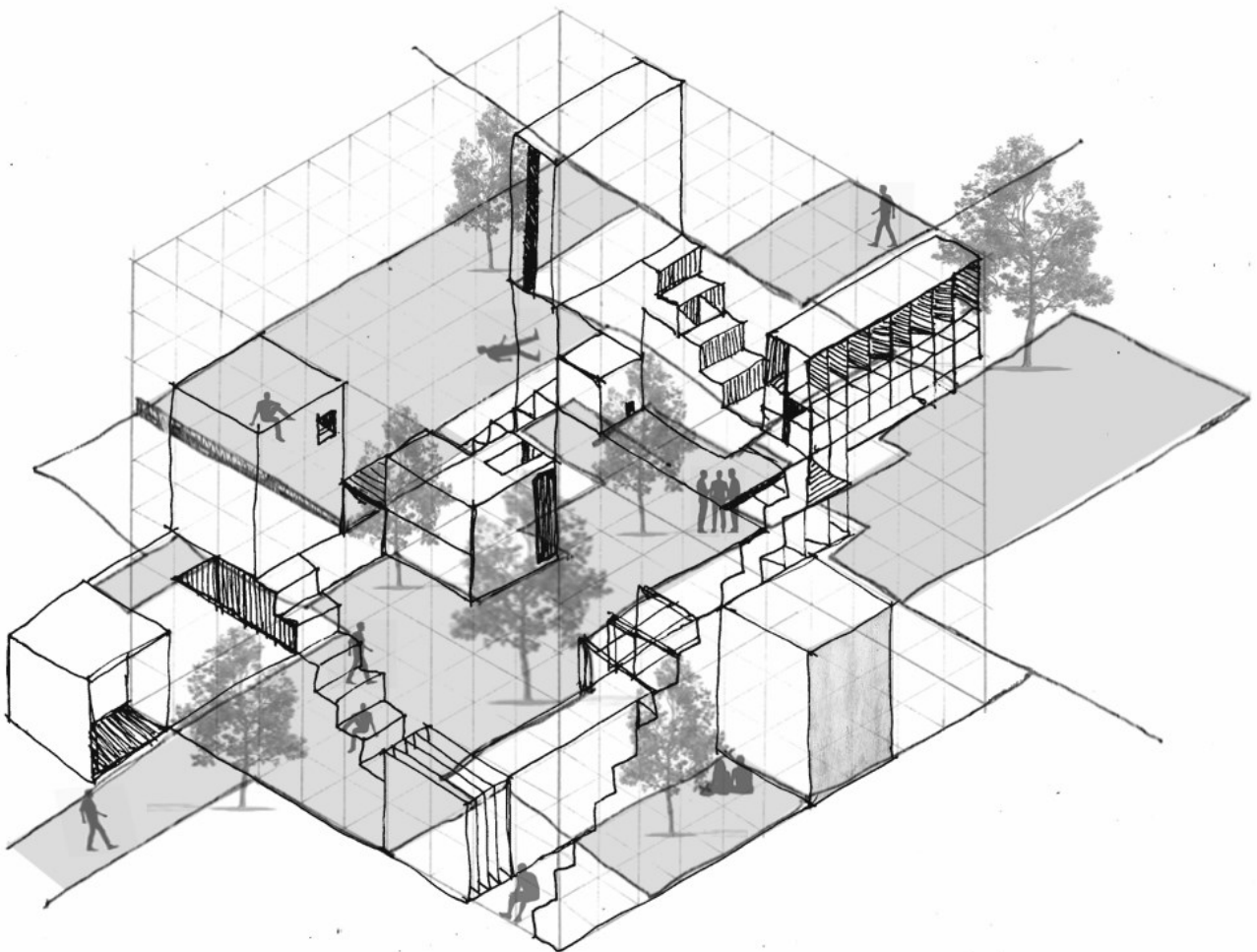


# ART & ARCHITECTURE:

## DEMOCRATISING AND CONCEPTUALISING ARTISTIC SPACE IN CAPE TOWN'S DE WATERKANT

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# ABSTRACT

This investigation focusses on the relationship between art and architecture, as investigated through conceptual and social lenses, to culminate in the design of an inclusive arts centre in Cape Town's De Waterkant, as a gentrified, layered urban context. Firstly, the relationship between art and architecture is considered in terms of the potential to utilise artistic principles and ideas in architectural space-making. I explore the translation of several stages and elements of the artistic process as architectural informants. I investigate not only how the conception, production, consumption, and representation of art can inform architectural design, but also, from a more literal standpoint, the theory and making of collaborative programmes, spaces, and elements through engagement with artists that utilize different mediums and techniques in their work.

Secondly, the elitist nature of the commercial art industry prompts the investigation into the social and public properties of art, with the investigation into public art and its relation to the building envelope and the city as a whole. The integration and role of art in the metropolitan context are studied to lead into the construction of a programmatic response that facilitates a more accessible, inclusive, and sustainable counterpoint to the conventional, exclusionary model. Artists and the local public are proposed as primary stakeholders of a programme and space that serves the public as opposed to the elite. All these investigations culminate in the development of an experimental architectural response that, in crafting the spatial and material, aims to consider both the **conceptual** and **social** relationship between art and architecture.



# PREFACE

From an early age, I have been intrigued by art and have explored it through painting, drawing and various forms of making. Later, throughout my studies in Architecture, I've become increasingly aware of the inextricable link between art and architecture, often thinking it to be two sides of the same coin, and I became interested in interrogating the relationship and parallels between these two fields in my architectural work.

During the past three years, I have been involved in the curation and organisation of a contemporary art gallery in Cape Town, which provided a unique insight into the social and commercial world of art and the elitist nature of this industry, often to the detriment of the artists, without whom, ironically, this world cannot exist. I have seen, first hand, the financial struggles and marginalisation of artists, along with the removal of art from the grasp of the general public, so that it is exclusive to the elite few that can afford it.

Motivated by this injustice and fuelled by my passion for both art and architecture, I embarked on a journey which sees the elitist art-world counterpoised by an inclusive and experimental architectural and programmatic response that not only investigate conceptual artistic ideas and processes but also includes artists and the general public as primary stakeholders in an integration of these two disciplines.



Figure 1: Axis Art Gallery of which I am director and curator

# BACKGROUND

## THE RELATIONSHIP

Art and architecture have always had an ongoing attraction to one another – it is undeniable that these two disciplines have been closely related throughout history.

During the seventeenth century, the study of architecture was institutionalized as one of the fine arts and located in schools alongside painting, sculpture, music, and drama (Bloomer, 1992). Simultaneously, and perhaps schismatically, architecture was also studied in schools of technology as a property of engineering. Nevertheless, it was with the dawn of the radically dichotomized academics of the late twentieth century that “art” and “architecture” were established as being categorically different professions (Bloomer, 1992). This gave rise to the present notion of collaboration between artists and architects, where, according to Bloomer (1992), collaboration often implies a joint project between distinct and divergent parties.

In the light of this distinction, Jane Rendell (2006) explains in her book *Art and Architecture: A place Between* that art and architecture are often differentiated in terms of their relationship to function. Architecture’s fascination with contemporary art is undoubtedly related to the perception of art as a potentially subversive activity, somewhat removed from economic pressures and social demands (Bloomer, 1992; Rendell, 2006); while art’s curiosity about architectural sites and processes are possibly connected to architecture’s perceived purposefulness – not only its cultural and functional role, but also the agency understood to be inherent to the identity of the architect (Mathews, 2010; Rendell, 2006).

Artists value architecture for its social function, whereas architects value art as an unfettered form of creativity.

Rendell (2006) argues that although art may not be functional in the traditional sense, art can be perceived as functional in providing specific tools for introspection, emotional engagement, critical thinking, and social change. It is these qualities of art that is desirable in architecture as well, and that has come to the forefront in Juhani Pallasmaa’s *Eyes of the Skin*, and has been studied, in part, as a phenomenological approach to architecture.

However, when considering this wider definition of how “function” is perceived with respects to architecture, it becomes apparent that architecture is rarely afforded the freedom to be functionless or to interrogate the construction of critical concepts as its primary purpose (Rendell, 2006).

Given such a duality, it seems that the most authentic way to integrate art and architecture will not be through the artificial introduction of some decorative elements or the aestheticization of creativity, but through the implementation of artistic principles in architectural design. This could include the utilisation of the narrative and the artistic process as spatial and material informants.

Rendell (2006:20) suggests the new term of “critical spatial practice”, in order to describe such an integration that “engages with both the social and the aesthetic, the public and the private”.

This new term emphasizes the significance of the critical, but also indicates the interest in specifically investigating the spatial aspects of interdisciplinary practices and processes that exist at the intersection of art and architecture (Rendell, 2006).

## THE ART INDUSTRY

Within the art industry, it has become common knowledge that there exists a big differentiation between artist (as the producers of art) and galleries (as the exhibitors, distributors and dealers of art created by the artist). Artists' incomes remain generally low, and they therefore necessarily situate themselves in areas less ideal for the exhibition and dealing of art (Scheutz, 2014). In Cape Town, the areas of Salt River, Woodstock, Maitland and Paarden Eiland are home to several shared artist's studios, as rent in these areas are well below average. All the while, galleries are generally situated within more affluent areas, such as Cape Town CBD, De Waterkant and Seapoint, from where they can assert dominance and biases through their exclusive (exclusionary?) choices in artworks and artists they represent.

The dilemma of the starving artist also presents itself during the discussion on gentrification, wherein artists can catalyse gentrification, but then get displaced themselves (Mathews, 2010).

Further exacerbating the already poignant geographic and economical divide between the artist and gallery, is the commercial success of the art market as an intermediary. Kolbe et al. (2020) argues that this has made the very personal relationship of direct patronage essentially redundant. Highly professionalised mega-galleries create a divide between artist, gallerist, and collector, who have all emerged as central figures in the current art industry (Kolbe, et al., 2020). This divide leads to the exclusion of artists from the ever-increasing sphere of art-related transactions (Ibid.).

In the light of this, art galleries have become fundamental to establishing artists' careers in the contemporary visual arts market, because they act as gatekeepers, judging whether an artwork is compatible with a specific market niche (Janssen & Verboord, 2015). It has therefore become increasingly unlikely for an artist to access the elitist world of buyers without representation by a prominent gallery, leading to the marginalisation of many artists.

Furthermore, the commodification of art as high-priced, exclusive articles, has led to the exclusion of the vast majority of patrons who does not fall within the economic elite. There is limited opportunity for the general public to engage with art, whether through viewing or getting involved in making themselves. Especially in the Cape Town context, with a thriving international art market, art has become a symbol of inequality and exclusion, where many locals see it as an out-of-reach entity which they can't afford and understand little about.

It is now widely known that there has been an orchestrated effort over the past two decades to democratise artistic display, in order to encourage more diverse audiences to engage with art, promote artistic diversity and take on social responsibility (Bennett et al, 2010; Black, 2012; Kolbe, et al., 2020; Schubert, 2000), yet it has not been widely successful.

Against this backdrop, Kolbe et al. (2020:16) suggests the term “the artistic politics of regionalism” when arguing for the reconsideration of institutional spatial dynamics, linking issues of decolonisation and representation to a realisation of how inequality and exclusion takes a highly spatialised form.

# THE INTENTION

My investigation into the relationship between art and architecture, has developed into two strains that can be loosely described as the **conceptual** and **social**:

Firstly, in the investigation of the conceptual and intersectional relationship between the disciplines, I explore the translation of several stages and elements of the artistic process as architectural informants. There exists a myriad of possible intersections between the disciplines, and I aim to investigate not only how the conception, production, consumption, and representation of art can inform architectural design, but also, from a more literal standpoint, the theory and making of collaborative programmes, spaces, elements, and materials through engagement with upcoming artists that utilize different mediums and techniques in their work.

This attempt at a holistic investigation from several perspectives of art then extends to the social and public properties of art, with the investigation into public art and its relation to the building envelope. The integration and role of art in the metropolitan context are studied to lead into the construction of a programmatic response that facilitates a more accessible, inclusive, and sustainable counterpoint to the conventional, elitist industry model. This furthers the investigation into how artists could become the primary stakeholders of a project and space that they would inhabit themselves (whether as living-working- or exhibition space), and how this could play a role in identity, ownership, and production.

The idea and practicality of “critical spatial practice” (Rendell, 2006) and the importance of accessibility and public involvement are considered, all while interrogating buildings and spaces as pieces of art as well as its position within the urban fabric in Cape Town’s De Waterkant, as a gentrified, layered urban context, specifically. All these investigations culminate in the development of an experimental architectural response that, in crafting the spatial and material, aims to consider both the **conceptual** and **social** relationship between art and architecture.



**PART 1**  
**ART & ARCHITECTURE**

# ARTISTIC CONCEPTION, POETICS AND EXPERIENCE AS ARCHITECTURAL DESIGN INFORMANTS

In order to translate the meaningful functions of art (Rendell, 2006), in terms of human psychology, identity, and memory, into spatial design principles, I make reference to the work of Russian Architect, Mikhail Dutsev. He proposes a departure from the measure of architecture in terms of beauty, but rather to be measured in terms of the concept of “integrity” in order to unlock the intangible potential of architecture, removed from what something physically looks like. Dutsev (2013) defines integrity as the deep correlation and unity of the part and the whole. The principle of artistic integrity helps to correlate the qualities and properties of space with broader concepts: an object with the town; subjective time with the total flow of time; individual experience with memory of locations; artistic techniques with aesthetic tradition, etc. The process of art integration is viewed as the realisation of the multidimensional artistic potential of a specific context, the theoretical method of architectural and art synthesis, the artistic instrument of social communication in architecture, and a method of finding interconnections in the context of contemporary trends of architecture, philosophy, and art.

As analytical and categorical tool, I propose the use of Dutsev's (2013) three main "fields" of integrity with respect to architecture: **Spatial-Temporal**, **Artistic** and **Individual-Personal**. The concept of the "field" is used as a metaphor for numerous phenomena in the contemporary world of architecture in their dynamic equilibrium (Dutsev, 2017). The chosen terminology echoes the famous theory of "field conditions" as used by American researcher and architect Stan Allen, who focuses on "field geometry" to propose an architecture not concerned with tectonic, built form, but primarily focussed on the abstract concepts of space and spatial relationships within a hypothetical, dynamic field. This opens speculation on new methodologies to the organisation of architectural objects and programmes (Allen, 1997:24-31).

The organisational principles proposed here (figure 2) suggest the new definition of "parts", and alternative ways of conceiving the question of relationships among those parts. This prompts a rethinking of some of the most familiar elements of architectural composition.

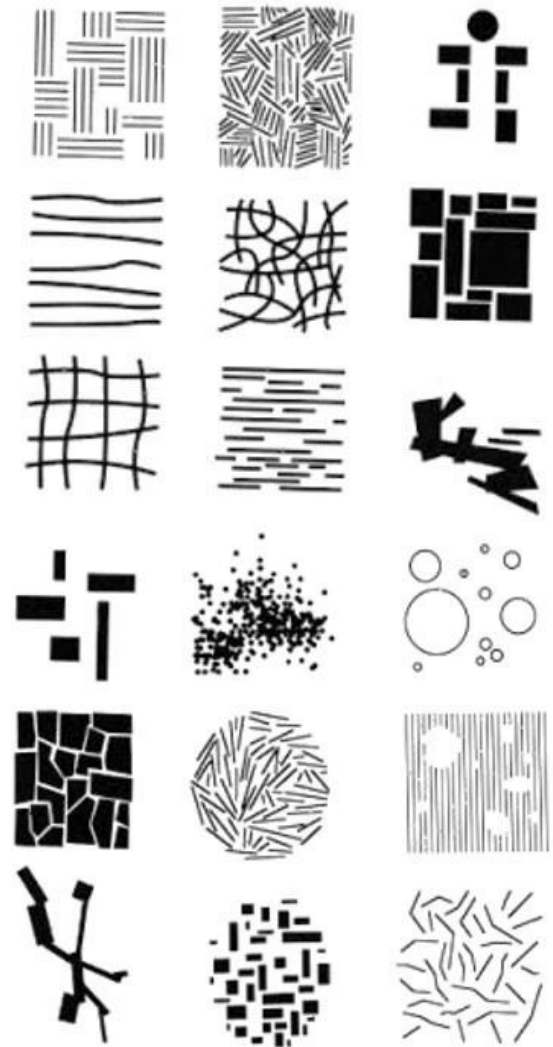


Figure 2: Field condition diagrams (Allen, 1997)

Therefore, the concepts of “integrity”, “relation”, “field” and “integration” become the basis of the proposed methodology when investigating design at the intersection of art and architecture. It is important that the proposed concept of relations is understood to be fundamentally broader than the aesthetic sphere and extends far beyond it. The field as a place and as a tool contains areas of value that are dynamically mixed in a constant stream, or rather, as Dutsev (2013) calls it, a vortex (figure 3). Spatial and temporal patterns, artistic and plastic languages, the individual-personal worlds of architects and users, and various emerging trends in related fields of activity interact and overlap in various ways in this vortex. It is therefore important to understand the inextricable relation and overlays of all three fields simultaneously present in the vortex to achieve integrity and complexity.

Following from the above, I take the approach of analysing examples of artworks in various media, specifically through the lens of Dutsev’s three fields, in order to extrapolate principles that could be applied in spatial design. I also investigate the thought- and physical processes that inform artistic work, with the intention of finding intersections that can enrich my approach to architectural space-making. In this instance, artistic principles would be fundamentally non-hierarchical in order to achieve absolute freedom and prevent repetitive, mundane architectural resolutions.

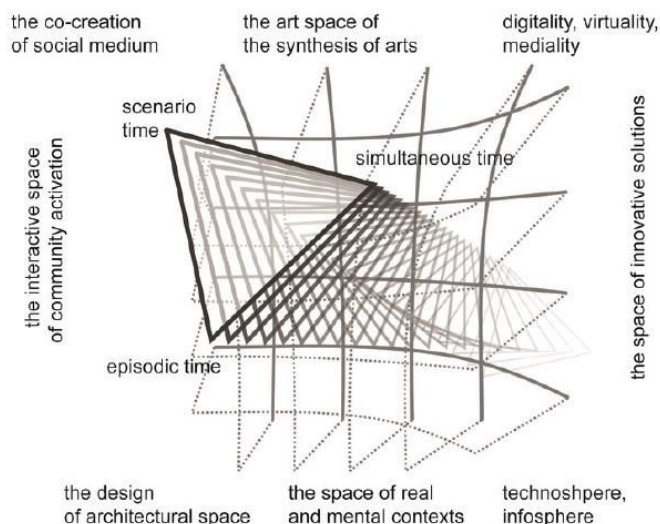


Figure 3: The vortex, illustrating the connection and overlapping nature of different fields (Dutsev, 2013:359)

## THE SPATIAL-TEMPORAL FIELD

The spatial-temporal is perhaps the most obvious field of interaction with architecture, yet this field can be richly layered in the approach to space making. This is based on the very essence of the term “spatial-temporal”, focusing on the progressive and narrative nature of movement through time and space. There is a simultaneity at play that manifests itself in the representation and perception of the entire architectural object simultaneously, while time is compressed to point-instants.

Siegfried Giedion investigates the concept of simultaneity in his book *Space, Time, and Architecture* (1941), stating that events in space-time constitute the ultimate reality of this active, transparent universe in which matter, space and time interpenetrate one another.

Heavily influenced by the artistic movements of his time, Giedion points out that simultaneity can be found in both Cubism and Futurism. Cubism, represented by Picasso and Braque, presents the new space-time concept through several studies on a plane, resulting in the experience of various viewpoints at once, while Futurism by Boccioni and Balla explains the new space-time concept through studies of movement (Kim & Lee, 2008). These artists directly elicited the scientific phenomena of relativity and quantum physics in frozen moments of time and motion (Molella, 2002).

Giedion utilises the example of Gropius's Bauhaus in Dessau to illustrate manifestations of space, time and simultaneity:

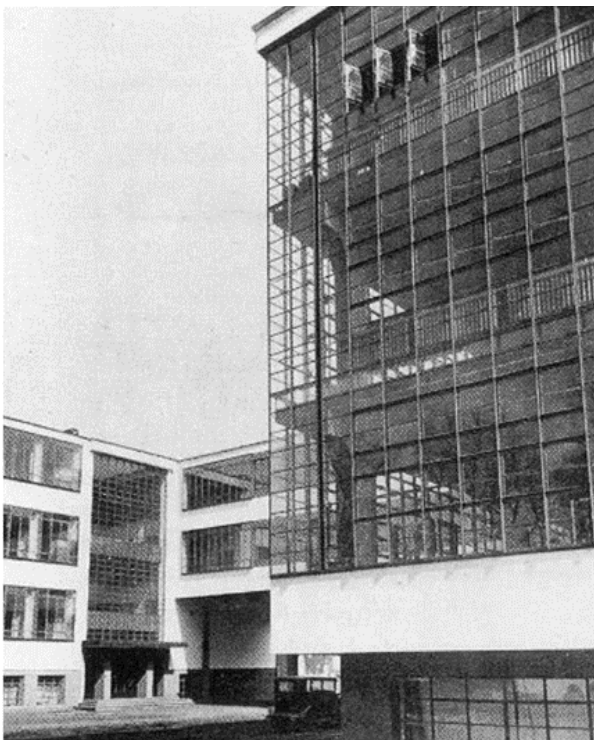


Figure 4: Simultaneity as illustrated by Siegfried Giedion through the comparison between Bauhaus in Dessau by Walter Gropius, 1925-26, and *L'Arlesienne* by Pablo Picasso, 1911-12 (Giedion, 1982:494-495)

***There is a hovering, vertical grouping of planes which satisfies our feeling for a relational space, and there is the extensive transparency that permits interior and exterior to be seen simultaneously, en face and en profile ...: a variety of levels of reference, or of points of reference, and simultaneity - the conceptions of space-time, in short.***

*(Giedion, 1982:425).*

He compares this directly to Picasso's Man with a Mandolin, achieving the equivalent of relativity on a two-dimensional canvas (Molella, 2002), where shifting perspectives suggested the dimension of time embodied-in-space. Giedion describes how:

***"fragments of lines hover over the surface, often forming open angles which become the gathering place of darker tones. These angles and lines began to grow, to be extended, and suddenly, out of them developed one of the constituent facts of space-time representation - the plane."*** *(Giedion, 1982:370)*

By organising the motion trajectory inside an object or ensemble, shifts in spatial experience is brought about: lighting effects and the nature of visual expansions change. This fragmented nature, implying spontaneous or selective perception, plays an important role in forming the holistic image of the architectural object in the user’s mind.

At first, time appears in the form of a series of moments, narratively arranged, without initial comprehension of the whole integrity of the work. These frames in time create a type of “chronotope” (figure 5)– where knots of narrative are tied and untied (Bakhtin, 1981:258). Space and time “meet” in architectural form (Dutsev, 2017) – from this integral perspective of perception, form is a tangible result of the architect’s creative work of arranging point-instants in space, where different experiences and vistas are being hidden and revealed in the sequence of time. These concepts are fundamental to Le Corbusier’s architectural promenade (figure 6) and Gordon Cullen’s Serial Vision (figure 7).

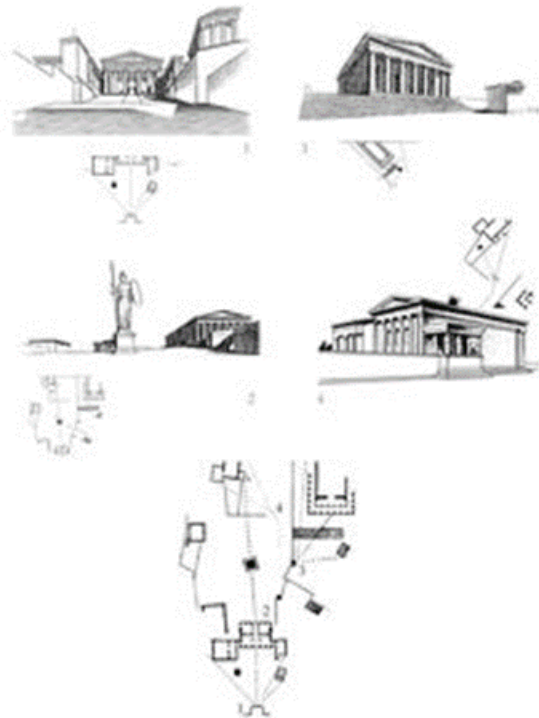


Figure 6: A Montage showing the framed views captured as progressing through space-time on the Acropolis (Eisenstein et al., 1989).

