Collaboration, Connection Reflection: Exploring Public Art in South Africa

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COLLABORATION, CONNECTION, REFLECTION

EXPLORING PUBLIC ART IN SOUTH AFRICA

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CAPE TOWN PROJECT CENTER 2016
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Wealth inequality has resulted in neglected people and tattered communities in Cape Town, South Africa. A multitude of organizations are dedicated to improving the lives of people in need. A unique approach to helping people and improving societal dynamics is through collaborative art. Art is a powerful form of expression that can unite people through the process of creation. This project assisted Khulisa Social Solution’s Streetscapes Program in a collaborative process to create a mural. In order to establish trust with the program participants, we generated a mosaic of collected bottle tops. The shared experience of labor afforded more positive relationships that assisted in the development of a representative community art piece.

MEET THE TEAM

Rita Bagala
Rita was born in Uganda and has lived in the United States for seven years. She majors in Civil Engineering, and teaches engineering to middle school students and serves as a mentor to High School students in an effort to improve the opportunities available to youth in her community. Rita was responsible for the Background, Processes of Exploring the Art and Canterbury Gardens Mural and Results from Field Notes.

Michael Milliard
Michael is from Connecticut in the United States and majors in Electrical and Computer Engineering. His strength is his ability to adapt to different challenges allowing him to work in any area of a project. Mike was responsible for the Background, Processes of Interviews and Bottle Cap Mosaic, and Results from Canterbury Gardens Mural.

Maria Manuela Perez-Luna
Manuela is originally from Caracas, Venezuela. At WPI she is majoring in Mechanical Engineering and is the President of the Hispanic and Caribbean Student Association. On campus she works for the Office of Multicultural affairs and the Office of Annual Giving. Manuela was responsible for the Background, Processes of Recovery Group Sessions and Exploring the Art, and Results from Interviews.

Kara Upton
Kara is from New Hampshire in the United States. At WPI she majors in Chemical Engineering but wishes to pursue a career in social work. She has a passion for connecting with people and gaining a better understanding of the world. Kara was responsible for the Abstract, Introduction, Background, and Results from Bottle Cap Mosaic and Recommendations.
Murals created by and for various citizens in a community have shown to have positive effects in increasing a sense of unity between individuals (Guetzkow, 2002). Murals showcase the different realities of people who might at times be ignored by the greater community. For example, in South Los Angeles, California, a healthy community program called “Roots For Peace” constructed a mural that brought the inhabitants of the area together to reach a common goal. The art describes the celebration of the community and the connections gained by overcoming the government and gaining the ability to garden in their backyards. Castillo, the artist of this mural, explains that with art, cultures can share their history, traditions, or specific messages and in some cases, create social change (Bradley, 2015). Art can encourage thinking, evoke emotions, and provide a call to action where change in mentality is needed. Alain de Botton, a philosopher, claims that this powerful form of expression has the ability to make a person reconsider their approach to life (Botton, Armstrong, 2013). Art helps provide insight into the lives of people who are often ignored and increases the possibility of bridging gaps between different pockets of a community.

It is estimated that 71% of the world contains only 3% percent of the global wealth (inequality.org, 2015). Specifically in South Africa, recent statistics indicate that 26.6% of the population is unemployed (Kazemi, 2016). Income inequality has been shown to negatively affect education, health, economic growth, and increases the amount of crime (Birdsong, 2015). Due to this, numerous organizations like Kulisa Social Solutions in Cape Town, South Africa, hold it as their mission to decrease the socioeconomic gap in communities (Kulisa Social Solutions, 2016). Kulisa’s Streetscapes Program focuses on developing employment skills within the homeless population of Cape Town. Currently, the program involves a gardening initiative in which participants plant, grow, tend to, and sell produce using a small piece of unused land within the highly contested District Six area in the Cape Town Central Business District. Streetscapes has two fully functional gardens and envision expanding to two more gardens by the end of 2017. Success of the garden is reliant on the dedication of the program participants, so tangible skills learned include time management and collaboration. Program participants list feelings of agency and empowerment as a result of their involvement with Kulisa. The sale of produce develops connections between Streetscapes Program participants and the local community.

In an effort to promote the work of the participants and the success of the program in uniting two populations within the community, Kulisa had planned to develop a public mural and any other art form in such gardens. Kulisa wants the art to help create a call to action within the South African society regarding the homeless community and how they can be helped. Kulisa expected the creation of a mural to reflect those involved in the Streetscapes Program. To create the mural, we explored the area’s history as displayed through public art. In addition, we investigated different forms of art that have been used to foster community development. We also collaborated with Streetscape Program participants to identify mural themes, colors, and images to design and create a mural that conveyed a clear, shared, and agreed upon message regarding a collective identity. During this process, we were also able to engage with members of the homeless community and develop a better understanding of their lives by working with them in the gardens, creating a bottle cap mosaic, and during the development of the mural.
Art captures a community’s history and traditions, and can convey a particular message of hope, passion, or resistance. The emotions evoked using art can be utilized to stimulate meaningful conversations. Art is a force that is powerful in displaying emotions or in sending relevant messages. Reflecting on her own work, artist/researcher Gina Gibney notes that “the body of my work is like a catalog of the events and thoughts of my life. For me, making work is almost like keeping a journal” (Smith & Marsh, 2008). In this quote Gibney describes how she uses art to document her personal reality. This is way of reflecting her emotions. Art can also act as a “journal for a group of people that are dealing with the same societal complexities. The Arts and Cultural Indicators Project from the Urban Institute, an organization that explores how neighborhoods and cities can improve community dynamics using art and culture, concludes that prioritizing art results in cultural strength” (Herranz, Jackson, Kabwasa-Green, 2006). Cultural vitality is linked to economic development, positive health outcomes, and civic engagement as it creates work, attracts tourism, incentivizes the youth to stay in school, and creates a strong shared identity. Art instills pride in shared cultural heritage (Herrenz et al., 2006). A such opportunity for communities to develop art provides an opportunity for the expression of a collective identity. Visually displaying the commonalities between people creates a sense of unity. Unity helps to overcome prevalent issues within a community, and public art is a means to unite people towards accomplishing a shared goal. Various organizations successfully work toward the development of commissioned public murals because they see the potential impact artwork can have in the community. An example of a successful organization is the Social and Public Art Resource Center (SPARC) in California, US. SPARC’s mission is “to provide empowerment through participation from residents and communities excluded from civic debate” (SPARC, 2016). The organization originated from a community based art project developed by Judy Baca known as “The Great Wall of Los Angeles.” This project began in 1976, with the original design completed in five summers. It was made on the concrete retaining wall of the Tujunga Wash in the San Fernando Valley and it depicts the history and heritage of the area from prehistoric California to the 1950s. The relevance of the project to the community has resulted in contributions from over 400 local residents. Most of the artists come from low-income families and are supervised by professional artists who work with them for four to eight hours a day. Local residents/artists receive history lessons that include the narrative of all various races whose stories are ignored in conventional school curriculum. Residents also participate in exercises to develop skills to learn to work in a context where the diversity of their cultures is the focus (SPARC, 2016). Through time and dedicated effort, organizations like SPARC have created positive results by investing in art projects. The visually attractive image has beautified the public wall by creating a message that represents the community’s perception. This unifies the members of the community by bringing them together through their commonalities expressed in the image. It transcends differences and allows for the community to connect to each other on deeper issues.
Mural arts can also serve to connect various sectors of society by providing a deeper level of understanding between community members. From The Mural Arts Project in Philadelphia, a mural created by Eric Okdeh called “Contemplation, Clarity, and Resilience” connects the community to patients in the Kirkbride Center, a behavioral healthcare facility (“Mural Arts Philadelphia,” 2016). Using QR codes, a viewer can gain access to the personal journeys of participating patients as well as listen to playlists of music created by the participants and a music therapist. Okdeh transformed this public space in West Philadelphia by understanding the perspectives of involved parties. For the Kirkbride Center, this included “acknowledging, accepting, and overcoming hardship” (“Mural Arts Philadelphia”, 2016) through the use of Okdeh’s public mural. It is effective for community mural creation to have a relevant message that relates directly to personal experiences. The mural created was more than an image, it created a connection between the people by including community members, policy makers, residents, nonprofit leaders and various funders, aiming to ensure that everyone’s voice was heard (“Mural Arts Philadelphia”, 2016). It was not just the art that created connections, but the process of creating it. There was a lot of opportunity for open conversation and time for relationships to develop.
In another example, a low-income community called the Mar Vista Gardens in southern California was turned into a gated community with many regulations that aimed to reduce the amount of crime in the area. The Director of Friends Relations for American Friends Service Committee (AFSC) Lucy Duncan explains that this Housing Project included regulations that restricted its residents from growing crops in their backyard and arrested community offenders (Duncan, 2014). Carlos Gomez, a representative for AFSC who was harassed and threatened by the authorities for growing basic crops, started advocating for the community’s right for a public space where they can grow their crops freely. With the help of AFSC, the community now has a space designated for just that. Carlos Gomez (Duncan, 2014) explained how.

