



The Art of **Mrs. Ciri**





The Art of  
**MyCiTi**

MyCiTi's public art programme is curated by  
Roger van Wyk of Educentric ([pixels@icon.co.za](mailto:pixels@icon.co.za)).

Text: Lisa Espi and String Communication  
Photography: Rodger Bosch

For more information see [www.myciti.org.za](http://www.myciti.org.za)

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# Foreword

*By Councillor Brett Herron*

**M**yCiTi, Cape Town's bus rapid transit system, is helping to change the city's urban landscape as it continues to grow, linking communities to new destinations across Cape Town. Since its launch six years ago, MyCiTi has also set out to treat each of its customers and passengers as special guests deserving of dignity and entitled to comfort and good service.

For our users, we want the time spent in our stations or on our buses to be time well spent – an opportunity to see and do something for themselves in the course of a busy day, while someone else takes responsibility for getting them safely to their destination.

The exceptional design of the system's infrastructure aims to make waiting and travelling an experience in its own right, with the journey as much a part of the experience as reaching the final destination. It follows that the stations that keep passengers warm and dry, and which house the kiosks and staff that help to make the system work well, should be welcoming and interesting spaces.

The MyCiTi team responsible for developing its infrastructure took an inspired decision to showcase the work of southern African artists on the walls of the stations and around the station precincts. This, too, has added to the quality of the journey that awaits MyCiTi passengers when they spend time in and around our stations.

Showcasing local art is synonymous with excellence in public transport the world over, and for many people their only exposure to formal art is through its provision in public spaces and on public infrastructure. For some, this will be cause for criticism. They might argue, why should public money be spent on such a frivolous endeavour? There are, however, many good reasons for us to invest a very small percentage of our infrastructure budget in public art. We have only to turn to South Africa's Constitution which says that local government must promote both social and economic development. Art does both. It contributes to our society by giving expression to our history, our dreams, hopes and aspirations in the most creative of ways. And it contributes to our economy when we support artists to make a livelihood based on their unique talents and abilities.

Rayzer, one of the street artists who contributed to the growing portfolio of MyCiTi art, put it well when he said, "grey walls kill the spirit somewhat if that's all you see on a daily basis – grime and filth and stark grey walls. Bringing colour in a way is a form of therapy and also brings about feelings of joy that people can relate to and find inspiration in".

This publication showcases the extraordinary talent of emerging and established artists from Cape Town and southern Africa who have contributed to making our public transport system special. Drawing on their own words



and the things that inspire them, the pages that follow tell the story of the 50 artworks that adorn the 42 stations in phase 1 of the MyCiTi system.

As a city that prides itself on nurturing the creative industries that are changing our world, I hope that as we roll out the additional phases of MyCiTi we will continue to enjoy public

support for this investment, which contributes to the enjoyment of users and supports and acknowledges the role of artists in shaping and interpreting the world around us.

**Brett Herron**  
*Mayoral Committee Member:  
Transport and Urban Development Authority*

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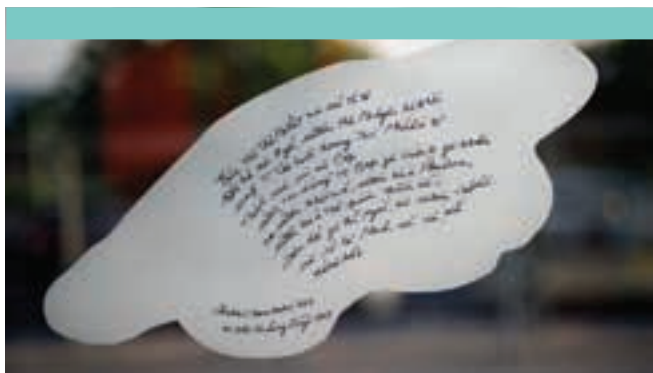


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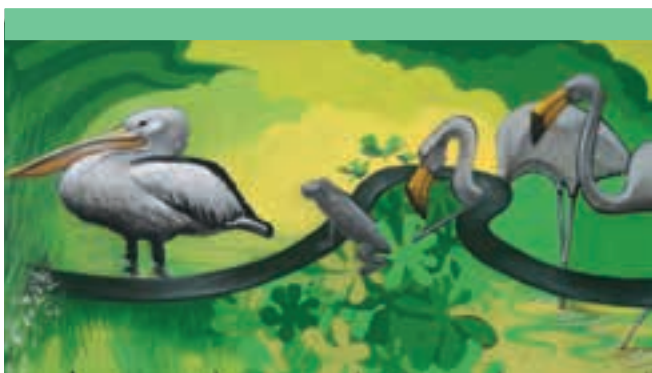
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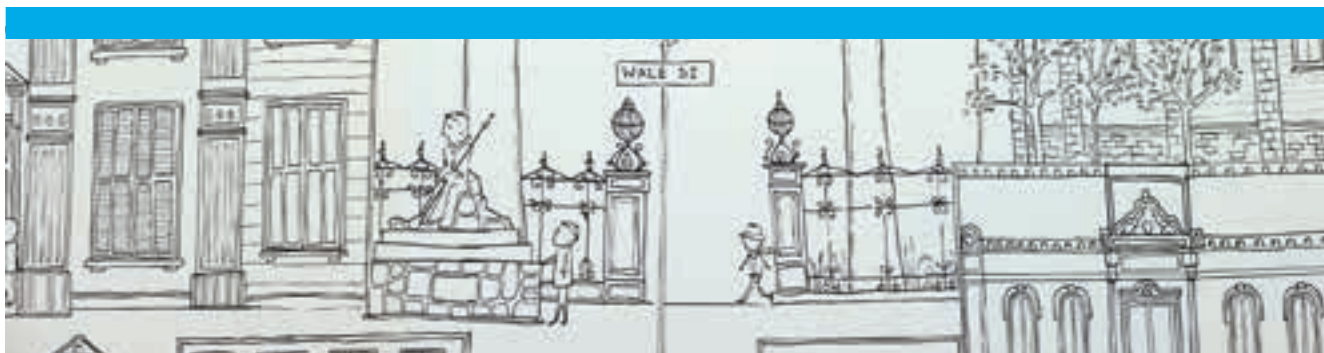
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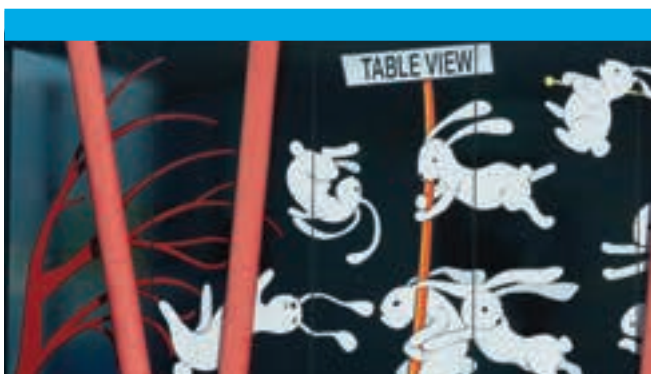
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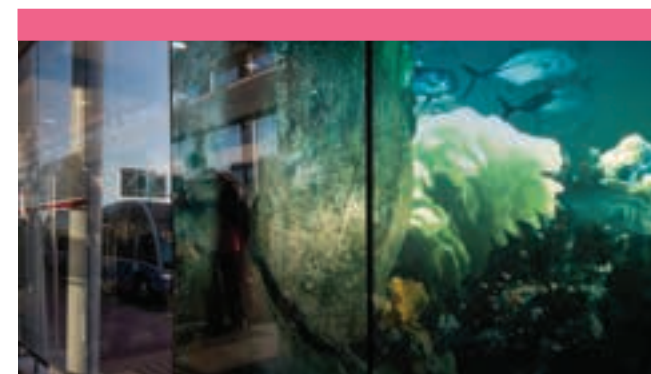


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# The art of transport

**C**ape Town's MyCiTi bus system was launched in May 2010, just a month before the Soccer World Cup, offering shuttle services from the Civic Centre to the Airport and to the Greenpoint Stadium.

Passengers entering any of those first three bus stations were met with the uplifting sight of permanently installed artwork on the walls. These inaugural works were created by three distinguished local artists, and represented variations on the theme of Cape Town's history - one in glass, one in mosaic and one in large-scale black and white drawings.

These three installations were the first phase in an on-going public art programme in which the City of Cape Town pledged to include commissioned artworks in all the MyCiTi stations to be constructed.

ARG architects, who designed the stations, were key in putting forward the concept. Inspired by the examples of progressive cities across the world who have invested in art commissions for their public transport systems, they proposed that 1% of the

construction budget for each MyCiTi station be made available for artwork to enhance the structure.

Public art specialist Roger van Wyk was brought in to highlight the potential of local public art talent and present to the project team an overview of international precedent in public transit-art programmes, citing examples from London and New York's well known programmes to those of lesser known cities like Moscow, Barcelona and Sao Paulo.

The fact that the proposal became a reality owes a great deal to Ronald Haiden, the Manager: Public Transport Infrastructure Design and Development at the Transport and Urban Development Authority who was immediately convinced of its value and championed the idea in the City. Together with Roger van Wyk and a committee comprised of representatives from the City's departments of urban design, arts and culture and communication they developed a public process to manage how the artworks were to be chosen, created and installed. This group played an active part in designing the briefs, guided by the principle that the work

should be meaningful to the location for which it was made. With the Gardens station, for example, they encouraged the mosaic and mural artists concerned to improvise on the theme of the garden, especially the wild garden of the Table Mountain National Park.

As the bus system was extended and expanded, notably to the Waterfront and up the West Coast, a series of smaller stations was built. These stations are enclosed by glass walls and most of their artworks have been printed on vinyl and mounted on the glass panels. The briefs encouraged designs that would translate successfully onto the windows, with some transparency so they could be seen from both inside and outside the stations. The winning designs have been based on a wide range of original media, from paintings to photographs to computer graphics.