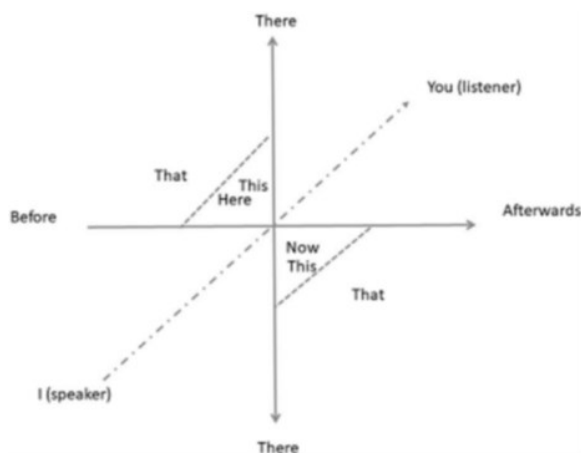


Figure 5: The spatial–temporal–interpersonal coordinates of the act of speech, to explain the literary concept of “chronotopes” (Rommetveit, 1974:36).

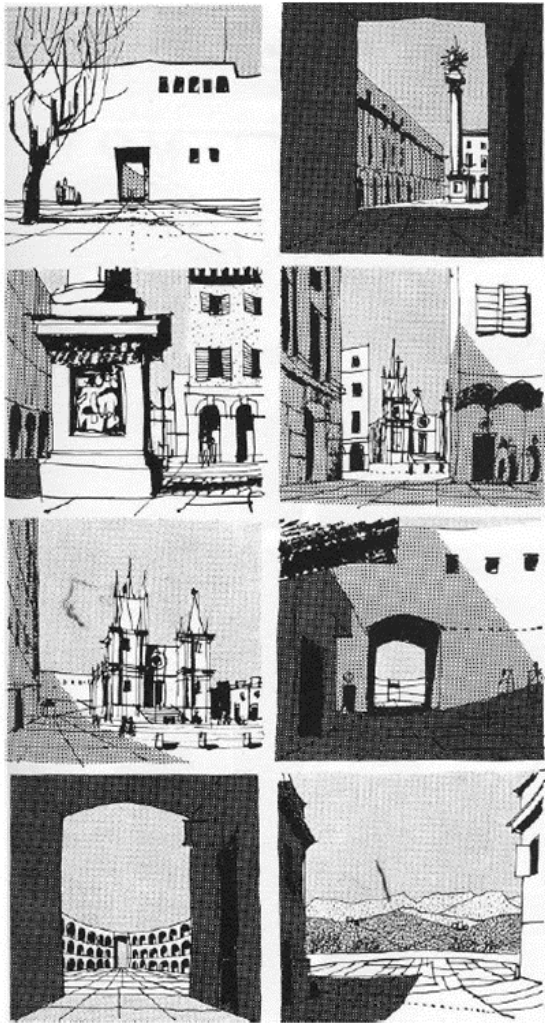


Figure 7: Gordon Cullen's Serial Vision as presented in the classic *The Concise Townscape* (Cullen, 1961)

***"The relationship of one frame to the next is indispensable insofar as no analysis of any one frame can accurately reveal now the space was handled altogether, The Transcripts are thus not self-confined images. They establish a memory of the preceding frame, of the course of events. Their final meaning is cumulative; it does not depend merely on a single frame, but on a succession of frames or spaces" (Tschumi, 1997).***

Encapsulating the concepts of both simultaneity as well as point-instances and the architectural promenade, Bernard Tschumi's conception of the spatial-temporal across scales was also somewhat influenced by his exchanges with the conceptual and performance art scene in London (Charitonidou, 2020). The importance of movement is therefore clearly evident in his drawings for *The Manhattan Transcripts* (1994).

His premise for *The Manhattan Transcripts* series was the observation that "architecture [is] ... simultaneously space and event" (Tschumi, 1996:22) and therefore, that "[t]here is no architecture without action, no architecture without event, no architecture without program" (Tschumi, 1996:121). Tschumi explores the montage of spectatorial movements within architecture in both *The Manhattan Transcripts* and *Architecture and Disjunction*, by stressing the sequential nature of motion and spaces within architecture (figure 8).

Through the simultaneous presentation and juxtaposition of vastly varying scales of the city, the buildings, and their details, Tschumi also invites observers to adjust their reading of these images in order to conceive them as parts in relation to the whole (Charitonidou, 2020) – further contributing to the sense of motion when looking at the images.

At a larger scale, the spatial-temporal field stretches through the system of the city, its historical-cultural context of architectural creativity and its constant evolution in the continuum of time, to contribute to "Genius Loci" (Norberg-Schulz, 1979), memory and identity, so that space-time can be translated through the concept of "palimpsest" at both architectural and city scales.

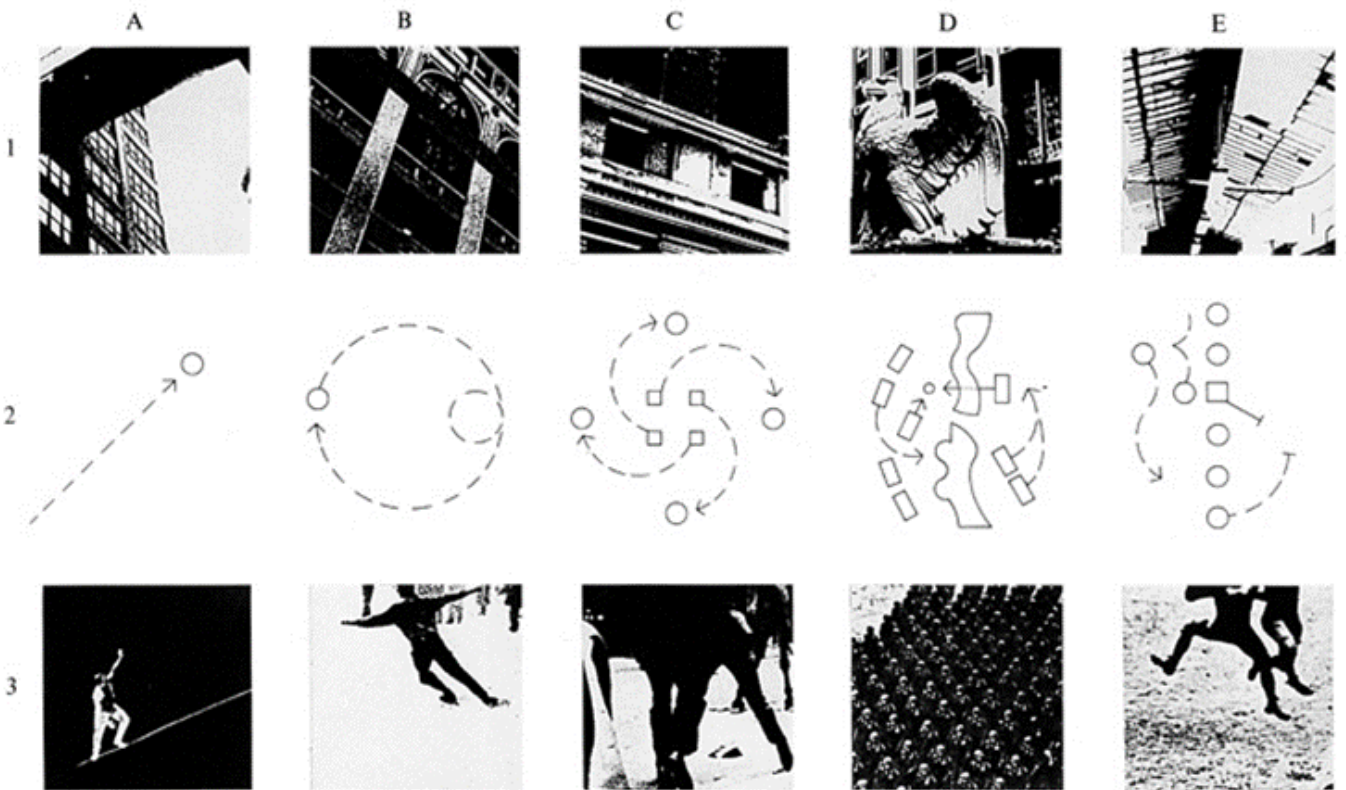


Figure 8: Part 4: The Block (Tschumi, 1994) from *The Manhattan Transcripts*

## THE ARTISTIC FIELD

Dutsev (2017) includes traditional artistic factors in the analysis of the interaction between architecture and different forms of art: colour and line (pictorial and graphic); plastic and volume (sculptural); word and intonation (literary and poetic); sound and melody (musical); movement and gesture (theatrical and choreographical), and the frame (photographic and cinematographic).

Already, we can see the overlap between the spatial-temporal and artistic fields in the correlation between the theatrical, the frame

and the previously mentioned idea of point-instants (chronotopes as a literary phenomenon) narratively arranged in space-time. This has been explored in Eisenstein (Todd, 1989) (figure 9) and Tschumi's method of montage, which relates to the spectatorial or cinematic quality of architecture, evoking similarities to film.

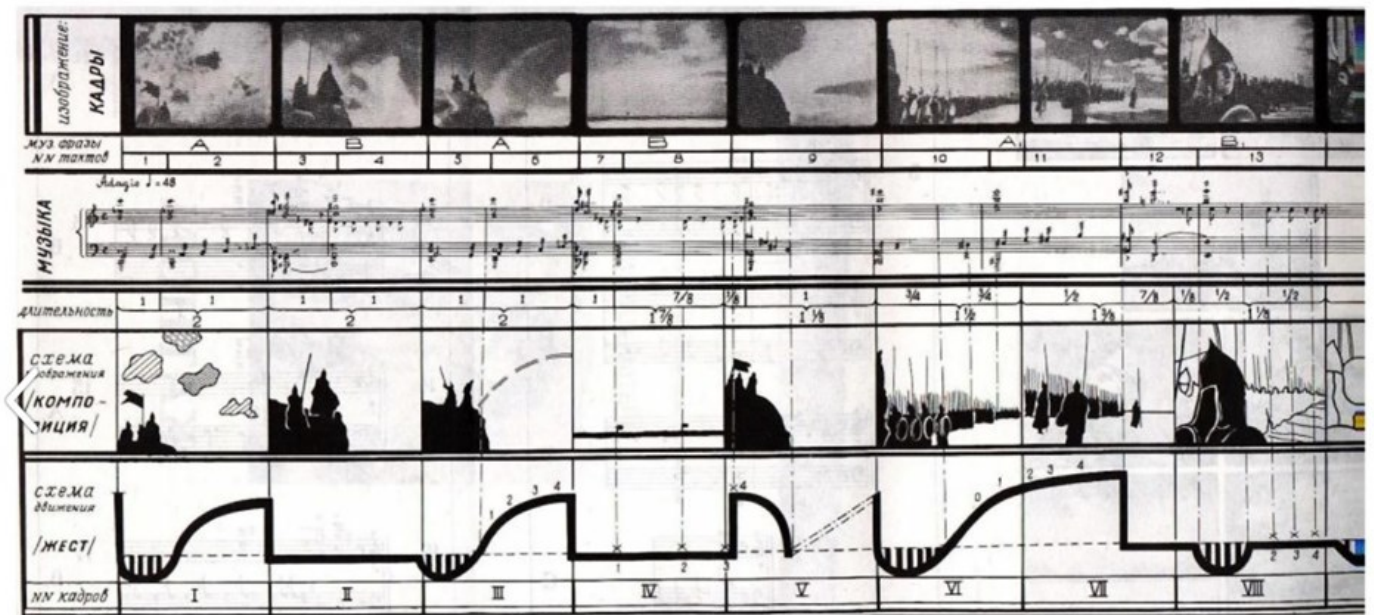
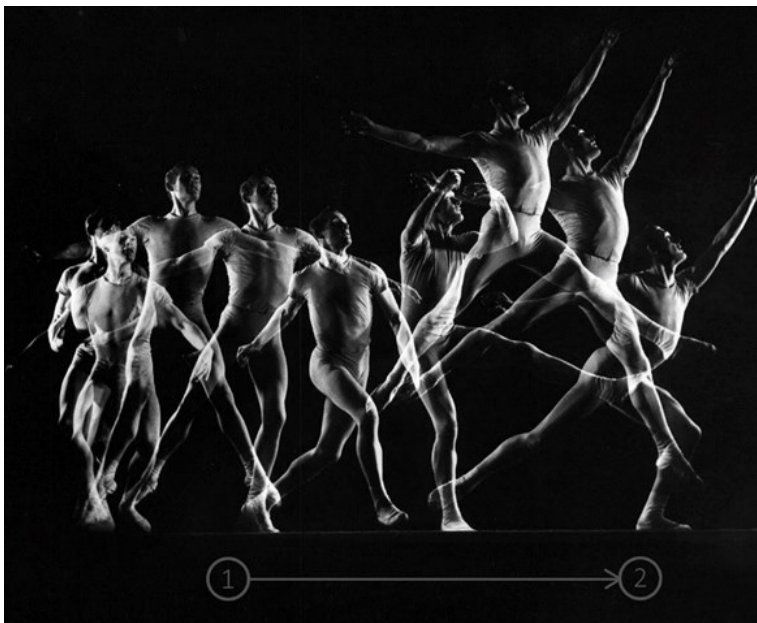


Figure 9: "Sequence Diagrams for Alexander Nevsky and Battleship Potemkin" by Sergei Eisenstein (Todd, 1989)

A special integrative role is played by these multi-element art forms – especially in the way theatre, films, television, and contemporary choreography correlate with architectural tendencies towards “directing”, “theatre” and “spectacle”. The relationship between performance and choreographic arts and architecture is in no small part based on motion (figure 10), which refers to the dynamics in architecture and makes up an integral part of spatial-temporal experience. Several phenomena and approaches of performing arts can be regarded as relevant principles of architectural space-making: “scenarioness” (Dutsev, 2017:93), accentuated visual expressiveness, formation of volumes and spaces as the *mise-en-scène* (“acting area”) of the performance, architectural “scenery”, and the “frame rate” of spatial experiences in motion. The theatrical, which has a long tradition, expands its scope into the realm of architecture, and turns into a theatrical-cinematic architectural “show”.



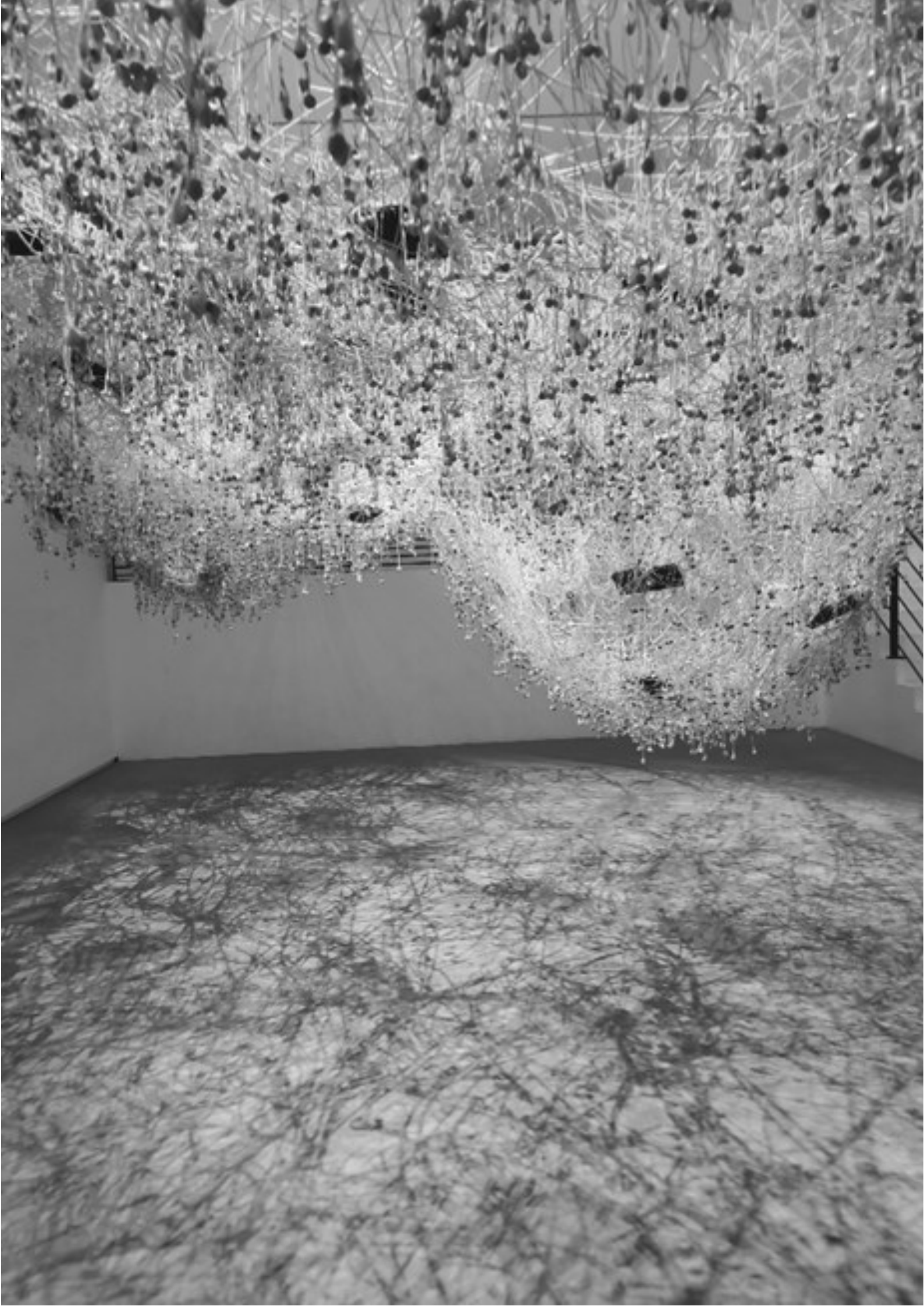
*Figure 10: Fragmented movements in performance art, relating to the point-instant and Bernard Tschumi’s pre-occupation with movement. Image by Albanian photographer, Gjon Mili*

Similarly, Dutsev notes the literary “field” as an area of symbols and signs, interpreted over time (once again the overlap with the spatial-temporal). Architectural “prose” presents its narrative following from each “scenario”, and architectural “poetry” uses rhythm, intonation, melody, and musicality (Dutsev, 2017). This extends towards the musical arts, where architectural principles can be derived from composition techniques that are based on the temporal aspect and the perception of music in motion.

The same principles of theatre, literature and music also manifest in installation art, which is not only inherently spatial, but present strong narrative, experiential qualities (figure 11-13). The inclusion of volumes or planes create a certain “sculpturesqueness” or “screenness” (Dutsev, 2017:91) and starts to correlate with an architecture of enclosures, surfaces, and membranes, therefore realising the sculptural potential of architecture.



Figure 11-13: "Thicket" by Maya Dunietz (Dunietz, 2016)



## THE INDIVIDUAL-PERSONAL FIELD

The previous two fields have clearly alluded to the notion of perception and experience in space and time. It is at this instance where they overlap with the individual-personal field in the vortex, as both the conception and perception of art and architecture, are deeply personal.

Finnish theorist Juhani Pallasmaa (2009:129) writes that “the artist’s attention is always simultaneously on two main poles: the external world and his own personality, and, as a consequence, any creative work is at the same time a micromodel of the cosmos, and an unconscious self-portrait”.

On the other side of the spectrum, there exists a similarly personal phenomena for the user or beholder of both art and architecture. Pallasmaa (2005) utilises the example of Michelangelo’s work. When experiencing a work of art, a curious exchange takes place; the work projects its aura, and we project our own emotions and precepts on the work. The melancholy in Michelangelo’s architecture is fundamentally the viewer’s sense of his/her own melancholy enticed by the authority of the work. Enigmatically, we encounter ourselves in the work. The interpretation of identity of space and the archetypes of its perception, are therefore inherently subjective (Norberg-Schulz, 1979).

We are in constant dialogue and interaction with the environment, to the degree that it is impossible to detach the image of the Self from its spatial and situational existence. (Pallasmaa, 2005). Following from this, I can agree with Dutsev (2013) that the most important integrative basis of the architect’s

work, as an artist in the broad sense of the word, is expressed in the deep personal conditioning of reality.

The artistic and architectural conception process can be viewed as an overlap of the spatial-temporal field as well, as it possesses the same qualities of possible narrative progression in time. This is reinforced by Dutsev (2017) who argues that an artwork at different formation stages (different stages in the process of conception) possesses a certain amount of internal self-sufficiency and self-development, according to the principles of artistic autonomy and interactive dynamics. When considering the artistic field and the idea that many different realities live within many different authors, we can start to explore how the study of the process of conception in different artists working in different media, can be the basis for real co-creation at the intersection between art and architecture.

This is reinforced by Pallasmaa (2005) in his explanation of the timeless task of architecture; to create embodied and lived existential metaphors that concretise and structure our being in the world. Architecture reflects, materialises and eternalises ideas and images of ideal life. Buildings and towns enable us to structure, understand and remember the shapeless flow of reality and, ultimately, to recognise and remember who we are. Architecture enables us to perceive and understand the dialectics of permanence and change, to settle ourselves in the world, and to place ourselves in the continuum of culture and time.

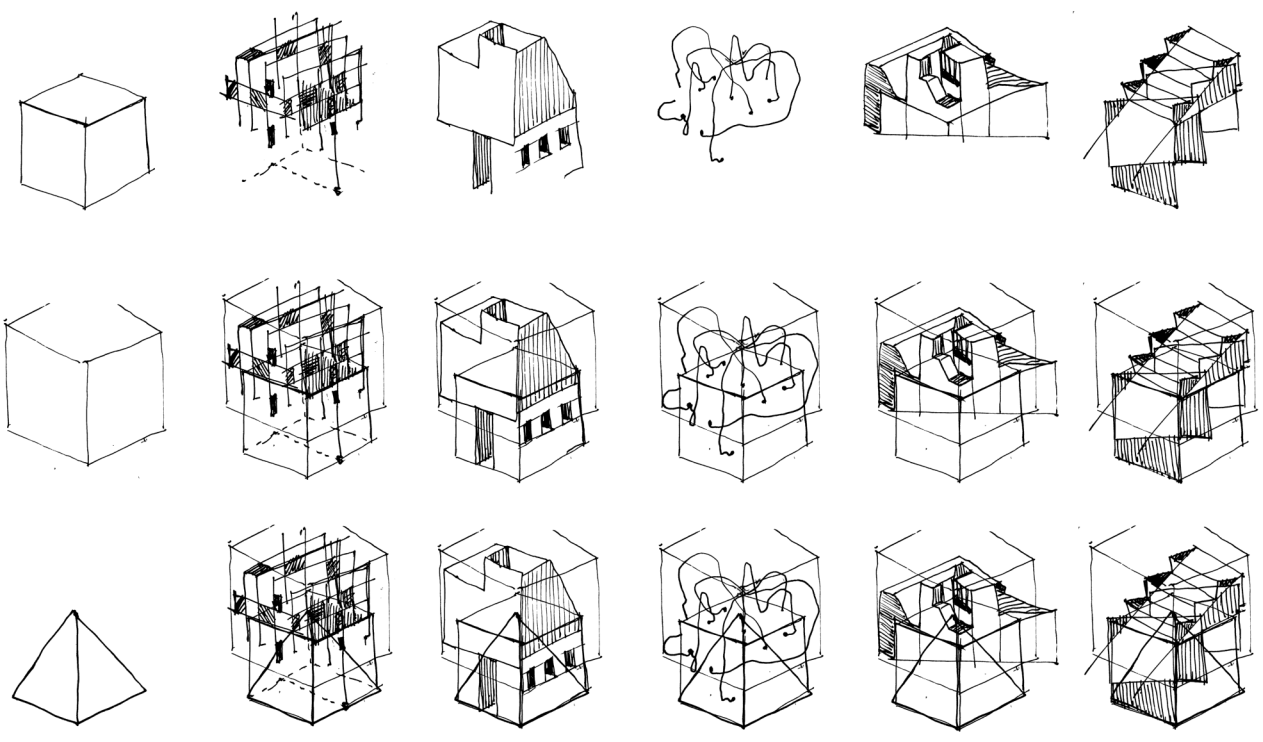


Figure 14: Series showing an overlay of subjectivity, as each creator and beholder perceive and conceive differently, despite having the same starting point.

## THE OVERLAPPING VORTEX

A layered synthesis that includes several artistic elements simultaneously, creates complexities that can serve as architectural prompts. 2006 President's Medal winner, Gillian Lambert, created the "Sky Ceiling" (figure 15) installation to explore architectural ideas through artistic making. The installation physically re-imagines the upper surface of an internal space, with a dynamic chandelier reacting against the monotony of the suspended ceiling grid, and threads projecting into space (Lambert, 2006).

