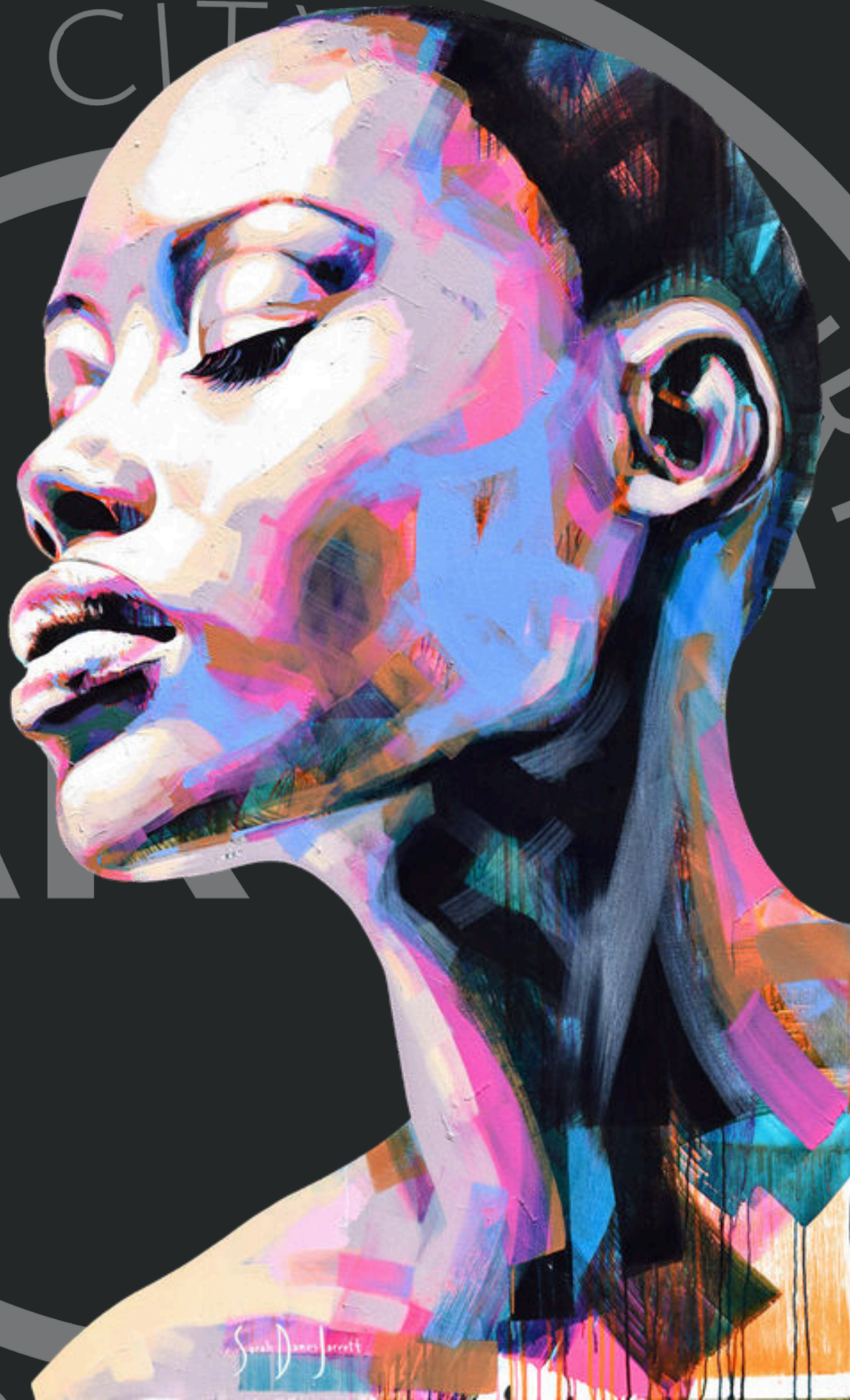




CENTURY CITY ART TRAIL



Sarah Jones-Jewell



THE CENTURY CITY ARTS FOUNDATION

The Century City Arts Foundation (CCAF), which has Public Benefit Organisation Status, was formed with the aim of making Century City a destination for art. It aims to preserve, foster and communicate the arts in Century City by providing facilities, opportunities, a platform and a forum for both established and aspirant artists across all art genres.

Since its inception, the Century City Arts Foundation has undertaken numerous initiatives, such as art exhibitions, artist showcase events and community involvement projects.



CENTURY CITY ART TRAIL

PERMANENT EXHIBITION

Our permanent Exhibition, the Century City Art Trail consists of a number of mosaic, painted, architectural and sculptural pieces from a variety of artists who are experts in their craft.

The trail currently features 32 predominantly outdoor artworks, transforming the precinct into an accessible open-air gallery.

Several of these works have been commissioned by corporate stakeholders within Century City and brought to life by community-based and established artists alike. The collection also includes a number of scientific and technology-inspired installations, reflecting the diversity and forward-thinking character of the precinct.

For more information or how you can get involved:

✉ info@centurycity.co.za
☎ 021 552 6889
f Century City

📷 @centurycity_za
🌐 www.centurycity.co.za



THE ARTISTS

At the heart of the Century City Art Trail are the artists: thinkers, makers and storytellers who bring these spaces to life. Each artist offers a distinct perspective, using art as a way to connect people to place, to one another, and to new ways of seeing the everyday environment.

