings are not maintained and neglect sets in.

Economic and social changes, changing land use, gentrification,

Densification, changing transport infrastructure – increased need for parking. The Barbican Building on the site was cut off from the city when the buildings around it were demolished for parking.

Lack of enforcement of heritage legislation.

Lack of identification of heritage buildings.

Lack of conservation standards.

The use of conservation buildings being perceived as exclusive, rather than inclusive.

Lack of incentives for the maintenance of heritage buildings,

The JDA has now introduced incentives in the form of the better buildings program and the urban development zone.

Lack of training and knowledge regarding conservation issues.

Insufficient conservation standards, facadism and the obsolescence of heritage by new constructions. Up until recently there was little legislation to protect heritage buildings which had not been declared national monuments. The South African Heritage Resources agency is currently working on legislation to ratify this



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The world heritage convention suggests that these problems can be overcome by-

Monitoring and improving the state of conservation.

Offering incentives to stimulate and support private parties. – An example of such an incentive is the current Urban Development Zone tax rebate offered to investors in the Johannesburg CBD.

Increasing the capacity of conservation institutions to ensure their effective presence.

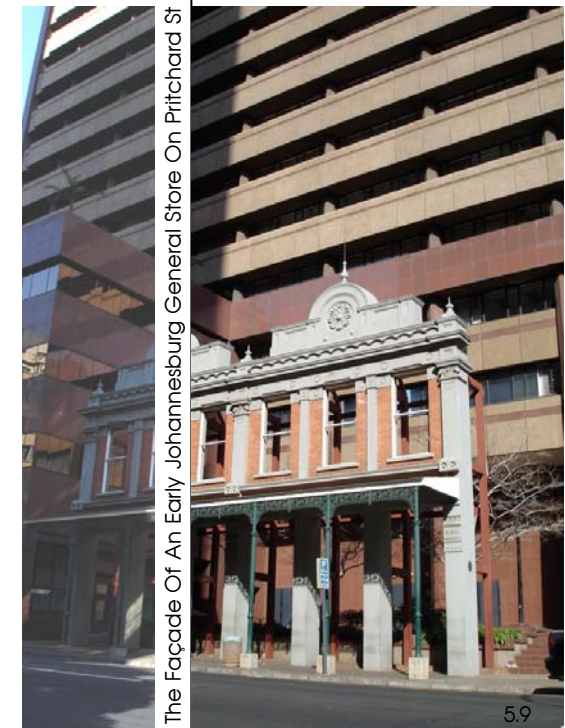
Promoting conservation as part of sound development practice.

Improving listing, monitoring and maintenance of heritage.

(International council of monuments and sites 2000. 25)

Unchallenged and uncontrolled development leads to irreversible damage and loss to heritage. Conservation in urban areas can be difficult. High demand on land has resulted in demolition of entire historic neighbourhoods. Often the more contemporary heritage (20c) which expresses major developments in architecture and society suffers from a lack of recognition and preservation compared to 'older', more traditional heritage. (International council of monuments and sites 2000.22)

Many developers justify facadism, citing economic benefits as outweighing architectural, cultural and historical integrity. However facadism is exactly what its title suggests, putting on a faux front. This practice leads to total elimination of genuine, authentic historical fabric. Often when a façade is retained and a new building created within that façade, it is difficult to relate the program of the new building to the existing façade component.



The Façade Of An Early Johannesburg General Store On Pritchard St



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DISCOURSE

The Danger of Monumentalisation

A further concern in heritage conservation is the tendency toward monumentalisation. A specific building or place is given the status of a monument, without consideration being given to its greater setting. Protection of areas around historical sites should ideally become standard practice. (International council of monuments and sites 2000. 23)

The South African Heritage Resources agency has realised that the declaration of buildings or places as 'monuments' is dangerous as the public tends to value only the declared monuments and disregard other heritage areas, simply because they have not been awarded monument status. This has resulted in a great deal of disregard for and destruction of our heritage resources in the past. Merely proclaiming single buildings as monuments is a mistake, it can lead to the perception that other buildings and contexts are less important, leaving them vulnerable to neglect, inappropriate alteration or total demolition. Monumentalisation is ineffective in that it concentrates on a single building whilst ignoring the larger historical context. One should not set out to create monuments, as this stifles development. Rather conservation and adoption of historical buildings should be encouraged in order to create and maintain a richer urban fabric, thus stimulating growth and conserving more authentic environments.

