# EXPLORING THE ROLE OF MURAL ART IN ARCHITECTURE AS A CATALYST FOR SOCIAL REVITALISATION

## Towards the Design of an Art Centre for the City of Durban

By

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I, Julie Ann Language, declare that

1.  The research reported in this thesis, except where otherwise indicated, is my original research.

2.  This thesis has not been submitted for any degree or examination at any other university.

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## ACKNOWLEDGEMENTS

**DEDICATION**

This is dedicated to my parents who have given me endless support.

Thank you for helping me to be the person I am today.

## ABSTRACT

South African cities are faced with situations of social exclusion, although the racial separations of apartheid have been removed, the social implications still remain. The dissertation explores mural art in architecture and its ability to act as a catalyst for social revitalisation.

The qualitative approach to this research explores mural art in architecture in terms of its passive implications as well as its active implications. The theory of perception was used throughout this dissertation as well as the theory of social capital, whilst exploring the concepts of mural art, social revitalisation and the art centre.

The analysis of the existing literature, precedent studies, case studies, observations and interviews prove that the perceived visual interpretation and meaning of mural art can have a unique effect on each individual viewer and one's perceptions. These perceptions are able to contribute to the viewers' awareness, general knowledge and thinking. The research proved that the active and passive participation in mural art has different social benefits. The active participation is able to help people in learning skills, freedom of expression, meeting other people and acting as a form of therapy. The passive participation in mural art allows for people to share and test the reliability of their views and opinions through conversation. The findings throughout this research are that mural art and architecture together have endless possibilities and together they; enable a positive contribution and can have a large social impact on the city of Durban.

This research has provided key information in finding ways to help with the social exclusion within South African cities, particularly Durban.

**TABLE OF CONTENTS**

**CHAPTER THREE:** THEORIES AND CONCEPTS

**CHAPTER FOUR:** LITERATURE REVIEW

**CHAPTER SIX:** CASE STUDIES

**CHAPTER SEVEN -** ANALYSIS AND DISCUSSION

**CHAPTER EIGHT -** CONCLUSIONS AND RECOMMENDATIONS

**CHAPTER NINE** - BIBLIOGRAPHY    

**CHAPTER TEN** - LIST OF FIGURES    

**CHAPTER ELEVEN** - LIST OF APPENDICES    

**Exploring the Role of Mural Art in Architecture as a Catalyst for Social Revitalisation.**
Towards the Design of an Art Centre for the City of Durban.
By Julie Ann Language

## CHAPTER 1: INTRODUCTION

## 1.1 INTRODUCTION

This chapter provides an introduction and explanation to the research in question. The background information to the topic is first explained, followed by a justification of the study. The research problem, aims and objectives are then outlined followed by a setting out of the scope which includes the delimitation of the research problem, the definition of key terms, stating the assumptions and key questions. The chapter is lastly ended off with a conclusion.

## 1.2 RESEARCH TOPIC

**Exploring the Role of Mural Art in Architecture as a Catalyst for Social Revitalisation.** Towards the Design of an Art Centre for the City of Durban.

### 1.2.1 Background

Mural art has a long influential history in South Africa; it has been a part of South African culture since the period of San rock art where simple murals were used to document important events in the everyday lives of the San people. Various African traditions include mural art decorations and patterns on their homesteads; these decorations represent an identity of and for the place in which the mural is situated, such as the Ndebele who were the first people to incorporate murals and architecture. Ndebele imagery for example has been used as a representation of South Africa in the tourism market. The perceptions of these vibrant patterns are associated with a sense of place and its people. Murals hold and represent memories, myths, aspirations, perceptions of reality and future visions, the visual

**Exploring the Role of Mural Art in Architecture as a Catalyst for Social Revitalisation.**
Towards the Design of an Art Centre for the City of Durban.
By Julie Ann Language

language is said to complement or even replace the importance or oral tradition in the transmission of knowledge, (Marschall, 2002).

Art centres and mural art were places of safety during the period of apartheid in South Africa, an alternative form of education was provided through these centres and art. Opinions were able to be shared and expressed in a place of safety and through the mural art medium of those who were previously silenced. Mural art is said to be closely associated with South Africa's dramatic transformation in its socio-political landscape, from highly repressive to one of the most liberal and progressive societies, (Marschall, 2002). These centres decreased in numbers after apartheid and the use of mural art is currently not utilised to its full potential. The role of mural art in architecture will be explored in this research as to how it can change the lives of the people in which the artwork is located.

### 1.2.2 Justification of the Study

Due to South Africa's apartheid riddled history the city is a place where people visit for the day and in the evening return to their distant apartheid zoned homes. People are struggling over space, services and livelihoods (Landau, 2005). Cities are places of constant change where social problems accumulate and social exclusion is highly concentrated, (Van Den Berg et al., 2001). Therefore the current post-apartheid city of Durban is in need of a social revitalisation in order to give new life, vitality and cohesion to all its city users.

Cities provide the daily context for footloose interactions within social and cultural spheres and mural art provides the platform where social and cultural spheres come together to view and create joint artwork. Mural art does not require any form of literacy or education in order to be viewed and perceived. Mural art can be interpreted by a wide variety of city users and their understanding of the artwork itself can be of a wide variety, (Hall, 2001). The perceptions of mural art are able to contribute to the background knowledge of the viewer.

Exploring the Role of Mural Art in Architecture as a Catalyst for Social Revitalisation.
Towards the Design of an Art Centre for the City of Durban.
By Julie Ann Language

Mural art has the ability to facilitate social discussion by viewing the artwork and participating in creating the artwork. Mural art provides a platform for perceptions and common views to be shared. This discussion leads to social interactions which expands ones social networks thereby leading to a social capital; which is said to support the stability of society, its common threads and interests, without interfering with one's unique individuality, (Ijla, 2012). Mural art is said to contribute to developing strong social capital, a sense of community, a sense of place, tackling social exclusion and addressing community needs. Therefore this research will explore the role of mural art in architecture as a catalyst for social revitalisation.

## 1.3 DEFINITION OF THE PROBLEM, AIMS AND OBJECTIVES

### 1.3.1   Definition of the Problem

The research problem is defined by the social exclusion found within our cities. Due to South Africa's apartheid riddled history, many people still live in a Group Areas Act designated area according to their race and socio-economic status. Open spaces were used as separations between areas of race, people were not allowed to gather in groups and people were not allowed to be outside of their homes between certain hours. 'Today, apartheid has ended and its boundaries have been redrawn. The city that has emerged is one that very few recognise' (Bremnar, 2007). Although the racial separations have been removed, the social implications still remain.

### 1.3.2 Dissertation Aim

To analyse the social impact of mural art in the city of Durban

### 1.3.3 Key Objectives

• To explore the perception of mural art in the city of Durban

**Exploring the Role of Mural Art in Architecture as a Catalyst for Social Revitalisation.**
Towards the Design of an Art Centre for the City of Durban.
By Julie Ann Language

- To understand how mural art effects Durban's social revitalisation
- To explore how architecture contributes to mural art

## 1.4 SETTING OUT THE SCOPE

### 1.4.1 Delimitation of the Research Problem

Mural art will be the only artwork explored in this research, no other form of artwork will be explored. Mural artwork is the most accessible form of artwork to a variety of people therefore ruling out other forms of art in this research. Graffiti is not mural art and will therefore not be included in this research.

People under the age of twenty will not be included in this research, the people in society who will be able to relate most to the term social revitalisation would have experienced the effects of apartheid and therefore people under the age of twenty will not be included.

Mural art will only be explored in terms of its social implications; it will not be explored in terms of any other implications such as environmental or economic implications. Mural art will be explored in terms of its passive implication, meaning the effects viewing mural art can have on city users as well as the active implications, meaning the effects of participating in the mural art process can have on city users.

### 1.4.2 Definition of Key Terms

**Art Centre,** a multi-space venue which creates opportunities for different members of society to engage in a range of events and activities.

**Catalyst,** something which causes or accelerates change.

**Exploring the Role of Mural Art in Architecture as a Catalyst for Social Revitalisation.**
Towards the Design of an Art Centre for the City of Durban.
By Julie Ann Language

**Fleeting Relationships,** interactions between individuals who are unknown to one another whom experience a brief interaction such as a greeting or enquiry, this relationship is formed through the theory of Social Capital.

**Graffiti,** refers to gang-related, defacing of property, text-orientated territory markings.

**Multi-Sensory,** a building incorporating our senses throughout the design; visual perception, hearing or auditory design, smelling or olfactory design and touch or tactile design.

**Mural Art,** derived from the Latin word *murus* meaning 'wall', mural art refers to work of art or decoration painted or mounted directly onto a wall.

**Node,** places where social interactions can occur which range from a mural art installation, a bench, a home, place of work, a store or an art centre.

**Perception,** the way in which something is regarded, understood, or interpreted.

**Routinized Relationships,** relationships formed when individuals have a common third place or anchor node away from home and their work place, this relationship is formed through the theory of Social Capital.

**Social Capital,** the networks among people who live or work within a particular society, enabling that society to function effectively.

**Social Exclusion,** segregated from the prevailing social system, its rights and privileges, typically as a result of poverty or the fact of belonging to a minority social group.

**Social Inclusion,** people are valued equally, their differences are respected and their rights and privileges are met in order to live with dignity.

**Exploring the Role of Mural Art in Architecture as a Catalyst for Social Revitalisation.**
Towards the Design of an Art Centre for the City of Durban.
By Julie Ann Language

**Social Revitalisation,** to give new life, vitality and cohesion to the social lives of all members of society, particularly previously socially excluded individuals or groups.

**Way Finding,** a consistent use and organization of definite sensory cues from the external environment, (Lynch, 1960).

**Quasi-primary Relationships,** friend-like linkages which take place in public spaces between individuals who are categorically known to one another, this relationship is formed through the theory of Social Capital.

### 1.4.3 Stating the Assumptions

Assumption can be made that mural art can have social benefits to city users. Assumption can be made that mural art is able to provide a platform for city users to cross paths and form a level of social capital. Assumption can be made that mural art has an impact on architecture and that architecture has an influence on mural art.

### 1.4.4 Key Questions

**Primary Question**

How can mural art in architecture impact social revitalisation in the city of Durban?

**Secondary Questions**

- What are the perceptions of mural art to Durban city users?
- What are the social benefits of mural art within the city of Durban?
- How can architecture contribute to mural art?

**Exploring the Role of Mural Art in Architecture as a Catalyst for Social Revitalisation.**
Towards the Design of an Art Centre for the City of Durban.
By Julie Ann Language

## 1.5 CONCLUSION

The role of the introductory chapter was to introduce the structure of the research firstly through the background content of the study; a justification of the study was then introduced followed by the definition of the problem, the dissertation aim and key objectives. This information was followed by the delimitation of the research problem, the definition of key terms, stating the assumptions and the key questions. Chapter two will introduce the research methodology of the dissertation.

**Exploring the Role of Mural Art in Architecture as a Catalyst for Social Revitalisation.**
Towards the Design of an Art Centre for the City of Durban.
By Julie Ann Language

**CHAPTER TWO:** METHODOLOGY

## 2.1 INTRODUCTION

In this chapter the method in which the main research question is answered will be explained, as well as the approach within which the research is conducted. The location of the study is first explained, followed by the research methodology and materials where the design of the study, sampling, data collection and analysis are described. The validity, reliability and rigour are then outlined, followed by the conclusion of the chapter.

## 2.2 LOCATION OF STUDY

The study will be based in the central business district of Durban, South African. The location will be situated in a socially excluded area of the CBD. The study will give a brief background of mural art in cities compared to its current position. The study will take into consideration the social struggles and achievements, the policies involved and the impact this has had on the society, as well as the future benefits to the society. The people interviewed will include Durban city users, adults who will be interviewed on the streets of Durban in close proximity to existing mural art, for example the International Union of Architects Conference murals in Warwick junction by artist Faith47.

Exploring the Role of Mural Art in Architecture as a Catalyst for Social Revitalisation.
Towards the Design of an Art Centre for the City of Durban.
By Julie Ann Language

## 2.3 RESEARCH METHODOLOGY AND MATERIALS

### 2.3.1 Research Methods

The approach of this study will be qualitative, as the topic relates to a social issue and the natural environment, relying on how people feel and think. The use of mural art will be explored in the natural, urban environment. The effects of mural art on architecture will be explored and the social benefits and perceptions will be analysed. This will be done through a phenomenological approach, descriptively, describing how the people interact within the built environment.

The sampling method will be quota sampling; this will enable people to be selected into a sample in order for an equal distribution of characteristics assumed to exist in the population being studied. People will be interviewed guided by a selection of different characteristics such as; age, gender, race and class. A cross sectional study will occur where the sample is representative of a specific population; people within the city at one point in time. This will enable a sample which would be most likely to experience, know about, or have insights into the research topic. However this information cannot be generalised against the population. City users will be interviewed in terms of their perception, understanding and social implications of mural art.

### 2.3.1.1 Primary Methods

Primary research methods will include interviews and observations. Durban city users shall be interviewed as well as Durban art centre staff members, directly involved in mural art will be interviewed in order to get different information on mural art.

Durban city users will be observed in close proximity to existing mural art such as Warwick junction's Faith47 murals. City users will be observed in terms of their response to the mural art and mural art will be observed in terms of its placement in

**Exploring the Role of Mural Art in Architecture as a Catalyst for Social Revitalisation.**
Towards the Design of an Art Centre for the City of Durban.
By Julie Ann Language

the city. The observation will take place unobtrusively by allowing the normal activity of the environment to proceed without interruption, in order to gain an understanding of the subject setting.

### 2.3.1.2 Secondary Methods

Secondary data will include literature, precedent studies and case studies. Literature will be used in order to obtain a broader understanding of mural art, perception, social capital, social revitalisation as well as art centres. Local and international precedent studies of art centre related buildings will be explored as well as case studies of existing art centre related studies in order to get a firsthand experience and understanding.

Data will be analysed through content analysis by looking at documents and field notes to find categories which will be coded in order to find consistencies and differences in the information, which can then be narrowed down to be used in the findings of the research.

## 2.4 VALIDITY, RELIABILITY AND RIGOUR

A variety of city users will be interviewed; people with different characteristics such as; different ages, gender, race and class. The city users will be asked similar questions in order to ensure a consistency in the understanding of the questions. Art centre staff members directly involved in mural art itself will be interviewed with a different set of questions. The interviews will help to provide an understanding of mural art in terms of its perception, influence and social impact on the city users as well as the background and knowledge of a member directly involved. All interviewees will then be asked to confirm the information that has been documented

**Exploring the Role of Mural Art in Architecture as a Catalyst for Social Revitalisation.**
Towards the Design of an Art Centre for the City of Durban.
By Julie Ann Language

after the interview has taken place. This is to ensure the information recorded is a reliable, valid statement which can be used in the research.

The interviews will be examined and content analysis will occur by looking at documents and field notes to find categories which will be coded and to ensure data is not considered on its own. This will enable the data to be observed as a whole which will help to identify themes and commonalities or differences within the research. The themes and commonalities can then be narrowed down to be used in the findings.

Methods of triangulation will be used in order to capture different dimensions of the same phenomenon; interviews, observation and case studies. Data triangulation will be used, by gathering data through sampling strategies, which enable a variety of data at different times and social situations, as well as on a variety of people, to be gathered. Methodological triangulation will be used, by gathering data through the methods of interviews from two sources and observation. The use of different methods helps to compensate for any individual limitations while utilising the respective benefits, interviews will enable detailed firsthand experience and viewpoints of a variety of people, while observation allows for an unobtrusive approach by allowing the natural environment to continue without disruption. The research is site specific which does not allow for any generalisation.

Background data from literature and precedent studies will help to explain the findings of the interviews, observations and case studies. Contradictory evidence, will be sought out, examined, and accounted for in the analysis in order to ensure that bias does not interfere with or alter the perception of the data and any insights offered. Examining the data for reliability and validity assesses both the objectivity and credibility of the research. This will ensure the findings are an accurate representation of the phenomena they are intended to represent.

**Exploring the Role of Mural Art in Architecture as a Catalyst for Social Revitalisation.**
Towards the Design of an Art Centre for the City of Durban.
By Julie Ann Language

## 2.5 CONCLUSION

The role of the Methodology chapter was to introduce the research methodology of the research firstly by explaining the method in which the main research question will be answered, as well as how the approach within which the research will be conducted. The location of the study was explained, followed by the research methodology and materials where the design of the study, sampling, data collection and analysis were described. The validity, reliability and rigour were then outlined. Chapter three will introduce the theories and concepts of the dissertation.

**Exploring the Role of Mural Art in Architecture as a Catalyst for Social Revitalisation.**
Towards the Design of an Art Centre for the City of Durban.
By Julie Ann Language

**CHAPTER THREE:** THEORIES AND CONCEPTS

3.1 INTRODUCTION

This chapter provides the introduction and explanation of the key theories and concepts used in the research. The key theories used are the theory of Perception and the theory of Social Capital. The key concepts are Mural Art, Social Revitalisation and the Art Centre.

3.2 INTRODUCTION TO KEY THEORIES

**3.2.1 Theory of Perception**

The first systematic study of the theory of perception was done in the 1920's by a group of psychologists; Johann Wolfgang von Goethe, Ernst Mach, Christian von Ehrenfels and the research work of Max Wertheimer, Wolfgang Köhler, Kurt Koffka, and Kurt Lewin. Perception is the way in which we see something and in turn how we interpret this image, this information has a great influence on the way in which we see the world and how we sense our own reality.

Perception has been examined through two main processes; the 'Bottom-Up Process' which is a direct approach by James Gibson in 1966 and the 'Top-Down Process' which is a constructivist approach by Richard Gregory in 1970.

**Bottom-Up Process**
This process occurs when we are unfamiliar with an object. In order to understand what we can see, the object is examined at its basic core in order to decipher the whole object. Gibson argues that perception is direct; there is enough information in our environment to make sense of the world around us. Gibson does not see the need to interpret or process the information we perceive.

**Exploring the Role of Mural Art in Architecture as a Catalyst for Social Revitalisation.**
Towards the Design of an Art Centre for the City of Durban.
By Julie Ann Language

**Top-Down Process**

This process uses our previous knowledge and experience to decipher objects. Gregory argues that perception involves testing hypothesis to make sense of information based on past experiences and stored information. When an object is viewed, it is examined by our own knowledge and interpreted by the past.

There is no correct process in the theory of perception; different circumstances require different processing methods depending on a variety of factors. In the case of images and artwork, Rudolf Arnheim uses Gestalt Theory which explores the grouping of objects as opposed to seeing each object as an individual, isolated element.

**Gestalt Theory**

Arnheim's view of perception explains, 'the appearance of any element depends on its place and function in the pattern as a whole', (Arnheim, 1954). Arnheim explains that living organisms are not perceived or described by their anatomy, they are perceived as a whole. Visual experiences cannot be expressed by a combination of units of measurement; every act of seeing is a visual judgement in relation to its surroundings.

Gestalt means an organised whole, when this whole is broken up into parts, the parts will have different characteristics to the whole, the parts are of secondary importance although they can clearly be seen.

Perception is made up of a variety of components, ultimately perception is entirely dependent on the viewer, the same object may be seen by numerous viewers and each viewer may have a unique perception of the object in view. 'Perception does not consist in the simple recording of shapes but in the grasping of the structure underlying the appearance of the objects. This perceptual reduction serves not only to clarify the nature of the objects and their behaviour; it also defines the material presence of the pictorial scene as a dynamic happening extracted from the flow of human events', (Arnheim, 1988).

**Exploring the Role of Mural Art in Architecture as a Catalyst for Social Revitalisation.**
Towards the Design of an Art Centre for the City of Durban.
By Julie Ann Language

Mural art holds a variety of messages such as education, activism and awareness. The perception of mural art is unique to each and every viewer; these perceptions and interpretations have a large influence on people's lives and views, they are able to affect the thinking and ideas of each viewer. Therefore the theory of perception holds an important role in the interpretation of mural art and the affects of the interpretations on the viewer.

### 3.2.2 Theory of Social Capital

The first systematic contemporary analysis of social capital was produced by Pierre Bourdieu, who defined the concept as, "the aggregate of the actual or potential resources which are linked to possession of a durable network of more or less institutionalized relationships of mutual acquaintance or recognition" (Bourdieu, 1980). From this, the basic idea of social capital is; "It's not what you know, it's *who you know*" (Woolcock et al., 2000). In the view of the global economic state, jobs are not as easily available today as they were previously, the idea behind Woolcock's basic idea of social capital, relates to the idea that close competitions for jobs and contracts are usually won by those with friends in high places. Along with joblessness, the idea that when people encounter a difficult period in their lives they generally are helped by friends and family and that some of our happy memories include talking or sharing a meal with friends. A person's family, friends, and associates constitute an important asset, one that can be called on in a crisis, enjoyed for its own sake, and leveraged for material gain, (Woolcock et al., 2000).

Social capital is categorized into four distinct perspectives: the communitarian view, the networks view, the institutional view, and the synergy view Woolcock (2000:228).

**Communitarian view**
The communitarian view equates social capital with local organizations such as clubs, associations and civic groups. This view looks at numbers and density of groups within a community and relates this to the idea that the higher the density the

Exploring the Role of Mural Art in Architecture as a Catalyst for Social Revitalisation.
Towards the Design of an Art Centre for the City of Durban.
By Julie Ann Language

greater positive effect on a community's welfare. This view only looks at the positive aspect where as the negative could have the opposite effects. If a closely connected community was situated in an isolated area their connections to outside resources could be weak and therefore would not positively effect on the community's welfare.

### Networks view

The networks view states the importance of vertical and horizontal associations between people, relationships with organizations and community groups. It recognizes that strong inter community ties give families and communities a sense of identity and common purpose (Astone and others 1999). Without weak inter community ties such as those that cross divides such as religion, class, gender and socio economic status, horizontal ties would become a narrow group of interests, this has been termed as "bonding" and the latter is known as "bridging" social capital.

### Institutional view

The institutional view treats social capital as a dependent variable, therefore stating that the capacity of social groups to act in their collective interest depends on the quality of the formal institutions which they fall under. It also stresses that the performance of states and firms themselves depend on their own internal coherence and on their external accountability to civil society. Knack (1999:28) concludes that "social capital reduces poverty rates and improves, or at a minimum does not worsen, income inequality."

### Synergy view

The synergy view is a dynamic professional alliance and relationship between and within state bureaucracies and various actors in civil society. This relationship would provide resources needed to promote much broader ideas within and across different sectors. This would occur only in public officials who are both competent and credible. Narayan (1999) integrates the core ideas of bridging social capital and government-society relations and suggests that different interventions are needed for different combinations of governance and bridging social capital in a group, community, or society.

Exploring the Role of Mural Art in Architecture as a Catalyst for Social Revitalisation.
Towards the Design of an Art Centre for the City of Durban.
By Julie Ann Language

The networks view seems most appropriate and beneficial in the context of a South African City. South Africa being a country with a great variety of people each with a wide web of background and history, it would be most beneficial if each of these varieties were connected. South Africans form a complicated network which would prosper through an intertwining of the networks of numerous people.

The theory of social capital installs a diverse range of social networks and civic associations within communities, these communities are said to be able to confront poverty as well as being less vulnerable and able to take advantage of opportunities (Moser 1996; Narayan 1995, Isham 1999). "A defining feature of being poor, moreover, is that one is not a member of—or may even be actively excluded from—certain social networks and institutions that could be used to secure good jobs and decent housing (Wilson 1987, 1996)" (Woolcock, 2000:226). A strong social capital within a city will in turn help each citizen, this network would in turn remove people from situations of poverty. Strong social capital consequently affects economic development and therefore impacts on the relationship with the government. "Weak, hostile, or indifferent governments have a profoundly different effect on community life and development projects, for example, than do governments that respect civil liberties, uphold the rule of law, honour contracts, and resist corruption (Isham and Kaufmann 1999)" (Woolcock, 2000:227).

The theory of social capital focuses attention on positive consequences of sociability as well as the positive consequences which in turn affect capital, sources of power and influence. The positive consequences differ from economic or monetary exchange in two ways; Firstly, the repayment an individual is granted may be different from the payment with which the individual originally used to establish a connection. Secondly, the timing of the repayment is unspecified Portes (1988:6).

In a South African city environment, city users are made up of a wide variety of different people, many of the users are without their families, it is therefore important to have social capital in one's life which will provide these fundamental support systems. The viewing and participation of mural art brings different people together to

Exploring the Role of Mural Art in Architecture as a Catalyst for Social Revitalisation.
Towards the Design of an Art Centre for the City of Durban.
By Julie Ann Language

facilitate social interactions; these interactions form a social capital which is the grounding for which a renewed social revitalisation can occur within the city. The theory of social capital has the potential to improve the lives of individuals, communities and nations through the social interactions of the people surrounding us in everyday life.

