UNIVERSITY OF
KWAZULU-NATAL

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ARTISTIC EXPRESSION IN ARCHITECTURE

Towards the design of an Art centre for Durban, South Africa.

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A Dissertation submitted to the School of Built Environment and Development Studies,
University of KwaZulu-Natal, in partial-fulfilment of the requirements for the degree
of Master in Architecture

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DECLARATION

I hereby declare that this document is my own unaided work under the supervision of Mr Lawrence Ogunsanya. All citations, references and borrowed ideas have been duly acknowledged. It is for submission to the School of Architecture, Planning and Housing, University of KwaZulu-Natal, Durban, in partial fulfilment of the requirements for the degree of Master of Architecture. It has not been submitted before, for any degree or examination, at any other educational institution.

……………………………………………
Garreth A. Miller

………day of…………………………year………………

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ABSTRACT

Artistic Expression is the central force that defines human expression and emotion without which anything cannot have any identifiable human substance. The aim of this study is to understand Street Art and the connection it has to Architecture and whether it is possible to attempt to resolve a growing demand for space to exhibit Street Art through design and public place making, encouraged and enhanced by the thoughtful and meaningful Architecture of a place. Through academic and field research this dissertations qualitative methods include investigations of existing architectural urban built form that deals and engages with Street Art. There exists the need to identify and sympathise with urban context and culture in the hope that the outcome is Street Art and Architecture that can inform the proposed building typology and shape itself and the surroundings into something that both designers and users can witness as a positive influence of Architecture as a companion to Street Art.

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CHAPTER 1
1.1 INTRODUCTION

1.1.1 Background

"The mother art is architecture. Without an architecture of our own we have no soul of our own civilization."- Frank Lloyd Wright (date unknown)

Expression, as exhibited by man since the earliest record, has been used as a way of interpreting the surroundings and concluding his experiences in the tactile realm, evident in Cave Art (Wikipedia. 2014).

Modern society provides a portion of its resources for activity that provide people with opportunity to engage and share expressive experience within a public setting, this has become known as **Street Art**. It is the essence of expression that allows us to establish and bind ourselves to our identities within an ever changing world. The human being is a vessel of ideas, which is why the emphasis of this dissertation aims to provide place and space within an urban setting towards the design of an Art Centre that explores the ideas related to expression, and the act thereof, as the key to architectural and artistic merit.

Architecture is arguably one of the greatest forms of **Artistic Expression**. **Street Art** and **Architecture** both serve as mediums through which we as human beings portray expression. People of today are constantly exploring, testing and creating, not unlike people of times past for which expression was often the only means of communication. **Artistic expression**, in the form of **Street Art**, takes the input of an individual and the activity involved and translates it into something unique which is captured in multiple forms. Expression is a primal human quality that exists within all of us, however, our modern society often inhibits one's ability to express or free ones thoughts and emotions, social misconceptions and stereotypical restrictions govern our inner artistic spirit.

Street Art within South Africa is considered relatively young in comparison to the global movement of street art. The most common form of street art, Graffiti, developed in the 1970s within the United States of America as a means of expressing ones artistic ability in a public setting. The South African scene only took off, according to GraffitiSouthAfrica.com; after the oppression of the Apartheid era was lifted in the 1990's. This was when Cape Town took the lead and soon became recognized as the so called hotspot or 'Mecca' for street art before it spread throughout the rest of the country. The popularity of

Street Art slowly snowballed into the culture it has become today; this culture is community based and stems from the notion to bring meaningful Street Art and expression to the people of the street free of charge. This naturally created a sense of loyalty to the art form and its rawness which has seen certain artists who are exhibiting work in galleries and other highbrow art institute's becoming labelled as "sell-outs" (Imam. 2012)

Architecture has the ability to draw on the above expressive quality. By allowing for full interpretation and expression by the author through the conveyance of emotion and self-expression it is possible for the observer to experience and enjoy, while establishing their own sense of expression, the spatial qualities of form and space within the architectural and artistic realm.

The contrast of artistic progression needs to be understood in order to create architecture and art that is both contemporary and meaningful within today's context. It is, however, of necessity to understand that all great art and architecture exhibits a sense of timelessness which roots it firmly within its place.

Expressive theory of art applies to all creative realms and will be discussed further through the work of Rudolph Arnheim (1974), Street Art is potentially one of the most widely recognised visual phenomenon's in modern urban society, for obvious reasons it is directly linked to Architecture which has been examined by multiple great intellectuals such as Tolstoy (1896) who describes aesthetic art as consisting of two main elements which are firstly: Art as "*the infectious communication of emotions*" (Tolstoy.1930) Secondly: it is socio-religious and this means that there is a concern on the *moral value of the experiences or emotions* conveyed in art (Tolstoy.1930). The author elaborates upon his views of Art which dictate:

"*To evoke in oneself a feeling one has once experienced, and having evoked it in oneself, then, by movements, lines, colours, sounds or forms expressed in words, so to transmit that feeling that others may experience the same feeling-this is the activity of art…Art is a human activity, consisting in this, that one man consciously by means of certain external signs, hands on to others feelings he has lived through, and that other people are infected by these feelings and also experience them.*" (Tolstoy.1930:45)

Street Art carries a plethora of media and methods which artists adapt and utilize in unique and interesting ways, a possible answer would be the changing surroundings of the artist and architect that require a certain level of adaption and skill to contend and keep up with such movement. Street Art has undoubtedly become one of the most major forms of visual communication and expression, through sculptural installation art to visual and dynamic graffiti art society is witnessing extraordinary artistic

expressive talent through more than the Architectural built form being produced. It is the intention of this dissertation to delve into the world of Street Art with the focus on visual street art forms such as graffiti and installation art. The beauty of such art forms is the fact that they are possible incorporations of Architecture and have the potential to instil beauty in creating and regenerating place.

Street Art is driven by the everyday social challenge, by the need for artistic expression to be exposed to the artists' fellow man, it is the voice of expression that coats our beautiful cities with meaning and glimpses into artists vision and playfulness, it is that break within the hard mass of the city that shines and transforms a blank and cold wall into a piece of art. It is the art that would have no substance without the wall and the wall that would have no character without the art. Art and Architecture share a commonality, expression, which renders them extremely powerful role players within the growing global community of built form and expression that constantly turns its focus towards beauty while searching for meaning.
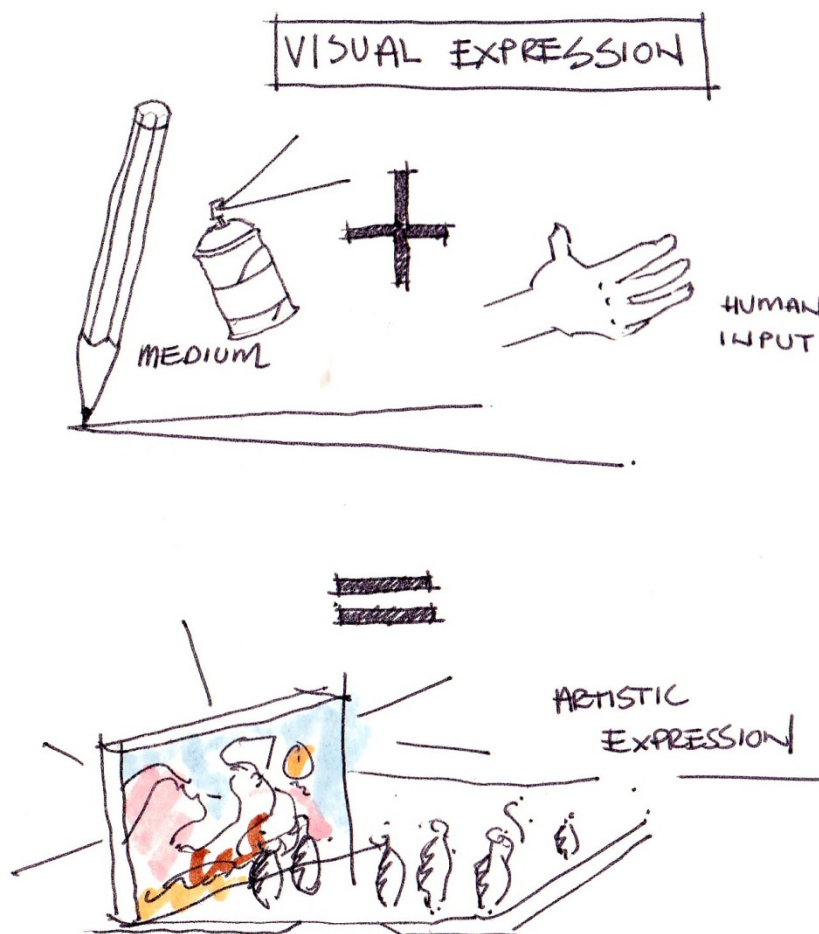
Figure 1: Graphic illustration of the process of Artistic Expression

(Source:Author)

1.1.2 Motivation/Justification of the study

The motivation of said topic related to Street Art stems from the idea that modern society provides opportunities to experience and partake in or even witness the simple activity of expression within a setting, whether it is expression of self through painting, sculpture, music, cultural interaction and Architecture or in this instance, the often illegal exhibition of Street Art. This motivates the need for place to facilitate such expression with Architecture as the catalyst. Such spaces require a *sense of place* that is maintained through activity levels and general aesthetic pleasantness and pleasure that is provided by a well-designed space. Expression is necessary for the positive growth of character and developing the simple essence of what makes an individual unique. Without creating provision for expression to be imprinted on an environment or at the very least experienced through being within such an environment, there would be a certain gap left within the architectural creation and it is the responsibility as architects to close this gap.

This study aims to incorporate the sense of beauty and emotional transferal that exists in art forms other than Architecture, such as the various forms of Street Art mentioned, which apply to the building typology of an Art Centre. Visual and experiential art are crucial components of Art and Architecture which are reinforced by theoretical ideals such as Phenomenology which praise the power of hapticity and the physical prowess of the eye. (Pallasmaa, 2005: 10)

Street Art is a critical area of study as a result of the general popularity and demand of the art form which society is not catering for. Their exists an opportunity to free artists and their expressions through providing place to educate and create works of Art for display without any degree of vandalism creeping in. It is important to know that Art is not always born purely out of an expressive and creative place driven by the pure will of creating for the sake of creation but rather often stems from the need to create a source of income; within a South African context this becomes abundantly clear by the thousands of unemployed citizens who entrepreneur ideas of showcasing talent for monetary acknowledgement.

Figure 2: Comrade Mandela (2013)   Figure 3: Beach Sculptures (2013)   Figure 4: Street Artists (2011)
(Source: http://www.globalpost.com)   (Source: http://www.globalpost.com)   (Source: http://www.flickr.com)

As a side note, there is an opportunity for modernity to flex its metaphorical technological muscle, Art has never been displayed in the exact same way throughout history and it was often a means of showcasing expression through any means necessary. Technological advancements in visual display and lighting make way for new and exciting ways to exhibit and create art and Architecture. This idea lends itself to establishing a contemporary successful building.

An Art centre has the possibility to enable training and showcase work of up and coming as well as established artists. This would then increase the functionality of the architecture and place while contributing to the upliftment of the people and context of said place by adding to the purpose to said artists and establishing a bond with the user, architecture and street art through connectivity and awareness of street art and architecture.

1.2 DEFINITION OF THE PROBLEM, AIMS AND OBJECTIVES
1.2.1 Definition of the Problem

Social interaction and experience are critical to human wellbeing, all developing from the need for society to acknowledge and allow for the creation and freedom of artistic expression within our immediate environment. **Street Art** will be investigated to understand how its potential as a platform of expression and exhibition may be utilised to enhance the architecture of the building typology in order to address the problem within the modern built environment; which is the lack of such space permitted for the witnessing or partaking in said artistic expression.

Cities show a lack of integration between human interaction and expression through built form. There is an opening within a social context to increase or add to the amount of places where the public can express or experience Street Art in a public setting. Society is a collective entity that is often a blur of identity that is not effectively expressed through the immediate environment, place has the ability to solidify identity and character of a people. The conceptual thinking behind movements such as *Bauhaus* hold close ties to experiencing and partaking in expression, where the built form can be experienced by both the actor and the audience (Hochman. 1997)

Due to the conceptual nature of the problems, it is vital to develop an understanding of the concepts of **Artistic Expression** with relevance to Street art and the role it plays in facilitating Artistic expression within the urban public setting.

Eammon Canniffes *Narrative* (2006) describes this as what we interpret as meanings within the city. Canniffe explains that it is vital to have elements and places within the city to which people are able to

relate through their meaning or symbolism. *Narrative* is about creating a *'city image'*. This city image is what we read as the literal built form as well as multiple other entities that *Canniffe* lists, such as, *'well ordered urban societies'.* A strong link to validating a city image is the dimensions of time and space.

Canniffe describes time and space as the mediums on which memory and narrative co-exist, spatially it is the associative power memory holds, much like the emotional responsive power of art, that can start to *'tie physical properties of a space into the structure of a place'.* (Canniffe. 2006. 76) It is this line of thinking that *Canniffe* believes can develop this sense of place.

The urban nature of the problem, in terms of the space to facilitate expression, relates to theoretical issues addressed by authors such as Ellin Nan (2006) who describes the lack of connectivity and interaction between man and interaction as *Flow* within the city which is described as the holistic connection between people and place and how spaces lacking flow are often described as dull, lifeless city spaces, the reverse to this being the city with soul, character, feeling which allows inhabitants to flourish or express themselves. Ellin sums up the contributing factors of *Flow* as the 5 qualities of Integral Urbanism (Ellin. 2006. 12) and links it strongly to activity within place, activity is essentially what makes a space a place.

1.2.2 Aims

The aim is to investigate and analyse what key architectural elements of design can begin to inform and encourage experience and implementation of core public built form and place that educates, enhances and emphasizes function and expression through Architecture and can begin to produce a model for public built form for designers and architects. The ultimate aim is to encourage and express the link between **Street Art** and **Architecture** through the medium of Architecture and establish the same sense of evoked human feeling produced by Street Art, so as to share feelings, expressions and emotion with one another, ultimately forming the essence of my aim which is connecting people to place and space.

1.2.3 Objectives

The studies intends to explore, determine and express the bond Street Art and Architecture share, along with the combination of elements such as design and visual aesthetic which are strong mediums of communication. Communication and interpretation are the fundamentals of Street Art and so too Architecture. It is this positive and memorable impact of self-interpretation of said Architecture and Street Art experienced by the user that is the objective of the Architectural intervention.

Other objectives also include:

- To encourage and express the link Street Art and Architecture share within a visual society; through the medium of Architecture and to establish the same sense of evoked human feeling produced by Street Art, so as to share feelings, expressions and emotion on a public and accessible platform.

- The study of contextual influence of an architectural intervention, just as an artist draws inspiration from their surroundings, so too should the proposal draw meaning from its context defining it as a sense of place and establishing its identity. These influences could be social, economic and historic all weaving together the mesh of the built form, design principle and urban surround.

- To investigate relevant and contributory case and precedent studies of appropriate architectural intervention that exhibit place making.

In summation of the objectives, ideas discussed within this thesis aim to explore a new slant to ideas of expression and Street Art; however, it is beneficial towards the study to research and draw conclusions about places and architecture which has aimed at achieving similar goals as this dissertation. Through the work of Architects such as Richard Rogers, Renzo Piano and Zvi Belling a valid contribution to such ideas may be achieved.

1.3 SETTING OUT THE SCOPE

1.3.1 Delimitation of the Research Problem

Delimitation in terms of the research problem hopes to set up the limitations of the study while understanding that particular issues are beyond this scope.

The characteristics of Street Art that will be focussed upon within the urban setting include Visual, sculptural or installation art and a large focus on Graffiti art because of the purity or rawness of expression that such an Art form exhibits. Street Art provides the man on the street with the ability to either experience or create art, the difficulty that exists with street art such as graffiti is the negative connotations of problems such as vandalism due to lack of proper designated space for the art, which this dissertation aims to rectify and investigate. Such art is dependent on the built form and Architecture because of its tactile and visual relationship to the art and visual expressiveness. The research problem will begin to inform the design of an Art Centre for the city of Durban, Kwa-Zulu Natal within a modern, contemporary setting for the a range of users which will include youths and adults alike due to the diverse nature of the research topic.

Referring to the appropriate literature, this research will focus on how by understanding the need for human expression, architecture can positively respond to this need within the context of Durban, South Africa in order to enhance experience and quality of life within a contextually, culturally and socially rich environment. The primary areas of research are areas such as expressive environments like the city street, artistic and social environments. The intent is to create a public building that embraces and expresses said function and the integration of architecture and art, hence creating meaningful architecture for both people and place.

1.3.2 Definition of terms

- *Art* – Art is the product or process of deliberately arranging symbolic elements in a way that influences and affects the senses and emotions of the audience. It is a medium through which human emotion, expression and perception may be portrayed. Art is a means of communication between entities and has the ability to become both thought provoking and evoke emotional reactions.

- *Expression* – Expression is the act of conveying, illustrating or representing an idea or emotional idea through various mediums. It is the untapped raw product of a human's interpretation of an object, design or environment within the world.

- *Artistic* – A descriptive adverb and pronoun that describes a product or action that has been through a process of inspirational input with a clear creative output imagined.

- *Architecture* – The art and design of built form landscape and space.

- *Street Art*- Any form of art or expression that is either observed or displayed within a public space.

- *Graffiti*- The act of or name given to marking a surface or area with graphic content in one or more mediums.

1.3.3 Stating the Assumptions

This dissertation aims to acknowledge the following assumptions:

- A relationship exists between Street Art and Architecture through the act of and interpretation of Artistic Expression.

- Human interaction is fundamental in creating a sense of place within a context.

- Expression, experiential architecture and a sense of place play a pivotal role in integrating the user with the object and with the architectural intervention within the city as a whole, creating general wellbeing.
- Expression, Art and Architecture are based on human emotion relative to personal opinions and personal taste.

1.3.4 Key question

- What role does Artistic Expression in the form of street art have in enhancing Architecture and the experience of said architecture by the user?

1.3.5 Subsidiary Questions:
- What is the relationship between Street Art and Architecture?
- How can artists utilize architecture and art as a tool towards creating a sense of place within society that enhances and reflects its context?
- What position does Architecture have in facilitating creative expression, in the form of Street Art?
- What factors facilitate and define expression within the built environment?

1.3.6 Hypothesis
Architecture as an expressive element can define a sense of place within its greater context while providing the people it serves with a tool through which expressive street art may occur.

1.6 THEORIES AND CONCEPTS

The following concepts will be utilized within this research document in order to reinforce the general ideas and thinking involved in Artistic expression related to Art and Architecture. The relationship of these theories is vital in the understanding of the visual and sensory perception of street art and architecture.

Phenomenology- Juhani Pallasma

The theory of Phenomenology is the in depth study of the human beings ability to relate and experience its surroundings through the 5 senses. Phenomenology begins to unravel the experiential process of how both the body and mind are based purely on perception (Pallassma. 2005); this leads into an implementable idea in terms of Architecture and the idea of Artistic expression which is a tactile and visual art form that will be developed further. Phenomenology is relevant to this study as it involves a purely sensory theory which relates the human being to its surroundings, crucial in terms of experiencing Street Art and Architecture.

Semiology- Charles Jencks

Semiology relates to Street Art and Architecture through the investigation of how we interpret our environment and the intentionally placed signs and or symbols that we derive meaning or emotional response from, something that is possibly the ultimate goal in terms of an artistic or architectural creation. Semiology is relevant to this study as it involves the theory of understanding deeper more experiential related personal meanings that relates to what Art aims for the viewer to experience.

Existentialism- Christian Norberg Schulz

Existential space links to how humans utilize and experience space through our physical and psychological alertness. *Existentialism* proposes how existential space is powerful in the sense that it is the extent where we draw upon for our reality into an integrated physical and sensory experience (Ots.2011) The relevance of Existentialism to the study is such that it relates to the core ingredient of architecture and public space, which is the main ingredient in the creation of Street Art.

1.7 RESEARCH METHODS AND MATERIALS

Research methods and materials outline the multiple research methods that have been used to supplement the argument of this dissertation. It also describes the materials that were used for the data collection process along with the methods used.

This dissertation has used qualitative research methods, which complemented the opinion based nature of the topic, with both primary and secondary research methods of data collection. The primary research is what allowed for the testing of the proposed hypothesis paired against physical sources establishing a working hypothesis. This then provided the means in which secondary data has been collected and then compared and assessed for value. Secondary research is what provided the background research and base upon which broader based information and understanding of the proposed topic has be obtained

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1.5.1 Secondary Data

Secondary source data aims to provide the foundation for Primary research by establishing the extents and key areas of focus. The secondary data will include the following:

Literature review:

The Literature Review aims discover and elaborate on views relating to the topic expressed by specialists within the relevant fields dealing with the problem at hand. The data will be sourced from published and recognised works and will deal with the ideas of Art forms such as street art, Architecture and Expression and the impact each have on one another and the user.

Precedent studies:

The appropriate information for analysis has been gathered from published journals, books, photos and articles from the internet. The precedent studies will be selected from cities outside of South Africa. Selection criteria will be similar to the case studies and the precedent studies will also be analysed under the same conditions.

The key precedent studies:

1. The Centre Pompidou (Paris, France).

Reasons:

The architecturally expressive design conceptualised with a technologically industrial aesthetic lends itself as as expressive, illustrative Art.
The above mentioned inimitable look of the Pompidou asserts itself as a contextually significant Public building.

The Pompidou shares a close relationship to the chosen topic typology as a strong example of public space making architecture that has been successfully woven into an existing urban fabric.

2. The Hive (Melbourne, Australia)

Reasons:

The hive bares a directly inspired aesthetic to the art form of graffiti, evident within façade treatment and design.
A clear example of legal and visually powerful street art incorporated into an architectural design.

3. Art Zone 798 (Beijing, China)

The district within Beijing is an example of a rejuvenated Art and culture district that utilized existing developments paired with public space making, architecture and exhibitions.

There is a distinct playfulness where street art forms part of public space.

Case studies:

Case studies relevant to Art galleries within the area are essential to understanding the current status of the South African art scene. Site visits were arranged through the relevant authorities to investigate, take photographs and study such environments.

The key case studies:

1. The BAT Centre (Durban, South Africa)

Reasons:

As a local Art Centre with a rich history, the BAT centre is a contextually relevant example of an Art Centre within the Durban area.

2. Durban North Beach Skate Park (Durban, South Africa)

Reasons:

The Durban North Beach Skate Park is a unique example of built form that generates and facilitates expression as well as the exhibition of said expression within a public environment.

Secondary data aims to provide the foundation for Primary research by establishing both the extents and key areas of focus. Secondary research such as precedent studies allowed for real world application and the answering of vital areas and questions brought about in this study. Precedent studies included projects such as *The Centre Pompidou* (Paris, France) which is an iconic, expressive and unique example of Architectural art. *The Hive* (Melbourne, Australia) is a second and equally important precedent study that displays great potential in the fact that it is a piece of architectural design directly influenced by Graffiti Street Art and serves as an exhibit that attracts visitors while establishing its modern self within a traditional and conformist contextual setting. Durban North Beach Skate Park (Durban, South Africa) positively contributes to the Durban city by providing place for young and experienced artists to produce beautiful works of art, while facilitating the youth with a healthy recreational hobby.

The plethora of culturally diverse and contextually unique forms of art and expression at a more macro global scale provides the base for the process of thinking required in the creation of humanly expressive and enjoyable space.

Secondary Research provided the outline for enhancing architectural design through the mediums of art and architecture. Information has been acquired from books, theses, journals, articles and electronic resources (e-journals, e-books and articles).

1.5.2 Primary Data

Primary source data is critical to the study and application of said theories to architectural intervention. Research materials included Interviews and questionnaires which have been utilized to gather data.

- Questionnaires are valuable and convenient methods of obtaining data from the public as they are not invasive or time consuming. Questionnaires have been done
- Interviews allow for a more in depth and organized contact with professionals involved in the more managerial or development phases, such as architects, artists and professionals involved in the South African Art scene.

Interviews where possible aimed to Interview relevant contributors to the field of study which included:

- Brian Johnson (Durban Architect)
- Paul Mikula (Durban Architect- Designer of the BAT Art Centre)

- Nisa Malange (Director of the BAT Art Centre, Durban)
- Xolani Sithole (Head of Publicity of the BAT Art Centre)
- Sharon Crampton (Director of the African Art Centre)

Purposive sampling has been used in collecting data from the target group of focus which included both male and female adults, young adults and the youths between the ages 18 and 50 living within the Durban area.

Case studies relevant to Art galleries within the area are essential to understanding the current status and characteristics of the ever changing and developing local South African art scene. Site visits have been arranged through the relevant authorities to investigate, take photographs and study such environments. Where necessary and relevant, interviews, with personnel within Art communities and organizations mentioned including Architects responsible have conducted to understand the intricacies of expression and art on the multitude of levels.

Case studies have been selected in order to provide real world application of the selected concepts and theories within this dissertation and determine the potential yield they may produce. Information from case studies will be gathered in the form of observations, photographs, interviews and questionnaires. Observations included being physically present on the chosen site in order to critically analyse and study the success and/or criticisms of said study. Photographic evidence is what will be used to record and capture information to support or disprove the theories and concepts.

1.5.3 Research Materials

Research materials used included photographic material, questionnaire, interviews, journals and observation skills along with all mentioned secondary research materials.

1.8 CONCLUSION

This Research document is based upon the hypothesis that states that through providing an Architectural design that is of rich expressive quality, experiential expression may be participated in and understood. The hope is that through creating such Architecture that is meaningful, a vital sense of place may be achieved that withholds and protects expression. These spaces aim to stimulate and produce beneficial environments that enrich the lives of the users. The key component to keep in mind is that expression is subjective and that it is the end user of the said architectural intervention that

needs to be considered above all else. The success or failure of the said intervention will be measured by its ability to enable the user and sustain healthy productive interest.

Chapter 1 will deal with the introduction of the topic as well as the background information and justification of the study. It intends to break down the problem through defining it as well as establishing the aims and objectives. This Chapter will cover the setting out of the scope while delimitating the research problem, defining the terms, stating assumptions. Key questions along with subsidiary questions which will define the research in the aim of answering said questions and aid in establishing a workable hypothesis. Theories and concepts as well as the selected research methods and materials have also been covered. Chapter 2 will explore the pertinent issues at hand relevant to the topic of Artistic Expression with a strong focus on Street Art. Urban expression will uncover, through the relevant literary sources the culture, benefits and intricacies related to Street Art which includes Sculptural, performance, visual and graffiti art. The chapter will also investigate the relationship between **Artistic Expression**, **Architecture** and **Street Art** while identifying how the said research can aid in designing and enhancing an Art Centre for Durban, South Africa.

Chapter 3 will analyse the concepts of Phenomenology, Semiology and Existentialism and their application towards the proposed building typology and the attempted resolution of the research problems.