Jane Jacobs, the author of 'The Life and Death of Great American Cities', suggests a shift from concentrating on single buildings, to looking at urban issues. Rather than identifying single buildings as monuments, consider groups of buildings which establish a context. It is easy to refer to 'historical context', however this concept is difficult to identify in practice. The historical context is not easily defined and there is no scientific way of determining what exactly the context of a building is. History itself is a variable in context, as are period, place and cultural background. Countries, like South Africa, in the process of political and social metamorphosis are susceptible to significant changes in what is perceived as their history, and consequently what objects and places have historical worth and value. (Fox 1998. 103) Cities are living organisms, susceptible to change, prone to deterioration and obsolescence, and are preserved at a cost. (Fox 1998. 103)



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William Kentridge's work, entitled *Unveiling the Monument* (2004), visually describes all that is wrong with creating monuments. Monumentalisation concentrates all of the public's attention on a specific building or object, rather than encouraging the consideration of the artefact as a product of a social and physical context. The monument becomes disconnected from its surroundings and as a result is misinterpreted by the general public.

Buildings cannot be justified as isolated set-pieces. In one way or another they form part of a greater whole, and the spaces around them, whether landscape or cityscape, are just as important as the buildings themselves. The whole is greater than the sum of its parts. (Puttic 1998. 71) Failure to consider buildings as part of a whole (the city) has resulted in the currently dysfunctional, disintegrated urban fabric of many modern cities.



William Kentridge,
Unveiling the Monument,
from the series;
*Johannesburg, Second
Best City in the World,
After Paris. 2004*

5.12



5.13



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DISCOURSE

The Danger of Monumentalisation: **Villa Arcadia, Parktown, Johannesburg.**

An example of a building which has received monument status while its historical context has been ignored is Villa Arcadia. This home was built in 1909 by Herbert Baker for the prominent Johannesburg mining magnet, Sir Lionel Phillips and his socialite wife, Lady Florence Phillips. The house has considerable architectural value, and is held by many to be the most interesting of Baker's Parktown houses. (Radford, Parktown and Westcliff heritage series) The garden also designed by Baker was acknowledged to be one of the finest in Johannesburg. Dorothea Fairbridge, in *Gardens of South Africa*, describes the view from the terrace - *seen through its columns the blue line of the Magaliesberg Mountains shut out the distant veld..and below me, falling sharply away from the stoep and melting into the blue green eucalyptus of the Sachsenwald (now the suburb of Saxonwold) stretched a garden of exquisite charm..Terrace after terrace lay below us, with flights of steps paved with the accommodating Transvaal Sandstone..Tall cypresses marked the line of the terrace, but in the Italian fashion and flanked by Italian oil jars in which fuchsias rioted and gleamed in rich purples and reds and pinks... At the end of the long grass walk was an alcove formed by clipped cypresses, in which a group of leaden figures took one back to the gardens of England...*

(Dorothea Fairbridge, *Gardens of South Africa*, 1924, pp31-33)

The house was sold to the Transvaal Jewish Orphanage in 1927 and the Philipses retired to their Cape Town estate Vergelegen. By the late 1990s the house had fallen into a severe state of disrepair. In 2003 the property was acquired by Hollard Insurance to house their new head office. A comprehensive heritage assessment was compiled by Osmond Lange architects regarding the house (which has subsequently been restored).But the gardens were ignored, bulldozed, and are now the site of numerous office buildings.



The North Terrace

5.14



The Entrance Gateway

5.15

Pictures this page and opposite; Villa Arcadia and its gardens in 1997.



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The Value of Heritage

Heritage should be realised as an indicator of sustainable development. Proper use of heritage places should be encouraged over the creation of new constructions. Land use plans which recognise and protect heritage places and their surroundings should be created. Legislation should be formulated to protect heritage spaces and their surroundings. *Historic buildings have an important role to play in the social dialogue of a city –they carry a “memory” of the rational and imaginary thought of those who came before us* (Jokhileto, 2002. 140)



5.18



5.17

The West Loggia

Intangible Aspects of Heritage

The loss of spirit associated with .patina, is something that (is difficult to express) (ICOMOS 2000. 21). It is hard to put a quantitative value on the associated traces of history; the marks of the craftsman’s tools or evidence of weathering over time. In fact, conservation practice can also pose a threat to these elements, focusing on material, design dimensions and over cleansing and upgrading of the site. The marks left by time give an authentic character to an object and once removed they can not be replaced. Once restored – however carefully, a monument partly loses its authenticity. Buildings should be preserved in their integrity, as a testament to their history and origin.