## 3.3 INTRODUCTION TO CONCEPTS

### 3.3.1 Mural art

Mural art in this research refers to a complex, image-orientated artwork which aims to beautify an area, convey a social or educational message or communicate the function of a particular building. Mural art is often confused with the term 'Graffiti'. 'Graffiti', refers to gang-related, defacing of property, text-orientated territory markings.

Mural art is a people's art, the artwork is usually painted by a group of people as a collective effort, people from a variety of backgrounds as opposed to the stereotype art is known to be; an individualist, elitist, academically trained society. Mural art is temporary, it is dependent on its social approval, the structural quality of its wall support and by its natural environment, its lifespan is therefore unpredictable. In this research the social benefits of mural art will be explored as well as the perceptions of the viewers.

### 3.3.2 Social Revitalisation

Due to our apartheid riddled history, South African cities still face many social inequalities. "Today, apartheid has ended and its boundaries have been redrawn. The city that has emerged is one that very few recognise", (Bremner, 2007). Although the official racial separations have been removed, the social and economic

**Exploring the Role of Mural Art in Architecture as a Catalyst for Social Revitalisation.**
Towards the Design of an Art Centre for the City of Durban.
By Julie Ann Language

implications still remain. Social revitalisation refers to giving new life, vitality and cohesion to the social lives of all members of society, particularly previously socially excluded individuals or groups. In this research social revitalisation will be explored through the theory of social capital.

### 3.3.3 Art Centre

The concept of an art centre is a multi-space venue which creates opportunities for different members of society to engage in a range of events and activities. The art centre would be committed to the local society as well as attracting a variety of audiences. In the apartheid era many art centres were opened as an alternative education to ordinary and disadvantaged members of society.

3.4 CONCLUSION

The role of the Theories and Concepts chapter was to introduce and explain the key theories; the theory of Perception and the theory of Social Capital, as well as the key concepts; Mural Art, Social Revitalisation and the Art Centre. Chapter four is the review of literature for this research.

**Exploring the Role of Mural Art in Architecture as a Catalyst for Social Revitalisation.**
Towards the Design of an Art Centre for the City of Durban.
By Julie Ann Language

## CHAPTER FOUR: LITERATURE REVIEW

## 4.1 INTRODUCTION

Cities are distinctive places, containing historic districts, centres of community, civic life, a variety of architectural styles, public and multifunctional spaces (Balsas, 2007). South African cities are places of constant change, due to an apartheid riddled history the city is a place where people visit for the day and in the evening return to their distant apartheid zoned homes. In the current post-apartheid city of Durban, city users are struggling over space, services and livelihoods (Landau, 2005). This 'competition' creates social tensions within the city; people are struggling day to day to make ends meet.
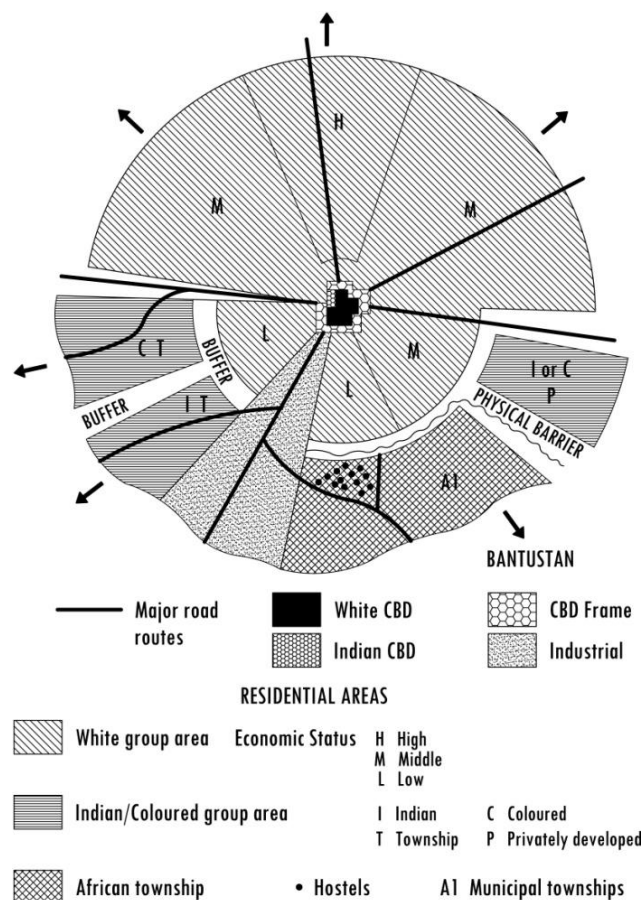


**FIGURE 1**: IMAGE OF THE TYPICAL APARTHEID URBAN PLAN, REPRESENTING SOCIAL EXCLUSION

This image is a representation of the typical Apartheid zoning related to the Group Areas Act. This zoning contributes to the social exclusion experienced within our cities.
(Source:http://www.theguardian.com/cities/2014/apr/30/cape-town-apartheid-ended-still-paradise-few-south-africa. Redrawn by author. Accessed: 04-05-2015)

**Exploring the Role of Mural Art in Architecture as a Catalyst for Social Revitalisation.**
Towards the Design of an Art Centre for the City of Durban.
By Julie Ann Language

Figure 1 represents a typical apartheid urban plan showing the zoning of different races and the distance each race has to travel to the CBD of the city. This zoning was part of the Group Areas Act of Apartheid and it is still experienced today. The apartheid implications will take years to overcome; these implications have contributed to the social exclusion still experienced within our democratic cities today.

There is an increasing social polarisation taking place in cities; a growth in both the bottom end and the top end of the socio-economic distribution (Van Den Berg et al., 2001). This too is a contributing factor to the problem of social exclusion within our cities. The role of mural art in architecture as a catalyst for social revitalisation will be explored in this research. Mural art will be extensively researched through the literature of Professor Sabine Marschall as well as Banksy, Barraket, Conrad, Guetzkow, Hall, Hein, Jermyn, Matthews and Williams.

The theory of perception will be explored through the literature of Arnheim, Curtin, Gartus, Korascik and Norberg, this will provide grounding to answering the research questions; how does mural art effect the perceptions of Durban city users. The theory of social capital will be explored through the literature of Baerenholdt, Ilja, Portes, Rich and Woolcock, this will provide the grounding to answering the research questions. Social Capital will be explored through the passive and active participation of mural art thereby providing an understanding into the social benefits of mural art within the city of Durban. Architecture will be explored as to how it can contribute to mural art, more specifically how the typology of an art centre can contribute, thereby answering the third secondary research question. This will be explored through the literature of Chang, Hauge, Jacobs, Lynch and Pallasmaa.

The literature review will provide the grounding body of knowledge on which the research will be based. People are a key component in the success of cities, it is important that something is done about the social exclusion within the city in order to maintain its image and success.

**Exploring the Role of Mural Art in Architecture as a Catalyst for Social Revitalisation.**
Towards the Design of an Art Centre for the City of Durban.
By Julie Ann Language

## 4.2 MURAL ART

Mural art in this research refers to a complex, image-orientated artwork which aims to beautify an area, convey a social or educational message or communicate the function of a particular building. Mural art is often confused with the term 'Graffiti'. 'Graffiti', refers to gang-related, defacing of property, text-orientated territory markings. Mural art is a people's art, the artwork is usually painted by a group of people as a collective effort, people from a variety of backgrounds as opposed to the stereotype art is known to be; an individualist, elitist, academically trained society as explained by Sabine Marschall. Mural Art has a long, influential history in South Africa. The San people used Rock Art as a means of documenting important events in their everyday lives; these simple murals were perceived and understood by the San people as well as by people today.
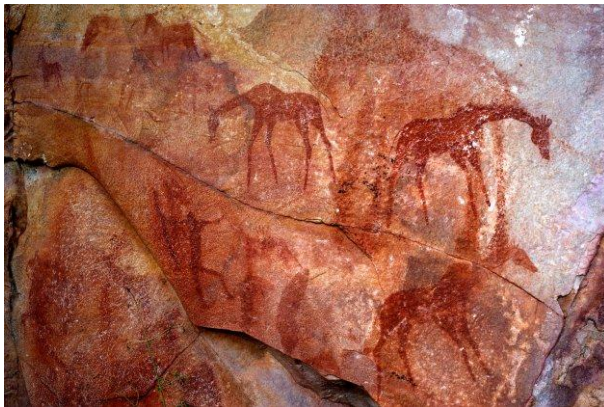


**FIGURE 2**: IMAGE OF SAN ROCK ART

This image is a representation of the earliest mural art-form in South Africa.

(Source: http://www.krugerpark.com/blog/ index.php/rock-art-in-the-kruger-national- park/. Accessed: 05-03-2015)

Figure 2 is a representation of a San mural showing buck, giraffe and the San people hunting these animals, the mural is a simple silhouette type representation yet clearly identifiable to any viewer. San Rock Art links with the oral tradition of storytelling such as figure 2 which represents a story of a typical hunt. Through these murals, the San people have allowed us and the rest of the world to gain an understanding into our origins.

**Exploring the Role of Mural Art in Architecture as a Catalyst for Social Revitalisation.**
Towards the Design of an Art Centre for the City of Durban.
By Julie Ann Language

Following on traditional murals, Marschall explains that the Ndebele people have used Mural Art for centuries as a form of identity, ownership, a form of structuring space, expression of unity with the environment and creating a sense of place. Figure 3 shows a typical Ndebele homestead painted with Ndebele patterns, these patterns were first painted with natural earth colourings and due to urbanisation and the introduction of paint as we know it today, the patterns are now painted in vibrant colours. Ndebele people were the first people in South Africa to incorporate mural art and architecture. These murals were painted on the outside of their homes usually by the women and later used in public spaces to represent function and meaning.



**FIGURE 3**: IMAGE OF NDEBELE HOMESTEAD

This image is a representation of the traditional 'African Patterns' that are widely publicised as a representation of South Africa

(Source: http://www.amusingplanet.com/2014/ 09/ the-painted-houses-of-ndebeles.html. Accessed: 05-03-2015)

Today Ndebele patterns are still used in a variety of artworks such as mural art, crafts, decorations, beadwork and advertising. Traditional, colourful, vibrant Ndebele imagery is used extensively in tourism as a representation to market South Africa, (Marschall, 2002). Ndebele patterns are widely publicised and recognised as a spectacular 'African Pattern', they represent a vibrant, culturally diverse, unique South Africa.

During the apartheid period in South Africa, art provided a form of expression for ordinary people and political oppositions to break their silence and to voice their opinions. 'Protest art' or 'resistance art' enabled people to find a voice, it was able to reach a broad audience and initiate change, no matter the size. During this time murals held revolutionary potential, they represented activism against the struggle for the majority of the population, (Marschall, 2002). People were able to express their

**Exploring the Role of Mural Art in Architecture as a Catalyst for Social Revitalisation.**
Towards the Design of an Art Centre for the City of Durban.
By Julie Ann Language

aspirations and concerns and share these thoughts and ideas with a wide audience, even if the mural only lasted a short period of time before being removed. This was a very significant period for mural art in South Africa; it was seen as a liberating form of expression for those who were restricted in so many ways. Mural art therefore holds the ability to empower a person through the feeling of freedom of expression; this is an important feeling for a society to have in order to experience a sense of revitalisation.

An influential mural in Durban which is a representation of the voice of the people is the Medwood Gardens mural, shown in figure 4, painted by Peter Jones, Community Mural Projects, 1993. The idea of the mural is a fist bursting through a wall bearing a ring with the symbol of peace displayed; this is a representation of the people of South Africa breaking free, peacefully.

The falling bricks of the broken wall are represented by the colours of the old South African flag and the bricks that remain intact represent the colours of the African National Congress. This therefore was a representation of South African's will to peacefully break through apartheid with the support of the African National Congress. This mural was completed before the first general elections and represents the frustrated yet hopeful, peace longing society of the time, (Marschall, 2002).
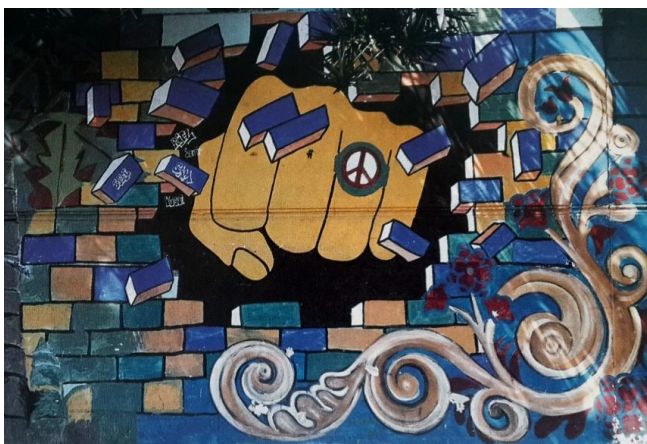


**FIGURE 4**: IMAGE OF MEDWOOD GARDENS MURAL by Peter Jones
This image is a representation of a mural representing the voice of those previously silenced during Apartheid
(Source: Marschall, S., 2002. Community Mural Art in South Africa. Pretoria: University of South Africa.)

**Exploring the Role of Mural Art in Architecture as a Catalyst for Social Revitalisation.**
Towards the Design of an Art Centre for the City of Durban.
By Julie Ann Language

Mural art has an unpredictable lifespan; the lifespan depends on the environment in which the work is situated, (Marschall, 2002). Harsh weather conditions may fade the mural or even remove it completely. The wall in which the mural is situated needs to be structurally sound and constructed from an appropriate substrate in order to display and maintain the artwork at its full potential. The people in this environment too play an important role in the lifespan of the mural; if they do not approve of the work it may be vandalised or painted over, making the lifespan extremely short. Old, faded mural art can be associated with degradation of an area; therefore the maintenance of mural art is important. Due to these factors, mural art is always changing and adapting to the people and the context in which it serves. This is a beneficial characteristic of mural art as it is able to evolve and represent its surrounding ever changing society.

From the extensive review of literature on mural art, it is clear that mural art has an influential, important history in South Africa, one which has maintained its origins in the oral tradition of storytelling. Storytelling is an important way to share information in society, from the elderly to the youth, people of all ages and backgrounds; anybody is able to tell a story such as mural art is able to tell a story and share information with a broad audience. Mural art is able to represent an identity, a sense of place such as the use of Ndebele imagery. Mural art is able to therefore represent the views and aspirations of society in order to reflect and promote their identity.

During times of hardship for individuals, communities or society as a whole, ordinary people are able to use mural art as a voice, a form of expression, accessible to all. Mural art can relate to current or historic events, experiences, aspirations or visions, acting as a voice to those who are or have been silenced. The ability of mural art to constantly change and adapt to its environment is an additional benefit, as the world in which we live is constantly evolving. Mural art therefore holds an important role in acting as a catalyst in order for social revitalisation.

**Exploring the Role of Mural Art in Architecture as a Catalyst for Social Revitalisation.**
Towards the Design of an Art Centre for the City of Durban.
By Julie Ann Language

## 4.2.1 MURAL ART AND THE THEORY OF PERCEPTION

The Theory of Perception has been explored through the works of Arnheim, Curtin, Gartus, Gibson, Gregory, Korascik, Norberg and Wilson. The basic idea of perception is the way in which something is regarded, understood, or interpreted; perception is a unique experience for each person. In the case of mural art, perception is a key theory in gaining an understanding into the visual appearance and comprehension of the artwork by city users which can be used as a catalyst for social revitalisation.

The two main processes of perception are; the 'Bottom-Up Process' which is a direct approach by James Gibson in 1966 and the 'Top-Down Process' which is a constructivist approach by Richard Gregory in 1970. Both of these processes have been examined and are important processing methods in the perception of mural art.

### 4.2.1.1 BOTTOM-UP PROCESS

The bottom-up process occurs when the content of a mural is unknown or unfamiliar to a viewer. The mural will be visually examined at its basic core; this will then determine the meaning of the entire composition. In figure 5 the image when examined at its basic core, represents two lines and four ovals, this is an example of bottom-up processing. Gibson argues that perception is direct, that there is enough information in our environment to make sense of the world around us. The process does not see the need to interpret or process the information we perceive. The bottom-up process is said to be driven by sensory information from the physical world.
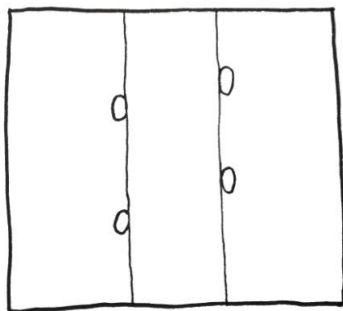


**FIGURE 5**: IMAGE ILLISTRATING DIFFERENT PERCEPTUAL PROCESSING

This image is a representation of the difference between bottom-up and top-down processing, which is further explained in the text.

(Source: author)

**Exploring the Role of Mural Art in Architecture as a Catalyst for Social Revitalisation.**
Towards the Design of an Art Centre for the City of Durban.
By Julie Ann Language

## 4.2.1.2 TOP-DOWN PROCESS

The top-down process involves the viewer deciphering the content of a mural using previous knowledge and experience.  In figure 5 the image appears to be something more than just two lines and four ovals. The image could in fact be a bear climbing a tree; this previously obtained knowledge helps the viewer to interpret what is seen. Gregory argues that perception involves testing hypothesis to make sense of information based on past experiences and stored information. When an object is viewed, it is examined by our own knowledge and interpreted by the past. The top-down process is said to actively seek and extract sensory information which is driven by our knowledge, beliefs, expectations, and goals.

Both of the Bottom-Up and Top-Down processes are important in interpreting mural art, depending on the individual viewer. There is no single or correct process in perception; different murals require different processing methods depending on a variety of factors. Mural art is often located in busy public spaces which are of high visibility. The context of mural art can be an important aspect in the perception of mural art. This leads to the literature of Rudolf Arnheim whom uses Gestalt Theory to explore the grouping of objects as opposed to seeing each object as an individual, isolated element.

## 4.2.1.3 GESTALT THEORY

The term Gestalt means, an organised whole, the whole can be broken up into individual parts yet these parts will have different characteristics from that of the whole, although the parts can clearly be seen, they are of secondary importance to that of the whole. Arnheim explains perception as, 'the appearance of any element depends on its place and function in the pattern as a whole', (Arnheim, 1954). Arnheim explains that living organisms are not perceived or described by their anatomy, they are perceived as a whole. Visual experiences cannot be expressed by a combination of units of measurement; every act of seeing is a visual judgement in relation to its surroundings. This is pertinent to mural art, each artwork is a carefully

**Exploring the Role of Mural Art in Architecture as a Catalyst for Social Revitalisation.**
Towards the Design of an Art Centre for the City of Durban.
By Julie Ann Language

compiled composition made up of equally important elements. Although each element of the artwork can be recognised individually, together they create a complete mural.

Gestalt theory is a key element in the perception of mural art, in order to fully appreciate and perceive the intended message of the mural art, it must be noted that the environment in which the artwork is situated is of equal importance to that of the content and composition of the mural itself. Context-specific information can increase the understanding and appreciation, (Gartus et al., 2015). An important aspect of the environment in which the mural art is situated is the people in which the mural art serves. People make up the city; therefore an inclusive approach to city users is pertinent to social revitalisation. It is important that the people who see the mural art are incorporated, correctly reflected and respected in the overall message.

Research into the contradictory evidence of the perception of mural art explains that the perceived meaning of the mural may not reflect the artists intended meaning. In South Africa where the society consists of vastly different cultures particularly Durban which is renowned for its cultural diversity, the perceptions and interpretations between people, the intended meaning and the perceived meaning of the mural may be vastly different. Low levels of education and literacy are said to inhibit the viewers' perception of the mural. People with low-literacy who are not familiar with 'conventional' signs and symbols may not know for example that a heart indicates love, (Marschall, 2006). Therefore it is said that the entire meaning of the mural will be lost.

Through the research of Mc Kenzie and Danielson it is explained that underprivileged viewers are said to especially lack background experience, images and knowledge of the wider world, this relates to Marschall's argument. However Mc Kenzie and Danielson continue to explain that murals can be used in virtually all educational levels and in many ways, murals are said to be a quick, easy and effective way to aid in teaching background knowledge. Pictures are incredibly easy to encode into ones memory, these pictures are said to be retrievable years later, (Mc Kenzie et al, 2003).

**Exploring the Role of Mural Art in Architecture as a Catalyst for Social Revitalisation.**
Towards the Design of an Art Centre for the City of Durban.
By Julie Ann Language

In order for the mural to be effective in comprehension and education it is said that a narrative needs to accompany the viewing of a mural. Therefore the perception of mural art is unique to each viewer, such as the image represented in figure 6. These perceptions can be influenced by the previously obtained knowledge or background information of a viewer, the context in which the mural is situated, as well as the complexity of the mural.
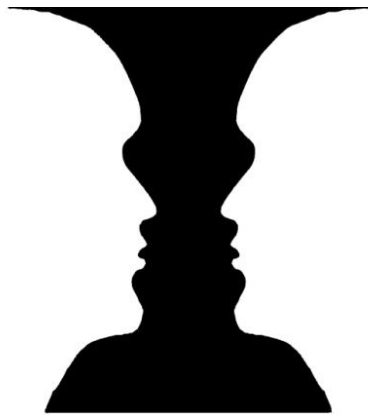


**FIGURE 6**: IMAGE ILLISTRATING THAT PERCEPTION IS UNIQUE TO EACH INDIVIDUAL. This image is perceived as a vase by some people and others perceived the image as two people looking at one another, perception is a unique experience. (Source: author)

The perception of mural art is able to reflect the environment in which it is situated as well as current affairs; it is able to contribute to the viewers' awareness, general knowledge and thinking. Although not every viewer perceives the intended meaning of the mural, the mural can act as an open source of information. The stimulation of visual imagery adds to the background knowledge of the viewer which can be recalled in years to come.

## 4.2.2 MURAL ART AND THE THEORY OF SOCIAL CAPITAL

Social capital refers to connections amongst individuals that in turn form networks, as shown in figure 7. Strong connections require a diverse group of people with different characteristics such as religion, class, gender and socio economic status. Within these networks trust and reciprocation are formed, which establish the foundations for a cohesive society, (Ijla, 2012). The common idea of social capital is; a person's family, friends, and associates are considered to be important assets which are able

**Exploring the Role of Mural Art in Architecture as a Catalyst for Social Revitalisation.**
Towards the Design of an Art Centre for the City of Durban.
By Julie Ann Language

to help the person in any type of situation. Within the theory of Social Capital, the Networks View is a distinct perspective which is relevant to this research in order to achieve social revitalisation.
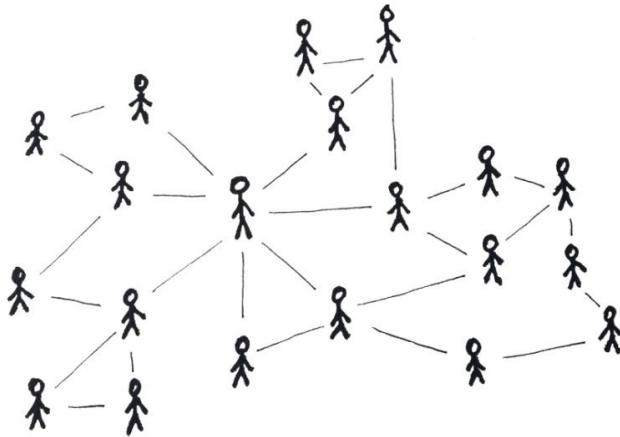


**FIGURE 7**: IMAGE ILLISTRATING SOCIAL CAPITAL

This image is a representation of the connections among individuals that in turn form networks. This is the basis of the theory of Social Capital

(Source: author)

### 4.2.2.1 The Networks View

The networks view emphasises the importance of vertical and horizontal connections between people, communities and organisations, (Woolcock, et al., 2000). Horizontal connections refer to connections within communities, which is also known as bonding social capital. Vertical connections refer to those outside of the community, which is also known as bridging social capital. Bonding and bridging social capital are important in the networks formed through social capital, it is important to have networks composed of a variety of connections in order for a strong social capital to be created.