Chapter 4 intends to uncover relevant Precedent studies as part of the research documents secondary research. This section will look at the Pompidou Centre, France, The 798 Art Zone, Beijing China as well as The Hive, Melbourne, Australia as possible topic relevant examples that can be drawn on within this dissertation. Chapter 5 explores the selected case studies the BAT Centre Durban, South Africa and the Durban beach front Skate Park, Durban, South Africa and aims to report back physical experiences and data collection in the goal of assisting the research topic and dissertation relevant to the concepts and theories discussed.

Chapter 6 reveals all the results of the data gathered through interviews and questionnaires and exposes the independent variables within this study.

Chapter 7 will provide real world application of all the collected research and begin to delve into the proposal for an Art Centre from an Architectural perspective while using the research as a foundation. The chapter also proves or disproves the hypothesis while elaborating on how well the key questions have been answered while trying to accomplish the stated objectives.

CHAPTER 2

2.0 LITERATURE REVIEW

2.1 INTRODUCTION

The focus of this dissertation aims to uncover the opportunity for artistic expression within Durban through street art, relevant to an Art Centre. Knowledge from relevant street art sources and authors such as Nicholas Ganz and Claire Bishop contributed knowledge to the study as the psychology behind art will also be analysed in an attempt to properly make use of certain elements that facilitate artistic expression for the end user, this will draw on work by Rudolf Arnheim and Ernst Gombrich.

2.2 THE PSYCHOLOGY OF ART

2.2.1 The Human condition

This section of this research document intends on uncovering and establishing an informed understanding of the psychological properties of art in relationship to the human being and Street Art. The importance of this is paramount in terms of developing the proposed building typology of an Art Centre for the city of Durban, in order to develop and create place for Artistic Expression to occur within the built environment through the utilisation of Architectural intervention.

Street Art, Architecture and any other visually interpreted medium begins with the idea of perception and it is the dynamic character of these precepts and other important elements which apply to all visually related phenomenon's' (Arnheim, X) Rudolf Arnheim (1974) uncovers the phenomenon of visual interpretation in his work *Art and Visual Perception: A Psychology of the Creative Eye* (1974) and develops the understanding and importance such visual power has.

Arnheim (1974) believes that the psychology of Art may be broken down into ten various categories which include Balance, Shape, Form, Growth, Space, Light, Colour, Movement, Dynamics and possibly the most important element relative to this research proposal, Expression.

Gombrich (1969) discusses how it is the artists' responsibility to manipulate and transfer the visual surrounds (Gombrich. 146) through the tools mentioned by Arnheim (1974) into what the viewer is able to experience. Gombrich (1969) also emphasises how human perception is based on the idea of imagination as much as scientific education, imagination allows freedom of expression to be interpreted as the viewer sees fit.

Balance describes the power if our *visual judgment* (Arnheim, 11) and how we perceive certain errors in balance within our visual world through comprehensively absorbing multiple values of distance, sizes

and directions without having to physically measure or ascertain whether something is in fact off balance. Arnhem's (1974) illustrates balance and *visual judgement below.* Arnhem's (1974) theory on visual experience is that it may be dynamic, this equates to the idea of *Tension* which one as having psychological "*Forces".*
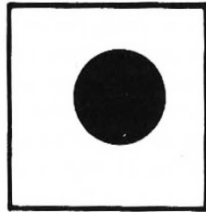
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<tr><td>Figure 1: Square and disk 1 (1974)</td><td>Figure 2: Square and disk 2 (1974)</td></tr>
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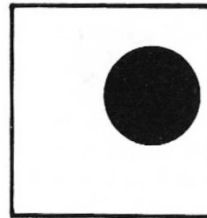
(Source: Art and Visual Perception: A Psychology of the Creative Eye. 1974)

Shape, Arnheim (1974) dictates, is our ability to recognize edges and boundaries and use *Vision as Active Exploration*, which in essence is the way the human constructs and navigates through the immediate environment. It is the grasping objects form and properties with visual optics. Arnheim (1974) states that it is vital to know the relevance of identifying or recognizing shape through our psychological awareness in understanding artistic form and expression.

Arnheim (1974) also prescribes that simplicity of shape is key. This includes the amount of information that a shape has, the more detail needed for a shape to be defined the less likely the human is going to be able to perceive a figure.

"Form is the visible shape of content." Ben Shahn (Arnheim. 96). Unlike *Shape* which is the general understanding of an object as grasped by visual contact of said object, *Form* goes further than establishing the roundness or sharpness of an object and rather delves into them more *"symbolically as images of the Human Condition."*(Arnheim. 1974. 97) This according to the author is essential in differentiating *shape* from *form*, for Shape is the general recognizable process of identifying a type of an object whereas *Form* is the visual phenomenon of understanding and generating information specific to an object, adapting Arnheim's (1974) example of a rabbit best illustrates this; a large rabbit and a small rabbit side by side will have similar *Shape*, however their different *Forms* relative to their size tell the viewer that they are not the same.

Growth is what Arnheim (1974) uses to describe the general variations that are observed by the art of children and adults, the author deduces that children *"Draw what they see"* (Arnheim. 167). This includes the childlike rawness or innocence depicted in children's art, they are not hindered by

prescriptions of what objects are meant to look like but their freedom allows them to openly express what they perceive things and objects to be which is wildly different to the drawings of an experienced human being that has been subjected to more of life and the surrounding world.

Space is what Arnheim (1974) uses to relate and quantify objects that we perceive in the Space surrounding us. This is broken down into the three main dimensions that make up space; the First dimension is described as a *"narrow slot"* within which the basis of three dimensional spaces starts to be informed by distance and relative speed yet is still majorly primitive. (Arnheim. 218) Two dimensional space is where one tends to pick up size and shape as well as whether something is curved or angular, all beginning to quantify an objects location within a Space. The final and third dimension is where it all comes together in the sense that the human eye is able to perceive objects within space going in any direction and in a variety of ranges, this says Arnheim (1974.
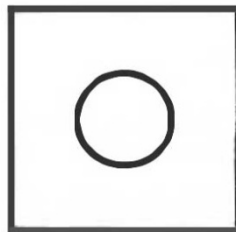
Figure 3: Square and circle (1974)
(Source: Art and Visual Perception: A Psychology of the Creative Eye. 1974)

The above diagram illustrates the levels of space as the circle instead of representing a disc lying on top of a square plate rather looks like a hole within a square plate, all leading to the perception of the onlooker. (Arnheim. 233)

Light, Arnheim (1974) explains, precedes all other psychological elements of art as it is not possible for any visual comprehension of any object or surrounding to occur without the scientific phenomenon that takes place between the human eye and light (Arnheim. 302). *Relative brightness* (Arnheim. 305) is also vital in terms of vision as it deals with the ideas related to illumination and brightness, both of which severely affect the way one observes and interprets objects as well as the environment due to the physiological makeup of the human which involves the distribution of light related to the optical organ and nervous system and finally the amount of reflectivity an object possesses in feeding back light to the eye.

Colour owes its existence to *light*, for it is *light* that, according to Arnheim (1974) allows for brightness and objects ability to display its colour through the reflectivity of its surface colour properties. Of particular interest to the study of Art and Architecture, in the name of Expression, is the fact that Arnheim (1974) emphasizes that one may witness a colour yet has no way of validating whether or not it is in actual fact the same colour that another individual is witnessing, essentially, orange to one person may be purple to another. This adds a certain mystery in the thinking of colour and its behavioural impact on an individual (Arnheim. 333) Possibly *Colours* strongest attribute is its emotional power to withdraw response from the onlooker, Arnheim (1974) describes this as *Reactions to Colour* (Arnheim. 368) which speak of colours carrying expressive power, such as Red, which is renders feelings of warmth and is exciting as it is a reminder of "*blood, fire and revolution*" (Arnheim. 368) opposed to the colour green which brings about thoughts of nature or blue which renders thoughts of cool waters.

Movement "*is the strongest visual appeal to attention.*" (Arnheim. 372) The very sight of a moving object has the ability to grab and hold the human beings attention. This is due to the fact that the human has a natural instinctive reaction to movement as it may indicate a change in the environment which may require further reaction (Arnheim. 372). *Movement* described by Arnheim (1974) as *Happenings and time* is what human beings use to differentiate between "*happenings, immobility and mobility, time and timelessness, being and becoming.*" (Arnheim. 372) All critical to the arts, most specifically the visual arts as it is the differentiation of these elements that create visual awareness and potentially captivate attention.

Dynamics is the acknowledgement that the human eye tends to simplify complex forms into the most legible form it deems fit; this alone is not enough to define the way the human sees as Arnheim (1974) illustrates. Arnheim (1974) believes all visual objects are in essence dynamic; they are in motion, which is more than movement in the sense of metric terms (Arnheim. 412) Perception is more than scientific quantitative data, but rather the emotional description Artistic Expression brings forth from the viewer.

Expression is Arnheim's (1974) last component in terms of the psychology behind the visual arts which he describes as "*modes of organic or inorganic behaviour displayed in the dynamic appearance of perceptual objects or events*" (Arnheim. 445). *Expression* is hence a human emotion that is interpreted through the physical ability to perceive this emotional human output. It is the reading of facial expression and emotion through to scenes occurring between objects in an environment as well as a painting or piece of Street Art (Arnheim. 448). The author also establishes that *Expression* is closely

linked to our past experiences and this draws on human's experiences which in turn allow us to relate to certain meanings and expressions, similar to the theories that form *Semiology* (Jencks. 1969) *Expressive qualities* (Arnheim. 455) are the artist's means of communication, notably exhibited in Street Art.

2.2.2 Conclusion

The use of the term *Art* in Arnheim and Gombrichs work is a broad term that encompasses the general forms of Artistic expression. These ten points or ideas give substance at the foundation level in terms of understanding how human perception plays a critical role in understanding expression as a valid interpretation, it is important to apply the above thinking to the realm of street art which the following section aims to relate to public space, the very platform that Artistic Expression is experienced. Exploring successful public space and place further develops the understanding of how street art affects place and architecture relevant to the human being.

2.3 ART PUBLIC SPACE AND PLACE

2.3.1 Public space and Activity

The concentration of this research document is to focus on the ideas relevant to Street Art which are performed and exhibited within public space. Public space is the correct platform for Street Art as it co-insides with the belief or culture of the majority of street artists, according to the PSAA (2014), which is to bring artistic creation to the greater public for free. This section aims to understand briefly the make-up and characteristics of public space and place as well as the interconnectedness of activity, art and Artistic Expression.

Traditionally the city is a network of streets and buildings laid out according to the city planner, this is known as the physical planning and is what essentially defines the character of the street on ground level (Gehl.33) Jan Gehl (1987) describes the link between the pedestrian and the street as critical in terms of activity, the author explains that the nature of outdoor activities are greatly influenced by physical planning of public space (Gehl.33) This prescribes that for public space to become usable there needs to be attention paid to certain elements which facilitate and allow for public interaction and activity which include elements such as the quality of the natural environments within the city and the types of activities that take place within them being either essential activities to satisfy needs or optional activity for leisure. Gehl (1987) elaborates on how pedestrians utilize public space which is convenient and pedestrian friendly, vehicles and traffic are killers of street life and activity.

Street art thrives off of pedestrian exposure as stated which due to the growing trends of pedestrianization of cities and urban areas worldwide, it is fair in assuming that artists will continue to use the city streets as their canvas to exhibit creativity and expression on a variety of scales and mediums. Street art has the opportunity, if allowed, to be a part of the catalysing of such urban life. Street Art such as art installations, graphic murals and other if implemented correctly can improve the visual quality of streets and delapidated buildings, however, negative connotations of street art forms such as Graffiti have the tendency to be associated with poverty and vandalism, it is this negative issue that this research document aims to resolve further.
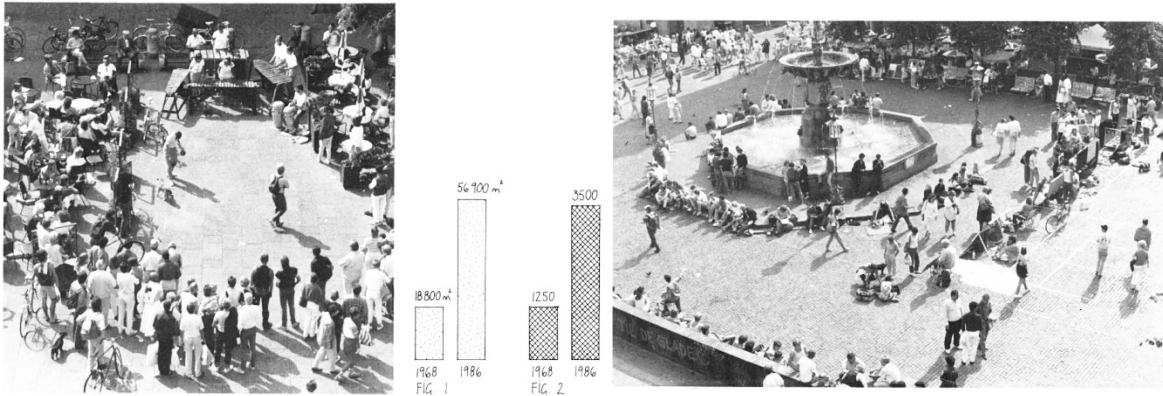
Figure 4: Public space in Copenhagen, after pedestrianizing of the streets (1987)

(Source: Life Between Buildings. 1987)

Studies show a marked increase in public activity and utilisation of space when there is an improvement in the quality of the space (Gehl. 39).The diagram below illustrates the various types of public space activity and the effect the quality of the environment has on said activity.
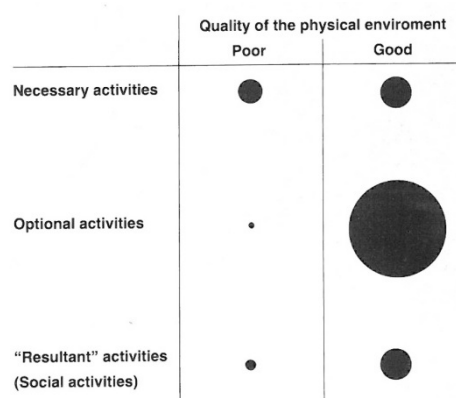
Figure 5: Gehls' diagram of activity vs. quality of the environment (1987)

(Source: Life Between Buildings. 1987)

Nan Ellins (2006) describes the makings of successful public space as Integral Urbanism; she describes *Porosity* as pivotal in allowing elements to flourish. Porosity talks about the blend between activity and space. For porosity to exist built form and spaces of activity need to have edges or boundaries that Ellin says need to be engaged (Ellin. 2006. 89) Edges are where adaption and change occur and this is where spaces are truly understood by the juxtaposition or contrast at these edges.

Through understanding the nature of public space it is apparent that street art has adequate potential to facilitate and enhance public space through improving the quality of space and the number of people utilising the space. This makes public space a powerful stage for expression of artistic creation. It is this knowledge that dictates street art and where street artists operate and display their expressively rich work.

2.3.2 Transformation of space to place

Space in Architecture is the main component that architectural artists use to bend, form and shape their visions and ideas into tactile elements within reality. Space can be defined in many ways and is the essence of our environment within which we live, function and experience, it is where artists express their ideas through Street Art.

Nan Ellin (2006) describes the establishing of place relevant to meaningful activity within the public setting. Authenticity in Ellin's *Integral Urbanism* (2006) refers to creating a sense of place within our cities and how there exists an absence of such place within our modern environments.

Ellin breaks down the problems observed within the urban environment in terms of public space and place down into four categories where form follows: *fitness, finesse, finance* and *fear.*

Ellin (2006) relates *authenti-city* to the quality of a sheet where the higher your thread count the more comfortable the sheet feels, in this sense Ellin exhibits how cities need a fine grain of networks and connections opposed to a coarse grain (Ellin, 130). In simple terms this metaphor illustrates the need for quality in the city. *True Urbanism* speaks about keeping places of value within communities as a starting point for intervention.

Space alone is not powerful enough to control the human condition and its various responses, as human beings there is a need for substance and meaning within space, this becomes known as place (Day, 2002). Christopher Day (2002) discusses the multiplicity of factors that define and bring about a sense of feeling regarding space, the bottom line is that the way human beings feel or react to a certain space is purely subjective. Just as in art, the onlooker or individual experiencing a piece of artistic expression has the ability to draw conclusions regarding the way a certain space makes them feel. Colour, light and form within space all have massive impacts on the way humans subjectively interpret space. Day (2002) explains how the human body has acute senses that are able to pick up on *"minute nuances of colour, sound and smells."* (Day, 2002. 114)

This dictates that within artistic expression the interpretation is vital. The onlooker is often experiencing a large number of influential sensory signals that can shape and conclude opinion on *space* which ultimately describes a *place.*

Certain visual and tactile senses within space cause reactions from users of space, either there is an overwhelming sense of comfort and happiness within a space or there is a discomfort which translates through to a negative influence which is unpleasant. Day (2002) explains how humans react according to how they are reacted upon, the example used is one that elaborates on this; if human beings are

treated with disrespect and instead of being given a comfortable bench to sit on are made to utilise a cold, hard concrete bench the odds are that the concrete bench will be treated poorly and be broken (Day, 2002. 113). This research insinuates that in order to create a place of value that is respected and cared for, it is the responsibility of the creator to instil the same amount of effort into a project as it is expected to be treated with. Beauty, in the case of this research document, Art, hence has the power to sustain and uphold public interest and ensure a degree of stability within an urban environment.

An example of such experiential forces is the concept of two rooms, one room treated with extreme standard linear, angular forms and lines stimulate intellectual clarity, there is comfort in what is common or has been experienced before. In the second room there exists soft edges and dynamic, free flowing curves which give rise to feelings of tranquillity or the complete opposite and repulsion is experienced. Much like being lost it is a feeling of uncertainty towards the unknown on a psychological level.

Day (2002) concludes the essence of his point by accepting the very fact that subjectivity rules what quantifies or validates the makings of a place, and that it is essential to dig deeper than the superficial top layer that is beauty. It is the deeper more meaningful connection that prescribes place, Day (2002) describes environments as being able to harm or heal:

"Places of spirit uplifting beauty, honest and unpretentious, with loving care manifest in every detail, nourish both individual and society. They encourage sensitivity to others feelings, responsibility for actions, communal concern and honesty; provide soul contentment without need for physical props, and build membership of community and of place: physical ecological and spiritual." (Day, 2002. 117)

2.3.3 Conclusion

It is common knowledge that artists seek exposure for their art, especially if it is intent on conveying a message; it then becomes important to evaluate the best possible setting to exhibit or potentially expose your art to others within society. The most obvious answer to this question is then public space, public space is essentially a canvas which reaches more eyes than any art gallery or exhibit could, the street belongs to the people of a place and street artists as stated have developed a culture and belief of bringing art and messages to these people for free, essentially making it about more than the art but about the artistic expression itself. The next step in this dissertation aims to understand and investigate the various forms of Street Art, their popularity and meaning within the urban context.

2.4 THE URBAN CANVAS

2.4.1 Street Art

"All human action is expressive; a gesture is an intentionally expressive action. All art is expressive- of its author and of the situation in which he works- but some art is intended to move us through visual gestures that transmit, and perhaps give release to, emotions and emotionally charged messages. Such art is expressionist."- N. Lynton (1974; 30)

Street Art is becoming potentially the most common modern art forms observed today with its ever growing popularity and influential power it is gradually generating interest and recognition within the South African context equal to that of fine Art (Elle, 2011). The street has become a platform for artists to seek exposure and express their thoughts and interpretations of life, social problems, political outlooks and views as well as general expressions of themselves, circumstances and their surroundings. Street art can be politically driven as comment on social circumstance and may often be offensive and bold in the eyes of the viewer, however, this is the general point of Street Art; it is about creating a statement and taking the art to the street, directly to the people where it can be viewed free of charge (Imam, 2012)

Street Art has multiple forms and is generally best described as a visual element of expression within a public setting outside of conventional art venues (Wikipedia, 2014). Street Art involves various forms that this dissertation aims on investigating, including: Visual and Sculptural or Installation art. In the realm of public space, street and public art is often indistinguishable (Imam, 2012). The intention is to focus on the most largely recognised art form, namely graffiti art. Street art is gathering momentum in terms of the importance and legislative authorities are starting to recognize the importance of allowing space for this Art form, previously linked to vandalism and criminal activity. Street Art is no longer being viewed as a purely negative expression of self that reduces the beauty and appearance of a building and or place, but rather that it has the opposite effect. The commissioning of street art is becoming more common which in turn has a positive effect in stamping out the bad or illegal forms of it (Cool hunter, 2011). Associations have arisen in the hope of defending and fighting for Street Arts place within society in an urban setting. Organizations such as the *Portland Street Art Alliance,* or *PSAA,* are actively advocating for art on the streets saying that it has a critical place in allowing artistic expression of self to take place while enhancing the environments where this art is given birth, describing it as a *"culture of self-expression"* (PSAA.n.d)

Street art has the potential to uplift and breathe new life so to speak into derelict or bland street scape. A solid example of art catalysing social, economic and a general increase in aesthetic appeal is *The Kreuzberg District* in Berlin, Germany. Where areas have opted to preserve old and partially useless built form and have given artists free reign to use these buildings as their canvas.

Figure 6: A wall of visual inspiration Friedrichshain (2013)   Figure 7: Literal Street Art (2011)

(Source: http://www.gadventures.com)   (Source: http://www.thecoolhunter.net)

Street art has the ability to stop foot traffic and create the pause that busy lifestyles often neglect.

The two key role players within this discussion are those of **Artistic Expression** and **Architecture**. Architecture and Street art have forged a unique bond over time; people utilize built form for many different types of activity, however the space between these buildings become equally as important as the architecture itself, a form of symbiosis exists where the street and space between buildings compliment the buildings themselves and vice a versa (Gehl, 1987) It is necessary to comprehend that urban life is a mesh of built form (Architecture), landscaping and the network of streets, it is this very mesh that facilitates and contains the growth of unique culture of a people inhabiting and thriving within the city, through this establishment and defining of culture Artistic expression surfaces as a tool to portray the artists vision and interpretation of their surrounds. This freedom of Artistic expression through a culture is what gives birth to Street Art.

2.4.2 Sculptural/ Installation Art

Sculptural or Installation Art is the art of creating three dimensional objects within public space. These live art exhibits may be driven by various motivations of artistic expression or playfulness and may sometimes contribute to the social or political conversation of a specific context.

Installation art becomes visually powerful in a public setting because it renders itself as interactive with the human being, people have the ability to engage on more than just a singular haptic experience, which in many street art forms is purely the visual sense, and this links to the phenomenological and conceptual power of tactility (Pallasmaa, 2005).

Figure 8: Public Installation Art (2009)
(Source: http://www.theawl.com)

Figure 9: Installation art within the Architectural realm (2009)
(Source: http://www.zimbio.com)

Street Art is playful and dynamic and does not necessarily require a degree of complexity or intense ideology for it to develop meaning within a certain place.

Claire Bishop (2005) explains how *Installation Art* is the type of art which the viewer *"physically enters"* and describes this process as either *"theatrical", "immersive"* or *"experiential". Installation Art* prescribes that the space and the elements exhibited within the space are a singular entity into which the viewer enters, Bishop describes this as the *"viewer entering into a situation"* (Bishop, 6) Julie Reiss (1999) concluded that the viewer that enters into the installation space becomes one with the piece of art, for a moment the viewer has become a part of the totality of the exhibit.

Bishop (2005) states that *Installation Art* is broken down into two explainable notions, namely *"Activation and Decentring"* (Bishop, 11) This is hence the idea of *Activating* the viewing subject and

relates to the fact that *Installation Art* addresses the viewer directly, as this form of Street Art is large enough for the viewer to enter. Unlike a flat visual graphic or painting which has the purpose of merely *representing* texture, light and space, *Installation Art* presents to the viewer the possibility of experiencing physically all the above mentioned elements and more in a totally direct way.

Sensory experience obviously becomes a critical role player as it is what dictates experience to the viewer. *Installation Art* starts to borrow qualities from the theory of *Phenomenology* which describes the haptic experience the human being holds in experience the immediate environment through the various sensory organs, all of which apply to experiencing *Installation art* as a result of the three dimensional nature it holds relative to space.

Figure 10: Olafur Eliasson- The weather project (2004)
(Source: Installation Art. 2005)

'The weather project' shows the potential contribution *Installation Art* holds when partnering it with Architectural intervention. Volume, light, hierarchy and dynamics of space all come together in exposing and displaying the installation. Architecture has the power to reinforce the Architect's vision through defining and enhancing experience of the users within a certain space.

The notion that if a singular viewer enters into the space the installation holds then the total exhibit has changed and taken on a more powerful and different perspective (Bishop, 11) This begins to define the territory of *Street Art* in the form of *Installation Art* which deals with attracting and including the greater public into the space of an exhibit resulting in the experience of Artistic Expression. This need for the

viewer to move around within an exhibit is what results in the *Activation* of the viewer (Bishop. 11) *Installation Art* acknowledges the fact that the viewer becomes as much the subject as the Street Art itself, therefore it is necessary to understand how through the subjects behaviour, as well as accomplishing *Activation and Decentring,* street art in the form of *Installation Art* can be experienced.

The idea of *Decentring* is more complex as Bishop (2005) explains that the idea is related to the viewer, or subject, being the central component of the art piece, in essence, the 1970s developed theoretical thinking based on the organization of space with regard to art and sculpture, this dictated that this centralized phenomenon that certain artistic styles were pursuing were not contributory to experiencing *Installation Art* wholesomely as the common conclusion of theorists thinking which understands that human beings are *"intrinsically dislocated and divided"* (Bishop, 13) Human subjects are therefore viewed correctly when *"Fragmented, multiplied and decentred."* In essence the human freedom of movement and experience bring the Street Art to life through interaction. For the purpose of understanding successful Street Art the following examples have been mentioned.

One relevant example of interactive Street Art is *Cloud Gate* Chicago, USA, the 66ft long, 33ft wide glistening spherical shape dubbed "*The Bean"* by locals is a curved surface of warped mirror like reflective panels that twist and bend the sculptures onlookers. *Cloud Gate,* since its installation has become one of Chicago cities most visited tourist attraction and is a public space buzzing with activity (Prescott. C. n.d). The simplicity of the object is incredible as architectural and artistic elements such as light; colour and form are bent and rendered in new ways. The beautiful connection between Street Art and Architecture is the reflection of the playful interpretation of the Chicago city skyline and the surroundings, without the Architecture of the city the bean would have little to reflect while the city has a new way of being seen as a result of the artists' expression.

