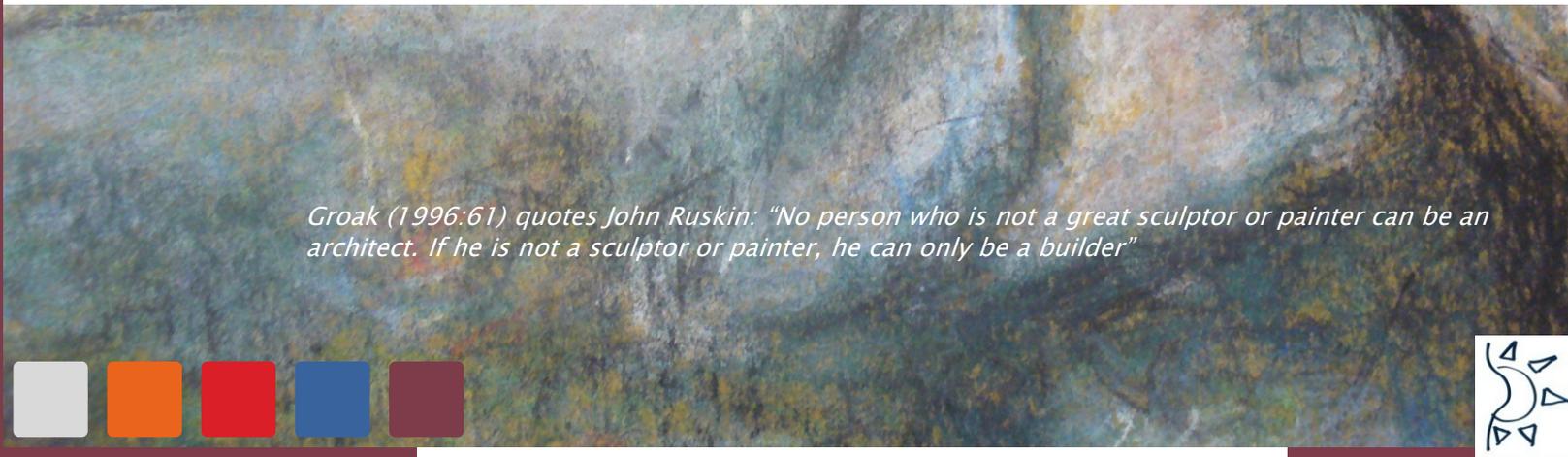


Art+ Expression: the basis of the exploration



Groak (1996:61) quotes John Ruskin: "No person who is not a great sculptor or painter can be an architect. If he is not a sculptor or painter, he can only be a builder"





(Figure 052) Artwork on wall at Talking Beads Academy along Proes Street, Marabastad (Author, 2009).

Art forms the basis of the thesis exploration. The author identified it as a skill which could be used in the facilitation and transformation of the community.

Since the facility will cater for art, skills, resources and crafts, the author investigated art and its influences, the expression it can create, and the memory it can harness forever.

Architecture is an art form. Art is a form of expression and the influence it has on architecture deserves to be explored. Artists are able to generate feeling and emotion in their work; they need no words. The author uses his own artistic portfolio (*page 44-47*) that captures the feelings and emotions of the subject matter; the portraits are colourful as well as dark. The portfolio contains a humanist interpretation of the subject matter and the relationship between colour and technique create the character of the portrait. Expression is captured in a person's face or voice, and this expression can be seen in the faces of the people living in Marabastad; these people have lived and experienced the city. The growth of a community can be seen in the quality of its architecture.

Architecture can benefit from the same techniques that artists use to generate the emotion and memory of place, and art can benefit from buildings that encourage and support art. Subjective and objective art can be interpreted in so many ways and by so many people. Architecture is much the same. The people of Marabastad are vibrant and colourful and busy; the architecture of Marabastad needs to be improved and needs to reflect the lively people living there.



(Figure 053) Photograph foreground showing a Mapog decorated wall utilizing Ndebele-style painting, taxis, buildings in need of repair and the Nawab Mariammen Temple with the high-rise buildings of central Pretoria in the background (Lipman, 2009).



Fig: 053

(Figure 054 & 055) Artwork on wall at Talking Beads Academy along Proes Street, Marabastad (Author, 2009).