The Century City Art Trail showcases the work of a carefully curated group of artists whose practices span multiple mediums and themes. United by a shared commitment to creativity and place-making, these artists reimagine public space through works that engage, challenge and inspire. Together, they form the creative heartbeat of the trail.



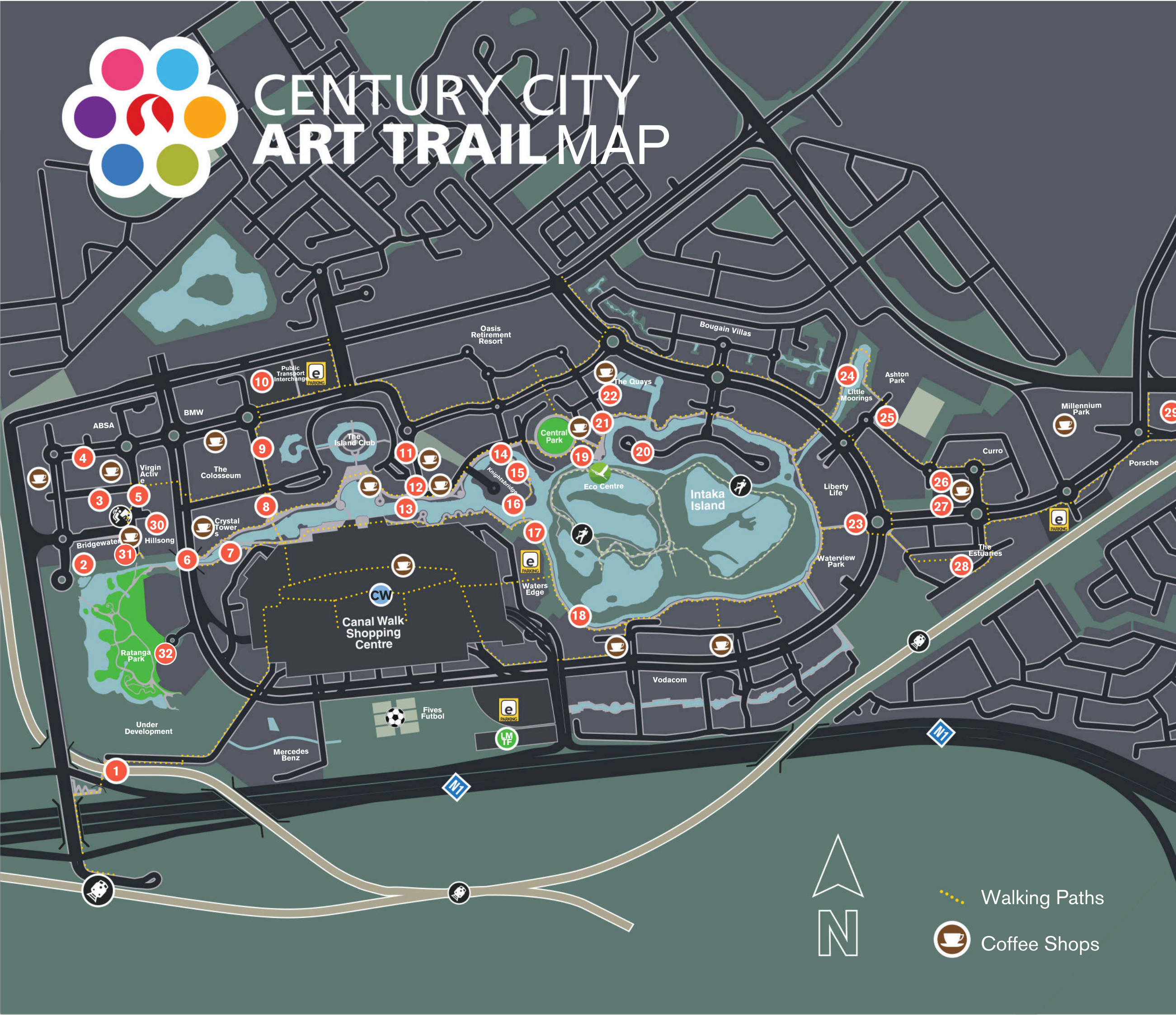


CENTURY CITY ART TRAIL MAP

KEY:

1. Station Walkway
2. Concrete Present
3. Conference Centre Art Collection
4. Impromptu Pavilion
5. Flywheel
6. Landscape of the Soul
7. Crystal Towers Bridge
8. Northbank Gallery
9. Sundial
10. MyCiTi Glass Wall
11. Family Reunion
12. Ibis Rising
13. Aonyx
14. Old Man
15. Steel & Shadow
16. Peace of Mind
17. Sanctified
18. Home Is Where the heart is
19. Wind Turbine
20. Voëlvry
21. Age of Steam
22. Quays Anchor
23. Feather Lane
24. Painted Tiles
25. Think Tank
26. Fluid Inversion
27. Curro Mural
28. The Fisherman
29. Evolution
30. I Love Century City
31. Burning Man
32. The Temperance Flyer

CW. Cosmologic
CW. Classical Mall
CW. Victorian Mall
CW. Glass Featherduster
LMTF. Long March to Freedom



Walking Paths
Coffee Shops



STATION **WALKWAY**

*by Paul “Hardi” & Calvin
Raubenheimer*

Used by thousands of people on a daily basis, these two tunnels known as the Century City Station Walkway - with many people utilising this area coming from Century City train Station - serves as one of the main ingress and egress points to Century City.