Figure 11: Cloud Gate **Chicago, USA** (2014)

(Source: http://www.epubbud.com)

Figure 12: Street art interaction (2011)

(Source: http://tapanshah.net)

Man finds himself attracted to places of interest and activity, this interest or curiosity has the ability to give a place soul and character, a character and soul unique to the context and people utilizing the space or architecture. Such art related activity creates a domino effect which can reach economic levels, by shops and trade stalls starting to attach to the influx of pedestrian movement within an area (Gehl, 1987)

Figure 13: Blue Trees, **Seattle, USA** (2012)

(Source: http://ireport.cnn.com)

Sculptural art on the street may also be, as previously mentioned, more issue driven rather than playful. Psychologically speaking, walking past something physical and tangible that occupies its own space, one is more inclined to experience or perceive such artistic expression more brutally. Street artists use everyday elements in new ways in order to catch pedestrian's attention, one such example is the *Blue Trees* installation in Seattle. The Australian artist Konstantin Dimopoulos expresses the uncomfortable situation of deforestation by highlighting and drawing attention to the trees within a busy Seattle park; the exhibit is garishly bright and throws all subtlety out of the proverbial window so as to highlight the artist's expression.

The work of David Mesguich, whos work is displayed in the cities of France and Belgium, aims at blurring the lines between Street and Fine Art. The artists three dimmensional sculptures are situated around the cities and are not intended on being sold but are rather donated to the city, enhancing public spaces. Pressure 1.0 as seen below depicts the artists comment on society and himself in which the message is about how people within society are stuck on the proverbial "fence". A relevant and relatable contempory issue for the greater public (Jobson, 2014)

Figure 14 and 15: Pressure 1.0 by David Mesguich (2014)

(Source: http://www.thisiscolossal.com)

Installation Art may be dynamic and as Rudolph Arnheim (1974) emphasizes this is one of the most successful means of capturing attention as movement naturally catches the human eye. A modern example of successful **Street Art** occurring within the city of New York is Street Artist Joshua Allen Harris, who uses garbage bags and the exhausted air from street side subway vents to bring Street Art to life. The result is dynamic and playful Street Art that captivates the viewer as the plastic animals fill with life randomly and slowly die off depicting the Artists feelings on the pace of life and temporary nature of objects within society (Brooks, 2013)

Figure 16 and 17: Inflatable Street Art by Joshua Allen Harris (2013)

(Source: http://twentytwowords.com)

2.4.3 Visual Art

Visual Art in essence describes most forms of Street Art; however, for the sake of understanding within this research document it will be defined and researched as two dimensional artwork exhibited in multiple mediums on various surfaces (built form) on the street, essentially, *Graffiti.* The research mentioned does not aim to involve or carry any negative associations with the word *Graffiti.*

The word *Graffiti* is derived from the Italian word for 'scratch', '*sgraffio'* and evidence of its presence since the beginning of mankind can be seen by observing archaeological finds such as those of the *Lascaux Caves* in France (Wikipedia, 2014)

Graffiti as mentioned began as a means of Artistic Expression within the United States of America during the 1970's and has undoubtedly become one of the most recognized and popular forms of expressive outputs reaching almost all parts of the world (Ganz, 7). Within the South African context the *Graffiti* scene is relatively young as a result of the oppressive nature of the Apartheid era which meant that the freedom to explore this form of Street Art only took off post-apartheid. *Graffiti* artwork is now visible within most cities across South Africa. (Graffitisouthafrica.com) The Street Art that is the *Graffiti* trend has developed substantially since its birth during the 1980s and has grown with certain credit being due to the leading pioneers of the time, namely; *Gogga* and *Falco*. These two artists began the exploration that was *Graffiti* and developed the fundamentals of exhibiting successful Street Art. Subject matter was often random with the stressful circumstances of the times often reflecting within the work (Ganz, 340)

Figure 18: The Street Art of artist *Falco* (2013)

(Source: Graffiti world: Street Art from five continents. 2004)

Figure 19: Street Art by *Gogga* (2013)

(Source: Graffiti world: Street Art from five continents. 2004)

The work of *Falco* and *Gogga* above are testament to the talent and quality of the artists pioneering the Street Art of *Graffiti* in the early nineties, the work of these two artists set the precedent for the future 'writers' (Graffiti Artists) within the context of South Africa. (Ganz, 341)

The *Graffiti* movement is now referred to as *Post-Graffiti* (Ganz, 7) and describes the way street artists practicing *Graffiti* have moved on to explore different mediums and subject matter which moves away from solely relying upon the aerosol spray can and lettering subject matter. Artists are re-inventing methods for taking art to the streets; many influences now drive and redefine artists' visions of what *Graffiti* can be such as socio economic, cultural and religious views and situations (Ganz, 329). *Graffiti* has the potential to serve as social comment within community or as a catalytic regenerator for deteriorating Urban Space (*Kalandides. Lundsgaard-Hansen, 2011*) *Graffiti* is generally an art form that aims to attract attention and therefore generally utilizes vivid colour palettes and significant subject matter.

Figure 20: Leading South African Street Art artist *Mak 1* (2013)

(Source: Graffiti world: Street Art from five continents. 2004)

Figure 18 shows the work of the street artist with the pseudonym *Mak 1,* a key player in the so called 'second generation' of South African Street artists. Subject matter is more refined with the artist utilizing both traditional aerosol graffiti techniques as well as the aid of computer generated imagery. *Mak 1* quotes artistic inspiration is the direct impact of an artist's surroundings and states that it is an artist's environment that feeds the expression and will to express, in the case of *Mak 1*, a Cape Town Street Artist, it is the diverse and unique cultural and ethnic mixture that exists within South Africa. The rich historical background and current political and social problems are inspiration for producing pieces of *Graffiti* (Ganz, 351)

Another strong figure on the local *Graffiti* scene is the artist *Faith 47*. The artists' work portrays feminine figures and faces as well as lettering and is typically found on the sides of informal dwellings or 'shacks' of the poor, an intentional play so as to attract attention to certain problems evident within society. South Africa differs from the international Street Art scene and its trends as a result of the immediate influence coming from contextually relevant issues in South Africa (Ganz, 328)

Figure 21: The work of Faith 47(2013)

(Source: Graffiti world: Street Art from five continents. 2004)

Figure 22: Tagging by Faith 47 (2013)

(Source: Graffiti world: Street Art from five continents. 2004)

The city of Durban has its own apparent and growing Street Art scene; Artistic expressions can be seen throughout the various suburbs, business districts and social strips that make up the city area. One artist that is establishing their unique artistic and expressively rich style is *Pastel Heart*, a local artist in the area and started practicing street art as a means of expression. Heart has been commissioned to do multiple murals and artworks around Durban, making his style recognizable through its interesting subject matter and style. (ClubPastelHeart.com)

Figure 23:Pastel Heart Graffiti, Clarke Rd Durban (2013)
(Source: http://pastelheartist.blogspot.com)

Figure 24: Pastel Heart work on the Durban beach front (2013)
(Source: http://pastelheartist.blogspot.com)

The general 'code' of street artists that has developed into a culture is the consensus that the core responsibility of the street artist is to bring expression in the form of *Graffiti* to the public or community for free. The issue of Low versus Highbrow art is then in question. Street Art is fundamentally a raw Art form, which dictates that artists are not professionally trained or out for monetary gain, however, naturally popularity means that some artists have gained attention from gallery owners and have exhibited work within formal galleries and exhibits (Imam, 2012) This is controversial by nature as it goes against Street Artist culture of bringing art to the people for free, leaving popular artists in a state of dilemma of whether or not to use their popularity to further gain recognition and wealth while running the risk of being labelled a sell out by peers. One such artist, recognized internationally for creating expressively powerful social comment, is *Banksy. Banksy*, a British artist, uses a simple artistic style which focuses more on subject matter rather than artistic skill in an attempt to express and focus attention on problematic issues within society and providing the viewer with something to reflect upon
 (Prance, 2013)

Figure 25: Maid in London, Banksy

(Source: http://www.andrewkelsall.com)

Figure 26: Follow your dreams cancelled, Banksy

(Source: http://www.streetartutopia.com)

Unfortunately *Graffiti* carries certain negative connotations such as vandalism or the idea that *Graffiti* is about defacing property (Ganz, 10), according to the PSAA.com, there is a divide between Street Artists and the greater public, largely due to the lack of understanding of the needs that street artists require and what the aims of their work are. Most Street Artists agree that meaningless tagging over others property has negative effects. The true understanding of *Graffiti* involves the fact that artists are aiming to enhance or restore beauty to place while providing the public with interesting visual attractions through Artistic Expression of self (Imam, 2012) PSAA.com advocates further for Street Art by stating that public space is not actually public unless it is a place where the people are able to express their inner artistic expression without lawful consequence. By providing space for street artists to hone and express their skills, less pressure is put on the artist in search of finding a canvas to create Street Art (PSAA).

The basis of linking Street Art to vandalism is the *Broken Window Theory* (Wilson. J. Kelling. G, 1982), which in essence prescribes the thinking that if decay is allowed to continue within society it is more than likely that it will cause further deterioration within the said society. The theoretical title is related to the idea that if a building has a few broken windows that aren't repaired it creates the sense for more vandalism to take place. In a nutshell, fixing broken elements in society make people more conscious of taking care of their environment; it is about taking pride in the positive elements in society (Gallay, 2013) The PSAA argues that this has never successfully been applied to the idea of *Graffiti*, stating that it brings negative connotations to Street Artists working legally.

Countries such as Rio de Janeiro have witnessed the positive effects of providing street artists with the freedom to express and the place to do so. The Government legalised Street Art and has since registered a decrease in illegal vandalism. The simple law dictates that all Street Art is permissible provided there is an agreement in place with the artist and owner of the property. Essentially an

agreement between the public and the Government was reached resulting in positive Artistic Expression and urban regeneration within areas of the Brazilian capital (Young, 2012)

An interesting form of Graffiti which is slowly growing in popularity is the idea of *Reverse Graffiti* or Green Graffiti. *Reverse Graffiti* is obviously the reverse of standard *Graffiti*, as it is the idea of removing instead of applying. Green Graffiti utilizes high pressure water and scrubbing to create Street Art on unclean surfaces. The main positives of this newly emerging Street art form is the fact that it is not illegal in any way and does not impact the environment negatively in comparison to aerosol art. (Inhabitat.com)

Reverse Graffiti has been boarded by many marketing firms and businesses which foresee the potentially significant Eco Friendly slant that it has, making it a powerful way to enhance a brands image within an environmentally conscious society (Brenhouse, 2010)

Figure 27: Reverse Graffiti in Durban (2013)

(Source: http://inhabitat.com)

Figure 28: International form of Reverse Graffiti(2013)

(Soource: http://www.citizenbrooklyn.com)

It is worth mentioning that Technology has a key role within Street Art (Ganz, 10) Technology, through the introduction of the internet, has created the very sense of community within street artist circles acoss the globe.It allows street artists to connect with one another and has allowed work by various artists to be shared, viewed and used as inspiration in pushing the form of *Graffiti* into new and exciting places. This is however not a general positive amongst all street artists, some of whom argue that Street Art needs to be viewed in the flesh in order to catch the rawness of the medium.(Ganz, 2004)

2.4.4 Conclusion

Street art as discussed above incorporates multiple deeper and more meaningful elements that contribute to its success. *Installation Art* finds place within society through drawing on meaning or playfulness when dealing with the man on the street, in essence the space *Installation Art* occupies has the potential to develop space into place and define contextual meaning within the urban context. The relationship between *Installation Art* and Architecture is strong as a result of the nature of both art forms being severely tactile and dependant on the human as a sensory receptor. This relationship is one of intensity with the focus on balance, Architecture and Street Art require specific attention as a combined entity which the following section aims to clarify.

2.5 ARCHITECTURE AND STREET ART

2.5.1 Expression in Architecture

Architecture as stated is an Art form. Through understanding Artistic Expression it is possible to draw conclusions regarding said Expression pertaining to Architecture in the aim of understanding the relationship it has to Street Art.

Architecture is an expressively rich practice that begins with the design process. As with Street Art forms, Architecture is exhibited on a public platform, open to viewing, criticism and praise. This intimate process of creativity is described by Gunnar Birkerts (1994) to that of "*birth or death*" (Birkerts. 13) Architecture revolves around the core ideas of functionality and form, functionality is how successful the Architecture enables the end user in utilizing the building. *Form* as discussed in the earlier section of this research document is relevant to both Street Art and Architecture; it is the element that Architecture uses to portray metaphor and symbolism which is contextually orientated, both physically and emotionally (Birkerts, 15) Francis D.K Ching (2007) explains the detail of *Form* and states that it is a totality of an Architecture that incorporates size, texture, colour and shape.

Birkerts (1994) draws attention to the fact that experiencing and understanding Architecture is based upon personal experience and that creation is an extension of knowledge and personal experience of human interaction, much like Street Art which is an interpretation of visual imagery that resonates with an individual's personal understanding and past experience (Arnheim, 1974)

2.5.2 The marriage of Street Art and Architecture

This section aims at discussing the relationship between Street Art and Architecture. Street Art is defined and contained by the Architecture of a place as it is the Architecture or built form of a place that essentially constitutes the canvas, it is the artists' backdrop, one of the tools of expression. It is architecture that Street artists utilize in creating their artistically expressive work, forming a mutual marriage of art forms.

The understanding gathered on *Installation and Visual Art* prescribes that it is dependent on the public space it is found. Public space only becomes a place when there is a significant meaning and beauty achieved through the positive interpretation and experience of the user within that space (Day, 2002) Gehl (1987) discusses that the success of a public space is completely dependent on two factors, namely:

- **The quality of place**- a public space that is well maintained, safe and has visual beauty will receive more public interest and attention compared to that of a derelict space. Purely because it is more pleasant compared to the latter (Gehl, 1987)

- **Activity level of place**- The level of activity observed within a public space has a direct effect on the quality of the space and the amount of interest the public will show in it. Activity creates interest which fuels the human need to be a part of said space (Gehl, 1987)

Both Day (2002) and Gehl (1987) lay the foundations for creating a sense of place within a public setting. *Installation Art* as exhibited in the example of '*Cloud Gate*' in Chicago may become an attractive factor for public utilization of space. *Graffiti* has also been applied to enhance and make Architectural interventions more visually interesting, however, one of the biggest positives *Graffiti* contributes to Architecture is the regeneration of unused or deteriorating urban space.

Figure 29: Revived concrete apartment block in Panama City by Boa Mistura (2013)

(Source: http://www.junk-culture.com)

Figure 22 portrays how the artistic collective Boa Mistura used *Graffiti* as a means to breathe new life into an old concrete apartment block in Panama City. The artists aim was to draw attention to the living conditions of the poor in the hope of spreading the message of equality (www.junkculture.com)

Figure 30: Megaro Hotel mural, Agents of Change (2012)

(Source: http://www.arch2o.com)

Pairing of Street Art and Architecture has seen increased results in the popularity of certain public space as well as complete resurrection of others. The PSAA.com stated that within the district of Kreuzberg, Berlin Germany, which has areas with certain urban decay, additions to public space in the forms of Street Art had no negative effect on the quality of life, instead these areas are now prospering through the livening up of bars, eateries and cafes thanks to public Street Art. Once again it is the increased activity that Street Art has brought previously desolate pieces of land back to life (www.PSAA.com)

Figure 31: Kjosk bar and public Park, Berlin.

(Source: http://pdxstreetart.wordpress.com)

Figure 32: Kreuzberg district, Berlin, Germany.

(Source: http://pdxstreetart.wordpress.com)

2.5.3 Conclusion

Architecture involves incredible amounts of creativity in terms of designing buildings for human beings, this is a result of the fact that buildings within the modern setting are required to be capable of adaption within an ever changing world, needs and uses of built form change with times and the progression of technology. Architecture needs to assert itself and become successful in terms of the two main categories of aesthetics and functionality. Flexible public space needs to be designed so that the public entity may define and utilize said space in any way they desire.

The relationship between *Architecture* and *Street Art* then becomes of paramount importance as there exists a balance between the two. Architecture is the facilitator of Street Art. Architecture may play the role of space making in the design of successful space that Street Art and the end user may turn into place. Essentially, Architecture may become the solid core or skeleton of the social Architectural intervention with its own expressive and functional attributes and Street Art may form the components or flesh that enhance and contribute to the core structure.

Dealing with the mentioned visual and sensory experience relevant to the human being, Street Art and Architecture the study will begin to construct the Theoretical Framework which will define and inform the Architectural approach and thinking.

CHAPTER 3

3.0 CONCEPTS AND THEORIES

3.1 Introduction

Following on from the exploration of the role of street art and the interpretation thereof, the theories and concepts outlined below will examine the role expressively rich architecture plays in creating and sustaining human needs and interest through artistic mediums such as visual, Installation and Street Art displayed within the Urban setting so to inform the design of a contextually relevant Art Centre.

Due to the visual and experiential nature of the chosen topic, authors being discussed include Juhani Pallassma, an expert in the field of visual and sensory experience (Phenomenology), a key contributing agent to the ideas of Art and artistic expression, which are heavily dependent on successful sensory interpretation.

Semiotics is a key concept which involves deep and meaningful connections of interpretation and finding meaning within the environment relevant to personal experience, again very closely related to art and the subjective emotional responses that the experiencer feels, useful in developing an Art centre that not only provides function but is identifiable and develops relationship and responsiveness with the user.

Kaufman and Cristian Norberg-Schulz will be analysed to understand the nature of Existential space and the potential utilization of such a theory towards developing proper stimulation of the human spirit within the built environment and more specifically an Art Centre within Durban. The relevance of such conceptual thinking links to the idea of artistic expression as a human process of self-expression that is an integrated feeling of body and mind.

The following theories and concepts aim to provide the theoretical framework upon which the literatures review and all other research is based.

3.2 Phenomenology

'The objects which surround my body reflect its possible action upon them'- Henri Bergson (1896)

The theory of Phenomenology deals with the multiplicity of factors that contribute to how human beings relate, react and perceive the environment or context they are surrounded by. Contrary to the idea of *Cartesian dualism* introduced by Rene Descartes (1641) which promoted the idea of developing understanding through extreme and in depth thinking or meditation. This suggests that human beings of

radically different intellectual levels are responsible and required to put themselves into, almost literally, a room with no distractions and think extremely hard until understanding is achieved. This is the way author Enn Ots (2011) concludes the faults associated with this line of thinking. Phenomenological theory differs in this sense that it promotes the full participation of the human and the body and its engagement with the world and its environment. Phenomenology is based solely on ideas of perception; this suggests a strong conceptual idea implementable in architectural discourse that will be developed further.

Phenomenology deals with the perception of character, atmosphere and spirit of place, how it is interoperated by the person experiencing the space or environment. It explores the sensory experience of space that is incalculable and cannot be measured scientifically but rather individual perception. Different spaces and places provide viewers with various experience and emotional and sensory experience and connection. These responses and reactions depend on environmental factors, socio-cultural factors and economic factors.

The understanding that humans experience a variety of emotions as a result of spatial influence and visual imagery within the realm of architecture, which has an unbreakable bond with the visual arts which are powered by expression. In order for a human being to be able to experience an object or element within space requires for there to have been a moment of creative expression within the sequence of events leading up to the tactile moment of interaction.

Pallasmaa (2005) emphasises this idea with her title *Eyes of the skin* (Pallasmaa, 2005: 10) which deals with sensory perception in terms of art and architecture and how important the haptic component of the human psychological makeup is.

Hapticity deals with the way the human skin holds sensory qualities that include touch which enable us to orientate ourselves within an environment and furthermore take in the quality and beauty of place. Pallasmaa (2005) suggests that we perceive our three dimensional environment in a series of images that formulate an entirety that envelops us and creates an experience. Often underestimated within an architectural and artistic setting is the power of tactility, or touch, which has the power to enhance and guide experience and expression, anthropologist, Ashley Montague describes "touch as the mother of the senses" (Pallasmaa, 2005: 11) which confirms the potential of Phenomenology from a medical stand point. Touch, however, has more than the literal meaning of making physical and bodily contact with an object, touch as described by Pallasmaa can occur with the eye in a visual setting, where our eyes have the ability to caress and feel what the human eye is beholding. This by all means is the

process of observing Art and Architecture. The combination of both forms of touch is what culminates in a complete haptic experience.

Pallasmaa (2005: 11) describes Phenomenology and the role of human interaction as:

"*The sense of self, strengthened by art and architecture, allows us to engage fully in the mental dimensions of dream, imagination and desire. Buildings and cities provide the horizon for the understanding and confronting of the human existential condition.*"

This emphasises the process that humans go through when moving or interacting within environments, whereas spiritual beings tend to lend their emotions and associations to a space and in reciprocating the space lends the viewer its aura and entices and emancipates ones perceptions and thoughts (Pallasmaa, 2005: 12). Not unlike the way one views and experiences or even creates an expressive piece of art.

Pallasmaa (2005) explains how Phenomenological design applications need to consider the importance of the visual sensory experience and how one experiences the world more wholesomely as a peripheral vantage point, this suggests that peripheral integrates the whole of an object where focussed vision tends to push us out of a holistic experience. The danger that exists within an architectural approach that places too heavy a burden on purely the aesthetic or visuals of an architectural form, is the lack of consideration or expressive power other design elements that respond to the sensory receptors such as taste, touch and smell are often forced to take a back seat. This relates heavily towards the topic of Street Art and Architecture, both share a deep and meaningful connection to one another and are creative and expressive forms of artistic communication and personal vision. Street Art is the broad scope that Architecture is a vital part of, without art and the validation thereof, architecture is meaningless and vice a versa. Both are ultimately irreplaceable and intertwined mediums of expression and design.

Pallasmaa (2005) exaggerates the need for Street Art and Architecture to incorporate sensitivity, the unconscious tactile visual ingredient needs to be more evident in allowing and inviting the eye in and further stimulating its movement.

This bias towards the ocular of the senses is known as *Ocular centrism* which is said to create an imbalance in the sensory system and requires consideration when creating an environment with well-balanced and perceptive experiential quality. This suggests that the need for timelessness within the mediums of art and architecture requires focus. The evidence points to the fact that creative expression is allowing for temporary visual pungency, without any real lasting impact. Phenomenology understands

the fact that architecture belongs partly to the visual arts while playing a contributory role to satisfying the other array of sensory qualities. Walter Benjamin has recorded the idea of Aura as being essential for the authenticity in art (Benjamin, 1928). It has the ability to provide emotional comfort, anticipation or even ecstasy.

Authenticity has been equated to the quality of a bed sheet, where higher thread counts create a higher quality of sheet, and lower sheet counts lead to a sheet lacking a sense of quality (Nan, 2006). This metaphor pertains to the idea that authenticity requires connections, connections that are physical or emotional, tapping into the sensory experience.

The human body is described as the locus of perception (Pallasmaa, 2005) which suggests that this is the area where core stimulation should target. The sensory issues discussed previously warrant the need for a totality or fusion of sensory experience. The essence of Phenomenology equates to the fact that as human beings we have the need to express our creativity and emotional responses through various mediums, however, it is through our body and all its intricate systems that we are able to do this. Sensory experience drives our existence and is the force that keeps us alive (Pallasmaa, 2005). The body is responsible for experiencing art and architecture as a conceptual and material structure to social institutions and conditions of daily life (Pallasmaa, 2005).

Just as sight and touch have their place in the sensory arsenal, sound, smell, taste and the significance of shadow (lack of visual) hold the key in contrasting and controlling certain aspects of perception. The human element allows one to use sound as a tool and gauge of environment and change, Pallasmaa (2005) suggests that individuals are able to carve voids out of solids in space allowing individuals to interoperate and hence experience. Shadow provides Phenomenology with the idea of intimacy, which Pallasmaa (2005) explains as the reason why human beings close their eyes when we are intimate with a loved one. Smell, which is considered as being a stronger sense than vision, and taste carry the obvious power of being able to provide individuals with the nostalgic renditions that are associated with memory.

"The hands want to see, the eyes want to caress." J.W. von Goethe expresses the importance of the totality of perceptive sensory experience. (Pallasmaa, 2005)

3.3 Semiology

Semiology in its pure original form is the study of signs and language; however, it has more recently been applied to mediums that include the more pertinent issues relating to Streer Art and Architecture.

"Meaning, Inevitable yet Denied", is the foundation that Charles Jencks (1969) uses to describe the idea of Semiology. It is the idea of any sign in language is motivated or is capable of motivation, in architecture and art it is the idea of form within an environment. Art utilises the language of Architecture as the medium towards expressionism.

Semiology delves into the idea of how form, symbology or sign receive or acquire meaning within environments and relevant context (Jencks, 1969). It argues that meaning is an inevitable association of creative expression, which certain elements or objects come into being and through their own existence and function a meaning is self-derived. The other side of the coin is the approach where by it is assumed that as soon as a sign or form is created its sole creation was the generator of meaning.

The derivation of meaning is credited to the idea that wherever there exist the elements of society, all usages are created into signs of themselves (Jencks, 1969). The metaphor of a raincoat is used by Jencks (1969): *'the use of a raincoat is to give protection from the rain, but this cannot be dissociated from the very signs of an atmospheric situation. Or, to be more exact, the use of a raincoat can be dissociated from its shared meanings if we avoid its social use or explicitly decide to deny it further meaning.'*

The idea of creating a self-expressive object or element that is deemed to be purely for the simple reason that it is possible, and has little or no meaning, no purpose or substance, is paradoxical according to Jencks (1969) who explains that in defining the parameters or reason for something's existential being in time and space one is actually giving it a meaning and a purpose to a place.

A noteworthy and important characteristic of Semiological theory is the crucial fact that individuals are different. We are united in our diversity, however, we lack the identical ideologies, thoughts, intellect, physical appearance as well as cultural and social backing, and this leads to the point that we interoperate signs, architecture and art in unique and different ways. A piece of art, for example, may manifest differently within a range of different individuals for a multitude of different reasons.
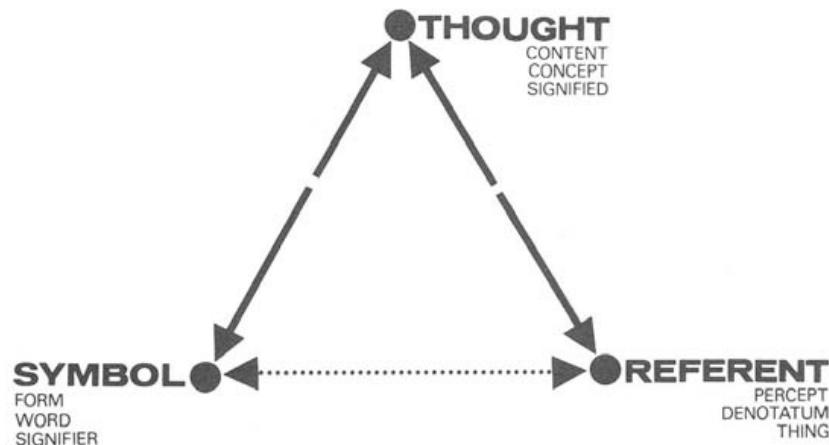
Figure 1. Semiological Triangle (Jencks.1996)

(Source: http://digitalstudio.gre.ac.uk\)

The image in fig 1 illustrates the Semiology triangle (Peirce 1931: 228) which shows how the relationship exists between visual interpretation and connotations of words and ideas. Jencks (1969) refers to the psychological power of the brain being able to understand, for example, an architectural design and interpret it into words. The architectural design contains a shallow connection to the Architectural design yet there is no real connection between the form and word. The critical component behind the Semiological triangle is the idea that there is a palpable relationship between *language, thought and reality* (Jencks, 1969: 15)

Semiology uses two means of conveying meaning in terms of form in Architecture and Art or sign in language, it is the idea of association or opposition, referred more specifically as metaphor and context (Jencks, 1969). Opposition or context refers to the idea that juxtaposition is a powerful tool for expressing meaning within architecture and art, a beautiful object appears more beautiful when positioned next to an object of lesser beauty. This in the artistic realm of creation and expression is a very prevalent theme and technique.