The stations along Blaauwberg Road form part of a larger urban space including gardens and cycle paths, and three of them feature sculptures.

Cape Town is known for its vibrant street-art scene and the MyCiTi art programme has

*Opposite: The artist Strijdom van der Merwe sits alongside his sculptures of waiting passengers at Janssens station on Blaauwberg Road, Table View.*







made a striking connection with this domain by commissioning well known mural artists for the street-facing walls in Atlantis, Omuramba, Gardens and other stations.

MyCiTi art aims to enhance the quality of life of the commuters, in making the spaces through which they move and where they wait more interesting and more beautiful. Its proponents believe that in helping to make public transport a pleasurable experience, it is a vital part of the system's success. "Public transport needs to be a lifestyle for people, and it's got to be a great experience," says Roger van Wyk. In his view public art is at its most effective when it brings people together around a common focus and helps them to connect with each other.

Installing art in the bus stations gives them cultural as well as functional value. In South Africa with its historical legacy of segregated cities, where a very small proportion of people go to art museums, it is especially significant to bring art into people's daily lives.

Worldwide, there is a very high degree of approval from the public for art programmes in public transport settings. One likely reason for this is that artworks for stations are generally designed to reflect the ethos and culture of the surrounding area or community and they give people a sense of pride in their local identity.

The artworks for the MyCiTi stations have been commissioned firmly in this spirit, to be designed for a specific site, with an awareness of the context and of the relationship with the people passing through.

*The street artist MakLone works on the Omuramba station.*



As the following pages will show, many different themes and approaches arose from this challenge.

A number of artists have been inspired by the natural wonders to be found in the area and many works are filled with details of particular habitats, weather, plants and animals.

Others have focused on the historical dimensions of the site, featuring imagery of bygone cityscapes, maps, workers, architects who built the city and early travellers.

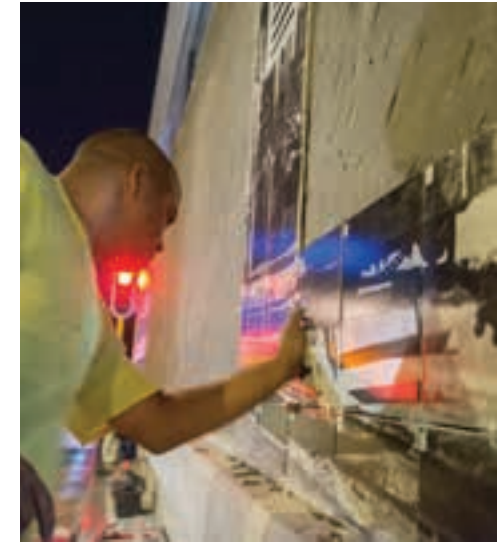
Several artists explore the theme of transport itself, from the historical "uitspan," to the evolution of the bicycle, to the significance of the station as a meeting place.

Some have created works which deliberately frame the view and are designed to be seen through as well as looked at, heightening awareness of the context.

A number of artworks arise from a consciousness of the community around the station. Woodstock station, for example, highlights the tragic demographic changes caused by forced removals during apartheid.

The experience of people waiting was the guiding consideration behind many installations. Many provide information and visual detail to make the wait more interesting; some are interactive; some provide playfulness and fun to lighten the experience; others use colour and composition to create a mood of tranquility.

Among the artists some are renowned and celebrated and others are just emerging into the public realm. Their varied works are expressed in the widest range of media available to the visual artist. Taken together they form a rich and multi-faceted reflection of Cape Town past and present.



*Above left: Roger van Wyk, the curator of MyCiTi's public art programme.*

*Above: Ceramic tiles are produced by Mervyn Gers Ceramics using silkscreened transfers to be installed at Adderley station.*



# Piecing together

*Shards of ceramic live again in patterns of colour*



## Gardens station

Artist: Lovell Friedman

Once a dark and deserted area under the highway, the site of the Gardens station is increasingly becoming the lively heart of this inner-city suburb – with everything from a children's play area to an award-winning skateboard park.

In her design for the station Lovell Friedman was responding to a specific brief, which was to

create an indigenous garden. The canvas was a sinuous curving bench covered in mosaic, inspired by Gaudi's Park Güell in Barcelona, designed by Juliet Eidelman of ARG Design to be both decorative and informative.

The proximity to Table Mountain provided a wealth of inspiration for the imagery in this work: flora, fauna, and the story of the Camissa River, the sweet waters that used to run from Table Mountain through this site to the sea.

The design is Friedman's but its creation was very much a team project, involving the craftsmen



*Lovell Friedman obtained her master's in ceramic sculpture at the University of Cape Town. Her mosaic art is a notable feature of Cape Town's public spaces, including the Mitchells Plain hospital, and both Stadium and Gardens bus stations.*

she has trained and worked with for many years.

"Mosaic is time-consuming and piecing so many little pieces together involved a lot of people working together. We had less than three months to do this."

Creating functional seating for the station added to the challenge, as the finished product had to be attractive, but also smooth and comfortable.

Mindful of children waiting for the bus, she included interactive games to keep them busy. "There are signs where you can find how many butterflies are hiding, how many frogs, how many

chameleons, so the children run around trying to find things.... there are two indigenous tortoises where the children can sit and play."

Other members of the team are just as enthusiastic about the end result.



## Stadium station

Artist: Lovell Friedman

Opened just in time for the 2010 FIFA World Cup, Stadium station is in both a historical part of Cape Town and a new sporting and outdoor recreation precinct. The station is connected to the stadium plaza by a long walkway under the road, which is lined with mosaic works of art.

Artist Lovell Friedman worked with a team of 20 crafters and completed the work in just a few months. The challenge was to create an impact which speaks to the history of the place and time, but which also conveys the sense of a significant gateway. The basis of the design is a series of medallions, elementary circle shapes connected by lines, which form a rhythmic pattern along the walls, gaining momentum as they are enlarged towards the end of the walkway. The colours are enhanced by mirrors within



the mosaics, which create reflective light patterns, contrasting with the grey concrete surroundings.

The circle shape has many resonances – early San imagery found in circular forms, the traffic circle, and of course the soccer ball. The imagery reflects the rich layers of history associated with the Green Point Common that the artist uncovered in her research, from the first rugby and cricket matches in 1862 to yachting regattas on the vlei and the first Kaapse Klopse competition in 1906.

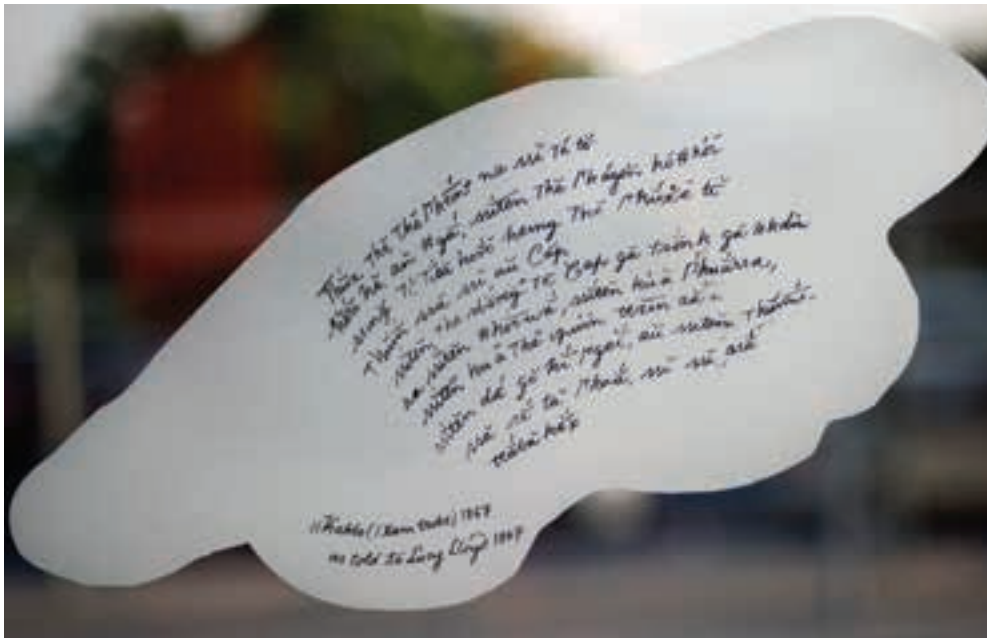






# Play on words

*Using text to transcend time and capture a moment*



## Airport station

Artist: Sue Williamson

At the gateway to Cape Town, the Airport station with its soaring wing-like roof is for many visitors also their first introduction to MyCiTi. This was one of the first MyCiTi bus stations opened ahead of the FIFA 2010 Soccer World Cup to celebrate the arrival of thousands of football fans from across the world.

Renowned artist Sue Williamson has etched images and text on the glass that capture the journey of travellers to the Cape across the centuries. Called a *Random History of Cape Town*, the work comprises a panoramic silhouette of the Cape Town coastline, from False Bay to Robben Island, with clouds floating in the sky. Quotations from the writings of travellers and visitors to Cape Town from 1400 to 1994 are engraved in the clouds. The artist calls them “little scraps of history”, or “sound-bites” to put it another way.



*Born in England in 1941, Sue Williamson now lives in Cape Town. She is a trained printmaker, but works in a wide variety of media including photography, video and mixed media installations. Her work can be found in major art museums in South Africa and abroad.*

“They are about the food, the people, the mountain, the slaves – all sorts of different things – and flowers, beautiful lilies that somebody found on the mountain. Some of the quotes are about fishing; how you could cast your net in once and pull out hundreds of fish in a single catch. Some are about the way that Cape Town

about the terrible fleas,” she says.