"Planting seeds and the garden are instruments to organize the community. We figure out how to use what we have to shape our community. Once a garden is planted we the people have experienced shifting something, doing something in the hood. Food justice is about sharing food with our brothers and sisters." Carlos Gomez

The positive results within the community described by Gomez exemplify the movement and unity that a community can experience when working together to solve a common issue. In addition, to solidify the project, a mural was created with the input of the community to convey their aspirations and history. The artist Ana Ruth Yela Castillo concluded an interview on the project by saying: “GROW SOMETHING! Your mind, your community, your food!” (Bradley, 2015). The Roots for Peace project used gardening as a source of freedom. Art is a similar medium to gardening, and can be used to convey messages and initiatives that are equally as powerful, as long as the motivations of the work relate to the needs of the community. The Roots for Peace Project and Mural Arts Project in Philadelphia despite having different motivations, achieved a similar result. Both projects connected people by showing that they are not alone in their struggles which provided a sense of unity within the communities.
Art also provides an opportunity for cross cultural expression and engagement; it can serve to connect all varieties of people. As a form of creative expression, art allows people to communicate at a deep level without the use of words, thus crossing language and social barriers. Brian Massumi in his journal, Navigating Moments: A conversation with Brian Massumi (2002), discusses the effect of art, particularly its ability to connect people through a shared means of expression. He notes that art offers “ways of connecting, to others and to other situations. They are our angle of participation in processes larger than ourselves... [connecting us] with other people and to other places” (Massumi, 2002, p. 214). Murals in general have been described to “be a good way to gauge the concerns and hopes of a community in that their themes often deal with the important issues in a community” (Davidon, 1997). Responses from completed projects “included hope, motivation to surpass stereotypes, hard work, a healthy lifestyle, and solidarity” (Bradley, 2015). The message of a mural out of recycled materials is even greater – a message of hope. Bringing use to something that has been nearly forgotten, breathes new life into it. As stated by Fatima Al-Banna (2013), this art is about “turn[ing] everyday trash into creative treasures.” Murals made out of recycled materials bridge the gap from a used up material to one full of life and meaning. Single bottle cap is useless on its own, but if you string them together it creates a picture. Similarly an individual is useless in creating change on their own, but when people are unified fighting for the same outcome, change will happen.

The hard part is uniting people, and recycled community artwork is a strong means of accomplishing this. It transcends boundaries and differences between people and sends a positive message. Similarly it connects people with different backgrounds and statuses by sending the message of creating something out of nothing. It is difficult to see the connections between people when differences are so apparent, but when people are unified there is no stopping them. With more entities, there are more connections, and a greater chance for success.

Although unconventional, graffiti can also draw on the power of art to transcend barriers of communication caused by social boundaries. Graffiti art pieces are versatile in the way that they convey ideas that have no limitations and lead to a pure visual of what the artist would like to portray. A lot of times graffiti aims to provoke a connection between the artist and the community around a current issue. Researchers Mark Halsey and Alison Young (2016) explore this connection, noting, “The challenge, it would seem, is to engage openly and constructively with illicit so that we might better understand why the city and the writing of its surfaces feature so prominently in all our lives” (p. 229). The graffiti and expression of a community member is capable of branching out to others by prompting a reaction. Murals and graffiti also tie a message to a specific location; they are not isolated pieces of art in a museum, they are part of the scene they have been painted in. Artists do not intend their artwork to remain on the walls they are painted on forever; they rather expect their art to stay in sight long enough for their message to be seen. The collection of public art on the walls diffuses itself and its message into the community that surrounds it.
It is necessary to understand the situations of the area in order to represent its identity within the artwork. As stated originally in Public Art Review (Nikitin, 2016)

Projects—whether public art, public parks, or public transportation—designed without the community in mind have provoked fierce criticism by host communities. That criticism is based on, among other things, a lack of trust in the motives of the professionals involved, who often serve something other than the public good and whose priorities are often different from those of the community.

This statement provides reason to why the opinions of the community must be taken into consideration. We must be careful not to seem like experts on what a group of people need with an “overdeveloped [and] overspecialized” mindset, but rather as collaborators who include various members of the community in the process of creating the mural. (Nikitin, 2016). An example of art that was not collaborative is in Marfa, Texas. The artist Donald Judd, originally from Connecticut, decided to turn the small town of Marfa into his personal canvas (Ulaby, 2012). He created various large structures in the desert land. Judd’s work created a significant spike in tourism. New York natives and other art lovers around the country began to move to Marfa, driving out families that resided there for decades. The art created was not representative of the community, nor was it desired by the community. Judd bestowed his art on the town with no consideration for those who live there. He drove people from their homes, and changed the town’s identity (Ulaby, 2012). Public art can be powerful, and for it to be beneficial it must be accepted in the area it is created.