Associations or metaphors express the human ability of being able to interpret signs, symbols and meanings within architecture and art. The importance of the associative power relies again on the personal perception of individuals. The human brain has the incredible ability of being able to associate time, memory and sensation with objects and experience. Jencks (1969) elaborates on the idea that architecture and art fall into one of two experiential categories, Multivalence or Univalence, which focus on three main areas of architectural discourse, namely, form, function and technic. If equal consideration has been given to each category the result is an effortless flow of meaning and

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conclusion drawn by the individual experiencing. If the opposite approach is taken in terms of a design implementation where certain links are not strong there seems to read a general disconnect.

3.4 Existential Space

Existentialism holds close ties to the theory of *Phenomenology* and stems from the essential philosophical thinking behind the connection "*between ideas and things*" (Ots,2011) The philosophical branch of thinking relates to Architecture as an art form because of the concept of space and space making. Architects have the ability to implement and test spatial theories which effect human behaviour and interaction. Existential theory owes its foundation to philosophical practice that states all philosophy should develop from "*the bottom up*" (Sartre's. 1945) derived from the well-known existentialist slogan of "*Existence precedes essence*".

"*Man is nothing else but what he makes of himself*". *Jean Paul Sartre* (Ots, 2011)

The above mentioned quote elaborates on the crux of *Existentialism* which basically comes down to the belief that each individual is required to take responsibility for their own actions and decisions and the fact that authentic being involves acknowledging the finiteness of life explained by Heidegger in 1971 (Ots, 2011). Criticised for its doom and gloom characteristics it actually possessed an overwhelmingly positive subtlety which forms the thinking that humans are responsible for their own success or failure and develop a greater appreciation for life. The core factor of existentialism is that humans are a result of their freedom which is the exploration factor that makes humans unique and inquisitive especially towards the art forms and mainly expression of self through mediums such as art and Architecture.

The pertinent component that is derived from *Existentialism* is *Existential space* which allows for the argument to take place that human beings have for too long only been experiencing space in measurable terms which is a constraint void of all emotional presence and power. Street Art for example creates responses that are immeasurable in terms of distance or time. Existential space is more directly explained in terms of the contrast to Cartesian dualistic space where the mind and body are separated opposed to Existential space where the mind and body are one integrated feeling, touching and dreaming experience which forms our reality (Ots,2011) It is not the Architectural or Artistic expression as an existential element that is possible but rather the platform for which Existential experience occurs. Art and Architecture are ultimately determined as successful by the perception of others interactions with said mediums, Christian Norberg Schulz describes Existentialism as being determined by ones past experiences and the sum of his motivations. (Schulz, 1971) The core idea behind expression in art and architecture is the conveyance of a message or experience by the author,

this communicative element is what ties all the experience and excitement of emotion together between the author and the observer and is what makes it so powerful.

3.5 Conclusion

The theories above are all related to concepts explored in terms of Street Art, sensory experience and visual interpretation of both Street Art and Architecture. Both are strong forms of visual art that possess the act of artistic expression that may be enhanced through application of Phenomenological, Semiotic and Existential theoretical principles in the design of an Art Centre that caters for Street Artists.

The following Precedent and Case studies of this dissertation proposal aim to investigate what key architectural elements of design can begin to inform and encourage experience and implementation of core public built form that educates, enhances and emphasizes function and expression. The proposal aims to utilise the knowledge gathered from the selected theories for creating a contextually and socially relevant Art Centre. An Art Centre that utilises and operates based on the theories of Phenomenology, Semiology and towards an Existentialist quality with the conceptual frameworks of perception and visual imagery in Architecture.

4.0 PRECEDENT STUDIES

4.1 The Centre Georges Pompidou

4.1.1 Justification

The Centre Georges Pompidou, which won the International Union of Architects August Perret Prize for most outstanding international work 1975-1978 (Rsh-p.com), is an Art Centre situated within the heavily urbanised and pedestrianized city of Paris, France. The Centre was intended by the architects Richard Rogers and Renzo Piano to belong to the people, a place where the public could gather, interact and experience expression and entertainment. A building that served as a meeting point to the pedestrian, both local and tourists, where activity could occur within public spaces that overlapped (www.rsh-p.com). The Pompidou Centre houses various activity and functions that include exhibition spaces and a library. The building facilitates an array of internal and external ever changing exhibits of both visual and installation art (www.bugbog.com) The Pompidou has a prime location that has allowed heavy pedestrian flow to benefit and enhance the Art and Architectural input of the Centre in various ways.

Figure 1: The Centre Pompidou (2007)

(Source: http://www.richardrogers.co.uk)

4.1.2 Location

The Pompidou is situated within the city centre of Paris, France. It is located within one kilometre of the Notre Dame Cathedral and the Louvre, two of Paris greatest cultural tourist attractions. The Pompidou is situated within the district of Les Halles, described as '*a densely populated medieval quarter*' (www.richardrogers.co.uk) also home to the once famous inner city market. East of the Art Centre is the area of Marais, a rundown district in need of urban regeneration. The Pompidou was hence conceived as a critical component in the renewal of the capital. The city of Paris is one that is pedestrianized which meant that the Pompidou Centre was a key public centre within the heart of the city; this dictated that the building had to form a pivotal smaller part of substantial urban whole.
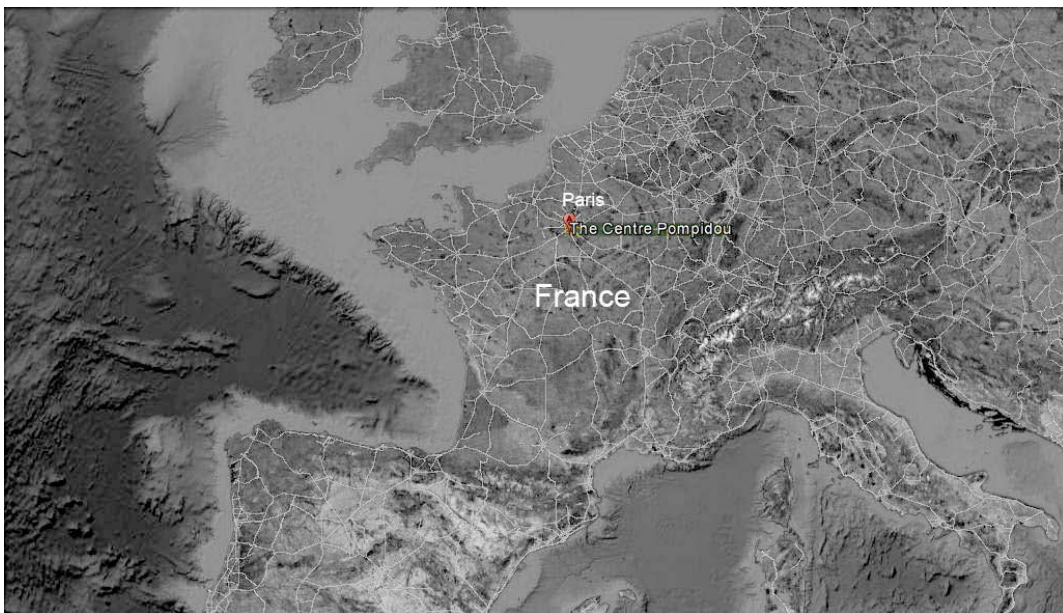
Figure 2: Macro view 1 of the Centre Pompidou (2014)

(Source: Google Earth)
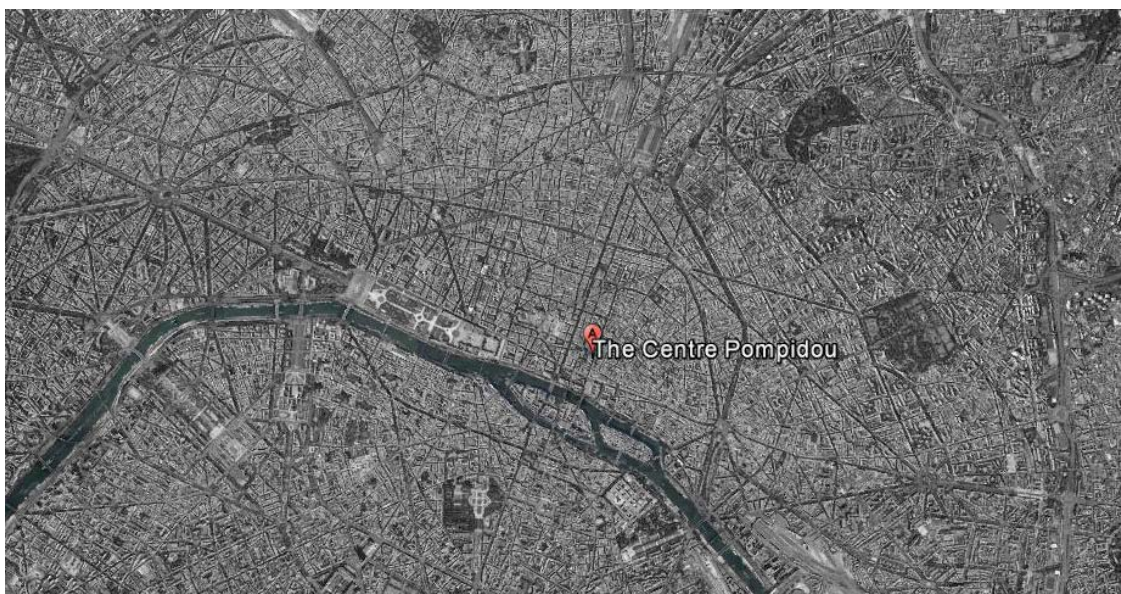
Figure 3: Macro view 2 of the Centre Pompidou (2014) (Source: Google Earth)

Figure 4: Micro view of the Centre Pompidou site (2014) (Source: Google Earth)

4.1.3   Historical and social context

1969 saw the President at the time, President Pompidou, dedicate the area of Paris known as Plateau Beaubourg to the construction of new and unique multidisciplinary cultural centre, a centre which would combine the two most important of proposals at the time which were a large capacity public library and the rehabilitation of the National Museum of Modern Art which was in an abandoned state due to the lack of resources. The Art Centre was also intended to incorporate the Centre of Contemporary Art which had adopted "*a dynamic policy of contemporary art exhibitions within the museum of decorative arts*" (www.centrepompidou.fr/en) the 1970s also saw the introduction of a Centre for musical creation within the area. Unfortunately the intended rejuvenation of the area of Les Halles never took off; however, the district of Les Marais oppositely gained much needed rehabilitation through the new image created by the Pompidou Centre (www.architectural-review.com). This urban regeneration in essence changed the urban environment within which the public interacted and hence began to generate a new interest in a new public space.

The international competition which allowed 681 competitors from 49 different countries to take part saw first place going to the team that consisted of English Architect Richard Rogers and two Italian Architects, Renzo Piano and Gianfranco Franchini.
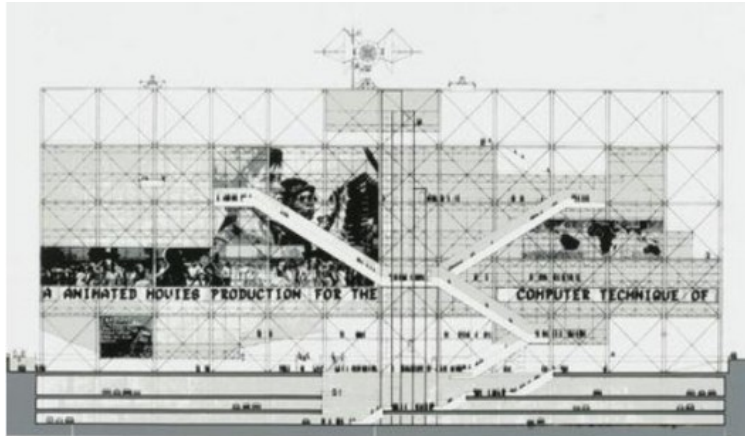
Figure 5: A conceptual elevatin sketch of the beginnings of the Pompidou
(http://www.archdaily.com)

The Pompidou Art Centre was conceived as a spectacle which was to exhibit the technological prowess of the Western world. The architects highlighted structural components by colour coding certain service components of the building e.g.: blue for circulating air and yellow for electrical components and lines. According to www.architectural-review.com, the Centre was not however received by the Parisians as warmly as expected, the initial thoughts of critics was that it resembled a 'oil refinery' with its very structural aesthetic, this has been credited to the fact that the centre was conceived at a time where modern architectural style was something that the French people had not become comfortable with as the fear was that their prestigious traditional style was under threat.

Figure 6: Aerial view of the Centre Pompidou (1977)
(Source: http://www.richardrogers.co.uk)

The context of the centre is vital in that it contributes to its success; the city centre is host to many tourist attractions such as The Louvre Museum, which attracts thousands of visitors annually. The

Pompidou Centre draws approximately 25 000 people per day to the centre of Paris. The urban makeup of the pedestrian friendly streets of urban Paris makes flow of movement as a pedestrian simple and enjoyable. France has a typical European climate that is moderately wet throughout the year with summers being warm and pleasant and generally cold winters which aid the pleasantness factor of public city life. Within a social context pertaining to Art and Street art it is fair to say the French have an unbreakable bond to the Arts; however Street Art is still a taboo that is still gaining understanding and recognition, the public platform and space that the Pompidou exhibits is of monumental importance in furthering the fight of exhibiting Street Art on a legal public platform.

4.1.4 Evaluations and analysis

The Centre Georges Pompidou is an Art Centre that was intended on serving as more than a building that housed art exhibitions, hence the initial vision of the city central node being described by Rodgers and Piano as a "*Live centre for information, entertainment and culture*" (www.richardrogers.co.uk) The Art Centre has 7 levels of superstructure that is a system of structural steel framework with concrete slabs forming the 7 platforms that constitute the floor area of 103 305m^2. The building was designed as a '*flexible container*' and '*dynamic communications machine*' (www.richardrogers.co.uk) Housed within these 7 levels are a massive public library, the Bibliothèque publique d'information, the Musée National d'Art Moderne; the largest museum of national art within Europe; an Industrial design Centre; a children's library; a temporary exhibition space; an Art centre; IRCAM, a music and acoustic research centre and finally restaurants and cafes. The Centre Pompidou boasts vast uninterrupted interiors due to the column free interiors, a result of limiting all servicing to the exterior. The overall intense technological feel of the building lends itself to an aesthetic that is authentic and relevant to the internal function and typology. The building is an artistic sculptural element that engages the users' senses on a multitude of visually perceptive levels that include variations in light, colour, expression and movement.

Figure 7: The Centres exposed service aesthetic (2011)

(Source: http://www.bugbog.com)
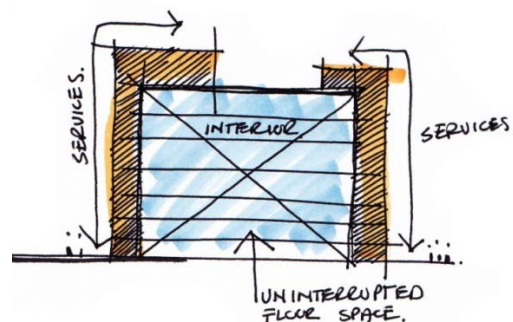
Figure 8: Sketch of the Centre Pompidous' concept for open floor space

(2014) (Source: Author)

Figure 9: Internal view of the Centre (2012)

(Source: http://www.archdaily.com)

Figure 10: Internal view of the centre (1977)

(Source: http://www.richardrogers.co.uk)
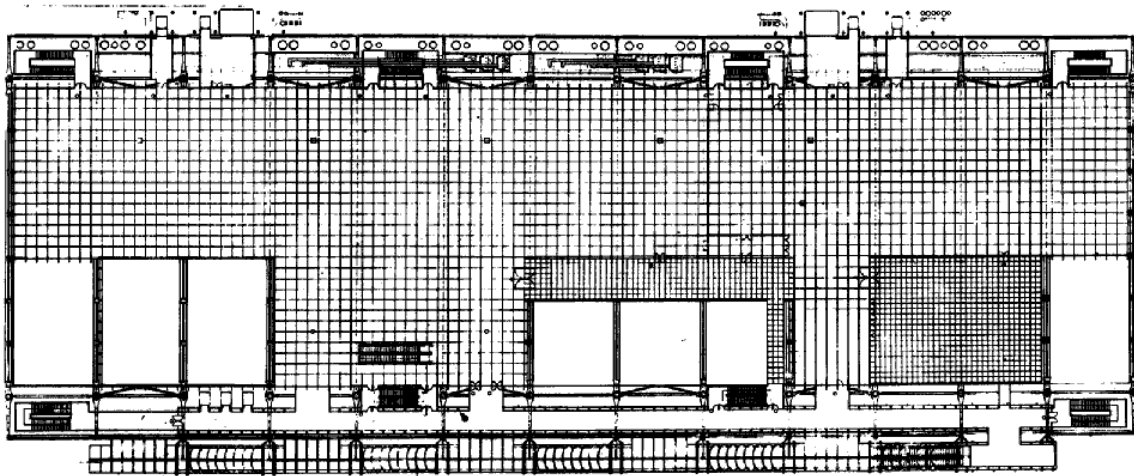
Figure 11: Typical Floor Plan of The Pompidou (1977)

(Source: http://www.richardrogers.co.uk)

Figure 12: Conceptual Model displaying industrial and technological feel of the Centre (1977)

(Source: http://www.richardrogers.co.uk)

The Figure above displays how even the vertical circulation of users was rather clipped on to the external façade of the building to maintain the open flow of floor plan space.

Critical to the project was the creation of public space that could be utilized by all members of the public, young and old, tourists and locals as there was a severe lack of public space within the city. This informed the decision that half of the Beaubourg site would become public space in the form of vast Piazzas. *"The greater the public involvement, the greater the success of the building"* (www.richardrogers.co.uk) This public space aspect, which is utilised for public temporary exhibitions, games, music and meeting space, has become one of the most extensively used spaces within Paris and has been credited with the regeneration of the surrounding areas (www.richardrogers.co.uk) The generation of activity and the sensitivity and pleasantness of such a space dictates that as previously discussed a true sense of place has been established, bonding the user and Architecture through function and interaction.

Figure 13: Conceptual Model displaying industrial and technological feel of the Centre (2008)
(Source: http://www.richardrogers.co.uk)

Figure 14: Aerial view of the Pompidou Centre showing Contextual relationship and space (1977)
(Source: http://www.richardrogers.co.uk)

Figure 15: External public space (2000)
(Source: http://www.richardrogers.co.uk)
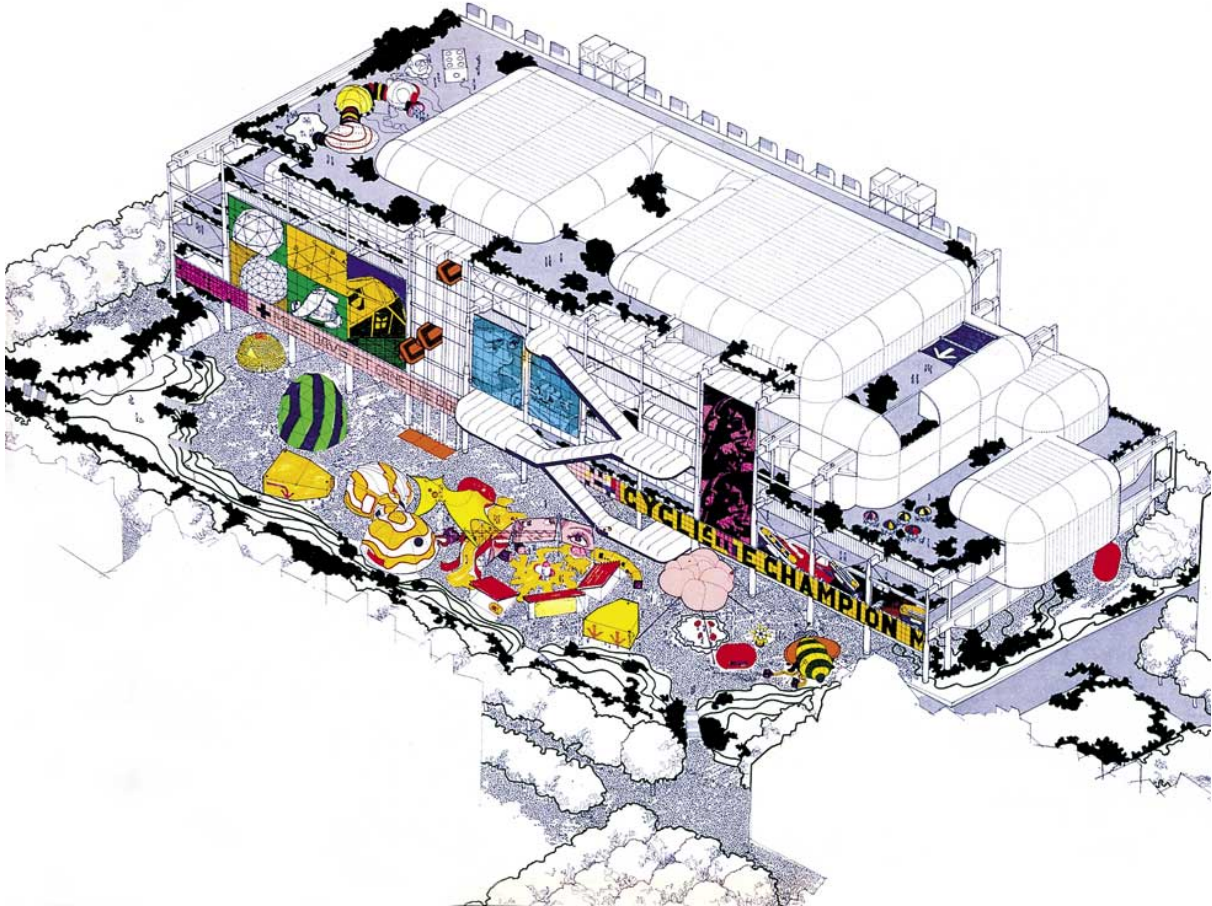
Figure 16: The initial concept for the Centre with emphasis on visual engagement (1977)
(Source: http://www.richardrogers.co.uk)

Internal spaces are generally open and create a public atmosphere with exception to the library space where more neutral and typically intimate space is required. The activity and function occurring on the periphery of this building within overlapping flexible spaces create a more meaningful connection to the user of the Pompidou Centre.

4.1.5   Conclusion

The building serves as an exhibit itself with its structurally exposed exterior and multi layered colour coded service systems. In essence the Centre Georges Pompidou is a good example of expressively rich architecture that relates to the inner workings and content of the building. The public space and generation of pedestrian activity is incredibly well worked with key areas of sensitivity and serves as the success of the building in creating a sense of place within a culturally and socially rich context. Internal spaces are open and well-lit in which art can be displayed and exhibitions adapted and changed according to needs. External spaces also display good interest with installation art and other forms of Street Art that is changed regularly to avoid any repetitive labelling of space. The connection of Street Art and Architecture binds the activity and the user with the building and the surrounding context.

4.2 798 Art Zone Beijing

4.2.1 Justification

The 798 Art Zone in Beijing, China was once a heavily industrialised area which consisted of factories and plants that produced a variety of materials and products. The original design of the factories was completed by the German Architectural Institution of Dessau which utilized a heavy influence of Bauhaus Architecture. This Bauhaus architecture along with the open street networks of the area attracted an influx of creatively minded people such as artists, gallery owners, fashion houses and artist companies. This spontaneous intervention catalysed the area into a cultural art district streaming with Street Art and cultural life. Public space was naturally introduced creating a heavily pedestrianized area that holds a strong sense of place, fuelled by art and expression, within the city. SASAKI Associates, Inc. is the architectural firm responsible for creating the vision for the next step in the evolution of the 798 Arts District.

4.2.2 Location

798 Art Zone is located in the Dashanzi area of the Chaoyang District Beijing, China. The district was originally an industrial district that was responsible for the manufacturing of weapon components during the Second World War. The urban planning also reflects the authoritarian and industrial nature of the trends of the times with its structured street network and numbered allotments of rows of factories. The Art Zone is found within the city centre of Beijing with the context being made up of heavily built up urban development. The location is also key as it forms a part of the greater city and all the public transport networks which aids the pedestrian nature of the area which makes use of open flow between streets which display artwork with shops and cafes that pour out onto the sidewalks.

Figure 17: Macro view 1 of the 798 Art Zone (2014) (Source: Google Earth)

Figure 18: Macro view 2 of the 798 Art Zone within Beijing (2014) (Source: Google Earth)

Figure 19: Micro view of the 798 Art Zone site (2014) (Source: Google Earth)

4.2.3 Historical and social context

The 798 Art district within Dashanzi, holds a strong connection to a historically and socially rich context. The Art zone is located within a once heavily industrialised area that consisted of factories and other service and industry buildings. The factories began as a part of the "socialist Unification Plan" which formed part of a co-operation between the Soviet Union and the People's Republic of China towards the production of weapon components during the war. 1954 saw the start of construction of the "Beijing North China wireless equipment factory" as a result of a developing Chinas desperate need for electrical components.

The design of the complex was left to the German Architectural Institution of Dessau which saw the design and planning of the factories favouring the predominant Bauhaus style over the Soviets more ornamental architecture. The factories Bauhaus design observed common stylistic traits which made them perfect options for a seeking art community that required vast interior gallery spaces with good natural lighting. Certain smaller factories also suited artists' studios and workshops spaces.

The factories were emptied and shut down around about the same time that Beijing's contemporary art community was looking for a new place to call home, 1995 saw the Beijing centre for fine Art move into factory 706, the initial temporary move became permanent while the architectural characteristics of the factories and surrounding areas saw the attraction of more and more artists and gallery owners to the developing artistic and cultural zone.