Often a laborious and dull commute, the idea arose, under the auspices of the Century City Arts Foundation, to energize and invigorate the entry point, receiving people into our City within a City, making them feel inspired by and a part of this burgeoning precinct.

The project began in April 2016 by fine artist Petru Lotter and on completion, will serve as a bright and welcoming gateway to Century City.



CONCRETE **PRESENT**

by Cristina Salvoldi

The bow made of ribbon is delicate and flowing and thus associated with softness and movement. Movement in turn implies change and a fleeting quality that is synonymous with the passage of time. The polarities between hard and soft and between rigidity and flow reflect the dichotomy between tension and the complementary nature of timelessness and time. The artwork aims to capture something fleeting in something that is timeless. A feeling of duality is ever present in the sculpting experience itself where a sense of timelessness can be felt in the moment.

The “Concrete Present” sculpture made entirely of concrete weighs around 130kgs and stands 1m tall.

The artwork is currently on loan to Century City and any interested parties who wish to purchase the piece may email info@centurycity.co.za

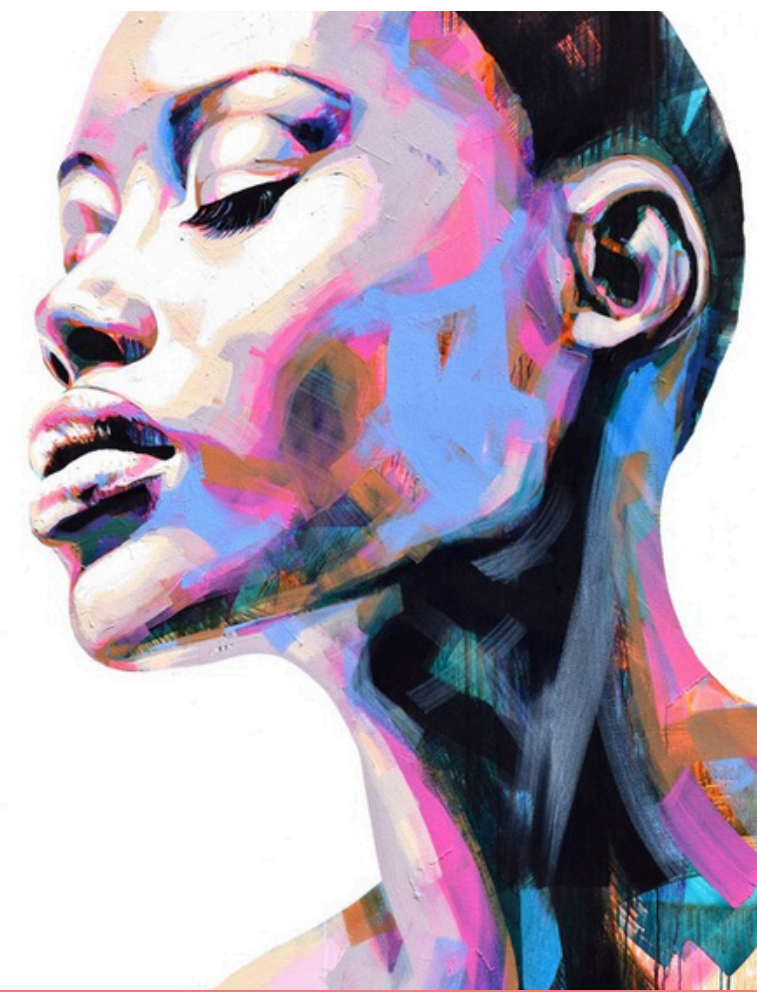
CONFERENCE **CENTRE ART** COLLECTION

The Century City Conference Centre is home to an exciting array of Afro-centric art pieces which are united around a loose theme of people and communication.

The pieces, which range from sculptures to photographic works and vibrant oil paintings, are all by local established and emerging artists.

The permanent display of these artworks transforms the Centre into a cultural destination. By creating a gallery-like experience within its walls, Century City Conference Centre ensures that art remains an integral part of the guest experience, fostering a sense of inspiration and cultural connection for years to come.

Featured artists represent a tapestry of South African heritage and creativity. From Fadiel Hermans' street-art-infused paintings to Jaret Loggenberg's powerful portrayals of the female form, each artist brought a unique perspective and cultural narrative to the Centre's collection.