The network is composed of three elements; anchor nodes, connections and hierarchy, as shown in figure 8. These anchor nodes are places where social interactions can occur which range from a mural art installation, a bench, a home, place of work, a store or an art centre. These nodes are then linked through connections between different nodes which allow people to access the nodes, these connections range from foot paths, bicycle paths, roads and public transport routes. These connections can form naturally, the more connections between different nodes

**Exploring the Role of Mural Art in Architecture as a Catalyst for Social Revitalisation.**
Towards the Design of an Art Centre for the City of Durban.
By Julie Ann Language

allows for greater activity of people between and at the nodes. In order for the network to be efficient, an ordered hierarchy of scale organises the components into levels of scale. It is important to have a range of scales in hierarchy such as the concepts of bonding and bridging. These components of the network form a type of web, "the stronger the connections, and the more substrate the web has, the more life a city has, (Alexander, 1965; Gehl, 1987)", (Salingaros, 1998). If one of these connections had to collapse, there would be another connection in place to help any problems that might occur through a collapse of a connection.
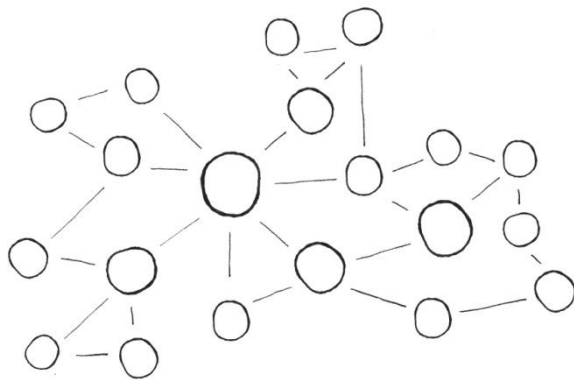


**FIGURE 8**: IMAGE REPRESENTING THE NETWORKS VIEW

This image is a representation of the anchor nodes, connections and hierarchy making up the networks view.

(Source: author)

In a South African city environment, city users are made up of a wide variety of different people, many of the city users are without their families and their networks, it is therefore important to have social capital in one's life which will provide these fundamental support systems. The viewing or passive participation and the involvement or active participation of mural art provide anchor points to bring different people together in order to facilitate social interactions; these interactions form a social capital which is the grounding for which a renewed social revitalisation can occur within the city. The theory of social capital has the potential to improve the lives of individuals, communities and nations through the social interactions of the people surrounding us in everyday life.

**Exploring the Role of Mural Art in Architecture as a Catalyst for Social Revitalisation.**
Towards the Design of an Art Centre for the City of Durban.
By Julie Ann Language

## 4.3 MURAL ART – PASSIVE PARTICIPATION

From the work of Joshua Guetzkow and Josephine Barraket, the role of the arts in social inclusion, (which refers to people being valued and treated equally), and the impact of communities, breaks the role of the arts up into; the direct involvement and the audience participation. From this research it is noted that the role of the arts in terms of participation and in terms of viewing, can have completely different catalytic effects, in relation to social revitalisation.

The viewing of mural art holds many benefits and does not require any effort from the viewer. The term passive participation in viewing art comes from the literature of Josephine Barraket. Passive participation is meant by the audience or recipients receiving the end product of the artwork, (Barraket, 2005).

The viewing of mural art can contribute to one's awareness, education and general knowledge, thinking and personal networks. The constant adaptation of mural art allows for current imagery to be displayed. Today the subject matter of mural art is of a wide variety such as; educational messages, current affairs, social awareness, representation of aspirations and values.

During apartheid certain social groups were denied the right to a decent education. The educational system for non-white people, The Bantu Education Act was far inferior to that of white people's education, 'they must not learn properly at school like the white children', (Baard and Schreiner). The money and resources given to non-white schools were said to be one tenth of what was given to white schools, this lead to dilapidated school buildings, overcrowded classrooms, poor teacher training, and a lack of textbooks. This Act was one of Apartheid's most offensive laws.

In 1976 the Bantu Education Act announced that some subjects had to be learnt in Afrikaans – the language of the oppressors. This lead to the famous student-organised protest demonstration in Soweto, on the 16th of June 1976, thirteen students died from police gunfire and hundreds of other students sustained injuries

**Exploring the Role of Mural Art in Architecture as a Catalyst for Social Revitalisation.**
Towards the Design of an Art Centre for the City of Durban.
By Julie Ann Language

during this student-organised protest. The shootings catalysed a massive uprising which spread throughout South Africa, this was said to be the start to the end of apartheid. Figure 9 is a mural on the Fine Arts Building, University of Fort Hare representing Sam Nzima's famous photograph depicting Mbuyisa Makhubo carrying twelve year old Hector Pieterson, moments after he was shot by the South African police during the Soweto Uprising.
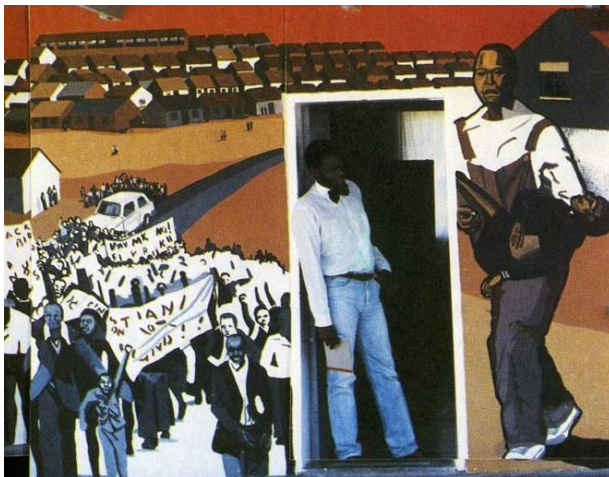


**FIGURE 9**: IMAGE OF SOWETO RIOTS MURAL

Fine Arts Building, University of Fort Hare

This mural is a representation of one of the most well known symbols of the anger and tragedy during apartheid in South Africa.

(Source: Brinkman, L M. 2007. From Apartheid to Hiv/Aids. Master of Arts. Bowling Green State University, Ohio.)

This image is one of the most well known representations of the anger and tragedy of the day that changed South Africa's history. The facial expressions captured in the mural represent the feelings of the socially excluded people during this period. This image is an internationally known symbol of resistance to the brutal apartheid system. This brutal system has resulted in many social problems in our post apartheid cities.

Mural art holds the ability to act as a source of information and an aid to education, thereby helping towards social revitalisation in an informational and education aided sense. 'The importance of murals is to make people know about things that surround them', (Marschall, 2002).

People perceive art as an elitist, educational interest in which they are intimidated to participate, (Chang et al., 2003). However mural art is located in public space where

**Exploring the Role of Mural Art in Architecture as a Catalyst for Social Revitalisation.**
Towards the Design of an Art Centre for the City of Durban.
By Julie Ann Language

it can be viewed by anyone. Mural art acts as a public gallery, a public gallery which does not require an entrance fee, (Banksy, 2005). Mural art is best located in busy public spaces that constantly have numerous people passing by; this enables the message contained within the mural to be seen constantly by a wide audience of city users.
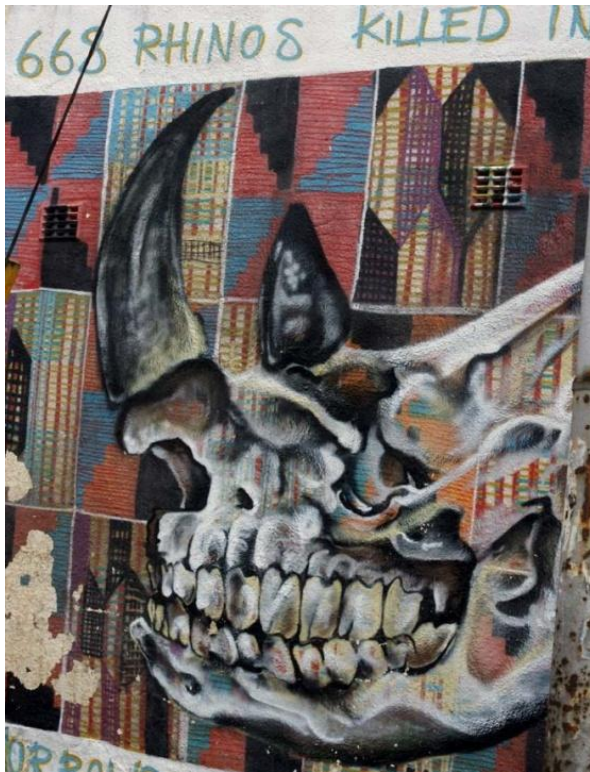


**FIGURE 10**: IMAGE OF RHINO MURAL

This image is a representation of the Rhino Poaching in South Africa and how mural art can create awareness in support of education to a wide audience of city users

(Source: http://www.lacarmina.com/blog/2014/ 09/cape-town-woodstock-houses-murals-art/. Accessed: 20-03-2015)

Mural art acts as an open source of information such as the mural of the rhino skull in figure 10. This mural displays the shocking reality of the rhino poaching situation in Africa; the mural conveys an important message to numerous passersby who may not have known about the poaching.  Viewing mural art does not require an education to see and perceive what is seen, even if the perception is not the exact intended meaning by the artist; this perception or interpretation of the viewer is still an important source of information. Mural art is able to represent aspects of the city, its history and its community, aspects that people may not have known. These aspects are then able to be questioned and evaluated through the viewer's interpretation, (Hall, 2001).

Exploring the Role of Mural Art in Architecture as a Catalyst for Social Revitalisation.
Towards the Design of an Art Centre for the City of Durban.
By Julie Ann Language

Therefore the passive participation of mural art holds many benefits and does not require an education or special effort from the viewer. Mural art can contribute to one's awareness, education and general knowledge by acting as a source of information to the city users of the context in which the artwork is located. The constant adaptation of mural art allows for relevant information to be shared from current affairs, historical events or the community's identity. Mural art can therefore act as a catalyst for social revitalisation in an informational and education aided sense.

## 4.3.1 MURAL ART AND THE THEORY OF SOCIAL CAPITAL IN PASSIVE PARTICIPATION

Mural art as previously mentioned is best located in busy areas of high visibility; these nodes are most often spaces of public use. Public spaces allow the opportunity for social connections, social linkages and a social capital between city users to be created, (Ijla, 2012). Mural art is able to act as an anchor node within a bigger network. Mural art and its content are able to facilitate discussions between individuals, which lead to a type of social capital. Through the theory of social capital different connections are said to occur within public spaces, these connections create different types of relationships, the research of Ijla categorizes these relationships as;

### 4.3.1.1 Fleeting relationships
Fleeting relationships are the most common social interactions which occur in public spaces. This interaction occurs between or among persons who are unknown to one another, they experience a brief interaction such as greeting or an inquiry. Examples of fleeting relationships include individuals or groups of people finding a seat, as shown in figure 11, or standing in a queue.

### 4.3.1.2 Quasi-primary relationships
Quasi-primary relationships refer to friend-like linkages which take place in public spaces. People who are categorically known to one another experience a brief

**Exploring the Role of Mural Art in Architecture as a Catalyst for Social Revitalisation.**
Towards the Design of an Art Centre for the City of Durban.
By Julie Ann Language

encounter which is referred to as a quasi-primary relationship. Examples of quasi-primary relationships include a chat between dog owners walking their dogs, or the exchange in opinion of viewers observing art, as shown in figure 11.

### 4.3.1.3 Person to place connections

Person to place connections occur between people who have a relationship with a particular public space. The connection between the individual and the particular space can forge a connection between other individuals and that space. Person to place connections can occur in spaces such as memorial spaces, home territories or particular 'hangout' spaces, as shown in figure 11.

**FLEETING RELATIONSHIPS**          **QUASI-PRIMARY**          **PERSON TO PLACE**
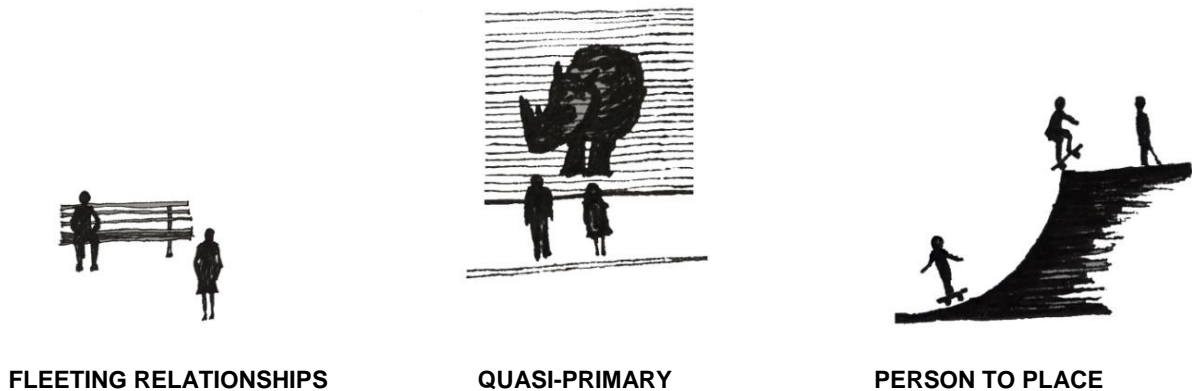
FIGURE 11: IMAGE REPRESENTING RELATIONSHIPS IN PUBLIC SPACE

This image is a representation of social interactions in public spaces

amongst individuals which can in turn form social relationships.

(Source: author.)

All of these interactions and chance encounters can occur whilst viewing mural art, people are able to meet and forge a connection which is the beginning to a potentially great social capital. The smallest of interactions between strangers can have a large effect on a relationship and their networks. The stranger viewing a mural next to you in a public space could be a stranger who offers a job to you or knows of a person who has a job for you, which in turn could have a life changing effect. The

Exploring the Role of Mural Art in Architecture as a Catalyst for Social Revitalisation.
Towards the Design of an Art Centre for the City of Durban.
By Julie Ann Language

location of these mural art nodes is therefore important in creating a larger network in which the murals and the viewers will be connected.

Social capital is said to support the stability of society, its common threads and interest, without interfering with one's unique individuality, (Ijla, 2012). The viewing of mural art is able to facilitate different encounters between strangers whereby relationships can be formed. These relationships in turn form networks between strangers and their existing networks thereby creating a stronger social capital. Therefore the passive participation of mural art can socially benefit viewers by acting as a platform for social capital to occur.

## 4.4 MURAL ART – ACTIVE PARTICIPATION

The term active participation in art comes from the literature of Josephine Barraket. Active participation is meant by the processes of developing or creating the actual artwork, (Barraket, 2005). The process of creating mural art is a complex procedure involving numerous people, each with their own opinions. These people can include self taught individuals, community members, professional artists and members of influential organisations, to name a few. Mural art is said to bring people together who would not usually cross paths, (Guetzkow, 2002). From the review of literature it is noted that the direct involvement in the creation of mural art has many benefits to all members of society, this process is said to hold more importance than that of the end result, (Marschall, 2002).

Mural art is not painted by one individual, elitist, academically trained 'fine artist', (Marschall, 2002). Mural art is a collaborative effort by a racially and socially diverse group of people. Bringing these people together is a form of social revitalisation which breaks the separation of social groups which were painstakingly kept apart for decades. Mural art is said to function as a catalyst that provokes response and sometimes action, (Marschall, 2002). An example of a collaborative artwork in Durban is that of the Human Rights Wall depicted in figure 12.

**Exploring the Role of Mural Art in Architecture as a Catalyst for Social Revitalisation.**
Towards the Design of an Art Centre for the City of Durban.
By Julie Ann Language

The Human Rights Wall is a collection of murals painted on the perimeter wall of the Durban Old Central Prison which was to be demolished. This is now the site of the Durban International Convention Centre, where thousands of guests; international, national and local visit regularly. The Human Rights Wall is considered to be one of the most significant murals in South Africa in terms of its scale, artistic expression and historical importance, (Marschall, 2002). The South African Bill of Human Rights are the basic rights that society has, simply for being human. These rights were born out of the long apartheid struggle, where a wide variety of human rights were violated for numerous years. This mural is a dedication and a constant reminder of how much South Africa has achieved since it became a constitutional democracy in 1994.



**FIGURE 12**: IMAGE OF A PORTION OF THE DURBAN HUMAN RIGHTS WALL

This image is a representation of the collaborative effort of a racially and socially diverse group of people who used their unique artistic expressions to make the Bill of Human Rights Public for all citizens to see.

(Source: http://blog.leebobblack.com/2010/12/ south-african-bill-of-rights-durban.html. Accessed: 10-04-2015.)

The aim of the mural was a collaborative effort to create a visible public statement in which passersby could be educated and gain a sense of awareness in respect of the Bill of Human Rights. In figure twelve one can see the image of a scale balancing on a finger, above the image the words, "the right to be treated equally", are displayed and below the image the words, "right to freedom from discrimination", are displayed. These strong messages remind passersby how far we have come from our apartheid-riddled history. Yet unfortunately a similar situation is happening between South Africans and 'other' Africans, in the form of Xenophobia. If murals such as the Human Rights Wall were located in strategic locations, people involved in such social issues would constantly see these important messages. A wide variety of South

**Exploring the Role of Mural Art in Architecture as a Catalyst for Social Revitalisation.**
Towards the Design of an Art Centre for the City of Durban.
By Julie Ann Language

Africans and Africans would be able to actively participate in the collaborative effort of creating such an important mural and the mural would be able to act as a catalyst for social revitalisation in order to combat xenophobia situations.

The Human Rights Wall was a collaborative effort between a wide variety of people each with or without their own skills. The project created employment opportunities and brought people from different backgrounds together whilst freely exploring their unique artistic expressions. The sharing of skills and information between individuals is brought to a level of equality in our society, seldom experienced, through the active participation of mural art.

Mural art is therefore a collaborative non-competitive team effort in which people are able to learn skills, knowledge and experiences from one another, acting in a process of self-discovery.  Mural art is able to enhance cultural expression and exposure within the community, a representation of who the community is, what their concerns are as well as their future aspirations. The final product of the mural art and the aesthetic quality of the final product is far less important than that of the empowerment one receives through the process, as well as the sense of community which is developed.

## 4.4.1 MURAL ART AND THE THEORY OF SOCIAL CAPITAL IN ACTIVE PARTICIPATION

The active participation in mural art allows for a stronger form of social capital to occur compared to passive participation. This process of creating mural art as Marschall explains brings together a wide variety of people from a range of levels in society in terms of education, experience, knowledge and power. These people are subjected to an intensive planning and discussion process from the subject matter of the mural to the location and all the correct processes in between. This discussion allows for information to be shared between varieties of people which allows for social networks to form thereby contributing to the participants' social capital. This social capital in terms of the networks view will be that of a strong social capital due

**Exploring the Role of Mural Art in Architecture as a Catalyst for Social Revitalisation.**
Towards the Design of an Art Centre for the City of Durban.
By Julie Ann Language

to a variety of horizontal and vertical social connections which will be created. The planning process can be lengthy due to all the people involved and all of the opinions, perceptions and processes taken into consideration.

As previously mentioned, the research of Ijla has categorized the relationships created through different connections; person to place connections (as previously explained) in addition to routinized relationships would be most relevant to those involved in the active participation of mural art.

### 4.4.1.1 Routinized relationships

Routinized relationships are likely amongst people who are categorically known to one another. This can be referred to as a secondary relationship. People who encounter routinized relationships are often individuals who have a common third place or anchor node away from home and their work place; this third area is usually a public space, as shown in figure 13.
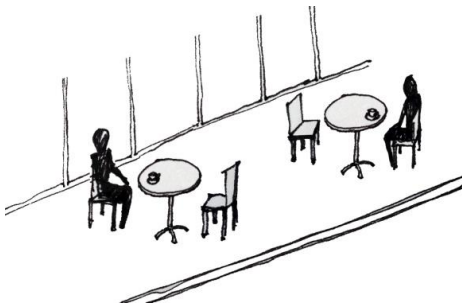


**FIGURE 13**: IMAGE REPRESENTING ROUTINIZED RELATIONSHIPS
This image is a representation of a common third place, or anchor node away from home and work place, for example a coffee shop.
(Source: author).

Figure 14 represents the active participation in mural art which allows for social interactions that facilitate the exchange of words between people not likely to interact relative to their social groups. These social interactions allow for strong community ties and networks to form. Social capital allows for trust to be built between people who may be strangers to each other. This trust becomes part of a much bigger network; it can become a shared set of values, morals, virtues and expectations within people, groups, communities and society. Interactions or face-to-face

**Exploring the Role of Mural Art in Architecture as a Catalyst for Social Revitalisation.**
Towards the Design of an Art Centre for the City of Durban.
By Julie Ann Language

encounters enable people to build communities; to commit themselves to each other;
and to knit the social fabric, (Ijla, 2012).

FIGURE 14: IMAGE REPRESENTING THE
THEORY OF SOCIAL CAPITAL IN THE
ACTIVE PARTICIPATION OF MURAL ART
This image is a representation of the
collaborative participation in mural art of a
racially and socially diverse group of people,
thereby contributing to their social capital.
(Source:http://www.uj.ac.za/EN/Faculties/fada/
departments/fineart/News%20and%20Events/
Pages/Artinterventioninruralcommunity.aspx.
Accessed: 04-05-2015).

The theory of social capital installs a diverse range of networks and civic associations
within communities, these communities are said to be able to confront poverty as well
as being less vulnerable and able to take advantage of opportunities (Moser, 1996;
Narayan, 1995, Isham, 1999). "A defining feature of being poor, moreover, is that one
is not a member of—or may even be actively excluded from—certain networks and
institutions that could be used to secure good jobs and decent housing (Wilson 1987,
1996)" (Woolcock, 2000).

A strong social capital within a city will in turn help each citizen; this network would in
turn remove people from situations of poverty. Strong social capital consequently
affects economic development and therefore impacts on the relationship with the
government. "Weak, hostile, or indifferent governments have a profoundly different
effect on community life and development projects, for example, than do
governments that respect civil liberties, uphold the rule of law, honour contracts, and
resist corruption (Isham and Kaufmann 1999)" (Woolcock, 2000).

According to the literature of Ijla, the benefits of social capital are; Social capital
allows people to resolve problems more easily as they will be able to work together
and share the workload. Social capital helps communities to progress, the repeated
interaction between people allows for trust to be built, this trust helps with every day

**Exploring the Role of Mural Art in Architecture as a Catalyst for Social Revitalisation.**
Towards the Design of an Art Centre for the City of Durban.
By Julie Ann Language

business thereby making business more accessible and less costly. Social capital increases people's individual and collective awareness of the connections and networks between one another. Social Capital helps individuals, through their associations with one another, to become more tolerant and empathetic towards others, thereby helping to build a stronger sense of community.

Social networks formed through social capital allow for people to share and test the reliability of their views and opinions through casual conversation or a more formal discussion. This testing of views and opinions helps to instil morals within people thereby helping people to not be swayed by their worse impulses. The benefits of social capital stated by Ijla are important elements of social capital, however the benefits can be far reaching and have a greater impact on individuals, communities and cities, compared to the five points Ijla has noted.

## 4.5 SOCIAL REVITALISATION

South African cities still face many social inequalities. 'Today, apartheid has ended and its boundaries have been redrawn. The city that has emerged is one that very few recognise', (Bremner, 2007). Although the official racial separations have been removed, the social and economic implications still remain as shown in figure 15. Social revitalisation refers to giving new life, vitality and cohesion to the social lives of all members of society, particularly previously socially excluded individuals or groups.



**FIGURE 15**: IMAGE REPRESENTING SOCIAL INEQUALITY

This is a representation of the social inequality experienced in South African cities daily.

(Source: http://www.iol.co.za/polopoly_fs/iol-beggar-1.1605781!/image/4185653127.jpg_gen/derivatives/box_300/4185653127.jpg. Accessed: 04-05-2015)

**Exploring the Role of Mural Art in Architecture as a Catalyst for Social Revitalisation.**
Towards the Design of an Art Centre for the City of Durban.
By Julie Ann Language

Social exclusion is defined by the people or areas which suffer from a combination of linked problems such as; unemployment, poor skills and education, low income levels, poor housing, high crime environments, bad health and unstable family life, (Barraket, 2005 and Jermyn, 2001).

According to Statistics South Africa the key statistics of 2011 for Durban (eThekwini Municipality) are as follows; 30,2% of the population are unemployed, 37,1% of the population over the age of 20 have a Matric certificate, 4,2% of the population over the age of 20 have no schooling and 17,1% of the population have no household income. According to Crime Statistics South Africa, in 2014 Durban Central had the third most reported crimes in the country. These statistics show the reality and the extent of the problems occurring in Durban related to social exclusion and therefore the need for social revitalisation to occur in order to help towards these social problems.

## 4.5.1 MURAL ART AND SOCIAL REVITALISATION

The literature of Josephine Barraket and Helen Jermyn look at the role of the arts in combating social exclusion and thereby contributing to social revitalisation. The arts are said to have a broad range of positive effects such as; education, employability, health, personal development, social cohesion and social pride. Some of the positive effects have individual or personal benefits such as self esteem. Some effects have community benefits such as community identity. Whilst some positive effects may not have a direct effect but rather a contribution to a more complex outcome such as one's employability.