The installation is not only explored spatially, in real time, but also through a series of framed views that is arranged through montage to further engage with the concepts of movement through space and its effect on spatial perception. This example incapsulates Dutsev's vortex in its integration of the three fields.



*Figure 15: Sky Ceiling - the installation explores the filtering of light, delicate threads project into the space (Lambert, 2006)*

According to Dutsev (2017), the creative value of the “field” concept lies in finding the principles and methods for achieving integrity while preserving the specificity of each “field”, as well as the principles of interaction between the fields – therefore understanding the three fields to be expressed in an overlapping, intertwined vortex. The cross-pollination of many heterogeneous principles allows us to see images of one “field” in the system of another, and through that, those images acquire new artistic qualities (Dutsev, 2107). Through intelligent synthesis of the many layers that constitute the vortex, we can achieve an integrated, multi-faceted, artistic architectural result.

# PUBLIC ART, IDENTITY AND THE ENVELOPE

According to Rendell (2006), the category of “public art” often refers to a specific type of artwork, possibly a big sculpture, that is placed in an external site. The word “public” refers to the site where the art is located and the audience “for” whom the art is intended (Rendell, 2006). As a result of being publicly accessible, this form of art invites a much more diverse audience to engage with it and is not subject to the same gatekeeping as art exhibited commercially in a conventional gallery set-up, although it remains an object to be viewed and contemplated, without direct public participation. Still, public art is recognized and incorporated in regeneration strategies based on its ability to contribute to a sense of place, community building, civic identity, education, social change, and social inclusion (Mathews, 2010; Hall & Robertson 2001).

In her essay *Agoraphobia* (1996), art theorist Rosalyn Deutsche alludes to the non-neutral, non-descriptive boundaries around notions of private and public. It can be seen as contours that are culturally constructed, that change historically, and that denote specific value systems (Rendell, 2006). The concept of “public space” appears as a social and spatial metaphor in geography, anthropology, and sociology, as a term of ownership in economics, and as a political sphere in political philosophy and law (Rendell, 2006).

I would argue that similar tension is found in the building envelope, demarcating the interchange between public and private. It is the frontier, the border, the edge, the enclosure, and the joint: it is loaded with political content and creates an optimal domain to

explore the politicization of architecture (Zaera-Polo, 2008). It is at this edge where connections are made or lost, and where exclusion or inclusion are reinforced.

Simultaneously, the envelope holds a strong representational and symbolic function, linking it to the notion of public art and serving as an opportunity for the integration of art. The building envelope is possibly the oldest and most primitive architectural element (Semper, 2004), yet the possible agency attributed to it remains largely unexplored. Zaera-Polo (2008:196) uses the analogy of the skin of a living creature:

***The envelope is the primary actor in the complex process of maintaining homeostasis in the building. The skin does not only function on a purely biological level; it protects the building's interior, but also communicates with the external public realm, opening up psychological, political, social, and cultural surpluses. The surface of the building also has a double function, engaging with dialectical oppositions: the private and the public, inside and outside... It is a boundary that not only registers the pressure of the interior, but also resists it, transforming its energy into something else, and vice versa.***

Beyond the continuous emergence of new technological possibilities, Zaera-Polo (2008:199) suggests that there is a whole new “politics of faciality” at play. The term “faciality” is proposed by Deleuze & Guattari (1987) “to address the theorization of systems of expression or representation” (Zaera-Polo, 2008:199). According to Throsby (1999), expression can take both tangible and intangible forms and these different types of expressions, when grouped together, can start to represent and explain how people express ideas, serving as a reflection of our society (Bourdieu, 1993). Simultaneously, culture is an insightful basis from which to understand certain societies through studying the symbolic elaboration and representation of people’s lifestyles, history, and traditions (Blessi et al., 2011). This expression can be democratised through the inclusion of marginalised artists and the middle-class public through the facilitation of active participation in the programme and a permeable ground-floor edge.

When traditional architectural elements become technically redundant, while the public and private are developing an increasingly complex relationship, the envelope becomes a field where environmental performance, security and identity intersect (Zaera-Polo, 2008), relating back to Dutsev’s three fields and reinforced by Plowright’s suggestion that meaning is held in the relationships between things, but also in subjective individual-personal responses. This meaning is not static, but within relativism, has become fluid, authorship questioned, and truth not perceived to be determinable (Plowright, 2009).

Through investigation of the envelope, rich and interesting (but necessarily ambiguous) ideas are connected; that of shelter, exposure, translucency, language, and diffusion, of which all things revert to the individual identity.

As the envelope holds the interior, its exterior qualities can be juxtaposed with a broader view of how interiors are arranged (figures 16&17), the possible public nature of some interior spaces, the relation between the interior and exterior, and the experience of space from the inside as opposed from the outside, including how this transition is addressed.

Drawing on the above, I suggest that the envelope can be approached as a practice of

critical spatial theory (Rendell 2006), and function as a form of “social sculpture”\*, focussing on the role that physical objects (the envelope in this case) can play in facilitating relationships between different people – artists, architects, the public and participants – involved in production. The envelope’s representational quality can be used as vehicle for optimal artistic participation, expression and identity, opening a whole new world for collaboration between artist, architect and the public. Problems of identity, ownership and engagement aren’t only addressed spatially, but also programmatically (in the form of an arts-led programme) and through the relation of the latter to the former.



Figure 16: MIT Simmons Hall by Steven Holl (Amelar, 2003) showing interior juxtaposed against façade arrangements to create complex interior effects.

Figure 17: San Telmo Museum by Nieto Sobejano (Lisa, 2011),



**PART 2:**  
**ART & THE CITY**

## ART AND GENTRIFICATION

For a long time, the arts have been a role player in debates surrounding gentrification and displacement, and the process and effects of gentrification has been in part to blame for the perpetual marginalisation of artists and their economic and geographic estrangement from the commercial art industry.

The common narrative in the contemporary context is that artists move to neighbourhoods perceived as “blighted” (mainly with low rent as attraction) and proceed to create an environment for gentrification through renovating and upgrading old industrial, residential, and commercial buildings (Foster, et al., 2016). These efforts change some characteristics of these urban areas, which in turn attract more affluent groups that oftentimes displace long-time residents, businesses and the artists, who seemed to have started the process themselves (Ley, 2003; Mathews, 2010; Rendell, 2006; Zukin, 1989).

Schuetz (2014) reinforces the argument that it is often artists that spur gentrification, but not necessarily arts-related businesses. Although research has pointed out that artists often live in low-rent, socially marginalized neighbourhoods, galleries and exhibition spaces are, by contrast, luxury goods retailers and may therefore prefer to locate in wealthier neighbourhoods. She asserts that the widely accepted relationship may actually be reversed – that arts-related businesses may instead be drawn to areas with pre-existing art clusters and wealthy, professional residents. This suggests that art galleries may be seeking out already gentrified areas where their clients typically live and work. This means that spaces

for the consumption and commodification of art only starts to exist in a neighbourhood once the artists and lower income residents have already been displaced (due to not being able to afford increasing property prices in a gentrifying area), excluding these groups from the sphere of artistic activity and reinforcing the concept of artistic exhibition and participation as elitist and inaccessible.

However, recent research shows that artistic activities in these already gentrified areas generate neighbourhood revitalisation, benefitting existing residents (Foster et al., 2016; Grodach, 2012; Stern & Seifert, 2010). In order to move towards more democratic and diverse art spaces in these areas, where marginalised groups can, in fact, benefit from this revitalisation, a suitable way must be found to integrate these groups in the programme of art spaces and to include residential solutions that enables artists specifically to be primary stakeholders in arts-led spaces and programmes.

## ART AND ADAPTIVE REUSE

To give insight in the locations of arts-related space, Schuetz (2014) offers the alternative hypothesis that art exhibition spaces choose to locate in neighbourhoods with a high occurrence of certain amenities such as historic and loft-industrial buildings, monuments and parks, as well as natural amenities such as hills and waterfronts that seems to be indicative of areas with more affluent residents and a higher occurrence of arts-related businesses clustered together.

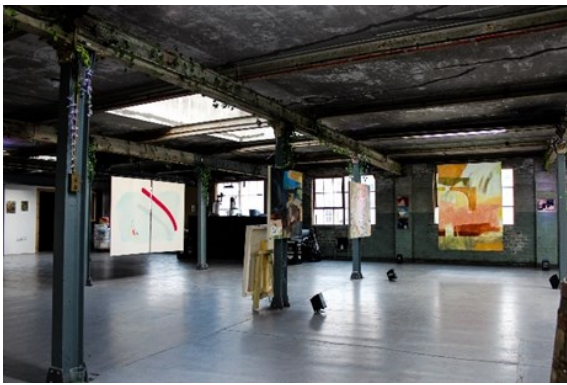
Her findings (based on various case studies) suggests that the causal relationship between art galleries and gentrification are indeed inverted as opposed to the causal relationship between artists and gentrification. While these considerations focus mostly on location factors alone, Evans (2003:433) explains:

***City location alone is not sufficient to generate interest – symbolic association is needed to overcome the arbitrariness of the new and novel architecture, as well as inherited cultural facilities. Where memory or the sense of a place is effectively absent ... massive capital investment and revenue is likely to be required and success still cannot be guaranteed.***

This implies the importance of the tangible and intangible historical fabric when locating cultural and arts facilities, and positively correlates with Schuetz's (2014) and Mathews' (2010) findings that historical districts with a large presence of pre-1940 buildings tend to have a higher occurrence of art spaces. Such locations contribute to an urban spatial-temporal palimpsest as it encapsulates diverse memories and identities, especially that of marginalized artists and residents that have inhabited the area prior to gentrification.

On top of atmospheric and aesthetic factors that draw the arts to specific urban spaces, Mathews (2010) similarly finds that galleries and artists are drawn to specific building types - from dilapidated warehouses to old Victorian row houses; based on generous space, lighting, and high ceilings, these types of buildings are valued for their functionality and aesthetics (Zukin 1982) (figures 18-21), as they provide favourable conditions for living, working, and performing. It would therefore be likely that an existing building in an historically rich, but gentrified area would be the most likely element from which to further develop my line of inquiry.

The adaptive reuse of industrial architecture for artistic production, consumption, and distribution has been extensively documented and studied in literature (Mathews, 2010; Schuetz, 2014; Zukin 1982). Restoring and repairing existing buildings to retain functionality, has become increasingly important in contemporary architectural practise (Plevoets & Van Cleempoel, 2013).



There are several reasons for this, including contemporary society's growing understanding of the need for sustainable development and more affordable physical architecture, as well as an ever-increasing understanding of the benefits of retaining architectural heritage (Plevoets & Van Cleempoel, 2013), especially in the context of creating space for arts-amenities.

Plevoets & Van Cleempoel (2013) suggests an approach to re-use that has not been fully examined theoretically yet, but that has been applied in practice for some time: the programmatic strategy. This approach involves selecting a specific programme as a starting point and then adapting the host building to accommodate it (Plevoets & Van Cleempoel, 2013). Drawing on the map (figure d) that start to suggest possible locations for an artistic hub, historical or obsolete buildings suitable for artists or exhibition spaces as well as adaptive reuse can be identified, and this strategy applied. In layering all the aforementioned considerations in the selection, we are once again operating within Dutsev's vortex, with all three fields of integrity at play – the relation between the city and architectural scale, with the spatial-temporal element of layered history that is present in the adaptive re-use of heritage building stock. Artistic integration can also be achieved through programme and design, as well as the individual-personal element present through a sense of memory and identity in a context with a rich history.

Figure 18-21: Art centres and exhibition spaces in adapted historic buildings. From the top: Nicosia Municipal Arts Centre, Cyprus (Nicosia Municipality, 2022); Contemporary Art Gallery, Tel Aviv (Image © Amit Geron); The Rafiki Gallery, Edinburgh, Scotland (The Rafiki Gallery, 2021); The Goodman Gallery, Cape Town (Image © The Goodman Gallery)

This can be further overlaid by different strategies that focus on the formal approach to adaptive reuse (figure 22), accentuating the relationship between the new and historical fabric in literal and conceptual ways.

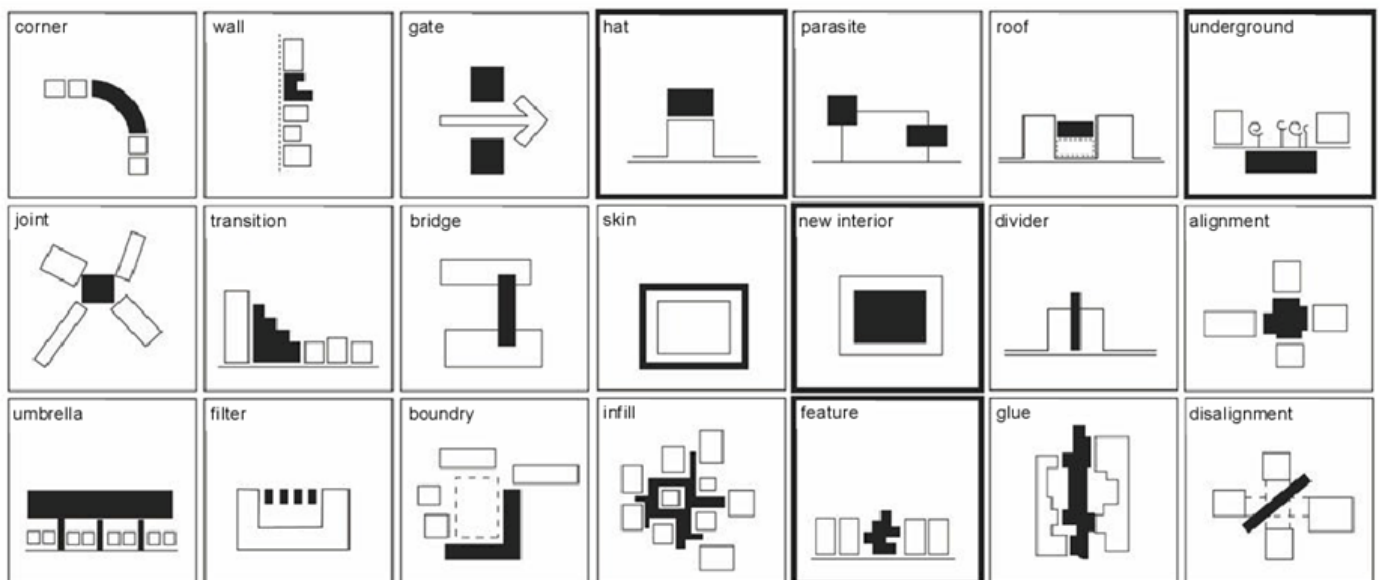


Figure 22: Several formal strategies for the approach to adaptive reuse of historic buildings (Fisher-Gewirtzman).



# SITUATING IN CAPE TOWN

A study of commercial arts-led locations in Cape Town and surrounds (figure 24), in relation to some predictive factors outlined by Schuetz (2014) can serve to somewhat test the validity of such her argument, while confirming suitable gentrified areas in which to locate an integrated art centre.

Located on the border of the CBD, as a gateway to the affluent areas of Green Point and Seapoint, in proximity to the historical neighbourhood of Bo-Kaap and with a history of industrial activity, Cape Town's De Waterkant is known for being a gentrified area with many luxury retailers, social networks and amenities such as cafes, restaurants and nightlife establishments, which serves as important factors to attract the "creative class" (Florida, 2002a, 2002b).

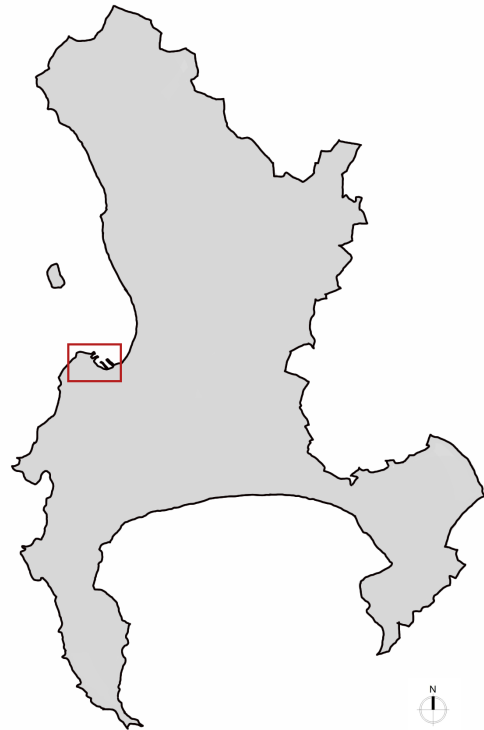


Figure 23: Cape Town



Figure 24: Map of Cape Town showing art locations in relation to urban amenities

## DE WATERKANT

***“To some, De Waterkant is an urban utopia, a quaint enclave with a village-style atmosphere, hemmed in by the swank of the Atlantic Seaboard on one side, the sex of the city with its global ambitions on the other... To others, it is a tourist trap – a cleaned-up, postcard-perfect version of its former slave-quarter self, where astronomical property prices keep locals from living there.” (Cape Etc., 2008)***

Cape Town’s De Waterkant is a mixed-use residential, industrial and commercial area of 0.4 square kilometres (Rink, 2016) and is positioned optimally to investigate and develop an architectural and programmatic response to my primary lines of inquiry.

According to Rink (2016), De Waterkant is at the same time charming, historic, sophisticated and cosmopolitan while it is also controversial and exclusive—some would argue exclusionary.

Figure 25:  
Locating De Waterkant  
(Edited from Google Earth)



In the article *Quartering the City in Discourse and Bricks*, Bradley Rink follows the history of the area as encapsulated in four distinct spatial-temporal quarterings that have shaped it over time (figure 26). From an ethnic quarter housing large families of mixed backgrounds with roots in the social history of Cape Town (a site of slavery, a home to the Scottish regiment, the marginalised such as freed slaves, prostitutes, sailors, etc.), to an oasis for a young, urban (and predominantly white) bohemian group of residents, and then a locus of gay pursuits and identity. With improving infrastructure, De Waterkant became a “guest quarter” with clustered short-term accommodation and most recently, an upper-class consumer lifestyle quarter where shopping, dining and entertainment are the primary activities (ibid.).

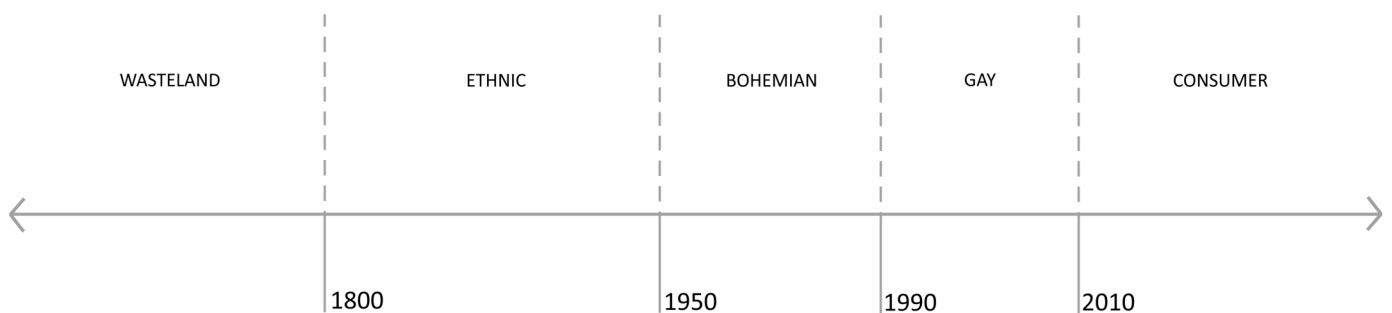


Figure 26: Graphic timeline of De Waterkant's Quartered history

In the early 1700's, the Cape settlement was contained by a stream in the West, Buitenkant Street in the East and Buitensingel in the South with modern-day Green Point and De Waterkant being waste land on the edge of the town (Rigsby, 2019). The town was set out on a regulated perpendicular grid running from the ocean towards the mountain (figure 27). The original grid pattern layout of the 17th Century gradually expanded to the Northwest and in 1772 the Buitengracht canal was dug defining the town's north-western boundary.



Figure 27: A map of Cape Town in 1885, showing the original grid pattern and the start of development to the West of Buitengracht (Nationaal Archief in The Hague )

Early in the 19th Century, Schotschekloof was developed to accommodate the town's artisans and tradesmen in the terraced houses of modern-day Bo-Kaap (Rigsby, 2019), many of which have survived. De Waterkant's proximity to Cape Town's port and to the Muslim neighbourhood of the Bo-Kaap, meant that De Waterkant was comprised of a racially and ethnically diverse range of families from a working-class background, ranging from African, European and Asian origins. The implementation of the Group Areas Act (Act No. 41 of 1950) had a devastating effect on the social, political, and cultural landscape of South Africa, and the scars are apparent in De Waterkant. People of colour were forcibly removed to the Cape Flats and property prices plummeted (Rink, 2016). The formerly colourful ethnic quarter made way for young, creative, white residents, giving rise to the bohemian quarter. The area continued to have an edgy appeal that was built from the spatial-temporal palimpsest of old and new, and the host of colourful characters, setting the stage for gentrification to follow.

During this time, between 1960 and 1990, the area was home to smaller-sized commercial warehouse buildings, housing semi-industrial activities during the day and a range of (often shady) night-time activities that gave the area an edgy reputation that was inviting to a bohemian crowd (Rink, 2016). In 1984, De Waterkant was characterised as a place with a "new-found Greenwich Village atmosphere" (Youngusband 1984: 55), made up of "divorcees, young married couples, gays, artists, architects (an astounding number of these) and businessmen who like to reach their offices each morning in one quick leap." (Youngusband 1984: 55).

From 1994 onwards, De Waterkant became home to clearly coded gay venues (Rink, 2016), drawing locals and visitors alike. With this, De Waterkant's quartered identity began to shift from a Bohemian urban place to a modern gay village (Ibid.).

De Waterkant's edgy reputation, along with the economic and infrastructural developments in preparation for Cape Town's hosting of the FIFA World Cup in 2010, lead the next phase into the consumerist quartered identity (Rink, 2016), characterized by the effects of gentrification, spurred by its soon-to-be displaced bohemian predecessors. Formerly industrial buildings were converted for retail and entertainment use in the late 1990s as light industry was forced out of the area due to large-scale property development (Rink, 2016). A massive growth in retail business took place, including entertainment venues such as bars and clubs, restaurants, and gift shops that were housed in historical homes that has been adapted as retail spaces. Today, the context presents as an inner/outer edge space to the central city with high property prices and haphazard, chaotic development patterns presenting a variety of buildings from different periods, some very recently (Rigsby, 2019).

The design takes on a highly artistic

As an obsolete, previously industrial building in a richly layered quarter of Cape Town that has historically been home to the marginalized and the creative class, the site on the corner of De Waterkant and Chiappini streets (figures 28-29) holds immense potential for an adaptive re-use project that can address the inequalities in the art industry through integrating displaced artists and the local population in an arts-led programme, supported by artistic design principles.

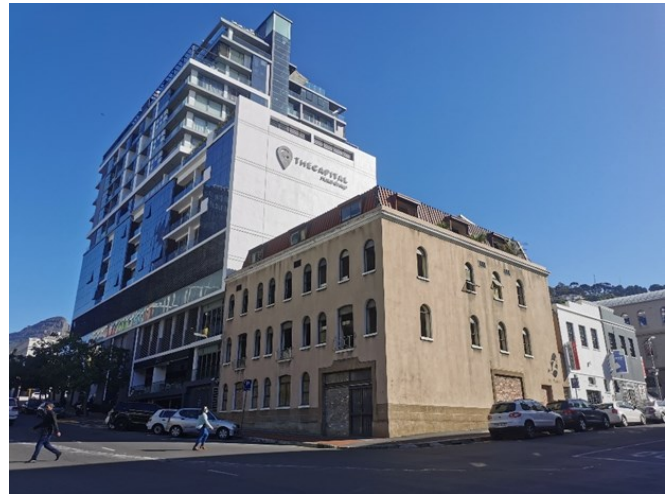


Figure 28: Existing Building - Erf 713, 34 Chiappini Street



Figure 29: Location Map (Edited from Google Maps)

The site is centralized between two distinctly differing zones – one being the Loader Street precinct and the other being the somewhat hostile “grey area” (figure 30) with large built form masses and hard and hostile pedestrian sidewalks (double garage doors openings to basement parking, service access doors and blind facades) (Rigsby, 2019). Architectural and urban qualities are largely lacking in the oversized, newly built form in the immediate context. Building height alignments are not evident, no common height reference lines prevail, and most ground-floor street front interfaces has been severely compromised. This is in stark contrast to the more significant urban contributions of Loader Street, Somerset Street and the Bo-Kaap neighbouring locales.