4.2.4 Evaluations and analysis

The 798 Art Zone was formed out of the visible Artistic and cultural potential of an area that was once a heavily industrialised complex. The influx of artistic agencies that flooded the area gave rise to the labelling of the area as an art and culture district which saw Artists studios, Fashion houses, Art Gallery and exhibition spaces, design studios, fashion outlets, restaurants and bars. The area even attracted animation studios, media and television studios, Publishers and even design Consultants. (www.798art.org)
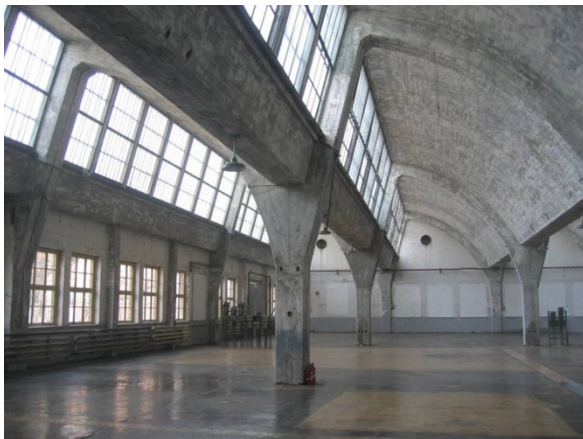
Figure 20: Original Factory floor space and design (2010) (Source: http://de.wikipedia.org)

Figure 21: The redesigned Factory floor space and design (2012) (Source: http://798-art-district.com)

The general factory design saw form follow function with the implementation of large indoor spaces designed in such a way that they let the maximum amount of natural light into the factory work spaces; arched sections formed the ceiling allowing for clerestory windows, this repetition gave the building its saw tooth roof structure. Despite the Northern location of Beijing, the windows faced north so that

natural light could be interrupted as little as possible by shadows. The aesthetic of a weathered and aged architecture that now houses a completely different function pays reference to a rich historic and social context that has given birth to a vibrant cultural component of society.

Part of the areas success as an Art zone is the fact that public space has become public place. This is a result of activity that is a combination of necessity and recreational, once empty parks and space within the area is utilized for events such as public art exhibitions and fashion shows. This forms a place for people to meet and interact. The fact that these urban platforms where socialising, eating and interacting are of good quality in terms of aesthetics, maintenance and level of interest generating activity means that such place has further potential to thrive and grow as the previous research has testified. The links between the various factories and artistic functions and spaces add a dynamic and new dimension to the street which is a vital component of the scheme. Street Art is scattered around certain areas enhancing interest and generating foot traffic between cafes restaurants and galleries. The public interest in the 798 Art Zone is incredible with the tourism of the area generating the third most amounts of visitors in China after The Forbidden City and The Great Wall. (www.sasaki.com)

Figure 22 and 23: Future Area plans for the 798 Art Zone (2014) (Source: www.sasaki.com)

Sasaki Associates, Inc. are responsible for the future plan and evolution of the 798 Art Zone Site with plans for a new major museum, The Ullens Center for Contemporary Art, to be constructed within the centre of the district with further additions of exhibition spaces, galleries, restaurants, entertainment venues, conference facilities, retail shops, hotels as well as parks and plazas to host external performances and sculptural exhibits. (www.sasaki.com)

It is necessary to note that the area was initially an industrial district of monotonous function and activity that through the implementation of creative artistic expression and exhibition has rejuvenated what is

now known as 798 Art Zone into a vibrant place where cultural and artistic expression is publically observed and experienced through multiple sensory elements.

Figure 24: Pubic interaction with installation Art (2011)
(Source: http://www.katapostrophe.com)

Figure 25: Pubic space within the district (2010)
(Source: http://kaspernoergaard.com)

Figure 26 and 27: Pubic space is filled with installation and sculptural art (2010) (Source: http://www.greatwalltour.net)

Figure 28: Artists manipulating and blending Street Art to generate interest and interaction (2012)

(Source: http://www.chinadaily.com)

4.2.5 Conclusion

The 798 Art Zone is a clearly conducive environment towards the idea of public interaction and exposure of Artistic expression. The area serves as a good example towards how good quality public environments have the ability to generate and sustain activity and interest with the aid of visual and sensory stimulus aided by functional activities such as businesses, restaurants and cafes. The sheer number of visitors that the Art Zone experience enhances the fact that it has the potential to serve as a social and economically uplifting area. The *Authenticity* of the area is what contributes to the sense of place that the public are able to identify with, giving it an identifiable commonality in amongst a busy urban setting. The historically rich architecture forms a part of the exhibit of the Art Zone with a strong connection and emphasis being played on Street Art within the Zone which generates interest and enjoyment that envelops the viewer into a complete haptic architectural and artistic experience.

4.3 The Hive

4.3.1 Justification

The Hive is an apartment block that has been conceptualised purely from visual artistic inspiration in the form of Street Art Graffiti. Zvi Belling from ITN Architects designed the apartments in direct collaboration with Street graffiti Artist *Prowla* who developed the tag which forms the feature façade of the building. The building is the first completed project of its kind which is to include a further two projects keeping with the Hip Hop inspired Street Art theme. The visual nature of the building is extremely expressive and creates a new dynamic and appreciation for Street Art forms within an urban surround. Not only is the building an exhibit in itself of Street Art but it serves as an emphasis of the visual interest art in general and more specifically street art Graffiti can generate in enhancing architecture on a positive platform on the public urban canvas.

4.3.2 Location

The Hive apartment block is located in Carlton, Melbourne, Australia. The suburban area of Carlton displays relative conservativeness in terms of its architecture with the majority of built form withholding to traditional Victorian architectural influences. The apartments form part of the low to medium density district that consists of other apartment blocks, retail outlets, general service providers, restaurants and cafes.
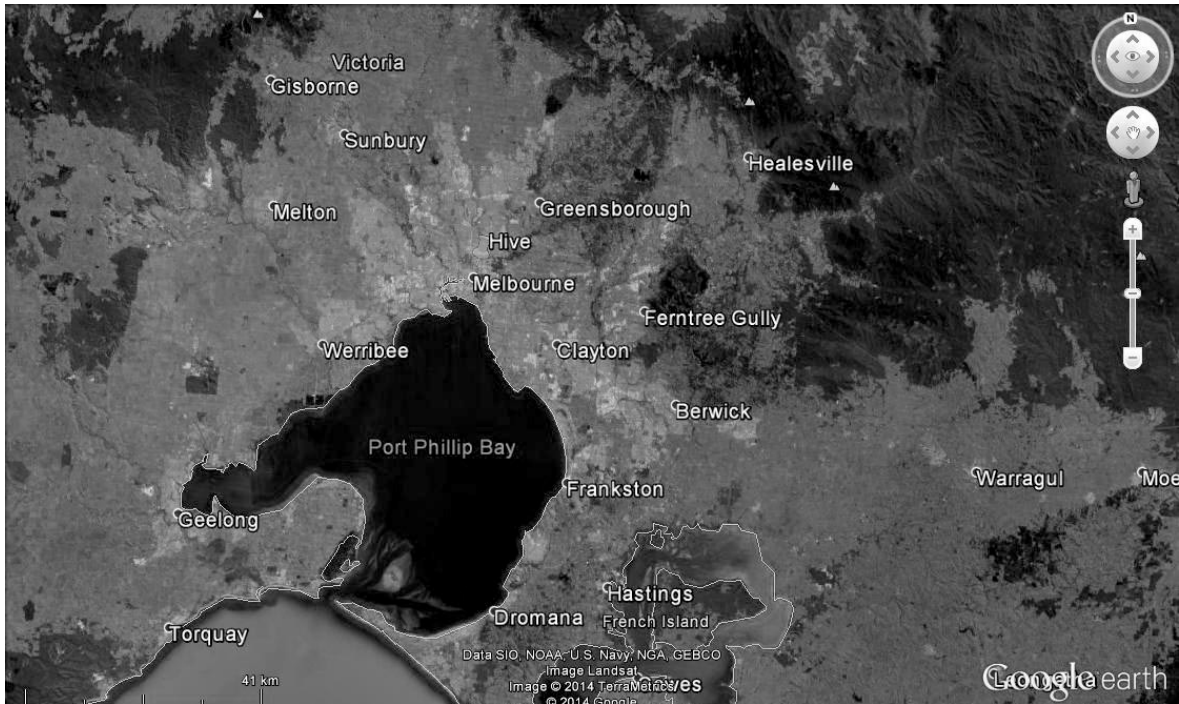
Figure 29: Macro view 1 showing the site within Melbourne (2014) (Source: Google Earth)

Figure 30: Macro view 2 showing the site within Melbourne (2014) (Source: Google Earth)

Figure 31: Micro view showing the site and context (2014) (Source: Google Earth)

4.3.3 Historical and social context

The project was initially conceptualized out of the architect, Zvi Belling's, love for art and music. The intention of the building was to showcase the expressive beauty and power of Street Art as well as the connection art has to Hip hop. Situated within a suburban environment the Hive Apartment block, which was once the Carlton Tailor Shop, stands out drastically as a result of the modern architectural style the building possesses contrasting contextually with the Victorian era architecture that is found throughout the town of Carlton.

The building aims to *'celebrate graffiti art and culture'* (www.yatzer.com) within a context that although is conservative in nature, boasts one of the most impressive street art scenes which has resulted in it being known as the Street Art capital of Australia. The expressively bold architecture of the Hive stands as a piece of anti-establishment art within an exclusive inner city suburb (Taylor, 2012).

Figure 32: Street view of *The* Hive (2012)

(Source: http://www.yatzer.com)

4.3.4 Evaluations and analysis

The building is made up of three individual apartments spread across the three levels of the building. One of the lower apartments is also flexible in that it is possible for it to be converted to suite a commercial tenant. The site for the 450m² project was specifically chosen for the '*graffiti/architecture*' (Taylor, 2012) project by the architects for its contextual position and characteristics.

The essence of the original traditional building have been preserved as much as possible in the way of maintaining one entire façade of the building along with partial internal and external exposed clay face brick walls which add to the overall aesthetic and contrast statement of the building as a piece of art within the context. It is the idea of a merge between a contested street art form and tradition as well as a comment on the potential co-existence of the two elements. The architecture of the building has without question become enhanced as a result of the concrete lettering, arrows and hip hop iconography, all without a drop of actual aerosol paint.

GROUND FLOOR PLAN   0 .5 1   2m   FIRST FLOOR PLAN

SECOND FLOOR PLAN   0 .5 1   2m   THIRD FLOOR PLAN

Figure 33: Various Floor Plans of *The Hive* apartment building (2012)

(Source: http://www.yatzer.com)
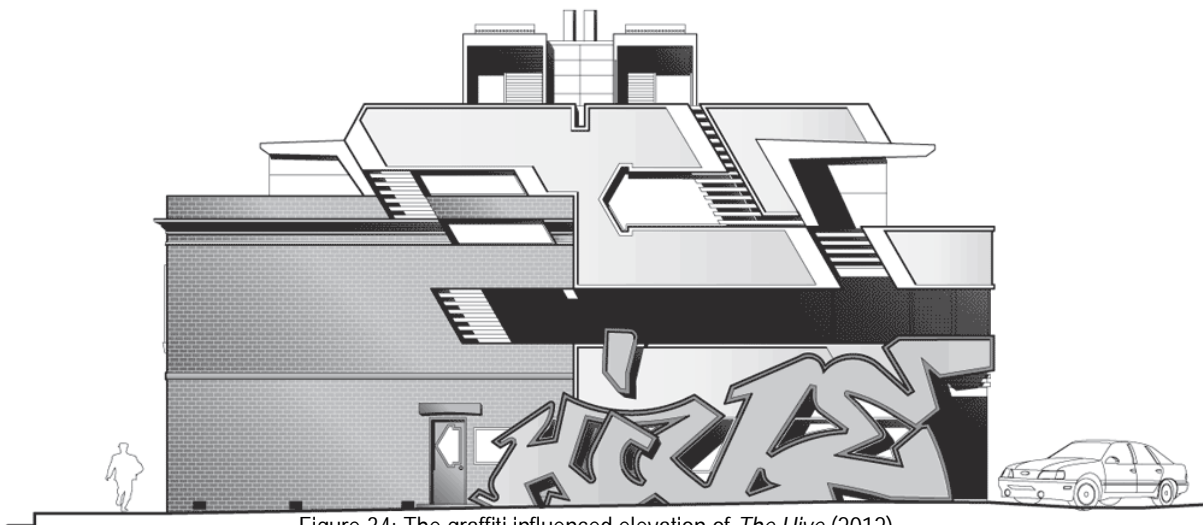
Figure 34: The graffiti influenced elevation of *The Hive* (2012)

(Source: http://www.yatzer.com)

The building is a direct collaboration of Street Artist and Architect resulting in the street art informing the design of the building. Function follows form. Internal spaces are dependent on the external facades which required acute and clever thinking in terms of spatial organisation and planning of the apartments. The internal treatment of the building has been described as '*science fiction*' (Taylor, 2012) with sharp angular treatments of the external façade being continued by the bulk heads, symmetrical windows and shelves.

Figure 35 and 36: The internal design of *The Hive* (2012)

(Source: http://www.yatzer.com)

The materiality of the building contributes immensely to the visual and sensory experience with an intentional complete range of tactile materials finishes and visually intriguing design. Concrete forms the majority of the built form including the four enormous letters that form the word *Hive* in *Wildstyle* graffiti speaking of the modern and the existing brickwork speaking of the old and historic.

4.3.5 Conclusion

The Hive is an interesting form of Architecture that is in itself a piece of Street art making a statement within a context. The successful marriage of Street Art and Architecture through the artistically expressive design of a building has created a visual and sensory experience for the greater public within the suburb of Carlton. Not only does the built form generate intrigue, it serves as a comment that carries and emphasises certain bonds and problems that are identifiable within society, old and new, tradition and modernity. Like all good art, the building is an abstract idea that allows the viewer to interpret and experience it as it exhibits itself for all the public to see. The building engages with the viewer on a sensory level that is exciting and experiential on a multitude of levels that whether good or bad, establishes a connection to Street Art, Architecture and the urban environment.

5.0 CASE STUDIES

5.1 THE BAT CENTRE DURBAN, SOUTH AFRICA

5.1.1 Justification

The BAT Centre is an art centre located within the harbour area that promotes and publicises developing artists through training facilities and programs supplemented by the exhibition and sale of work. More than the art development and showcasing is the fact that the BAT Centre is also an interactive and social zone that is situated within a rich social and cultural urban area. The Centre offers artists the ability to experience, express, learn and display their work while visitors are offered the ability to experience, interact and enjoy the facility that is the BAT Centre. The BAT Centre houses retail facilities, a restaurant, dance studios, offices, a performance theatre as well as gallery and viewing space. The BAT Centre was constructed using economical and simple building materials and methods which allowed the employment of training builders in assisting in construction of the centre.

5.1.2 Location

The BAT Centre is located within the coastal city of Durban, South Africa, adjacent the very busy *Esplanade,* a green belt that forms a zone where the harbour and city make contact. The green strip is alongside a heavily motorised main road known as Victoria embankment which also has multiple apartment blocks and street level bars and retail outlets. The surrounding location is both urbanised, and due to the fact that it is found within the harbour, forms a part of the heavily industrialised and military area.
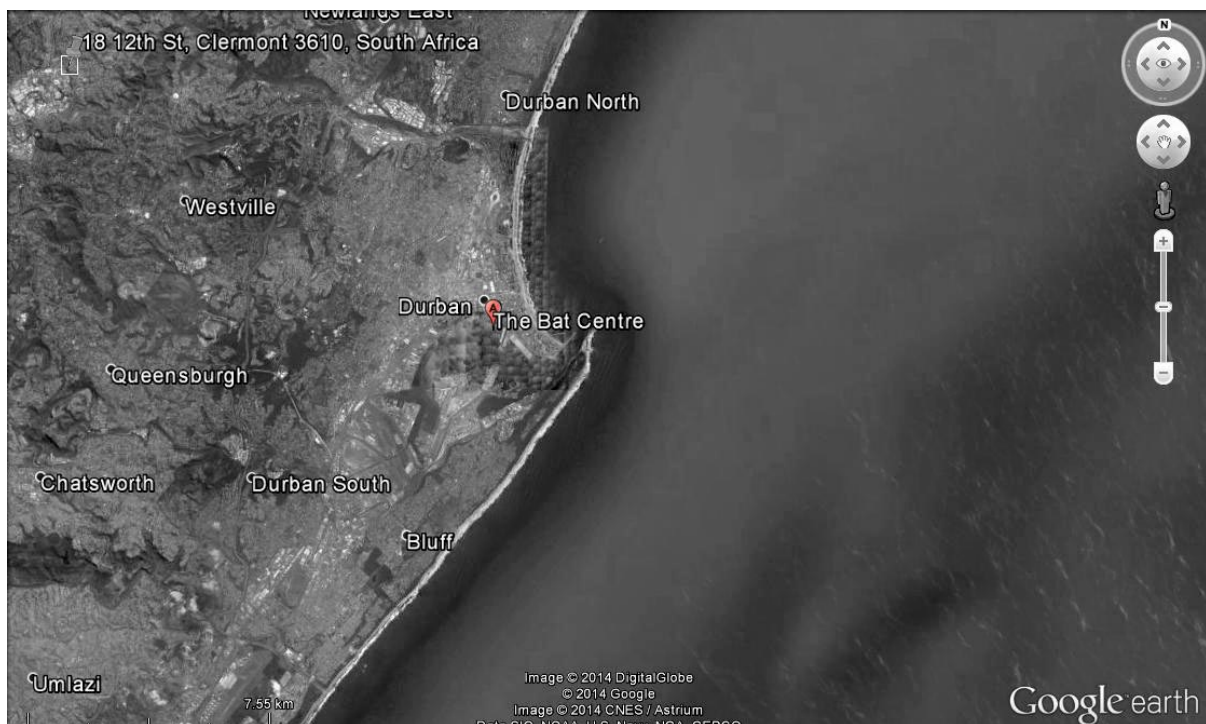
Figure 1: Macro view of the BAT Centre in KwaZulu Natal (2014) (Source: Google Earth)

Figure 2: Micro view of the BAT Centre site in KwaZulu Natal (2014) (Source: Google Earth)

Figure 3: The Tug basin that surrounds the Centre (2014) (Source: Author)

5.1.3 Historical and social context

Durban Harbour is the key economical driving force of the city of Durban, it houses all port import and export business as well as the military naval base, further making it a critical component of the city.

The Bartel Arts Trust Centre (BAT Centre) was opened on the 17 of August 1995 in honour of the request made by the late Austrian born engineer Hugo Bartel and the generous donation of money left to the arts. The centre was the second artistically minded intervention implemented within Durban during a period of 9 months, the other being the NSA Gallery in Bulwer Park, Glenwood. At the time of the opening of the BAT Centre it was intended that deploying the art centre within the harsh harbour environment would catalyse harbour development further while serving residents of Durban and the harbour. The BAT Centres final location was the fruit of a lengthy and tough search for the correct

social and cultural context for such an implementation that's main aim was to unite all through the arts, a highly relevant and admirable theme which was warranted through the turmoil of a South Africa torn apart by Apartheid and racial divide (Claude, 1996)

The project was assigned to Paul Mikula of *Architects Collaborative cc* who initiated the conceptual vision for the BAT Centre. The social context of Durban is an ever-changing and growing culture of mixed ethnicity people and place, the building aims to welcome all through a playful and dynamic architectural expression. Upon entering the site one is immediately drawn towards an exciting, colourful and materially tactile building that engages the senses and intrigues the eye through natural hapticity. Visual attraction inspires the investigation of the viewer with street art in the form of graffiti that wraps around the sides of the facades and sculptural and mural work bringing the main façade of the building facing the harbour tug basin to life.

5.1.4 Evaluations and analysis

The main idea behind the BAT Centre as stated was to provide a place for creative minded people to come together and share experience and expression. The concept for the intervention developed by Paul Mikula, head architect, was that of an adaptable cultural exchange which is visible in the way the building is adapted and utilised not only on a daily basis but in the very fact that it has changed drastically since its inception and construction nineteen years ago. Although the vast majority of the BAT Centre is as it was upon initial completion, the building has suffered to poor maintenance and the extreme weather conditions associated with a coastal location that such a project has. Negative effects are clearly noticeable in a development that seems slightly neglected in terms of funds and maintenance, which impact the overall aesthetic of the site in terms of public place.

Figure 4 and 5: External view of the front façade of the BAT Centre (2014)

(Source: Author)

The Centre greets the pedestrian with a colonnade through which visitors can pass to access retail outlets a resource centre and offices as well as artists' studios, above which is the main entrance to the building that is accessed off a large open balcony with seating and gathering space. The southern side of the upper level contains the administrative offices of the BAT Centre while the right contains a temporarily closed restaurant and a cat walk like gallery. The space in between these offices forms the secondary greeting of the BAT Centre after the main façade, which is filled with visual elements such as visual art, suspended sculptural work and information and history regarding the centre. Through the foyer one observes the start of the inner workings of the BAT Centre, the central courtyard forms two main avenues that branch off to workshops, artists' studios and exhibition spaces that house and encourage the training programs for the developing artists. The courtyard wall art takes on a more educational approach with its surfaces being covered in graphic illustrations of sign language and their meanings. The courtyard that passes the artists workshops leads to a conference centre and a set of stairs that access an office as well as the main dance studio. The building has also dedicated music practice rooms, a green room, photo gallery and visitors flat. One of the BAT Centres most important elements is the BAT Hall which hosts multiple disciplinary shows, exhibition and theatrical. (Claude, 1996)
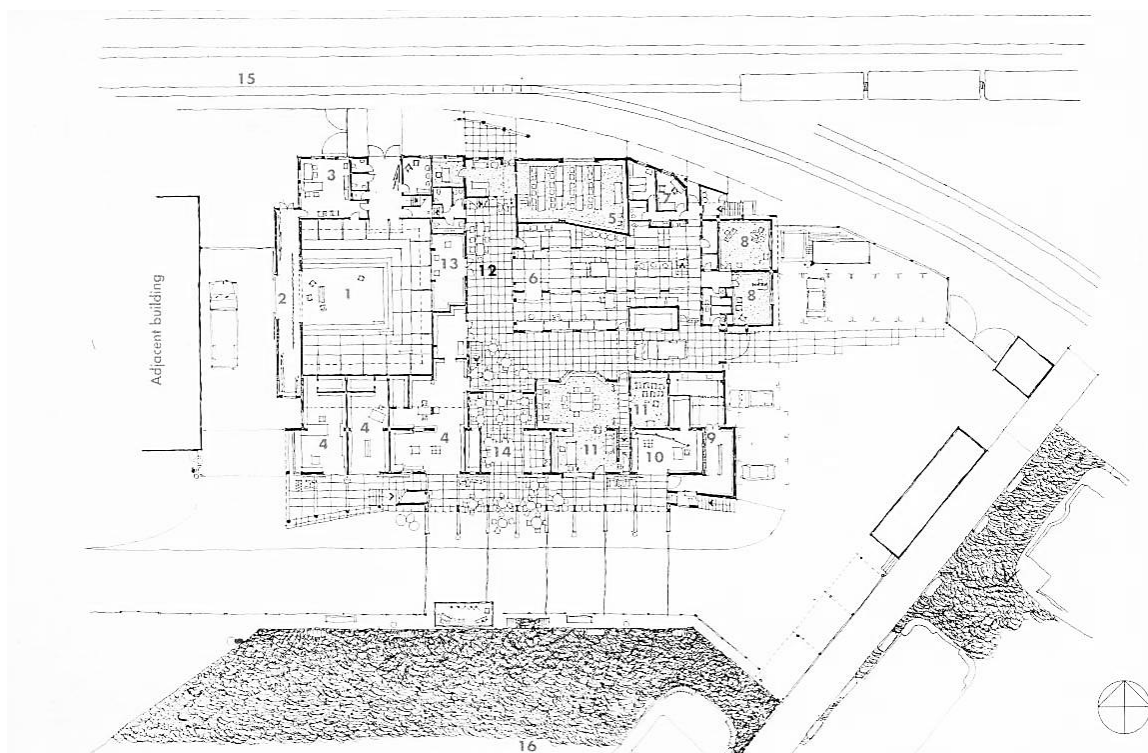
Figure 6: Ground Floor Plan of the BAT Centre (1996)

(Source: KZNIA Journal. Vol 21. 1996)

First floor plan

Attic floor plan

1. BAT hall
2. Back stage
3. Green rooms
4. Retail shops
5. Conference centre
6. Workshops
7. Caretaker
8. Music practice
9. Photo gallery
10. Computer shop
11. Resources centre
12. Court
13. Backstage and gallery
14. Coffee shop
15. Railway tracks
16. Harbour / Tug basin
17. Offices / BAT hall
18. Foyer
19. BAT bar
20. Administration
21. Functions room
22. Terrace
23. Funky's restaurant
24. Kitchen
25. Dance studio
26. Visitor's flat
27. Menzi Mchunu
    Gallery

Figure 7: Upper Floor Plans of the BAT Centre (1996)

(Source: KZNIA Journal. Vol 21. 1996)

The BAT Centre originally was built as an adaptive piece of architecture that utilised the core of an existing unused naval training base that lies in the North-East corner of the harbour; the *SAS Inkonkoni* was modified and built up as needed to complete the design of the new BAT Centre. The architecture is simple in approach yet meaningful in execution. The building portrays a sense of solid use with its gum pole and sheeting elements as well as the simple roof structure that covers the entire building in one curved sweep. The facades are playful and generate interest. All construction was combined with the idea of training builders, the program that was utilised saw unskilled builders aid in construction which developed a sense of ownership and community within the area.

The building welcomes all art forms and contains and displays proudly the work of Street Artists in the form of installation art as well as multiple graffiti art works of the highest calibre. The visual street art invites and provides social and expressive comment that enhances and adds to the already graphic piece of art that is the BAT Centre.

The low density two storey building pays a great deal of attention to the façade that forms the face of the building yet tends to ignore the Esplanade side which has been completely used for air-conditioning units and other services.

The BAT Centres main goal is to encourage and develop artists, Mr T of the centre explained that the AIR Program (Artist In Residency) is a full time course that runs for a year, it begins with a formal audition process and results in the successful graduation of fifty artists annually, half of which do music while the other half pursue the visual arts. This learning program allows students to learn a wide range of skills, for example music includes theoretical studies as well as practical teaching while Visual Art works on drawing, painting, ceramic and exhibition.

The architecture of the BAT Centre is a clear defiance to the Modern movement which warrants any addition of decoration or other ornamentation as unnecessary in terms of function. Yet it is the sensitive and bold inexpensive architecture and artistic work that moulds the BAT Centre into a complete visual and sensory engager that pays attention to the human being through contrasts of textures, space, light and colour throughout.

Figure 8 and 9: Gallery spaces and internal courtyard of the BAT Centre (1996)

(Source: Author)

Figure 10: Graffiti Street Art on the external walls of the BAT Centre (2014) (Source: Author)

Figure 11: Street art on the external walls of the BAT Centre (2014)

(Source: Author)

5.1.5 Conclusion

The BAT Centre is a good example of an artistically expressive building that holds its own in amongst an unorthodox yet positive environment. The building serves its purpose in achieving good perceptive power through connecting with the human in a range of visually enticing elements such as space, light, texture and colour. The clear deprivation of funds and maintenance effect the feel of a public place that potentially could develop a broader audience and appreciation through a higher quality space. The amount of activity within the centre generates a certain public interest that has potential but is not entirely reached.

Street art found externally and internally at the centre enhances and adds to the buildings unique character that aims to contradict traditional architectural views, it adds an element of social connectivity to the building itself, a connection where the artists has become a part of the building through an aware contact that leaves a piece of the artists behind.