Each quotation was engraved with a distinctive handwriting, sometimes invented but in many cases copied from the original handwriting of the authors. The result is both impressive in scale and intimately intricate, and provides intriguing detail for the waiting visitors to examine as they begin their journey into Cape Town.



## Century City station

Artist: Sandile Radebe

Inspired by cities and city spaces, the artist Sandile Radebe who has lived in urban areas for most of his life, wants to make sense of the changes that are happening in South Africa's cities through his work.

With a background in graffiti he has chosen to use text as a way of exploring and 'reading'

city spaces, through the use of the letters of the alphabet. With its town planning aesthetic his work presents the viewer with multiple viewing points, illustrating the ambiguities of reading the city. The letters he uses to make up his work may differ, depending on the perspective of the viewer.

For the Century City station at the new mixed-use development that is Century City, the artwork at first glance looks like a town plan, or an aerial view of the city, but on looking closer, this is made up of many different letters.



*Sandile Radebe is a Johannesburg-based artist whose main area of interest is art practice in both, public and private spaces. He explores these spaces through stimulating a new reading of graffiti and more broadly the way language works to help construct our realities. He studied at the University of Witwatersrand School of the Arts and has participated in various group exhibitions as well as public and installation interventions.*

↑ ↓ ↻ ♿ Tickets



City-Dr. Hauptbahnhof





D. Hio  
2011

# Strokes of inspiration

*Vivid images of people and places colour the commuting experience*



## Section station

Artist: David Hlongwana

MyCiTi's Section station is located along a former railway line in Paarden Eiland, a light industrial area adjacent to the container port. In the strong and vibrant colours that are his trademark, Hlongwana has painted a work called *People Coming and Going*. For him, the bus station represents a unique meeting place

in the city, where you may encounter people from different places and diverse walks of life.

The surrounding factories and businesses draw workers from different parts of the city. "People here are coming and going. They come in the bus from different areas, from different suburbs and townships and they meet here." The artist expresses this by focusing on what they are carrying in their hands and on their heads: "papers, books, bags...you can see they are from different areas". He depicts a parade of people and sense of life that Cape Town



*David Hlongwana was born in Worcester and studied at the Community Arts Project in Cape Town. Arrested several times for political activity, he developed his artistic work in prison and later won a scholarship to study for four years in Perugia, Italy. His work is in collections in South Africa, Europe and America.*

residents can identify with at a glance. In the variety of detail of clothing and gesture, the work provides interest and entertainment for the waiting commuters.



## Vrystaat station

Artist: Arlene Amaler-Raviv

Using a theme that is synonymous with her work, Arlene Amaler-Raviv has painted a series of figures that relate to people in transit, enlarged to fill the six metres of space. The portraits are part of an on-going theme of politicians, businessmen and workers drawn from the news reports in the daily newspaper. Some of

the figures that she paints crop up repeatedly in her work, assuming an emblematic meaning, such as the woman carrying a big bag on her head and the striding businessman.

"It is always following the worker and the man who built our city and created change... I decided to use these images for the bus station so that it could create some kind of dialogue with the passengers and the workers and the people who use our wonderful new bus system."



*Arlene Amaler-Raviv was born in Johannesburg in 1953, studied art at the University of the Witwatersrand, and now resides in Cape Town. She paints in oil and enamel on varied surfaces, including glass and aluminium. Many of her paintings hang in major art collections in South Africa and around the world. Other work includes a 20 metre installation for the District Six Sculpture Project called Dislocation Relocation.*





## Porterfield station

Artist: Nico Phooko

Cape Town, as the “city of jazz”, is the inspiration for the lively artwork at Porterfield station. It’s the vision of artist Nico Phooko, who is known for a special kind of art-making performance – painting the music – in which he works on stage with live musicians, giving the audience the chance to see the artwork

unfold in front of them. This process is behind his design for the station.

He was working with a jazz trio at the time of the MyCiTi brief and wanted to capture the city’s rich history of jazz. The abstract painting evolved from working with the musicians on stage and expressing the music in “colours, strokes and scribbles”. The result he felt was “colourful, friendly, peaceful, love”.

The artist believes that colour has a deep emotional effect, and that art has a powerful



*Nico Phooko lives in Johannesburg and is well known in South Africa. He has also exhibited in Germany, New York and Amsterdam. As a teenager he was inspired and encouraged by the prominent artists from his home town of KwaThema, including Sam Nhlengethwa. He studied graphic design and fine art at the Johannesburg Art Foundation.*

role to play in society as a force for spiritual healing and for political expression. “There are many songs that are left unsung in this country, particularly if you take it from where we come from historically. I want to feel some of those unsung songs and put them onto a canvas.”







# Art on the street

*Visual art for urban spaces*



## Atlantis station

Artist: Faith47

For the MyCiTi bus station in Atlantis, street artist Faith47 has created a mural of herons in flight, spray-painted in a range of colours from sepia to luminous white. Apart from the immediate connection with transport and being on the move, the image conjures up flight, escape, transcendence and beauty in

a historically marginalised context. Her work largely focuses on disenfranchised people or endangered creatures and is simultaneously allusive and enigmatic. In response to her murals, people often talk about the feeling of stillness and calm they evoke.



*Faith47 is a South African artist based in Cape Town. She is best known for her street art, though she also exhibits studio work. She travels extensively and has an international following. Her work can be found in cities all over the world, from Shanghai to Berlin and New York. She makes art in overlooked spaces in the cities where she is working – on the sides of old buildings or under bridges, on derelict doors or walls, often monumental, sometimes more intimate in scale.*



## Omuramba station

Artist: Mak1one

Graffiti artist Mak1one has turned his hand to the theme of nature for this artwork at Omuramba station, which is situated in an industrial and commercial area. "I was inspired by nature and wanted to give people something to look at, representing what used to be here," he says.

The mural has imagery of plants, birds and animals in a palette of greens, in contrast to the very urban iconography of many of his works. The artist has reversed the scale in the painting, so that the human elements are small in relation to the animals. His intention was to remind people that they exist within a greater whole, and that they are supported in their problems by a force more powerful than themselves.

"Nature is bigger, sky is higher, plants always grow," he says.



*Mak1one grew up in Mitchells Plain in Cape Town and has described the environment as one where poverty was rife and choices were limited. In the late 1980s he discovered the medium of graffiti art, describing it as a liberating and pivotal moment. He has been involved in the art form ever since and his distinctive murals can be seen all over Cape Town and in many other cities.*



Omuramba

MyCITI

Mitchells Plain





## Mitchells Plain station

Artists: Wayne Beukes, Mak1one, Andre Beukes, Tony Coetzee and Rayaan Cassiem

Situated in Mitchell's Plain's business hub, Town Centre, the artwork in and around Mitchell's Plain station brightens up the surrounding area.

Near the entrance to the station, the glass walls are covered in a collage of vinyl

graphics with wood cut-out installations in vibrant colours situated opposite it. This is the collaborative work of five local artists, four with roots in the area.

Working with the theme, Know Your Roots, the artists wanted commuters to relate to their 'characters'.

"We created a diverse set of characters. Each artist created a fictional character that they thought people could relate to when they pass through this hub," says curator and project coordinator Wayne Beukes, also



*Cape Town's vibrant street art scene continues to grow, embracing a community of talented young artists. The Mitchell's Plain station and the surrounding precinct showcase this mural work, expressed by five Capetonians who collaborated to create this striking work, that has enlivened the urban landscape.*

known as Conform, who worked with Maxwell Southgate (Mak1one), Rayaan Cassiem (Rayzer), Andre Beukes (Drone) and Tony Coetzee (Ice7). Conform also worked on the station art at Turf Club and Circle East with Mak1one creating the work at Omuramba and Ice7 at Zoarvlei.

He says their style can mostly be described as urban art, a mixture of street art and graffiti.



## Gardens station

Artist: Ricky Lee Gordon

The Gardens station is under an elevated bridge, which gives it a sense of gritty urbanism. Street artist Ricky Lee Gordon believes that the job of artists, musicians and poets is to “remove greyness from the soul of the city”. His work typically focuses on the relationship between humans and nature.

The colourful mural features his signature style, which juxtaposes realism with more abstract elements, and plays with differences in scale. Human hands, flowering plants and buck at a watering hole are combined with schematic lines representing sunrise and sunset.

The artist loves the idea that street painting “may inspire an unsuspecting audience.”



*Ricky Lee Gordon, also known as Freddy Sam was born in Johannesburg in 1984 and now lives in Cape Town. His large-scale murals can be seen in many cities all over the world, including Istanbul, Morocco, Berlin, Basel, Barcelona and Amsterdam. He describes himself as an artist and an art activist.*









*Wesley van Eeden is based in Durban and divides his time between his personal art work and illustrative work for clients, preferring to do projects that are socially and environmentally uplifting. His murals adorn walls all over South Africa and his designs are inspired by direct experiences and local references.*

## Gardens station

Artist: Wesley van Eeden

The work for the Gardens station is a large mural on the east-facing wall, as much a part of the street and the passing traffic as part of the station. The central image is of two large faces, blended with elements of nature such as birds, butterflies, weather and fynbos.

Dynamic lines surrounding the figures convey a sense of movement, which was central to the artist's intention. "The MyCiTi bus system is all about mobilisation for the public and the mural has this represented by the multitude of repetitive lines."

He was also inspired by the specific site and its context, especially in terms of colour. "Historically speaking, the area had a diverse amount of nature and wildlife and I wanted to incorporate as much colour and vibrancy into the mural to reflect that history."





Cape Town 1884  
Original Shoreline

Shoreline  
1920

Shoreline 2013

Civic Centre

# Life in three dimensions

*Sculptural works and a tactile frieze enliven the travelling experience*

## Art works at Civic Centre station

The Civic Centre station is the hub of the MyCiTi bus system and accommodates throngs of passengers and buses travelling in different directions. The functional design of the station had benefits for MyCiTi's public art programme as faced with the challenge of how to cope with a fierce wind tunnel, the City's engineers created a long, high, enclosed entrance and, in the process, gave artists walls to work with.