IMPROMPTU PAVILION

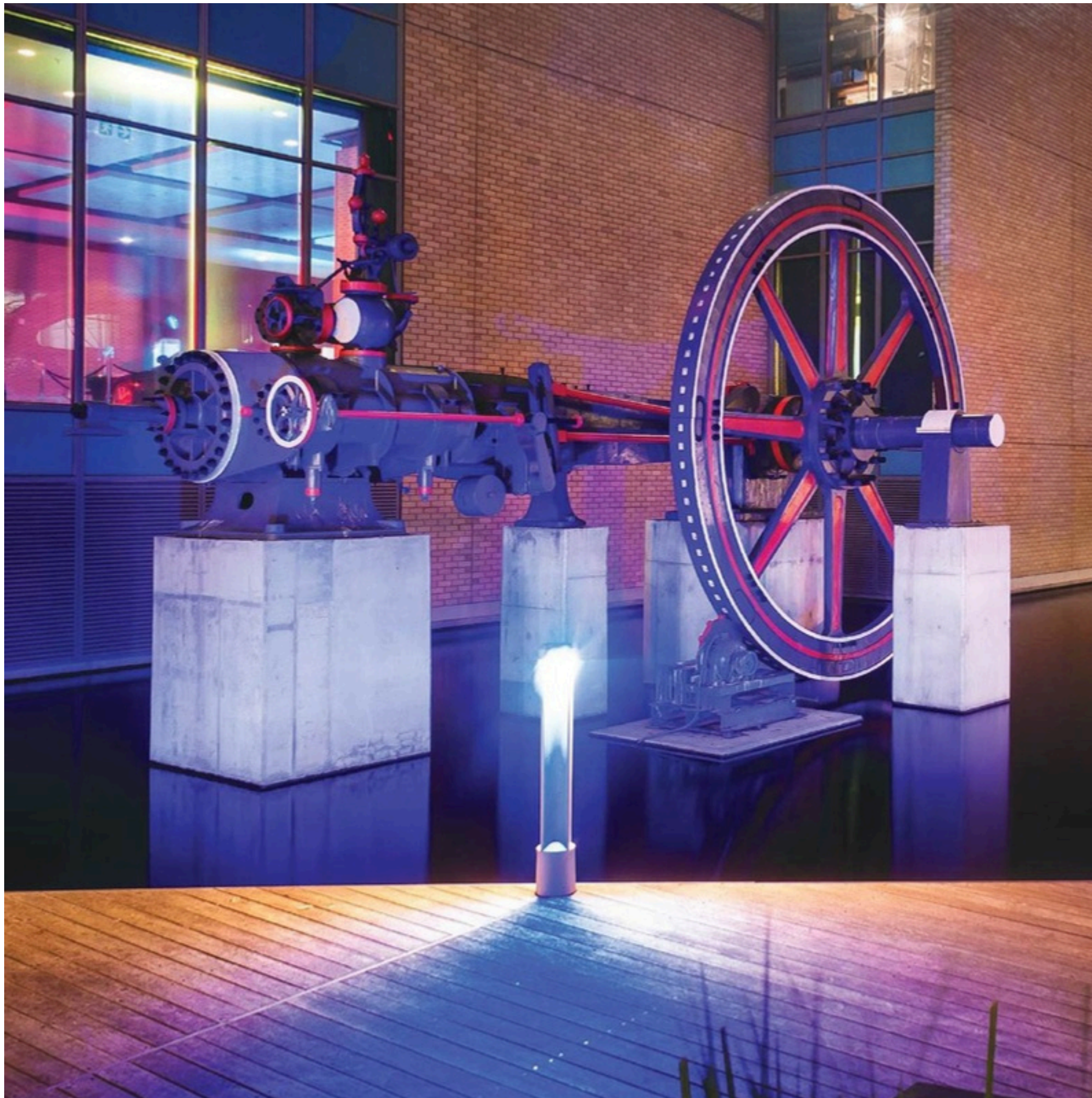
by Vivid Architects

Impromptu - the Language Pavilion at the Century City Square is an 'architecture meets art' installation that provides scale and interest at the head of the newly designed Square and is freely open to the public.

It is a work of art that celebrates South Africa's diversity and its 11 official languages, each of which is represented by a decorative column, the diameter of which is proportionate to the percentage of South Africans who speak it as a first language.

Of interest, Zulu is the most widely spoken, followed by isiXhosa, Afrikaans and then English.





FLYWHEEL

by Planning Partners

The Mirrlees Watson Beam Engine Flywheel was Manufactured in Glasgow, Scotland, then specialised in manufacturing machinery for sugar cane plantations. It probably served in a sugar mill, location unknown. The flywheel formed part of a larger arrangement of machinery making up a Beam Engine.

This flywheel was displayed at Ratanga Junction theme park until it was dismantled, partially restored and displayed in its current location in 2016.

The combined weight of the wheel, shaft and remaining components is some 26 tons, with a wheel diameter of 5m



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LANDSCAPE OF THE SOUL

by Anton Smit

Landscape of the Soul spans the entire 33m length of the pedestrian walkway in the Subway. It incorporates various sizes of fragmented masks, each of which are securely mounted on the wall in a staggered series of faces forming a lyrical wave of identity.

The vastness of it invites bold, fluid art. The artist was inspired by all humanity, how we are all fragmented beings, not seeing face to face. We are who we are, losing our way home, grasping for immortality as we sink into the abyss of the self.

Now, only LOVE remains to save us. Each fragment of our identity comes together and shapes a vast landscape of portraits. Realising that the only way we can know ourselves is through others.

WATER MUSIC 2 3

The musical palindrome that is played while people walk by and view the art piece was inspired, composed, engineered, mixed and recorded by Graeme Lees.

Performers: Graeme Lees, Matthew de Jager, Janna Khweis, Xhanti Nokwali, Nomapostile Nyiki, Dorette Roos, Piet Visser & Vasti Zeeman-Knoesen.

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CRYSTAL TOWERS **BRIDGE**

by Vivid Architects

The bridge creates a directional form that respects the organic flow of movement as it turns through the diagonal.