### 4.5.1.1 EDUCATION

As previously mentioned; the active and passive participation in mural art acts as an open source of information and an aid to one's education. The perception of visual imagery of the artwork adds to the background knowledge of the viewer or person

**Exploring the Role of Mural Art in Architecture as a Catalyst for Social Revitalisation.**
Towards the Design of an Art Centre for the City of Durban.
By Julie Ann Language

involved, which can be recalled in years to come, (Barraket, 2005; Conrad, 1995; Jermyn, 2001; Mc Kenzie et al., 2003).

## 4.5.1.2 EMPLOYABILITY

The active participation in mural art may only be a temporary, part-time employability opportunity. However the active participation in mural art contributes to one's technical skills, communication and interpersonal skills, self confidence, creativity and thinking skills, planning and organizational skills, as well as one's social capital and therefore social networks. All of these skills contribute and are beneficial to one's employability, (Barraket, 2005; Conrad, 1995; Jermyn, 2001).

## 4.5.1.3 HEALTH

The active and passive participation in mural art have a number of positive health benefits such as effecting a person's feelings positively and reducing stress, thereby improving one's wellbeing. Mural art is able to provide information relative to public health issues, services and networks. Mural art can have a therapeutic effect on the viewer or the person involved's mental health thereby helping towards reducing harmful behaviour. Mural art acts as a voice for people who are able to then share their thoughts. Mural art can also contribute to one's physical well being, (Barraket, 2005; Jermyn, 2001; Guetzkow, 2002).

## 4.5.1.4 PERSONAL DEVELOPMENT

The passive participation in mural art contributes to one's personal networks and therefore to one's social capital. However the active participation in mural art has wide-reaching positive effects particularly for individuals, groups or communities who are socially excluded. Passive participation in mural art increases self-esteem and confidence, social and creative skills, personal networks, strategic thinking and reflection, (Barraket, 2005; Jermyn, 2001; Guetzkow, 2002).

## 4.5.1.5 SOCIAL COHESION

The passive and active participation in mural art brings people together, arts and culture is said to be important in a sustainable community. Art enables diverse

**Exploring the Role of Mural Art in Architecture as a Catalyst for Social Revitalisation.**
Towards the Design of an Art Centre for the City of Durban.
By Julie Ann Language

opinions and experiences to be shared and a community identity to be expressed through a diverse group of unique people. Art is able to strengthen personal, social networks and therefore build a social capital which is said to contribute to a resilient community. This sense of social cohesion is said to help people through community reliance as well as the access to diverse resources through these connections, thereby combating social isolation and exclusion, (Barraket, 2005; Jermyn, 2001; Guetzkow, 2002).

4.5.1.6 SOCIAL PRIDE

An important contribution to social revitalisation is the social pride of society. Social pride refers to having respect, happiness and a sense of importance for one's social group. The passive and active participation in mural art as previously mentioned brings people together where opinions and experiences can be shared, these social interactions provide a platform where social pride can be shared and created.

This literature looks at the arts in a broad sense, whereas the different forms of art can have very different effects and outcomes. There is said to be a large amount of empirical evidence on the effects of the arts on individuals and communities, arts in a broad sense, however the effects have not been evaluated over a long period of time due to the social impact being difficult to quantify, (Barraket, 2005; Jermyn, 2001; Guetzkow, 2002).

Although there are limitations to the existing studies of the arts and the effects, the available literature shows that mural art is able to play a role in working against social exclusion. Mural art is able to contribute to the viewer's perceptions and knowledge, the participation in mural art provides temporary employment however the skills acquired through the participation such as confidence, interpersonal skills, planning, creativity and social networks, make the participant more employable. The viewing and participation of mural art can be therapeutic thereby lowering one's stress levels, improving their well being and helping one to find and voice their opinions. Mural art can help one's personal development by increasing their social networks, self esteem, confidence and their ability to reflect and think. The participation and viewing

Exploring the Role of Mural Art in Architecture as a Catalyst for Social Revitalisation.
Towards the Design of an Art Centre for the City of Durban.
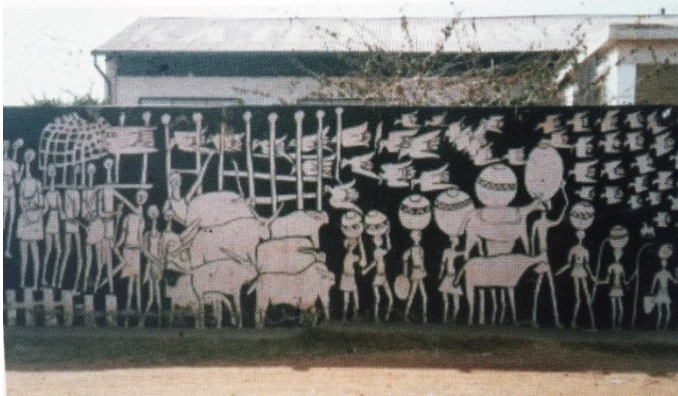By Julie Ann Language

of mural art can improve the social cohesion of an individual and a community, it helps people to share their opinions and experiences, work together to achieve a common goal, express their identity and diversity. Mural art therefore has many social benefits and is able to act as a catalyst for social revitalisation.

## 4.6 THE ART CENTRE

The concept of an art centre is a multi-space venue which creates opportunities for different members of society to engage in a range of events and activities. The art centre is committed to the local society as well as attracting a variety of audiences. Therefore the art centre works as a node amongst a network; a network of art and a network of people.

During apartheid when the educational system for non-white people was very limited, community art centres increased in numbers, such as the Katlehong Art Centre, in Katlehong Township, Johannesburg, shown in figure 16. These centres provided a place for artistic non-whites to participate in the arts as well as providing an alternative art education programme accessible to ordinary and disadvantaged individuals. It is said that the intended purpose of art centres during the time of apartheid was concerned with redressing educational and cultural imbalances due to decades of systematic neglect and marginalization, (Robbroeck, 2004), (Lochner, 2013). Community art centres enabled people to express themselves freely; they became a safe haven for a variety of people including oppositional political structures and non-government organisations.

Community art centres play an important cultural role in South Africa. It is said that, "without the arts we run the risk of becoming a nation of houses and taps only (Hagg, 2004)", (Lochner, 2013). These community art centres were always housed in non-descriptive existing buildings, the building was then decorated with murals to represent the conversion of the building into an art centre such as the Katlehong Art Centre represented in figure 16.

**Exploring the Role of Mural Art in Architecture as a Catalyst for Social Revitalisation.**
Towards the Design of an Art Centre for the City of Durban.
By Julie Ann Language

**FIGURE 16**: IMAGE OF KATLEHONG ART CENTRE

This image is an image of the Katlehong Community Art Centre, founded in Katlehong Township, Johannesburg, in 1980. (Source: Marschall, S., 2002. Community Mural Art in South Africa. Pretoria: University of South Africa.)

After the end of apartheid, the perceived role of community art centres changed, the financial support for these centres was withdrawn. The centres then had to try and remarket themselves for the new socio-political environment, this lead to the prioritisation of qualification and income generation in art, which lead to art centres running like businesses and losing their intended purpose of the initial vibrant community centre, (Lochner, 2013). These centres were unable to comply with the required educational system and therefore many art centres had to close their doors.

The closing of many art centres at the end of apartheid is an unfortunate situation. Art centres, such as during apartheid are able to provide a multi-space venue in which a variety of different members of society; ordinary and disadvantaged can engage in a range of events and activities. Art centres provide an anchor node, a common place away from work and home as well as a type of 'hang-out' space, as explained in the networks view of the social capital theory. These art centres then in turn will create networks between and amongst themselves in order to create a catalytic effect. This catalytic effect will be able to reach a broad network of people and their perceptions as well as providing a variety of social benefits for city users such as during apartheid in South Africa.

Although apartheid has ended there are still social issues that we are facing as a democratic society. These centres could act as a gathering place around art, a place

Exploring the Role of Mural Art in Architecture as a Catalyst for Social Revitalisation.
Towards the Design of an Art Centre for the City of Durban.
By Julie Ann Language

of safety for people to network; share their knowledge, experiences and opinions. In so doing people are able to express themselves and help other people in the process. Art centres can therefore act as a catalyst for social revitalisation.

## 4.6.1 ART CENTRES AND THE THEORY OF PERCEPTION

Perception is a unique experience to each individual, mural art cannot be perceived without reference to its context. The same is said for an art centre, art centres are functional community spaces which encourage arts practice and provide the facilities to accompany the arts. Art centres are a representation of the community in which they are situated. People often perceive art centres and art galleries as one in the same, however an art gallery is defined by a room or building for the display or sale of works of art.



PHYSICAL ENVIRONMENT        SOCIAL ENVIRONMENT        CREATIVE ENVIRONMENT

FIGURE 17: IMAGE REPRESENTING CHANG AND LEE'S THREE FORMS OF PERCEIVED SPACE

This image is a representation of three different forms of perceived space which are said to make

up that of an art space; physical environment, social environment and the creative environment.

(Source: author.)

The literature of Chang and Lee looks at the study of arts spaces, these art spaces are broken up into three different forms of perceived space; the physical environment, the social environment and the creative environment, as shown in figure 17. The physical environment is said to house the arts however these spaces are not homes for the arts. The social environment refers to the perceptions society

**Exploring the Role of Mural Art in Architecture as a Catalyst for Social Revitalisation.**
Towards the Design of an Art Centre for the City of Durban.
By Julie Ann Language

has of the arts; some people feel art is for the elite whilst some people feel art is just a hobby. The social environment has the potential to disregard all forms of art and therefore the arts need to be supported at various levels in society in order to adjust the negative perceptions. Creative environments refer to one's freedom of expression as well as one's exposure to the arts locally and globally.

These spaces are then each made up of 'hardware' and 'heartware'. Hardware is meant by the built environment housing the arts; the physical, built space in which the arts are situated and heartware is the intangible environment; the sense of place which is created, the 'soul' within the space, (Chang et al, 2003). All of these components are essential in order for a successful architecture in which art is implemented. These successful spaces enable city users to feel a sense of place, explore social identities and feel a sense of significance within the space, (Chang et al, 2003).

The literature of Gartus, Klemer and Leder look at the effects of visual context on the perception art. Art cannot be perceived without reference to its context, the context of the artwork whether a gallery or the street can affect the perception of the artwork. The design of an art gallery is often a minimalistic architecture in order to prevent any distractions from the artwork; studies suggest that the appropriate context can improve the perception of the artwork. However other studies suggest that the placement of art in a gallery can remove the art from its original place of origin, thereby losing an important component of the artwork. As previously mentioned the perception of art is a unique experience to each individual. The study of Gartus, Klemer and Leder states that fine art is appreciated more in a gallery than on the street, however 'street art', (which can be related to mural art), is appreciated equally in a gallery and in the street context. "The bulk of our daily perceptual contact with the world… is determined as much by our expectations concerning the sensed scene as by the driving signals themselves, (Clark, 2013)", (Gartus et al, 2015). Therefore the context of the artwork can have an effect on the perception of the art however this perception is unique to each individual.

Exploring the Role of Mural Art in Architecture as a Catalyst for Social Revitalisation.
Towards the Design of an Art Centre for the City of Durban.
By Julie Ann Language

Mural art is predominantly catered towards sighted individuals however the role of mural art in social revitalisation does not exclude any individuals from this process. The design of an Art Centre therefore along with visual perception, needs to include the perceptual experience of our other senses throughout the building, namely; hearing or auditory design, smelling or olfactory design and touch or tactile design, 'when the architectural experience becomes multi-sensory, all the senses are equally experiencing the quality of space, which will strengthen the existential experience', (Hadjiphilippou, 2013). Not only will an inclusive sensory design enhance the experience of the building but it will also include people who are without one of their senses such as a non-sighted person.



**AUDITORY SPACE**          **OLFACTORY SPACE**          **TACTILE SPACE**
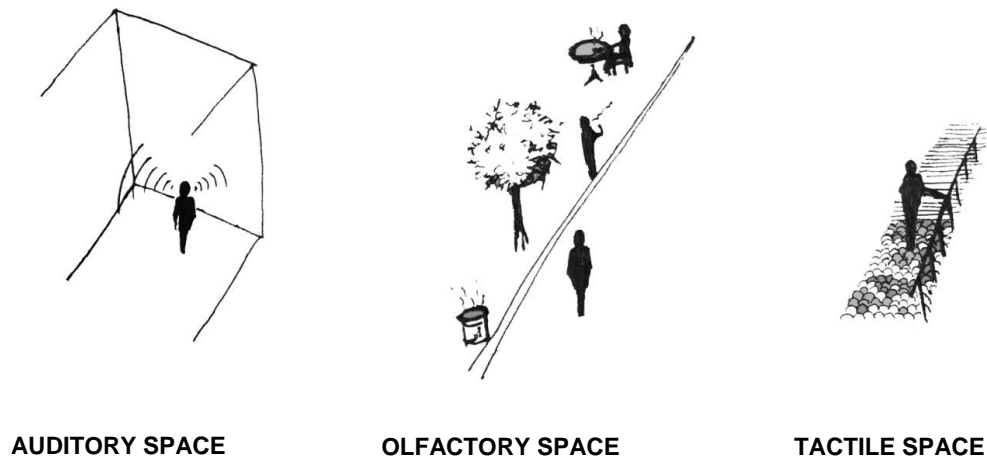
**FIGURE 18**: IMAGE REPRESENTING MULTI-SENSORY SPACES

This image is a representation of the senses which should be incorporated into the design of an art centre along with vision, in order to enhance the multi-sensory experience as well as including all members of society.

(Source: author.)

## 4.6.1.1 AUDITORY SPACE

The sense of hearing is omni-directional unlike vision, thereby providing a three-dimensional experience. Our hearing is able to detect the size of a space, one's spatial orientation as well as the sensations of hardness and softness, 'sounds in architecture can increase the intensity of its perception', (Hadjiphilippou, 2013).

**Exploring the Role of Mural Art in Architecture as a Catalyst for Social Revitalisation.**
Towards the Design of an Art Centre for the City of Durban.
By Julie Ann Language

## 4.6.1.2 OLFACTORY SPACE

"The nose makes the eyes remember, (Pallasmaa, 2005)", (Hadjiphilippou, 2013). Odours are able to hold associated memories and represent a certain space such as the smell of a hospital or one's own home. "A particular smell makes us unknowingly re-enter a space that has been completely erased from the retinal memory, (Pallasmaa, 2005)", (Hadjiphilippou, 2013).

## 4.6.1.3 TACTILE SPACE

The eyes, ears and nose are senses which can be associated with distance however touch is associated with the immediate environment. Touch is able to sense texture, weight, density and temperature; it is able to enrich the experience of a space. 'The sense of touch is the unconscious of vision that also provides three-dimensional information to material bodies', (Hadjiphilippou, 2013). We are able to sense if a room is brightly lit or dim in the same way as we are able to feel the warmth of sunlight on our skin.

Therefore lighting is also important in the sensual experience of space as represented in figure 19. The amount of lighting in a space is able to have an effect on a person's feelings; the right amount of light can bring about the feeling of happiness whereas not enough light can create a dull feeling. Too much light can cause the effect of glare which creates an uncomfortable feeling. The right amount of light however creates the feeling of comfort.



**FIGURE 19**: IMAGE REPRESENTING THE EFFECTS OF LIGHT IN A SPACE

This is an image of the Church of Light designed by Tadao Ando. The image represents how light can be used in a space to enhance the sensual experience of the space.

(Source: http://www.cgarchitect.com/content /portfolioitems/2012/12/66554/Church_of_light1 _large.jpg. Accessed 29-05-2015)

**Exploring the Role of Mural Art in Architecture as a Catalyst for Social Revitalisation.**
Towards the Design of an Art Centre for the City of Durban.
By Julie Ann Language

Neville Dubow looks at the interactions between art and architecture. Dubow's literature states there is an alienation between artists and architects; the artwork should be physically imbedded in its host, the artwork should be planned and executed as part of the specific context. The context is said to be an extension of the work itself, art should not be thought of as being in architecture or on architecture but rather architecture as art, (Dubow, 1978).

Therefore perception is a unique experience to each individual however the design of art centres needs to include a variety of sensory experiences, an art centre cannot be perceived without reference to its context. Art centres provide a home for the arts and society, this home should help to promote and encourage the arts thereby contributing to the positive perception of the arts in society. Art centres should provide a home for the freedom of expression, a functional community space which enables city users to feel a sense of place, explore social identities and feel a sense of significance within the space.

## 4.6.2 ART CENTRES AND THE THEORY OF SOCIAL CAPITAL

The literature of Lochner looks at the work of Gerhard Hagg who states the role of community art centres as providing an outlet for self expression, cultural development, creating new symbols as well as providing educational and economic networks. Art centres are said to be a place for intercommunity connections to take place. These intercommunity connections, as represented in figure 20, bring members of the community together in order to network and create. The literature of Marschall explains the term 'community' as a fluid concept which represents people who have something in common such as a place of residence, a geographic region, shared belief, common membership, similar economic or class position.

**Exploring the Role of Mural Art in Architecture as a Catalyst for Social Revitalisation.**
Towards the Design of an Art Centre for the City of Durban.
By Julie Ann Language

**FIGURE 20**: IMAGE REPRESENTING INTERCOMMUNITY CONNECTIONS

This image is a representation of intercommunity connections which bring a diversity of individuals together in order to network and create.

(Source: author.)

The process of people categorically known to one another, meeting at a common place falls under the routinized relationships of social capital, as previously explained. People who have a particular relationship with a public place such as an art centre, through the theory of social capital, are said to be able to forge a relationship with other individuals with the same relationship to the anchor node such as public place, this is referred to as a person to place connection under the theory of social capital. Such as during the apartheid period, community art centres are able to provide a safe place where diverse groups of people can meet and connect, share ideas, thoughts, teach one another and forget the troubles that surrounded them. These centres aid individuals in meeting people with common interests, thereby aiding in creating social capital, a sense of community, a social revitalisation. Art spaces are able to function as a centre for building networks which can contribute to both community revitalization and artistic development, (Grodach, 2010).

Public art and architecture can become symbols of civic pride. They can embody the values and identity of the community in which they are situated, (Tepper, 2009). Gordon states that art centres should exist to help improve the cultural life of a district, the centre can work amongst a network of art and other art centres by providing a place for people to meet and socialise whilst participating in the activities throughout the centre.
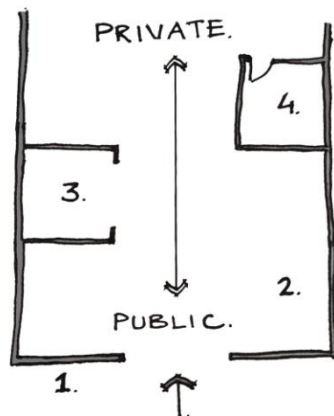
**Exploring the Role of Mural Art in Architecture as a Catalyst for Social Revitalisation.**
Towards the Design of an Art Centre for the City of Durban.
By Julie Ann Language



**FIGURE 21**: IMAGE REPRESENTING THE PRIVACY GARDIENT OF SOCIAL SPACES WITHIN A TYPICAL BUILDING.

This image represents the privacy gradient of social spaces,

1 represents a public outdoor space,

2 represents a public indoor space,

3 represents a semi-private indoor space and

4 represents a private indoor space.

(Source: author.)

The incorporation of social capital through architecture looks at the design of social space. Arnheim states that the plan of a building is the area for human behaviour and the verticality of the building is the diagram of human perceptions. The plan of the building is an arrangement of social spaces, the sequence of social spaces are arranged according to a level of privacy, (Alexander, 1977), as shown in figure 21. This privacy gradient ensures that each space has the correct degree of enclosure and comfort according to its position in the building and the privacy gradient. The incorporation of mural art in these different social spaces could have different effects; a greater amount of people would experience the artwork placed in areas 1 and 2 in figure 21, whereas areas 3 and 4 would have less users and therefore less viewers of the mural art.

South African cities are made up of a wide variety of different people; many people work in the city without their families and networks, it is therefore important to have social capital in one's life which will provide these fundamental support systems. Art centres can provide a public space for people to meet and interact in order to expand their social networks as well as their networks to other components of art and art centres through the theory of social capital. This has the potential to improve the lives of individuals, communities and nations through the networks surrounding us in everyday life.

**Exploring the Role of Mural Art in Architecture as a Catalyst for Social Revitalisation.**
Towards the Design of an Art Centre for the City of Durban.
By Julie Ann Language

Therefore the design of an art centre is a complex multi-space venue which creates opportunities for a wide variety of city users. The art centre works amongst a network; a network of art and a network of people. These centres can act as a gathering place around art, a place of safety for people to network; share their knowledge, experiences and opinions. In so doing people are able to express themselves and help other people in the process. The art centre can therefore act as a catalyst for social revitalisation.

The art centre is a representation of the community and the context in which it is situated. The art centre should be an extension of the artwork itself, a multi-sensory home for mural art as well as the context and the city users. The art centre should provide a home for the freedom of expression, a functional community space which will enable city users to feel a sense of place, explore social identities and feel a sense of significance within the space as well as promoting the positive perceptions of mural art to city users.

The design of an art centre provides a place for intercommunity connections to take place. These intercommunity connections bring a wide variety of community members together in order to network and create, thereby aiding in creating social capital, a sense of community, a social revitalisation. Art spaces are able to function as a centre for building social networks which can contribute to both community revitalization and artistic development.

The design of an art centre should provide a variety of social spaces for a variety of city users through the active and passive participation in mural art, thereby allowing the plan to act as an area for human behaviour through the theory of social capital and the structure to act as a diagram of human perceptions through the theory of perception. The design of an art centre should provide a home for mural art as well as the city users, this home should facilitate a variety of social interactions through the active and passive participation in mural art in order to create networks between the city users. These networks will in turn provide a variety of social benefits to the city users, thereby creating a social revitalisation.

Exploring the Role of Mural Art in Architecture as a Catalyst for Social Revitalisation.
Towards the Design of an Art Centre for the City of Durban.
By Julie Ann Language

## 4.7 CONCLUSION

Cities are made up of networks of infrastructure and networks of people, without people, cities would not function. In the case of South African cities, in particular Durban, has people facing situations of social exclusion; people are suffering from a combination of linked problems such as; unemployment, poor skills and education, low income levels, poor housing and high crime environments. Therefore the city of Durban is in need of a social revitalisation. The role of mural art in architecture as a catalyst for social revitalisation has been explored in this research.

Mural art has a long influential history in South Africa; used to document everyday lives as well as a representation of identity, ownership and creating a sense of place. Mural art was used as an empowering voice during times of hardship, a form of expression accessible to everyone, a voice in order to initiate change. Mural art reflects the context in which it is situated; these contextual conditions make the lifespan of the artwork unpredictable which allows for the artwork to constantly change and adapt thereby allowing for current imagery to be displayed. Mural art is therefore able to act as a catalyst in society.

The theory of perception in mural art shows that the perceived visual interpretation and meaning of mural art can have a unique effect on each individual viewer. The perception of mural art can be influenced by factors such as previously obtained knowledge or background information of a viewer, the context in which the mural is situated, as well as the complexity of the mural. However these perceptions are able to contribute to the viewers' awareness, general knowledge and thinking, mural art can act as an open source of information.

The theory of social capital in mural art shows the importance of a diverse system of networks, in a South African city environment, city users are made up of a wide variety of different people. These social connections form the basis of society, people form assets where trust and help is shared between one another. The viewing or passive participation and the involvement or active participation of mural art brings

Exploring the Role of Mural Art in Architecture as a Catalyst for Social Revitalisation.
Towards the Design of an Art Centre for the City of Durban.
By Julie Ann Language

different people together to facilitate social interactions; these interactions form a social capital which is the grounding in which a renewed social revitalisation can occur within the city. The theory of social capital has the potential to improve the lives of individuals, communities and nations through the social interactions of the people surrounding us in everyday life.

The passive participation of mural art holds many benefits and does not require an education or special effort from the viewer. Mural art can contribute to one's awareness, education and general knowledge by acting as a source of information to the city users in which the artwork is located. The constant adaptation of mural art allows for relevant information to be shared from current affairs, historical events or the community's identity. Mural art can therefore act as a catalyst for social revitalisation in an informational and education aided sense.

The passive participation of mural art along with the theory of social capital is able to facilitate different encounters between strangers whereby relationships can be formed. These relationships in turn form networks between strangers and their existing networks thereby creating a stronger social capital amongst city users. The passive participation of mural art can socially benefit viewers by acting as a platform for social capital to occur.