There are some limited attempts to create pedestrian friendly urban space through a variety of elevated upmarket restaurant spaces intended to activate the urban street edge. The relatively newly constructed Fan Walk Pedestrian Bridge is located at the bottom of De Waterkant and the Fan Walk route leads past St. Andrews and the Prestwich Memorial (figure 31). These recent built form interventions contribute towards a reactivation of the streets in the De Waterkant area. Based on this, Rigsby (2019) asserts that an appropriate design strategy in the adaptive reuse of 34 Chiappini Street, would enable wider linkage opportunities between several conservation worthy elements in the vicinity.

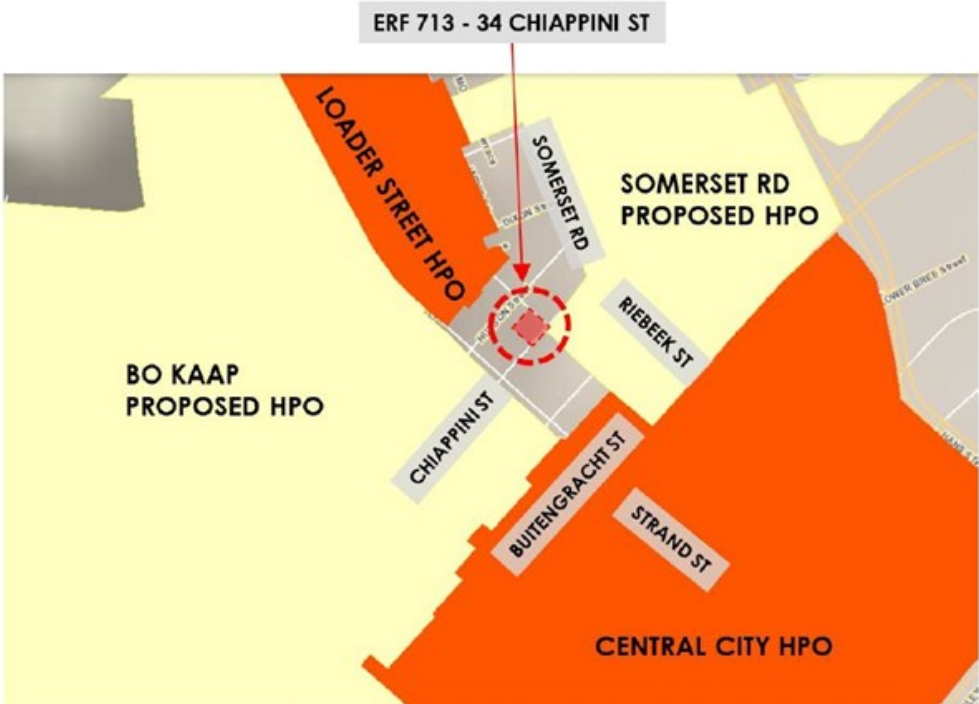


Figure 30: Site indicated in the grey zone between Heritage Protection zones (Rigsby, 2019)

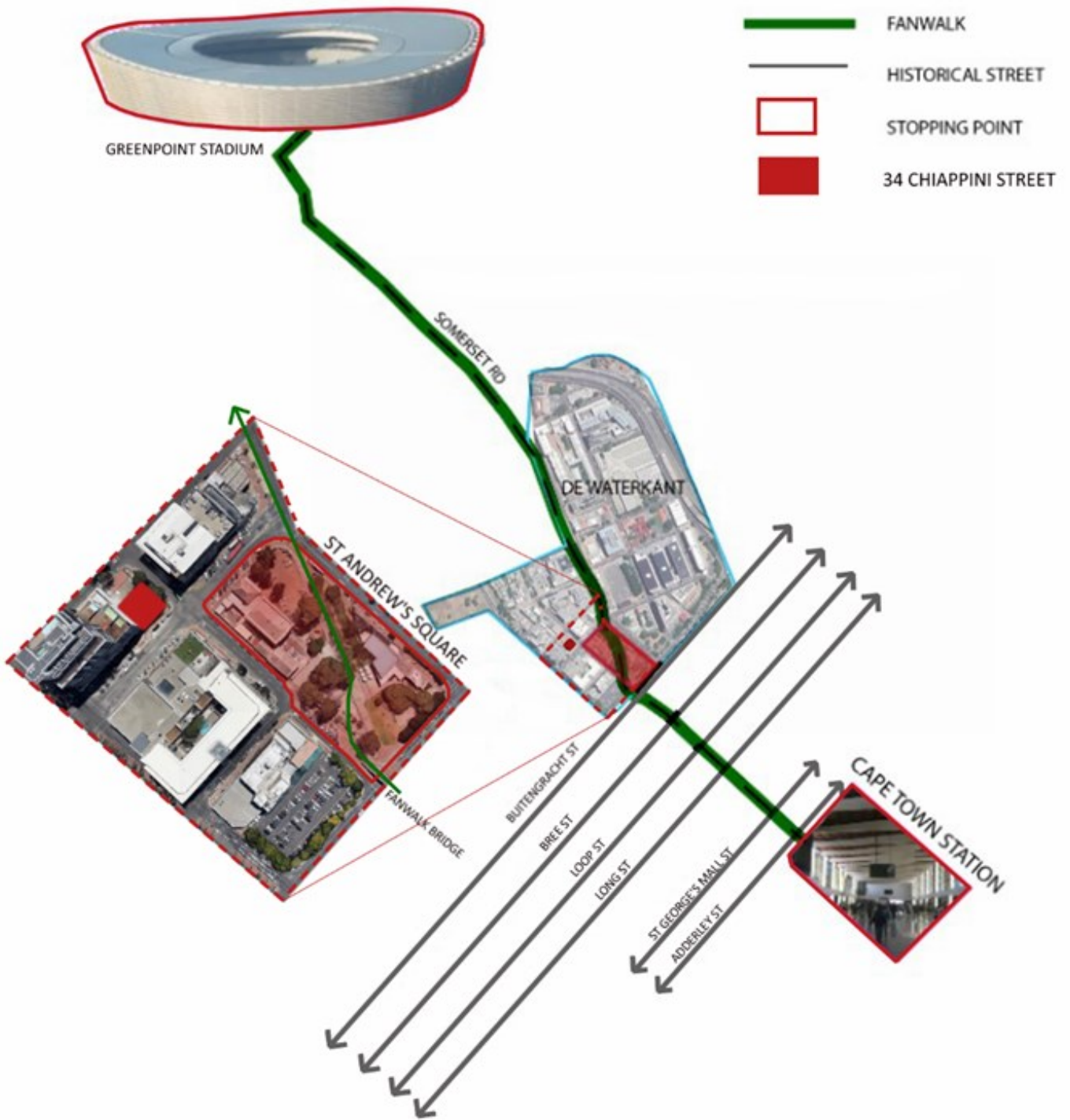
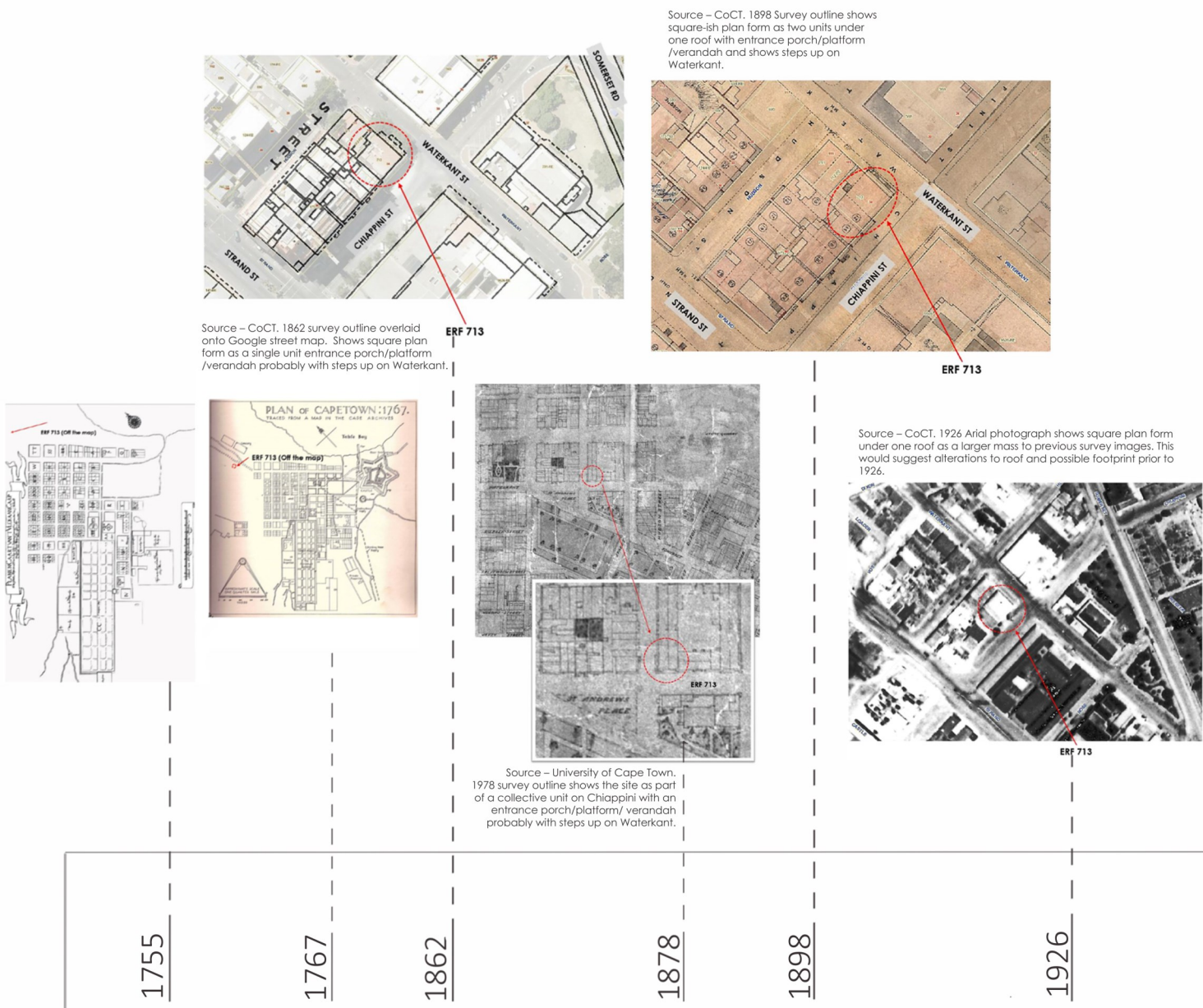


Figure 31: Fan walk pedestrian route in relation to the site (Edited from futurecapetown (2022))

Figure 32: Timeline of changes to the building over time. Collage of images from Rigsby (2019)





More recently, however, the entire interior of the building was gutted with little to no original fabric remaining (figures 33-38). Yet, with regards to the envelope (shell), the majority of the external window and door opening placements remain consistent with the original three storey, nine bay pattern identified in the original building.

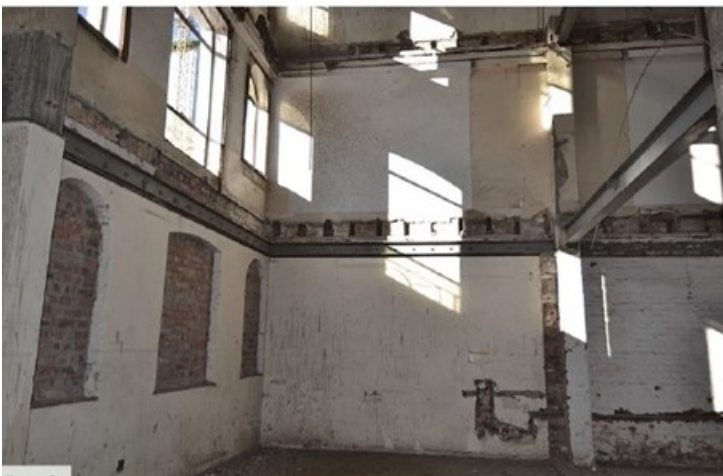
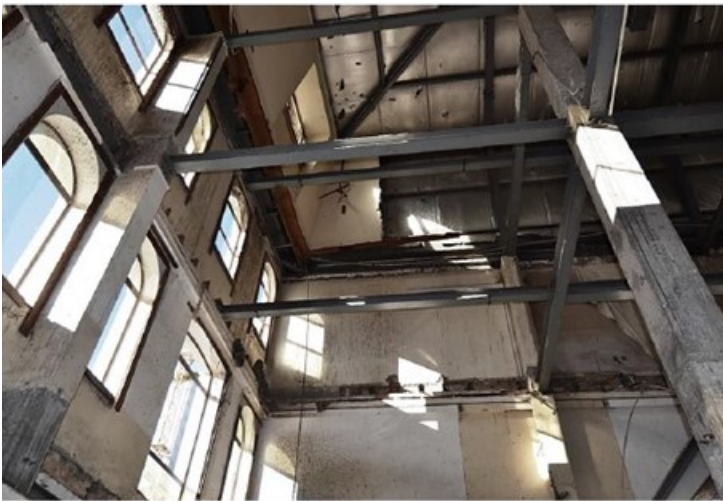


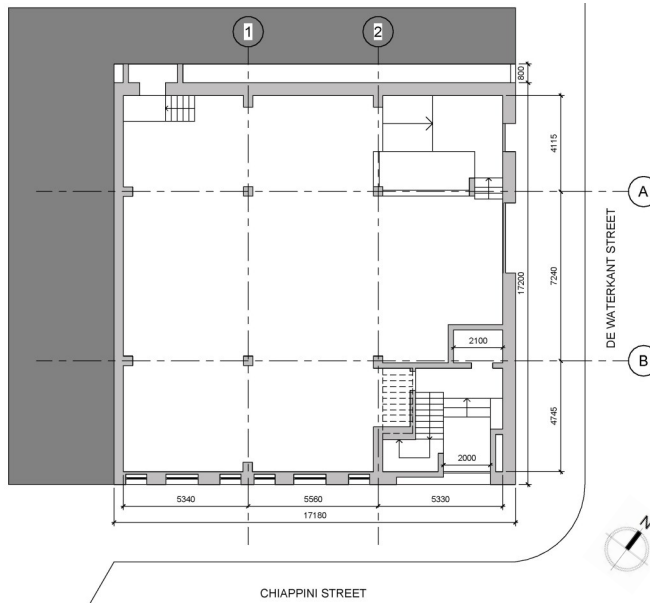


Figure 33-38: Gutted interior of existing building (Rigsby, 2019)

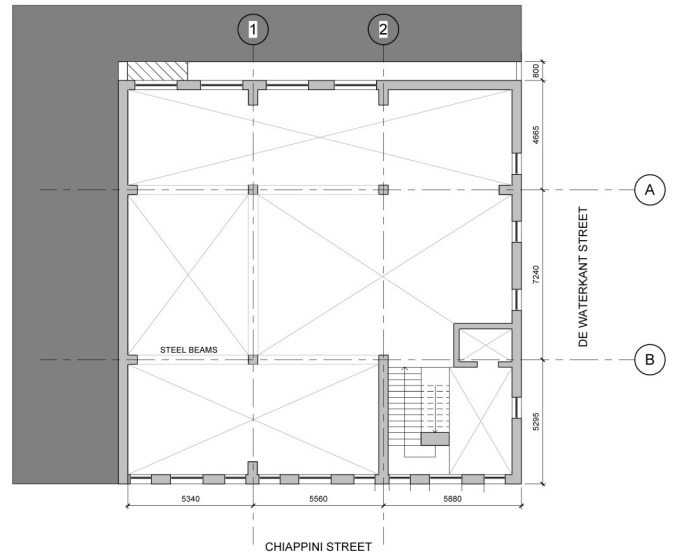
Despite substantial changes made to the original building, Rigsby (2019) argues that it occupies a place in the city where similar warehouse structures or groups of warehouse structures previously existed. Many of these have been lost, yet certain forms in the locale are original. Those flanking De Waterkant Street, such as Revel Fox's offices (No. 117 Waterkant – figure f) and some in Hudson such as the inimitable Origin Coffee building (No. 28 Hudson St, ex Horst Heckmann Motors – figure 39) are some examples. These buildings all contribute considerably to the memory and identity of the environment and supports the argument that the existing industrial envelope should be kept largely intact for the redevelopment of 34 Chiappini Steet. This, together with the connection between old industrial buildings and artistic spaces, adds another layer to the rich and growing spatial-temporal palimpsest that the new life of the site can encapsulate across scales.



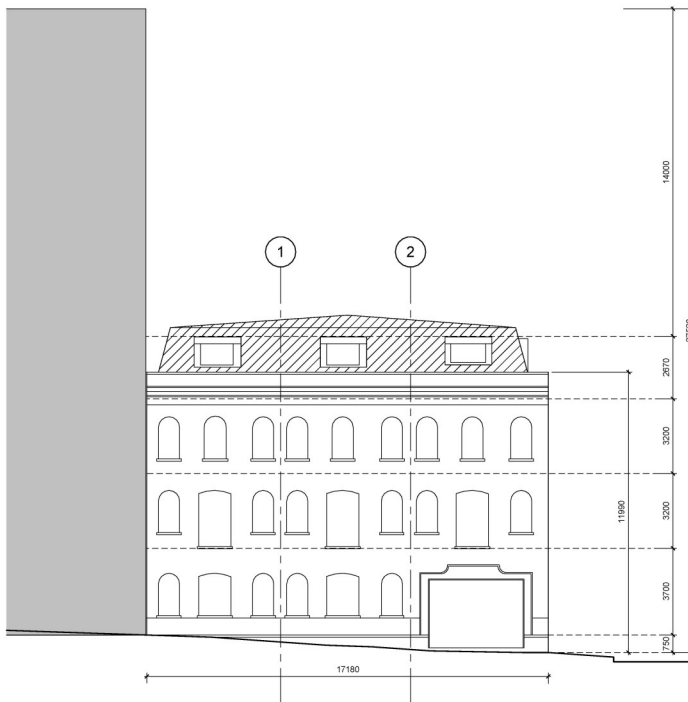
*Figure 39: Revel Fox Building (corner) and Origin Coffee building (to the left) (Image from Google Streetview)*



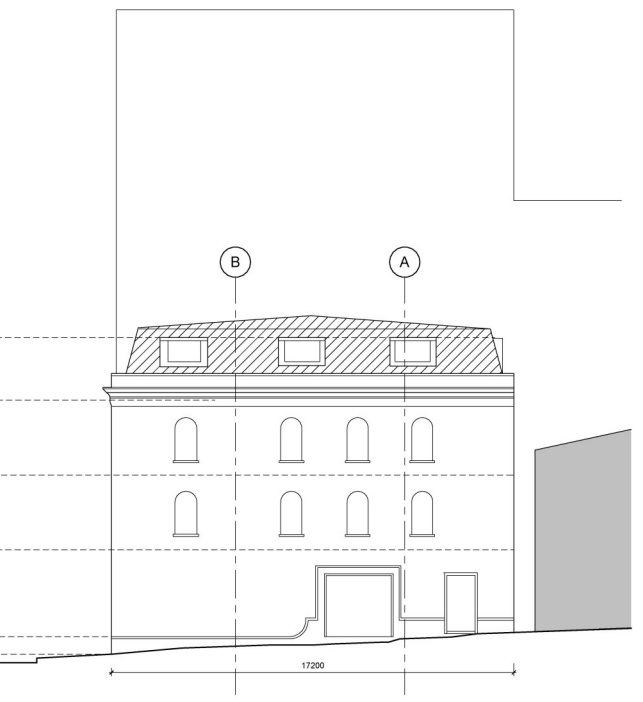
GROUND STOREY AS-BUILT



FIRST STOREY AS-BUILT  
(SIMILAR TO SECOND AND THIRD STOREYS)



SOUTH EAST (CHIAPPINI STREET) ELEVATION



NORTH EAST (DE WATERKANT STREET) ELEVATION

# ART AS ARCHITECTURAL PROGRAMME

The art world is relational and therefore compiled of several different forces that is preserving its structure (Bourdieu 1993). The structure includes artists, art dealers, art galleries, arts services, critics, educators, and consumers alike (Mathews, 2010).

Florida (2002a) further asserts that “creativity” is at the forefront of the new economy and is laying the foundations for programming and policy that includes the arts because of its ability to be a driver of public consumption and to naturalize capital investment.

However, Molotch (1996:225) notes that “Art counts for far more than the volume of sales ... or the urban renewal a museum may stimulate;” but that it is embroiled within everyday life, crafting moments of play and repackaging dominant narratives (Mathews, 2010).

Therefore, in order to disrupt the exclusionary hierarchy within the artworld, a programmatic response is required that will still include all role players, but in different capacities, with a larger focus on the public production and consumption of art. This relates strongly to De Waterkant’s quartered identity, as Rink (2016) suggests that urban quarters constitute an important catalyst in the regeneration and commodification of urban space. The layered enclave of De Waterkant reflects the shifting identities of the city while also embodying new forms of regeneration and serving as the locus for the symbolic framing of culture (Bell & Jayne, 2004). It is a space that offers possibilities for multiple forms of citizenship and belonging (Rink, 2016) and can therefore form the basis from where issues of exclusion and

accessibility can be addressed, starting with the reclaiming of agency by artists and locals.

I am therefore proposing an exhibition-, production- and living space by artists, for artists and the average public consumer alike, locating them within an urban setting that would afford them all the economic and social opportunities from which they would otherwise be excluded.

A collaborative approach to spatial arrangements, curation, policy making, and accessibility would allow artists to be at the forefront of decision making and establish them as an integral component of this experimental system. This space and programme transcend a conventional exhibition space and would follow a similar programmatic model to the A4 Arts Foundation (Buitenkant Street, Cape Town), that asserts itself as a:

***“free to public, not-for-profit  
laboratory for the arts ... a site  
for experiment, and an ex-  
periment itself.”***

*(A4 Arts Foundation, 2022)*

Through affiliation and collaboration with local Universities and Michaelis School of Fine Arts, artists and the public can have access to lectures and educational programmes both on- and off site.

Artist residents can participate by facilitating informal workshops and classes in various media for the public (eg. ceramics, performing, painting, etc.)

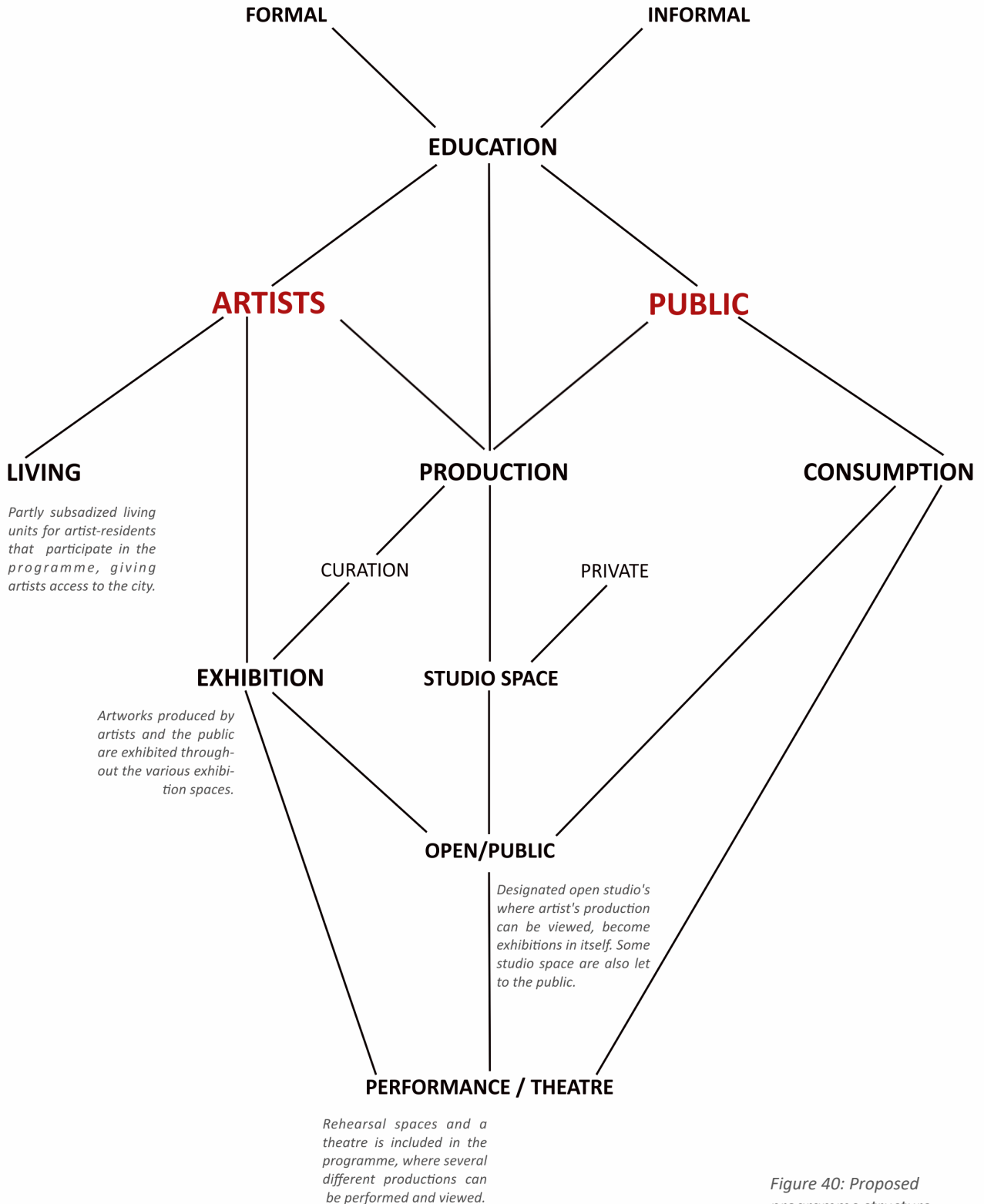


Figure 40: Proposed programme structure

This way, the artist would no longer be left standing outside the world that they have created themselves, and middle- to lower income locals would no longer be left alienated from participation and inclusion in the art world. This proposal also furthers the concept of “integrity” (Dutsev, 2013), that constitutes the intricate correlation of part to whole. Dutsev’s artistic field comes to the forefront here with the integration of several artistic practices into one space and programme.