This fluidity is further enhanced with the three dimensional form - the 2 main curves of walkway and arch oppose each other in an intentional tension connected with the highly tensioned & filigree web of support cables and create an independent, distinct, and memorable gateway form within an existing urban waterfront experience.

This is strengthened through the lighting design of colour changing LED's which add a gateway of light to the canal vista every evening.



NORTHBANK **GALLERY**

*by Century City Property Owners'
Association*

The dream of Century City was “born” in 1997 when a 250ha wasteland alongside the N1 in Cape Town was rezoned from residential to mixed use development.

At the time the Century City plan was thought to be overly ambitious and indeed unattainable. Then in 1998, Ratanga Junction was opened followed two years later by Canal Walk Shopping Centre. In 2004 the remaining undeveloped land and associated rights were acquired by the Rabie Group.

The photos on display record the significant amount of development that has taken place over the past decade with just over one million square metres of bulk currently built or earmarked for development and total investment standing in 2023 at more than R26 billion.



SUNDIAL

by Richard Abrahamse

A sundial is an instrument used for telling the time of day by the position of a shadow cast by the sun as it moves across the sky. Dating back to Babylon of 2000 BC, the sundial is the oldest known device for measuring time.

This sundial consists of the dial face - the numbers set in the brick paving that indicate the hours - and the gnomon, the metal beam that sticks up in the air.



MYCITI **GLASS WALL**

by Sandile Radebe & Quaymberley Dudley

The contrasting work of two artists can be found on the MyCiTi station walls - one comprising hues of vibrant colour lines and the other graffiti-inspired text in grey-blue tones.

On the right is the work of artist Sandile Radebe who 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.

On the left is the work of Quaymberley Dudley, who created what she terms 'The Colour Line', the eye-catching drawing with its vibrant colours.



FAMILY REUNION

by Right Mukore

Created by artist Right Mukore, the sculpture called 'Family Reunion' is formed from a Stone Pine tree stump, and represents the return of a migrant worker to his home in a rural African village. The sculpture deals with the relationship between the husband and wife where the wife is the solid anchor to the family, providing daily support and comfort. The husbands' role is less certain but he is guaranteed of finding in his family, reassurance in the turmoil of life away from his home. The family is also continually consulted for advice on seemingly trivial decisions like travelling to see relations, or whether to accept work in a new town.

The main body of the sculpture comprises the wife/mother element with the children clutching lovingly to the matriarch for their daily needs and support. The father is welcomed with open arms.



IBIS RISING

by Mandela Park Mosaics

The inspiration for this vibrant work is the rich bird-life of Intaka Island, Century City's award-winning nature reserve.

This piece features one of Intaka's iconic species, the Sacred Ibis (*Threskiornis aethiopicus*), an impressive wading bird that inhabits marshy wetlands through sub-Saharan Africa.

The artists have drawn on the mosaic idiom of the Owl House in Nieu Bethesda, where Helen Martens and Koos Malgas created a rich surreal landscape of cement sculptures and mosaics.

AONYX

by Callum Pickard

Made for its unique location, this pair of otters seek to represent the unseen side of the natural environment which surrounds us. While so many ecosystems across South Africa contain otters, they often go unnoticed despite the important roles they play in maintaining the balance of the systems around them.

Shaped by hand, this artwork was created with a reverence for the Cape Clawless Otter (*Aonyx Capensis*) and reminds us of the importance of taking care of every element of our natural environment, before it fades away before our very eyes.





OLD **MAN**

by Right Mukore

Named the “Old Man” due to its appearance, artist and sculptor Right Mukore, explains that when he was commissioned to do the work he never carved it with the intention of portraying an old, dying man but rather to act as a reminder of the inevitable truth of time moving on and one getting older.

He explains that as a generation, we tend not to plan for the future, to spend more money than we earn, not to look after our health, to live as if there is no tomorrow.

While there is no avoiding the passage of time, one can prepare for it.



STEEL & **SHADOW**

by Artvark

Traditionally, steel symbolises industry, the mechanical, the unnatural. Traditionally, African art symbolises nature, the diversity of life, plant and animal in the natural material of wood, stone and fibre.

However, steel is enduring and African graphics bold, so in fusion they can create modern art with traditional values.

The positive and negative steel cut-outs and templates of the Steel & Shadow playfully explore various natural forms and composition. The positive and negative are two ways of looking at the same form. The shadows cast are a third and variable experience, changing with the time of day and season.

PEACE OF **MIND**

by Chris Auret

In our fast-paced world, this piece draws on the serenity at the water's edge to offer a quiet, reflective moment for the viewer.

The mural depicts an intimately contemplative scene – the figure suspended within a vast universe, beyond space and time, held by a body of water.

The closed eyes and faint smile create a sense of surrender and peace as they submerge and emerge, seemingly at once, in an eternal moment of bliss. With iridescent blue skin and an androgynous nature that transcends the boxes which separate us, this being becomes a reflection of both the uniqueness and oneness of all who pass by.





SANCTIFIED

by Janko de Beer

The sculpture which weighs 130kg, (dimensions of 1300mm x 1100mm x 550mm) forms part of Janko's Equus Collection which comprises eight different bronze sculptures. The inspiration behind the horse head sculpture is to encapsulate the mythical connection between humans and horses during the period of civilization.

Janko, who hails from Somerset West, was recently nominated for a Global Art Award and he has established a strong international following with his powerful sculptures now held in private collections in England, Switzerland, Scotland, Belgium, Dubai, Australia and Monaco.