Art as a form of expression is being used to create a sense of unity that transcends social gaps created by income inequality among other social constructs that create marginalized populations. There is opportunity to change this struggle with the use of public art. Researcher Gerard Hagg notes in an article that “the arts in [South Africa are] a mechanism that can build a sense of community… and bring people together” (Hagg, 2010). The Reconstruction and Development Program recognizes that the arts are linked to the areas of national priority like health, housing and tourism which are fundamental components of general development (Hagg, 2010). This is why the South African Department of Arts, Culture, Science and Technology (DACST) created new cultural art centers that would use the arts as a way to “nurture the soul of the Nation” and stimulate a movement towards greater social cohesion (Hagg, 2010). As South Africa continues to develop, art can be used to positively affect current issues surrounding marginalized communities. In an interview conducted by Mary Daniel Hobson, from the Arts and Healing Nation, with artist Ricky Lee Gordon, Gordon expressed the role and importance that art has in creating “one big global family” (Hobson, 2011). Gordon embodies the belief that there is power that lies in the transformation of public spaces using art, believing that “color and creativity create energy, energy creates inspiration, and inspiration creates change” (2011). Changing a public space can bring awareness to an issue at hand in the community, and can work towards creating a change. Seeing a public mural becomes the inspiration for the people to create their own social change.
It is useful for artists to understand the background of their audience in order for their artwork to have the greatest degree of impact. An example of community art in Cape Town, South Africa, that worked to understand the desires of the people is the Clash Wall created by graffiti artists, Skunbuzo and Garth in partnership with Converse. The artists took tweets from community members and used these to create a collaborative mural at the Waterfront in Cape Town (Cullinan, 2014). While the mural was still up, members of the community who participated in the tweets walked past this piece of art and had a connection to their city because it represented their opinions and ideas.
The realities of the people of Cape Town are evident in the artwork around the city. The two murals of the clasped “Humble Hands” painted by Marti Lund, a painter from Observatory, Cape Town (Hewson, 2016) display the begging hands of many people in the area. People resorting to begging on the street has resulted from the large disparities in wealth among South Africans. The walls of the city are where all demographics can express their opinions, hopes, desires and frustrations through art. Hewson claims that there is “much more untapped potential in Cape Town,” and that “murals are supposed to reveal something. They are supposed to speak to a wider audience and to be accessible to everyone” (Hewson, 2016). It is shown that murals can invoke a strong positive reaction within Cape Town. An interview conducted by CNN with artist Ricky Lee Gordon (artist name: Freddy Sam) detailed his work in the Woodstock area within Cape Town. When asked about his work Gordon responded with "The nice thing about public art is, it actually translates into a language and people can be affected by it and respond to it and give their opinion, and usually their opinion is very positive" (South African, 2011). He helped transform the Percy Bartley orphanage by creating murals on their walls. This project then evolved to weekly art workshops that inspired the orphans to open their own exhibit. The positive reaction of the mural work exemplifies how art does not limit who it inspires, engages, or transforms.
ART FOR KHULISA AND STREETSCAPES

Khulisa Social Solutions, is a non-profit organization, founded in 1997, that aims to make South Africa a safer, healthier, and more prosperous society by providing needed opportunities to all citizens as a way to prevent involvement in crime. The organization was originally named Khulisa Crime Prevention Initiative with the intention to provide incarcerated youth in Leeuwkop Prison with an opportunity to use art as a means of self-expression. The organization’s focus grew and now targets different problems in South African communities. The organization works to enhance social services to children, youth, and families, with an orientation towards crime reduction and the development of a process of improvement based on the social dynamics of each specific community (Khulisa Social Solutions, 2016). Khulisa has a variety of programs to effectively target specific issues that arise within neglected areas.
Khulisa Social Solutions implemented the Streetscapes Program in 2015 to help break the cycle of homelessness for street people in the District Six area of Cape Town. “We see increasing numbers of marginalized South Africans begging at intersections, sleeping in shop doorways and rummaging through rubbish bins for a bite to eat. While the well-intentioned give them small change, clothes and food, this is not a long-term solution” says Jesse Laitinen, Manager of Strategic Partnerships at Khulisa (Khulisa Social Solutions, 2016). The program focuses on employment generation for the homeless through art and gardening projects. It is based on the principle that even small initiatives are able to teach the marginalized how to work in the structured system of society. The Streetscapes Program provides participants with an opportunity to have a small job and gradually start a process for social reintegration. In 2015, Streetscapes participants and Worcester Polytechnic Institute students created a mural that represented some communal ideals, hopes and memories and helped structure a project that provided the community with a role in society.

With the Streetscapes Program, we created a mosaic and a collaborative mural that engaged the members of this program. The mosaic was created with bottle caps at Trafalgar High School, and the mural was painted on the wall in the Streetscape’s garden on Canterbury Street. Through the process of creating these murals, many relationships were formed and strengthened.

"We see increasing numbers of marginalized South Africans begging at intersections, sleeping in shop doorways, and rummaging through rubbish bins for a bite to eat. While the well-intentioned give them small change, clothes and food, this is not a long term solution." -Jesse Laitinen
LOCATIONS OF ART REFERENCED IN THIS SECTION
A mural of Nelson Mandela by graffiti artist MakIOne on December 7, 2013 in Cape Town, South Africa.

Gardens of Life mural created by artist Holmes for Khulisa Social Solutions’ Streetscapes Program on December 2015. District Six, Cape Town

Roots for Peace mural by Ana Ruth Yela Castillo in Mar Vista, California in April, 2014.

A.E. Sections of the Great Wall of LA

Contemplation, Clarity, Resilience by Eric Okdeh on September 18, 2016 in West Philadelphia.

Untitled mural by Freddy Sam completed in 2014 in Woodstock, South Africa.

Clash Wall mural created by Skunbuzo and Garth in 2014. in Waterfront, Cape Town.

Humble Hands by Marti Lund completed in 2016 in Langa, Cape Town.

EXPLORING THE ART

In order to conceptualize and understand how public art has been able to convey Cape Town’s historical identity, we photographed various murals around the city. We also researched the artists, and when possible, looked at the descriptions of their art to gain insight on the piece. Murals not only reflect facts, events, or messages, but also emotions. By taking pictures of street art around Keizersgracht, Zonnebloem, and Woodstock, we documented the general themes present in the art. We also noted the location of the piece and the environment surrounding it. Capturing the environment where an art piece is located proved helpful when trying to understand the relevance of the art to the surrounding area.

FIELD NOTES

With each photograph taken we recorded our initial reactions and thoughts to the piece in the form of field notes (Kutsche, 2005) and discussed among each other to note differences in perceptions. Exploring the murals around Cape Town served to introduce us to the murals in the area. It increased our general understanding and appreciation of murals. It helped us think more deeply into meanings, inspirations, and history.

The intention of this project was to aid Khulisa Social Solutions, and the Streetscape program through the creation of public murals. The following objectives were established to achieve this goal:

1. Explore the use of public murals and the perceptions they have to develop our understanding of the context of Cape Town.