The art centre will offer artist residencies and gain capital through the exhibition and sale of artworks, the facilitation and hosting of events and performances (theatre, dance, performance art, etc.), the provision of shared studio spaces, educational opportunities for the public that are facilitated by the resident artists, as well as subsidized residential units for artist residents. The main stakeholders would therefore be artists (drawn from their blighted studios on the outskirts of Cape Town) and the general public, with the interaction between these parties as a key element to the programme.

The goal is to create an inclusive, accessible environment with an activated pedestrian edge that anyone can actively participate in, regardless of economic class. This creates an opportunity for an all-in-one solution that are partly funded by public subsidies, partly by private benefactors, and partly by the income of sales of artworks and other activities. All the while, artist members can contribute consistently to the appropriation of their space and the building envelope to make for a hybrid and adaptive system in the contemporary art industry.



Figure 41: Members of the public participating in making artworks at A4 Arts Foundation. (A4 Arts Foundation, 2022)

# **PART 3:** **DESIGN DEVELOPMENT**

***“Form exists in everything, everywhere, and in every moment... some forms are defined, others are uncertain; some have symmetry, others only rhythm. Some are abstract, others are material. Some attract sight, others hearing, touch, or any combination of them. But all forms unmistakably symbolize the connection between the material and the immaterial... between the boundless spirit and the limited mind”.*** (Sullivan, as cited in Dutsev, 2020)

## PRECEDENT

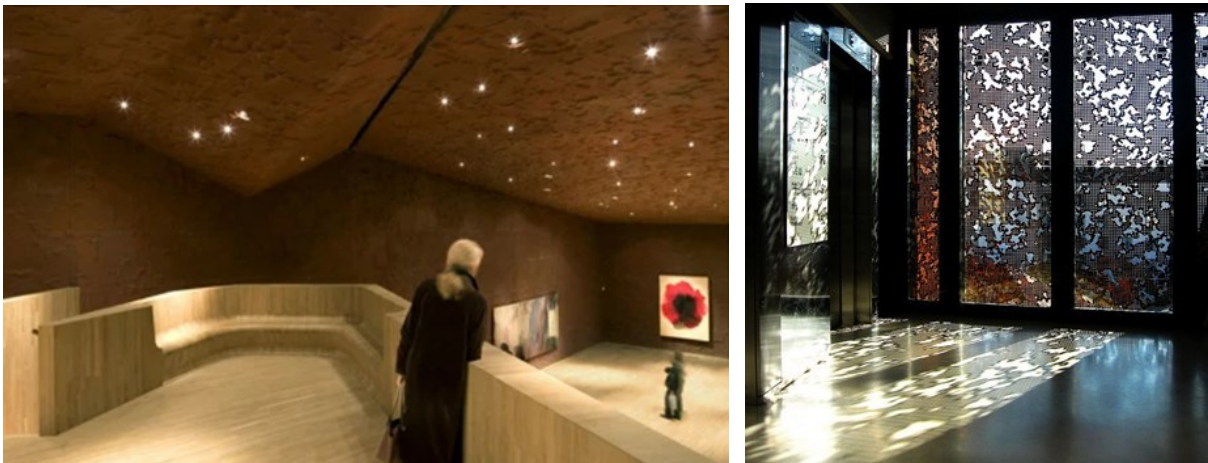
In my approach to design, I draw from the discussion on *ARTISTIC CONCEPTION, POETICS AND EXPERIENCE AS ARCHITECTURAL DESIGN INFORMANTS* and the precedent of the *Caixa Forum* in Madrid, Spain, designed by Herzog & De Meuron (figure 42). This precedent has countless similarities with my project, not only in the design philosophy, but also the approach to adaptive reuse, the urban setting as well as the programme.

The design takes on a highly artistic approach that maintains the existing shell but holds a new interior and “hat” that is juxtaposed to the historical configuration, while subtly correlating different parts to the whole (on both the architectural and city scales) with material choices, colour palate and an activated ground floor interface.



Figure 42: Caixa Forum building, Madrid, Spain (Malagamba, 2008).

The architecture acquires the characteristics of an art installation (relating to the idea of “public art”), showing an extravagant play of times and styles in the interweaving of different identities of urban space, becoming a feature in the urban landscape. There is a constant tension between the exterior and interior worlds, with the “sculpturesque” qualities of the design continuing on the interior with flexible loft-like volumes (figure 43), introducing varying ground- and ceiling planes to achieve spatial complexity and simultaneity that is further reinforced by the incremental translucency of the envelope, flushing the space with dappled light at strategic points (figure 44).



*Figure 43&44: Varying volumes of loft-interior (Malagamba, 2008); Perforated facade creating light effects (Ibid.).*

## STRATEGIES FOR ADAPTIVE REUSE

With adaptive re-use as an overarching design consideration, opportunities exist to tie the layered spatial temporal nature of the historical building into the wider artistic design approach.

Considering the existing fabric as a corner-site with limited opportunity for lateral expansion and the recommendation by Rigsby (2019) to maintain the existing industrial façade, a similar approach as was utilised in the design of the Caixa Forum, becomes viable in this instance and can be furthered through simultaneously juxtaposing and correlating materials, colours and proportion systems. The new height of the built form can align with high lines from adjacent buildings, to correlate the building to its urban scale.



Figure 45: Strategies for adaptive reuse (Fisher-Gewirtzman).

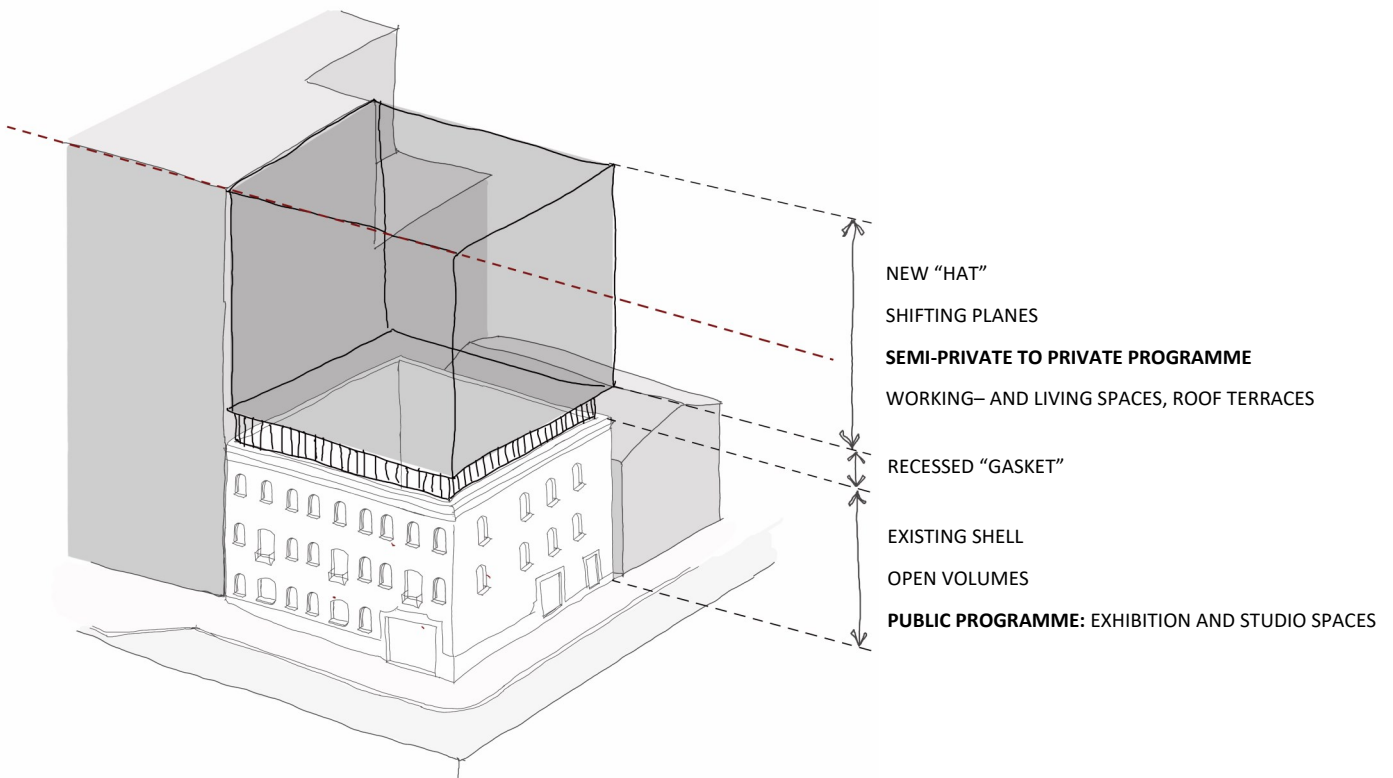


Figure 46: Axonometric diagrams for approach to the adaptive reuse

## URBAN CONNECTIONS

With the involvement of the public as a paramount element to the programme, the recurring importance of the correlation between part and whole established across scales in Mikhail Dutsev's three fields lead me to consider the correlation of the site to the larger city context, especially in terms of spatial-temporal point-instances as presented in the ideas of Le Corbusier, Gordon Cullen and Bernard Tschumi.

Against the backdrop of the historical palimpsest of De Waterkant, the programmatic intention, and the assertion by Rigsby (2019) that an immense opportunity exists to reactivate the streets of De Waterkant through re-establishing lost pedestrian linkages with the help of the Fan Walk pedestrian Route, I propose how sight lines as frames within space could contribute towards linking the newly built form with this prominent pedestrian route and at the same time, establish the building as a feature element (art installation) within the urban landscape.



Figure 47: Map with arrows indicating sightline vignettes from the fan walk route to the site



## SPATIAL AND FORMAL DEVELOPMENT

In an attempt to activate the street edge to further encourage pedestrian linkages and serve the public programme of the building, a permeable ground floor becomes necessary. However, the industrial heritage of the existing building constitutes a harsh and closed-off edge condition, with a narrow sidewalk partly taken up by parking spaces, making for a hostile pedestrian space. In order to open the edge towards the sidewalk, I propose reclaiming the existing parking spaces to achieve a wider sidewalk and cutting the corner of the building away to expose a continuous entrance lobby at the same level (figure 48). This approach frames the entrance and creates varying vistas (frames) of the interior when viewed from different exterior angles and vice versa.

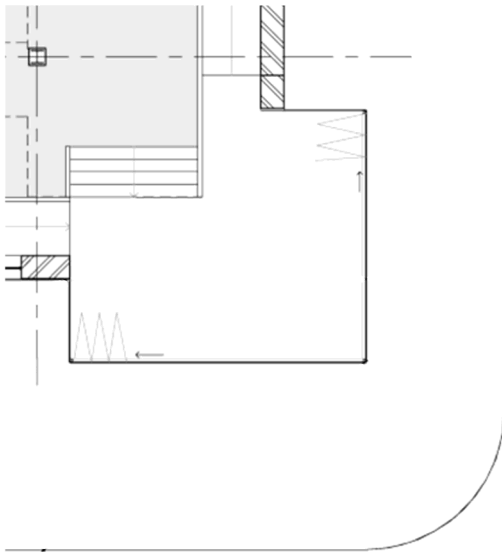
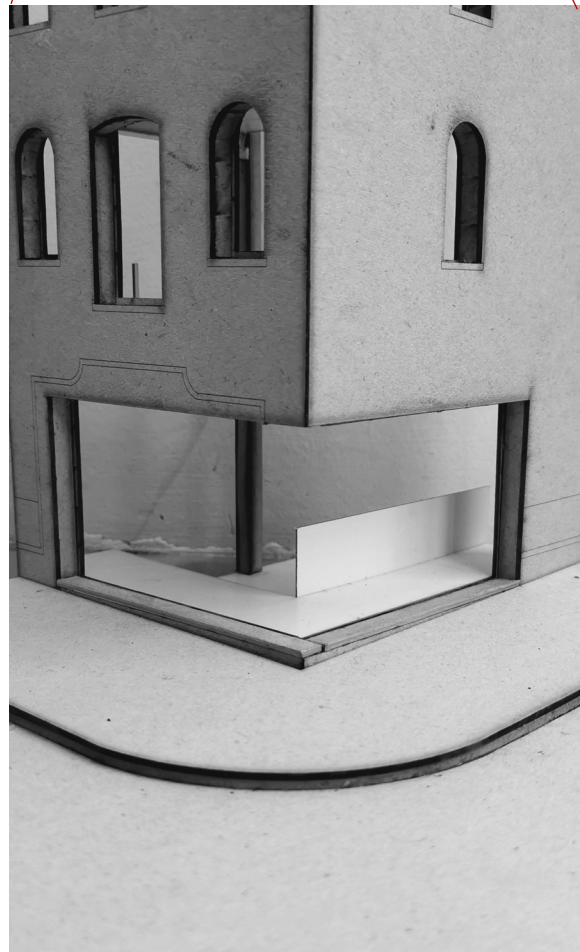


Figure 48: Corner of existing building cut away



Drawing from Stan Allen's (1997) diagrammatic explorations for the arrangement of architectural objects according to concept of "field geometry", suggesting that field configurations are loosely bounded aggregates characterised by porosity and local interconnectivity, as well as the overarching ideas of abstraction, fragmentation, simultaneity and the relationship among the parts of a whole, I propose approaching the addition to the existing shell as a factor of all of these ideas, instead of as a single mass.

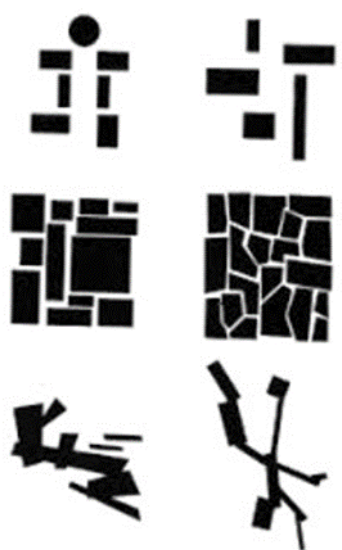


Figure 49: Field Conditions (Allen, 1997)

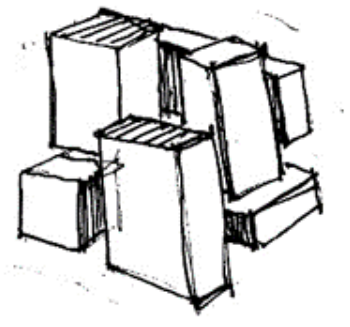
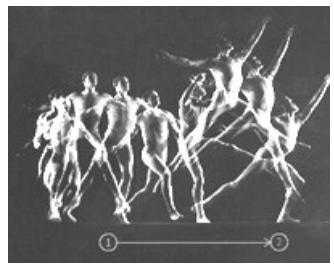
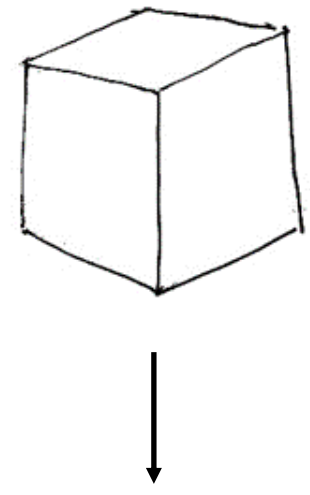
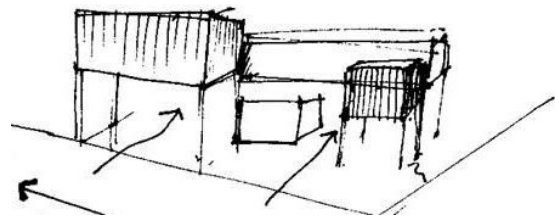
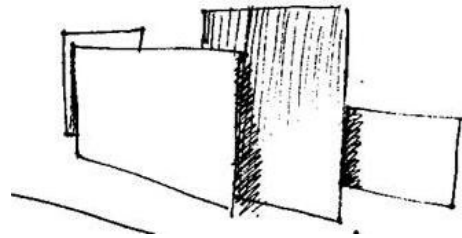
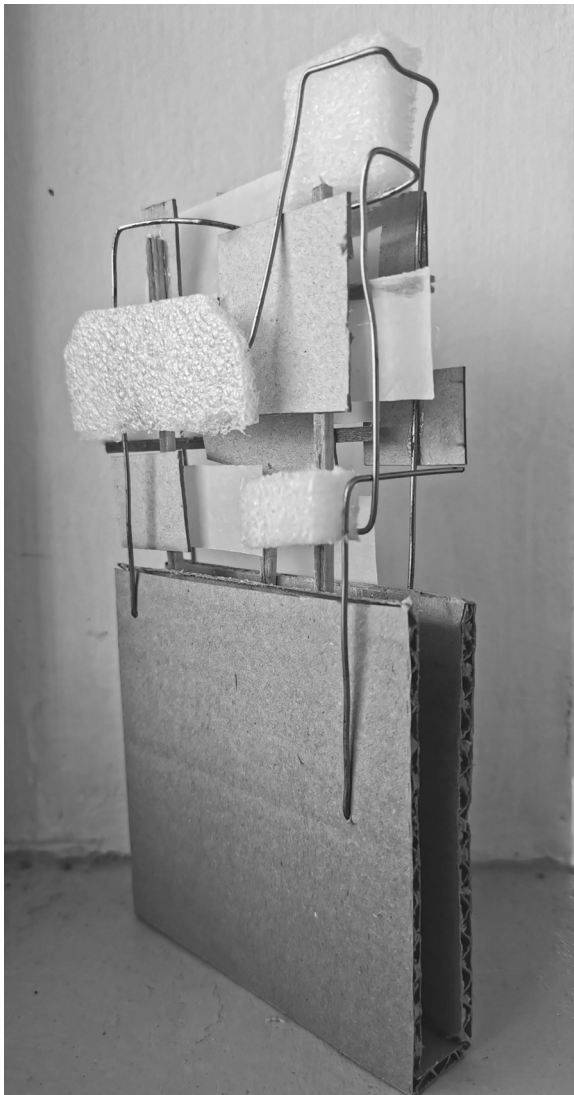
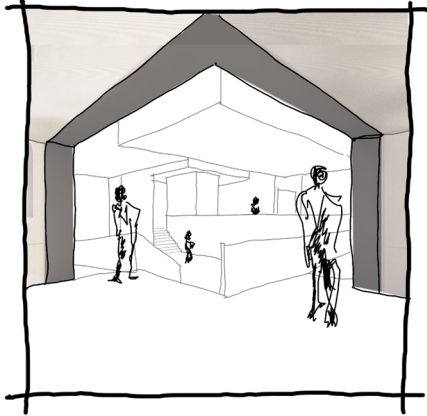


Figure 50: Montage indicating fragmentation

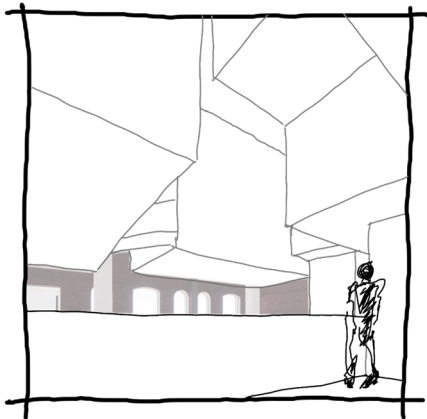
Figure 51 & 52: Conceptual maquette and drawings, exploring ideas about planes, volumes, and parts to a whole



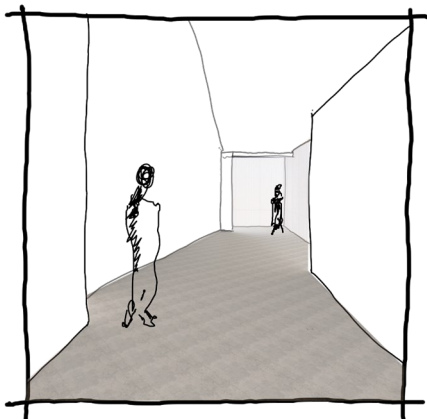
This approach evokes a dialogue between the existing shell and the new parts, as well as between the varying identities of the different new parts, creating opportunities for enhanced expression and experience. The fragmented nature of these additions presents opportunities for, what Rowe & Slutzky (1999) describes as “phenomenal” transparency, where “layered volumes suggest movement and interpenetration of partially revealed, partially hidden spaces” (Murray, 2011). Enticing interstitial spaces are created with light reaching through and around the different volumes, resulting in movement and sequential experiences that ties back to the ideas of Tschumi and the architectural promenade