HOME IS WHERE **THE HEART IS**

by Right Mukore

The inspiration for the title is derived from the three sculptures in the series, carrying hearts above their heads. This is symbolic of a traditional scene within a traditional rural African setting, where women carrying water above their heads in buckets, from a nearby river would do so in groups, sharing conversations and gossip.

Right Mukore expands on the theme by replacing the buckets with hearts, symbolic of their love for family either living or passed on. While the burden of carrying heavy buckets full of water above their heads is real, the hearts are also a metaphor for the life-giving water.

Located along the main pedestrian corridor, their positioning is indicative of motion, almost as if the women are about to join the hustle and bustle of modern life.



WIND **TURBINE**

by Kestrel

The Wind Turbine, designed and manufactured by Kestrel and located at the foot of the Intaka Island bridge, forms part of the Intaka Island Sustainability exhibits.

Providing an alternate source of power, it assists Intaka in achieving its long term goal of being completely off the grid.

The Wind Turbine works in tandem with the photovoltaic panels on the roof of the Eco-Centre to charge the Centre's batteries, which power the day to day running of the building.



VOËLVRY

by Anton Smit

In this sculpture the artist depicts complete freedom - as the title implies - “Free as a bird.”

Encounters with birds have always marked positive turning points in his life. Notably, the day a dove came out of nowhere and alighted on his head - a memory he cherishes to this day. “It was as if I was being anointed and blessed by God!”

Finding great delight in the image of a bird literally fusing into a person’s head, so it was as if the sculpture happened automatically - Anton did it without thinking, it materialised out of his subconscious.

“I saw the Spirit descending from heaven like a dove, and it abode upon him.”



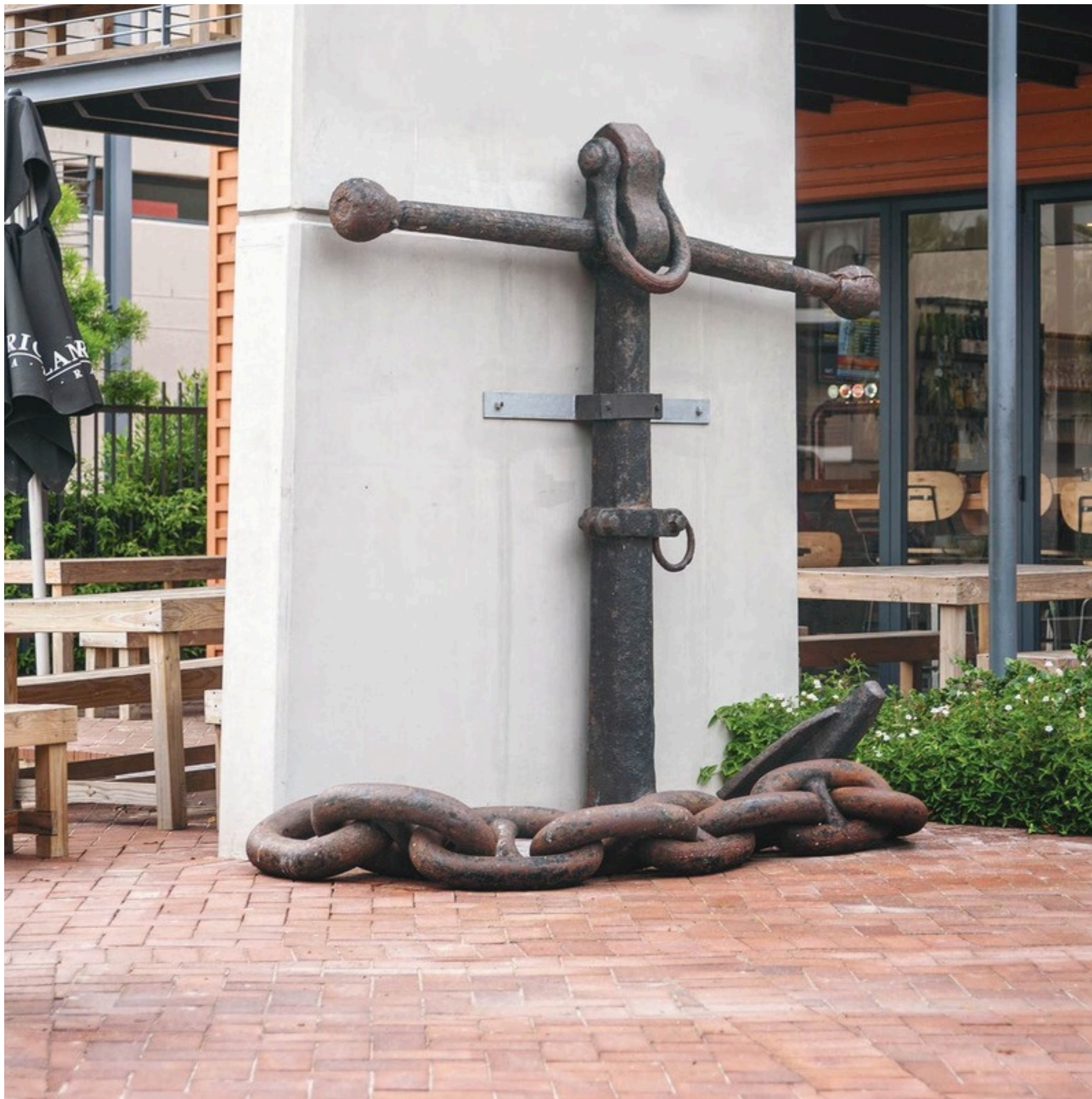


AGE OF **STEAM**

by Planning Partners

This locomotive was built by Dübs & Co. at their Queens Park works in Glasgow and delivered to the Transvaal & Delagoa Bay Collieries in 1904. It later worked at Douglas Colliery, near Witbank, part of the Rand Mines Group.