Fig: 054



Fig: 055

Artists differ from other humanists because they manage to create works that reveal real values; they present works that are clearer than non-artistic reality. Artists are sensitive to the important concerns and values of their society and portray these concerns in their subject matter. Artists create forms that clarify a society's values (Martin & Jacobus, 2004:457). Architecture acts as a container for these values.

A painting can convey colour, shape, space, form and feelings of joy; just by manipulating the use of colour, which in architecture can be linked to the use of light, material or painted finishes (e.g. Mapog decorated walls, *Figure 053*). The people of Marabastad need to feel and experience their neighbourhood and need to become part of their environment and culture. Architecture has the power to improve people's lives and create communal unity. Art and Architecture are expressions of culture and the artistic theory underpinning this project relates to South African cultural heritage. Art has been useful to archaeologists in understanding social structures and religious beliefs, and is important in African culture.



(Figure 056 & 057) Artwork on wall at Talking Beads Academy on Proes Street, Marabastad (Author, 2009).

(Figure 058) Mosaics in the city centre at Strijdom Square (Author, 2009).



Fig: 056



Fig: 057



Fig: 058

Art has the potential to humanise a building, as illustrated by figures 056–058. The Mapog decorated wall (figure 053) is both culturally and aesthetically pleasing and yet the building is both low-cost and simple. The decorated wall is linked to patterns. Patterns can be seen in an artists “signature technique” of manipulating his palette, and in architecture and urbanism a complex hierarchical pattern of order is pursued to allow richer developments over time (Dewar & Uytenbogaardt, 1991). Notice how the brickwork (054–055) wall forms bits and pieces of the entire painted canvas, much like a jigsaw puzzle after completion.

The Romantic artists understood arts in a qualitative way and placed great emphasis on explaining life in terms of visual forms. Artwork has a strong relationship with light and technique and architecture shares this relationship.

The colourful murals and mosaics in figures 056–058 promote a lively ‘community architecture’ feeling to the environment. They can also provide a decorative element to humanise architecture. They are visually stimulating and improve the character of their harsh surroundings. Notice how the mosaic displays a humanist interpretation of the subject matter. The proposed new *Trader’s Centre for Arts* will promote participation between the artist and the building by allowing artists the opportunity to decorate columns with mosaics and the creation of ‘art walls’ to inform the public.

The artists in the facility would also be encouraged to create public sculptures that can be placed in the Jazz Centre as well as gathering spaces throughout Tshwane.





(Figure 059) *The Sibling* (2001-2002). Dimensions: 841 x 1189, medium: conté (Author).

The humanistic qualities that can be generated by art are depicted by the author's conté portraits of African male subjects aged between 13 and 40 years of age. The subjects are young to middle aged black African males who have been scarred by events and policies out of their control. The author manipulates light and dark in these works that are symbolic of the struggle that African men and children experienced before and after the Apartheid era. He tried to capture this struggle in the expressions on the faces, which also reveal the memories and experiences of the subjects. These memories can be deeply routed to memories of generations of past Marabastad inhabitants who were forced out of their homes and community.

Figure 059, The Sibling (2001-2002), depicts a curious but sad side of depression and is symbolic of those who lost their parents in the struggle. The boy symbolises street children, the homeless and the young people affected by Apartheid. *Figure 060, The Caretaker* (2001-2002), is symbolic of slavery and depicts a strong African male, a hard worker as can be seen from the sweat dripping down his forehead, who submits to the orders of a white male who is seen in the background. Anger is expressed in the face of the African male, his feelings reinforced by the burning cane in the background. He looks accusingly at the viewer of the artwork. The viewer is drawn to the African face and features by its sheer size and is then drawn to the background and an outline of a man near a small fire which produces a cloud of smoke. The background is deliberately dark and the viewer cannot really see what is there.

Figure 063, The Man (2001-2002), shows a topless man looking over his shoulder and is symbolic of the way forward; the subject waits for what's next in his life with curiosity.





(Figure 060) *The Caretaker* (2001–2002). Dimensions: 841 x 1189, medium: conté. (Author).