The station is situated on reclaimed land in the Foreshore area, not far away from the original shoreline. The juxtaposition of old city and new, old shoreline and new, is the starting point for two out of the four artworks commissioned for this site - Julia Anastasopoulos's *Looking forward and looking back* and Strijdom van der Merwe's *Shoreline*.

The other works in this station also reflect the changing face of the city's streets, in two very different treatments of the theme of transport by Heath Nash and Garfield Taylor. Heath Nash's work is inspired by minibus taxis – a mainstay of public transport in Cape Town, while Garfield Taylor draws on the history of the bicycle to tell a story that begins in the 1800s.



*Above: Commuters enjoy Heath Nash's work inspired by Cape Town's minibus taxi industry.*

*Opposite: Strijdom van der Merwe's work shows the changes to Cape Town's shoreline between 1884 and today.*



## Civic Centre station

Artist: Garfield Taylor

Garfield Taylor's cement tile relief-frieze is a feature of the Civic Centre station which serves a variety of inner-city routes.

Focused on a transport theme it highlights the history of the bicycle and the role this mode of mobility plays in effecting societal change and its impact on the environment.

This is particularly relevant as MyCiTi is one of the few public transport systems in South Africa that encourages non-motorised transport, including a network of cycle paths along its routes and permitting passengers to bring their bikes on the buses.

The first image in the linear frieze is of the dandy horse, a kick-along bicycle made out of wood (which caused some panic in the streets in the early 1800s as it did not have brakes!) and the last image is of Chris Froome, the South African who was the first cyclist from

*Garfield Taylor established and ran a special effects company from the early eighties to 1994. Since then he has worked in South Africa and Britain as a product specialist, art director, project manager and designer.*

this continent to win the Tour de France.

The artist highlights a fascinating connection between the early development of the bicycle and the history of women's liberation, especially in terms of fashion with some opting for pantaloons.

These and other intriguing notes and dates are included in the artwork, adding to the

detailed visual panorama of cyclists through the ages. The artist is passionate about the bicycle and its potential to save energy.

*Civic Centre*



**DON'T  
JUDGE  
MIE**







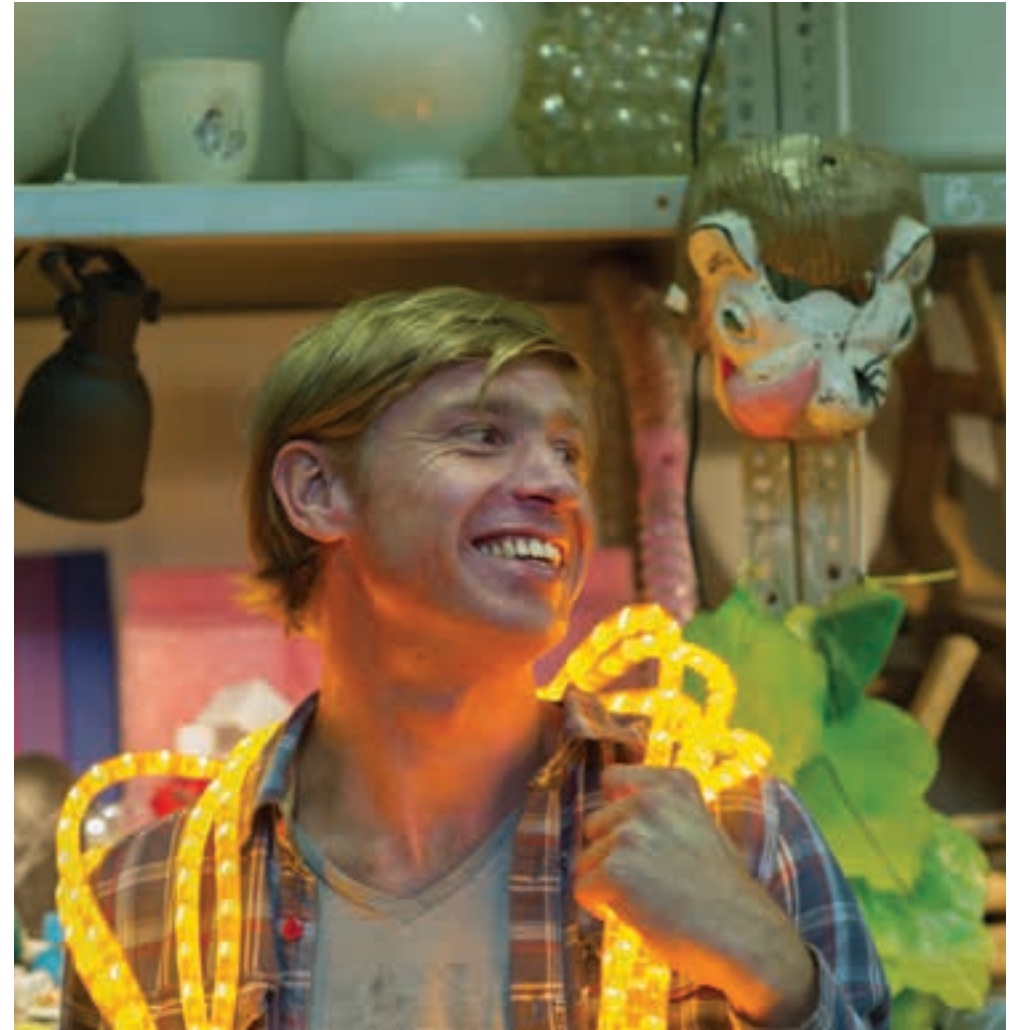
## Civic Centre station

Artist: Heath Nash

The starting point for this piece was a form of expression that Heath Nash sees as becoming a thing of the past – the colourful sayings and slogans often displayed on the back windows of minibus taxis in the city.

He has used a selection of these aphorisms – “none too religious or crude” – and captured them

in the clean and modern setting serving a new form of public transport. The work comprises three sets of metal panels in primary colours and white, with the words cut out in different fonts. They provide a strong and beautiful visual feature in this space and a flash of enjoyment in the commuter's day. “Every day people are going to pass backwards and forwards through the same station. I hope they have an uplifting experience.”



*Heath Nash was born in Bulawayo and moved to Cape Town where he studied sculpture at the University of Cape Town. A range featuring light-shades of wire and recycled-plastic flowers has made him a household name in the design world. He works with rural craft producers in South Africa and in Zimbabwe.*



## Civic Centre station

Artist: Strijdom van der Merwe

The subject of Strijdom van der Merwe's work for the Civic Centre station is the change in the shoreline from past to present. The historic centre of the city of Cape Town was extended between 1937 and 1945 when the Foreshore was established on land reclaimed from the sea in the making of the modern harbour. The artist has given this subject form in a metal relief sculpture attached to a large wall at the south-eastern entrance to the station. The work

is based on an overlay of two maps: an old map from 1884 and a present-day image of the city. In the sculpture, both maps are represented in a relief of laser-cut metal. The grid of streets from the old map (still very much the same as they are today) is rendered in rusted brown metal, while a streamlined version of the new map showing the Foreshore is rendered in black metal. The shoreline is indicated with a thick blue metal line and the bus station itself with a red dot — serving to orientate people viewing the artwork as well as to remind them that before the land reclamation they would have been standing in the sea.



*Strijdom van der Merwe lives in Stellenbosch. He has a long and illustrious list of exhibitions, commissions, awards and distinctions to his name, from countries all over the world. He is celebrated as a land artist, creating sculptural forms in relation to a landscape, often using materials found at the chosen site.*

## Janssens station

Artist: Strijdom van der Merwe

This is one of a series of stations along Blaauwberg Road, which has been transformed by the introduction of indigenous plantings as well as a cycle and pedestrian path that meanders under the gum trees.

The starting point for the design done by sculptor Strijdom van der Merwe was the idea of people waiting. "Whenever you take a bus or public transport, part of that will always be waiting at some point, either waiting for the bus, or arriving

and waiting for somebody to pick you up. I think people are always trying to find a place to sit."

The artist has created three sculptures of people each one sitting on its own bench, in an instantly recognisable gesture of waiting. He chose to use the most minimal element of art to form these figures. "Line has always been a very strong part of my work and breaking it down to the minimal of just drawing a line interested me in making these sculptures."

As a result, the viewer can see through the figures, which create connections that would not be there if they were solid forms. His intention is that people feel a relationship to these figures, sitting alongside them on the bench.







## Wood station

Artist: Christian Nerf

Further along the sculpture route beneath the blue gum trees in Blaauwberg Road is Wood station and *Working with Obstacles*. It's the work of artist Christian Nerf, who says that the idea is drawn from life, one of a series of works resulting from a process in which the artist was prevented from making a straight

line because of a physical impediment.

"The idea behind this work is that it's like life – you have to work with obstacles. It is about not fighting. It is about taking advantage of the unexpected that comes daily and the unusual."

The work involved exploring new ground. "The sculpture is different from a lot of my usual sculptures because I've been conscious of the fact that it is in a public environment. Usually my public work is more performance-based so I'm seeing this as a performance that will last for ten years."



*Christian Nerf was born in Johannesburg in 1970, and now lives in Cape Town. For 15 years he worked mainly in collaboration with other artists, but since 2011 has focused on solo projects. He works with moving and still images, wood and metal, printmaking and live performance.*



## Grey station

Artist: Rodan Hart

The theme of urban experience and the way that South African cities have transformed and are transforming is a thread running through all of Rodan Hart's work. For Grey station, he has designed three free-standing steel sculptures, about 2 by 1.5 m in size.

The artist describes them as "porous" in

that they will comprise a series of vertical slats which can be seen through. They are inspired by the patterns in shutters and grates and other architectural elements within Cape Town's city centre. The artist speaks of how the work will be connected to the site and will be activated by the people who inhabit the space.