Steam locomotives dominated rail transport from the mid- 19th century until the mid- 20th century.



QUAYS **ANCHOR**

by Chris Bam

This stockless anchor, patented in England in 1821, has recently taken up residence at The Quays development and represents the first significant departure in anchor design in centuries.

While there are numerous variations, stockless anchors consist of a set of heavy flukes connected by a pivot or ball and socket joint to a shank. Cast into the crown of the anchor is a set of tripping palms, projections that drag on the bottom, forcing the main flukes to dig in.



FEATHER **LANE**

by Mandela Park Mosaics

Set in the paving at various points along the picturesque Feather Lane you'll find a series of six circular mosaic inspired by the birdlife of Intaka Island. These colourful pieces form a playful meditation on how birds and in particular the feathers have entered the idiomatic tradition of each of the Western Cape's three official languages, English, Afrikaans and Xhosa.



PAINTED **TILES**

by Planning Partners

Team Art is a new concept for South Africa. It originates in conceptual design that organises art components into a composition or coherent pattern.

Participants, in this case, local school children, each contributed a predetermined module - inspired by their own choice, imagination and technique - to a composite artwork showcasing teamwork.

It is an unpredictable and exciting art form. In this case, children painted colourful rondels on tiles, and then a framed composite mosaic was organised. Some see it as garden flowers, others as an abstract dot painting. As art, it simply pursues happiness in design, rendition and experience.



THINK **TANK**

by Planning Partners

The metal cut-outs express many dynamic activities and movement within a semi-urban space. The types of activities represent those which are familiar to visitors in a playful way.

The placement of the structural wall defines the space and creates an envelope for reflection and contemplation. The inside face of the wall deals with day-to-day city scenes, while on the external/convex face the motion of the birds is a subtle link to 'Intaka Island' (bird island) which is located within a heartbeat of the park.

Perhaps the most important aspect of the sculpture collection is to create a space to pause and consider what the rush is all about.



FLUID **INVERSION**

by Bam Architects, Devin du Plessis

Fluid Inversion is an abstract piece which forms part of a body of work committed to experimentation with digital design and fabrication techniques.

Conceiving a sculpture in a digital Cartesian space can be likened to observing a sea creature. This is owing to its free relationship with the ground plane and unrestrained relationship with gravity. This sculpture seeks to capture that sense of weightlessness.

The work also seeks to achieve relatability to the viewer by using familiar design principles and processes, instead of recognisable forms. These principles are repetition, symmetry, dynamism and disproportionate scaling.

The principles are applied to the sculpture which is then modified by algorithm-driven processes that apply fluidity and iteration tying all the concepts together.



CURRO MURAL

by Astrid Vermeulen, Riley Adams, Natasha Page, Jesse Adams, Ronan le Roux & Grace Bellingham

Rabie Property Group opened the convenience shopping centre, Century Village, in July 2019 and what better opportunity to involve the community than by inviting the art students of Curro High School to grace one of the walls with their talents?

Led by art teacher Astrid Vermeulen, the inspired learners Riley Adams, Natasha Page, Jesse Adams, Ronan le Roux and Grace Bellingham decided to showcase indigenous fauna and flora.

Large, colourful proteas and strelitzias join local birdlife on a large scale.

The mural was applied to the pedestrian walkway from Century Avenue into the centre and brightens up everyone's commute.



THE FISHERMAN

Originally located in the Cape Town Marriott Crystal Towers Hotel reception along the indoor pedestrian walkway, the sculpture was crafted to pay homage to the local fishing community.

These fishermen were the product of cultural and economic tradition stretching back hundreds of years. For many, what started out as fishing to provide food for their families but quickly became a sustainable source of income, despite the risks. From pickled fish and snoek to seafood potjies and perlemoen, the ocean has long been the inspiration for creativity in the kitchen.

