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[ARTS] tigma

curating a public platform for arts production and exhibition in Troyeville

2012

ARTS: *The production of visual arts, performance arts and crafts.*

Stigma:*a mark of disgrace; a stain on a reputation.*

[ARTS]Stigma:*breaking-away from the exclusive and inaccessible associations with the arts in the South African context.*

This thesis is dedicated to my late mother, Alfoncina Modeei Mthimkhulu

D E C L A R A T I O N



Urban Arts Festival: exhibition held at a Gallery , braamfontein
author: own
taken: 2011

I, Boitumelo Nicol Mthimkhulu 0714942x, am a registered student for the course Masters of Architecture [Professional] in the year 2012.

I hereby declare the following:

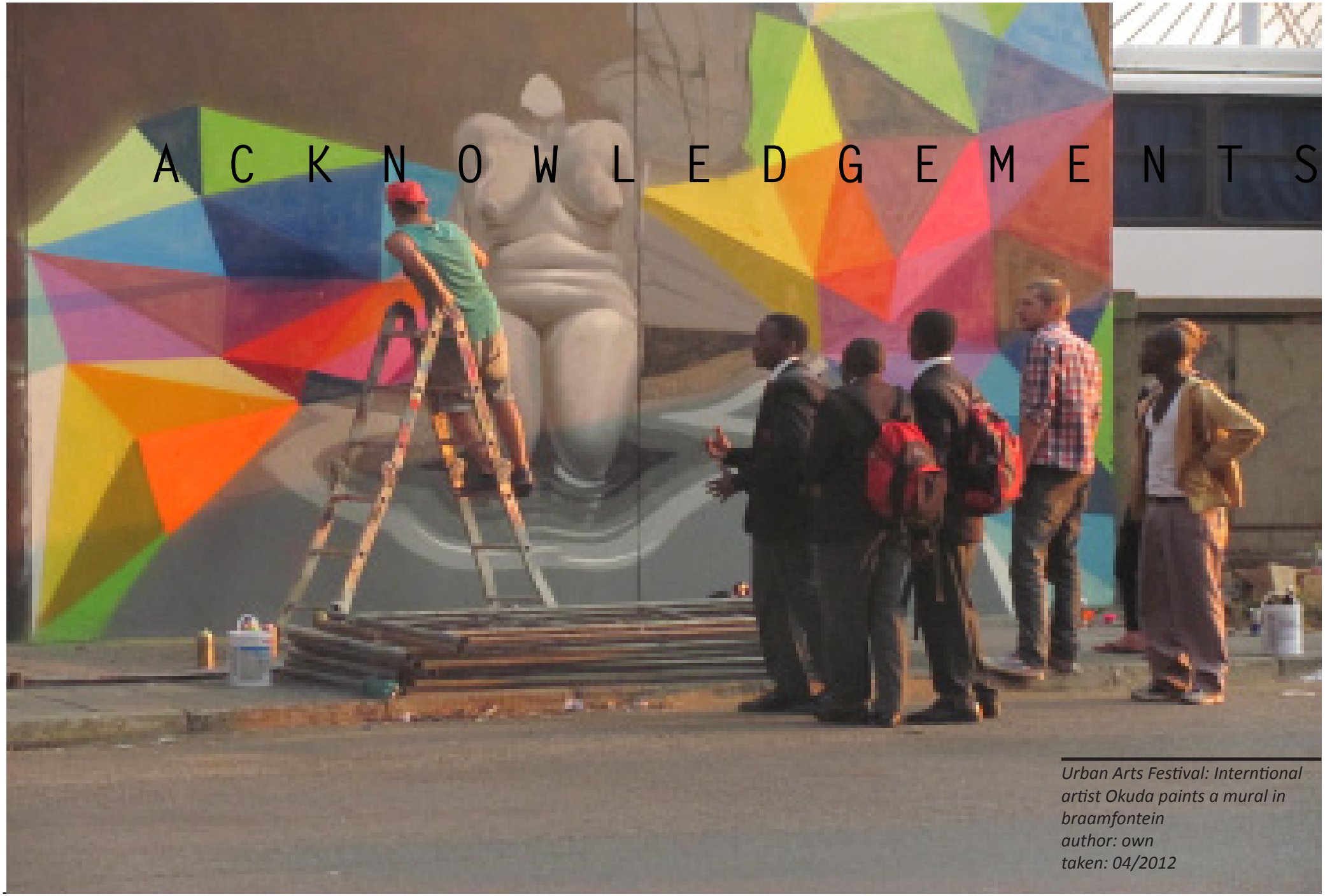
I am aware of plagiarism, which is the use of someone else's work without permission and or without acknowledging the original sources. I confirm that the work submitted for the assessment of the above course is my own original work except where I have stated explicitly otherwise. I have followed the required conventions in referencing thoughts, ideas, and visual materials of others. For this purpose, I have referred to the Graduate School of Engineering and the Built Environment style guide. I understand that the University of the Witwatersrand may take disciplinary action against me if there is a belief that this is not my unaided work or that I have failed to acknowledge the source of the ideas or words in my in my own work.

Boitumelo Nicol Mthimkhulu
November 2012



This document is submitted in partial fulfillment for the degree:
Master of Architecture [Professional] at the University of the Witwatersrand, Johannesburg, South Africa, in the year 2012.

A C K N O W L E D G E M E N T S



Urban Arts Festival: Interntional artist Okuda paints a mural in braamfontein
author: own
taken: 04/2012

A big thank you goes out to my family as well as the Alsfine family for all their support and for making my studies possible, thank you for your endless encouragement and for having faith in me. I'd like to thank my supervisor Hannah Le Roux for the guiding me through this journey throughout the year, without your knowledgeable input none of this would have been possible. To my friends in studio for the moral support and constant inspiration. To my interviewees for their patience, and for taking time out of their busy schedules to answer my questions. To Sandile Radebe for opening my eyes to current state of a local emerging artist.To my mentors and colleagues at Stauch Vorster Architects for their unconditional assistance and printing help.

To all the new friends made in Troyeville and at the David Webster Park, and finally to beautiful music - *"I hope you never lose it".*

P R E F A C E

“(Social) space is a (social) product”-

(Lefebvre. H quoted in et al. Awan, 2011:29)



Panorama: David Webster Park, Troyeville
author: my own
taken: 2012

One of the principal aims of public authorities is the production of public space as a means to 'improving' the quality of life of the residents and users. In the context of my study, namely the eastern Johannesburg suburbs, the subject of urban renewal and urban regeneration, provoke varying implications on local 'public' space.

What have resulted are privately-owned social and economic enclaves that may only be accessible to those 'in-the-know' or belonging to certain class groups. The growing trend of urban redevelopment has resulted in a number of introverted arts-related establishments, that function as exclusive islands within the city. Alongside this movement, other issues around the current position of the arts appear to be fragmented. Local artists also express their different frustrations with the processes and with regards to the exposure of their work. This thesis aims to facilitate the local artist, the public and public space; keeping in mind the creative potential to of the artist in union with the public to refigure and redefine the basis of public space.

This thesis looks to the growing debate across overlapping formal and informal disciplines focusing on the issue of public space redefinition. I firmly support the ideas that 'public space' should be a result of interaction and social activity, rather than its previously defined physical limitations. That in present-day public space cannot be constrained to a limited academic vocabulary because it ignores the informalities, which are the generators of public space.[1]

Habitually the 'urban' artist explores their physical surroundings and has constant conversation with the urban landscape; the city becomes the backdrop to his or her subject matter or the subject itself. The aims of this proposal are to present the artist with a chance to mobilize both the public and the production of context- responsive public space.



Brillembourg, Informal City quoted in Awan et. al, 2011; 28
Spatial Agency: - "Architects…"fail to see, let alone analyze and capitalize upon, the informal aspects of urban life because they lack a professional vocabulary for describing them.

D E F I N I T I O N S :



Panorama: David Webster Park, Troyeville
author: my own
taken: 2012

Micro geographies :

small, obscured ‘places’ that operate within the city, in the case of the research question ,these geographies are those that provide cultural, economic and creative exchange and or experience.

Cultural geographies:

a ‘space’ as a system of places with specific meanings for specific groups of people.

Visibility:

is the inherent relationship between communication, place and physical representation, and the architectural consequence of the gradual degeneration this relationship.

Invisibility:

In this case invisibility will define geographies and methods of production that are seen as ‘others’ to accepted modernist principles that represent a productive and urban city. Synonymously the term ‘out of sight’ came up, this describes parts of the city that were carefully located and controlled such as the male worker hostels around the city center , in support of the industry around the Johannesburg center.

Exchange:

Deals with confrontations that are both symbolic and facilitate “cultural mobility” or meeting place for

Installation: is the concept where manipulations to space are applied.

Mobilization:

‘...mobilization is the ‘stimulation of conscious experience by the audience’, in which the final artwork is not merely an object but a ‘changed perception, of the environment’. (Boiten, 2001:43)Cascoland

Space:

a measurable location, with physical dimensions.

Place:

primacy, connecting the sociological to the physical space. Place is of both spatiality and sociality.

Genius loci:

according to Heidegger it is the view related to primordial ground of being, spirit/homeland and historical relation = that which can be changed*oppose or the spirit of a place

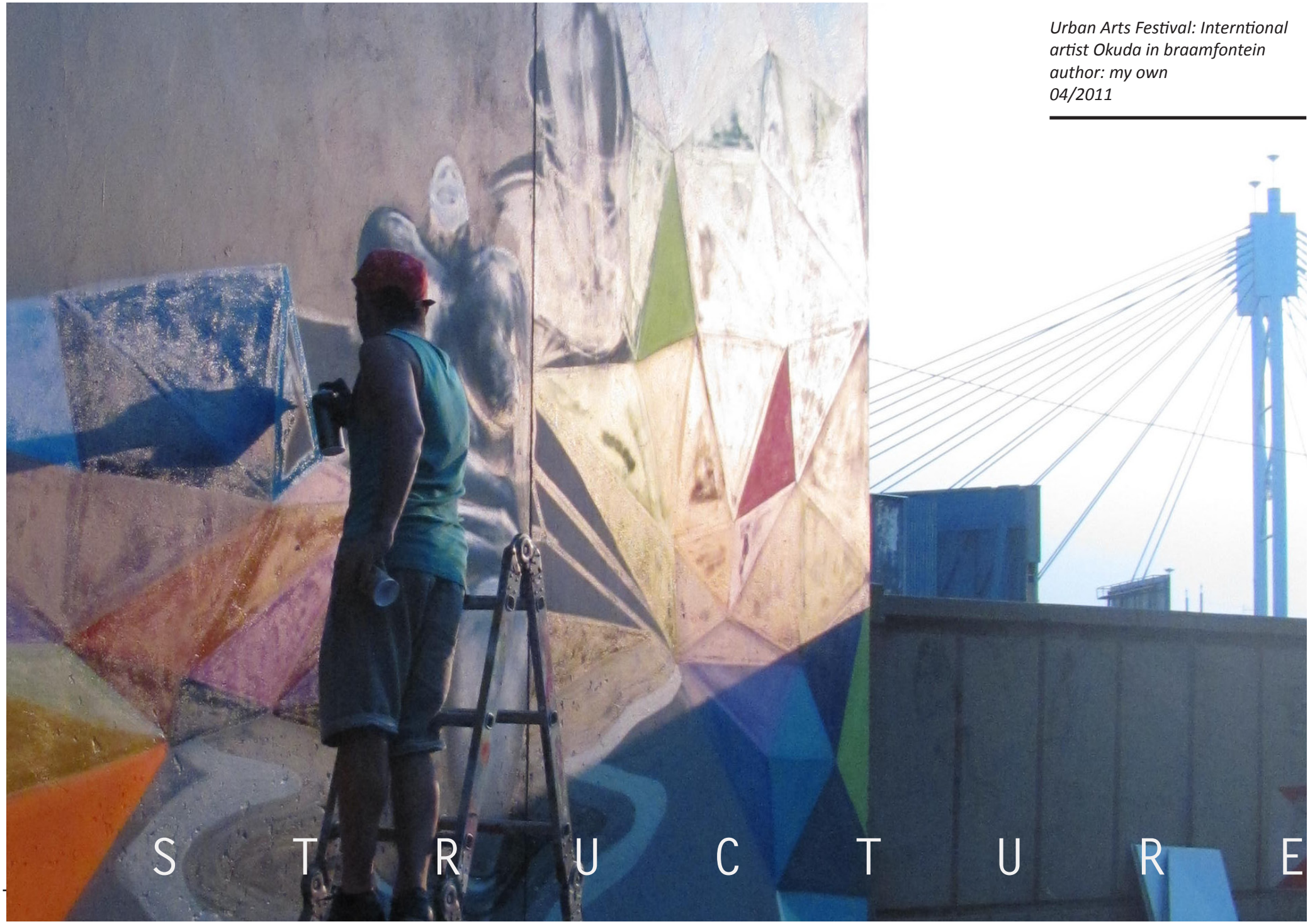
Perception:

an active construct of the mind rather than representation of objective reality.

Illusion:

an altered perception of reality.

Cognitive: that which has to do with the mental processes of perception, memory, judgment, and reasoning, in contrast to emotional and volitional processes.



Urban Arts Festival: Interntional artist Okuda in braamfontein
author: my own
04/2011

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01. ESSAY:

AN EXPLORATION OF ART AND THE IMPACT OF ART ON THE ARCHITECTURAL PRODUCTION OF PUBLIC SPACE

01.1. ABSTRACT

The premise of this essay is to oppose the local notion of the arts as exclusive, while exploring the potential integration of the arts to impact the architectural production of public space, both in the physical and psyche….

The focus of this essay is on the exploration of the impact of art in the architectural design of public space. I intend to explore the presence, impact and use of art and culture in the context of Johannesburg and its surrounding suburbs. The intention is to use this essay as an initiating literature review with the objective to discuss and compare different arguments pertaining to the subject of art and architecture and their literal and imagined attitudes towards public space. I will specifically make reference to the existing theories of art and architecture through the years. With the aims of the outcomes being one that defines a new public space language appropriate to current cultural practice, the availability of resources and the position of the local Johannneburg art scene. I will question whether public space should be created for the users of the city or if the people should have the power to determine the functions of their public space.



photo: mural by Faith 47' in the innecity,Johannesburg
author: Katlego Bogatsu
taken: 2011

01.2. INTRODUCTION

Throughout I will perceive the building as an object in the urban environment that can be likened to a public installation in the landscape and in the city; while the city act as an assemblage of individual installations, as a whole.

For years planning literatures speak of how monuments, public sculpture and public spaces can 'shape' national identity or cultural identity, that these applications to space have the potential to be symbolic and democratic spaces.

In South Africa the subject matter for these applications has marked significant dates from colonization to the journey towards democracy and recently highlighting cultural diversity of the country, while its parallel, unconventional subcultures and manipulations of craft which exist in the urbanized landscape are still less acknowledged. What seems to be taken lightly is the potential of these applications to generate money, build a new image of the city, reuse and appropriate the neglected and the forgotten,as well as to make functional productions and introduce the arts to its fullest potential. This paper will attempt to facilitate the unknown, where social, cultural, environmental and economic exchange can emerge and exist simultaneously.

The current concern of some present-day architects and planners is the participatory design of public space, involving the users to determine and shape their space. The language of the Troyeville site proposed for this model, presents many human geographies that can inform a shared and mutually beneficial space.

First this essay will look at public art projects; with set of analyses of context-related and international case studies and precedents. This is intended to aid our understanding of the influences of public art interventions on the public and on public space. In subsequent chapters, the essay gives a historical point of view, particularly dealing with the manifestos of the 20th century, in order to gain informed background awareness of western spatial ordering ideals, in order to make critical decisions and conclusions on the focus of my design thesis.

By the arts, I may refer to different mediums such as music, poetry, and performance art, but my concentration will lie on spatial and visual art such as sculpture, painting and installation into the public realm. The aim is to ultimately explore the impact and influence of art on the architect's design of public space.

What this thesis proposes is an intervention which is to position the artist at a better and sustainable domain and to encourage an architecture that develops a language between the community , local and visiting artists, and the city.

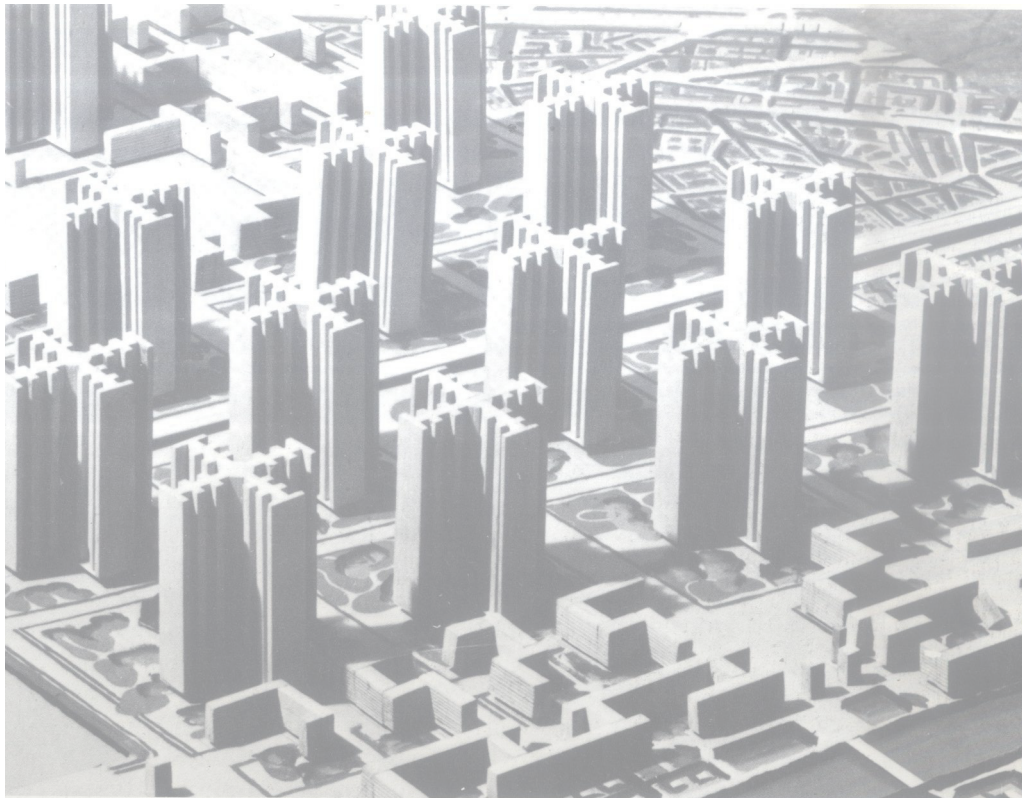


image: Plan Voisin proposal for Paris, model, by Le Corbusier and Pierre Jeanneret, 1925
source: 'De-architecture'
date scanned: 2012

"Today, curation has become a loosely defined creative activity - the contemporary curator is more like an artist, representing the world through a wide media and locations. While analytical tools can only deal with certain aspects of the city and qualitative investigation is elusive, approaching the built environment as a collection to be curated opens up new possibilities for exploring the urban fabric."

(Chaplin,S & Stara, A.2009: 11)

01.3. ART AND ARCHITECTURAL PRODUCTION OF PUBLIC SPACE

Art of any form can be defined as creative expression of any kind, a realisation of self, where the medium acts as a tool for communication, equally the psychology of the public and the architects' intention are where the area of communication and expression is achieved. This chapter looks at case studies of existing projects and public space that communicate and achieved a change in the way people used or viewed their public space in support of my proposition. Urban art works does not have to limit itself to traditional ideas of public space, but the representation of new attitudes and innovative processes, specific to the Johannesburg climate. The main interest of the thesis proposition is that art can be fully realized for its functionality, its reuse of material and its aesthetic impact on the urban landscape. Art can play a functional role while public space should also not be limited to its traditional urban planning perspectives. By looking at the urban artists manipulations of expression and identity, a thorough understanding of appropriations of space can be appreciated.

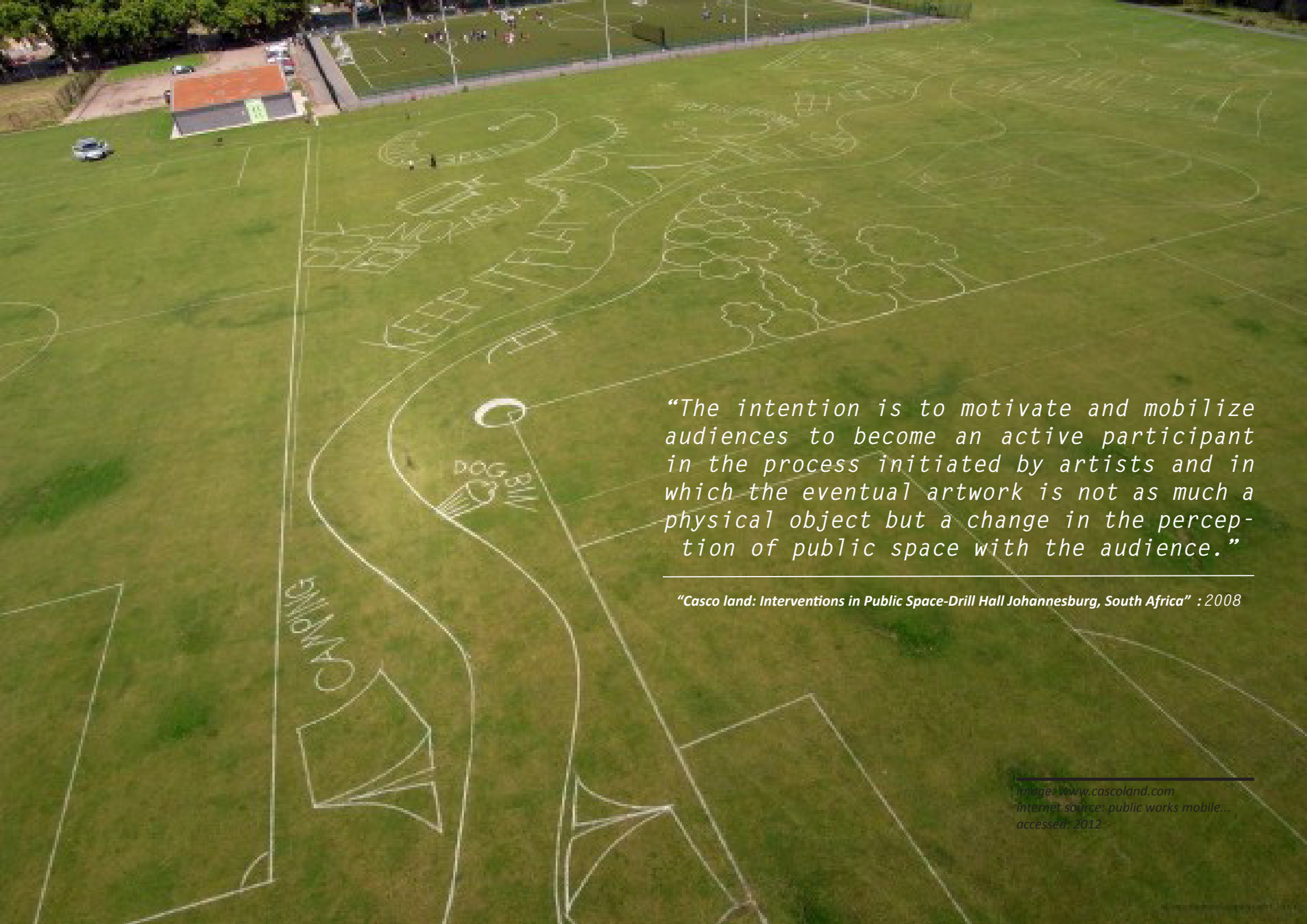
CASES - PROJECTS:

The projects that were selected as case studies were taken from an accumulating number of local and international examples, highlighting the growing interest in the debate of public space from various disciplines. While the outcomes of each project differed, a common objective of activating public space was reached.

Another common realization in all the projects was how the line between disciplines, and principles of art, architecture, and urban design, amoung others, began to blur. The idea of space as non-hierarchical and thus the most 'public' of domains is a reoccurring theme in the following project, workshops and or initiatives.



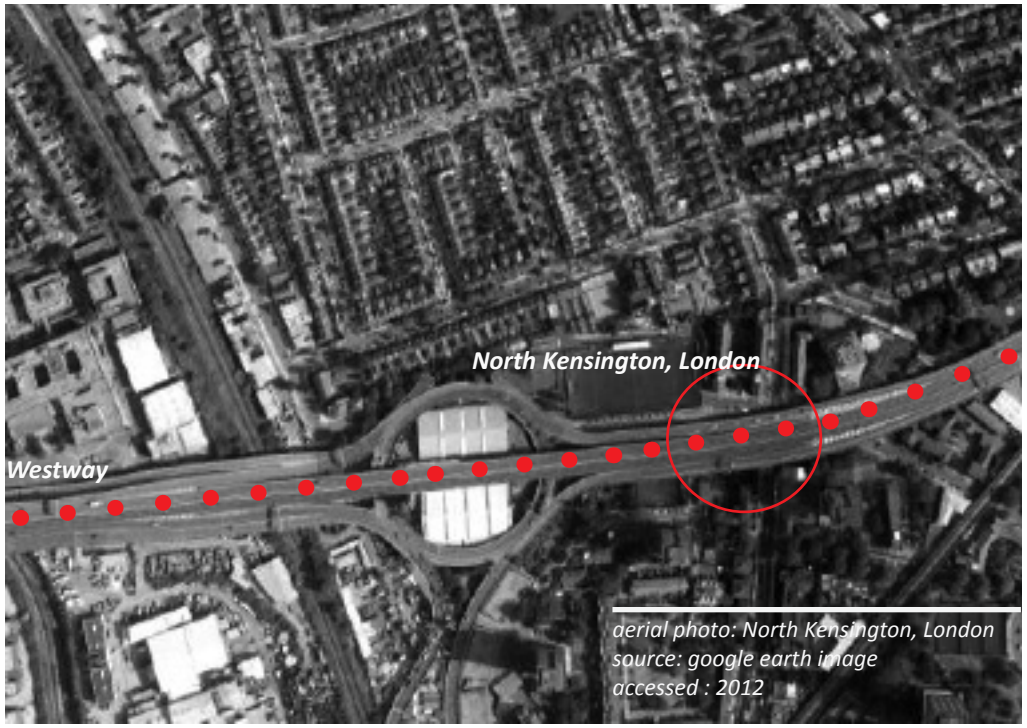
photo: 'street' art below highway, Newtown, Johannesburg
author: my own
taken: 2012



"The intention is to motivate and mobilize audiences to become an active participant in the process initiated by artists and in which the eventual artwork is not as much a physical object but a change in the perception of public space with the audience."

"Casco land: Interventions in Public Space-Drill Hall Johannesburg, South Africa" *: 2008*

image: www.cascoland.com
internet source: public works mobile...
accessed: 2012



aerial photo: North Kensington, London
source: google earth image
accessed : 2012



image: Mobile Porch,
source: http://1.bp.blogspot.com/publicworks_mobile.jpg
accessed: 10/2012

Project: Mobile Porch(1999 - 2000)
Site: North Kensington, London
Team members : Artists Kathirin Bohm and Stefan Saffer, and architect Andreas Lang

Objectives: the objectives of the Mobile Porch project were to reach a dialogue with the public realm by working directly on the site, underneath the Westway highway rather than to work removed in an office environment, thus using the process of investigating and mediating rather than the focus of the work being the final product.(Warwick, 2006:163)

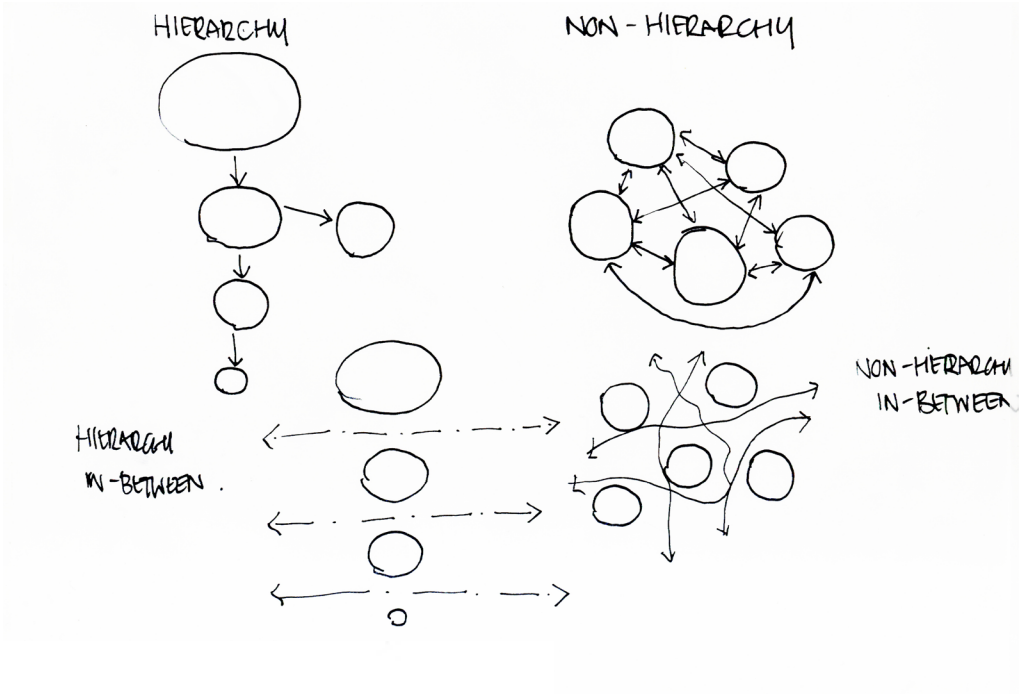
Description: the 'Mobile Porch' was a project commissioned by curator Georgia Ward of the Westway Development Trust[1]. The project was led by a team of academics interested in the dynamics of social interaction, both from an artistic and architectural point of view. (Warwick, 2006:163)

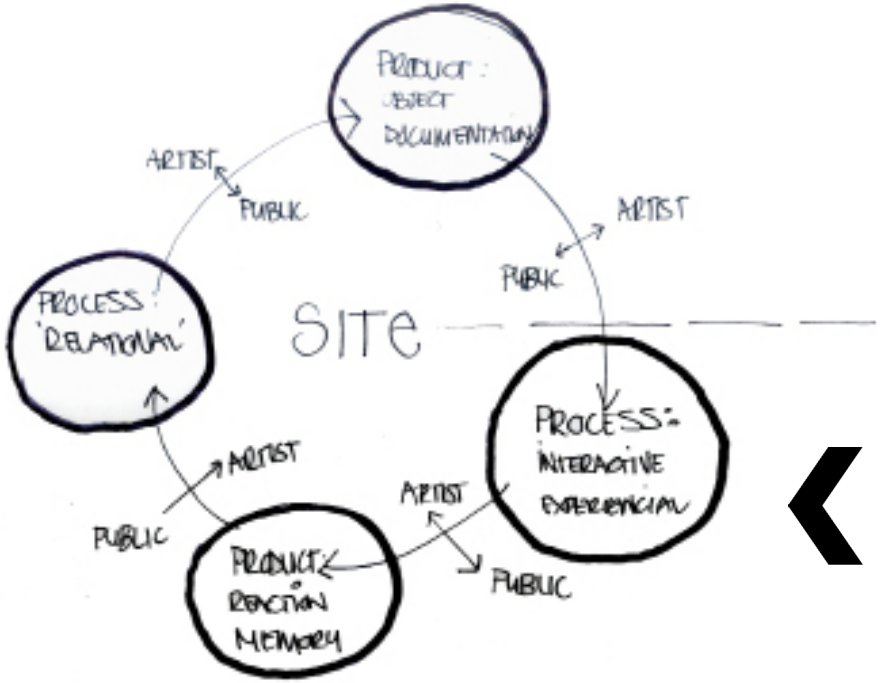
They joined knowledge of their distinct areas of expertise to redefine public pace and intervention. The tensions and overlaps in information, resulted in debate, meaning the process of 'interactive' installation itself had begun from the first day on site during the artists' residency.
A series of intense workshops were held every day on site, throughout their contact with the agency of immediacy a thorough understanding of the users' needs were observed. (Warwick, 2006:164)

Ultimately the brief of such a project is reached through participation and interaction with the physical site and its users, both of which are fundamental to the physical end product.[1]

Eventually the idea of a 'Mobile Porch' was reached; a disc-like structure made of aluminum and plywood measuring 2.2m x 2.3m was assembled and placed below the Westway. Its function was multifaceted and the metamorphic shape took up many hosts including a market stand, a swap shop, a gallery, a fashion show and poetry reading venue and even a cocktail party venue. The 'Mobile Porch' toured parts of the UK, Spain and Germany, when it was set on fire by arsonists, it was then named the 'Mobile Scorch' (Warwick, 2006:163)

Analyses: the team thoroughly explores the idea of non-hierarchical spaces where the unexpected and 'non- controlled' can take place.
The idea of space as defined by the users, similarly to architectural principles of design, the users of the space have the power to appropriate their space, facilitating the informal activities to 'paint' or express the everyday.
The physical installation here is a mobile, and metamorphic structure, while the implied' installation is the interaction and experience of the mobile structure and the space in which it is held. It follows then that both a subconscious and conscious manipulation of public space is constantly alternated.[1]
The process informs the product which informs another process and a cycle of interaction is achieved. Throughout the exploration, context and the immediate site are central informants to the process as well the product.



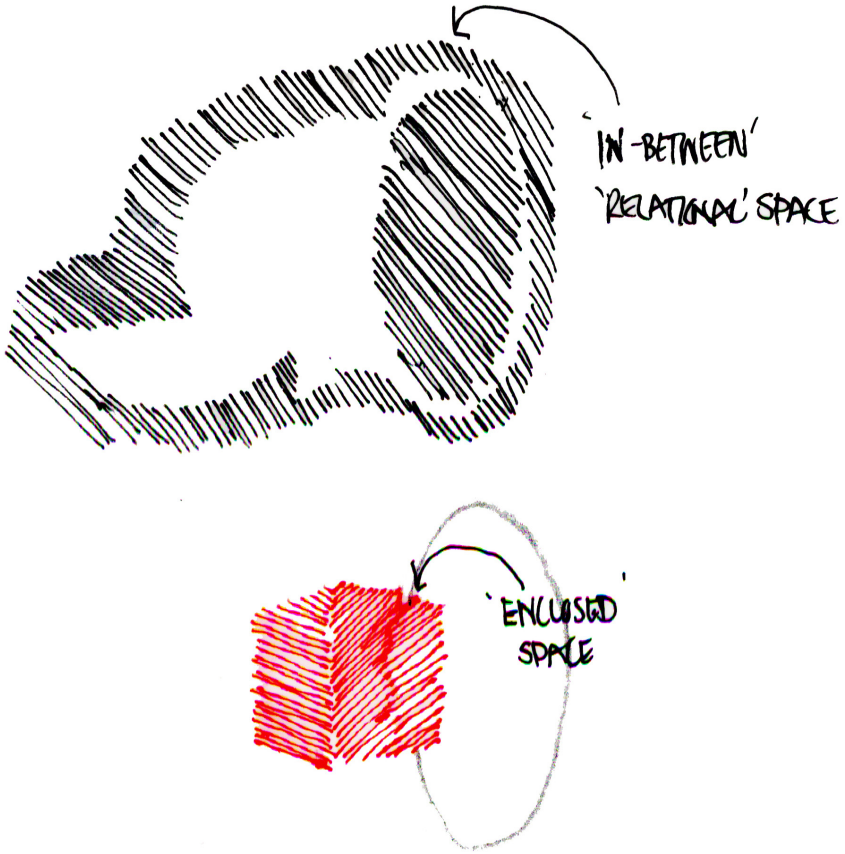




Sketch 2: graphic illustrating the site as a main 'processor' of programme

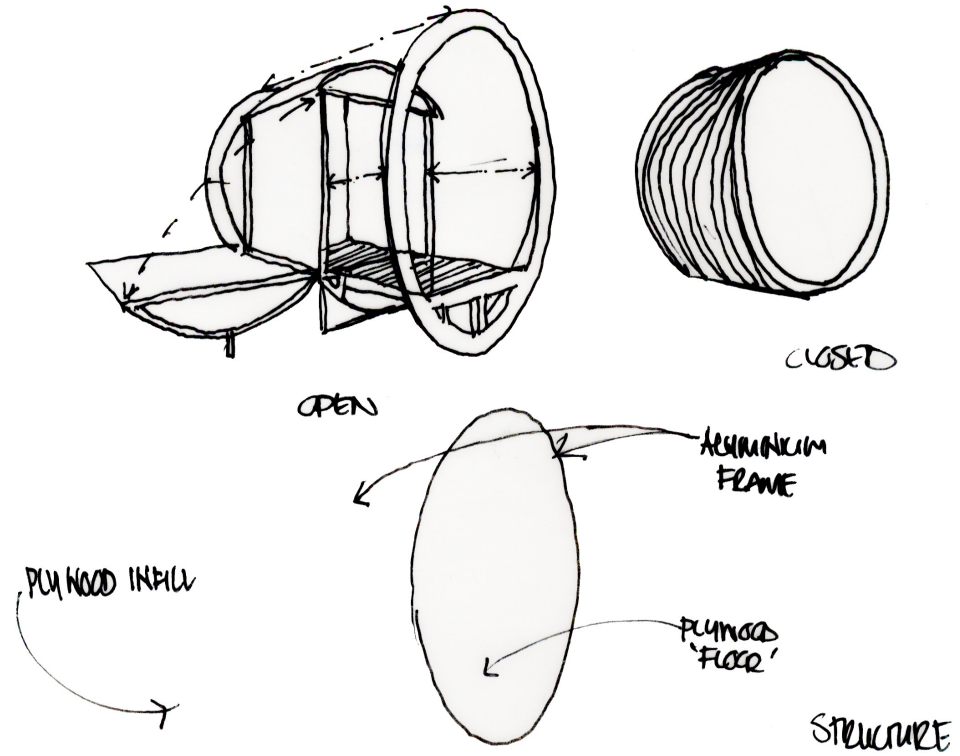
Sketch 1: a graphic illustrating the difference between ordering a space according to hierarchy versus allowing a non-hierarchical space to 'define' itself.

1. Warwick's report of the Mobile Porch project in "Arcade: Artists and Placemaking" 2006: 163



Sketch 3: spatial analyses of the Mobile Porch:

The project focuses on both the physical and 'imagined' sense of space and place. The metamorphic structure functions as a substrate onto which emergent activity can take place, putting emphasis on allowing the user or event to inform its temporary function.



Opposite image: the metamorphic possibilities of the the Mobile Porch structure
source: http://1.bp.blogspot.com/publicworks_mobile.jpg
accessed: 10/2012

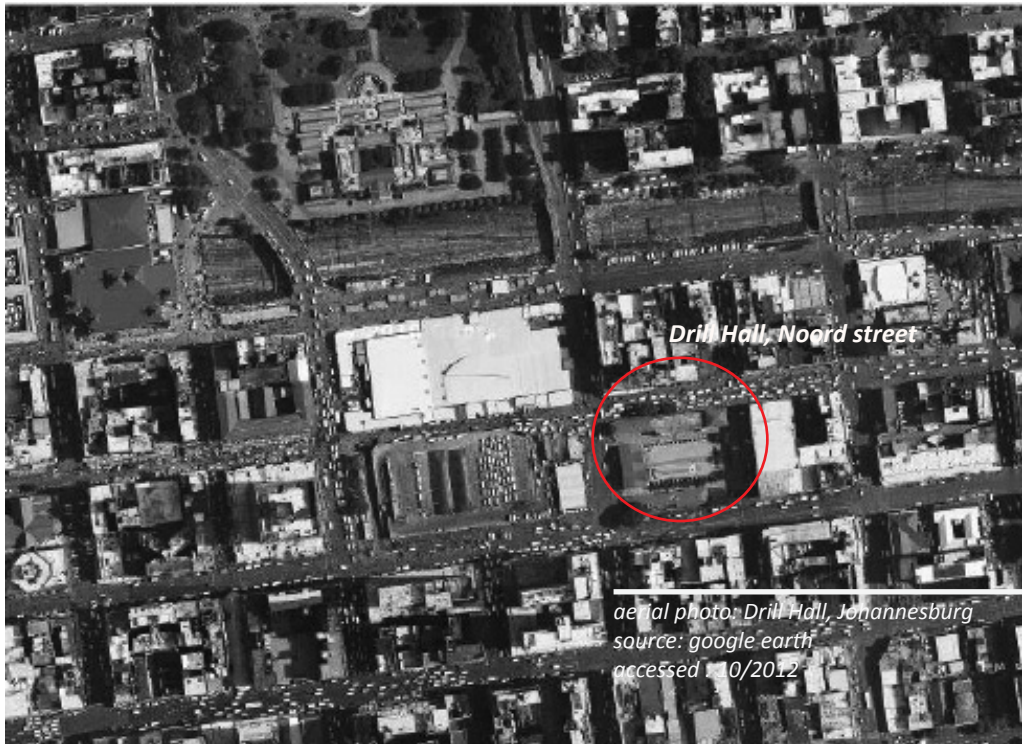












aerial photo: Drill Hall, Johannesburg
source: google earth
accessed : 10/2012



image: De-Fencing/ Fence Furniture
source: http://www.cascoland.com/
accessed : 10/2012

Project: Cascoland interventions in public space (February - March, 2007) - 'De-fencing a masterplan'
Site: Drill Hall- Johannesburg, South Africa

Team: Hosted by The Joubert Park Project (JPP) and involving a team of local and international artists, architects and urban community stakeholders particular to the site. The Cascoland art project was initiated by Dutch artist Fiona de Bell.

Objectives: a multidisciplinary public art project with the objectives to re-shape public space by encouraging participation of residents and users, by creating awareness of urban issue, to raise idea around mobility of the public and the use of public space. (Bell; Schoenmakers; van Oosterhout; 2007: 12)

Description: Cascoland housed a number of public interventions which were applied to the significant site of the Drill Hall and parts of the innercity; these processes were informed by the history, heritage and current situation of the Drill hall. (Bell; Schoenmakers; van Oosterhout; 2007: 54)

What Cascoland aimed to do was activate the public function of the Drill Hall and the adjoining Quartz street through audience participation, and with intentions were to mobilize local residents to work in collaboration with artists and other professionals to re-shape and 'own' their public space.
(Bell; Schoenmakers; van Oosterhout; 2007: 11)

A series of workshops were held at the Drill Hall in the form of 'laboratory' phases, while city walks acted as introductory and educational component. The constant theme was of exploring new engagements with public space. The final part to the 2month project commenced in a festival and presentation of documented processes.

From these debates a number of interventions were realized, but for the purpose of this study I chose to look at the project; 'De-fencing a masterplan' by Bert Kramer, Jair Straschnow and Thomas Ngulube, most specifically for its contextual, physical and yet experiential premise.

In activating the Drill Hall as a public space, accessibility became a key question. In both the physical and literal sense the fence around the Drill hall functions as a barrier that is uninviting of the rest of the inner city. Its location in the city across from the Noord taxi rank and the co-existing commercial and retail fabric suggested a great number of differing activities which took place in the public realm.

Bert Kramer a Dutch artist and innovator set out to accommodate the Mozambican mechanics who service many cars and taxis along the peripheral streets by providing workbenches, places to hang equipment, seating and shading; while still retaining the original fence structure surrounding the Drill Hall.
(Bell; Schoenmakers; van Oosterhout; 2007: 53)

Analyses: Artist Bert Kramer makes an architectural interpretation that challenges the physical and implied impact of the steel fence; breaking the physical and mental barrier between occupiers and users of the Drill Hall as well as the 'outside' users who could co-relate and co-exist.

Essentially the idea of space as defined by the users, and appropriating the existing to fit and accommodate 'hidden or obscured' human geographies.