"The idea is that as an individual walks around them and engages with the work they'll start to see a fragmented representation of the surrounding context."



*Rodan Hart was born in 1988 and studied fine art at the universities of the Witwatersrand and Cape Town, specialising in sculpture. Since graduating, he has exhibited in many of South Africa's major art institutions and his work can be found in numerous collections including the Nirox Sculpture Park at the Cradle of Humankind.*







# Pen and ink

*Drawing a link between past, present and future*



## Potsdam station

Artist: Lorenzo Nassimbeni

Today, in a rapidly developing part of the city, it is hard to imagine the traditional activity of traders in the 1800s stopping to rest their cattle in the shade of the trees on their way to Cape Town. This was known as *Uitspan* and this is the name of the artwork by Lorenzo Nassimbeni on the glass walls of the Potsdam

station. An old avenue of trees runs alongside Koeberg Road, parallel to the red lane of the bus route which takes people to the city centre. It's this link between past and present that inspired the artist.

On the glass walls of the station he has depicted an avenue of trees, drawn with fine black outlines, and the wagons and animals at rest under the canopy of the trees. Interested in the convergence between art and architecture, he points out the rhythmic continuity between drawing, building and nature: the trees in the



*Lorenzo Nassimbeni is an architect and an artist. He works in a wide variety of media, including fabric design, murals, and etchings. He has exhibited at two Venice Biennales and other major international art exhibitions.*

mural illustration begin the rhythm which lead into a series of columns that are part of the station, and at a certain angle, this rhythm is continued seamlessly by the avenue of existing trees.



## Circle East station

Artist: Wayne Beukes

Artist Wayne Beukes was inspired by the theme *Know Your Roots* for his work at Circle East, one of the stations linked by a pedestrian and cycle route in the middle of Blaauwberg Road in Table View.

The concept echoes the collaborative artwork in which he participated at Mitchells Plain station and, he says, shows that the idea can be applied as much to Blaauwberg as it does to Mitchells Plain.

The black and white patterns on the glass

walls at Circle East represent the bark of a tree. "Basically, it's saying that your heritage and culture is part of you in a unique way, like fingerprints are. And, your roots give you a sense of identity," says the artist.

He adds that commuters should explore their roots and see how far the digital world has come and how it affects them. "Africa has a lot of ancient knowledge... take the pyramids, for instance, as well as the Dogon tribe and the San, all very advanced many years ago. South Africans can easily forget this, or do not simply know."



Wayne Beukes (*Conform*) is a Cape Town-based graffiti and street artist. He has a three-year qualification from the AAA School of Advertising in Randburg, specialising in illustration, graphic design, art direction and marketing.

## Turf Club station

Artist: Wayne Beukes

Turf Club station is situated along the T04 route which is a popular means of connecting residents in the Dunoon area to the Century City shopping centre and its surrounding businesses and industries.

On its glass walls the street artist Wayne Beukes has created images of robotic horses - animal-machine hybrids in yellow and grey tones.

"I like my work not to conform. That's why the name of my brand and alias is called *Conform*," says Beukes.

For Beukes, "some people draw animals, some draw people. Most of my stuff only exists in my head."

He is inspired though by robotics, which comes through in the work, which references the equestrian history of the area, as does the work on the neighbouring station at Montague Gardens.







## Royal Ascot station

Artist: Wesley van Eeden

In his design for the Royal Ascot station Wesley van Eeden drew on the Milnerton Racecourse Nature Reserve as the source of his imagery. "I wanted to create a nature-inspired theme that included the exciting and diverse biodiversity that is found in this conservation area." Small but ecologically significant, the area close to the station contains some of the few

remaining examples of Cape Flats Dune Strandveld and Cape Flats Sand Fynbos vegetation. All the animals and birds in the artwork, which are drawn with great accuracy and animation, can be found in this nature reserve.





## Century City station

Artist: Quaymberley Dudley

The artwork for Century City station started off as a blank A4-sized paper and a few colour pencils, says Quaymberley Dudley who was commissioned to do one of three artworks at this MyCiTi station.

Although not the official name, the artist says she categorises this particular piece of art as

*Colour Line* because of the vibrant colours that were used to create the drawing.

"I have used public transport and as a commuter, you want to see something colourful because you spend a lot of time waiting around and you can get bored... so I did something interesting and complicated," says the artist.

The idea behind the art is to give people something to think about. She says that with any artwork, everyone has their own idea about what it is about. She wants people to make up their own minds about what her work is about.



Quaymberley Dudley is a young artist who lives in Midrand, Johannesburg. In addition to fine art she has done performance artwork in public spaces.



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## Civic Centre station

Artist: Julia Anastasopoulos

The Civic Centre station was one of the first three stations to be built and is the site of the largest of all the station art pieces. The high walls, built to enclose the station and act as a sound barrier, form four huge surfaces for murals.

The artist's work, called *Cape Town Illustrated*,

comprises a series of detailed cityscapes of Cape Town at different times in its history. "I've always loved doing very busy illustrated cityscapes, architecture and architectural lines," she says. The black-and-white line drawings were done on paper and then printed on to hard cast vinyl and enlarged.

Two walls facing the inside of the station show present-day Cape Town and a historical perspective of the city. The first features buildings in the Foreshore area between Strand Street and the sea, which is land



*Julia Anastasopoulos is a freelance artist, illustrator and designer, known for her work in a wide variety of mediums from product design to illustration for children's books, theatre design and performance. She was commissioned to design the artwork for two MyCiTi stations both in the central city, at Civic Centre and Thibault Square.*

reclaimed from the sea. The second wall is a nostalgic cityscape, featuring many of Cape Town's historical buildings including some, such as District Six, which are no longer there.

On the outer walls, seen by passing motorists and pedestrians, she has created futuristic views of Cape Town. On the Civic Centre side is an imaginary future cityscape of rapid change, ever faster and more crammed with media and advertising. On the other façade looking towards the sea, she explores the idea of the rising waterline.

"If this is reclaimed land, and if the water started to rise, what would happen? The bus station would probably be underwater, so I've had a comical look at that. It's a play on the idea of where our cityscape could be in maybe 300 years," she says.



## Thibault Square station

Artist: Julia Anastasopoulos

This series of drawings printed onto vinyl looks at the historical and architectural influence of Louis Michel Thibault after whom the nearby square is named. Thibault was the first professional architect in Cape Town and his work from the late 1700s and early 1800s had (and still has) a significant imprint on the

city. After qualifying as an architect in France he came to the Cape as part of a military mission in the service of the Dutch East India Company.

Thibault collaborated with sculptor Anton Anreith and builder Hermann Schutte to make many notable buildings for private and public commissions, including some surviving such as the Granary, Koopman's de Wet House, Groot Constantia (main gable and wine cellar) and many more.

Artist Julia Anastasopolous worked with

hand-drawn plans attributed to Thibault. "I was drawn to his use of concentric circles in a design system, and loved the diagrammatical blueprint feel of some of the representations. This may be a strong point to explore, especially considering the concentric system seemed to have influenced his contemporaries and in turn, the development of architecture in 19th century Cape Town."

At the same time she explored colour as a means to give the work a bright, contemporary feeling. In combining the lines and shapes in

the Thibault drawings with bright primary colours, she achieved a work with echoes of Joan Miró and Alexander Calder. The artwork beautifully realises the challenge of balancing a boldly colourful yet transparent design, and creating an installation that is both historically informative and bold enough for an urban space.







## Phoenix station

Artist: Aaron Samuel Mulenga

Aaron Samuel Mulenga explores the themes of culture, identity and tradition in his work *The Kiss* installed at Phoenix station on Omuramba Road.

Inspired by Gustav Klimt's iconic work of the same name, the patterns on the Nguni cattle depicted in the work are inspired by Mulenga's

own identity and tradition. An art student whose family are part of the Bemba people in Zambia, the patterns on the cattle are inspired by the facial scars that form part of Bemba tradition.

The artist hopes that people passing by can connect with this artwork and that young people will be inspired by it to do something that they love.

He believes that exhibiting in a public space provides an opportunity to reach a wider audience than having works that are displayed only in a gallery or studio.



*Aaron Samuel Mulenga is from Zambia and was first introduced to art at the age of seven. He is a student at the University of Cape Town's Michaelis School of Fine Art. He has exhibited at UCT's African Studies Museum and the Woodstock Art Fair.*



## Refinery station

Artist: Peter Mammes

Human and animal skull drawings adorn the glass walls of MyCiTi's Refinery station on the route between Dunoon and Century City.

The artwork at Refinery station, which is situated in an industrial area, is designed to get people thinking about nature and the effect people have on the environment through

factories, says artist Peter Mammes.

He points out that his drawings are never just "black and white" and that there is always a duality in his work, as is the case with this station's artwork.

"I try to retain grey areas. If you draw someone, that drawing will always be of that person. But, if you strip it down and draw a skull it means something different...We need to understand that we're a part of nature," says the artist.

He adds that, depending on who you speak



*Peter Mammes is a fine artist who attended the National School of the Arts in Johannesburg. He started working as an artist in 2004 and has exhibited at the Johannesburg Art Gallery, the Turbine Art Fair and at a number of solo shows in Gauteng. He has also done work for private clients in Cape Town.*

to, the drawings could mean different things, as it all has to do with the perception of the individual.



Refinery







## Dunoon station

Artist: Ofentse Letebele

For the Dunoon station, artist Ofentse Letebele has created a set of seven drawings, printed large on colourful backgrounds, each a close-up portrait of a smiling face. The artist says that he wanted to create a positive and celebratory image, particularly for the sake of the young.

"I feel like the Western Cape today can be a challenging society to grow up in, so it's always nice to have works that nurture the environment in which we raise our children," he says.

