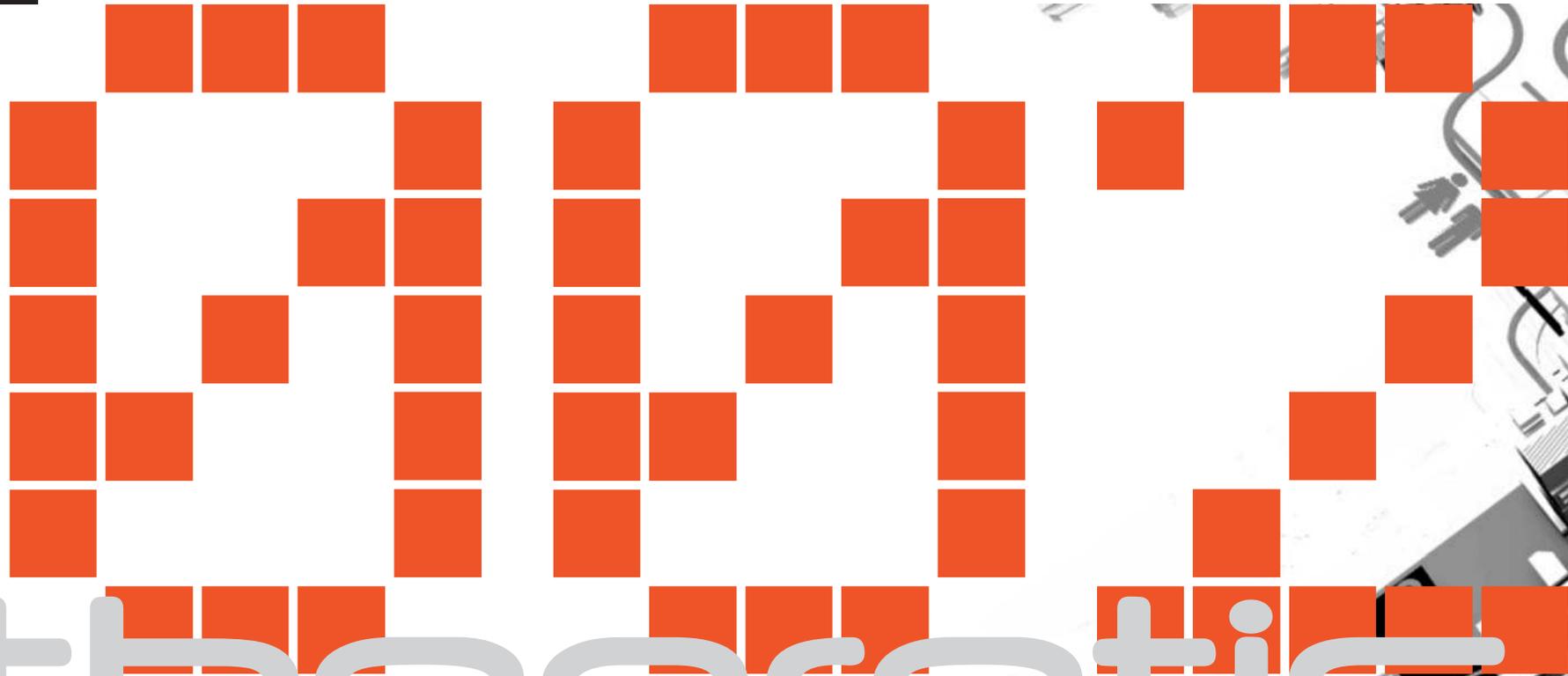


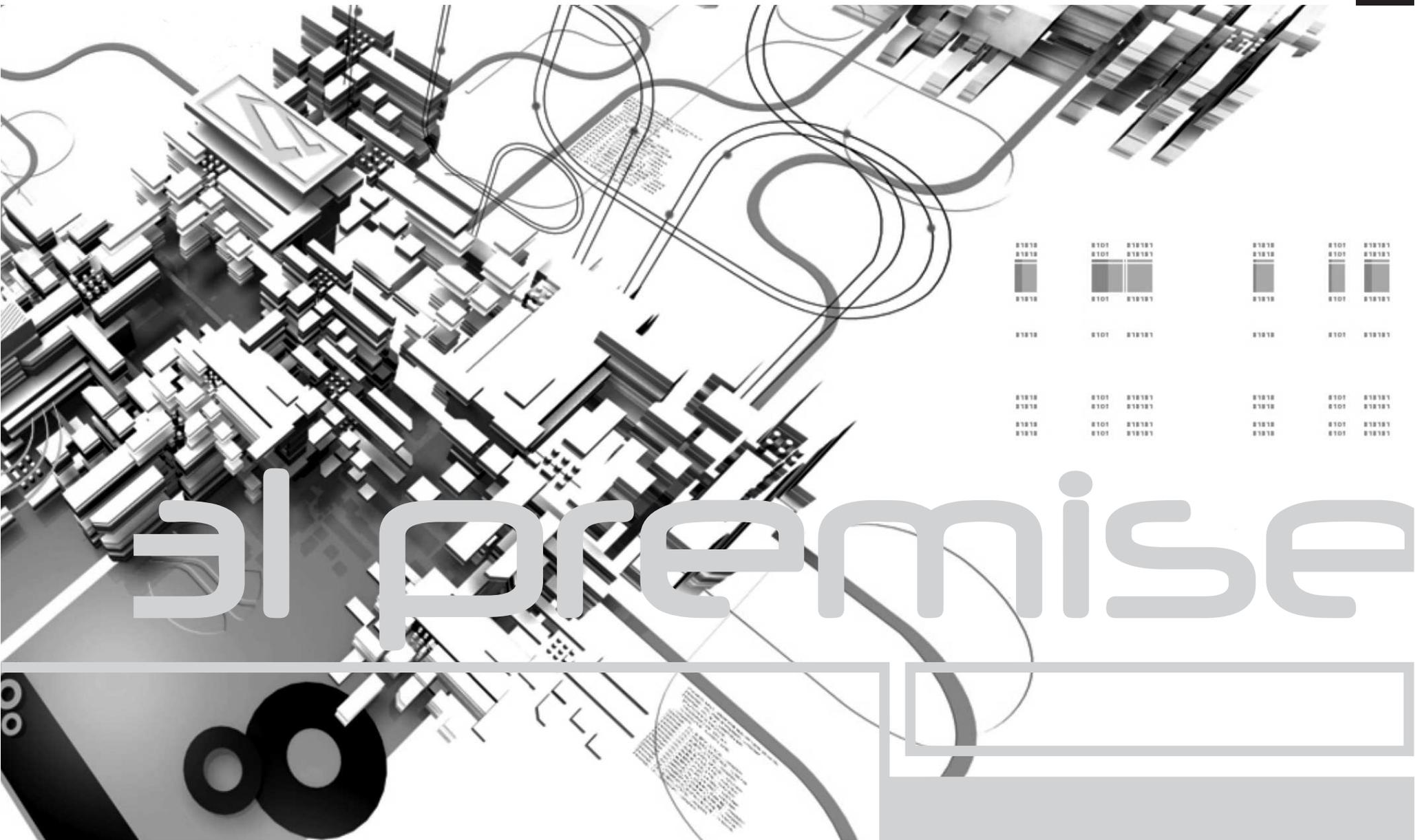


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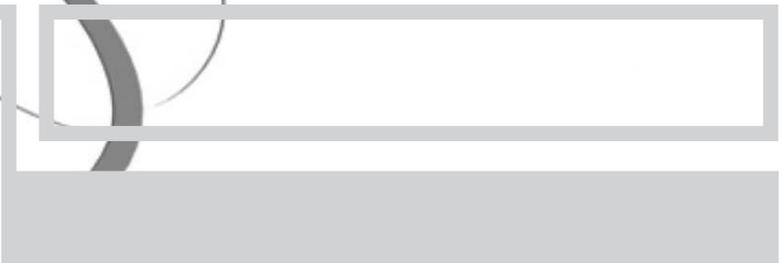


# theoretic





# al premise





The following document considers henri lefebvre's theories regarding differential space as perceived by cate trotter and explores the adaptation of it in terms of an architectural intervention.

The concept of differential space can be identified by the - following criteria:

- Dominated by users
- Time is a resource
- Non-quantifiable activities
- Creative space for love, being, works, amenities
- A place of festivity
- The space of non-labour
- Some degree of pluralism
- Eroticised space
- Space of ambiguity
- Fixed, semi-fixed, movable or vacant
- Situational, relational space
- Compact, highly elaborated places of encounter and transition
- Empty places for play and encounter - unspecified places
- Spaces for minorities and the marginal.