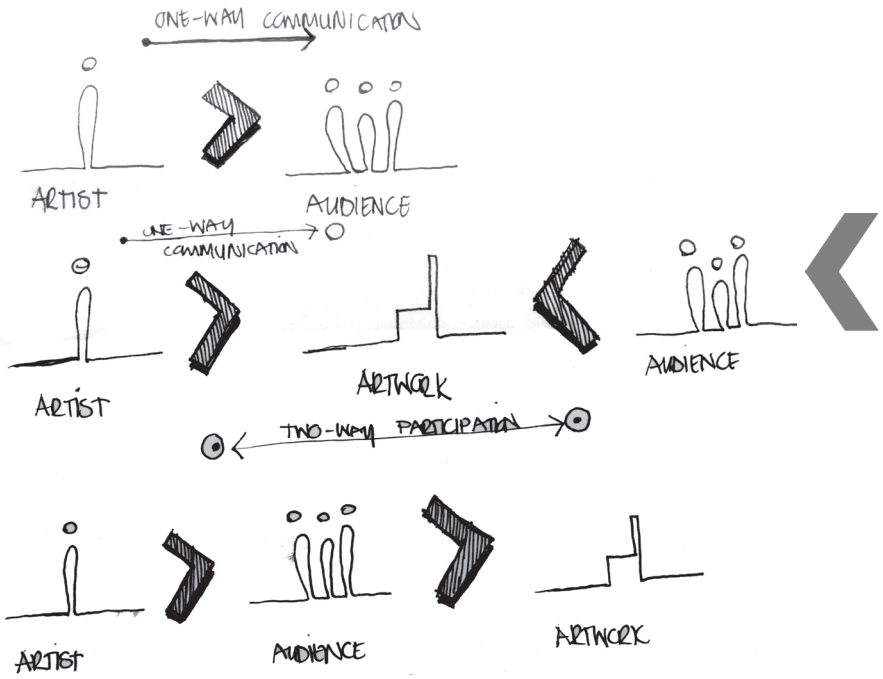
The idea of small intervention = (equals) big change is a reoccuring theme to this project.The physical manipulation, whether comfortable or not arouses a conversation between what lies within the fence and outside, the strong metaphor here Is of the sharing of space between immigrants and locals in the innercity.



image: De-Fencing/ Fence Furniture
source: http://www.cascoland.com
accessed: 10/2012

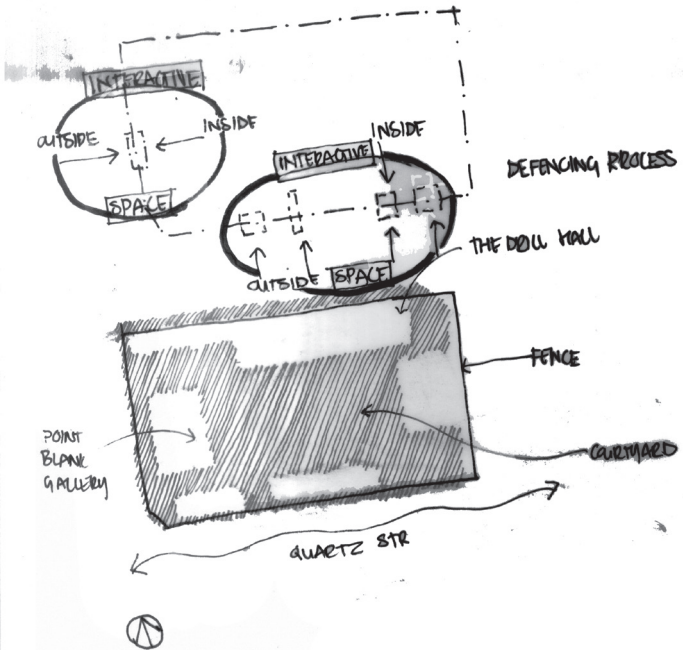


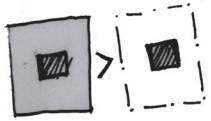
image: De-Fencing/ Fence Furniture
source: http://www. cascoland.com
accessed: 10/2012



Sketch showing the different levels of communication between the artist, the artwork and the relevant audience. The exchanges between the different hierarchies allows for co- operative input from both parties involved.

Sketches below: showing the treatment applied to the Drill Hall plan and boundaries; the concept of 'breaking the boundaries' by using the peripheral activity on Noord street to inform the permeable parts of the fence.





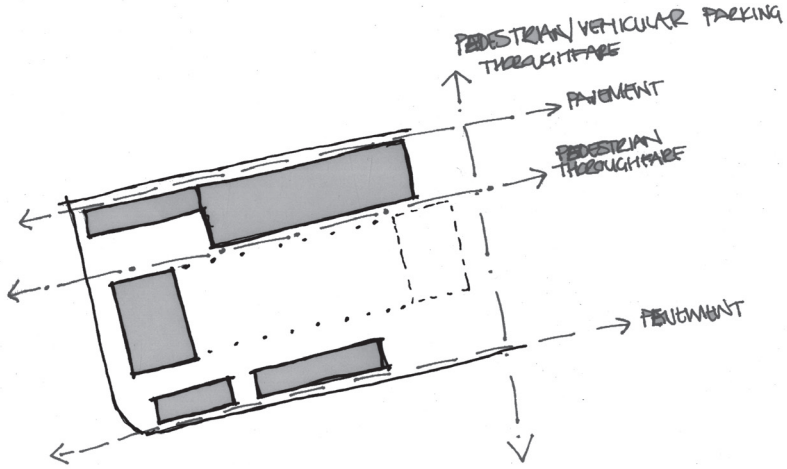




image: view of the 'informal activity' outside the Point Blank Gallery (an a additional programme to the heritage site of Drill Hall)
source: http://www.skyscrapercity.com
accessed: 10/2012

The above projects highlight the idea of what could be termed a public domain rather than the limited notions of physical public space.

Entering into the present-day, we see a move from the perception of public space as merely defined by boundaries or vast plazas, the understanding is that urban space and the varying activities that take place there are dynamic and distinct in themselves, whether they take place on a pavement or in between structures; thus many contemporary urban planners, artists and architects are directed to making public space an integrative and 'shared' domain for residents and users to shape on their own terms.

What De-architecture serves to create is a framework for questioning the nature and practice of architecture rather than to create a theory, author James Wines nonetheless makes reference to manifestos of the 20th Century ,in order to answer the question of redefining the basis of design. This essay is in support of the view that architecture should be a useful and communicative object, which in a sense serves the public and person through functionality and an expressive visual language.[1]

James Wine writes from a critical point of view and questions Modernist ideologies and how Modernity has impacted the design world. He refuses the misinterpretation of the building as a simplified approach. His view is that this era or manifesto has 'ended' in a decline of creativity and ultimately the environment, and that style has dominated substance. (1987; 14)

2. Wines, J, an introductory piece on a new architecture; ***"De-architecture" :****1987; preface*

For reasons to support the argument of the concern of public space and art as dysfunctional objects or objects separate to their built environments I will look to Hal Fosters' "The Art-Architecture complex". Hal fosters critical and analytical perspective argues the marriage of art and architecture is a crucial one, and he makes the subjective statement that it is a defining feature of contemporary culture. (2011; preface iv).

Art and architecture are mutual informants, either a building can be inspired by a work of art and the building itself has the ability to become part of a setting for the artwork or part of it for example in film and sculpture, and as the subject matter of painting etc. Foster also makes reference to existing contemporary architects who claim to have drawn on art to reanimate design, and discussing the transformations of art into architecture and the vice versa.



photo: mosaic tiles on David Webster Park, Troyeville
Author: my own
taken: 2012

"by physically taking the fence out of its context, redefining it as a piece of urban furniture, adding functionality to it and placing it back into the context, they try to change the 'mentality' of the fence." [3]

3. *Jair Straschnow's definition of the 'De-fencing' project objectives; the 'mentality' of the fence had to do with issues of working illegally in the city as an illegal immigrant , and changing the Xenophobic attitudes of city users.*
Quote taken from the ***Cascoland: Interventions in Public Space- Drill Hall*** *; held in Johannesburg, South Africa in 2007.* ***(****2008, 53)*

01.4. HUMAN EXPERIENCE OF ART & 'RELATIONAL' ARCHITECTURE

Art is almost as old as humankind itself. Art throughout the ages has expressed humanities ideas, desires, and needs, as well as given the artist an opportunity to tap into the unexplored world .It would be safe to say that other disciplines of creative expression particularly architecture have drawn from the art realm and in the same way architecture has symbiotically influenced art. Art has allowed for our realities to be altered or tamed through creative medium that stimulates or is related to memory and experience. I have always believed that the opportunity of the architect, similar to that of the artist is to order, affect and manipulate space and the way the one associates with the real world.

According to Arnheim's views in ***'Perceptual Abstraction of Art'*** he suggests that abstraction is a sophisticated operation that appears at a later stage of cultural development rather than naturalistic perception.[1] I will also look to Arnheim's ***'Art and Visual Perception' (1954)***, another fundamental literature on understanding art and its psychology.

In my approach to synergy with site, programme and functionality I will make reference to, amoung others, Kim Dovey's publication: ***'Becoming Places'(2010)*** in order to understand 'place' beyond its perceived platonic meaning and as a point of interaction and networks rather than an element that is marked or limited to geographical boundaries.

Robert Zimmer (2003:1285) writes about art that it "affects both a culture's ways of seeing the world and its ways of remaking the world it perceives". Art in the field of psychology is understood as having a two-way relationship with people. The artist will shape the artwork through his or her perception and understanding of the real world; while the artwork has the power to reshape the viewer's thoughts and perceptions of reality.

Art has influenced humanity and its' architecture continuously; as a physical result the need for monumental buildings that house art arose; with the aims to facilitate the display of art pieces enhancing the visual effect of art. Art installation ,on the other hand and from an amateur understanding is a manipulation of space where people act as active participants or parts of the artwork similar to the ideas of Kim Dovey, that a place 'becomes' according to the activity and bodies that occupy that space. Architectural and urban planning theories have expressed a similar idea of space as given; the physical and measurable from which 'place' is defined. (Dovey; 7:2010)

Therefore it is important that the proposed design takes into account the sites relational connections, and for the inhabitants or users of that space to be active participants in defining 'place'.

1.Arnheim quoted in 'De-Architecture' et al.Wines, (1947: 54)

Relational architecture is an interest in the way the social relationships shape our environment.

(et al. Awan, 2011:163)

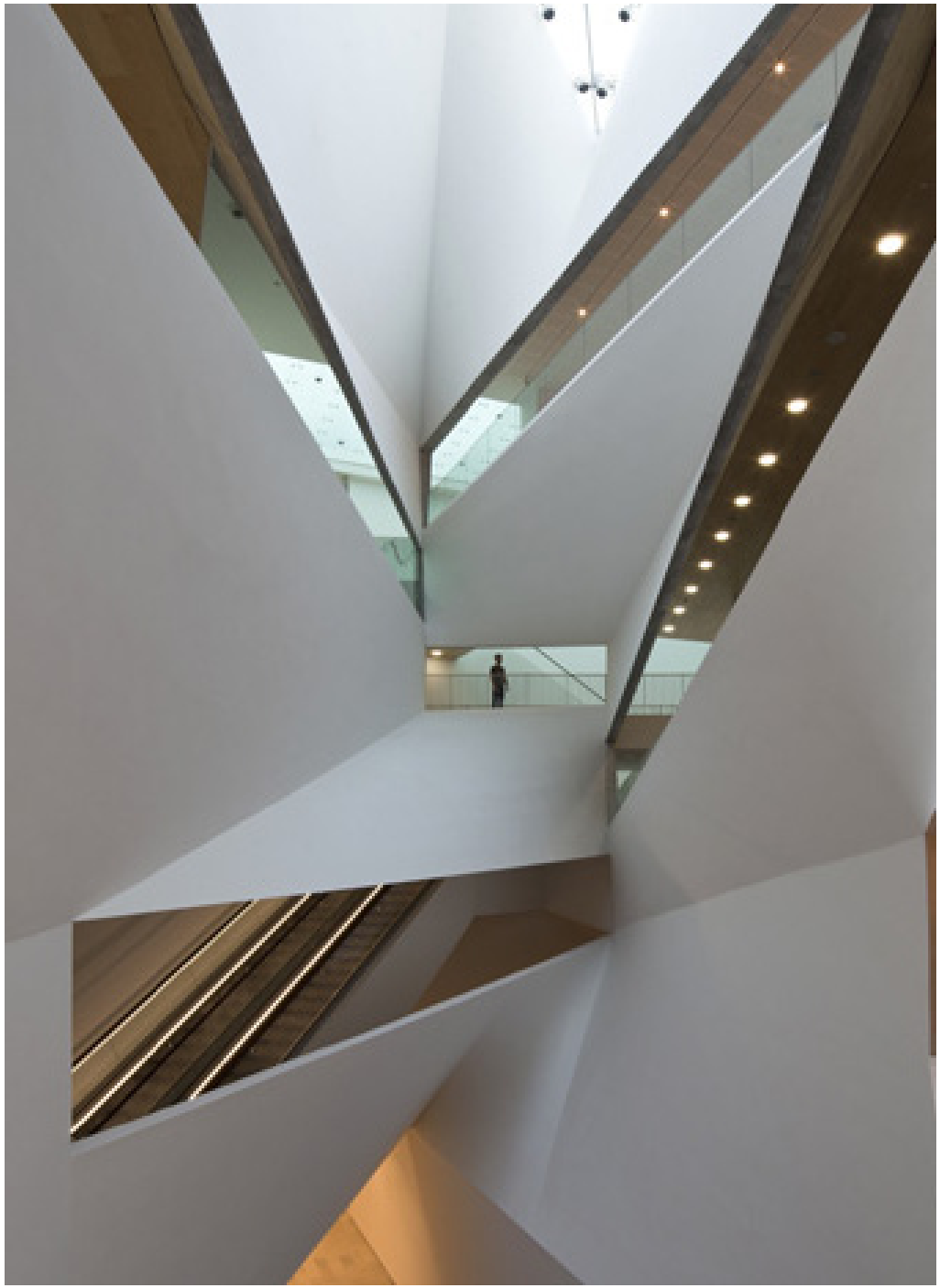
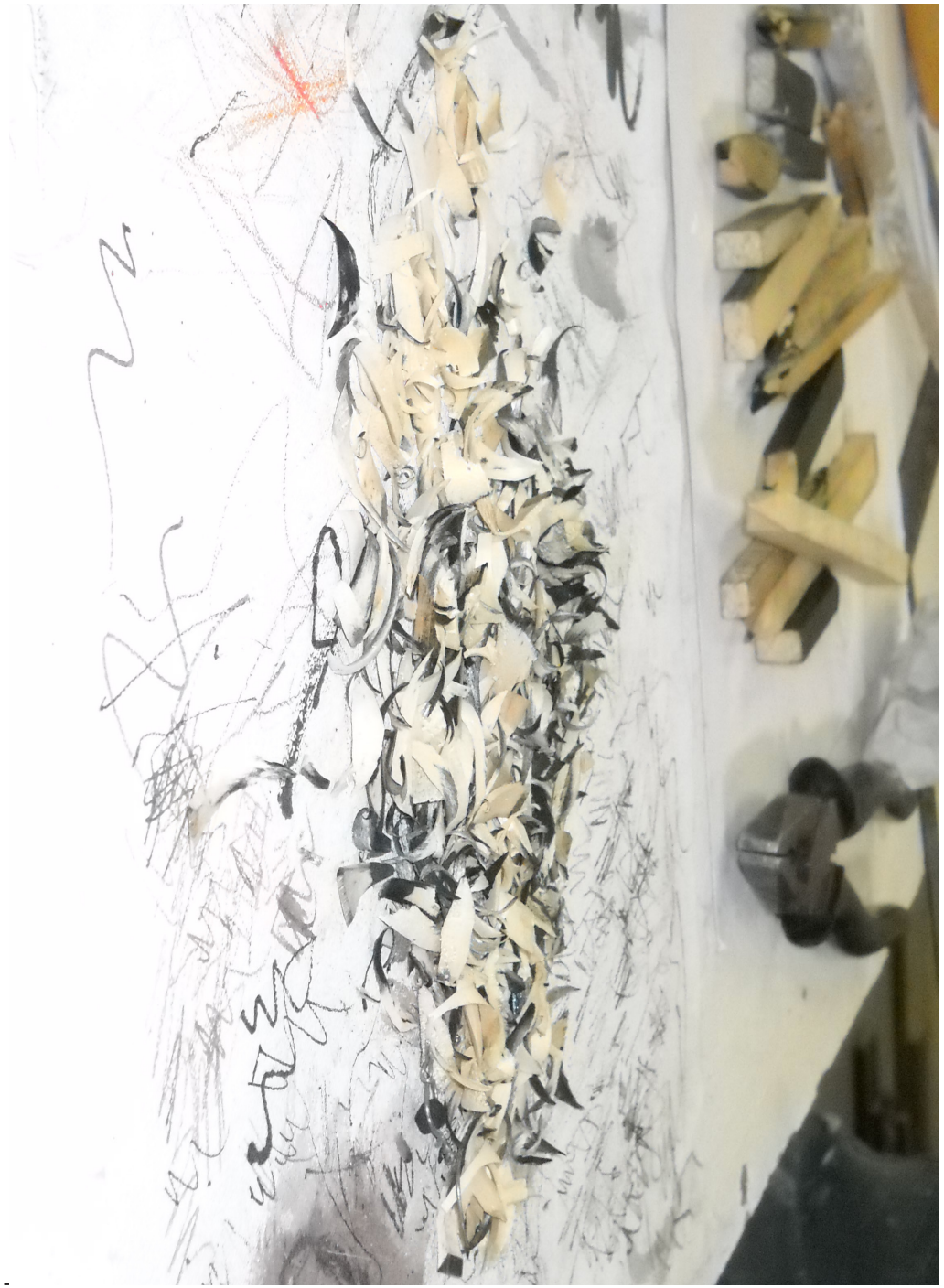


image: interior view of the Tel Aviv Museum of Art highlighting the notion of users as part of the 'installation' source:http://www.dezeen.com accessed: 05/2012



01.5. ARTISTS CONCERNS:

"...the main problem is accessibility..."

Mac One, grafitti artist

"street art for all people"

Okuda, grafitti artist/graphic designer

"street art for all people"

Sandile Radebe, fine artist,grafitti artist, muralist and sculptor

photo: Tsepho Masopa's work desk at the Bag Factory , Newtown
author: my own
taken: 2012

In the case of this research, the artist can be defined as those who have an academic background and those who are self-taught, yet their concerns and needs seem to correspond rather than differ. A reoccurring issue was with accessibility; many of the city users are unaware of the practice and establishments showcasing the arts, and as a result less interested in utilizing the spaces made available for such reactions.

The art industry is one that is complex and ever-changing, especially in the urban environment, where artists are constantly redefining themselves. From communicating with a few local and international artists through interviews, I have managed to deduce what their immediate concerns are.

The concerns of artist are those that appear to be common and purely ignored; the local artist, from information gathered so far are concerned with having space to operate, first for personal gain and secondly for public service as well as financial sustainability. The most prevalent issues raised have to do with space rentals being too high and incompatible with the structure of their work and modes of income which ultimately lead to resource availability and accessibility.

Accessibility, first, to the urban city for the street artist as well as accessibility to the discipline and aiding institutions; there is a prevalent need for artists to develop their own style but also to collaborate, exchange and learn from one another. Most artists do not work in a conventional manner of an office job and receive a monthly anticipated income, in addition the artist seems to exist on his or her own terms, their methods are multidisciplinary as they need to produce, negotiate, research and at times facilitate programs or sell works to the public. A major concern is that when they are managed or commissioned by external people of other professions, whose methods seem to be dictating work in a fragmented direction.

The concern of the street artist or graffiti artist working in the urban realm is that galleries commonly 'institutionalize' and devalue the principles of the street art movement, street art is strongly expressed by Falko, a renown South African graffiti artist, as "belonging to the street" , it is about reaching the person who has interest or no interest in the practice, confronting the passerby and facilitating interaction between the bodies navigating the city and an art piece[1]. The relevance here of street or graffiti art is that it is not limited to an advantaged group of people and thus has the power to translate into a form that increases awareness and conversation between the users, the production and the artist. Looking into the character of the Johannesburg inner city and its surrounding suburbs, it is notably acknowledged that these areas have gworn to be more tolerant, if at all, to the practice of 'street' and graffiti art, therefore making these sites suitable to bring arts to the public domain.

Artist like all professionals need to be compensated for their contributions, what arose is the many ways that they approach the market with their varying interests, talents and skills. From graphic design, curating, teaching and brand marketing, they have used the existing landscape to manipulate a craft and skill to make them feasible in the misguided market; beyond just making, exhibiting and selling their works. The thesis proposes to put the artist at an intimate position to structure the management and administration of individual or collaborative visions and run knowledgeable micro-businesses for themselves, whilst erving the public and public space.

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*2. Falko, a local graffiti artist, quoted in **"Lines of Attitude" (**2006) a grafitti publication by the British council of South Africa.*



OKUDA: *graffiti artist at the* ***'City of Gold' Urban Arts Festival****, hosted by Grayscale in Braamfontein.*

Oscar San Miguel Erice OKUDA is a graffiti artist and graphic designer based in Madrid. He studied fine art the Compultense University of Madrid and has become a household name that has travelled and worked on an international level. The many projects he has participated in, including the 'CulturaUrbana' in Madrid have always taken sensitivity to cities and nature, with his main focus being "street art for all people".

Okuda expresses that the concern of an emerging artist in the city is knowledge and awareness, he also believes that people look at the arts as a dead-end career yet he has proven to be versatile and 'open' to the possibilities; for example Okuda has just collaborated with a friend and photographer for a Louis Vuitton arts campaign, Okuda has also given creative input into Microsoft XVOX 360 game products.



poster: 'City of Gold' Urban Arts Festival
source: http://www.pressurecontrol.co.za
accessed: 2012



TSHEPO MASOPA: *fine artist currently working and exhibiting as a resident artist at the Bag Factory in Newtown.*

Tshepo Masopa, a fine artist, he had both formal and informal training; he studied at Tshwane University of Technology where he started a Fine Arts course, beyond this Tshepo had already begun to nurture his artistic interests at home and in high school.

He has been a resident studio artist at the Bag Factory since 2011, and has been involved in major exhibitions at the Bag Factory. Tshepo's concerns mainly have to do with accessibility and longevity; he initially worked from home and then applied at the Bag factory for his first rented studio space, his reasons being that the 'artist-run' premise of the Bag factory focus on facilitating the process of emerging artists and encourages forums and exchange.



both photos: artist and his space
author: my own
taken: 07/2012



SANDILE RADEBE: *fine artist, graffiti artist ,muralist and sculptor currently working at New Arc studios in Newtown and from home.*

Sandile Radebe is a fine artist who studied fine arts and arts management at Wits University. As a close friend he has constantly made me aware of the issues that are often overlooked. As an artist living in Johannesburg, he highlights his marriage of fine arts and graffiti as a tool for public awareness, storytelling and for facilitating the questioning of our surroundings.

Unlike some painters Sandile does not ignore three-dimensional space and its possibilities; his explorations of space are a synthesis between words, line, form and mass. Sandile Radebe has worked on various innercity initiatives like the 'Chimurenga Chronic' at the Drill Hall, the Urban Arts Platform and is a member and artist at the newly emerged artist-run and artist-owned New Arc studios and 'Assemblage'.

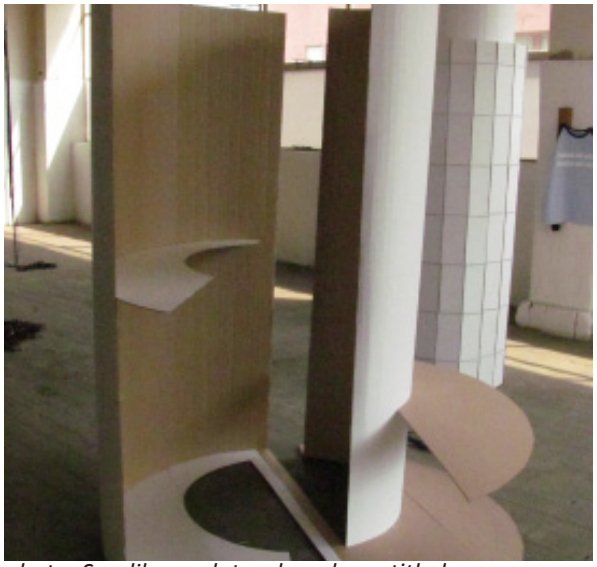


photo: Sandiles sculptural work - untitled
taken: by Sandile Radebe
date: 2011



JOSEPH GAYLARD:*Director of the Visual Arts Network of South Africa(VANSA)*

Joseph Gaylard defines the principles of VANSA as an interactive platform aimed at mobilizing the public domain through the provision of opportunity within an arts network. VANSA'S objectives are to expose individuals and related businesses to the visual arts industry. Vansa had recently moved to the Craftsmen centre, a post- industrial building on Fox street in Jeppestown; currently VANSA runs projects like the 'parking gallery' in their rented space, which usually operates as office space.

Joseph Gaylard commented on the establishment of the Maboneng Precinct; he expresses that the establishments are impressive in that they bring the arts and cultural scene to the fore. Joseph added that the consumption base presents encouraged activity at its edges which in turn benefit the community in the Jeppestown areas in some ways; we agreed that these benefits haven't been fully realised.



photo: interior of VANSA office
author: my own *date taken: 05/2012*
opposite image: Joseph Gaylard
source: indarkrooms.wordpress.com *accessed: 10/2012*

01.6. CULTURAL CONTINUITY & APPROPRIATION: THE CULTURAL, SUBCULTURAL & URBAN

Cultural Geography, is described as the varying traditions, values, processes and practices belonging to a specific group.[1] In the Johannesburg context these cultural geographies exist on many levels; the most immediate level has to do with race, ethnicity and religion, whereas the other may be associated with socio-economic position.In addition the properties that would take into account preference and associations of one's self to a particular culture and or subculture like a type of music, sport, entertainment or any personal interest. These cultures co-exist in the urban realm and the overlaps can begin to inform a public space which can embrace them, rather than institutionalize or ignore them.

Abdou Maliq Simone (2005: 1) describes 'hidden geographies' as those that are not purely marked by physical space but by activity and the relationships emerging between actors within the city. These can be systems that function in isolation of their surroundings or those that dynamically adapt urban surroundings with cultural activity and processes, for example when a migrant practice is suited to an urban resource or western production method.[2] Maliq describes the city as a laboratory of change, rather than simply an embodiment of accommodation, social engineering or the spatial fix of economic growth.
(Simone; 2005:1)

Johannesburg lends itself to relationships between its users and dwellers despite socio-economic constraints and resource limitations. In terms of the Jeppesteown and Troyeville character, the existing taxi industry predominately run by the migrant Zulu is linked to the historical and current migrant hostel and occupation of personality of Jeppestown, Fairview and Troyeville. This co-existence informed an connected method of production, by providing a resource in support of a craft of *iMbadada* (Zulu sandals) made from white-faced taxi tyres.

"The essence of a cultural geography is precisely that analysis of the ambiguity or, in more political terms, the struggle between various meanings. Designing public domain can then become a question of the stimulation of informal manifestations of diversity and the avoidance of interventions that are intended to make such manifestations impossible."

(Hajer,M and Reinjdorp, A, 2000:21)

1. & 2. Simone, A. M. (Abdou Maliqalim)
People as Infrastructure: Intersecting Fragments in Johannesburg
Public Culture - Volume 16, Number 3, Fall 2004, pp. 407-429

'In Search of a New Public Domain' is concentrated literature that seeks to establish the 'precondition' for the design of new public spaces. What the authors' aims are is to redefine the notion of public spaces in the changing urban fabric, as a network city, and a collective site of cultural geographies. Proclaiming that some of the key issues of dealing with the definition of public space in the urban city are the issues of safety, capacity, visibility, accessibility and surveillance, and arguing that basic approach to design, over the coming years, will become a way to find solutions to complex social problems and the arrangement of public space. (Hajer & Reijndorp, 2000; 11)

For these reasons the subject of appropriation and hidden geographies,which I previously examined in our research project continued to be reoccur.[3]

Our conclusions were headed towards transformations of the urban landscape as a reaction to global standards of modernism that rarely took into account the many realities of African cities. As a result western ideals, which are culturally constructed, may define these spaces as 'rural' as opposed to' urban' or 'informal' as opposed to 'formal'. If spaces are functional and specific to their users, what makes them informal? And against whose principles are they compared? The images of transforming African cities have been painted in a negative light, despite their complexity and the level of appropriations emerging from these spaces.



photo: a commercial strip of traditional healers, chemists and crafters shops on street adjacent to the Kwamaimai market, Jeppestown.
author: my own
taken: 2011

*3. research project -'**Urban Voices: the visible and invisible city.'** conducted in 2011 by myself and Katlego Bogatsu; observing theories of visibility and invisibility within the urban landscape and in relation to studies that dealt with the urbanization of Contemporary African cities and spatial personalization.*

Urban society, according to current advances, has changed radically; both in a social but also in a spatial sense. The distinction between the city and its surrounding areas, between centre and periphery, has a different meaning and has in part become irrelevant. Our cultural-political quest requires a cultural geography in which it is not the functional relations that are central, but the cultural significance of places. (Hajer & Reijndorp, 2000; 13)

Hajer and Reijndorp (2000; 21) refers to the city center and how the periphery on the other hand is read as a transitional space caused by 'urban sprawl' which produces a mixed use space with both residential and industrial zones, filled in with amenities such as office parks, commercial blocks, or leisure centers. The magnetism of the periphery however is the kind of civic, living and job attractions away from center this is particularly true for the sites on the outer parts of Johannesburg such as Jeppestown and Troyeville, where a group of light industry and semi-detached, single- standing and apartment blocks and hostels co-exist.

The cultural aspect of the space is a dynamic mix of coexisting activities that are constantly changing around one another. The design proposition aims to draw from the emergent and existing activities and draw a web of co-existence, away from the traditional perspectives of public space being a spatial alone, but a space influenced by cultural-geographic forces.





top image: 'kids in the window' of a run-down Jeppestown building
source: photography South Africa
http://images.newstatesman.com/blogs/
accessed: 08/11/2011

bottom image: interior view of Main Street Life apartment looking out onto northern johannesburg
source: http://www.redteamgo.com
accessed: 04/11/2011

01.7. HUMAN GEOGRAPHY, SPACE AND PLACE.

Human geography is that which is not static but is ever changing from time to time and ***'human infrastructure'*** describes that which forms around the physical urban structures in a dynamic way.[1] There are different human geographies in the context of research and these geographies are supported physically and invisibly by their users and dwellers. It is through appropriations that the urban space is suited to diverse cultural identities and practices that have migrated to the city.

Space, place and location are active producers of their use; spaces can inform activity and in turn activity can inform the function of a space. This supports ideas of urban African cities as spaces where economies and activities themselves act as platforms for creation of different kind of sustainable urban configurations than those currently seen and understood as formal. (Simone; 2005: 4)

'Placeways: A theory of the Human Environment' approaches this subject in a critical and sound style, what is said is that societies misconceptions on architecture lies in seeing the intellectual and the imaginative as two separate entities, and that the artistic or expressive has somewhat been moved to another level of recognition. (Walter;2003: 39)

My proposition is in placing the local artist and city users at a position where they have the power to determine the activity and amenities significant to their needs, as well as to link the public and their possible expressive input with the architecture to redefine their shared spaces.

"Topomorphic revolution is associated with industrialization- the transformation of the common place. Once the city was a place of common experience, now it is a matrix for different places of special, homogenous experience."

(Walter, E.V, 2003: 42)

1. Human geographies according Walter, E.V. ***"in Placeways: A theory of the Human Environment"*** *(2003: 43)*

In relation to the site of Johannesburg and its surrounding areas, we see many interdependencies between micro and macro environments, in between spaces or human and vehicle traffic routes have defined spaces for trade, exchange and expression.

As a body in the urban landscape, my personal experience is not free in a space that is considered 'public'; there is a sense of invisible boundaries and impenetrable surfaces and being watched by surveillance cameras, and people in my surroundings. There is an uncertainty to the abandoned spaces, the fear of the potential of crime, the overcrowded corners and streets and the ghostlike dilapidation of industrial zones on the outskirts of the city center. By means of considering these current observations as systems rather than entirely negative and undesirable, a 'topomorphic' view will be assumed.[1]

Walter (2003: 47) describes 'place' as something that can be understood as a differentiation through topomorphic "(re)evolution" , he makes an example of the domestication of animals; which created the idea of wilderness and untamed neglecting the fact that the ecosystems and relationships of the wild are functional, 'natural' networks of survival and cohesion, similarly the city loosely works as complex network of systems, but can these networks be facilitated to reach their fullest potential and can the a linkage between formality and informality be achieved.[1]

1. 'topomorphic' structures according Walter, E.V. (2003) means a pattern of relationships that connects or disconnects the organisms living together or sharing a place, taken from ***"Placeways: A theory of the Human Environment"***



photo: 'Nolly Faith' children learning how to skate on Fox Street, Jeppestown. The community skating programme was started by local Skater and artist Zade who stayed at the Main Street Life apartments. Zade 'realized' a opening in the activity of children around Arts on Main. He decided to keep the children of occupied with skating lessons on the weekends , today children coming from other neighbourhoods get the chance to participate while parents can enjoy the Arts on Main amenities.
author: my own
taken: 2011

“Since the late 1980s, the public space has been a subject of intense interest. It is the key to urban renewal strategies all over the world. The approach to parks and squares in Barcelona and Paris forms the inspiration for designers and administrators, the development of ‘waterfronts’ in the cities on the east coast of North America has been imitated everywhere, and since the 1990S the New Urbanism has swiftly won support.”

(Hajer,M and Reinjdorp, A, 2000:)

01.8. CULTURE AS INDUSTRY

Cultural productions and the cultural industry, as well as the establishment of cultural quarters in various cities around the world indicate the importance of providing a sense of 'place' and identity in cities and downtown locations. The significance of the establishment of these quarters lies in providing expressive spaces that encourage the use of cultural facilities by local residents, users and ultimately tourists alike.[1] These practices have the power to encourage further investment and an identity important in internal investment as well as external support and collaboration from international bodies. In essence cultural production can aid "local economic development and the generation of civic identity". (Wynne, 1992; 4)

The City of Joburg, more specifically the Johannesburg Development Agency (JDA) has invested in an arts led urban regeneration strategy by defining the arts as part of the urban infrastructure.[2] According to Wynne, these regeneration strategies create opportunities for physical improvement of a city's public space, as well as extending provision for cultural producers in the form of studio workspace, while promoting opportunities for cultural consumption. In addition he disputes the notion of cultural policies as simply being made for the provision of leisure and arts facilities, but that they hold broader economic and social assets. (Wynne, 1992; 8)

"By locating cultural producers from different artistic disciplines in shared workspace developments, greater opportunities for both artistic and commercial "crossovers" are encouraged and the sharing of business services would remove some of the business management responsibilities which many artists are ill equipped to respond to."

(Wynne, 1992; 4)

*1. Wynne (1992; 8) writes in **"The Culture Industry: The arts in urban regeneration",** lays out the significance of cultural component to many cities in need of regeneration.(from this 'defining' text ,Johannesburg appears to follow the trends of these cities, with the potential to use cultural productions for economic development*

2. Garner, G. (2011: 62) states that "1% of the construction budget of all major city projects valued at over 1 million rand hould be devoted to the applications of public art" and makes reference to the JDA regeneration strategy and the Public Art policy.

In order to facilitate the emerging artist a careful consideration of the methods to generate funds, materials and operational costs is a critical one; later in this paper i explore the operational potentials of the proposed design.
Wynne, (1992; 5) highlights the potential for mutually beneficial relationships between the producers of the art works, the consumers of these works and the possibility of cross subsidy, i.e. rental for artist workspaces and studios could be subsidized with more commercial amenities and activities.

Another trend identified in the surveys conducted by Wynne and his research team based on the cultural geography of Manchester in particular, as well as other cities, presented the common trend of a "crossover" between the different arts mediums, the most apparent being between music, film and the visual arts. (Wynne, 1992; 5)

The many reasons artists and even 'non-artists' have been redefining their methods of operation, could be in response either to trends in the media, the arts discipline and or subcultural experience and influence, therefore they sought new ways of production as well as collaborations with other professionals. Another indication of this agency and demand for cultural productions are the number of educational training facilities and institutions that function solely in the favour of the arts. Johanneburg currently has a number of these facilities such as the Bus factory and the National School of the Arts, in addition to the traditional faculties of art and Fine Art in academic institutions like the University of Witwatersrand and the University of Johannesburg.

What also arises in art and cultural policies and business plans for art-orientated facilities is the need for an integrated premises and using artist skills to market both the artists work and a product; the artists themselves can initiate the mediums through which their products and services are promoted to the public.

A site like Troyville has the potential to coincide with the envisaged urban renewal strategies of the eatern Johannesburg suburbs already proposed by the City of Joburg.[3] in addition this would also suppport current urban planning theories that determine the location of cultural quarters and their applications to city centers and to city peripheries selected for urban renewal.
(Wynne, 1992; 13)

The location of Troyeville and its potential relation to the city's existing cultural practices enables integration with these practices and can play a role in cultural tourism. An assessment for the relevance and feasibility of the proposed cultural center and will be discussed in the siting chapter.

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*3. Johannesburg innercity implementation plan, specifying the eastern Johannesburg suburbs, including Jeppestown, Bertrams and Troyeville for regeneration- stated by the **City of Joburg** (2008)*
source:www.joburg-archive.co.za/2008/pdfs/sdf/rsdf/.../regionf_section2.pdf
accessed: 2011

01.9. LOCAL AUTHORITY AND CULTURAL POLICY

As discussed earlier the principle aims of public authority is to improve the quality of life of its' users, and provide an expressive experience of living in the city.The South African National governments objectives are to create jobs, to uphold sustainable economic growth; to regenerate the cities appearance and economic opportunity.

A brief overview of existing frameworks and policies put in place in the aid of arts and urban regeneration through cultural production will be examined in addition to the existing governmental frameworks which relate to the Arts, Culture and Heritage. The following policies were established by Parliament to create institutions that are in support of the constitutional order of the Department of Arts and Culture:[1]

- **Cultural Institutions Act, 1998 (Act 119 of 1998)**
- **Culture Promotion Act, 1983 (Act 35 of 1983)**

as well as the:

- **Non-Profit Organisations Act (Act 71 of 1997)**

*1. extracted from **GAUTENG PROVINCIAL GOVERNMENT SPORT, ARTS AND CULTURAL DEVELOPMENT POLICY FRAMEWORK** (2009)*
source:www.sacr.gpg.gov.za//Policies/
*2. information extracted from **The Department of Arts and Culture: Business Plan 2011** (2011: 6-15)*
*as well as sources from the NAC website :**www.nac.org.za/***
accessed: 2012

The Department of Arts and Culture - DAC:

The Department of Arts and Culture, according to their ***Business Plan 2011/12 Version 1.5***, published on 10 June 2011, is aimed at creating an environment that is conducive to the growth, development and promotion of South Africa's arts, culture and heritage landscape.[2]

The Department focuses on interventions in the field of Arts and Culture and aims to fulfill and satisfy the aspirations of the people of the city of Johannesburg. They aim to highlight SA's heritage and celebrate significant persons, dates and events. Through development projects and initiatives, milestones to South Africa's journey can be emphasized. Under the departments of Arts and Culture; the most feasible and relative to the [ARTS]tigma Public Centre's* missions would be the following frameworks:

The National Arts Council - NAC:

The NAC offers three-year (2012-2015) funding cycles to registered organizations, community groups and companies that are involved with disciplines in visual arts, crafts and performance arts. The public is invited to apply for a three-year company funding. The main focus in this funding cycle will be job creation which relates to the government's objectives of new economic growth.

Business & Arts South Africa - BASA: Supporting Grant Scheme:

BASA's mission is to ensure "the relevance and sustainability of the arts in South Africa by providing expertise in developing partnerships between business and the arts."

Business and Arts South Africa (BASA) is a nonprofit company whose primary aim is to promote mutually beneficial and sustainable business-arts partnerships between the private sector and arts initiatives. This approach could be beneficial in that the profit-based component can be a potential investment to the private sector yet the risk would be in the mission being misinterpreted or aimed at a different market.

But over last few years, BASA has demonstrated that arts sponsorship, and arts partnership from a company's marketing or promotional budgets is a cost effective vehicle for the sponsoring company to reach its target markets and communicate effectively with its clients. The arts are uniquely placed to serve both philanthropic, corporate image building and commercial objectives, and the sheer range of options available through the arts demands attention. BASA serves as a bridge between the corporate and arts sectors to help each achieve optimal benefits from such partnerships.

Marketing of BASA's membership could also promote the artists individual proposals and support, and create awareness of art related business opportunities
Business & Arts South Africa – BASA: Supporting Grant Scheme
BASA's mission is to ensure "the relevance and sustainability of the arts in South Africa by providing expertise in developing partnerships between business and the arts."

The City of Joburg:

The JDA, an agency for the City of Joburg, acts as a limited liability company that supports and stimulates area-based economic development initiatives. According to the ***Business Plan 2011/12 Version 1.5, 10 June 2011,*** their objectives are the following, to:

- Restructure the city by developing defined, strategic geographic areas around the city and the movement corridors that link them.
- Promote economic growth by creating efficient and competitive business environments that cluster industries and functions in these areas.
- Turn around declining investment trends in these areas by upgrading public space, generating shared visions for future development, and encouraging urban management partnerships.
- Develop local economic potential in marginalised areas to promote access to jobs and markets.
- Encourage sustainable energy consumption and land-use in the city by developing strategic transit nodes and corridors.
- Promote economic empowerment through the structuring and procurement of JDA developments.
- Support productive development partnerships and co-operation between all stakeholders in these areas

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3. extracted from : **STUDY OF THE NAC FUNDING OF THE ARTS SECTOR IN SOUTH AFRICA – A FOCUS ON FUNDED ARTS COMPANIES'(released 2010),** *a study covering and reporting NAC funded and supported cases in all provinces between 2008-2009. '*
source: www.nac.org.za/
accessed: 2012

The technical requirements for the proposed design and network would be to register the proposed *[ARTS]tigma** as an organization (NPO) according to the Non-Profit Organizations Act (Act 71 of 1997)[1] ; including the submission of a proposal and required documents. realistically *[ARTS]tigma** cannot be completely dependent on the Department of Arts and Culture for funding as it is a short-term funding programme and for the centre's aims to operate beyond this timeframe, it would be fair to regard funds, if approved, as grant income.

The NAC can be used for funding resources and project-related costs; due to the types of arts and cultural objectives stated by the NAC, prove a high feasibility and lower risk assesment.[2]

Some of the intentions, parallel with the project proposed include the creation of new work, through workshops and exhibitions and with the potential to have educational value. The NAC also facilitates residency programmes and research projects.

NAC aims at promoting cultural tourism in South Africa and abroad;
and documentation and facilitating cultural events and festivals.

Taking into account the existing frameworks that focus themselves in urban regeneration using the arts and cultural geography of Johannesburg, the vision of this thesis appears to be feasible. The concerns of local artists can be addressed as well as the wider objectives to bring cultural awareness to the fore, and with its economic potentials can create mutual opportunity between cultures and methods of cultural production.

The mapping process, has revealed a need for spaces for production, exchange, resource and even affordable housing. Newtown presents a group of facilities with little or no integration with one another, on the other hand the mixed of residential and industrial zones to the east of Johannesburg poses a number of formal and 'informal' activities. a typology that satisfies these concerns and needs while integrating and encouraging 'informal' geographies of the suburbs east to the innercity has yet to be recognized.