2. Develop a bottle cap mosaic that inspires conversation and connection between multiple entities.

3. Create a mural that reflects members of the Khulisa Streetscapes Program and creates a call to action to the South African population regarding the homeless community.
In order to assess the effects that various murals have had on people in Cape Town, we conducted a series of semi-structured interviews with people that were randomly selected at local coffee shops, outside of stores, and on the street. This included people that work or live in Cape Town as well as tourists. The semi-structured format allowed for a consistent exploration of certain topics, including the inspiration, message, method and specifics of each art piece, but enough flexibility to reword questions that are not understood or probe to obtain more clarification on themes or topics introduced by the interviewee (Berg, 2012).

We selected four different pictures that we though were powerful to use in interviews. The four art pieces we selected for the interviews were the Nelson Mandela mural by Mak1One (see Figure 1), Land & Liberty by Faith47 (see Figure 2), South Africa by the Decades by Mak1One (see Figure 4) and the Freedom Fighters mural on a cafe wall by Mak1One (see Figure 3). All the murals are located in Zonnebloem, Cape Town, South Africa as shown in the image below.

These interviews addressed how the people perceived the piece of public art, how the art had influenced their life, if there were specific art pieces that they preferred over others and why, and what was their interpretation of the art piece. We interviewed 23 people from different areas and backgrounds in order to get representative data. This included in Greenpoint, Zonnebloem, V&A Waterfront and Woodstock. We assessed this by analyzing the interview transcripts as they were obtained.
Rather than using these interviews to inform what themes should be present in the mural we had to create, we used these as a way to understand how the people of Cape Town interact with art that is present in the city. We managed to collect 23 full interviews. In most cases people were not eager to spend over 15 minutes talking about art so they either said no when asked if they would do the interview or they would leave before we had finished the interview. The interviews were conducted in pairs where one team member, the lead, asked questions and managed the flow of the conversation while the second, the scribe, focused on writing down the conversation. The different answers from each interviewee were recorded by the scribe taking nearly word for word notes of the interviewee’s responses to the questions asked. We did not use voice recording as we felt that it could potentially make interviewees uncomfortable.

We also reached out to local artists, including Faith 47, Mak1One, Holmes Jansen, and Riot Mhc to seek insight into what motivates them to make a particular piece of art. We wanted to explore the differences between the artist’s expectations for how an onlooker should feel when observing their work and how people actually interpreted the piece. After the completion of the interviews, the group members marked down and discussed the findings. This provided immediate insight into the reaction and inferences that were drawn from the information that was still fresh in our minds. The data from the interviews was recorded through written notes taken by the scribe that recorded the conversation. In the cases where the artist was not able to meet in person, the interview questions were sent through email along with an explanation of our project’s mission statement and objectives.
BOTTLE CAP MOSAIC

Prior to our arrival in Cape Town, Streetscapes partnered with a South African company called Skin Renewal. This company volunteers in a philanthropic project each year to give back to the community. This year, they assisted Streetscapes in the creation of their second garden at Trafalgar High School in Zonnebloem, Cape Town. In addition to the garden, they also made plans to construct a bottle cap mosaic that reflects the values of both Khulisa and Skin Renewal; to nurture and grow life. When we arrived to Cape Town, we were informed that a large group of 100 volunteers had attempted to build the mosaic and had failed in doing so because of difficulty presented by matching a complex artistic design with bottle caps. After this failed first attempt, our sponsor proposed that we take over this project and incorporate it to our activities to engage with the Recovery Group. After seeing the design that had been created to use in the mosaic we concluded that it was too detailed to create with the bottle caps and attributed this to the cause of failure of the first attempt.

We decided that we were to take over this project it would be necessary to simplify the design by pixelating it, which was accomplished by using excel. The cells were scaled to represent the size of a singular bottle cap and then colored using conditional formatting. Over 20 people worked on different stages of the mosaic at the same time.

We incorporated the Recovery Group by having them weave the bottle caps together alongside us. By working and sharing our dedication to the process with our hands, we began to make connections with each other, which would make it easier to have conversations about art during planned sessions later on in the project. In order to complete our project goals, we formed a working group that consisted of the 15 current members of the Streetscapes Recovery Group, an artist, our sponsor representatives, and ourselves. The Streetscapes Recovery Group was comprised of homeless people who work in the Streetscapes gardens, and Paul, who is the counselor that helped facilitate some of our meetings.
RECOVERY GROUP SESSIONS

Upon completion of the bottle cap mosaic, we conducted daily meetings each week with the Recovery Group in order to create relationships and to obtain useful information in regards to creating the mural. In most cases, Paul was present during these meetings and he facilitated them with us but in some situations we facilitated them ourselves. We planned activities for each meeting, which were created based on our project goals for the week. This included assessing approaches to conveying themes through an image.

These interactive activities helped us get to know more members of the recovery group but also establish a level of comfort when sharing ideas. During the first session, we completed an activity we called “My life in images.” We drew sketches that represented who we are. It included examples such as our family, hobbies, and hometown. We shared our images with each other and provided insight on who we are and what is important to us. The goal was to be able to dismantle any perceptions we may have had about each other. At our next meeting, we asked the Streetscapes members to describe what else they wanted to see in the garden. We also presented them with the pictures of art we had taken, and asked them to describe their perceptions of the art. We wanted the working group members to begin thinking about art in the community and how they interact with it. The following week we focused the meeting towards what Streetscapes meant for them. We led the meeting with the question: What are the gardens to you? and we followed that question with “What makes you come back to the garden everyday?”

The last set of activities led into the brainstorming for the mural. The focus of the following meeting with the Recovery Group was to find a message to be put next to the image that they decided on for the mural. We then compiled a list of positive messages and brought it to the following Recovery Group meeting. We read all the messages out loud and discussed which message was most fitting. We planned for our last meeting with the Recovery Group to be a potluck where we cooked dishes that are typical from our homes in order to show the Recovery Group and our sponsor how grateful we were for letting us learn so much from the experience.

What makes you come back to the garden everyday?

CANTERBURY GARDENS MURAL

During the early stages of the mural design it was necessary to find an artist who could facilitate the design and creation of the mural. Heath is an artist who has worked closely with Khulisa previously. Due to this, we met with him because we felt that he would be a qualified person to create the mural or connect us with another artist who could help with the mural design. He has worked alongside Jesse and Khulisa on various projects for “functional art,” which included adding benches, tables, and recycled material projects to the garden. Heath wanted us to work towards creating a working station within the garden and dismissed the mural entirely. Different intentions between Heath and ourselves led to Heath showing no interest in the project. Our sponsor requested the mural, and felt it would give value to the space, and therefore we continued with the project and sought another artist that would work on the mural. This led us to working with Holmes (Jansen) the Creative, a local artist who WP1 worked with last year. We collaborated with him in order to create a design that would reflect the mission of Streetscapes and represent the Recovery Group.
In our first meeting, we explained the program to Holmes and what it stands for to assure that the mural represented the program and its members. We showed him findings from the Recovery Group sessions, our sponsor’s ideas for the mural, and the future plans for the garden. This included adding a cement slab below the wall, an area with tables, chairs and a source of shade. We asked Holmes for three different sketches incorporating these themes in order to bring it to the recovery group and have them choose what they would like.