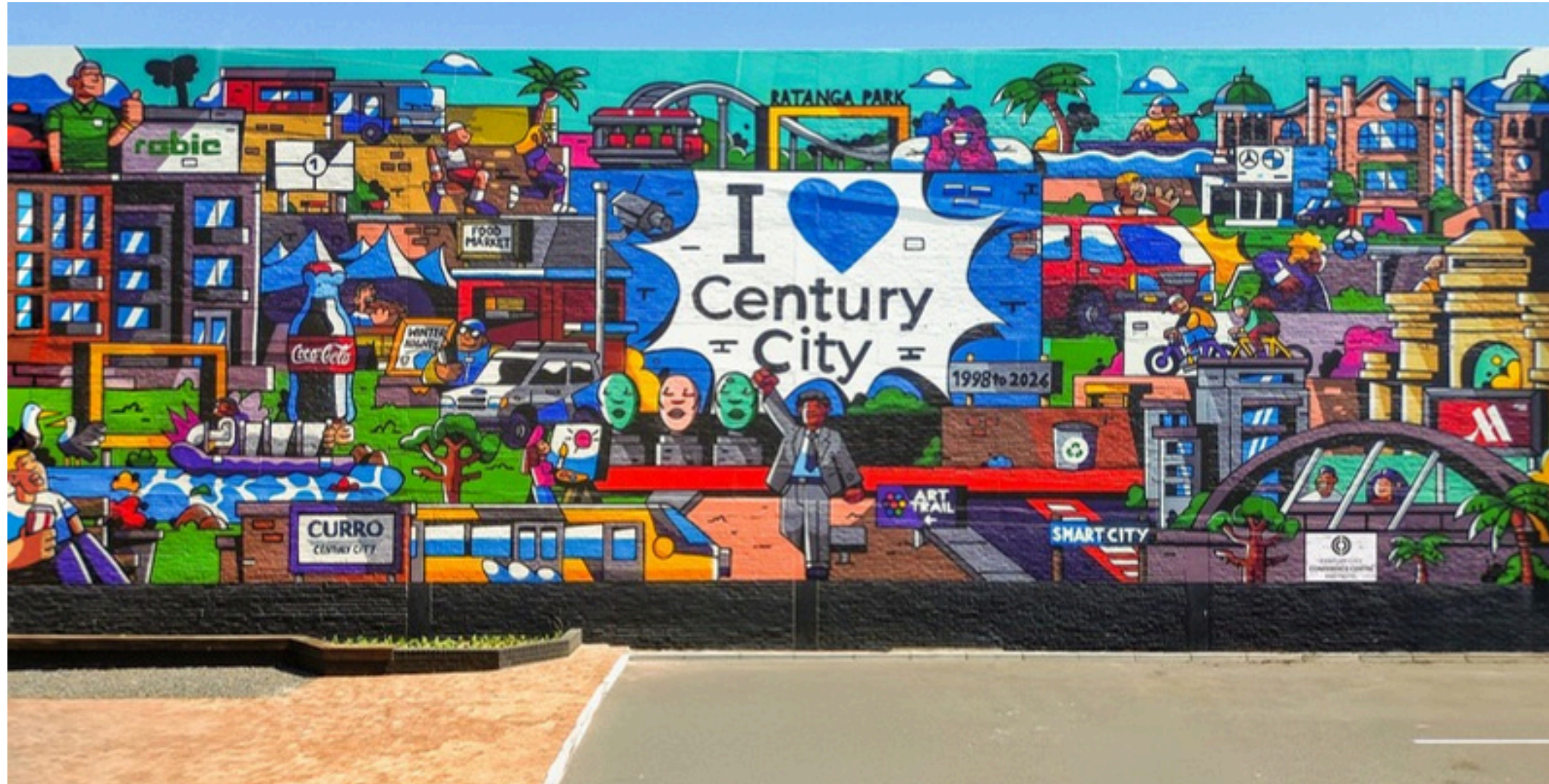
"The sea is in our blood" is an expression used by members of the fishing community when referring to their right to continue living and fishing.

EVOLUTION

This 3m concrete sculpture by an unknown artist stands outside the first building to be built at Century City near the Century Gate entrance.

It was commissioned by the then listed Ilco Homes which had developed Summer Greens and was planning to extend its affordable housing vision over what is now known as Century City.





I LOVE
CENTURY CITY

by Mpulelelo Bhengu

The "I Love Century City" mural is a vibrant mural that highlights the key icons of Century City.

This eye-catching artwork, rich with colour, captures the spirit and essence of the community. The mural serves as both a tribute to the precinct's unique identity and a visual celebration of its landmarks, inviting both residents and visitors to connect with the dynamic culture of Century City.

Standing 30m wide and 15m high, this artwork is a striking celebration of Century City, bursting with rich and intricate details. Its scale is so impressive that it can even be admired from the sky, making it a true landmark that captures the essence of the area in vivid, high-definition colour.



BURNING MAN

by Anton Smit

“Tarnished metals, fragmented beings, fallen buildings

I gallop through garrisons empty of soldiers
a flash of that persistent brightness
expands and engulfs the universe.”

– Anton Smit

I was thinking how to portray this burning feeling within me to be more, to do more and so it happened. I created this larger than life size figure and covered it in flames, this waving funeral pyre, this mountain of burning light of dream and revolt, an amalgam of clamour and lament.

Man consumed by flames. This the final answer:
To live is to burn oneself up again and again

THE TEMPERANCE FLYER

Refurbished by Andries Keyser

Many will recall the Ratanga Junction train, the “Temperance Flyer”, which for years brought joy to families winding through the old theme park. After Ratanga Junction closed, the train continued its second life at the Central Park Natural Goods Market and special events. However, with age came the need for a significant refurbishment. While pending restoration, the train was safely stored in the Subway and its future uncertain

“We wanted to retain the legacy of the Temperance Flyer after its retirement and we thought that, with a flat roof structure of the ablutions building in Ratanga Park, we could install the train here.”

What followed was a meticulous restoration by Andries Keyser, but instead of the bright blue and red of a kiddie's train, Andries wanted to restore it to the traditional colour scheme of red, black and gold. Today, a shiny and new Temperance Flyer sits proudly atop the new building, overlooking the park where it once brought joy to countless children and families.