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*1. extracted from **GAUTENG PROVINCIAL GOVERNMENT SPORT, ARTS AND CULTURAL DEVELOPMENT POLICY FRAMEWORK** (2009)*
source:www.sacr.gpg.gov.za//Policies/

*1, 2 and 3. the feasibility studies conducted were based on policy and an amature understanding of .... a mock business plan was supervised by **Andrew Miller** at the Busfactory and exchange between actors like **Joseph Gaylard** of Vansa, and **Lewis** of JDA at the Busfactory.*
Business plan submitted to Christos Daskalakos for the course Professional Practice(2012)

*Overall study: arts and cultural support and funding information was gathered through speaking with key players in South African arts and cultural sector; information on arts funding and policies gathered from conversations with **D Lewis,** a Director of the **JDA**, located at the Bus Factory, Newtown, Johannesburg date conducted: 03/2012*

02.0. CONCLUSION

photo: Urban Arts Platform painting project
author: Sandile Radebe
date taken: 2012



The observations made from the above research, highlights the situation of city users in relation to the existing arts establishments as fragmented. The domain of the arts or what is defined as worthy arts, has adopted an exclusive and selective nature in the Johannesburg fabric; the majority of everyday city users and dwellers are not the frequent users of art- positioned establishments which occur around these centres. The Johannesburg Art Gallery, Arts on Main and the Goethe on Main for example, seem to exist as aestheticized enclaves attracting people who reside outside the city into the city for entertainment and recreational purposes.

The architectural discipline encompasses both subjectivity and objectivity; subjectivity of the design and the objectivity of the building. The building has a particular function and technical inclination; at the same time it has the creative potential to be an expressive object in the urban landscape.[3]

In the SA context, particularly in the urban assemblage, public art can work as a great tool to voice our feelings of spaces and functional issues, as well as bringing art into the public domain; an art that is not confined by a frame on a wall in gallery but is exposed on the urban surfaces, thus redefining the idea of the 'canvas'. Here the people in the site become viewers and participants that complete the installation and the city navigation routes become the exhibition thoroughfares.

It would therefore be safe to say that the main objective of this thesis is to place emphasis on improving the quality of the human experience of the public domain through public arts exhibition and visual arts production.the aim being to accessible, either to the regular user or the 'passer-by'.

3. James makes the critical statement on the general misconception of the role of the architect saying that "…the architect not limiting the objective solution, for a need or concern of society, as a physical building." (Wines, 1987; 33) taken from ***" De- Architecture"***



Image: wordcloud generated from the [ARTS]tigma business plan
source: http://www.tagxedo.com
generated: 09/2012

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02. VISUAL ANALYSIS:

A VISUAL NARRATIVE OF ARTS-RELATED PUBLIC SPACES AND INITIATIVES

four arts-related establishments or projects were selected, namely for their individual approaches and applications to their context. The following visual narratives will also function as precedent studies...

Precedent no # 1:
JOUBERT PARK PROJECT(2007)
LOCATION: DRILL HALL: Johannesburg, South Africa

Precedent no # 2:
‘BMW GUGGENHEIM LAB: (2012) - Atelier Bow-Wow(architects)Tokyo
LOCATION: ‘travelling’ mobile temporary structure

Precedent no # 3:
‘CITY OF GOLD’ - Urban Arts Festival:
LOCATION: Grayscale, Braamfontein, Johannesburg

Precedent no # 4:
The Johannesburg Art Gallery and Joubert Park, ·LOCATION:
Noord,Johannesburg

Precedent no # 1:
JOUBERT PARK PROJECT(2007)
LOCATION: DRILL HALL: Johannesburg, South Africa





HERITAGE

COMMUNITY





INNER-CITY

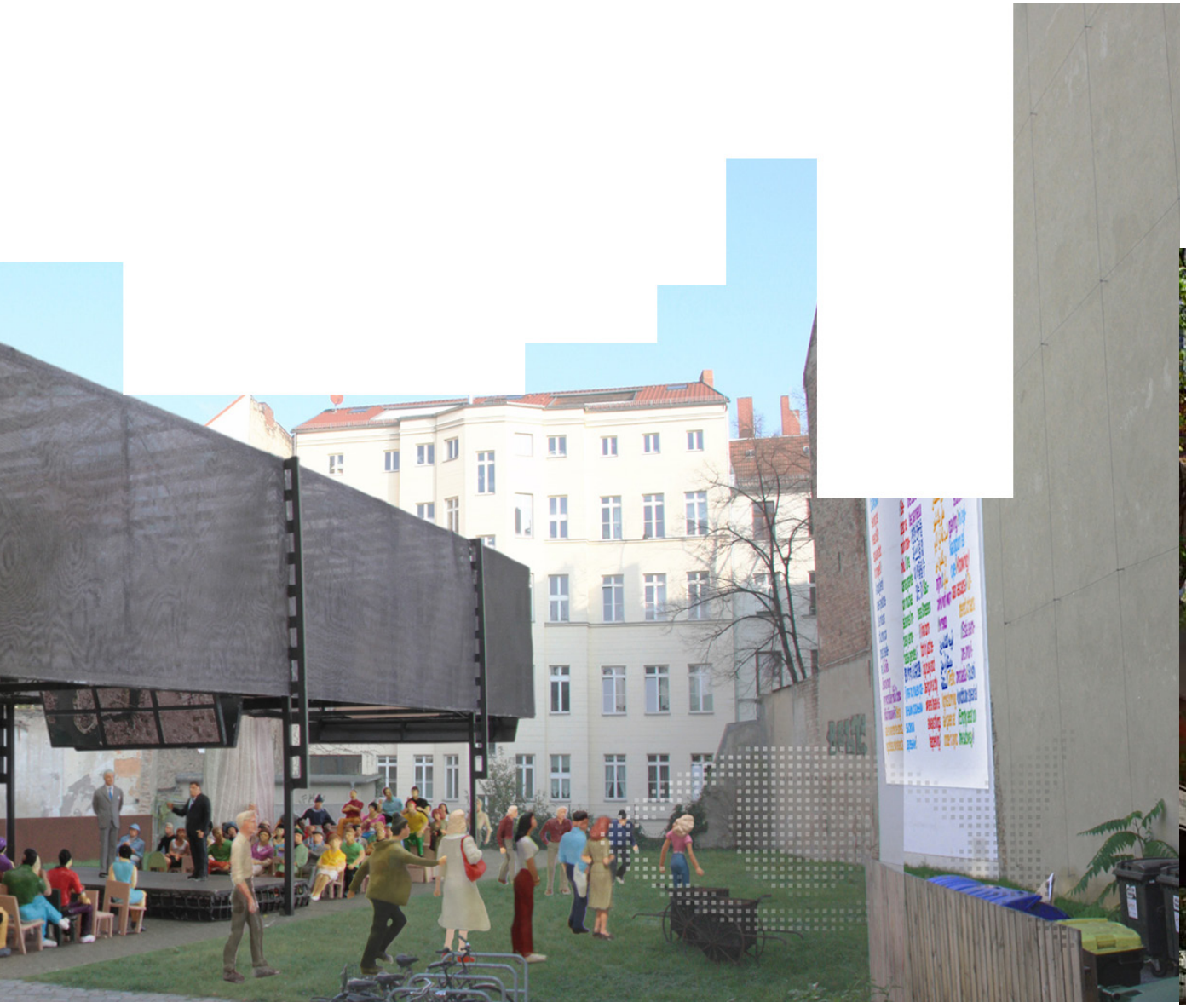
Precedent no # 2:
'BMW GUGGENHEIM LAB: (2012) - Atelier Bow-Wow(architects)Tokyo
LOCATION: 'travelling' mobile temporary structure





FORUM

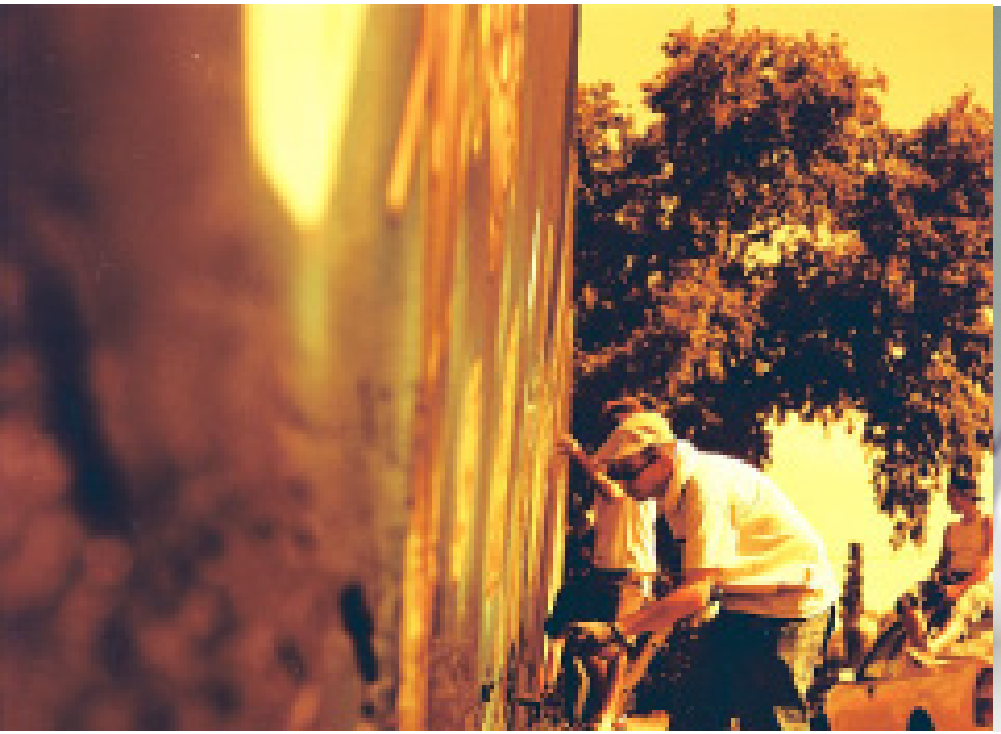
IN-BETWEEN



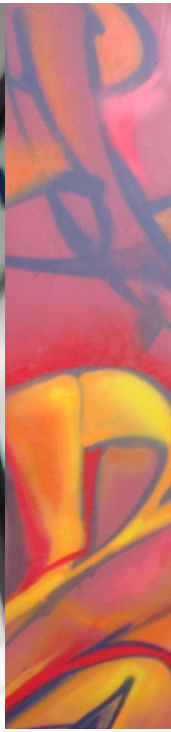


TEMPORARY

Precedent no # 3:
‘CITY OF GOLD’ - Urban Arts Festival:
LOCATION: Grayscale, Braamfontein, Johannesburg





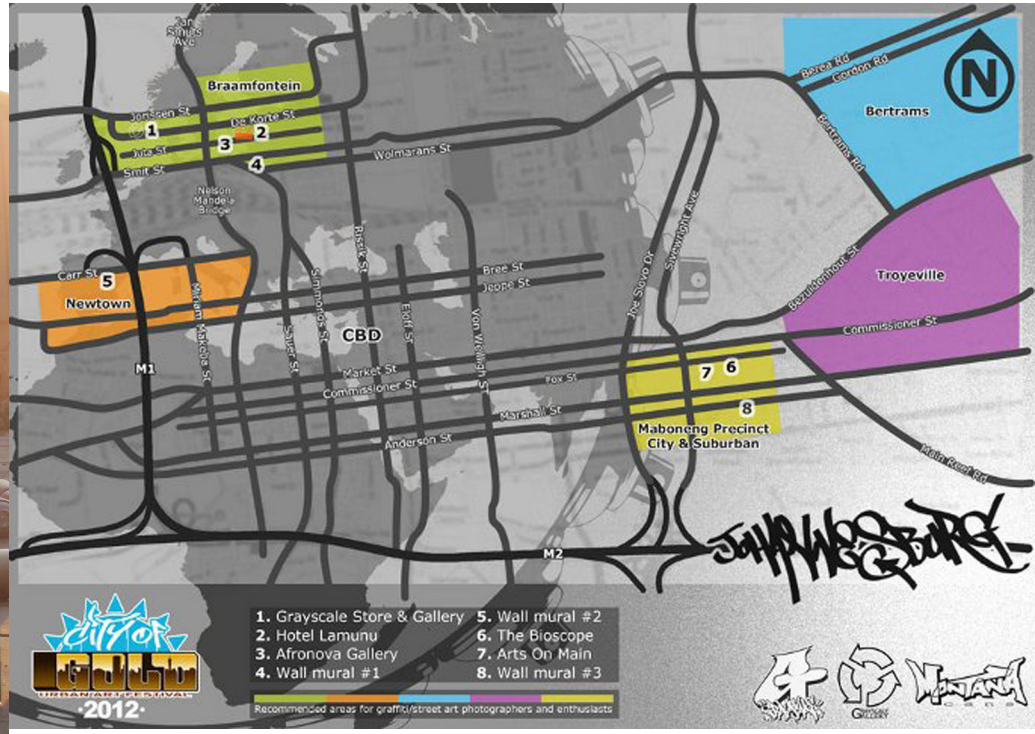


MOBILITY

PUBLIC





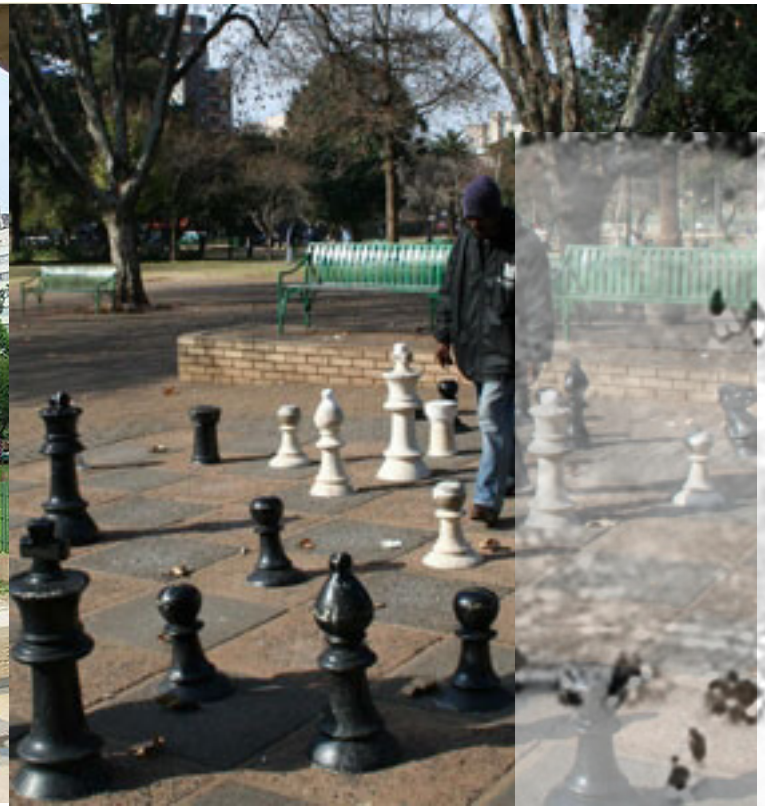


ACCESS

EXHIBITION

Precedent no # 4:
The Johannesburg Art Gallery and Joubert Park,
•LOCATION: Noord,Johannesburg







CITY CENTRE

PARK

HISTORY



ISOLATION

03. SITING:

LOCATING A SITE IN THE EASTERN JOHANNESBURG SUBURBS

The siting is a process of selecting an appropriate location for the 'assemblage for creative exchange' in Johannesburg urban fabric, the unique characteristics of the site and consideration of the impacts these exiting happenings will be productive on a public space program. The objectives of a mapping approach are to understand the informants of these complex spaces and processes, especially those which are ignored and would be defined as 'informal'.

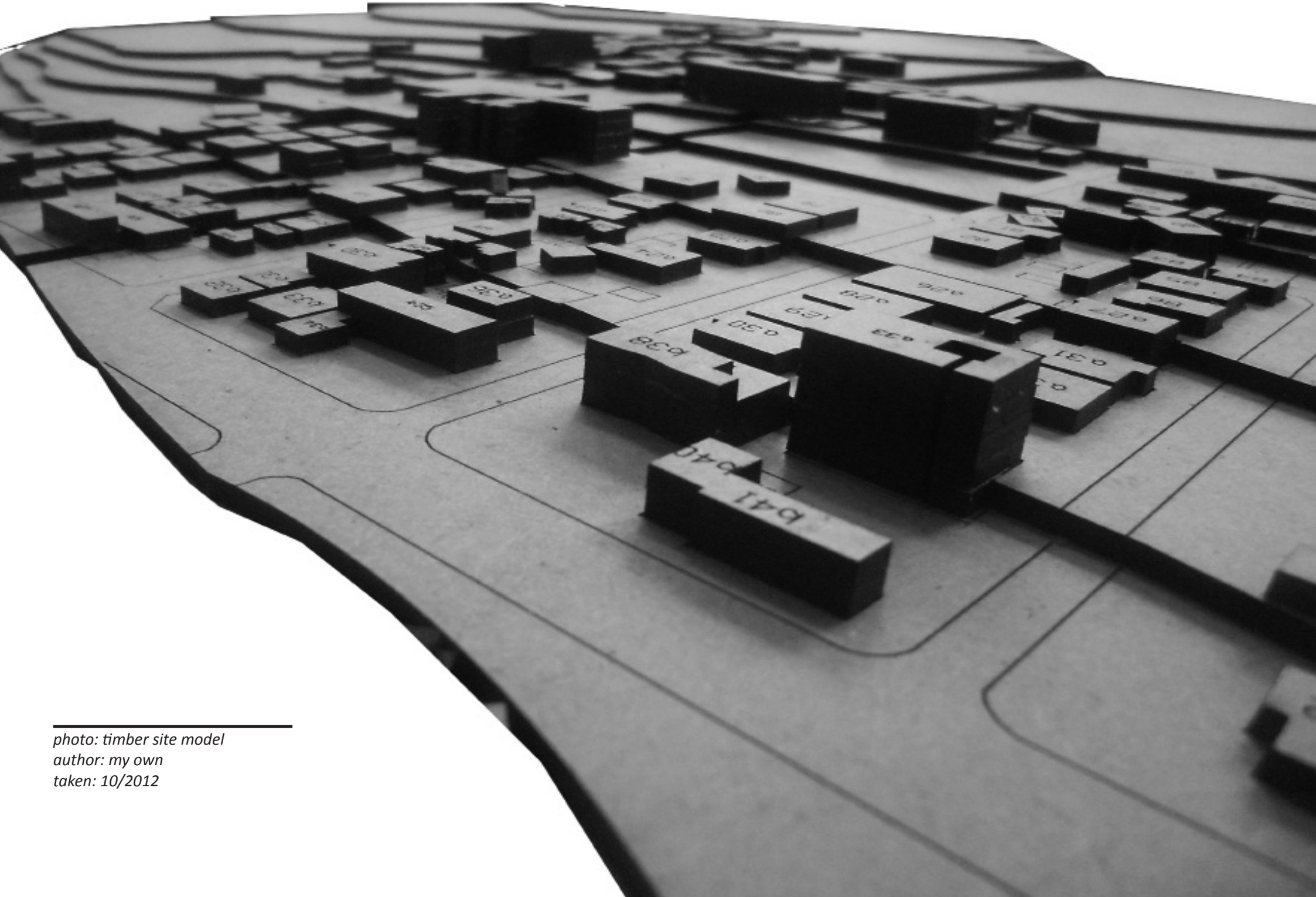


photo: timber site model
author: my own
taken: 10/2012

GAUTENG JOHANNESBURG TROYEVILLE





REGION F: INNERCITY



03.1. SITE ELECTION

the selection of a site was located from a number of relational forces , typical activites and emergent activities taking place within and around the eastern Johannesburg suburbs.



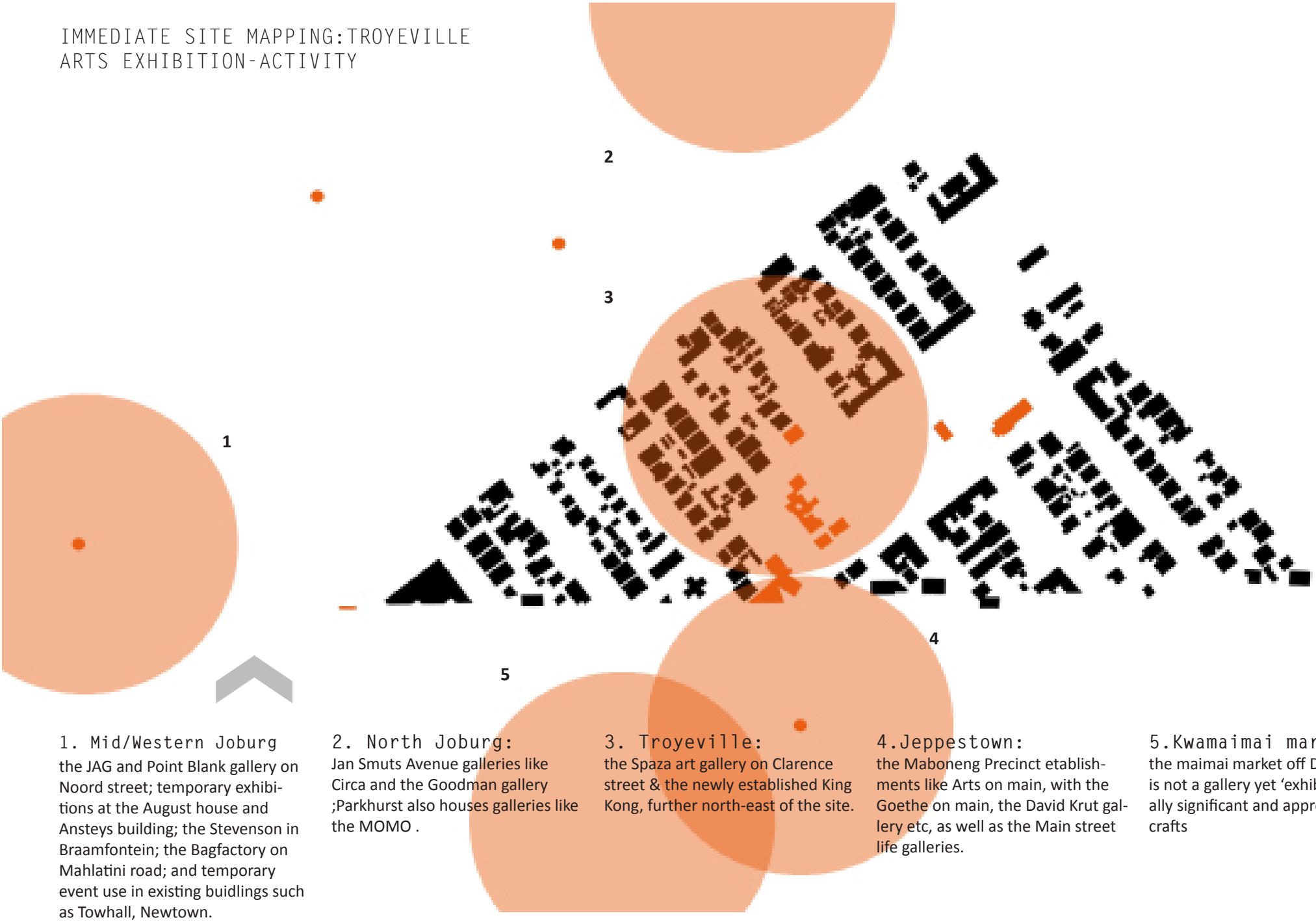
aerial view: eastern Johannesburg suburbs
source: Google Earth Images
accessed: 2012

IMMEDIATE SITE MAPPING:TROYEVILLE
RELATIONAL FACILITIES



1. Ellis Park Stadium 2. Industral zone off Buizenhout 3.institutional buildings: 4.Spaza art gallery 5.existing abandoned facilities serving the courts. 6.existing residential houses(mostly in bad condition) 7. Troyeville Baptist Church 8. Maboneng Precinct: Main Street Life location 9. public art sculpture 3.innercity art-related facilities: Keleketla library(Drill Hall), Urban Arts Platform etc.

IMMEDIATE SITE MAPPING:TROYEVILLE ARTS EXHIBITION-ACTIVITY



1. Mid/Western Joburg

the JAG and Point Blank gallery on Noord street; temporary exhibitions at the August house and Ansteys building; the Stevenson in Braamfontein; the Bagfactory on Mahlatini road; and temporary event use in existing buidlings such as Towhall, Newtown.

2. North Joburg:

Jan Smuts Avenue galleries like Circa and the Goodman gallery ;Parkhurst also houses galleries like the MOMO .

3. Troyeville:

the Spaza art gallery on Clarence street & the newly established King Kong, further north-east of the site.

4.Jeppestown:

the Maboneng Precinct establishments like Arts on main, with the Goethe on main, the David Krut gallery etc, as well as the Main street life galleries.

5.Kwamaimai market:

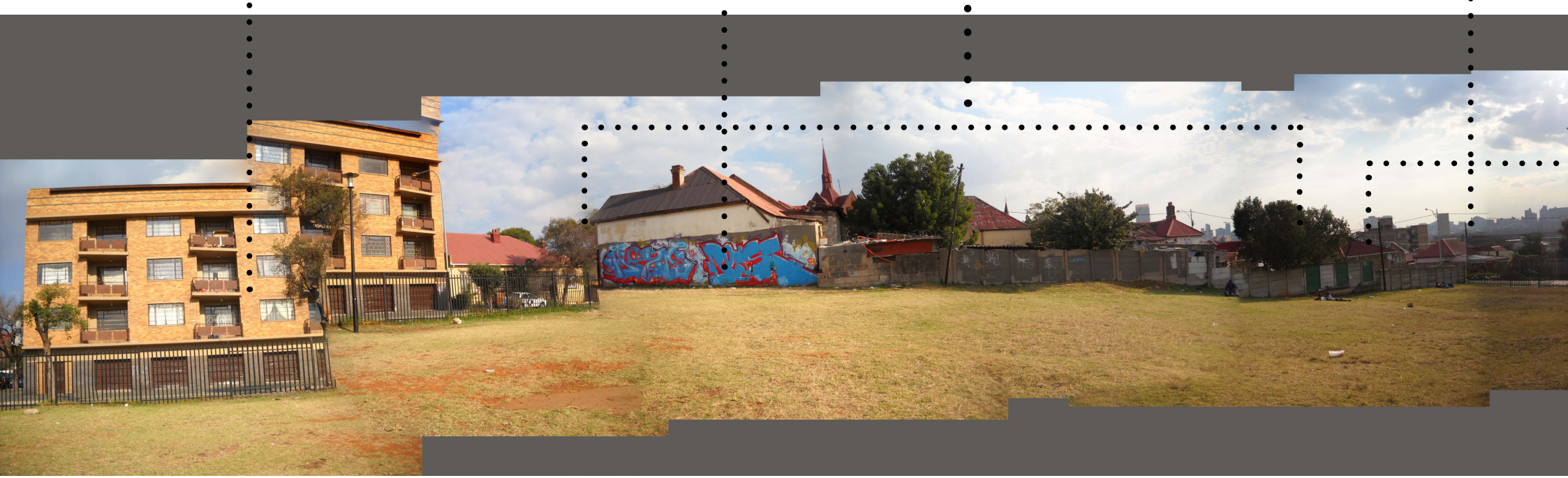
the maimai market off Durban road is not a gallery yet 'exhibits' culturally significant and appropriated crafts

1. residential area, apartment blocks along Wilhelm street overlooking park and the Johannesburg skyline.

2. existing and reoccuring character of grafitti art; Troyeville proves to be 'tolerant of public art, and has become a detination site for many street and grafitti artists including international artists.

3. existing residential houses; which are mostly in bad condition, with squatting in yards, typical of occupany patterns in the area.

recreational facilities: Ellis Park precinct, marked as a Urban Development Zone, public space renewal has already taken place with landscaping and public art intallations.



4. views of the Johanneburg cityscape, showcasing significant buildings iconic to the Johannesburg landcape

5. Clarence street; Spaza art gallery lies adjacent to the site, with a culpture garden on the street edge, the gallery howcases local artists yet the boundaries are heavy and enclosed.

6. The former Bloemenhof Park, now the David Webster Park, existing landscaping and sculptural applications, community character, sculpture and mosaics in need of restoration and preservation existing skate ring collecting rubbish, need for night lighting and surveillence, edges need realaxing and to allow for porosity



Panorama: David Webster Park,and edges, Troyeville
author: my own
taken: 2012


1.



2.


3.


4.


5.


6.


7.


8.


9.













photos left to right *author: my own*

1. The Dutch Reformed Church

2. A building on comissioner street, recently bought by the Maboneng precint marked for renewal and a 'mixed-use' occupancy.

3. David Webster park.

4. Ghandi's house, a heritage site.

5. Grafiti mural by Rusty and the PCP crew on a neglected site in Troyeville

6. An intallation of signage letters preserved from the building that was transfromed into the 12 Decade hotel, Main street Life.

7. An interior view of the Spaza art gallery adjacent to the site.

8. A typical image of light-industry and workshop character of Troyeville especially along
strips like Bezuidenhout and Commisioner street.

9. The typical afterschool and weekend activity of David Webster park users.

10. A view of the Spaza galleries "yard"; this space is used for production, to host sunday gallery events and has become a dense collection of local artworks.

11. Images of grafitti art in and around the David Webster park.

12. An 'interactive" chalkboard mural by Rusty, Jeppestown.

13. The advantageous position of the site towards views of the Johannesburg skyline, including views of significant and iconic buildings.

14. A Church on Dawe street which often functions as a space for community meetings.

15. The existing sculptural works on the David Webster park.

09.2. HISTORICAL CHARACTER

The eastern suburbs of Johannesburg were areas that were developed around the city center around the 1920's; they were developed for commercial interest and the residential housing need, because of their proximity and hence accessibility to the city. The housing was originally built for the stable working and lower middle class. The existing grid of Jeppestown and Troyeville comprises of small blocks for commercial advantage of corner stands, and long rectangular blocks for the housing and other amenities, these areas were defined as a mixed-use area with parks, recreation hall and library.
(Zack; publication date unknown: 3)

The main transport arteries are the railway and Commissioner Street running east west from the city center. Currently the southern edge of Fox street has developed urban renewal properties that have resulted in a line of arts-related entertainment and commercial use. The main light industry zones, that informed the Zulu migrant hostels and the establishment of the Kwamaimai market, lie towards the South-western region. While other industrial clusters can be found along Bezuidenhout drive towards the north of the Troyeville 'triangle'. Further west towards Doornfontein lies the north-south axes of Op de Berg; Op de Berg was originally the route for the trolley bus line that lead to the development of these areas, still has commercial frontages but ends in the dilapidated sections of the ridge.(Zack; publication date unknown: 3)



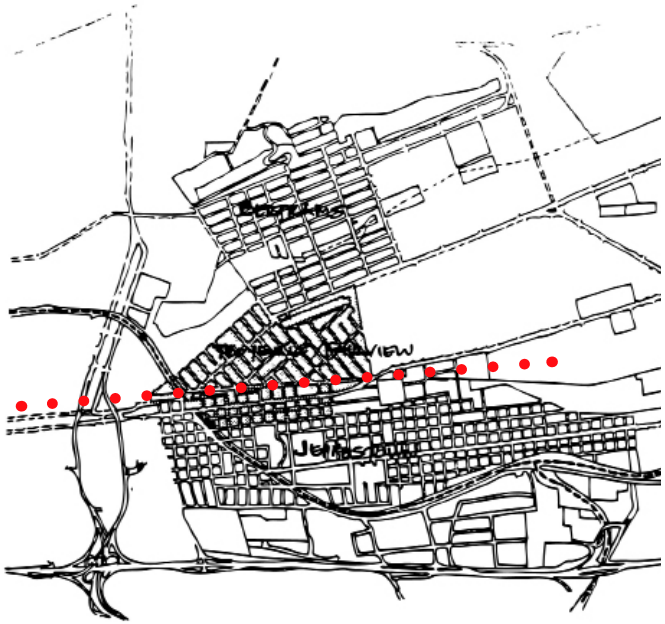
photo: old industrial signage in Jeppestown
author: my own
taken: 2011



photo: the Cosmopolitan Building, Jeppetown
author: my own
taken: 2011

1896s:

The railway line is completed.
market characterized by private sector and as a result privately owned, mixed use working class suburb established.



1912+:

surveys define by council, Bertrams as a predominantly "coloured" area and property values depreciate.

TIMELINE:

THEN:



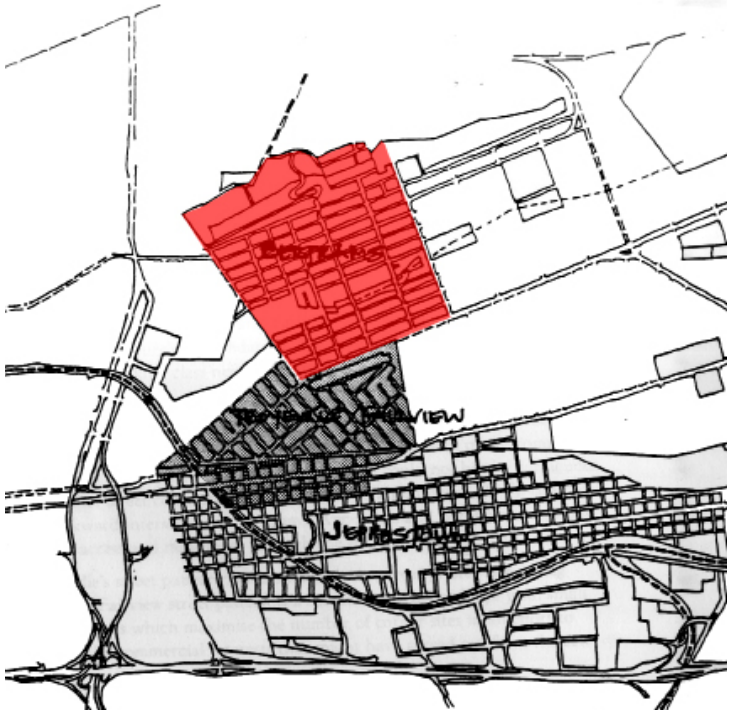
1902s:

introduction of affordable housing for workers welfare and accessibility benefits.

pre- 1906:

horse drawn trolley transport system.

1906: introduction of the electric tram and track system of transportation to further east of suburbs, along Op de Bergen which had a significant impact on accessibility of the eastern sector.





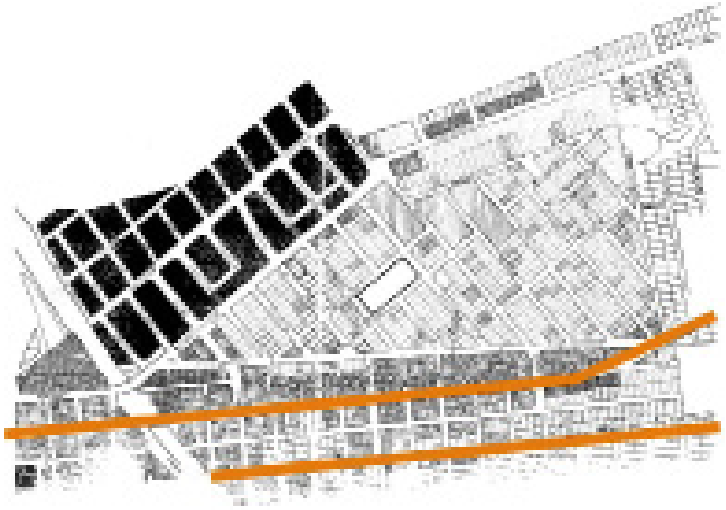
1930s:

leasehold to freeholds, restricting blacks from living in eastern suburbs.

forcing black labourers into servant quarters, back of shops and workshops as well as slum

1934- Slums Act by the 1930's Bertrams and parts of surroundding suburbs suffers from overcrowding and racial mixing, this leads to the harsh enforcement of the Slums act

Introduction of an east west taxi route and the establishment of Jeppe Terminus next to the Jeppe Station



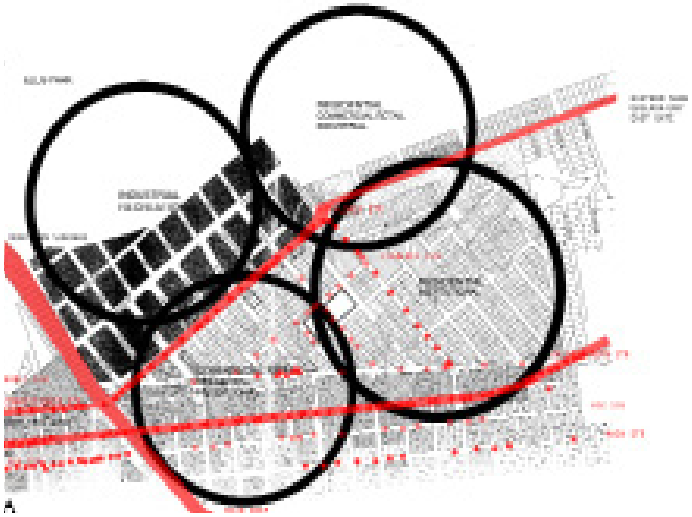
THEN:

1920s:

JFT housed stable working class and lower middle class housing and was located for accessibility to the city centre. The character of these spaces was mixed use. Amenities included park to both Troyeville and Jeppestown, a recreation hall and library.

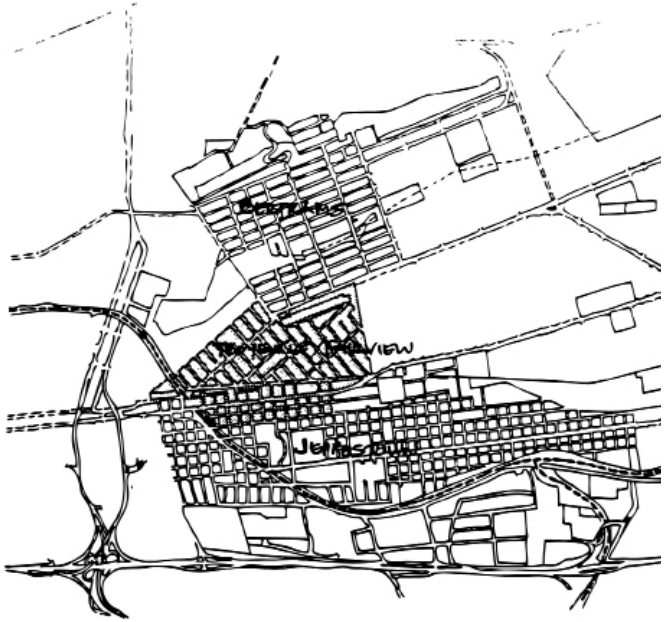
establishment of migrant hostels to provide the inner city and industria with labour supply.

1928 - Ellis Park in 1927 a quarry and grassland area was identified by the Transvaal Rugby Football Union, Johannesburg City Council's, and Mr JD Ellis.



1946:

the rezoning of the eastern suburbs, from residential to industrial.the west was zoned as non-residential which allowed for lineal business rights along Jules, Main, Commisioner, and Madison.



1960s:

the Urban Renewal Programme was introduced; a JFT Pilot Scheme aimed at regenerating the Jeppestown, Fairview, Troyeville suburbs.

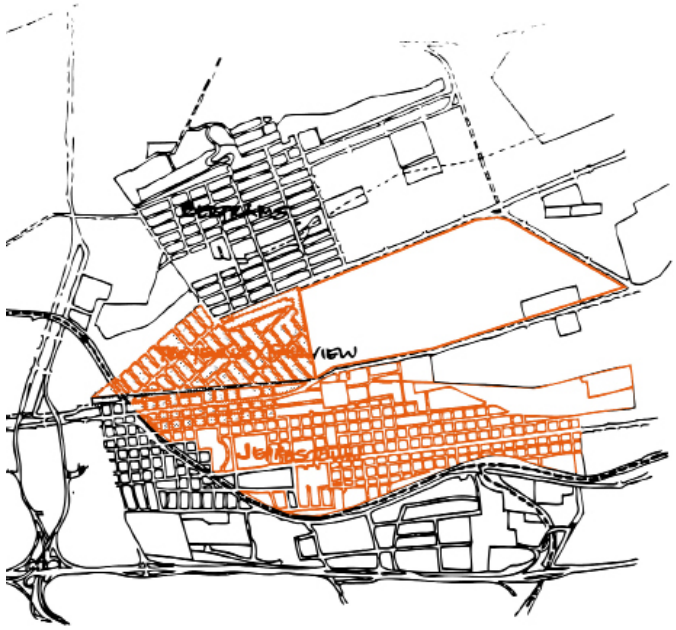
1965: physical deterioration of areas around within the Jeppestown, Fairview, Troyeville areas,

in reaction to these changes, the need for a socio-economic survey arises and is conducted.



1950s:

Presented signs of slums, especially in Jeppestown which were defined by the Nda Green town planner as spaces that were “structurally unsound, damp with wiring that needs attention or overcrowded.” Troyeville’s condition on the other hand was less bad and according to …this was due to the Portuguese ownership of property.



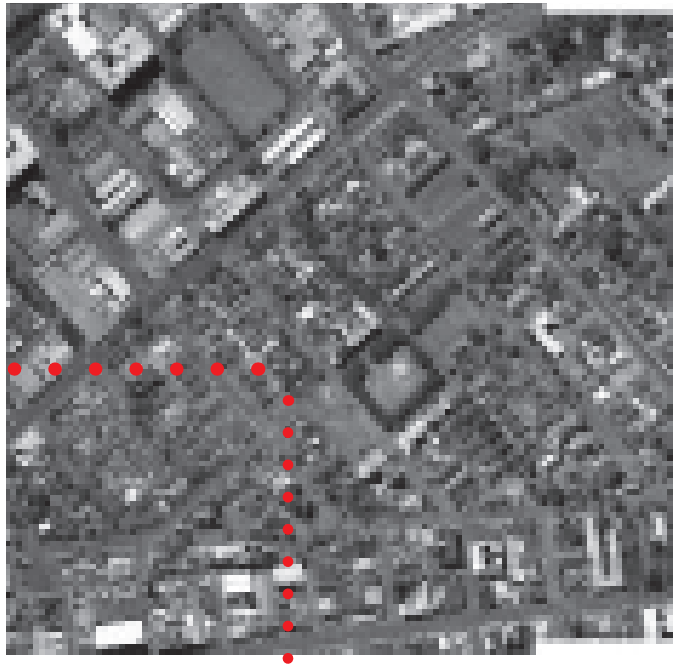
1976:

Troyeville Blocks were created to deal with non- residential activity which was displaced by failed Urban Renewal Programme .the Troyeville blocks were significantly aimed at housing industrial use.

Judith Paarl and Lorentzville develop into light industrial outgrowths.Historically the indutria was informed by natural water source along the valley.

Jeppestown was mainly defined as residential.





late 2000s: Jeppestown

The renewal of the Maboneng precinct along Fox street in Jeppestown, the establishment of Arts on Main and Main street life with various commercial and recreational amenities.

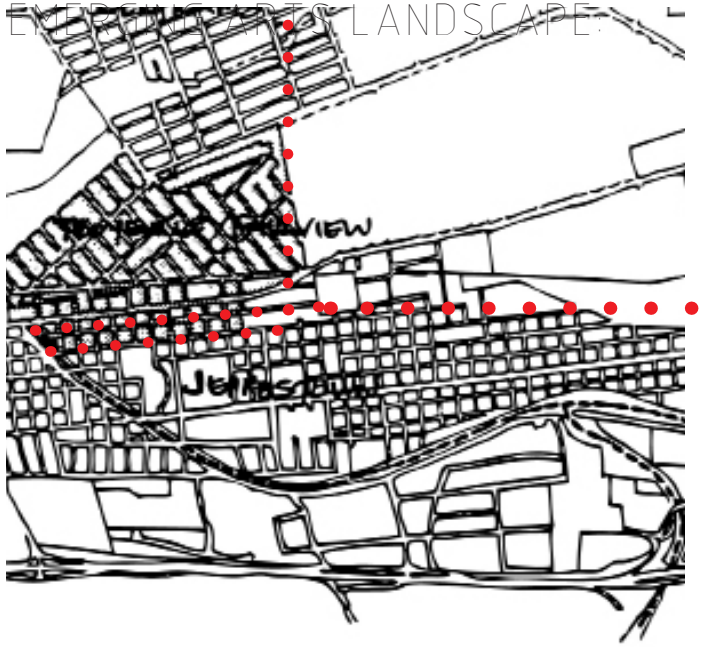
These amenities have attracted a number of people from all parts of a Johanneburg.