**FRAMED THRESHOLDS**



**INTERSECTING VOLUMES**



**OVERLAPPING PLANES**

*Figures 53-55: Spatial-experiential conditions*

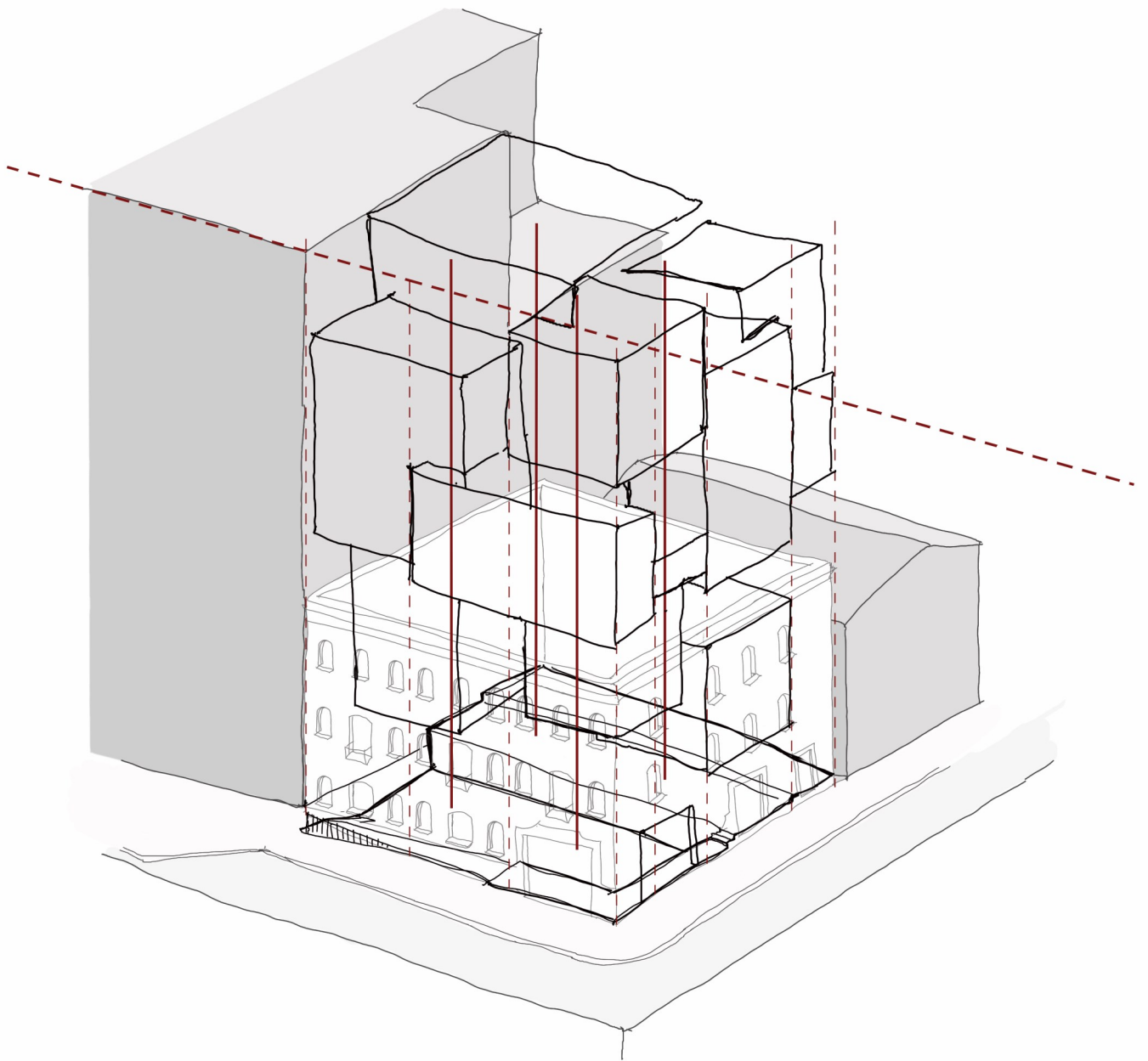
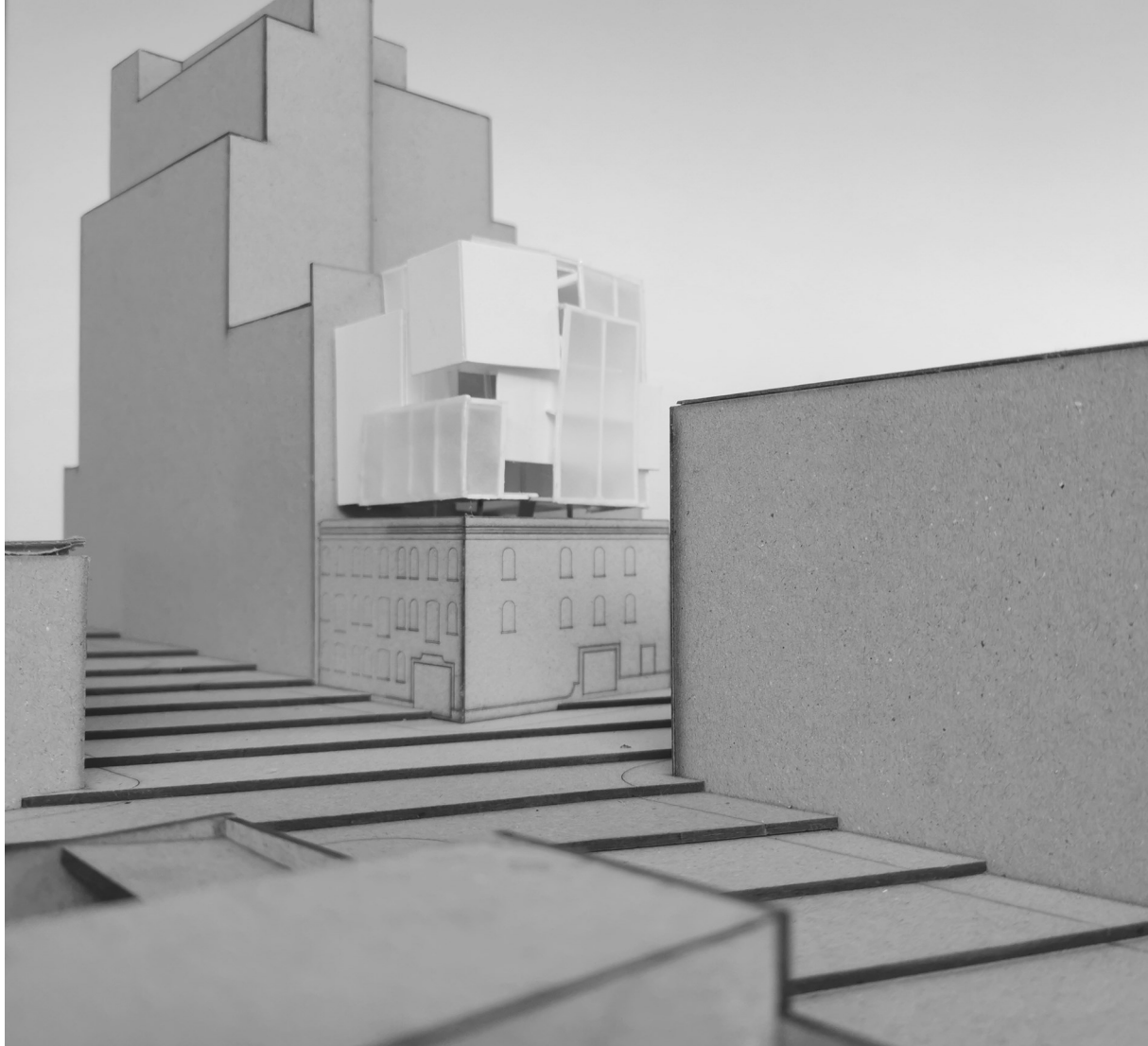
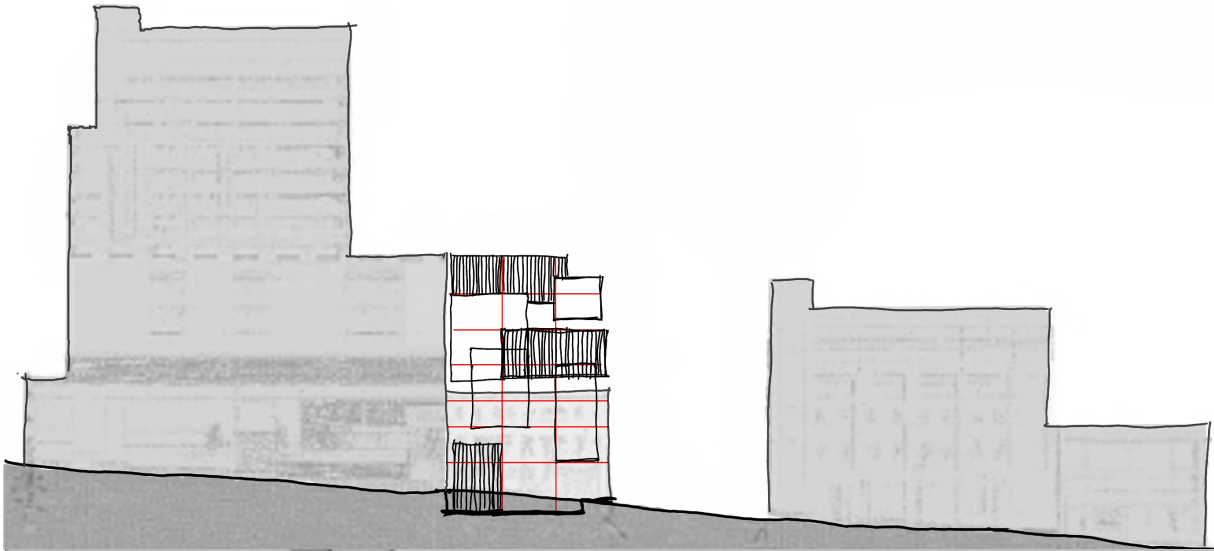
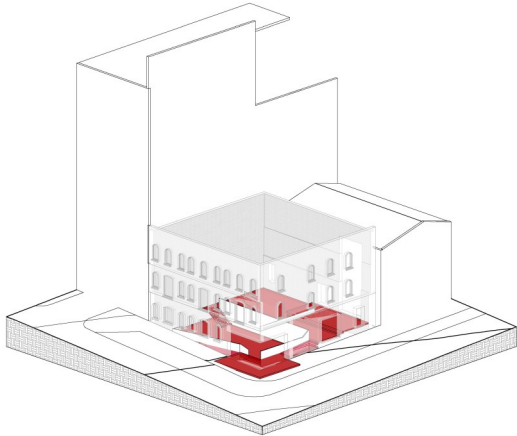


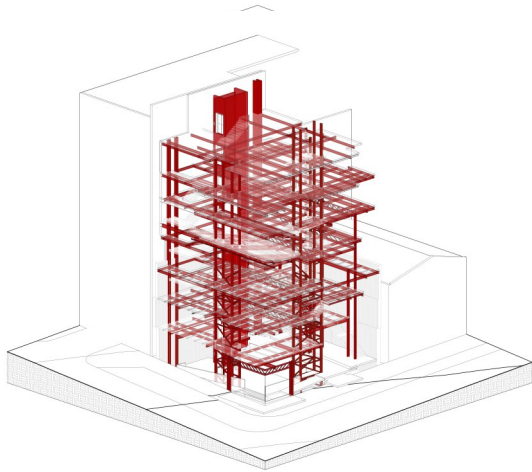
Figure 56-58: Axonometric exploring the ground plane and new fragmented additions





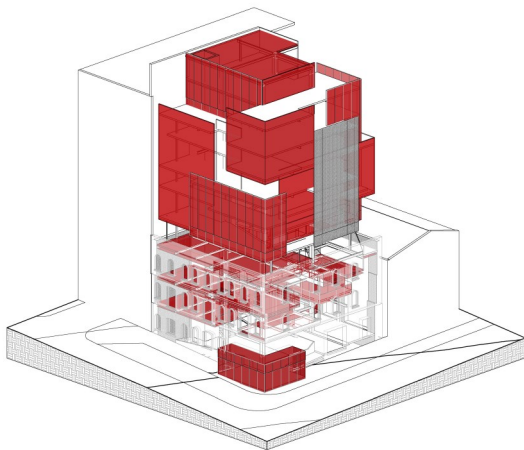
## THE GROUND PLANE

*The open corner spills onto the sidewalk, while the interior ground floor is sunken into the ground*



## THE STEEL GRID

*Four structural cores are utilised to brace the existing façade, free the new façade and suspend the loft-like interior fragments.*



## INTERSECTING PLANES AND VOLUMES

*Varying programmes and spaces are created through spatial complexity and the use of materials with varying levels of porosity*

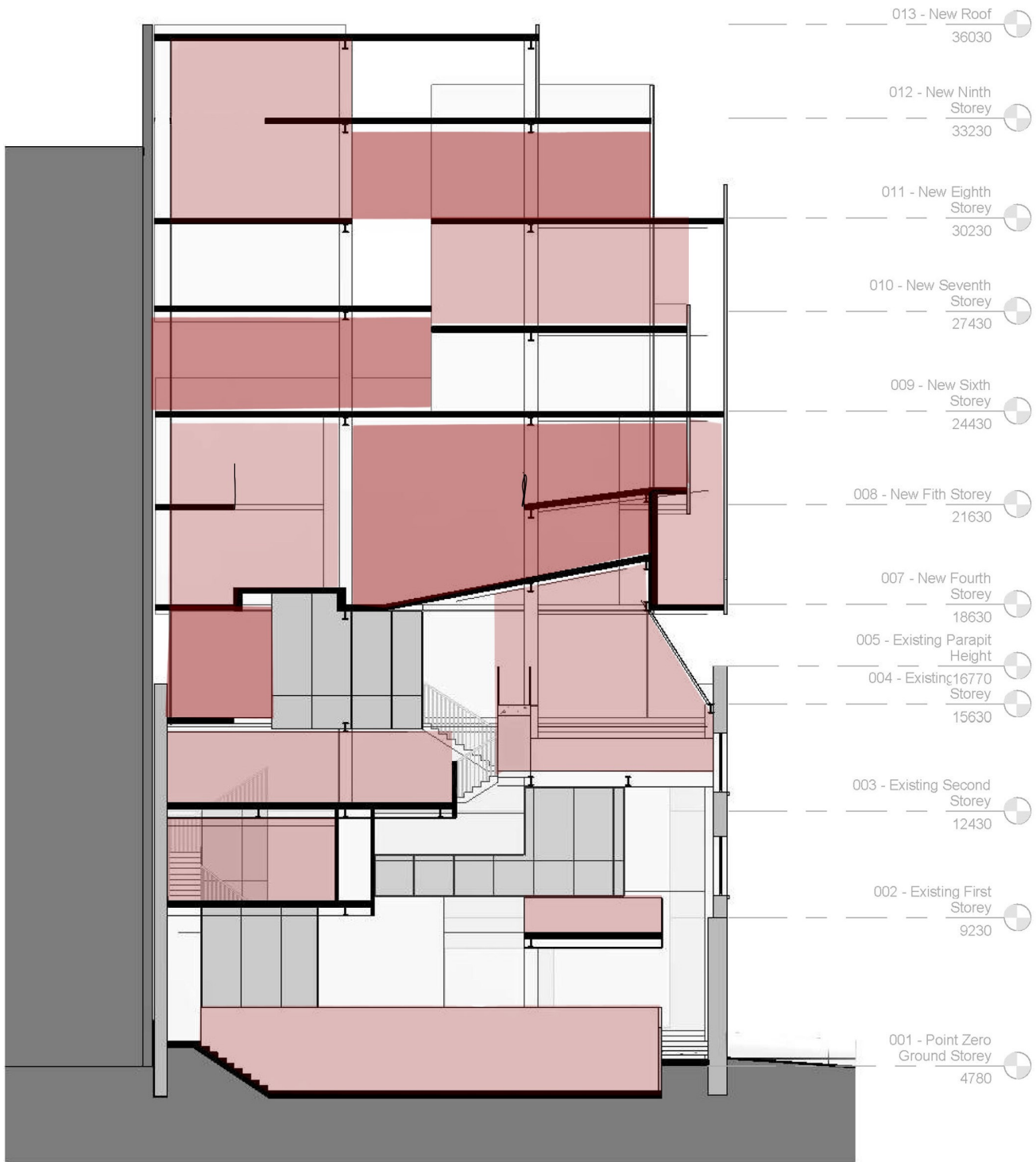
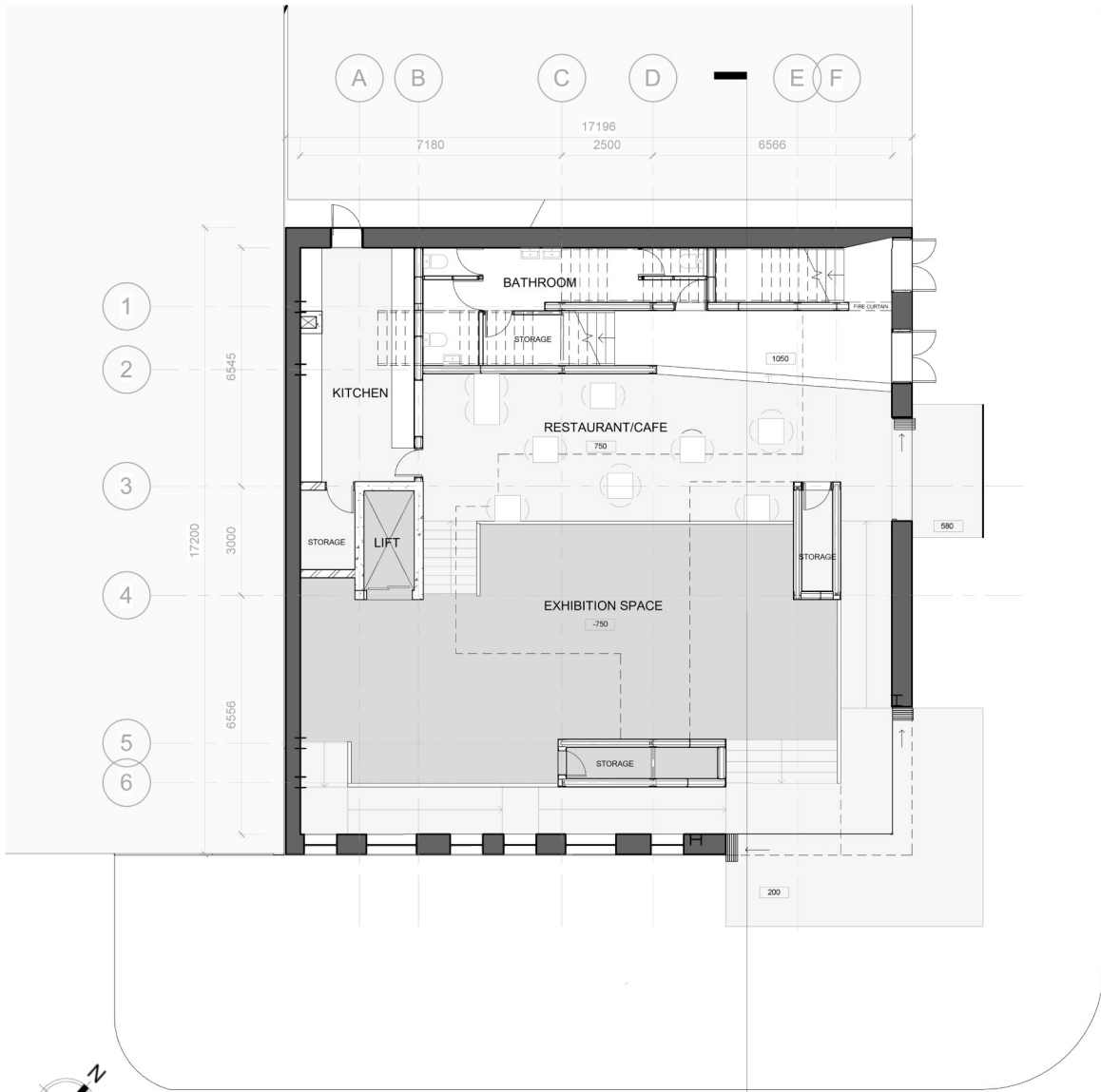
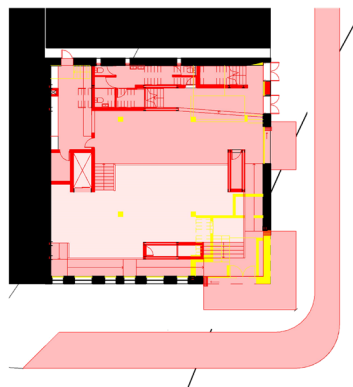
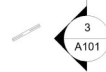
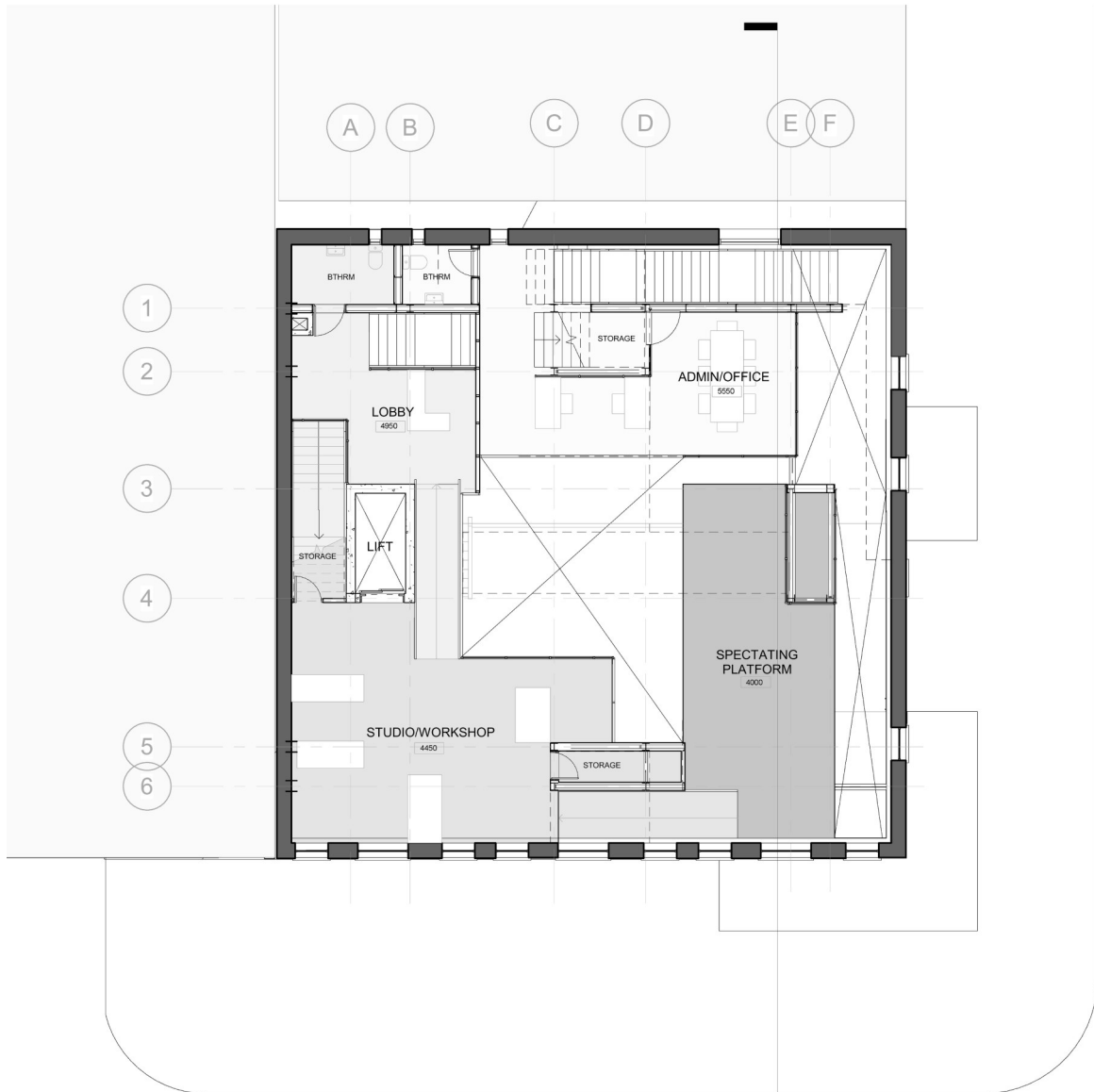


Figure 59: Conceptual section exploring loft-like volumes and the relation of the parts to each other and to the whole