The relevance of the author's portfolio is that it relates to the influence of Apartheid and the psychological effect it may have made on the people who lived in Marabastad. A reason perhaps why after interviewing the local inhabitants a perception still exists that there is no future for the area. There are however countless opportunities and the future of the neighbourhood also depends on the mindset of the people. The people need to be willing to help improve the neighbourhood in order to achieve results. To achieve this the people need to see investments and growth in their neighbourhood. The Jazz Centre can be seen as a starting point and the building of the proposed new *Traders Centre for Arts* can reinforce the perception and faith in the peoples mindset that there is a future with infinite possibilities.

Alvar Aalto: *Nothing old is ever reborn. But it never completely disappears either. And everything that has ever been always re-emerges in a new form* (Porphyrus, 1982:25).

The above quote by Aalto suggests a typological conception of design based upon the retrieval of memory. The author's artwork shares this typology in terms of the historical memory of the past and the effects of the Apartheid era. Aalto experimented with this concept of memory in his architecture.



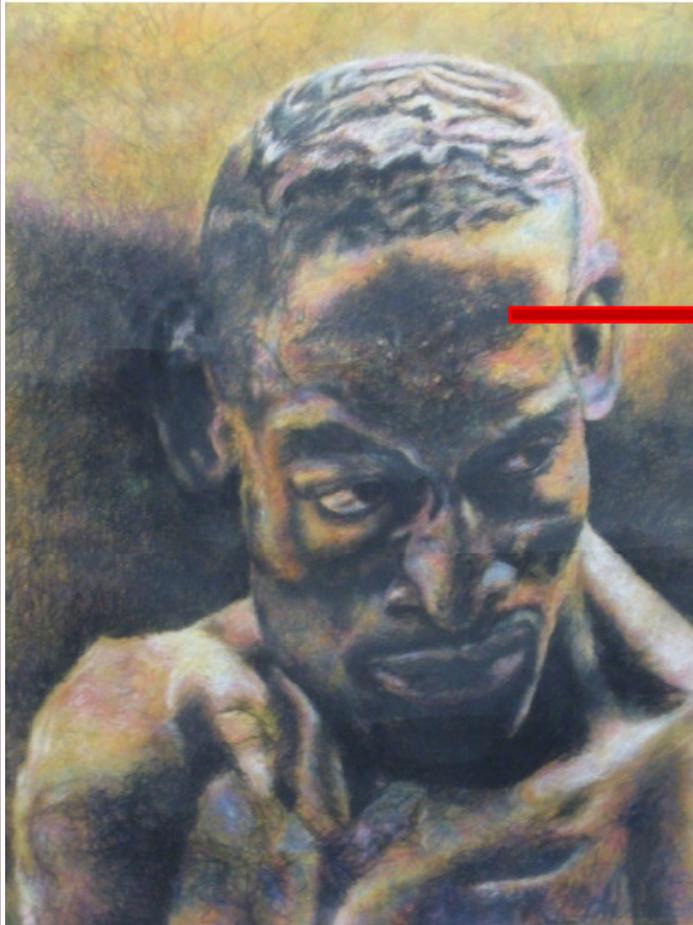


(Figure 061 & 062) *Canecutter* (2001-2002).
Dimensions: 1189 x 841 , medium: conté (Author).

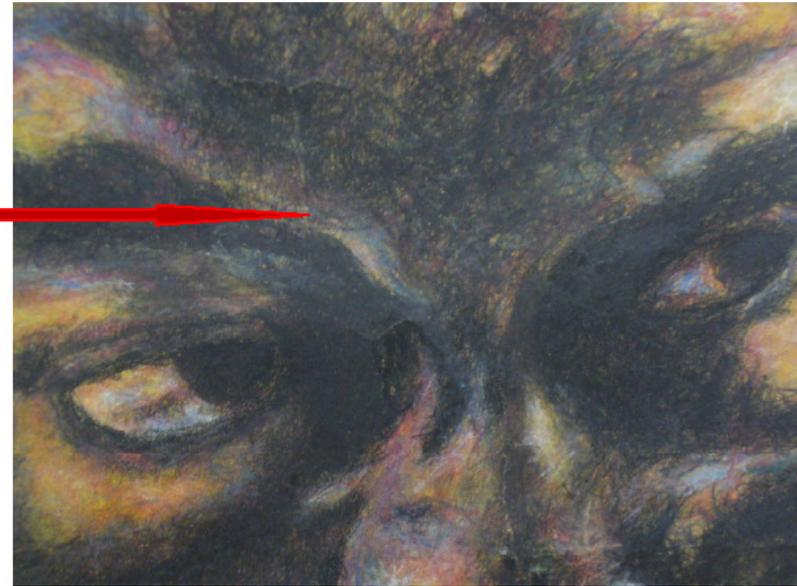
The artworks entitled *Canecutter* (2001-2002) and *The Man* (2001-2002) both symbolically refer to humanism and expression. Bright colours were chosen for the background of *Canecutter* (figure 061 & 062) to symbolize the danger of the burning cane. The bright colours in the face of the subject portray his strong character and personality.