The active participation in mural is a collaborative non-competitive team effort in which people are able to learn skills, knowledge and experiences from one another. Mural art is able to enhance the cultural expression and exposure within the community, a representation of who the community is, what their concerns are as well as their future aspirations. The final product of the mural art and the aesthetic quality of the final product are far less important than that of the empowerment one receives through the process, as well as the sense of community which is developed.

The active participation in mural art along with the theory of social capital allows for Social networks to be formed which allows for people to share and test the reliability of their views and opinions through conversation. These networks and increased

**Exploring the Role of Mural Art in Architecture as a Catalyst for Social Revitalisation.**
Towards the Design of an Art Centre for the City of Durban.
By Julie Ann Language

social capital hold benefits which can be far reaching and have a great impact on individuals, communities and cities.

The available literature shows that mural art is able to play a role in working against social exclusion. Mural art is able to contribute to the viewer's perceptions and knowledge, the participation in mural art provides temporary employment however the skills acquired through the participation such as confidence, interpersonal skills, planning, creativity and social networks, make the participant more employable. The viewing and participation of mural art can be therapeutic thereby lowering one's stress levels, improving their well being and helping one to find and voice their opinions. Mural art can help one's personal development by increasing their social networks, self esteem, confidence and their ability to reflect and think. The participation and viewing of mural art can improve the social cohesion of an individual and a community, it helps people to share their opinions and experiences, work together to achieve a common goal, express their identity and diversity. Mural art therefore has many social benefits and is able to act as a catalyst for social revitalisation.

The art centre is an anchor node, a multi-space venue which creates opportunities for different members of society; it is committed to the local society as well as attracting a variety of audiences. The art centre works amongst a network; a network of art and a network of people. Art centres provided a safe haven to redress the educational and cultural imbalances created during apartheid.

Art centres reflect the context in which they are situated; they are composed of a physical environment, a social environment as well as a creative environment. The art centre provides a home for mural art as well as city users. The design of an art centre is multi-sensory which enhances the experience of the building as well as including all city users. The role of the art centre is to promote and encourage the arts thereby contributing to the positive perception of the arts in society. Art centres should provide a home for the freedom of expression, a functional community space

**Exploring the Role of Mural Art in Architecture as a Catalyst for Social Revitalisation.**
Towards the Design of an Art Centre for the City of Durban.
By Julie Ann Language

which enables city users to feel a sense of place, explore social identities and feel a sense of significance within the space.

Art centres are a place for intercommunity connections to take place. Art centres are able to provide a safe place where diverse groups of people can meet and connect, share ideas, thoughts, teach one another and forget the troubles that surrounded them.  These centres aid individuals in meeting people with common interests, thereby aiding in creating social capital, a sense of community, a social revitalisation.

The design of an art centre should provide a variety of social spaces for a variety of city users through the active and passive participation in mural art, thereby allowing the plan to act as an area for human behaviour through the theory of social capital and the structure to act as a diagram of human perceptions through the theory of perception.

**Exploring the Role of Mural Art in Architecture as a Catalyst for Social Revitalisation.**
Towards the Design of an Art Centre for the City of Durban.
By Julie Ann Language

**CHAPTER FIVE:** PRECEDENT STUDY

This chapter provides an analysis on two existing building in terms of the research in question. The buildings which will be analysed are an international example of the typology in question in this research and a national example of a community inclusive building which incorporates mural art. This analysis will provide a guideline towards the proposed design of an art centre.

5.1 INTRODUCTION

The first precedent study of this research will look at the Pérez Art Museum, Miami, Florida, United States of America, as shown in figure 23. The building will be analysed through the Theory of Perception in terms of its perception to its users. The use of Mural Art throughout the building will be explored. The building will then be analysed through the Theory of Social Capital; its use of social space and its capacity to facilitate Social Revitalisation. Lastly the building will be analysed in comparison to the role of an Art Centre.

The second precedent study of this research will look at the Human Settlements Contact Centre, Manenberg, Western Cape, South Africa, as shown in figure 38. The building will be analysed through the Theory of Perception in terms of its perception to its users. The use of Mural Art throughout the building will be explored. The building will then be analysed through the Theory of Social Capital; its use of social space and its capacity to facilitate Social Revitalisation. Lastly the building will be analysed in comparison to the role of an Art Centre.

**Exploring the Role of Mural Art in Architecture as a Catalyst for Social Revitalisation.**
Towards the Design of an Art Centre for the City of Durban.
By Julie Ann Language

## 5.2 THE PÉREZ ART MUSEUM MIAMI (PAMM)

**Architect:** Herzog & de Meuron
**Location:** Miami, Florida, USA
**Gross Floor Area:** 11 125sqm
**Completion:** 2013



**FIGURE 22**: IMAGE OF THE PÉREZ ART MUSEUM MIAMI

This image shows the South Façade of the building

(Source: http: //www.architecturaldigest.com/architecture/2014-02/buzzworthy-new-

buildings-architecture-slideshow_slideshow_item8_9. Accessed: 06-05-15.)

### 5.2.1 BACKGROUND

Miami, like Durban is a seaside destination which has a rich social history, one of native Indian residents, Spanish colonization, slavery, prohibition of land sale to African American people, restrictions on non-white people and large populations of Cuban and Hispanic refugees and immigrants. Miami is often associated with riots, urban blight, drug dealing and crime; this too is the case for Durban. This social

**Exploring the Role of Mural Art in Architecture as a Catalyst for Social Revitalisation.**
Towards the Design of an Art Centre for the City of Durban.
By Julie Ann Language

history along with Miami's large tourism and aviation industry has lead to a very culturally diversity city, (http://www.historymiami.org/ research-miami/topics/ history-of-miami/, Accessed 06-05-15). Today Miami-Dade County is home to approximately 2.6 million residents, (United States Bureau, 2013). Miami is situated in the state of Florida, in the United States of America as shown in figure 23. With their wide array of cultures, languages, lifestyles, and festivals, Miami represents one of America's most vibrant, colourful, multicultural communities, this too can be said about Durban in South Africa.

The Pérez Art Museum Miami (PAMM), designed by Herzog & de Meuron is located in Downtown Miami's Museum Park, part of the redeveloping downtown waterfront on Biscayne Bay; this 'state of the art' facility replaced the Miami Art Museum. The Pérez Art Museum is a highly visible landmark in Miami's cityscape as shown in figure 24, housing a variety of gallery spaces, an education complex, an auditorium, retail and restaurant spaces, exterior plaza's and gardens.



**FIGURE 23**: LOCALITY MAP

This image shows the location of the Pérez Art Museum in the city of Miami, Florida, USA.

(Source: http://www.netstate.com/states/ maps/ images/ usa_ states.jpg, edited by author, Accessed: 06-05-15.)



**FIGURE 24**: IMAGE OF THE EAST FACADE

This image shows the museum as a highly visible landmark against the cityscape of Miami.

(Source: http://www.pamm.org/about/building. Accessed: 06-05-15.)

Exploring the Role of Mural Art in Architecture as a Catalyst for Social Revitalisation.
Towards the Design of an Art Centre for the City of Durban.
By Julie Ann Language

## 5.2.2 JUSTIFICATION OF STUDY

Miami is a culturally diverse city such as the city of Durban, these cities are perceived to be very similar; both cities have iconic art deco architecture, they are tourism hubs, seaside destinations, they have a warm climate, rich cultural history and great diversity. The aim of the museum was to create a building which was an open and inviting structure from all sides, whilst reflecting its diverse context. The building is considered to be the direct opposite to that of the abstract white cubes which art spaces are associated with. The mission statement of the Pérez Art Museum Miami states that the building exists to improve the quality of life for individual residents of, and visitors to Miami-Dade County. It exists to improve the social life of the communities, by facilitating catalytic engagements with the most progressive visual arts of our time, (http://www.pamm.org, Accessed 06-05-15). Although this building is known as an art museum, it provides diverse functions for a diverse group of people such as the description of an Art Centre in this research. Therefore the location and context of the Pérez Art Museum as well as the function of the Museum directly relate to the research in question.

## 5.2.3 THEORY OF PERCEPTION

The common perception of an ordinary art facility is an isolated jewel box for the wealthy, educated, elite minority. However the Pérez Art Museum is perceived to be a public place for all members of the community, it serves as an extension to the Museum Park and forms a new public space within the city. The intention was for the building to be perceived as an extension to the adjacent park, the architect Jacques Herzog explained, "We wanted to do buildings that are transparent or permeable, so that inside/outside would not be a strict barrier", (https://www.herzogdemeuron.com, Accessed 06-05-15). Tropical plants are integrated throughout the design as shown in figure 25, which reiterates the perception of the extension to the park. The natural environment incorporated throughout the building provides this perception of the

**Exploring the Role of Mural Art in Architecture as a Catalyst for Social Revitalisation.**
Towards the Design of an Art Centre for the City of Durban.
By Julie Ann Language

outdoors inside, however this design decision also helps to control the microclimate within the building.

The large over sailing roof structure combined with the expansive columns rising three storeys, as shown in figure 26, creates the perception of an oversized veranda, this perception blurs the lines between inside and outside of the building, thereby creating a gradual transition. This perception creates a sense of curiosity in order for passersby to go inside and have a look, thereby creating a welcoming environment. This perception of a welcoming building is imperative in the design of an art centre. The over sailing roof which creates this perceptual experience however was also a functional design decision along with its recessed windows and wooden planks under the concrete beams. These elements minimise the sun's impact on the building in order to reduce its energy consumption.



**FIGURE 25**: IMAGE OF TROPICAL PLANTING

Natural environment incorporated throughout the building

(Source: http://architecturelab.net/ perez-art-museum-miami-florida-by-arquitectonicageo/Acc.: 06-05-15.)

**FIGURE 26**: IMAGE ILLUSTRATING THE OVERSAILING ROOF AND EXPANSIVE COLUMNS

Image showing the blurred perception between inside and outside.

(Source: http://www.designboom.com/ architecture/herzog-de-meuron-completes-perez-art-museum-miami-12-04-2013/:Accessed 06-05-15.)

The perception of the architecture in Miami is said to lack its own unique style therefore the design of the building was based on the environmental conditions of the

**Exploring the Role of Mural Art in Architecture as a Catalyst for Social Revitalisation.**
Towards the Design of an Art Centre for the City of Durban.
By Julie Ann Language

building's location. Concrete and wood have been used throughout the building in different combinations. The concrete has been used in a variety of different finishes, depending on the intended perception of the specific area. The exterior of the building makes use of rough textured surfaces thereby enhancing the perception of the concrete's natural ingredients and its exposure to the elements, as shown in figure 27. The interior of the building makes use of smooth polished concrete surfaces in order to create the perception of a calmer, refined space. Natural timbers have been incorporated throughout the building, the use of the warm timbers creates the perception of the blurring between the indoors and the outdoors, providing a comforting, calming, warm contrasting perception against the concrete, as shown in figure 28. The building has incorporated a multi-sensory design by using a variety of materials in different spaces such as the natural environment along with concrete of different textures and timber.



**FIGURE 27**: IMAGE ILLUSTRATING THE USE OF CONCRETE

Image illustrating the textured external wall enhancing the perception of the concrete's natural ingredients and its exposure to the elements.

(Source: http://www.designboom.com/ architecture/herzog-de-meuron-completes-perez-art-museum-miami-12-04-2013/:Accessed 06-05-15.)



**FIGURE 28**: IMAGE ILLUSTRATING THE USE OF TIMBER

Image illustrating the use of warm timbers creating the perception of the blurring between the indoors and the outdoors, providing a comforting, calming environment.

(Source: http://www.designboom.com/ architecture/herzog-de-meuron-completes-perez-art-museum-miami-12-04-2013/:Accessed 06-05-15.)

**Exploring the Role of Mural Art in Architecture as a Catalyst for Social Revitalisation.**
Towards the Design of an Art Centre for the City of Durban.
By Julie Ann Language

## 5.2.4 MURAL ART AND THE PÉREZ ART MUSEUM

The Pérez Art Museum serves one of the most diverse populations in one of the fastest growing regions in the United States of America. The city's thriving community of artists, designers, collectors and its avid art-engaged public are driving Miami's demand for a world-class museum and dynamic centre of visual arts education. The museum has created a new node for the home of the arts in the broadest sense, including; sculpture, pottery, paintings, murals, furniture and performances.

The use of mural art in the Pérez Art Museum is found on the inside of the building, there are no murals on the exterior of the building. The exterior location of mural art would have allowed for a greater audience to observe the artwork. The mural art on the inside of the building includes murals on dry walling, (which allows for the artwork to be painted elsewhere and brought to the museum), as well as murals which have been painted directly onto the museum's walls. The mural art could have been located in the public multipurpose or circulation spaces of the building, such as the space shown in figure 29, however the mural art is confined to gallery spaces such as the space shown in figure 30.
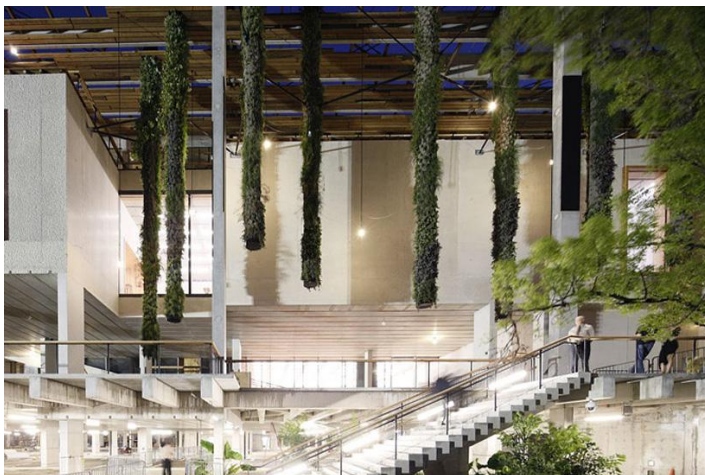


**FIGURE 29**: IMAGE OF INTERNAL CIRCULATION, MULTIPURPOSE SPACE
Image illustrating an ideal location for mural art inside the Museum.
(Source: http://www.designboom.com/ architecture/herzog-de-meuron- completes-perez-art-museum-miami- 12-04-2013/:Accessed 06-05-15.)

The Pérez Art Museum organises bicycle tours around the city of Miami in which the public can experience guided bicycle tours with a Museum guide in order to view the mural art which the city has to offer, as shown in figure 31. This allows the city users

**Exploring the Role of Mural Art in Architecture as a Catalyst for Social Revitalisation.**
Towards the Design of an Art Centre for the City of Durban.
By Julie Ann Language

to experience the connections from the Pérez Art Museum to other art nodes within the city. The bicycle tours enable city users to experience mural art in the city or street environment, whilst the necessary information about the mural art is provided in order to enhance the viewer's perception and understanding of the artwork.



**FIGURE 30**: IMAGE OF MURAL ART INSIDE A MUSEUM GALLERY SPACE

Image illustrating murals art found within the gallery spaces of the building.

(Source: http://www.pamm.org/exhibitions/ project-gallery-gary-simmons. 08-05-15.)



**FIGURE 31**: IMAGE OF MURAL ART BICYCLE TOUR

Image illustrating the organised bicycle tour of Miami's Mural Art

(Source: http://www.pamm.org/calendar/2014/02/pamm-contemporaries-art-crawl-street-art-bike. Accessed: 08-05-15.)

## 5.2.5 THEORY OF SOCIAL CAPITAL

The Pérez Art Museum is unlike other art institutions which cater primarily towards art lovers and educated, wealthy, elitists. The Pérez Art Museum serves local populations as a dynamic social forum, stimulating collection growth and enabling the Museum to better fulfill its role as the principal contemporary visual arts and educational resource in the region. The building acts as a giant veranda, welcoming people into the extension of the park, 'The building provides a comfortable public space for everybody. It is an extension of the park, with a gradual transition from the

**Exploring the Role of Mural Art in Architecture as a Catalyst for Social Revitalisation.**
Towards the Design of an Art Centre for the City of Durban.
By Julie Ann Language

outside to the inside; from the warm to the cool, from the humid to the dry and from the street to the art', (Herzog & de Meuron, 2013).

Social spaces are incorporated throughout the building, strategically located towards the periphery of the building in order to maximise the views and the veranda experience of the building as shown in figures 32, 33 and 34. Through the theory of social capital, these communal spaces will allow for the facilitation of social interactions by strangers in order to form new social relationships which will then increase one's social capital.



**FIGURE 32, 33 and 34**: IMAGES OF SOCIAL SPACES THROUGHOUT THE MUSEUM

This image shows the social spaces strategically positioned on the periphery of the building in order to maximise the views and the veranda experience of the building.

(Source:hhttp://www.pamm.org/about/building.Accessed: 06-05-15.)
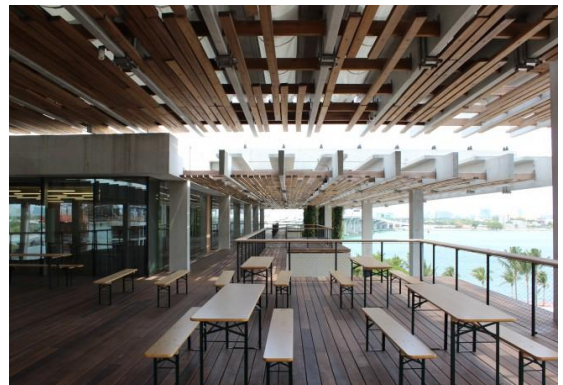




At the heart of the Museum is a large staircase which connects two exhibition levels, this staircase also functions as a public auditorium space or spaces, as shown in figure 35. This auditorium provides a community space in which lectures can be held, as well as film screenings, concerts and performances. When the auditorium is not used by the community, the space can be used by the staff and visitors for individual

**Exploring the Role of Mural Art in Architecture as a Catalyst for Social Revitalisation.**
Towards the Design of an Art Centre for the City of Durban.
By Julie Ann Language

readings, introductions or general seating and meeting space. The design of this multipurpose staircase prevents an isolated box of information in the building such as an ordinary auditorium space, but rather incorporates the public with the sharing of information; thereby contributing towards one's knowledge and social interactions, this space could therefore contribute towards a social revitalisation.



**FIGURE 35**: IMAGE OF MULTIPURPOSE STAIRCASE IN THE MUSEUM'S HEART

This image shows the community space which can be used for lectures, film screenings, concerts, performances or readings and introductions.

(Source: http://www.dezeen.com/2013 /12/03/herzog-de-meuron-perez-art-museum-miami/Accessed: 06-05-15.)

## 5.2.6 THE ART CENTRE AND THE PÉREZ ART MUSEUM

Art centres, as explained in the literature review of this research, are described as multi-space venues which create opportunities for different members of society to engage in a range of events and activities. The art centre is committed to the local society as well as attracting a variety of audiences. Therefore the art centre works amongst a network; a network of art and a network of people. These centres can act as a gathering place around art, a place of safety for people to network; share their knowledge, experiences and opinions. In so doing, people are able to express themselves and help other people in the process.

As analysed in the precedent study of the Pérez Art Museum, the building acts as a multipurpose veranda reflecting its environment and incorporating its community and visitors throughout the building, the level 1 plan of the Museum as show in figure 36

**Exploring the Role of Mural Art in Architecture as a Catalyst for Social Revitalisation.**
Towards the Design of an Art Centre for the City of Durban.
By Julie Ann Language

shows the expanse of the veranda area of the museum, indicated by the light pink coloured perimeter of the plan. A bar and restaurant serves this veranda along with visual access to yellow coloured gallery spaces facing the veranda as shown in image 36. The mission statement of the Pérez Art Museum states that the building exists to improve the quality of life for individual residents of and visitors to Miami-Dade County. It exists to improve the social life in the communities, by facilitating catalytic engagements with the most progressive visual arts of our time. Although this building is known as an art museum, it provides diverse functions for a diverse group of people such as the description of an Art Centre in this research.



**FIGURE 36**: IMAGE OF THE PÉREZ ART MUSEUM LEVEL 1 PLAN

Image illustrating the level 1 plan of The Pérez Art Museum

(Source: http://www.metalocus.es/content/en/blog/p%C3%A9rez-art-museum-miami-herzog-de-meuron.
Accessed: 08-05-15.)

**Exploring the Role of Mural Art in Architecture as a Catalyst for Social Revitalisation.**
Towards the Design of an Art Centre for the City of Durban.
By Julie Ann Language

5.2.7 CONCLUSION

The Pérez Art Museum exists to improve the quality of life for individual residents of and visitors to Miami-Dade County. It exists to improve the social life of the communities, by facilitating catalytic engagements. The museum has a variety of social spaces and holds many social benefits to its users; the museum therefore has the ability to act as a catalyst for social revitalisation. The perception of the museum incorporates a multi-sensory design and welcomes its users; however the museum does not incorporate mural art effectively throughout the building. The building has numerous potential spaces for the incorporation of mural art, spaces with good visibility, size and proportion; however the mural art of the Pérez Art Museum is unfortunately concealed within enclosed 'private' spaces. The building can therefore act as a catalyst for social revitalisation however mural art is not effectively incorporated in this process and mural art is not effectively incorporated into the architecture of the building.

Exploring the Role of Mural Art in Architecture as a Catalyst for Social Revitalisation.
Towards the Design of an Art Centre for the City of Durban.
By Julie Ann Language

5.3 THE HUMAN SETTLEMENTS CONTACT CENTRE, MANENBERG

**Architect:** Ashley Hemraj and the City of Cape Town

**Location:** Manenberg, Western Cape, South Africa

**Gross Floor Area:** 1 257sqm

**Completion:** 2012



**FIGURE 37**: IMAGE OF THE HUMAN SETTLEMENTS CONTACT CENTRE

This image shows the entrance of the building

(Source: http://futurecapetown.com/2012/10/manenberg-shines-with-new-
architecture/. Accessed: 25-05-15.)

## 5.3.1 BACKGROUND

Manenberg is located about 20km from the city of Cape Town, Western Cape, South Africa, as shown in figure 38. Manenberg was created during the time of Apartheid as part of the Group Areas Act for low-income coloured families in the Cape Flats. Manenberg has a rich and creative past, it is home to 80% of the famous Cape

**Exploring the Role of Mural Art in Architecture as a Catalyst for Social Revitalisation.**
Towards the Design of an Art Centre for the City of Durban.
By Julie Ann Language

Minstrels who are part of an annual carnival in Cape Town; therefore the culture of Manenberg is full of music and creativity. Manenberg has an estimated population of 70 000 residents, (https://media.otd.co.za/ Pdf.ashx?id=53084&dl =true&src=false. Accessed: 25-05-15). Today Manenberg faces many challenges including poverty, unemployment, drugs, gangsterism, family violence and other criminal activities; therefore the biggest priority when designing the Human Settlements Contact Centre was to create a space for the community to feel safe and protected.



**FIGURE 38**: LOCALITY MAP

This image shows the location of the Manenberg, Cape Town, Western Cape, South Africa

(Source: Google Earth, edited by author, Accessed: 25-05-15.)

## 5.3.2 JUSTIFICATION OF STUDY

Manenberg suffers with many social issues such as the city of Durban. The implementation of the Human Settlements Contact Centre aims to serve the community in which it is located; the centre provides a number of services to the community. The architect, Ashley Hemraj said that involving the local community is a way of making community buildings relate to the people in which they serve as well as inviting the community to take ownership of their building. The community was

Exploring the Role of Mural Art in Architecture as a Catalyst for Social Revitalisation.
Towards the Design of an Art Centre for the City of Durban.
By Julie Ann Language

involved throughout the process; the building intends to instil a sense of pride and ownership to its users thereby helping the social issues which the community faces. Although this building is a Human Settlement Contact Centre, it provides diverse functions for a diverse group of people such as the description of an Art Centre in this research. The current social situation and the social intentions of the Human Settlement Contact Centre as well as the function, therefore directly relates to the research in question.

## 5.3.3 THEORY OF PERCEPTION

The Human Settlements Contact Centre aims to be perceived as a landmark and a beacon in the community whilst reflecting the community, its past and its present. Manenberg is one of Cape Town's most challenged communities, socially and economically, therefore the introduction of a new architecture into the community can have a potentially positive effect.

There is often a perception that the aesthetics of a building reflect and represent its context and its people; therefore people perceive aesthetically pleasing buildings to be associated only with more established communities. People perceive socially and economically challenged communities, along with budget constraints and less available resources, to result in poor quality buildings and sub-standard work, (http://futurecapetown.com/2012/10/ manenberg-shines-with-new-architecture/#.VWLYED-Jhdc. Accessed: 25-05-15). The Human Settlements Contact Centre in Manenberg however challenges these perceptions by using a tight budget, cost effective materials, local labour and resources in order to create an aesthetically pleasing building which is approachable and welcoming, as shown in figure 39, one which represents the community and instils a sense of pride. The building makes use of different materials in order to create a multi-sensory experience however the building is predominantly catered towards sighted individuals.