VANSA moves to the Craftsmen centre, a post- industrial building on Fox street in Jeppestown; VANSA runs projects like the ‘parking gallery’ in their rented space.

2000s: Troyeville

the Spaza art gallery on Clarence street attracts local art-lovers and commissions for public art projects, it is owned and run by local artist Andrew Lindsay , the Spaza has been running since for the last 8 years.

the Spaza art gallery sometimes functions as community arts centre facilitating projects like









2010 – 2011:

Emergent activities include, skating projects,public art projects and exhibitions.

The activity and revival of the area has influenced an interest in urrounding areas like the Kwamaimai market.

projects like the Nolly Faith initiatives and the Urban Arts festival.



2012:

the birth of ‘King Kong’ located on Verwey street , near Jeppestation, in New Doornfontein.

the establishment is owned and run by Guye and Gerda Daime.

’King Kong’ offers studio space rentals, exhibition space as well as a rooftop a Jazz club terrace.

VANSA currently occupies a floor of this new establichment.



A significant reoccurrence of this urban renewal application to the eastern areas of Johannesburg; first it was the issue overcrowding and post-war housing shortages, then. This highlights the historical impact of renewal by Council and the CBD, to present day, and the failure and consequent character of these western areas to date. Today a regeneration of the area is highly supported by private investment, with the vision of commercial and art-supportive establishments. Last year's research project: 'Urban Voices' (2011) deducted that these commercial islands had minor positive benefits on the residents and users of Jeppestown. What emerged was these social-economic enclaves, but nonetheless the character of Fox street has been revitalized and the post-industrial buildings have been transformed, used and are maintained.

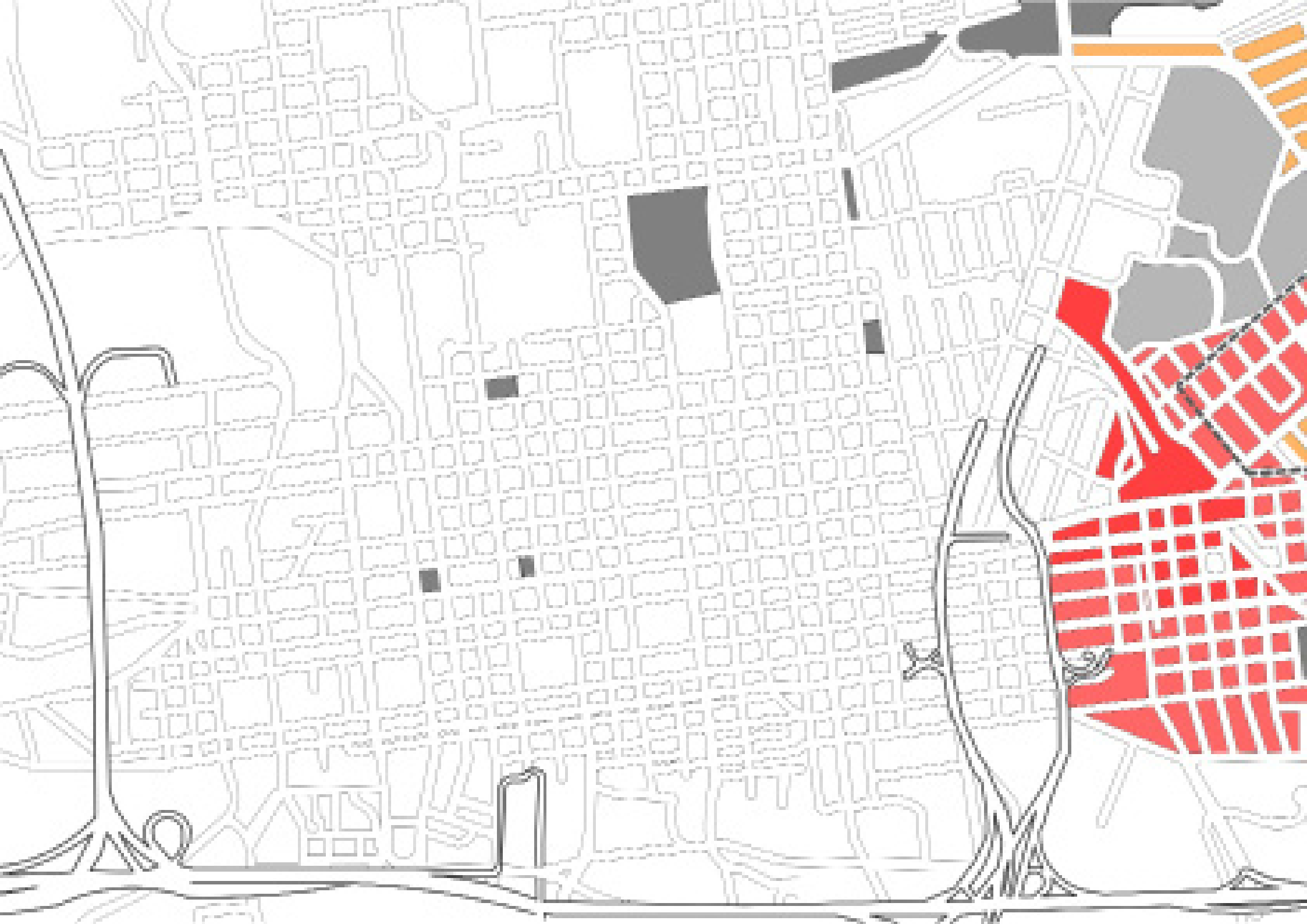


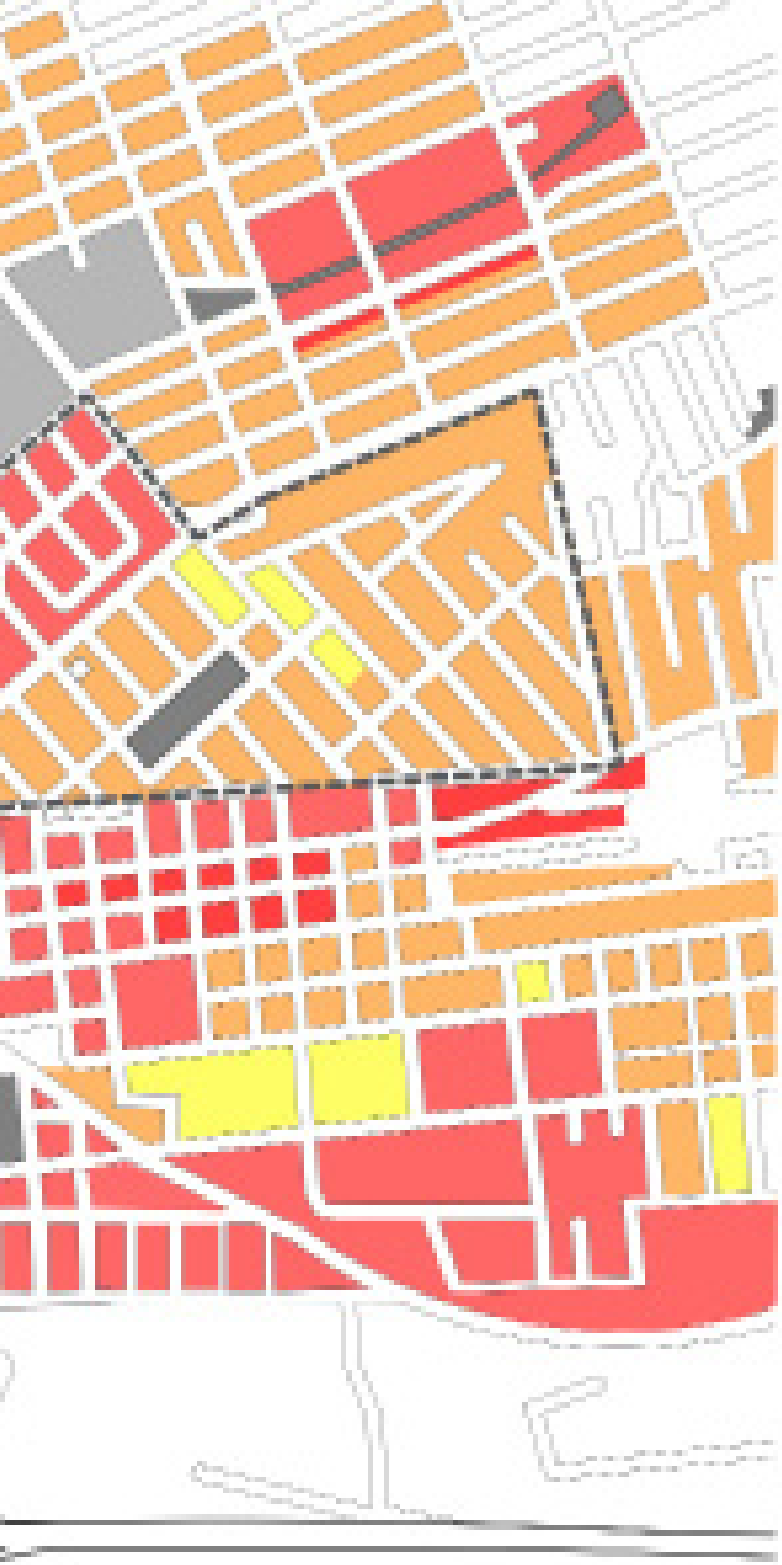
03.3. MAPPING

Next spread

ZACK.T, "Revitalization Strategy for Troyeville and Fairview"-Book 6 research publication,date unknown

CHIPKIN, C. 1993. "Johannesburg Style". Cape Town: David Philip Publishers



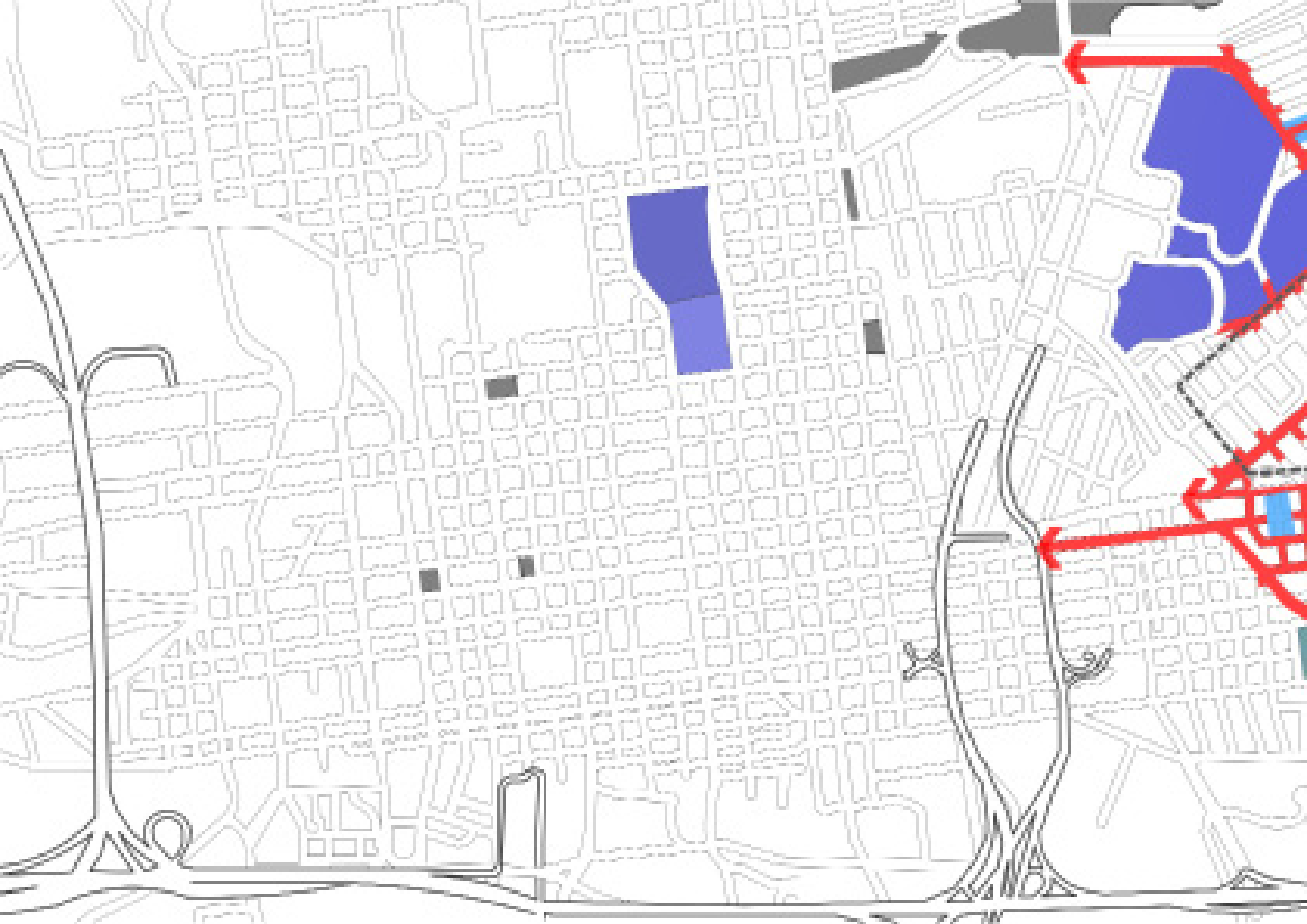


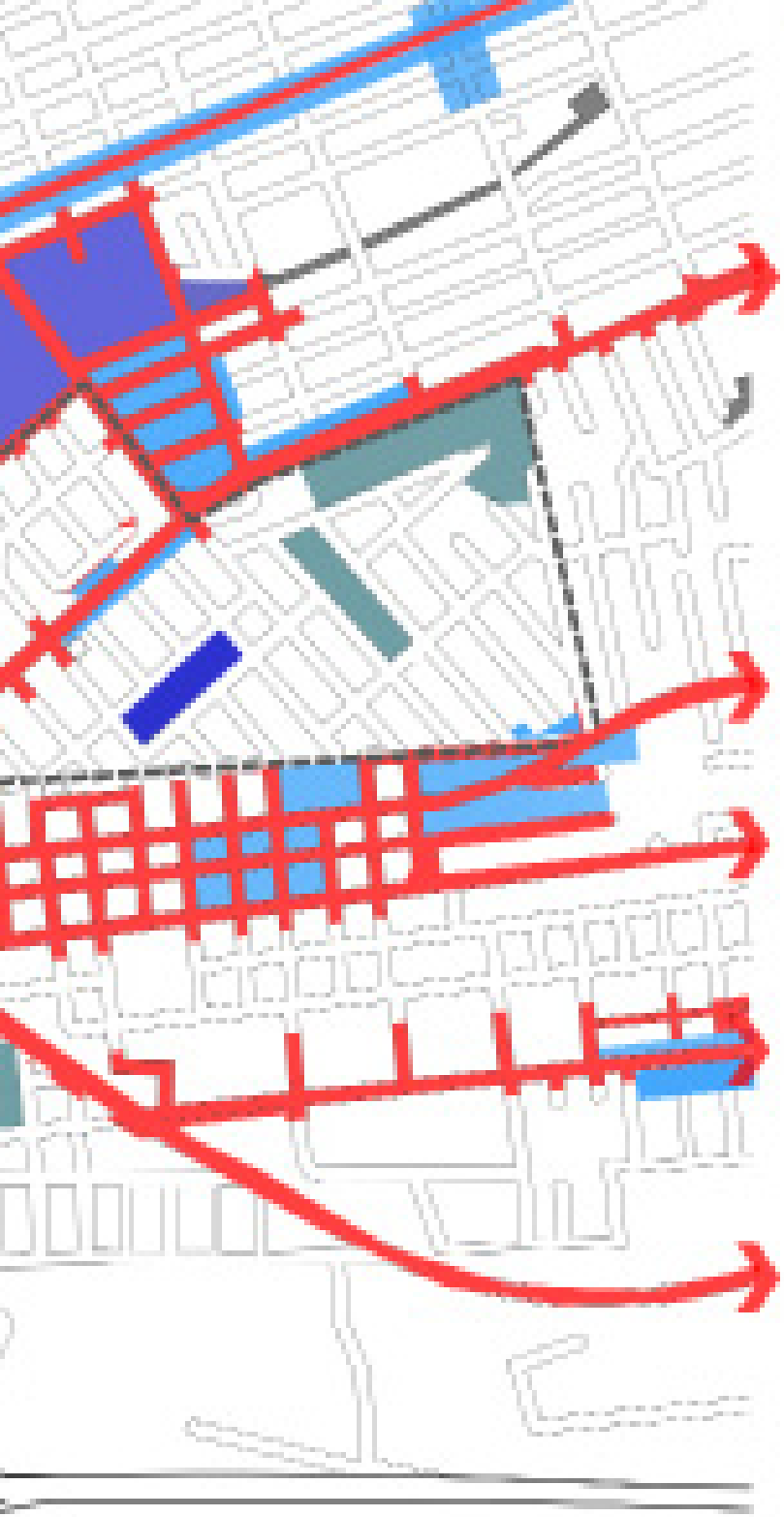
ZONING

COMMERCIAL & PUBLIC USE
GROWTH
ROUTES & ACCESSIBILITY
ARTS & ART FACILITIES
PRODUCTION
EMERGENT GEOGRAPHIES
SITE

industrial
light industrial
residential
commercial
institutional

MAP 1





ZONING

COMMERCIAL & PUBLIC USE

GROWTH

ROUTES & ACCESSIBILITY

ARTS & ART FACILITIES

PRODUCTION

EMERGENT GEOGRAPHIES

SITE

existing open space

existing public space

new commercial use

commercial use and strips

main commercial corridoors

MAP 2


M1 motorway



ZONING
COMMERCIAL & PUBLIC USE
GROWTH
ROUTES & ACCESSIBILITY
ARTS & ART FACILITIES
PRODUCTION
EMERGENT GEOGRAPHIES
SITE

metropolitan route
railway line
major arterials
taxi/bus routes
train stations

MAP 4



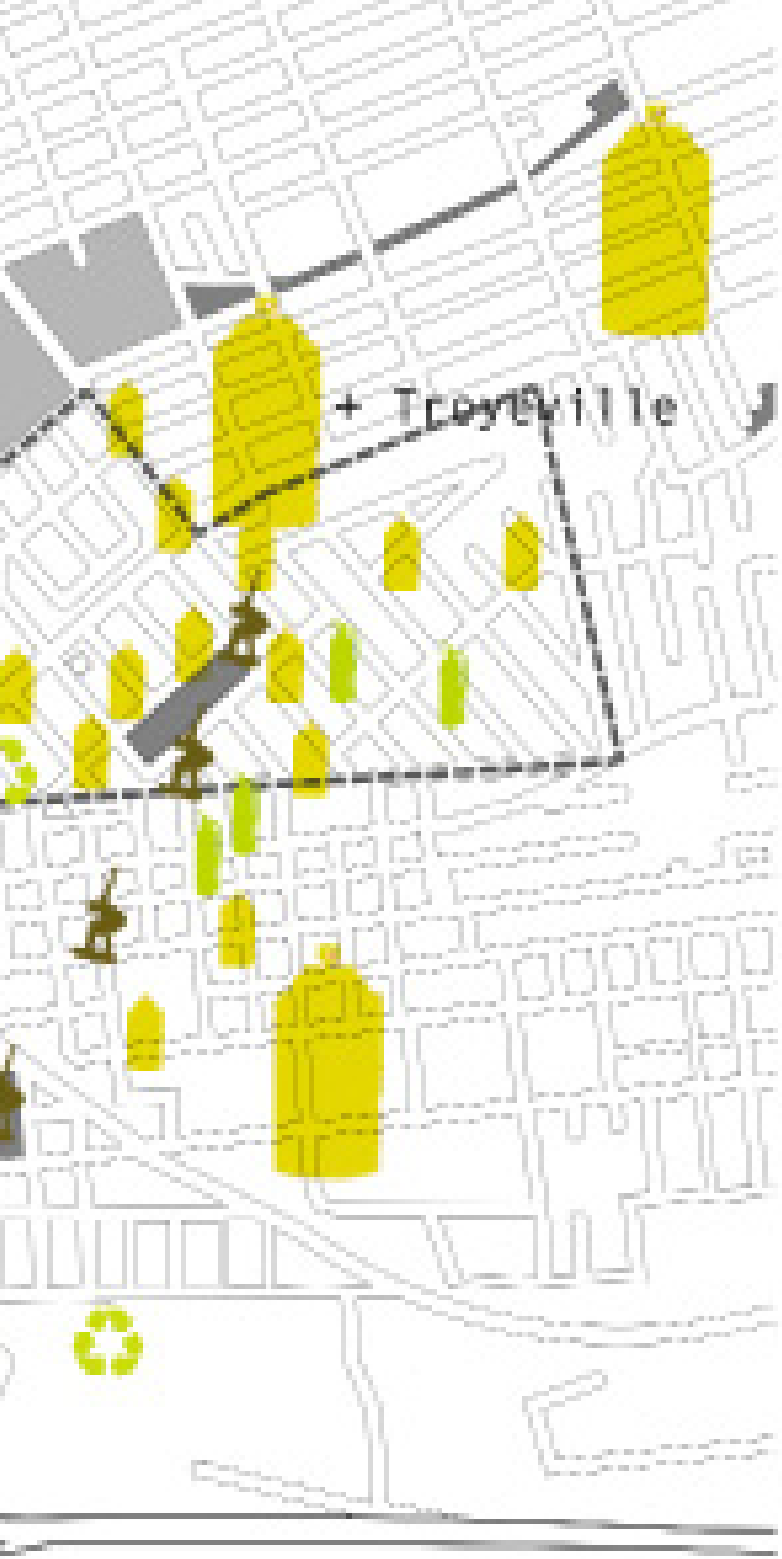


ZONING
COMMERCIAL & PUBLIC USE
GROWTH
ROUTES & ACCESSIBILITY
ARTS & ART FACILITIES
PRODUCTION
EMERGENT GEOGRAPHIES

- existing public artworks
- existing innercity arts programmes
- youth innercity arts programmes
- existing exhibition spaces
- existing artist studios
- existing artist residents

MAP 5


+ Newtown
+ Innercity/Inner



ZONING
COMMERCIAL & PUBLIC USE
GROWTH
ROUTES & ACCESSIBILITY
ARTS & ART FACILITIES
PRODUCTION
EMERGENT GEOGRAPHIES
SITE

-informal urban street art

-formal street art projects

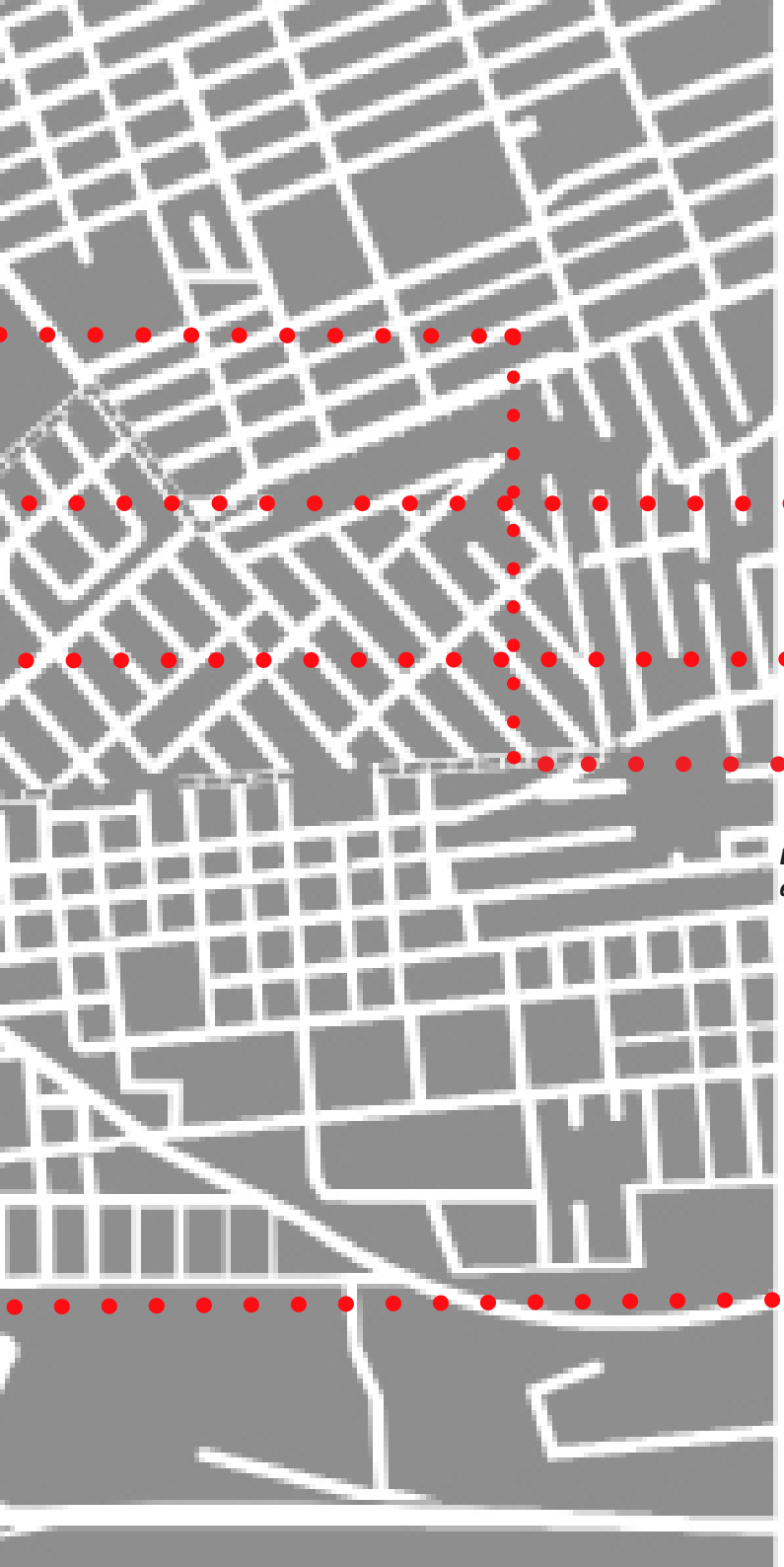
-cultural appropriations geographies

-emergent'temporary cultural geographies

-recycling,material appropriation and 'cash for scrap'

MAP 7





MAJOR ART-RELATED FACILITIES

SMALLER OR FREE-STANDING ART-RELATED FACILITIES

MAJOR PUBLIC ART PROJECTS

"Optic Field" by Maja Marx



archdaily.com

'Eland'(Braamfontein)by Clive van den Berg



redbubbble.com

Firewalker (Bree)by William Kentridge and Gerhard Marx



handomethings.com

De la Rey street subway mural' by Rookeya Gardee, Bronwyn Lace and Reg Pakari



cityofjoburg.org

'imbali Visual Literacy Project'(Braamfontein)by Claire Regnard



arttours.co.za

'the Battle of Ellis Park" (Doornfontein)by Drew Lindsay, Spaza art Gallery, and Kula Udweba



redbubbble.com

09.4. CURRENT CONTEXT:

CHARACRTER & SPATIAL IMPROVISATION

The sector lying towards the east of the central business district CBD, and straddling the railway, are defined as 'typical zones of transition' between the inner-city and industrial area as well as between the inner city and outlying residential suburbs.

I will look at the many ways in which the resource availability and the existing migrant character of the Jeppestown and Troyeville area present a number of appropriations of space and production , specific to context and related to traditional and cultural practices that are translated in the urban city. Some of these geographies are usually ignored or deemed "informal" but they are inevitably the 'nature' of how these spaces perform and can inform the potentiality of a space; namely a new public space.

The light industry character of Jeppestown, Troyeville and Fairview presents many zonal tolerances; the auto shops and auto repairs warehouses lining Wolhuter Street, and an interest in "cash for scrap" and the Reclam recycling depot starts to translate into a potential for integration with the craftsmanship of the Kwamaimai market, towards the south, and the growing art-orientated scene on Fox street.





all photos
Author: my own
taken 2011 & 2012






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WELCOME TO KWA MAI-MAI MARKET
EZINYANGENI - Place of the Healers
Linking people and places
WELCOME
TO
KWA MAI MAI

Among the other key elements of these eastern sectors is the presence of heritage buildings, public parks and recreation spaces. From this perspective the context appears to have high communal potential and cross-cultural conversation probabilities. There is the prominent renewal of buildings to support the arts, workshops and retail rentals, as well as a presence of, both formal and 'informal' cultural and sub cultural activities that emerge in parks and streets. Currently, the Murray Park library, off Jules street further east of the potential site is abandoned and many of the spaces around it have been closed off creating quiet and often unsafe walkways.

Troyeville's Spaza Art Gallery is an independent platform that supports the arts and public Art initiatives, the gallery showcases paintings, sketches, drawings, stone work from Lesotho, recycled works, decorated iron furniture, mosaic pieces, jewellery. As a non-profit organisation Spaza Art gallery has a vision of providing a showcase for artists of all types from all over South Africa. Spaza Gallery is a community gallery that runs mosaic workshops, has Sunday lunches, music sessions and shows.[1] The organisation has also been responsible for the realisation of a variety of public art projects across Johannesburg.

Jeppestown situated east of Johannesburg center is currently defined as a city and suburban light industry area. According to the City of Joburgs' future redevelopment plans *(released in 2009)* the envisaged development character of Jeppestown is to develop the area as a mixed use area catering to the mix of young and old, new and old architecture, residential and light industrial use.[2]

1. City of Joburg's description of the Spaza art gallery

source: cityofjoburg.org *accessed: 2012*

2. Johannesburg innercity implementation plan, specifying the eastern Johannesburg suburbs, including Jeppestown, Bertrams and Troyeville for regeneration- stated by the ***City of Joburg*** *(2008)*

source:www.joburg-archive.co.za/2008/pdfs/sdf/rsdf/.../regionf_section2.pdf

The Development is aimed at recycling and refurbishing existing industrial warehouses through the support of infill of new development. The aim is to offer affordable living and work spaces that preserve architectural heritage and serve young families, professionals, start-up industries, small distribution companies, businesses and SMMEs who want to live and do business close to the Inner City.

Currently the image of this suburb barely supports these envisaged urban interventions, we find ourselves in a dynamic space that is made up of micro communities some of which are hidden and begin to speak of concepts of the compatibility with the formal and informal actions.



photos of Troyeville context grafitti
Author: my own
taken & 2012



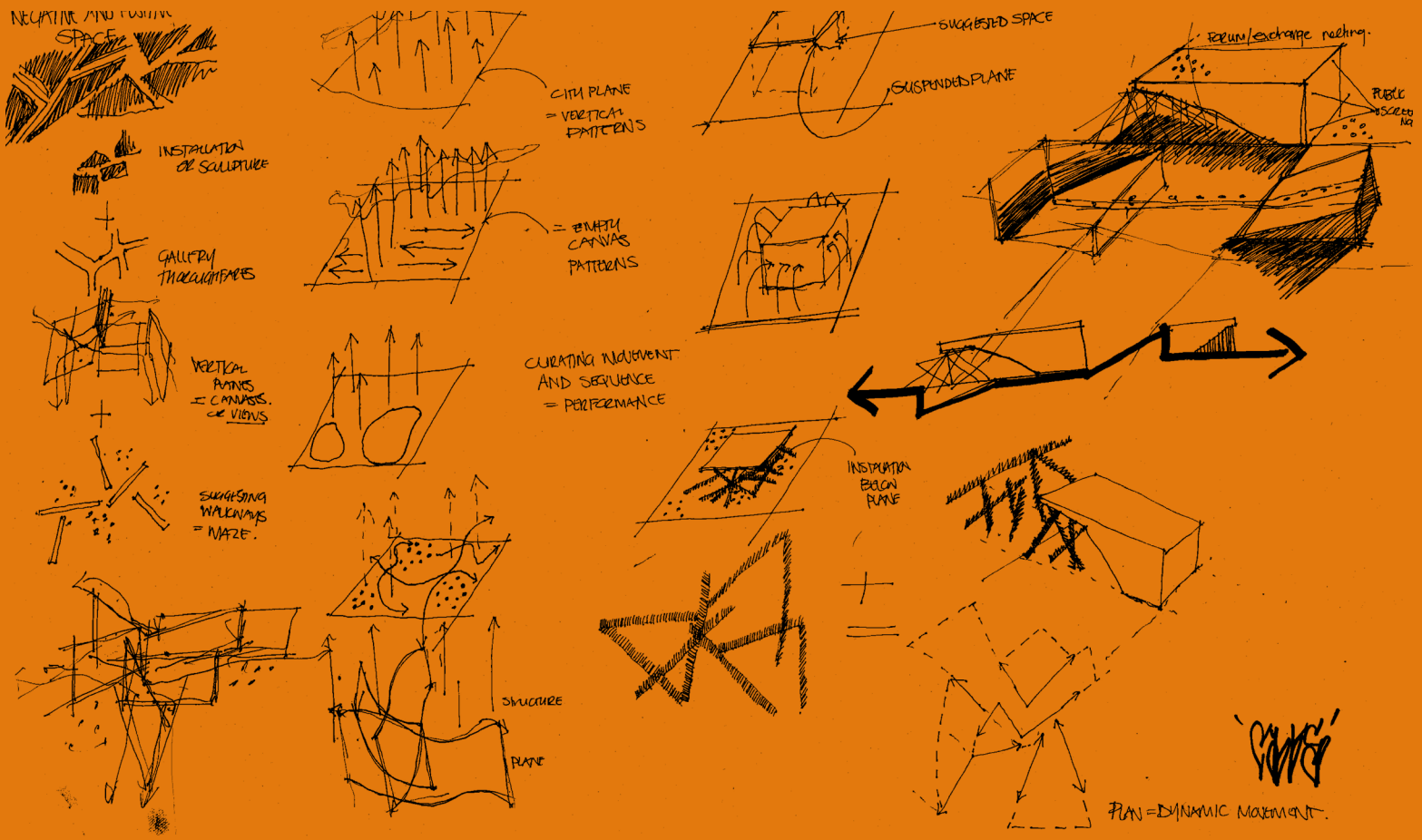

LUCA BONI
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College

a short exercise exploring the synthesis of the design brief, by layering of programme possibilities and potential responses to the site using design concepts.

04. DESIGN CHARETTE



Top and bottom:images of artwork
source: google image search
accessed: 2012



SCULPTURE



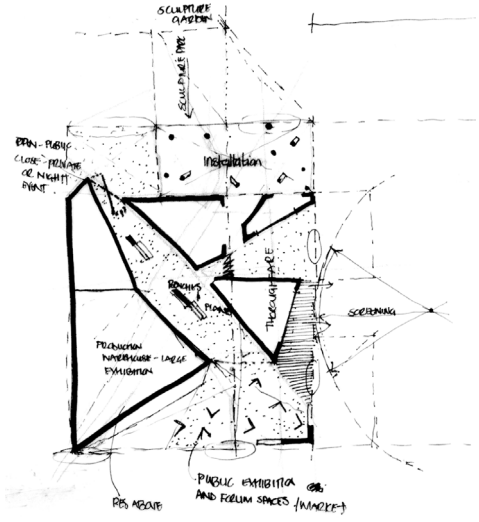
INSTALLATION

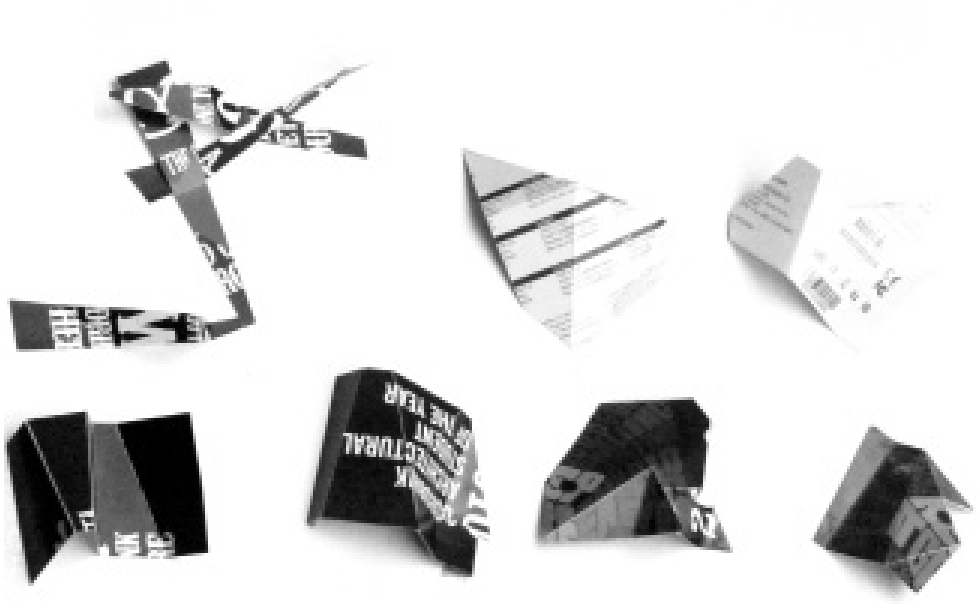
The concept took both a literal and imagined approach; in a literal sense I looked at the building as a sculpture in the landcape as well as drawing a forms from contemporary art applications.

04.1. CONCEPTS

the form is treated like a three-dimensional configuration, playing on primary principles of line, colour and form.

the primary premise of the design is to encourage arts in the public domain, the exploration of the idea of street and planes can translate into both public 'street' gallery thoroughfares with private exhibition and production can exist between the folds in the positive space.





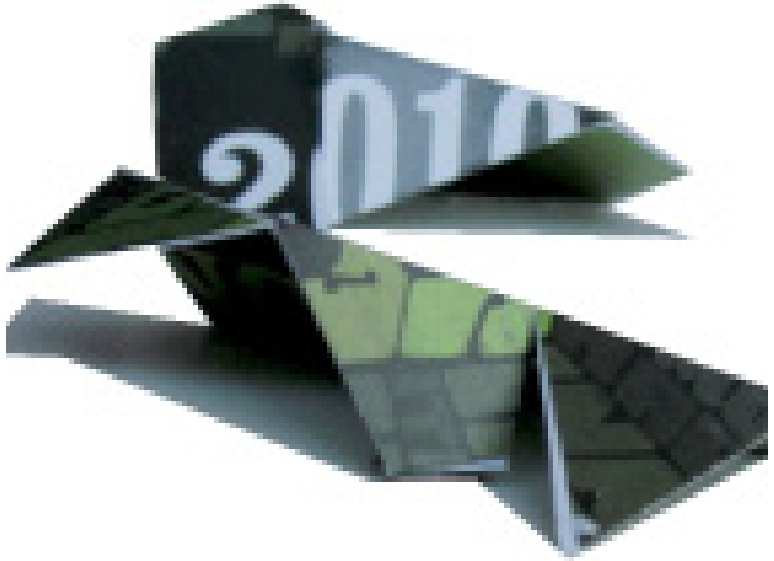


CONCEPT EXPLORATION MODELS-

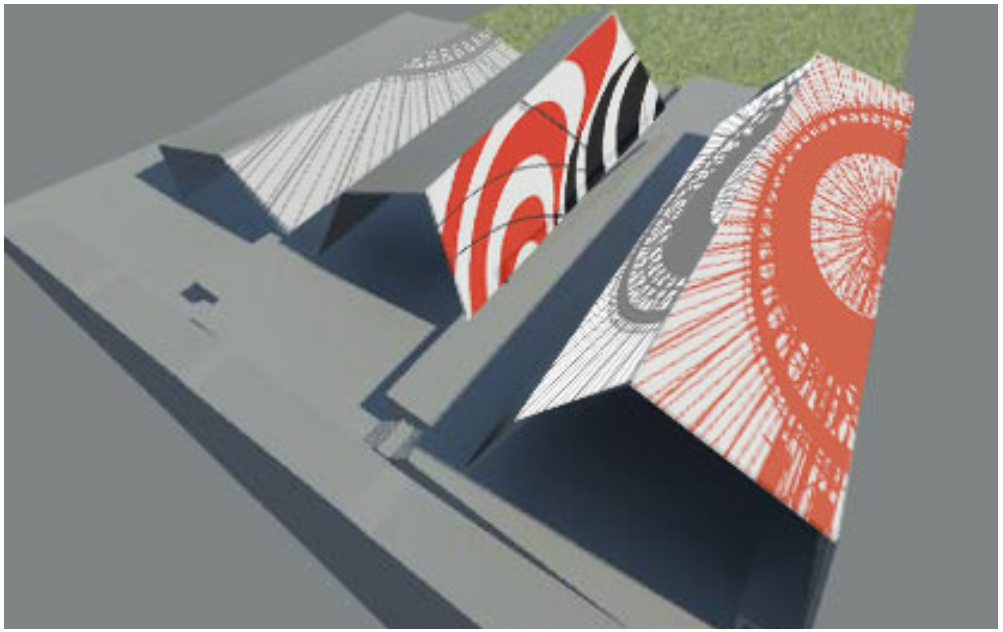
maximizing the 'canvas'

by further exploring the 'building as an installation' in the landscape the idea of folding planes increases surface areas and allows for the 'canvas' or skins to be used for public art application; the idea of installation focuses on the manipulation of space and the form to allow users to become part of the configuration of space;



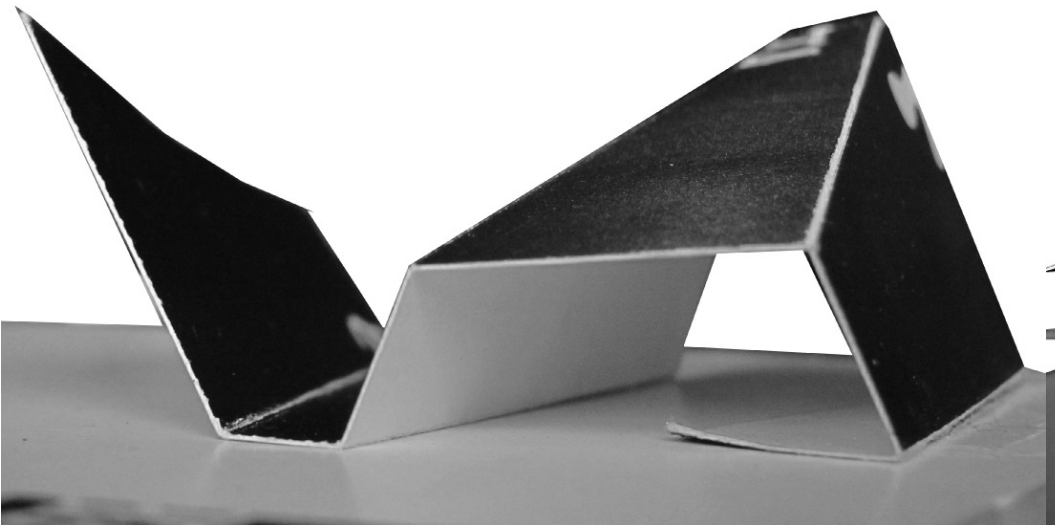






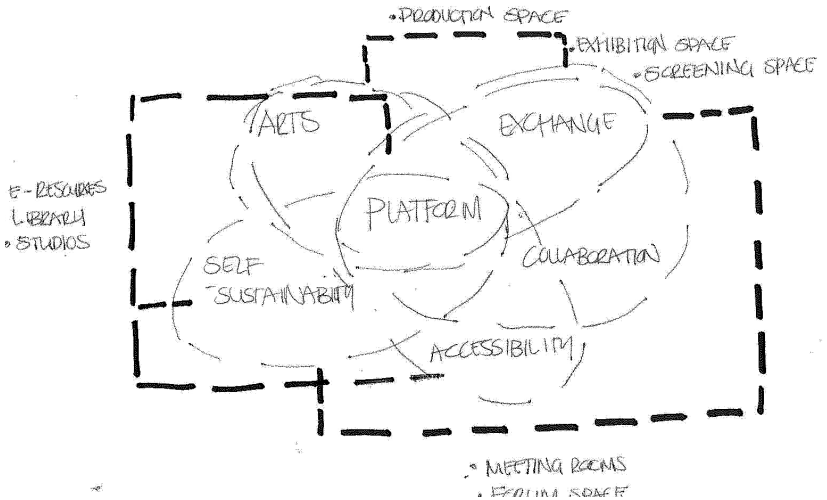
Folds produce negative and positive spaces that can translate into public exhibition streets and private internal spaces.