The BAT Centre provides an abundance of expressive and artistic opportunity that is evident through the persistence and well managed artists programs that develop and further aspiring artists. Such activity earns the building merit as a tool for rejuvenation within a desperate group of society.

5.2 DURBAN BEACH FRONT SKATE PARK, DURBAN, SOUTH AFRICA

5.2.1 Justification

The Beach Front Skate Park forms a part of the popular Durban beach front strip which is known as the Promenade. The recent rejuvenation of the beach front area and promenade has resulted in an influx of people, activity and business. Ethekwini Municipality saw the importance of the beachfront as a potential catalyst in restoring an underutilised asset back to a once coursing artery that extends from the Point to the Blue Lagoon, a local hot spot for gathering. The buzz of activity that is generated by the many restaurants and activities available have attracted street artists that perform and visual artists who leave their marks on a public exhibition space that attracts all sectors of society. The Skate Park is such a place that has been transformed by Street Art and has become an element of vibrancy and dynamic beauty.

5.2.2 Location

The Beach Front Skate Park is situated along the North side beachfront of Durban city; it is located on the *"Golden Mile"* which is the section of beaches that run from the south beaches and the popular tourist attraction *Ushaka Marine World* to the Northern beaches and Suncoast Casino as well as Blue Lagoon. The environment is a harsh oceanic climatic zone due to the close proximity to the ocean which informs the immediate built context. The main beach front road is a hotspot in terms of its location and position relevant to the city, hotels, restaurants and bars which litter the streets that bustle with motorised and pedestrian activity. Activity and pedestrian movement generated by attractions along the beach front strip also allow the opportunity for vendors to take up position in an attempt to generate income. The Skate Park forms a part of the upgraded Promenade and sees not only large volumes of skate boarders but pedestrian traffic passing by and utilising other interests along the strip.

Figure 12 and 13: The Skate Parks context along the Durban Beach Front (2014)

(Source: Author)
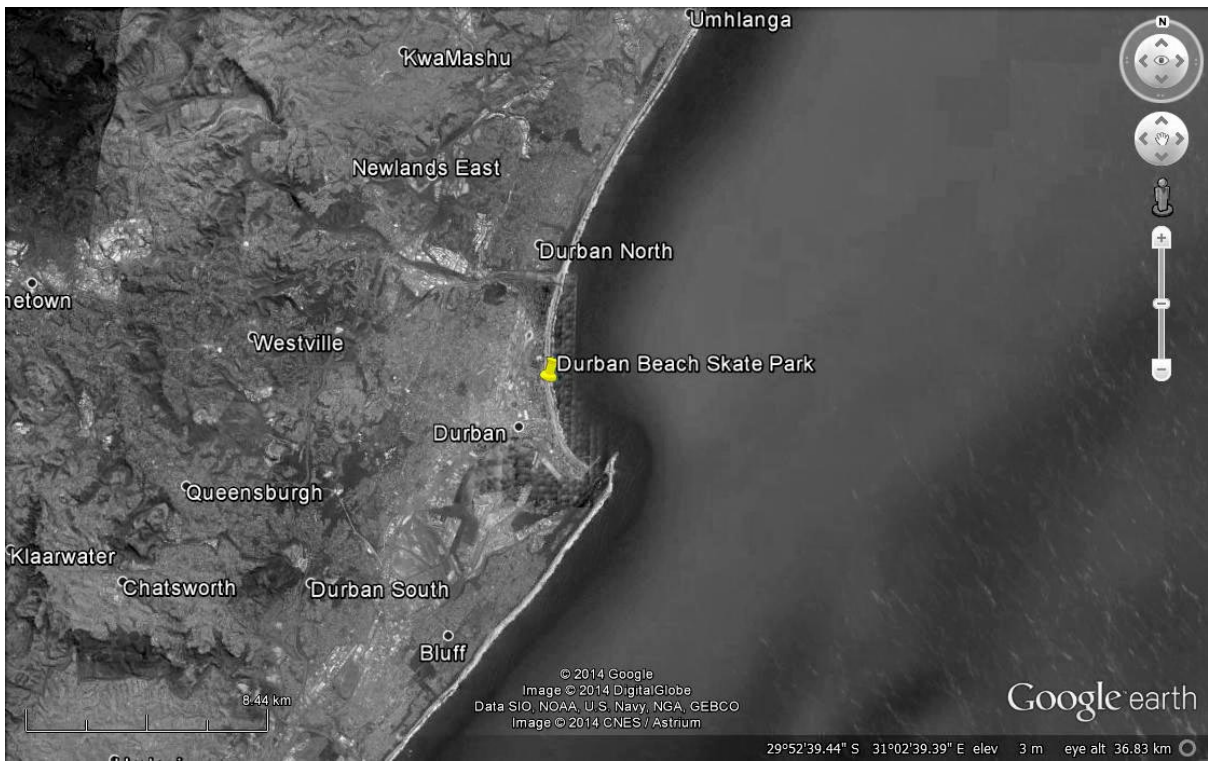
Figure 14: Macro view 1 showing the Skate Parks location within Durban (2014) (Source: Google Earth)

Figure 15: Macro view 2 showing the Skate Parks site (2014) (Source: Google Earth)

Figure 16: Micro view showing the Skate Parks site and relevant context (2014) (Source: Google Earth)

5.2.3 Historical and social context

The context of the Durban beach front holds a history that pertains to the fact that the city of Durban is a popular successful economic and social destination as a result of the ocean and beaches which welcome and provide holiday makers, both domestic and international, with a chance to experience and enjoy the seaside atmosphere and experience. The beach front has always possessed a magnetic pull that attracts the city dwellers of Durban, tourists and even dwellers from in land, development of Durban was fuelled by this notion which throughout the last 15 years has witnessed a steady growth of intervention and investment within the area. The key successes of the context are the fact that this strip possesses a dumbbell like quality with main attractions on each opposite ends of the long and extensively used promenade, namely *Ushaka Marine World and Suncoast Casino and Entertainment World,* which generate high volumes of pedestrian movement. Socially the promenade has slowly developed a strong character as a public place, supplemented by informal and formal retail and food outlets. The area has become extremely popular as a meeting and socialising space as well as a space to exercise, credit must be given to the fact that the area contains a good quality of space and aesthetically exudes a clean and safe feel, leading to high activity levels. Skateboarding, rollerblading and BMXing (Bicycles utilised for tricks) have become increasingly popular within the youth demographic of Durban, this positive form of recreational activity has led to the social success of providing youth with the facilities required to fulfil such a hobby while distracting the youth from the

negative influence of drug and alcohol abuse that plagues the majority of bored youngsters. The Skate park has hence developed its own quality of place as identified by the youth, this free and playfully rebellious environment has naturally become one of the hotspots for the street artists of Durban who have been given free reign over developing their artistic ability by practicing and utilising the harsh concrete planes of the Skate park as canvases of artistic expression and exhibition.
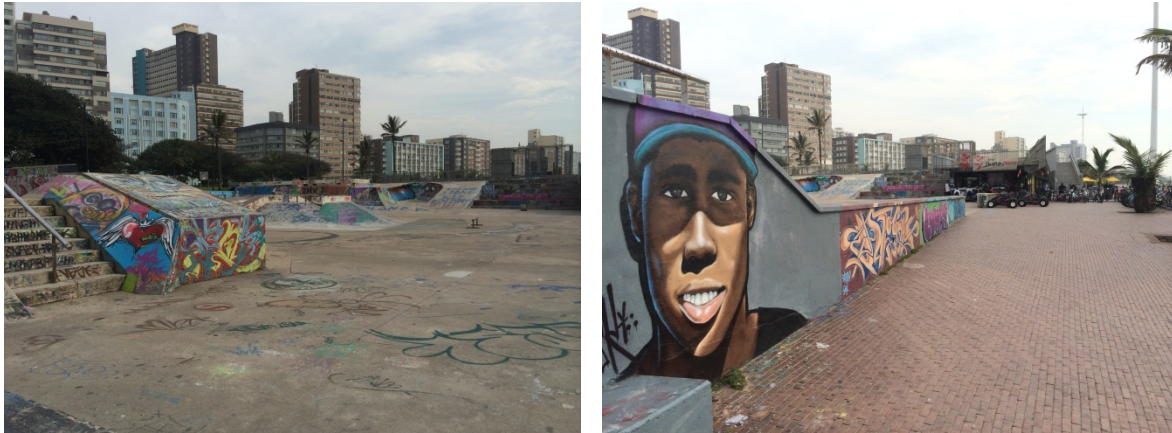
Figure 17 and 18: views of the Skate Parks (2014)

(Source: Author)

5.2.4 Evaluations and analysis

The North Beach Skate Park is a fundamental component towards the beach fronts generation of activity and atmosphere. The skate park includes a multitude of ramps, rails and half pipes which form the variety of trick generators that appeal to both very skilled as well as beginner and entry level users. The Park has formed a part of the block that houses the popular *Circus Circus* restaurant, public ablutions, retail outlet spaces, a bicycle/skate board rental and retail shop which roof also doubles as a viewing deck. The skate park is also adjacent a Japanese style public garden which adds a good level of contrast to its neighbouring recreational zone.

Figure 19: Japanese Style Garden adjacent to Skate Park (2014) (Source: Author)

Figure 20: Viewing deck overlooking the Skate Park (2014) (Source: Author)

The construction of the Skate Park has brought huge success in terms of its general use, largely due to the fact that it is free and open to the public. The Park was constructed almost entirely out of concrete with exception of the retail outlet and a few minor steel elements, all for the suitable properties that it possesses in terms of its durability and smoothness. The daily use of the park varies with regard to the amount of people utilising the space, weekdays are quite while weekends are chaotic with hundreds of hopeful extreme sportsmen and women making use of the park. Weekends have also been known to host competitions with a wide range of competitors of varying demographic and skill level; such events attract large spectator appeal and publicity.
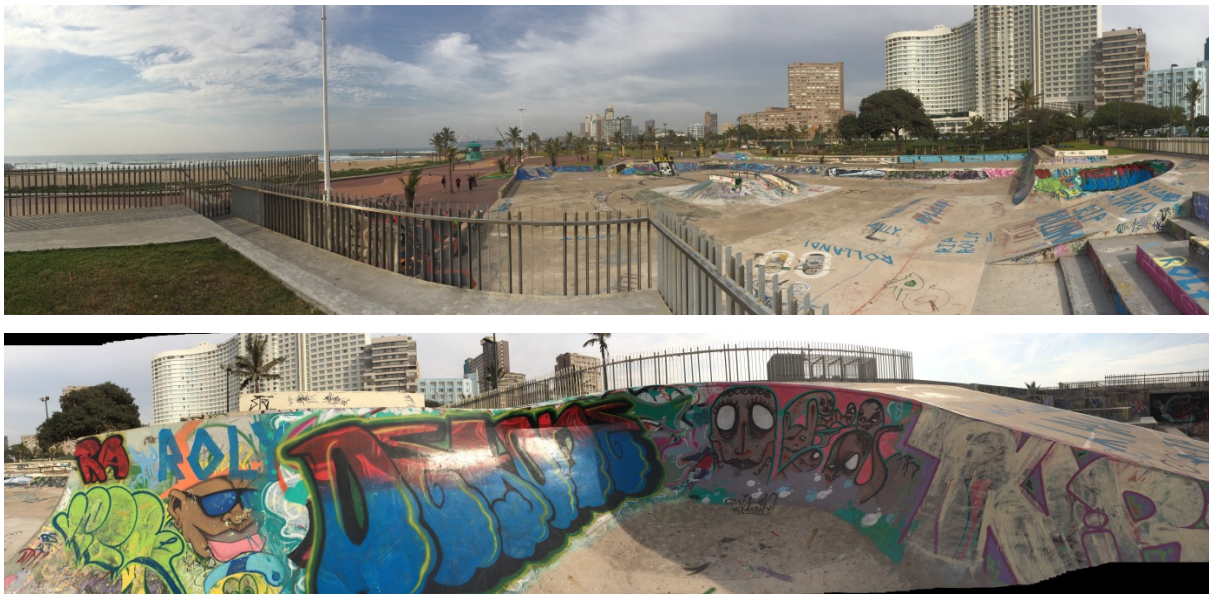
Figure 21 and 22: Views of the Skate Park (2014)

(Source: Author)

The most striking part about the aesthetic of the North Beach attraction is the Street Art in the form of Graffiti visual art that covers practically every inch of the concrete creature, a visual art that often takes on a new dimension through the fact that the surfaces are largely three dimensional and curved, playing on attributes common with Installation Street Art. The surfaces provide excellent canvases for the aspiring artists and showcase colours, light and vibrancy exquisitely to the large amounts of passers-by and skate park enthusiasts. The Skate Park establishes itself as a unique element of the built environment through the activity and sense of place created through the artistic transferal of the artists' expression. Street Art has increased the aesthetic appeal of the Skate Park through the visual power of the Graffiti Street art, clearly visible through the popularity of the place where it is possible to witness general public stopping to take a photograph of a piece of Art that has caught ones attention. The Park is a dynamic visual element that is flexible and abstract, users rush in and around the park while artists create aerosol art for an appreciative public.

Figure 23: Graffiti Street Art within the Skate Park (2014)

(Source: Author)

Figure 24: Every surface of the Skate Park has been utilised for the exhibition of expression (2014)

(Source: Author)

5.2.5 Conclusion

The North Beach Skate Park has become home to many individuals who appreciate and enjoy a healthy passion for an increasingly popular form of sport, the Park inadvertently has established a dual purpose where Street artists are able to legally express themselves through Visual/Installation Street Art. The Park provides visitors with a wide range of sensory experience, both visual and tactile, that round the overall experience ultimately tying the human being to the place. The Skate Park is a clear example of the positive and constructive effects of street art as a tool for generation of activity and interest as well as rejuvenation and maintenance of place, a place that through binding Street Art to concrete has formed a bond between the youth and wide demographic of Durban.

CHAPTER 6

6.0 ANALYSIS AND DISCUSSION

The following analysis and discussion aims at concluding and presenting the research findings as collected by the researcher in the stated methods of research data collection. The findings hold valuable information and clues towards the resolution of this dissertations research questions and objectives while establishing the independent variables of the study.

The Analysis and Discussion is based around the aforementioned objective which included:

To explore, determine and express the bond Street Art and Architecture share, along with the combination of elements such as design and visual aesthetic which are strong mediums of communication. Communication and interpretation are the fundamentals of Street Art and so too Architecture. It is this positive and memorable impact of self-interpretation of said Architecture and Street Art experienced by the user that is the objective of the Architectural intervention.

The Theoretical framework that included *Phenomenology, Semiology* and *Existentialism* was used to understand and contribute towards the solving of the connection Street Art and Architecture share within the haptic realm that forms the main perceptive component of sensory experience (Pallasmaa. 2005)

Qualitative research methods allowed for interviews and questionnaires to become a vital component of data collection combined with literature, case and precedent studies that formed the point of reference for relevant research.

The principle agent of all perception of sensory, visual and other experience is Artistic Expression. The *Psychology of Art* is fundamental in understanding the users' interaction with built form and Street Art. An Interview with accomplished Architect and Anthroposophist *Brian Charles Johnson* gave way to quality insight regarding the human and the concept of Street Art, *Johnson* described Art as a complete abstract element that exists within Architecture which was agreed fell within the realm of Art itself, the turning point in the discussion however is whether or not Architecture without Artistic Expressive input is still in fact Architecture? This question is not so much the question yet rather becomes a part of a greater and complex answer that involves, according to *Johnson*, the drawing of an imaginary line which separates architecture and art. The simple act of trying to differentiate Art and Architecture is an

impossible task in the opinion of the interviewee which is agreed upon on the basis that when architecture is stripped of any expressive and intentional artistic vision what is left is a functional husk or shell within which users operate and exist. Johnson emphasises that Architecture requires an emotional connection with the audience, something that pure functional Newtonian thinking lacks, and it is about a conscious connection on an emotional level that renders a quantifiable response measured as a feeling within the human being. As architects, the responsible practice aims to achieve a holistic architecture which engages emotional response and functionality as total experience.

The interview also gave insight into the complexity of understanding Architecture, Street Art and the emotional response rests upon the user, buildings may be seen and touched within a physical realm yet it is the powerful emotional realm where feelings of happiness, sadness and excitement are found, this realm cannot be touched yet is a definite palpable feeling similar to experiencing physical pain. So what then differentiates the Archetypical physical realm from the spiritual emotional realm? The answer is far from any standard empirical value but the beginning of understanding starts with the human or user.
The user or Experiencer of Architecture or Street Art has a history of personal feeling and emotional responses related to culture, sensitivities, background and education. This begins to inform how Art draws on the user and has the power to effectively establish a connection and bring to the surface something that the user is able to experience and feel, something that is developing and helping the human understand who they are.

It is hence the aim of this dissertation to create such a place that facilitates said experience. Art Centres typically vary in accommodation and type yet it is the basic principle of a generic Art Centre that forms the foundation for a holistic Art Centre.

Questionnaires that were passed out upon visits to Art Centres, and other Street Art hot spots within Durban as a part of the research methodology rendered answers regarding the users of said public place. The majority of Art Centre visitors, roughly 60%, were regular visitors of roughly two to three times a week with the reason for visitation being split evenly between recreation and education, this indicates that visitors are returning more regularly to the centre or area for a positive reason meaning that to an extent the Art Centre was stimulating visitors through education and recreational activity.

Visitors who answered questionnaires, included both male and female adults, young adults and the youths between the ages 18 and 50 living within the Durban area, mainly utilised public transport systems such as mini bus taxis as a result of no personal vehicular transport with the exception of the

minority, such trips required a minimum of ten minutes, 30%, and a maximum of thirty minutes, 20%, travelling time indicating that the demographic using these Art Centres were travelling from a short to medium distance and that roughly half were either not able to own or drive a car due to age or for economic reasons, indicating a positive movement to dependence on public transport that is conducive to the urban pedestrianization of the city of Durban which only broadens the canvas and experience of the public and artist in terms of Street Art. Users are travelling for the most part from residences with recreational visitors coming from either work, school or private residences.

Worth mentioning is the fact that visitors were mostly accompanied by friends or a partner, roughly 80%, indicating the want to share experience with others on an interactive platform, dictating that the Art Centre and environment is productive towards the ideas mentioned relevant to place making which requires interaction and activity, the positive generation of interest enhances public space and creates an environment that feels secure, well looked after and safe to the user which was important to the majority of questionnaire feedback, the minority of whom stated that they still did not feel completely safe within the areas of the Centres. Negative feedback began with participants feeling that the appearance of the centres were often poorly maintained lowering the visual appeal and cleanliness which as stated creates the overall comfort and connectivity of the user within the public space and setting which is essentially a managerial issue that could be related to the previously mentioned lack of ownership of public place.

Interviews with Mrs Sharon Crampton, director of the African Art Centre and Mr Xolani SIthole, publicist of the BAT Centre provided practical answers to research questions.

Mrs Crampton stated that the Art Centres main role was to support artists and crafters within KwaZulu Natal by developing artists' skills as well as promoting and selling artists work. The main issue with the AAC was that the centre did not have an actual workshop or facility for artists to work on site but rather implemented strategies involving outreaching to artists in identified areas, largely due to the fact that the centre is a non-profit organisation. This disconnection was described by Mrs Crampton as a problem which ultimately disconnected the prospective buyer from the artist, negating the vital selling of the story accompanying the art and the key interaction of the artist and buyer. Mrs Crampton stated that the Street Art scene within Durban had room to grow with potential for more artists to express themselves legally. The centre backs this up with a unique Street Art aesthetic that sees the road side façade painted with bold multi coloured lettering.

Mr Xolani Sithole described the BAT Centre's main role as a place to educate through music and visual art as well as to provide people with the opportunity of performance and exhibition platforms. The BAT Centre was described as *"a place for people to enjoy art"* explained Mr Sithole. A large part of the centres success is the AIR training program which attracts artists and develops their skills with work possibly ending up in one of the two galleries open to the public. Mr Sithole described the art scene in Durban as being rich with potential for growth, however it was stated that there was not enough sustainable art galleries and spaces within the city and that artists lacked a public connection which could prove more than valuable in promotion of all art forms especially Street Art. A public connection allows art to receive feedback and initiate discussion. Sithole describes the essence of all art as *"something that inevitably elicits thoughts which can be for, against or indifferent, which once seen makes an impact."* Public street art is positive as the interviewee explained how placing art within the public domain forces people to engage and address the work, issue and topic. Mr Sithole said that an Art Centre within Durban that could serve as a central point of contact was invaluable.

The above data collected forms the basis of thinking with key attention being paid to the demographic and type of user utilising the intended Architectural intervention as well as the critical components that inevitably dictate success or failure of said intervention. Real life application of current social and cultural ideals evident within the field research pays dividend to catering for the user through application of Architectural design.

CHAPTER 7

7.0 CONCLUSION AND RECOMMENDATIONS

The initial **Aim** of the dissertation involved the following:

The investigation and analysis of what key architectural elements of design can begin to inform and encourage experience and implementation of core public built form and place that educates, enhances and emphasizes function and expression through architecture and can begin to produce a model for public built form for designers and architects. The ultimate resolution is to encourage and express the link between Street Art and Architecture through the medium of Architecture and establish the same sense of evoked human feeling produced by Street Art, so as to share feelings, expressions and emotion with one another.

The **Key question** was:

What role does Artistic Expression in the form of Street Art have in enhancing Architecture and its users?

Followed by **Subsidiary Questions** which included:

What position does Architecture have in facilitating creative expression, in the form of Street Art, which can be experienced and enjoyed by the user?
What factors facilitate and define expression within the built environment?
How can artistic expression utilize architecture and art as a tool towards creating a sense of place within society that enhances and reflects its context?
What is the relationship between Street Art and Architecture?

Upon investigation it became extremely apparent how Architecture had the potential to ultimately facilitate all Artistic Expression, including Street Art, while serving as an expressively rich element itself. The success of an Art Centre depends largely on the contextual response as any intervention requires attention to public *space* with the intent on becoming *place, place* is defined ultimately as a space which users are able to identify with and draw meaning from. Good quality urban environments

generate positive *place* through activity and may act as an urban canvas for street artists. Street Art is a critical component of public expression and stability as it has the power to inspire regeneration by adding beauty, vibrancy and interest producing activity to a public space. Noteworthy is that the above research demonstrated the fact that public space becomes more usable when there is a good balance of both necessary and optional activity within a context, as stated activity creates interest which in turn generates pedestrian traffic.

The following **Objectives** of the study were met in this dissertation through analysis and research of relevant studies and information within the literature review which highlighted the link Architecture and Street Art shared as well as the mentioned communicative powers of Street Art and the emotional and physical impact it may transfer to the human being, informed by the theoretical framework developed from the concepts and theories as well as the literature review. Relevant Durban case studies informed general contextual understanding of both the street art and Architecture scene of Durban and the city:

To explore, determine and express the bond Street Art and Architecture share, along with the combination of elements such as design and visual aesthetic which are strong mediums of communication. Communication and interpretation are the fundamentals of Street Art and so too Architecture. It is this positive and memorable impact of self-interpretation of said Architecture and Street Art experienced by the user that is the objective of the Architectural intervention.

Using built form as an expression of contextual influence, Durban is a vibrant melting pot of culture, identity and experience which warrants acknowledgement, function and interaction and creating a sense of place within an existing urban framework and social culture.

To investigate relevant and contributory case and precedent studies of appropriate architectural intervention that exhibit place making.

This dissertation acknowledges the following **Assumptions**, which through the previously mentioned research was confirmed:

A relationship exists between Street Art and Architecture, the act of and interpretation of Artistic Expression.
Human interaction is fundamental in creating a sense of place within a context.

Expression, experiential architecture and a sense of place play a pivotal role in integrating the user with the object and with the architectural intervention within the city as a whole, creating general wellbeing. Expression, Art and Architecture are based on human emotion relative to personal opinions and personal taste.

Street Art and Architecture share a bond that has ample potential to amount to space and place that inspires and engages the user through interaction and activity that is identifiable, expressively rich and tactile, engages multiple sensory experience and forms a holistic intervention that respects the contextual and social influence of an area.

Therefore it is possible to confirm the following **Hypothesis**:

Architecture as an expressive element can define a sense of place within its greater context while providing the people it serves with a tool through which expressive Street Art may occur.

Through concise and intentional artistically expressive Architecture it is possible to facilitate Artistic Expression on a public platform that is beneficial for both the user and the artist. A place of free expression that caters for a neglected yet extremely popular art form that is growing and developing within the urban environment. Through Street Art and Architecture it is possible to exhibit Artistic Expression in a way that creates interest and activity that has rejuvenating and sustaining potential of place. Humans require a complete range of sensory experience in order to perceive and understand objects and space. Differences in colour, light, balance and material all effect and create different associations within the built environment that influence experience. Architecture and Street Art are able to engage more than our basic senses through more tactile hapticity that can enhance and intensify the human beings personal experience. Harnessing and understanding the psychology behind Street Art and how it is viewed makes catering for such an art form more informed, it allows for spatial configuration of both Street Art and Architecture that prescribes a desired outcome or emotional response of the artists expression. *Shape, Form, Balance, Light, Space, Colour* etc. all hold relevance to Street Art and have the possibility to enhance urban street art and it is the intention of this research document to apply the understanding generated above when developing an Art Centre that caters for Street Art and the user.

Street Art in the form of Visual Art or *Graffiti* plays an important role within society, as stated above it is a community orientated culture that has the people of a place at the forefront of the artistic expression,

it is about exploring and voicing ideas and concerns, all free of charge. Street artists aim to improve and add beauty to areas within cities, some that require and some that don't, in the hope of spreading the message or simply supplying passers-by with visual intrigue. In terms of South African Street Art, it is worth mentioning the strong cultural and historical material often politically motivated influence that motivates the style and subject matter of art within this diverse multicultural country. *Graffiti* is by far the more accessible and commonly used medium of Street Art expression due to the freedom and nature of the artistic medium, making it more of a focus in terms of incorporating it into the design of an Art Centre.

With subject matter and artistic ability evident within all forms of Street Art, the only area lacking is adequate space within the city to exhibit and create the various forms of Street Art. This key theme and problem then lends itself to the idea of creating an Art centre for the city of Durban which incorporates all above forms of Street Art, creating and solidifying a sense of place in which Artistic Expression can occur. An environment which is controlled as opposed to the vandalism related idea of tagging and defacing random property which has the notion to turn something beautiful with a positive intention, namely Street Art, into a negative. Architecture therefore has the power to create space and define where creative expression can occur, define place and encourage the experience of creating and witnessing Artistic Expression in the form of Street Art.

Architecture Recommendations

The proposed art centre needs to acknowledge and establish various elements of successful design:

Public outdoor space needs to attract the viewer into a relatable and identifiable safe and good quality environment; necessary for this is the interest generation through open public street art display, general activity such as food and retail outlets as well as further spontaneous interaction between users facilitated through careful spatial organisation and design.