**Exploring the Role of Mural Art in Architecture as a Catalyst for Social Revitalisation.**
Towards the Design of an Art Centre for the City of Durban.
By Julie Ann Language

**FIGURE 39**: IMAGE ILLUSTRATING THE AESTHETICS OF THE CONTACT CENTRE

Image showing the use of cost effective and local resources.

(Source: http://futurecapetown.com/2012/10/manenberg-shines-with-new-

architecture/Accessed 25-05-15.)

The use of the cost effective materials, local labour and resources as shown in figure 39, give a new identity to the socially troubled community. The Human Settlements Contact Centre is seen as an investment into the Manenberg community, an investment which could help towards a social revitalisation of the community. At the opening ceremony of the centre, the mayor of Cape Town, Patricia de Lille said that, "this modernity is a representation of Cape Town projecting itself as the African city of tomorrow, today. Manenberg is therefore at the heart of our efforts to take the city forward into this future… let this centre be a physical reminder of that commitment and of our bond with the people of Manenberg". This building therefore aims at improving the perceptions of the Manenberg community.

In addition to the aesthetic perceptions of the Human Settlements Contact Centre, the building incorporates sustainable design methods in its construction and in its function. The local community was therefore able to witness and learn these sustainable methods thereby contributing to their perceptions of buildings and their building methods. The building makes use of two courtyards which provide light into

**Exploring the Role of Mural Art in Architecture as a Catalyst for Social Revitalisation.**
Towards the Design of an Art Centre for the City of Durban.
By Julie Ann Language

the building as well as giving the community the perception of safety, the water tanks are located adjacent to the courtyard which therefore contributes to the community's perceptions of water and its use.

The Human Settlements Contact Centre has been sensitively designed in order to respond to its context and its people. "We wanted to show the community that a green building is not just for the commercial sectors but that they can have something special too. Everyone is equal," says Ashley Hemraj, (http://www.visi.co.za/architecture/governmental-architectural/, Accessed: 25-05-15.). The centre therefore contributes to the perceptions of its community and its users, the centre aims towards a social revitalisation of the community.

## 5.3.4 MURAL ART AND THE HUMAN SETTLEMENTS CONTACT CENTRE

The Human Settlements Contact Centre aims at instilling pride in the community, a place where they feel comfortable and want to reinvest in and remain committed to fighting for a better community environment. The centre aims at being an inspiration to the community. The incorporation of artwork through the building compliments the design of the centre and reinstates the idea of the building as an inspiration.



FIGURE 40: IMAGE OF ARTWORK ON THE CENTRE"S FACADE.
Image representing a sense of hope and aspiration for Manenberg.
(Source: http://www.southafrica. net/za/nl/posts/entry/stunning-street-art-in-south-afric.a Accessed 25-05-15.)

Exploring the Role of Mural Art in Architecture as a Catalyst for Social Revitalisation.
Towards the Design of an Art Centre for the City of Durban.
By Julie Ann Language

A Cape Town based self-taught artist, Falko was involved in the artwork on the facade of the contact centre along with members of the community, as shown in figure 40. Falko aims to get the youth off the street and involved in art that could inspire and change lives. The artwork therefore represents the youth of the area and what dreams are meant to become, thereby instilling a sense of hope and aspiration in the viewers.



FIGURE 41: IMAGE OF ARTWORK ON THE CENTRE"S FAÇADE.
Image representing the vibrant Manenberg community.
(Source: http://www.visi.co.za/ architecture/governmental-architectural/Accessed 25-05-15.)

The exterior of the building acts as a public canvas in which the story of the vibrant Manenberg community can be displayed, such as the artwork represented in figures 40, 41 and 42. The artwork on the exterior of the building is displayed for the entire community to see as well as any other people passing by or visiting the centre. The artwork helps the building to act as a landmark, a beacon, as well as helping the community with a sense of way finding.  The interior of the building continues the theme of the artwork throughout the building, through framed images on the walls and hanging artwork from the roof structure as shown in figure 43. The artwork helps to instil a sense of ownership in the centre, a sense that the building belongs to the people of Manenberg and that they are appreciated and respected. This sense of ownership and instilled pride prevents vandalism of the building. The artwork on the building therefore helps the building to act as a constant source of inspiration and

Exploring the Role of Mural Art in Architecture as a Catalyst for Social Revitalisation.
Towards the Design of an Art Centre for the City of Durban.
By Julie Ann Language

pride, a reminder to, "believe" that there is hope in a new, positive future, a social revitalisation.



FIGURE 42: IMAGE OF ARTWORK ON THE CENTRE"S FAÇADE.
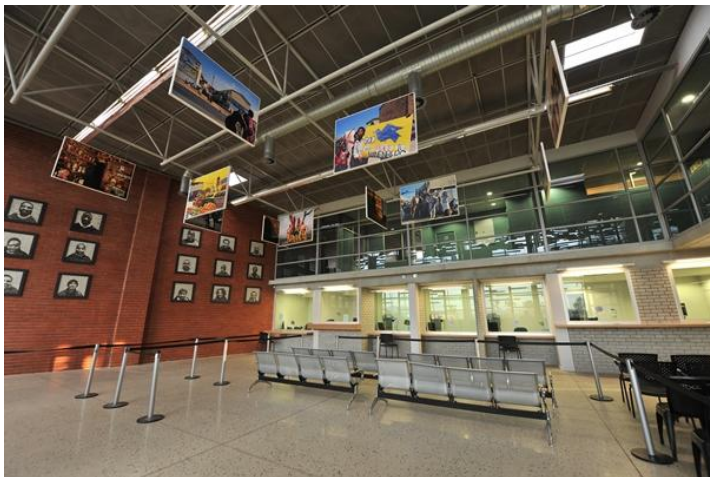Image representing the people of Manenberg community.
(Source: http://www.visi.co.za/architecture/governmental-architectural/Accessed 25-05-15.)



FIGURE 43: IMAGE OF ARTWORK INSIDE THE CENTRE.
Image representing the people of Manenberg community.
(Source: http://www.visi.co.za/architecture/governmental-architectural/Accessed 25-05-15.)

## 5.3.5 THEORY OF SOCIAL CAPITAL

The Human Settlements Contact Centre provides basic services to the Manenberg community such as access to the City's service hotline; enquiries about the housing database, tenancy matters, service and rental accounts; payments of municipal accounts and traffic fines; purchases of prepaid electricity and applications for services, rates rebates and indigent benefits. These essential services bring a wide variety of people to the centre, although people are not going to the centre to

**Exploring the Role of Mural Art in Architecture as a Catalyst for Social Revitalisation.**
Towards the Design of an Art Centre for the City of Durban.
By Julie Ann Language

socialise, the centre provides a common third place away from home and work where routinzed relationships can be formed through the theory of social capital.



**FIGURE 44:** IMAGE OF SEATING LOCATED AROUND THE CENTRE.

Image representing seating located outside the centre in the public space.

(Source: http://www.visi.co.za/ architecture/governmental-architectural/Accessed 25-05-15.)

The contact centre provides a public space where a wide variety of people have the possibility of encountering social interactions; these social interactions can contribute to one's social networks and therefore their social capital. Public seating is provided throughout the centre such as the seating depicted in figures 44 and 45, the seating provides common public space where social interactions could occur as per the fleeting relationships of the social capital theory, as explained in the literature review of this research.



**FIGURE 45**: IMAGE OF SEATING LOCATED AROUND THE CENTRE.
Image representing seating located outside the centre in the public space.
(Source: http://www.southafrica. net/za/nl/posts/entry/stunning-street-art-in-south-afric.a Accessed 25-05-15.)

Exploring the Role of Mural Art in Architecture as a Catalyst for Social Revitalisation.
Towards the Design of an Art Centre for the City of Durban.
By Julie Ann Language

The location of the seating in close proximity to the artwork on the facade of the building, as shown in figures 44 and 45, allows for quasi-primary relationships to be formed through the theory of social capital. Although the function of the Human Settlements Contact Centre is purely service related, the design of the building incorporates the community throughout the building. The building is able to facilitate social interactions to form social networks in order to help community members to increase their social capital. Speaking at the launch of the building, the Mayor of Cape Town, Patricia de Lille said that the centre will "foster inclusion, opportunity and efficiency" and "act as a beacon of our commitment to leading Cape Town's social development." The design of the building therefore incorporates the potential to act in aiding a social revitalisation of the Manenberg community.

## 5.3.6 THE ART CENTRE AND THE HUMAN SETTLEMENTS CONTACT CENTRE

Art centres, as explained in the literature review of this research, are described as multi-space venues which create opportunities for different members of society to engage in a range of events and activities. The art centre is committed to the local society as well as attracting a variety of audiences. This description relates to the Human Settlements Contact Centre, although the function of the centre is to provide a variety of services to the community, the centre creates opportunities for different members of society, as well as committing itself to the society and attracting a variety of users. The Human Settlements Contact Centre therefore works amongst a network of a variety of people, a network of public utilities and a network of social systems. As described in the literature review of this research, the art centre works amongst a network; a network of art and a network of people. Therefore both the Art Centre typology and the Human Settlements Contact Centre act as a networking place in the presence of art, a place of safety for people to interact and network.

Although this building is known as a Human Settlements Contact Centre, it provides diverse functions for a diverse group of people such as the description of an Art Centre in this research. The centre has incorporated the community throughout the

**Exploring the Role of Mural Art in Architecture as a Catalyst for Social Revitalisation.**
Towards the Design of an Art Centre for the City of Durban.
By Julie Ann Language

process and continues to incorporate and represent them; an art centre provided the same function during the times of apartheid to the community in which it was situated. The Human Settlements Contact Centre therefore holds elements which directly relate to the description of an Art Centre in this research.

5.3.7 CONCLUSION

The Manenberg Human Settlements Contact Centre aims to serve the community in which it is located; the building intends to instil a sense of pride and ownership as well as acting as a landmark and a beacon in the community whilst reflecting and incorporating the community. The building aims at contributing towards improving the perceptions of the community; the centre is seen as an investment into the Manenberg community, one which could help towards a social revitalisation. The artwork helps the building to act as a constant source of inspiration and pride, a reminder that there is hope in a new, positive future, a social revitalisation. The contact centre provides a public space where a wide variety of people have the possibility of encountering social interactions; these social interactions can contribute to one's social networks and therefore contribute to one's social capital. The Human Settlements Contact Centre works amongst a variety of networks, such as the description of an art centre in this research. The Human Settlements Contact Centre therefore provides a networking place in the presence of art, a catalyst for a social revitalisation.

**Exploring the Role of Mural Art in Architecture as a Catalyst for Social Revitalisation.**
Towards the Design of an Art Centre for the City of Durban.
By Julie Ann Language

## CHAPTER SIX: CASE STUDIES

This chapter provides primary data collection in the form of the analysis and observation of case studies as well as secondary data collection of the local projects relating to the research in question. This analysis will provide a firsthand experience towards the guidelines for the proposed art centre in this research.

## 6.1 INTRODUCTION

The case study of this research will analyse the Faith47 Murals in Warwick Junction, Durban, South Africa, as shown in figure 46. The murals will be analysed through the Theory of Perception in terms of the perception of the murals to the viewers. The location of the Murals will be explored as well as their relationship to architecture. The Murals will then be analysed through the Theory of Social Capital; in terms of their capacity to facilitate Social Revitalisation.

**Exploring the Role of Mural Art in Architecture as a Catalyst for Social Revitalisation.**
Towards the Design of an Art Centre for the City of Durban.
By Julie Ann Language

## 6.2 FAITH47 WARWICK JUNCTION MURALS, DURBAN

**Artist:** Faith47

**Location:** Warwick Junction, Durban, South Africa

**Completion:** 2014



**FIGURE 46**: IMAGE OF FAITH47 MURALS IN WARWICK JUNCTION

Image illustrating the Faith47 Murals in progress in Warwick Junction

(Source:  http://www.mahala.co.za/art/faith-in-the-city/. Accessed: 08-05-15.)

### 6.2.1 BACKGROUND

Warwick junction is located in Durban, South Africa as shown in figure 47, the junction is known as the single most authentic African market in South Africa. The market is located on the edge of Durban's inner-city at the primary public transport interchange to the city, as shown in figure 48; this interchange provides the perfect space for informal trading and street vending. Warwick Junction accommodates at

**Exploring the Role of Mural Art in Architecture as a Catalyst for Social Revitalisation.**
Towards the Design of an Art Centre for the City of Durban.
By Julie Ann Language

least 6 000 street vendors on an average day amongst the different markets. The products available are of a wide variety, including; beadwork, traditional arts and crafts, traditional cuisine, fresh produce, music and entertainment, clothing and traditional medicine. On an average day about 460 000 commuters pass through this interchange, (http://www.marketsofwarwick.co.za/home, accessed 07-05-15). This busy junction therefore provides the perfect canvas in order for numerous viewers to be impacted by a mural art installation.



**FIGURE 47**: LOCALITY OF DURBAN

Image illustrating the locality of the Faith47 Murals in Durban, KwaZulu Natal, South Africa.

(Source: http://upload.wikimedia.org/wikipedia /commons/1/1e/Map_of_South_Africa_with_English _labels.svg. edited by author. Accessed: 08-05-15.)
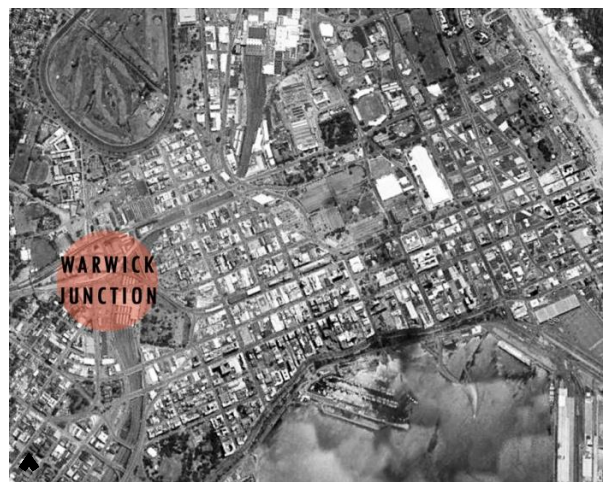


**FIGURE 48**: LOCALITY OF WARWICK JUNCTION

Image illustrating the locality of the Faith47 Murals in Warwick Junction, on the edge of the Durban CBD.

(Source: Google Earth, edited by author.
Accessed: 10-05-15.)

Faith47 is a Cape Town based artist who was invited to paint murals in Durban as part of the 25th World Congress on Architecture 2014, FaIth47 selected Warwick Junction in order to celebrate its, "wealth of culture and vibrancy that is part of the real fabric of our country", (Faith47, 2014). Six murals were created on four enormous pillars which support the N3 flyover, separating the early morning market and the taxi rank in Warwick Junction, these murals make use of underutilised space by bringing culture, art and architecture together.

**Exploring the Role of Mural Art in Architecture as a Catalyst for Social Revitalisation.**
Towards the Design of an Art Centre for the City of Durban.
By Julie Ann Language

## 6.2.2 JUSTIFICATION OF STUDY

Warwick Junction is a large tourist attraction to the city of Durban; it is a showcase of the cultural diversity and cultural heritage of the city as well as South African cities in general. As previously mentioned Warwick Junction is known as the single most authentic African market in South Africa. The murals represent the vibrancy and diversity of the people in Warwick Junction as well as the people of South Africa, the market traders were incorporated throughout the mural process which is a key component to the success of mural art as mentioned in the literature review of this research. The intention of the murals was to paint something which the people of the area would feel, "belongs to them, something that represents them and acknowledges their presence there", (Faith47, 2014). As mentioned in the literature review of this research, the location of the mural artwork is an important component in the success of a mural as well as its perception. Therefore the process, representation and incorporation of the local people, their culture and approval, in Faith47's Warwick Junction murals, directly relates to the research in question.

## 6.2.3 THEORY OF PERCEPTION

The murals in Warwick Junction are intended to be perceived as, "true to life" and "represent the everyday person", (Faith47, 2014) this is shown in figures 49 and 50. The scale of these murals gives viewers the perception that the people represented in the murals are of great importance. The murals give the perception that passersby are being watched over and protected. One of the traders in Warwick Junction said that the mural of Mr Singh as shown in figure 49, reminds him of his grandfather watching over him. However these people represented in the murals, as shown in figures 49 and 50, are ordinary, hardworking individuals from the markets of Warwick Junction. This perception instils a sense of pride, respect and gratitude towards the people, as well as their occupation and their place of occupation, Warwick Junction.

**Exploring the Role of Mural Art in Architecture as a Catalyst for Social Revitalisation.**
Towards the Design of an Art Centre for the City of Durban.
By Julie Ann Language
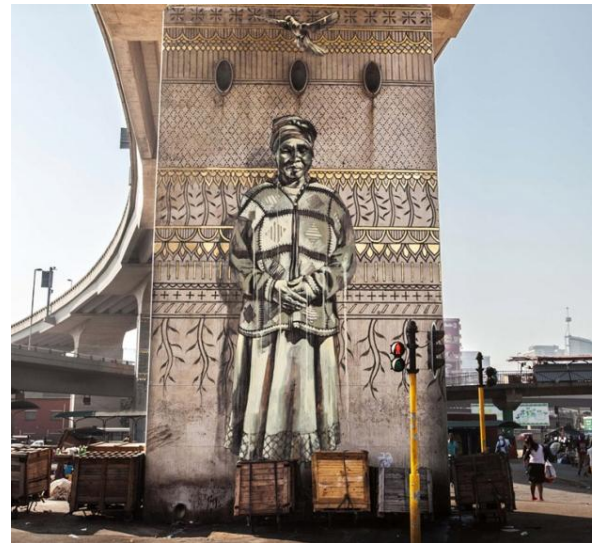




**FIGURE 49:** MURAL OF MR SINGH          **FIRGURE 50:** MURAL OF MAMBUTHO

Images illustrating the use of everyday people in the Warwick Junction Murals by Faith47.

(Source: http://www.graffitisouthafrica.com/news/categories/_artist-faith47/. Accessed: 11-05-15.)

These murals were intended to be aesthetically pleasing yet gritty and grimy at the same time in order to relate to the context in which they are situated. This acknowledgment of the context instils the perception that this area is appreciated and respected in its current state thereby creating a sense of pride for the thousands of people passing through the area daily. Traders in the area say that these murals make the area look, "very nice".

The use of monochromatic colours as seen in figures 49 and 50 draws attention to the detail of the images thereby emphasising the importance in the perception of the actual people. The monochromatic and gold detail behind the figures gives the perception of a cultural importance. The colour scheme blurs the perception of race and materialistic components which have been emphasised throughout our apartheid history. Although the full meaning of these murals may not be fully perceived by the Warwick Junction users, the basic perception of the representation and aesthetics are appreciated by the users. The murals therefore reflect the perception of life-like representations of the importance of everyday people, no matter their race, background or materiality. The murals reflect the perception of a balance in culture, art and underutilised space.

Exploring the Role of Mural Art in Architecture as a Catalyst for Social Revitalisation.
Towards the Design of an Art Centre for the City of Durban.
By Julie Ann Language

## 6.2.4 MURAL ART AND WARWICK JUNCTION

Warwick Junction is an intense area in the city of Durban, it is a dense area of constant activity yet it contains a chaotic order. The precinct is made up of a variety of markets as shown in figure 51. Area B in figure 51 is the location of the Faith47 murals. As previously mentioned this area is a tourist attraction to the city as it is the most authentic African market in South Africa. Therefore this location has numerous users and viewers passing through it constantly, providing the ideal location for mural artwork. This area is often perceived as dangerous however the culture and vibrancy radiating from the junction, outweighs the concerns of any criminal activities. The installation of the Faith47 murals in Warwick Junction has attracted a different network of people to the market; people interested in murals, artwork and revitalisation.



A - Taxi Rank
B - N3 Fly Over - Faith47 Murals
C - Aerial Market
D - Early Morning Market
E - Bovine Head Market
F - English Market
G - Berea Train Station
H - Herb Market
I - Brook Street Market
J - Victoria Street Market

**FIGURE 51**: IMAGE OF WARWICK JUNCTION

Image illustrating the different components of Warwick Junction.

(Source: Google Earth, edited by author. Accessed: 11-05-15.)

Murals can be seen as defacing buildings or architecture; however Faith47 says that her work and architecture are tied together in a very specific way, she says that her work interacts with the architecture. Faith47 is sensitive to the style, textures and

**Exploring the Role of Mural Art in Architecture as a Catalyst for Social Revitalisation.**
Towards the Design of an Art Centre for the City of Durban.
By Julie Ann Language

feelings of the surrounding context of her mural art. The enormous concrete pillars supporting the N3 flyover provide the canvases for the murals, the architecture of the pillars are incorporated into the murals. The portrait of Xolani as shown in figure 52 incorporates the holes within the pillars by placing his head between the holes. The decorative cultural pattern incorporates the holes within the pillars as well as the subsequent water marks from these holes as shown in figure 52.

The enormous architectural scale of these pillars are used to their maximum potential by filling the pillar with the portrait as shown in figure 52. The scale of the murals allows for them to be seen from a great distance. A user of Warwick Junction said that these murals provide a means of way finding in the hustle and bustle of Warwick Junction. The architecture of these enormous pillars have the power to segregate and isolate areas by dividing the public space, however through the incorporation of the murals the enormous pillars have been transformed into attractions and a means of way finding for a wide audience of people, a celebration, appreciation and representation of the people who use this junction daily.



**FIGURE 52**: MURAL OF XOLANI

Image illustrating the relationship between the architecture of the pillar and the mural.

(Source:http://www.graffitisouthafrica. com/news/categories/_artist-faith47/ Accessed: 11-05-15.)

Exploring the Role of Mural Art in Architecture as a Catalyst for Social Revitalisation.
Towards the Design of an Art Centre for the City of Durban.
By Julie Ann Language

**6.2.5 THEORY OF SOCIAL CAPITAL**

Although Warwick Junction is a tourist attraction, the Faith47 murals have attracted a new network of people to the area, a wider variety of people now visit the junction. The murals make use out of public space by using art and culture as a tool for social cohesion in a neglected space, separated by enormous pillars. The giant size murals represent the importance of everyday people, as shown in figure 53; the murals forget about social exclusion; the racial, class and occupational differences which have separated people throughout our apartheid history.



**FIGURE 53**: IMAGE OF THE TRADERS REPRESENTED IN THE FAITH47 MURALS Image representing the everyday people chosen for the Warwick Junction murals. (Source:http://www.graffitisouthafrica. com/news/categories/_artist-faith47/ Accessed: 11-05-15.)

The Faith47 murals were painted by a single artist along with a support team, therefore the empowerment process through the active participation in mural art was not experienced by the Warwick community. However the process of the mural art team talking to the Warwick Junction community and selecting traders to be used in the murals helps to increase the social networks and therefore the social capital of both parties. This process could aid towards a social revitalisation. However a greater social capital effect was lost due to one artist being used who was not local and only a handful of traders were selected to help.

**Exploring the Role of Mural Art in Architecture as a Catalyst for Social Revitalisation.**
Towards the Design of an Art Centre for the City of Durban.
By Julie Ann Language

"I needed to dedicate this work to the people who really make this place what it is - an ode to the individuals who make that place so alive. It truly belongs to them", (Faith47, 2014). The acknowledgement, appreciation and representation given to the traders as well as to the users of Warwick Junction, through these murals instils a sense of pride, appreciation and confidence within the people thereby aiding towards a social revitalisation.

The people of Warwick are the identity, character and vibrancy of the place, such as the representation of Ma-Dlamini in figure 54. Their varieties of culture come together to create the senses experienced within Warwick Junction. The Faith47 murals represent these people, their identity, character, vibrancy and culture. The murals acknowledge their hard work and perseverance. The murals have attracted new networks of people to the precinct whereby new social networks and social capital can be formed, thereby instilling a sense of social revitalisation.



**FIGURE 54**: MURAL OF MA-DLAMINI

Image representing the acknowledgement and appreciation of the traders and users of Warwick Junction

(Source:http://www.graffitisouthafrica.com/news/categories/_artist-faith47/ Accessed: 11-05-15.)