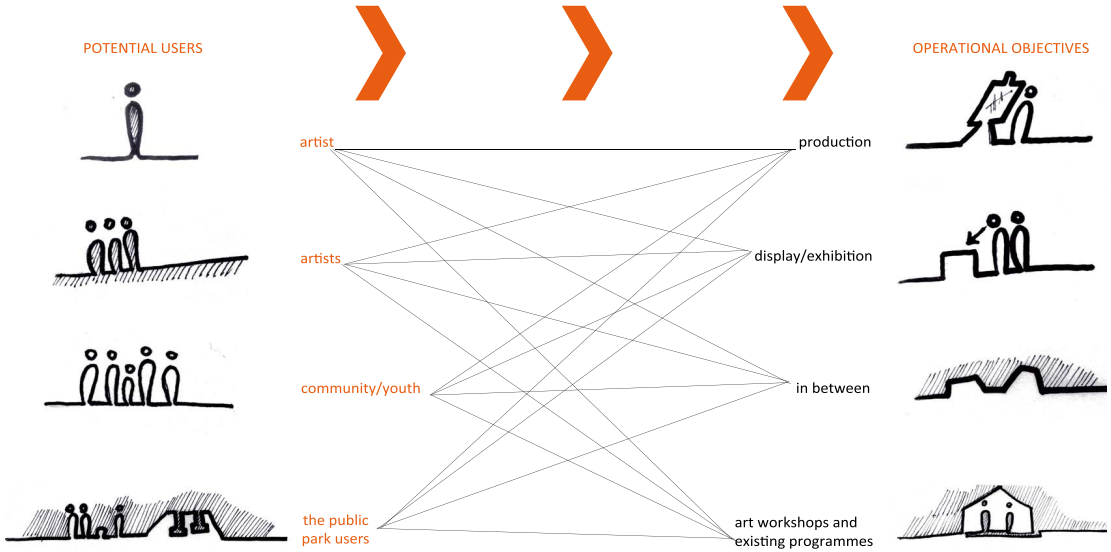
Above: Exaggerated model showing mural application to skin and streets created by the folds.
author: my own





04.2. DATA& PROGRAMME:





A. DESIGN OBJECTIVE:

- Cultural and recreational industries economic and spatial potential in the SA context
- Cultural consumption as a fragmented and exclusive(knowledge and appreciation)
- Art practice and communication needs (personal career definitions)

REQUIREMENTS:

A. Cultural quarter for production, consumption and physical neighbourhood improvement.
B. Inclusive and permeable cultural facility that create arts awareness, promotes exchange and a place for recreational activity.
C. Affordable art production space and live-work units for resident artists, with access to resources and exchange, as well as being located in a space that is accessible to the public. And encourage cultural “cross-over’.

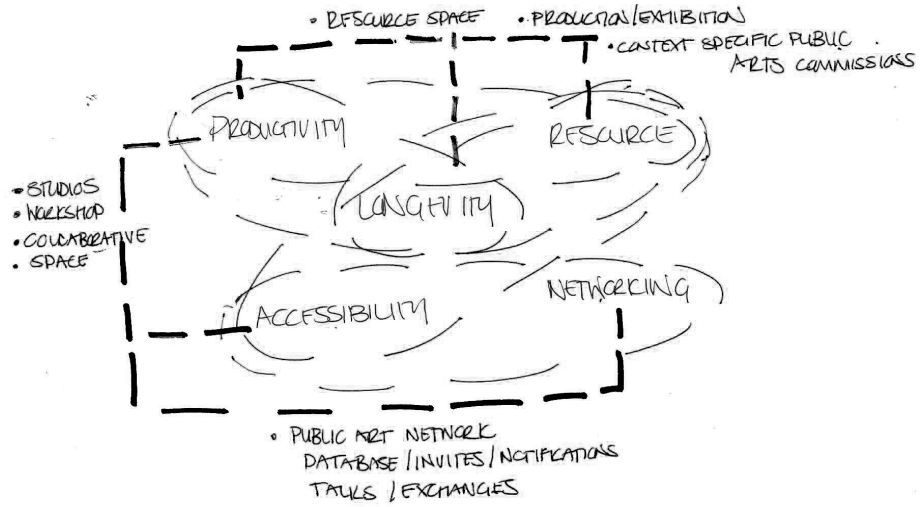
RESEARCH AND THEORY:

A. Culture as industry
B. Access
C. Theory of art-related buildings(cases)

CONSTRAINTS:

A. The result of economic and cultural enclaves = inaccessibilty to some
B. Affordability, adaptability and functional issues.
C. Artists need todefine and reinvent themselves therefore cannot be limited or catagorized.

PHYICAL SOLUTION:		OPERATIONAL SOLUTION:
A.a space to make	ARTS	an artist network
B.a space to exhibit	PLATFORM	forum/presentation
C.a space to meet	EXCHANGE	projects & workhops
D.a space to work(live)	SELF-SUSTAINABILITY	access to resources/network
E.a public space	PROMOTE CULTURAL ACTIVITY	events and public invites
F.a colloboration space	PROMOTE COLLABORATION	colloboration projects
G.an interactive space	ACCESSIBILITY	public network





B. ARTISTS' CONCERNS:

- Cultural and recreational industries economic and spatial potential in the SA context
- Cultural consumption as a fragmented and exclusive(knowledge and appreciation)
- Art practice and communication needs (personal career definitions)

REQUIREMENTS:

A. Cultural quarter for production, consumption and physical neighbourhood improvement.

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PHYICAL SOLUTION:

OPERATIONAL SOLUTION:

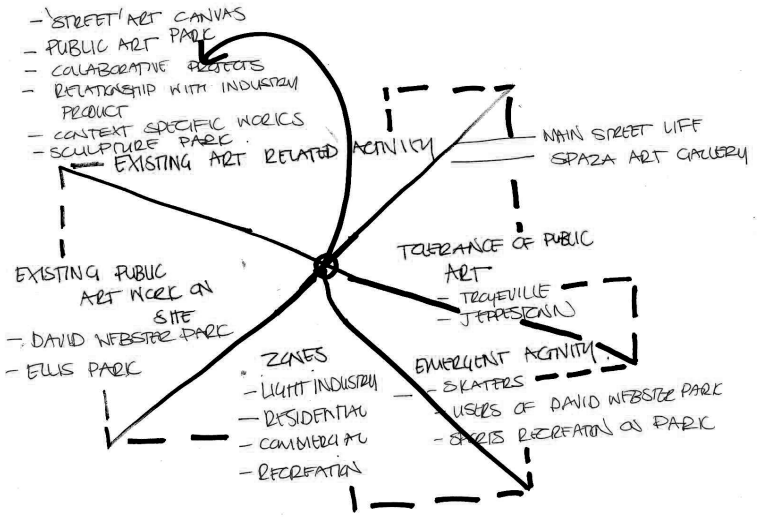
A.adequte working space ..... PRODUCTIVITY ..... programme/initiatives

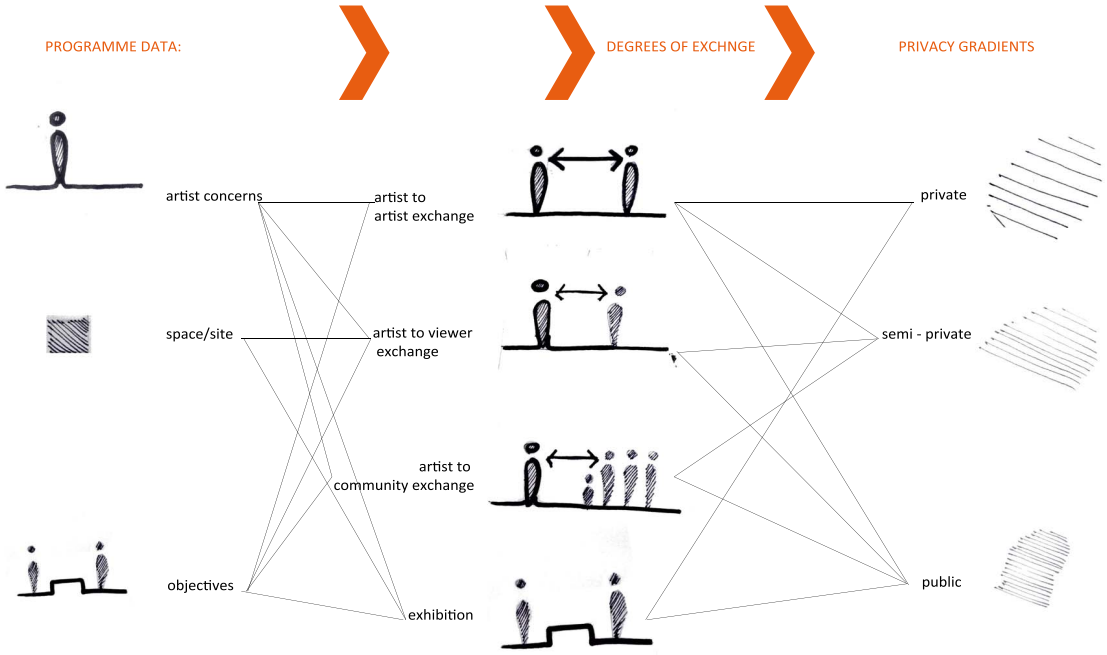
B.a space to produce and exhibit ..... LONGEVITY ..... forum/presentation

C.relationship with surrounding indutries/material reuse ..... RESOURCE/MATERIAL ..... projects & workhops

D.public exhibition ..... ACCESIBILITY ..... online database(visitor/user/artist)

E.a forum/meeting space ..... NETWORK ..... documentation/network





2. SITE & GEOGRAPHIES:

- The existing micro geographies: light industry, appropriations of the kwamaimai etc.
- Cultural geographies: street art, craft, formal art coexisting in the Johannesburg arts-scene.
- Obscured geographies: temporary or spontaneous activity.

REQUIREMENTS:

A. Introduction to collaborative projects that reuse and maximise on material resource limitations as well as accessibility.
B. Platform for the varying cultural geographies.co - exist
C. Encourage or facilitate opportunities for temporary and performative activities as well as being accepting of a commercial component for operational purposes.

RESEARCH AND THEORY:

A. Cases (design a diagram showing model of operations.) reuse of material of site. Collaboration with industries in the area.=functional. aesthetic .industrial design
B. Human geographies(see jeppe)
C. Cases (egs of works)

CONSTRAINTS:

A. The mass-production of artworks,(loses intellectual value)
B. 'Institutionalization' of a street art culture as well as other geographies.
C. Avoiding a mainly commercial based model, rather an artist-facilitated initiative.

PHYICAL SOLUTION:

OPERATIONAL SOLUTION:

A.adequte working space

EXISTING ART-RELATED RECREATIONAL ACTIVITY

programme/initiatives

B.a space to produce and exhibit

TOLERANCE OF PUBLIC/ INFORMAL ARTS

forum/presentation

C.relationship with surrounding indutries/material reuse

EXISTING PUBLIC ART WORKS IN TROYEVILLE & DAVID WEBSTER PARK

projects & workhops

D.public exhibition

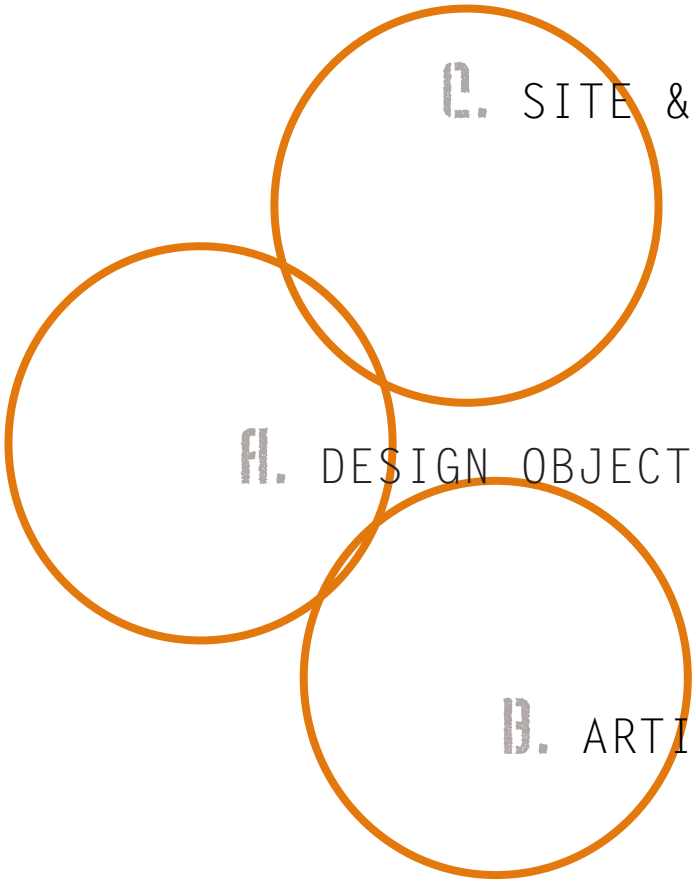
ZONES

online database(visitor/user/artist)

E.a forum/meeting space

EMERGENT ACTIVITY

documentation/network



C. SITE & GEOGRAPHIES:

A. DESIGN OBJECTIVE:

B. ARTISTS' CONCERNS:

FINAL PROGRAMME:

production exhibition

production

exhibition:

socially orientated private companies eg. VANSA

05. DESIGN BRIEF

"…by establishing mixed facilities for cultural production and consumption the artist is brought closer to his or her public; thus improving prospects for consumption and establishing the artists position as a member, rather than an esoteric observer, of the wider community."

(Wynne, D. 1992.12)

The concerns of artist are those that appear to be common and purely ignored; the local artist, from information gathered so far are concerned with having space to operate, first for personal gain and secondly for public service as well as financial sustainability. The most prevalent issues raised have to do with space rentals being too high and incompatible with the structure of their work and modes of income which ultimately lead to resource availability and accessibility.

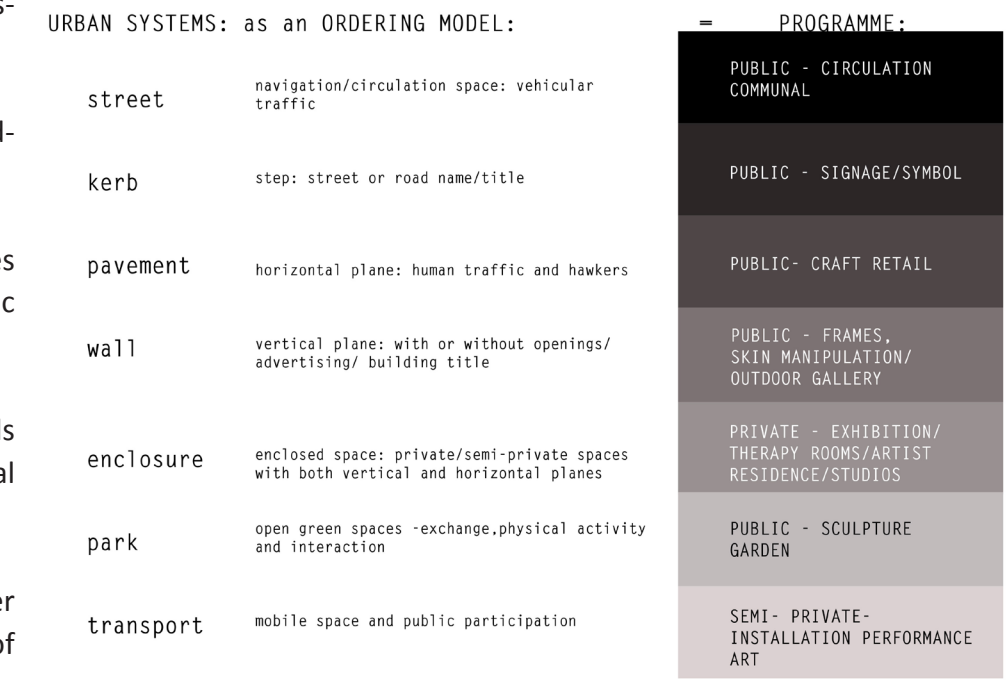
OBJECTIVES: Will be aimed towards a majority NGO environment with an adequate scattering of socially orientated private companies

to produce a public space that is inclusive of context concerns and promotes the local artist while servicing the users with expressive and context-specific products, such as public art and functional productions.

to deal with integration of the areas character, of light industry, migrant hostels and the Kwamaimai market with the emerging art scene and the subcultural activity in the area.

to address is the inaccessibility of these establishments; which appear rather as socio-economic enclaves that don't particularly benefit the majority users of Jeppe and Troyeville suburbs.

In this way the built form and space can benefit from multiple 'temporary' activities by the public or facilitated by the artist while permanent resident activity can ensure overall maintenance and operation of spaces.

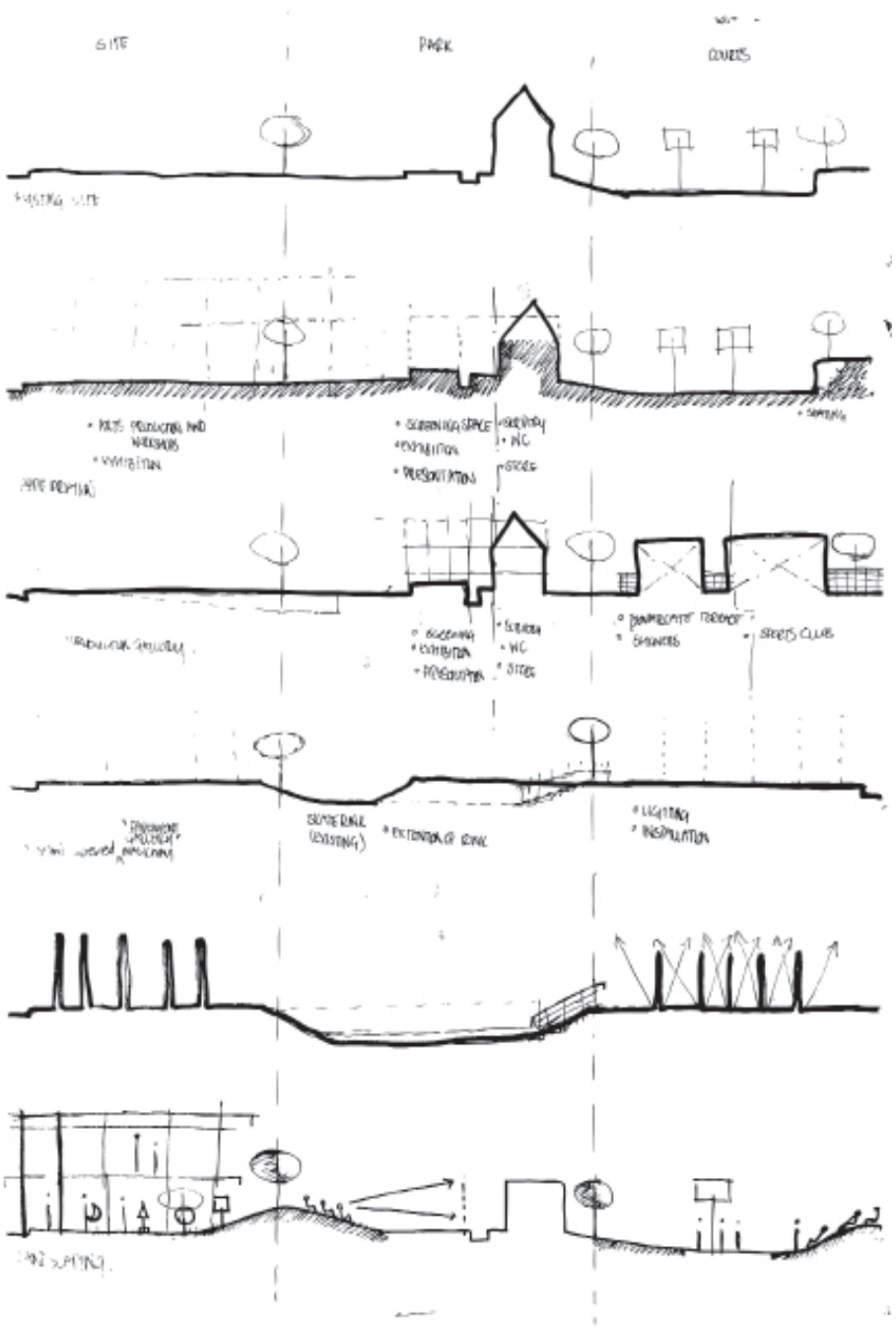


exercise: *a 'direct' spatial translation between street art application and a potential building programme*

06. SKETCH DESIGN

an initiating and explorative process leading towards the final design proposal; the process includes an analytical response to the site edges and context character.

06.1. CONCEPT SKETCHES

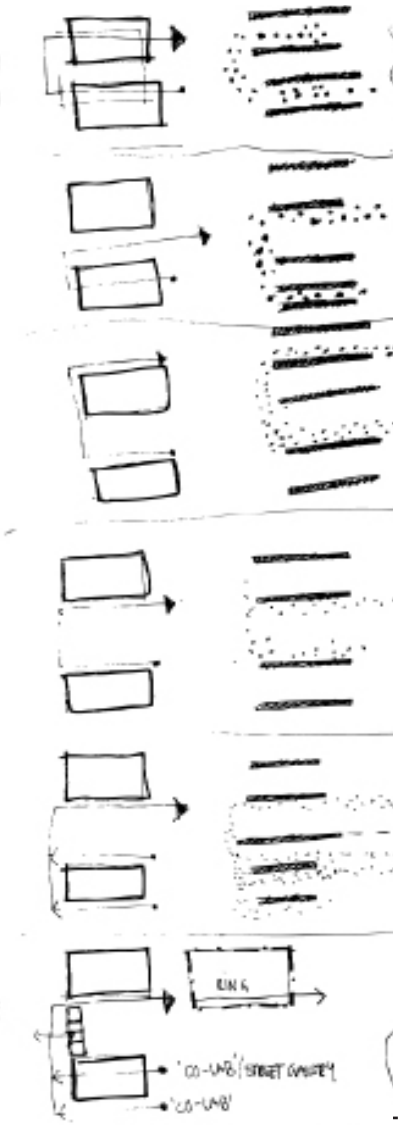


SKETCH 01:

Introduction of "public" streets running along the length of the site; the streets are intended to function as continuations of the park while acting as visual thoroughfares.

Diagrams of streets and the park-to-gallery spill-over, with the long blocks marking the built and more private spaces.

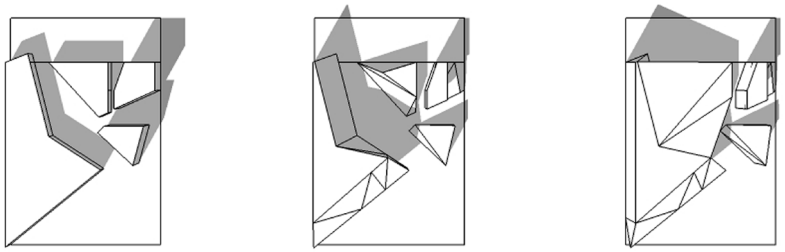
The blocks become porous at points of entry and spill-over; also allowing for 'undefined' spaces for temporary use.



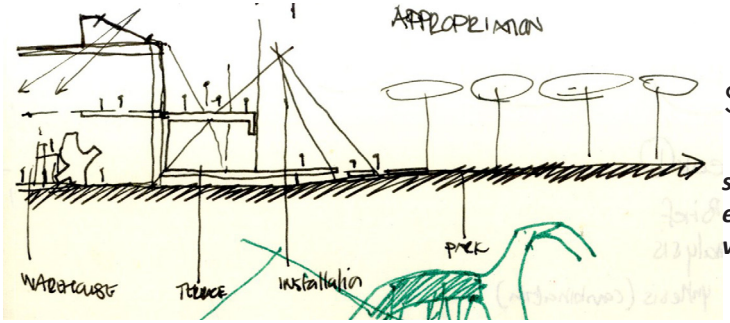
SKETCH 02:

Sections cut along the length of the site showing the existing as well as the additional treatment to the site.

Applying appropriations to the existing site according to the programme, a synergy between the existing, the new and the slope of the site should beachieved.

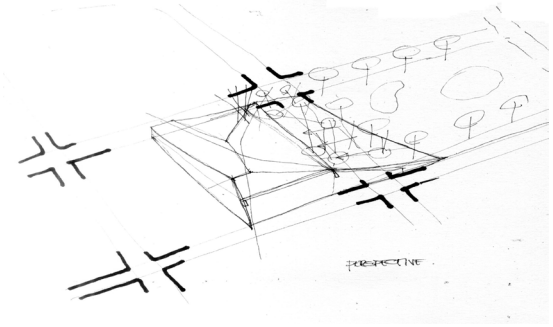


public exhibition streets directed along relational axes, can translate into 'directing' and irregularlandcaping leading to amenities on and around the site



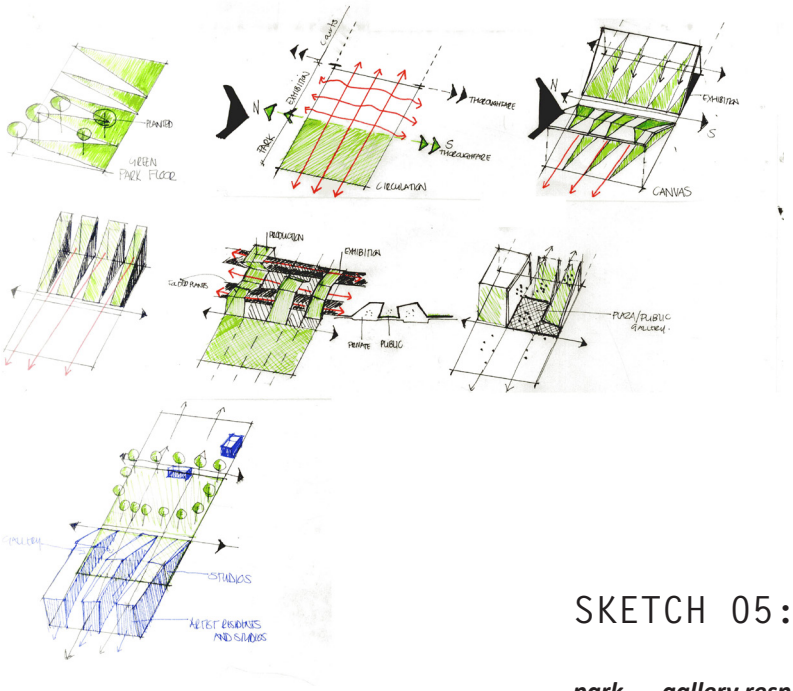
SKETCH 03:

section showing'porous' edge filtering into park and vice versa



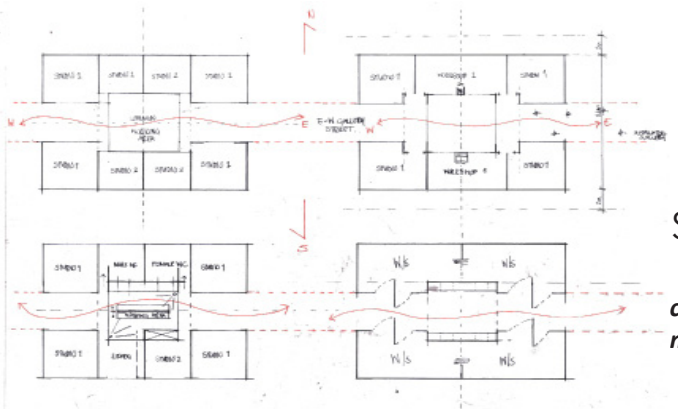
SKETCH 04:

Sections cut along the length of the site showing the existing as well as the additional treatment to the site.
Applying appropriations to the existing site according to the programme, a synergy between the existing, the new and the slope of the site should beachieved.



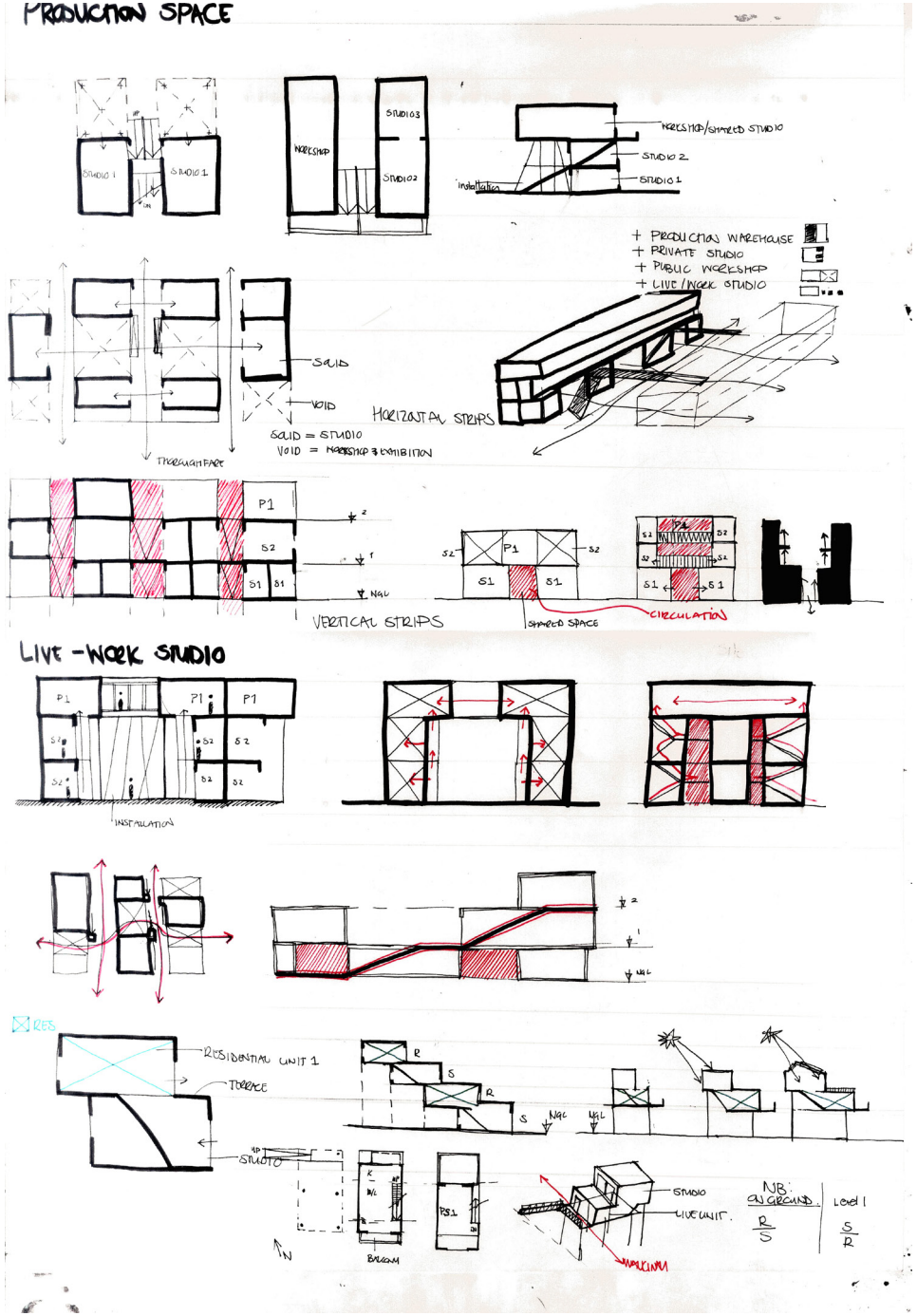
SKETCH 05:

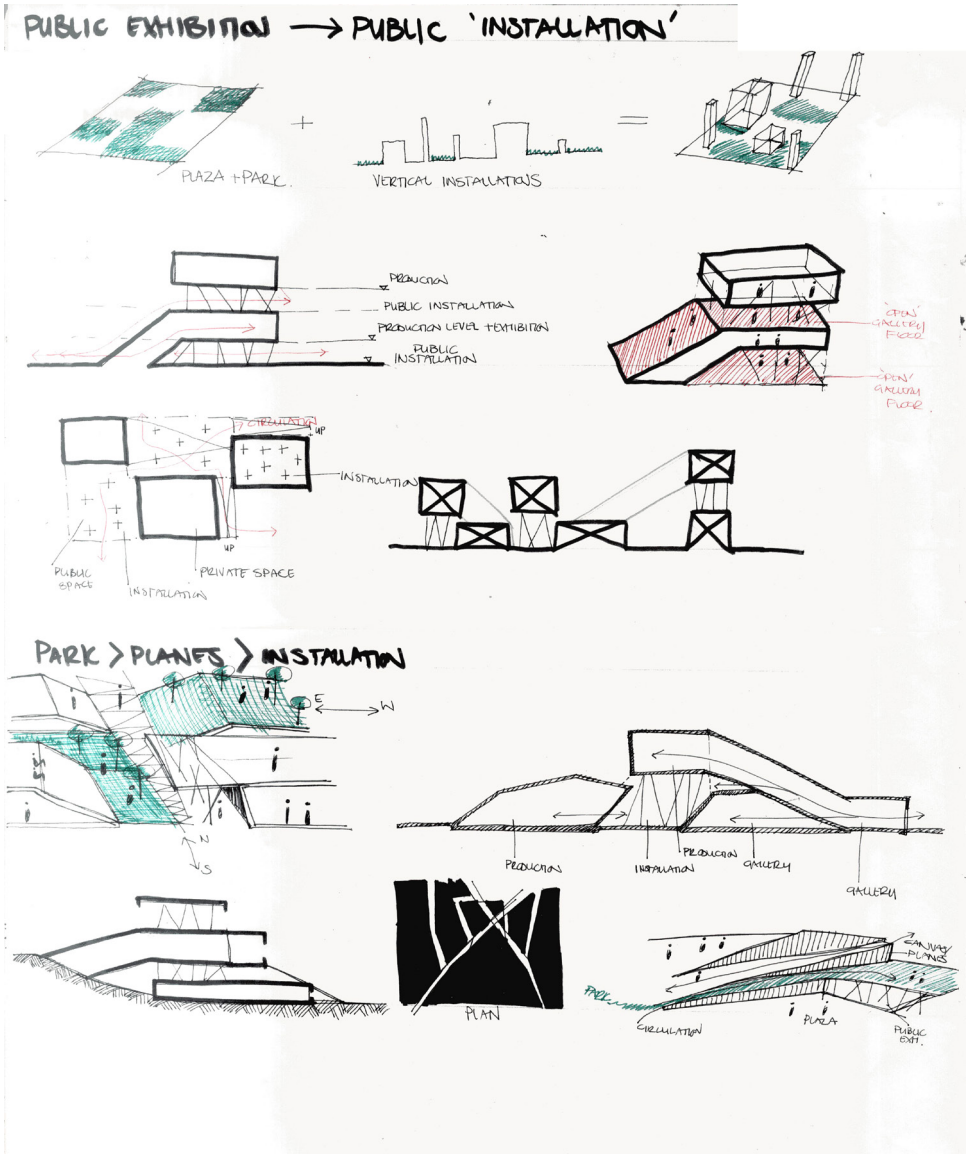
park ----gallery response



SKETCH 06:

collaborative studio - module sketch



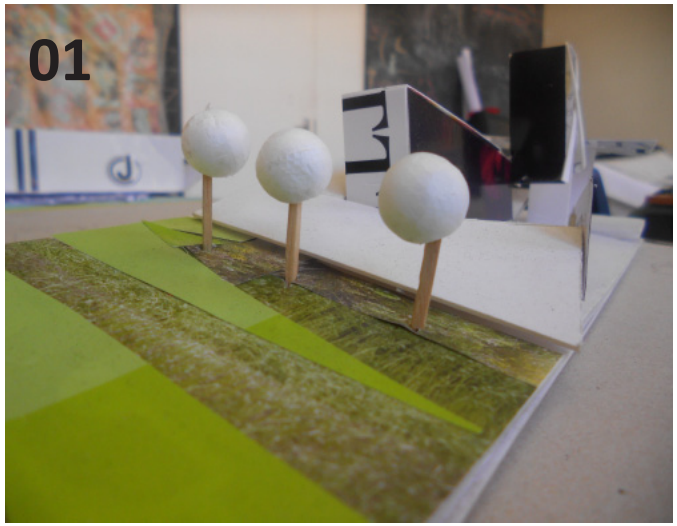


SKETCH 07:

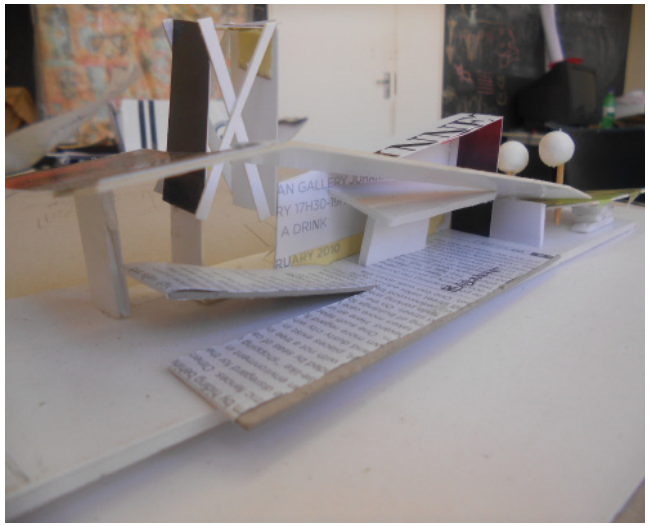
public/private---gallery response

SKETCH 08:

production---exhibition response







a series of process models exploring the possibilities of the the concept on the site.

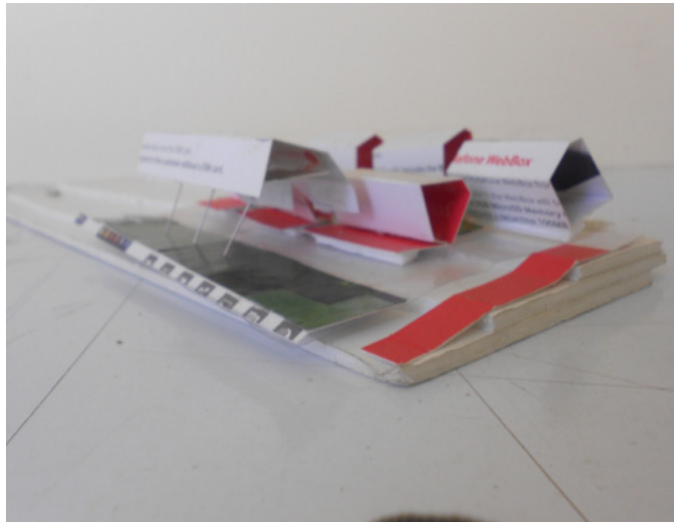
MODEL 01:

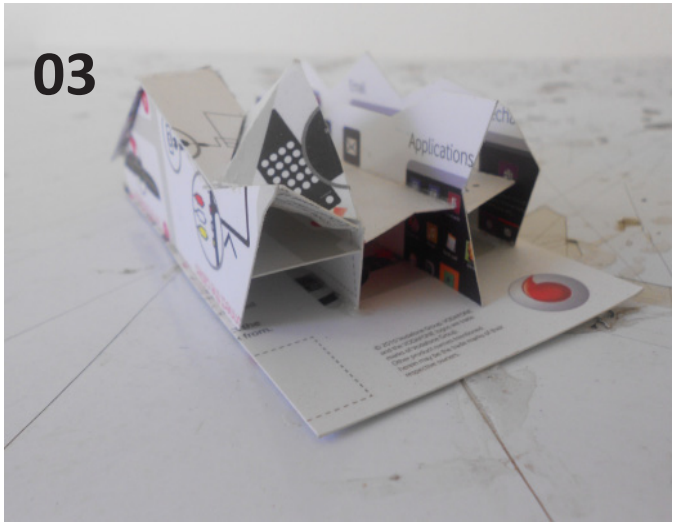
the existing direction of the parks padestrian entrances and thoroughfares run along a north-south axis.
the park sloping in towards the northern edge of the site.
therefore the 'public' streets that cut the site run along a east-west axes, allowing for a weaving acces and circulation points.

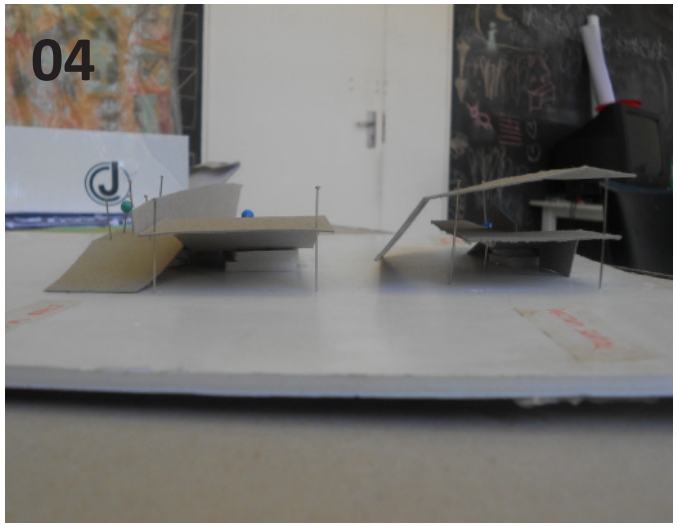
MODEL 02 & 03:

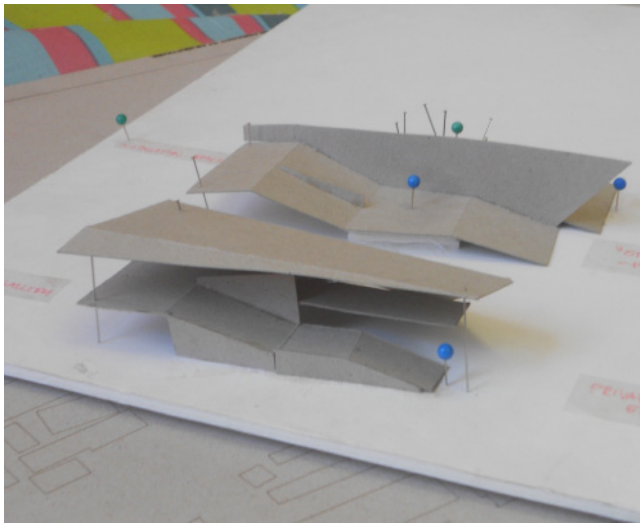
a main thoroughfare established on the site is informed by folded planes as well as the agency for linking other community amenities and the absence of an east-west movement along the length of the site.