Architectural Design requires a degree of excitement in terms of the building form which needs to be portrayed through dynamic and flexible visual design that engages the users' senses, both visually and physically. Surfaces of the building are required to take into consideration the fact that certain areas will be utilised for visual Street Art, requiring good visibility and placement.

Street Art will become a visual interest creator and aesthetic in general, merging of Street Art and Architecture will be achieved through a combination of spaces and design that incorporates all elements of Street Art internally as well as external space.

Lighting is a crucial component that must blur the lines between internal and external space so that both the art and artist may work and be viewed correctly.

Materiality in terms of both colour and textural finish all play a part in the overall hapticity of the built form and need to be addressed effectively so as to amplify not overwhelm experience.
Activity related to Street Art dictates certain surface treatments and composition of building materials which identify concrete as the ideal aerosol art surface.

Sense of place within an urban environment is of the utmost importance, it is the driving factor behind a defined and established sense of ownership that has the ability to bind either the builder, artist or general public, that may be locally sourced and wish to eventually play a role in the Art Centre, ensuring a sustainable and maintained intervention that generates pride and value to a context. Acknowledging contextual trends, culture, social and economic circumstance and climate are critical in establishing a piece of architectural intervention that stands out through innovative and interest related merit without disrupting natural harmony of said context.

In conclusion an Architecture is required that enhances and creates public *Place* through expressively rich Architecture that engages the *Human Condition* through *Artistic Expression* in the form of *Street Art* and *Architecture*.

"Art is solving problems that cannot be formulated before they have been solved. The shaping of the question is part of the answer" -Piet Hein, Danish Poet

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I Sample Questionnaire

PART A: NAME OF PARTICIPANT

Name   : _____

City/ Area Name: _____

Date: _____

PART B: ABOUT YOUR VISIT TO THE ART CENTRE

1) How often do you visit the Art centre ?   (please choose only one option)

Daily   2 or 3 times a week   Once a month   Once a year

☐   ☐   ☐   ☐

Other (please specify) _____

2) Why do you visit Art centre ?   (please choose only one option)

Recreational   Educational

☐   ☐

Other (please specify) _____

3) How do you travel to the Art centre ?   (please choose only one option)

Private vehicle   Mini bus taxi   Metered taxi   Bus   On foot   Bicycle

☐   ☐   ☐   ☐   ☐   ☐

Other (please specify) _____

4) Approximately how long does your normal journey take?   (please choose only one option)

less than 5 minutes   5 - 10 minutes   10 - 15 minutes   15 - 20 minutes

☐   ☐   ☐   ☐

20 - 30 minutes   more than 30 minutes

☐   ☐

5) When you visit the Art centre and where are you coming from?   (please choose only one option)

Home   Work   School   Shops   College / University

☐   ☐   ☐   ☐   ☐

Other (please specify) _____

6)a) Do you visit the Art centre in a group?   (please choose only one option)

Alone   In a group   Both

☐   ☐   ☐

6)b) When you visit as part of a group, who normally accompanies you?   (please choose only one option)

Partner   Friend   School group   Team / Club   Other family

☐   ☐   ☐   ☐   ☐

Other (please specify) _____

7) What do you do when you visit the Art centre ?

Sporting activities ☐   Attend events ☐

Arts and crafts ☐   Organised educational visit ☐

Reading and learning ☐   Other ☐

Meet friends ☐

Other (please specify) 1 _____

Other (please specify) 2 _____

Other (please specify) 3 _____

PART C: About the Art centre

1)a) How would you rate the design and appearance Art centre ?

Excellent	Good	Fair	Poor	Very Poor	No opinion	Do not know
☐	☐	☐	☐	☐	☐	☐

1)b) If you would like to include a comment, please do so in the space provided.

_____
_____
_____

2)a) How would you rate the cleanliness and maintenance of the Art centre ?

Excellent	Good	Fair	Poor	Very Poor	No opinion	Do not know
☐	☐	☐	☐	☐	☐	☐

2)b) If you would like to include a comment, please do so in the space provided.

_____
_____
_____

3)a) Do you feel safe within the Art centre ?

Yes	No	Sometimes	No opinion
☐	☐	☐	☐

3)b) If you would like to include a comment, please do so in the space provided.

_____
_____
_____

II Form of General Consent

(To be read out by researcher before the beginning of the interview. One copy of the form to be left with the respondent; one copy to be signed by the respondent and kept by the researcher.)

My name is Garreth Allan Miller (student number 209508863). I am doing research on a project entitled 'Art and Architecture-Towards artistic expression in the design of a proposed Art centre and Gallery for Durban, South Africa'. This project is supervised by Mr L. B Ogunsanya at the School of the Built Environment and Development Studies, University of KwaZulu-Natal. I am managing the research and should you have any questions my contact details are:

School of the Built Environment and Development Studies, University of KwaZulu-Natal, Durban. Cell: 083 230 1714 Tel: (031) 903-1401. Email: garreth.miller@yahoo.com or 209508863@ukzn.ac.za.

Thank you for agreeing to take part in the project. Before we start I would like to emphasize that:

-your participation is entirely voluntary;

-you are free to refuse to answer any question;

-you are free to withdraw at any time.

The interview will be kept strictly confidential and will be available only to members of the research team. Excerpts from the interview may be made part of the final research report. Do you give your consent for: *(please tick one of the options below)*

Your name, position and organisation, or	
Your position and organisation, or	
Your organisation or type of organisation *(please specify),* or	
None of the above	

Please sign this form to show that I have read the contents to you.

--------------------------------------- (signed)   ----------------------- (date)

--------------------------------------- (print name)

Write your address below if you wish to receive a copy of the research report:

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II Interview type A

<u>General Interview on Art and Architecture:</u>

- What in your opinion is the key to interpreting art through the human condition?

- What is the role of Artistic expression in Architecture?

- What link does Art and Architecture possess?

- What defines the balance between expressively rich Architecture and function?

- What is your opinion on public Art and expression as a catalyst for rejuvenation?

- Does Art have the potential in your opinion to define public space?

- What defines the link between Public Place and Activity?

- What are your thoughts on legal Street Art/ installations in public space?

- Do you have any thoughts on a local area that would suite and benefit from the implementation of an Art centre that promotes all art forms including Street Art?

III Interview type B

<u>General Interview Questions</u>

- What is the Art Centres main role?

- Does the Art centre have a training program?

- If so, how is the training program beneficial to the artists?

- Does the Art centre hold exhibitions?

- What are your thoughts on the Art scene in Durban?

- What role do you feel Art plays within the context of Durban?

- Your opinion on Art as a catalyst for rejuvenation?

- Is the Art scene in Durban developing and growing in your opinion?

- Is there a need for more Art Centres that support and showcase local artists work in Durban?

- Any thoughts on legal Street Art within the city? Graffiti and Sculptural?

DISSERTATION DESIGN

A PROPOSED ART CENTRE FOR DURBAN, SOUTH AFRICA

ARTISTIC EXPRESSION IN ARCHITECTURE

TOWARDS THE DESIGN OF AN ART CENTRE FOR DURBAN SOUTH AFRICA

AN EXPLORATION OF 3 DIMMENSIONAL SPACE

THEORETICAL BACKGROUND
PHENOMENOLOGY-SEMIOTICS-EXISTENTIALISM

EMOTIONAL CONNECTIVITY
VISUAL COMMUNICATION
TRANSFERRAL OF EMOTION
EXPRESSION
SENSORY PERCEPTION
RELATING TO THE OBJECT
EXPRESSION
ELEMENTS OF HAPTICITY
ENGAGEMENT
INTERACTION
EXPERIENCE_

PHENOMENOLOGY: JUHANI PALLASMAA
OPENING UP EXPERIENCE THROUGH EXPOSURE.
EXAGGERATING THE THE BETWEEN HUMAN
CONSCIOUSNESS AND
PERCEPTION THROUGH VISUAL ART.

SEMIOLOGY
STREET ART AND ARCHITECTURE: THE INTENSE
RELATIONSHIP HUMAN WITH OUR ENVIRONMENT
ELEMENTS OF LAND GROWING CONCLUSION.

EXISTENTIALISM: CHRISTIAN NORBERG SCHULZ
THE EXPLORATION.
THE UTILIZE AND EXPERIENCE OF SPACE BY HUMANS
THROUGH OUR PHYSICAL AND PSYCHOLOGICAL
ALERTNESS.

PSYCHOLOGY OF ART
THE HUMAN CONDITION_

BALANCE: POWER OF VISUAL JUDGMENT

SHAPE: ABILITY TO RECOGNIZE EDGES
AND BOUNDARIES AND USE VISION AS
ACTIVE EXPLORATION.

- FORM IS THE VISIBLE SHAPE OF
CONTENT

- PRIMARILY GENERALIZATIONS THAT
APPEAR IN THE ART OF CHILDREN
AND NATIVE.

SPACE USED TO RELATE AND QUANTIFY
OBJECTS THAT WE PERCEIVE IN SPACE.

LIGHT COMPULSORY FOR ANY VISUAL
COMPREHENSION OF ANY OBJECT OR
SURROUNDING TO OCCUR.

COLOUR OWES EXISTENCE TO LIGHT.
STRONGER ATTRIBUTE IS ITS EMOTIONAL
POWER TO DRAW RESPONSE FROM
ONLOOKER.

MOVEMENT IS THE STRONGEST VISUAL
APPEAL TO ATTENTION.

DYNAMICS ACKNOWLEDGEMENT THAT
HUMAN EYE TENDS TO SIMPLIFY
COMPLEX FORMS.

EXPRESSION DESCRIBED AS "MODES OF
ORGANIC OR INORGANIC BEHAVIOUR
DISPLAYED IN DYNAMIC
APPEARANCE OF PERCEPTUAL OBJECTS
OR EVENTS.

ARCHITECTURE_EXPRESSION
_STREET ART

PUBLIC SPACE AND PLACE
ART
EXPOSURE
PUBLIC PLATFORM
CONNECTING AND DRAWING FROM
THE CITY
QUALITY OF PUBLIC SPACE
DEFINING PLACE_

STREET ART PART OF CATALYSING OF SUCH URBAN LIFE. STREET
ART SUCH AS ART INSTALLATIONS, GRAPHIC MURALS AND OTHER IF
IMPLEMENTED CORRECTLY CAN IMPROVE THE VISUAL QUALITY
OF STREETS AND DELAPIDATED BUILDINGS.

THE URBAN CANVAS
STREET ART IS BECOMING THE MOST COMMON MODERN ART FORMS
STREET HAS BECOME PLATFORM FOR ARTISTS TO SEEK EXPOSURE AND
EXPRESS THOUGHTS AND INTERPRETATIONS OF LIFE, SOCIAL PROBLEMS,
POLITICAL OUTLOOKS AND VIEWS

TWO KEY ROLE PLAYERS WITHIN THIS DISCUSSION ARE ARTISTIC
EXPRESSION AND ARCHITECTURE.

VISUAL ART_GRAFFITI
GENERAL 'CODE' OF STREET ARTISTS: BRING EXPRESSION IN FORM OF GRAFFITI TO
PUBLIC OR COMMUNITY FOR FREE.

TRUE UNDERSTANDING OF GRAFFITI INVOLVES FACT ARTISTS ARE AIMING TO ENHANCE OR
RESTORE BEAUTY TO PLACE WHILE PROVIDING PUBLIC WITH INTERESTING VISUAL
ATTRACTIONS THROUGH ARTISTIC EXPRESSION OF SELF (IMAM, 2013)

INSTALLATION ART
CREATING THREE DIMENSIONAL OBJECTS WITHIN PUBLIC SPACE: FORM
OF LIVE ARTISTS EXHIBITS.

GENERATORS OF INTEREST AND INTERACTION.

TYPE	DESCRIPTION	QUANTITY	SIZE
RECEPTION	RECEPTIONIST INFORMATION DESK/AREA	1	20m²
ENTRANCE LOBBY/ EXHIBITION SPACE	ENTRANCE SPACE	2	150 m²
GENERAL EXHIBITION SPACE	GALLERY SPACE FOR EXHIBITIONS AND EVENTS	1	200 m²
ART CENTRE EMPLOYEE/ FACILITATOR OFFICES	GENERAL OFFICE SPACE FOR PROGRAM GENERAL MANAGER	4	9 m²
CRITIQUE SPACES/DISPLAY AREAS	AREA FOR PIN UP AND CRITIQUE/ IN HOUSE WORK DISPLAY	3	
STAFF MEETING RECREATIONAL SPACES	STAFF MEETING SPACE	1	12 m²
	RECREATIONAL SPACE/STAFF/GUEST SOCIAL INTERACTION	2	22 m²
ART LEARNING SPACE	AREA FOR CLASSES AND TEACHING	3	125 m²
ART PRACTICAL SPACES	PRACTICE SPACE AND PERFORMING AREA	3	125 m²
ARTISTIC STUDIOS	RENTABLE ARTIST STUDIO/ WORKSPACE	10	40 m²
WORKSHOP	ASSEMBLY AND HARDWARE BUILDING SPACE	1	250 m²
MULTIMEDIA FACILITY	DISPLAY OF VIDEO COMMUNICATIONS AND TEACHING FACILITY	1	150 m²
LUNCH SPACE	STAFF/ARTIST LUNCH SPACE	2	25 m²
GENERAL ABLUTIONS	MALE AND FEMALE ABLUTIONS	2	50m²
STAFF ABLUTIONS	MALE AND FEMALE STAFF ABLUTIONS	2	30m²
STORE	GENERAL STORE SPACE	1	50m²
CINEMA	CINEMA FOR FILM AND VIEWING	1	200m²
CINEMA TICKETS AND STORAGE	TICKET SALES AND REFRESHMENTS	1	50m²
LIBRARY	BOOK LIBRARY	1	200m²
MUSICAL PERFORMANCE	SPACE FOR SMALL MUSICAL ACT PERFORMANCE	1	150m²

ART EXHIBITION SPACES

RECEPTION	RECEPTIONIST INFORMATION DESK/AREA	2	20m²
GENERAL EXHIBITION SPACE	GALLERY SPACE FOR EXHIBITIONS AND EVENTS	2	750 m²
GRAFFITI ART SPACE	GRAFFITI ART EXHIBITION SPACE	1	750 m²
TEMPORARY EXHIBITION SPACE	EXHIBITION SPACE FOR THEME RELATED TEMPORARY EXHIBITIONS	1	650 m²
EVENT MANAGEMENT OFFICE	OFFICE FOR EVENT MANAGER	4	9 m²
PUBLIC ABLUTIONS	MALE AND FEMALE PUBLIC ABLUTIONS	2	50m²
STORE	GENERAL STORE	2	25m²
MAIN LECTURE HALL	HALL FOR LECTURES	1	500m²
	AUDITORIUM FOR VENUES	1	400m²

RETAIL OUTLET	RETAIL STORE OR SHOP	10	50 m²
RESTAURANT	RESTAURANT/CAFE	2	65 m²
PUBLIC ABLUTIONS	MALE AND FEMALE PUBLIC ABLUTIONS	2	50m²
RETAIL MANAGEMENT OFFICES	MANAGEMENT OFFICES	2	9m²
BUILDING STAFF DELIVERIES STORES	BUILDING STAFF/ UTILITY STORE ROOM	1	9m²
STAFF/BUILDING MAINTENANCE ROOM	CHANGE AND RECREATIONAL ROOM FOR BUILDING STAFF	1	9m²
BUILDING SECURITY OFFICE	ROOM FOR BUILDING SECURITY AND STAFF	1	9m²

OTHER

BASEMENT PARKING	STAFF AND GUEST PARKING	1	2000m²
SUSTAINABILITY STORE	SUSTAINABLE ENERGY STORES		
PUBLIC PARKING	PREFERRED LOCATION		
STAIRWELLS			
LIFTS			
GREEN SPACES			
DELIVERY SPACE			
REFURBISHMENT SPACE			
ACCESSIBILITY	PARAPLEGIC ACCESSIBILITY		

PROJECT DESCRIPTION
THE PROJECT AIMS TO SUCCESSFULLY IMPLEMENT THE PROPOSED
BUILDING TYPOLOGY WHICH IS THAT OF AN ART CENTRE AND WILL BE
SITUATED WITHIN THE MORNINGSIDE PRECINCT OF DURBAN, SOUTH AFRICA.
THE PROJECT AIMS TO SHOW ARTISTIC EXPRESSION WITHIN BOTH
STREET ART AND ARCHITECTURE HAS THE POTENTIAL TO IMPROVE AND
ENHANCE PUBLIC SPACE AND BUILT FORM FOR NOT ONLY THE USER BUT
THE SURROUNDING CONTEXT AND ALL ITS INHABITANTS.

THE ART CENTRE WILL INCLUDE A DEGREE OF SOCIAL, EDUCATIONAL,
COMMERCIAL AND RETAIL ACTIVITY WHICH WILL ASSIST IN TYING THE
PROJECT INTO AN EXISTING SUCCESSFUL FRAMEWORK. EXHIBITION SPACE
WILL FACILITATE ARTISTS WORK ALLOWING FOR OTHER ARTISTS AND THE
GREATER PUBLIC TO GATHER MEET, SOCIALIZE AND INTERACT WITH ART AS
WELL AS ONE ANOTHER. FUNDAMENTAL TO SAID ARCHITECTURAL
INTERVENTION IS THE THEORETICAL FRAMEWORK ESTABLISHED BY THE
AUTHOR WHICH DEALS WITH PHILOSOPHICAL THEORY RELEVANT TO
ARTISTIC EXPRESSION AND PUBLIC SPACE AS A LIVING, BREATHING ENTITY.

THE CLIENTS ORGANISATION
THE GOETHE INSTITUT IN PARTNERSHIP WITH PROPERTUITY

THE CLIENTS REQUIREMENTS
THE PROMOTION OF AN ART CENTRE THAT CATERS FOR MULTIPLE
DEMOGRAPHICS AND FACILITATES AND PROVIDES A PLATFORM FOR
STREET ARTISTS TO PRACTICE AND HONE SKILLS WITHIN A SOCIAL
AND PUBLIC ZONE.

THE ART CENTRE WILL HOUSE AND FORM OF AN EDUCATIONAL OR
TRAINING PROGRAM RELEVANT TO STREET ART THAT INFORMS AND
EDUCATES THE PUBLIC AND AMATEUR ARTISTS ON VARIOUS STREET
ART FORMS

GOETHE-INSTITUT SOUTH AFRICA   PROPERTUITY

KEY PRECEDENT AND CASE STUDIES

DURBAN BEACH FRONT SKATE PARK, DURBAN, SOUTH AFRICA
GOOD PUBLIC SPACE
INTEREST GENERATOR
CONTEXTUAL CONNECTIONS
HIVE OF ACTIVITY
OPEN STREET ART EXHIBIT
UNIQUE URBAN CULTURAL YOUTH ELEMENT

798 ART ZONE, BEIJING, CHINA
CREATIVE DISTRICT ESTABLISHED
POWERFUL CONTEXTUAL TRADITIONAL HERITAGE
EXISTING URBAN FRAMEWORK HAS HAD ARTISTIC ELEMENTS INJECTED AT ONCE
SOURCE OF BEAUTY AND LIFE.
AREA DEVELOPED AND DEVELOPING AS A COLLECTIVE ENTITY ATTRACTING
MULTIPLE DEMOGRAPHICS THROUGH INTEREST AND ACTIVITY.
PUBLIC PLATFORM OF EXPERIENTIAL STREET ART FOR THE PUBLIC.

CONCEPT DEVELOPMENT_

DESIGN RATIONALE_

WHAT_TO PLACE ART AS THE CENTRE OF INNOVATION WITHIN THE LOCAL
CONTEXT.

WHY?_BECAUSE CREATIVE ARTS ARE THE UNDERLYING ENERGY OF ALL
ECONOMIC AND CULTURAL ACTIVITY.

HOW?_ BY ASSEMBLING A COMPLIMENTARY SET OF ALIGNED AND MUTUALLY
SUPPORTING ACTIVITIES.

MAIN IDEAS_

PERMEABILITY_ EXPOSE/REVEAL ALL FUNCTIONS AND ACTIVITIES TO
MOVEMENT ROUTES ON THE PERIMETER OF THE PROJECT.

THE JUNGLE GYM_ ARRANGE PROGRAMMATIC ELEMENTS AS A JUNGLE
GYM OF EXPLORATION.

3 DIMMENSIONAL EXPLORATION_
EXTEND THE 3 DIMMENSIONAL EXPERIENCE
INTO THE SUBTERRANEAN RESERVOIR TO
BED CREATIVE INNOVATION WITHIN THE
PRE-EXISTING.

THE 3 DIMMENSIONAL JUNGLE GYM

3 EXPLORATION
DIMMENSIONAL SPACE
THE JUNGLE GYM

CONTENT VS CONTAINER DEFINITION OF

ARCHITECTURE AND ART

HAPTIC EXPERIENCE-MATERIAL AND TEXTURE

ATTRACTION THROUGH INTEREST SCALE

PUBLIC PLATFORM-INTERACTION

ACTIVATION OF THE STREET THROUGH ACTIVITY

ACTIVITY AND ENGAGEMENT

SOCIAL INTERACTION PLATFORM

THE RESERVE

IMBED CREATIVITY INTO
THE PRE EXISTING

CREATIVITY
PERMEABILITY
EXPRESSION

MACRO ANALYSIS
THE SITE IS LOCATED WITHIN SOUTH AFRICA ON THE COAST LINE WITHIN THE
CITY OF DURBAN. DURBAN IS A MAJOR PORT CITY OF SOUTH AFRICA WHICH
WARRANTS IT A CERTAIN LEVEL OF ECONOMIC STABILITY AND STRENGTH
WITHIN A PROVINCIAL AND AFRICAN CONTEXT. THE CITY OF DURBAN IS
BROKEN UP INTO MULTIPLE AREAS OF VARYING DEMOGRAPHIC, VARIANCE,
ATMOSPHERE AND QUALITY OF SPACE. A CERTAIN GENTRIFICATION HAS
OCCURRED SEEING A MOVEMENT OR SPREAD OF RESIDENCES AND PUBLIC
BUILDING TO AREAS OF GROWING WEALTH AND POPULARITY. ONE SUCH
AREA IS THE AREA OF MORNINGSIDE, JUST OUTSIDE THE CITY CENTRE NEAR
THE VIBRANT BEACH FRONTS. THE AREA FORMS PART OF THE MAKEUP OF
DURBAN AS A GOOD QUALITY LIVING ENVIRONMENT AND CULTURAL/SOCIAL
HUB WITHIN A PUBLIC PLATFORM.

THE PROPOSED ART CENTRE NEEDED A LOCATION THAT COULD FEED OFF AN
EXISTING NETWORK OF BOTH SOCIAL AND CULTURAL INFLUENCE. THE FINAL
SITE LOCATION WAS CHOSEN FOR THE FACT THAT IT HELD A CONTEXTUAL
RELEVANCE TO THE STREET ART SCENE THAT WAS FEEDING OFF OF THE
SOCIAL HEAT RADIATING OFF THE BUSTLE OF FLORIDA RD WHICH WOULD
BED THE INITIAL SUCCESS OF MAINTAINING AN AUDIENCE FOR STREET
ARTISTS, WHICH ANY ART FORM OR EXPRESSION WOULD PROVE USELESS

AFRICA

SOUTH AFRICA

KWAZULU

STATE OF CENTRALITY_ SITE LOCATION WITHIN
IMMEDIATE MACRO CONTEXT SHOWS OVERALL
CENTRALITY. IDEAL AS A POINT OF CONVERGENCE FOR
OUTER URBAN ZONES. STRONG CONNECTIONS THROUGH
STREET ART AS WELL AS DIRECT PHYSICAL ROUTES OF
MOVEMENT.

SITE SELECTION_

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ARTISTIC EXPRESSION IN ARCHITECTURE

EXISTING URBAN ANALYSIS
TRADITIONAL ARCHITECTURE
HERITAGE
SOCIAL HOTSPOTS
SUBURBS
COMMERCIAL

EXISTING URBAN FRAMEWORK WITHIN MORNINGSIDE CONSISTS MAINLY: RESIDENTIAL PROPERTY, EDUCATIONAL FACILITIES, MEDIUM SIZE COMMERCIAL DEVELOPMENTS AS WELL AS RECREATIONAL ZONES AND ACTIVITY.

TWO OF DURBANS MAIN SOCIAL AND ACTIVITY STRIPS, NAMELY WINDEMERE AND FLORIDA RD FACILITATE SOCIAL AND CULTURAL ACTIVITY DURING THE DAY WITH PEAK ACTIVITY AND BUZZ OCCURRING DURING EVENING HOURS.

CONSTANT AND MAINTAINED FLOW OF BOTH PEDESTRIAN AND VEHICULAR MOVEMENT LEVELS OF ACTIVITY CONTEXT-ARTISTIC AND CULTURAL ZONE- SOCIAL TREND THAT THE ART

CENTRE AND TO LATCH ON TO **FEED OFF** OF AND GENERALLY ENCOURAGE TOWARDS THE POSITIVE MAINTENANCE AND FACILITATION OF STREET ART CULTURE WITHIN DURBAN

POINTS OF ACTIVITY , URBAN CONTEXT LITTERED WITH COMMERCIAL, SOCIAL AND EDUCATIONAL FACILITIES. FACILITIES ENCOURAGE AND BOOST PEDESTRIAN AND VEHICULAR MOVEMENT WHILE MAINTAINING AND GENERATING ACTIVITY AND PUBLIC INTEREST.

STREET ART ZONES, STREET ART IS GROWING AND EXISTING TREND CLEARLY EVIDENT WITHIN THE GREATER CONTEXT. CULTURAL TRENDS AND INTEREST WITHIN THESE AREAS PRODUCE EXPOSURE THAT LOCAL STREET ARTISTS CRAVE WITH PROPOSED SITE FORMING CONVERGENCE POINT OF THESE EXISTING UNDERGROUND ART ZONES.

MOVEMENT, BOTH PEDESTRIAN AND VEHICULAR CRITICAL FACTOR THAT DRIVES STREET ART. EXPOSURE AND INTEREST THAT STREET ART CREATES DRIVES URBAN ARTISTS. CONTEXTUALLY AREA WITNESSES VARYING AMOUNTS OF BOTH VEHICULAR AND PEDESTRIAN MOVEMENT.

SOCIAL ZONES, EXISTING FLORIDA RD SOCIAL CORRIDOR AND OTHER AREAS OF ACTIVITY HAVE POTENTIAL AS EXISTING POSITIVE URBAN ELEMENT- CAN BE TAPPED INTO AND FILTERED TOWARDS PROPOSED SITE THROUGH PUBLIC INTEREST.