Emotion and expression is captured on the face of the subject.





(Figure 063 & 064) *The Man* (2001–2002). Dimensions: 1189 x 841, medium: conté (Author).



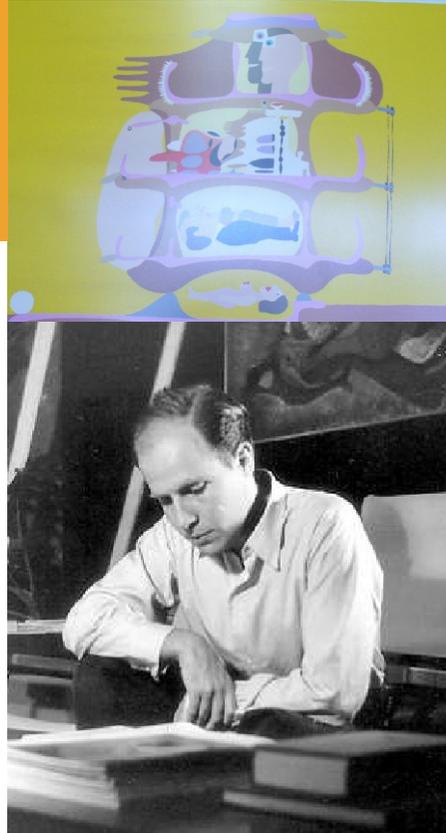
The Man (2001–2002) (figure 063 & 064) makes use of dark colours as the dominant feature behind the subject which then suddenly transforms into light. The moment is captured as the subject looks forward to what is next in his life and the past appears like a shadow behind him.

Emotion and expression are the author's technique of mastering patterns and getting the message across to the viewer that the subject is in deep thought.



(Figure 065) Painting based on 'Smiling Lion' apartment section-1982 (Guedes, 2009).

(Figure 066) Photograph of Pancho Guedes in 1953 (Guedes 2009).



The work of Pancho Guedes

The author asked the question: *How can an architectural solution be created based on Art?* This question led to a well-known architect known as Pancho Guedes. The author discovered that this architect proves that Art and Architecture are inextricably linked. A few of his artworks entitled 'Smiling Lion' and 'A hotel for S. Martinho do Bilene' can be found in the architectural reading room at the *Boukunde* building, University of Pretoria, South Africa. This is where the author saw Pancho Guedes' artistic work for the first time.

Professor Pancho Guedes is an architect, painter, urban designer, sculptor, writer and academic. His entire portfolio of architectural work exceeds six hundred projects and ranges from domestic to industrial scales. His work in Mozambique demonstrates 'a strong link in creating architecture of our subcontinent by responding to local technology and skills' (South African Architect, 1999).

Guedes has found an architectural solution based on art and his paintings illustrate the passion he has for Art and Architecture.



(Figure 067) Photograph of The Smiling Lion apartment blocks (Guedes 2009).



The Smiling Lion is covered with relief murals in triangulated metric patterns in soft oranges, white and black, influenced by the painted walls of Ndebele women (South African Architect, 1999).



(Figure 068) Photograph of The Smiling Lion apartment block showing the detailing of relief murals influenced by Ndebele culture (Guedes, 2009).



(Figure 069) Casal dos Olhos, Eugariao, Sintra, Portugal (1972-1990) (Guedes, 2009).



(Figure 070) Photograph of painting 'A hotel for S. Martinho do Bilene', (Author 2009)



(Figure 071) Painting : 'Dredger in dry dock (1947) (Guedes, 2009)