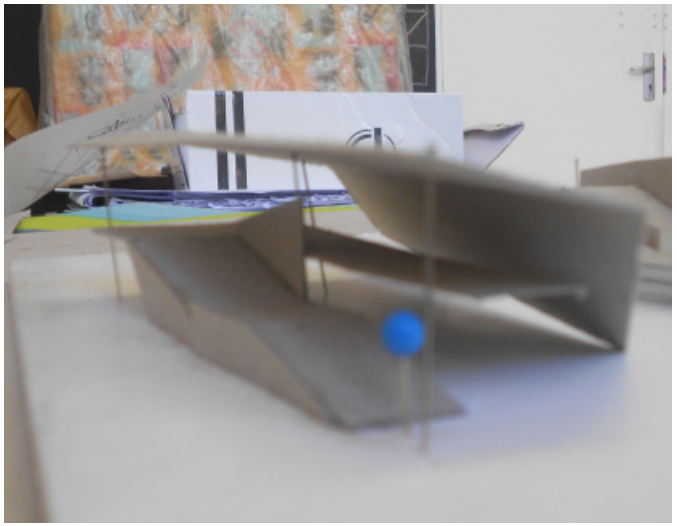












MODEL 04:

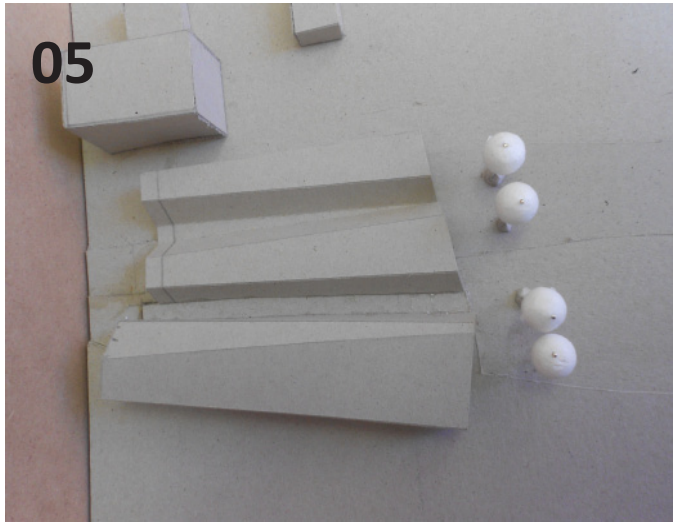
levels of privacy are achieved through the 'weaving' ramps whose edges are wedged with exhibition planes. the east-west public 'streets' are ramped, firstly to navigate the slope of park, and secondly to provide gallery walkways that extend into more private programme on the above ground levels.

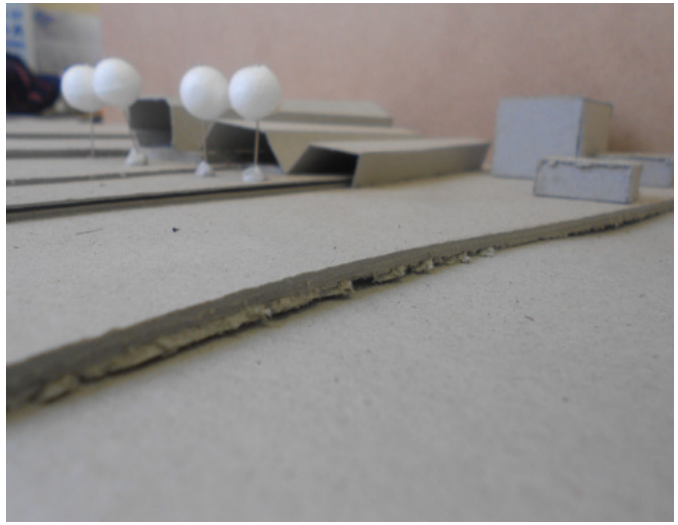
MODEL 05:

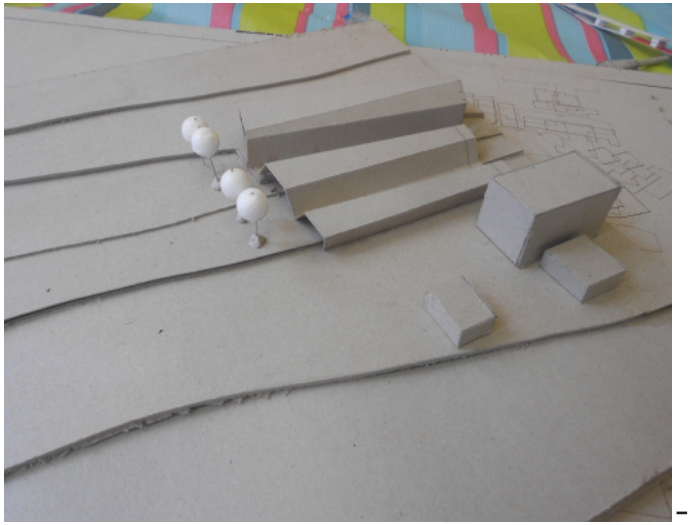
stripping the site into three long blocks and an application to actual slope of the site; the realisation was that multiple streets limit the site area and force padestrian flows without the option to weave and change direction.

06.2.

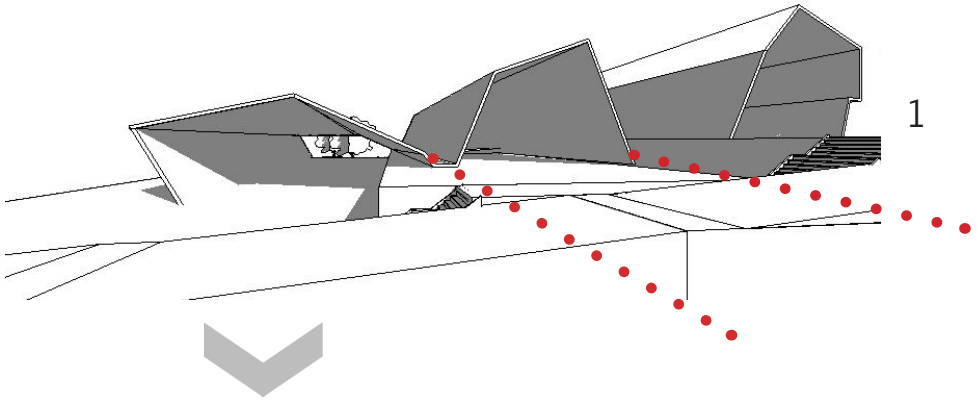
CONCEPT MODELS

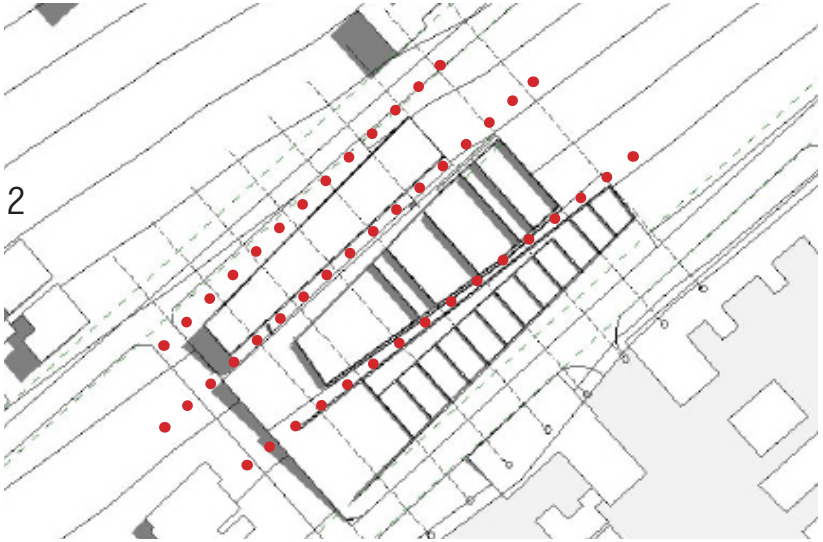


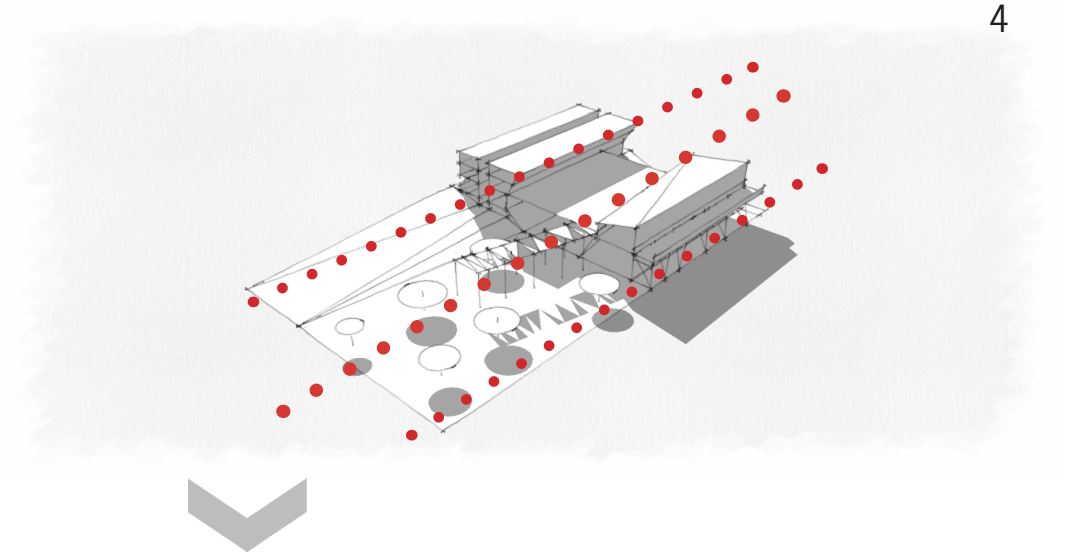


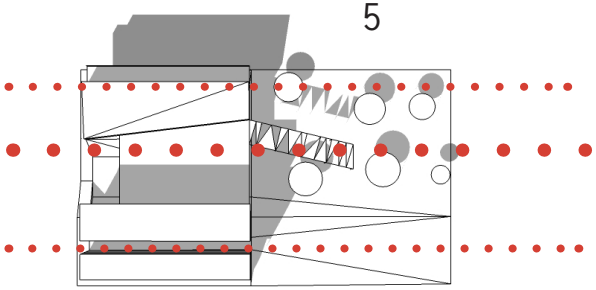


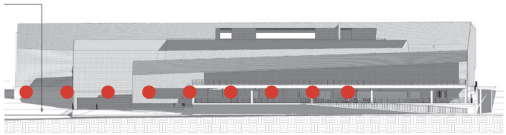
06.3. DESIGN DEVELOPMENT











3-D EXPLORATION MODELS:1-5

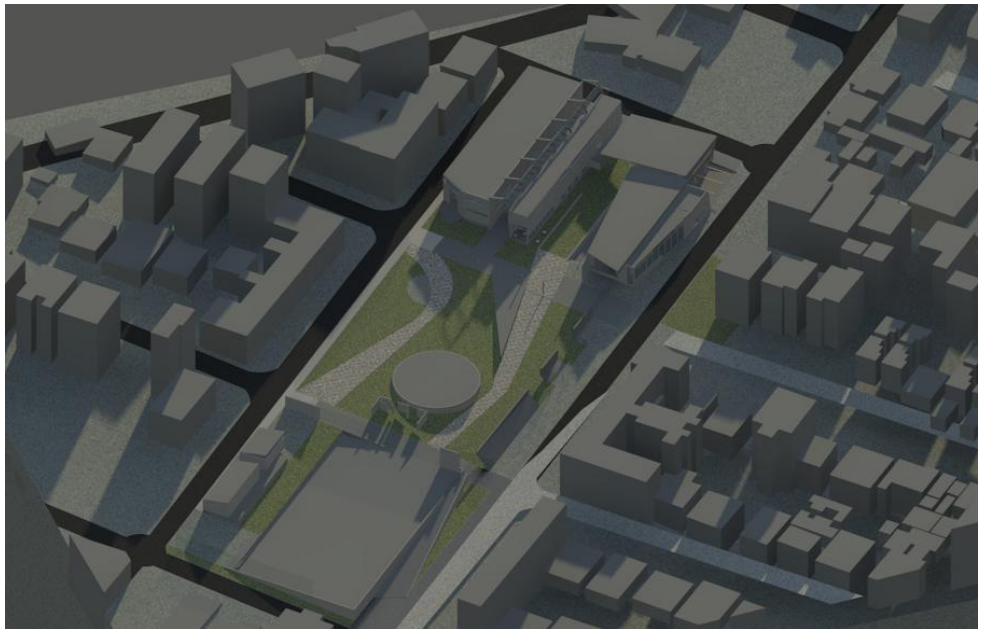
The reality of the folded canvas on the site was firstly the constraints of the width of the site and the focus to create a public thoroughfare that can second as a public gallery. Therefore the canvas transformed into the landscaping, along some exhibition edges and along the edges functioning first as surfaces for art application and posters as well as dynamic edges for skaters. The roof of the gallery uses the folds to create shaded terrace and 'floats' above the gallery.

PUBLIC EXHIBITION 'STREETS'

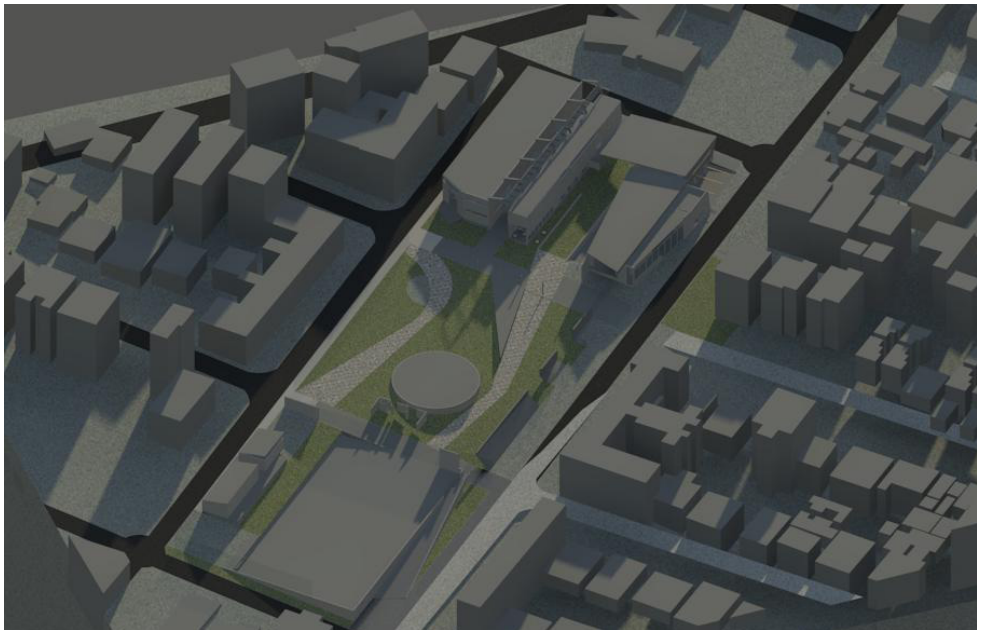
EXISTING NORTH-SOUTH THOROUGHFARES AND PAVEMENTS

PRIVATE EXHIBITION

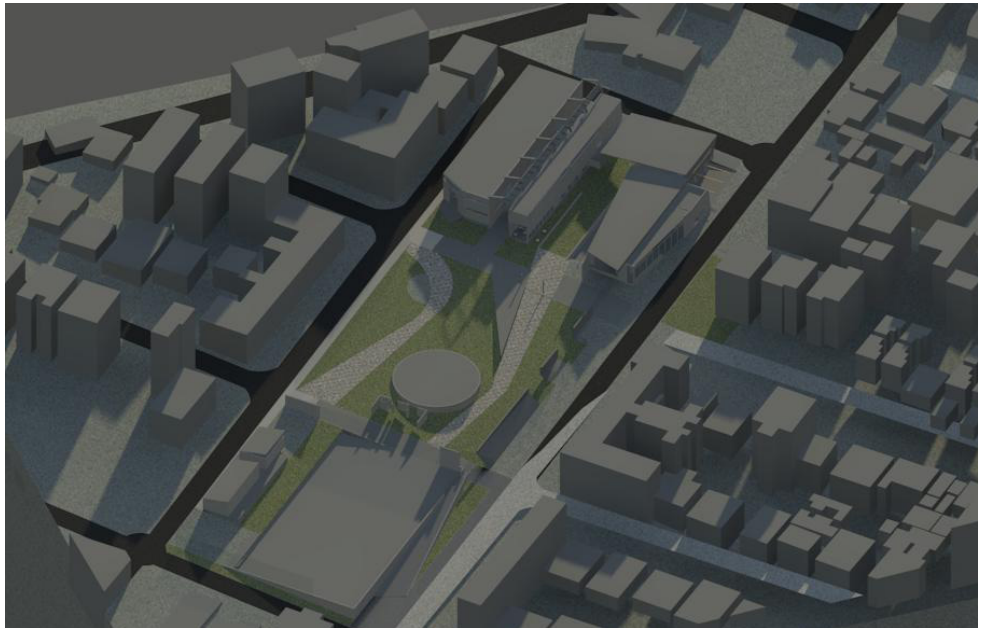
1.EDGES: PUBLIC EDGE



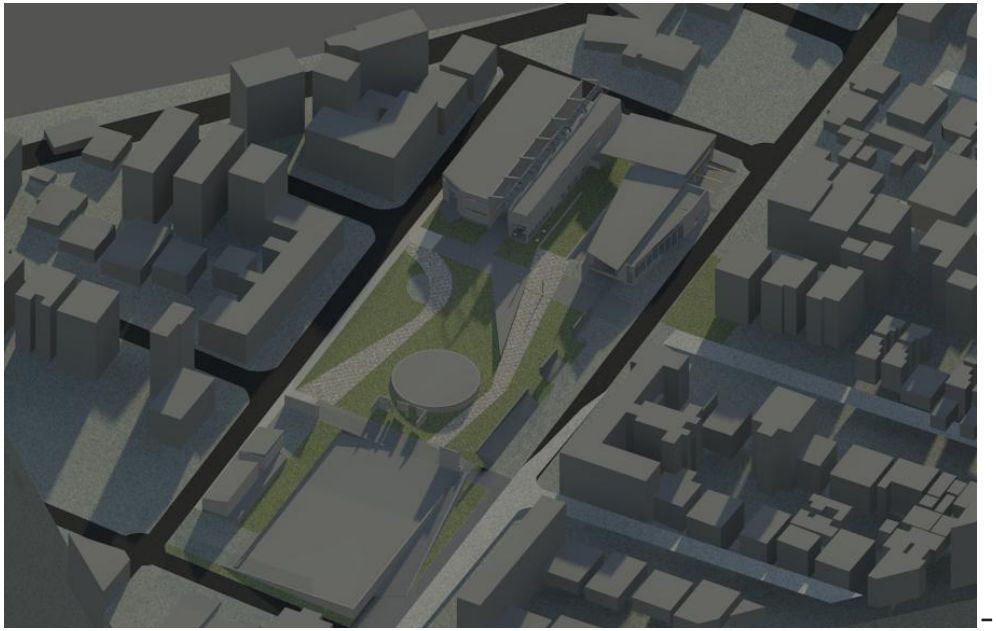
1.EDGES: PRIVATE EDGE



3.EXHIBITION: EXHIBITION NODES AND SPILL OVERS



4.PUBLIC EXHIBITION AND 'CANVAS' WALLS

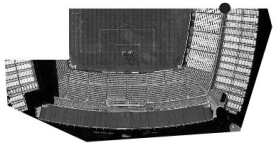


•Ellis Park, sports recreation and recently undergone a regeneration projectsincluding significant public art works by local artists

•Light industrial zone: southern edge populated with light industry like auto-shops,cash for scrap, etc, while northern edge has larger warehouses with the potentiality for collaborative major art productions.

•Site: David Webster Park, recreational amenities like courts and public sculpture

•Institutional zone: with the potential of offering recreational facilities

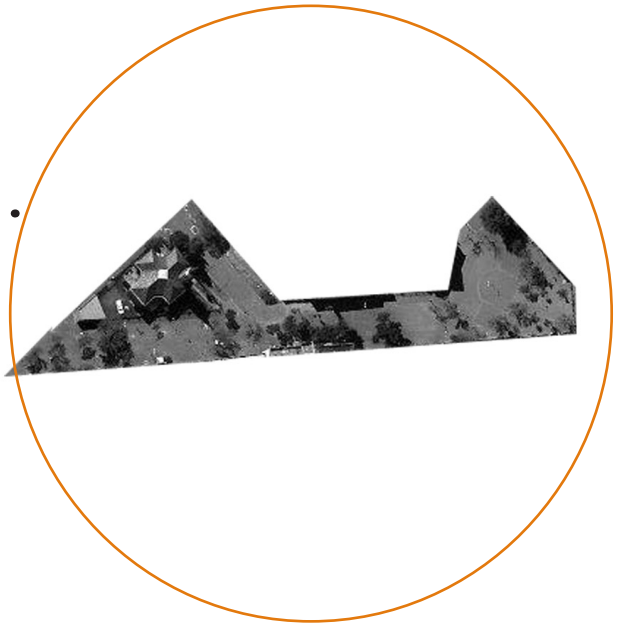


•John Page Drive

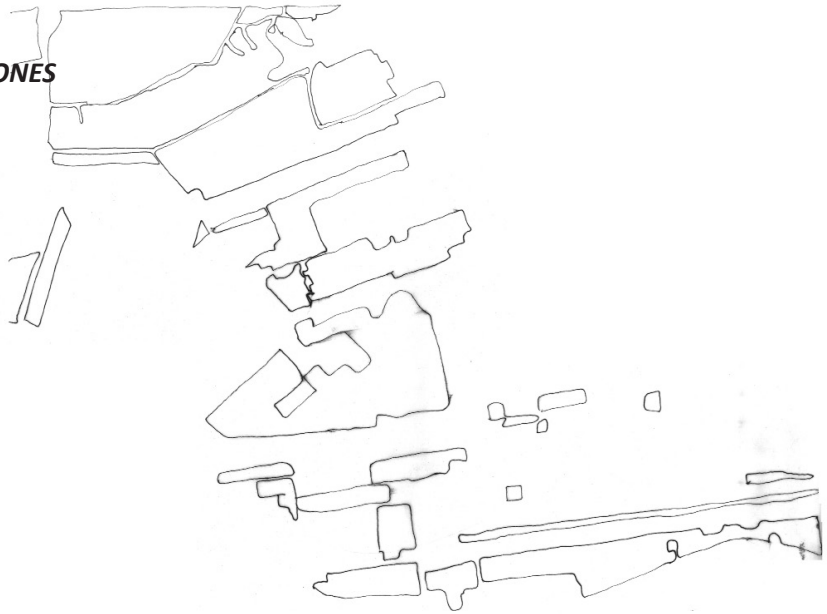
•Bezuidenhout Avenue : main transport artery allowing for access to the site through Appalonia street and western triangle edge.

•Clarence street: lay-by parking, human traffic and the Spaza art gallery on Northern edge;views of Ellis Park and city scape.

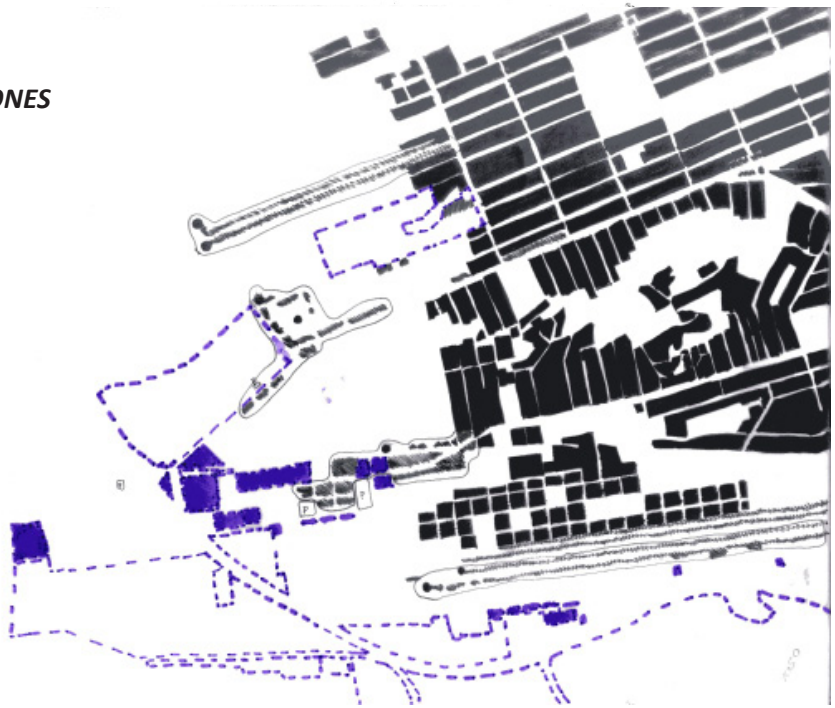
•padestrian edges around the churches and community assembly areas.the roads are closed off for padestrians and the planes are tolerant of street art and have generous plaza spaces



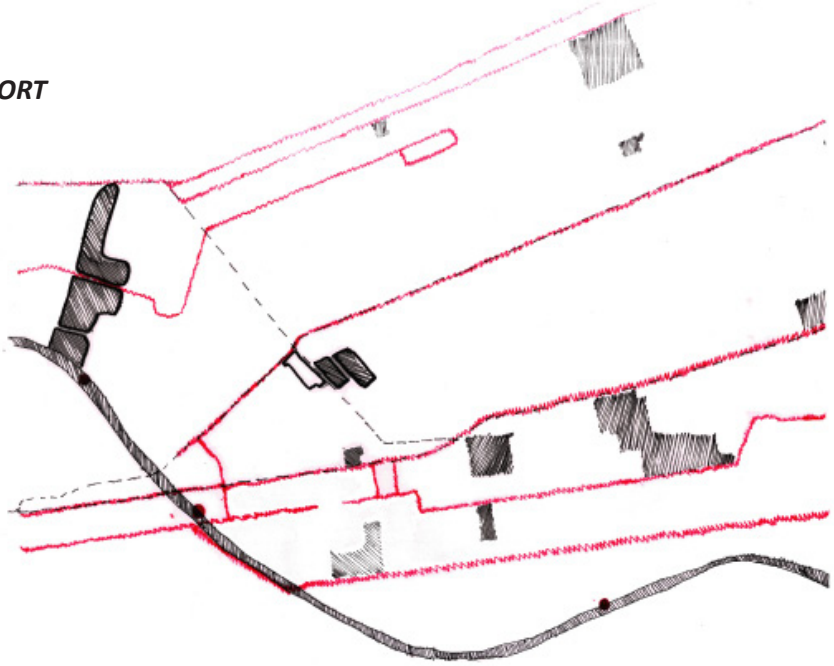
MAP 01:
RESIDENTIAL ZONES



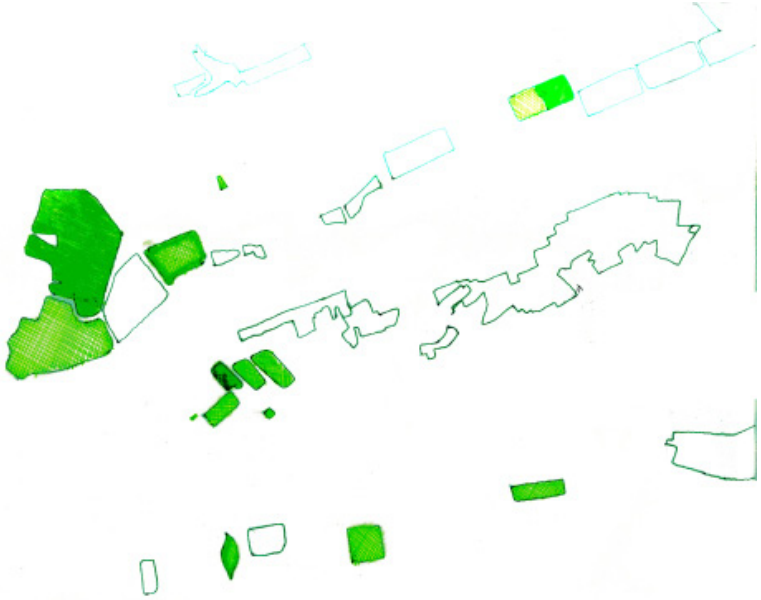
MAP 02:
INDUSTRIAL ZONES



MAP 03:
MAIN TRANSPORT ROUTES

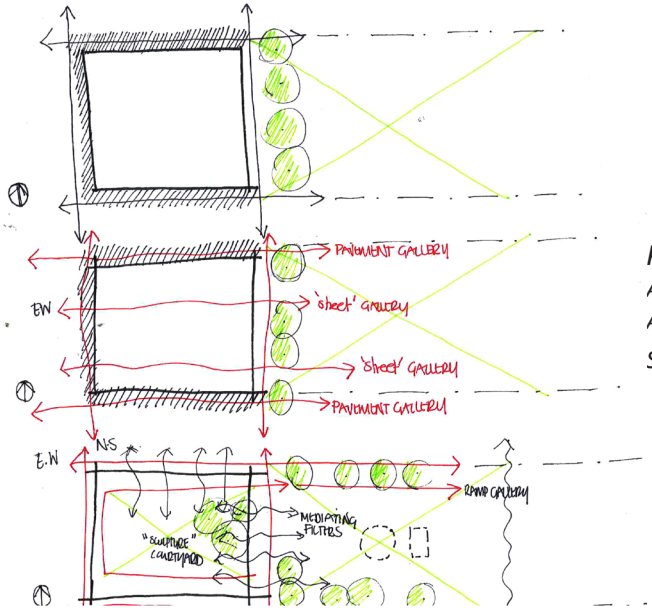


MAP 04:
GREEN SPACES

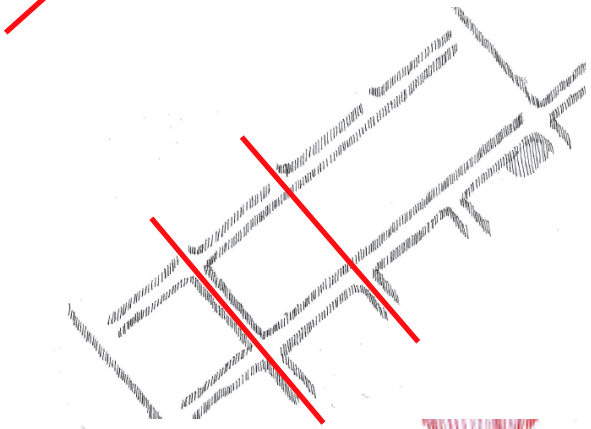




MAJOR ROADS: ACCESS PROPOSAL TO CONTINUE THE PADESTRIAN STREETS BY CLOSING OFF PART OF DAWE STREET
CREATING AN ACCESS AN EXTEND A PLAZA.

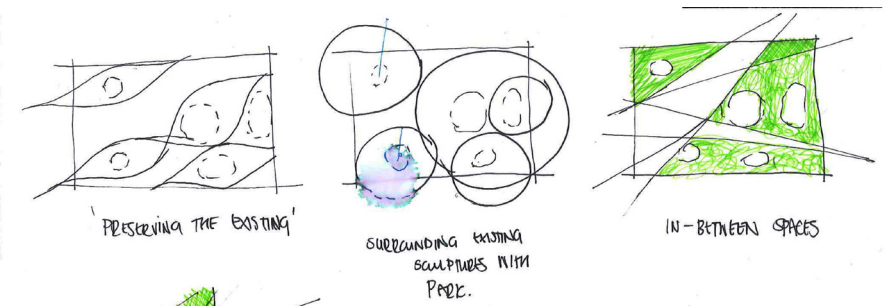


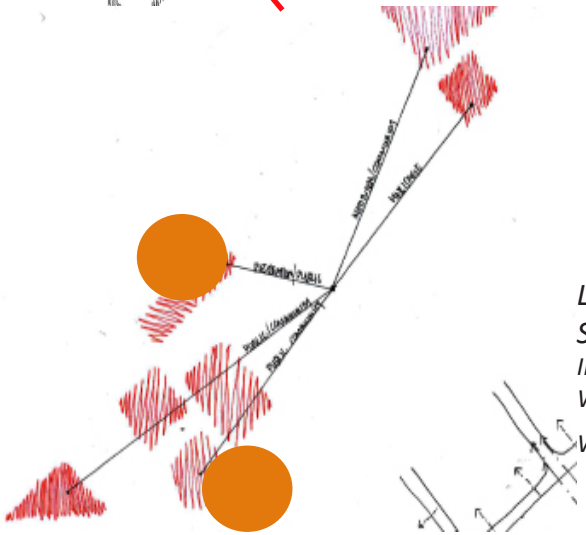
PARK TO SITE TRANSITION:
A MAIN THOROUGHFARE RUNNING ALONG THE EAST-WEST AXES LINKS STREET AND PARK AND PLAZA



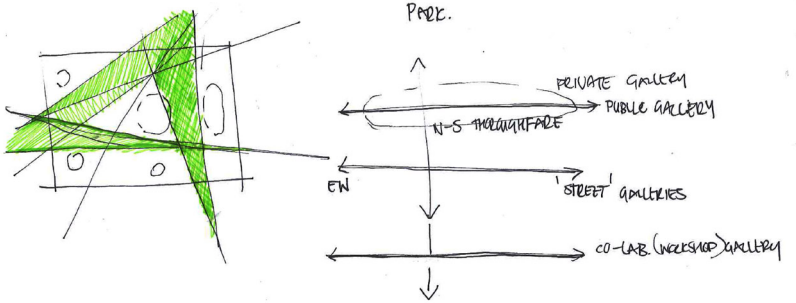
PAVEMENT EDGE: PAVEMENTS CAN LINK THE SPAZA GARDEN TO THE LANDSCAPE AND TRANSLATE INTO A AN EXTENDED SCULPTURE PARK.

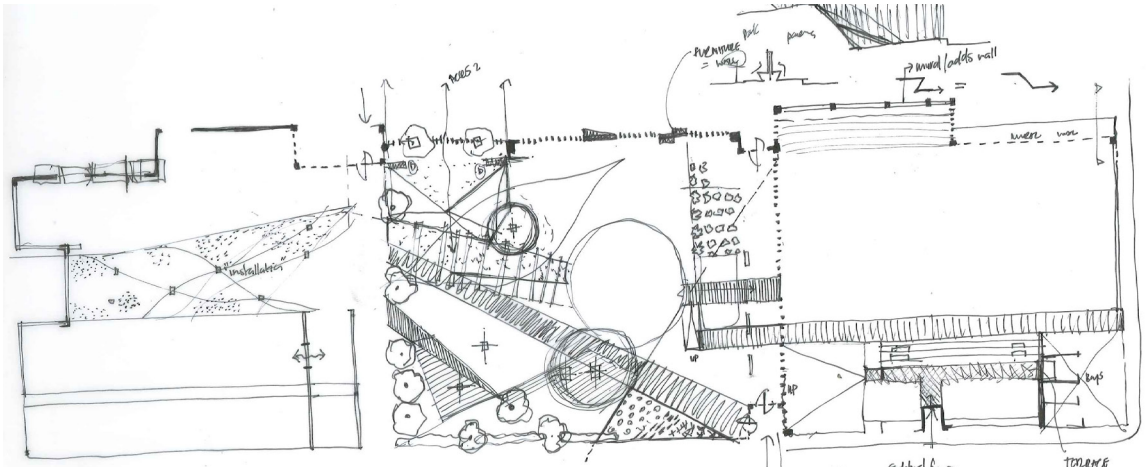
edge response

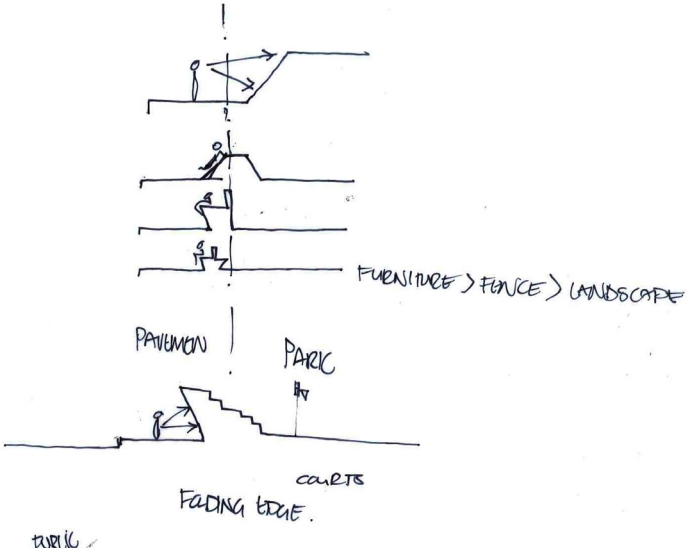


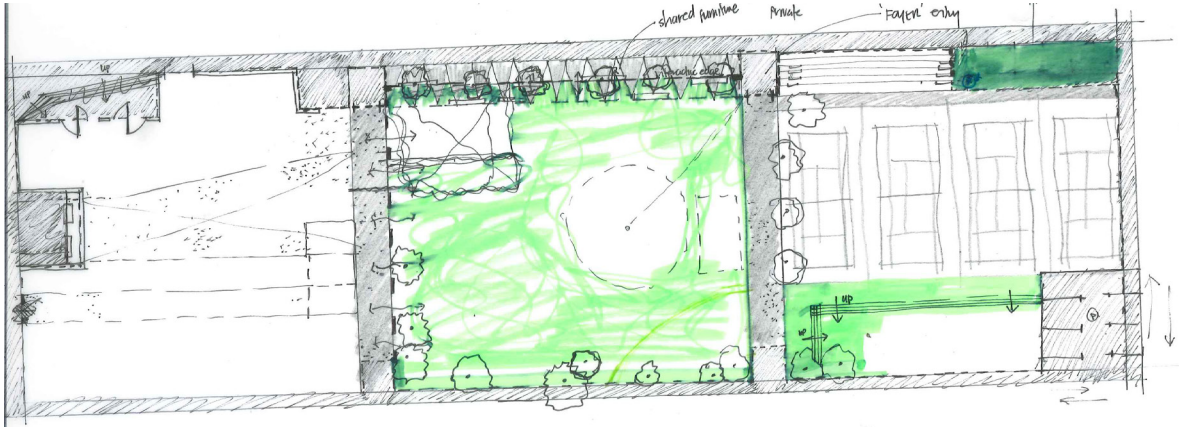


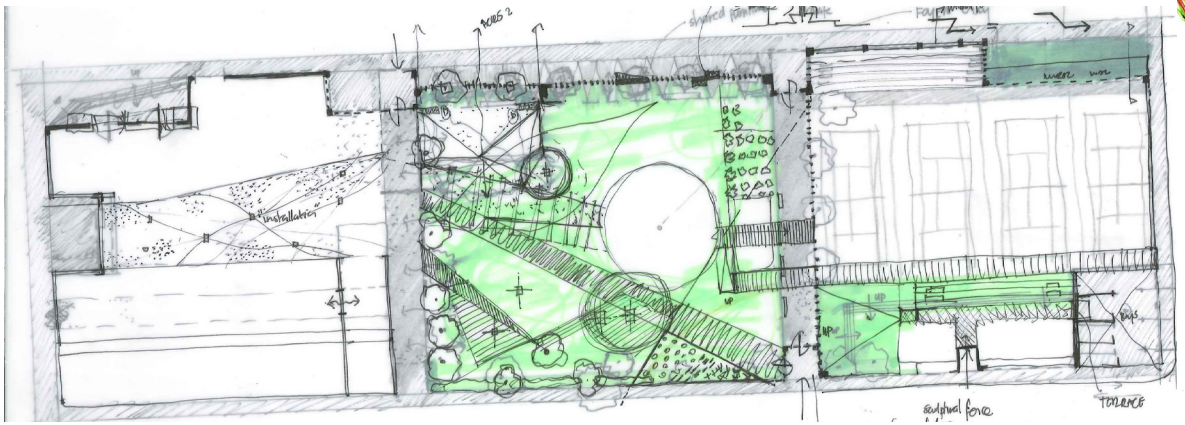
LINKS TO SITE AND SURROUNDING:AMENITIES WILL INFORM LANDSCAPING LINES ALONG WHICH FURNITURE, PAVED PATHS WILL OCCUR .

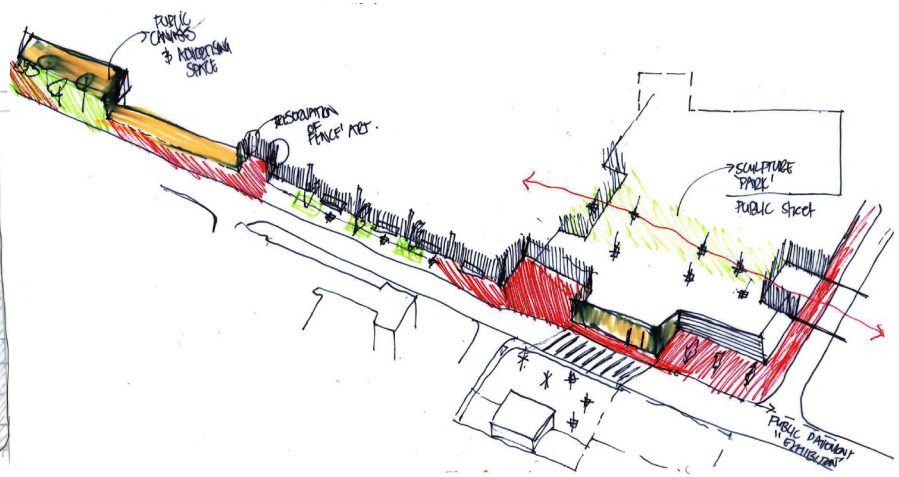












landscape response

07.TECHNOLOGY:

07.1. CASES: SPATIAL AND OPERATIONAL STUDIES:

CASE # 1

MAIN STREET LIFE, Jeppestown

CASE # 2

THE BAG FACTORY, Fordsburg



DESCRIPTION:

Main Street Life located on Fox Street, Jeppestown was originally a light industrial building built in the 1970's.Today it is has been transformed into a contemporary mixed- use building.

The 7-storey post-industrial structure is part of and located in the Maboneng Precinct at the eastern edge of the Johannesburg CBD. Main Street Life aesthetic is aimed towards attracting the city's artistic community, offering several communal ,work and residential amenities.[1]

The building is in close accessibility to the commercial strip on Fox street which includes the ***Goethe on Main.*** There is an attempt to preserve the history of this building,while introducing a new programme. The intention of the private sector is to buy out urrounding buildings and develop the area to create acommunity of professionals and infrastructure to support them.[2]

image: view of Main Street Life and Fox street
source: http://www.mabonengprecinct.com/
accessed: 10/2012

CASE # 1

MAIN STREET LIFE, Jeppestown

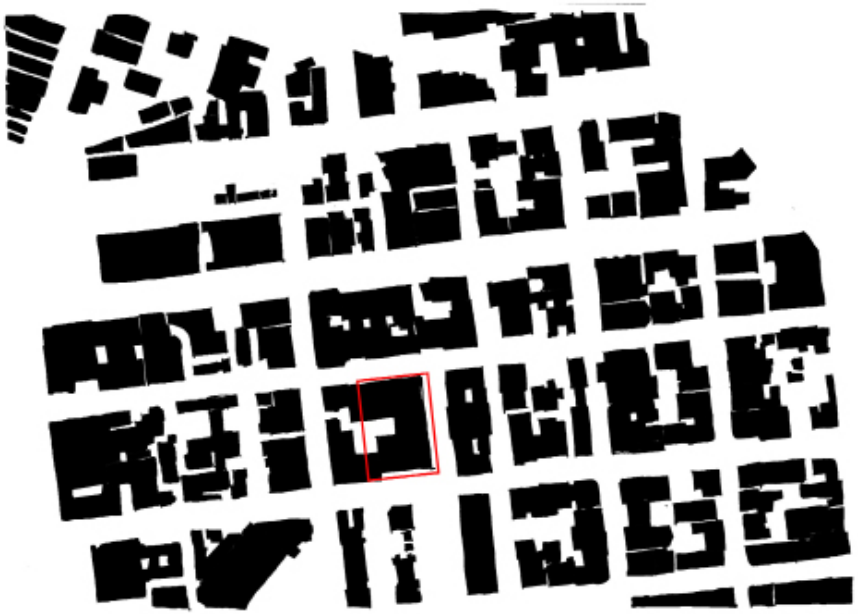
OCCUPANCY: MIXED COMMERCIAL RESIDENTIAL

Funding type: Private Equity Funding(Liebmann, 2011)

1. extracted from 'DIGEST of South Africa'-Volume 15; text by Bolon, M.(2010)
2. an overview of the Maboneng Precinct taken from:http://www.mabonengprecinct.com/developments/main-street-life
accessed: 2012

CONTEXT:

Spatially Main Street Life is located on Fox Street which runs parallel to Commissioner street and Main street along the east west axes, Commissioner street act as a direct passage through the CBD. Jeppestown is comprised of a predominantly light industrial and residential language with Commercial strips along Commissioner and Main street as well as on advantages corner blocks. Jeppestown situated east of Johannesburg centre is currently defined as a city and suburban light industry area.