**Exploring the Role of Mural Art in Architecture as a Catalyst for Social Revitalisation.**
Towards the Design of an Art Centre for the City of Durban.
By Julie Ann Language

## 6.3 CONCLUSION

Warwick Junction is known as the single most authentic African market in South Africa, it is a showcase of the cultural diversity and cultural heritage of the city as well as South African cities in general; therefore providing the perfect context for a mural art installation. The murals represent the vibrancy and diversity of the people in Warwick Junction as well as the people of South Africa. The intention of the mural art was to paint something which the people of the area would feel, "belongs to them, something that represents them and acknowledges their presence there", (Faith47, 2014). The murals reflect the perception of life-like representations of the importance of everyday people, no matter their race, background or materiality. The murals reflect the perception of a balance in culture, art and underutilised space. The incorporation of the murals on the enormous pillars in Warwick Junction have transformed the pillars into attractions and a means of way finding for a wide audience of people, a celebration, appreciation and representation of the people who use this junction daily. A greater social capital effect was lost due to one artist being used who was not local and only a handful of traders were selected to help, however the murals acknowledge their hard work and perseverance. The murals have attracted new networks of people to the precinct whereby new social networks and social capital can be formed, thereby installing a sense of social revitalisation.

**Exploring the Role of Mural Art in Architecture as a Catalyst for Social Revitalisation.**
Towards the Design of an Art Centre for the City of Durban.
By Julie Ann Language

## 6.4 BARTEL ARTS TRUST (BAT CENTRE), DURBAN

**Architect:** Architects Collaborative
**Location:** Harbour, Durban, South Africa
**Completion:** 1995



**FIGURE 55**: IMAGE OF THE BARTEL ARTS TRUST

Image illustrating the BAT Centre, Durban.

(Source: Author. Accessed: 16-07-15.)

### 6.4.1 BACKGROUND

The Bartel Arts Trust was formed in 1992 by Paul Mikula and Dick Breytenbach on behalf of an Austrian adventurer and entrepreneur, Hugo Bartel who left a large portion of his wealth in order for an arts trust to be established in Durban. The Bartel Arts Trust is located in Durban, South Africa as shown in figure 56. The centre is located alongside Durban's harbour, as shown in figure 57; the centre is accessed just beyond the Transnet security point at the end of Maritime Place which is off Margaret Mncade Avenue, (the old Victoria Embankment). The aim of the Bartel Arts

**Exploring the Role of Mural Art in Architecture as a Catalyst for Social Revitalisation.**
Towards the Design of an Art Centre for the City of Durban.
By Julie Ann Language

Trust is to be a multi-purpose centre for the arts which provides easy access to space, infrastructure, equipment and access to an audience, (http://www.batcentre. co.za /index.php?option= com_content&view=article&id=14&Itemid=3, Accessed: 08-07-15). The centre was an adaptive re-use project in which an old naval training building was converted into a haven for artists and musicians at the edge of the Durban harbour. The centre adopted the name the BAT centre as an acronym of the Bartel Arts Trust and in 2000 the BAT centre formed its own trust which continues the operations of the arts and culture community centre.



**FIGURE 56**: LOCALITY OF DURBAN

Image illustrating the locality of the BAT Centre in Durban, KwaZulu Natal, South Africa.

(Source: http://upload.wikimedia.org/wikipedia /commons/1/1e/Map_of_South_Africa_with_English _labels.svg. edited by author. Accessed: 08-05-15.)



**FIGURE 57**: LOCALITY OF THE BAT CENTRE

Image illustrating the locality of the BAT Centre on the edge of the Durban Harbour.

(Source: Google Earth, edited by author. Accessed: 10-05-15.)

## 6.4.2 JUSTIFICATION OF STUDY

The BAT centre is an important landmark for the celebration and promotion of the arts and culture of Durban, the aim of the centre is to promote local talent and skills, create jobs for artists by sourcing talent, developing skills, as well as developing the art and craft market, the centre aims to act as a community cultural centre for the city of Durban whilst acting as a resource to all artists and other art centres. The aim of

Exploring the Role of Mural Art in Architecture as a Catalyst for Social Revitalisation.
Towards the Design of an Art Centre for the City of Durban.
By Julie Ann Language

the BAT centre therefore directly relates to the description of the Art Centre in this research. The BAT centre is a multipurpose centre which is home to studios, retail spaces, exhibitions, conference rooms, a resource centre, training spaces and performance spaces. The functions of the BAT centre enable the centre to be an independent, self-sustaining centre through the variety of spaces which are available to be hired out by the public and thereby generate an income for the centre. The functions of the BAT centre therefore relate to the functions of the Art Centre in this research. The centre plays an important role for the arts in Durban and outlying areas, therefore the analysis of the BAT centre will provide important information for the design of the proposed Art Centre.

## 6.4.3 THEORY OF PERCEPTION

The BAT centre is intended to be perceived as a welcoming landmark for the artist community, as shown in figure 58. The mural art on the exterior of the BAT centre informs 'passersby' that the building is a representation and a celebration of the arts, however the overall appearance of the building is not perceived as an art centre. The form of the building relates to its harbour context, possibly due to its previous function as a navy building. The barrel vaulted roof structure of the centre is said to resemble a bat, as shown in figure 58 and therefore the name of the centre.



**FIGURE 58:** IMAGE OF THE EXTERIOR OF THE BAT CENTRE

Image illustrating the welcoming, celebratory perception of the BAT centre as well as the barrel vaulted roof which is said to be perceived as a bat.

(Source: www.batcentre.co.za. Accessed: 17-07-15.)

**Exploring the Role of Mural Art in Architecture as a Catalyst for Social Revitalisation.**
Towards the Design of an Art Centre for the City of Durban.
By Julie Ann Language

The location of the BAT centre does not allow for 'passersby' to view the mural art, the locality transforms the centre into a destination building, as shown in figure 59. City users are unable to easily stumble upon the centre, the locality of the centre is a missed opportunity as city users are unable to easily explore the perceptions of the centre. However upon reaching the BAT centre, the building gives the perception of a welcoming, celebratory centre for all city users. Some artists perceive the BAT centre as their home, a place where they have learnt, created and evolved. The variety of artwork outside and inside of the building creates the perception of diversity, a centre which deflects the diversity of its art, its people as well as the city of Durban.



**FIGURE 59**: IMAGE OF THE LOCALITY OF THE BAT CENTRE

Image illustrating the BAT centre is a destination building, the orange dotted line represents the only route to and from the BAT centre.

(Source: Google Earth, edited by author. Accessed: 17-07-15.)

## 6.4.4 MURAL ART AND THE BAT CENTRE

The BAT centre is covered with artwork inside and outside of the building. The building therefore reflects and promotes the arts; unfortunately this artwork cannot be seen until you are in close proximity to the building. Mural art is displayed on the

**Exploring the Role of Mural Art in Architecture as a Catalyst for Social Revitalisation.**
Towards the Design of an Art Centre for the City of Durban.
By Julie Ann Language

exterior of the building; these murals have changed and adapted over the years, as shown in figures 60 and 61.



| | |
|---|---|
| **FIGURE 60**: IMAGE OF PREVIOUS MURAL ART | **FIGURE 61**: IMAGE OF CURRENT MURAL ART |

Images illustrating how the mural art on the BAT centre has adapted and evolved over the years.

(Source: www.durbankzncb.co.za/gallery. Accessed: 17-07-15.)     (Source: Author. Accessed: 17-07-15.)

This adaptation reflects how mural art has evolved and adapted to the world around us. The murals represent the welcoming, playful nature of the centre as well as the city of Durban. The BAT centre not only displays and reflects mural art but also offers a variety of training and educational workshops in the arts. These workshops are available to anyone, which reflects and promotes the opportunities and benefits available through the arts. The building acts as a canvas for people to make a fresh start and learn through the arts. The BAT centre therefore acts as a catalyst for mural art in the city of Durban; the centre reflects, promotes and teaches mural art.

## 6.4.5 THEORY OF SOCIAL CAPITAL

The BAT centre provides a variety of social opportunities such as; workshops, exhibitions, concerts, conventions, drum circles, jazz evenings and general social gatherings spaces. The centre provides a common third place away from home and work where routinzed relationships can be formed through the theory of social capital, as explained in this research, a place where a variety of people from different

Exploring the Role of Mural Art in Architecture as a Catalyst for Social Revitalisation.
Towards the Design of an Art Centre for the City of Durban.
By Julie Ann Language

backgrounds can form social networks. The Bat centre's central courtyard as shown in figure 62 and 64 allows for a variety of different spaces to overlap which helps in providing a platform for social interactions.



**FIGURE 62**: IMAGE OF THE CENTRAL COURTYARD       **FIGURE 63**: IMAGE OF A SOCIAL SPACE

Images illustrating the different types of spaces within the BAT centre in order to facilitate social interactions.

(Source: www.batcentre.co.za. Accessed: 17-07-15.)

The centre also has its own restaurant where artists and the general public are able to interact in a common space. The downfall of the BAT centre's ability to facilitate social capital is the locality of the centre, the building is a destination building and the public are not able to pass by or access the building easily, thereby limiting its users and the diversity of the users. The building provides a variety of spaces and opportunities for its users to encounter social interactions, as shown in figure 63; these interactions in turn form social networks and therefore increase the social capital of the centre's users.

## 6.4.6 THE ART CENTRE AND THE BAT CENTRE

Art centres, as explained in the literature review of this research, are described as multi-space venues which create opportunities for different members of society to engage in a range of events and activities. The art centre is committed to the local society as well as attracting a variety of audiences. Therefore the art centre works

Exploring the Role of Mural Art in Architecture as a Catalyst for Social Revitalisation.
Towards the Design of an Art Centre for the City of Durban.
By Julie Ann Language

amongst a network; a network of art and a network of people. These centres can act as a gathering place around art, a place of safety for people to network; share their knowledge, experiences and opinions. In so doing people are able to express themselves and help other people in the process.

As analysed in the case study of the BAT Centre, the centre is a multipurpose centre which is home to studios, retail spaces, exhibitions, conference rooms, resource centre, training spaces and performance spaces. The functions enable the BAT centre to be an independent self-sustaining centre through the variety of spaces which are available to be hired out by the public and thereby generate an income for the centre, as shown in figure 64. The functions of the BAT centre therefore relate to the functions of the Art Centre in this research. The centre plays an important role for the arts in Durban and outlying areas.
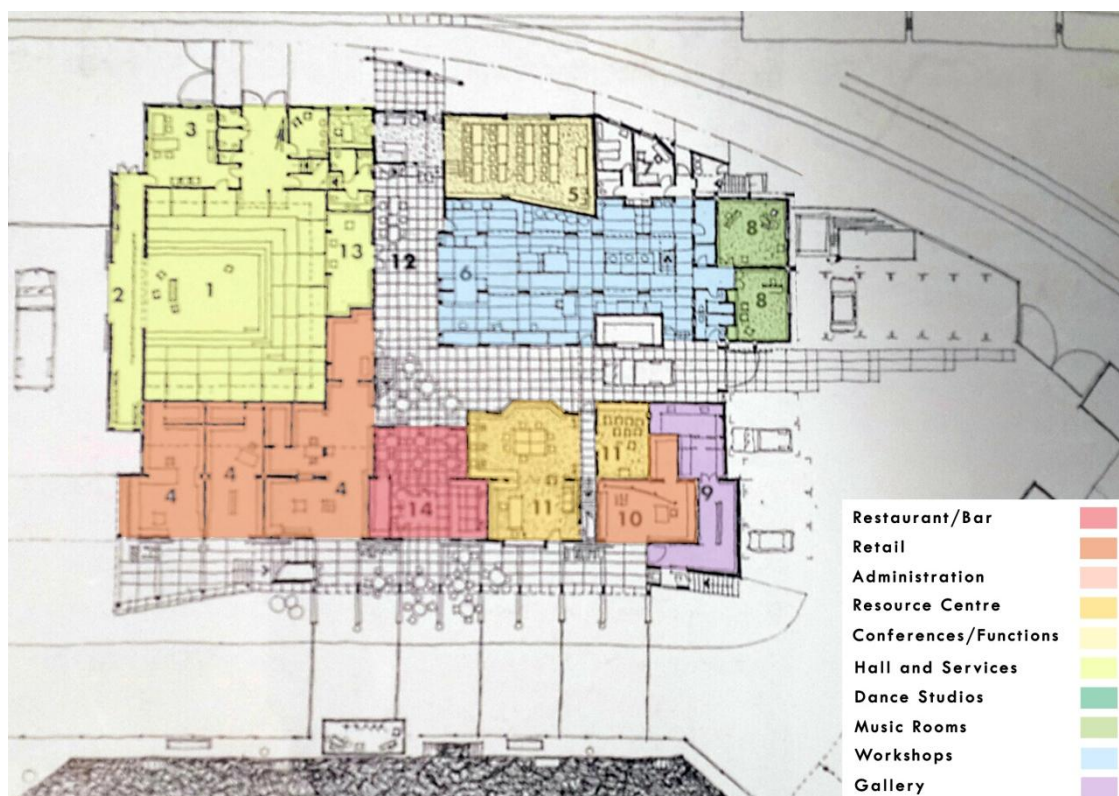


**FIGURE 64**: IMAGE OF THE BAT CENTRE FIRST FLOOR PLAN

Image illustrating the variety of functions in the BAT centre first floor plan.

(Source: KZNIA journal 1996, Accessed: 21-07-15, edited by author).

**Exploring the Role of Mural Art in Architecture as a Catalyst for Social Revitalisation.**
Towards the Design of an Art Centre for the City of Durban.
By Julie Ann Language

## 6.5 CONCLUSION

Although the location of the BAT centre is not ideal, the centre remains an important landmark for the celebration and promotion of the arts and culture of Durban. The mural art on the exterior of the BAT centre provides a welcoming perception and informs 'passersby' that the building is a representation and a celebration of the arts, although this mural art is only visible once you are very close to the actual building. The variety of artwork outside and inside of the building creates the perception of diversity, a centre which reflects the diversity of its art, its people as well as the city of Durban. The building acts as a canvas for people to make a fresh start and learn through the arts. The centre provides a community cultural centre for the city of Durban as well as acting as a resource to all artists and other art centres, such as the description of the Art Centre in this research. The centre is a common place where a wide variety of people are able to meet and interact in order to broaden their social networks and therefore their social capital. The BAT centre is a self-sustaining, income generating multipurpose centre which is a home to many artists, such as the functions of the Art Centre in this research. The BAT centre therefore acts as a catalyst in the city of Durban, a catalyst through the arts; the centre reflects, promotes and teaches mural art.

**Exploring the Role of Mural Art in Architecture as a Catalyst for Social Revitalisation.**
Towards the Design of an Art Centre for the City of Durban.
By Julie Ann Language

## CHAPTER SEVEN: ANALYSIS AND DISCUSSION

## 7.1 INTRODUCTION

In this chapter the first hand information gathered from the interviews and the observations undertaken in close proximity to existing mural art in Durban will be analysed and discussed. The interviews include Durban city users, key interviews with art centre staff members in Durban and informal discussions undertaken during the case study investigations. The interviews were broken down in a similar manner to the literature review of this research; part one included questions relating to mural art, part two included questions relating to architecture and part three included questions relating to social revitalisation, the interview questions can be found in Appendix A and Appendix B of this dissertation. The observations were undertaken whilst investigating the case studies of this research; the Warwick Junction murals and the BAT Centre. This chapter will highlight the findings from the interviews and observations.

## 7.2 ANALYSIS OF THEORIES

### 7.2.1 PERCEPTION

The literature review of this research investigates the theory of perception in mural art. The literature shows that the perceived visual interpretation and meaning of mural art can have a unique effect on each individual viewer. The perception of mural art can be influenced by factors such as previously obtained knowledge or the background information of a viewer, the context in which the mural art is situated, as well as the complexity of the mural art. However these perceptions are able to contribute to the viewers' awareness, general knowledge and thinking, mural art can act as an open source of information.

**Exploring the Role of Mural Art in Architecture as a Catalyst for Social Revitalisation.**
Towards the Design of an Art Centre for the City of Durban.
By Julie Ann Language

The interviews and observations of this research further investigate the theory of perception in mural art, whilst aiming to answer the research question of; what are the perceptions of mural art to Durban city users? The questions were asked in a simple manner which allowed for the interviewees to answer simply or elaborate if they felt necessary.

## 7.2.1.1 Interviews with City Users

**Question One: What do you think when you see mural art?**

Thirteen out of sixteen interviewees responded to this question positively and three out of the sixteen interviewees responded to this question negatively. The thirteen positive interviewees each had a unique answer to this question such as; mural art is interesting, it is intriguing, it represents culture, it serves the context and it tells a story. These responses show how mural art does not hold negative associations to Durban city users. The unique responses to this question show that the perceived visual interpretation and meaning of mural art can have a unique effect on each individual viewer.

**Question Two: What do you think are the benefits of mural art?**

The most common responses that arose from this question are; the potential for mural art to be visible to a wide audience of city users, the potential for awareness to be created through mural art and the ability for mural art to aid in place making within the city, as shown in figure 65. The interviewees recognised the potential for mural art to be available to all members of society, the potential for the mural art to convey an important message and the potential for mural art to represent a particular area within the city. These findings further relate to the positive perceptions of mural art to Durban city users.

**Exploring the Role of Mural Art in Architecture as a Catalyst for Social Revitalisation.**
Towards the Design of an Art Centre for the City of Durban.
By Julie Ann Language
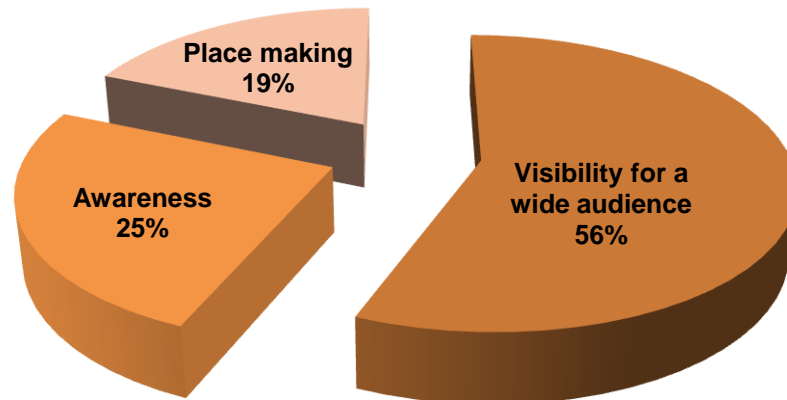


**FIGURE 65**: IMAGE OF PIE CHART

Pie chart illustrating the common responses from question two with the city users.

(Source:author.)

## Question Three: Do you feel mural art is able to play a positive role in Durban?

When asked if the interviewees felt that mural art is able to play a positive role in Durban, twelve out of the sixteen interviewees responded yes and four interviewees responded that mural art is not able to play a positive role in Durban.

## Question Four: Would you appreciate more mural art projects to educate and liven up the derelict areas within Durban?

Twelve respondents out of the sixteen respondents agreed that they would appreciate more mural art projects to educate and liven up the derelict areas within Durban, whilst four interviewees would not appreciate more mural art projects.

## Question Five: How do you feel when you are walking past mural art?

Three out of the sixteen interviewees were not interested in mural art when walking past, however thirteen out of the sixteen responded positively to the question. The common theme arising from the question was that mural art is able to attract the attention of passersby, "I am captivated by mural art", was the response of one of the interviewees.

**Exploring the Role of Mural Art in Architecture as a Catalyst for Social Revitalisation.**
Towards the Design of an Art Centre for the City of Durban.
By Julie Ann Language

**Question Six: Would you go out of your way to look at mural art?**

When asked if the interviewees would go out of their way to look at mural art, five out of the sixteen interviewees said that they would not go out of their way to look at mural art and eleven out of the sixteen interviewees said that they would go out of their way to look at mural art.

7.2.1.2 Observations

City users were observed in close proximity to mural art whilst undertaking the case studies of this research at the BAT Centre and at the Warwick Junction Murals. From the researcher's observations of the people using and walking past the BAT Centre, very few people actually looked at the mural art on the outside of the building, it appeared that the users and passersby had already seen the art and had therefore become disinterested by its presence. The placement of the mural art on the building is only visible to the people in close proximity to the building and therefore the mural art is unable to reach a broad audience.

From the researcher's observations of the people in Warwick Junction, in close proximity to the mural art, the majority of the users did not look at the art however it was clearer that some people did view and acknowledge the murals. In an informal discussion with a trader from the area about the murals he said that the one mural, "reminds me of my grandfather, watching over". Although at the time of the researcher's observations not many people looked at the mural art in Warwick Junction, from the informal discussion it is clear that the presence of the mural art is acknowledged and appreciated. In an informal discussion with a user of Warwick Junction, she said that these murals provide a means of way finding in the hustle and bustle of Warwick Junction. The placement and the scale of the mural art in Warwick Junction allows for people to view the art from a great distance and from a variety of different locations in the Warwick Junction precinct. The location of these murals allows for a broad audience of city users to view this mural art.

**Exploring the Role of Mural Art in Architecture as a Catalyst for Social Revitalisation.**
Towards the Design of an Art Centre for the City of Durban.
By Julie Ann Language

7.2.1.3 Interviews with Art Centre Staff Members

Key interviews were held with four art centre staff members in Durban. The interviews were structured in the same way as the previous interviews with the city users however different questions were asked, the interview question can be found in Appendix B of this dissertation. The interviews aimed towards answering the research questions, this section in particular aimed at answering; how can architecture contribute to mural art.

**Question One: How long have you been involved in the art centre?**
One of the staff members happened to be the owner of an art centre. He has owned the business for the last fifteen years; however he has worked at the art centre for the last five years. The three other staff members have worked in the different art centres for less than five years.

**Question Two: How can mural art be incorporated into architecture?**
The overall response was that there are endless possibilities for mural art to be incorporated into and throughout architecture, the art centre owner suggested that mural art "could be internal or external but it is important that the art stands out". The artwork should also be incorporated into the spaces which are used by many people such as the circulation spaces.

**Question Three: How would you describe an ideal space for teaching and displaying mural art?**
Three out of the four interviewees described an ideal space for teaching and displaying mural art to be large, open and minimalist. However one interviewee suggested that any type of space can be used and adapted.

**Question Four: What do you think the future holds for mural art?**
Two out of the four interviewees thought that there is a future full of possibilities ahead for mural art, while the other two interviewees were concerned for the future of the arts as one has to have a side job in addition to the arts.

Exploring the Role of Mural Art in Architecture as a Catalyst for Social Revitalisation.
Towards the Design of an Art Centre for the City of Durban.
By Julie Ann Language

**Question Five: What would be the ideal requirements for an art centre?**

The art centre owner described the requirements for an ideal art centre to be dependent on its location and the context in which it serves and therefore the community in which it serves. However the three other interviewees described the ideal requirements to have good lighting and flexibility.

**Question Six: What improvements could you recommend to this art centre?**

The art centre owner responded by saying that he is happy with his art centre and he would not recommend any improvements. Two out of the four interviewees would like more space in the art centre and one out of the four interviewees would like a view from the art centre.

**Question Seven: What type of architecture would benefit an art centre?**

The overall response was that the architecture should be easily accessible; it should be flexible and allow for the spaces to be used for a variety of activities and events. The art centre owner further said that the architecture should be "bare" in order to accentuate the art.

**Question Eight: Which existing art centre is your favourite?**

Two out of the four interviewees responded by saying that their art centres are their favourite. One of the interviewees said that the Everard Read Gallery in Johannesburg is their favourite art centre and one of the interviewees did not have a favourite art centre.

**7.2.2 SOCIAL CAPITAL**

The literature review of this research investigates the theory of social capital in mural art. The literature shows the importance of a diverse system of networks, in a South African city environment, city users are made up of a wide variety of different people. These social connections form the basis of society, people form assets where trust

**Exploring the Role of Mural Art in Architecture as a Catalyst for Social Revitalisation.**
Towards the Design of an Art Centre for the City of Durban.
By Julie Ann Language

and help is shared between one another. The viewing or passive participation and the involvement or active participation of mural art brings different people together to facilitate social interactions; these interactions form a social capital which is the grounding in which a renewed social revitalisation can occur within the city. The theory of social capital has the potential to improve the lives of individuals, communities and nations through the social interactions of the people surrounding us in everyday life.

The interviews of this research further investigate the theory of social capital in mural art, whilst aiming to answer the research question of; what are the social benefits of mural art within the city of Durban? The questions were asked in a simple manner which allowed for the interviewees to answer simply or elaborate if they felt necessary.

7.2.2.1 Interviews with City Users

**Question Seven: Would mural art encourage you to stay longer in the area?**
Eight out of the sixteen interviewees responded that mural art would encourage them to stay longer in the area, three out of the sixteen interviewees said that mural art might encourage them to stay longer in the area and five out of the sixteen interviewees said that mural art would not encourage them to stay longer in the area, as shown in figure 66. Mural art has the potential to encourage a variety of people to stay longer in an area where these varieties of people have the potential to interact and broaden their social capital through networks of people, places and mural art.