Holmes returned to us with only one sketch of a design that we were not happy with. We felt that it did not incorporate any of the themes we thought the Recovery Group wanted. After bringing it to our sponsor, surprisingly, she felt it was beautiful and was excited to see it come to life. The Recovery Group was skeptical at first because some members of the group didn’t understand the piece or how they related to it. They did however, like the patterns and bright colors. Heath then heard about this skepticism and began to take a more active role in the process. He expressed that he felt the mural was not fully representative of the Recovery Group, despite having had no direct interaction with them. Heath did not show any motivation or desire to be involved with the mural in the early stages, but decided to become present when the mural process was already well established. We were open to working with Heath and accepted his invitation to a meeting with Holmes, the Recovery Group and the team. During this session, Heath asserted his dominance over the project. He disregarded the information we gathered from previous Recovery Group sessions, decided to start the process over and discussed the possibility of not even creating a mural.

After the meeting, members of the Recovery Group individually approached us and voiced their concerns about changing the mural. One member of the group, Francois, told us that “this is our garden, not his” and that how Heath directed the meeting did not engage the group. Heath claimed to have worked alongside the group for months, yet he began the meeting with asking for the member’s names, because he did not know any of them. With two artists who have very different visions, we would never reach a consensus. It was necessary for Heath to step down his involvement in the mural creation so that we could proceed with the sketch by Holmes.

The Recovery Group was presented with a variation of Holmes original sketch that included their desired alterations. Surprisingly, the group unanimously decided on the old design with the use of a vegetable background, and a place for their signatures. Any minor concerns with the old design disappeared.
Personal Reflection - Kara
Throughout my time in Cape Town, I have learned how much meaning and history can be encompassed by art. The true power of art was a myth that was told through text, but came to life when I delved into the public art in this city. I see that clear and powerful messages can be portrayed. Populations can truly be effected by the art and it can be unifying. I have connected with people through interviews, and have experienced the emotion and pride that some have about historical murals.

IMAGES REFERENCED IN THIS SECTION

36 Blue Crane created by Masai in 2013, Woodstock, South Africa.
37 Rothschild Giraffe, created by Masai in 2013, Woodstock, South Africa.
45 Detail of the Bottle Cap Mosaic.
46 WPI students and members of the Recovery Group working on the bottle cap mosaic in Trafalgar High School.
47 A and B Recovery Group members placing their hands on the mural with help of the artist.
EXPLORING ART

With the Streetscapes Program, we created two collaborative art pieces that engaged the members of this program. One mosaic created with bottle caps at Trafalgar High School, and one mural painted on the wall in the Streetscape’s garden on Canterbury Street. Through the process of creating these pieces, many relationships were formed and strengthened.

All public art pieces that we photographed are dispersed throughout this report with all relevant information, such as date painted and author, are included in picture legends throughout the report. When the title of the mural was not provided by the artist we used a description of the mural as a title.

During our short time in Cape Town we witnessed two large public murals painted over, We All Share Roots (see Figure 12) and the Woman with the Red Fish (see Figure 13). This revealed how the walls used for public art act as a reusable canvas that can continually change. We All Share Roots was one of our favorite pieces, and that mural has now been painted over to make space for a mural for a US movie. This can be seen as aggressive as it was an outside force coming in and disregarding the mural and determine that the background for a movie was more important. This isn’t to say that the mural wasn’t impactful or important to anyone, but that someone saw an opportunity for a new message to occupy the space. Remembering the We All Share Roots is important to us, and made us think of how many murals that others may have deemed important have been painted over. Similarly public murals can be “tagged” or vandalized essentially destroying or altering the image. Just outside of 75 Harrington St. a mural reading “Love” in graffiti style letters was marked over making it now unreadable. Of the art that was used during our interviews, the piece that stood out the most was the Mural of Nelson Mandela painted by Mak1one. This mural however has had two major revisions since it was created. These revisions included an added quote after Nelson Mandela’s death, and a dialogue box added by an unknown artist that says “Remember Marikana” in order to raise awareness of the violence during political instances in 2012. When asked about how he felt about someone else adding that strong message to his piece, Mak1One said, “it turns the work into an ongoing conversation that keeps changing with the political atmosphere.” Art isn’t created as a constant, it is meant to be discussed, and to have different interpretations. The common shifting of public murals inspired us to document the past and present as it would help the mural survive past its physical being on a wall.

During our exploration, we discovered that murals with unclear meanings can sometimes advocate powerful messages. When we began documenting the art in Woodstock we came across two animal portraits with phrases that intending to raise awareness of these endangered subspecies. Initially, we thought these animal were painted because they are native to Africa, but the message was much greater. As we continued investigating the matter, we found that these portraits are part of a movement created by the British artist Louis Masai Michel. Masai has traveled to several countries to create art spreading awareness to people about endangered animals, such as, England, Italy, the United States, and France. The artist expressed how “The idea for this series of work was to question why humans often fail to recognize a disappearing species” (Louis Masai, 2016).
FIELD NOTES

We expected our perceptions of the art be vastly different compared to the people of Cape Town, which initially proved to be true. As we familiarized ourselves with the culture and area, we noticed that our perceptions of the art changed. Occasionally, symbols that we did not notice originally became apparent. We made note of these changes and compared perceptions within our group.

We noted that there are three major artists that painted the walls of Cape Town in the areas we photographed: Mak1One, Faith47 and Freddy Sam. While discussing our journal entries, we also noted similarities between a mural called We All Share Roots in Zonnebloem (see Figure 8A), Cape Town and another mural called One Heart. One Love in Woodstock (see Figure 8B). After researching both pieces, we discovered that they are both part of a movement called Diamond Inside, which is a series of murals created by the Spanish group Boa Mistura. This group is composed of five different people; hence the name which means “good mixture” in Portuguese. They explain that “For us, Africa is where the true heartbeat is preserved. The heart of the world. There’s a diamond enclosed inside, just as each of the persons we met” (Boa Mistura, 2011).