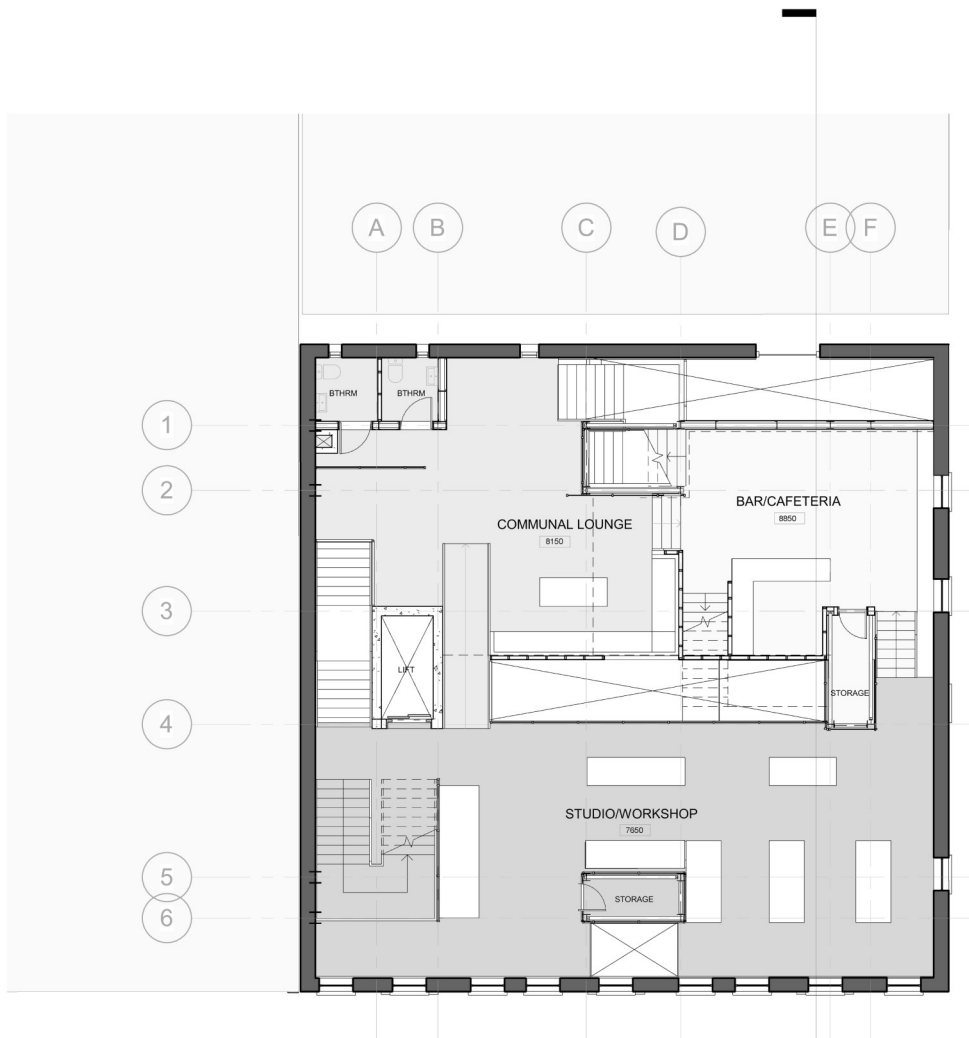
GROUND FLOOR PLAN





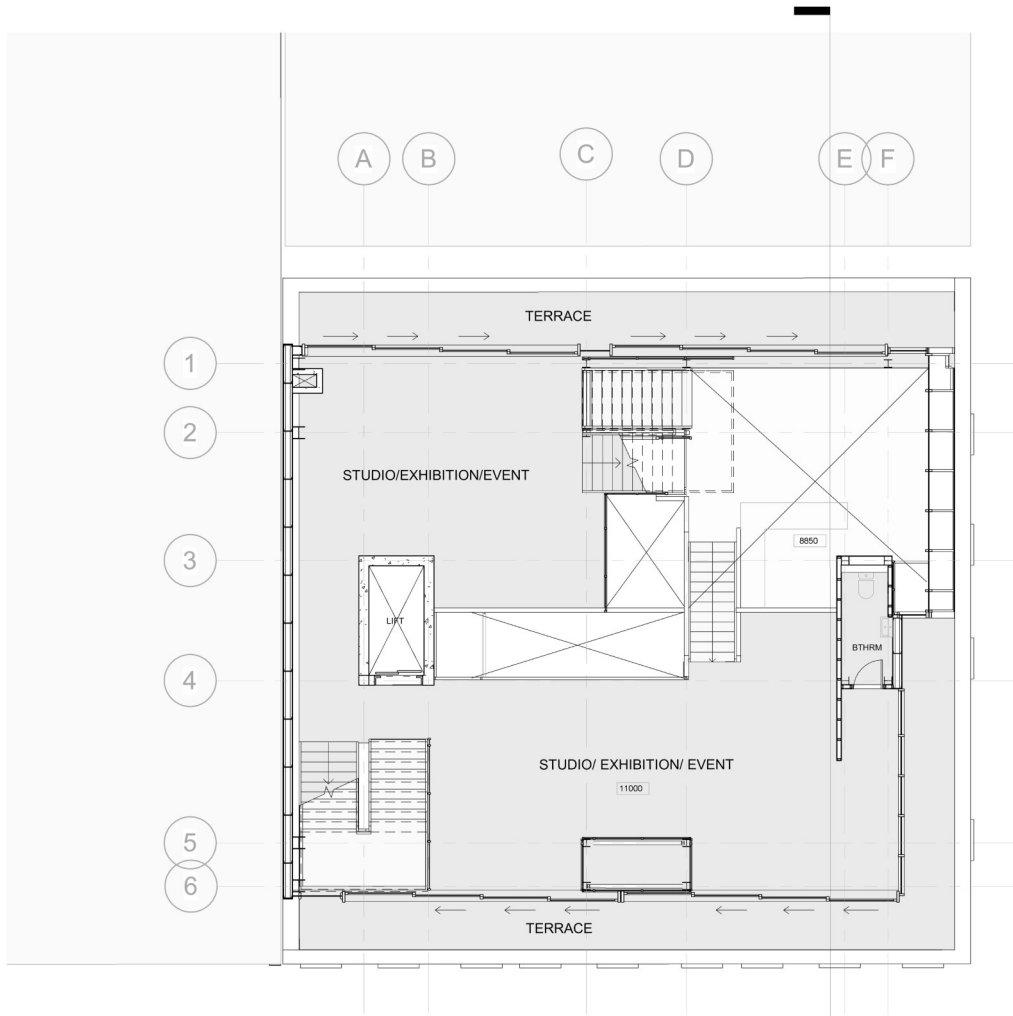
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A105  
**FIRST FLOOR PLAN**





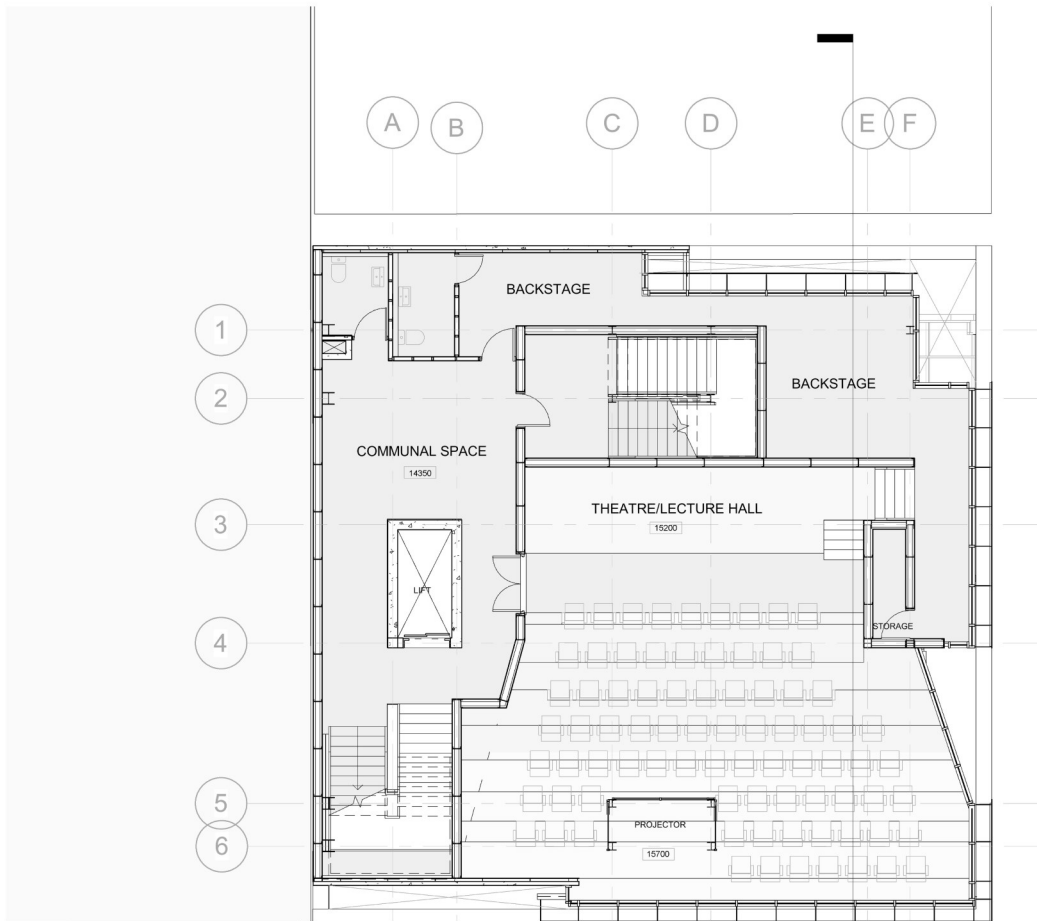
SECOND FLOOR PLAN



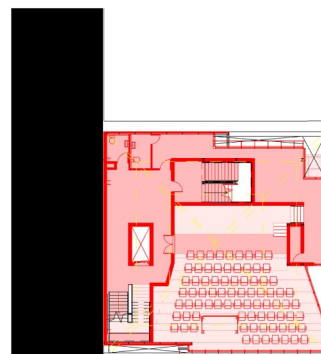


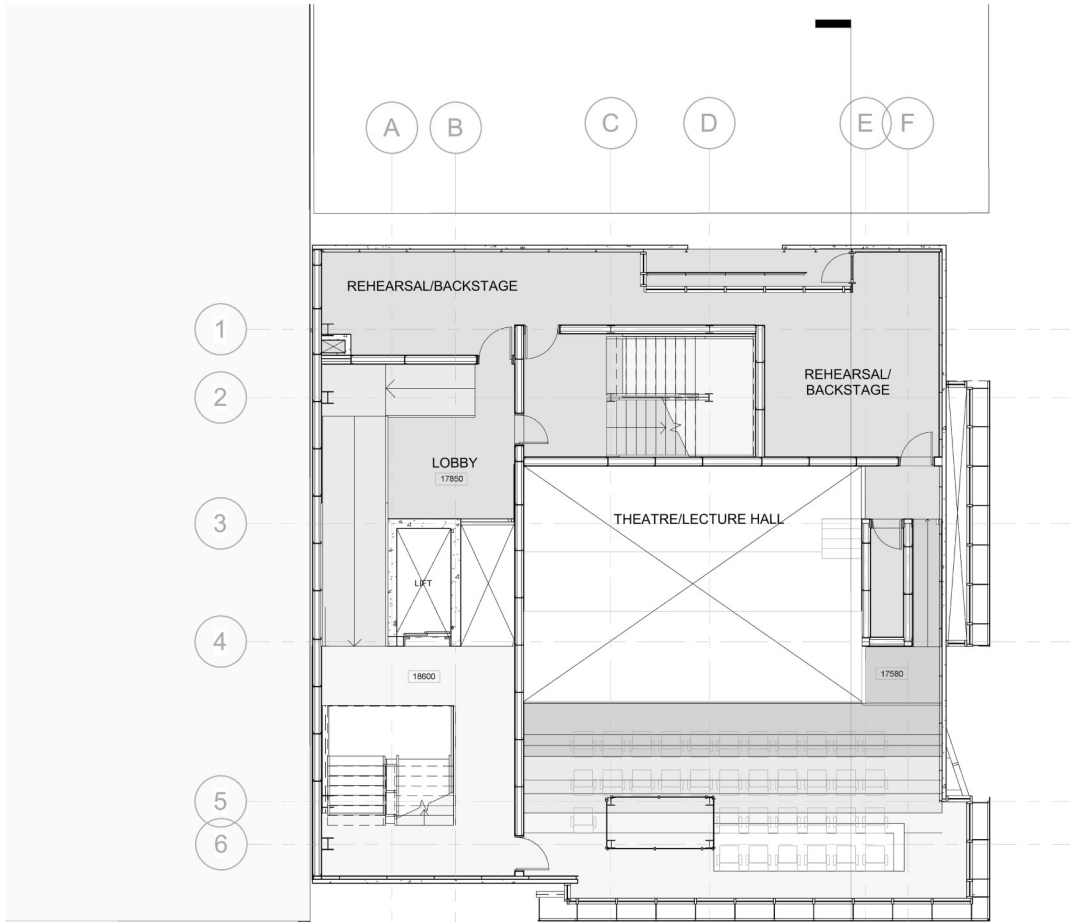
THIRD FLOOR PLAN





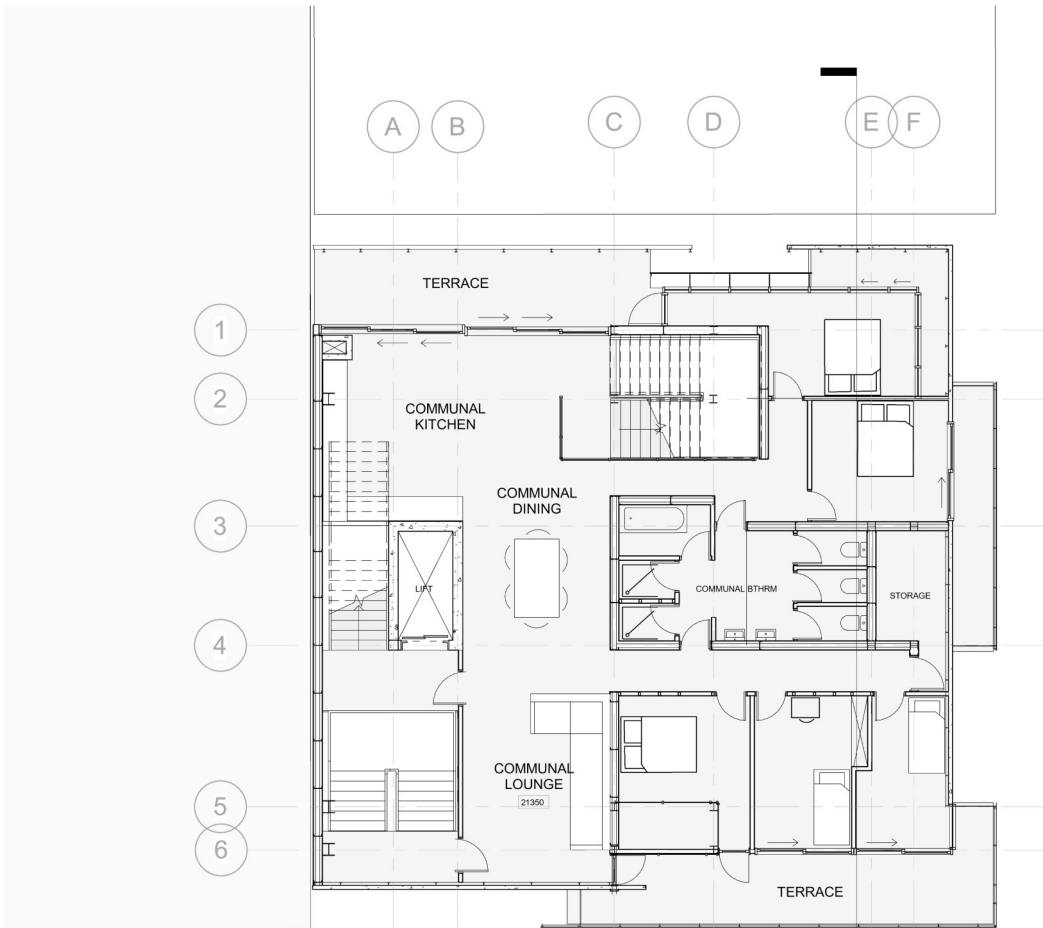
FOURTH FLOOR PLAN





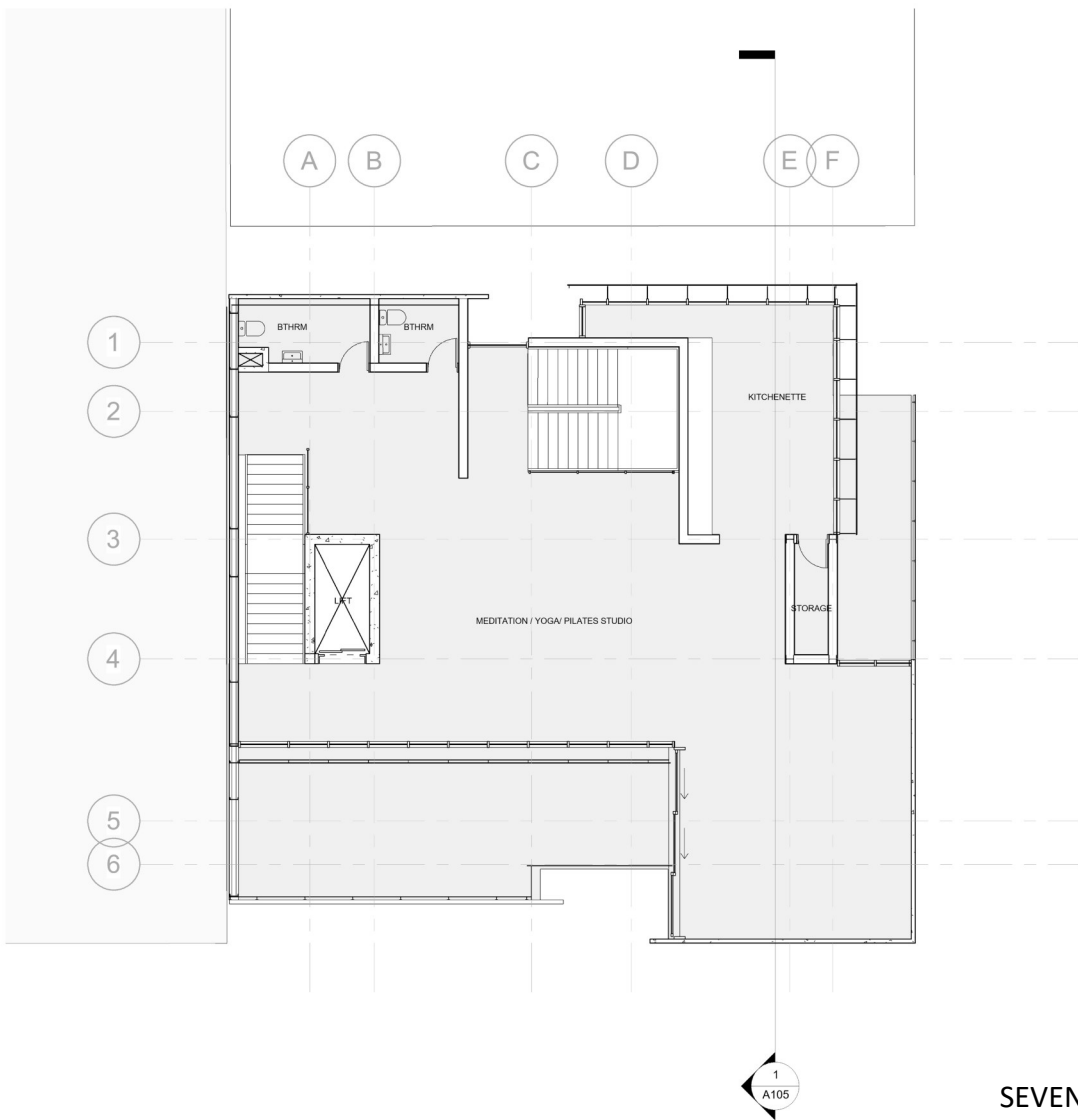
FIFTH FLOOR PLAN





SIXTH FLOOR PLAN





SEVENTH FLOOR



## MATERIAL AS EXPERIENTIAL VEHICLE



Figure 60: Varying volumes of loft-interior of proposed Arts Center.

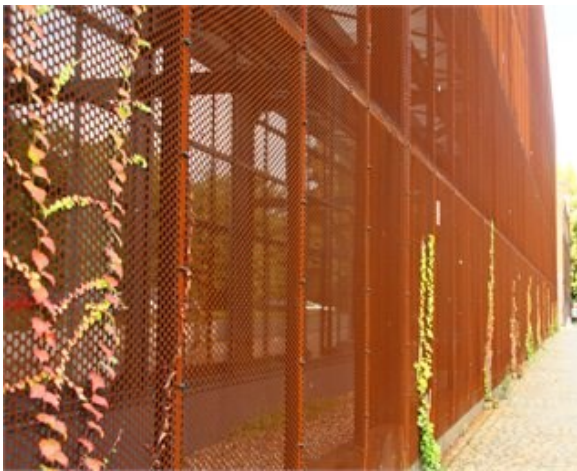
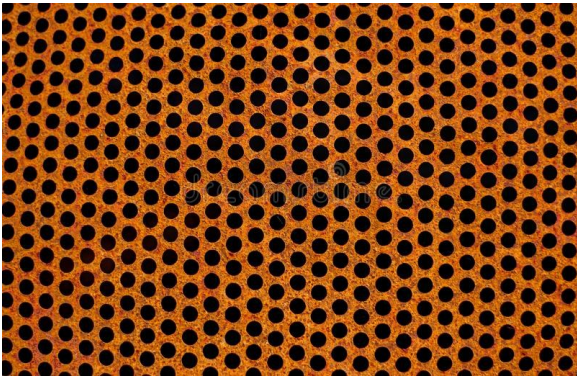


Figure 61 & 62: Perforated Corten steel as facade element, creating light effects and transparency (Urban Metalworks, 2021)

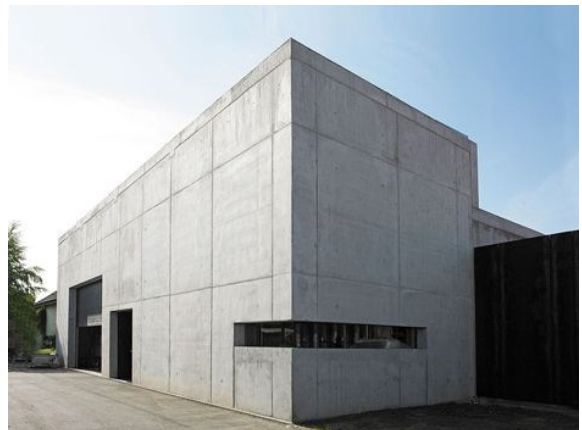
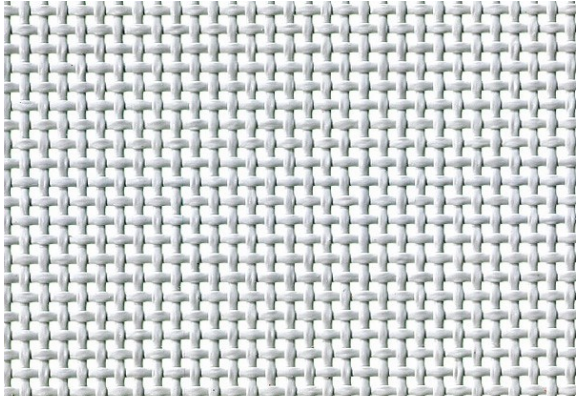


Figure 63 & 64: Precast concrete panels as facade element, creating weight and opacity (Concrete Structures NZ LTD, 2022)



*Figure 65 & 66: The Fritz-Lipmann-Institute's (by HKS Architekten) PTFE glass mesh fabric façade. This white mesh is used as interior space-making element, creating a white canvas interior. (Concrete Structures NZ LTD, 2022)*



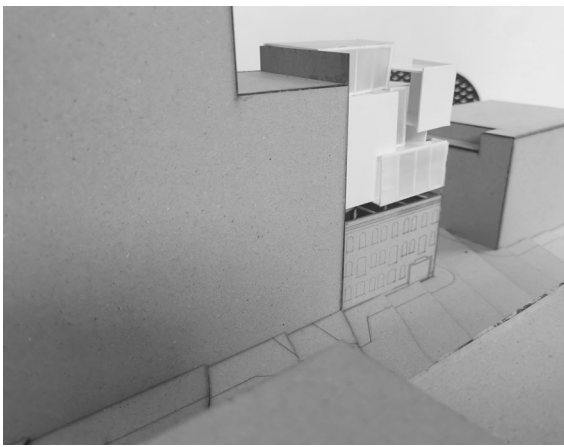
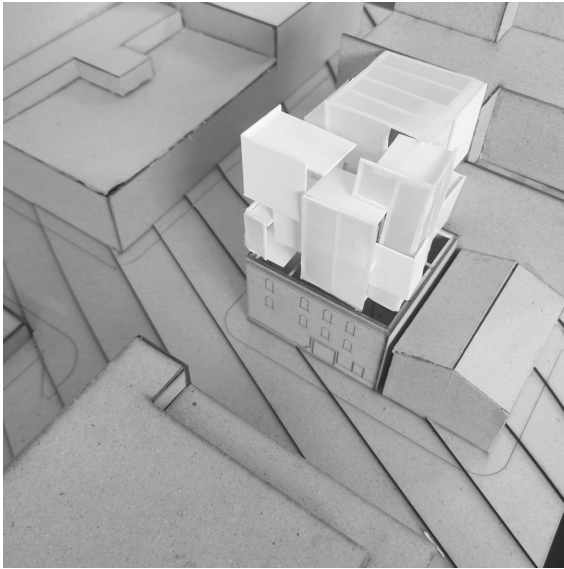
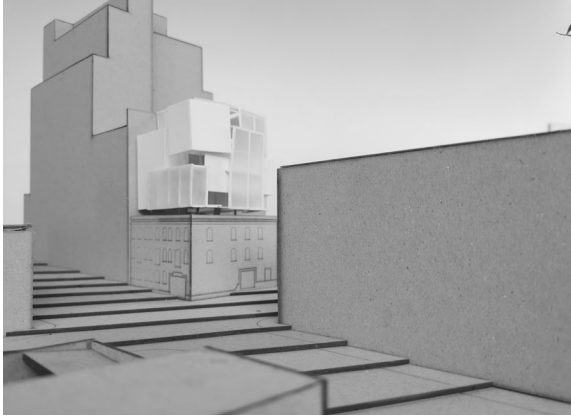
The interior is arranged as a composition of loft-like enclosures, that are reinforced through the use of materials that has different weight, opacities and textures, enriching the spatial experience. Perforated Corten steel, precast concrete elements and PTFE glass mesh fabric is combined to create nuanced, layered spaces.