S[**t**]arts aims to combine the formal realm of art galleries with the growing trend of street arts and the need to explore the creation of these artworks as an event space within the city.

<http://homepages.gold.ac.uk/cate/trotter/yr2lefebvreessay.ht>



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## [Oeuvre, or 'work of art', is essential to true happiness]

without it, life becomes starved of experience and meaning. only small fragments of oeuvre currently survive in western culture. however, it can be revived by both designers and the public.

oeuvre is 'the unintentional work of art, richly significant yet embodied in everyday experience'. lefebvre believes life should be experienced as oeuvre, as it is the antidote to the super-capitalist world we currently face. it is found by escaping banality.

experiencing the everyday as a joy and a surprise instead. the main way to do this is by celebrating differences. we are only able to understand our world through its differences: we can only recognise darkness because we have

experienced lightness. everything communicates through difference. space is no exception.

oeuvre is found in what lefebvre calls 'differential space'. lefebvre says 'to deny them (difference) is to kill them'. differential space fulfills all lefebvre's proposals for space. to make people experience space fully using all the senses, to recreate the social aspect of space and to emphasise the importance of play,

adventure and the unusual. differential space is closely linked with 'representational space'. representational space possesses poetic meaning, affecting the user mentally as well as physically. just as art, dance, poetry and dance are so rich in symbolism and meaning they are irreducible to analytical thought,

architecture can be too. it ceases to be a simple three dimensional space, becoming a work that can only be felt.

it also means each individual finds his own interpretation of the work, provoking independent thought vital to recreating oeuvre elsewhere. space is experienced through sensation and movement. all the senses are needed in order to engage the user fully with space and experience it as oeuvre.

movement realises space as three dimensional. movement realises space as three dimensional. when there is no movement, space can only be viewed, reducing it to a two dimensional image which can only be experienced passively. lefebvre says 'the world of the image'... is the enemy of imagination'. movement enhances the other senses' experience of space.

the space which opposes differential space is abstract space. this is the negative space created by capitalism, increasingly dominating the space of the modern city. most abstract spaces are 'spaces of representation'.

spaces conceived by architects, planners or other intellectuals. lefebvre believed that design was an intellectualised process, removed from those who actually used the design. the 'conceived space' they create has no basis in practice, its form being decided and fixed through design, mapping and modeling before production. these representations are only ever experienced by the eye; there is no sense of what it might be like to move through and truly experience the space.

lefebvre names le corbusier as an architect of conceived space. the uses of his designs were precisely defined. there was no space for deviation in his designs, which crushed the user's individuality and sense of involvement with the spaces.

the ownership of a previously communal space allows the owner to use space to determine the behavior of others, leading to restriction of freedom. homeless people, buskers, loiterers and skateboarders are frequently excluded from abstract spaces because their behavior does not conform with the use the owner has prescribed. by eliminating these alternative forms of behavior within the space, the owner excludes difference and the unexpected, the very essence of oeuvre. the users are no longer in control, as the space no longer reacts to them, manipulating them instead.

oeuvre is created in differential space, the complete opposite to abstract space. it is found in a space dominated by the user, prioritising difference, creation, society, anti-capitalist values, non-visual sensations, and festival. it is more concerned with process as opposed to product. it does not have any



# Art of the Street

How some artists are recreating the urban landscape



capitalist desires. oeuvre can be recreated by opposing our existing culture of abstract space, either by designing differential space, or through public revolt and adventure. lefebvre states that differential space can emerge from abstract space through **'eruptions of the libidinal'** independence leads to difference and true meaning, because objects and spaces have the freedom to respond to their context, need and use instead of being tied to a space of representation. iain borden comments

'to restore the city as oeuvre we need to relate individual lives to it again. people need to find their own place in the city, their own unique way of interacting with it.'

there are three ways of the designer relating individual lives to space again

- user becoming designer >>
- designer designing for users >>
- designer designing as user. >>

all are done by the user being reinstated as creator. the most important aspect of the recreation of oeuvre is the designer's intimate knowledge of the space his design will fit into, what is done in the current space and what might be done in the new space.

the professional designer has two ways to build a space for the user in his design: he can either consult the individual user or users at every stage of the design process, or he can leave space for the user to adapt the finished article.

examples of the latter include houses with movable internal walls, such as those designed by steven holl. holl believes in creating a space for the individual in design, although unaware of each individual using the product, he has enabled them to complete the design process by creating their desired space. the user has infinite possibilities when he designs for himself, massively

increasing his design's contribution to the city's differential space. each individual user must be considered, or else his design will dictate the user's behavior, manipulating his experience and contributing to the abstract space we must oppose.

everyone who designs, can make their contribution to recreating the city as oeuvre by understanding lefebvre's teachings fully, and focusing on the individuality of the user at all times.

however, for the city to be truly experienced as oeuvre, new spaces must be designed. design actively creates spaces of festival. symbolism and meaning can be more easily incorporated into space during the design process. deviating from the prescribed use of a space is a way of creating differential space, but it is more likely people will contribute to a space of festival if it is created for that use.