Personal Reflection - Rita
Walking through the city of Cape Town, I saw many pieces of art that I did not understand. For many pieces there was no explanation of the art like in a museum. For me, I need an explanation before I can draw my own conclusions on art. The conversations I had with people about the art were what helped me draw my own perceptions because I thought about whether or not I agreed with the person. I also noticed that my perceptions changed with each interview because I was able to see other people’s realities from the way that they perceived art and I related with many of them in that way. When art encourages dialogue, it can help change mindsets.
INTERVIEWS

THEMES IN COMMON WHEN LOOKING AT SOUTH AFRICA BY THE DECADES IMAGE

THEMES IN COMMON WHEN LOOKING AT FREEDOM FIGHTERS IMAGE

Personal Reflection - Manuela

When I walked into the city I was surprised of how much it reminded me of my home Venezuela. Seeing walls painted over with political messages resonated with my ideals of my country and the pride it brings me. Some murals caught my attention more than others, some because they were visually stunning and some because they felt like they were trying to convey a message and the context of the mural was the key to unlock it. As the weeks passed, I learned a little more about the city, its people and its history. Suddenly, murals that I walked by everyday started to have meaning. I am not really sure what it was that ticked inside me; whether it was seeing other people interact with the piece, other people’s tales about the art piece or having the symbols it contained explained. Maybe it was simply the fact that they had become part of my routine. All I can say is that when we started seeing how some murals were being painted over, I felt like something that I took for granted had changed and it bothered me.
Personal Reflection - Michael
Art has been a means for us to stimulate conversation with locals, tourists, students, police officers, and anyone who would take a moment to sit with us. Conversations have stemmed from a simple perception of the art to the personal stories about how Mandela’s walk to freedom benefited their lives, to Donald Trump and the new world order. Seeing one person have a deep connection to a piece of art because of the historical and personal significance it held was powerful. What was even more powerful was having another person look at the same piece and have no feeling towards it. Opinions on the artwork change from person to person because of the context they associate with it. Seeing these different stories with the artwork gave us a small insight into the culture of Cape Town.

Themes in Common When Looking at Land & Liberty Image

Themes in Common When Looking at Nelson Mandela Image

Interviews Discussion

The images we selected for the interviews covered historical and political themes associated with South Africa’s past. All the murals used were located in District Six. An apparent pattern within the interviews appeared quickly, which resulted in us stopping the interview process. The emerging pattern had many of the interviewees talk about South Africa’s “fight for freedom.” This resulted in many of the interviewees, especially those that were from Cape Town, telling personal stories of either their experiences with apartheid, or accounts from family members. Before coming to Cape Town we wanted to understand the people of Cape Town’s perception, and we expected to be able to determine what themes would go into the creation of the Canterbury Garden mural from the interviews. However, the interviews provided a means to connect with people and stimulated important conversations. From these conversations we began to understand the important context of Cape Town.
Weeks later, we realized that the reason we received such similar answers from our interviews was that we selected very similar murals that are all visible from a walking tour of District Six designed for tourists. There are more murals within District Six that are not historical, and we immediately grabbed onto the first set of murals we witnessed. Before going about the interviews we should have spent more time exploring the area, and seeing what images we could find.

We also found that many interviewees did not have a favorite mural in the area and often did not recognize the murals we showed them even if they were lived or worked close to them. We also learned that the idea of community identity does not have to be fully reflective of the individual identities in such community. Some people expressed that they felt represented as an individual by the art and others expressed they did not feel fully identified as individuals by the mural. We asked this to find out what types of murals people felt a personal connection to, and wanted to understand what it was that connected them to the mural. When asked why or why not, some explained that they can relate to the art and it is relevant to not only them but all South Africans; while others said “I am unique and much more complex than that”. If the murals could indeed relate to all of South Africa that would be ideal, but even in our small sample of interviews showed that this was not the case. Other types of responses were “Not really. Art is there to be appreciated. I don’t have to relate to it.” This shows that art does not necessarily always create a connection and trying to find an overall theme or image that would help connect all members of South Africa was not possible because each person looks at art in a different way. The Nelson Mandela mural by artist Maklone brought up very personal memories that interviewees associated with that image. An interview conducted with a black male worker at the Waterfront told us about how during his time spent in jail he witnessed “terrible, terrible acts” when we showed him the mural of Nelson Mandela. “When he [Nelson Mandela] made his walk to freedom, even life in prison became better.” In contrast, a white Italian male who was born in Cape Town expressed that the Nelson Mandela mural “ruined a good wall.” Seeing these very different perceptions people can have about art greatly increased our passion for the project as each conversation that the murals helped generate gave us more of an insight into the lives of the people around us. Without this exploration of murals we would not have had the chance to see these deep levels of connection that can be attributed to a particular piece of art.

The location of a mural in some cases had an impact on people’s impressions of the art. When showing the image of Land & Liberty by Faith47, most people interviewed expressed how they were intrigued by the woman’s orientation. They wondered what she was pointing at almost as if that could change the entire message of the piece. A couple of people assumed that the lady is pointing towards the Central Business District, suggesting that the mother is painted that way to represent her hiding her child from the “dark past.” When we told the interviewees that the woman is in fact pointing to Lion’s Head, their interpretation generally changed. One response was that the mother was showing her child how far away their destination was and that they had a quite a journey ahead.
We conducted interviews in varying locations about different murals in order to see how the location of the mural could affect someone’s perception on the piece. The art themes prevalent in District Six are mostly historical as there is a large percentage of murals that have images representing the apartheid and history of South Africa. The art themes in Woodstock are more contemporary and about social activism. While in District Six, most people reflected a desire for new art that does not emphasize the past. On the other hand, the people that were interviewed in Woodstock expressed a desire for art that portrays South Africa’s history and heritage.

Throughout our interviews, we asked people if they felt that the art was representative of the people of Cape Town. When concerning the mural of the freedom fighters, people that were interviewed in close proximity to the piece all agreed that this piece is representative of the community’s ideas. Alternatively, people interviewed in Woodstock and the V&A Waterfront were more hesitant to make that claim. We believe that the reason for this is the historical richness of District Six and how incredibly personal the fight for freedom was. Many people interviewed in the District Six area would refer to either their own or their relative’s experiences during those years, and explain that because of that they will forever identify with the murals and the message. This implies that the location of the art is important and can reflect the ideals of the area it occupies.

We started understanding some of the murals we saw every day and the messages they conveyed based on the area’s history or role in the city. The pieces we found in the Central Business District, CBD, tended to have a more political connotation like Dehuminzation Zone (see figure 9), which is part of the See-Saw-Doo initiative to redesign spaces in low-income areas in order to improve them for children use, or the Safety and Security by Ninkabreadboy (see figure 17) which depicts pigs wearing policemen hats. Alternatively, the images on the walls of buildings further away from the city center often have more personal and emotional messages like Living Apart/Entwined by Faith47.
The Recovery Group has little experience with consistency. Paul told us “they [the recovery group] live day by day worrying about what their next meal will be.” For many of them even their family is unwilling to help support them, or has already passed away. Our sponsor, Jesse, who has spent two years alongside the group, has expressed to us the positive impact that having a set schedule as well as familiar people to support them has had on their lives. Creating the mural each day with the group allowed us to integrate ourselves into their routine and to become familiar faces. The construction process of the mosaic sparked the beginning of meaningful relationships. Mariam, who is a woman in the recovery group, has expressed her friendship with us through multiple gifts, such as a necklace, bracelet, and a broach. A member of the group, Zamu, asked us to put music onto his phone one day. The phone, being old, was not compatible with our laptops. We told him we would do whatever we could to help him get music on his phone. The next day when we didn’t have the necessary adapter to connect his phone to our computer, Zamu responded with “it’s okay I’m used to empty promises.” When we found a computer that had a micro SD slot, we attempted to help once more, but the phone ended up having no storage. Zamu walked away with an appreciative smile afterwards because of the effort we made to help, and for following through with our promise. Much of the group feels as if people do not care for them, which leads to the small things really making a large difference.