Effective intervention in a historical setting, like the Barbican site should not attempt to reconcile the gaps between different parts, or between the new and the old, but rather to exist as separate parts of a whole - the new and the old re-enforcing each others identities through their juxtaposition. Historical buildings like the Barbican should be rehabilitated and converted to facilitate preservation through new uses.



5.16

Follies in The Garden

DISCOURSE

Historical conservation thinking seems to have started around the 16th century. This period was known as the age of enlightenment. The intellectual movement of thought was concerned with the interrelation of concepts of God, reason, nature and man. Until the 17th century, the Platonic concept of nemesis had been the basic interpretation of visible and invisible things and their relationships - for every action, there is a reaction. Gradually a shift occurred towards the search for the identities and differences in the universe – the search for scientific proof. Mathematics and order were the fundamental reference points in this new exploration and search for knowledge, embodied in the writings of the philosopher Rene Descartes. These concepts were synthesized in Emanuel Kant's epoch making "critique of pure reason" which formed a fundamental reference for modern philosophy. (JP de la Porte philosophy lecture April 2005)

This shift in philosophy also affected the accepted view of history and historical consciousness. The belief in absolute divine values was contested; history came to be interpreted as a collective social experience. Cultures of different ages and regions were recognised as having their own style and guiding spirit.



When dealing with a historical building like the Barbican it is important to consider how it should be preserved.

Restoration - concerned with faithful 'restoration' and if necessary, reconstruction of earlier architectural forms. This approach would advocate complete restoration of the Barbican to its original state, and the rebuilding of the historical buildings on the site, mimicking the past.

Anti-restorationism - concerned with the concept of historic time, realising that each object or construction belongs to its specific historic and cultural context which it would not be possible to recreate with the same significance in another period. This movement gave birth to the more contemporary viewpoint that the better approach would be the protection and conservation of the genuine material of the original object. This approach would recommend the preservation of the Barbican in its integrity, without erasing the way that history has marked and changed it.

In his book, *Principles of Church Restoration*, (1846) Eduard Augustus Trueman distinguishes three different approaches to restoration, namely; destructive, conservative, and eclectic. (Jokilehto 2002. 159)

Destructive – this practice was typical of the efforts of earlier centuries, when past forms or styles were not taken into consideration in new additions and alterations.

Conservative – the objective was to re-produce the exact details of every piece of ancient work at the time of the repair, creating a virtual facsimile.

Eclectic – this outlook is midway between destructive and conservative practices. The building is evaluated on the basis of destructive qualities and repaired accordingly to reach the best possible result.



URBAN REGENERATION

DISCOURSE

The architectural restoration critic John Louis Petit (1801 -1868), remarks on church restoration...

*Delay the ruthless work a while, o spare, Thou stern, unpitying demon of repair,
 This precious relic of an early age!
 It were a pious work, I hear you say,
 To drop the falling ruin, and to stay the work of desolation.
 It may be that you say right; but O!
 Work tenderly; Beware lest one worn feature you efface-
 Seek not to add one of modern grace;
 Humble with reverence each crumbling stone,
 Respect the very lichens o'er it grown.....*

(Jokilehto 2002. 160)



The Arcade - Old Durban Children's Hospital

5.19

Once restored – however carefully, a monument partly loses its authenticity. Buildings should be preserved in their integrity, as a testament to their history and origin. Restoration has the connotation of being too drastic, and this practice has in fact all too often led to the destruction of the authenticity of historic objects. Contemporary thinking favours the practice of conservation.

The conservation movement was pioneered by the British historian John Ruskin (1819- 1900) Ruskin saw a historic building, painting or sculpture as a unique creation by an artisan or artist connected to its historical context. Age in itself contributed to the beauty of the object. The marks of age could thus be seen as an essential element in an object which could only be considered mature in its beauty after the passage of centuries.