ANALYSIS:

Main Street Life along with many recent establishments and programme modified buildings within the area have established a arts and cultural territory that, despite its bohemian-chic aesthetic and target towards the upper-middle class users, it has also presented cultural appreciation and supported the emergence of cultural human geographies that have the potential to benefit Jeppestown dwellers. The evident benefit of the Maboneng precinct renewals is of small-scale job-creation which has resulted as well as collaborations between artists and area stakeholders that have arisen.

OVERALL PROGRAMME:

Main Street Life is comprised of 140 one bedroom apartments and 25 two-bedroom apartments with the option of furnished units which are furnished by South African furniture designers.7 penthouses and 12-room art hotel, (***The 12 Decades Hotel***), and a mix of retail shops, a cinema***(The Bioscope)*** and music rehearsal spaces, amoung other communal amenities.

SPATIAL ANALYSIS:

RENT PER SQM:

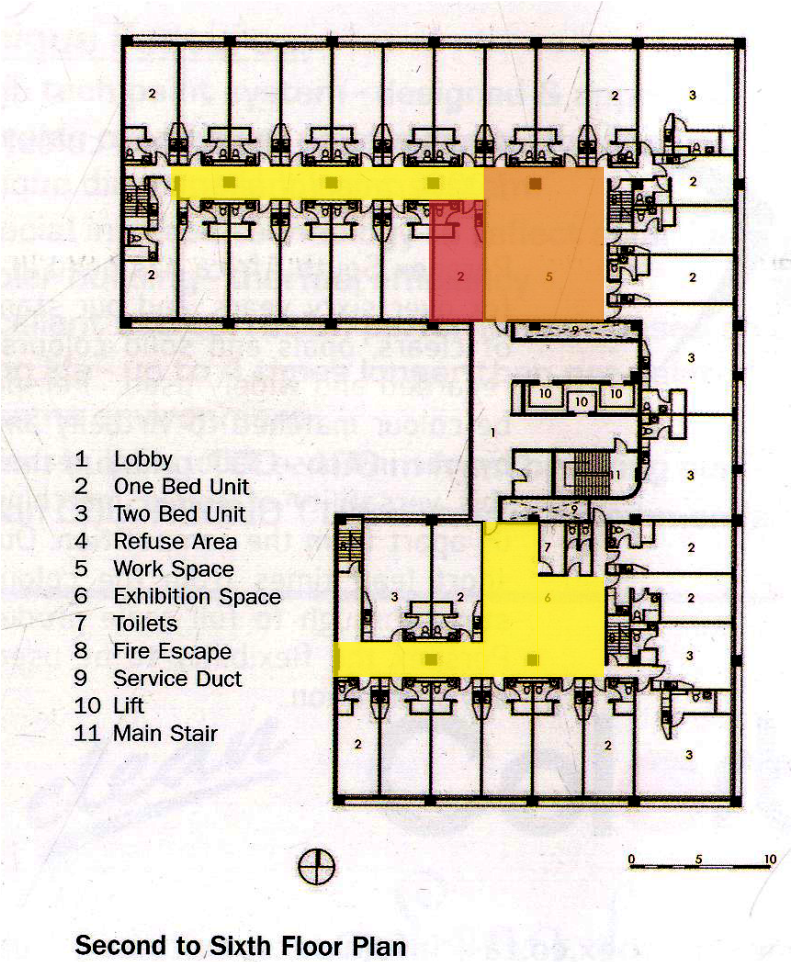
From R350 000 (purchase price)
Rent Bachelors single: R3 500pm for 33sqm –max 2 people

Rent tenant double: R5 200pm for 66sqm- max 4 people

Penthouse: price not given

Live/work unit: R5 500pm for 33sqm- max 2 people

ARCHITECTS:
Daffanchio and Associates



Second to Sixth Floor Plan

Exhibition space

single live-work unit

Work space

both photos
Author: Phillipa Frowein
taken: research project - 2011

TYPICAL UNIT: ***Live/work unit***

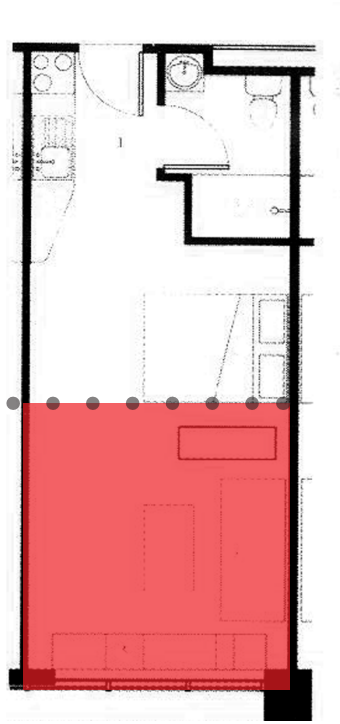
open plan narrow room with kitchenette, bedroom space and a living/studio space of about 12sqm.

the narrow footprint of the unit makes it difficult for the tenant to entertain and work, especially if the artist prefers larger surfaces than the worktops provided to each live/ work unit.

Work space: approx. 100sqm

each floor is provided a workspace/exhibition space which partially deals with the issue of production space

artist live/work residents



TOTAL UNIT SIZE: 33sqm

STUDIO: 12sqm







panoramic view of the Bagfactory, Fordsburg
Author: my own
taken: 2012

DESCRIPTION:

The Bag Factory located at no. 10 Mahlatini street in Fordsburg towards the west of Johannesburg's CBD, is an operational example of an artist-founded Non-Governmental Organization. The Bag factory is supported by funding mainly from the National lottery as well as the National Arts Council(NAC).
The Bag Factory was founded in 1991 by the Nationalist party, at a time when the apartheid regime was still in place, and the culture of artist studio space was virtually non-existent in South Africa.[1]

CASE # 2
THE BAG FACTORY, Fordsburg
OCCUPANCY: INSTITUTIONAL
Funding type: funded by the NAC, artist-run

The Bag factory was establish to support independent and emerging artists and provide them with a platform to showcase, collaborate and develop their skills. Separate from a few struggling informal art centers.The Bag Factory is a unique example because it was the first of its kind, founded pre-1994, to promote partnerships, mentorships and collaborative developments.[1]

To date the Bag Factory's next development phase is to renovate and extend its facilities and resources to provide a holistic service to the visual arts sector. Plans to redevelop the building include a new double-volumed gallery space and accommodation for visiting artists, as well as changes to the existing artist studios.

1. piece written by artist David Koloane titled ***'where to from here'*** *extracted from* ***BAG FACTORY PANFLET(issued early 2012)***

CONTEXT:

The Bag factory is comprised of 3 industrial buildings located on three erfs that run alongside one another. The edges of the buildings were removed to create one large industrial building whose monolithic walls lie against the boundary line which is broken by a corrugated industrial door that is the main access point into the building.

The surrounding character is mostly post-industrial and commercial,with industrial establishments, wholesalers and small businesses running along Mahlatini street.

ANALYSIS:

The building was occupied by the NGO since 1991.[2] The building is strategically tucked away where Mahlatini street and Barney Simon street terminates, between the Oriental Plaza to its western edge and the Cultural Newtown Precinct to the east.

As a whole the Bag Factory functions in the favour of the independent artist, it has attracted many upcoming artists, as well as provided ‘exposure’ through its projects and exhibitions.



OVERALL PROGRAMME:

The Bag Factory is comprised of ... partitioned studios; drywalls to the height below the existing trusses;

SPATIAL ANALYSIS:

RENT PER SQM:

STUDIO: average size 15-20sqm

SINGLE STUDIO: R900.00 – R1000.00pm for 15-20 sqm –max 1 person per room

PURCHASE PRICE: price not given

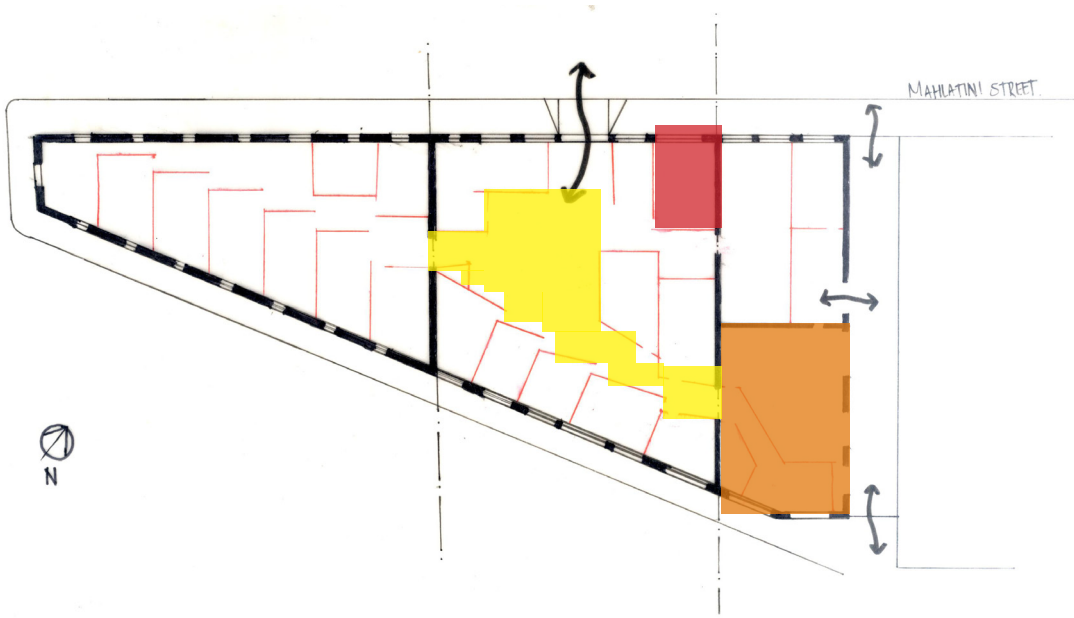
RESIDENTIAL COMPONENT: unavailable

EXHIBITON SPACE: R3500.00
(resident artists are funded or subsidized through funds)

WORKSHOP SPACE: R2000.00

the Bag Factory, due to its NGO- structure, also provides rental rates based on projects, their duration and size etc, this applies to both studio and exhibition spaces.

ARCHITECTS:
amateur construction



Exhibition space

single live-work unit

Work space

opposite left photo: view of existing truss and drywall additions
Author: my own
taken: 2012

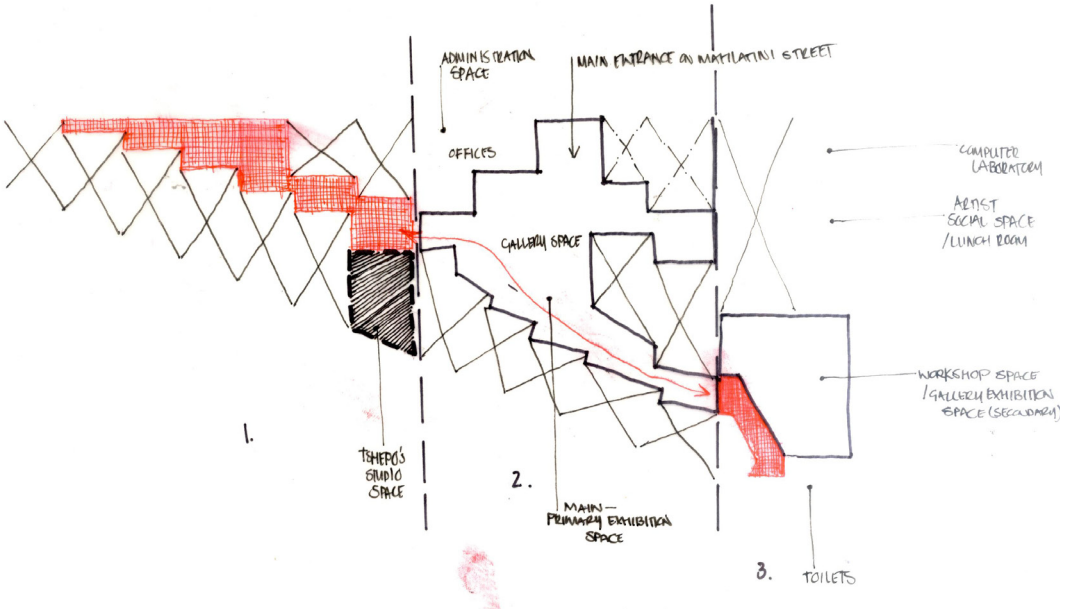
opposite right photo: interior views of the gallery space
Author: my own
taken: 2012

TYPICAL UNIT: ***studio***

The studios are partitioned with dry walling at a height of about 2300mm below the existing timber trussing, therefore there is no control of the individual environments and temperature and sound travelling from one studio to the next. The floors of the studios and overall working spaces are of an unpolished screed.

Studio space: approx. 10 sqm

the circulation spaces provide double-up as workspace and or exhibition space, while an enclosed workshop space is available for rentals over a period of the proposed project.







TENANT: Tshepo Masopa

Tshepo Masopa, a young male artist has been a resident studio artist at the Bag Factory since 2011.Tshepo lives in Pretoria and travels to the Bag Factory 5-6 days in a week.

Tshepo Masopa occupies a irregular shaped studio bounded by a drywall partitions additions. His room is located towards the south edge of the building, Tshepo emphasizes that the cost of travelling from his family's home in Pretoria to the Johannesburg innercity requires him to have a planned schedule around his daily expenses and time management to ensure that he is able to access and use his working space efficiently.

Tshepo's concerns mainly have to with accessibility and longevity. The Bag factory is his first rented studio space, his reasons for it is that it focuses on facilitating the process of emerging artists and encourages forums and exchange. Tshepo had both formal and informal training; he studied at Tshwane University of Technology where he started a Fine Arts course, beyond this Tshepo had already begun to nurture his artistic interests at home and in high school.

Tshepo's income is mainly from the high school workshops and training that he facilitates as well as a few graphic commissions that he does on a private basis, in addition he runs workshops in community centres in Pretoria. Parallel to most artists 'methods of survival' he does not solely depend on the sale of his works, but expresses that a good sale can ensure survival over a large period of time.





SPATIAL ANALYSIS:

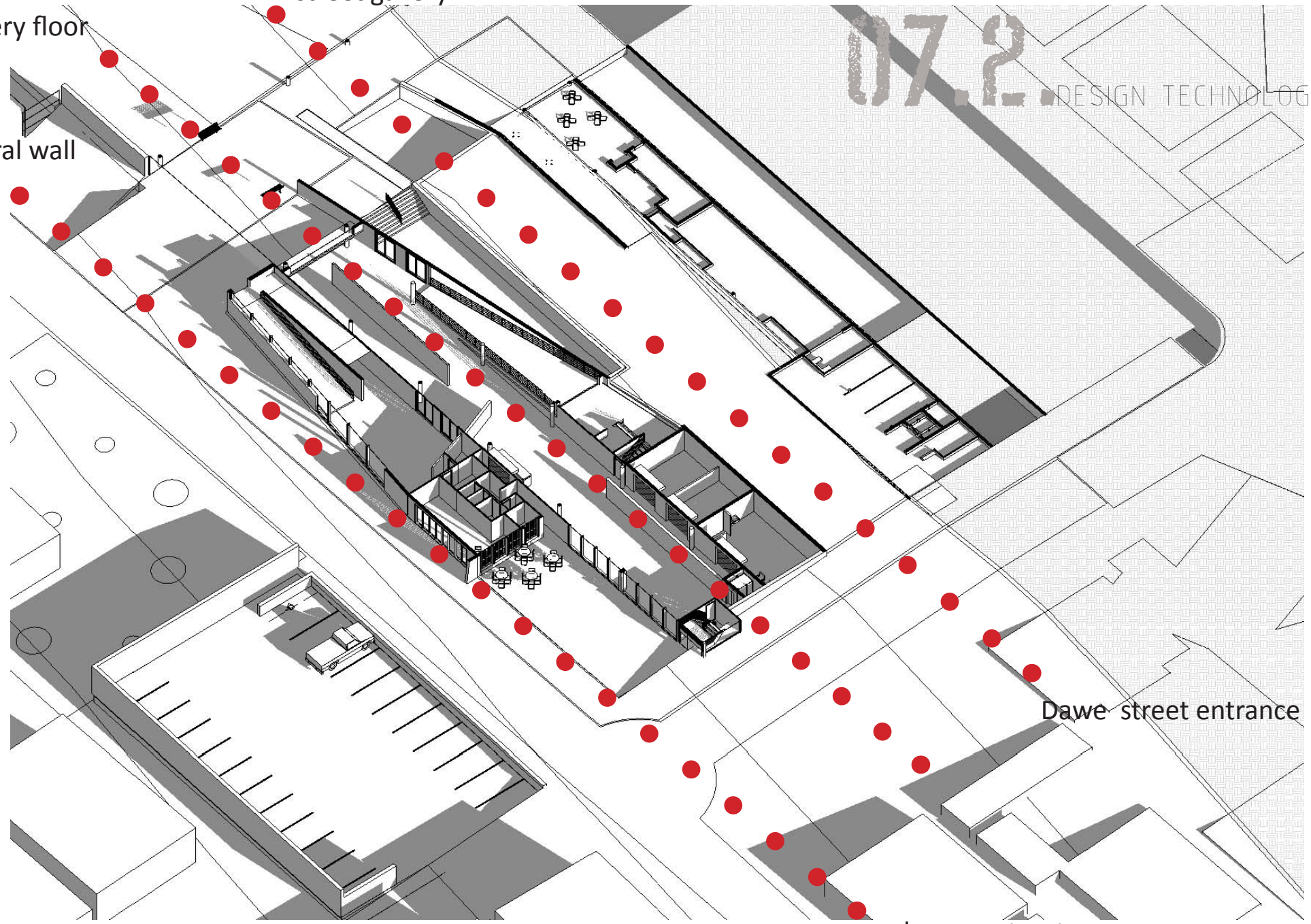
The studios are partitioned with dry walling at a height of 2300mm below the existing timber trussing, therefore there is no control of the individual environments and temperature and sound travelling from one studio to the next. The floors of the studios and overall working spaces are of an unpolished screed.

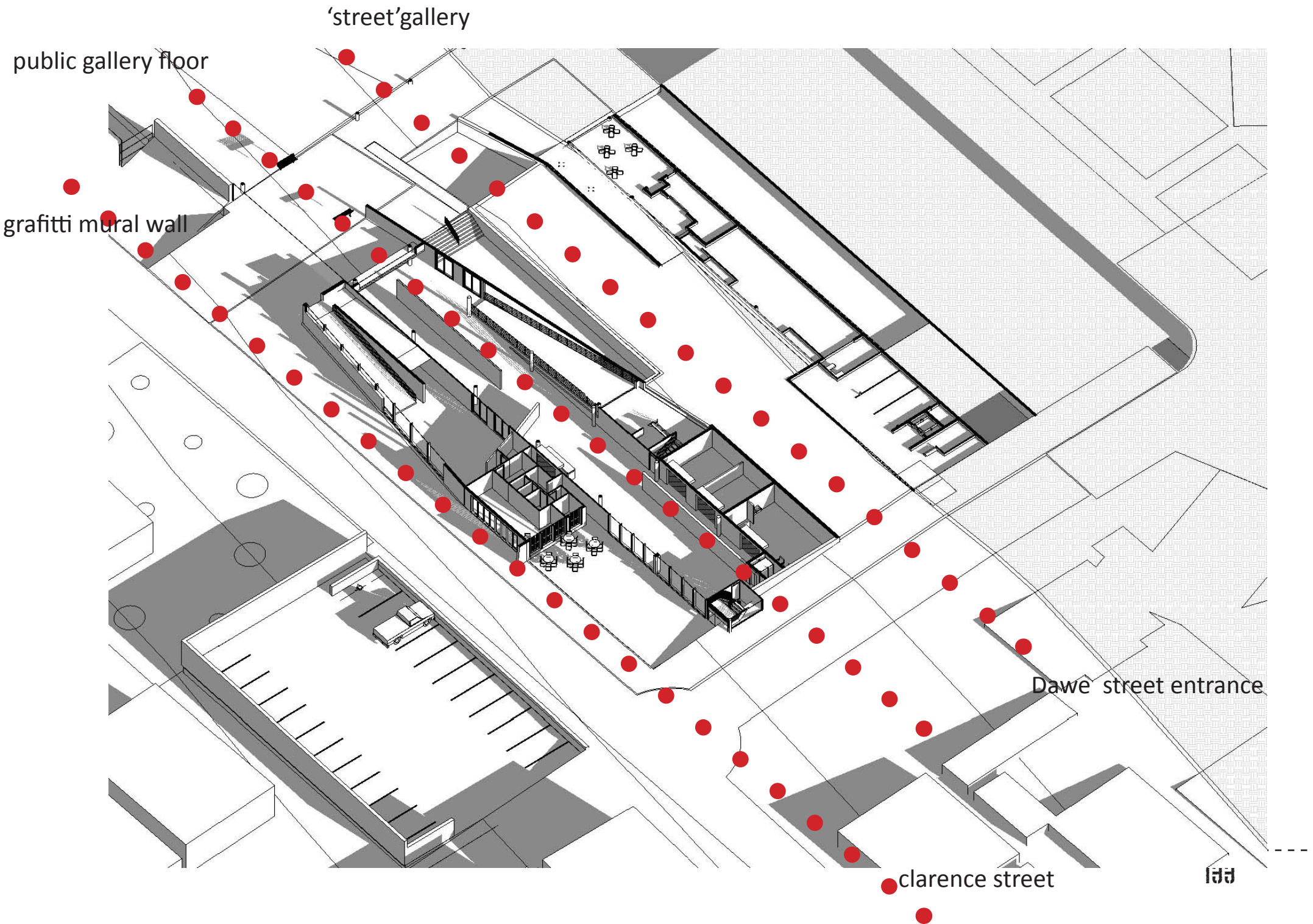
This unit is about 10 sqm in size and follows an irregular shape. The artist or user of this space works mostly on non-stretched canvas which means he maximizes his vertical planes. Tshepo expresses that the drywall partitions work at his advantage for mounting his canvasses that he works on with ink, pencil and charcoal. Tshepo had to improvise a system of working with free hanging canvas without having to nail his canvas to the wall, as a solution he uses small metal rings which he hooks to the canvas and hangs on nails in the drywall.
A working desk and shelving are located against the southern wall; this is where the design and brainstorming process takes place. The storage of boards, easels and canvases is pushed to the furthest corner. Towards the centre of the room is a low table, also improvised, where his current working material and drawing tools sit. Tshepo has an adequate amount of circulation space within the studio according to his medium of work.

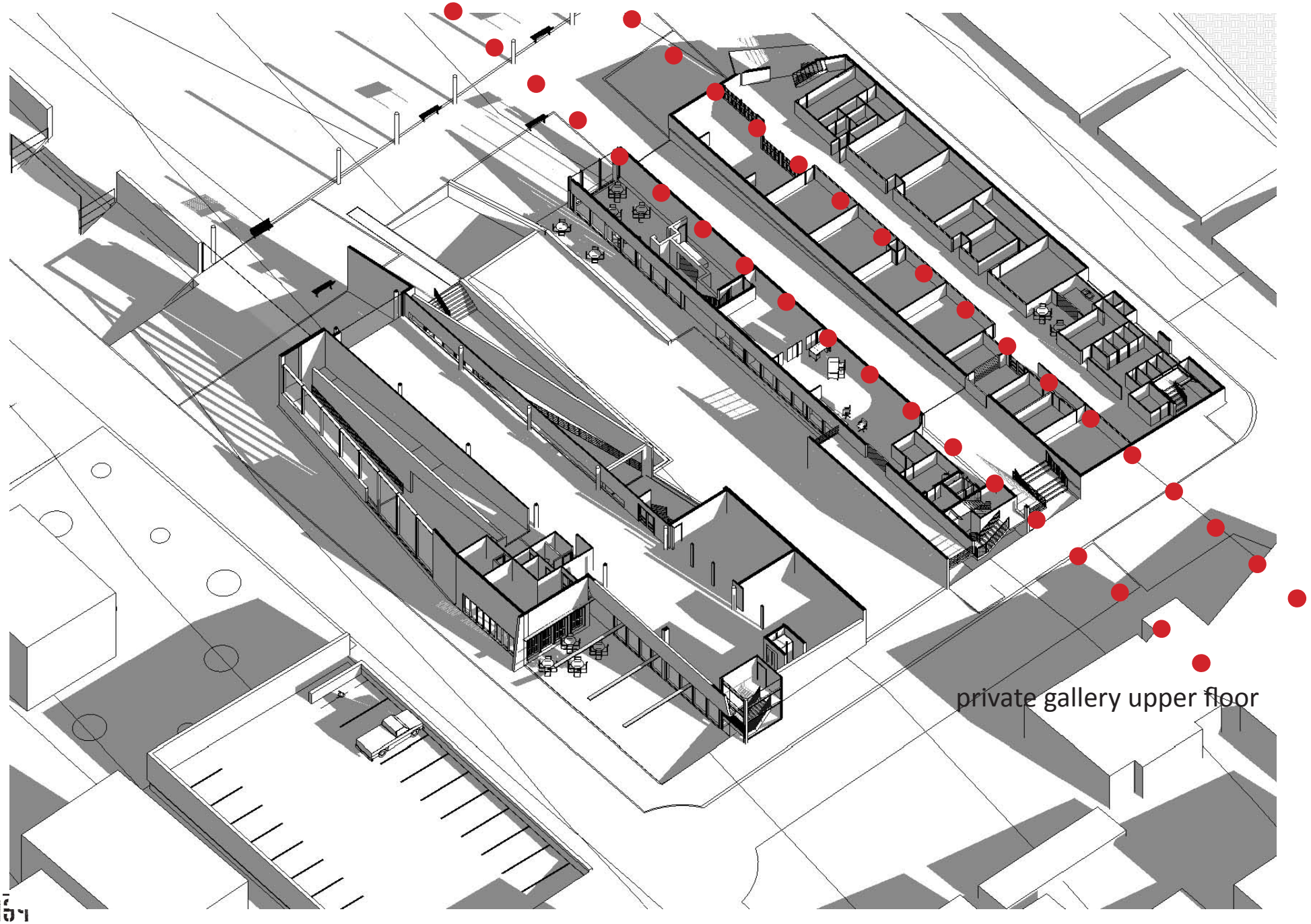
The first observation is of the deprivation of natural southern light as well as the existing insufficient lighting from the existing fixtures. The single window is high above, typical of industrial buildings. The amount of natural light infiltrating the studio from a small and high opening on the south façade is minimal and needs to be substituted with artificial lighting, yet the single fluorescent light is inadequate for the space.



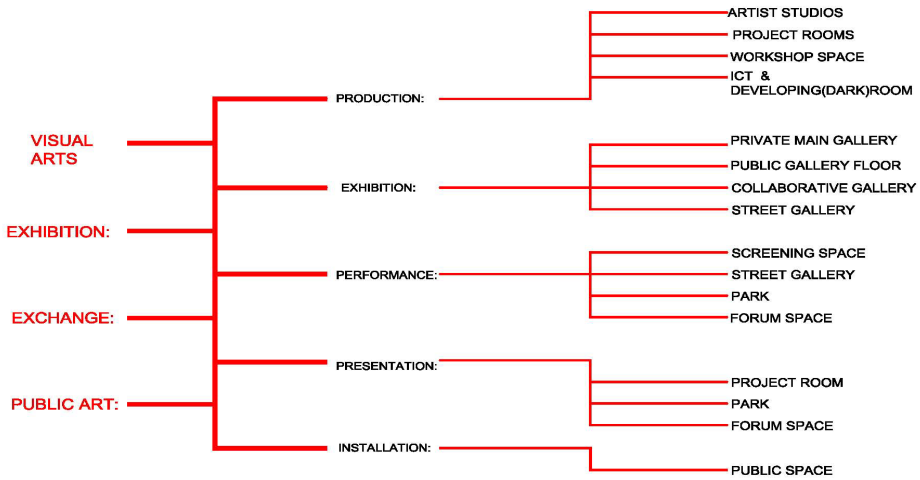



'street'gallery
public gallery floor
grafitti mural wall
Dawe street entrance
clarence street


‘street’gallery
public gallery floor
grafitti mural wall
Dawe street entrance
clarence street


production floor
private gallery upper floor

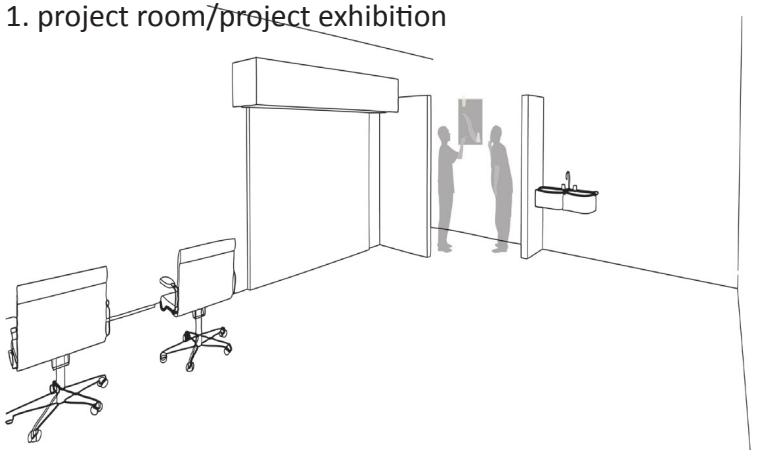
exhibition

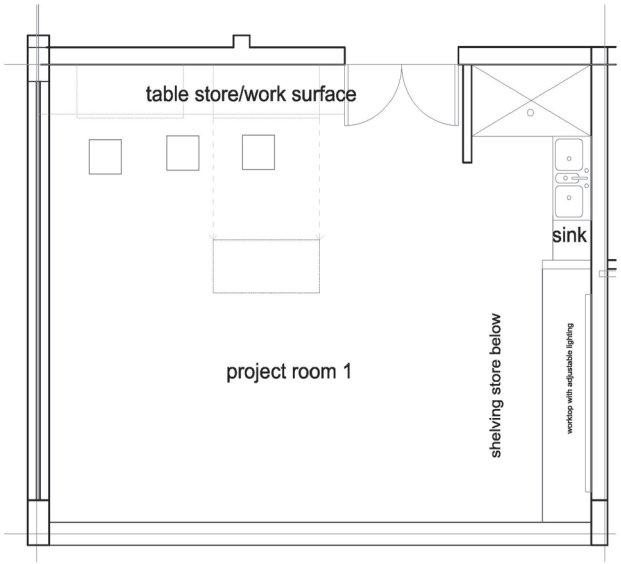


'street'

PROGRAMME & STREET DIAGRAMS

1. project room/project exhibition





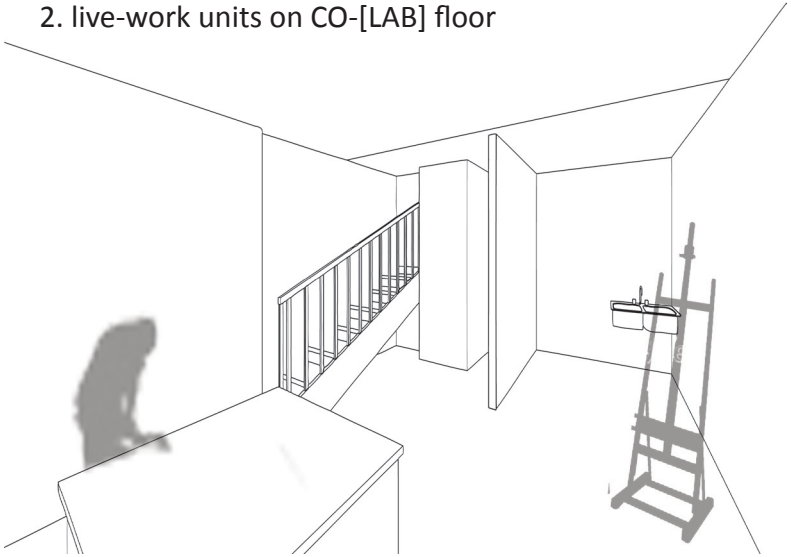
Exhibition space

single live-work unit

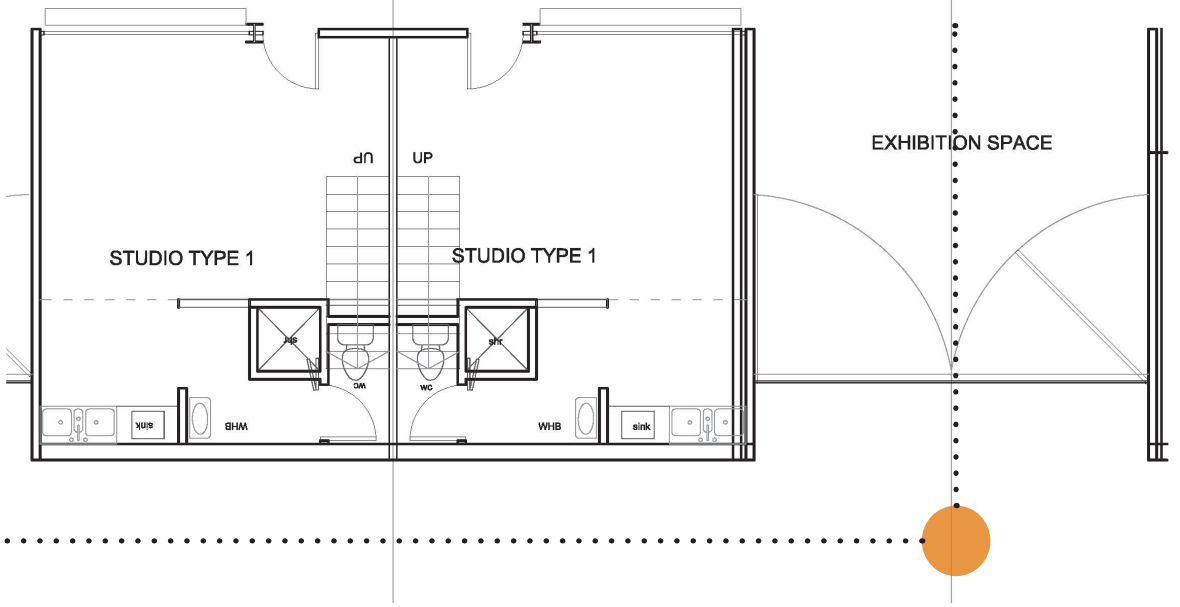
Work space

CO-[LAB] potential

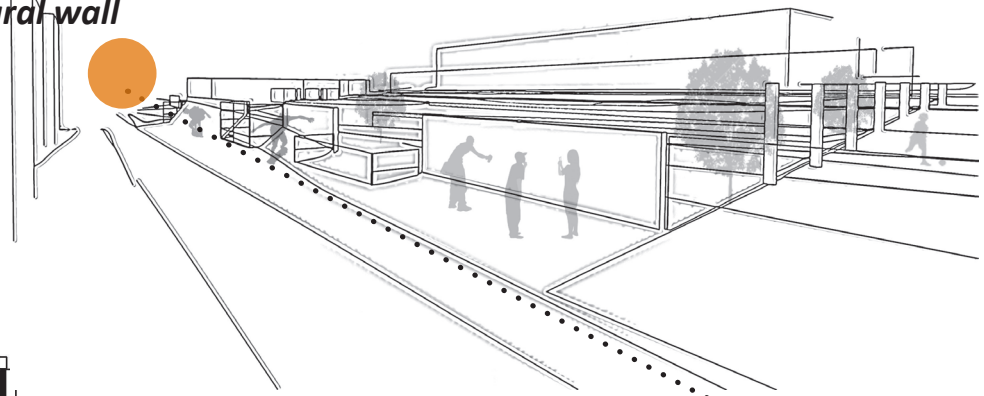
2. live-work units on CO-[LAB] floor



circulation and exhibition(working spill-over)

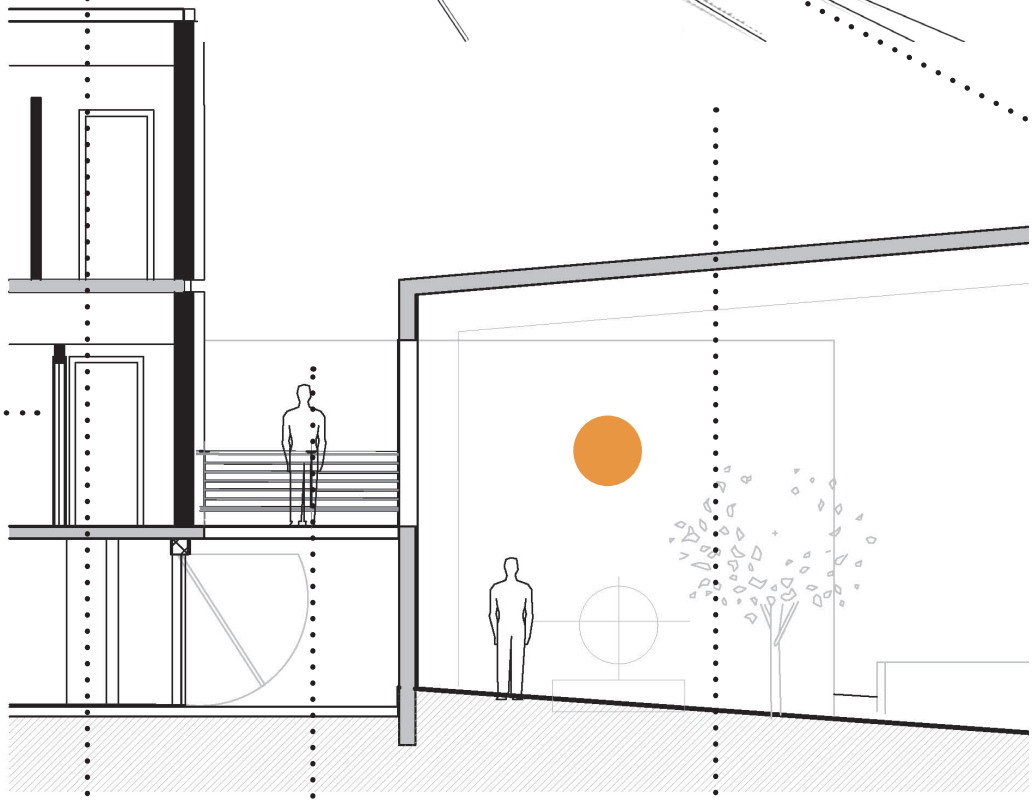


continuation of public exhibition on street edge: grafitti and mural wall

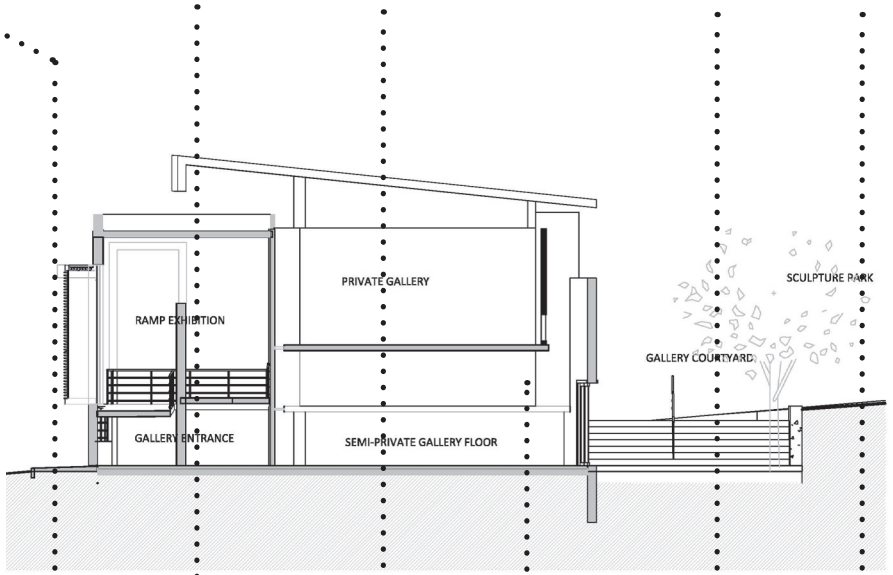


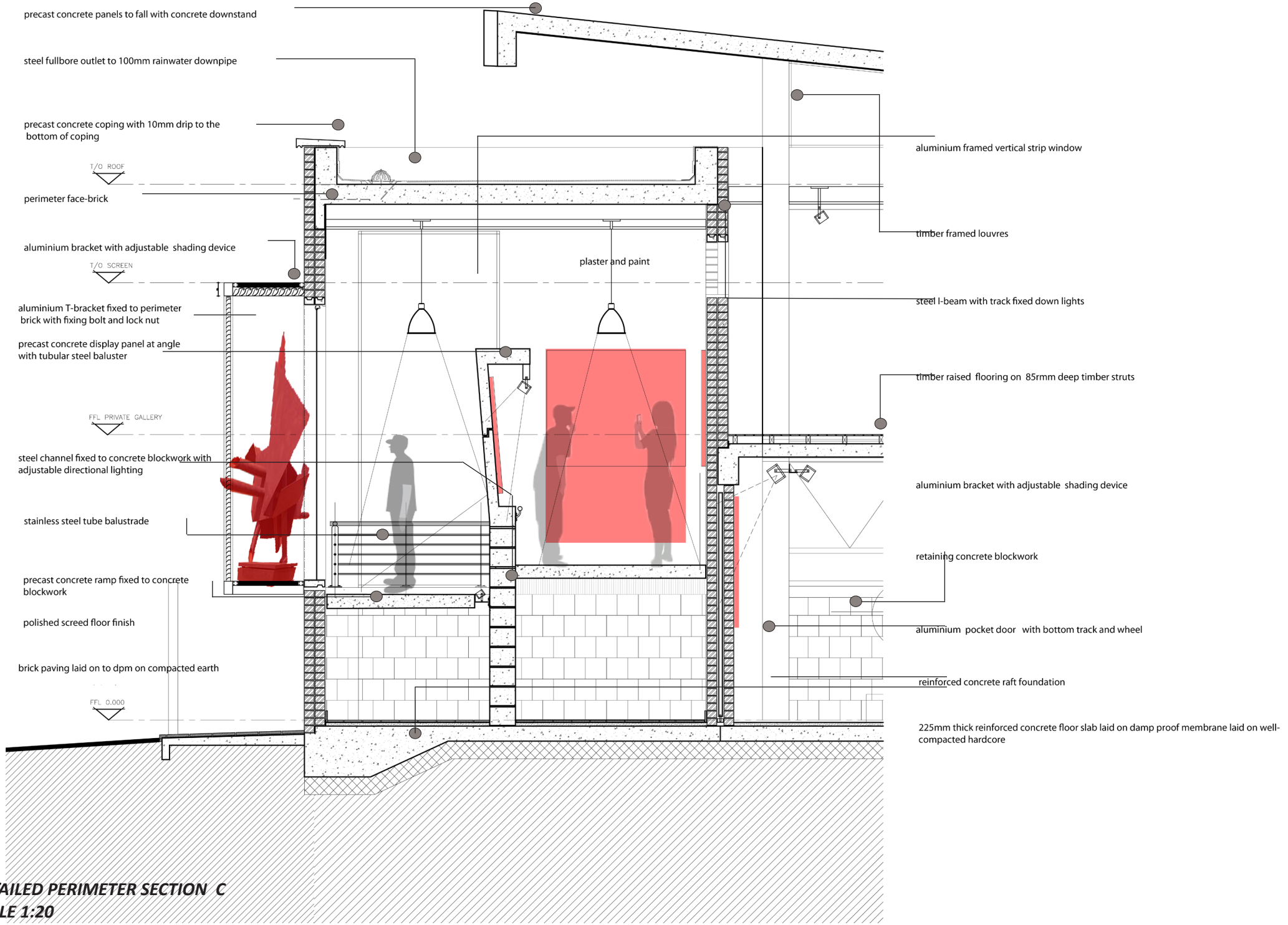
production , circulation exhibition and working spill-overs