The days spent with the group opened up a clear path for honest communication. “This [the mural] needs to come from the heart, not the mind” was something Big Boss told us. At the end of the project we will be leaving Cape Town, but Moegamat, Francois, Mariam, and all the others will still be working in the garden. Jesse and the rest of Khulisa will still be pushing to make Cape Town a better place. The final product needs to satisfy those entities as the project is far greater than our group.

**RECOVERY GROUP SESSIONS**

During the recovery group sessions, we got a variety of answers to the questions asked. For example, when asking what the gardens mean to them Daphne responded with “the gardens represent a new beginning for me.”

"The gardens represent a new beginning for me." - Daphne

or how Ahmed expressed that “The gardens are my reason to wake up every day. I have a role in them. A purpose.” When asked why the group keeps coming back to the garden each day responses included Moegamat saying the “the gardens teach me [him] new skills everyday.”

"The gardens teach me new skills everyday." - Moegamat

“The gardens teach me new skills every day” as expressed by Moegamat or Sibusisu said that the gardens keeps him away from trouble and overall the group expressed how they appreciate the opportunity they have been given.

Without a trusting environment, the feedback we would have received would have been generic. At one of the initial recovery group sessions when we inquired about the mural and what they would like in it, Tammy, who had recently joined the group and had not had the chance to build the mosaic with us said, “It does not matter what we want on the wall, they [us] will do whatever they want at the end.” She did not have the chance to see the work we put in alongside the recovery group, therefore saw us as outsiders. After multiple sessions, where everyone in the group had gotten more comfortable with us, we asked the same question to the group while showing them some designs. We were surprised to see how Tammy was very eager to show us how to incorporate her ideas into the garden in a way everyone would appreciate. The mural was created for the members of the garden in which it is located, and without the bottle cap mosaic, necessary relationships would not have been developed.
Through the creation of the mosaic, the recovery group helped with each step. Monday to Friday, for three hours each day, members of the group had the option to come and assist us in weaving the bottle caps. The entire construction took two weeks, a feat impossible without their help. Previous to our arrival, members of this group spent time burning holes in the bottle caps in order to string them on the wire. The group has been a part of this project from the developing stages of collecting the bottle caps, cleaning them and piercing holes in them, which made the final product something they were connected to. The entirety of this process allowed for us to bond with the group in a relaxed setting. We made connections over music and physical work. Conversation with the group was much easier because we were all doing something with our hands while chatting. Not only was respect established, but it also became fun. Everyone began to sing, dance, and laugh. One day, we asked everyone what music they liked and created a playlist. Hearing normally quiet Andre, the Big Boss, bellow “every little thing is going to be alright” showed the comfort the group had begun to establish with us. Francois told us that “now you are part of the family” because of the experiences that we shared as one group.

At the conclusion of the mosaic, these relationships allowed us to experience the meaning that this piece of art has on their life. Most expressed a feeling of great accomplishment and fulfillment. One member, Lee, claimed that he feels like “one can do anything with his hands” after attaching the mosaic to the fence. Sibusisiwe followed with “this is a memory [the Recovery Group] will never forget.” The mosaic is feet away from where some of these people live. Very often there would be people driving by that would yell insults and negative comments at the homeless community. However, with the mosaic, some people have started to slow down and honk and cheer in appreciation for its beauty. There have been people that have gone up to the mosaic at night and tried taking caps off of it, and the recovery group has acted in defense. They protect the mosaic because it is something they created, and it has become a part of them. The Recovery Group has expressed that when they see the mosaic, there is more than just beauty; there is also hard work, lessons, friendship, and accomplishment.
When we brainstormed ideas for the mural with the Recovery Group, we came across the possibility of using the face of someone who currently works in the gardens, preferably someone among the eldest in the group that has a stronger influence. However, the message of a mural can be altered by the environment surrounding it, by the perception of the images within the artwork, and current events. For example, if a public figure is used in a piece of art because of something positive that they have done for a community, the artwork will have a positive connotation. However, if this person has their reputation tarnished or becomes controversial, the artwork can lose that positive message. When we brought this idea to our sponsor, she originally loved it but she had two concerns. The first concern was that every member of the group would have to agree on whose face it should be, and everyone in the group would want to be chosen. The second concern was that when using someone as an icon or image for a project or company, you have to understand that your company’s image will be affected by that person’s actions, which include the past, present, and future. An innocent mural intended to send an uplifting message could become a controversial piece of art. Art is not a constant and always has the potential to change.

The interactions we had while building the mosaic allowed for us to build trust and show the group we cared about their opinions. The mural was going in their garden and had to represent them. After Heath stepped down from the project, Holmes got the chance to explain to the group his selection of symbols and colors the Recovery Group showed excitement for the design and expressed gratefulness for being incorporated in the final decision about what is painted on the wall. We believe that Heath’s attempt to take control of the process led to this attachment to the original image. Heath told the recovery group how they should feel about the old design, which contradicted what the group actually believed. They made the choice to disregard how a stranger told them they should feel and went with their original feelings. Heath trying to change the design made the group have a stronger connection to the piece as they were able to stand by it.

After the design was finalized, we explored what message would be written alongside the mural. We created a list of quotes based on what themes have stood out from the group, as well as ideas from our sponsor, Paul helped to facilitate the meeting by helping the Recovery Group understand each quote. His presence was very important because he was respected and trusted the group for being with them longer than we had. Most of the quotes we brought to the group for the meeting were simply greeted by nods and vague agreement until we read the final quote, “plant smiles, grow laughter, harvest love.”

It matters not what someone is born, but what they grow to be

Reclaiming dignity  Don’t go through life. Grow through life

Don’t judge each day by the harvest you reap, but by the seeds you plant

Uplift and inspire  Don’t let your struggle become your identity

Plant smiles, grow laughter, harvest love.

It’s not what’s in your eyes, ears or hands, but what’s in your heart

Changing lives

Grow value. Grow life  Uplifting our communities

You make success with the heart, not with the hands

Planting seeds of personal growth

WHAT DO YOU THINK ABOUT US?  GROWING BETTER LIVES

Digging for dignity
This message had an immediate connection with the Recovery Group because it related to the gardens and “shows that we are doing something good” as Muhammad said. To have a stronger sense of attachment to the mural, the name of the Streetscapes Group, “Uplifters 2016”, would be written below the quote. Deciding on the original design despite Heath’s disregard for it, determining the quote, and having their names be a part of the mural allowed them to make the mural their own. Tammy, a member of the recovery group, said “when someone asks what the mural means, I’ll be able to tell them about our mural.”