EXISTING URBAN LAYOUT PLAN
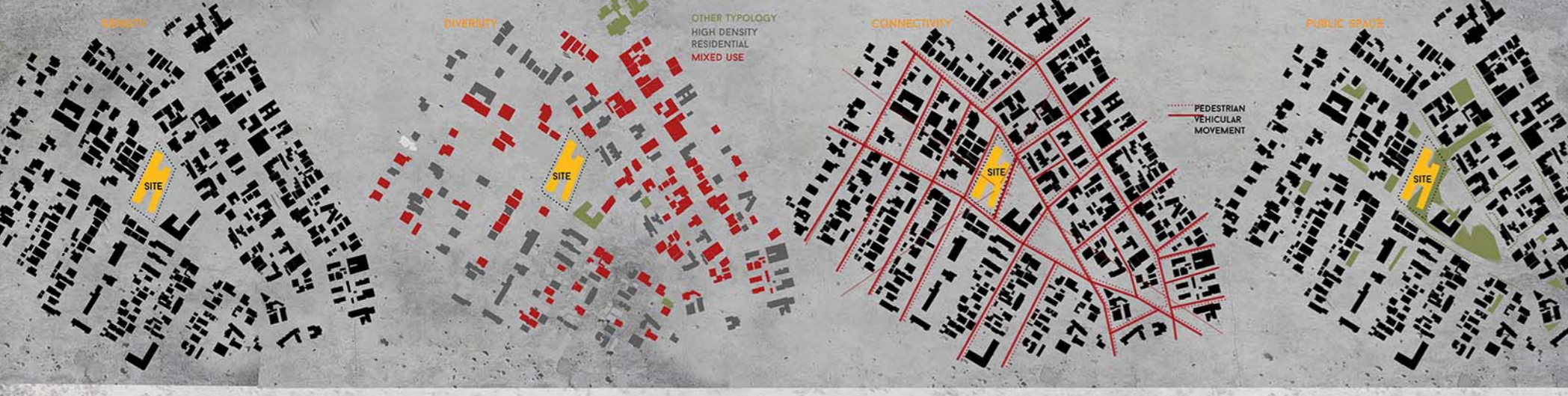
URBAN DEVELOPMENT STRATEGY

STREET ART STRATEGICALLY POSITIONED POINTS OF INTEREST TO ATTRACT AND GENERATE ACTIVITY TOWARDS TO CONVERGENCE POINT, THE ARTS CENTRE.

GREEN LUNGS PROVIDE BREATHING SPACE -ACT AS LINKAGES BETWEEN STREET ART POCKETS AND MONOTONOUS STREET SCAPE.

COMMERCIAL/RETAIL SPREAD OR GROWTH CATALYSED BY THE INFLUX OF PEDESTRIAN MOVEMENT IN AND AROUND THE IMMEDIATE CONTEXT OF THE PROPOSED ART CENTRE.

MOVEMENT, BOTH PEDESTRIAN AND VEHICULAR- CRITICAL FACTOR THAT DRIVES STREET ART. EXPOSURE AND INTEREST THAT STREET ART MAY POTENTIALLY CREATE DRIVES STREET ARTISTS. CONTEXTUALLY AREA WITNESSES VARYING AMOUNTS OF BOTH VEHICULAR AND PEDESTRIAN MOVEMENT.

SOCIAL ZONES, EXISTING FLORIDA RD SOCIAL CORRIDOR AND OTHER AREAS OF ACTIVITY HAVE POTENTIAL AS EXISTING POSITIVE URBAN ELEMENT- CAN BE TAPPED INTO AND FILTERED TOWARDS PROPOSED SITE THROUGH PUBLIC INTEREST.
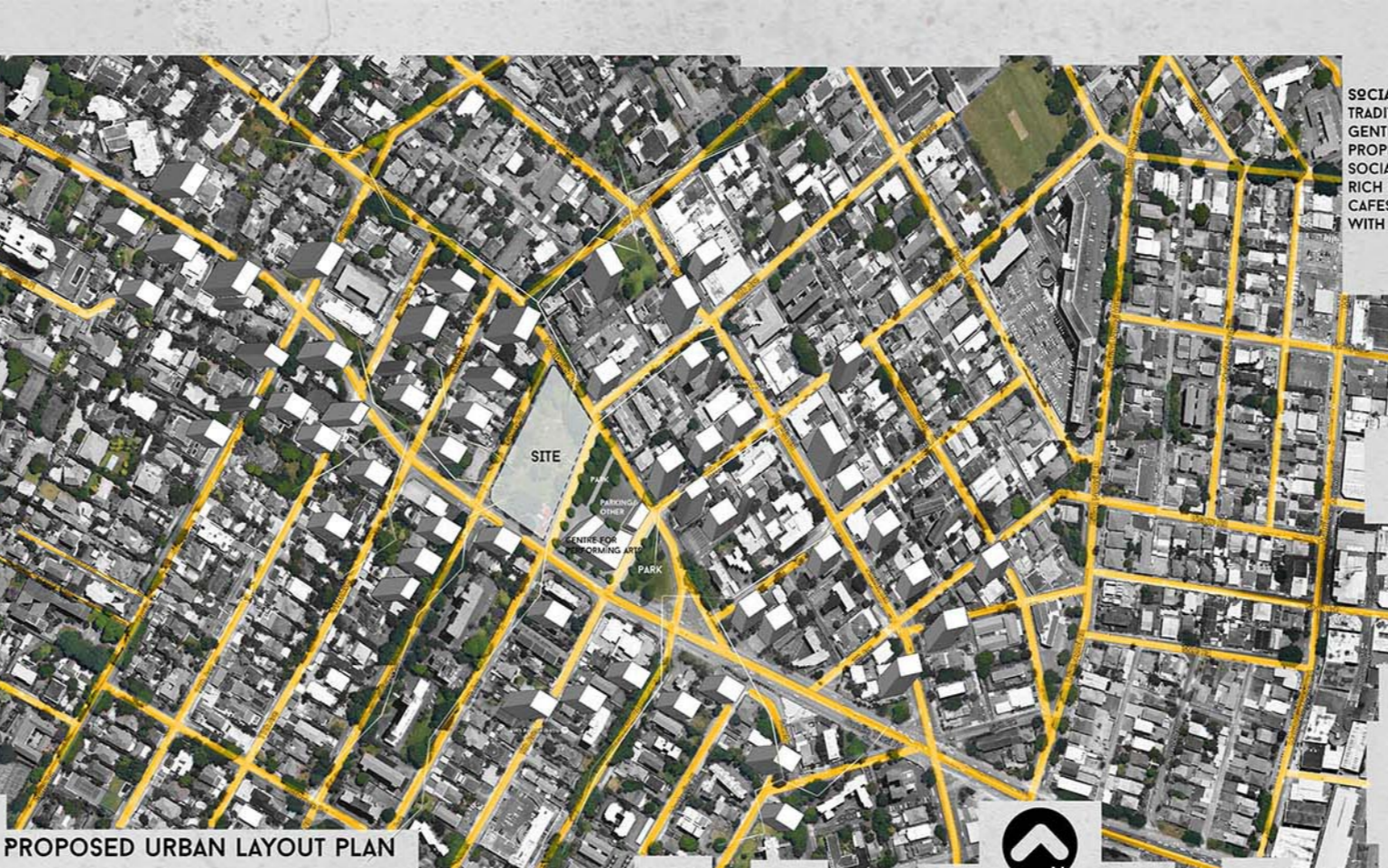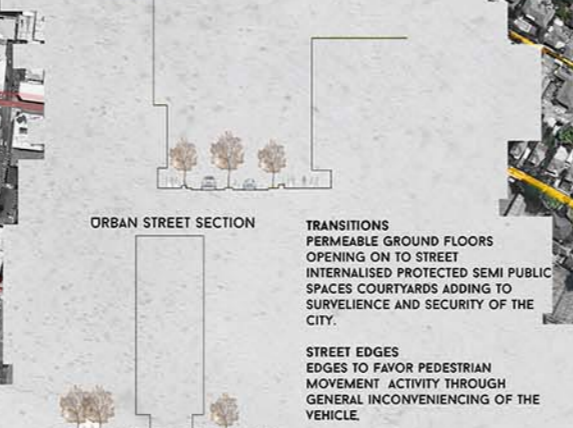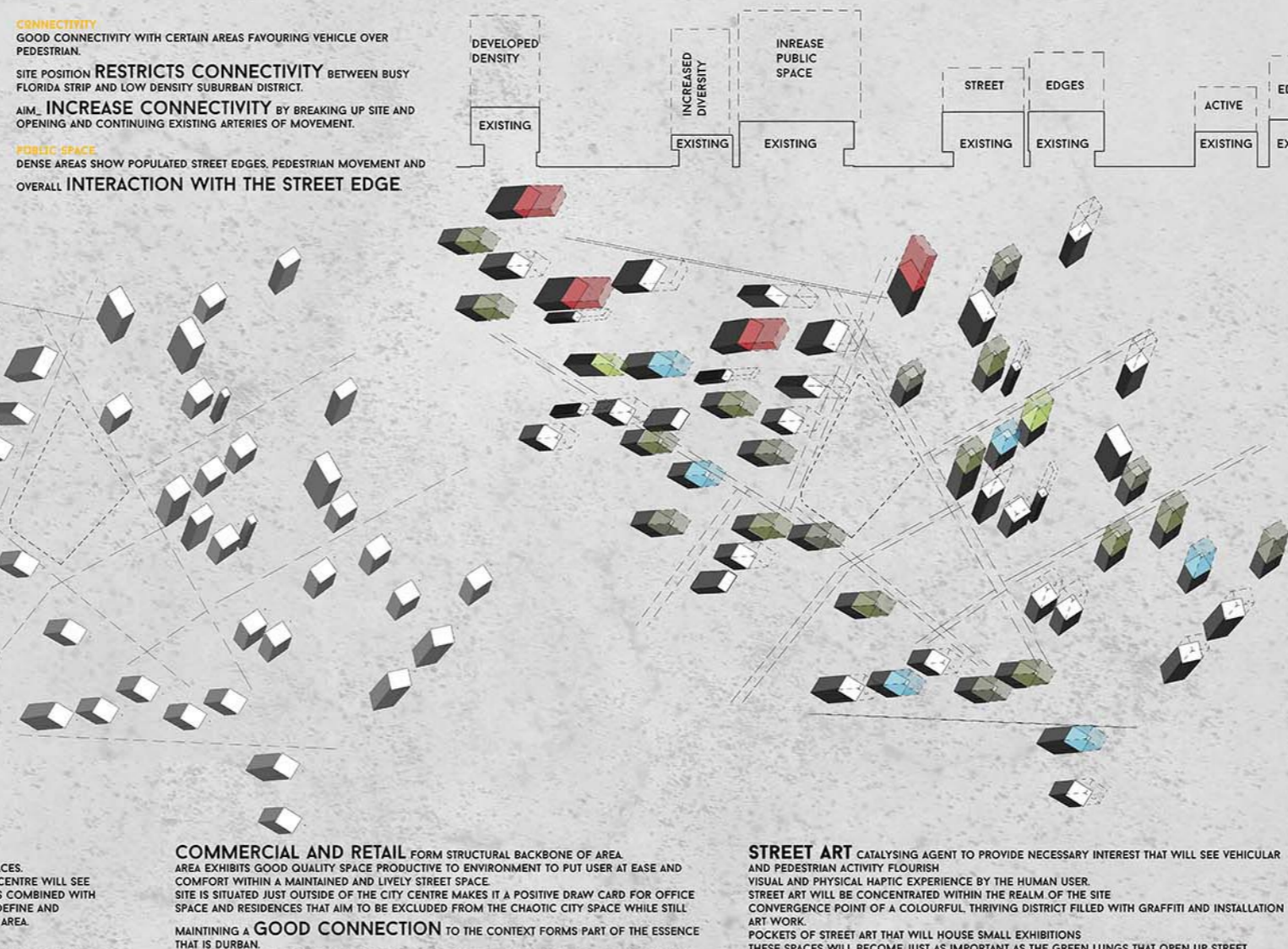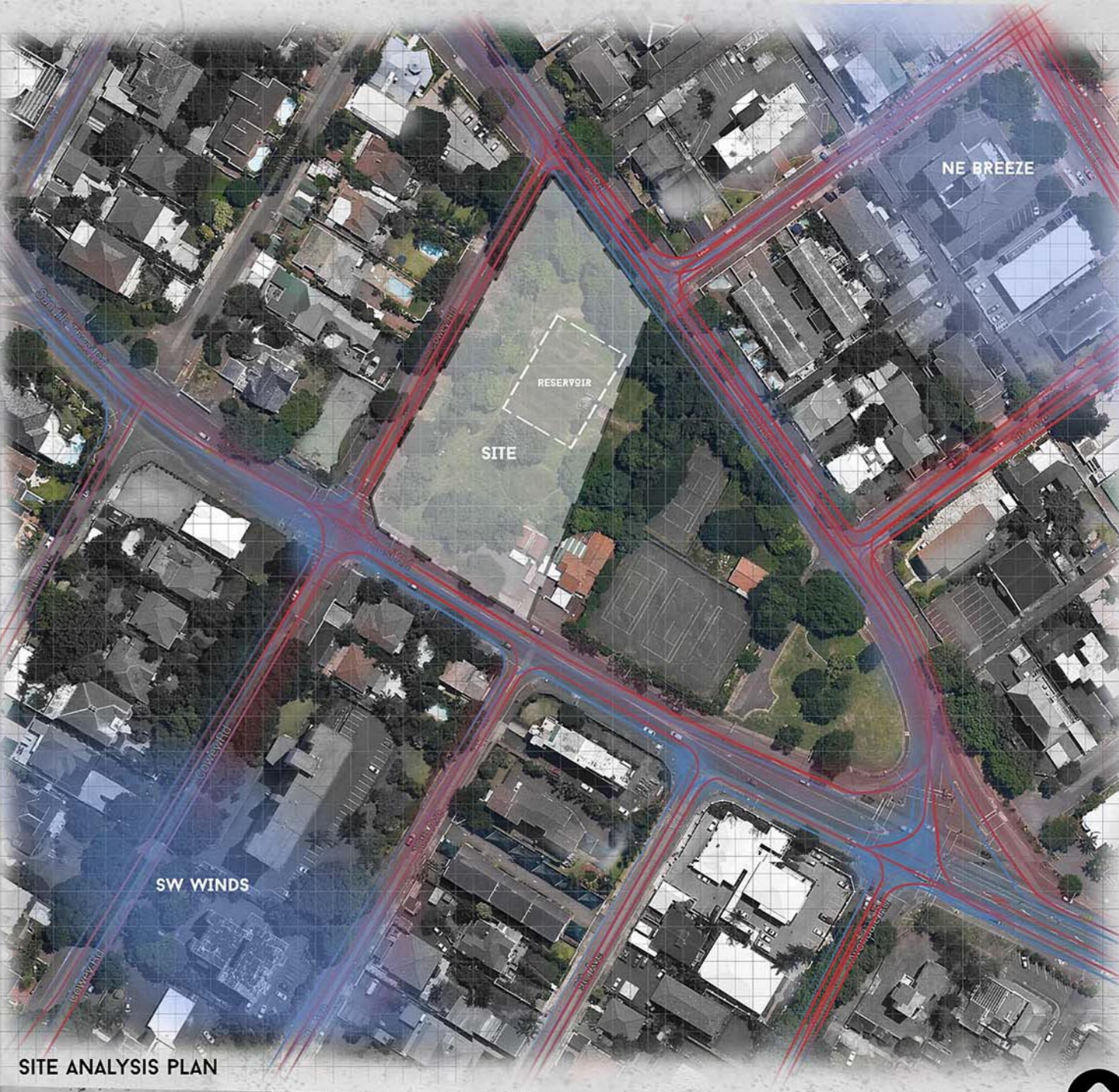
ORBAN STREET SECTION

TRANSITIONS
PERMEABLE GROUND FLOORS OPENING ON TO STREET INTERNALISED PROTECTED SEMI PUBLIC SPACES COURTYARDS ADDING TO SURVEILENCE AND SECURITY OF THE CITY

STREET EDGES
EDGES TO FAVOR PEDESTRIAN MOVEMENT ACTIVITY THROUGH GENERAL INCONVENIENCING OF THE VEHICLE.

ORBAN STREET SECTION

CONTEXTUALLY VARIATIONS IN DENSITY. DENSELY BUILT UP AREAS WITH HIGH UNITS PER HECTARE POSITIVELY CONTRIBUTING TO OVERALL URBAN ENVIRONMENT.

AIM. INCREASING DENSITY THROUGH DEVELOPING EXISTING BUILDINGS INCREASING CONNECTIVITY, DIVERSITY AND PUBLIC SPACE.

EXISTING DIVERSITY MODEL LACKS HIGH NUMBERS OF MIXED USE BUILDINGS. OPPORTUNITY ALONG WITH DENSIFICATION MODEL TO IMPROVE AND FURTHER DIVERSIFY BUILT UP AREA

GOOD CONNECTIVITY WITH CERTAIN AREAS FAVOURING VEHICLE OVER PEDESTRIAN.

SITE POSITION RESTRICTS CONNECTIVITY BETWEEN BUSY FLORIDA STRIP AND LOW DENSITY SUBURBAN DISTRICT.

AIM. INCREASE CONNECTIVITY BY BREAKING UP SITE AND OPENING AND CONTINUING EXISTING ARTERIES OF MOVEMENT.

DENSE AREAS SHOW POPULATED STREET EDGES, PEDESTRIAN MOVEMENT AND OVERALL INTERACTION WITH THE STREET EDGE

PROPOSED URBAN LAYOUT PLAN

ANALYSIS

SOCIAL AND HISTORICAL CONTEXT
TRADITIONAL CONTEXTUAL ARCHITECTURE-EDWARDIAN AND VICTORIAN GENTRIFICATION THAT HAS OCCURED WITHIN AREA AS A RESULT OF PROPERTY INCREASING IN VALUE
SOCIAL HOT SPOT
RICH CULTURAL AND SOCIAL ACTIVITY- FLORIDA RD AND WINDEMERE RD CAFES AND BARS ADD TO THE OVERALL CONTEXTUAL ATMOSPHERE-ALIVE WITH ACTIVITY.

TYPOGRAPHY
TOPOGRAPHICAL SETTING RANGES FROM FLAT TERRACED PLATFORMS -RESIDENTIAL SEVERE GRADIENTS -CORRIDORS OF RESIDENCES AND SOCIAL OR COMMERCIAL ZONES
SITE SITUATED WITHIN MORE GRADED AREA WITH GRADUAL GRADIENT
9 METERS BETWEEN COWEY RD AND THE MEETING OF MONTPELIER AND AVONDALE RD.

CLIMATE
LOCATION- MORNINGSIDE, DURBAN, SOUTH AFRICA
COASTAL CITY- HUMID SUB-TROPICAL CLIMATE-HOT HUMID SUMMERS AND PLEASANT DRY WINTERS
PUBLIC EXTERNAL SPACE MAY BE USED ALL YEAR ROUND-CONDUCIVE TO ACTIVITY AND INTERACTION

ORIENTATION
PINNACLE OF THE SITE- SOUTH EAST FACING WITH WITH MAIN PORTIONS OF SITE BEING OPEN TO PREFERRED ORIENTATION-TAKES ADVANTAGE OF NORTH LIGHT AND CONDITIONS
CLOSE OFF OR GAURD AGAINST SOUTH WEST CONDITIONS.

SOLAR AND WIND
GOOD QUALITY NORTH LIGHT-SITE GRADIENT SLOPING EAST TO WEST
ART CENTRE EXPOSED TO HARSH EASTERN EARLY MORNING LIGHT FILTERING OF LATE AFTERNOON WESTERN SUN
WIND PATTERNS DICTATE REQUIRED PROTECTION FROM SOUTH
NORTH EAST PRESENTING COOLING PLEASANT WINDS

PEDESTRIAN AND VEHICULAR MOVEMENT
MAIN MOVEMENT OCCURS BETWEEN EAST AND WEST SIDES OF FLORIDA RD CORRIDOR
INTENTION TO PULL ACROSS SAID PEDESTRIAN MOVEMENT BY ATTRACTING OR PULLING USERS THROUGH INTEREST AND ACTIVITY THE VAST VEHICULAR MOVEMENT AROUND SITE PROVIDES EXCELLENT EXPOSURE -VISUAL CONNECTIONS

SOLAR VECTORS
DOMINANT PEDESTRIAN ROOTES/MOVEMENT
DOMINANT VEHICULAR ROOTES/MOVEMENT
DOMINANT WIND FORCES

NE BREEZE

SW WINDS

SITE ANALYSIS PLAN

EXISTING

DENSITY | DIVERSITY | OTHER TYPOLOGY HIGH DENSITY RESIDENTIAL MIXED USE RESIDENTIAL | CONNECTIVITY | PUBLIC SPACE

PROPOSED

DENSITY | DIVERSITY | OTHER TYPOLOGY HIGH DENSITY RESIDENTIAL MIXED USE | CONNECTIVITY | PUBLIC SPACE

PEDESTRIAN VEHICULAR MOVEMENT

DEVELOPED DENSITY | INCREASED DIVERSITY | INREASE PUBLIC SPACE | STREET | EDGES | ACTIVE | EDGES
EXISTING | EXISTING | EXISTING | EXISTING | EXISTING | EXISTING | EXISTING

URBAN DIAGRAMS

PROXIMITY | LINKS | GRADIENTS | BOUNDARIES/MOVEMENT | SPREAD | POINTS OF EXPOSURE

PUBLIC SPACE
MAINLY PLAZAS AND STREET SCAPES FORMING SOCIAL PUBLIC SPACES. CONCEPTUAL IDEA FOR URBAN DEVELOPMENT CATALYSED BY ART CENTRE WILL SEE POCKETS OF GREEN SPACE PLANTED WITH VEGETATION AND TREES COMBINED WITH STREET ART SURFACES AND INSTALLATIONS WHICH WILL START TO DEFINE AND CHARACTERIZE THE STREETS AND CONTEXT OF THE MORNINGSIDE AREA.

GREEN LUNGS TO FORM BREAK AWAY SPACES WITHIN URBAN LANDSCAPE THAT PROVIDE RELIEF TO PEDESTRIANS.

COMMERCIAL AND RETAIL FORM STRUCTURAL BACKBONE OF AREA
AREA EXHIBITS GOOD QUALITY SPACE PRODUCTIVE TO ENVIRONMENT TO PUT USER AT EASE AND COMFORT WITHIN A MAINTAINED AND LIVELY STREET SPACE.
SITE IS SITUATED JUST OUTSIDE OF THE CITY CENTRE MAKES IT A POSITIVE DRAW CARD FOR OFFICE SPACE AND RESIDENCES THAT AIM TO BE EXCLUDED FROM THE CHAOTIC CITY SPACE WHILE STILL MAINTAINING A GOOD CONNECTION TO THE CONTEXT FORMS PART OF THE ESSENCE THAT IS DURBAN.
NEW DEVELOPMENT AIMS TO FACILITATE AND CATER FOR A GROWTH OF RETAIL AND COMMERCIAL IN THE NEW ARTS COMPLEX.

STREET ART CATALYSING AGENT TO PROVIDE NECESSARY INTEREST THAT WILL SEE VEHICULAR AND PEDESTRIAN ACTIVITY FLOURISH
VISUAL AND PHYSICAL HAPTIC EXPERIENCE BY THE HUMAN USER.
STREET ART WILL BE CONCENTRATED WITHIN THE REALM OF THE SITE.
CONVERGENCE POINT OF A COLOURFUL, THRIVING DISTRICT FILLED WITH GRAFFITI AND INSTALLATION ART WORKS.
POCKETS OF STREET ART THAT WILL HOUSE SMALL EXHIBITIONS.
THESE SPACES WILL BECOME JUST AS IMPORTANT AS THE GREEN LUNGS THAT OPEN UP STREET NETWORKS.

EXISTING RESERVOIR

EXISTING SITE SECTION
1/1500

EXISTING RESERVOIR

AN EXPLORATION OF 3 DIMMENSIONAL SPACE

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ARTISTIC EXPRESSION IN ARCHITECTURE
TOWARDS THE DESIGN OF AN ART CENTRE FOR DURBAN, SOUTH AFRICA

RESIDENTIAL

RESERVOIR BELOW

PARK SPACE

NEW CONNECTION

PARKING/ SPORT COURT

COURTYARD SPACE

SANDILE THUSI RD

SITE PLAN
1:200

AN EXPLORATION OF 3 DIMMENSIONAL SPACE

+2 SECOND FLOOR PLAN
1:200

+1 FIRST FLOOR PLAN
1:200

0 GROUND FLOOR PLAN
1:200

COURTYARD SPACE

EXPOSED RESERVOIR BELOW

-1 LOWER GROUND FLOOR PLAN
1:200

-3 RESERVOIR FLOOR PLAN
1:200

EXISTING RESERVOIR

EXHIBITION SPACE

AUDITORIUM

-2 LOWER PARKING FLOOR PLAN
1:200

GARRETH MILLER 209508863

ARTISTIC EXPRESSION IN ARCHITECTURE

TOWARDS THE DESIGN OF AN ART CENTRE FOR DURBAN SOUTH AFRICA

THE 3RD DIMMENSION

AN EXPLORATION OF 3 DIMMENSIONAL SPACE

ENTRANCE VIEW

ENTRANCE RESERVOIR VOLUME

RESERVOIR GALLERY SPACE

SECTIONAL 3D B-B

ELEVATIONS

WEST ELEVATION 1200

THE RESERVOIR

WEST ELEVATION 1200

EXPLODED FORM

FUNCTIONAL HORIZONTALS · HIDDEN RESERVOIR EXPOSED · VERTICAL CONNECTIONS · SUB SURFACE PLUGINS

SUSTAINABILITY

SOLAR ORIENTATION
SOLAR PANELS
MATERIALS
WATER COLLECTION
VENTILATION
BICYCLE PARKING
ARTISTS MATERIALS
REGENERATIVE DRIVE

SECTIONS

DIAGRAMMATIC SUSTAINABILITY SECTIONAL 3D

SMACK

THE 3RD DIMMENSION

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ARTISTIC EXPRESSION IN ARCHITECTURE

TOWARDS THE DESIGN OF AN ART CENTRE FOR DURBAN' SOUTH AFRICA

AN EXPLORATION OF 3 DIMMENSIONAL SPACE

ENTRANCE RESERVOIR VOID SPACE

BUILDING MASSING

DESIGN INSPIRATION DRAWN FROM VARIOUS ELEMENTS OF STREET ART AND ARCHITECTURE. KEY EMPHASIS ON FACADE TREATMENT INCORPORATING DYNAMISM AND INTEREST.
MATERIALITY INFLUENCED BY PHENOMENOLOGY AS WELL AS COLOUR AND MOVEMENT ATTRACTING ATTENTION.
ENVELOPE SHOWCASING AND ESTABLISHING ARCHITECTURE AS THE PAUSE WITHIN THE TRADIOTIONAL CONTEXT.

SECTION

ACK COFEE CO.

COURTYARD SPACE

NORTH ELEVATION
1200

ELEVATIONS

SOUTH ELEVATION
1200

BLACK CO
LOVE DURBAN

THE RESERVOIR

SECTIONAL 3D A-A
1200