## (conclusion)

the essence of oeuvre is difference. difference can be created in numerous ways, such as revolt, festival and design for the user, all of which emphasise individuality. the recreation of the city as oeuvre needs to begin with the public changing the use of existing abstract spaces and encouraging the production of new differential spaces. the design of the city as oeuvre will only come about if the public understand its importance and encourage its creation.

design, whether professional or non-professional, can only restore the city as oeuvre if the individual user is central to the design process, becoming active in the construction, modification and use of space, becoming creator instead of user. when the user creates instead of passively using, 'he creates life, not property'. he must also recognise that space has as much artistic potential as any other art, as space affects the mind as well as the body. in fact, it has more potential, as everyone interacts with it on a daily basis.

to successfully recreate the city as oeuvre, we need to design spaces of difference, independence and festival: the opposite to the spaces we currently interact with. the individuality and poetic meaning of space must be stressed, either through design by individuals, or design around the individual. only then can we truly experience this utopia.





2.2	2.4
2.3	2.5



**[street art]**

Street art is any art developed in public spaces - that is, "in the streets" — though the term usually refers to art of an illicit nature (as opposed to, for instance, government or community art initiatives). The term can include traditional graffiti artwork, though it is often used to distinguish modern public-space artwork from traditional graffiti and the overtones of gang territoriality and vandalism associated with it. street art is the art on the streets.

<http://www.urbandictionary.com/define.php?term=street+art>

## Client

### Pretoria Visual Arts (PVA)

PVA is an association representing the artists and their involvement in the education of prospective artist within the community in order to enhance the quality of life within the community by elevating the stature of visual art and educating the public to its significance.

the objectives of PVA are to:

- promotes its artists through excellent exhibitions throughout the year. (art in the park, children's art, holiday gallery, small works show)
- along with these large exhibitions, PVA artists may also participate in smaller rotating exhibits such as the exhibits in the PVA gallery, the park art club & art in the market.
- assist buyers and sellers of art by identifying professional levels of design by its artists.
- to meet the educational needs of members and non-members of all ages, the PVA School of s [t.]art offers classes in a variety of media on a seasonal basis. (Classes are taught by professional artists)
- periodically, workshops are offered featuring nationally recognized visiting instructors, for discussion forums with guest speakers
- pretoria visual arts is all about promoting local artists and their work. PVA artists participate in a number of smaller rotating exhibits such as those at the constitutional court and pva's own gallery, these smaller exhibits showcase the region's artists to the community on a continual basis.

a major PVA goal is to create a permanent exhibition facility with studio space for practicing artists. this facility would enable the public to enjoy visual arts educational activities and exhibitions on a regular basis. PVA members include, but are not limited to, art lovers, collectors, students, professional galleries and working artists from the upstate and beyond.

(Future prospects)

south african's diversity is a huge contributor to our art scene today. the work being produced talks about who we were, are and together will hopefully become. With a prospective growth in visual arts centers globally the opportunity for networking art and the respective artist arises. the networking art initiative will promote south africa's touristic potential by showing the world that art is indeed alive in south africa. these exhibitions will serve to promote these centers nationally within the regions they are located but internationally as well.

an annual juried show and PVA membership exhibition which shall become the focal point of art in the park, PVA's festival of original fine arts and crafts. The gallery-style show exhibits work by members of pretoria visual arts, s [t.]arts alumni, as well as registered members of the public wishing to participate.

all works are considered for the juried exhibition, with a structured prize handout for the winning artists.



### [funding]

the project will be funded by one or more of the following trusts

#### **-ARTS & CULTURE TRUST (NEOBANK)\_**

A&CT is inspired to open the hearts and minds of all south africans to appreciate and nurture the rich diversity of arts, culture and heritage in south africa by supporting creativity, fostering understanding and enhancing the quality of life of all our people. by establishing a self-sustaining perpetual fund for the development, promotion and preservation of arts, culture and heritage in south africa. in order to attract and provide funding for the sustainable development and growth of the arts, culture and heritage in south africa. this is actualised through mutually beneficial partnerships between the corporate, public and cultural sectors focused on making a positive difference to the lives of all south africans.