Working with a variety of different individuals proved to be the most strenuous aspect of the mural design. Everyone had a different idea of which process would be the most successful. This was especially apparent when working with Holmes and Heath; each individually had their own opinion on the mural, on incorporating the recovery group, and the techniques that were to be used during the process.

Heath is an already established artist who has his niche with the creative process. His desire was to have a working station within the Canterbury Gardens, and he expected us to fund his small project since we were already investing in the garden. He felt the working station was the best thing for the Recovery Group. He continuously dismissed the mural. When Heath became a part of the mural creation he continuously insisted that his timeline was different than ours and that nothing would be complete before our departure. These factors, along with others discussed above, led to us having to disengage Heath from the mural process.

On the other hand, Holmes is a developing artist that has recently become a freelancer. He now gets more of a direct profit, but ends up with less guaranteed work. This made him very eager to take on our project. The initial layout of the design was a sketch that he had previously posted on his Instagram and adapted it to the themes of our project. The rushed timeline of our project, as well as issues with Heath would have pushed away most established artists. The shorter time frame means money after a shorter period of work, and is a guaranteed salary, which can be hard to find for a developing artist. This kept Holmes around for our project despite the consistent drawbacks and issues that arose.

We facilitated the communication between Holmes and the recovery group but we did not plan any direct interactions between them early on in the project. By the time Holmes started getting involved in the process, trust was a concern between him and the recovery group. Paul expressed to us that strangers to group “struggle to gain their trust” as the environment of the group is “very personal and they are incredibly careful of who they open up to.” We worried that introducing a new person could have compromised the comfortable environment and restrict their ability to express their opinions. Reflecting on the process, it would have been beneficial to have introduced the artist to the recovery group early in the process; a relationship between the two entities could have provided a greater level of understanding. Success was achieved through using our group as a liaison. Introducing Holmes as the artist that created the other mural in the gardens “Gardens of Life” also provided an immediate connection without direct interaction.

Through the process, we have learned a lot about effective communication. Being direct and not hesitating to deliver information showed to be helpful in solving problems in a less complicated manner. Setting a standard of respect and friendship with all entities also allowed for more understanding and flexibility. With an open mind, you can connect to many different people, no matter where they are from or what they are working towards. Connections can be made between anyone and everyone has knowledge to offer each other.

Despite all events and challenges, we believe the mural belongs in the garden with the Recovery Group. We are confident that they identify with the image and the quote. All aspects of our process, including background research along with the time we spent in Cape Town, attributed to the positive result. Additionally, with extra time and resources we created flowers out of bottle caps with the Recovery Group to put on the fence surrounding the garden. It attributed to beautifying the space, as well as making the garden a safe haven that the group can be proud of. We are pleased with the impact we have helped create for Streetscapes through art, the assistance we provided our sponsor, the relationships we have made, and the social lessons we have learned during our time in Cape Town.
LOCATIONS OF ART REFERENCED IN THIS SECTION

ART IN ZONNEBLOEM
LOCATIONS OF ART REFERENCED IN THIS SECTION

ART IN WOODSTOCK
RECOMMENDATIONS FOR SIMILAR PROJECTS

Alternative community engagement based projects can be completed effectively by taking the following approach:

Establish all parties that will be a part of the group collaboration and ensure that all parties are aware of one another.

Create strong relationships with all people you plan to work with by having honest communication and respect for one another. This will allow for any difficulties to be overcome with more ease.

Ensure that the end goal is clear and that everyone is working to the same result. Everyone should be aware of their place in the project and the strengths that they bring. Clear communication and organization are some of the most important factors to be successful in most projects.

From the start of any project, one must be focused on what they want to accomplish. Upon arriving to Cape Town, there were multiple people asking us to assist them in various projects. Whether it be different forms of functional art, or engineering more eco-friendly ways to handle waste, people knew we were here to help and were not afraid to ask for it. Our academic plans for interviews and art exploration were more in-depth previous to our arrival, but because of various people and projects we became involved in. It is important to have an open mind and to be flexible to various situations, but to always keep a clear direction and reflect upon it. Scheduling more efficiently would have added a greater amount of credibility to our project, and would be a recommendation to groups in the future.
ART GALLERY
IMAGES REFERENCED IN THIS SECTION

12 Bring it on Mural, RiotMHC, 2016, Cape Town, South Africa.
13 Lady with red fish, Falko one, 2013, Cape Town, South Africa.
8 We all share roots, Boa Mistura, 2011, Cape Town, South Africa.
4 South Africa by the decades, Maklone, unknown year, Cape Town, South Africa.
3 Freedom Fighters, unknown artist, unknown year, Cape Town, South Africa.
9 Dehumanization Zone, See-Saw-Do, 2014, Cape Town, South Africa.
17 Safety and Security, Ninjabreadboy, unknown date, Cape Town, South Africa.
48 WPI students working with mebers of the Recovery Group to put the Bottle Cap Mosaic on Trafalgar High School Fence.
49 Khulisa staff, WPI students and Recovery group members holding bottle cap flowersafter a group session in the Khulisa office.
20 Bottle cap mosaic, 2016, Trafalgar High School, Cape Town, South Africa.
5 10 Indian commandments, Maklone, unknown year, Cape Town, South Africa.
8B We all share roots, Boa Mistura, 2011, Woodstock, South Africa.
11 Graffiti, unknown artist, 2016, Cape Town, South Africa.
38 Lady with Elephant underwater, unknown artist, unknown date, Cape Town, South Africa.
41 Bees, Matthey Willey, unknown date, Cape Town, South Africa.
50 Holmes painting the Canterbury Gardens Mural for Streetscapes, 2016, Cape Town, south Africa.
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<td>Love Graffiti, Maklone, unknown, Cape Town, South Africa.</td>
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<td>Bring it on Mural, RiotMHC, 2016, Cape Town, South Africa.</td>
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<td>Key, Maklone, 2012, Cape Town, South Africa.</td>
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<td>Came for the money stayed for the community, unknown artist, unknown date, Cape Town, South Africa.</td>
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<td>Nelson Mandela, Brian Rolfe, 2016, Cape Town, South Africa.</td>
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<td>Raised by wolves, NardStar, unknown date, Cape Town, South Africa.</td>
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<tr>
<td>32</td>
<td>Not eating, Jaz, 2013, Cape Town, South Africa.</td>
</tr>
<tr>
<td>33</td>
<td>Graffiti, Conform and The Bushman, unknown date, Cape Town, South Africa.</td>
</tr>
<tr>
<td>34</td>
<td>Insects, Bob D, unknown date, Cape Town, South Africa.</td>
</tr>
<tr>
<td>35</td>
<td>Conform, Conform, unknown date, Cape Town, South Africa.</td>
</tr>
<tr>
<td>40</td>
<td>Leaving home, Jack Fox, unknown date, Cape Town, South Africa.</td>
</tr>
<tr>
<td>39</td>
<td>Woodstock Eagle, Sonny, 2015, Cape Town, South Africa.</td>
</tr>
</tbody>
</table>
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