The weathering of these materials are factored into the longevity of the building as public sculpture, adding yet another spatial-temporal layer to the inquiry.

Walk-through videos that demonstrate the diverse spatial conditions, light, volumes and enclosure, all enhanced by material choice, can be watched by clicking on the links below:

<https://clipchamp.com/watch/611mLQuChkM>

<https://clipchamp.com/watch/tYGC68E5YiW>

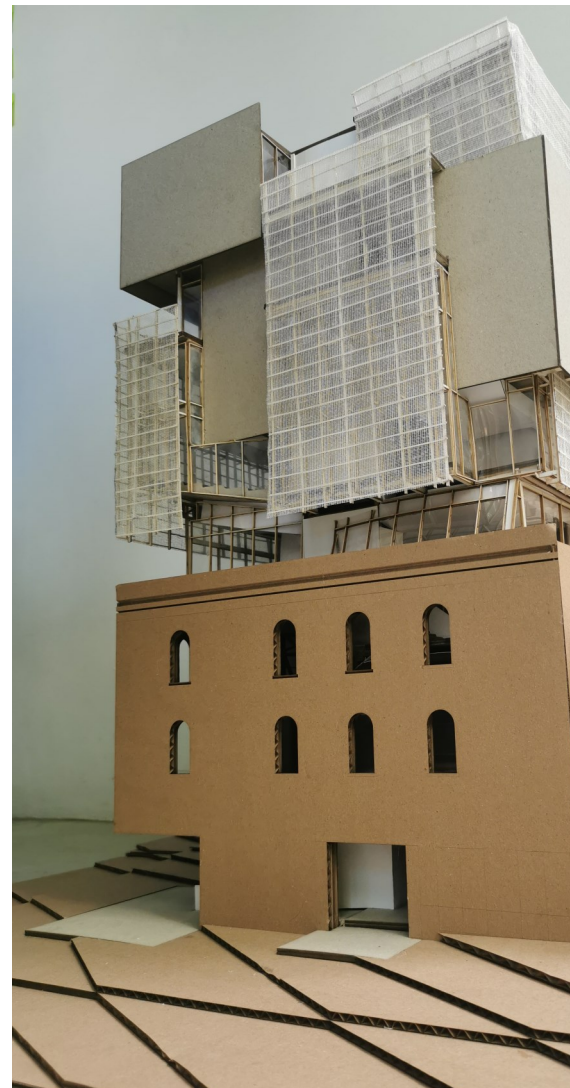






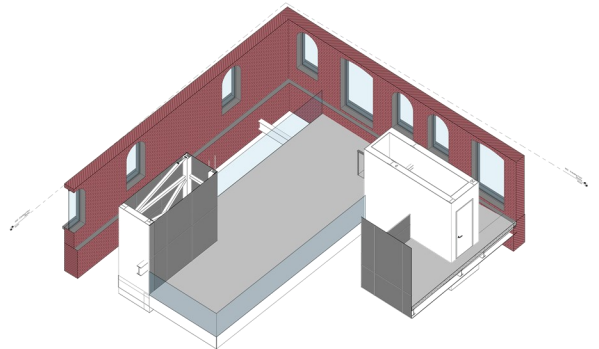
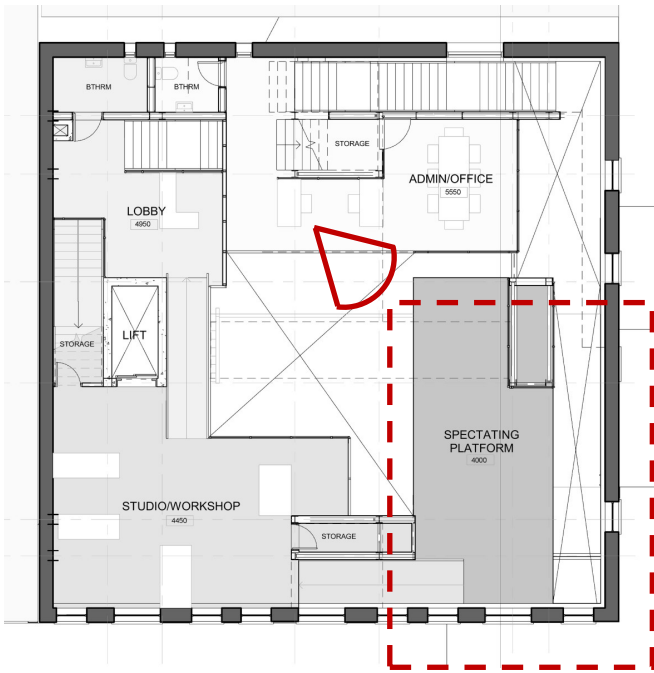
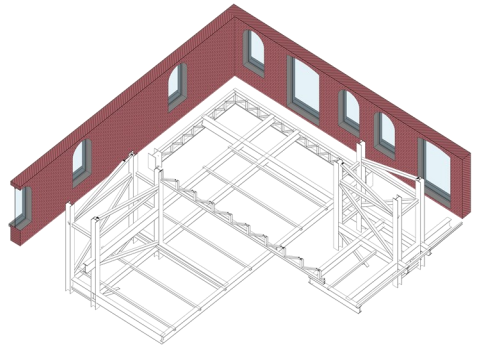
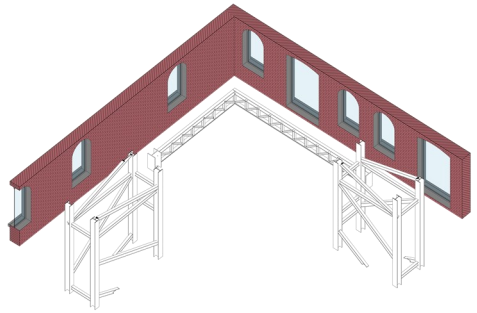
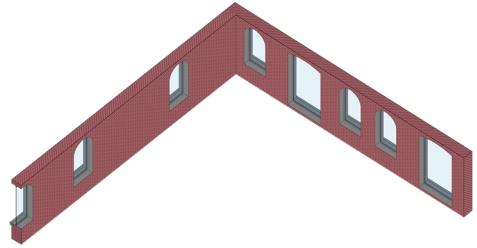
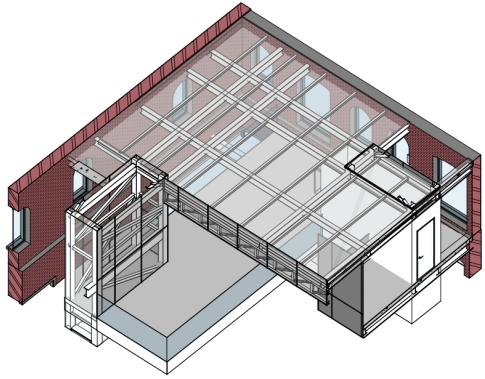


## BOXES AS CHARACTERS

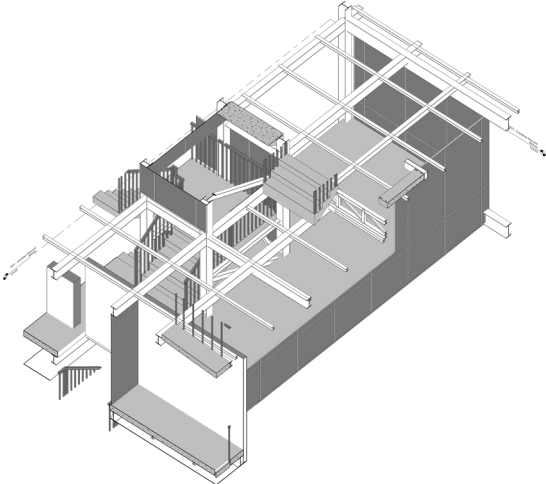
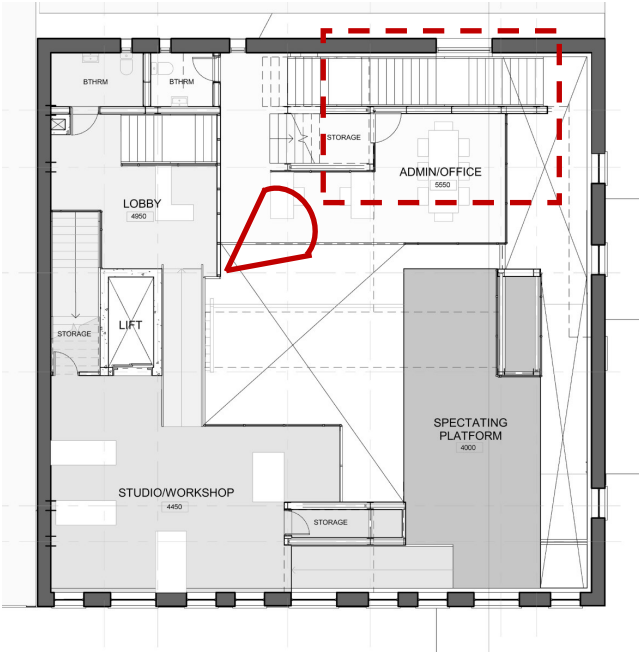
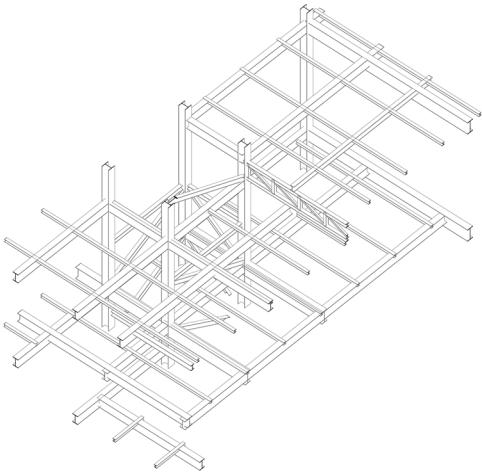
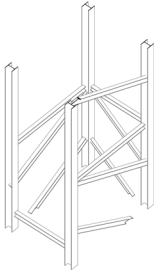
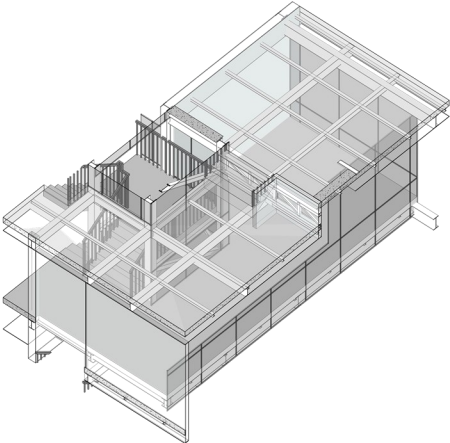




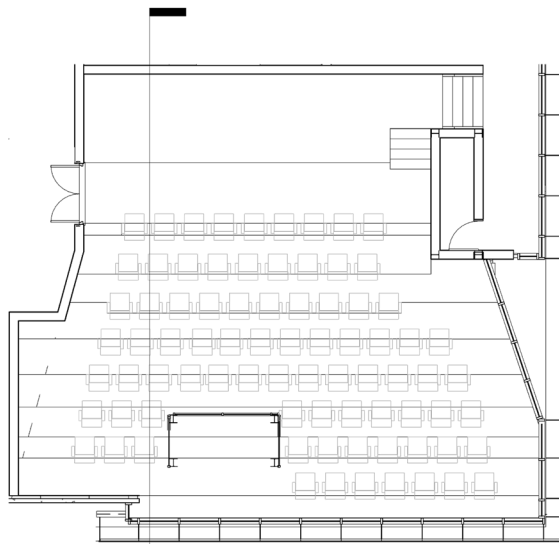
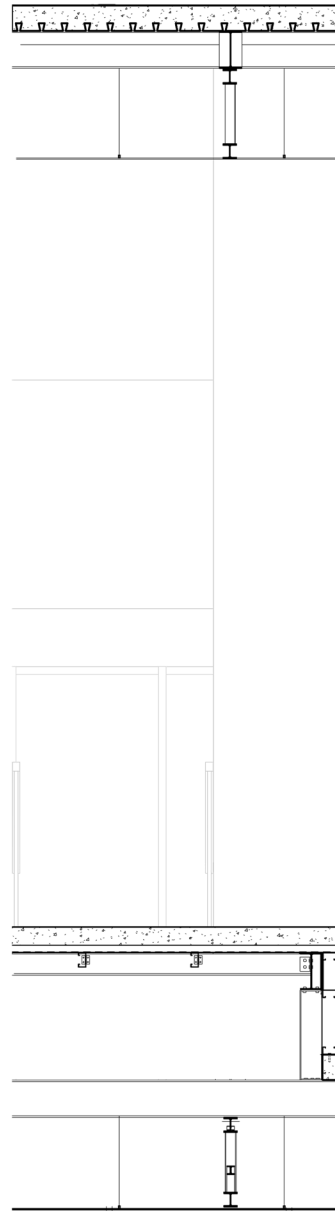
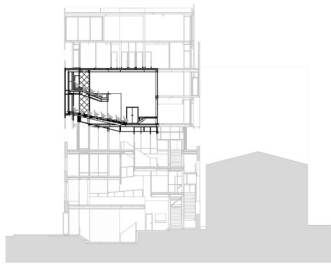
# THE SPECTATOR



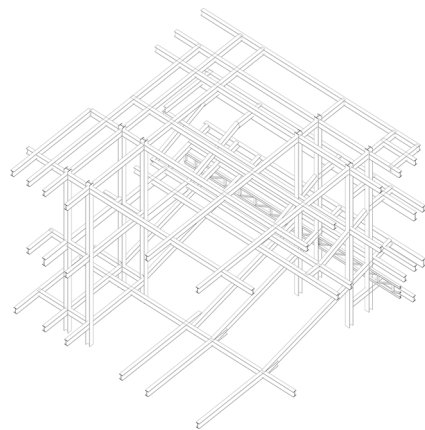
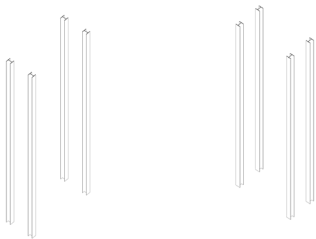
# THE ADMINISTRATOR

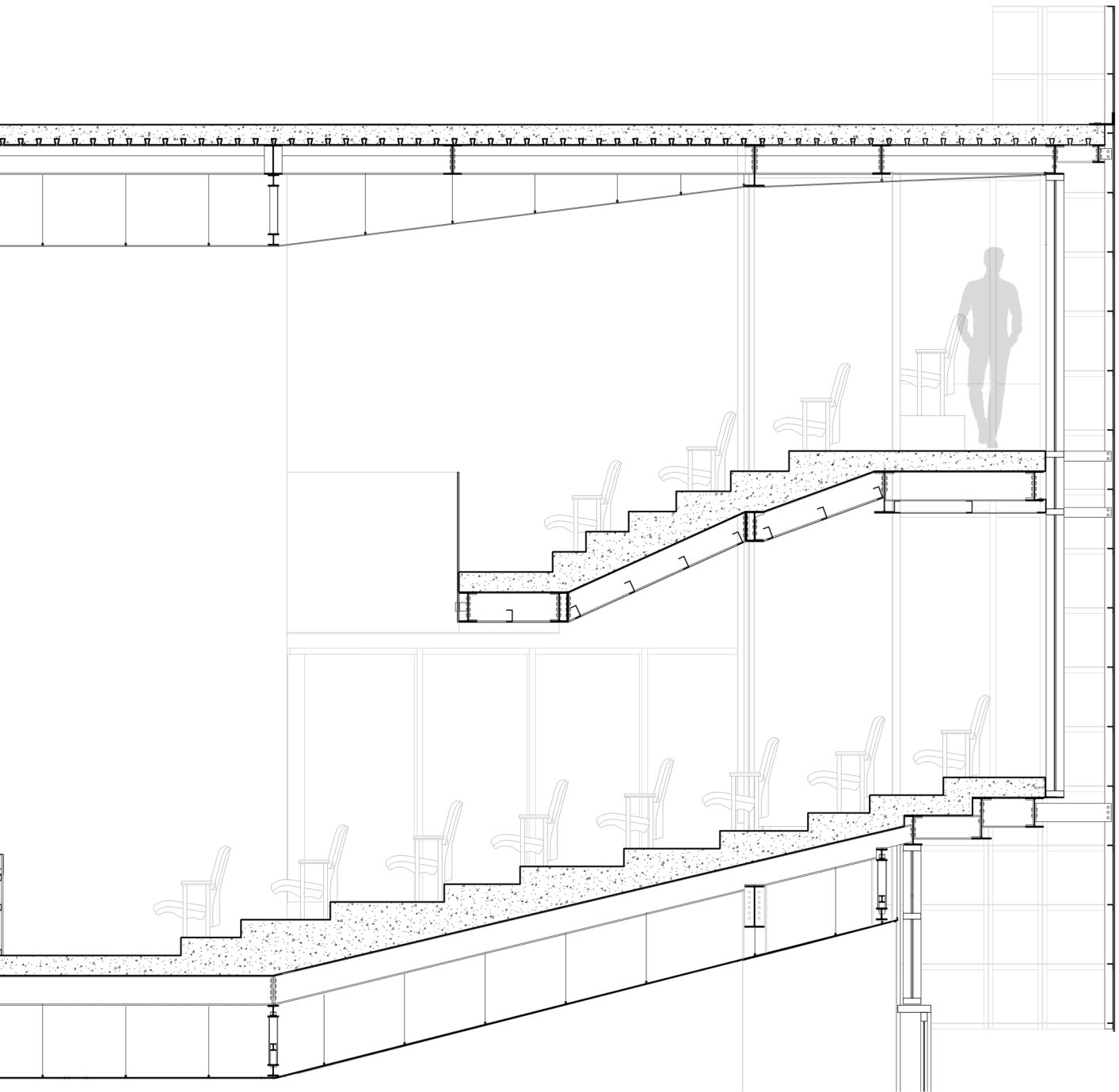


# THE PERFORMER

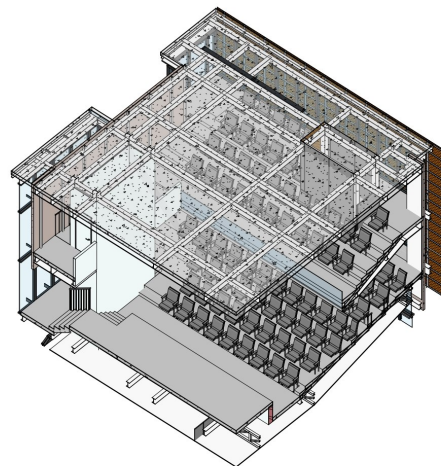
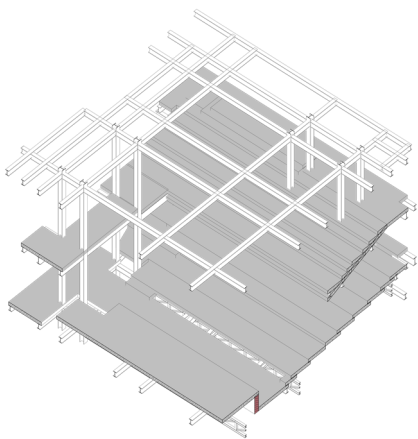


THEATRE FLOOR PLAN





SECTION T







# CONCLUDING REMARKS

The connection between art and architecture has been proven to exist in a myriad of complex ways. The study of Dutsev's (2017) three fields of integrity, in conjunction with the work of many prominent architects that has drawn from artistic principles as architectural design informants, has set the stage for experimental and enhanced architectural space-making.

Against the backdrop of these considerations, the attempt is made to create an inclusive and accessible artistic space, with artists and members of the public as primary stakeholders. It becomes apparent how complex it might be to achieve a practice of "critical spatial theory" as proposed by Rendell (2006). In exploring the possibilities of integrating artistic practice as an architectural programme, the marginalization and economic difficulties many artists face prompted the proposal of a more sustainable alternative to the commercial art gallery as intermediary and gatekeeper.

With the formal and spatial design development guided by and based on many strains of artistic thinking and practice, the opportunity arises for the architect to become an artist in weaving the social, economic, and political conditions of the layered enclave of De Waterkant in crafting space, time and material into beautiful and complex tactile and emotional experiences that transcends any thought of distinction or separation between the disciplines of art and architecture.



# LIST OF FIGURES

## PART 1

Figure 2. Allen, S., 1997. From Object to Field. *Architectural Design*, 5(6), pp. 24-31.

Figure 3. Dutsev, M.V., 2013. *The concept of art integration in contemporary architecture*. Nizhny Novgorod, Russia. Monograph. Nizhny Novgorod State University of Architecture and Civil Engineering, p. 388

Figure 4. Giedion, S., 1982. *Space, Time and Architecture: The Growth of a New Tradition, Fifth Revised and Enlarged Edition*. Harvard University Press.

Figure 5. Rommetveit, R., 1974. *On message structure*. Chichester, UK and New York: Wiley.

Figure 6. Eisenstein, S., Bois, Y., & Glenny, M. 1989., *Montage and Architecture*. *Assemblage*, (10), 111-131.

Figure 7. Cullen, G., 1961. *The Concise Townscape*. 1st ed. Routledge

Figure 8: Part 4. Tschumi, B., 1994. *The Manhattan Transcripts*. Academy Editions: St Martin's Press.

Figure 9. Todd, J., 1989. *Eisenstein's Film Theory of Montage and Architecture*. s.l.: Georgie Institute of Technology

Figure 10: Copyright Gjon Mili

Figure 11-13. Dunietz, M., 2016. *Thicket*. Installation of Earphones. Centre Pompidou: Paris

Figure 15. Lambert, G., 2006. *RIBA Architecture President's Medals: House at Gallions Reach*. [Online]

Available at: <http://www.presidentsmedals.com/Entry-18691>

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Figures 16. Lisa, A., 2011. *Inhabitat*. [Online]

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Figure 17. Amelar, S., 2003. Steven Holl experiments with constructed 'porosity' in his design for SIMMONS HALL, an undergraduate dorm set in the scientific realm of MIT. *Architectural Record*, 191(5), pp. 204-216.

## PART 2

Figure 18. Nicosia Municipality, 2022. *Nicosia Municipality*. [Online]

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Figure 19. Image © Amit Geron

Figure 20. The Rafiki Gallery, 2021. *The Rafiki Gallery*. [Online]

Available at: <https://therafikigallery.com/abstract-zeitgeist/>

[Accessed 22 August 2022].

Figure 21. Image © The Goodman Gallery)

Figure 22. Fisher-Gewirtzman, D., 2017. Adaptive Reuse Architecture Documentation and Analysis. *Journal of Architectural Engineering Technology*. pp, 1-8.

Figure 27. Nationaal Archief in The Hague. Available online: [https://commons.wikimedia.org/wiki/File:Cape\\_Town\\_1785.jpg](https://commons.wikimedia.org/wiki/File:Cape_Town_1785.jpg) [Accessed 12 September 2022]

Figure 30. Rigsby, U., 2019. *Heritage Impact Assessment: 34 Chiappini Street, De Waterkant, Erf 713*. Unpublished.

Figure 31. futurecapetown, 2022. *Smart Cities Dive*. [Online]  
Available at: <https://www.smartcitiesdive.com/ex/sustainablecitiescollective/what-legacy-fan-walk/228421/> [Accessed 30 August 2022].

Figures 33-38. Rigsby, U., 2019. *Heritage Impact Assessment: 34 Chiappini Street, De Waterkant, Erf 713*. Unpublished.

Figure 41. A4 Arts Foundation, 2022. *A4 Arts Foundation*. [Online]  
Available at: <https://a4arts.org/> [Accessed 9 September 2022].

### **PART 3**

Figures 42-44. Malagamba, D., 2008. *Divisare*. [Online]  
Available at: <https://divisare.com/projects/16682-herzog-de-meuron-duccio-malagamba-caixaforum-madrid> [Accessed 19 August 2022].

Figure 45. Fisher-Gewirtzman, D., 2017. Adaptive Reuse Architecture Documentation and Analysis. *Journal of Architectural Engineering Technology*. pp, 1-8.

Figure 49. Allen, S., 1997. From Object to Field. *Architectural Design*, 5(6), pp. 24-31.

Figure 61-62: Urban Metalworks, 2021. [Online]  
Available at: <https://www.urbanmetalwork.com.au/products/perforated-panels/> [Accessed 10 October 2022].

Figure 63-64: Concrete Structures NZ LTD, 2021. [Online]  
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Figure 65-66: Temme Obermeier GmbH, 2022. [Online]  
Available at: <http://www.membranbau-to.de/en/projects/fritz-lipmann-institut-jena-ptfe-glas-als-offenporiges-gittergewebe> [Accessed 10 October 2022].

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