The Old Durban Children's Hospital - Clearly Evident Patina and Authentic Agedness



5.20



URBAN
CONSERVATION

Authenticity

The word authentic refers to an original. The concept of being authentic is different to that of being identical. An authentic article is the genuine article, while an identical one is a copy – the spirit of the articles is different even if they appear similar. *Being **authentic** refers to being original, unique, sincere and genuine - real not copied. Being **identical** refers to a representation of something with the same properties, exactly alike - a replica, copy or reconstruction.* (Oxford Dictionary)

The authenticity of a work is a measure of truthfulness of the internal unity of the creative process; the physical realisation of the work, and the effects of its passage through historic time. Value is placed on artistic and creative quality and places the work in relation to a historical context. **There can be only one original.**

The Oxford dictionary defines integrity as *wholeness, soundness, honesty*. Aspects important to architectural integrity would be location, design, setting, materials, workmanship, feeling and association.

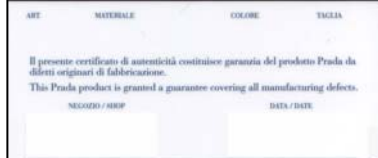
Authenticity is a basic concept of contemporary conservation. An authentic construction would constitute an object of genuine material, documenting the different historical phases of the structure. Modern conservation policy has had an impact on promoting an increasing concern for the preservation of historic materials and the consequent methods of survey, scientific studies, guidelines; and on the standards for practice, as well as the development of a variety of techniques required for maintenance, cleaning, consolidation and conservative repair. (Jokilehto 2002. 304) *There is a rising awareness among many architects. that the character and charm of a built environment owes much to the use of a particular set of building elements. These are often ephemeral and thus virtually impossible to preserve through declaration of a monument.* (Prins, 1998. 13)

5.23



There can be only one original; the Prada authenticity certificate card

5.22



5.21



URBAN
REGENERATION

DISCOURSE

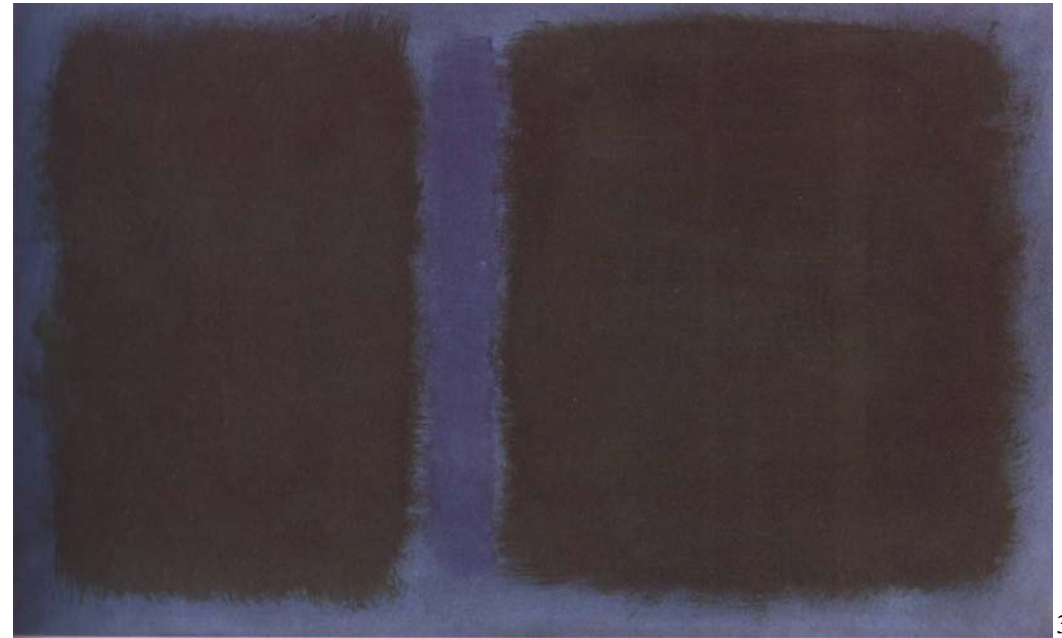
The abstract expressionist artist **Mark Rothko** explored the concepts of authenticity and integrity in his colour field paintings. He felt that representing natural realistic forms on his canvases created an illusion of reality, but such illusions were not authentic and without integrity. They were simply copies of authentic objects. His colour field paintings explore the concept of nihilism. They are freed of representations of identifiable objects. Rather the work is about the ultimate reality - the experience created when viewed, leading ultimately to an authentic and unique experience. Authenticity is about a unique object or creation. It cannot be duplicated. These explorations hold true for the concept of authenticity in the built environment. Copying historical architecture creates (sometimes with less success than we realise) an illusion of historic authenticity. The resulting creations are void of historic experience and character and are ultimately dishonest, unreal forms.