SECTION A



SECTION B



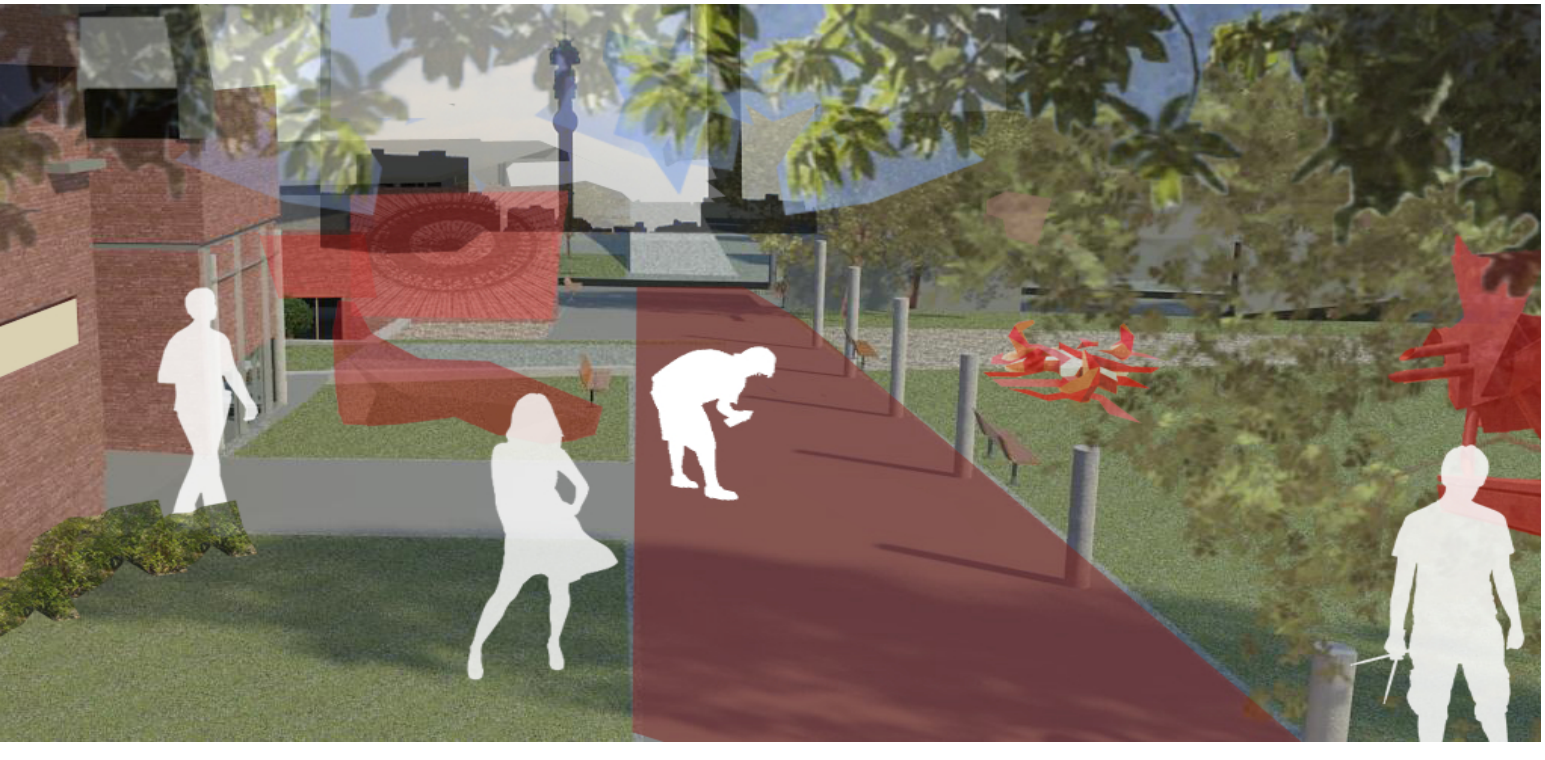


DETAILED PERIMETER SECTION C
SCALE 1:20

07.9. PERSPECTIVE VIEWS:



A *PERSPECTIVE VIEW: PARK SCULPTURE AND WILHELM STREET ENTRANCE*



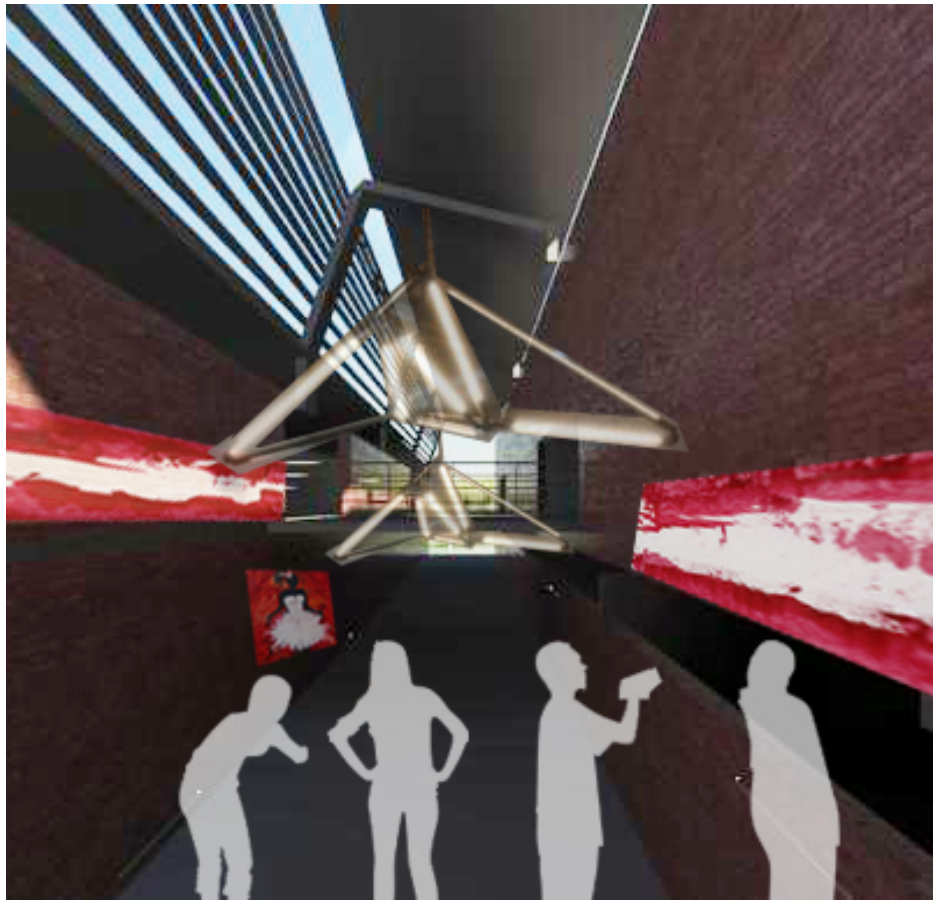
'street' exhibition

PERSPECTIVE VIEW: PARK SCULPTURE AND WILHELM STREET ENTRANCE



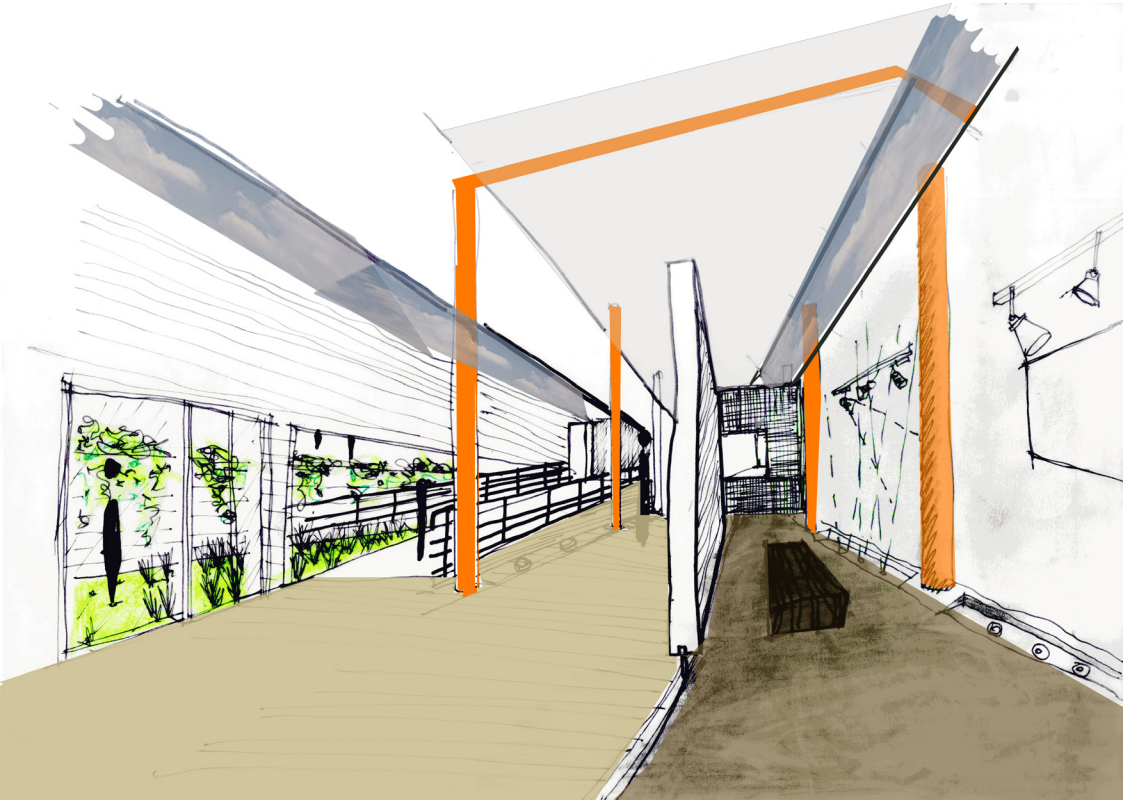
C

PERSPECTIVE VIEW: PARK SCULPTURE AND WILHELM STREET ENTRANCE

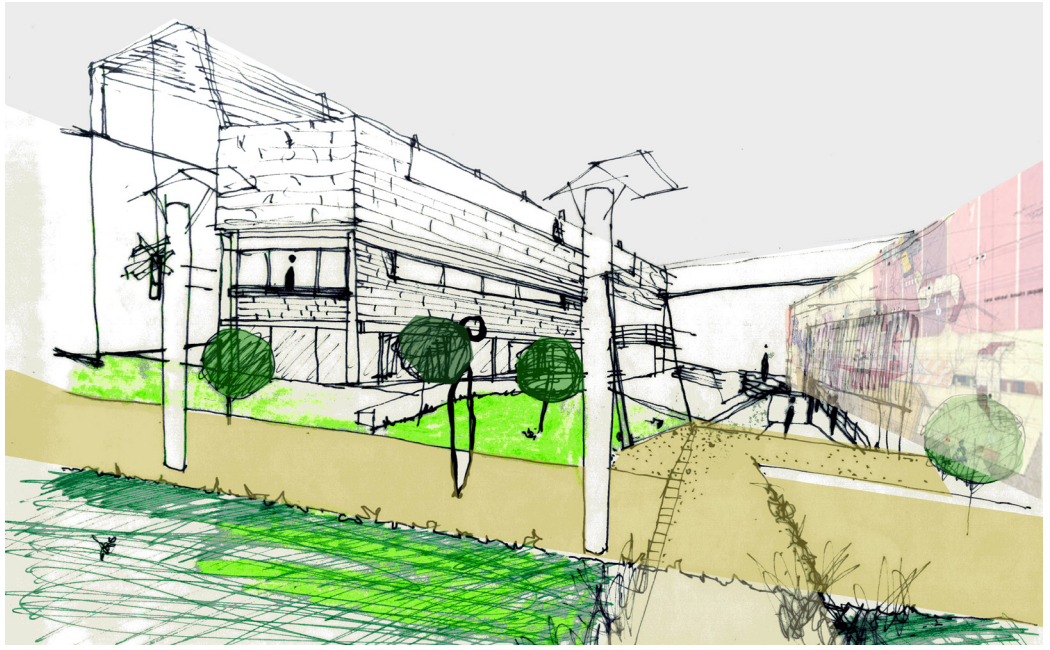


D

PERSPECTIVE VIEW: PRODUCTION AND INSTALLATION



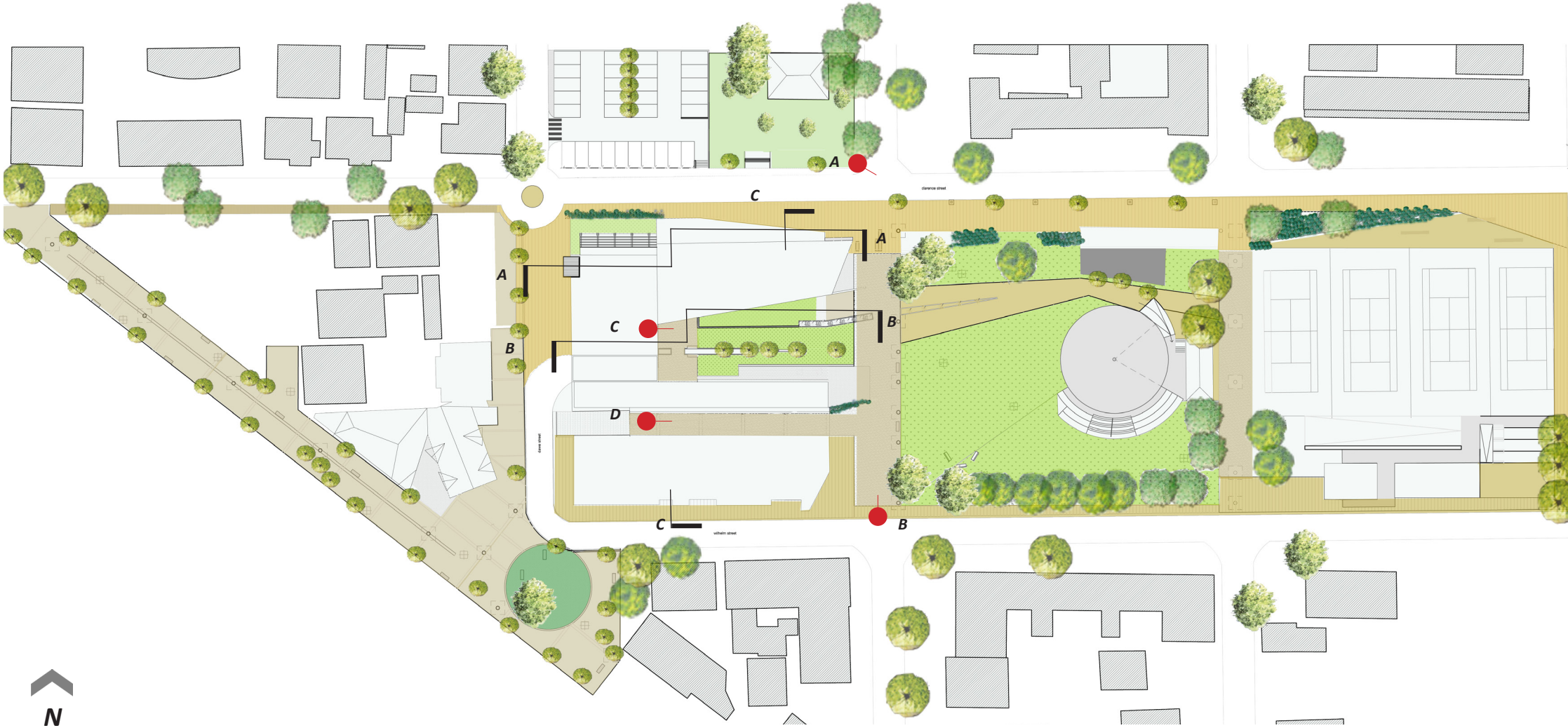
INTERNAL PUBLIC GALLERY VIEW
GROUND LEVEL SCALE 1:200



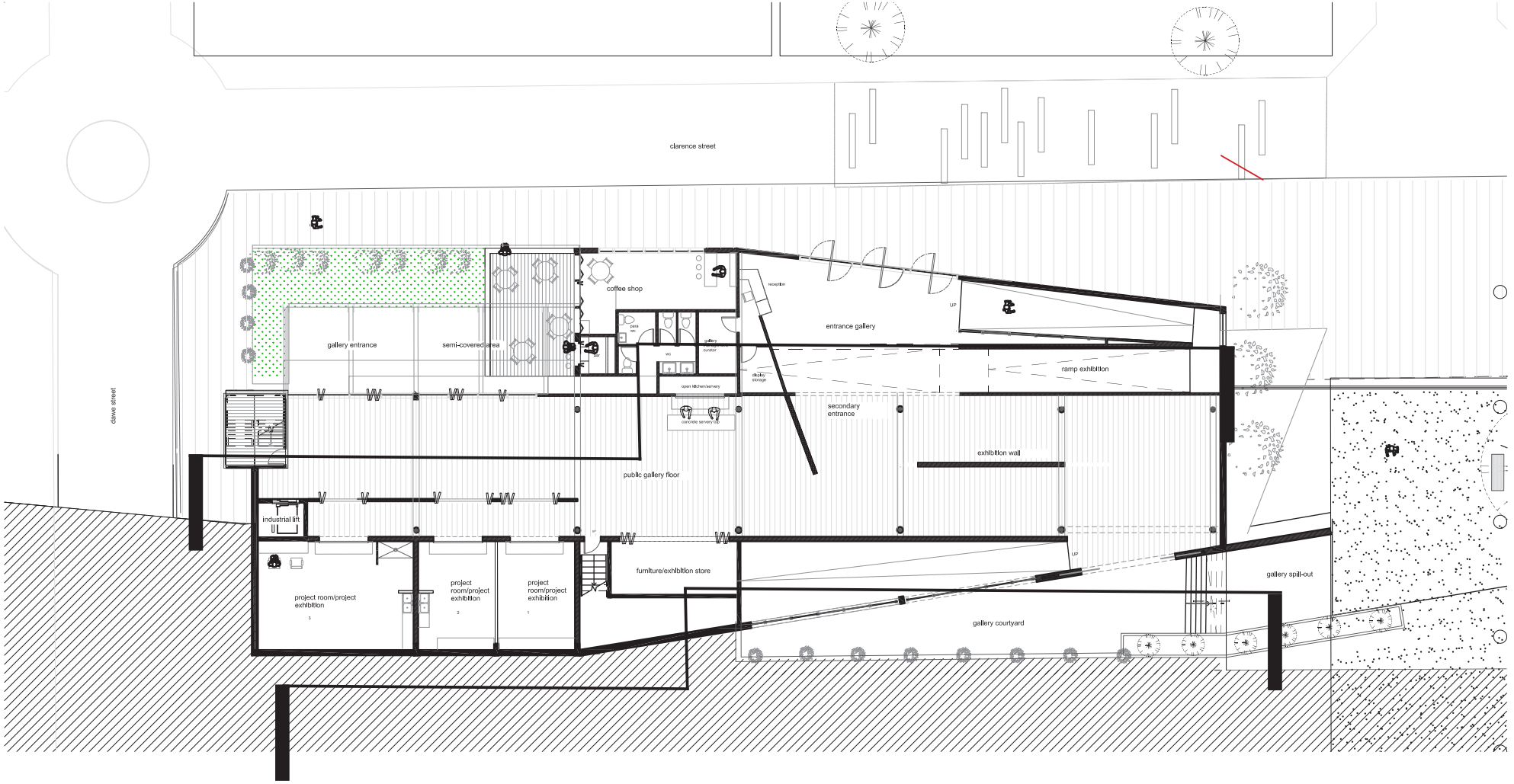
VIEW FROM THE PARK INTO STREET GALLERY
GROUND LEVEL SCALE 1:200

08. FINAL DESIGN DRAWINGS

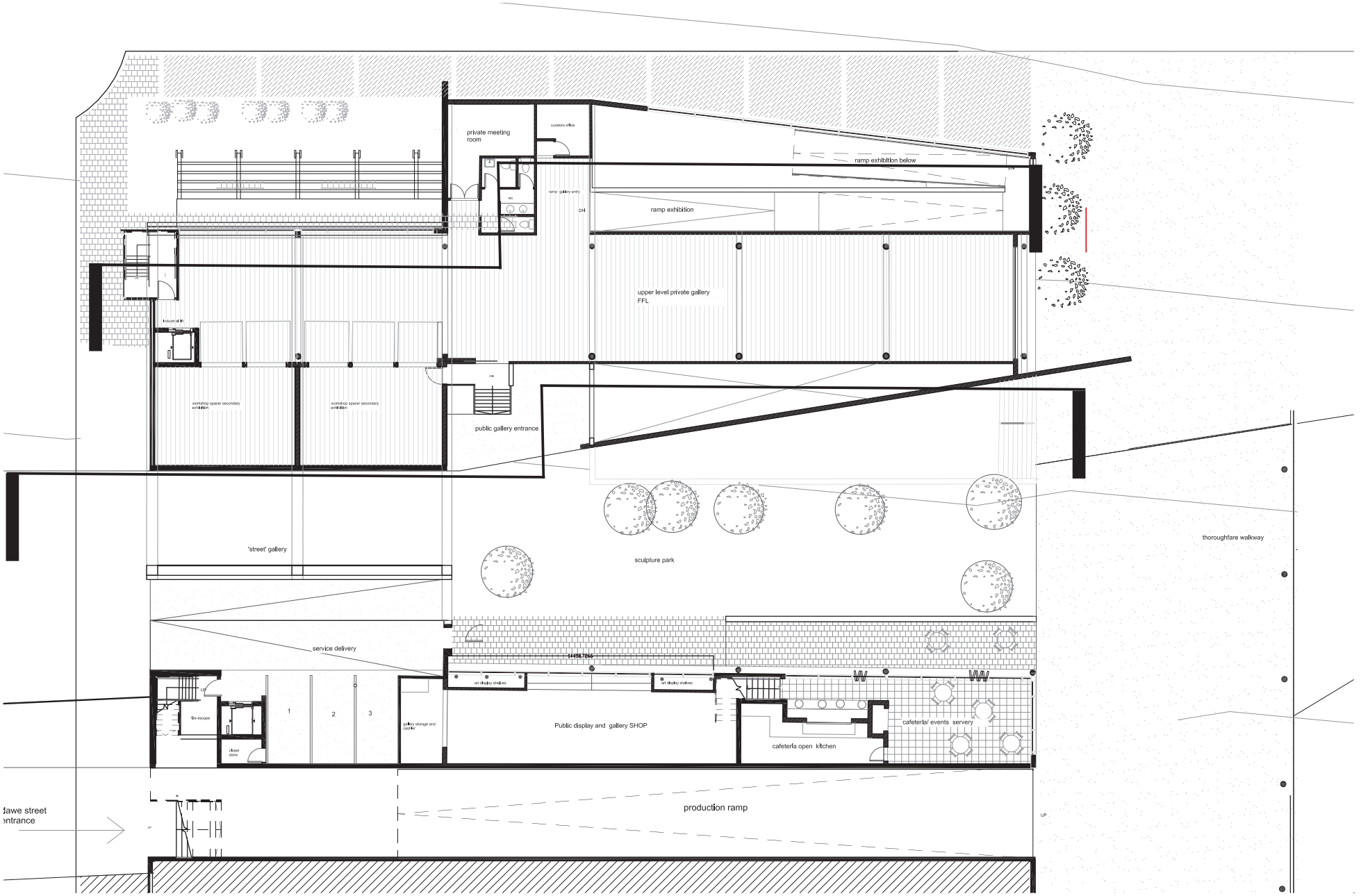
design drawings, technology components and perspectives



SITE PLAN

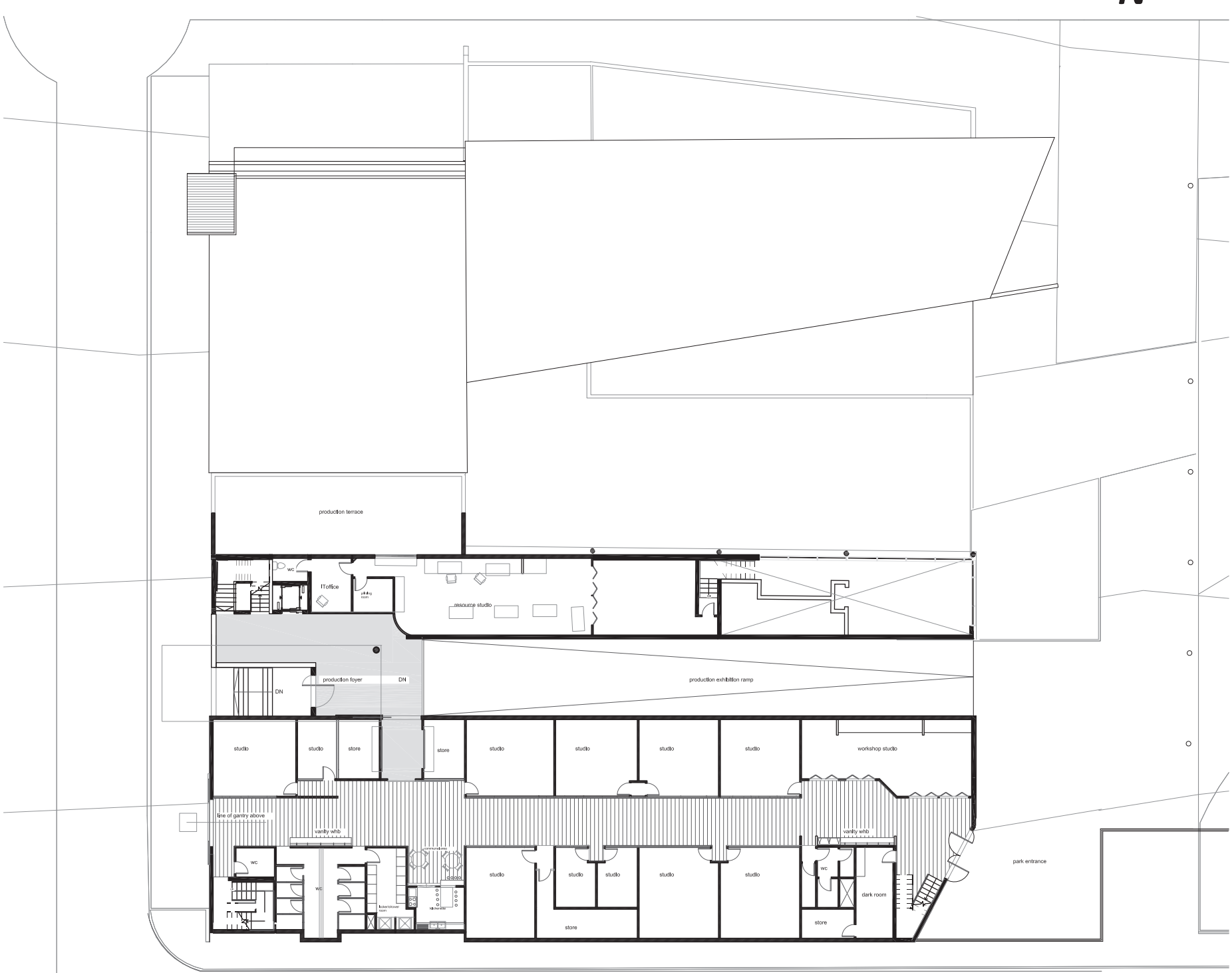


PUBLIC GALLERY
GROUND LEVEL SCALE 1:200

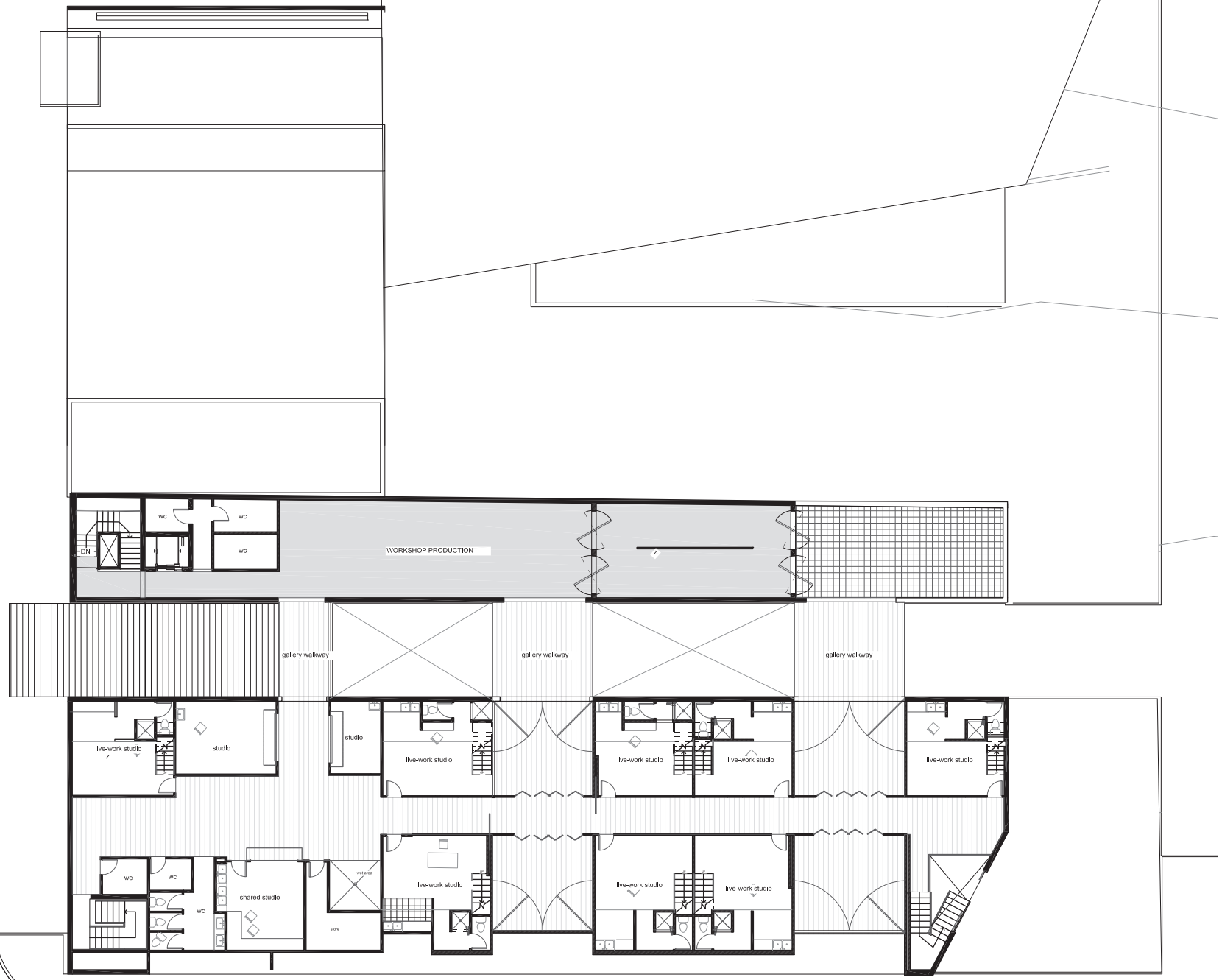


FIRST FLOOR GALLERY & LOWER GROUND PRODUCTION STRIP
SCALE 1:200

N

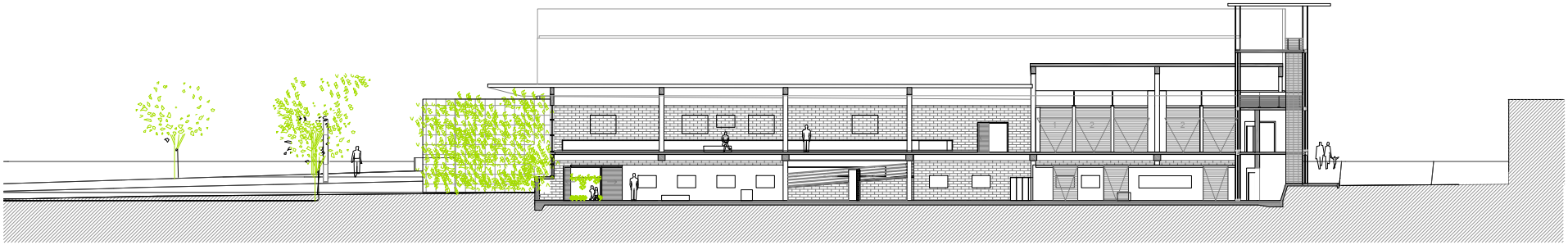


GROUND FLOOR PRODUCTION STRIP
SCALE 1:200



FIRST FLOOR PRODUCTION STRIP
SCALE 1:200

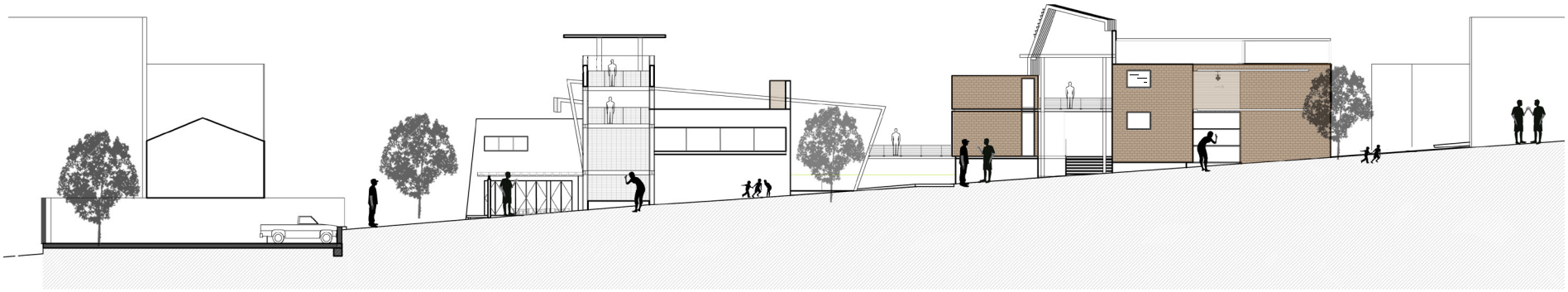
N



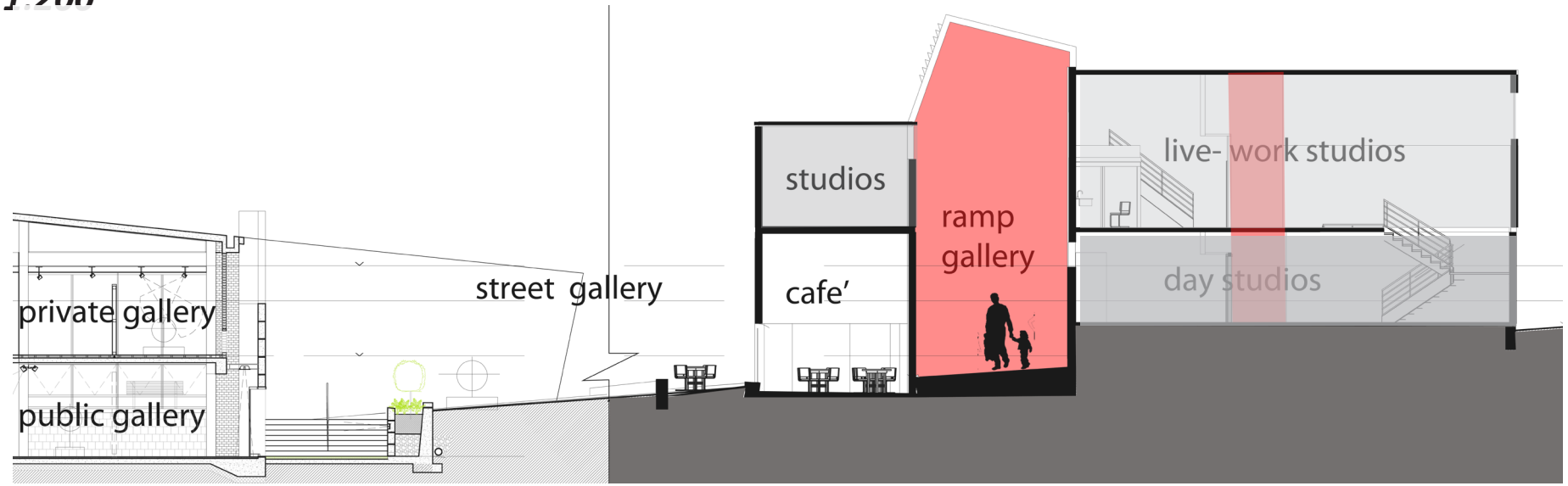
SECTION A-A
SCALE 1:200



SECTION B-B
SCALE 1:200

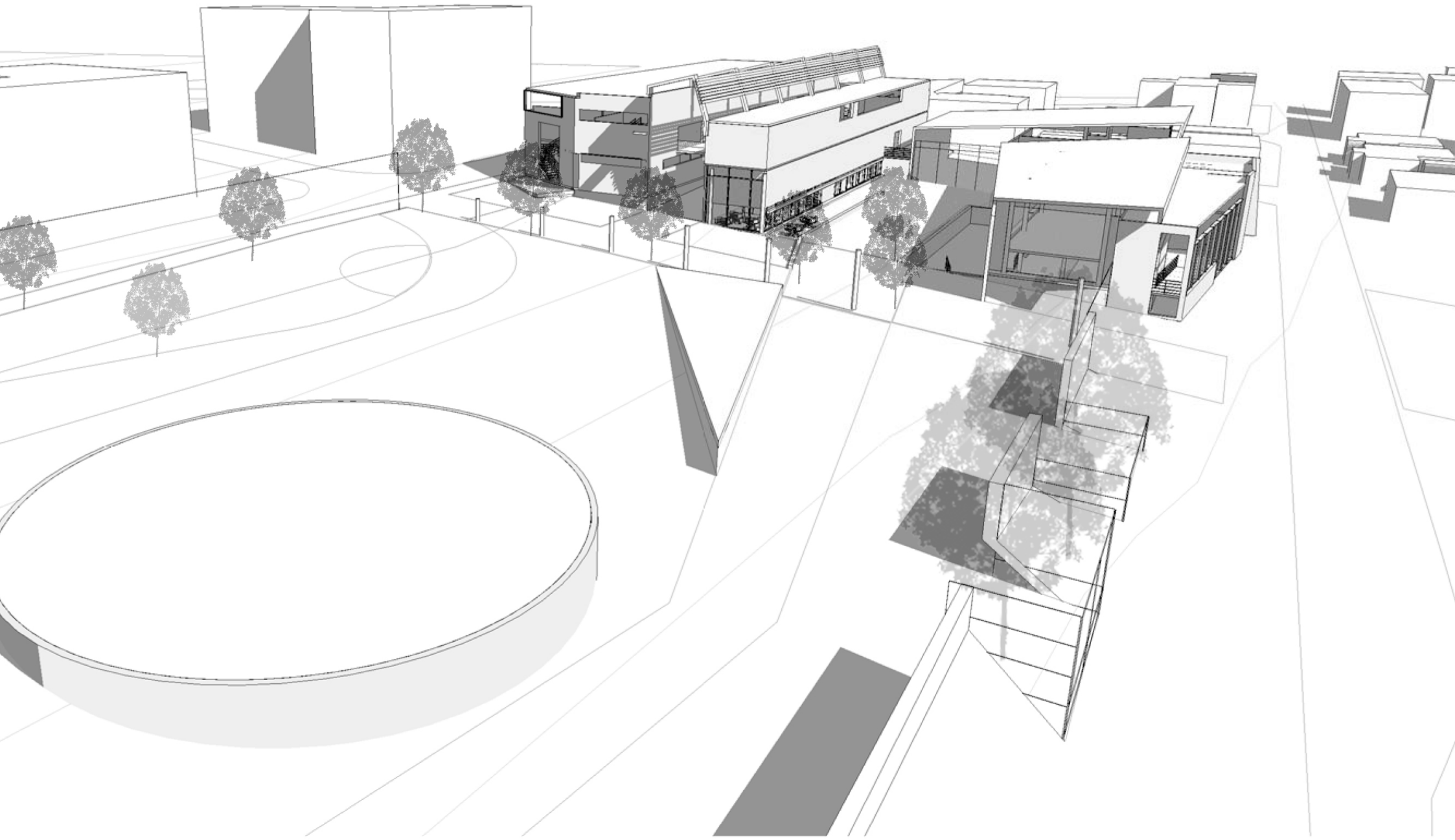


WEST ELEVATION
SCALE 1:200

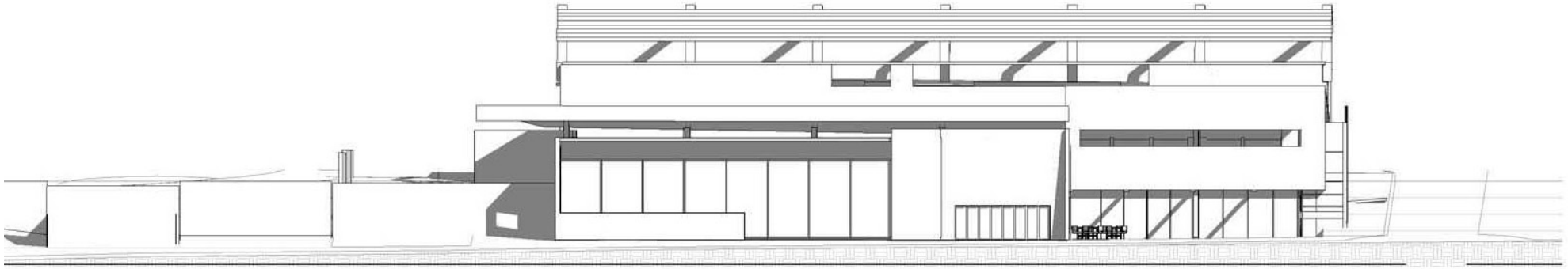


DIAGRAMATIC SECTION C-C

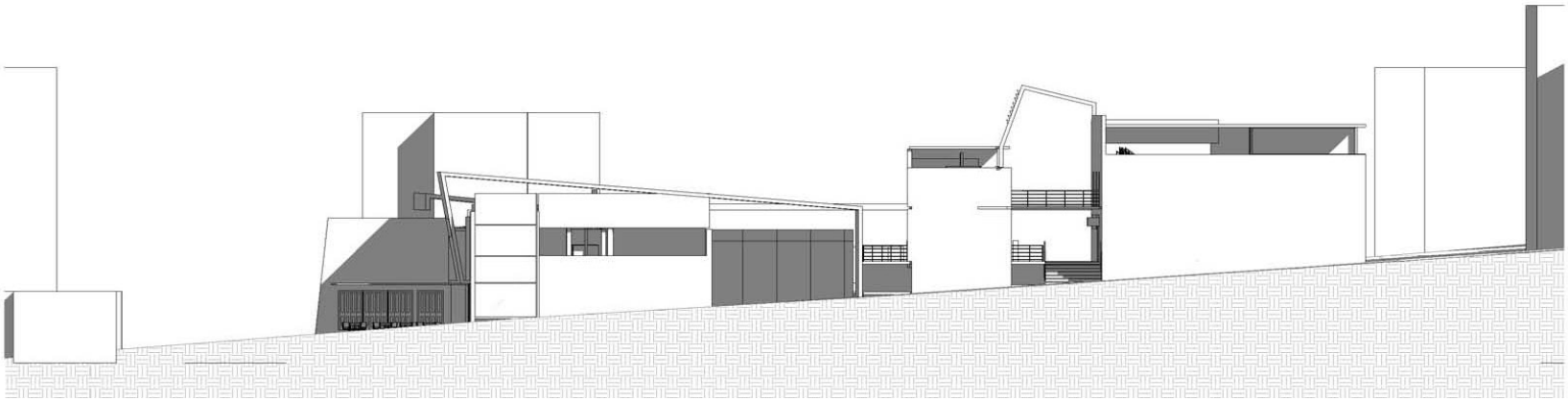
AERIAL PERSPECTIVE



NORTH ELEVATION: CLARENCE STREET



WEST ELEVATION:DAWE STREET





P.E.A.C.E