Inspired by the site to work with light and colour, he considered the effect from both sides of the glass. "I was trying to create a light spectrum that would shine and create a dynamic space. When you're inside you may experience the light spectrum part of it, and when you're outside you may experience the



*Ofentse Letebele has a degree in Multimedia Design from Tshwane University of Technology. He lives in Cape Town where he works as an artist, animator, musician and award-winning product designer. He has also established a public art project called #AMANDLA with the aim of generating confidence among young Africans through art and design.*

narration part of it."

He hopes that the row of vibrant transparent colours, combined with the smiles, will "break the immediate rush that daily commuters have. I was trying to ease that process ... and to inspire someone's day."



## Montague Gardens station

Artist: Sepadi Moruthane

Situated en route to Dunoon and Table View and close to Century City, Montague Gardens is a thriving industrial area which is well-connected to landmark attractions.

It is easy to see why the artist titled his work *Nexus*, making reference to the connections facilitated by the MyCiTi service.

The initial idea and concept behind artist Sepadi Moruthane's artwork at Montague Gardens station was born years before MyCiTi's call to submit proposals for an equestrian-themed artwork. The equestrian theme draws on the area's history of horse racing linked to the former Milnerton racecourse and the training stables along the road.

The work evolved from a composite image of a horse the artist had drawn while studying abroad in 2006. It depicts a mechanical horse with elements including gas pumps



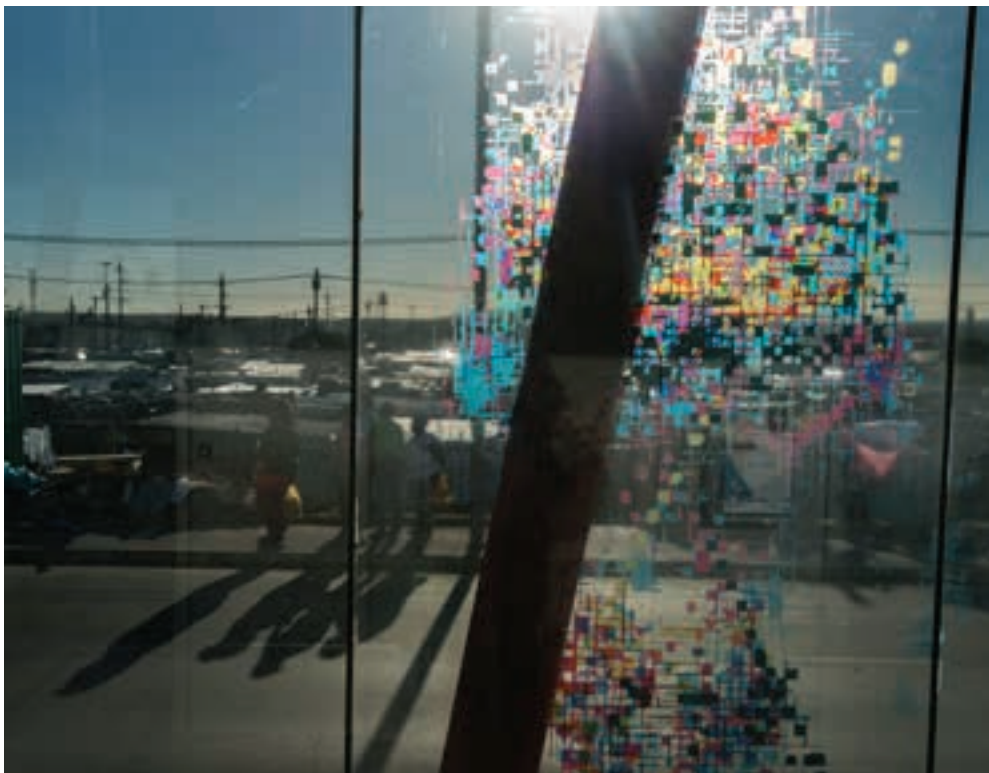
*Sepadi Moruthane, better known as Thuso, studied at Ecole Cantonale d'Art du Valais (ECAV) in Sierre, Switzerland. He believes that art should be easily accessible and as a result exhibits in alternate spaces. He is a part of an international art group, LinxLinx, who subscribe to this form of exhibiting art.*

and cones, and captures the visual elements of industrialisation, manifest in buses which replaced horse-drawn transport.

The indigenous Boerperd was also an important source of inspiration for the work, with its mechanical horses symbolic of the MyCiTi bus connecting people across the city.







## Usasaza station

Artist: Zwelethu Machepe

The work at the Usasaza station is based on a series of screen prints and portraits of people with their bundles of belongings. Artist Zwelethu Machepe explains the context: "The work was influenced by a theme. At the time that we were making it, it was getting closer to the 20 years of democracy. We were looking

to investigate how people were living their life in a democratic South Africa. I was strongly interested in the people who were not average — the recyclers, the street vendors."

The artist gave form to the figures using grids of little lines and dots, and the four primary colours of the printing process — cyan, magenta, yellow and black. The images suggest highly pixelated digital prints, though at the same time they have an uneven hand-made quality. The effect is haunting and poignant. The subjects seem to waver



*Zwelethu Machepe was born in Johannesburg in 1990. After he matriculated, he worked as a salesman while attending art classes. In 2010, he joined the Artist Proof Studio to study printmaking. His work has been included in several prestigious group exhibitions, including the Johannesburg Art Gallery.*

between visibility and invisibility, which echoes the theme of people surviving on the margins of the urban economy.



## Table View station

Artist: Alan Munro

Table View station is a major hub on MyCiTi's first route with a dedicated red lane for buses. Busy throughout the day and into the evening, it's a transfer point for several local routes.

The graphic work by artist Alan Munro is called South-Easter Bunnys (the spelling is deliberate and often commented on). It's

inspired by two separate elements – the strong south-east winds that are a familiar feature of life in Table View and the news at the time the artwork was commissioned about Robben Island being overrun by rabbits. These ideas came together as bunnies being blown about by the wind, rather like the passengers when the wind is strong. Graphic, comical, animated and endearing, this work has proved extremely popular with the public.

Munro says he wanted to bring some lightness into the daily experience of the



*Alan Munro is a designer, animator and illustrator who lives in Cape Town.*

passengers. "That's my aim, to bring some playfulness into the world around us. It can be mundane waiting for the bus, so bringing lightness and humour into that situation always helps".

The design also responds to its environment in another way, framing the view of Cape Town Stadium glimpsed across Table Bay. When the artwork was commissioned, the new stadium was being completed for the 2010 FIFA World Cup. Munro wanted to capture not only the architectural image, but also the

overwhelming feeling of pride and optimism in South Africa as the host country for the tournament.



TABLE VIEW

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REPRODUCED FROM THE FLOOR OF THE U.S. NAVAL MUSEUM, THE  
USS ALBATROSS, BUILT IN ALBANY, NEW YORK IN AUGUST OF 1863.





## Sanddrift station

Artist: Archie Collier Birch

Situated a few kilometres away from the sea, Sanddrift station is on MyCiTi's T04 route linking Dunoon to Century City.

A number of streets in the area in which the station is located were named after yachts that participated in the first Cape-to-Rio ocean race in 1971. This provided some of the inspiration

for the artwork – in which the station walls are adorned with vessels out at sea. But the artist also wanted to include older vessels in the work which is based on the concept of *Sails in the bay*.

“A lot of Capetonians go to the sea and I wanted to get people to think about their relationship with the sea. It's a strong and vital link and makes Cape Town what it is,” says Collier Birch.

In addition to illustrating aspects of Cape Town's nautical history from the Cape to Rio,



*Archie Collier Birch, who also works under the name Archie Collier, lives in Cape Town and holds a Master's in Illustration from the University of Stellenbosch and a Fine Art degree from Michaelis at the University of Cape Town. He largely works as an illustrator in the film industry.*

the work references the visit in 1863 of the Alabama, an American raider belonging to the southern states during the American Civil War and immortalised in the South African folksong 'Daar kom die Alabama'.

Collier Birch was also inspired by changing a public space from a functional administrative space to one that provides visual enjoyment.



## Zoarvlei station

Artist: Tony Coetzee

The main inspiration for the artwork at Zoarvlei stems from an acrylic painting the artist, Tony Coetzee, did a year before he was commissioned to do the work for the MyCiTi station.

He describes the work adorning the Zoarvlei station walls along the T01 main route as "speaking about the environment which points

to a way forward".

One side of the painting comprises an abandoned wasteland, while the other shows the use of renewable energy in a modern, futuristic way. The work seems to say "this is where we are, and this is where we can be".

"I want people to look at my artwork and feel positive. I want them to look at what we can achieve as human beings in the future," says the artist.



*Tony Coetzee studied graphic design and works in the formal sector, but he continues to do public art as that is his first love. He also experiments with other art forms, such as fine and street art.*





# Visual appeal

*Using data and graphics to tell stories in pictures*



*Hannah Williams and Mark Henning, partners in design company Black Hat and Nimbus, completed artworks for six stations between the city centre and Table View. The designs are all infographics, with data relating to the surrounding areas.*

## Woodbridge station

**Artists: Hannah Williams and Mark Henning**

How many locals share your birthday? That's the theme of this playful infographic created by artists Hannah Williams and Mark Henning for the Woodbridge station.