1



2



3



The role of Historical Conservation in Re-vitalising the Johannesburg Inner City

Contemporary Johannesburg is a cultural, social and economic melting pot, embracing the process of becoming a world class African city. The cultural heritage of Johannesburg deals with a history of segregation and is thus a difficult heritage. During the apartheid era black people were kept separate and never allowed to believe that they could share in the cultural heritage of white South Africa. This is why we have to develop a new Johannesburg. Wishing for Johannesburg to return to its "former glory" is senseless. The old Johannesburg was a city divided, a city thriving on segregation, built on cheap labour and the inequitable distribution of wealth and land. We have to work towards the creation of a new Johannesburg which is an inclusive, cosmopolitan and diverse city,

We need to stop deluding ourselves that South Africa can afford cities that look like London, New York or Zurich, when our per capita Gross National Product is closer to that of Brazil, Mexico or Turkey. (Fagan, 1991. 24) South

Africans have to accept that we will have to adapt our lifestyles to our own urban complexity - to inter cultural, inter class juxtaposition. It is this urban mix that gives the new emerging Johannesburg its unique character.

1. Rothko , Untitled (Red) 1958 (Bailey, 2001. 159)
2. Rothko , Red on Maroon 1959 (Hodge, 1996. 329)
3. Rothko Blue Green Blue on Blue Ground 1968 (Bailey, 2001. 161)
4. Rothko ,Violet and Yellow in Rose, 1950 (Knight, 1999. 76)



DISCOURSE

While South Africa is seen as being in the forefront of nature conservation and environmental protection the same is not true for conservation of the built environment, and (in particular) urban conservation. (Segal 1991. 76)

Johannesburg has transformed from a mining camp to a metropolis and has been rebuilt many times in the process. Much architectural heritage has been lost and so naturally, it is of utmost importance, that the remaining heritage should be conserved.

Jane Jacobs identifies a tension between city as aesthetic artefact and the inherent 'messiness' of vibrant places. This would account for the vibrant energy of an authentic vibrant chaotic city space, developed over time - like St Marks Square in Venice.

The Grand Canal Venice



5.24

View From The Rialto Bridge



5.25

St Marks Basilica - St Marks Square



5.26



URBAN CONSERVATION

Revel Fox identifies in his book *The Making of Space* (1998, 104) that *the single most damaging thing to happen to South African cities was the preparation of the zoning schemes in the 1940's, which permitted floor area ratios far in excess of what had existed previously and what was in fact justified* (for a legible urban scale). This resulted in well scaled old buildings of great quality, with unlimited effective life expectancies becoming obsolete overnight, because of the opportunity for the development of much larger buildings on the same site. An unprecedented rise in land values, due to the possibilities of greater land yields, resulted in mass demolition.

Caring for the historical environment of the city should be seen as a catalyst for economic development in Johannesburg. It encourages investment, speeds up visible regeneration in depressed areas and creates jobs. (Johannesburg News Agency, www.joburg.org.za)

The Johannesburg SDF outlined a policy for arts, culture and heritage services in 2004, which is now seen as a mayoral priority. This program identifies heritage resources as positive instruments for growth and change and major drivers in inner city revitalisation. Heritage resources give the city a sense of place, and promote a sense of local identity - ensuring that a place has historic depths, interest, image and meaning. This is very important if Johannesburg is to realise its goal of transforming into a world class African city by 2030.

The city however does not have a clear heritage policy at this time. This has resulted in the deterioration of much of its stock of heritage buildings, which have been bricked up and mothballed – to slow further decay. There is also no comprehensive register of Johannesburg's heritage places at present.

Johannesburg has had a turbulent history in its rise from mining camp to a city of global importance. Johannesburg is re-inventing itself. It has undergone major changes over the last ten years –the end of apartheid, the beginnings of democracy, entrance into the global economy, and neo-liberalism have in many ways shaped a new city. (Bremner, 2004, 18)