**Exploring the Role of Mural Art in Architecture as a Catalyst for Social Revitalisation.**
Towards the Design of an Art Centre for the City of Durban.
By Julie Ann Language
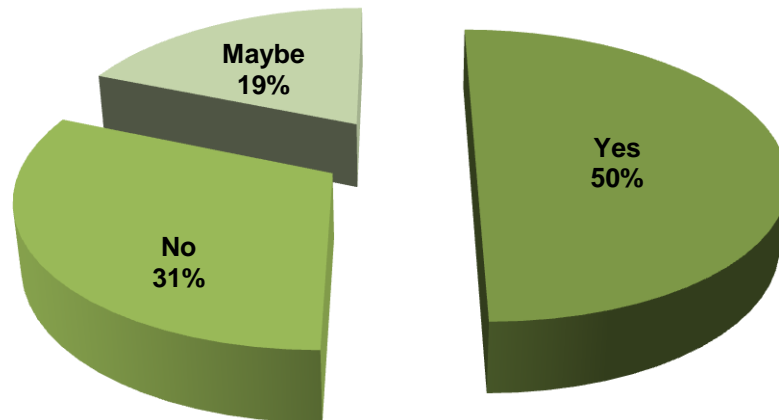
**FIGURE 66**: IMAGE OF PIE CHART

Pie chart illustrating the results from question seven with the city users.

(Source:author.)

## Question Eight: Have you ever had a conversation with someone about mural art?

Nine out of the sixteen interviewees said that they have had a conversation with someone about mural art and seven out of the sixteen interviewees said that they had not had a conversation with someone about mural art.

## Question Nine: Do you think mural art can affect people's awareness?

When the interviewees were asked if they think that mural art can affect people's awareness, fourteen out of the sixteen interviewees responded yes and two out of the sixteen interviewees responded no.

## Question Ten: Do you think mural art can help to inform people?

Fifteen out of the sixteen interviewees thought that mural art can help to inform people and one of the interviewees thought that mural art cannot help to inform people. Mural art therefore has the potential to benefit its viewers socially by affecting viewers' awareness and informing viewers of social information.

Exploring the Role of Mural Art in Architecture as a Catalyst for Social Revitalisation.
Towards the Design of an Art Centre for the City of Durban.
By Julie Ann Language

**Question Eleven: Would you be interested in being involved in mural art?**

Question eleven asked the interviewees if they would be interested in being involved in mural art and nine interviewees out of the sixteen interviewees said that they would be interested in being involved in mural art and the seven out of the sixteen interviewees would not be interested in being involved in mural art.

The variety of responses from these interview questions show that mural art is a developing sector in society; it is not necessarily for everyone in society. However mural art holds great potential for everyone in society in a variety of ways, mural art has the potential to act as a platform for social interactions as well as a platform for social capital to occur. Mural art is accessible to everyone.

7.2.2.2 Interviews with Art Centre Staff Members

As mentioned, key interviews were held with art centre staff members in Durban. The interviews were structured in the same way as the previous interviews with the public however different questions were asked. The interviews aimed towards answering the research questions.

**Question Nine: What do you think would attract more people to art centres?**

One interviewee out of four responded by saying that people are already attracted to art centres. Two out of the four interviewees said that activities at the art centre would attract more people and one out of four interviewees said that a well run coffee shop would attract more people to the art centre.

**Question Ten: What type of social spaces would benefit art centres?**

Two interviewees described the social spaces which would benefit art centres as spaces which enable people to meet and reflect, spaces which provide an escape from reality. The other two interviewees said that art centres should have a variety of social spaces, particularly spaces where visitors do not have to be quiet.

**Exploring the Role of Mural Art in Architecture as a Catalyst for Social Revitalisation.**
Towards the Design of an Art Centre for the City of Durban.
By Julie Ann Language

**Question Eleven: Do you think art centres can benefit people socially?**

All four interviewees said that art centres can benefit people socially. The art centre owner said that, "art centres provide a place for people to meet and network". These answers along with the literature review therefore show how art centres through the theory of social capital are able to help towards a social revitalisation.

**Question Twelve: Do you think participating in art can benefit people socially?**

All four interviewees responded by saying that participating in art can benefit people socially. Two of the four interviewees said that participating in art helps one to meet with other people, to network. Three of the four interviewees said that art can benefit people in a variety of ways such as a form of therapeutic activity that can benefit people socially. This answer along with the literature review therefore shows how art centres through the theory of social capital are able to socially benefit city users.

7.3 CONCLUSION

Such as the literature review on the theory of perception in this research, the interviews with sixteen Durban city users confirm that the perceptions of mural art are unique to each individual, however the perceptions are positive. The most common benefits which arose from the city users were the potential for the mural to convey an important message and the potential for mural art to represent a particular area within the city. The city users felt that mural art is able to play a positive role in Durban and they would appreciate more mural art projects to educate and liven up derelict areas within Durban.

The observations undertaken in close proximity to existing mural art in Durban, show that passersby are partial to becoming disinterested by the content of mural art, although the artwork is acknowledge. It is therefore important to change the mural art to prevent observation immunity as well as taking into consideration the placement of the artwork and the context which it will affect.

**Exploring the Role of Mural Art in Architecture as a Catalyst for Social Revitalisation.**
Towards the Design of an Art Centre for the City of Durban.
By Julie Ann Language

The interviews with Durban art centre staff members revealed that the possibilities for incorporating mural art in architecture are endless; however the artwork should be incorporated into spaces which are used by many people such as the circulation. An important description of an ideal art centre was noted as one which serves its context. An ideal teaching and displaying space was described as being large, light, open and flexible. An architecture which would benefit an art centre would be one which is easily accessible and flexible.

Such as the literature view on the theory of social capital in this research, the interviews with sixteen Durban city users confirms that mural art has the potential to encourage a variety of city users to stay longer in an area, thereby providing a platform for a variety of people to interact and broaden their social capital through networks of people, places and mural art.

More than half of the interviewees have had a conversation with someone about mural art and more than half of the interviewees would be interested in being involved in mural art. This therefore shows that mural art holds great potential for everyone in society in a variety of ways; mural art has the potential to act as a platform for social interactions and a platform for social capital to occur.

The interviews with Durban art centre staff members revealed that art centres can benefit people socially as they provide a place for people to meet and network, this therefore shows along with the literature review on social capital of this research, how art centres are able to help towards a social revitalisation. An interviewee said that people are already attracted to art centres however social spaces which would benefit art centres would be spaces where people are able to meet and reflect as well as spaces for activities where one does not have to be quiet. All four interviewees confirmed that art can benefit people socially; the participation in art can help one to meet with other people and network, as well as helping one therapeutically. These answers along with the literature review therefore shows how art centres through the theory of social capital are able to socially benefit city users.

**Exploring the Role of Mural Art in Architecture as a Catalyst for Social Revitalisation.**
Towards the Design of an Art Centre for the City of Durban.
By Julie Ann Language

The role of the Analysis and Discussion chapter was to introduce the primary data collected in this research through the methods of interviews, observations and informal discussions. This primary data is important in understanding the theories and concepts of this research, the understanding and practical application of the precedent studies and case studies, as well as helping to answer the research questions of this dissertation. The primary data of the qualitative research is imperative in linking the research to the design approach of the proposed Art Centre for the city of Durban. The analysis and Discussion chapter provides vital information for the final Recommendations and Conclusions chapter of the dissertation whereby a conclusion to the research will be presented.

Exploring the Role of Mural Art in Architecture as a Catalyst for Social Revitalisation.
Towards the Design of an Art Centre for the City of Durban.
By Julie Ann Language

## CHAPTER EIGHT: CONCLUSIONS AND RECOMMENDATIONS

## 8.1 INTRODUCTION

This dissertation set out to explore the role of mural art in architecture and how it can change the lives of the people in which the artwork is located. This research has provided key information in finding ways to help with the social exclusion within South African cities, particularly Durban.

A variety of research methodologies were used in this dissertation to work towards achieving the aims and objectives of the research, the aim of the research was to *analyse the social impact of mural art in the city of Durban* with the objectives of *exploring the perception of mural art in the city of Durban, understanding how mural art effects Durban social revitalisation and exploring how architecture contributes to mural art*. The literature review provided a broader understanding of the theory of perception, the theory of social capital, the concept of mural art, the concept of social revitalisation as well as the concept of the art centre, which together provided the grounding body of knowledge on which the research was based.

The precedent studies provided international and local examples of art centre related typologies whilst the case studies of existing art centre related typologies provided a firsthand experience and understanding. Observations provided an understanding whilst allowing for the normal activity of the environment to proceed without interruption. Interviews provided first hand primary information to the qualitative research which was imperative in tying the research together.

This chapter will answer the primary research question; *how can mural art in architecture impact social revitalisation in the city of Durban*, as well as the secondary research questions*; what are the perceptions of mural art to Durban city users, what are the social benefits of mural art within the city of Durban and how can architecture*

**Exploring the Role of Mural Art in Architecture as a Catalyst for Social Revitalisation.**
Towards the Design of an Art Centre for the City of Durban.
By Julie Ann Language

*contribute to mural art*. This chapter will be broken down in a similar way to the previous chapters by separating the theories and how they have worked together with the concepts throughout the dissertation in order to provide conclusions and recommendations to the research.

8.2 CONCLUSIONS

The theory of perception was used throughout this dissertation in order to understand how we see and interpret our surroundings and how this can affect city users. In answering the research question; *what are the perceptions of mural art to Durban city users*, the research proved that the perceived visual interpretation and meaning of mural art can have a unique effect on each individual viewer and one's perceptions can be influenced by a variety of factors. However these perceptions are able to contribute to the viewers' awareness, general knowledge and thinking.

The theory of social capital was used throughout this dissertation in order to understand the social systems and the social implications of mural art. The theory of social capital shows the importance of a diverse system of networks and how these connections form the basis of society. Mural art is able to act as a platform which brings different people together in order to form social networks. In answering the research question; *what are the social benefits of mural art within the city of Durban*, the research proved that the active and passive participation in mural art have different social benefits. The active participation is able to help people in learning skills, freedom of expression, meeting other people and acting as a form of therapy. The passive participation in mural art allows for people to share and test the reliability of their views and opinions through conversation.

The interviews from the primary data collection in this dissertation along with the theories and concepts helped to provide an answer for the research question; *how can architecture contribute to mural art*. Architecture can contribute to mural art by

**Exploring the Role of Mural Art in Architecture as a Catalyst for Social Revitalisation.**
Towards the Design of an Art Centre for the City of Durban.
By Julie Ann Language

providing architecture as a 'canvas' in areas which are easily visible and constantly in use. The architecture should be 'bare' in order to emphasise the mural art whilst serving its context and ensuring ease of accessibility. The architecture should provide a variety of spaces; meeting and reflection space, space for activities and noise whilst ensuring large, open and flexible spaces.

The research of this dissertation ultimately answers the primary research question; *how can mural art in architecture impact social revitalisation in the city of Durban.* The findings throughout this research are that mural art and architecture together have endless possibilities and together they; enable a positive contribution and can have a large social impact on the city of Durban.

## 8.3 RECOMMENDATIONS

The primary objective of this research is to create architecture for social revitalisation in the city of Durban. The architecture therefore needs to serve and represent the diversity of people and the context, as shown in figure 67. In order for the building to catalyse a social revitalisation for the city, the building should not represent one specific social context, the location of the building is therefore important in order to attract and serve a variety of different people.



**FIGURE 67**: IMAGE REPRESENTING A BUILDING SERVING ITS CONTEXT

This image illustrates how architecture should serve and represent the diversity of people and the context, the building should not represent one specific social context.

(Source:author.)

**Exploring the Role of Mural Art in Architecture as a Catalyst for Social Revitalisation.**
Towards the Design of an Art Centre for the City of Durban.
By Julie Ann Language

The visibility and accessibility of the building and its location are important aspects in serving a diverse context, as shown in figure 68. The site selection for this building is therefore an important task as it shall determine the success of the building in serving the people and the context.
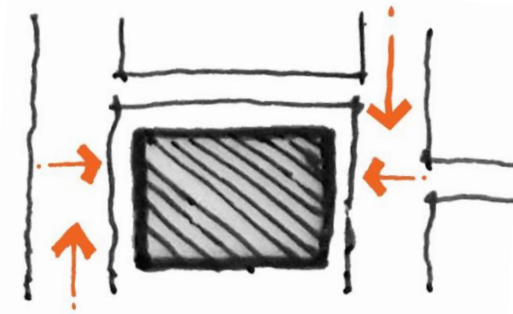


**FIGURE 68**: IMAGE REPRESENTING VISIBILITY AND ACCESSIBILITY

This image illustrates how the building and its location should ensure visibility and accessibility.

(Source:author.)

The building needs to be developed around the theories of social capital and perception, "the plan of the building is for human behaviour and the verticality of the building is the diagram of human perception", (Arnheim, 1954). The functions of the building should serve a variety of people around the theory of social capital. The functions need to allow for networking through mural art and social services. The building itself should be driven by the theory of perception, incorporating different uses of volume, light, textures and flexibility, as shown in figure 69.
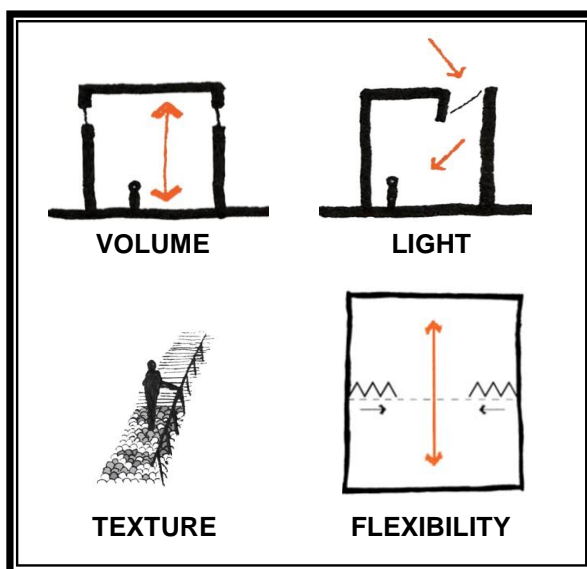


**FIGURE 69**: IMAGE ILLUSTRATING VOLUME, LIGHT, TEXTURE, FLEXIBILITY

This image illustrates how architecture should be driven by the theory of Perception by incorporating different uses of volume, light, textures and flexibility.

(Source:author.)

**Exploring the Role of Mural Art in Architecture as a Catalyst for Social Revitalisation.**
Towards the Design of an Art Centre for the City of Durban.
By Julie Ann Language

The incorporation of mural art in the building is a primary requirement of the design. Mural art should be explored in the architecture through a variety of uses internally and externally in order to reach a broad audience. The mural art should allow for flexibility in order to ensure ease in changing the artwork, as shown in figure 70. The artwork, like the building should serve the context and the people, whilst making mural art visible and accessible to all city users. Mural art should be explored in skills development, networking and social development through the active and passive participation.
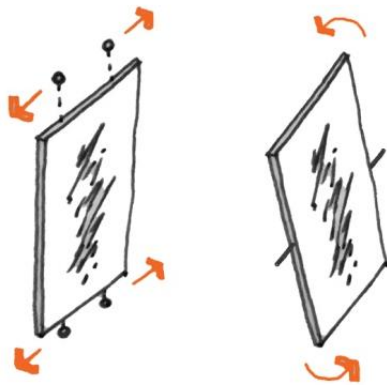


**FIGURE 70**: IMAGE ILLUSTRATING THE FLEXIBILITY OF MURAL ART

This image illustrates how mural art should allow for flexibility in order to ensure ease in changing the artwork.

(Source:author.)

This dissertation has provided important guidelines throughout the document as well as a way forward for the design of the proposed architectural intervention. The design shall aim to explore the role of mural art in architecture as a catalyst for social revitalisation.

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**CHAPTER TEN** - LIST OF FIGURES

CHAPTER FOUR: LITERATURE REVIEW

- **FIGURE 37**: IMAGE OF THE HUMAN SETTLEMENTS CONTACT CENTRE
  (Source: http://futurecapetown.com/2012/10/manenberg-shines-with-new-architecture/. Accessed: 25-05-15.)

- **FIGURE 38**: LOCALITY MAP.
  (Source: Google Earth, edited by author, Accessed: 25-05-15.)

- **FIGURE 39**: IMAGE ILLISTRATING THE AESTHETICS OF THE CONTACT CENTRE
  (Source: http://futurecapetown.com/2012/10/manenberg-shines-with-new-architecture/ Accessed 25-05-15.)

- **FIGURE 40**: IMAGE OF ARTWORK ON THE CENTRE"S FACADE.
  (Source: http://www.southafrica. net/za/nl/posts/entry/stunning-street-art-in-south-afric.a Accessed 25-05-15.)

- **FIGURE 41**: IMAGE OF ARTWORK ON THE CENTRE"S FAÇADE.
  (Source: http://www.visi.co.za/ architecture/governmental-architectural/Accessed 25-05-15.)

- **FIGURE 42**: IMAGE OF ARTWORK ON THE CENTRE"S FAÇADE.
  (Source: http://www.visi.co.za/ architecture/governmental-architectural/Accessed 25-05-15.)

- **FIGURE 43**: IMAGE OF ARTWORK INSIDE THE CENTRE.
  (Source: http://www.visi.co.za/ architecture/governmental-architectural/Accessed 25-05-15.)

- **FIGURE 44:** IMAGE OF SEATING LOCATED AROUND THE CENTRE.
  (Source: http://www.visi.co.za/ architecture/governmental-architectural/Accessed 25-05-15.)

- **FIGURE 45**: IMAGE OF SEATING LOCATED AROUND THE CENTRE. Source: http://www.southafrica. net/za/nl/posts/entry/stunning-street-art-in-south-africa. Accessed 25-05-15.)

CHAPTER SIX: CASE STUDIES

- **FIGURE 46**: IMAGE OF FAITH47 MURALS IN WARWICK JUNCTION. (Source: http://www.mahala.co.za/art/faith-in-the-city/. Accessed: 08-05-15.)

- **FIGURE 47**: LOCALITY OF DURBAN. (Source: http://upload.wikimedia.org/wikipedia / commons/1/1e/Map_of_South_Africa_with_English_labels.svg. edited by author. Accessed: 08-05-15.)

- **FIGURE 48**: LOCALITY OF WARWICK JUNCTION. (Source: Google Earth, edited by author. Accessed: 10-05-15.)

- **FIGURE 49:** MURAL OF MR SINGH. (Source: http://www.graffitisouthafrica.com/news/ categories/_artist-faith47/. Accessed: 11-05-15.)

- **FIRGURE 50:** MURAL OF MAMBUTHO. (Source: http://www.graffitisouthafrica.com news/categories/_artist-faith47/. Accessed: 11-05-15.)

- **FIGURE 51**: IMAGE OF WARWICK JUNCTION. (Source: Google Earth, edited by author. Accessed: 11-05-15.)

- **FIGURE 52**: MURAL OF XOLANI. (Source:http://www.graffitisouthafrica. com/ news/categories/_artist-faith47/ Accessed: 11-05-15.)

- **FIGURE 53**: IMAGE OF THE TRADERS REPRESENTED IN THE FAITH47 MURALS (Source:http://www.graffitisouthafrica. com/news/categories/_artist-faith47/ Accessed: 11-05-15.)

- **FIGURE 54**: MURAL OF MA-DLAMINI.  (Source:http://www.graffitisouthafrica. com/news/categories/_artist-faith47/  Accessed: 11-05-15.)

- **FIGURE 55**: IMAGE OF THE BARTEL ARTS TRUST. (Source: Author, accessed: 16-07-15.)

- **FIGURE 56**: LOCALITY OF DURBAN. (Source: http://upload.wikimedia.org/wikipedia /commons/1/1e/Map_of_South_Africa_with_English_labels.svg. edited by author. Accessed: 08-05-15.)

- **FIGURE 57**: LOCALITY OF THE BAT CENTRE. (Source: Google Earth, edited by author. Accessed: 10-05-15.)

- **FIGURE 58**: IMAGE OF THE EXTERIOR OF THE BAT CENTRE. (Source: www.batcentre.co.za. Accessed: 17-07-15.)

- **FIGURE 59**: IMAGE OF THE LOCALITY OF THE BAT CENTRE (Source: Google Earth, edited by author. Accessed: 17-07-15.)

- **FIGURE 60**: IMAGE OF THE PREVIOUS MURAL ART. (Source: www.durbankzncb.co.za/gallery. Accessed: 17-07-15.)

- **FIGURE 61**: IMAGE OF THE NEW MURAL ART. (Source: Author. Accessed: 17-07-15.)

- **FIGURE 62**: IMAGE OF THE CENTRAL COURTYARD.
  (Source: www.batcentre.co.za. Accessed: 17-07-15.)

- **FIGURE 63**: IMAGE OF A SOCIAL SPACE.
  (Source: www.batcentre.co.za. Accessed: 17-07-15.)

- **FIGURE 64:** IMAGE OF THE BAT CENTRE FIRST FLOOR PLAN
  (Source: KZNIA journal 1996, Accessed: 21-07-15, edited by author).


CHAPTER SEVEN: ANALYSIS AND DISCUSSION

- **FIGURE 65**: IMAGE OF A PIE CHART.
  (Source: Author. Accessed: 12-08-15.)

- **FIGURE 66**: IMAGE OF A PIE CHART.
  (Source: Author. Accessed: 12-08-15.)


CHAPTER EIGHT - CONCLUSIONS AND RECOMMENDATIONS

- **FIGURE 65**: IMAGE OF A PIE CHART.
  (Source: Author. Accessed: 12-08-15.)

- **FIGURE 66**: IMAGE OF A PIE CHART.
  (Source: Author. Accessed: 12-08-15.)

## CHAPTER ELEVEN - LIST OF APPENDICES

## APPENDIX A:

The following is a list of questions for interviews based on mural art in Durban, its role in architecture and its role in social revitalisation. The information gathered from these interviews will be carefully incorporated into the research study.

**NB**: Participation in this interview is voluntary. Participants are informed of the nature and purpose of the research and institution with which the research is associated with. All information gathered from the interview is solely for the purpose of this research study. Participants are free to withdraw from the research at any time should they wish to do so.

### Part one: Mural Art

1) What do you think when you see mural art?

2) What do you think are the benefits of mural art?

3) Do you feel mural art is able to play a positive role in Durban?

4) Would you appreciate more mural art projects to educate and liven up the derelict areas within Durban?

### Part Two: Architecture

5) How do you feel when you are walking past mural art?

6) Would you go out of your way to look at mural art?

7) Would mural art encourage you to stay longer in the area?

### Part Three: Social Advancement

8) Have you ever had a conversation with someone about mural art?

9) Do you think mural art can affect people's awareness?

10) Do you think mural art can help to inform people?

11) Would you be interested in being involved in mural art?

**APPENDIX B:**

The following is a list of questions for discussion with art centre staff members. The information gathered is to receive a firsthand understanding of an art centre, how architecture can improve art centres and how the art affects the architecture.

**Part one: Mural Art**

1. How long have you been involved in the art centre?

2. How can mural art be incorporated into an art centre?

3. How would you describe an ideal space for teaching and displaying mural art?

4. What do you think the future holds for mural art?

**Part Two: Architecture**

5. What would be the ideal requirements for an art centre?

6. What improvements could you recommend to this art centre?

7. What type of architecture would benefit an art centre?

8. Which existing art centre is your favourite?

**Part Three: Social Advancement**

9.  What do you think would attract more people to art centres?

10. What type of social spaces would benefit art centres?

11. Do you think art centres can benefit people socially?

12. Do you think participating in art can benefit people socially?

## COLLEGE OF HUMANITIES: MASTERS/PHD RESEARCH
## INFORMED CONSENT FORM
TO BE SIGNED BY THE PARTICIPANT AT THE START OF EACH INTERVIEW

*(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 Julie Language (student number 209507189).
I am doing research on a project entitled:
'Exploring the role of mural art in Architecture as a catalyst for social advancement.
Towards the design of an art centre for the city of Durban'.
This project is supervised by Mr Juan Solis-Arias at the School of the Built Environment and Development Studies, University of KwaZulu-Natal.

Should you have any questions the relevant contact details are:

Student Contact Details: Julie Language. School of the Built Environment and Development Studies. University of KwaZulu-Natal, Durban. Cell: 072 457 9657; Email: julielanguage@gmail.com

Supervisor Contact Details: Juan Solis-Arias. School of the Built Environment and Development Studies. University of KwaZulu-Natal, Durban. Tel: 27(31) 260 2304; Email: solis@ukzn.ac.za

**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.

**Please note:**
- 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)* to be used in the report?

| | |
|---|---|
| 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 you agree with the above and that you are willing to participate in the research.

Participants' signature: -------------------------------- (signed) --------------- (date)

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

Interviewer's signature: -------------------------------- (signed) --------------- (date)

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