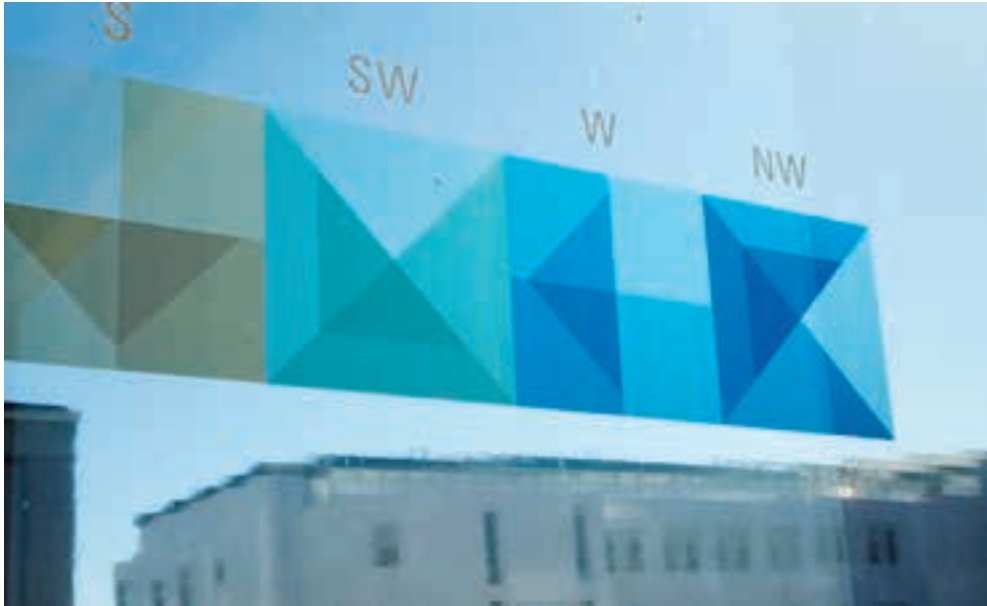
The data for birthdays of the people living in the areas is in the form of circles of colour. Each circle represents a day of the year, and

their size reflects the number of birthdays on that day. The relative numbers are symbolised by colour as well, ranging from the warmer colours for higher numbers to cooler colours for lower numbers. People waiting in the station can seek out the circles for their own birthdays and see how many local people share that date.

The artists wanted to create a bright and cheerful image with happy associations that allows viewers to feel a connection with people

who live in the area. "Birthdays are a fairly universal day of celebration, transcending cultural differences," says Hannah.

The bright colours and circles result in an appropriately cheerful, light-hearted and friendly visual.



## Lagoon Beach station

Artists: Hannah Williams and Mark Henning

The weather in Cape Town is changeable, especially by the sea, and this affects the daily commuting experience. For the Lagoon Beach station, the whimsical *Weather on Fridays* infographic is a visual representation of local weather conditions on each Friday during 2010.

"The sometimes dramatic weather is an important aspect of life in Cape Town, known in the 15th century as The Cape of Storms, and the beaches in the area surrounding this station are popular kite surfing and windsurfing spots," says Hannah Williams – one of the artists.

Because there isn't a scenic view from the station, the glass is covered in parts with opaque material that produces interesting light effects. Weather data in a visual form has colour symbols for temperature and arrows for wind direction, creating a bold pattern.

"One of the primary aims was to create an aesthetically interesting graphic when seen from a distance, so we took the liberty of placing the summer months of December and January in the middle, and the winter months of June and July at the ends to create a sunset-like image. We also spent a lot of time tweaking the colour versus temperature range to enhance this effect, while still keeping the graphic informative," says Williams.



## Sunset Beach station

Artists: Hannah Williams and Mark Henning

Called *Earthquakes 1690 – 2010*, this infographic is based on historical data about earthquakes and tremors in the south-western Cape between 1690 and 2010. Very few passengers waiting for the bus may know that this subject has particular resonance for the area as the Milnerton fault runs from about 8 km offshore near Koeberg under this area and then on to the Cape Flats and part of False Bay. In 1969, a 6.1 magnitude earthquake shook this area, with the epicentre believed to be near the present-day The Paddocks

shopping centre. This artwork by Hannah Williams and Mark Henning presents very interesting and little-known information in the form of a delicately beautiful pattern.



04:00

06:00

08:00

10:00

12:00

14:00

16:00

FRIDAY

This image is generated using local hourly weather data.  
Source: [www.windglobe.com](http://www.windglobe.com), Weather Underground. Special thanks to [www.windglobe.com](http://www.windglobe.com)

WIND DIRECTION  
NE E SE

35°  
TEMPERATURE



## Milnerton station

Artists: Hannah Williams and Mark Henning

This station overlooks the fields of Milnerton High School, and many of the passengers using it are from this school. Artists Hannah Williams and Mark Henning called their work *Future*, involving the scholars in the artwork and examining their thoughts and feelings about the future.

Based on responses to a survey presenting

future scenarios, the artists used a "steam graph" format to produce a graphic image, "reminiscent of a ray gun or graffiti from a distance".

This visual serves the information well, as it clearly shows areas of strong agreement. There were many events listed in the survey so there is enough detail for the work to be interesting even to commuters who see it many times over. Some of those future events assessed by the scholars include the probability of whales becoming extinct, discovering a cure for HIV/AIDS and a woman being elected as president of South Africa.



## Racecourse station

Artists: Hannah Williams and Mark Henning

Located near the old Milnerton racecourse, this artwork is based on the concept of gambling and luck. Before 1994 horse racing was the only form of gambling that was legal in South Africa and races at Milnerton were followed by punters all over the country. The title is a play on the saying *When My Ship Comes In*, with artists Hannah Williams and

Mark Henning making a visual comparison between Lotto winnings and ships coming into Cape Town harbour.

"The comparison of these two values, which are not in fact related, highlights the superstition and idea of 'luck' that surrounds our aspirations and ideas of success," says Hannah Williams. The graphics representing the ships coming into the harbour form appealing linear patterns, with a story-book feel which contrasts with the solid yellow disks representing the Lotto winnings.





## Woodstock station

Artists: Hannah Williams and Mark Henning

Close to the city centre, Woodstock has a unique social history, and remained a racially mixed area during the apartheid years. It's this shift that the infographic at Woodstock station captures, reflecting the changing demographics of the suburb's population from 1865 to 2001.

Artists Hannah Williams and Mark Henning wanted to find a way of communicating that visually, and were inspired by American illustrator Chad Hagen's design of isometric overlapping blocks. "We thought it would be

an interesting challenge to create something using the concept, but with real data."

The only demographic consistently recorded in the census data for Woodstock related to race. Using that distinction, the graphic shows who has lived in the suburb, who moved out, who moved in, and how the population has changed from the earliest days of European settlement until modern times. Up close, there is a great deal of detail, including the historical events that influenced these changes in population. From a distance, the design is striking and dynamic with an illusion of three-dimensional depth, and the colour has an effect similar to stained glass.





## Granger Bay station

Artist: Hannes Bernard

Granger Bay, between the Green Point stadium and the V&A Waterfront, is in an area full of historical significance – the site of Cape Town's first hospital, first lighthouse, first rugby match, first fatal plane crash, shipwrecks, and more.

Artist Hannes Bernard represents these and many other historical happenings and

landmarks in his artwork, which incorporates a plethora of tiny images and texts in two bands of red and blue colour. Like a toy town set, they include Cape Dutch houses, churches, trees, vehicles and animals. Though most features are stylised and simplified, significant buildings in the area, including the Mouille Point Lighthouse and the Somerset Hospital, are clearly and accurately rendered. The artist packs a lot of contextual information into a very entertaining and engaging visual form.



Hannes Bernard is originally from Cape Town. He studied visual communication design at Stellenbosch University and in 2011 went to do his master's at the Sandberg Instituut in Amsterdam. He now runs a design consultancy between Amsterdam, Cape Town and Sao Paulo. Through this cross-continental practice, he explores his interest in "new cultural trade-routes and image economies".

## Paarden Eiland station

Artist: Hannes Bernard

This station is in a busy industrial suburb close to the harbour and within easy reach of the city and of the beach. In his design for this station, Hannes Bernard selected a variety of elements from the vicinity, such as ships, tugboats, fish, factories, trucks, and people at work and at play on the beach.

A section of the glass wall of the bus station is covered in small depictions of these objects and figures. The artist treats them in a stylised way, giving them a simplified graphic form with red outlines, so that they read as if they are part of a system of signs, like the key to a map.

Locals to the area will appreciate the details such as the little sign reading "Gatsby", a reference to Cape Town's most popular sandwich and another familiar feature of Paarden Eiland life.





# A composite view

*The creative use of photographic images brings an alternative perspective to the daily commute*



## Melkbosstrand station

Artist: Chris Slabber

Enter the MyCiTi station in the main street of this picturesque seaside suburb and it's like walking into an aquarium. Artist Chris Slabber was inspired by the aquatic life of Cape Town and the station's setting within sight and smell of the sea. Using 200 photographs of sea life in its myriad forms – from the kelp forests to

the seals and sharks – hundreds of images were “chopped up, edited, treated and stitched together” to create the final product.

The result is an immersive experience for people using the bus – a massive aquarium so that passengers waiting for the bus would seem like they were sitting inside a glass-enclosed sea world instead of outside on land.



*Chris Slabber was raised in Oudtshoorn. He studied graphic design at the Cape Peninsula University of Technology, exploring different media and combining photography, drawing and digital technology. He won an award at the 2015 A' Design Awards in Italy.*



## Neptune station

Artist: Sanjin Muftic

Movement, distance and the experience of travelling are evoked by the hauntingly beautiful artwork at Neptune station. Sanjin Muftic's artwork comprises a layered photographic image, with clouds and road markings superimposed on a pair of suitcases. It suggests that the travellers are carrying the landscape with them as they go.

The artist is known for incorporating multimedia images in theatre productions and his image for the Neptune bus station emerged from one such piece, a play for the Magnet Theatre Company on the theme of migration.



*Sanjin Muftic was born in Bosnia and travelled widely before coming to Cape Town, where he studied for a Master's in Theatre Directing at the University of Cape Town. The acting head of department at City Varsity, he has created a wide range of multimedia productions and has collaborated with many of the city's most creative companies and artists.*









## Sandown station

Artist: Janet Botes

The artwork for the Sandown station was inspired by a species of Euphorbiaceae bush, commonly known as Melkbos or milk bush, which is found all along the Cape coast.