(<http://www.arts&culturetrust.htm>)

#### **-BUSINESS & ARTS OF SOUTH AFRICA\_**

BASA with funding from the Department of Arts and Culture aims to promote and encourage sustainable and strategic partnerships between the private sector and the arts, through increase business sponsorship of the arts. , to their mutual benefit and ultimately beneficial to the community at large.

(<http://www.basa.co.za>)

### [school program]

building hours

Monday-Friday: 9 am to 6 pm

Saturday: 9 am to 2 pm

The building is available for rentals outside of building hours for an additional fee

The S[.t.]arts Center offers a dynamic array of workshops, events and classes where people of any age and arts background are welcome. The center is the result of a partnership formed between Technical University of Tshwane, the City of Pretoria and Pretoria Visual Arts to create an anchor for the revitalization efforts currently underway in the inner city. Programming includes an after-school program and informal classes in the park.

While serving as an anchor for the neighborhood, activities at the Center are open to people from throughout the region. Some programming will extend from the T.U.T world arts curriculum, providing a vital link between the community and the University.

The S+(arts) Center is available for rent by organizations or individuals for a variety of reasons:

From

- performances
- parties
- meetings
- classes

There are many different spaces available for rent to suit your needs.



### [Accommodation schedule]

(main exhibition area/main teaching area)

+/- (30m x 10m)

seats 50-100 people depending on configuration

Suggested Uses:

Theatre, dance & music presentations, meetings, parties, & classes

(Multi-Purpose Room)

+/- (7.5m x 5.5m)

blackboard, upright piano, tables and chairs

Suggested Uses: Meetings, classes, parties

(Dry Arts Studio)

+/- (10m x 10m)

tables and chairs

Suggested Uses: Art classes using dry materials, meetings

(Wet Arts Studio)

+/- (10m x 10m)

has sink for clean-up, tables and chairs

Suggested Uses: Art classes using paints and other wet materials, meetings

### [auxiliary spaces]

-s [t.] arts staff offices

\_Director

\_Assistant Director

\_Director of Development and Marketing

\_Financial Coordinator/Registrar

\_Facilities Coordinator

\_Administrative Assistant

\_After School Assistant

\_After School Counsellor

\_Front Desk Assistant

-boardroom (for office use only)

-library (books, internet facilities, archived work)

-cafe/bar

-formal trading stalls (rentable)

-informal trading stalls

-outdoor performing stage

-outdoor performance walkway



## [Curriculum]

### (NOT ALL PROGRAMS RUN CONCURRENTLY)

#### *DANCE AND MOVEMENT*

BELLY DANCING I  
(Age 18+)  
10-week session

TAI CHI  
(Age 18+)  
Session 1 (6 weeks)  
Session 2 (6 weeks)

SALSA  
(Age 21+)  
10-week session

#### *VISUAL ARTS*

CROSS-CULTURES THROUGH COLLAGE  
(Ages 10–12)  
Session 1 (6 weeks)  
Session 2 (6 weeks)

DRAWING FOR TEENS  
(Ages 13–18)  
6-week session

INTERMEDIATE DRAWING  
(Ages 13–18)  
(Prerequisite: Drawing for Teens or Instructor's approval)  
6-week session

PEOPLE, PORTRAITS AND PAINT  
(Age 16+)  
Session 1 (6 weeks)  
Session 2 (6 weeks)

#### *SATURDAY MORNING LIVE!*

HUMAN FIGURE DRAWING  
(Age 16+)  
1st and 3rd Saturdays

WORLD JEWELRY TECHNIQUES  
(Age 18+)  
Session 1 (6 weeks)  
Session 2 (6 weeks)

CARTOONING FUN  
(Age 6+)

KNOTTING, BEADING, AND STRINGING... FROM BEADS TO FINISHED JEWELRY  
(Age 12+)

#### *MEDIA ARTS*

VIDEO STORYTELLING I  
(Age 16+)  
Session 1 (6 weeks)  
Session 2 (6 weeks)

VIDEO STORYTELLING II  
(Age 16+)  
Session 1 (6 weeks)  
Session 2 (6 weeks)