Artist Janet Botes says that although the design was originally conceived for Melkbosstrand station "it is still so relevant

because you'll find the plant from Blouberg all the way up to the border of the Northern Cape".

In the Melkbos plant the artist finds not only a connection to the natural heritage surrounding the site, but also to a profound cultural heritage. Integrated into the work are images from Bushman paintings, because the sap of the plant was used by the San as poison on their arrow tips.

"What I was inspired by was the west coast and, of course, going up into the north towards the Kalahari and the northern Cape,



*Janet Botes is a mixed media artist currently based in Woodstock in Cape Town. In her work she is intensely concerned with environmental issues and how human beings relate to nature.*

where they originally came from. So it is their heritage and our heritage."

In keeping with these geographical, botanical and cultural references, the work has a feeling of vast space and timelessness.



*Thami Mbenekazi is a young artist from Mpumalanga. He trained as a printmaker at the Artist Proof Studio in Johannesburg. Since graduating, his work has been shown in numerous group exhibitions. He describes his work as being influenced by street art and conceptual photography.*

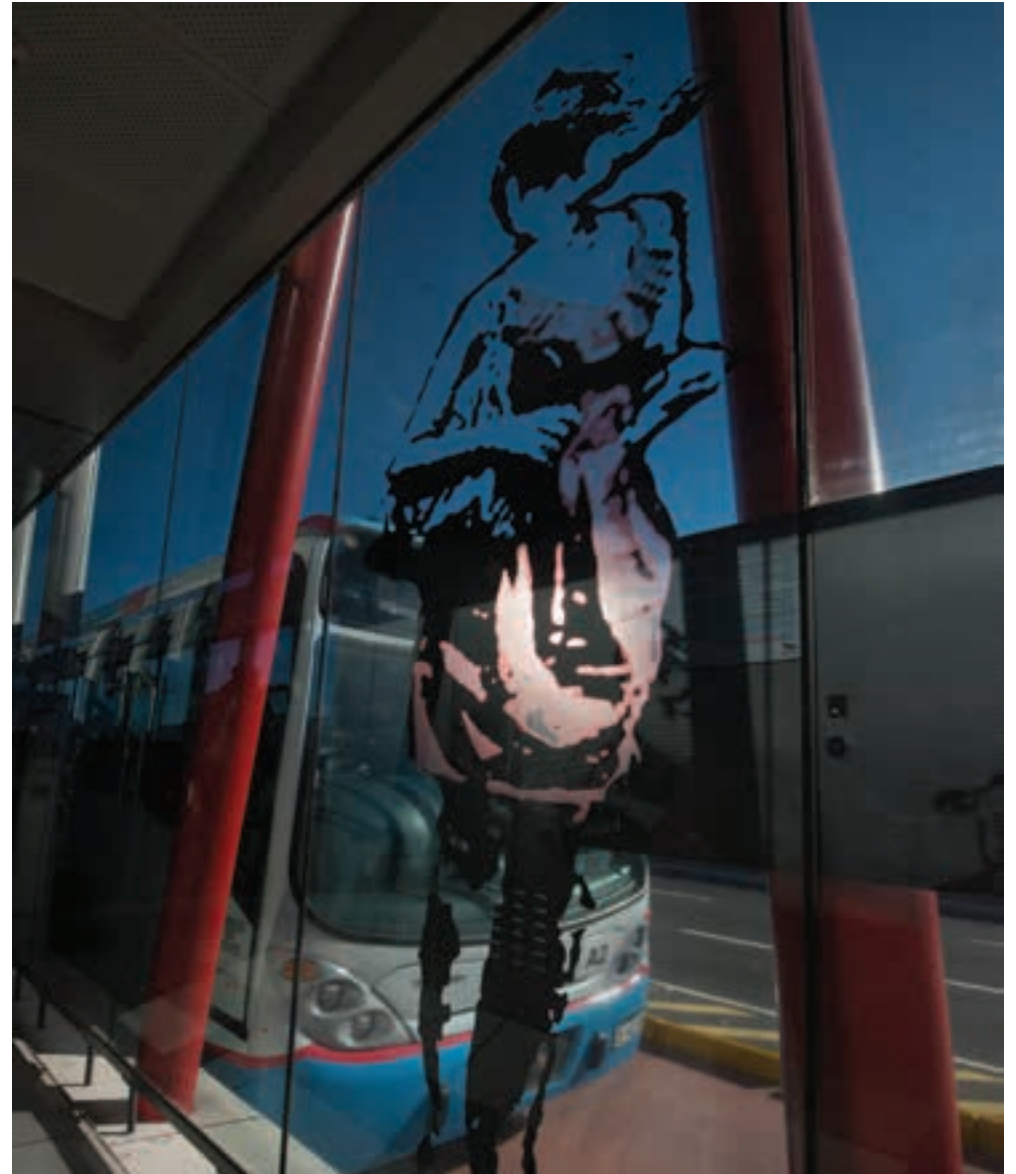
## Killarney station

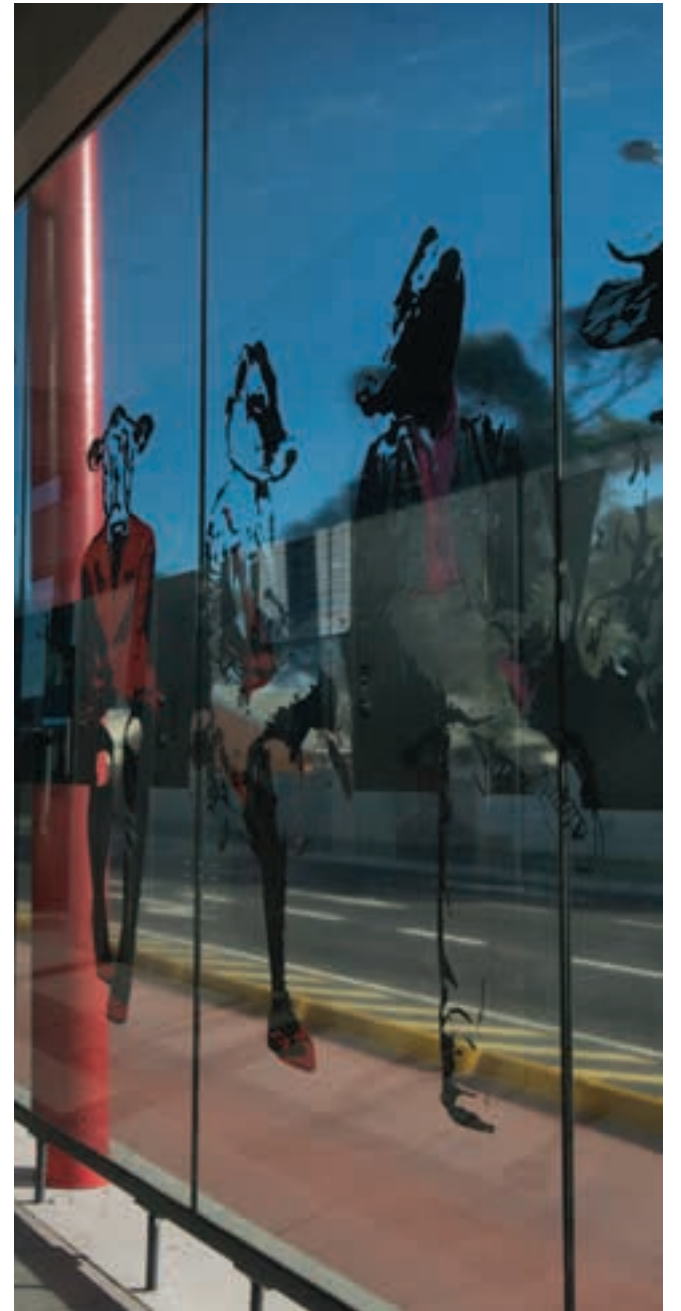
Artist: Thami Mbenekazi

*Ordinary Action, Extraordinary Images* — Thami Mbenekazi's artwork at Killarney station depicts a row of figures with human bodies and cows' heads, arranged in the everyday positions of people waiting for the bus. It is this very ordinariness in the strange and almost surreal beings that makes

the work so surprising and engaging.

Many of Thami Mbenekazi's print works depict figures that are a hybrid of animals and people, and he acknowledges the influence of Nandipha Mntambo among other southern African artists in these motifs. In some, these juxtapositions are used to disturbing effect, but for the MyCiTi station at Killarney they create images with a lighthearted, humorous but distinctly African feeling.









## Adderley station

Concept: Roger van Wyk and Ronald Haiden

Adderley Street has been a public transport corridor since the earliest days of Cape Town's existence, when trams and horse-drawn carriages used this, the main thoroughfare in the central city. The Adderley station, following in this long tradition, has a very special place in the MyCiTi system. It is a hub for many bus

routes as well as being next to the train station, and close to the "must-see" heritage and tourist sites of the central city.

It seems fitting that the artwork chosen for this location is a set of historical photographs from the archives, including images of the tram system in use in the street at the time. The four images — dating back to 1895, 1896, the 1930s and 1940s — were transferred onto ceramic tiles by Mervyn Gers Cearamics using the silk-screen and transfer method. The tiles were fired in a kiln to make them permanent.

This challenging process involved careful work with the old grainy images to get the tones true to the original sepia pictures.

The positioning of the Adderley station also involved complex negotiations as Heritage authorities had to agree to move the famous Cenotaph war memorial to a new position. The historic milk wood trees lining the street had to stay however, and the station structure had to have certain adaptations to make it fit the context. One of these was that the glass station walls were placed outside of the columns

instead of inside, a change which enhances the reflections from buildings across the road and creates an interesting contrast with scenes depicted in the historic photographs.

**The Art of  
MyCiTi**





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